

GRAPHIC DESIGN



A Practical Guide for Librarians

VALERIE COLSTON

PRACTICAL GUIDES FOR LIBRARIANS, NO. 56

Graphic Design

PRACTICAL GUIDES FOR LIBRARIANS

About the Series

This innovative series, written and edited for librarians by librarians, provides authoritative, practical information and guidance on a wide spectrum of library processes and operations.

Books in the series are focused, describing practical and innovative solutions to a problem facing today's librarian and delivering step-by-step guidance for planning, creating, implementing, managing, and evaluating a wide range of services and programs.

The books are aimed at beginning and intermediate librarians needing basic instruction/guidance in a specific subject and at experienced librarians who need to gain knowledge in a new area or guidance in implementing a new program/service.

About the Series Editors

The **Practical Guides for Librarians** series was conceived and edited by M. Sandra Wood, MLS, MBA, AHIP, FMLA, Librarian Emerita, Penn State University Libraries from 2014 to 2017.

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A Practical Guide for Librarians



Valerie Colston

PRACTICAL GUIDES FOR LIBRARIANS, NO. 56

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Preface



If you are a librarian, you already know how often you need graphic design skills to perform your job, but most likely you were not formally trained for it. There have always been posters and flyers that librarians are responsible for creating to announce story times and other library events, but the twenty-first-century librarian's need for visual communication skills and visual literacy has greatly increased. A library may have more than forty-five different graphic design projects performed by various librarians. Titles like *teacher* and *instructor-librarian* now have new job requirements, such as teaching online and developing content for an LMS (learning management system), that require an understanding of effective visual design, teaching coding, and computer programming in makerspaces.

See the first textbox in chapter 1, “Graphic Design Skills Performed by Librarians,” for a list of common tasks involving graphic design that today’s librarian might be required to handle. This list would be daunting for a professional graphic designer—and is much more so for librarians who may not have been offered or required to take graphic design training to prepare for their jobs. Many librarians feel unprepared, surprised, and even overwhelmed by what they don’t know about the basics of graphic design and how often they depend on visual design and literacy in their jobs. *Graphic Design: A Practical Guide for Librarians* teaches the skills librarians need and empowers them with confidence and practical skills that they didn’t get in school.

I have developed and taught graphic design for librarians through Simmons Boston Online; Infopeople; and my own company, Art Teacher on the Net, for several years. Along with my own teaching, art training, and experience as an artist, the librarians I have met have helped me to understand the skills, advice, techniques, and resources they need to develop quality graphic design skills. This book is organized like a class but can also be picked up for reference while working on a graphic design project. It gives practical examples and information that are relevant and useful for librarians.

Organization of This Book

Graphic Design: A Practical Guide for Librarians includes ten chapters, each with practical suggestions, solutions, encouragement, advice, and resources that librarians need to make

their job easier and understandable. Librarians of all design skill levels, from beginning to more advanced, will benefit from the simple-to-follow instructions, resources, and examples, which will result in professional-looking graphic designs.

Chapter 1, “Why You Need Graphic Design Skills,” assesses the design skills you have acquired and those you need as a librarian. This chapter explores the many unique opportunities for creating graphic design projects and themes in your library and also presents a list of basic tools to get started.

Chapter 2, “Resources You Need and Where to Find Them,” reveals many of the basic resources for every stage of the graphic design process that will make your job of creating library design projects easier. The chapter explains what experts have used to help them in the planning, designing, printing, and sharing stages of design. Never have there been so many design tools freely available, but you need to know where to find them. This chapter’s many sections contain a list of useful websites to get you started.

Chapter 3, “Learning the Language of Design,” explores the terminology needed as a designer; how to use these terms for elements of composition (line, texture, space, color, and shape); and the necessary principles of design to create quality compositions. Finally, the chapter explains how to analyze graphic design using these terms.

Chapter 4, “The Character of Line,” analyzes the importance and dominance of line as a key player in effective graphic design projects. The chapter explains how to identify and use line as an important first step in quality graphic design projects. Understanding and following these basic rules of composition can result in effective designs.

Chapter 5, “The Language and Use of Color,” explains the role of color in design. Graphic design without color is like a cake without frosting. The basics are there, but it lacks visual appeal and excitement without this important element. There is an explanation of how to mix and match colors and create color schemes. This chapter introduces innovative tools and techniques to make tasks, such as developing color palettes, easier. Color is one of the most dynamic elements for persuading viewers, and this chapter shows how artists use the psychology of color to influence audience.

Chapter 6, “Spatial Applications,” explores how you, as a librarian-designer, can create a feeling of space and depth in graphic design projects. Space is a powerful element of composition to bring the viewer into a visual world. Good design may be used to motivate library visitors into action through effective visual communication. White space, known to graphic designers as one of the most important elements, creates a balanced and pleasing composition. Spatial relationships create movement, and this chapter explains how to blend rhythm and space to make design come alive. Artistic techniques for creating traditional linear and aerial perspective are outlined.

Chapter 7, “Texture: What It Is? How Do I Use It?” looks at the various types of textures, including actual or physical textures and implied texture. Graphic designers are able to transform textures into patterns for backgrounds and other decorative elements. In addition, characteristics, terms, and tools for creating texture are outlined.

Chapter 8, “The Shape of Design,” clarifies the significant role of shape or form in effective design. In the design arsenal, shape is an important tool for the librarian-designer. The types of shapes, including geometric, biomorphic, and free-form shapes, are explored. This chapter includes designers’ tips for building shapes and evoking symbolism, along with exploring and using preformed custom-designed shapes.

Chapter 9, “Fonts: The Good, the Bad, and the Ugly,” presents the significant role of fonts in graphic design. Fonts are visually appealing, but they also have a literary voice, and the choice of style affects the message conveyed. Fonts can stand alone as a work of

art or greatly enhance a design. The one thing that all designers agree on is that fonts communicate, and it's important to understand how to convey the intended message. Font styles are plentiful, but this chapter shows how to find them, upload them, and even make them yourself.

Chapter 10, "Creating a Design Portfolio," teaches librarians how to plan, select, organize, store, and share designs. Professional graphic designers use the portfolio to perform these tasks, and its development is important for the librarian-designer as well. Planning is the first step in building an effective design portfolio. It requires selecting your best designs; evaluating them; and sorting them according to theme, task, and function. Artwork and designs require an adequate storing system, which both traditional and digital portfolios provide. An important final step in design portfolio development is sharing it with other designers and librarians.

How to Use This Book

Graphic Design: A Practical Guide for Librarians, written by an art instructor, reads as a graphic design class in a book. It fills in the blanks for librarians who need training in creating professional-looking projects necessary for today's contemporary libraries. The chapters teach the basics of design in an easy-to-understand progression. They present essential terminology that professional designers are familiar with, along with important resources to help improve design and clarify concepts. Follow-up projects, found at the ends of all chapters under "Suggested Activities: It's Your Turn," reinforce concepts and get the creative juices flowing. Readers are encouraged to visit the book's companion website, *Graphic Design for Librarians* (<http://www.graphicdesignforlibrarians.com>), where color versions of all illustrations from the book are available.

Graphic Design: A Practical Guide for Librarian is a useful reference book that can be accessed at any time for advice on creating a graphic design project. It explains where to network with other librarians and which paper, font, or colors to use. Finally, it can boost your confidence and help you to design professional library projects.

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I appreciate and thank the many librarians I have met who have enrolled in my classes and workshops over the last several years. I wouldn't know about the amazing talent, training needed, and many graphic design tasks that librarians perform if I had not met these people.

Thank you to my entire family, who make it a wonderful world through their love and memories. Maricel and Joe, thank you for the many things you do for so many. Troy and Tyson, thank you for bringing so much joy to my life.



Why You Need Graphic Design Skills

IN THIS CHAPTER

- ▷ What you *should* have learned in school
- ▷ Talent versus training
- ▷ Graphic design projects librarians do
- ▷ Tools you need
- ▷ Creating a portfolio

IN THIS CHAPTER, you will begin to assess the design skills you may already have through experience and those you still need as a librarian. You will explore the many unique opportunities for creating graphic design projects and themes in your library and also review a list of basic tools to get started. Finally, you will begin to create your own design portfolio to help you store, share, and develop your own ideas.

What You *Should* Have Learned in School

As you look back on your first library position, you may remember being surprised at just how often you used your art training to create posters, displays, newsletters, and program announcements. “Art training?” you say. On the contrary, you probably felt overwhelmed and lacked confidence in your art skill set because you did not have formal art training. Have you ever seen the survey question “What do you wish you had been taught in library school?” in articles, blogs, and list discussions? Do you agree with many of the respondents who answered “graphic design”?

In *Things I Did and Did Not Learn in Library School*, Wayne Bivens-Tatum (2011) reflects:

I find myself regularly needing to create signage for the library or promotional materials either for print or the web, and I pretty much have to stumble through it. It would be useful in a lot of situations to be able to make some sign or image that is beautiful or inspiring instead of a Word document with some clip art.

Even if you are satisfied with your graphic design skills, you could be confused or have questions about best practices in graphic design for librarians. In fact, in another survey, Diana Wakimoto in *New Library World* found that

the majority of the respondents reported that there were no formal guidelines, design committees or approval processes at their libraries. While some librarians were aware of and used graphic design best practices, many respondents were unsure of what constituted a best practice in graphic design. (Wakimoto, 2016, p. 63)

Graphic design is not static, nor are the tasks of librarians and staff. The fact is that the demand for art skills now goes beyond the occasional promotional flyer and reading program poster. Librarians are also asked to create web designs, interactive displays, and video trailers for books, and most are not trained to do it.

On her blog, Jenny Brandon (2015) discusses initial findings from a survey that she conducted about librarians who designed web pages. Preliminary findings showed:

- 81 percent have a master's in library or information science
- Only 36 percent had special training in web design or development
- 100 percent have learned some design or development skills themselves
- About 50 percent were originally hired to do web design at their library
- Only 6 percent are full-time web designers

Librarians are creative people who learn through self-study, hands-on experience, and studying the examples of others. Just as professional graphic designers are trained for their field, librarians who create countless design projects every day need practical training. Design is a learnable skill, and it is a step-by-step process. It also allows individuals to experiment and develop their own artistic talents.

Talent versus Training

Ralph Waldo Emerson once said, “Every artist was first an amateur” (Goodreads, 2018), and it is no truer than when it comes to librarians who want to create art for their patrons. Art instructors would tell you that art is teachable. You already have more natural intuition than you think you do. Yes, some individuals are born with talent, but graphic design is a learned skill. It takes patience, confidence, and most of all practice.

Have you ever been presented with a design task that you felt ill-equipped to perform or even asked yourself, “Where do I start?” You are not alone. Many librarians feel they need guidance to get started. They also want to know if they are following the rules of good design. These comments from librarians in a professional development workshop reflect their desire for practical skills and their underlying concerns and lack of confidence in completing graphic design tasks:

- I am not artistic and not particularly creative. My flyers and displays tend to be very symmetrical, so I'm looking for new ideas.
- I am taking this class because I am always looking for new and creative ideas.
- I am new to this position and have been given the opportunity to do most of the displays and flyers for the room, I'm not very artistic but I try :)
- I work mainly with adults and teens, so I'm excited to learn a little more about promoting current programs in different ways.
- I'm the director of a small library in Montana and design all the publicity for our library.
- I am hoping to learn how to create flyers and displays that look better and take less time for me to create.
- I am excited to learn how to design and create a flyer that appeals to people and draws their attention towards the intended purpose of the flyer.
- I create flyers and posters for the library as well as edit and "tweak" those made by others. I also am responsible for our web page. We have newly added a large flat-screen TV connected to a PC. I create slide images for slideshows of upcoming events and other advertising for the library.

Librarians want to learn graphic design skills, gain confidence in transmitting creative ideas, and communicate more effectively. There are many opportunities to use these skills. Textbox 1.1 shows opportunities where graphic design skills are essential to the work of librarians.

TEXTBOX 1.1.

GRAPHIC DESIGN SKILLS PERFORMED BY LIBRARIANS

- | | | |
|----------------------------------|--|------------------------------|
| • Academic guide lists | • Envelopes | • Newsletters |
| • Advertisements | • Exhibit guides | • Patron library indexes |
| • Annual reports | • Flyers | • Postcards |
| • Author visit alerts | • Friends-of-the-library reports | • Press releases |
| • Award certificates | • Fund-raising reports | • Program guides |
| • Banners | • Gift certificates | • Program offerings |
| • Blogs | • Greeting cards | • Project instruction sheets |
| • Book lists | • Invitation cards | • Promotional items |
| • Brochures | • Labels | • Reading program incentives |
| • Bulletin boards | • Letterheads | • Signage |
| • Business cards and forms | • Library newspapers | • Tracking maps |
| • Calendars | • Library procedure manuals | • Training materials |
| • Catalogs | • Local author, business, history, and architecture guides | • Treasure maps |
| • Community resource directories | | • Websites |
| • Conference literature | | |
| • Displays | | |

Librarians, library teachers, multimedia specialists, volunteers, library aides, and library students are often called on to create visual materials to communicate a variety of functions. Imagine these scenarios:

Mary, a public librarian, would like patrons to know about her Celebrating Elders adult program in her neighborhood library. She decides to create a poster to advertise her program but also wants to design and send postcards announcing the event.

Todd, who works at a university medical library, has been asked to create a library guide for patrons when librarians are not available. He is also responsible for making the informational signage for his area.

Youth services librarian Sashi has a large group of teens who rely on her blogs for information about new books, craft programs, and clubs. Her job is also to create wall displays and other art for the teen corner. She also likes to use interesting visuals when she presents at the department meetings.

Maria, the arts and crafts coordinator for her library district, has decided on a general theme for the SRP (summer reading program) and would like to create interesting bulletin boards. She also needs to locate graphic design templates and copyright-free images. She doesn't know where to locate these resources.

Latisha is the director of a prestigious art library. She often has to compile reports and give presentations to board members, and she wonders how she can make them look more professional and aesthetically pleasing.

John is the designated tech person. It is his job to design the web page for the school library and to help others create their own. He needs some new design ideas.

Gregory (a library volunteer) has been asked to create a superhero display, but he doesn't know where to begin.

Where to Start?

All of these graphic design scenarios have the same challenge: They leave the librarian asking, "Where do I start?" Although each assignment is unique, some components are identical, and the process is the same. The following steps will get you started with any graphic design project.

Define the Project. Whether you are creating a poster, flyer, newsletter, signage, or other project, define its function or purpose. For example, will the poster announce a new reading program? Is the flyer intended to invite teens to join the book club? Will the newsletter serve multiple functions, including introducing new staff and service changes? Or will the signage convey the rules of the library?

Communicate. It's important to clarify what you want to say to your audience. What do you want them to do, and how do they do it? Before you think about your visuals and composition, it's important to make a list of exactly what you want to communicate. For example, if your poster is an invitation to an art exhibit in the library, include the name of the exhibition, the artist, the location, and the dates and times. You should also include images, such as examples of the artist's work, and perhaps a QR code to learn more about the art and artist. Be as specific as possible when creating the list of what you want to communicate.

Locate Resources. Go to the 'net—the internet, that is. Do an image search on Google or Bing for similar posters, flyers, signage, and other projects. See what has been

created with similar themes and topics at librarian and teacher websites or on Pinterest. Visit local libraries and contact school librarian teachers to see in person what others are doing. Explore the ideas and projects that are stored in your portfolio. There is more on portfolios later in this chapter; how to create a portfolio is the focus of the final chapter.

Brainstorm. Let your imagination soar. Write down as many ideas as you can think of, and don't censor yourself. It's not the time to be a perfectionist. This is the time to ask, "What if?" Sketch your ideas, and include notes.

Think Visually. It's time to think about visual appeal. Even if you use words, the visual look and placement within the composition is important for setting tone and mood and grabbing the attention of viewers.

Themes

Sometimes librarians are assigned a specific project with a clear direction, but many times librarians need to create their own themes. The starting point of a graphic design theme can be any word, concept, or idea. Though not exhaustive, these ideas can get you started when you don't know where to begin:

- Current events (political, local, odd news)
- Popular culture (Pokémon, celebrities, fashion trends)
- Infographics (teach a skill, explain a concept, tell a story)
- Monthly events (heart health month, coffee lovers' month, history month)
- Holidays (Labor Day, Christmas, New Year's Day)
- Birthdays (authors, artists, scientists, library staff)
- Language (slang, foreign, esoteric)
- Colors (primary, contrasting, complementary)
- STEAM (science, technology, engineering, art, math)
- Nature (sea, mountains, desert)
- Animals (wild, endangered, toy)
- Art (fine art, arts and crafts, commercial)
- Communication (social media, blogs, newspapers)

Projects: How Librarians Use Graphic Design

Let's take a look at some graphic design projects commonly used in libraries. These are only a few example graphic design tasks of the many that are examined in upcoming chapters.

Newsletters

Aesthetically pleasing newsletters not only provide good art, but they also communicate important information to library patrons, donors, staff, friends' organizations, and the public. The Longwood Public Library in Middle Island, New York, provides a quality, informative newsletter with nicely detailed, brightly colored, and eye-catching simple graphics that outline children, teen, and adult programs. It has included such events as variety shows, LEGO clubs, concerts, baby games, field trips, defensive driving classes, local trips, and book discussion clubs. Other featured articles include Saturday afternoon movies, ELL (English language learners) classes, online computer classes, friends-of-the-library meetings, and bookstore sales. This newsletter is packed with information, but it

maintains the reader's interest and is organized and designed in such a way that the reader gets a lot of information. To see current and archived issues, visit the Longwood Library newsletter link (<http://longwoodlibrary.org/classes-events/explore/library-newsletter>).

Flyers

Flyers are the basic nuts and bolts of graphic design projects that librarians are required to create. They are used to bring people to makerspace programs, announce author events, teach students how to research, let patrons know that they can ask a librarian, share a local artist's exhibit, announce the adult reading club, outline instructions for 3D printers, and much more. Flyers may be hung on a wall, used as a mailer, or stacked on a reference desk. My Pinterest page, Art4Librarians Graphic Design Art Gallery (<https://pin.it/x4gd56mjxtcq3>), features examples of interesting flyers created by librarians in my on-line workshop.

Posters

The most common poster themes in the library encourage reading or introduce an upcoming program, but there are many other uses of this basic design. Figure 1.1 is an

Figure 1.1. Go Green Teen! poster, 2014.



example of an art exhibit and program at the El Cajon Library in San Diego county, California. Note the QR code that allows visitors to learn more about the program by using their smartphones to access the information on the internet.

Librarian Design Share offers librarians the opportunity to view and share graphic designs with fellow librarians. One of this site's web pages gives examples of good poster designs (<https://librariandesignshare.org/category/poster-2/>). It is an excellent sharing site to help you learn skills by observing the artwork, the software, and notes librarians add when they share their designs.

Bulletin Boards, Displays, Websites, Book Trailers, and More

Bulletin boards can be unsightly, or they can pull the viewer closer to explore more. As a designer, your goal is to draw attention to your message using visually exciting techniques that grab your viewer's imagination as they walk through the space or look up from their research or cell phone. One way to create a focal point is to do something different. Most viewers expect a classic bulletin board, but imagine using LED lights on a blackboard or positioning an object to extend dramatically from the surface. When you surprise your audience, they look. Art4Librarians Bulletin Boards (<https://pin.it/glp7z3qjw6gefu>) illustrates the variety of talent and skill librarians have in creating innovative bulletin boards on a wide variety of themes and using various materials.

Displays are 3D showcases that appeal to a viewer's artistic and informational technology sensibilities. Like sculpture, there is an opportunity for interaction and a tactile experience in a display. You can walk into its space of and view a storytelling tableau. It can be stationary, or it can be scattered throughout the book stacks, display cases, and unexpected locations. Designers use the elements of surprise and visual appeal to draw viewers into the space. Study department store and bookstore displays for commercial ideas, tips, and techniques that can enhance your own public arena. Art4Librarian Library Art Displays (<https://pin.it/xbxv7cftkxkesl>) shows several examples of expressive and elaborate displays created by librarians.

Websites bring the public into your library. Your library may not have a designated web technician, but in today's environment, a presence on the internet and in social media is required. Graphic design plays a crucial role in any library website. Librarians have made an art of creating quality designs; there are many good examples at 100+ Library Websites for Web Design Inspiration (<http://whatpixel.com/library-web-sites-gallery/>).

A recent, fun trend for the viewer, as well as for librarians, is creating book trailer videos. The function of these short, snazzy videos is to introduce a new book, author, or student book report. It's a little bit of Hollywood visiting the library. There are many good examples of student- and librarian-created trailers that spotlight a favorite or upcoming book. Conroe Independent School District Library Services (<http://library.conroeisd.net/department/directory/library-resources>) provides excellent examples and a how-to for creating book trailers. There are also many user-friendly, free programs, such as Windows Movie Maker, Animoto, Stupeflix, and others for creating exciting projects.

The URLs in textbox 1.2 bring together all of the sites mentioned in this section and better illustrate these graphic design projects and topics.

TEXTBOX 1.2.

TYPICAL GRAPHIC DESIGN PROJECTS FOR LIBRARIANS

- “100+ Library Websites for Web Design Inspiration”: <http://whatpixel.com/library-websites-gallery/>
- Conroe ISD Library Services: <http://library.conroeisd.net/department/directory/library-resources>
- Longwood Public Library, New York, newsletter: <http://longwoodlibrary.org/classes-events/explore/library-newsletter>
- Pinterest, Art4Librarians, “Bulletin Boards”: <https://pin.it/glp7z3qjw6gefu>
- Pinterest, Art4Librarians, “Graphic Design Art Gallery”: <https://pin.it/x4gd56mjxtcqn3>
- Pinterest, Art4Librarians, “Library Art Displays”: <https://pin.it/xbxv7cftkxkesl>

Tools You Need

As a librarian, you will create most of your graphic design projects online or at the computer, but there may be times when you want to make comprehensive layouts (comps) or rough sketches to work out ideas or save in your portfolio. As you get started, you will need to make sketches to refer to throughout your project and beyond. Most of your designs will be computer generated but not all. Creating a mock-up or sketch will help you to sort and visualize ideas. You will need the following:

- #2 pencil or soft drawing pencil
- Sketch pad
- Colored markers or colored pencils
- X-acto knife or scissors
- Drafting tape and glue
- Ruler
- Soft eraser

Creating a Portfolio

Artists, librarians, teachers, and graphic designers need a place to organize, store, and share artwork. The object that serves this purpose is a portfolio. An artist portfolio is a flat notebook or case with plastic or acetate sleeves to carry and store artwork and notes. It enables you to evaluate your work and reproduce it again. You can also improve and fine-tune artwork. The portfolio also offers a way to share, show, and tell others what you have created.

Portfolios are presented extensively later in this book in an entire chapter devoted to them (chapter 10), but it's important to have an overview of the portfolio and its relevance as you begin to learn, organize, and save your designs.

Physical Portfolios

The simplest (and very effective) portfolio is a spiral notebook with plastic sleeves. You can keep sketches, comps (rough drafts of your final project), pictures of past projects, design instructions, and other notes in the portfolio. This is a physical portfolio. There are other, much nicer and sturdier physical portfolios that can be purchased in your favorite art supply store. There are also portfolios with plastic sleeves, cases, and folders of various sizes and shapes to save, store, and organize artwork. The template in textbox 1.3 will help you organize information that should be included in your portfolio.

TEXTBOX 1.3.

PORTFOLIO TEMPLATE

1. Title of project
2. Description of the project
3. Materials needed and cost
4. Step-by-step instructions
5. Function of the design
6. Books and other media
7. Challenges and successes of the project
8. Reproduction of your artwork, completed and in situ (in the setting it was used)

Electronic Portfolios

In recent years, designers have been fortunate to have an array of electronic or digital portfolios to organize artwork and share it with others. Do not rely completely on an electronic portfolio, but use it in combination with a physical portfolio. The list of websites in textbox 1.4 will help you find the best electronic portfolio for your needs. Read all requirements carefully before signing up.

Librarian Paige Alfonso takes you through the steps and reasons for putting yourself and your portfolio online at Librarian Numeration: Tools for Creating Your Digital Portfolio (<https://librarianenumerations.wordpress.com/2013/10/11/tools-for-creating-your-digital-portfolio/>). It's like having a friend who shows you the ropes and explains how you bring yourself and your work into the twenty-first century.

Made for creative people, the Crevado online portfolio (<http://crevado.com/>) boasts more than a half-million users, and it is free. It is user-friendly, with preset templates and an option to upgrade for a minimal monthly amount. You can visit, learn terms, and see specific examples.

For anyone looking for a variety of portfolios but who don't quite know what they want, Mashable presents a list of twenty online portfolio sources, with information about each one (http://mashable.com/2013/09/17/online-portfolio/#Jl_Alofa7uqt). It's almost like too much candy: it is difficult to decide between so many choices. Be sure to read the terms of agreement for all online digital portfolio sites prior to signing up.

TEXTBOX 1.4.

