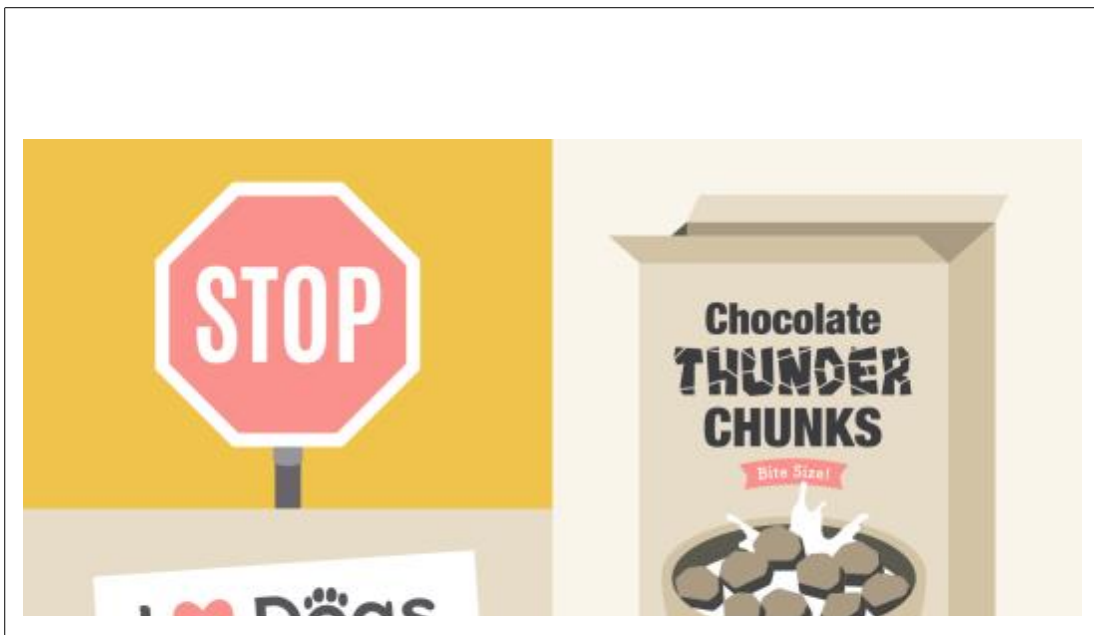




# GRAPHIC DESIGN BEGINNER COURSE

## What is typography?

Typography is everywhere we look. It's in the books we read, on the websites we visit, even in everyday life—on street signs, bumper stickers, and product packaging.



But what exactly is typography? Simply put, **typography is the style or appearance of text**. It can also refer to the art of working with text—something you probably do all the time if you create documents or other projects for work, school, or yourself.

# Common types of fonts

Typography can be an intimidating subject, but it doesn't have to be. You only need to know a little to make a big difference in the stuff you do every day. So let's get started. First, some **common types of fonts** and what you need to know about them.

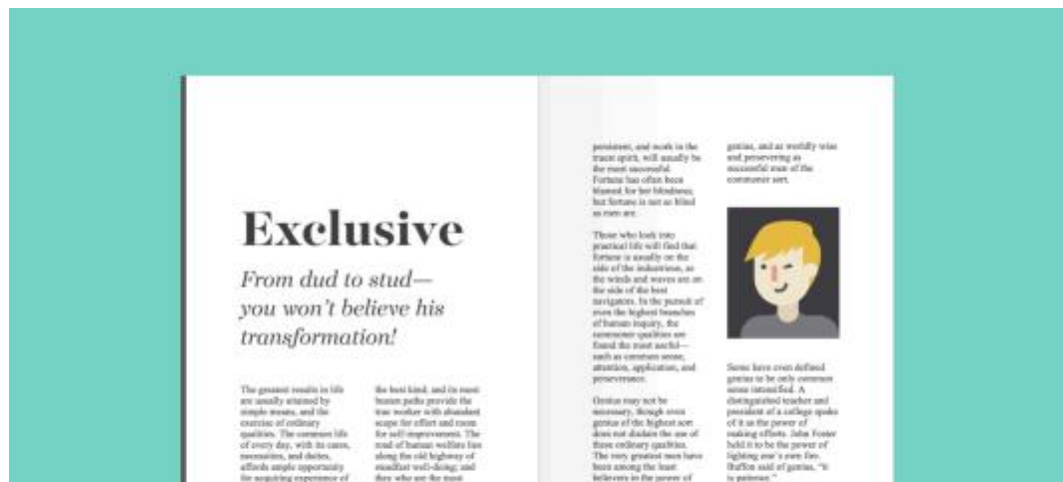
## Serif fonts

Serif fonts have little strokes called **serifs** attached to the main part of the letter.

# Serif



Because of their classic look, they're a good choice for more **traditional projects**. They're also common in print publications, like magazines and newspapers.



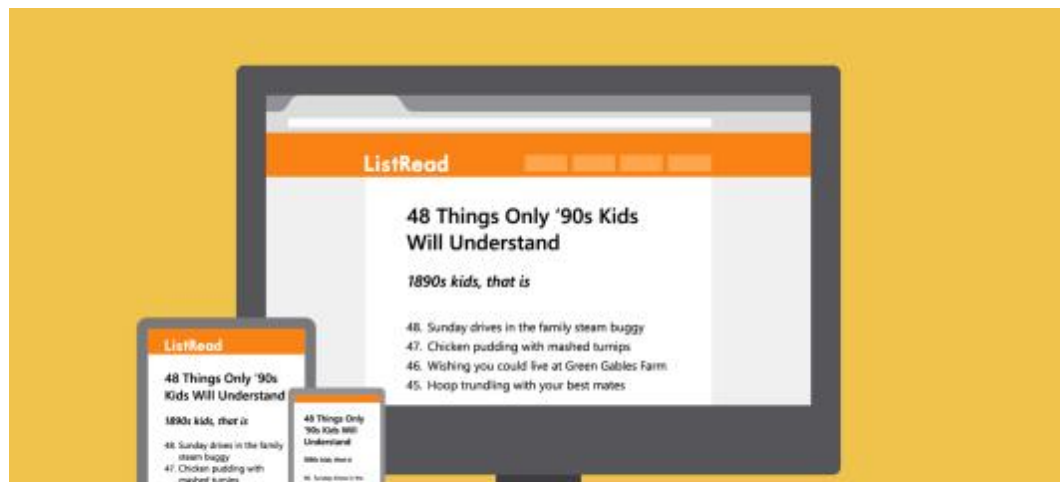
## Sans serif fonts

Sans serif fonts don't have that extra stroke—hence the name, which is French for **without serif**.

# Sans

*"Without serif"*

This style is considered more **clean and modern** than serif fonts. Also, it tends to be easier to read on computer screens, including smartphones and tablets.



## Display fonts

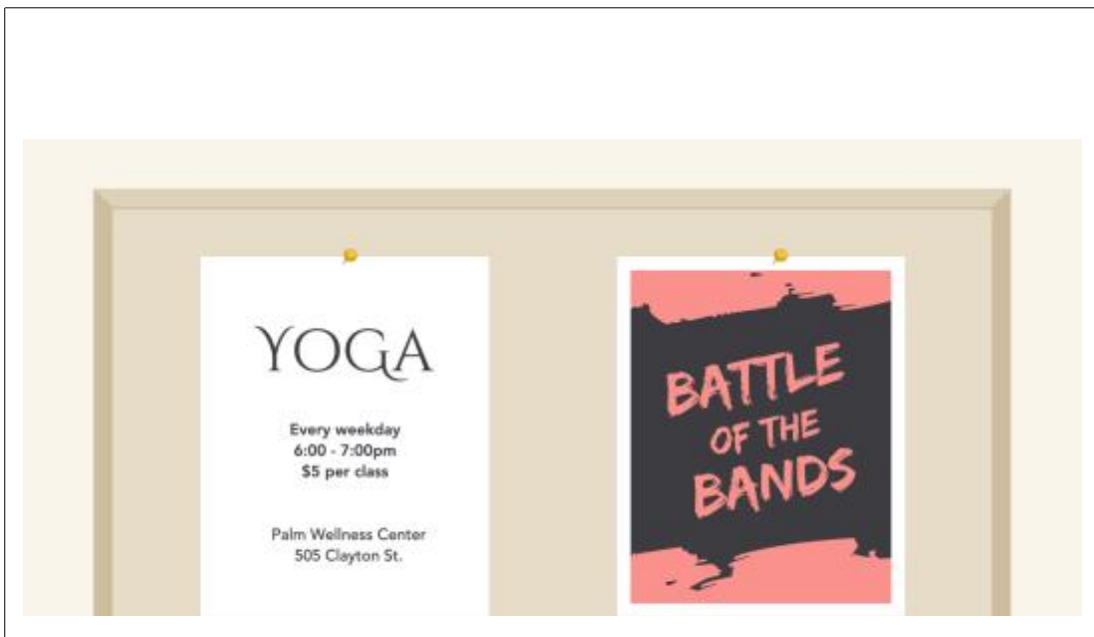
Display fonts come in many **different styles**, like script, blackletter, all caps, and just plain fancy.

# Script

# Blackletter

# ALL CAPS

Because of their decorative nature, display fonts are best for **small amounts of text**, like titles and headers and more graphic-heavy designs.



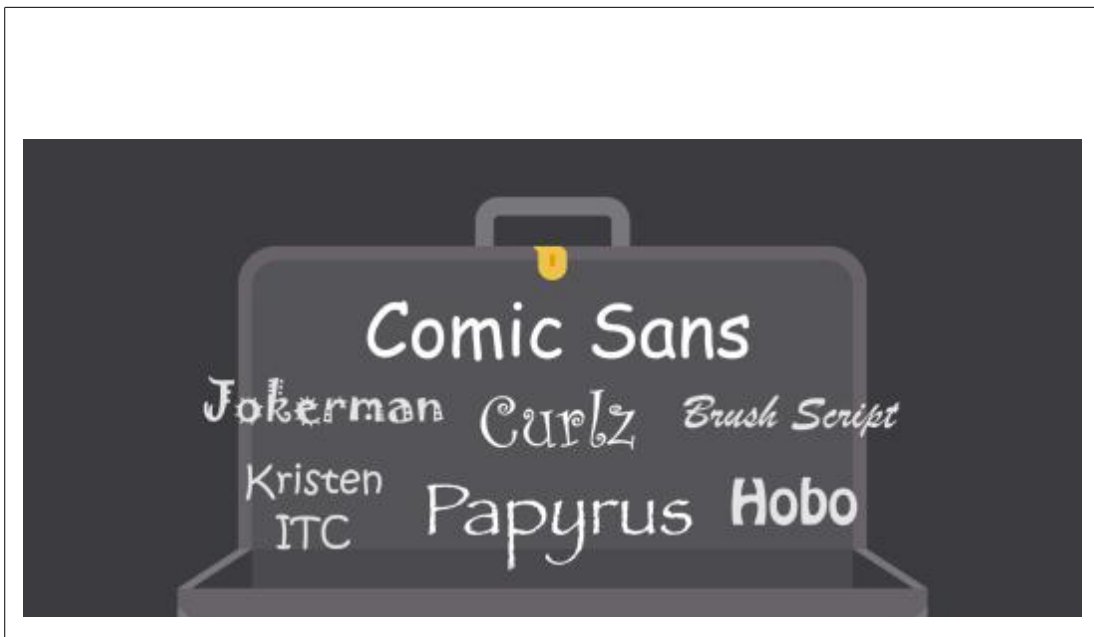
## Choosing a font

In a way, fonts have their own language. They all have something to say beyond the words on the page. They can come across as casual or neutral, why it's important to **think about your message**, then choose



## Fonts to avoid

Some fonts come with **extra baggage**, including Comic Sans, Curlz, and Papyrus. There's nothing particularly wrong with these fonts—they just have a certain reputation for being **outdated** and **overused**.



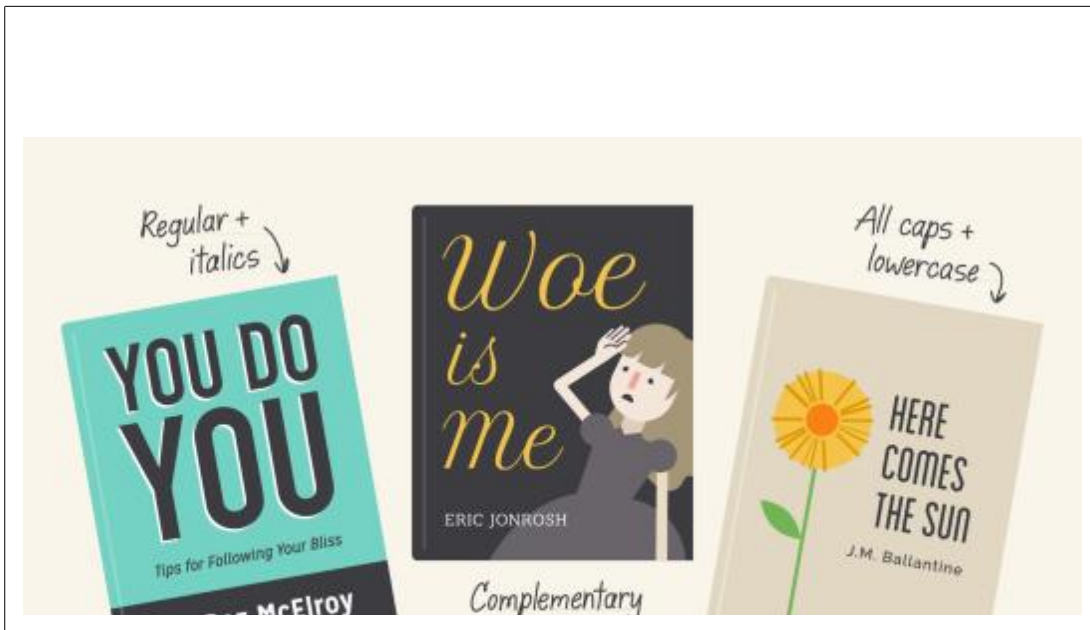
If you find yourself tempted by them, think twice and consider using something else. There are many fonts with a similar look and feel that are less likely to send the wrong message.

## Combining fonts

When deciding which fonts to use, **less is more**. It's best to **limit yourself to one or two per project**. If you need more contrast, try repeating one of your fonts in a different size, weight, or style. This trick is practically foolproof for creating interesting combinations that work.

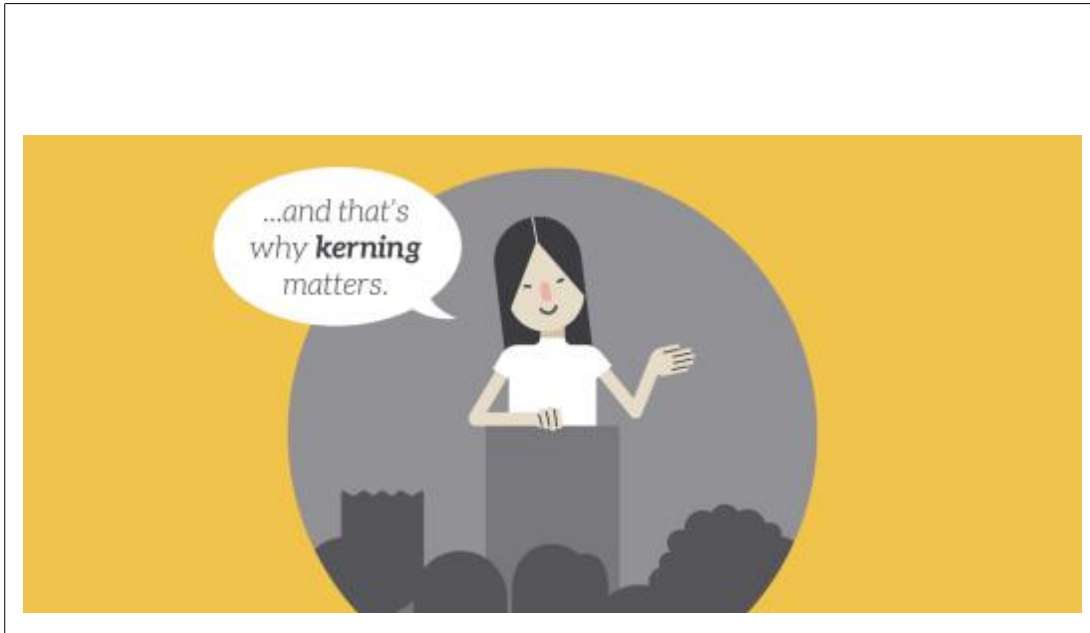


You've probably heard that **opposites attract**. The same is true for fonts. Don't be afraid to **combine font styles** that are **different but complementary**, like sans serif with serif, short with tall, or decorative with simple. This can be challenging at first, but don't despair. Look to other designs for inspiration, and soon you'll get the hang of it.



## Other important terms

Maybe you've heard terms like **kerning**, **leading**, **tracking**, and **hierarchy**. For those with more experience, these concepts are essential for creating professional-looking designs. As a beginner, you don't need to know everything about these terms—just enough to inform your work and help you talk about design with more confidence.



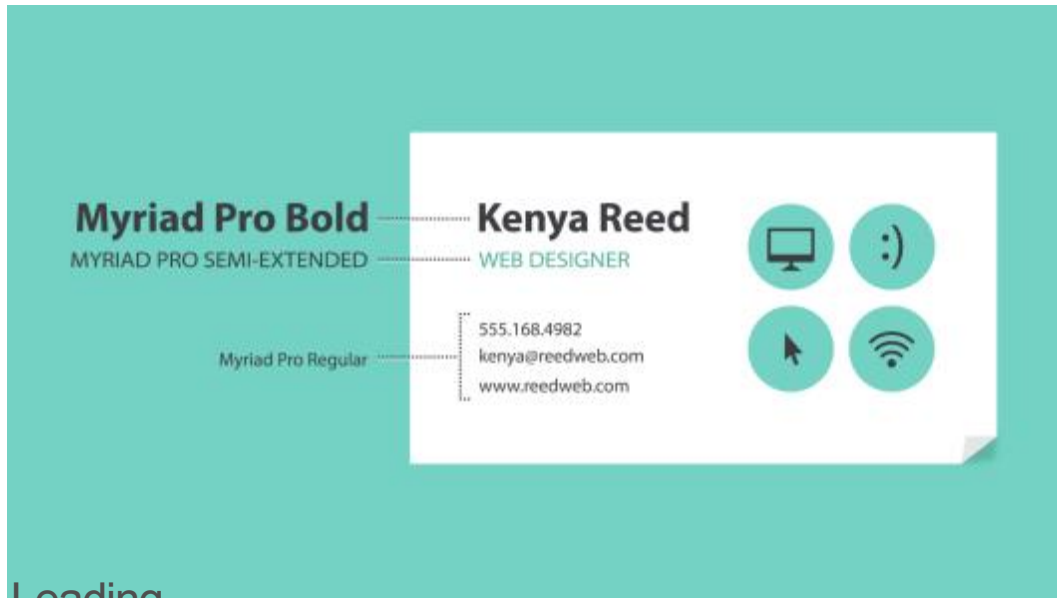
## Hierarchy

Hierarchy is used to **guide the reader's eye** to whatever is most important. In other words, it shows them where to begin and where to go next using **different levels of emphasis**.



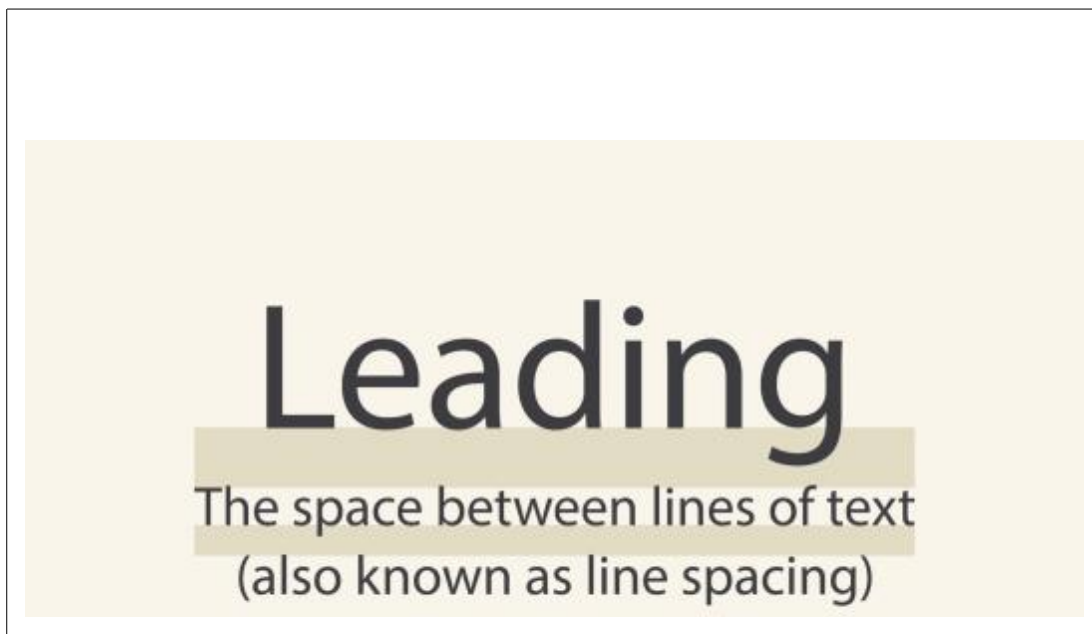
Establishing hierarchy is simple: Just decide which elements you notice first, then make them **stand out**. High-level items are usually larger, bolder, or different in some way. Remember to keep it simple and stick to just a few complementary styles.





## Leading

Leading (rhymes with wedding) is **the space between lines of text**, also known as **line spacing**.

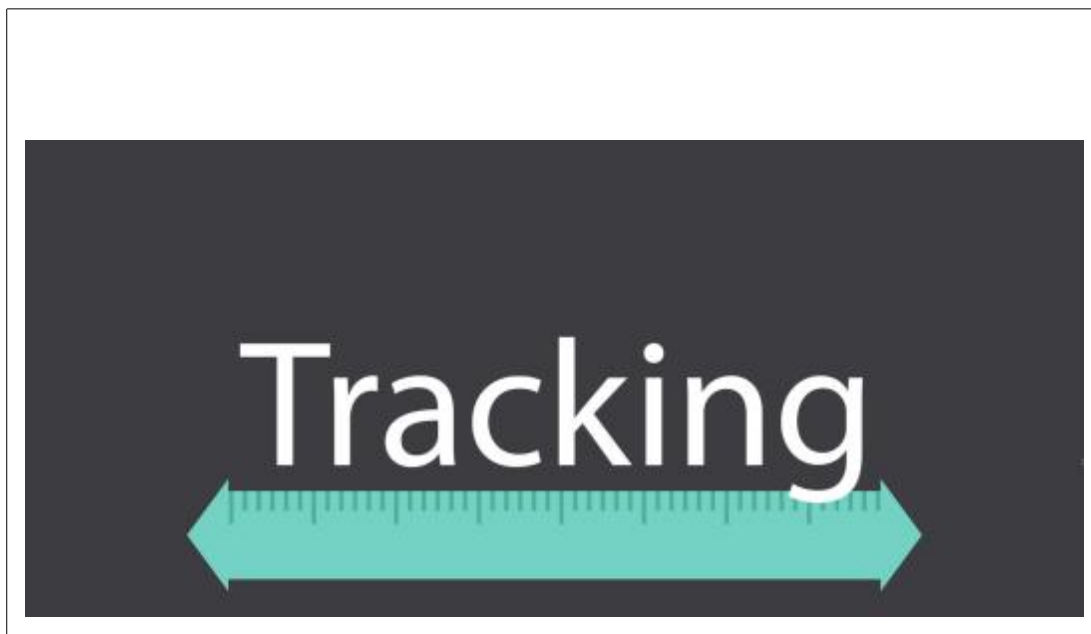


If you're not sure how much line spacing to use, don't fret—the default is usually fine. The goal is to **make your text as comfortable to read as possible**. Too much or too little spacing, as in the example below, can make things unpleasant.



