HIGHER GRAPHIC COMMUNICATION

H

DESIGN PRINCIPLES & ELEMENTS

C O N T E N T S

The *creation of any published material* has been carefully planned and tries to strike the balance of using key graphic design **principles** and **elements** to communicate their desired message clearly and effectively.

What are Principles and Elements of graphic design?

Principles – The principles of graphic design are the key rules in which you organise the various elements in a layout, (the recipe to good design) – **THE HOW!**

Elements – The **elements** of graphic design can be thought of as the things that are **added** to create the publication, (the **ingredients** to good design.) – **THE WHAT!**

If we look at the construction of a magazine layout, the **elements** are the building blocks such as the images, graphics, lines, colour etc. being placed on the layout.

The **principles** are the <u>WAY</u> in which there placed on the layout.
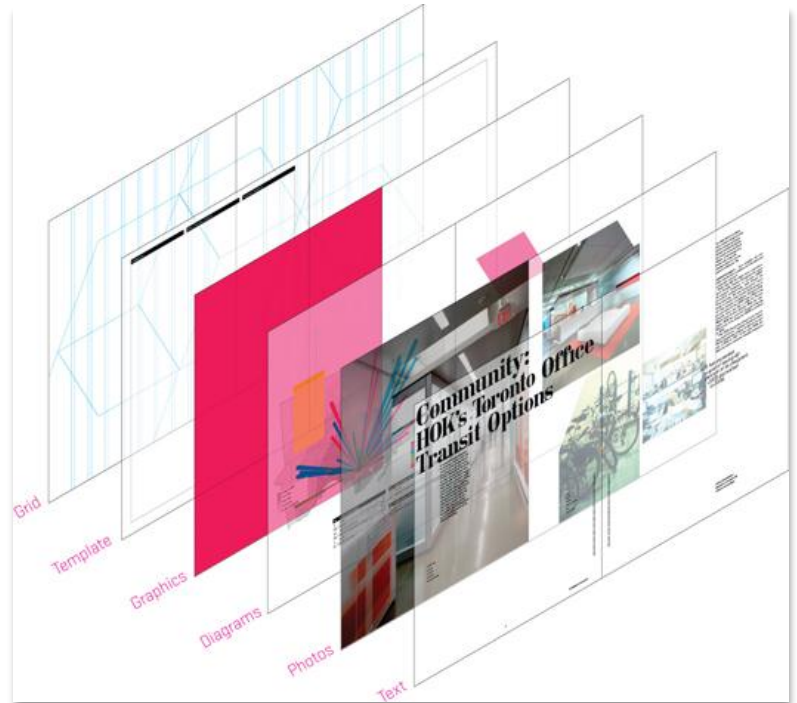
A list of the various **principles and element** are shown below, you will need to be able to understand and apply these in your own work within Higher Graphic Communication.

| PRINCIPLES	ELEMENTS
• Balance	• Line
• Rhythm	• Shape
• Unity	• Texture
• Proximity	• Colour
• Alignment	• Value
• Emphasis	• Size
• Dominance	• Weight
• White Space	• Mass
• Contrast	
• Typography	
• Grid Structure	

BALANCE

When we look at publications and documents they will have some form of visual balance or visual weight of different graphic elements in their layouts. There are 2 main types of balance within graphic design and these are described below:-

- **Symmetrical**
- **Asymmetrical**

Symmetrical Balance

Publications with symmetrical balance are ones that have an equal distribution of visual weight, all their elements on the page are centred and balanced. It is generally seen as **equal visual** weight that can be described as having mirror reflection vertically and horizontally.

An example of this type of balance can be easily created by arranging your elements so that they are evenly distributed to the left and right of the centre.
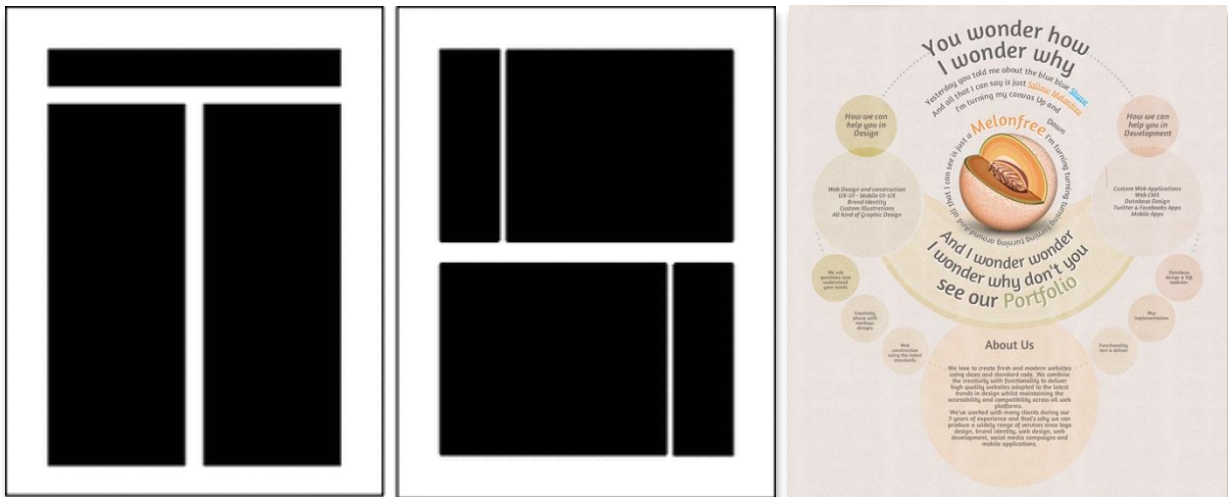
Uses:

Symmetrical design can communicate stability and strength, which are appropriate for a traditional or conservative piece, often used by banks, lawyers and medical profession documents.

Asymmetrical Balance

Instead of symmetrical balance you can have **asymmetrical balance**, this is when publications have a layout that have a number of elements arranged in an order that can be weighted to a particular side of a document.

Uses

Asymmetrical layouts are generally more dynamic and by intentionally ignoring balance the designer can create tension, express movement, contrast, variety or convey a mood such as anger, excitement, joy, or casual amusement.

DEPTH

Depth is the effect of creating designs that appear to stand out from the page, simple techniques can make your publication more eye catching to the reader.

Ways in which you can create depth in your publication can be seen below:-

- Placing text behind and image.
- Using drop shadow to make it standout.
- Placing an object in front of other elements (line, shapes, images etc)

The images above show how Depth can be created in some example above, using **drop shadow** of the phone, **layering** objects on top of another image and also layering on top of **colour** background.

RHYTHM & PROPORTION

In most publications rhythm is used to create movement and is reflected in the repetition of DTP elements in a varied pattern. The two key aspects of Rhythm are *repetition* and *variation.*

Repetition – repeats the DTP elements throughout document.

Variation – Change in size, placement or style of DTP element.

Repetition helps to **unify** a piece, without the use of variation, repetition can be boring. Many pages of identical columns of text should be varied with the use of headlines, sub headlines and images. You can balance repetition and variation by repeating elements to unify the piece, but vary **some** of the elements to keep your readers interest. **Proportion** can often be seen in the variation element of Rhythm, with objects contrast in size and also the amount of detail form element to the next.

Examples of repetition can be seen below:

**Repetition of
Colours, Patterns, Shapes and Words**
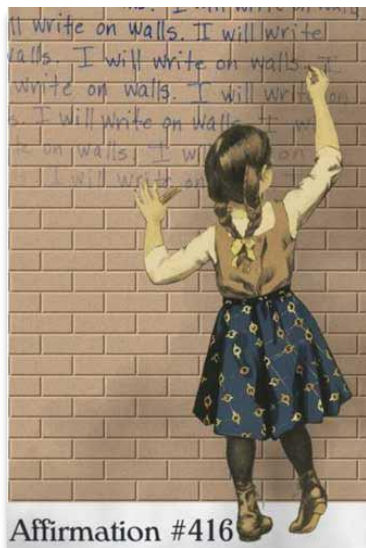
Colour: The blue of the girl's skirt is echoed in the blue writing on the wall and the blue title ("Affirmation #416")

Patterns/Shapes: The main background is a repeating brick pattern, the skirt also contains a repeating pattern.

