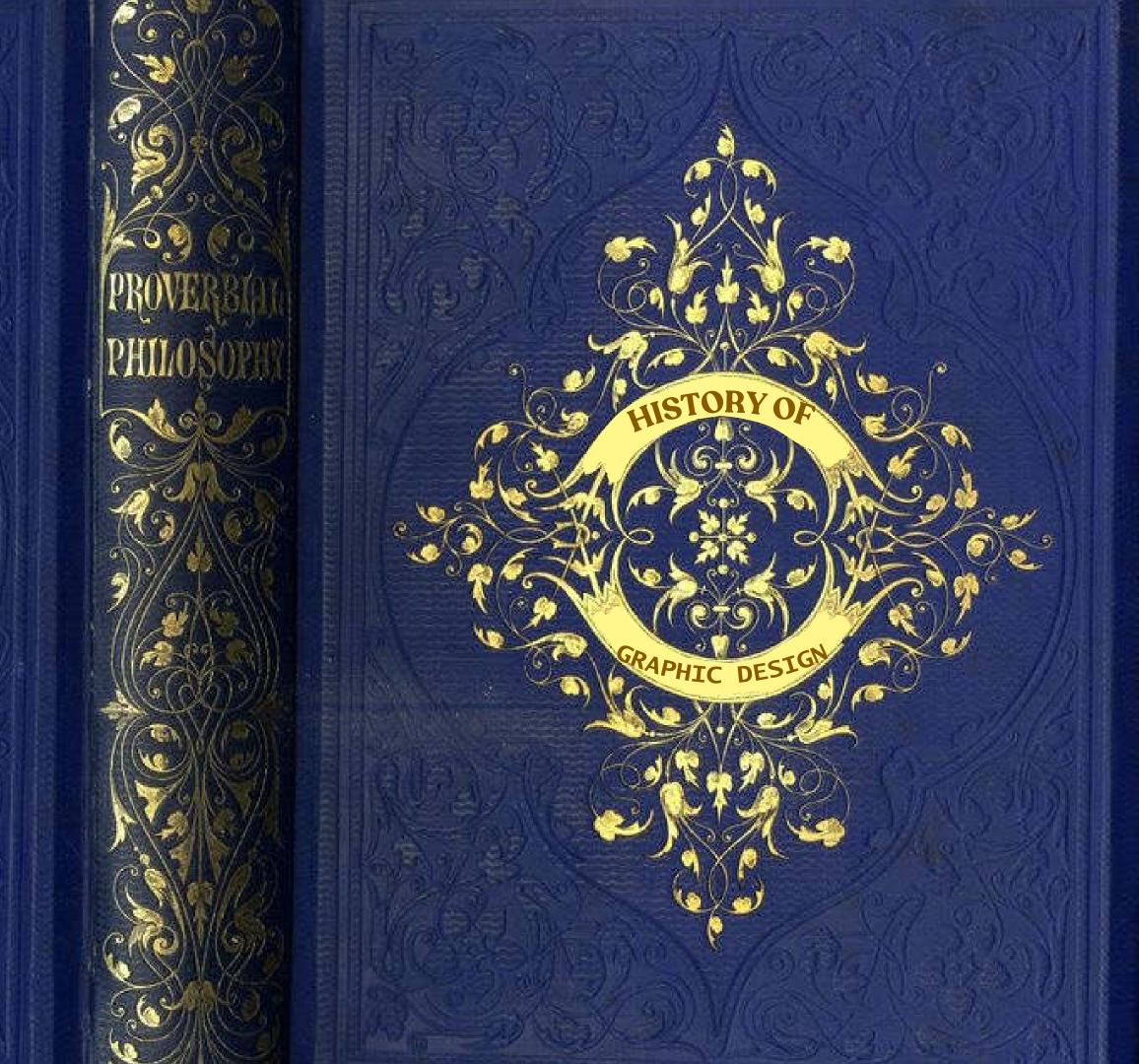


HISTORY OF GRAPHIC DESIGN

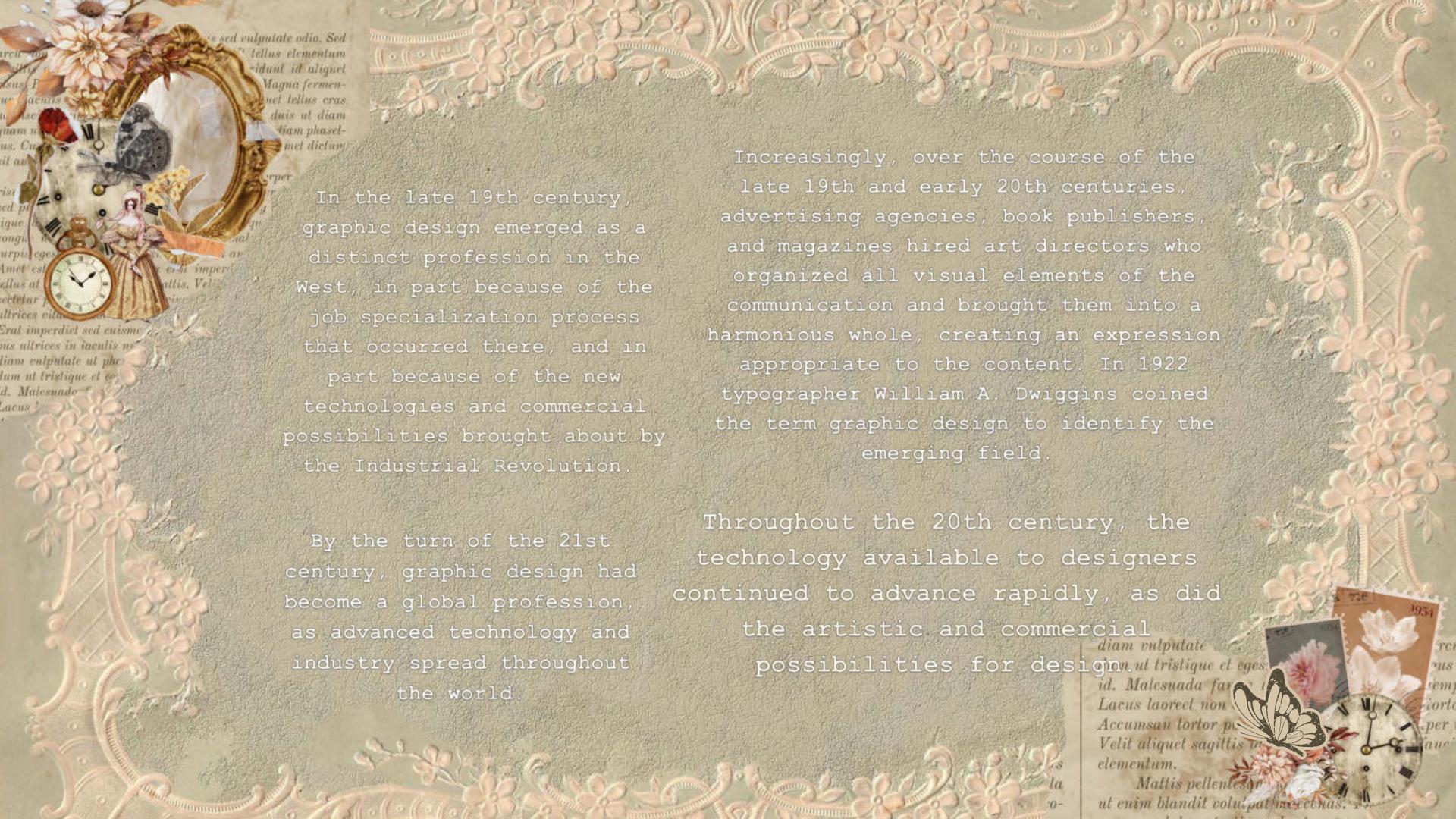


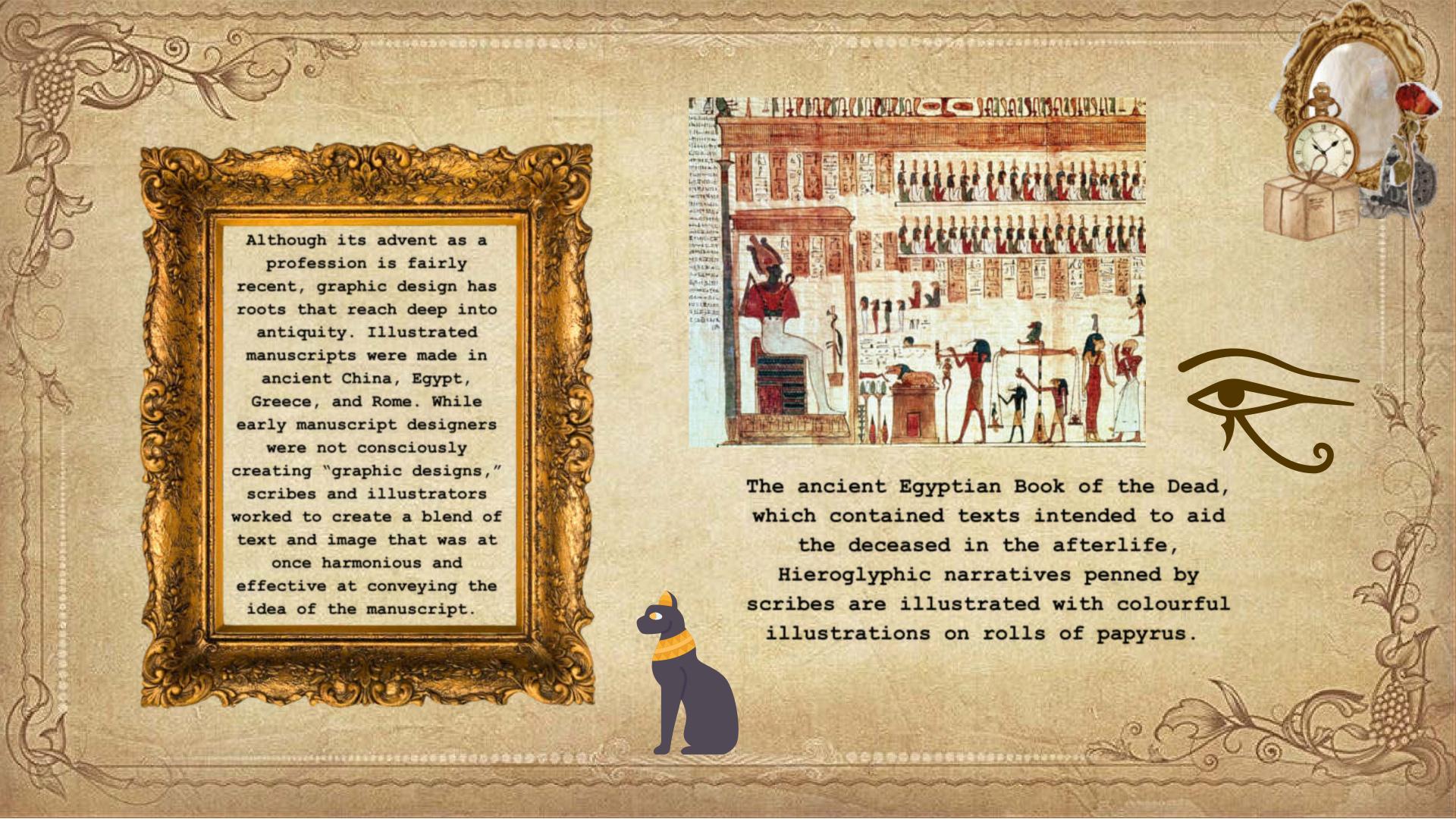


Is the art and profession of selecting and arranging visual elements—such as