Graphic design

Design

As graphic design surrounds and bombards our visual experience VIaI Internet, television, billboards, mailers, posters, and newspapers, it's hard too imaging that as an art form, it Is relatively a new practice. Our encounters with graphic design are common experiences in our daily life, as we interact with this art form on a consistent basis. Our engagement with graphic design is usually casual and unintended, as we do not seek out graphic design In the same way look for other art forms In a gallery or museum.

Before the mass production of goods in the Industrial Revolution, graphic designs were primarily involved with the practice of designing, Illustrating, and printing books, which brings us to one of the most Important revolutions of our time, the invention of movable type and the printing press. Graphic design as we know it today began to flourish in the mid sass's as companies began to compete with one another not only for our attention, but for our pocket book.

Graphic design essentially gets us to do something, buy are poorly executed and thought about. As consumers, something, or go somewhere. It is a process of arranging we are well aware that mom things are well designed and typography, symbols, and images that enhances our visual some are not. Experiences of day to day life. The overall history and progression of movements Is far With the proliferation of the personal computer and too complex and lengthy to absorb in one week.

This graphic software, it seems that just about everyone can chapter is a brief overview, exploring a few major points in practice graphic design with a

certain degree of success. The field. Unfortunately, this Is not accurate by any means as there are enormous amounts of information in our world that 2 Although we may not understand the Russian language, Alexander Redolence appeals to our sense with thoughtful relationships between type, shape and color. " Give me sun at night! Where do we find this? Buy it at Gum. Gum is comparable to Wall-Mart, as it is Moscow largest and most popular department store. Redolence continues the slogan with one final blow in the lower right hand corner. " Blinding and cheap. " 4 A M Cassandra focused on recognizable for utilizing linear perspective in a majority of his posters advertising travel. His forms persuade and inform us with speed, scale, and reliability as they dominate the composition with legible typefaces. 5 Symbols are a form of language, similar to pictographs or Egyptian Hieroglyphics 4, 000 years ago.

While our language would be incredibly complex if we solely relied on these forms for all levels of communication, they are extremely useful for signage, whether it be on the highway where comprehending letterboxes is difficult at high speeds or public place such as an airport in Moscow or train station in New York where a common, universal language is needed. 6 Logos operate on a similar level as symbols. A company's logo or brand informs us as consumers of who they are and the quality and type of service they provide. Some egos are strictly text based while others are based completely on symbols.

Of course as a logo evolves with time, it has the potential of becoming highly recognizable. The next images illustrate this quality. 7 8 9 As Nikkei has evolved as a company with desirable goods, the name is no longer needed.

Below are two examples of Nine's advertisements utilizing an additional symbol, further empowering our experience with their goods. 10 11 12 Some companies have powerful brands and rarely manipulate its message in fear that consumers will reject their image and thereby lose sales. The Art Nouveau style of General Electric has been an con for more than a hundred years as has Harley Davidson. 3 14 Harley Davidson has transformed its main logo for certain types of its motorcycles and specialty logos commemorating their 100 year anniversary. The brand remains consistent and recognizable. 15 As television emerged in the sass's, most of the companies were already broad casting in radio. No one was sure about the viability of broadcasting images. In this case, and consumers became more informed. The evolution of the National Broadcasting Company brand clearly illustrates their growth and sensibilities of their clients (us). 16 17

In the sass's, networks became broadcasting in color, NBC updated its brand to reflect the brilliant color of their programming with the symbol of a peacock. 18 Although their brand has been updated since, and probably will undergo additional transformations in the future, the peacock has been a consistent symbol for 40 years. 19 Other companies, such as Fed Ex, maintain the essence of their company with minor changes with type and color to designate a specific service. 20 As we think of graphic design, it is important to have a brief understanding of it roots and influences.

Before Gutenberg invented movable type in the west, all publications were produced by hand. Early books or manuscripts often contained sacred wittings of Christian, Jewish, and Muslim faith. They were costly and time consuming to produce. A large book would typically use 300 sheep skins to

produce enough parchment to place illustrations and text. Calf skins were also used to produce vellum, which was a finer quality, but even more expensive. 21 Colors for hand illustrations were created from a variety applied by grinding it into a fine powder and mixed into paint or hammering into thin sheets and applying it with adhesives.

Books of this nature were quite valuable and became precious objects. The owner of a book was not only wealthy but highly educated, as there is little purpose to owning a book if you are unable to read. When we think of typography, we often will focus on the legibility of the typeface and the readability of bodies of text. Artist producing manuscripts involved the same concepts with hand written letterboxes. 'The Deuce Apocalypse', utilizes an exquisite sensibility with letter spacing (space between each letterman), text Justification, and continuity.

Most young designers involved with page layout can't even come close to organizing type in this manner, even with the aid of computer software. The art of movable metal type begins. Movable type was actually invented in China in 1045 by Pi Sheen. Being a step child of wood cuts, he carved each letter form in wood and glued them onto a plate with a wax material. His innovative process was never widely used or adopted in Asia because wood was Just too fragile for mass production and there were too many characters in the Chinese language to file and retrieve for the process. 4 Major obstacles existed with movable type, such as, tolerances, metallurgy, and ending for research and development. Johann Gutenberg was able to solve these technical barriers by utilizing metal instead of wood for each typeface. Sounds logical, but even though metal is much more durable, it has a

tendency to shrink as it cools, which creates more problems because the face of the cast type became uneven and therefore unable to print effectively. Each letterman had to be precise and plane parallel in every direction so that all letterboxes could be locked in place for printing.

