What's on a page?

The purpose of graphic design is COMMUNICATION.

As you go through each stage of your design process, ask yourself how you are using each of these elements of design to enhance the delivery of the message, affect the mood of the piece and relate the product or message to the target audience. Remember that these elements apply to everything in the layout, from composition, to photos, to typography.

Line: A line can be a graphic line, a row of dots or a string of text connecting one point to another.
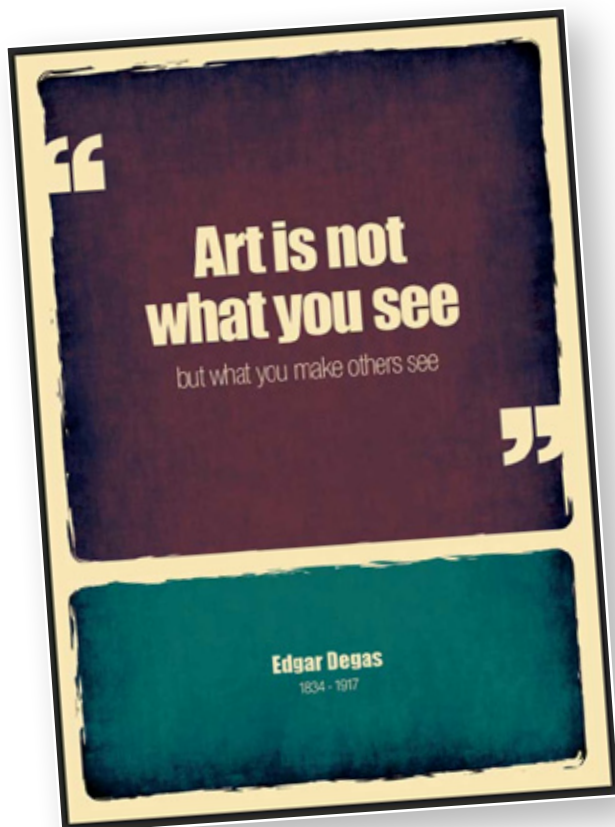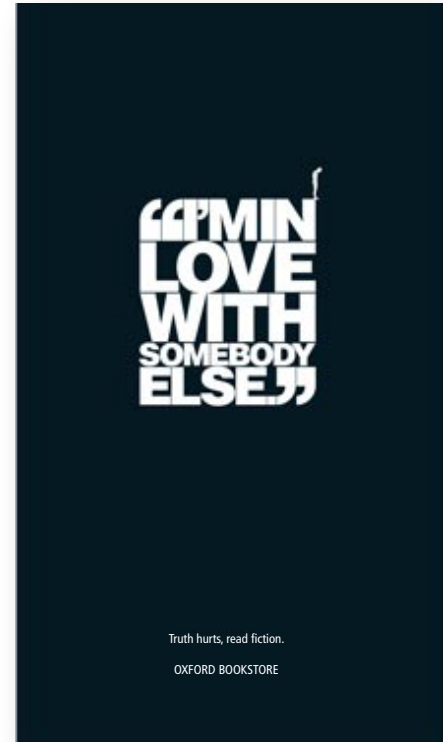
Shape: A shape is anything that has height and width such as blocks of text or images.

Texture: Texture conveys how something looks or feels. Is it smooth or bumpy, complicated or simple?

Color: Color conveys emotion or mood and stimulates brain activity causing relaxation or restlessness. Color also draws emphasis.

Value: Value is the relative lightness or darkness of tones in a work of art. It is expressed by contrast. Adding white to a hue creates a tint while adding black produces a shade; tints and shades are value of color.

Balance: An equal distribution of weight. Formal balance is when each side is a mirror image of the other. Informal balance is achieved through the placement of objects. As an example, one large object on one side of a page can be balanced by three small items on the other side.

"I'M LOVE WITH SOMEBODY ELSE."

Truth hurts, read fiction.
OXFORD BOOKSTORE

Art is not what you see
but what you make others see

Edgar Degas
1834 - 1917

Rhythm: A pattern created by repeating elements. The pattern can be similar shapes, sizes or colors.

Space: Space is often referred to as white space, and gives the design some breathing room and the eye a place to rest. An ill use of space (or perhaps a very well planned out use) can make the design feel crowded and claustrophobic. Too much space, however, and the design can seem unfinished, like it's missing something. Once you know the rules (for any of these elements, really), you can also experiment with breaking them in order to push a different emotional response.