Words: The words on the wall repeat over and over.

**Repetition of
DTP Elements**

The primary repeating element in this page is the **number 5**.

- 5 on the clock
- 5 on the tape measure (which becomes part of the page title "5 things I do every day")
- the list of five things
- the 5 lines above and 5 lines below the number 5 on the list
- the 5 fingers of the hand

In the publication below, you will see a number of DTP elements have been arranged to create visual movement.

Repetition in the **triangle shapes**, this helps create movement for the reader to follow the article across the page. Repetition of **header** & **rule** at top of page along with use of the same two colours for fonts has also been used.

Another example can be seen in the design of a 3 fold flyer below:

The Rhythm of the document is carried out using the **same colour** layout on inside and outside, and other elements such as text reverse, repetition of **circle shape** and linking tab symbol.

○ UNITY

Unity in graphic design allows the reader to have visual cues telling them which parts of the layout are **linked** together. As seen before in rhythm, **Unity** is closely linked to the repetition of colour, shapes and textures. This create an instant unity within a document but unity can also be gained through *layout structure* and *grouping* of items and *typography*.

The example shown demonstrates unity within the publication through the repetition of the **hexagonal** shape from one graphic to another. The use of the **red** and **green** colours in fonts and borders, links with elements within the images (i.e. red Christmas tree in 1st image and green tree & red bubble in 2nd image)

Hexagon

Hexagon Shape

Typography used within the document remains the same with the **Headings** only differing in font size but again is repeated through the publication.

The layout structure is the same from 1 page to another with each page having roughly the same amount of *white space* at the top and bottom.

○ PROXIMITY

The design of publications can be dramatically altered by simply rearranging the layout of certain elements. By adjusting the **spacing** between a number of design elements to create a close proximity can be enough to enhance your overall effectiveness and style of your publication. Proximity allows information and content to be presented a lot **easier**, **quicker** and more enjoyable to read for the user.

The publication above shows how the *proximity* of the square shapes helps to frame the layout and images and guide the reader to a heading within the document
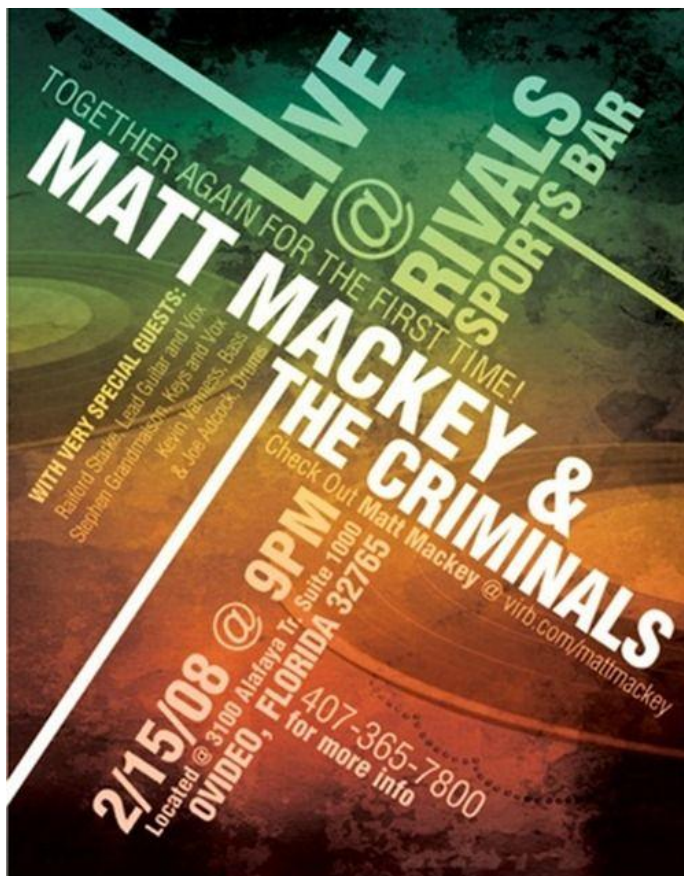
The image to the left shows how *proximity* of the *typography* can make a publication exciting but at the same time give clarity to layout.

⭕ ALIGNMENT

Alignment of DTP elements can help improve the layout structure of a publication, alignment will often vary from one layout to another. As with all layouts, it depends on the purpose of the publication and the target market it's aimed for.

The alignment of a publication can be shown through,

- The **structure of body text** within an article
- Positioning of the various **DTP elements** on the page.

Alignment of body text

The alignment of **body text** can be produced into several formats such as **Left**, **Right**, **Centred** and **Fully Justified**. We will look at how these alignments look on a page and the reasoning behind each method.

Left / Right Aligned Text

Often considered more **_informal_** and used in everyday use compared to justified text. The left over space at the opposite end of alignment adds an element of white space. Left aligned text is easier to work with and requires less time, attention and tweaking from the designer to make it look good.

"Lorem ipsum dolor sit amet, sumo malis usu eu. Duo brute saepe recteque eu, dicam doming consetetur nam no. Sit an voluptatum ullamcorper, ad duis dolore nonumy vix. Discere assueverit ne qui.

His te mutat aperiri. Et dolorum forensibus est, vix doctus omittam et, ne eam omnis aliquid scriptorem. No inermis corpora est, brute detraxit definitionem mel eu. Vidit ipsum eu duo, vix te deseruisse efficiendi definitionem."

Fully Justified Text

Often considered more **_formal_**, less friendly than left aligned text. Justified text allows the designer to have more characters per line, packing more into the same space than left aligned text would have used. Justified text, however, sometimes needs the designer to tweak the spacing between words and characters to avoid unsightly gaps of white space running through the body of text. Printed publications such as Newspapers, Books and Magazines often use justified text to help fill in the white spaces and create flow and neatness in their multipage layouts.

"Lorem ipsum dolor sit amet, sumo malis usu eu. Duo brute saepe recteque eu, dicam doming consetetur nam no. Sit an voluptatum ullamcorper, ad duis dolore nonumy vix. Discere assueverit ne qui.

His te mutat aperiri. Et dolorum forensibus est, vix doctus omittam et, ne eam omnis aliquid scriptorem. No inermis corpora est, brute detraxit definitionem mel eu. Vidit ipsum eu duo, vix te deseruisse efficiendi definion"

Centred Text

Centred text is mainly used for headings but can be used for more creative text structures with a number of possible layouts. Centred text also helps to create rhythm allowing the reader to follow a pace of reading, often seen in poems.

"Lorem ipsum dolor sit amet, sumo malis usu eu. Duo brute saepe recteque eu, dicam doming consetetur nam no. Sit an voluptatum ullamcorper, ad duis dolore nonumy vix. Discere assueverit ne qui."

Positioning of DTP Elements

Alignment of elements such as **text**, **images** and **shapes** on the page should be placed in a way that does not appear random. By *aligning elements* you should be looking to connect the various elements in the document visually to achieve a neat and structured layout, this should be carried out deliberately.

Strong alignment can make a huge difference to the overall layout of a publication, it should make the publication appear neater and easier to follow for the reader.


Poor alignment in a publication can make the reader distracted and lost in the layout making it harder to present the message of the publication.

