

# Adobe Visual Design 1

Objective: 1.04

Understand key terminology related to digital images.



**ADOBE VISUAL DESIGN**  
Abode Classes  
Wake County Public Schools



# Elements of Design

## Elements of Design

- The fundamental building blocks of all graphic design.
  - Color
  - Line
  - Shape
  - Texture



# Color



- **Color**

- The element of art that is produced when light strikes a specific object. Consists of three aspects: hue, saturation, and brightness.

- **Hue**

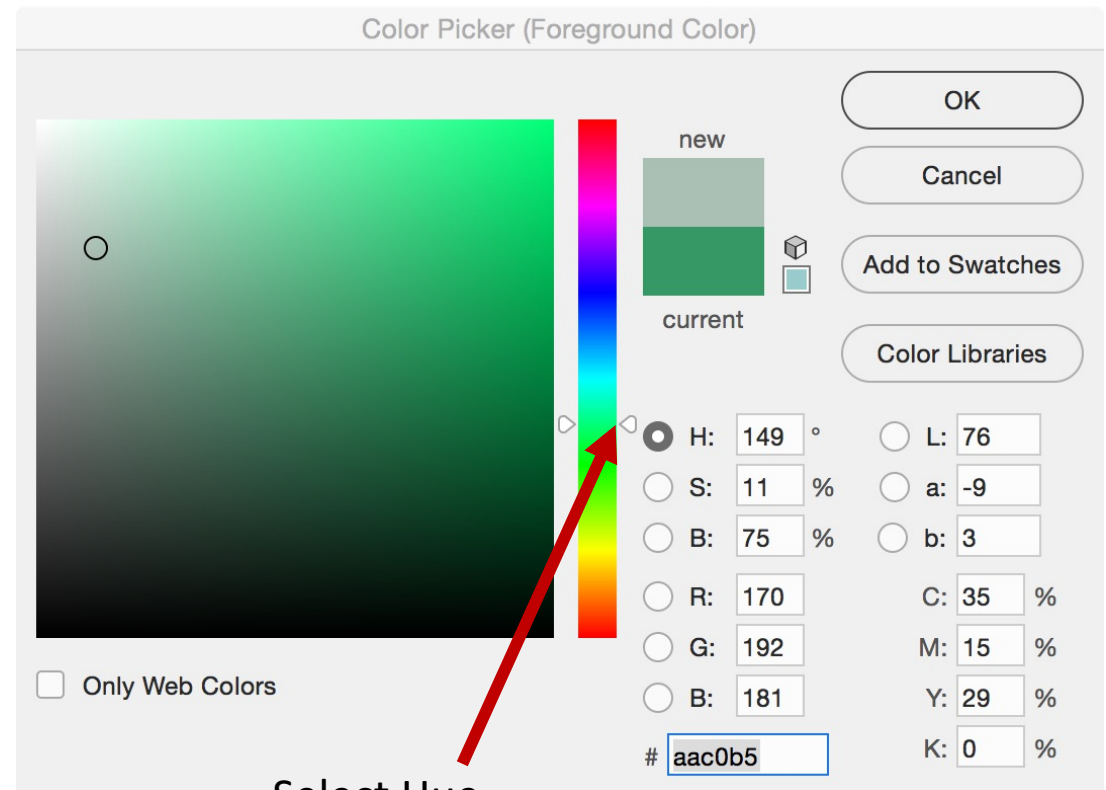
- The appearance of a color without adding black or white, such as Red, Blue, or Green.



# Color

- **Hue**

- The appearance of a color without adding black or white, such as Red, Blue, or Green.



Select Hue  
on color  
bar using  
sliders.

# COLOR THEORY

- Particular colors in a design can communicate certain moods and feelings to the audience.
- Watch this video on [Color Theory](#).

RED - excitement, anger,  
danger, love

BLUE - calm, sadness,  
serenity

GREEN - envy, luck,  
peacefulness

YELLOW - cowardice, sympathy  
cheerfulness

ORANGE - liveliness, energy  
warmth

PURPLE - royalty, dignity  
mystery

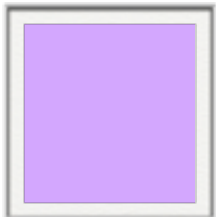
BLACK - mourning, despair  
sophistication

WHITE - innocence, purity,  
faith

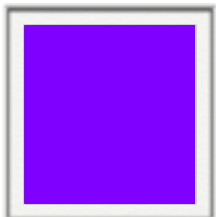
# Color

- **Saturation**

- How intense a color is.



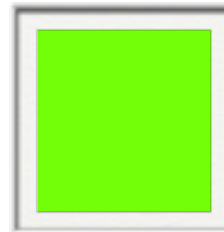
Less saturated with the purple hue.



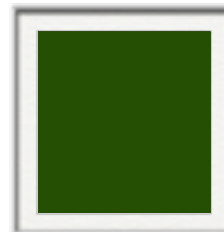
More saturated with the purple hue.

- **Brightness**

- How bright a color is.  
Increased by adding white to a color or decreased by adding black.



Bright Green (white added to a green hue).



Dark Green (black added to green hue).

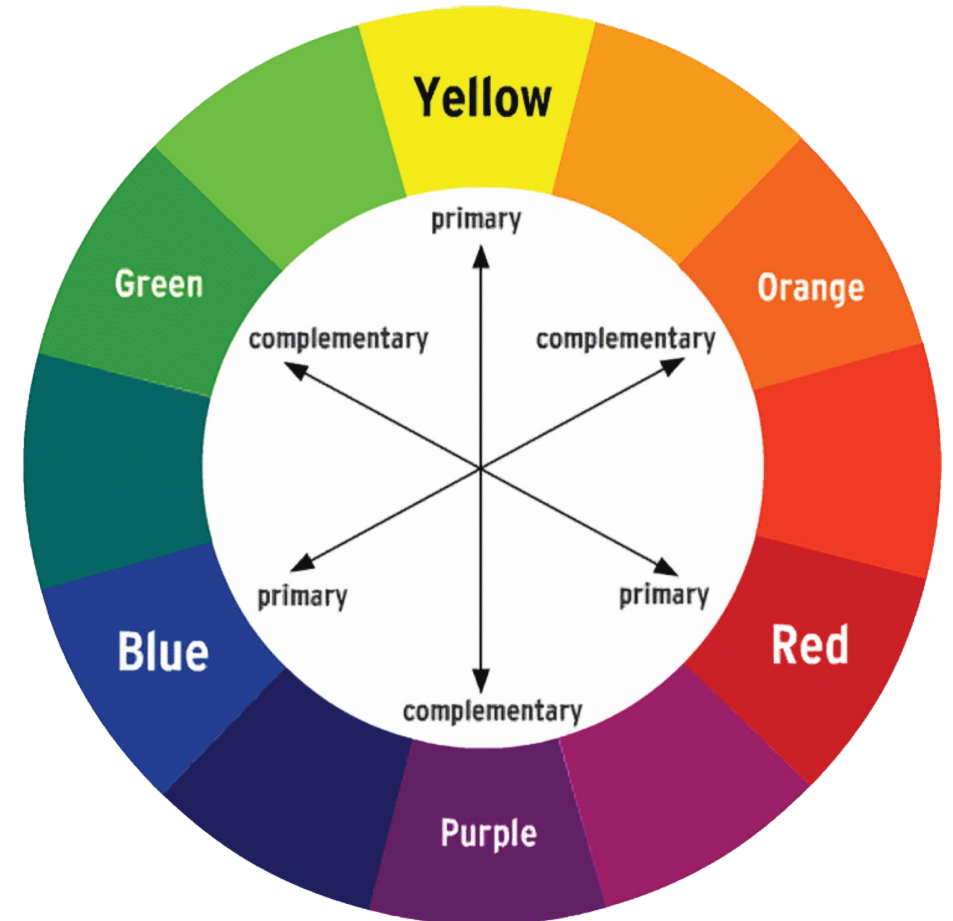
# Color

- **Color Scheme**

- Colors used together in a design.

- **Complementary Colors**

- Colors that are across from each other on the color wheel.