typography, images, symbols, and colours—to convey a message to an audience.

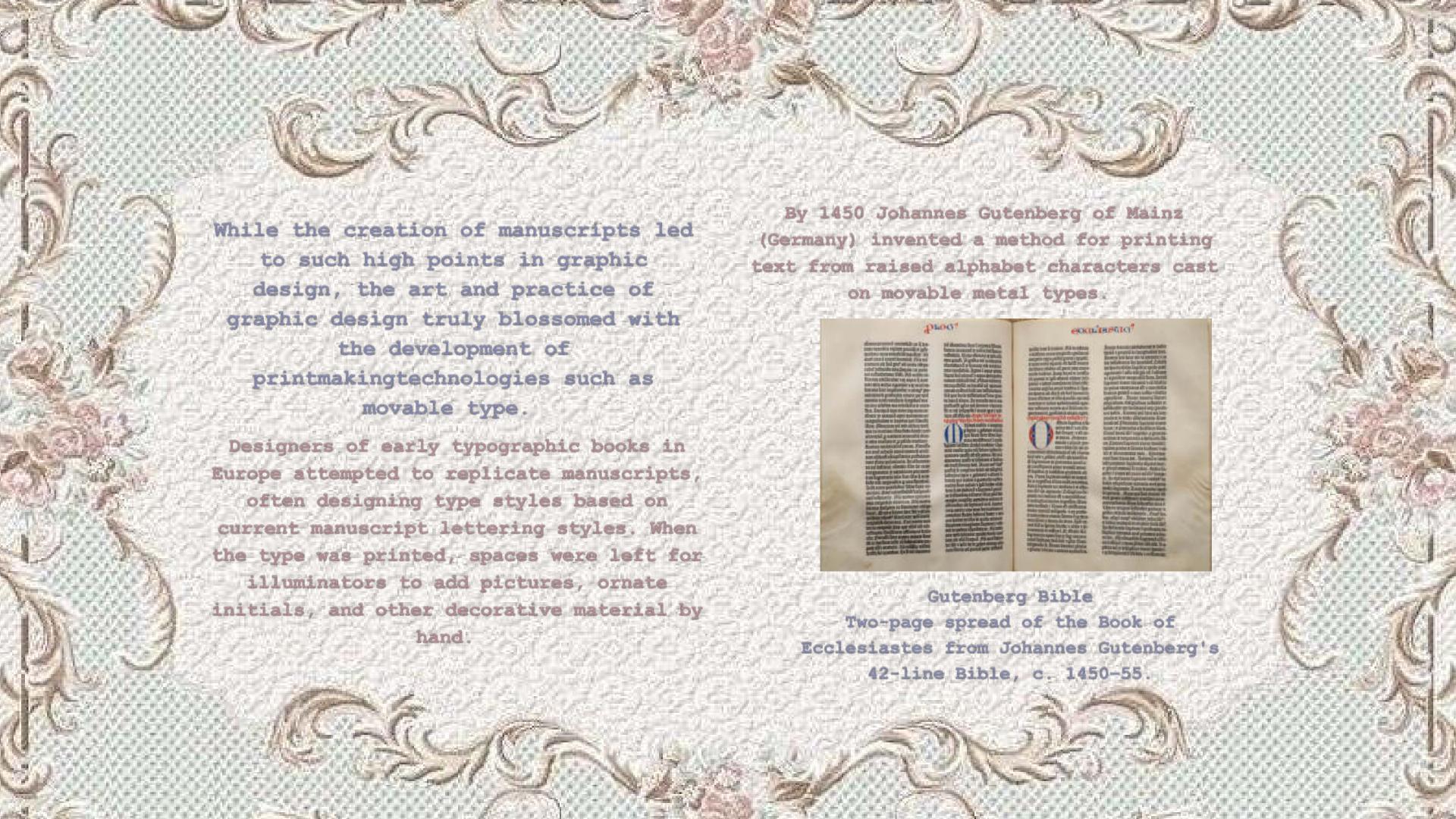
Sometimes graphic design is called "visual communications," a term that emphasizes its function of giving form.

