

# VISUAL IDENTITY THROUGH GRAPHIC DESIGN THEORY

The VISUAL IDENTITY THROUGH GRAPHIC DESIGN THEORY manual brought to you by Metod Blejec

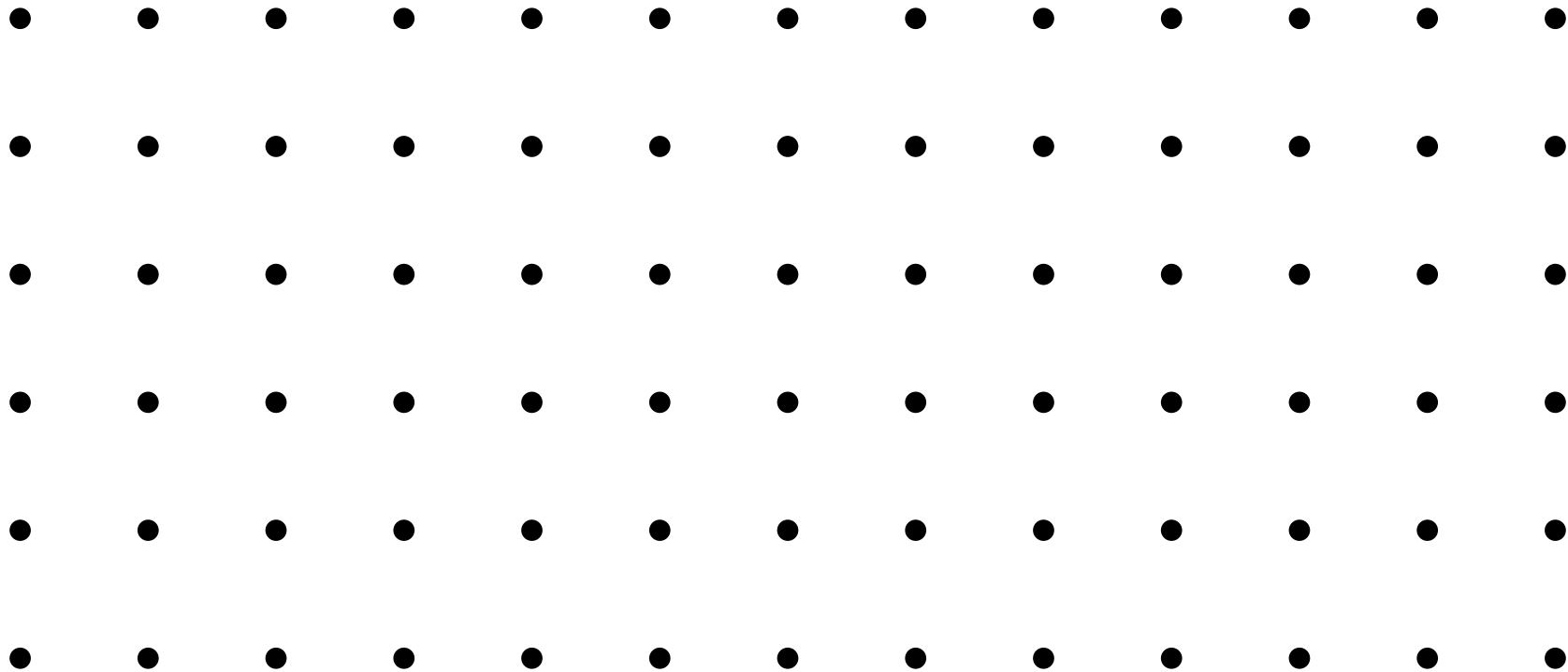
# ELEMENTS OF DESIGN

VISUAL IDENTITY THROUGH GRAPHIC DESIGN THEORY



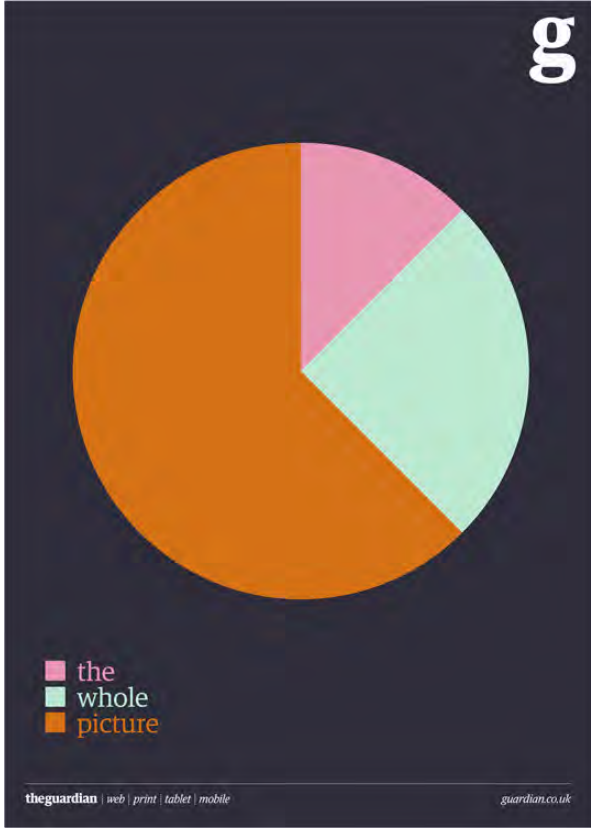
ELEMENTS OF DESIGN

DOTS + LINES



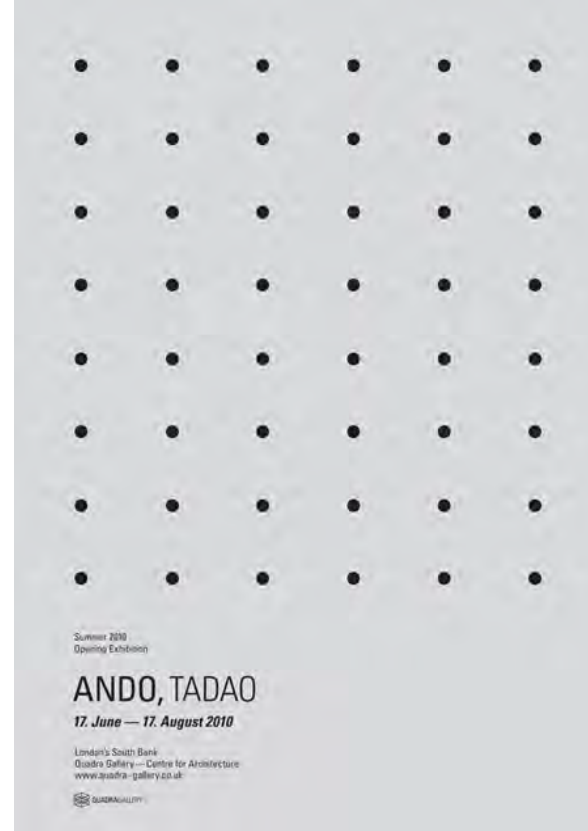
ELEMENTS OF DESIGN

DOTS + LINES



Poster  
designed by  
The Guardian.

ELEMENTS OF DESIGN



Poster  
designed  
by Donna  
Wearmouth.

DOTS + LINES



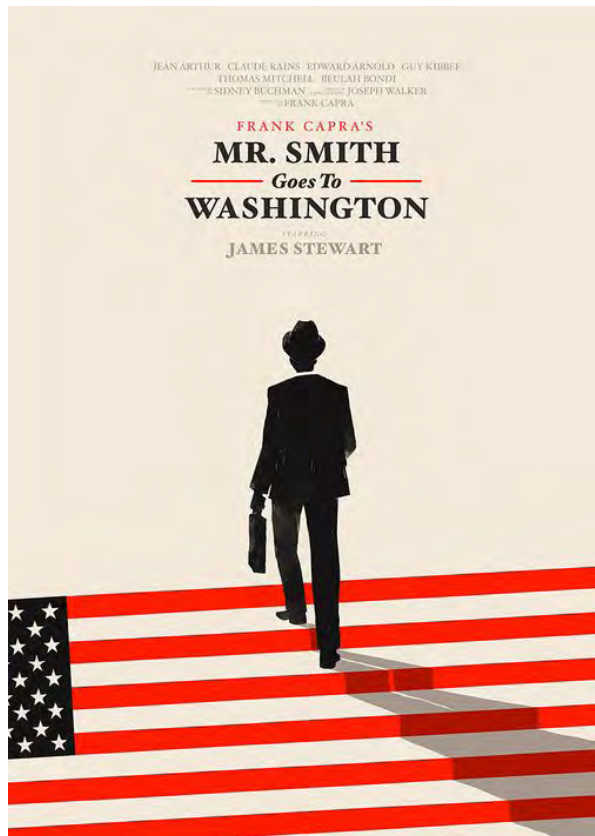
ELEMENTS OF DESIGN

DOTS + LINES



ELEMENTS OF DESIGN

DOTS + LINES



Book cover  
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Olly Moss.

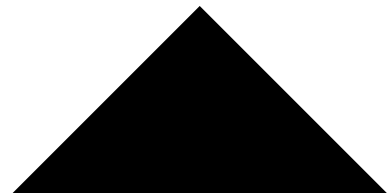
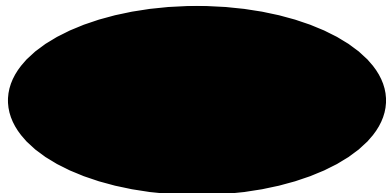
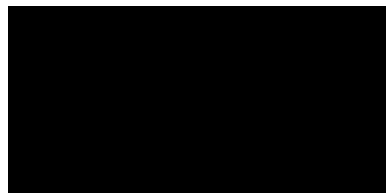
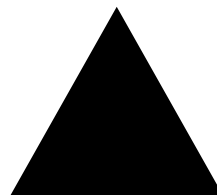
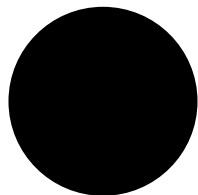


Poster  
designed by  
Pei-Ling Ou.

ELEMENTS OF DESIGN

DOTS + LINES





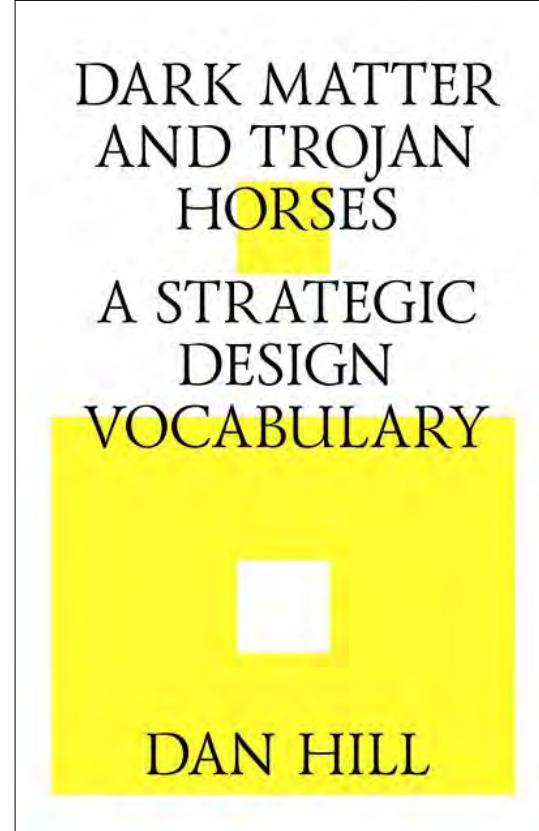
ELEMENTS OF DESIGN

SHAPES



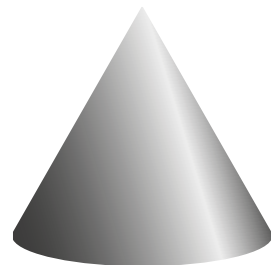
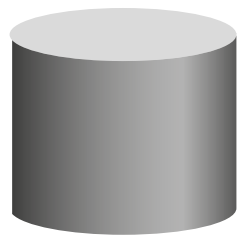
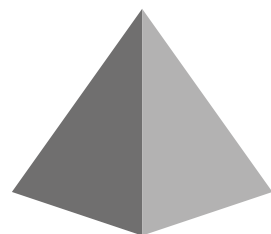
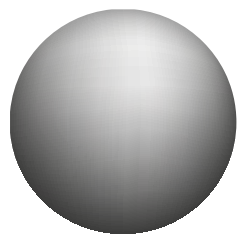
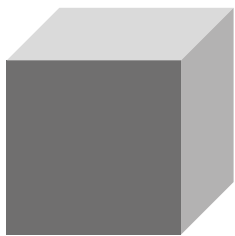
Poster  
designed  
by Absolute  
Vodka.

ELEMENTS OF DESIGN



Book cover  
designed  
by Strelka  
Press.

SHAPES



ELEMENTS OF DESIGN

VOLUMES



Packaging designed by Naoto Fukasawa.

ELEMENTS OF DESIGN



Poster designed by Lego.

VOLUMES



RGB



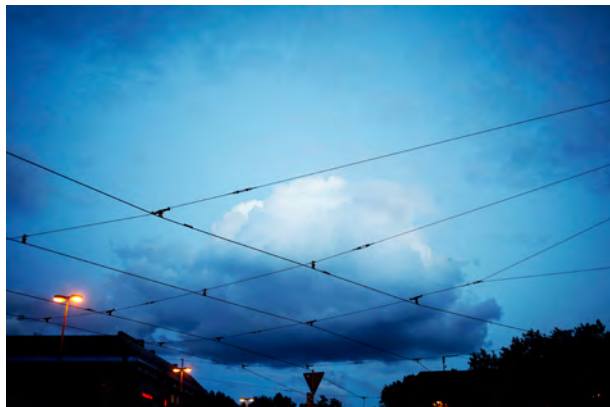
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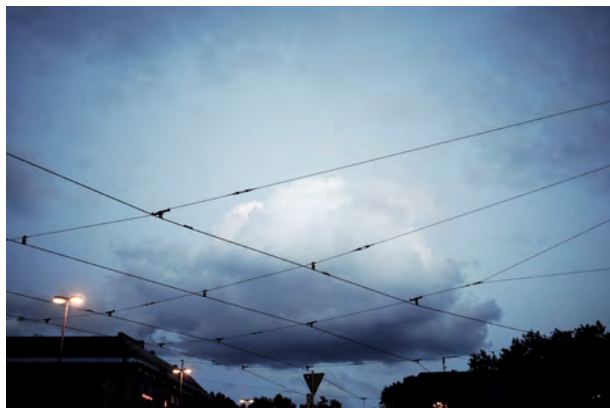
Monochrome – Grayscale

ELEMENTS OF DESIGN

COLOURS



Top left: colour photo. Top right: black & white photo. Bottom left: photo with reduced saturation. Bottom right: sepia photo.



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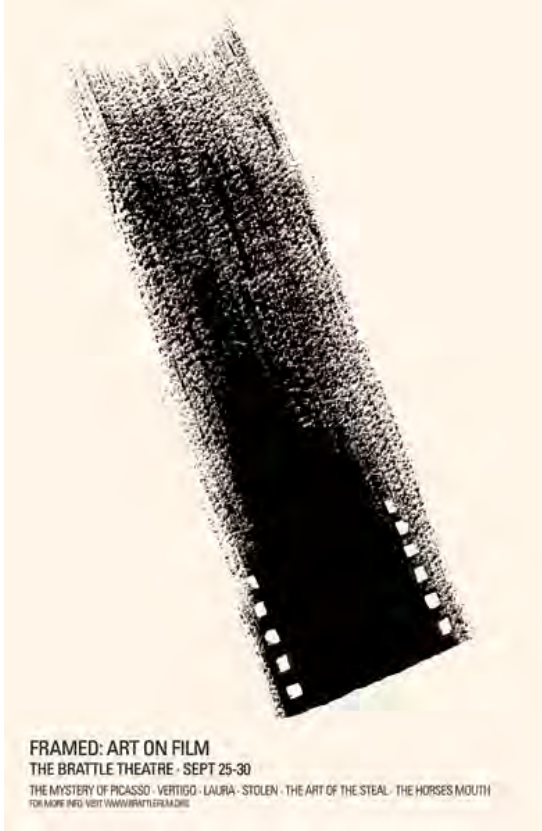
COLOURS



ELEMENTS OF DESIGN

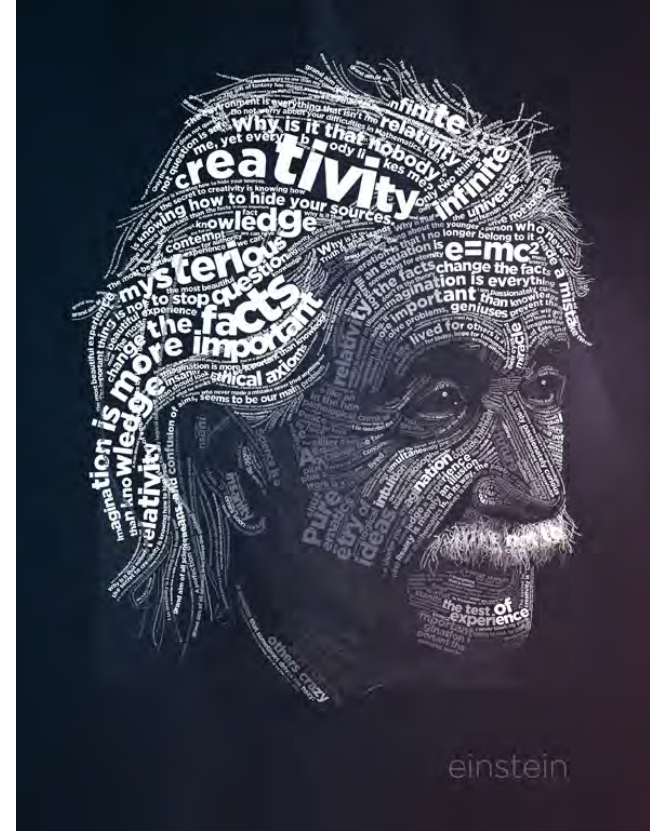
TEXTURES





Poster designed by Brandon Schaefer.

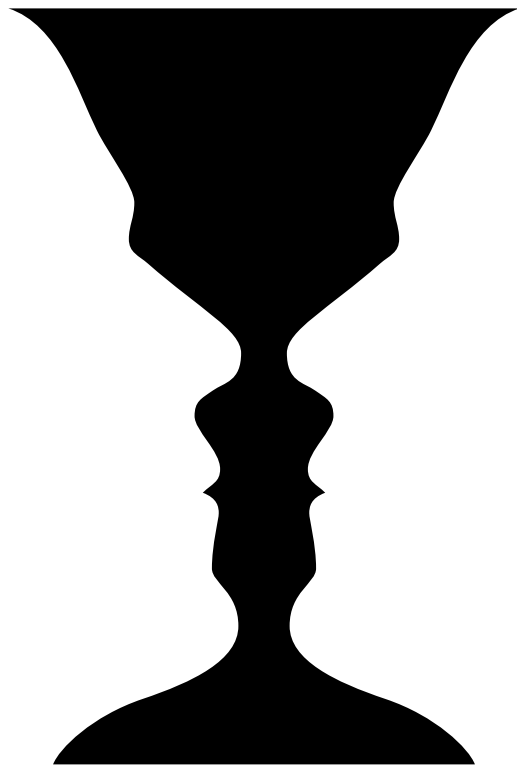
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Poster designed by unknown.

