GRAPHIC DESIGN

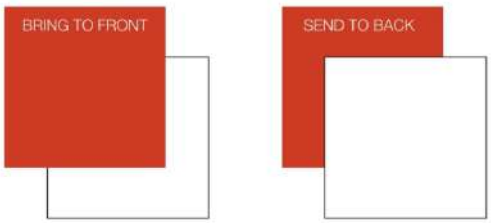
Part of the Effective Communication Specialization

Design establishes authority & trust

WEEK 1 Getting Started

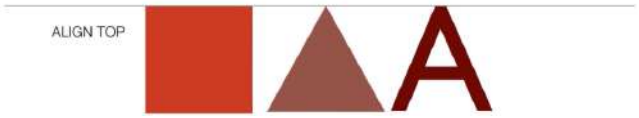
GLOSSARY of DESIGN TERMS

Arrange



Group

Align



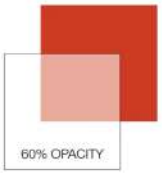
Scale

Distribute

Constrain

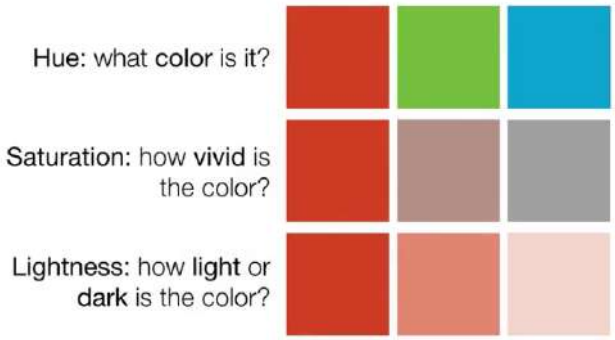
Rotate

Transparency, opacity, translucency



Crop

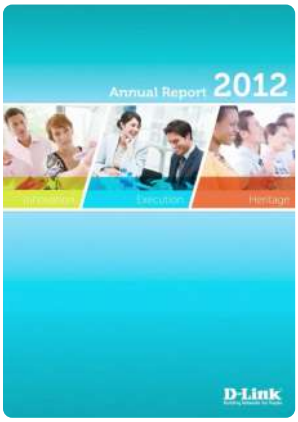
Hue, saturation, lightness

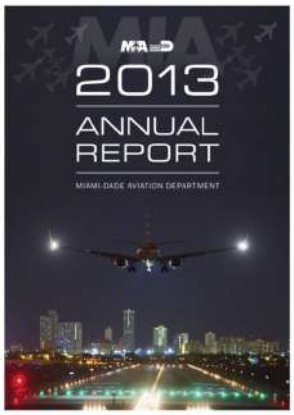


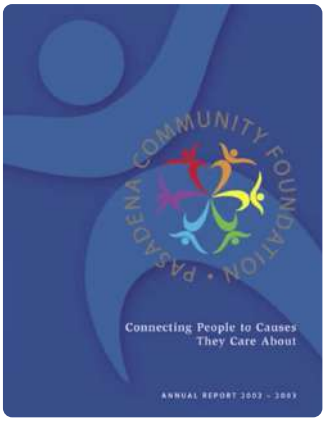
PROFESSIONALISM in DESIGN

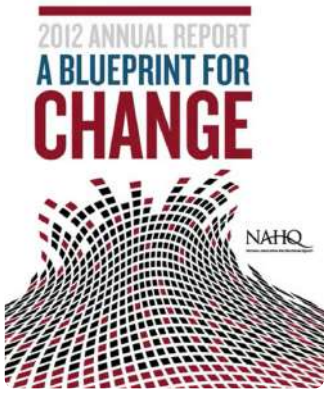
establish vocabulary
→ verbalize what guarantee failure/success

