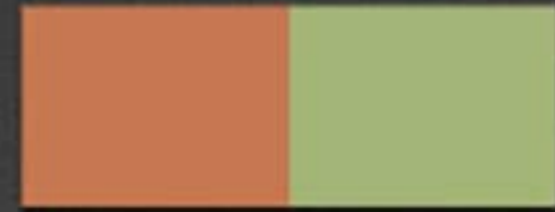


CONTRAST

COLOR



TONE/VALUE



SIZE/SHAPE



DIRECTION

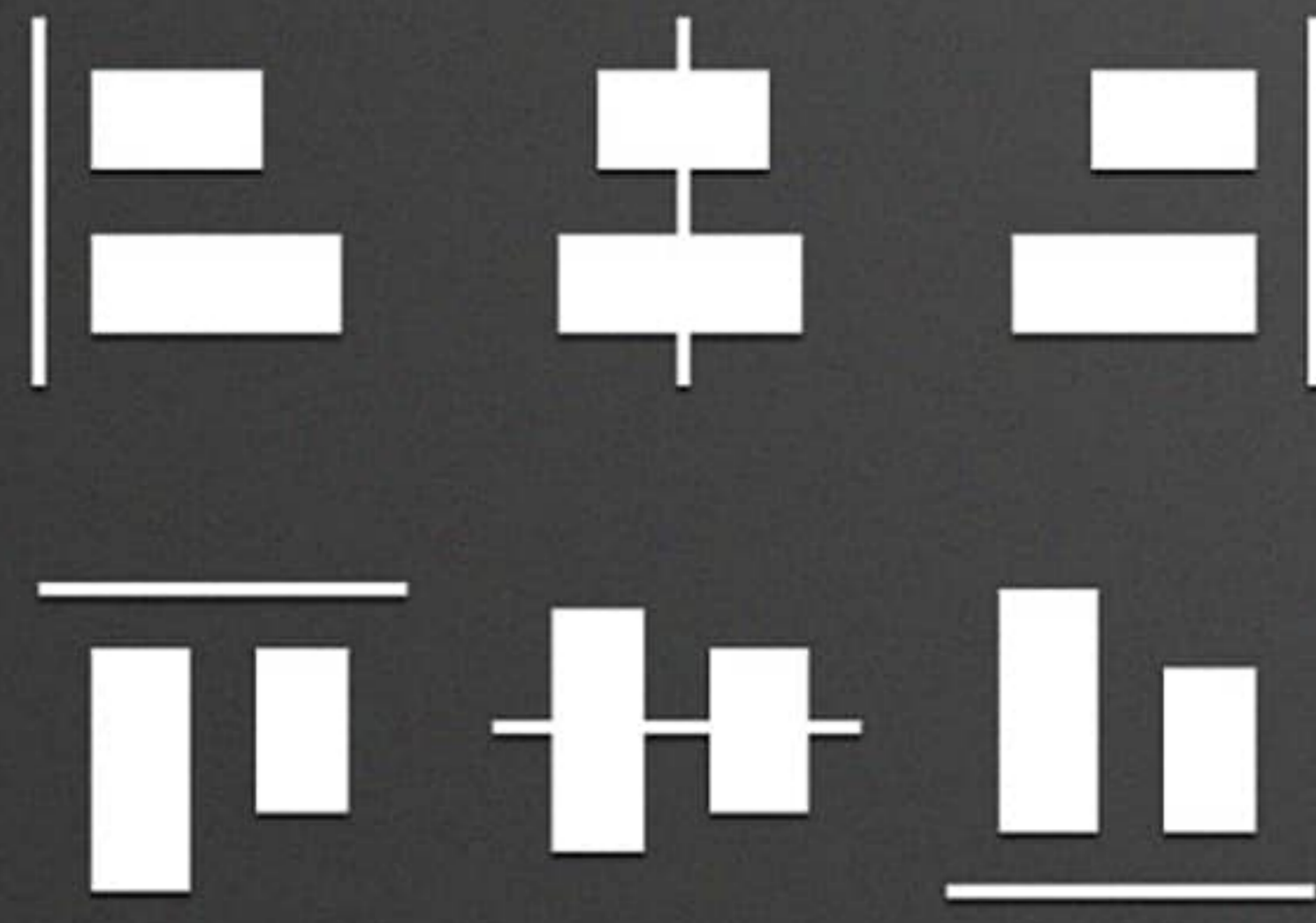


Unique elements in a design should stand apart from one another. One way to do this is to use contrast. Good contrast in a design – which can be achieved using elements like color, tone, size, and more – allows the viewer's eye to flow naturally.

To the left, you can see 4 ways to create contrast in your design.

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.

