

**REGIONAL INFORMATION EXCHANGE  
REDD+ KNOWLEDGE MANAGEMENT AND COMMUNICATIONS  
23 - 25 AUGUST 2016**



## **Graphic design and layout concepts**

**By Mairi Feeger  
24 August 2016**



# Relevance of visual communication?

# Who would you employ as your next REDD+ chief technical officer?

A



B



# You have 50 milliseconds to make a good first impression!

Source: Attention web designers: You have 50 milliseconds to make a good first impression!  
Gitte Lindgaard, Gary Fernandes, Cathy Dudek, and J. Brown  
Behaviour & Information Technology Vol. 25 , Iss. 2,2006  
<http://www.tandfonline.com/doi/abs/10.1080/01449290500330448>




# Relevance of visual communication


Visual communication informs how we understand and interact with the world around us. Effective communication depends on how well you control the visual representation of your message



This  
circle is  
orange



Visual communication is  
part of the message



This  
circle is  
orange

# What is graphic design?

## Art with a purpose

‘...creative and systematic plan to solve a problem or achieve certain objectives, with the use of images, symbols and words. It is visual communication and the aesthetic expression of concepts and ideas using various graphic elements and tools.’

Google search : <https://www.treefrog.ca/What-is-Graphic-Design>

# Graphic

# Design

# Graphic

**'Visual'**

**Art | Imagination | Expression**

Involves many mediums such as drawing, painting, engraving or lettering giving clear and explicit detail

# ‘Visual elements’

Line | Colour | Shape | Texture |  
Space | Form | Typography

# Design

**‘Decision making process about the visual form and function of something before it is made’**

**Thinking | Problem solving | Practicality**

Graphic design is guided by a set of rules called the **principals of design**

# Principals of design

Contrast | Hierarchy | Alignment |  
Balance | Proximity | Repetition | Function

# Visual elements



# 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.

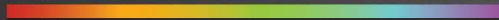
There are three basic types of shape: **geometric** (triangles, squares, circles etc), **natural** (leaves, animals, trees, people), and **abstracted** (icons, stylizations, graphic representations etc).

# 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.

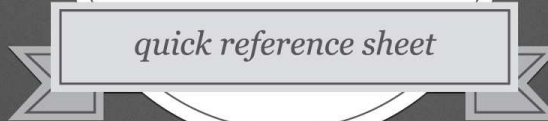
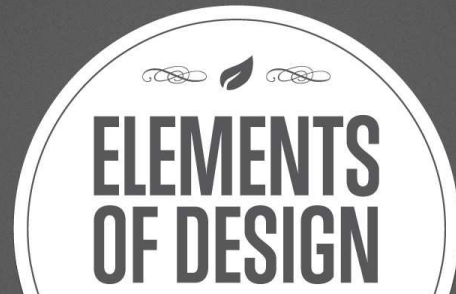
Some colors are warm and active (orange, red); some are cool and passive (blue, purple).

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

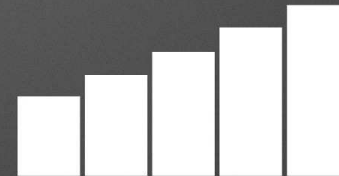
# TEXTURE



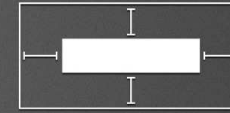
Texture relates to the surface of an object; the look or feel of it. Concrete has a rough texture; drywall has a smooth and subtle texture. Using texture in design is a great way to add depth and visual interest. Printed material has actual, textile texture while screen material has implied texture.



# 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 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.

# SPACE



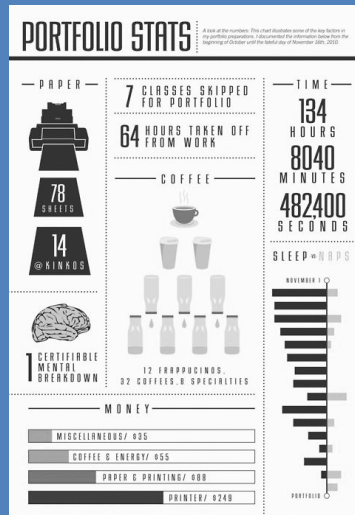
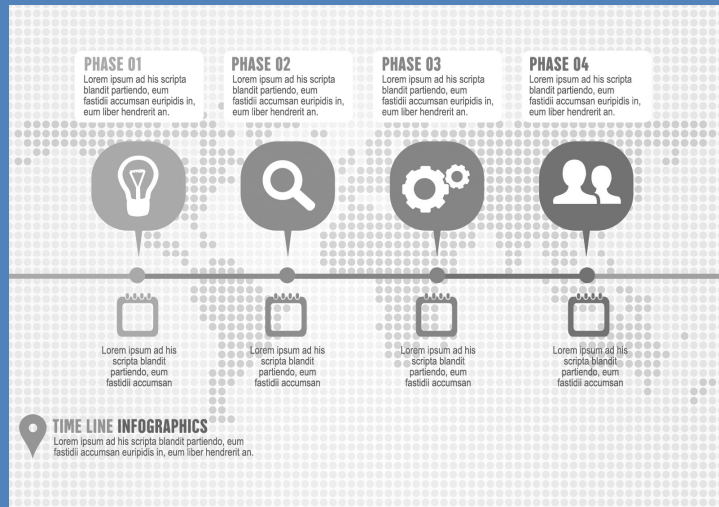
created by Paper Leaf Design. [www.paper-leaf.com](http://www.paper-leaf.com)

# 1

## Visual element

# Line

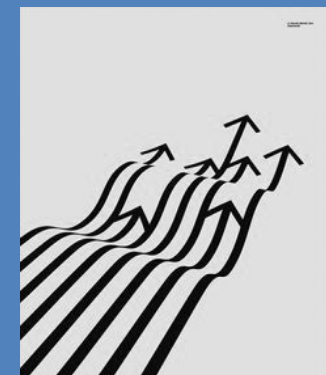
Line is any mark connecting two points



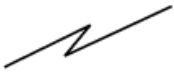



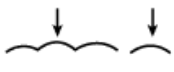






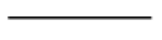






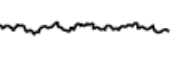





THE MISSING GUIDE TO *File Types*






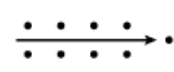



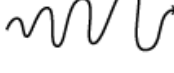



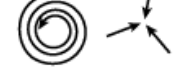
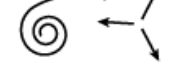
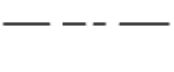
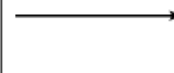


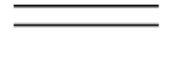


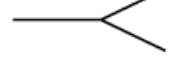
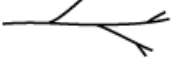
|       |  |      |
|-------|--|------|
| .ai   | ILLUSTRATOR VECTOR-BASED FILE THAT CAN BE SCALED   | AI   |
| .psd  | RASTER WORKING FILE TO BE MODIFIED IN PHOTOSHOP    | PSD  |
| .indd | INDESIGN WORKING FILE THAT SUPPORTS MULTIPLE PAGES | INDD |
| .jpeg | LOSSY GRAPHICS FILE WITH SET DIMENSIONS            | JPG  |
| .png  | NO LOSS ON COMPRESSION & TRANSPARENT BACKGROUNDS   | PNG  |
| .gif  | SMALL FILE SIZE & COLOR PALETTE. CAN BE ANIMATED.  | GIF  |
| .svg  | VECTOR FORMAT DEFINED BY XML FILES                 | SVG  |
| .pdf  | CAPTURES DOCUMENTS TO VIEW OR PRINT                | PDF  |