EXPLORING DIGITAL PORTFOLIOS

- Crevado: Create Your Online Portfolio: <http://crevado.com/>
- Librarian Numeration, “Tools for Creating Your Digital Portfolio” by Paige Alfonzo: <https://librarianenumerations.wordpress.com/2013/10/11/tools-for-creating-your-digital-portfolio/>
- Mashable, “20 Tools to Showcase Your Portfolio”: http://mashable.com/2013/09/17/online-portfolio/#Jl_Alofa7uqt

Key Points

Chapter 1 illustrates only a few examples of the many graphic design projects librarians and staff create. Points to remember include the following:

- Librarians can learn design skills necessary to perform the many tasks required for their jobs.
- When it comes to graphic design for librarians, training is more important than talent.
- There are many tools and resources available for making design projects easier.
- It’s a good idea to create a portfolio of your own design tasks and include notes on the challenges and successes.

Chapter 2 introduces graphic design skills through hands-on practice, learning the rules of good design, and studying librarian-created examples.

Suggested Activities: It’s Your Turn

1. What graphic design tasks or projects have you been asked to perform?
2. What graphic design skills would you like to learn for your tasks and projects?
3. Using one of the themes in chapter 1, sketch a plan of a graphic design project.
4. Begin to create a portfolio using the information in chapter 1.

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Resources You Need and Where to Find Them

IN THIS CHAPTER

- ▷ Planning
- ▷ Designing
- ▷ Printing
- ▷ Sharing

IN THIS CHAPTER, you will discover many basic resources for every stage of the graphic design process to make your library design projects easier. You will learn what experts have used to help them to plan, design, print, and share projects. Never have there been so many tools available for designers to explore so freely. But, you need to know where to find them, and this chapter contains lists of useful websites to get you started.

Planning

The blank canvas represents excitement and challenge simultaneously. It's the beginning of the project, the "Where do we go from here?" Imagine this scenario: You have been asked to announce an upcoming author visit. Will you create a flyer, a display, or a video announcement? It's time to come up with an idea. It's time to brainstorm. The following tools can help in this early stage.

Mind Mapping

Mind mapping has been used for creative play and problem solving for many years. Start with one idea, concept, or problem, and then brainstorm using words, ideas, and images, *especially in graphic design projects*, to generate and clarify thoughts. Make a list, ask questions, and springboard ideas from there. Using the "upcoming author visit" example, a mind mapping list may look something like this:

- What is the challenge? To create an “upcoming author visit” announcement.
- When is it needed? Time is limited; that means it will have to be a flyer or poster.
- If a flyer is used, will there be just one, or will there be a stack?
- Would a brochure style be better?
- Should a combination of flyers and posters be created?
- What graphics are needed? Is there a photograph of the author?
- What other graphics might be helpful?
- Will the layout use a grid to break up the composition?
- How will the grid be structured? Are three highly defined vertical columns the best way to go?
- What color scheme will convey the personality or theme of the author’s book in the flyer? Is there an image of the book cover that can be used?
- What fonts are best suited for the flyer? Will the fonts change for the poster? Will there be only a size difference, or will a style difference also be needed?
- What template or software will be used to create the project?
- Is there a similar past project that can be used as an example? Is there a past execution sheet available for inspiration?
- What is the content? What specifically do participants need to know, such as location of the event, time, and how to get there?

Mind mapping is more than a list. It’s a combination of words, symbols, and images that helps you tap into your creative side and bounce ideas around. Mind mapping was invented by Tony Buzan to boost creativity and problem solve. Take a look at his website for simple-to-understand, step-by-step lessons on the method at <http://www.tonybuzan.com/about/mind-mapping/>.

How can you use mind mapping in graphic design? An interview of freelance graphic designer Damien Horan conducted by the staff of the Graphic Design School blog outlines the positive rewards of mind mapping (Giorgi, 2018). Horan uses a mind map to create a unique logo and branding for a restaurant and bar in a surfing town in New South Wales, Australia. Horan gleaned the following from using mind mapping techniques:

- The typeface needed serifs to represent the organic shape of a wave.
- Inspired by a black-and-white photo of the area, the color palette became very dark. To keep it crisp, black and white were chosen.
- After exploring typefaces with curved serifs, he was inspired to create his own font.
- An abbreviated version of *Little Avalon, LA*, was the locals’ appellation of the surf break; therefore, it was essential to feature it in the branding.
- *LA* and *Little Avalon* remained independent of each other.

Perhaps the best way to learn about mind mapping and get ideas for its use in creating graphic designs for your library is through the internet. Mind maps can be very artistic. They range from the simple to the very complex. Just for the fun of it, visit iMindMap Gallery (<https://imindmap.com/gallery/>) to see a wide range of business, educational, and miscellaneous mind maps. Some maps are more similar to works of art than brainstorming exercises. To see how mind mapping might work for a library, take a look at a library map at <https://www.pinterest.com/pin/150378075028555601/>.

TEXTBOX 2.1.

MIND MAPPING RESOURCES

- AppAdvice, “Mind Mapping Apps”: <http://appadvice.com/appguides/show/mind-mapping-apps>
- iMindMap Gallery: <https://imindmap.com/gallery/>
- My Mind Map: <http://www.mymindmap.net/>
- Pinterest, “Library Map”: <https://www.pinterest.com/pin/150378075028555601/>

There are also new technologies that make it easier than ever to mind map. AppAdvice lists apps compatible with your iPad and iPhone, ranging from free to \$9.99 (<http://appadvice.com/appguides/show/mind-mapping-apps>). If you prefer the more organized mind mapping templates, you may enjoy the free choices at My Mind Map (<http://www.mymindmap.net/>). See textbox 2.1 for a convenient list of all of these sites.

Storyboards

A storyboard is an important planning tool for design, particularly with videos, web pages, PowerPoint presentations, and displays. They can be used in all areas of graphic design that librarians perform. The storyboard is a method for sequencing and organizing your project. In the beginning, it can aid you in visualizing and brainstorming ideas. It also helps you to communicate ideas in a group setting, such as those who are joining you in creating the project. A storyboard also can convey your creative direction to those who may have a financial supervisory role and interest in your project. It is a place to make rough sketches and work out ideas. The storyboard is necessary to calculate the timing element of a presentation or video because it sequences the music and voice elements. Storyboards can be used by teacher-librarians to instruct students in making comic books, sequencing videos, telling stories, and more.

Who better to give you advice and tools for storyboards than other librarians. Librarian blogger Chad Boeninger shares his advice on how to create instructional media at Library Voice. He advises to not spend too much time making your storyboard perfect. Do a trial run, and keep notes short (Boeninger, 2012). After reading his post, check out these other sites for great advice.

StoryboardThat (<https://www.storyboardthat.com/>), which is on the American Association of School Librarians’ list of best websites, is a low-cost digital storyteller template. Another site, the University of Wisconsin System School Library Education Consortium (<http://uwsslec.libguides.com/c.php?g=187016&p=1236350>), offers a LibGuide on outstanding resources for creating storyboards. Pinterest also offers an easy-to-print page of storyboard templates at <https://pin.it/qr6sxog55ri33v>.

Textbox 2.2 lists these recommended sites for information about storyboards. You may be already familiar with some of these resources and surprised at the new tips and techniques from others.

TEXTBOX 2.2.

STORYBOARD RESOURCES

- Pinterest, “Storyboard Template”: <https://pin.it/qr6sxog55ri33v>
- StoryboardThat: <https://www.storyboardthat.com/>
- University of Wisconsin System School Library Education Consortium: <http://uwsslec.libguides.com/c.php?g=187016&p=1236350>

Mood Boards

Fun, inspirational, and unique, mood boards (a.k.a., inspirational boards) help you to sort images, colors, themes, fonts, ideas, and more. Mood boards are used in planning a graphic design project. The materials may be as simple as cardboard, an assortment of images, and glue, or mood boards can be created digitally. Imagine a collage; Pinterest board; bulletin board; or assemblage of photos, fabrics, objects, words, sketches, and other items brought together into an organized composition that you can use as a reference. Mood boards are this and more. They are yours to personalize, and there are no rules. Figure 2.1 illustrates the collage-like aspect of a mood board that is an artwork in itself.

There are online resources for exploring and learning about mood boards. For example, Janie Kliever has posted an excellent article on Canva outlining various uses and types of mood boards, with ten practical and innovative suggestions (Kliever, 2018). A mood board can stand on its own as a bulletin board, display, artwork, and more. “Great Examples of Mood Boards” on Pinterest (<https://pin.it/mdpph75gel26cy>) is a good model of what mood boards look like and the various mediums and materials to create them. This resource is definitely worth visiting (see textbox 2.3 for both sites).



Figure 2.1. A mood board.

TEXTBOX 2.3.

MOOD BOARD RESOURCES

- Canva design blog: <https://designschool.canva.com/blog/make-a-mood-board/>
- Pinterest, “Great Examples of Mood Boards”: <https://pin.it/mdpph75gel26cy>

Designing

The planning stage is over, and it is time to create the project. If your project is a newsletter, flyer, brochure, annual report, guide sheet, poster, postcard, or other paper item, it most likely will be created on your computer. What may be a surprise is that you probably have more tools to create graphic designs than you think, or you can easily find them online, sometimes for free or less than you thought and certainly without getting bogged down in complicated technology. This section shows how to locate user-friendly templates, software, and applications.

Templates for Windows

You are going to need a canvas to create your project. It will most likely be a digital canvas; in other words, a template. Many available templates are easy to use and will give you a quality end project. *Template* is not a dirty word. It is a useful tool whether you are a beginner or a professional designer.

If you have Microsoft Windows, you may already have its Office Suite, which includes Word, Publisher, and PowerPoint. Part of the software are simple-to-follow templates and clip art. Although the software is basic, it works, and with your creativity, it's functional in creating graphic designs.

At the Microsoft Word Office Suite website (<https://products.office.com/en-US/>), you have an opportunity to see current products, templates, and support. There are also unique plans that allow you to receive the product through a monthly membership rather than purchasing a single copy.

If you already use the Office Suite products, you have access to Windows templates for Word Office Suite products (<https://templates.office.com/>). There you can find free templates for Excel, PowerPoint, and Word that work well for creating flyers and posters, as you can see in figure 2.2, which was created using PowerPoint.

Keep in mind that all versions of Office Suite do not automatically come with the software mentioned here; be sure to buy the professional versions. You can also buy Word, Publisher, and PowerPoint separately, but again, be sure to buy the professional versions. Microsoft Word has additional template resources online that are accessed easily.

Many companies also provide Microsoft-compatible templates. Stock Layouts (<https://www.stocklayouts.com/Templates/Microsoft-Word/Microsoft-Word-Templates-Designs.aspx>) makes an abundance of templates available on the Internet for free use.



Figure 2.2. Graphic design flyer created with PowerPoint.

Formats for MS Publisher and other software are available at this helpful template resource, also.

The Pinterest page, Graphic Design Templates (<https://pin.it/4jndta4dfc774t>), has many adaptable and interesting examples. Here you will find a number of templates for a variety of graphic design projects.

StockInDesign (<http://stockindesign.com/downloads/tag/free-indesign-templates/>) is a compatible resource with Adobe Indesign, so if you are using InDesign software, you can find both free and fee-based templates here. There is also a blog with more ideas and tools.

Textbox 2.4 brings together all of these sites with graphic design templates.

TEXTBOX 2.4.

WINDOWS GRAPHIC DESIGN TEMPLATES

- Microsoft Office Suite: <https://products.office.com/en-US/>
- Pinterest, “Graphic Design Templates”: <https://pin.it/4jndta4dfc774t>
- Stock Layouts: <https://www.stocklayouts.com/Templates/Microsoft-Word/Microsoft-Word-Templates-Designs.aspx>
- StockInDesign: <http://stockindesign.com/downloads/tag/free-indesign-templates/>
- Windows templates for Word Office Suite products: <https://templates.office.com/>

Software for Apple

Perhaps you prefer a Mac. Remember that Microsoft has Apple versions of the software mentioned here for creating graphic designs, but there are also Apple-specific graphic design programs for Mac.

iStudio Publisher (<http://www.istudiopublisher.com/>) is an Apple-specific, good-looking publishing program that its producers promise anyone can learn. The final results are beautiful, but there is a high learning curve if you don't have publishing software experience.

Adobe InDesign (<http://www.adobe.com/products/indesign.html>) is a popular software with a good reputation. There are many free tutorials online to teach you how to use the product. This program is all you need from idea through publication.

If Adobe InDesign is your design tool of choice, InDesign Templates (<https://pin.it/t4k5rjofrcpaxg>) may be your resource of choice. This website offers an extensive variety of free templates that can be used with Adobe InDesign.

Illustrator (<http://www.adobe.com/products/illustrator.html>) has been around for a long time for professional designers who use vector graphics. As a creative newbie to graphic design, you will appreciate the layering aspect of Illustrator that makes you look like a professional. The application allows overlapping, dimming, emphasizing, and other unique 3D effects that make your artwork pop out and get noticed.

Apple has a powerful word-processing program called Pages to create graphic designs on your Mac and iPad. You can download Pages, a reasonably priced app, through the Apple Store at <http://www.apple.com/pages/>. Textbox 2.5 lists compatible graphic design software for Apple.

TEXTBOX 2.5.

GRAPHIC DESIGN SOFTWARE FOR APPLE

- Adobe InDesign: <http://www.adobe.com/products/indesign.html>
- Apple Pages: <http://www.apple.com/pages/>
- Illustrator: <http://www.adobe.com/products/illustrator.html>
- InDesign Templates: <https://pin.it/t4k5rjofrcpaxg>
- iStudio Publisher: <http://www.istudiopublisher.com/>

Online Photo Image Editors

Along with design and publishing software, there are also photo image editors capable of handling graphic design projects. They refine and create art, manipulate images, touch up photos, create unique designs, and resize images.

Canva (<https://www.canva.com/>) makes it easy to be a designer. It has everything you need in an easy-to-understand, point-and-click, save-and-print format. It's quick and doesn't take any special software to create a graphic project or manipulate a photo or print.

Libraries often make Gimp (<https://www.gimp.org/>) available for staff and customers. Gimp is an easy-to-use, open-source tool that makes photo editing easy. Another free, open-source tool is Inkscape (<https://inkscape.org/en/>). This fun software has a toolbox of lines, shapes, colors, and other features that are useful in creating innovative designs. There are tutorials that address specific projects, such as calligraphy techniques.

Probably the best-known photo image editor is Photoshop. Though Photoshop has a higher learning curve, with some experience it can be easy enough to create graphic

design projects. If you like to work on the go, there is a helpful online version at <http://www.photoshop.com/tools>.

Pixlr (<https://pixlr.com/>) offers desktop, mobile, and web apps. This easy-to-use photo editor is a good choice for editing library newsletters or other graphic projects. You can see how librarians have used Pixlr at Librarian Design Share (<https://librariandesignshare.org/tag/pixlr/>).

These online programs, listed in textbox 2.6, can create flyers, book covers, advertising, and other graphic projects.

TEXTBOX 2.6.

ONLINE PHOTO IMAGE EDITORS

- Canva: <https://www.canva.com/>
- Gimp: <https://www.gimp.org/>
- Inkscape: <https://inkscape.org/en/>
- Librarian Design Share: <https://librariandesignshare.org/tag/pixlr/>
- Photoshop: <http://www.adobe.com/products/photoshop.html>
- Pixlr: <https://pixlr.com/>

Royalty-Free Image Sources

One of the most common questions in graphic design is “Where can I get copyright-free, no-cost images for my projects?” One way is, of course, to take your own pictures. You could simply use a quality camera now available through many smartphones, or you can buy an inexpensive point-and-shoot camera that also takes quality photos. Whatever device you use, find the best lighting, and save your images on your own computer at the highest resolution for the best quality.

Free or low-cost images are also online. While many websites offer free, low-cost, or copyright-free graphics, you need to be sure to read all terms and license agreements before using any images and to always provide proper attribution for the graphics, as dictated in these terms of use. For example, you may use an image that is available via Creative Commons, but you still need to provide credit for usage of the graphic, even if there was no charge for use.

Canva was mentioned earlier as a resource for graphic design templates, but it is also a good resource for photographs. When you sign up for Canva and use it online, you have many quality images to select from. You can use images you create on their site, but there may be limitations, depending on level of membership on the site.

You will find fresh, hip quotes and images to integrate into posters, blogs, and other graphic design projects at Death to the Stock Photo (<http://www.deathtothestockphoto.com>). Level of membership determines costs.

You can choose everything from angels to Warcraft-themed images at Dover Pictura (<http://www.doverpictura.com/>). Dover offers low-cost, high-variety clip art. It’s easy to access and well organized. There is a blog and free image sheet samples.

Dreamstime (<http://www.dreamstime.com/free-photos>) requires a sign-up and adherence to license restrictions and guidelines. There is a free and a paid category, with many high-quality photographs of architecture, people, cityscapes, and other unique images. The site includes a variety of subject matter.

The registration is well worth the effort required to access three million images at Free Images (<http://www.freeimages.com>). The site has free and premium categories, and its wide variety of subject matter includes clip art, cartoons, and photographs.

Morgue File (<http://www.morguefile.com/>) requires registration. Subscribers can upload their own photos to the platform. It has both free and paid subscription services. There is a tool that allows discussion of the individual photos on display. Photos are unique and represent a variety of subject matter.

You can find a good source of photographs at Photos for Work (<http://www.photosforwork.com>), including a variety of subject matter and themes that relate to library events, library program workshops, and library patrons. There are few restrictions, even for commercial use, and citations are provided when artwork is downloaded.

Pixabay (<http://www.pixabay.com>) has been available for several years and boasts 780,000 quality images covering various themes. Vector graphics are available among the choices, and all are free.

Unsplash (<http://www.unsplash.com>) is a treasure chest of high-quality photographs with a Creative Commons Zero policy. The photographs are easy to download and may be used with or without attribution for commercial and noncommercial uses.

Creative Commons (<http://search.creativecommons.org>) is a popular site that allows searching for clip art for commercial and noncommercial uses. It also allows manipulation of images. A search for the term *library* yields old photographs of the New York Public Library and a simple clip art of a bookmobile, among other library-themed images.

These are just a few of the many quality online resources for locating images. Textbox 2.7 summarizes all these websites for locating copyright-free images; however, as noted earlier, be sure to read all terms and license agreements before using any images.

TEXTBOX 2.7.

IMAGE RESOURCES

- Canva: <http://www.canva.com>
- Creative Commons: <http://search.creativecommons.org>
- Death to the Stock Photo: <http://www.deathtothestockphoto.com>
- Dover Pictura: <http://www.doverpictura.com/>
- Dreamstime: <http://www.dreamstime.com/free-photos>
- Free Images: <http://www.freeimages.com>
- Morgue File: <http://www.morguefile.com/>
- Photos for Work: <http://www.photosforwork.com/>
- Pixabay: <http://www.pixabay.com>
- Unsplash: <http://www.unsplash.com>

Open Content Image Sources

A wonderful thing happened in the museum world a few years ago—specifically, free and open access, also known as open content. Open content is free access to designated portions of permanent collections of museums, many with few rules, to scholars, students, visitors, and even commercially interested parties. What this means for the librarian-designer is that fine art can be incorporated into posters, advertisements, covers for guides, and other designs for the library. In some cases, you are free to manipulate images. Visit the museums and organizations listed, and take a look at their image inventories and the instructions and policies for accessing open content. Be sure to read and follow the rules. Some museums are less restrictive than others. Museums are most likely to allow noncommercial use, but others may welcome commercial use, as well. All have terms that should be read carefully.

Do you need an image to advertise a noncommercial presentation? You might find interesting digital artwork at the British Museum under their Creative Commons license (http://www.britishmuseum.org/about_this_site/terms_of_use/copyright_and_permissions.aspx). The museum does not permit money-making ventures or other commercial purposes, but its website outlines what is allowed and what is not.

The impressive Getty Museum has a quality collection. It now shares its collection of 99,000 online digital images with anyone interested in downloading them at <http://www.getty.edu/about/opencontent.html>. Vincent van Gogh's *Iris* (figure 2.3) is just one example of the artworks from the Getty Collection available through open content licensing (<http://www.getty.edu/about/opencontent.html>).

Imagine you would like to announce your children's story time group using a Vincent van Gogh painting. You can visit the Los Angeles County Museum of Art (LACMA) online collection (<http://collections.lacma.org/>), click on the public-domain search engine, and search for Vincent van Gogh images. All public-domain images in the LACMA collection will be listed. Click on the image to locate instructions, information, and terms for downloading the image.



Figure 2.3. *Iris*, Vincent van Gogh, 1889.

Are you looking for copyright-free, open-content, quality American art? The Walters Museum online permanent collection is the place for you (<http://art.thewalters.org/browse/community/664/>). A grant has made six hundred artworks from their permanent collection available for free to the public.

Do you have a particular painting in mind for a graphic design project for your library? Contact the museum where it is located, and ask for permission and terms of use. Many museums now offer open content with terms, and some even provide a high-resolution image if you request it. Don't assume all images are copyright free. Museums often have traveling exhibitions that they do not own so they cannot grant permission for these images. Specific sites described here are also located in textbox 2.8 for convenience.

TEXTBOX 2.8.

MUSEUMS WITH OPEN CONTENT

- British Museum: http://www.britishmuseum.org/about_this_site/terms_of_use/copyright_and_permissions.aspx
- Getty Museum: <http://www.getty.edu/about/opencontent.html>
- Los Angeles County Museum of Art: <http://collections.lacma.org/>
- Walters Museum: <http://art.thewalters.org/browse/community/664/>

Printing

Graphic design is one of those activities that depends on printing. The work is not completed until it is printed. It's a good idea to first make a draft print so that you can compare the colors on your screen to those your printer provides. Colors on your tablet or computer screen can be different from what the printer reads. There are tools for comparing various colors. Ginifab (http://www.ginifab.com/feeds/pms/cmyk_to_pantone.php) is easy to understand. You can also use Photoshop, Gimp, and other photo image editors to adjust and refine your colors if necessary.

Resolution

Closely aligned with color selection is resolution. The quality of your print is determined by the resolution of your image. Light and a quality camera are important to your image resolution results. You may need to convert the size of your document. Programs are available to adjust the specifications and size of your document and intensify the resolution. Sometimes you need to enlarge or reduce a file. There are conversion charts to complete this task. Again, Photoshop, Gimp, and the other photo image editors can do this job.

You can also add Online-Convert (<http://www.online-convert.com/>), an easy-to-use online image converter, to the list. The application Fix Picture (<http://www.fixpicture.org/>), another useful tool, is as straightforward as the title suggests. It's a free, easy-to-use online tool supporting four hundred formats. Textbox 2.9 lists these online converters.

TEXTBOX 2.9.

ONLINE CONVERTERS

- Fix Picture: <http://www.fixpicture.org/>
- Online-Convert: <http://www.online-convert.com/>

Paper

The choice you make in paper determines the quality of your final project. You need to become familiar with various types of paper. When it comes to paper, it is good to explore and experiment, and the best way to do that is in person. It's OK to start online, where you can explore hundreds of styles and resources through blogs, videos, or live chat to obtain answers to questions. The benefit of buying in person is that you can see the quality of the paper and buy small quantities to test.

Paper is available through printing services and where computers and printers are sold. There are also a number of well-known paper stores online; you may have one of these stores near you. Kelly Papers (<https://kellypaper.com/>) is one supplier. You can find various types of paper in hundreds of colors, textures, materials, and weights. Advice and sample paper for purchase are available.

Paper Source (<http://www.papersource.com/envelopes/paper.html>) is a vacation spot for those obsessed with different types of paper, including handmade papers from around the world. You can find the nontraditional here, but there is also an assortment of practical paper in small or large quantities. See textbox 2.10 for paper sources.

TEXTBOX 2.10.

SOURCES FOR PAPER

- Kelly Paper: <https://kellypaper.com/>
- Paper Source: <http://www.papersource.com/envelopes/paper.html>

Production

Your project may need a professional printing service. Even if you print on your library printer, adjustments may be needed to get the best quality. You can send graphic design jobs to an online site, but if you have a question about anything related to the production process, it is a good idea to go in person to a local store. Printing experts at your local printer, such as Staples, FedEx, or Office Depot, can help you. They have the experience and the production tools to adjust color, resolution, and size, which may be more difficult for you to do on your own.

Next Day Flyers (<http://www.nextdayflyers.com/>) values its customers; one-day turnaround is possible. There is a large selection of templates that provide ease and compatibility with a variety of software. Templates are available for a variety of graphic design projects, and the service provides a free proof copy.

Another online printer, Vista Print (<http://www.vistaprint.com>), is a budget-friendly site, with easy-to-use professional templates. You can also upload your own designs. A proof copy is available before ordering. Customer service can help with printing questions. Turnaround varies, depending on how much you spend on shipping. Look for the many common coupons for this website.

There are many times that you will use your own printer or the one available in your work area. When it comes to printers, it is important to think about how much you want to invest, the jobs that will be printed, the size of the graphic design projects, and the cost of ink replacements. Visit your local computer or electronics store, Staples, Office Depot, Fry's Electronics, Target, or Best Buy for the best options. When it comes to buying a printer, you should buy in person and ask questions.

The specialty online printing services mentioned in this section offer personal service and convenience and are listed in textbox 2.11.

TEXTBOX 2.11.

SPECIALTY PRINTERS

- Next Day Flyers: <http://www.nextdayflyers.com>
- Vista Print: <http://www.vistaprint.com>

Sharing

Librarians inform, teach, and share their knowledge. There are many who communicate their design experiences with others through blogs, boards, articles, and websites. Who knows more about the challenges of graphic design projects and their solutions than other librarians?

Graphic Design Advice and Networking

Communicating and sharing design tips and projects with colleagues can be helpful after all, they know what you are going through and your challenges. They are in the business of locating information, so it may not come as a surprise that there is advice and inspiration in guides, forums, and blogs created by librarians.