Alignment is easily created when working with *grids* and *guidelines*. Guidelines makes it obvious for the designer to spot where the

natural alignments can be made between elements such as aligning a collection of images to share the same edge or to align the columns of text to the same height on a page.
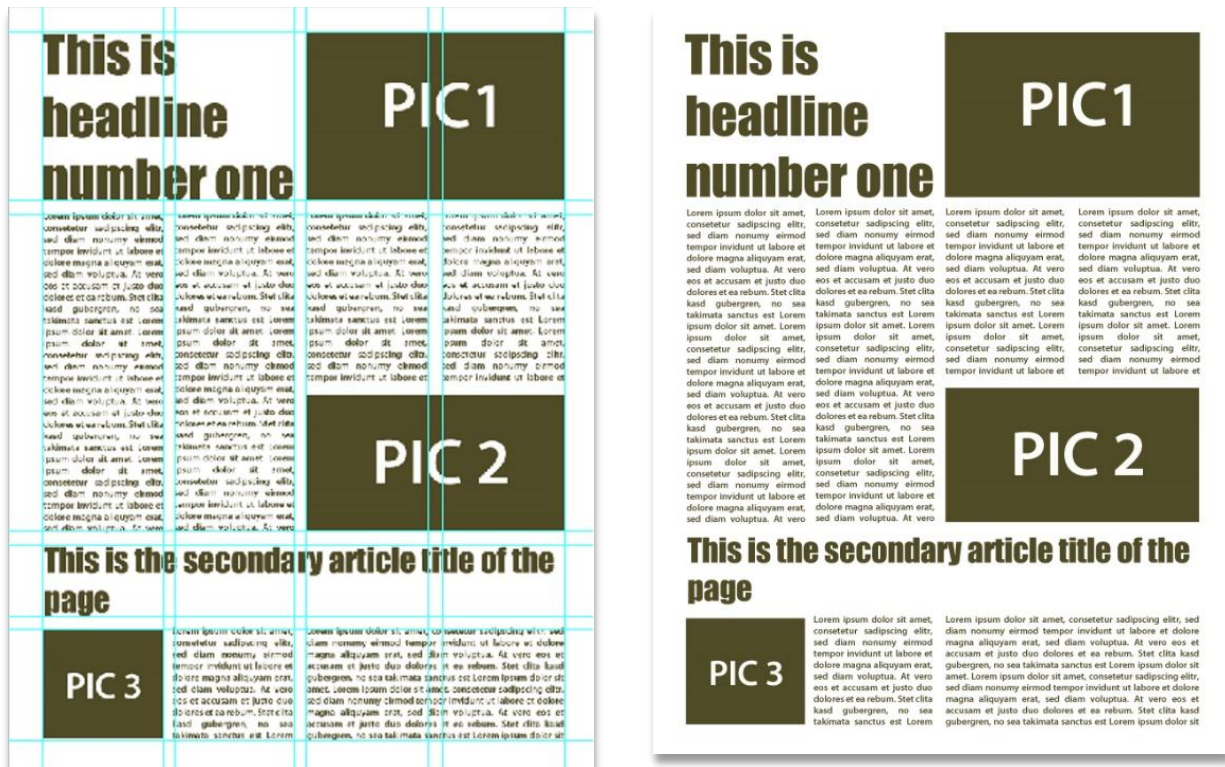
Example of Alignment carried out on publication

From the example above, the body text of article 1 are aligned on top and not on the bottom. This is okay since Pic2's bottom is aligned to the bottom of the body text. The left and right edges of the first column of article 2 (body text) is aligned to the second column of article1 (body text). Pic 3 is also aligned to first column of article1.

EMPHASIS & DOMINANCE

Emphasis and Dominance are similar elements, the difference between are show below:-

Emphasis – happens when an item is made more **eye catching.**
Dominance – occurs when one item stands out more than others, it **dominates** the layout.

When designing a publication, the majority of the time you will probably incorporate some form of emphasis into your layout, *emphasis* can be created by change of text colour, drop shadow, border – an affect created to draw attention.

Dominance is created by mainly making an object appear **larger** than the surrounding objects or layered on top of other elements to create an overall **dominant** feature in the layout.

As a designer, you should be looking to create a strong *focal point* in your publication. This helps the reader to quickly scan and hold the reader's attention.

Generally, a focal point is created when there is an element that differs from the other elements. For example if working with a vertical layout, using a horizontal element will stand out (i.e. vertical columns of text with a horizontal picture)

Here are some ways to create emphasis in your publication:

- Centre a small line of reversed text or small photograph in a large black and white area.
- Surround an image with a lot of text.
- Leave 'white space' around and element to emphasis it.
- Place an important line of text on a curved line or an angle, and keep the other lines of text in straight columns.
- Set headlines and subheadings in bold typeface, and body text in a lighter typeface.
- Place a small bit of text near a large image.
- Set the most important information in a colour or use different typeface to create contrast.
- Use bold type to highlight information.

Dominance placed on the graphic on the top right of the page, as it a largest element on the page creating a focal point.

Emphasis has been created in the headline, structured body texts with varying background colours as well as reversed text in the layout.

Dominance placed on large logo / company name. **Emphasis** has been carried out by changing colour of key information.

White space around the titles and product name help to create breathing space and make it stand out more also.
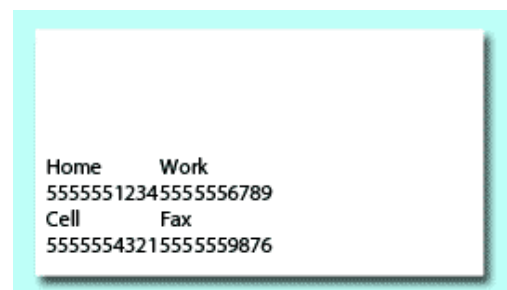
⭕ WHITE SPACE

White space refers to the canvas space left in between different elements of your design. You may have also heard it referred to as negative space. It's important because it keeps your design from being too cluttered or too confusing.

The term "*white space*" is actually a bit of a confusing one because it implies that the space has to be white in colour. White space can actually be **any colour** that represents the negative space in your design. For example, a presentation folder might use a bright hue like yellow in place of white to bring energy and colour to the design. White space can even have a repeating pattern (like a subtle texture) to make it more visually appealing. Coloured whitespace is more interesting to look at than plain white, but the principles are still the same—it's an area that you don't want the eye to focus on.

Used to separates and group elements

White space provides the brain with visual clues as to which graphic design elements belong together and which are separate. Let's say that at the bottom of a business card, you have a series of phone numbers for your business, mobile and home phones.

The white space between the different lines of numbers give your brain the signal that each is a part of a new and different sequence instead of one long number. Space is also used to separate each individual character from the rest, making them legible and easy to comprehend.

Used to imply luxury and sophistication

White space can be used as a design element to make your marketing materials look sophisticated. White space can actually become a central element in a design when it's used to create a certain mood or look.   We associate a large amount of white space with luxury and sophistication, so using it effectively may be a way to bring these associations to your design.

Consider eating out at a five-star restaurant versus a cheap family diner. At a fancy restaurant, the food is arranged neatly on the plate with plenty of white space, while the family diner piles all the food onto one plate with little room for anything else. The same idea goes for your design—too many graphic elements can cheapen the overall look. Rather than trying to improve a design by adding more and more imagery, let the white space do its job so that you can simply focus on making the graphic elements look their best.

Adds emphasis

What happens when you separate a design element using white space? As you can see from example images, our brains tend to put emphasis and importance on design elements that are surrounded by white space.

This is because the negative space is giving you visual clues about where you should be looking, providing plenty of buffer room around an element so that your brain can quickly process it. This is why important design elements like logos are often surrounded by white space, so that they are emphasized and clearly visible. The space helps keep your logo separate from other elements, so that the viewer is drawn to your branding and doesn't confuse it with other images.

Conclusion

Whatever you do, don't fall into the trap of thinking of white space as "**empty space.**" It may look empty, but that's because you designed the space to give viewers a better look at your design, not because you didn't have anything better to put there. When it comes to graphic design, the elements you leave out are just as important as the ones you create.
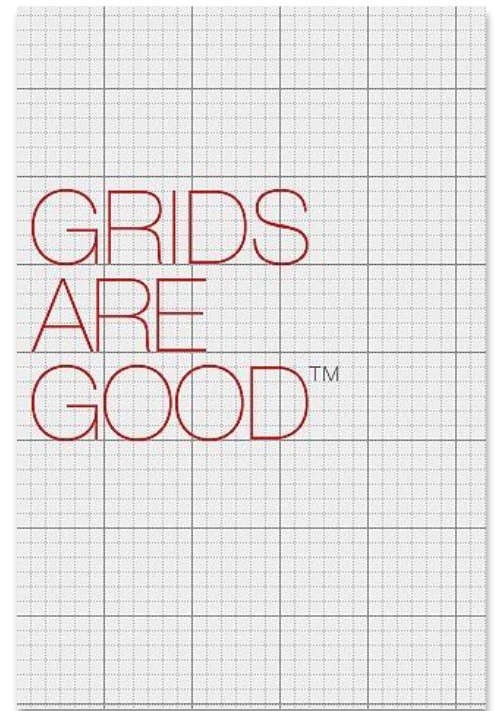
GRIDS & GUIDELINES

Grids in graphic design refers to a series of intersecting horizontal and vertical lines that are used to structure content on a page. Grids act as a framework that a designer can use to organise content in a rational manner.

