

VISUAL DESIGN THEORY

The VISUAL DESIGN THEORY manual brought to you by Metod Blejec

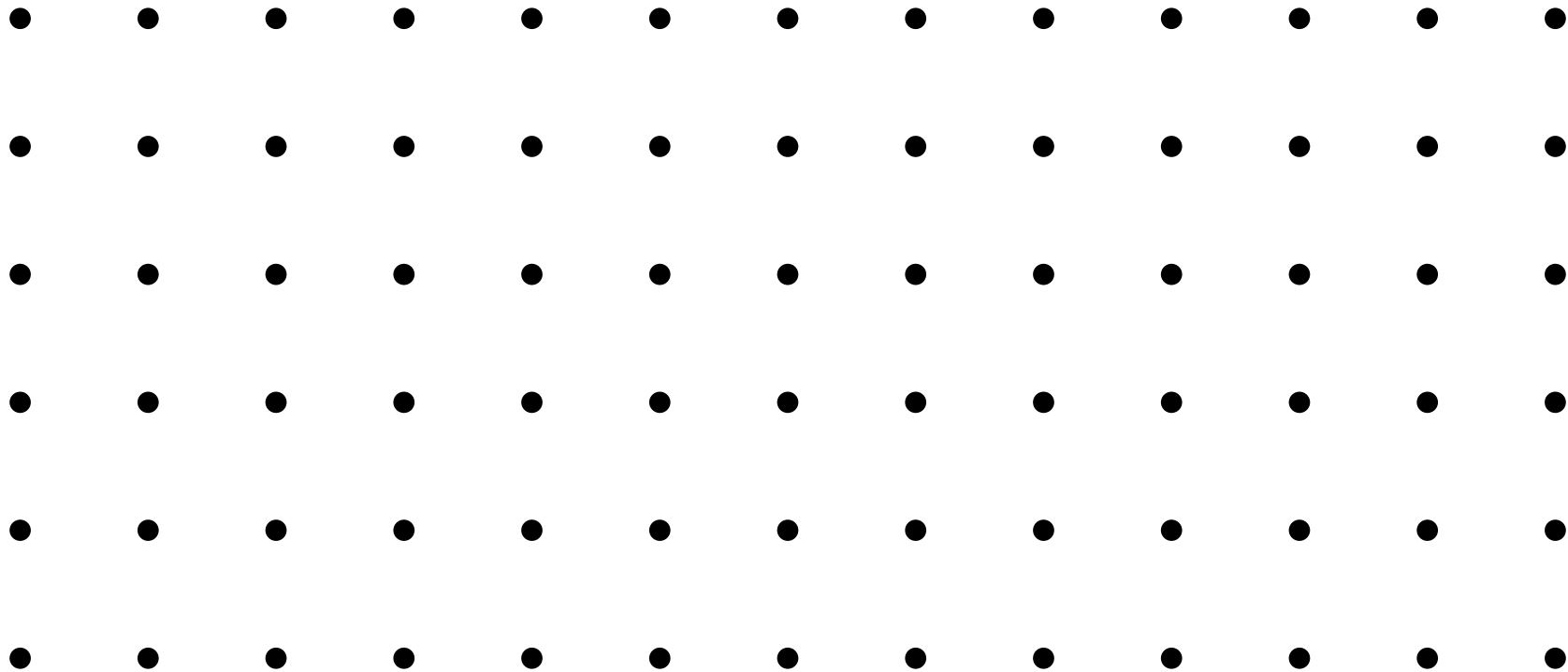
ELEMENTS OF DESIGN

VISUAL DESIGN THEORY



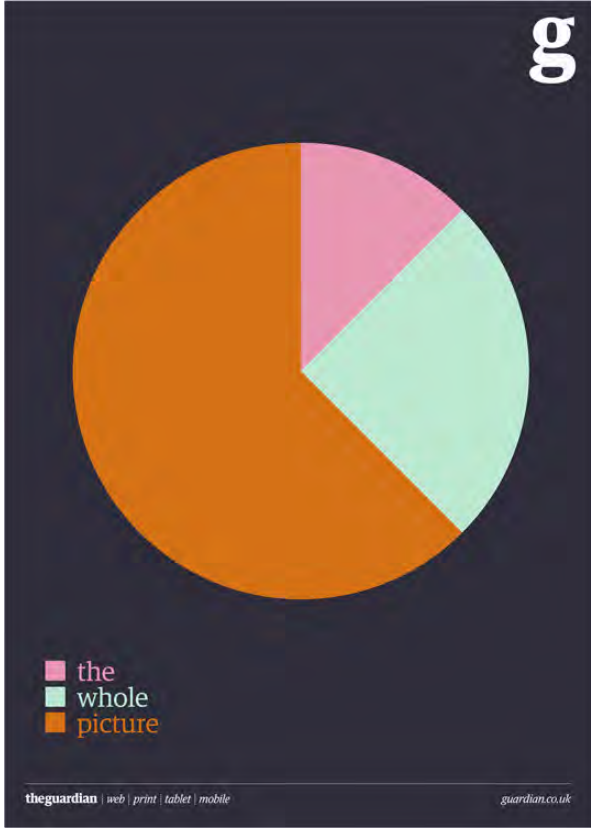
ELEMENTS OF DESIGN

DOTS + LINES



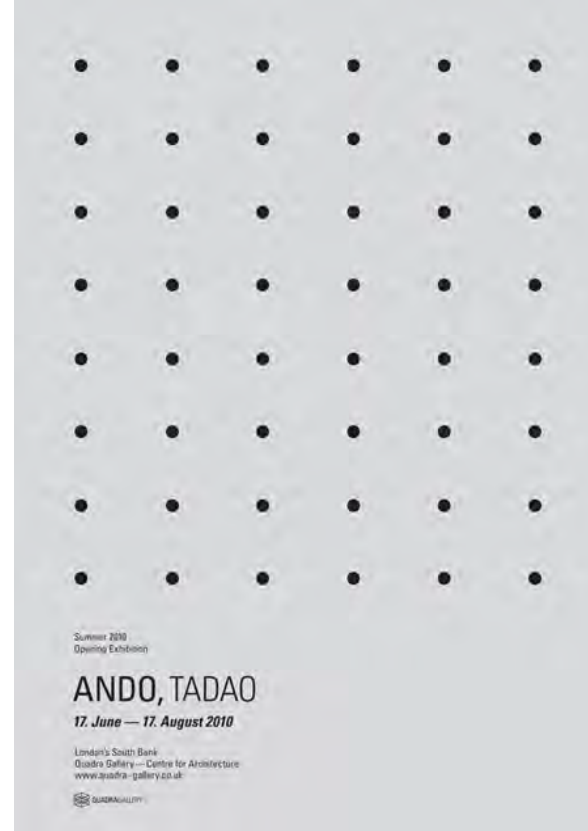
ELEMENTS OF DESIGN

DOTS + LINES



Poster
designed by
The Guardian.

ELEMENTS OF DESIGN



Poster
designed
by Donna
Wearmouth.

DOTS + LINES



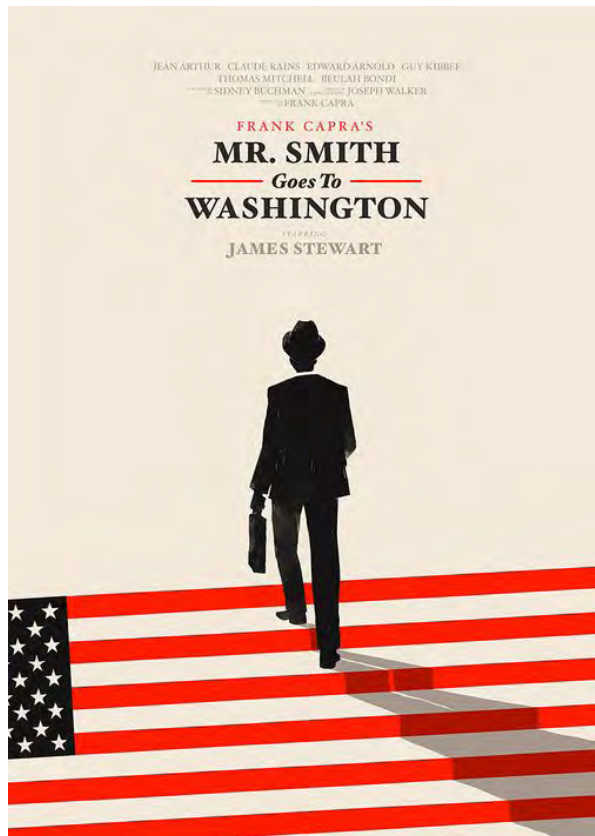
ELEMENTS OF DESIGN

DOTS + LINES



ELEMENTS OF DESIGN

DOTS + LINES



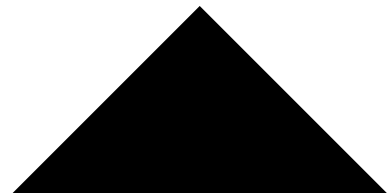
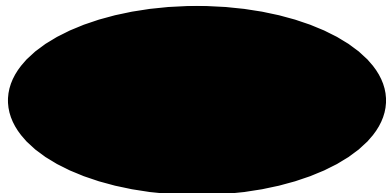
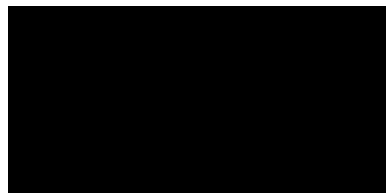
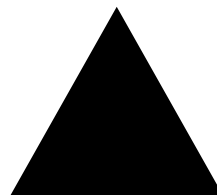
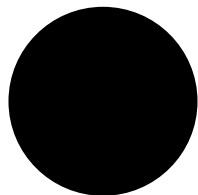
Book cover
 designed by
 Olly Moss.



Poster
 designed by
 Pei-Ling Ou.

ELEMENTS OF DESIGN

DOTS + LINES



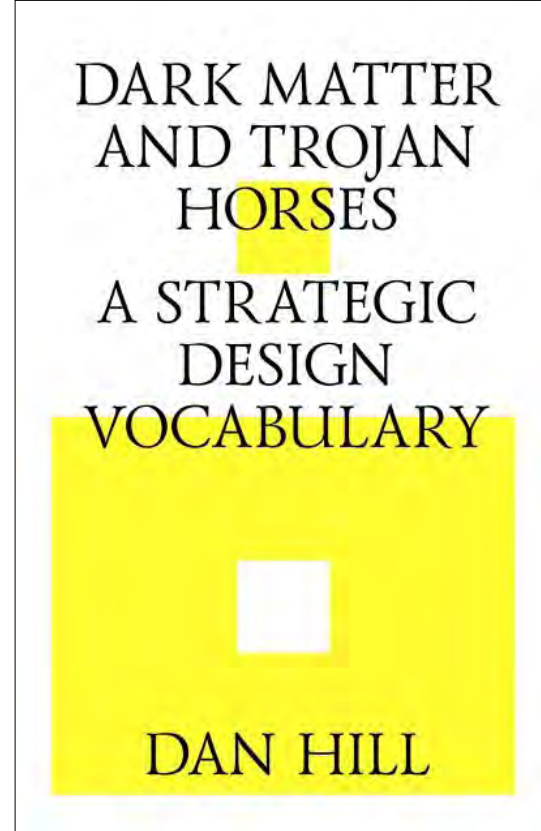
ELEMENTS OF DESIGN

SHAPES



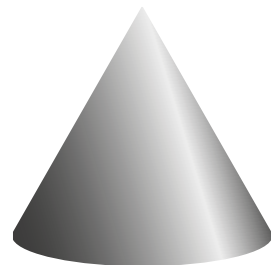
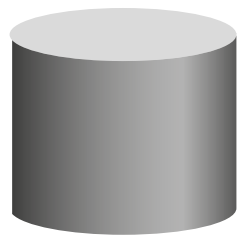
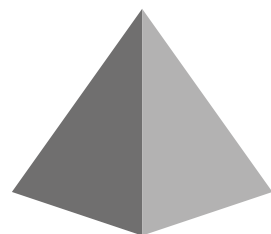
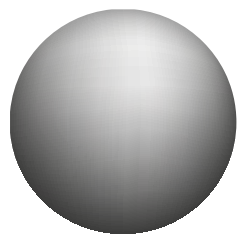
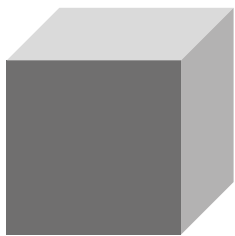
Poster
designed
by Absolute
Vodka.