Creative MARKET



# Line can be used to create mood

|   |   |   |  |
|---|---|---|--|
|    |    |    |    |
| ACTIVE  | PASSIVE   | STRUCTURAL<br>SOLID, STRONG   | NONSTRUCTURAL<br>FLUID, SOFT   |
|    |    |    |    |
| STABLE  | UNSTABLE  | STABLE  | UNSTABLE   |
|    |    |    |    |
| POSITIVE<br>BOLD, FORCEFUL  | TENUOUS<br>UNCERTAIN, WAVERING  | THE VERTICAL,<br>NOBLE, DRAMATIC,<br>INSPIRATIONAL, ASPIRING                        | THE HORIZONTAL<br>EARTHLY, CALM,<br>MUNDANE, SATISFIED                               |
|    |    |    |    |
| PRIMITIVE<br>SIMPLE, BOLD   | EFFUSIVE  | FLAMBOYANT  | REFINED  |
|  |  |  |  |
| JAGGED, BRUTAL<br>HARD, VIGOROUS<br>MASCULINE, PICTURESQUE                          | CURVILINEAR, TENDER<br>SOFT, PLEASANT<br>FEMININE, BEAUTIFUL                        | ROUGH, RASPING<br>GRATING   | SMOOTH<br>SWELLING, SLIDING  |
|  |  |  |  |
| DECREASING<br>CONTRACTING   | INCREASING<br>EXPANDING   | DYNAMIC   | STATIC<br>FOCAL, FIXED   |

|   |   |   |   |
|---|---|---|---|
|    |    |    |    |
| IN MOTION   | MEANDERING, CASUAL<br>RELAXED, INTERESTING<br>HUMAN                                   | ERRATIC, BUMBLING<br>CHAOTIC, CONFUSED  | LOGICAL<br>PLANNED, ORDERLY   |
|    |    |    |    |
| FLOWING, ROLLING  | FORMAL, PRIESTLY<br>IMPERIOUS, DOGMATIC   | RISING, OPTIMISTIC<br>SUCCESSFUL, HAPPY   | FALLING, PESSIMISTIC<br>DEFEATED, DEPRESSED   |
|    |    |    |    |
| INDECISIVE, WEAK  | PROGRESSIVE   | DEGRESSIVE  | RISE<br>ATTAINMENT<br>WITH EFFORT<br>IMPROVEMENT                                      |
|    |    |    |    |
| INDIRECT, PLODDING  | CONCENTRATING,<br>ASSEMBLING  | DISPERSING, FLEEING   | BROKEN<br>INTERRUPTED, SEVERED  |
|  |  |  |  |
| DIRECT, SURE<br>FORCEFUL, WITH PURPOSE  | OPPOSING  | CONNECTING CROSSING   | PARALLEL<br>OPPOSING WITH HARMONY   |
|  |  |  |  |
| EXCITED, NERVOUS<br>JITTERY   | OPPOSING<br>WITH FRICTION   | DIVERGING DIVIDING  | GROWING DEVELOPING  |

# 2

## Visual element

# Colour

Is an objects chromatic quality

<https://color.adobe.com/>

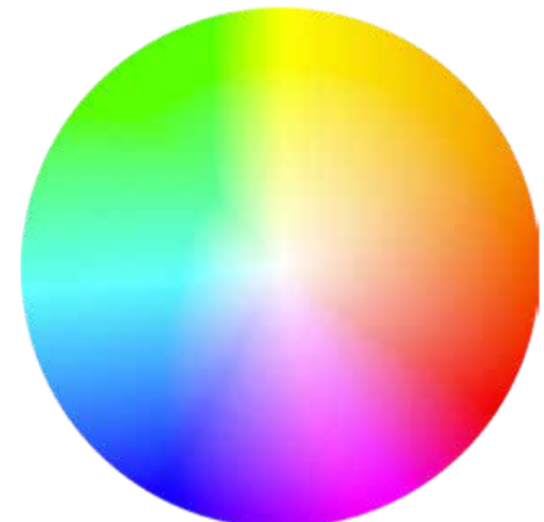
<http://paletton.com/>

An understanding of colour theory can help with mixing colour and choosing of effective colour combinations.

**Colour Wheel**



**Colour Spectrum**



# Colour examples



## Primary colours

Primary colors make up the basis for the colour wheel. Here they are Red, Yellow and Blue.



## Secondary colorus

Secondary colours are made by mixing equal portions of the primary colours. These create green, orange and purple.



## Tertiary colours

Tertiary colours are made by mixing a primary colour with a neighbouring secondary colour.



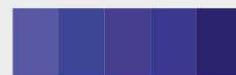
## Warm & cool colours

Warm colours on the right.  
Cool colours on the left.



## Monochromatic

Monochromatic colours are shades and tints of the same colour. The monochromatic colour scheme is typically balanced and easy on the eye.



## Analogous

Analogous colours are balanced but are typically more interesting as the colours have more contrast.



## Complimentary

Complimentary colours have high contrast, which produce vibrant exciting colour schemes.



## Triadic

Tertiary colours typically produce vibrant effects.

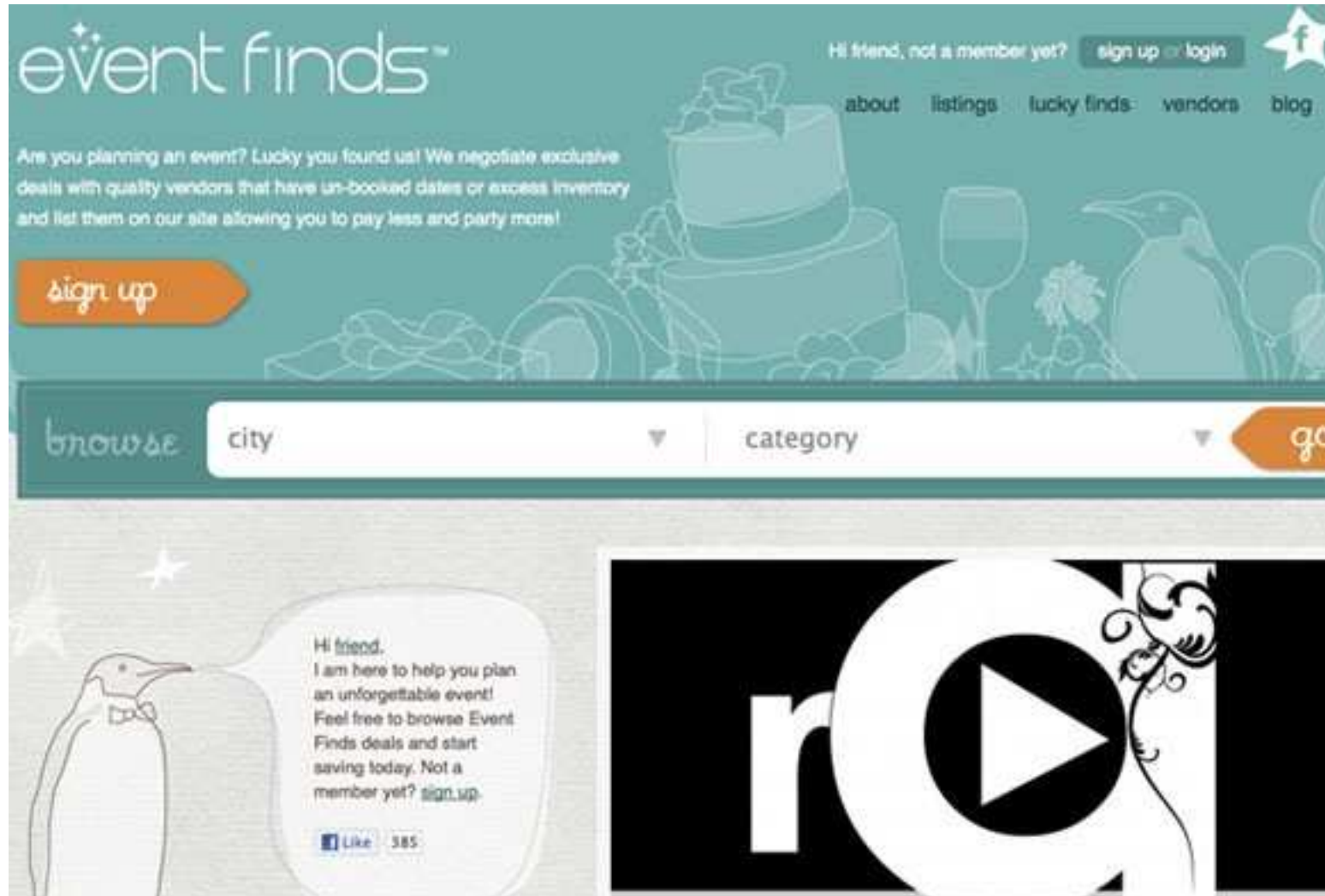




# Colour scheme examples



# Colour scheme examples





Spilt complementary

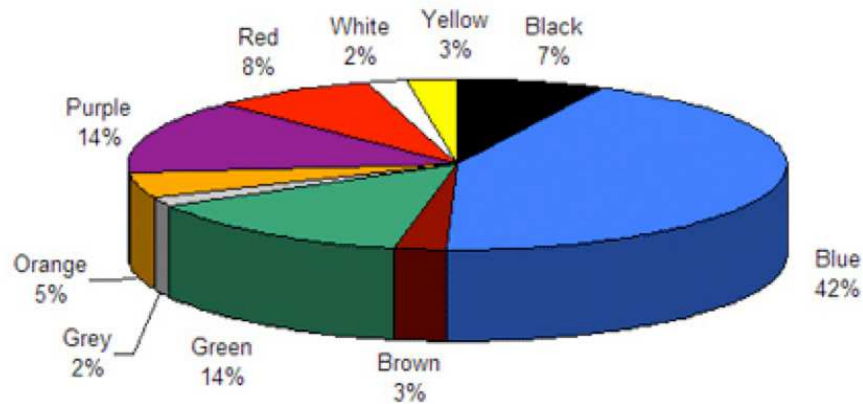
Color picker interface showing a split complementary color scheme. The central color wheel has a teal node on the left and an orange node on the right. The interface includes "Edit" and "Assign" buttons, a color bar at the top, and RGB sliders at the bottom with values R: 217, G: 133, B: 60.

