

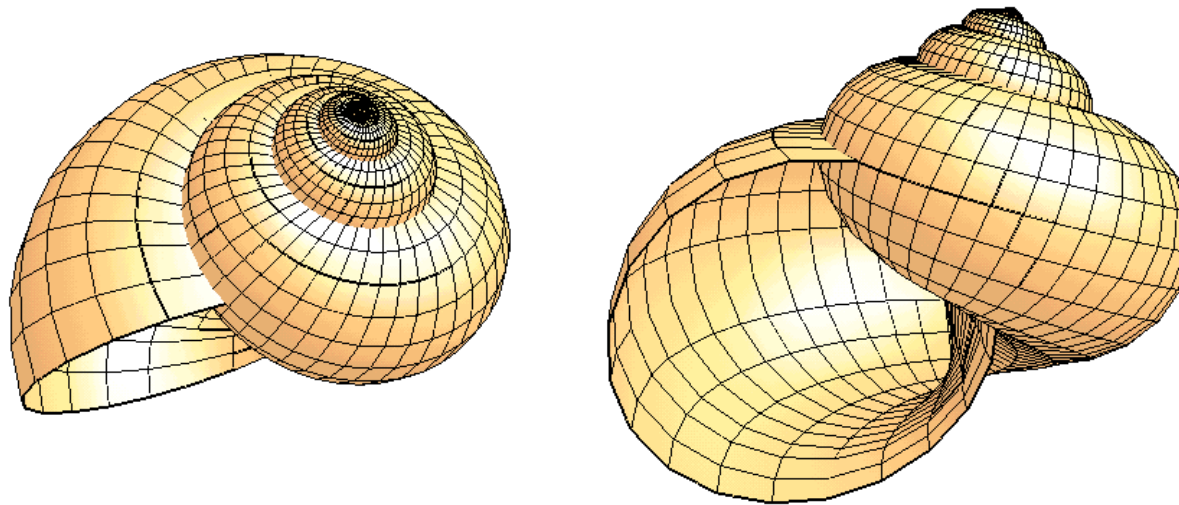
Simple x complex shapes

- Test shape's simplicity by drawing it from memory
- Simplicity = quality, not quantity
- Does not depends on number of parts but organization



Geometric shapes

- Straight edge
- Mechanically made curve
- Sharp angle
- Universal visual language



Organic shapes

- No precise edges, nor regular curves
- Appear grown rather than made
- **Biomorphic shapes** - having shape that lives
- **Nonobjective shapes** – Are shapes with no object reference and no subject matter suggestion.
- The intent of some artists is to observe their art solely as visual design without a story, subject or even identifiable shapes.



Rectilinear Shapes

- **Rectilinear** design emphasizes on right angles and rectangular planes
- All forms have straight edges giving a sharp, angular feeling.
- They can give the suggestion of being artificial, or manufactured.



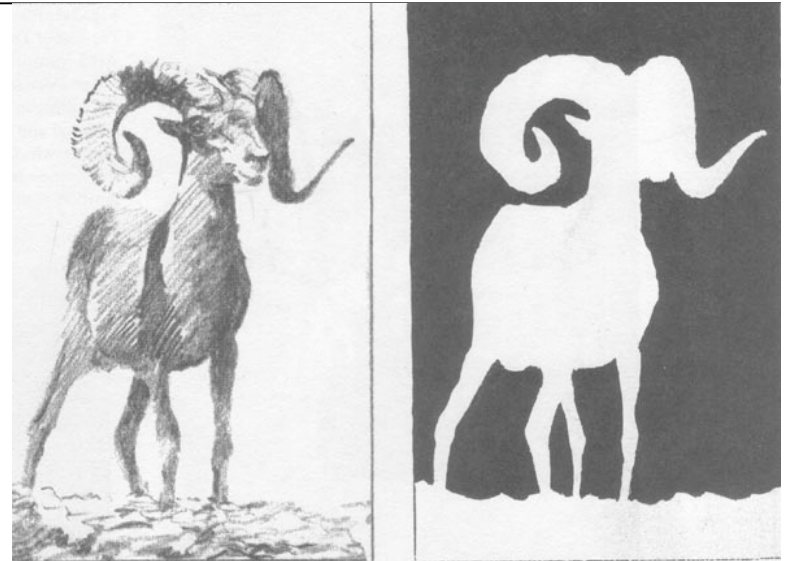
Curvilinear Shapes

- **Curvilinear** design emphasizes curves and is the absence of straight lines and angles.
- They can give the suggestion of being alive.
- The Art Nouveau movement put total pictorial emphasis on curvilinear or natural shapes.



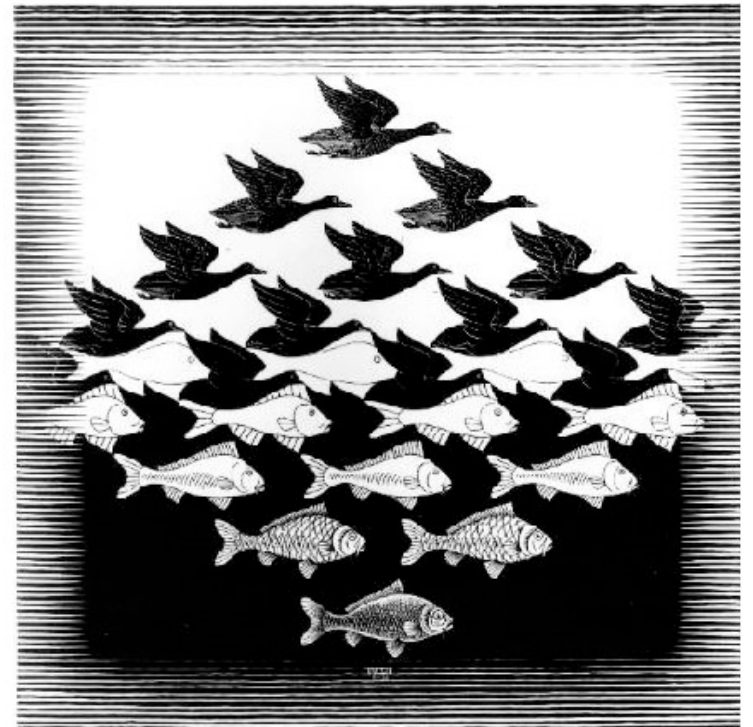
Positive/Negative Shapes

- Figure and Ground are other terms to describe the same idea
- Positive shape - a shape that is occupied by mass.
- Negative shape - unoccupied areas or empty space surrounding the objects or figures in a composition.
- Shapes are carefully planned and positive and negative shapes are considered in evaluating the desired effect.
- The negative shapes are equally important as the positive ones.



Positive/Negative Shape Integration

- It is not enough to create interesting shapes and placement.
- There has to be a relationship between the background and the foreground.
- Shapes that are without proper foreground and background relation have the appearance of being pasted on or seem to be floating in space.
- They lack back and forth visual movement between the positive shapes and the background which they are on.



M.C. Escher: *Sky and Water I* 1938 woodcut

Contrast

- Simplicity says we should eliminate **unimportant** differences.
 - choose the important dimension
 - degree of contrast
 - difference has to be
 - salient
 - easily perceptible
 - appropriate

Great, so how I do it?

- Research
 - use found images as sources only
 - never copy them
- Drawing
 - It is a technical, or information drawing, neither artistic nor rendering
 - draw what you know more than what they see

And more drawing

- build in the illusion of dimensionality
- wherever one form overlaps another is indicated in the contour
- make diagrammatic drawings using right angle lines for placement and perspective elements
- Some sketches are volumetric, drawing through the forms to accentuate better understanding the illusion of dimensional imagery



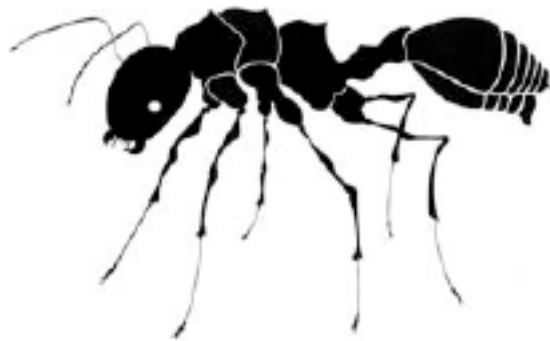
To establish shape and dimensionality through contour:

- Most sketches quite small
- When the major decisions are made, the drawing is enlarged to size and work begins on contours
- These drawings are then tested by filling them in as black shapes with no internal details.
- After defining shapes, introduce some reversed internal lines to define details
 - these are minimal
 - be selective about how much, where, and weight of white lines



To establish shape and dimensionality through contour:

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 - these are minimal
 - be selective about how much, where, and weight of white lines



Draw in the intangibles

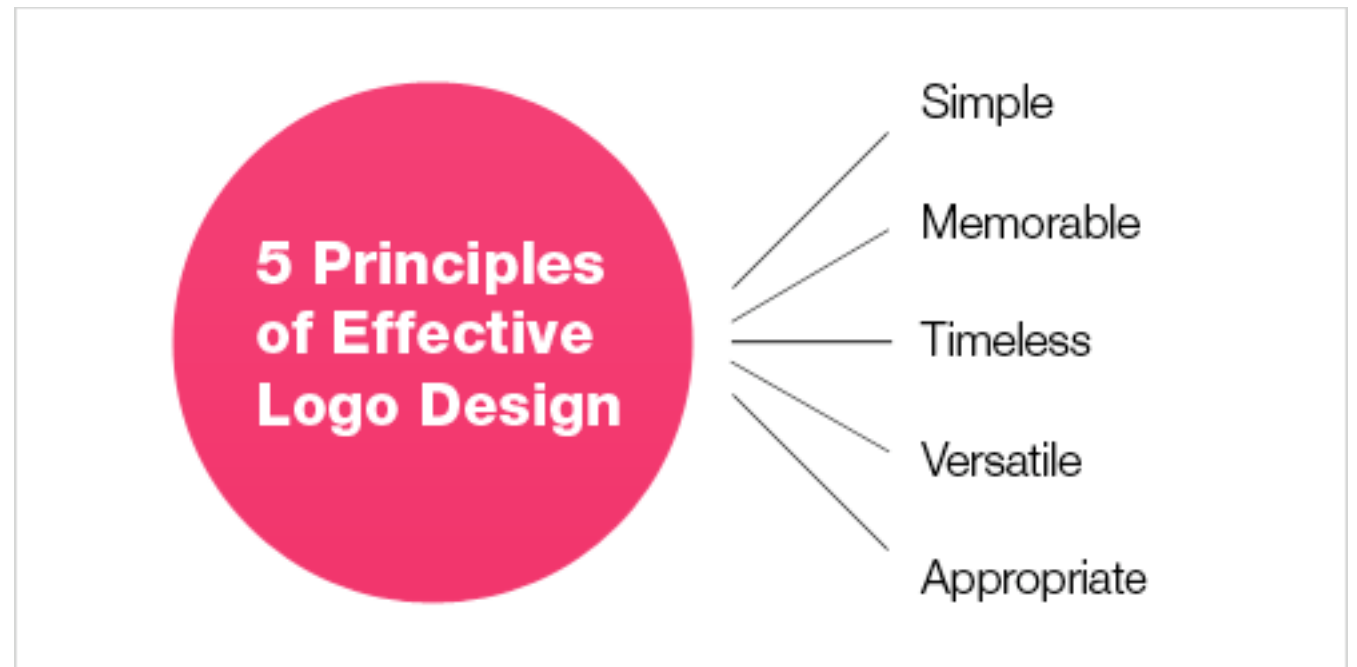
- intangible qualities such as a fox being *sly*, antelope as *graceful*, etc.
- create an interpretive, symbolic image with high communication value
- not an image that is technically correct
- exaggeration of elements and artistic license



Presenting your story
Logo Design



Presenting your story



Presenting your story

A logo design process usually consists of

Typography

Two most important things to remember:

Type is on the page to serve the text.

It should make the words easy to read and provide a suitable background. Type should not overpower the text. Type can be beautiful and decorative — but if it calls undue attention to itself or makes it more difficult to read the text — then it becomes self-conscious and distracting — like bad movie direction.

There are not good or bad typefaces, there are appropriate and inappropriate typefaces.

Think about your reader and the feeling you want to convey, then choose a typeface that fits.

Typography

If the absolutely most important thing about your document is that it has to be easy to read by anyone of any age with any kind of eyesight under any kind of lighting conditions, then the typeface you choose must fit those criteria and you will probably end up with something that has large x-height such as **Cheltenham, Melior, or Serifa**.

If the most important thing is that it looks traditional, then you'll choose a typeface such as **Centaur, Bembo, Bodoni, Gilliard, Palatino, or Weiss**.

If you want something casual and friendly, you'll choose something like **Souvenir or Cooper**.

Serifa

Palatino

Souvenir

Typography

Which faces work best together?

The answer is usually simple: serif faces work best with sans serif faces. This means that if your body text is in **Goudy Old Style**, a serif face, you should use a sans serif as a companion. Don't use **Garamond with Goudy** (they're both serif faces). It will look sloppy if you do.

Goudy

Garamond

Goudy

Frutiger

Typography

Avoid the overused. Most people turn first to the default fonts in their computer when they are choosing type. While this is convenient it is not necessarily effective because these typefaces are overused and have lost some of their impact. **Helvetica, Arial and Times Roman** are the most overused ones. When you use them, you are looking like everyone else. There are thousands of typefaces to choose from so choose wisely.

Succeeding With Color

- Think of color as an accessory to a basic wardrobe
- Something to enhance an already strong foundation.

- Many designers actually design in black and white first
- Then add color as a separate step.

