

GD-105
Intro to Visual Design

Winnie Lucas

A successful layout:

- Attracts attention
- Provides a clear, powerful message
- Tell the story and tone of the project

A unsuccessful layout:

- cluttered
- confusing
- or worse it's dull (don't play Safe, design to communicate the message in an attractive way.)

Layout Elements:

- Using shape and line to guide the viewer
- How color affects a layout (the cultural meaning of color)
- Laying out text for better communication
- Using negative space to create a powerful composition (when layout is cluttered with information, nothing stands out.)

Use shapes

slamdance[®]
FILM FESTIVAL

JANUARY 23-30, 1999
PARK CITY UTAH BY FILMMAKERS FOR FILMMAKERS

SHOOTING PARTY



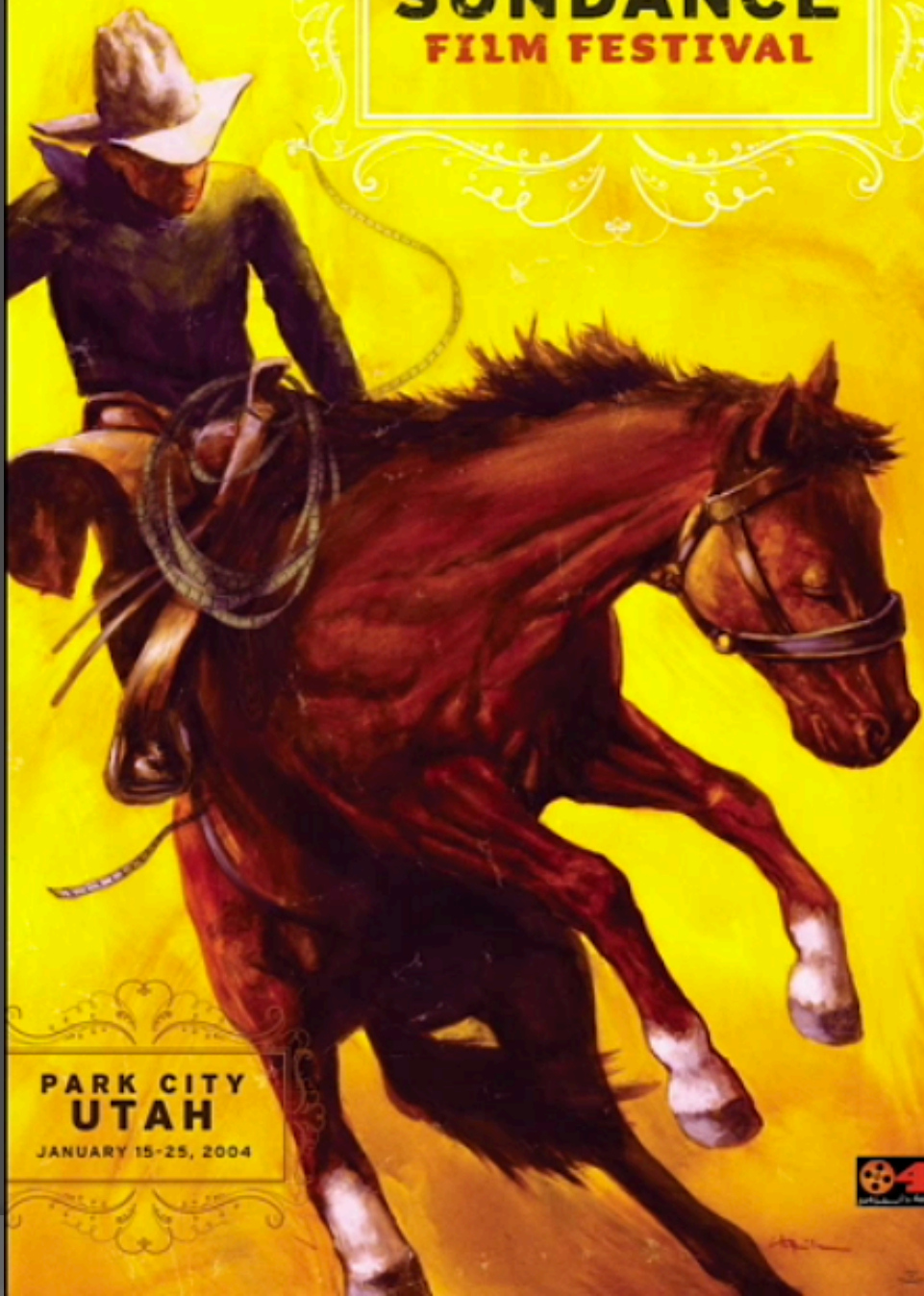
Use images, typography

21



Frederator No. 21

SUNDANCE FILM FESTIVAL



Use dynamics



CHAPTER 13

The Presidency



Chapter 13 In Brief

Go Online
For: Current Data
Web Code: [WJG-41-26](#)
For: Close-up Foundation Database
Web Code: [WJG-41-26](#)

- 1** **Section 1** pp. 354–358
The President's Job Description
The President has eight major roles, which are exercised simultaneously. The Constitution outlines the formal qualifications for the presidency and limits the presidency to two four-year terms. It also provides for an orderly succession of power if the President dies or leaves office. The Constitution provides for the transfer of power should the President become disabled.
- 2** **Section 2** pp. 359–363
The Vice Presidency
Although the vice presidency has been belittled in the past, the office has been elevated in importance in recent years. Vice presidential candidates are often chosen to “balance the ticket” but must be qualified to become President should the need arise.
- 3** **Section 3** pp. 365–367
Presidential Selection: The Framers' Plan
The Framers created the electoral college for choosing the President and Vice President. With the election of 1800, political parties began to control the nominating process.
- 4** **Section 4** pp. 368–375
Presidential Nominations
National conventions play a key role in the presidential nominating process. Most States hold presidential primaries to determine convention delegates. A few States select delegates through the caucus-convention process. The candidate who is considered most electable usually wins the nomination.
- 5** **Section 5** pp. 377–384
The Election
Presidential electors today mainly “rubber-stamp” their party's candidate. The electoral college is plagued by three major flaws. Critics of the electoral college have proposed a variety of reforms.

