

Graphics of Communication

CLA 108



*University of Ibadan Distance Learning Centre
Open and Distance Learning Course Series Development*

Copyright © 2017 by Distance Learning Centre, University of Ibadan, Ibadan

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

General Editor: Prof. Bayo Okunade

University of Ibadan Distance Learning Centre

University of Ibadan,
Nigeria

Telex: 31128NG

Tel: +234 (80775935727)

E-mail: ssu@dlc.ui.edu.ng

Website: www.dlc.ui.edu.ng

Vice-Chancellor's Message

The Distance Learning Centre is building on a solid tradition of over two decades of service in the provision of External Studies Programme and now Distance Learning Education in Nigeria and beyond. The Distance Learning mode to which we are committed is providing access to many deserving Nigerians in having access to higher education especially those who by the nature of their engagement do not have the luxury of full time education. Recently, it is contributing in no small measure to providing places for teeming Nigerian youths who for one reason or the other could not get admission into the conventional universities.

These course materials have been written by writers specially trained in ODL course delivery. The writers have made great efforts to provide up to date information, knowledge and skills in the different disciplines and ensure that the materials are user-friendly.

In addition to provision of course materials in print and e-format, a lot of Information Technology input has also gone into the deployment of course materials. Most of them can be downloaded from the DLC website and are available in audio format which you can also download into your mobile phones, IPod, MP3 among other devices to allow you listen to the audio study sessions. Some of the study session materials have been scripted and are being broadcast on the university's Diamond Radio FM 101.1, while others have been delivered and captured in audio-visual format in a classroom environment for use by our students. Detailed information on availability and access is available on the website. We will continue in our efforts to provide and review course materials for our courses.

However, for you to take advantage of these formats, you will need to improve on your I.T. skills and develop requisite distance learning Culture. It is well known that, for efficient and effective provision of Distance learning education, availability of appropriate and relevant course materials is a *sine qua non*. So also, is the availability of multiple plat form for the convenience of our students. It is in fulfilment of this, that series of course materials are being written to enable our students study at their own pace and convenience.

It is our hope that you will put these course materials to the best use.



Prof. Abel Idowu Olayinka

Vice-Chancellor

Foreword

As part of its vision of providing education for “Liberty and Development” for Nigerians and the International Community, the University of Ibadan, Distance Learning Centre has recently embarked on a vigorous repositioning agenda which aimed at embracing a holistic and all encompassing approach to the delivery of its Open Distance Learning (ODL) programmes. Thus we are committed to global best practices in distance learning provision. Apart from providing an efficient administrative and academic support for our students, we are committed to providing educational resource materials for the use of our students. We are convinced that, without an up-to-date, learner-friendly and distance learning compliant course materials, there cannot be any basis to lay claim to being a provider of distance learning education. Indeed, availability of appropriate course materials in multiple formats is the hub of any distance learning provision worldwide.

In view of the above, we are vigorously pursuing as a matter of priority, the provision of credible, learner-friendly and interactive course materials for all our courses. We commissioned the authoring of, and review of course materials to teams of experts and their outputs were subjected to rigorous peer review to ensure standard. The approach not only emphasizes cognitive knowledge, but also skills and humane values which are at the core of education, even in an ICT age.

The development of the materials which is on-going also had input from experienced editors and illustrators who have ensured that they are accurate, current and learner-friendly. They are specially written with distance learners in mind. This is very important because, distance learning involves non-residential students who can often feel isolated from the community of learners.

It is important to note that, for a distance learner to excel there is the need to source and read relevant materials apart from this course material. Therefore, adequate supplementary reading materials as well as other information sources are suggested in the course materials.

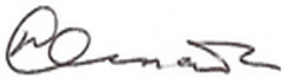
Apart from the responsibility for you to read this course material with others, you are also advised to seek assistance from your course facilitators especially academic advisors during your study even before the interactive session which is by design for revision. Your academic advisors will assist you using convenient technology including Google Hang Out, You Tube, Talk Fusion, etc. but you have to take advantage of these. It is also going to be of immense advantage if you complete assignments as at when due so as to have necessary feedbacks as a guide.

The implication of the above is that, a distance learner has a responsibility to develop requisite distance learning culture which includes diligent and disciplined self-study, seeking available administrative and academic support and acquisition of basic information technology skills. This is why you are encouraged to develop your computer skills by availing yourself the opportunity of training that the Centre's provide and put these into use.

In conclusion, it is envisaged that the course materials would also be useful for the regular students of tertiary institutions in Nigeria who are faced with a dearth of high quality textbooks. We are therefore, delighted to present these titles to both our distance learning students and the university's regular students. We are confident that the materials will be an invaluable resource to all.

We would like to thank all our authors, reviewers and production staff for the high quality of work.

Best wishes.

A handwritten signature in dark ink, appearing to read 'Bayo Okunade', with a stylized flourish at the end.

Professor Bayo Okunade

Director

Course Development Team

Content Authoring	Alimi, Adesola Olutoyin
Content Editor	Prof. Remi Raji-Oyelade
Production Editor	Ogundele Olumuyiwa Caleb
Learning Design/Assessment Authoring	Folajimi Olambo Fakoya
Managing Editor	Ogunmefun Oladele Abiodun
General Editor	Prof. Bayo Okunade

Contents

About this course manual	1
How this course manual is structured	1
Course Overview	3
Welcome to Graphics of CommunicationCLA108	3
Getting around this course manual	4
Margin icons.....	4
Study Session 1	5
Understanding Graphics Design	5
Introduction	5
Terminology.....	5
1.1 Defining Design	5
1.1.1 Examples of Design Elements	5
1.2 Defining Graphic Design	8
1.3 Differences between two-dimensional designs and three-dimensional designs.	9
Study Session Summary	10
Assessment.....	10
Bibliography.....	10
Study Session 2	12
Principles of Design	12
Introduction	12
Terminology.....	12
2.1 Principles of Communication Design.....	12
2.1.1 Application of design principles in creative works.....	13
Study Session Summary	15
Assessment.....	15
Bibliography.....	15
Study Session 3	16
Design from Basic Shapes.....	16
Introduction	16
Terminology.....	16
3.1 Geometric Shapes used in Design.....	16
3.1.1Application of the basic geometric shapes in modeling.....	18

Study Session Summary	20
Assessment	20
Bibliography	20
Study Session 4	21
Use of Typography and Lettering	21
Introduction	21
Terminology	21
4.1 Defining Typography and Lettering	21
4.1.1 The types of Typefaces	22
4.1.2 Lettering Construction	23
Study Session Summary	24
Assessment	24
Bibliography	24
Study Session 5	25
Understanding Photography in Communication	25
Introduction	25
Terminology	25
5.1 Defining Photography	25
5.2 Describing Camera	26
5.2.1 Types of a Camera	26
5.2.2 Parts of Camera (Single Lens Reflex SLR)	27
5.2.3 Describing Film and Film Development	27
5.3 Importance of Photography in Communication	28
Study Session Summary	29
Assessment	29
Bibliography	29
Study Session 6	30
Dynamics of Colour	30
Introduction	30
Terminology	30
6.1 Defining Color	30
6.1.1 The Symbolic effects of Colour within the built environment	31
6.1.2 Psychology of Color	32
6.2 Properties of Color	32
6.2.1 Color Associations	33
Study Session Summary	34
Assessment	34
Bibliography	35
Study Session 7	36
Poster Design in Communication	36
Introduction	36
Terminology	36
7.1 What is a Poster?	36

7.2 Process of Poster Development	37
7.2 Purposes and Functions of Poster in Communications	38
Study Session Summary	38
Assessment	38
Bibliography	39

Study Session 8 40

Visual Communication in Outdoor Advertising	40
Introduction	40
Terminology	40
8.1 Defining Visual Communication	41
8.1.1 Purpose of the Visual communication	41
8.1.2 Visual Communication Tools	41
8.2 Outdoor Advertising	42
8.2.1 Roles of Visual Communication in Outdoor Advertising	42
Study Session Summary	43
Assessment	43
Bibliography	44

Study Session 9 45

Book Production	45
Introduction	45
Terminology	45
9.1 Overview of Book Production	45
9.1.1 Defining a Publisher	45
9.2 Types of Printing	46
9.3 Printing Ink	46
9.3.1 Ink Drying	47
9.3.2 Drying Methods	47
9.4 Paper in Book Production	48
9.4.1 Types of Paper	48
9.4.2 Paper Terminologies	49
Study Session Summary	50
Assessment	50
Bibliography	51

Study Session 10 52

Packaging as a Communication Design Tool	52
Introduction	52
Terminology	52
10.1 Overview of Packaging	52
10.1.1 Purposes of Packaging in Advertising Design	53
10.1.2 Essentials of a Good Package	53
10.2 Types of Packaging	54
10.2.1 Traditional or Unprocessed Packages	54
10.2.2 Foreign or Processed Packages	55
10.3 Factors affecting Packaging	55

Study Session Summary	57
Assessment	58
Bibliography	58

Study Session 11 **59**

Computer Graphics Design	59
Introduction	59
Terminology	59
11.1 What is Computer Graphics Design?	59
11.1.1 Who is a Graphic Designer?	60
11.2 Desktop Publishing	60
11.2.1 Photoshop	60
11.2.2 Corel Draw	61
11.3 3D Computer Graphics	61
Study Session Summary	62
Assessment	62
Bibliography	62

Notes on Self Assessment Questions **63**

About this course manual

Graphics of Communication CLA 108 has been produced by University of Ibadan Distance Learning Centre. All course manuals produced by University of Ibadan Distance Learning Centre are structured in the same way, as outlined below.

How this course manual is structured

The course overview

The course overview gives you a general introduction to the course. Information contained in the course overview will help you determine:

- If the course is suitable for you.
- What you will already need to know.
- What you can expect from the course.
- How much time you will need to invest to complete the course.

The overview also provides guidance on:

- Study skills.
- Where to get help.
- Course assignments and assessments.
- Margin icons.

We strongly recommend that you read the overview *carefully* before starting your study.

The course content

The course is broken down into Study Sessions. Each Study Session comprises:

- An introduction to the Study Session content.
- Study Session outcomes.
- Core content of the Study Session with a variety of learning activities.
- A Study Session summary.
- Assignments and/or assessments, as applicable.
- Bibliography

Your comments

After completing Graphics of Communication we would appreciate it if you would take a few moments to give us your feedback on any aspect of this course. Your feedback might include comments on:

- Course content and structure.
- Course reading materials and resources.
- Course assignments.
- Course assessments.
- Course duration.
- Course support (assigned tutors, technical help, etc.)

Your constructive feedback will help us to improve and enhance this course.

Course Overview

Welcome to Graphics of Communication CLA 108

Communication is achieved through the combination of texture (words) and visual (picture) contents. As this course material is about graphics of communications, your concern should be on how to acquire as well as improve on your creative design skills by learning the principles and elements of design and by familiarizing yourself with basic design software for effective communication through design. However, you should know that graphics design is different from regular typing, writing or creation of quick posters through the use of mobile phones. Graphic design focuses essentially on how pictures and words can be excellently crafted to pass information to a target audience while such information content must be devoid of any form of ambiguity. Although, there is a maxim which says “a picture is worth more than thousand words”. But in modern times, graphics design has redefined communication in most significant ways. The modern recipient of information requires an intelligent combination of texts and visuals either through electronic social media or printed conventional media. It is believed that such an approach of molding words and visuals together will make the contents more meaningful and credible.

Getting around this course manual

Margin icons

While working through this course manual you will notice the frequent use of margin icons. These icons serve to “signpost” a particular piece of text, a new task or change in activity; they have been included to help you to find your way around this course manual.

A complete icon set is shown below. We suggest that you familiarize yourself with the icons and their meaning before starting your study.