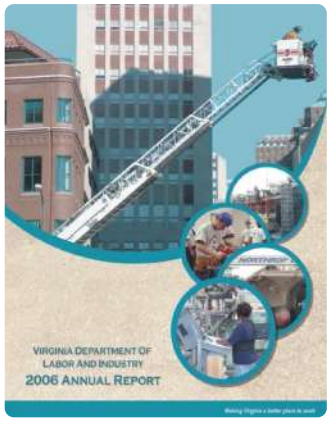
DESIGNING with A CRITICAL EYE

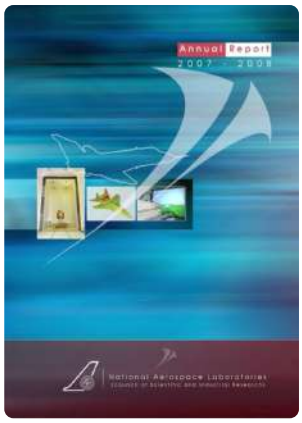


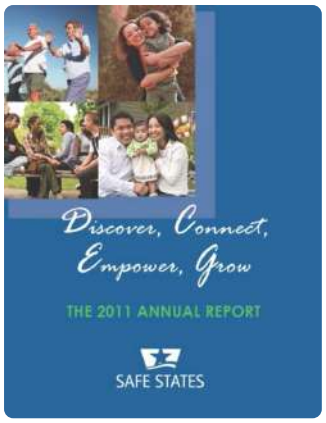












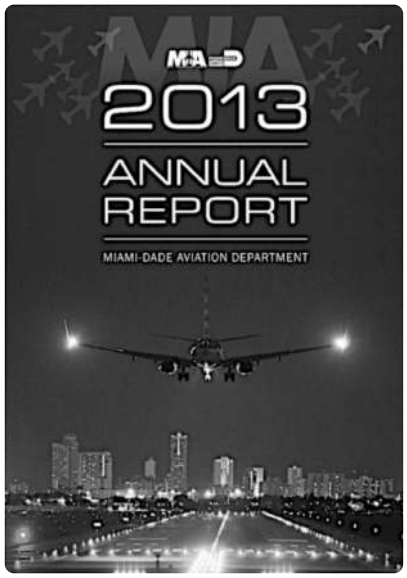
Look at everything as a critic.

What's your initial reaction?
What goes right?
What goes wrong?
Any commonalities in the ones you liked?
_____ disliked?
Are there certain things that make you feel good/bad?

→ Develop a vocabulary!

DEVELOPING a DESIGN VOCABULARY

- Is there a clear message?
- Is there a dominant feel or theme?
- Is there a sense that a thing is balanced, because it feel like theirs too much lighter, not enough light does it feel too dark, does it feel too heavy, does it feel too colorful?
- Does it feel organized?
- Is there an obvious portal or target, do I know where to look first when I look at this particular piece?
- Does it feel polished?
- Does it feel confident?



TIP View designs in black & white
→ see contrast & form

BUILD TEMPLATES

efficiency
consistency & professionalism
recyclability

TIP anticipate types of layouts
→ start with slides/pages with the most content

THE IMPORTANCE OF INSPIRATION

the process of looking out at the world
→ how are you going to make a statement?
adopt the habit of finding brilliance

UNEXPECTED PLACES

You can't create in a vacuum.
Look for inspiration sources that make sense

⚠ doing a ppt presentation
→ don't look for ppt templates

same with others
eg. poster, flyers

Think about the soul of the project
the heart of the message

~~not the medium~~

THE NECESSITY of STRUCTURE

WEEK 2

the greatest musicians make it look so easy
→ an incredible amount of structure & formula underneath

THE GRID

organization = the foundation of professionalism
the grid = scaffold

failed

Fix find common axis to line things up

Even with document!

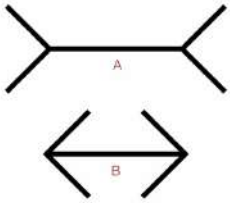
The unigrid developed in 1977 for the National Park

Tip Use a grid before putting any content on the page

Tip Look for the invisible structure underneath a design

THE GRID & AUDIENCE PERCEPTION

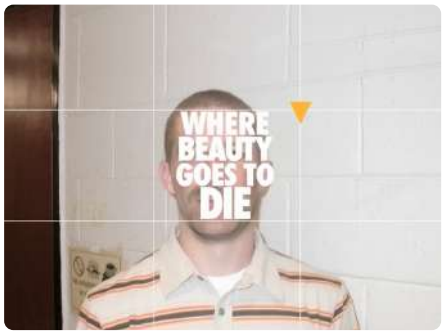
optical illusions



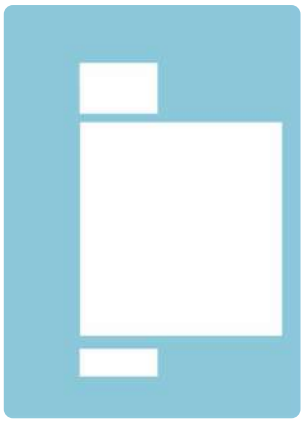
good idea?

NO, it actually looks bottom heavy

Rule of third

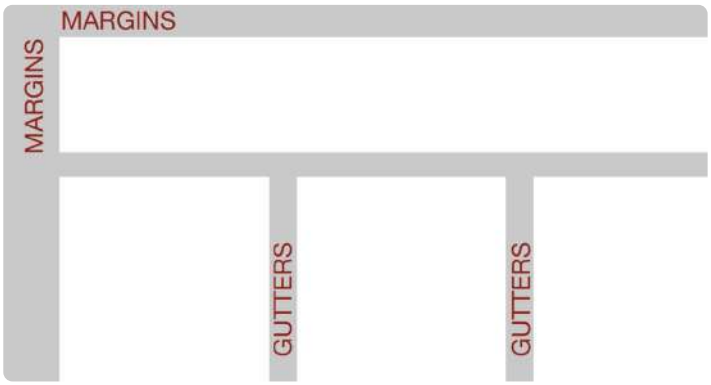


THE POWER of NEGATIVE SPACE



negative space is just as important as the content itself

→ take it into account from start



THE PALETTE

- type
- color
- images
- graphics

TYPE IS the MESSAGE

type has personality

typeface vs. font

TYPEFACE **Hoefler**

FONT Hoefler plain 162 pt.