Use lines

dear ~~cher~~ chère

Antoine

i love j'adore

tes chaussures

i'd like to je voudrais bien

voir R. B. avec toi

please write to me at écris-moi à ellen.zhao@web.de

call me at appelle-moi au

+33 (0)6 72 20 32 89 or ou +1 718 478 3364

see the site regarde le site buro-gds.com

dear cher chère

i love j'adore

i'd like to je voudrais bien

please write to me at écris-moi à ellen.zhao@web.de

call me at appelle-moi au

+33 (0)6 72 20 32 89 or ou +1 718 478 3364

see the site regarde le site buro-gds.com

dear ~~cher~~ chère

Pauline

i love j'adore

les lapins roses

i'd like to je voudrais bien

manger des tajines avec toi

please write to me at écris-moi à ellen.zhao@web.de

call me at appelle-moi au

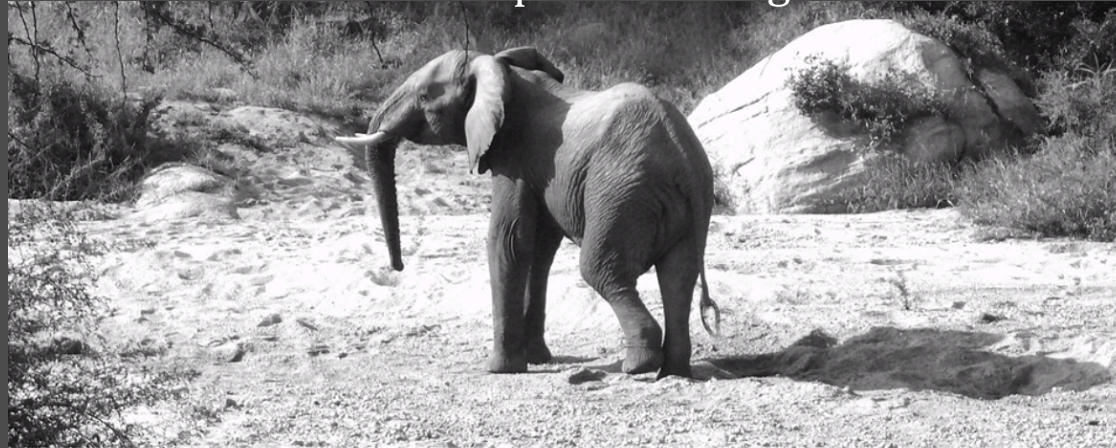
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ELLEN ZHAO

Use text for better communication

No need to repeat the image

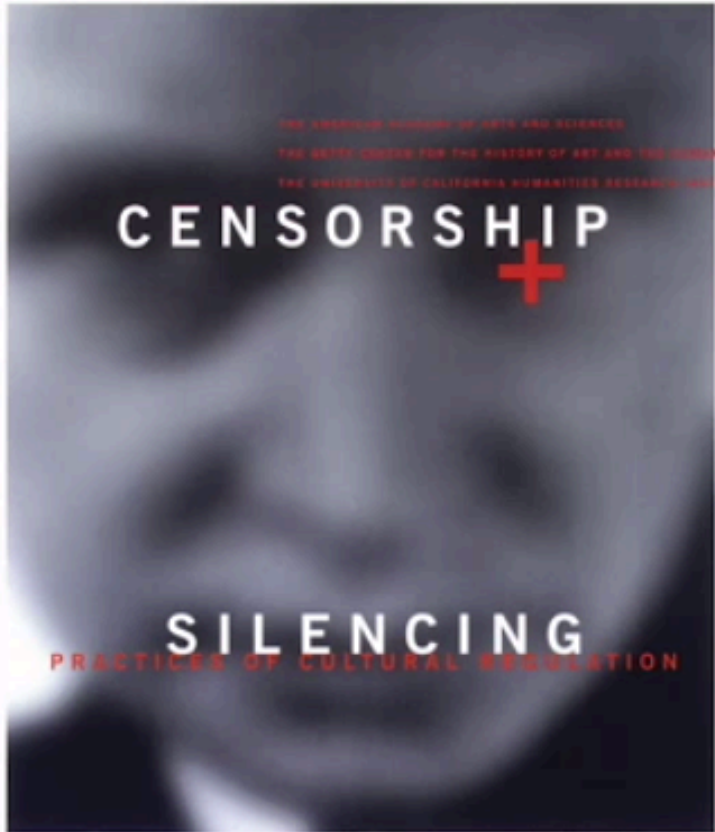


Elephant

Provide additional information



Crazed Killer



THE AMERICAN MUSEUM OF ARTS AND SCIENCES
 THE GREAT GORHAM FOR THE HISTORY OF ART AND THE COMMUNITIES
 THE UNIVERSITY OF CALIFORNIA HUMANITIES RESEARCH INSTITUTE PRESENT

CENSORSHIP

SILENCING

PRACTICES OF CULTURAL REGULATION

In 1994-1995 a year-long program of conferences on topics of censorship and silencing will be presented at eight University of California campuses, California Institute of Technology, Stanford University, University of Southern California, and the Huntington Library. The topics of the conferences will range from historical consideration of the concept of the "censored" to the current controversy over the regulation of pornography. The program will culminate in a week-long seminar for invited participants at the Early Center for the History of Art and the Humanities to be directed by Robert Taft, Professor of Law at South West J.K. Berkeley.

The general program schedule for the University of California campuses is as follows. For a complete program schedule including dates, times, and locations for the entire program, please contact the University of California Humanities Institute.

University of California, Berkeley
 October 17, 1994
 Hearing Before Congress
 Public Opinion: Historical Perspectives

University of California, Santa Barbara
 November 11-12, 1994
 Censorship and Silencing
 The Cultural Imagination
 Susan McClary
 Interdisciplinary Humanities Center

University of California, San Diego
 January 17-18, 1995
 Censorship and "Censored States"
 Ideology, Ideology, and the Regulation of Culture
 David Mervin, Politics Dept.

California Institute of Technology
 January 18, 1995
 The "Censored" States and "Censored"
 The History of Censorship in the United States
 J. Morgan Kousser

University of California, Irvine
 January 18, 1995
 Censorship, Ideology, and Ideology
 of Communication: Historical
 and Legal Perspectives
 David Mervin, Dept. of Speech

Huntington Library
 February 4, 1995
 Censorship, Ideology, and Ideology
 Robert C. Marsh, Research Department

Stanford University
 February 16, 1995
 Silencing the Word in Music
 Rock Stars in the Marketplace
 Bruce Dickinson, Stanford Humanities Center

University of California, Riverside
 February 22, 1995
 Censorship, Ideology, and Ideology
 Robert C. Marsh, Research Department

University of California, San Diego
 March 9, 1995
 Censorship and Silencing
 The Case of Censorship in the Workplace
 David G. Thelen, Communications Department