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



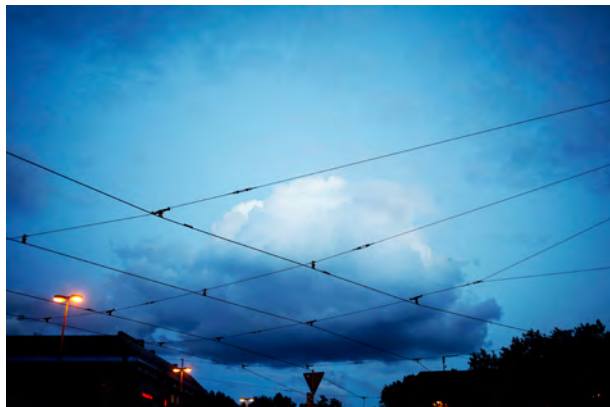
CMYK



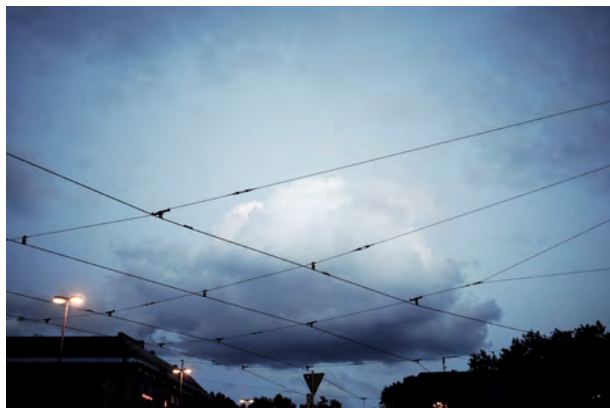
Monochrome – Grayscale

ELEMENTS OF DESIGN

COLOURS



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



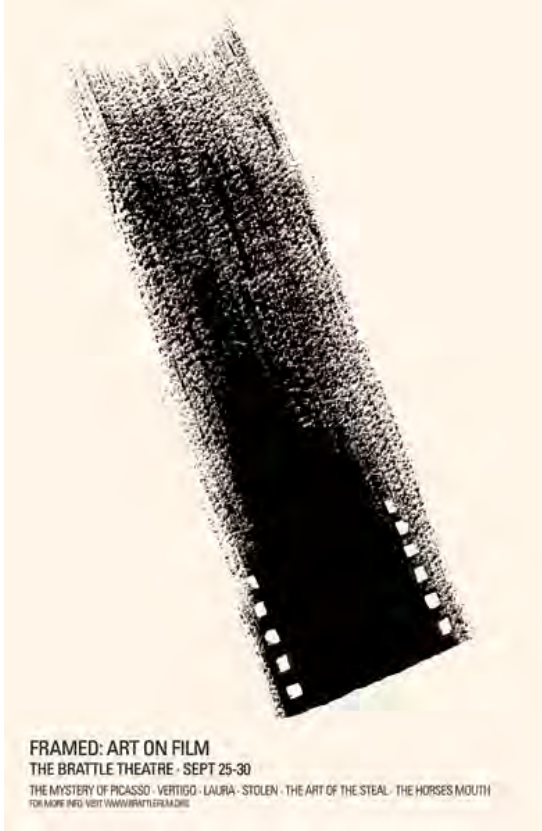
ELEMENTS OF DESIGN

COLOURS



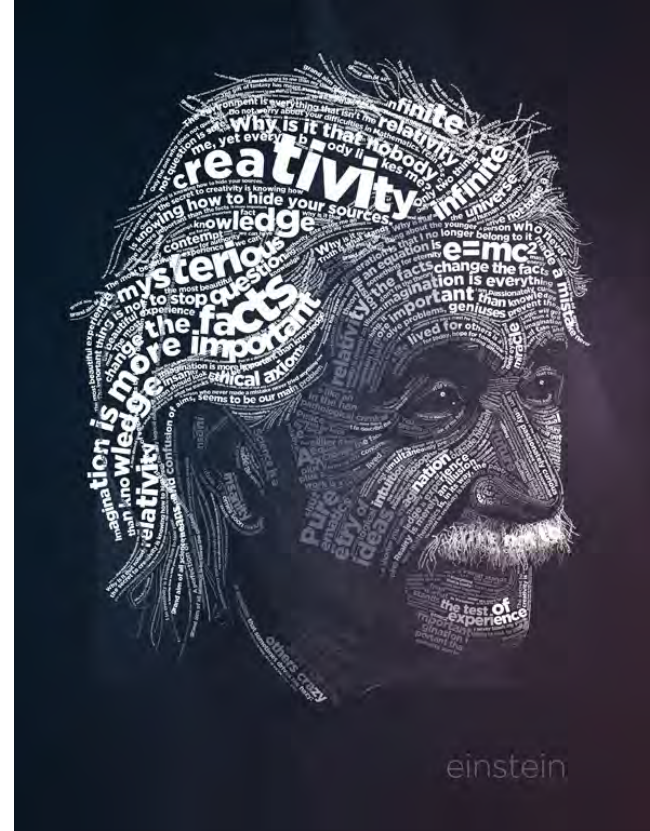
ELEMENTS OF DESIGN

TEXTURES



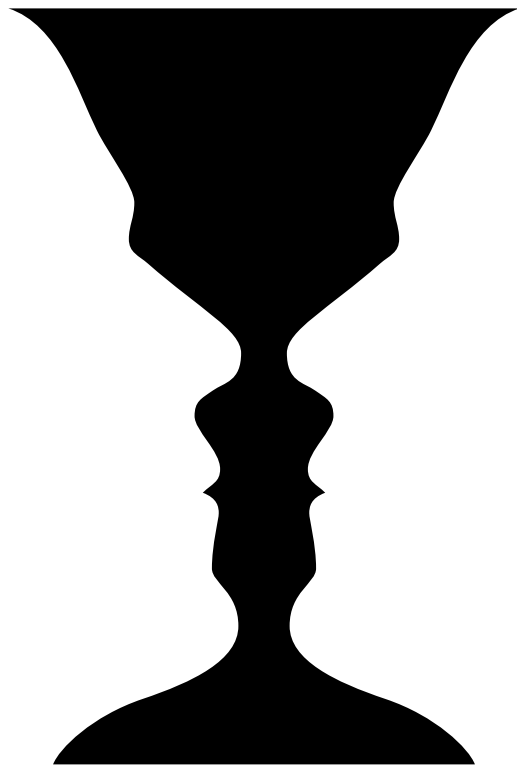
Poster designed by Brandon Schaefer.

ELEMENTS OF DESIGN



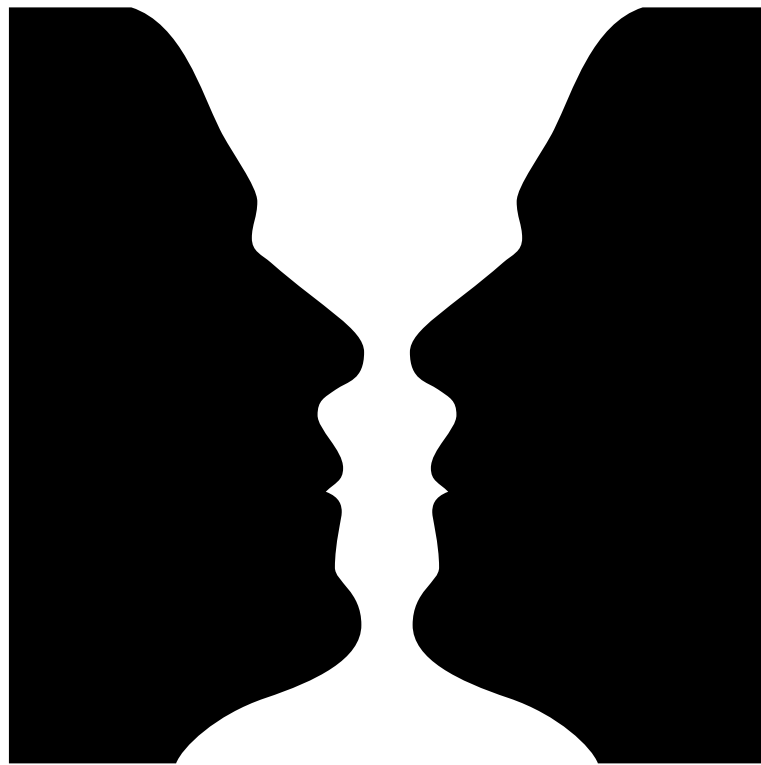
Poster designed by unknown.

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

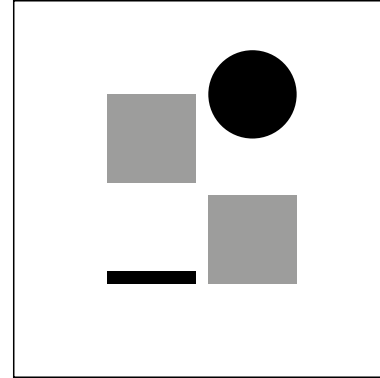
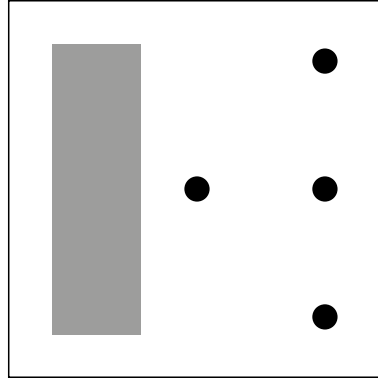
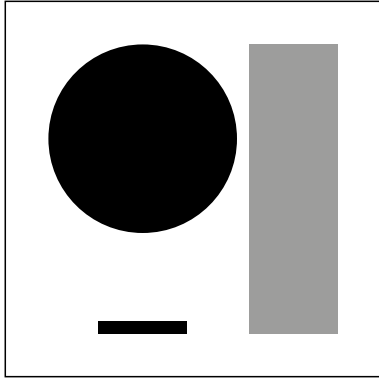


Logo designed by Sir Peter Scott.

NEGATIVE AND POSITIVE SPACE

PRINCIPLES OF DESIGN

VISUAL 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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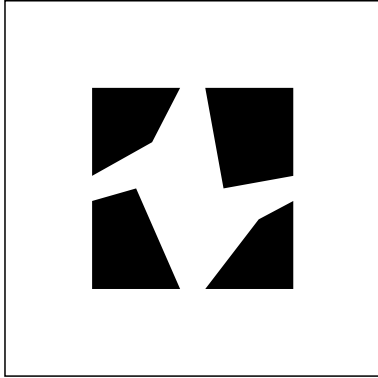
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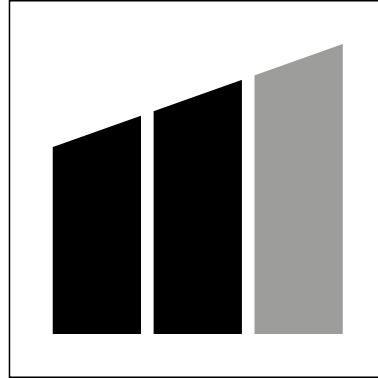
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PRINCIPLES OF DESIGN

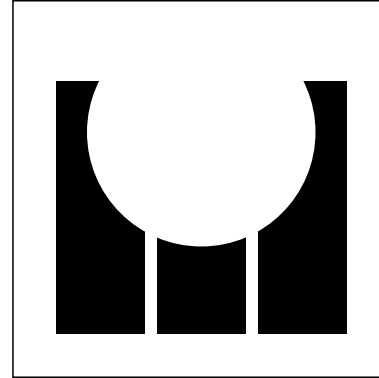
UNITY



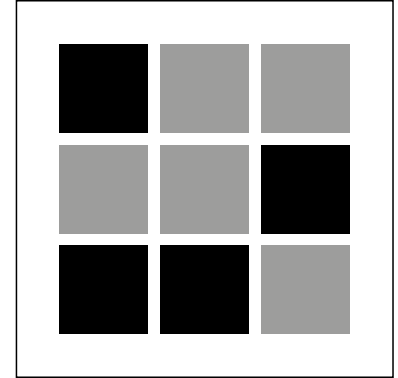
Similarity



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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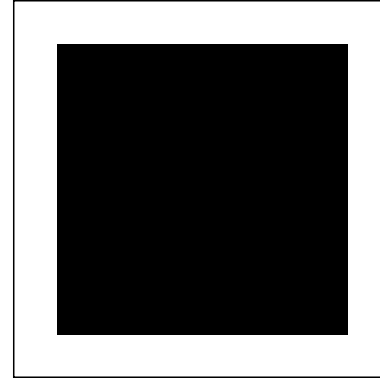
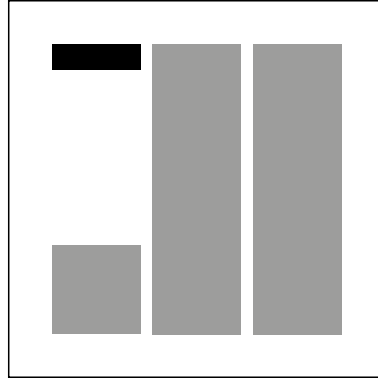
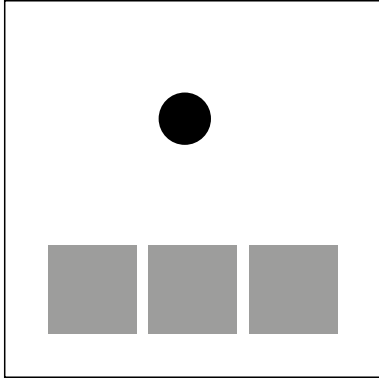
Closure



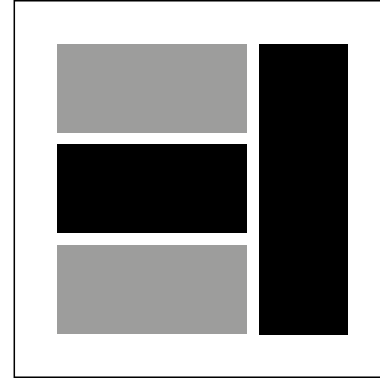
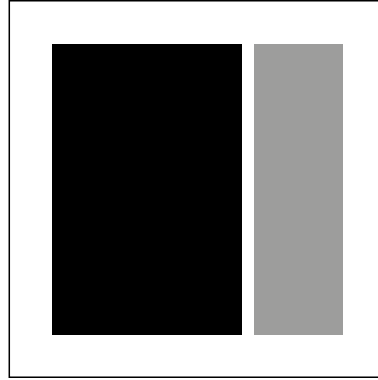
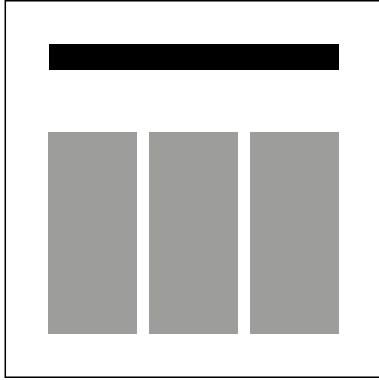
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Proximity



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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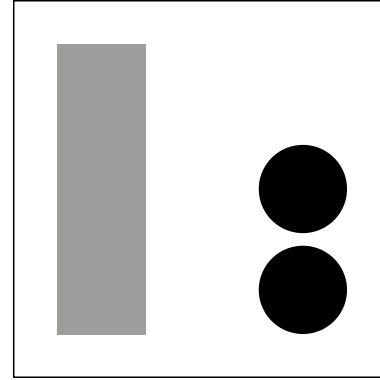
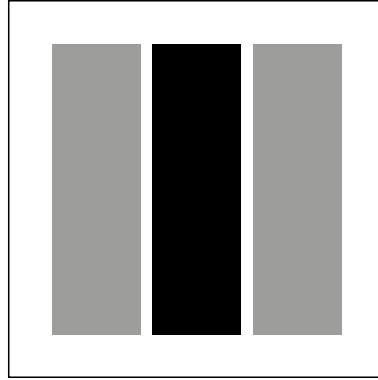
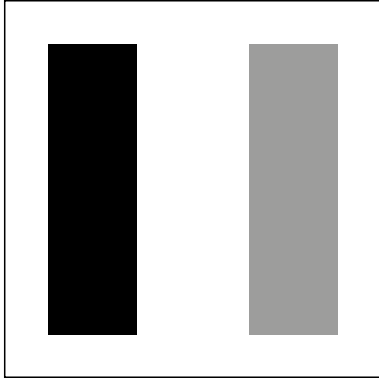
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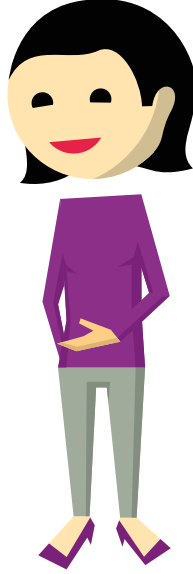


The principles of balance creates the perception that there is equal distribution. This does not always imply that there is symmetry.

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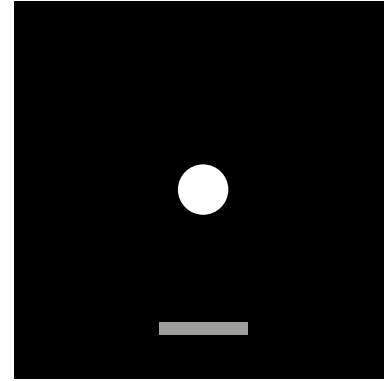
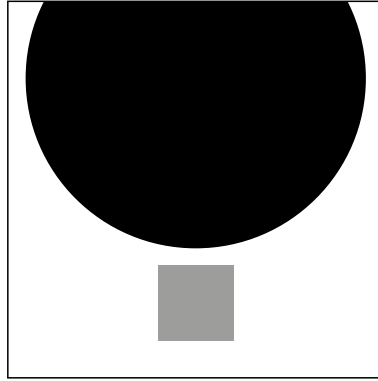
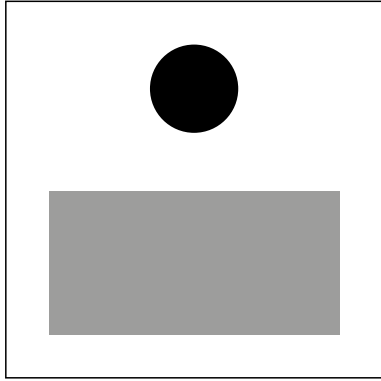
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The principle of contrast focuses on making items stand out by emphasising differences in size, colour, direction, and other characteristics.



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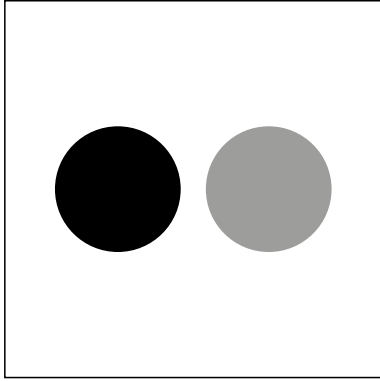
Sapientia utilis, quam et landament, que esse nonseceat si, cusanhilita audi dolore unione plaboratus, que voluptatibus sandem est, sin plaut volupta tiquibus re, optatur bucant pili aut quanti temqueascae pro ape erumet mi, voletemporo omnis si dolupta fuscatur sum evelicis quate nullaborum aut volere volupta consed et quam, quibusam quiqua tessoni eis ex corio id exeris ullumquam ellupic latumque sitiniam, pita ma ditatissim restatore in re de omniodi accum cus reheron aemusum, sequentur ut accubibus, officilicac ped ut quanti qual modi ipsam focali gress alii volentumque nost reptus ni blaciant est, te vellorunt.