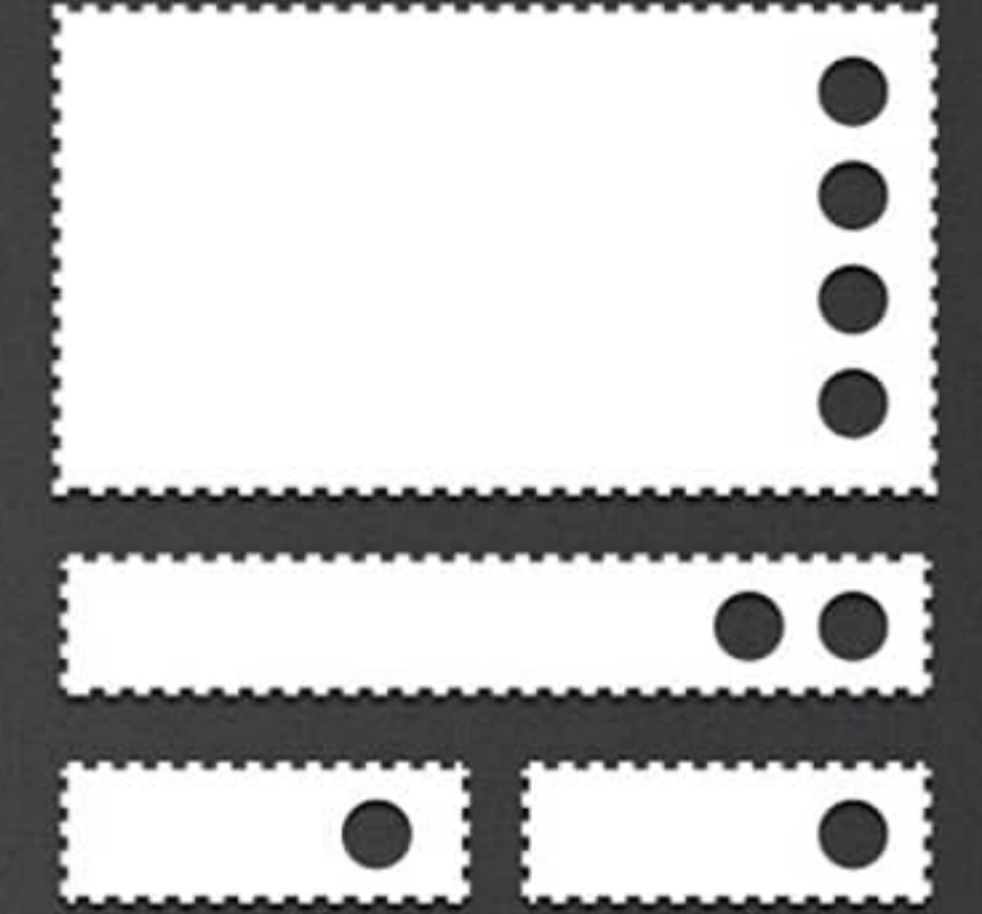


REPETITION

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.



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.

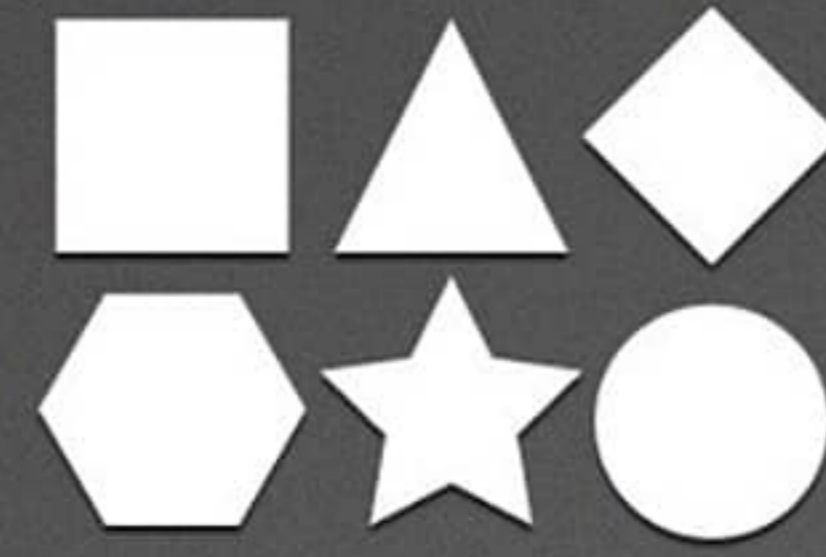


LINE



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.

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.

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**.