Left complementary

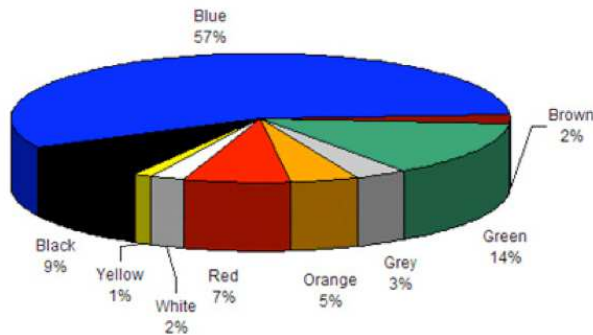
Color picker interface showing a left complementary color scheme. The central color wheel has a teal node on the left and an orange node on the right. The interface includes "Edit" and "Assign" buttons, a color bar at the top, and RGB sliders at the bottom with values R: 217, G: 133, B: 60.



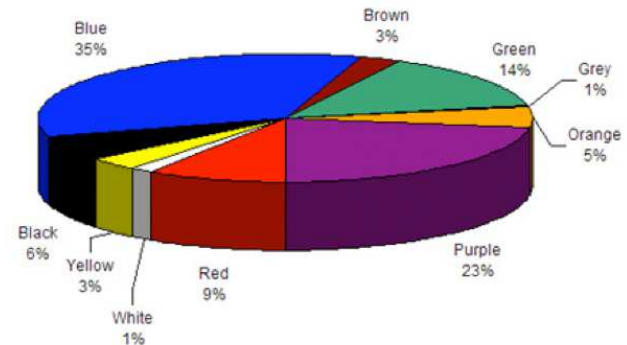
### Favorite Color



### Male - Favorite Color



### Female - Favorite Color



#### Poll results: What is your favorite color?

In the US blue is the overwhelmingly favorite color, although women show more breadth of favorites. All graphs are from a survey in late January 2003 by a student at University of Washington, Joe Hallock.

All images © Joe Hallock, Joe, 2003: [www.joehallock.com/edu/COM498/index.html](http://www.joehallock.com/edu/COM498/index.html)