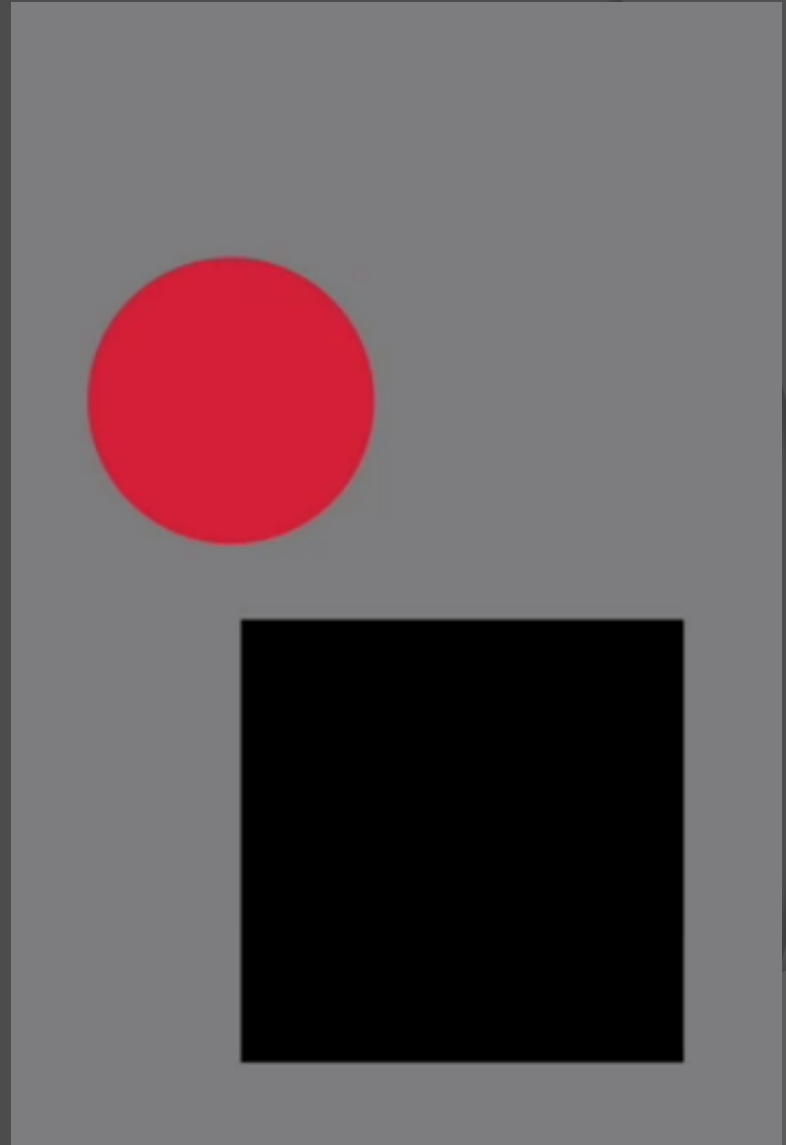
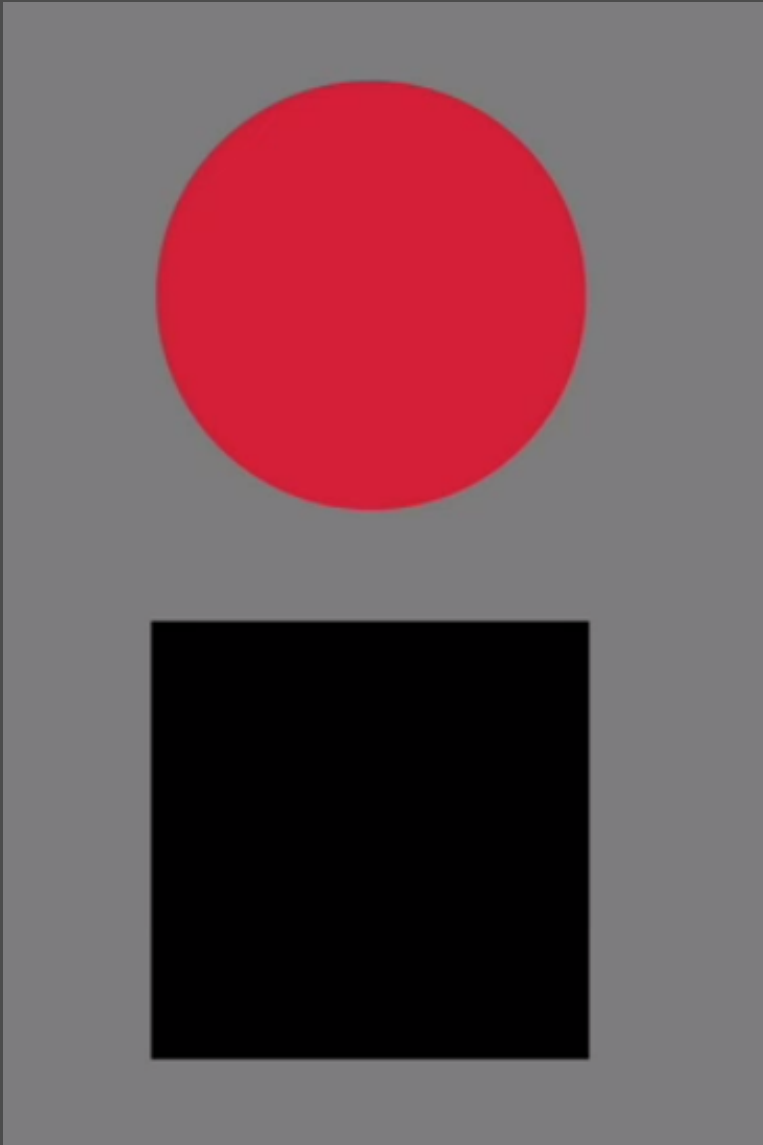
University of California, Santa Barbara
 April 11, 1995
 Writing, Reading, and Censorship
 Resistance and the Art of Writing: American
 Censorship in the 1950s
 Robert C. Marsh, Research Department

University of California, Los Angeles
 May 11, 1995
 Censorship and Silencing
 American Film Censorship
 Robert C. Marsh, Research Department

Composition Principles

- Using balance and tension to create a **dynamic** layout.
- CONTRAST, a critical ingredient in every design (dark/light, large/small)
- Using SCALE to create Drama
- Using repetition to create Unity and harmony (Echo shapes, colors)
- Using hierarchy to lead the viewer

Has more tension and dynamic



411AD
NY62

Proportion

- Knowing when and when not to use symmetry/asymmetry
- Building a design based on the proportion of a square
- The golden section
- The rule of third

Bild 1
Junge Kunstschüler gestalten sich mit
ingenieur De La Rue, dem technischen Berater von
Thomas De La Rue, über die Struktur einer Kunst-
herplatte.