Emphasis: The element that stands out and gets noticed first is the emphasis.

Unity: Unity is what holds a design together. All the elements look like they belong together.

Good to Know…

Below are some really helpful web resources that offer professional images, typefaces and more.

FREE FONTS
www.dafont.com

CLIPART
www.clker.com
www.psdgraphics.com

STOCK PHOTOGRAPHY
www.sxc.hu {FREE}
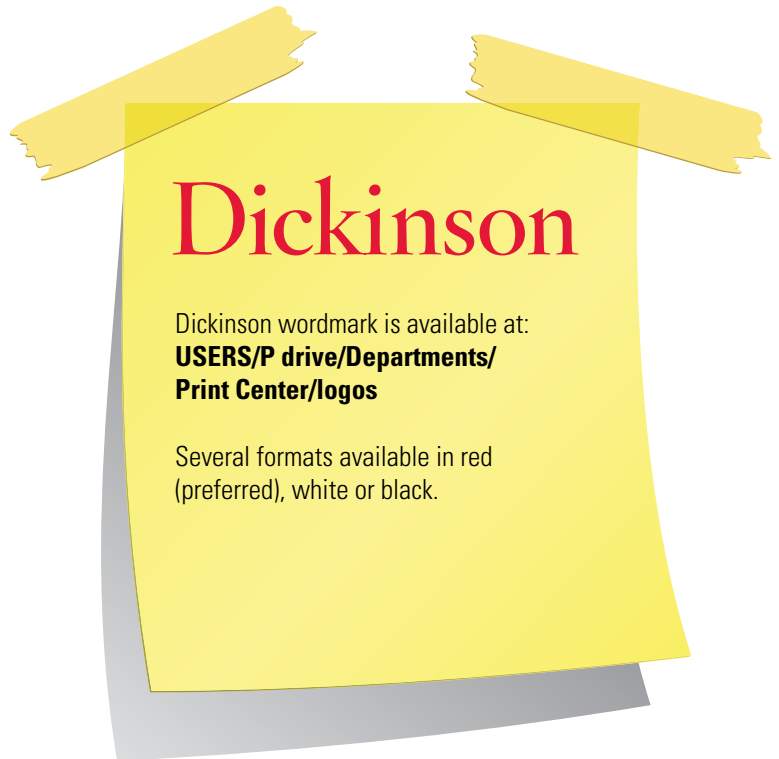www.shutterstock.com {FOR PURCHASE}

VECTOR ART
http://vector4free.com
http://all-free-download.com

QR CODE GENERATOR
http://qrcode.kaywa.com

POPULAR LOGOS
www.brandsoftheworld.com

Dickinson

Dickinson wordmark is available at:
**USERS/P drive/Departments/
Print Center/logos**

Several formats available in red
(preferred), white or black.

Really Good to Know…

BLEED: Printing that extends to the edge of a sheet or page after trimming. If bleed is not included the result will be a white border on your piece. One-eighth of an inch is great for bleed (0.125").

MARGINS: They exist! Make them! Use them! Love them! Type within a quarter inch of the paper edge is almost never a good idea. Appropriate margins make a piece easier to read, more sophisticated AND prevents your type from being cut off. If laying out a brochure have margins at each fold so your type isn't in the crease.

RESOLUTION: Images should be AT LEAST 300 dpi at the desired print size. Be extremely careful pulling images off the web; not only may they be copyrighted, they are often too low-res to use for printing. An easy rule of thumb: images should be 900k or above to print well.

COMPOSITION: Often less IS more. One strong, large image can be more powerful than ten tiny ones. Don't add something to the design unless there's a reason to…filler is filler. Establish a hierarchy of what is most important and do what you can to emphasize the most crucial elements or information in your piece.

TOO MANY FONTS: Limit the number of fonts you use in a piece to 2-3 unless it's a stylistic choice to represent chaos, different points of view, etc. (Keep in mind you can stay within a FONT FAMILY and use different styles of one font to distinguish different pieces of information).

**PLEASE don't stretch images or distort their proportions…it's NEVER good.
WATCH hyphenation: too many word breaks are jarring and unappealing.**

Typography Basics

Basic definitions about how type is described and measured.