-
- Readability should be your primary consideration when combining type and color.
 - Contrast is the key:
 - maintaining a high degree of contrast between type and background colors
 - > helps keep type readable
 - Reducing contrast reduces ease of reading

DOs and DON'Ts

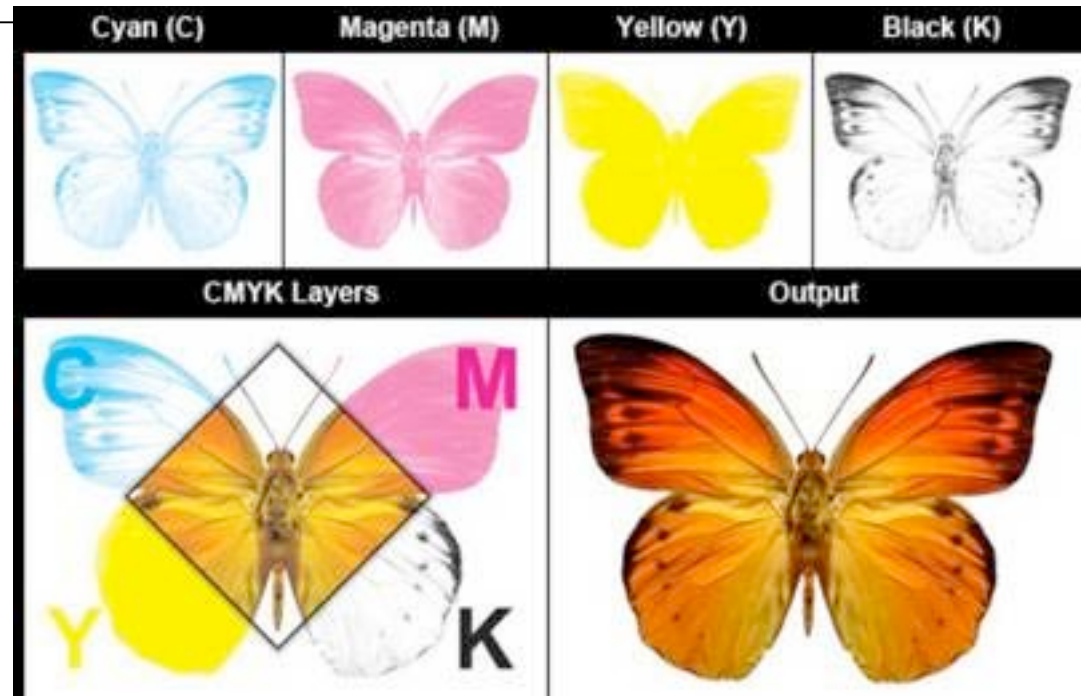
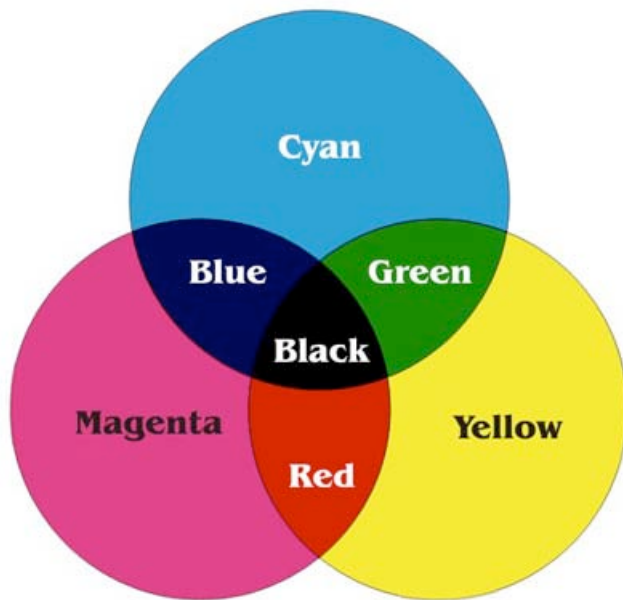
- DON'T tint type that has thin strokes.
- DON'T drop out or reverse type that has very thin strokes.
- DON'T set lengthy amounts of text on colored, tinted, or black backgrounds.
- DON'T use a color copy (ink jet, laser proof, photocopy, etc.) to select colors for print.
- DO consider how web color will appear on all monitors.
- DO maintain high contrast for optimal readability in all media (print and web).

For your corporate logo, look for colors that:

- Convey a positive message
- Think about the colors of your industry.
- While black is great in sales, it's seen as a depressing color in much of the rest of society.
- Green is great for a lawn service, bad for a bakery.
- Choose the colors that represent the best of your work.
- Brainstorm by writing out the names of colors then writing beneath them the things they represent in your business.

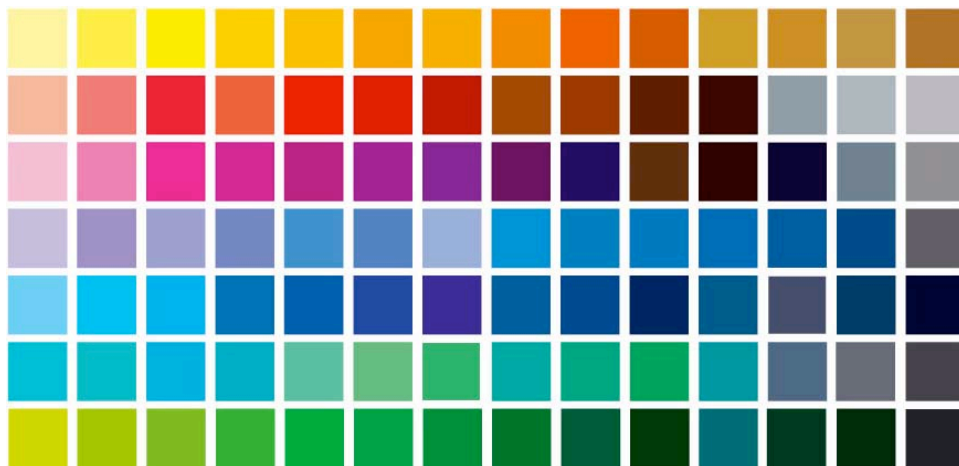
Printing press

- Prints one color at a time
- One color over another
- Full color: 4 color process



Flat/match/spot color

- An additional color used as a design element in a layout
- 2, 4, 6 colors
- PMS swatch book
- Mixed out of 9 basic colors



Types of Paper

- Paper selection is an important element in print projects.
- Before placing a printing order, it is a good idea to request a paper sample for each paper you are considering for the project.

Coated x uncoated

- Coated - A paper with a waxy finish (shiny or matte).
- Uncoated - A paper with an untreated surface that is dull and unreflective.
- Coated One Side (C1S) - A cover stock that has a coating on one side and is dull on the reverse side.
- Coated Two Sides (C2S) - A cover stock that has a coating on both sides.

Sequence

- progression, the visible experience of movement or change.
- Sequence in the visual sense is a series of events which lead the eye in a specific direction or exhibits a logical order.
- A line of trees becomes a sequence if the eye automatically follows from one tree to another.
- Designers utilize this principle to create an experience by-visually linking one event with another in order to direct the eye to a desired point.

-
- A logical sequence unconsciously builds excitement, an anticipation of something more to experience.
 - A pleasant type of rhythm develops in a properly planned sequence which imparts the feeling that one is, in fact, progressing in some direction.
 - A design that incorporates a sequence creates a pleasurable experience for those who move through it rather than a static feeling of monotony.

Sequence in different layouts

- Repeating a sequence; having it occur more than a few times.
 - In design, repetition creates visual consistency in page designs, such as using the same style of headlines, the same style of initial capitals, or repeating the same basic layout from one page to another.
- Excessive repetition (monotony) may lead to boredom and uninteresting compositions.
- If one cannot avoid excessive repetitions for any reason, do not forget to add some visual breaks and white spaces where eyes can rest for a while.

Continuation

- Elements are placed or chosen so the viewer's eye moves from one element to the next and "continues" through the design or layout.
- Continuation through sequential repetition of similar elements (the men and perspective). Notice how the men fall, and end, at here feet—since they are selling shoes.



-
- Continuity helps unify packaging, pages in a magazine or a web site by putting design elements in the same place on each page.
 - Imagining how frustrating it would be if the page number was in a different place on every page of a magazine.
 - Or if a logo changed placement on every web page.
 - The reader would have to work harder than needed to get the information.
 - Continuity also helps reinforce a brand identity by keeping the brand look consistent. This helps build visual brand loyalty.

Ad Campaigns

- consumers seldom respond to a single viewing of an ad.
- But, there is also a point where they get bored and begin to tune the ad out.
- To combat this problem, agencies create campaigns--sets of ads with a single strategic message.

-
- The first principle for arranging elements is that a campaign must have continuity.
 - This means that all the ads in the campaign must have a set of visual themes that identify each ad as part of a continuing whole--a member of the set.
 - These themes must appear in ALL ads in ALL media.
 - You can't identify the themes from a single ad. You must see several in order to understand what's going on.

Identity Systems

- logos, letterhead, and business cards
- spills over into other areas such as business forms, brochures, and signage as well.

Logos

- are symbols and/or type that help to quickly, visually identify a company or organization.
- They are used in almost all printed materials a company produces
- Along with color and basic design elements reinforce an organization's identity and name or brand awareness.

Letterhead and business cards

- are the basic items that most businesses use and are often the first thing small business owners will contact a designer to create.
- For small business on a tight budget the letterhead may do double or triple duty for printing invoices, fliers, or even for simple brochures.
 - If you are working with a new or very small business you can create goodwill by showing them designs which allow them to use their basic letterhead for a large variety of other documents.

-
- A good identity system has several specific features.
 - In addition to the overall layout, careful choice of :
 - *fonts,*
 - *color,*
 - *paper and*
 - *methods of printing* help to make a lasting impression.

Questions to ask about
the stationery package

- If the business already has a stationery package in use, what do they like/dislike about the current package?
- How will the letterhead be used? (That is, will it be run through laser printers, inkjet printers, be handwritten, frequently photocopied or faxed?)
- What kind of budget does the business have and what type of volume is required?
- Will color be used? (And how much color will the budget allow?)
- Does the client have a preference for or against thermography, single, bi-fold, or tri-fold business cards, or other definite likes/dislikes?

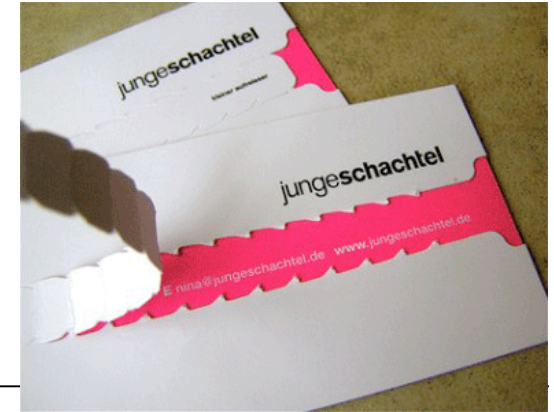
-
- The next steps in the design process involve determining exactly what information is needed on the letterhead and business cards and developing specific design ideas.
 - company name, logo, name of individual, title of individual,
 - street address, mailing address (if different),
 - phone number(s), fax numbers, voice mail or pager numbers,
 - email address, and web address.

Your design should meet all these requirements:

- The company or individual is clearly identified.
- Contact information is easy to find.
- Design reflects the client's personality.
- The pieces in the package work well together and have a unified or coordinated design.
- The letterhead design leaves ample room for the letter itself.
- The envelope meets postal regulations (placement of return address and other design elements).

Design business card first

- Because you'll want to maintain consistency in color, type, and basic layout between all components in the stationery package, start with the smallest -- the business card.
 - Layouts and font choices that look great on letter size paper, can become illegible in the small space of the business card.
- Begin sketching out ideas. Explore layout options quickly with rough thumbnail sketches.



Business Card Layout

- Look at other business card layouts for ideas and inspiration.
- **horizontal layouts** may be more "traditional"
- **vertical layouts** could provide more opportunity for creativity.
- In some cases it may be easier to work simultaneously on both the business card and letterhead.
- Standard size business cards x custom
- Fold-over cards



Letterhead

- simple.
- accented by your logo design.
- enough room for writing.
- fairly understated so that the message on the page such as a letter, or communication, is always the focus.
- always contain your business name, address, telephone number, website, fax number, and email address.

-
- Can be printed double sided, embossed, dye cut...
 - Need to pass through printers and copiers
 - Paper choices
 - <http://www.allgraphicdesign.com/graphicsblog/2008/11/best-of-business-stationary-letterhead-business-cards-inspirational-corporate-identity-design/>

Envelope

- Can buy pre-made envelopes and print on top (cheaper)
- Print flat and get the printer to assemble
- Can print on both sides
- Inside lining can be printed for accent
- Careful about postal regulations



PRINCIPLES OF VISUAL HIERARCHY

- How we make sense of what we see
 - Recognizing similarities & differences
 - This allows us to group information
 - And give it meaning
- Relationships
 - Between individual elements
 - To the whole (story)

Several principles tell us how (why) we group visual information

- Proximity -elements close together are perceived as a group
- Similarities -of shape, size, color can group elements
- Continuance -grouped through basic patterns
- Closure -group elements by space filled between them

Proximity



Similarity



Continuance



Closure



Forming relationships

- Creating relationships requires an understanding of what makes things different
- Introducing variations in one or more of the above categories creates visual contrast
- Also created through positioning



Color



Texture



Shape



Direction



Size

Using relationships

Use visual relationships to

- Add more or less visual weight to objects
- Difference is created by contrast between objects
- Why do we want to vary the visual weight of objects...

