DAYANAND COLLEGE OF ARTS, LATUR.

ANIMATION DEPARTMENT

Class:- B. A. Animation First Year Sem:- I

Subject Name:- Graphic Design (Major)

Paper Code :- (IANICTP1101)

Name:- Prof. Durga S. Sharma

Syllabus

IANICTP1101: Graphic Design(Optional 1) Curriculum Details

Credits – 04 **Mark – 100** **Periods – 84** **Th and Pr**

Course pre-requisite: Basic Computer Knowledge

Course objectives:

- A good graphic design can be created by a designer with real talent and a clear goal of the message that should be expressed to the target audience.
- The designer should have the skill to use and combine several things to come up with a final product that showcases the right result.
- Professionalism is necessary for good graphic designers in as much as their artistic skills are important too.

Course outcomes:

- Students will be able to demonstrate a basic understanding of three important design elements: color, shape, and space
- Design original commercial art, combining text and images to successfully communicate messages to a target audience

ModuleNo.	Topic	Hrs. Required to cover the contents
1. 0		
Introduction	Timeline, Keyframe, Frame rate, Poses, Line of action, Working with 3d Rigs: Importance of poses, Creation of poses from reference images, Importance of familiarizing with the rig's controllers, Understanding the body mechanic	**15**
2.0		
Graphic Design Process	Create idea for Graphic Design Project, Photos for Graphic Design Project, Decide Title and Copy Matter for Graphic Design, Draw Composition and Layout Sketches, Select and Use Color Themes for Graphic Design, Paper Sizes	**15**
3.0		
Principles of Graphic Design	Alignment, Hierarchy, Contrast, Repetition, Proximity, Balance, Color, Space, Basic Elements of Graphic Design - Line, Shape, Repetition, Color, Texture, Size, Emphasis, Space, Negative Space , Value	**18**
4.0		
Photoshop	Understanding Raster Graphics, Understanding Pixels, Understanding Image, Understanding Layers, Image Size and Resolution, Brushes, Styles and Textures, Using Filters for effects, Color Adjustment, Image Editing for Print Projects, Image Editing for Web.	**20**
5.0		
Branding - Live Study Projects	Logo Design Corporate ID (V Card, Letterhead & Envelope), Stationery (Invoice, Receipt etc.), Invitation or Greeting Card, Newspaper Ad, Magazine Ad, Brochure, Leaflet (Flyer) or Folder. Hoarding Design, Book Publication Design, Web Layouts	16
	Total	**84**

Practical List:

- Books, Magazine, News papers
- Visual Identity such as Letterhead, business card, Brand Guide, Logos
- Marketing Materials: Pamphlet, Brochures, Postcard, one-sheet, Posters•
- Product Packing and Labels
- Presentations
- Typography
- Web Layouts

Software: Adobe Photoshop, Adobe Illustrator, Corel Draw.

Text Books:

- Graphic Design Visionaries
- Grid Systems in Graphic Design
- The Graphic Design Idea Book
- Paula Scher: Works Editors: Tony Brook & Adrian Shaughnessy
- The Visual History of Type Author: Paul McNeil
- How To Author: Michael Bierut
- Draplin Design Co: Pretty Much Everything Author: Aaron Draplin
- Logo: The Reference Guide to Symbols and Logotypes (mini)
- New Perspectives in Typography o Designing Brand Identity: An Essential Guide for the Whole
- Branding Team
- The Elements of Typographic Style (v4)
- How to do great work without being an asshole o 50 Best Logos Eve

Career Options:

- Advertising Art Director
- Creative Director
- Production Designer
- Graphic Designer
- Illustrator o Printmake

Notes

Graphic design Notes

Definition of Graphic design : Graphic design is art with a purpose. It involves a creative and systematic plan to solve a problem or achieve certain objectives, with the use of images, symbols or even words. It is visual communication and the aesthetic expression of concepts and ideas using various graphic elements and tools.

Graphic design is the process of visual communication and problem-solving using one or more of typography, photography and illustration. The field is considered a subset of visual communication and communication design.

Becoming a graphic designer can be an exciting career choice if you are someone who has a good eye for visual aesthetics. Graphic Designers need to think creatively, come up with original concepts, and work well as a member of a team. Do you have these qualities? If so, this could be a good career path for you!

A graphic designer is professional who is responsible for designing contents for products and various activities related to print, advertising, website, magazines , brand identity, games etc. His role calls for understanding a client's needs and requirements before taking up any designing decisions.

Benefits

Freedom to express your imagination The biggest benefit of being a being a graphic designer is than you have the liberty to express your imagination and creativity to the fullest. Whatever you imagine and visualize can be put in the form of display for others to appreciate, admire and even criticize.

Learning new techniques and skills Being in the designing industry there are plenty of new skills and technique that you can learn. Different projects require different approach and this gives you an opportunity to explore new methods and learn something new every day.
Chance to meet new designers Meeting fellow designers opens up scope to learn from them and keep yourself updated. You can even exchange ideas and process and interact with them regarding ongoing projects which could proves beneficial for you in the long run.
Improve your social skills While working for a company a good social skills is a must so that you don't have a difficult time in mingling with fellow workers and clients. As time approaches you will learn to socialize and feel confident inside.
Opportunity to work with reputable companies A graphic designer has various opportunity to work with prestigious companies, having said that you can enhance your portfolio and make it stronger. Clients too prefer working with designers who have strong and creative portfolios.
Stable income When you're employed you will get a stable income, even if the project is simple and easy you will still get paid. As long as you do your work your will get your salary.
You can freelance When you are freelancing you are never short of work. By building a good network with people you can land yourself with lots of projects from clients.
Just focus on designing When you are working for a design firm all you have to do is focus on designing. There is no hassle for you to multitask on different areas as there are various people assigned for that particular task.

Continuous practice of designing skills While designing you will come across new ideas and concepts which will help you design better. You will find yourself getting better and better with each passing day. This acts as a continuous practice and helps to improve your skills. Better access to resources As a graphic designer you have a greater access to latest industry standard software which you may not have been able to afford. This will help you to work better and give better results. This will give you more development and scope for learning.

1. Express Your Creativity

Probably the most important benefit of being a graphic artist is the ability to express your creativity, while still earning a great living. Many artists are moving towards graphic design because it's easier to make a living as a graphic designer than it is in areas such as fine art.

More Graphic Artist Benefits

If fine art is your passion than you should pursue your passion, but being a graphic artist is very rewarding and you can still work in fine art and other areas. I loved both computers and art so graphic art seemed to be a good combination of the two for me, but I still dabble in fine art such as painting in my free time.

2. Web or Print Flexibility

The cool thing about being a graphic artist is that you have different mediums just like in fine art. The two big ones being print and web. Web is obviously more recent and still relatively new. If you get into web design and you can pick up programming skills such as html, css and php you will open up an entire new world of job opportunities for yourself. Being a graphic artist will allow you to branch off into other skill sets easily that can dramatically increase your freelance or business grow potential.

3. Huge Client Base

Some businesses have a limited client base, but every business needs a graphic artist. If a business is going to do marketing than some one is going to need to design those marketing materials. As long as businesses keep growing and new ones keep appearing, then graphic artists will always have plenty of work. Because of this, the competition is getting rougher every day, so you will need to work much harder to stand out from the crowd.

4. Freelance potential

My favorite part about the graphic art career is the ability to easily do freelance work online. There are tons of places to find freelance work on the Internet and you can make some incredible money from the comfort of your own home in your free time.

5. Run Your Own Studio

If you have ever dreamed of having your own studio or office than you could turn your freelance business into a larger operation and begin running your own studio. This is a great option if you want to play the role of manager or

1. Meaning of Graphic Design in Animation

Graphic design in animation is the art of combining text, images, colours, shapes, and visual elements to communicate ideas and enhance animated content.

2. Importance of Graphic Design in Animation

- Visual Communication: Communicates stories and ideas through visuals.
- Character Design: Helps create the appearance, style, and personality of characters.
- Background Design: Creates environments, locations, and settings.
- Title Design: Develops attractive movie titles, opening credits, and end credits.
- Motion Graphics: Adds movement to text, logos, icons, and illustrations.
- Visual Effects (VFX): Supports the visual presentation of animated scenes.
- Branding: Creates logos, posters, and promotional graphics for animated films.

3. Key Principles of Graphic Design



Simplicity

Keeps designs clear, attractive, and easy to understand.



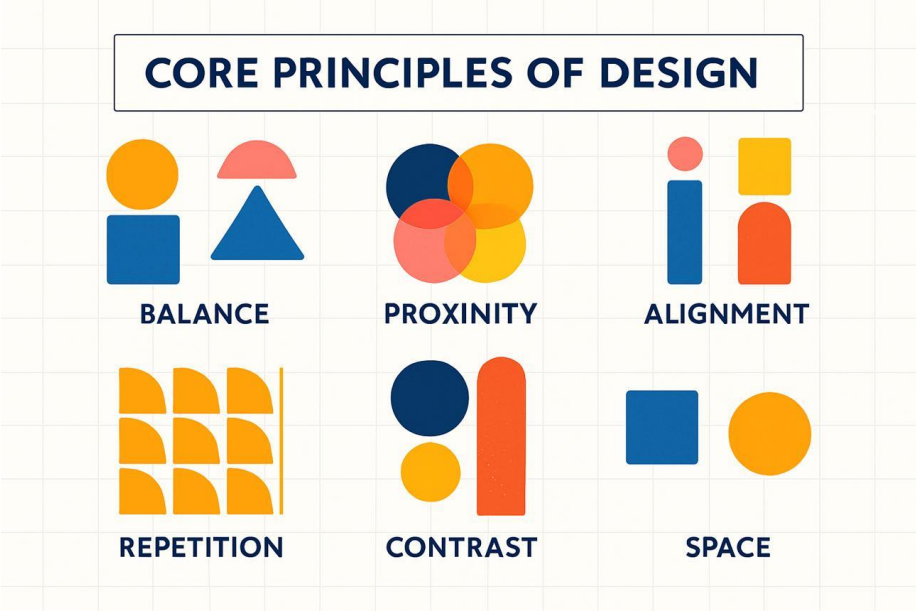
Colour and Contrast

Creates mood, highlights important elements, and improves readability.



Typography

Makes titles, dialogue, credits, and on-screen information readable.



Composition and Balance

Arranges visual elements to create a clear and visually appealing frame.

4. Applications of Graphic Design in Animation

- 2D and 3D animation
- Motion graphics and title sequences
- Animated advertisements
- Game graphics and user interfaces
- Storyboards and concept art
- Film posters and promotional materials
- Infographics and educational animations

5. Popular Software



Adobe Photoshop

Digital painting, textures, and image editing.



Adobe Illustrator

Vector illustrations, logos, and character graphics.



Adobe After Effects

Motion graphics, animated typography, and compositing.



Autodesk Maya

3D modelling, animation, and visual production.

6. Career Opportunities

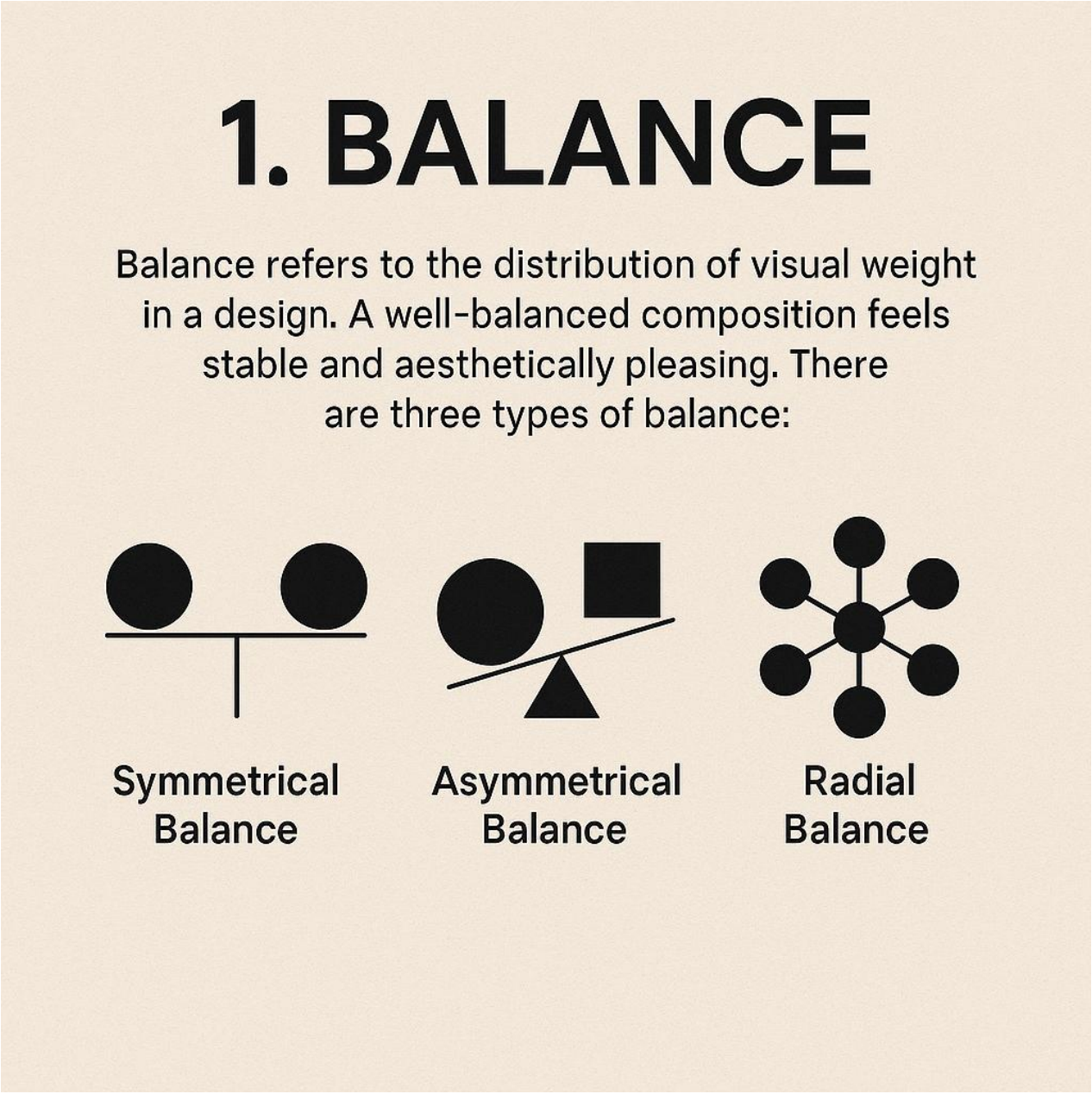
- Graphic Designer
- Motion Graphics Designer
- Concept Artist
- Storyboard Artist
- Character Designer
- Title Designer
- 3D Artist
- Animation and VFX Artist

Conclusion: Graphic design is an essential part of animation. It combines creativity, design principles, and technology to produce engaging visuals, communicate stories, and enhance the overall viewing experience.

principles of graphic Design

Principles of Graphic Design

The principles of graphic design are guidelines used to arrange visual elements effectively and create designs that are attractive, clear, and meaningful.



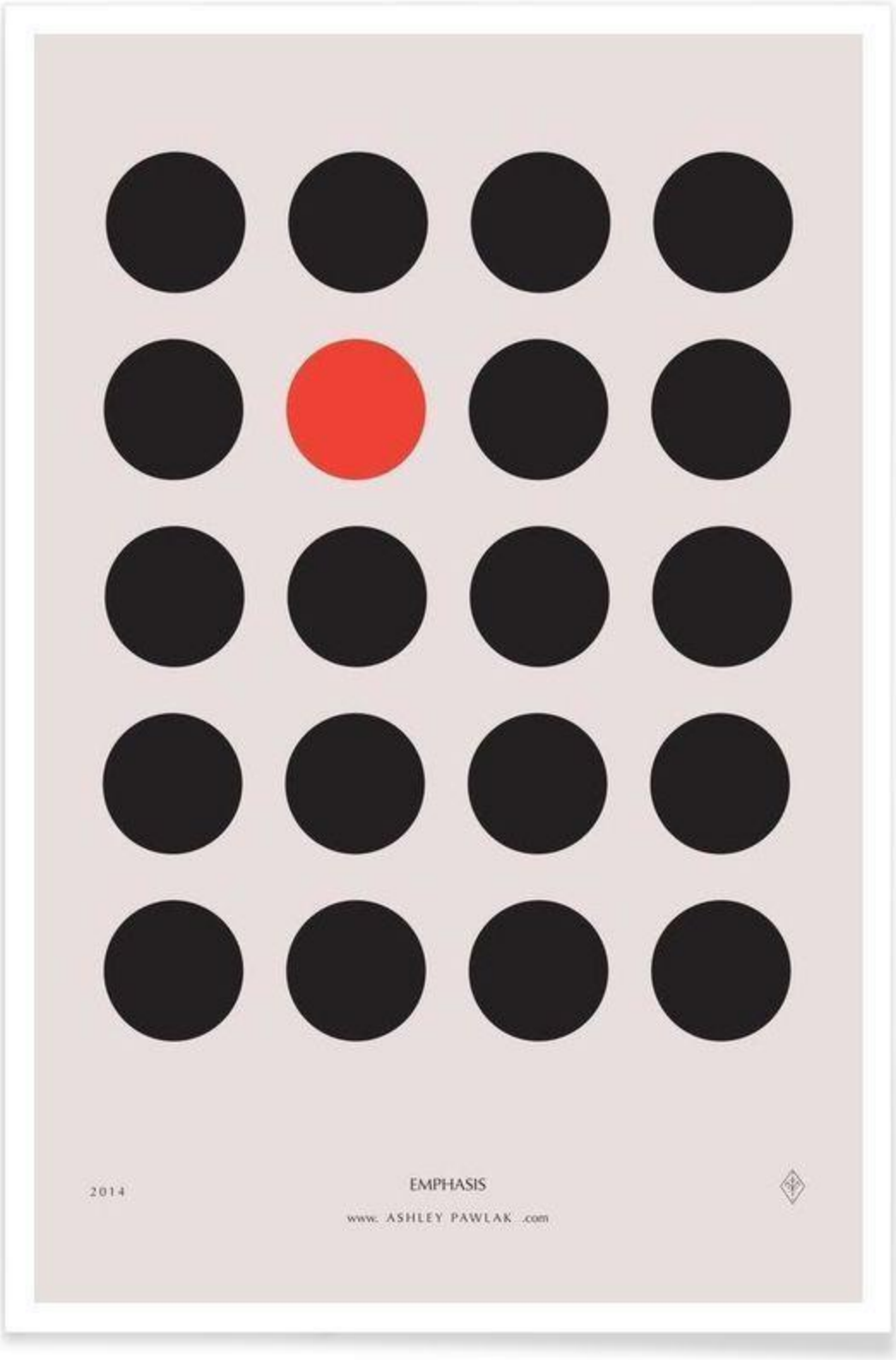
1. Balance

Distributes visual elements evenly to create stability and harmony. Balance can be symmetrical or asymmetrical.



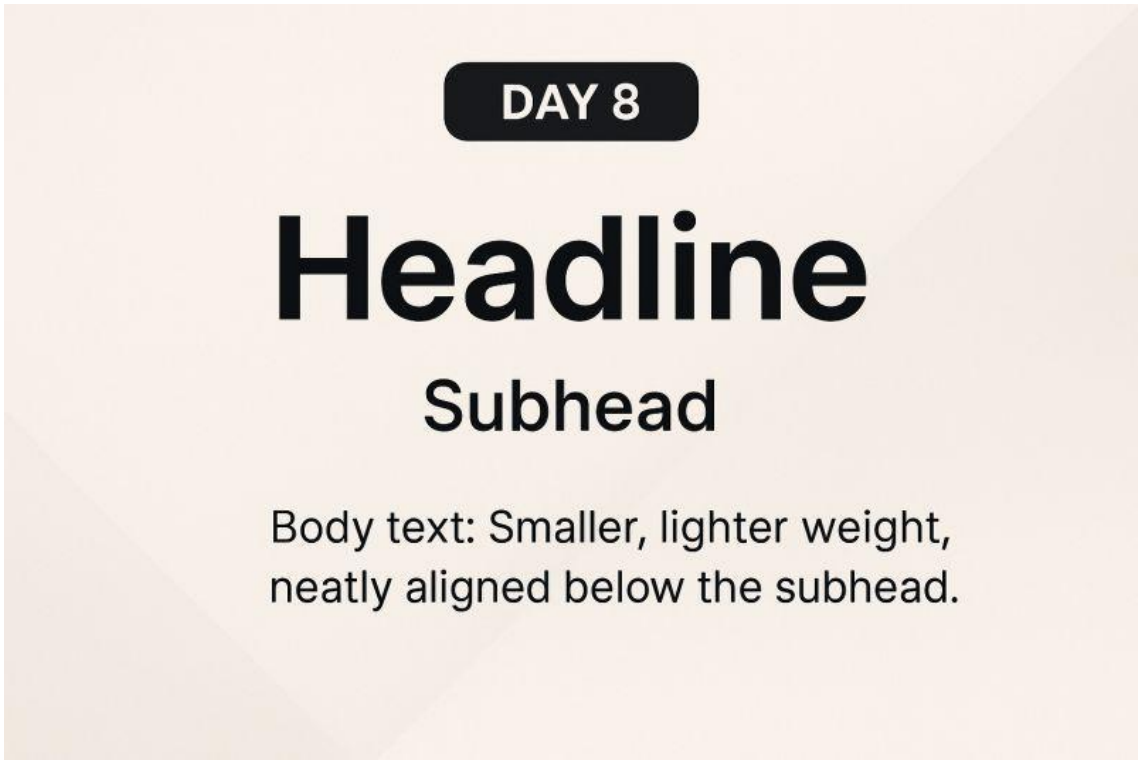
2. Contrast

Uses differences in colour, size, shape, or texture to highlight important elements.