# 3

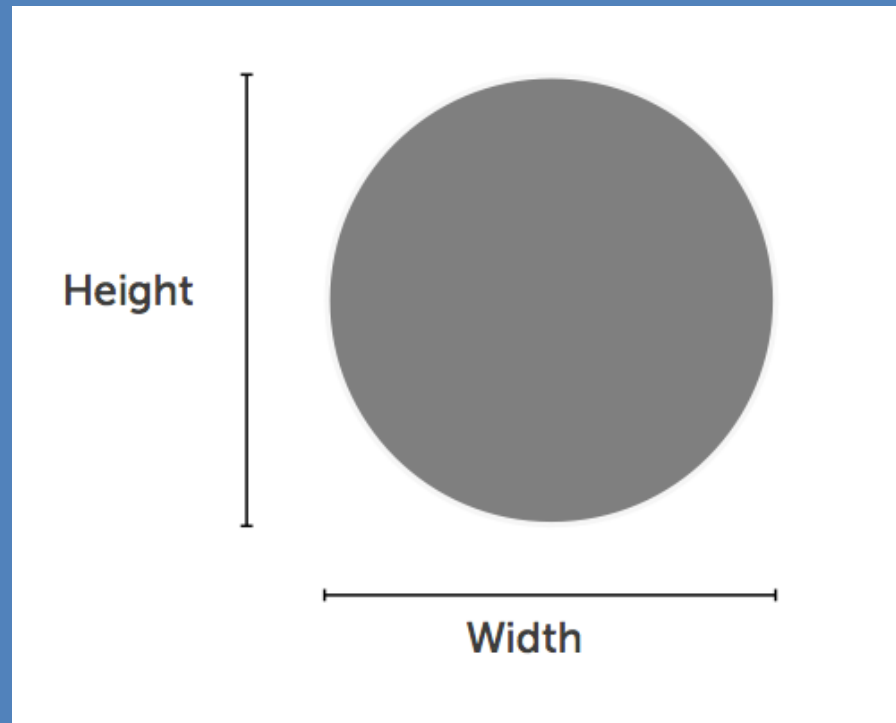
## Visual element

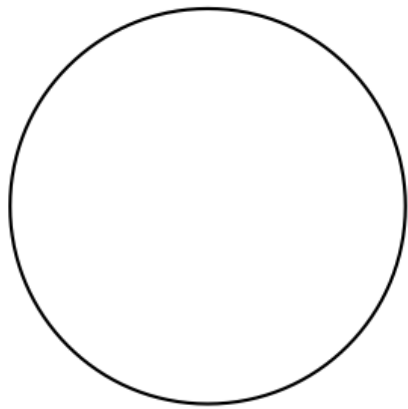
# Shape

The contour of a flat object

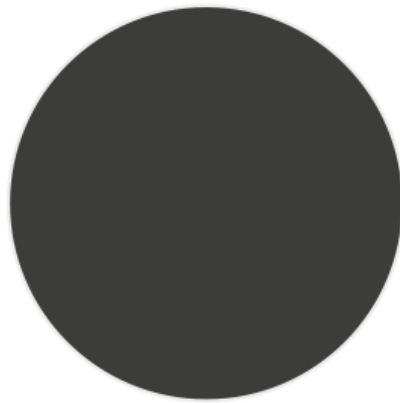
<https://color.adobe.com/>

<http://paletton.com/>





Shape as a line



Shape in colour



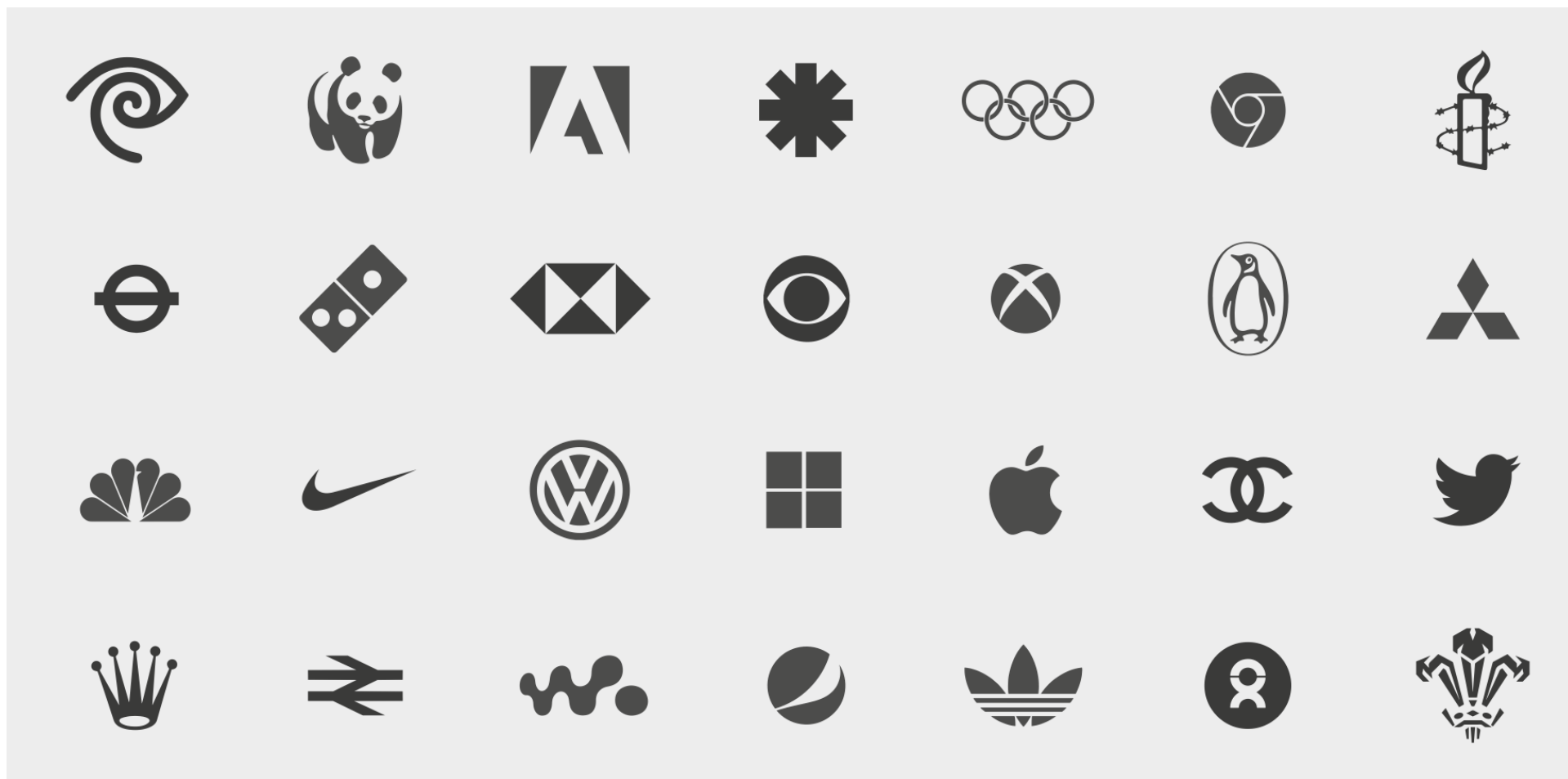
Shape in negative space

geometric

organic



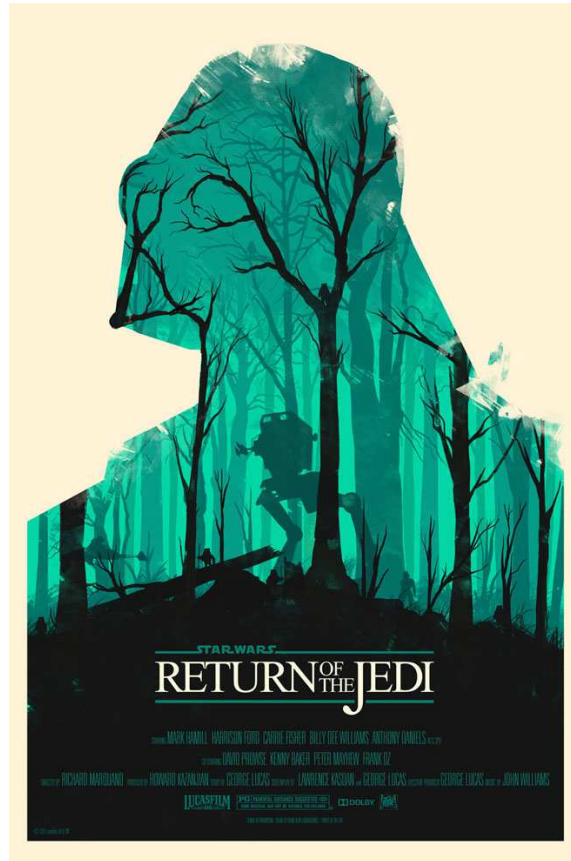
## Popular logo examples



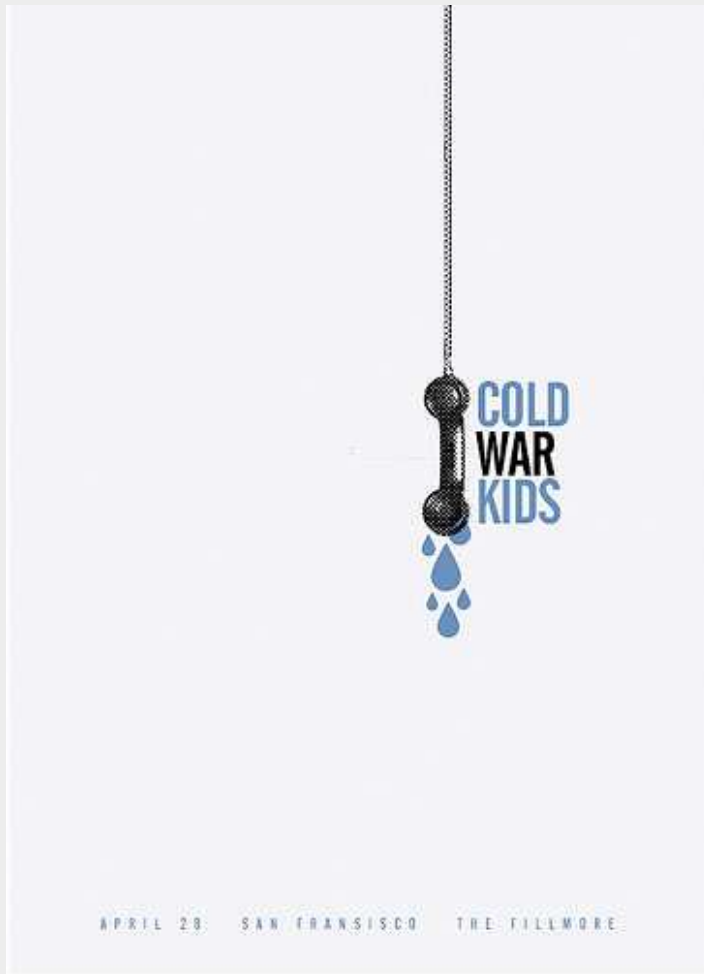
## Use of negative space



## Use of negative space



## Use of white space

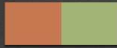




# Design principals

# CONTRAST

COLOR



TONE/VALUE



SIZE/SHAPE



DIRECTION

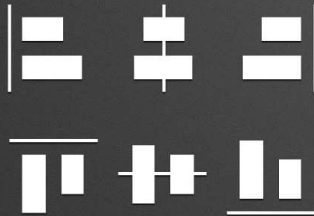


Unique elements in a design should stand apart from one another. One way to do this is to use contrast. Good contrast in a design – which can be achieved using elements like color, tone, size, and more – allows the viewer's eye to flow naturally.

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.

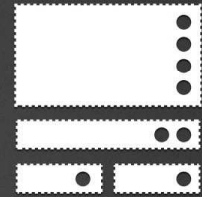


# REPETITION

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.



a handy *paperleaf* resource

# Layout concepts

# Using a layout grid system

Applying a layout grid system to a particular concept helps create visual consistency.