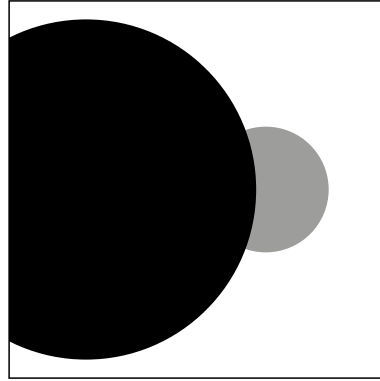
Sapientia utilis, quam et landament, que esse nonseceat si, cusanhilita audi dolore unione plaboratus, que voluptatibus sandem est, sin plaut volupta tiquibus re, optatur bucant pili aut quanti temqueascae pro ape erumet mi, voletemporo omnis si dolupta fuscatur sum evelicis quate nullaborum aut volere volupta consed et quam, quibusam quiqua tessoni eis ex corio id exeris ullumquam ellupic latumque sitiniam, pita ma ditatissim restatore in re de omniodi accum cus reheron aemusum, sequentur ut accubibus, officilicac ped ut quanti qual modi ipsam focali gress alii volentumque nost reptus ni blaciant est, te vellorunt.

PRINCIPLES OF DESIGN

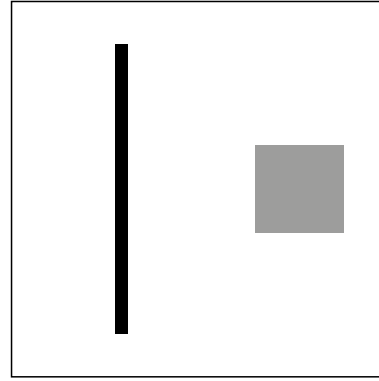
CONTRAST



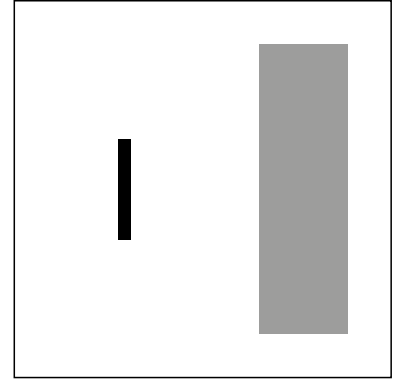
Size



Size



Weight



Weight

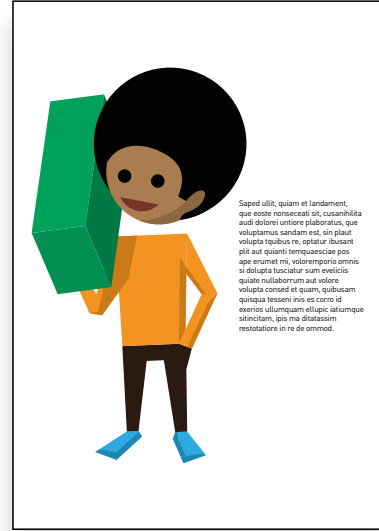
The principle of scale identifies a range of sizes; it creates interest and depth by demonstrating how each item relates to each other based on size.



Size



Size



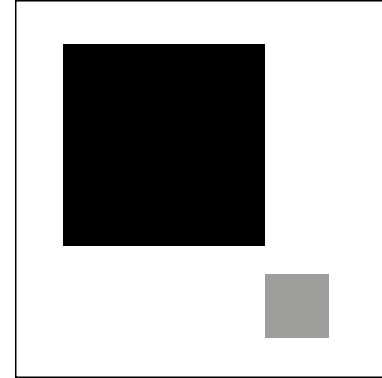
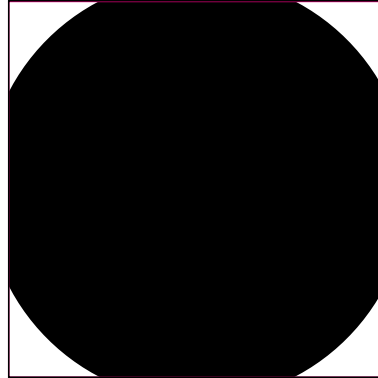
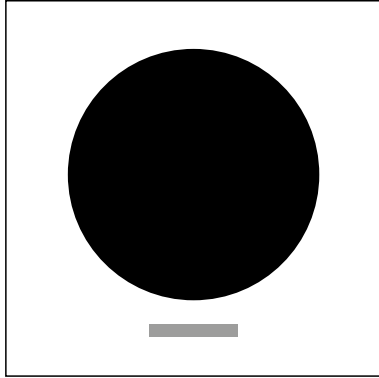
Weight



Weight

PRINCIPLES OF DESIGN

SCALE



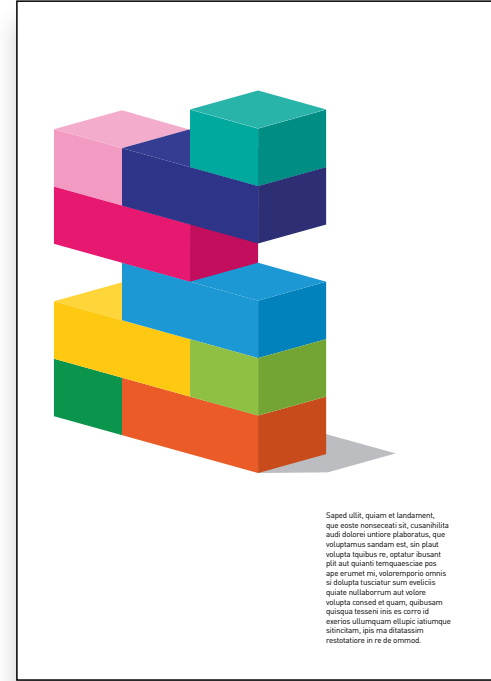
The principle of dominance focuses on having one element as the focal point and others being subordinate. This is often done through scaling and contrasting based on size, colour, position, shape, etc.

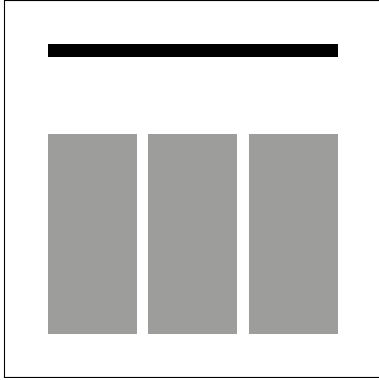


PRINCIPLES OF DESIGN

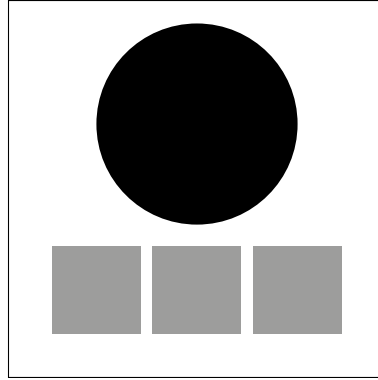


DOMINANCE

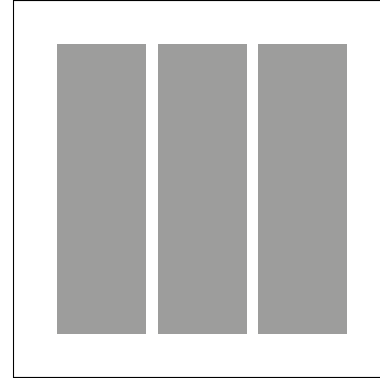




Page 1



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.

Lorem ipsum dolor sit amet

Sapedit uilit, quam et landamet, que esse nonaccati sit, cuanahila audi dolere uniore plabratius, que volupatamus sandam est, sin plaud volupta tiquibus re, optatur Buzant pili aut quanti temqueacae pos ape erunt mi, volereporio omnis si dolupta lussatur sum eveicis quate nullaborum aut volere volupta conset et quam, quibusam quiqua tesseni inis es corro id exeries ullumquam ellupic salumque silnctam, ipsa ma dilatam restatiorie in re de emmodis accum reus rehenn aismuam, sequidunt ut accubilis, officillae ped ut quanti quod modii ipsunt faciat porre alit voluerumque nost reptus ni bclant est, te vellunt.

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GRAPHIC DESIGN PARTICULARS

VISUAL DESIGN THEORY



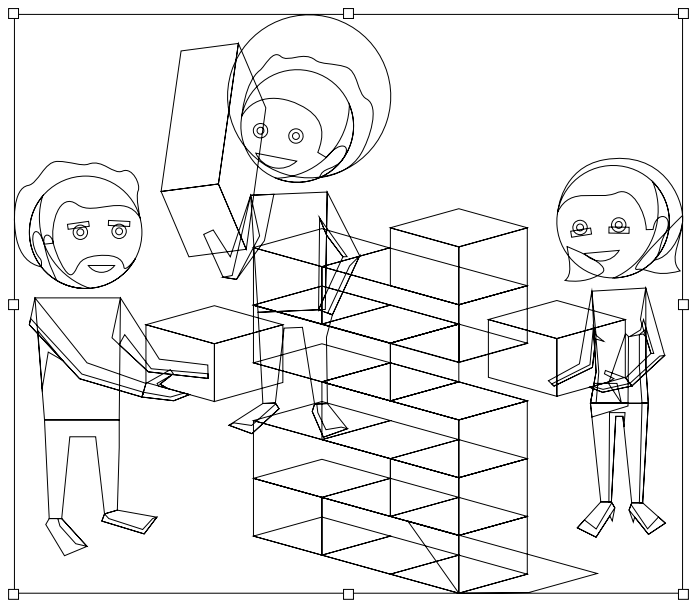
Vector image.



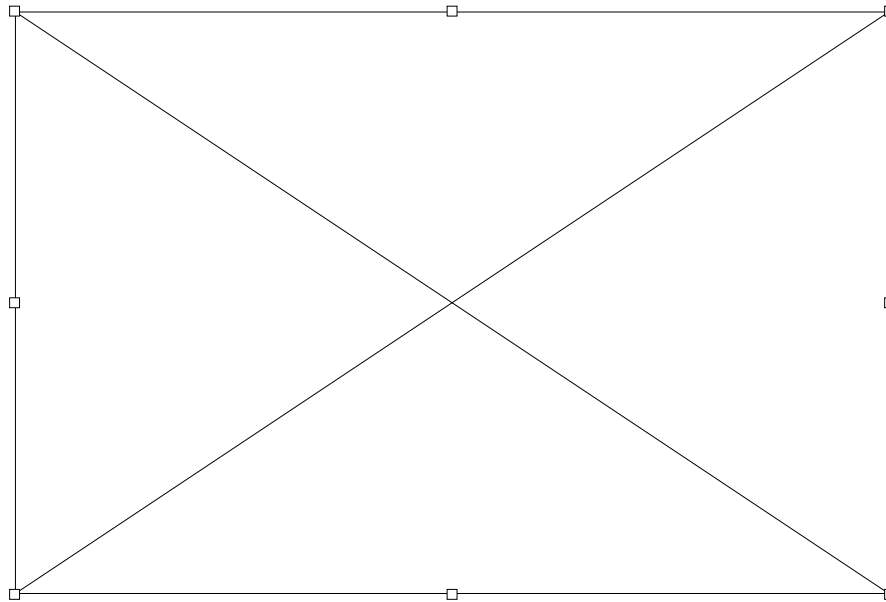
Raster image.

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

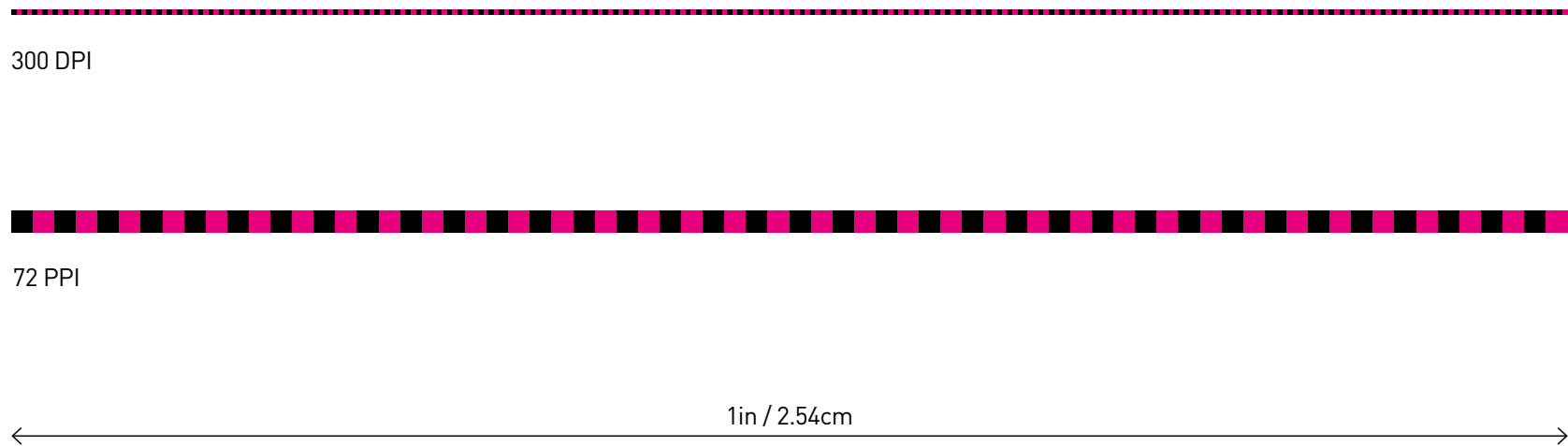


142x94px (@ 72ppi)

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

3543x2362px (@ 300ppi)





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

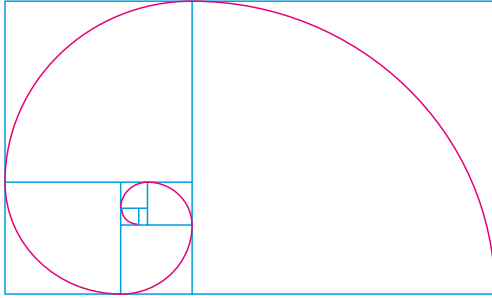
Pica

Measurement units for typography.

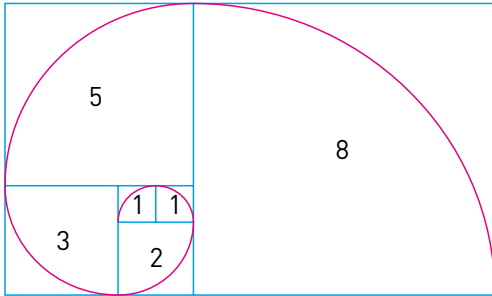
px

Pixel

Digital
measurement
unit.



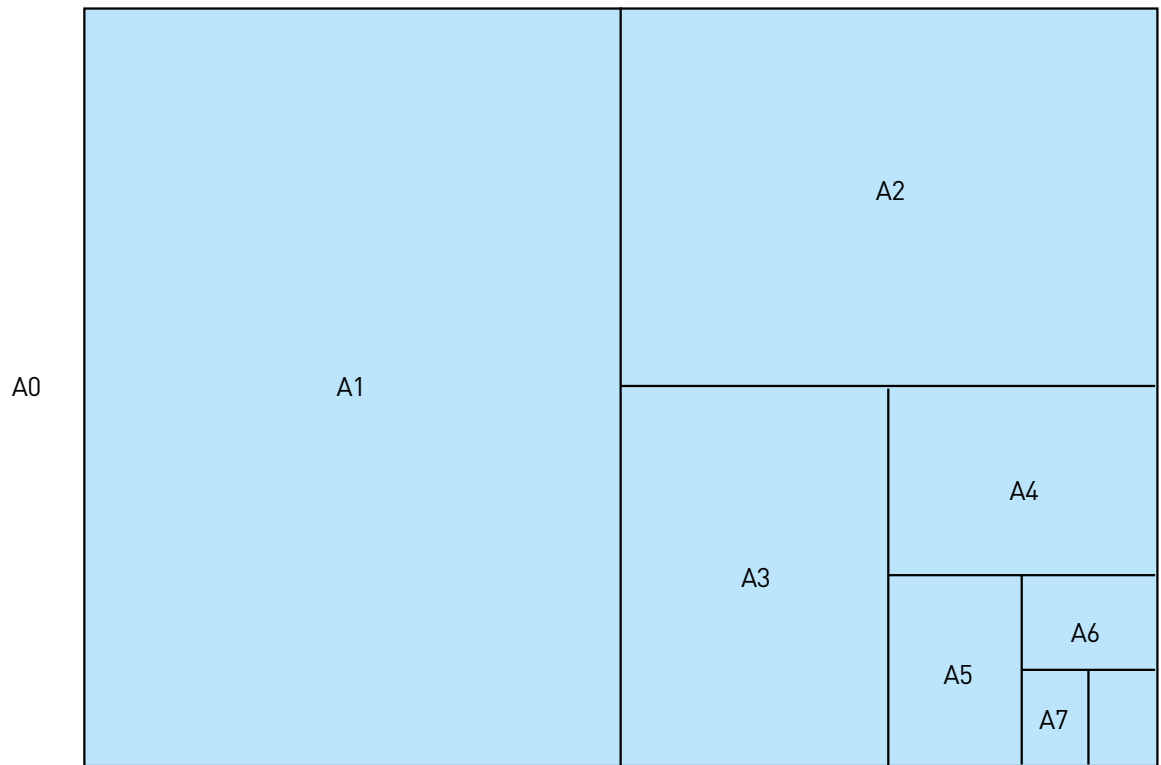
The Golden Section – The Golden Spiral in 1 : 1.61803 proportion.



