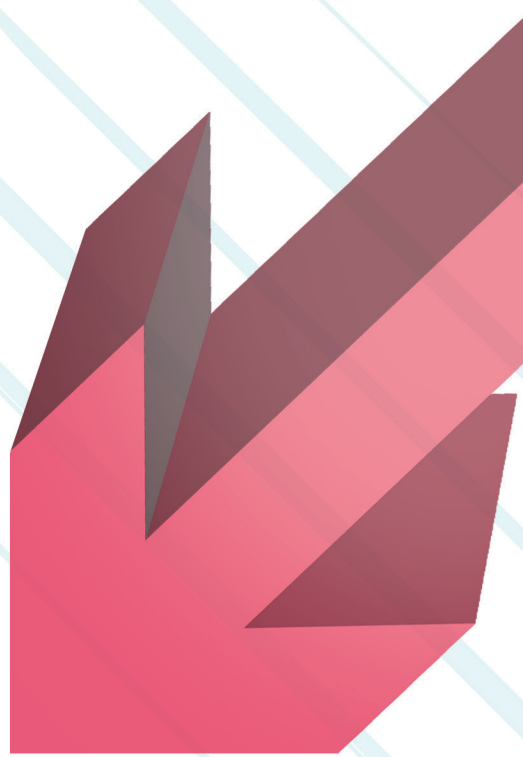


# **TOWARDS A NEW AGE GRAPHIC DESIGN**

Textbook in Graphic Design  
for Class XII

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not to be republished





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## FOREWORD

The National Curriculum Framework (NCF)–2005, recommends that children’s life at school must be linked to their life outside the school. This principle marks a departure from the legacy of bookish learning which continues to shape our system and causes a gap between the school, home and community. The syllabi and textbooks developed on the basis of NCF signify an attempt to implement this idea. They also attempt to discourage rote learning and the maintenance of sharp boundaries between different subject areas. We hope these measures will take us significantly further in the direction of a child-centred system of education outlined in the National Policy on Education–1986.

One of the key recommendation of the NCF is to increase the number of options available at the senior secondary level. Following this recommendation, National Council of Educational Research and Training (NCERT) has decided to introduce certain new areas highlighted in the NCF for their potential for encouraging creativity and interdisciplinary understanding. The present textbook attempts to provide a new pedagogic approach to the specialised study of Graphic Design. This approach focuses on combining background knowledge with practical experience.

This initiative can succeed only if school principals, parents and teachers recognise that given space, time and freedom, children generate new knowledge by engaging with the information passed on to them by adults. Treating the prescribed textbook as the sole basis of examination is one of the key reasons why other resources and sites of learning are ignored. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

These aims imply considerable change in school routines and mode of functioning. Flexibility in the daily time-table is as necessary as rigour in implementing the annual calendar so that the required number of teaching days is actually devoted to teaching. The methods used for teaching and evaluation will also determine how effective this textbook proves for making children’s life at school a happy experience, rather than a source of stress or boredom. Syllabus designers have tried to address the problem of curricular burden by restructuring and reorienting knowledge at different stages with greater consideration for child psychology and the time available for teaching. The textbook attempts to enhance this endeavour by giving higher priority and space to opportunities for contemplation and wondering, discussion in small groups, and activities requiring hands on experience.



NCERT appreciates the hard work done by the syllabus and textbook development committee. The work for developing this interactive textbook 'Towards a New Age Graphic Design' for Class-XII was challenging and the painstaking efforts by its Chief Advisor, Shri Krishan Ahuja are praiseworthy alongwith members of the writing team. We are indebted to the institutions and organisations, which have generously permitted us to draw upon their resources, materials and personnel. We are especially grateful to the members of the National Monitoring Committee, appointed by the Department of Secondary and Higher Education, Ministry of Human Resource Development under the Chairpersonship of Professor Mrinal Miri and Professor G.P. Deshpande, for their valuable time and contribution. As an organisation committed to systemic reform and continuous improvement in the quality of its products, NCERT welcomes comments and suggestions which will enable us to undertake further revision and refinement.