Creating a grid is usually the first technical step of the graphic design process. Graphic designers begin with a blank page and begin dividing it up with guidelines, which can be turned on and off throughout the design process and are invisible in the final design.

Purpose of Grids & Guidelines

Grids give order to graphic design. They speed up the design process by helping designers decide where content **should** be placed rather than **where** it **could** be placed. For example, in a newspaper with a five column grid, the designer knows to flow the text into those five columns.

Using Grids & Guidelines

Although grids should be used to structure content, they are only intended to guide the graphic design process, not dictate it. They shouldn't be ignored nor should they be strictly followed. Simply flowing all the content into rows or columns can lead to a rigid, repetitive and uninteresting design. It is up to the designer to know when and how to break out of it. For example, while the main body copy may flow into single columns, some elements such as headlines, images and call outs could be extended across multiple columns or pages.

Grids and guidelines **aren't visible** to the audience when printed but the use of them is evident by the alignment, spacing and grouping of elements on a page, the consistent placement of elements from page to page and across related documents help to create structure.

Rule of Thirds

The rule states that a publication can be divided into nine equal parts by two space horizontal lines and vertical lines. The intersection points can be used to focus on your main elements, or the boxes formed can provide a space for your elements. The usual tendency of the rule of thirds is that the middle box is usually left clean, so the image works around it. You would not place an image's focus point completely central using the rule of thirds layout.

This can be shown in the example:

The theory is that if you place points of interest in the intersections or along the lines that your photo becomes more balanced and will enable a viewer of the image to interact with it more naturally. Studies have shown that when viewing images that people's eyes usually go to one of the intersection points most naturally rather than the centre of the shot – using the rule of thirds works with this natural way of viewing an image rather than working against it.

Visual Centre

Placing important elements or the focal point of the design within the visual centre of a piece is another design trick.
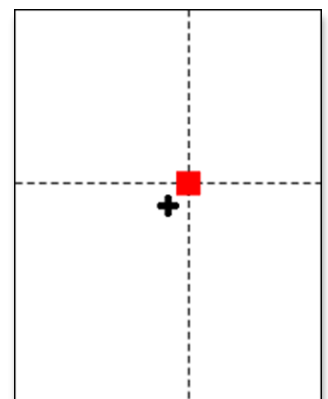
The visual centre is slightly to the right of and above the actual centre of a page.

Figure 1 - Geometric   Figure 2 - Optical

In the images above you can see that *Figure 1*, the logo has been placed centrally to the borders in the image, but visually it does not sit well. If we change the location of the logo as seen in *Figure 2* and place it in the **optical centre**, it now looks more balanced and visually comfortable for the reader.

⭕ CONTRAST

Contrast occurs when two elements are different. The greater the difference the greater the contrast. The key to working with contrast is to make sure the differences are obvious.

Contrast adds interest to the page and provides a means of emphasising what is important or directing the reader's eye. On a page without contrast, the reader doesn't know where to look first or what is important.

Contrast makes a page more interesting so the reader is more apt to pay attention to what is on the page. Contrast aids readability by making headlines and subheadings stand out. Contrast shows what is important by making smaller or lighter elements recede on the page to allow other elements to take centre stage.

Four common methods of creating contrast are by using differences in:

- Size
- Colour
- Shape
- Type

Size

In the image below, you can see a very simple example of contrast of size. Your eyes are drawn to the large text. It feels natural; something big beside something small will indicate the big item is far more significant.

Having a contrast of size adds visual interest in the composition, and will help you establish the key elements in your layout so you can be sure the viewer is focusing on the right area.

Contrast of size is not applicable to just text; it can also be the images in the publication.

It's necessary that you find the areas in your design where you want the viewer to focus on. Try to lead the viewer's eye by having a variation in sizes. If your entire layout is comprised of text and other elements all exactly the same size, it'll most likely be pretty uninteresting.

Colour

Contrast of colour is arguably one of the key principles of design and, as mentioned before, it's probably one you're familiar with. You can get a very simple example of this theory if you take a white background and drop black text on it. The contrast between white and black values is pretty clear.
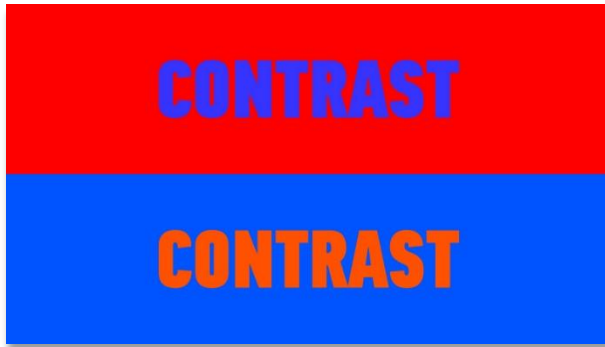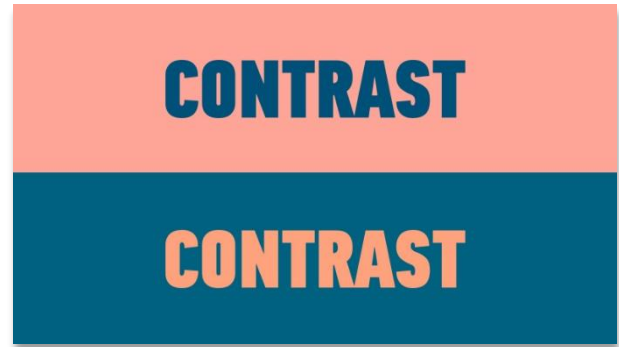

Figure 1

Figure 2

Establishing the right contrast of colours can make or break your design. You don't want colours to conflict with each other in such a way that it's confusing and irritating to look at. Looking *Figure 1* at the image above, your eyes will probably start hurting after staring at it for even just a few seconds.

On the other hand, the *Figure 2* shown above here shows a great level of contrast between the background and the text colour which is pleasing to look at it. The colours chosen were simply different shades of the previous image, but these work so much better together. It's crucial to work with complementing colours that don't cause strain on the eyes. You also don't want to work with colours which are very similar to each other, like red and orange for example.

Shapes

Utilising contrast in shape for your publication can really help make things stand out. It'll allow you to make the principal elements of your publication stand out by creating a noticeable difference in shape compared to the rest of the elements in the layout.
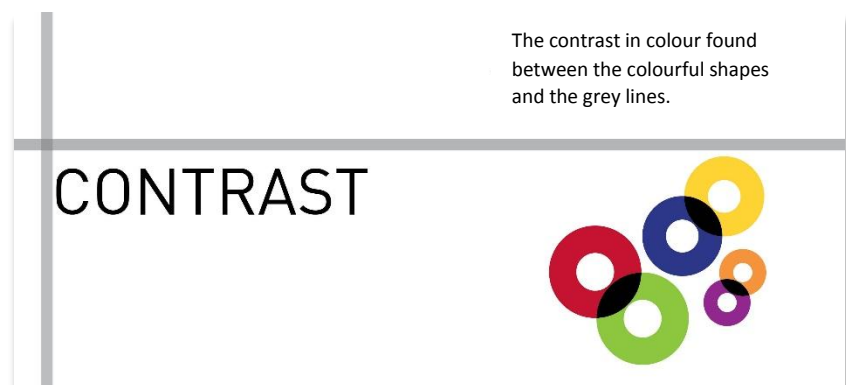
The contrast in colour found between the colourful shapes and the grey lines.