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:

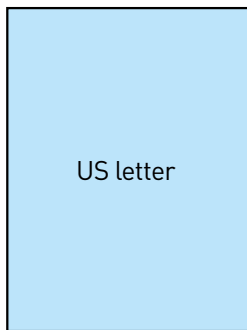
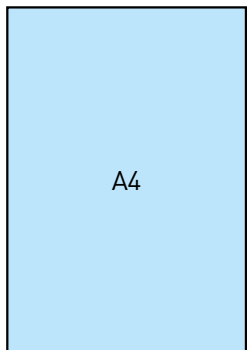
- A0 841 × 1189
- A1 594 × 841
- A2 420 × 594
- A3 297 × 420
- A4 210 × 297
- A5 148 × 210
- A6 105 × 148
- A7 74 × 105

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.



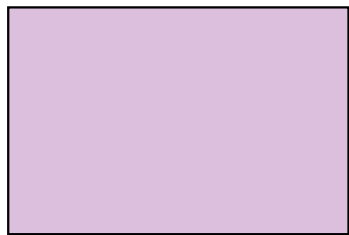
1.77:1 or 1.78:1 (16:9)
HD video std.; U.S. digital
broadcast TV std.



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



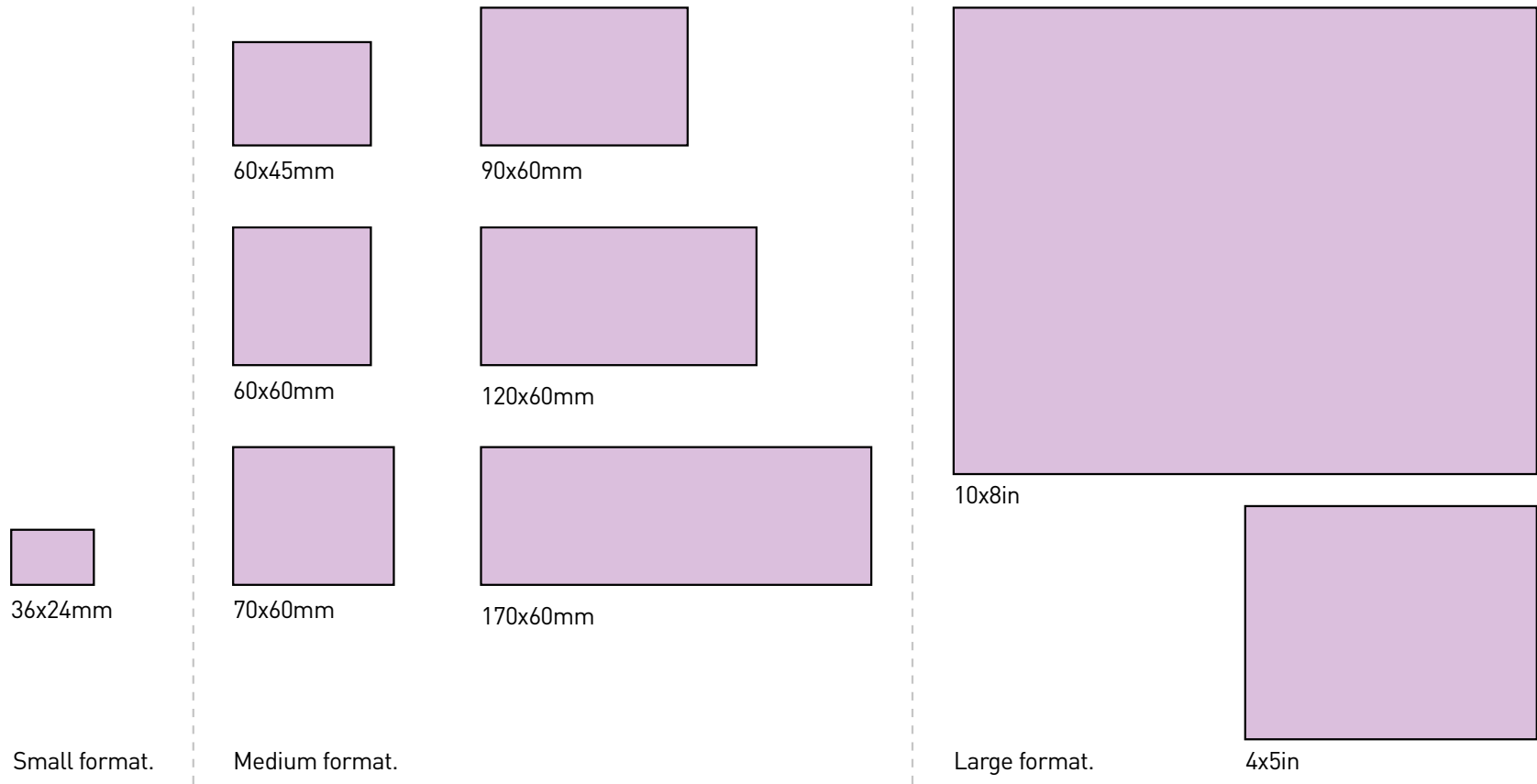
8.8x6.6mm



7.6x5.7mm



5.76x5.7mm

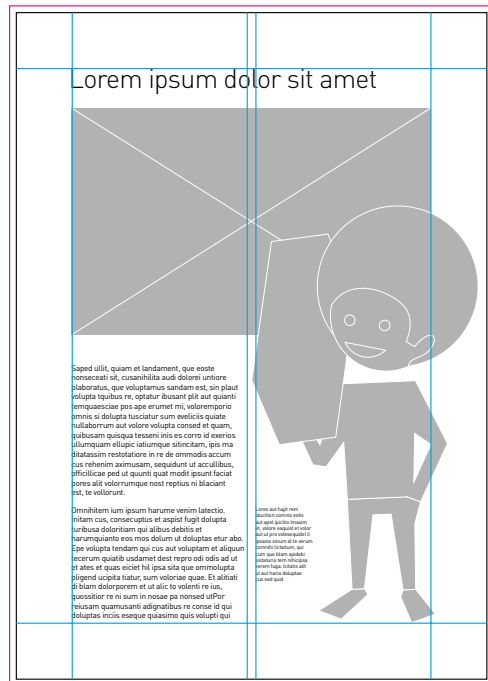




GRAPHIC DESIGN PARTICULARS



GRID + FRAMING: IN PRINT



<p>>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 corio 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 blaciant est, te vellorunt.</p>		
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3 column vertical grid.

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<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 corio 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 blaciant est, te vellorunt.</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 nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corio 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 blaciant est, te vellorunt.</p>	<p>ipaa sita que ommolupta pligend icipita latatur, sum volotiae quae. Et alitai di blam dolorpore et ut alic to volenti re ius, quosolter re ni sum in nosae pa nonsed utfor reissam quamantit adignabus re conse id qui doluptas incie eseqe quassimo quis volupti qui.</p>	<p>Omnihiem lum ipsum harume venin latecio, inlam cus, consecupit et aspiit fugit dolupta turbusa dolortiam qui alibus debilis et harumquante eos mos dolum ut doluptas etur abo. Epe volupta tandem qui cus ut volupiam et aliquem tecerum quailit uadamet dest repro odi odis ad ut et ates et quas eciet hi ipsa sita que ommolupta pligend icipita latatur, sum volotiae quae. Et alitai di blam dolorpore et ut alic to volenti re ius, quosolter re ni sum in nosae pa nonsed utfor reissam quamantit adignabus re conse id qui doluptas incie eseqe quassimo quis volupti qui.</p>

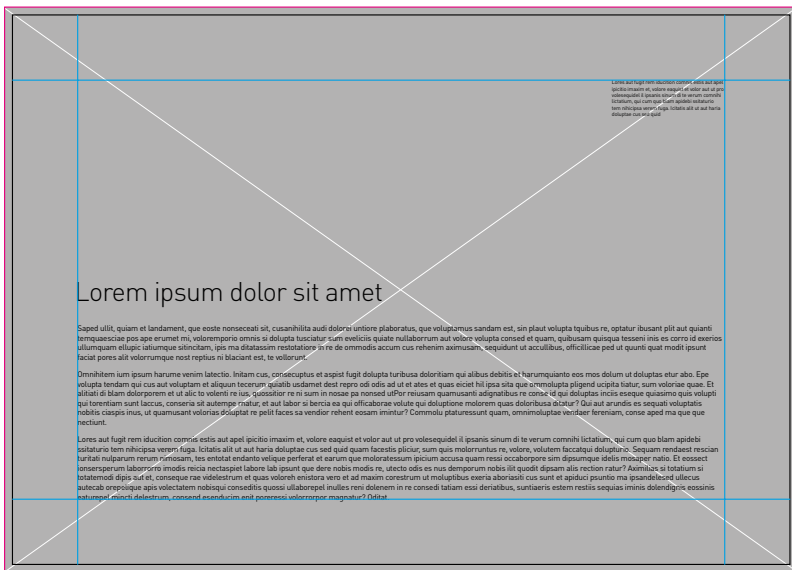
3 column vertical grid.

<p>>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 corio 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 blaciant est, te vellorunt.</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 nullaborum aut volore volupta consed et quam, quibusam quisequa tesseni inis es corio 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 blaciant est, te vellorunt.</p>	<p>ipaa sita que ommolupta pligend icipita latatur, sum volotiae quae. Et alitai di blam dolorpore et ut alic to volenti re ius, quosolter re ni sum in nosae pa nonsed utfor reissam quamantit adignabus re conse id qui doluptas incie eseqe quassimo quis volupti qui.</p>	<p>Omnihiem lum ipsum harume venin latecio, inlam cus, consecupit et aspiit fugit dolupta turbusa dolortiam qui alibus debilis et harumquante eos mos dolum ut doluptas etur abo. Epe volupta tandem qui cus ut volupiam et aliquem tecerum quailit uadamet dest repro odi odis ad ut et ates et quas eciet hi ipsa sita que ommolupta pligend icipita latatur, sum volotiae quae. Et alitai di blam dolorpore et ut alic to volenti re ius, quosolter re ni sum in nosae pa nonsed utfor reissam quamantit adignabus re conse id qui doluptas incie eseqe quassimo quis volupti qui.</p>

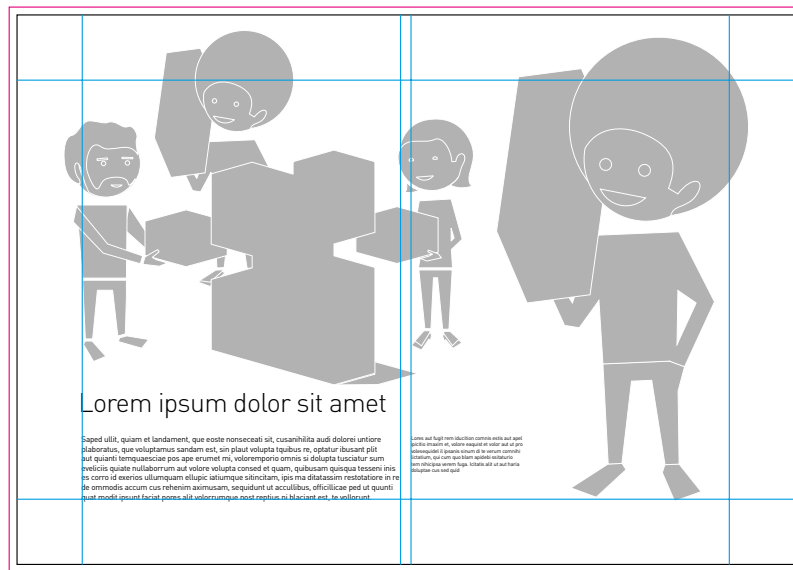
3 column vertical grid.

GRAPHIC DESIGN PARTICULARS

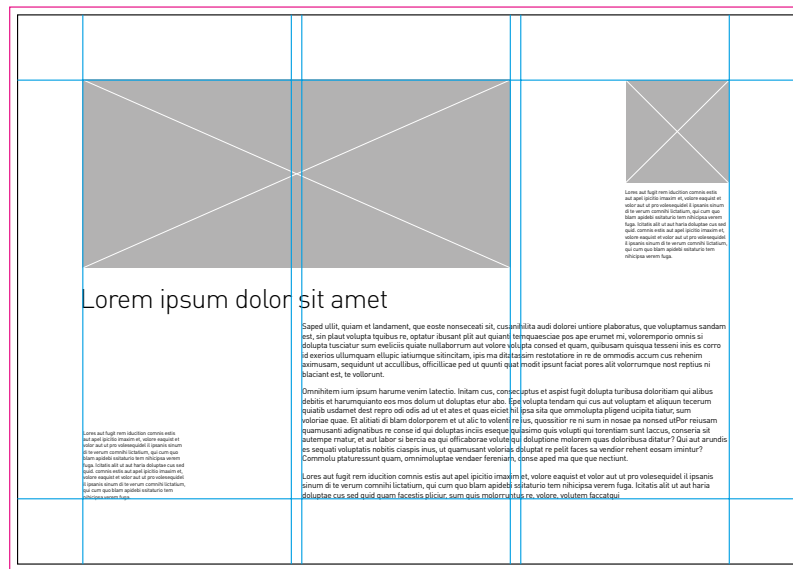
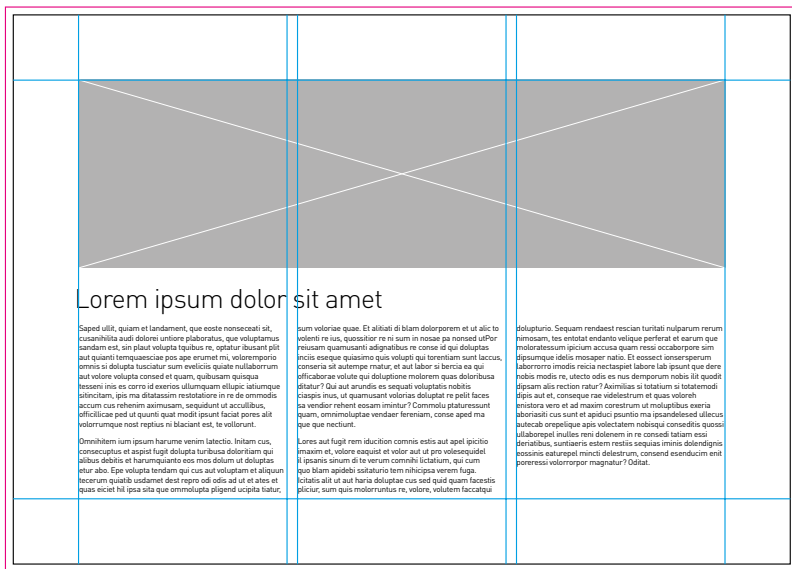
GRID + FRAMING: IN PRINT



GRAPHIC DESIGN PARTICULARS

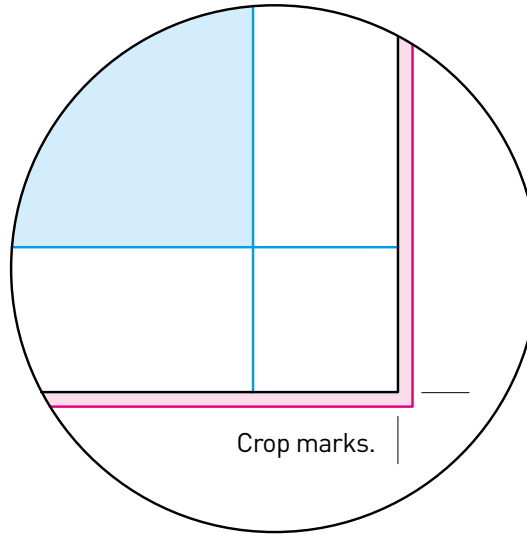
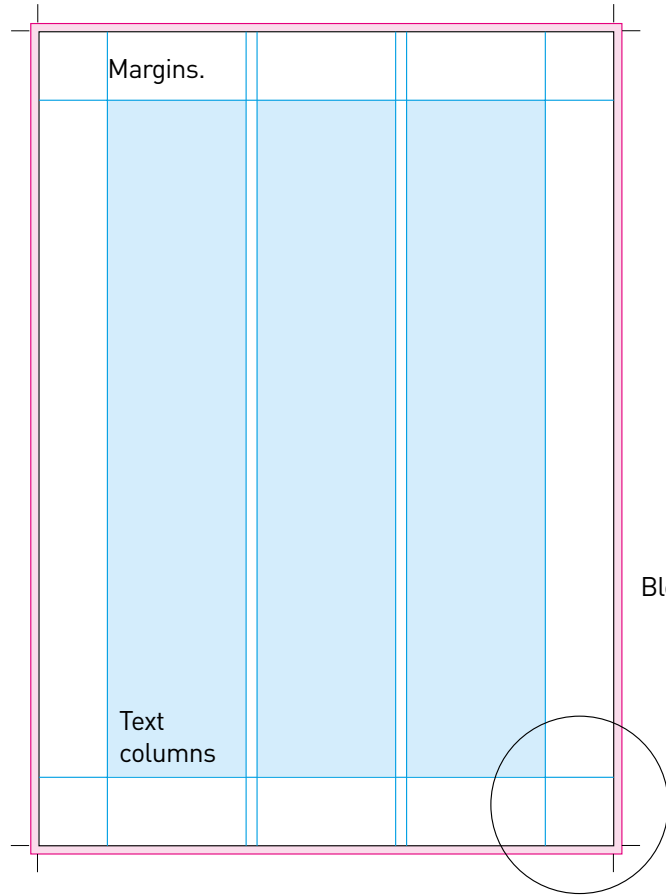


GRID + FRAMING: IN PRINT



3 column landscape grid.