The evolution of graphic design as a practice and profession has been closely bound to technological innovations, societal needs, and the visual imagination of practitioners.









RENAISSANCE BOOK DESIGN

The Renaissance saw a revival, or "rebirth," of
Classical learning from ancient Greece and Rome
throughout Europe. Beginning in the late 15th century,
printing played a major role in this process by making
knowledge from the ancient world available to all
readers. Typeface designs evolved toward what are now
called Old Style types, which were inspired by capital
letters found in ancient Roman inscriptions and by
lowercase letters found in manuscript writing from the
Carolingian period.





Two-page spread from the Aldine Press's Hypnerotomachia Poliphili (1499).

The prototype for Renaissance book design was the Aldine Press's 1499
Hypnerotomachia Poliphili, believed to be written by Francesco Colonna. The
design of the work achieves an understated simplicity and tonal harmony, and
its elegant synthesis of type and image has seldom been equaled. The layout
combined exquisitely light woodcuts by an anonymous illustrator with roman
types by Griffo utilizing new, smaller capitals; Griffo cut these types after
careful study of Roman inscriptions. Importantly, double-page spreads were
conceived in the book as unified designs, rather than as two separate pages.



ROCOCO GRAPHIC DESIGN

The 18th-century Rococo movement, characterized by complex curvilinear decoration, found its graphic-design expression in the work of the French typefounder Pierre-Simon Fournier.

Black-and-white

print of an

engraved

trading card by

Robert Clee,

18th century.

He pioneered standardized measurement through his table of proportions based on the French pouce, a now-obsolete unit of measure slightly longer than an inch. The resulting standard sizes of type enabled him to pioneer the "type family," a series of typefaces with differing stroke weights and letter widths whose similar sizes and design characteristics allowed them to be used together in an overall design. Fournier designed a wide range of decorative ornaments and florid fonts, enabling French printers to create books with a decorative design complexity that paralleled the architecture and interiors of the period.



NEOCLASSICAL GRAPHIC DESIGN

In the second half of the 18th century, some designers tired of the Rococo style and instead sought inspiration from Classical art.

Neoclassical typographical designs used straight lines, rectilinear forms, and a restrained geometric ornamentation. John Baskerville, an English designer from the period, created book designs and typefaces that offered a transitionbetween Rococo and Neoclassical. In his books he used superbly designed types printed on smooth paper without ornament or illustration, which resulted in designs of stately and restrained elegance. Baskerville's fonts had sharper serifs and more contrast between thick-and-thin strokes than Rococo typefaces, and his letters had a more vertical, geometric axis.

Two-page spread from Bucolica, Georgica, et Aeneis, a book containing three works by

Virgil, printed by Pierre l'aîné

Didot, 1798



AENEIDOS

LIBER QUINTUS.

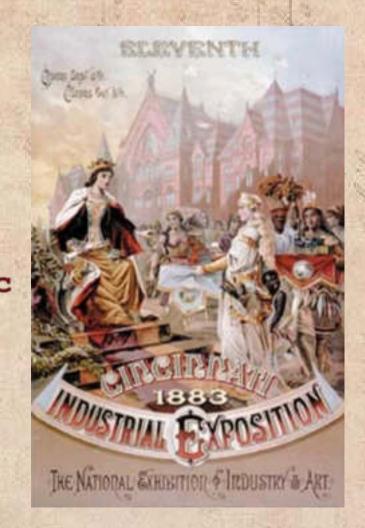
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GRAPHIC DESIGN IN THE 19TH CENTURY

THE INDUSTRIAL REVOLUTION AND DESIGN TECHNOLOGY

Chromolithographic
poster for the
Cincinnati
Industrial
Exposition, 1883.

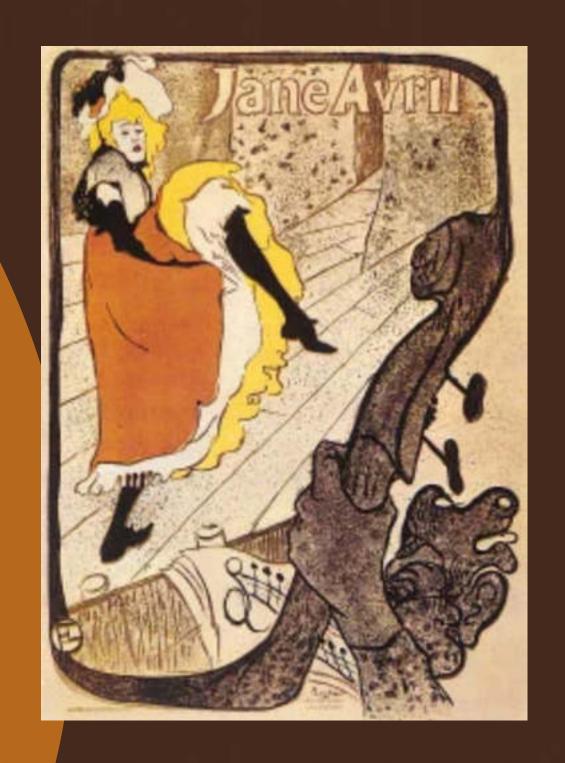


One popular medium for the graphic designer became the poster. Posters were used extensively to advertise new modes of transportation, entertainment, and manufactured goods throughout the 19th century.