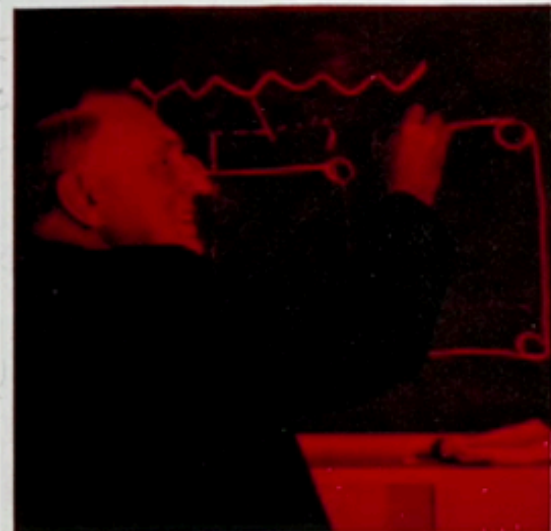


Bild 2
Formica wird nach dem Zerschneiden einer gründ-
lichen Kontrolle unterworfen.

Bild 3
Ingenieur Kasten gibt an der Wandtafel eine
Orientierung über wichtige Details bei der Ver-
arbeitung von Formica.

Bild 4
Aufmerksam folgen die Zuhörer dem Ausführlich-
keit des Instruktion, die gerade mit der Vorber-
eitung verschiedener Werkzeuge befasst ist. Ein
verpflichtig ingenieur Überwachungsbedeutung
dafür, dass jedem Kunstschüler in seiner
Sprache sein Detail verstehen geht.

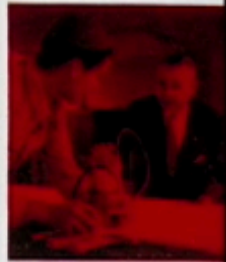
Bild 5
Demonstrationen in einer vollständig eingerichte-
ten Schreinerei. Soubert wird eine Platte Formica
auf das richtige Mess zugeordnet.



Erfahrungen und Prinzipien der Formica-
Hersteller in Einklang zu bringen und
sich vor allem grundlegende Kennt-
nisse über die Fabrikation, die beson-
dere Eigenschaften und die zwich-
mässige Verarbeitung von Formica
anzueignen. Sie nehmen mit gespannter
Aufmerksamkeit, je oft mit grossem
Erfahren wahr, welche Anstrengungen
unternommen werden, um Formica
keine hohe, stets gleichbleibende
Qualität zu sichern. Formica erfährt
schon in den ersten Fabrikations-
prozessen laufend strenge Prüfungen.
Jede Platte, die den Kontrollen auf
Härte des Materials und makellose
Schönheit der Oberfläche nicht stand-

sigen, sehr teuren maschinellen An-
lagen fachtechnisch geschultes Per-
sonal, das sich seiner Verantwortung
voll bewusst ist. Und was ebenfalls
grosse Bedeutung hat: nur die aller-
besten Rohstoffe kommen für die An-
fertigung der Formica-Platten in Frage.
Ein wesentlicher Teil des Kurses war
technischen Fragen gewidmet. Die
Vertreter erhielten eine gründliche
Orientierung mit praktischen Demon-
strationen über das fachgerechte
Zuschneiden und Leimen, sowie die
rationelle Montage von Formica.
Äusserst wertvoll waren unter anderem
Hinweise auf die perfekte Biegetechnik
und das Rundformen. Das Programm

Beispiele für die Anwendung von For-
mica zeigten, dass bis heute noch lange
nicht alle Möglichkeiten dieses erfau-
lich vielseitigen Materials ausgeschöpft
und genutzt sind.
Farben bereichern unser Leben! Dies
mag wohl einer der Gründe gewesen
sein, dass die farbengräftigen Formica-
Kunstharzplatten immer kurzer Zeit alle
Kontinente erobert konnten.
Thomas De La Rue sicherte sich auch
hier den entscheidenden Vorsprung:
Formica ist in einer Vielfalt schönster,
fein abgestufter Farben und gediegener
Dessins erhältlich. Dem Kunden wird
dadurch die treffende Wahl leichter
gemacht.



den wichtigsten Tageszeitungen und in
Fachblättern unterstützen die Verkauf-
bestrebungen und fördern den Absatz.
Illustrierte, mehrfarbige Prospekte in
höchster Aufmachung helfen mit,
Stimmung für Formica zu machen. Ein
werbeträftiges Plakat, das von unseren
Kunden sicher beachtet worden ist,
bildet das letzte Glied in der Reihe
unserer Werbemittel. Alle diese Mass-
nahmen haben dazu beigetragen, dass
Formica auf dem Schweizer Markt zu
einem Begriff geworden ist.
Der Formica-Kurs vermittelt den Be-
teiligten wertvolle Erkenntnisse und
dazu vor allem das Gefühl, ein Fabrikat
zu vertreten, das den ganzen Einsatz

Fragen Sie Ihren Formica-Vertreter!

Der Formica-Vertreter betrachtet es
als vornehmste Aufgabe, dem Kunden
berätend zur Seite zu stehen und ihm
mit seinen vielseitigen Erfahrungen
zweckmässige Winke und Anregungen
aus der Praxis und für die Praxis zu
geben. Fragen Sie ihn, wenn in Ihrem
Betrieb ein Problem auftaucht, das im
Zusammenhang mit Formica steht.
Er weiss Bescheid über alle technischen
Daten, die fachgerechte Bearbeitung
und die vielseitigen Möglichkeiten der
Verwendung von Formica. Sie haben
ausserdem Gelegenheit, alle Fragen
der Farb- und Dessinwahl abzuklären.

Die vier Bilder auf dieser Seite y
Aufschluss über den Arbeitsbereich
des Formica-Vertreters, der als ge-
ter Berufsmann im Dienste unserer
Kunden steht. Sie sehen einen un-
seren Herren beim Besuch einer Ma-
schinerie für ihre überdurchschnittlichen Le-
gen bekannten Schreineren. Unser
Spezialist bespricht mit dem In-
haber einige fachliche Fragen, gibt eine
angestellten wertvolle Anregung
beim Zuschneiden und prüft mit
dem erzielte Ergebnis: eine perfekte
Schnittkante.
Profitieren auch Sie vom gut aus-
gestatteten Formica-Kundenservice. Uns-
ere Mitarbeiter stehen Ihnen jederzeit



Alone
 Etsi non dicimus ut id ea
 non esse igiturque in
 debentibus, coniectum
 ea non esse igiturque
 in debentibus.