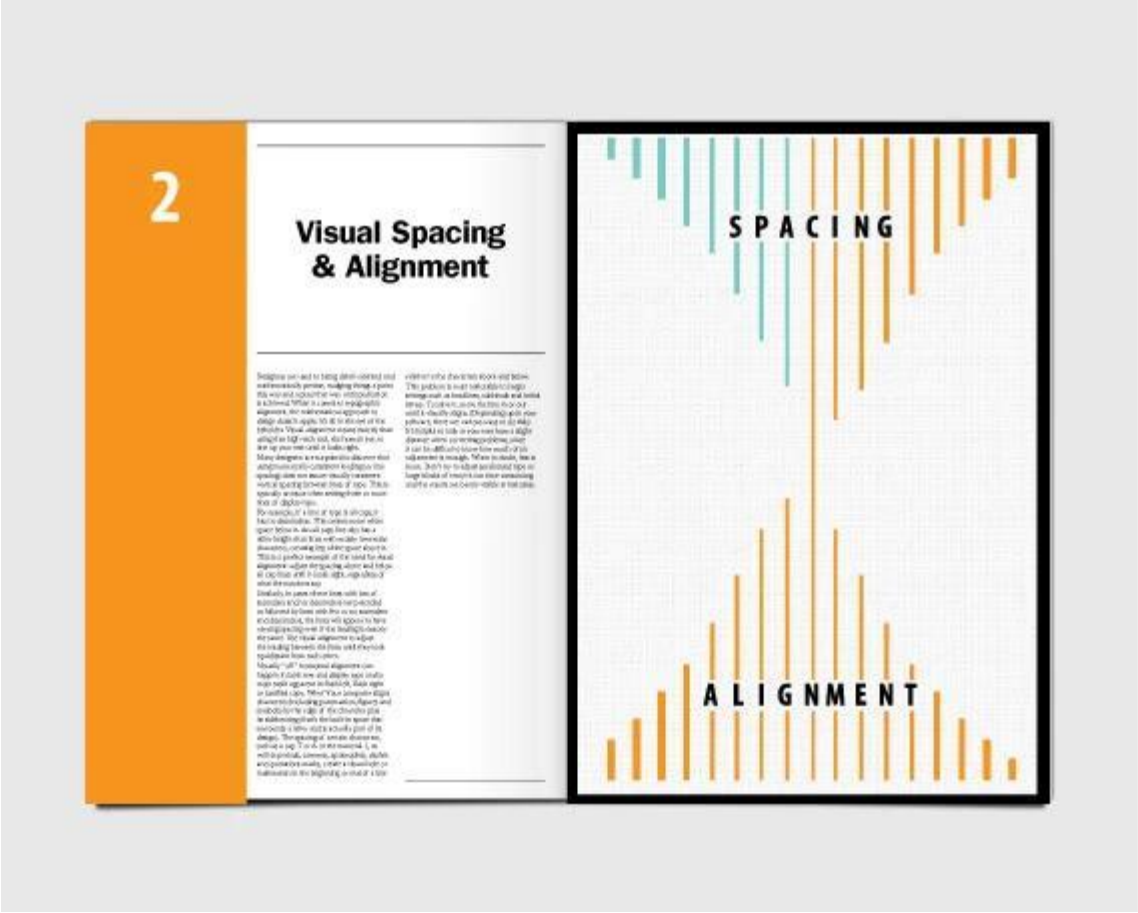
3. Emphasis

Creates a focal point that attracts the viewer's attention to the most important element.



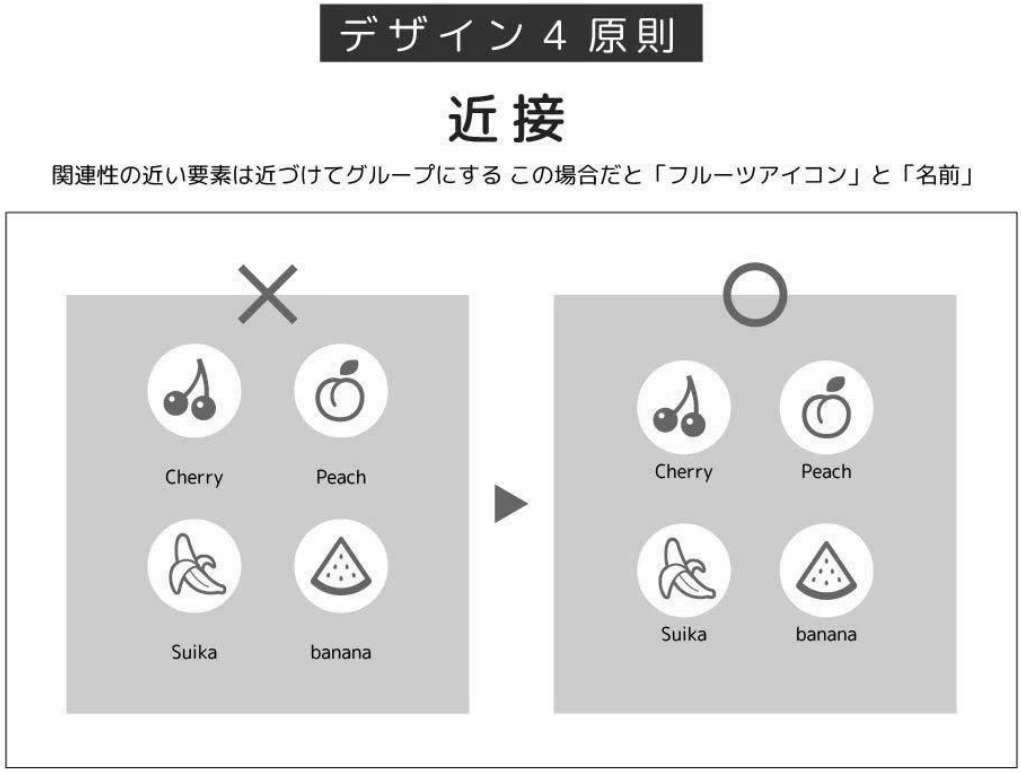
4. Visual Hierarchy

Organises information according to importance using size, colour, position, and typography.



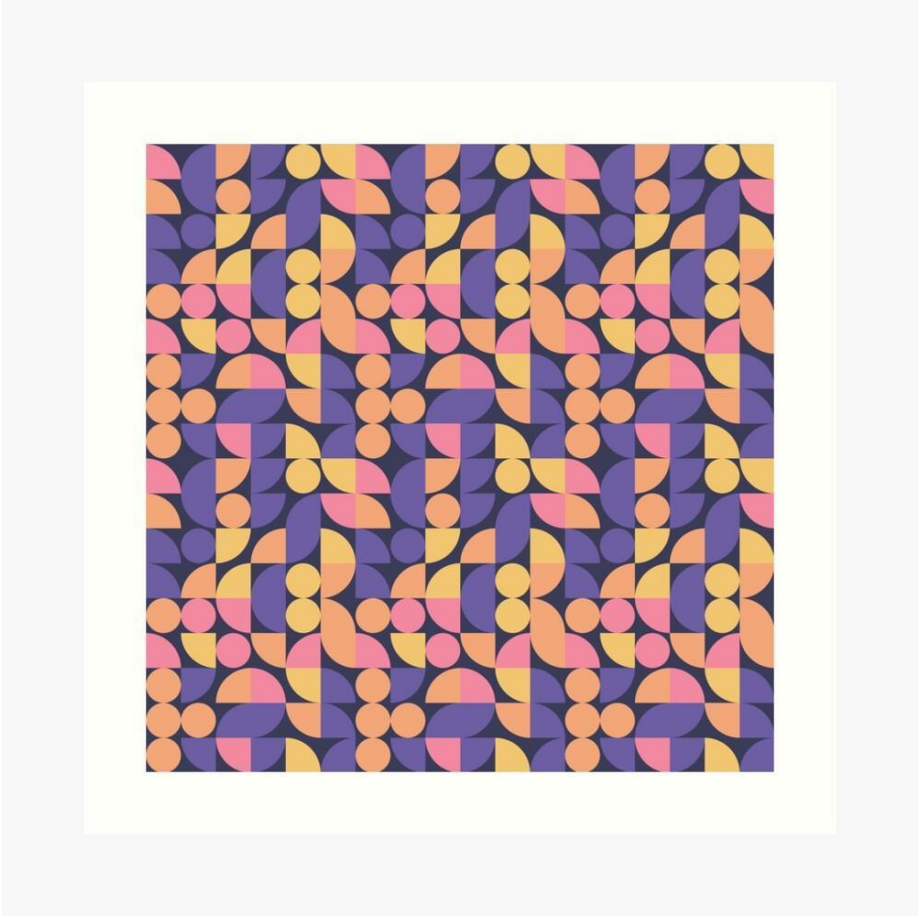
5. Alignment

Arranges elements along common edges or lines to create an organised and professional layout.



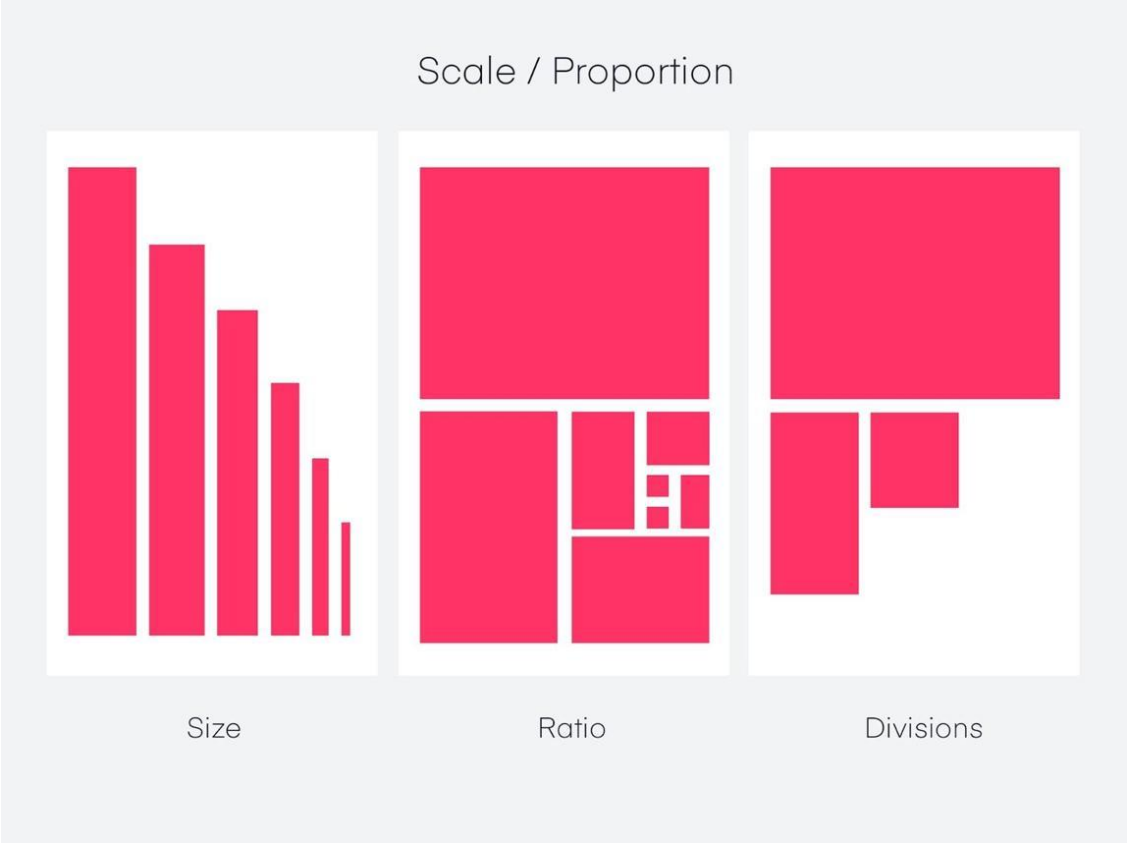
6. Proximity

Places related elements close together to show their relationship and improve readability.



7. Repetition

Reuses colours, shapes, fonts, or patterns to create consistency and visual unity.



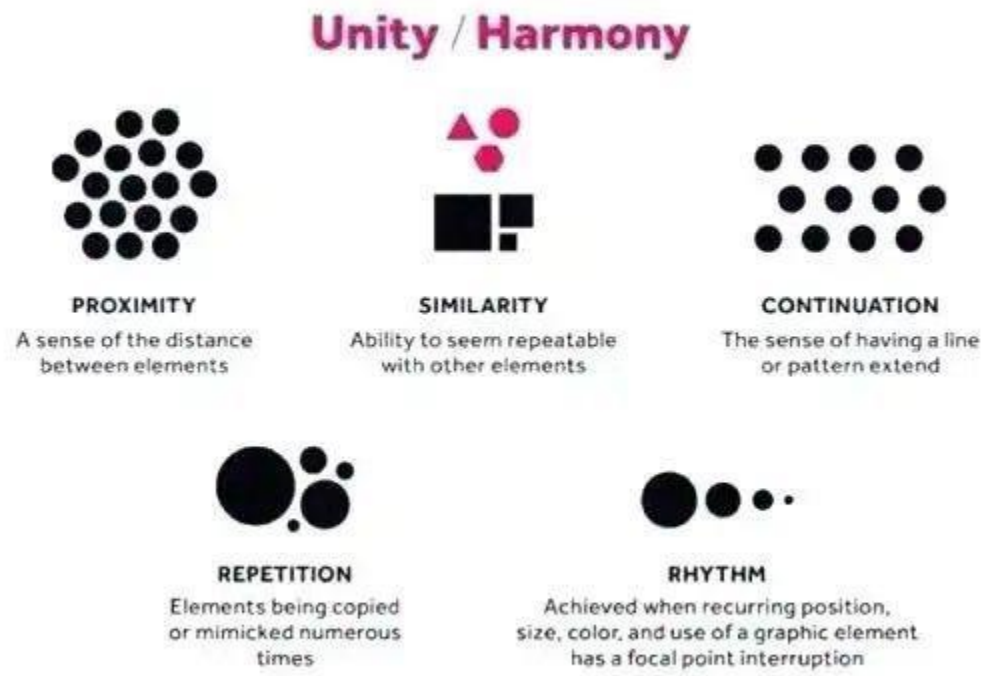
8. Proportion and Scale

Determines the relative size of elements to establish importance and visual relationships.



9. White Space

Uses empty space around elements to improve clarity, readability, and visual focus.



10. Unity and Harmony

Combines all design elements into a cohesive composition that feels complete and consistent.

Application in Animation

These principles are important in:

- Character Design: Balance, proportion, and emphasis.
- Background Design: Composition, colour harmony, and perspective.
- Motion Graphics: Hierarchy, contrast, and repetition.
- Title Design: Typography, alignment, and readability.
- Storyboarding: Balance, emphasis, and visual flow.

Conclusion: Effective graphic design combines these principles to communicate ideas clearly, guide the viewer's attention, and create visually appealing artwork in print, digital media, and animation.

art director and gain a lot more exposure by doing graphic artwork for very large brands, not to mention making more money!

6. Work In-House

If you are not ready to freelance or run your own studio you can always work full-time for some one else. Working In-House can give you the stability you need for peace of mind. Some designers worry about their creativity being limited in-house and this can happen, but you need to take a look at the benefits and disadvantages to make the right choice. There are plenty of other ways to lets your creative energy run wild while not working in-house so don't get too caught up about having more limits on what you can and can't do. Its just part of doing business!

7. Easy to Get Into

If you have a decent computer and a few Adobe programs you are pretty much ready to rumble! After that it's all about creativity, hard work, self growth and networking to name a few things. Compared to other careers being a graphic artist could be seen a pretty low cost career to get into as opposed to say starting a landscaping business where you would need a truck and tons of expensive equipment and other materials.

8. You can Learn on Your Own

While I do recommend going to school for graphic design, many amazing graphic artists learned on their own. If you practice enough at home, study other art, practice tutorials, read books and really have a passion for design you can learn on your own. The big benefit of going to school is having teachers to guide you and critique your work, so if you learn yourself you

need to be able to gauge what your current skill level is and understand what areas you need improvement in.

9. Few Expenses

Another great thing about being a freelance graphic artist is that there are few business expenses. If you have a computer and software already than there isn't much else you need to spend money on. If you are going to handle printing for clients you would work this into the total project quote and the same goes for stuff like buying stock images or hiring an illustrator for a project.

You might have some web expenses such as website hosting and maybe a marketing budget, but overall costs should be pretty low if your a freelancing, which means more profits for you!

10. Easy Online Marketing

The design community is incredibly rich online. I have never seen so many different useful and unique sites for an online niche before. The design community is full of great forums, blogs, gallery sites, organizations, tutorials sites and much more. There are so many ways to market your skills online its not even funny. It just takes a little a bit of time and energy to make the most of the web.

Using Shapes in Graphic Design

Shapes are at the root of graphic design. They are figures and forms that make up logos, illustrations and countless other elements in all types of designs.

Shapes help the designer to add interest or organize elements of a design. They are not strictly ornamental, either, as shapes can have symbolic meanings, invoke feelings, or be used to direct the eye to the most important information.

THE DIFFERENT TYPES OF SHAPES

Shapes are one of the basic elements of graphic design and you have a great variety of shapes to choose from.

There are three basic types of shapes: geometric, organic, and abstract.

Geometric Shapes. These are your basic squares, rectangles, circles, triangles, and the like. These typically include sharp corners but may have rounded elements.

Organic Shapes. This type of shape have flowing lines and are also called 'natural shapes.' They resemble objects found in nature such as a pond (a squiggly blob), an apple, or a leaf.

Abstract Shapes. There are also those shapes which we cannot relate to reality. These are the freeform shapes like spirals, cloud-like formations, and multi-dimensional shapes that have become popular in modern logo design.

USING SHAPES IN YOUR DESIGNS

Using shapes properly is one of the keys to successful graphic design. The form, color, size and other characteristics for the shapes in a layout can determine its mood and message.

Soft, curved and rounded shapes are perceived differently than sharp, angled shapes.

For instance, a company who's primary customer base is women, may use circles and curves in their logo. Likewise, a business in the sports industry will want shapes with sharp lines that portray movement and action like the Nike logo.

Also, consider the invisible shapes of your designs such as the general outline for a website or brochure.

Your wireframe may include shapes for the header and placement of design elements, but the boundaries may not necessarily be drawn out or outlined in the final design.

- Shapes can be grouped or used in patterns to add emphasis.
- The “white space” or negative space left between shapes will also significantly impact a design.
- Experimentation and altering of shapes within a design can ultimately lead to the desired result.

SHAPE CREATION IN MODERN GRAPHIC DESIGN

Graphics software has transformed the way graphic designers can deal with shapes and Adobe Illustrator is the most useful tool the creation and manipulation of shapes.

- Simple shapes such as circles, squares, and triangles can be created with a click and drag.
- Adjusting lines and curves using the tools in Illustrator and similar programs can create more complex shapes, of limitless dimensions.
- Colors, patterns, opacity and other characteristics of shapes can easily be altered.

It is important for designers to master the shape tools within their favorite software, as almost any shape that can be imagined can now be created.

How to use Illustrator: Blend tool tips for beginners

By Creative Bloq Staff

In this tutorial, Steven Bonner looks at how to use Illustrator's Blend tool to create smooth and curved blends, blend by specific distances and to blend different transparencies and shapes.

Shares

1. How to start blending shapes

The most basic thing you can do with the Blend tool is to blend one shape into another across a specified number of steps. Draw a circle, hold Opt/Alt+Shift and drag it across the artboard to create a duplicate.

Now select both shapes and go to Object>Blend>Make (or hit Cmd/Ctrl+Opt/Alt+B) to create a blend between the two. Illustrator will produce a default blend, which might not be what you want. So to edit it, keep the blend selected and double-click the Blend tool icon in the toolbar. Select Specified Steps and change the value.

If you tick the Preview checkbox you'll be able to see the effect the value has on your blend instantly. Be aware that blending works on both filled and stroked shapes, as well as those using transparency, making it a really versatile tool.

2. How to use the Specified Distance option

The second way to blend is via the Specified Distance option, which does exactly what you'd think and spaces out the steps by a specifically chosen distance between each one, rather than by defining a particular number.

This can be useful for making perfectly measured diagrams or bar charts, for example, where you need elements to be equidistant from one another and to adhere to a predetermined grid.

3. How to use 'Smooth Colour'

Smooth Colour is a slightly different option and creates a smooth, filled blend between your two objects. This is useful when looking to create particularly intricate gradients or cloth-like effects.

As before, create two shapes - but this time give them two different colours and blend as before. In your editing options, this time choose Smooth Colour and click OK. You'll see that rather than blending in steps, a continuous block of colour has been produced to link one shape to the other.

4. Master the 'Replace Spine' option

The Blend tool becomes really interesting when you start to use the Replace Spine option to create blends on a path other than a standard straight line. Draw the shape or open path that you'd like the blend to follow, and select it, along with your previously made blend. Go to Object>Blend>Replace Spine.

You will see that the blend has now attached itself to your new curve, making an interesting effect. When editing your blend, be mindful of which aligning option you choose (Align to Page versus Align to Path) as both will give significantly different results.

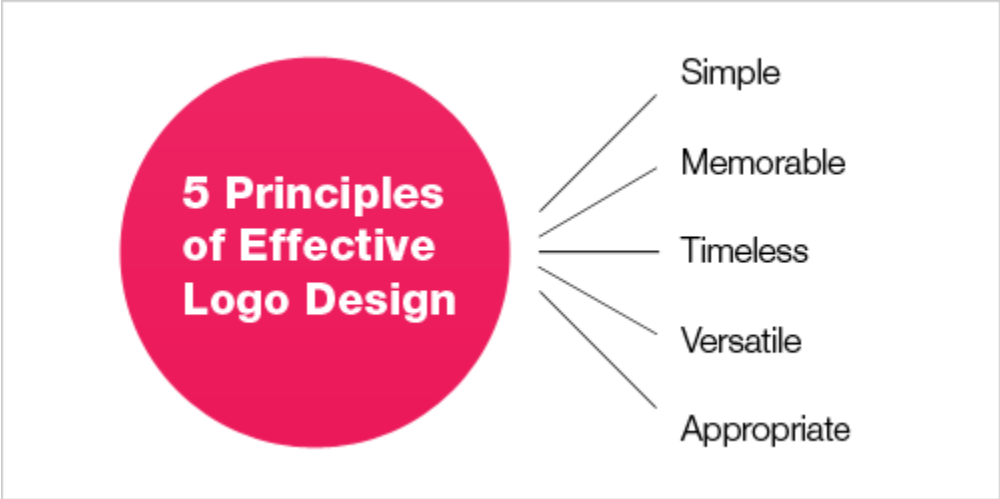
5. And finally...