The Industrial Revolution was a dynamic process that began in the late 18th century and lasted well into the 19th century. Many aspects of human activity were irrevocably changed. Society found new ways (often commercial) to use graphic designs and developed new technologies to produce them. Industrial technology lowered the cost of printing and paper, while making muchlarger press runs possible, thus allowing a designer's work to reach a wider audience than ever before.

ART NOUVEAU

Art Nouveau was an international design movement that emerged and touched all of the design arts-architecture, fashion, furniture, graphic, and product design-during the 1890s and the early 20th century. Its defining characteristic was a sinuous curvilinear line. Art Nouveau graphic designs often utilized stylized abstract shapes, contoured lines, and flat space. Art Nouveau rejected historicism and emphasized formal invention, and so it became a transitional movement from Victorian design to the modern art movements of the early 20th century.



Jane Avril, lithograph poster by Henri de Toulouse-Lautrec, 1893; in the Toulouse-Lautrec Museum, Albi, France

GRAPHIC DESIGN IN THE 20TH CENTURY

EARLY DEVELOPMENTS

Designers reduced images of products to elemental, symbolic shapes that were placed over a flat background colour, and they lettered the product name in bold shapes

Plakatstil poster for Priester matches, designed by Lucian Bernhard, 1905.



In addition to such aesthetic, commercial, and corporate purposes, graphic design also played an important political role in the early 20th century, as seen in posters and other graphic propagandaproduced during World War I. Colour printing had advanced to a high level, and governments used poster designs to raise funds for the war effort, encourage productivity at home, present negative images of the enemy, encourage enlistment in the armed forces, and shore up citizens' morale

MODERNIST EXPERIMENTS BETWEEN THE WORLD WARS

Building upon the formal design experiments from the beginning of the century, between the world wars, European graphic designers utilized the new forms, organization of visual space, and expressive approaches to colour of such avantgarde movements as Cubism, Constructivism, De Stijl, Futurism, Suprematism, and Surrealism. Inspired by these movements, graphic designers increasingly pursued the most elemental forms of design. Everything from skyscrapers to furniture to-in the case of graphic design-cosmetics packaging, posters, and typefaces used zigzag forms, sunbursts, and sleek geometric lines to project a feeling of a new technological era.



Soaring to Success!

DAILY HERALD

- the Early Bird.

Poster for the London newspaper the Daily Herald, designed by E. McKnight Kauffer, 1918.

GRAPHIC DESIGN, 1975-2000

POSTMODERN GRAPHIC DESIGN

By the late 1970s, many international architectural, product, and graphic designers working in the Modernist tradition thought that the movement had become academic and lost its capacity for innovation. Younger designers challenged and rejected the tenets of Modernism and questioned the "form-follows-function" philosophy that came to be associated with the diluted, corporate version of Modernism that derived from the International Typographic Style. Designers began to establish and then violate grid patterns; to invert expected forms; to explore historical and decorative elements; and to inject subjective-even eccentric-concepts into design. This reaction to Modernist developments is called postmodernism, and it took design in many new directions.



Cover for WET magazine, designed by April Greiman, 1979.



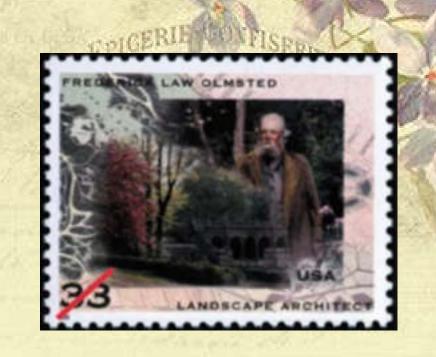
LET LETTERS AND AND

Until the late 20th century, the graphic-design discipline had been based on handicraft processes: layouts were drawn by hand in order to visualize a design; type was specified and ordered from a typesetter; and type proofs and photostats of images were assembled in position on heavy paper or board for photographic reproduction and platemaking.

Over the course of the 1980s and early '90s, however, rapid advances in digital computer hardware and software radically altered graphic design.

Digital computers placed typesetting tools into the hands of individual designers, and so a period of experimentation occurred in the design of new and unusual typefaces and page layouts. Type and images were layered, fragmented, and dismembered; type columns were overlapped and run at very long or short line lengths; and the sizes, weights, and typefaces were often changed within single headlines, columns, and words. Rapid advances in onscreen software also enabled designers to make elements transparent; to stretch, scale, and bend elements; to layer type and images in space; and to combine imagery into complex montages.

Because of the international appeal and reach of the Internet, the graphic-design profession is becoming increasingly global in scope. Moreover, the integration of motion graphics, animation, video feeds, and music into Web-site design has brought about the merging of traditional print and broadcast media. As kinetic media expand from motion pictures and basic television to scores of cable-television channels, video games, and animated Web sites, motion graphics are becoming an increasingly important area of graphic design.