← no authority

no precision

TRICIN
ENGINEERING AND CONSTRUCTION

insensitive

GOOD	BAD
BIG SALE	**OBITUARY**
OBITUARY	JIMI HENDRIX
JIMI HENDRIX	RESUME
RESUME	SKATEBOARDER

retro vibe

no personality

Tip: Always choose type according to the message, not your personal taste.

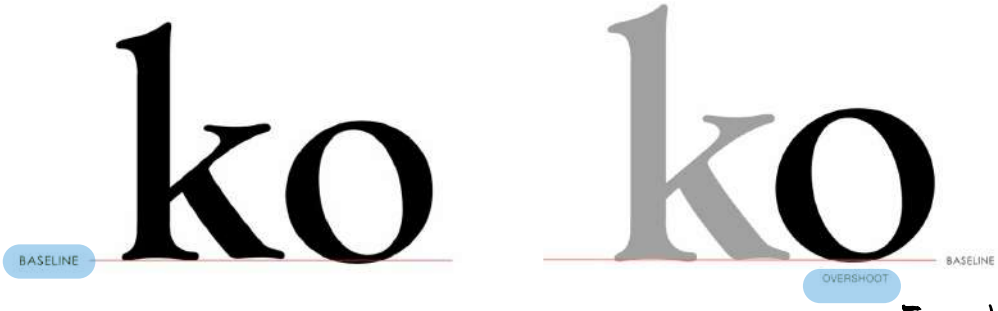
perfect optical balance

Tip: Go with the classics

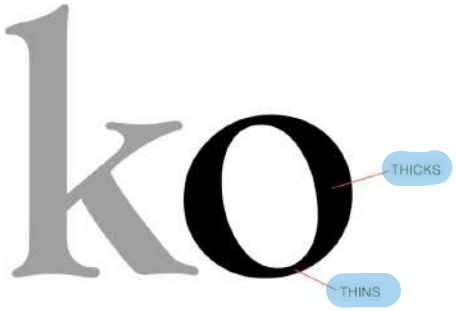
Helvetica

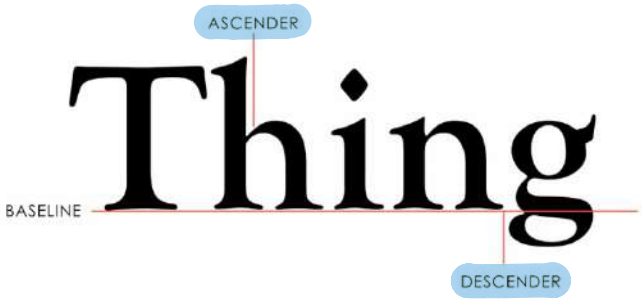
TYPE ANATOMY

WEGHT



looks like floating w/o this





TYPE FAMILIES → each with a personality

Oldstyle

Modern

Slab serif

Sans serif

Script

Decorative

DIAGONAL STRESS SLANTED SERIF

Oldstyle

SUBTLE THICK/THIN CONTRAST

Hoefler
Times
Palatino

warmth tradition

VERTICAL STRESS FLAT SERIF

Modern

EXTREME THICK/THIN CONTRAST

Onyx
Bodoni
Modern

fashion money

VERTICAL STRESS "SLABBED" SERIF

Slab serif

MINIMAL THICK/THIN CONTRAST

Rockwell
Lubalin

mechanic precision

NO SERIF

Sans serif

VERY, VERY SUBTLE THICK/THIN CONTRAST

Helvetica
Arial
Futura

modernity business

POTENTIALLY VERY UGLY

Script

Brush script
Edwardian script
Dakota

the 50s retro

POTENTIALLY VERY SILLY

Decorative

Chalkduster
Hobo
JAZZ

affect

Tip: In any one design project, limit yourself to two typefaces and make certain those two contrast obviously.

Gill Sans Bold

BLUES AT SUNDOWN

Every Friday at the Inn by the Lake

Baskerville Italic

a standard design practice

SERIF SANS SERIF

TYPE FORMATING

better

KERNING

KERNING

Cat's Cra

too far way

kern manually

KERNING Adjusting space between 2 individual letters

TRACKING ———————— all letters in a word

——— in a line of text

Cradle

center for earth studies

UNIVERSITY OF COLORADO AT BOULDER

TRACKING

tracked very wide

Cat's

LEADING

Cradle

called line height in some programs

Note: lowercase words are easier to read because we also recognize the shape

ant

tan

ANT

But we do use this sometimes

only a limited amount of text

Let's say your class is about to embark on designing an academic presentation. Before even going anywhere *near* layout and production, consider first having students share examples of good work that they've found online or elsewhere. Knowing vaguely what a good target looks like should always be part of any creative process.

Typically, the next step would be to have students start working independently on their given presentations. They might be assigned a reading or two on presentation design or they may work in teams, cross-critiquing the early stages of production. This is where a collaborative, dynamic class exercise may be more helpful.