Be aware that you're not just limited to blending two objects. You can create a blend using as many different shapes, colours and transparencies as you can think of.

This tutorial was originally published in Computer Arts magazine. Did you find it helpful? What other Illustrator tutorials would you like us to publish. Suggestions in the comments box below please.

What makes a good logo? A good logo is distinctive, appropriate, practical, graphic, simple in form and conveys an intended message.

There are five principles that you should follow to ensure that this is so…



An effective logo is (in no particular order):

» Simple

» Memorable

» Timeless

» Versatile

» Appropriate

Simple



A simple logo design allows for easy recognition and allows the logo to be versatile & memorable. Good logos feature something unique without being overdrawn.

While in college in the mid-70's an instructor introduced me to the K.I.S.S. Principle of design; which translates to: Keep It Simple, Stupid. It does convey a very important design consideration. Simple logos are often easily recognized, incredibly memorable and the most effective in conveying the requirements of the client. A refined and distilled identity will also catch the attention of a viewer zipping by signage at 70 miles per hour, on packaging on the crowded shelves of a store, or in any other vehicle used for advertising, marketing and promotion. Remember, the basis of the hugely effective international branding for the world's largest shoe manufacturer is a very simple graphic swoosh.

Memorable



Following closely behind the principle of simplicity, is that of memorability. An effective logo design should be memorable and this is achieved by having a simple, yet, appropriate logo.

You may be interested to see some examples of bad logo designs.

Surprising to many, the subject matter of a logo is of relatively little importance, and even appropriateness of content does not always play a significant role.

This does not imply that appropriateness is undesirable. It merely indicates that a one-to-one relationship between a symbol and what it symbolized is very often impossible to achieve and, under certain conditions, objectionable. Ultimately, the only mandate in the design of logos, it seems, is that they be distinctive, memorable, and clear.

Timeless



An effective logo should be timeless – that is, it will stand the test of time. Will the logo still be effective in 10, 20, 50 years?

Leave trends to the fashion industry – Trends come and go, and when you're talking about changing a pair of jeans, or buying a new dress, that's fine, but where your brand identity is concerned, longevity is key. Don't follow the pack. Stand out

Probably the best example of a timeless logo is the Coca-Cola logo… if you compare it to the Pepsi logo below, you can see just how effective creating a timeless logo can be. Notice how the Coca Cola logo has barely changed since 1885? That is timeless design.

Versatile



An effective logo should be able to work across a variety of mediums and applications. For this reason a logo should be designed in vector format, to ensure that it can be scaled to any size. The logo should be able to work both in horizontal and vertical formats.

Ask yourself; is a logo still effective if:

» Printed in one colour?

» Printed on the something the size of a postage stamp?

» Printed on something as large as a billboard?

» Printed in reverse (ie. light logo on dark background)

One way around creating a versatile logo is to begin designing in black and white only. This allows one to focus on the concept and shape, rather than the subjective nature of colour. One must also remember printing costs – the more colors used, the more expensive it will be for the business over the long term.

I like to work first in black and white to ensure that the logo will look good in its simplest form. Color is very subjective and emotional. This can distract from the overall design – say if you saw your logo in all red, that color may be the first thing that you respond to and not the composition of the design elements. I will not even consider submitting color suggestions to a client for review until they have signed off on a final black and white logo

One should also familiarizethemselves with the commercial printing process so as not to come into printing problems further down the track. Learn to know the difference between the CMYK, Pantone and RGB color systems. When designing logos, the Pantone color system is recommended.

Appropriate



How you position the logo should be appropriate for its intended purpose. For example, if you are designing a logo for children's toys store, it would be appropriate to use a childish font &color scheme. This would not be so appropriate for a law firm.

It is also important to state that a logo doesn't need to show what a business sells or offers as a service. ie. Car logos don't need to show cars, computer logos don't need to show computers. The Harley Davidson logo isn't a motorcycle, nor is the Nokia logo a mobile phone. A logo is purely for identification.

For further evidence of this, take the top 50 brands of the world – 94% of the logos do not describe what the company does.

Should a logo be self-explanatory? It is only by association with a product, a service, a business, or a corporation that a logo takes on any real meaning. A logo derives its meaning and usefulness from the quality of that which it symbolizes. If a company is second rate, the logo will eventually be perceived as second rate. It is foolhardy to believe that a logo will do its job immediately, before an audience has been properly conditioned

What is Illustrator?

About Adobe Illustrator

Illustrator is a vector drawing program. It is often used to draw illustrations, cartoons, diagrams, charts and logos. Unlike bitmap images that stores information in a grid of dots, Illustrator uses mathematical equations to draw out the shapes. This makes vector graphics scalable without the loss of resolution.

Advantages of Vector Graphics

- Scalable without resolution loss
- Lines are crisp and sharp at any sizes
- Print at high resolution
- Smaller file size
- Good for drawing illustrations

Disadvantages of vector graphics

- Drawings tend to look flat and cartoon
- Hard to produce photo realistic drawings

Common Uses for Illustrator

1) Designing Logos



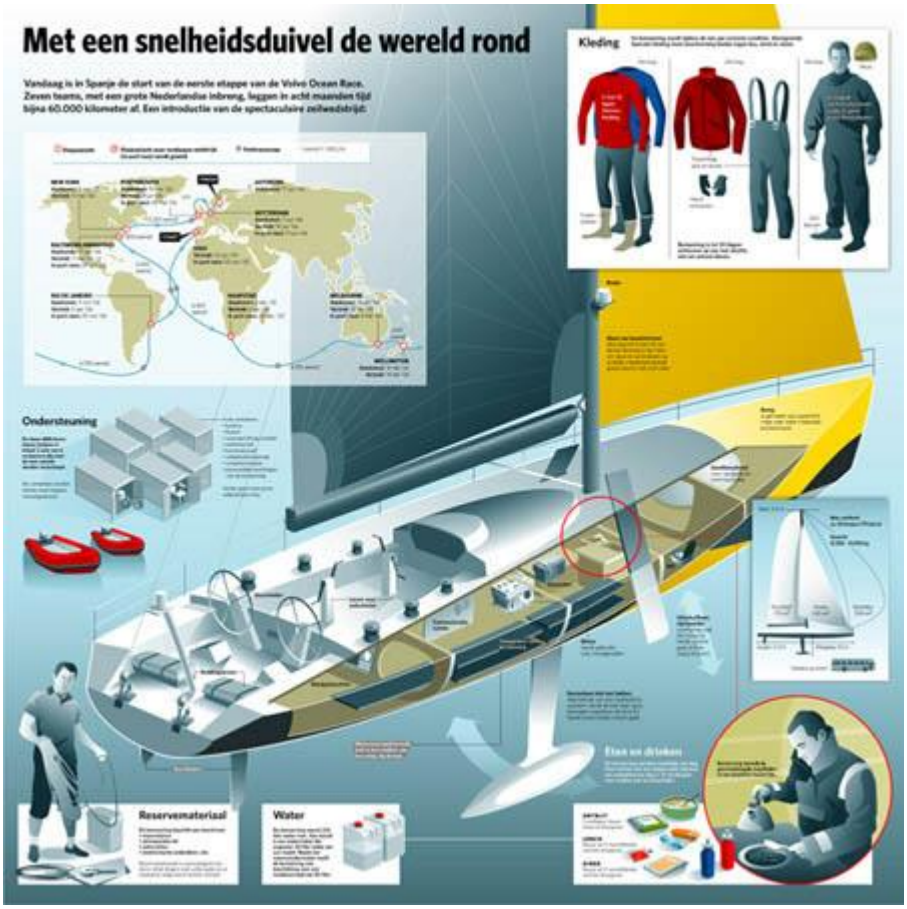
2) Drawing Maps



3) Drawing Illustrations



4) Infographics



5) Photorealistic Drawings



6) Packaging Design

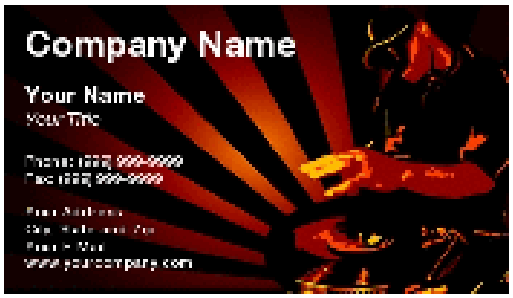


These are just a few examples of what Illustrator can do. If you have experience with Photoshop, you can bring your illustrations into Photoshop and enhance it. That's how professionals do it. During the next few days, I will be covering the basics of Illustrator so that you can produce your first vector art!

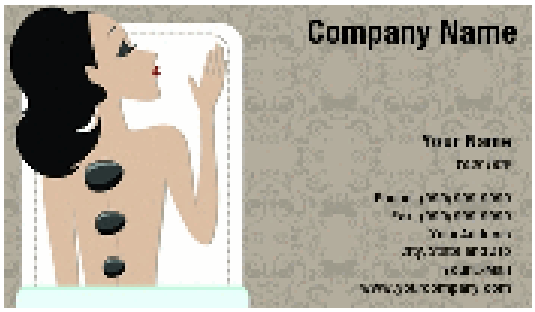
10 qualities best business cards:


Company Name
Your Name
Your Title
Your Address


Company Name
Your Name


Company Name
Your Name
Your Title


Company Name
Your Name
Your Title

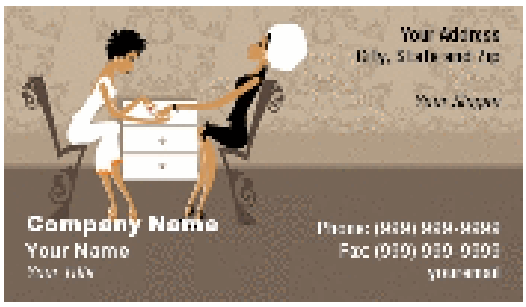

Company Name
Your Name

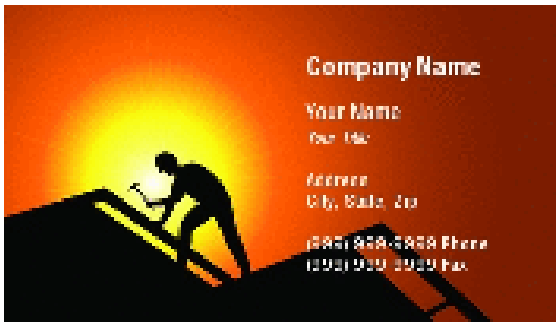

Company Name
Your Name
Your Title


Company Name
Your Name
Your Title
Your Address


Company Name
Your Name













10 qualities best business cards:

1. It must give a lasting good impression about your business.

2. It should be able to specify the kind of products and services you offer.

3. The information it is passing must be specific and must be easily comprehended by potential clients.

4. The page should be well organized.

5. It should contain necessary information about your business.

6. It must be produced with good quality materials.

7. The color combination must be perfect.

8. Card and font size must be appropriate.

9.It must contain company slogan and proposition to sell.

10. It must be used frequently and well distributed.

It is pertinent to realize that spending money to create a best quality business cards should not be under estimated as the impact on growth and development on business is enormous,The resulting impact is by far more rewarding compared to the amount of money expended if the points itemized above are taken into consideration. Your business card is very important marketing tool that can help create a strong business image as well as attract valuable clients.

You should have a single logo and business slogan. Make sure you use this on all your marketing tools

Tips on creating Best Business Cards:

1.Create agood logo and slogan for your business and use them regularly on your business cards, the more unique bthis are the popular your company becomes as you use them.

2. Make sure your company name reflects your products and services, this will give your potential clients the idea about what you sell at a glance through your business card.It's another powerful way of marketing your business and making your company outstanding. A good company name is short, sharp and makes an instant positive connection with your customers. For instance, Acme Roofing Inc is preferable to Acme Services Inc

3. Create a slogan or unequaled marketing proposal

Best business cards always contain short tagline that makes the company unique and make the image of the company lingers in the mind of a potential customer.One good example is Nike slogan Just Do It! Or you can tell your clients why they should patronize your company.

4. Be careful how you organize information on your business card

How infomation is being organised is often overlooked in designing best business cards, information should be placed on your business cards in the order that will convince not confuse your customer about what you are offering for sale

Each row and column have their own roles. For instance, a top row should contain only the most important information as it represents growth, trust, power, fame, results, and success. What belongs to the bottom row? Absolutely nothing important!

You company name should appear at the top of your business cards not at bottom other infomation should follow this in order of their importance.

5.Colour and Paper quality

Paper quality and good color combination very important in creating your best business cardscan evoke immediate positive response and create emotional bond with your clients.

You can also consider adding your picture,website,awards. hours of work etc. there are many things to consider when trying to create a best quality business cards that suits ones business

Common Graphic Design File Formats Explained

DECEMBER 21, 2009 JENNIFER BOURN

As a graphic designer, I often provide the design files for the projects I am contracted for to the client or to a printer for final output. Many times I get a call or an email from a frantic client worried that they can't open one of the provided files or they don't know what the file type is for.

Typically the files types the average person will not be able to open are the files with the extensions AI, EPS, and PSD. Each of these three file types require a special software program used by designers, printers, signage manufacturers, and promotional product manufacturers.

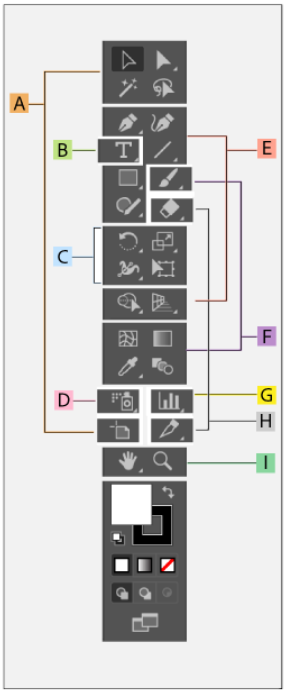
Here is a quick list of the different file extensions you may come across when working with a graphic designer, what each of them stand for, and how the file format is used.

1. AI: Adobe Illustrator
   AI files are vector files used by designers and commercial printers to generate files of different file formats and sizes. AI files can only be opened using Adobe Illustrator and may be created in layers. An AI file is one of the most preferred formats by printers, promotional product companies, silk screeners, banner and sign companies, and other third party creatives.
2. EPS: Encapsulated Postscript
   EPS files are most commonly used by designers to transfer an image or artwork, generally a vector file into another application. Vector-based EPS files are scalable to any size. EPS files can be opened using Adobe Illustrator, Freehand, or Adobe Photoshop. A vector EPS file is one of the most preferred formats by printers, promotional product companies, silk screeners, banner and sign companies, and other third party creatives.
3. PDF: Portable Document Format
   A PDF is a universal file format that preserves/embeds the fonts, images, layout and graphics of any source document, regardless of the application used to create it. PDF files can be shared, viewed and printed by anyone with the free Adobe Reader software. Some PDF files can be used for commercial, digital, and/or desktop printing.

4. PSD: Photoshop Document
   The PSD file format, usually a raster format, contains graphics and photos created in Adobe Photoshop image editing software. Most commonly used by designer and printers. PSD files can only be opened using Photoshop and may be created in layers.
5. JPG: Joint Photographic Experts Group
   A JPG file is a compressed image file that does not support a transparent background. The level of compression in JPG files can vary in resolution with high quality for desktop printing, medium quality for web viewing and low quality for email. When compressed repeatedly the overall quality of a JPG image is reduced.
6. GIF: Graphics Interchange Format
   GIF files are low resolution files most commonly used for web and email purposes. Almost all browsers can support the use of GIF files, which use a compression scheme to keep the file size small. GIF files can be created with a transparent background.
7. TIF: Tagged Image File Format
   The TIF/TIFF file format is most commonly used for storing images, photography, or art. TIF files are most commonly used in professional environments and commercial printing. The TIF format is the most widely supported format across all platforms. It is the standard format for high quality images. Though large in size, TIF formats are considered to be the most reliable format for high quality images.
8. PNG: Portable Network Graphics
   The PNG file format is most commonly used for use online and on websites due to their low resolution. PNG files are bitmap images that employ lossless data compression, and like GIF files, PNG files can be created with a transparent background

Tools panel overview

When you start Illustrator, the Tools panel appears at the left of the screen. You use tools in the Tools panel to create, select, and manipulate objects in Illustrator. Some tools have options that appear when you double-click a tool. These include tools that let you select, type, paint, draw, sample, edit, and move images. To see the name of a tool, hover the pointer over it.



■ Indicates default tool
** Keyboard shortcuts appear in parenthesis*

A Selection tools
- Selection Tool (V)
- Direct Selection Tool (A)
- Group Selection Tool
- Magic Wand Tool (Y)
- Lasso Tool (Q)
- Artboard Tool (Shift+O)

B Type tools
- Type Tool (T)
- Area Type Tool
- Type On A Path Tool
- Vertical Type Tool
- Vertical Area Type Tool
- Vertical Type On A Path Tool
- Touch Type Tool (Shift+T)

C Reshaping tools
- Rotate Tool (R)
- Reflect Tool (O)
- Scale Tool (S)
- Shear Tool
- Reshape Tool
- Width Tool (Shift+W)
- Warp Tool (Shift+R)
- Twirl Tool
- Pucker Tool
- Bloat Tool
- Scallop Tool
- Crystallize Tool
- Wrinkle Tool
- Free TransformTool (E)

D Symbol tools
- Symbol Sprayer Tool (Shift+S)
- Symbol Shifter Tool
- Symbol Scruncher Tool
- Symbol Sizer Tool
- Symbol Spinner Tool
- Symbol Stainer Tool
- Symbol Screener Tool
- Symbol Styler Tool

E Drawing tools
- Pen Tool (P)
- Add Anchor Point Tool (+)
- Delete Anchor Point Tool (-)
- Anchor Point Tool (Shift+C)
- Curvature Tool (Shift+ ~)
- Line Segment Tool (\)
- Arc Tool
- Spiral Tool
- Rectangular Grid Tool
- Polar Grid Tool
- Rectangle Tool (M)
- Rounded Rectangle Tool
- Ellipse Tool (L)
- Polygon Tool
- Star Tool
- Flare Tool
- Shaper Tool (Shift+N)
- Pencil Tool (N)
- Smooth Tool
- Path Eraser Tool
- Join Tool
- Perspective Grid Tool (Shift+P)
- Perspective Selection Tool (Shift+V)
- Shape Builder Tool (Shift+M)

F Painting tools
- Paintbrush Tool (B)
- Blob Brush Tool (Shift+B)
- Mesh Tool (U)
- Gradient Tool (G)
- Eyedropper Tool (I)
- Measure Tool
- Shape Builder Tool (Shift+M)
- Live Paint Bucket (K)
- Live Paint Selection Tool (Shift+L)
- Blend Tool (W)

G Graph tools
- Column Graph Tool (J)
- Stacked Column Graph Tool
- Bar Graph Tool
- Stacked Bar Graph Tool
- Line Graph Tool
- Area Graph Tool
- Scatter Graph Tool
- Pie Graph Tool
- Radar Graph Tool

H Slicing and cutting tools
- Slice Tool (Shift+K)
- Slice Selection Tool
- Eraser Tool (Shift+E)
- Scissors Tool (C)
- Knife

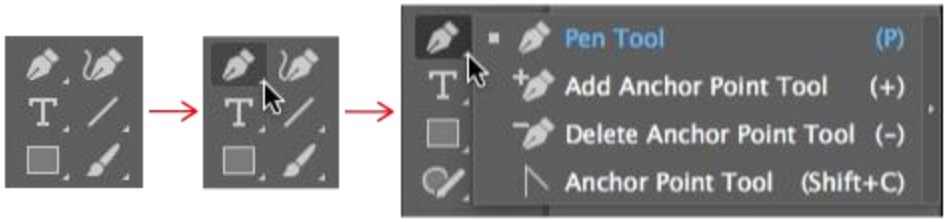
I Moving and zooming tools
- Hand Tool (H)
- Print Tiling Tool
- Zoom Tool (Z)

Overview: Tools panel

Work with the Tools panel

View hidden tools

You can expand some tools to show tools hidden beneath them. A small triangle at the lower right of the tool icon signals the presence of hidden tools. Hold down the mouse button on the visible tool to view the tools hidden under it.



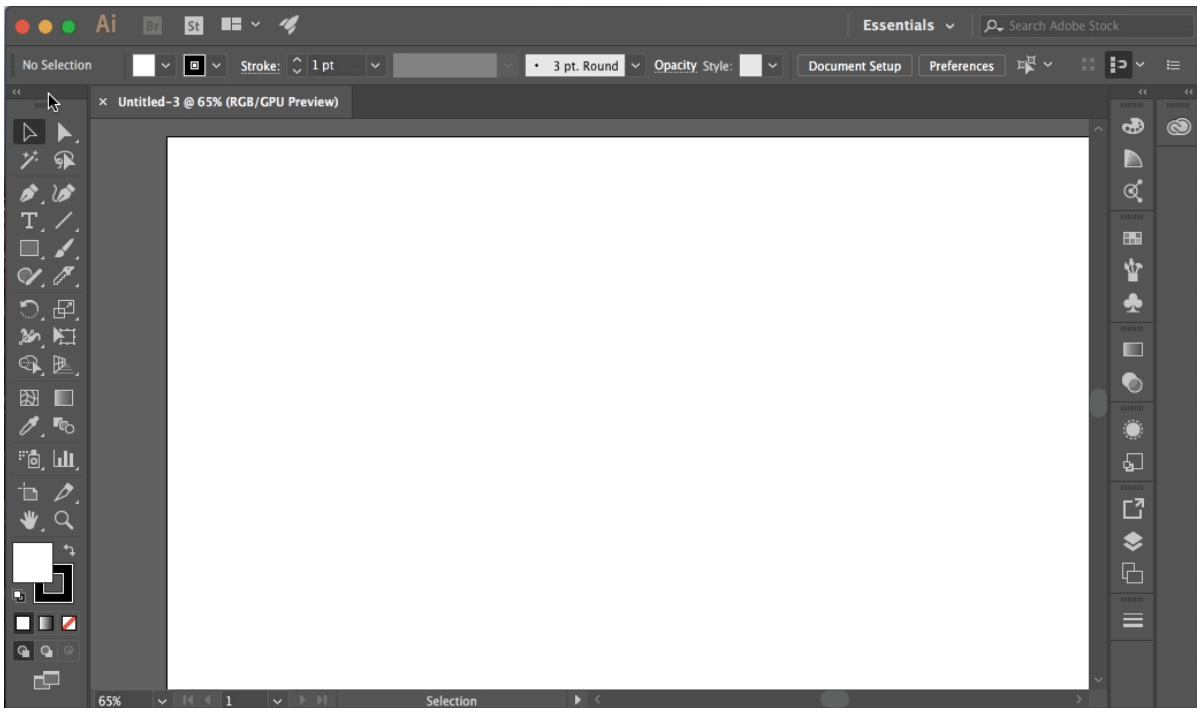
View hidden tools in the Tools panel

View tool options

Some tools in the Tools panel have options that appear in the context-sensitive options bar. Additionally, you can also double-click a tool in the Tools panel to view and change the settings for that tool.