*Contrast in the circular shapes and horizontal & vertical lines.*

Depending on how far you take this, you can create a very extreme level of contrast to attract more attention to an area. For instance, if you have a layout where all of the elements are made up of rectangles, but right in the middle there's a circle, the viewer's attention is going to go directly to the circle because it's different from the rest of the elements.

If you examine the image above, you can see this layout is almost entirely made up of rectangle shapes. The images are rectangles, as well as the different graphical elements. The thing that will probably stand out to you the most, however, is the lamp because it's the only element in the composition that isn't a rectangular shape, and your eye goes directly to that image first.
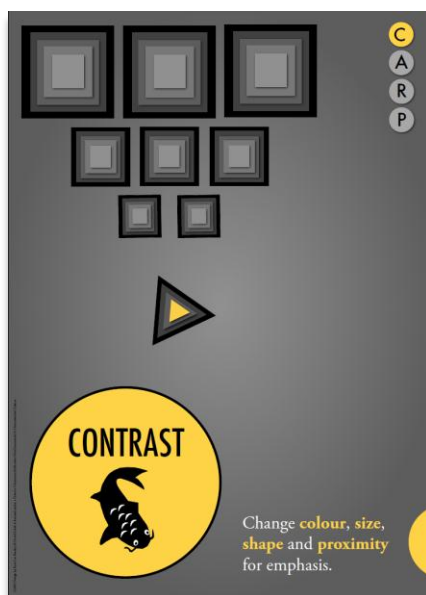
Two layouts showing how contrasting shapes have been used in a publication. This creates a visual appeal that is often used to draw attention to a specific message.
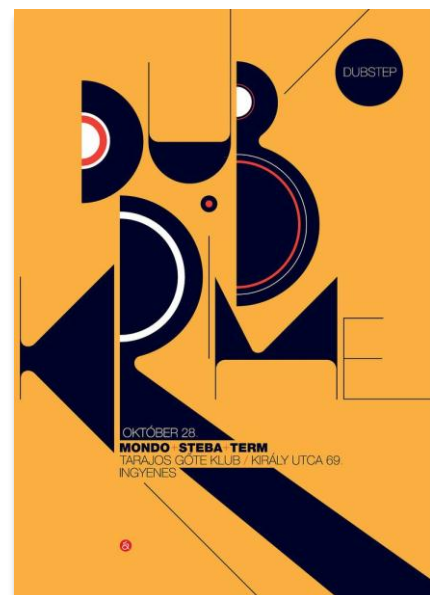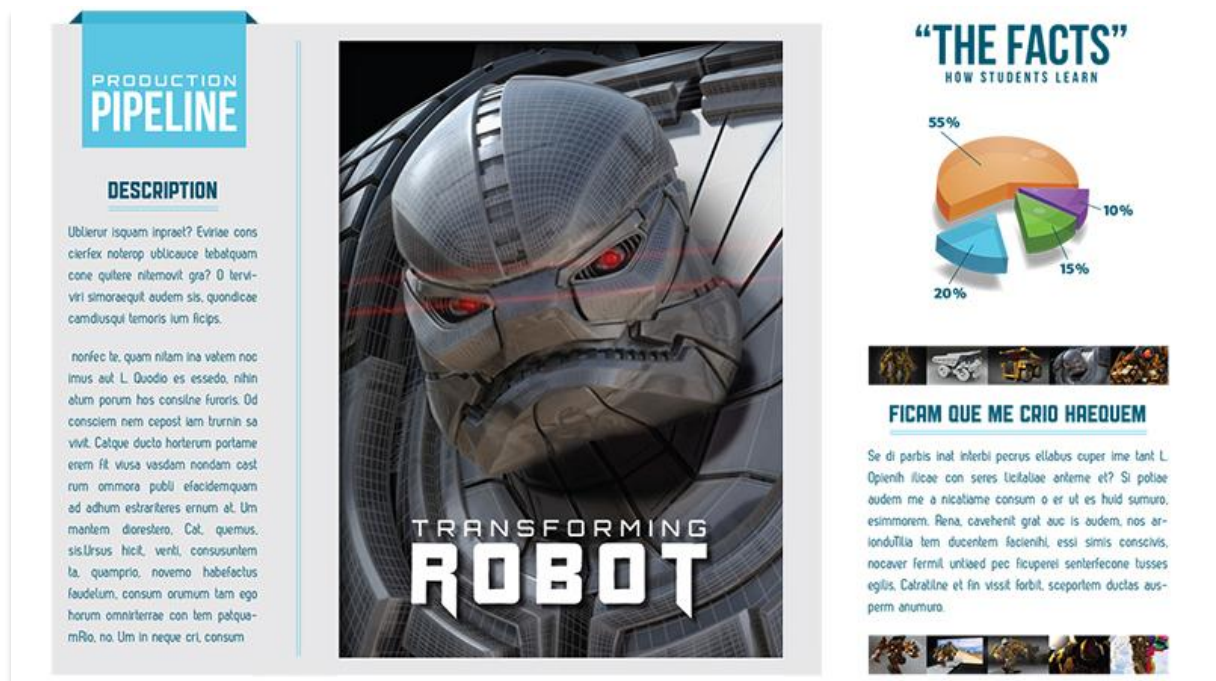
Typeface

No matter what publication you're creating, chances are you'll be working with some type of font. When it comes to typefaces, the other elements of contrast can all be applied, whether it's colour, size or shape.

When working with a layout, you never want to have the same font used for the entire design. Instead, you should find places where you can create variation, such as areas are of most significance.

For example, you can use the same typeface but have one bold and the other light or regular. This gives you contrast, but also keeps that unity in your design, because you don't want to have a different typeface for every body of text.

In the layout example above, you can see a great representation of contrast between type. While there's really only two different typefaces used in the design, there's a great contrast between both type and colour.

Some examples of contrast with typography are show below: -

Size

Contrast create by change size of type.

Weight

Contrast heavy weights with light weights of type.

Structure

Example of combined thick and thin weighted type.

Form

Caps vs lowercase is contrast of form, as well as different families of fonts (i.e. Serif font & Sans Serif font)

Direction

Type that has been stretched horizontally versus tall, narrow columns of type rather type on a slant.

Contrast is one of the most important principles in design, and it goes much further than just light and dark colour values. All these elements of contrast should work together in a layout or publication to help achieve the final look. Keep in mind that not everything needs a huge level of contrast to where it punches you in the face; it can be subtle.

TYPOGRAPY & FONTS

Typography is an art form that has been around for hundreds of years. Words and text are all around us every day in almost everything we do. In every piece of type you see, somebody has considered how the letters, sentences and paragraphs will look in order for it to be read by us, or make us feel a certain way when we look at it.
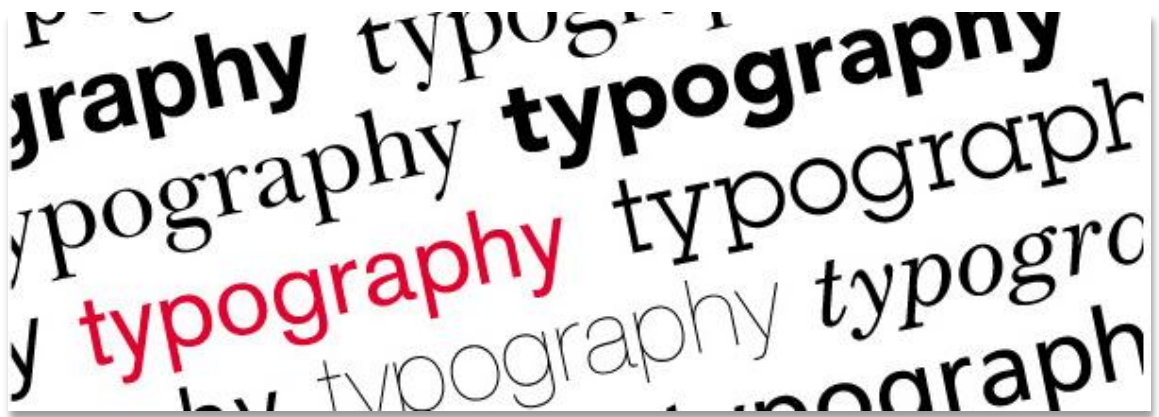
Good typography comes from paying attention to tiny details, as this can make the difference between graphic design work that is just acceptable or really good. There is more to it than just choosing fonts and making text look good though – it is also about making things legible and readable (some of most basic functions of good typography) as well as making layouts look good in an aesthetic way.