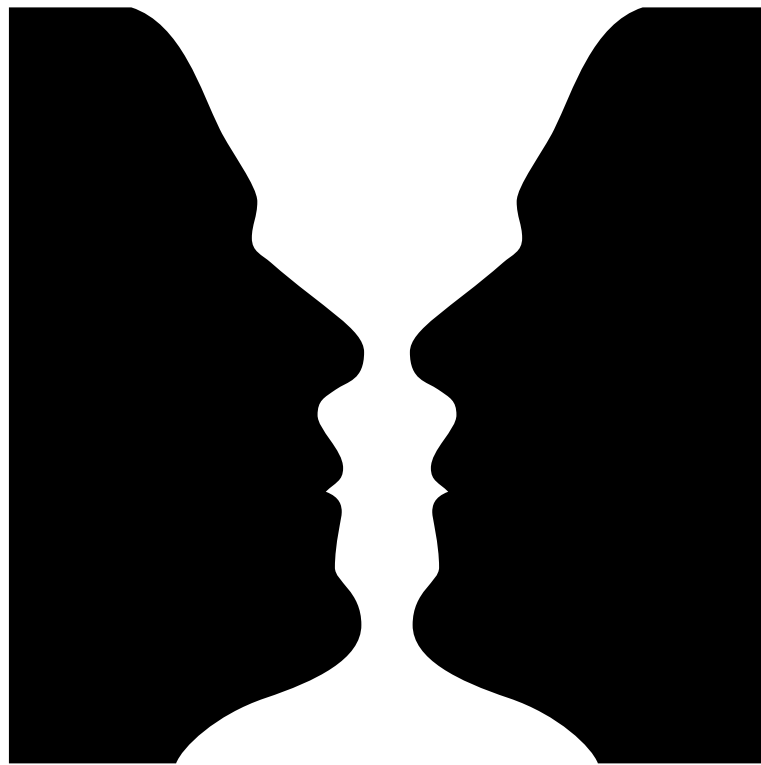
TEXTURES





ELEMENTS OF DESIGN

NEGATIVE AND POSITIVE SPACE



ELEMENTS OF DESIGN

NEGATIVE AND POSITIVE SPACE



Poster designed by Leo Burnett ad agency.

ELEMENTS OF DESIGN

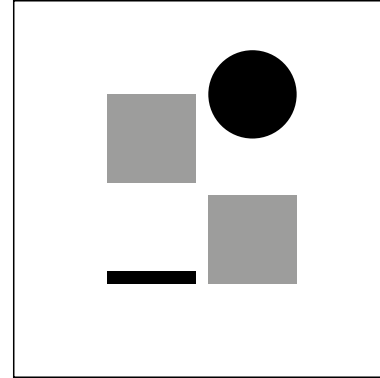
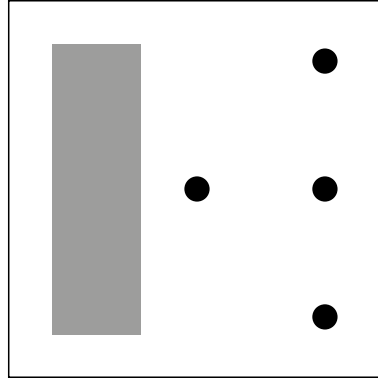
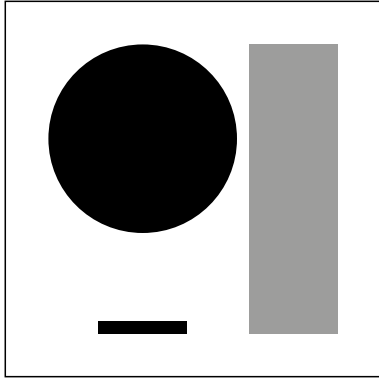


Logo designed by Sir Peter Scott.

NEGATIVE AND POSITIVE SPACE

# PRINCIPLES OF DESIGN

VISUAL IDENTITY THROUGH GRAPHIC DESIGN THEORY



The principle of unity has to do with all elements on a page visually or conceptually appearing to belong together. Visual design must strike a balance between unity and variety to avoid a dull or overwhelming design.

>Lorem ipsum

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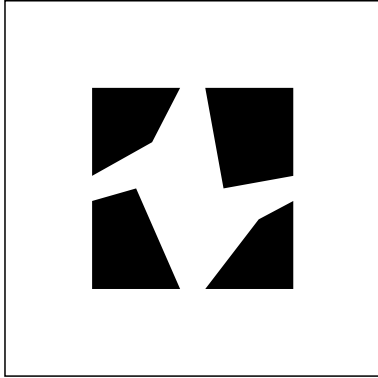
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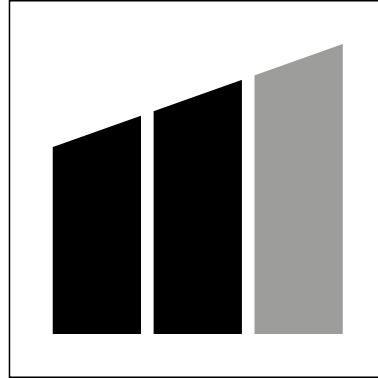
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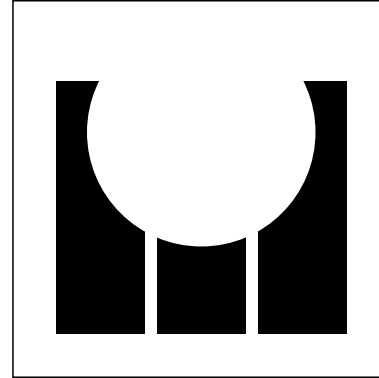




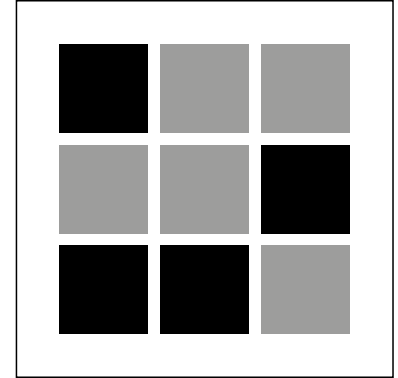
Similarity



Continuation



Closure



Proximity

The principle of gestalt, in visual design, helps users perceive the overall design as opposed to individual elements. If the design elements are arranged properly, the gestalt of the overall design will be very clear.



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Continuation



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Closure

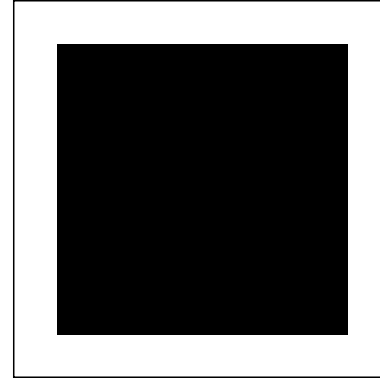
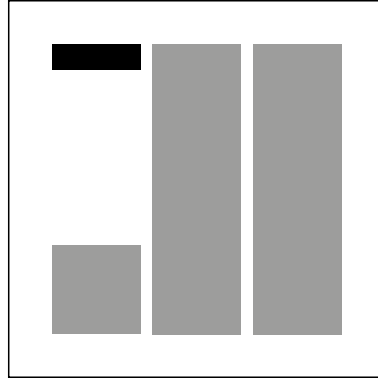
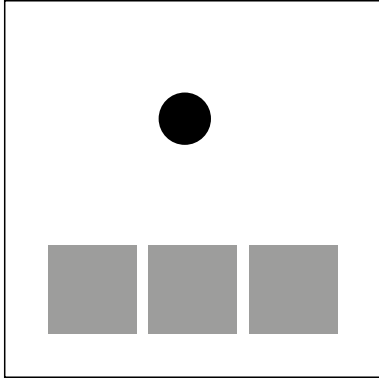


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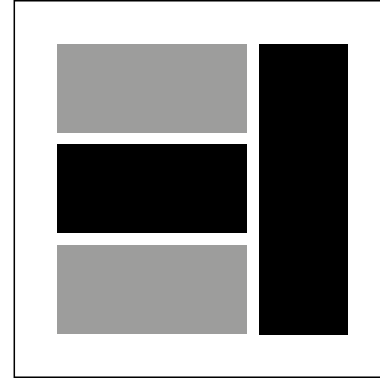
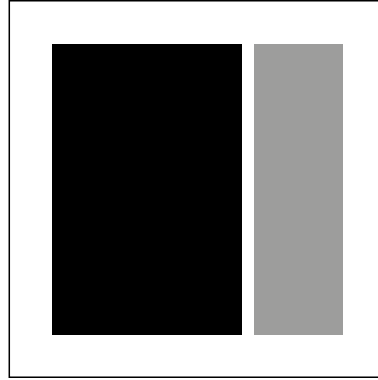
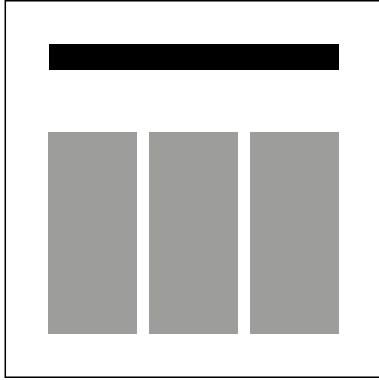
Proximity





Space is “defined when something is placed in it”, according to Alex White in his book, *The Elements of Graphic Design*. Incorporating the principle of space into a design helps reduce noise, increase readability, and/or create illusion. White space is an important part of the layout strategy.





The principle of hierarchy shows the difference in significance between items. Designers often create hierarchies through different font sizes, colours, and placement on the page. Usually, items at the top are perceived as most important.

# Lorem ipsum dolor sit amet

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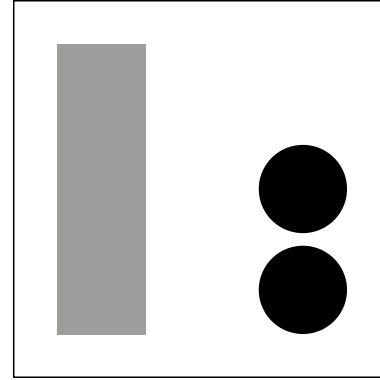
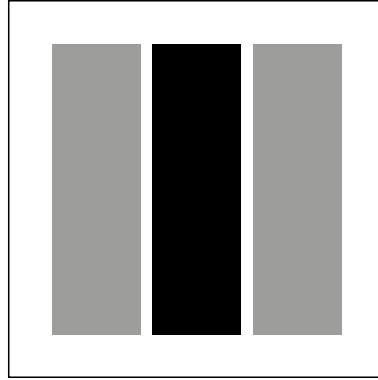
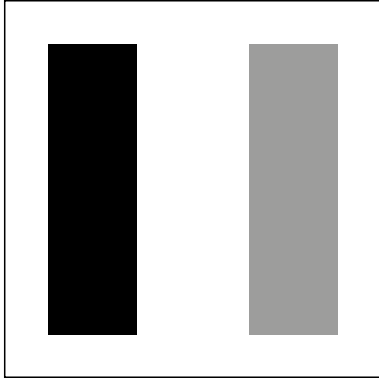
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PRINCIPLES OF DESIGN

HIERARCHY

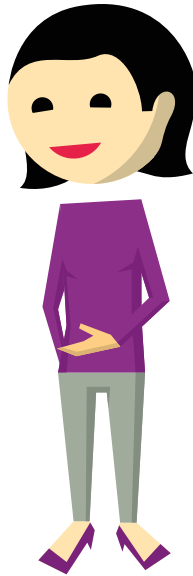


The principles of balance creates the perception that there is equal distribution. This does not always imply that there is symmetry.

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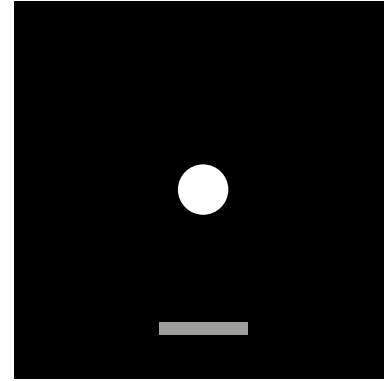
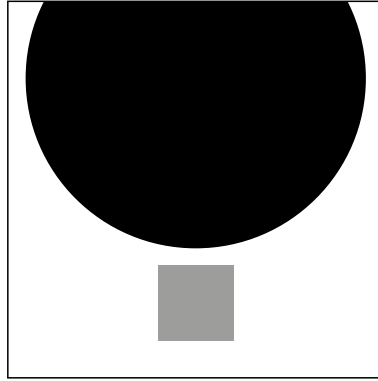
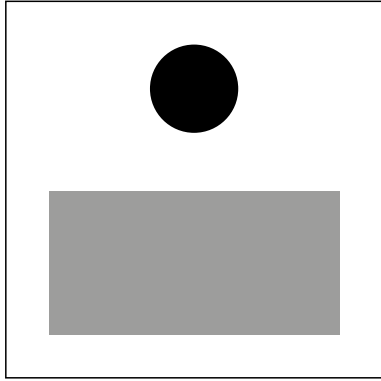
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The principle of contrast focuses on making items stand out by emphasising differences in size, colour, direction, and other characteristics.



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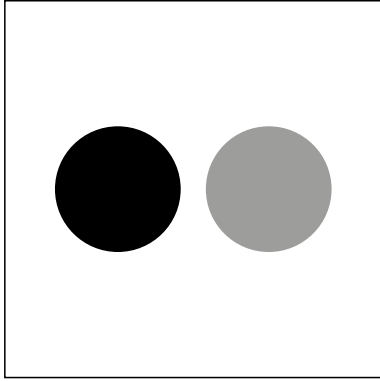


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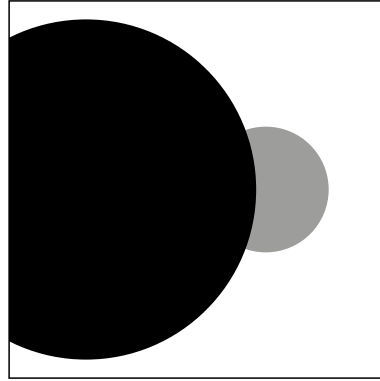
PRINCIPLES OF DESIGN

CONTRAST

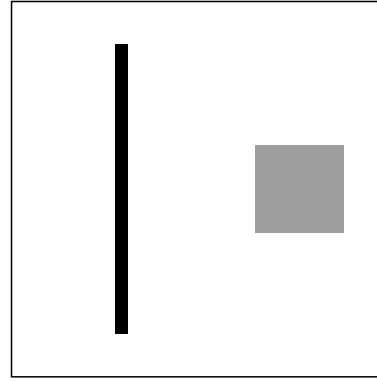




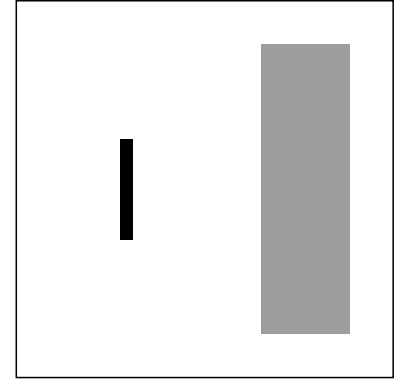
Size



Size



Weight



Weight

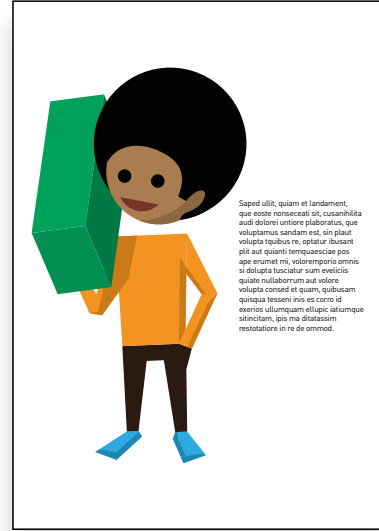
The principle of scale identifies a range of sizes; it creates interest and depth by demonstrating how each item relates to each other based on size.



Size



Size



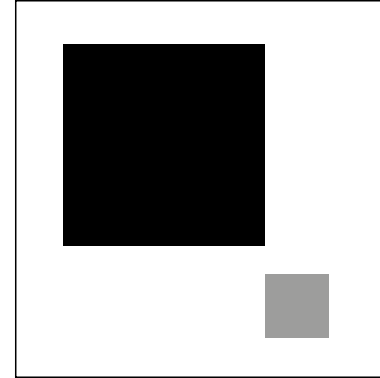
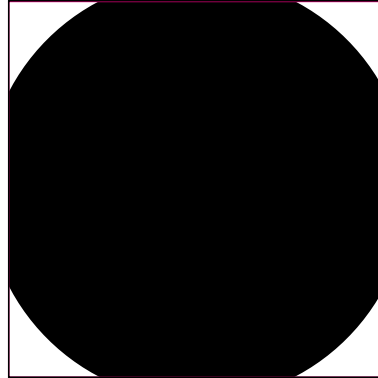
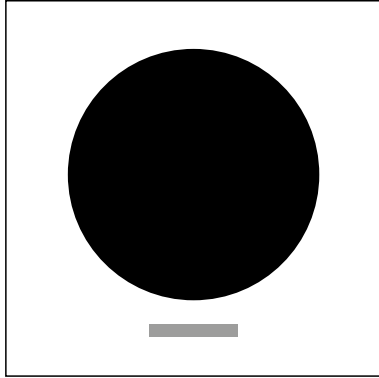
Weight



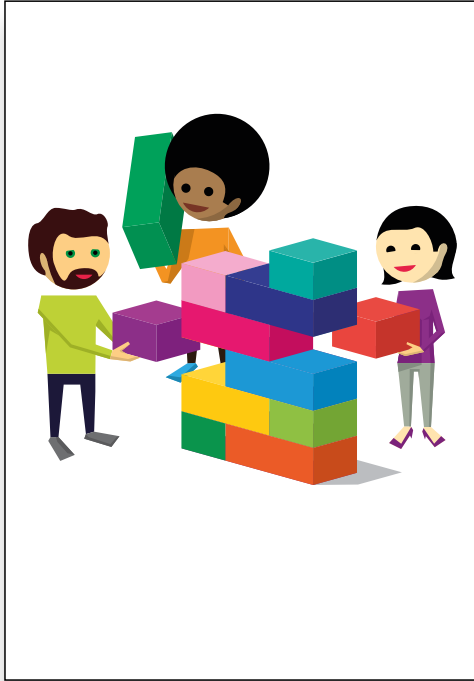
Weight

PRINCIPLES OF DESIGN

SCALE



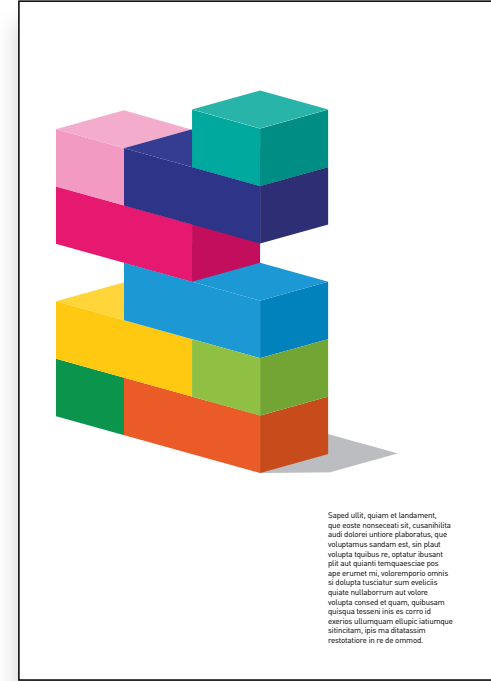
The principle of dominance focuses on having one element as the focal point and others being subordinate. This is often done through scaling and contrasting based on size, colour, position, shape, etc.