Move the Tools panel

You can move the Tools panel by dragging its title bar.



View the Tools panel in double-stack or single-column

Click the double-arrow on the title bar to toggle between the double-stack and single-column view of the Tools panel.



Hide the Tools panel

You can also show or hide the Tools panel by choosing Window > Tools.

Tear off hidden tools into a separate panel

Drag the pointer over the arrow at the end of the hidden tools panel and release the mouse button.



Close a separate tools panel

Click the close button on the panel's title bar. The tools return to the Tools panel.

Change drawing modes and screen modes using the Tools panel

Click the icons at the bottom of the Tools panel to change the drawing mode from Draw Normal ( ) to Draw Behind ( ) or Draw Inside ( ).

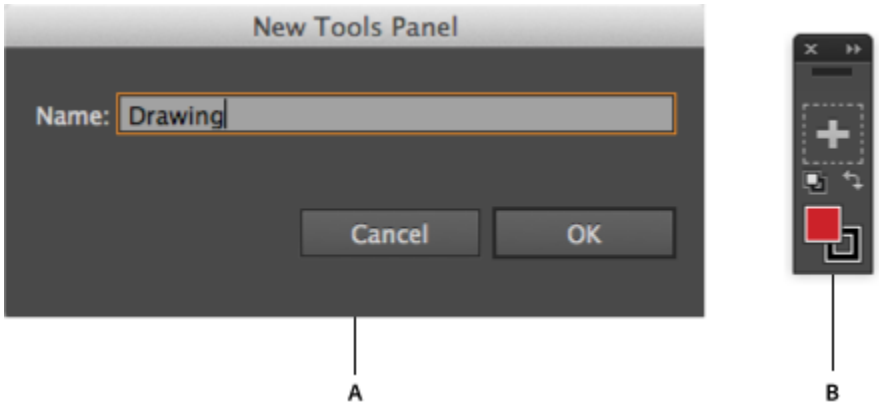
Additionally, you can also change the screen mode by clicking the Change Screen Mode icon ( ) at the bottom of the Tools panel and choosing the desired screen mode.

Create custom tools panels

If you work with only a specific set of tools, you can create a customized tools panel that contains only those tools.

1. Click Window > Tools > New Tools Panel, and then provide a name and click OK.

   A new Tools panel is created and displayed.

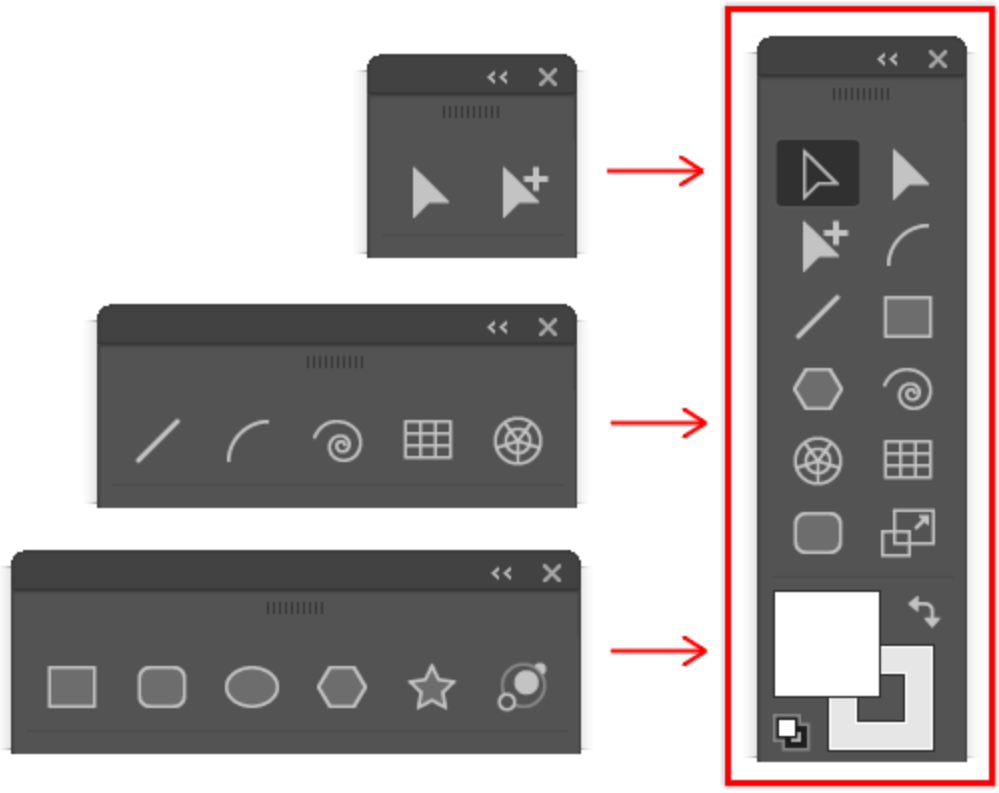


   A. Provide a name for the new tools panel B. New tools panel created with a default fill/stroke proxy

   Note:

   A Fill/Stroke proxy is added by default. This cannot be removed from the custom tools panel.

2. Drag a tool from an existing tools panel into a new or existing custom tools panel. If the tool is part of a group of tools, then the topmost tool is copied. Release the mouse when the cursor appears with a plus sign (+).



Tools from three tool groups (left) have been added to create a tools panel (right)

Note:

Dragging and dropping a tool when the cursor appears with a cancel operation sign ( ) performs no addition or deletion of tools.

3. To get a tool that does not appear as the top-most tool in a group, do one of the following:
    1. Press Alt/ Option and click the tool group. This action cycles through all the tools present in the tool group.
    2. When the tool that you want appears at the top of the group, drag it to the custom tools panel. Release the mouse when the cursor appears with a plus sign (+).

    OR

    3. Drag the tool group into an empty portion of the workspace, to view it as a toolstrip.
    4. From the toolstrip, drag a tool to the new tools panel. Release the mouse when the cursor appears with a plus sign (+).
4. To remove a tool, drag the tool out of the custom tools panel, and drop it when the cursor appears with a minus sign (–).

Note:

A tool can be removed from a tools panel only when a document is open.

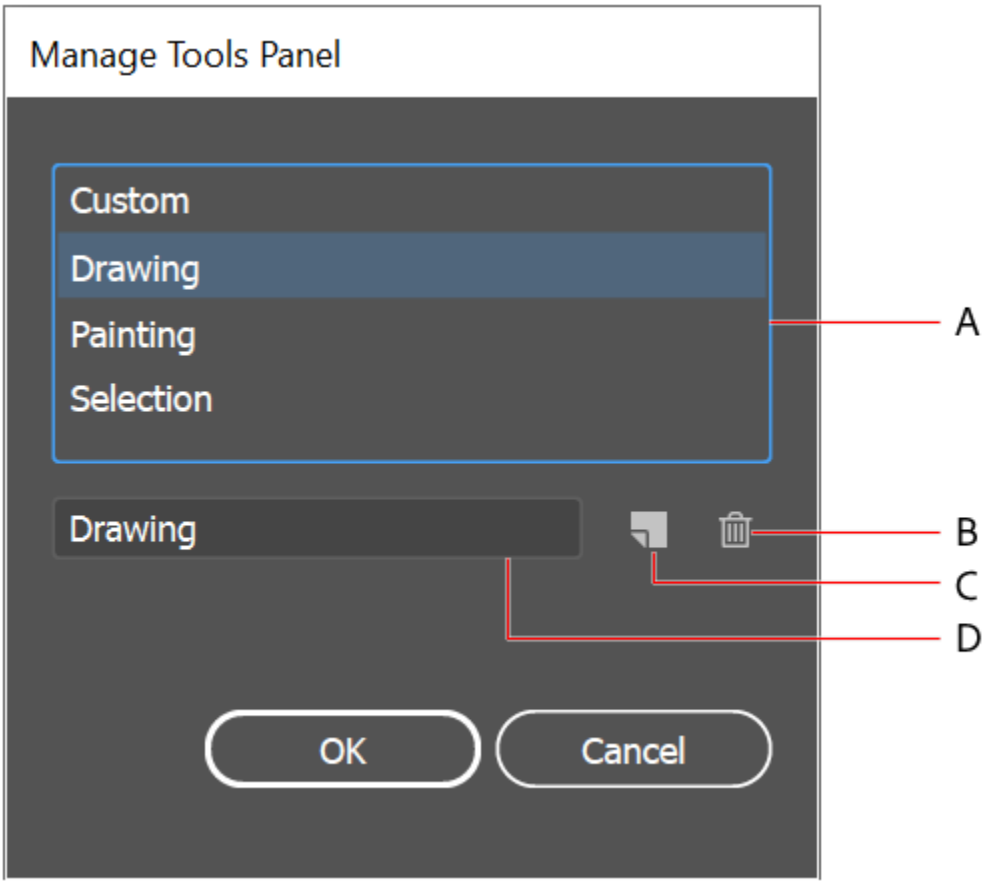
5. To swap positions of tools within a custom-created tools panel, press the Alt/ Option key, drag a tool on top of the tool you want to swap positions with, and then drop the tool when the cursor appears with a two-way arrow sign ( ).

Note:

A custom tools panel is persistent in the workspace it is created in. If you change to another workspace and then return to the original workspace, any tools panels created are retained and reopened.

Manage custom tools panels

1. Click Windows > Tools > Manage Tools Panel.



Actions that you can perform with the Manage Tools Panel dialog

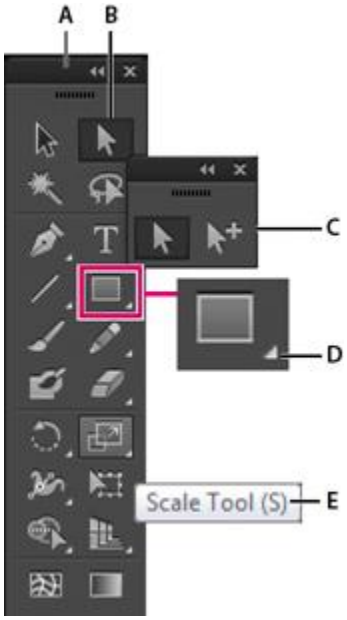
A. View the list of custom tools panels B. Delete selected tools panel C. Create a tools panel, or a copy of the selected tools panel D. Rename a selected tools panel

2. In the Manage Tools Panel dialog, do one of the following:
    - Rename: Select a tools panel from the list, type a new name for the panel in the text box, and then click OK.
    - New/Copy: Select a tools panel from the list, click the copy button, rename the tools panel if required, and then click OK. If no tools panel is selected, a new tools panel is created.
    - Delete: Select a tools panel from the list, and then click the Delete button.

Select a tool

Do one of the following:

- Click a tool in the Tools panel. If there is a small triangle at a tool's lower-right corner, hold down the mouse button to view the hidden tools, and then click the tool you want to select.
- Hold down Alt (Windows) or Option (macOS), and then click a tool to cycle through and select hidden tools.
- Press the tool's keyboard shortcut. The keyboard shortcut is displayed in its tool tip. For example, you can select the Move tool by pressing the V key.



Selecting a hidden tool

A. Tools panel B. Active tool C. Tear off panel with hidden tools D. Hidden tool triangle E. Tool name and shortcut

Tip: To hide tool tips, choose Edit > Preferences > General (Windows) or Illustrator > Preferences > General (macOS), and deselect Show Tool Tips.

Change tool pointers

The pointer for most tools matches the tool's icon. Each pointer has a different hotspot, where an effect or action begins. With most tools, you can switch to precise cursors, which appear as cross hairs centered on the hotspot, and provide for greater accuracy when working with detailed artwork.

- Choose Edit > Preferences > General (Windows) or Illustrator > Preferences > General (macOS), and select Use Precise Cursors.

  Alternatively, press CapsLock on the keyboard.

What's the difference between Bitmap and Vector?
Introduction
What is the difference between Bitmap and Vector? This is a very common question and one which can lead to major problems with printed output when misunderstood, especially in our industry of wide format printing.
Many documents on this subject you might read are explained as Bitmap vs. Vector, but it should be explained that Bitmap and Vector graphics/images both have their place in the world of graphics, but need to be used in the right place.
It is also worth mentioning that file extensions/ file formats don't always indicate whether a file contains Bitmap or Vector information. For example a TIFF or JPEG will always be Bitmap, but EPS, PS or PDF may contain Bitmap, Vector or both together.
Bitmap
Bitmap (AKA Raster) graphics/images are made up of pixels and normally captured from a digital camera or scanner. Pixels are small squares with a numerical value which depicts the colour of each pixel. These pixels are mapped into a grid and the different colour shades of the pixels together form the overall image. If the right ratio of size of image and the number of pixels which it contains are set correctly, then the image should be perceived as continuous tone, meaning that the square pixels cannot be seen with the naked eye.
Fig.1 is a bitmap image, which when magnified, clearly shows the coloured pixels.
(Figure 1)
www.colourgen.com
Bitmap cont.
The resolution of a bitmap image is measured in the number of pixels per inch (PPI) and this will affect the size the image can be printed whilst maintaining the impression of continuous tone and therefore not being able to see the pixels.
The higher the PPI value, the better quality print you will get, but only to a certain point, as the human eye is not capable of seeing a difference above a certain value.
Generally, 300ppi is considered the maximum required number required for photographic quality output and 200ppi the minimum. Remember that it needs to be 300ppi at the size of output, because if an image is scaled up in size, the number of pixels per inch goes down and so the pixels get bigger. For large format posters viewed from a distance this value can come down to around 150ppi, but this is very subjective.
As an example, Fig.2 shows the image size info within Photoshop. This image is 3000 x 3000 pixels and set at 300ppi, so the output size will be 10 inches by 10 inches, which will give photographic quality.
(Figure 2)
Note that the option "Resample Image" has not been enabled. With this unchecked, if the size

of the image is changed, the total number of pixels remains the same, but the PPI either goes up if the image size is increased, or down if the image size is decreased.
See Fig.3 and 4 below.
www.colourgen.com
Bitmap cont.
(Figure 3)
(Figure 4)
www.colourgen.com
Bitmap cont.
If an image needs to be increased or decreased, maintaining the PPI, then the option "Resample Image" will need to be checked and a method of interpolation will need to be selected.
Interpolation in the context of resampling a bitmap image, are intelligent algorithms which decide which pixels to discard when decreasing the size of an image, or deciding the colour and positioning of a new pixel when increasing the size of an image.
As a general rule it is recommended to use "Bilinear" when decreasing the size of an image and "Bicubic" when increasing the size of an image, but just remember that this is just clever guess work and has real limitations when increasing the total number of pixels. Where possible it is best to work with the original captured number of pixels, but if resampling is required, then experiment in small increments.
Fig.4 and 5 show examples of how increasing and decreasing the size of an image with the resampling enabled, changes the total number of pixels.
(Figure 4)
www.colourgen.com
(Figure 5)
This concludes the basics of bitmap and this document will now move onto the more simple graphical form, vector.
Vector
Unlike bitmap images, vector images/ graphics are not constructed with pixels, (although it is worth noting that when a vector image is viewed on a monitor, it is displayed using the monitors pixels).
Vector graphics are defined by mathematical descriptions and instructions and consist of straight and or curves lines, which are then connected from one point to another to form simple shapes, with coloured fills and gradients, or more complex and intricate graphics.
Fig.6 and 7 show the stages of the creation of a logo, which is a typical use of vector graphics.
(Figure 6)
www.colourgen.com
Vector cont.
(Figure 7)
The greatest advantage of vectors over bitmaps is that they can be scaled up or down to any size without loss of quality. Rather than using interpolation, the computer program just uses basic addition, multiplication and other such mathematical formulae.
Fig.8 shows the difference between a logo created as a vector and as a 300ppi bitmap. Both have then been output with a 200% scale increase.
(Figure 8)
www.colourgen.com
Vector cont.
In Fig.8 the image on the left is the vector and the one on the right the bitmap, which clearly shows signs of pixilation due to the size increase, yet the vector is still perfectly smooth in the

printed output.
Vector graphics can be easily converted into bitmap, but it is not so easy to convert bitmap into vector. There are software packages available which will do this, but they are only really designed to convert simple bitmap images, like scanned line drawings, or bitmap logo's, not photographic images.
Conclusion
Each type of graphic has instances where it makes sense to create it in bitmap or vector form, but in the world of printing it is common practice to use both. There are DTP (desktop publishing) programs available which cater for both types of image creation, like Adobe

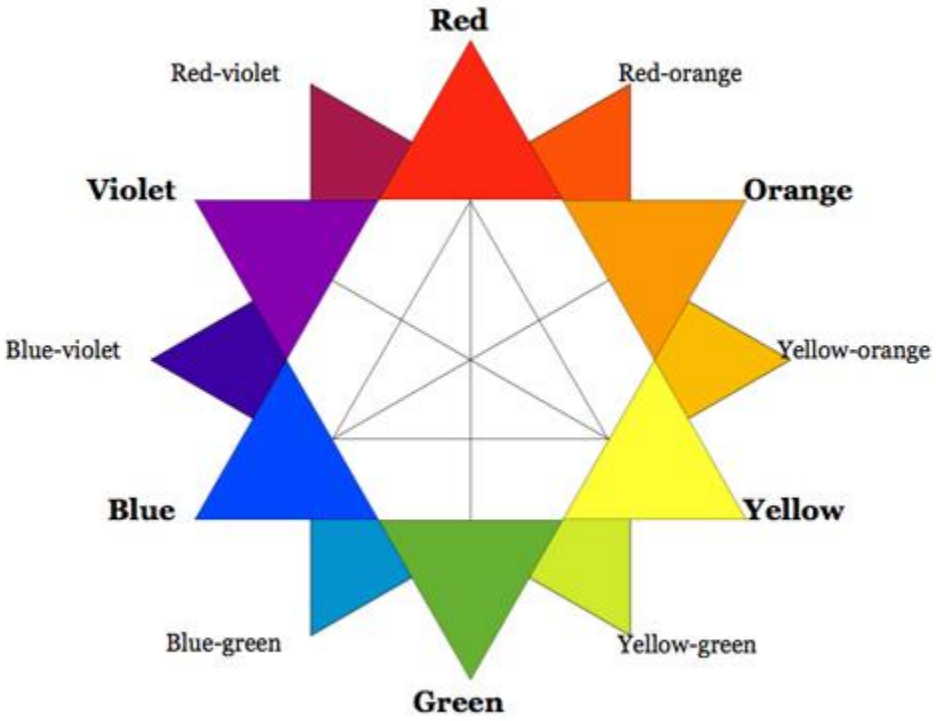
Photoshop for bitmap images and Adobe Illustrator for vector graphics. Both types of graphics can then be collated into one program like Adobe InDesign or QuarkXPress to form a complete project which can then be printed.
Common bitmap creation/ editing programs include:
Adobe Photoshop
Adobe Photoshop Elements
Corel Paintshop Pro
Microsoft Paint
Common vector creation/ editing programs include:
Adobe Illustrator
CorelDraw
Vectorworks
AutoCAD

Color Theory for Designers, Part 1: The Meaning of Color

-

Advertisement


Color in design is very subjective. What evokes one reaction in one person may evoke a very different reaction in someone else. Sometimes this is due to personal preference, and other times due to cultural background. Color theory is a science in itself. Studying how colors affect different people, either individually or as a group, is something some people build their careers on. And there's a lot to it. Something as simple as changing the exact hue or saturation of a color can evoke a completely different feeling. Cultural differences mean that something that's happy and uplifting in one country can be depressing in another.



This is the first in a three-part series on color theory. Here we'll discuss the meanings behind the different color families, and give some examples of how these colors are used (with a bit of analysis for each). In Part 2 we'll talk about how hue, chroma, value, saturation, tones, tints and shades affect the way we perceive colors. And in Part 3 we'll discuss how to create effective color palettes for your own designs.

Warm Colors



Warm colors include red, orange, and yellow, and variations of those three colors. These are the colors of fire, of fall leaves, and of sunsets and sunrises, and are generally energizing, passionate, and positive.

Red and yellow are both primary colors, with orange falling in the middle, which means warm colors are all truly warm and aren't created by combining a warm color with a cool color. Use warm colors in your designs to reflect passion, happiness, enthusiasm, and energy.

Red (Primary Color)



Red is a very hot color. It's associated with fire, violence, and warfare. It's also associated with love and passion. In history, it's been associated with both the Devil and Cupid. Red can actually have a physical effect on people, raising blood pressure and respiration rates. It's been shown to enhance human metabolism, too.

Red can be associated with anger, but is also associated with importance (think of the red carpet at awards shows and celebrity events). Red also indicates danger (the reason stop lights and signs are red, and that most warning labels are red).

Outside the western world, red has different associations. For example, in China, red is the color of prosperity and happiness. It can also be used to attract good luck. In other eastern cultures, red is worn by brides on their wedding days. In South Africa, however, red is the color of mourning. Red is also associated with communism. Red has become the color associated with AIDS awareness in Africa due to the popularity of the [RED] campaign.