## Tracking

Tracking is the **overall space between characters**, sometimes called **character spacing**. Most programs let you condense or expand this depending on your needs.

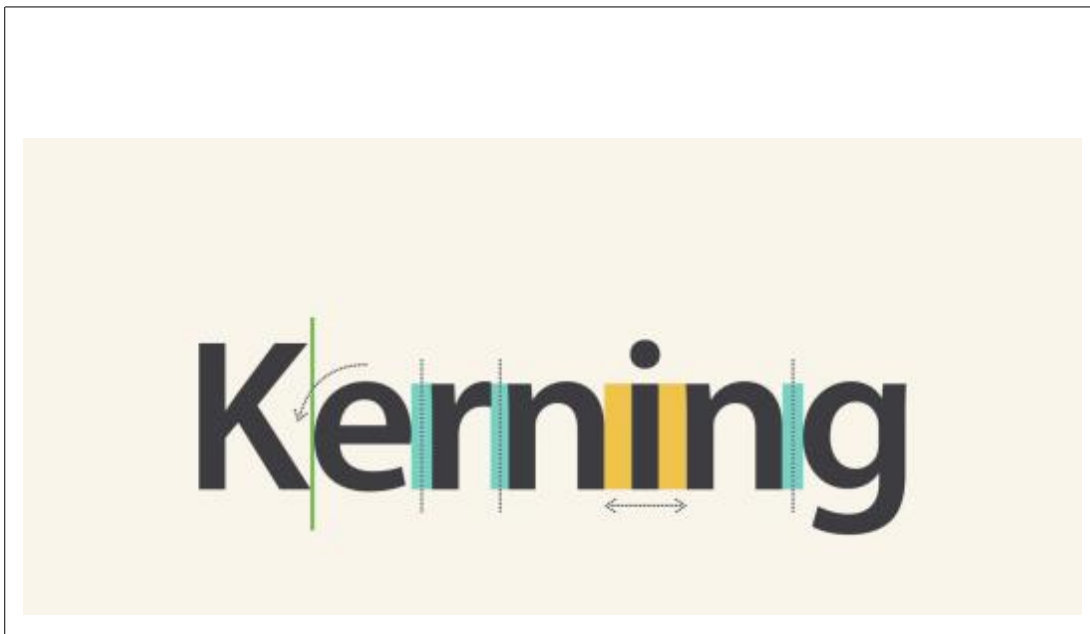


In some designs, you might **adjust your tracking** to create a certain artistic effect. It can also help you fix fonts that are poorly spaced to begin with.



## Kerning

Kerning is the **space between specific characters**. Unlike tracking, it varies over the course of the word because each letter fits together differently.

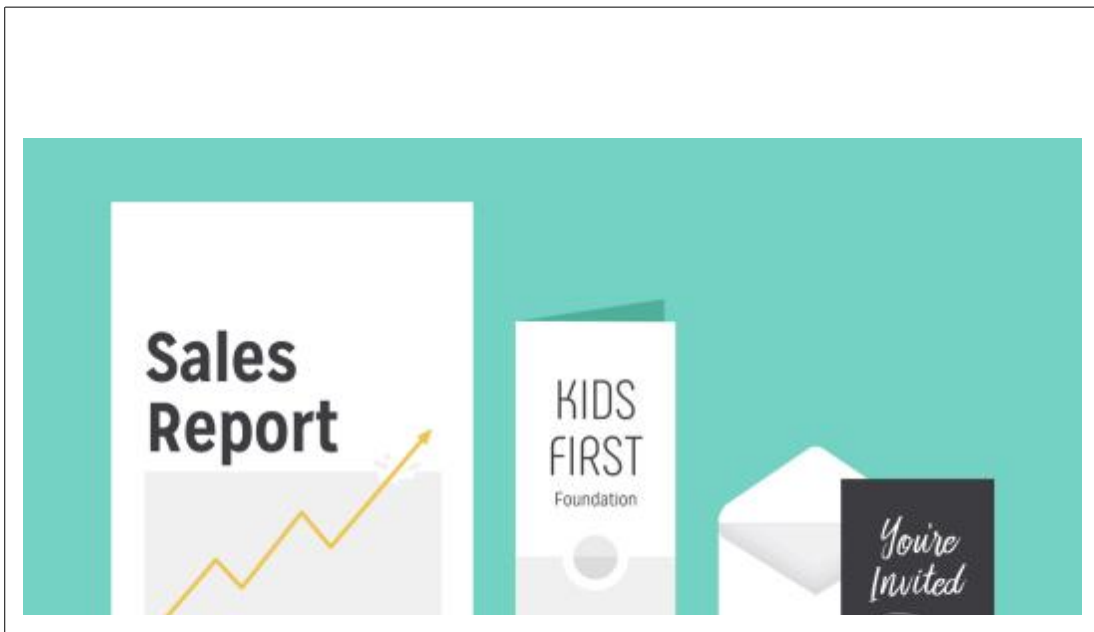


Some fonts have what we call **bad kerning**, making certain letters look improperly spaced. If a font you're using has bad kerning, it's best to cut your losses and choose something else.

Bad Kerning  
:(

## Putting it alltogether

Well-crafted text can mean the difference between something ordinary and something extraordinary—even if you're just getting started with design. All it takes is an interest in typography and you'll start to notice more, see more, and be able to do more in your own work.



We hope you enjoyed learning the basics

Be sure to check out the rest of our graphic design topics, including:

## Lesson 2: Color

# The power of color

Color plays a vital role in **design** and **everyday life**. It can draw your eye to an image. Sometimes it can trigger an emotional response. It can even communicate something important without using words at all.

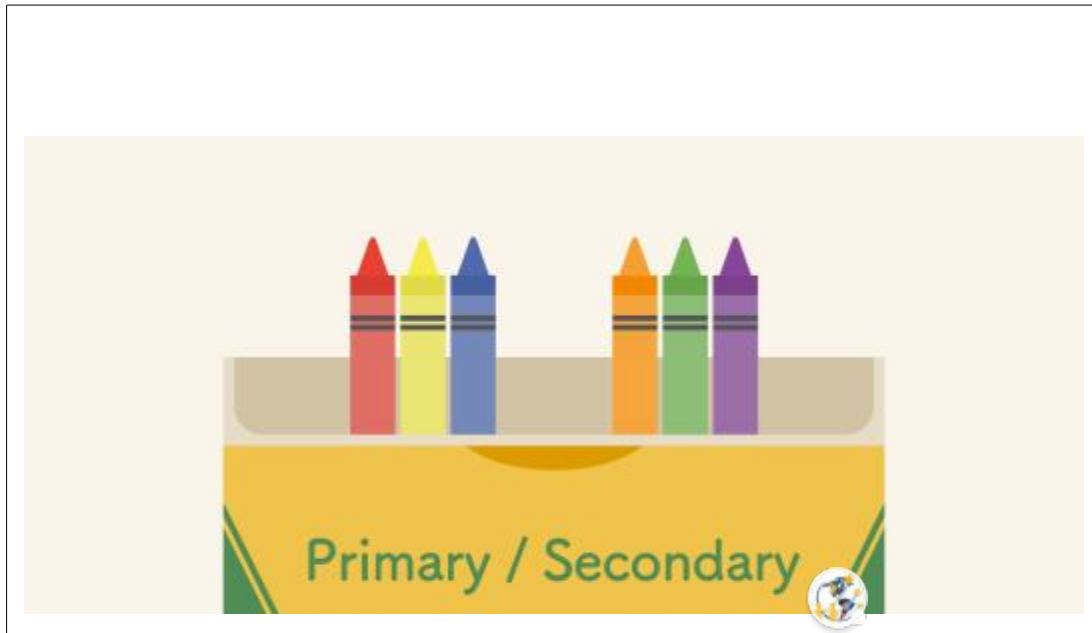


So how do we know which colors look good together and which ones don't? The answer is simple: **Color theory**.

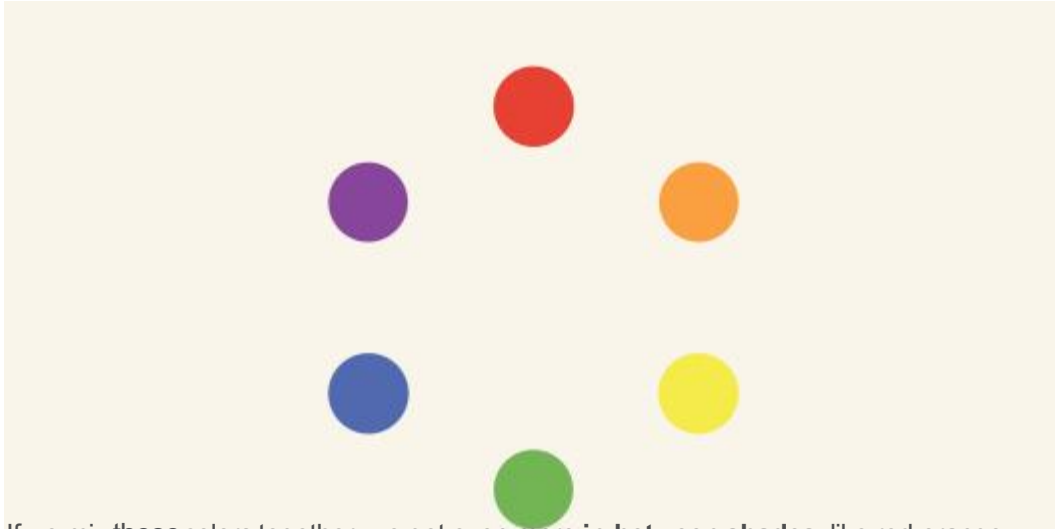
Artists and designers have followed **color theory** for centuries, but anyone can learn more about it. It can help you feel confident in many different situations; **choosing colors for a design** or **putting together the perfect** insight, you'll be looking at color in a whole new way.

# Color basics

Let's start at the beginning with a refresher on the basics. Remember learning about **primary and secondary colors** in school? Then you already have some knowledge of color theory.



**Secondary colors** are created by combining two **primary colors**. For example, red and blue make purple; yellow and blue make green; and red and yellow make orange.



If we mix these colors together, we get even more **in-between shades**, like red-orange and yellow-green. Altogether, they form what's called a **color wheel**. (You can probably see where it gets its name.)



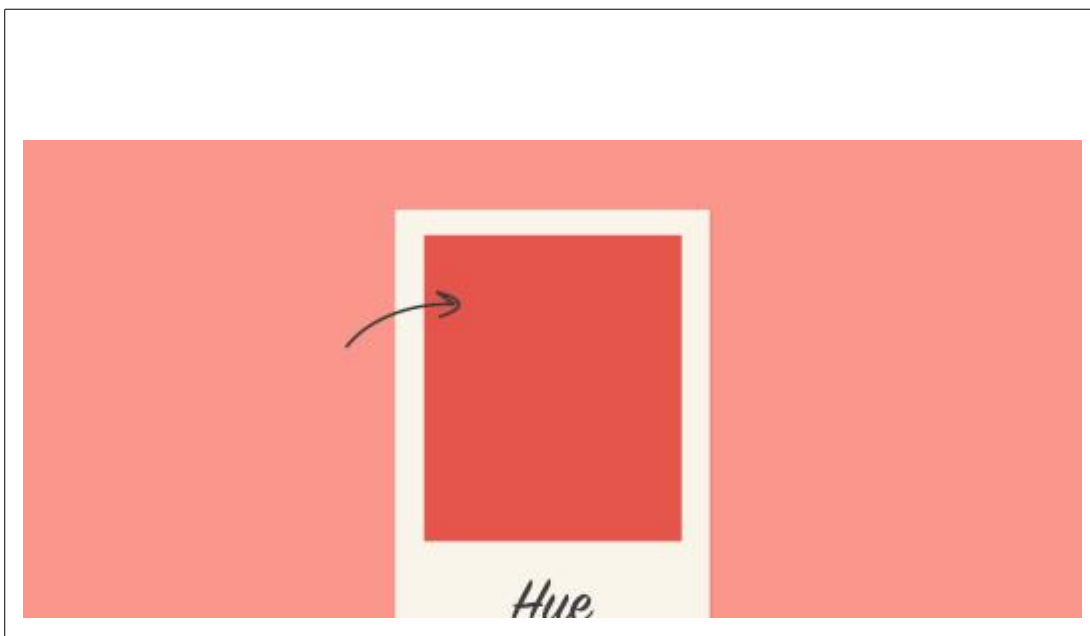
## A closer look

Now that you know about the color wheel, let's take it one step **saturation**, and **value**. These are terms you might not encounter the key to understanding more nuanced colors—like all those li home improvement store.



## Hue

**Hue** is the easiest one; it's basically just another word for **color**. In the example below, you might describe the hue as **coral pink** or **light red**, depending on your interpretation.



## Saturation

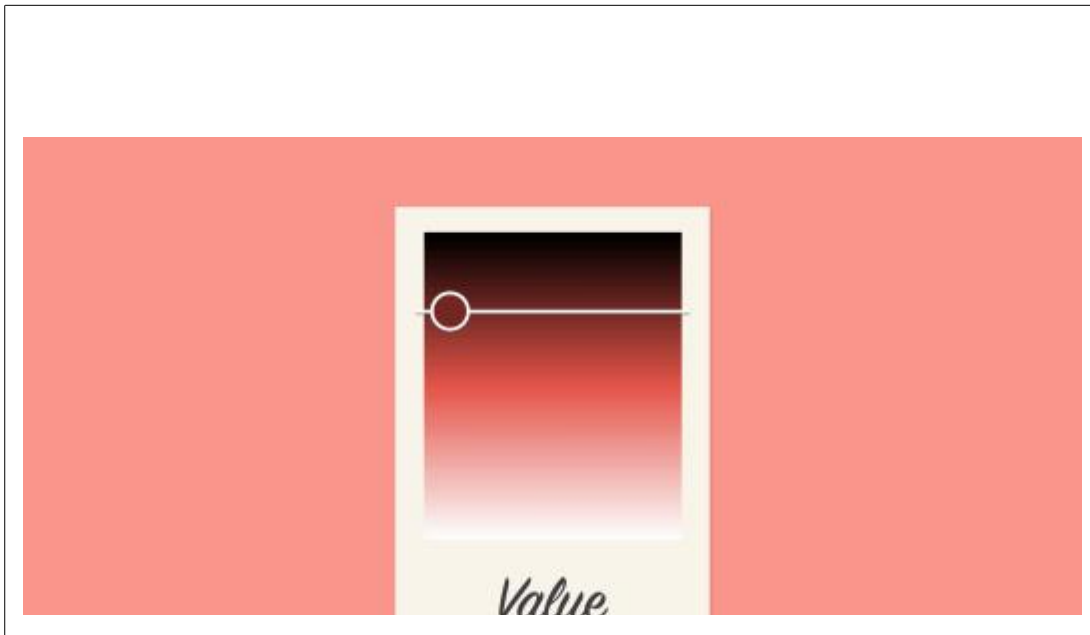
**Saturation** refers to intensity—in other words, whether the color is more **vibrant**. Highly saturated colors are brighter or richer. Less saturated colors have less pigment and therefore less **oomph**.





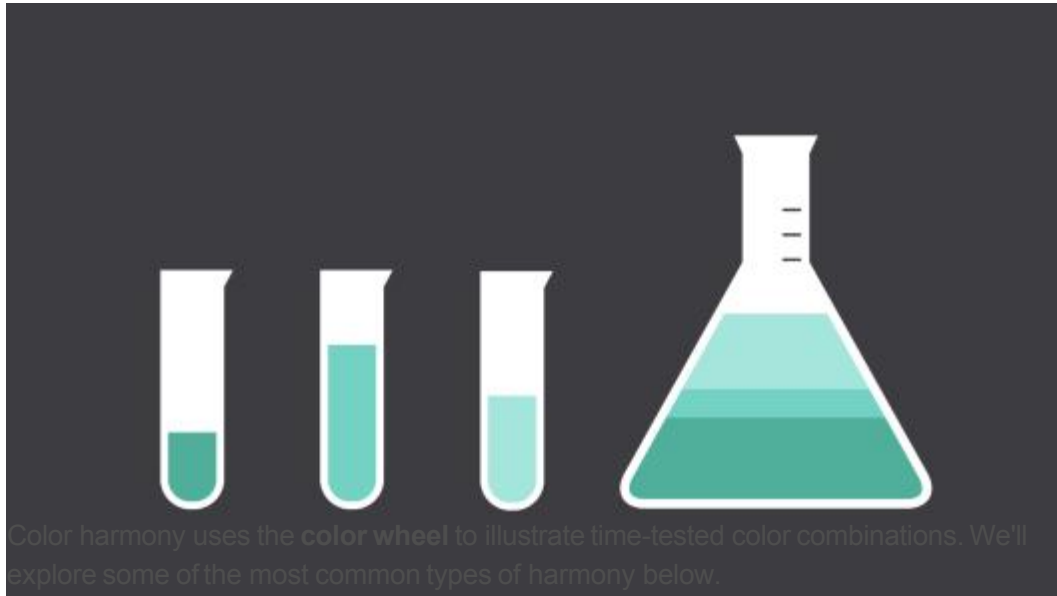
## Value

**Value** has to do with how **dark** or **light** the color is, ranging from black to white. As you can see below, this gives us many different shades, from a deep reddish brown to a light pastel pink.



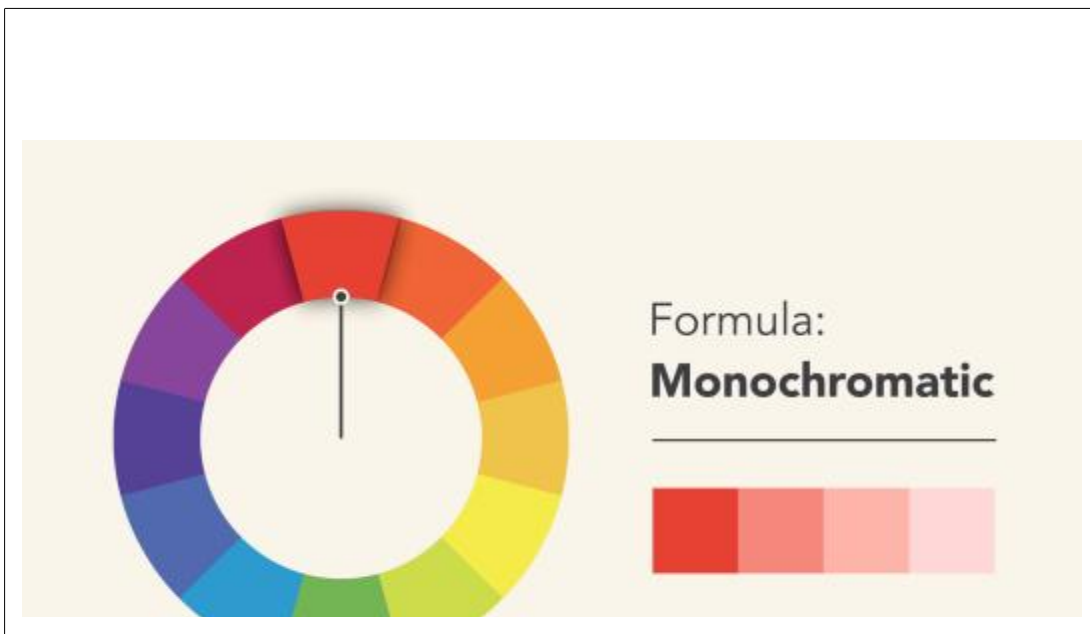
## Creating color schemes

So how do we put this alltogether to create professional-lookin |  
are actually tried-and-true formulas based on something called **color harmony** that can help.



## Monochromatic

The easiest formula for harmony is **monochromatic** because it only uses **one color** or **hue**. To create a monochromatic color scheme, pick a spot on the color wheel, then use your knowledge of **saturation** and **value** to create variations.



The best thing about monochromatic color schemes is that the **match**. The colors suit each other perfectly because they're all

## Analogous

An **analogous** color scheme uses colors that are **next to each other** on the wheel, like reds and oranges or blues and greens.