If your library has a strong STEAM (science, technology, engineering, art, and math) programming emphasis, you may already know about the community of volunteers at Code4Lib Wiki (https://wiki.code4lib.org/Main_Page). These librarians have created a journal, conferences, a mailing list, a LISTSERV, and articles about all things technological, including design, code writing, and more.

Library Aware (<https://libraryaware.uservoice.com/knowledgebase/articles/94566-tip-flyers-and-posters>) offers practical advice for creating effective flyers and posters. Librarian-designers will find the information useful and inspirational.

If you are a member of the American Library Association, you can join the Library and Information Technology list (lita-l) at <http://lists.ala.org> and share ideas, questions, and answers with fellow librarians. It's good to have a method for communicating with those who understand your challenges.

University librarian Nedda Ahmed does a good job of sharing image resources for graphic design projects at Graphic Design: Images, on Georgia State University's library website (<http://research.library.gsu.edu/c.php?g=115309&xp=753227>). This research guide is a comprehensive list of resources and fonts.

Library Marketing Design (<https://pin.it/5edb7c3gmm5maf>) is a Pinterest board with award-winning designs. It works in tandem with the blog by the same name created by designer Scot Sterling.

Fred Stoss, biological sciences librarian at the University at Buffalo Libraries, State University of New York (<http://research.lib.buffalo.edu/poster-presentations>), has created a comprehensive guide to creating graphic design posters. The website provides tips, resources, and examples of effective graphic design posters.

The sites mentioned in this section are summarized in textbox 2.12. They are particularly useful for helping you to see what other librarians are doing and even finding some real-life practical examples.

TEXTBOX 2.12.

ADVICE AND NETWORKING FROM OTHER LIBRARIANS

- American Library Association, Library and Information Technology Association List (lita-1): <http://lists.ala.org>
- Code4Lib Wiki: https://wiki.code4lib.org/Main_Page
- Graphic Design, "Images, University of Georgia" by Nedda Ahmed: <http://research.library.gsu.edu/c.php?g=115309&xp=753227>
- Library Aware, "Tip: Flyers and Posters": <https://libraryaware.uservoice.com/knowledgebase/articles/94566-tip-flyers-and-posters>
- Pinterest, "Library Marketing Design" by Scot Sterling: <https://pin.it/5edb7c3gmm5maf>
- Poster Presentation, "Designing Effective Posters" by Fred Stoss: <http://research.lib.buffalo.edu/poster-presentations>

Show and Tell

Imagine creating an amazing flyer, poster, or display, and because of how it is displayed, very few people see it. Remember that the function of your graphic design is to communicate your message, and if the design is tucked away out of sight, it can't do its job. Place the graphic design in an unusual but prominent place.

A great place for looking up inspiration and even submitting your own work is Librarian Design Share (<https://librariandesignshare.org/>). This site was created by April Becker and Veronica Douglas, both librarians who wanted to make a space where librarians and library students can get inspiration and share their ideas. The site is categorized by the type of software used to create the design, everything from Microsoft Word to Adobe Illustrator. Additionally, Librarian Design Share has a feature for you to submit your own designs. Take a look; you will be pleased at the quality of the librarian-created graphics from a variety of fields.

Have you ever wondered why libraries cannot achieve the design atmosphere that your favorite bookstore exudes? In a WebJunction presentation that is still relevant today, Chris Rippel shares extensive resources explaining how bookstores are different from libraries and what we can learn from bookstore marketing. He explains how attention to detail and the whole picture determine the way patrons look at the posters, flyers, and displays (Rippel, 2012).

Key Points

Chapter 2 presents important tools and technologies to get started on graphic design projects, including planning, designing, printing, and sharing the design process. This chapter covers these key points:

- Planning through brainstorming and other strategies is essential to the beginning stages of graphic design projects.
- The tools, images, and software are instrumental for designing professional-quality graphic design projects.
- Get your project from computer to hard copy by using high-resolution DPI settings and printing on high-quality paper.
- Many opportunities are available for sharing designs and advice and networking with other librarians.

Chapter 3 explores the function of graphic design and the role of the graphic designer in communicating effective messages. The chapter looks at what you want to say and how to say it using visual design tools and written content.

Suggested Activities: It's Your Turn

1. Make a mood board, print it, and display it as a work of art.
2. Now is a good time to expand your image portfolio by using your cell phone or camera to take pictures on your next walk around your neighborhood, your favorite vacation spot, or a library event. Take it a step further: Experiment with photo image editors to prepare those new images for your next graphic design project.
3. Make a simple flyer using the software program of your choice listed in this chapter.

References

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- Rippel, Chris. 2012. *What Librarians Can Learn from Bookstores*. WebJunction presentation. Last modified March 21, 2012. https://www.webjunction.org/documents/webjunction/What_Librarians_Can_Learn_from_Bookstores.html.



Learning the Language of Design

IN THIS CHAPTER

- ▷ Terminology you need to know
- ▷ Elements of composition
- ▷ Principles of design
- ▷ Analyzing your own design

IN THIS CHAPTER you will explore the terminology you need as a designer. You will learn how to describe the elements of composition (line, texture, space, color, and shape) and the principles of design necessary to create quality compositions. Finally, you will learn how to analyze graphic design by using those terms.

Terminology You Need to Know

Artists and designers know that there is a unique language for design. Similar to learning a foreign language, you need to learn the language of design if you are going to travel in this world. Terms help you construct your designs, understand concepts, and communicate ideas. To feel confident about your designs, you need to start with the basics.

Just as there is librarian speak, there is design speak. There are words that every designer knows and needs to create a project. Let's look at the process of any design project and some of the basic terms you will encounter.

Plan

Much of the success of your project takes place in the planning stage. This is the first step in creating a strong design to effectively communicate your message. Selecting your media, template, graphics, layout, software, and editing tools is important at this early point. There are specific terms in this first step to help you achieve your goals in a timely manner.

Execution Sheet. A drawing, schematic, or photograph replicating a past display or project that you use as reference.

Graphic. The visual object within your design. It can be a chart, photograph, or illustration. You can have more than one graphic within your composition. It's good practice to research, locate, and prepare images that you will use before creating your design.

Image file type. These are the standard file extensions—JPG, GIF, PNG, TIF—but there are also some, such as VECTOR and RASER, that printers prefer. These last two are sometimes requested by printers for large graphic files.

Layout. The overall structure of the design and composition.

Lettering. Whether you are creating a design through a software program or display by hand, lettering will be a part of your design activity.

Picture plane. This is your blank canvas, the surface that you will be working with, whether it is a website, a bulletin board, or a 9 × 12 canvas.

Rough sketch. A pencil sketch useful for brainstorming ideas, working out concepts and layouts, and sharing information with others.

Template. A generic guide available through software and online programs for creating graphic design projects.

Visuals. Graphics within a project or composition.

WYSIWYG. “What you see is what you get.” This refers to editing programs that show on your screen what the printed copy will look like.

Design

You've effectively decided which software program you will use, located and prepared graphic images, selected a template, and planned the overall layout. Now it is time to start your design (all of this is discussed in great detail in later chapters). In the designing phase, you make many decisions regarding the elements of composition and placement, create body text, and pull the design together.

This whole process involves many new terms, and design writer Mary Stribley (2018) makes it easier by illustrating common design terminology, such as *kerning*, and traditional elements of design, such as color theory. High-quality illustration of terms makes it especially accessible for those beginning the design process or those who need a review of design terms.

Body copy. The text you see when you look at a magazine, a website, or a book.

Composition. The arrangement or overall look of the design project.

Copy. The words that tell your story or communicate your ideas.

Kerning. Horizontal space between two letters, characters, or numbers.

Leading. Vertical space between lines.

Lettering. Conveys your message along with graphics.

Lorem ipsum. Dummy copy. It doesn't make sense, but it fills in the columns when creating a template or overall arrangement and layout of your design.

Typography. The overall font choices, placement, and composition in a design. If you are talking about the overall lettering in a design, you would refer to its *typography*. See also textbox 3.1.

White space. A very important concept in the overall composition. Its place and significance are often misunderstood but vital to a good overall composition. It is the area surrounding the basic shapes, that which is left behind, or negative space.

TEXTBOX 3.1.

TRICKY TERMS: TYPE VERSUS FONT

When it comes to graphic design terminology, time changes things. Technology changes and with it the language of design. Meanings also change, and that is where the confusion comes into play.

In the past, the terms *type* and *typeface* were most commonly used for the lettering designers inserted in their projects. Most often in today's design vernacular, the word *font* is used to describe the style of the letters and numbers in a design. *Type* or *typeface* is the style of the lettering, but *font* includes more detail, such as the pitch (the number of letters within a one-inch space) and the style and family of fonts within a pitch range. But again, you will see lettering most often referred to generically as *font*. *Font* is a much more inclusive term. Don't be thrown off if you see the *type* or *typeface* used for the style of lettering.

Save, Print, and Distribute

After a project is complete, it will need to be saved as a file, printed, and distributed. There is still work to be done, including proofreading, transferring to a portfolio, and making decisions about printing, sizing, paper, and more. Again, there is more terminology that you will need.

Artist proof. When you outsource a printed project, always ask for an artist proof or sample to make sure the project and colors meet your standards. Print out an artist proof, and if you are the primary designer, share it with a group or committee to avoid misunderstandings. Printers and websites have different definitions of *primary*, *secondary*, and *tertiary colors*, so it is good to make sure your color versions are the same.

Portfolio. A physical or digital storage system for saving ideas, art examples, and completed art projects for reference and to share.

Elements of Composition

Every designer worth their weight understands the five elements of composition or design. These are the basic tools of the designer. Line, color, shape, space, and texture are the most important terms for creating a graphic design composition. Without understanding the elements of design, you can't fully understand the process of creating art. The next few pages look closely at these elements and how to use them effectively in your artwork.

Line

A line is a mark that starts at one point and follows a path to its end. In design, a line is a powerful force that can lead the viewer through the picture plane and create emphasis. As with the other elements of design, a line can be discussed in descriptive and expressive terms. In "The Meaning of Line: Developing a Visual Grammar," Steven Bradley illustrates

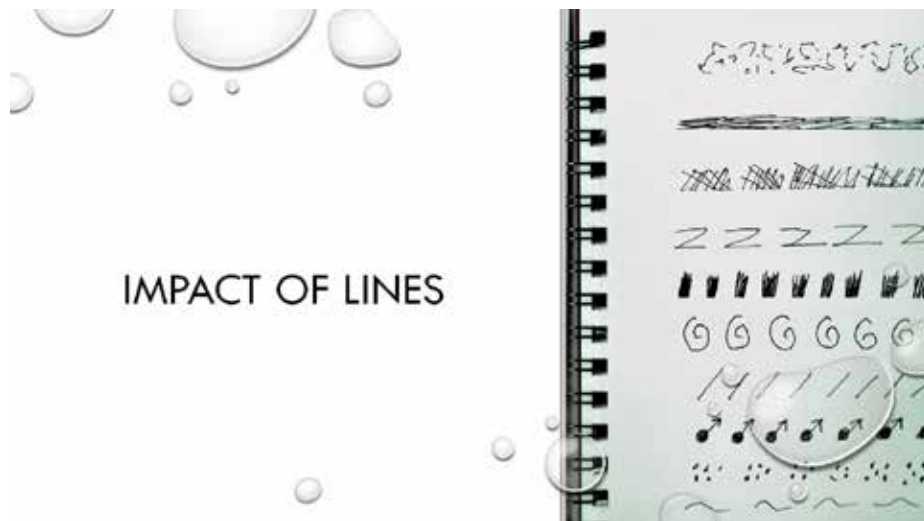


Figure 3.1. Impact of lines.

the descriptive meaning of line by naming it and then citing the emotive quality. For instance, he uses the example of a thin line—that is its descriptive name—but he doesn't stop there. What is the emotive quality? Fragile, of course; this creates meaning in your design (Bradley, 2010). Figure 3.1 illustrates a variety of lines and their impact in the compositional picture plane. Textbox 3.2 outlines examples of descriptive lines and the expressive characteristics and qualities they may evoke in a graphic design composition.

TEXTBOX 3.2.

DESCRIPTIVE LINES AND THEIR EMOTIVE CHARACTERISTICS

Broken lines anticipate that something more is to come.

Continuous lines create a sense of harmony.

Controlled lines build structure in the composition.

Curved lines add movement and rhythm.

Distorted lines are interesting to the viewer and capture their attention.

Hard-edge lines are powerful and create emphasis.

Implied lines lead the viewer's eye around the composition.

Jagged lines are dangerous or alarming.

Linear is another word for *line* and creates a repetitive mood.

Painterly lines blend into the background and draw in the viewer.

Scribbled lines create a mood of instability and curiosity.

Smooth lines project a mood of relaxation.

Soft-edge lines soften shapes, creating a dreamy or relaxed quality.

Straight lines organize the artwork.

Thick lines create a feeling of strength and substance.

Zigzag lines are energetic.

Color

Color is one of the most important elements of composition. Designers know that color theories and properties are necessary in creating quality graphic design projects. Mark Schaeffer, author of *Library Displays Handbook* (1991), encourages readers to understand the importance of color as it relates to library display and even includes a discussion of the principle of design and a color wheel for readers to use in creating their displays. Figure 3.2 is a black-and-white version of the color plate available at <http://www.graphicdesignforlibrarians.com/illustration3.2.htm>, which will help you select colors for your graphic design compositions. The following definitions will give you a basic lesson in and important information about colors.

Analogous colors. These colors are side by side on the color wheel and create a feeling of harmony and easiness in a composition.

Complementary colors. These colors are opposite on the color wheel. They create a feeling of tension and uneasiness in an artwork. They also create a feeling of excitement and energy.

Cool colors. Blue, violet, and green recede into the background and are those that are cool in nature (the ocean, ice, the sky). Cool colors are “quieter” and tend to have a calming effect on the viewer.

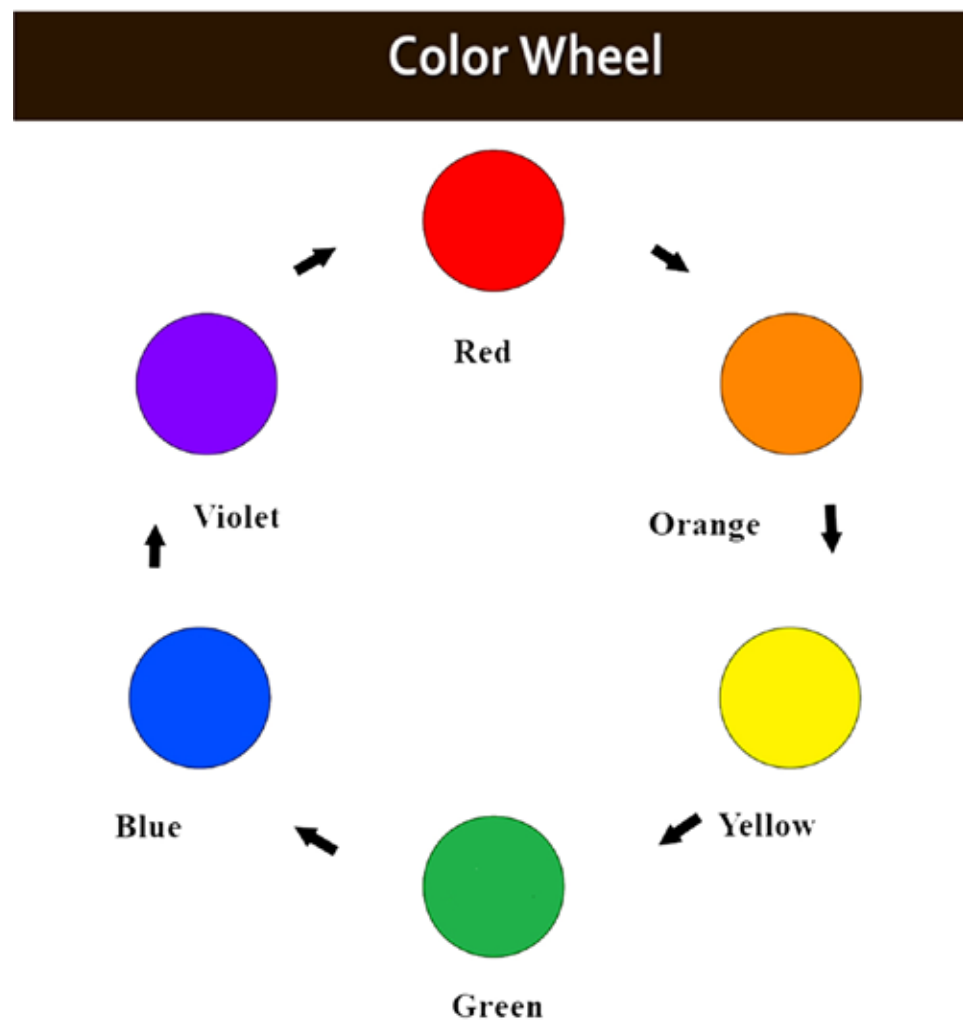


Figure 3.2. Color wheel and properties.

Primary colors. These three colors—red, yellow, and blue (RYB)—produce all others in the color spectrum. From these three colors, you can produce orange, green, and violet, the secondary colors.

Secondary colors. The color formula for creating secondary colors is red + yellow = orange; red + blue = violet; yellow + blue = green.

Symbolic colors. Everyone has cultural and symbolic associations with colors that affect our interpretation of art. Red may be used to signify high alert or danger; an overall red, white, and blue composition may be read as a patriotic theme.

Tertiary colors. Also known as intermediate colors, they are six colors between the primary and secondary colors: yellow-orange, red-orange, red-violet, blue-violet, blue-green, and yellow-green.

Warm colors. Red, yellow, and orange are known as warm colors. They are warm in nature (the sunset, changing fall leaves, fire, etc.). Warm colors advance toward the viewer. For instance, as a viewer you might notice a book with a bright red cover in a poster first, especially if it is applied against a light blue background.

Shape

Form is another term for *shape*. Shapes may be distorted by the designer for expressive purposes, or they can create boundaries and structure in a composition. You have seen word clouds, where words are designed into a shape. Every graphic design has at least one shape. It also has a border that is the shape of the page, display, website, or project. The body copy, or the text, of your project is a shape within the design and contributes to its overall effect. Figure 3.3 is an illustration of various shapes. There are many names for shapes. A list of some common terms for shapes is in textbox 3.3.

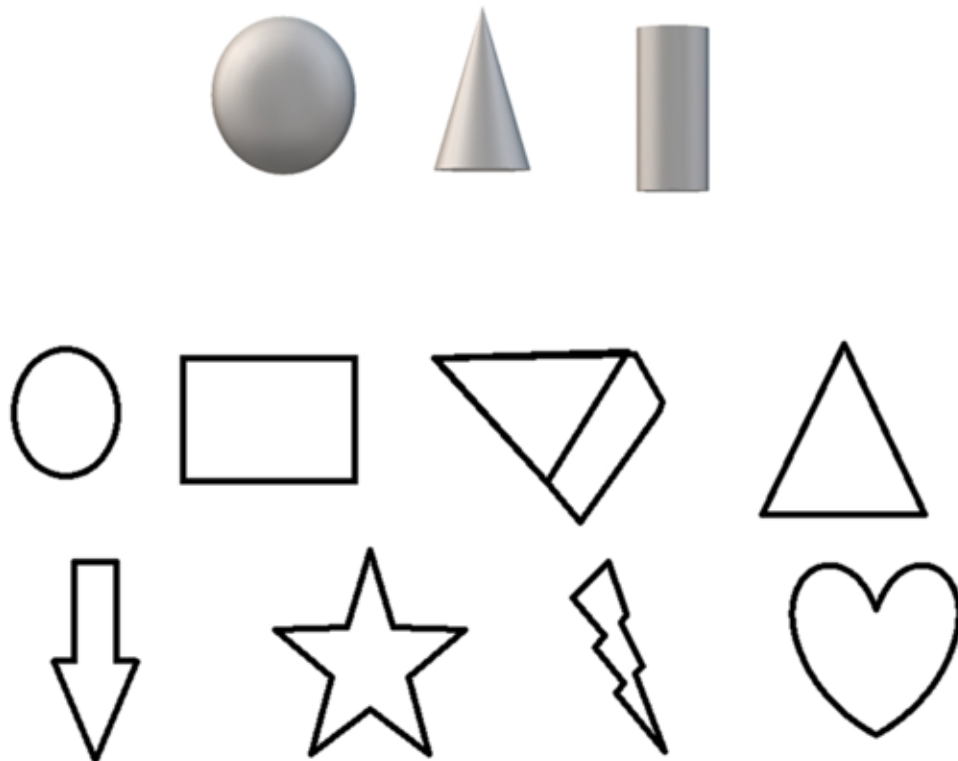


Figure 3.3. Shapes in graphic design.

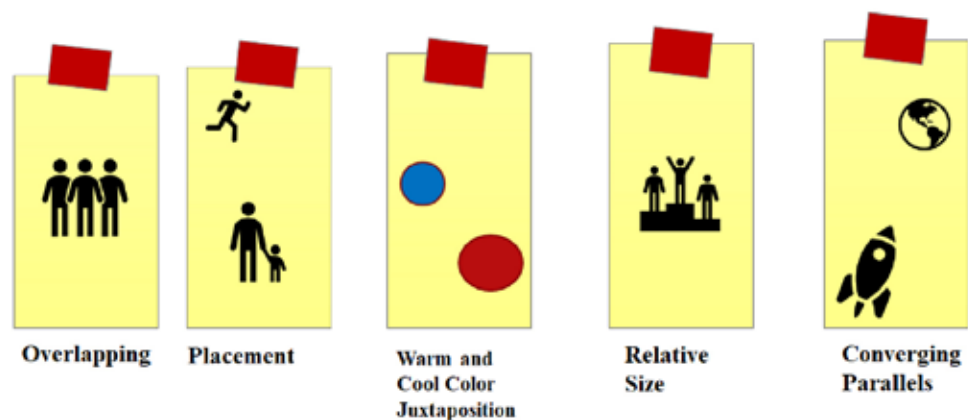
TEXTBOX 3.3.

TERMS FOR SHAPES

Angular	Geometric
Biomorphic	Highly delineated
Circular	Highly modeled
Closed form	Open form
Concave	Organic
Convex	Pyramidal
Cylindrical	Rectilinear
Distorted	Spherical
Elongated	Truncated

Space

It is through spatial relationship that your viewer is led through the composition. Where the viewer *stands* in relationship to the artwork is determined by placement of objects, overlapping, color relationship, sharp and fuzzy shapes, and textures. These are just a few of the ways that artists create space in a design. Figure 3.4 is an illustration of how artists use space to create interest in graphic design projects. Artists can create space in a composition through the methods defined in the following list.



WAYS TO CREATE SPACE

Figure 3.4. How to create space in your graphic design.

Colors. The use of warm and cool colors. Warm colors advance and cool colors recede in the composition. Viewers read warm colors as being closer to them.

Copy arrangement. The arrangement of lettering is extremely important when it comes to space. If your letters are spatially too crowded, whether on a flyer, poster, or display, your viewer cannot read the message.

Linear perspective. Converging parallel lines create a feeling of depth.

Overlapping. When one object or figure overlaps another, the viewer reads it as spatial depth.

Placement. Objects high on the compositional plane are read as further away. Objects low on the compositional plane are read as closer to the viewer.

Textures. Textures express clarity and distortion; that is, clear objects are read as being closer. Blurry, fuzzy objects are read as being further away.

White space. The viewer's eye reacts to the amount of white space in a compositional design, which determines readability.

The list of terms in textbox 3.4 are commonly used to describe space. They will help you to create your own work and to look at the graphic designs of others.

TEXTBOX 3.4.

SPATIAL TERMS

Architectonic	Full
Balanced	Ordered
Crowded	Overlapping
Deep	Random
Empty	Shallow
Expansive	Three-dimensional
Faceted	Two-dimensional
Flat	

Texture

Texture is something that you can see and feel at the same time. It is determined by the technique of the designer, the tools, and the surface. Texture is created by the amount of light reflected on a surface. It can make your artwork come alive in a unique way by incorporating real texture, implying it through graphic design tools, or inventing it through experimentation (Colston, 2008.) There are thousands of textures that can be described in many ways. Textbox 3.5 contains only a partial list of terms for describing texture; you can invent and add your own names to the list.

TEXTBOX 3.5.

TEXTURE TERMS

Artificial	Hard
Blurry	Matte
Brilliant	Natural
Bumpy	Raised
Coarse	Shiny
Crusty	Slick
Dull	Slippery
Fine	Slithery
Fluffy	Soft
Fuzzy	Sparkling

Principles of Design

Along with the *elements of composition*, the principles of design involve important terms and concepts for designers, including balance, emphasis, movement, pattern, proportion, repetition, rhythm, unity, and variety. Not every principle is used in every design, but each term illustrates a theory that can enhance your design if you know how to use it.

Balance. There are three kinds of balance: symmetrical, asymmetrical, and radial. In symmetrical balance, the visual weight is equally distributed; asymmetrical balance is achieved through intuition (the placement of the elements of design is such that visual weight *feels* balanced); and radial balance uses circular attributes to give an overall balanced effect.

Emphasis. It is just as it sounds. An area (or areas) of the composition draws the viewer into the object, color, shape, or other elements and *forces* the viewer to see it immediately.