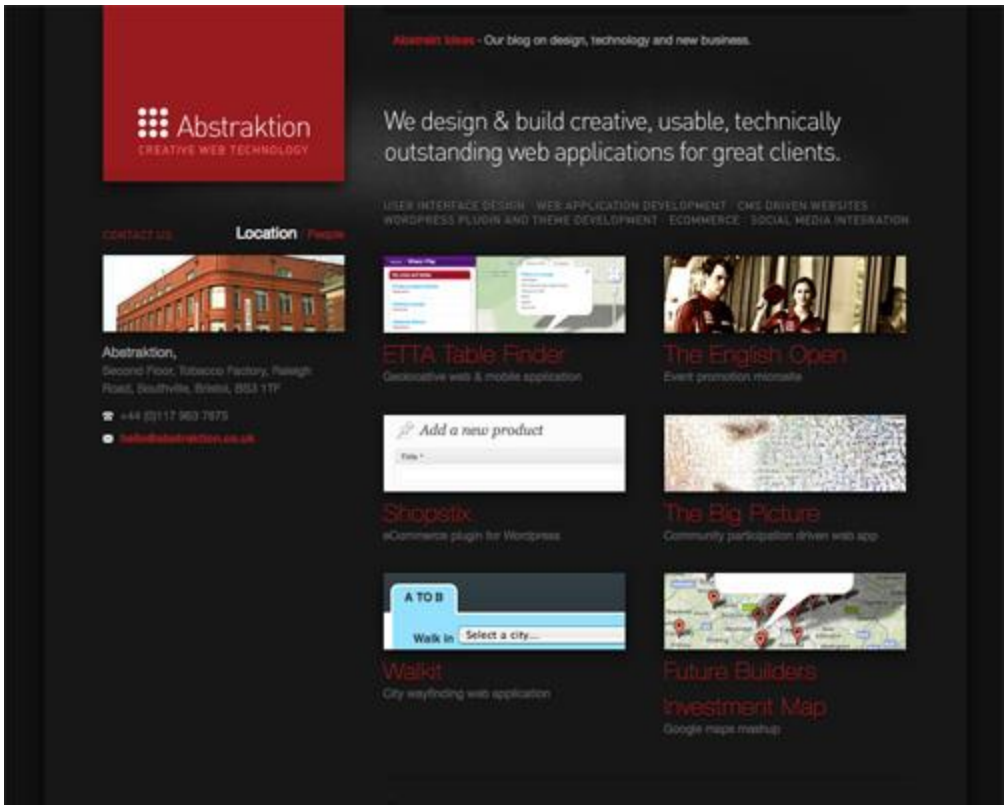
In design, red can be a powerful accent color. It can have an overwhelming effect if it's used too much in designs, especially in its purest form. It's a great color to use when power or passion want to be

portrayed in the design. Red can be very versatile, though, with brighter versions being more energetic and darker shades being more powerful and elegant.

Examples



The dark shades of red in this design give a powerful and elegant feel to the site.



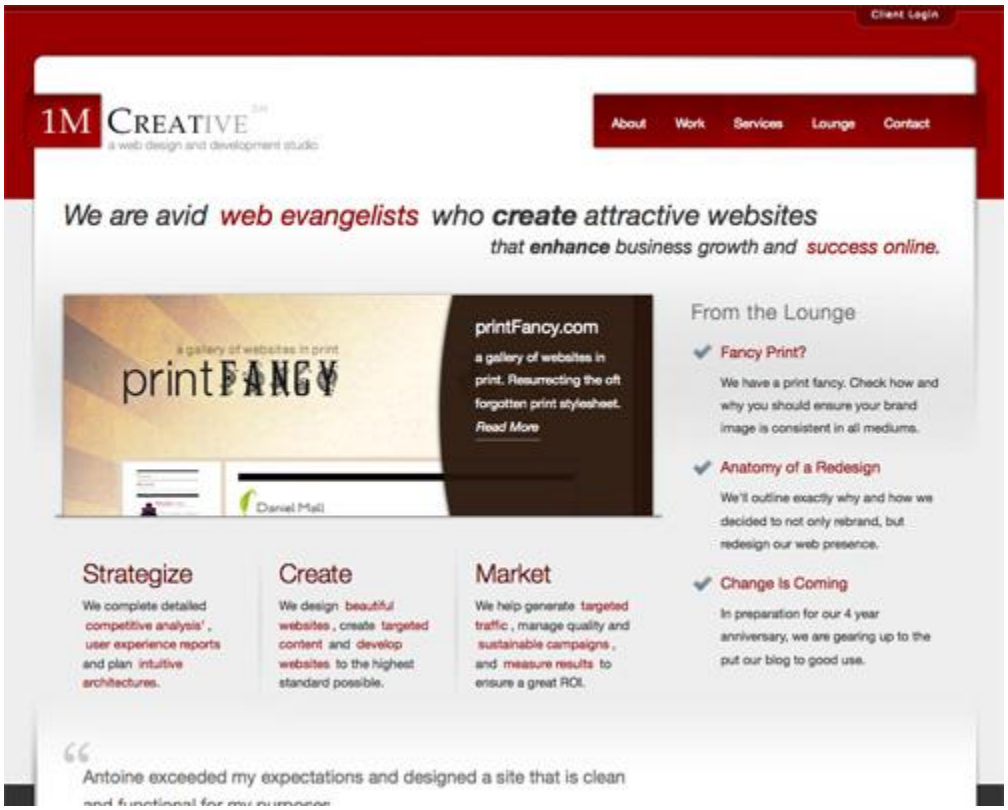
The true red accents stand out against the dark black background, and give a powerful and high-end feeling to the site.



The very bright red accents on this site give a sense of energy and movement.



The dark red on this site, because it's combined with grunge elements, seems more like the color of blood.



Dark red, when combined with white and gray, gives a very elegant and professional impression.

Orange (Secondary Color)



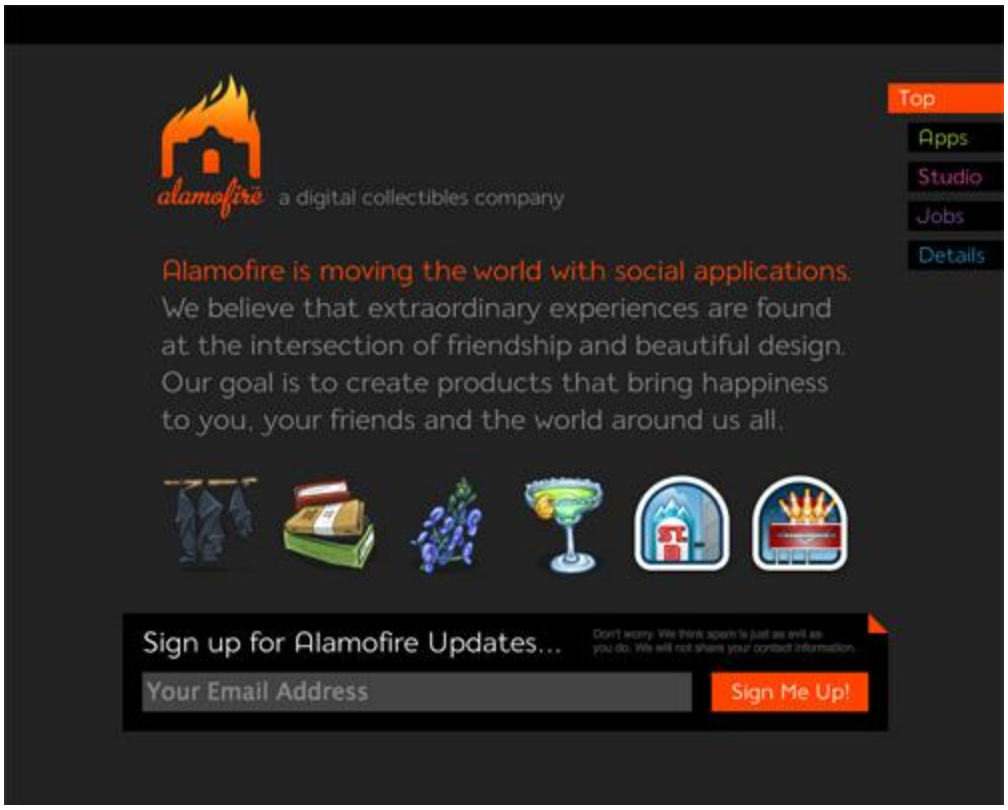
Orange is a very vibrant and energetic color. In its muted forms, it can be associated with the earth and with autumn. Because of its association with the changing seasons, orange can represent change and movement in general.

Because orange is associated with the fruit of the same name, it can be associated with health and vitality. In designs, orange commands attention without being as overpowering as red. It's often considered more friendly and inviting, and less in-your-face.

Examples



The bright orange box draws attention to its contents, even with the other bright red elements on the page.



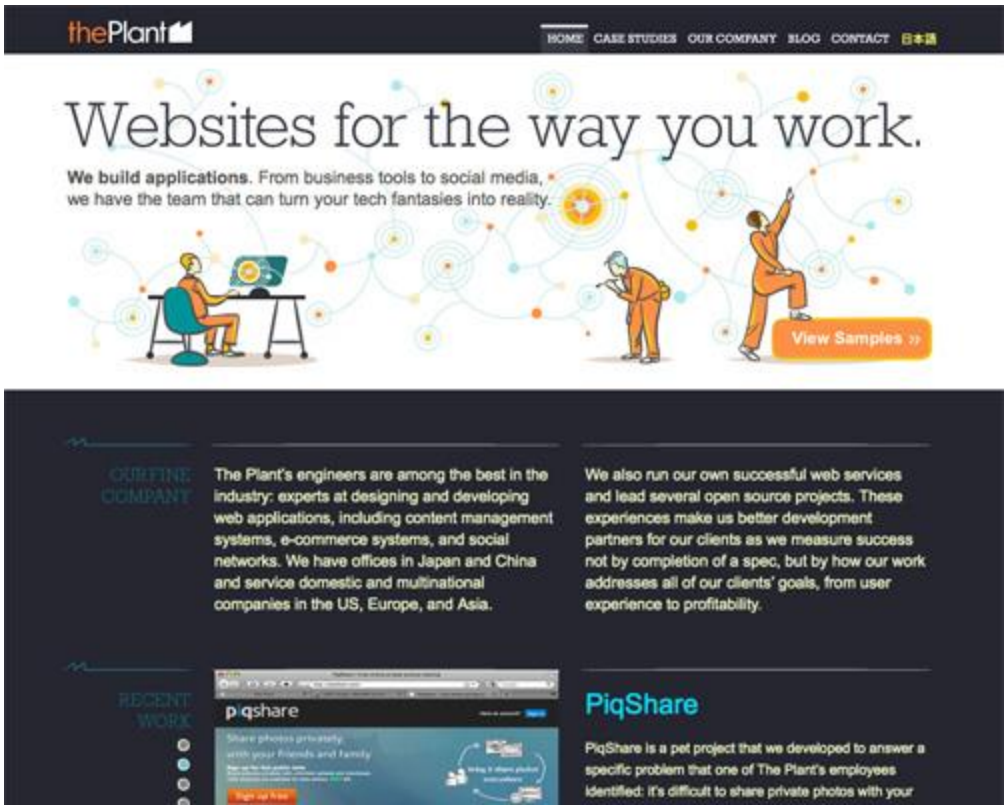
Orange is used here in its most obvious incarnation, to represent fire.



The dark orange, when set against the lime green, almost acts as a neutral and grounding color here.



Orange is used here to give a friendly and inviting impression.



The orange accents here add a lot of visual interest and bring attention to the call to action.

Yellow (Primary Color)

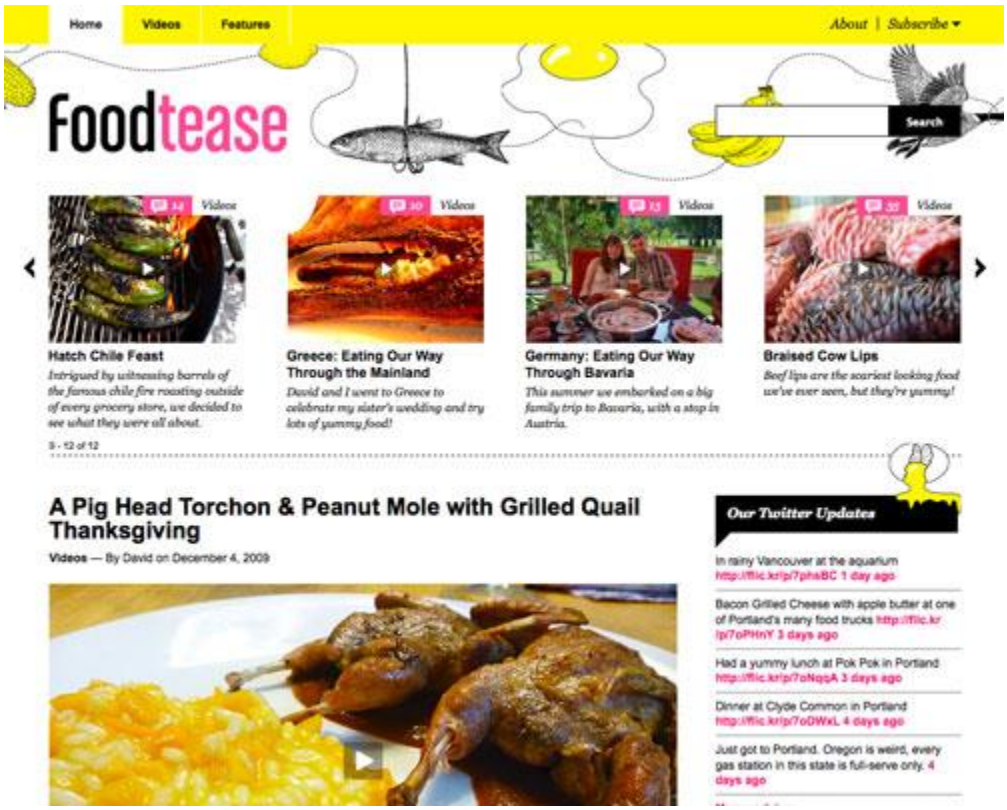
Yellow is often considered the brightest and most energizing of the warm colors. It's associated with happiness and sunshine. Yellow can also be associated with deceit and cowardice, though (calling someone yellow is calling them a coward).

Yellow is also associated with hope, as can be seen in some countries when yellow ribbons are displayed by families who have loved ones at war. Yellow is also associated with danger, though not as strongly as red.

In some countries, yellow has very different connotations. In Egypt, for example, yellow is for mourning. In Japan, it represents courage, and in India it's a color for merchants.

In your designs, bright yellow can lend a sense of happiness and cheerfulness. Softer yellows are commonly used as a gender-neutral color for babies (rather than blue or pink) and young children. Light yellows also give a more calm feeling of happiness than bright yellows. Dark yellows and gold-hued yellows can sometimes look antique and be used in designs where a sense of permanence is desired.

Examples



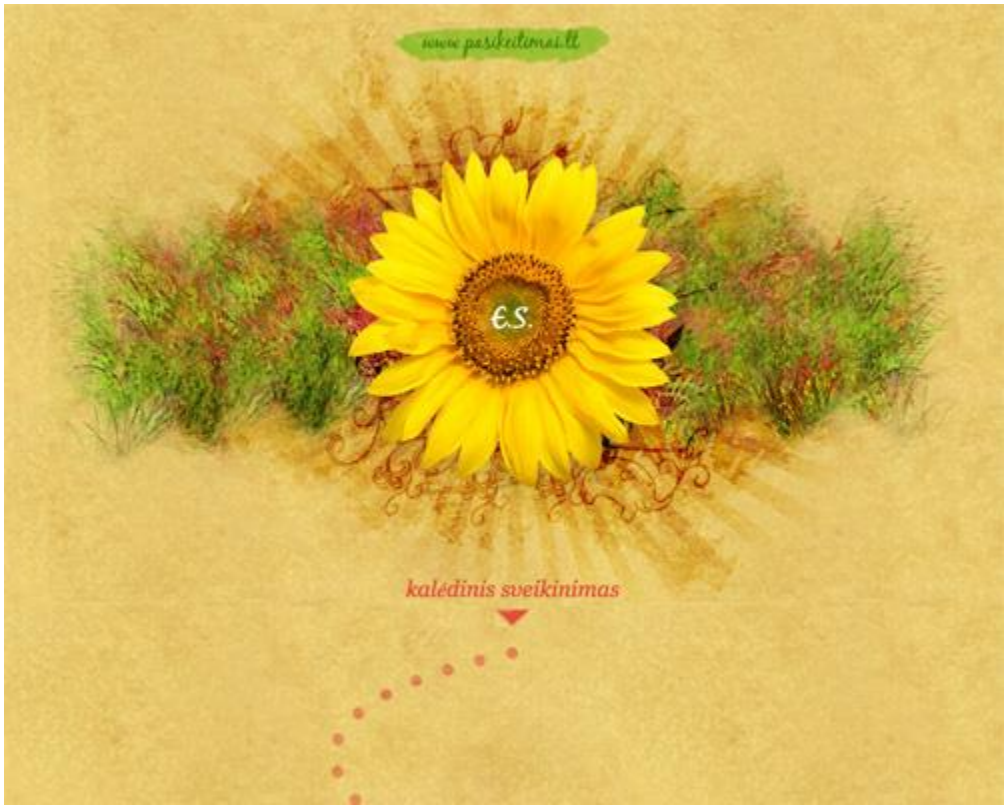
The bright yellow header and graphics used throughout this site give a sense of energy and positivity.



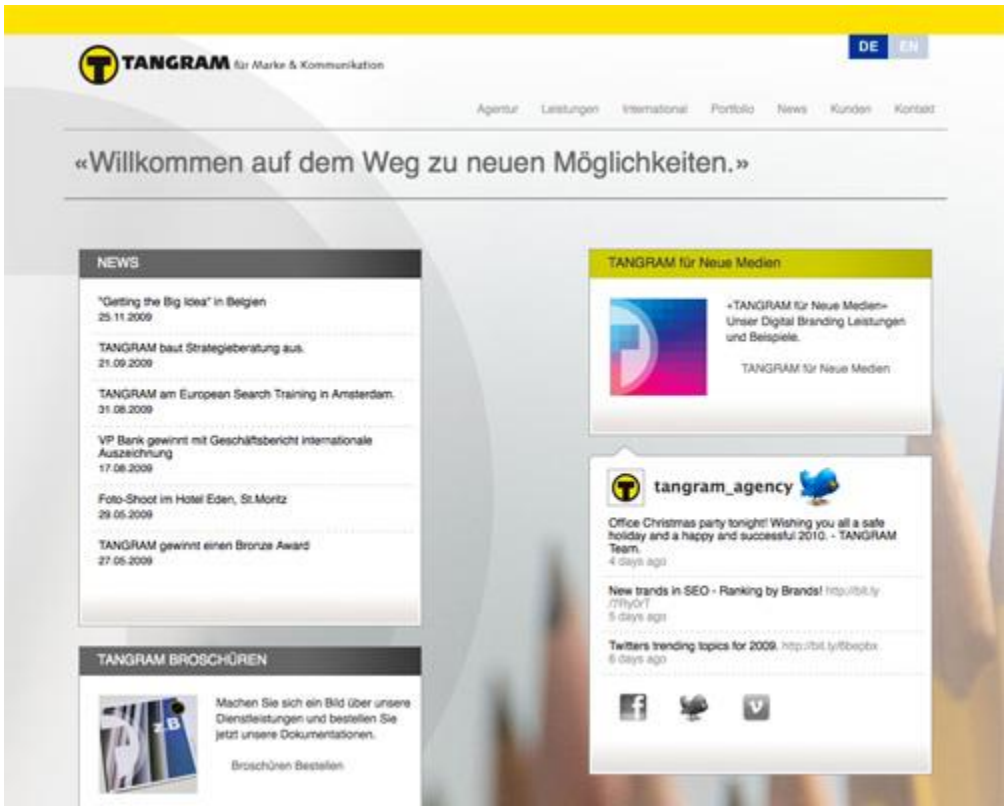
The light yellow is used almost as a neutral in the header here, and combined with the hand-drawn illustrations gives a very cheerful impression.



The bright yellow accents bring attention to the most important parts of this site.



The bright yellow sunflower reminds visitors of summer on this site, and combined with the antique-yellow background, it gives a homey and established feeling.



The bright yellow header here adds a bit of extra energy to this design.

Cool Colors



Cool colors include green, blue, and purple, are often more subdued than warm colors. They are the colors of night, of water, of nature, and are usually calming, relaxing, and somewhat reserved.

Blue is the only primary color within the cool spectrum, which means the other colors are created by combining blue with a warm color (yellow for green and red for purple). Greens take on some of the

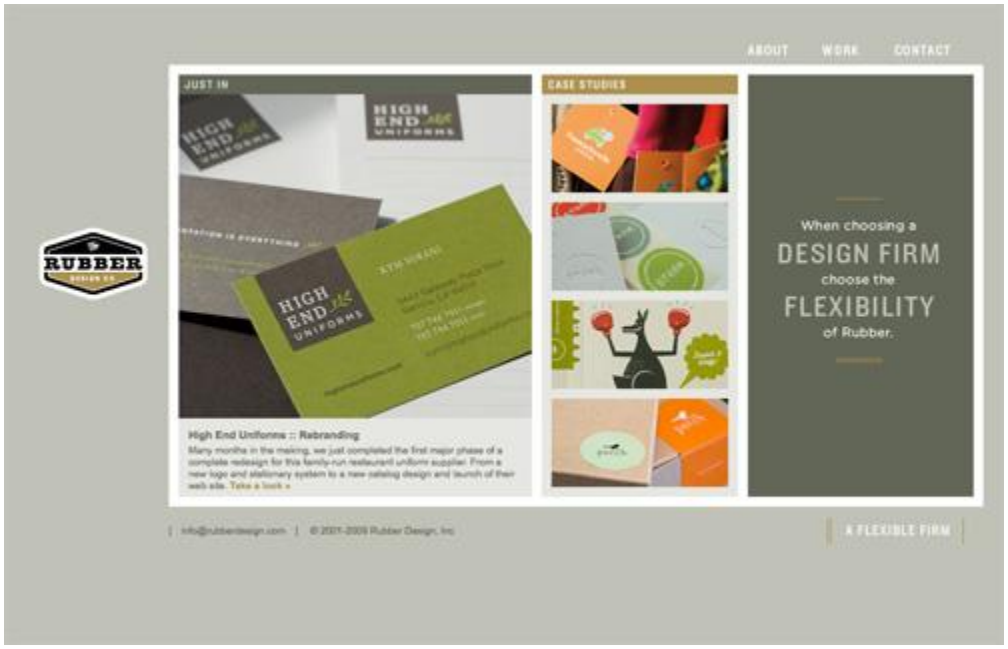
attributes of yellow, and purple takes on some of the attributes of red. Use cool colors in your designs to give a sense of calm or professionalism.