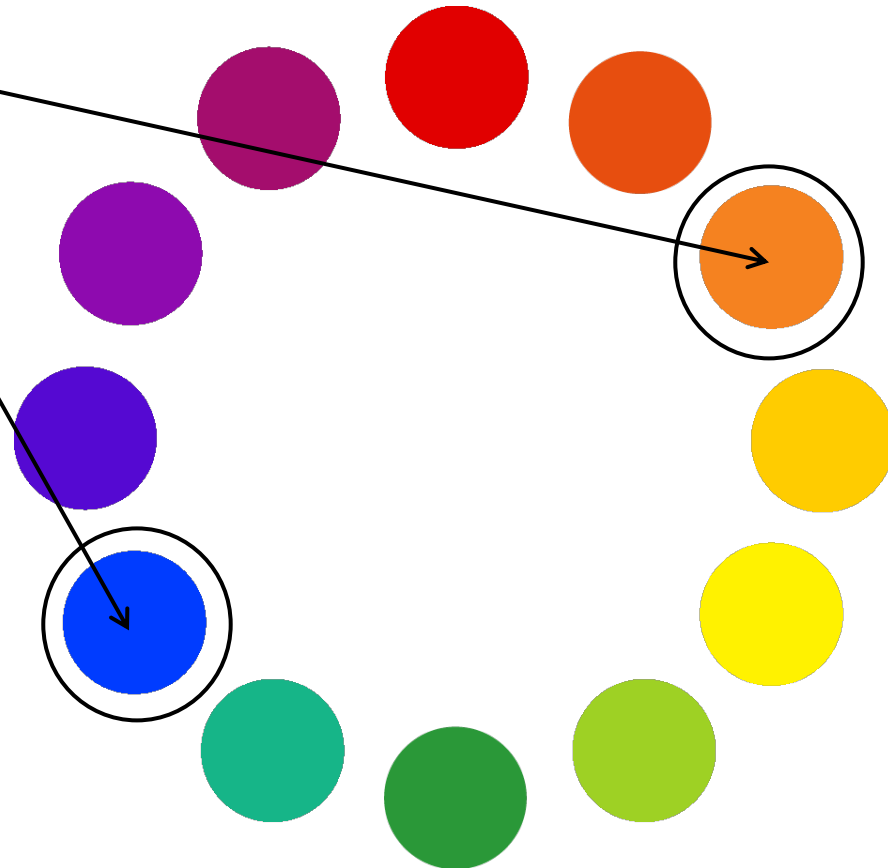


# Color Schemes

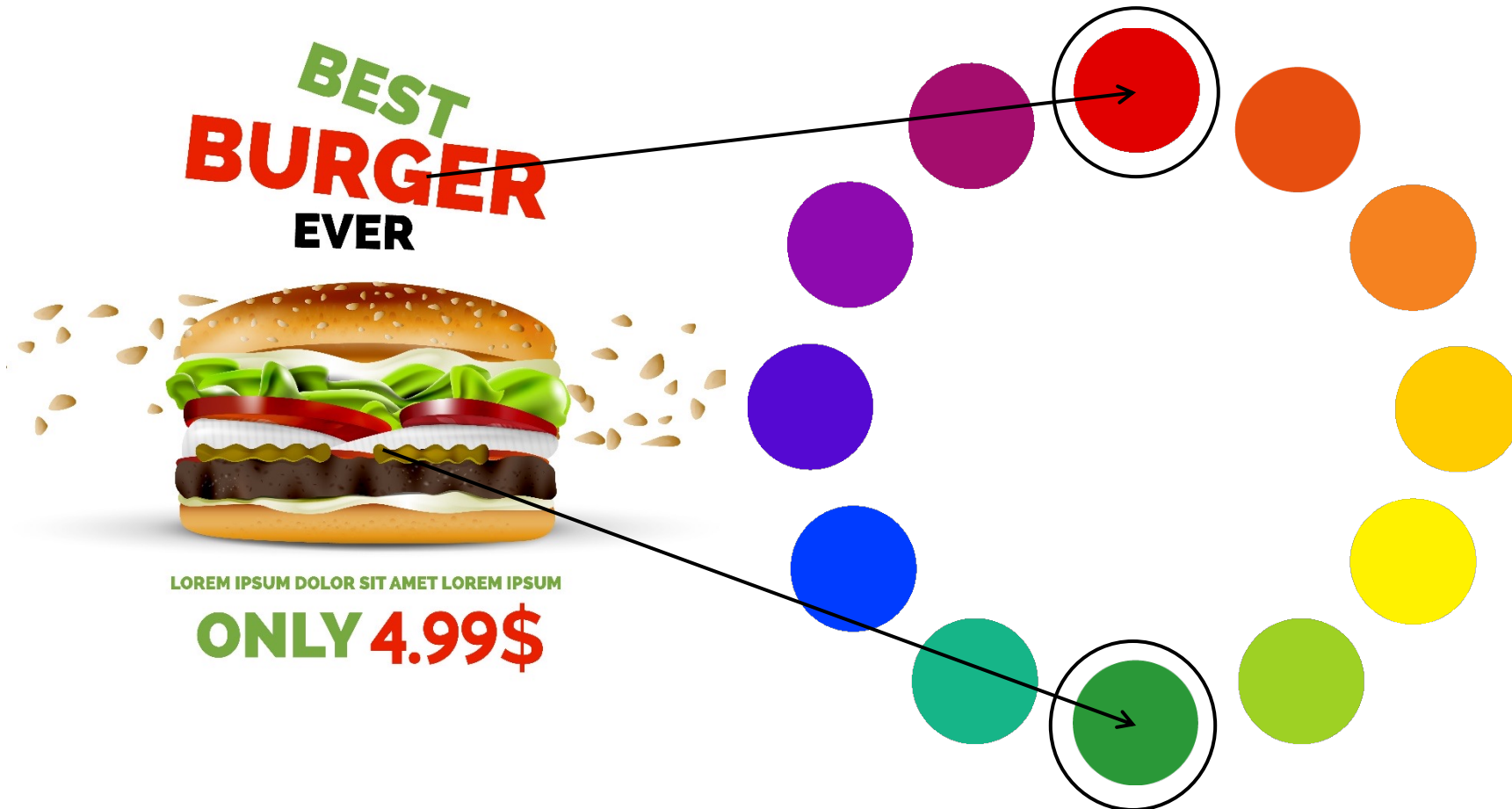
- The purposeful selection of colors for use in design.
- Sets a mood, attracts attention, or makes a statement.
- Color can be your most powerful design element if you learn to use it effectively.
- Color schemes usually are only 2 or 3 colors.



