http://smtom.lecture.ub.ac.id/
Password:

https://syukur16tom.wordpress.com/
Password:

LECTURE 12: INTRODUCTION TO GRAPHIC DESIGN

LECTURE OUTCOME

After the completion of this lecture and mastering the lecture materials, students should be able

1. to explain what Graphic Design is

2. to describe some examples of Graphic Design

3. to explain the principle of Graphic Design including Typography, Color, Layout & Composition, and Images.

LECTURE FLOW

1. INTRODUCTION
- Definition
- Purposes
- Use of Graphic Design

2. GD EXAMPLES

3. PRINCIPLES

4. FREE SOFTWARE

1. INTRODUCTION

1. Definition

- Graphic design, also known as communication design, is the art and practice of planning and projecting ideas and experiences with visual and textual content.
- The form of the communication can be physical or virtual, and may include images, words, or graphic forms.
- The experience can take place in an instant or over a long period of time.
  - The work can happen at any scale, from the design of a single postage stamp to a national postal signage system, or from a company's digital avatar to the sprawling and interlinked digital and physical content of an international newspaper.

2. Purposes

- It can also be for any purpose, whether commercial, educational, cultural, or political. Design that's meant to be experienced in an instant is the easiest to recognize and has been around the longest.
- For over a hundred years, designers have arranged type, form, and image on **posters**, **advertisements**, **packages**, and other printed matter, as well as **information visualizations** and **graphics** for newspapers and magazines.
- **Motion graphics** are equally predetermined and crafted, but are meant to be experienced over a fixed time span, such as for the opening credits of a movie or an online video meant to accompany a newspaper article.

3. Use of Graphic Design

- Items ranging from complex advertising campaigns to simple stationery templates start with a designer applying the art and the science of their craft.
- Professional design even inserts itself in the most humdrum of places.
  - For example, the Federal Highway Administration maintains detailed technical design specifications for federal highway signs, specifying with great precision such rules as spacing, layout, typeface and even the angle and placement of arrows.
- *Graphic design* occupies the intersection of the science of communication and the art of aesthetics.
- In its most abstract sense, graphic design emphasizes visual communication using a range of elements and different media to promote a specific message.

2. GD EXAMPLES

1. Heather Shaw

- With 20 years' experience in design, Heather Small designs brochures, menus, business cards, books, annual reports, Powerpoint and Keynote presentations, responsive websites, applications… anything her clients need, in short.

Heather Shaw marshalls her work with simplicity and elegance.

Heather Shaw marshalls her work with simplicity and elegance.

2. Stefanie Bruckler

- Stefanie Bruckler is an Austrian designer and illustrator with a particular interest in branding and editorial design.
- Passionate about building cohesive and strong brands as well as typography and packaging, she's applied a touch of old-fashioned elegance to her website.
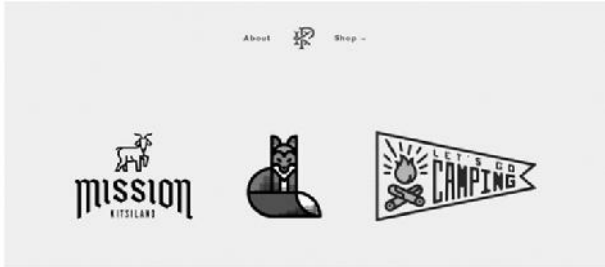

There's a touch of old-fashioned elegance to Stefanie Bruckler's portfolio

There's a touch of old-fashioned elegance to Stefanie Bruckler's portfolio

3. Peter Komierowsk

- Peter Komierowski is a visual designer working in Vancouver, British Columbia who specialises in illustration, branding and identity design, and interface design. With many high-profile clients, including The Huffington Post, NBA, Telus, and YouTube, there's a lot to fit in here.

There are acres of white space in this restrained layout

4. Tobias van Schneider

- Tobias van Schneider is a multidisciplinary designer and creative director born in Germany, raised in Austria and currently living and working in New York. Focused on branding and interactive design, he's had some big-name clients including Red Bull, BMW, Google, Wacom, Sony, Toyota and Ralph Lauren.

This creative director's portfolio is strongly image-focussed

5. Grant Burke

- Grant Burke is a Toronto-based freelance graphic designer and illustrator specialising in logo design, brand identity and illustration. In the past he's worked both as an in-house designer for large corporations and at an agency.