Visual Hierarchy

- Creates a center of interest that attracts the viewer's attention
- Creates a sense of order and balance
- Establishes a pattern of movement to guide a viewer through a composition
- In other words, it tells a story
- Like all good stories it has a beginning, end, and a point.

Building effective hierarchies

Distribution of visual weight

- Visually dominant images get noticed most
- Focal point, center of interest
- Distinct visual weight guides you through narrative
- Essential to keep it balanced

Distinctions & Hierarchy



No Visual Hierarchy



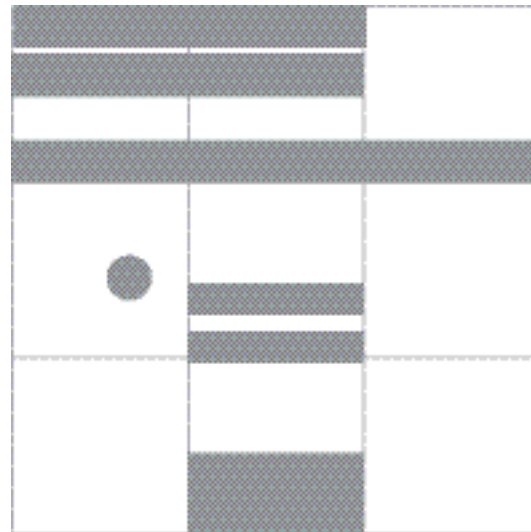
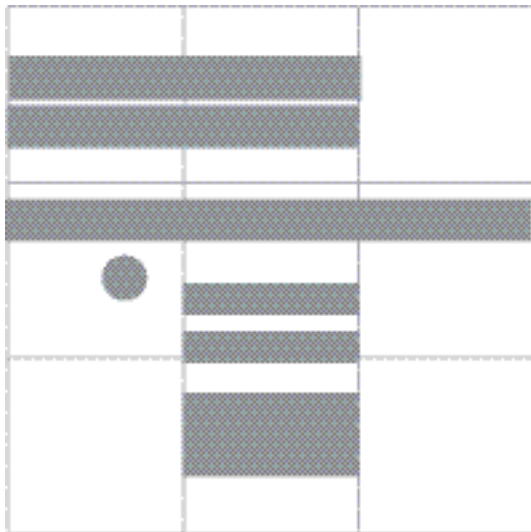
All messages :

hierarchical order to information presented

- > Order of reading info according to importance
- > Determine logical order before design
- > Know content

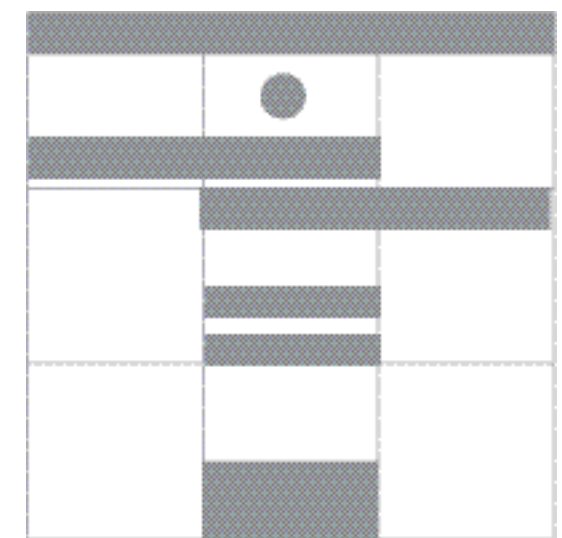
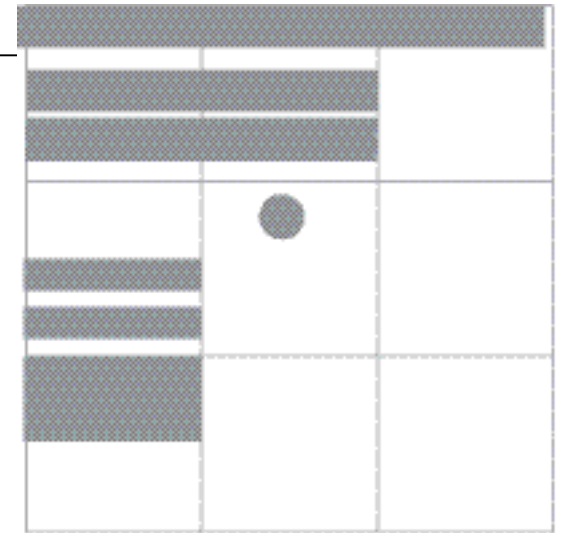
Perimeter Edge

- Use of perimeter edges critical for cohesive compositions
- If none of elements near the top/bottom edges
 - > white space squeezes the elements,
 - > composition ungrounded



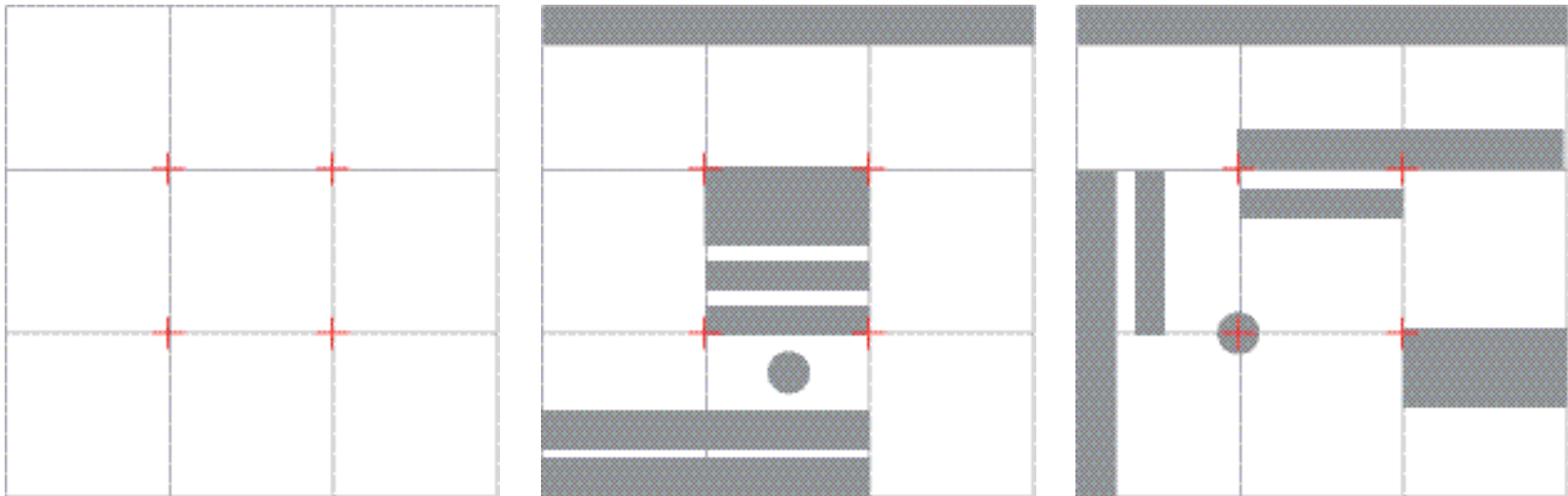
Axial Relationships

- Created by placement of elements within grid
- When axis in the interior of composition
> strong visual relationships formed
- Axis on the edges considerably weaker
- Single element does not create an axis
- The larger the number of elements > stronger the axis

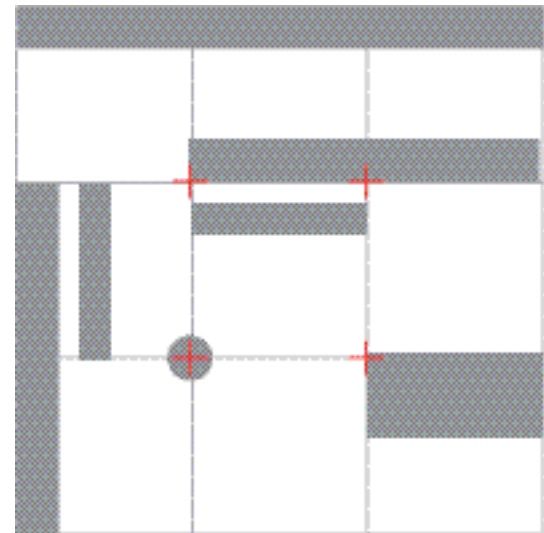
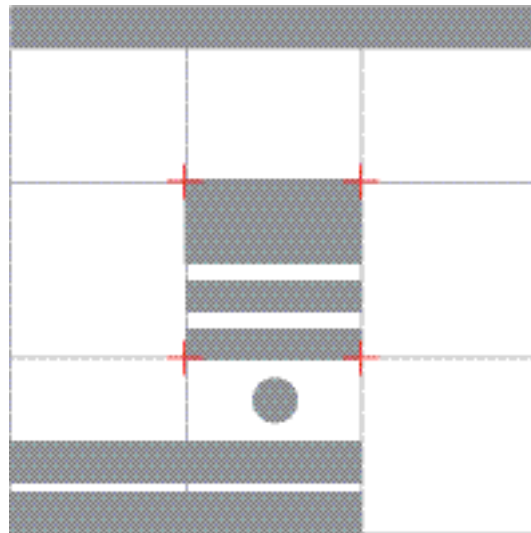
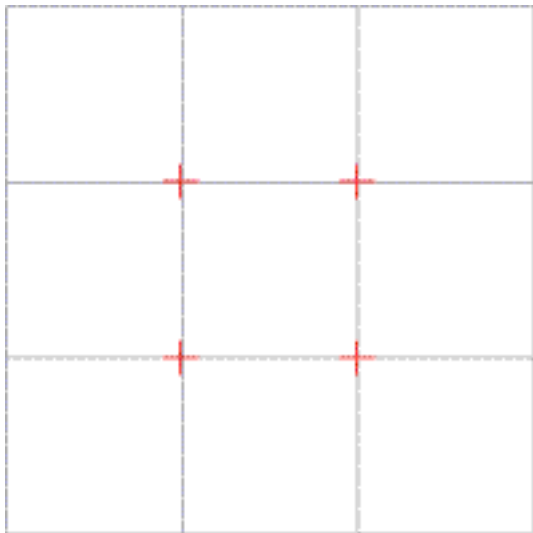


Law of thirds

- When a rectangle or square is divided into thirds vertically and horizontally, the four intersecting points are the points of optimal focus

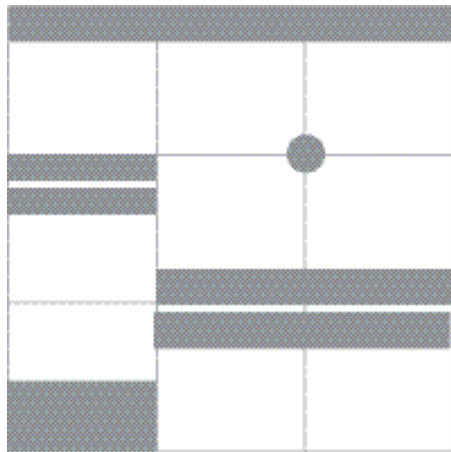


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- Use placement and proximity to determine which point hierarchically most important
 - Focus attention where it will most naturally occur.
 - Do no need to land precisely on the points but proximately



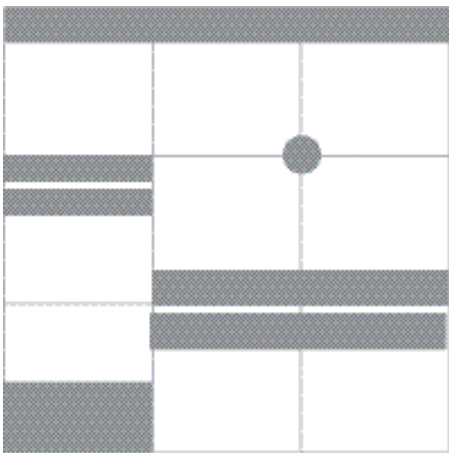
Circle element

- Balance, visual control of composition and contrast
- Wildcard: visual power - contrast in form provides visual interest
- position less prescribed , can appear anywhere

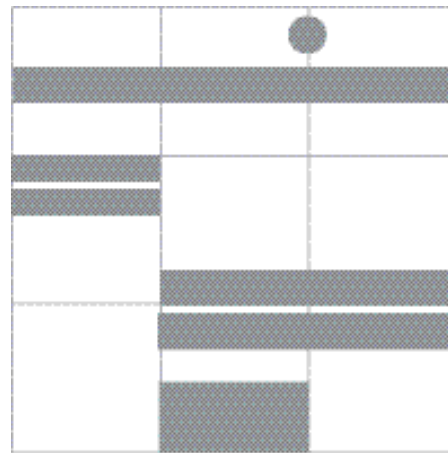


- Circle near lines - draws attention and modifies lines
 - Away - draws the eye and controls visual flow, balance composition
-
- Pivot point, tension, starting or stopping point, or visual organization or balance