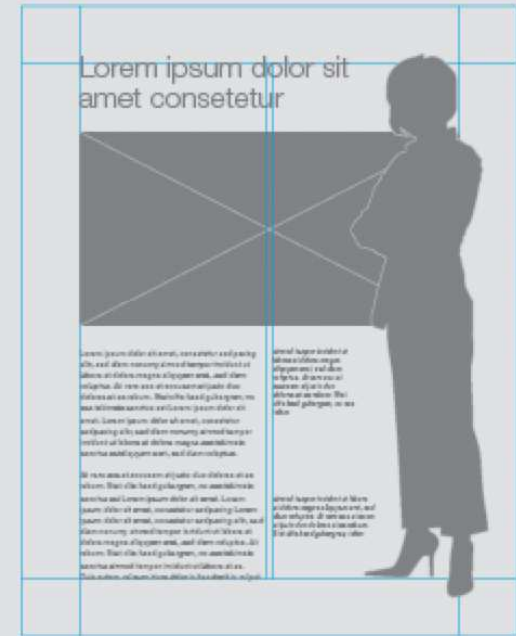
1 column vertical grid



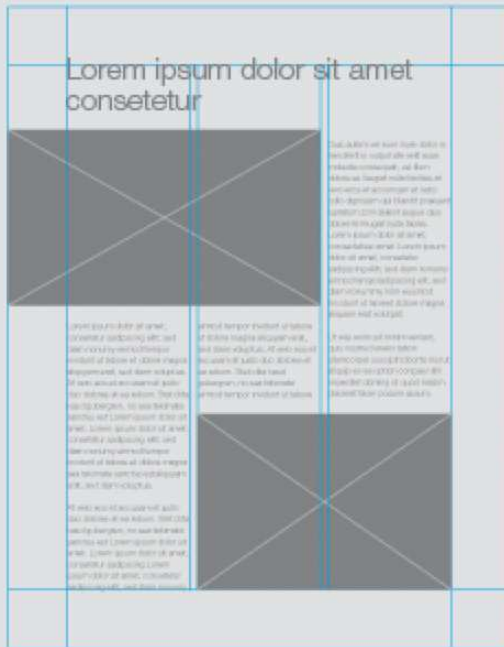
2 column vertical grid



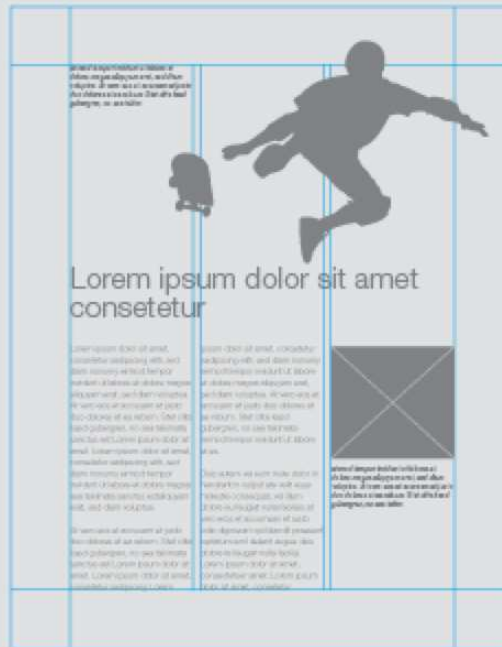
2 column vertical grid



### 3 column vertical grid



### 3 column vertical grid



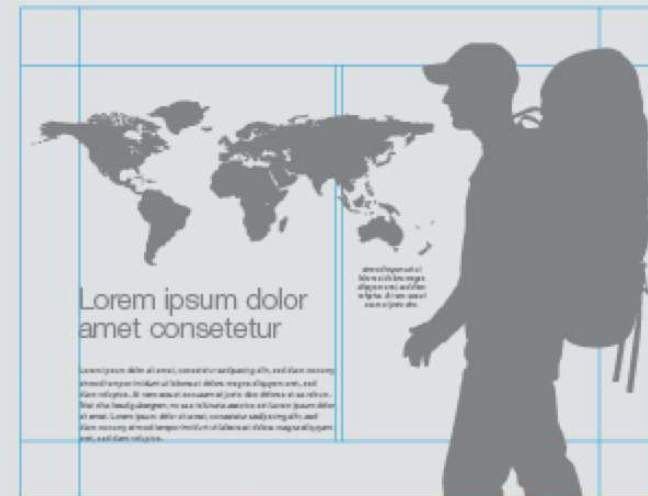
### 3 column vertical grid



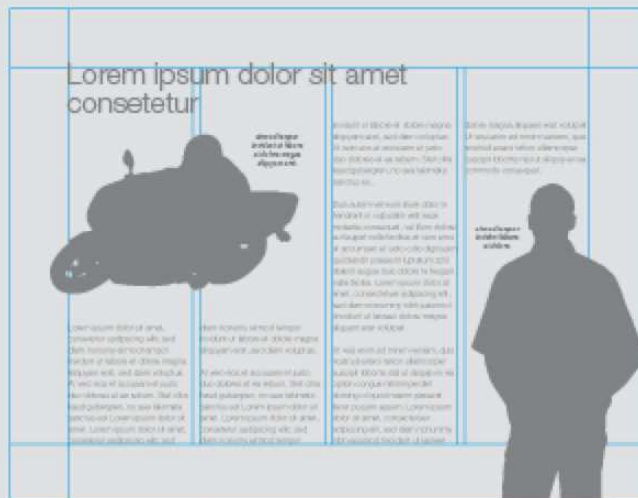
## 1 column landscape grid



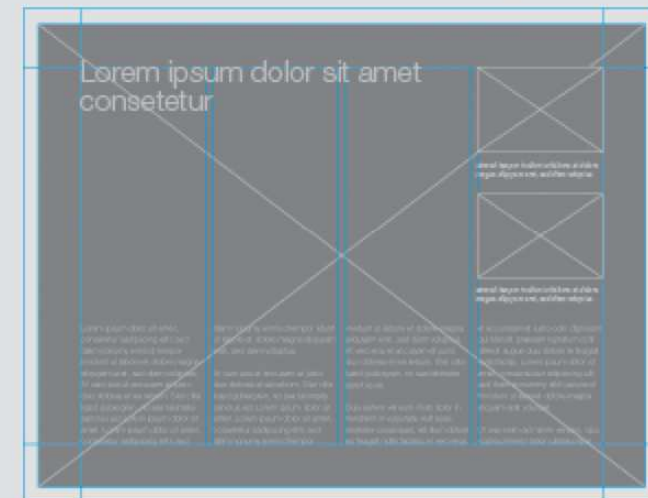
## 2 column landscape grid



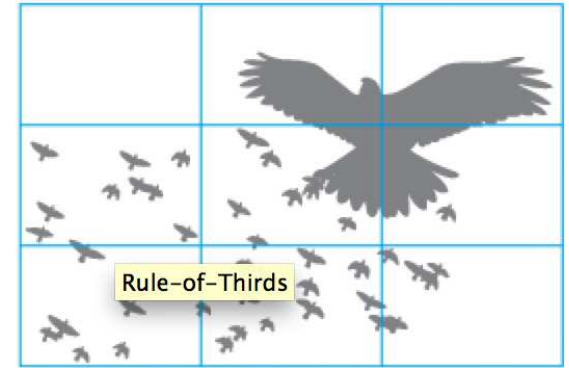
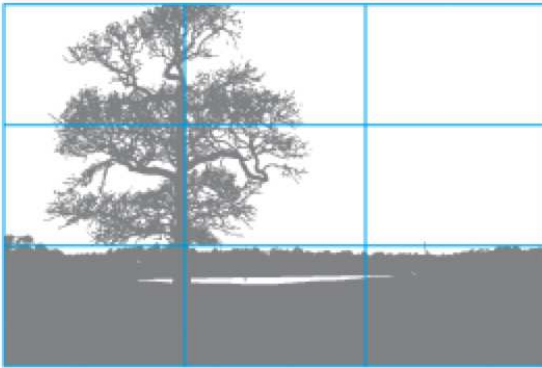
## 4 column landscape grid



## 4 column landscape grid



## The rule of thirds



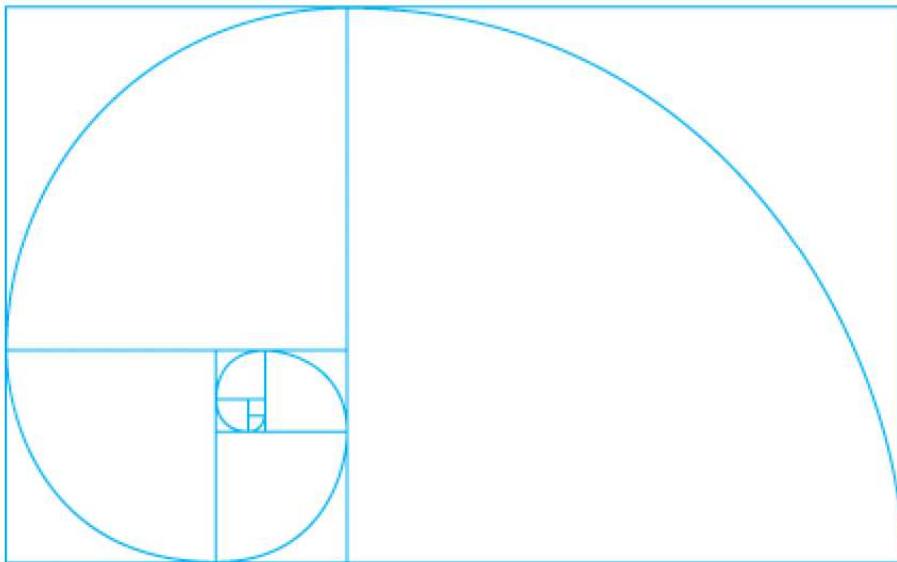
## The golden ratio

The golden ratio or divine proportion is a visual representation of the golden number Phi ( $\Phi$ ) which is approximately 1.618