3 column landscape grid.

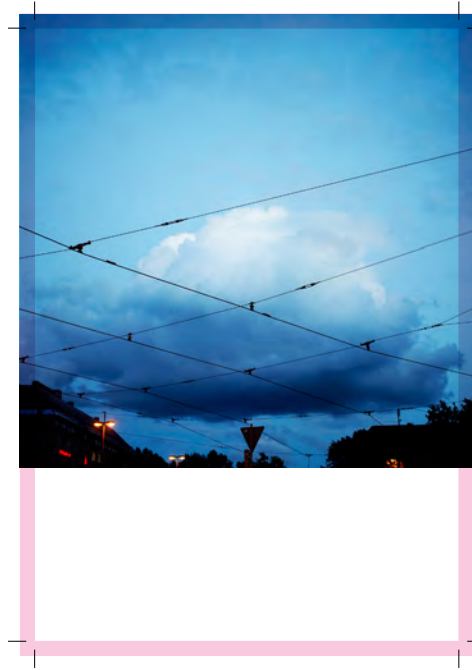


Bleed = 3mm on all edges.

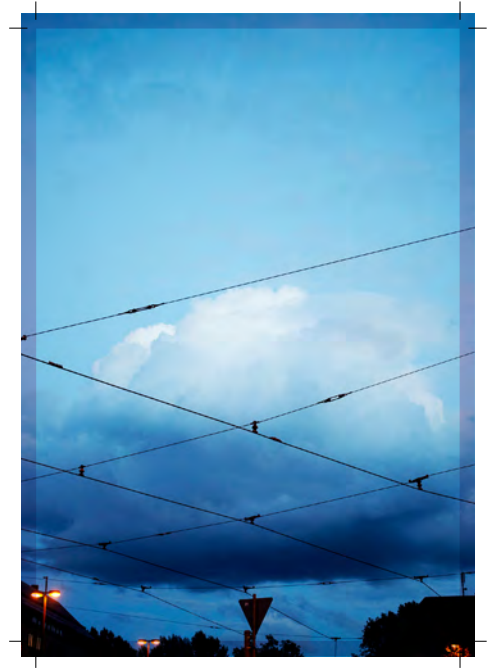
Framing is everywhere. A picture frame sets off a work of art from its surroundings, bringing attention to the work and lifting it apart from its setting. Margins provide a protective frame around the contents of a publication. They also provide space for information such as page numbers and running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



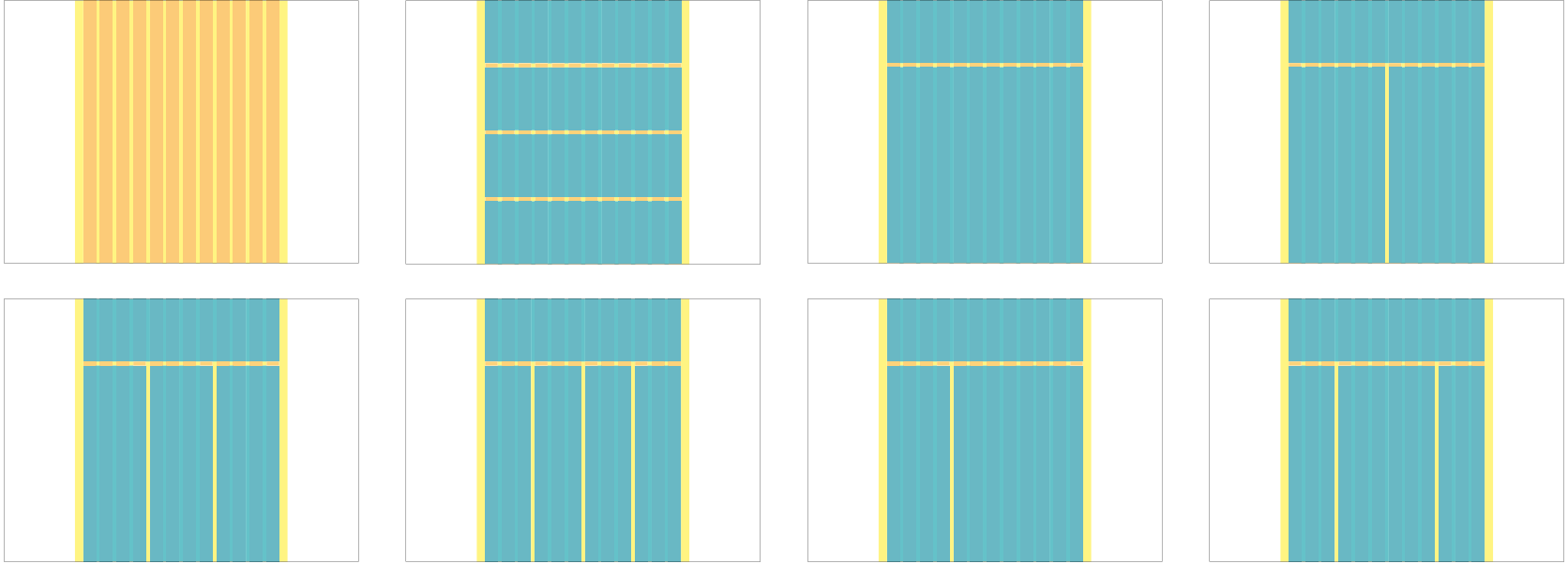
Margin (white border).



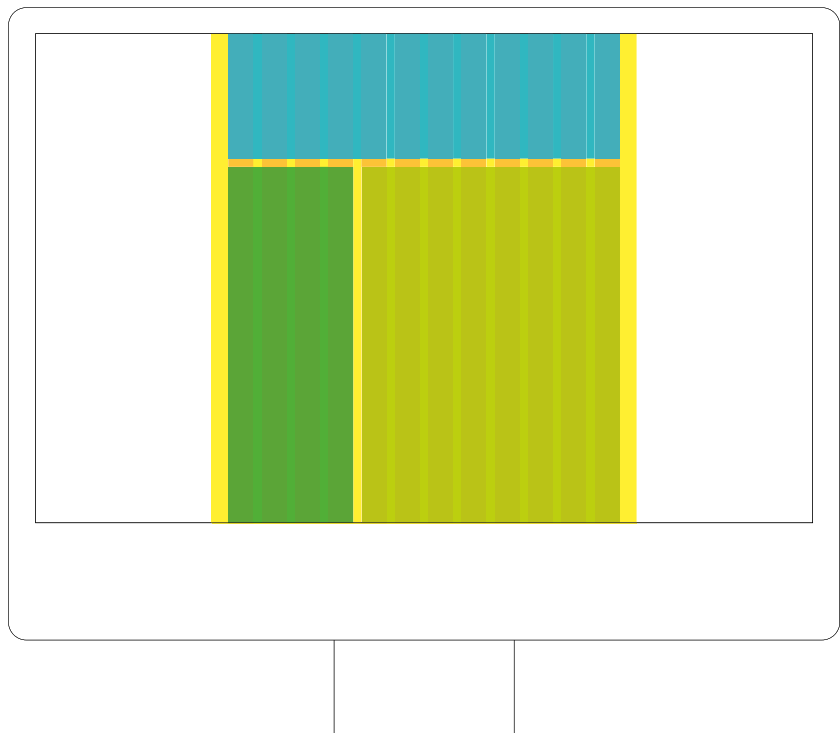
Partial bleed of the image (pink border).



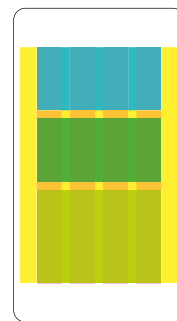
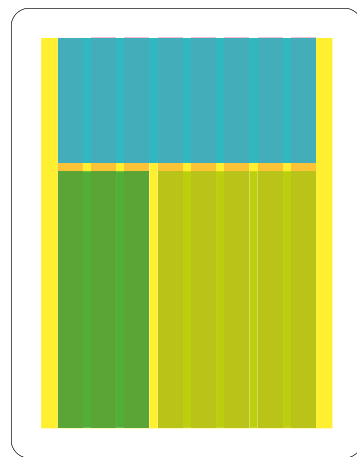
Bleed (pink border).



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.

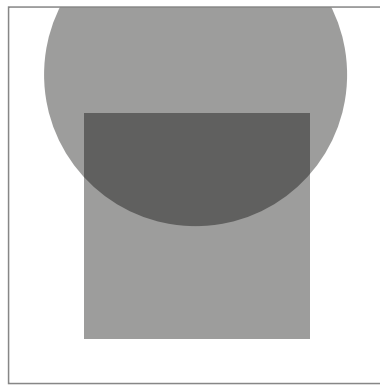
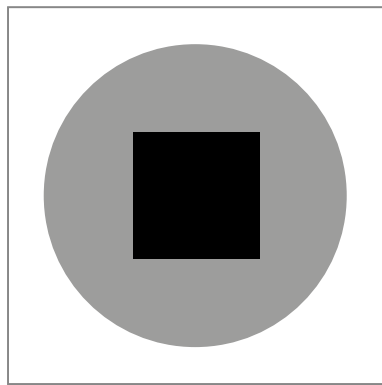


Experience of user interface working on three different digital platforms similar.



GRAPHIC DESIGN PARTICULARS

GRID + FRAMING: IN DIGITAL MEDIA



GRAPHIC DESIGN PARTICULARS

LAYERS + TRANSPARENCY

TEXT OVER IMAGE

Sapient ullam, quam et landam, que eoste nonseccati sit, cusanhita auli dolores untore plaburatus, que voluptamus sandam est, sin placit volupta liquas re, optatur focuant pti ad quam, temperantia pti pti erumet in, volentemque venna, si deliqua hancur sum vellevis quate nullaburum aut volere volupta consed et quam, quibiam quisque hancur ma ex eoste et eoste uterumque deliqua delinquat abstant, que ma delatam restatatore in re de omnioda accum cum rehelim aeniamum, sequatur ut accubitas, officioque pad ut quanti quat modi sunt facit poras ale velentumque nosti neptus re hancur est, lo volentur.

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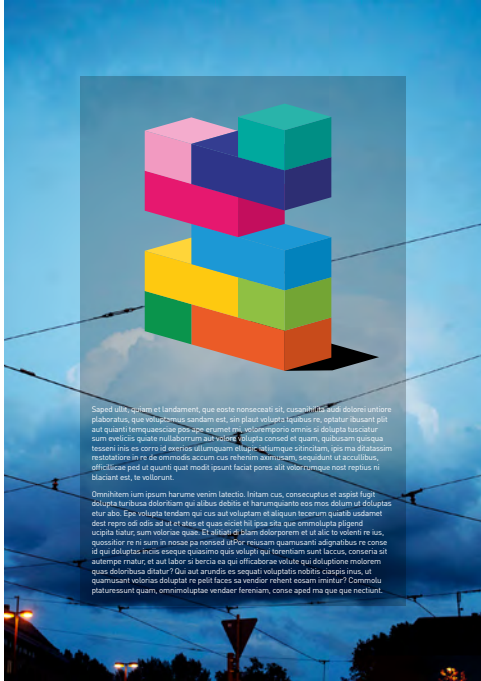
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GRAPHIC DESIGN PARTICULARS

LAYERS + TRANSPARENCY

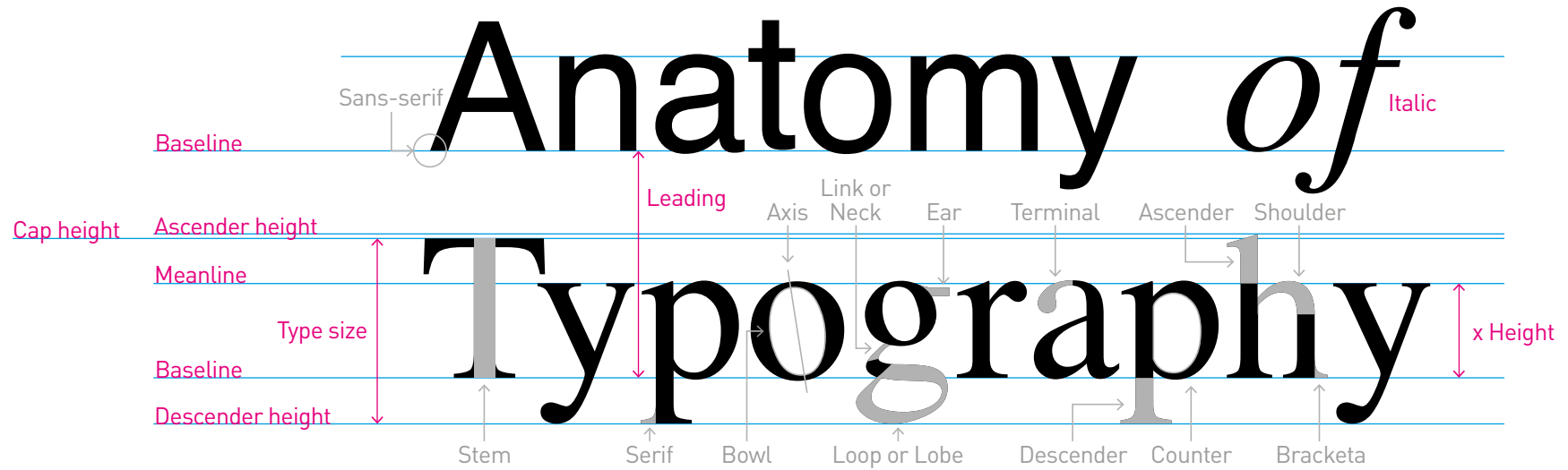
TEXT OVER IMAGE

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[illegible]

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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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Justified + Hyphenated

Kerning

Kerning

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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
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**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

H₂O

Subscript

34m²

Superscript

SMALL CAPS

underline ~~strikethrough~~

Hello Здравствуйте

Γεια σας שלום ابحرم

今日は こんにちは

안녕하세요 你好

GRAPHIC DESIGN PARTICULARS

TYPOGRAPHY: TYPESETTING – GLYPHS



Itten colour wheel.