The case studies on this portfolio site reveal just enough information about each project

The case studies on this portfolio site reveal just enough information about each project

6. Alessandro Scarpellini

- Italian designer Alessandro Scarpellini has worked for a wide range of clients around the world in the fields of art direction, branding and visual identity, magazines and packaging design.

There's a real air of sophistication to this portfolio design

There's a real air of sophistication to this portfolio design

7. Nicolas Paries

- Nicolas Paries is 28-year old French art director who's been working since 2008 with premium brands such as Chanel, Lancôme, Dior and Nespresso. The layout of his portfolio site is quite original, and the graphic effects as you scroll down are visually spectacular and hugely impressive.

This portfolio boasts an original layout and some quite spectacular effects

This portfolio boasts an original layout and some quite spectacular effects

8. Jascha Goltermann

- Jascha Goltermann is a Berlin-based graphic desi-gner who creates infographics, posters, logos, icons and websites. There are some pretty flashy effects and animations on his portfolio site (try mousing over his headshot, for starters). But at its heart this is a conventional – albeit beautifully realised – picture-grid layout of work.

3. PRINCIPLES

- The various techniques that designers employ to elicit predictable emotional responses include:
  1. **Typography**
  2. **Color**
  3. **Layout & Composition**
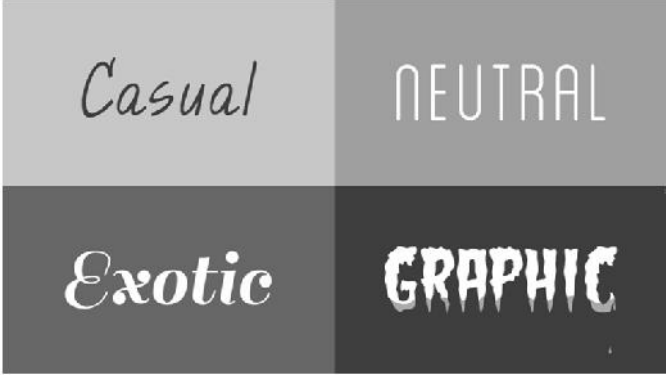 4. **Images**

1. Typography

- **Typography** is the style or appearance of **text**, and can also refer to the art of working with text— something you probably do all the time if you create documents or other projects.

Typography is everywhere we look. It's in the books we read, on the websites we visit, even in everyday life— on street signs, bumper stickers, and product packaging.

- **Choosing a Font**. In a way, fonts have their own language, and have something to say beyond the words on the page. They can come across as casual or neutral, exotic or graphic. That's why it's important to **think about your message**, then choose a font that fits.
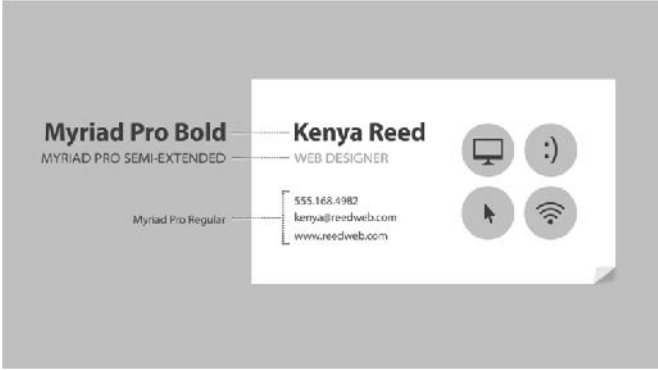

- **Combining Fonts**.

- **Other important terms**: **kerning**, **leading**, **tracking**, and **hierarchy**. These concepts are essential for creating professional-looking designs. As a beginner, you don't need to know *everything* about these terms—just enough to inform your work and help you talk about design with more confidence.
- **Hierarchy** is used to **guide the reader's eye** to whatever is most important. In other words, it shows them where to begin and where to go next using **different levels of emphasis**.