# COMPLEMENTARY COLORS



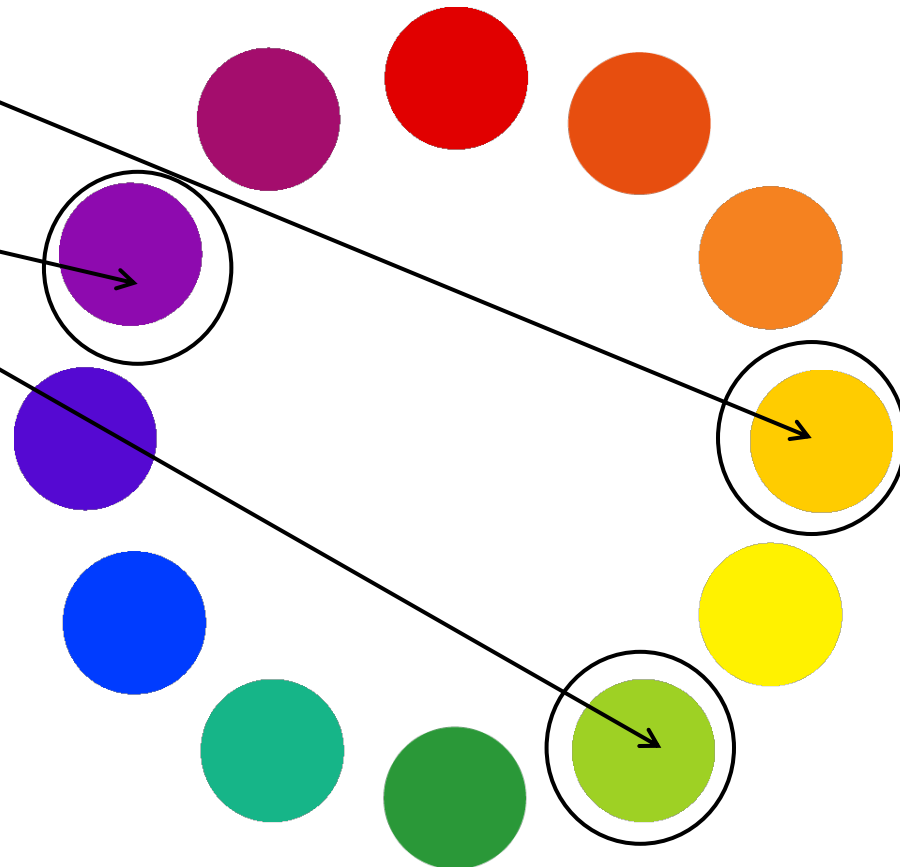
# COMPLEMENTARY COLORS



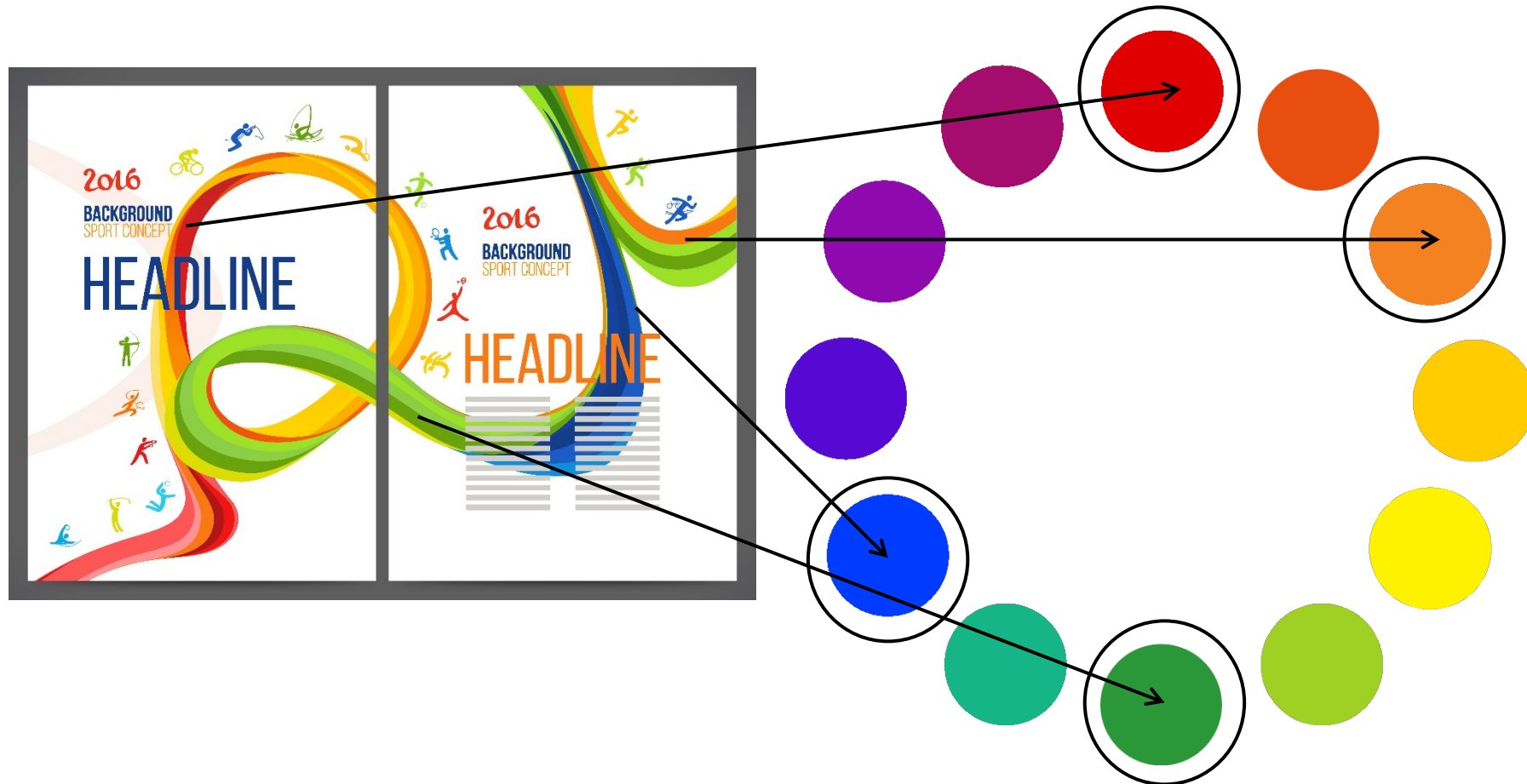




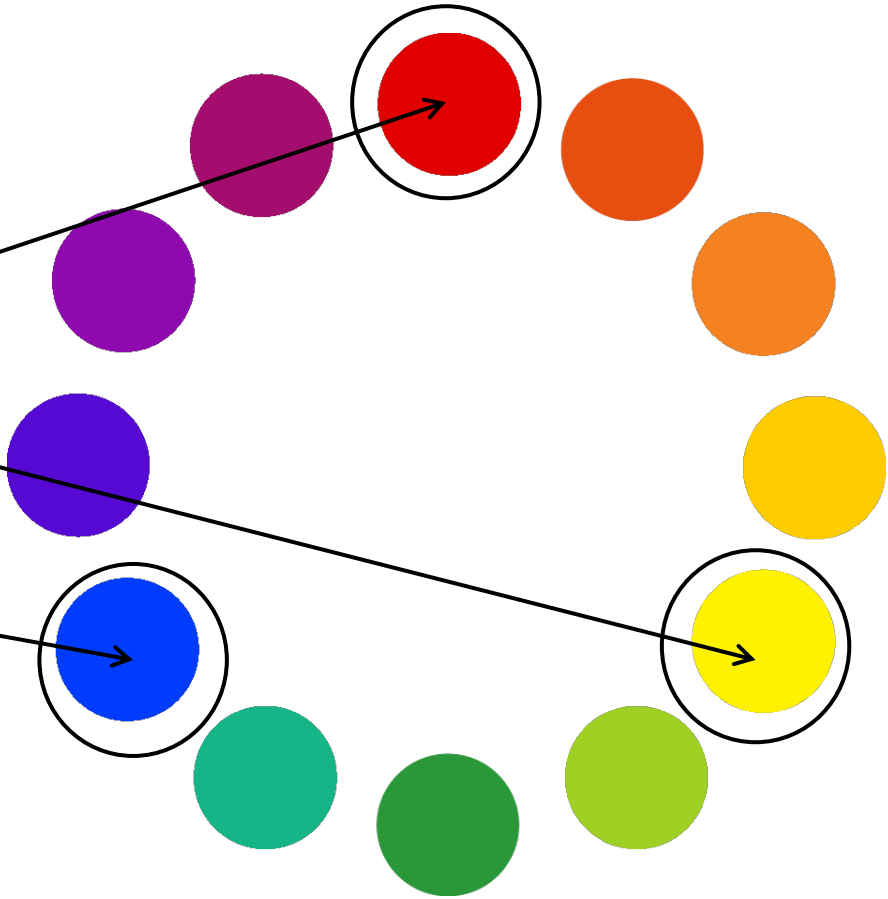
# SPLIT COMPLEMENTARY COLORS



# DOUBLE COMPLEMENTARY COLORS



# TRIADIC COLORS

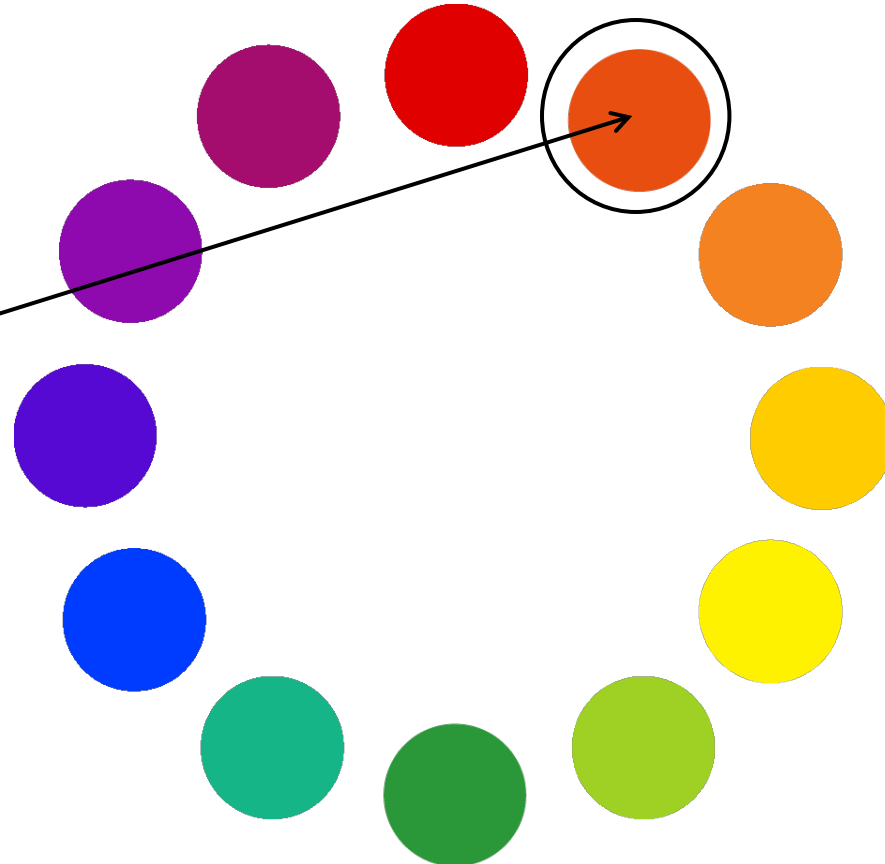


# TRIADIC COLORS



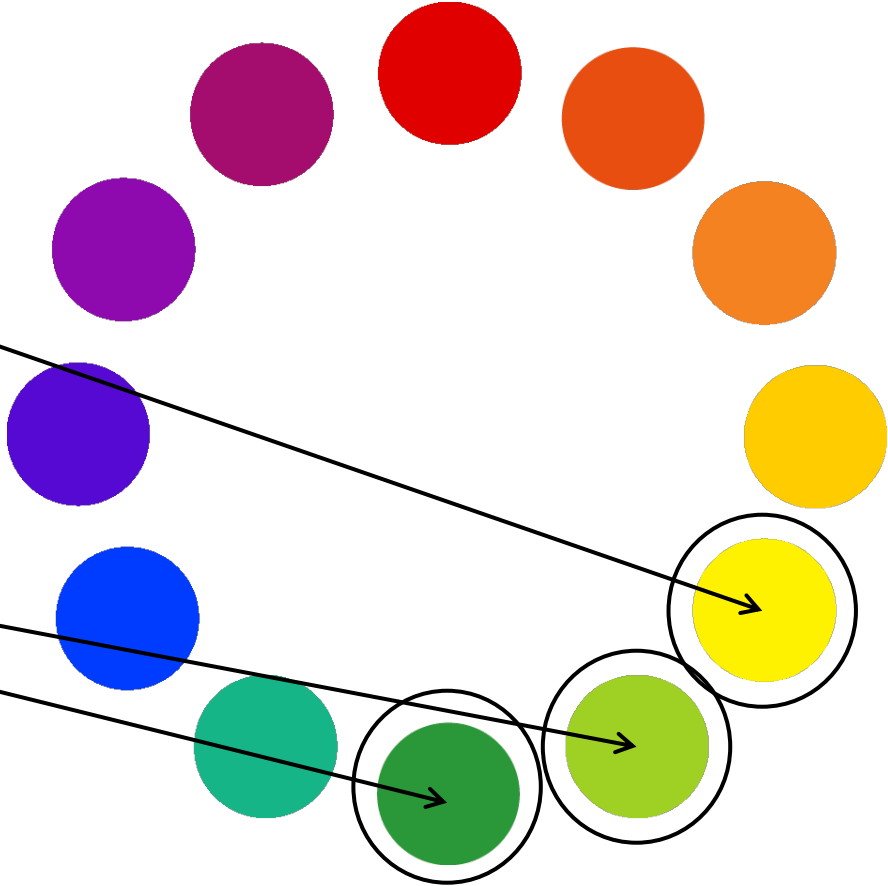


# MONOCHROMATIC COLORS

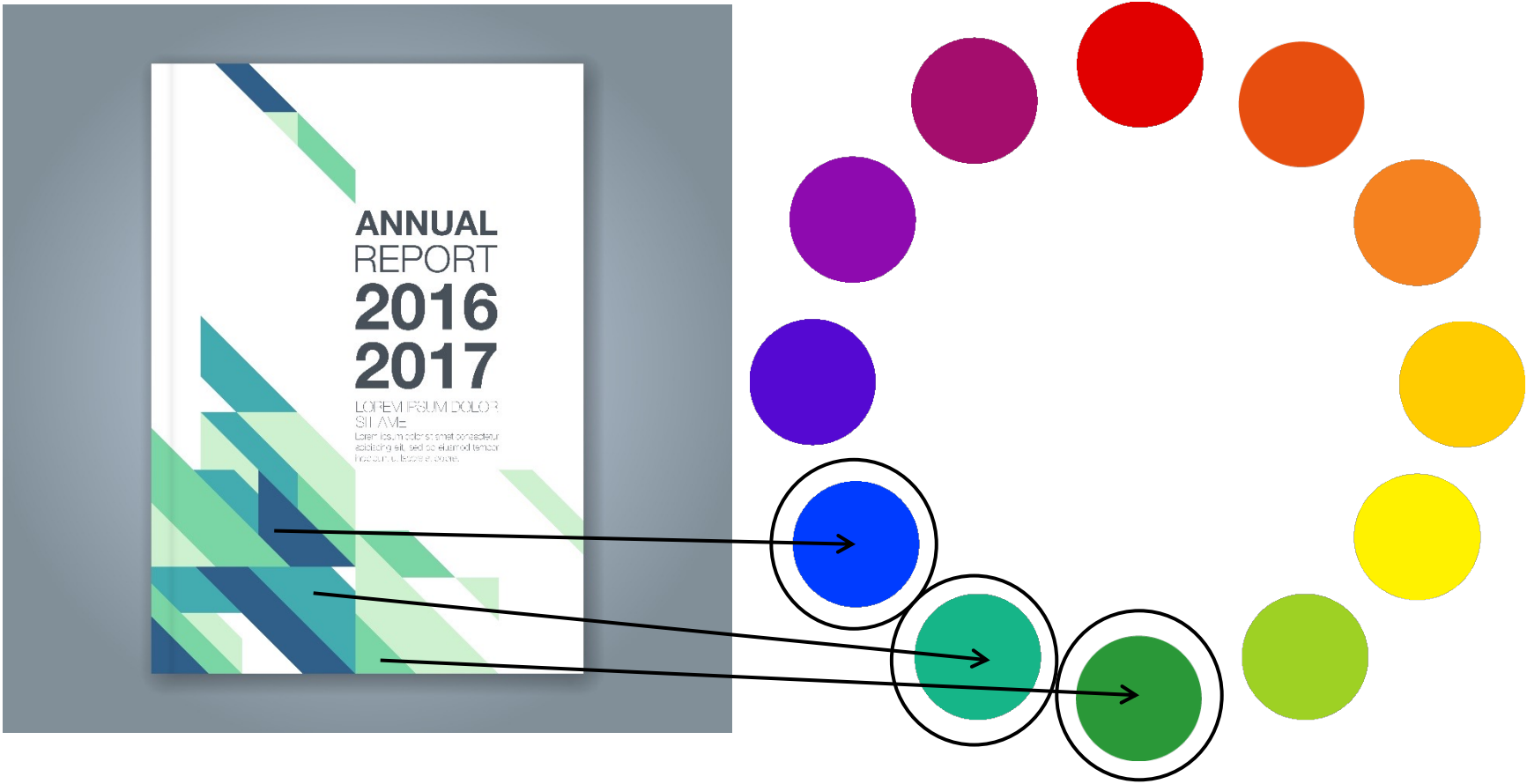




# ANALAGOUS COLORS



# ANALAGOUS COLORS







# Lines

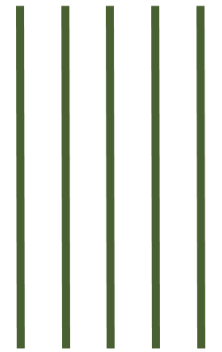


- **Lines**

- A point that moves throughout a design.

- **Types of Lines**

- **Horizontal:** Moves the eye side to side in the design