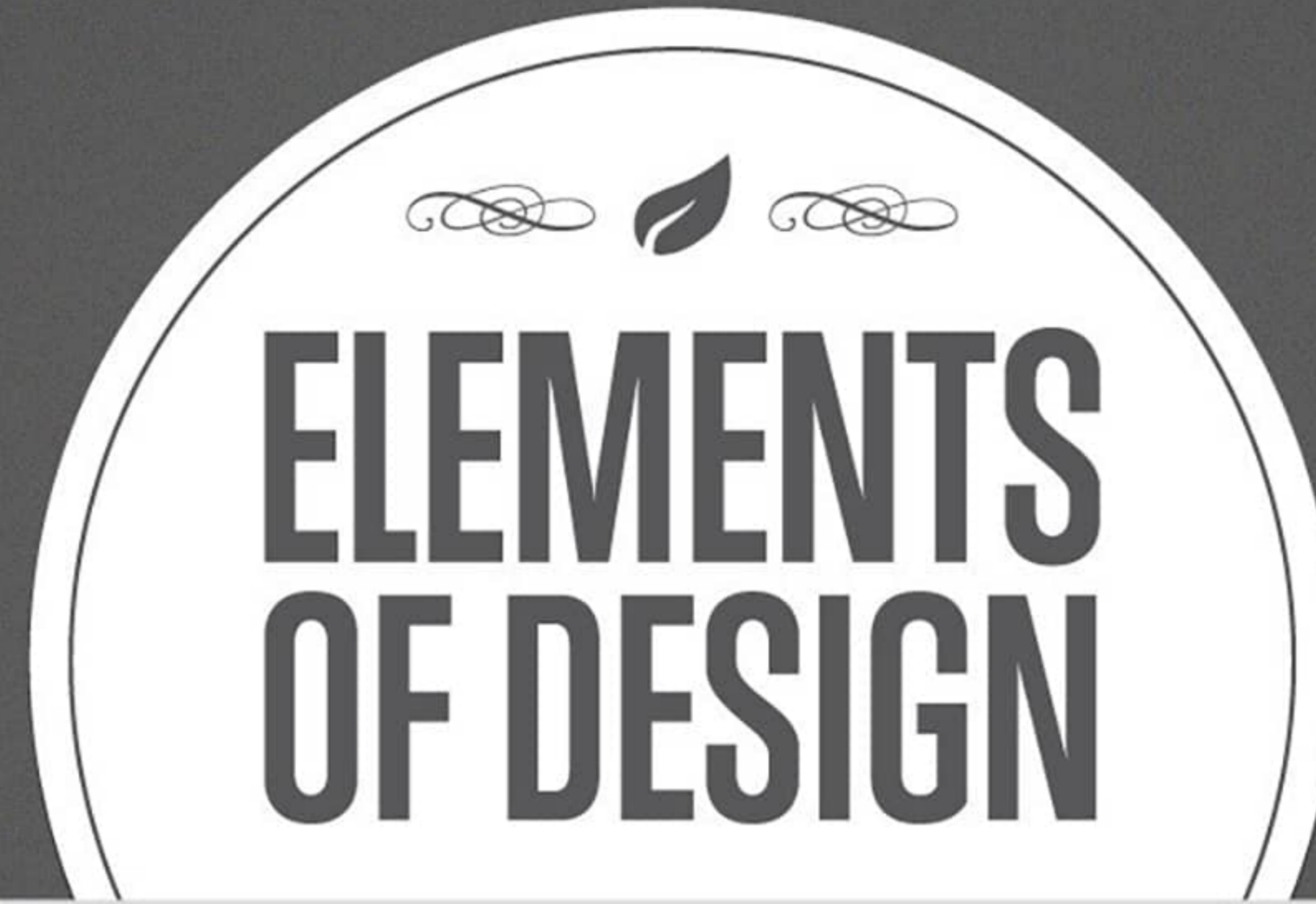
Some colors are warm and **active** (orange, red); some are cool and **passive** (blue, purple).

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

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.



quick reference sheet



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.

SPACE



THE 10 COMMANDMENTS OF COLOR THEORY

1

KNOW THE COLOR WHEEL WELL! DO YOU KNOW WHAT EACH COLOR SIGNIFIES?



2

MATCH IT. DO NOT OVERLOOK THE AUSTERITY OF ANALOG COLORS!



3

CAN'T MATCH IT? CLASH IT WITH COMPLEMENTARY COLORS!



4

IS CONTRAST TOO INTENSE? THEN, SPLIT IT!



5

NEED MORE VARIATIONS? GO DOUBLE COMPLEMENTARY!



6

GO TRIAD WITH 3 DIFFERENT HUES... CHOOSE FROM A GREATER VARIETY!



7

SOMETIMES, MONOCHROME IS THE WAY TO GO...



8

OTHER TIMES, AN ACHROMATIC SCHEME SERVES BEST!



9

KNOW YOUR HUES, TINTS, SHADES AND TONES... WHAT WORKS WHERE?



10

AND LASTLY, RGB, CMYK AND PANTONE ARE NOT THE SAME!



THE 10 COMMANDMENTS OF TYPOGRAPHY

1

KNOW YOUR FONT FAMILIES! EVER HEARD OF GHOTMS?

Geometric Sans

a

Humanist Sans

a

Old Style

a

Transitional

a

Modern

a

Slab Serifs

a

2

COMBINE A SANS-SERIF FONT WITH A SERIF FONT.

Myriad
Minion

AndrewGothic
CASTELLAR

Ocean Sans Std
Garamond

Segoe UI
Lucida Fax

Futura
Minion

Liberal
Garamond

3

COMBINE A SERIF FONT WITH A SANS-SERIF FONT.

Minion
Myriad

CASTELLAR
AndrewGothic

Garamond
Ocean Sans Std

Lucida Fax
Segoe UI

Minion
Futura

Garamond
Liberal

4

COMBINING TWO SIMILAR FONTS IS NOT COOL.

Minion
Novelty

Colonna MT
CASTELLAR

Garamond
Times New Roman

Agency FB
Letter Gothic

Futura
Franklin Gothic

Mandingo
Liberal

5

CONTRAST IS THE KEY.

Futura
CASTELLAR

Liberal
AndrewGothic

Myriad
Ocean Sans Std

Novelty
Advantage

OVERHAUL
Angelina

GENEVA
Futura

6

STICK TO TWO FONTS. ONLY GO FOR THREE IF YOU MUST.

Monogly
Arial Rounded
AvantGarde

MANDINGO
souvenir It
Arial

GENEVA
Advantage
Ocean Sans Std

Novelty
CASTELLAR
Time Roman

AKKA
colonna MT
dallas

Akka
BIENVILLE
Castellar

7

DON'T MIX DIFFERENT MOODS.