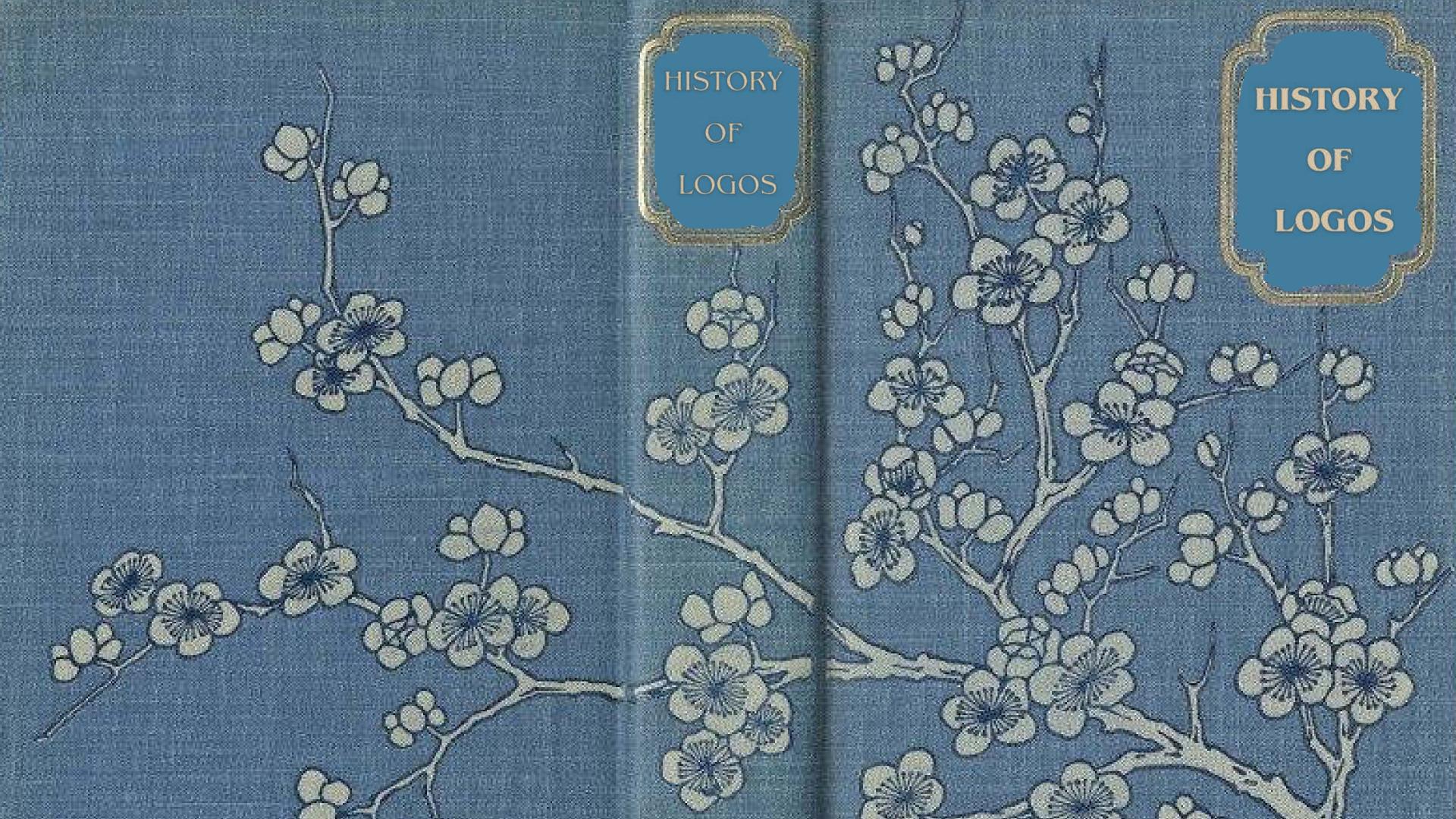


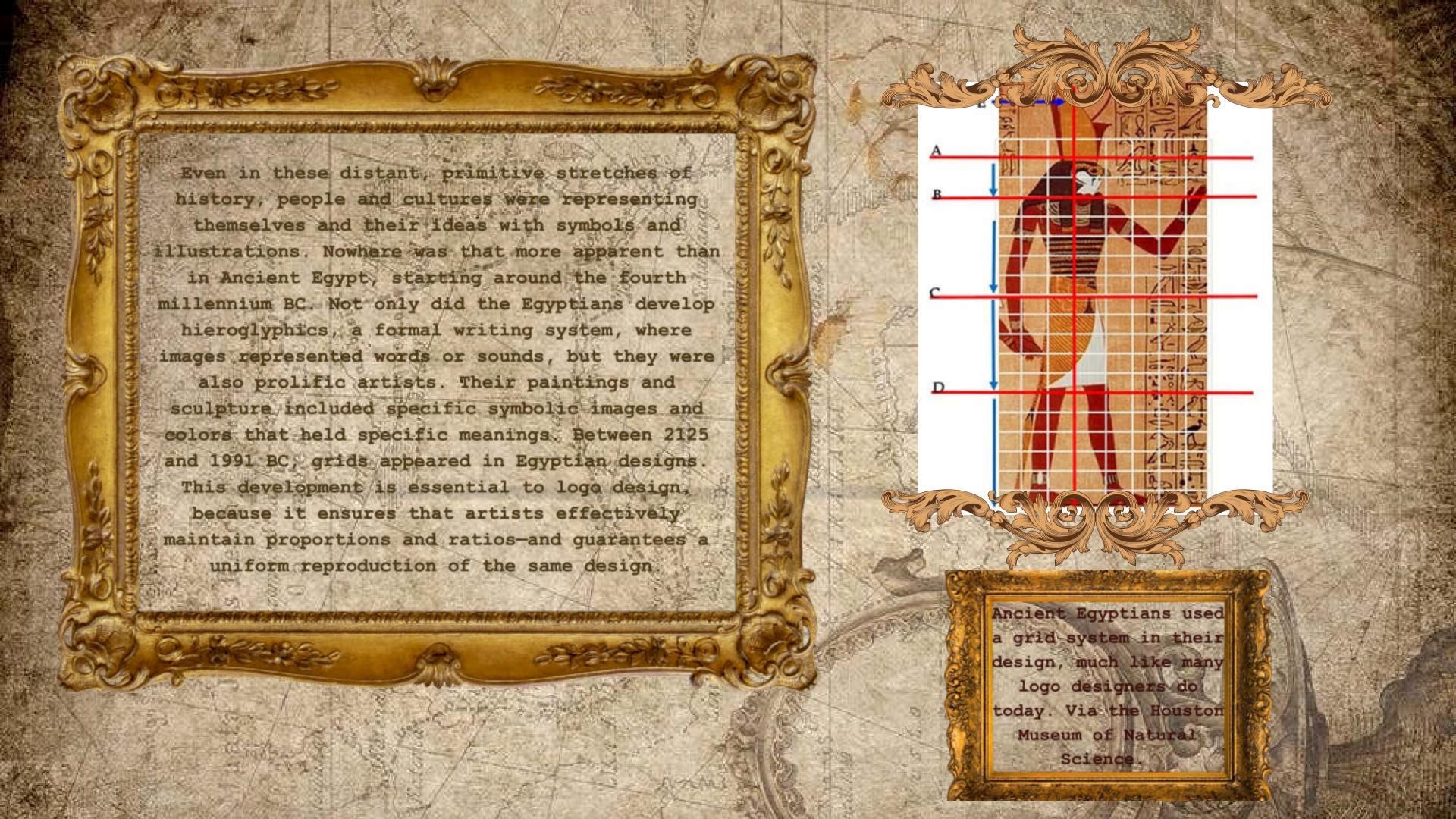
U.S. postage stamp commemorating Frederick Law Olmsted, designed by Ethel Kessler and Greg Berger, 1998



The digital revolution in graphic design was followed quickly by public access to the Internet. Internet commerce became a growing sector of the global economy, causing organizations and businesses to scramble to establish Web sites.

Designing a Web site involves the layout of screens of information rather than of pages, but approaches to the use of type, images, and colour are similar to those used for print.





IN MEDIEVAL EUROPE, WE SEE TWO DISTINCT VISUAL LANGUAGES APPEAR: HERALDIC CRESTS AND SYMBOLIC SIGNAGE.

societal meaning and status. A certain set of colors and shapes would represent a little different-identifying took on meaning and helped

In 1389, King Richard
II of England passed a
law requiring
establishments that
brewed beer to hang a
sign indicating what
they did. This led to
businesses
differentiating
themselves by adding
heraldic images to
their signs



PAPER AND TEXTILE TECHNOLOGIES FURTHER is. Ut tellus elementum FUEL DEVELOPMENT OF LOGOS

Johannes Gutenberg invented the printing press in 1440, which caused the production of printed materials to become far more common, setting the stage for modern logo design as authors and printers of materials sought to claim ownership of their ut eu sem integer vitae justo: work. By the late 15th century, lutpat sed. Risus nec fengiat i ravida. In warious printers were using logos to identify their works.

net consecteur

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resqueres nam. Diam vulputate

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pendisse in est ante in nio.