TYPEFACE
A typeface refers to a group of characters, such as letters, numbers, and punctuation, that share a common design or style. AKA: Times New Roman, Arial, Courier.
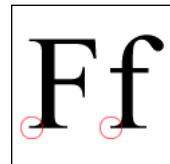
FONT
Fonts refer to the means by which typefaces are displayed or presented. Helvetica in movable type is a font, as is a TrueType font file.
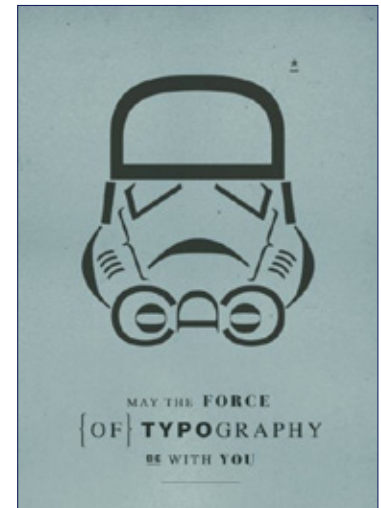
TYPE FAMILIES
The different options available within a font make up a type family. Many fonts are at a minimum available in roman, bold and italic. Other families are much larger, such as Helvetica Neue, which is available in options such Condensed Bold, UltraLight, UltraLight Italic, Light, Light Italic, Regular, etc.

SERIF FONTS
Serif fonts are recognizable by the small lines at the ends of the various strokes of a character. As these lines make a typeface easier to read by guiding the eye from letter to letter and word to word, serif fonts are often used for large blocks of text, such as in a book. Times New Roman is an example of a common serif font.

SANS SERIF FONTS
Serifs are small lines at the ends of character strokes. Sans serif, or without serif, refers to typefaces without these lines. Sans serif fonts are often used when a large typeface is necessary, such as in a magazine headline. Helvetica is a popular sans serif typeface. Sans serif fonts are also common for website text, as they can be easier to read on screen. Arial is a sans serif typeface that was designed specifically for on-screen use.
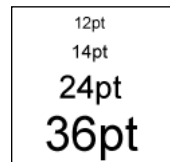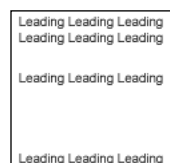
POINT
The point is used to measure the size of a font. One point is equal to 1/72 of an inch. When a character is referred to as 12pt, the full height of the text block (such as a block of movable type), and not just the character itself, is being described. Because of this, two typefaces at the same point size may appear as different sizes, based on the position of the character in the block and how much of the block the character fills.
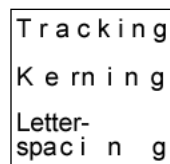
TRACKING, KERNING AND LETTERSPACING
The distance between characters… Tracking is adjusted to change the space between characters consistently across a block of text. This may be used to increase legibility for an entire magazine article. Kerning is the reduction of space between characters, and letterspacing is the addition of space between characters. These smaller, precise adjustments may be used to tweak a specific word, such as in a logo design, or a large headline of a story in a newspaper.

LEADING
Leading refers to the distance between lines of text. This distance, measured in points, is measured from one baseline to the next. A block of text may be referred to as being 12pt with 6pts of extra leading, also known as 12/18. This means there is 12pt type on 18pts of total height (12 plus the 6pts of extra leading).