ROSEWOOD
MANDINGO
GENEVA

ADRESACK
MADSETTE
Genoa Roman

Black Chancey
MASQUE
Geometric light

AFRICAN
MATISSE
GildedCage

ALLENB
MECHANICAL
MELOBOLD

Anglican Text
MINION
MULTISTROKES

8

COMBINE FONTS OF COMPLEMENTARY MOODS AND OF SIMILAR TIME ERAS.

Black Chancey
Ariofit

Amaze
festus

ANDES
bougan

Borealis
calibri

GENEVA
BLACK_CHANCEY

Coronet
Trebuchet

9

USE DIFFERENT WEIGHTS OF FONTS IN THE SAME FAMILY.

Minion
Garamond

Myriad
Futura

GENEVA
DALLAS

November
Niagara

Valken
VAGRounded

TRAJAN
Sylfaen

10

AND LASTLY, PLEASE AVOID THE FOLLOWING FONTS...

Comic Sans

Papyrus

Curlyz

Viner

Kristen

Συμβολ

FLYERS

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.UrlInternetCafe.com if you don't have time to visit the booth.



ATTENTION CONFERENCE ATTENDEES:

- Never before has this conference allowed booth space for such a disgusting character as Url Ratz.
- 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.UrlInternetCafe.com

URL'S INTERNET CAFE
www.UrlInternetCafe.com



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.

Don't put everything in boxes! Let the strong alignment create the "box" around the text.

As in everything else, don't set the same amount of space between all elements. If items are part of a unit, group them closer together.

Don't use Times, Arial, Helvetica, or Sand.

Try 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.UrlInternetCafe.com if you don't have time to visit.

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.

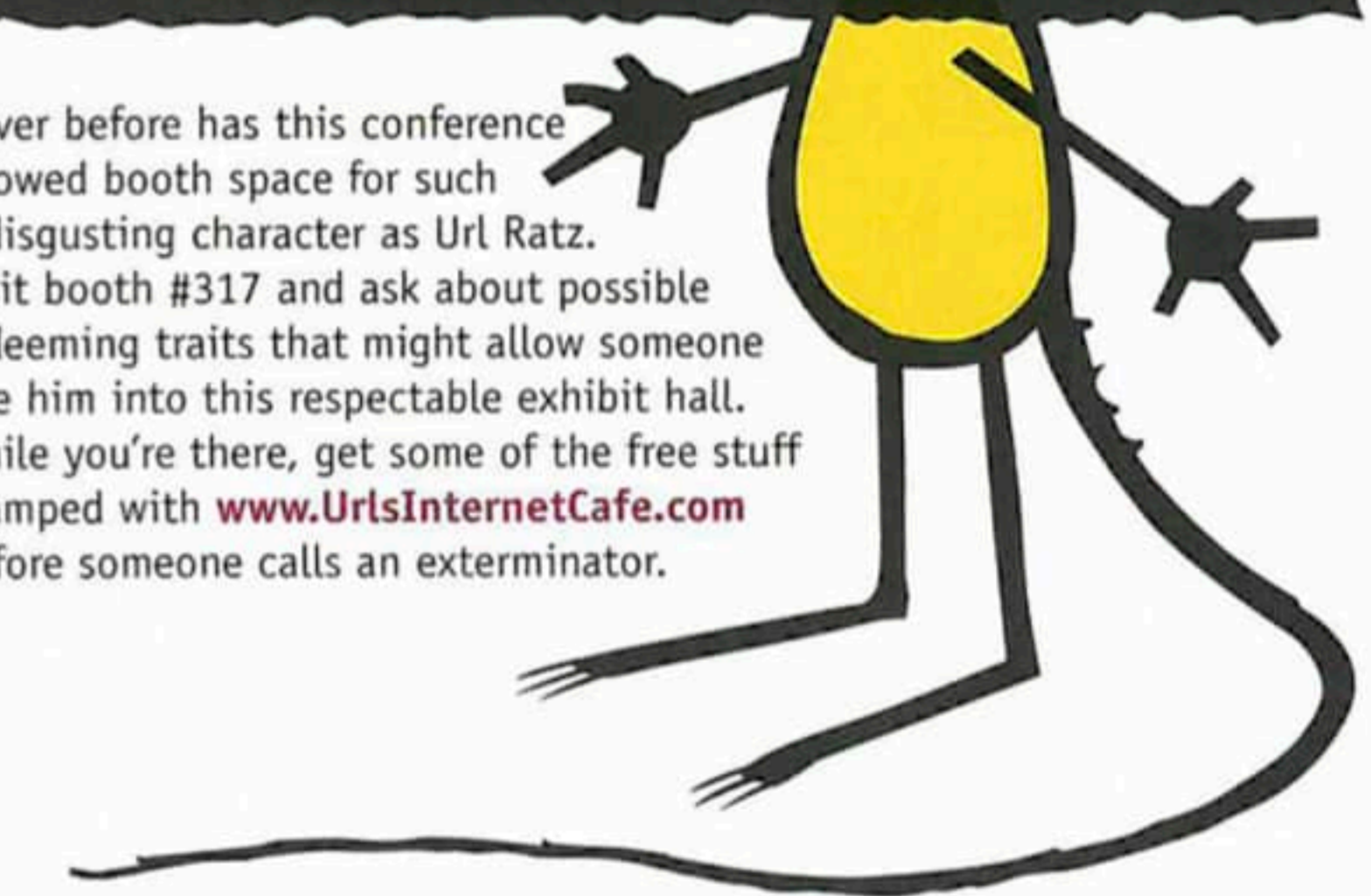
Or place the art along the right edge and align the text flush right.