Green (Secondary Color)

Green is a very down-to-earth color. It can represent new beginnings and growth. It also signifies renewal and abundance. Alternatively, green can also represent envy or jealousy, and a lack of experience.

Green has many of the same calming attributes that blue has, but it also incorporates some of the energy of yellow. In design, green can have a balancing and harmonizing effect, and is very stable. It's appropriate for designs related to wealth, stability, renewal, and nature. Brighter greens are more energizing and vibrant, while olive greens are more representative of the natural world. Dark greens are the most stable and representative of affluence.

Examples



The extremely muted greens of this site give it a very down-to-earth and natural feeling.



The bright green header of this site mixed with the leaf motif gives it a very natural and vibrant feeling.



The more olive-toned green of this site gives it a natural feeling, which is very appropriate for the content.



The brighter, more retro-looking greens of this site give it a very fresh, energized feeling.



Another olive green site with a very natural feeling.

Blue (Primary Color)



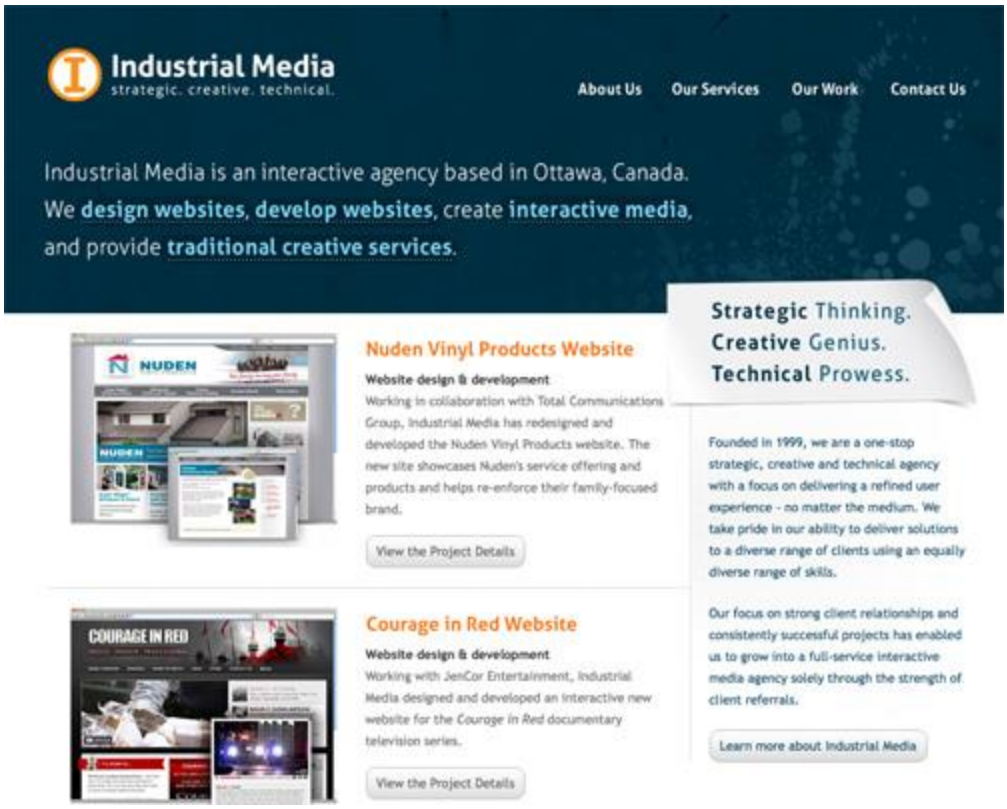
Blue is often associated with sadness in the English language. Blue is also used extensively to represent calmness and responsibility. Light blues can be refreshing and friendly. Dark blues are more strong and reliable. Blue is also associated with peace, and has spiritual and religious connotations in many cultures and traditions (for example, the Virgin Mary is generally depicted wearing blue robes).

The meaning of blue is widely affected depending on the exact shade and hue. In design, the exact shade of blue you select will have a huge impact on how your designs are perceived. Light blues are often relaxed and calming. Bright blues can be energizing and refreshing. Dark blues are excellent for corporate sites or designs where strength and reliability are important.

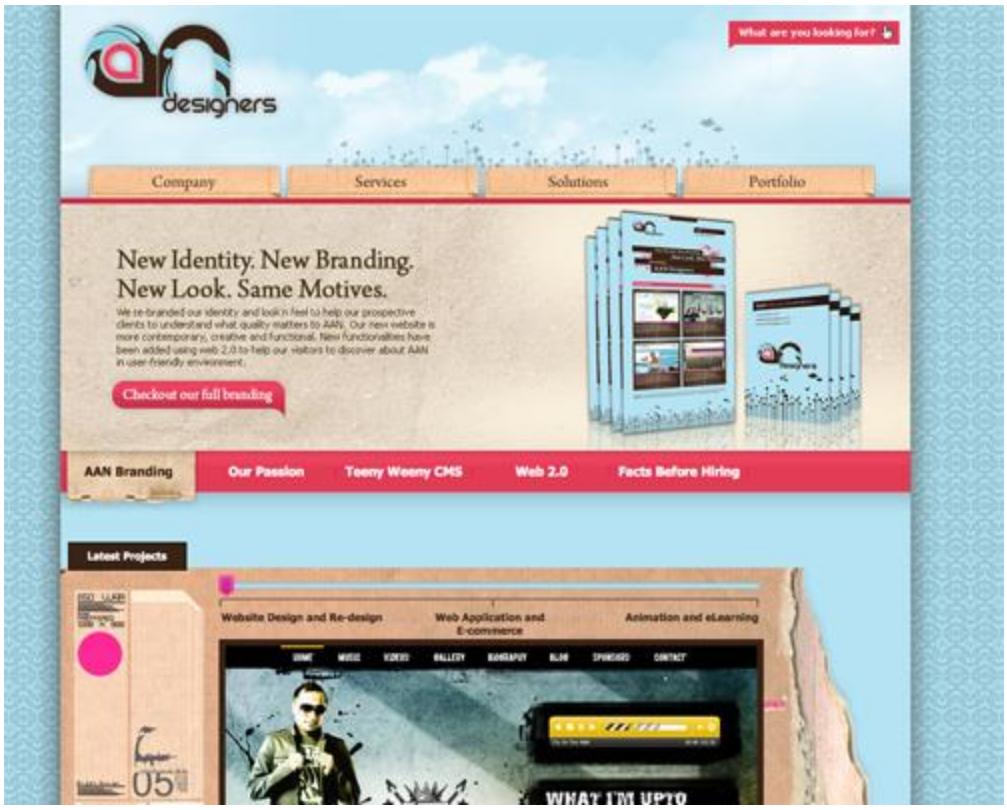
Examples



The dark blues give this a feeling of reliability, while the brighter and lighter blues keep it from feeling staid.



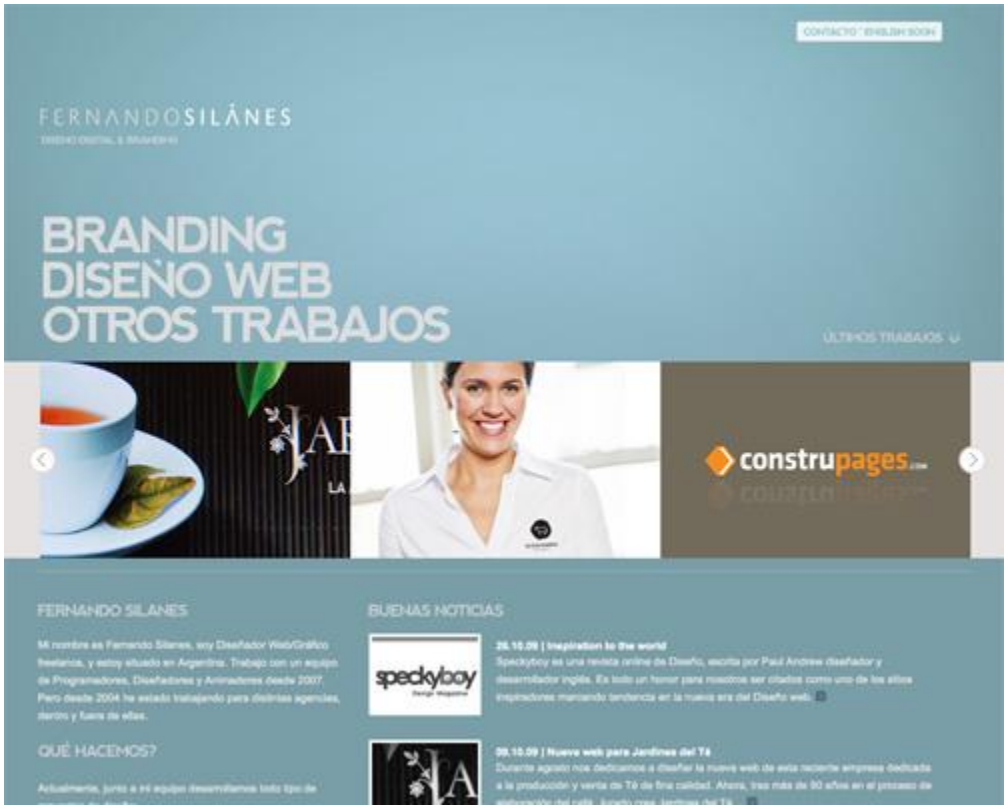
The dark blue gives this a site a professional feeling, especially when combined with the white background. But the lighter blue accents add a bit more interest.



The bright, sky blue of this site gives it a young and hip feeling, which is emphasized by the reddish accents.



This site combines a range of blues, which gives it a refreshing feeling overall.



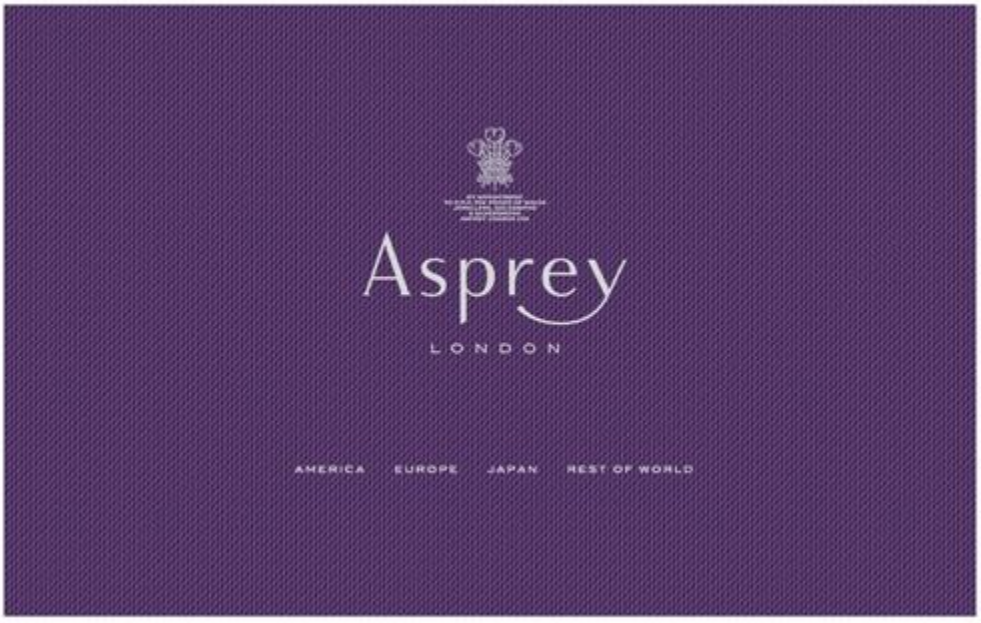
The light, muted blue of this site gives a very relaxed and calm impression.

Purple (Secondary Color)

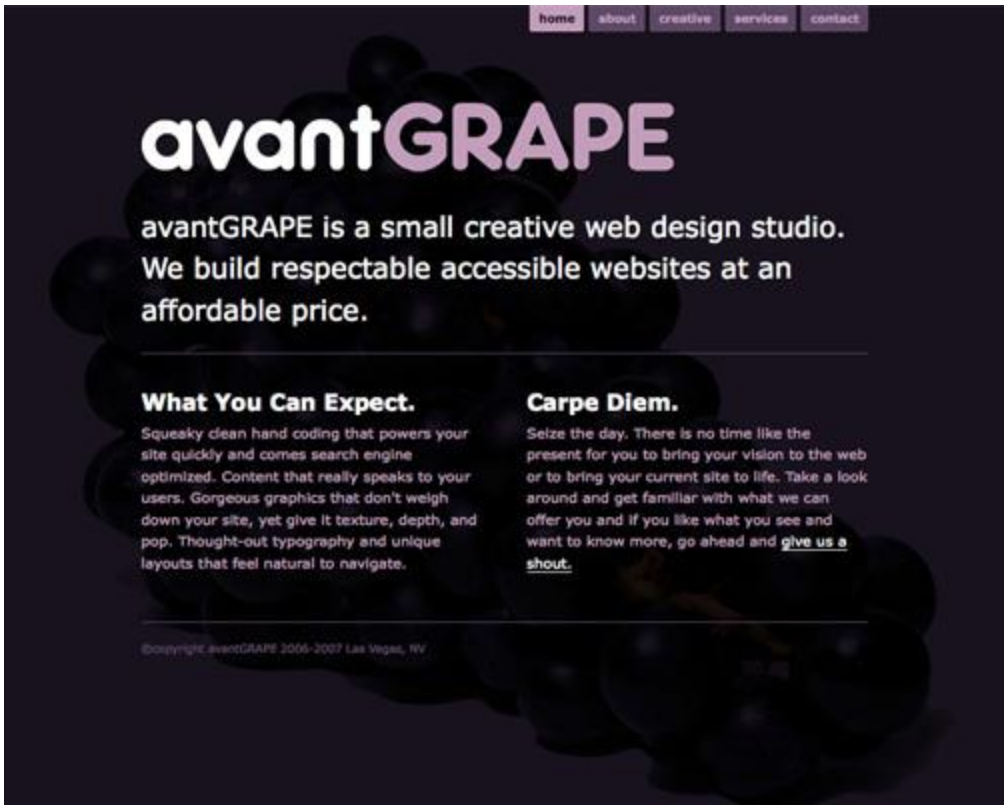
Purple was long associated with royalty. It's a combination of red and blue, and takes on some attributes of both. It's associated with creativity and imagination, too.

In Thailand, purple is the color of mourning for widows. Dark purples are traditionally associated with wealth and royalty, while lighter purples (like lavendar) are considered more romantic.

In design, dark purples can give a sense wealth and luxury. Light purples are softer and are associated with spring and romance.



The dark shade used here evokes the royal heritage of purple, which is very appropriate for the Asprey luxury goods brand.



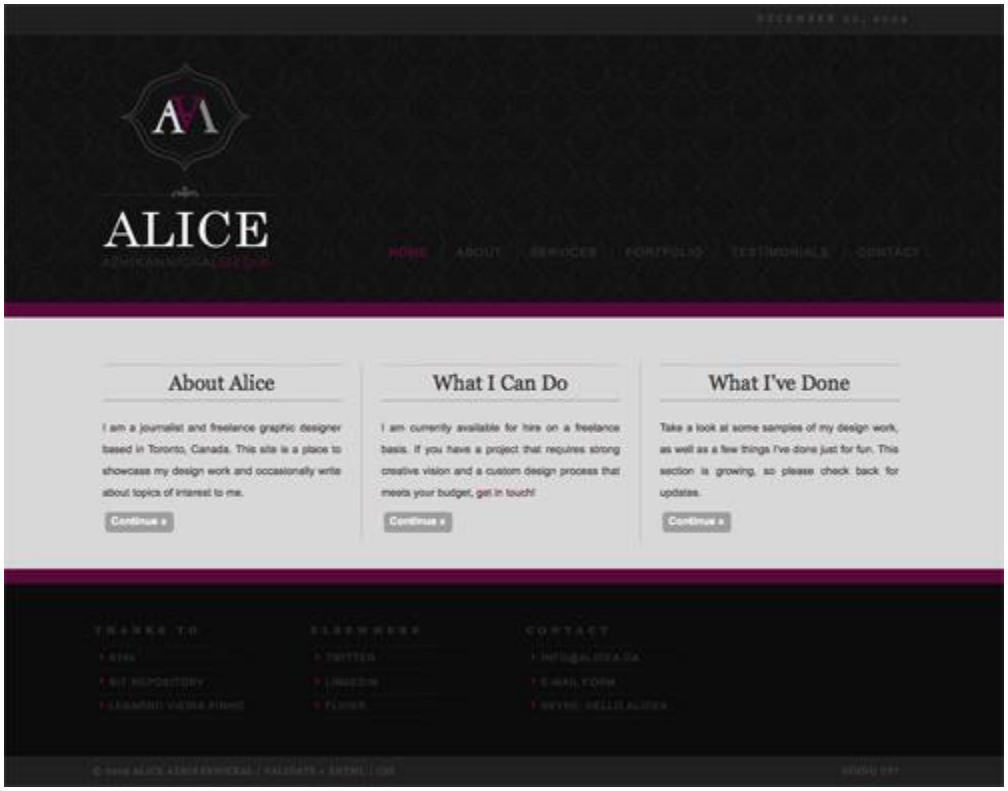
The light and medium purples here work well to convey a sense of creativity.



The brighter, more reddish purple of this site gives it both a rich and energetic look.

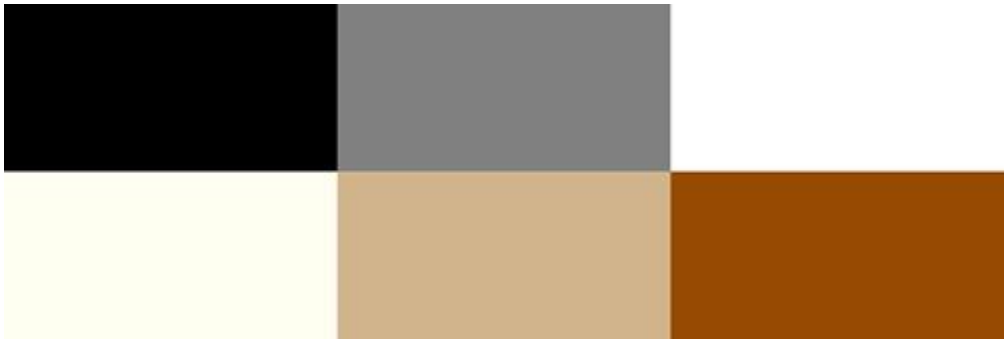


The dark purple background here adds to the creative feeling of the overall site.



The dark purple accents on this site give a sense of luxury and refinement.

Neutrals



Neutral colors often serve as the backdrop in design. They're commonly combined with brighter accent colors. But they can also be used on their own in designs, and can create very sophisticated layouts. The meanings and impressions of neutral colors are much more affected by the colors that surround them than are warm and cool colors.

Black



Black is the strongest of the neutral colors. On the positive side, it's commonly associated with power, elegance, and formality. On the negative side, it can be associated with evil, death, and mystery. Black is the traditional color of mourning in many Western countries. It's also associated with rebellion in some cultures, and is associated with Halloween and the occult.

Black is commonly used in edgier designs, as well as in very elegant designs. It can be either conservative or modern, traditional or unconventional, depending on the colors it's combined with. In design, black is commonly used for typography and other functional parts, because of it's neutrality. Black can make it easier to convey a sense of sophistication and mystery in a design.

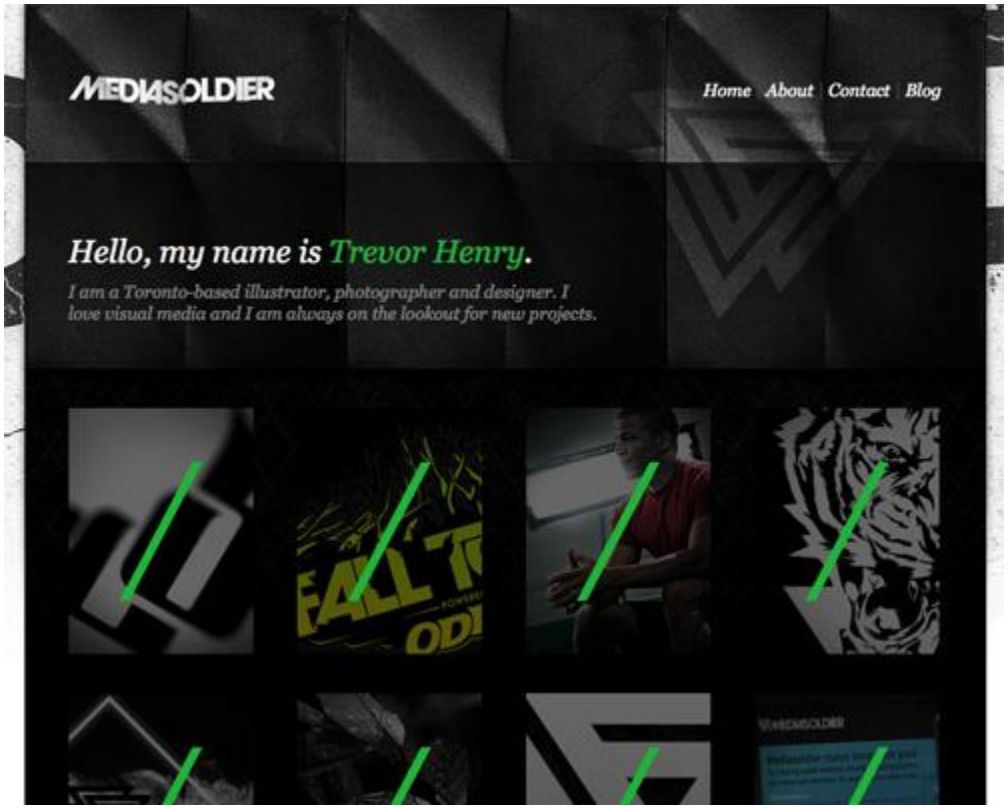
Examples



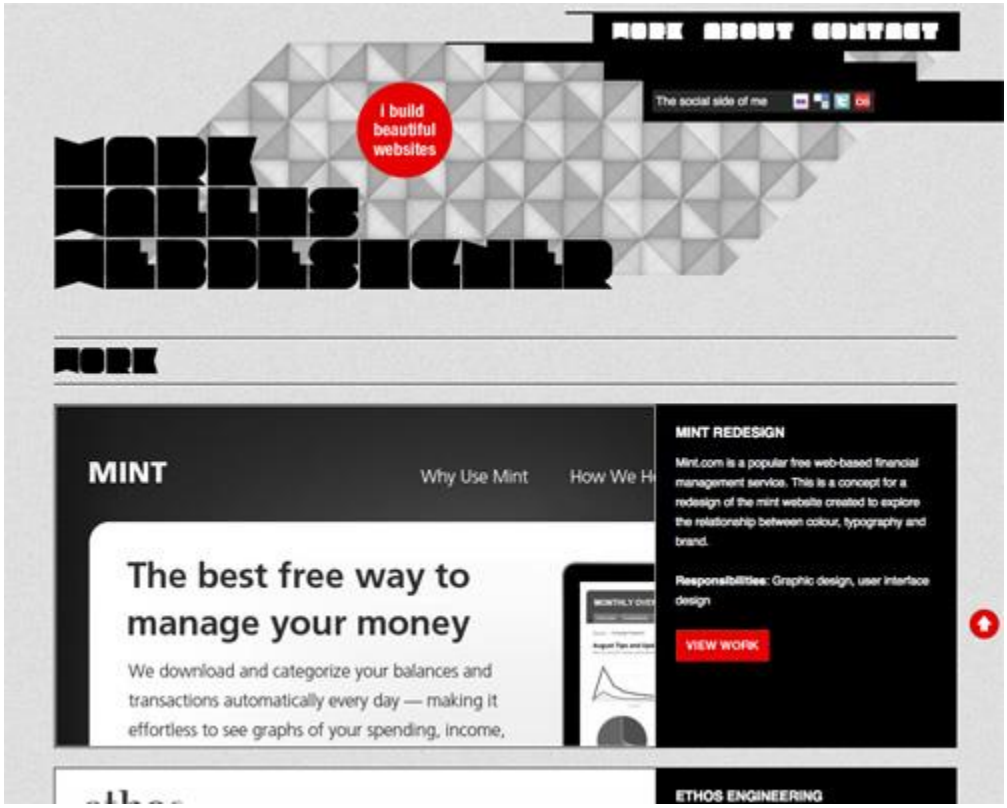
The black accents, mixed with the brighter colors and very dark brown background add an edgier look to the overall design.