Sources: Gavin Ambrose, Paul Harris. "The Fundamentals of Typography." AVA Publishing SA. 2006.
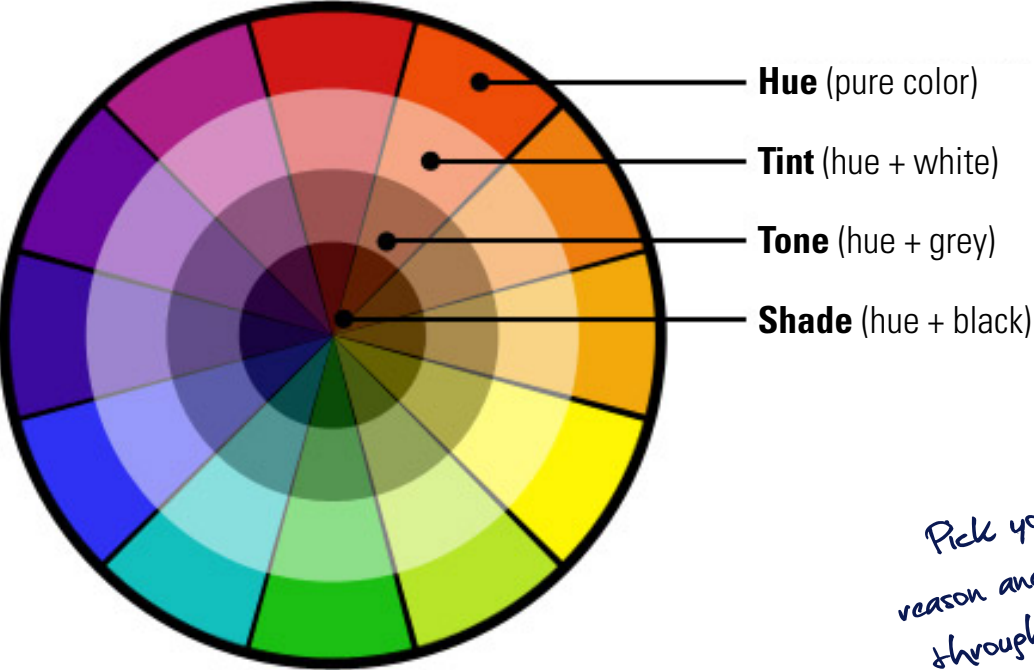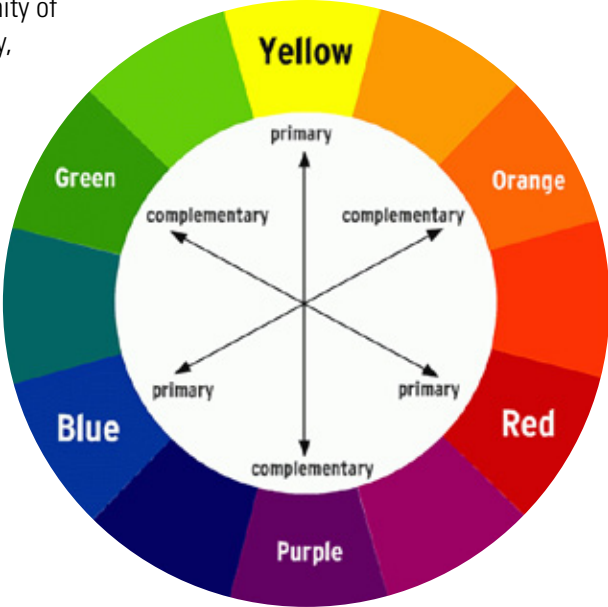
More on color…

Hue is another word for color. Red, blue, and yellow are the primary hues, and when combined in equal amounts they create the secondary hues orange, green and violet. When primary and secondary hues that are adjacent on the color wheel are combined, you get the tertiary hues. *Using complementary colors can create attention-grabbing contrast in your piece while colors closer together on the color wheel work together for a more subtle look.*

For more complex color combinations that are still harmonious, create shades (adding black), tints (adding white) and tones (adding grey) to the classic combination hues listed above.

Most colors can have multiple meanings. What blue says to the viewer, for example, whether sad or peaceful, is influenced by the other elements of design and the message of the piece.

The neutral colors like grey, brown and even white can enhance the unity of the rest of the colors if you give them a slight hue. Instead of pure grey, for example, add a touch of blue for a cool appearance, or as a less stark option for white, mix in some yellow or orange.

The warm colors—yellow, orange and red—are good attention grabbing colors and can be effectively used to highlight important information. This would be a good way to use a double complimentary palette; make these brighter colors less prominent. It's probably not a good idea to make the actual text yellow, though, but rather have some other sort of highlight— an arrow or background box—signal the need for attention.

Hue (pure color)

Tint (hue + white)

Tone (hue + grey)

Shade (hue + black)

