

TOWARDS A NEW AGE GRAPHIC DESIGN

Textbook in Graphic Design
for Class XII





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FOREWORD

The National Curriculum Framework (NCF)-2005, recommends that children's life at school must be linked to their life outside the school. This principle marks a departure from the legacy of bookish learning which continues to shape our system and causes a gap between the school, home and community. The syllabi and textbooks developed on the basis of NCF signify an attempt to implement this idea. They also attempt to discourage rote learning and the maintenance of sharp boundaries between different subject areas. We hope these measures will take us significantly further in the direction of a child-centred system of education outlined in the National Policy on Education-1986.

One of the key recommendation of the NCF is to increase the number of options available at the senior secondary level. Following this recommendation, National Council of Educational Research and Training (NCERT) has decided to introduce certain new areas highlighted in the NCF for their potential for encouraging creativity and interdisciplinary understanding. The present textbook attempts to provide a new pedagogic approach to the specialised study of Graphic Design. This approach focuses on combining background knowledge with practical experience.

This initiative can succeed only if school principals, parents and teachers recognise that given space, time and freedom, children generate new knowledge by engaging with the information passed on to them by adults. Treating the prescribed textbook as the sole basis of examination is one of the key reasons why other resources and sites of learning are ignored. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

These aims imply considerable change in school routines and mode of functioning. Flexibility in the daily time-table is as necessary as rigour in implementing the annual calendar so that the required number of teaching days is actually devoted to teaching. The methods used for teaching and evaluation will also determine how effective this textbook proves for making children's life at school a happy experience, rather than a source of stress or boredom. Syllabus designers have tried to address the problem of curricular burden by restructuring and reorienting knowledge at different stages with greater consideration for child psychology and the time available for teaching. The textbook attempts to enhance this endeavour by giving higher priority and space to opportunities for contemplation and wondering, discussion in small groups, and activities requiring hands on experience.



NCERT appreciates the hard work done by the syllabus and textbook development committee. The work for developing this interactive textbook 'Towards a New Age Graphic Design' for Class-XII was challenging and the painstaking efforts by its Chief Advisor, Shri Krishan Ahuja are praiseworthy alongwith members of the writing team. We are indebted to the institutions and organisations, which have generously permitted us to draw upon their resources, materials and personnel. We are especially grateful to the members of the National Monitoring Committee, appointed by the Department of Secondary and Higher Education, Ministry of Human Resource Development under the Chairpersonship of Professor Mrinal Miri and Professor G.P. Deshpande, for their valuable time and contribution. As an organisation committed to systemic reform and continuous improvement in the quality of its products, NCERT welcomes comments and suggestions which will enable us to undertake further revision and refinement.

Director

New Delhi
December 2008

National Council of Educational
Research and Training

PREFACE

The field of graphic design and the role of a graphic designer in the contemporary society are constantly changing. Graphic design today has become a specialised activity. Now-a-days we discuss graphic design within the realm of cultural, social, technological and economic context where a graphic designer is a conscious agent who shapes up the environment: natural, industrial, socio-cultural, technological as well as individual. Graphic design has become inseparable part of our life.

Last year, the graphic design textbook for standard XI, tried to introduce basic concepts and definitions of design, its historical context with special reference to indigenous graphic culture and heritage of India. It also provided broad outline of the evolution of graphic design in general. Overall approach was to give broad and holistic introduction to various aspects of graphic design. In the process, students develop visual sensitivity and new awareness about the surrounding. Graphic design textbook for standard XII goes one step ahead and tries to provide a more comprehensive as well as detailed view of the field of graphic design. Apart from introducing few more design concepts in more details, it also attempts to familiarise students with applications of graphic design in real life situations and industry.

New-age technologies are shaping-up the field of graphic design tremendously. Graphic design is continuously evolving to adapt to these technological demands. Therefore, in this book a special emphasis is given on digital media technologies and its role in the graphic design profession. Few chapters on state-of-the-art technology related topics relevant to graphic design have been included. Emerging (IT) Information Technology fields have become a boon for graphic designers. Newly emerging areas of IT industry require graphic designers as specialists to work on the tasks related to Interaction Design, Information Architecture, Experience Design, Retail Design, Internet and Web-design, Multimedia, Mobiles and Hand-held devices. Today, graphic design is asserting itself with new vigour and new strength by adapting to these technological developments.

Media industry including advertising is still a thrust area for graphic design. More and more graphic designers are contributing to media industry today. There is not a single field of media industry that remains untouched by Design. Graphic designers are working in the areas of animation, film-making, television, cinema, print-media and outdoor advertising or 'Out of Home' (OoH), and so on in various capacities. They are working as graphic designers, visualisers, illustrators, and creative consultants.

Although graphic design is becoming more and more technology oriented, it cannot replace the basic visual



sensitivity of a graphic designer. Therefore, a due-care is taken to further sensitise students with the fundamentals of graphic design. There are dedicated chapters on the topics related to design-drawing, colour, composition, layout design, and typography for detailed study.

It is expected that with such a comprehensive input on various aspects of graphic design, at the end of class XII, students will be sufficiently equipped to work in the industry. Those who want to take-up graphic design as their careers can go for advanced studies in the field of graphic design and related areas. This two-years course not just opens up the opportunity for higher studies in the Universities but also opens up possibilities to join graphic design studios, institutes, organisations or self-employment.

The examples of advertisements and products etc., that have been used in this book are hypothetical and may not actually exist. Popular 'brands' and 'logos' cannot be shown due to issues of copyright. Also NCERT as a Government of India agency cannot be party to promotion of any particular commercial name or brand.

Best efforts have been put to create the referential illustrations shown in this book. However any resemblance to any existing brands, logos or visuals may be purely incidental.

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Developing the textbook 'Towards a New Age Graphic Design' for Class XII has been collaborative and collective work in which people from different institutions were involved. The painstaking efforts of all those who have been involved is praiseworthy. We especially acknowledge the advice given by Professor Ravi Pooviah, Head, Industrial Design Centre, Indian Institute of Technology Bombay, Mumbai; Mihir Bhole, Associate Senior Faculty, Interdisciplinary Design Studies, National Institutes of Design, Ahmedabad, Shri Anjan Bose, Tagore International School, New Delhi and Shri Dinesh Puri, CRPF Public School, New Delhi during the discussions to formalise the textbook.

Since all the chapters in the textbook needed to be illustrated thoroughly and a large number of these have been created as an academic work by the students of Department of Applied Arts at the Faculty of Fine Arts, M. S. University of Baroda, Vadodara; National Institute of Design, Ahmedabad and Industrial Design Centre, IIT Bombay, Mumbai. We acknowledge the creative works of all those students which have appeared in the textbook. Similarly, all the photographs showing people were part of an academic exercise or documents of projects and events at these institutions. NCERT, however, acknowledges the people who have appeared in these photographs. Also, we are grateful to India Brands Equity Foundation (IBEF) for allowing us to use an image.

We are also grateful to Smt. Malti Gaekwad, *Senior Lecturer of Applied Arts, Faculty of Fine Arts, the M.S. University of Baroda* for the use of illustrations and examples from her personal works as well as for creating appropriate visuals wherever required. Extracts have also been taken from her book 'Making Corporate Industry Work for You'.

Special thanks are due to the *DTP Operators Surender Kumar, Tanveer Ahmad and to Abhimanyu Mohanty, Copy Editor* for accomplishing the painstaking job.

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Gandhi's Talisman

I will give you a talisman. Whenever you are in doubt or when the self becomes too much with you, apply the following test:

Recall the face of the poorest and the weakest man whom you may have seen and ask yourself if the step you contemplate is going to be of any use to him. Will he gain anything by it? Will it restore him to a control over his own life and destiny? In other words, will it lead to Swaraj for the hungry and spiritually starving millions?

Then you will find your doubts and your self melting away.

— Gandhi

Unit 1

Design Practices and Processes

Design is a cultural, social and economic phenomenon where a designer has multiple roles to play. Looking at versatile functions of design and its impact and implications, a graphic designer can contribute significantly to contemporary design issues. Graphic designer should always think about the larger concerns of society because graphics and visual images have tremendous impact on the society.

After liberalisation of economy in India, a new design philosophy has emerged. It proclaims that the designs are manufactured through signs, symbols, metaphors, graphics and visual imagery. It is evident through the new wave of television advertisements, serials, as well as magazines and changed philosophy of newspapers. It is augmented by new tools and technologies that are highly effective and user-friendly. Therefore, now it is even more important that a graphic designer asserts herself in taking up the challenges of this new philosophy. The first chapter in this unit discusses these issues and provides realistic understanding of the scenario. It also provides tips to address these issues and tackle them successfully.

Designers face dilemma at every step. When a designer steps into the professional world he or she is puzzled about relating the design learnings with the industry practices. Such a dilemma is addressed in the second chapter on design process. Design process involves creative thinking, imagination and visualisation. However, in the industry, it also involves 'not-so-creative' activities and skills such as coordination, management, making presentations and persuasive skills. Designer needs to be aware about these tasks. Creative ideas are generated through various subtle mental processes called associative thinking. This chapter briefly discusses these processes. All the learners will be definitely benefitted by practicing these techniques of creative thinking.

CHAPTER

01

ROLE OF DESIGN IN SOCIETY



The way we understand design and the role of a designer in the contemporary society is an outcome of industrial revolution which led to mechanisation of the workforce through the use of machinery. The design as a specialised field of activity has evolved over a period of time. However, apart from its industrial role we now discuss design within the ambit of cultural, social and economic phenomena where the designer plays a significant role.

Therefore, design could be understood as a form of human intervention to make our surroundings more hospitable—the denominators of which are arbitrary and change from context to context.

To look at the world from the point of view of a graphic designer, we can develop a visual metaphor for our world within which a graphic designer operates. Since it's a visual metaphor one sees the world made up of dots, lines, shapes, spaces and so on. As humans we occupy space – physical, mental and virtual. All our interactions take place within these spaces, be it institutional, natural, cultural, sacred, public or private.

Designers experience space not as a mere canvas, but as a dynamic entity waiting to be creatively filled. As a heterogeneous entity already layered with concepts, ideas and formulations that is central to the idea of 'creativity'—urban/rural, ritualistic/secular, utopian/heterotrophic, public or the private.

So a space is always creative and so to say "designed". And we as occupants of that space are always subjected to those designs. We as individual or groups or as members of the society are the occupants of this space as well as users of these designs. Design is everywhere. It is around us in various forms such as zebra crossings, barricades, road signs, rituals, and so on. Design, in the contemporary society is all pervasive, an omnipresent phenomenon. We easily associate design with popular media of correspondence like advertisements, various forms of entertainments, TV serials, pamphlets, posters, signage, and hoardings.

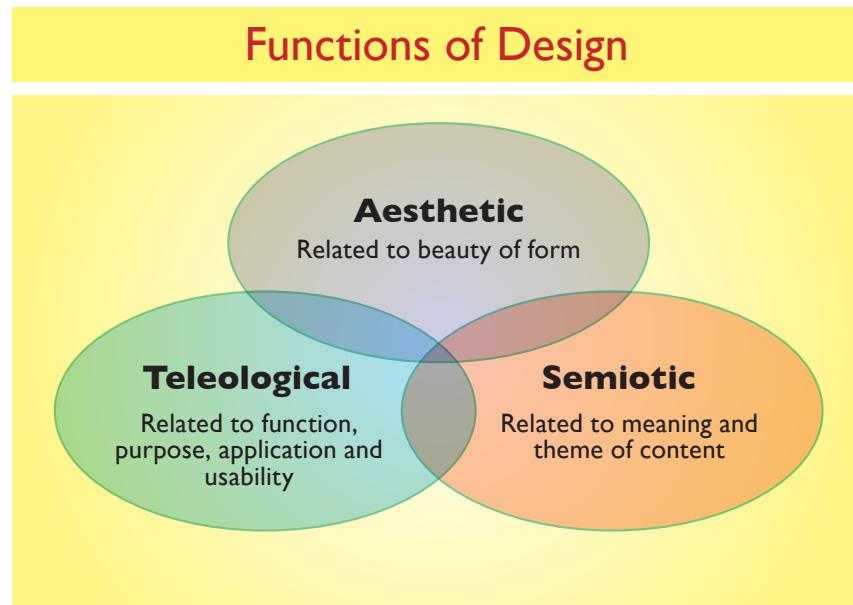
But have we ever tried to find out why modern cities are designed say in the form of a grid or the kind of drills we go through in a physical education period or say the paraphernalia of security barriers, surveillance cameras or the array of bumpers in front of ministerial places and government offices? Can we see graphic or visual patterns in all of them? All of these present before us certain sets of information through various signs and symbols. These designs not only serve the purpose passively and mechanically but there are many layers of hidden meanings associated with them. Since a graphic designer is a creator of such designs, one is expected to understand what is hidden underneath the surface, understand the functions of design and their impact and implications at surface level as well as at various levels of human existence.

DID YOU KNOW?

Are you familiar with the image on the left page? This is a seal from the Indus valley civilisation which has the images of both a full, as well as calligraphic text (not deciphered so far by historians).

FUNCTIONS OF DESIGN

Design has manifold applications and usages ranging from the most obvious or surface-level usages to the most subtle and indirect usages that have far-reaching and deeper level impact. The significance of design lies in its ability to fulfil these demands whether **aesthetic**, **teleological** or **semiotic**. By aesthetics, it is broadly understood as its sensory and beauty values i.e. concerned with the judgment of visual taste, here it is meant as the sensory appreciation of graphic design. While by functionality it is meant that the practical aspects of a given graphic design such as usability, communicability,



readability and making an impact and its efficiency lies in its ability to do so. Design has function as well as some purpose. In theoretical terms ability of design to fulfil the function or purpose is called '**teleology**' of design. Apart from the above two, there is one more aspect of design called 'content' or meaning of design that can be broadly called as semiotic value of design.

A simple discussion might elaborate this case food has taste that caters to our taste buds which is a sensory quality of food. Sometimes the colour of food is attractive therefore we like it and some other times we get attracted towards it because it is arranged in a beautiful manner. Aroma, taste and decoration or garnishing cater to our sensory expectations.

Food also has nutritional value that is concerned with supplying energy to the body that helps in its overall physical growth and maintenance of general health and work efficiency and at times such food may not be visually attractive.

Now if the food is cooked by a mother, sister or wife, then it has a special meaning and highly personal significance attached to it. At times it may not be nutritious and properly decorated. Still the food will have its own unique significance which is the semiotic value of the food.



Colourful presentation of dish is often appetising

The illustration (above) is just suggestive since in reality a good food will have all three components in it. For example, when a mother prepares a special dish for her children she is concerned about its taste; its nutritional contents as well as she will serve it to her children with due care, love and affection.

Let us take another example. If there is a signage system for a sports event such as the Olympics games or the Asian games to be designed then while designing such a system, a graphic designer has to consider the above-mentioned aspects of design: form (aesthetics), function (teleology) and the content (semiotics). For instance while designing the signage for sports such as hockey, football etc. the visual symbols should be properly designed in the given space. Each dot, line or shape should look beautiful and properly composed. It should be visually balanced and very neatly and beautifully done. Also, there is a series of such symbols then a designer has to maintain a visual consistency among all the symbols. These are the formal aspects of a signage – the ‘aesthetics’ of a signage system.

Apart from that the main function of the sign is to communicate the message and the users should be able to recognise the particular sport easily as well as the signage should be able to guide the users. This is the functional aspect of the signage – ‘teleology’ of the signage system.

Any sports event and especially events such as the Olympic games is organised to spread the spirit of sportsmanship, peace and harmony. Now while designing the signage the graphic designer has to take care of the spirit of the games, its history and its socio – cultural significance that can be properly expressed through appropriate colour schemes, and suitable style of depicting visual elements such as dots, lines, shapes etc. In other words a graphic designer has to develop an appropriate visual language suitable for the theme or the content. This is the semiotics of the signage system.

ACTIVITY 1

Pick up five designs from your surroundings and analyse their aesthetic, functional and semiotic characteristics.



Official logo and mascot



When all these three components — aesthetics, teleology and semiotics, are properly taken into consideration, the signage system will have maximum impact on the users or audience.

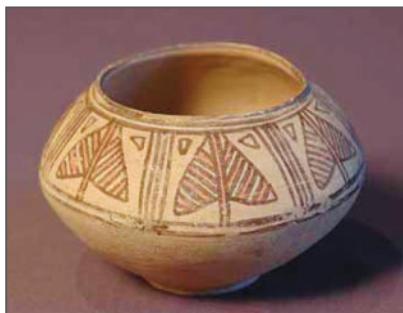
IMPLICATIONS AND IMPACT OF GRAPHIC DESIGN

A graphic designer is always aware about the formal beauty or aesthetic value, functionality, communicability or utilitarian value and semiotic value of the meaning of a design at an intuitive level. However, a professionally trained graphic designer uses these components with a knowledge and in a more sophisticated way.

Aesthetics has always been associated with artistic activities, like in graphic design, the way the individual elements are organised within a compositional space to achieve the organic unity, like dots, lines, colours and shapes are all part of its design that create the desired look or expression that the creator tries to fulfil.

We are often amazed by a certain ornamentation being drawn or incised on a mud pot or a water container, yet these marks may not have any bearing on the functionality of the object, but plays a role in the overall visual appeal. Sensory perceptions not only have a passive decorative purpose but have other key functions to serve — they are handy tools of attraction, desire generation in a competitive market place. In the contemporary world of retail marketing, for instance, beauty and the visual appeal, styling go a long way in giving a particular product an edge over the others. Also the overall look or styling of a particular product or

This earthen pot from Indus Valley Civilisation has beautiful decorated patterns. These patterns have strong graphic appeal, which reflect the aesthetic taste of the Indus people





service goes a long way in determining its socio — economic placement—the economic strata that the product or service caters to. So the sensory appeal plays an important role in creation of brand identity.

Teleological or the functional concerns are at the core of any design choice as far as the user is concerned. User will not accept a design if it does not serve the purpose. For example, a poster design is supposed to make an impact even from a distance. If the user has to go close to the poster for reading and understanding a message then the user will not accept such a design. A graphic designer has to build the hierarchy of slogans, captions and other textual matter while designing a poster. The main message or slogan should be prominently visible from the desired distance. It should have an impressive type face with a large size. Secondary, captions can have medium size fonts while there can be a reading text in small type face. The user can always go closer to the poster and go through the details if he/she wants to know more about the message. Similarly, a graphic designer should build a visual hierarchy of images, illustrations and other visuals to supplement the desired impact of a poster. This applies to all types of graphic designs.

Similarly, semiotic qualities of a design, such as a theme or a poetic idea behind the design make it meaningful for the user. Users are attracted towards a good design, because many a times it appeals to some socio-cultural concern. At times the design has an historical value, a ritualistic value or traditional value. If a design carries certain features from a particular tradition then the user familiar with that tradition will have empathy for the design. For example, one

An oil painting on canvas by artist Mondrian Pierre and a popular example of the use of graphic elements in the commodities of day-to-day usage

A well designed poster





can see features of Warli paintings, style of expression among the Warli tribe of Maharashtra, in modern designs such as greeting cards, lamp shades, costumes etc. People having affinity for Warli style will be attracted towards the design.

Therefore, these three components — aesthetics, teleology, and semiotics are complementary to each other. Design is a tool, a tool in the hands of a designer to fulfil certain specific needs or to reach specific target audiences. And to do that one of the minimum criterions' that it has to achieve is to communicate, communicate with the target user at large. This is possible with appropriate integration of aesthetics, teleology, and semiotics. Most of the times, the integration or blending of aesthetics, teleology, and semiotics in a design is seamless. It is very difficult to isolate these three forms with each other. The common user or the target audience is unaware about these three because their blend produces tremendous impact on them and the user never notices it.

Strategic use of graphic design as a popular media often promote certain ideologies. It points to the persuasive potential of communication strategies designed by the best brains and best graphic designers. Seamless blending of aesthetics, teleology and semiotics take full advantage of selection of corporate spokespersons, visual logos, audio jingles, catchy slogans, the style and pace of commercials, special technical effects, editing conventions, product packaging and the melding of prints and electronic media, to name several central factors that are combined to generate the desired result. Social mediation talks about how mass media representations are recognised, interpreted, edited, and used in audience member's social construction of daily life. This is a very common occurrence in our social interactions while we often use media infested slogans and imageries. To a great extent media is generating ideas that are purely hypothetical. However, the society starts believing in them and try to manifest them in real life. Media is no

more a reflection of society. On the other hand, many things in the society are reflections of media imagery.

Graphic Design enters into even the most unexpected of domains — body and health. We uncritically talk about healthy and perfect body and pass off the desirable as



A weight reducing thermal belt with aspirational pictures of body builders in the background

something natural with pretensions of scientific objectivity when in reality it is designed — a look into the history of body will be testimony to the fact that what is desirable as “perfect” or healthy or beautiful has been a variable from culture.

CONTEMPORARY GRAPHIC DESIGN

Especially, after the post-modern era and more specifically, after post-liberalisation in India the scenario has greatly changed. A new philosophy has emerged that the desires are manufactured through a whirlwind of signs, symbols, metaphors, graphics and all sorts of imagery. In addition to it there are now tools and technologies of New Media that are highly effective and equally user-friendly. Due to these technologies every individual feels that one can play with graphics and as a fall out there is a new generation of graphic designers. Therefore there is a need for thorough training and sensitisation towards design since such designers are everywhere and designing and developing print material as well as digital materials like, multimedia CD ROMs and web sites. Contemporary philosophical thinking is highly appealing and therefore a contemporary graphic designer should be aware about the consequences of their design decisions.

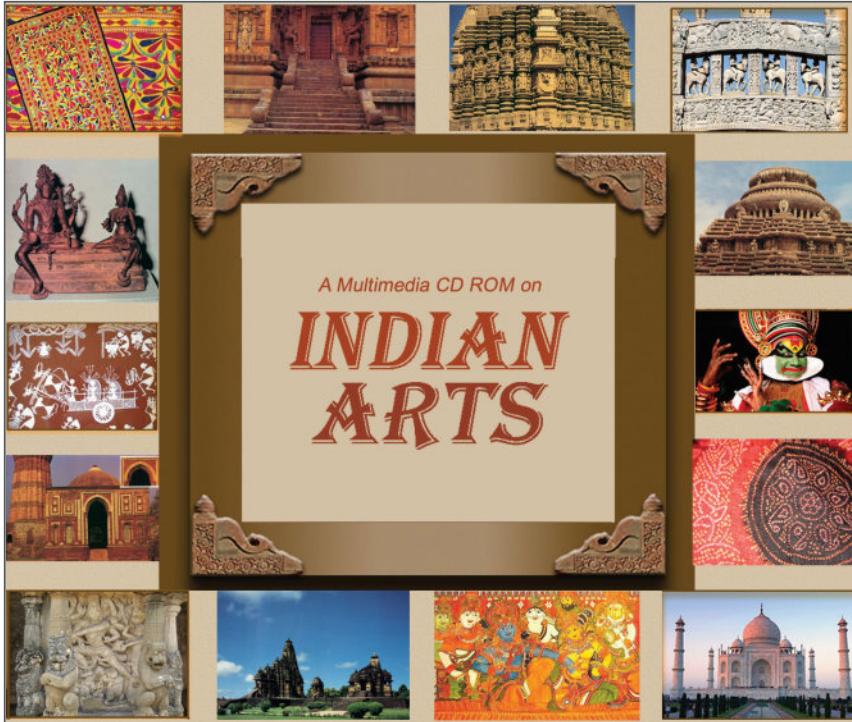
All pervasiveness of new age philosophy could be evidenced not only in the more celebrated components of our daily routine needs such as a designer wear or the sleek furnishing of an automobile to the various forms of promotional devices that rule our tastes in the name of choice through window



A well designed CD cover by NCERT



Innovative use of the image of 'Natraja' used on a modern T-Shirt design



displays of retail outlets to the random confrontation of hoarding posters and banners that our day to day existence, and with them a certain lifestyle and philosophy of existence. Design penetrates to the more commonplace of our daily activities and social interactions from the gestures and postures we adopt in the public and the private.

As a testimony to the present day society designs pre-eminence as a tool, a tool in the production of ideology becomes more and more evident.

In the twenty-first century we are faced with graver challenges, that has the potential of ending human occupation on earth and that is the spectre of global warming and environmental degradation.

This is caused by our indiscriminate use of natural resources that comes with a growing population and increasing energy consumption. It is a fallout of industrial revolution bound with notions of progress and individual choices of freedom. How to stop this? How to stop nature from turning against us, threatening our very own existence?

AN INTERACTIVE MULTIMEDIA CD ROM ON
Indian Arts

Introduction
Content
• States and UTs
• Time Line
• Art Forms
Glossary
Acknowledgement
Useful Links

How to navigate
This interactive multimedia can be explored through the links of states and Union Territories or States or art forms i.e. paintings, mosaics, handicrafts, instruments, fairs and festivals, etc. A glossary of terms and some advanced terms are also included. Some interesting website links to support further in-depth study have been provided.

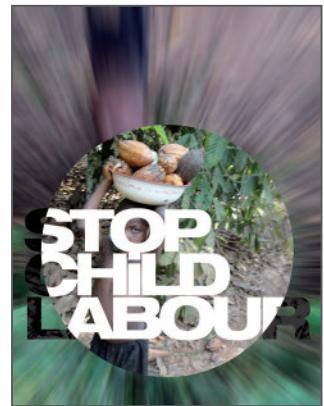
Requirements for hardware
Pentium Processor, 128 MB RAM, CD/DVD Drive, 32 bit, 1024x768, colour display, Microsoft Windows XP Professional, Internet Explorer version 6.0 or higher.

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NCERT brochure for Promotion of CD on Indian Arts

ACTIVITY 2

Graphic design and designers have a responsibility towards society and environment. Therefore, in this exercise you will pick up social issues such as child labour, female foeticide, global warming, domestic violence, etc. and create posters. You will start by collecting information from both primary and secondary sources, make thumbnail sketches and translate the most powerful idea into final design which should reflect your effort to bring a positive change in the society.



A poster to discourage child labour

For this, graphic design has to be more responsible, responsive to the surrounding environment and sensitive to the ecological balance of the world.

This brings us to one of the major challenges that graphic designers are facing at present — to design services, objects and spaces that minimise energy consumption and harmful waste outputs. So optimising materials and eco friendly



design becomes the new buzz word. The keywords become sustainability, recyclables, minimum energy consumption and waste management. Instead of all encompassing macro growth we need to look into self-sufficient sustainable units.

ROLE OF THE GRAPHIC DESIGNER

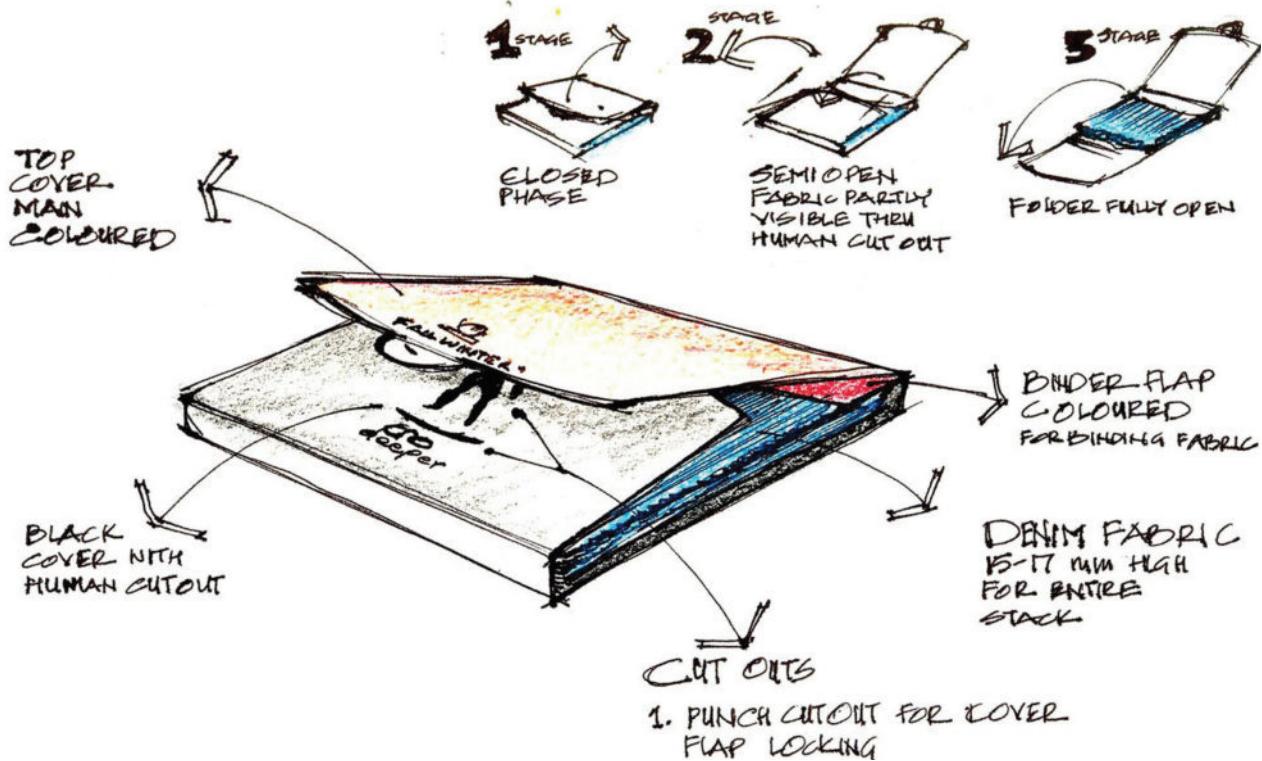
Looking at varied functions of design and its impact and implications, a designer in general and a graphic designer in particular can play a seminal role in resolving contemporary design issues. Graphic designers generate graphics for variety of things mostly either for print media or for digital media. This is usually done on a task basis if you are a freelance graphic designer and if you are employed in a graphic design firm then it will be a part of your routine activity. Here at every instance a graphic designer should always think about the larger concerns of design and society. Designers must be able

ACTIVITY 3

As a designer how can you make your design eco-friendly?
Give five suggestions.

A graphic designer can make a presentation through sketches

to work under extreme time constraints and much defined financial conditions and still should be able to produce quality work. In a large corporate set up a graphic designer must be able to understand and synthesise all the inputs received from number of people such as technical experts, marketing personal, managers and policy makers as well as visualises and other co-designers. Graphic designer's also have to understand user research feedback prepared by the marketing department and cost specifications determined by the budgeting department. Apart from these not so creative tasks, a graphic designer has to prepare variety of sketches and models that demonstrate different approaches to the concept and prepare effective presentations. Therefore, a graphic designer also needs excellent communication skills. Designer should be able to understand feedback and comments and should have a good eye for aesthetic design, and a solid understanding of the needs of the corporate world. The designer faces an ideological dilemma at every juncture.



The corporate world has its own interests. A designer has to take a call on various larger issues of design concerns and social concerns.

If a designer is freelancing then he or she is likely to have a specialisation in a particular area of design such as, packaging design, illustration, calligraphy, typography, or web graphics. The designer can make an impact as a freelancer by carefully strategising design philosophy and integrating it with professional requirements. A successful graphic designer has an enviable life, choosing clients and earning significant amounts of money. However, a freelancer needs to

keep with the current trends in the profession since whatever is acceptable today in the industry may not be acceptable the next day. This is also true for the individual style. Therefore, a graphic designer needs to develop a skill-set that is versatile and all comprehensive. Super-specialisation should be avoided as far as possible. Apart from developing certain skill-set what is more important is the overall orientation of the designer — as a designer and as a human being. As already described, a designer has to struggle and has to work under constraints of time and finance as well as one has to interact with variety of stake-holders in the profession. In such a scenario, maintaining an individual identity, adhering to the larger design concerns is a challenge. Every designer faces these challenges and develops a strategy to tackle them. A graphic designer with a robust design philosophy can make historical contribution to the field of design.

EXERCISE

1. According to you, why is it important for a graphic designer to create designs keeping in mind the cultural ethos of the society?
2. What are the three aspects of design? Explain with the help of your own examples.
3. Why is it important that a design consists of all three aspects—aesthetic, teleology and semiotics?
4. In your opinion what would happen if the design is functional but not aesthetic.
5. Write your views on all pervasiveness of design.
6. In the contemporary scenario a Graphic designer be a specialist or a generalist. Give your views.

CHAPTER

02

GRAPHIC DESIGN PROCESSES



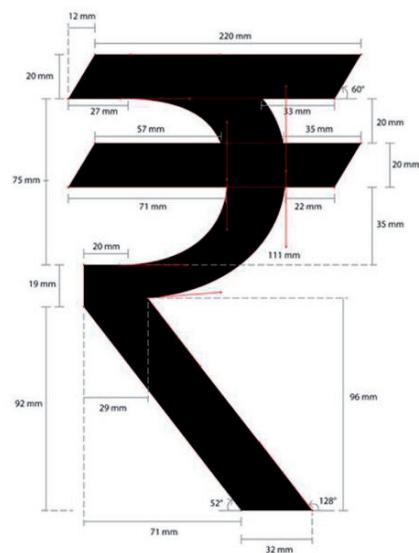
The symbol denotes letter रू from Rupiah in Devanagari script

The uniqueness of Shiro-Rekha gives the symbol an Indian identity



The horizontal lines represent the tricolor of our Indian flag

The symbol is a simple design



The word ‘design’ is used in two senses: design as a noun means an artifact, entity or an image that has significance in terms of beauty (aesthetics), function or purpose (teleology) or meaning (semiotics) while design as a verb denotes activity of making such artifacts or bringing such entities or images into existence. In this chapter we are going to discuss various stages of the activity of creating or making design i.e. significant artifact and in the context of graphic design, making of significant visual image. Design process involves creative thinking, imagination and visualisation. However, the way design process is practiced in the industry, it also involves not-so-creative activities.

In this chapter, an attempt has been made to outline a design process for the graphic designer that is useful for traditional media as well as for new media.

Design process is a multi-stage process. It involves creative phase as well as non-creative phases. Therefore, apart from creative capabilities, a designer needs to develop other capabilities such as observation, research, coordination and management, technical knowledge, and persuasive capabilities. Broadly, the design process as it is practiced can be split into following phases. Although these phases are mentioned here in a particular sequence, some of the phases can happen simultaneously or recursively depending on the situation. For example, in a large studio two phases can go simultaneously, since many people will be working on the design project. Similarly, if an idea is rejected at testing or approval level by the designer himself or by the client then the whole process of idea generation is repeated.

DESIGN PROCESSES

The design process as outlined above is very difficult to follow in its true spirit in the actual professional work conditions. The designer in general and a graphic designer in particular are engaged in design process in four different situations. A designer can have an idea in his or her mind and then wants to pursue it to its fulfillment. In this situation a designer can enjoy full freedom to practice the design process truthfully. Secondly, a designer can be a freelancer and working with an individual client or with a company. In this case there is some freedom to the designer if the client does not influence and interfere in the process. However, in most of the cases the client will try to influence in the process. Thirdly, a designer may work in a design studio or an advertisement agency where the atmosphere is more conducive to design and only the head of the studio or agency has to interact with the client. Here, a designer is free from administrative and other non-creative tasks. Fourthly, a designer works in a corporate set up or in a large set up where a designer has to interact with various other stakeholders at various levels. This is the most difficult situation where the designer has to struggle at various levels for the approval of the design. There are marketing personnel

DID YOU KNOW?

The Government of India had conducted a nationwide competition for designing a symbol of Rupee on the lines \$ £ € ¥ which are widely used international currency symbols.

About 2500 entries were received from citizens of India. Five were shortlisted and from those this one ₹ was the most suitable.

Some day, you as a graphic designer could, also contribute to society in a significant way.

who will bring in the user feedback and the designer has to take it into account. Then there will be a hierarchical process of approvals in the management that a designer has to go through. A designer has to make multiple presentations for senior managers to the top management. There will be strict constraints of time, human and financial resources.

Broad outline of the design process is as follows:

The designer is burdened with administrative responsibilities, financial constraints and design advocacy. In all these four situations design process is practiced in different ways. In the first situation designer has the most freedom. In the second and third situation designer has a

Stage 1

Design Brief

- Identification of a design problem
- Research, positioning the design project
- Requirement analysis
- Finalisation of the brief

Stage 2

Creative Processes

- Preparation and observation
- Explorations and ideation
- Analysis and selection

Stage 3

Planning and Execution

- Concept generation
- Assets creation and collection
- Visual design

(Visual composition, layout and typography for print media and in addition information architecture, task flow analysis and navigational schema for new media)

Stage 4

Prototype or Dummy

- Testing, approval, final design

Stage 5

Implementation

Stage 6

Report

Stage 7

Review and Assessment

reasonable freedom while in the fourth situation, the designer has more struggle and less freedom.

DESIGN BRIEF

Normally the client gives the design project description to a designer or in some cases asks a designer to jointly prepare the brief. The brief includes detailed description about the theme of the project, target audience or the target user group, resources available, duration of the project, and finally budget of the project.

DESIGN BRIEF						
CLIENT	Yellow Paper	BRIEF				
Job No.		INITIAL REVIEW				
LEAD	Rakesh	PRESENT TO CLIENT				
BRIEF LOCATION						
DELIVERABLES						
What do we especially expect from this brief (e.g. overall idea, arrangement, strategy scamps and concepts)?						
	The idea is to acquire the customer Amazing Inc. d2h and enrol them into Yellow programme. Since they have already bought an Amazing Inc. d2h product so they will be asked to update their details via customer care or by visiting online.					
COMMUNICATION OBJECTIVE						
What is the message?						
	We need them to be privileged customer of Amazing inc., they are being offered a membership to Yellow Paper Rewards Program. To communicate the benefits of Yellow Paper rewards programme and tell them that they have been preselected for membership to the programme. They will earn SMILES on their d2h subscription. Plus they will get free 200 bonus SMILES as a token for enrolling for Yellow Paper Rewards Programme.					
TARGET AUDIENCE						
Who are we taking and why (bring them to life and provide support materials/people portraits if appropriate)?						
	All the customers of Amazing inc. d2h and those who have done an annual or 6 monthly recharge.					
TRUTH						
What is the compelling truth behind the brand, product, service or offer to be communicated?						
	This is rewards program wherein the members can earn SMILES at multiple partner outlets across the country instead of just at Amazing inc. d2h.					
POSITION						
What single thing do we need to convey to the target market to achieve the client objective?						
	Your Amazing Inc. d2h subscription is now more rewarding with Yellow Paper					
RESPONSE						
How should the target market respond to this activity?						
	The audience should either call up the call center to give their profile details for membership or visit Yellow Paper website.					
MANDATORIES						
Material, paces, colour, logos etc.						
	Logo of Yellow Paper and Amazing Inc. d2h					
BRIEF APPROVAL						
Creative Director		Date				
Executive Director		Date				

ACTIVITY 1

Based on the given sample of design brief, prepare a design brief for yourself and design the cover page of the school magazine.

Identification of Design Problem

A design problem or an issue is normally given by the client; however, a designer can come up with his or her own design problem. Typical design problems are about designing a campaign, a poster, a book, a calendar, a website, multimedia CD ROM etc. In some cases it could be about redesigning of the existing design.

Research Positioning the Design Project

Once the initial design problem is formulated, a designer conducts a thorough research about similar projects, in libraries or on the Internet and gets more information about similar existing design project and all existing solutions to the design problem and analyse them. An analysis of existing similar design projects helps in identifying the strengths and weaknesses of those existing designs. This helps a designer in properly positioning the project and develops design strategy to solve the design problem as well as planning and execution of the project.

Requirement Analysis

Based on the above research and information, the designer is supposed to conduct initial survey of the target audience or the user group and find out what are the requirements of the users. This gives a realistic understanding of the project to the designer.

Finalisation of the Brief

After gaining insights from the above mentioned stages, a designer now reflects upon the initial brief and if necessary makes the required changes. To substantiate such changes a designer can conduct a small feasibility study of the project. Normally these changes are in terms of reorientation of the theme and defining the scope of the project, more realistic estimation of time duration, resources, cost estimation and budget. Along with it in some cases the client provides certain branding and identity standards for a particular corporate. Such standards need to be adhered to for maintaining the consistency in the design for a particular organisation. Apart from such standards, a designer should also mention particular relevant international standards, if any, as a part of the brief. The final brief should clearly articulate the above as well as the user needs and business goals.

DID YOU KNOW?

In design language the word 'problem' does not really mean something problematic. It is the design task or requirement of a client — which needs to be addressed or solved.

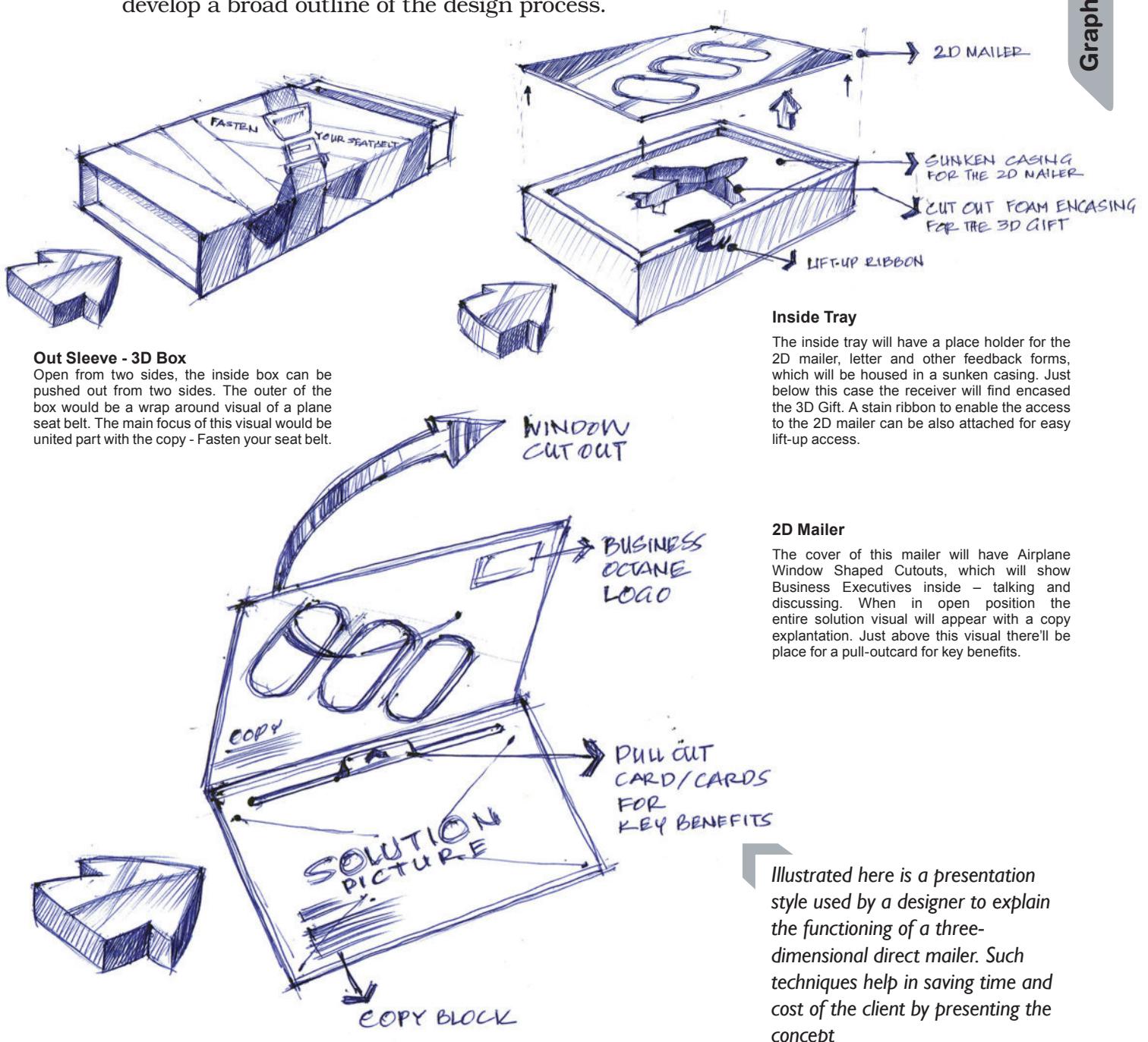
For example:

Pictures of food should make it good enough to be eaten on a poster of a restaurant is a problem that has to be solved.