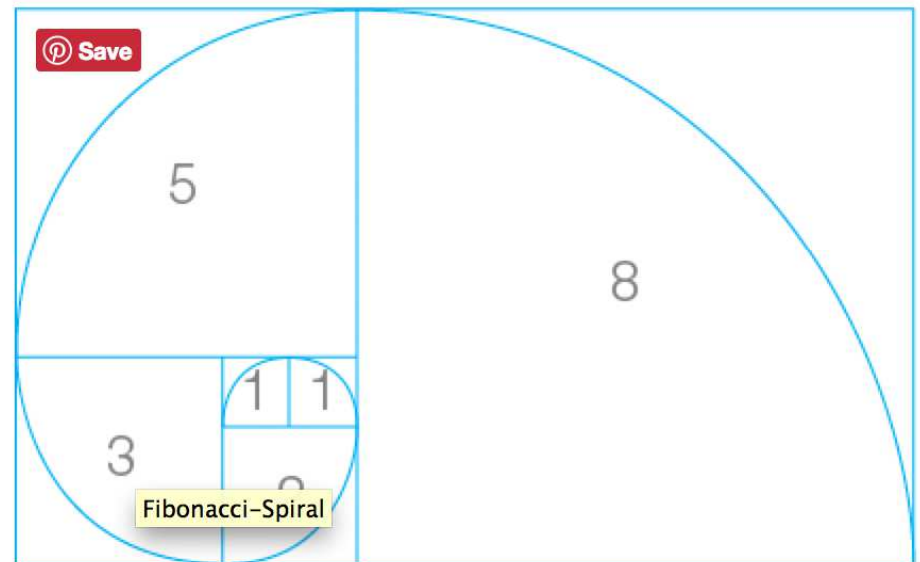
### Fibonacci sequence

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55...etc

The Golden Spiral



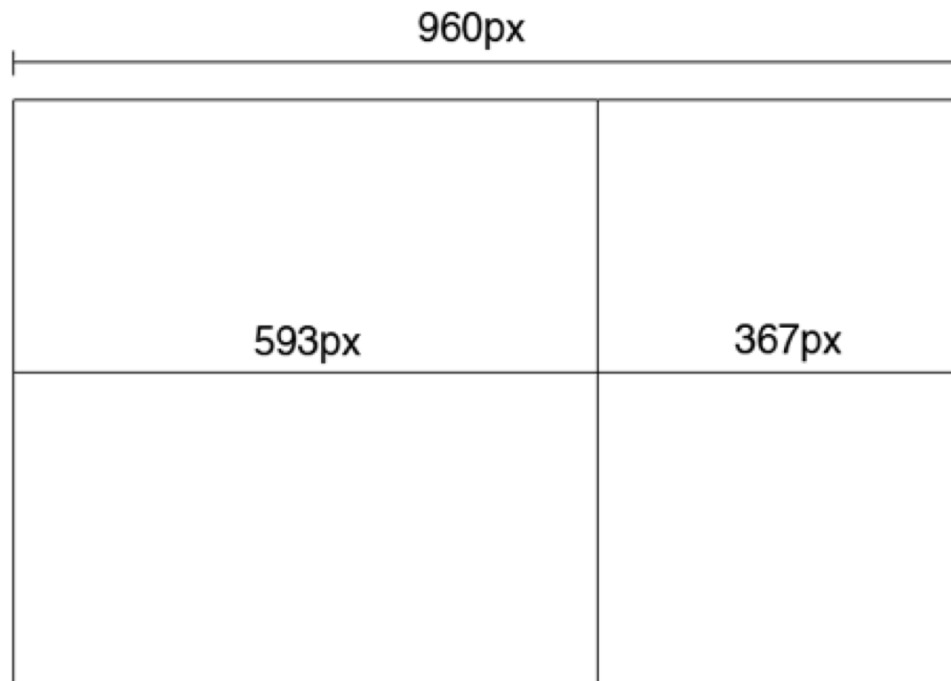
The Fibonacci Spiral





## How to use the golden ration in your design

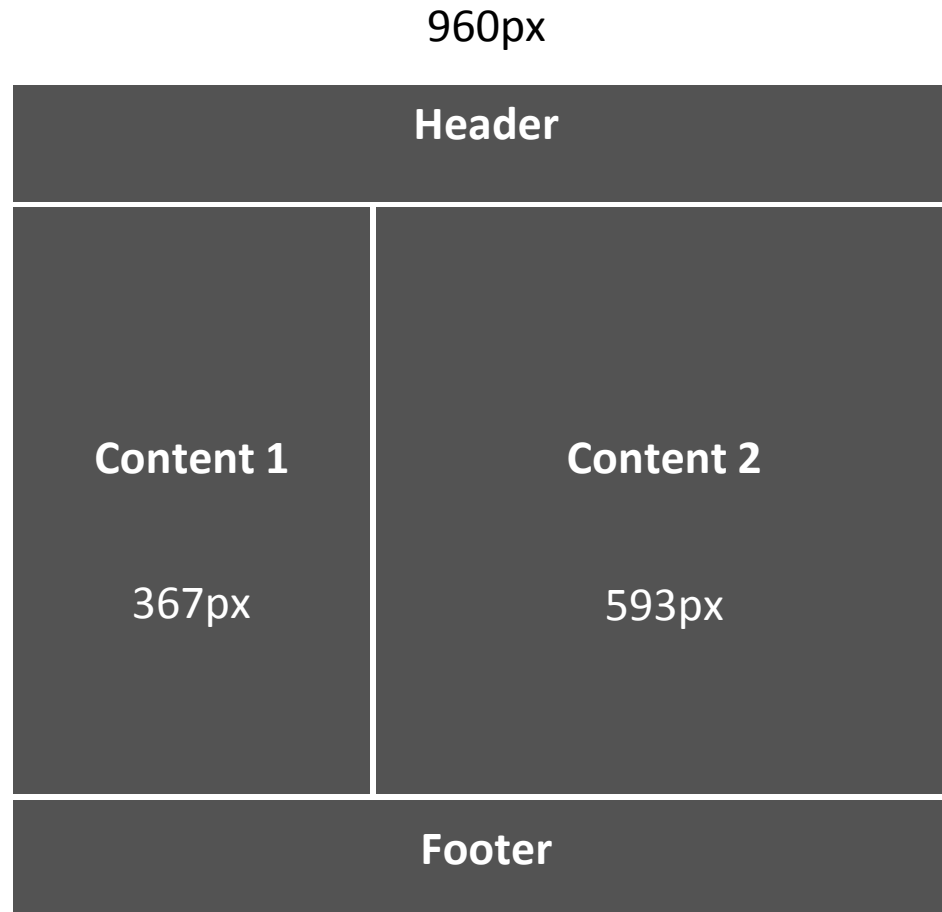
The golden ratio or divine proportion is a visual representation of the golden number Phi ( $\Phi$ ) which is approximately 1.618



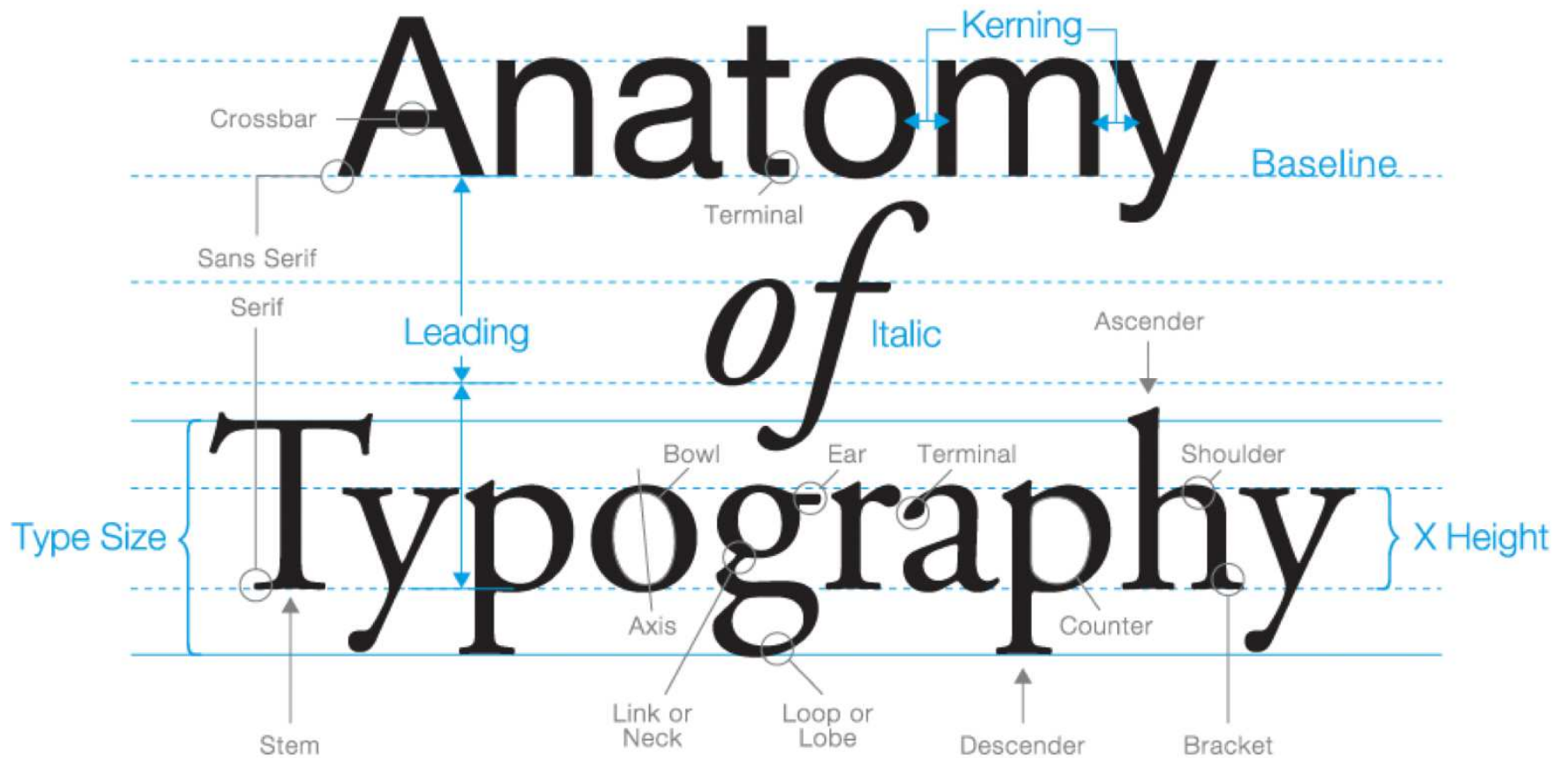
$$960\text{px} / 1.618 = 593\text{px}$$

$$960\text{px} - 593 = 367\text{px}$$

## How to use the golden ration in your design



# Typography



## Font types

**Clean, cool, collected.**

Relaxed, refined, readable.