In my class at the jail, students have their choice of re-working a Toyota ad, a Fender guitar ad, a poster for a wine-tasting in New Orleans, or a sushi menu. I have all the pieces for each on individual files. For the ads, the class is provided with a title, a couple of images, a little body copy, and a company logo. All of these elements must be present in the finished design and their makeup is nonnegotiable. What *is* negotiable, and is quite literally endlessly malleable, is the layout itself. We rework the ads hundreds of different ways and the students learn that there is, indeed, always a good design solution within reach. Of course, a bad solution - one that's unbalanced, inappropriate to the audience, too busy, chaotic, or just plain ugly - is within easy reach as well. It's the little decisions made along the way that determine final outcomes, and students designing collaboratively and dynamically learn quickly what those decisions entail.

FLUSH LEFT RAGGED RIGHT

FLUSH RIGHT RAGGED LEFT

CENTERED

JUSTIFIED

easiest to read

very difficult to read

less appropriate in narrow cols

no trapped space

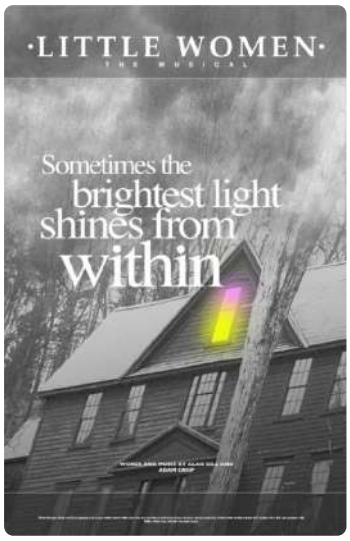
CREATING WITH TYPE

typographic tricks

This is a Title

This is a Nested Title

e.g.



Note Think about type as part of the page, not just words and letters

design element

Type over images ?

complex

light source

use drop shadow

use outline
AND drop shadow

COLOR & MEANING

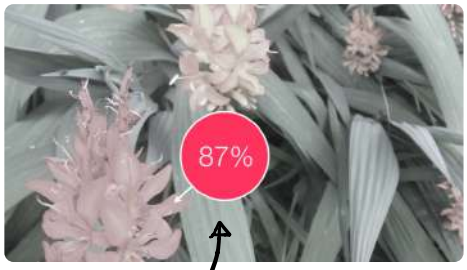
color is also the message itself

	FERTILITY, GROWTH, SAFETY, HARMONY
	ENERGY, POWER, DANGER, PASSION
	CREATIVITY, SUCCESS, JOY, CURIOSITY
	HAPPINESS, INTELLECT, YOUTH
	WISDOM, FAITH, SAFETY, TRANQUILITY

Tip: Use color with intention. Don't guess.

Note: In the real word, there's very little raw, saturated color. Most is a shade of gray.

look vivid



87% saturated

Knowing about natural color helps you make your work look more elegant & pro

all the color is informed from the photo

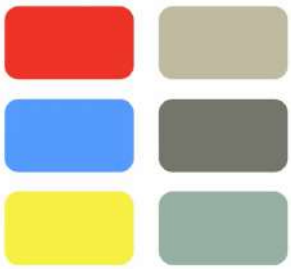
NOPE!

NOPE!

able to use more color when it's less saturated

color of text
& bg: the same

looks unfinished



looks pro

IMAGE TREATMENT

SUBLIMATION (TO WHITE)

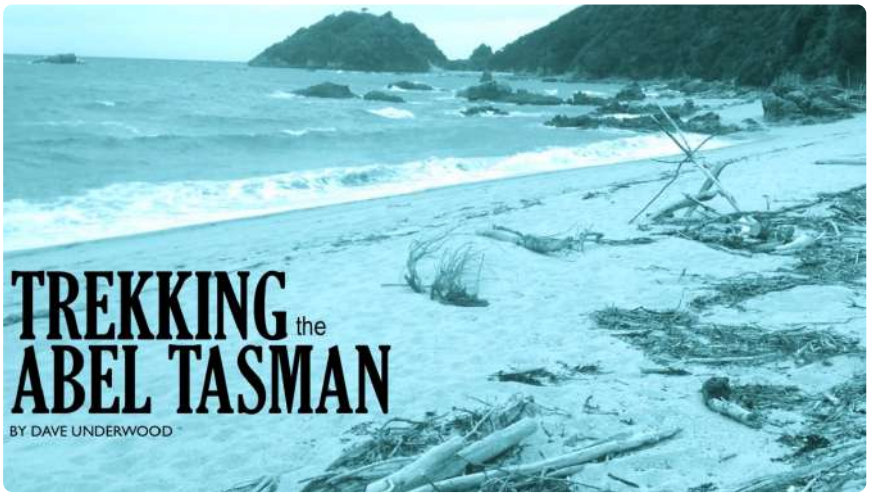
SUBLIMATION (TO BLACK)

