Graphic Design

Comtech TGJ20

Critical Step in READING

Step 1

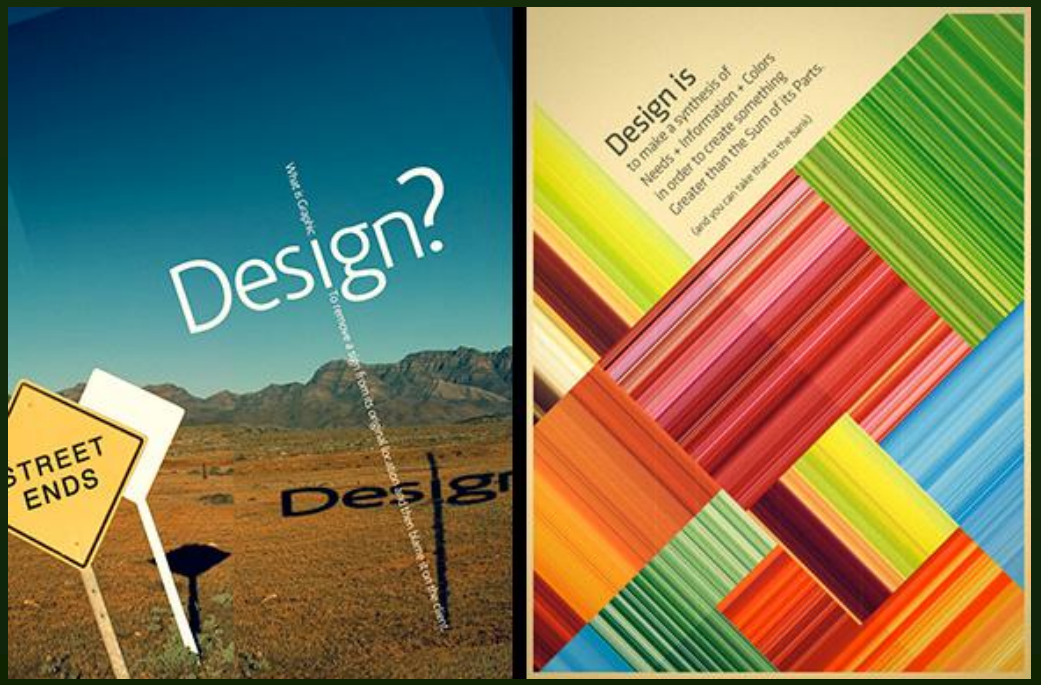
SCAN

The eye moves rapidly over the entire page; content is not as importance as appearance

Step 2

SKIM

The contents of the document are being evaluated. Will I read this or not?



Step 3

SCOUR

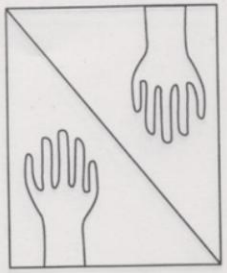
Serious "READING" takes place

Your design will decide if a reader will scan the page or move on without reading it!

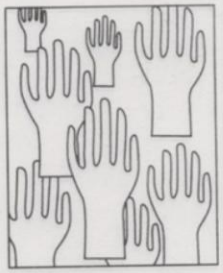
Principles of design

demonstrate each in 5 x7 compositio

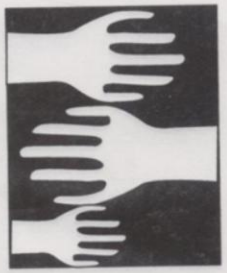
Balance
(symmetrical,
asymmetrical)