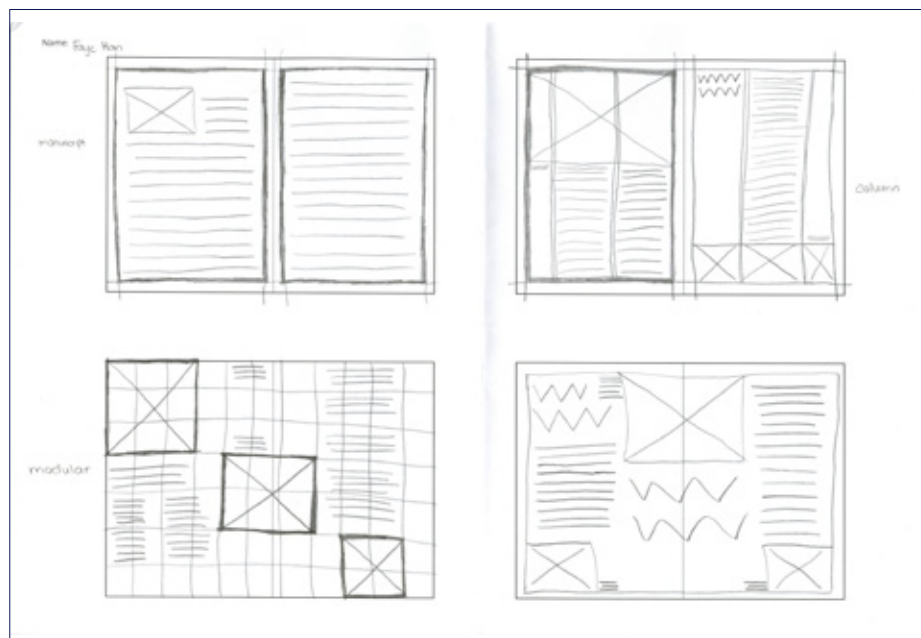*Pick your colors for a reason and carry the theme through the whole design*
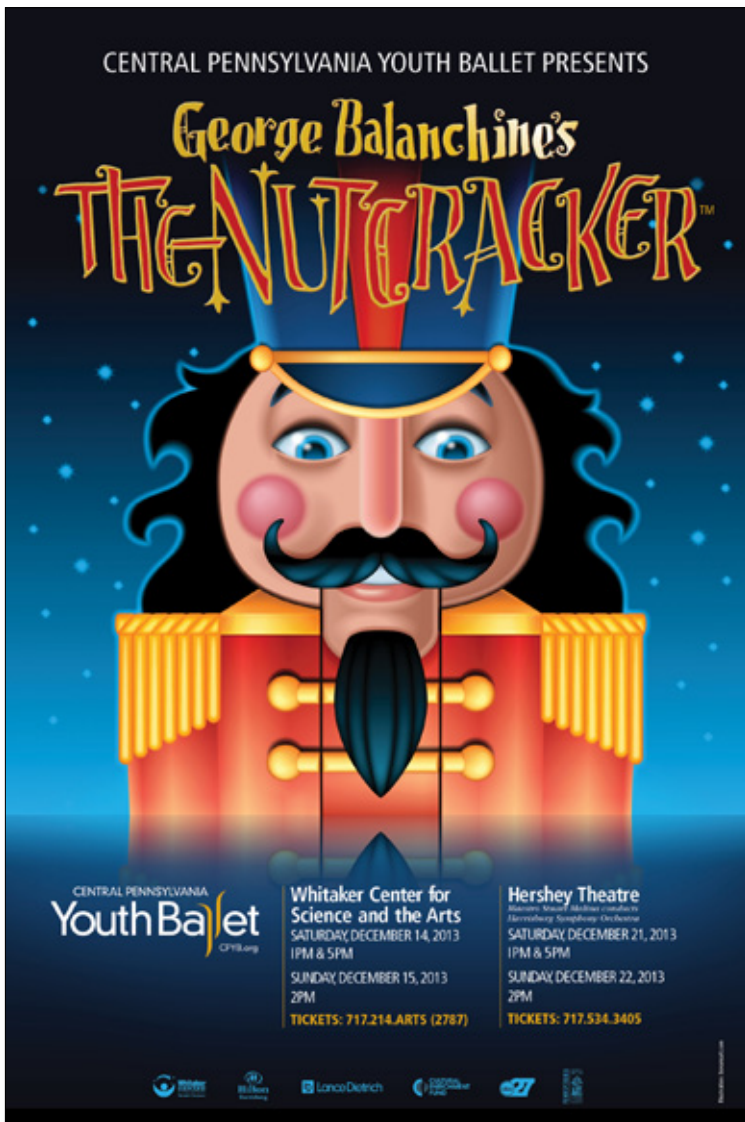
More on underlying grids…
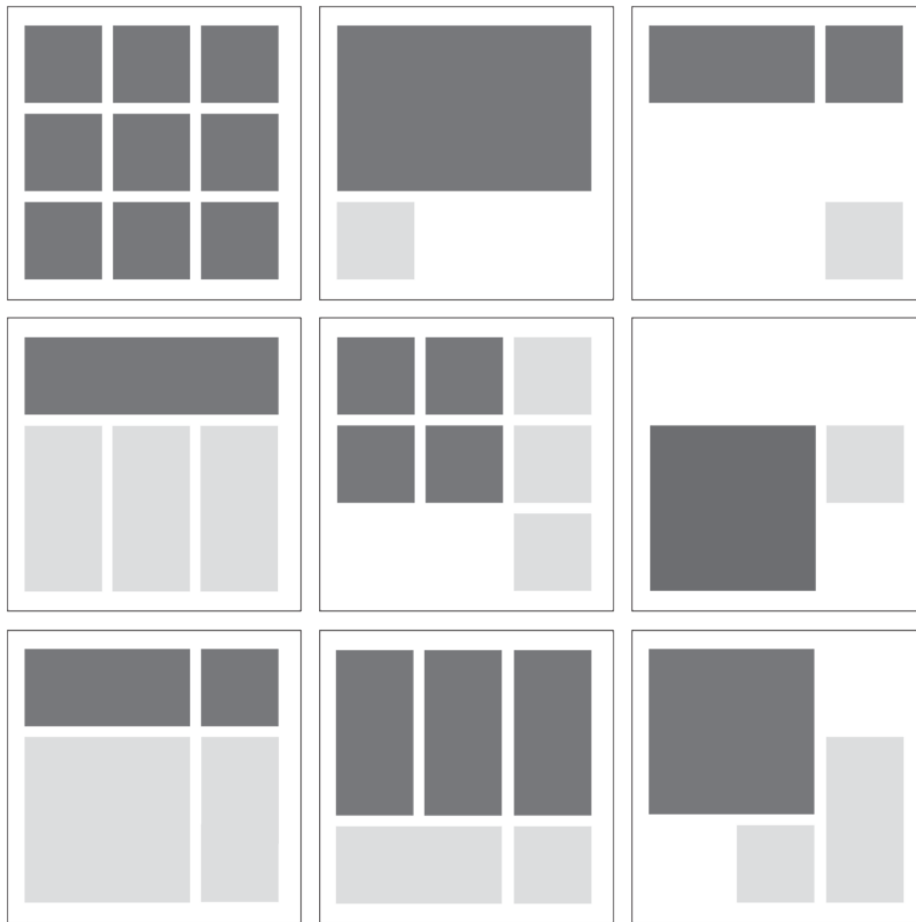
John P. Corrigan