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.

Attention Conference Attendees:

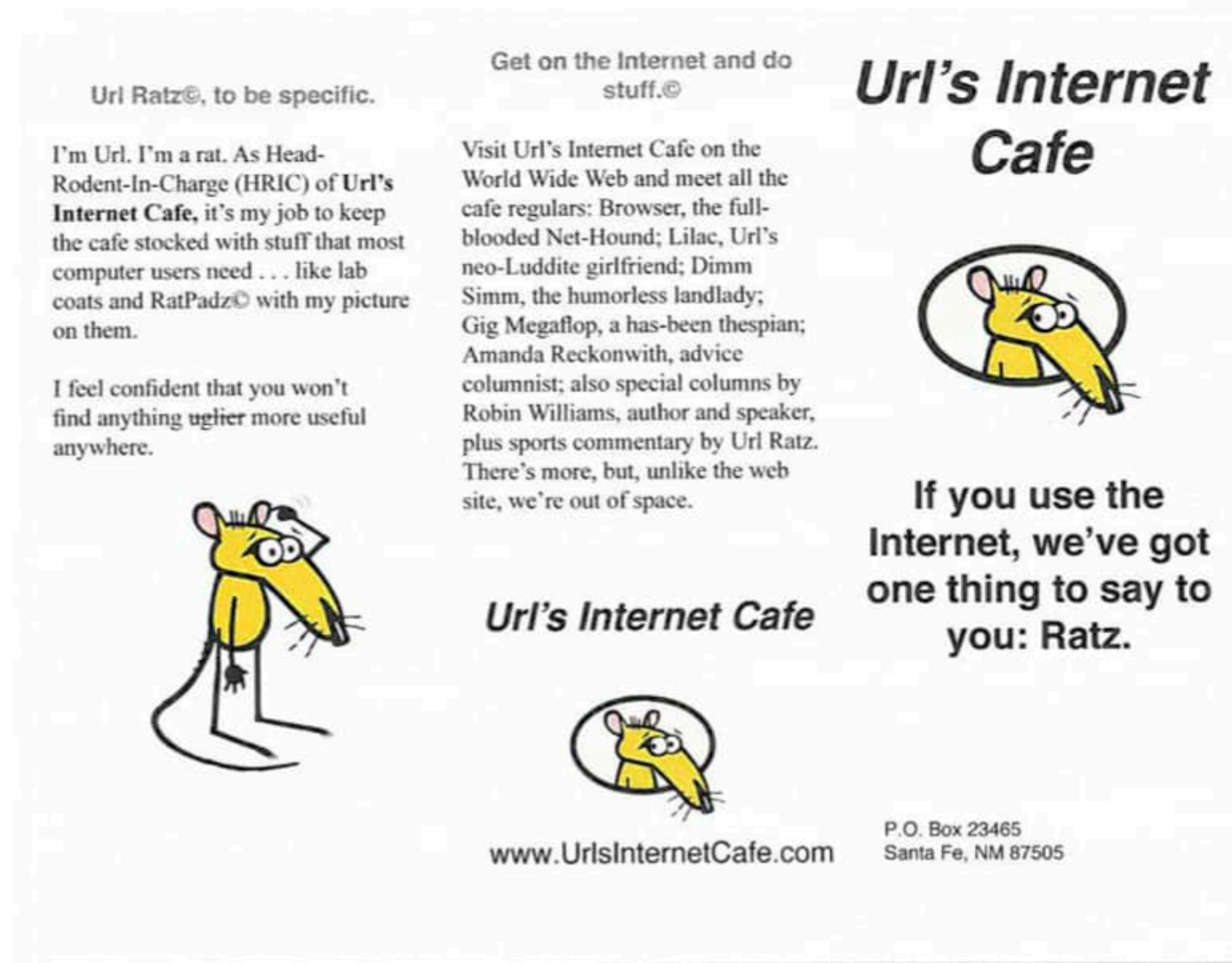
Never before has this conference allowed booth space for such a disgusting character as Url Ratz. Visit booth #317 and ask about possible redeeming traits that might allow someone like him into this respectable exhibit hall. While you're there, get some of the free stuff stamped with www.UrlInternetCafe.com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



There's a Rat in Booth #317

BROCHURES

Don't do this!