*Fancy, hip, homemade.*



# Alignment

le tem ut doloratus mossum as quam cor ationeque precti tem quiat molorem  
esti delit et vellabo. Aquam asped quisquis rem erferchic tenempor autempos  
sedit aspere vel imagnam, querspero occulpa rchicab inhitae plab ipis re,  
con nimustrum remperi tet repelectis quiseptus, sandit lame doloratemo  
captatur? Qui cupatam aspientur? Quia nini, velloi as non cusape most  
et alictatatur sed ut et, volum doluptur? Quibus eati dest, solor aut aborum  
facerfero velit laboria dolupti scimet et rerae omnis reseritios aut et re quaspero  
corenient.

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quos nit explatitur atus providicia ipsum, quibus reium quae curi, quant.  
Vel molupid quoditio modi voluptaquis reperibus as molorem as deruptatia  
inctatur aped minis reheni ditaspi endipicenis estotam doluptatur rerum que  
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ex eaquam evero con cores nis imolore sint lisi ut quisiciae dolo explicque reio  
vitus endit, quam, omnini, el illandia delendia quis re dolest, sim ut harundae  
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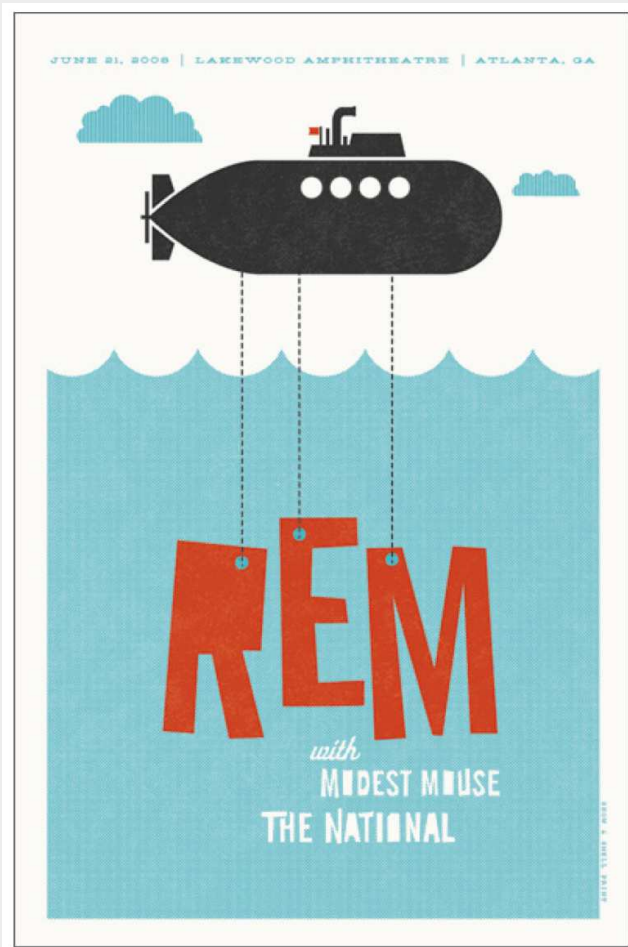
## Hierarchy

# TEXT SIZE

is a common example

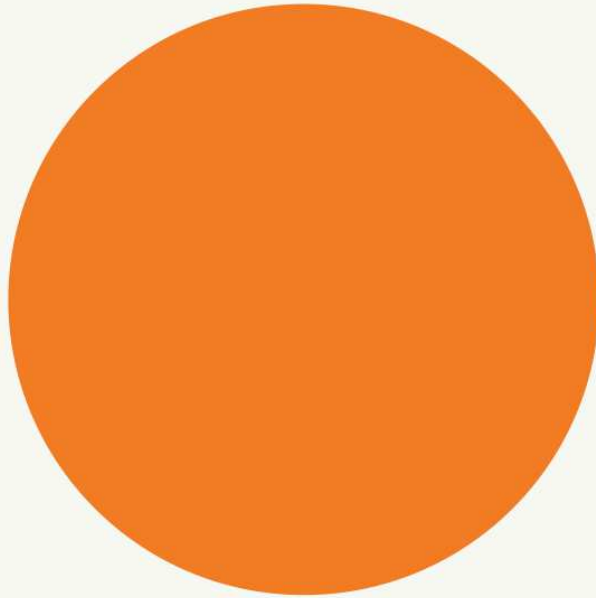
*of Hierarchy in graphic design.*

## Hierarchy





## Balance



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Visual

# Workflows

# Understanding colour models

A colour model is a system for creating a full range of colours from a small set of primary colours.

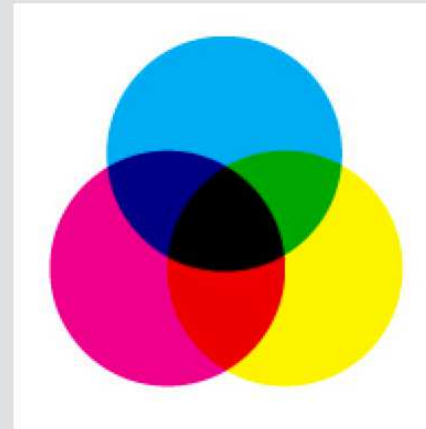


RGB

Additive Color Model



Screen



CMYK

Subtractive Color Model



Print

# Types of digital artwork

There are two types of digital representation: vector and raster

Vector artwork is infinitely scalable and is commonly used in logos and architectural drawings

Raster artwork is pixel based, used primarily with photographs

# Design software

Adobe Creative is the industry standard for design work

Illustrator



Vector graphics and illustrations. Good for maps, charts, graphs and large scale formats.

Photoshop



Manipulating photographs. Good for renderings, mock ups and enhancing/altering images.

InDesign



Layout for print documents and presentations. Good for booklets, posters, and slideshows.

Acrobat



Useful for storing and viewing information. Versatile and accessible file format.

# File formats

## Illustrator



- Working file: [ .ai ]
- Finalized file [ .pdf .jpeg .pdf .svg .eps and more]

## Photoshop



- Working file: [ .psd ]
- Finalized file: [ .jpeg .tiff .png and more]

## InDesign



- Working file: [ .indd ]
- Finalized file: [ .pdf ]

## Acrobat



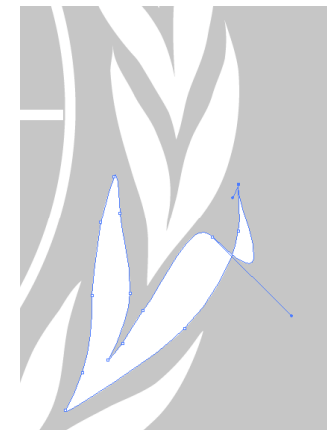
- Working file: [ .indd ]
- Finalized file: [ .pdf ]

## VECTOR

- Image consisting of points and paths that have a proportional relationship.
- Infinitely scalable
- Primarily used in illustrator



*Empowered lives.  
Resilient nations.*

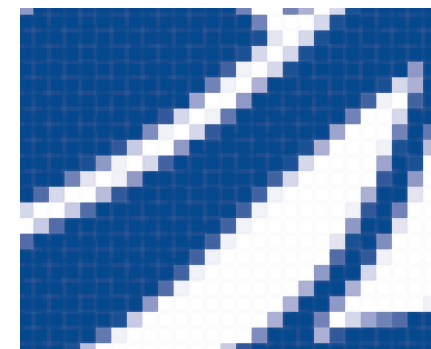


# RASTER

- Flattened image consisting of many pixels
- Not scaleable
- Primarily used in photoshop, any print program



*Empowered lives.  
Resilient nations.*





# Image resolution

- It is important that any image has the necessary resolution to be clear and crisp
- 270dpi for print, 72dpi for screen
- the possible size of the final image will be dictated by the number of pixels in the image

4 inches x 270dpi =  
1080 pixels

3 inches x  
270dpi =  
810 pixels



# Design process

|   |                 |   |
|---|-----------------|---|
| 1 | The problem     | What is the problem/idea? What is purpose and goal for your design?                   |
| 2 | Research        | Collect information. Search other visual examples.                                    |
| 3 | Idea generation | Based on your research and key messages develop concepts                              |
| 4 | Test            | Pre-test your concepts.   |
| 5 | Final solution  | Develop and refine the best visual solution   |
| 6 | Evaluation      | Review your concepts. Are design elements and principals contributing to the message? |