			
<i>Activity</i>	<i>Assessment</i>	<i>Assignment</i>	<i>Case study</i>
			
<i>Discussion</i>	<i>Group Activity</i>	<i>Help</i>	<i>Outcomes</i>
			
<i>Note</i>	<i>Reflection</i>	<i>Reading</i>	<i>Study skills</i>
			
<i>Summary</i>	<i>Terminology</i>	<i>Time</i>	<i>Tip</i>

Study Session 1

Understanding Graphics Design

Introduction

This session will take you through the basics of graphics design. You will learn about the concepts of design and graphic design. Lastly, you will explore the differences between two-dimensional design and three-dimensional design.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 1.1 define design
- 1.2 define graphic design
- 1.3 distinguish between two-dimensional design and three-dimensional design

Terminology

Graphic design	the process of planning and projecting ideas and experiences with visual and textual content.
-----------------------	---

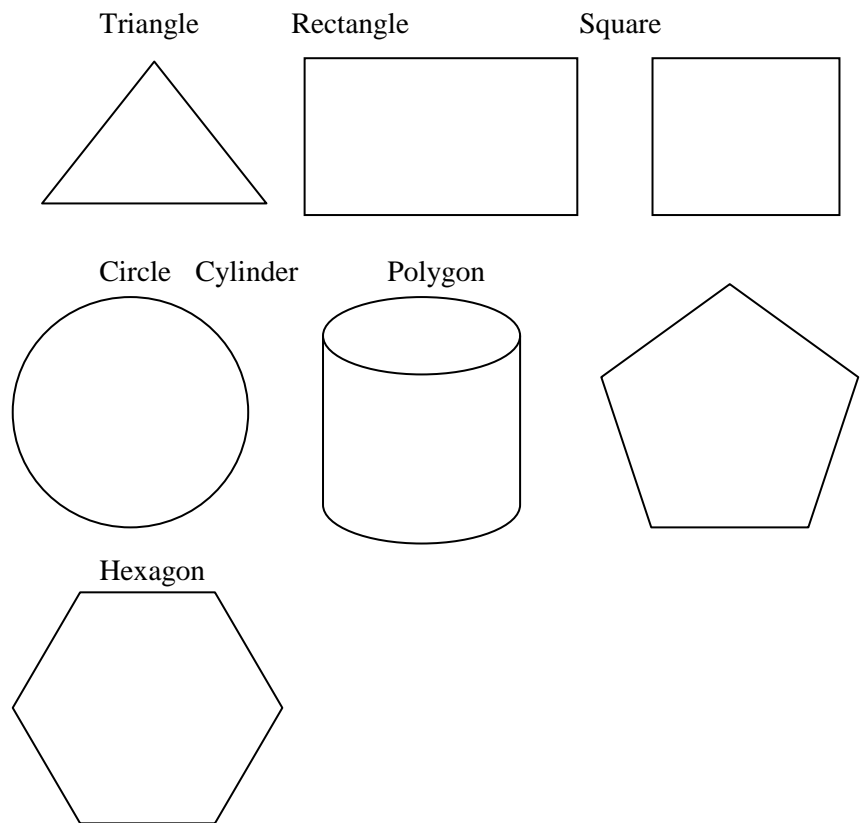
1.1 Defining Design

Design is a creative representation of thought which a communication artist intends to use to pass a message across to a person or group of persons by adopting elements of design such as forms, shapes, lines, texture and colour.

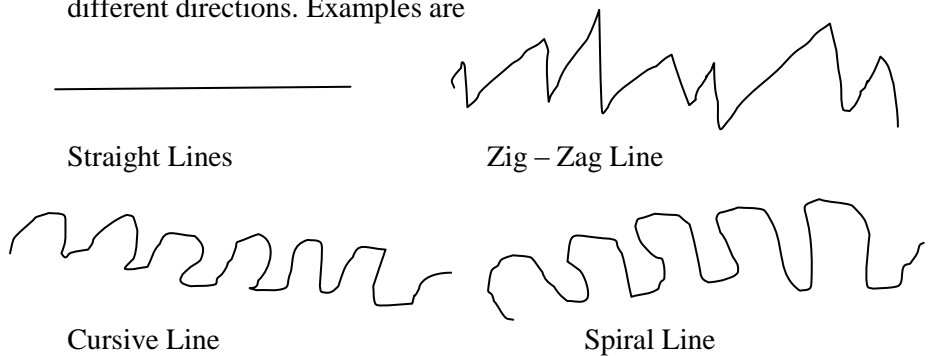
Design can further be described as the arrangement of ideas and thoughts, painstakingly put together to achieve a specific theme or subject. If you will achieve a design for effective communication, the elements of design must be borne in mind and incorporated into your visual.

1.1.1 Examples of Design Elements

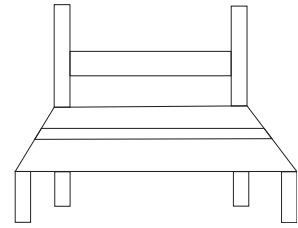
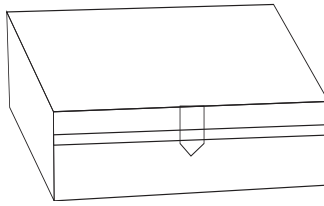
- 1) Shape: Generally, geometric shapes are referred to here. They include:



- 2) Line: A line is made up of several dots. It can be drawn to flow in different directions. Examples are



- 3) Form: Form can be described as a three dimensional geometrical figure. Form is the comprehensive visible part of an object. Examples are:



- 4) Texture: Texture is the feel, appearance, or general surface characteristics of an object in terms of the quality of being smooth or rough, soft or hard, coarse or fine, matt or glossy and so on.

ITQ

Question

..... is the comprehensive visible part of an object.

- A. Line
- B. Form
- C. Shapes
- D. Texture

Feedback

The correct answer is B.

Form is the comprehensive visible part of an object.

- 5) Colour: Colour are used to paint or create impressions, colours are means of identifying objects or distinguish one object from another. There are 3 types of colours:
- a. Primary colours
 - b. Secondary colours
 - c. Tertiary colours.

You will obtain secondary colours by mixing two primary colours in equal proportion. Example:

Red + Yellow = Orange

Red + Blue = Purple

Blue + Yellow = Green

Secondary colours are: **Orange, Purple and Green.**

It is important for you to notice, too, that Tertiary colours are obtained by mixing a primary colour and secondary colour together in equal proportion. Examples:

Red + Orange = Reddish Orange or Red Orange.

Red + Purple = Reddish Purple

Blue + Purple = Bluish Purple

Blue + Green = Bluish Green

Yellow + Green = Yellowish Green

Yellow + Orange = Yellowish Orange

ITQ

Question

Examples of Primary colours include:

- A. Red
- B. Blue
- C. Yellow
- D. Purple

Feedback

The correct answer is D.

Options A, B and C are all examples of primary colours.

Option D is an example of a secondary colour.

1.2 Defining Graphic Design

Graphic Design is a method of communicating messages to a specific audience through an effective combination of textual and visual images. Graphic design involves the use of machine for mass reproduction of messages. Graphic design also involves the use of hand for manual expression of visuals and texts. As a Graphic communication designer, you will usually have to work with photographers, printers, illustrators, visualisers, paste-up artists, costumiers and other design professionals.

There are basic materials required for graphics designs.

Basic materials for graphic designs (manual reproduction)

1. Pencils of different grades such as 2B, 4B, Hb, H. etc
2. Ruler (Metal or wooden).
3. Eraser
4. Poster colours
5. Postals e.g chalk postal
6. Charcoals
7. Brushes of various sizes and grade s (Hog and sable brushes)
8. Drawing books and sketch pads
9. French curves
10. Technical drawing instruments
11. Drawing Board and Tables.

1.3 Differences between two-dimensional designs and three-dimensional designs.

Two-dimensional designs is a creative representation of imagination, thoughts, or idea of an artist made on a flat surface having length and breadth alone. Examples of two-dimensional designs include: Posters, Handbill, wall paintings, van displays, billboards, signboards, stickers, prints made on fabrics, book cover designs, architectural drawing, pictures or photographs.

Images of two-dimensional designs



Three Dimensional designs is such work of Art that can be seen in the round. It is a piece of artwork that has length, breadth, height and depth. It is a particular type of art that ranges from pottery, sculpture, metal constructions, puppets to other forms of modeled or carved objects.

ITQ

Question

The following are examples of 2D designs except:

- A. Fabric prints
- B. Book cover designs
- C. Pottery
- D. Stickers

Feedback

The correct answer is C.

Options A, B and D are all examples of 2D designs.

Option C is an example of a 3D design.

Study Session Summary



Summary

In this Study Session, you have been taken through what it takes to understand Graphic design. You have been taught how to define design, identify the basic elements of design, define graphic design, and how to distinguish between 2 dimensional design and 3 dimensional designs.

Assessment



Assessment

SAQ 1.1 (tests Learning Outcome 1.1)

Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. Form
- B. Texture
- C. Line
- D. Shape
- E. Colour

I.	_____	Examples are square, rectangle, circle, hexagon.
II.	_____	Made up of several dots.
III.	_____	Are used to paint or create impressions.
IV.	_____	Is the feel, appearance, or general surface characteristics of an object
V.	_____	Can be described as a three dimensional geometrical figure

SAQ 1.2 (tests Learning Outcome 1.2)

List five (5) basic materials for graphic designs.

SAQ 1.3 (tests Learning Outcome 1.3)

Briefly differentiate between 2D and 3D designs.

Bibliography



Reading

Adewale, M.A. (2011) Transit Advertising in Nigeria: An evaluation of Product Advertising on Lagbus in Lagos Metropolis. Unpublished M.A. Thesis Ibadan: University of Ibadan.

Ahmed, R.R (2014) Role of packaging and labeling on consumer purchase decision. European Scientific Journal, Vol 10: no 16 464-468

Alimi, Adesola O. (2009). Basic Principles of Graphic Design and

Printing Technology. Ibadan. Crownix Media Concepts.

Bartel, M. (2006). Composition and design elements, principles and visual effects.

<http://www.goshen.edu/art/ed/compose.htm//elements> (Retrieved 13/10/2006).

Obisesan J.B. (2008). The value of Cultural Symbols in visual Communication of some Multinational Print advert in Nigeria. Department of Industrial Design, Faculty of Environmental Design. Unpublished M.A. Thesis Ahmadu Bello University, Zaria.

Silver Gerald A. (1981). Graphic Layout and Design. New York: Van Nostrand Reinhold.

Switkin, Abraham (1981) ADS: Design and make your own, USA NY. Van Nostrand Reinhold Co.

Study Session 2

Principles of Design

Introduction

This session will enable you to familiarize with the principles guiding design creation. Designs intended for communication to a large heterogeneous audience must adhere strictly to basic principles for effectiveness and accuracy in the process of communication through visual imagery. You will learn how to identify each design principles and as well apply them to your creative work.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

2.1 list and describe the principles of design

Terminology

Communication design

Design and information-development which is concerned with how media or presentations communicate with people.

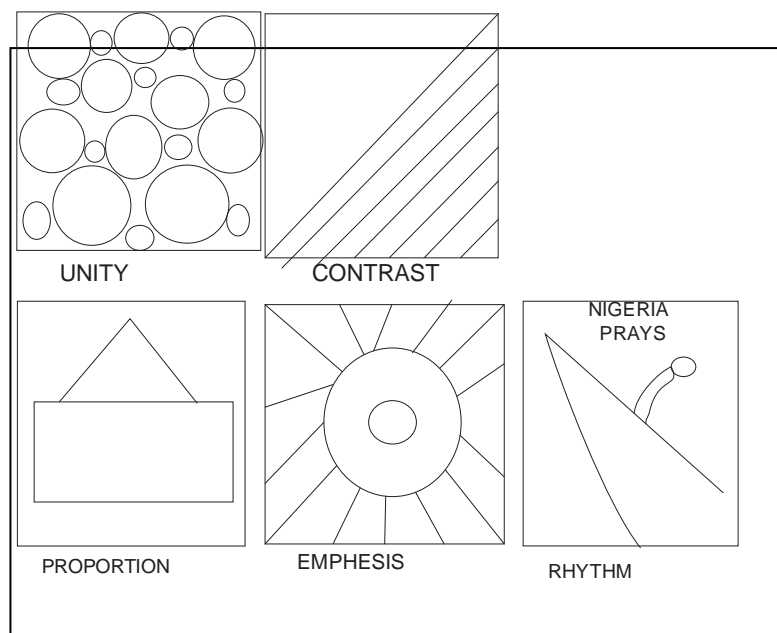
2.1 Principles of Communication Design

The principles of communication design include:

1. **Balance** is depicted by proper arrangement of the various elements of design in order for such a design to attain stability. Balance could either take symmetrical or asymmetrical form. Symmetrical balance is when the right and the left sides of design are perfect and accurate in size and shapes as well as in weight. Asymmetrical balance is when colors are graduated in a design such that a darker colour perfectly complement or reinforces the lighter one.
2. **Unity/harmony**: are interchangeably used to express coherence, cohesion and oneness in a design. For example, when a particular pattern or motif is used to create a design, it must be regular and constant in shape and form. It may vary in size but must not be irregular.