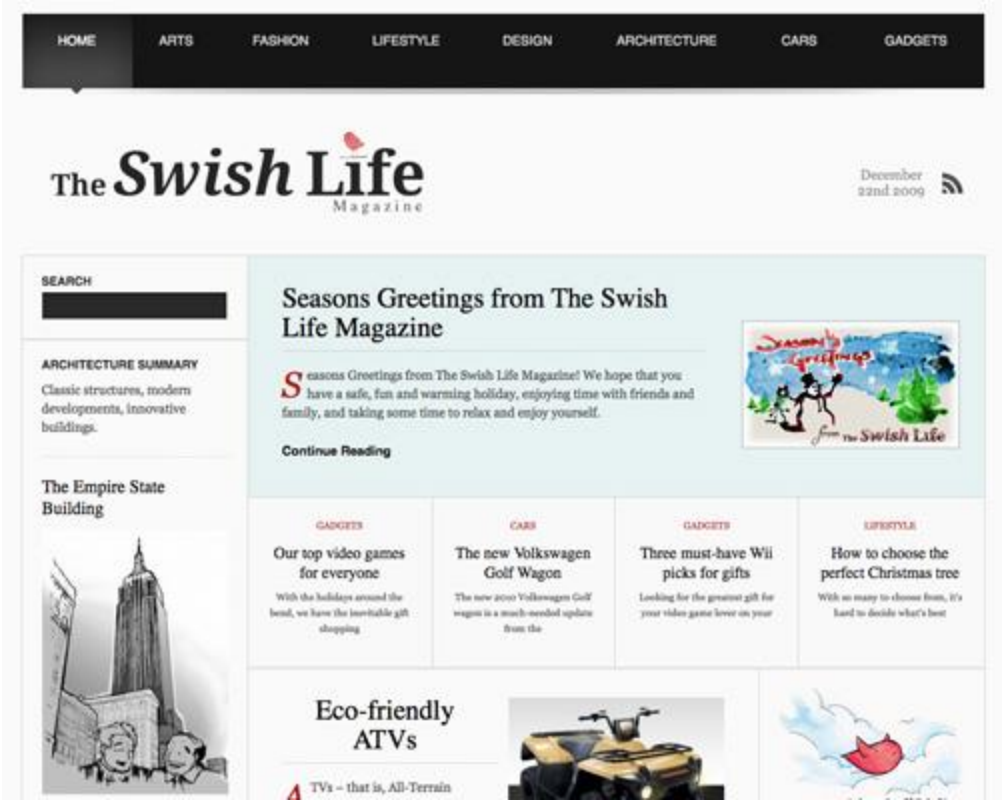
Black, when mixed with icy blues, looks colder.



The black here, mixed with dark grays and lime green, and an overall grungy theme, adds to the edginess of the design.



The black accents here add an extra layer of sophistication and modernity to the site.



The strong black accents on this site add to the overall sophistication of the design.

White

White is at the opposite end of the spectrum from black, but like black, it can work well with just about any other color. White is often associated with purity, cleanliness, and virtue. In the West, white is commonly worn by brides on their wedding day. It's also associated with the health care industry, especially with doctors, nurses and dentists. White is associated with goodness, and angels are often depicted in white.

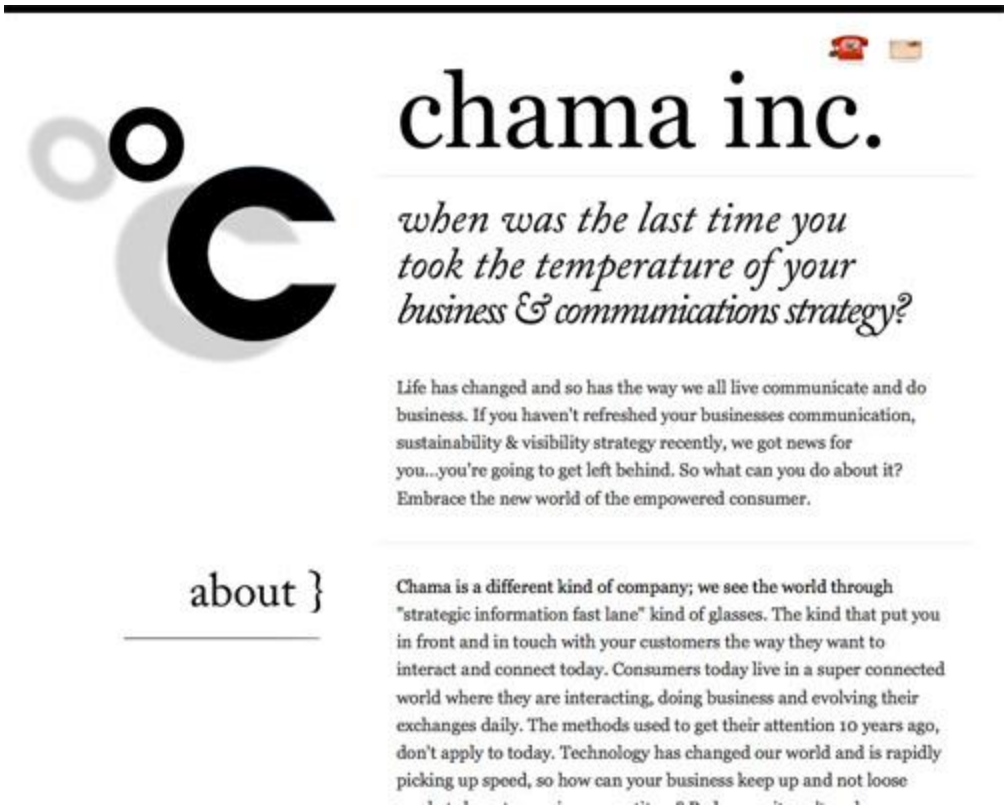
In design, white is generally considered a neutral backdrop that lets other colors in a design have a larger voice. It can help to convey cleanliness and simplicity, though, and is popular in minimalist

designs. White in designs can also portray either winter or summer, depending on the other design motifs and colors that surround it.

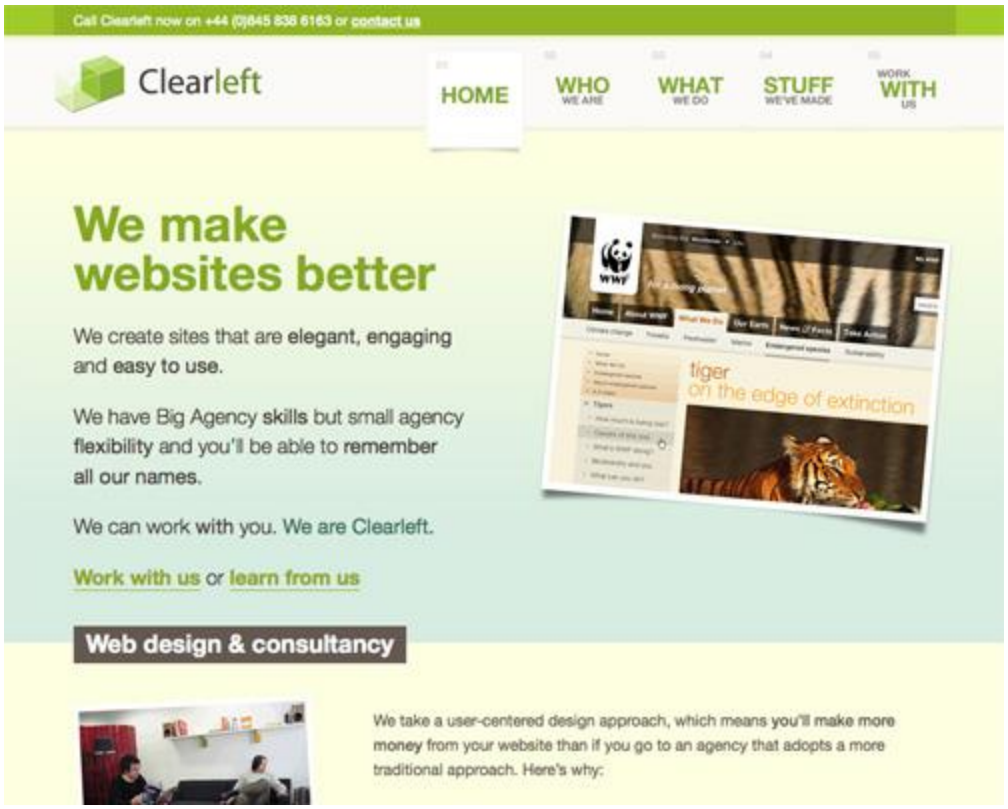
Examples



The white on the Fuelhaus site is used to contrast against the electric blue.



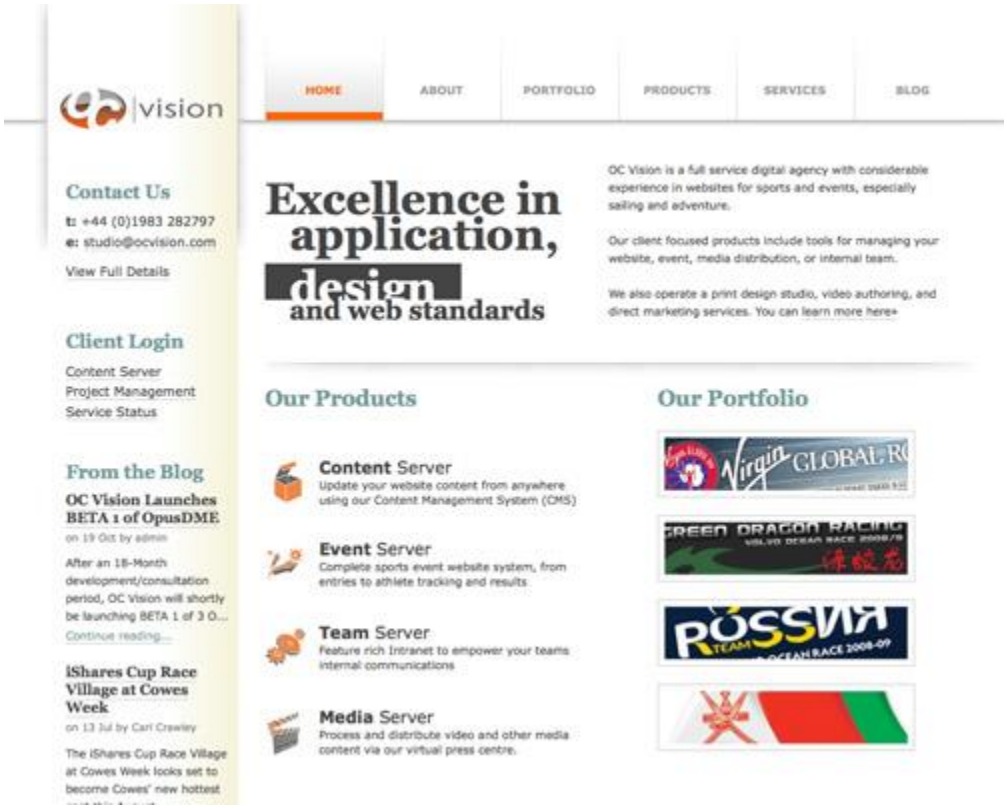
White backgrounds are very popular on minimalistic sites, and provide great contrast to black typography.



Here, white is used as an accent color, which lightens the overall effect of the site.



White combined with gray gives a soft and clean feeling to this design.



Again, white used as a background lightens the whole design.

Gray

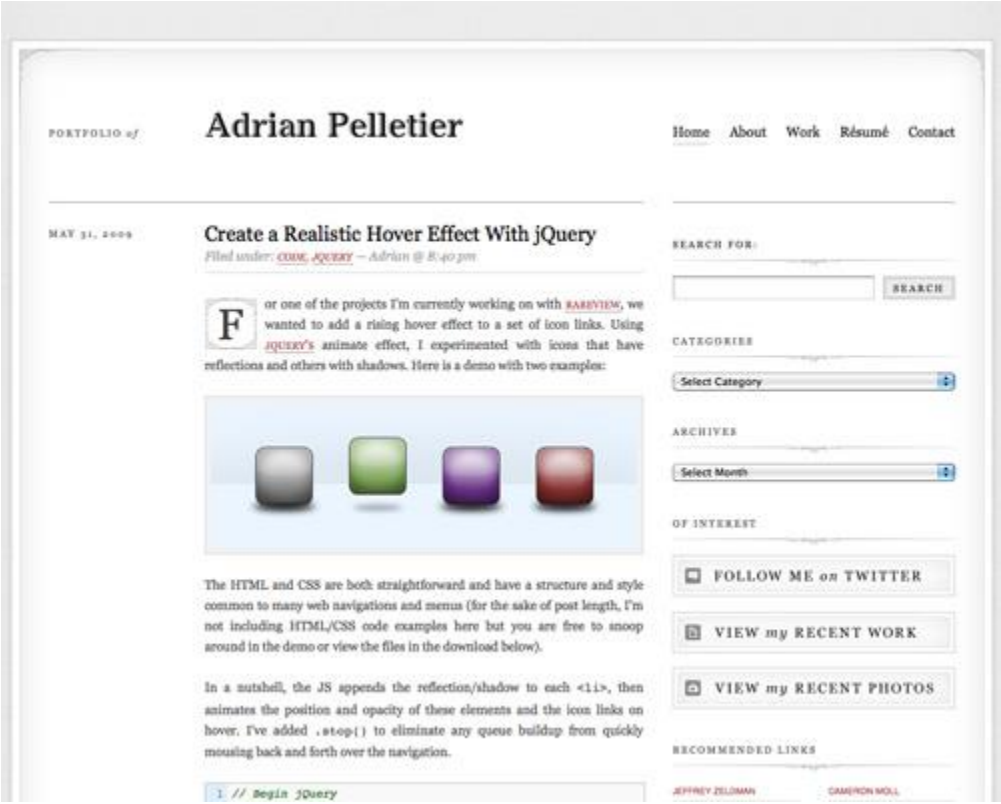


Gray is a neutral color, generally considered on the cool end of the color spectrum. It can sometimes be considered moody or depressing. Light grays can be used in place of white in some designs, and dark grays can be used in place of black.

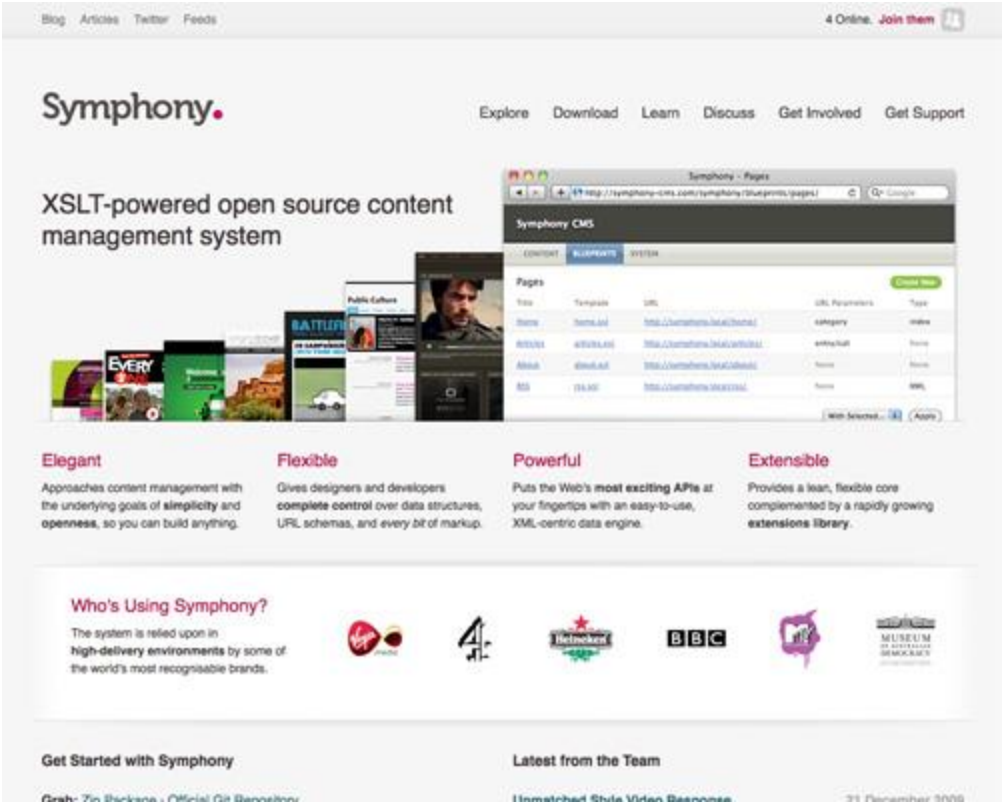
Gray is generally conservative and formal, but can also be modern. It is sometimes considered a color of mourning. It's commonly used in corporate designs, where formality and professionalism are key. It can

be a very sophisticated color. Pure grays are shades of black, though other grays may have blue or brown hues mixed in. In design, gray backgrounds are very common, as is gray typography.

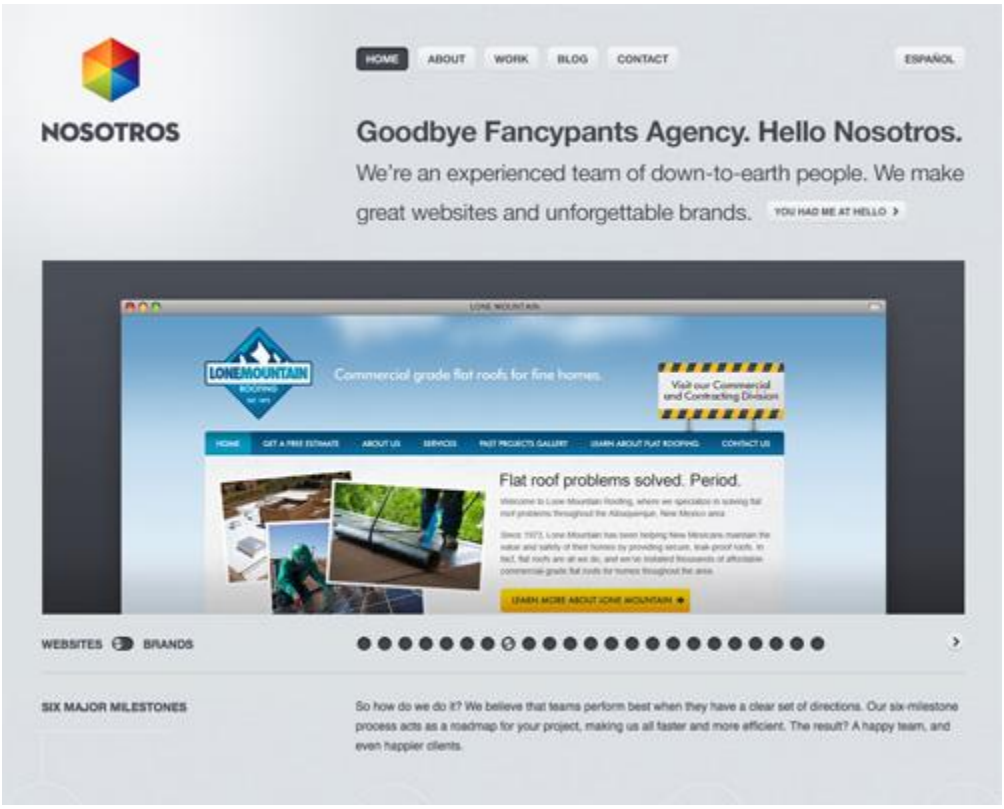
Examples



Light gray gives a very subdued and quiet feeling to this design.



The light gray background here adds to the modern feeling created by the typography.



The cooler gray on this site gives a modern, sophisticated feel to the site.



The dark gray backround and lighter gray typography lend a decidedly modern look to this design.