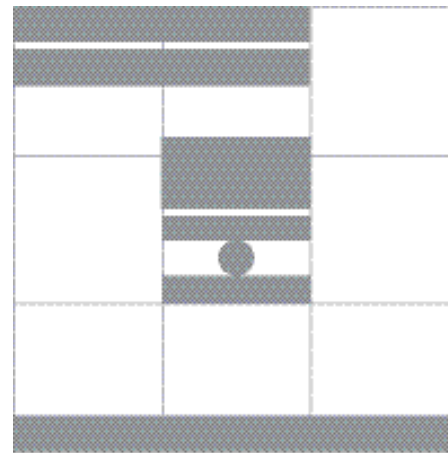
Balance& Pivot Pt



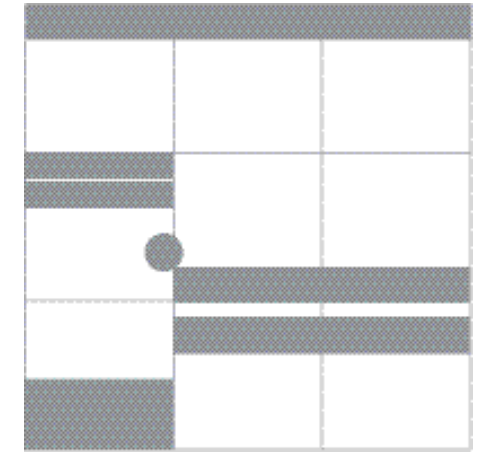
Space activator



Tension

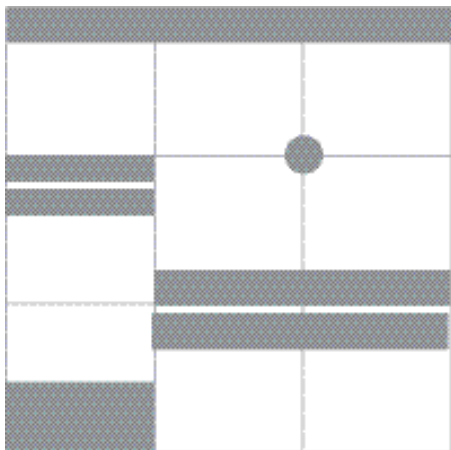


Tension

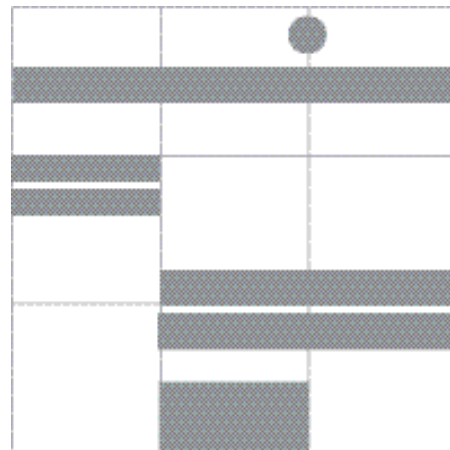


- Placement of circle near a text > emphasis of that text
 - Circle becomes a starting point > changes in hierarchy
 - Circle between lines > organizes them into individual groups + emphasis to each line
-
- Circle in white space > pivot point
 - Trapping circle between text and edge > tension and emphasis of line

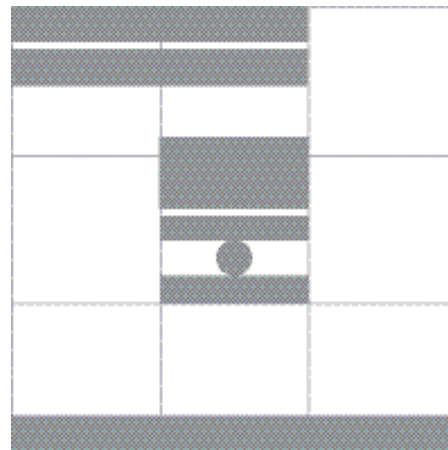
Balance& Pivot Pt



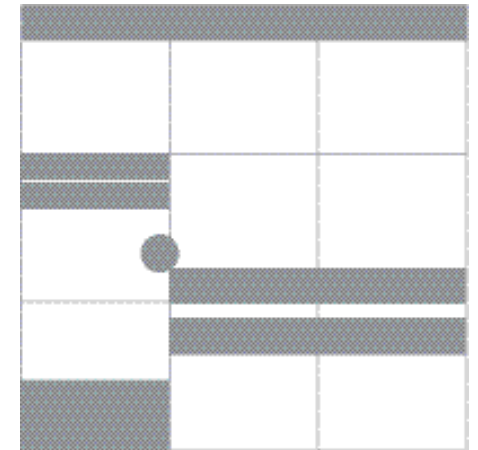
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Tension

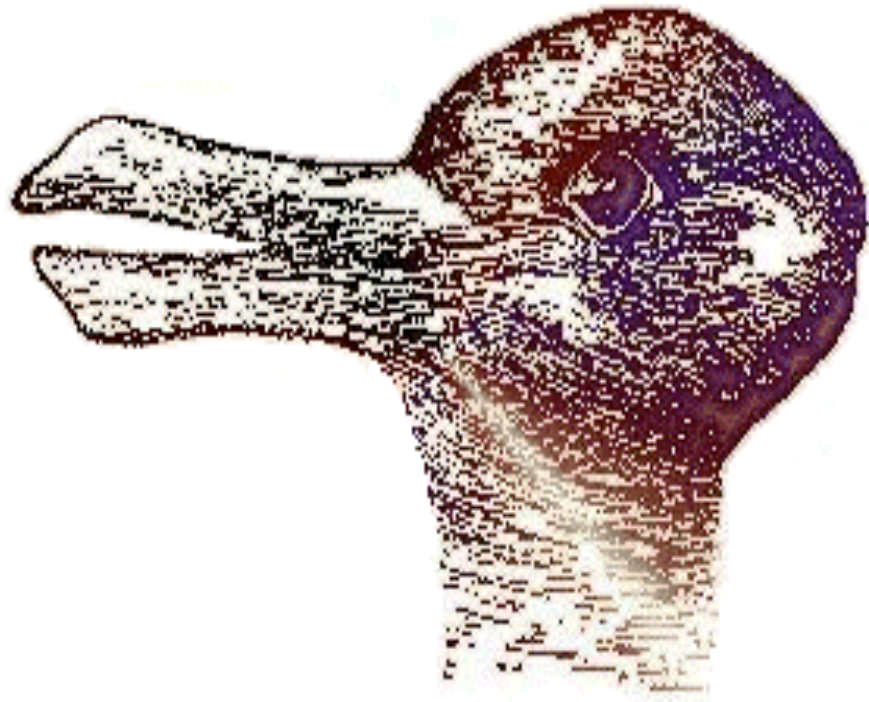


Tension



Gestalt switching

- There is another kind of ambiguity, known as “gestalt switching”.
- In this case, we can see two figures, but not at the same time.
- We must switch from one “pattern” (gestalt) to another pattern.
- We can switch voluntarily (we can control when and whether we switch).



This effect depends on the existence of double figures:

- The same lines form the contours (outlines) of two different figures.
- The two figures are incompatible with one another: we can either see one or the other.
- This is why we must switch.



-
- Put as little as possible on the poster (design or text).
 - Consider where the poster will be hung or displayed.
 - Arrange the design and lettering to attract the attention of passers-by.
 - Headline and design should be large enough to be seen from a prescribed distance. Body copy can be much smaller.
 - 50-5-5 rule
 - Design and text must complement each other.
 - The design should not detract from the impact of the words.
 - Use harmonious color combinations. No need for full color, 2-3 colors have usually more impact.

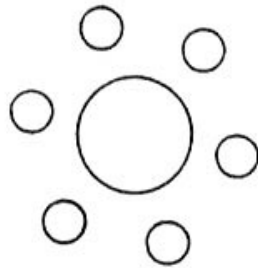
Main principle of gestalt psychology

- We perceive objects as well-organized patterns rather than separate parts
- The characteristics of the single parts depend on their relationships to the other parts (on the whole organization of the visual or sound “field”).
 - The whole also depends on the parts.
 - The whole and the parts determine one another.

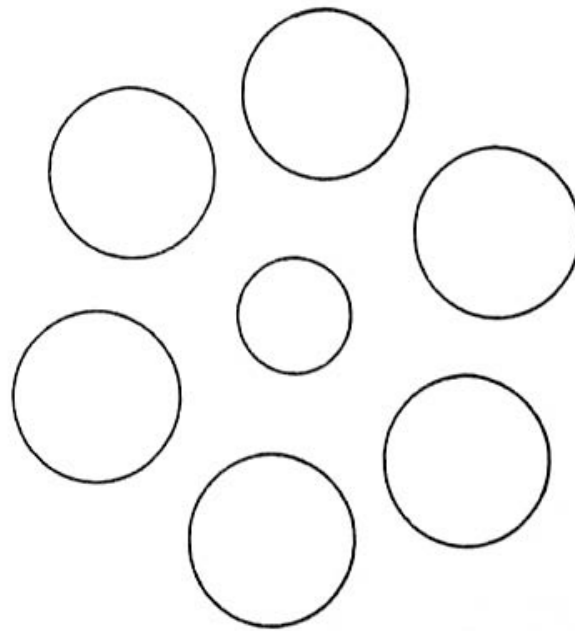
-
- The whole pattern has priority over the parts.
 - We see each element as part of a whole.



-
- Our perception of **size** depends on **context**.



A



B

-
- The nearest (proximal) frame of reference often dominates the more distant frame
 - In the following diagram:
The dot is seen as off-center (relative to the small square) and not as at the center of the large square

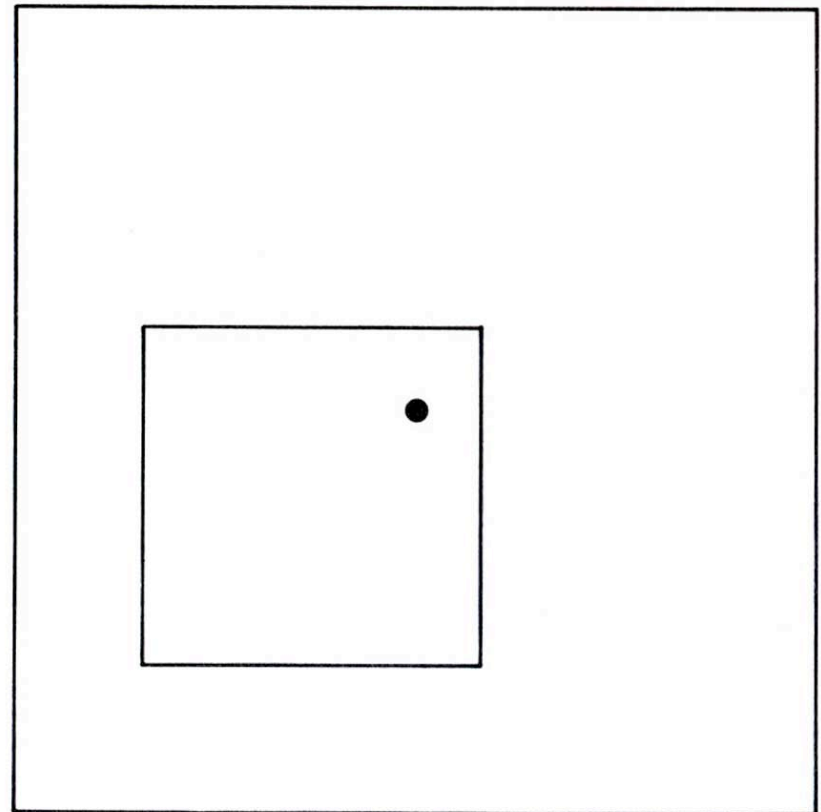
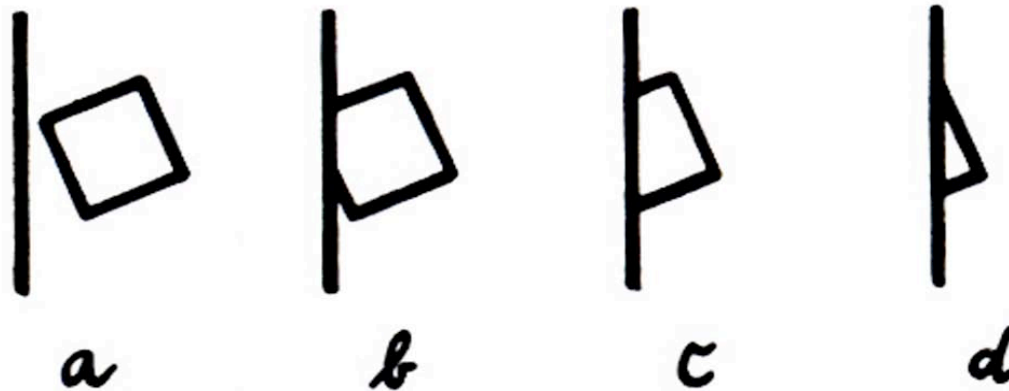


Figure 4.19 Dominance of the proximal frame on the impression of centrality.

:

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- The *relationship between order and the frame of reference*:
 - Figure d by itself might be seen as a triangle attached to a vertical line.
 - Seen it after figures a, b, and c, it becomes a square “hiding” behind the line.
 - The same element looks very different when its frame of reference is changed.



-
- **Hierarchy** of value:
 - Some parts are **more important** than others.
 - In this face, the absence of the mouth changes the expression, but the absence of the lower portion of the face does not have such a strong effect.