3. **Contrast:** is a principle adopted to break monotony of colour or size in design. In sizes, a big object can be placed along smaller ones to break monotony of size while a darker colour can be introduced into a lighter one to create good contrast.
4. **Proportion:** is revealed in the standard combination of various elements of design especially shapes and forms. The weight of an object placed in an image area must be proportional to the size of the space available to such a design. This enables a design to retain its aesthetic and functional values
5. **Emphasis:** intends to reveal the point of appeal or point of concentration in a design. Emphasis is usually the part of a design such as motif, colour, contrast, intensity and location. It attracts the attention of the viewer most significantly. Examples are models, typefaces of body copy or headline of newspaper publications.
6. **Rhythm:** reveals the movement of forms and visuals in a design. It makes design lively and discourages stagnation in design.
7. **Perspective:** is the principle which states that an object receding from the position of the viewer will appear smaller than its true size. In other words, an object which actually exists in 3 dimensional form may not retain its original size based on the distance between the object and its observer. An object that is 5meters away will appear bigger than another object that is 20 meters away. The vanishing point is that point on the horizon where parallel lines or perspective lines seemingly coverage and terminate.

2.1.1 Application of design principles in creative works



Question

The principle of is used to ensure that shapes and forms are regular and constant when a particular pattern or motif is used to create a design.

- A. Harmony
- B. Emphasis
- C. Perspective
- D. Contrast

Feedback

The correct answer is A.

The principle of harmony is used to ensure that shapes and forms are regular and constant when a particular pattern or motif is used to create a design.

ITQ**Question**

The principle of is adopted when a big object is placed along smaller ones to break monotony of size.

- A. Harmony
- B. Emphasis
- C. Perspective
- D. Contrast

Feedback

The correct answer is D.

The principle of contrast is adopted when a big object is placed along smaller ones to break monotony of size.

ITQ**Question**

The principle of ensures there is a part of the design that significantly attracts the attention of the viewer.

- A. Harmony
- B. Emphasis
- C. Perspective
- D. Contrast

Feedback

The correct answer is B.

The principle of emphasis ensures there is a part of the design that significantly attracts the attention of the viewer.

Study Session Summary



Summary

In this Study Session, you have been taken through what principles of design are. You have been taught how each principle can guide you in creating an effective communication poster. You have also seen practical examples demonstrated in visuals.

Assessment



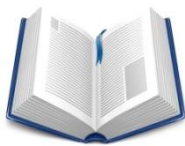
Assessment

SAQ 2.1 (tests Learning Outcome 2.1)

List the principles of design.

Differentiate between symmetrical and asymmetrical balance.

Bibliography



Reading

Alimi, Adesola. O. (2009). Basic principles of graphic design and printing technology. Ibadan: crown mix media concept

Ben, Rose (1976) say it with pictures. New York: van Nostrand publishers.

Study Session 3

Design from Basic Shapes

Introduction

In this lesson, we will examine geometric shapes. We will also identify and apply basic geometrical shapes into design.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

3.1 list the various geometric shapes and identify their peculiar forms

Terminology

Geometry

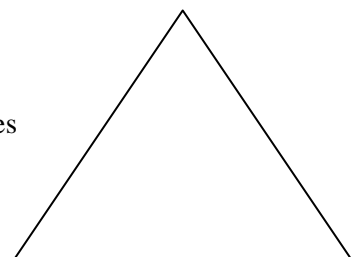
The properties and relations of points, lines, surfaces, solids, and higher dimensional analogues.

3.1 Geometric Shapes used in Design

Triangle

This is a geometrical shape with three sides.

Sometimes the three sides are equal and other times they are not. This is because the purpose that a particular triangle will serve in a design will determine the type that will be adopted.



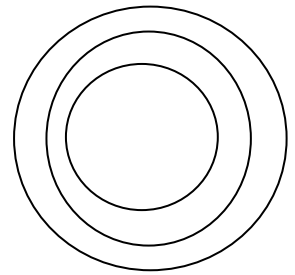
Rectangle

This is a basic shape in which two sides are equal and opposite to each other. They are also parallel to each other.

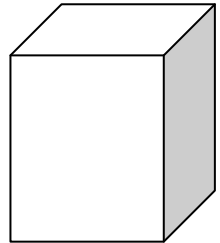


Circle

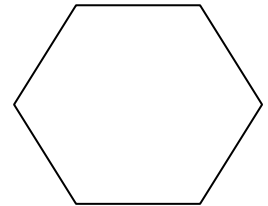
This is a roundish geometric shape. It is perfect and regular. A particular circle can have several other circles in it.

**Square**

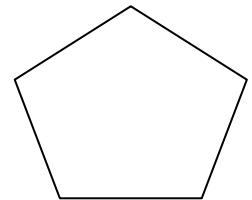
This is a basic shape with all its sides equal in dimension. You can use a square to form a cubic shape for boxes, truck and vans.

**Hexagon**

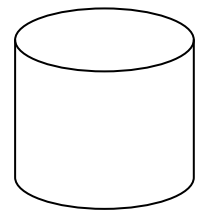
This is a six-sided polygon (basic geometric) shape. It must also have six angles to qualify as hexagon.

**Polygon**

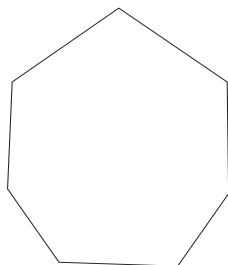
This is a 5-sided basic geometric shape.

**Cylinder**

This is a tube-shaped geometric shape. A cylinder is made up of several circles.

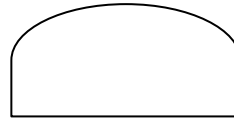
**Heptagon**

This is a seven-sided polygon shape, It has seven verticals and angles.



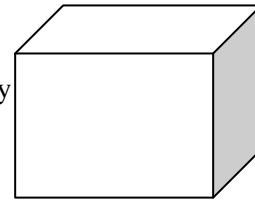
Semi-circle

This is half of a circle.



Cuboid

A cuboid is a convex polyhedron bounded by six quadrilateral faces.



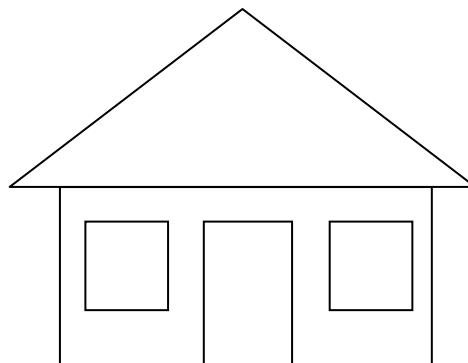
3.1.1 Application of the basic geometric shapes in modeling

You can create images or models through the basic shapes previously highlighted. Geometric shapes can be creatively combined to produce solid, tangible objects of things we see daily around us.

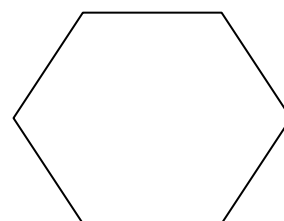
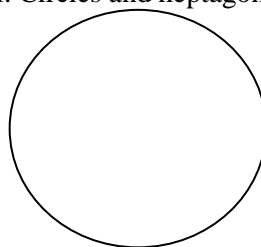
Consider the following exercises;

- i. Triangles and rectangles can be combined to make building sketches.
- ii. Circles and heptagons can produce balls
- iii. Cylinders and semi-circles can be made into cups and jugs.

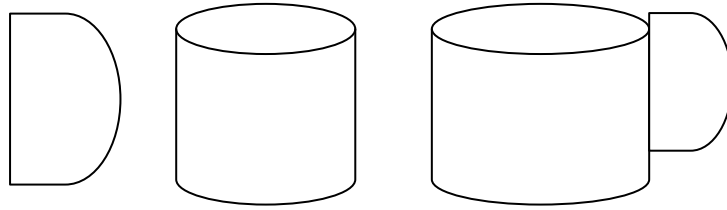
- i. Triangles and rectangles can be combined to make building sketches.



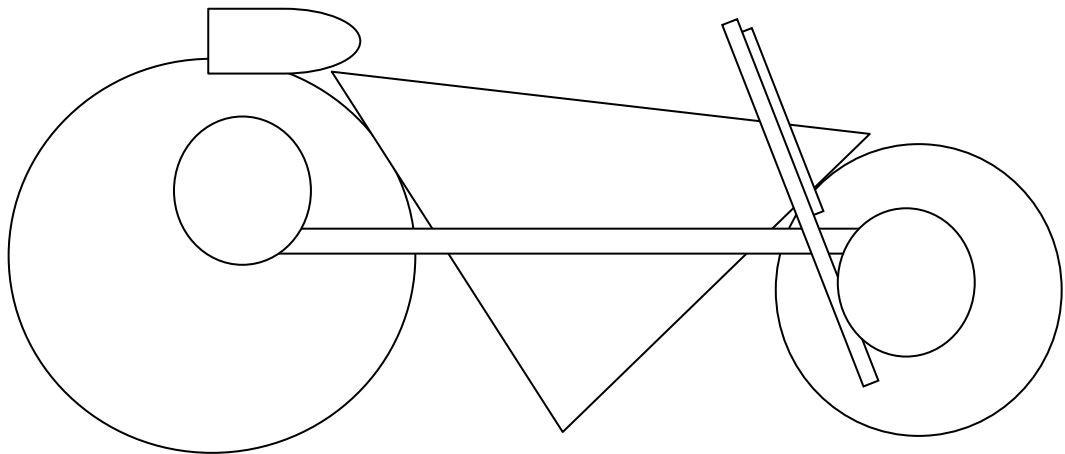
- ii. Circles and heptagons can produce balls



iii. Cylinders and semi-circles can be made into cups and jugs.



iv. Triangles, circle, rectangles and semi-circles can be made into bicycles



ITQ

Question

A is made up of several circles.

- A. Circles
- B. Semi-circles
- C. Cylinder
- D. Cuboid.

Feedback

The correct answer is C.

A cylinder is made up of several circles.



Activity

Draw a car using circles, squares and rectangles.

Study Session Summary



Summary

In this Study Session, you have been taught what basic geometric shapes look like. You have also been taken through how each shape can be applied in modeling with practical examples.

Assessment



Assessment

SAQ 3.1 (tests Learning Outcome 3.1)

Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. Triangle
- B. Heptagon
- C. Square
- D. Hexagon
- E. Cylinder

I.	_____	This is a basic shape with all its sides equal in dimension.
II.	_____	Is a six-sided polygon
III.	_____	A tube-shaped geometric shape.
IV.	_____	It has seven verticals and angles.
V.	_____	This is a geometrical shape with 3 sides.

Bibliography



Reading

Alimi, Adesola. O. (2009). Basic principles of graphic design and printing technology. Ibadan: crown mix media concept.

Study Session 4

Use of Typography and Lettering

Introduction

This lesson will take you through the basics of typography and lettering. You will be introduced to different type of typefaces and how they can be constructed in making a design.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

4.1 describe typography and lettering

Terminology

Typography	The art and technique of arranging typeset to make written language legible, readable, and appealing when displayed
Letter	A symbol or character that is conventionally used in writing and printing to represent a speech sound and that is part of an alphabet.
Lettering	The act or process of inscribing with or making letters.

4.1 Defining Typography and Lettering

Typography is the art of creating textual messages from typefaces or letterings of the English alphabet. Typography also refers to letterings or typefaces created independently with different pattern and images to make pleasant design.

Examples of Lettering and Typefaces are Arial, Times New Romans, Futura, Arial Black script, Serifa Black, Serifa Bold, Cooper Black etc.

If you intend to produce a poster design to sell a product or promote an advocacy, you will need to combine letterings to form your words. For billboard advertisements, letterings are made to be very legible, scarcely

decorative and bold. This is because of the fleeting nature of billboard adverts.

If you are adopting letterings intended for seasonal greetings, it can be as decorative as possible because the recipient will have a close look at the design. Letterings have to do with organizing alphabetical letters peculiar to a specific language to form or create words that will communicate a message. Letters can take the form of a lower case or an upper case.

4.1.1The types of Typefaces

Typefaces or letterings are determined by their styles, faces, sizes as well as their names. Some of their earliest types according to Ben (1976) include:

ROMAN

This typeface is more widely used than all others. Romans type style have thick and thin parts that are never varied, and serifs, which serve as decorative terminals in most letters. Some of the grades of Roman lettering are: Times New Roman, Time New Roman Italics, and Times New Roman Bold.

GOTHIC

The strokes of Gothic lettering are usually of uniform thickness. The lack of serifs keeps them in the gothic family.