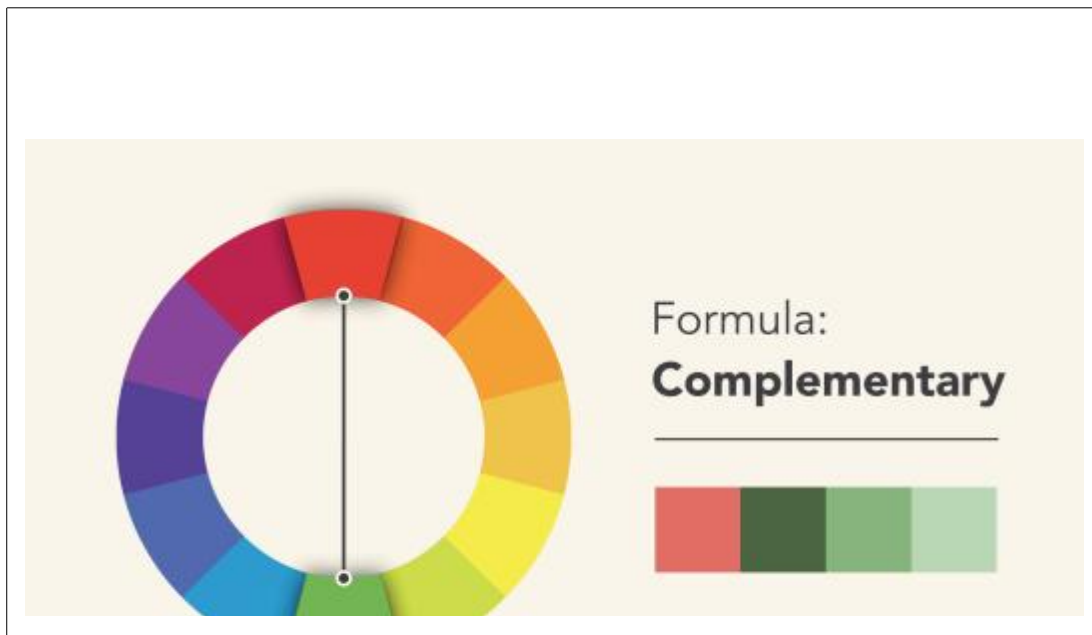
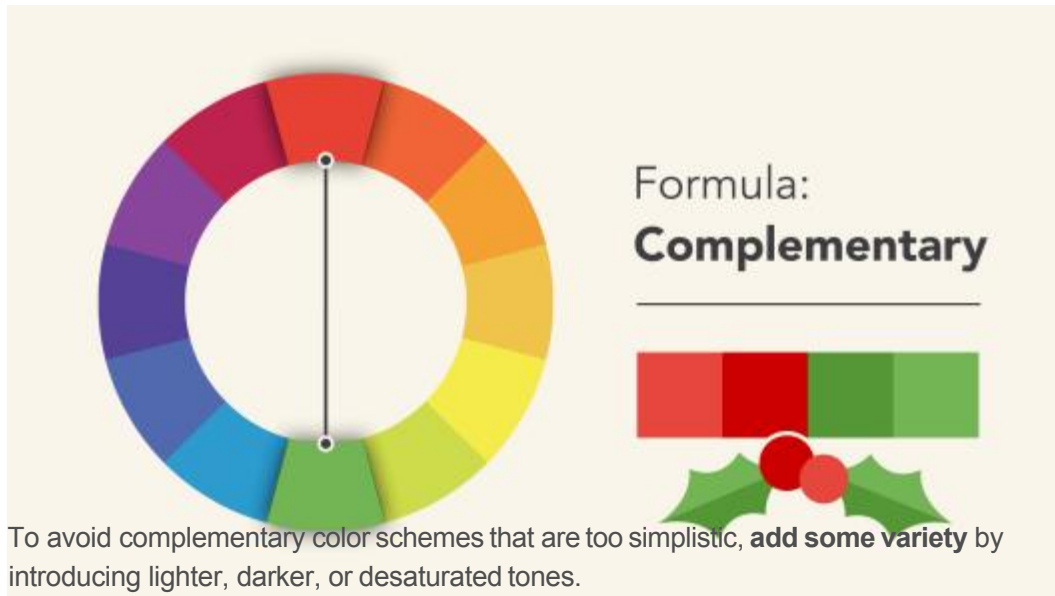


Don't be afraid to play with the palette and **create your own unique interpretation**. That's what color harmony is all about; the formulas are merely starting points to help guide and inspire you.



## Complementary

**Complementary** colors are **opposite each other** on the wheel or the classic red and green.



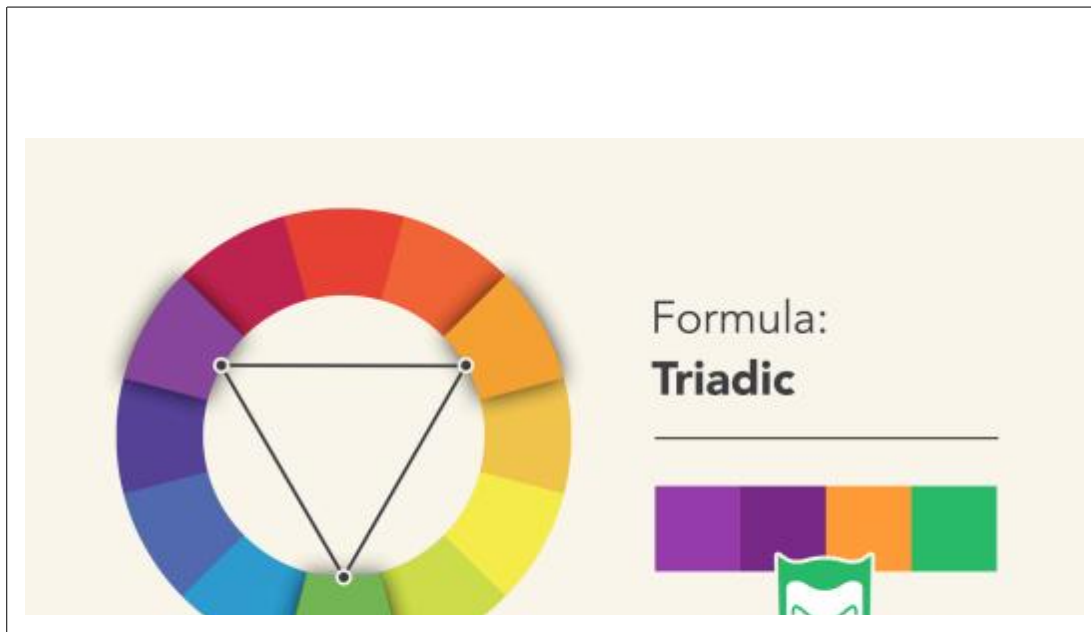
## Split-complementary

A **split-complementary** color scheme uses the colors on **either side of the complement**.



## Triadic

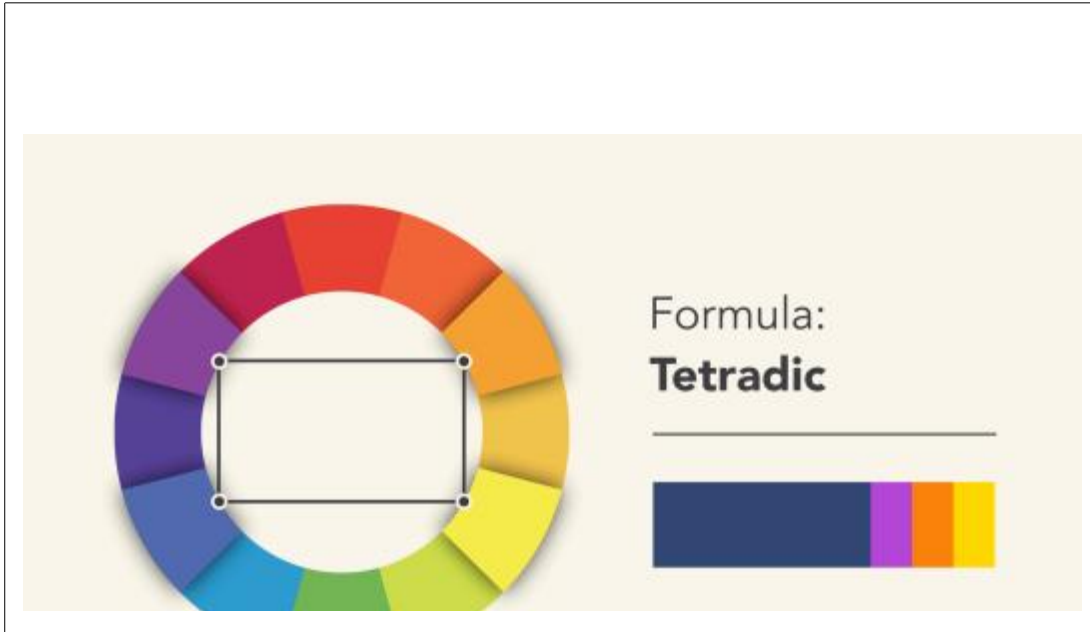
A **triadic** color scheme uses **three colors that are evenly spaced**, forming a perfect **triangle** on the wheel.



These combinations tend to be pretty striking—especially when **secondary** colors—so be mindful when using them in your work.

## Tetradic

**Tetradic** color schemes form a **rectangle** on the wheel, using not one but **two complementary color pairs**. This formula works best if you let one color dominate while the others serve as an accent.



## Avoiding common mistakes

There are a few classic dos and don'ts when it comes to color. For instance, have you ever seen colors that seem to **vibrate** when they're placed next to each other?



The solution is to **tone it down**—literally—and there's a simple color, and try adjusting its **lightness**, **darkness**, or **saturation**. Sometimes a little contrast is all your color palette needs.

# Ahh... that's much better.

Readability is an important factor in any design. Your colors should be **legible** and **easy on the eyes**, especially when working with text.

Sometimes that means NOT using color—at least not in every little detail.



Neutral colors like black, white, and gray can help you **balance** your design, so when you do use color, it really stands out.



## Choosing the right colors

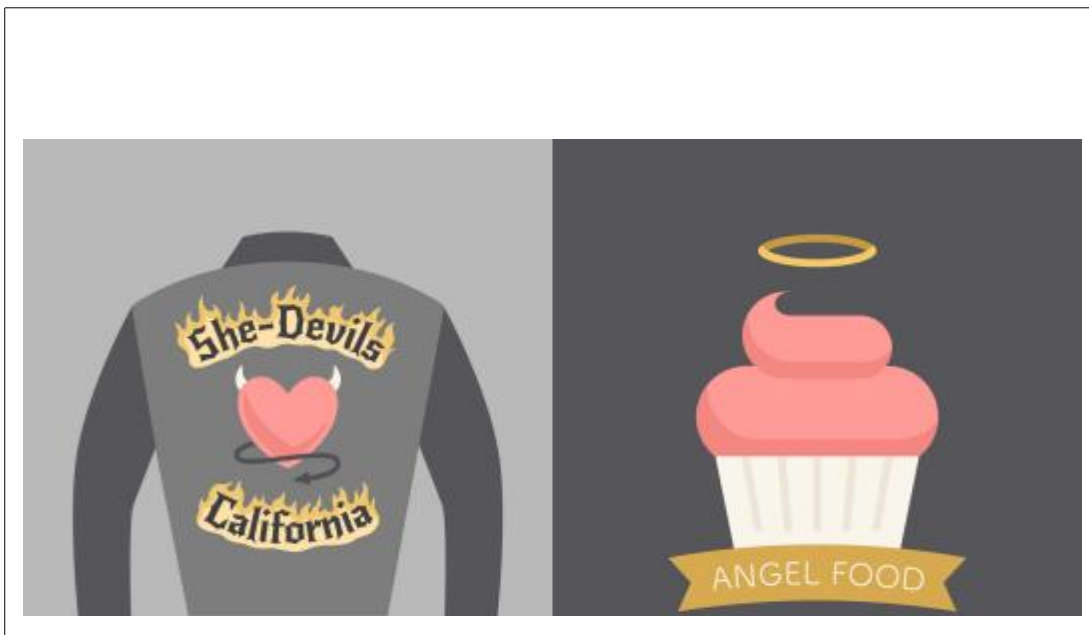
Every color sends a message. It's important to consider the **tone** of your project, and choose a color palette that fits.

For example, **bright colors** tend to have a fun or modern vibe.



**Desaturated** colors often appear more serious or businesslike.





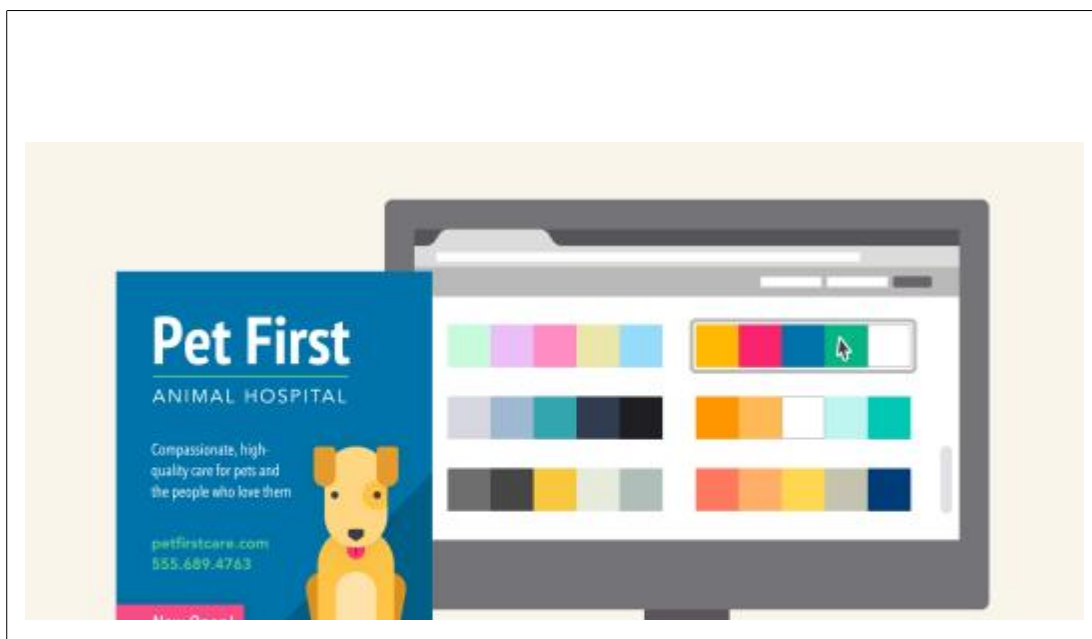
## Finding inspiration

You can find **ideas** for color schemes in all kinds of interesting places, from advertising and branding to famous works of art.



You can even use a **web resource** to browse color palettes or generate your own.

Experienced designers often take inspiration from the world around them. There's nothing wrong with finding something you like and **making it your own**.



## Putting it all together

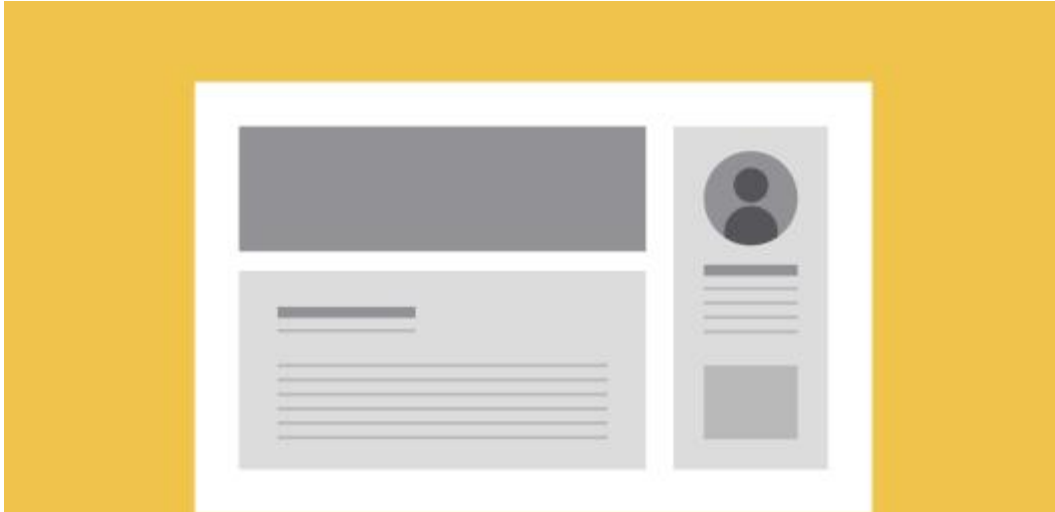
Everywhere you look, there's color, color, and more color. It can be in your work, but it doesn't have to be. Just keep **experimenting** with what you've learned about **color theory**. Soon, choosing great-looking things will be second nature.



## Lesson 3: Layout and Composition

# What is composition?

In many ways, layout and composition are the **building blocks** of design. They give your work structure and make it easier to navigate, from the margin to the content in between.



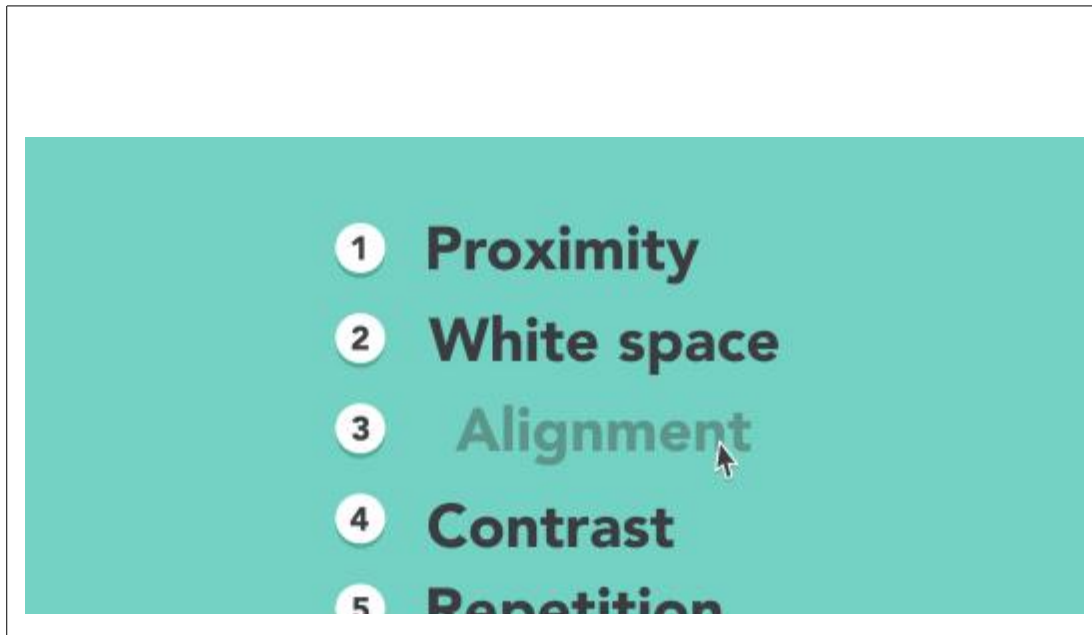
Why is composition so important? In short, it's the **way your content is arranged**. It doesn't matter if you're working with text, images, or elements in a graphic; without a thoughtful, well-composed layout, your work would basically fall apart.

Watch the video below to learn more about layout and composition.

## Five basic principles

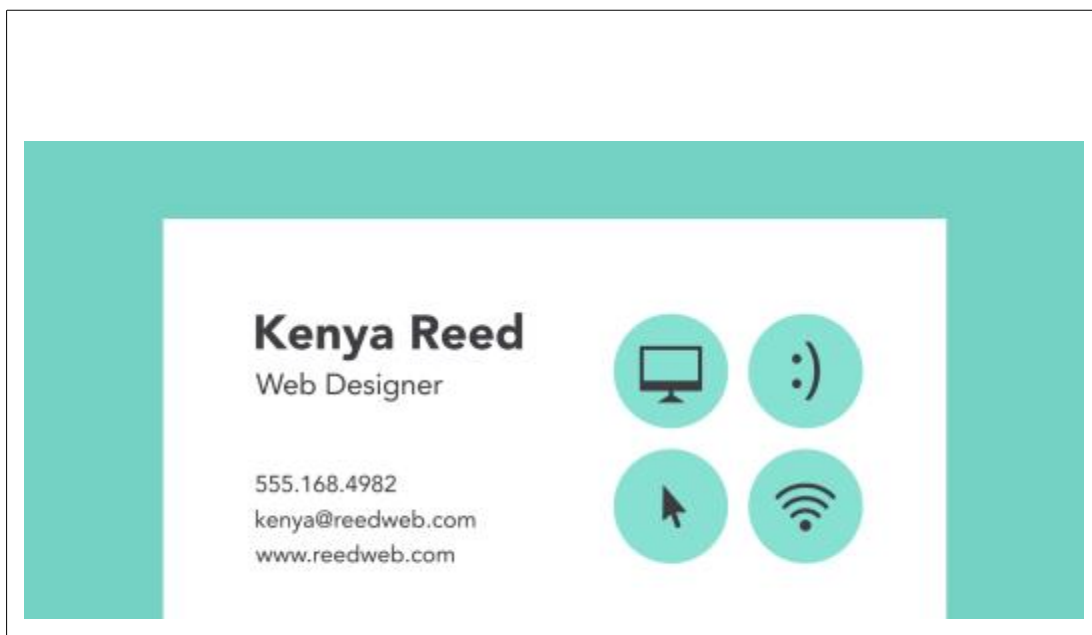
The key to mastering layout and composition is to **think like a designer**. Luckily, it's easier than it sounds. There are **five basic principles** that can help you transform your

work and sharpen your eye for design. Keep them in mind during your next project, and look for ways to apply them.



## Proximity

Proximity is all about using **visual space** to show **relationships** in your content. In practice, it's pretty simple—all you have to do is make sure related items are **grouped together** (for instance, blocks of text or elements in a graphic, as in the example below).

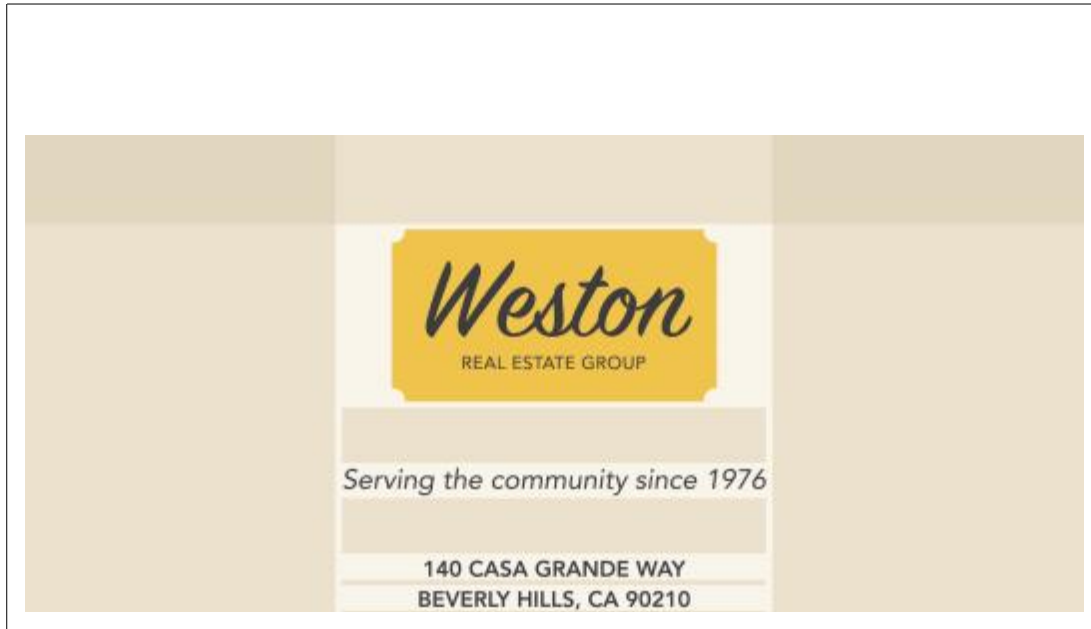


Groups that are NOT related to each other should be **separate** their lack of a relationship. All in all, this makes your work easier to understand **at a glance**, whether it's purely text or something more visual.