*Director*

New Delhi  
December 2008

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## **PREFACE**



The field of graphic design and the role of a graphic designer in the contemporary society are constantly changing. Graphic design today has become a specialised activity. Now-a-days we discuss graphic design within the realm of cultural, social, technological and economic context where a graphic designer is a conscious agent who shapes up the environment: natural, industrial, socio-cultural, technological as well as individual. Graphic design has become inseparable part of our life.

Last year, the graphic design textbook for standard XI, tried to introduce basic concepts and definitions of design, its historical context with special reference to indigenous graphic culture and heritage of India. It also provided broad outline of the evolution of graphic design in general. Overall approach was to give broad and holistic introduction to various aspects of graphic design. In the process, students develop visual sensitivity and new awareness about the surrounding. Graphic design textbook for standard XII goes one step ahead and tries to provide a more comprehensive as well as detailed view of the field of graphic design. Apart from introducing few more design concepts in more details, it also attempts to familiarise students with applications of graphic design in real life situations and industry.

New-age technologies are shaping-up the field of graphic design tremendously. Graphic design is continuously evolving to adapt to these technological demands. Therefore, in this book a special emphasis is given on digital media technologies and its role in the graphic design profession. Few chapters on state-of-the-art technology related topics relevant to graphic design have been included. Emerging (IT) Information Technology fields have become a boon for graphic designers. Newly emerging areas of IT industry require graphic designers as specialists to work on the tasks related to Interaction Design, Information Architecture, Experience Design, Retail Design, Internet and Web-design, Multimedia, Mobiles and Hand-held devices. Today, graphic design is asserting itself with new vigour and new strength by adapting to these technological developments.

Media industry including advertising is still a thrust area for graphic design. More and more graphic designers are contributing to media industry today. There is not a single field of media industry that remains untouched by Design. Graphic designers are working in the areas of animation, film-making, television, cinema, print-media and outdoor advertising or 'Out of Home' (OoH), and so on in various capacities. They are working as graphic designers, visualisers, illustrators, and creative consultants.

Although graphic design is becoming more and more technology oriented, it cannot replace the basic visual



sensitivity of a graphic designer. Therefore, a due-care is taken to further sensitise students with the fundamentals of graphic design. There are dedicated chapters on the topics related to design-drawing, colour, composition, layout design, and typography for detailed study.

It is expected that with such a comprehensive input on various aspects of graphic design, at the end of class XII, students will be sufficiently equipped to work in the industry. Those who want to take-up graphic design as their careers can go for advanced studies in the field of graphic design and related areas. This two-years course not just opens up the opportunity for higher studies in the Universities but also opens up possibilities to join graphic design studios, institutes, organisations or self-employment.

The examples of advertisements and products etc., that have been used in this book are hypothetical and may not actually exist. Popular 'brands' and 'logos' cannot be shown due to issues of copyright. Also NCERT as a Government of India agency cannot be party to promotion of any particular commercial name or brand.

Best efforts have been put to create the referential illustrations shown in this book. However any resemblance to any existing brands, logos or visuals may be purely incidental.



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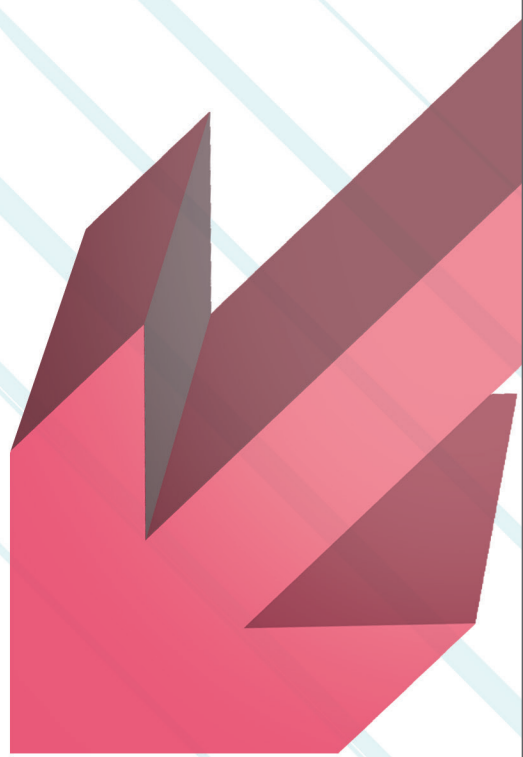
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Since all the chapters in the textbook needed to be illustrated thoroughly and a large number of these have been created as an academic work by the students of Department of Applied Arts at the Faculty of Fine Arts, M. S. University of Baroda, Vadodra; National Institute of Design, Ahmedabad and Industrial Design Centre, IIT Bombay, Mumbai. We acknowledge the creative works of all those students which have appeared in the textbook. Similarly, all the photographs showing people were part of an academic exercise or documents of projects and events at these institutions. NCERT, however, acknowledges the people who have appeared in these photographs. Also, we are grateful to India Brands Equity Foundation (IBEF) for allowing us to use an image.