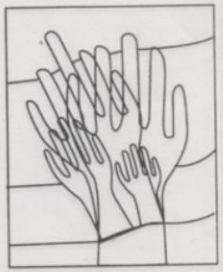
Movement



Contrast



Unity



Rhythm

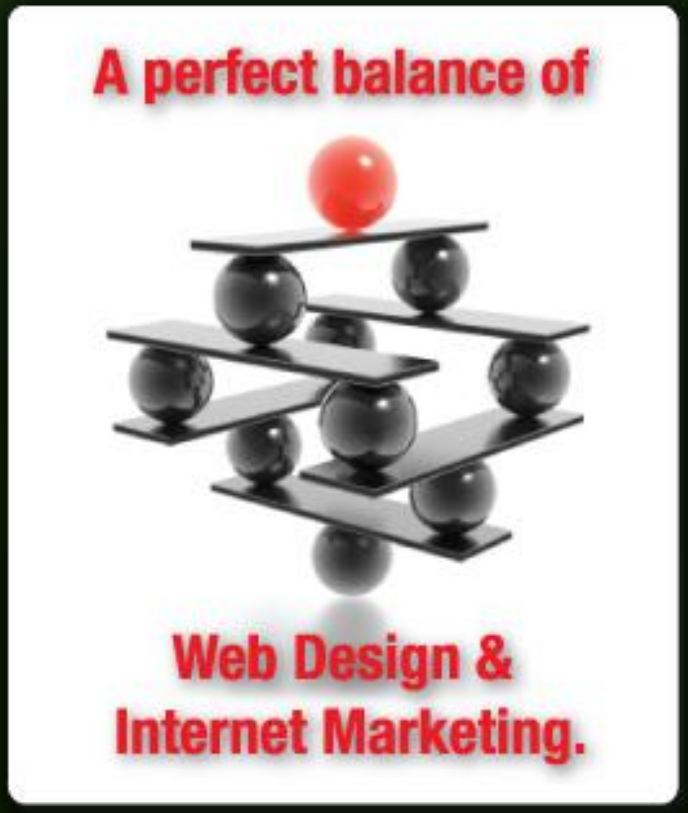
Balance

Principle #1

Balance is achieved in a design when the "weight" of its elements seem evenly distributed. It can be formal or informal.

Formal (Symmetrical)

If you were to split the "ad" down the middle it would appear as if it were almost mirror image



Informal (non-symmetrical)

If you were to split the "ad" down the middle it would NOT be mirror image

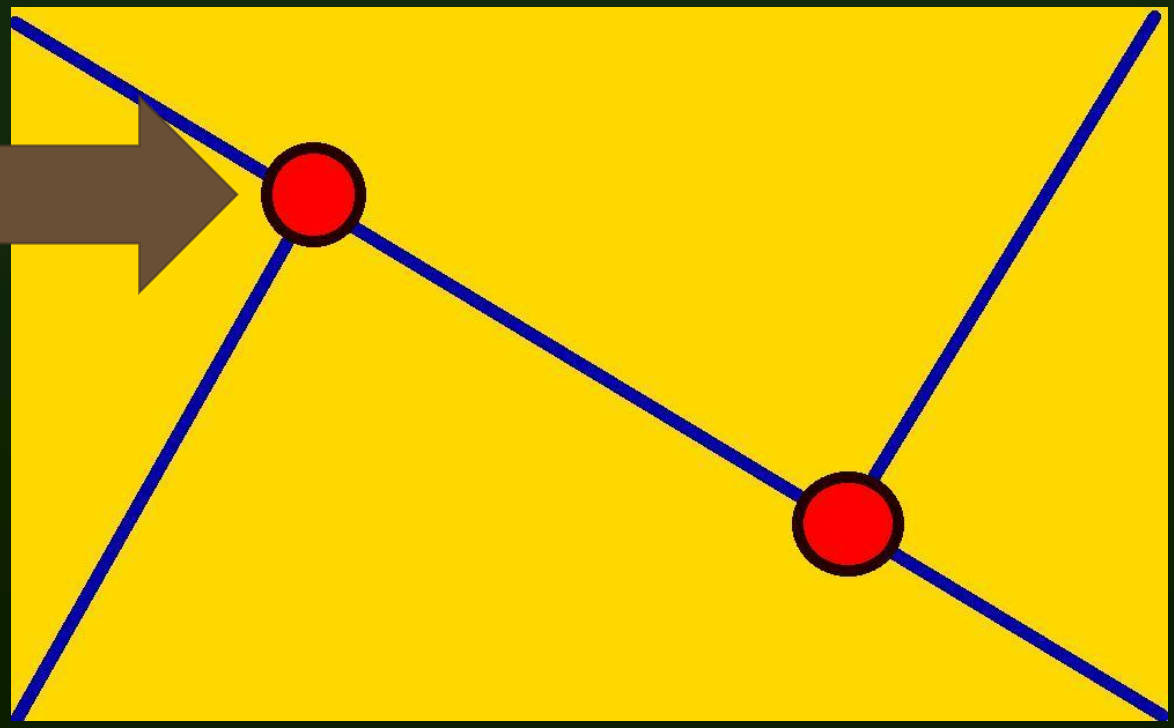
Proportion

Principle #2

Good PROPORTION is a visually pleasing relationship between elements used in a layout. The size of an element is normally based on its importance; the single, most important element is usually placed along the line of GOLDEN PROPORTION (of the visual centre, which is where the two lines intersect.