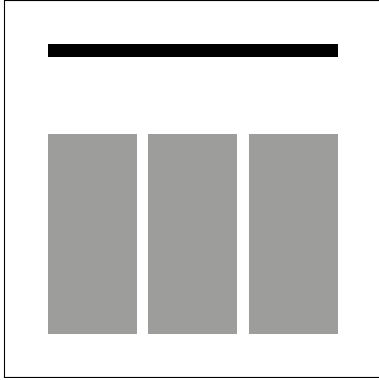


PRINCIPLES OF DESIGN

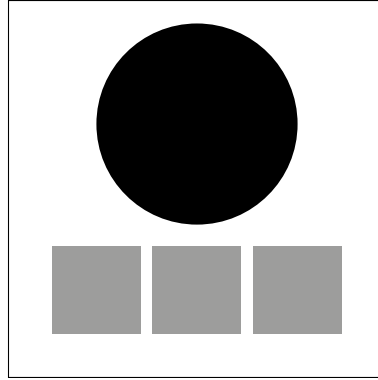


DOMINANCE

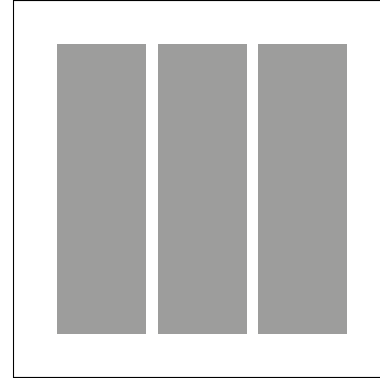




Page 1



Page 2



Page 3

The principle of similarity refers to creating continuity throughout a design without direct duplication. Similarity is used to make pieces work together over an interface and help users learn the interface quicker.



# GRAPHIC DESIGN PARTICULARS

VISUAL IDENTITY THROUGH GRAPHIC DESIGN THEORY



Vector image.

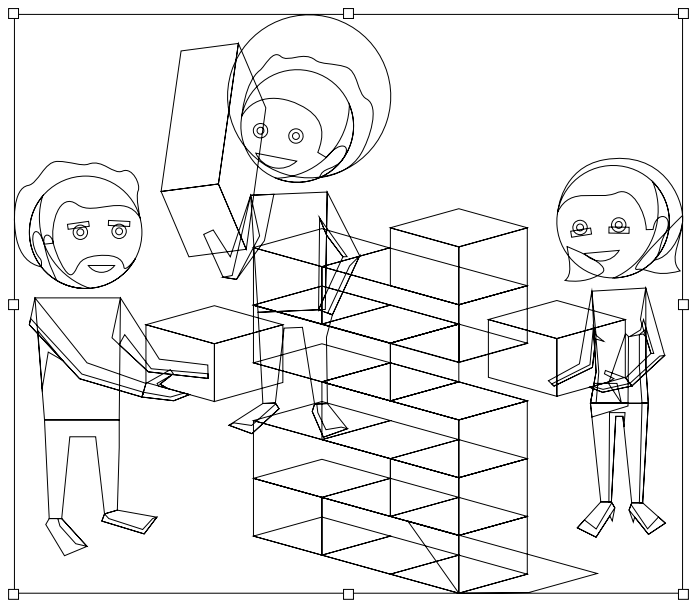


Raster image.

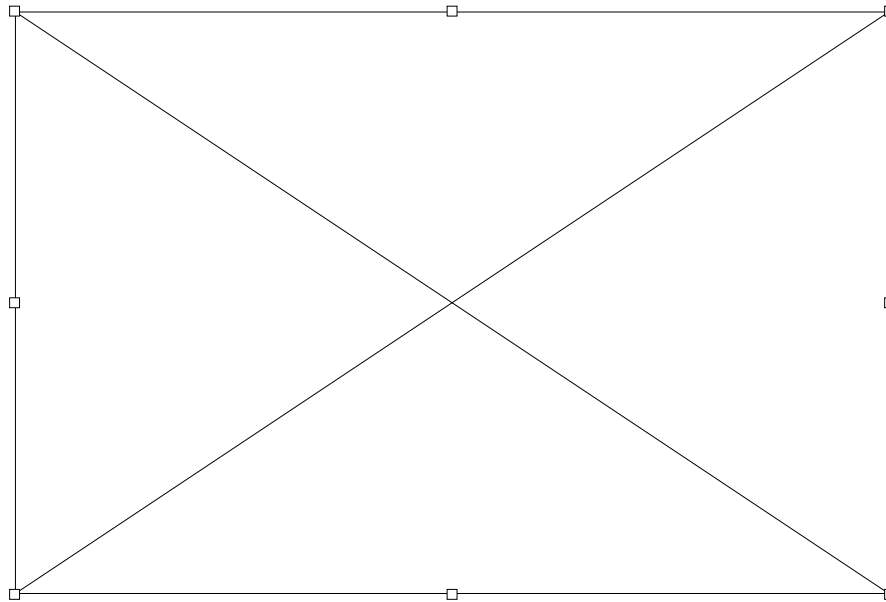
GRAPHIC DESIGN PARTICULARS

VECTOR VS RASTER





Vector image in outline view.



Raster image in outline view.



Vector: lossless format – scalable graphic image without the loss of definition.



GRAPHIC DESIGN PARTICULARS

VECTOR VS RASTER



3543 x 2362 px (@ 300ppi)



142 x 94 px (@ 72ppi)

Raster: finite maximum size – downsizable image.

GRAPHIC DESIGN PARTICULARS

VECTOR VS RASTER



142x94px (@ 72ppi)

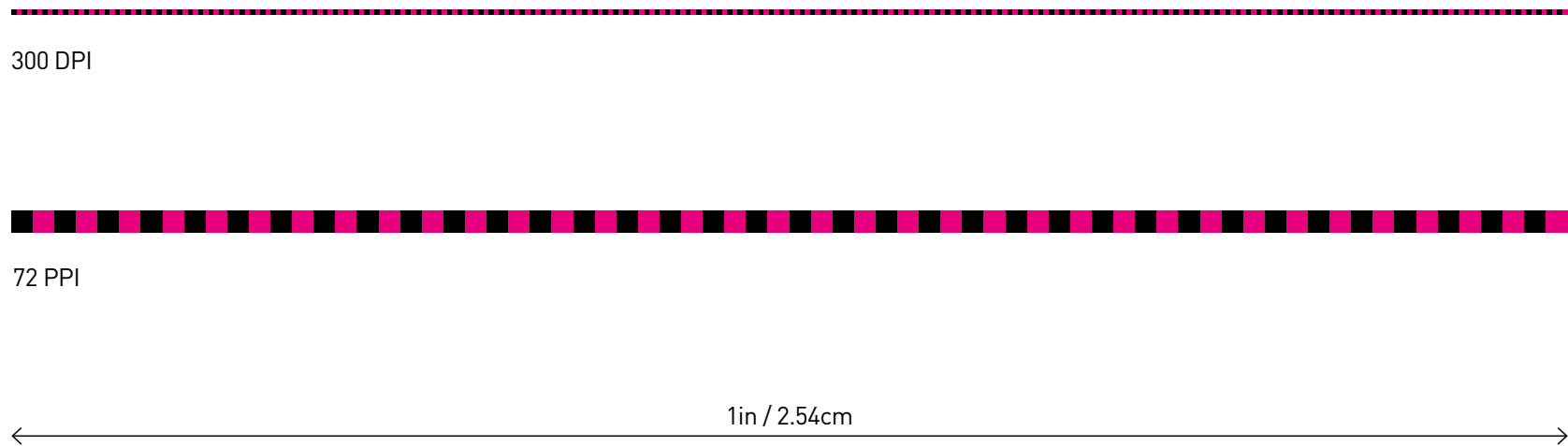
Proportional size of two raster images in different image resolutions (ppi / dpi).

3543x2362px (@ 300ppi)



GRAPHIC DESIGN PARTICULARS

VECTOR VS RASTER



DPI – Dots Per Inch: Pixel density in 1in (2.54cm) line; used in print design.

PPI – Pixels Per Inch: Pixel density on 1in (2.54cm) line; used in digital design with the physical output.

mm

Millimetre

in

Inch

Measurement units for print.

pt

Point

p

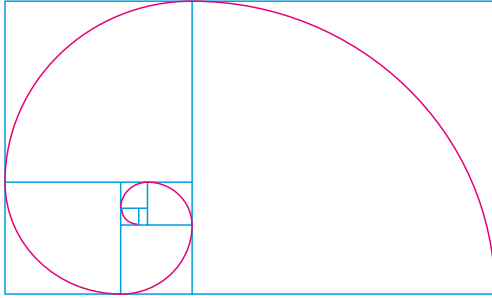
Pica

Measurement units for typography.

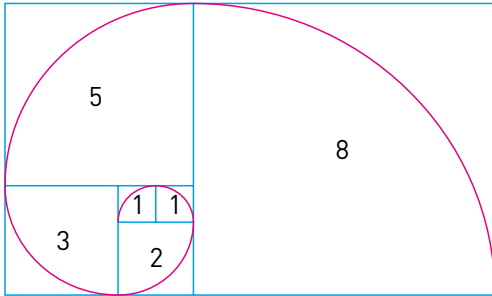
px

Pixel

Digital  
measurement  
unit.



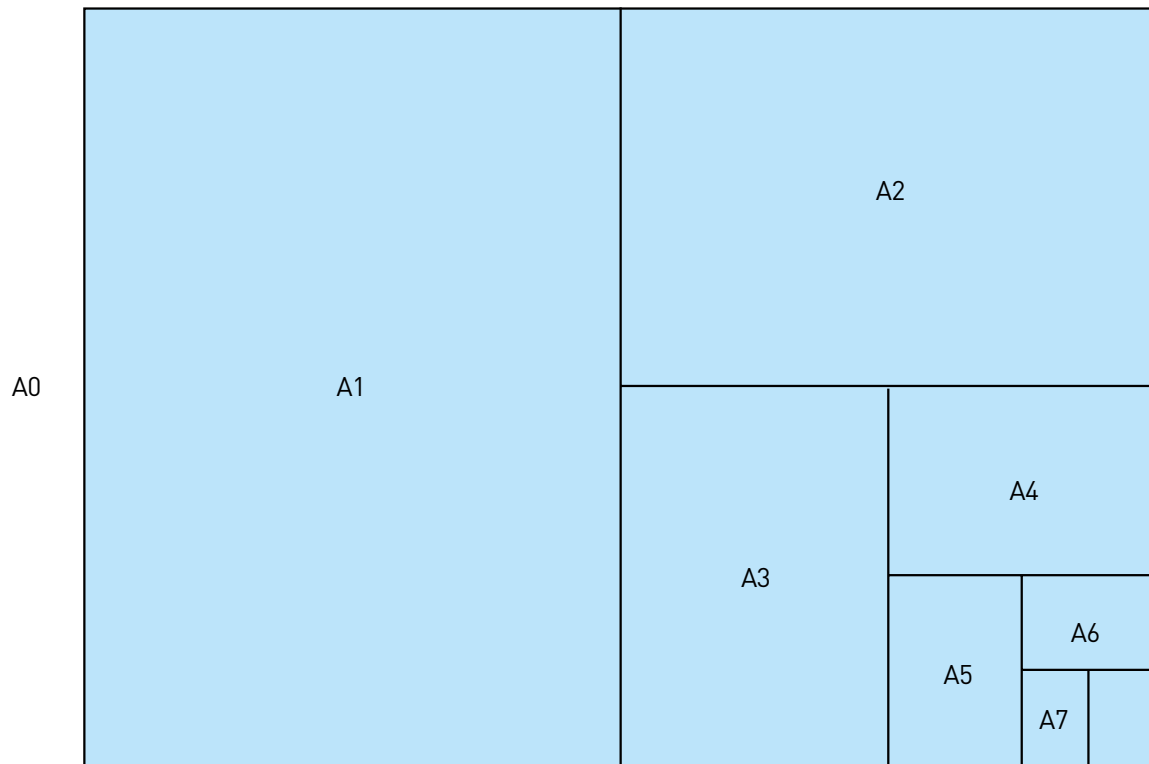
The Golden Section – The Golden Spiral in 1 : 1.61803 proportion.



The Fibonacci Spiral – Fibonacci sequence: 1, 1, 2, 3, 5, 8, 13, 21, 55, 89, 144, etc.



The rule of thirds is an approximate proportion of the golden section.



#### A formats in mm:

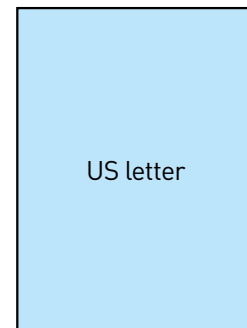
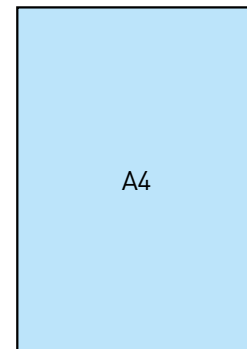
A0 841 × 1189  
 A1 594 × 841  
 A2 420 × 594  
 A3 297 × 420  
 A4 210 × 297  
 A5 148 × 210  
 A6 105 × 148  
 A7 74 × 105

#### B formats in mm:

B0 1000 × 1414  
 B1 707 × 1000  
 B2 500 × 707  
 B3 353 × 500  
 B4 250 × 353  
 B5 176 × 250  
 B6 125 × 176  
 B7 88 × 125

#### C formats in mm:

C0 917 × 1297  
 C1 648 × 917  
 C2 458 × 648  
 C3 324 × 458  
 C4 229 × 324  
 C5 162 × 229  
 C6 114 × 162  
 C7 81 × 114







1.25:1 (5:4)  
Early television  
& large-format  
computer monitors



1.33:1 (4:3)  
Traditional television  
& computer monitor  
standard



1.375:1  
Academy standard  
film aspect ratio



1.43:1  
IMAX motion picture  
film format



1.6:1 (8:5) (aka 16:10)  
A common computer  
screen ratio.



1.6180:1 (16.18:10)  
The golden ratio



1.6667:1 (5:3)  
A common European  
widescreen std.; Native  
Super 16 mm film.



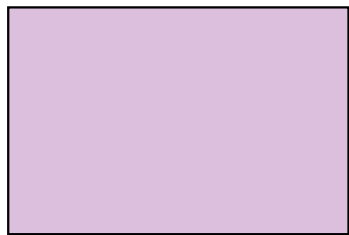
1.77:1 or 1.78:1 (16:9)  
HD video std.; U.S. digital  
broadcast TV std.



1.85:1  
A common US widescreen  
cinema standard



2.39:1  
A current widescreen  
cinema standard



36x24mm



28.7x19mm



23.6x15.7mm



22.2x14.8mm



20.7x13.8mm



17.3x13mm



13.2x8.8mm



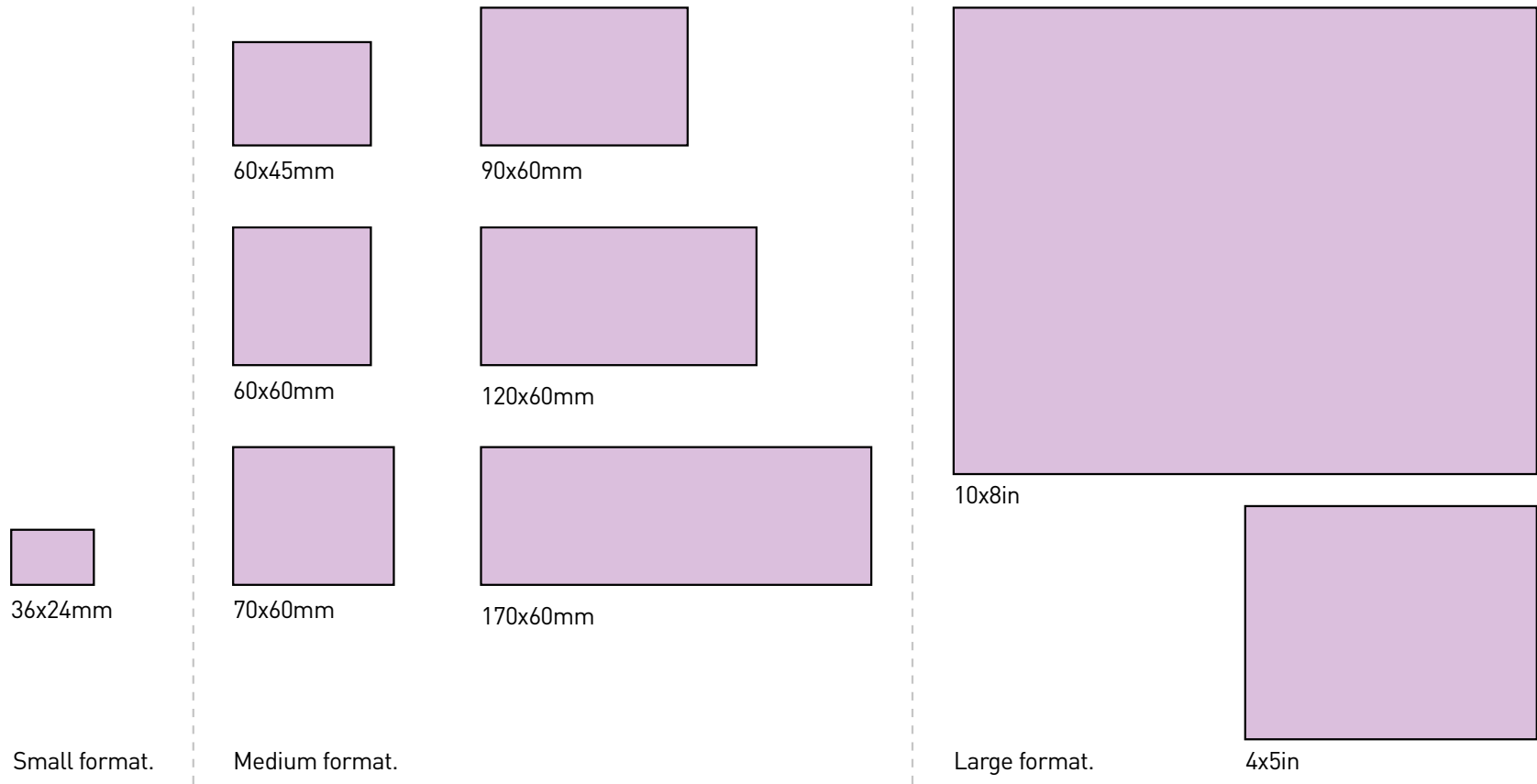
8.8x6.6mm

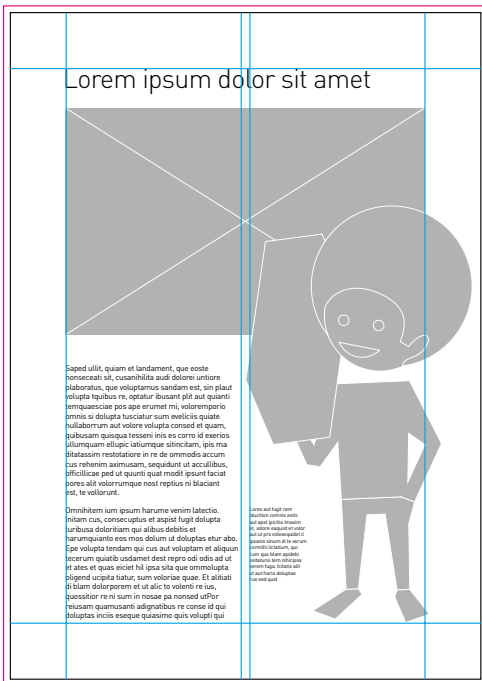
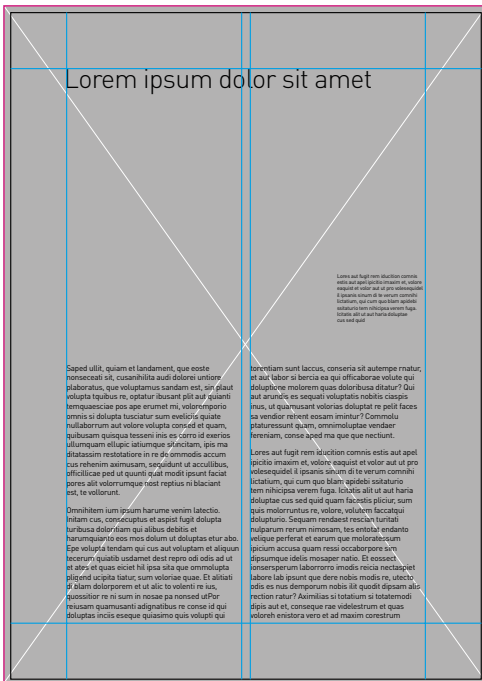


7.6x5.7mm



5.76x5.7mm





GRAPHIC DESIGN PARTICULARS

GRID + FRAMING: IN PRINT

<p>&gt;Lorem ipsum dolor sit amet</p>		
<p>Sapied ullit, quam et landamet, que eoste nonseceati sit, cusanhilla audi dolore untore plaboratus, que voluptamus sandam est, sin plaut volupta tibus re, optatur busant pti aut quanti temqueascie pos ape erumet ni, volentemporio omnis si dolupta tasciatur sum ewelicitis quate saghdad nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corro id eweris ullumquam ellupic salumque silinciam, quisque tesseni inis silinciam, pis dowermsa ma ditassam restatolore in re de emmodis accum cus rehemin aiumsam, sequidnt ut accullibus, officilicac ped ut quanti quat modit ipsunt faciat pores alit volorumque nost replus ni blacient est, te vellorunt.</p>		
<p>Saped ullit, quam et landamet, que eoste nonseceati sit, cusanhilla audi dolore untore plaboratus, que voluptamus sandam est, sin plaut volupta tibus re, optatur busant pti aut quanti temqueascie pos ape erumet ni, volentemporio omnis si dolupta tasciatur sum ewelicitis quate nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corro id eweris ullumquam ellupic salumque silinciam, quisque tesseni inis silinciam, pis ma ditassam restatolore in re de emmodis accum cus rehemin aiumsam, sequidnt ut accullibus, officilicac ped ut quanti quat modit ipsunt faciat pores alit volorumque nost replus ni blacient est, te vellorunt.</p>	<p>ipasa sita que ommolupta pigleng icapta latatur, sum volotiae quae. Et alitasti di blam dolorporem et ut alic to volenti re sus, quosolter re ni sum in nosae pa nonsed utfor reissam quamassanti adignabus re conse id qui doluptas incie eseeque quasimo quis volupti qui.</p>	<p>Omnihiem lum ipsum harume ewem laticio, inltam cus, consecupit et aspiet fugit dolupta turbusa dolortiam qui alibus debilis et harumquante eos mos dolum ut doluptas etur abo. Epe volupta tandam qui cus ut volupiam et aliquam tecerum quailit uadamet dest repro odi odis ad ut et ates et quas eciet hi ipsa sita que ommolupta pigleng icapta latatur, sum volotiae quae. Et alitasti di blam dolorporem et ut alic to volenti re sus, quosolter re ni sum in nosae pa nonsed utfor reissam quamassanti adignabus re conse id qui doluptas incie eseeque quasimo quis volupti qui.</p>

3 column vertical grid.