- **Vertical:** Moves the eye up and down in the design
- **Diagonal:** Adds interest to a design
- **Curved:** Adds softness to a design



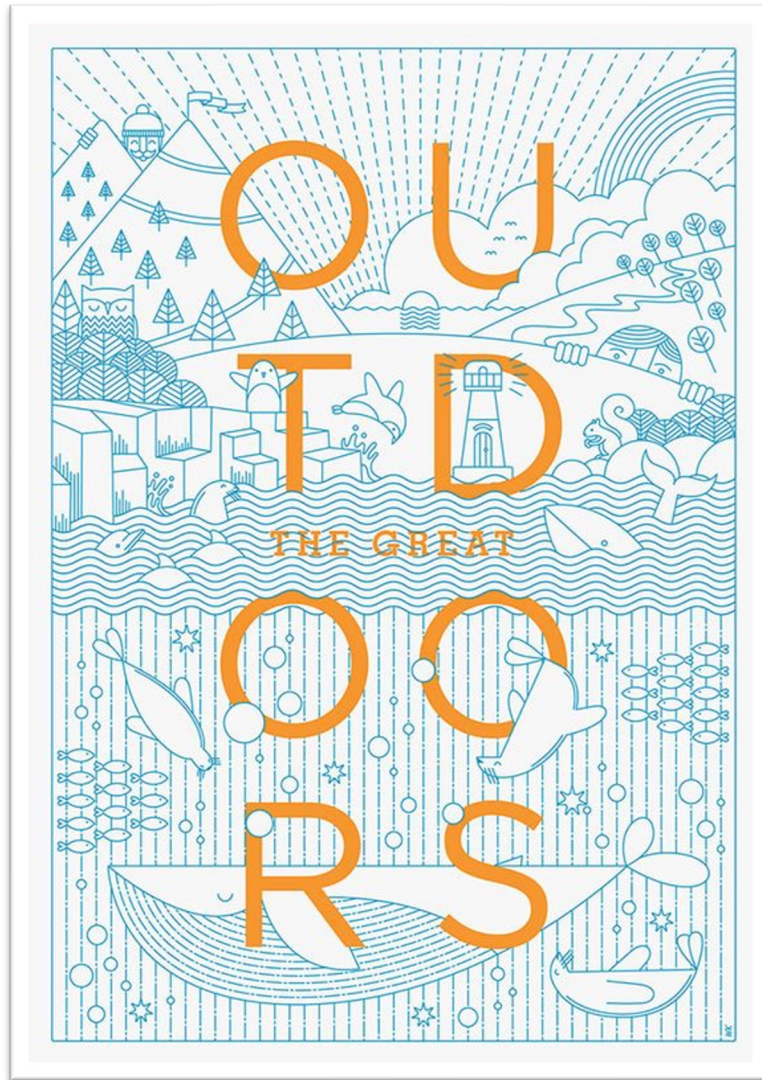
# Design using LINES



# Design using LINES



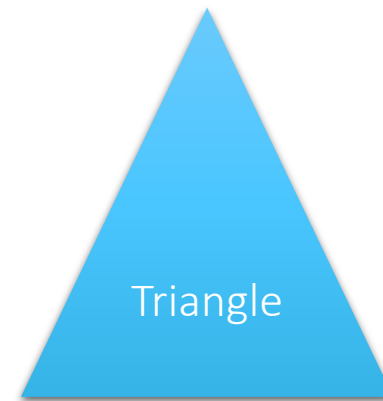
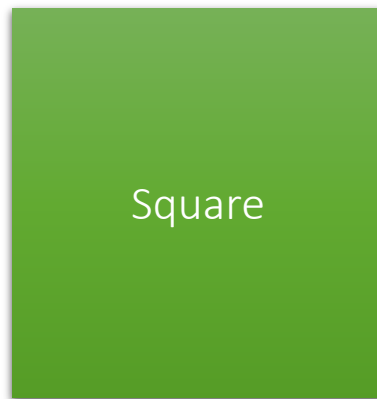
# Design using LINES





# SHAPES

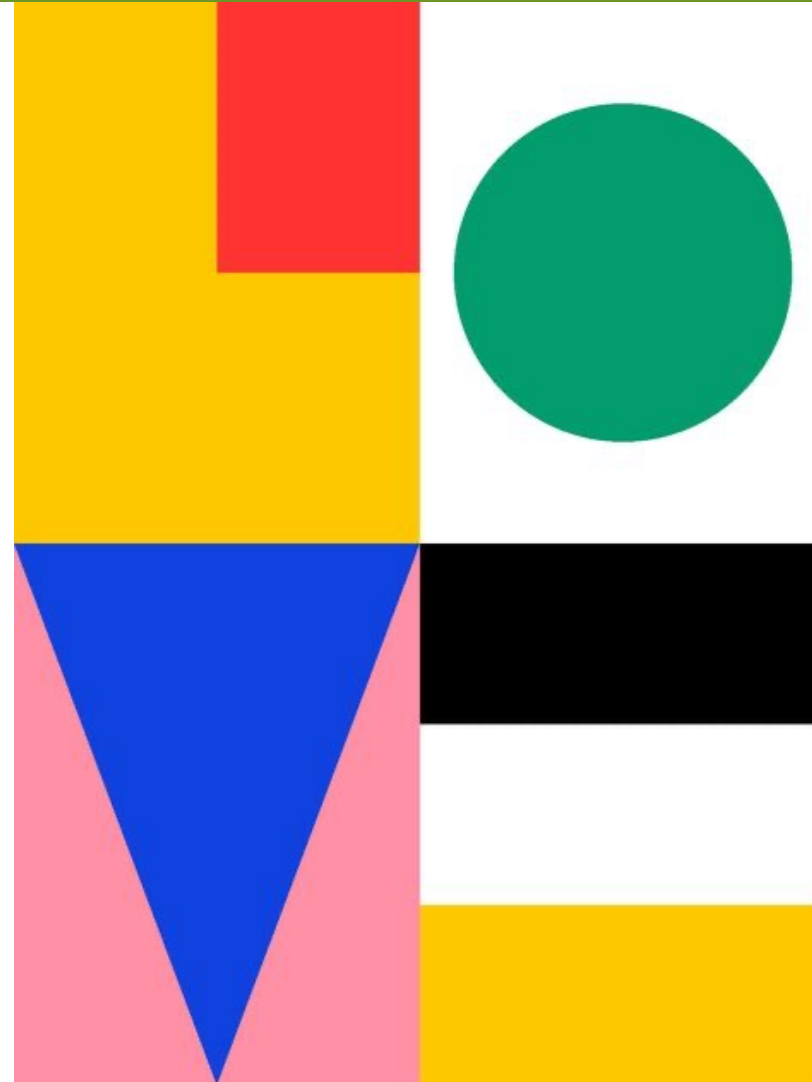
- **The form of an object.**
- **When lines enclose a space.**
- **Can be used to help identify objects:**
  - Example : circle = sun, oval = egg
- **Three basic shape types:**



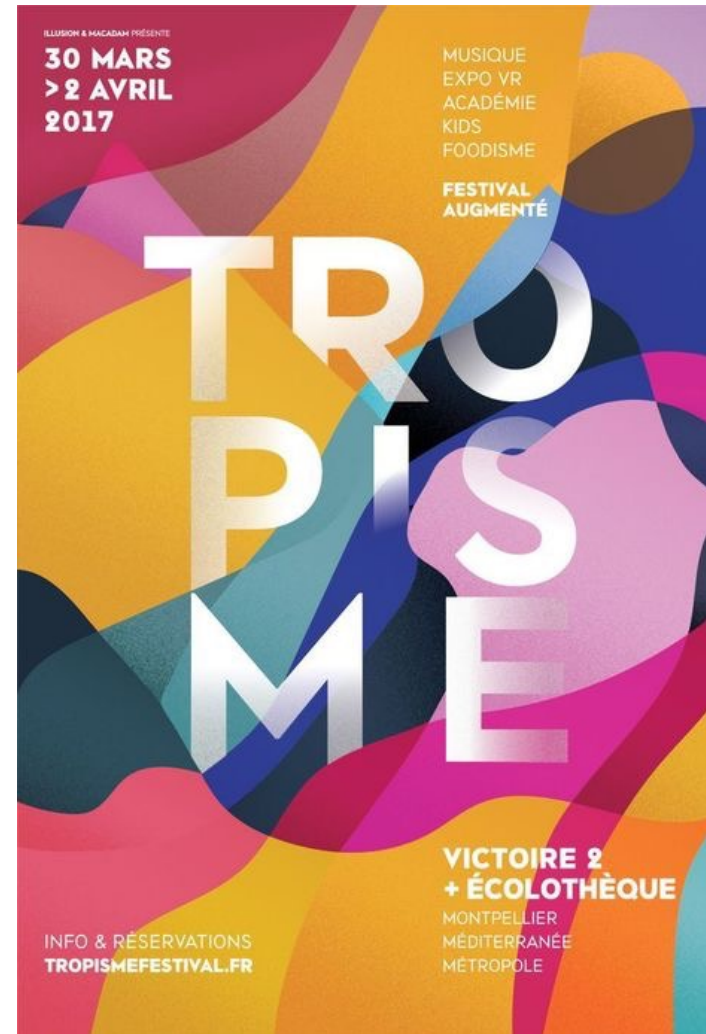


# Design using SHAPES

This one uses Lines too!