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Pharetra massa massa ultri

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Printers' marks from the 15thmes ac century. Via Smashing

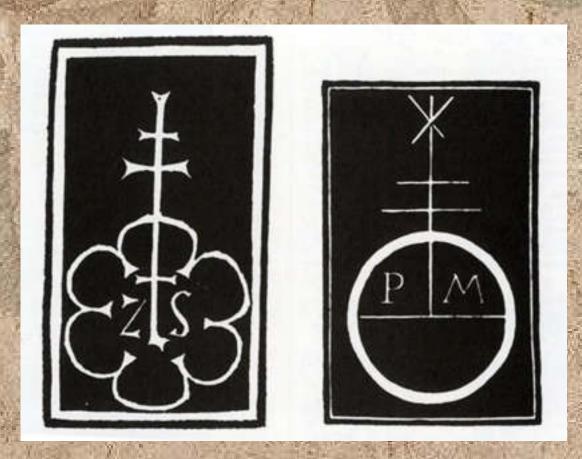
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acus sed a pis tincidunt id aliquet

nassa ultricies mi quis. Magna fermen-

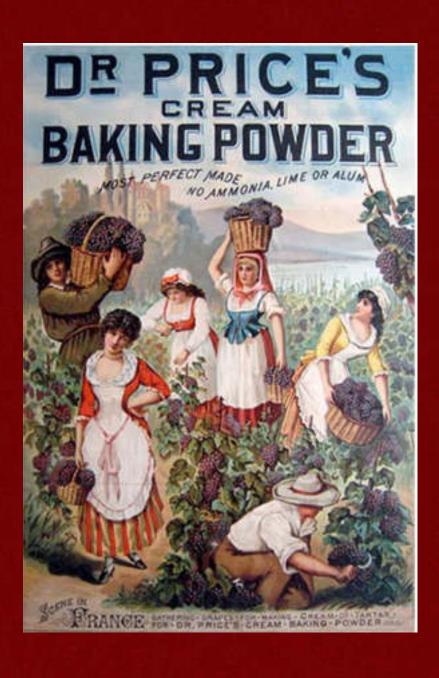
"us. Eget sit whet tellus cras

Magazine



INDUSTRIALIZATION AND ADVERTISING, EARLY BRANDING

During the 1800s, mass production of printed materials was enabled by changes in the structure of the printing press and its new steam-powered design. Chromolithography-which allowed color printing in mass for the first time ever-came to the US in 1840, and colorful printed labels, advertisements and posters became a common sight.







AN ERA OF CREATIVE, THOUGHTFUL LOGO DESIGN BEGINS

In 1956, Paul Rand designed the iconic, pictographic IBM logo featuring a human eye and a bee. Most logo historians see this as a turning point in the history of logo design. Whether it was one iconic image or a larger trend, the 1950s marked a paradigm shift in thought surrounding logos. As companies realized how impactful symbols could be, people began to move away from simply creating utilitarian logos for identification purposes, and began to put a great deal of thought into intentionally branding their businesses. In the later half of the 20th century a logo became a must for businesses. If you wanted customers to remember you, you had to have one, and it had to be unique, simple and clean.



THE DIGITAL ERA BRINGS STYLIZATION AND ADAPTABILITY

In the 1970s, computer-generated imagery (CGI) and computer-aided drawing (CAD) technologies were developed. In the 1990s we saw the popularization of the personal computer. And in the early 2000s, Adobe developed InDesign and Photoshop, bringing sophisticated digital graphic design tools to the masses.

Society began to change with the digital ara; people began to consume more and more of their media on screens. Designers and brands began to get creative with their logos. For example, in the 1980s, MTV came along and took a basic logo and made it constantly change. This dynamism that defined the brand. As the logo was animated, blew up, crumbled, and otherwise kept changing, it reinforced the alternative, edgy MTV brand message. Before digital screens, this manipulation wouldn't have been possible.

In the early days of the internet, designers tried to help people adapt to the new technology by making things on screen look like things off screen. This style is known as skeuomorphism. It manifested itself in gradients, drop shadows, and faux wood and metallic textures meant to bring depth.



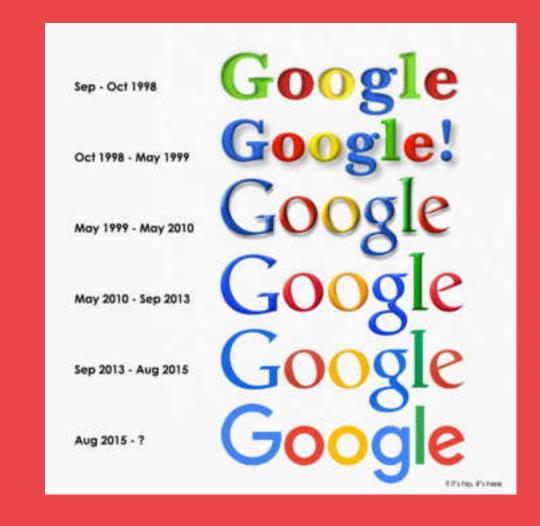








Minimalism and flat design, at first blush, might appear to be a backward step in design. The elements of these styles dropped stylistic characters like shadows, textures and gradients that seem to make text and other graphics "lift" away from a computer screen or printed page. But what minimalist logos and flat logo design really achieve is a crisper, cleaner, more modern feel, and a minimal distraction to the substance of what's being communicated.







LOGO IN DIGITAL MARKETING

When interacting with a business, a logo is the first thing that customers notice. It's believed that a customer's first impression of a company's logo is formed in less than two seconds. A good logo can create a positive first impression on potential clients and help establish credibility and trust even in the digital world

Customers can recognise and recall a strong brand identity if it features an easy-to-remember and appealing logo. To strengthen this, a logo must be unique and distinct.

A well-designed
logo has a high degree of scalability. It
allows users across many
marketing channels, forms, and mediums
without losing their impact or
brand recognition.

Differentiation is needed to stand out from the competition. a logo can help a business stand out from its competitors by communicating its unique selling point. Moreover, a logo that reflects its values and mission helps a company's position in the market and ability to stand out from competitors.

EXAMPLES OF HOW A WELL-DESIGNED * LOGO CAN HELP ESTABLISH BRAND TRUST IN DIGITAL MARKETING*

APPLE

The iconic Apple logo communicates professionalism, innovation, and reliability thanks to its simple, minimalistic style. This has made Apple a name that consumers can trust to deliver highquality goods and services.