Golden Proportion

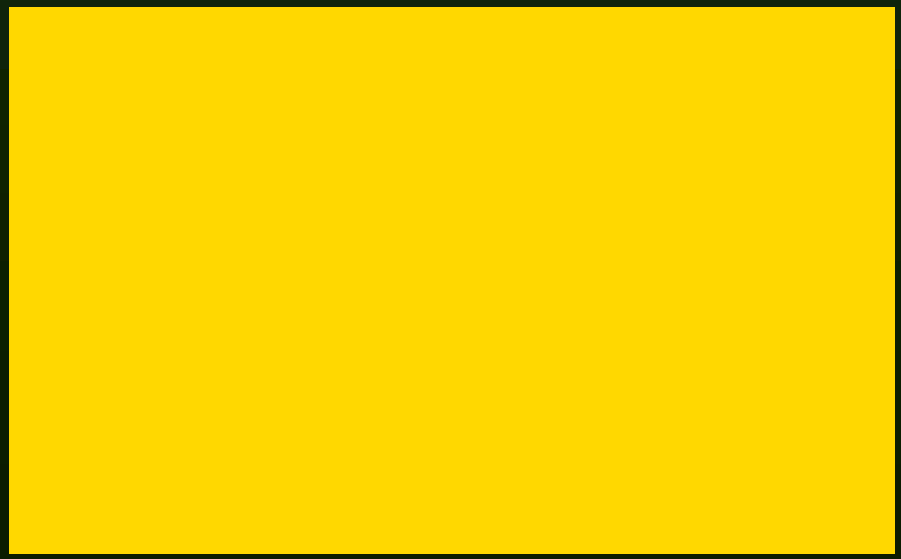
The VC (visual centre)



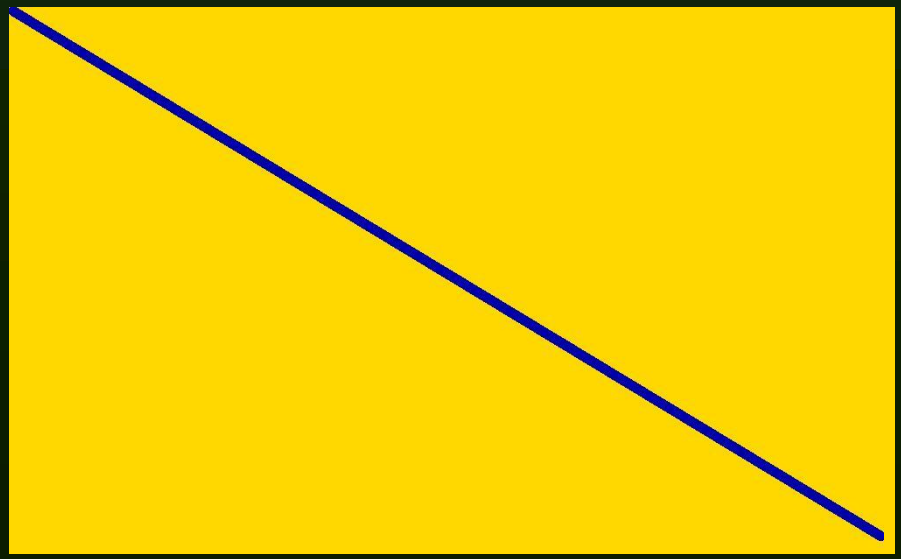
The design is more pleasing if the main element is placed slightly to the left and towards the top, that is, at the visual centre, rather than at the exact centre of the page