Serif and Sans Serif

There are many different classifications and sub-classification of typefaces, but the most common two types you will find are:

Serif

About

Serif typefaces are among some of the oldest modern typefaces. They are used in everything from book publishing to newspapers and magazines to billboards and websites. So what is a serif anyway?

It's the little decorative stroke that extends from letters. It can be in the form of a tail, sharp or blunt, decorative or plain. Each serif typeface will have a distinctive style for this mark that makes the family identifiable. Serifs appear on both upper- and lower-case letters within a font family, as well as on numerals and other characters.

When to use them

The mood and feelings most associated with serif typefaces are classic, elegant, formal, confident and established. Some of the most well-known serif typefaces include:

Times Roman

Rockwell

Georgia

Baskerville.

Sans-Serif

About

Sans serif typefaces are considered more modern and include a variety of widths and shapes.

This style of typeface lacks strokes at the ends of letters (hence "sans" serif). The type category is thought to embody simplicity because of this lack of added detail. Sans serif typefaces have a look that is direct and precise, although character edges may be either sharp or rounded.

Where to use them

The mood and feelings most associated with sans serif typefaces are modern, friendly, direct, clean and minimal. Some of the most well-known sans serif typefaces include:
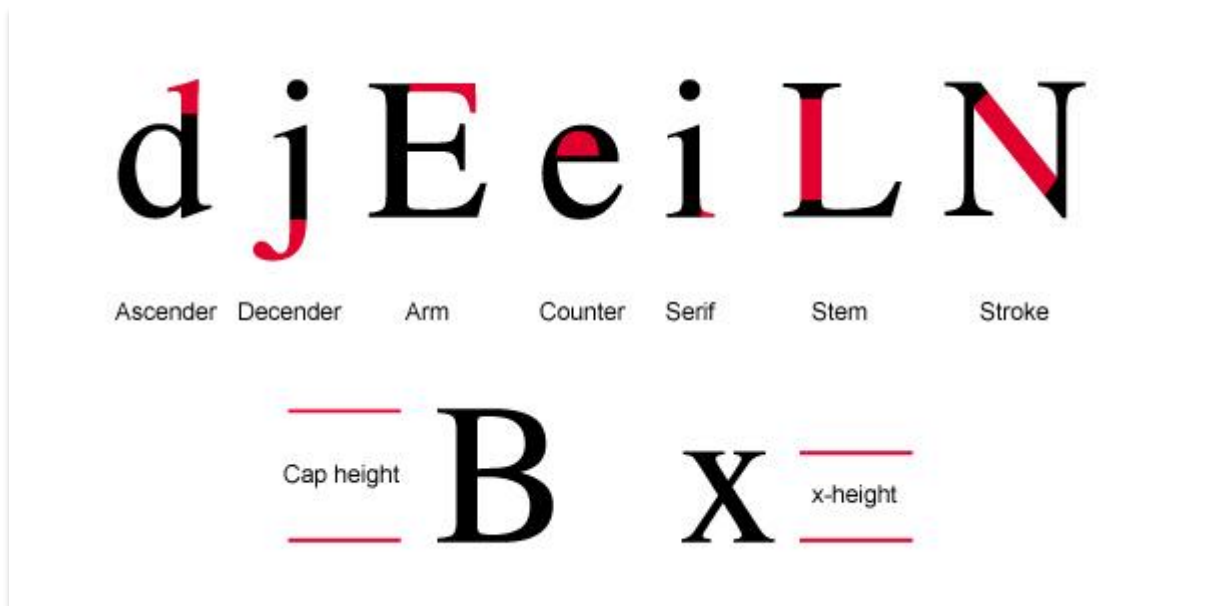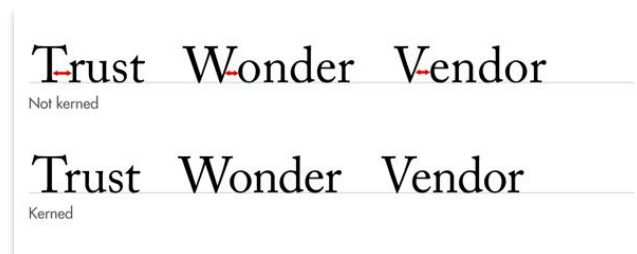
Helvetica

Arial

Calibri

Franklin Gothic

Anatomy of Type

These are some of the basic parts of the anatomy of typographic characters.

Kerning, Tracking & Leading

Kerning is the adjustment of the spacing between i**ndividual** characters.

Tracking, however, is the spacing of a *group* of characters.

Leading describes the amount of space between *lines* of text.

A helicopter is a type of rotorcraft in which
lift and thrust are supplied by one or more | Leading
engine driven rotors.

The image show the effect that can be created when leading is adjusted. Often used to create clarity for the reader or emphasis on a particular body of text within the publication.

❶ A helicopter is a type of rotorcraft in which lift and thrust are supplied by one or more engine driven rotors.

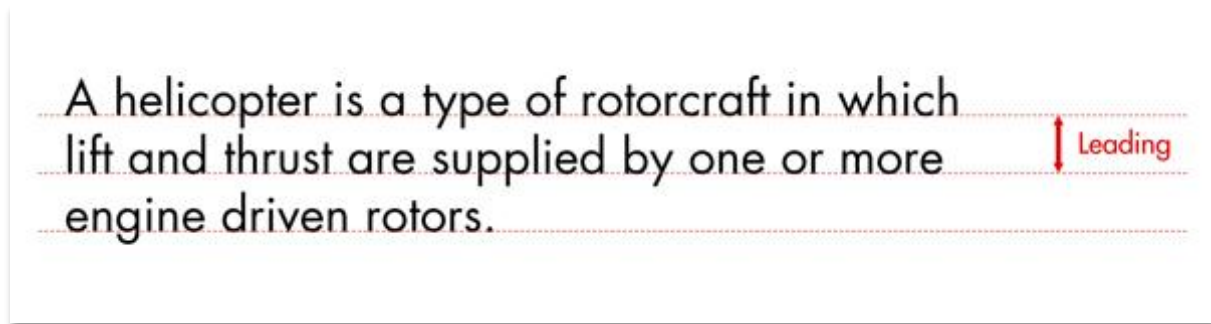❷ A helicopter is a type of rotorcraft in which lift and thrust are supplied by one or more engine driven rotors.

❸ A helicopter is a type of rotorcraft in

which lift and thrust are supplied by

one or more engine driven rotors.

The whole look and feel of a publication can be easily affected if **typography** has been effectively considered, the simplest task of changing the font can make a publication seem more at attractive to a particular target market i.e. modern vs traditional values.

THE ELEMENTS OF DESIGN

⃝ LINE

Lines are an important element in the design of publication, they are used to **separate** parts of a layout, **connect** parts of a layout or create **emphasis** to particular text of a layout.

Lines are generally present throughout a design of a publication. They can be thick or thin, straight or curved, solid or dashed or dotted. Lines can be any colour and any style. Straight lines are often used as delineations between sections of a design, or they may be used to direct a viewer's vision in one direction or another.

The width of a line has a direct effect on its visual impact. Thick lines are bold and strong; they draw attention to themselves. Thin lines tend to do the opposite.

Colour also effects the impact of a line, with brighter and darker colours drawing more attention than lighter and paler colours. The style of a line also has an effect: dotted or dashed lines are less imposing than solid lines.