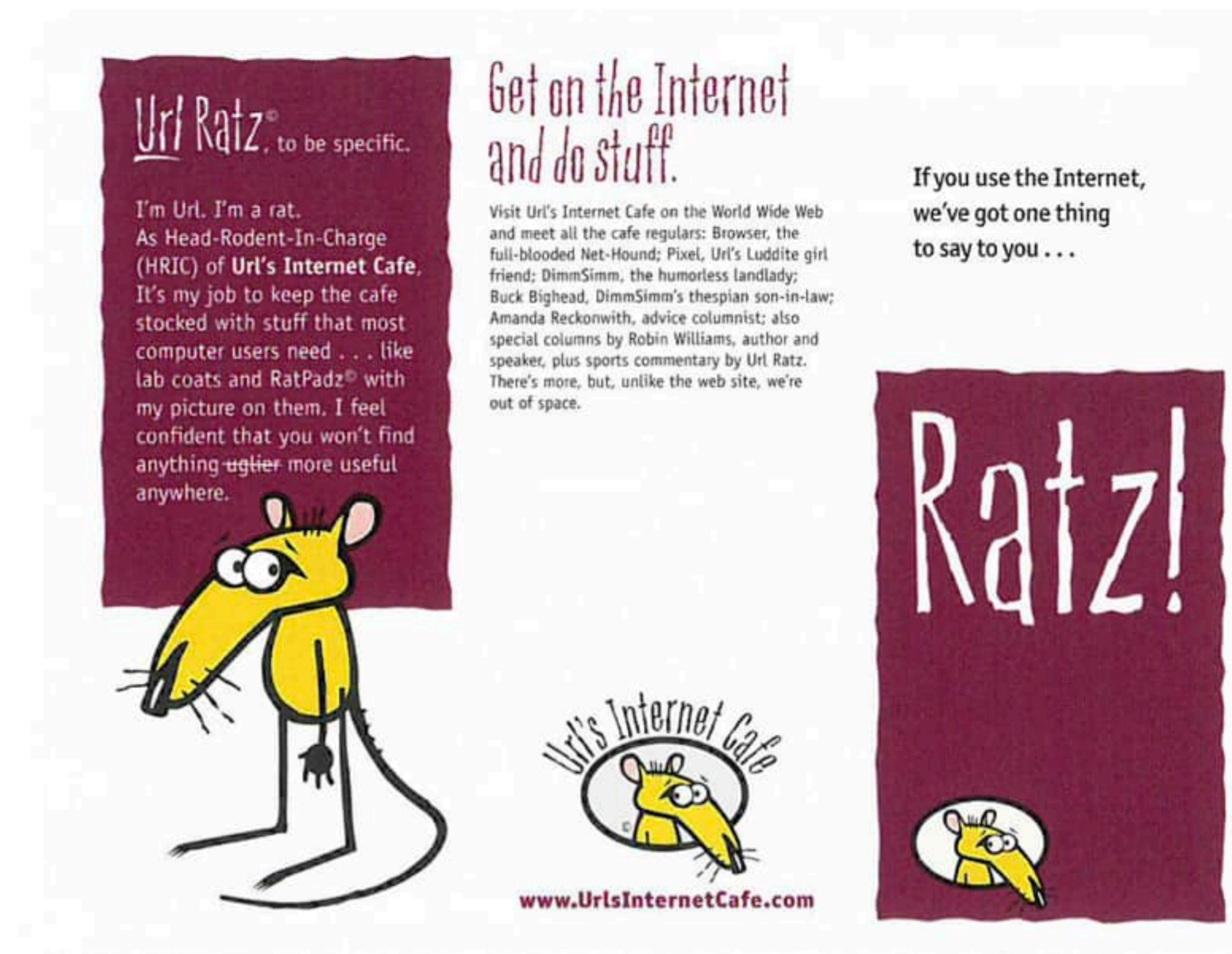
Don't set items centered and flush left on the cover (or inside)! Pick one alignment. Please.



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.

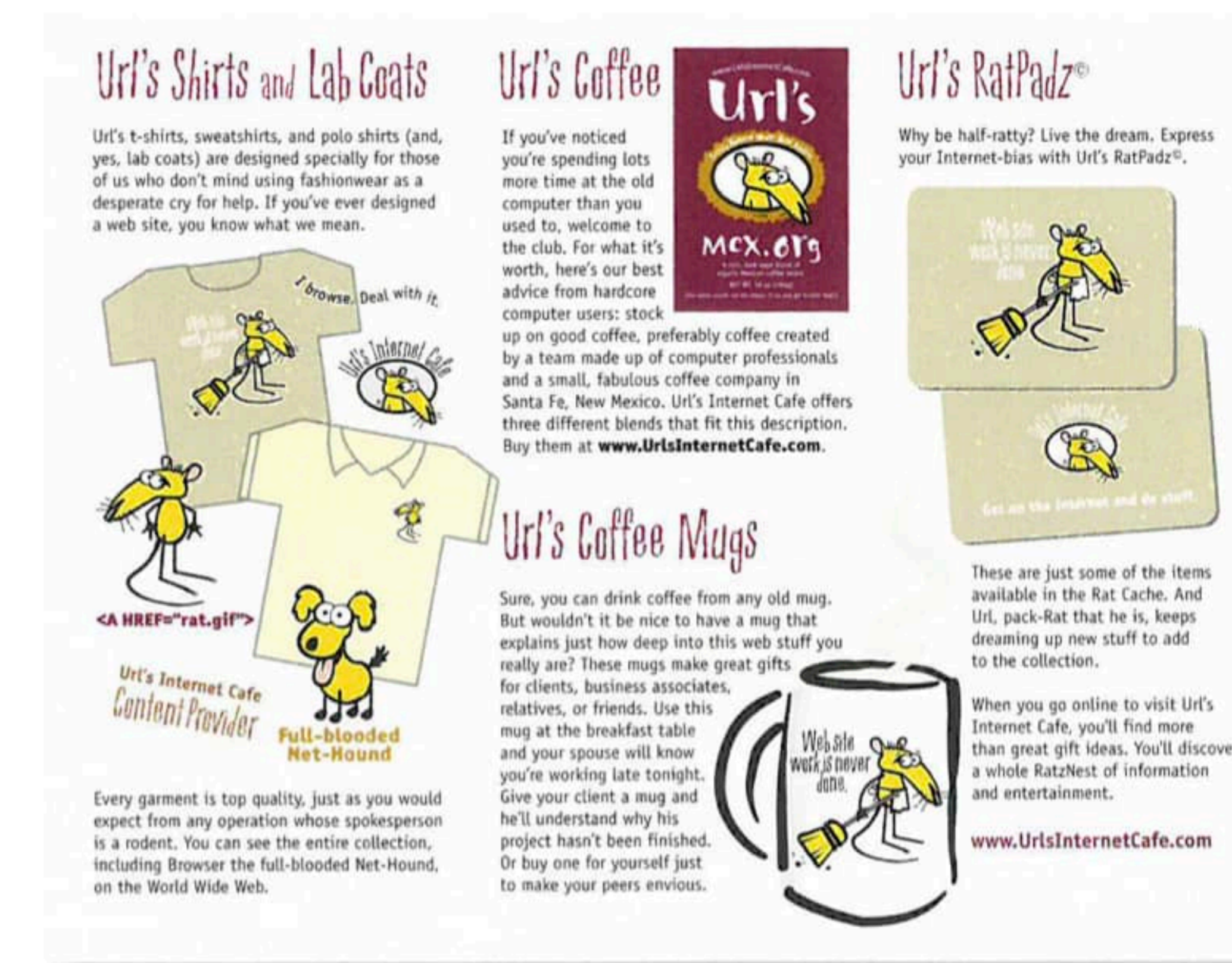
Don't set the copy too close to the fold. Remember that you're going to fold the paper down the middle of the column gutter, so allow more room between columns in a brochure than you would in a newsletter.