Movement. A compositional picture plane is static. Movement through lines, colors, placement, and repetition creates a sense of energy and movement in the composition.

Pattern. It is easy to see patterns in fabrics, but they also exist in flyers, posters, and other graphic designs when objects, colors, lines, textures, and shapes are repeated.

Proportion. Humans are proportionally created. Artists and viewers look for harmony and proportionality that feel like size, elements, and objects work well together in designs.

Repetition. Re-creating colors, lines, textures, and other elements of composition throughout a design creates interest. The eye likes to discover similarities in artwork, and one way to achieve that is through repetition.

Rhythm. This principle is one of the most exciting in a composition. It adds interest to the overall composition by creating a pattern of objects in a specific repeated motion. The effect is energetic movement and surprise. Artist Piet Mondrian's *Broadway Boogie Woogie* is a good example of how to use rhythm effectively.

Unity. This principle refers to your ability to tie your composition together using the tools of design, the elements of composition, and the principles of design in such a way that the final product translates into a pleasing, effective composition.

Variety. As the old adage goes, "Variety is the spice of life," and so it is in art and design. Use a number of shapes, colors, lines, textures, and spatial relationships effectively to gain and keep your viewers' attention.

Analyzing Your Own Design

Many questions can be used to develop your initial plan of the design project and throughout the design process and in evaluating it at completion. These questions, along with the terms presented earlier in this chapter, will help you to make sure you have covered the necessary steps in creating an effective design. The following are questions to ask before you begin your project (see also textbox 3.6).

The Planning Stage

- What is the function of your design? The function should be the purpose of your project.
- What do you want to communicate? You will need to decide what you want to *say* before you get started.
- Will your project work best as a flyer, display, website, poster, handout, or something else? Your choice of medium determines how your viewers understand what you are trying to communicate to them.
- What tools and materials do you have available?
- What is your budget? How much money you have determines the quality and quantity of your project.
- Will this be a group, solo, or committee project? What roles will be assigned?
- What is the general theme of your project? Will it be upbeat, funny, serious, contemporary, or geared toward teens and young adults?
- What graphics have you researched?

The Production Process

- What is the mood or tone you want to achieve in the composition? How will you use color to create this effect? Will you use analogous colors to create a calm, harmonic composition or complementary colors for excitement and energy?
- Will you use a template or create your own design?
- What is the overall line quality you want to project? Will it be a structured or whimsical composition?
- Will the shapes be biomorphic, that is rounded and undulated, or geometrical spheres, cones, and cylinders?
- Are you planning to draw your viewer into the composition by creating an aggressive, "in your face" perspective or leading the viewer through the composition in a short story?

- Textures can be real or implied. Which will you choose?
- Which graphic design software will you use?
- Which fonts will you select for the project?
- Which tool will you use to edit your visuals?

Evaluating Results

- Was the design successful? Did the flyer do its job of announcing a program, inviting patrons to a meet-and-greet author event, or bringing visitors to the new makerspace?
- Did you communicate well? Did you say what needed to be said unabashedly?
- What would you do differently?
- Did you share your design or ask for feedback from peers? What were the results?
- What will you change in future displays, flyers, posters, newsletters, or websites?

TEXTBOX 3.6.

ANALYZING GRAPHIC DESIGN

Along with looking closely at your own work, it is useful to critique the graphic design work of others, especially works created by librarians and library staff. You have the perspective of someone freshly looking at a poster announcing a summer reading program, a flyer of an upcoming art event, a newsletter, or the most recent zombie book. You will be able to see why the design project captured your attention in the first place.

- Did the 3D object that extended from the bulletin board capture the viewer's attention?
- What didn't work in the design you analyzed? Poor-quality designs also teach.
- Did the poster tell you all you needed to know about the event?

The following are questions to ask yourself as you study the graphic designs of others. Write a description of everything you see in front of you; imagine you are writing a report.

- What first captured your attention?
- What was your initial reaction to the design?
- What has the artist used to draw you in?
- Is there an obvious emphasis?
- How would you describe the line quality?
- What colors are used (even if only black and white)?
- How effective is the lettering?
- Are more than two fonts used?
- Discuss the overall shapes, size, and spatial considerations.
- How has the artist effectively or ineffectively used the elements of composition and the principle of design?
- What would you have done differently?
- On a scale of 1 to 10, what would you rate this design?

Explore It Virtually

The following links further illustrate topics introduced and referred to in the elements of composition and principles of design sections of this chapter. You will discover common terms and illustrations of professional designers to help you in your graphic design work.

- Color Theory Basics: https://www.youtube.com/watch?v=L1CK9bE3H_s
- Composition and Elements of Visual Design: <https://www.youtube.com/watch?v=vaqciOeu8n4>
- J. Paul Getty Museum, “Elements of Art”: http://www.getty.edu/education/teachers/building_lessons/elements_art.pdf
- Pinterest, “Spacing Rules of Graphic Design”: <https://pin.it/upimil2hfvi3rp>

Key Points

The information in chapter 3 outlines basic terms and questions to help you begin creating and understanding graphic design concepts. More examples of specific design terms are introduced throughout this book. The following is what you need to learn from this chapter:

- Graphic design is similar to learning a foreign language; it has terms that you need to know to create your best product.
- All design projects have five elements of composition: line, color, shape, space, and texture.
- Asking yourself questions as you analyze your own artwork and critique that of others helps you to understand the process so you can develop your own creativity as a designer.

Chapter 4 introduces you to the character of line and its impact on graphic designs.

Suggested Activities: It's Your Turn

1. List the new terms presented in this chapter.
2. What are the five elements of composition that are a part of every design?
3. Using the questions, terms, and analysis suggestions, critique a graphic design project that you have seen in a library or online.

References

- Bradley, Steven. 2010. “The Meaning of Line: Developing a Visual Grammar.” *Web Design*. March 29, 2010. <http://vanseodesign.com/web-design/visual-grammar-lines/>.
- Colston, Valerie. 2008. *200 Projects to Strengthen Your Art Skills*. London: Quarto.
- Schaeffer, Mark. 1991. *Library Displays Handbook*. New York: H. W. Wilson.
- Stribley, Mary. 2018. “50 Design Terms Explained Simply for Non-Designers.” Canva Design Resource. <https://www.canva.com/learn/graphic-design-terms/>.



The Character of Line

IN THIS CHAPTER

- ▷ The importance of line
- ▷ Identifying and visualizing lines
- ▷ The emotional properties of line
- ▷ Line as an action verb
- ▷ The structure and function of line

IN THIS CHAPTER, you will explore the importance and dominance of line as a key player in effective graphic design projects. You cannot create an effective design without understanding the principles of line. Line is one of the basic elements of composition and gives your graphic design structure. You will first learn how to identify and recognize line, so you can know how to use it. In addition, you may be surprised at the effectiveness of the emotive properties of line in grabbing the attention of your audience and inspiring them to act on the message being conveyed. Line is an action verb, moving around the composition, directing and moving through the picture plane. Finally, understanding and following the basic rules of composition, design applications, and function will help you structure and effectively present your design.

The Importance of Line

American artist Georgia O’Keeffe knew the importance of line. Early in her career, she started over, put away her artwork, and began again with simple line drawings. She used charcoal to draw lines and the outlines of forms as she looked out into nature. It was those line drawings that drew the attention of famous gallery owner and her future husband, Alfred Stieglitz. *Drawing XIII* is an example of the power and simplicity of line as seen by O’Keeffe (2017).

The abstract expressionist artist Wassily Kandinsky, who interpreted music through art, started with basic line drawings to express his ideas. According to Nancy Spector (2017), his

abstract painting *Black Lines* is among the first of Kandinsky's truly nonobjective paintings. "The network of thin, agitated lines indicates a graphic, two-dimensional sensibility, while the floating, vibrantly hued forms suggest various spatial depths." Even creating a nonrepresentational painting, Kandinsky used lines to anchor and structure it.

Just like fine artists, graphic designers know the importance of understanding line. As a librarian who designs flyers, posters, brochures, displays, and newsletters, it's important for you to know how to use line qualities to instruct, inspire, and motivate your patrons.

Line is arguably the most important design principle. It is the basic building block for everything else. It interacts with all other elements, is effective in moving the viewer through the composition, directs the show by pointing to what is important, and builds structure into the composition.

Identifying and Visualizing Lines

The first step for understanding line is to learn its terminology. Identifying line allows you to expand your verbal and visual vocabulary. Learning the names of lines and their visual characteristics is essential for creating quality graphic designs. Textbox 4.1 contains definitions of the most commonly used lines in graphic design.

The examples in textbox 4.1 are the most common type of lines that you will use in graphic design, but there are many more. You do not need to limit yourself to known

TEXTBOX 4.1.

COMMONLY USED LINES IN GRAPHIC DESIGN

Curved. Curving lines flow; they are calm and continuous. They create a peaceful composition. You might see a curving line in a sand dune, a flowing river, rolling hills, ocean surf, a petal on a flower, a race-car track, or the scenic highway around Big Sur. They can also be active or static. Curving lines are directional; they lead us through the composition.

Diagonal. Diagonal lines cut through the static pictorial plane. They upset the balance of things and create excitement and uneasiness. Some good examples of a diagonal line might include a slide, a steep mountain, hillsides, a bird perched on a tree limb, a skier going down a slope, or a roller coaster. Diagonal lines are interesting; they translate into movement in the composition and also direct the viewer.

Horizontal. When you think of a horizontal line, an image of the horizon may come to mind. Someone lying down, the top of a desk, the top and bottom lines of a box, and a diving board are examples of a horizontal line. A horizontal line may also create boundaries and structure in a composition.

Jagged or zigzagged. Jagged or zigzagged lines create contrast or even pose a virtual threat in a composition. A reptile walking, the crest of the ocean waves, the silhouette of a military ship, or steps leading upward all represent jagged or zigzagged lines. Jagged lines contrast with other lines, bring the viewer's attention to the action, and break the mood in the composition.

Vertical. A vertical line can also be described as a straight line. Typically, you see vertical lines in trees, standing people, and tall buildings. A vertical line may also be used to dissect or divide a composition.

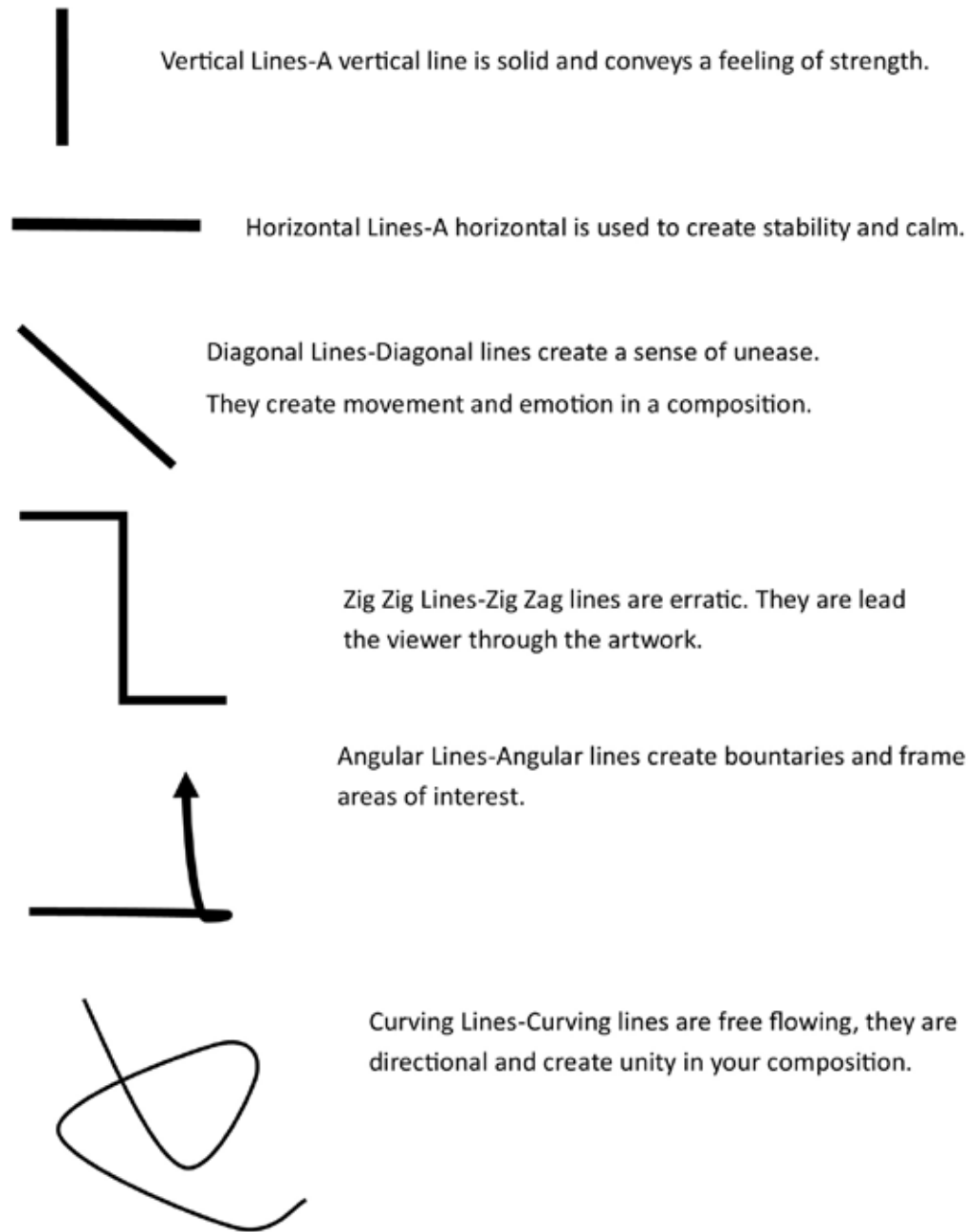


Figure 4.1. Illustration of lines and their common names.

lines; you can invent your own. Figure 4.1 shows the names of lines and visual drawings corresponding to them. As you look at the examples, think about how they might be used for a graphic design project in your own library. This illustration is a good reference tool for creating your own designs.

🌀 Emotional Qualities of Line

Along with descriptive characteristics, lines have expressive and emotional qualities. A vertical line can be transformed into a *strong* line by thickening it, making it bolder, and giving it more presence. A solid, thick line also creates a substantial border. In contrast, a thin vertical line reads as fragile or delicate in a composition.

Your objective as a designer is to set the mood and motivate your viewers to action through the emotive qualities of line. The lines you use in your flyer, poster, or other graphic design can make your viewer feel things. For example, take a look at the image of the *Librarian* by artist Arcimboldo (available on many sites on the internet). Imagine the possibilities of using this image as a poster to promote an “Ask the Librarian” service at your reference desk, to advertise a “From Trash to Treasure” teen recycling program, or to announce a library event. Examine the way that the artist has used line to capture the viewer’s attention and to structure this painting. The image is different; it sets a mood and draws the viewer in. There are lines that capture our immediate attention. The artist has used devices to hold us in the composition. For instance, the lines created by the placement of the books make a triangular shape that holds the viewer’s attention and anchors the viewer. The lines of the open book create the hair of the librarian but also add movement and interest. The sharp lines of the fingers created by paper adds a threatening quality.

Viewers read lines spontaneously as they look at art. When you think of these words, what lines do you associate with them?

Whimsical	Distorted
Energetic	Flowing
Jazzy	Peaceful
Fragile	Stoic

Line as an Action Verb

Lines are on the move. They don’t just sit there even when they do. They are busy moving viewers around the space, directing their eyes to interesting items of the design and the flow of information. Lines offer visual cues to the viewer. The artist provides curving, broken, or diagonal lines, and the viewer fills in the blanks.

One way an artist can create instant movement in a composition is through eye contact, with not just the viewer but between figures in the design. Imagine a poster featuring a group of teens sitting at a table actively involved in a STEM (science, technology, engineering, and math) program you are offering. You can use a photograph of an interest in the project that includes several people interacting and making eye contact. The lines in the composition become active rather than static. The image is more appealing, and the scene is interpreted by the viewer as a place where someone would have fun while learning something new.

Designers also use action lines and gestural drawings to create movement of figures in a composition. Figures can lead the viewer through the composition with eye, body, and hand movements. Exaggerating human motion with line is another way to create emotional movement and action in your posters. Simple line drawings, icons (e.g., arrows), pointing and curving lines, hands, and fingers can also direct the viewer’s attention.

🌀 The Structure and Function of Line

Lines are the basic underlying structure of a composition. They do the hard work. Line is the foundation for aligning the text and content in the design. Without lines, there would be no division of columns. A page can be divided by line, and grids are constructed using line.

As you continue to develop your understanding of the function of line, study what others are doing. Examine the types of lines they use. Visit websites that focus on your audience. Don't limit yourself to librarian themes; also explore commercial-quality websites and browse design magazines for professionals. Sketching is an important part of being a designer, and using a drawing pad and soft drawing pencil to lay out your design, its basic underlying structure, and its lines is a good start.

Analyzing other designers' work is an important way to learn skills. Make a habit of visiting other libraries and library websites to examine the effective graphic designs they share. Analyze graphic designs in publications, and mark up your own designs with notes. Visiting museums and analyzing fine art is beneficial for discovering line and its function in a composition. Learn as much as you can about lines, but be sure to create your own work, both in style and content. See figure 4.2 to learn how to mark up and analyze a poster.



Figure 4.2. Analysis and markup of a graphic design poster.

Following line throughout artwork and graphic designs is important for learning good design, and so is discovering line's dependence on the other elements of composition and principles of design. Line is the most important element, but it doesn't work alone. Without the repetition of line, you would not see pattern or rhythm. Take a moment to visualize the ripples of a river or the waves of an ocean coming into shore. Imagine the lines that are formed and the pattern that is created. Figure 4.3 provides a good reference for remembering the impact line has with other elements. To learn more about line and its properties, go to the resources listed in textbox 4.2.



Figure 4.3. Lines, patterns, and textures.

TEXTBOX 4.2.

MORE RESOURCES FOR UNDERSTANDING LINE AND ITS PROPERTIES

- Art, Design, and Visual Thinking: An Interactive Textbook by Charlotte Jirousek: <http://char.txa.cornell.edu/>
- Canva, “20 Design Rules You Should Never Break” by Mary Stribley: <https://designschool.canva.com/blog/design-rules/>
- Design Shack, “Using Lines and Curves in Design Projects” by Carrie Cousins: <https://designshack.net/articles/graphics/using-lines-and-curves-in-design-projects/>
- Pinterest, “Graphic Design for Librarians, Line”: <https://www.pinterest.com/art4librarians/graphic-designs-for-librarians-line/>

Key Points

Chapter 4 explores the description, emotion, action, structure, and function of line in compositions. This chapter covers these key points:

- Line is the most important element in creating effective designs.
- Creating, identifying, and visualizing various types of lines is essential to good design.
- Line plays an important role by bringing the viewer into the design and inspiring action through emotion.
- The underlying function of line is the basic structure of design.

Chapter 5 introduces innovative tools and techniques while exploring the properties of color theory.

Suggested Activities: It's Your Turn

1. Abstract artist Kandinsky was influenced by music. Grab a pencil and long sheet of paper, turn on your favorite classical music, and draw lines that match what you are listening to. Make a chart of the lines.
2. Using the chart you created in the first activity, write the descriptive and emotive properties of each of the lines you invented.
3. Create a black-and-white poster using just lines to draw your viewer into the composition.

References

- O'Keeffe, Georgia. 2017. *Drawing XIII*. Met Museum Online Art Collection. <http://www.met-museum.org/art/collection/search/488601>.
- Spector, Nancy. 2017. "Vasily Kandinsky: *Black Lines*." Guggenheim Online Collection. <https://www.guggenheim.org/artwork/1865>.



The Language and Use of Color

IN THIS CHAPTER

- ▷ Color properties, theories, and schemes
- ▷ Tools and techniques
- ▷ Color palettes
- ▷ The psychology of color

IN THIS CHAPTER, you will explore the attributes of color. Graphic design without color is like a cake without frosting. The basics are there, but it lacks visual appeal and excitement if it is missing this important element. That is not to say that the combination of black and white is a lack of color; rather, it is known as achromatic color and is often used in graphic design applications. You will also learn how to mix and match colors to create color schemes. This chapter introduces innovative tools and techniques to make tasks like developing color palettes easier. Color is one of the most dynamic elements for persuading your viewer, and this chapter shows you how artists use the psychology of color to influence their audience to action through design.

Color Properties, Theories, and Schemes

As a graphic designer, you need to understand color and what it can do for you in your designs and projects. Color is defined through its properties, theories, and schemes. This chapter begins with the basic terminology of the properties of color and then moves on to how color interacts to create additional hues and effects. Finally, it explores the process of developing color schemes for graphic design projects.

Properties

Color's other name in the design world is *hue*. For instance, the most common hue associated with the sun is yellow. The color, or hue, is determined by its location on the

color spectrum. Though *color* is synonymous *hue*, other terms, such as *tint*, *shade*, *tone*, and *saturation*, may be used, but these terms are the *properties* of color.

Every hue has a light or dark intensity. Colors that are brilliant in luminosity are highly saturated; a duller version of the same color is desaturated. There are ways to manipulate colors to make them brighter or duller. Lightening a color results in a tint of the original, while darkening results in a shade. The media used can also determine the saturation of a color. For example, a red circle created by shiny oil paint is highly saturated, but a colored-pencil drawing of the same red circle is desaturated and less intense in color. If you want to soften the impact of a color, you add gray; this color property is called *tone* or *tonal value*.

Another property of color is value, or the relative lightness or darkness of a color. A color can be scaled from 0 (the lightest) to 100 percent (the darkest) on a chart. Value can be used to model or make objects three-dimensional and express volume.

Theories

Along with properties of color, designers explore the theories of color to produce spectacular results. They use color like a chemist, mixing, matching, and selecting colors that work well together to produce the results they desire. The best way to visualize color theory is with a color wheel, one of the most important reference tools for the graphic design artist. The color wheel helps artists to visualize and understand color theory.

A color wheel contains red, yellow, and blue—the primary colors from which all other colors are created. Blending two primary colors creates a secondary color. For instance, red and yellow makes orange, blue and red makes violet, and blue and yellow makes green. Mixing primary and secondary colors creates intermediates, or tertiary colors.

If you want to lighten the value of a color, add white to it. It's good to make a value scale chart. Start with a number two lead pencil, and create gradations of value from very light to dark. You can use this as a guide when mixing white into paint or in selecting color for your graphic design program.

To darken the intensity, or saturation, of a color, you can add black or the color's complement. For instance, the complement of red is green. To make a darker intensity of red, add green. Experiment with the amount of complement needed to get the desired effect. You can create custom colors in your graphic design software and achieve your color of choice.

Colors close to one another on the color wheel are known as analogous. Analogous colors are in the same family and work well together (not always true in human families). Analogous colors of red, orange, and yellow create a harmonious blend when the composition is primarily made up of them.

But, though those colors work well together, opposites do attract. Artists often use complementary colors to create excitement and interest in a composition. Vincent van Gogh is famous for using complementary colors in his painting *Starry Night*. You can even see complementary colors in an afterimage if you stare at a color for about thirty seconds and then look away. This is called fugitive sensation.

As explained in chapter 3, colors have temperatures. Warm colors—red, yellow, and orange—are seen as hot on the page or canvas and remind the viewer of fire, sun, and heat. They also advance toward the viewer. Cool colors—blue, violet, and green—invoke images of ice, nature, and winter. They tend to recede into the background in a design.

Graphic designers juxtapose (place side by side) warm and cool colors to create spatial relationships within a composition.

Color Schemes

Graphic designers learn color theories to create color schemes. A variety of popular schemes are used to make design projects. The following examples are common schemes created by designers.

An analogous color scheme includes about three closely adjacent colors or colors in the same color family. One color is dominant, and then two colors back up the dominant color to accentuate the theme. A good choice for the star of the design is a primary color; and then a secondary and an intermediate color can round it out. However, you are not limited to this palette in an analogous design, so experiment with colors in the same family to see what works best for you. Figure 5.1 is a black-and-white version of the color plate available at <http://www.graphicdesignforlibrarians.com/illustration5.1.htm>, which is a good example of how analogous colors can create harmonious yet interesting posters.



Figure 5.1. Analogous color scheme.

Complementary color schemes use colors opposite each other on the color wheel. Artists can use one color and its complement as an accent or focal point for the composition. For example, a composition with variations of purple and yellow is eye-catching.

A split complementary scheme is a little trickier because it involves three colors. Let's say, for instance, you select red as one of your colors; the next color you would select is green, and the third color is adjacent to green on the color wheel. The formula is one color, its complement, and a color adjacent to the complement on the color wheel.

Monochromatic color is usually thought of as black and white, but that is only one way to do it. A designer can use any color; add white to lighten, or tint, the values; and use black to shade the original color to make a monochromatic scheme.

Triadic color schemes can be understood by imagining a board game. First, choose a color on the color wheel. Then go three spaces around the color wheel to choose another color. Go three more spaces, and use the color you land on. These three colors are triadic.

When you look at the many tools available to designers today, it makes you wonder how designers got along without them in years past. Design techniques have also changed due to the tools available to artists. The understanding of color, enabled in part by innovative tools, allows for more creativity and a more favorable response from viewers. As a librarian-designer, you only have a few seconds to grab the attention of patrons with a flyer, poster, or sign. These tools make it easier to make effective projects.