ITALICS

This letterform is always slanted. Italic type gives emphasis to a word or line of copy when used sparingly within a body of text. It is usually soft in outlook and graceful in writing. Examples are: Arial Italic, Futura Italic, etc.

SCRIPT

These Letters are connected in rendition as in the case of regular handwriting. They may be straight up or slanted, delicate or bold. You need to know that scripts are usually adopted for the design of greeting cards, perfume packages or decorations targeted at women. Examples are script bold, scriptina, etc.

TEXT OR OLD ENGLISH

As a result of its poor legibility, this typeface style is essentially reserved for occasions that require such a distinguished style like scripting of certificates and award plaques.

ITQ

Question

..... is the most widely used typeface.

- A. Gothic typeface
- B. Roman typeface
- C. Script typeface
- D. Italics typeface

Feedback

The correct answer is B.

The Roman typeface is more widely used than all others.

4.1.2 Lettering Construction

Letterings are created in upper and lower cases. For upper case letterings, the grid lines must create 3 vertical boxes and 5 horizontal boxes of regular dimension. For lower cases, dimension is the same but the longer sides will occupy more spaces

Figure 4.1 Script Lettering



ITQ

Question

..... is usually adopted for the design of greeting cards, perfume packages or decorations targeted at women.

- A. Gothic typeface
- B. Roman typeface
- C. Script typeface
- D. Italics typeface

Feedback

The correct answer is C

Script typeface is usually adopted for the design of greeting cards,

perfume packages or decorations targeted at women.

Study Session Summary



Summary

In this Study Session, you have been taught how to define typography and lettering. You have been introduced to different types of letterings, the features of letterings and how each typeface can be constructed.

Assessment

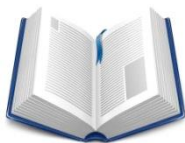


Assessment

SAQ 4.1 (tests Learning Outcome 4.1)

What is typography?
List 4 determinants of typefaces.

Bibliography



Reading

Ben, Rose (1976). Type and Typography. New York Van Nostrand Publishers.

Switlein, Abraham (1981) ADS: Design and make your own
USA NY Van Nostrand Reinhold Company.

Study Session 5

Understanding Photography in Communication

Introduction

This session will enable you to appreciate the concept of photography, especially as it applies to communication. You will learn the meaning of photography, the meaning and functions of camera, types and parts of camera. You will be taught the meaning of film, development process of a film. You will be able to identify film development facilities and you will be able to relate the importance of photography to communication.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 5.1 define photography
- 5.2 describe a camera, its types and parts of a camera
- 5.3 outline the importance of photography to communication.

Terminology

Photography	
	The art or process of creating images by the action of light or other radiant energy on a sensitive surface (such as film or an optical sensor).

5.1 Defining Photography

Photography, according to Seymour et al (1984) is described as the use of light to form images on light sensitive film. It is also described as the science, art, application and practice of creating durable images by recording light or other electromagnetic radiation, either electronically by means of a light sensitive material such as photographic film.

5.2 Describing Camera

A camera is a device for recording visual images in the form of photographs, film or video signals. Camera is an optical instrument for recording or capturing images, which may be stored locally, translated to another location or both. Cameras are used to shoot images.

Figure 5.1 Camera



5.2.1 Types of a Camera

There are two types of camera, namely;

Analogue camera: This is either a single Lens Reflex camera or a Twin Lens Reflex camera.

Digital Camera: This is completely electronic with inbuilt mechanisms of lenses, aperture, and speed. It is powered by a Duracell battery and totally automated in operation.

ITQ

Question

..... is the window through which an image is viewed via the lens before a shot is taken.

- A. Viewfinder
- B. Apperture
- C. Flash
- D. Lens

Feedback

The correct answer is A.

The viewfinder is the window through which an image is viewed via the lens before a shot is taken.

5.2.2 Parts of Camera (Single Lens Reflex SLR)

1. The Viewfinder: This is the window through which an image is viewed via the lens before a shot is taken. Whatever you as a photographer can see and compose through the viewfinder, the lens will capture. It helps the photographer to carefully, painstakingly and aesthetically frame an image in order to achieve balance, perspective and proportion.
2. The Lens: This is the eye of the camera. It is the lens mechanism that enables an image to be properly put in focus. Apart from the inbuilt lens on a camera, a zoom lens can as well be added especially when distant shots are to be taken as if they are close.
3. The Aperture: This device controls the amount of light that is allowed into the lens. An indoor picture will require the lens to be opened appreciably while outdoor pictures are best taken when the lens is closed to limit the amount of light into the lens.
4. The Shutter Release: This is the final pin or button a photographer presses to take an actual shot when an image is in focus and the camera is set at the prescribed aperture and speed.
5. The Flash : This is the lighting system attached or built along with a camera to provide adequate light source that automatically illuminates an environment where a picture is to be taken.

5.2.3 Describing Film and Film Development

This is light sensitive celluloid usually loaded in a compact cartridge from the manufacturer. A film may be loaded into an SLR or Twin-lens reflex camera in a darkroom or a slightly lit room to prevent fogging.

The Process of the Film Development

You will now learn the production process in still photography. In this segment, you will learn how black and white pictures are produced. Some of the basic facilities you will need in order to produce a black and white pictures include:

1. Darkroom: The darkroom is a light tight cubicle (small room) usually carved out within a photography studio. All light sources must be permanently blocked.
2. Developing Tank: It is a light tight device used in film development. Film is loaded into the spiral of developing tank and chemicals are added as prescribed by manufacturer and agitated for even development.
3. Enlarger: It is the equipment used in printing pictures.
4. Baths: The three major baths in still photography include Developer, Fixer and Stop Bath. As printing paper containing a latent image is dipped into the developing bath, it is agitated for a while until the image appears. It is turned into the fixer and then into the stop bath.

ITQ**Question**

..... is the final pin or button a photographer presses to take an actual shot.

- A. Viewfinder
- B. Apperture
- C. Flash
- D. Shutter release

Feedback

The correct answer is D.

The Shutter Release is the final pin or button a photographer presses to take an actual shot when an image is in focus and the camera is set at the prescribed aperture and speed.

5.3 Importance of Photography in Communication

1. Photography helps to keep accurate record of events like wedding ceremonies, traditional festivals, funeral services, naming ceremonies, state functions, wars, political events and so on.
2. It has potentials that enhance advertising of products. Colored images on billboards and magazines boost the responsiveness of the target market.
3. Photography in poster communication helps to educate people for better understanding by the information available as a result of its illustrative capabilities.
4. Photography helps to stimulate reality. A picture, they say is worth more than a thousand words. When pictures and words are combined, it makes messages more effective in communication.

ITQ**Question**

..... is the eye of the camera.

- A. Viewfinder
- B. Lens
- C. Flash
- D. Shutter release

Feedback

The correct answer is B.

The Lens is the eye of the camera. It is the lens mechanism that enables an image to be properly put in focus.

Study Session Summary



Summary

In this Study Session, you have been taken through definitions of photography, use of the camera, types and parts of a camera, use of film and its development process as well as the importance of photography in communication

Assessment



Assessment

SAQ 5.1 (tests Learning Outcome 5.1)

What is Photography?

SAQ 5.2 (tests Learning Outcome 5.2)

List four basic facilities required for film development.

SAQ 5.3 (tests Learning Outcome 5.3)

Outline the importance of photography in communication.

Bibliography



Reading

Alimi, Adesola O. (2009). Basic principles of Graphic Design and Printing Technology, Ibadan. Crown mix Media Concepts.

Seymour, et al (1987). Exploring Communications

United Kingdom, Good heart Wilcox Company Inc.

Study Session 6

Dynamics of Colour

Introduction

This session will take you through the fundamentals of color in graphics communications. You will learn some descriptions of color as it relates to the scientific and artistic perspectives. You will also learn properties of color, psychology of color and color associations. Understanding the dynamics of color will enable you as a student of communication to appreciate the most effective way to apply colors to say exactly what you want to say at a given time.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 6.1 define color
- 6.2 identify and explain properties of color

Terminology

Colour	The quality of an object or substance with respect to light reflected by the object.
---------------	--

6.1 Defining Color

Color can be described as the way an object absorbs or reflects light. It is the property possessed by an object of producing different sensations on the eye as a result of the way, it reflects or emits light. The power of colour to evoke an emotional response is undeniable. The context or situation the artist creates in a composition determines whether the effect is inventive or merely a cliché.

Colour is a powerful element of visual communication that serves to emphasise the extent to which all the elements are interdependent. Colour functions on cognitive and affective level. On the cognitive level, colour is used to describe and depict symbols and signals and on the affective level, arouses our psychology to create mood and feeling. A full range of colour well blended is likely to get the attention of people in their search for information on products that can meet their need. Colour of contrast in both hue and value add a touch of beauty to texts and designs. Colour

use in product design can attract consumers to a product and eventually get them to make actual purchase (Alimi; 2009).

The effect of colour in contemporary times cannot be underrated because:

“The use of colour became a significant tool in manipulating the perception of the viewer. Through variations in the shade and intensity of colour, pedestrians could be made to regard one and as sober, one as funny, another as reassuring, and still another as violent or shocking... The spectacular use of colour in billboards deepened the freshness and appeal of these outdoor scenes”

From, the foregoing, it is apparent that colour can be used in product design to appeal to the psychology of people. Moreso, colour depicts different meanings to different set of people and if the right blend of colour is used in road signage designs, road users might be tempted or inspired to make critical decisions.

Colour is the quality of an object or substance with respect to light reflected by the object. Colour is “actually the decomposition of white light which is composed of seven rain bow colours of red, Orange, Yellow, Green, Blue, Indigo and violet.”

Colours basically can evoke a specific response on the perceptions of specific colours. Our perception of colour is coloured by many considerations. For example, the way each colour looks to us is strongly affected by what surrounds it. This phenomenon is called simultaneous contrast.

In order to arouse emotional response in the viewer, emotional colour is the most effective device. Colours generally create an atmosphere to which we respond.

6.1.1 The Symbolic effects of Colour within the built environment

Different colours affect different people in different ways. The table below shows general relationships between given colours and the emotional response often associated with those colours.

Colour		Associated Meaning and Symbolic Interpretations
Dark cool		Strength, restraint
Dark warm		Dignity, power
Light cool		Freshness, Calmness
Yellow		Warmth, Brilliance
Red		Gaiety, fear, alarm, warmth anger, excitement
Orange		Sparkle, Warmth, autumn
Blue		Quietness, Serenity, Coolness, Joy, emptiness
Green		Rest, Freshness, Safety, Summer
Violet/Pink		Sadness, mystery, grief, suspense, disgust

As a communication designer, a main point to remember is that symbolic colour references are cultural: They are not the same worldwide but vary from one society to another. What is the colour of mourning that one associates with a funeral? Our reply might be black in Nigeria (within sub-Sahara Africa), but the answer would be white in India, violet in Turkey, brown in Ethiopia and Yellow in Burma. What is the colour of royalty? We think of purple (dating back to the Egyptians), but the royal colour was yellow in dynastic China and red in ancient Rome (a custom continued today in the cardinals robes of the Catholic Church) what does a bride wear? White is our response in Nigerian but yellow is the choice in Hindu, India and red is the choice in china. Different eras and different cultures invent different colour symbols. The symbolic use of colour was very important in ancient art for identifying specific figures or deities to an illiterate public.

6.1.2 Psychology of Color

Colors have power to evoke specific emotional responses in the viewer - some are personal and some are considered to be universal. Generally, warm colors stimulate people, whereas cool colors relax them.

ITQ

Question

In pigment, adding white or black paint to the color alters

- A. Value
- B. Hue
- C. Intensity
- D. Tones

Feedback

The correct answer is A.

In pigment, adding white or black paint to the color alters VALUE.

6.2 Properties of Color

Every color has three properties: hue, value and intensity.

HUE: is the name by which we identify a color. Red, Orange, Green, and Purple are hues. Although the words, hue and color are often used as synonyms, there is a distinction between them. Hue describes this visual sensation of the different parts of the color spectrum. However, one hue can be varied to produce many colors.