Curved lines often give a more dynamic or fluid look to a design. They indicate **movement** and **energy**. They're also more common in designs with an organic nature, as they're more likely to be seen in nature. Straight lines are more formal and structured, and indicative of "civilised" culture.

SHAPE

Shapes are two-dimensional. Circles, squares, rectangles, triangles, and any other kind of polygon or abstract shape are included. Most designs include a variety of shapes, though deliberate use of specific shapes can give a design a certain mood or feeling.

Designers use shapes to:

• Organise information through connection and separation
• Symbolise different ideas
• Create movement, texture, and depth
• Convey mood and emotion
• Emphasise and create entry points and areas of interest
• Lead the eye from one design element to the next.

For example, circles are often associated with movement, and also with organic and natural things. Squares are more often seen with orderly, structured designs. The colour, style, and texture of a shape can make a huge difference in how it is perceived.
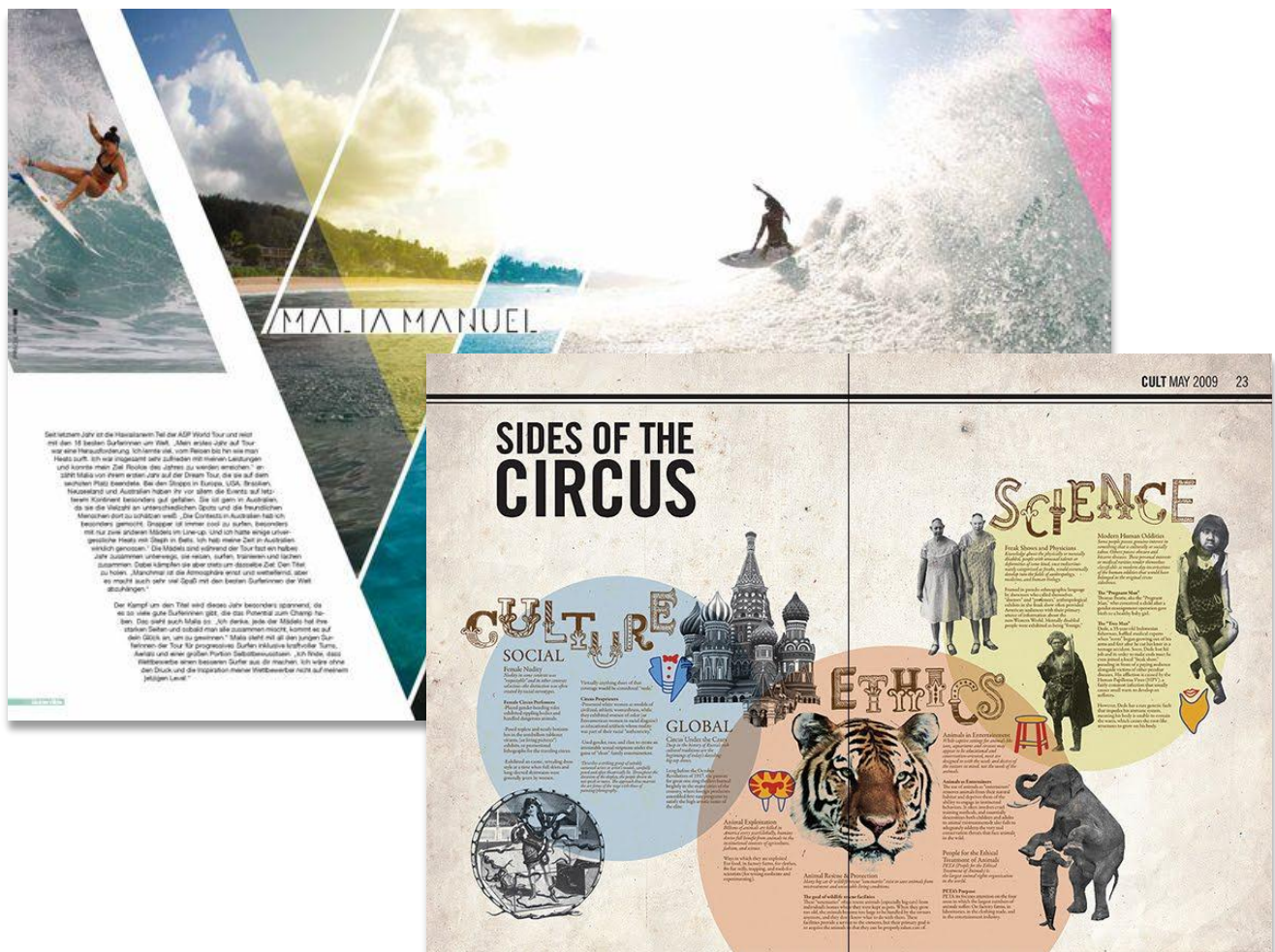
⭕ **TEXTURE**

Textures are an important part of just about any publication. Even publications that, on the surface, don't seem to use textures actually are ("smooth" and "flat" are textures, too). Textures can add to the feeling and **mood** of a design, or they can take away.

The most commonly seen textures, apart from flat or smooth, are things like paper, stone, concrete, brick, fabric, and natural elements.

Textures can be subtle or pronounced, used liberally or sparingly, depending on the individual design. But texture is an important aspect of design that can have a surprising effect on how a design comes across.

Examples of how textures can be used are shown, in a background and also as a connection to create unity linking one item to another.

◯ COLOUR

Colour in design is very subjective. What evokes one reaction in one person may evoke a very different reaction in someone else. Sometimes this is due to personal preference, and other times due to cultural background.
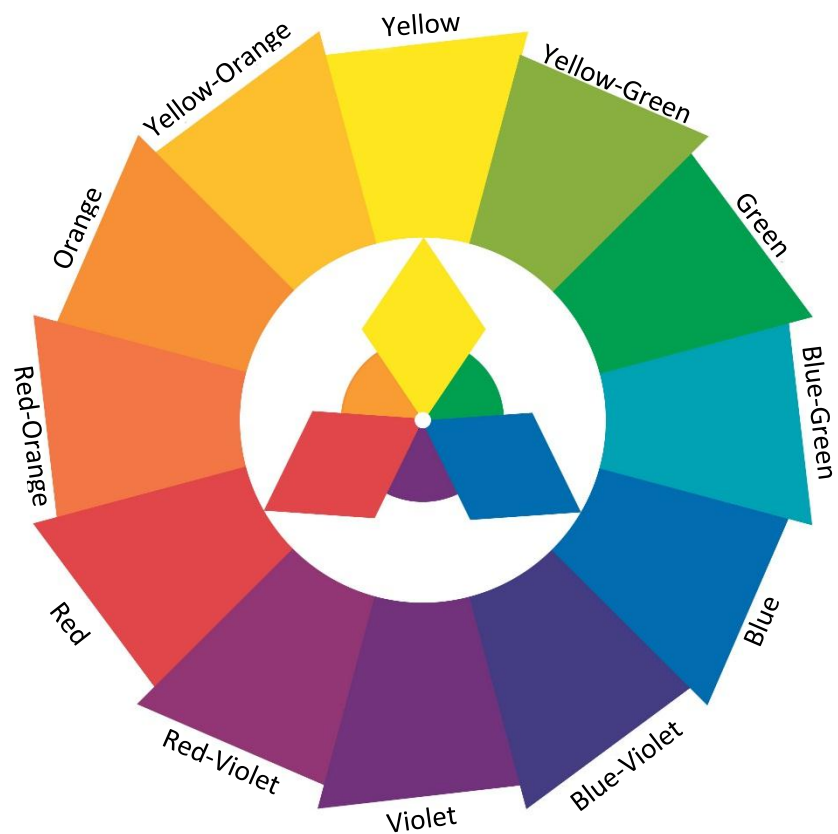
Colour theory is a science in itself. Studying how colours affect different people, either individually or as a group, is something some people build their careers on. And there's a lot to it. Something as simple as changing the exact **hue** or **saturation** of a colour can evoke a completely different feeling. Cultural differences mean that something that's happy and uplifting in one country can be depressing in another. For example, in China, red is the colour of prosperity and happiness. It can also be used to attract good luck. In other eastern cultures, red is worn by brides on their wedding days. In South Africa, however, red is the colour of mourning.