Color used correctly is one of the most powerful elements to achieve this goal. A good place to review your understanding of color is Work with Color's "Color Properties/Terminology" (<http://www.workwithcolor.com/color-properties-definitions-0101.htm>). This web page presents the basic terms to help beginning design students understand color; the visuals make it easy to learn the basics quickly. There are also important tools (color wheels and charts, color pickers, and color matchers) and techniques to help you understand and employ color properties, theories, and schemes.

Color Wheels and Color Charts

As mentioned earlier, the color wheel is one of the most essential reference tools for artists and designers. Along with the traditional color wheels readily available in art supply stores, there are also many online choices that serve additional functions and are, in some cases, easier to use. Librarians who design websites and learning management systems will find the online color wheels helpful for creating color schemes and identifying the color codes of websites. There are also resources that help people with color blindness. Imagine the following scenarios and discover how graphic tools might be helpful for you, the librarian responsible for creating a variety of graphic design tasks.

You are the person responsible for creating a web page for your youth services department. You want something colorful that catches the eye of parents and children who visit the website to explore the abundance of activities your department offers. You know that children are drawn to primary colors and that red tends to grab a web visitor's attention. But what other colors would work? Here is an example of how online color tools do the hard work for you. There are sophisticated color wheels that help you select a scheme and best of all provide the codes needed to create the website. Tools like the Adobe Color Wheel (<https://color.adobe.com/create/color-wheel/>) are popular with designers and far more useful than the color wheels you used in your high school art class.

Your January library poster needs to project a chilly mood for the winter kindergarten story time. "3 Basic Principles of Color Theory for Designers + Infographic" (<https://blog.creativelive.com/color-theory-fundamentals>) helps you select a cool color scheme. This article shows how to select a hero color, such as blue, which reflects coolness, a perfect choice for the cold winter months.

The adult hiking club at your library is the most successful in your region. You have developed a newsletter to keep members aware of news and upcoming events, but the publication lacks pizzazz, and you want the newsletter to look more polished and professional. You would like to use the colors that are common on your group's hikes. Material Design Palette (<https://www.materialpalette.com>) lets you use your own photos to develop a palette based on the colors you find in nature.

Adult coloring programs have become popular for meeting people, relaxing, and enjoying an activity that many have not participated in since childhood. But what if you

TEXTBOX 5.1.

COLOR WHEELS AND COLOR CHARTS

- “3 Basic Principles of Color Theory for Designers + Infographic” by Richard Mehl: blog.creativelive.com/color-theory-fundamentals
- Adobe Color Wheel: <https://color.adobe.com/create/color-wheel/>
- Material Design Palette: <https://www.materialpalette.com/colors>
- “Safe Web Colours for Colour-Deficient Vision”: <http://safecolours.rigdenage.com/>

see color differently? “Safe Web Colours for Colour-Deficient Vision” (<http://safecolours.rigdenage.com>) is a tool that helps you to accommodate those who are color-blind.

See textbox 5.1 for a list of the color wheel, color scheme, and color resource tools discussed in this section. These tools will save you time and inspire your programs and projects.

Color Pickers

Academic, public, school, and other librarians have discovered color pickers tools to help them create visually appealing graphic designs. Imagine you need the perfect green for a St. Patrick’s Day theme. You’ve seen the shade of green that you want in a display, and you know exactly where to find that specific green color. Take a snapshot of it with your cell phone, and use your favorite color picker tool, such as Loupe (<http://loupeapp.com/>), to reproduce the color. Loupe is an inexpensive color picker with lots of possibilities. Your tool is your cell phone, and your color choices are as big as your surroundings. The app takes a picture of colors you find and stores them for later use. You can match your colors on your March newsletter, a St. Patrick’s Day display, flyers, posters, stickers, bookmarks, craft projects, ties, and other items using that shade of green.

There are even more possibilities for color pickers. Let’s say you want to locate a shade of green in a copyright-free photograph. Tineye Labs (<http://labs.tineye.com/multicolr/>) is an amazing tool for those who want to be creative and save time. You can select a specific green color scheme, such as analogous, and then you can select a photograph to use in your project (e.g., a landscape reminiscent of Ireland). You can choose a color scheme for a web page and select the perfect photograph at the same time.

Monochromatic compositions can be aesthetically pleasing and used effectively in posters and other graphic designs. An Italian school teacher created the website *Arteascuola: Creativity in the Classroom and in Life* (<http://arteascuola.com/it/>), which offers many unique color technique ideas. One is an assemblage project using a monochromatic theme. The final product is photographed and becomes a work of art. How might you use this technique in a St. Patrick’s Day poster or library display?

Color pickers can help you create color code: that is, RGB, HEX code, safe colors, color schemes, background codes, and much more. Color pickers and eyedroppers allow designers to pick the color from a chart, blend colors, and see the differences between RYB (artists), RGB (web, digital), and CMYK (printers). Hongkiat provides a best-of list for these tools. Textbox 5.2 lists the color-picking tools described in this section, as well as more tools.

TEXTBOX 5.2.

COLOR PICKERS

- Arteascuola: Creativity in the Classroom and in Life: <http://arteascuola.com/it/>
- Hongkiat, “30 Useful Eyedroppers and Color Pickers for Designers”: <http://www.hongkiat.com/blog/eyedroppers-color-pickers-for-designers/>
- HTML Color Codes: <http://htmlcolorcodes.com/color-chart/>
- Loupe: <http://loupeapp.com/>
- Spycolor: <http://www.spycolor.com/>
- Tineye Labs, “Multicolr: Search by Color”: <http://labs.tineye.com/multicolr/>

Color Matchers

Red is red, and green is green, right? The answer is no. What is a designer to do? Color matchers will help librarian-designers ensure that what they see on the screen appears in print. It will also tell you which codes to use for print and which to use on screen. Color matchers manipulate colors and generate the HTML and RGB equivalents for them. They compare the matching qualities of two colors. Color matching is not just a contemporary problem. Take a look at the online exhibition Matching Color (<https://library.si.edu/exhibition/color-in-a-new-light/matching>) from the Smithsonian Library for a history lesson. You will see color swatches from the early seventeenth century and learn how colors were matched before the Internet. It’s a lot easier for us today. Textbox 5.3 lists tools for color matching.

TEXTBOX 5.3.

COLOR-MATCHING TOOLS

- Color Blender: <http://www.colorblender.com>
- Color Tools, “Color Matcher Tool”: http://www.colortools.net/color_matcher.html
- Smithsonian Library, “Matching Color”: <https://library.si.edu/exhibition/color-in-a-new-light/matching>

Color Palettes

A graphic designer’s palette is different from a traditional artist’s palette. A designer’s palette has an abundance of colors. It also includes color code variations, and it requires a digital brush or color eyedropper (a.k.a., color picker) to select the right color. Just as a traditional artist sets up a palette (color choices) before painting a scene, the designer plans a palette prior to creating a graphic project. There are many ways to create a palette and many resources to help.

Creating Your Own

Have you ever had a theme for a program that required specific colors? For instance, imagine that you want to create a St. Patrick's Day theme for your library. You've decided to create a web page that announces the various events, and you would like a photo and color scheme to use on the page and in flyers. Color Hunter (<http://www.colorhunter.com>) is a useful tool for this project. You can locate fine art or a design that speaks to you aesthetically and that you would like to repeat in your own design. You can find a common-access image and use tools to create your own color palette. You can also submit a color, theme, or specific item to the website, and it will build a palette around a color. It's as simple as that.

The apps in textbox 5.4 are examples of how color matchers can do the work for you. They help you make sure you have chosen the right color palette for your graphic design project.

TEXTBOX 5.4.

MORE COLOR-MATCHING TOOLS

- Check My Colours: <http://www.checkmycolours.com/>
- Color Hunter: <http://www.colorhunter.com>

Palette Generators

Sometimes you know what kind of theme you are looking for. It saves time and is more time efficient to have a palette generator create it for you. Imagine the possibilities. You want to create an urban theme, or you have an analogous or complementary color theme in mind, and then voilà: Palette generators make your graphic design a success. You can capture the colors of architecture and other urban themes to make projects unique and appealing to all ages. Palette generators do the work for you. They are easy to use and allow you to be creative. If you are pressed for time or don't want to use your own swatches, palette generators are a terrific choice. The excellent resources in textbox 5.5 give you innovative palettes and provide a variety of theme palettes.

TEXTBOX 5.5.

PALETTE GENERATORS

- Material Design, "The Color System": <https://material.google.com/style/color.html>
- Material Design Palette: <https://www.materialpalette.com/>

More Palette Tools

There are other specialized color palettes that wow both designers and viewers. Do you want minimalism and a no-nonsense approach to design? Perhaps you want flat color. You can go back to when the internet was new and limited to only 216 colors. If you want to keep it simple, this is the palette for you. Code was limited to HEX and RGB for what was considered safe web colors that most designers were using. Flat color, or solid color without dimension, is also a recent popular trend. You can find the code to achieve flat color and examples of how to use it online. But, you are no longer limited to that model, although it is good to understand its history.

When it comes to design, sometimes you want to communicate your ideas to others, as we have seen in librarian share websites. The design world also has such websites, like Colour Lovers (<http://www.colourlovers.com>), where there are opportunities to discuss ideas with others who have a keen interest in creating and sharing color palettes. Visit this helpful website and the others listed in textbox 5.6.

TEXTBOX 5.6.

COLOR-SHARING SITES

- Colour Lovers: <http://www.colourlovers.com/>
- Pinterest, “Flat Colour Inspiration”: <https://pin.it/xqpi4j7chmpvwx>
- Web Safe Colors: <https://websafecolors.info/>

The Psychology of Color

Throughout history, colors have played an important role in art. Color affects mood; people read and make connections with specific colors. Colors have psychological, physical, and emotional power. It's been long known that red excites. It is associated with highly emotional situations, such as blaring fire trucks on the way to emergencies; it's also the color of love and passion. For many years, pink has been used to calm inmates and patients. In marketing, blue is considered the most trusted color, and red and yellow in a logo or on a sign really grabs your attention. It's important to understand the attributes of color as you create graphic design projects for your library.

Librarians know that color attracts. April Aultman Becker, librarian at the MD Anderson Cancer Center Research Library, wanted to celebrate National Medical Librarians Month and at the same time draw attention to the many services that her library offers. She created a weekly monochromatic table display featuring (along with candy—yum!) information on their educational programs, collection, archive, and other services. The use of color to create anticipation, interest, and fun was successful. See this clever, creative, and colorful informational display at Librarian Design Share (<https://librariandesignshare.org/2014/12/08/happy-medical-librarians-month-a-little-late/>).

Color is an important aspect of branding and communication. Librarians know this intuitively. However, there are tools and websites, such as Color Psychology for Designers (<https://www.smashingmagazine.com/2010/01/color-theory-for-designers-part-1-the>

-meaning-of-color/), that explain the cultural associations of color. This website allows you to travel around the color wheel and through the internet to see how color affects the understanding and reading of various websites. It's a very entertaining and thought-provoking virtual trip.

Advertisers know that color can influence consumers. Color can also influence your patrons' attendance at library programs, the pages they visit on your site, the books they check out, the money they contribute, and other activities and goals that are important to your library. It is interesting for librarians to explore how the attributes of color influence and motivate people. The resources in textbox 5.7 will help you understand important psychological characteristics of color.

TEXTBOX 5.7.

PSYCHOLOGY OF COLOR

- “Color Theory for Designers, Part 1: The Meaning of Color” by Cameron Chapman: <https://www.smashingmagazine.com/2010/01/color-theory-for-designers-part-1-the-meaning-of-color/>
- Coschedule, “Color Psychology in Marketing”: <http://coschedule.com/blog/color-psychology-marketing/>
- “How Designers Use Color to Influence Consumers”: <http://www.ucreative.com/articles/how-designers-use-color-to-influence-consumers/>
- Librarian Design Share, “Happy Medical Librarians Month (A Little Late)”: <https://librariandesignshare.org/2014/12/08/happy-medical-librarians-month-a-little-late/>
- NASA Ames Research Center, “Color Usage Research Lab”: <https://colorusage.arc.nasa.gov/index.php>

Meaning, Symbolism, and Emotion

There are cultural associations with colors that you need to know if you want to understand your audience. Did you know that all cultures do not read colors the same way? Culturally, certain colors are associated with concepts. For example, in the United States, the combination of red, white, and blue evokes patriotic themes, and red signals danger, but this is not true for every culture. The article “Cultural Color” at Empowered by Color (<http://www.empower-yourself-with-color-psychology.com/cultural-color.html>) outlines how people respond differently to color across the world.

We initially are drawn to warm colors. We see red packaging first in a grocery store. In a department store, we may first see the red umbrella. It may not be the one we buy, but warm colors (red, yellow, and orange) advance and grab our attention. In your library, one way you can capture your patrons' attention is by using warm colors.

Did you know that colors make us feel things? They can make us excited, happy, confused, and more. They can motivate us to action, draw us closer, or calm us. We are influenced to buy, give, imagine, and participate through color. Properties of color influence your audience. Colors have emotional attributes that can be used effectively in graphic design projects. The signage in figure 5.2 is a black-and-white version of the color plate



Figure 5.2. Library signage using colors to direct the viewer's attention.

available at <http://www.graphicdesignforlibrarians.com/illustration5.2.htm>. It illustrates how colors can motivate patrons to action.

Librarian-designers influence with color, using it to create associations and brand loyalty to motivate patron participation. The resources listed in textbox 5.8 reveal how the colors you select for your graphic designs are read through the prism of meaning, symbolism, and emotion.

TEXTBOX 5.8.

THE MEANING AND CULTURAL ASSOCIATIONS OF COLOR

- Color Wheel Pro, “Color Meaning”: <http://www.color-wheel-pro.com/color-meaning.html>
- Marketo, “Color Matters”: <http://blog.marketo.com/2012/06/true-colors-what-your-brand-colors-say-about-your-business.html>
- “Understanding Color and the Meaning of Color” by Joel Black: <https://www.blackbeardesign.com/understanding-color-the-meaning-of-color/>

🌀 Key Points

Chapter 5 explores the properties, theories, function, and symbols of colors. This chapter has covered these key points:

- Color in graphic design has important properties that influence library patrons to engage in library services and programs.

- Color is one of the most important elements of design and captures the attention of your library visitors.
- There are hundreds of tools to make your job as a librarian-designer more professional.
- Colors have a powerful psychological effect that motivates audiences through symbols, meaning, and emotion.

Chapter 6 explores the importance of spatial relationships in good designs.

Suggested Activities: It's Your Turn

1. Make a simple flyer using an analogous color scheme tool from this chapter.
2. Take a walk with your cell phone camera. Snap some urban colors, and create a Material Design Palette.
3. Create a value scale using just a piece of paper and a number two pencil or colored pencils.



Spatial Applications

IN THIS CHAPTER

- ▷ How designers create space
- ▷ How designers use negative space
- ▷ Using white space effectively
- ▷ Creating movement using spatial relationships
- ▷ Color and space in graphic design
- ▷ Getting the right perspective

THIS CHAPTER EXPLORES how you, as a librarian-designer, will create a feeling of space and depth in your graphic design projects. Space is a powerful element of composition, and it is used to bring the viewer into your visual world. Good design can motivate your library visitors to action. Space draws your viewer into the compositional plane. The viewer's perspective (where they stand) is an important element in creating spatial relationships in a composition. The placement and relative size of people and objects on the picture plane creates space, as does overlapping. Creating spatial relationships is also about good composition. For example, negative space can be used to your advantage. White space is known to graphic designers as one of the most important elements for creating an organizationally balanced and pleasing composition. Spatial relationships are used to create movement, and you will learn how to blend rhythm and space to make the design come alive. Artistic techniques for creating traditional linear and aerial perspective are also explored.

How Designers Create Space

A graphic design is visually taken in as an entire package. Your viewer will quickly read the subtle elements that inform them about the order, balance, and integrity of your design. Much of the initial introduction will be achieved through space and layout.

Rules have been developed throughout the centuries that help artists communicate depth in their compositions. They are determined by how the viewer reads space in a composition and where they stand in relationship to the artwork. These rules include placement, overlap, relative size, and focus.

Placement. Objects and subjects that are high on the picture plane are read as further away. Conversely, objects that are low on the compositional plane are read as physically closer to the viewer. Imagine a canvas divided horizontally into three equal registers. The subject matter is a seaside beach. The sand and beach chairs are placed on the lower register of the picture plane. In the middle register, there are surfers enjoying the waves. At the top register, off in the distance, there are birds flying in front of the somewhat-cloudy sky. In this design scenario, depth and distance are created by placement.

Moving the horizon line is another way to depict space. If the designer creates a horizon line low in the composition, the objects and figures under the horizon line are read as closer to the viewer.

Overlap. If an object or figure is placed in front of another object or figure, the viewer reads the front one as closer. Overlapping creates depth and helps the viewer to organize the composition. Designers can create a 3D effect using overlapping and relative size.

Relative Size. If an object or figure is larger in the composition, the viewer reads it as closer. Imagine a large, forceful-looking cartoon figure juxtaposed with a smaller, less-imposing figure; in this case, the larger figure will be read by the viewer as closer.

Focus. Viewers read objects that are clear and in focus as closer. Objects that are blurry or unfocused appear to be further away. Greater detail is interpreted as closer; less-distinct objects and figures are read as further away.

Placement, overlap, relative size, and focus are the most common ways of depicting space in graphic design, but there are many more presented in this chapter.

How Designers Use Negative Space

Negative space is what is left in the composition after the main body of the text, objects, and figures are in place. Designers use negative space to create a pleasing composition and to include additional objects. The technique can create a physiological sensation for the viewer. A composition can literally make your eye twitch or force you to try to perceive two images at once. Kinetic lines are used to create movement in a composition. They are placed close together to create a physiological sensation in the viewer while at the same time creating movement in the composition.

You most likely have seen *Rubin's Vase*, which illustrates two figures—two facial profiles and a vase—at one time. This is the power of negative space. Take a look at the other negative space images on sites shown in textbox 6.1.

TEXTBOX 6.1.

EXAMPLES OF NEGATIVE SPACE

- Behance, “Assorted Prints Ben”: <https://www.behance.net/gallery/4065137/Hi>
- Canva, “50 Mesmerizing Designs That Make the Most Out of Negative Space” by Caitlin Jordan: <https://designschool.canva.com/blog/negative-space/>
- Creative Bloq, “Negative Space: 22 Brilliant Examples”: <http://www.creativebloq.com/art/art-negative-space-8133765>
- Pinterest, “20 Brilliant Brand Logos”: <https://pin.it/m6qwgfkr2grj67>
- Pinterest, “Negative Space in Advertising” by Sergiu Naslau: <https://pin.it/wgxq7pxjpcvuol>
- Pinterest, “Portraits of Elders @ the Santee Library”: <https://pin.it/o6o6i6cek25ibw>

Using White Space Effectively

You are the director of your design, and white space is your assistant. It will help you with significant areas of your design. White space, usually a planned artistic decision, includes mapping an area to bring out a specific shape through surrounding space or carefully spacing text, objects, and other compositional elements. As a compositional tool in your graphic design projects, white space:

- focuses your viewer’s attention
- organizes and effectively lays out your composition
- separates letters, words, and images, making it easier for your viewers to read
- makes images pop out of your composition in a unique way, so visitors look twice to take in the image

Library Aware (2017) advises librarians how to design effective flyers and posters, noting that white space:

- improves readability
- directs a viewer’s eyes
- creates a clean and refreshing visual effect
- allows the customer to focus on what’s important—it’s not wasted space

When making a poster, the University of North Carolina (UNC) Health Sciences Library (2017) recommends,

Be sure to include enough white space. If everything is jammed together it will make the poster difficult to read and less appealing aesthetically. How much white space is enough? This is difficult to say. It is a judgment call. If the poster is too dense, delete nonessential material too [*sic*] allow for white space.

Medical librarian April Aultman Becker illustrates the power of white space in a dramatic before-and-after brochure project titled “A Breath of Fresh Air,” which she shares on the Librarian Design Share site. April is happy with her redo of the graphic design and writes, “[M]ost of the text is still present, but I feel like it has more room to ‘breathe’ with more white space. I’ve retained our brand and color scheme, but simplified the design, and I’m a lot happier with the look” (Becker, 2014).

There are many examples of librarians using white space effectively. Remember that white space doesn’t have to be white. Look at the examples in textbox 6.2 for projects created by librarians that reflect this important element.

TEXTBOX 6.2.

EXAMPLES OF LIBRARIANS USING WHITE SPACE EFFECTIVELY

- Pinterest, “19 Gorgeous Retro Travel Posters to Fantasy Destinations”: <https://pin.it/fugztyyn7nvyb4>
- Pinterest: “May the Fourth Be with You”: <https://pin.it/sqfvloy32am3jr>
- Teachers Pay Teachers, “Reading Signs”: <https://www.teacherspayteachers.com/Product/Reading-Signs-832970>

Creating Movement Using Spatial Relationships

Designers can use directives, subtle glances, and other visual cues to guide the viewer spatially through the composition. The viewer looks through the design by following the glance of others in the artwork. A good example of this technique can be seen in Renoir's *Luncheon of the Boating Party*, part of the Phillips Collection in Dupont Circle in Washington, DC, and online at <http://www.phillipscollection.org/collection/browse-the-collection?id=1637>. The viewer travels through space and becomes an active participant in the painting by following the glances of the people looking at one another throughout the composition. You can see in the middle of the composition the young woman sipping a drink who makes eye contact with you, the viewer.

A figure in a graphic design that makes direct eye contact with you, the viewer, will capture your attention and bring you into the poster. A spatial relationship is created. A figure may look at another person in the composition: directly or with a passing glance. The viewer's eyes will follow that figure through space to make another spatial connection. The subject of a flyer may also appear to look outside the picture plane, in which case the viewer's eyes follow the visual path through the implied line. In the Renoir painting, for instance, the man in the straw hat glances beyond the picture plane, and the viewer follows him, wondering what he is looking at. In a graphic design announcement, a figure that looks at a sign within the flyer persuades the viewer to do the same. It is a natural reaction to look at what another person is looking at. The signage in figure 6.1 illustrates how eye contact among subjects in an artwork can create movement.



Figure 6.1. Library signage using eye contact to direct the viewer's attention.

Color and Space in Graphic Design

Colors can also be used to create spatial dynamics in an interesting way. Cool colors (blue, green, and violet) tend to recede into the background. Warm colors (red, yellow, and orange) tend to advance toward the viewer. When you juxtapose (place side by side)

complementary colors, the result is a feeling of space. Familiar patterns, such as numbers, or an implied path, sign posts, and other cultural icons will lead the viewer through a composition and create movement.

Using color to create spatial relationships is important in posters and flyers but also can be used effectively across the graphic design spectrum. For instance, many librarians enjoy creating infographics. Color relationships can be used to make a visual impact, giving the viewer subtle clues about the most important information in the diagram or even creating a spatial contrast that energizes the composition and keeps the viewer alert to the information presented.

Getting the Right Perspective

There is more than one way to create *perspective* in a graphic design project. There is no right or wrong method to depict a feeling of depth and three dimensions on a two-dimensional surface. Perspective can be intuitive; in other words, it just feels right and *works* when you create it. Or it can be a geometrical method, also known as scientific or linear perspective. Where the viewer stands in relationship to the painting is determined by the artist through placement of objects and people and converging parallel lines.

One of the best ways to understand scientific perspective is to go back to the artists who invented it. Linear perspective was used by Masolino da Panicale, Masaccio, Brunelleschi, and others during the Renaissance in the fourteenth and fifteenth centuries (Tyler and Kubovy, 2004). It is a method for creating space and uses a mathematical system of converging lines toward the horizon. Librarians can use linear, one point, or scientific perspective to create three-dimensional effects in their design projects and to draw attention to specific areas within the composition of an artwork.

There are many devices, grids, viewfinders, and other resources to help you create linear perspective. Textbox 6.3 includes sites where you can find charts, grids, and viewfinders about spatial perspective.

TEXTBOX 6.3.

RESOURCES FOR CREATING LINEAR PERSPECTIVE

- The Art Institute of Chicago, “Science, Art, and Technology”: <http://www.artic.edu/aic/education/sciarttech/2d1.html>
- Gracierb Blogspot, “Teaching Art: Composition”: http://gracierb.blogspot.com/2014/03/teaching-art-composition_19.html
- Pinterest, “One Point Perspective Exercises”: <https://www.pinterest.com/jenningspaul/one-point-perspective-exercises/>
- Student Art Guide, “One Point Perspective Drawing: The Ultimate Guide”: <http://www.studentartguide.com/articles/one-point-perspective-drawing>

Key Points

Chapter 6 explores the significance of spatial relationships on a two-dimensional surface and the important role of negative space and white space in good overall design. Various methods for creating depth and movement are outlined. This chapter covers these key points:

- Designers use placement, overlap, relative size, and focus to create space in graphic design projects.
- Negative space adds impact and viewer interest in graphic design projects.
- White space is an important element in creating visual clarity and good designs.
- Implied and literal spacing create interesting movement in graphic designs.
- Traditional perspective is still an effective tool for depicting spatial relationships in design.

Chapter 7 outlines various surfaces that transform rich textures into dazzling patterns to enhance your graphic design projects and attract viewers.