CREATIVE PROCESSES

There has been always a curiosity about understanding the nature of creative process. Graphic design is no exception to it. It is believed that creative people are 'gifted' and bestowed with special power or gift of generating beautiful ideas. Although, there is some bit of truth in this belief, since some people are naturally fluent in generating interesting ideas and articulating them, it is also true that if a person makes

efforts and understands various procedures and subtle dynamics of creative thinking and then follows it in a step-by-step manner then it can yield creative results. Creativity is a natural gift as well as it can be nurtured. Intuition and inspiration certainly aid and enhance the final results of any creative activity but in general if a designer follows a process in a certain way then that can also lead to creative output. Each graphic designer develops one's own method for solving design problems, then evolves that method over a period of time which culminates into a special 'style' of that designer. No designer will view a problem from the same perspective; on the other hand, uniqueness of creative solutions lies in this specific aspect of problem perception. However, it is possible to capture major commonalities across various styles and develop a broad outline of the design process.



Another interesting fact about the design process is that in a professional set up, because of the work pressures and many other business compulsions, ideal design process is never followed or practiced. Always there will be compromises. Now in such a situation a graphic designer has to make a decision that to what extent one can compromise or what aspects of the process can be compromised. In spite of the harsh realities of the work environment, most of the designers try to remain as truthful as possible to the design process.

Preparation and Observation

It is said that great ideas come to the prepared minds. As a designer works on particular project ideas which might come from previous knowledge, he/she should make it a habit to be always observant about everything that is happening in surrounding. It might be something about environmental pollution, social issue, cultural event, man-made environment, seasonal changes in the nature, political developments, scientific inventions or anything that one confronts in day to-day-life. What is so special about designer's observation is that the designer is always in search of novelty and uniqueness. She/he always tries to look around, reflects upon it and asks question to one self whether it is meaningful or not. A designer is curious about something special in the



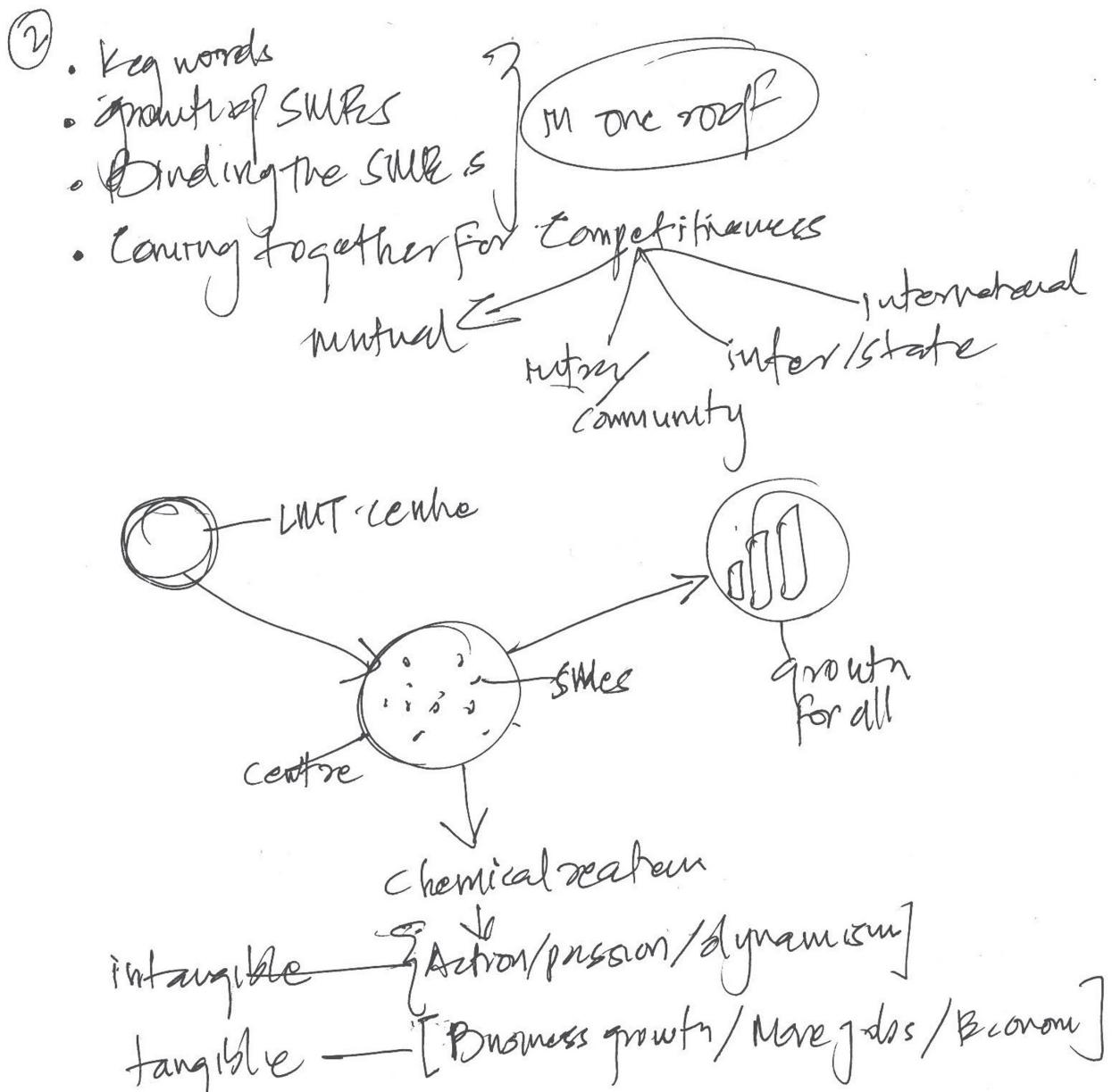
Here is a unique way in which a designer has communicated the message ‘Save Water’

surrounding and then critically reflects upon it. If a designer finds something that is novel, unique, meaningful and special in the surrounding then he or she makes a special note of it. Some designers therefore make it a habit of documenting such ideas through sketching, photography, and recording or just keep them in the memory.

Explorations and Ideation

In any design project with limitless creative boundaries, it is always good to begin with creating lists of relevant words, topics, and phrases. Sort of a free-form self-brainstorming of thoughts related to the project at hand. Some are abstract and loose, some are concrete and some tightly related. By creating these lists, by doing so get a broader perspective of the problem. This helps to solve, and often uncover additional

Free-form brainstorming around the central objective to be achieved



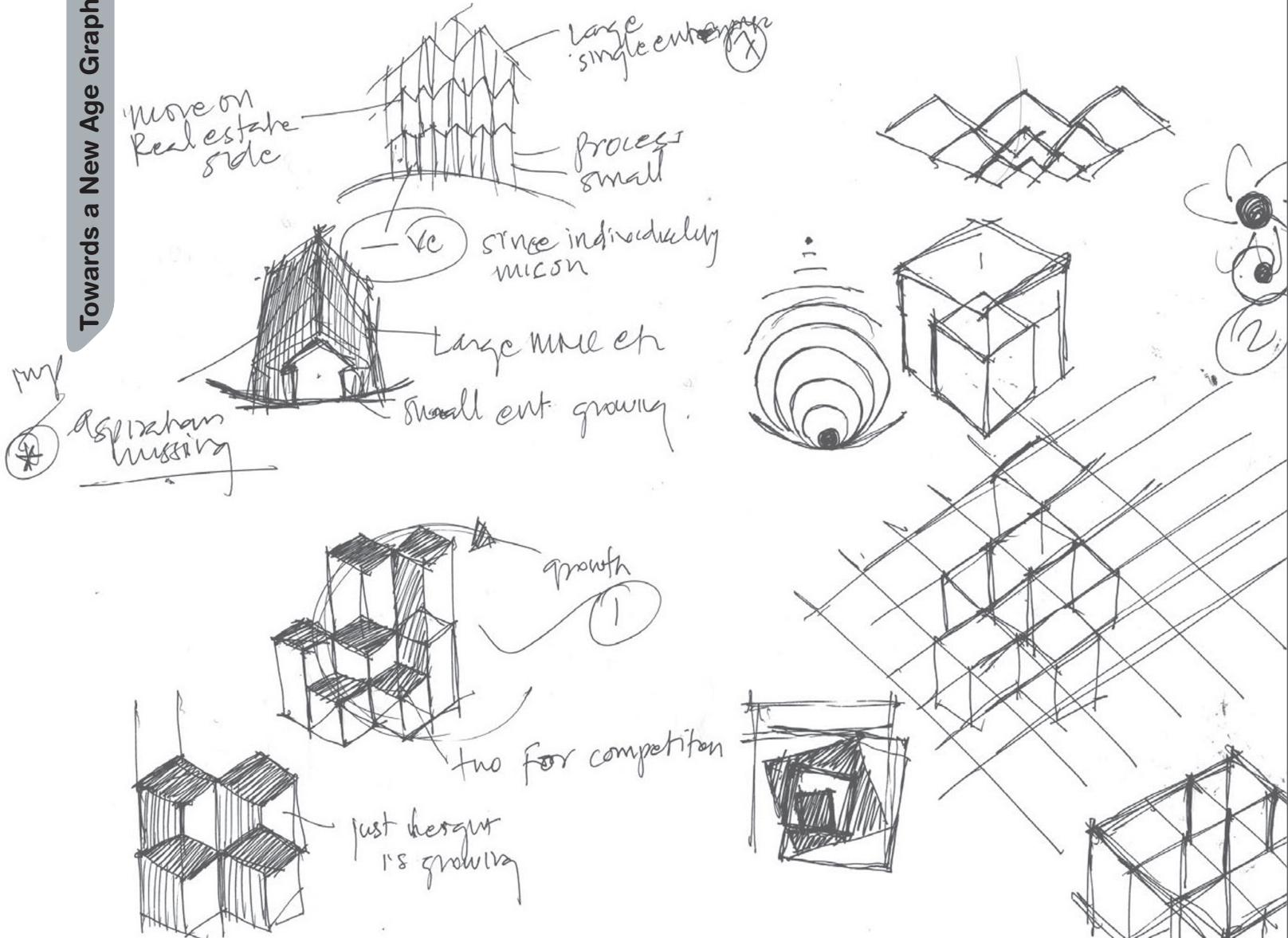
ideas and concepts which aren't so obvious at the outset. If you are working in a group environment then always involve a diverse group of people for such an exercise. You can also conduct a brain-storming session. While generating ideas, one should not critically evaluate them. Since analysis and criticism are the main enemies of the process of ideation.

Converting written ideas
to visual form through
multiple sketches

In very broad terms any creative process follows a path of

- generating lots of ideas,
- testing or evaluating ideas on the basis of some criteria, and
- selection of final idea/s.

This path of generate-test-select mechanism can take place iteratively i.e., again and again for solving a particular problem. The design process is iterative in nature. Typically in a recursive process a designer generates number of ideas



and then applies various criteria to evaluate and eliminate many ideas and then selects final solution based on certain [other] criteria. However, if the solution is not up to the full satisfaction then again number of ideas are generated based on the previous ideas or completely from the scratch. The process goes on till the satisfactory solution is reached. Therefore, a graphic designer should make it a habit to generate lots of ideas with fluency so that one can follow the iterative process.

In principle there are no fixed procedures for explorations. Explorations should be as free and as diverse as possible. However, after years of practice designers have realised that there are certain patterns of explorations that are closely associated with thinking styles of individuals. Following such patterns might help in generating new ideas. These are not prescriptive patterns and therefore should not be considered as a recipe of creative process.

Most important phase of design process is the ideation phase i.e., the phase of creative idea generation. However, for generating novel, original and unique ideas a designer needs a certain kind of mental preparation. Creative ideas are generated through various subtle mental processes that can be broadly termed as associative thinking. During the process of associative thinking a designer tries to connect ideas and concepts freely and spontaneously or with a specific objective in mind. While doing so he follows few well defined patterns of thinking. New ideas can be generated by extending the existing ideas for example the concept of a cell phone is an extension of the concept of a telephone. Similarly, creative ideas can be generated by finding contradictions, oppositions, and contrast in the given concept or a situation. Many of the caricatures and cartoons will exhibit such qualities. There are few other non-conventional ways to generate creative idea by random association or forced association of two otherwise un-connected concepts, for instance, by connecting the concept of 'fire' with 'bird' you can generate a new concept called 'fire-bird' and then visualise and draw it. Similarly, one can forcefully connect two different concepts such as a chair and a Kangaroo and then start associating various features of both the concepts and ultimately come with novel ideas.



Symbol design for a training institute. This combines the concept of the 'banyan tree' and 'growth'

Exploring several ideas through thumbnails

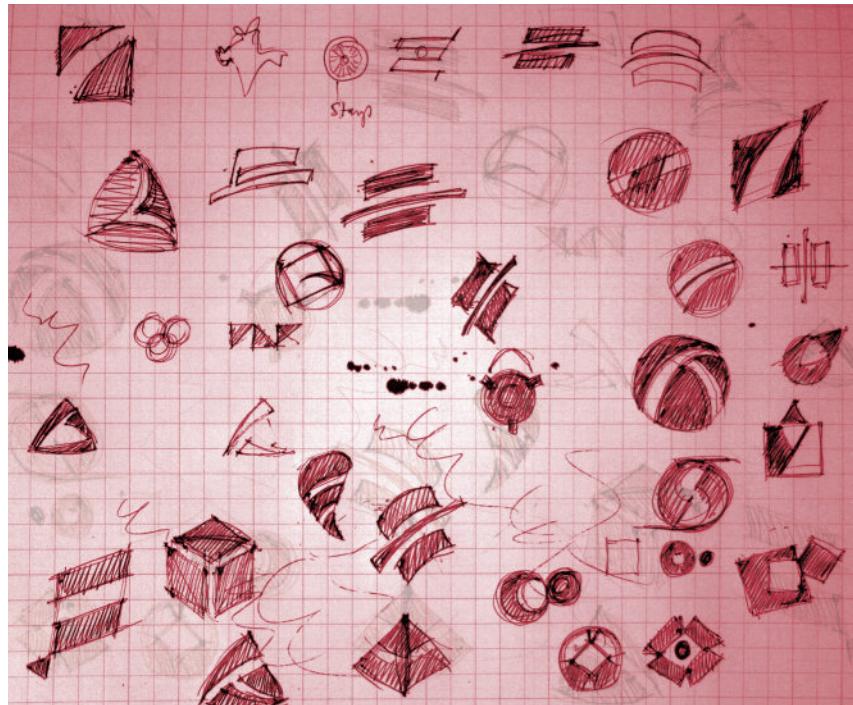
ACTIVITY 2

In this activity students will be introduced to the process of working with a client through a design project. They will work with a client to identify goals, target audience, and purpose of the design.

In a small group, students will go to the principal or any other person of school who will be their client and identify design problems. Children will then step by step follow the different stages of the design process such as preparation of the design brief, creative process, planning and execution of design and presenting a prototype/dummy for approval, take a feedback and make required changes in their designs.

PREPARING THUMBNAILS OR DOCUMENTING IDEAS

As the process of exploration and ideation is going on, one should always keep track of it with the help of documenting the process by various ways. The most popular method is to prepare small thumbnails. Thumbnails are small sketches which can literally be as small as your thumbnail, or as big as a couple of inches in width and height. Thumbnails are

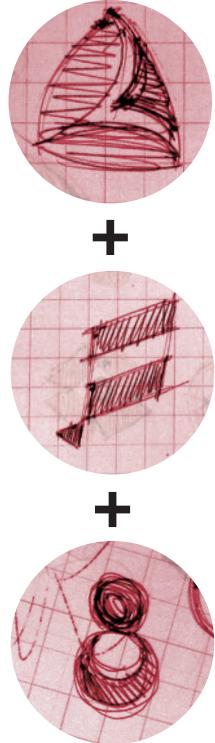


about basic ideas and core concepts. They also are intended to capture the basic ideas for page composition, like header placement, column structure, and text alignment without allowing the temptation to focus on small details too early in the process. If you are designing a website then these thumbnails are about overall lay out of a website, navigational structure, rough ideas about colour schemes, placements of various components like, animation, video clip, graphics, illustrations, photographs, all types of images and so and so forth. They can include small texts also. Thumbnails help in planning an overall layout or composition. They can be quick sketches allowing rapid idea iteration.

Analysis and Selection

Once lots of ideas are generated, then is the right time to critically analyse and evaluate these ideas. For this purpose, one classifies all the generated ideas in various ways. This helps in grouping similar ideas and finding consistency among them. Also it helps in eliminating unnecessary and unrelated ideas. Classification helps in generating overall themes as well as micro details. It also helps finding gaps and scope for generating more ideas.

Once a designer reaches this stage, she/he is ready to apply various criteria for elimination, rejection or selection of ideas. The criteria could be of form and beauty, functional requirements, usability, communicability of message, technological requirements, printing issues, materials and their availability, ethical and moral issues, and many others specific to the design project.



At the end of the analysis few ideas are selected. Then if it is necessary next round of ideation can be conducted if one wants to modify these selected ideas or want to generate even better ideas. The process goes on till one is satisfied about the overall idea as well as micro level ideas.

Symbol design for an institute. This combines the symbolic forms of bird, kite and human

PLANNING AND EXECUTION

Concept Generation

This is the stage when the overall visual theme, treatment and visual language for the design are decided. In practice at least three to five such concepts/themes are developed out of which client selects the final one. In some cases the client rejects all the concepts. In some cases client may ask the designer to merge some of the concepts or make some minor or major modifications in the generated concepts.

Assets Creation and Collection

Since the final idea or set of few final concepts are in place, now a designer needs to create all the required materials necessary to execute the design. This may include high quality

illustrations, images, sketches, photographs, animations, video clips, and all types of texts—slogans, captions, and textual contents and so on.

Visual Design

The most important fact about design is its visual composition, whether it's a print media or the new media. Visual look and feel is very critical for the success of the design. To achieve that a designer has to plan and execute well balanced visual composition for the design. All the visual and textual assets have to be organised properly and arranged in such a way that the overall design should make an impact. Selectively chosen photographs or illustrations can create enormous visual impact for a design, adding dimension, meaning, and a deeper level of understanding far beyond a well-written headline or paragraph of text. Designer should adhere to the principles of design as discussed elsewhere in this book to achieve this. A designer must make it a habit to prepare thumbnails or rough key sketches for visual design as discussed earlier.

Layout, grid and typography are the crucial elements in setting the visual theme and mood of a design whether it is for print media or the new media. Evocations of different typefaces are subliminal to most people, but a designer will go to great lengths to ensure the selection and construction of type complements the mood of the piece. Variety of type faces and their qualities as discussed in this book elsewhere



are very important for making a design effective, verbally as well as visually. Overall layout and grid provides broader structure to the design bringing in a kind of visual stability to the design.

Conceived design just obscures the intention or message of the design. Principles of design such as contrast, balance, rhythm, and proportion are very useful in achieving the desired effect. This comes just as much into play with use of imagery, illustration, text as visual elements, photograph and even animation in the case of a website, in a composition as it does within the image itself. Effectively integrating all these assets into a design requires an awareness of principles of design. Compact areas of motion and activity, countered with spaces for the eye to rest and relax generate a visual rhythm.

In a new media design project one has to also take care of information architecture i.e. all the textual content and information is organised. One has to understand patterns of interaction of the user with the website or the multimedia CD ROM and prepare the task flow diagrams. Similarly, a navigational schema needs to be developed. All these are highly specialised areas of new media design.

PROTOTYPE OR DUMMY

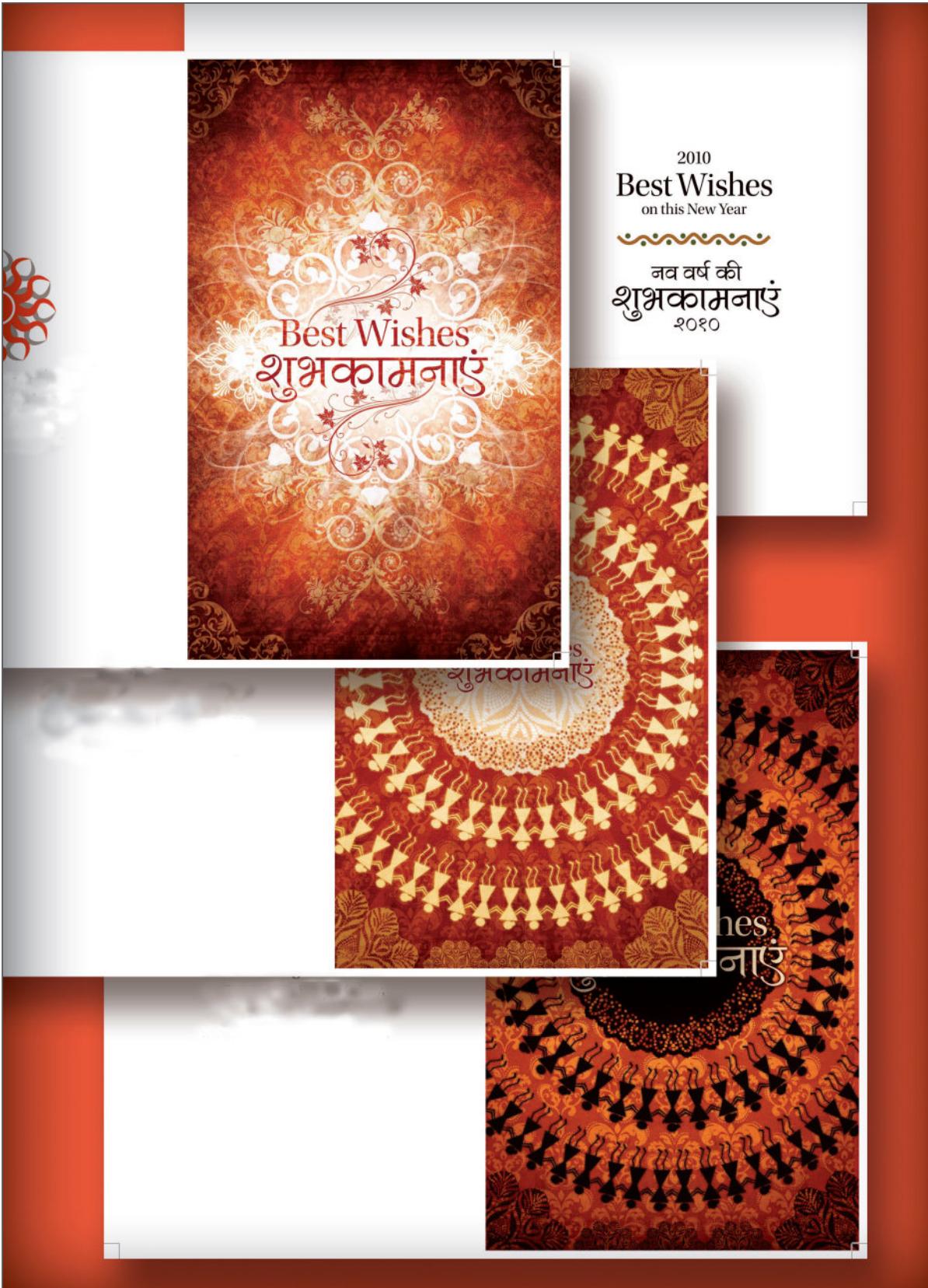
Traditionally it is called preparing an ‘artwork’ for the design. However, with the advent of Information Technology final art work is done with sophisticated software tools. Normally,

*Digital prototype for a folder design explaining its functioning using digital software tools.
(inset) Open position of the folder with inside jacket design.*



Final concept presentation for Greeting card design for an organisation

dummy for a print media is supposed to be of the same size i.e. of the actual size of the final design. Then dummies for at least three chosen concept is prepared which looks exactly like a final design and then presented before the client for the approval. Often the client makes few suggestions as per his/



her requirements. These suggestions are incorporated in the final design which is normally termed as a 'Camera Ready Copy' of the design. While preparing this copy one has to take into account all the issues related to printing such as the quality of paper on which it is going to be printed, quality of inks, printing technology and so on and so forth.

If it is a new media design such as a website or multimedia CD ROM or a DVD then it goes through a rigorous process of testing. While designing such a product the usability concerns as discussed later in this book should be kept in the mind. The design process does not end here. Additional reviews and approval cycles, more design iterations, and frequent user testing all may be executed anywhere into this process. It's not always predictable, and may not always function as assumed by the designer. It has to go through the system-level testing, because a new media product should be compatible with various hardware and software on which it is supposed to work. Many a times the first in-house testing is called alpha-testing which is done within the organisation as the users of the product. The second testing is called beta-testing which is done with limited number of actual users of the product. In both the cases normally paper prototypes or wire-frame models are first prepared and then tested with the users. If there are any issues then the entire process can be repeated or parts of the process are repeated. Once the design satisfactorily, fulfils the requirements then only the product is launched.

As already mentioned, the design process is not followed very strictly in the industry. What ever is discussed here is the ideal case. However, it is up to the designer to what extent one can adhere to the design process considering the work environment and professional pressures. However, there is no doubt that the most fascinating part of the design process is the creative phase of ideation or explorations on which one cannot afford to compromise.

IMPLEMENTATION

The designer prepares the artwork, now-a-days in a digital form or files and provides a printed copy which is termed as 'a proof'. Then it is approved by the client by signing it or mark-up changes to it. Then a further 'proof' is provided if required.

Next stage is a more a technical stage where one takes the design for printing in case of traditional media and uploading incase of new media then it goes to the web developer or a multimedia developer.

The designer forwards the artwork to a commercial printer and then the printer gets a printed copy or a 'proof'. It goes back to the designer and then also to the client for approval. In the case of new media a pilot version is launched on the web. Also a soft copy is given to the designer and the client for approval. Technical flaws or suggestions, if any, are fixed and then the work is published.



Proofing process with separate CMYK plates

REPORT

In traditional media there is no such norm to prepare a report about the design however, some designers prefer to prepare a report for future use. In the case of new media in many organisations, it is mandatory to prepare a design specification document. The design specification documents which mainly consist of the whole process of design along with the technical information about the hardware, software used, critical code, description of standards followed, details of the specifications of the final output in terms of its dimensions and any other matter as per the organisational norms.

REVIEW AND ASSESSMENT

Once the design is launched, the client is curious about its impact on the users or the target audience. Therefore, a review is conducted by the designer or by a third party agency.

EXERCISE

1. Keeping in mind the different stages of design, explain how the design processes is a recursive process.
2. What criteria should be applied for the elimination or selection of ideas?
3. According to you, is creativity a gift or it can be nurtured?
4. How does brainstorming help in the ideation process?
5. What are the different stages a graphic designer has to go through from conceptualisation to the end product?

Unit 2

Principles and Elements of Design

Design has three core components: Form (aesthetics), function (teleology), and meaning (semiotics). This unit focuses on the first component i.e. 'Form' or 'Aesthetics'. Although design has a certain purpose to fulfill, it is achieved in a style. The element of beauty distinguishes design from other mundane objects. Therefore, the formal aspects of design have special importance. This unit discusses formal aspects of design such as drawing, colour, typography, layout and composition. The chapters from three to seven deal with them.



Drawing is a representation of ideas in visual form. In design, drawing is used as a tool for 'visualisation'. Drawing is an engaging activity where the total involvement of a designer is expected. It trains eyes to look for novelty and uniqueness in the surroundings. It also trains our concentration for achieving precision, attention to details and eye-hand coordination. More importantly, as the word 'draw' means 'to pull'; drawing 'from within' i.e., expression of inner nature and drawing 'from without' i.e., representing outer nature help designer to connect one's self with the other individuals and the society in a meaningful way.

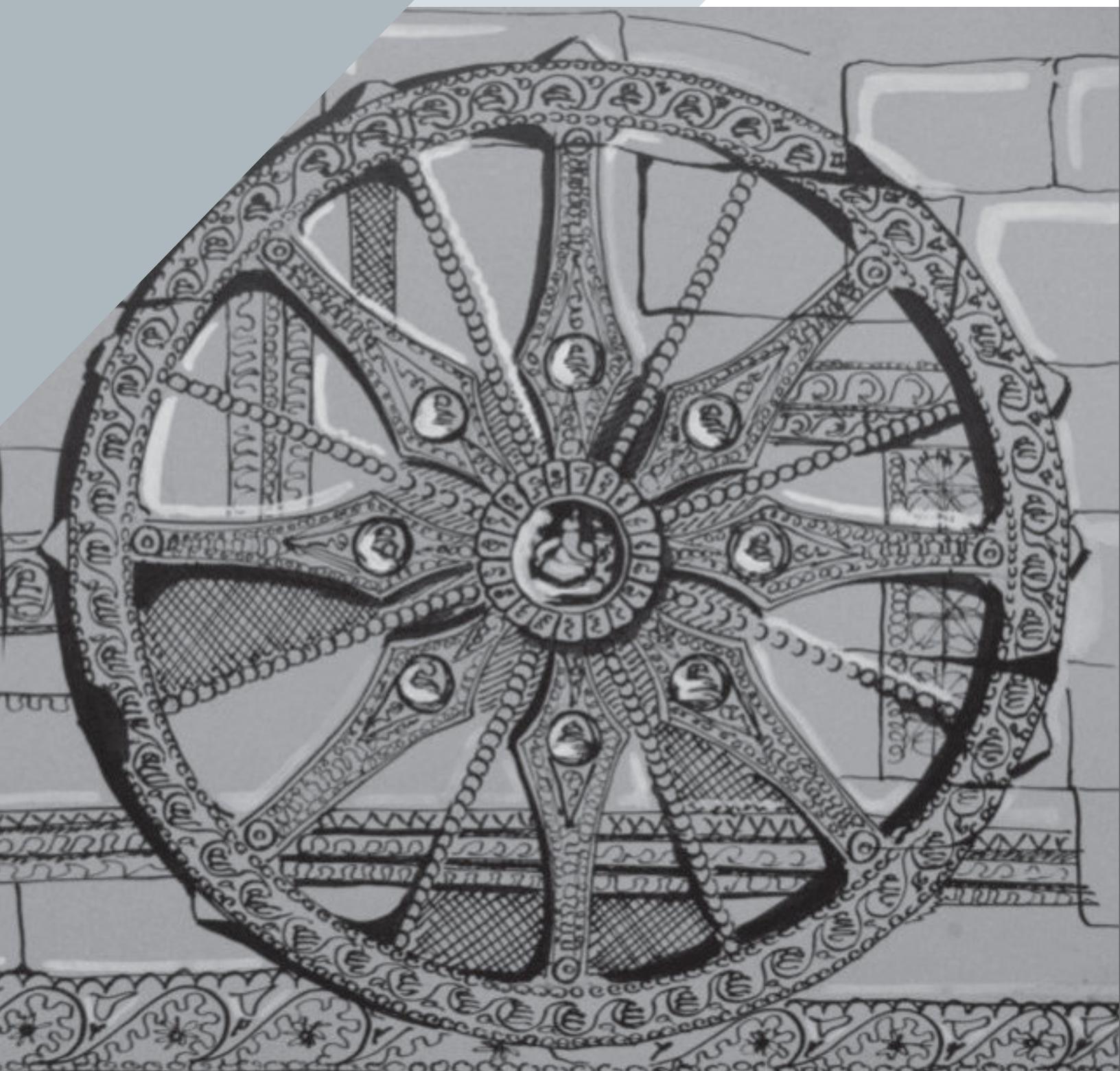
Colour is another vital concept that designer needs to study in detail. This unit will try to provide more a comprehensive view on colour and its applications in graphic design. Specifically it deals with various theories of colour including scientific perspective, colour schemes, colour interactions and semiotics of colours i.e. colour symbolism.

Another important component of design is composition. Layout design is a more specialised aspect of composition. A 'good design' is a good composition and layout. The desired impact of a design depends on the appropriate application of principles of composition. A good design composition, due to its organic structure, communicate and offer a unique experience of its own. It effectively communicates the message and at a subjective level aesthetically influences the viewers. Typography is also an essential part of graphic design today. A designer carefully chooses fonts after understanding the design problem, the medium, target audience, production aspects and the context and then integrates them in the composition.

CHAPTER

03

SKETCHING AND DRAWING



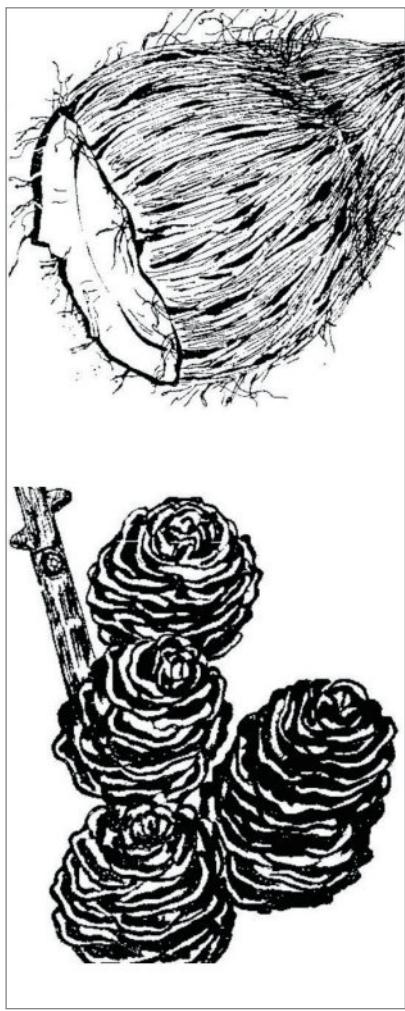
Irrespective of one's drawing aptitude, we all know it is an amusing and a rewarding activity. Drawing, however you know is an essential discipline in certain professions as well. In all fields of visual arts like design, architecture, media and fine arts there is this common assumption that before making anything it is first 'drawn' or 'planned, refined and perfected at drawing' that is, before it is made. It is true that all great minds in visual fields made drawing and have left behind the traces of their design process in the form of drawings. So what is drawing to these professions?

Drawing is a system of representing visual ideas and thoughts on a surface. Most commonly it is used as a means of depicting three dimensional reality on a two dimensional surface using pencil, charcoal, crayon, pen, brush etc on a paper, cloth, wall etc. Drawing is also used as a tool for 'visualisation'. In other words, visualisation means representation of one's imagination for others. Where design ideas can be two dimensional or three dimensional. Drawing, in spite of being a two dimensional representation, can provide a convincing illusion of three dimensional environments.

In visual communication drawing is regarded as the most economical and efficient way to record, illustrate and express thoughts and ideas, where as even elaborate verbal explanations remain inadequate to do so. In graphic design images are intentionally arranged along the text so to put across complex information or a thought which the viewer receives as a meaning arising by connecting two. Words and images put together makes communication simpler, complete and effective. In present times photography has become alternative way of generating images in graphic compositions but drawing is still preferred in visualisation and considered ideal. Further, we will see some such virtues of drawing that being of practical use in the graphic profession and importantly, in sensitising our perception of a visual form and sensitising perception to become a sensitive and perceptive individual.

Other than its usefulness in design, from ancient times drawing is respected as an art form. Like poetry, music, dance, acting, storytelling etc., drawings also influence our emotions since it can extract and represent those subtle, seen and unseen gestures, expressions, through characteristic fluency and affective quality of line. Since kind of drawing is a form of personal expression it is indeed subjective and hence relative to the viewer's participation too. Participation here means that in our imagination we are expected to participate in the process of its making while appreciating the work of drawing. In fine arts such subjectivity is appreciated as one's unique style that is appropriate with the chosen subject and intent.

Drawing is a skill which is perfected by its keen interest in its enticing activity of observation and by patient and persistent practice of representing it. Therefore, observation is a primary and essential requisite in learning drawing to appreciate visual aspects and attributes of things and by doing so it proves as a thoughtful beginning in understanding visual world and visual



Sketching from natural objects

ACTIVITY 1

Draw two objects from your observation, one each from nature and man-made which are similar in shape and texture.

Perception and discrimination of value, textures and shapes in nature

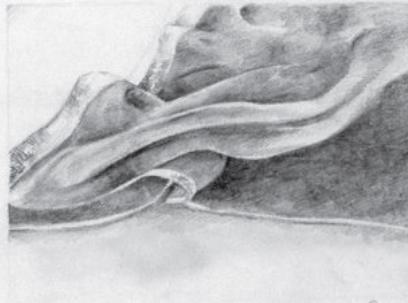
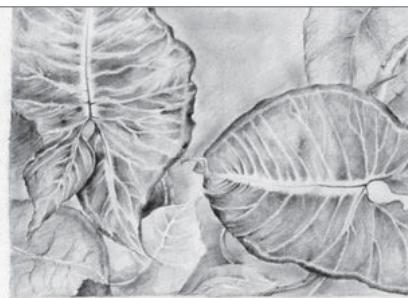
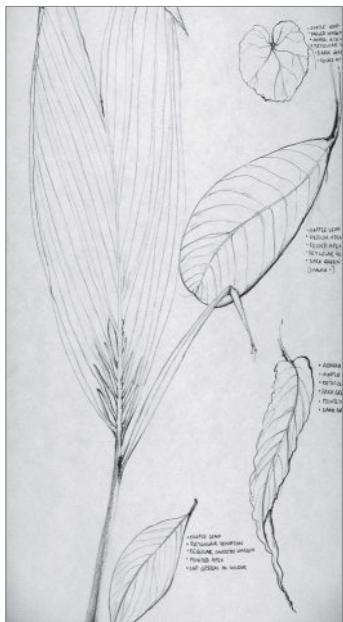
language and importantly its grammar. There are different ways to draw, such as drawing from seeing, drawing from memory, drawing by analysis and drawing from imagination etc. In professional practice all kinds of drawings are used by a graphic design. Let's first understand and acknowledge some of the virtues and benefits of practicing drawing.

TYPES OF DRAWING

To 'draw' means to 'fetch' or 'pull' as we pull water from the well. In the fields of design, fine arts and architecture, to 'draw' means to fetch ideas from 'within' that is mind. These ideas are our thoughts, emotions, feeling etc. Similarly, we fetch ideas from external reality i.e. man-made environment, social environment and natural environment. Drawing also means to describe to extract and to capture the essence of internal and external reality and represent it in a best possible way using appropriate medium.

Sketch means first rough draft or plan of any design, an outline or a drawing using pen, pencil or any other similar medium. It also means a descriptive representation of a concept, thought or principal ideas. In the fields of art, design and architecture the word sketching and drawing are used as synonyms although there is a subtle difference in the meanings of these words.

Broadly, there are two categories of drawing—drawing from external reality that includes drawing objects and artifacts from man-made and socio-cultural environment. It includes drawing trees, mountain, animals and all entities



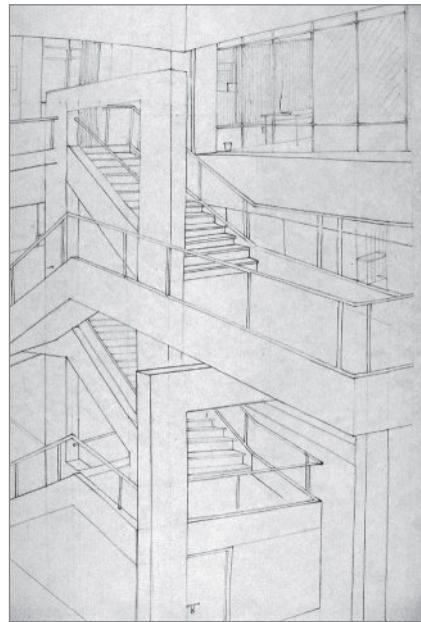
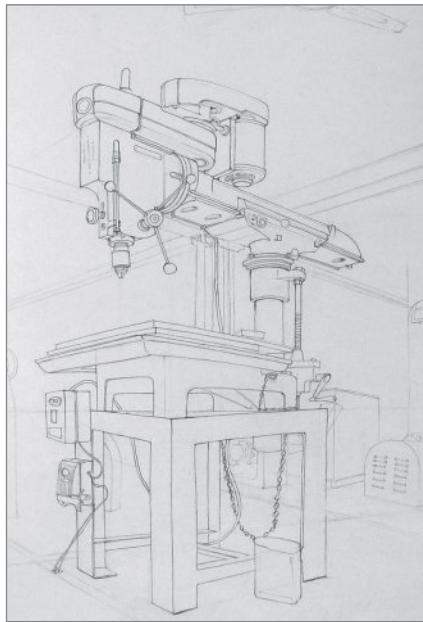
from the natural environment. Drawing human figures and portraits of individuals needs advanced drawing skills. Traditionally these three activities are termed as object drawing, nature drawing and human figure drawings.



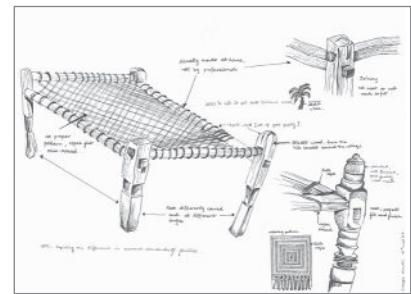
Proportion, features, gestures and expressions in natural forms.

mind's eye. You can always capture such ideas and represent them on paper as visual metaphors.

Sometimes we have information about objects and things around us. Based on that information we can go on constructing and visualising many more ideas. When we



Perception of hidden structural relationship of parts and representation of depth in man-made environment



put them on paper they come in the form of representation drawings, perspective contraction drawings for 2D and 3D objects which are collectively called design drawings. Design drawing also many times have high creative value. Apart from

the above we also want to draw our thoughts, emotion and feelings in a more subtle and abstract way. Such drawings are called 'expressive drawings'.

Whether it is drawing from external reality or from internal reality, observational skills are absolutely necessary for drawing. In the first case you observe objects, nature, humans and life. In the second case you observe from within yourself. It is more contemplative, meditative and self analysing.