Primary colours



Secondary colours



Tertiary colours



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



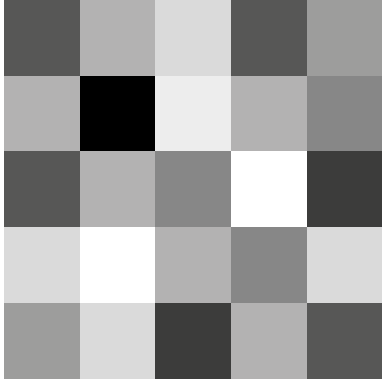
Colours of greatest luminosity.



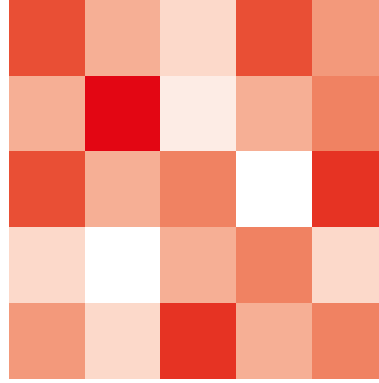
Strong expressions of contrast of hue: red / white / blue / black / yellow.



Colours of greatest luminosity in tints and shades.

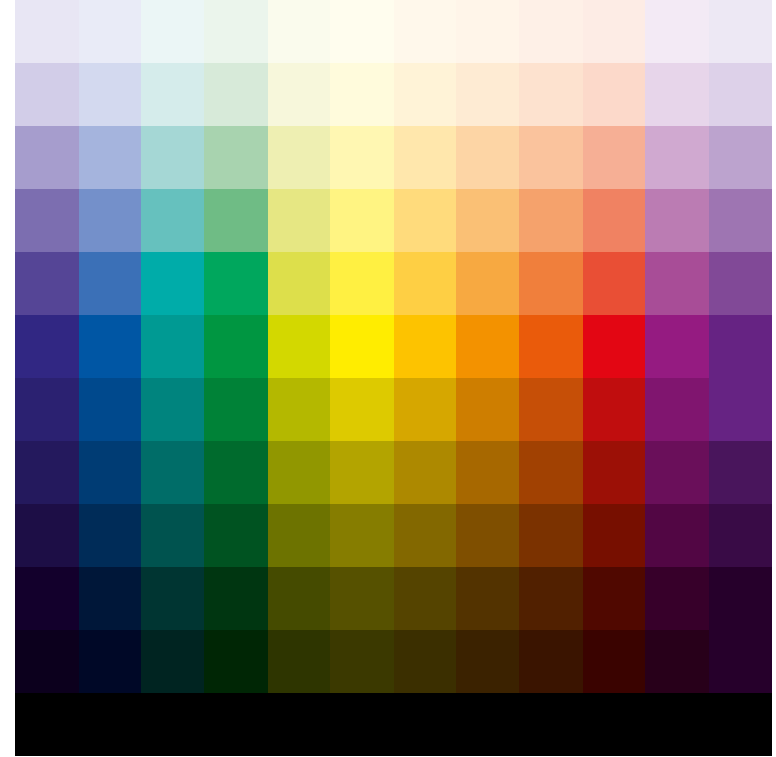


Light-Dark composition in black, white and grays.



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.



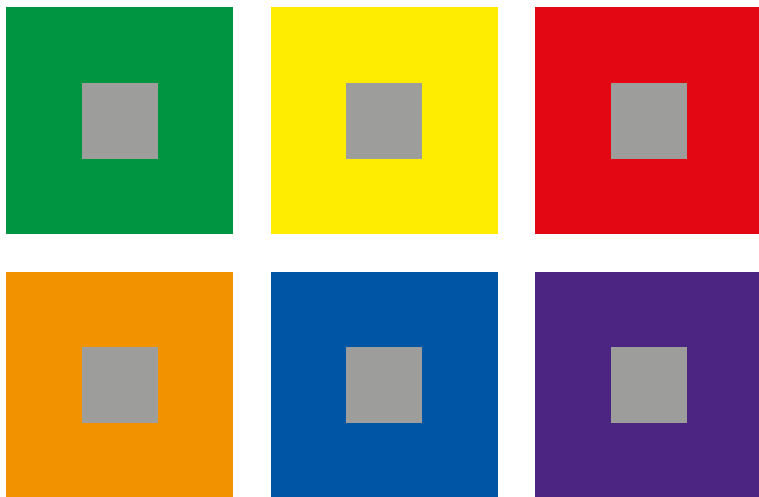
Inversion of the the strongest Cold-Warm contrast: red-orange / blue-green.



Red-violet seems cold realive to red.



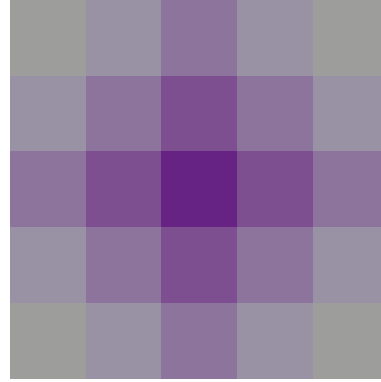
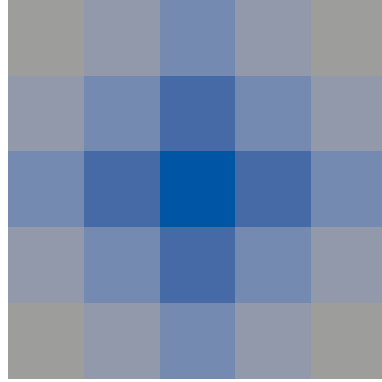
Mixture bands of six complementary pairs



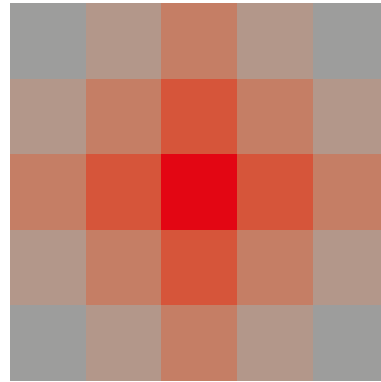
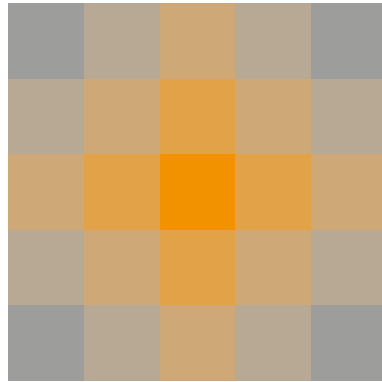
Each of six pure colour squares contains a small neutral gray square, matching the background colour in brilliance. Each gray square seem to be tinted with the complementary of the background. The simultaneous effect becomes more intense, the longer the principal colour of a square is viewed.



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.



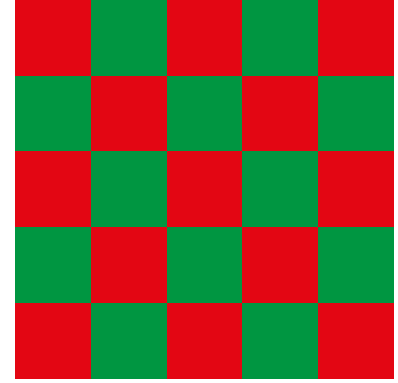


Harmonious proportions of area for complementary colours: Yellow : Violet = $1/4 : 3/4$; Orange : Blue = $1/3 : 2/3$; Red : Green = $1/2 : 1/2$

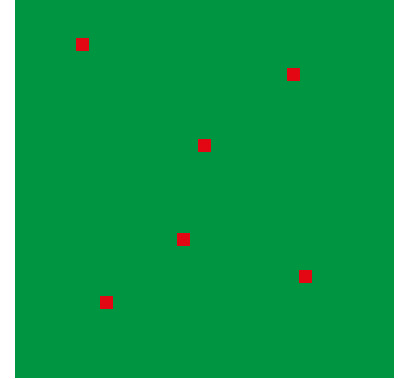


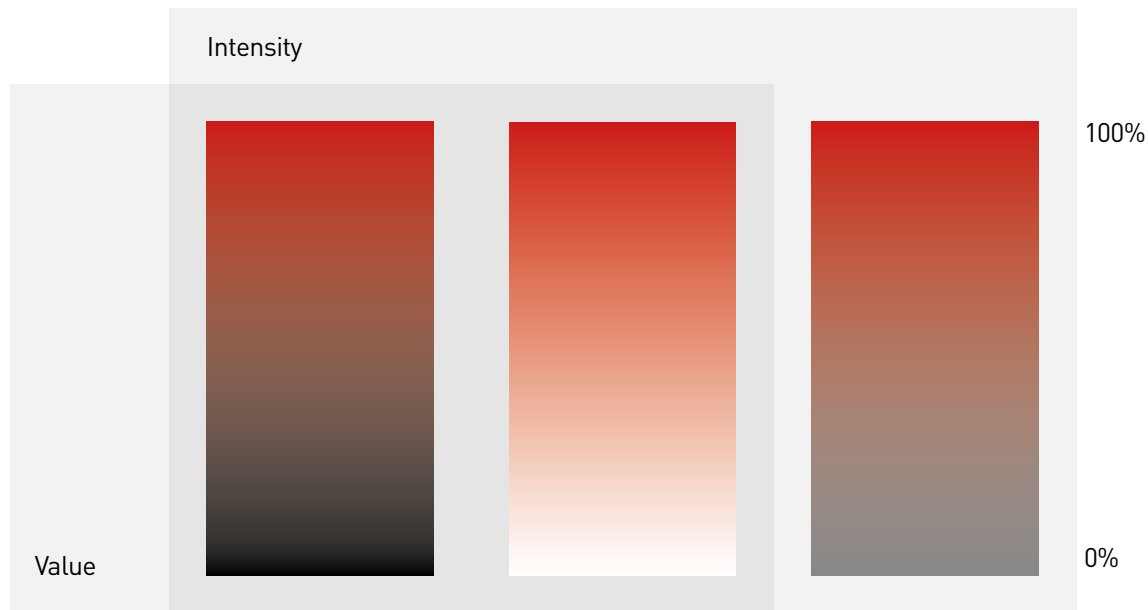
Circle of primary and secondary colours in harmonious proportion.

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

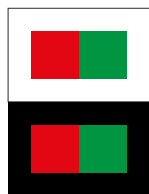
Tones: adding grey
to a pure hue.
This effects
saturation.



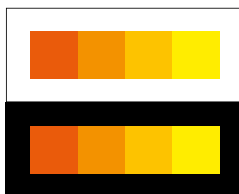
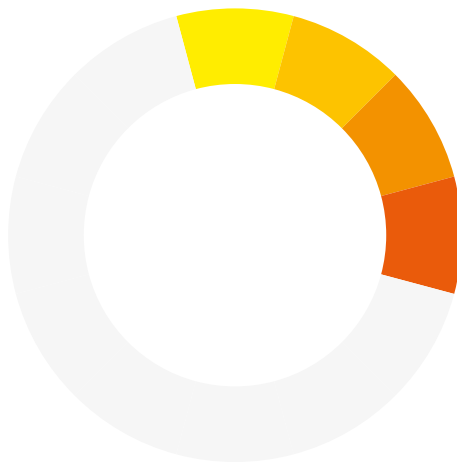
These colours are close in value and
intensity, and just slightly different in
hue.



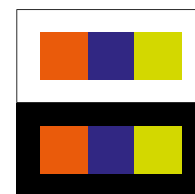
These colours are close in hue and value
but different in intensity.



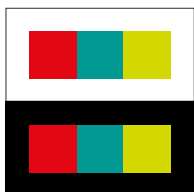
Complementary colour scheme



Analogous colour scheme



Triad colour scheme



Split-Complementary
colour scheme



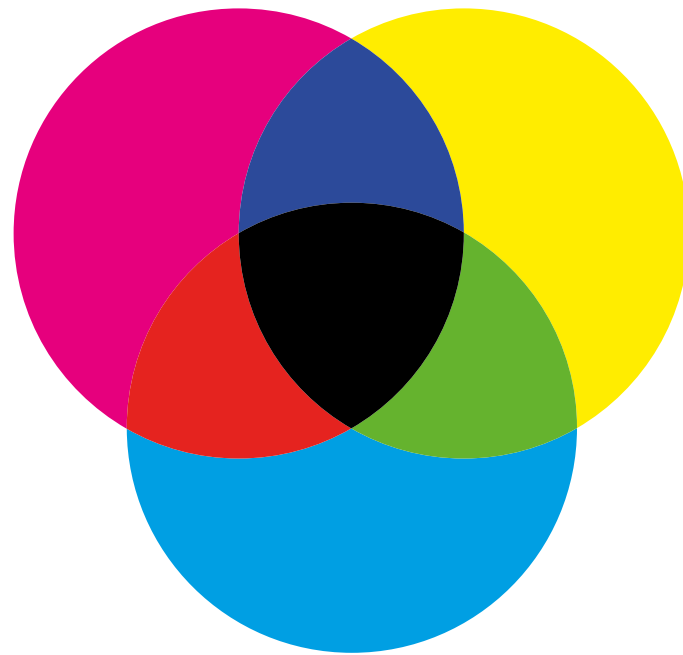
Rectangle (tetradic)
colour scheme



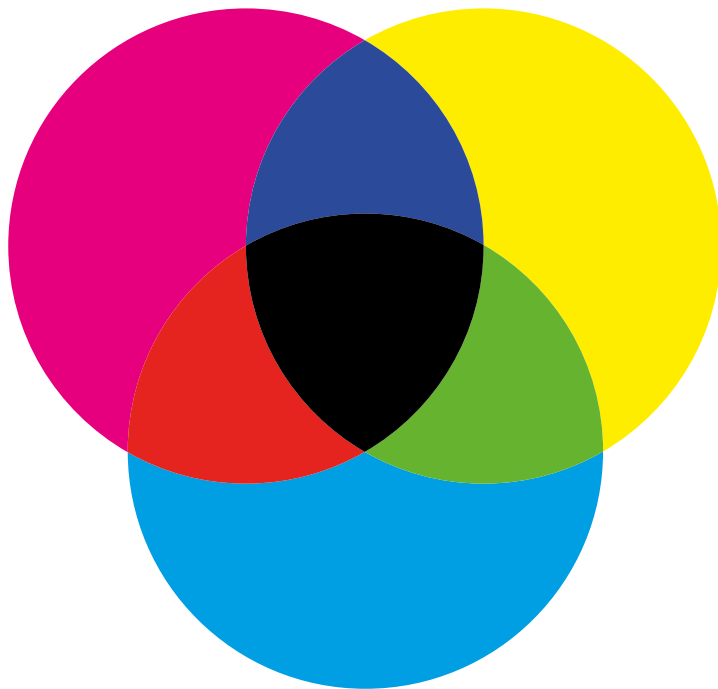
Square color scheme



RGB – Light (additive)



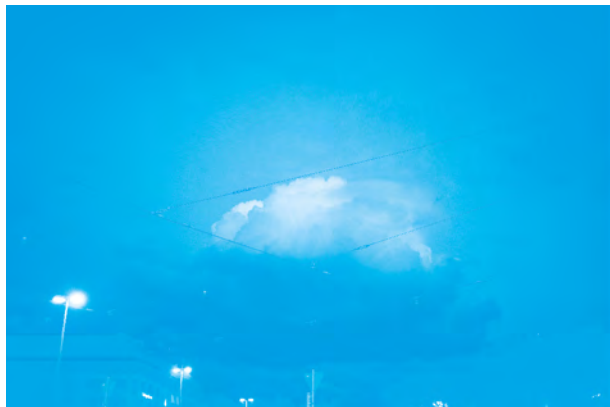
CMYK – Ink (subtractive)



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.