# Design using SHAPES



# Design using SHAPES



# Design using SHAPES



# Texture

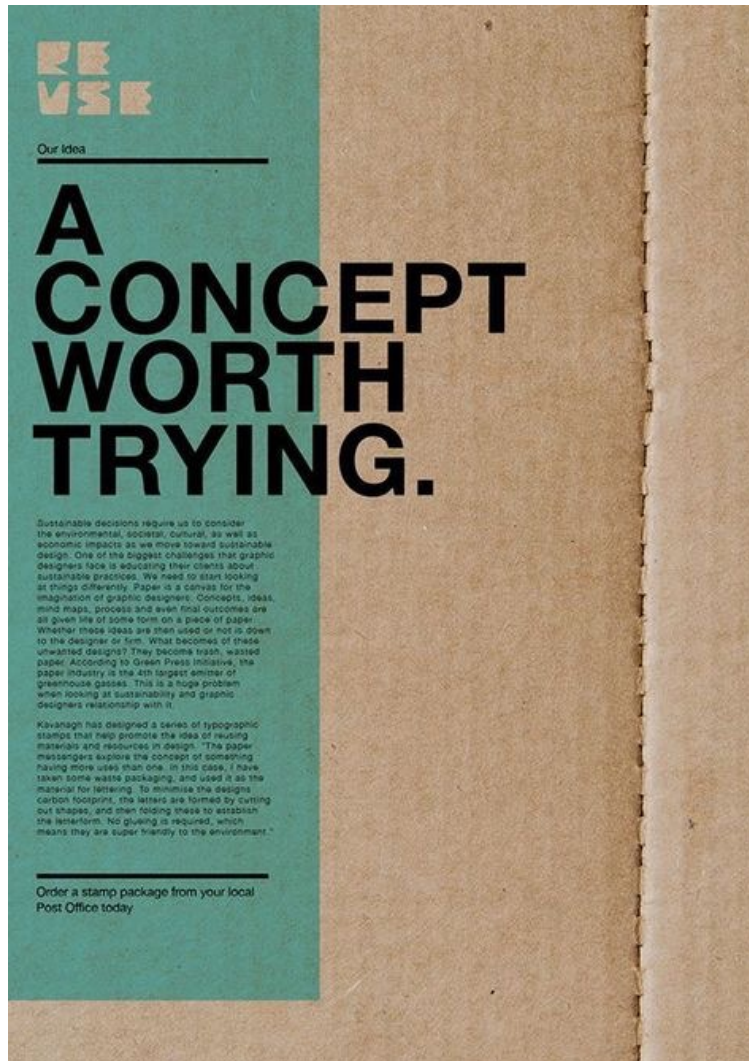
- **Texture**

- The illusion of a three-dimensional physical surface (tactile) created by shapes, lines, and shadows.



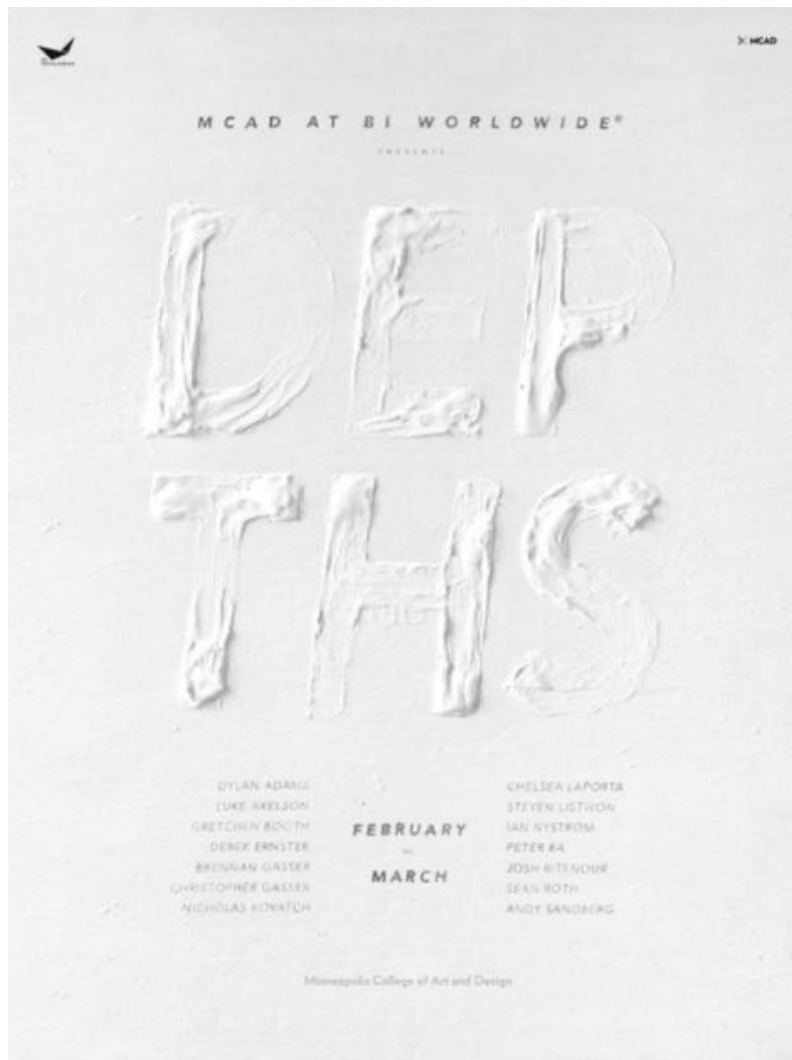


# Design using TEXTURE





# Design using TEXTURE





# Principles of Design

# Principles of Design

- **Principles of Design**

- A set of rules and standards that when followed, create visually appealing designs.
  - Proportion
  - Balance
  - Rhythm
  - Unity/Harmony
  - Emphasis
  - Contrast
  - White Space

# Proportion

- **Proportion**

- The relationship between components in a design or between one component and the entire design.

# Balance

- **Balance**
  - The way in which visual elements are positioned in a design.
- **Types of Balance**
  - Formal Balance
  - Informal Balance
  - Radial Balance
  - All Over Balance

# BALANCE

- How design elements are arranged either horizontally or vertically on the canvas.

## **Informal Balance**

- **Also known as asymmetrical balance.**
- **Both sides of the design are not equal, but are still balanced.**

## **Formal Balance**

- **Also known as symmetrical balance.**
- **Design is exactly equal on both sides.**



# Design using Formal BALANCE



Aunque busquen, será difícil encontrar una supermodelo más *green* que Angela Lindvall. Hace casi una década, cuando ningún diseñador —y mucho menos una modista— pensaba en la nube de contaminación que creaba una cadena de fabricación de telas o jerseys en Asia o en los desastres que podía provocar en los ríos un tejido mal practicado, ella ya alegaba al respecto. Nadie, claro, escuchaba. “Desde hace un tiempo, sin embargo, siento que mi trabajo y mi pasión por el medioambiente están finalmente en sintonía”, asegura. Su conciencia ecológica no es lo único sorprendente en esta mujer que a los 32 años ya es una veterana del modelaje. Aunque por fuera su imagen es la de una perfecta *top model* —las piernas eternas, la piel impecable, una melena larga y rubia— y es fácil entender por qué su rostro ha ocupado tantas portadas y ha aparecido en campaña para DKNY, Victoria’s Secret, Tommy Hilgert, H&M, Christian Dior y Versace entre otras marcas, por dentro la historia es otra.

Angela nació en Olathe y creció en Missouri, en un pueblocito que por entonces tenía apenas dos calles. “Esa fue triste”, dice, “porque ahora cuando visito esa zona lo único que veo es desarrollo urbano con carreteras y centros comerciales. Es un progreso sin ninguna integridad, ningún cuidado. Es terrible”. Las cosas son muy distintas en Topoka, California, una comunidad ecológica en los cañones entre Malibu y Santa Mónica, a sólo siete minutos de la playa, donde Angela y su hijo viven en siete acres de terreno, cultivando sus propias hortalizas y fabricando su propio queso. “Muchas veces la gente me conoce y se sorprende de lo normal que soy”, dice. “Esa es triste que las modelos tengan esa imagen de mujeres inalcanzables, de diosas. También se presupone que adoro la moda, y la verdad es que no es mi tema que me interese demasiado. Soy una persona que generalmente se mira hacia adentro, no hacia afuera, y es así como juego mi carácter. Estoy pensando todo el tiempo en qué me voy a poner, cómo me voy a peinar, si uso tal o cual accesorio me produce ansiedad y no me gusta. Como modelo, tengo que estar constantemente buscando mi centro, reconfigurándome a mí misma aquí y allá. Si voy a un evento o una fiesta, me arreglo, pero no me gusta que la gente me juzgue por esa imagen”. Eso no significa que no disfrute su trabajo. Todo lo contrario. “Una de las lecciones más importantes que he aprendido en esta profesión es a saber trabajar en equipo y comunicarme con los demás. La moda, a fin de cuentas, es un proceso creativo donde todos tienen algo que aportar”. ■ *The Manual Stylefile*

## Forum

COMMENTARY, EDITORIALS, LETTERS, BOOKS, PUZZLES • Pittsburgh Post-Gazette • WEDNESDAY, JUNE 8, 2011

### Womanize the military

Sex abuse will state only when more women are recruited and promoted, writes former Navy Army BRADNICK

As the Pentagon and Congress struggle with how to reduce sexual assault in the military, I think we should look at the civilian world for ideas. In the civilian world, sexual assault is a crime, and it is treated as such. In the military, it is often treated as a crime, but it is often treated as a crime only when more women are recruited and promoted. In the civilian world, sexual assault is a crime, and it is treated as such. In the military, it is often treated as a crime, but it is often treated as a crime only when more women are recruited and promoted.