*Discovering differences
and similarities of visual
features in natural
objects*

ACTIVITY 2

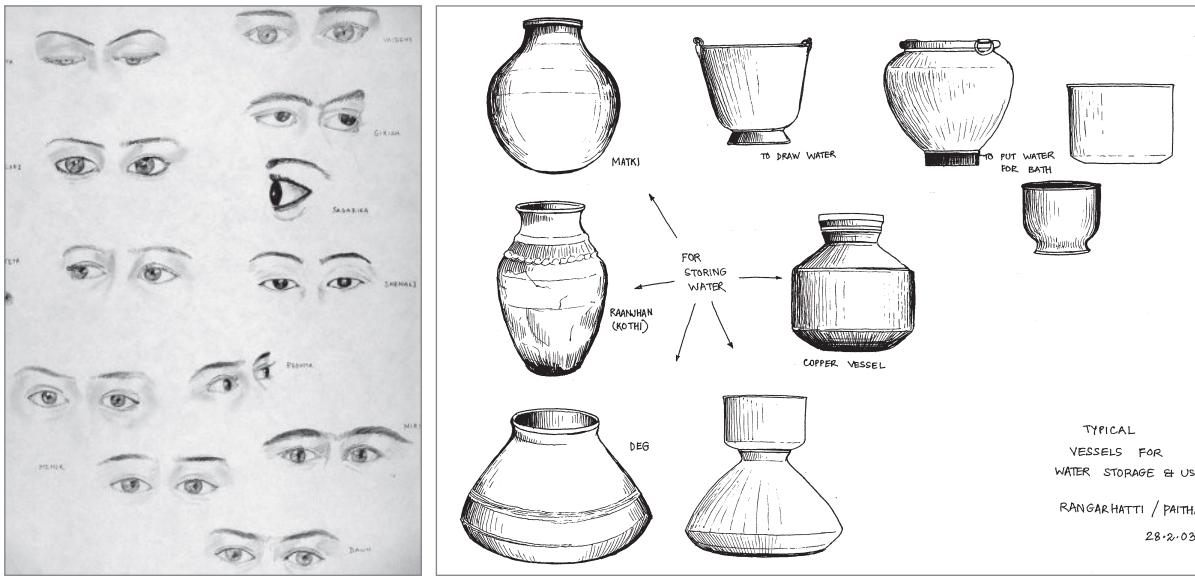
In your sketch book do studies of plants and its sections of plants and leaves. Make one final composition in $\frac{1}{4}$ imperial sheet in water colours.

All the above-mentioned types of drawing are discussed in details in following paragraphs.

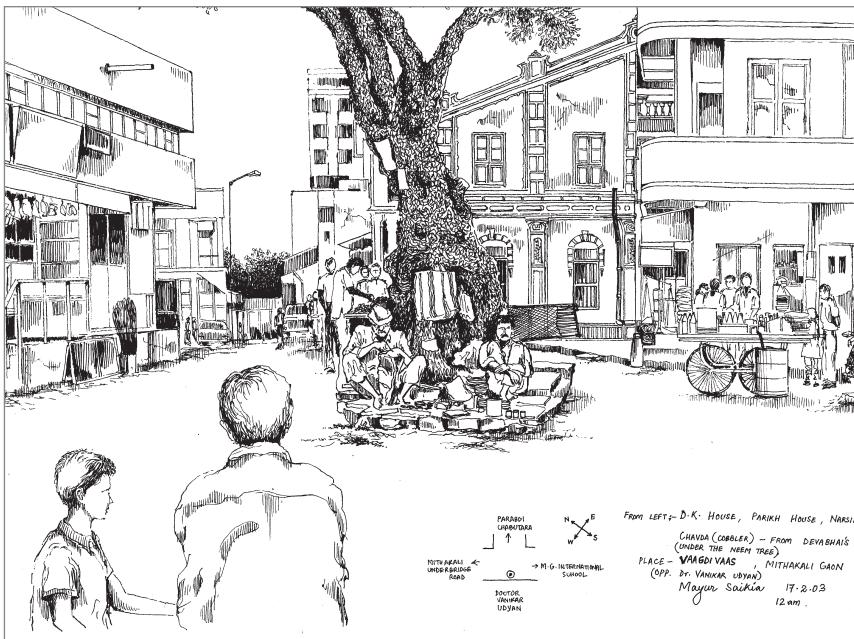
Drawing is a representation and it is always based on some references and information. References for drawing can be from one's memory, from on the site observations, based on technical and dimensional information, or based on one's pure imagination and fantasy. Very broadly we can classify types of drawings which are based on such fundamental sources of references or information.

Drawing from Memory

Drawings done referring to visual memory are memory drawings. It is a most practiced kind of drawing since a vivid visual memory persuades one to draw; many people opt to draw this way. We are often asked to make drawing



representing events and experiences like independence day celebration, kite festival, farmers harvesting, visit to zoo etc are subjects drawn as memory drawings. These are based on one's experiences of events and environments and therefore considered free from any imaginary inclusions. It is said that designer's quality of visualisation is apparent through his drawings. And visualisation drawings are entirely based on the volume of one's visual memory and ability to draw from



Drawing asks for a sustained and distraction-free attention on a subject

it. Animation films, graphic illustrations, space and product visualisations etc are its major application fields. However, as said earlier, it is regarded that observational drawing is a formal beginning to develop visual memory and also the skills in any type of drawing, one need carefully seeing and analysing visual world so to enrich the stock of visual information and its memory.

ACTIVITY 3

Take the reference of anatomy books and make 30 sketches of different parts of body, positions of head and complete human figures.

Drawing helps in building visual memory



Fluency of lines help develop unity, continuity and rhythm

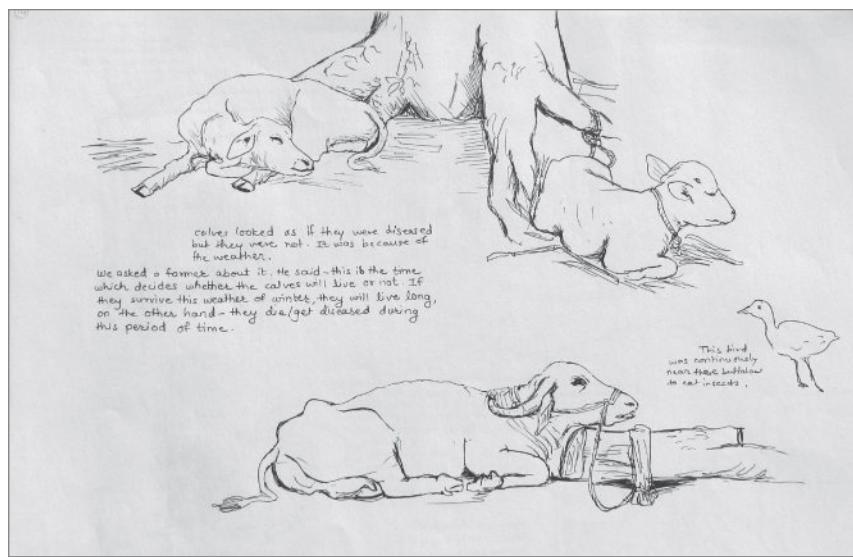
Drawing helps develop empathy for others

Drawing from Observation

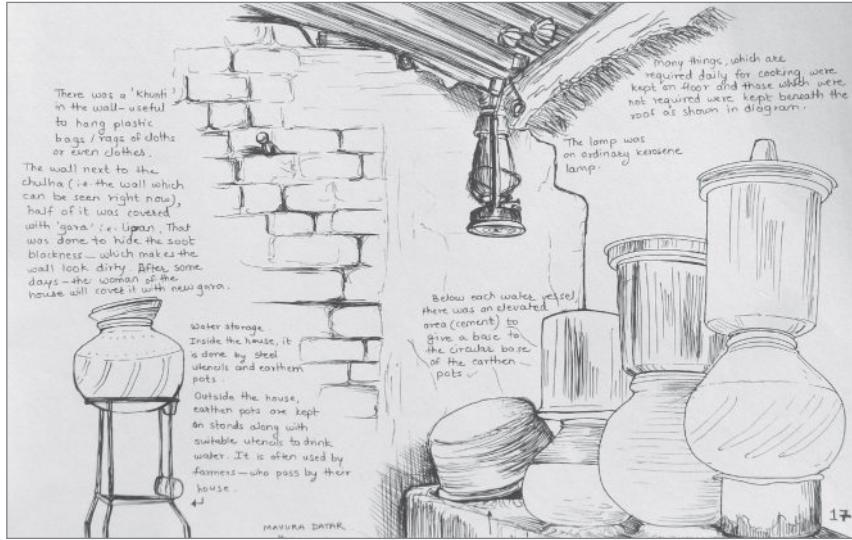
Often one starts with memory drawing but soon realises that to make a good drawing one needs to improve analytical observation and have a clearer idea of structure and visible form to be drawn as an image. Hence in all visual arts and design



Observational drawing helps develop vivid visual memory and articulation of forms, processes and events



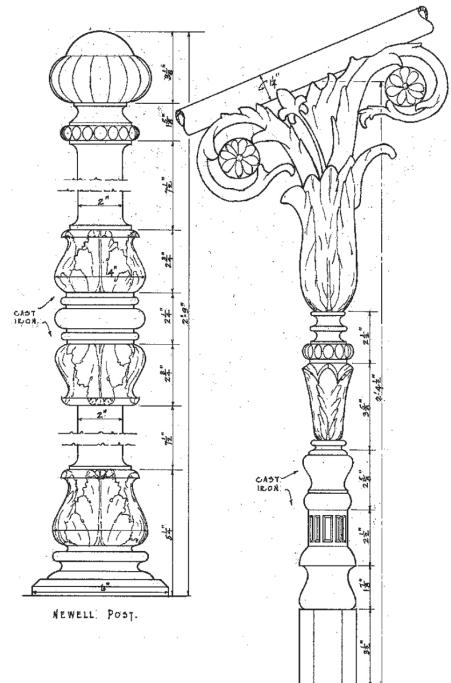
schools emphasis is given to observational drawings. It can be explained as a method of seeing and drawing on the site and from a fixed view point. It is also called drawing from actual or real where there is no scope for any modification by one's memory or imagination. It is regarded as an attempt to study and appreciate the structure of a thing and represent the form as it is. Practice



in observational drawing helps improve sense of curiosity and visual analysis of the forms and spaces thus strengthening cohesion of larger structures and interrelationship among its parts. These type of drawings have application in the works of illustrations of informative and scientific nature where accuracy and clarity of information is crucial.

Drawing from Dimensional Information

This type of drawing is of technical nature. It is also called production drawing which is crucial in manufacturing processes since it presents dimensional information of structures to be made. Precision and accuracy is of importance and any error in visualisation and representation can lead to mistakes at the production stage. There are variety of dimensional drawings used according the purpose and conventional practices. All engineering drawings which are also known by their field of applications fall under this category such as architectural drawing, mechanical drawing, land survey drawing etc. These drawings mainly include projection of views and mostly in the order of a cube. Orthographic, isometric and sectional projections, technical perspective and contour drawings are few technical names of such drawing types. In industrial design schools formal mechanical drawing is made easy and free of any instruments. It is done with the help of supporting isometric and orthographic grids underneath of translucent paper on which objects are drawn over an order of the grid. It is useful for technical visualisations and representations of small scale products and commonly known as analytical drawing.



Drawing from Imagination

Visual artists are deeply engaged in the process of visual imagination. They are occupied by thinking and imagining about their solutions to the material problems and hence occupied in making a world from their creativity and fantasy. They are engaged in adding value to the function of a product, providing appealing visual experiences and conveying meaningful messages by their design for the mankind. They have to create such since it doesn't exist. All drawings that incorporate imaginary and non-existing things are

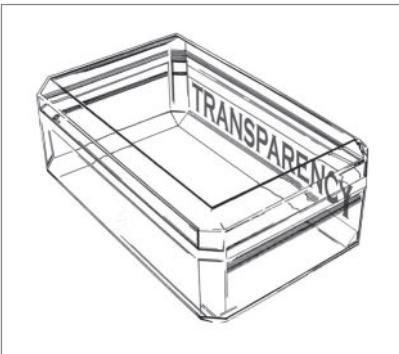
Visual metaphors showing juxtaposition of two forms. For an effective juxtaposition it is important to have good compatibility of visual properties of chosen elements. Drawing helps to see deeper attributes of the things. Discover the meaning resulting from combination of attributes of 'Watermelon and Pot,' 'Rose and Note,' 'Anvil and Man'. Often a conceptual image or a 'symbol' is a juxtaposed image.



imagination drawing. Painters, graphic artists, sculptors, illustrators, animation artists, product and space designers all at the ideation stage are busy in doing such drawings.

Expressive Drawing

Drawing primarily is an analytical activity. Being expressive it is an emotive medium too. It is an intense yet a playful coordination of visual perception, visual analysis and interpretation, drawing medium and intended subject or message. Since it is done with hands, it is a skill. For a visual artist challenge is to show optimum likeness of the subject in the form of drawing. Representations could be of variety of kinds from informative and realistic to conceptual and abstract. Depending on the intentions visual artist selects from the range of mediums to make a drawing more effective since various drawing mediums produce a characteristic effect of its own. A ratio of thickness of stroke to paper is required to be understood. To show meticulous details on a small sheet visual artist may prefer mediums leaving a thin and sharp mark such as pencil and pen. To represent the same image on a larger surface one may prefer thicker strokes so that it can be perceived from distance. Incidentally thicker mediums are also soft on paper. Softer mediums like charcoal and bold led pencils effectively respond to pressure,



direction and pace of hand movement. Thicker strokes with subtle variations in tone and thickness help in showing character and expressiveness along edges and mass of the subject. Such bold mediums are preferred in rapid gesture drawings where representation of form happens by the mass of the subject instead of its edges.

VIRTUES OF A GOOD DRAWING

While drawing a simple shape; say a leaf, we go close, touch, observe and feel its visual, tactile properties, move around and select a representative view to draw it. This way we begin appreciating simple shapes by its specific nature, condition and situation. In the process we see and delineate a shape by its edges and also interpret it by its distinctness from the rest. It is an enquiry about a typical gesture made and associations prompted by that gesture in that shape. Thus, a thoughtful drawing is an attempt in articulations of uniqueness of a shape which help us enrich our perception, classification and vocabulary of shapes.

System of Structures

Everything has a structure. Structures are hidden and they hold parts together. In the process of drawing we curiously examine the system of a given structure in term of relative proportions, strength, joinery, and activity sustained along its junctions, extensions and at tips. It helps notice, analyse and trace symmetrical or asymmetrical nature of balance, patterns and a possible geometrical layout within and along the edges of a structure. Since drawing has to complete a form it helps in understanding interrelations and interdependency among the parts in a form. In case of drawing of natural structures it is an attempt to understand that inspiring simplicity, minimalism, and efficiency of a system at micro as well as macro level.

Drawing trains the eye to see, understand and discover distinctness of a shape from its surrounding

Drawing trains the eye to see, understand and discover complexities of structures in natural and man-made environment

Embedded Similarity and Difference

Drawing compels a careful reading, leading to a subtle classification of shapes and forms. By doing so it strengthens the ability to relate and group things from a given environment. In an environment, patterns recur with fine variations. A careful observation leads to perceiving the nuances and changing effects in the visual gestures and expressions among the elements. Say in a drawing of a plant with number of leaves similar but variedly sized, toned, lit, shaded, placed, oriented, and overlapped in a natural way sensitises one's perception for the embedded similarities and differences among the parts in a system. Interestingly, it also makes one notice and edit the superfluous, displaced and irrelevant elements from otherwise a composite environment. It is a decisive ability in design that a good designer settles on anything not less than a perfectly fitting option to the context from a variety of created choices.

Drawing trains the eye to see, understand and discover differences and similarities in things



Appealing Complexity

Drawing expects perception of an object that is more than that of usual and effortless recognition of it. It is all right for an onlooker to have a glance or a look at things in a speed as if seen through a fast moving window. However, for a designer and especially a visual communicator, visual environment is full of appealing complexities due to the reasons, interrelations and meanings of things in it. Drawing asks for a sustained and distraction-free attention on a subject. You know, it takes a lot to complete a good drawing. It evolves along several cerebral considerations such as sense of unity and relative proportion, comprehension of hidden structure and retention of balance in it, rhythm and consistency in the quality of line, depiction of property of material, its surfaces and details over it. Therefore, drawing helps one to pay attention and appreciate the visual qualities of things so as to comprehend and represent them correctly.

Drawing enhances perceptual concentration

Drawing helps fine tune eyes and hands for the rhythm in line, shape, form and a structure

Unity of Visual Vocabulary

Drawing is a human enterprise. When we draw we process, simplify and translate the reality into the drawing's typical language. This translation gives birth to a distinctive vocabulary of lines and strokes, by their curvilinear, angular and characteristic behaviour, fluctuations in thinness, thickness, value, and importantly by extracted feel and invisible attributes of the subject represented in it. This all paves a way to build unity, continuity and rhythm in the lines, strokes and eventually in a resulting integrated form and effect. Often, so called styling in three dimensional design and simplification of graphical forms are inspired by the embedded quality of drawings done at an exploratory stage.

Empathy and Visual Articulation

A routine practice in observational drawing helps develop a vivid visual articulation of forms. A form well perceived and drawn is stored permanently in the memory. It is present there and always accessible for further modification according to the context. It is therefore so fundamental that one regularly keeps sketching and drawing since there are plenty of things and situations out there and one won't know what things may require in future compositions.

Since drawing is a reproduction or simulation of gestures, expressions, and personality of the subject, it asks for an empathetic enquiry and association with it. It is said that while drawing one lives in the state of the subject to do justice to the representation of the subject. Empathy takes one closer to insights and intuitions about an exclusive approach suitable to represent the subject. It is a demanding process and if achieved stands as an evidence of sincerity and integrity of the draftsman with the process and his subject.

Organic Unity

Every form has a context and it relates with it by its function and appearance. Nature and complexity of context shapes a particular form. Hence in design an elaborate enquiry of the context is a crucial part of the design process. Observational drawing extends one's enquiry beyond a form into its purpose and environment. Even if form is isolated, enquiry extends into its likely counterparts and spaces thus, guiding one to perceive fitness in the relationship of a form with its original context. This exercise develops a healthy habit for a designer as a future form-maker to extend her/his attention to forms possible and expected environments or to actual design process, to come up with a fitting form for a given context.

Visual Meaning

Beyond the function of an object, a visual communicator looks at it as a 'sign' that is representing something more. To associate things from different domains based on some resembling features is a beginning of relating and connecting seemingly unrelated things for a greater experience or meaning. During drawing, a sensitive observer is always reading, registering and extracting such relations which can be useful. Though a symbol is a conceptual image, for an effective visual representation it is important to refer to compatibility of visual properties and features of chosen elements over mere conceptual attributes. Conceptual and visually incompetent forms may make the representation look literal and weak. Practice of good visual rhetoric is entirely based on the foundations of a refined form perception, lateral interpretations and incorporation of suitable visual features and attributes in one form.

EXERCISE

1. What is the role of drawing in different professions such as Graphic Design, Interior Design, Architecture, Fashion Design etc?
2. Do you think that practice of drawing helps in developing observational skills? Give reasons for your answer.
3. How does the choice of expressive drawing help in getting desired effect in the artwork. Explain with the help of suitable examples.

Drawing helps understand the relation between the form and its context

Drawing helps form associations, perceive deeper experiences and meanings in things

ACTIVITY 4

Use the musical instruments available in your school and arrange them for still life study. Do at least 3 line studies, evaluate each shortly and choose the best composition for final work on $\frac{1}{4}$ imperial sheet in water colours.

ACTIVITY 5

Students will examine how to create a 3D effect on a flat surface and learn to draw in one-point perspective.

CHAPTER

04

COLOUR



Colour is the most essential component of visual experience. It is the specific perceptual characteristic of visual experience that we refer by a colour name like 'red colour', 'green colour' and so on. In the XI standard textbook on Graphic Design, basic concepts of colour such as colour hue, colour intensity, colour value, colour saturation etc. have been already introduced. This chapter will try to provide more a comprehensive view on colour and its applications in graphic design. Colour is studied and used by graphic designers, artists, architects, and by many other design professionals. Colours are used in various situations such as coloured lights in a dramatic performance, printing multi-colour calendars, transparent water colours in landscape painting, and powder colours during festival of Holi. Holi is considered as the festival of colours. It is interesting to note that in each of these events properties of colours are different. In a theatre, coloured lights are mixed to get the desired effect. In a water colour landscape painting, layers of transparent colours are put over one another. While printing a calendar coloured printing inks are layered on each other. Apart from the above mentioned situations one realises that colours are everywhere. Few more examples of such situations will demonstrate that colours have varied properties — physical properties apart from perceptual properties. Experience of colours, therefore is governed by these properties. While painting on canvas, oil paints are mixed with each other to get the expected shade of colours. In this case colour pigments are mixed with each other. Even during the festival of Holi, we mix different pigments of colours with each other. When we see a colourful image on the TV or computer we mix colour lights. In the entire above situation colours are used in varied ways. Sometimes pigments of colours are mixed, in some cases colour lights are mixed. Therefore, it can be said that at least there are two different ways by which we use colours. The first is mixing of colour pigments used in a painting, second is mixing of coloured lights in eyes when we watch TV or computer monitor.

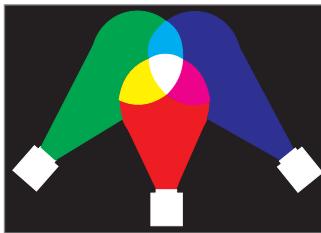
COLOUR THEORIES

It is important to study colour theories because these theories give comprehensive perspective of colours that help understand different applications of colours. Colour is also studied by scientists to understand the phenomenon of colour experience. As an outcome of scientific studies, two major theories of colour have been developed. These are known as 'Additive colour theory' and 'Subtractive colour theory'.

Additive Colour Theory

As per the additive colour theory there are three primary colour bands of wavelengths of light called Red, Blue and Green. When equal parts of each of the three bands are combined together, the white light is generated. James Clark





Maxwell recognised this phenomenon in the mid 1800s. This gave birth to the Additive theory of colours. The color additive theory describes how we perceive colour and how they are created. Essentially white light is a combination of three different colours, a continuum of wavelengths organised into bands which we label with names (blue, green, red etc).

Red, green and blue are the primary colours of this theory. All three colours eventually will result into generation of white light, and the absence of all three will produce black.

When two primary colours of additive theory are added together, you get secondary colours that are brighter than either of its components.

These are the “additive” combinations.



Red + Green = Yellow

(Yellow is brighter than red and green)



Red + Blue = Magenta

(Magenta is brighter than red and blue)



Blue + Green = Cyan

(Cyan is brighter than blue and green)

By combining varying amounts of red, green and blue lights you can create new colours. Combining these three primary red, green and blue lights, the entire spectrum of visible light can be created.

A TV monitor uses principles of additive colour theory. In the computer monitor also pixels have sub-parts that can emit three colours; Red (R), Green (G) and Blue (B). In a monitor they are lit with appropriate intensity to produce colour effects. Therefore knowledge of additive colour theory is necessary to understand colour behaviour on TV screen or computer monitor. The term RGB has became popular among designers due to this theory.

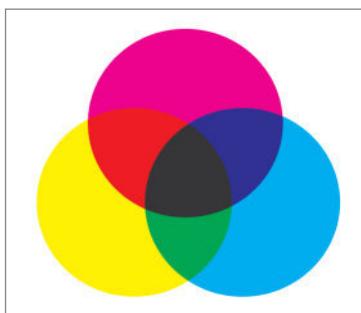
Subtractive Colour Theory

Light is the source of all colours. White light has all the colours according to Newton's theory; from red to violet. The central concept of the subtractive colour theory is that pigments of paints or inks absorb certain rays of light and reflect other rays of light. Combination of these reflected rays create the experience of colour that is perceived by eyes. When we see a white object, all the rays of light are reflected. No ray of light is absorbed as per the theory. When we see a yellow object then only rays of light which create yellow colour are reflected. It means that rest of the rays of light are absorbed

or subtracted from the original white sunlight. As per the additive theory red, green and blue are the primary colours and white colour is produced with their combination. Now in the above case of a yellow object, the colour blue from white rays is absorbed by the object. The object has reflected red and green rays. As already discussed as per the additive theory, $\text{red} + \text{green} = \text{yellow}$.

Therefore, blue rays are absorbed by the object or subtracted from the white light to get the yellow colour. Objects do not have colours of their own.

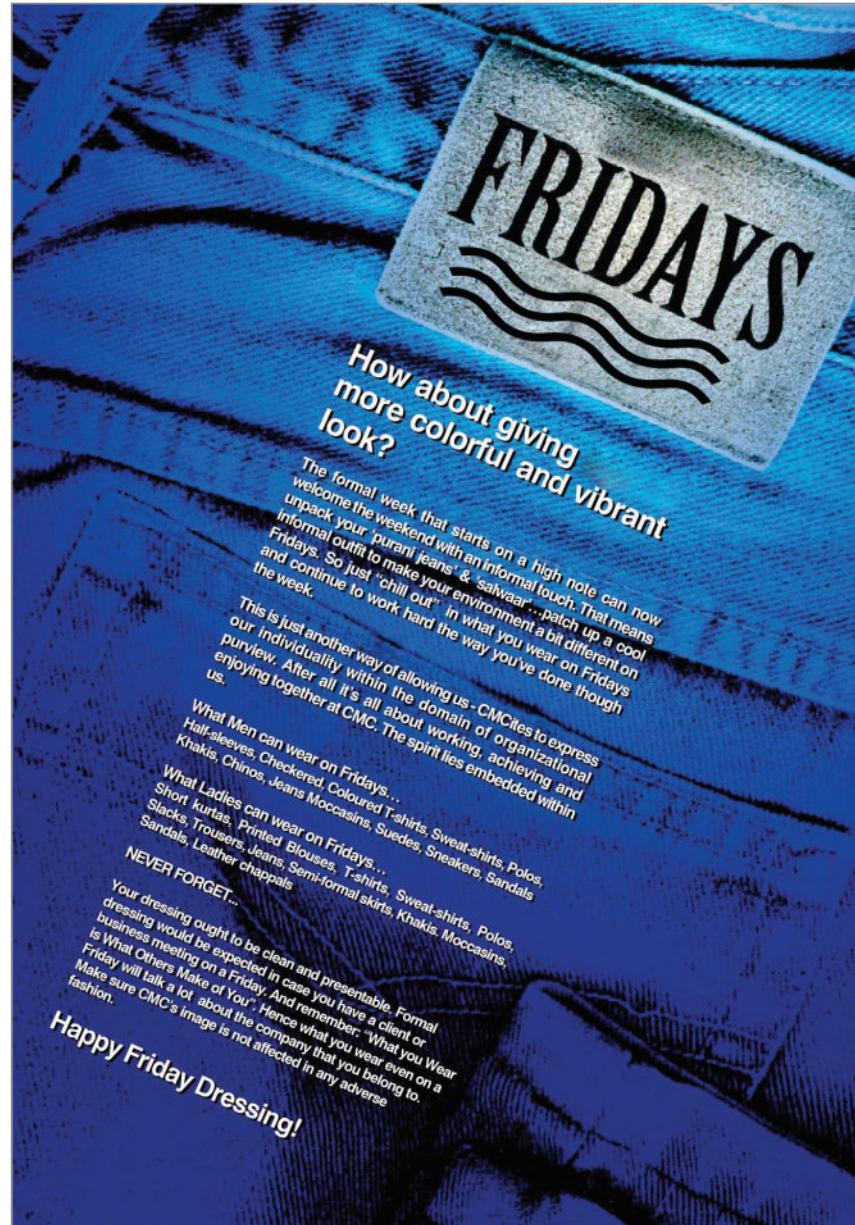
When we mix colours using colour pigments, or through the printing inks or dyes in the printing process, we are using the subtractive colour method. The pigments and inks, being materials, have properties to absorb or subtract certain colours from the white light. Subtractive theory of colours demonstrates exactly opposite behaviour that of already discussed in Additive theory of colours. Therefore the secondary colours of the additive theory are taken as the primary colours of subtractive theory. Cyan (C), Magenta (M), Yellow (Y) are supposed to be the primary colours of this system. When we mix pigments or inks of these colours we get secondary colours. If one goes on mixing colours in this fashion, finally it is expected that one should get the Black (K) colour.



Magenta + Yellow = Red
Cyan + Yellow = Green
Cyan + Magenta = Blue

However, in reality it never happens because as you go on mixing colours the purity of colours is lost and the resultant colours become dull and muddy. In reality one gets a brownish dark grey at the end. There are many outstanding issues with subtractive colour theory. Since the colours are mixed they loose their luminosity and the resultant colour is always with reduced luminosity. So for instance, the shades of orange by mixing yellow and magenta are duller than expected. Similarly, shades of violet after the mixing of cyan and magenta are dull comparatively. Same is the case with brown shades. Therefore, there is a practice of using different material or chemicals to get particular colours. So practically in printing inks or in oil paints and water colours, there is a huge range of colours provided. Colours are not produced by mixing primary colours. For instance, Poster red and Crimson Lake red or Indian red are made up of different materials. Poster green, Chrome green light and Veridian green are made up of different materials. Similarly, violet, orange and other secondary as well tertiary colours are

In printing pigments/inks/dyes of black (K) colour is also mixed to get better results. Therefore, the term 'CMYK' has become popular in printing.



not produced by mixing primary colours. They are produced from different materials that reflect light rays that produce a particular shade of colours.

These two theories came into existence primarily because behaviour of light is different when light is mixed and behaviour of light is different when it is absorbed by the substance and we perceive only the reflected light.

Since colour is a perceptual experience it is bound to be highly subjective in nature. Graphic designer is mainly concerned with the visual impact of the colour in their designs. The response of the viewer varies from person to person since colour experience is subjective. Graphic designer's task, therefore, is quite complex. Graphic designer needs to understand various perspectives on colour and then through trial and error, one needs to develop one's own strategies to use colours that will result in maximum impact for majority of the target viewers.

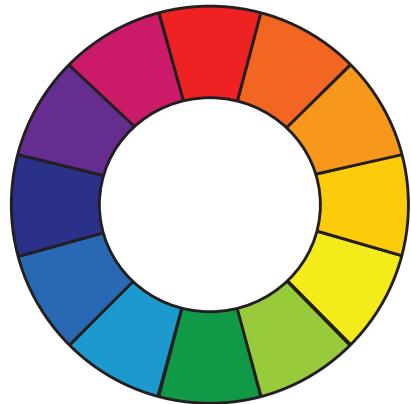
Understanding of Additive theory is required to know the behaviour of colours when colour lights are used. Interestingly the Subtractive theory explains the behaviour of colour pigments Scientifically, but the Traditional theory of the 'colour wheel', practiced by artists and designers is more simple to understand the basic concepts of colour behaviour. The colour wheel system is not strictly a scientific system. However, due to its simplicity and explanatory capability, artists and graphic designers study it.

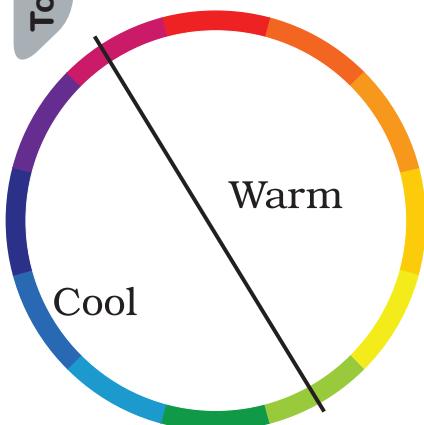
COLOUR WHEEL

The colour wheel or colour circle is a basic visual device where colours are organised in a circular manner for understanding fundamental principles of colour classification, arrangements, and colour relationships. It also helps in understanding colour schemes and their colour interactions. The first such colour wheel was designed by Sir Isaac Newton in 1666 to explain that white light is a combination of seven colours. Goethe, Chevreul, Ogden Rood, Albert Munsell and many others have developed their systems to explain behaviour of colours later on.

The colour wheel is designed in such a way that one can find out relationship of one colour with any other colour in an easiest way. Over the years, many variations of the basic colour wheel have been made, but the most popular and useful colour wheel is based on twelve colours where Red, Yellow and Blue are considered as primary colours. After combining the primary colours in equal proportions one gets the secondary colours. In the colour wheel Orange, Green and Violet are considered as secondary colours. When the nearby primary and secondary colours are combined, the tertiary colours are generated. Although these nomenclatures of colours such as, red, blue, yellow, orange, green and violet, are popular, it is very difficult to standardise specific hue and their values. Traditionally, graphic designers and artists have used their visual sensitivity and have agreed upon specific colour hues and given the nomenclatures. Therefore, all artists and graphic designers agree upon a range of colour hues that is recognised by the nomenclature 'Red', for instance. Scientific perspective may vary on this. There has always been difference of opinion on standardisation of nomenclatures of colours. Also there has been a debate about the status of white and black as colours. The specific point of concern is that from the scientific point of view white is supposed to be a combination of all the colours and black is considered as absence of colours. However, graphic designers use white as well as black as colour pigments in various colour schemes.

The issue of standardisation of colours cannot be resolved in a simple manner. From the graphic designer's perspective, since there is an agreement on certain range of colour hues and respective nomenclatures, it is practically beneficial to follow the traditional understanding. In this regard traditionally, the colour wheel is being used to generate and





understand various colour combinations that happen to be visually pleasing. There are a number of colour combinations that are considered especially pleasing. These combinations are also called colour harmonies. The twelve-colour wheel is sufficient to generate most important and frequently used colour harmonies. For more detailed combinations one can use the twenty-four colour wheel also. Following is the most popular twelve-colour wheel.

Primary, secondary and tertiary colours are as follows:

- | | |
|---|--|
| Primary colours
Secondary colours
Tertiary colours | <ul style="list-style-type: none"> - Red, Yellow and Blue - Orange, Green and Violet - Reddish-Orange, Orangish-Yellow, Yellowish-Green, Greenish-Blue, Bluish-Violet and Violetish-Red |
|---|--|

Colour wheel is a wonderful visual device. With the help of a colour wheel you can understand the nature of colours, their associations with other colours as well as colour schemes.

Warm and Cool Colours

This is the most simplest classification of colours. All the visible colours can be divided into two basic categories—warm colours and cool colours as shown in the figure alongside. Normally, warm colours are considered as aggressive and active colours while the cool colours are considered as passive and receding colours. A range of colour hues from reddish-violet to yellowish-green is considered as warm colours. On the other hand hues ranging from green to violet are considered as cool colours.

COLOUR HARMONIES OR COLOUR SCHEMES

With the use of the colour wheel many colour schemes can be generated. However, there are few colour schemes that are well-established. In the following description, whenever a colour scheme is mentioned it is assumed that the colours in the said colour scheme can be used as pure hues or with its all possible tints, tones, and shades to generate colour harmonies. Normally in any colour scheme, two or three colours are used, of which one colour is used as a dominant colour and the rest of the colours are used as sub-dominant colours or supporting colours. The dominant colour in the colour scheme is responsible for creating the mood or the impact of the colour scheme. It is very difficult to handle more than three colours in a colour scheme. Only experienced graphic designers can handle more number of colours successfully in a colour scheme.

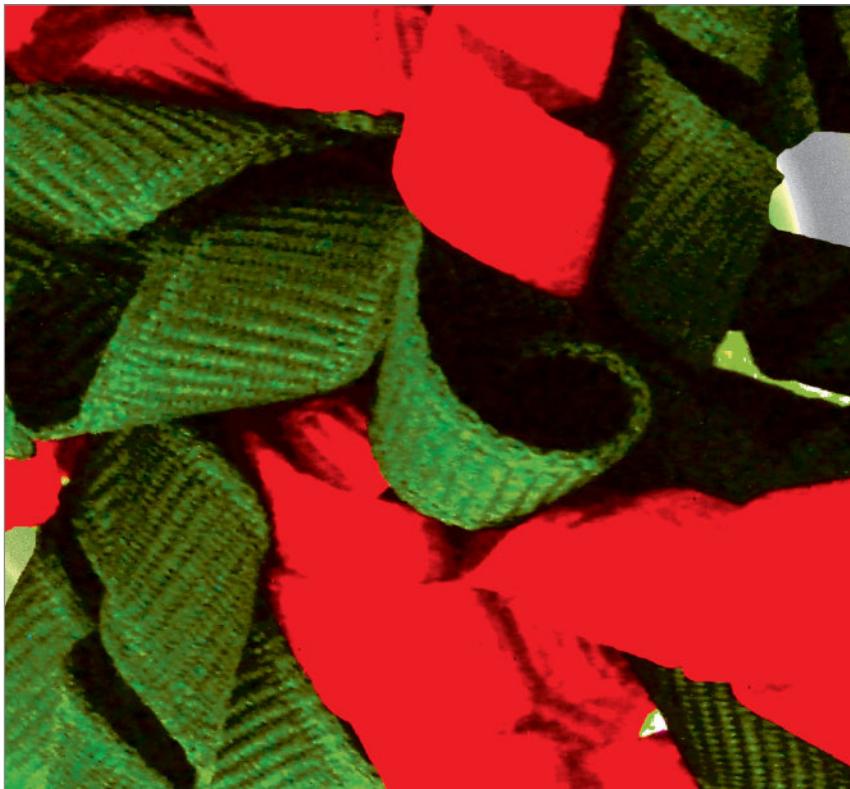
Warm and cool colour schemes

As already mentioned, there is a range of colour hues on the colour wheel that is called warm colours. When some of these hues are used in a colour scheme then that colour scheme is called warm colour scheme. Similarly, a colour scheme using cool colour hues will result in a cool colour scheme.

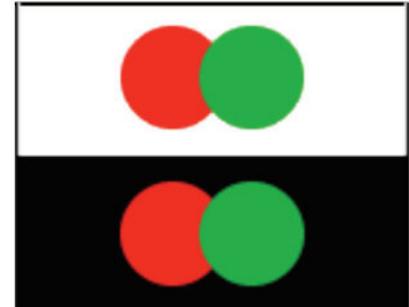
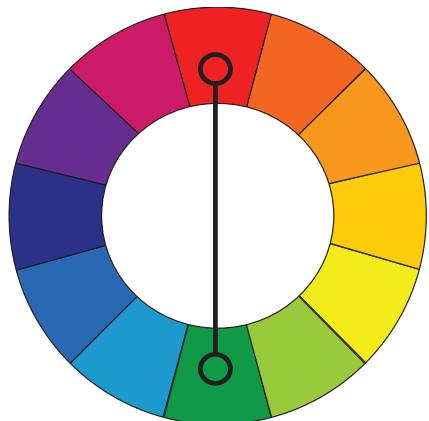
Complementary colour scheme

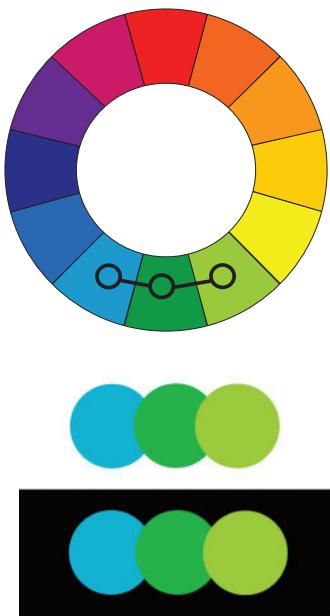
Colours that are opposite to each other on the colour wheel are considered to be complementary colours to each other. They are also called contrasting colours. For example, red and green are opposite to each other on the colour wheel and therefore they are considered as complementary colours of each other. Complementary colours also produce contrast of varying degrees when put close to each other. For instance pairs of colours such as red-green, blue-orange, yellow-violet are also the pairs of contrasting colours. This is also known as 'hue contrast' or 'colour contrast'. When these colours are not put close to each other in a design and rendered with their tints, tones, and shades, they complement each other and produce visually pleasing effects.

Many a times high contrast of complementary colours create a vibrant effect if they are used side by side. Especially it is evident in the case of Green and Red. Such colour schemes must be handled very carefully. Wherever one wants the impact of contrast one can use complementary colour schemes. When used appropriately, they are good for advertisements because contrast captures the attention of the viewers.



Complementary colour schemes are not at all good for the reading texts since they produce a jarring effect.





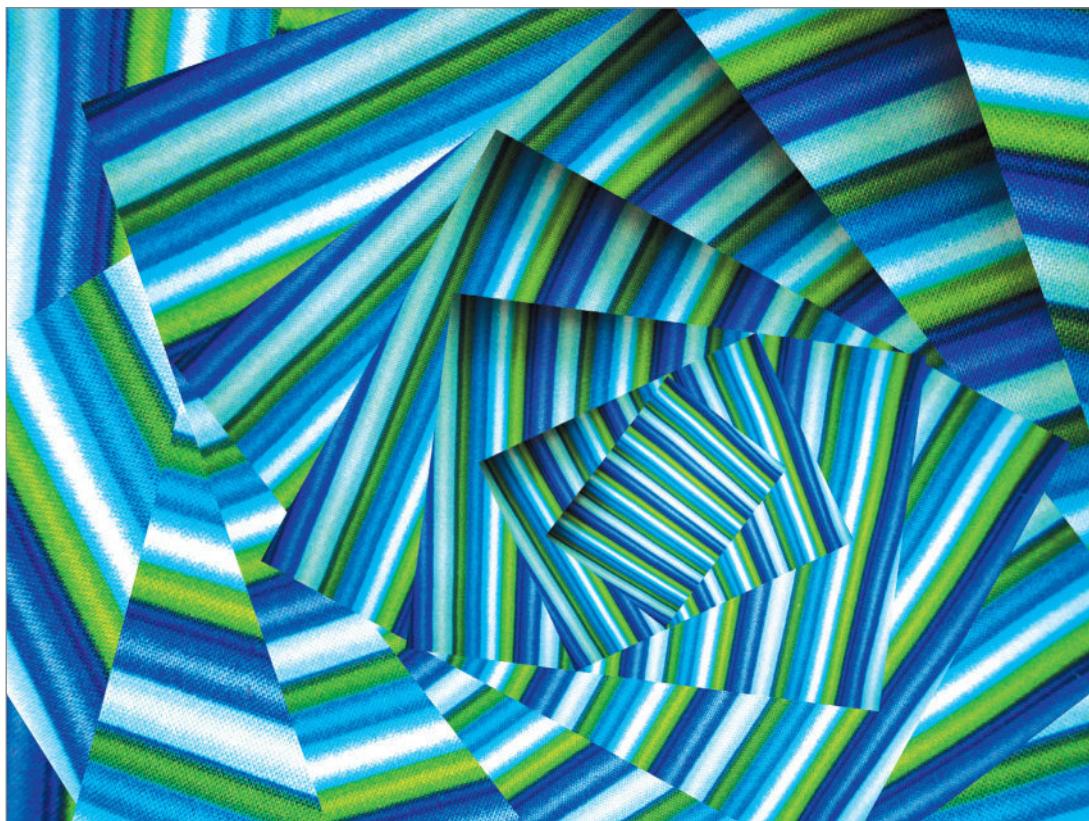
Analogous colour scheme

When any three colours that are next to each other on the colour wheel are used in the colour scheme it is called Analogous colour scheme. Such colours match visually well with each other and create serene and pleasing effects.

Analogous colour schemes are abundantly found in nature and are very pleasing to the eyes. While using analogous colour scheme one has to take care that one of the three colours should be used predominantly and out of the remaining two colours, one should be a sub-dominant. The remaining colour adds beauty. It is needless to say that these colours should be used with all their tints, tones and shades.