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.

Which panel will the reader see first? second? This brochure is designed to draw the reader in little by little.



Notice how contrast of color and size are used here.

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!

RAT TALES

News from Uri's Internet Cafe
Volume 1, Number 1



What's Up at Uri's Internet Cafe?

There's always something happening at Uri's Internet Cafe. Drop in anytime, day or night—we're open twenty-four-seven. You'll always find friends, enemies, rats, coffee, t-shirts you just gotta have, advice, cartoons, witty sports insights, snarky, provocative conversation if you're really lucky, and a few laughs.

FOR BEGINNERS ONLY
If you're new to the Internet and this World Wide Web, stop at the front porch and have a browser. NetFound give you'll fascinate you to find very fun stuff. **THI** Fro can o' blend octan

THE SPORTS BAR
Get an Uri's-eye view of what's happening in the sports world. You won't hear this on prime time!

THE NAVIGATION BAR
Coming soon! Even we don't know what this is yet!

THE GIFT SHOP AND BOOKSTORE
Be the first in your studio (maybe the first in the world!) to purchase limited edition t-shirts and mugs.

THE CHANGING ROOM
Meet dear Amanda Reckonwith, the most stunning and witty drag queen on the Internet. "Change your mind, change your future, but at least change your wardrobe!"

THE BACK PORCH
Come on out to the back porch and

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.

You want products? We got products!

Would you buy a lab coat from an ugly rat? You might not think so now, but just wait 'til you see the lab coats, t-shirts, caps, polo shirts, special coffees, teas, mugs, RatPads, and other great gift ideas at Uri's Internet Cafe.

You need a lab coat. You could also use a t-shirt that tells your clients the Internet facts of life. And coffee blended specifically for web surfers. You'll need matching mugs for the coffee and most likely you'll want original RatPads to replace those clunky old mouse pads you have just lying around the office.

Did we mention polo shirts, caps, gift boxes, and do-rags? Prepare yourself for the Technology Age: visit Uri's Internet Cafe for real gift ideas and a café full of goodies.

Are you really reading this tiny little type? You might not think so now, but just wait 'til you see the lab coats, t-shirts, caps, polo shirts, special coffees, teas, mugs, RatPads, and other great gift ideas at Uri's Internet Cafe.

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And for beginners only

If you've never been to the World Wide Web before, or if you're still a little new and intimidated, let Browser show you around. Walk through this web site and learn the difference between the Internet and the World Wide Web; what exactly are web pages; what's a browser and why do you need one; what are search engines, where do you find them, and how do you use them to find specific items of interest; how to get around web pages; what to expect from the Internet; how to "download" files; how to customize your browser so it suits the way you want to surf; and even how to make your own web page.

There's also a glossary of common Internet-related terms with definitions you can actually understand, and sources for where you can find more information about all sorts of aspects of the Internet and the World Wide Web. By the time you finish touring Browser's beginner site, you won't be a beginner anymore!

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VISIT URI'S INTERNET CAFE TODAY!



There's only one place in the world where you can get such sassy stuff, and that's at our web site. Created by web designers, we [insert] guarantee you'll find something that makes you happy. Or something that at least makes you smile. And how many rats can make that kind of guarantee? See for yourself at www.UriInternetCafe.com

Whatever you do, don't write a bunch of filler copy just to fill the space with text. Who wants to read such a waste? We have enough to do in our lives. Instead, use that space to be creative! Or just let slow for white space.