Hierarchy
Used to guide the reader's eye to whatever is most important

- Establishing hierarchy is simple: Just decide which elements you want the reader to notice first, then make them **stand out**. High-level items are usually larger, bolder, or different in some way. Remember to keep it simple and stick to just a few complementary styles.
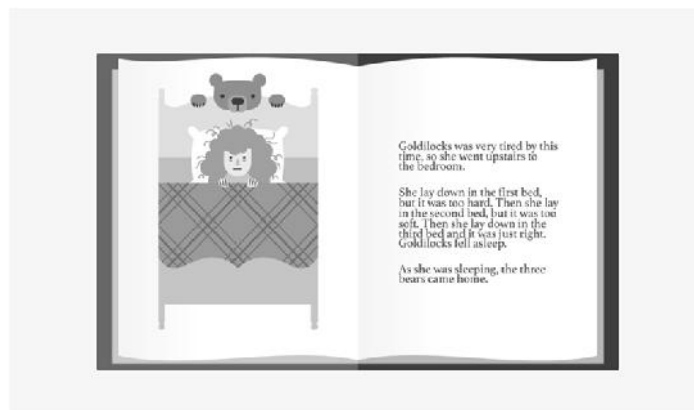
Myriad Pro Bold — **Kenya Reed**
MYRIAD PRO SEMI-EXTENDED — WEB DESIGNER

Myriad Pro Regular — 555.168.4982
kenya@reedweb.com
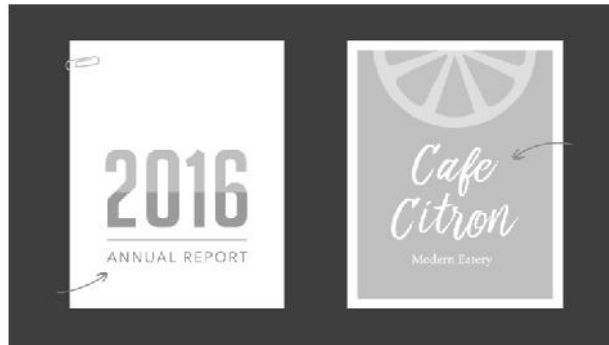www.reedweb.com

- **Leading** (rhymes with wedding) is **the space between lines of text**, also known as **line spacing**.

- If you're not sure how much line spacing to use, don't fret—the default is usually fine. The goal is to **make your text as comfortable to read as possible**. Too much or too little spacing, as in the example below, can make things unpleasant for the reader.

- **Tracking** is the **overall space between characters**, sometimes called **character spacing**. Most programs let you condense or expand this depending on your needs.
- In some designs, you might **adjust your tracking** to create a certain artistic effect. It can also help you fix fonts that are poorly spaced to begin with.

- **Kerning** is the **space between specific characters**. Unlike tracking, it varies over the course of the word because each letter fits together differently.

- Some fonts have what we call **bad kerning**, making certain letters look improperly spaced. If a font you're using has bad kerning, it's best to cut your losses and choose something else.