Triadic colour scheme

A triadic colour scheme is a colour scheme that uses three colours that are evenly spaced on the colour wheel. Such colour schemes are vibrant but not very aggressive. While using such



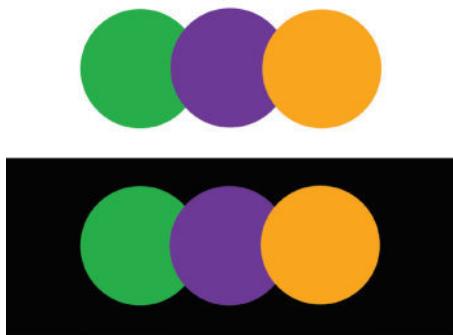
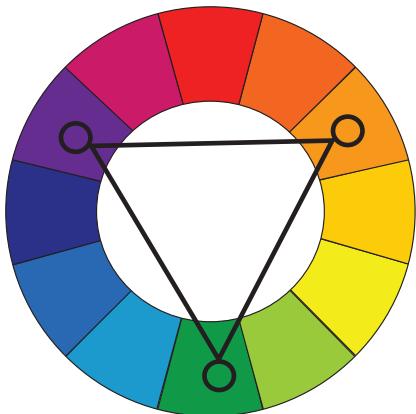
colour schemes one should take care that only one colour should dominate and other two colours should be sub-dominant.

ACTIVITY 1

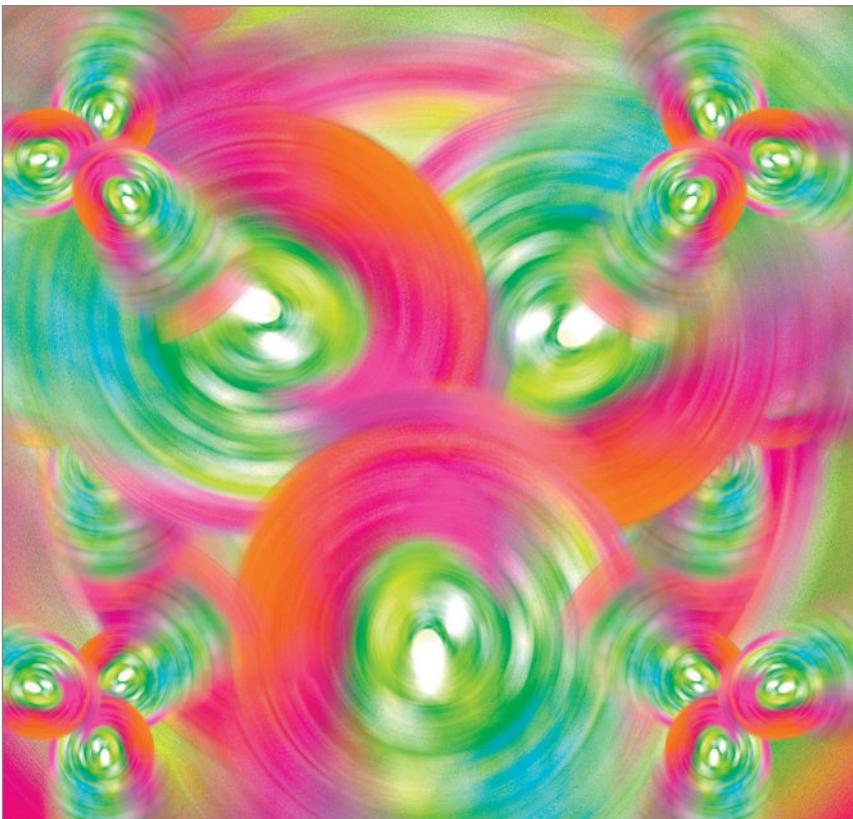
Select two paintings of contemporary artists based on the colour scheme analyse the mood of the paintings.

Split-Complementary colour scheme

This colour scheme is a kind of variation on the complementary colour scheme. While choosing complementary colour scheme one has to choose any colour on the colour wheel as a base colour first. Then the opposite colour on the colour wheel is the complementary colour of the base colour. In the split-

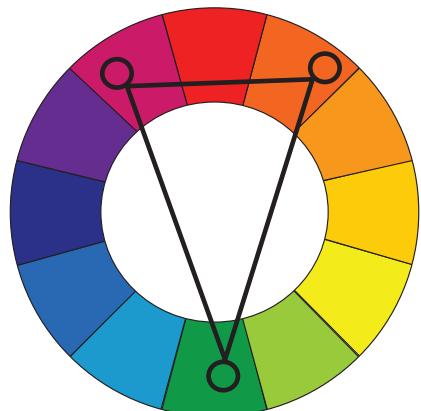


complementary colour scheme, instead of choosing the opposite colour of the base colour, adjacent colours on both the sides of the opposite colour are chosen. So the colour scheme has the base colour and the two adjacent colours of the complementary colour. Normally, the base colour is



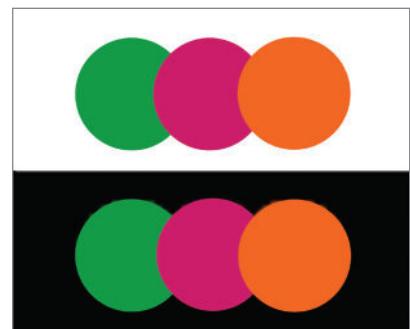
ACTIVITY 2

Students will identify two analogous colour schemes and analyse how they are used to unite artwork and finally create a design using analogous colours.



considered as the dominant colour and the other two colours act as sub-dominant colours.

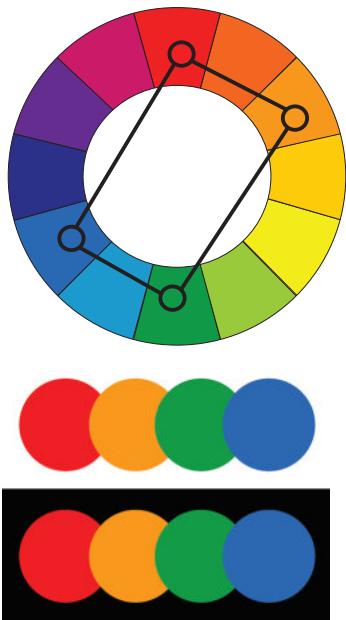
This colour scheme has strong contrasting impact as the complementary colour scheme, but has less distracting. This colour scheme is very easy to handle and equally effective. In the following figure, green is the base colour and two adjacent colours on both the sides of the colour red (complementary of the base colour) are considered as the split-complementary colours of the base colour.



Tetradic colour scheme

Choose two complementary colours on the colour wheel, C1 and C2. Then choose split-complementary colours of C1 and C2. Let us call these as S1C1 and S2C1 for the colour C1 and S1C2 and S2C2 for colour C2. Then the colour scheme using S1C1, S2C1 and S1C2, S2C2 is called the tetradic colour scheme. It uses two pairs of split-complementary colours. Normally pairs of adjacent colours of complementary colours as shown in the figure are used to develop this colour scheme. This colour scheme offers rich possibilities of variations but it is equally difficult because this colour scheme uses four colours.

The real challenge in this colour scheme is of choosing the right dominant colour and striking an appropriate balance between warm and cool colours since this colour scheme has two pairs on opposite sides of each other.



Square colour scheme

The square colour scheme is variation of the previous tetradic colour scheme, where all four colours are spaced evenly around the colour circle. All the challenges and qualities of this colour scheme are similar to the above.

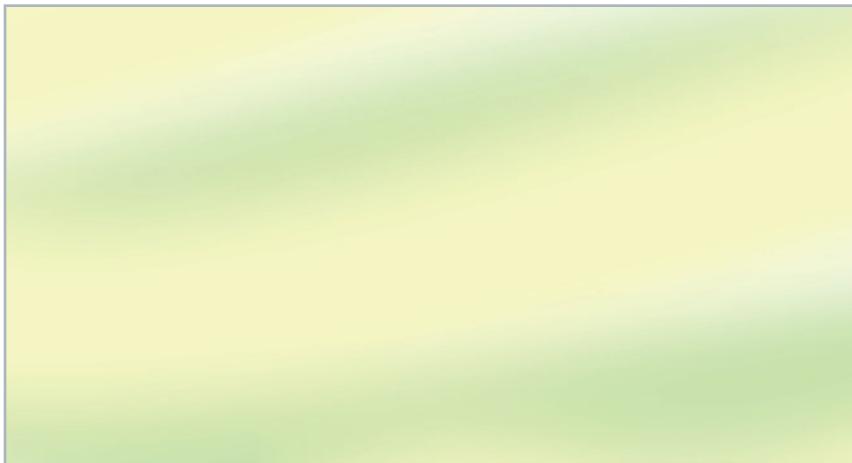
COLOUR INTERACTIONS

As already seen in the previous section, colour combinations generate colour harmonies. Colour harmonies are possible because when number of colours with their appropriate tints, tones, and shades are organised in a composition they create collective impact on the viewer's mind. Colour harmonies are the simpler examples of colour interactions. However, there are more specific interactions of colours that cause peculiar visual effects as well as create illusory effects sometimes. All such combinations of colours are studied under the area called 'colour interactions'.

Josef Albers was a teacher at the Bauhaus, he realised that colours behave strangely in specific situations. He says that visual perception and interpretation of any colour depends on its environment.

Colour combinations and their interactions are subjective as well as objective in certain sense. Sometimes when two colours are put together, colour boundaries can be so indistinct that they appear to be mixing or blurring with each other. At some other instance they appear to be so active that they cause distracting effect or vibrations.

Sometimes a form painted in a particular colour looks coming forward or recedes, depending on the background colour. Mostly, colour hue and grey value of colours are responsible to create this impact. Size of the form may also contribute greatly in this regard.



Light green colour and light yellow of equal grey value. (For smooth interaction of colours)



Green and red colours side by side. (For vibrating interaction of colours)

Therefore, there are three major types of possible colour interactions: Interactions due to change in the grey value of nearby colours; Interactions due to change in the hue of nearby colours; and Interactions due to change in the grey value as well as change in the hue of a near by colours. There are other possibilities of creating visual effects due to a phenomenon called after-image, however, they have not been discussed here.

Grey looks darker because grey value of yellow is very high as compared to grey.



Grey looks lighter because the grey value of yellow is very low as compared to the grey.



In the case of hue contrast many striking effects are possible as follows:

Contrasting Hues Create Vibrating Effects

When two contrasting or complementary colours are put together, they create distracting or vibrating effect.

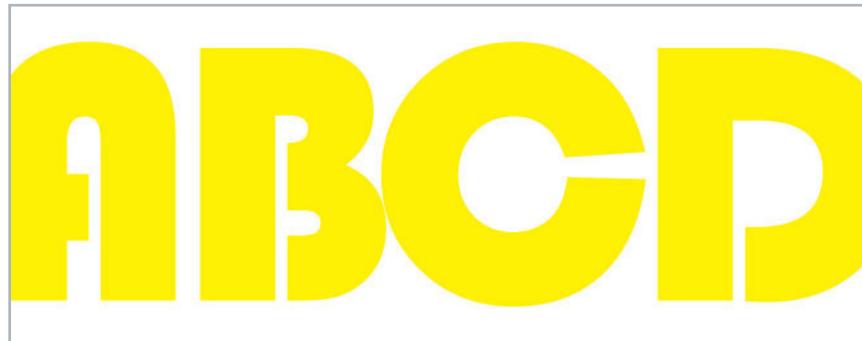
The following example shows that there is an illusion of shadow of the text because of the hue contrast.

Another vibrating effect
with contrasting hues





In the following examples there is a minimal hue contrast.



Red text on a blue background

Yellow text on a white background

In both the cases there is very low contrast between two nearby colours and therefore the readability of the text is low.



Blue text on a black background

COLOUR SYMBOLISM

Colour symbolism and colour psychology are quite fascinating areas of study. However, they are equally controversial. As already mentioned, colour is a basic component of visual experience. When one perceives a colour sensation through eyes, there are multiple reactions to the colour experience. At first, a person reacts to the colour intuitively. Like when you see the vast blue sky you are overwhelmed and do not have words to describe the experience. This is a most natural and intuitive reaction. Then you try to find appropriate words to describe it. But still it is a description. This is an attempt to understand and use words or language to capture the experience. Then sometimes you also try to find out if there is some meaning associated with the colour experience. Colour symbolism becomes relevant at this stage.



Red is often used as a symbol of warning



Colour symbolism is mostly culture specific. Meaning of colour changes from culture to culture. However, to some extent, origins of meaning can be traced back to physical and biological levels. For instance, colour red is considered as a symbol of danger. If you see blood you immediately start thinking about an accident or a mishap. If one tries to understand the association of red colour with danger then it appears to be quite natural because the colour of blood is red. Therefore the association of colour red with danger appears to be most obvious. When you see a red signal on the road, you tend to stop. However, when you see a green signal you understand that there is 'no danger' you need not stop on the road. The road is clear. In this case, it is very difficult to justify association of green colour with clear road or 'no danger'. It is just because of the convention that we understand the meaning of green colour in this way. Symbolic meaning of colours is accepted in the society or culture by convention. It is not always possible to find out the origin of the symbolic meaning of colours. Probably, from the graphic design point of view red stands for danger and on the colour wheel green is on the opposite side of the red colour therefore, intuitively green is considered symbol that suggests 'no danger'. Other possible justification would be that green colour creates feeling of freshness and soothing effect therefore, from psychological point of view green is considered as the symbol of clear road. However, this kind of justification is not possible in case of other colours. Colour symbolism is studied at three levels: Physical/Biological; Psychological and Symbolic levels. Physical and Biological experiences lead to create deeper level impression in our psyche and then these impressions are translated into colour symbolism.

Following is the description of few basic colours and their associated symbolic meaning.

White: White is considered as the symbol of light (moonlight as well as sunlight), reverence, purity, truth, peace, innocence, cleanliness, simplicity, security, humility, life.

Black: Black symbolises absence, mystery, evil, death, fear, emptiness, darkness, seriousness, conventionality, rebellion, anarchism, sorrow.

Grey: Grey is a combination of white and black. It stands for, humility, respect, reverence, stability, subtlety, old age or

grey hair, pessimism, boredom, decay, dullness, pollution, urbanity, neutrality, mourning, and formality.

Red: Red symbolises passion, strength, aggression, desire, energy, fire, sex, love, romance, excitement, heat, arrogance, ambition, leadership, courage, masculinity, power, danger, blood, war, anger, revolution, and radicalism.

Yellow: Yellow typically symbolises sunlight, joy, happiness, optimism, intelligence, idealism, spirituality, wealth (gold), summer, hope, liberalism, wonder, gladness, sociability, and friendship.

Blue: Blue creates a feeling of overwhelmingness. It is seen as trustworthy, dependable and a symbol of commitment. It is the colour of sky and the sea, and it invokes the feeling of rest, serenity. It is calming, cooling and helps the intuition.

Orange: Orange typically symbolises sacrifice (especially costumes of a sanyasi are orange), happiness, energy (rising sun), balance, heat, fire, enthusiasm, flamboyance, playfulness, and desire.

Green: Green symbolises intelligence, nature (green forest), spring, fertility, youth, environment, wealth, money, prosperity, good luck, vigour, generosity, grass, coldness, life, eternity earth, sincerity, renewal, natural abundance, growth, health, balance, harmony, stability, calming, and creative intelligence.

Violet: Violet is a combination of red and blue. It symbolises royalty, nobility, envy, sensuality, spirituality, creativity, wealth, cosmos, ceremony, mystery, wisdom, enlightenment, pride, and romanticism.

Brown: Brown symbolises calm, boldness, depth, natural organisms, nature, richness, rusticity, stability, tradition, anachronism, fascism, boredom, dullness, filth, heaviness, poverty, roughness, earth, wholesomeness, steadfastness, simplicity, friendliness, and dependability.



Green symbolises environment

ACTIVITY 4

Select one *rasa* out of the nine *rasas* or nine emotional states (*Shringāram*- Love; *Hāsyam*- Laughter, *Raudram*- Fury; *Kārunyam*- compassion, *Bibhatsam*- disgust, *Bhayānakam*- horror; *Viram*- heroism; *Adbhutam*- wonder; *Shāntam*- peace.) Create a 2D design using organic and geometric shapes. Selection of shapes and colours should support the chosen *Rasa*.

EXERCISE

1. What is the difference between additive and subtractive colour theory?
2. Find out about the traditional symbolism of different colours in your surroundings especially in the socio-cultural context.
3. How does the use of appropriate colour scheme help in setting the mood of a design.
4. Discuss the universal associations of some colours.
5. How will you choose colour in your design if your target audience is international?
6. What do you understand by symbolism of colours? What colours would you choose while making an advertisement for some heavy machinery and why?

CHAPTER

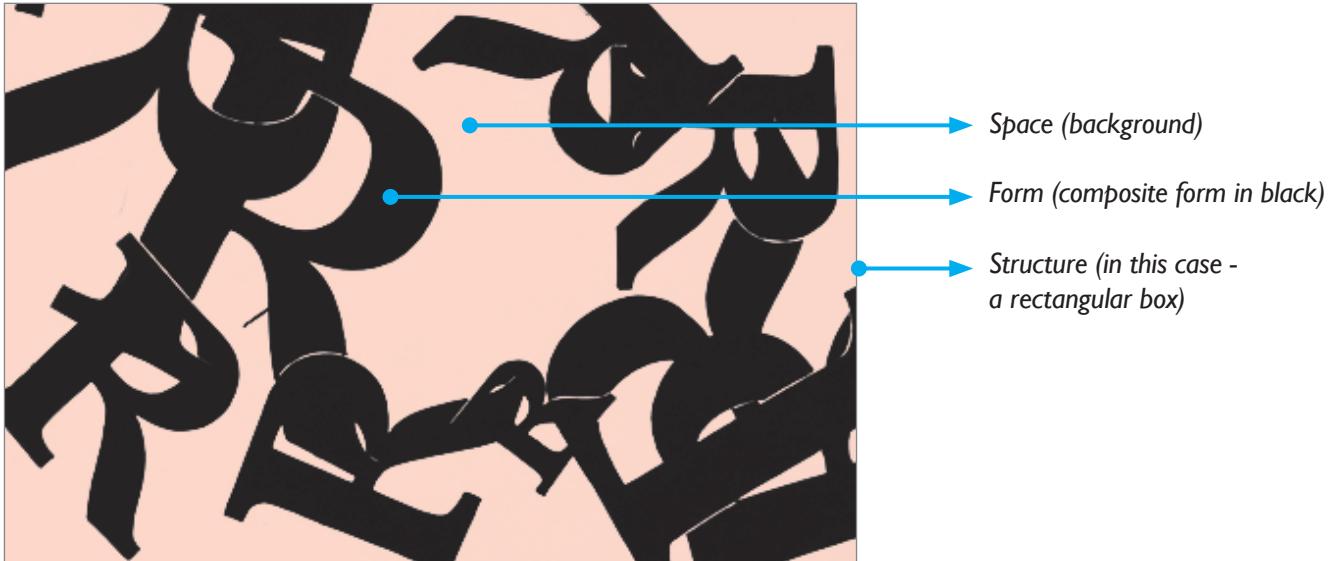
05

FUNDAMENTALS OF VISUAL COMPOSITION



We have studied that a sensible arrangement of components makes a design functional and attractive. We also know that to select and to arrange is to compose. A composition can be two dimensional, three dimensional or temporal. A good composition, like an organic entity does communicate and offer a unique experience of its own. At one level it effectively communicates the message and at another it aesthetically influences the viewers. For a designer it helps show a cohesive oneness among different parts along an implicit order. It helps navigate the attention of the viewers through its explicit hierarchy and hence introducing a proper order to read it as per his/her interest. An effective composition entices and affects viewers making it so to be seen again and again, leaving a lasting impression and as a result, consolidating its recall. Disorderly and chaotic arrangements of parts fail to function or to communicate hence leaving viewers confused and disinterested in seeing it. Preciseness with affective aesthetic quality of work is a decisive factor in visual communication. A sensitive designer is conscious about it and hence is respected for this talent. In graphic design, knowledge and sense of good composition is a prerequisite for every graphical work.

A composition is made with three basic constituents. These are space, form and the structure. Wherein, space as a passive background or negative space supports all elements appearing over it. It appeals to perception as an abstract



and experiential entity. There are finite and infinite natures of spaces. A form is a thing that isolates itself from the background. It appeals to perception as a positive, concrete and informative visual entity. Structure means a cohesive relationship among the forms as well as negative and positive spaces. Space is marked by the 'frame' and relationship of forms with the frame is of equal significance. Structure is understood at two levels—first on the physical level, where it is supposed to be binding all components together and not

letting them to disperse or collapse. And secondly, on the conceptual level as an intension, a thought, theme, an idea or story that inspires the character of relationship among the forms and forms with space. In visual communication, compositions are usually of two dimensional natures. In graphic design format is flat and it is a given space to overlay text and images as component parts on it. Often forms like typeface and text boxes are also flat and wherever needed, an illusion of third dimension and visual hierarchy is achieved by application of visual devices like depth, gradation and perspective. Pictures and photographs showing volume and depth are more realistic in nature and are treated as spaces within the space of the given format. You will study the principles and skills of making layouts consisting words and images in chapters on layout design. Let's look into the concept of 'frame' or 'format' and its relationship with the 'form' and framed space or the 'field'. By framing we select or isolate our design from the rest, just like segregating different thoughts by boxes in a flow chart. Inside a frame a thing acquires emphasis and it helps viewers to concentrate upon and appreciate it comfortably. In the process of perception frame supports our selective attention on a thing. More so, otherwise loose thoughts and commonly overlooked visual gestures become noteworthy and beautiful when positioned properly in a frame. There are certain basic ways with which relationship among the frame, forms and field is exploited in communication design. Those are broadly consolidated in the following manner:

- In painting and graphic arts, Frame and Field are passive (static) and forms are active (movable).
- In photography and observational drawings, Frame is active and Field and Forms are regarded as passive.
- In cinematography and animation, Frame, Field and Forms all three can be simultaneously active.

PRINCIPLES OF COMPOSITION

An appealing composition contains universal aesthetic principles in it. Principles are those aspects which are implicit and active in the structure and appearance of a composition. All work of arts that offer an aesthetic experience are based on these principles, such as music, dance, architecture, fine arts, design etc. Principles are present in all the effective art forms in different nature and importance. There are various schools of thoughts about the numbers and order of principles in visual composition however, there makes an interesting sequence of gradually increasing complexity of experiences in an order. For clearer understanding aesthetic principles can be grouped according to their relative effect in two types. In first type they are physical and visible in the composition, and in second they are, felt and invisible in a composition. Generally, there are seven principles considered in an order of growing complexity — pattern, rhythm, contrast, unity, proportion, balance, and harmony wherein:

Rhythm is repetition with variation.

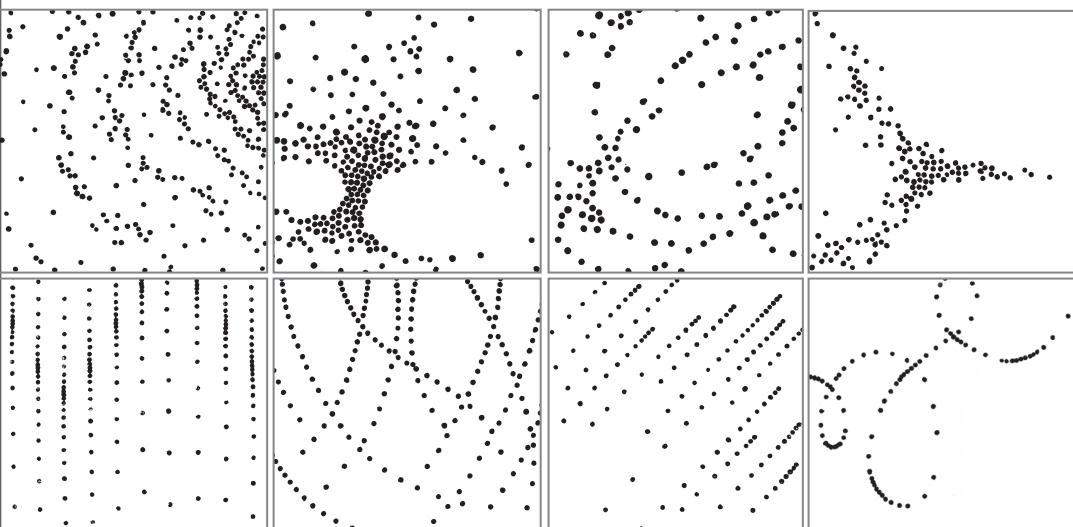
Contrast is dissimilarity between the elements based on some criteria.

Unity is complimentarity among all the elements.

Proportion is relative ratio among elements.

Balance is sensed equilibrium among elements based on some criteria.

Harmony is similarity among elements based on some criteria.



Repetition with variation produces rhythm. Note the repetition of uniform dots with a gradual variation in compositional devices of position, direction, spacing and alignment in all. It is easy to learn composition with basic, non-characteristic elements and on non-figurative, abstract and experiential themes. Examples of compositions with dots depicting movement.

ELEMENTS OF COMPOSITION

We have studied the basic elements of composition and now let's understand their inherent nature and types. They are dot, line, shape, and form. These are made visible in the space with the help of explicit or external elements of value, texture, and colour. A good arrangement of elements can be communicative and expressive simply because of an order in structure like in a composition made with a pleasing arrangement of uniform, neutral dots. Although a purely structural arrangement as a composition is also effective, it is further 'optimised' by means of relational visual devices of size, orientation, alignment etc.

RELATIONAL VISUAL DEVICES

While working on visual compositions we need to master the use of different variables which are called visual devices or tools. Generally there are three broad types of visual devices—Relative devices, Affective devices and Intuitive devices.

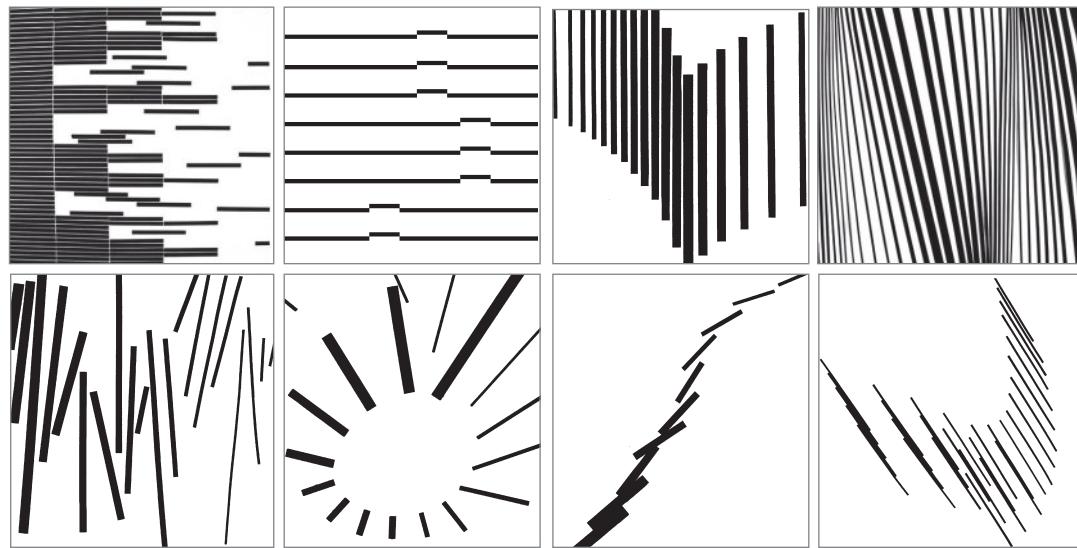
Relative devices are used to develop adequate contrast in composition and they are size, orientation, position, spacing, alignment, direction, overlap, density, gradation, intensity, weight, etc.

Affective devices are emotive and influence the mind. They are medium, style, character, centre of interest, view point, emphasis, hierarchy, gestures, expressions,

ACTIVITY 1

Using uniform dots make a composition in 18 cm x 18 cm squares that will depict a type of 'movement'. Make it abstract by avoiding concrete or identifiable forms. Display and discuss variety of approaches followed by each one of you.

From position to directionality: The element of lines introduces 'directionality' as their inherent property. Direction comes along with the device of 'orientation' and both bring in the principle of contrast. Note the repetition of uniform lines with a gradual variation in compositional devices of 'orientation' and 'size'. These compositions with straight lines depict 'movement and depth'.



ornamentation, symbols, words and captions, etc.

Intuitive devices are contextual and related to the creative ability and interest of the designer. They are selection, synthesis, variability, connectivity, fluency, economy, modification, optimisation etc.

Visual devices help construct and control the impact, effect and specificity of meaning in a composition. They fine tune and specify interrelation of different parts and help generate unity, order and hierarchy among elements.

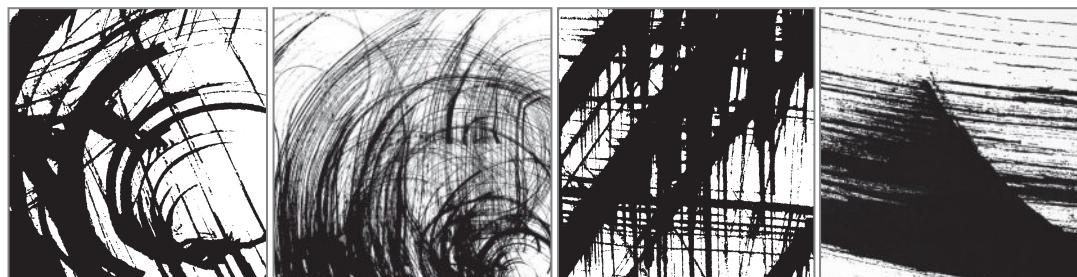
ACTIVITY 2

Make a 2-dimensional geometrical composition on size 12 x 10 using basic elements like dots, lines and shapes and colour it using a complementary, split complementary or any other colour scheme of your choice.

Selection as Composition: Lines carry our attention along their path. Lines can depict expressive movements. From a sheet of such rhythmic strokes one can select a part as a composition that represents the whole, a category of composition in which a well composed center of interest stands as a complete composition. This processes somewhat resembles with the photographic composition where the frame adjusts itself to compose a passive content.

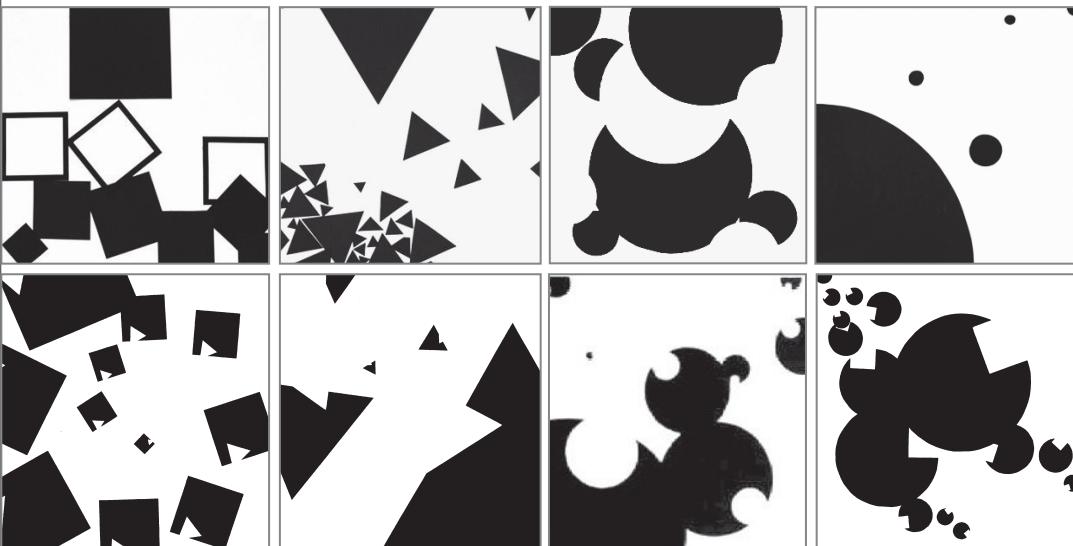
COMPOSITION

It is often seen that without adequate confidence in these basics, artist and designers switch over to 'style' which so overpowers the compositions that the presentation is seen nowhere close to the intent and having any appropriate structure. In a good composition, attributes are subtly and indirectly presented without disturbing finer experiential



ACTIVITY 3

Using coconut husk as brush make repetitive marks of strokes with black ink on a half empirical sheet. Display and discuss about the disturbing strokes from the entire sheet. In the second stage select smaller areas from these sheets as complete compositions and enlarge them.



aspects like harmony and overall mood it is offering. Loud, showy and pretentious projections distract and confuse very purpose of a composition. Composition is an organisation of parts at the skeletal level and hence generic. Basic visual elements are like building blocks in a structure. They come together or are put together for a purpose. In the same way

ACTIVITY 4

Make circles of different sizes, cut them and place them on 18cm x18cm square sheet to make interesting compositions. Paste these circles once the compositions have been set. You may set the compositions choosing depicting movement or actions like rising, flowing, rotating, running, falling, resting, hanging, swinging, pulling, pushing etc. Make sure, identity of chosen unit—a circle—should be preserved and should not be lost in excessive overlaps or in cropping at margins. Chosen shade of the entire composition should be black on white or the other way. Make 4–6 compositions and then put them together on a board or a sheet leaving margins inbetween. Compositions should be balanced in an asymmetrical arrangement.

composition is a purposeful organisation of such units or blocks. Principles are part of that sublime universal order which is prevalent in our environment. All of us are part of it and having grown with more or less like and dislike



Shapes of planes with their characteristic edges show gestures which vary by subtle change in orientations. Overlap and variation of size introduces depth. Where as a minimal modification introduces expressions and interactivity in a shape. In an interactive shape mind always look for and discriminate head and body, as well as front and back portions. Along with other concerns an engaging interaction among the elements is of equal importance.

A form is a form and a space a space: Following the same process as in previous example of ‘Selection as Composition,’ we notice here the distinguishing characters of form and space and the relationship between the two. Due to certain qualities, they retain their roles and identity even after reversal of colour in figure and ground areas.



Emphasis and de-emphasis of certain elements result in an essential order and hierarchy in the composition. A strongly contrasting and relatively complete looking and comprehensive element obtains dominance over the rest.

similar features in it. For example, we all dislike a broken or dismantled object and want to fix it and see it as a whole as soon as possible. Certain things we share so unknowingly, that we simply ignore them. Aesthetic principles are among such. It is said that, every material manifestation in nature is true to the order of these hidden principles. Likewise every manmade creation leaving enduring impressions on us embodies them in it! This way learning composition is learning to understand that beautiful interrelation, interdependence and perfectly embedded symbiotic integrity as well as order

ACTIVITY 5

Make another series of composition using an enlarged letter form in place of previously used dots, lines and basic shapes.



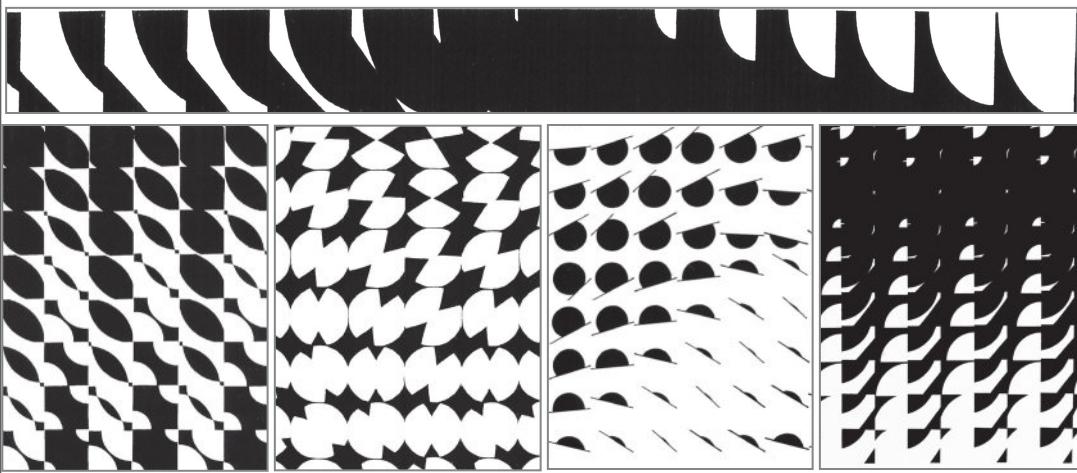
Notice how the movement of an airplane is emphasised by the use of converging lines in the photo composition

in the nature.

In the previous year we were introduced to the basic concepts and definitions of the principles and elements of design. Principles coexist and are manifested according to the need. When we use these principles in a composition we can regulate their respective influence which is often emphasised or improved with the help of other principles to achieve a sought effect and overall aesthetic unity of the composition. Therefore, one needs to understand interdependence of these principles and elements on each other.

ACTIVITY 6

Find a photograph from magazines that show a panoramic view of several activities in one frame – like a view of a bazaar. Using right angle paper strips to cover, mark over new frames of smaller compositions of different activities and portraits. At the second stage cut them separately, enlarge and trace or sketch on a drawing sheet. Make sure you avoid the symmetrical arrangement and use asymmetrical balance in your compositions.



EXERCISE

1. How can appropriate use of Visual Devices result in an effective visual composition?
2. Discuss the interdependence of principal and elements of design on each other for creating a good composition.
3. What are implicit and explicit elements of a composition?
4. Explain the relationship of space, form and structure in a composition.

Relationship of part to part and parts to whole: A register of rhythmic interaction and transition of more than one shape, leaves a fine transformation in a strip; however, it asks for a visual judgment over the calculated and geometrical shapes while handling changing shapes, spaces, position and interval. Variety of visual effects can be created by repeating a single strip of transition as shifting and forming a progressive relationship with the surrounding units. It also can be worked on as a progressive but asymmetrical distribution of mass. In an effective whole every cell synchronises successfully with the rest.

CHAPTER

06

TYPOGRAPHY



Typography is the science of using letter forms for communication. We use letter forms extensively in our daily life, in various media like newspapers, signages, application forms, letters, notebooks, textbooks, currency notes, posters, tickets, SMS, email etc.

A very large number of digital fonts are available for a graphic designer to use in design projects. A designer carefully chooses fonts after understanding the design problem, the medium, target audience, production aspects and the context. Fonts have unique characteristics and need to be carefully chosen and used to achieve good results in communication. For example, newspaper designers spend a considerable time in experimenting with different fonts in different sizes to create a final design which helps a reader to go through several pages of a newspaper with ease and understand the text comfortably.

CLASSIFICATION

In English, fonts are classified into several groups. There are three main groups.

1. **Serif**
2. **Sans-Serif**
3. **Script**

Serif: A serif is the pointed ending of a stroke as in “I” or “T”. This is inspired by the letters carved on stone, using chisels. Thickness of the strokes also changes in these letter forms, like those drawn by flat brushes. Serif fonts are known for their readability and is widely used in text composition for books, newspapers, magazines etc, where a large amount of text is to be composed in small point sizes.

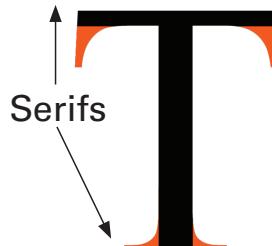
Sans Serif: Sans means without. Sans serif means without serif. Sans serif fonts have blunt endings to the strokes. Almost all the strokes look like equal thickness, as if drawn by a marker pen. Sans serif fonts give a modern look and is widely used in logos and symbols, packaging, signages, websites, mobile phone interfaces, gaming consoles etc.

Script: Script fonts recreate the visual styling of calligraphy. The letters imitate the feeling of calligraphic nibs, with a slant to the right and changing thickness of strokes. These fonts give a festive and personal look to the reader and are very commonly used in wedding invitations.

India
Serif

India
Sans Serif

India
Script



India India India

Serif font: Times Roman

Sans serif font: Helvetica

India

Script font: Brushscript

Font classification: Examples

ACTIVITY 1

Find examples of various fonts and alignments from printed sources like newspapers, magazines, brochures, newsletters etc. and analyse them. Also try to find out the font that this book has been set in.

ANATOMY OF A FONT

As human body has many parts for identification like head, neck, shoulder, arms, tail, foot etc., Type Forms or Font face are also divided into parts, which we study under 'anatomy of fonts'. Some examples you will see below:

- *Shirorekha* connotes headline
- *Skandharekha*, is equivalent to shoulderline
- *Padarekha* means baseline

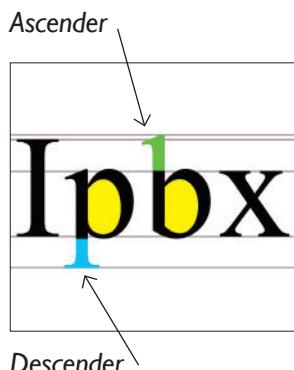


In future you will come across words like tail, arm and swish etc.

The size or formation of these anatomical parts of a font actually help create the typical characteristics and expressive qualities of any font family.

A
Uppercase

a
Lowercase



Uppercase and Lowercase

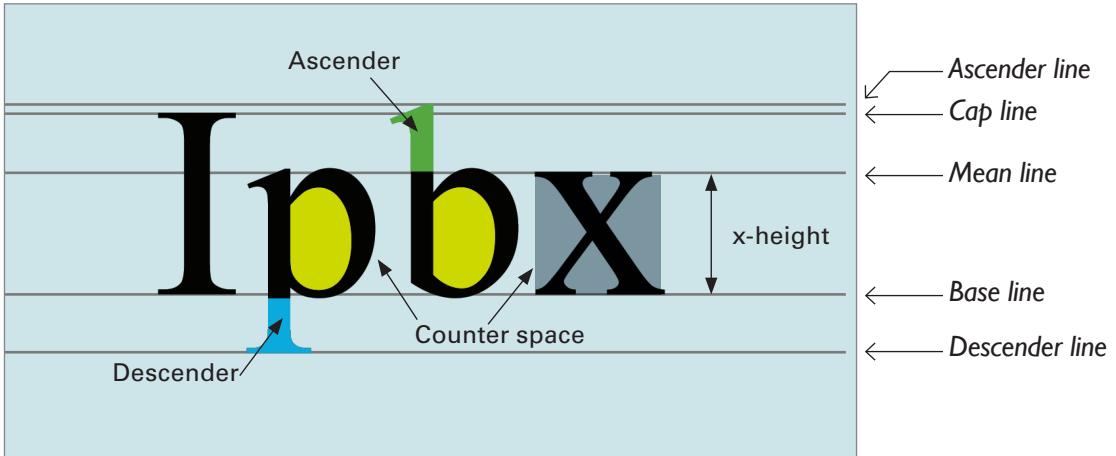
Capital letters are called "Uppercase" letters in typographical terminology. During handcomposing, metal type of all capital letters were stored in the upper section of wooden boxes, kept in front of the person composing the text. Similarly, all small letters are called "Lowercase" letters, which were stored in the lower part of the composing box.

Ascender

Ascender is the portion of the alphabet that 'ascends' or exceeds above the 'x' height of an alphabet as in b, d, t, l.