Suggested Activities: It's Your Turn

1. Make a viewfinder using the instructions found in the resources, and create a composition using it.
2. Create a sketch using placement, overlap, relative size, and focus as spatial devices in the same composition.
3. Create a poster that uses negative space to make a surprising design; share it with a coworker.

References

- Becker, April Aultman. 2014. "A Breath of Fresh Air." *Librarian Design Share* (blog). March 4, 2014. <https://librariandesignshare.org/2014/03/04/a-breath-of-fresh-air/>.
- Library Aware. 2017. "Tip: Flyers and Posters." <https://libraryaware.uservoice.com/knowledgebase/articles/94566-tip-flyers-and-posters>.
- Tyler, Christopher, and Michael Kubovy. 2004. "The Rise of Renaissance Perspective." *Science and Art of Perspective*. WebExhibits. Summer 2004. <http://www.webexhibits.org/sciartperspective/raphaelperspective1.html>.
- University of North Carolina (UNC) Health Sciences Library. 2017. "Designing Effective Posters." <http://guides.lib.unc.edu/c.php?g=8592&p=44035>.



Texture

What Is It? How Do I Use It?

IN THIS CHAPTER

- ▷ What is texture?
- ▷ Using textured backgrounds
- ▷ Making your own textures
- ▷ Font as texture

IN THIS CHAPTER, you will take a close look at one of the most unique elements of composition: texture. You will explore the various types of textures, including actual or physical texture and implied texture. You will look at texture's role in creating interesting and pleasing surfaces. Graphic designers are able to transform textures into patterns for backgrounds and other decorative elements. In addition, identifying characteristics, terms, and tools for creating textures are outlined.

What Is Texture?

Texture makes library advertising more interesting. In graphic design, texture captures the imagination and keeps the viewer interested a bit longer. Professional designers know this concept. For example, *The Booklist* advertisement for Australian journalist and political activist P. P. McGuinness won the Inspiration Room Advertising Award and can be seen at the Inspiration Room (<http://theinspirationroom.com/daily/2009/pp-mcguinness-books-for-sale/>). The poster reveals a portrait of McGuinness made from his library of books. The design is clearly inspired by sixteenth-century painter Giuseppe Arcimboldo's *The Librarian*, but *this* display was created by stacking and photographing actual books. The dramatic element in the graphic design is the texture created by interspersing the books; without it, the poster would be less dynamic. The viewer's interest is piqued as they

stop to explore what is happening. The inclusion of this clever textural element adds a unique perspective for the viewer to enjoy.

Simply put, texture is the element of design that can be seen and felt at the same time. In nature, texture can be seen in the seashells on the beach, raindrops on the window, grass in the field, and leaves in the trees. Vincent van Gogh's raised, impasto surface of his artworks (e.g., *Starry Night*) reflects texture in fine art, as does Pablo Picasso's cubist work. In graphic design, imported images, repetitive patterns, decorative borders, and innovative backgrounds create rich textural surfaces and interest in your graphic design project.

What does it mean to feel and see a design? In nature, you can see the rough texture of a tree trunk, but you can also physically feel the surface of the tree. This is known as actual or physical texture. The rich textural surface of Vincent van Gogh's paintings is one of the most prevalent design elements. The viewer can imagine or "feel" the surface, even though they are not allowed to touch the painting in a museum. The rich textural surface of the cypress trees and environment in a painting like *Starry Night* makes them the first objects viewers see. The texture in this painting adds a psychological dimension to the painting that would not be there without the rich textural surface.

In graphic design, actual texture can also be incorporated into designs in a variety of ways. Even though you may be using digital tools, the paper on which you print your design has a lot to do with the overall impact of your artwork and message. Imagine a crumpled, embossed, or shiny background achieved through the choice of paper. How might the paper choice affect the overall aesthetics of the design? Call-out cards that add visual surprise and give your patrons something to touch can be effective for reminding them about your message and add actual texture to the design. Embellishments, such as stickers, glitter, fabric lettering, and other visual and tactile-rich surprises, can add interest and surprise to a design. Embossing and raised lettering can add a rich physical surface to your design.

You can learn about how to use actual or physical texture by examining the work of fine artists, discovering textures around you, and taking photographs of textures. Studying texture charts is another way to develop an inventory of texture references. Figure 7.1 depicts various types of actual, or physical, textures. Think about how these examples might be incorporated into a graphic design project and used as a tool for creating textures in future designs.

As a librarian-designer, most of your designs will rely on implied rather than actual texture. Implied is as it sounds: they simulate textural surfaces rather than rely on an actual texture in the composition. The possibilities are endless. Creating an implied texture chart of your own can be a good way of examining and categorizing textures. There are many tools that will help, and a variety of charts on such sites as Pinterest can develop a reference for capturing the look of surface texture. Figure 7.2 is an image that depicts various types of implied textures. It illustrates how actual textures are transformed into those used in graphic designs and is a good model for creating your own.



Figure 7.1. Actual textures.



Figure 7.2. Implied textures.

There are many quality sites, such as Artyfactory (https://www.artfactory.com/art_appreciation/visual-elements/texture.html), that present a selection of fine art illustrating the powerful effects of actual and implied texture techniques to create a varied surface. Another site, Texturer (<http://texturer.com/>), outlines actual textures in a reference library and offers free downloads. Texturer offers unique, professional-quality photo backgrounds with textures you can use in your own library flyers and displays. See textbox 7.1 for a list of websites that teach about texture and offer actual and implied textures for inspiration.

TEXTBOX 7.1.

RESOURCES FOR ACTUAL AND IMPLIED TEXTURES

- Artfactory: https://www.artfactory.com/art_appreciation/visual-elements/texture.html
- KQED Art School, “Elements of Art: Texture”: <https://www.youtube.com/watch?v=YoOb3JSDAUo>
- Pinterest, “Actual and Implied Texture”: <https://www.pinterest.com/jjccbb/actual-and-implied-texture/>
- Pinterest, “Texture Drawing Examples”: <https://www.pinterest.com/pin/455778424761282367/?lp=true>
- Sophia, “Elements of Art: Texture”: <https://www.sophia.org/tutorials/elements-of-art-texture>
- Texturer: <http://texturer.com>

Using Textured Backgrounds

Using background texture to produce an aesthetically pleasing, eye-catching flyer, poster, other graphic design project is an effective way to grab the attention of the people you want to attract to your event. In selecting background templates, think about intention. Textural choice can help or hinder the ability to capture the imagination and attention of the viewer and influence whether they are ultimately motivated to act on that message. The backgrounds used can also influence the interpretation of the design. For example, if a mood of sophistication is the desired effect, a marble background may be the correct texture. Marble backgrounds are suited for academic library guides, annual reports, or business cards. The popular Envato Elements website (<https://elements.envato.com/fast-n-dirty-super-rustic-textures-LCKV7G>) offers free, innovative backgrounds in a variety of colors and styles to download and has an especially good selection of marble backgrounds, as well as other unique textures.

Do you have an art exhibit to announce? If so, a watercolor-texture background may be what gets your library event noticed. Web Design Booth (<http://www.webdesignbooth.com/270-sets-free-and-beautiful-watercolor-textures/>) will appeal to those librarian-designers who prefer the special effects that watercolor offers. This website offers a generous package of 270 watercolor textures. The examples are appropriate for website backgrounds, posters, flyers, brochures, and other graphic design projects.

Sometimes a high-resolution textural background is the only texture that really shines. Creative Bloq (<http://www.creativebloq.com/3d-tips/find-high-res-textures-1232646>) is an excellent resource for those slick, modern, and glossy types of textural backgrounds. The website shares forty free high-resolution textural images. It also offers a list of nine quality websites featuring 3D textures that librarians and other designers can use.

If the design calls for something a little beyond the ordinary, Design Shack (<https://designshack.net/articles/inspiration/50-outstanding-free-design-textures/>) will not disappoint. Textured selections “Really Chipped” (#22), “Grandma’s House” (#3), and “Fall-out” (#40) are among the fifty free downloads.

Your youth service or children’s department might benefit from the fresh look of the textural backgrounds at Wild Textures (<http://www.wildtextures.com/>), which offers forty unique textures that can be selected through types of pattern or color, making finding that special texture easier. Whether you are looking for polka dots on a grunge backdrop or textures that look like blinds, there is something available (see textbox 7.2).

TEXTBOX 7.2.

TEXTURED BACKGROUND RESOURCES

- Creative Bloq, “Where to Find Free Textures for 3D Projects” by Kerrie Hughes: <http://www.creativebloq.com/3d-tips/find-high-res-textures-1232646>
- Envato Elements: <https://elements.envato.com/fast-n-dirty-super-rustic-textures-LCKV7G>

Making Your Own Textures

Along with using textural templates and others' photographs, you can manipulate photographs or make your own textures. Imagine making innovative textures while having some fun at the same time. Megan Kennedy does just that. In her post "How to Make and Use Your Own Textural Library" at Digital Photography School, she relates her experience in hunting for and photographing textures. She also describes how she manipulated and layered textures using blending techniques on Photoshop to create unique, vintage, and other interesting textures (Kennedy, 2018).

Many designers choose to create their own textural backgrounds, and so can you! You will need a graphic design tool to complete this task. Photoshop has long been the most popular tool for creating textural backgrounds. In Photoshop you can use the layering feature to create a new background. There are also other ways that Photoshop can help you create designs from scratch. However, Photoshop can be expensive if you don't already have it at your library. It can also be time-consuming to learn, although there are some excellent resources for helping beginners, such as those found at "30+ Excellent Photoshop Textures and Backgrounds Tutorials" (<http://www.vandelaydesign.com/photoshop-tutorials-textures/>). The tutorials are easy-to-follow, step-by-step illustrations for those who prefer Photoshop.

If your library doesn't have access to Photoshop or you are not comfortable using it, there are many alternatives. Word (yes, Microsoft Word) also has the tools to create background texture. Starting with a new document, click on the "Design" tab, and under "Page Background," select "Page Color." Click on "Fill Effects," and a window will pop up. Select the "Texture" tab, and click on "Other Texture." This will then allow you to browse your computer for the texture image you created. You can insert text boxes to make interesting flyers and posters. Many sites are available online to help you work with Word. You can also create background textures for your graphic designs using GNU Image Manipulation Program (GIMP), an image editor. It is free and has many layering and other features that allow you to create your own unique textures. The GIMP download page (<https://www.gimp.org>) also offers an exceptionally large resource base of tutorials.

PowerPoint is a popular tool that many librarians use for presentations, but it can also be used to create textural backgrounds. Click on the "Design" tab, select "Customize," and then go to "Format Background." Select "Fill," and click on the bubble next to "Picture or texture fill." Under "Insert picture from," click "File," and browse for your image—it's that simple! The "How to Add Background Graphics to PowerPoint" wiki (<https://www.wikihow.com/Add-Background-Graphics-to-Powerpoint>) shows how to use this tool effectively.

Canva (<https://www.canva.com/features/textures/>) has also made it easy to create texture using your own images. It's an online tool that is click and go. Select your texture image, download it, and manipulate it with the transparency slider. Canva has a library of its own but also has tools that allow you to upload your own images and then manipulate them. You can lighten or dull the surface texture of the objects you create. For instance, create a super shiny gumball machine or a dull, rusty texture as a backdrop. The tool is popular among librarians, and it's free. Textbox 7.3 lists resources for fonts as texture.

TEXTBOX 7.3.

FONT AS TEXTURE RESOURCES

- “30+ Excellent Photoshop Textures and Backgrounds Tutorials”: <http://www.vandelaydesign.com/photoshop-tutorials-textures/>
- Canva Textures: <https://www.canva.com/features/textures/>
- GIMP: <https://www.gimp.org>
- “How to Add Background Graphics to PowerPoint”: <https://www.wikihow.com/Add-Background-Graphics-to-Powerpoint>

Do It Yourself (DIY) Textures

It’s convenient and rewarding to use photography and digital tools to create texture, but graphic designers also have the option of creating their own designs the old-fashioned way. A traditional way of making texture drawings is to lay a piece of paper on a highly textured object and rub a pencil, colored pencil, or pastel over the paper. For instance, a rubbing of a keyboard, concrete block, woven basket, or other object can be incorporated into a graphic design. Figure 7.3 depicts types of rubbing textures. Consider creating a chart of your own as a reference for your graphic designs.



Figure 7.3. Rubbing textures.

You can use found objects to create patterns without rubbings. Fabrics with open patterns, such as lace, are good for creating unique patterns. You only need to lay the fabric on a small canvas board and use a sponge brush to wipe the paint across the cloth. Once the cloth is lightly covered in paint, pull the fabric away from the canvas to see the unique pattern. You can use a variety of objects with this technique. Netting with wide holes or a unique screen also make interesting patterns.

Printmaking using paint and a stamp made from a thick slice of cabbage onto watercolor paper would make an interesting texture. A sponge cut into various shapes and stamped onto a canvas board using acrylic paint would also boost your texture portfolio.

Pattern Textures

The repetition of shapes, designs, lines, colors, objects, and figures creates patterns and in turn makes texture. Carpeting and fabric prints are two examples of patterns that we see every day. Visiting furniture and carpeting stores is a good field trip for designers. Looking at such objects as textiles and carpet patterns can inspire.

Taking a visit to a local fabric shop or visiting one online, such as the Fabric Palette Fashion Collections (<http://www.fabriceditions.com/shop/Fabric-Palette-Fashion-Collections.htm>), will inspire pattern ideas, and if you can't visit a museum in person, take a look at the collection of carpets online at the Metropolitan Museum of Fine Art (<https://www.metmuseum.org/art/collection/search#!/search?material=Carpets>).

Imagine designing textural patterns using pencils and colored markers and pens while tapping into your own talent. Want to find out how leading designers do it? Lisa Hassell and Miriam Harris present the best advice from designers on creating patterns using software and traditional art tools in their article “31 Repeating Pattern Design Tips.” The tips help you to discover ideas for creating your own artistic pattern designs (Hassell and Harris, 2018).

Study the patterns in nature (cloud formations, zebra stripes, leaf patterns, tree trunks), and make an ink, color marker, watercolor, or acrylic drawing or pattern painting. Use a scanner or your cell phone to make a digital image for your next poster design.

Collage Texture

Pablo Picasso knew it—as seen in his *Bottle of Vieux Marc, Glass, Guitar, and Newspaper* at the Cubism site (<http://cubismsite.com/category/pablo-picasso-collage/>). Robert Rauschenberg knew it—as seen in his well-known collage *Retroactive II* at the Tate Museum online (<http://www.tate.org.uk/whats-on/tate-modern/exhibition/robert-rauschenberg>). And countless other artists know it, also. Collages create a rich textural surface. Whether it is paper, cardboard, or digital layering and scattering images, collages are aesthetically innovative.

Many librarians have an interest in developing a social media presence using interesting graphics. As a librarian-designer, you can use collage techniques in your graphic design projects, and there are some easy-to-use tools to help you do this. If you want to create a Facebook graphic design presence with some interesting photographic texture, Be Funky (<https://www.befunky.com/features/collage-maker/>) may be for you. It's a free online graphic design software and claims to be the easiest collage software online.

There are specific apps that make it easy to create collages in your favorite social media setting. A collage not only provides texture but also tells a story. The story might be what happened at the last children's craft class, depict an upcoming author event, or be a clever infographic. Collage apps, such as Facebook Collage Maker and Instagram Free Collage Maker, are easy to use, with cell phone images creating your unique library story. See textbox 7.4 for these and other collage apps to create innovative, art-savvy, and contemporary graphic designs.

TEXTBOX 7.4.

COLLAGE APPS

- Creative Bloq: <http://www.creativebloq.com/photography/collage-maker-11135210>
- Facebook Collage Maker: <https://apps.facebook.com/photocollageshow/>
- Instagram Free Collage Maker: <https://itunes.apple.com/gb/app/layout-from-instagram/id967351793?mt=8>
- Kizoa Collage Maker: <https://www.kizoa.com/Collage-Maker>
- Pic Collage: <http://pic-collage.com/>

Font as Texture

Fonts can do some heavy lifting when it comes to texture. Perhaps surprisingly, graffiti fonts are among some of the most texturally rich. Font Space (<http://www.fontspace.com/category/Rough?p=7>) has a huge collection of unique, graffiti-style fonts for graphic designs projects.

Freelancer (<https://www.freelancer.com/community/articles/graffiti-letters-graffiti-fonts>) also has a collection of free and very interesting graffiti-style fonts appropriate for flyers, posters, signage, T-shirts, and more. These fonts are especially useful for capturing the attention of tween and teen patrons.

Sarah McIntyre does a fabulous job of creating posters with unique fonts that include images. She is an advocate for libraries through her charity involvement and a talented illustrator and writer. Politically, she has used her posters to glean support for school librarians and is a vocal spokesperson for illustrators' rights. Her work can be seen at Jabberworks Live Journal (<http://jabberworks.livejournal.com/518224.html>).

The Multnomah County Library website (<https://multcolib.org/>) has an interesting textural quality without becoming too crowded. The textures draw the website visitor in, but the viewer doesn't feel overwhelmed with information, even though there are plenty of images.

As a librarian-designer, all your graphic design projects can be improved by considering the importance of texture and using software and tools to enhance them. Veronika Theodor advises exploiting those qualities of texture within the composition to make it powerful. Her article offers several tips, such as how to use layering to achieve innovative textural effects, how to focus on one texture in the graphic design for the most effective visual impact, and how to use natural textures for dramatic and impressive results. Each tip is illustrated with a colorful, sleek photograph, making it easy to follow along (Theodor, 2018).

Key Points

Chapter 7 explores the role and importance of texture in any graphic design project. Various types of textures are explored, along with their possible uses and functions. This chapter covers these key points:

- Texture is the element of design that you can see and feel at the same time.
- Texture adds interest, energy, and dynamism to a graphic design project.
- Librarians have a number of software products and tools to help create a wide variety of textures.
- Designers can create their own textures and manipulate them through software available at such websites as Canva.
- All graphic design projects benefit from incorporating pattern and texture.

Chapter 8 explores the role and importance of form and shape in graphic design projects.

Suggested Activities: It's Your Turn

1. A good way to explore texture is to make your own texture chart. Create a variety of textures using hand drawings, rubbings, photographs, and software.
2. Create your own before-and-after texture flyer or poster using a plain background in one and a textured background in the other.
3. Start a texture journal that includes a photograph swatch of a texture and possible uses in a graphic design project. Organize textures under subject matter, type of media, or mood conveyed.

References

- Hassell, Lisa, and Miriam Harris. 2018. "31 Repeating Pattern Design Tips." *DigitalArts*. April 11, 2018. <http://www.digitalartsonline.co.uk/features/illustration/31-repeating-pattern-design-tips/#2>.
- Kennedy, Megan. 2018. "How to Make and Use Your Own Textural Library." *Digital Photography School* (blog). <https://digital-photography-school.com/make-use-texture-library/>.
- Theodor, Veronika. 2018. "The Role of Textures in Contemporary Graphic Design." Canva. <https://designschool.canva.com/blog/texture/>.



The Shape of Design

IN THIS CHAPTER

- ▷ The importance of shape
- ▷ Geometric shapes
- ▷ Biomorphic shapes
- ▷ Free-form and abstract shapes
- ▷ Building shape and the symbolism of shape
- ▷ Using precut and die-cut paper shapes in your graphic design projects

IN THIS CHAPTER, you will discover the significant role that shapes and form have in effective design. Shape is an important tool for the librarian-designer in the arsenal of design elements. The types of shapes, including geometric, biomorphic, and free-form shapes, are explored. Designers' tips for building shapes and creating opportunities to evoke symbolism, along with exploring and using preformed custom-designed shapes are outlined.

The Importance of Shape

Shape has multiple functions:

1. It houses your project within the boundaries of a flyer, poster, or other graphic design.
2. The layout of the composition itself is based on the shape, objects, figures, and lettering within the composition.
3. Shape works to create interesting varieties and add balance to your artwork.

Without shape, a designer would not have boundaries. The shape of a flyer, brochure, newsletter, or report is an integral part of the design. The shape of the paper or website defines how much space the designer has to work with and how the viewer sees the product. The shape of the borders defines the size and in part the interpretation of the design.

If the shape is precut, such as a die-cut shape, the image created will be incorporated into the overall design. Geometric shapes create a structured layout, while biomorphic shapes create a flowing arrangement.

Fine artists have always known the value of shape. For instance, the success of Pablo Picasso's cubist work in the early twentieth century was primarily due to his dissection of shapes into fragments. The central focus of his cubist paintings is shape.

Form or shape is probably the first thing your viewer will notice as they look at a design. They will see individual form but also the overall pyramidal, rectilinear, or rhythmical arrangement of your design. Three broad categories of shape are covered here: geometric, biomorphic, and free form.

Geometric Shapes

Geometric shapes are the most typical in graphic design. They include circles, squares, rectangles, ovals, triangles, pentagons, hexagons, octagons, cubes, spheres, cylinders, cones, and pyramids.

Figure 8.1 depicts various geometric shapes. As you look at the examples, think about how you might incorporate them in a graphic design. The illustration is a good reference for creating shapes in future designs.

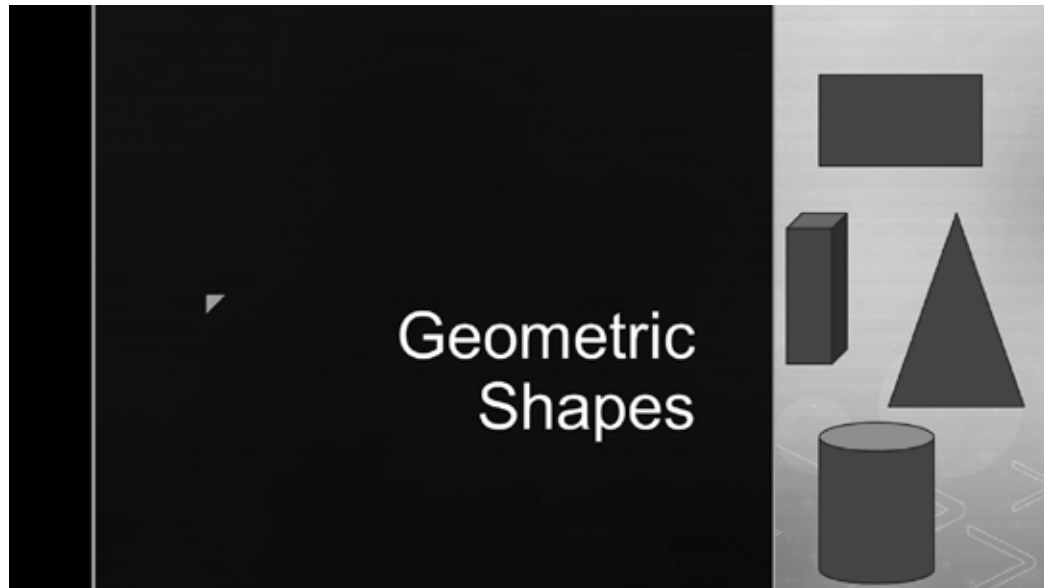


Figure 8.1. Geometric shapes.

The Westerville Library (<http://www.westervillelibrary.org/>) located in Westerville, Ohio, has a redesigned website based on strong rectilinear shapes within the composition. It is a handsomely designed, easy-to-read, ordered, and organized directory of library information and services. One of the clever geometric techniques is the playing-card-like graphics that introduce staff in an organized lineup. There is a rectilinear business-card-like graphic that follows throughout the pages to introduce the service provided for that page.

Designers use geometric shapes to create visual arrangements and balance in a composition. The Thousand Oaks Library's "Kids" page (<http://www.tolibrary.org/kids>) illus-

trates a circular arrangement. The poster features fish that swim in a circular pattern at the center of the composition. The viewer's eyes are locked onto the visual. It's an effective and interesting design. The object or figures do not need to be round to create a spherical composition; the circular shape is implied through the arrangement of the fish swimming.

Geometric shapes can focus one's attention on the subject matter. In its "Annual Report to the Community," the Poudre River Public Library uses strong geometrical choices to create an easy-to-read and balanced composition. The example at <https://www.poudrelibraries.org/about/pdf/annual-report-2016.pdf> is an edition revised from previous years.

In an "Ask the Librarian" organization poster (<https://info.askalibrarian.org/2012/10/19/ask-a-librarian-superheroes/female-female-plates-mech/>), Lucy Superhero stands exaggerated, front and center in the foreground, against a strong geometrical background. Animated exaggeration always works as an attention getter, as it does in this case. Other examples of graphic designs using various geometric shapes within their composition can be seen at my Pinterest sites (see textbox 8.1).

Librarian-designers also use fonts to incorporate a geometric shape within a graphic design. The American Library in Paris does this effectively in an event poster located at <https://www.americanlibraryinparis.org/young-authors-fiction-festival>. A decorative font is juxtaposed with a visual that creates an implied rectangle. The effectiveness is reinforced using a hue of yellow on both sides of the shape to force the eye to follow the color that forms the line.

Geometric shapes can be manipulated by tearing or cutting paper into collage shapes to create interesting, mosaic-style techniques, as seen in the ice cream cone poster titled "Ice Cream" by artist Hugo Romero at (<https://pin.it/s3czjraeuc5lwo>). Building up various shapes and patterns creates interesting, eye-appealing textures for your audience.

TEXTBOX 8.1.