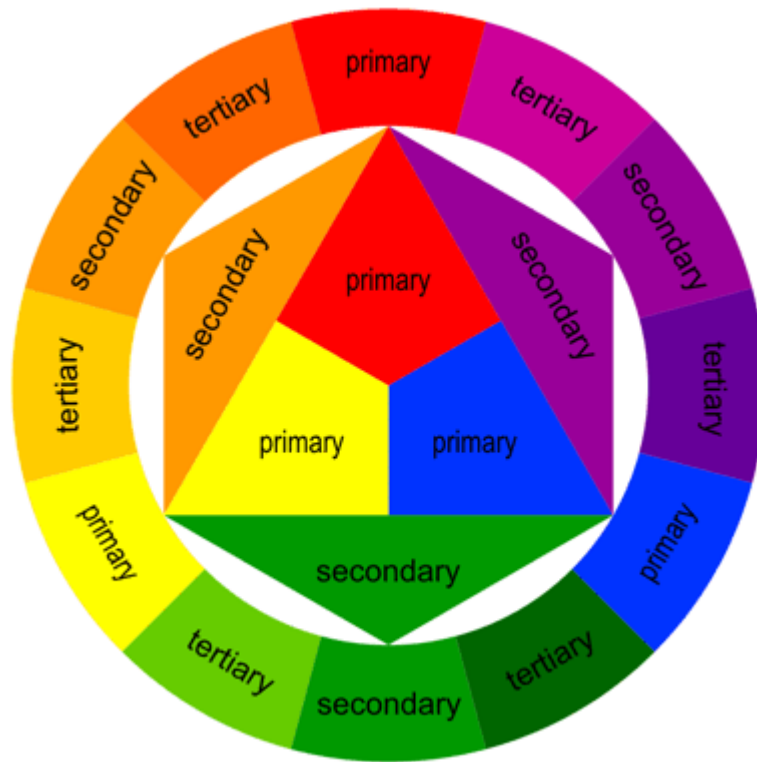
VALUE: This is the degree of lightness or darkness in a hue. In pigment adding white or black paint to the color alters value. Adding white lightens the color and produces a tint, or high-value color. Adding black darkens the color produces a shade, or low-value color.

INTENSITY: This is also referred to as saturation. It is a measure of a color's purity and brightness. In pigments there are two ways of reducing intensity of a color. When you mix a color with gray of the same value, or

mix it with its complement (the color opposite on the color wheel). Low-intensity colors have been toned down and are often referred to as tones. Colors not grayed are at their most vivid as full intensity.

Color Wheel and Schemes

Figure 6.1: Colour wheel



- Colors opposite one another on the color wheel are called complements.
- Colors next to one another on the color wheel are called analogous. An analogous color scheme is generally considered soothing and restful.



Note

Colour is the quality of an object or substance with respect to light reflected by the object, usually determined visually by measurement of hue, saturation, and brightness of the reflected light; saturation or chroma; hue.

6.2.1 Color Associations

You cannot separate your choice of certain colors from your emotional and cultural learning. That black is a color of mourning as it is believed in certain cultures is not an absolute association. Color associations change from culture to culture. For instance, people in India wear white to a funeral. For a wedding, they prefer yellow.

RED is considered a dramatic, highly visible hue. It is associated with aggression, sexuality, passion and violence.

BLUE is associated with cleanliness, honesty with cooling and soothing effect. It has calm quality and is associated with authority.

YELLOW is used in food packaging because it is associated with warmth and good health. Yellow also has been associated with cowardliness and weakness.

GREEN is associated with the environment, naturalness and in some cultures progress.

ITQ

Question

_____ is associated with aggression, sexuality, passion and violence, while _____ is associated with warmth and brilliance.

- A. Blue
- B. Green
- C. Red
- D. Yellow

Feedback

The correct answer is C and D respectively.

Red is associated with aggression, sexuality, passion and violence.

Yellow is associated with warmth and brilliance.

Study Session Summary



Summary

In this Study Session, you have been taken through what it takes to appreciate the use of color, describe color, identify color properties and learn color association through the culture within which color exist. Your understanding of these and of course, the psychology of colors will enable you to apply colors for effective communication through designs. You can now use color to express a mood appropriate to an image.

Assessment



Assessment

SAQ 6.1 (tests Learning Outcome 6.1)

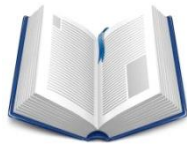
Define color.

Explain the statement “Color functions on cognitive and affective level”.

SAQ 6.2 (tests Learning Outcome 6.2)

List and explain the properties of color.

Bibliography



Reading

Arntson, Amy (2007). Graphic Design Basics Boston, Clark Baxter Publishers.

Azi, J.I (1999). An evaluation of the effectiveness of the use of colour in contemporary Nigerian Magazine advertisement design. Unpublished M.A Thesis. Ahmadu Bello University Zaria, Nigeria.

Bartel, M. (2006). Composition and design elements, principles and visual effects.

<http://www.goshen.edu/art/ed/compose.htm//elements:retrieved>
13/10/2006).

Berlin, B and Kay P. (1969) Basic Colour Terms: Their Universality and Evolution, Berkeley: University of California Press,

Birren, Faber. Ostwald: The Color Primer. New York: van Nostrand Reinhold, 1969

Bohren, F. Graig (2010) Fundamentals of Atmospheric Radiation: An Introduction with 400 problems

Nyman, Matthias (1993). Four colors, one image Berkeley, Cliffs: presplit press, Pring.

Roger and Alastair Campbell (2002) 'color' New York: Watson Guplil, elanski.

Paul and Mary Pat Fisher (1989) 'color' New Jersey Englewood cliffs: Prentice Hall.

Study Session 7

Poster Design in Communication

Introduction

This session will take you through the meaning, functions and processes of poster design and development. You must have seen posters over time, either as a mini flyer or a larger than life billboard. You will learn from this lesson, how poster design can communicate to a heterogeneous audience effectively and with a consistent message. You will be introduced to the meaning and concept of poster design in this lesson. You will also be exposed to the use and importance of poster in communication.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

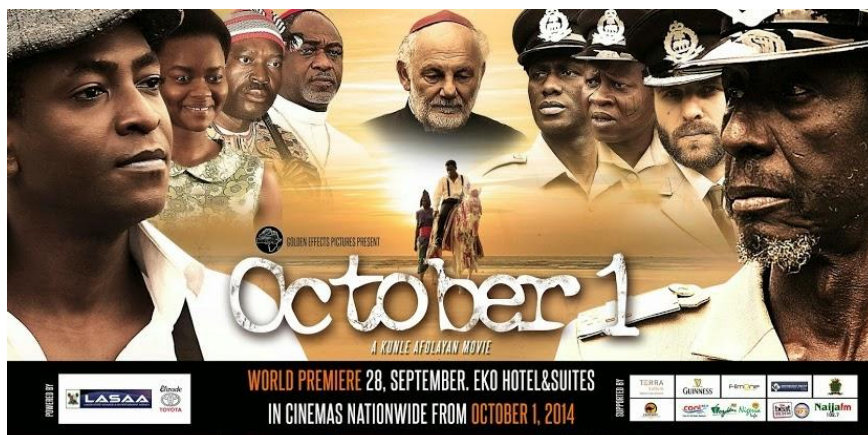
- 7.1 describe poster
- 7.2 outline the process of poster development
- 7.3 identify the functions or roles of poster in communication

Terminology

Poster	
	A usually large sheet with writing or pictures on it that is displayed as a notice or advertisement.

7.1 What is a Poster?

A poster is a piece of printed material e.g. paper, board, rubber or metal sheet designed to be attached or posted to a wall, it may be vertical or horizontal surface. A poster is made up of textual and pictorial graphic elements. You must have taken notice of paper posters or handbills posted on walls. Sometimes, such posters may be completely textual or totally pictorial. Posters are designed to be eye catching, informative and communicative. Posters may be used for many purposes. Hence, it must be very brief to have impact on pedestrians. This is because the main purpose of a poster is to capture a moving audience with a message.

Figure 7.1 A movie poster

As you pass by office corridors or classroom lobby in the past, you must have seen inscriptions as door labels such as DR. OJEBUYI, or handbills with information like “Lectures on CCA 108 rescheduled for 10am on Thursday”. OR short posters like “VACANCY: An NCE trained teacher is NEEDED Here! OR SUG Election 2017: Vote JOHN TAIWO As SUG SECRETARY!

ITQ

Question

The following are characteristics of a billboard poster except

- A. eye catching
- B. informative
- C. communicative
- D. very wordy

Feedback

The correct answer is D.

Posters are designed to be eye catching, informative and communicative and VERY BRIEF so as quick impact on a moving audience. A very word billboard poster would be too cumbersome to read for a moving audience hence D is not an accepted characteristic of a billboard poster.

7.2 Process of Poster Development

When you want to develop a poster, you must endeavor to keep the following in mind:

1. Establish the main idea to be communicated: For instance if you're developing an advocacy poster to campaign against child abuse, you should try to create a feeling of child abuse by including a compelling visual to your target audience to empathize with the people in that category.
2. Easy Accessibility: Your poster must be within an area where it can be reached by its targets. There is no poster that can

communicate to anyone as long as it is not cited in the area where there is saturation of targets.

3. Content clarity: Typography and visuals ought to be combined effectively and clearly. Legible letters of the alphabet that are bold and visible must be adopted when you want to write a poster for a large audience. It must be printed on high quality, certified, sustainable paper. A poster must be a simple visual expression or statement that can be understood in all its contents. Such contents include, colour, typefaces, layout, design path etc.
4. An effective poster must motivate and stimulate its public audience to action. Your message on poster must be conveyed with immediacy.

7.2 Purposes and Functions of Poster in Communications

1. A poster must be able to convey a message with immediacy and accuracy.
2. Posters serve as marketing tools. They showcase the pictures of products that are being offered for sales such that a potential buyer knows exactly how the product looks or feels.
3. The poster enables the target audience of a product to see the value in a brand and stimulates them to take a critical decision of purchase.
4. Posters give detailed expressions in its shortest form like flyer. It enables the man or woman on the street to have a feel that he/she can familiarize with the product first hand.

Study Session Summary



Summary

In this Study Session, you have been familiarized with what a poster is. How posters are significant to effective dissemination information. How posters communicate to target audience. These should however spur you to create a simple poster of notification such that can tell your target about an event or about a product to be offered for sale.

Assessment



Assessment

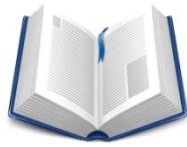
SAQ 7.1 (tests Learning Outcome 7.1)

What should you bear in mind when you want to design a poster?

SAQ7.2 (tests Learning Outcome 7.2)

List the purpose of poster in communication.

Bibliography



Reading

Ben, Rose (1976) Say it with pictures. New York. Van Nostrand Publishers.

Lester, P.M. (2013) Visual Communication: Images with messages 3rd ed., Wadsworth Publishers.

Messaris, P. (1997). Visual Persuasion: The Role of Images in Advertising: London, Sage Publications.

Obisesan J.B. (2008). The value of Cultural Symbols in visual Communication of someMultinational Print advert in Nigeria. Department of Industrial Design, Faculty of Environmental Design.Unpublished M.A. Thesis Ahmadu Bello University, Zaria.

Osunbiyi, B. (2001). Advertising: Principle and Practice Abeokuta Zedakayat Press Limited.

Study Session 8

Visual Communication in Outdoor Advertising

Introduction

This session will enable you to appreciate the impact of visual images in communicating advertising messages, especially through the out of the home media, which is also called outdoor advertising. You will learn how to identify and produce advertising messages through communication tools like posters, point of purchase models, street signs, transit and sky displays and billboard art. All these will help you to create the advertisements that are easy to remember and further create effective impact.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 8.1 define visual communication, its purpose and tools
- 8.2 describe outdoor advertising and outline roles of visual communication in outdoor advertising.

Terminology

Visual communication	Any image that is used to communicate an idea, whether it's a sign, poster, drawing, photograph, or television advertisement
Outdoor advertising	Any advertising that reaches consumers when they are outside their homes.

8.1 Defining Visual Communication

Visual communication is the combination of images and textual messages by which information is exchanged by individuals to establish a brand image, remind, persuade or appeal to a target audience to accept an ideology or buy a product.

8.1.1 Purpose of the Visual communication

You are expected to have been familiar with all manner of materials with visual contents varying from signboards, billboards, flyers, campaign materials and so on. Each of these visual materials is designed for a purpose. Most readers of advertisements often look at the pictures, read the headline and read the body copy, in that order. If any of these elements fails, the impact of the advertisement decreases. However, if a visual is used in disseminating an advertising message, it should accomplish the following tasks.