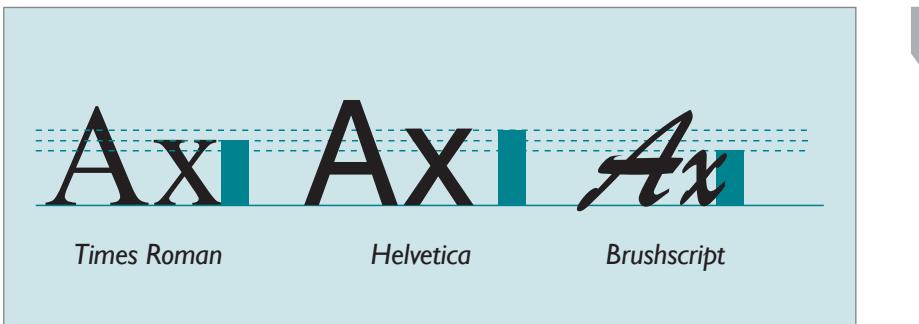
Descender

Descender is that portion of an alphabet that goes below or extends downwards from the 'x' height of an alphabet as in g, j, q, p.



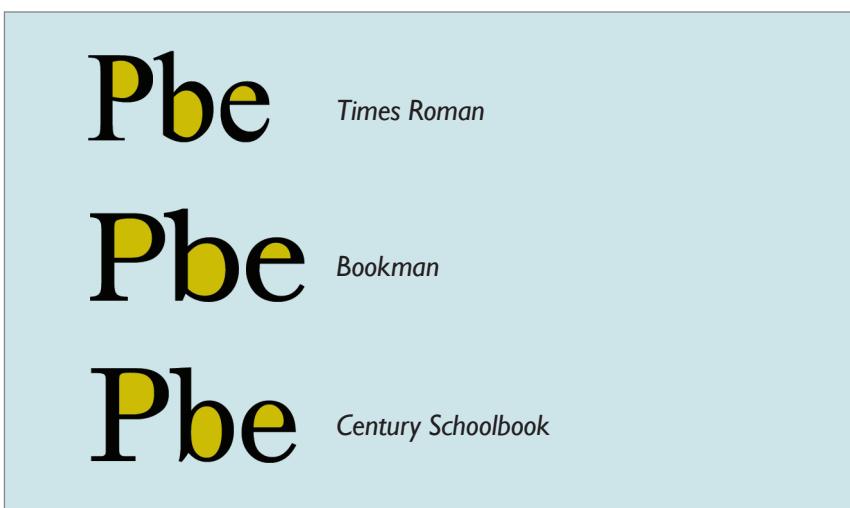
X-height

Height of lowercase “x” is called “x-height”. This varies considerably in typefaces. X-height contributes to the readability of fonts.



Counter Space

The empty space or negative space inside a letter form is called a counter. Shape of the counter varies according to the designer who creates the font. Counter space also helps in identifying different fonts. These shapes can be creatively used in creating logos.



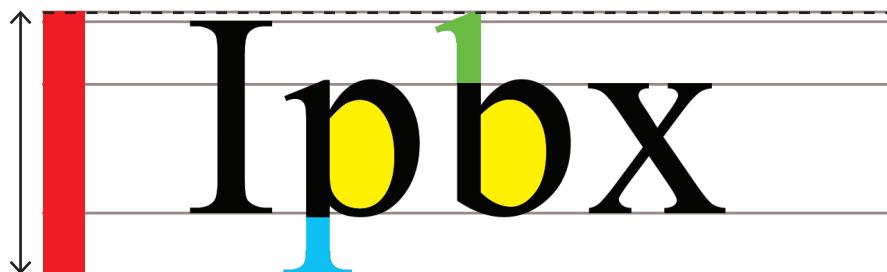
FEATURES OF A FONT

When we look at a page out of a newspaper or book, some features help us identify the publication. These are a group of elements of typography, which we call features of a font. They help increase the readability or legibility of a font. These could be the size of the letters, the space between alphabet or the spaces between words or lines and the thickness of the strokes along with the corresponding space. These are features that contribute to the optimum visibility of the printed words.

Point Sizes

Point size is the space measured from the bottom of the descender to the top of the ascender.

Point Size →



For additional information refer to your Class XI book chapter on Movable Metal Type to Digital Imagery

1 inch	=	72 points
1 point	=	0.353 mm
1 point	=	0.0139 inch
1 pica	=	12 points
1 inch	=	6 picas

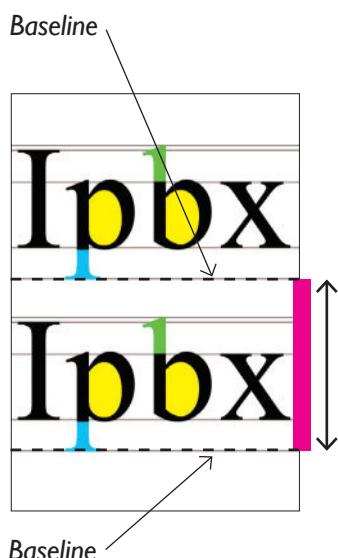
Leading

“Leading” is the space between lines of text. In digital typography, leading is the space between successive baselines.

For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading. So if you need 2pt leading for text with 10pt size, then leading = $10 + 2 = 12$ pt.

This will be specified as “10pt on 12pt”.

When composing text, it is very important to use the correct point size and leading. This helps the reader to read the text comfortably. When you use fonts with large x-height or use long lines of text (more than 10 words in a line), extra leading is useful.



The text you are reading is set in Bookman font in 11pt with 13pt leading.

Text: 9pt on 9pt.

Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.

Text: 9pt on 10pt.

Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.

Text: 9pt on 12pt.

Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.

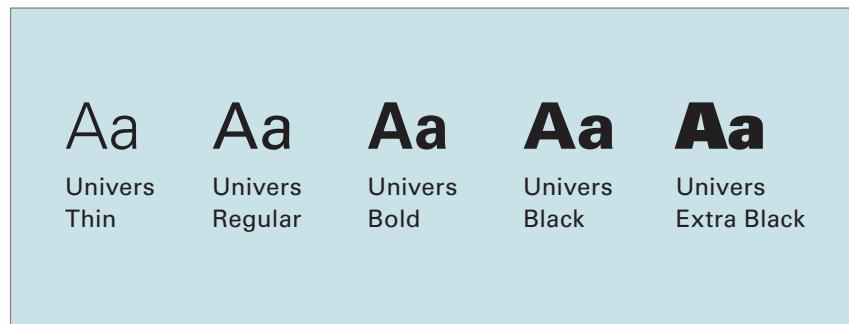
Text: 9pt on 14pt.

Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.

Weight

The amount of boldness in a stroke is called weight. Many fonts are available in different “weights”, like Thin or Light, Regular, Bold, Extra Bold (or Extra Black) etc.

By changing the weight of the font, one can emphasise or express the meaning of the word.



Different weights of the same font family

Expressions Through Change of Weight



Width

The amount of space taken by letter forms can change as per the design. In some occasions where more text has to be fitted in a limited amount of space, variations of fonts were designed to accommodate more characters per line. This was done by redesigning the original fonts in such a way as to occupy less width and by keeping the same height. This is called a “condensed” font.

On the other side, when you have less text and more space, you can use the opposite of condensed, the elongated or “expanded” or “extended” font.

Many fonts are available in different “widths”, like condensed or compressed, extended or expanded etc.

By changing the width of the font, one can emphasize or express the meaning of the word.

Aa

Univers
Ultra Condensed

Aa

Univers
Condensed

Aa

Univers
Extended

Different width of
the same font family

Style

Different typographical styles like Italics and outlines can be used creatively to provide expressions to text.



TEXT FORMATTING

When you look at different kinds of publications or printed matter some provide us with a pleasure to read and some look difficult and disturbing. The legibility depends on how the text matter is presented.

Once a suitable font has been selected it has to be typeset, arranged or formatted in a desirable manner, so that it looks comfortable to read. Various things contribute to make a document easily readable. We will now look at some of these.

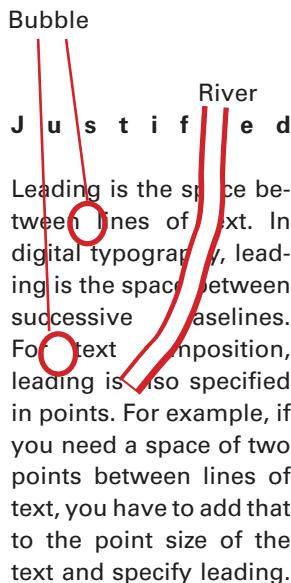
Text Alignment

Text can be composed in different alignments. Usually, text is aligned in one of the following ways:

1. Left aligned
2. Justified
3. Centralised
4. Right aligned

Justified setting forces all composed lines to start and end in a specific area, which results in the final composition look like a box. Justified text is also called "box setting". This setting is very popular in textbooks, newspapers and magazines and helps to fit more text in a given space. However, this can cause ugly white spaces between words and letters, called "River" and "Bubble".

Left aligned	Justified	Centralised	Right aligned
Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.	Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.	Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.	Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading.



Bubble

An unwanted ugly white space which appears between words is called a Bubble.

River

A series of white spaces or Bubbles make an ugly white line in a paragraph, called a river. This too causes discomfort in reading.

"...that sometimes we age of seven and I don't think we play. The best guy I've did practice a lot and I guess saw him at an Athlete gig difference Every bit of money I had a tough time since so we had as a teenager tended to crowd up when you're bass. I even bought a kit and good. Some of them are made my own, but threw out Teeth rings a bell. They the rubbish standard parts and the stage and started replaced them with some that look stupid and we had to parts were more expensive them, which was a bit than the kit, but it's good But it's their loss and I because its suited to them around recently when we were down."

Hyphenation

The hyphen (-) is a punctuation mark used to join words and to separate syllables of a single word. Hyphens are mostly used to break single words into parts, or to join ordinarily separate words into single words.

Text composed **without** Hyphenation

The hyphen (-) is a punctuation mark used to join words and to separate syllables of a single word. Hyphens are mostly used to break single words into parts, or to join ordinarily separate words into single words.

Text composed **with** Hyphenation

The hyphen (-) is a punctuation mark used to join words and to separate syllables of a single word. Hyphens are mostly used to break single words into parts, or to join ordinarily separate words into single words.

Widow

A small word or the last syllable of a hyphenated word, at the end of a paragraph is called a widow. This is considered to be typographically distracting to the reader.

Orphan

A short isolated line at the top of a column or a page is called Orphan. It is usually the last line of a paragraph from the preceding column. Orphan confuses the reader because they are separated from the main paragraph. Due to the position, an orphan often causes typographical distraction.

Text composition which leaves the first line of a paragraph at the bottom of a column also causes distraction to the reader.

<p>Widow: A small word or the last syllable of a hyphenated word, at the end of a paragraph is called a widow. This is considered to be typographically distracting to the reader.</p>	<p>the reader. ← Orphan</p> <p>Orphan: A short isolated line at the top of a column or a page is called Orphan. It is usually the last line of a paragraph from the preceding column. Orphan confuses the reader because they are separated from the main paragraph. Due to the position, an orphan often causes typographical distraction.</p>
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ACTIVITY 2

Make a poster on a social issue in A3 size. You may use graphics to support the text but it should primarily be a typographical design. Try to achieve typographic expressions by experimenting with orientation, size, position, space, weight, width and style of the chosen font. Choose appropriate colours to support the theme of the poster.

India has 22 official languages. Scripts of these can be seen on our currency notes.

Fonts from different languages: Compare the x-height and counter

MULTILINGUAL TYPOGRAPHY

In India, 13 scripts are used for 22 official languages. In some contexts like Signage systems and logotypes, text is composed in more than one language. Designers choose fonts from different languages carefully, so that they result in a harmonious visual. Visual comparison should be done before finalising fonts from different languages to be used in a single visual.

Comparison of stroke width, x-height and counter space is an important activity in multilingual typography.



Few examples of multi-lingual signages



EXPRESSIVE TYPOGRAPHY

A designer can use fonts creatively for expressing various emotions. One can select a font which can convey an emotion or you can play around with the way you use letters.



*Expressive
use of fonts
in relation to
meaning.*

Many expressions can be presented through letter forms. By experimenting with some of the parameters listed below, you can create typographic expressions.

1. Orientation
2. Size
3. Position
4. Space

1. Orientation	2. Size	3. Position							
D ear	R EDUCE	JUM P							
4. Space									
W	I	D	E	S	C	R	E	E	N

ACTIVITY 3

Choose any two words and in two different compositions arrange each word to express its meaning (one word per composition). Do not use any graphics or images. Your design should be on 6 x 6 inches in black and white.

EXERCISE

1. How can the appropriate use of fonts enhance the design?
2. Write the difference between Serif and San Serif fonts with the help of an example.
3. What do you understand by expressive typography? Explain with examples prepared by you.
4. While designing an advertisement for kid's apparel brand, what kind of fonts will you choose and why?

ACTIVITY 4

Select a poem or a short story and illustrate words from it like love, freedom, justice, success, dream etc. The chosen graphics and fonts should help in communicating the meaning of the word.

CHAPTER

07

PRINCIPLES OF LAYOUT DESIGN



While making a design, certain things need to be taken care off, so that the design fulfils the need for effective communication besides being attractive and beautiful. While embarking on the making of the layout, one needs to understand the message and for whom it is intended. So the following aspects become the points of study to facilitate the job of making a layout.

For an advertisement design is more important to be successful than just beautiful. The design must have balance, rhythm, emphasis, unity, simplicity, preparation, harmony, line, shape and movement.

Good layouts never just happen, they have to be deliberately and carefully planned and worked out. Some of the things that help or direct the design of the layout must be kept in mind and considered serious:

- The nature of the message.
- Kind of picture or image that will be used.
- The process and paper on which it will be reproduced.
- The amount of text and its size.
- Whether the layout will stand alone like a poster or compete with others in surrounding environment like in a newspaper.

THEME AND CONTENT

The subject, theme or content dominate the idea of a layout — which then gives an idea about the target audience and how they need to be approached to get a favourable result. Something that is meant to shock, alarm or awaken the masses like an epidemic or terrorism need to have a bold and hard hitting approach, where as a film with a love story can have a softer and sensitive approach. The requirement of the subject leads to the "style" of the layout.

Our communication should be made only after understanding how the receiver will look at it, not just how it was perceived by the creator, the receiver may just fail



to see it from our point of view. This should be the guiding force while working out a concept. Recall the series of advertisements for a leading television brand which used a devil to show envy. When the revolutionary campaign was released long ago, the up-market target audience may have enjoyed the concept, but majority of the countrymen who saw it did not understand it.

Creative strategy needs a bit of practice — a background has to be made for the main message so that it is received favourably in the right manner as desired.

Example, it is like how you ask your dad for a laptop. He must be in the right mood, you will look for the correct time and grab the opportunity when it comes, besides having practiced couple of times for what words to choose and what tone to use.

TYPES OF LAYOUT

A layout is the play in placement of given text and suitable images on a given surface area.

Layouts can be classified in three categories:

- Text Dominant
- Image Dominant
- Image and Text

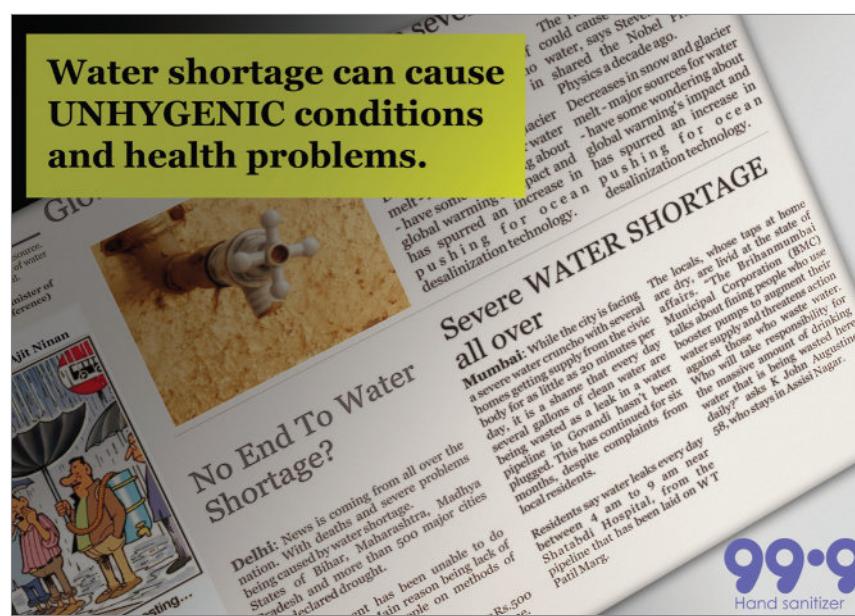
Text Dominant: If there is too much or large text then it will have to be text dominated. But from the layout point of view the headline could be used in large display fonts occupying more area if that creates the desired effect.

Image Dominant: These layouts are seen regularly in our newspapers and magazines, where a picture of a celebrity takes centre stage or the product is shown in all its glory like in most automobile advertisements.

Image and Text: In these types of layouts, image and text are used in equal measure, and given a balanced exposure.



These two layouts are examples of image dominant and text dominant



Water shortage can cause UNHYGENIC conditions and health problems.

No End To Water Shortage?

Mumbai: While the city is facing a severe water crunch with several homes getting supply from the civic body for as little as 30 minutes per day, it is a shame that every day several gallons of clean water are being wasted as a leak in a water pipeline in Gondvi hasn't been plugged. This has continued for six months, despite complaints from local residents.

Residents say water leaks every day

Shatabdi Hospital, from 9 am near Pali Marg

99.9 Hand sanitizer

Orientation of the Layout

The paper or surface we use for artworks usually is rectangular in shape. How you place it when you start working on it, taller side i.e.-vertical or wider side i.e. horizontal is what is called orientation of layout. Those of you who are familiar with working on a computer may know that if you open 'page layout' in the menu you get two options – the horizontal format which is called landscape and vertical known as portrait.

When one starts to work on a design, its important to decide which option we want to use or better, which one will be more suitable to the job we are about to execute. For example if it's a letter, it is always in a vertical format as the line length in a horizontal orientation will become too long to read and comprehend. (You have learnt in the chapter on typography about the ideal number of characters easily readable in a line.) Besides business letters, certificates and other such official documents are normally stored in files, so the vertical or portrait style is preferred.

The choice of format has to be made only on some occasions as certain things already have a fixed format like:

Vertical: Newspapers, Magazines, Most Books, Journals

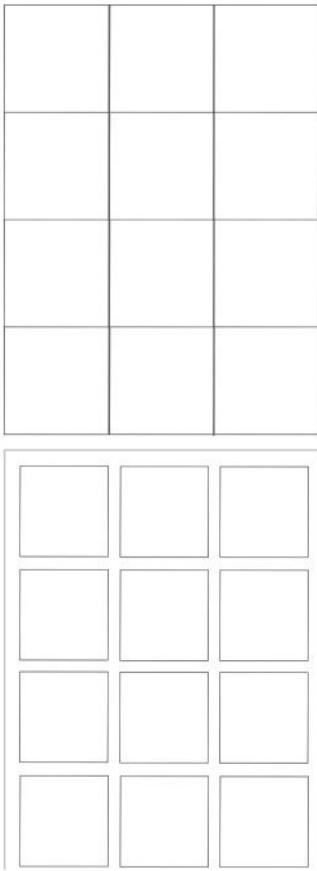
Horizontal: Hoardings, Banners and Sign Boards, Vehicle graphics.

However when we have to decide about particular advertisements in newspapers or designing posters, the designer can exercise his discretion. Even though most books are vertical, some coffee table books are made in horizontal and even in square format, if that is what is suitable or adds to the aesthetic of the subject.

But who decides what is suitable? It is the designer. Therefore it is important for a designer to work towards understanding what is suitable. Practice, no doubt makes one perfect, so keep working. In the beginning, it may be easier to first make your design, after putting together all the necessary elements and then arranging them in both formats. Experience will however teach you that if the predominant element is of a vertical orientation (like a picture of Eiffel Tower or Mount Everest, or tall pine trees) a portrait format will most likely be more suitable, and if it's a picturesque and panoramic seascape or mountainscape, a horizontal orientation will definitely be more suitable, this however is not the only rule, other elements also have to be considered.

Layout Composition

The visual aspects of the message to be conveyed have to be considered to make the layout aesthetic and communicate effectively. Then it also depends on what the layout is being made for since the requirements for different media differ. If you look at newspapers, magazines, books, stationary, posters, hoardings, book covers etc., you will notice that the layout is different. These layouts are based on a fixed format called **Grid**. There can be layout compositions which are not





The pyramid was built by Khufu's vizier, Hemon, who is believed to be the architect of the Great Pyramid. It is thought that, at the time of construction, it was 480.97 feet but with erosion and the loss of its pyramidion, its current height is 138.8 m. The total mass of the pyramid is estimated at 5.9 million tonnes. Based on these estimates, building this in 20 years would involve installing approximately 800 tonnes of stone every day!

THE GREAT PYRAMID OF GIZA

The Great Pyramid of Giza, the oldest and largest of the three pyramids, is the only remaining member of the Seven Wonders of the Ancient World existing in the area that is now constructed over a 20-year period concluding around 2560 BC. The Great Pyramid was the tallest man-made structure in the world for over 3,800 years.

formatted or conform to any specification, they are called free or informal compositions, and they may be illustrative. Balance in Compositions is usually classified as:

- Symmetrical • Asymmetrical
- Mechanical • Visual

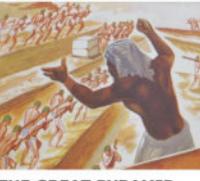
The layout composition is easy to make if it is based on a grid. A grid helps divide and use the given space in an organised manner. A grid is made after centre of interest is decided depending on the requirement, for text if it is **primary** in the case of books, in a book cover text could be **secondary** and in case of a magazine cover, apart from the title, the rest of the text could be **tertiary** in importance. A grid helps define the text box, the image box and the gutter (space between text and image boxes.) Let us take a closer look at how a grid is made and how it works.

The Grid System

The grid method encourages the designer to view the entire page surface as a total unit, breaking the area into sub-zones in which the elements are placed – rather than letting the layout develop from copy in a free flowing haphazard manner. Each element of the total presentation like copy, picture, logo etc. is placed into one or more of these sections. It is then very easy to move each of these units around until the most suitable and pleasing arrangement is determined. Text and visuals can be distributed leaving white spaces as required and suitable. Let us go step by step.

- The Grid system first divides the page into vertical and horizontal sections of equal size.
- Now margins are added around each unit. The margins indicate breaks between columns of copy and or breaks which would keep blocks of elements from coming too close to each other.
- The divisions can now be used as required to place text and visuals.

Copy, headline, logo, visual and other such elements like these determine the grid format, the grid in turn, determines the precise size and space. Another example is of an Irregular Grid. This when used gives a more refined look. This is called



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Giza was built by Khufu's vizier, who is the architect of the Great Pyramid. It is thought that, at the time of construction, it was 480.97 feet but with erosion and the loss of its pyramidion, its current height is 138.8 m. The total mass of the pyramid is estimated at 5.9 million tonnes. Based on these estimates, building this in 20 years would involve installing approximately 800 tonnes of stone every day!



It is a known fact that the base of the Great Pyramid of Giza is not a perfect square. It is a 4-pointed star, each side being slightly concave. Each face of the pyramid is indented to the midpoint. This feature can only be seen from the air. The feature was discovered by accident, when a British Air Force pilot, P. Groves, was flying over the pyramid in 1940. An aerial photo was taken by him.

In AD 1301, a massive earthquake loosened many of the outer casing stones, which were later used to build mosques in nearby Cairo.

TWO SEPARATE PAGES

IMAGE AND TEXT ARRANGEMENT AS A CENTER SPREAD

dropping units. In this case the material to be used can define the design of the grid. There is no rule which says you have to fill all the available space. The graphic rule is that you must use all the space and achieve a visual balance. Remember there is a big difference between **using** the space and simply **filling** it.

Adjusting to Mechanical limitations: The grid should be planned within whatever limitations imposed by a printing method, for example while designing for a book, one has to keep allowance for binding of the volume. Or a centre-spread—one can disregard normal inside margins and create a two page grid.

COLOUR IN LAYOUT

Colour is a very important factor in an advertising layout because it attracts attention. If an advertisement is colourful its obviously more attractive, provided it is used discriminatively. Since the image reproduced is as good as real, and the nature of properly and perfectly conveyed colour can be very advantageous. Colour increases the degrees of attention and invites more audience. It increases memory value and layout efficiency, also creates a pleasing, rhythmic movement of the eye. Colour has emotional qualities.

All colours convey a certain feeling or emotion. The way in which a colour is used goes a long way in the effectiveness of the message. Perceptions, connotations, cultural conventions,

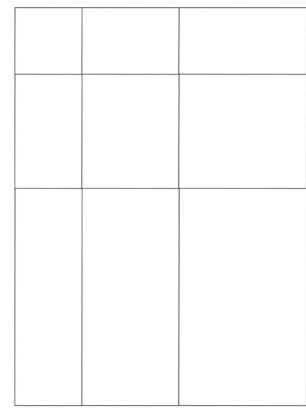


interpretations, all these affect the way different people assimilate the meanings of colours used in a design. So before making a colour advertisement it is essential to work out some facts about the meanings of different colours and how people react to them. In one of the previous chapter we have already gone through the concepts related to symbolism of colour.

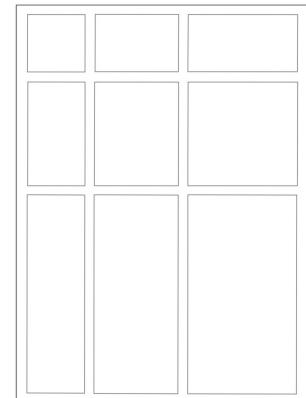
In advertising layouts, colour increases or decreases the legibility of the letter forms.

COPY AND TYPE

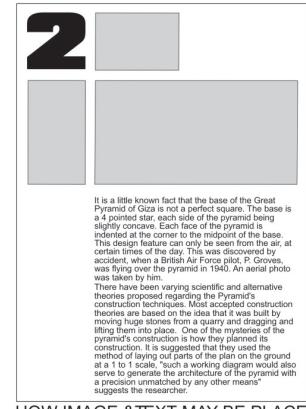
Reading the content of the text, and understanding the message always helps make a good layout. It is good, to think seriously about the written text, which is called copy in a layout. Since you have to work with it so learn to examine



UNEQUAL DIVISIONS



HOW SEGMENTS ARE MADE



HOW IMAGE & TEXT MAY BE PLACED

**SEE HOW
CLEARLY
THIS CAN
BE READ**

**NOW
CAN YOU
READ
THIS?**



These are examples of talking typography where visual language overtakes the text but means the same

Books are printed in different sizes and thicknesses

the words themselves in order to find some key that will be a guide. Reading or studying the copy will help plan the layout. Choosing the column width and typeface may be influenced by the kind of text you have to deal with, so you can work backwards.

Know all the elements to be included: headlines, subhead, text, illustrations, logotypes, testimonials, order forms and the rest. Have the illustrative matter beforehand and know the actual working of headlines. Do not compromise on effort; care taken at this stage will ward off problems at the later stage. Type arrangement has to be worked at-to get the exact look and feel of balance and harmony.

It is not always the size of the font that facilitates readability, it's more often the space between words and lines that makes for more effective and easier reading. See these two examples.

DESIGN FOR PUBLICATION

When we begin to design it is important to know how and where it is going to be printed. These days the design could be applicable to various media, not just one, so one must try to know the expected usages. While designing for the print media the size and other things have to be kept in mind.

After all a good design has to look good after it is printed in a magazine, newspaper, poster or book, wherever it is meant



for. Two things that largely contribute to the final result are, the type or method of printing which could be offset, digital or screen and the type of paper used.

A large variety of papers are available in the market including handmade, coloured and textured papers with varied thicknesses. The thickness of a paper is measured in ratio to its weight and is called 'GSM' that is grams per meter. Just to give you an idea, greeting cards are printed on thick paper and could measure up to 270 or 300 GSM, whereas, papers in your notebook would be around 100 GSM only. Besides the weight

ACTIVITY 1

Collect text dominant, image dominant, and layouts with equal emphasis on both, from newspapers and magazines and observe their peculiarities and nuances.

the smoothness of the paper also plays a role in the printed results. Apart from its thickness and smoothness, all papers are not suitable for all types of printing. Since the intense and personalised use of computers and the advent of Desk Top Publishing (DTP), paper sizes have been standardised internationally to fit printers in every office and home to the A1, A2, A3, A4 and letter series you may already be familiar with and these are the paper sizes used for digital printing.

However, papers for printing large quantities and mass production come in different sizes and types. For instance you may have noticed the daily newspapers are printed on a paper which is different from other paper quality size, it is called newsprint. Some other types of paper are ivory card, maplitho, executive bond, alabaster, cartridge etc. These names either come from their usage or place of origin.

What matters to us at this juncture is that all these papers come in different size and have some technical or other limitations, so at the time of making a layout a graphic designer needs to be aware of, and learn to adjust to the technical or mechanical limitations

Layout of a Newspaper

Newspapers as you may have observed have a typical layout and the pages are divided vertically into what is known as columns. The column size in different newspapers also vary, newspapers are generally around eight columns of 4cms width each. The divisions are made by line spaces left blank between two sets of texts, these are called **gutters**. These help to separate the news items as well as aid readability. If you closely notice the advertisements you will notice that, they also conform to the columns. The width is measured by columns, while the height is measured in centimeters. These are important as they not only form the basis of the layout, but also, help in calculating the cost-in terms of column/centimeters. In some newspapers there are less number of columns whereas, the width of each column may be more. Try and collect samples of different types for your scrapbook.

ACTIVITY 2

Take any two half page advertisements from the local newspaper or a centre spread from any magazine and suggest different layouts for them which according to you do more justice to the product than the original one.



Layout for a Magazine

Like newspapers, magazines also have their specifications. The page sizes are defined and the print area is also fixed and artwork or layout must adhere to that. Notice that in all newspapers and most magazines, a kind of border or margin is left outside of the area of artwork, the matter or text area is known as the **print area**. Printing of text is seldom done till the edge of the paper. On the covers of magazines and on some pages inside you may observe the picture or background colour printed up to the edge of the paper, this is called the **bleed**. If your design, calls for a bleed, then the size of actual artwork will have to be larger than the page size of the magazine. Usually reading matter of articles and stories in magazines is set in columns but advertisements do not confine themselves to these divisions. Advertisements in popular magazines mostly come in full page, half page or double page. A recent trend even includes series and sometimes pages cut in half or cutouts to attract attention.

Magazines mostly have a 3-column format, but have lot of freedom within the print area.



EXERCISES

- I. Explain with some examples how selection of fonts affects the layout?
 2. Observe and collect samples of different types of magazines, note sizes. Also collect samples of different papers choose 1 or 2 layouts that you like and give reasons why you like them.
 3. Explain what would happen if newspapers are not divided into columns.
 4. What are the considerations while designing an advertisement layout for a magazine?

Unit 3

Media and Design

Graphic design is not limited to paper and print media. Graphic design has applications on television, animation, film/cinema, and in outdoors advertising and campaign design. Digital media or new media is the latest addition to the list. Today almost anything that influences public at large is considered as media. This unit consisting of chapters from eight to twelve explain the role of a graphic designer in the context of these media application.

With the arrival of Information Technology (IT), there has been a great revolution in media. The traditional 'passive user' was endowed with the power to control and dictate the media. User-control and 'Interactivity' has become critical factors in digital communication. As a result, new field called New Media or Interaction Design has emerged. Now a graphic designer needs to know many new concepts such as GUI (Graphical User Interface), navigation design, information design, human computer interaction, usability issues and user-centered design. By and large, New Media Design includes Multimedia CD/ DVD, Internet and web-based applications, Hand-held Devices, Mobile Technology and all possible future applications using technologies.

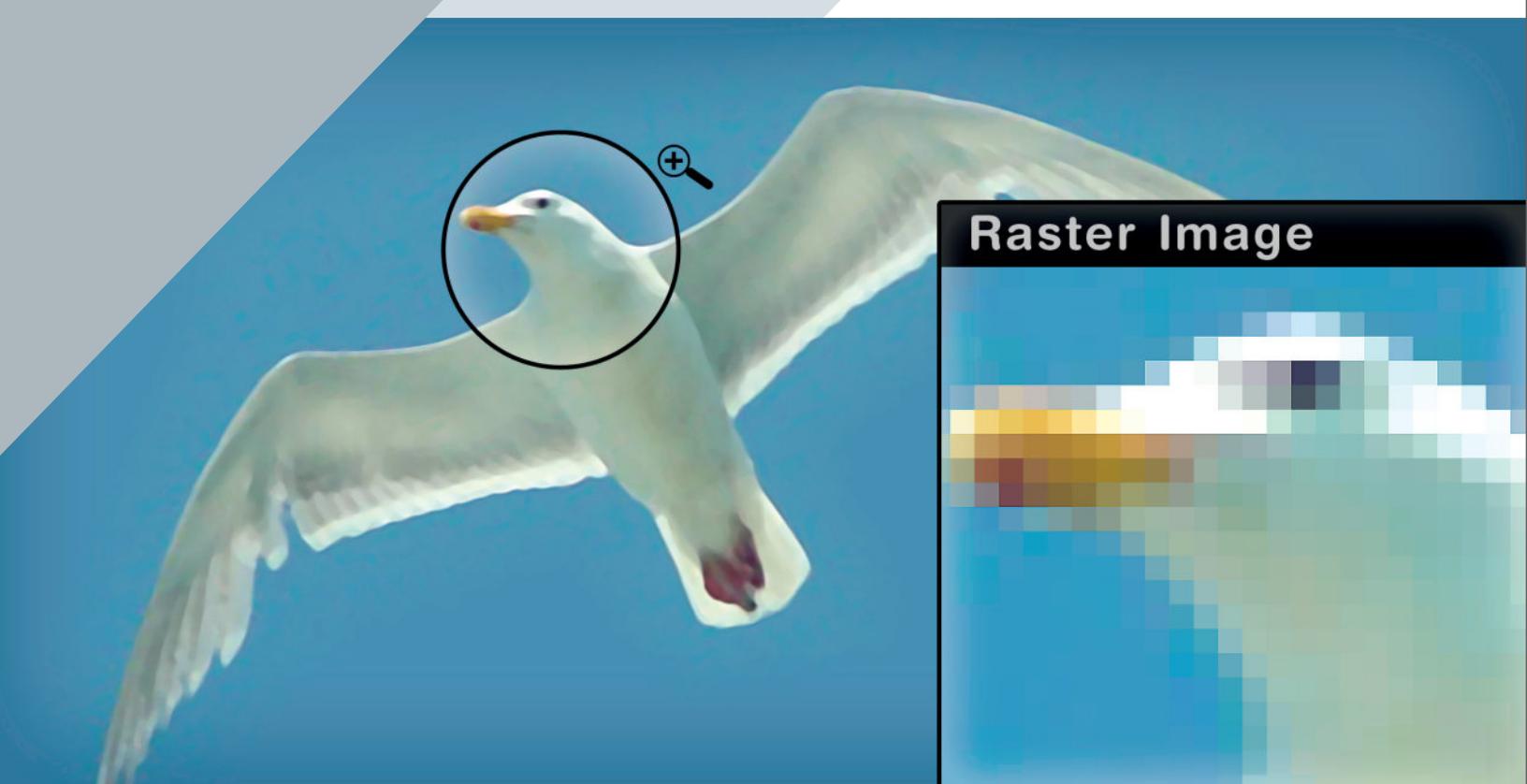
From graphical point of view there is a vast difference between images on paper and images on the digital screens. Knowledge of playing with digital images has become absolutely essential today. Therefore, a graphic designer requires operational knowledge of digital technologies and tools.

Now-a-days, apart from traditional media, news, advertisements and even informative content such as educational content are received in different forms, on digital platforms, mobile phones and outdoor sites. Audiences can be reached anywhere and at any time. The New Media and technology has influenced the advertising industry and its working style. The advertising and campaign design is an area that requires a balance between creative thinking and business acumen. It is important that a graphic designer with an indepth knowledge of other areas of advertising like media, planning, costing, and marketing augmented with research capabilities, and the knowledge of digital technology will definitely have an edge over others. Thus, the next few chapters are aimed at enriching the learner in the above mentioned areas.

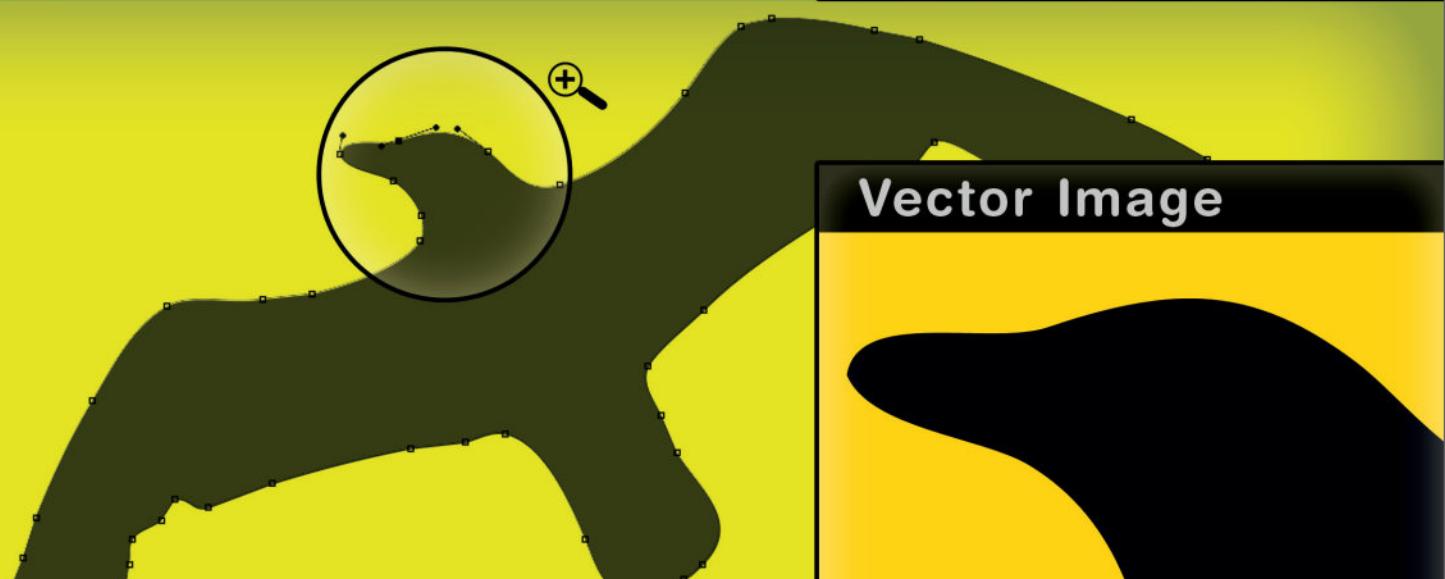
CHAPTER

08

DIGITAL IMAGING AND PRINTING



Raster Image



Vector Image



Graphic designers work with visual images, either for print media or for digital media. With the advent of computers, most of the graphic designer's work is being done using computers. From graphical point of view there is a vast difference between images on paper such as drawings, sketches or photographs and images that you see on the screen of the computers. Images that are created, manipulated and displayed using computers are called digital images. **Digital images** are different from images drawn or painted on paper in many ways.

TYPES OF DIGITAL IMAGES

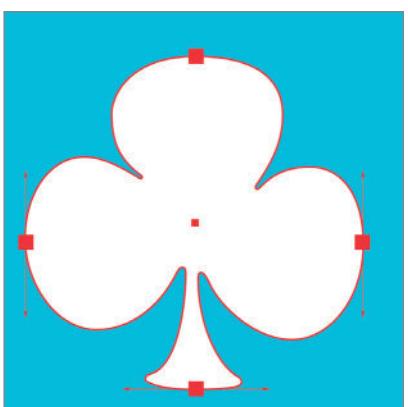
There are two major categories of digital images: raster images and vector images. When images are stored in a computer in the form of a grid of basic picture elements called **pixels**, then these images are called **raster images**. The pixels contain the information about colour and brightness. Image-editing programmes can replace or modify the pixels to edit the image in various ways. The pixels can be modified in groups, or individually. There are sophisticated algorithms to achieve this.

On the other hand **vector images** are stored as mathematical descriptions of the image in terms of lines, Bezier curves, and text instead of pixels. This is the main difference between raster and vector images. However, this difference is responsible for the development of two major categories of graphic technologies namely: Raster Graphics and Vector Graphics. Therefore, the image-editing software used by the practicing graphic designers falls under one of these categories.

Since the Vector images are in the form of mathematical descriptions of the basic components of an image, it is easy to modify and manipulate them as well as transform them into Raster images. Vector images are easily scalable to any resolution. Major problem is that though vector images are mathematically precise many a times a graphic artist feels that the graphic quality is compromised. Raster images can also be manipulated and modified in various ways but transformation of a raster image into a vector image requires sophisticated computational algorithms. Raster images are comparatively more precise visually.

DIGITAL IMAGE EDITING

Graphic designers frequently use both the types of digital images. There are tools to convert images on the papers into digital images. These devices are called **scanners**. Such digital images can be further modified or manipulated digitally. There are software programs to create, modify and manipulate digital images. Such programs are called **digital image editors**. There are digital image editors for two dimensional image processing as well as three dimensional image processing. Using digital image editors, a variety of operations on the images are possible. Some of the common operations are discussed are as follows:



A vector object with
editable path and visible
nodes

ACTIVITY 1

Sketch an image of size 10×10 cms. Separate the image in three different layers to explain the layer concept according to the image-editing software.

Selection

Image manipulation requires selecting either a part of the image or the entire image to make changes. If you select the entire image then you can change the orientation, size, colour etc. If you select a part of the image then all the changes you wish to make will be applicable to selected part. Therefore 'selection' is the basic operation in digital image making. Various image editors provide number of ways to select either the whole image or part of the image.

Layers

Layer is another most basic but equally important feature of digital image making. Idea of layers is very simple. If you draw a part of the image on one transparent paper and then draw rest of the parts of the image on separate transparent papers and finally put these transparent papers on each other, so that you will see a complete image. **Layers** are just like transparent sheets of papers, only difference is that they are digitally transparent layers. Since parts of the digital image are separated in terms of separate layers it provides tremendous flexibility for manipulation of the digital image.

- The top layer (the bird) is moved to the left.
- The top layer is moved to the right.
- The top layer (the bird) is partially transparent, so the background can be seen clearly through its wing.