<p>&gt;Lorem ipsum dolor sit amet</p>		
<p>Saped ullit, quam et landamet, que eoste nonseceati sit, cusanhilla audi dolore untore plaboratus, que voluptamus sandam est, sin plaut volupta tibus re, optatur busant pti aut quanti temqueascie pos ape erumet ni, volentemporio omnis si dolupta tasciatur sum ewelicitis quate saghdad nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corro id eweris ullumquam ellupic salumque silinciam, quisque tesseni inis silinciam, pis dowermsa ma ditassam restatolore in re de emmodis accum cus rehemin aiumsam, sequidnt ut accullibus, officilicac ped ut quanti quat modit ipsunt faciat pores alit volorumque nost replus ni blacient est, te vellorunt.</p>		
<p>Saped ullit, quam et landamet, que eoste nonseceati sit, cusanhilla audi dolore untore plaboratus, que voluptamus sandam est, sin plaut volupta tibus re, optatur busant pti aut quanti temqueascie pos ape erumet ni, volentemporio omnis si dolupta tasciatur sum ewelicitis quate nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corro id eweris ullumquam ellupic salumque silinciam, quisque tesseni inis silinciam, pis ma ditassam restatolore in re de emmodis accum cus rehemin aiumsam, sequidnt ut accullibus, officilicac ped ut quanti quat modit ipsunt faciat pores alit volorumque nost replus ni blacient est, te vellorunt.</p>	<p>ipasa sita que ommolupta pigleng icapta latatur, sum volotiae quae. Et alitasti di blam dolorporem et ut alic to volenti re sus, quosolter re ni sum in nosae pa nonsed utfor reissam quamassanti adignabus re conse id qui doluptas incie eseeque quasimo quis volupti qui.</p>	<p>Omnihiem lum ipsum harume ewem laticio, inltam cus, consecupit et aspiet fugit dolupta turbusa dolortiam qui alibus debilis et harumquante eos mos dolum ut doluptas etur abo. Epe volupta tandam qui cus ut volupiam et aliquam tecerum quailit uadamet dest repro odi odis ad ut et ates et quas eciet hi ipsa sita que ommolupta pigleng icapta latatur, sum volotiae quae. Et alitasti di blam dolorporem et ut alic to volenti re sus, quosolter re ni sum in nosae pa nonsed utfor reissam quamassanti adignabus re conse id qui doluptas incie eseeque quasimo quis volupti qui.</p>

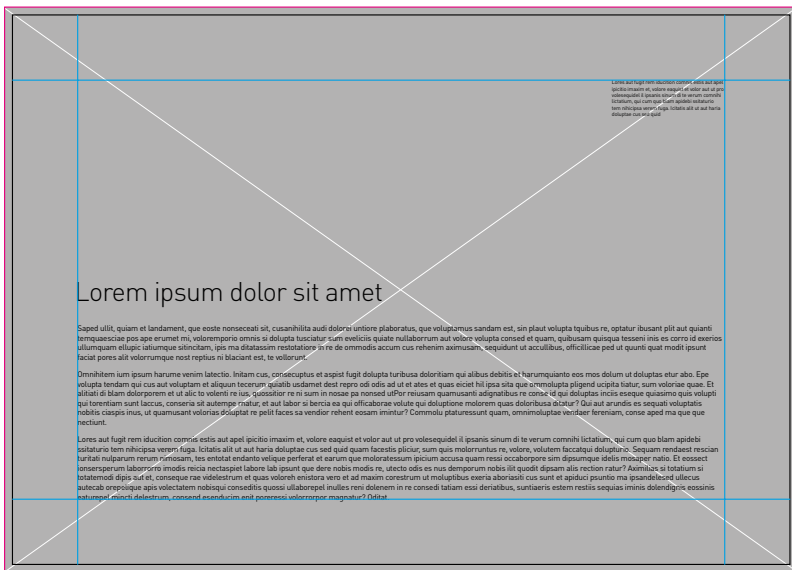
3 column vertical grid.

<p>&gt;Lorem ipsum dolor sit amet</p>		
<p>Saped ullit, quam et landamet, que eoste nonseceati sit, cusanhilla audi dolore untore plaboratus, que voluptamus sandam est, sin plaut volupta tibus re, optatur busant pti aut quanti temqueascie pos ape erumet ni, volentemporio omnis si dolupta tasciatur sum ewelicitis quate saghdad nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corro id eweris ullumquam ellupic salumque silinciam, quisque tesseni inis silinciam, pis dowermsa ma ditassam restatolore in re de emmodis accum cus rehemin aiumsam, sequidnt ut accullibus, officilicac ped ut quanti quat modit ipsunt faciat pores alit volorumque nost replus ni blacient est, te vellorunt.</p>		
<p>Saped ullit, quam et landamet, que eoste nonseceati sit, cusanhilla audi dolore untore plaboratus, que voluptamus sandam est, sin plaut volupta tibus re, optatur busant pti aut quanti temqueascie pos ape erumet ni, volentemporio omnis si dolupta tasciatur sum ewelicitis quate nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corro id eweris ullumquam ellupic salumque silinciam, quisque tesseni inis silinciam, pis ma ditassam restatolore in re de emmodis accum cus rehemin aiumsam, sequidnt ut accullibus, officilicac ped ut quanti quat modit ipsunt faciat pores alit volorumque nost replus ni blacient est, te vellorunt.</p>	<p>ipasa sita que ommolupta pigleng icapta latatur, sum volotiae quae. Et alitasti di blam dolorporem et ut alic to volenti re sus, quosolter re ni sum in nosae pa nonsed utfor reissam quamassanti adignabus re conse id qui doluptas incie eseeque quasimo quis volupti qui.</p>	<p>Omnihiem lum ipsum harume ewem laticio, inltam cus, consecupit et aspiet fugit dolupta turbusa dolortiam qui alibus debilis et harumquante eos mos dolum ut doluptas etur abo. Epe volupta tandam qui cus ut volupiam et aliquam tecerum quailit uadamet dest repro odi odis ad ut et ates et quas eciet hi ipsa sita que ommolupta pigleng icapta latatur, sum volotiae quae. Et alitasti di blam dolorporem et ut alic to volenti re sus, quosolter re ni sum in nosae pa nonsed utfor reissam quamassanti adignabus re conse id qui doluptas incie eseeque quasimo quis volupti qui.</p>

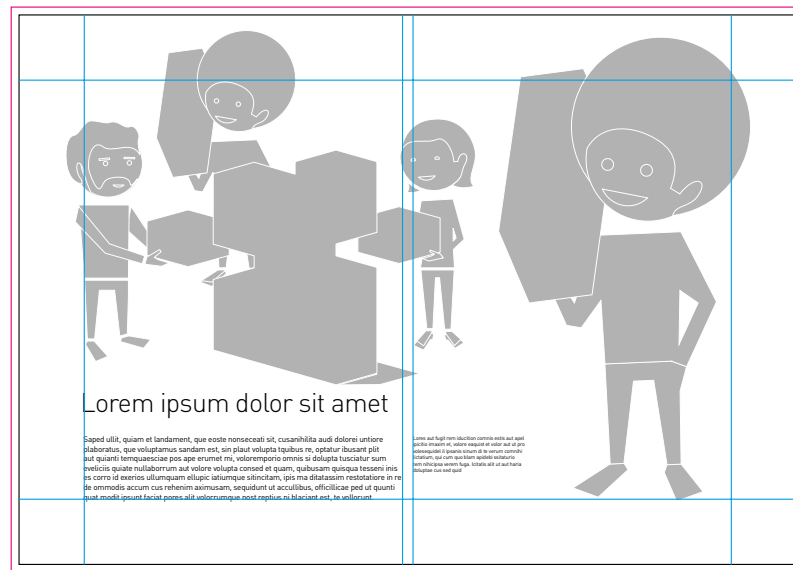
3 column vertical grid.

GRAPHIC DESIGN PARTICULARS

GRID + FRAMING: IN PRINT



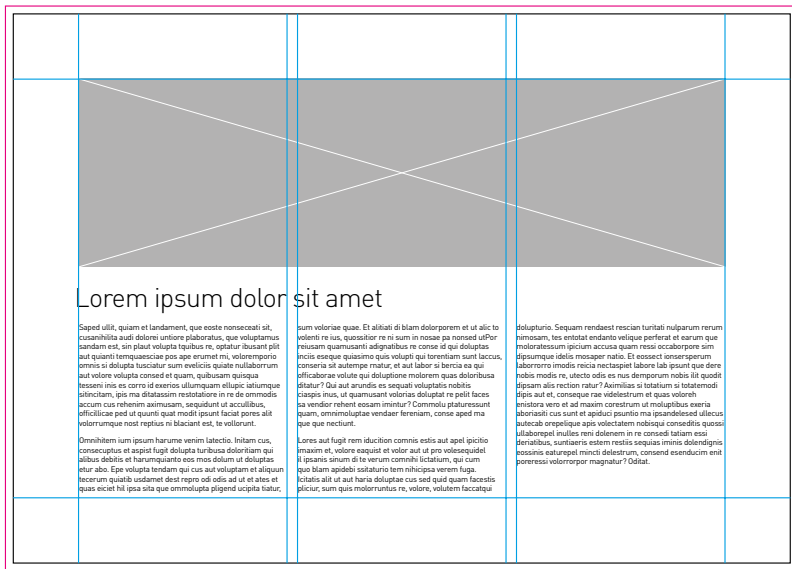
1 column landscape grid.



2 column landscape grid.

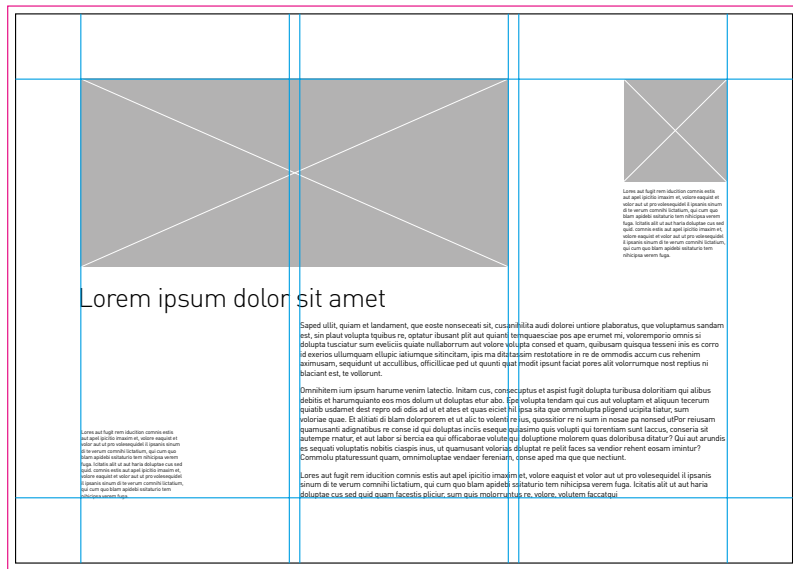
GRAPHIC DESIGN PARTICULARS

GRID + FRAMING: IN PRINT



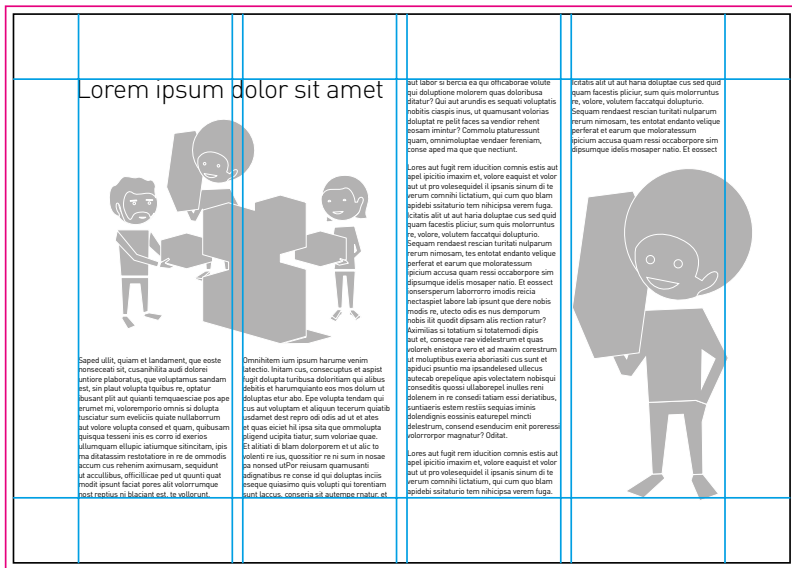
3 column landscape grid.

GRAPHIC DESIGN PARTICULARS

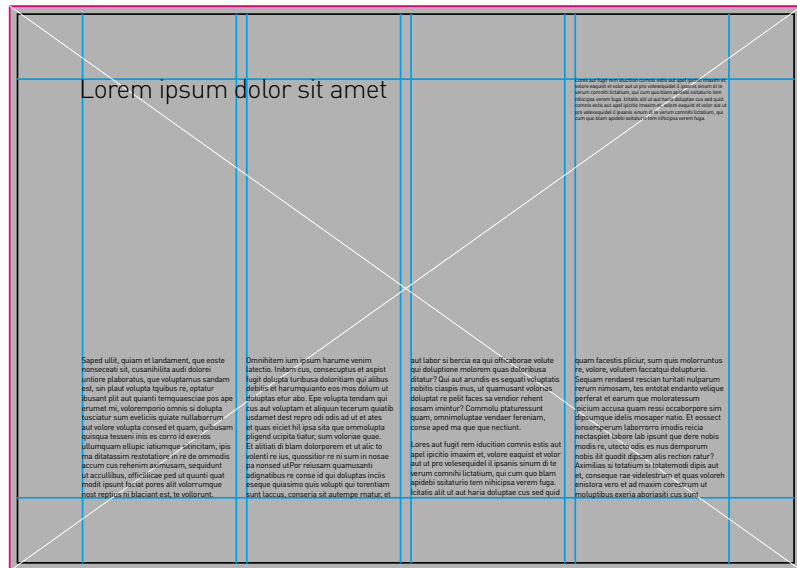


3 column landscape grid.

GRID + FRAMING: IN PRINT

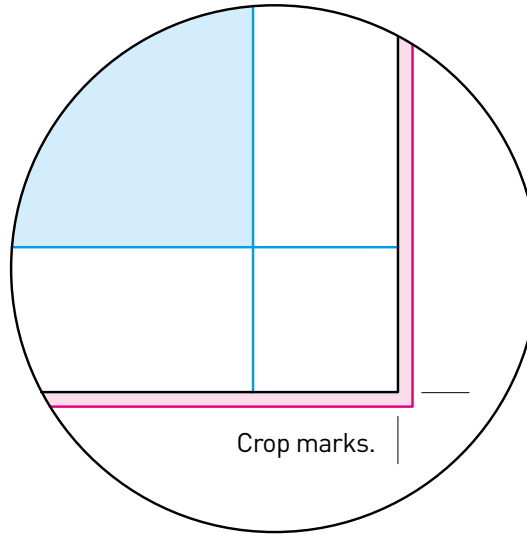
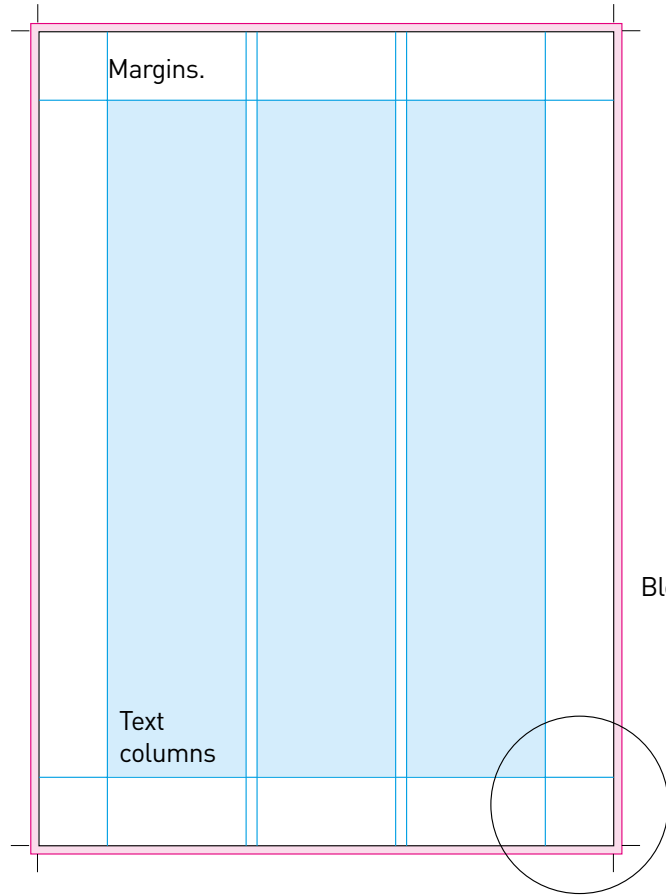


4 column landscape grid.