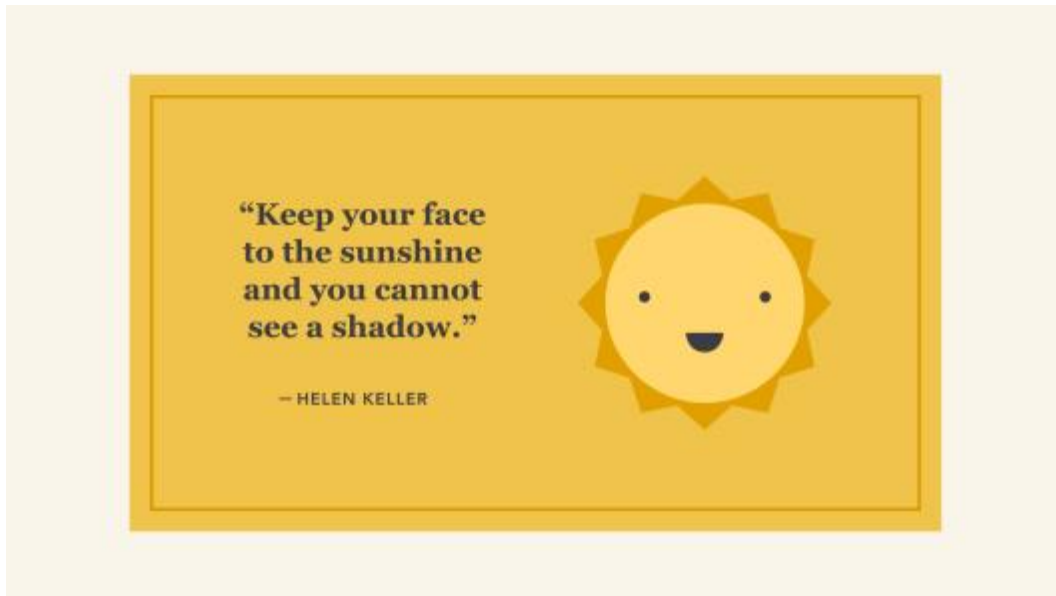


## White space

White space is an important part of every composition. Now, this doesn't mean literal **white space**; it just means **negative space**, like the spaces between your content, between lines, and even the outer margins.

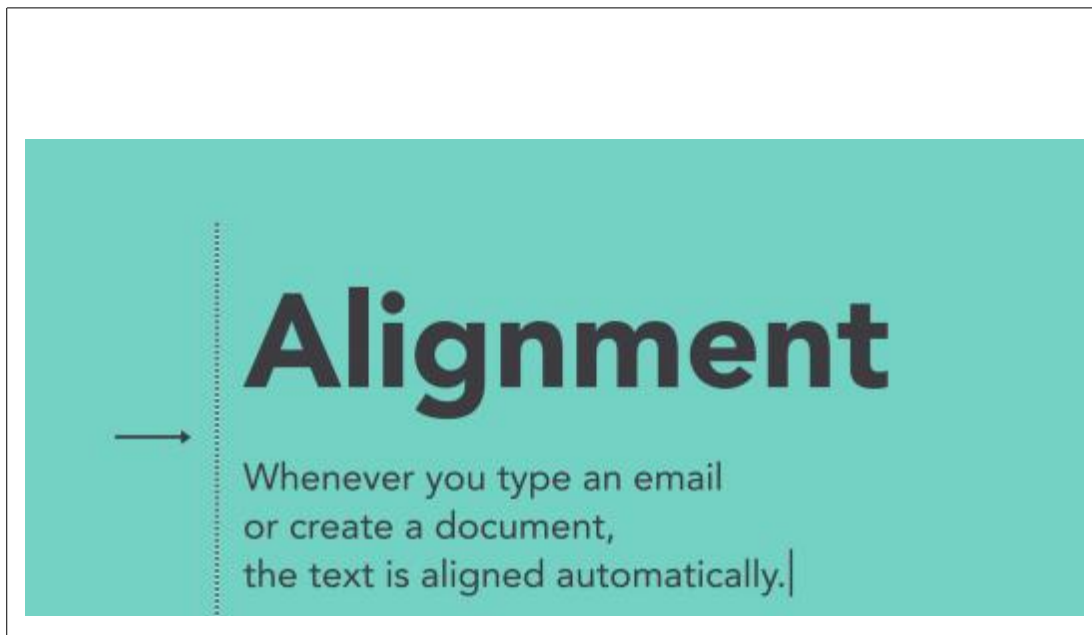


There's no one way to use white space correctly, but it's good to know. White space helps you **define and separate** different sections; it gives your design **room to breathe**. If your work ever starts to feel cluttered or unbalanced, adding more white space might be just what the doctor ordered.



## Alignment

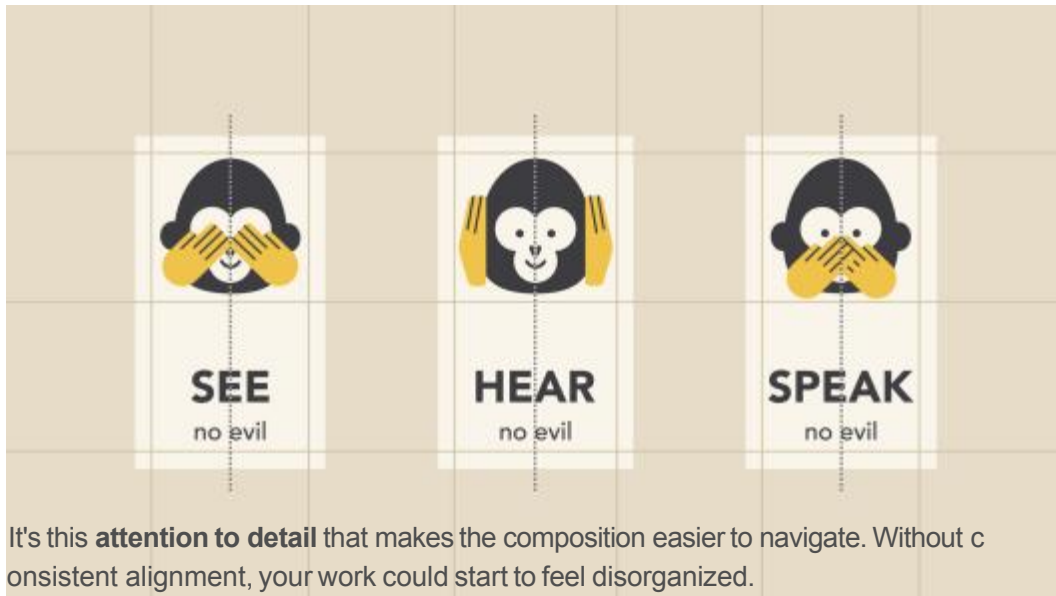
Alignment is something you deal with all the time, even if you don't realize it. Whenever you type an email or create a document, the text is aligned **automatically**.



When aligning objects **by yourself** (for instance, images or separate text boxes) getting it right can be tricky. The most important thing is to be **consiste**

It might help to imagine your content arranged inside of a **grid**, below. Notice how there's an **invisible line** centering each imag  
grouping is also **evenly spaced and aligned**, with **equal-sized margins**.



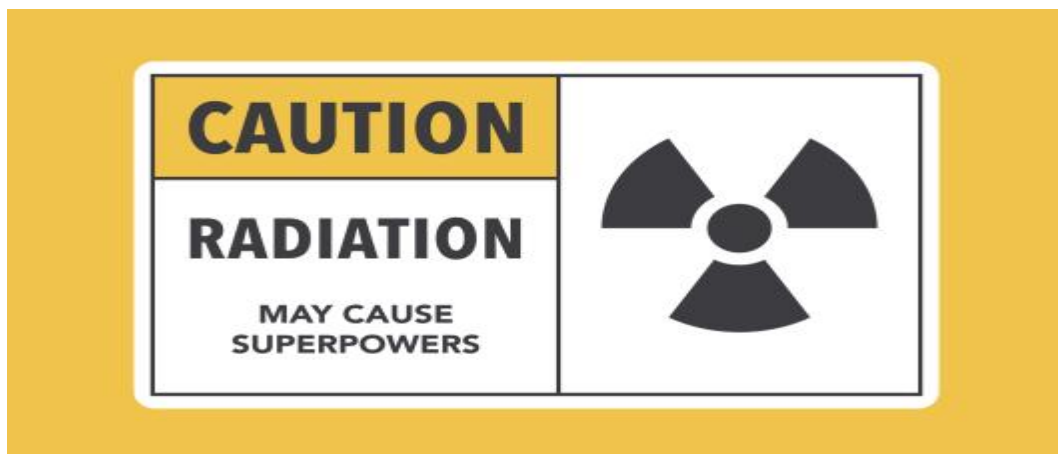


It's this **attention to detail** that makes the composition easier to navigate. Without consistent alignment, your work could start to feel disorganized.

## Contrast

Contrast simply means that **one item is different from another**. In layout and composition, contrast can help you do many things, like catch the reader's eye, create emphasis, or call attention to something important.

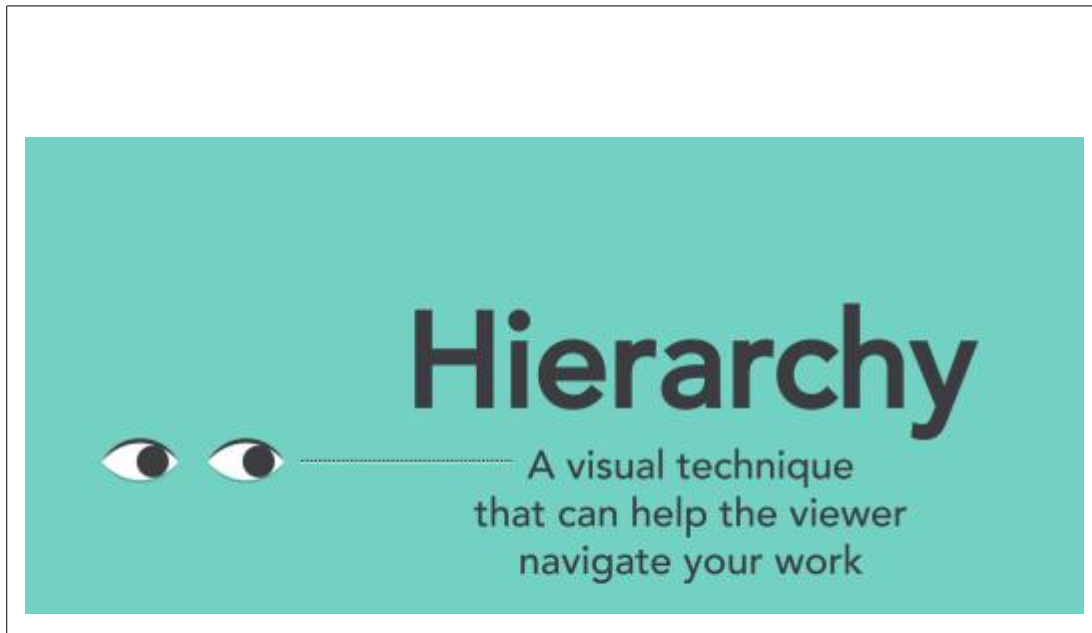
To create contrast in the example below, we've used **color**, more than one **style of text**, and objects of **differing sizes**. This makes the design more dynamic and, therefore, more effective at communicating its message.





# Hierarchy

Contrast is also closely tied to **hierarchy**, which is a visual technique that can help the viewer navigate your work. In other words, it shows them where to begin and where to go next using **different levels of emphasis**.

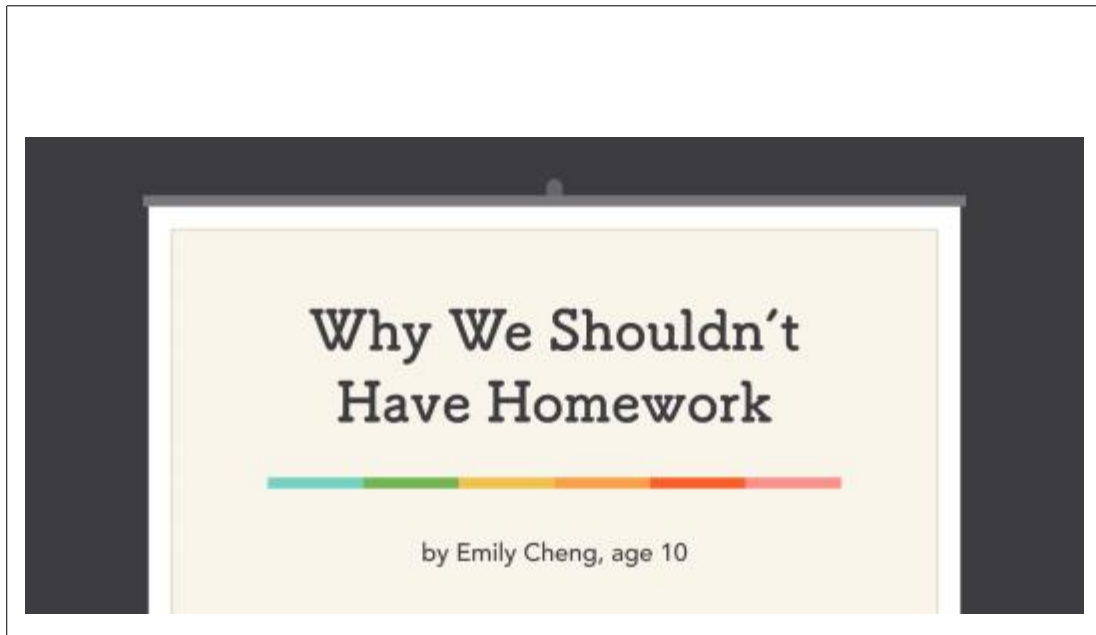


Establishing hierarchy is simple: Just decide which elements you want the reader to notice first, then make them **stand out**. High-level or important items are usually larger, bolder, or more eye-catching in some way.

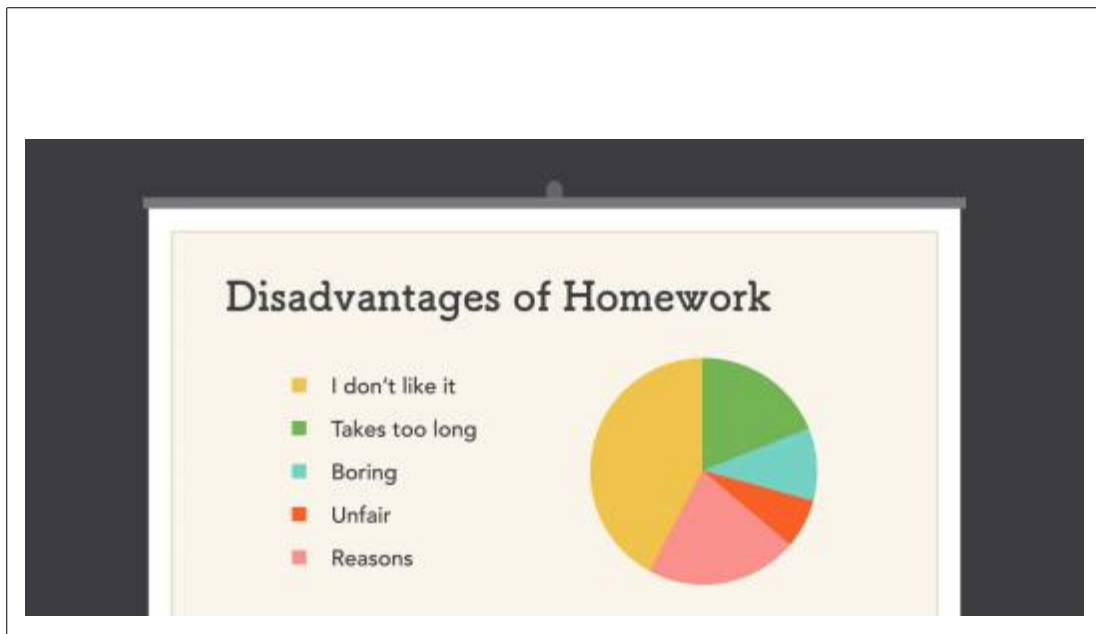


# Repetition

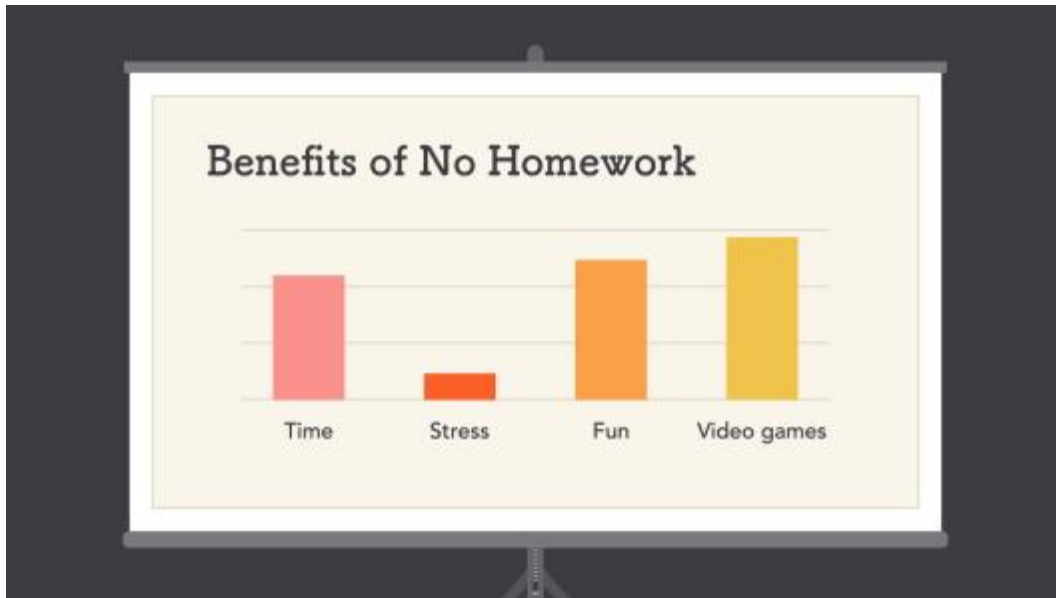
Repetition is a reminder that every project should have a **consistent look and feel**. This means finding ways to **reinforce** your design by repeating or echoing certain elements.



For instance, if you have a specific **color palette**, look for ways to carry it through. If you've chosen a special **header style**, use it everytime.



It's not just for aesthetic reasons—being consistent can also make your work easier to read. When viewers know **what to expect**, they can relax and focus on the content.



## Putting it all together

You might say layout and composition are the **unsung heroes** of design. It's easy to overlook their role, but they're part of everything you do.



The principles you just learned can help you elevate any project. All it takes is a little **attention to detail** and you can create beautiful, professional

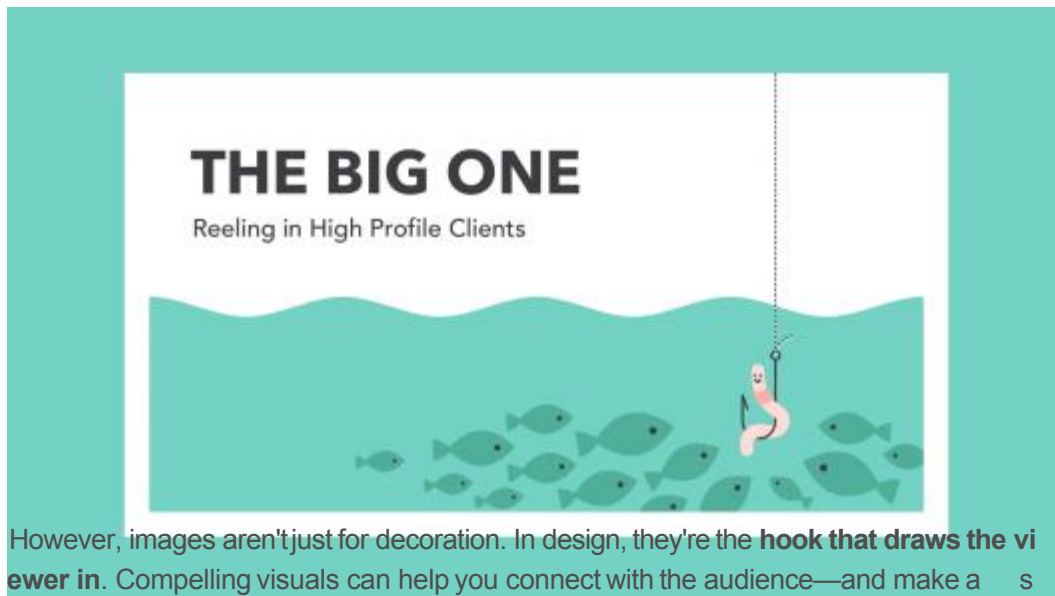


We hope you enjoyed learning the basics of composition!

## Lesson 4: Images

# The power of images

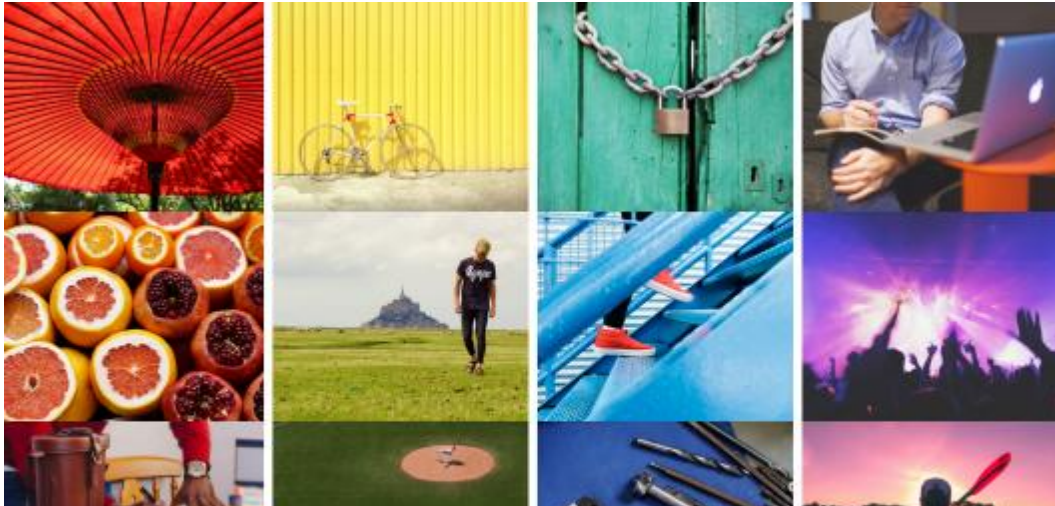
Images can be a powerful force in design. No matter what the subject, we're naturally drawn to them. From beautiful, high-definition **photos** to carefully crafted **hi** they're usually the first thing we see.



However, images aren't just for decoration. In design, they're the **hook that draws the viewer in**. Compelling visuals can help you connect with the audience—and make a strong impression—before they've even read a single word.