1. Capture the attention of the target audience.
2. Identify the subject of the advertisement.
3. Arouse the reader's interest in the headline.
4. Create a favorable impression of the product or the advertiser.
5. Clarify claims made by the copy.
6. Emphasize unique features of the product.
7. Provide continuity for all advertisement in the campaign through the use of a unified visual technique in each individual advert.

8.1.2 Visual Communication Tools

Visual Communication Tools include: Transit, Billboard, Street Signs and Point of Purchase Models.

You must be aware that there are visual tools through which communication is transmitted to reach a wider audience. Messages to be disseminated and the target audience will determine which of the tools is best adopted.

1. Transit signs: These are graphic symbols and texts visibly printed or displayed on buses, vans and trucks. They provide information about products or events to a wider target without discrimination.
2. Billboard: It is made on Roof-top board, wall draper, ultra vision board, standalone back lit board, 40-sheet, 48-sheet, painted walls, telephone hooks, shopping mall displays and so on. It is generally highly visible, colourful and mostly larger than life.
3. Street Sign Posts: These are direct publicity items to provide directions to shops or offices at a close range.
4. Point of Purchase Models: These are designed to be strategically positioned within a mall or at a close by location sometimes such models could be a replica of a bottled product that is extremely exaggerated.



Tip

Visual communicators focus on a large number of different methods to get their point across: photography, digital design, illustrations, presentations, and even animations. While graphic designers focus is narrowly limited to the design and development of key graphics for insertion into digital and print media, websites, mobile apps, and more.

ITQ

Question

..... are graphic symbols and texts visibly printed or displayed on buses, vans and trucks.

- A. Transit signs
- B. Street sign posts
- C. Point of Purchase models
- D. Billboard

Feedback

The correct answer is A.

Transit signs are graphic symbols and texts visibly printed or displayed on buses, vans and trucks.

8.2 Outdoor Advertising

Outdoor advertising can be described as the form of advertising that reaches consumers when they are outside their homes. One of the traditional medium of out – of – home advert is billboard. Billboards achieve high viewer coverage. If you have taken a ride on any highway before, you would see very large posters on billboard sites. It is flexible and mobile, enjoys 24 hours exposure and complements TV advertisements as the link between the home and the store.

8.2.1 Roles of Visual Communication in Outdoor Advertising

From the previous discussions, you would have noticed how the power of visuals (a combination of appropriate picture or hand generated illustration and textual contents) can capably transmit information in the most effective way. However, let's look at further roles that visual communication plays, particularly on advertising of a products, services or ideologies.

1. It helps to project the special features of a product in order to promote sales.
2. It ingrains lasting imagery in the minds of viewers.

3. It usually reminds prospects of a product or informs and persuades targets of a new product, thus stimulating impulse buying.
4. It is strategically located to deliver an advertiser's message to an entire market such that prospects that tend to appear disinterested in T.V. commercials can get familiar with the product at the point of purchase.

ITQ

Question

Model such as an extremely exaggerated replica of a bottled product is an example of

- A. Transit signs
- B. Street sign posts
- C. Point of Purchase models
- D. Billboard

Feedback

The correct answer is C.

Model such as an extremely exaggerated replica of a bottled product is an example of a point of purchase model. They are designed to be strategically positioned within a mall or at a close by location.

Study Session Summary



Summary

In this Study Session, you have been taught the basics of visual communication, how to identify the purpose of visuals, description of out of home advertising, tools of visual communication with tangible examples as well as roles of visual communication in outdoor advertising. Do not forget that communication is a process of transmitting and receiving verbal and non-verbal messages that produce response. Visuals therefore belong to the class of non-verbal contents of communication.

Assessment



SAQ 8.1 (tests Learning Outcome 8.1)

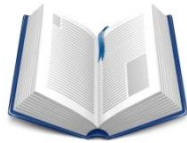
What is Visual communication?

SAQ 8.2 (tests Learning Outcome 8.2)

Assessment

Explain the roles of visual communication in outdoor advertising.

Bibliography



Reading

Bovee., C.L. and Arens, W.F. (1992). Contemporary Advertising 4th Edition, U.S.A. Homewood, Boston, Illinois, Richard D. Irwin Inc.

Dunn, W. and Barban, A. (1978). Advertising: Its Role in Modern Marketing, Illinois, The Dryden Press, Rinehart and Winston Publishers, Hinssale.

Murphy, H.A. and Hildebrandt, H.W. (1991). Effective Business Communication, New York, McGraw Hill Publishing Company.

Study Session 9

Book Production

Introduction

This session will enable you to appreciate the stages involved in producing a book or magazine. Learning book production will also earn you, the competences of self publishing in the near future. You will learn about the printing ink, printing paper, printing plate and book finishing procedures.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 9.1 discuss book production
- 9.2 explain the types of printing
- 9.3 discuss the types and use of paper in book production

Terminology

Printing

Production of a text, picture, etc. by applying inked types, plates, blocks, or the like, to paper or other material either by direct pressure or indirectly by offsetting an image onto an intermediate roller.

9.1 Overview of Book Production

Book Production is a series of publishing process that ranges from commissioning authors, soliciting manuscripts, or accepting unsolicited manuscripts, painstaking editing, efficient proofreading, developing camera ready, filming, lithography (plate making) to actual impression or printing which ultimately culminates into any suitable or prescribed finishing.

9.1.1 Defining a Publisher

A Publisher is the one who oversees the entire publishing process but he or she does this by delegating various experts to handle the aspect, they are trained for.

9.2 Types of Printing

Printing is the process or technique of impacting impression on a substrate. The substrate can be paper, wood, cloth, plastic, metal or rubber. Types of printing include:

1. **Letterpress:** This is the oldest form of printing. It involves printing from raised (relief) type characters, lines and dots of illustration plates, which are inked and then pressed on the paper to be printed. The type characters are always made in reverse. This is called mirrored image. When printing, the typeface reads correctly from left to right. In relief process, the image area is raised above the non-image area. Typefaces are usually locked in chase before being mounted on the printing machine.
2. **Flexography:** Is a printing technique based on the principle of natural disagreement of grease and water because the image area is grease receptive, it attracts ink but repels water while non image area is water, receptive.
3. **Screen Printing:** By this technique, a finely woven fabric mesh is stretched tightly and fastened to a frame. The stencil bearing the desired design is adhered to the bottom side of the fabric. Paper or any object to be printed is placed beneath the stencil frame. A paint-like ink is poured into the frame, and then a rubber blade (squeegee) is used to sweep the ink across the stencil to force an image through the open areas to the mesh.

ITQ

Question

..... utilizes the principle of natural disagreement of grease and water in printing.

- A. Flexography
- B. Lithography
- C. Letter press
- D. Screen printing

Feedback

The correct answer is A.

Flexography utilizes the principle of natural disagreement of grease and water in printing.

9.3 Printing Ink

Printing ink is the final connecting material between the printing image carrier and the printing stock (or paper). The function of the printing ink is to form a permanent coloured image on paper or other materials.

Composition of Printing Ink

1. **Pigment:** It gives the image its contrast against the background of the paper. It is the colouring material which is chemically manufactured from coal tar, a by-product in the manufacture of coke and fuel gas from coal.
2. **Vehicle:** This element glues the pigment to the paper, providing adhesion to the paper surface and protects the image during the lifetime of the print. For planography, vehicles are made of linseed oil called lithographic vanish.
3. **Modifiers:** These are added to control the drying, viscosity, odor, length, tack, opacity or other characteristics of the ink.

ITQ

Question

The concept of mirrored image is used in which type of printing?

- A. Flexography
- B. Lithography
- C. Letter press
- D. Screen printing

Feedback

The correct image is C.

The concept of mirrored image is used Letter press printing.

9.3.1 Ink Drying

Drying is a process which involves a change from liquid to solid state. The printing ink is discussed in the previous lesson; you would observe that it is the substance used to form a permanent image on paper or other substrates like nylon, metal, wood, cards etc. However, the printing ink must generally have the hardness adhesion, flexibility and flow to allow it to withstand handling during its lifetime. These properties are achieved by including them in the ink ingredients, not only pigment and vehicle but certain amounts of modifiers to improve the printability or rub resistance of the ink. A little plasticizer may be introduced to make resinous binder more flexible and to ensure adhesion to a non porous surface such as metal tins and that flow agents, plasticizer and solvents are also added to inks. Solvents are used in inks to dissolve resins which are film forming materials and the solvent evaporates during the drying of the ink and leaves behind the non- volatile resin binder as a continuous film on paper.

9.3.2 Drying Methods

The various ink drying methods include:

1. **Oxidation method:** This type of drying is characterized by vehicles containing drying oils e.g. linseed oil. The vehicle film absorbs oxygen from the air. The structure of the oil molecules is

- thereby changed and they finally become solids. Such inks are widely used in letterpress, offset lithography and screen printing.
2. **Polymerization Method:** This can be activated by heat used in lithographic and screen print vehicle used are china mood oil and synthetic resin
 3. **Penetration or Absorption:** This is applicable to all inks printed on absorbent materials e.g. Newsprint which uses web ink or cold set ink employed by all processes that print on paper.
 4. **Evaporation Method:** This contains solvents like industrial methylated spirit which dissolves a resin. The solvent evaporates leaving behind the non- volatile resin which serves as a binder for the pigment.

ITQ

Question

..... type of drying is characterized by vehicles containing drying oils.

- A. Oxidation
- B. Polymerization
- C. Penetration
- D. Evaporation.

Feedback

The correct answer is A.

Oxidation method is characterized by vehicles containing drying oils e.g. linseed oil.

9.4 Paper in Book Production

Paper is a substance manufactured from plant cellulose. It could be thin or thick, smooth or rough hard or soft, strong or weak, white or colored, translucent or opaque. Paper is the only material substrate in printing trade, which can be felt and seen in the finished product.

9.4.1 Types of Paper

1. **Newsprint:** This is a low-grade paper used for newspapers and cheap periodicals.
2. **Machine Finish Paper:** This means that the surface is left as the making machine made it. It has a dull finish better for reading in artificial light.
3. **Super Calendar Papers:** The term describes the finish of the paper as having a high gloss on the surface.
4. **Bond Paper:** This is mainly used for letter headings invoices and envelopes. It is a tough strong wearing paper made from chemical wood and rags.
5. **Bank Paper:** It rattles when shaken. It is thin. It is used for guards in book binding.
6. **Cartridge Paper:** Used for sketches in illustration.
7. **Water Marked Papers:** It carries translucent impressions made by dandy rolls

8. **Tissue Paper:** Soft and absorbent paper uses for domestic purposes.

ITQ

Question

Standard paper is referred to as....

- A. Broke
- B. Retree
- C. Acid free
- D. Grain

Feedback

The correct answer is B.

Standard paper is referred to as Retree.

9.4.2 Paper Terminologies

There are paper terminologies you should be familiar with. They are:

1. Broke – inferior quality paper.
2. Retree - standard paper
3. Brakeage - A charge made by paper sellers for breaking a standard package to order.
4. Finish – The degree of polish given to the surface of paper during calendaring.
5. Acid free- Paper used for wrapping cutleries.
6. Grain - It is determined by the direction of the fibers which make up the sheet of paper.

ITQ

Question

Paper used for wrapping cutleries is called

- A. Broke
- B. Retree
- C. Acid free
- D. Grain

Feedback

The correct answer is C. Paper used for wrapping cutleries is called Acid free.

Study Session Summary



Summary

In this Study Session, you have been taught the process involved in book production, description of a publisher and what a publisher does in the publishing process. Types of printing were also carefully discussed. Definition of printing ink and the composition of printing ink were all discussed. It is believed that the lesson will readily offer you the privilege to practice printing if the skills discussed in the lesson are carefully followed.

You have also learnt the uses and characteristics of paper. You have also seen different terminologies used in paper business. It is hoped that you will apply this knowledge to your practice of graphic reproduction and printing technology.

Assessment



Assessment

SAQ 9.1 (tests Learning Outcome 9.1)

Who is a publisher?

Outline the component of a printing ink.

SAQ 9.2 (tests Learning Outcome 9.2)

Describe Drying.

List the ink drying methods, you have learnt.

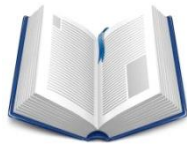
SAQ 9.3 (tests Learning Outcome 9.3)

Study the table below carefully. Fill the empty columns appropriately from the options below:

- A. Super calendar paper
- B. Cartridge paper
- C. Bond paper
- D. Tissue paper
- E. Machine Finish Paper

I.	-----	It has a dull finish better for reading in artificial light.
II.	-----	is mainly used for letter headings invoices and envelopes.
III.	-----	This paper has a high gloss finish on the surface.
IV.	-----	Used for sketches in illustration.
V.	-----	Soft and absorbent paper uses for domestic purposes.