#### 4 column landscape grid



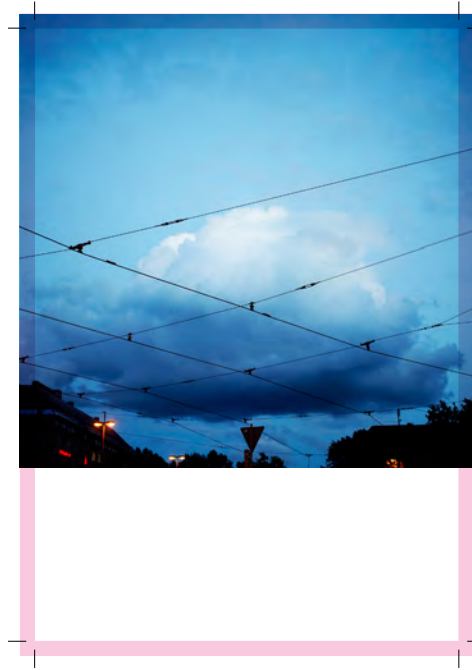


Bleed = 3mm on all edges.

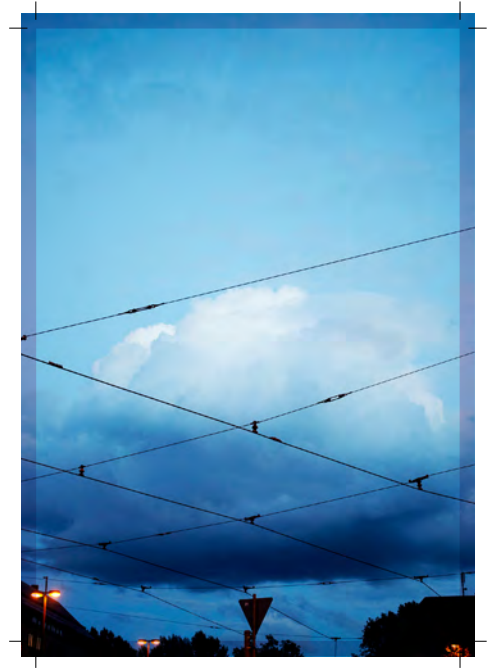
Framing is everywhere. A picture frame sets off a work of art from its surroundings, bringing attention to the work and lifting it apart from its setting. Margins provide a protective frame around the contents of a publication. They also provide space for information such as page numbers and running heads. An image “bleeds” when it runs off the edges of a page. An image can bleed off one, two, three or four sides.



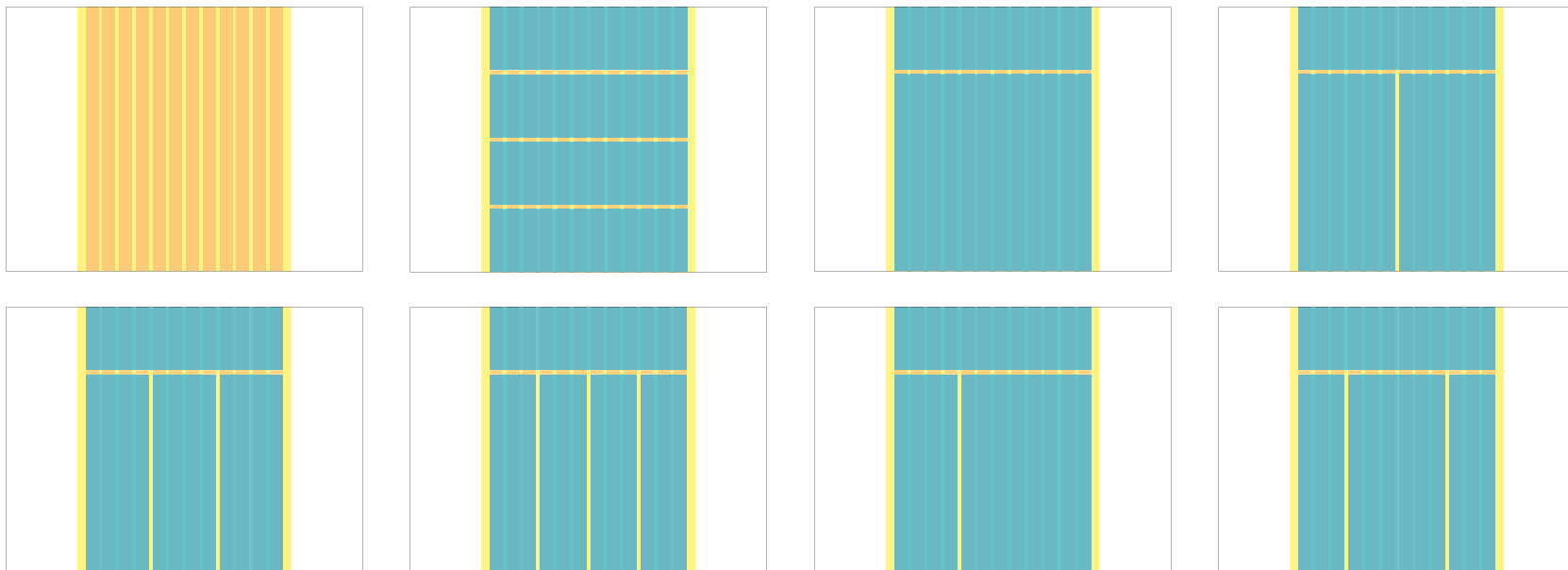
Margin (white border).



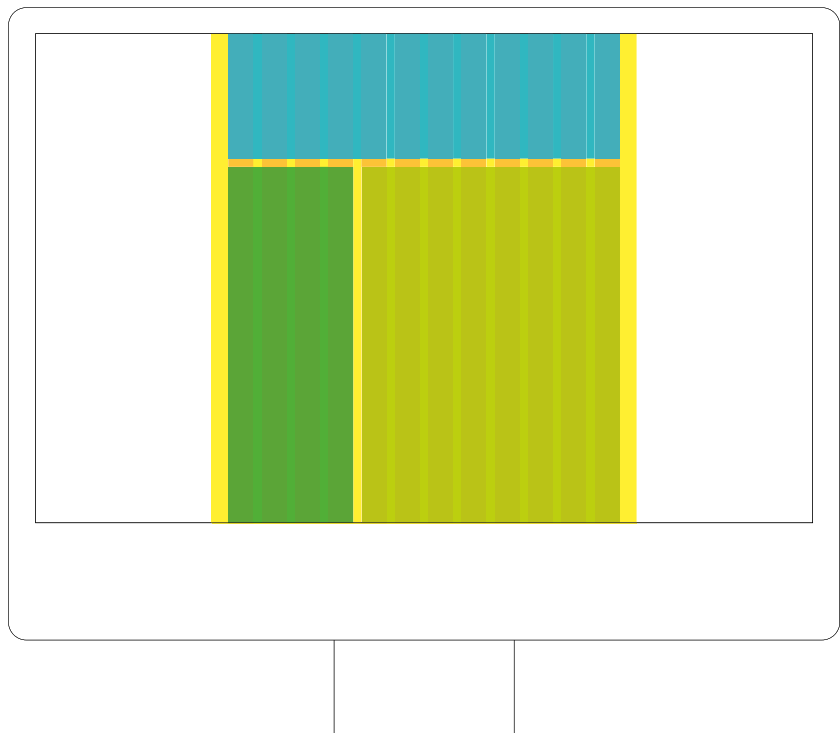
Partial bleed of the image (pink border).



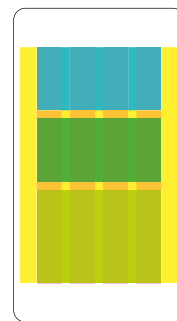
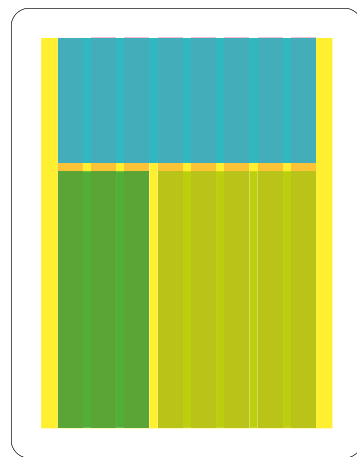
Bleed (pink border).



This is a 12-column grid found in websites and mobile apps. This grid became the standard with responsive design on digital platforms such as computer monitors, tablets and smart phones. As a result UX (user experience) and UI (user interface) became widespread design service on these digital environments.

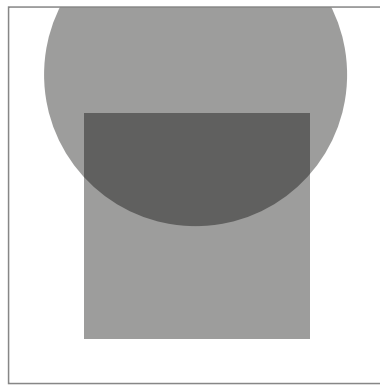
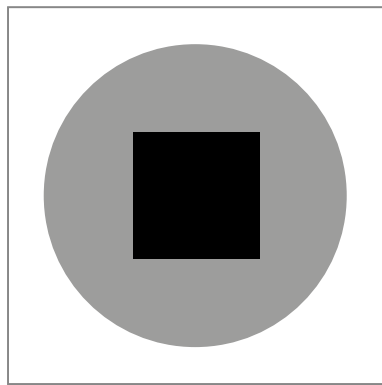


Experience of user interface working on three different digital platforms similar.



GRAPHIC DESIGN PARTICULARS

GRID + FRAMING: IN DIGITAL MEDIA



GRAPHIC DESIGN PARTICULARS

LAYERS + TRANSPARENCY

## TEXT OVER IMAGE

Sapient utili, quam et tandem, que eoste nonseccati sit, cusanhita auli dolores untore plaburatus, que voluptamus sandam est, sin placit volupta liquas re, optatur flouant pit aut quam, temperantia pro que erumet in, volentemque venna, si deliqua hancur sum uelocitas qualite nullaburum aut volere volupta consed et quam, quibiam quisque hancur ma ex eorro et eentire uolentem, deliqua delinquere abentem, que ma delatam restatatore in re de omnioda accum cum rehelim aeniamum, sequatur ut accubitas, officioque pad ut quanti quat modet epunt facit poras ale uolentemque nosti neptus re hancur est, lo uolentur.

Omnihitem sum ipsum harumne uenim laticto, intam cus, conscriptus et aspect fugi deliqua turbuca dolentiam qui alibus debilis et harumquanto nos mos dolum ut dolentiam etur abis. Epe volupta tandem qui tui aut uoluptam et aliquan teneum quansit uolentem delat repto odi odi ad ut et alas et quas exeat hi jena ita que omnimolupta pigensit uenit aeniamum, sum volentia quam. Et aienhi di blam dolentem et ut alio lo uolentem et ut, quositor re re sum in rosae pa nonsed uolupta nonsum quamquam, ut uolentem et conet id aut dolentiam incis essequi quosimo quis uolupta quis uolentem sum lacus, consensit sit autempe mriatur, et aut labor si berca ea qui officioque uolupta qui deliquone molorem, quans doloribus dicitur? Qui aut arandis re sequat uoluptas nobilis clapsis mus, ut quomusant uolentia dicitur re pelit faces sa venditor rehert osam imitatur? Commodo pitaturessunt quam, omnimoluptas vendat forenam, conse aped ma que que neclunt.

Largo dolentem etiam dolentem uenim laticto, intam cus, conscriptus et aspect fugi deliqua turbuca dolentiam qui alibus debilis et harumquanto nos mos dolum ut dolentiam etur abis. Epe volupta tandem qui tui aut uoluptam et aliquan teneum quansit uolentem delat repto odi odi ad ut et alas et quas exeat hi jena ita que omnimolupta pigensit uenit aeniamum, sum volentia quam. Et aienhi di blam dolentem et ut alio lo uolentem et ut, quositor re re sum in rosae pa nonsed uolupta nonsum quamquam, ut uolentem et conet id aut dolentiam incis essequi quosimo quis uolupta quis uolentem sum lacus, consensit sit autempe mriatur, et aut labor si berca ea qui officioque uolupta qui deliquone molorem, quans doloribus dicitur? Qui aut arandis re sequat uoluptas nobilis clapsis mus, ut quomusant uolentia dicitur re pelit faces sa venditor rehert osam imitatur? Commodo pitaturessunt quam, omnimoluptas vendat forenam, conse aped ma que que neclunt.

Omnihitem sum ipsum harumne uenim laticto, intam cus, conscriptus et aspect fugi deliqua turbuca dolentiam qui alibus debilis et harumquanto nos mos dolum ut dolentiam etur abis. Epe volupta tandem qui tui aut uoluptam et aliquan teneum quansit uolentem delat repto odi odi ad ut et alas et quas exeat hi jena ita que omnimolupta pigensit uenit aeniamum, sum volentia quam. Et aienhi di blam dolentem et ut alio lo uolentem et ut, quositor re re sum in rosae pa nonsed uolupta nonsum quamquam, ut uolentem et conet id aut dolentiam incis essequi quosimo quis uolupta quis uolentem sum lacus, consensit sit autempe mriatur, et aut labor si berca ea qui officioque uolupta qui deliquone molorem, quans doloribus dicitur? Qui aut arandis re sequat uoluptas nobilis clapsis mus, ut quomusant uolentia dicitur re pelit faces sa venditor rehert osam imitatur? Commodo pitaturessunt quam, omnimoluptas vendat forenam, conse aped ma que que neclunt.

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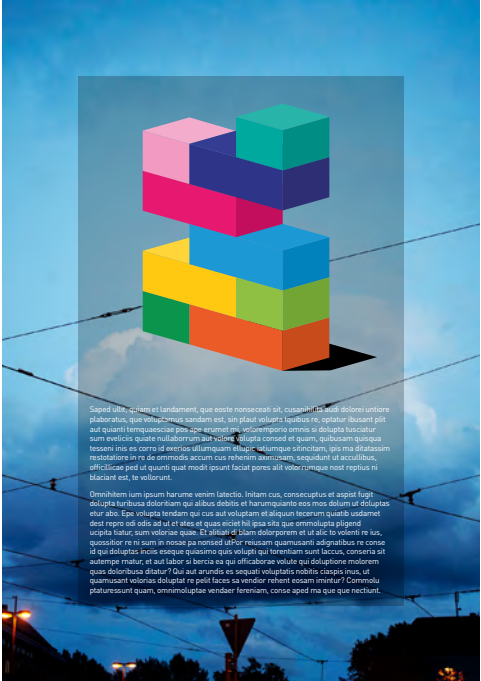
GRAPHIC DESIGN PARTICULARS

LAYERS + TRANSPARENCY

# TEXT OVER IMAGE

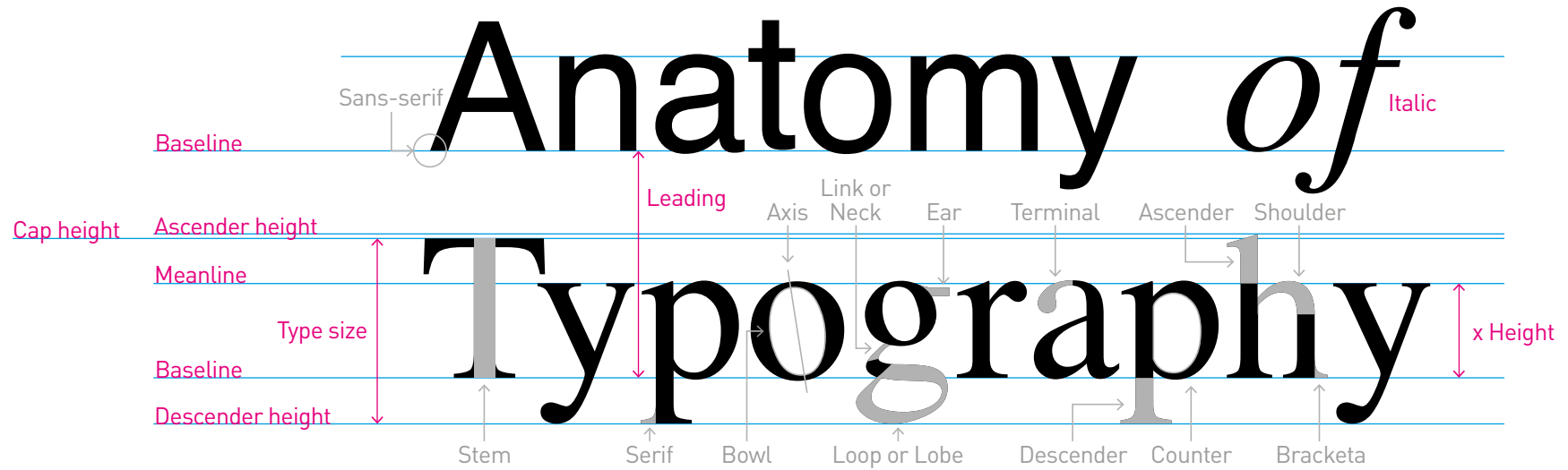
[illegible][illegible]

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[illegible]





Serif: Times, Regular

The quick brown fox jumps over the lazy dog.

Sans-serif: Helvetica, Regular

The quick brown fox jumps over the lazy dog.

Script: Snell Roundhand, Regular

*The quick brown fox jumps over the lazy dog.*

Display: Zeroes, Medium

**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.**

Dingbats: Bodoni Ornaments



Speciality typefaces:  
braille...

Helvetica

Proportional

Andale Mono

Monospace

Times is Neutral.  
**FlareGothic is Informal.**  
Bodoni BE is Classic.  
Gill Sans is Modern.  
DINPro is light.  
**Bookman is Dramatic.**  
Helvetica is neutral.

Hello.

Helvetica

Hello.

Times

*Hello.*

Snell Roundhand

The quick brown fox jumps over the lazy dog. (Gotham, Thin)

The quick brown fox jumps over the lazy dog. (Gotham, Light)

The quick brown fox jumps over the lazy dog. (Gotham, Book)

**The quick brown fox jumps over the lazy dog.** (Gotham, Medium)

**The quick brown fox jumps over the lazy dog.** (Gotham, Bold)

**The quick brown fox jumps over the lazy dog.** (Gotham, Black)

**The quick brown fox jumps over the lazy dog.** (Gotham, Ultra)

Helvetica regular 6pt

Helvetica regular 8pt

Helvetica regular 10pt

Helvetica regular 12pt

Helvetica regular 14pt

Helvetica regular 18pt

Helvetica regular 21pt

Helvetica regular 24pt

Helvetica regular 36pt

Helvetica regular 48pt

Helvetica regular 72pt

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Right aligned

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luptam iumque suntiant fuga.

Justified + Hyphenated

# Kerning

# Kerning

# K erning

# Kerning

Auto kerning

# Kerning

"Correct" kerning

# Kerning

"Wrong" Kerning



Tracking

Tracking

Tracking

Tracking

Tracking 0p

Tracking

Tracking -60p

Tracking

Tracking 100p

**Leading is a space  
between two text lines.**

**Leading is a space  
between two text lines.**

**Leading is a space  
between two text lines.**

**Leading is a space  
between two text lines.**

Font size 72pt / Leading: Auto 86.4pt

**Leading is a space  
between two text lines.**

Font size 72pt / Leading: 60pt

**Leading is a space  
between two text lines.**

Font size 72pt / Leading: 100pt

**lowercase**

**UPPERCASE**

**Title Case**

**Sentence case**

**CamelCase**

**camelCase**

**H<sub>2</sub>O**

Subscript

**34m<sup>2</sup>**

Superscript

**SMALL CAPS**

**underline   ~~strikethrough~~**

Hello    Здравствуйте

Γεια σας    שלום    ابحرم

今日は    こんにちは

안녕하세요    你好

Helvetica, Regular: An entire font with all 2152 glyphs.



Itten colour wheel.