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234

THE SITCOM!

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The Cast of Characters

Uri Ratz, proprietor of the cafe, is a real dog. On the website, Browser is the one who teaches beginners about the Internet and the World Wide Web. He loves everything and everybody. Except DimmSimm and her son-in-law.

Amanda Reckonwith, drag queen, hangs out in the basement. "Come down to my level," she says. Amanda writes a hilarious spoof advice column on the web site.

Grandma Ada, the tech support. She's a bit crabby, but is incredibly smart about technology. Puts the young punks in their places regularly. Flirts with old men. Has several online sweethearts.

Pixel, Uri's girlfriend, is a cranky neo-Luddite. She smidges with burning rage, brings in tarot card readers and palm readers and dimmers and



Try this . . .



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Meet dear Amanda Reckonwith, the most stunning and witty drag queen on the Internet. "Change your mind, change your future, but at least change your wardrobe!"

THE BACK PORCH
Come on out to the back porch and

THE TV ROOM
Read the screencaps for a proposed television sitcom, featuring Uri, Browser, and all the characters who hang out at Uri's Internet Cafe! The television show is really integrated with the web site to the point where you, the viewer, can tell the producers what you think, what you want to see more or less of, whom you want to see as guests, and more. Details on the web site!

The Changing Room
Meet dear Amanda Reckonwith, the most stunning and witty drag queen on the Internet. "Change your mind, change your future, but

You want products? Okay—we've got products galore for you!

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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.

The Sitcom!

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Visit Uri's Internet Cafe Today!



P.O. Box
23465
Santa Fe,
New Mexico
87502
505.424.1115 v
505.438.9782 f
uri@UriInternetCafe.com
www.UriInternetCafe.com

To: Henrik Birkvig
c/o Den Grafiske Højskole
DK-2400 København NV
Denmark

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2345

Take 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.

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.

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.

Résumé: Dorothy
Rural Farm #75
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
1953 Around the Farm

References

- Glinda the Good Witch
- The Great and Powerful Oz

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____

Résumé

- ▼ Dorothy
Rural Farm #75
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
- ▲ 1953 Around the Farm

References

- ▲ Glinda 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? What 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 into close proximity? Is there a focal point? Why not, and how could you create one? What 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.

Ancient City

Tile & Interiors

“CONTRACTORS’ PRICES TO THE PUBLIC”

TILE • LINOLEUM

INSTALLATION AVAILABLE

- TALAVERA
- SALTILLO
- MONTERREY
- DALLAS CERAMICS
- AZTEC
- MIDSTATE
- QUALITY MARBLE

HOURS:
8:30 - 5 MON. - FRI.
9:00 - 1:00 SAT.

1776 CUPERTINO RD.
(ACROSS FROM HIGH SCHOOL NEXT TO EASY PRINT)

982-7219

SANTA ANA'S INTERIOR HEADQUARTERS

PARKING IN REAR

Ancient City

Tile and Interiors

Santa Ana's Interior Headquarters
Contractors' prices to the public
Installation available

- Tile and Linoleum:**
- Talavera
- Salttillo
- Monterrey
- Dallas Ceramics
- Aztec
- Midstate
- Quality marble

Large selection of tiles on display

982-7219
1776 Cupertino Road
(across from high school, next to Easy Print)

Hours:
Monday-Friday 8:30 - 5:00
Saturday 9:00 - 1:00

Answers: Quiz #1 (page 68)

Remove the border to open up space. Beginners tend to put borders around everything. Stop it! Let it breathe. Don't contain it so tightly!

Proximity: The headings are too far away from their related items: move them closer. There are double Returns above and below the headings: take out all double Returns, but add a little extra space above the headings so they are more closely connected to the following material they belong with.

Alignment: Text is centered and flush left, and second lines of text return all the way to the left edge: create a strong flush left alignment—all heads align with each other, all bullets align, all text aligns, second lines of text align with first lines.

Repetition: There is already a repetition of the hyphen: strengthen that repetition by making it a more interesting build and using it in front of every appropriate item. The headings strong and black. The strong black impression in the bullets now repeats and reinforces the strong black in the headings.

Contrast: There isn't any: use a strong, bold face for contrast of heads, including "Résumé" (to be consistent, or repetitive), add contrast with the strong bullets. By the way: all the numbers in the new version are a point size smaller so they don't call undue attention to themselves.

Answers: Quiz #2 (page 69)

Different typefaces: There are four different sans serifs (Helvetica, Avant Garde, Optima, and Formata Bold). There are two serif faces (Aachen Bold and the Aachen Bold) and one sans serif.

Different alignments: Oh my gawd. Some elements are flush left, some are centered, some are centered in the middle of empty space, some have no connection or alignment with anything else in the world.

Strong line: The graphic image of tiles could provide a strong line against which to align other elements.

Lack of proximity: Group the information. You know what should be grouped together.

Lack of focal point: Several items are competing for attention. Choose one. **Lack of repetitive elements:** How about taking those bullets and making them stronger, including the bullet between tile and linoleum. Perhaps use a square bullet, to repeat the square tile. Repeat the bold face in the large phone number, since this is a phone book ad.

Remove the border inside the border. Use square corners on the remaining border to reinforce the square corners of the tile and to keep the edges clean. **TAKE OFF THE CAPS LOCK!!!**

The example on the next page is only one of many possibilities!