- **Putting it all together**. Well-crafted text can mean the difference between something ordinary and something extraordinary—even if you're just getting started with design. All it takes is an interest in typography and you'll start to notice more, see more, and be able to do more in your own work.
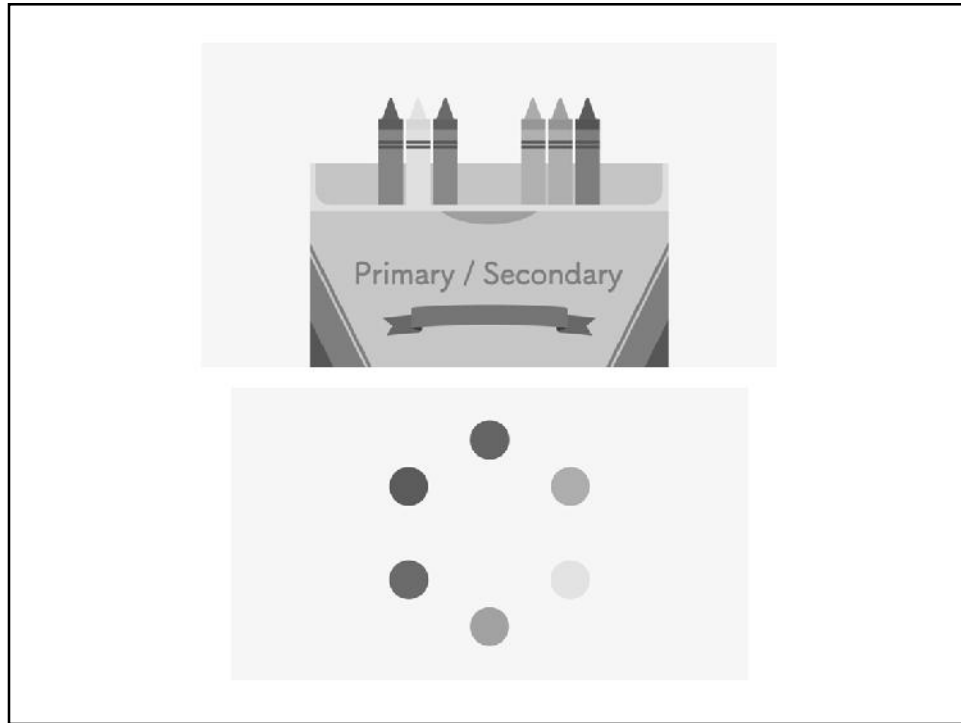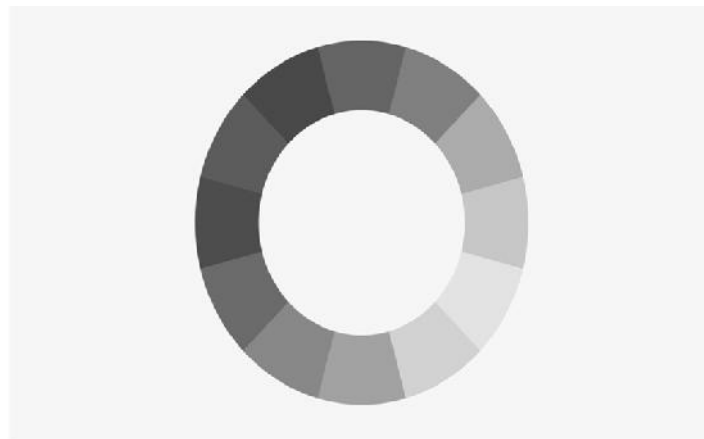
2. The power of color

- Color plays a vital role in **design** and **everyday life**. It can draw your eye to an image. Sometimes it can trigger an emotional response. It can even communicate something important without using words at all.

- So how do we know which colors look good together and which ones don't? The answer is simple: **Color theory**.
  - Artists and designers have followed **color theory** for centuries, but anyone can learn more about it.
  - It can help you feel confident in many different situations, whether it's **choosing colors for a design** or **putting together the perfect outfit**. With a little insight, you'll be looking at color in a whole new way.
- **Color basics**. Let's start at the beginning with a refresher on the basics. Remember learning about **primary and secondary colors** in school? Then you already have some knowledge of color theory.
- **Secondary colors** are created by combining two **primary colors**. Red and yellow make orange; yellow and blue make green; and blue and red make purple.
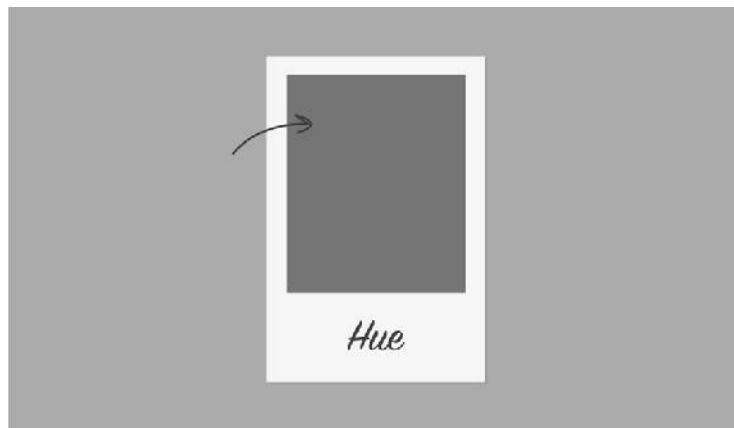