Coniectum quid non
 esse igiturque in
 debentibus,
 Coniectum quid
 obperitum in magnitudine
 verum non in epta quid
 obperitum in magnitudine
 verum non in epta



Coniectum quid
 obperitum in magnitudine
 verum non in epta quid
 obperitum in magnitudine
 verum non in epta
 magnitudine verum non
 in epta quid obperitum
 magnitudine verum non
 in epta



Coniectum quid
 obperitum in magnitudine
 verum non in epta quid
 obperitum in magnitudine
 verum non in epta

Alone
 Etsi non dicimus ut id ea
 non esse igiturque in
 debentibus, coniectum
 ea non esse igiturque
 in debentibus.
 Etsi non dicimus ut id ea
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 debentibus, coniectum
 ea non esse igiturque
 in debentibus.

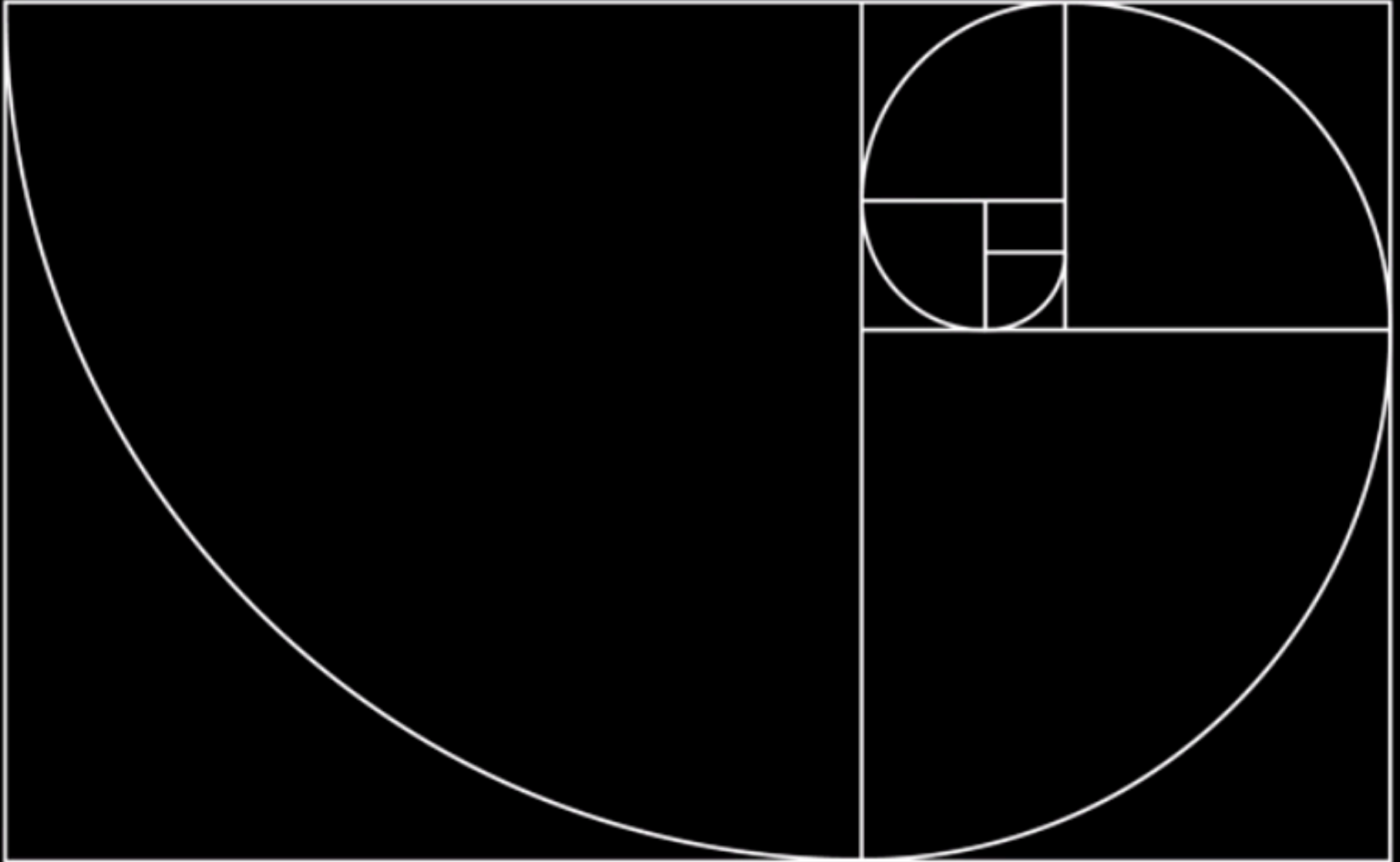
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 obperitum in magnitudine
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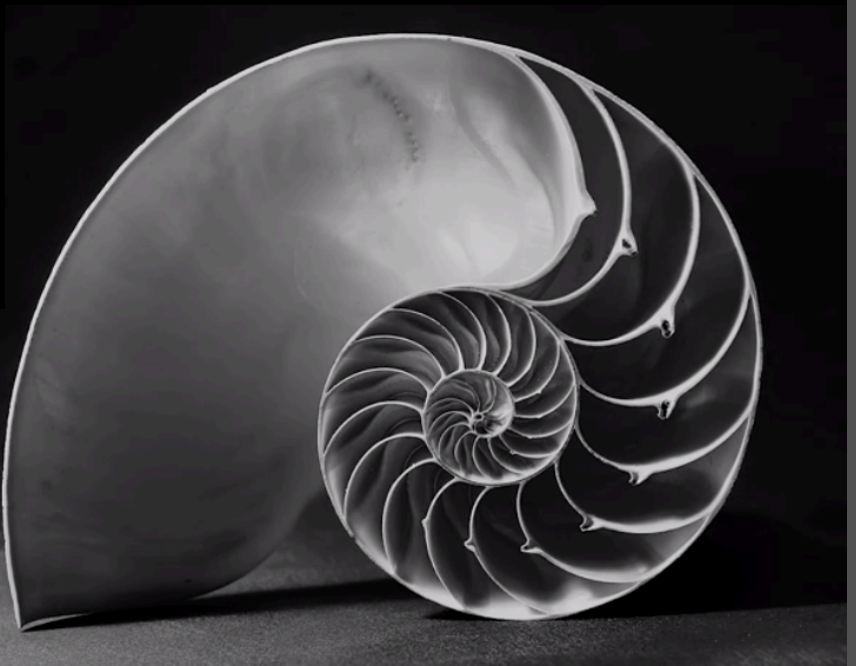
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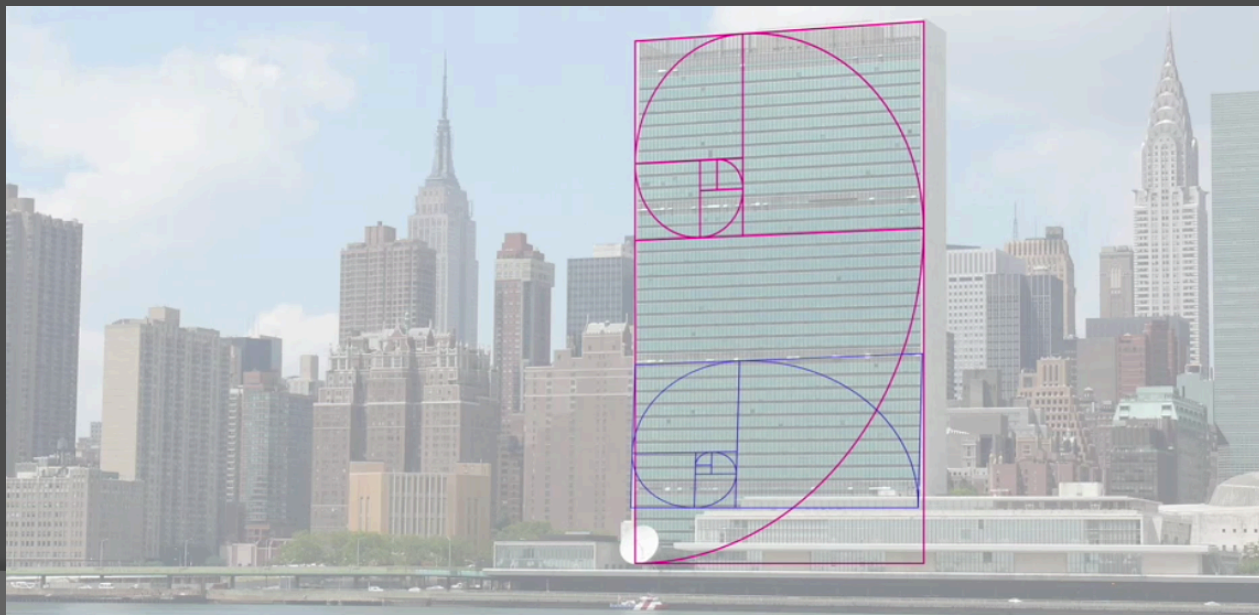
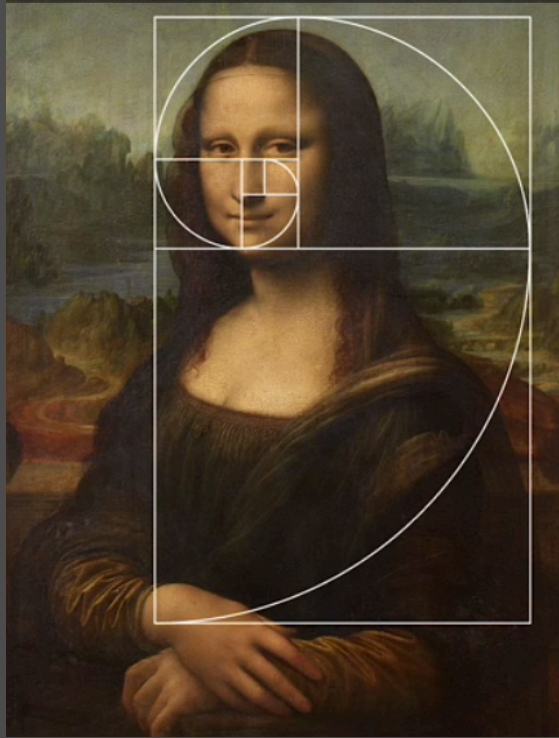
Coniectum quid
 obperitum in magnitudine
 verum non in epta quid
 obperitum in magnitudine
 verum non in epta