As a former military officer, I know that the military is a unique environment. It is a place where men and women work together, and where women are often the only women in many units. This is a good thing, but it also means that women are often the only women in many units. This is a good thing, but it also means that women are often the only women in many units.

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### The darkest year of medical school

Students arrive altruistic and optimistic. They often leave jaded and bitter, observes DR. DANIELLE OYRI

As a medical student, I know that the first year of medical school is the darkest year of medical school. It is a time when students arrive with high hopes and high expectations, but they often leave with a sense of disillusionment and despair. This is a time when students are often the only women in many units.

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### The way forward on shale

Western Pennsylvania should embrace the responsible production of shale gas, argues CHAIR JARED L. COOPER

As a leader in the shale gas industry, I believe that Western Pennsylvania should embrace the responsible production of shale gas. This is a time when students arrive with high hopes and high expectations, but they often leave with a sense of disillusionment and despair.

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### They stole my identity

And how I'm finding a lot less socially secure, says writer JOHN TIMPANI

As a writer, I know that the first year of medical school is the darkest year of medical school. It is a time when students arrive with high hopes and high expectations, but they often leave with a sense of disillusionment and despair.



# Design using Formal BALANCE



B12

THE GLOBE AND MAIL • SATURDAY, AUGUST 3, 2013

## Globe Books

BY IYON HADJIRASID

### SCIENCE BY ALEX HUTCHINSON

# BORN THIS WAY?

Exceptional talent, pop science books would have you believe you're either blessed with it, or you work 10,000 hours for it. But the truth, David Epstein argues, is a bit more complicated



**The Sports Gene: Inside the Science of Extraordinary Athletic Performance**  
By David Epstein  
Current, \$24.99, 320 pp.

The best counterexample to the most powerful popular science narrative of the past decade is a tennis coach from who lives in a tiny hamlet north of the Arctic Circle. Lars Nyman was born with a single, amazing trait: an abnormally elevated level of a substance — in a 1.68-metre-tall body, it's a 1.68-metre-tall level of a substance called creatine kinase. As a result, he has a distinctly reddish-purple complexion, up to six per cent more hemoglobin to carry oxygen from his lungs to his muscles than the average person, and seven Olympic medals in cross-country skiing.

At least, that's one way of telling his story. The other way, as author David Epstein finds out when he makes the long trek to Lapland to track down Nyman, is more than 20 years after his last Olympic triumph, it is how on his child hood — so poor that his whole family shared a single fork, living on wooden planks by the time he could walk, an hour each way to school across a frozen lake — and on his grueling training regimen as a teenager, when he realized that success as a skier could save him from a life of hard labour and grinding poverty.

In which it all that, in essence, is the question that Epstein, a science writer at Sports Illustrated who specializes in sports science, revisits, which he does throughout *The Sports Gene: Inside the Science of Extraordinary Athletic Performance*. The current consensus of popular science writers dictates that he should write only on a single, uncontroversial but easily disputed answer, preferably one that "if applied to your job, will help you improve your jump shot and that particular job work you've been hoping for."

Instead, Epstein eventually concludes that the secret of Nyman's success is "70 per cent nature" and "30 per cent nurture" — an empirical answer that rarely made his literary agent blush, but should save them from the rest of us.

In his quest to understand what makes some athletes so great, Epstein taps into a wide array of scientific studies, from genetics to nutrition to psychology of champions, old dogs, and all things through real data with from youth soccer academies and National Football League combine. The pages are packed with fascinating science — and just passing references to studies, but through explanations that don't try to hide the inevitable uncertainties and ambiguities.

Along the way, he wades with two strong currents of common sense thinking. Scarcely a day passes without reports of newly discovered links between particular genes and traits ranging from cancer risk to a tendency for civil disobedience, and the search for genetic determinants of sporting prowess. Several companies now offer genetic tests that tell you whether your body should be optimized for strength or endurance sports — though, as Epstein discusses, these tests have generally no predictive value. ("If you want to know if you're fit, you need to be fit," one scientist tells him, who then greets his right hand in a slapdash. Take him to the playground and have him race the other kid.")

In contrast, Malcolm Gladwell's best book *Outliers* still came the top of the list in Canada and the United States almost five years later, emphasizing the role of factors such as opportunity and luck in success, along with the "10,000-hour rule" of deliberate practice for the mastery of any skill. *Mosaic* and *Wired* recently were born into unique situations that allowed them to begin accumulating their success hours shortly after exiting the world's best because of their genes.

The contrast view has spawned a wave of similar books arguing with varying degrees of subtlety that talent is overrated —

**David Epstein's The Sports Gene**  
Matthew Syed's *Better*, Geoff Colvin's *Talent Is Overrated*

That the truth should be somewhere between these two narratives won't come as a surprise to anyone. (Except, perhaps, Dan McLaughlin, who after reading *Outliers* and *Talent Is Overrated* quit his job as a photographer to undertake 10,000 hours of practice with the goal of becoming a professional golfer, even though he'd never even played a full round of golf in his life. He started in 2004, at the age of 30, and expects to reach the "magic number" by 2013.) Instead, the surprise is in Epstein's reporting, one here which particular dimensions of sporting success show toward one side or the other.

For example, the lightning-fast reflexes needed to react in a millisecond to a ball in tennis or a pitcher's shoulder position. It's only a lifetime of experience that makes this possible — which is why cubical pitcher James Tinkle, with her unfamiliar unorthodox mechanics, was able to blow past her fellow stars like Barry Bonds in 2001 and 2002. On the other hand, even the will to persevere through a grueling training regimen — the "magic number" — is not a purely genetic component. Some people have it or need to invest more than others, and Epstein explains the natural temperament of champion old dogs and puppies as though factoring in layers of research on the voluntary wheel-running behavior of laboratory mice, which leads us to a gene that is linked to both gathering success in non-male animals and, surprisingly, to ADHD.

In each succeeding chapter, Epstein delves into another area of science of the sport and related knowledge, all pointing to the conclusion that... well, it's complicated.

No one science journalist knows it's much easier to tell a compelling story of race, but it's not always easy to pick the findings that support the idea you're writing about, to cover the ones that contradict or undermine it, and generally to summarize the messy, antiseptic and complex world of scientific research. Epstein hooks, in adhering to the evidence, doesn't leave you with the satisfying click of clarity and enlightenment that you get after reading something like *Sex, Beaches & Letters*.

And that should be a warning. The one that knocked *Letters* from his perch last year was making up sports (by Bob Dylan, among, as it turned out, many others). But to some critics, his willingness to hedge facts, to merely a small part of bigger and harder-to-prove problems, a will to please to place the demands of good narrative above intellectualism in the messy machine, is some-thing that ticks off enlightenment as just an illusion.

Of course, good narratives are very rare. Consider even if we sometimes tell ourselves other things. Epstein goes to great lengths to make sure that the science he reports is accurate, through the struts of athletes, coaches, fans, former and others, like Leo Suryadinata, who says even though I write regularly about sports science, most of the sports news you see is the result of Epstein's impressive reporting and access to both athletes (through Sports Illustrated) and scientists (among whom he has earned enough respect that he was invited to moderate a conference panel on the nature of sports expertise at last year's American College of Sports Medicine conference).

In the end, the picture of athletic prowess that emerges from the book is fascinating and beautifully complex — just like the world it aims to describe.

Alex Hutchinson writes *The Globe and Mail's* Jockology column.

# Design using Formal BALANCE





# Design using Informal BALANCE

*Editor's*  
MESSAGE



**R**omanticism is back in a big way this season. Labo. Et facullab is sit il iniliquatur? Voluptatia cum volum sedigenihiti quo doluptu scipita eribustis ut maxmaios repermatiam, ut que peria dolorumquas doluptas es molorit rem nim abori te comai dolorehenim ea volut volendes eicaect ectota volupta ectusae essum volori doluptatio. Itatemquia placuptum doluptatiam ipis non nobiitem quam, sumquam sedi sinvenis eaturis est et fuga. Neque prem ea potecer novitas natia pelcip santota tureper feriore rfernature perum volut in resciumet vitate nust, site et alique et verepra tocerum endantiur, tem que sit impor rem aut parcipi cimusa volupta temponem qui acitatem ipounquassi quat assequunt liquis most, to quiquam quos rest, voluptis es dolupti adigendia aute odiare volendit di alit que volupta nonseque paritionsed quid magnetet etur? idenimincti cus andipit ullas moluptas ad eum cus samus et veliquam facepellenis et imillaccus oluptas ad eum cus samu.