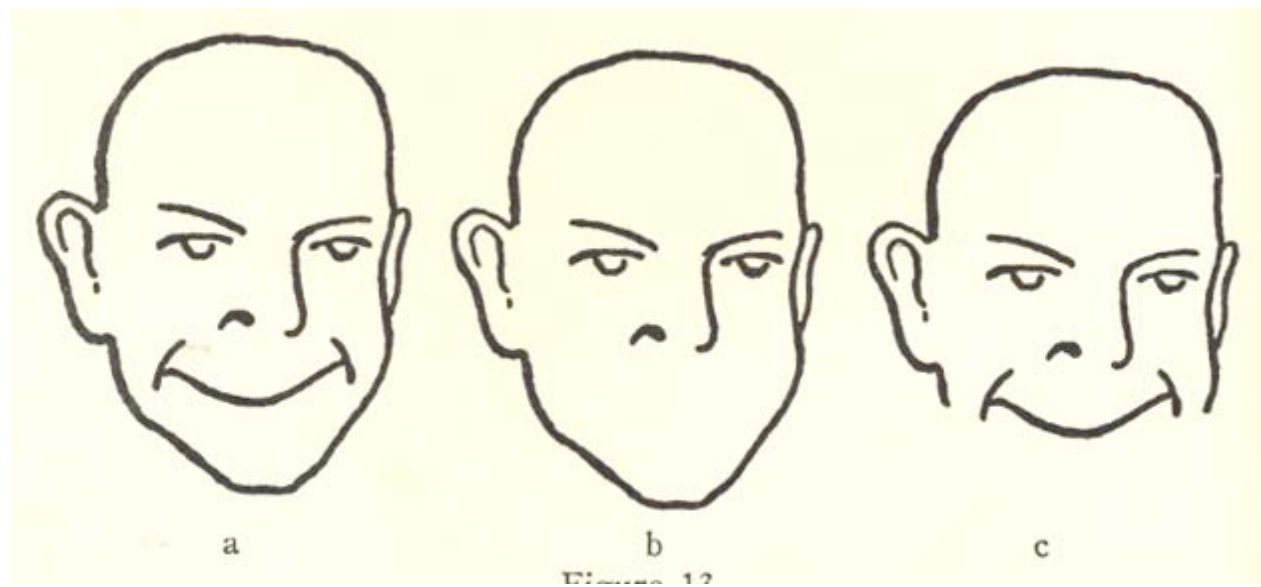


FIGURE 12

The Golden Mean

- The **golden ratio** is 1:1.618034
- It is often represented by a Greek letter **Phi** Φ .

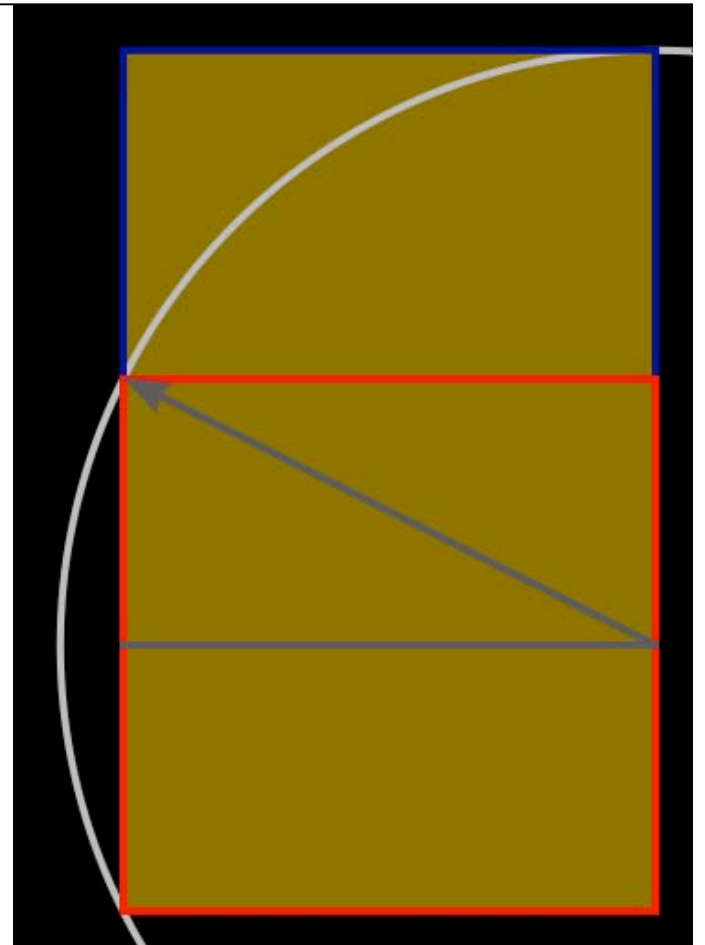
The Fibonacci numbers

- **0, 1, 1, 2, 3, 5, 8, 13, ...**
- (add the last two to get the next)

- follow golden ratio

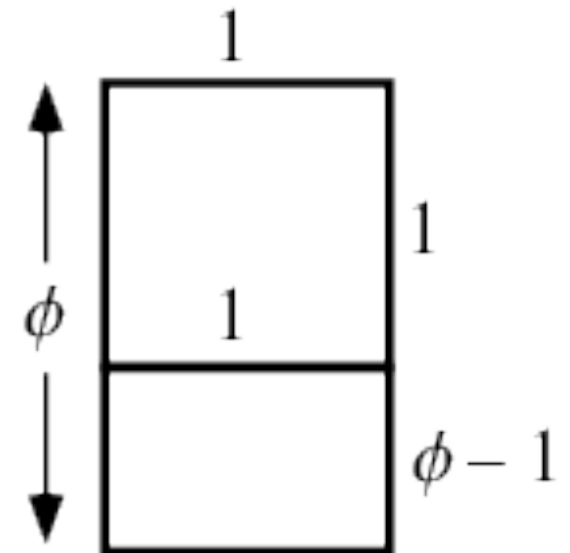
Construction

1. Construct a simple square
2. Draw a line from the midpoint of one side of the square to an opposite corner
3. Use that line as the radius to draw an arc that defines the height of the rectangle
4. Complete the golden rectangle

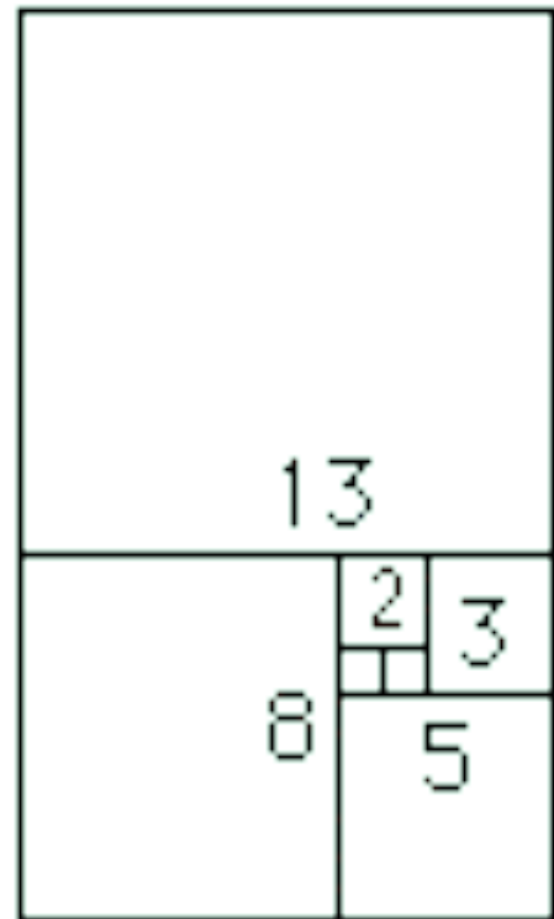


A distinctive feature of this shape is that

- when a square section is removed,
- the remainder is another golden rectangle;
- that is, with the same proportions as the first.



-
- Each new square has a side which is as long as the sum of the latest two square's sides.
 - Fibonacci series



The golden ratio and Fibonacci numbers

- sea shell shapes,
- branching plants,
- flower petals and seeds,
- leaves and petal arrangements

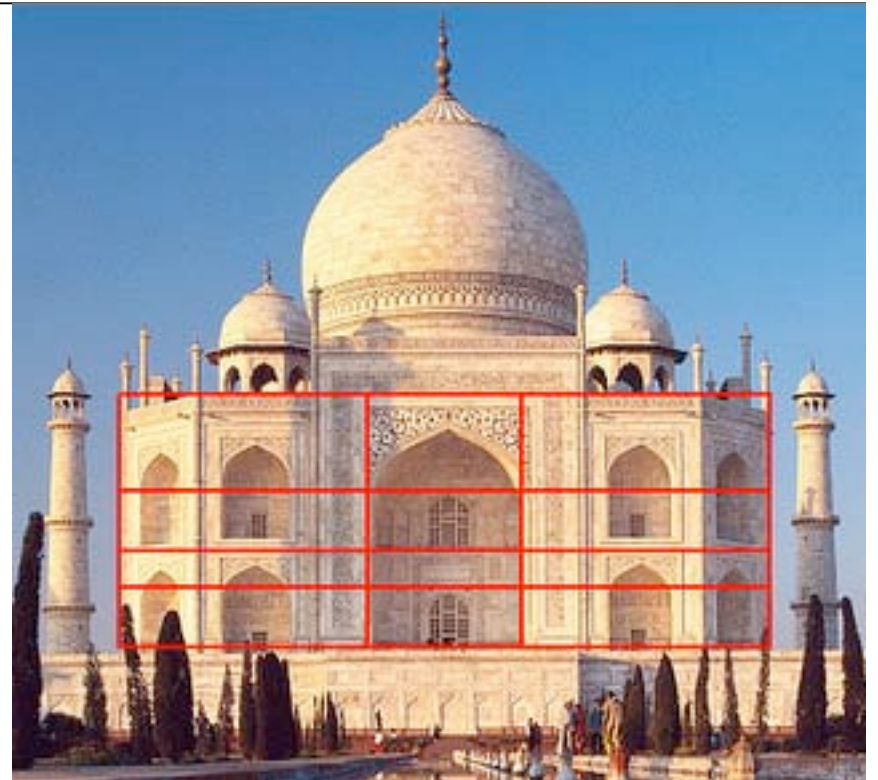


The Parthenon

- “Phi” was named for the Greek sculptor Phidias.
- The exterior dimensions of the Parthenon in Athens, built in about 440BC, form a perfect golden rectangle.

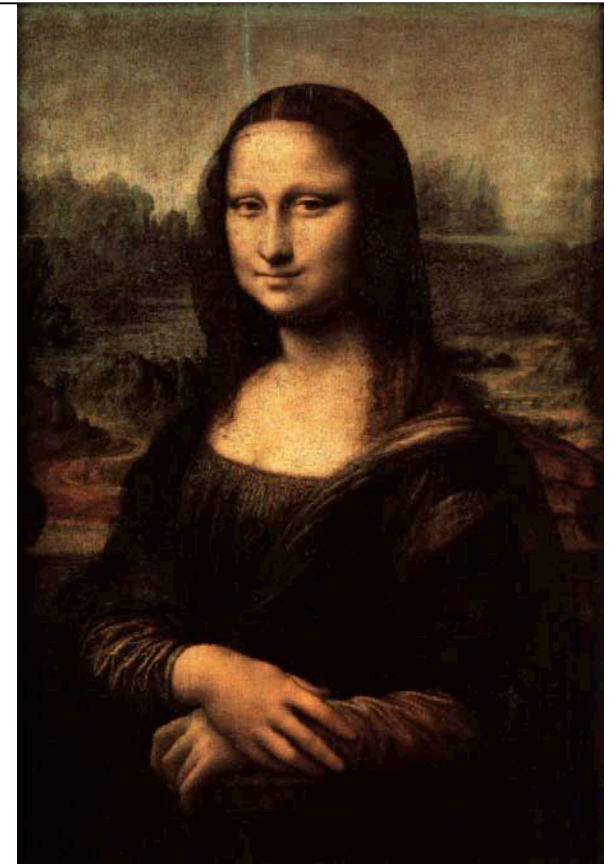


-
- Tahjmahal

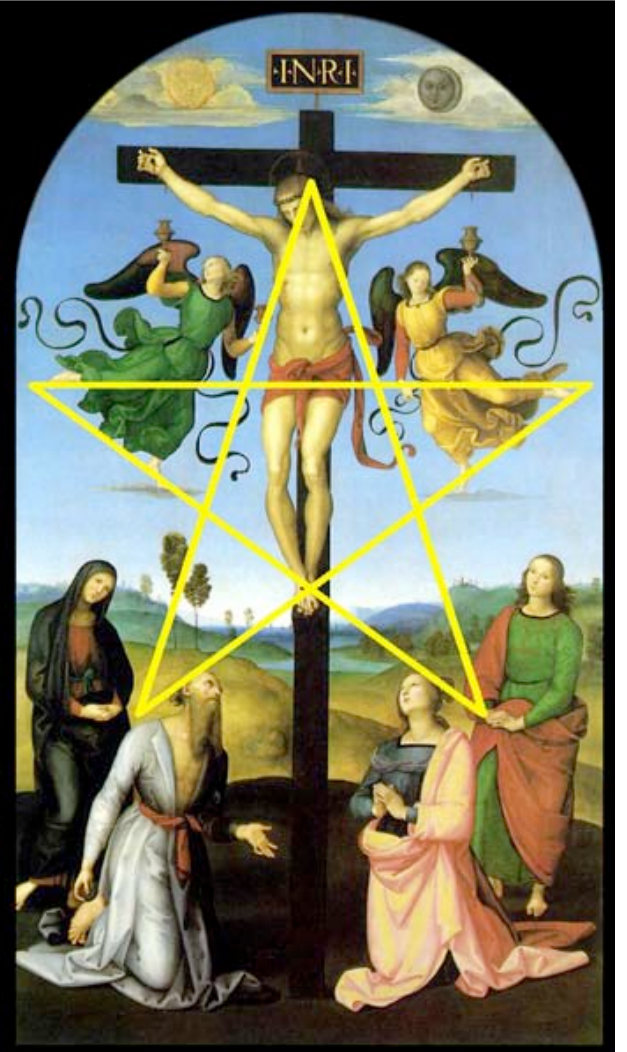
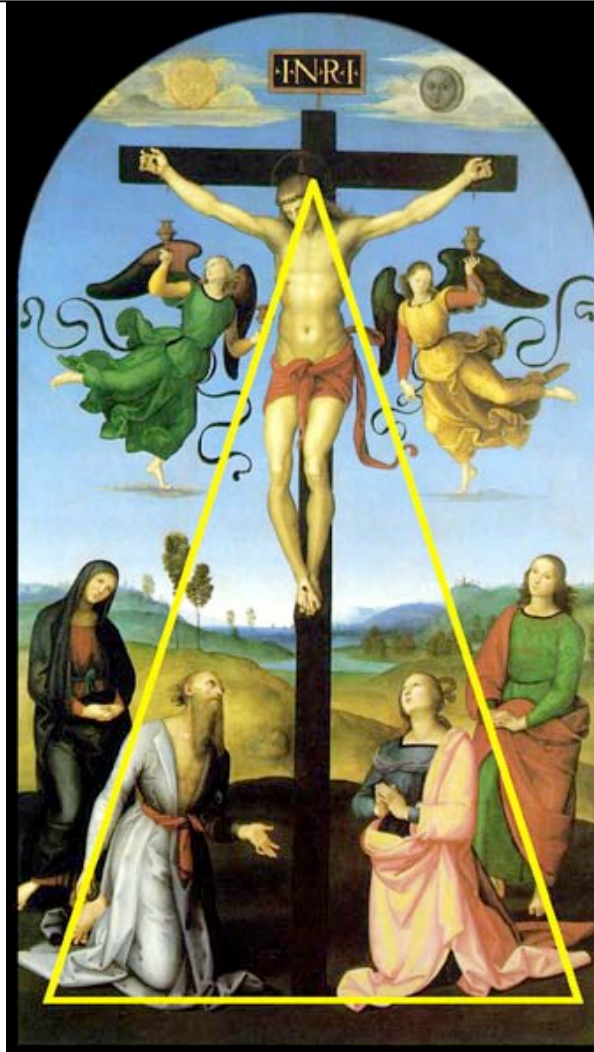