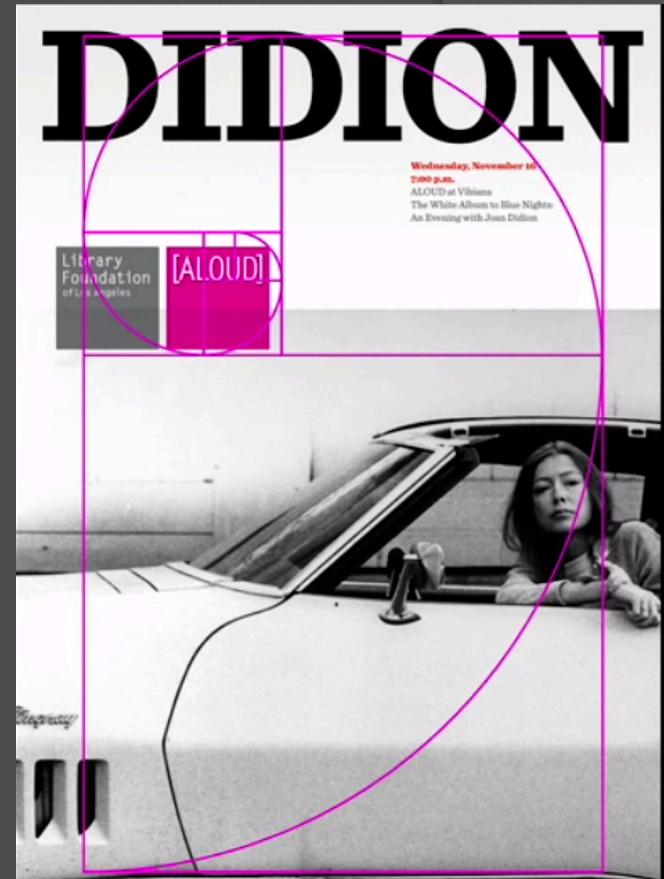
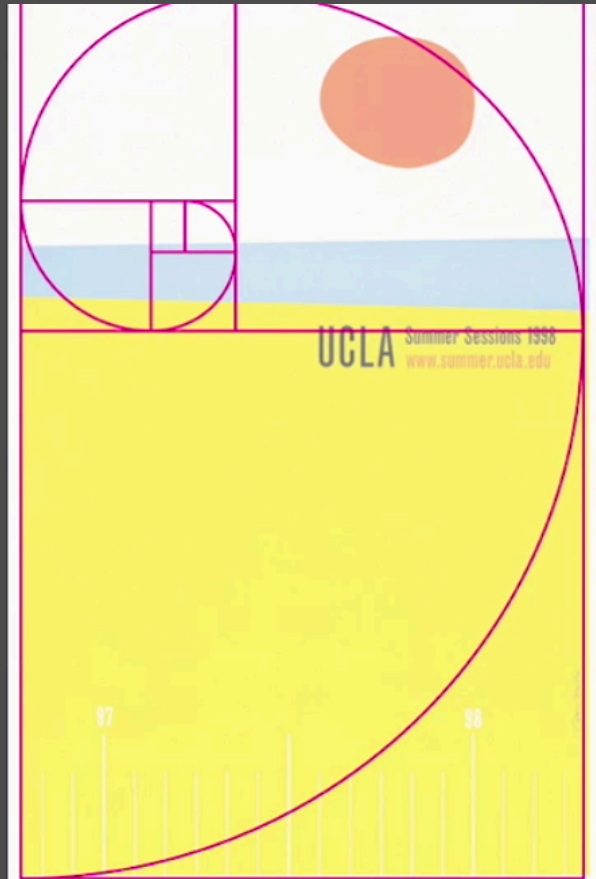
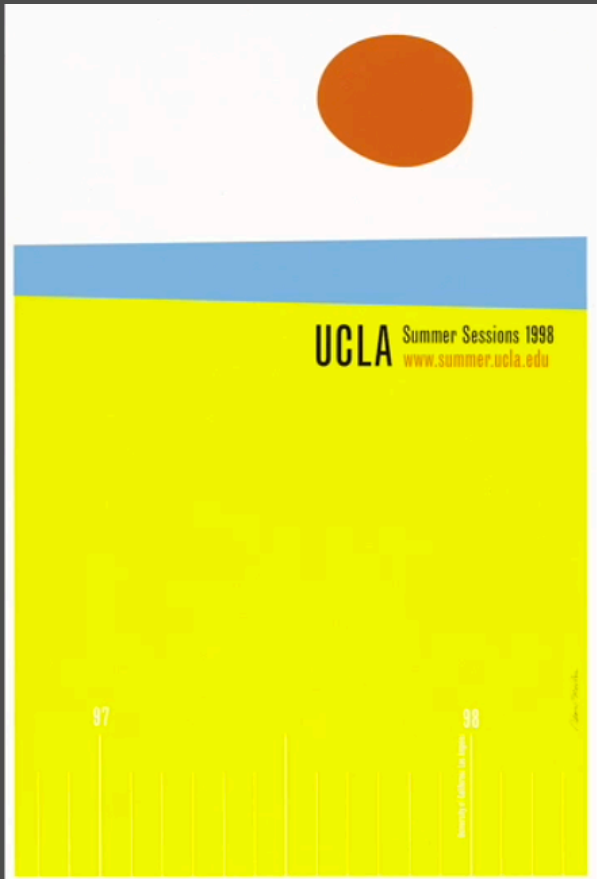