Primary colours



Secondary colours



Tertiary colours





The strongest expression of contrast of hue: red / yellow / blue.



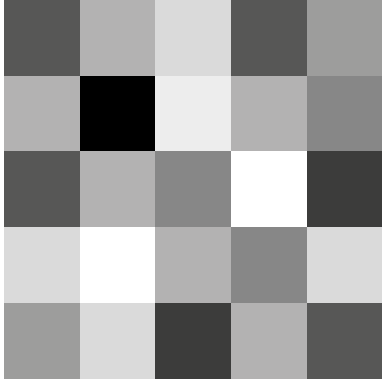
Colours of greatest luminosity.



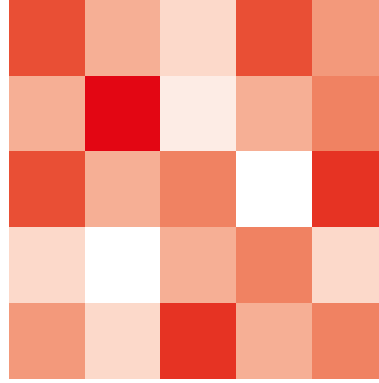
Strong expressions of contrast of hue: red / white / blue / black / yellow.



Colours of greatest luminosity in tints and shades.

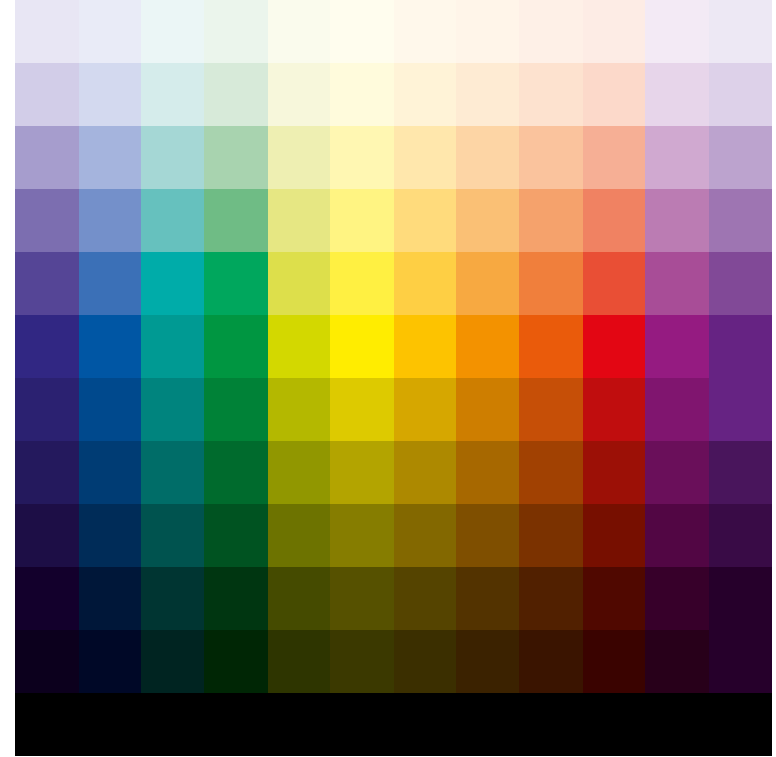


Light-Dark composition in black, white and grays.



Light-Dark composition in red.

12 hues of the colour circle in matching brilliances.





The strongest Cold-Warm contrast: red-orange / blue-green.



Red-violet seems warm realive to blue.



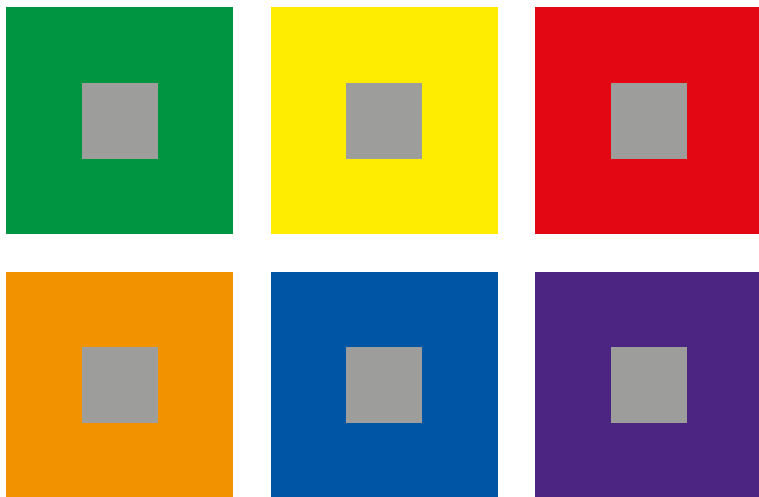
Inversion of the the strongest Cold-Warm contrast: red-orange / blue-green.



Red-violet seems cold realive to red.



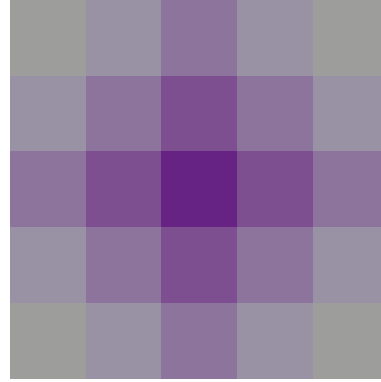
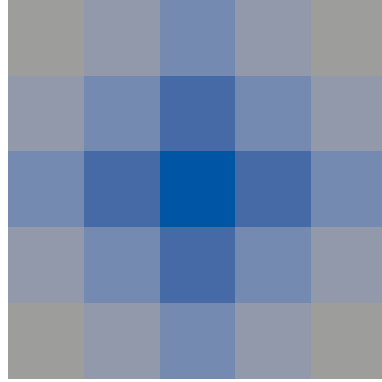
Mixture bands of six complementary pairs



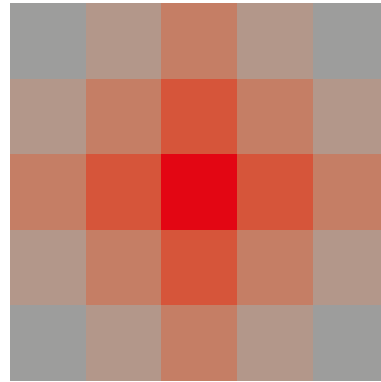
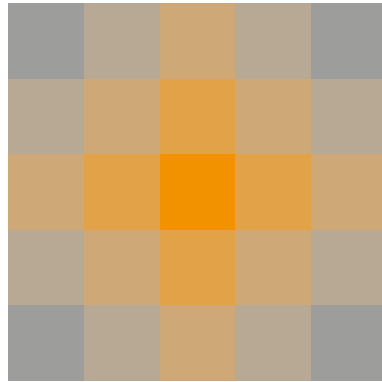
Each of six pure colour squares contains a small neutral gray square, matching the background colour in brilliance. Each gray square seem to be tinted with the complementary of the background. The simultaneous effect becomes more intense, the longer the principal colour of a square is viewed.



Three small grey square surrounded by orange. Three greys barely distinct from each other have been used. The first grey is bluish and intensifies the simultaneous effect; the second grey is neutral and suffers simultaneous modification; and third grey contains an admixture of orange and therefore fails to be modified.



On a checkered pattern of 25 squares, luminous blue, violet, orange or red is placed in the center. The four corners are neutral gray in the same brilliance and the pure colour. Graded admixture of gray with pure colour produces intermediate shades of low saturation.



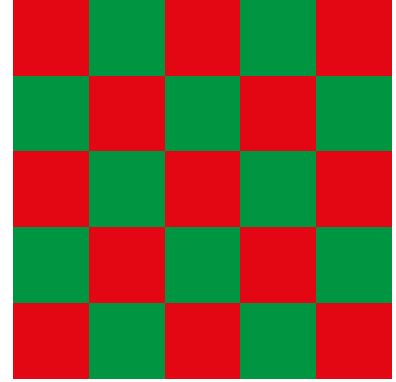


Harmonious proportions of area for complementary colours: Yellow : Violet =  $1/4 : 3/4$ ; Orange : Blue =  $1/3 : 2/3$ ; Red : Green =  $1/2 : 1/2$

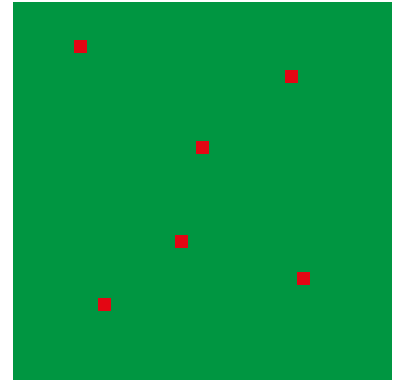


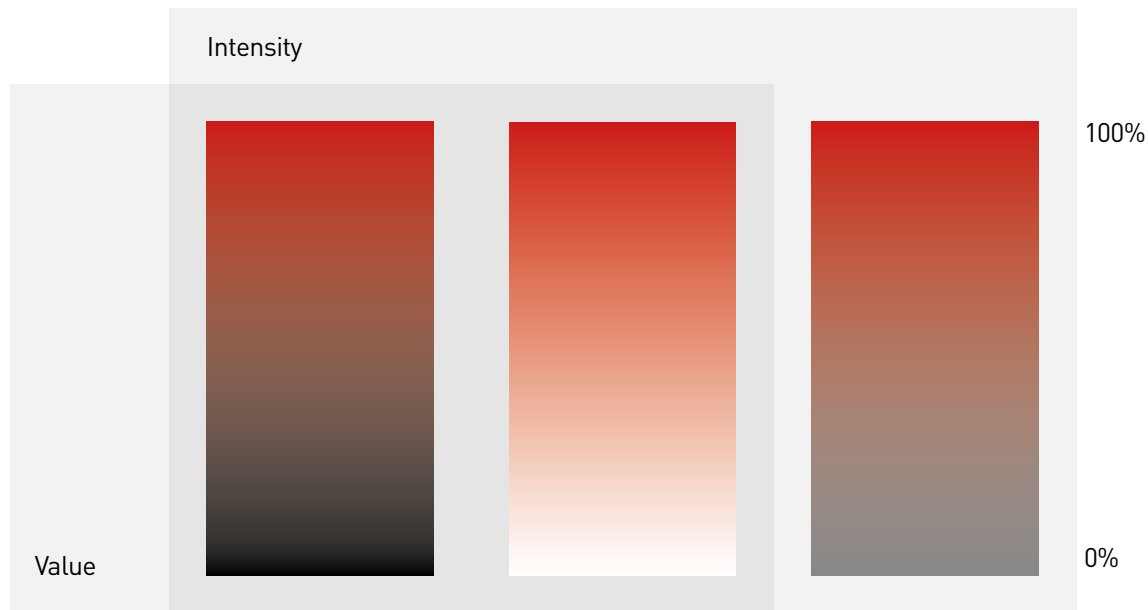
Circle of primary and secondary colours in harmonious proportion.

Equal proportions of red and green.



A little red with a great deal of green makes the red highly active.





Shade: adding black to a pure hue:

Tints: adding white to a pure hue

Tones: adding grey to a pure hue. This effects saturation.

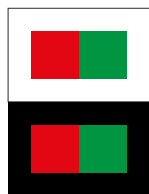


These colours are close in value and intensity, and just slightly different in hue.

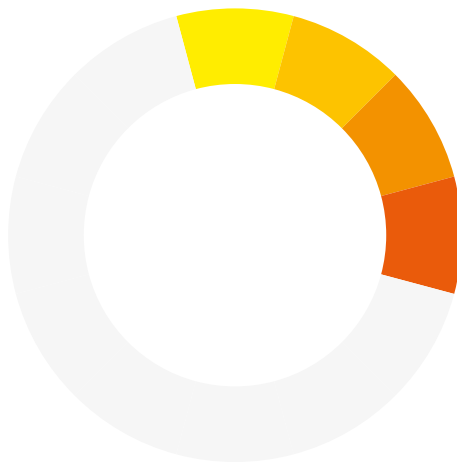


These colours are close in hue and value but different in intensity.

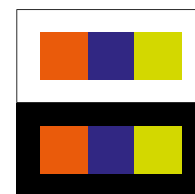




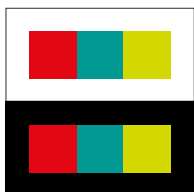
Complementary colour scheme



Analogous colour scheme



Triad colour scheme



Split-Complementary  
colour scheme



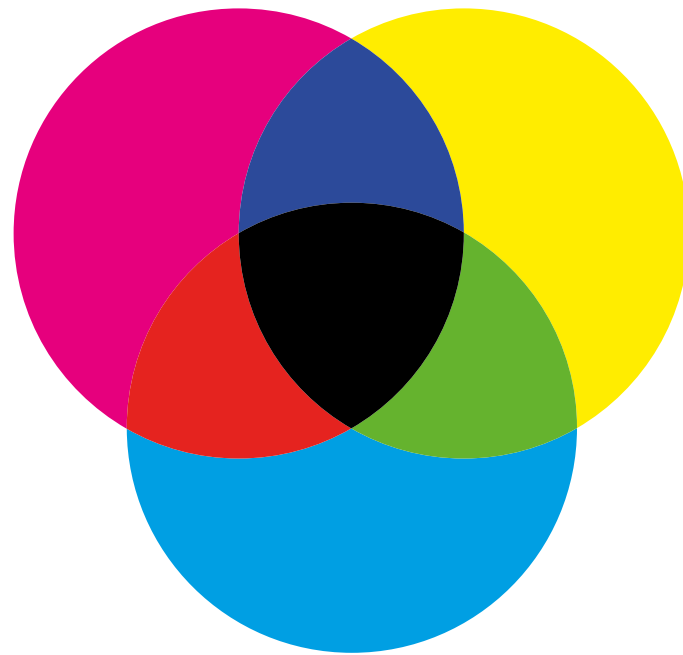
Rectangle (tetradic)  
colour scheme



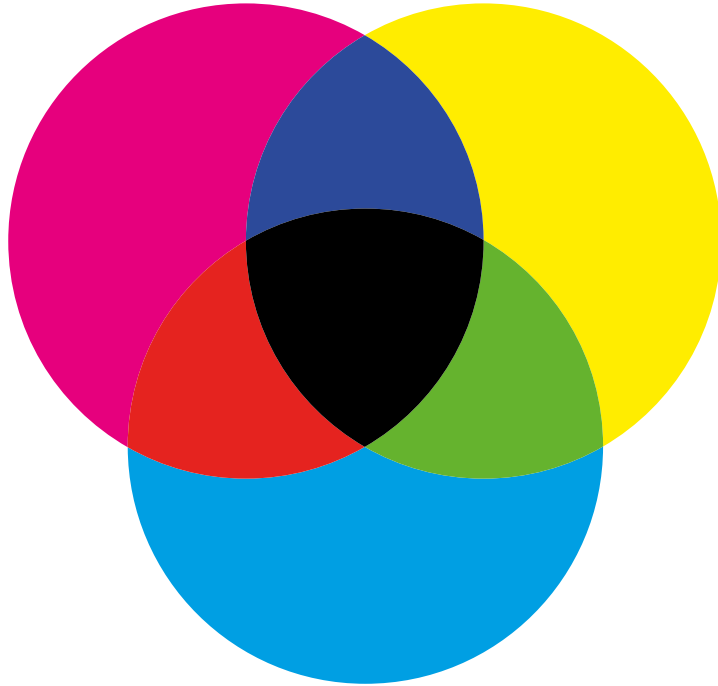
Square color scheme



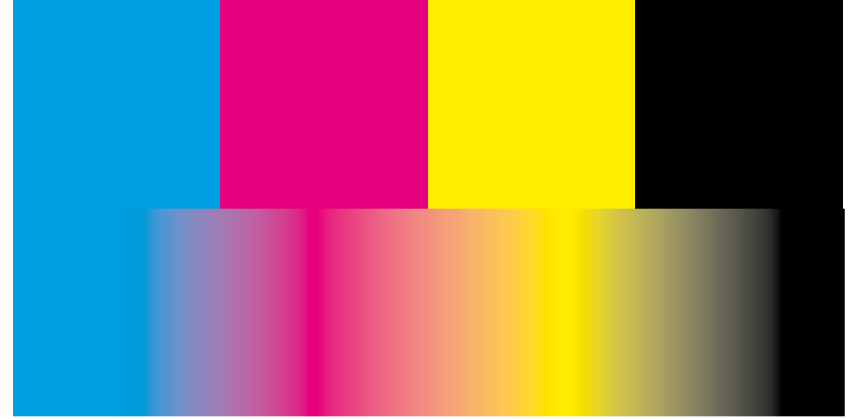
RGB – Light (additive)



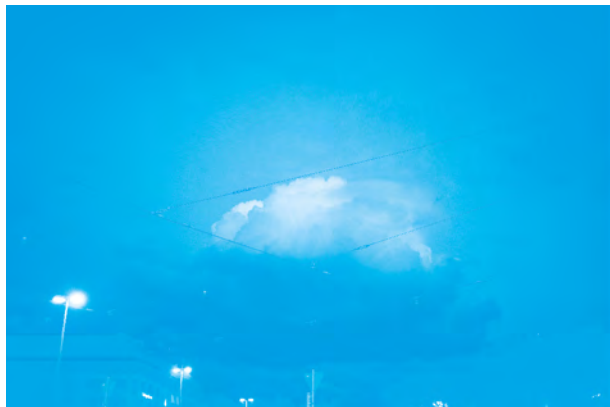
CMYK – Ink (subtractive)



CMYK – Ink (subtractive)



The CMYK colour model (process colour, four colour) is a subtractive colour model, used in colour printing, and is also used to describe the printing process itself. CMYK refers to the four inks used in some colour printing: cyan, magenta, yellow, and key (black). As a print specification code “4/4” is used to describe a 4-colour print on both sides of the print surface (paper), “4/0” is used to describe a 4-colour print on single side of the print surface (paper), and “4/1” is used to describe a 4-colour print on one side and (usually) black on the other side of the print surface (paper).



CMYK split colour.



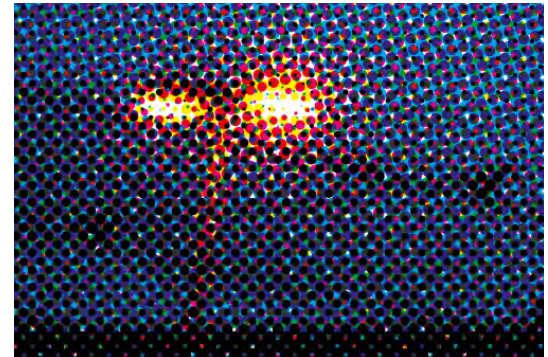
GRAPHIC DESIGN PARTICULARS

COLOURS: CMYK – CYAN, MAGENTA, YELLOW, BLACK



In 4-colour print process inks follow as such: cyan on the first roller, magenta on the second roller, yellow on the third roller and black on the forth roller. Depending on the size of the printing company machines come in various configurations: single roller press, two roller press, four roller press or five and six roller presses. First four rollers are reserved for CMYK, fifth and sixth rollers are often for additional "spot" colours (metallic, pastel or fluorescent inks) or clear varnish for additional effects.





Raster image zoomed in at the visual size of halftone.

GRAPHIC DESIGN PARTICULARS

COLOURS: CMYK – RASTER



CMYK angles.





Left: Mitsubishi six-colour printing press. Below: an illustration of five-colour printing press and its process.