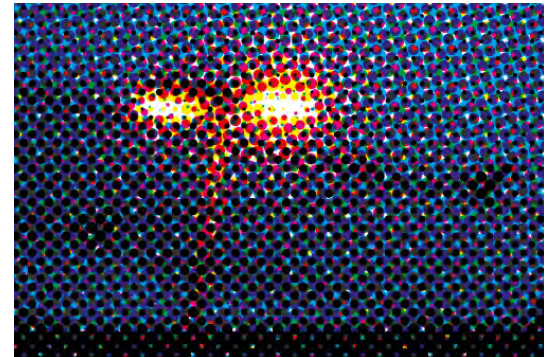


GRAPHIC DESIGN PARTICULARS

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

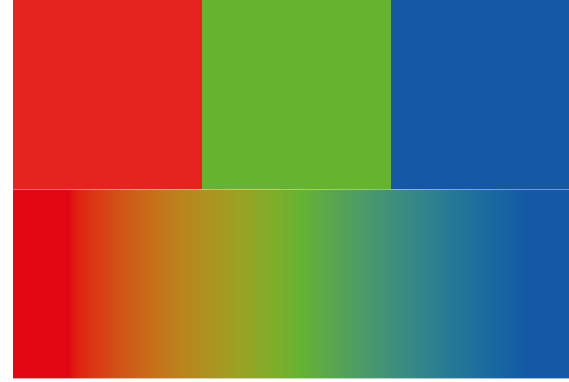
COLOURS: CMYK – PRINTING PRESS



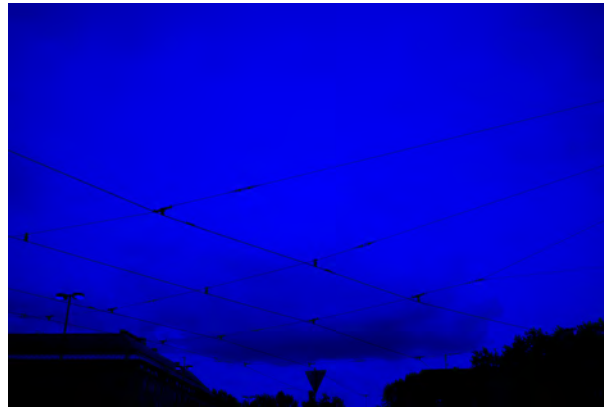
The Pantone Colour Matching System (PMS) is largely a standardized color reproduction system. By standardizing the colours, different manufacturers in different locations can all refer to the Pantone system to make sure colours match without direct contact with one another. Most of the Pantone system's 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)



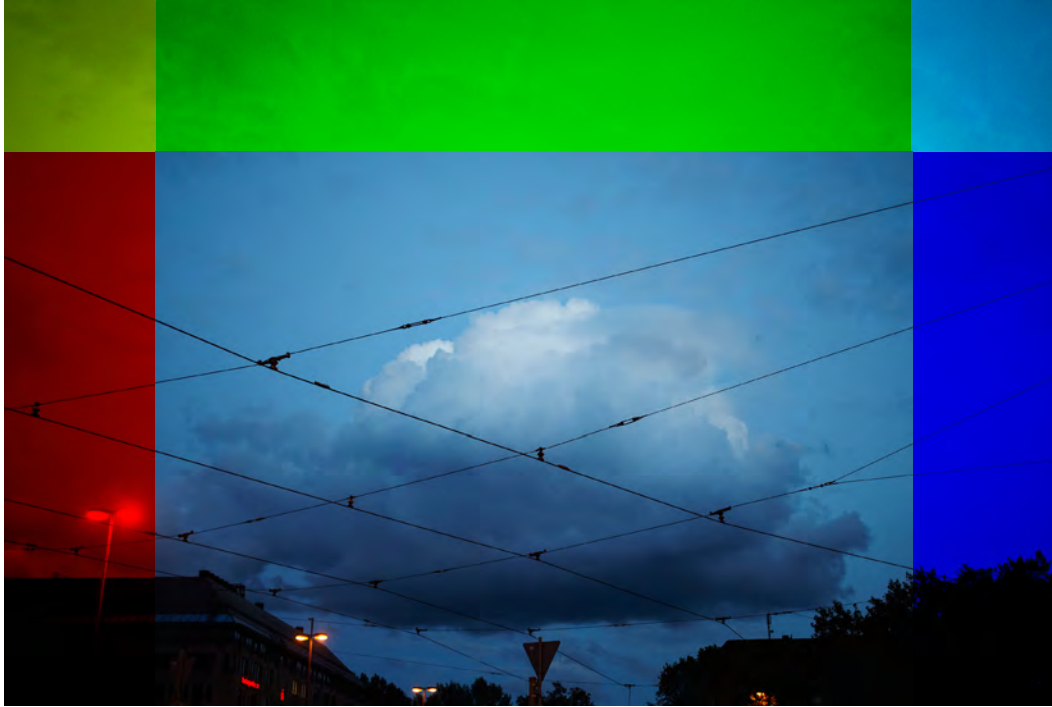
The RGB color model is an additive color model in which red, green, and blue light are added together in various ways to reproduce a broad array of colors, shades and tints. The name of the model comes from the initials of the three additive primary colors, red, green, and blue. The main purpose of the 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:

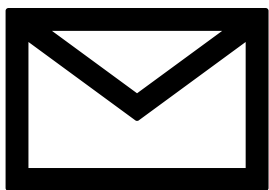
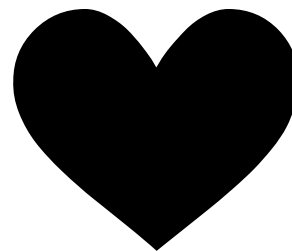
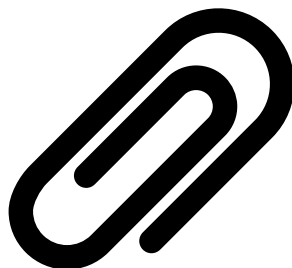
.AI .CDR .CGM .DXF .EVA .EMF .Gerber
.HVIF .IGES .PGML .VML .WMF .Xar

AN INTRODUCTION INTO VISUAL DESIGN SPECIALTIES

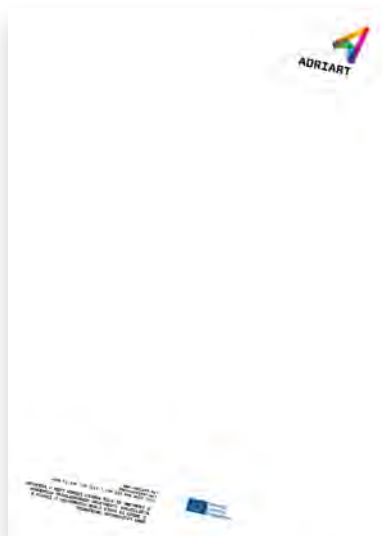
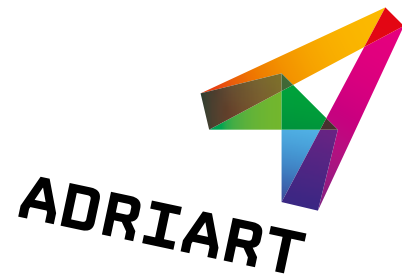
VISUAL DESIGN THEORY



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.

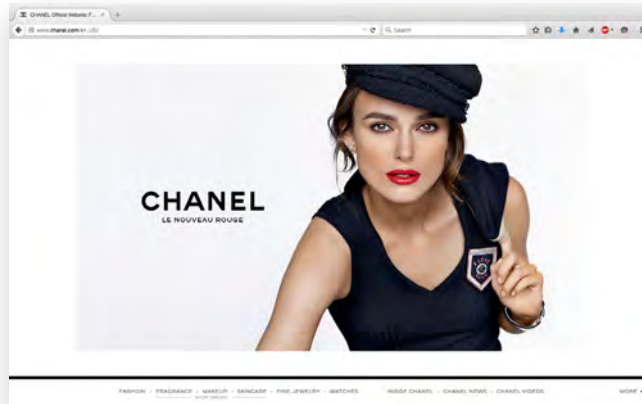
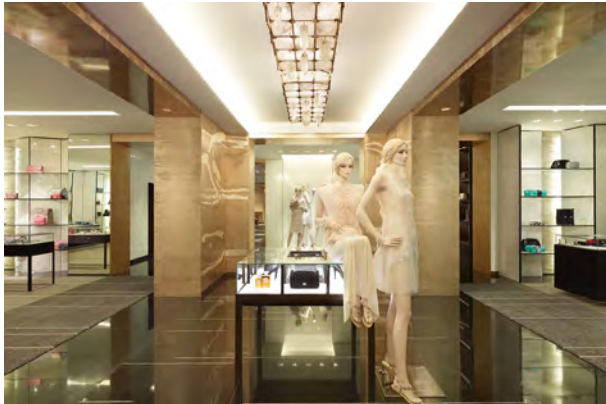
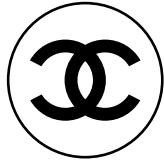


What is an identity? It is the visual aspects that can form part of the overall brand.

VISUAL DESIGN SPECIALITIES

IDENTITY

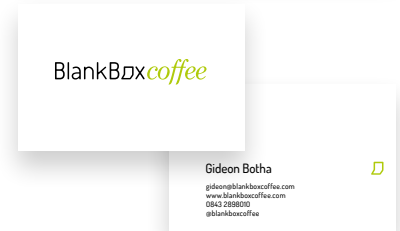
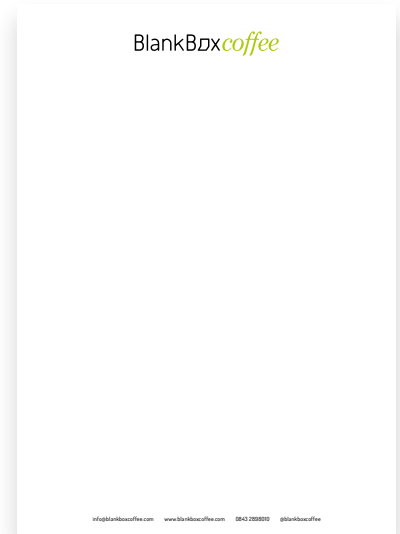
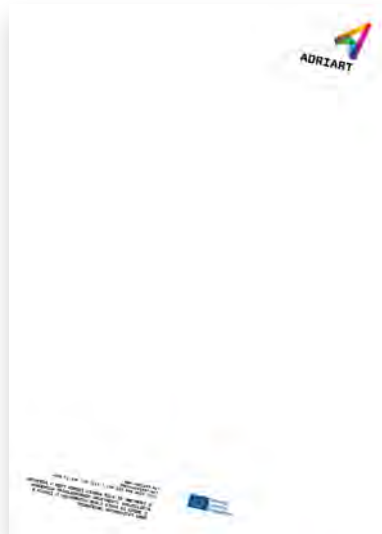
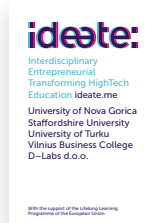
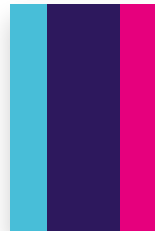
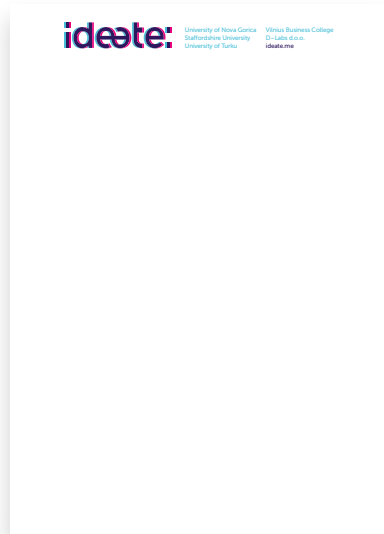
CHANEL



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

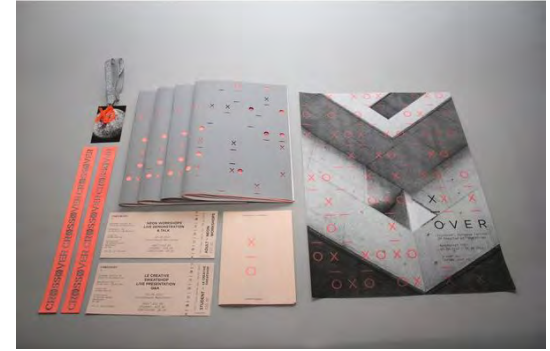
VISUAL DESIGN SPECIALITIES

BRAND



VISUAL DESIGN SPECIALITIES

STATIONERY: BUSINES CARD & LETTERHEAD



VISUAL DESIGN SPECIALITIES

PROMOTION: BROCHURES & PUBLICATIONS



VISUAL DESIGN SPECIALITIES

BOOK



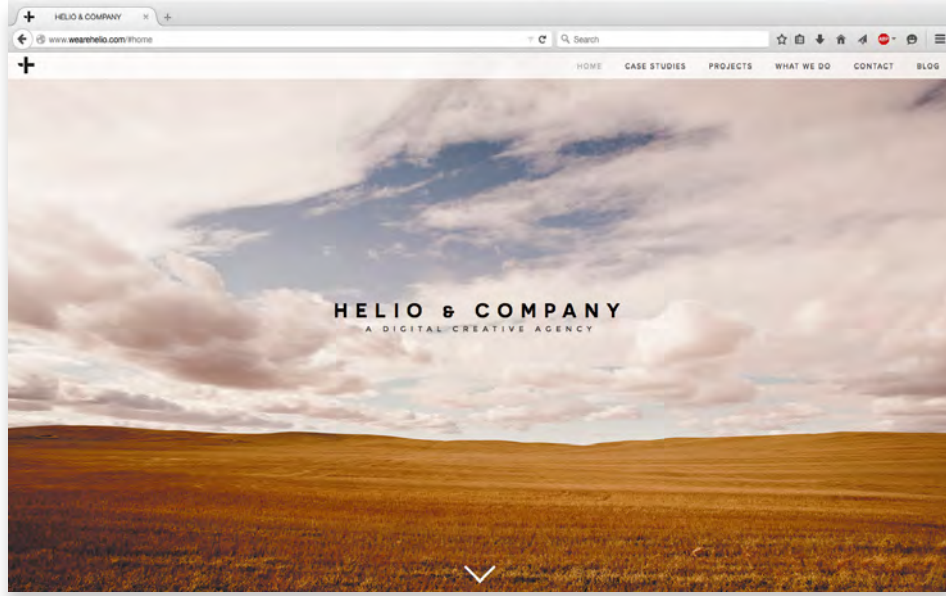
VISUAL DESIGN SPECIALITIES

ADVERTISING

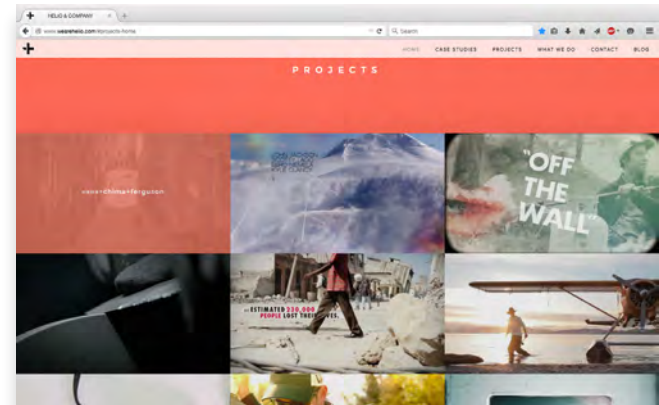
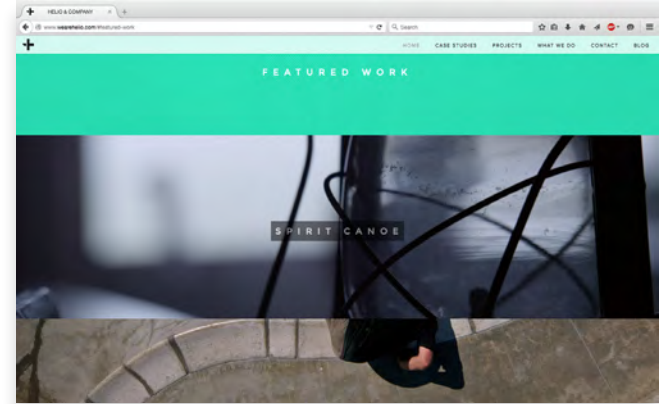