Bibliography



Reading

Alimi, Adesola O. (2009). Basic principle of graphic design and printing technology, Ibadan. Crown media concept.

Craige, James (1974) Production for the Graphic Designer, New York. Watson- Gytal Pub.

Switkin, Abraham (1981) ADS: Design and make your own. USA NY. Van Nostrand Reinhow co.

Study Session 10

Packaging as a Communication Design Tool

Introduction

In this session, you will examine the concept of packaging, purpose of package design in product advertising and communication design. You will also discuss types of packaging, how package could promote sales, essentials of a good package and factors that affect packaging.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 10.1 describe packaging and purpose of package design
- 10.2 identify the types of package design,
- 10.3 discuss the factors affecting package design

Terminology

Packaging
The process of designing the enclosure of a product as a means of protecting products for distribution, storage, sell, and use.

10.1 Overview of Packaging

Packaging is defined as significant advertising medium, which shoots products into the limelight of profitable patronage by the target consumers or users. The package has evolved from a protective device into an extremely important sales tool. It is also described as an important part of the advertising strategy which serves as a constant communicator in terms of colour, aesthetic design and functional information to complement the product and enhance the advertising effort. A package made against this backdrop tends to facilitate the association between the package and the brand name, thus the package is an effective device for carrying advertising messages.

In today's marketing environment, a package is much more than a container. The self-service retailing phenomenon means that you as a consumer in the typical grocery store or drugstore is faced with an

endless array of product. In such a situation, the package is the message. When the package is appropriately designed, it catches attention, presents a familiar brand image, and communicates critical information. It must be emphasized at this point however that the potentials of packaging as an advertising medium is a complement of adequate research and experimentation, which forms a part of guaranteed promise on the product. A manufacturer once indicated on its product's package as follows "if the quality is not in it, our logo is not on it". This presupposes that the quality of the product and that of the package works together to determine your decision to make a purchase. Many purchase decisions are made on the basis of how the product looks on the shelf. In graphic design, you are expected to design a package in such a way that it stimulates the buyer of a product first hand.

10.1.1 Purposes of Packaging in Advertising Design

Products were originally packed for protection. The protective purpose is intended to prevent damage in transit and deterioration during storage. Apart from the protective purpose however, a package is also meant to:

1. Serve as a vehicle for identification by carrying the manufacturer's name, trademark and brand name.
2. Provide information through its label and typographical directives about ingredients and instructions for product usage.
3. Enables easy differentiation of products: for instance, when product brands of similar package style are displayed within a shelf space (liquid milk is a typical example) the label, typography and trademark on the package will ultimately distinguish a brand from another. Meanwhile, considerable research and experimentation go on in the area of package design. Such dimensions as colour, shape and size of the package are examined for impact on consumers. The ability of the product to convey status to its possessor may be enhanced by the package design as packages need modernizing to coincide with public ideas of acceptable aesthetic styles.

From the foregoing, it has become clear that packaging is a technology and art of preparing a product for convenient storage, transportation and sale. However, as many advanced countries of the world, like America and Germany, Nigeria's manufacturing environment could as well harness optimally the potentials of modern technology of packaging to improving the sales garb of inexpensive home made products of daily consumption by their tireless development of new and more pleasant packages for such products.

10.1.2 Essentials of a Good Package

Great ingenuity has been shown by some manufacturers in developing packs, which are extremely convenient for the consumer who may buy the product because of the way it is packed as buyers would be willing to pay extra cost for package satisfaction. Repeat purchase is made possible quite often by a thoughtfully designed pack. Other essentials of a good package include product identification, especially among rival brands. Others include protecting products against heat, damp, dust or other

harmful things, make way for convenience and must be made to enhance easy transportation.

10.2 Types of Packaging

There are two major types of packages identified in our Nigerian society today. They are traditional and contemporary or foreign influenced packages. For the purpose of this lecture, little emphasis would be placed on traditional packaging because of its little influence in modern business communication while foreign influenced packages are selected for clear identification and assessment.

10.2.1 Traditional or Unprocessed Packages

Such packages as these are obtained from indigenous raw materials that have not gone through any form of chemical or industrial processing. Clay pots, raffia palm basket, natural leaves leather bags, cane basket and sacks are some of the examples of early traditional means of packaging. In the Yoruba sub-culture, crops like kolanut are wrapped in natural cocoa leaves and sometimes kept inside baskets covered with leaves. Meanwhile, most of such Kolanuts gets eaten-up by insects, consequent upon the crude and unprocessed nature of packaging.

Traditional packaging has been quite cheap, handy and very accessible to the grassroot dwellers as well as urban residents. For instance, Igba or akeregbe (a piece of calabash model made from gourd) have been found useful by our indigenous ancestors to be suitable for the storage and serving of palm wine drink. Moreso, eko (food specie made from corn) is generally wrapped in natural cocoa leaves. It has rather been found unsuitable, as long-term preservation of such food item is not guaranteed and can be spoilt in a matter of hours as soon as it is opened. Traditional packages have significant limitations in their role as product dispensers and advertisers. Some of such limitations are:

1. **Insecurity of Product:** Most traditional packages such as leaves and raffia palm basket are ephemeral in life's span and cannot keep food any further once the pack is opened e.g. moimoi (bean cake), eko (corn meal or pap). Most products which appear in traditional packages are vulnerable to infestation by insects and pests.
2. **Lack of Standard Measurement:** This implies that products like palm wine and palm oil do not have accurate measuring standard in the early traditional market. The quantity sold at a common price to potential buyers depends on the discretion of the seller.
3. **Absence of Typography:** Packages like leaves, leather wrappers and sometimes wooden packs used by the indigenous people do not bear typographical directives thus making it difficult for the public to determine the use and precautions associated with the product. Most indigenous packages do not undergo chemical processing.

10.2.2 Foreign or Processed Packages

These are form of packages that have been subjected to appropriate industrial and chemical testing to confirm their suitability. Such packages have been made to conform to the temperature of the regions where they are to be offered for use. Mostly, they carry labels and directives showing detailed information of trademarks, brand name etc. Such packages are built to prevent attacks by pests or insects. They are made in different standard shapes and sizes. They are economical, user-friendly and most of the time, such packages are re-used and for other things when their contents have been exhausted. Examples include: bottles, boxes, polythene bags, fruit juice packages etc.

The communicative effect of packaging has been tremendously overwhelming because it becomes a potent force in motivating the buyer to decide for a product by its aesthetic, informative and functional appeals. You must understand that packaging decisions are rooted in the product marketing mix to ensure that a product reaches its peak of satisfaction. Such decisions are made on materials, text, colour and brand mark. These elements needs however be harmonized to maximize value added for consumers and support for the product's position and marketing strategy. Packaging has appeared to become inspiring, persuasive, innovative and impressive as it goes beyond protecting a product but helps to sell it.

ITQ

Question

The following are limitations of traditional packaging except:

- A. Insecurity of Product
- B. Lack of Standard Measurement
- C. Absence of Typography
- D. It is cheap and handy.

Feedback

The correct answer is D.

Options A, B and C are all true for limitations of traditional packaging. Traditional packaging is actually cheaper and handy hence, it is not a limitation.

10.3 Factors affecting Packaging

From a marketing strategy viewpoint, the major objective at this stage is to develop widespread production awareness and induce trial of the product by buyers. The product should be designed to allow easy learning about its nature and quality. Quality with its requisite production control is critical to ensure repeat purchase.

There are special features to study when adopting a packaging policy. These are:

1. **Cost:** Packaging is a distributive cost, which must be controlled to enable the cost to remain at the minimum. Obviously, it is cheaper to pack tobacco in a foil than in a metal tin. In other words, milk could be packed in a waxed paper container while wine cannot. There was a time when Schweppes did use non returnable plastic bottles for soft drinks but later it changed to glass bottles. The use of non-returnable bottles saves the cost of collection, return and washing for re-use. However, the use of an expensive pack may be psychologically good for a product which is bought as a gift; the package of such gift items must be impressive and pleasing to the recipient. Example of this can be seen with items like the ball-point pens which are packed in presentation cases, perfumes, cutlery, chocolate and other things which are primarily gifts.

Costly packaging may be necessary when a product is fragile and needs protection - glass cups for example, while shirts are often placed in boxes with plastic windows, which not only keep the product clean but also enhance its display value.

Japanese Motor-car manufacturers have been commended on the way they pack even simple things like nuts and bolts in plastics bags. The use of expanded polystyrene to protect breakable products, whether electronics goods or China ornament is a means of making it possible to send for sensitive products by post. Packaging therefore calls for considerable thoughtfulness. It may be made possible to market some products because they are packed in a certain way.

2. **Materials:** Packaging may consist of one or more elements but it must be noted that appropriateness and suitability of the packaging stuff in relation to the type and characteristics of the product is very essential for good preservation and durability of such products. A good interaction that will neither cause the spoilage of the product or the chosen package is necessary; this is because products that are packaged with the right materials will enjoy long term storage facilities unlike products that can negatively react to its packaging materials.

Here is a list of materials (elements) that can serve as packaging devices and the kind of products they can package.

Products	Packaging Material
a. Beer	Glass
b. Cosmetics	Plastics
c. Machines, equipment's	Wood
d. Sweets	Metal foil
e. Biscuits	Paper
f. Shoes, electronics	Cardboard
g. Tinned foodstuffs	Metal
h. Protective outer wrappings	Cellophane

3. **Form:** Packaging may take several forms and part of the marketing strategy may be to present the product in an attractive or convenient packaging. Examples include:
Metal Cans: drinks, butter, fish, vegetable-oil, insecticides.
Cardboard boxes: matches, chocolates, shirts.
Bottles and Jars: drinks. Tubes, metal, and
Plastic: toothpaste, shaving cream, lotions and convenience foods.
Paper Wrappings: used for confectionery, flour bags and foods that can refrigerated.
Waxed Cartons for milk and soft drinks.
4. **Colours:** This can bring about effective psychological stimulation for an unprecedented consumer response for a product. The visual appeal of colour combination on a package can be overwhelming enough to persuade the most reluctant buyer. We can understand better how to use colour effectively if we look at some of the reasons why advertisers use colour in package design.

ITQ

Question

One of the following must be considered in the packaging of milk:

- A. The cost, colour and durability of waxed cartons.
- B. The cost and colour of wood.
- C. The durability of metal foils.
- D. The cost of paper

Feedback

The correct answer is A.

Waxed cartons is the most appropriate packaging material for milk, so its cost, colour and durability must be considered.

Options B, C and D are not suitable for milk packaging.

Study Session Summary



Summary

In this study session, you have been taught the definition of packaging as a medium that shoots products into the limelight of profitable patronage by the target users. You also learnt about the purpose of packaging in advertising design, types of packaging, such as traditional and modern packaging, essentials of a good package and factors affecting packaging. It is however necessary to state that the knowledge you have gained from this session will inspire you to appreciate the significance of package design in order to boost product patronage in the market place.

Assessment



Assessment

SAQ 12.1 (tests Learning Outcome 12.1)

State three purposes of packaging

SAQ 12.2 (tests Learning Outcomes 12.2 and 12.3)

List the types of packaging

Outline the factors affecting packaging.

Bibliography



Reading

Adewale, M.A. (2011) Transit Advertising in Nigeria: An evaluation of Product Advertising on Lagbus in Lagos Metropolis. Unpublished M.A. Thesis Ibadan: University of Ibadan.

Ahmed, R.R (2014) Role of packaging and labeling on consumer purchase decision. European Scientific Journal, Vol 10: no 16 464-468

Arens, W.F. (2005). Contemporary Advertising. Chicago: Irwin Inc.

Dunn, W. and Barban, A. (1978).Advertising: Its Role in Modern Marketing (2nded). Illinois: the Dryden Press, Rinehart and Winston Publishers.

Kotler, P.& Keller K L (2009) Marketing Management Pearson International. Editor, 13th

Liu, X (2006) Chinese Retail Males Room for made Beauty, Hung Kong Trade Department Council, available at www.tdctrade.com/imm/06060601/cosmetic_035.htm.

Liu, Y (2011) How packaging designs of cosmetics affect female consumer's purchasing behavior? International Business, Ph D. Thesis Arcada.

Obisesan J.B. (2008). The value of Cultural Symbols in visual Communication of some Multinational Print advert in Nigeria. Department of Industrial Design, Faculty of Environmental Design. Unpublished M.A. Thesis Ahmadu Bello University, Zaria.