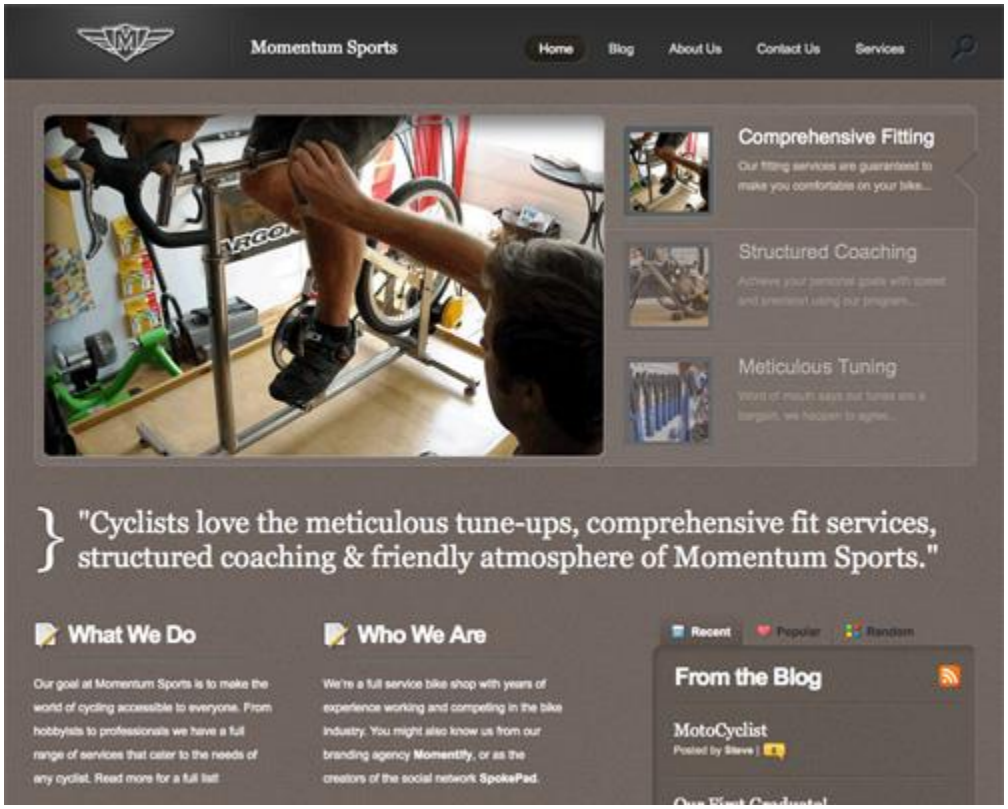
The wide spectrum of gray shades used in this design combine to give a sophisticated and professional look to the site.

Brown

Brown is associated with the earth, wood, and stone. It's a completely natural color and a warm neutral. Brown can be associated with dependability and reliability, with steadfastness, and with earthiness. It can also be considered dull.

In design, brown is commonly used as a background color. It's also seen in wood textures and sometimes in stone textures. It helps bring a feeling of warmth and wholesomeness to designs. It's sometimes used in its darkest forms as a replacement for black, either in backgrounds or typography.

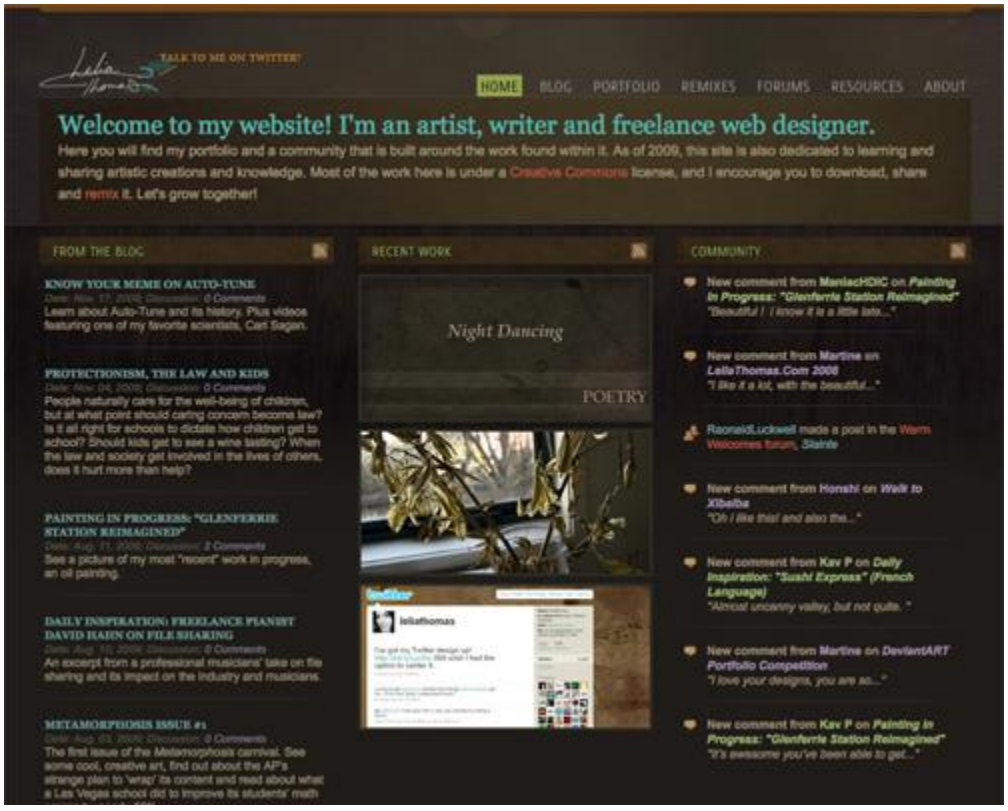
Examples



The grayish-brown here lends a sense of responsibility and dependability.



The orangish-brown here gives a very earthy and dependable feeling.



The dark brown used in the background here lends an earthy and steadfast look to the overall layout, and lets the brigher colors in the design really get to stand out.



Woodgrain is a popular use of brown, and in this case the warm brown adds some friendliness to an otherwise minimalist site.



The grayish-brown background here lends a feeling of stability and down-to-earthness.

Beige and Tan



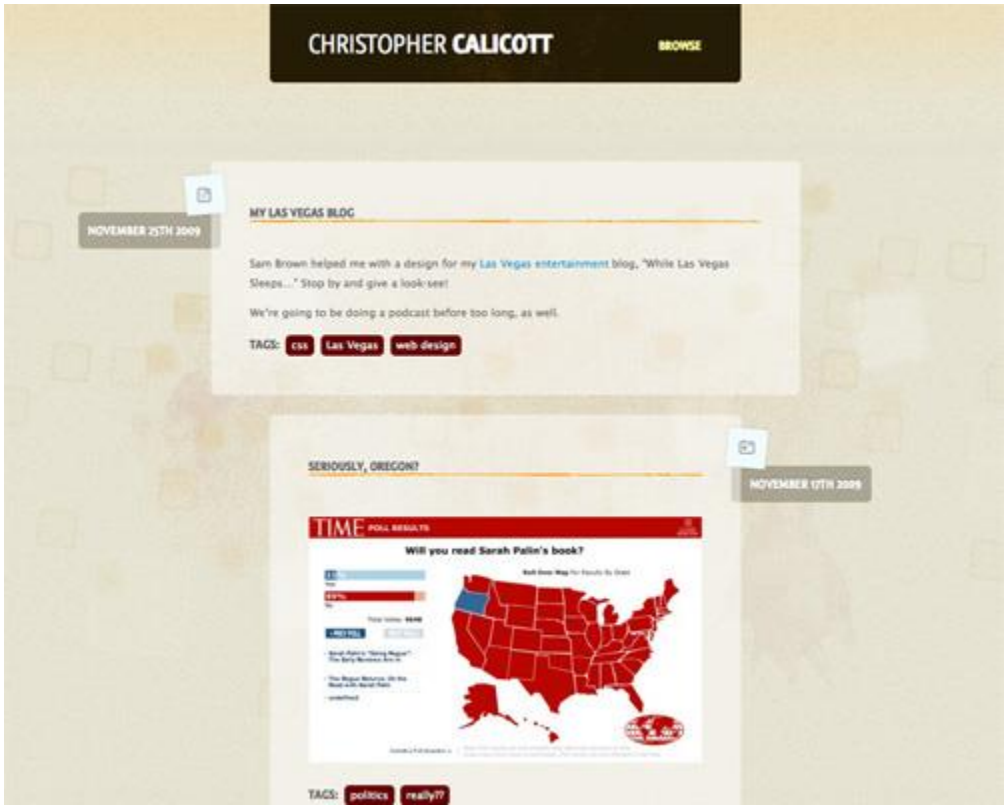
Beige is somewhat unique in the color spectrum, as it can take on cool or warm tones depending on the colors surrounding it. It has the warmth of brown and the coolness of white, and, like brown, is sometimes seen as dull. It's a conservative color in most instances, and is usually reserved for backgrounds. It can also symbolize piety.

Beige in design is generally used in backgrounds, and is commonly seen in backgrounds with a paper texture. It will take on the characteristics of colors around it, meaning it has little effect in itself on the final impression a design gives when used with other colors.

Examples



The light tan background here feels young and fresh because of the bright colors around it.



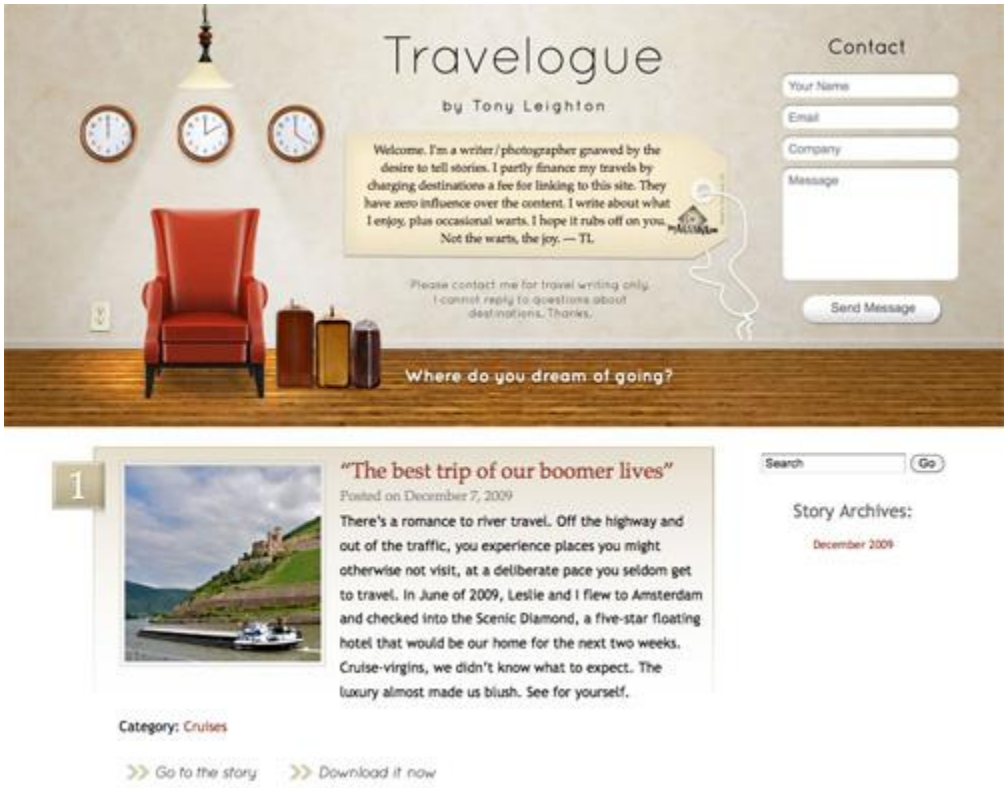
The light tan background here lends a more conservative and elegant feeling to the overall design.



The yellowish tan background is made even warmer by the orange and brown accents throughout this site's design.



Tan is popularly used as a paper-bag texture, and in its more grayish form as a concrete or stone texture.



The beige header background and other accents on the site lend a refined and traditional feeling to the overall design.

Cream and Ivory

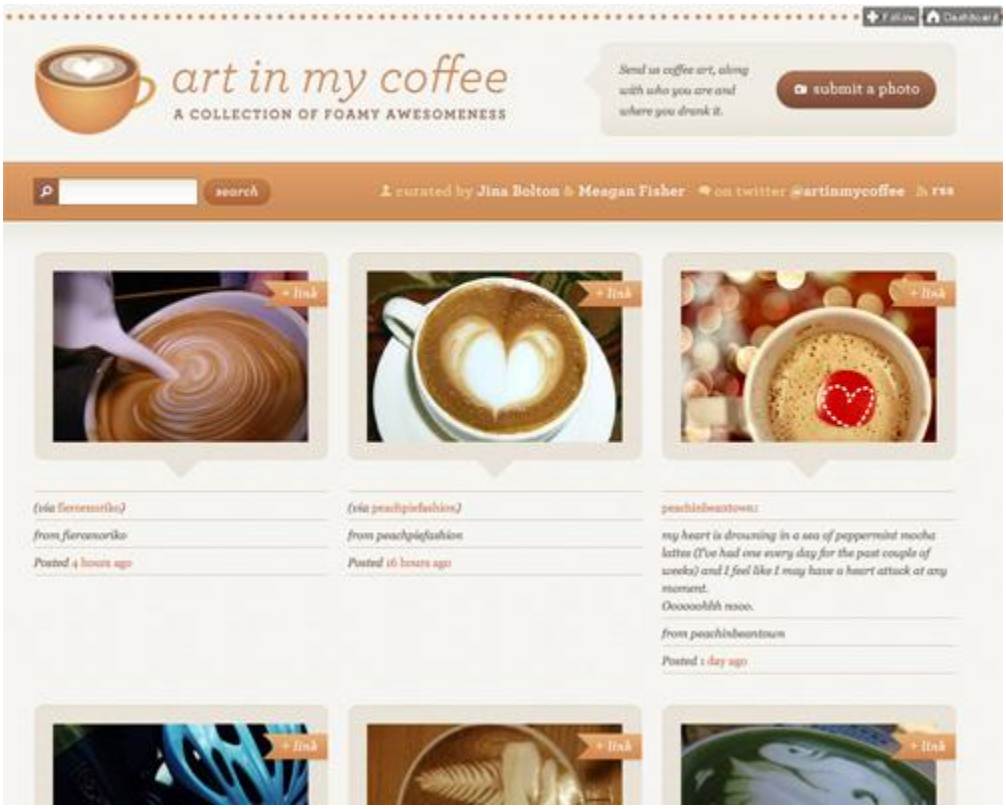
Ivory and cream are sophisticated colors, with some of the warmth of brown and a lot of the coolness of white. They're generally quiet, and can often evoke a sense of history. Ivory is a calm color, with some of the pureness associated with white, though it's a bit warmer.

In design, ivory can lend a sense of elegance and calm to a site. When combined with earthy colors like peach or brown, it can take on an earthy quality. It can also be used to lighten darker colors, without the stark contrast of using white.

Examples



The ivory background here has a warm quality that's tempered by some of the cooler colors on the site.



The grayish-cream background here is made warmer by the orangish-brown accents.



The cream background adds a sense of understated elegance this site would otherwise be lacking.



The cream background here reinforces the antique theme that runs throughout the design's graphics.



The ivory combined with other light colors and jewely tones makes this site have a very elegant overall appearance.

In Brief…

While the information contained here might seem just a bit overwhelming, color theory is as much about the feeling a particular shade evokes than anything else. But here's a quick reference guide for the common meanings of the colors discussed above:

- Red: Passion, Love, Anger
- Orange: Energy, Happiness, Vitality
- Yellow: Happiness, Hope, Deceit
- Green: New Beginnings, Abundance, Nature
- Blue: Calm, Responsible, Sadness
- Purple: Creativity, Royalty, Wealth
- Black: Mystery, Elegance, Evil
- Gray: Moody, Conservative, Formality
- White: Purity, Cleanliness, Virtue
- Brown: Nature, Wholesomeness, Dependability
- Tan or Beige: Conservative, Piety, Dull
- Cream or Ivory: Calm, Elegant, Purity

DAYANAND COLLEGE OF ARTS, LATUR.
ANIMATION DEPARTMENT
Internal Examination(Test)

Class:- B. A. Animation First year
Subject:- Graphic Design (IANICTP1101)
Total Marks: 30 **Time: 2:00 Hour**

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1) **First question are compulsory.**
2) **All questions will be written in English.**

Q.1) Answer all the following questions. **(10 Marks)**

a. Write benefits of Graphic Design.
b. Write Advantageous of Adobe Illustrator.
c. Write about benefits of visiting card.
d. Write any four Color Scheme of Graphic Design.
e. Write 5 Shortcut keys of Adobe Illustrator.

- **Solve any TWO of the following questions.** **(20 Marks)**

Q. 2. What is Graphic Design? Write benefits of Graphic Design.

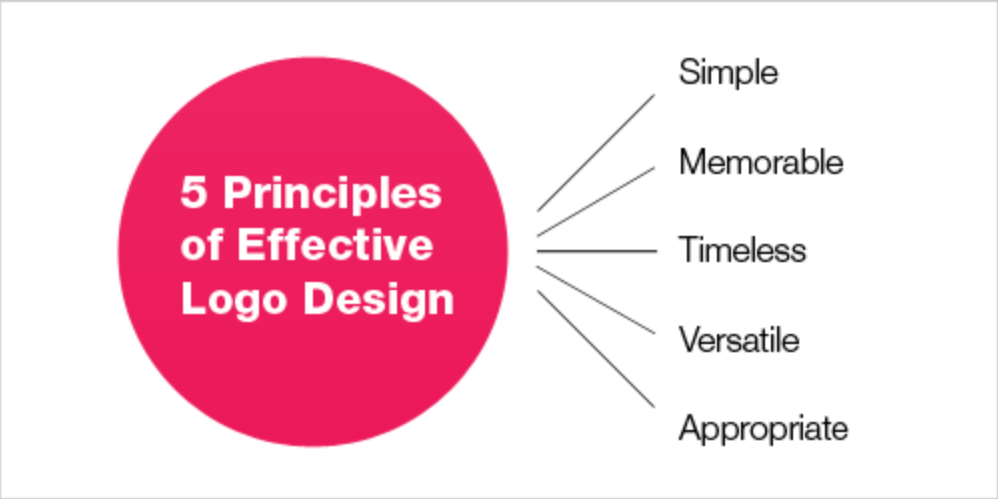
Q. 3. Explain about Principles of Logo Designing with a well-drawn logo examples.

Q. 4. Explain in detail about Raster and Vector graphics.

Q. 5. How to use different shapes and colors in your Graphic Design project.

Answer

There are five principles that you should follow to ensure that this is so…



An effective logo is (in no particular order):

» Simple

» Memorable

» Timeless

» Versatile

» Appropriate

Simple



A simple logo design allows for easy recognition and allows the logo to be versatile & memorable. Good logos feature something unique without being overdrawn.

While in college in the mid-70's an instructor introduced me to the K.I.S.S. Principle of design; which translates to: Keep It Simple, Stupid. It does convey a very important design consideration. Simple logos are often easily recognized, incredibly memorable and the most effective in conveying the requirements of the client. A refined and distilled identity will also catch the attention of a viewer zipping by signage at 70 miles per hour, on packaging on the crowded shelves of a store, or in any other vehicle used for advertising, marketing and promotion. Remember, the basis of the hugely effective international branding for the world's largest shoe manufacturer is a very simple graphic swoosh.

Memorable



Following closely behind the principle of simplicity, is that of memorability. An effective logo design should be memorable and this is achieved by having a simple, yet, appropriate logo.

You may be interested to see some examples of bad logo designs.

Surprising to many, the subject matter of a logo is of relatively little importance, and even appropriateness of content does not always play a significant role.

This does not imply that appropriateness is undesirable. It merely indicates that a one-to-one relationship between a symbol and what it symbolized is very often impossible to achieve and, under certain conditions, objectionable. Ultimately, the only mandate in the design of logos, it seems, is that they be distinctive, memorable, and clear.

Timeless



An effective logo should be timeless – that is, it will stand the test of time. Will the logo still be effective in 10, 20, 50 years?

Leave trends to the fashion industry – Trends come and go, and when you're talking about changing a pair of jeans, or buying a new dress, that's fine, but where your brand identity is concerned, longevity is key. Don't follow the pack. Stand out

Probably the best example of a timeless logo is the Coca-Cola logo… if you compare it to the Pepsi logo below, you can see just how effective creating a timeless logo can be. Notice how the Coca Cola logo has barely changed since 1885? That is timeless design.

Versatile



An effective logo should be able to work across a variety of mediums and applications. For this reason a logo should be designed in vector format, to ensure that it can be scaled to any size. The logo should be able to work both in horizontal and vertical formats.

Ask yourself; is a logo still effective if:

» Printed in one colour?

» Printed on the something the size of a postage stamp?

» Printed on something as large as a billboard?

» Printed in reverse (ie. light logo on dark background)

One way around creating a versatile logo is to begin designing in black and white only. This allows one to focus on the concept and shape, rather than the subjective nature of colour. One must also remember printing costs – the more colors used, the more expensive it will be for the business over the long term.

I like to work first in black and white to ensure that the logo will look good in its simplest form. Color is very subjective and emotional. This can distract from the overall design – say if you saw your logo in all red, that color may be the first thing that you respond to and not the composition of the design elements. I will not even consider submitting color suggestions to a client for review until they have signed off on a final black and white logo

One should also familiarizethemselves with the commercial printing process so as not to come into printing problems further down the track. Learn to know the difference between the CMYK, Pantone and RGB color systems. When designing logos, the Pantone color system is recommended.

Appropriate



How you position the logo should be appropriate for its intended purpose. For example, if you are designing a logo for children's toys store, it would be appropriate to use a childish font &color scheme. This would not be so appropriate for a law firm.

It is also important to state that a logo doesn't need to show what a business sells or offers as a service. ie. Car logos don't need to show cars, computer logos don't need to show computers. The Harley Davidson logo isn't a motorcycle, nor is the Nokia logo a mobile phone. A logo is purely for identification.

For further evidence of this, take the top 50 brands of the world – 94% of the logos do not describe what the company does.

Should a logo be self-explanatory? It is only by association with a product, a service, a business, or a corporation that a logo takes on any real meaning. A logo derives its meaning and usefulness from the quality of that which it symbolizes. If a company is second rate, the logo will eventually be perceived as second rate. It is foolhardy to believe that a logo will do its job immediately, before an audience has been properly conditioned