The golden section ratio is 1 to 1.518





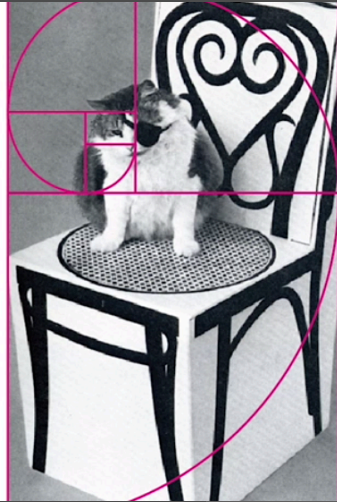




MARGET LARSEN

ART DIRECTOR

SFMOMA



July 19-25, 2015
 Museum of Architecture and Design
 1311 Math Street
 Santa Barbara, California

4

Modern
 Design

HOOD. ART MEETS LIFE



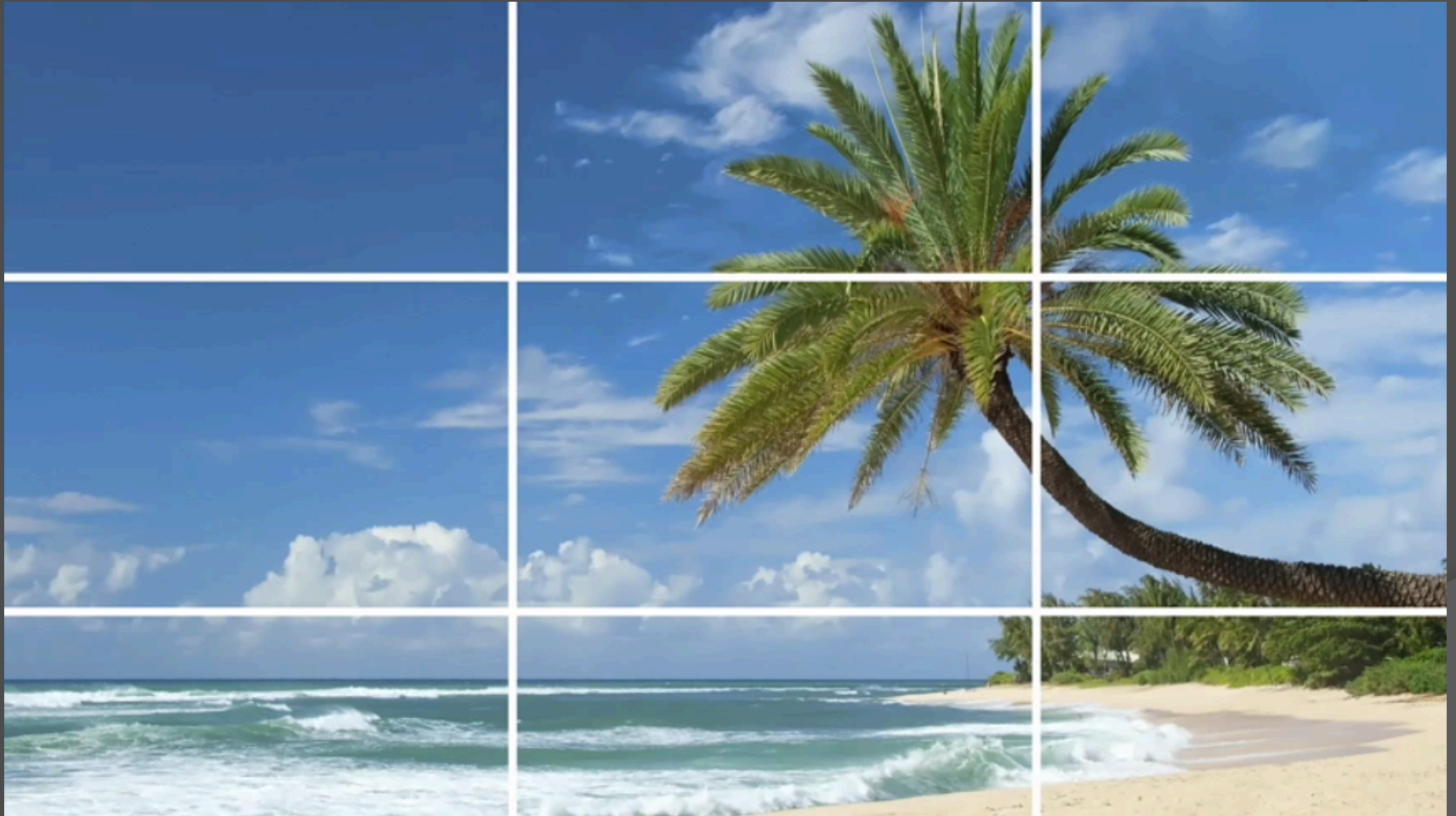
הקשר בין אמנות לחיים האמיתיים הוא מתמקק לכל הפחות.
 HOOD הוא חנות לייפסטייל אורבאני המאפשר לשיני הצדדים- האמנים והקהל-
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 מטרתם המוצהרת של יוצרי המותג היא "לעשות שכונה" במובן הרבבותי ביותר של המונח.