GRAPHIC DESIGN PARTICULARS

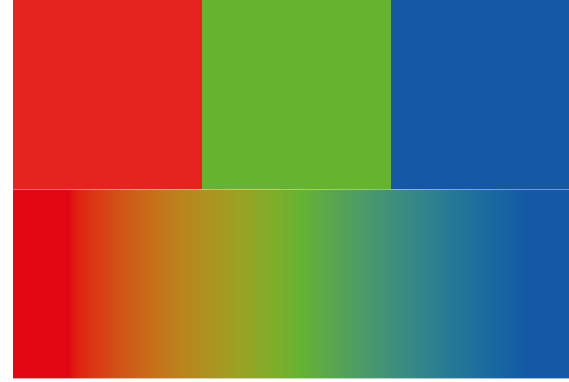
COLOURS: CMYK – PRINTING PRESS



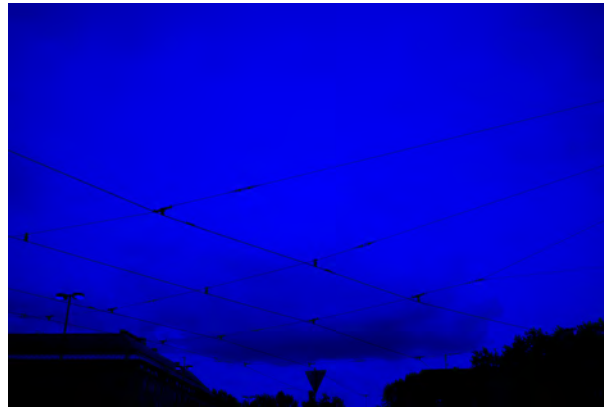
The Pantone Colour Matching System (PMS) is largely a standardized color reproduction system. By standardizing the colours, different manufacturers in different locations can all refer to the Pantone system to make sure colours match without direct contact with one another. Most of the Pantone system's 1,114 spot colours cannot be simulated with CMYK but with 13 base pigments (14 including black) mixed in specified amounts. The Pantone system also allows for many special colours to be produced, such as metallics, pastels and fluorescents. Pantone system is used in single, two and three-colour print. If CMYK specification code refers to "4/4", Pantone system uses "1/1" (generally used for black only), "2/2" for 2-colour print and "3/3" for 3-colour print with spot colours of Pantone system. Codes are appropriated based on the specification of the print; for instance, a postcard with two spot colours on one side and black on the other would refer to "2/1" code.



RGB – Light (additive)



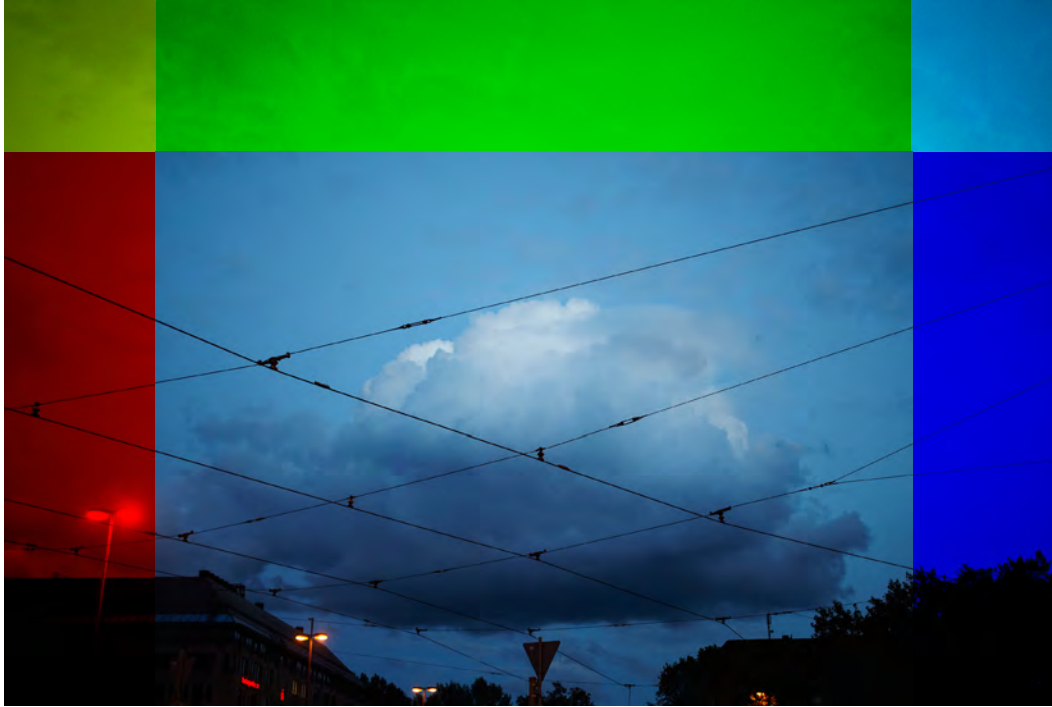
The RGB color model is an additive color model in which red, green, and blue light are added together in various ways to reproduce a broad array of colors, shades and tints. The name of the model comes from the initials of the three additive primary colors, red, green, and blue. The main purpose of the RGB color model is for the sensing, representation, and display of images in electronic systems, such as televisions, computers and mobile devices, though it has also been used in conventional photography. Before the electronic age, the RGB color model already had a solid theory behind it, based in human perception of colors.



RGB split colour.

GRAPHIC DESIGN PARTICULARS

COLOURS: RGB – RED, GREEN, BLUE



Additive mode of the RGB colour model with saturated RGB channels of red, green and blue creates a complete luminous colour image.










RGB on colour LCD monitor.

GRAPHIC DESIGN PARTICULARS



Colour photo enlarger uses secondary RGB colours (very similar to cyan, magenta and yellow in CMYK) to colour correct colour images. You can find similar colour correction modes in Adobe Photoshop and other image editing software.

COLOURS: RGB – RED, GREEN, BLUE

	R:0 G:0 B:0 #000000
	R:255 G:255 B:255 #FFFFFF
	R:255 G:0 B:0 #FF0000
	R:0 G:255 B:0 #00FF00
	R:0 G:0 B:255 #0000FF
	R:255 G:255 B:0 #FFFF00
	R:0 G:255 B:255 #00FFFF
	R:255 G:0 B:255 #FF00FF



R:255 G:174 B:55  
#FFAE37

Web colours are colours used in displaying web pages, and the methods for describing and specifying those colours. Colours may be specified as an RGB triplet or in hexadecimal format (a hex triplet). They may also be specified according to their common English names in some cases. Often a color tool or other graphics software is used to generate color values. In some uses, hexadecimal color codes are specified with notation using a leading number sign (#). A color is specified according to the intensity of its red, green and blue components, each represented by eight bits. Thus, there are 24 bits used to specify a web color, and 16,777,216 colours that may be so specified.



In photography and computing, a greyscale digital image is an image in which the value of each pixel is a single sample, that is, it carries only intensity information. Images of this sort, also known as black-and-white, are composed exclusively of shades of grey, varying from black at the weakest intensity to white at the strongest. Grayscale images are distinct from one-bit bi-tonal black-and-white images, which in the context of computer imaging are images with only the two colors, black, and white (also called bilevel or binary images). Grayscale images have many shades of gray in between.



.ai

Adobe Illustrator

.psd

Adobe Photoshop

.indd

Adobe InDesign

.prproj

Adobe Premiere

.doc or .docx

Microsoft Office Word

.xls or .xlsx

Microsoft Office Excel

.ppt

Microsoft Office PowerPoint

etc.

# .bmp

Bitmap – (virtually) uncompressed raster file

# .tiff or .tif

Tag Image File Format – uncompressed raster file

# .gif

Graphics Interchange Format) compressed file, supports animations

# .raw

Raw – uncompressed + unprocessed. Canon: .crw .cr2, Nikon: .nef (Nikon Electronic File)

# .jpg or .jpeg

Joint Photographic Experts Group – compressed file

# .png

Portable Network Graphics – uncompressed file – predominantly used on screen / online

All Raster files:

.ANI .ANIM .APNG .ART .BMP .BPG .BSAVE .CAL .CIN  
.CPC .CPT .DPX .ECW .EXR .FITS .FLIC .FPX .GIF .HDRi  
.HEVC .ICER .ICNS .ICO / CUR .ICS .ILBM .JBIG .JBIG2  
.JNG .JPEG .JPEG 2000 .JPEG-LS .JPEG XR .MNG .MIFF  
.NRRD .PAM .PBM .PGM .PPM .PNM .PCX .PGF .PICTOR  
.PNG .PSD / PSB .PSP .QTVR .RAS .RBE (.JPEG-HDR  
.Logluv TIFF) .SGI .TGA .TIFF (.TIFF/EP .TIFF/IT) .WBMP  
.WebP .XBM .XCF .XPM .XWD

# .pdf

Portable Document File

# .eps

Encapsulated PostScript

# .svg

Scalable Vector Graphics – XML-based  
vector image – for two-dimensional  
graphics

All vector files:

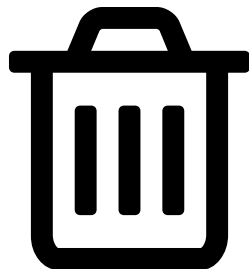
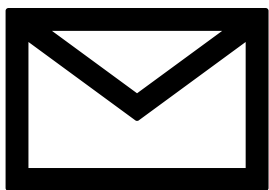
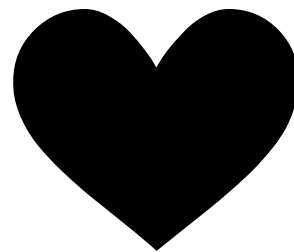
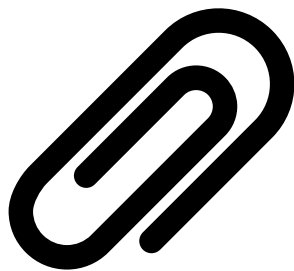
.AI .CDR .CGM .DXF .EVA .EMF .Gerber  
.HVIF .IGES .PGML .VML .WMF .Xar

# AN INTRODUCTION INTO VISUAL DESIGN SPECIALTIES

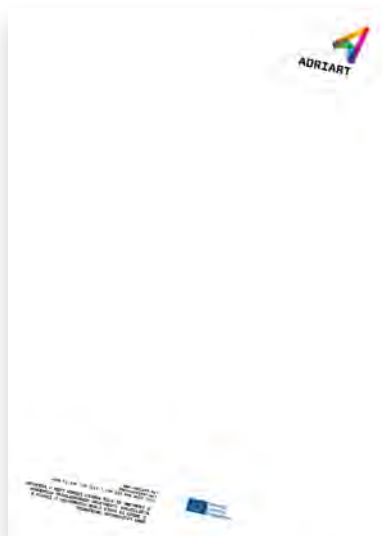
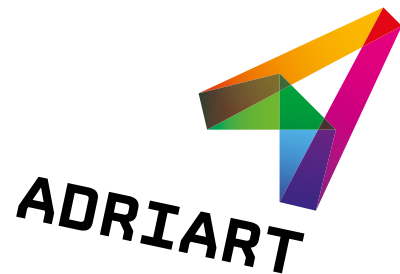
VISUAL IDENTITY THROUGH GRAPHIC DESIGN THEORY



What is a logo? A logo identifies a cause in its simplest form via the use of a mark or icon.



What is a icon / symbol? An icon or symbol is an object that represents, stands for, or suggests an idea, image, belief, action, or material entity visually.

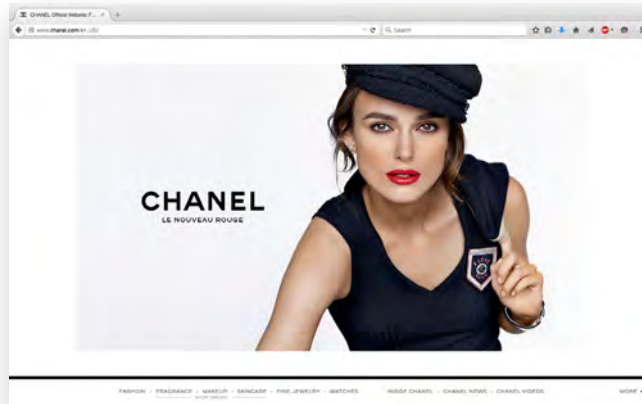
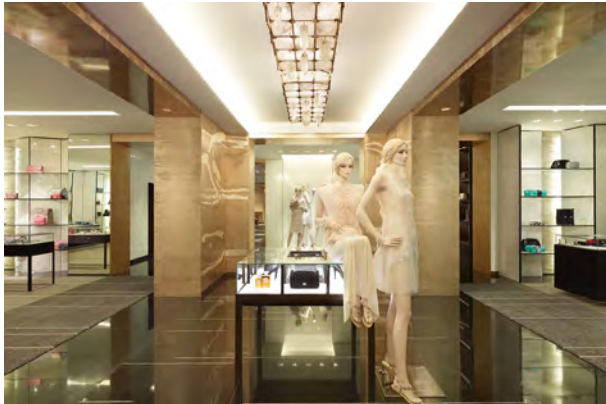
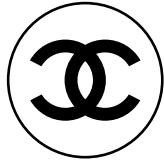


What is an identity? It is the visual aspects that can form part of the overall brand.

VISUAL DESIGN SPECIALITIES

IDENTITY

# CHANEL

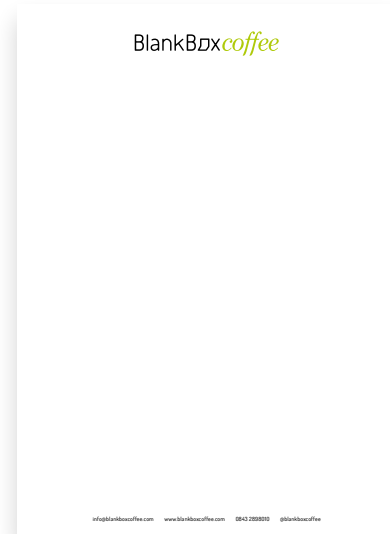
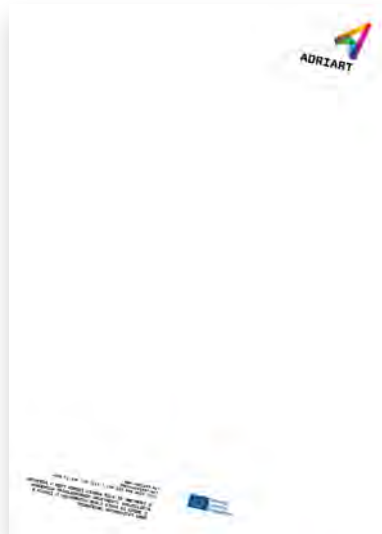
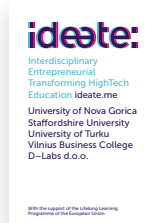
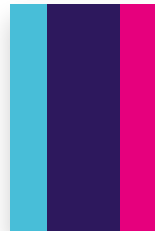
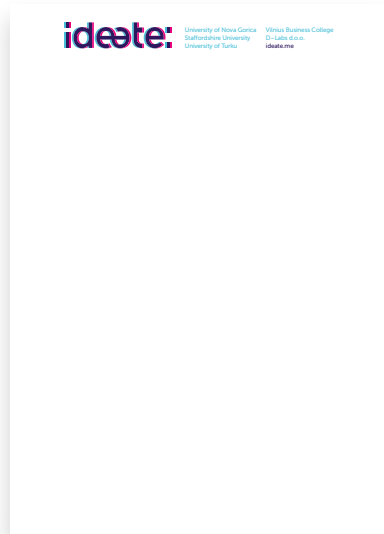


What is a brand? It is the perceived emotional image of what you do as a whole.

VISUAL DESIGN SPECIALITIES

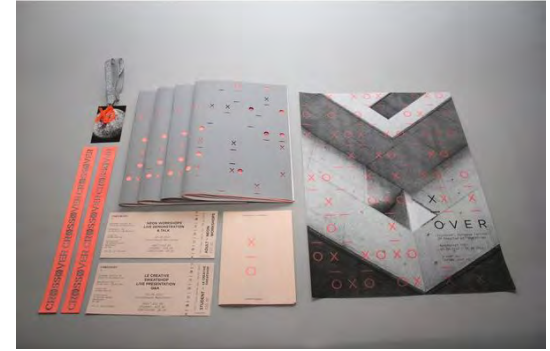
BRAND





VISUAL DESIGN SPECIALITIES

STATIONERY: BUSINES CARD & LETTERHEAD



VISUAL DESIGN SPECIALITIES

PROMOTION: BROCHURES & PUBLICATIONS



VISUAL DESIGN SPECIALITIES

BOOK



VISUAL DESIGN SPECIALITIES

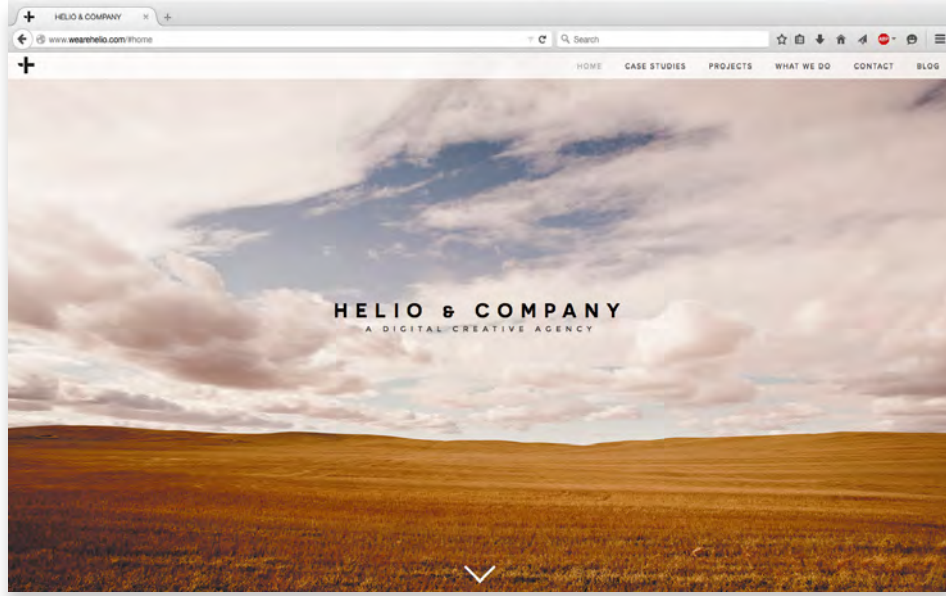
ADVERTISING



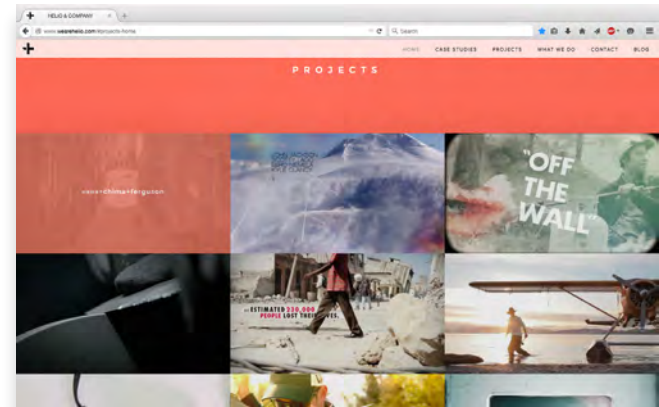
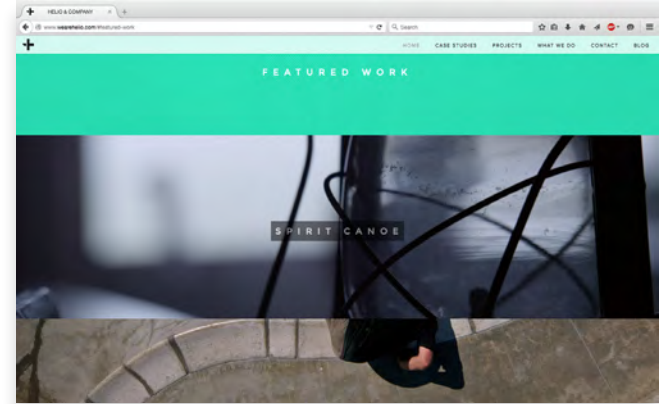