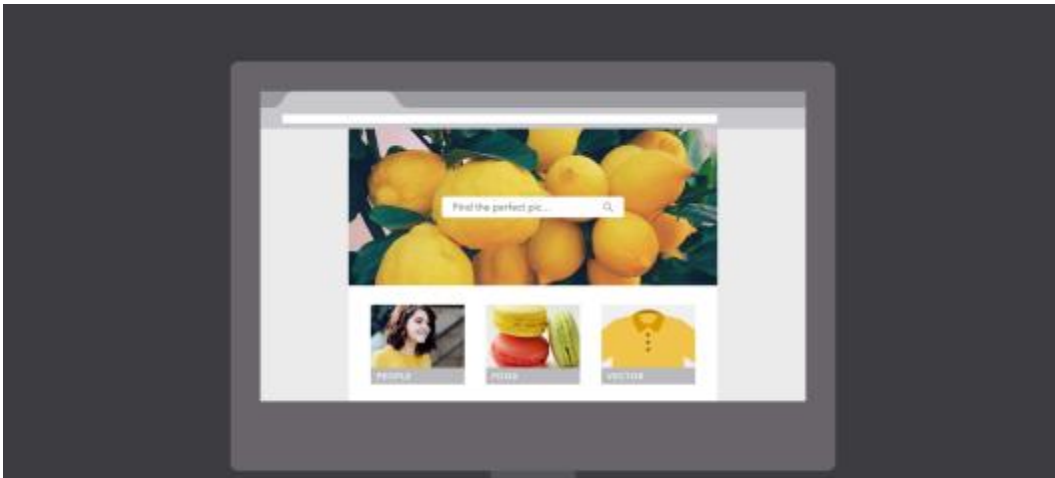
You don't have to be an artist to use images in your work. All it takes is a little creativity and a willingness to think outside the box. With the right resources, you can learn to set

your designs apart. First: finding **high-quality images** for almost any type of project.



## Using stock

Maybe you're handy with a camera or have some graphic design experience—that's great! If not, don't panic. There are countless **online sources** that offer images for exactly this purpose.

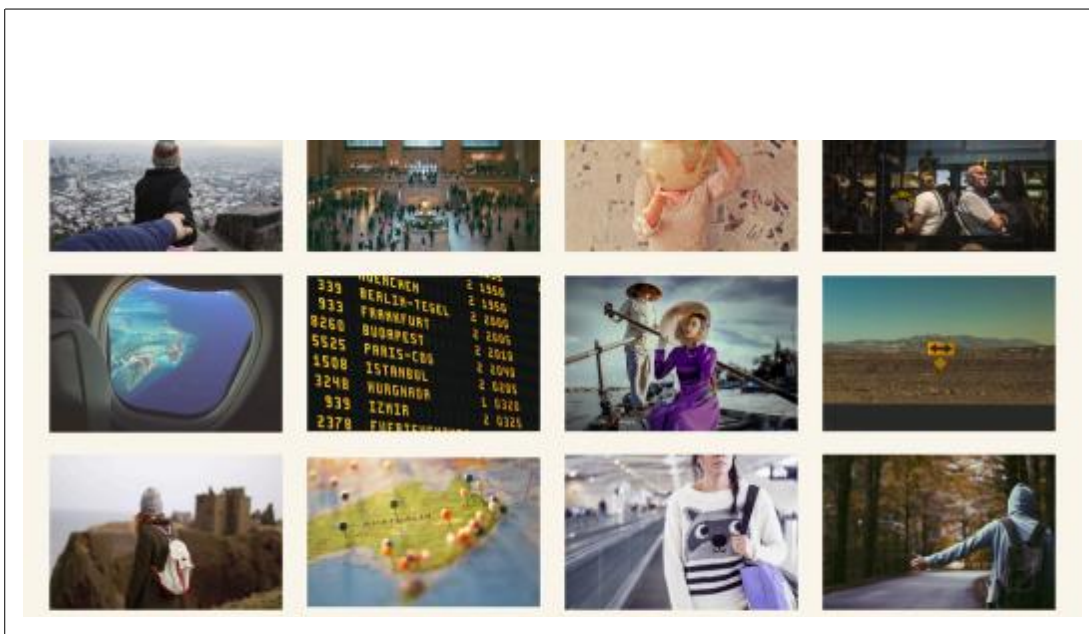


The truth is, most people (including professionals) rely on free **stock**. Stock is perfect when you need something **specific**—for tiny dog in a teacup—and you don't have the time or resources



## Choosing effective stock

Most stock image sites let you browse or search their offerings. Look for results that are **relevant** to your project, but also **unique** in some way.



In this example, we've searched for the word **travel**. The image below would be a fine choice because it subtly illustrates the concept but has a personal feel.





As viewers, we're naturally drawn to images that feel **authentic**, like distinct but believable photos and graphics that tell a story. The best images are somewhat **open-ended**. They set the tone for your project but leave room for interpretation.



Some stock images are just too **generic** to be effective. For instance, how many times have you seen a business presentation with something like the graphic below?





For a more modern, professional design, avoid images that lack context or are too literal in meaning. Instead, look for imagery that's connected to your work, but in a more **subtle, relatable** way.



## Image usage rights

Almost every stock image has a **license** that states how it can be used. Some are very generous and ask for little or nothing in return. Others are more strict and have serious legal ramifications if disobeyed.

Before you use a stock image, make sure you understand the license (you might need to do some research if it isn't clearly explained alongside the image, double check the stock provider's **policies** or **FAQs**).

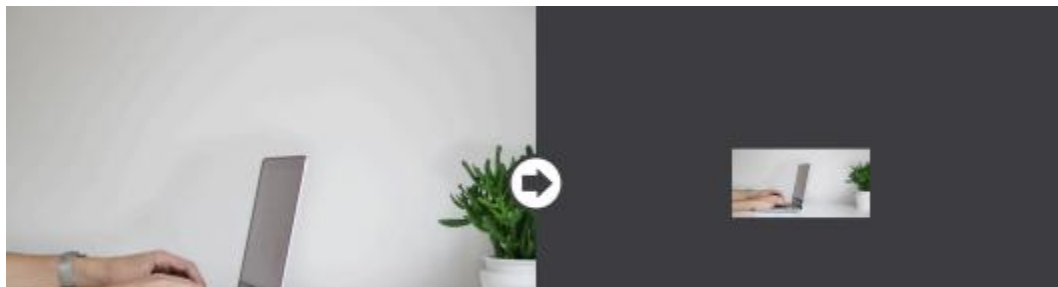
To learn more about usage rights in general, review our [Copyright and Fair Use](#) lesson. For specific information on images, visit [StockPhotoRights.com](#).

## The importance of quality

Of course, it's not just about content. There's also a **technical side** to images, which can have a big impact on your design. It doesn't matter if the photo you've chosen is absolutely perfect in every other way. If it's blurry or pixelated, it could give the **wrong impression**.



Look for high-quality images that are sharp, clear, and free of distortion. In general, **bigger is better**, because it gives you more to work with. A large, high-resolution image can always be **cropped or sized down**, depending on the needs of the project.



Unfortunately, it doesn't work the other way around. If you enlarge other words, make it **bigger than its original size**—there will be quality. The image will become blurry and/or distorted, as in the example below.



## Raster vs. vector

There's a reason small images lose quality when you enlarge them. It's because they're made up of thousands—sometimes even millions—of **tiny little pixels**. The word for this type of image is **raster**.



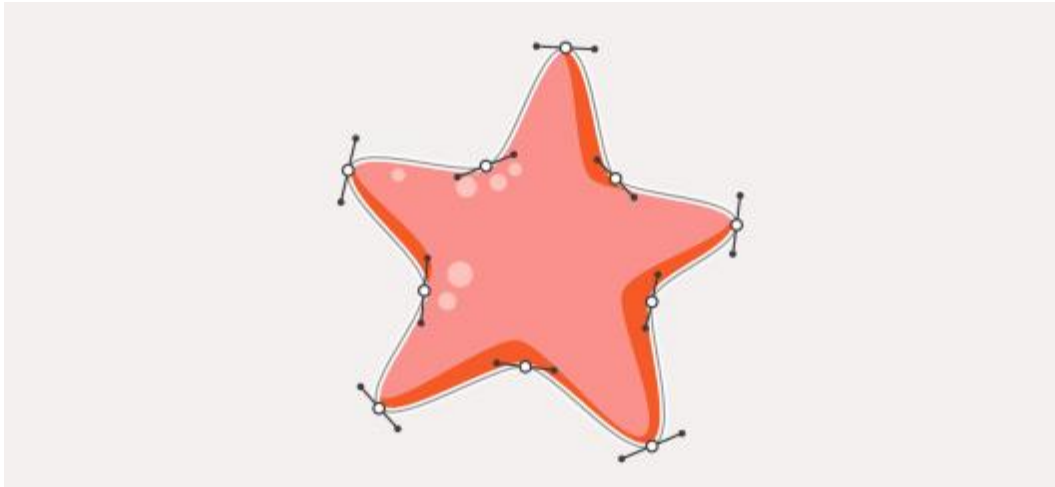
When you view a raster image at its **original size or smaller**, the pixels are invisible—they're just too small to see. They only become apparent when you zoom in or make the image larger.



**Vector** graphics are quite different from raster. You can make them **any size**, big or small, without losing quality. In the example below, the image has been enlarged, but there's no pixelation—not even a little bit.

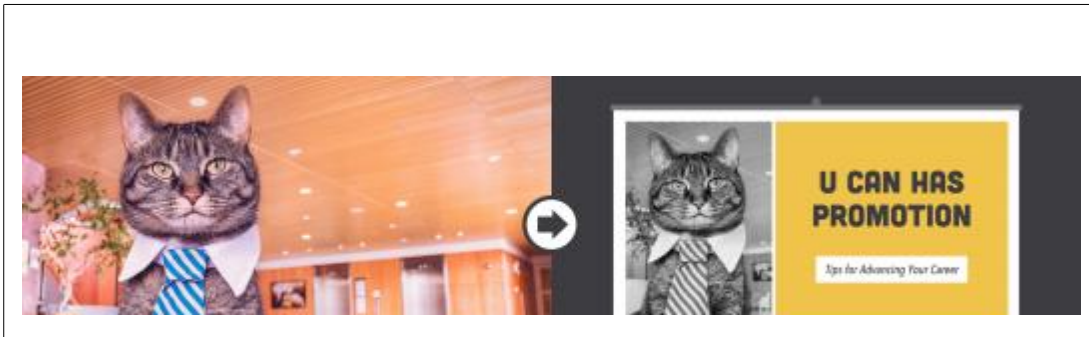


That's because vectors are made of something more complex than pixels. They're rendered using a special form of **geometry**. You're not likely to find vector graphics outside of professional design settings, but it's good to know what they are.



## Editing images

Few stock images are perfect as is, even if they're technically high-quality ones. Maybe the image is the wrong size or the colors could use some work. Fortunately, even basic programs let you make **simple adjustments**. Look for these options the next time you need to fix or enhance an image.



For a closer look at image editing, read our [Image Editing 101](#) tutorial.

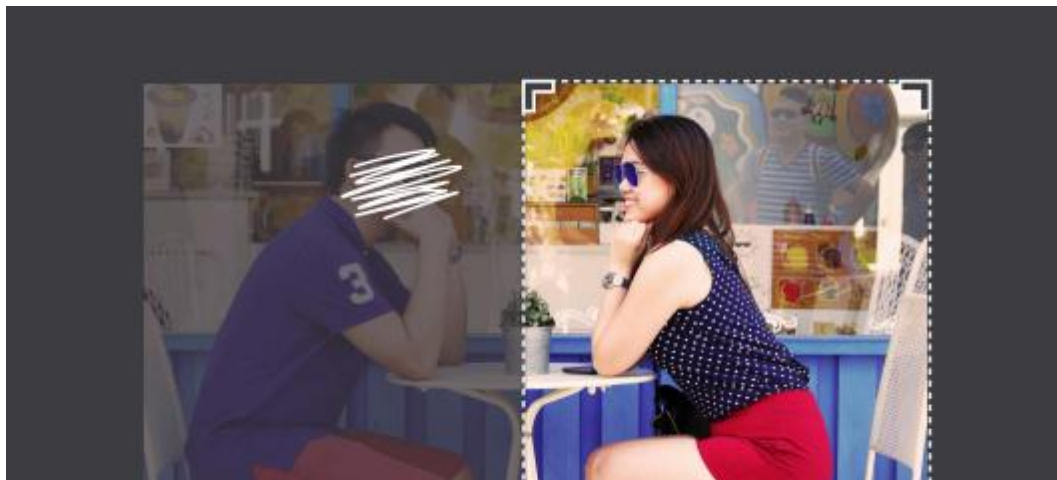
## Cropping

**Cropping** can be used to change the size, shape, or focus of an image, making it useful in many different situations.



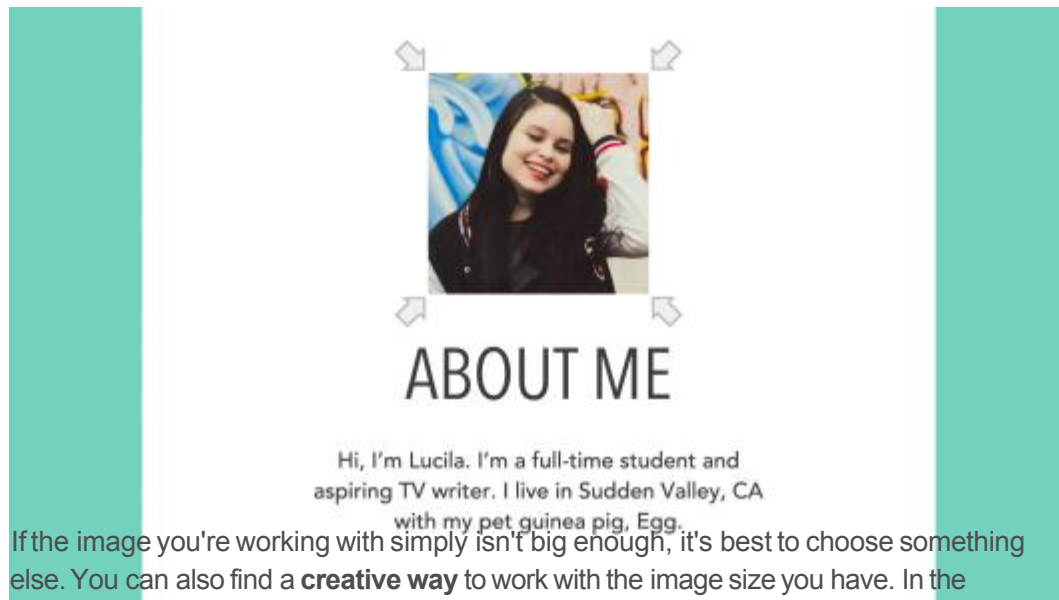


Try this feature if your graphic is the wrong dimensions, or if it includes something you'd rather cut out.

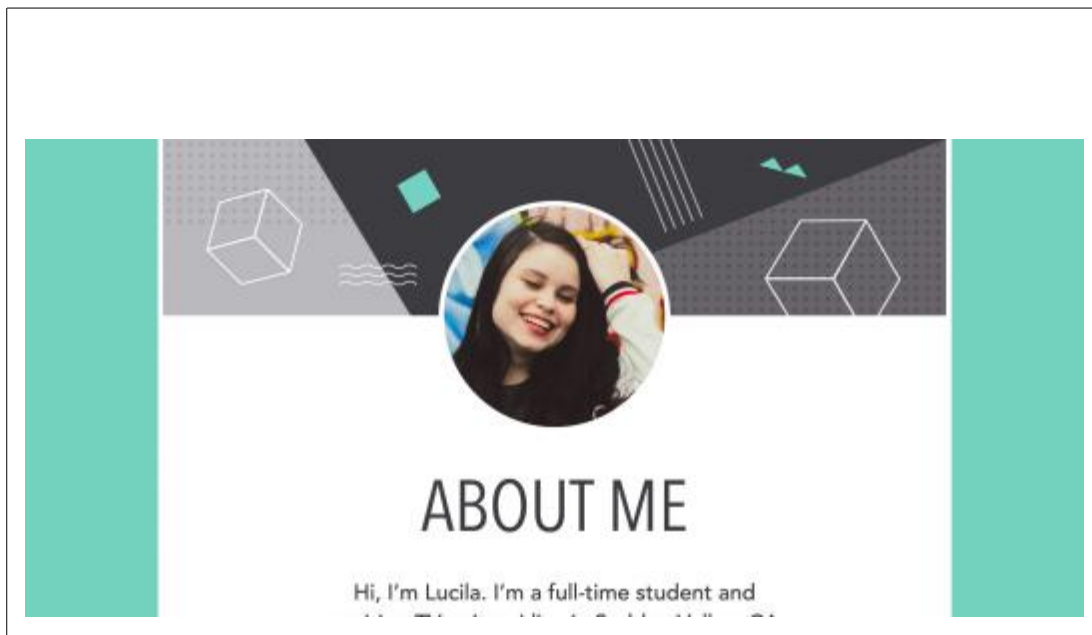


## Resizing

**Resizing** an image will ensure it's the perfect fit for your project. Just remember that you can't make an image **bigger** than its original size without affecting its quality.

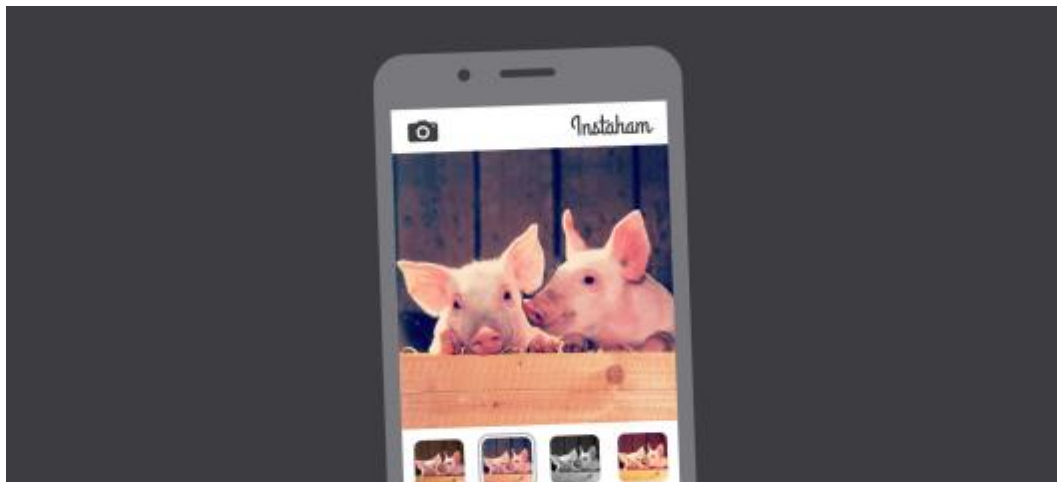
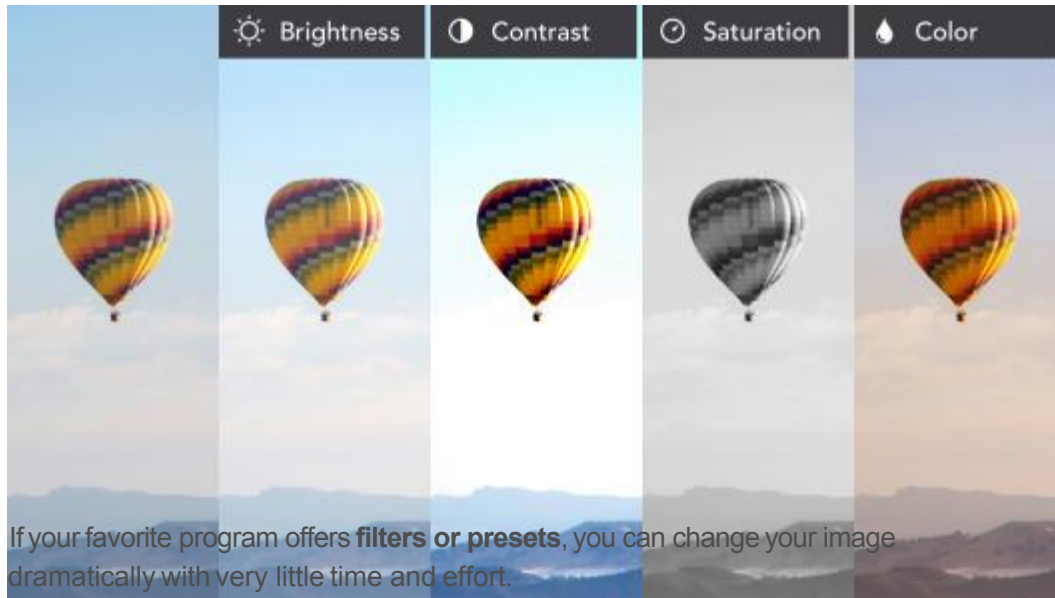


If the image you're working with simply isn't big enough, it's best to choose something else. You can also find a **creative way** to work with the image size you have. In the example below, we've added a background image instead of enlarging the portrait.



## Other adjustments

**Cosmetic adjustments** let you enhance certain image qualities, including brightness, contrast, saturation, and color.



## Putting it all together

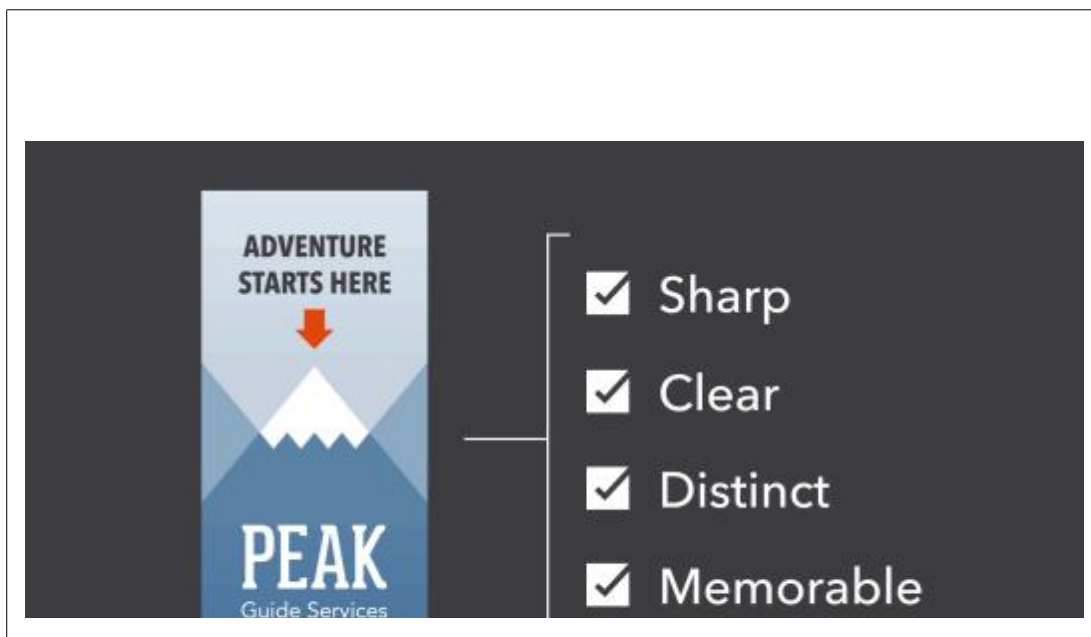
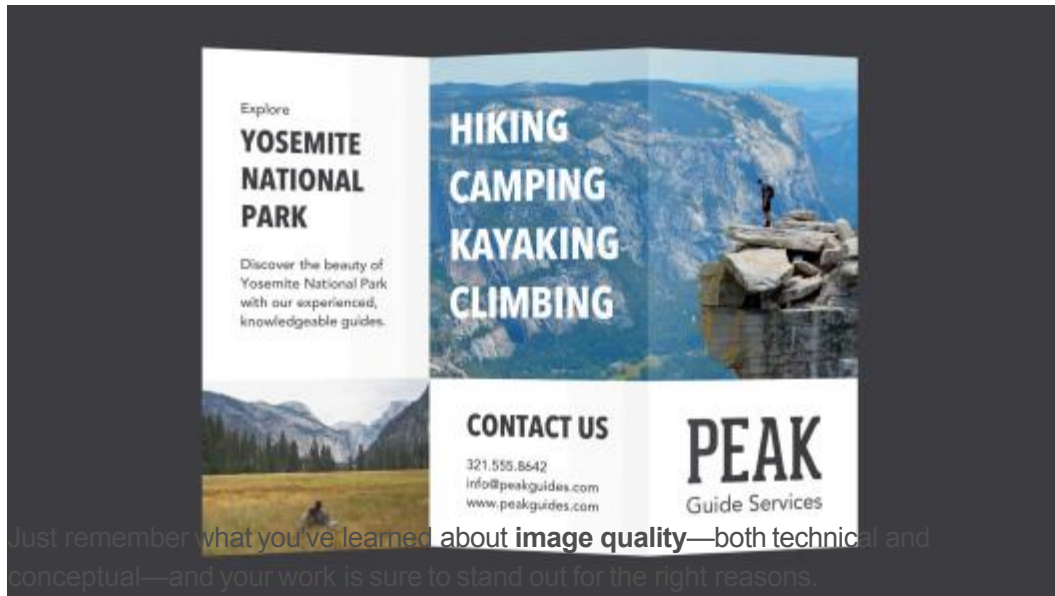
Adding **photos**, **graphics**, and **other visuals** to your work is a great way to make it more engaging. Even a simple background image can transform your special.



