**CONTRAST**

- **Color**
  - Unique elements in a design should stand apart from one another. One way to do this is to use contrast. Good contrast in a design – which can be achieved using elements like color, tone, size, and more – allows the viewer's eye to flow naturally.

- **Tone/Value**
  - To the left, you can see 4 ways to create contrast in your design.

- **Size/Shape**

- **Direction**

**ALIGNMENT**

Proper alignment in a design means that every element in it is visually connected to another element. Alignment allows for cohesiveness; nothing feels out of place or disconnected when alignment has been handled well.

**PROXIMITY**

Proximity allows for visual unity in a design. If two elements are related to each other, they should be placed in close proximity to one another. Doing so minimizes visual clutter, emphasizes organization, and increases viewer comprehension.

Imagine how ridiculous it would be if the proximity icons on this graphic were located on the other side of this document.

**REPEITION**

Repetition breeds cohesiveness in a design. Once a design pattern has been established – for example, a dotted border or a specific typographic styling – repeat this pattern to establish consistency.

The short version?

Establish a style for each element in a design and use it on similar elements.
Elements of Design

LINE
A line is a mark between two points. There are various types of lines, from straight to squiggly to curved and more. Lines can be used for a wide range of purposes; stressing a word or phrase, connecting content to one another, creating patterns and much more.

COLOR
Color is used to generate emotions, define importance, create visual interest and more. CMYK (cyan/magenta/yellow/black) is subtractive; RGB (red/green/blue) is additive.

Some colors are warm and active (orange, red); some are cool and passive (blue, purple).

There are various color types (primary to analogous) and relationships (monochromatic to triad) worth learning more about as well.

SHAPE
Height + width = shape. We all learned basic shapes in grade school – triangles, squares, circles and rectangles. Odd or lesser seen shapes can be used to attract attention.

There are three basic types of shape: geometric (triangles, squares, circles etc.), natural (leaves, animals, trees, people), and abstracted (icons, stylizations, graphic representations etc.).

VALUE
Value is how light or how dark an area looks. A gradient, shown above, is a great way to visualize value – everything from dark to white, all the shades in-between, has a value. Use value to create depth and light; to create a pattern; to lead the eye; or to emphasize.

TEXTURE
Texture relates to the surface of an object; the look or feel of it. Concrete has a rough texture; drywall has a smooth and subtle texture. Using texture in design is a great way to add depth and visual interest. Printed material has actual, textile texture while screen material has implied texture.

SPACE
Space is the area around or between elements in a design. It can be used to separate or group information. Use it effectively to: give the eye a rest; define importance; lead the eye through a design and more.

SIZE
Size is how small or large something is: a small shirt vs. an extra-large shirt, for example. Use size to define importance, create visual interest in a design (via contrasting sizes), attract attention and more.
### The 10 Commandments of Color Theory

<table>
<thead>
<tr>
<th>Commandment</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Know the color wheel well! Do you know what each color signifies?</td>
</tr>
<tr>
<td>2</td>
<td>Match it. Do not overlook the austerity of analog colors!</td>
</tr>
<tr>
<td>3</td>
<td>Can’t match it? Clash it with complementary colors!</td>
</tr>
<tr>
<td>4</td>
<td>Is contrast too intense? Then, split it!</td>
</tr>
<tr>
<td>5</td>
<td>Need more variations? Go double complementary!</td>
</tr>
<tr>
<td>6</td>
<td>Go triad with 3 different hues... choose from a greater variety!</td>
</tr>
<tr>
<td>7</td>
<td>Sometimes, monochrome is the way to go...</td>
</tr>
<tr>
<td>8</td>
<td>Other times, an achromatic scheme serves best!</td>
</tr>
<tr>
<td>9</td>
<td>Know your hues, tints, shades and tones... what works where?</td>
</tr>
<tr>
<td>10</td>
<td>And lastly, RGB, CMYK and Pantone are not the same!</td>
</tr>
</tbody>
</table>

[Image: The 10 Commandments of Color Theory infographic](source: Designmantic)
THE 10 COMMANDMENTS OF TYPOGRAPHY

1. **Know your font families! Ever heard of GHTOMS?**
   - Geometric Sans (Myriad)
   - Humanist Sans (Minion)
   - Old Style (CASTELLAR)
   - Transitional (Segoe UI)
   - Modern (Liberal)
   - Slab Serifs (Futura)

2. **Combine a sans-serif font with a serif font.**
   - Myriad
   - CASTELLAR
   - Garamond
   - Lucida Fax
   - Minion
   - Garamond

3. **Combine a serif font with a sans-serif font.**
   - Minion
   - Myriad
   - Garamond
   - Lucida Fax
   - Futura
   - Garamond

4. **Combining two similar fonts is not cool.**
   - Myriad
   - CASTELLAR
   - Garamond
   - Lucida Fax
   - Futura
   - Garamond

5. **Contrast is the key.**
   - Myriad
   - Castellar
   - Garamond
   - Lucida Fax
   - Novelty
   - Garamond

6. **Stick to two fonts. Only go for three if you must.**
   - Myriad
   - Novels
   - Garamond
   - Lucida Fax
   - Overhaul
   - Garamond

7. **Don’t mix different moods.**
   - Myriad
   - Novels
   - Garamond
   - Lucida Fax
   - Overhaul
   - Garamond

8. **Combine fonts of complementary moods and of similar time eras.**
   - Myriad
   - Novels
   - Garamond
   - Lucida Fax
   - Overhaul
   - Garamond

9. **Use different weights of fonts in the same family.**
   - Myriad
   - Novels
   - Garamond
   - Lucida Fax
   - Overhaul
   - Garamond

10. **And lastly, please avoid the following fonts.**
    - Myriad
    - Novels
    - Garamond
    - Lucida Fax
    - Overhaul
    - Garamond

Designer: dm | Designmantic
Don’t do this!