How to get the VC

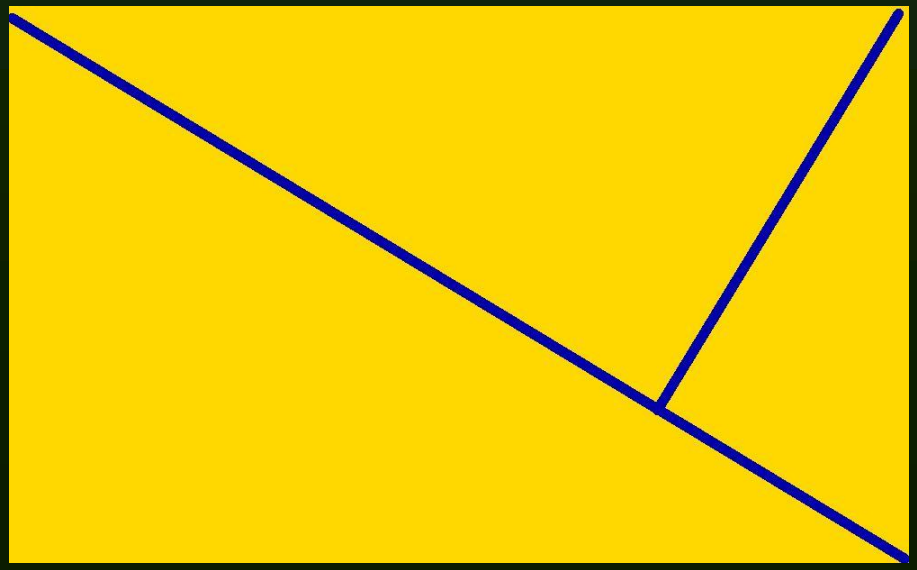
The "Golden Proportion" formed the basis for many of man's creations. The rectangle is a basic form used in art, and the Greeks believed that the most "beautiful" rectangle must therefore utilize the ratio of length to width found in that proportion. Hence, the "Golden Rectangle" with length **one**, and width **.618** exists.



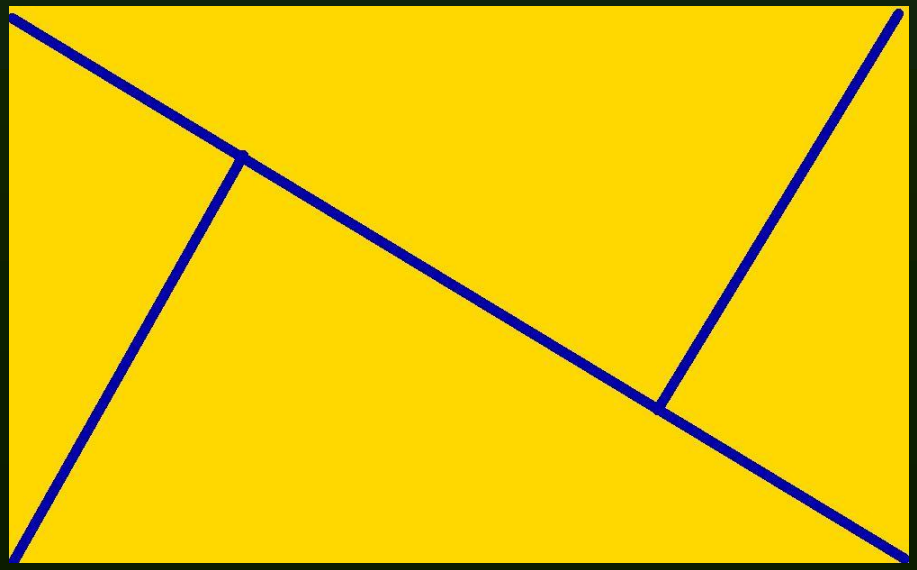
Draw a diagonal within the "Golden Rectangle." Note that the interior is divided into 2 congruent triangles, each with congruent corresponding angles. The ratio of the short side to the long side of each triangle is **.618** and the ratio of the long side to the short side is **1.618**. These numbers, pretty familiar by now, indicate that these triangles are beautiful by Greek standards.