Welcome 鞠! How can we help you today?





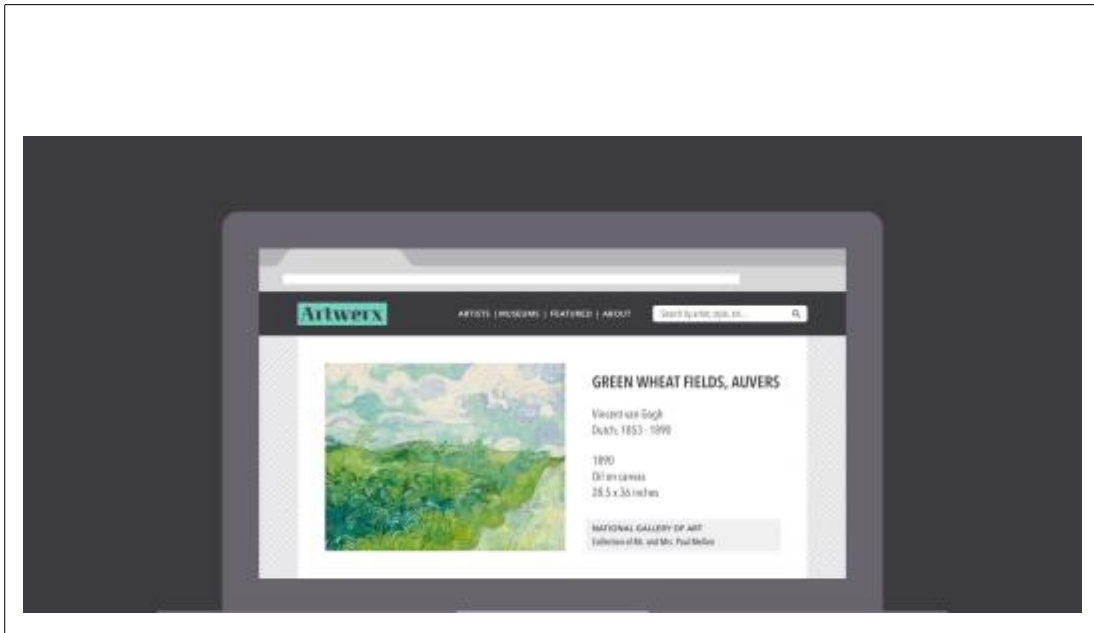


We hope you enjoyed learning the basics of images!

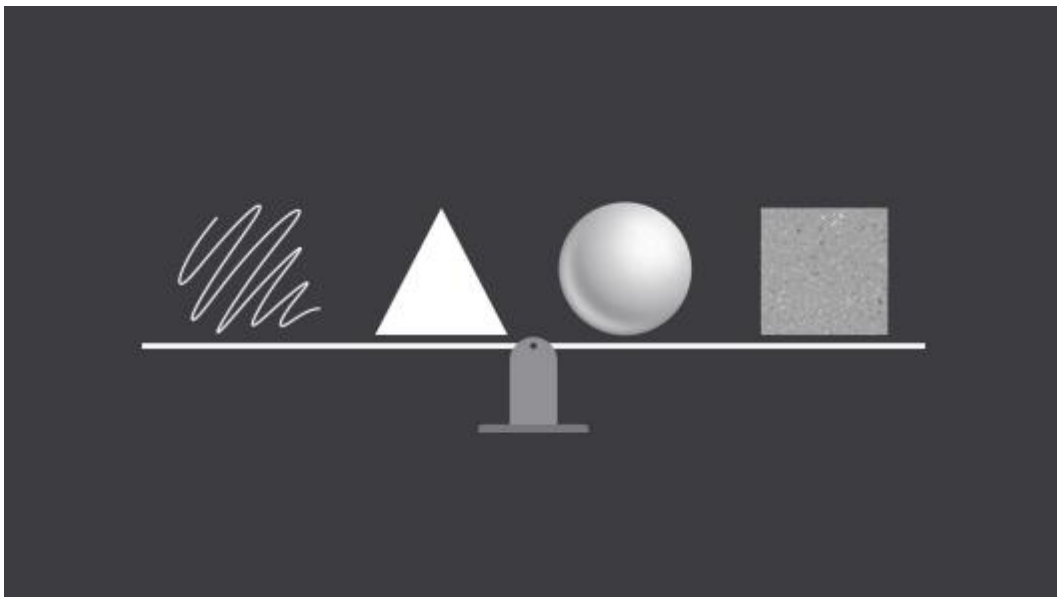
## Lesson 5: Fundamentals of Design

# The basis of art, design, and more

The fundamentals of design are the foundation of **every visual medium**, from fine art to modern web design. They're even present in seemingly unimportant details, like the fonts that make up most compositions.



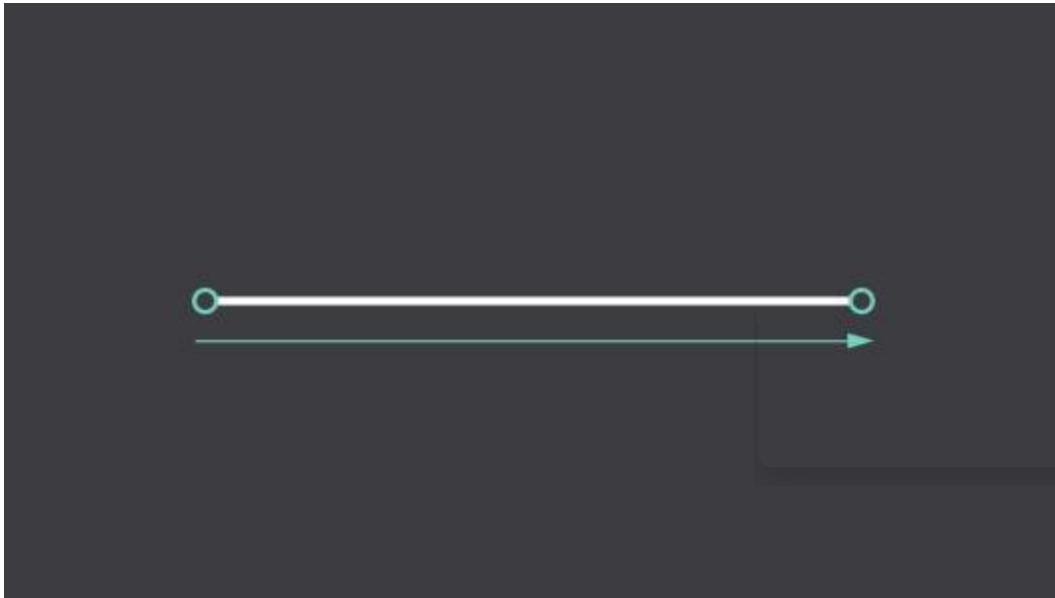
What do these examples have in common? Some very basic elements, including **line**, **shape**, **form**, **texture**, and **balance**. They might not seem like much on their own, but together, they're part of almost everything we see and create.



The fundamentals can be intimidating at first, especially if you don't consider yourself an artist. But keep an open mind—there's a lot they can teach you about working with different **assets** and creating **simple visuals** from scratch.

# Line

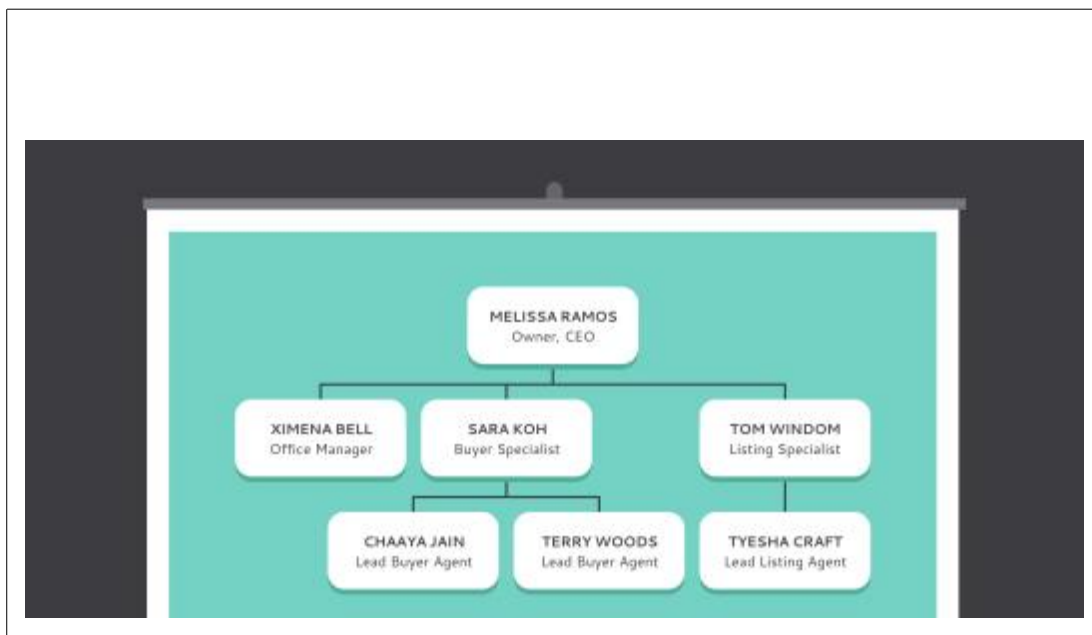
A line is a shape that **connects two or more points**. It can be fat, thin, wavy, or jagged—the list goes on. Every possibility gives the line a slightly different feel.



Lines appear frequently in design; for example, in **drawings and illustrations**. They're also common in **graphic elements**, like textures, patterns, and backgrounds.



Lines can be used in more **humble compositions**, too—for organization, emphasis, or just decoration. In the example below, lines have been used to create a flow chart that guides the reader's eye from one element to the next.

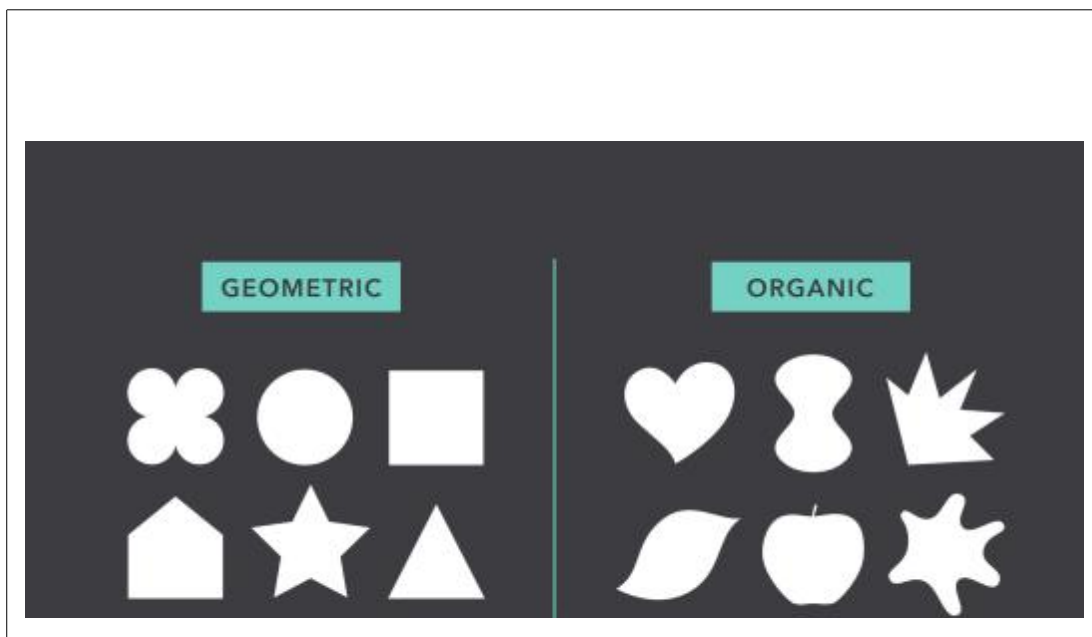
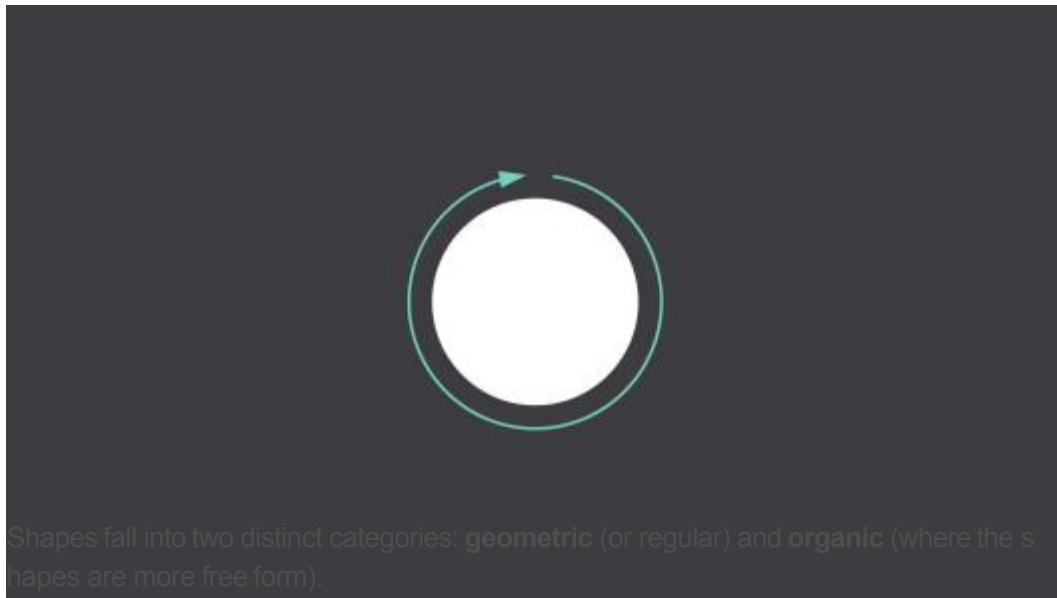


When working with lines, pay attention to things like **weight, color, texture, and style**. These subtle qualities can have a big impact on the way your design is perceived.



## Shape

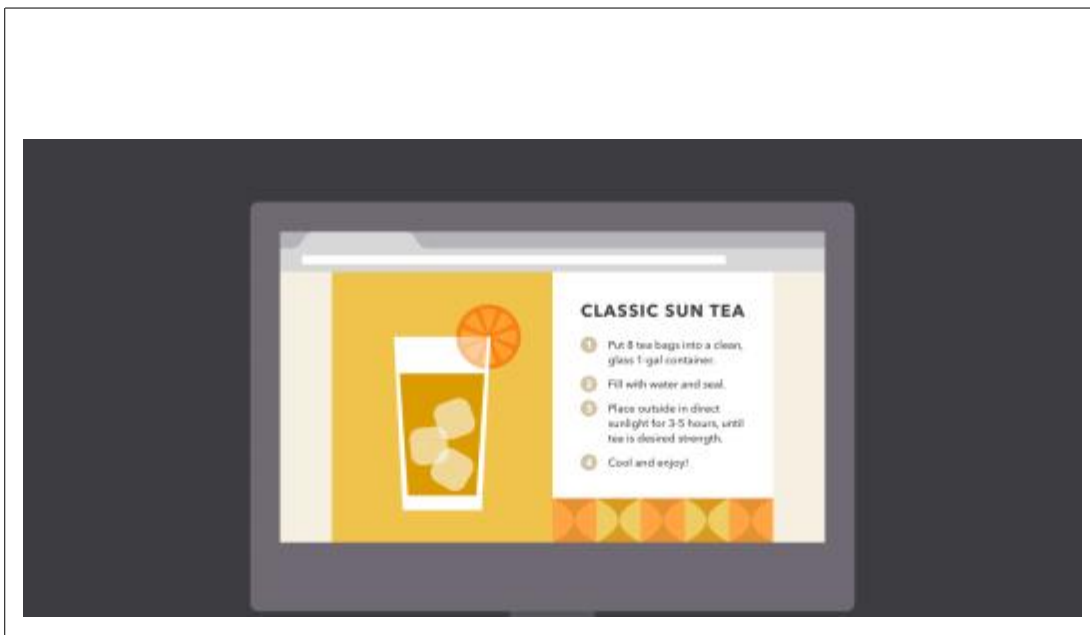
A shape is **any two-dimensional area** with a recognizable boundary. This includes circles, squares, triangles, and so on.



Shapes are a vital part of communicating ideas **visually**. They give images heft and make them recognizable. We understand street signs, symbols, and even abstract art largely because of shapes.



Shapes have a surprising number of uses in **everyday design**. They can help you organize or separate content, create simple illustrations, or just add interest to your work. See if you can spot the many examples in the image below.



Shapes are important because they're the **foundation** of so many things. Learn to look for them in other designs, and soon you'll start seeing them everywhere.



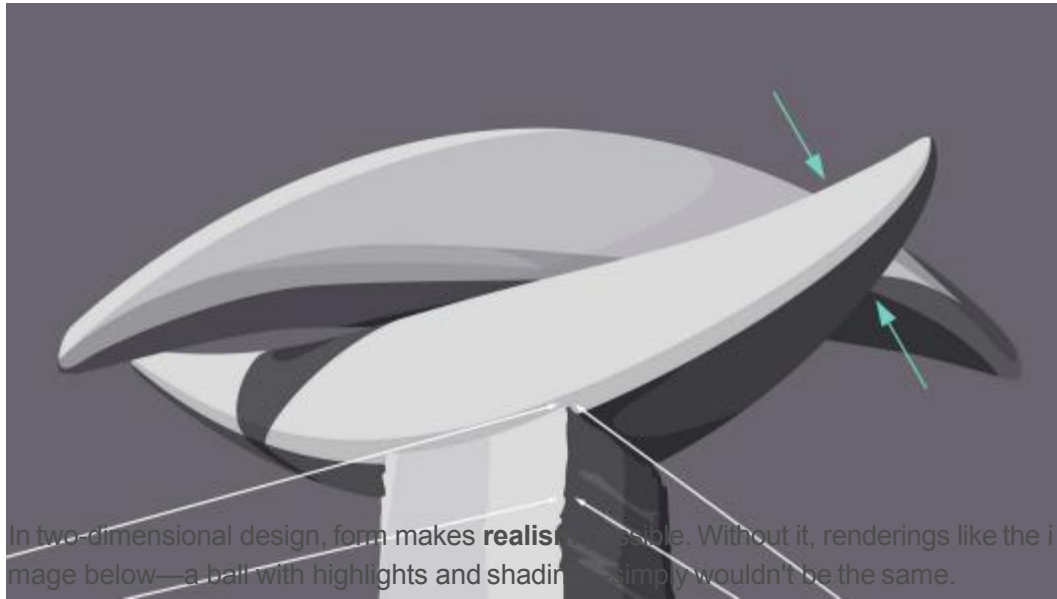
## Form

When a shape **becomes 3D**, we call it a form. Forms make up a variety of things in the real world, including sculptures, architecture, and other three-dimensional objects.



However, forms don't have to be three-dimensional shapes. They can also be implied through **illustration**, using techniques like light, shadow, and p i llusion of depth.





Even images that are **less realistic** use similar techniques to create dimension. Below, the lighting and shading are stylized, but still hint at form and depth.

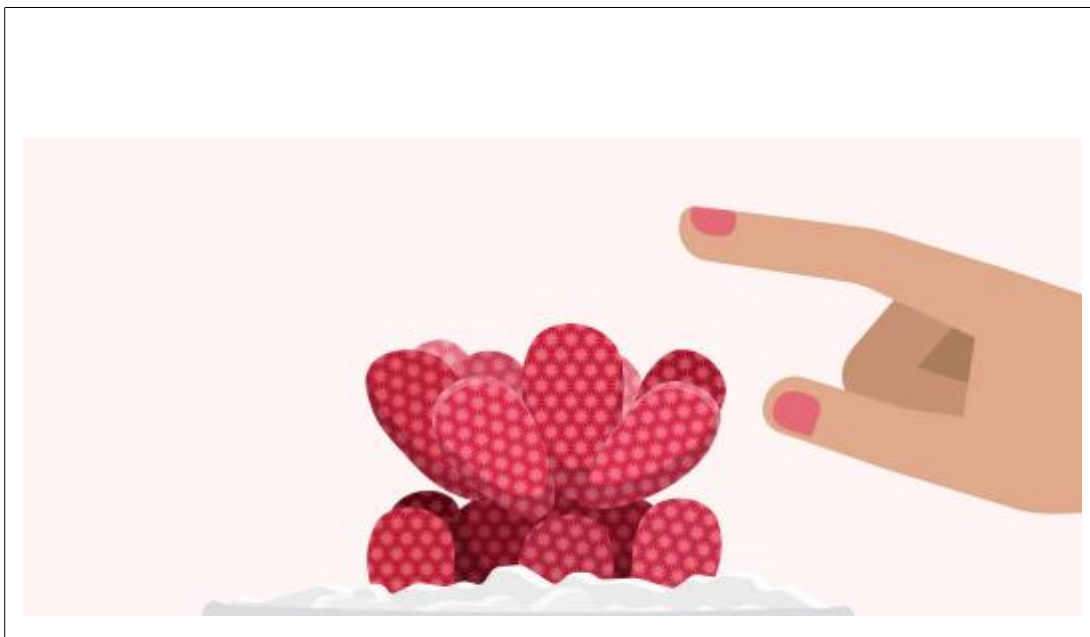


Basic forms can bring a touch of realism to your work, which is a powerful tool when used in moderation.