GEOMETRIC SHAPE COMPOSITION

Circular

- The Thousand Oaks Library, "Kids": <http://www.tolibrary.org/kids>
- Pinterest, "Circular Shaped Graphic Designs": <https://pin.it/jbr2cqm5miohpc>

Geometric

- "Ask the Librarian" organization poster: <https://info.askalibrarian.org/2012/10/19/ask-a-librarian-superheroes/female-female-plates-mech/>
- Poudre River Libraries, "Annual Report to the Community": <https://www.poudrelibraries.org/about/pdf/annual-report-2016.pdf>

Hexagonal

- Pinterest, "Hexagon Shaped Graphic Design": <https://pin.it/vvx4zh5zntabdq>

Rectilinear

- Westerville Library: <http://www.westervillelibrary.org/>

Square

- Pinterest, "Square Shaped Graphic Designs": <https://pin.it/siwucecp4nt2iw>

Biomorphic Shapes

Along with geometric shapes, organic or biomorphic shapes are forms associated with nature. Biomorphic shapes tend to be rounded, harmonic, and free-flowing. They may create a feeling of peacefulness in the composition and have curving rather than the straight edges found in geometric shapes, or they may look abstract and be difficult to describe. Sometimes they are related to human, vegetable, or animal forms, and other times you may see them inspired from amoeba or microscopic life.

Figure 8.2 depicts various biomorphic shapes. As you look at the examples, think about how you might incorporate them in a graphic design for your own library. The illustration is a good reference for creating shapes in your future designs.

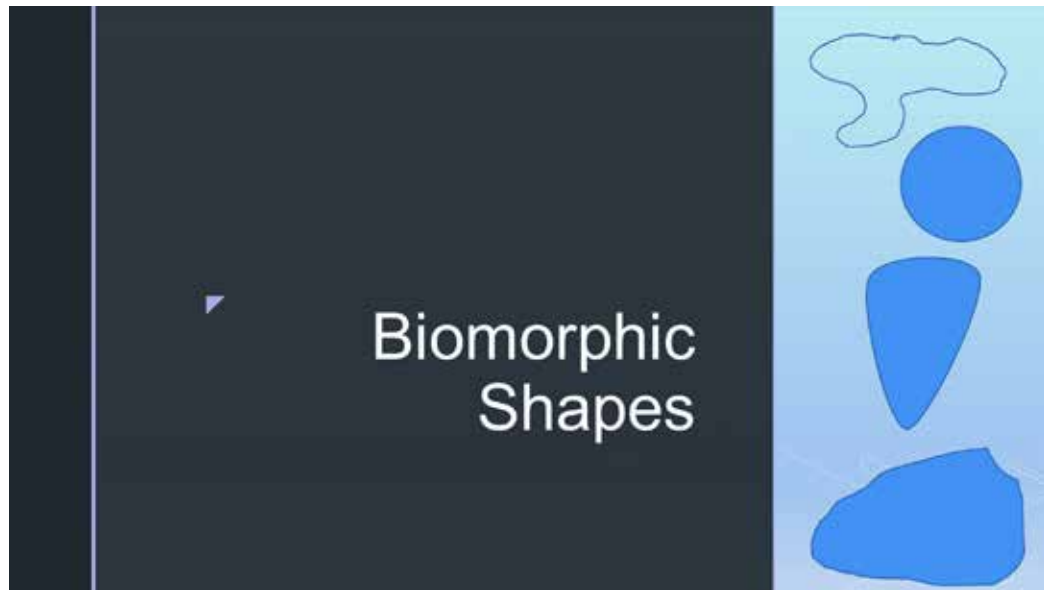


Figure 8.2. Biomorphic shapes.

A clear way to understand the difference between geometric and biomorphic shapes is to compare two fine artists. Pablo Picasso’s cubist style uses geometric shapes, as seen in *Les Femmes d’Alger*; the painting is located at the Museum of Modern Art in New York and online at <https://www.moma.org/collection/works/79766>. Henri Matisse’s *Jazz* series shows rounded, organic, free-flowing, biomorphic shapes; his artwork and process can be explored at the Henri Matisse site (http://www.henri-matisse.net/cut_outs.html). One artist, Picasso, a cubist, used straight-edge lines; the other, Matisse, an expressionist, predominately used biomorphic shapes.

Georgia State University Library had a problem with people eating food at their computer stations. They didn’t want to nag but wanted to make it clear with humor that it wasn’t OK to eat where you work. The resulting signage was so effective that it won a design prize. The graphics are simple and use such organic shapes as a floating elbow macaroni with text that says “Bring Your Mac: Ditch the Cheese” (<http://adlib.info/food-posters/>). Another example is a cookie with a bite missing, communicating simple rules for not eating in the “Mess-Free Zone” (<http://adlib.info/food-posters/#jp-carousel-1819>). A favorite has to be “Sayonara Sushi Platter,” complete with a graphic of three small bowls of sushi (<http://adlib.info/food-posters/#jp-carousel-1816>). You can read about these posters at AdLib, a library networking, sharing, advertising, marketing,

TEXTBOX 8.2.

DESIGNS USING BIOMORPHIC SHAPES

- AdLib, “In Brief: GSU Library Food Policy Signage”: <http://adlib.info/food-posters/>
- Design Boom, “Suzan Drummen: Kaleidoscopic Crystal Floor Installations”: <https://www.designboom.com/art/suzan-drummen-kaleidoscopic-crystal-floor-installations/>
- Pinterest, “Butterfly” by Sam Cannon: <https://pin.it/ytdljcz7kruzyx>
- Pinterest, “Organic/Biomorphic Design”: <https://pin.it/c4o5s5oh2ch3fj>

and branding site (<http://adlib.info/food-posters/>). AdLib and other sites showing designs using various biomorphic shapes within their composition are listed in textbox 8.2.

Free-Form and Abstract Shapes

Along with geometric and biomorphic shapes, there are shapes that are predominantly invented: free-form, abstract, and exaggerated shapes. Regardless of type (geometric, organic, free-form), shapes in general can be manipulated through size and placement to make an emotional appeal to the viewer.

When you think of free-form and abstract shapes, many fine artists come to mind. Wassily Kandinsky, Jackson Pollock, Mark Rothko, and Joan Miro are just a few. But, free form and abstraction are also appropriate for graphic designs and can create exciting projects. In fact, well-known graphic designer Paul Rand, who designed the logos for IBM, UPS, ABC, and many others, was open about the influence that the artist Joan Miro has on his graphic design style. You can see the graphic designs of Paul Rand by visiting <https://pin.it/3vyhp4uqrtcwuo>.

The Tuolumne Public Library in California (<https://www.tuolumnecounty.ca.gov/416/Library>) has a very free-flowing form reflected in its library logo. The pages of the book appear to flow up into the world at large against the globe, with a sliver of the universe beyond. The idea is complex, but the artwork is relatively simple. There is a strong sense of movement in the shapes, carrying you upward through the design.

The “Life Experience” poster from Designer-Daily.com uses typography to create a free-flowing design. The effect is fascinating, and the style is mesmerizing. The red circle at the top of the flowing design accentuates and anchors it. This is one of many typography examples on Pinterest at <https://pin.it/3cadea2nhswx4f>.

If you need a design template that has a lot of movement and color (in other words, something jazzy), the wide selection of jazz poster templates from Canva (<https://www.canva.com/templates/posters/jazz/>) can be used as a good starting point for projects you want to get noticed. You can insert your own images or use theirs to create a composition that directs the viewer’s eyes upward and outside it, incorporates movement and rhythm through placement and font choices, and offers a variety of fun styles. Those who sign up at the free site can use templates for their own designs.

Librarian-designer Sophie Wainwright uses a flowing banner in a decorative way to create an information leaflet for students (<http://sophiewainwright.blogspot.de/2013/09/library-welcome-leaflet.html>). You may also enjoy her other collections of designs, and perhaps they will inspire you to create your own leaflets. Her artwork can be viewed at her website, <http://www.sophiewainwright.co.uk>.

There are some shapes that appeal to young children and create movement through placement of the shape on a diagonal. In the Nicety LiveJournal (<http://nicety.livejournal.com/1253713.html>), artist Johanna Wright creates illustrations with whimsical characters. These illustrations work well for any use but are especially appealing for children's story time programs, announcements, and flyers. In an example of Wright's work on Pinterest (<https://pin.it/tymy3bxnwy2l47>), the shape blends into the background in an unusual way through the subject's placement. The page also offers similar styles by other artists that would work well for those librarians in the children's department of the library. All of these sites can be found in textbox 8.3.

TEXTBOX 8.3.

FREE-FORM AND ABSTRACT SHAPE RESOURCES

- Canva, "Jazz Poster Templates": <https://www.canva.com/templates/posters/jazz/>
- Pinterest, "Explore Book Illustration, Illustration Art, and More!": <https://www.pinterest.com/pin/533535887096118081/>
- Pinterest, "Explore Typography Poster Design and More!": <https://www.pinterest.com/pin/180847741265374882/>
- Pinterest, "Paul Rand": <https://pin.it/3vyhp4uqrtcwuo>
- Tuolumne County Library: <https://www.tuolumnecounty.ca.gov/416/Library>
- Wainwright, "Illustration": <http://sophiewainwright.blogspot.de/2013/09/library-welcome-leaflet.html>

Building Shape and the Symbolism of Shape

One way a librarian-designer can make interesting effects is through shapes within shapes. These designs sometimes result in visual aftereffects and are eye-catching for viewers. Designers can draw attention to content by adding simple directional shapes to the focus area of the artwork. They can also create cultural associations that act as subtle symbols.

Logos

A library is a business, and just like any other business, it can benefit from branding. People can identify your library with the brand's image, and simple shapes can brand your library immediately. Logos are unique because you have a small space to make a big impact. Examples by other librarians can help you can find inspiration for creating your own logo. Pinterest's "30 Awesome and Well Thought Crown Logo Designs" (<https://pin.it/oawdqimwafria>) has a selection of quality library logos to study. An-

TEXTBOX 8.4.

LIBRARY LOGOS RESOURCES

- “Creating Your Library Brand”: <https://www.slideshare.net/ALATech-Source/creating-your-library-brand>
- Pinterest, “30 Awesome and Well Thought Crown Logo Designs”: <https://pin.it/oawdqimwafria>

other good librarian-created resource is *Creating Your Library Brand* (<https://www.slideshare.net/ALATech-Source/creating-your-library-brand>), which takes you through simple steps for creating an effective logo that makes you think about how to communicate your library’s services through images and a few words. These resources are summarized in textbox 8.4.

Symbolism

Whether it is a shape for a logo or a shape in a flyer, brochure, newsletter, poster, or other graphic design, shapes say something to the person viewing them. Martin Christie (2017), writing for *Creative Bloq*, advises that shapes have a symbolic and emotional association, and he provides a list of interesting examples. For example, Christie explains that viewers interpret certain shapes as masculine or feminine. Biomorph and curving shapes tend to be associated with quieter attributes, whereas geometric shapes, such as triangles, tend to be associated with a more aggressive stability.

It is understood that, in graphic design, undulating lines create a sense of rhythm and harmony in the overall meaning of the composition. It is the same with shapes. Those shapes that remind viewers of rolling hills and soft ocean waves create a sense of calm and peace in the viewer. The images do not need to be actual scenes from nature, but shapes resembling those found in nature create a sense of harmony, peace, and restfulness.

In contrast, shapes that are pointed, jagged, and irregular may create a sense of contrast and conflict. Those types of shapes are also attention getters but through a more aggressive approach. There are times when you want to create tension in your design. Selecting the shape you want to include depends on what you want to communicate. A good resource for exploring how specific shapes create unique emotions in your viewer is “The Meaning of Shape: Developing Visual Grammar,” an article written by Steven Bradley (2010). In this blog article, he outlines the emotional power of various shapes.

Using Precut and Die-Cut Paper Shapes in Your Graphic Design Projects

There is an advantage to using clean-edged, die-cut, or already-cut paper shapes on your canvas. Die-cut and precut paper are helpful in creating table and bulletin displays or can be used in more traditional business cards or even flyers. They can be added to other graphic design artwork and projects to stand alone or to enhance designs. Designs using origami, paper projects from templates, or spontaneous crumbling-paper creations can be incorporated into display art. Here are some examples.

In the Cecil Library in Maryland, you will find a unique book display featuring a tree made with die-cut shapes and recyclable (postal) paper. Imagine the possibilities as you look at the display (<https://i.pinimg.com/originals/4b/06/66/4b0666c336670ba0b240f9ea038b6acb.jpg>). Die-cut birds, leaves, butterflies, letters, umbrellas, airplanes, ornaments, numbers, picture frames, and other art objects enhance and embellish designs and save a lot of time.

Library walls are blank canvases, and librarian Paula De Roy made use of hers when she created an installation piece on her library wall. The “Origami Book Display” hangs in the library at the Northern Virginia Community College–Annandale Campus. It must have taken a lot of patience by De Roy and her staff, but the result is an eye catcher, undoubtedly appreciated by faculty, staff, and students on campus. The image was posted on the Librarian Design Share website at <https://librariandesignshare.files.wordpress.com/2013/04/image002.jpg>.

Looking at the artwork made with paper by professional graphic designers can be inspirational for creating library displays. Graphic designer Owen Gildersleeve creates a number of projects, from simple paper bouquets to complex, life-size paper cars, that can be seen in his portfolio at <http://owengildersleeve.com/portfolio>.

Creative Bloq Staff (2017) offers many paper art examples; some may inspire your own library designs. A paper spiderweb, for instance, would make a winning Halloween display at your library.

You can make your own smaller models of paper art for displays and other graphic design projects using Canon’s free paper art. Canon Creative Park (<http://cp.c-ij.com/en/categories/CAT-ST01-0087/index.html>) provides a large number of choices for creating small towns, holiday themes, trucks, boats, dinosaurs, animals, houses, airplanes, and more. See textbox 8.5 for a summary of these sites.

Librarians also use treasure maps for promotion, summer reading games, and various other events. A treasure map is a preformed background shape and can be fun to use for advertisements and promotions. Textbox 8.6 presents various templates to create your own treasure maps.

TEXTBOX 8.5.

PAPER ART RESOURCES

- Canon Creative Park, “Paper Craft”: <http://cp.c-ij.com/en/categories/CAT-ST01-0071/top.html>
- Cecil Library (Maryland), “Paper Tree”: <https://i.pinimg.com/originals/4b/06/66/4b0666c336670ba0b240f9ea038b6acb.jpg>
- Northern Virginia Community College–Annandale Campus, “Origami Display”: <https://librariandesignshare.files.wordpress.com/2013/04/image002.jpg>
- Owen Gildersleeve, “Portfolio”: <http://owengildersleeve.com/portfolio>

TEXTBOX 8.6.

TREASURE MAPS RESOURCES

- Apache Junction, “Public Library Treasure Maps”: <http://www.ajpl.org/treasure-maps/>
- Canva, “Treasure Map Icons”: <https://www.canva.com/icons/maps-navigation/MAB0gmdbgKc-treasure-map/>
- Freepik, “446 Treasure Map Graphics”: <http://www.freepik.com/free-photos-vectors/treasure-map>
- Pinterest, “Treasure Maps for Librarians”: <https://www.pinterest.com/art4librarians/treasure-maps-for-librarians/>

Key Points

Chapter 8 explores the role and importance of shapes in any graphic design project. Various types of shapes are outlined, along with their possible uses and functions. This chapter covers these key points:

- Shape and form play an important role in creating effective designs.
- Geometric shapes are the most common type of forms and are used to anchor and balance the composition.
- Biomorphic shapes are those found in nature and are used to create movement and interest in graphic design projects.
- Designers can use symbolism and shape-within-shape techniques to bring the viewer into the composition.
- Precut and die-cut paper shapes can be incorporated into innovative designs in the library.

Chapter 9 outlines the process of selecting the best font for graphic design projects.

Suggested Activities: It's Your Turn

1. Make a flyer for a library program or event. Use a circular shape to spotlight the time, place, and location.
2. Using one simple organic shape as your primary image, create a sign directing library patrons not to eat near the computers.
3. Use the Canon Creative Park to create a table display for your library.

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Fonts

The Good, the Bad, and the Ugly

IN THIS CHAPTER

- ▷ Fonts: their significance and function
- ▷ Facts you need to know about fonts
- ▷ Types of typography
- ▷ Making your own fonts

IN THIS CHAPTER, you will discover the significant role of fonts in graphic design. Fonts are visually appealing, but they also have a literary voice, and the style affects the message conveyed. Fonts can stand alone as a work of art or greatly enhance a design. The one thing that all designers agree on is that fonts communicate, and it's important to understand how to convey your intended message. Font styles are plentiful, but as a designer, you need to know where to find and upload them and how to even make them yourself.

Fonts: Their Significance and Function

In fine art, the design usually stands on its own, but in graphic design, typography, commonly known as font, adds an additional layer or element to capture the viewer's attention and bring them into the visual message. Designs have an important visual component, but they can also have a verbal element that speaks to the viewer. It's essential that fonts and visual designs work together to capture the attention and imagination of the audience observing it.

Fonts are powerful tools; they serve a neurological function in recalling information. In a study published by the *Journal of Educational Research* titled "Changing Fonts in Education: How the Benefits Vary with Ability and Dyslexia," students, including those labeled

dyslexic, retained information longer when they were shown less-common fonts while reading (French et al., 2013). Fonts have character, and viewers can feel it. For instance, there are fonts that appear more trustworthy than others. In an online article at IBM Design titled “How Fonts Influence Users’ Perception of Your Product,” Alessio Laiso (2017) concludes that, if you want to convey trustworthiness, a good choice is Baskerville font. It also happens to be a type used commonly by such financial institutions as banks.

Larger, bold fonts are easier to see, so information can be easier to access and remember. It is the rare person who will take the time to walk up to a library event flyer to read a small font.

Fonts are chosen with purpose. Highway Gothic is the font of choice when it comes to road signs. Created by the US Federal Highway Administration, it can be seen easily from a distance and while traveling at high speeds (Wikipedia contributors, 2018). How might you apply this information to a high-traffic area outside the library?

If you want to optimize viewer reading speed online, use a 10-pitch font in Arial, Verdana, Georgia, or Times New Roman. These are the best web design choices according to “10 Fascinating Scientific Facts about Fonts” (Creative Market, 2016). Figure 9.1 suggests font styles based on library tasks. Think about how these examples might be incorporated into a graphic design project and used as a reference for creating projects—but don’t limit yourself to these choices. Experiment and explore font style and size according to individual projects.



Figure 9.1. Font suggestions for flyers and posters.

Facts You Need to Know about Fonts

There are important psychological, learning, and fun facts librarian-designers should know about fonts that are instrumental in developing better graphic designs. For instance, fonts influence how people with learning disabilities understand your content, how long they remember your information, and how rapidly they take in the information (Rello and Baeza-Yates, 2013).

There are fonts that work well together. It’s almost always a good idea to use serif and sans serif together. Script and decorative fonts do not normally work well as a block of

text but can stand alone in a design or be used effectively in headers and other attention getters with other fonts.

Too many fonts spoil the design. Good designs rely on no more than two or three font styles per design. The size, weight, and color also influence the overall font and design effect. The resources in textbox 9.1 will help you understand how to use fonts effectively in your designs.

TEXTBOX 9.1.

FACTS ABOUT FONTS

- “7 Fun Facts about the History of Typography”: <http://www.letteringhub.com/7-fun-facts-about-the-history-of-typography/>
- “10 Awesomely Dorky Facts about Fonts”: <http://read.bi/2BeYm5E>
- “Fun Facts about Fonts”: <https://www.jampaper.com/blog/fun-facts-about-fonts/>

Types of Typography

Font is the common name for *type*, but *typography* refers to the overall visual display of lettering in graphic design composition. *Font* refers to a style of type, including its color and size. There are thousands of choices when it comes to fonts, but they can be easily organized into four major categories in graphic design: serif, sans serif, script, and decorative.

Serif Fonts

Serif fonts are a type of typography that features a small line extension on its letters and numbers. Serif is a common font seen in the following short list of typefaces:

- Baskerville
- Bodoni
- Garamond
- Georgia
- Times New Roman

Visually, serif fonts are classical and traditional. They are used well in printed documents with a lot of text, such as library newsletters, brochures, books, and reports, because serif helps the eyes to smoothly read it. The small line or tag attached to the letter or number acts as a stabilizing element. The resources in textbox 9.2 offer a wide list of serif full-alphabet typeface styles, illustrating the number of choices available to the library-designer.

The Yale University Library uses serif in their web page logo and header, even though many web designers prefer sans serif. However, serif still works well as a classical, traditional look conveying academic prestige. Yale Library also features an interesting font guide (Yale Library, 2018).

TEXTBOX 9.2.

RESOURCES FOR SERIF FONTS

- Font Squirrel, “Serif Fonts”: <https://www.fontsquirrel.com/fonts/list/classification/serif>
- “Top Ten Most Popular Serif Fonts”: <https://www.typewolf.com/top-10-serif-fonts>
- Wikipedia, “List of Serif Typefaces”: https://en.wikipedia.org/wiki/List_of_serif_typefaces

If your library is presenting a fashion show, the serif font Bodoni is a good choice to use for advertising. It is a classic and sophisticated font that could be found on a cover of a fashion magazine. *Harper’s Bazaar*, *Elle*, and Calvin Klein are among the fashion magazines and designers who sport the Bodoni type (Linotype, 2017).

You can’t go wrong with a serif font when in a library newsletter. Serif fonts (and there are many styles) create a classic, straightforward, trustworthy mood that doesn’t distract from the information you are trying to convey. In “Classic Serif Fonts Give Print Projects a Timeless Beauty and Legibility,” Jaci Howard Bear at the Thought Co. outlines the benefits, trustworthiness, and classic beauty of various serif fonts. Serif fonts are the traditional fonts of newspapers and print books (Bear, 2017).

Sometimes opposite attract, and this is true in font pairing, as well. Canva’s resource guide helps you to decide which font works best with another. Did you know that modern fonts work well with traditional? Canva (2018) shares this and more information with you.

Figure 9.2 uses two styles of serif fonts to convey library hours. The example illustrates how type, size, weight, and color affect the message to library patrons.



Figure 9.2. Signage using serif fonts.

San Serif Fonts

Sans serif fonts do not have a line extension on their letters and numbers. *Sans* (“without” in French) means that the stabilizing line and extension traditional in serif is gone. Sans serif font is popular in web design and is more often the choice than is serif. The following is a list of common sans serif fonts:

- Arial
- Arial Unicode MS
- Avant Garde Gothic
- Bank Gothic
- Bauhaus
- Helvetica

Sans serif fonts are lively and fun. They work well in combination with serif as headers and headlines of library newsletters, brochures, books, reports, and more. Textbox 9.3 lists many sites with sans serif full-alphabet typeface styles, illustrating the number of choices available to the library-designer.

TEXTBOX 9.3.

RESOURCES FOR SANS SERIF FONTS

- Font Squirrel, “Sans Serif Fonts”: <https://www.fontsquirrel.com/fonts/list/classification/sans%20serif>
- “Top Ten Most Powerful Sans Serif Fonts”: <https://www.typewolf.com/top-10-sans-serif-fonts>
- Wikipedia, “Sans Serif”: <https://en.wikipedia.org/wiki/Sans-serif>

The Barnard College Library (2018) science poster guide advises using a variety of sans serif fonts. The guide suggests such sans serif fonts as Calibri, Trebuchet, or Century Gothic for their attractiveness and readability.

David Schultz, professor and author, explains that, for figures, posters, and slides, sans serif has a better readability rate, especially when text and fonts are reduced in size. In a post on his blog, “Why You Should Use Sans Serif Fonts for Figures, Posters, and Slides,” published by Eloquent Science, Schultz (2009) also suggests that sans serif is easier to read from a distance. However, Lee Andrew Hilyer (2008) in *Presentations for Librarians: A Complete Guide to Creating Effective, Learner-Centred Presentations* warns librarians not to rely too heavily on Arial, which tends to be overused.

Don’t forget the importance of fonts when creating book displays. Susan Brown (2013), market director of Lawrence Public Library, recommends following the lead of commercial bookstore displays and using sans serif fonts for the best design effects. The page design in figure 9.3 uses sans serif font, illustrating why it is the preferred choice of web designers.

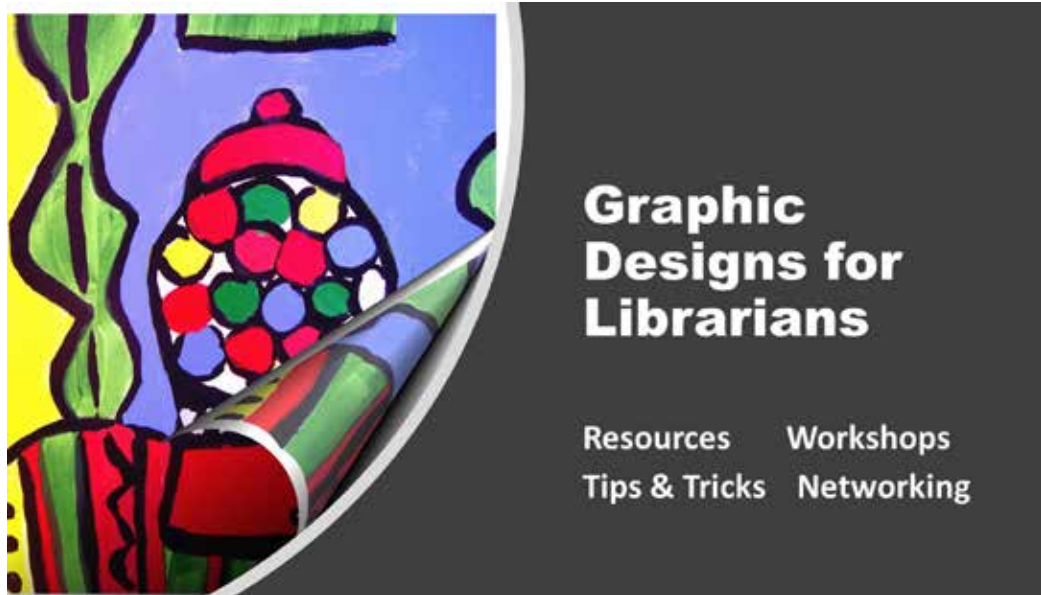


Figure 9.3. Web page design using sans serif fonts.