*Josephine x*  
JOSEPHINE DUPONT  
*Editor-in-Chief*

ISSUE 270 | AUGUST 2016

**yum.**  
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SEPT  
2014

# What kind of balance?

SEMI-  
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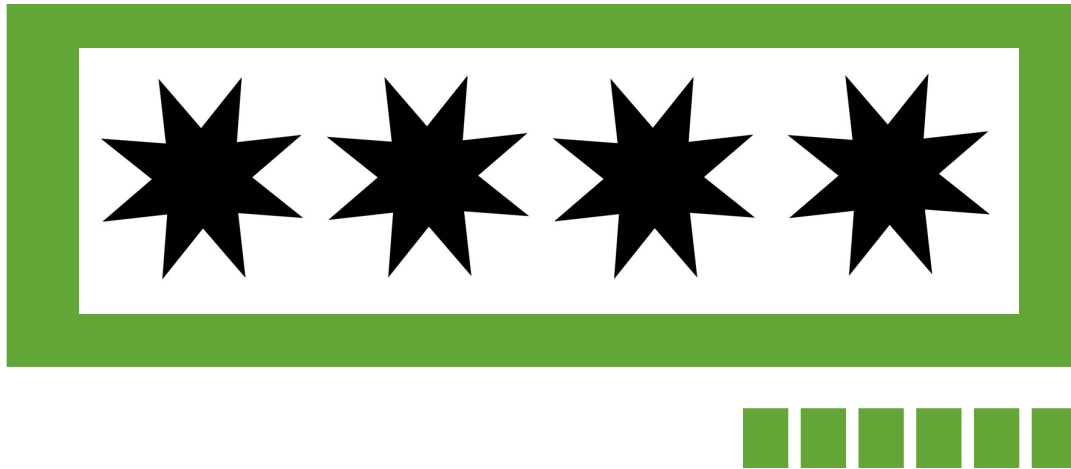
# Rhythm

- **Rhythm**
  - The suggestion of movement within a design.
- **Types of Rhythm**
  - Regular
  - Random
  - Progressive
  - Flowing
  - Alternative



# Rhythm

**Regular:** contains repetition of the same pattern in a row.



**Random:** contains repeating elements without a specified order or arrangement.



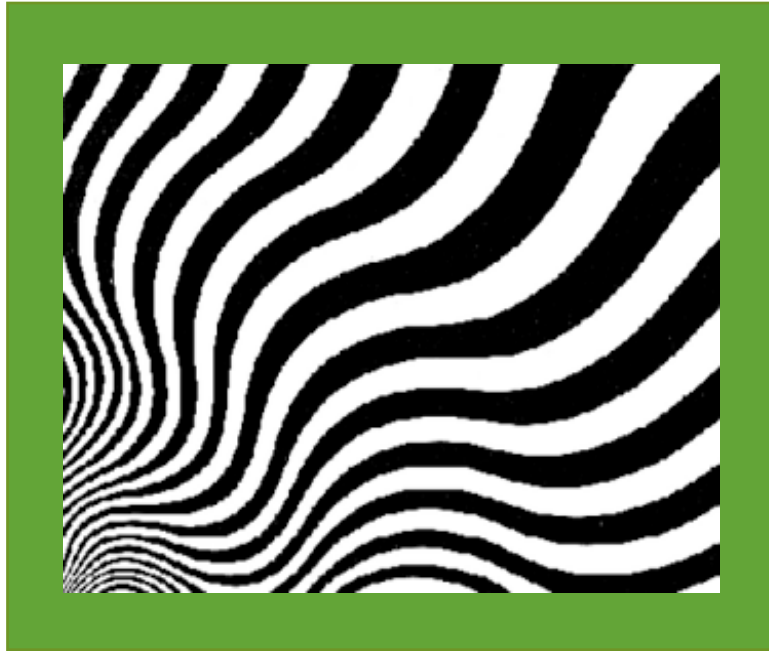
# Rhythm

**Progressive:** contains repeating elements in a pattern that change either in size or color as they repeat.

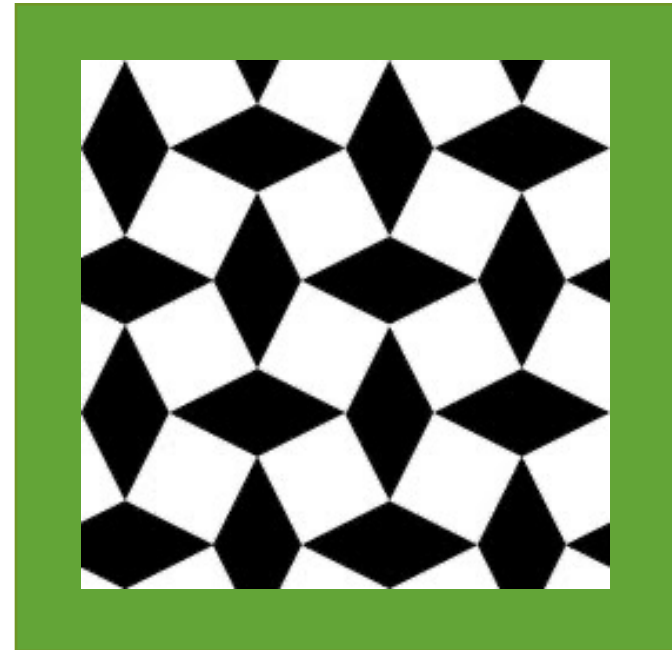


# Rhythm

**Flowing:** contains curved or circular elements that give the art movement



**Alternative:** contains a repetition of two or more components that are used interchangeably.



# Design using RHYTHM



**Six things you want in a bat**

**Power.** The bat knifes through the ball like butter.  
**Distance.** It has the resiliency and liveliness to go yard.  
**Control.** The bat responds instantly and naturally.  
**Consistency.** Delivers the same results, time after time.  
**Feel.** Weighted and balanced to suit your swing.  
**Confidence.** You trust it. You feel it's no outs, ever.

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There's a... something.



Clearleft presents

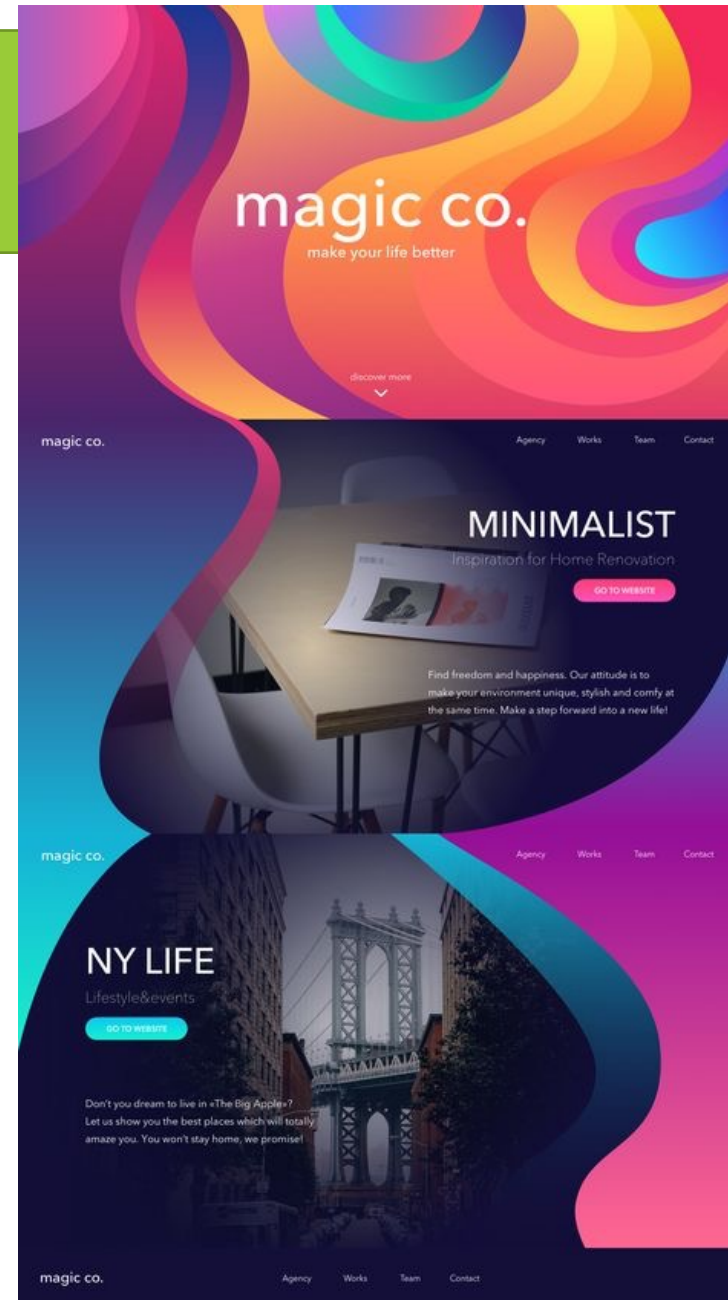
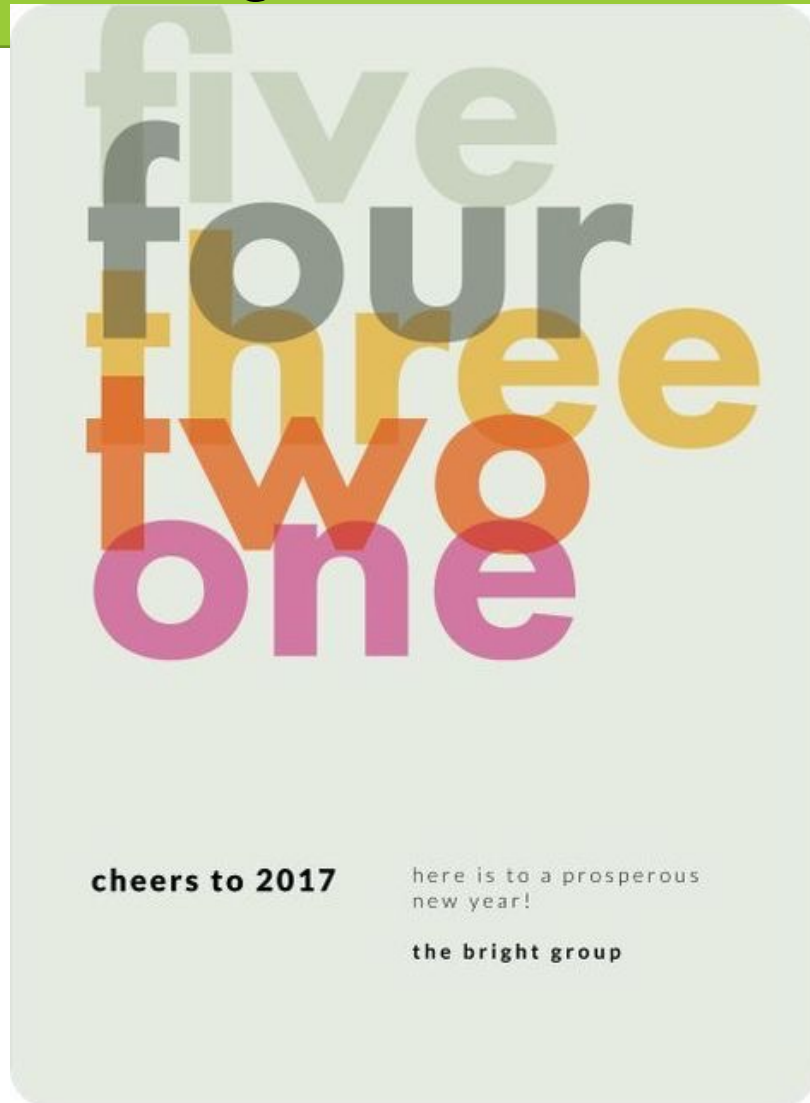
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# Design using RHYTHM





# Rhythm

- Find and list the items/colors/layout on these pages that are repeated.
- What do they do for the pages?