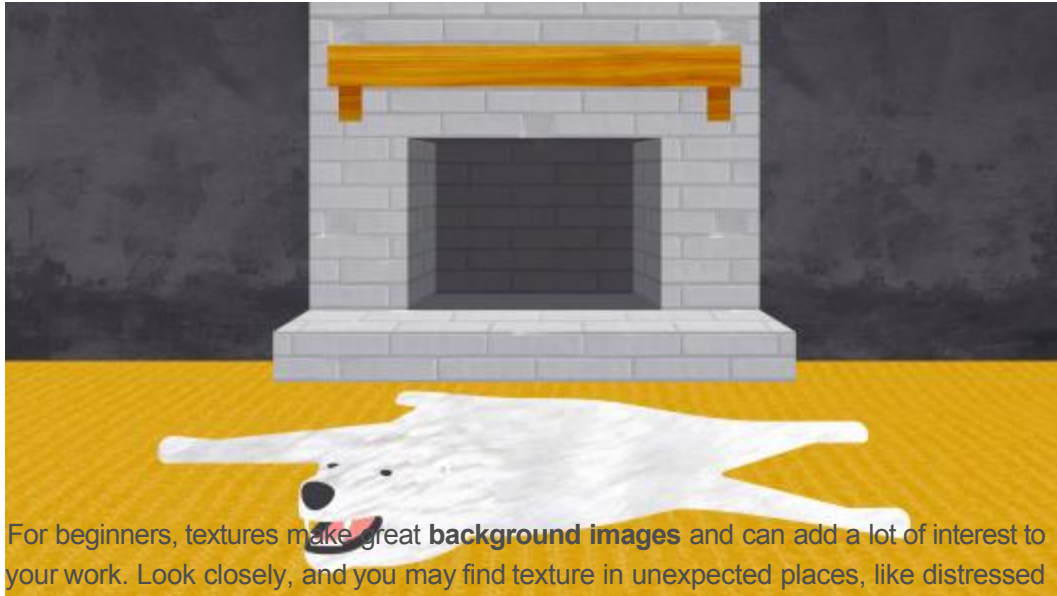
dimensional object, as in the example below (a small prickly cactus in a shiny ceramic pot).



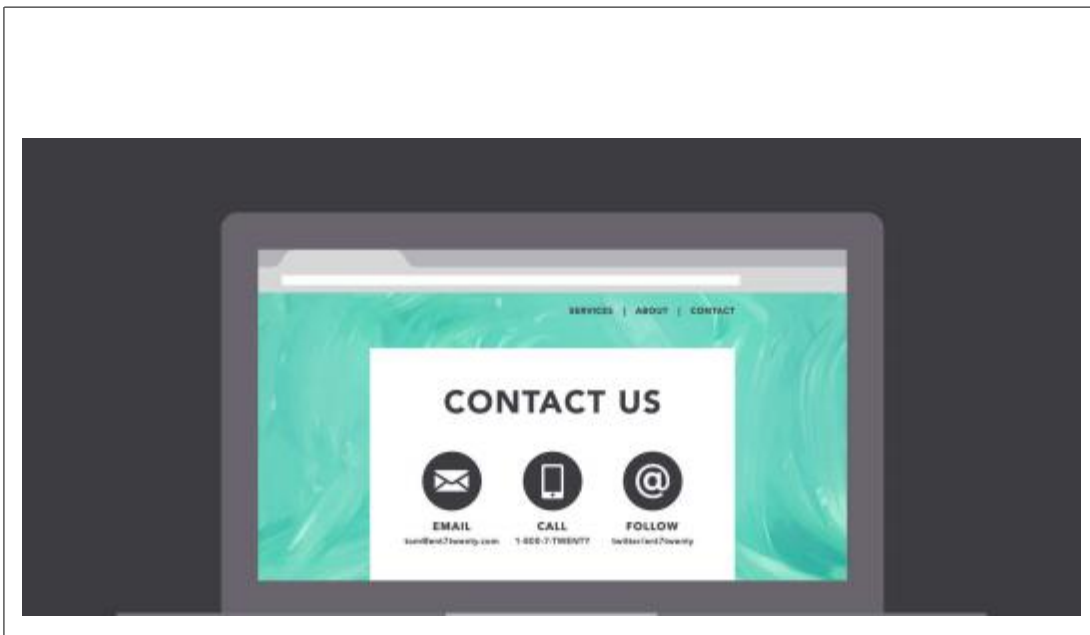
Or it can be **implied** through illustration, suggesting that it would have texture if it existed in real life.



In design, texture adds **depth and tactility** to otherwise flat images. Objects can appear smooth, rough, hard, or soft, depending on the elements at play.



For beginners, textures make great **background images** and can add a lot of interest to your work. Look closely, and you may find texture in unexpected places, like distressed fonts and smooth, glossy icons.

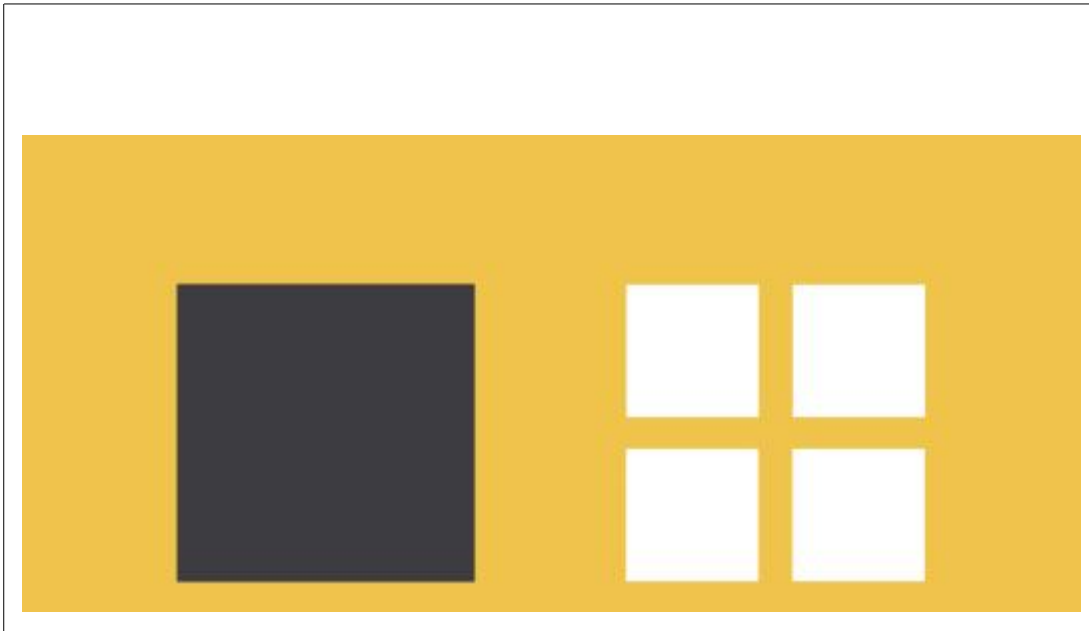


Just be careful not to go overboard—too much texture in a single design can quickly become overwhelming.



## Balance

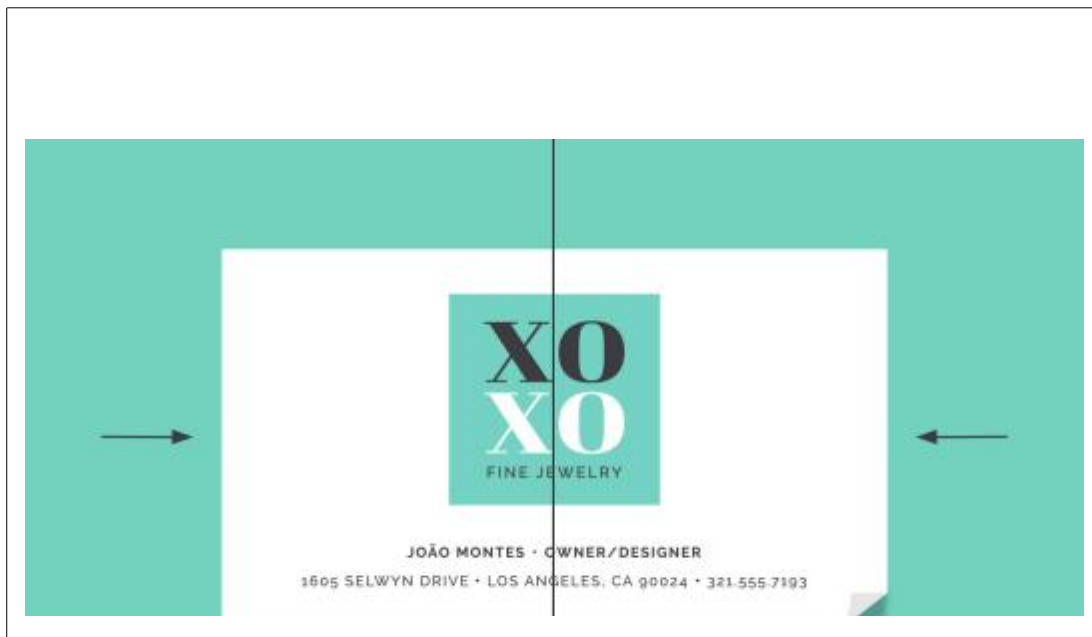
Balance is the **equal distribution of visual weight** (more specifically, how much any one element attracts the viewer's eye). Balance can be affected by many things, including **color**, **size**, **number**, and **negative space**.



Mastering balance can be tricky for beginners because it does not come naturally. Luckily, the design world is full of examples that can help you understand balance through iterations.



**Symmetrical** designs are the same or similar on both sides of an axis. They feel balanced because each side is effectively the same (if not identical).

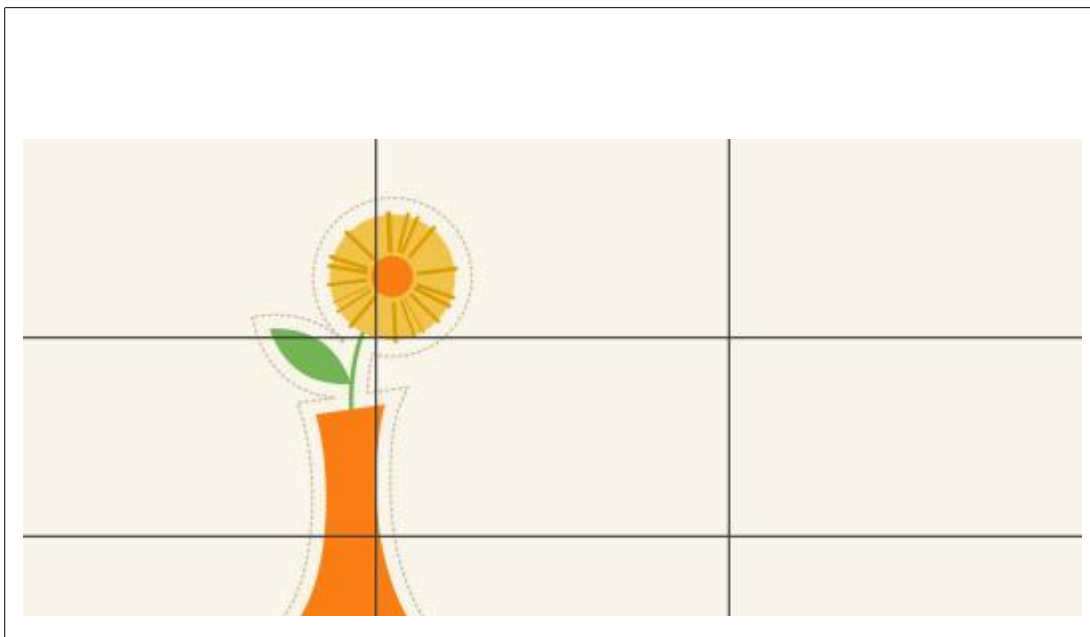


**Asymmetrical** designs are different, but the weight is still **evenly distributed**. The composition is balanced because it calls attention to the right things (in this example, the person's name and company logo).

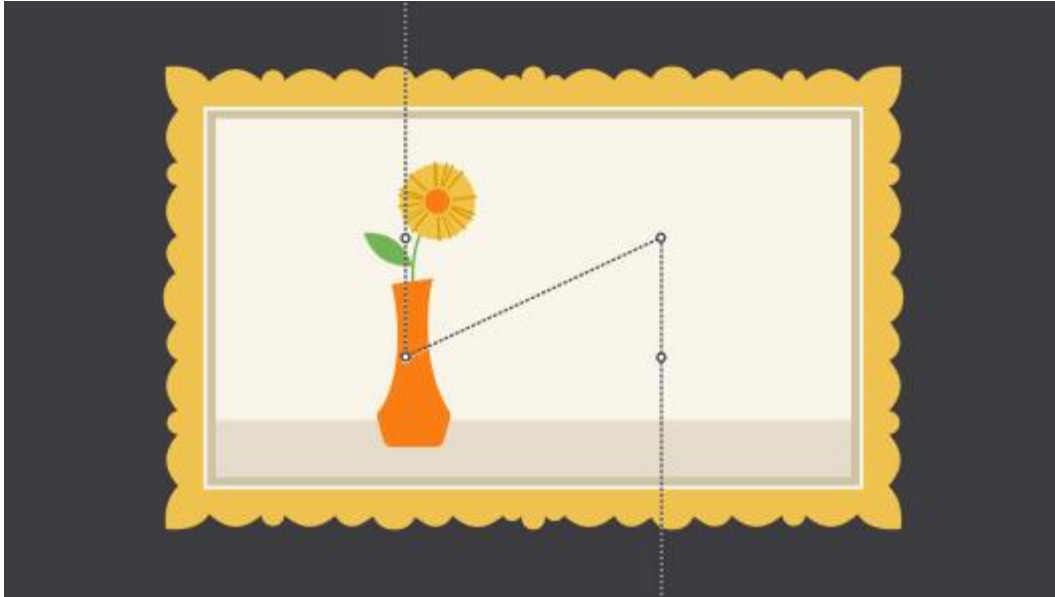


## The rule of thirds

Many people, including designers and photographers, use a strategy called the **rule of thirds**. This imagines your work area divided into a **3x3 grid**. The focal point of the image is placed on or near one of the **grid lines**, creating visual balance with the rest of the space.

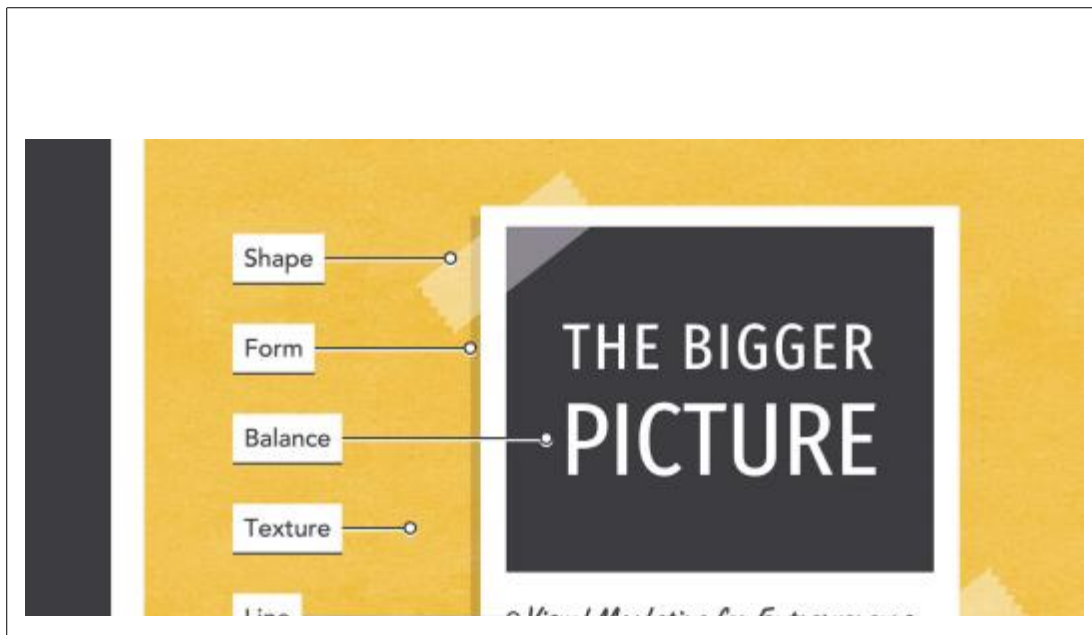


We find this type of composition appealing because, according to the Gestalt principle of proximity, the eye naturally follows this path when scanning a design.



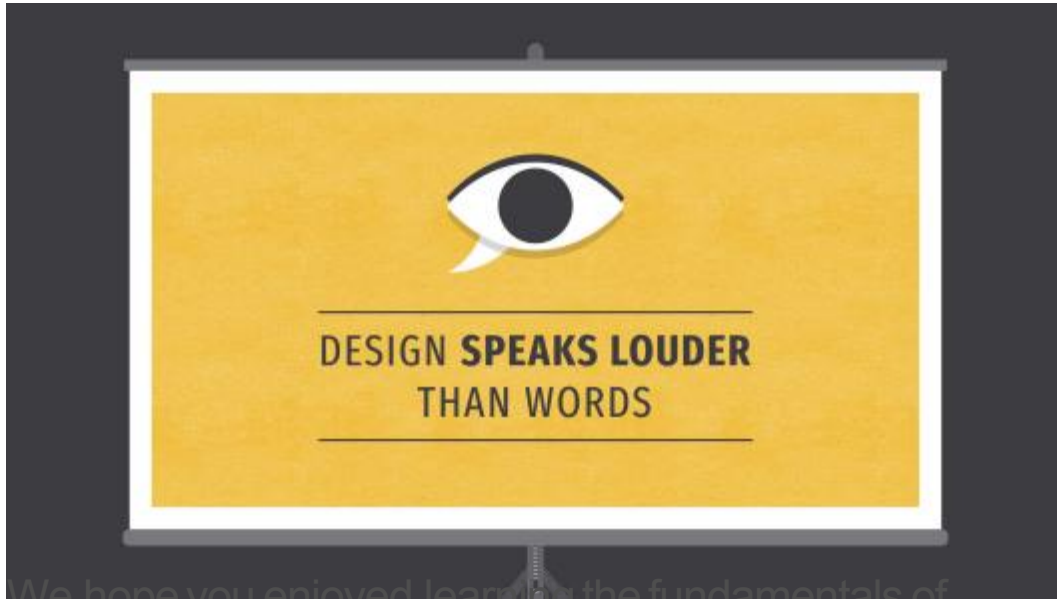
## Putting it all together

The fundamentals of design are all about the **bigger picture**—in other words, learning to appreciate the many small details that make up every composition.



This insight can be applied to almost **any type of project**, whether you're creating your own graphics or just looking for simple ways to enhance your skill





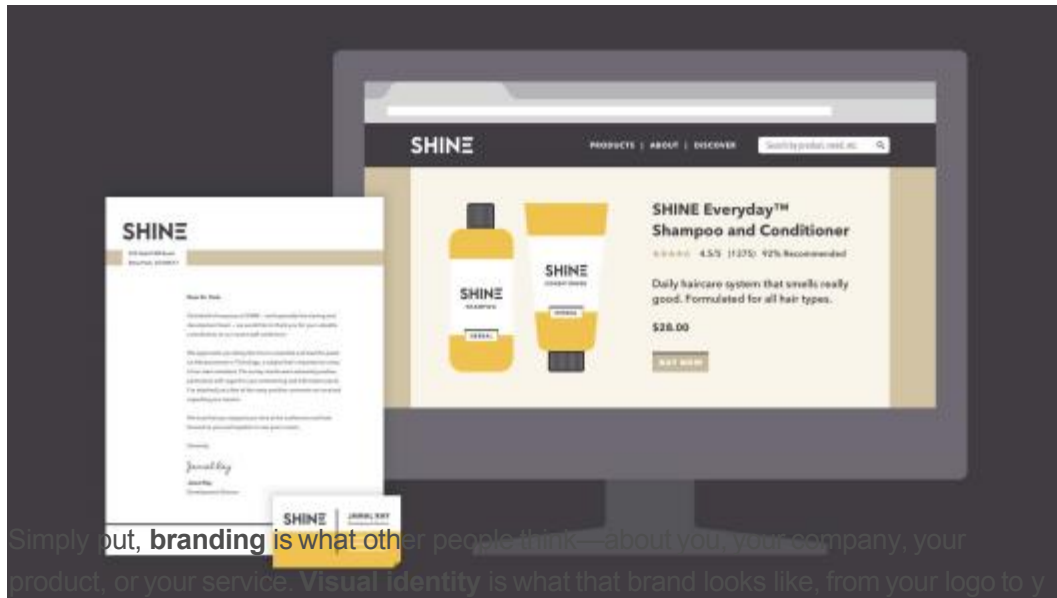
We hope you enjoyed learning the fundamentals of design!

## Lesson 6: Branding and Identity

# Influencing through design

Branding and visual identity are **all around us**. Look closely, on websites, product packaging, and different types of advertising like documents and business cards, bear some form of identity





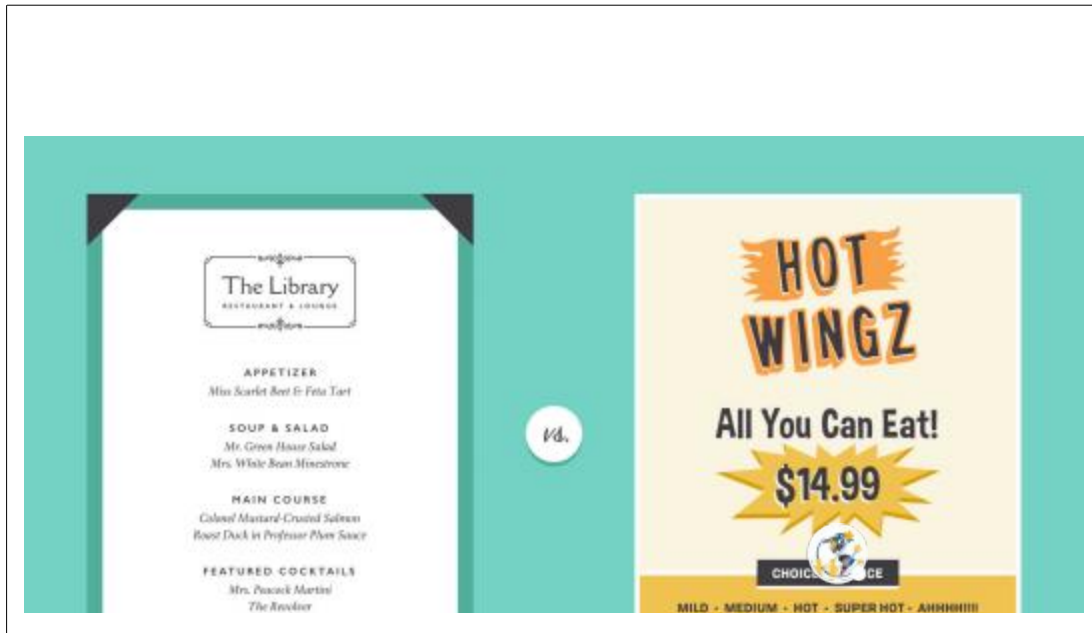
Simply put, **branding** is what other people think—about you, your company, your product, or your service. **Visual identity** is what that brand looks like, from your logo to your color choices and so much more.