The grid system in graphic design is a way of organizing content on a page, using any combination of margins, guides, rows and columns. In a finished product, the grid is invisible, but following it helps in creating successful print and web layouts. There is really no limit to the grid layouts that can be created. Common types include equally sized two, three and four-column grids with a header across the top, as well as a full-page grid of squares.

Breaking Out of the Grid: Once the grid is established, it is up to the designer when and how to break out of it. This doesn't mean the grid system in graphic design will be completely ignored. Instead, elements may cross over from column to column, extend to the end of the page, or extend onto adjacent pages. *Use a break in the grid to draw the viewer's eye to emphasize an important element on the page.*

Central Pennsylvania Youth Ballet presents George Balanchine's The Nutcracker™

Central Pennsylvania Youth Ballet
CPYB.org

Whitaker Center for Science and the Arts
SATURDAY, DECEMBER 14, 2013
1PM & 5PM
SUNDAY, DECEMBER 15, 2013
2PM
TICKETS: 717.214.ARTS (2787)

Hershey Theatre
SATURDAY, DECEMBER 21, 2013
1PM & 5PM
SUNDAY, DECEMBER 22, 2013
2PM
TICKETS: 717.534.3405

An American Werewolf in London

Design by Fernando Reza

THE GERMAN SOUL

Reading by acclaimed author
THEA DORN
in German with simultaneous
English translations.

THURSDAY, SEPTEMBER 19
5 P.M. | Stern Great Room
Refreshments served 4:30–5 p.m.

*Witness how common German terms
form our understanding of German-ness and
illuminate the German psyche.*

Dickinson

Thea Dorn, a multitalented German writer
and TV host, will read from her latest book
exploring the layers of the *German Soul*.

HIERARCHY

1. Title/Event largest type element on the page.

2. 1–2 Graphic elements for attention and explanation.

3. Event date & time info–needs to be easily-found, but can be understated.

4. Event description in even smaller type.

5. Any necessary logos or funding information should be small (unless that's a key feature of the event).

6. Background "flair" for added interest.