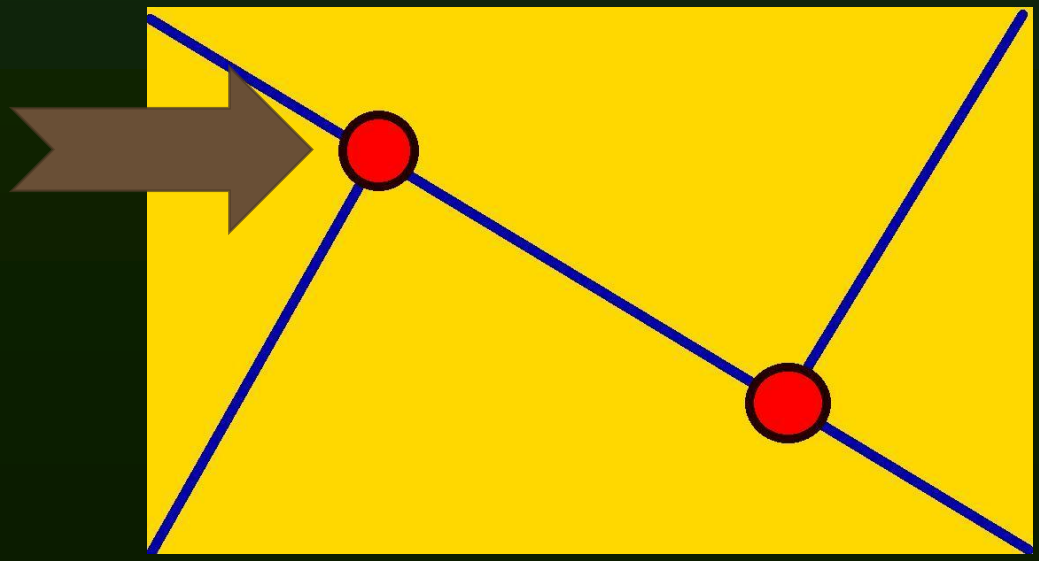
Now construct a perpendicular from the far vertex to the diagonal. The interior is now divided into several triangles of different size, but note that each is similar to the other, indicating that their corresponding sides are proportional and their corresponding angles are congruent. In fact all of the triangles are "Golden Triangles."



Draw another perpendicular and more of these beautiful triangles are produced within the interior of the "Golden Rectangle."

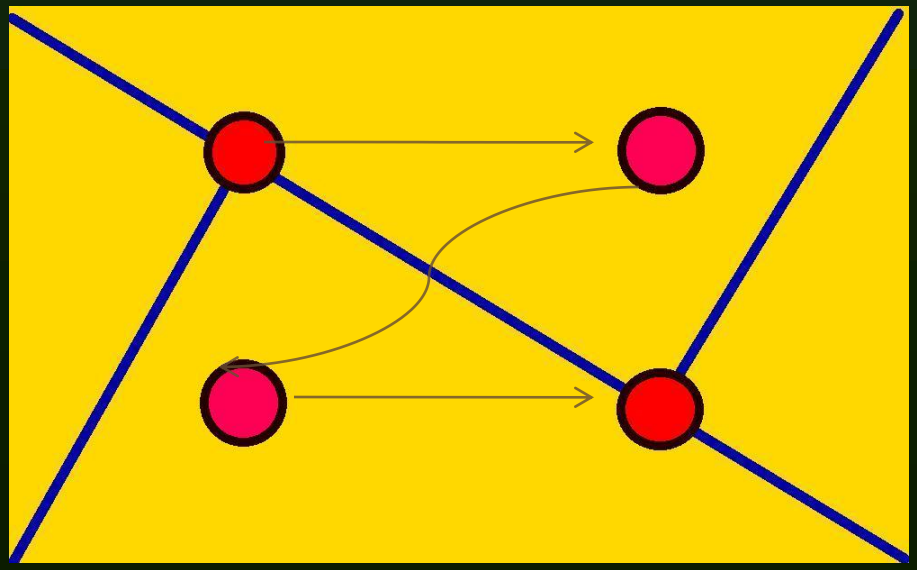


Note the points of intersection within the rectangle's interior. Each point, called a "saddle point", indicates a position within the interior that is placed in a spot pleasing to the eye. It pleases us as viewers in an abstract sense because it forces us to recognize the "Golden Proportion" within the framework of the rectangle.