Strong visuals can be very persuasive. Think of your own experiences as a **consumer**. Have you ever chosen a product simply because you liked the way it looked? Understanding visual identity can help you make more **thoughtful design decisions**, regardless of your role, medium, or skill level.

# A closer look at visual identity

Visual identity is kind of like a **preview** of your brand. Each part of your design is a clue that tells the viewer what they can expect. Your aesthetic can be traditional, modern, or a little more out there—every brand is different. No matter what, all of your design elements **work together** to show exactly what your brand is about.

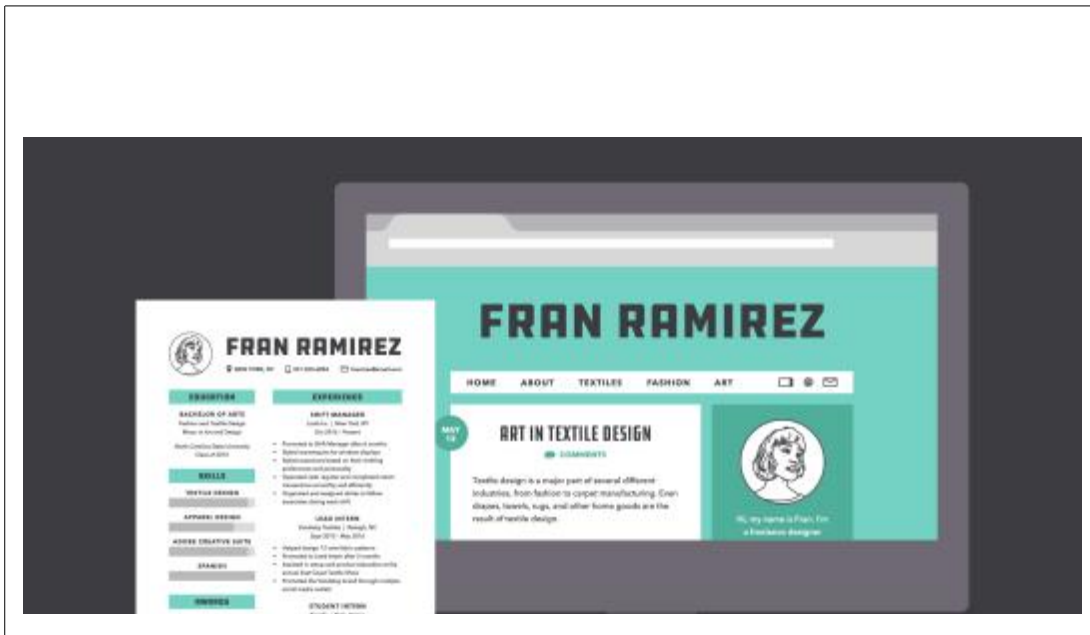


Of course, it's not all business. You can apply the concept of identity to almost **any type of project**, including personal designs. Whether you're updating your resume or looking

1



for ways to enhance your blog, there are many benefits to having a consistent visual style.



Some companies use an actual **style guide** to keep their brand looking consistent. If you're just getting started with design, it's OK to take a more casual approach.



The main components of visual identity are **logo**, **color**, **typography**, and **images**. Read on to learn more.

# Logo

A logo is what **identifies your brand** using a particular mark, type design, or both. The most effective logos tend to be fairly simple—something viewers will recognize and remember.



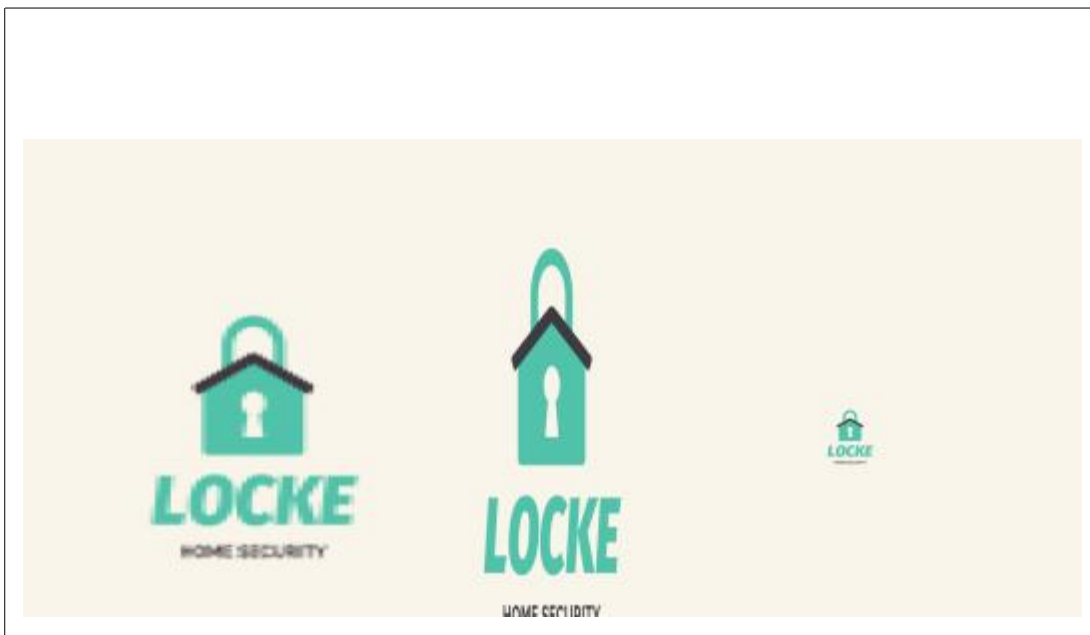
Every element of your logo contributes to your **brand identity**, including your font choice, colors, and other imagery. Change even one of these elements, and it can have a big impact on the way your brand's perceived.



In practice, logos are **everywhere**. You'll find them in corporate settings, as well as out and about, representing small businesses, freelancers, and other entrepreneurs. A logo is a lot like a literal **brand**—it's how people come to recognize you and identify your product or service.



That's why it's important to use it wisely. A logo that's pixelated, distorted, or too small to read could give viewers the wrong impression. Below, you'll find several examples of low-quality files.



To combat this, keep a **master digital copy** that's sharp, high in quality, and large enough for any project. This way, you're prepared for anything that might come along, whether it's a small print job or something much, much bigger.



## Color

Color helps **define your brand** in a very powerful way. Not only does it make a strong impression on the viewer, but it also creates a sense of unity when used across multiple projects or platforms.



Most brands derive their main colors directly from the **company logo**. This can help you **expand** the main palette and further define your style.

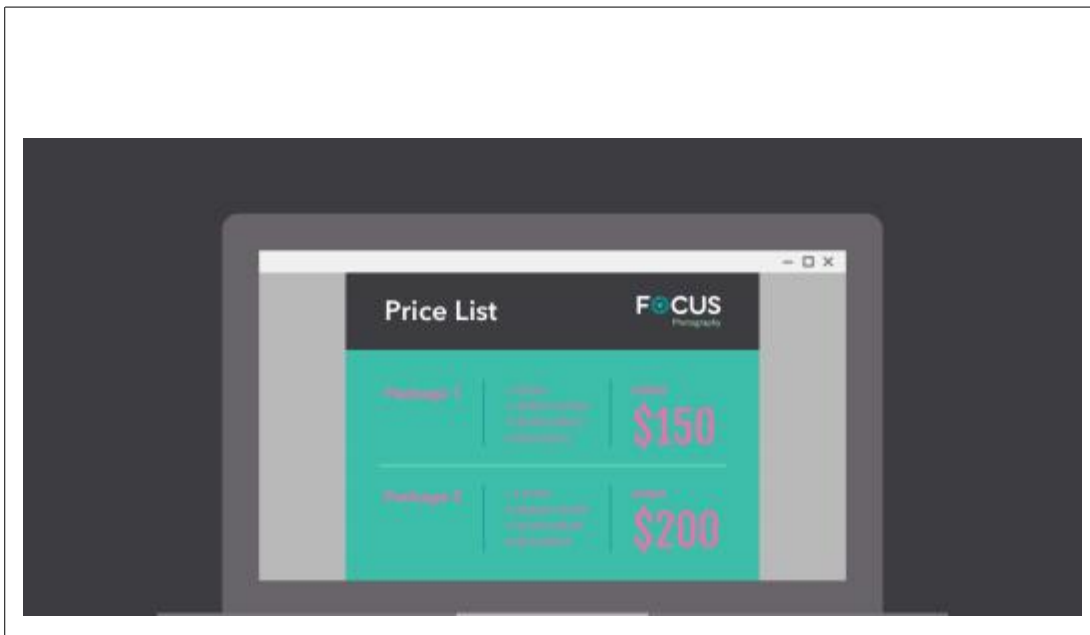


Welcome 鞠! How can we help you today?

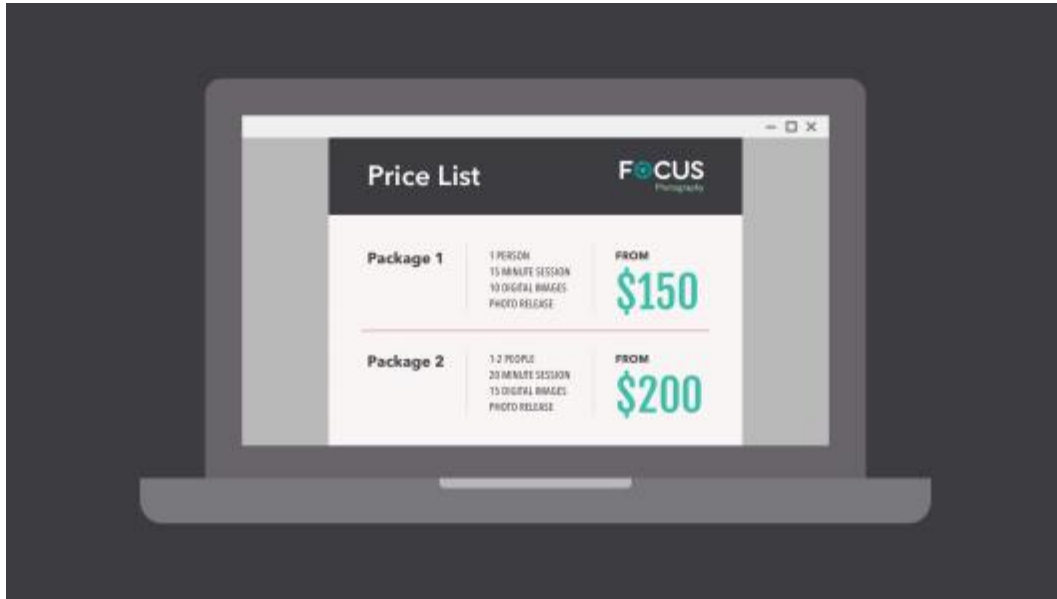




Avoid **common pitfalls**, like colors that vibrate or distract viewers from your work. For instance, in the image below, the text clashes with the background, making it difficult to read.

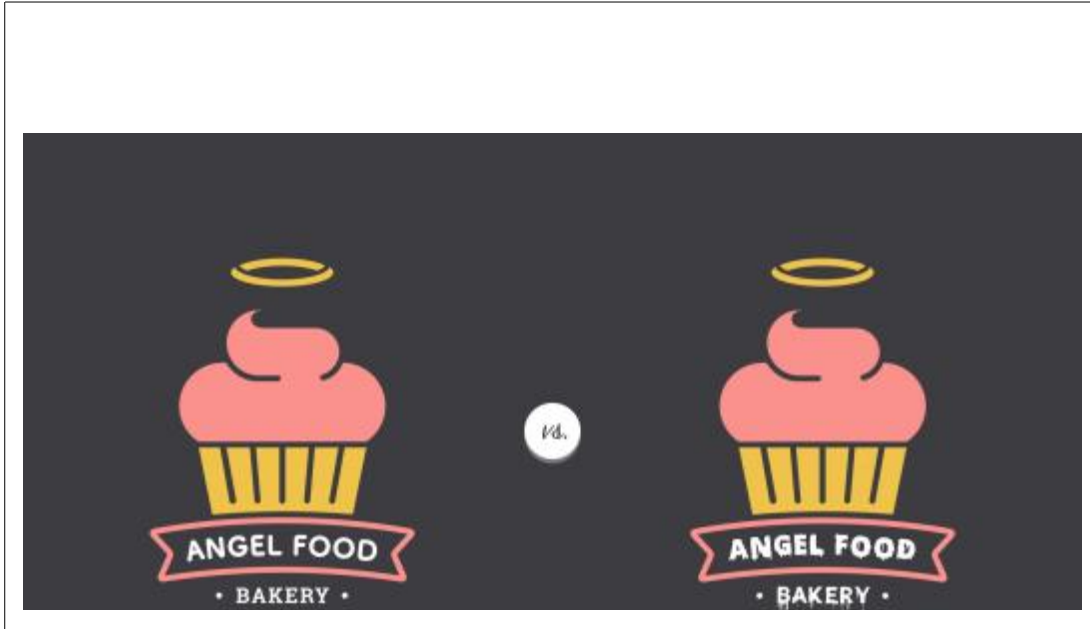


Make sure to include **neutrals** in your color palette, like black, gray, white, or off-white. This way, when you do use your brand's colors, they really stand out.



## Typography

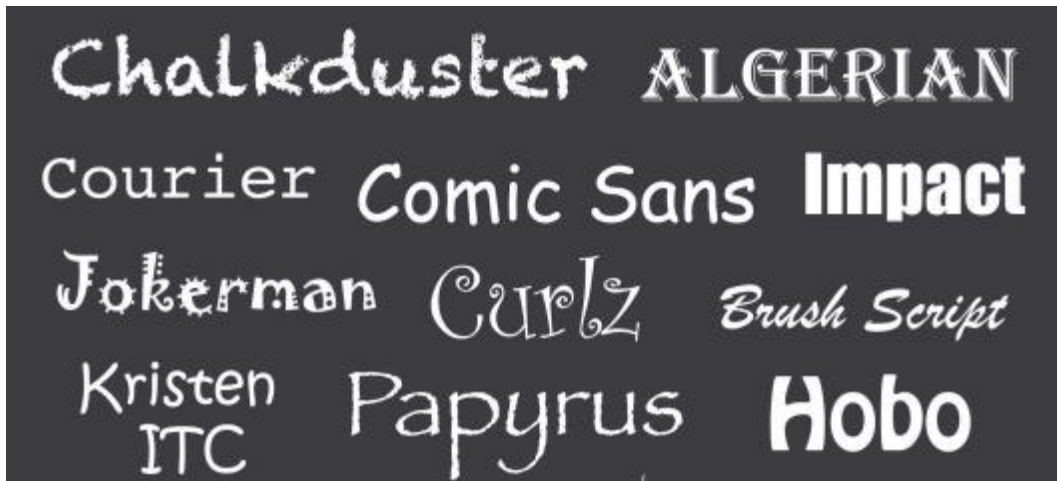
Text is one of the simpler aspects of identity, but it can be surprisingly **expressive**. All it takes is a different font, and you can subtly (or not so subtly) change the entire feel of your brand.



Most brands choose **two to three fonts**—often inspired by the use. Creative fonts should also be chosen with care and should have a unique visual identity.



There are certain fonts that professionals know to **avoid**—fonts that were once popular but that are now considered outdated and overused. The fonts below are notorious examples.

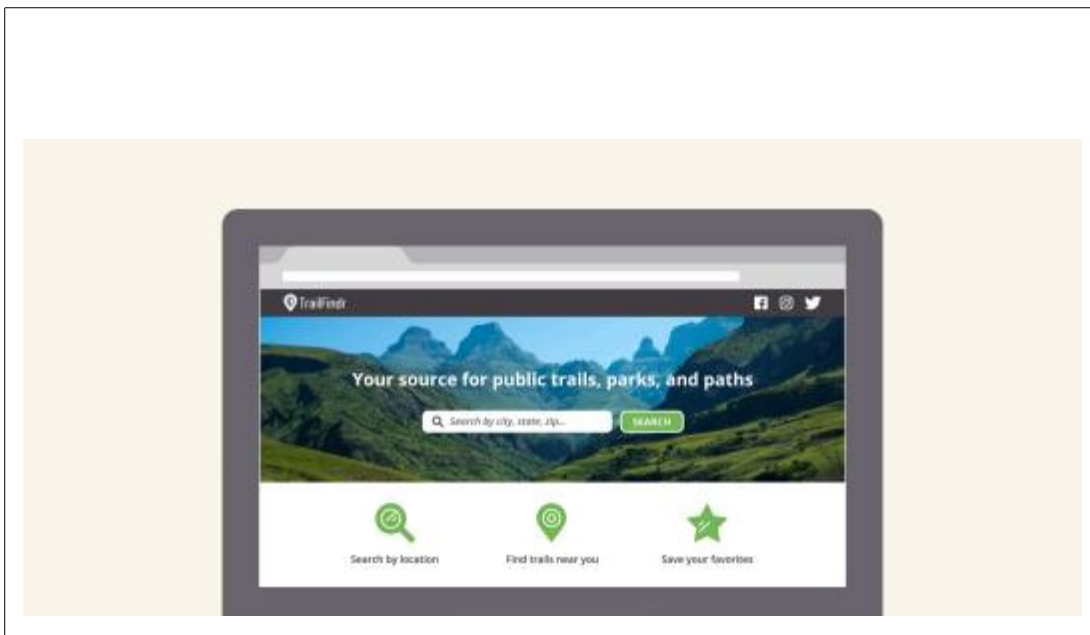


When in doubt, a more **timeless, understated** font is less likely to detract from your message. Your font choice should complement your brand, but still be current and professional.

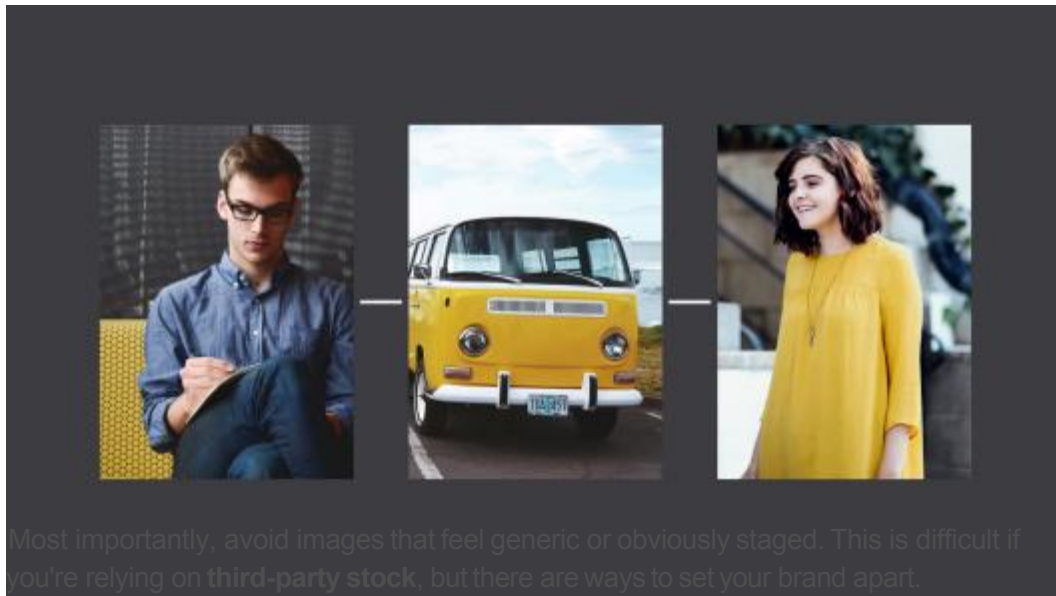


## Images

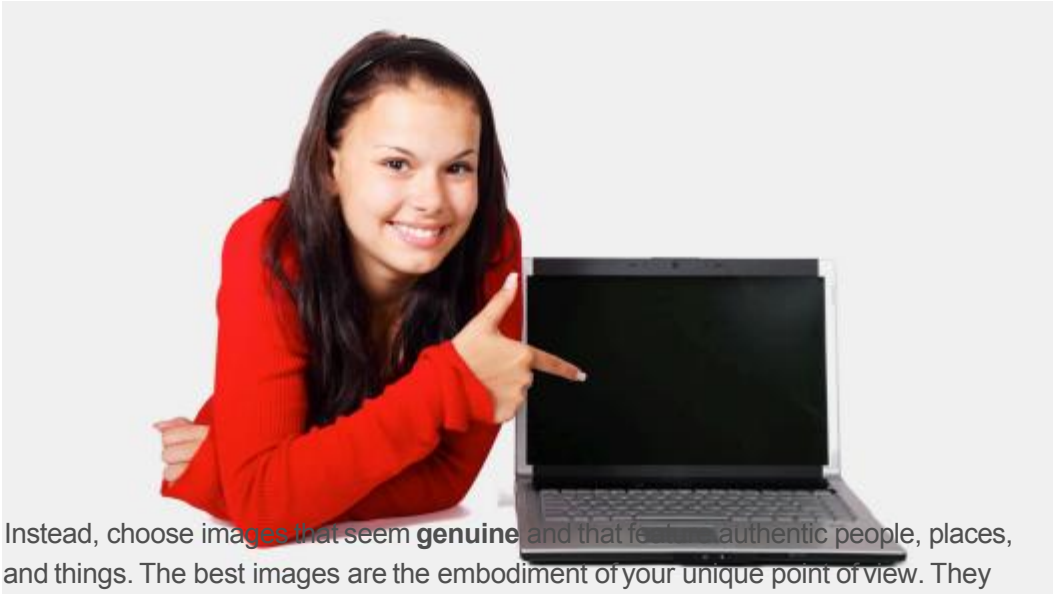
Images are a huge part of building a **unique identity**. Every photo, graphic, icon, and button is a chance to showcase your brand and shape the way it's perceived.



In professional settings, images are usually created specifically **for the brand**; for instance, pictures in a catalog or graphics in an app. If you don't you can get similar results by choosing images with a subtle signature color or similar style.



Avoid images that lack **context** or appear frequently in **other brands' designs**. Take the photo below. Some viewers might find it off-putting due to the forced pose and artificial background.



Instead, choose images that seem **genuine** and that feature authentic people, places, and things. The best images are the embodiment of your unique point of view. They represent how you want to be seen when people think about your brand.



## Putting it all together

Visual identity isn't just a marketing tool. It's a way of looking a lot of the guesswork. With a **clear vision of your brand**, you know fonts, and images to use. You can create consistent works that





We hope you enjoyed learning about branding & identity!