When working with colour in our publications it can be used to create moods and create a visual connection to the message being promoted. Colour combinations are used to create identity of brand but also to create **unity** and **depth** within a publication.

Colour Wheel

Structure of the colour wheel is show below:-

Primary -   Red
                    Blue
                    Yellow

Secondary-   Orange
                    Green
                    Violet

Tertiary -   Yellow-Green
                    Yellow-Orange
                    Red-Orange
                    Red-Violet
                    Blue-Green
                    Blue-Violet

Colour Moods

- Passion, Love, Anger
- Happiness, Hope, Deceit
- Calm, Responsible, Sadness
- Mystery, Elegance, Evil
- Purity, Cleanliness, Virtue
- Conservative, Piety, Dull

- Energy, Happiness, Vitality
- New Beginnings, Abundance, Nature
- Creativity, Royalty, Wealth
- Moody, Conservative, Formality
- Nature, Wholesomeness, Dependability
- Calm, Elegant, Purity

**Warm Colours – Advancing Colours**

Warm colours include red, orange, and yellow, and variations of those three colours. These are the colours of fire, of fall leaves, and of sunsets and sunrises, and are generally energising, passionate, and positive. They are also known as **advancing colours** as they appear to be closer to the reader.

Red and yellow are both primary colours, with orange falling in the middle, which means warm colours are all truly warm and aren't created by combining a warm colour with a cool colour. You can use warm colours in your publications to reflect: - **passion, happiness, enthusiasm, and energy**.

Cool Colours – Receding Colours

Cool colours include green, blue, and purple, are often more subdued than warm colours. They are the colours of night, of water, of nature, and are usually calming, relaxing, and somewhat reserved. They are also known as **receding colours** as they appear to be further away to the reader.
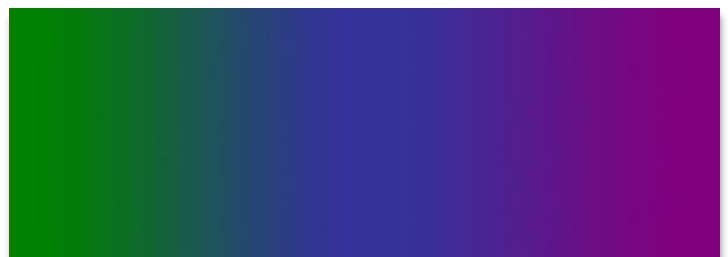
Blue is the only primary colour within the cool spectrum, which means the other colours are created by combining blue with a warm colour (yellow for green and red for purple). Greens take on some of the attributes of yellow, and purple takes on some of the attributes of red. You can use cool colours in your publications to give a sense of: **calm or professionalism**.

Harmonious Colours

Harmonious colour schemes are the next easiest to create. Harmonious schemes are created by using three colours that are **next** to each other on the colour wheel.

Generally, Harmonious colour schemes all similar is colour level, but by using tones, shades and tints we can add interest to these schemes and adapt them to our needs for designing publications to help establish unity and colour connections within the document.

Harmony with Red-Violet

Harmony with Blue-Green

Contrasting Colours

Contrasting schemes are created by combining colours from **opposite** sides of the colour wheel. In their most basic form, these schemes consist of only two colours, but can easily be expanded using tones, tints, and shades.

Caution must be taking though as using colours that are exact opposites with the same colour and/or value right next to each other can be very jarring visually (they'll appear to actually vibrate along their border in the most severe uses). This is best avoided (either by leaving white space between them or by adding another, transitional colour between them).
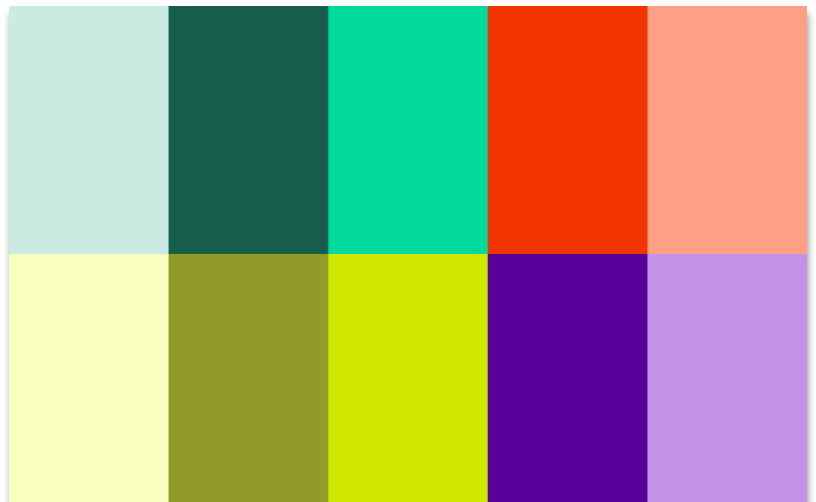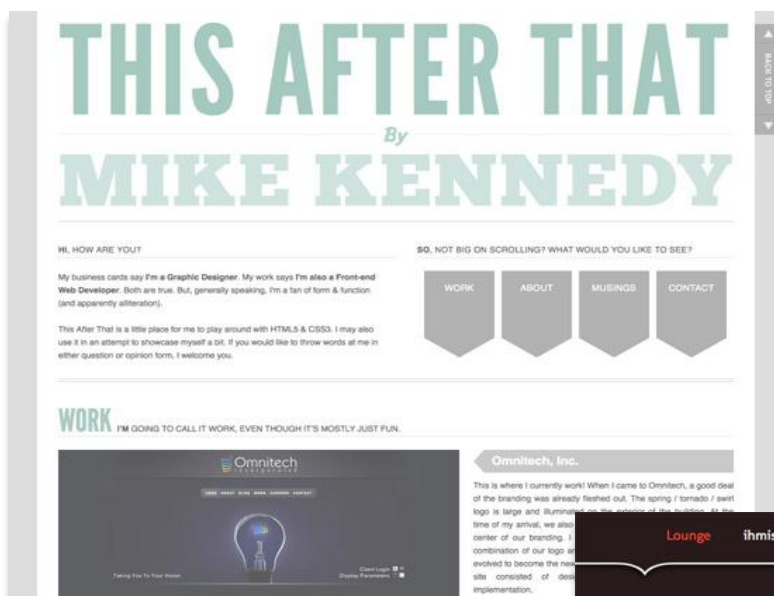
○ VALUE

Value is closely related to colour, but it's more general. It is how **light** or **dark** a specific design is. Again, this relates directly to the **mood** a piece gives. Darker designs convey a different feeling than lighter designs, even with all other design elements being equal.

Not every piece has a clear-cut value. With very colourful pieces, you might not really be able to tell how high or low the value is. One trick is to convert the design to greyscale, to get a better sense of how light or dark it is.

The contrast between light and dark is often used to create emphasis to a particular part of design, i.e. headlines, brand names, slogans to name a few.

Example 1

Example 2

The value is **lighter** in *Example 1*, however, there is change in value in the first line in the headline. This creates **emphasis** on the headline drawing the attention to the reader. Example 2 highlights a design with a **darker** value, the dark background creates **contrast** with the body text, making the main content stand out.

○ SIZE, MASS & WEIGHT

In your design publication, most items within your layout can be thought of having **mass**. A heading that has been **bold** will carry a greater mass than other possible headings or body text. Elements like **line** and **colour** can add mass to publication by their **thickness** and **size**.

- Mass is size.
- There is physical size and visual size.
- Size can be relative.

A physically **small** brochure can have a great deal of **mass** through the use of heavy text and graphic elements. A physically **large** brochure can appear smaller, **lighter** by using text and graphics sparingly

It is easy to distinguish the **header** from the **headline**, **subheadings** and **body text**. This is because they vary in **size** and your eye is naturally drawn to the **largest** element first.

Note the **drop cap**, too; it's a great way to indicate where the reader should start and an example of using size to direct the viewer's eye.

{END OF BOOKLET}