We are also grateful to Smt. Malti Gaekwad, *Senior Lecturer* of Applied Arts, Faculty of Fine Arts, the M.S. University of Baroda for the use of illustrations and examples from her personal works as well as for creating appropriate visuals wherever require. Extract have also been taken from her book 'Making Corporate Industry Work for You'.


Special thanks are due to the *DTP Operators* Surender Kumar, Tanveer Ahmad and to Abhimanu Mohanty, *Copy Editor* for accomplishing the painstaking job.





# CONTENTS

<i>Foreword</i>	<i>iii</i>
<i>Preface</i>	<i>v</i>
<b>UNIT – I DESIGN PRACTICES AND PROCESSES</b>	<b>1-30</b>
Chapter-1 ROLE OF DESIGN IN SOCIETY	2
Chapter-2 GRAPHIC DESIGN PROCESSES	14
<b>UNIT – II PRINCIPLES AND ELEMENTS OF DESIGN</b>	<b>31-88</b>
Chapter-3 SKETCHING AND DRAWING	32
Chapter-4 COLOUR	44
Chapter-5 FUNDAMENTALS OF VISUAL COMPOSITION	60
Chapter-6 TYPOGRAPHY	68
Chapter-7 PRINCIPLES OF LAYOUT DESIGN	80
<b>UNIT – III MEDIA AND DESIGN</b>	<b>89-153</b>
Chapter-8 DIGITAL IMAGING AND PRINTING	90
Chapter-9 ADVERTISING DESIGN	96
Chapter-10 CAMPAIGN DESIGN	108
Chapter-11 INTEGRATED METHODS OF ADVERTISING	122
Chapter-12 GRAPHIC DESIGN FOR INTERACTIVE MEDIA	134
GLOSSARY	154-160



## *Gandhiji's Talisman*

*I will give you a talisman. Whenever you are in doubt or when the self becomes too much with you, apply the following test:*

*Recall the face of the poorest and the weakest man whom you may have seen and ask yourself if the step you contemplate is going to be of any use to him. Will he gain anything by it? Will it restore him to a control over his own life and destiny? In other words, will it lead to Swaraj for the hungry and spiritually starving millions?*

*Then you will find your doubts and your self melting away.*

*મહાત્મા ગાંધી*

# Unit 1

## Design Practices and Processes

Design is a cultural, social and economic phenomenon where a designer has multiple roles to play. Looking at versatile functions of design and its impact and implications, a graphic designer can contribute significantly to contemporary design issues. Graphic designer should always think about the larger concerns of society because graphics and visual images have tremendous impact on the society.

After liberalisation of economy in India, a new design philosophy has emerged. It proclaims that the designs are manufactured through signs, symbols, metaphors, graphics and visual imagery. It is evident through the new wave of television advertisements, serials, as well as magazines and changed philosophy of newspapers. It is augmented by new tools and technologies that are highly effective and user-friendly. Therefore, now it is even more important that a graphic designer asserts herself in taking up the challenges of this new philosophy. The first chapter in this unit discusses these issues and provides realistic understanding of the scenario. It also provides tips to address these issues and tackle them successfully.

Designers face dilemma at every step. When a designer steps into the professional world he or she is puzzled about relating the design learnings with the industry practices. Such a dilemma is addressed in the second chapter on design process. Design process involves creative thinking, imagination and visualisation. However, in the industry, it also involves 'not-so-creative' activities and skills such as coordination, management, making presentations and persuasive skills. Designer needs to be aware about these tasks. Creative ideas are generated through various subtle mental processes called associative thinking. This chapter briefly discusses these processes. All the learners will be definitely benefitted by practicing these techniques of creative thinking.