● **A closer look**. Now that you know about the color wheel, let's take it one step further with **hue**, **saturation**, and **value**. These are terms you might not encounter in daily life, but they're the key to understanding more nuanced colors—like all those little paint chips at the home improvement store.
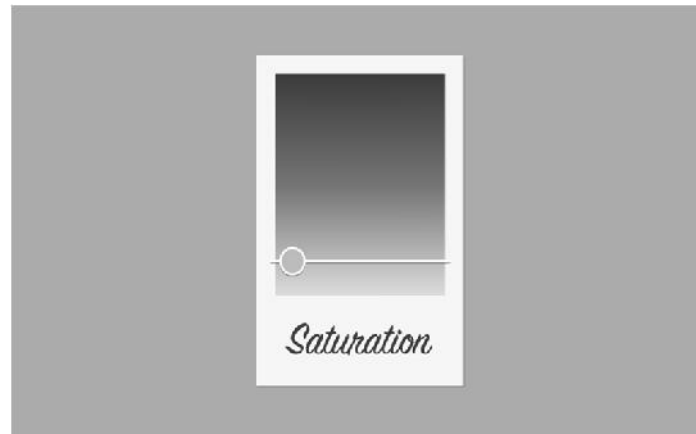
● **Hue** is the easiest one; it's basically just another word for **color**. In the example below, you might describe the hue as **coral pink** or **light red**, depending on your interpretation.
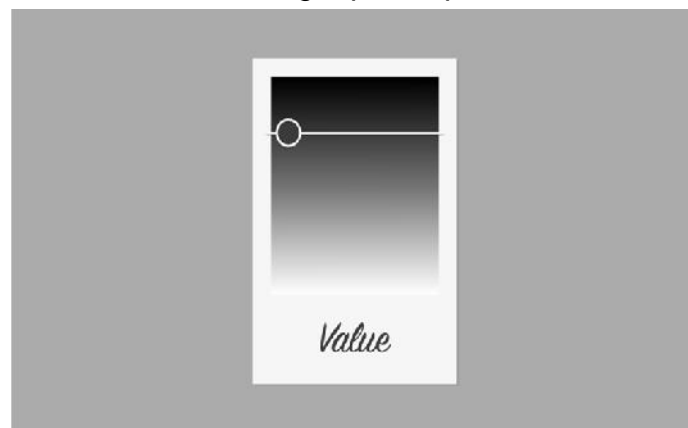
Hue

- **Saturation** refers to intensity—in other words, whether the color appears more **subtle** or more **vibrant**. Highly saturated colors are brighter or richer. Desaturated colors have less pigment and therefore less **oomph**.
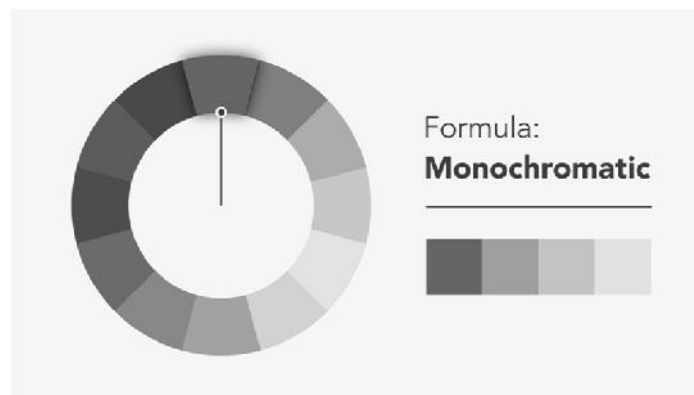