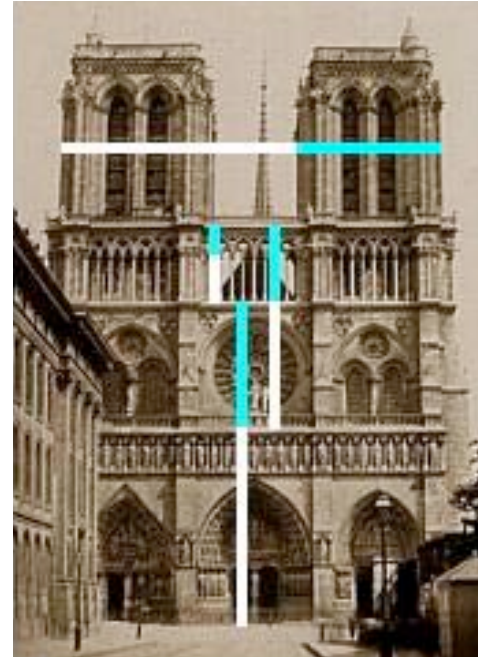
Leonardo Da Vinci

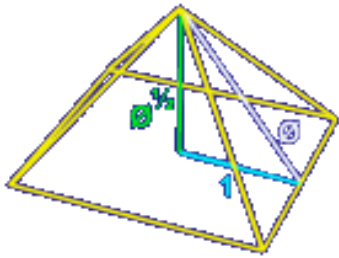
- Leonardo Da Vinci called it the "divine proportion" and featured it in many of his paintings, for example in the famous "Mona Lisa".
- Try drawing a rectangle around her face. Are the measurements in a golden proportion?
- You can further explore this by subdividing the rectangle formed by using her eyes as a horizontal divider.





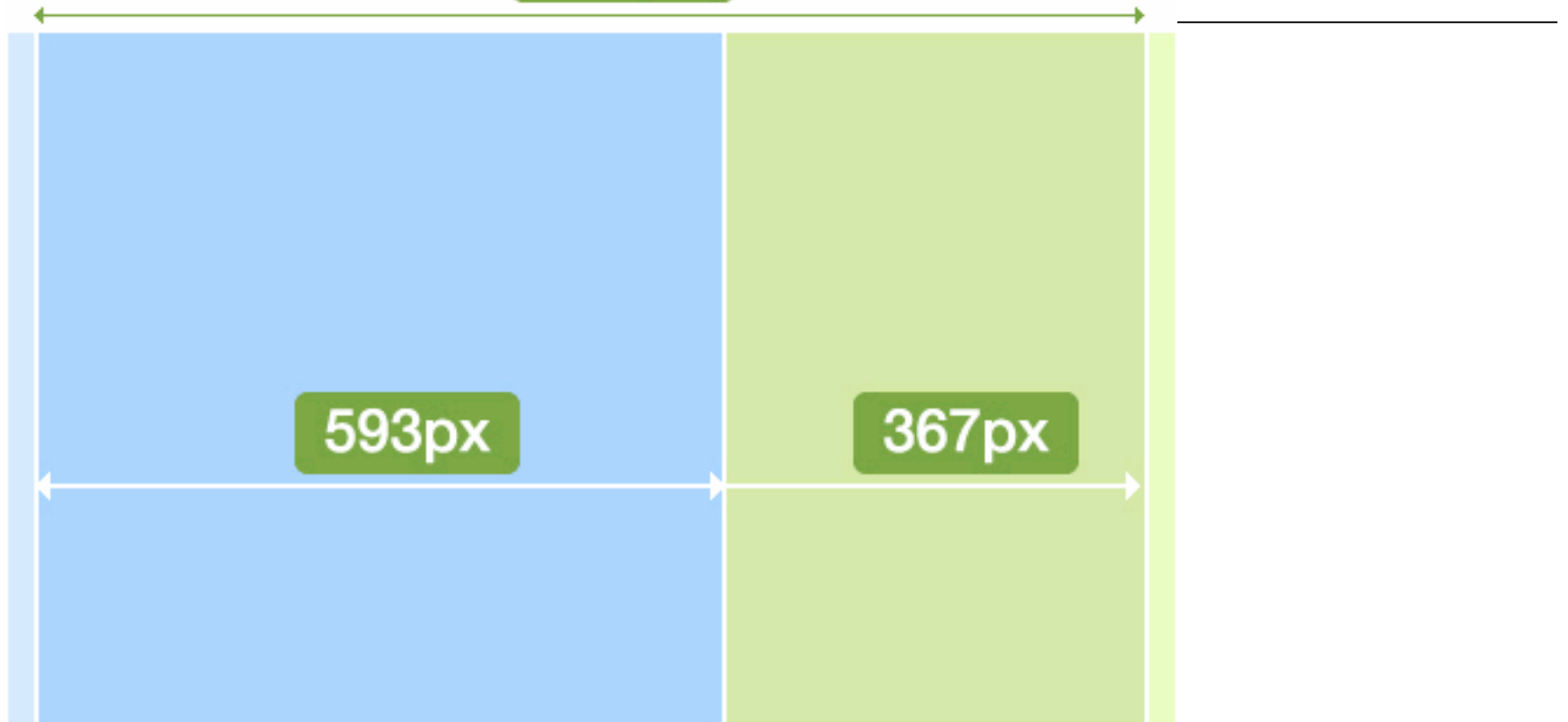






Divine Proportion: 1.618

960px

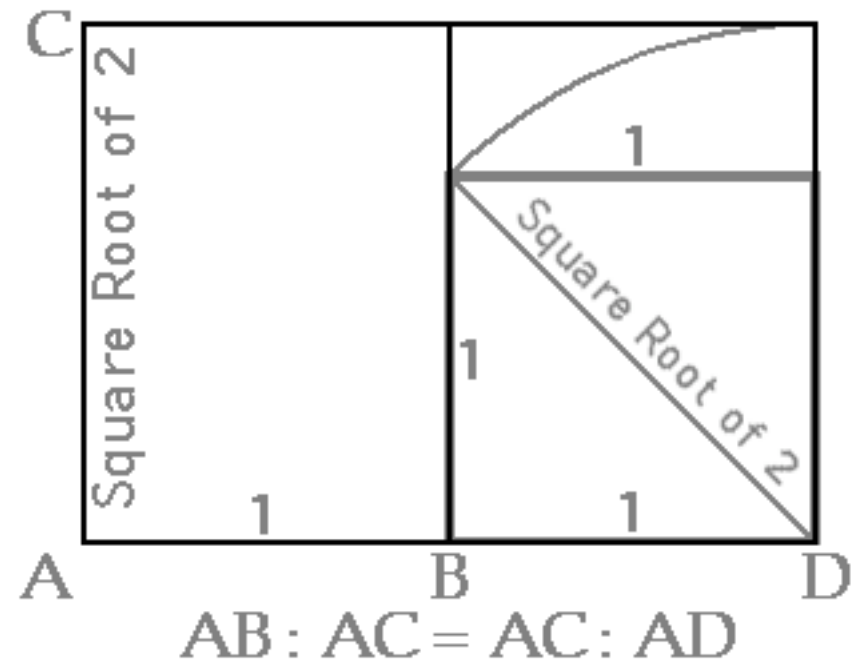


$$960\text{px} : 1.618 = 593\text{px}$$

$$960\text{px} - 593\text{px} = 367\text{px}$$

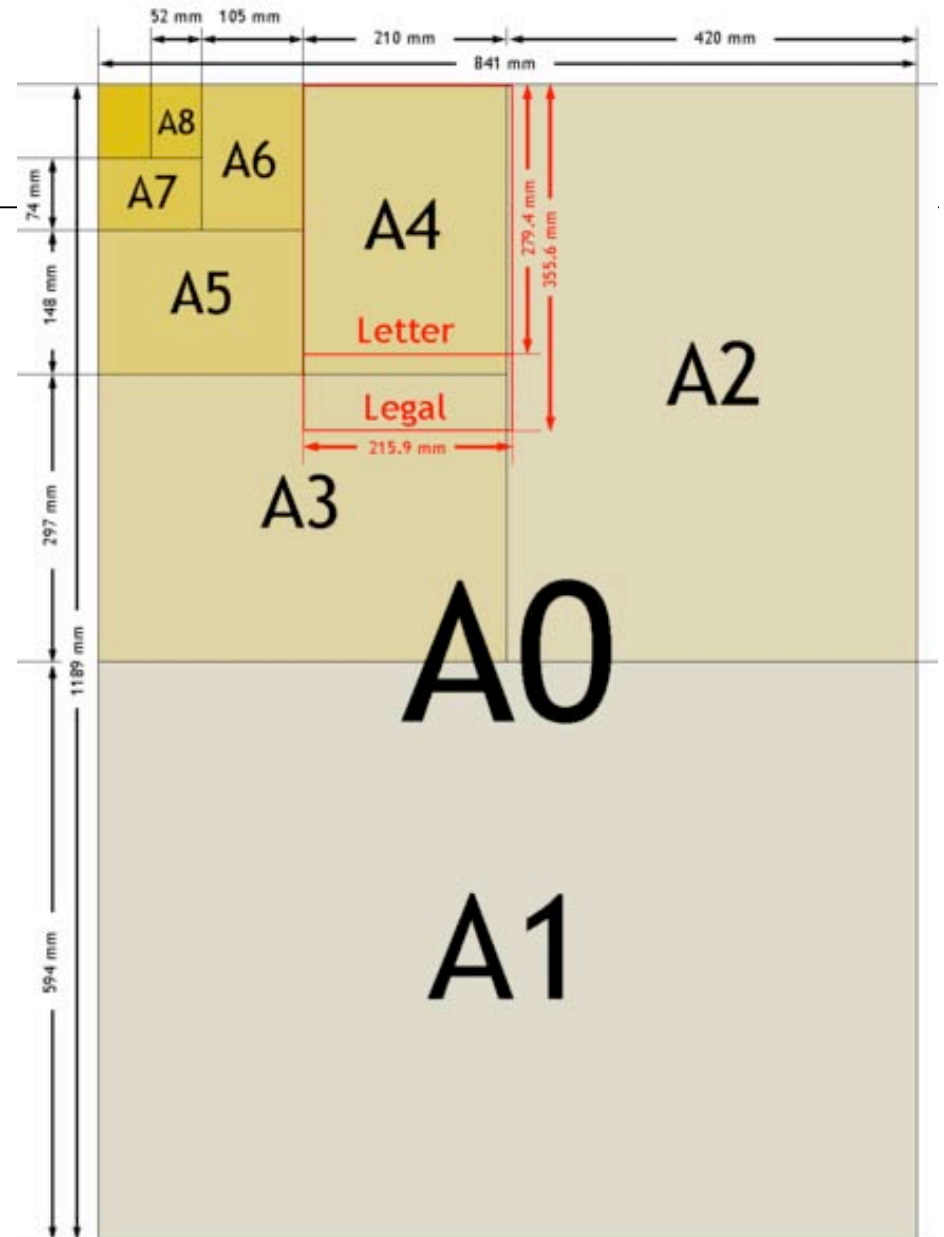
Square root of 2

- Another proportioning system is the ratio of (Square root of 2) : 1
- Approximately 1:1.4142



ISO 216

- The international paper size standard, ISO 216, is based on the German DIN 476 standard for paper sizes.
- ISO paper sizes are all based on a single aspect ratio of square root of 2, or approximately 1:1.4142.