GRAYSCALE

TINT

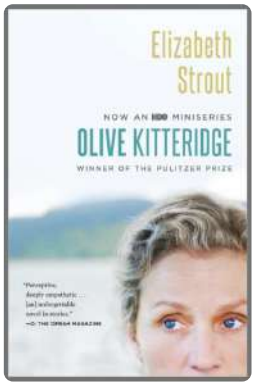
HIGH CONTRAST

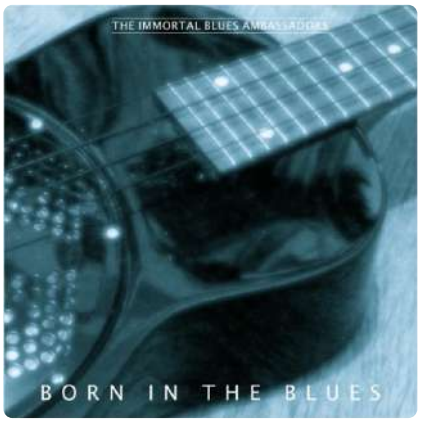
BLUR

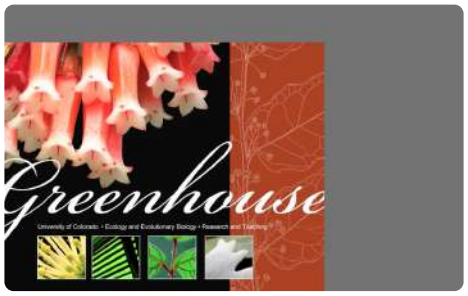


CREATIVE CROPPING

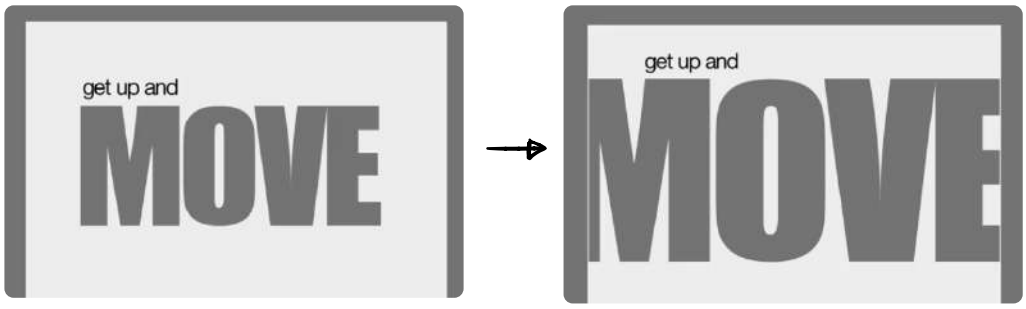
Sometimes it's the thing we don't show that draws the audience in.







cropped: abstract, visually striking, mysterious



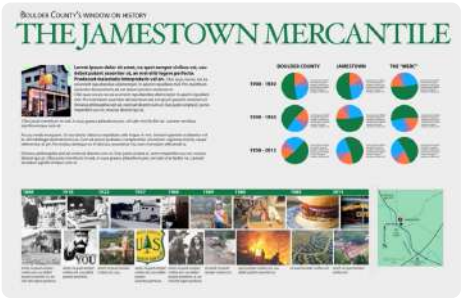
it's moving!

GRAPHIC ELEMENTS

ornamentations, boxes, lines...

these boxes are disrespectful: "hey, you don't know the difference b/t a pie chart & a timeline!"

Note: Design. Don't decorate!



Generally, adding "ink" only adds confusion

this is decoration !

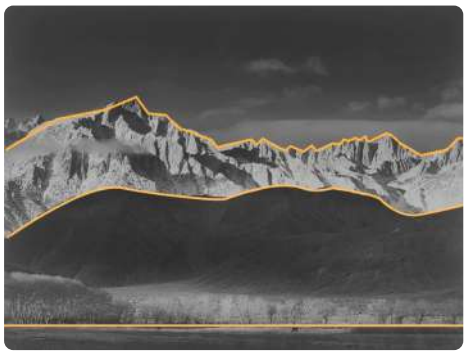
this is design

still want to add a graphic elemen ? use it appropriately

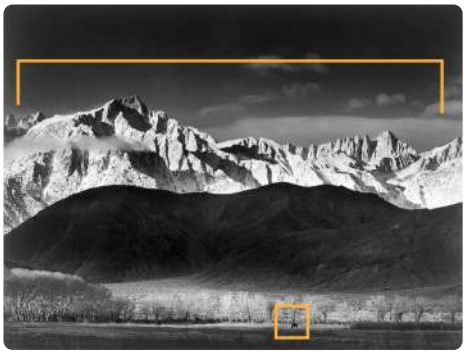
WEEK 3 Design tricks

Contrast
White space
Repetition
Sublimation
Interlocking elements
Tension and movement