- **Value** has to do with how **dark** or **light** the color is, ranging from black to white. As you can see below, this gives us many different shades, from a deep reddish brown to a light pastel pink.
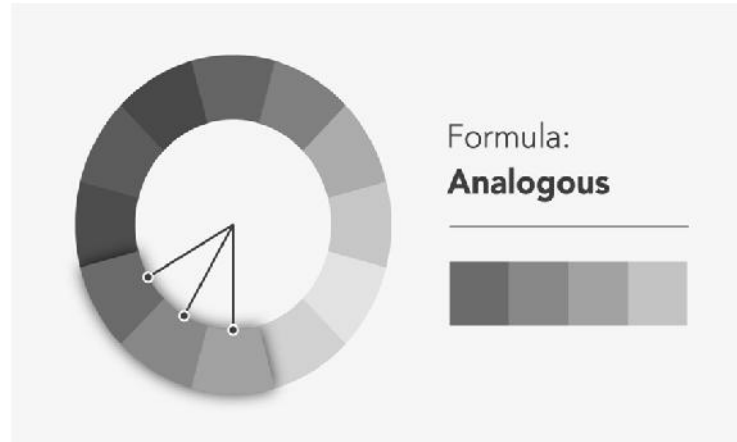
- **Creating color schemes**. So how do we put this all together to create professional-looking color schemes? There are actually tried-and-true formulas based on something called **color harmony** that can help.
- Color harmony uses the **color wheel** to illustrate time-tested color combinations. We'll explore some of the most common types of harmony below.
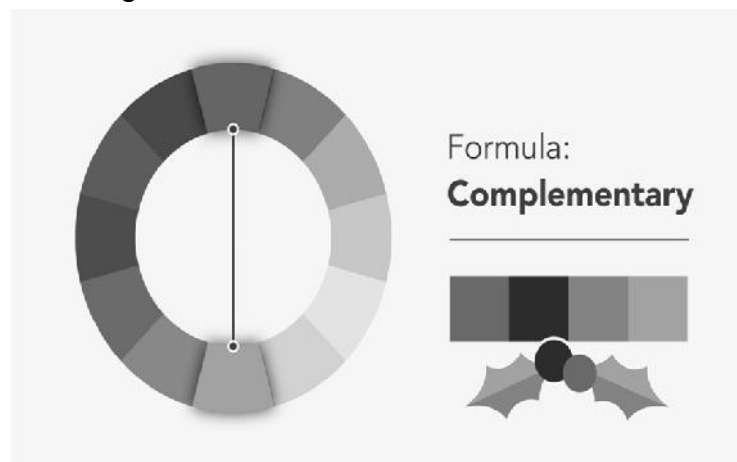

- **Monochromatic**. The easiest formula for harmony is **monochromatic** because it only uses **one color** or **hue**. To create a monochromatic color scheme, pick a spot on the color wheel, then use your knowledge of **saturation** and **value** to create variations.

Formula:
Monochromatic

- **Analogous**. An **analogous** color scheme uses colors that are **next to each other** on the wheel, like reds and oranges or blues and greens.

- **Complementary** colors are **opposite each other** on the wheel; for instance, blue and orange or the classic red and green.
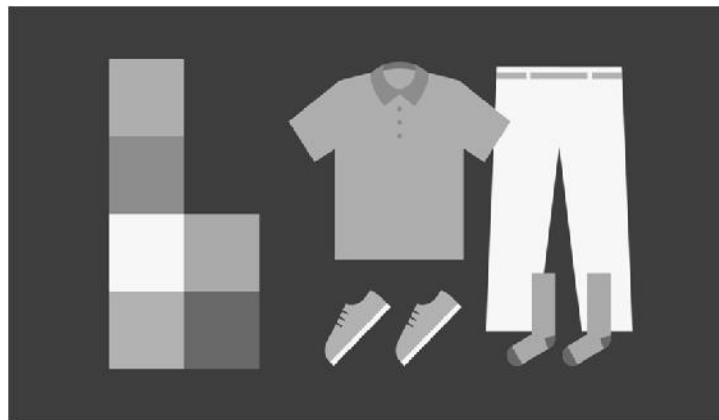
- **Avoiding common mistakes**

- **Choosing the right colors**. Every color sends a message. It's important to consider the **tone** of your project, and choose a color palette that fits.
- For example, **bright colors** tend to have a fun or modern vibe.

- **Desaturated** colors often appear more serious or businesslike.
- Sometimes it just depends on the **context**. With practice and creativity, there's no limit to what you can do.

- **Putting it all together**. Everywhere you look, there's color, color, and more color. It can be intimidating to use it in your work, but it doesn't have to be. Just keep **experimenting**, and remember what you've learned about **color theory**.

3. Layout and Composition

What is composition?

- In many ways, layout and composition are the **building blocks** of design. They give your work structure and make it easier to navigate, from the margins on the sides to the content in between.

- **Five basic principles**. The key to mastering layout and composition is to **think like a designer**. There are **five basic principles** that can help you transform your work and sharpen your eye for design.

1. Proximity
2. White space
3. Alignment
4. Contrast
5. Repetition

● **Proximity** is all about using **visual space** to show **relationships** in your content. In practice, it's pretty simple—all you have to do is make sure related items are **grouped together** (for instance, blocks of text or elements in a graphic, as in the example below).

● **White space** is an important part of every composition. White space helps you **define and separate** different sections; it gives your content **room to breathe**.