NIKE

The swoosh expresses a feeling of strength, speed, and athleticism and is recognisable.

AMAZON

The brand name is shown in a distinctive font in the logo, and an arrow that arcs from "A" to "Z" suggests that the business sells everything from A to Z.

JESSICA WALSH

They work with

clients starting from the initial

brand strategy phase to the design,

art direction and

final production of a project. They

believe in creating beautiful,

emotion-driven work

that functions for our client's goals

and resonates with their audiences.

Diving deeper into the name Bombas (Latin for bee) we were inspired by the way bees work together in a hive to make a big impact. The entire graphic system for the identity is built on the hexagon shapes from a hive.

Every hexagon has a distinct identity represented by the different glyphs in the brand. When all of these little pieces come together they create a larger system. The hexagon grid allows for system expansion to account for new product lines and future creative needs.

Each video explores the essence & power of water across floral gardens, magical landscapes, and unconventional obstacles. All of the videos tie into one LANEIGE language of surrealism, luminescence, and dusky colors that reflect the entire Laneige brand. The videos showcase the power of water with beautiful delicacy. The soft hues of light and overall feel were inspired by the serenity and calm of each product, reflecting Laneige's promise.



Bierut and Jesse Reed's
signage design for the
Cathedral Church of St.
John the Divine. A
series of signs gently
remind
visitors to pick up
after their pets.

New York Department of Transportation. WalkNYC wavfindina kiosk, Designed by Bierut's team



The New York Times
building main
identification
sign design by
Bierut.

MASSIMOWIGHELLI

Through both his deep cultural commitment and his real comprehension of the design discipline, Vignelli crucially contributed

to the design profession by keeping alive and also promoting the

evolution of the fundamental principles that were developed by the

Modern Movement during the early 20th century, thus revealing to

everyone their ongoing validity.



AMERICAN AIRLINES



KNOLL INTERNATION AL POSTER

A validity that we can see in his own design, as demonstrated by both the strength and functionality that still characterise it, and also by the interest toward Vignelli's design shared by thousands of people from all over the world. The work of Vignelli indeed shows a timeless validity housed in its pragmatic, rational, and visually forceful nature.

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(https://www.vistaprint.com/hub/thehistory-of-

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%20goes,1900s%2C%20evolving%20alongside%
20mass%20printing.)





Sketch



Front



Back



With light



With dim light



BLOOMING LIFE

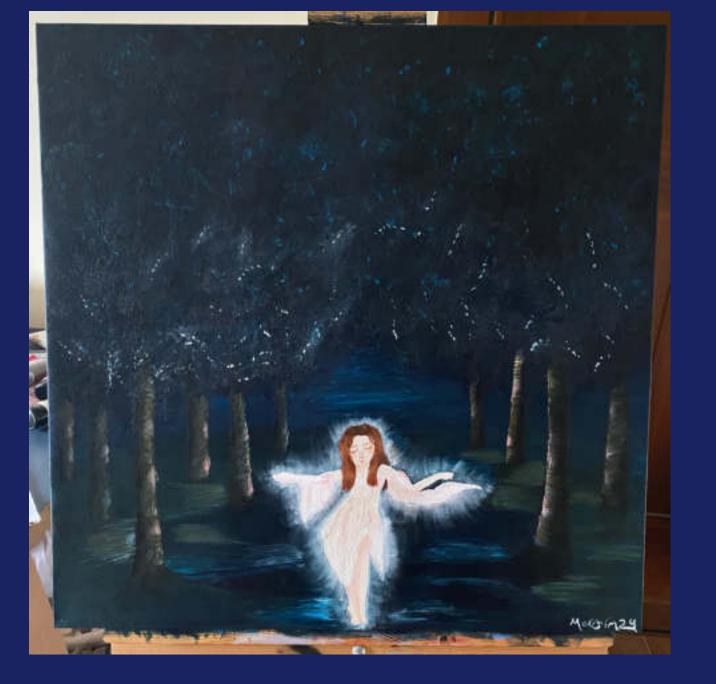
At daytime, everything is colorful, happier and less scary though at night, the colors go away, they all turn into tones of black and it becomes impossible to see anything without light. Even though we can see at night, we can't see anything in their actual colors. Life is colorless without light. In this painting, only the black outline can be seen without light but once there in light coming from behind, the beautiful colors are revealed.



Background



With trees







SPOTLIGHT

When you look at the painting, the first thing you notice is the girl. After that, you see the forest, sky and river. That is the power of light. No matter how beautiful a thing is, without light, it won't be as visible and attractive to people. We first look at the light, bright area, then we start observing the darkness. The darkness doesn't have a meaning unless it is lit up by something, which steals the spotlight and gets all the attention.