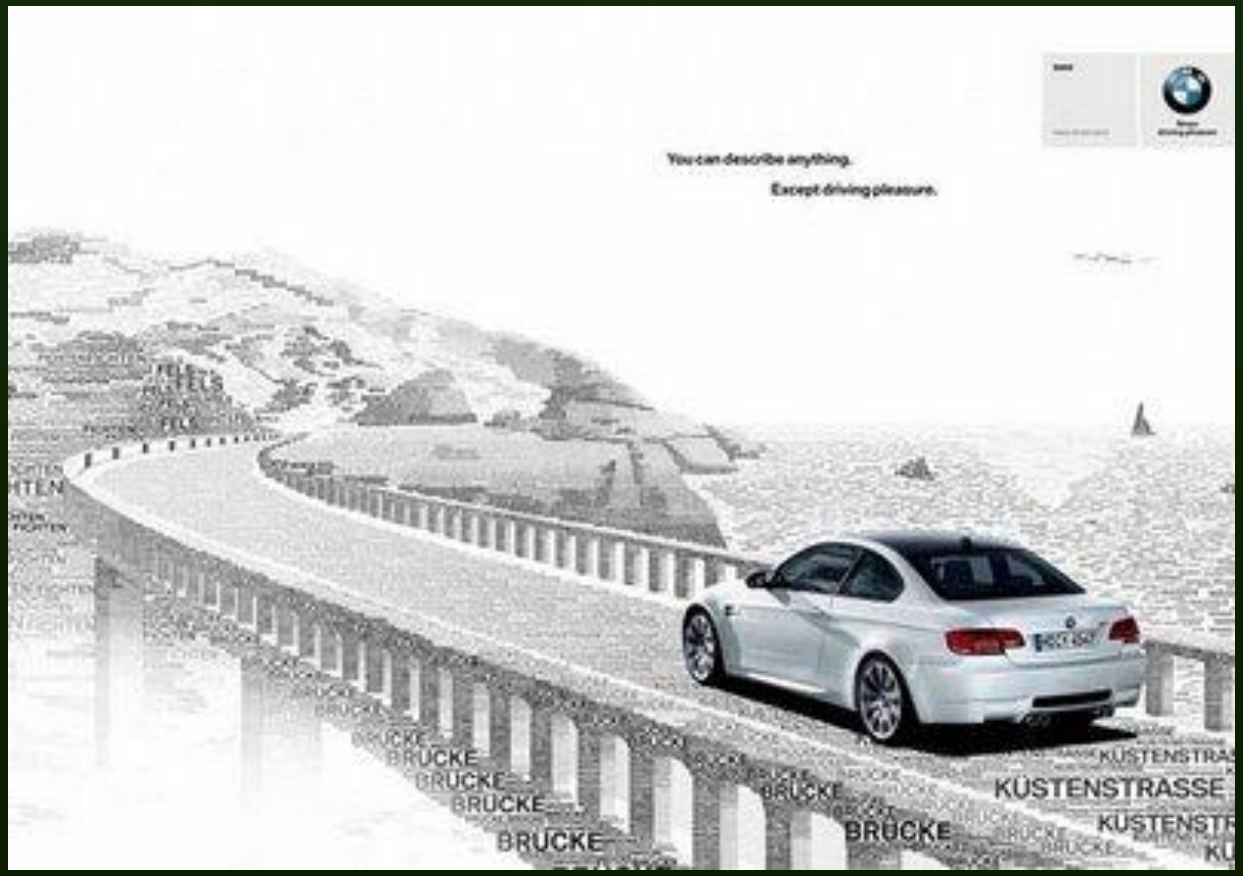


In fact there are 4 such "saddle points" available within the rectangle. Either one of these may be utilized as the location of the primary subject. Any secondary elements of the image should be placed at another saddle point or on a diagonal line that exists between saddle points.

The arrows indicate the BACKWARDS "s" we will talk about later on



Time to test your knowledge. Look on line at the www.htmaclennan.weebly.com site and locate the BMW ad below. Using software of your choice indicate what the "balance" is, and pinpoint the VC and saddle points.



Contrast

Principle #3

Contrast provides emphasis to important elements; it can be created using a variety of techniques: Typestyle (**bold** or *italics*), Type SIZE, Colours, rules, shading, or reverse lettering.

What is missing in terms of an element used in CONTRAST?