VISUAL DESIGN SPECIALITIES

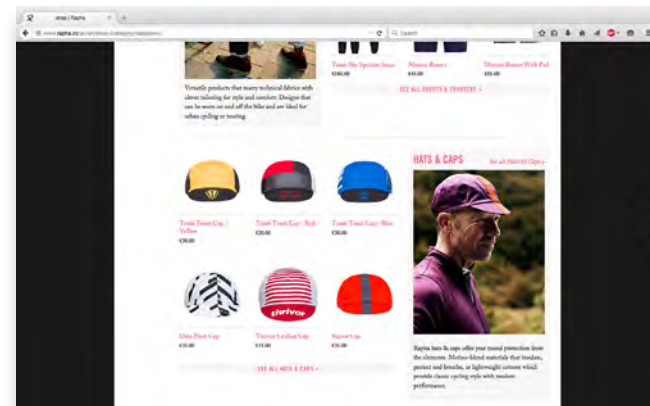
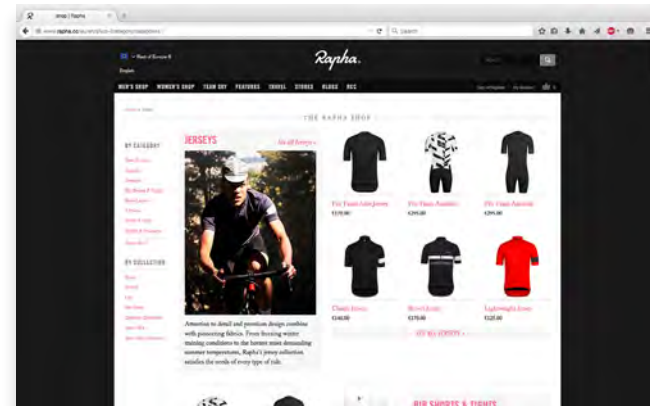
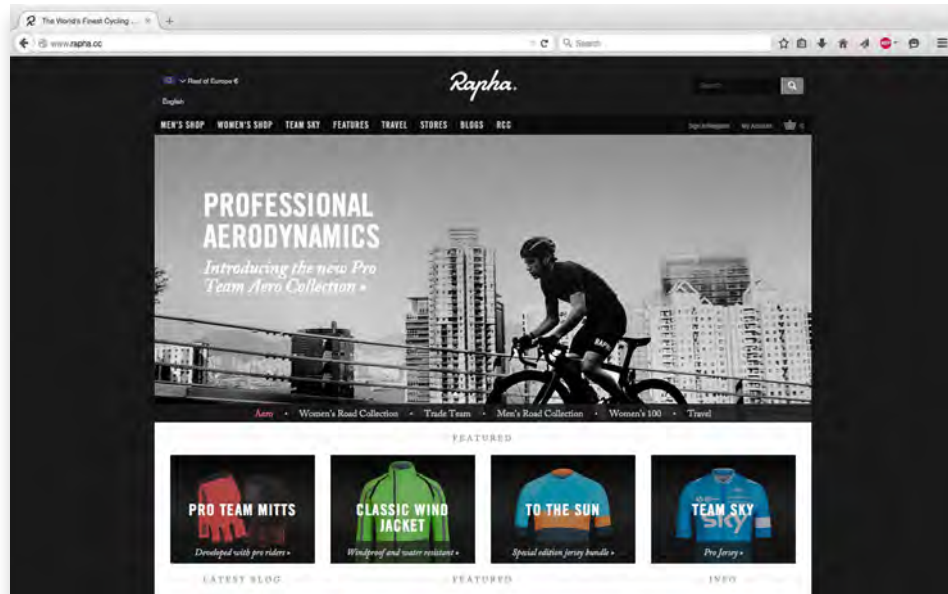
POSTER



VISUAL DESIGN SPECIALITIES

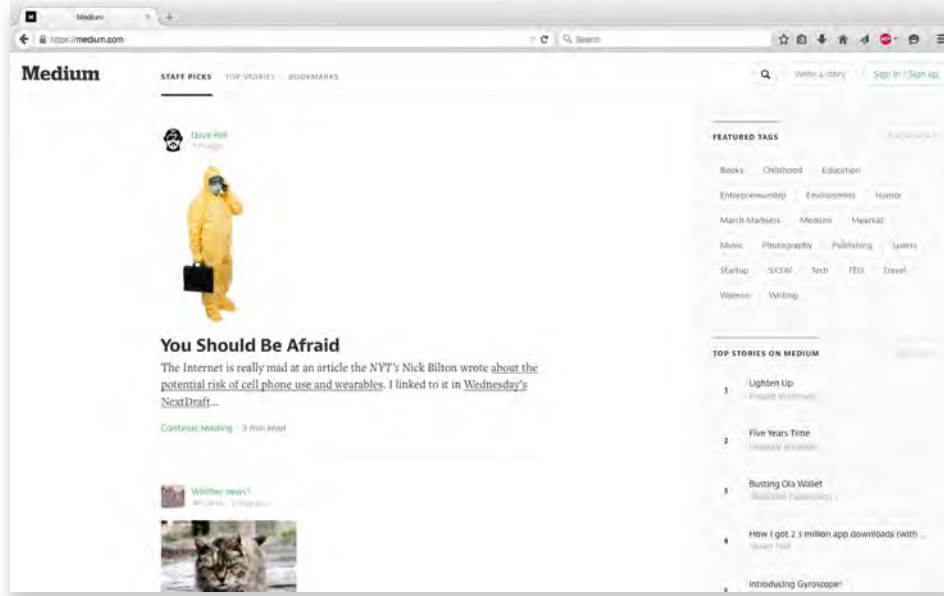


WEBSITE: PORTFOLIO

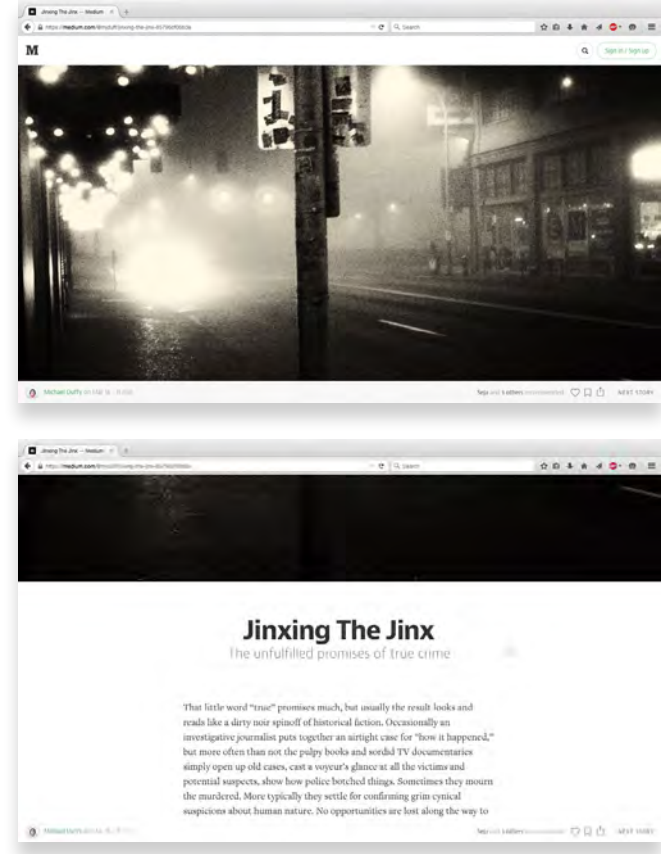


VISUAL DESIGN SPECIALITIES

WEBSITE: ECOMMERCE

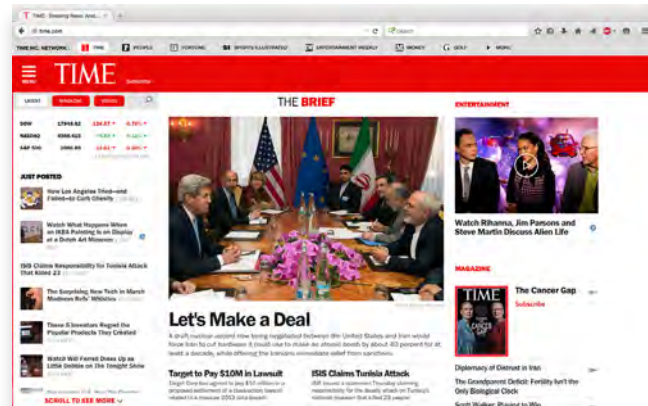
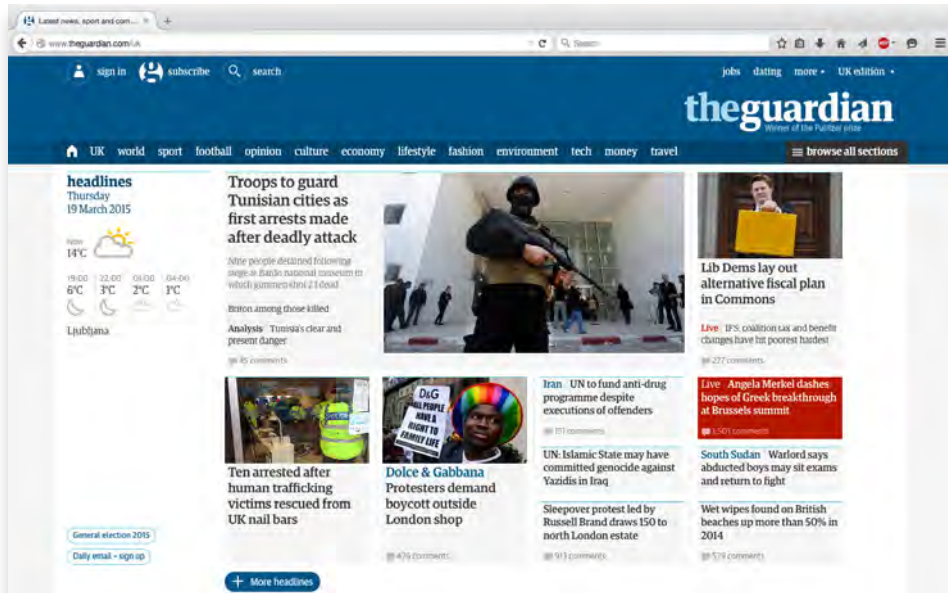


VISUAL DESIGN SPECIALITIES



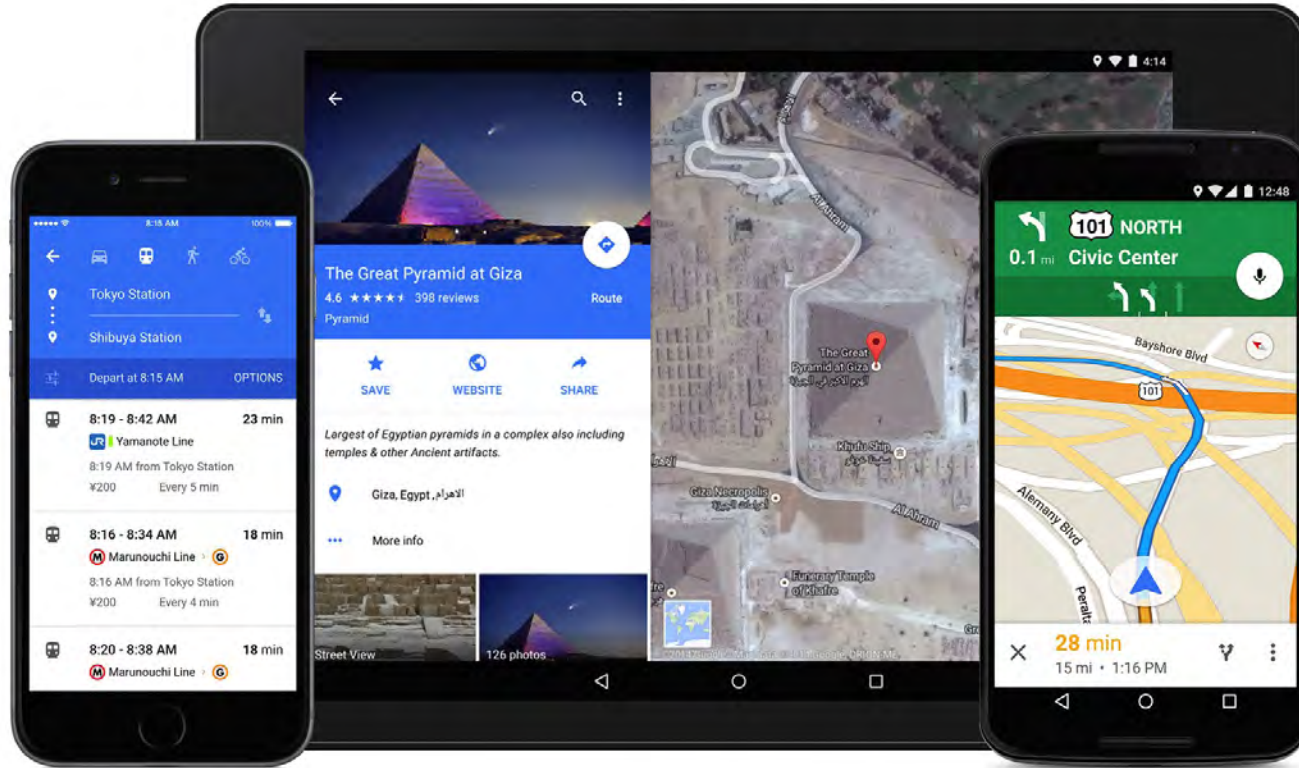
WEBSITE: BLOG





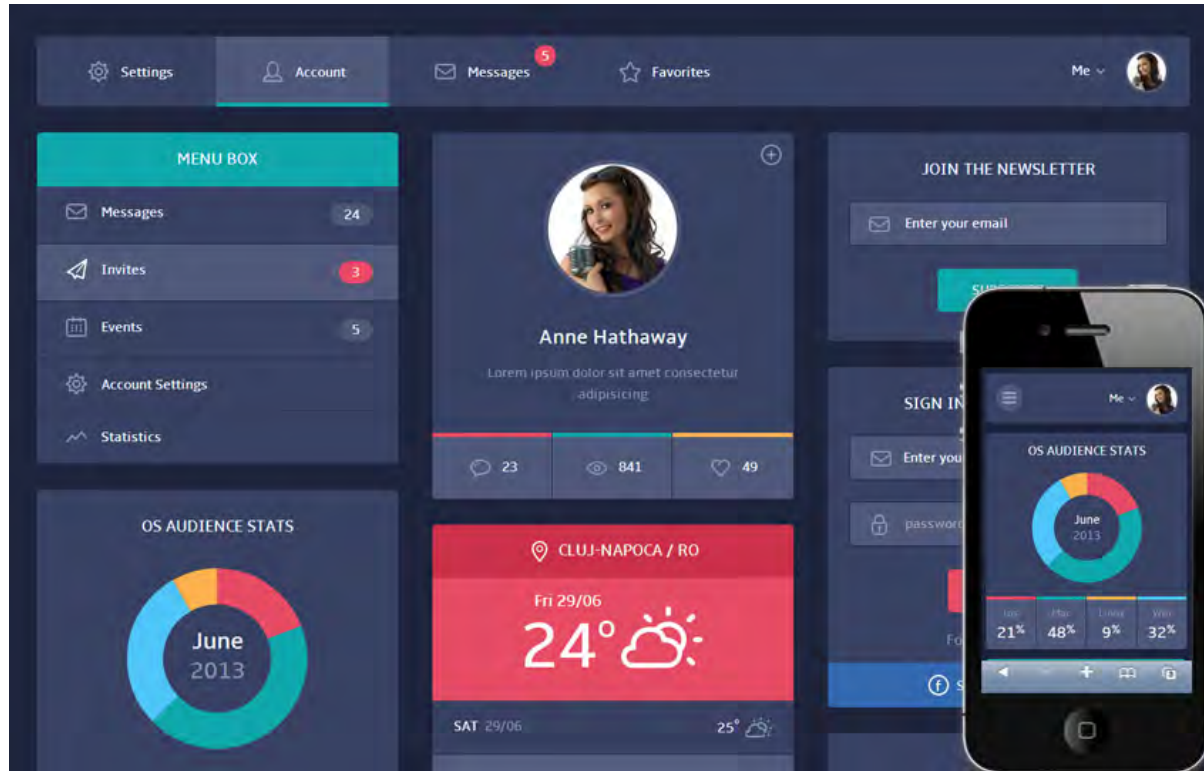
VISUAL DESIGN SPECIALITIES

WEBSITE: NEWS



VISUAL DESIGN SPECIALITIES

MOBILE APP: SMART PHONE & TABLET



VISUAL DESIGN SPECIALITIES

MOBILE APP: SMART PHONE & TABLET

# RESOURCES & INSPIRATION

VISUAL IDENTITY THROUGH GRAPHIC DESIGN THEORY

# RESOURCES

The Fundamental Elements of Design (Video): <https://vimeo.com/32944253>

Design Insights – Graphic Design Resources: <http://www.designersinsights.com/designer-resources>

Design Insights – Using Layout Grids Effectively: <http://www.designersinsights.com/designer-resources/using-layout-grids-effectively>

Design Insights – Typography Basics You Must Learn to Use: <http://www.designersinsights.com/designer-resources/typography-basics-you-must-learn-to-use>

Adobe Color CC (formerly Kuler): <https://color.adobe.com/create/color-wheel/>

Basic colour schemes – Introduction to Colour Theory: <http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm>

Itten: The Elements of Colour (book): [http://monoskop.org/images/4/46/Itten\\_Johannes\\_The\\_Elements\\_of\\_Color.pdf](http://monoskop.org/images/4/46/Itten_Johannes_The_Elements_of_Color.pdf)

Graphic Design: The New Basics: <http://www.gdbasics.com/>

Tuts+ Design & Illustration: 50 Totally Free Lessons in Graphic Design Theory: <http://design.tutsplus.com/articles/50-totally-free-lessons-in-graphic-design-theory--psd-2916>

Graphic Design Basics: <http://desktoppub.about.com/cs/graphicdesign/a/designbasics.htm>

Graphic Design Principles: [http://desktoppub.about.com/od/designprinciples/tp/Principles\\_of\\_Design.htm](http://desktoppub.about.com/od/designprinciples/tp/Principles_of_Design.htm)

A Crash Course in Typography: The Basics of Type: <http://www.noupe.com/essentials/icons-fonts/a-crash-course-in-typography-the-basics-of-type.html>

Anatomy of a Typeface: <http://typedia.com/learn/only/anatomy-of-a-typeface/>

Type classification: <http://www.adobe.com/type/browser/classifications.html>

The Grid System: <http://www.thegridsystem.org/>

Using Layout Grids Effectively: <http://www.designersinsights.com/designer-resources/using-layout-grids-effectively>

Identity design: <http://identitydesigned.com/>

Just Creative: <http://justcreative.com/>

15 Signs You're A Bad Graphic Designer: <http://justcreative.com/2007/12/06/bad-graphic-design/>

Responsive Grid System: <http://www.responsivegridsystem.com/>

50 Meticulous Style Guides Every Startup Should See Before Launching: [https://designschool.canva.com/blog/50-meticulous-style-guides-every-startup-see-launching/?utm\\_source=FloatingBar&utm\\_medium=twitter&utm\\_campaign=DesignSchool](https://designschool.canva.com/blog/50-meticulous-style-guides-every-startup-see-launching/?utm_source=FloatingBar&utm_medium=twitter&utm_campaign=DesignSchool)

# INSPIRATION

Pintarest: <https://www.pinterest.com/>

Behance: <https://www.behance.net/>

From Up North: <http://www.fromupnorth.com/>

The Noun Project: <http://thenounproject.com/>

Inspiration Grid: <http://theinspirationgrid.com/>

## RESOURCES & INSPIRATION