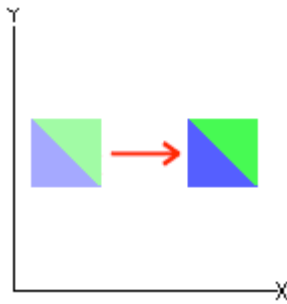


SYMMETRY

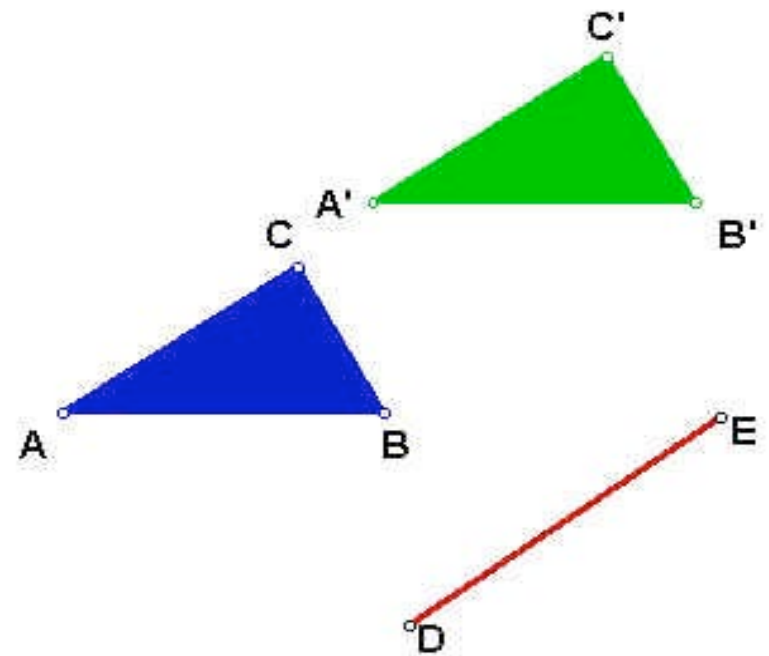
1. Translation
2. Rotation
3. Reflection
4. Glide reflection

Translation

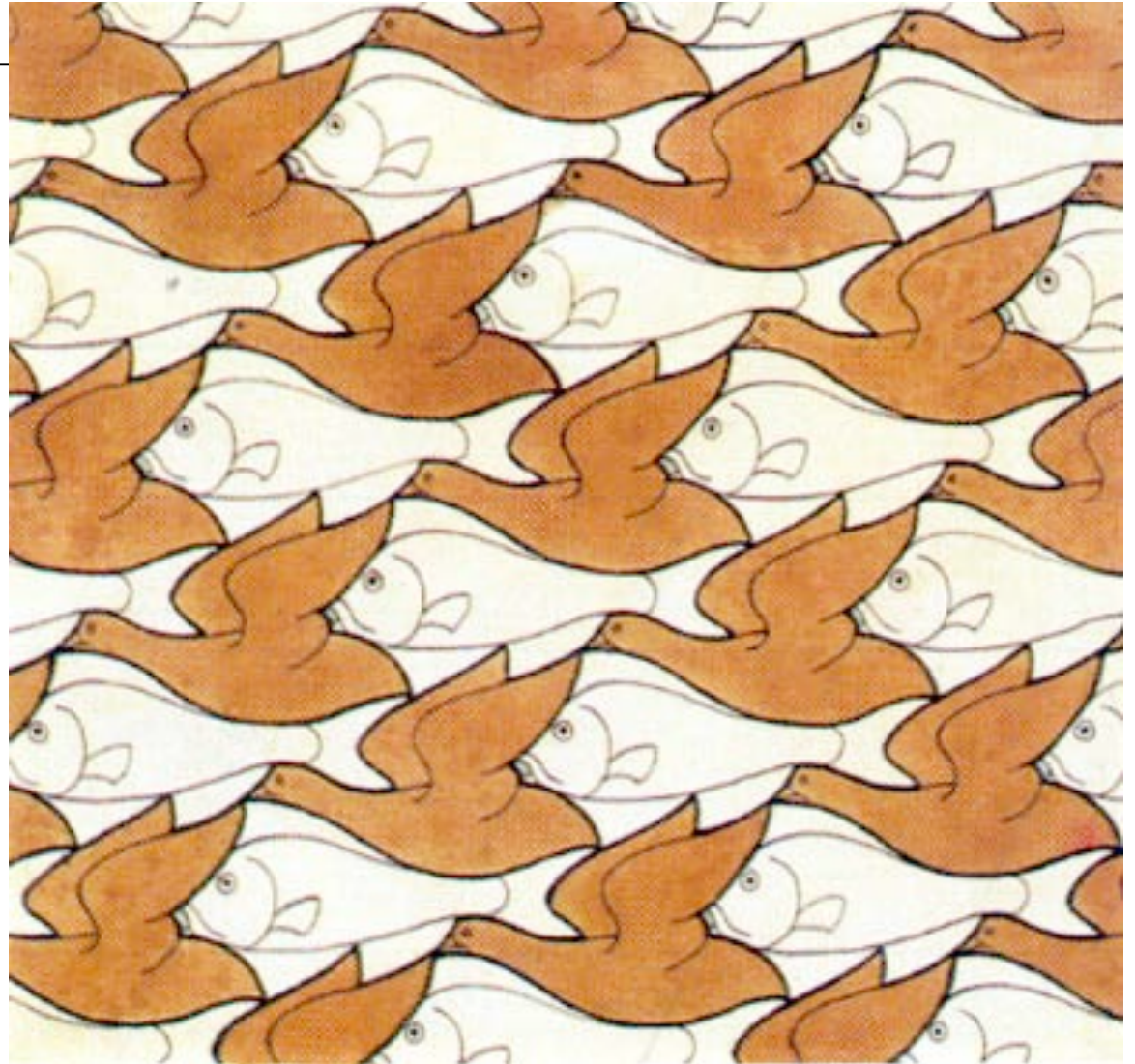
- All points in a figure are moved the same distance in the same direction.



Triangle $A'B'C'$ is a translation of Triangle ABC in the direction of D to E and distance DE .

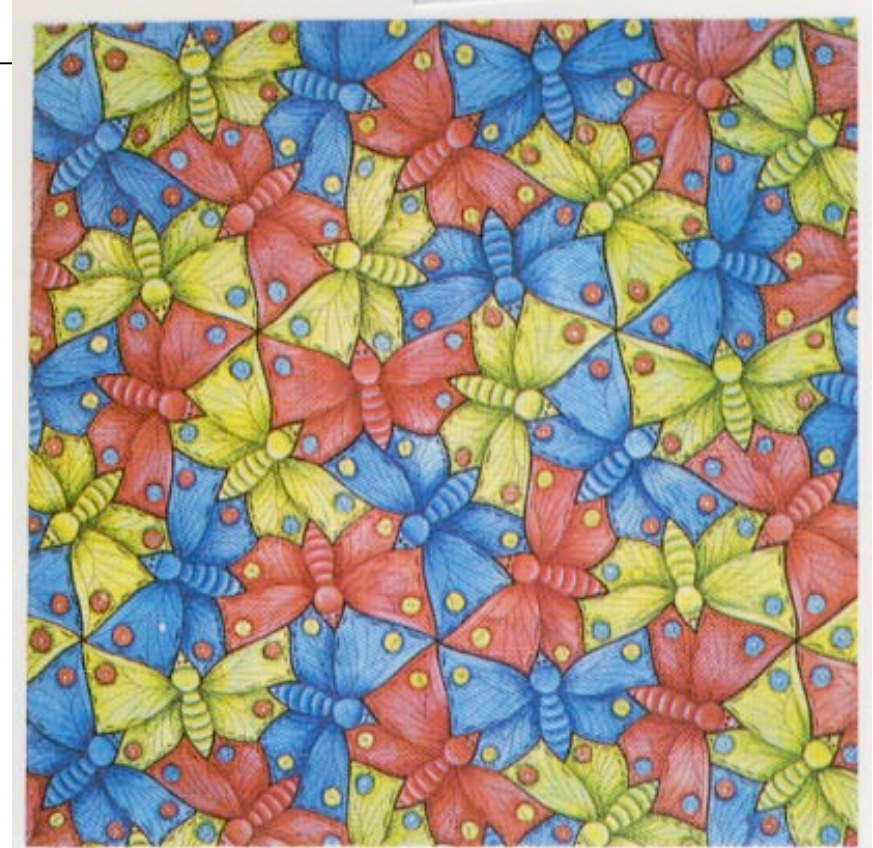
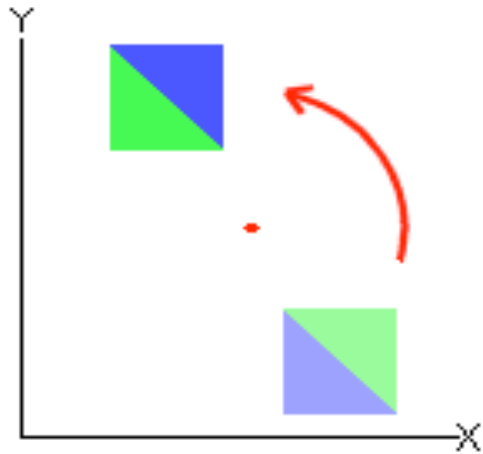


-
- Tessellation is based on the principle of the **double function of contour lines**.
 - A contour line is the outline or edge of a figure.
 - Each contour line defines the shapes of two figures, on either side of it.



Rotation

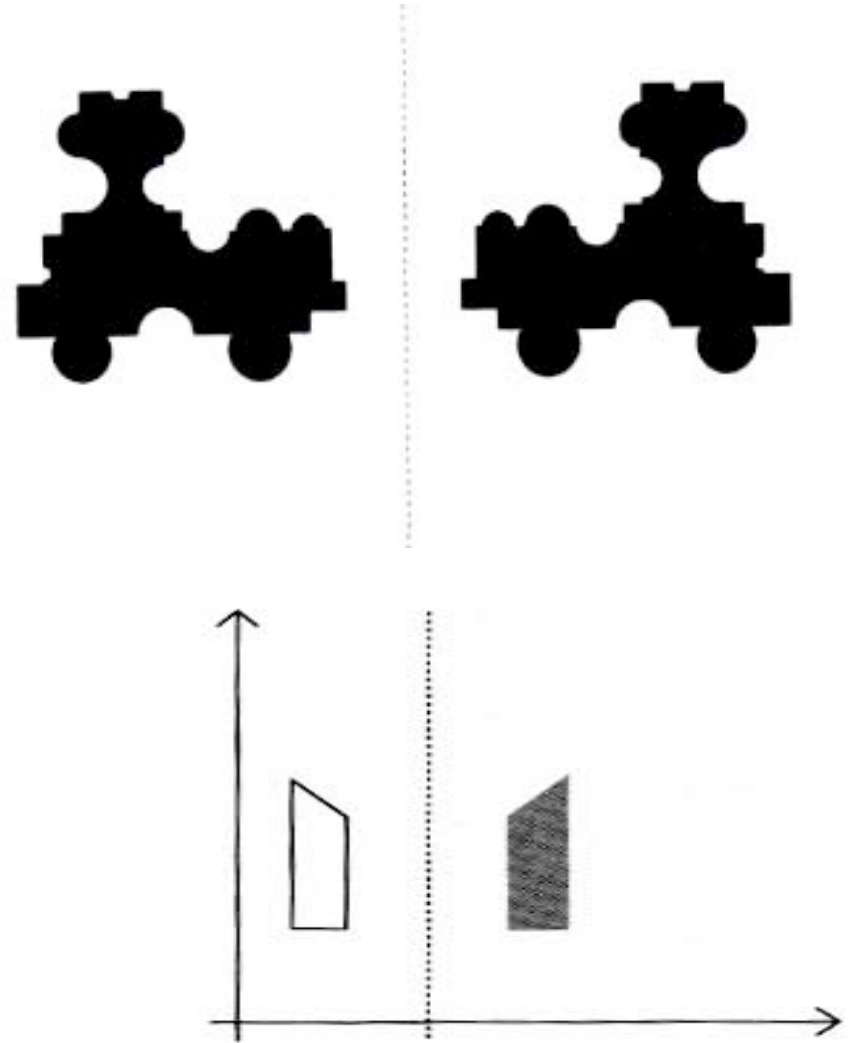
- A figure is turned on an angle.
- This angle is the **fixed point** of the rotation.



Reflection

Preserves shape (distances) but alters “handedness”.

- The figure is “flipped”.
- Its right-hand side and left-hand side are exchanged.

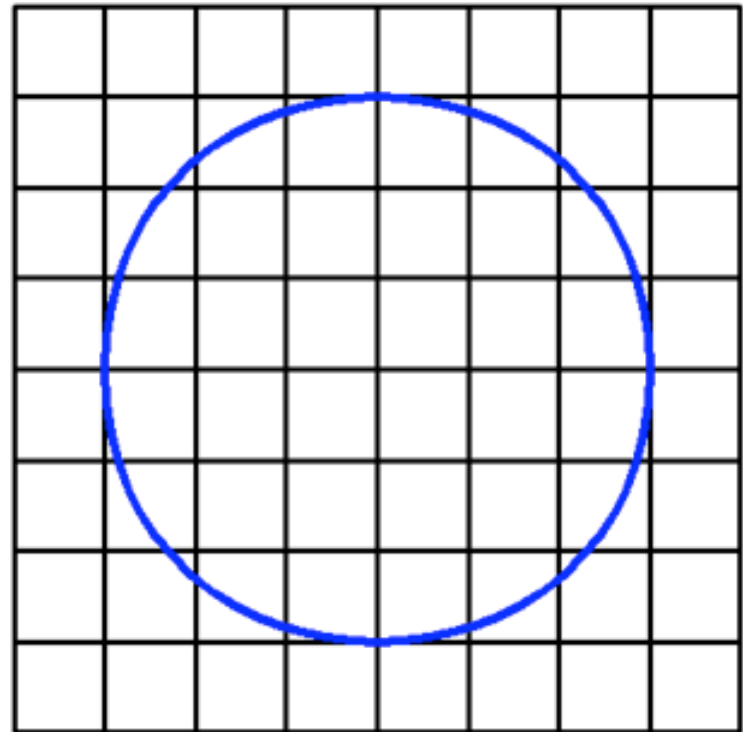


Moiré patterns

- Moiré is interference that can be seen when overlaying similar patterns.
- It is a special case of counterpoint.
- The result is strongly dynamic and unstable.