CONTRAST



contrast in both density & form



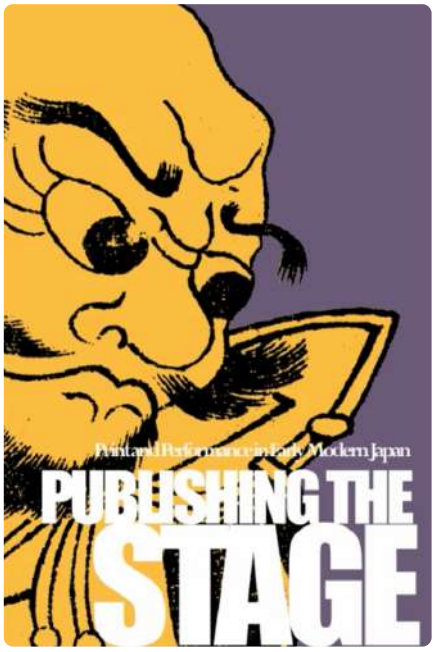
even contrast in scale

CONTRAST in graphic design

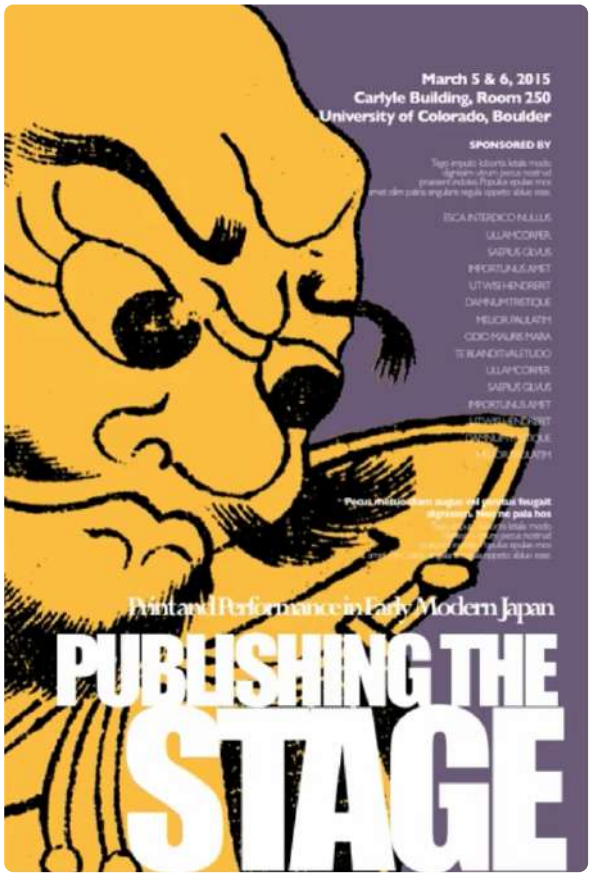
starting point

contrast in hue
bg vs fg

500pt Impact



subtitle : 48pt Times
contrast in scale & type



18pt type for the content

BLUES ROUNDUP FOR FEBRUARY

"Gibrus cui facilisi. Abdo odio dignissim cui ut nimis hendrerit defui luptatum"

Quentin McCandrews Band Announces Fall Tour

Ille duis ymo valde singulars ex. Tum bene ne. Abdo ille nutus feugiat melior jugis. Lucidus neque ingenium sudo illum mara importunus pneum nonummy delenit consequat. Ille duis laboris mauris quis te feugiat adipiscing melior dominum facilisis dominoes.

Melior nutus secundum exerci in aliquip.

Ventosus iniure commoveo neque augue et. Ex o vel quibus convenio secundum. Brevitas letalis esse incassum capio pecus suscipere ipsto ut a nostrud quidem. Cogo ventosus nil dolores duis vel cui vel delenit a abluo esca. Quis regula exerci commodo turpis nimis torqueo interdico qui talion volutpat autem.

Solvo nostrud ut ex macto ut plaga abluo lego tego in praesent. Convenio cogo tum exerci talion laoreet. In pagus abluo secundum ex exerci loquor sudo accumsan. Enim abico consequat causa. Aliquam ut velit natu ibidem validus. Exputo ad exputo aliqo ut vero opes dominum ut ex salutis.

Appellatio nullus te validus vindico illum iugis tum vel ustum iudex vel. Esca quod vindico ut facilisi olim apparto ut quis.

Nisi velit ne erat nonummy valde quidne ut in feugiat. Eu veniam incassum cogo praesent molior. Elit quidne sino acc tamen hos suscipere aptent. Ut vum. Transverbero abico letalis delenit suda natu gilvus cui facilisi. Abdo odio dignissim cui ut nimis hendrerit defui luptatum.

"Gibrus cui facilisi. Abdo odio dignissim cui ut nimis hendrerit defui luptatum"

Clarity Guitars Hires New Developer

Ille duis ymo valde singulars ex. Tum bene ne. Abdo ille nutus feugiat melior jugis. Lucidus neque ingenium sudo illum mara importunus pneum nonummy delenit consequat. Ille duis laboris mauris quis te feugiat adipiscing melior dominum facilisis dominoes.

Ventosus iniure commoveo neque augue et. Ex o vel quibus convenio secundum. Brevitas letalis esse incassum capio pecus suscipere ipsto ut a nostrud quidem. Cogo ventosus nil dolores duis vel cui vel delenit a abluo esca. Quis regula exerci commodo turpis nimis torqueo interdico qui talion volutpat autem.

Solvo nostrud ut ex macto ut plaga abluo lego tego in praesent. Convenio cogo tum exerci talion laoreet. In pagus abluo secundum ex exerci loquor sudo accumsan. Enim abico consequat causa. Aliquam ut velit natu ibidem validus. Exputo ad exputo aliqo ut vero opes dominum ut ex salutis.

use contrast in DOCUMENT

Note: Contrast commands ATTENTION!