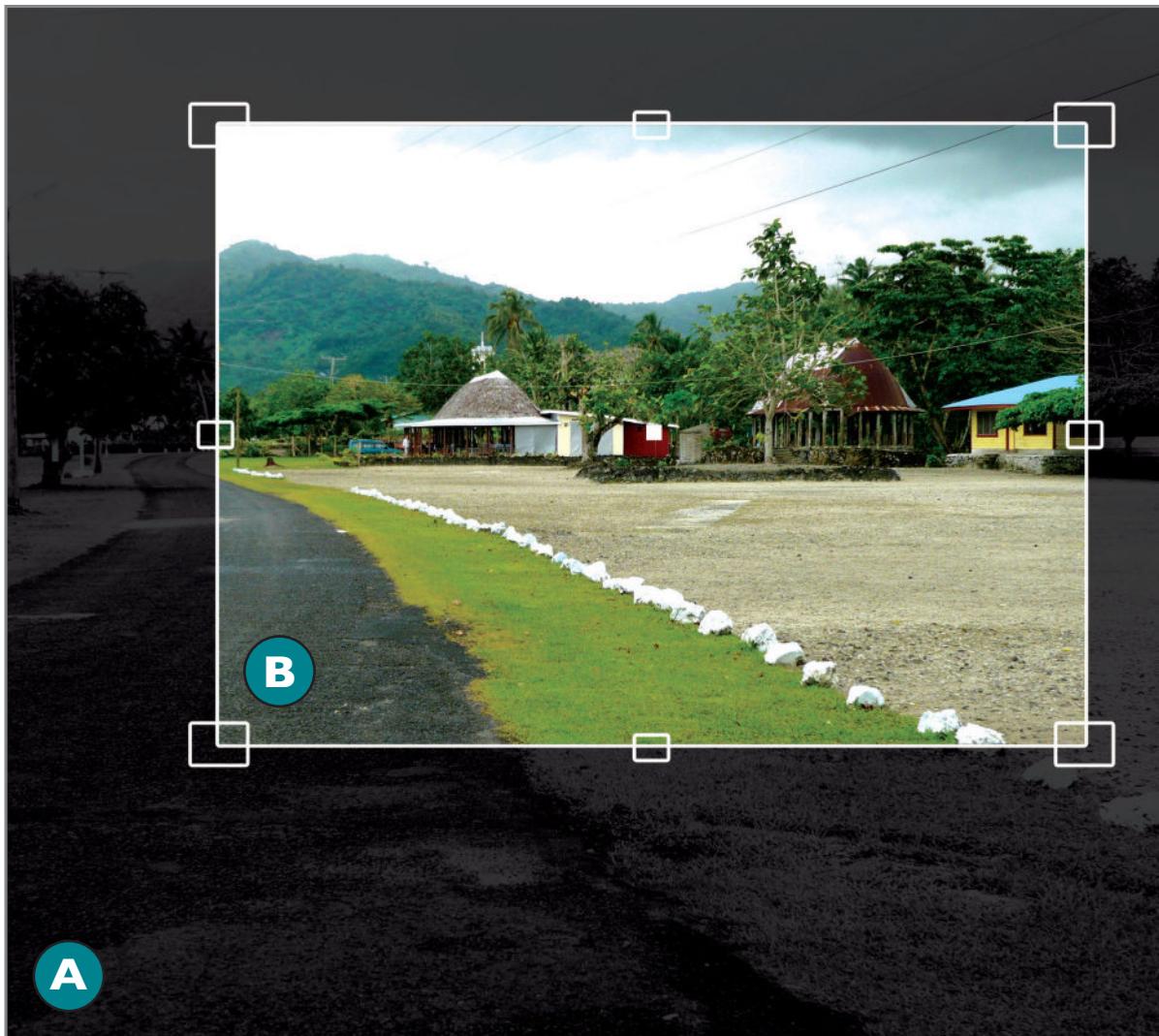
In this picture the top layer has a drop shadow, a red colour overlay of 40 per cent, a gradient overlay from red to yellow of 20 per cent opacity, and a slight bevel effect.

Layer Mask

- The blue sky used as the background layer.
- The greenery used as the top layer.
- The layer mask that was applied to the top layer.

Image Cropping

Cropping is an operation which is frequently done in digital image manipulation. Image-editing programs have tool that provide all the facilities to crop the image. Cropping includes selecting a part of an image and then taking it away from the image and create a new digital image of the cropped part. All



the digital properties such as resolution etc. of the original image are preserved in the new image. A primary purpose of the cropping is to improve the visual composition in the new image.

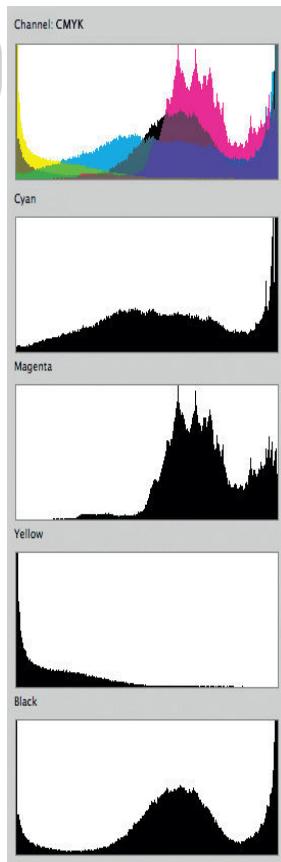
Histogram

Image-editing programs have facilities to show a graph called histogram of the image being edited. The histogram shows the number of pixels in the image on the vertical axis of the graph and brightness value of the pixel on the horizontal axis. The editor allows the user to make changes in the histogram visually and then accordingly the desired changes are automatically made in the image.



A. Uncropped image from camera

B. Resort cropped out of the larger image



Histogram of Sunflower image



Some editors have a facility to select parts of the image and then make desired changes in the colour.

Digital imaging is a vast area. There are many operations that can be performed on digital images. The digital imaging tools such as digital camera, scanners, digital image editing software have widely been used by graphic designers. Due to these software many of the traditional tasks of designing have become easier and faster. These tools give tremendous flexibility to graphic designers. As one starts using these tools one realises the potential of the digital image making technology. This section gives brief information about the digital image making tools and technologies. These tools are also highly user-friendly.

DIGITAL PRINTING

Conventional printing techniques discussed last year, i.e. in the XI standard textbook on graphic design, are known as conventional printing techniques. While the technology that uses computers now-a-days for printing is called digital printing technique. In digital printing the original design or the art work is in the digital form on a computer. Therefore one does not need to make blocks, plates or silk-screens for printing. The art work or design is stored in the digital form and one can take test-prints as a trial and if necessary can be manipulated or modified using suitable editing tools. The computer is linked to a printer, e.g., inkjet printer or a laser printer. The design is printed on to the paper, fabric or any other suitable material surface in the form of an image with the help of overlapping colored dots usually of four colours, viz., cyan, magenta, yellow and black- CMYK. Thus the original art work or design in the form of digital data is converted into the printed image without the help of screens/blocks.

ACTIVITY 2

In this activity you have to make a signage for your school based on the design brief given by the school management. You will start with making thumbnails for your design and execute the same using an image-editing software.

In conventional methods lot of time goes into making blocks, plates, and screens. Thus it used to be very difficult and costly to take test-prints and make changes in the art work in those days. In digital printing there are no such intermediate processes. However, a graphic designer has to take extra care about colors. The colours that a graphic designer sees on the computer screen need not be the same when they are printed on the paper or other materials. Therefore, one needs to take test-prints and make the required colour corrections in the original art work till one gets the expected quality of colors in the print.

Due to digital printing it is possible to print small textual works such as poetry, or short essay etc. and artworks in limited quantity. That led to the concept of 'Print-on-Demand'. In this case digital printing can be highly personalised. One can publish photo albums with individual names or books for gifts with individual names by using appropriate image editing tools. One can print just one copy of the book or an art work whenever and wherever it is required. Even one can think of printing a part of the book with innovative binding techniques. 'Print-on-Demand' is a revolutionary concept in the field of publication.

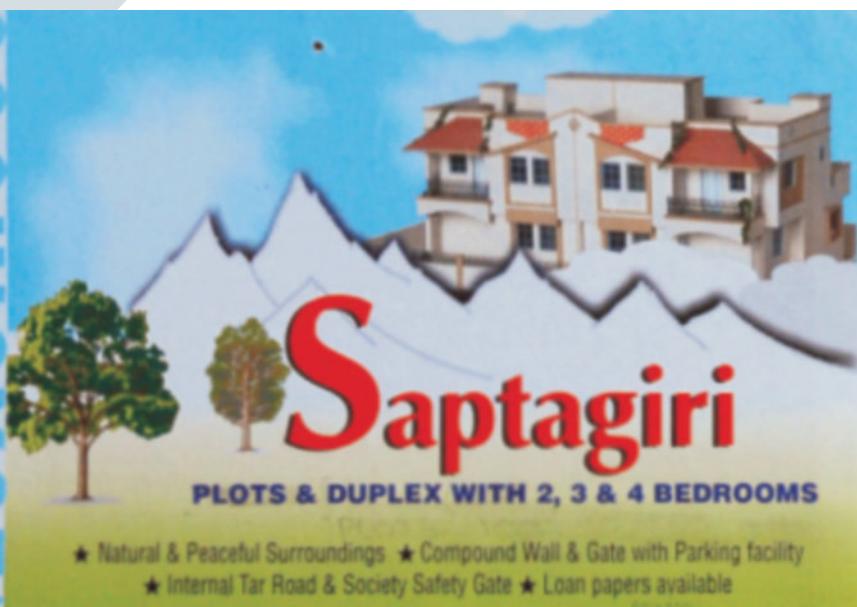
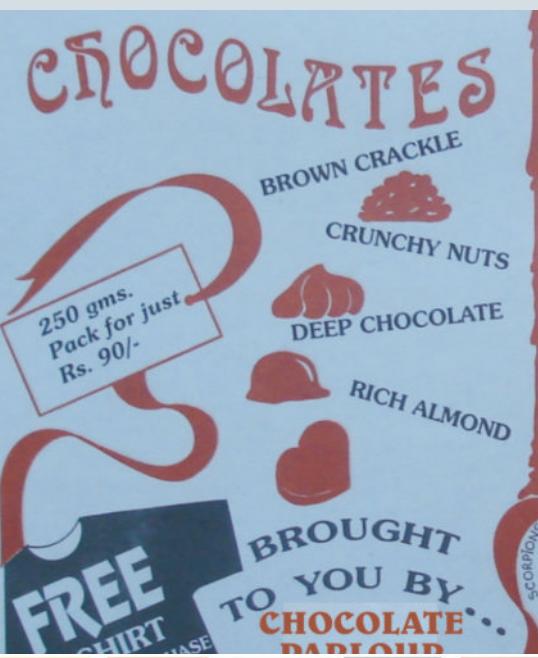
Retail industry is greatly benefited by digital printing because advertising became easier for wide range of printable media with varying sizes from small gift vouchers to huge displays, hoardings and banners. Digital printing has become very popular because it has many advantages over the conventional methods. It is very easy to use and less time-consuming. Also it is cost-effective in terms of money. Thus digital printing has opened up a new era in the publication industry.

EXERCISES

1. What are the differences between Vector images and Raster images.
2. What are the advantages of using layers in the image-editing software.
3. Which are the software you have been using of images. Compare any two by giving their advantages and disadvantages.

CHAPTER
09

ADVERTISING DESIGN



Dabur Chyawanprash is a powerful combination of over 40 herbs and now brings in pure honey flavour, from the nature that makes it rich in each and every vitamin for multibenefits of your child with a likeable taste. Moreover, it tastes so good that kids think of it all day!

Traditionally media meant print, radio, television, cinema and outdoor advertising. But over a period of time it has changed very much. Today almost anything that can reach and influence prospective consumers or public at large is defined as media. These days advertisers depend a lot more on digital media.

The word media is the plural form of medium, ideally meaning a substance for transmitting an effect or any intervening agent like water in water colour and oil in oil paint: whereas, in this context it means "**channel for communication of information.**"

Earlier newspaper was the only media for communicating news and current affairs. Then radio and television became popular and there were designated time slots for news at prime time. Now news is received in different forms, on digital platforms, mobile phones and outdoor sites. Audiences can be reached anywhere and any time. The development and growth of digital technology has influenced the advertising industry and its working style. Now-a-days traditional media is supported by digital media in all strategic communication plans. However, it is felt that due to its viability and economic positioning it has far reaching results and in the coming times it is poised to take over the conventional media.

The advertising strategy as a whole requires a balance between creative thinking and business acumen. It is imperative that a person with an indepth knowledge of other areas of advertising like media, planning, costing, marketing etc. will definitely score a commanding edge.

WHAT IS MEDIA PLANNING

The selection of media is a specialised task considering the suitability for a diverse mass consumer market like India. It is the job of the media planner to decide the media or media mix for communicating the message. The most important are:

Press: Print	Television	Outdoor Advertising
Radio	Cinema Advertising	Internet

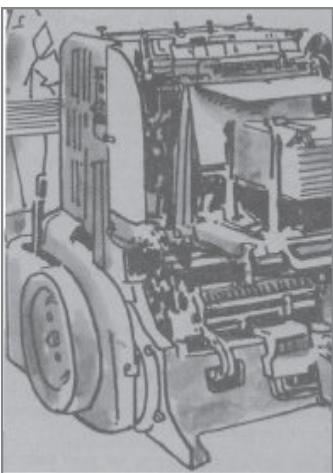
Although we get some data on readership of newspapers and magazines, it is difficult to find which media is more effective compared to another. For outdoor advertising one can try to ascertain the number of people passing a given hoarding or kiosk site, but cannot measure with accuracy to what degree the message penetrates. Similarly, it is difficult to ascertain the number of radio listeners, leave alone knowing the popularity, thus, the best one can get by way of statistics is a measure of the number of "opportunities to see."

Print Media

It is the largest single organised advertising medium in India. Readers of newspapers and magazines are in a mood to assimilate news and information. Advertisements are,



The sketch below is the earliest printing machine which was hand-fed. The earliest newspapers were printed on these machines.



Cover page of a 1928 magazine designed by Herbert Bayer in Germany

therefore, an integral part of these publications. In other media they are to a greater or lesser extent an intrusion.

Newspaper

A newspaper is described as 'printed periodical' containing news published daily.

Advantages of a newspaper

- The market can be broadly selected, catering to different types.
- The medium permits flexibility of length and size.
- Advertisements can be enhanced by the use of colour.
- Advertising can be inserted at a fairly short notice.
- Advertising can be restricted to a region, if required.

Disadvantages

- Dailies have a short life, so reading time is very limited.
- Reproduction of most vernacular papers is not of high standard, and so advertisements also suffer if they fail to attract attention.

DID YOU KNOW?

- In ancient Rome, around 59 BC announcement bulletins were carved on stone or metal and made public in the regime of Julius Caesar.
- In ancient China, government officials read out orders from handwritten silk scrolls. However, by the sixteenth century there was a reference to privately published news-sheets in Beijing.
- The earliest English language papers were devoted to government proceedings. In 1702 the first daily newspaper called The Daily Courant was published.
- In India although the first printing press was imported as early as 1670, it was more than hundred years before the first newspaper was printed.
- In 1780 The Bengal Gazette also known as the Calcutta General Advertiser was the first news weekly to be published.
- Previously newspapers were printed only in black and then some publications started only magazine sections in colour, unlike the papers these days.
- The biggest edition of a single newspaper was taken out by the New York Times on 10 October 1971 with 15 sections in 972 pages. Weighing 3.5 kg it was priced at 50 cents.

Magazines

Magazines are periodicals or serial publications, containing a variety of articles, stories, regular features, and advertorials financed by advertisements of manufacturers or service providers. Magazines are distributed through mail, vendors or bookstores.

Elements that contribute to the production of magazines vary widely. There are different kinds of magazines, made for different segments of readers, called niche audiences. Some magazines focus primarily on current events and are published weekly or fortnightly, while others may be published less frequently.

Advantages of a Magazine

- People can read at leisure, or when they are in a mood.
- The market can be selected and isolated with the selection of the magazine, catering to different segments or interests.
- The medium permits flexibility of length and size and has a reasonable shelf life till the next issue is out.
- Usually sophisticated printing enhances advertisements.

Disadvantages

- Advertisements cannot be inserted at short notice.
- Reproduction requires high standards, hence, high cost of advertising.

DID YOU KNOW?

- The Gentleman's Magazine, when published in 1731, in London, became the first general-interest publication of its kind.
- In India *Chandamama* is the oldest children's magazine published since July 1947.

Posters

A poster is a piece of printed paper designed in any size, to be attached to a wall or vertical surface. Typically, posters include both textual and graphic elements, although posters may be either wholly graphical or wholly textual. Posters are frequently used by advertisers for events, by political parties, protestors and others trying to communicate a message to a large audience. The modern poster dates back to the introduction of lithography printing which made mass production possible and the medium got recognised as a vital art form, attracting artists and commercial designers.

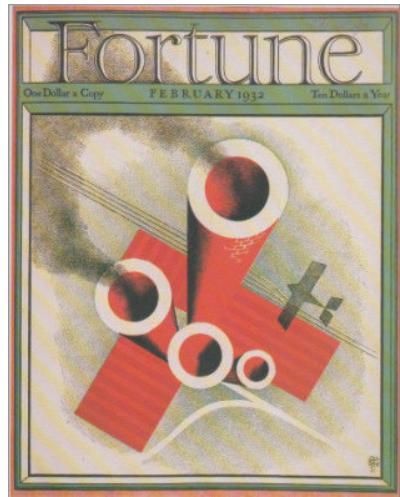
Advantages of a poster

- Size and colour have no limitation. It can be lit up if needed.
- The area can be selected as required.
- Usually have good print quality, on paper as well as flex.

Disadvantages

- Permission is needed to put posters in public places.
- Get overlooked unless very attractive and put at strategically prominent places.
- Competitors' posters could be in close proximity or could even overlap each other.

This is the cover page of 1932 fortune magazine. One can see the impact of the war.



ACTIVITY 1

Collect posters and press clippings from different events, and study the text and images.

A Dutch poster made for salad oil in 1894. Notice the artistically flowing lines and the way space is used



A Poster of World War II

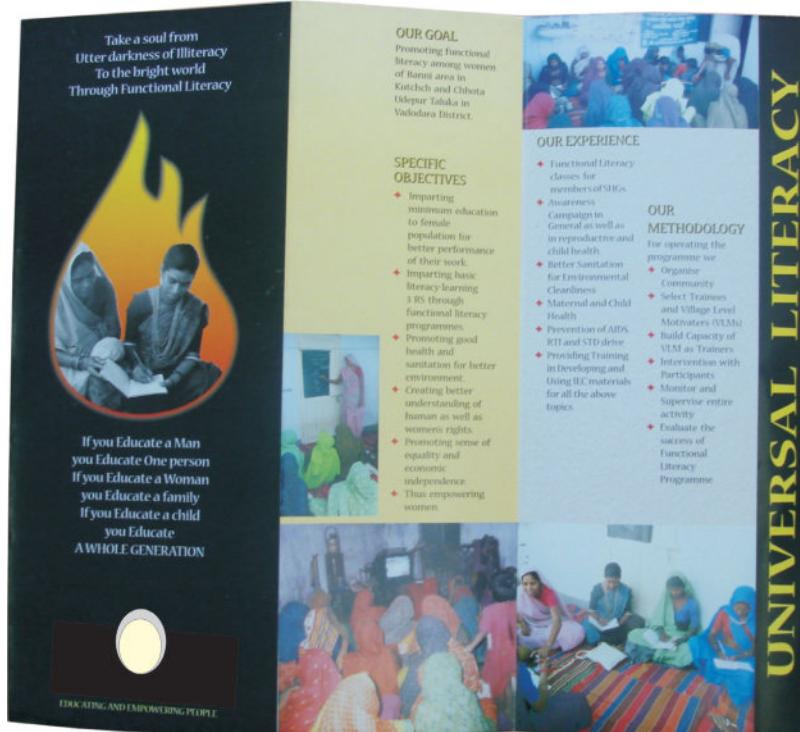
Thereafter posters continued to be used for advertising products, services and events. The film industry also discovered the medium and today we see many attractive movie posters.

DID YOU KNOW?

- In Europe, noted artists created beautiful posters during the late nineteenth century. The best known were Henri de Toulouse-Lautrec, Alphonse Mucha and Jules Chéret.
- In Poland, posters on political and social themes became popular and people looked forward to the new creative poster every week.
- American posters were more commercial, without incorporating any real artistic creativity. During the World Wars, posters were used extensively for war propaganda, specially to motivate citizens to join the army, while others created hatred for the enemy state, whereas, some urged the women folk to work in the factories.

Books, Brochures and Journals

These also come under print media but are really not commercial in nature. Books are useful data storage medium and mostly



used for educational purpose and resource materials. We also have fictional and entertaining books, as well as some which are limited editions called collector's items. Books come in various languages, sizes and paper quality.

Brochures come in a variety of sizes and formats. These are used for marketing of services and products. With product range, details and price listings and usually carry photographs.

Journals are like magazines, but not of commercial nature. They are common with most business houses, and are released at appropriate and regular intervals. This medium is used in big industries for in-house circulation.

Point of Purchase

As the name suggests, this medium of advertising is in view near the point of sale and that gives the advertiser a great opportunity at the moment and at the right time to convert the message to a positive purchase. It is a continuous medium in the form of posters, kiosks, show-cards, display stands, dispensers, ambient and can be any size. Here as part of print media most pertinent are streamers and danglers or mobiles.

Direct Mail

Mailings are effective when the item involved is of high unit value. It is an expensive medium for mass purchase products. It goes along with door-to-door marketing and distribution, ensuring that every household in a selected area is covered. It has a great advantage as it is directed to specific individuals, giving a personal touch. There is no limitation of space and style, and can be read by the receiver when he is in the correct state of mind. There is no competitor on the same surface, thus ensures concentration.

A mailing list of potential customers is needed. The advantages can easily be weighed against advertising in the press by the response. One mailing shot is comparatively useless – so a proper campaign must be prepared with the same care as for any other media.

Electronic Media

Radio

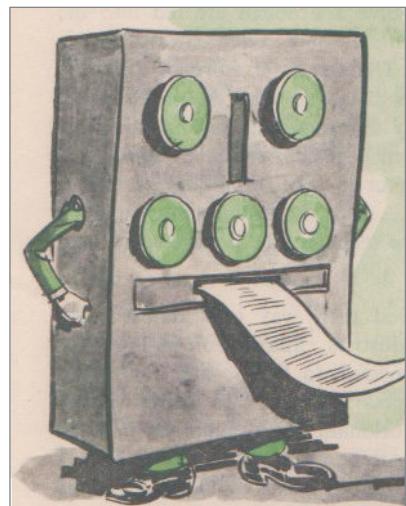
Originally, radio or radiotelegraphy was called "wireless telegraphy". In 1906 First Radio Tube was invented. The term "Radio" is said to have been coined by the advertising expert Waldo Warren and became common by the time of the first commercial broadcasts in the United States. It was then adopted by others, however some countries continued to use the term "wireless". Development from a laboratory demonstration to a commercial entity spanned several decades and sustained efforts.

In 1928 first commercials started on Radio in the West, while in India, Radio Broadcasting started in 1927 with two privately owned transmitters. Soon the Government took over the broadcasting and named it the Indian Broadcasting Service. Later it was re-named All India Radio (AIR). In the next two decades 'Vividh Bharati' an entertainment channel

A dangler for an OTC health product. These are usually hung in shops and that is why they are called "point of purchase" advertising media



An artist's impression of what early electronic device may have looked like.



was introduced. After that in quick succession the 'Vividh Bharati Vigyapan Sewa' was started and commercials were aired on Indian Radio services in the late sixties. In another decade Frequency Modulation Transmission System (FM) was commissioned.

Currently, all AIR and other FM Stations provide enough scope and variety for programmes covering national and regional markets.

Advantages of Radio

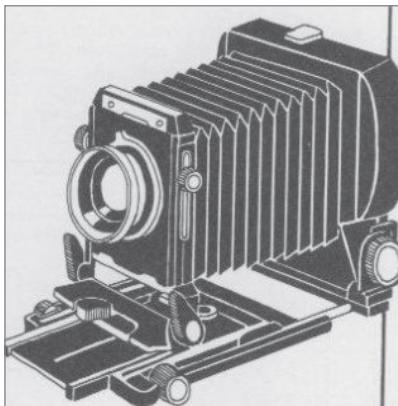
- Wide coverage and costs are not too high.
- Can reach people on various occasions in diverse locations.
- Attracts attention using the persuasiveness of the human voice along with capturing music, it can sound "urgent" and compelling.
- Can be properly timed, to reach the target audiences.
- Target market can be reached in its own language.

Disadvantages

- By and large, radio cannot be a primary medium.
- It can only be used as a reminder or support medium.
- Has creative limitations.
- Audience profile and numbers cannot be known accurately.

DID YOU KNOW?

Still photography was a predecessor to film making and television transmission. After intense efforts of scientist across nations and through centuries, today we can take pictures with cameras inbuilt on our laptops and cellular phones. Initially images were captured frame by frame.



An early immobile flatbed "bellows" camera used for exposing film plates much like the working of an x-ray machine used these days

Film and Cinema

The audio-visual medium has great impact since it is life-like. Truth created by trick photography and computer graphics is shown to an audience that is in a mood to receive the message being delivered. Visuals can be captured from different angles adding to dramatic effects and appeal. Advertising during a film seems like an intrusion though it still has an advantage compared to the other Media. To ensure success, the advertiser designs the film to secure maximum impact. Cinema provides good local and national coverage penetration. Costs remain high and this medium can be used only for high end products with big budgets and large sales volumes.

Documentary Films are a very powerful medium of communications. They can be made with a view of showing it to pre-selected audience or even for general release.

These days the various media have been merged and we have what is called 'Multimedia'. It has visuals, moving or animated

images, etc. We also have something called ‘interactive’ media—where there can actually be an interface between advertiser and buyers. These actually work on our computer through satellite communication internet.

DID YOU KNOW?

- The first full length talkie film in India, *Alam Ara* was released in 1931.
- In 1933 the first Indian talkie film in English *Karma*, was released. It was directed by Himanshu Rai and shot in London.
- *Jhansi ki Rani* was India’s first technicolor film, produced in 1952.

Television

A Hungarian scientist developed television between 1923-1929 and soon commercially produced TV sets hit the market. In 1949 network television started in America and within a span of ten years full colour transmission began. By this time millions of homes in the western world were equipped to receive television programmes on various channels.

In India experimental telecast started from a makeshift studio in Akashwani Bhawan in New Delhi in 1959. It took some years before regular daily transmission started on Doordarshan. In 1982 India hosted Asian Games at New Delhi, simultaneously there was massive growth and expansion in telecasting networks and colour television was introduced. Before the turn of the century, foreign channels launched their service network in our country. Now we have many 24 hour news and current affairs channel among others which reach almost 30 million Indian households.

Advantages of Television

- Wide coverage deep creative impact.
- High prestige, favourable flexibility.

Disadvantages

- Rather high initial cost, limited viewer attention.
- Fleeting message requires frequent repetitions.



DID YOU KNOW?

- In 1995 BBC WORLD launched in India.
- Discovery Channel was also launched in India and now reaches over 28 million households.
- 1996 AIR website started displaying news and current affair programmes.
- 1997 AIR became available on audio mode to over eighty million internet users across the world.

Online Newspaper

With the introduction of the Internet, web-based “newspapers” started to be produced as online only publications. They may not be connected to hard copy formats. To be classed as an Online Only Newspaper, the papers have to be updated at a requisite time and keep to a fixed news format. They are published only by professional media companies regulated under press rules.

DID YOU KNOW?

1969 *The Hindu* published from Madras (Chennai) was the first newspaper to introduce facsimile edition. It also acquired an aircraft for transporting copies to Bangalore (Bengaluru), Tiruchi, Kochi, Coimbatore etc.

Outdoor Media or Out of Home (OoH)

One of the oldest methods of communication—it is actually a pre-print media. In its modern form, there are posters, hoardings, kiosks, banners, neon signs, and skywriting. Outdoor advertising is designed to catch the eye and not to be read in detail. Repetition and reminders are its tremendous forces. OoH is a highly important contribution to many advertising campaigns.



Hoardings are a popular outdoor media especially at traffic circles across all cities of our country. A common site at many places

Hoardings

In most outdoor media, especially hoardings, colour can be exploited to the fullest. It is cost effective and allows use of larger-than-life images. Campaigns are planned to fit any geographical location. It claims high coverage and repetition.

Disadvantages

- Length of message is restricted as the audience is on the move, and will not deliberately stop to see the advertisement.
- Competitive products are often found in close proximity.
- Not possible to pre-select a limited group of the public.

Vehicle Graphics

Also called Transport Advertising it goes piggy back on public transportation. Using outsides of buses, trains and other vehicles, it offers moving poster sites and is visible to people



Tent like structure mounted on camel carts, bullock carts or bicycles is a common site in smaller towns. These days, the message is printed on flex, this media is often used during election campaigns or when a circus comes to town

ACTIVITY 2

Design an innovative style of a vehicle graphic for a bus or train keeping in mind the aesthetic, functional and semiotic function of design.

where these travel. It also includes placards and metal signs inside buses and trains, at railway and bus terminal poster, and kiosk sites. Private vehicles rely on this method to project their corporate signatures.

Bus Bays

Bus stops or places where buses stop to pick up passengers. Passengers normally reach a stop sometime before the arrival of their bus, getting time to look around and take note of things around them: thus is a popular site for advertisements.

Neon Signs

These bright fluorescent lights glow atop of buildings with a logo or flashing a message can be seen in all big cities. They facilitate advertising during nights. These moulded tube lights have limitations as regards to detail of form, colours and lettering.

Balloons

A relatively new medium, most often employed to advertise an event. It is a large size gas balloon with a printed or painted message on it and flies high, indicating the location. These are attractive and by virtue of height and sway prove attractive and draw curious attention.

Installations and Ambient Media

In the pre-print days, when a shoe maker or cobbler hung a big size shoe outside his shop to let travellers know that “this service is available here”, it was an early version of installation. These days also the intention is to attract the passers by. Instead of a loud sales message, it carries a logo for ownership identification. This, often wordless medium is largely used for corporate advertising usually in 3D installed outside the company office, at a traffic island or at a trade fair: featuring a large replica of their product along with the logo. This medium is exploited to the fullest in its attention seeking placement and imposing size. It can also be used commercially in shopping malls.

Example of an ‘ambient’. Actually a popcorn stall in a park, designed like a serving of the snack, it looks so inviting that passers-by would be motivated to buy the product



Road Shows

Road shows are a common feature when something is being launched. It was a traditional method to let people know about happenings in their town, like the arrival of a circus. It was like a mini parade-cum-publicity for the circus, when performers marched through the streets with fanfare. Participants carry banners and placards announcing the time and venue. The purpose even today remains the same but the “product” has changed, and the band has been replaced by a highly sophisticated music system and catchy electronic images.

Events

All corporate functions like Foundation Days, Annual General Meetings, Installation Ceremonies, Product Launches and Festivals are opportunity to project a positive image of any organisation. It's not hardcore selling, but it still gets the message across to a captive audience.

Support the marketing strategy should be integrally related to each woven into a theme

Exhibitions and Expositions

These keep happening at regular intervals around the world. For instance an auto exposition takes place in India every two years at Pragati Maidan in New Delhi. In fact Pragati Maidan was designed and developed by the Trade Fair Authority of India for such exhibitions. And many such centers are being made in Mumbai, Bangalore, Hyderabad, Kolkata and Chennai.

These provide an excellent chance to the manufacturers and traders to display and interact, and facilitate prosperous business. (for details refer Chapter on Integrated Methods of Advertising)



EXERCISES

1. Explain the difference between print and electronic media, giving examples of their advantages and disadvantages.
2. For a rural campaign on ‘save the girl child’ which media would you use and why?
3. According to you which one is the oldest communication media? Support your answer with examples.
4. For an advertiser, what are the advantages and disadvantages of multiple radio and television channels?

CHAPTER 10

CAMPAIGN DESIGN



Campaign is typically a military term used for a well organised course or a series of action. It means strategic planning for all round action as was done for a war, taking into account attacks on surface, from air and sea, by the army, air-force and navy. Similarly, in an advertising campaign a multi dimensional strategy is planned by using different media.

Design for an Advertising Campaign is not only to create a beautiful layout for the sake of aesthetics or creativity, it should also be useful. It usually is well planned and designed after deep thought and thorough brain storming sessions into a functional organic unity of copy, typography, illustration symbol, product. Design as a whole, all elements should be integrally related to each woven into a theme, one related to the other to convey the message.

The different advertisement layouts of a campaign must be harmonious and clarify the purpose and expression of an idea through its execution. All the aspects of the campaign, A to Z must be taken into consideration. Apart from the function and method of production, the idea is of course important for an effective and desired result. The idea is abstract, it should be given a theme to make it result oriented so that people should respond to it, sales must go up. Only then the design of a campaign is considered successful. The creative group working on the campaign tries to resolve things by first understanding the purpose of the advertising. This may be:

- to introduce and launch a new product or service.
- to get the product used in place of the competitor's.
- to increase the frequency of use.
- to create a new long term habit.
- to arouse interest and provide technical information.
- to obtain seasonal sales where appropriate (cough syrups, air conditioners, room heaters etc.)
- to impress the retail trade.

Only after this, an advertising campaign is designed.

KINDS OF CAMPAIGNS

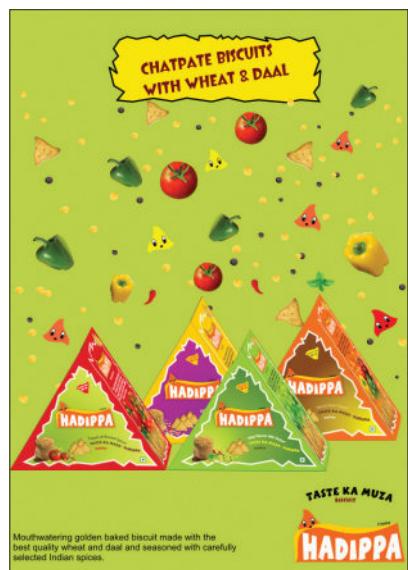
Campaigns are designed with different reasons and objectives. The main two kinds are Product Promotion and the other kinds are where there is no product but a service or idea or just a message. We will see them in detail to understand the difference.

Product Promotion

It is obvious that a product has to be sold and that is the prime and ultimate goal. However the planning and approach in designing a campaign for different types of products is different. Campaigns for fast moving consumer good (FMCG) like toiletries, snacks beverages etc. usually

"Advertising strategy is designed to support adequately the marketing strategy when translated into a plan of action is known as campaign planning in advertising."

-*(Dr. G.M. Rege: Advertising Art and Ideas)*



will have consistency all round the year. They may also come up with different and creative advertisements to attract new consumers and retain old ones.

For consumer durable products the marketing policy in general terms may be completely different like:

- to encourage purchasers actively looking for the product to buy one particular make.
- to encourage purchasers to replace obsolete models.
- to widen the market for the products.

From the media point of view, advertising such products calls for a fair amount of descriptive copy, which in turn means large spaces. For mass-consumer products, to need to keep the product's name in front of the consumer is vital, and continuity of advertising is essential to combat competition.



Non-Product

As the name suggests, these campaigns do not promote any product. They are for advertising and promoting Services and Businesses called Corporate Campaigns.

Corporate Campaigns

Companies like people have a personality of their own. They make an impact and leave impressions on people who come across them. Every organisation needs to create and build its personality or image. Here image means reputation. The foundations of this image are made of the Moral, Aesthetic, Intellectual and Social values. These values become habits and get woven into the culture of an organisation and reflect in business practices through character, psychology and identity. They are also instrumental in the company's success.

The projection of these intrinsic values become important when a company floats a public issue to raise its market equity. This means the company looks out for financial



investment in the company by way of selling its shares to citizens. It is at such a time that the reputation or image of the company needs to be good, strong and stable in the minds of public. To create this positive and favourable image, corporates usually launch an advertising campaign highlighting their ideology and strengths. The campaign could be centered on themes like Organisation Culture (character) or Organisation Identity (perception). Apart from businesses, political parties also create an image about their vision and mission for society and publicise their manifestoes.

Service Campaigns

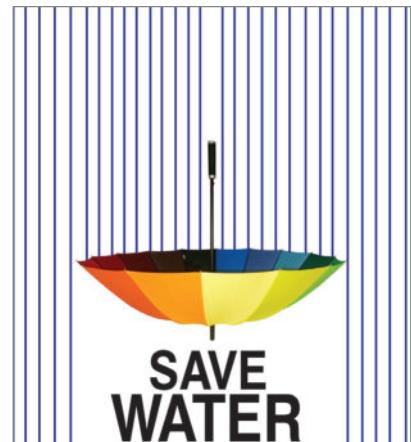
These Campaigns create awareness, inform and promote services offered by any organisation like the Indian Railways, Airlines, Hotels, Hospitals and Income Tax Department, Postal or Courier services and many others like them. They could belong to the State or could be placed by private parties.

Social Awareness

These campaigns are designed to create Social awareness for the upliftment and betterment of our society. These could be released by the State authorities or Non Governmental Organisation, popularly known as NGOs. These could be



A set of stationery



Two examples of posters on socially revolent issues.

ACTIVITY 1

Identify a few social awareness campaigns in print media and electronic media and study them.

projecting our Constitutional and Civil Rights, Education, Health, Right to Information (RTI), Consumer Awareness and Social evils like Illiteracy, Dowry, Female Foeticide, Drug abuse, Ragging etc.

PLANNING A CAMPAIGN

In order for Advertising to be effective and impact creating it needs to be attractive, different, refreshing and that can be only achieved through creative thinking. There are no set rules or formulas established in creativity and campaign planning. In the advertising business the work of copy writers, art directors, print and broadcast producers, film and TV. directors – is generally referred to as the creative side of advertising and their inputs help plan a campaign after the research figures are studied.

There are different stages of the creative process in planning a campaign, first comes brain storming, ideas and visualisations. This includes:

- Gathering of raw materials – for our immediate need and materials which come from a constant enrichment of our general knowledge.
- The working over of these materials in our mind.
- The incubation stage is where you deal with something motivating and it can be dealt in different ways – humour, sympathy, anxiety, fear etc.

One of the ways of planning an effective campaign is visualising precisely by a pictorial dramatisation – the approach can be either direct or indirect, depending on need



of the advertiser. Creative planning decides on the basic theme while execution includes meticulous planning of how the story may be told in the best possible manner.

When all these factors have been decided, the media planner and the creative group together will make the final decision as to which medium to recommend. The allocated budget also needs to be considered, the size and frequency will depend on this.

Eventually there is an analytical study and a hypothesis is reached about the success of the campaign.

Brain Storming

Brain storming is a session, when all the big officials sit and discuss an issue to get new ideas.

The ideas are generally used for headlines. This is collective work-like a panel discussion of 8-10 people. Here all ideas are accepted without any criticism with an open mind, the quantity, the quality and the variety of combinations are analysed thoroughly.

Working on a Campaign

The basic objectives of advertising are to hold buyers or consumers, to create new consumers and the third is to attract and convert competitor's buyers towards self. Other possible objectives could be to inform about or introduce a new product or service. Or suggest a new use of a product, to remind and persuade. The client usually is clear about the objective, the campaign is planned. Advertising campaigns differ in strategy, hence the creative approach too differs. Three steps to develop a creative strategy based on the research would help in;

Message Generation = source, resource, data, media

Message Evaluation = selection, action, production

Message Execution = release, frequency, exposure.

While planning a strategy for a campaign—

- First write the Unique Selling Points (USP) of the product or service.
- List out how a buyer stands to benefit.
- Next decide the consumer profile called the demographics like age, sex, education, income, occupation etc.
- After that list out psychographics your campaign should aim to establish like lifestyle, attitude, personality traits, style etc. With these details clearly in order the rest of the planning can take place in collaboration with the creative teams.

DID YOU KNOW?

If a prospective consumer identifies himself or herself with the model in the advertisement shown using or endorsing the product, he or she is most likely to buy the product.



RESEARCH AND DATA COLLECTION

The role of Research is primarily to explore the nature of image the company and its products or services carry in the market or in the minds of consumers vis-à-vis the image of competitors and or competitive products, their reputation, range, prices and take corrective steps if required while planning and launching a new advertising campaign. Every opportunity and method of gathering opinions of other people, and the chance of learning something about the company's image should be seized. Then the advertising must be planned accordingly to impress the readers and answer any doubts before they are formulated in the minds of readers who could be the customers.

It also helps understand, fashion, trends, demands, requirements, buying motives and buying patterns of the consumers. It then provides data to understand the geographical demands or requirements and plan the campaign's approach theme to match the needs and expectations of prospective consumers. Research is carried out in three areas that of the general market trends, competitive and similar products in the segment and the psychology of the consumers. Finally it assists in measuring the success of communication aspects of the campaign in reinforcing or correcting the image

Market Research

If a product is meant for children then an attempt is made that the advertisement style should appeal to that segment



A scrutiny of the market is of prime importance for the advertiser. These days advertising agencies provide this service. This study helps understand the trends and demands of the market. It is then easy to design the campaign in a manner to fulfill this demand.

When the proposed advertising is intended to create a market, or when it is planned to launch a new product rather than to increase the demand for one already known, one must formulate the 'consumer profile' by research and imagination. In short, one must study the prospective 'market'.

It is also necessary to study the marketing policy, pricing, and the channels of distribution of the competitors. Ideally one should make four separate and comprehensive studies to have a clear understanding of:

1. the sales potential of the product;
2. the actual and/or potential market;
3. the methods and market of competitors; and
4. the selling policy.

Consumer Research

This is conducted to understand the needs of the consumers and to match buying motives and use ideas that appeal to the prospective consumers. How the given segment of prospective buyers perceive the product at hand. The matching appeal will thus be used in the campaign. There are primary and secondary appeals which we will study later in this chapter.

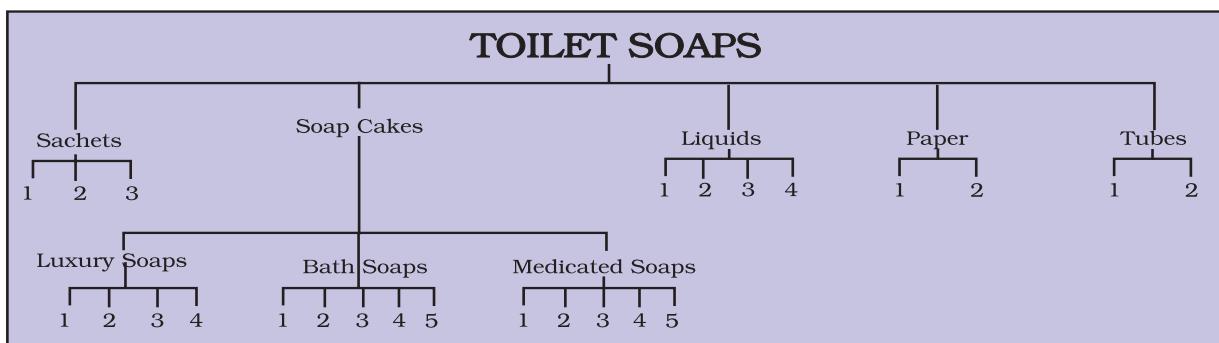
The consumers living in different geographical locations could perceive a product differently, or have different wants, culturally, seasonally or otherwise. Campaign planners need to be aware of and sensitive to while designing the approach.

If there is a regular demand for the product already, then the purpose of the proposed advertising would be to maintain or increase it, in which case the data collector should talk with actual customers so as to learn the type of persons to whom the goods appeal, their habits and levels of satisfaction. One could get suggestions for improvement like demand to introduce a new flavour or size, maybe even complaints, prejudices and opinions. The research could tell us their buying habits like bulk purchasing, monthly or seasonal etc. as well as their exposure to various media.

Product Research

Product research is done to collect data of all other products in this segment or price range. For example if we take detergent powders, the study will list out all the detergents available in the market. The packaging they are available in, their prices, demand and monthly sales, market share, how much expansion is expected? Also data should be collected on the specialties or USPs of all the products available like 'lemon flavour' or 'special whitening agents'.