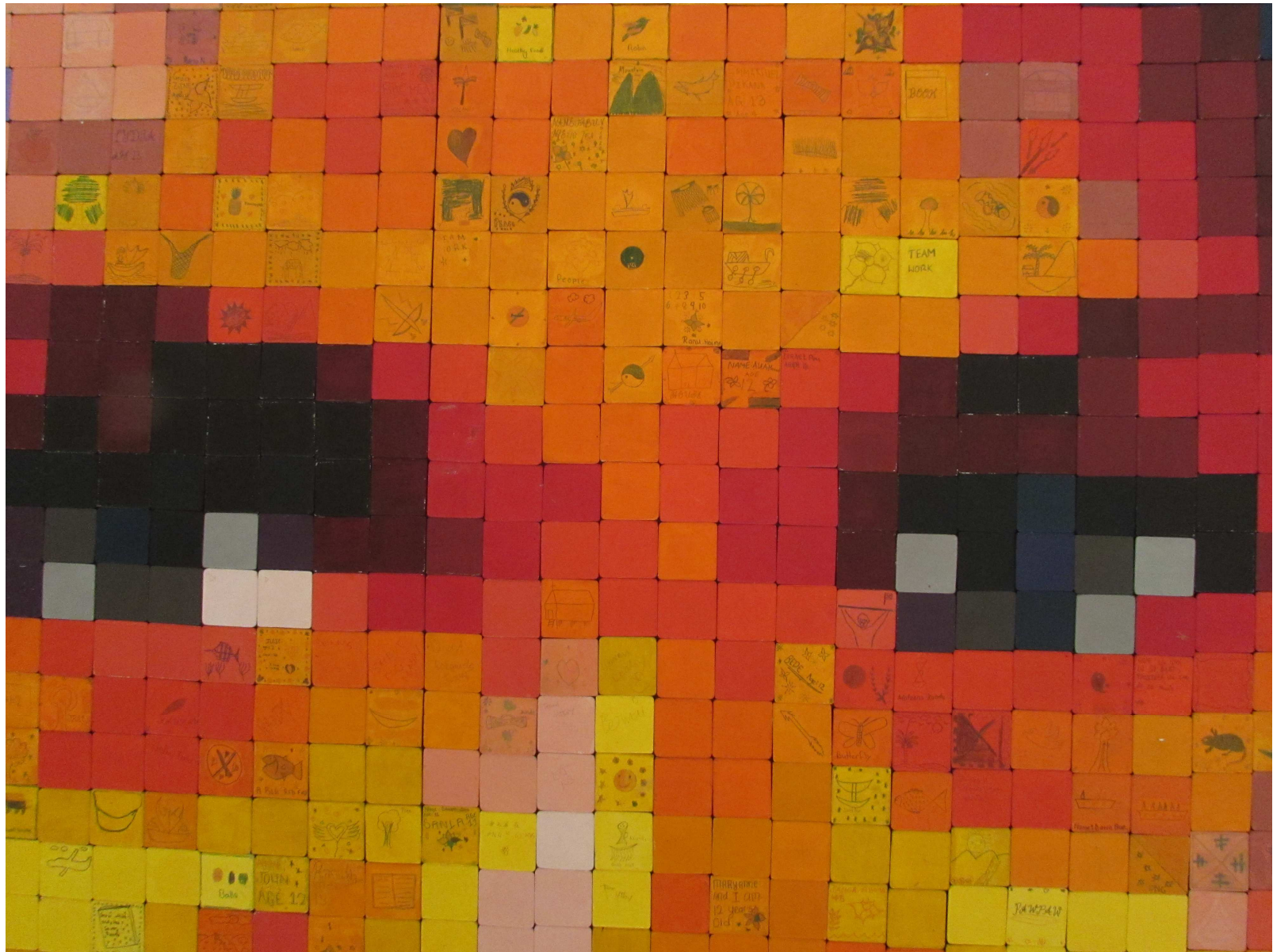














# Key points



**Without good design, even the best, most compelling story is lost. Follow these design best practices to ensure that your visual communication is both beautiful and effective.**

# Colour

**Use no more than five colors in a single layout. Colour should be used sparingly to highlight important information.**

# Typography

**All fonts should be legible and appropriate for communication style**

# Callouts

**Use call outs sparingly to highlight only key information**



# Space

**Keep significant negative space. When too much information is in a layout, messaging becomes cluttered and incoherent.**

# Illustration

**Illustration should match tone and subject matter. Only include if it enhances the content.**

# Iconography

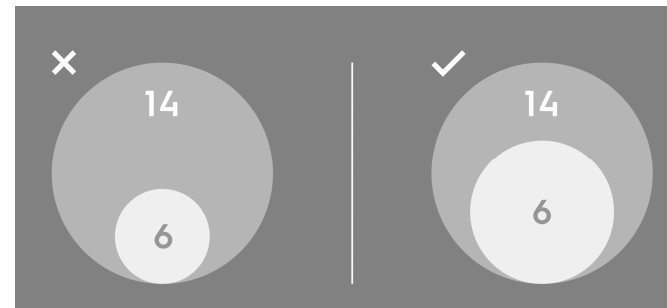
**Icons should be simple, easy to understand and universal; they're meant to enhance comprehension, never distract.**

# Data

**Don't overwhelm the reader with multiple graphs of single data points when one combined will suffice.**

# Proportion

**The eye can be deceiving; make sure items are appropriately sized in data visualizations so as not to skew data.**



# Simplicity

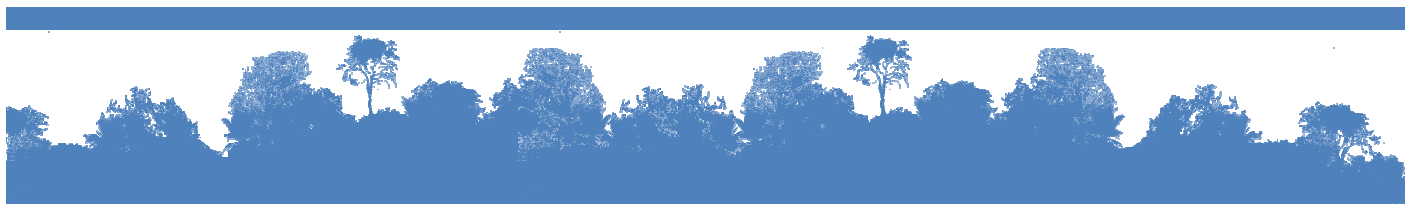
**Avoid unnecessary design, including 3D charts, ornamental illustration or extraneous elements.**

“A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.”

**Antoine de Saint Exupéry**

# Thank You

**Mairi Feeger**  
**[mairi.feeger@undp.org](mailto:mairi.feeger@undp.org)**







The 12th annual Vans Warped Tour came crawling through Milwaukee yesterday with its band of gypsy punkers clomping at the bit to create a whole lot of musical mayhem. The crowd of nearly 10 - 25 year olds roared the grounds watching over the multitude of stage featuring primarily new school and old school punk. While the weekend was truly in search of some quality punk rock or more for that matter was not. The bands' set times change at every venue including some of the headliners starting very early and some of the least known filling a headliner slot - which ultimately is very dramatic. Jon Jon and The Walkabouts played one version of their steel line - exhibiting an believability that their music was still relevant. The Bouncing Glass in punk history might be a link for their performance was missing some of the band's past hits. Even the Day sometime performance seemed so painful as much like had performed an exciting electric set earlier in the day) as lead singer Chris Costley's voice seemed completely out of tone. The Canadian performance changes to much in their highly colored workbooks - which is great. The band has one stage but is lacking in punk spirit and soul - even though they seem to properly go through the motions. There were some highlights to help balance out the low points. Thursday's got something performance was rare and musically later at the same time. Even The Jaded Howling Head of the day and rock was a refreshing surprise with its ferocious blend of rhythm and harmony. Anti Flag's aggression is built upon a chaotic platform of politics and a full-on assault on the senses. The entire band let their hair and heads fly in full rock & roll mode.

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Deborah

29

CHECK OUT [www.w4kbl.org](http://www.w4kbl.org) CONTACT [n4mht@mchsi.com](mailto:n4mht@mchsi.com)

**CQ CQ**  
**CALLING ALL STATIONS**

**145.230**  
**179.9 PL**



**VE TESTING AT 9:00**  
**WALK-INS WELCOME**

**WELCOME TO THE** **HAM RADIO SWAPMEET**

**PENNINGTON FOLK MUSIC FESTIVAL**

••••• **FIRST ANNUAL** •••••

**"PENNINGTON"**

**HAMFEST**

**INDOOR TABLES ARE AVAILABLE - FCFS**

**NO FEES TO ENTER OR SETUP**

**DOOR PRIZES** **FOOD AND DRINKS WILL BE AVAILABLE** **DOOR PRIZES**

**PRINCETON, KY**  
**FIRE TRAINING CENTER**  
**EXIT 12 OFF WK PKWY**  
**2001 HWY 62 WEST**

**JUNE 2nd, '12 7:00 AM till NOON**

**PRINCETON HAM RADIO CLUB AND CALDWELL CO ARES**

**MOONLIGHT  
BREAKFAST**

**WEDNESDAY MAY 11<sup>TH</sup>**

**10<sup>PM</sup> until MIDNIGHT  
in the RES CAF**

**COME GET FREE BREAKFAST**

Finals are here... take a study break!  
Free breakfast for all UMD students!

Faculty & staff will be serving the food and  
congratulating you on a job well done this semester!

**LIVE DJ!**

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