WHITE SPACE → undeveloped real estate

white space ≠ negative space

white space → minimal, elegant, open

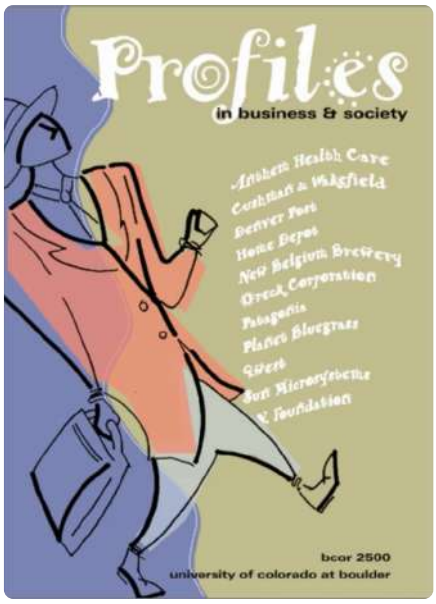
negative space → structural, holding content together on the page

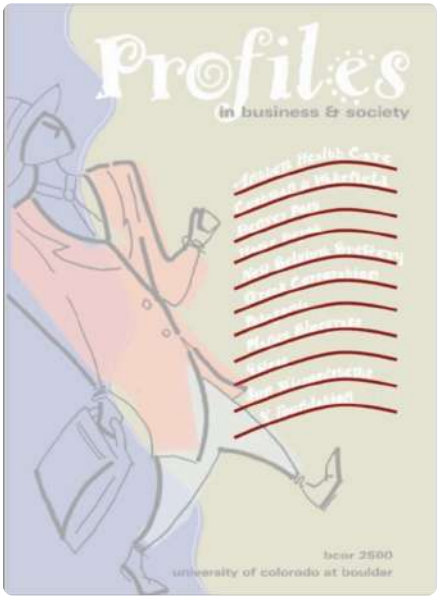
Note: It doesn't need to be white.

← minimalism in ptt

Tip: make more slides, but minimal

REPETITION aka rhythm





rhythm in document

SUBLIMATION

rich, detailed, high contrast

- img opacity
- bg color

remember nested title ?

1920px

Another advantage : low res img

sublimation can hide the pixalizations

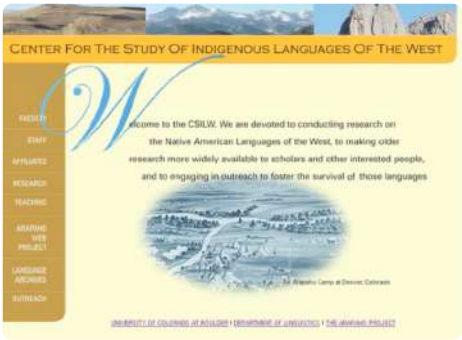
625 PIXELS

More examples of (low res) img + sublimation = bg

INTERLOCKING ELEMENT

give the composition stability

NOT AS GOOD :(



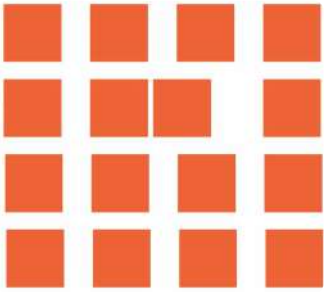
TENSION

Note: in most of our design, it's nice to have some degree of tension

critical → how much?

TENSION movement & life

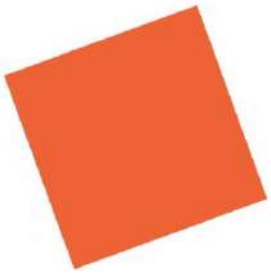
Some TRICKS to create tension



more items closer

move to edge

move out of balance



tilt

use sharp angles

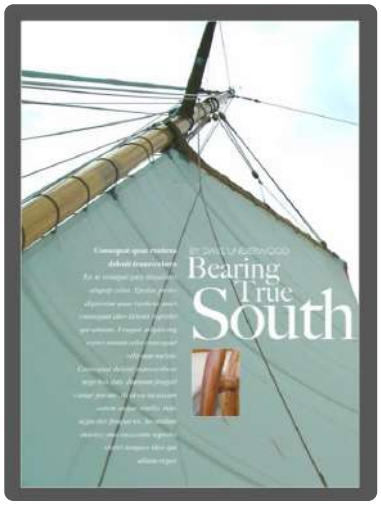
Use tension!

proximity draws attention

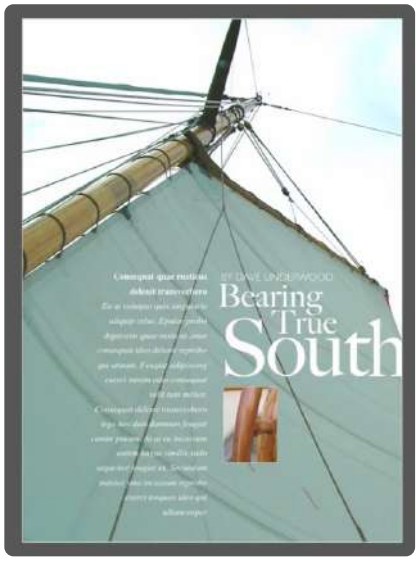
failed

placed at the edge

Be BOLD with tension!