Product research is carried out for all the competitive brands that may fit into the range of the product the company proposes to launch. Shown here is a flow chart for toilet soap concentrating on soap cakes. Further to this, could be a survey of comparative prices, popularity index, consumer perceptions, choices and preferences like aroma, fragrance etc.



CREATIVE ASPECTS

Idea is the result of subjective and objective thought. The end product should be the result of a creative idea, analysed, interpreted, developed and improvements made, all creatively coordinated well according to the theme. It must play upon the memory, instinct and intuition of the viewer or reader and stimulates the required reaction. So what actually is going into the making should be given due consideration. No doubt the layout should be attractive; it need not be loud and complicated. Remember there is a message to be delivered too. The whole approach is misunderstood if all it does is to create visual sensations alone. The concept should be simple and functional.

Illustration penetrates deep and replaces language so it must be powerful. An advertising design and idea is a device to make a message more interesting to the reader, to give it

Images and advertisement like these attract and invite a viewer to try the product

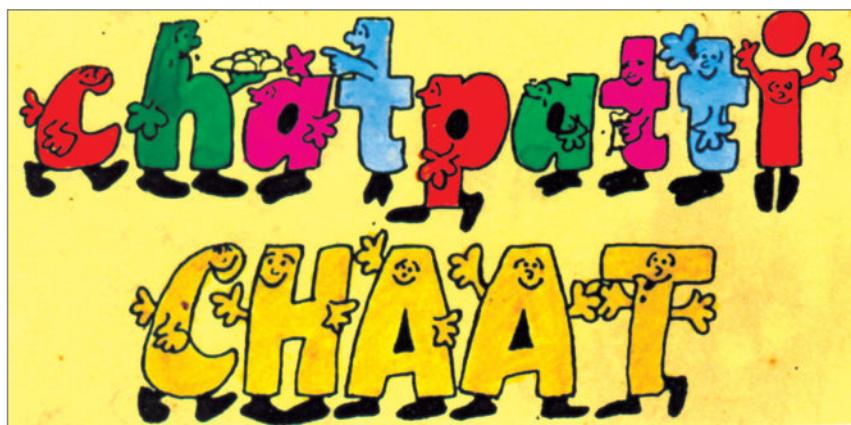


distinction and memorability. A creative advertising design is an interesting or unusual arrangement of the theme with other elements (logo, copy, symbol etc.). It has a definite function to perform, as the most important unit for any advertisement. If photography is used, its purpose is to illustrate a story in a more authentic and believable manner, true to life.

Colour is a very important factor in advertising because it attracts attention. If an advertising is colourful its obviously more attractive, provided it is used discriminatively. But before launching colour in advertising it is essential to understand colour preferences of the consumer, especially because colour has emotional qualities. Colour increases the legibility of the letter forms. Image some text in red on white, and then think of yellow text on a white background.

- Creativity in Words and Expressions, which provide Motivation to consumers and other public.
- Be effectively creative. Attract attention and invite reading.
- Always providing "To Buy" conditions.

This actually becomes the duty of the campaign designers to shape the correct and conducive approach and provide the required motivation to buy the product.



The Brief

This is usually a document the client gives or is expected to give to an advertising agency at the time of assigning the job and signing contract. The brief is meant to reduce the communication gap between the client and the agency. It spells out in details what the client actually expects to achieve from the campaign in terms of design and results. The brief provides an orientation and gives perspective for executing a campaign. However, while writing a brief the client should be as accurate as possible in listing out the expected goals keeping in mind the following:

• Achievable	• Honest
• Meaningful	• Measurable criteria
• Finite by time	• Preferably phased out

DEVELOPING A CONCEPT

The central idea of any advertising campaign is to motivate action, thus the foremost is to present benefits that stand out. Once we know the reason a consumer buys something, we know how he expects to benefit when he buys something. So the copy should use that appeal very powerfully. The effective use of appeal is made when the advertiser successfully matches the selling points to the buying motives. Motives are "drives" that cause a human being to act in a certain way, in this case to buy.

Buying motives could be Social, Psychological, and Economical. There are some appeals like food, shelter and clothing which are basic, called primary appeals. Though these days we don't see much of these in advertisements since society has developed. The use of secondary appeal is more common currently. These could be any of the following:

Security, Health, Comfort, Love, Fear, Ego, Status, Convenience, Pride, Fashion, Aesthetic, Pleasure, Economy, Profit, Beauty, Safety, Curiosity, Humour, or more than one used at a time.

SELECTING THE APPROPRIATE MEDIA

The media planner has the choice of spreading the campaign over 2 or 3 different media or putting all the efforts behind a single one. For this task there is a checklist.

- Does it achieve impact and penetration in terms of the message it has to deliver?
- Does it cover a reasonable percentage of the target market?
- Is the message appearing with sufficient frequency to influence choice at time of sale? In almost every case, there is one medium which will give a more positive answer to these questions than any other. The campaign therefore should be concentrated on achieving adequate coverage and frequency.

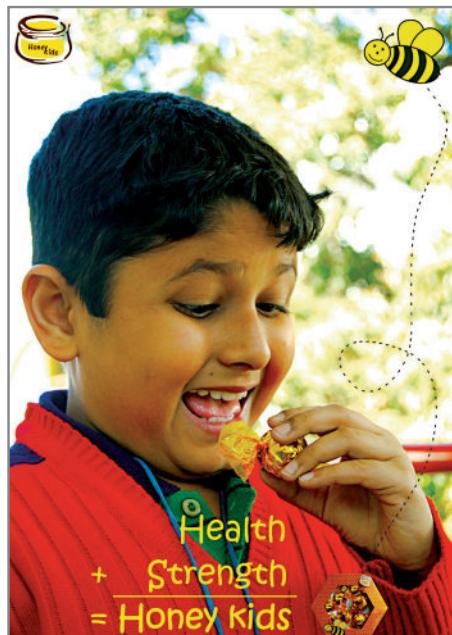
Before the media plan is made it is necessary to know the budget allocated for the task. The media planner then makes the best of what is set aside. Size of the campaign is dependent upon the creative requirement; and once a size is established, the length of the campaign and the selection of the media can be planned to minimise the wastage. Research shows that it takes at least three exposures for an advertisement to make an impact on a reader, and the campaign builds up coverage and penetration as it develops.

ACTIVITY 2

Collect some advertisement where primary and secondary appeals have been used.

Frequency of the appearance is also important. Media planners decide how often the customer should be exposed to the message.

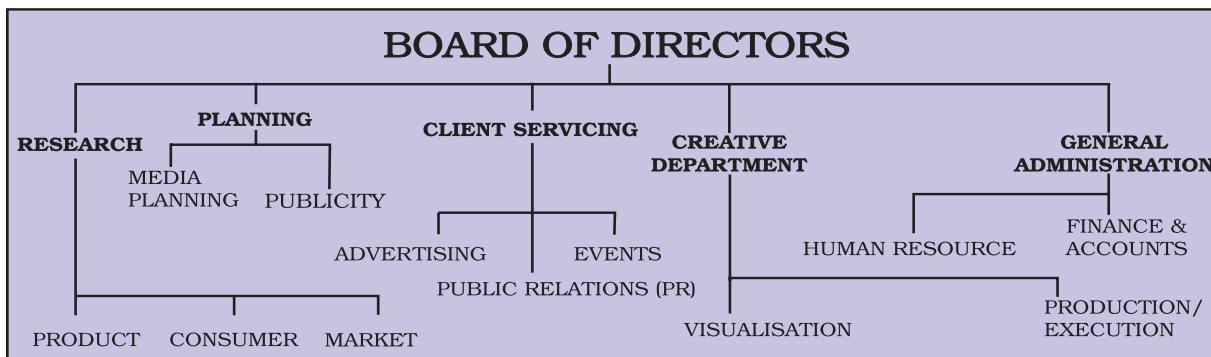
Innovative way of attracting attention without actually showing any food product



This depends on the urgency of purpose where there is a time bound campaign, like in case of elections, sports and cultural events and health hazards like epidemics. For consumer durable products the marketing policy in general terms may be completely different. If there is seasonal selling like during festivals, campaigns are timed to break just before that period.

DEPARTMENTS OF AN ADVERTISING AGENCY

Most advertising is handled in two ways: one is the regular advertising agency which works to advertise the products and services for anyone willing to pay. They handle all the research, design, execution and publicity for a client. The other are in-house departments in big companies, they employ experts and other staff in their own advertising department. Some advertisers have their own advertising departments and also engage the services of outside advertising agencies to execute the bulk of their advertising work. The work is, however, distributed according to the capacity, and expertise of the advertising department to handle certain types of work only, the balance including creative planning and releasing through the major media is undertaken by advertising agencies.



This is the conventional format of an advertising agency. However these days the structure may differ from organisation to organisation to suit their business environment. Newer departments like Online Communication and Healthcare are formed as separate business units to cater to niche sectors

Most agencies have different departments to handle the different aspects. The main sections usually are:

- **Research Department**, which looks after research and data collection of the markets, products and consumers. The research department analyses the data and give recommendations for launch of an advertising campaign.
- **Planning:** There is a 'Plans Board' and the team leader is the Managing Director. Under whose guidance different groups.
- **The Media** team takes care of planning, selection, budgeting, releases in print, electronic and other media. It also checks and documents the exposure.
- **Publicity:** One team of the planning group looks after the publicity of the agency itself. They look after growth and expansion of their own business as well.
- **Client Servicing:** In an advertising agency the group of people or the team working and coordinating with a

client are called the account people, because a client or the company is known as an “account”. There is usually a different team working with different client or account, so that the client's need can be understood and they can be catered to or serviced accordingly. Here the term account should not be confused with the people who look after billing and other financial matters. The team is headed by an Account Manager, however, an Account Executive is the most crucial link between the client and the agency.

- **Advertising:** Different clients have different requirements. Traditionally an advertising agency works only for advertising, so a major chunk of trained people take care of this segment and their team coordinate with the creative team forming the link between the client and the creative artists.
- **PR and Events:** All advertising agencies may not be undertaking Public Relation activities as these days there are specialised agencies for PR assignments, and some specialise only in events. But all advertising agencies have this section at least to take care of their own business development and marketing. They also have in-house events and celebrations which need to be organised well, as existing or prospective clients are also invited on such occasions.
- **Creative** team is headed by the Creative Director, with sub-groups for Art Direction, Copy Writing, Audio-Visual Scripting, Photography and all things related to the creative and aspects of design.
- **Visualisation:** The visualisation team is the one which actually generates ideas and work on the concept, theme, copy, visual etc. looking at pros and cons and options, before presenting the creatives to client. After the basic approval from the client they proceed with artworks and executing the assignment.

A system like this is a part of any sound mixing studio where radio jingles and sound effects are created



The creative or art department works to create concepts with which the target audience can be attracted

- **Production and Execution:** As the term itself suggests looks after the production, offset and digital printing, fabrication and manufacture and installation of things designed by the art department. Could also be for advertisement in media, publicity with banners, posters other media and events.
- **General Administration** has its own General Manager who looks after all the administrative matters, be that accounting, sponsorships, partnerships, billing, salaries, banking budget allocation and other financial matters. The Human Resource people look after staff welfare, recruitment, training and human resource development. Even infrastructure development and purchase come under this department.

THE IN-HOUSE ADVERTISING DEPARTMENT

The in-house advertising department is also headed by the advertising manager who is primarily a salesman; he must

DID YOU KNOW?

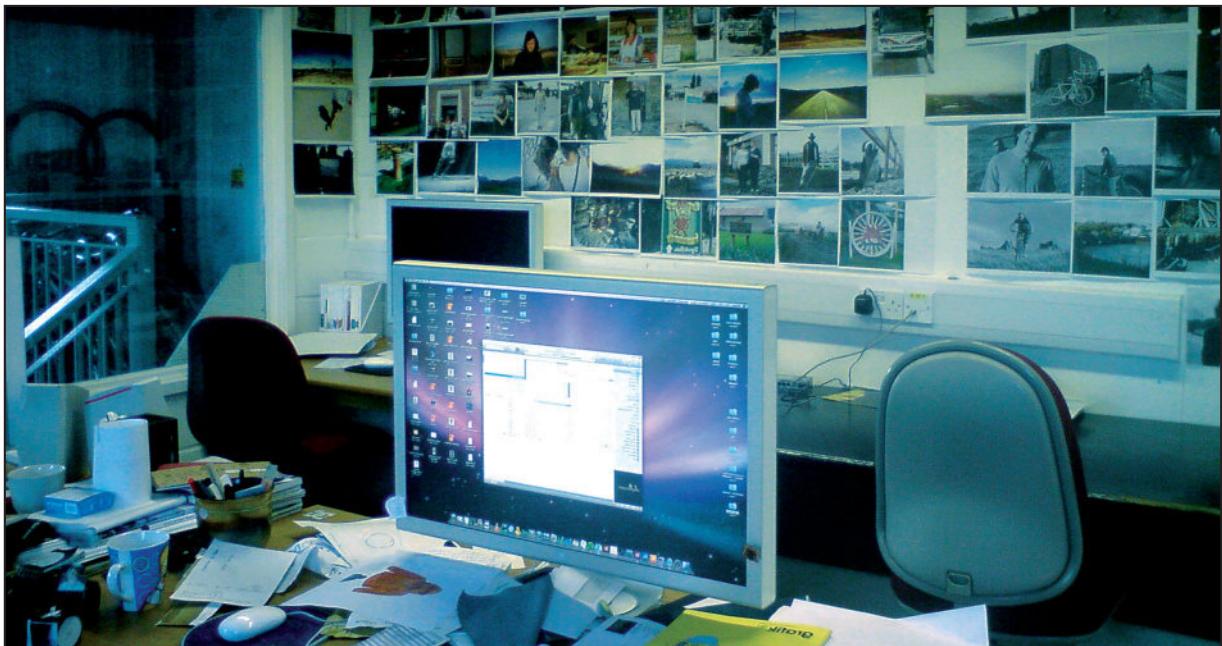
- In 1931 the first full-fledged Indian advertising agency was launched. Competition and demand were growing, trained personnel were sought for.
- In 1945 The Advertising Agencies Association of India was formed, introducing a code of conduct, and streamline media practices.
- 1952 The Indian Society of Advertisers was formed, to promote interest in advertising and raise its standard.

Different areas of responsibilities within an advertising agency

BROAD MEDIA CLASSIFICATION	VARIOUS MEDIA IN EACH CATEGORY	RESPONSIBLE PEOPLE	PRODUCTION PROCESS
Print	Newspapers Magazines Posters Point of Purchase Direct Mail Brochure etc.	Art Director Copy Writer Content Writer Graphic Designer Photographer Finishing Artist	Letter Press Printing Offset Printing Digital Printing Screen Printing
Electronic	Radio Television Film and Cinema Internet	Art and Film Director Copy Writer Content Writer Web Designers	Digital Analog
Outdoor	Hoardings Vehicle Graphics Bus Bays Neon Signs Balloons/Ambient Road Shows Events Exhibitions	Art Director Graphic Designer Architects Installation Designer Anchor and Performers Space Designers Graphic Designers	Fabrication-Wood, Metal Mechanical Installation-Structural, Lighting, Sound Electrical Electronic-Projection, Laser Printed and Display Material Painting and Cladding Flooring

plan all work with sales as the ultimate aim. In a small concern, he may be the copywriter, layout artist, media man etc. too, while with larger firms, several people may be employed to carry out each of the special duties. Most importantly he must know his product well. He must see and test the product in use and compare it with competitive products, to know its plus points and weak points.

An in-house studio needs to be well equipped with state-of-art infrastructure, reference library and conferencing facility



EXERCISE

1. Compare and contrast product campaign and non-product campaign.
2. List out the various objectives for designing an ad-campaign.
3. Make a list of people who would come under creative side of the advertising business.
4. What is the contribution of research to make a product or a service successful in the market?
5. What are the key considerations for the selection of media for an advertising campaign?
6. How is the role of a graphic designer working in an advertising agency different from a graphic designer working in the in-house advertising department of a corporate?

CHAPTER

11

INTEGRATED METHODS OF ADVERTISING



There are many different ways to augment actual advertising and marketing techniques. That means such efforts by any company don't directly sell a product or service, but promote it nevertheless. Either the publicity materials carry a line saying that ...'this programme is brought to you by the makers of...' followed by the product name. Or it will say: 'this event is sponsored by THE TASTE OF INDIA...' followed by the product or brand name. But beyond that these events or programmes do not normally highlight the salient features of the product. These are thus known as integrated methods of advertising as they support the main campaign, they include events, exhibitions, publicity, awareness programmes, public relations etc. We will look at some of them in detail.

KINDS OF EVENTS

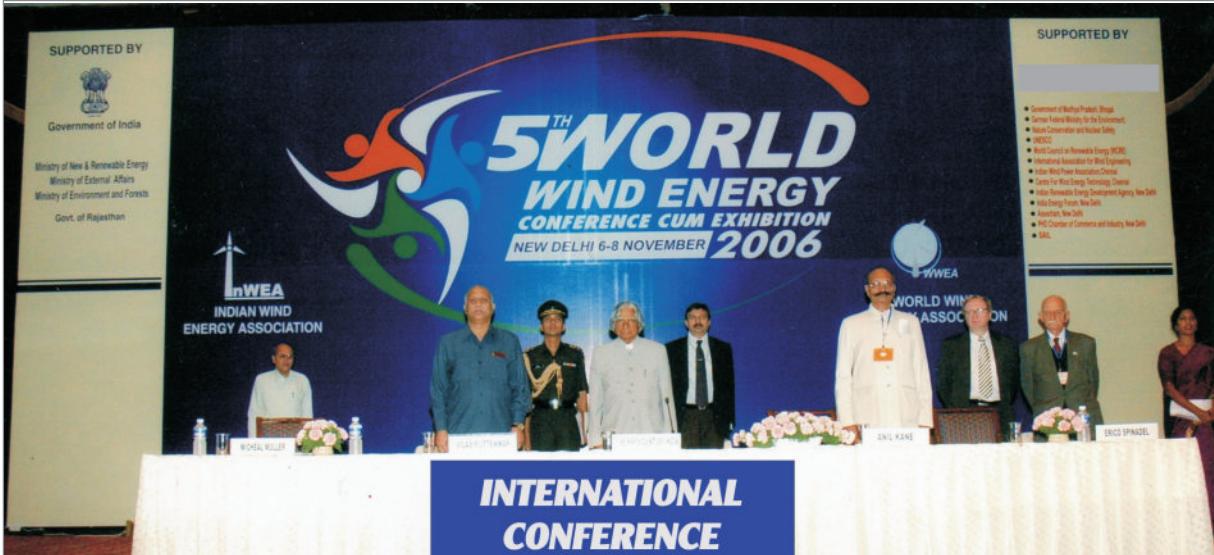
- **One time-many days:** Such events normally happen only once in many years like SAARC, Commonwealth Games or Olympic meets, which only happen once in a country but may go on for many days and often at different venues. or only once, like a Centenary Celebration or a grand wedding. Which happens only once in a lifetime but is likely to spread over many days, sometimes even months involving a variety of functions and diverse audiences (like celebrating a centenary year).
- **Ongoing:** These are typically routine functions of an organisation, like training programmes at various Institutes, festivals at various departmental stores and hotels, exhibitions and trade fairs, conducted tours for sight seeing on luxury liners etc. But on one side it is part of their normal business, the audience changes ever-so-often, and the organisers have to be at their best every single day, to offer something innovative all the time.
- **Once only:** These are absolutely the opposite of the above. These are rare like a visit by the President of India or an equally big dignitary. For this certain security measures and protocol is demanded, guidelines for which are provided and have to be fulfilled.
- **International:** These are very high profile and involve ministries and multinational dignitaries, like world conferences. They usually include cultural programs, social evenings with business sessions. For such events meticulous planning is required.
- **National:** These could be patriotic, commemorative, competitive or entertaining like The Rising of 1857, 75 years of Dandi March, Beauty Pageants etc.
- **State level:** These could include Foundation Days like *Swarnim Gujarat* celebrating fifty years of the state, Sports Tournaments like *Khel Mahakumbh* also organised in the state of Gujarat.
- **City level:** These could be celebration of festivals, rallies, exhibitions, trade fairs and cultural programmes. (The



A visual showing a design for a commemorative event to celebrate the 60th year of India's freedom. The event was called the ROSE FESTIVAL. Nehruji was the first Prime Minister of the independent India. He was fond of roses and always wore one on his achkan.

'Mela' in Gwalior city is famous, also the Tansen Festival and the Khajuraho Dance Festival, the Elephant Festival of Jaipur, Kite Festival of Ahmedabad are all world famous). Organising such events need a lot of money which comes from sponsors, who in turn gain some mileage for their products or services.

- **Organisation level:** Conferences, Visits, Trainings, Annual General Meetings all conducted in any office or institute come under this category.



International event like this are hosted by various ministries of the Central Government. They are usually inaugurated and attended by heads of States where a high level of protocol and security is observed.

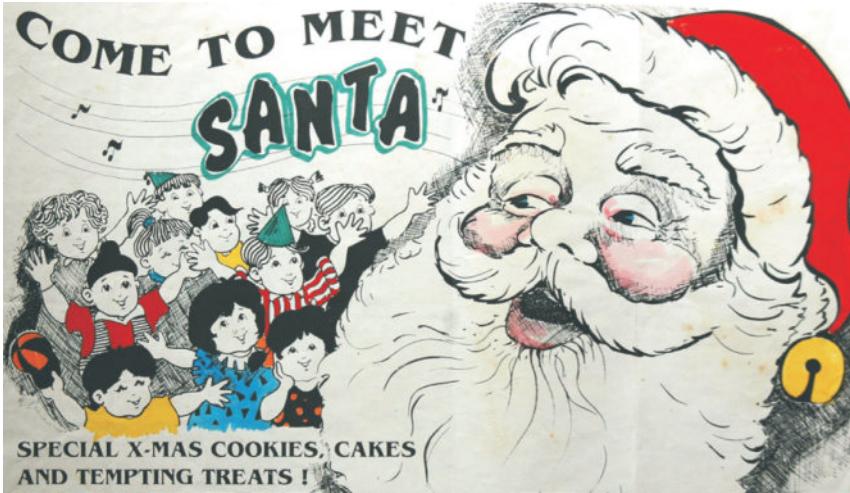
Launches

These too need advance planning and proper budgeting. Nothing should be done unless the purpose and target to be achieved is clear. Launches could be of different kinds:

- **Soft Launch**, is when the announcement is not loud and the product or service is introduced into the market quietly.
- **Introduction and Brand Awareness**
- **Market Invasion**. This is where all you see everywhere and anywhere is the advertised brand. It is like invading the marketplace with publicity.

Sales

Here of course the product will be sold, it's a bit different from the rest, but here the product is not being pushed through an advertising campaign. Sales are organised during festivals like Diwali, Eid and Christmas not only in our country, else where in the world too. Sales are mostly for clearance of old stocks (quite the opposite of a launch) before new designs are introduced and usually offer heavy discounts and incentives to the buyers, motivating them to buy the products. So whatever advertising is done, does not speak about the merits of the product instead only invite the readers by flashing things like "buy one get two free" or "50 per cent Discount till stocks last."



The catch lies in trying to sell or get rid of as much existing stock as possible, and things sold during such sales usually do not offer any guarantee of quality and service. Even damaged or rejected products are passed off in heavy discounts sometimes helping the not-so-rich to buy branded garments and footwear and other such things.



Exhibitions and Trade Fairs

Taking part in any of these needs much advance planning for all or any of these to be a success, first, one must be clear about the purpose of participating and then project the product or services suitably. Remember you may not actually be selling a product sitting there. For participating in Exhibitions and Trade Fairs, the following are of utmost importance, once there is clarity about what is to be achieved:

- Theme, projection and decoration
- Budget allocation
- Attraction, entertainment and public participation
- Necessary permissions for any installations

A typical example of publicity by the Government for rural development

PUBLICITY

When something is conveyed to the public at large without a defined target audience, in a planned and phased manner by any organised group with a specific purpose it is called publicity. When an idea, message or announcement is purposely made public it is publicity. Business houses, Governments, Political Parties, Non Government Agencies, labour organisations, student's bodies and other such groups use this method to make known their problems, demands, manifestoes, achievements, activities. Through this activity they try to create a public opinion. Publicity could be positive or negative; it could be for, or against a cause.



Corporate Social Responsibility (CSR)

Corporate Social Responsibility is a form of positive publicity of its own organisation by creating awareness and helping improve living conditions of the community and the society around you and your company or factory and beyond and doing your bit to contribute by actually doing it. Subsequently it helps project the company as a good corporate citizen.

Firstly, it incorporates environment-friendly manufacturing practices, adopting non-polluting technologies, maintaining healthy surroundings, employee welfare schemes, providing medical and educational facilities to nearby villagers and various such things.

Now-a-days these activities have become inevitable as they convey a leading edge corporate strategy which can be communicated effectively through corporate advertising. The company can communicate who they are, what they are and what they stand for. It largely compliments the corporate image change perceptions, attitudes, behaviour – to reality. familiarity through CSR projects leads to favourability, building public awareness and appreciation. It also builds

ACTIVITY 1

To understand the objective of political publicity, collect some references and study them.

credibility through ethical work culture. Companies should not only talk about doing good they have to do and show it. Eventually CSR communications condition the market place for the sales of the product manufactured by the company.



A company generating and distributing electricity could make a literature like this showing their commitment towards rural development

Political

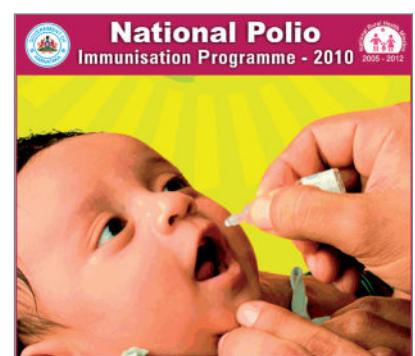
Political publicity is seen during times of elections. The ruling party tries to highlight its achievements during its tenure, by showing how it has tried to fulfill its promises, while the opposition parties leave no stone unturned to undermine the claims of the ruling party. They in turn make promises showing a rosy future if they are voted to power. All parties publicise their agendas and manifestoes. A manifesto is a public declaration of its policies and principles. Each one makes a hero of its leaders. They buy media slots and carry full page newspaper advertisements. We see huge hoardings, posters and even gigantic cut-outs of political figures all over the town. They organise public meetings, rallies and processions to make contact with voters. These all come under political publicity.

Propaganda is another word like publicity, largely means the same, but is used as a harsher term like disseminating a doctrine in order to promote or injure by spreading misleading information or implying things which are concocted and often incorrect. Political parties often use this to down their opponents in public opinion.

Other Public Awareness Programmes

Public Awareness Campaigns are usually of two kinds—

- Government funded for health awareness like Polio eradication, Aids, ORS etc. Also campaigns for Consumer awareness, Right to Information and payment of Income Tax on time come under this.



- For fund raising for a social cause by creating awareness, but these campaigns are floated and funded by Non Government Agencies (NGOs) for their own activities, or for national calamities like floods, draughts, or communal harmony.

The government also occasionally makes use of prominent or popular public figures or actors to promote polio eradication, awareness on aids, crime reporting.

Either the Government pays for its campaigns in the media or it convinces various media houses, newspaper and electronic media owners to become media partners for the social cause.

PUBLIC RELATIONS

Public Relations is a management function which evaluates public attitudes, identifies the policies, procedures of an organisation or an individual with the public interest and plans and executes a programme of action to earn public understanding and acceptance.

The fundamental purpose of public relations is to establish a two-way flow of mutual understanding based on truth, knowledge and full information. Public Relations has been defined as the deliberate, planned and sustained effort to establish and maintain mutual understanding between organisation and its public or, the attempt by information, persuasion and adjustment, to engineer public support for

Here is an example of a company which attempted to attract passers-by through cultural performances to visit their stall. In this way drawing attention of the public at large, while the sales messages are put up in the backdrop.





While planning an event, sponsor's or collaborator's views have to be kept in mind

an activity, cause, movement or institution. Every known company has attributes like reliability, credibility, stability, prestige, status and market value, like brand image it has to be created, nurtured, and cultivated. In establishing the above objectives the public relations department adopts various methods and media. So every communication is a challenge.

Many large advertisers also have a public relations department apart from the advertising department or they have a combined publicity and public-relation department. The 'Prestige' or 'institutional' advertising is a public relations activity also, aimed at enhancing the public image of an organisation. For example, a company offering scholarships to engineering students, etc. would earn good will from the public. Another method of public relations is to have editorial features or advertisements which resemble editorial features. Some organisations or associations go a step further when they publish a supplement in any leading newspaper to fulfill their Public Relations aims.

Every organisation needs to communicate correctly and positively with these publics and maintain good relations with them using various appropriate methods. The most important of these are the media.

MEDIA

In image building and public relations, CEOs (Chief Executive Officers) and the PROs (Public Relation Officers) are often supported by some media journalists and reporters, and at the same time also opposed by antagonists among, them. Therefore, it is essential to maintain good relations with

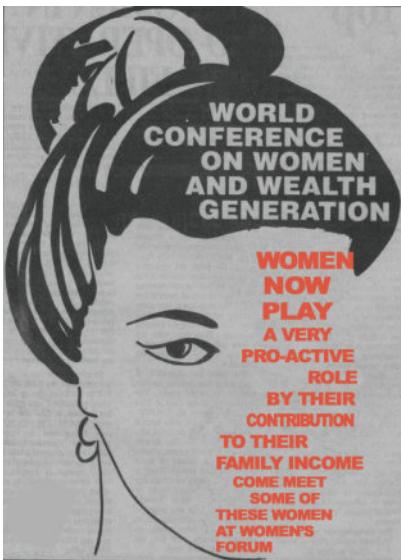
People of all ages throng to exhibitions to get information and scout for best offers



the media. The work includes issuing of press releases, photographs, organising press conferences, receptions, demonstrations, visits to the factory, etc.

In some situations factors influencing the relations between corporate and media are the linking of advertising support to media coverage and publicity. However, the professional view of experts is that the publicity given to a corporation should be solely based on performance and merits of its news value to the reader or viewer of the medium. No other factor should have any influence.

The media today seemingly have a fixation for business news, sometimes in the form of investigative scoops, and other times as interesting features. Corporations and journalists in India particularly have a challenging job to do, and a role to play in development of business. The development and growth of business today, hinges on managing image effectively. In this the role of communications and in particular the writings and reporting by journalists are very important. It puts on a greater responsibility for writing and reporting in depth and accurately on serious development and management issues concerning managing of change. There is a vital need for cordial media relations.



Planning and Designing for these Activities

The purpose of organising any sort of event must be clear. Once that is done then the suitable dates, preferred venue and number of days or duration of program is worked out. If it is a big event many things need to be taken care of for which usually different committees are formed, for example

- Administration
- Technical
- Cultural
- Venue
- Conference
- Exhibition
- Media
- Invitations
- Security
- Sponsorships
- Accounts

The committees make comprehensive strategic plans for the event. Experts have to constantly be involved in market research so that they can stay in tune with the latest in the business.

The creative teams come up with new and innovative ideas, proposals and properties. The professionals are required to think differently and come up with unique and distinct workable concepts, for print and production. Two dimensional and three dimensional graphic designer are always preferred and employed to create outstanding concepts.

Budgeting and Sponsorships

- Proper cost of all required materials plus other expenses must be first taken into account and a realistic estimate with break-up has to be prepared.
- This list is then re-arranged as per priorities. Some things are a must and can not be eliminated at any cost like the PA or sound system and mikes etc., and some things like floral decorations and bouquets are not indispensable if the budget does not allow or provided for such expenses.
- For the sole purpose of getting sponsors to meet the costs, a segment-wise proposal is made along with the estimated costs. It is then found easier to get the proposal a “Dekho” by a prospective donor. Normally a lumpsum umbrella estimate does not invite fruitful approvals. In the absence of a break-up, the proposed cost gives the impression of being adhoc and unrealistic.
- The detailed proposal should go with a brief covering letter which gives an introduction about the proposed event and how it is exclusive etc. plus how the Donor or the Sponsor is likely to benefit from the association with the event.

VISUAL COMMUNICATION AND ITS IMPACT

Visual communication is actually any kind of expression in visual form, they are normally devoid of details, (everyone is



With this kind of imagery in public places, people are sure to become health conscious. A related healthcare product may be on sale inside the shop, although no brand is mentioned here.

This is how a conceptual visual is developed translating a company's vision and mission, or core business area. Seen here is a rough design for a company working with a new, renewable and sustainable sources of energy like sun, wind and fossil fuel. It can be further developed into company's logo and the Corporate Identity



not a great artist) so it becomes a simplified form, carrying only the necessary essence of whatever is being represented in its basic form leading to immediate recall or identification.

Graphic images are more than descriptive illustrations of things seen or imagined, whose context gives them a unique meaning, and positions lend them a new significance. Their power to create an impact on people cannot be measured easily however, it cannot be underestimated either, it has great powers.

Today we use symbols spontaneously and frequently for effective communication. Symbols draw deeper response with immediate effect. But sometimes there can be a disadvantage because not all understand it, only those who are somewhat familiar will understand.

Every brand now wants to be a "big brand", whatever the idea, product or service. In totality besides having a classy, meaningful, recallable, well designed LOGO, in turn becomes the projected or perceived personality, which encompassing psychological, emotional, intellectual and Physical characteristics and making it unique.

Corporate Identity

All communication verbal or non-verbal need to be taken seriously and planned strategically and projected methodically. Planned communication with company logo creates a positive image. A logo symbol with or without the name and tag line are known as the "Corporate Identity" of a company or organisation. It is also that part of a company's image which can be seen, heard or identified with. This means Marketing corporate Image of the Company as the No.1 Product.

The idea is to create up-to-date perceptions, attitudes and behaviour. Image creating exercise can be the leading edge of corporate strategy, helping to

1. build awareness as well as acceptance and a favourable position.
2. redefine the corporate structure after name change, merger or acquisition, re-structure, investment and disinvestments.
3. pre-sell product in the marketing.
4. establish company's position before public issues.
5. influence shareholders, investors, financial bodies and the Government.
6. assist in managing critical situations.
7. attract and hold employees.
8. help project the company as a good corporate citizen.
9. image plus brand are the inseparable duo, so can be used to advantage

Image is made or projected not by the company's publicity and ad-campaigns alone, but by its people, by the society around it and by its reputation and status.

ACTIVITY 2

Design a corporate identity, begin by doing research on the organisation for which the logo is being created. Use appropriate fonts and colour scheme. You may use graphical elements or initials of the company along with the logotype.

Vision and Mission

Writing of Vision - Mission Statements is an important aspect of Corporate Communications. A mission statement is an explicit statement of values of an organisation. It generates

- the principles in accordance with which the organisation acts.
- the standards with which it is willing to be judged.

As such it is a “security” to “fortune” as it secures and strengthens reputation of a company. Not leaving anything to chance or “default”. It ensures positive results by actually being ‘written’ out.

ACTIVITY 3

Based on the vision statement of your school, design a poster to be displayed on the notice board or Principal's office.

EXERCISES

1. What do you understand by the term “integrated media”? Why are they named so?
2. Explain how public relation and exhibitions help in marketing a brand.
3. What are the different aspects of planning for different events? Write briefly about any two.
4. What kind of the activities can come under corporate or social responsibilities? List at least five of them.

CHAPTER

12

GRAPHIC DESIGN FOR INTERACTIVE MEDIA

विज्ञापन और दृश्य प्रचार निदेशालय

Directorate of Advertising and Visual Publicity



Archive of Advisories

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प्रचार निदेश ल

ਗੁਰ ਪ੍ਰਸਾਦ ਸਾਡੇ ਹੋਰ ਪੜ੍ਹਾਂ ਨਿਤ ਲਈ ਮੈਂ

Director of Advertising and Visual Publicity Director of Advertising and Visual Publicity Director of Advertising and Visual Publicity

19. *Chlorophytum comosum* (L.) Willd. (Asparagaceae) (Fig. 19)

Digitized by srujanika@gmail.com

Directorate of Advertising and Visual Publicity

Directorate of Advertising and Visual Identity



विज्ञापन और दृश्य प्रचार निदेशालय
Directorate of Advertising and Visual Publicity

With the advent of the Information Technology (IT), there was a great revolution in media. For the first time in the history of 'communication media', the traditional 'passive user' was bestowed with the power to control and dictate the media. User-control and 'Interactivity' has become critical factors in digital communication. As a result, there was an emergence of new concept called Interaction Design. It has become the most important component of media. This involves new ways of interacting with computers, interface design, navigation design, human computer interaction and user-centered design. Collectively put together it is termed as 'Interaction Design'. By and large, Interaction Design includes Multimedia CD/DVD, Internet and web-based applications, Hand-held Devices, Mobile Technology and all possible future applications using technologies. Therefore, a graphic designer needs understanding of all the emerging media and technologies to apply the knowledge of graphic design meaningfully. Although, the phrase 'Interaction Design' has wider connotations and applications that go beyond the realm of Internet and Information Technology, in the current context 'Interaction Design' is understood as follows:

Interaction Design is defined as an interactive and meaningful transaction and management of information using all the possible media and emerging technologies.

It is evident that there are overlapping areas between Interaction Design and rest of the established media disciplines. In a certain sense Interaction Design is an extension of visual media and therefore it is bound to share methods and processes of designing with graphic design. Interaction Design shares concepts of visual design, composition, page layout, typography, and illustration with graphic design. It shares concepts viz., content design, scriptwriting, and animation with film, video, and animation. Interaction Design is an amalgamation and convergence of various traditional media viz., graphics, audio, video, text etc. however, Interaction Design has additional components called web-technology and interactivity. Therefore, a graphic designer has a different and special role to play at every stage of design and development of Interaction Design application.

Therefore, in the age of information, communication and technology (ICT), a graphic designer has to reorient to adapt to contemporary challenges. Earlier the domain of a graphic designer was limited to print media. However, slowly with the arrival of film-making and then animation the graphic designers found new horizons. Of course they had to learn relevant technologies. In due course graphic designers started extending their knowledge and visual sensitivity to film and animation to make them more visually pleasing and enriching. By the advent of Internet graphic designers have further extended their role. The technology augmented Interaction Design offers fascinating opportunities and challenges to graphic designers. This led to the emergence of highly specialised field called Graphical User Interface



An electronic mailer to be sent through an e-mail, prepared by a graphic designer

Design or GUI Design. In the industry it is called by various titles such as User Interface Design, Interaction Design, User Experience Design, Information Architecture, GUI Design, Interaction Design and Information Design and so on and so forth. Although, each of the above name suggests subtle shades of variations in job description, by and large it means the same thing i.e. Interaction Design. Therefore, it may be stated that graphic designer has a highly important role in Interaction Design.

User interaction opens up new ways of information collection or acquisition, storage of information, display and distribution of information. Although, information design was already in practice as information graphics, Interaction Design devised new strategies of classification, chunking

A simple interactive interface where users can enter their phone number by using a mouse click. Notice the traditional numeric dialing pad of a telephone



and organising the information required for web-design, e-commerce, e-learning, instructional design and so on. Therefore, graphic designer deals with static as well as dynamic design, development, management and dissemination of information and has become an integral part of Interaction Design. Graphic designers have very important role in Game design, Interactive Storytelling, website for designing visually appealing Graphical User Interfaces (GUI).

BASIC CONCEPTS

In this context it is necessary to understand various concepts related to Interaction Design.

Internet

Internet is a global system of inter-connected computers and computer networks that allow communication and transfer of data among millions of computers worldwide. A computer that is connected to the Internet can access information from all the other computers or computer networks on the Internet.

World Wide Web (www)

The World Wide Web (WWW) commonly abbreviated as "Web", is a system of interlinked documents, websites, portals etc. accessed through the Internet. Since these links are not physical or mechanical, they are called 'virtual' links or 'hyperlinks'. Software engineers have developed a special tagging system called HTML (Hyper Text Markup Language) to provide hyperlinks among various web resources.

Website

A website (or web site) is a collection of web pages that provide various types of information. These web pages may contain documents, images, animations, videos or other digital

A typical web page layout with navigational links on top, image and text information at the middle and at the bottom.

assets. They also may offer a broad array of resources and services, such as e-mail, search engines, news, financial information, chats, forums, games, entertainment, on-line communities and on-line shopping malls etc. For the user a website appears as a single location on the web since all the above mentioned resources are skillfully organised and

DID YOU KNOW?

- 1976 APPLE I home computer invented.
- 1984 Apple Macintosh and IBM PC AT released.
- First nationwide programming in US – via satellite implemented by Ted Turner.
- In 1990 Internet got a public face.
- In 1994 American Government released its control of Internet and WWW was born – making global communication at light speed.
- In 1996 Web TV was introduced.

ACTIVITY 1

Using design based software, plan the home page of your personal website. The objective of the website should be to display your graphic design portfolio.

Home page example of a static site with only updates on few areas

inter-connected in such a way that they are addressed with a common name or single address of the website. This address is called URL (Unique Resource Locator) of the website.

TYPES OF WEBSITES

The World Wide Web is so huge that it is very difficult to classify all the websites in very simplistic way. There are many ways by which websites can be classified. All the websites can be broadly classified into two categories: static websites and dynamic or Interactive websites. Although, there cannot be so strict watertight compartment, it can be stated that always there will be some element of interactivity in static websites as well as all interactive web sites will share many features of static websites. For instance, a static website will have a search engine that will provide information to user and in a sense is an interactive element. On the other hand the interactive website will have huge number of pages that give static information. By and large, what is more important is that to see whether a website is information intensive or interaction intensive. If a graphic designer understands this distinction properly then it will be easier for the designer to develop overall graphical design strategy for the website. The following classification of websites or web resources needs to be understood from this angle.

Static Websites

Static websites don't change the information or the interface or GUI so frequently. They change the information only when a website is updated. The vast majority of websites use static pages since it is highly cost-effective. Static websites are simple, relatively more secure, and easily accessible for search engines.

The screenshot shows the homepage of the Air India website. At the top, there's a navigation bar with links for 'Manage your Trip', 'Special Offers', 'Travel Information', 'Flying Returns', and 'Contact us'. Below the navigation, there's a search form for booking flights. The form includes fields for 'From' and 'To' destinations, departure and return dates, and passenger counts for adults, children, and infants. To the right of the form, there's a large promotional image of a man sleeping comfortably in an airplane seat, with the text 'Luxury, Redefined'. Below this, there's a banner for 'Frequent Flyer' members offering 500 miles extra on online bookings. Another banner provides contact information for 24x7 support. At the bottom, there's a section for 'Attractive Holiday Package' with a link to the website. On the left side of the page, there are dropdown menus for 'International', 'Domestic', and 'All Express' travel options.

Static websites can be further subdivided into sub-categories based on the nature of the information or content they provide.

Personal websites

Personal websites are websites which belong to individuals and they have their personal information presented on it along with their areas of interests. A personal website is usually targeted to a person's friends and family and has limited and specific audience. It is expected that a personal website should visually and graphically project the personality. Normally such websites are informal, casual and evoke personal feelings. Therefore, the GUI of a personal website should reflect such emotions.

View of a personal marriage site. Such sites are mainly viewed by family and friends.