Apprenticed as a goldsmith, Gutenberg developed a unique alloy of 80% lead, 5 % tin and 15% antimony for yep, which diminished both shrinkage and expansion. Here is where the revolution begins. Typography played a pivotal role in societal, economic, and religious upheavals that occur in the 15th and 16th century. French, English, and German languages became typographic mass media, communicating to audiences with unprecedented size and with one voice.

Literacy was of limited value to a medieval peasant who had no hope of gaining access to books, but lower costs and popular writing (romantic novels and broadsides) made the ability to read much more desirable. By 1500, printing was practiced in 140 towns across Europe. 6 Guttenberg invention was the 1st mechanization of skilled handcraft which sets into motion over the next 300 years the processes that will lead to the industrial revolution. 27 The need for new and diverse typefaces followed as printing presses engulfed Europe.

The next sides briefly illustrate the evolution of typography over the last 550 years. Notice the evolution of serifs and the development of San serif typefaces. 28 29 The shape and form of type is powerful. Hide Cody illustrates this power with 26 initials of corporate logos. It's amazing how branded each letterman has become. 32 33 Geoffrey Tory, a typographer

during the Renaissance, followed the Humanist Movement with his designs for letterboxes. In the late sass's, William Morris revived the art of craft with typography, layout, and printing. 5 Fruitier systematically altered the forms of the fonts located on this chart above, below, and to the left or right of Universe 55. Signal Style of graphic design. Adrian Fruitier designated different weights and variations within the type family by the use of numbers rather than names. ; The typefaces are lighter and expanded on the left ; The typefaces are heavier and condensed on the right The size and weight of the capital letterboxes are close to size and weight of the lowercase letterboxes. The overall texture and tone is more uniform throughout.

Released in 1957, the Universe typeface is one of a group of neo-grotesque sans-serif typefaces. Both Universe and Helvetica typefaces are part of the Swiss Style or Internal- In the late sass's, Hoffman and Midrange designed a a modern and pure letterman. The popularity of this new typeface was immediate during the rebuilding process of Europe after World War II. Some contemporary designers have rejected the use of Helvetica, claiming it has been ever used in our culture. You be the Judge. See how many companies use this typeface in their logo. 37 Herb Lubing overlaps and touches letterboxes, compresses the space between words.

In his advertisement for Avian Gardens antiwar poster competition, he squeezes letterboxes into a compact rectangle. Both unity and 'contrast result from compressing this complex information into a rectangle dominated by the large red headlines. Lubing utilizes a fat face' typeface to create a visual texture of a tongue twister. The heavy, horizontal and vertical repetition frame and highlight a body of text. His playful hooch and

composition of type allows for a figure-ground reversal of black and white shape. 39 By the sass's the poster was strongly affected by modern art movements and altered by the communication needs of the war.

Poster designers were aware of the need to maintain a pictorial reference if their posters were to persuasively communicate with the general public as they walked a fine line between creating expressive and symbolic images and concern for the total visual organization of the picture plane. James Pride and William Nicholson felt necessary to adopt pseudonyms to protect their reputations as artists. They utilized absolute flat planes of color with sensitivity to shape and an incomplete form challenges the viewer to participate and decipher the subject. The Beggarliness their advertisements. 1 Lucien Bernhard created the poster for the Prissier Match Company through a contest. His initial design started as a complex painting, but over the course of one day, he condensed the elements to minimal text and pure form, reducing communication to one word and two matches. Palpitates: the characteristics of flat color in design that emerged in Germany in 1898. Posters go to War 42 During World War l, the poster is an important communication method as radio technology was still progressing and not wide spread; business and government used the poster as a significant medium for propaganda and visual persuasion. military recruitment ; public moral ; fundraising drives for the war effort ; conservation Posters produced by the Central Powers (Germany, Austria Hungry) were radically different the Allies (France, Russia, Great Britain, and United States). Germany's war posters continued tradition and the simplicity of Plastic developed by Bernhard, by integrated words and image tit powerful shapes and patterns.

The Allies continued the horizontal vertical aspects of the printing process, where type and image remained separate, common attributes to the Victorian era.

The Allies also promoted patriotism and nostalgia with defined narratives. Hans Rude ERDA celebrates the underwater heroes and rallied the public behind them with a powerful structural joining of type and image proclaimed, " U-Boats Out! " Alfred Letter designed the most effective English poster used during the war, as it confronts the spectator with a direct gaze, similar to Flags 'Uncle Sam'. Letter illustrated a powerful image of a current general in the British army, whereas Flag created a powerful myth, symbolizing the United States. 5 As public patriotism ran high, posters were used to make the world safe for democracy in The War to End all Wars. James Mongered Flag exploited persuasive propaganda, replacing narrative design - illustrators suddenly began integrating type and image. With over 5 million posters printed, it remains the most reproduced poster in history. Joseph C. Linebacker appealed to his audience with distinct narratives, utilizing dynamic idealized beauty, by imbibing common visual symbols of America's heart.

Liberty, clearly defined as a man, clad in the American flag, holding an imposing shield and taking a " Be Prepared" sword from a scout, promoted patriotism within all levels of American society. Elements of Art 47 Jesse Wilcox Smith emphasized with public contribution to the war effort while appealing to patriotic emotions with an illustration of a young child placing a symbol of the Red Cross in a window.