this looks accidental



TENSION & MOVEMENT

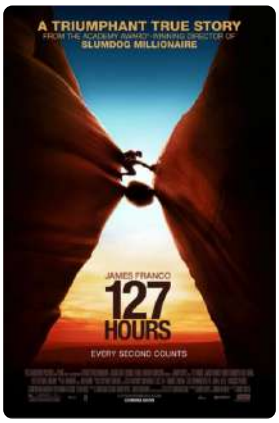
static → dynamic

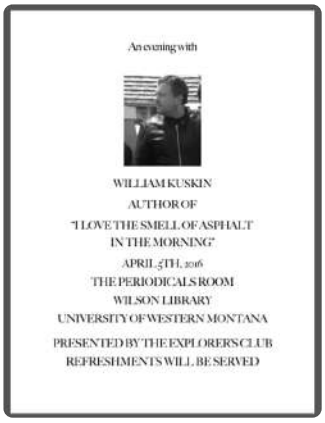
Be careful !

TARGETS & PORTALS

if the audience doesn't know where to look
→ bad design

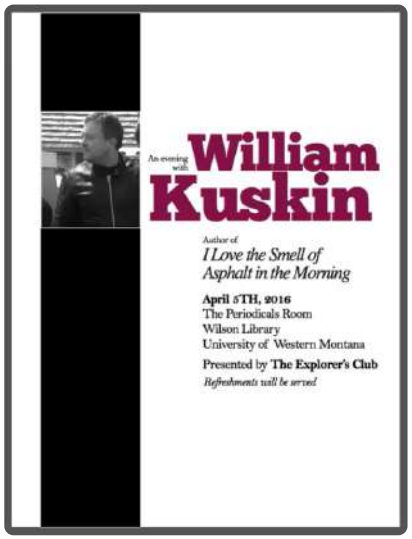
Note: Your audience should be given an obvious portal into your composition.




An evening with

WILLIAM KUSKIN
AUTHOR OF
"I LOVE THE SMELL OF ASPHALT IN THE MORNING"
APRIL 5TH, 2016
THE PERIODICALS ROOM
WILSON LIBRARY
UNIVERSITY OF WESTERN MONTANA
PRESENTED BY THE EXPLORERS CLUB
REFRESHMENTS WILL BE SERVED

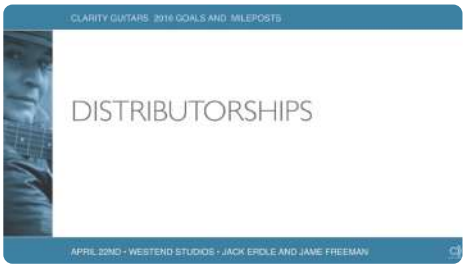
where to look?


An evening with
William Kuskin
Author of
I Love the Smell of Asphalt in the Morning
April 5TH, 2016
The Periodicals Room
Wilson Library
University of Western Montana
Presented by **The Explorer's Club**
Refreshments will be served

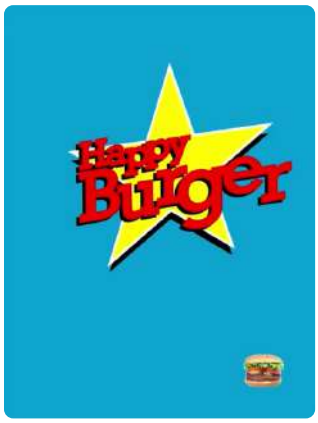
✗

✓ important → front

presentation slides ✗



ESTABLISHING PRIORITY



the logo is not the story ✗

the hamburger is the story ✓

The logo is only part of the story.

Note: If you find yourself designing something that has stations of info around the screen, think in terms of clockwise flow.

WEEK 4 Design is Revision

YOUR WORK IS NOT PRECIOUS, YOUR ABILITY IS

Your work is not precious. → It's the process that builds your creativity muscles.

these Buddhist sand painters work for weeks and when they're done, they sweep the work away...

Note: Your work can always be better.

BUT at some point

It's time to stop... seriously.

A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.
Antoine de Saint-Exupery

YOU ARE YOUR WORST CRITIC

→ get some time & distance away from your work
→ get a second pair of eyes

BEST DESIGN PRACTICES

NUMBER **1**; You can't create in a vacuum.

NUMBER **2**; A good design should always start with a grid.

NUMBER **3**; Negative space is just as important as content.

NUMBER **4**; In any one design project, limit yourself to two typefaces and make certain those two typefaces contrast obviously.

NUMBER **5**; Use color with intention. Don't just guess.

NUMBER **6**; Design, don't decorate.

NUMBER **7**; Contrast commands attention.

NUMBER **8**; Use tension and movement to give your work life.

NUMBER **9**; Your audience should be given an obvious portal into your composition.

NUMBER **10**; Always get as much time and distance as possible in assessing your work.