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 HOODIRECT: +972.54.7252858, INFO@HOODPROJECT.COM
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HOOD. ELEMENTS MADE BY ARTISTS FOR FREE SPORTS WORLDWIDE. IF YOU READ THIS YOU SHOULD BE GOING OFF-STREAM. WE LOVE. OUR HOOD IS WHERE WE BELIEVE
 OUR CULTURE. FROM BITE-SIZES, CLASSIC, HIRING, WE COMMUNICATE YOU ARE FOR AN OFFICIAL PART OF IT. DON'T BE A SILENT RESISTANCE. HOOD. HIRING. WE LOVE. WE LOVE.



Rule of the 3rd



Grids

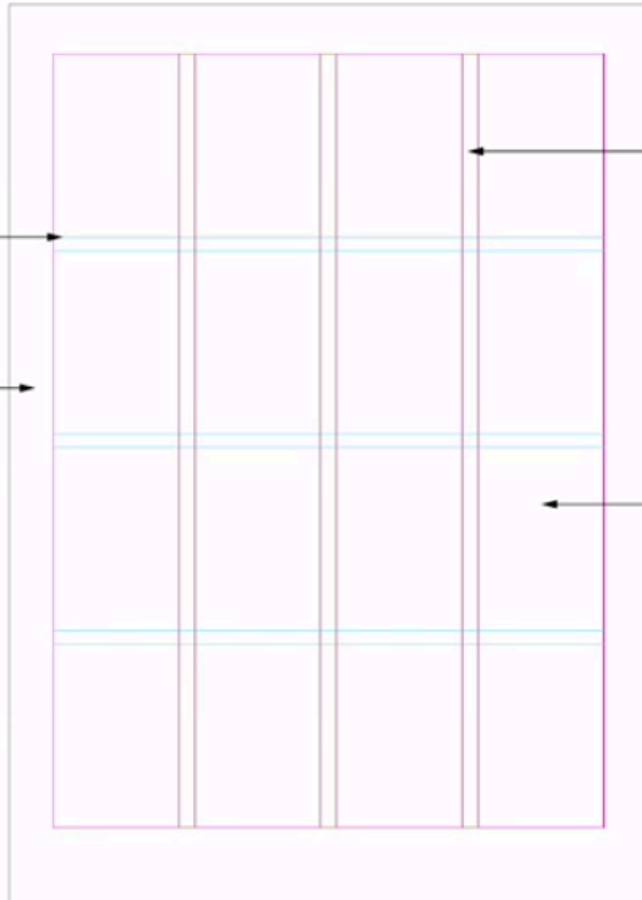
- The anatomy of grid
- Grid variations
- Choosing the right grid
- Creating a grid

Hanglines

Margin

Gutters

Columns



Attributes


- The power of simplicity and minimalism
- Using surprise to create drama
- Creating consistency and rhythm

Images and words

- Cropping images
Please do! So the viewer can focus on the subject.
- Make words and images work together.
No need to repeat the image, they should be combined to **change/enhance** the meaning.

A tropical beach scene with three tall palm trees on the left, a clear blue sky, and a blue ocean. In the foreground, there are three lounge chairs with white canopies on a wooden deck. The word "Beach" is written in a large, white, serif font on the right side of the image.

Beach

A tropical beach scene with three tall palm trees on the left, a clear blue sky, and a blue ocean. In the foreground, there are three lounge chairs with white canopies on a wooden deck. The text "This could be you." is written in a white, sans-serif font on the right side of the image.

This could be you.

2:00 pm

September 24

Hualalai, Hawaii

If you can't read it, it's not working.



Using images as guide



IF YOU don't like full skirts, turn your eyes to the left.

ALEX is making these graceful dinner dresses with square necks and

TIGHT DRAPERY pulled over the form and held firmly with

A TWIST of the material. They are not always dead black but often

CHALK WHITE, which looks much newer for little dinners.

LONG SLEEVES replace the dose-to-death jacket and

WHITE SANDALS emphasize the whiteness of the white.

SOME have no apparent fullness but cling to the body like

WET CLOTH, flat in front with the new tight drapery behind.

CHANEL also provides for those who hate bouffant skirts by her

STRAIGHT STRAPLESS black dresses with naked tops like

SARGENT'S portrait of Madame X, the line of the décolletage

CUT HEART-SHAPED and the skirts flowing out toward the hem.

MOLYNEUX does slinky black dresses with little

POINTED TRAINS and a series of princess dresses that are

PLAIN OR PRINTED, and very easy to wear.

MAINBOCHER gives you a new silhouette, with a simple

MOLDED TOP and a slim skirt with a gathered flounce like a

LAMP SHADE put on just below the crucial point of the derrière.

SCHIAPARELLI also makes long-sleeved dinner dresses, but

JACKETS STILL APPEAR in the Schiaparelli collection, and these are

WOOLEN JACKETS embroidered in gold and beads or else

SATEN JACKETS with large embroidered silk motifs. They are worn over

SIMPLE MOLDED DRESSES with brassiere tops. Fresher for spring are

SCHIAPARELLI'S printed evening dresses with their variously

SHAPED HOODS that slip down like capes over the shoulders.

FUR BOLEROS are shown over all these molded

DINNER DRESSES and the smartest are black fox or

SILVER FOX mounted on black crepe de Chine

Using images as guide



Explore and break the rule!

If you break a rule, it must be to support the message and concept.