Corporate websites

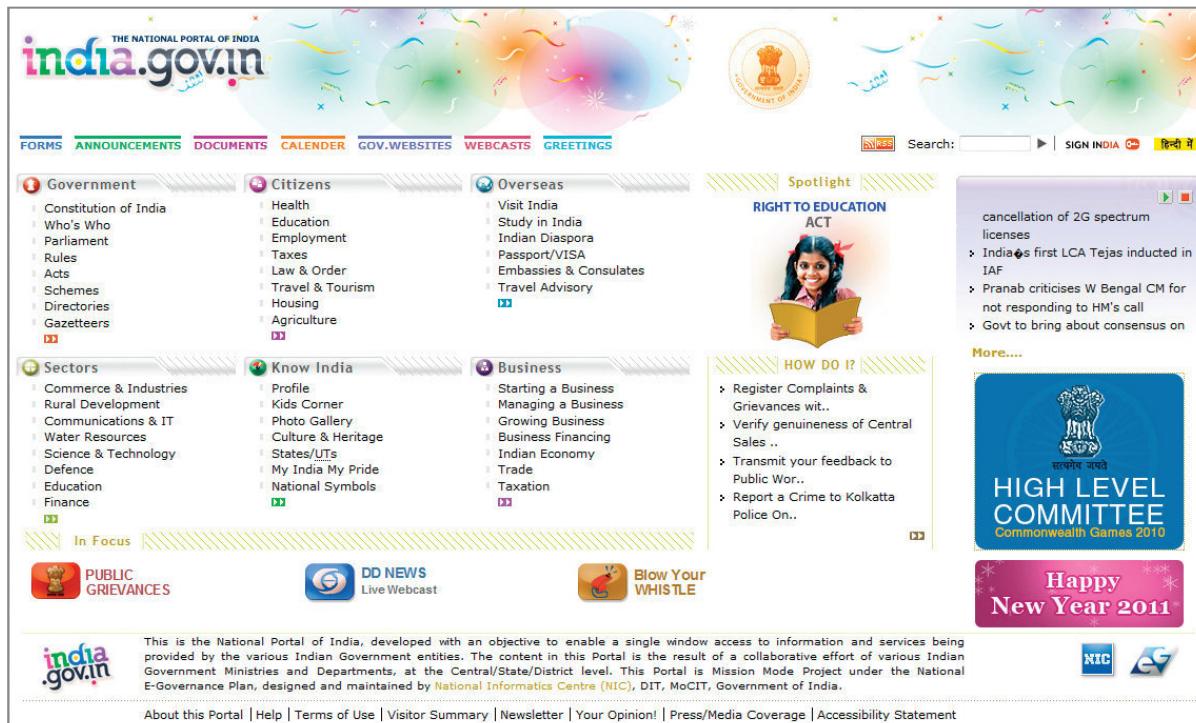
Objective of the corporate websites is to project the image of the organisation in an effective way. They are not mere corporate presentations but indicate the goals and vision of the organisation. They provide information to users about the company and also provide contact information. The corporate websites are many times extended into a commercial and marketing tool.

Corporate website of Indian Oil Corporation. Notice the subjects of different primary links

Web directory of Government of India with different set of information clubbed under different zones

Web Directories

Web directory is a dedicated website for providing specialised information in a particular field. Such directories are useful for educational purpose. However, most of the time they provide specialised information at cost and make money from both, display of advertising and sale of premium information.



Dynamic Websites

Information on the Dynamic websites is changed frequently and in many cases modified with user interaction. Such websites can adapt their information or interface i.e. visual appearance and layout depending on the user's interactions and requirements or preferences. Using scripting technologies, content of the website can be changed quickly on the user's computer display. Technology makes it possible to design a multifaceted website or web applications with constantly changing content and complex interactive features. Dynamic websites offer enormous flexibility to the user. If the graphic designer has some good understanding of these technologies then the designer can take advantage of these technologies and comes up with fascinating GUI.

Dynamic websites can be further subdivided into sub-categories based on the nature of the information, interactions, and applications or content they provide.

E-Commerce Websites

E-commerce websites allow the user to buy products online and complete a monetary transaction by paying for it online. E-commerce websites make it possible with the help of some



third party banking or financial organisations that provide technology for online banking services. Such websites are quite complicated to design since they involve issues of financial security of the users. Apart from usual buying and selling transactions many websites conduct auctions and sell through such websites.

Web-based Applications

Web-based applications allow you to perform various types of activities on-line. Such websites are the real interactive websites. Such websites provide all the interactive facilities such as to have online meetings, transact with world wide customers and even do banking online. They also provide many on-line tools that include spell-checkers, picture editors, file converters and various webmaster's tools for web design as well as web-analysis. They may also provide specialised search engines, intelligent search agents for data mining and so on.

Gaming Websites

These websites provide enormous options to play on-line games. Designing such websites is highly challenging since it involves graphics and animations to a great extent.

View of the Indian railways e-commerce website, where users can do various transactions online



On-line web based banking application of State Bank of India

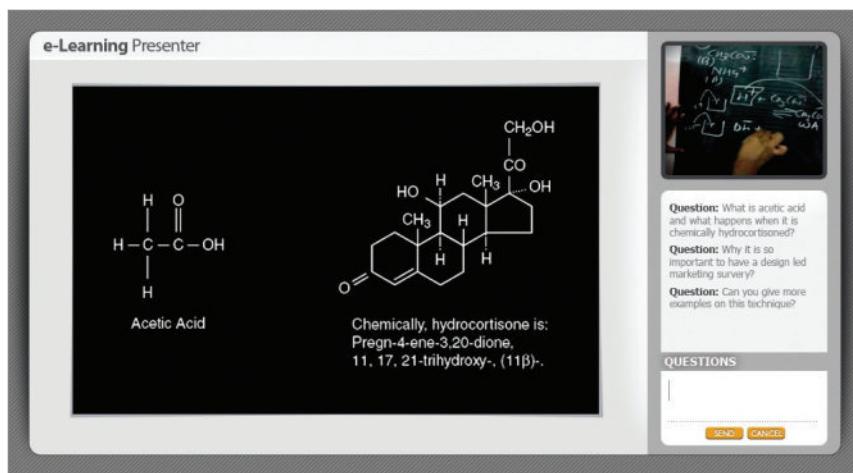
Blogs

The word Blog is derived from the combination of two words: web and log. Blogs are the web-based interactive applications to express and share your ideas and thoughts with interested people. It is an open platform that can be used as on-line diaries, a journal, or editorial. A user registers to the website and dedicated web space is provided to the user. Then the user can log-on daily, weekly, or whenever, and write about whatever is going on in their lives or business, or they may comment on politics and news. Blogs allow their thoughts to be read by anyone in the world who is interested and have the access Internet. Blogs provide interactive facilities to the creator as well as the user to share and express their views.

E-Learning Websites

Many websites provide on-line educational and training facilities. Some of them even offer degree programmes through the web. Graphic designer can really make the teaching and learning process effective using graphical devices like, visuals, animation and so on. The entire educational environment is created on the web to facilitate education.

Shown here is a typical e-Learning website window, with space for an online video, side presentation and online query area



The above classification of websites is just suggestive and many more categories of website can be formulated. Graphic designer should be aware about such schemes of classification because GUI and the whole design of a website depends upon the purpose of the website and its target audience. Above classification helps in understanding the same in an appropriate manner.

Portal

A Portal or a web portal is a mega website. It is a collection of multiple websites normally related to each other in some sense. It can be a combination of various types of websites mentioned above. Literally, a portal means a grand and imposing entrance, in this context when extended metaphorically it means a grand opening to the whole new world on the web.

THE WEBSITE DEVELOPMENT AND MANAGEMENT PROCESS

Website designing generally follows six major stages that one can think of before beginning to develop a website. These steps are broadly as follows:

1. Website planning
2. Development of Information architecture
3. Visual design
4. Website construction
5. Site marketing
6. Tracking, evaluation, and maintenance

In the first four stages of this overall process there is a constructive role for a graphic designer since final result needs to be visually effective apart from being functional. Apart from that the stage two and three are critically important from graphic design point of view. The last two stages are important from management point of view, however, a graphic designer should be aware about various issues.

Site planning

It is the initial stage where goals and objectives for the website are defined and the work begins by collecting and analysing the information to justify the budget and resources required. The website design team needs to conduct an online survey of similar website to understand the state of the art in the industry. This is also the time to define the overall look and feel of the website as well as the content, the interactive functionality and technology support required.

Illustrated below is a typical way in which the visual architecture of a website is planned linking different sections

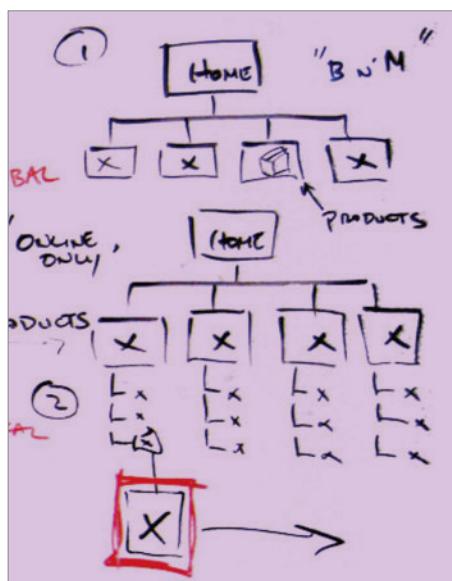
Information Architecture

At this stage, the content architecture for the website is sketched out. This involves

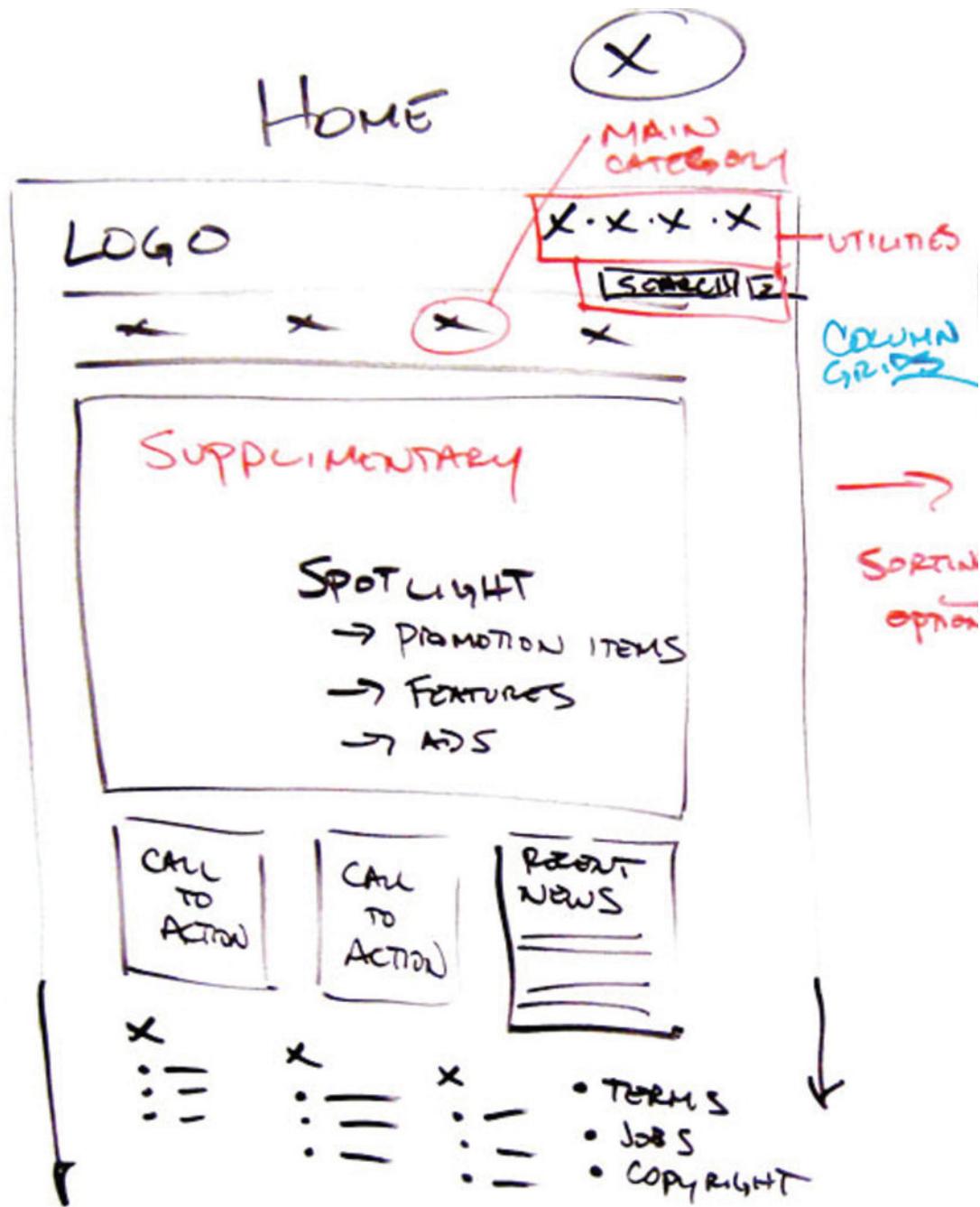
- user studies and user requirement.
- detailed site design specification.
- classification of information, chunking of information, task-flow analysis of information, navigational schema etc.
- detailed description of the site content or the available information, site maps, thumbnails, outlines, tables of contents etc.
- options for graphic design and interface design possibilities.
- user-testing of paper prototypes or wire-frames.
- detailed technical support specification that may include Browser technology, server resources etc.

Site design

This is the most important stage from the graphic design point of view. At this stage the overall look and feel, as the page grid, page design, and overall graphic design standards



The zoning sketch, which a designer makes keeping in view the suggested location of different zones, marquee spaces, special call-out zones, number of columns etc



are envisaged. This is the time when it is estimated that what type of images, visual illustrations, photographs, and other graphic or audio-visual content for the site is required. Research, writing, organising, assembling, and editing the site's visual as well as text content collectively termed as the stage of 'assets creation' or 'assets collection'. Any programming specifics, database design and other technical specifications are also planned in parallel to this activity and coordinated.

Then further detailing is done as follows:

- Text, edited and proofread
- Graphic design specifications for all page with categories types finished interface graphics for pages, header and

- footer graphics, logos, buttons, backgrounds
- Detailed page compositions or finished examples of key pages, site graphic standards as per the manual, if available or referred, for large, complex sites
- Interface design and master page grid templates, finished template pages
- Illustrations
- Photographs
- Audio and video content if any
- Other technological detailing

Broad Structure of a Website

Generally any website will have the following components:

- Home page or Splash screen
- Logo
- Site identity or titles
- Page title headlines
- Navigational scheme
- Search facilities
- All types of Links
- Global navigation
- Local navigation
- Primary page content
- Mailing address and email information
- Copyright statements
- Contact information

There are number of visual patterns for a web page which are also important from the graphical design point of view.



Website with different structural zones meant for logo, primary navigation or global navigation, spotlight zone, headlines and other data under different subheads

GRAPHIC DESIGN APPROACH

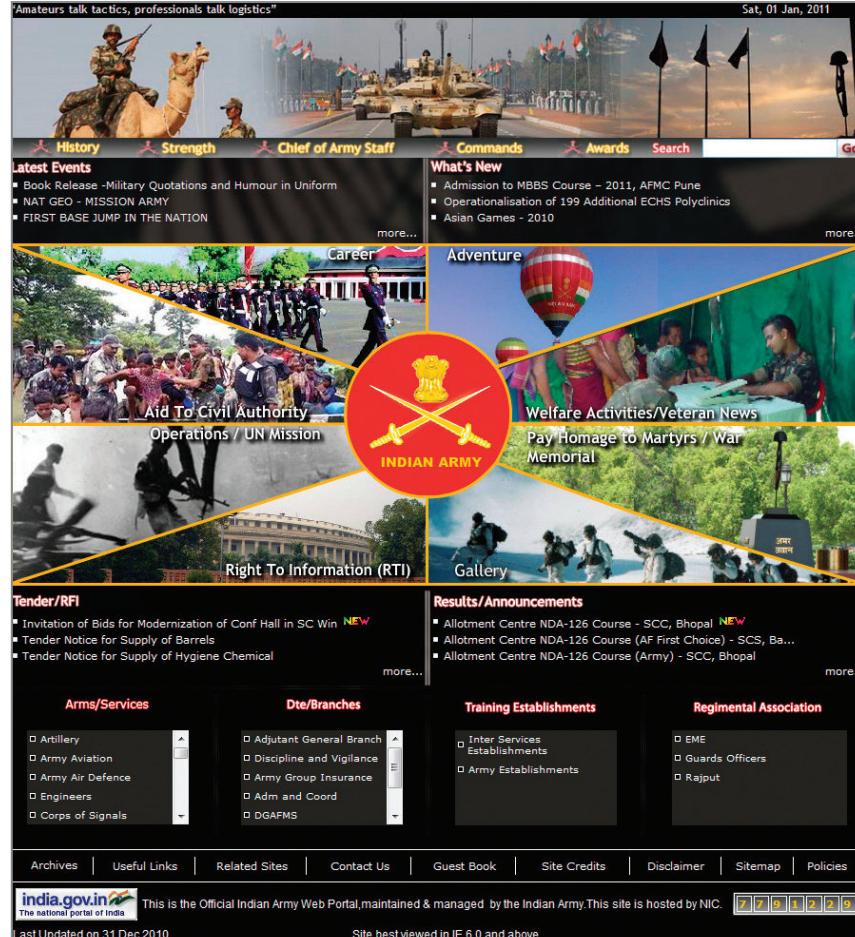
As already studied in the previous standards, understanding of elements and principles of design is absolutely important for a website designing. These principles of design are discussed elsewhere in thorough details. These principles are applicable

for any visual and graphic presentation or representation. Here it will be appropriate to understand their application for GUI design, of course at slightly advanced level without repeating them.

Visual Composition

Apart from the principles of composition viz. visual balance, visual rhythm, proportion etc., there are two important factors that have to be taken into account while designing a website. One of them is the principle of ‘centre of interest’ and the

Home page of the website of Indian Army



other is the ‘user habits’. The first one is related to the focal awareness of the user while browsing a website, while the second one important due to reading habits of the users. As far as the first one is concerned, in any composition, corners and middle of a visual space attract immediate attention from the viewer’s point of view. In a visual composition the “rule of thirds” is practiced to place the centers of interest within a visual space and a grid is worked out accordingly. These compositional rules are purely based on visual practices, however, and therefore are probably most useful for displays or home pages of a website.

Apart from the visual composition, reader habits need to be taken into account for GUI design. Web page is normally dominated by text, and therefore, reading habits are the

primary forces that shape the way users scan pages although readers also scan holistically. Normally, users read from top to bottom, scanning left to right down the page in a “Gutenberg Z” pattern. This preference for attention flow down the page is also called “reading gravity”. Following webpage is an example explaining the above principles.

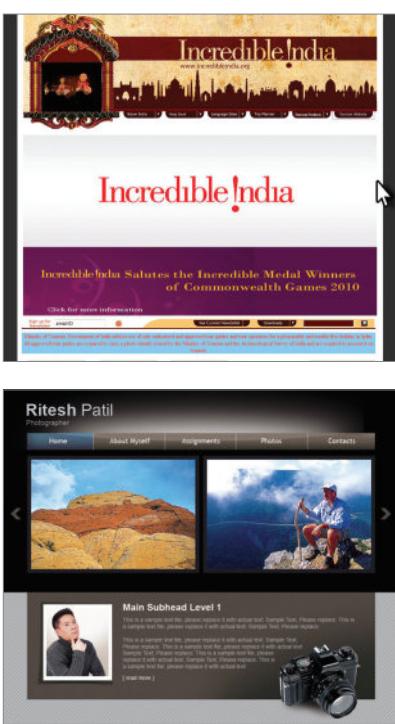
Apart from that there are some interesting eye-tracking studies that also support the above rules.

Eye-tracking studies by Poynter show that normal page-scanning patterns are dominated by top-left scanning for the most important words and links on a page.

Web page of an institution with text flow in 'Z' pattern from top to bottom. Notice the position of important words and links on top-left side of the page

There are many such intuitive patterns that are based on the principle of Golden Mean as well as the well-known ‘F’ pattern. With the combination of both many such interesting patterns can be developed. Of course, these patterns are just suggestive and not absolute in any sense. Users will always deviate from these patterns however; these patterns definitely provide very

important insight into designing a website. Therefore, some of the patterns can be used for specific purposes. Certain patterns are more comfortable for specific functionalities. Also it gives an idea about a generic template for a typical web page. However, graphic designers need not restrict to these patterns alone. On the other hand experimentation in layout designing will help develop many more new patterns. Some of the patterns and their visual affinity and gravity are shown below. For different functionalities and user preferences, some of the patterns are identified and they are supposed to be useful. However, these patterns are not the only patterns possible; on the other hand they are just suggestive and give inspiration for further explorations.



Visual Impact and Design

Visual look and feel of a website is the heart of website development process since it is always the 'first impression is the last impression'.

The primary purposes of graphic design are to

- create a clear visual hierarchy of contrast, so that the user can see at a glance what is important and what is secondary.

- identify and define appropriate locations for appropriate functionalities.
- provide visual relationship of visuals and contents across the website with consistent visual clues.

To achieve this, a graphic designer should use the knowledge of visual composition discussed elsewhere in this book. For example a graphic designer should know where to use the principles of composition such as visual balance, contrast, harmony, rhythm, proportion etc. appropriately and build visual hierarchies by using them.

Consistency

A consistent approach to layout and navigation allows users to adapt quickly to the design and to predict with confidence the location of information and navigation controls across the pages of the website.

Web page of IIM Ahmedabad. Notice the consistent approach to layout and navigation across different sections

Contrast

The primary task of graphic designer is to create a strong, consistent visual hierarchy in which important elements are emphasized and content is organised logically and predictably. Graphic design is in a sense visual information management, using the tools of layout designing, typography, buttons, menus and illustration to lead the reader's eye through the page. Readers first see pages as large visual masses of forms and colour, with foreground elements contrasting against the background. Then the users start reading and scanning the text and begin to read individual words and phrases.

The overall graphic balance and organisation of the website in terms of relation of visuals and textual masses is crucial for drawing the user attention. A page too much of text will repel the reader. A page dominated by poorly designed or overloaded with bold graphics or typography will also distract or repel users. Graphic designer needs to strike an appropriate

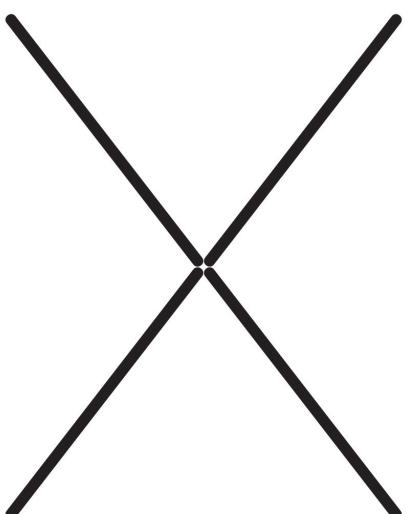
balance between attracting the eye with visual contrast and providing a clear sense of visual harmony, through the variations in contrast that result from proper chunking, grouping, figure-ground relationships, and headings. Visual balance and appropriateness to the intended audience are the keys to successful design decisions.

The Gestalt for the Web Design

The fundamental principles of human visual processing follow Gestalt principles. Web design adds the dimensions of interactivity but the core principles of Gestalt are valid. Similarly, all the principles of visual composition are also equally valid. They need to be adapted to the paradigm of interactivity and other concerns of a website. The Interaction Design as it evolved is clearly an extension of print media, because centuries of designing documents for readers have taught the world useful practices of how humans read and absorb information.

The Gestalt psychology focuses on the phenomenon of the mind's ability to see unified "wholes" from the sum of complex visual parts ("Gestalt" in German means a "shape" or "whole shape"). Gestalt psychology looks into the perception of visual patterns and finds out number of consistent principles that dominate human visual reasoning and pattern recognition, and these principles form the theoretical basis for much of modern graphic design. Proximity and uniform connectedness are the most powerful Gestalt principles in website design. Elements, whether textual, visual or their combinations that are grouped within defined regions form a Gestalt. This provides a basis for content modularity and "chunking" of information or the web content. This helps user in scanning the content. A well organised page with clear groups of content shows the user at a glance how the content is organised and sets up the expectations for the rest of the content that form a predictable pattern over pages throughout the site. It means that there should be a consistency in design in terms of visual flow as well as textual flow in terms of repeated patterns.

The following principles are most relevant to web design:



Proximity

Elements that are close to each other are perceived as more related than elements that lie farther apart.

Similarity

Users will associate and treat as group elements that share consistent visual characteristics.

Continuity

Users prefer continuous, unbroken contours and paths, and the vast majority of users will interpret c, below, as two crossed lines, not four lines meeting at a common point.

Closure

Humans have a powerful bias to see completed figures, even when the contours of the figure are broken or ambiguous. Humans see a white rectangle in four circles and not four circles that each has a section missing.

Uniform connectedness

Uniform connectedness refers to relations of elements that are defined by enclosing elements within other elements, regions, or discrete areas of the page.

$1 + 1 = 3$ effects

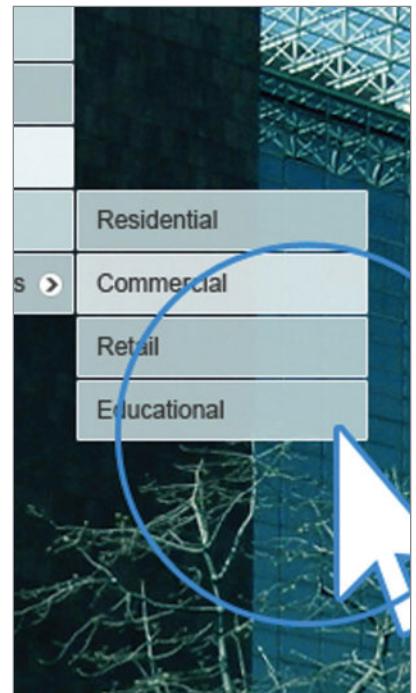
The “white space” between two visual elements forms a third visual element and becomes visually active as the elements come closer together. The well known visual illusion below of gray “spots” appearing in the spaces between the dark squares shows the worst-case scenario for $1 + 1 = 3$ effects, but this principle applies to all closely spaced elements in which the ground forms an active part of the overall design.

Principles of Gestalt are useful to organise information on the website. These principles are universal in nature and are used by graphic designers over a long period of time and in this sense are time-tested.

DESIGNING NAVIGATION

Navigation is a term used in the context of web design to suggest the path that user takes while browsing a website. User opens a website with some purpose in mind, either for information or for some specific functionality. GUI designer is a facilitator of this process. Firstly, it is the designer's responsibility to help and guide the user reach the desired destination as quickly as possible, may be in less than three

A concept page for a real estate company with drop down navigational menu. Notice the change in pattern within different sub menus



to four clicks. Secondly, web users should be able to go from any web page to any other web page or link. Therefore, a graphic designer should put himself or herself into the shoes of the user and develop a navigational schema for a website. Following are some of the primary concerns of a user and a designer needs to have proper understanding of these concerns.

Navigation has following core components:

- **Orientation:** the user should know where he or she is located at any given moment on the website while browsing it.
- **Route decisions:** the user should be able to know what is the shortest route for the desired destination.
- **Mental models and mapping:** the graphic designer should have proper understanding of users' mental model for navigation that is the general user preferences, habits and styles of thinking.
- **Closure or conclusion** of the navigational process that means the process of navigation should complete with satisfaction. In this regard, following points are necessary to keep in mind by a graphic designer.
- **Paths and branching:** the way user proceeds towards the destinations.
- **Edges:** blocks or critical hindrances in navigation.
- **Sub-Destinations:** all possible sub-destinations for the user.
- **Nodes:** intersecting points where user might change the desired path.
- **Landmarks:** points that will provide intuitive clues that are mostly visual.

Following are the Navigational points to be kept in mind while envisaging a navigational scheme:

- **Usability:** location of global as well as local links where users expect them.
- **Semantic logic:** develop a consistent scheme of links, buttons, menus etc. with their hierarchies and provide meaningful visual language for them, typically use verbs for actions.
- **Accessibility:** this is the primary need of the user. User should know intuitively how and where to begin browsing.
- **Home Link:** this gives the sense of orientation to the user
- **Global and local** website navigation schema with details.
- **Design framework** at macro level to organise content consistently.
- **Visual palette** to establish the effective look and feel of the site.

INTERACTIVITY

There are three broad categories of user interactions referred to as 'reactive' (in response to a given stimuli), proactive (user generation of unique constructions) and mutual (artificial intelligence).

- **Reactive Interaction:** in this case a website provides visual or verbal clues to the user and then the user reacts to it in a certain desired way. A simple example would be to fill up a form on the website. In this case the website provides the format and space for the entries by the user. User responds to it and fills up the entries into the fields provided.
- **Proactive Interaction:** here a user initiates the process of interaction and then the website responds to it in a certain way. In this case a website provides a range of possible options to the user and a user proactively chooses one of them and begins the interaction. At every level of such interaction, multiple options are provided to the user.
- **Mutual Interaction:** in the mutual interactivity, the website adapts to the user's progress, advises, help the user to perform the desired task. Such action suggests both intelligent and adaptive behaviour on the part of the website. Adaptability suggests that a website knows something about the user and uses this knowledge to adapt with the user behaviour and requirements.

Thus, website design is an art as well as a science. It involves artistic sensitivity, technological know-how and high degree of analytical capability. The field of Interaction design has opened up a whole new world of opportunities and challenges to the graphic designer.

EXERCISES

1. Discuss the changing role of a graphic designer in the contemporary scenario?
2. Compare and contrast static website and dynamic websites?
3. What things should a graphic designer keep in mind while designing an e-learning website?
4. What are the various steps involved in planning a design for a website?
5. How can the different rules of composition be helpful in making an impactful visual composition?
6. Interaction design is an extension of the print media. Write your views on the same.

GLOSSARY

Advertising Agency: An advertising agency or ad agency is a service business dedicated to creating, planning and handling advertising and sometimes other forms of promotion for its clients. An ad agency is independent from the client and provides an outside point of view to the effort of selling the client's products or services.

Advertising Strategy: An advertising strategy is a plan to reach and persuade a customer to buy a product or a service. The basic elements of the plan are 1. the product itself and its advantages, 2. the customer and his or her characteristics, 3. the relative advantages of alternative routes whereby the customer can be informed of the product, and 4. the optimisation of resulting choices given budgetary constraints. In effect this means that aims must be clear, the environment must be understood, the means must be ranked, and choices must be made based on available resources. Effective product assessment, market definition, media analysis, and budgetary choices result in an optimum plan.

Advertisorials: An advertorial is an advertisement written in the form of an objective article, and presented in a printed publication—usually designed to look like a legitimate and independent news story.

Aesthetics: Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, and with the creation and appreciation of beauty.

Alignment: Alignment is the adjustment of an object in relation with other objects, or a static orientation of some object or set of objects in relation to others.

Ambient media: It is the name given to a new breed of out-of-home products and services determined by some as non-traditional or alternative media. Ambient media advertising can be used in conjunction with mainstream traditional media, or used equally effectively as a stand-alone activity.

Art Director: The term art director is a blanket title for a variety of similar job functions in advertising, publishing, film and television, the Internet, and video games.

Asymmetrical Balance: In asymmetrical, or informal balance instead of mirror images on each side of the picture area, the subject elements are notably different in size, shape, weight, tone, and placement. Asymmetrical balance is introduced when the presumed weight of two or more lighter objects is equalised by a single heavier object placed on the other side of the imaginary pivot point.

Bauhaus: Staatliches Bauhaus commonly known simply as Bauhaus, was a school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicised and taught.

Brainstorming: Brainstorming is a group creativity technique designed to generate a large number of ideas for the solution of a problem.

Brand awareness: Brand awareness is a marketing concept that measures consumers' knowledge of a brand's existence.

Brand Identity: The outward expression of a brand, including its name, trademark, communications, and visual appearance. Because the identity is assembled by the brand owner, it reflects how the owner wants the consumer to perceive the brand - and by extension the branded company, organisation, product or service.

Brand image: Brand image is a customer's mental picture of a brand. The brand owner will seek to bridge the gap between the brand image and the brand identity.

Brand: A brand is the identity of a specific product, service, or business. A brand can take many forms, including a name, sign, symbol, colour combination or slogan. The word brand began simply as a way to tell one person's cattle from another by means of a hot iron stamp. A legally protected brand name is called a trademark. The word brand has continued to evolve to encompass identity - it affects the personality of a product, company or service.

Branding: Entire process involved in creating a unique name and image for a product (good or service) in the consumers' mind, through advertising campaigns with a consistent theme. Branding aims to establish a significant and differentiated presence in the market that attracts and retains loyal customers.

Buying motives: A motive can be defined as a drive or an urge for which an individual seeks satisfaction. It becomes a buying motive when the individual seeks satisfaction through the purchase of something.

Buying pattern: Typical manner in which consumers purchase goods or services in terms of amount, frequency, timing, etc.

Calligraphy: Decorative handwriting or handwritten lettering. The creation and practice of pen scripts to adorn and decorate books, documents and letters.

Column Centimetre (CC): Unit of measure in which advertising space is sold in most of the world. Each unit is one column wide and one centimetre high. Width of the column, which may vary from one publication to another, remains unchanged within a publication.

Colour Intensity: It is the brightness or freshness of colour hue.

Colour psychology: Colour psychology is the study of colour as a factor in human behaviour.

Colour saturation: Saturation is the movement of colour from absolute pure to grey.

Colour Value: It is the relative darkness or lightness of a colour hue in relation to a grey scale.

Consumer Durable: Consumer durables involve any type of products purchased by consumers that are manufactured for long-term use. As opposed to many goods that are intended for consumption in the short term.

Consumer Profile: Outline of significant demographic and psychographic details about the user of a particular product. The data include the user's age category, marital status, income level, education, occupation, sex, area of residence, and purchase behavior patterns. Knowledge of the consumer profile is very important in the determination of a creative advertising campaign. The advertising must appeal to both the user and the potential user of the product.

Copyright: Copyright is a set of exclusive rights granted by the law of a jurisdiction to the author or creator of an original work, including the right to copy, distribute and adapt the work.

Copywriting: Copywriting is the use of words to promote a person, business, opinion or idea. It can appear in direct mail pieces, taglines, jingle lyrics, web page content, online ads, catalogs, billboards, brochures, etc.

Demographics: Demographics or demographic data are the characteristics of a human population. Commonly used demographics include gender, race, age, income, disabilities, mobility educational attainment, home ownership, employment status, and even location.

Desk Top Publishing: The term "desktop publishing" (also known as DTP) is commonly used to describe page layout skills. However, the skills and software are not limited to paper and book publishing. The same skills and software are often used to create graphics for point of sale displays, promotional items, trade show exhibits, retail package designs and outdoor signs.

Digital printing: The main difference between digital printing and traditional methods such as lithography, flexography, gravure, or letterpress is that no printing plates are used, resulting in a quicker and less expensive turn around time. The most popular methods include inkjet or laser printers that deposit pigment or toner onto a wide variety of substrates including paper, photo paper, canvas, glass, metal, marble and others.

Flex: Flex is a sheet of polythene widely used to deliver high quality digital print for outdoor hoardings and banners mainly printed by large colour plotters in CMYK mode. This print is used instead of hand-written banner for its low cost, strength and durability.

Foreshortened: The size of an object's dimensions along the line of sight is relatively shorter than dimensions across the line of sight.

Full Bleed: Full bleed is printing from one edge of the paper to

the other without the standard borders by which most personal printers are limited. This is useful for printing brochures, posters, and other marketing materials. Often the paper is trimmed after printing to ensure the ink runs fully to the edge and does not stop short of it.

Game design: Game design, a subset of game development, is the process of designing the content and rules of a game in the pre-production stage and design of game play, environment, and storyline during production stage.

Golden Mean: 'Golden Mean' or 'Golden Ratio' (golden proportion) is based on Fibonacci series. If two sides of a rectangle follow the ratio of 1: 1618 then that rectangle is called a golden rectangle.

Graphic User Interface: A graphical user interface (GUI), often pronounced gooey, is a type of user interface that allows users to interact with programs in more ways than typing such as computers; hand-held devices such as MP3 players, portable media players or gaming devices; household appliances and office equipment with images rather than text commands. A GUI offers graphical icons, and visual indicators, as opposed to text-based interfaces, typed command labels or text navigation to fully represent the information and actions available to a user. The actions are usually performed through direct manipulation of the graphical elements.

Grid: A grid is a set of guidelines, able to be seen in the design process and invisible to the end-user or audience, for aligning and repeating elements on a page.

Gutters: Gutter in typography, the blank space between facing pages. The space between columns of printed text, known as the alley, is sometimes also referred to as the gutter

Hand held device: A mobile device (also known as a handheld device, handheld computer or simply handheld) is a pocket-sized computing device, typically having a display screen with touch input or a miniature keyboard.

Header: The header is the top rectangular shaped area that runs across the top of the web-page design on your screen. The primary purpose of your header is to promote your company's brand and make it instantly recognisable to your audience.

Hyperlink: A hyperlink is a word, phrase, or image that you can click on to jump to a new document or a new section within the current document. Hyperlinks are found in nearly all web-pages, allowing users to click their way from page to page. Text hyperlinks are often blue and underlined, but don't have to be. When you move the cursor over a hyperlink, whether it is text or an image, the arrow should change to a small hand pointing at the link. When you click it, a new page or place in the current page will open.

Informal : Informal balance is achieved when the elements of composition are not arranged along with or across the visual axis. This balance is achieved in terms of visual weight of all basic

elements spread over the entire composition. To achieve this one needs to imagine or assume a visual axis of the composition and then arrange basic elements one by one in such a way that they should not appear like a mirror of each other.

Informal Balance: In Asymmetrical, or informal balance instead of mirror images on each side of the picture area, the subject elements are notably different in size, shape, weight, tone, and placement. Asymmetrical balance is introduced when the presumed weight of two or more lighter objects is equalised by a single heavier object placed on the other side of the imaginary pivot point.

Information Architecture: Information architecture is the categorisation of information into a coherent structure, preferably one that most people can understand quickly, if not inherently.

Installations: Three-dimensional works designed to transform a viewer's perception of a space.

Institutional advertising: Promotional message aimed at creating an image, enhancing reputation, building goodwill, or advocating an idea or the philosophy of an organisation, instead of sales promotion.

Interactive storytelling: Interactive storytelling is a form of computer entertainment in which players take on the role of a protagonist in a dramatic storyline.

Kiosk: Kiosk is a small, separated garden pavilion open on some or all sides.

Letter Forms: A letter form is letter's shape a term used especially in typography, palaeography, calligraphy and epigraphy.

Logotype: In typography, a typeface is a set of one or more fonts, in one or more sizes, designed with stylistic unity.

Luminosity: Luminosity is the brightness or freshness of a colour hue. When a colour hue is pure, it is the brightest. When the colour hue is mixed with other colour hue or black or white, it loses its purity and brightness.

Marketing strategy: It is a plan that integrates the organisation's major goals, policies, and action sequences in a cohesive whole to achieve customer success. Marketing strategies are generally concerned with four Ps - product strategies, pricing strategies, promotional strategies, and placement strategies.

Monochromatic colour scheme: The monochromatic colour scheme uses variations in lightness and saturation of a single colour. This scheme looks clean and elegant. Monochromatic colours go well together, producing a soothing effect. The monochromatic scheme is very easy on the eyes, especially with blue or green hues.

Multimedia: The use of computers to present text, graphics, video, animation, and sound in an integrated way.

Navigation: Navigation is a term used in the context of web design to suggest the path that user takes while browsing a website.

Niche Audience: Niche is a fraction of a total market or an audience. A segment of the market or the audience with highly specific needs which cannot generally be satisfied by many service providers or marketers.

Offset Printing: 'Offset printing is a commonly used printing technique where the inked image is transferred (or "offset") from a plate to a rubber blanket, then to the printing surface. When used in combination with the lithographic process, which is based on the repulsion of oil and water, the offset technique employs a flat (pantographic) image carrier on which the image to be printed obtains ink from ink rollers, while the non-printing area attracts a water-based film (called "fountain solution"), keeping the non-printing areas ink-free.'

Organic Unity: Organic unity is the most important principle of composition. It is the quality of a composition that makes it visually complete. In such a composition neither you can add an extra element nor can you remove any. It is the state of achieving visual perfection in a composition.

Orthographic projection: Orthographic projection is a means of representing a three-dimensional object in two dimensions.

Paper Prototype: Paper prototyping is a variation of usability testing where representative users perform realistic tasks by interacting with a paper version of the interface. It is a method of testing early design ideas at an extremely low cost. Doing so, helps fix usability problems before one wastes money in implementing something that doesn't work. It involves creating rough, even hand-sketched, drawings of an interface to use as prototypes, or models, of a design.

Perspective consumer: Someone who has been identified as a potential customer.

Placards: A placard is a notice installed in a public place, like a small card, sign, or plaque. It can be attached to or hung from a vehicle or building to indicate information about the vehicle operator or contents of a vehicle or building.

Proofreading: Proofreading (also proof-reading) is the reading of a proof or computer monitor to detect and correct production-errors of text or art. Proofreaders are expected to be consistently accurate by default because they occupy the last stage of typographic production before publication.

Prototype: A replica of a product as it will be manufactured, which may include such details as colour, graphics, packaging, instructions etc.

Readability: Readability is primarily the concern of the typographer or information designer. It is the intended result of the complete process of presentation of textual material in order to communicate meaning as unambiguously as possible.

Readability can be achieved should be by optimal inter-letter, inter-word and particularly inter-line spacing, coupled with appropriate line length and position on the page.

Rule of thirds: The rule of thirds is a compositional rule of thumb in visual arts such as painting, photography and design. The rule states that an image should be imagined as divided into nine equal parts by two equally-spaced horizontal lines and two equally-spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections. Proponents of the technique claim that aligning a subject with these points creates more tension, energy and interest in the composition than simply centering the subject would.

Skywriting: Skywriting is the process of using a small aircraft, able to expel special smoke during flight, to fly in certain patterns to create writing readable by someone on the ground.

Streamers: A point of purchase display material that acts as a reminder to buy the product where the actual buying takes place.

Stroke width: Stroke width is the thickness of the stroke of a letter. It is usually expressed in its relation to character height; the smaller the stroke width-to-height ratio, the skinnier letters appear.

Symmetrical balance: Symmetrical balance is the most common balance. Designers achieve this by placing graphic elements in one part of the composition and then mirror it in the remaining part of the composition.

Tag line: A tag line is a variant of a branding slogan typically used in marketing materials and advertising. The idea behind the concept is to create a memorable phrase that will sum-up the tone and premise of a brand or product.

Target audience: In marketing and advertising, a target audience, is a specific group of people within the target market at which the marketing message is aimed at.

Typeface: In the early days of hot metal technology an image of a letterform had to be transferred on to the top (face) of a rectangular metal piece called type. Hence the term know as typeface.

URL (uniform resource locator): the global address of documents and other resources on the World Wide Web. The best-known example of the use of URLs is for the addresses of web pages on the World Wide Web, such as <http://www.example.com/>.

Wire-frame: A website wire-frame is a basic visual guide used in interface design to suggest the structure of a website and relationships between its pages. A webpage wire-frame is a similar illustration of the layout of fundamental elements in the interface. Typically, wire-frames are completed before any artwork is developed.

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