Booth #317 is the rattiest booth in this whole show. And we’re proud of it.

Stop by booth #317 to see what the deal is with the sleazy rat and why the show organizers haven’t called in security or at least the exterminators.

Or go to www.UrlInternet-Cafe.com if you don’t have time to visit the booth.

Don’t use hyphens to call out bullet points. Instead, try using characters from Wingdings or Zapf Dingbats.

Don’t center everything on the page and then put small pieces of text in the corners! Avoid a gray, boring page—add contrast.

Watch the line endings—there’s no need to break lines at awkward places or to hyphenate unnecessarily.

Try this…

Booth #317 is the rattiest booth in this whole show.

And we’re proud of it!

ATTENTION CONFERENCE ATTENDEES:

- Never before has this conference allowed booth space for such a disgusting character as Url Rat.
- Stop by booth #317 to see what possible redeeming traits he could possibly have that would allow someone like him into this exhibit hall.
- While you’re there, get some free stuff before they call in the exterminators.
- Or stop by his web site: www.UrlInternet-Cafe.com

URL’S INTERNET CAFE
www.UrlInternetCafe.com

Or set the text in several columns, each one flush left.

It’s okay to set the body text small on a flyer. If you capture the reader’s attention in the first place, she will read the small type.

There’s a Rat in Booth #317

Use a huge headline or huge clip art.
Use an interesting typeface in a huge way.
CROP a photograph or clip art into a tall, narrow shape; place it along the left edge; align the text flush left.
Or place the art along the right edge and align the text flush right.

Attention Conference Attendees:

Never before has this conference allowed booth space for such a disgusting character as Url Rat. Visit booth #317 and ask about possible redeeming traits that might allow someone like this into this respectable exhibit hall. While you’re there, get some of the free stuff stocked with www.UrlInternetCafe.com before someone calls an exterminator.

Don’t do this!

Don’t set items centered and flush left on the cover (or inside)! Pick one alignment. Please.

Don’t use 12-point type for your body copy. Besides looking unsophisticated, 12-point in most typefaces is too large for the column width in a standard three-fold brochure.

Don’t set the copy too close to the fold. Remember that you’re going to fold the paper down the middle of the column gutter, so allow more room between columns in a brochure than you would in a newsletter.

Try this . . .

After the initial powerful greeting on the cover panel, the reader gets an introduction to the mascot for the company on the next panel, then finally opens to the inside of the brochure.

Play with the graphic images in your brochure—make them bigger, overlap them, wrap text around them, tilt them. You can do all this if your text presents a solid, aligned base.

See how the only things that cross the gutter (the fold area in-between text blocks) are pieces of art? Graphics don’t get lost in the fold.

Don’t do this!

Don’t be a wimp about your flag (the title of your newsletter on the front page). Tell people who you are!

Don’t create a flat, gray newsletter. Use contrasting type where appropriate, create pull-quotes, and add other visually interesting elements to pull the reader’s eye into the page.

Try this . . .

Most people skim through newsletter pages picking out headlines—so make the headlines clear and bold. You can see the underlying structure of the text here. With the solidity of that structure, the graphics can really juice up the pages by being tilted, enlarged, text-wrapped, etc.

On the other hand, don’t use a different typeface and arrangement for every article. If you create a strong, consistent, underlying structure throughout the newsletter, then you can call attention to a special article by treating it differently. If everything is different, nothing is special.

Toke a few minutes to verbalize how all four of the basic principles of design appear in a multiple-page publication like this, and notice the effect of each principle.

Little Quiz #1: design principles

Find at least seven differences between the two sample résumés below. Circle each difference and name the design principle it offends. State in words what the changes are.

1. Résumé: Dorothy
   Rural Farm #73
   The Plains, Kansas

   Education
   - Plains Grammar School
   - Plains High School, graduated with highest honors
   - School of Hard Knocks

   Work Experience
   1956 Down on the Farm
   1954 Up on the Farm
   1955 Around the Farm

   References
   - Glenda the Good Witch
   - The Great and Powerful Oz

Little Quiz #2: redesign this ad

What are the problems with this phone book ad? Make a list of the problems and solutions.

Clues: How many different typefaces are in this ad? How many different alignments? Could you use as a strong line against which to align everything else? WHY IS SO MUCH OF THE TEXT IN ALL CAPS? Are the logical elements grouped together close proximity? Is there a focal point? Why not, and how could you create one? Could you use as repetitive elements? Do you need the heavy border and the inner box?

Take a piece of tracing paper and trace the outline of the ad. Then move that shape around and trace the individual elements, rearranging them into a more professional, clean, direct advertisement. Work your way through each principle: proximity, alignment, repetition, and contrast.

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Ancient City

Tile & Interiors

"Contractors' prices to the public"

Tile • Linoleum

Installation Available

- Talavera
- Saltillo
- Monterrey
- Dallas Ceramics
- Aztec
- Midstate
- Quality Marble

1776 Cupertino Rd.
(Across from High School Next to Pico Post)

982-7219

Santa Ana Interior Headquarters

Parking in rear

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