Script Fonts

Script fonts are elegant, artistic, and exaggerated. If it looks like it was painted with a brush or looks like it's calligraphy, there is a good chance that it is a script font. Visually, they are recognized by their size and extended serifs. Some have been used too frequently in design and the tech world and have been placed in the undesirable category labeled "overused." If you have ever received a formal invitation, it was probably written in a script font, such as Old English Text. The following is a list of common script fonts:

- American Scribe
- Ashley Script
- Balloon
- Brush Script
- Chalkboard
- Dom Casual
- French Script MT
- Old English Text
- Papyrus
- Utopia

Script fonts are unique and shouldn't be overused, but they are good to have in your tool chest for those special projects. The sites in textbox 9.4 provide several script full-alphabet typeface styles, illustrating the number of choices available.

TEXTBOX 9.4.

RESOURCES FOR SCRIPT FONTS

- 1001 Fonts, "Script Fonts": <http://www.1001fonts.com/script-fonts.html>
- "60 Free Calligraphy Fonts to Bring Charm to Your Designs": <https://www.canva.com/learn/calligraphy-fonts/>
- Wikipedia, "List of Script Fonts": https://en.wikipedia.org/wiki/List_of_typefaces#Script

Script fonts can be an exciting choice for librarians. The creative visual of script font can easily capture the imagination of your patrons, having them do a double take. Adventure and Variane, free script fonts, are good choices for the premiere page of a book trailer for a new book or an advertisement for an interesting program for teens. They project a movie poster quality and speak excitement to the viewer. FontSpace (<http://www.fontspace.com/work-ins-studio/variante-script>) has Adventure and the entire Variane script typeface alphabet for librarians wanting to project an innovative, young, adventurous attitude to their viewers.

Letterer, artist, and author Risa Rodil, known to many librarians through her “Book Lover” posters in script, illustrates the beauty of unique fonts and how script lettering can be an artform of its own. See the Variane script and Rodil’s unique hand lettering at <https://www.behance.net/gallery/57574051/Complete-Hand-Lettering-Collection>. The artwork in figure 9.4 uses script fonts to announce a library summer event.



Figure 9.4. Event flyer using script fonts.

Decorative Fonts

Decorative fonts (also known as display fonts) are fluid and cursive. They are often custom designs and are sometimes placed in the “everything else” category. They can be very unusual, emotive, and intense and don’t work well for creating body text but can catch a viewer’s immediate attention. They are as their name suggests—decorative. The following is a short list of decorative font typefaces:

- Ad Lib
- Allegro
- Andreas
- Arnold Böcklin
- Astur
- Banco
- Bauhaus
- Braggadocio
- Broadway
- Caslon Antique
- Cooper Black
- Curl
- Jupiter
- Scarlett

TEXTBOX 9.5.

RESOURCES FOR DECORATIVE FONTS

- “Fabulous and Free Chalkboard Fonts”: <https://www.wherethesmileshavebeen.com/fabulous-free-chalkboard-fonts/>
- Lifewire, “How to Use Decorative Type Properly in Desktop Publishing”: <https://www.lifewire.com/kinds-of-decorative-typeography-1078016>
- Wikipedia, “Decorative Fonts”: https://en.wikipedia.org/wiki/List_of_typefaces#Display.2FDdecorative_fonts

The art nouveau movement was important to decorative font design. You wouldn't use decorative fonts in a blocked body of text, but decorative fonts can stand on their own as works of art or enhance your overall composition, with additional fonts perking up the composition and surprising the viewer. See the variety of decorative fonts in textbox 9.5.

Librarians know how Chalkboard font can grab the attention of visitors to the library. This particular font has the added advantage of working well with unique papers, acrylic surfaces that simulate a blackboard, or an actual blackboard reinforcing the font's properties. Examples of effective use of this font style can be seen in the artwork of instruction and reference librarian Solveig Lund, who shared his Chalkboard font poster with other librarians on Librarian Design Share (<https://librariandesignshare.org/2014/11/07/hand-lettering/>). Lund was assigned the task of creating an outdoor sign to remind students to bring their books to the library by the semester's end. Appropriately, one of the decorative fonts he used was Return to Sender, which he downloaded for free from Envato Elements Decorative Fonts (<https://elements.envato.com/fonts/decorative>). Lund's poster, complete with innovative fonts, intricate drawings, and detailed texture, is successful at catching the eye of the students and faculty at the Carl B. Ylvisaker Library.

Librarians can find innovative decorative fonts at Envato, along with posters illustrating the artful typography. There are many poster and flyer examples, although not necessarily with library themes; their examples show how free decorative fonts can be used. Viewers are sure to find inspirational ideas with these fonts.

Nono Burling's conference poster is an example of how decorative fonts can be used effectively for a large audience viewership. Burling holds two positions at Washington State Library (online resources coordinator and manager of the ASK WA Virtual Reference Project) that require many graphic design tasks. In the example shared on Librarian Design Share, Burling used Chalkboard font effectively for a large-format trifold poster for a conference (<https://librariandesignshare.files.wordpress.com/2014/10/chalkboard.jpg>). The design is highly organized, ornate, and direct.

Making Your Own Fonts

Fonts are visual images, so you can create them yourself. You can use your own handwriting skills, calligraphy, and even print to make your own fonts. You just need a pencil or pen, a scanner, and a font-editing tool. Textbox 9.6 provides resources for experimenting with this entertaining and rewarding activity.

TEXTBOX 9.6.

HOW TO CREATE YOUR OWN FONTS

- Calligraphr: <https://www.calligraphr.com/en/>
- “Chalkboard Drawing Tutorial”: <https://www.ellaclaireinspired.com/simplified-chalkboard-drawing-tutorial/>
- Creative Bloq, “How to Create Your Own Font”: <http://www.creativebloq.com/typography/design-your-own-typeface-8133919>
- Elegant Themes: <https://www.elegantthemes.com/blog/tips-tricks/create-your-own-font>
- Font Struct: <https://fontstruct.com/>

Key Points

Chapter 9 outlines the importance of fonts and their physical and emotional attributes that contribute to the meaning and quality of graphic design projects in the library setting. This chapter covers these key points:

- Fonts are a necessary part of the graphic design process.
- Typefaces can generally be categorized into four major groups: serif, sans serif, script, and decorative.
- Fonts convey psychological meaning within a graphic design.
- Typefaces can stand alone as a work of art; they don’t need other visual images.
- Librarians can create fonts using their own drawing skills, a scanner, and editing tools.

Chapter 10 explores the role and importance of a portfolio for storing, saving, and sharing your graphic design projects.

Suggested Activities: It’s Your Turn

1. Explore the difference a font makes. Create a poster or flyer for your library using two different serif fonts. Next, using the same text and images, create the same poster or flyer using two different script fonts. How do font choices affect the overall meaning of or your reaction to the information presented?
2. Create a graphic design project (signage, conference poster, program flyer, etc.) that uses only fonts to convey your message.
3. Create a nameplate using fonts you have developed with your own handwriting and a font-editor tool.

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Creating a Design Portfolio

IN THIS CHAPTER

- ▷ Planning your portfolio
- ▷ Selecting designs for your portfolio
- ▷ Organizing the design portfolio
- ▷ Traditional, digital, multiple, and nontraditional portfolios
- ▷ Sharing your portfolio

EVERY DESIGNER NEEDS a place to plan, select, organize, store, and share designs. The tool that professional graphic designers use to perform these tasks is the portfolio, and portfolio development is important for the librarian-designer. Planning is the first step to building an effective design portfolio. It requires selecting your best designs and evaluating and sorting them according to their theme, task, and function. Artwork and designs require an adequate storing system that both traditional and digital portfolios provide. An important final step to design portfolio development is sharing the portfolio with other designers and librarians.

Planning Your Portfolio

Portfolio development requires first looking at what you want your portfolio to do for you. Examine the array of functions the portfolio will provide and how it will work for you personally. Think about the tasks you perform as a librarian-designer. Knowing what you want to get out of the portfolio will help you to determine not only what kind of portfolio to buy but also how you will organize it. It's in the early planning stage that you will decide what will be included in your portfolio. You can use past work to make your job as a designer easier and more creative.

Think about what you do as a designer. Is your work limited to flyers and posters? If so, you can restrict your portfolio designs to those areas. However, if you are like many librarians, you are asked to create displays, newsletters, presentations, book trailers, web designs, annual reports, signage, and a variety of other graphic designs, so you may want a portfolio that includes all tasks. Or you may find that your tasks require more than one portfolio to accommodate the designs you are assigned. For example, if you create several posters and flyers throughout the year and you have an interest in displays, you may want to have a separate portfolio just for your display work.

If your style is to have everything in one place and your portfolio can accommodate the many projects you perform, you will probably want to have an example of each type of project in one portfolio. Find the best example to showcase each task area. The projects that don't fit the standards or that you don't want to share don't belong in the portfolio. Assign your best work to the portfolio. These will be the designs that you will refer to as you develop as a designer. This is not to say that "less than best" designs should not be evaluated and saved, but that they should be placed in a separate portfolio. Designers learn from all their work, but the best should be housed and categorized in your working portfolio.

When planning which categories will be in your portfolio, don't forget an inspirational section. Librarians are asked to perform a variety of graphic designs, from posters to web designs and many projects in between. Finding inspiration is important. It's a good idea to have a place for another designer's work that has inspired you. Include specific examples. It's important to have a lot of ideas to choose from, especially when you are in a time crunch and feeling the pressure. Looking at your past work and at the designs of other librarians and graphic designers is helpful for gaining inspiration for your own project. Your portfolio allows you to have the information available ahead of time, causing less stress if a creative block hits. Discover ideas by taking a class and keeping your skills alive; put notes and samples from the class in the inspiration folder of your portfolio.

Viewing graphic designers' portfolios can also inspire you. An article in *Format* magazine titled "8 Graphic Design Projects to Cure Your Creative Block" suggests that looking at other artists' design portfolios can inspire your unique designs (Format Team, 2017).

Look at the examples of academic and art portfolios in textbox 10.1 to gain inspiration as you plan your own portfolio. Use the visuals and content for brainstorming your own ideas. This is a small sampling of professional portfolios that exhibit their own unique styles. They are created not only to display images but also to include content and information reflecting areas of interest to the individual designer.

Your portfolio (traditional or digital) should include an inspiration place to plan. An index that navigates the designer and visitors is essential. The portfolio should include

TEXTBOX 10.1.

SAMPLE PORTFOLIOS

- Auburn University, "Eportfolio Examples": <http://wp.auburn.edu/writing/eportfolio-project/eportfolio-examples/>
- Heather Shaw: <http://heathershaw.com/>
- Malika Favre: <http://malikafavre.com/>
- Nicolas Pariès: <http://nicolasparies.com/>
- Buffy J. Hamilton: <https://buffyjhamilton.wordpress.com/>

TEXTBOX 10.2.

MAKING A SUCCESSFUL LIBRARIAN-DESIGNER PORTFOLIO

1. Index your portfolio to meet your unique needs as a librarian-designer. Your tasks are different from a traditional artist, and your portfolio should reflect your purposes.
2. Think about the functions of your portfolio. Your portfolio's function should line up with your understanding of the role of your portfolio. You will use it to organize and store your designs, to generate ideas for future projects, to share, and to network with other librarians.
3. Make the portfolio work for you. It doesn't matter what other portfolios are designed to be; this is yours, and it should reflect your goals. Include a statement of purpose to remind you of your goal for developing a portfolio in the first place.
4. Choose the correct format for your needs. Decide which style of portfolio works best for you. Will it be a portable, digital, or nontraditional (i.e., website or Pinterest) portfolio? Perhaps you need multiple portfolios to organize, store, and share your work.
5. Evaluate and update your portfolio often to keep your ideas fresh.

a selection of your best designs. It may also include a selection of designs that you have critiqued and evaluated for future use. Portfolios should be organized; this may mean employing multiple portfolios or digital pages to accommodate the variety of your designs. There should also be a way to share your portfolio. Make the information and designs easily accessible. A personal portfolio reflects your own interests and rules, so you can include work that reflects this rather than being bound to the format required of a traditional school or graphic design portfolio. Textbox 10.2 outlines tips for creating a portfolio. Make it yours, and make it useful to you!

Selecting Designs for Your Portfolio

The process of choosing what you will include in your portfolio starts with selecting what meets good design standards. Make places in your portfolio for works in progress, those you are improving, and inspirational examples for your personal use. Display your best work in your portfolio so it is easily accessed by you and others.

Critique all your designs, and make notations of how they can be improved. Create a design showcase making the changes needed to create the best possible designs. Which designs meet your personal criteria and standards for good design? Include those prominently in your portfolio. Using the following list, select the artwork that is portfolio worthy, and include designs that will be used often in your library tasks and that you want to share with others:

1. What is the theme or function of the design?
2. Is the message projected clearly to the viewer?
3. What is the visual hierarchy of the design?
4. Is the intention or function of the design evident?

5. Is the composition clean or crowded?
6. Is the font the appropriate size for the project? Have you limited the font to two families?
7. Are colors repeated throughout the composition to create balance?
8. Have you used line, texture, color, space, and shape effectively?
9. Is there a call to action, and is it clearly stated?
10. Is the primary message included in the design?
11. What has been the feedback from coworkers and participants?

Check out textbox 10.3 for more ideas on how to critique your designs.

TEXTBOX 10.3.

SELECTING AND CRITIQUING YOUR DESIGNS

- “Best Practices for Librarians by Librarians”: <http://bestof.libguides.com/bestpractice>
- “Reviewing Your Design Portfolios: Critique and Advice”: <https://www.youtube.com/watch?v=2cn6wzH1xMo>
- “Why Is It So Hard to Ask for an Art Critique?”: <https://creativeresources.threadless.com/ask-for-art-critique/>

Organizing the Design Portfolio

Organization is a key element to a successful portfolio. The index you created in planning your portfolio will be instrumental in creating the format that you need in order to be organized. A sample of what might be in your portfolio includes an index, “About” page, ten samples to showcase your artwork, and works in progress. If you are using a digital portfolio, you may want to also include a blog.

Whether you are using a traditional (physical) or digital portfolio, there are tips for making it organized. In fact, Craig Stuart from Creative Bloq gives thirty tips. For instance, because your portfolio reflects you, be sure to include quality work. You may want to share your portfolio with colleagues or your manager, so you want to be proud of what you have to display. Don’t rest on your laurels; your portfolio, just like your house, needs a spring cleaning once in a while (Stuart, 2017).

Start simple; there will be opportunities to add to the portfolio. Keep in mind the reason that you are creating and maintaining a portfolio. Most likely, your portfolio is a reference for you to re-create successful flyers, posters, displays, and other tasks relevant to your job as a librarian-designer. Include the actual work (such as a poster, flyer, newsletter, etc.) or a clear photograph. A photograph of the artwork will help you remember the success of the design. Be sure to write what made the design successful and other important details and attach this to the page opposite the design.

It’s important to organize your work so that it is easily available to you. The logical way to access what you need as a librarian-designer is to organize the portfolio by task. Figure 10.1 is one example of how to organize a traditional portfolio using an index, an “About the Artist” page, and a showcase of best designs that can be easily accessible when



Traditional Portfolios

Figure 10.1. Traditional portfolio.



Figure 10.2. Digital portfolio.

you are assigned a new task. Figure 10.2 depicts a digital portfolio. The example illustrates how a digital portfolio differs from a traditional model.

🌀 Traditional, Digital, Multiple, and Nontraditional Portfolios

As a librarian-designer, you will have favorite graphic design examples you will want to save, use again, and share. A portfolio will give you and others inspiration to continue to create. It will save you time, and it will help you to grow as a designer. You will need to decide if a traditional or digital (or both) portfolio best suits your creative needs.

Traditional Portfolios

Traditional portfolios are a good choice for storing physical art projects and sharing originals with others. You can also organize copies of showcase projects in traditional

portfolios. But physical portfolios are not what they used to be. Jim McCauley (2018) provides a fashion show of sorts of innovative paper portfolios in his Creative Bloq article. His motivation is to share ten paper portfolios that you may want to refer to for your own portfolio needs. The variety and styles are definitely worth looking into, but you will have to decide what best fits your own personal style and needs.

At Company Folder blog, Vladimir Gendelman (2013) gives some helpful and surprising tips for using and sharing innovative physical portfolios. He includes practical advice for making the most of your design portfolio and encourages designers to be bold and share portfolios with colleagues. You will find some truly unique portfolio styles in his article.

Take a look at the traditional unique paper and leather portfolios available from online art stores like Dick Blick (<https://www.dickblick.com/categories/portfolios/presentation>) to meet your needs. Some are designed to be easy to carry, while others need a good-sized handle and a place to store them.

There are advantages to seeing a physical portfolio in person at your local office supply store, such as Office Depot. It's a good idea to take a look online before going in person. You can see categories of leather portfolios at Office Depot online (<https://www.officedepot.com/a/top-categories/portfolios/>). In considering a traditional portfolio, keep the following considerations in mind:

1. The size of the portfolio. Most are 11 × 14 inches and 18 × 24 inches, although you can find them larger.
2. The size of your artwork. Where brochures, business cards, and newsletters may fit easily into an 11 × 14 book or case, some of your larger posters and signage may not.
3. The quality of the portfolio. Will you want to purchase a leather-bound or paper portfolio? Portfolios can range from under \$5 to \$190, depending on quality and size.
4. Spirals, sleeves, or open? There are portfolios that use spiral clips and acetate sheets to keep the artwork in place, while others have an open sleeve bound into the portfolio, book style. There are also open portfolios that do not include folders.

Digital Portfolios

Digital portfolios are plentiful and readily available online. They are sometimes available for free or for a nominal fee, depending on how many services you desire. Explaining the difference between paper and digital portfolios can be visualized in this scenario: Imagine you want to see an original work of Vincent van Gogh. You can go to a major museum and see it in person, or you can go online to view it virtually. The experience will be different depending on the one you choose. Most likely, you would rather see the van Gogh painting in person, but it may not be possible for you to do so easily. Instead of traveling to Amsterdam, you are happy to enjoy looking at his famous *Sunflowers* at the Van Gogh Museum online.

If most of us would rather see an original work of art, why are digital portfolios becoming so popular? It's easy to see that sharing one's portfolio and looking at other portfolios becomes a lot easier when you have an online portfolio presence. Digital portfolios make it easy to post and organize your work and to share it with others. They also make it possible to see what others are creating. You don't have to live in the same city or even the same country to share your artwork with others and see theirs. Many librarian-de-

signers are also including a blog or other folders on their websites, expanding their role as librarian-designers. One major disadvantage of the digital portfolio is the inability to store or share an original work of art that was not created digitally. Some designers are opting to use a combination of traditional and digital to accommodate the various styles.

There are many digital portfolios available to librarians and other designers; the task of choosing a digital portfolio can be daunting, but there is advice. Avra Robinson, writing an article for Edutopia, suggests various functions that serve the designer when it comes to the digital portfolio. Just like a closet can never be too big, the need to store artwork and designs is an ongoing challenge. The digital portfolio meets a storage need, and Robinson finds a solution with Google Doc, though she prefers SeeSaw as the tool for sharing. The final component in the trio, BookCreator, completes the digital tool belt by providing publishing abilities (Robinson, 2017).

Who better to advise a librarian than another librarian, and that is what you find at Librarian Enumerations. Paige Alfonso (2013), producer of the website and blog, makes it all seem so simple and fun. She does the hard work for you, outlining what should go into the digital portfolio, the best places to find an online presence, and how to choose a portfolio builder (for instance, infographic or blog). Textbox 10.4 provides resources for digital portfolios.

TEXTBOX 10.4.

RESOURCES FOR DIGITAL PORTFOLIOS

- Adobe Portfolio: <https://www.myportfolio.com/>
- Behance: <https://www.behance.net/>
- Carbonmade: <https://carbonmade.com/>

Multiple Portfolios

Multiple portfolios provide you with additional space to house and organize your artwork. Your digital portfolio functions well to save, store, and share your designs. A portable portfolio has the benefit of storing your physical work and easily allowing others to see the originals. In addition, if you perform multiple graphic design tasks, as many librarians do, it may be easier to have a portfolio dedicated to each task. Multiple portfolios offer designers more choices. It's OK to have both a traditional and a digital portfolio and even multiples of each.

If fact, according to Creative Bloq, there are benefits to using both a digital and a physical portfolio. For example, there are times when a physical portfolio is more convenient to share. You don't always have your phone or tablet; innovative paper portfolios can be downright attractive, and they can be a pleasure to touch. Texture, for instance, is something that can be seen and felt at the same time, and a physical portfolio is the only portfolio that makes both possible (Creative Bloq, 2014). You can follow up by sharing a link to your digital portfolio that shows a more extensive line of examples of your graphic design and how they were used in library projects.

There is just something pleasurable about the tangibility of a physical portfolio. Roberto Blake (2016) suggests that there is just something better and substantial about

seeing and touching a physical portfolio. Bigger is better when it comes to large-scale designs; digitally, these can look small and flat. So, if you have large signage to share at your library planning committee, it may be a better to share it through a paper print in a traditional portfolio rather than digitally. You can carry large signage examples with you or show how they look in situ in the same way that you can digitally. For instance, if a sign is animated, it won't be as effective to share it in a print version rather than a digital demonstration online. Physical portfolios can be paired with digital sources that can easily be shared on a tablet or phone at the same time. Together, they are twice as effective.

Nontraditional Portfolios

Nontraditional portfolios include such sites as Pinterest, websites, your own laptop or tablet, PowerPoint slides, and PDF files. For example, librarian Hannah Moody has a library marketing portfolio on her Pinterest page featuring not only many of her own designs from the Rocky River Library but also examples of other librarian-designers' work and many helpful tips and charts for marketing and design for all librarians (<https://www.pinterest.com/hannahmoody4/library-marketing-portfolio/>).

Entrepreneur Carrie Smith (2018) outlines suggestions for creating a Pinterest portfolio on her Careful Cents site. She also suggests taking advantage of the pleasing visual format that Pinterest affords.

Sharing Your Portfolio

The portfolio that you are creating has been developed to save you time, help you create more, and provide a way to see and organize your artwork. But, it is also a vehicle used to share your designs with other librarians and designers.

There are many social networking communities where you can share your portfolio. Graphic Design Google Plus community (<https://plus.google.com/u/0/communities/107919707425216512367>) has more than 28,000 members. There are many opportunities to share with other librarians and designers in the Google Plus community. Librarian Design Share is also an excellent place to share designs (<https://librariandesignshare.org/submit-your-design/>). This site provides an amazing service and excellent networking opportunities to librarians.

Key Points

Chapter 10 introduces the value of using a portfolio to plan graphic design ideas, store and organize projects, select your best work to use again, and share with others. This chapter covers these key points:

- As a librarian-designer, you need a portfolio.
- A portfolio helps a designer to plan projects, select past designs to use again, organize themes, and share graphic designs more easily.
- There are a variety of portfolios, and sometimes it is advantageous to have multiple portfolios, including a traditional and a digital portfolio, depending on your needs.
- A portfolio constantly changes to accommodate new ideas.
- An important function of portfolios is to network and share ideas.

Now that you have the tools to save, store, and share your graphic designs in a portfolio, you can measure your progress by evaluating your projects and celebrating your achievements. Remember that creating quality graphic designs is a process. You have the information and the skills you need to create the professional designs you want. Now is the time to do it!

Suggested Activities: It's Your Turn

1. Brainstorm ideas for creating your design portfolio. Make a list of all the functions that you want your portfolio to offer you as a librarian-designer. Write an index that includes the different categories you want in your portfolio.
2. Explore traditional portfolios in person and digital portfolios online. Make a list of the pros and cons of each and the value of using both at the same time.
3. Take some time to research graphic design portfolios online. Consider signing up for a free artist portfolio website and inviting other librarians to look at your designs.

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About the Author



Valerie Colston began teaching art and art history courses shortly after earning her BA from the University of California, San Diego, and MA from San Diego State University. She is a full-time instructor at American Public University System, where she teaches online art history and information and digital literacy courses. She developed her popular Graphic Design for Librarians online workshop and has taught it for several years through her company, Art Teacher on the Net, and through such companies as Infopeople and Simmons Boston Online.

Ms. Colston is the author of *200 Projects to Strengthen Your Art Skills* and *Teens Go Green! Tips, Techniques, Tools, and Themes for YA Programming*. She is also an exhibiting artist whose work has been included in such venues as a juried group exhibition titled HOME at the Orange County Center for Contemporary Art and the Vietnamese American Arts & Letters Association (VAALA). Her paper kimonos have traveled to several libraries throughout the United States in a solo exhibition.