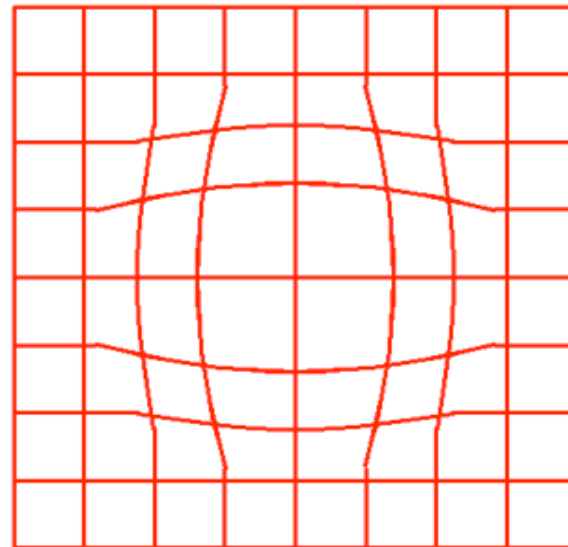
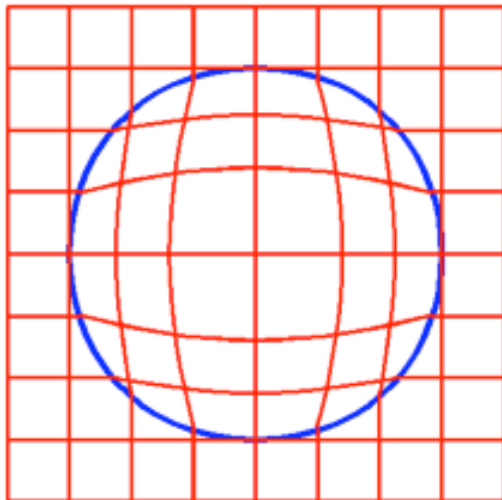
-
- Here is one way of organizing such a pattern:

1. Draw a square grid.
2. Draw a circle within the grid.



3. Change the lines inside the circle into arcs.

4. Delete the circle to obtain the pattern.



GESTALT GROUPING

- We tend to group elements together, establishing relationships.
- How does our perception do this?

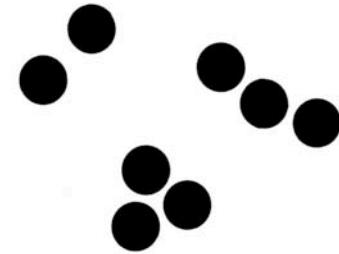


Figure 55

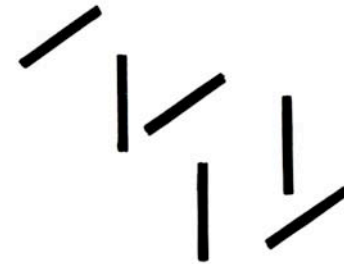


Figure 56

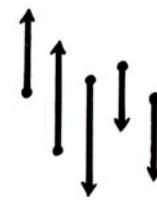


Figure 57

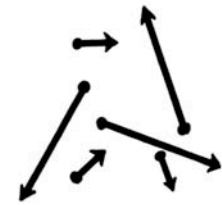
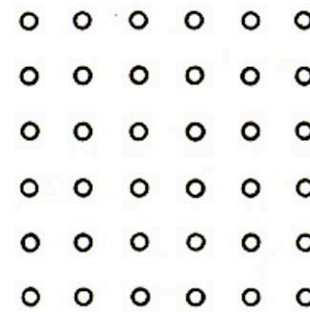


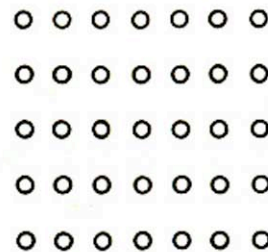
Figure 58

1. Principle of Proximity (nearness):

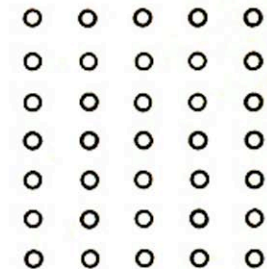
- Elements close together are more easily seen as a whole group
- A change in the spacing of elements can affect gestalt grouping:



A



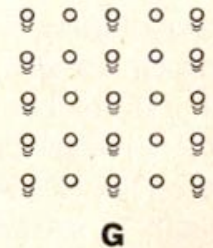
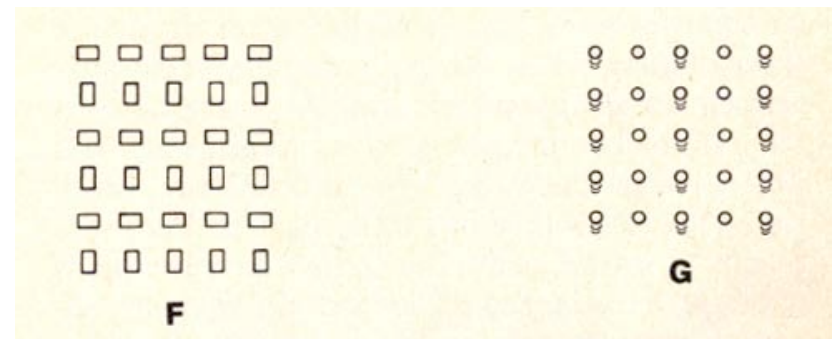
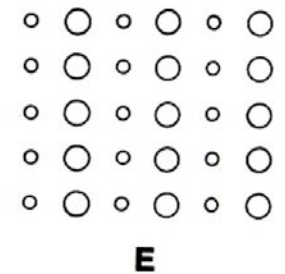
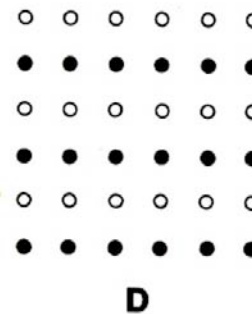
B



C

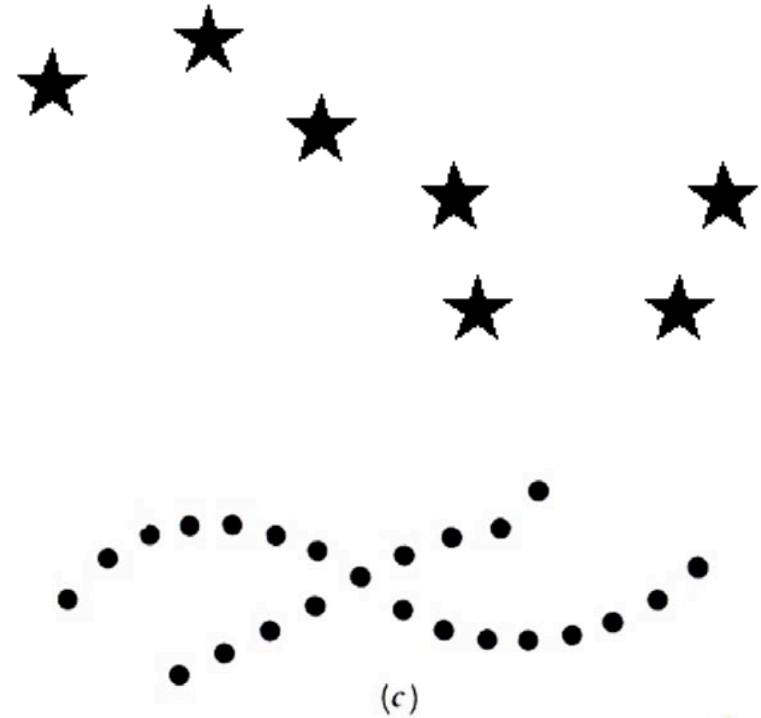
2. Principle of Similarity:

- Elements of similar characteristics (form, color, size, orientation) are easily seen as a whole group



3. Principle of Continuation

- Elements arranged in either a straight line or a smooth curve tend to be seen as a unit.



4. Principle of closure:

- Elements are grouped together if they tend to complete a pattern.
- Human beings tend to close gaps and complete shapes.

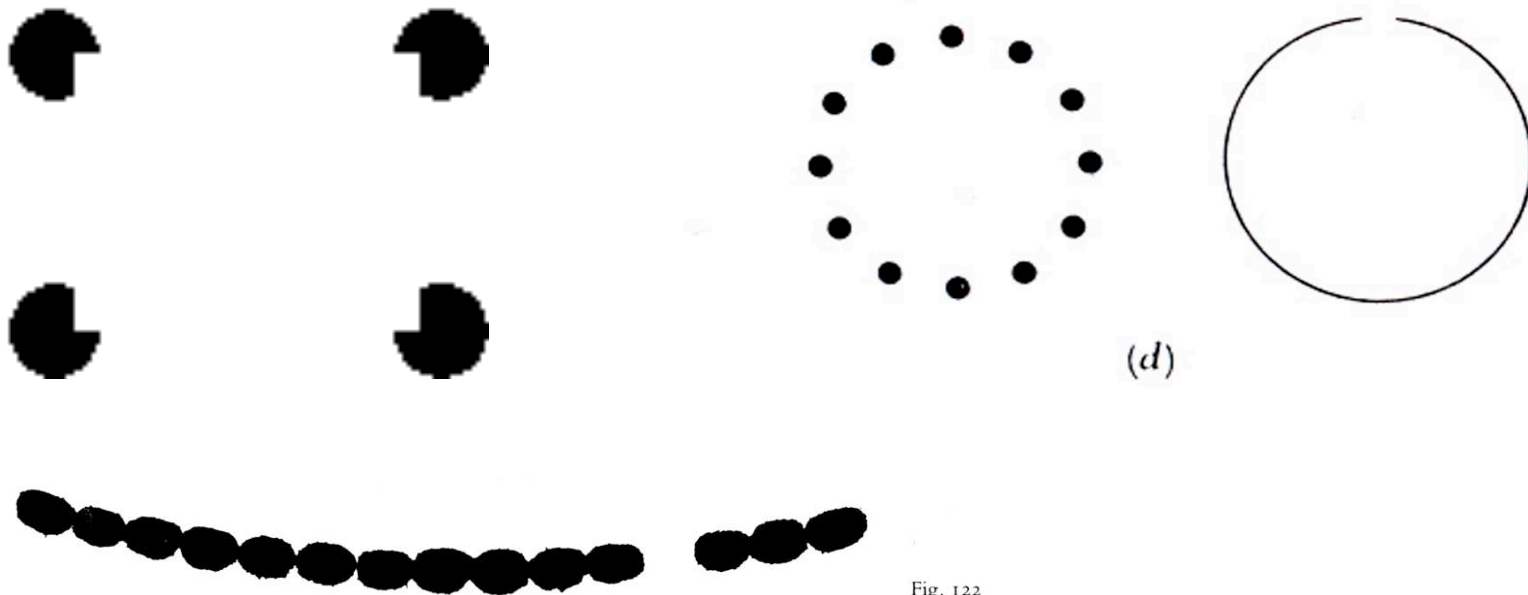
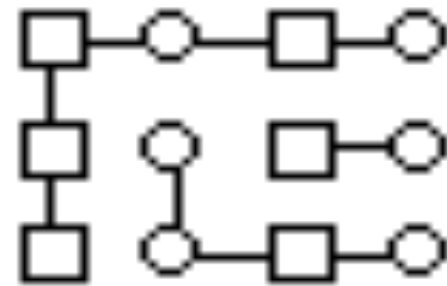


Fig. 122

5. Principle of connectedness

- Lines drawn between some elements but not others will cause the connected elements to be grouped together perceptually.



6. Principle of common region

- A common background around a set of elements will cause those elements to be grouped together

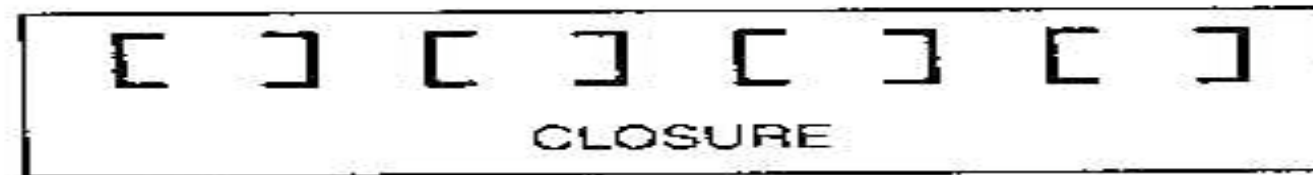
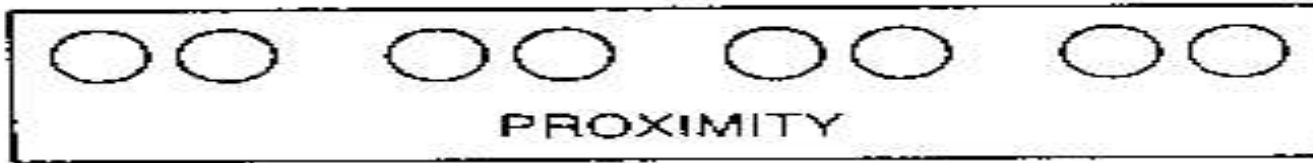


Conclusions

We group elements into patterns according to the following principles:

- Proximity
- Similarity
 - Contrast and counterpoint can create accents and enhance rhythm
- Good Continuation
- Closure
- Connectedness
- Common region

GESTALT LAWS OF GROUPING



NEWLY PROPOSED LAWS