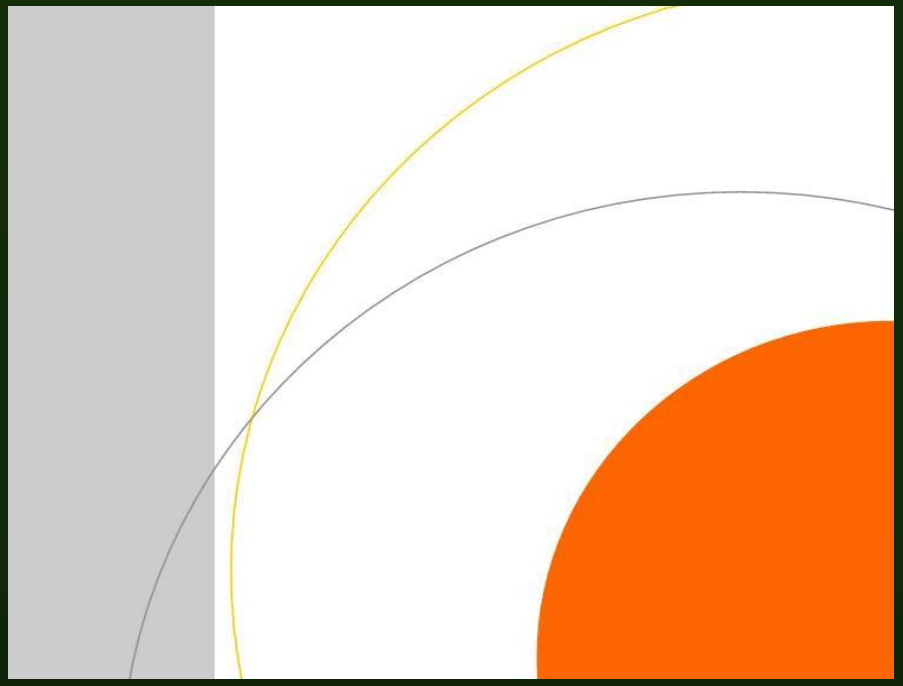
Remember that contrast need not include all techniques, but utilizes some.

Rhythm

Principle #4

The design should lead the eye along an invisible "road map"

The following demonstrates ways to create rhythm:



The use of WHITE SPACE draws the eye to the text at the bottom of the page

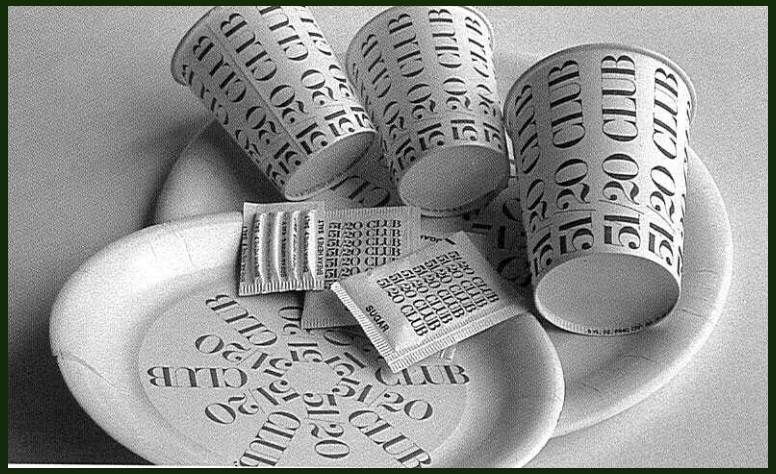
The eye naturally follows the direction of a PERSON'S GAZE (the shape of a backwards "s")

LINES are powerful tools to direct the eye

Unity

Principle #5

Unity in design is also called proximity. Unity provides cohesiveness to your designs. It is what pulls the elements together. Elements that are positioned close to one another are related while elements that are farther apart are less related.



All parts of the design must work together to communicate the message. Build the page around a dominant element,
Group similar elements (grouping techniques include BOXES, WHITE SPACE, SCREEN, COLOUR

Too many shapes or type faces many cause a design to be unfocused. Use one shape and repeat. ** no more than THREE fonts on a page, one font family is best.

Okay?
Your turn

Your assignment:

See the assignment file attached in the graphic design section of the web page.

This is an inclass assignment

Please SAVE your files as requested!