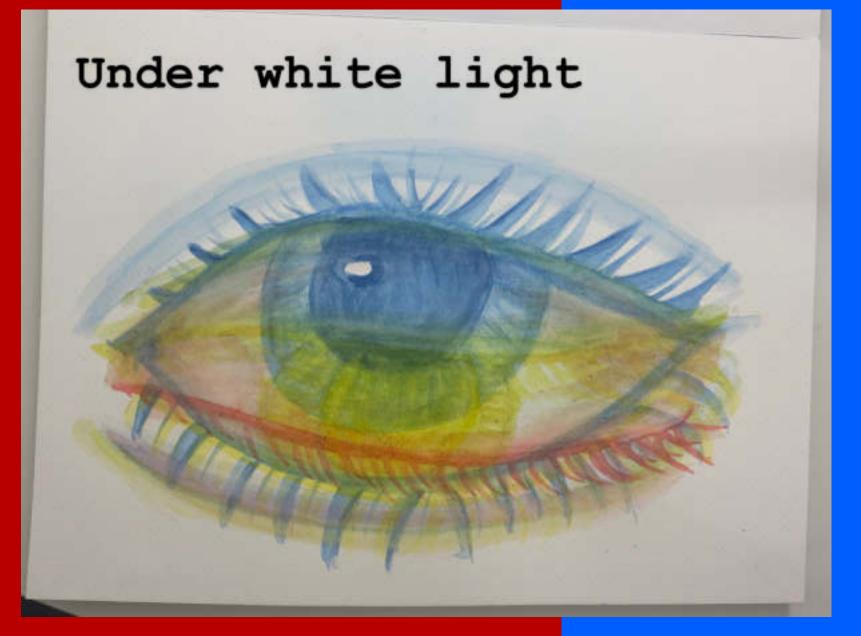
Under blue light

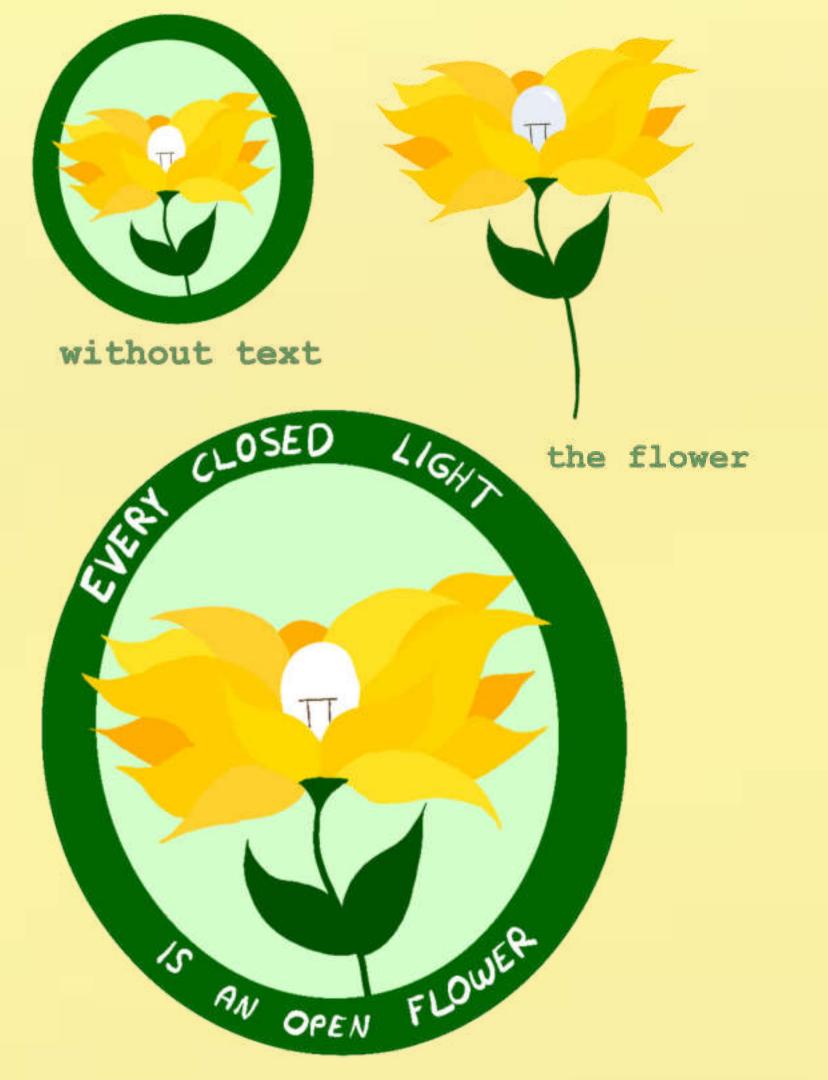


Under green light

SEEING THE TRUTH

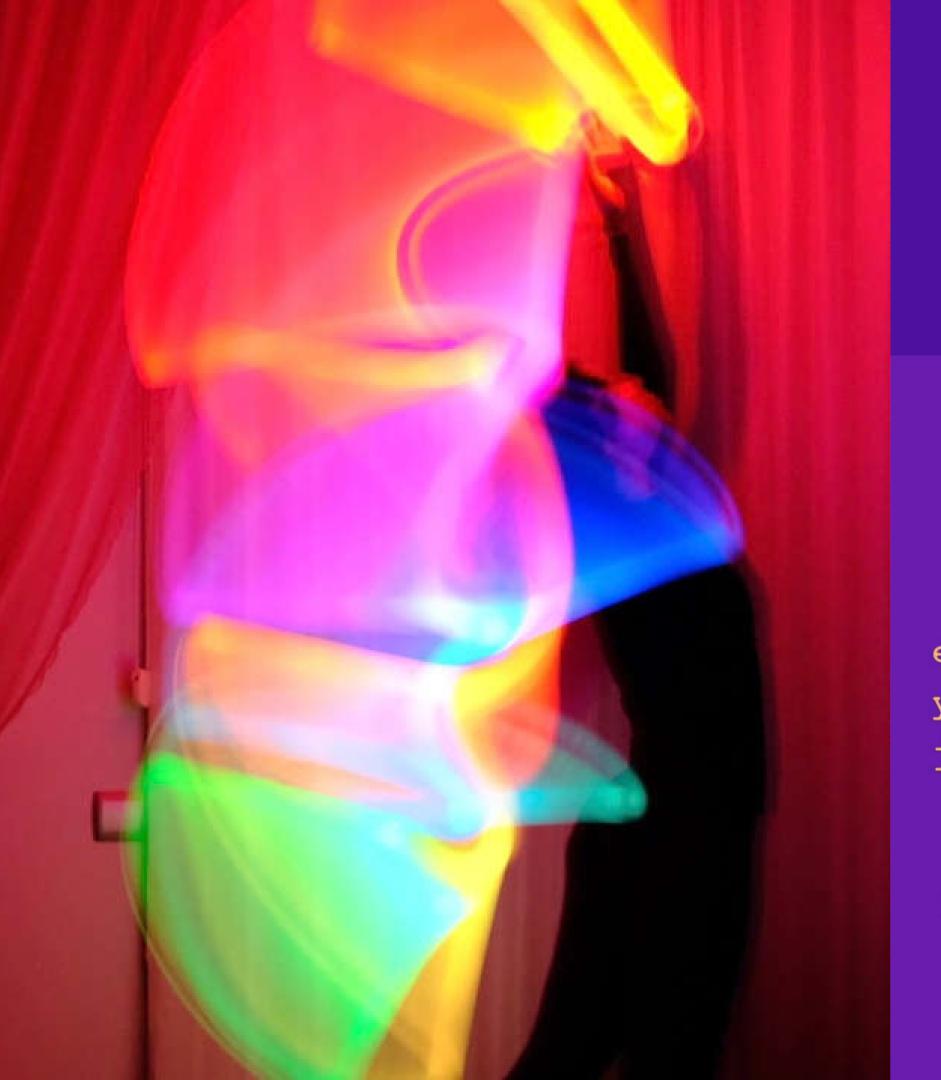
Everybody has different perspectives so it is hard to tell which one is the truth. A thing might look so complex but once you look at it from a different perspective, you get the answer. The eye look so complex and meaningless to look at under white light though when you switch the color of the light, the rest of the painting is blocked out by it and it becomes easier to see the actual eyes in the painting. Just like how different people see different things when they look at the same thing but if you look from their perspective, you see the same thing.





EVERY CLOSED LIGHT IS AN OPEN FLOWER

International light day is held every year to raise awareness on how light and light based technology affects our daily lives and reduce light pollution. Even though light plays a crucial role in our lives, we don't seem to appreciate it enough. Flowers, on the other hand, are purchased every day and they are considered so pretty and important for us. The flower in this logo is used to catch attention and make people realize that light is just as important.



GO WITH THE FLOW

Life stories, memories are not temporary. You can't look at someone and tell their story because you can't see it when you look at them. So are movements. You can't tell what someone has done ten seconds earlier. With light, by using long exposure you can actually tell the movements made by just looking at the lights. The light flows smoothly, looks gorgeous and they also light up the person, defining the figure just like memories and experiences do. Our memories make us the person we are even though we can't see others stories.