- **Alignment** is something you deal with all the time, even if you don't realize it. Whenever you type an email or create a document, the text is aligned **automatically**.
- When aligning objects **by yourself** (for instance, images or separate text boxes), getting it right can be tricky.
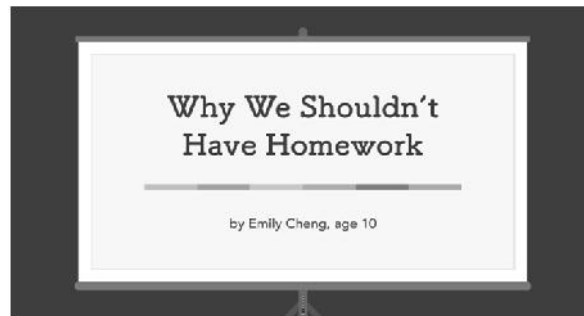

- **Contrast** simply means that **one item is different from another**. In layout and composition, contrast can help you do many things, like catch the reader's eye, create emphasis, or call attention to something important.
- In the example below, we've used **color**, more than one **style of text**, and objects of **differing sizes**.

- **Repetition** is a reminder that every project should have a **consistent look and feel**. This means finding ways to **reinforce** your design by repeating or echoing certain elements.
- For instance, if you have a specific **color palette**, look for ways to carry it through. If you've chosen a special **header style**, use it every time.

- **Putting it all together**. You might say layout and composition are the **unsung heroes** of design. It's easy to overlook their role, but they're part of everything you do.

4. Images

- Images can be a powerful force in design. No matter what the subject, we're naturally drawn to them. From beautiful, high-definition **photos** to carefully crafted **graphics**, they're usually the first thing we see.

- However, images aren't just for decoration. In design, they're the **hook that draws the viewer in**.

- **Finding images**. You don't have to be an artist to use images in your work. All it takes is a little creativity and a willingness to think outside the box. With the right resources, you can learn to set your designs apart. First: finding **high-quality images** for almost any type of project.

- **Using stock**. Maybe you're handy with a camera or have some graphic design experience—that's great! If not, don't panic. There are countless **online sources** that offer images for exactly this purpose.
- The truth is, most people (including professionals) rely on free or low-cost images called **stock**.

- **Choosing effective stock**. Most stock image sites let you browse or search their offerings. Look for results that are **relevant** to your project, but also **unique** in some way.

- In this example, we've searched for the word **travel**. The image below would be a fine choice because it subtly illustrates the concept but has a personal feel.

- As viewers, we're are naturally drawn to images that feel **authentic**, like distinct but believable photos and graphics that tell a story.
- The best images are somewhat **open ended**. They set the tone for your project but leave room for interpretation.

- Some stock images are just too **generic** to be effective. For instance, how many times have you seen a business presentation with something like the graphic below?
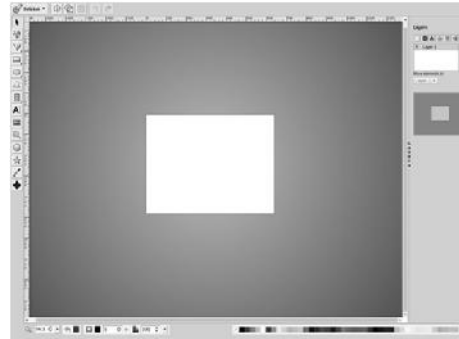

- **Putting it all together**. Adding **photos**, **graphics**, and **other visuals** to your work is a great way to make it more engaging.
- Even a simple background image can transform your design into something special.

5. FREE SOFTWARE

1. SVG-Edit

- SVG (Scalable Vector Graphics) is a graphics design format in which XML is used to detail the shapes.

- Once this is done, an SVG viewer is used to render the XML. SVG-Edit is totally built into HTML5, JavaScript and CSS3, without the need for any server-side processing.

2. Serif DrawPlus Starter Edition

- While DrawPlus may not initially come across as a design App that professional graphics designers can use, it is actually surprisingly capable, and it is packaged in a free version that has muscled itself into the list of the top free graphics design applications. The software is intuitive to use and features an array of tools that mirror the functionality of Adobe Illustrator.

3. Easel.ly

- Easel.ly is a free graphic design application developed to create infographics.
- While you may notice a few rough edges when you first begin using this software, it lives to its creators' promise of being easy to use.
- Simply select a theme, objects and shape then drop some text in and you will end up with an acceptable infographic within no time.