VISUAL DESIGN SPECIALITIES

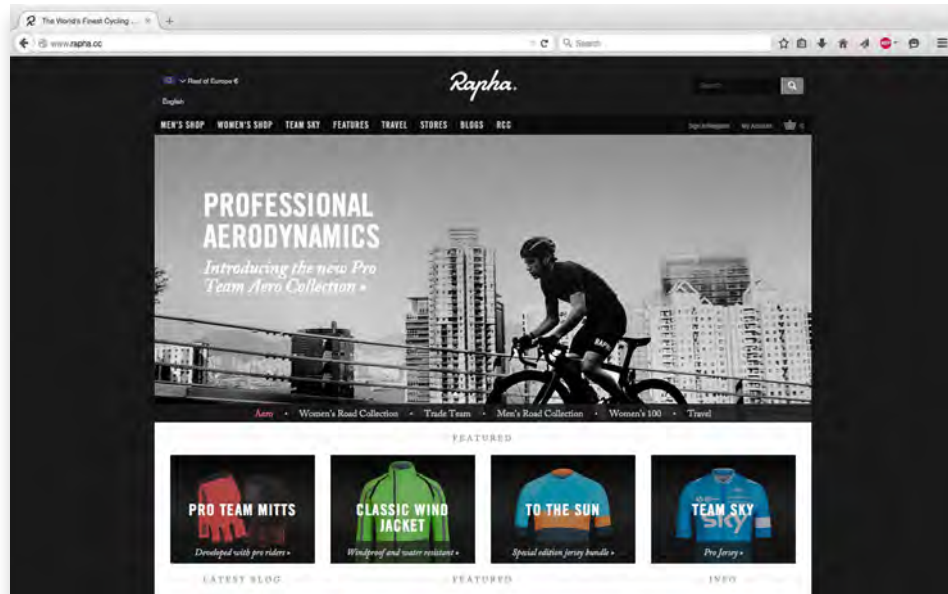
POSTER



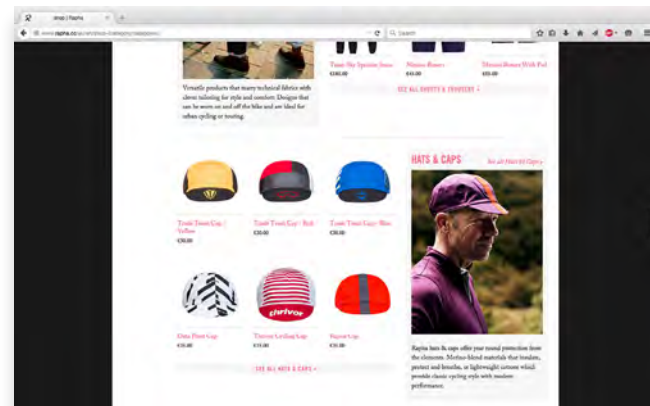
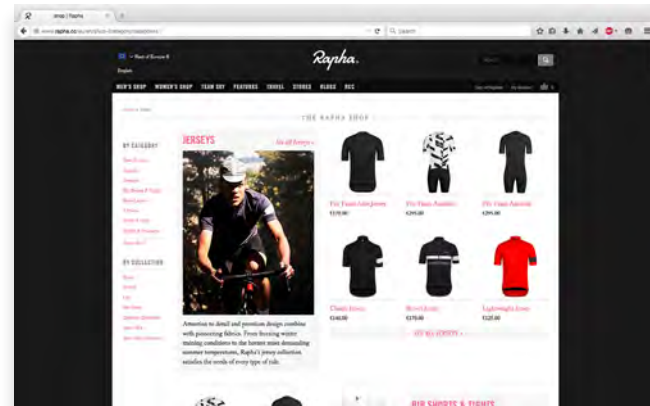
VISUAL DESIGN SPECIALITIES



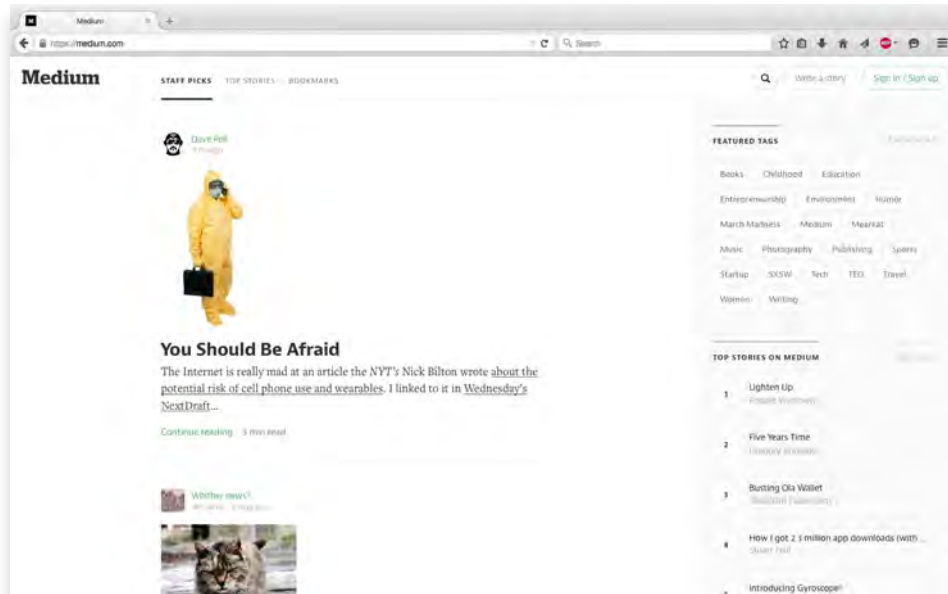
WEBSITE: PORTFOLIO



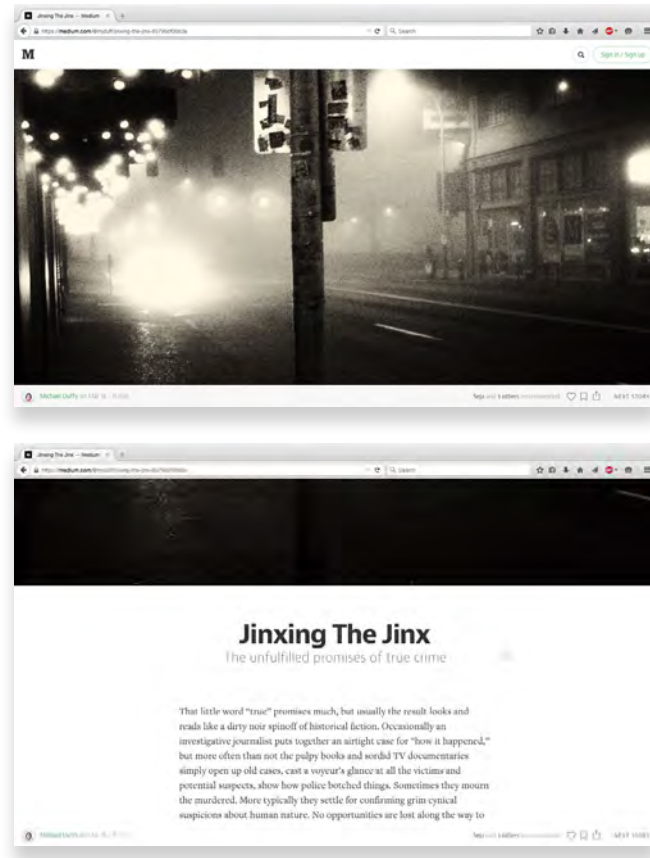
VISUAL DESIGN SPECIALITIES



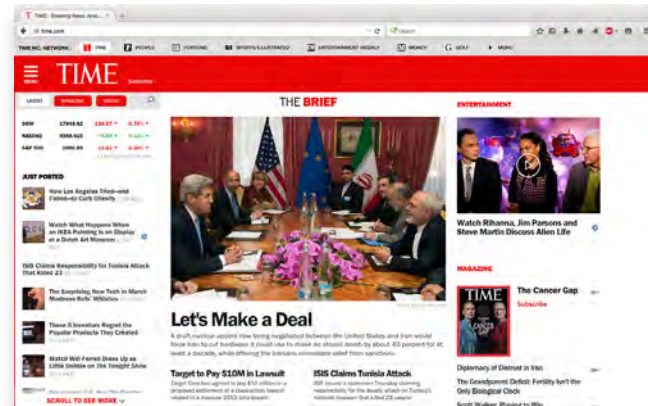
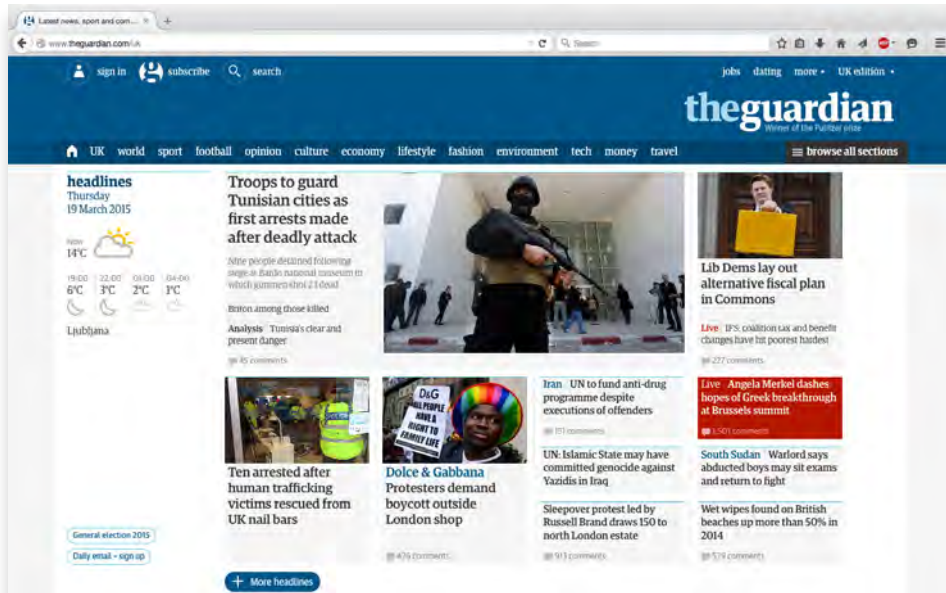
WEBSITE: ECOMMERCE



VISUAL DESIGN SPECIALITIES

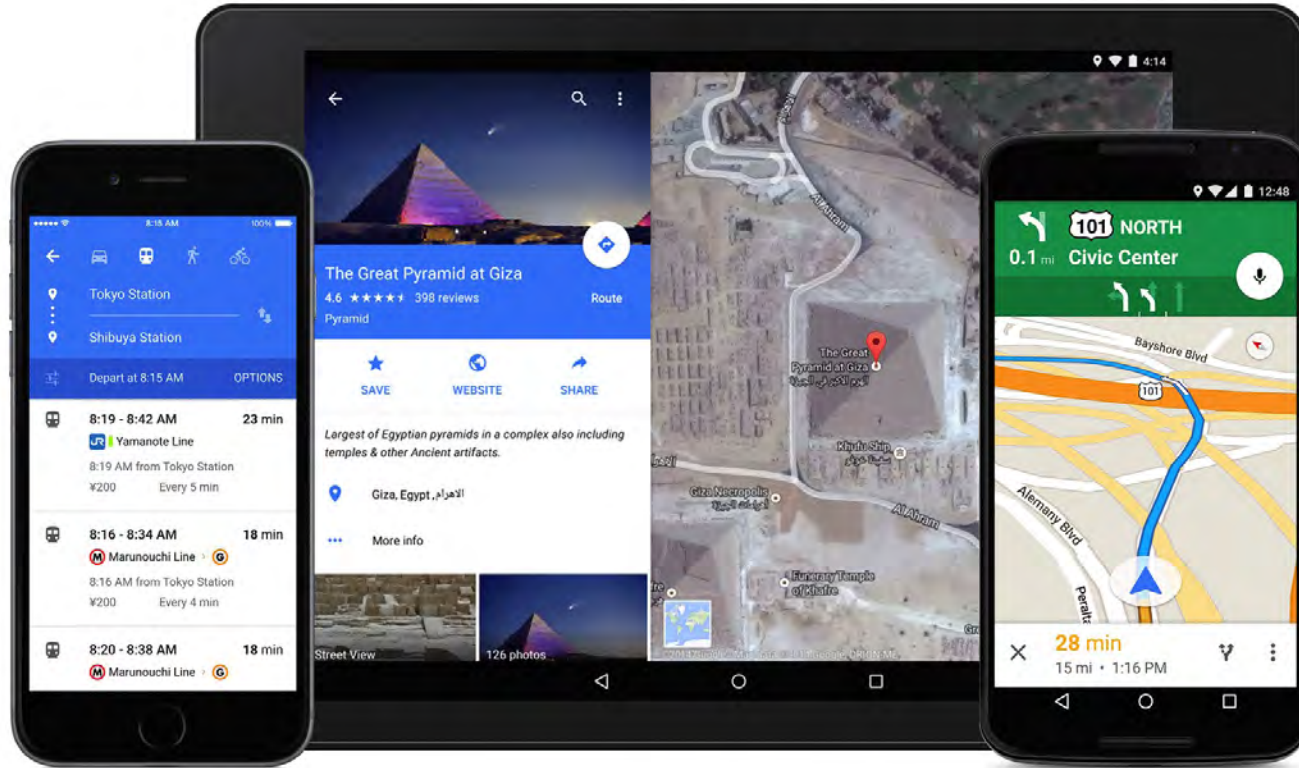


WEBSITE: BLOG



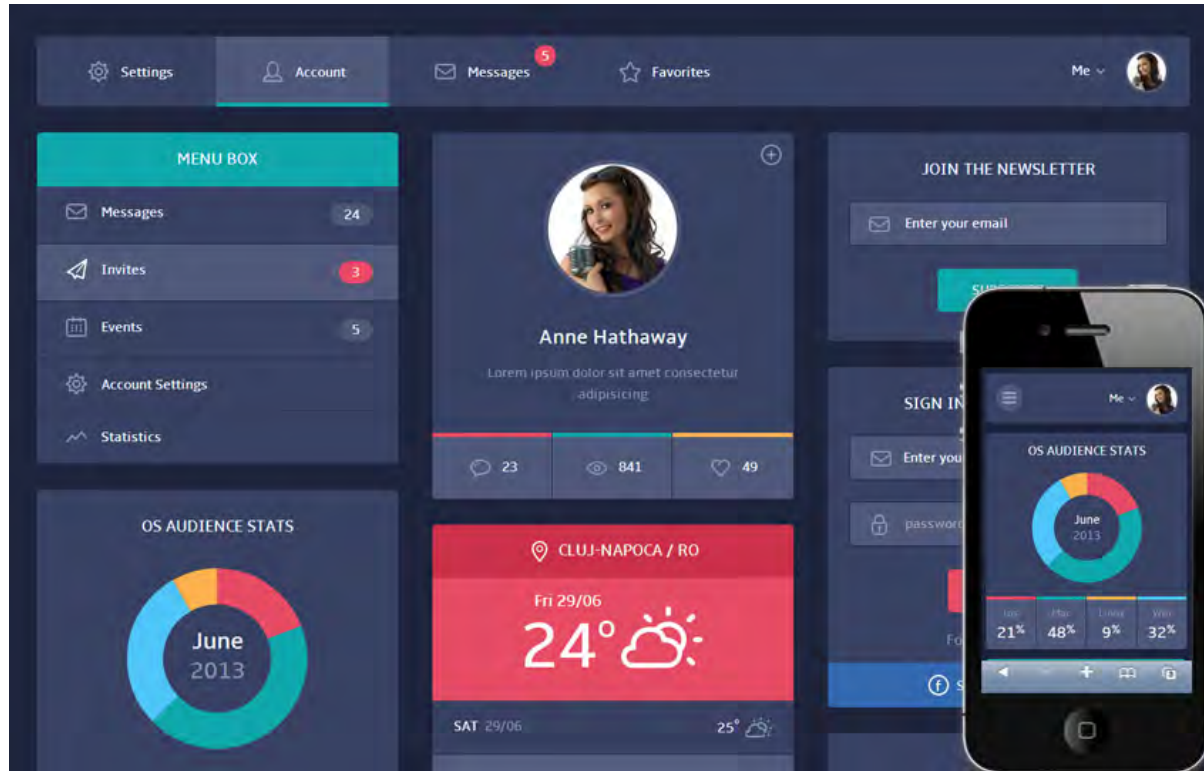
VISUAL DESIGN SPECIALITIES

WEBSITE: NEWS



VISUAL DESIGN SPECIALITIES

MOBILE APP: SMART PHONE & TABLET



VISUAL DESIGN SPECIALITIES

MOBILE APP: SMART PHONE & TABLET

RESOURCES & INSPIRATION

VISUAL 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

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

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

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