Wells, W., Burnett, J. and Moriarty, S. (1989).Advertising principles and practice. New Jersey: Prentice Hall, Inc. Englewood Cliffs.

Wright, J S (1982) Modern Packaging for Modern Products. McGraw Hill. New York

Study Session 11

Computer Graphics Design

Introduction

This session will enable you to learn how computer as a design tool can be harnessed optimally to achieve design hitherto accomplished manually. The lecture will explain in detail, the basic design packages that are available in the contemporary design landscape. These include: Corel draw, photo shop, in-design and web designs. it would be necessary to emphasize that computer graphics is a sub-field of computer science which studies methods for digitally synthesizing and manipulating visual content. Although, the term often refer to the study of three Dimensional Computer graphics. It also encompasses two dimensional graphics and image processing.

Learning Outcomes



Outcomes

When you have studied this session, you should be able to:

- 13.1 define computer design
- 13.2 identify common graphics design software

Terminology

Computer graphics

the technology that deals with design of vector and adjustment of bitmap on computers.

11.1 What is Computer Graphics Design?

Computer graphics design combine skills in technology, businesses and art, using computer generated images and words to create, unique concepts and messages for publishing and advertising. Computer graphics design is all around us. You see it on street signs, on television programs and magazines.

Computer graphic designers use technology to manipulate and combine words, images, colour, typographic and sound in order to elicit emotions and deliver messages to viewers. Graphic design however is the process of visual communication and problem-solving using one or more of typography, and illustration. It is expedient to note that graphic design is synonymous to communication design. It is the creative skill of a

communication designer to combine images and texts to form visual representations and ideas. Common uses of computer graphic design include corporate design (logos and branding) editorial design (books, newspaper, magazines, brochures) way finding environmental designs, advertisements in form of billboards and fliers, web design, packaging, labeling and signage designs.

11.1.1 Who is a Graphic Designer?

A graphic designer is a professional within the graphic arts industry who assembles images, typefaces or illustrations to make a piece of design. The work of a graphic designer is to create visual for printed, published or electronic media. The work of a graphic artist must be accessible, memorable and effectively.

Graphics arts cover a range of visual artistic expression typically 2 Dimensional or a flat surface design. It is a piece of work of art that relies more on lines or tones than colour.

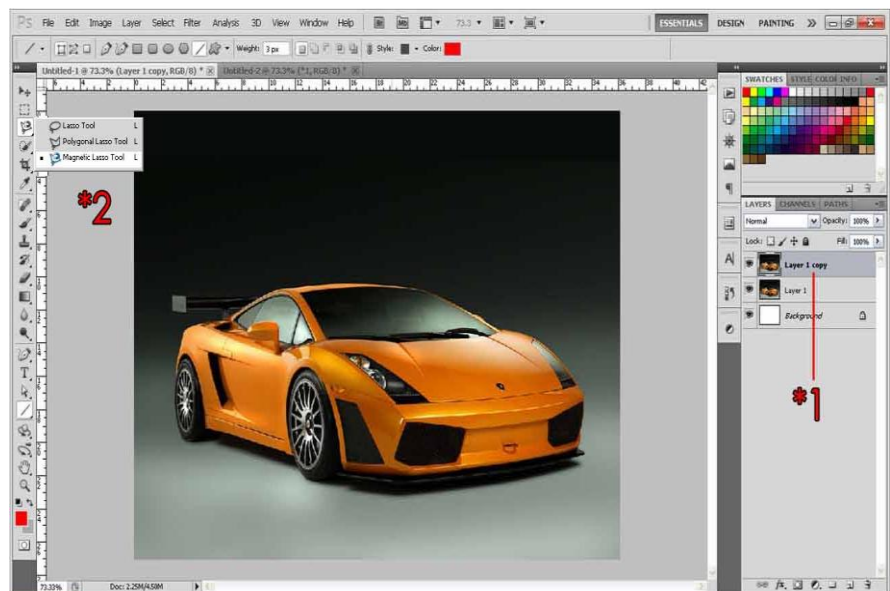
Graphic art further includes; print making processes, lithography, screen printing, calligraphy, painting, bindery, interior and architectural designs.

11.2 Desktop Publishing

This is the creation of documents using page layout skills, on a personal computer for print. Desktop publishing software can generate layout and produce typographic quality text and images comparable to traditional typography and printing. This technology allows individuals; businesses and other organizations to self publish a wide range of printed matter.

11.2.1 Photoshop

Photoshop is an imaging editing software created by John and Thomas Knoll in 1987. The software allows you to edit pixels in a digital photograph. Pixels are the most basic elements of a photograph when it has been digitized. It can prepare pictures for optimal output. Photoshop shows images as bitmaps. Bitmaps are the arrangements of dots in grids. Photoshop is the leading professional image editing program released by Adobe. It is used for creating and editing images to be used in print or online. It is full of high quality features.



Photoshop image editing visual.

11.2.2 Corel Draw

Corel Draw is a vector based drawing program(software) that makes it easy to create a professional artwork from simple logos to intricate technical illustration. It provides tools and effects that make it possible to work efficiently to provide high quality graphics. It is usually packaged with Corel trace and Corel Photo paint.

ITQ

Question

..... shows images in Bitmaps.

- A. Corel Draw
- B. Corel trace
- C. Photoshop
- D. Photo paint

Feedback

The correct answer is C.

Photoshop shows images as bitmaps. Bitmaps is the arrangements of dots in grids.

11.3 3D Computer Graphics

3D computer graphics are graphics that utilize a three-dimensional representation of geometric data that is stored in the computer for the purposes of performing calculations and rendering 2D images. Such images may be for later display or for real-time viewing.

Study Session Summary



Summary

In this session, you have been taught the definitions of Computer Graphics and other fundamental software of graphic design. Some of these include Photoshop, Corel Draw, three dimensional (3D) designs as well as desk top publishing. This lecture intends to instill the basic understanding of the use of the computer to create effective designs that will enable you as students of communication to deliver in the most efficient way your messages through the combination of texts and visual contents.

Assessment



Assessment

SAQ 13.1 (tests Learning Outcome 13.1)

Who is a Graphics Designer?

SAQ 13.2 (tests Learning Outcome 13.2)

What are the roles of Corel Draw and Photoshop packages in design?

Bibliography



Reading

Bouton, Gary David, (2012) Corel Draw X 6 Official Guides. MicGraw Hill Education 0071790071

Millman, Debbie, (2011) Brand Thinking. Allworth Press, New York

Millman, Debbie, (2014) Design Matters. Harvard Business School Press, USA

Douglas B Holt (2004) How Brands Become icons. Harvard Business School Press, USA

Notes on Self Assessment Questions

SAQ 1.1

- I. D
- II. C
- III. E
- IV. B
- V. A

SAQ 1.2

Basic materials for graphic designs (manual reproduction)

- 12. Pencils of different grades such as 2B, 4B, Hb, H. etc
- 13. Ruler (Metal or wooden).
- 14. Eraser
- 15. Poster colours
- 16. Postals e.g chalk postal
- 17. Charcoals
- 18. Brushes of various sizes and grade s (Hog and sable brushes)
- 19. Drawing books and sketch pads
- 20. French curves
- 21. Technical drawing instruments
- 22. Drawing Board and Tables.

Any five (5) would do.

SAQ 1.3

2 Dimensional designs have only length and breadth while 3 Dimensional designs have length, breadth, height and depth.

SAQ 2.1

The principles of design include:

- 1. Balance
- 2. Unity/harmony
- 3. Contrast
- 4. Proportion
- 5. Emphasis
- 6. Rhythm
- 7. Perspective.

Symmetrical balance is when the right and the left sides of design are perfect and accurate in size and shapes as well as in weight while **asymmetrical balance** is when colors are graduated in a design such that a darker colour perfectly complement or reinforces the lighter one.

SAQ 3.1

- I. C
- II. D
- III. E
- IV. B
- V. A

SAQ 4.1

Typography is the art of creating textual messages from typefaces or letterings of the English alphabet.

Typefaces or letterings are determined by their **STYLES, FACES, SIZES** as well as their **NAMES**.

SAQ 5.1

Photography is described as the use of light to form images on light sensitive film.

SAQ 5.2

The basic facilities you will require for film development include:

Darkroom

Developing Tank:

Enlarger: It is the equipment used in printing pictures.

Baths: The three major baths in still photography include Developer, Fixer and Stop Bath.

SAQ 5.3

Photography helps to keep accurate record of events

It enhances advertisement of products.

It helps in educating people through its illustrative capabilities.

It helps to stimulate reality

SAQ 6.1

Color can be described as the way an object absorbs or reflects light. It is the property possessed by an object of producing different sensations on the eye as a result of the way, it reflects or emits light.

On the cognitive level, colour is used to describe and depict symbols and signals and on the affective level, arouses our psychology to create mood and feeling.

SAQ 6.2

Every color has three properties: hue, value and intensity.

HUE: is the name by which we identify a color. Red, Orange, Green, and Purple are hues.

VALUE: This is the degree of lightness or darkness in a hue. In pigment adding white or black paint to the color alters value. Adding white

lightens the color and produces a tint, or high-value color. Adding black darkens the color produces a shade, or low-value color.

INTENSITY: This is also referred to as saturation. It is a measure of a color's purity and brightness.

SAQ 7.1

1. Establish the main idea
2. Easy Accessibility
3. Content clarity
4. Stimulates and motivate public audience.

SAQ 7.2

1. Helps convey message with immediacy and accuracy
2. Serves as marketing tool.
3. Stimulates target audience to make purchase decision.

SAQ 8.1

Visual communication is the combination of images and textual messages by which information is exchanged by individuals to establish a brand image, remind, persuade or appeal to a target audience to accept an ideology or buy a product.

SAQ 8.2

Roles of visual communication in advertising include:

1. It helps to project the special features of a product in order to promote sales.
2. It ingrains lasting imagery in the minds of viewers.
3. It usually reminds prospects of a product or informs and persuades targets of a new product, thus stimulating impulse buying.
4. It is strategically located to deliver an advertiser's message to an entire market such that prospects that tend to appear disinterested in T.V. commercials can get familiar with the product at the point of purchase.

SAQ 9.1

A Publisher is the one who oversees the entire publishing process but he or she does this by delegating various experts to handle the aspect, they are trained for.

Components of a printing ink include:

Pigment: It is the colouring material which gives the image its contrast against the background of the paper. It is chemically manufactured from coal tar.

Vehicle: This element glues the pigment to the paper, providing adhesion to the paper surface and protects the image during the lifetime of the print.

Modifiers: These are added to control the drying, viscosity, odor, length, tack, opacity or other characteristics of the ink.

SAQ 9.2

Drying is a process which involves a change from liquid to solid state.

Ink Drying Methods are:

1. Oxidation
2. Polymerization
3. Penetration or Absorption
4. Evaporation.

SAQ 9.3.

- I. E
- II. C
- III. A
- IV. B
- V. D

SAQ 10.1

The purpose of packaging includes:

1. It serves to protect the product from dust, damp, insects and damages.
2. It also serve as a vehicle for product identification by carrying the manufacturer's name, trademark and brand name.
3. It also provide information about the product through its label and typographical directives about ingredients and instructions for product usage.
4. Enables easy differentiation of products among other similar products.

SAQ 10.2

Types of packaging include:

1. Traditional or unprocessed packaging and
2. Foreign or processed packaging.

Factors affecting packaging include:

1. Cost: Packaging is a distributive cost, which must be controlled to enable the cost to remain at the minimum.
2. Material: Packaging may consist of one or more elements but it must be noted that appropriateness and suitability of the packaging stuff in relation to the type and characteristics of the product is very essential for good preservation and durability of such products.

3. Form: Packaging may take several forms and part of the marketing strategy may be to present the product in an attractive or convenient packaging.
4. Colour: This can create effective psychological stimulation for an unprecedented consumer response for a product.

SAQ 11.1

A graphic designer is a professional within the graphic arts industry who assembles images, typefaces or illustrations to make a piece of design. The work of a graphic designer is to create visual for printed, published or electronic media.

SAQ 11.2

Photoshop is the leading professional image editing program released by adobe. It is used for creating and editing images to be used in print or online. The software allows you to edit pixels in a digital photograph so as to prepare pictures for optimal output.

Corel Draw is a vector based drawing software that makes it easy to create a professional artwork from simple logos to intricate technical illustration. It provides tools and effects that make it possible to work efficiently to provide high quality graphics.