

LAYOUT BASICS

LAYOUT & DESIGN BASICS

GOALS:

- Grab the viewer's **attention**
- **Communicate** your message
- **Easy** to understand

THE RULES.



FREEDOM OF SPEECH

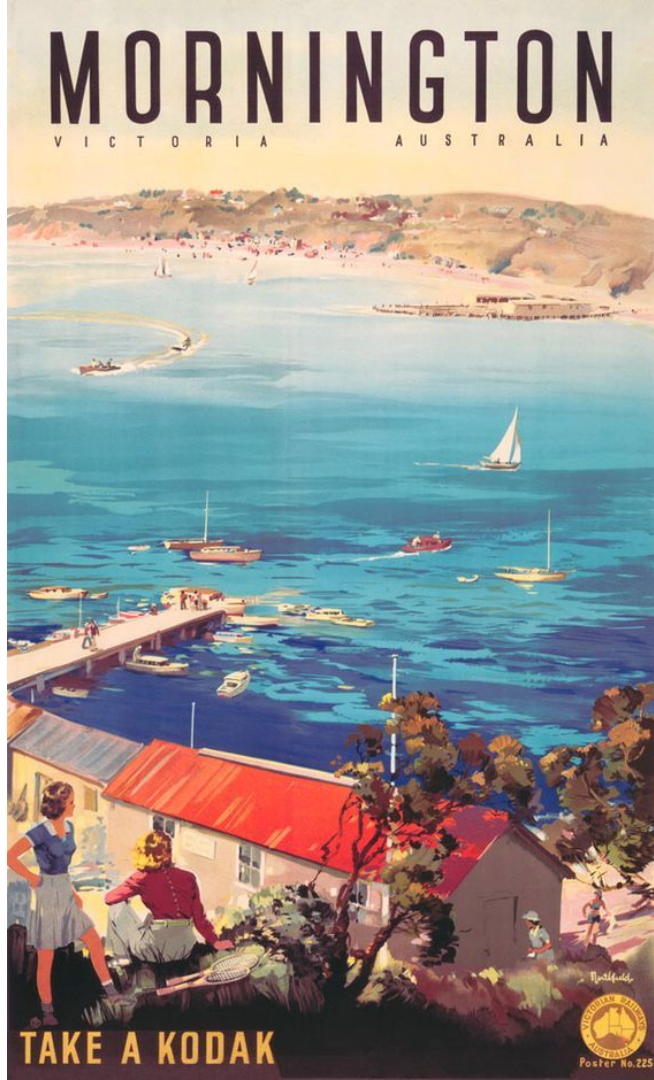
"I disagree of what you say, but I will defend to the death your right to say it." —Voltaire (1694-1778)

White space:

Negative space. The portion of a page left unmarked: margins, gutters, and space between columns, lines of type, graphics, figures, or objects drawn or depicted.



Avoid 'busy' layouts:
 too much detail can cause your item to be distracting. Your message can get lost.



Hierarchy:

Most important elements are the largest (headlines, titles) and less important elements are smaller



Hierarchy + Emphasis



Proximity + Grouping



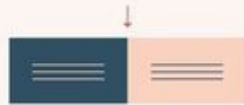
Negative Space



Repitition/Similarity



Alignment



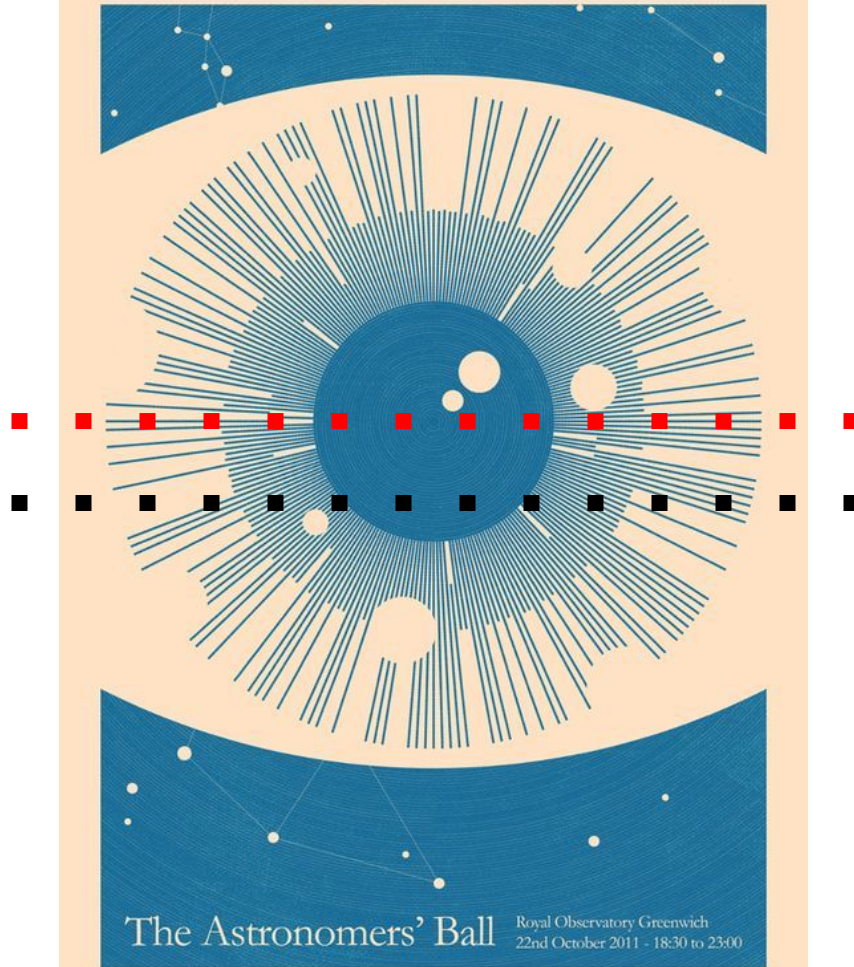
Contrast



Balance



Unity + Variety



Optical center:

Area on the page that is slightly higher than the midpoint. (Upper left is usually read first)

The Astronomers' Ball Royal Observatory Greenwich
22nd October 2011 - 18:30 to 23:00

THE PERFECT INTERCEPTION

IS SAIRLY DUMBY TEXT OF THE PRINTING AND TYPESETTING INDUSTRY. LOREM IPSUM HAS BEEN THE INDUSTRY'S STANDARD DUMBY TEXT EVER SINCE THE 1900S. WHEN AN UNKNOWN PRINTER TOOK A GALLEY OF TYPE AND SCRAMBLED IT TO MAKE A TYPE SPECIMEN BOOK, IT HAS SURVIVED NOT ONLY THE CENTURIES, BUT ALSO THE LEAP INTO ELECTRONIC TYPESETTING, REMAINING ESSENTIALLY UNCHANGED. IT WAS POPULARISED IN THE 1950S BOTH THE RELEASE OF LETRASET SHEETS CONTAINING LOREM IPSUM PASSAGES, AND MORE RECENTLY WITH DESKTOP PUBLISHING SOFTWARE LIKE ALDUS PAGEMAKEER INCLUDING VERSIONS OF LOREM IPSUM.



Visual Path:

The way, or direction, your eye moves within the piece.

Horizontal, Vertical, Diagonal, Z shape, or C shape.



Plug In. Blast Off.

calcom
BROADBAND

EN-
CON-
TRO
DE

FUSCAS



BAIXINHO,
CARECA
E GORDINHO.
NÃO. NÃO
ESTAMOS
FALANDO
DO SEU
RÍDIO.

EVENTO
GRATUITO

APRESENTAÇÃO
17-01-16

DAS 9H AS 14H

NÃO PERDA
O ESTACIONAMENTO
TAMBÉM.

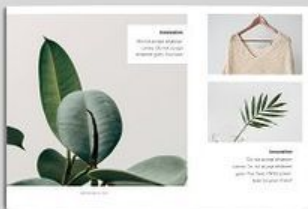
*One minute
you're in
the land of nod,
the next minute...*



*Kick start your day with a cup
of full-flavoured English Breakfast.
Discover the Art of Tea*



WHAT DO YOU THINK?





Resources.

COLOR THEORY

COLOR MIXING



CMYK

Cyan, Magenta, Yellow, Black
Print Process Model



RGB

Red, Green, Blue
Light Generated Model



GREY SCALE

Black and white only



HSB

Hue (color), Saturation (how much color), Black (tint and shade)



MEANINGS



COLOR PROPERTIES



COOL



WARM



BRIGHT



DARK



SATURATED



DESATURATED

COLOR RELATIONSHIPS



PRIMARY



SQUARE



COMPLEMENTARY



TRIAD

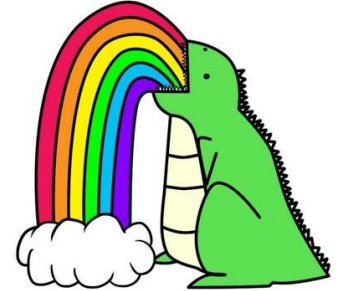


ANALOGOUS



TETRADIC

NO PUKING RAINBOWS!!!



Make sure you limit your colors, and create custom colors, so it doesn't look like a little kid's rainbow got sick on your artwork.

HOW TO *mix fonts*

TALL AND SKINNY
with a pretty thick script

MIX BOLD ALL CAPS
with a sassy lowercase

Try something frilly
WITH SOMETHING TOUGH

AND DON'T FORGET THAT
opposites attract!

1. *Pair a cute, fun, font*
 2. **WITH ALL BOLD CAPS**
 3. **MIX A BOLD TYPEFACE**
 4. *with a swirly font*
 5. *Match a Sweet Script*
 6. with a sleek type
 7. **MIX A BOLD SERIF**
 8. *with an elegant type*
 9. **PAIR A CONDENSED TYPE**
 10. *with a brush font*
- 

KERNING

S P A C I N G

For example, this line of type on the first line is a certain amount of space away from the second line

LEADING

Aa Aa Aa

SERIF

Aa Aa Aa

SANS SERIF = NO SERIF

ASCENDERS

blue lollipop

X-HEIGHT

DESCENDERS

CONTRAST



BALANCE



RHYTHM



PATTERN



EMPHASIS



REPETITION



WHITE SPACE



MOVEMENT



PROPORTION



HIERARCHY



VARIETY



UNITY



DON'T FORGET TO USE OUR
CLASS WEBSITE!