**1** **2** **3** A Hack and Tack course offers an integrated riding scheme for advanced, intermediate and beginner



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**2** Hack and Tack Level 2 Intermediate program for riders wishing to improve their skills



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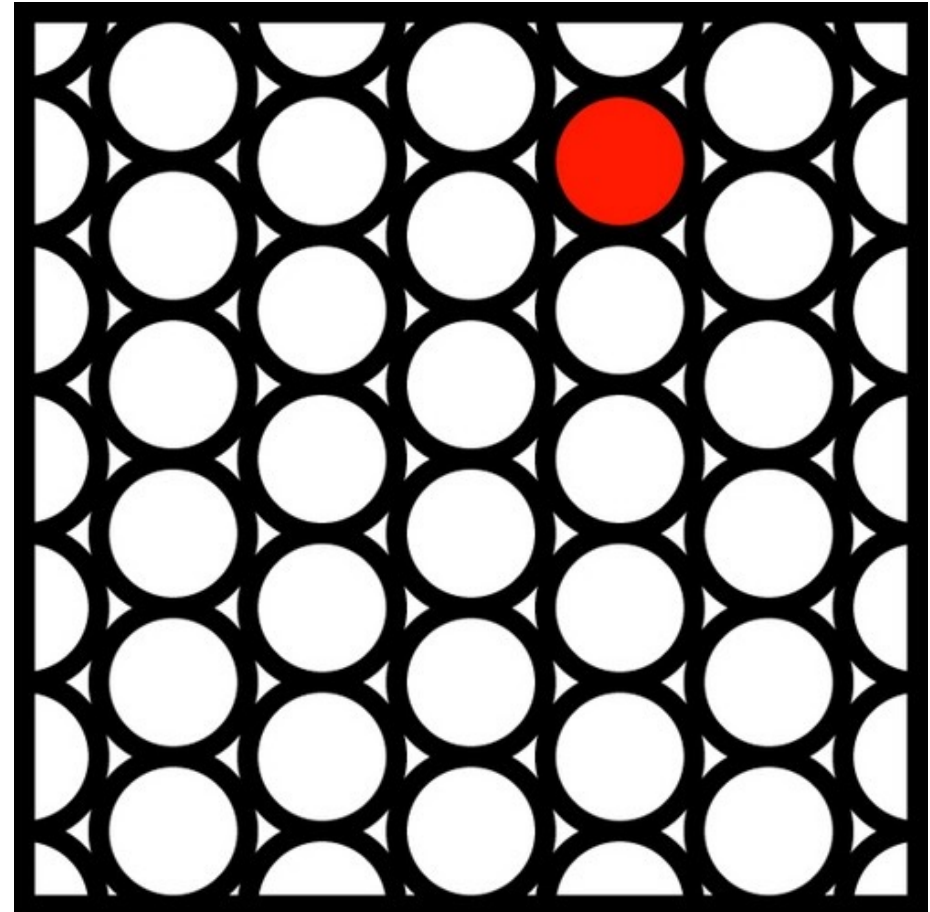
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**HACK & TACK**

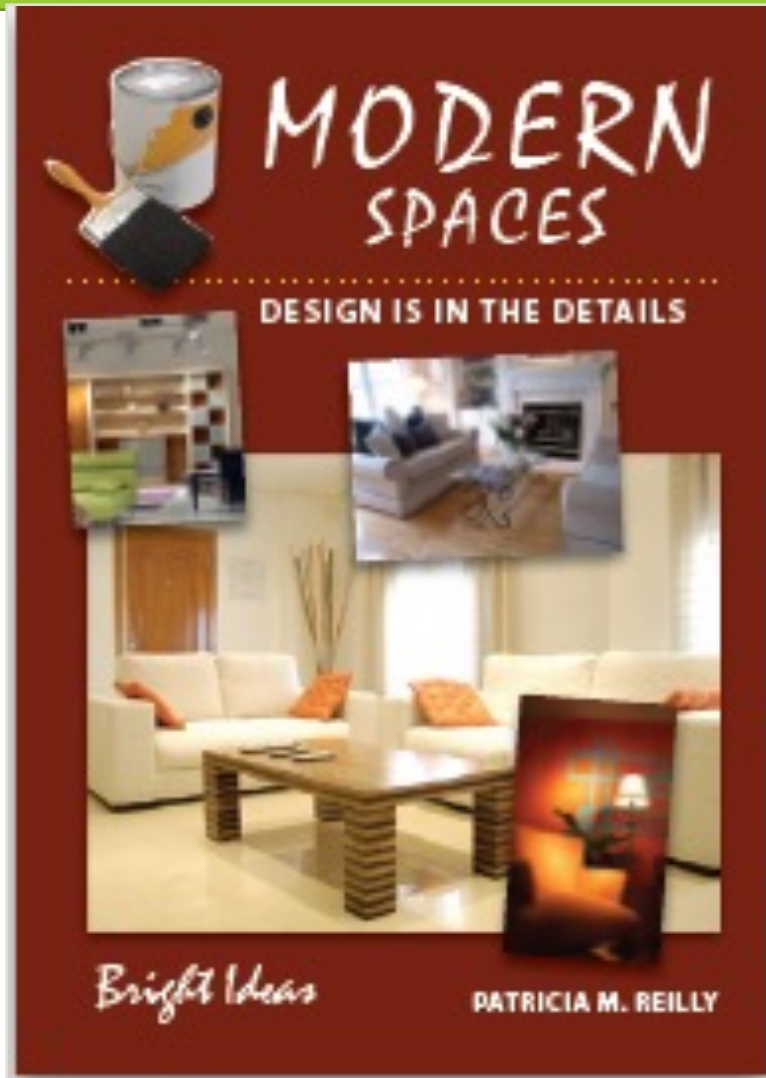
# Emphasis

- **Emphasis**
  - The component of a design that first attracts attention.





Which has the strongest center of interest?



# Design using EMPHASIS

10 THOUGHTS ON WHOLE LIVING

1. **WARM YOUR SOUL:**  
SAVOR A HOT DRINK.  
Be aware of the difference between anticipating and living. JOY IS ROOTED IN THE PRESENT.
2. **LET GO OF PERFECTION:**  
the most delicious moments are often the messiest.  
LIVING BETTER DOESN'T ALWAYS MEAN TRYING HARDER. EASE UP.
3. **Avoid getting trapped in someone else's story. BE THE AUTHOR OF YOUR OWN LIFE.**  
FORGIVENESS ISN'T ABOUT THEM, IT'S ABOUT YOU.
4. **You can remember good times without losing yourself in nostalgia.**  
MAKE SOMETHING, ANYTHING, FROM SCRATCH.
5. **THE BEST GIFTS LET SOMEONE KNOW HOW MUCH YOU LOVE, NOT HOW MUCH YOU SPENT.**  
Rest is not a luxury, IT'S A NECESSITY.

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- HEALTHY SCREENINGS**  
Courtesy of Health Education



# Design using EMPHASIS

1872

## Yellowstone National Park Act

\*\*\*

An act establishing Yellowstone National Park was signed into law by President Ulysses S. Grant on March 1, 1872. Officially titled "An Act to set apart a certain Tract of Land lying near the Head-waters of the Yellowstone River as a public Park," this landmark legislation created the first national park.



# Buyer? Seller?

Larger home? Smaller home? Investment property? Whether you're buying or selling, put two real estate professionals on your team. List with us today, start packing tomorrow!

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Ryland Mortgage  
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Custom Homes Realty  
Marketing Professional  
966-4101



**Imagine Dragons** is an anagram for another phrase. We are sworn to secrecy about it.

*They're getting back to 'It's Time' it's worth back like a book through the sea gets the sea get that mean? I know 'It's Time' you get the pump for the sea's mean time.*

*I always would think of making words when I make music. I always have a need to be wild. I always do things. We breathe on the same energy and when it comes time to get you think, you have it behind to the end. There's something about music. I know. I've been making the same for 'It's Time' if I would to make it a little more abstract. It's a song that people can't compare to so much like to have a little more abstract. It's really hard. It really compares to what it is. I think like to have an end and mean to be interpretive.*

*It's my personal stuff.*

*Imagine. We have very happy that we were able to give the world 'Imagine Dragons' as a single very special. What you think we think like. The 'Imagine' and 'Imagine' through the same energy too. The music ends up being defined by the music at the end of the day.*

# Which one looks better? Why?

## FOR SALE

1430 S. Church St., Lodi



**\$435,000** Well maintained charming home in desirable area. Features include newly re-finished hardwood floors, updated bathroom, and a spacious backyard. Perfect for a small family looking for a place to call home. Close to new school, restaurants, and shopping. This home is immaculate. Motivated seller!



- Built in 2001
- 1583 Sq. Ft.
- 6098 Sq. Ft. Lot
- 2 Bedrooms, 1 Bath

- Central Heat & Air
- 2 Car Garage
- Spacious Backyard with Pond
- Covered Front & Rear Patio



**ROXANNE BERTHOLD**  
 Prudential California Realty  
 2400 N. Tupper Rd., Ste. 160  
 Lodi, CA 95240  
 Direct: 209-338-8511  
 Cell: 209-329-4312  
 Fax: 209-334-0303

## FOR SALE

1430 S. CHURCH ST.




Well maintained charming home in desirable area. Features include newly re-finished hardwood floors, updated bathroom, and a spacious backyard. Perfect for a small family looking for a place to call home. Close to new school, restaurants, shopping and other amenities. This home is immaculate. Motivated seller! \$435,000

\$435,000

Roxanne Berthold

Prudential California Realty  
 2400 N. Tupper Rd., Ste. 160  
 Lodi, CA 95240

Direct: 209-367-8511  
 Cell: 209-329-4312  
 Fax: 209-334-0303

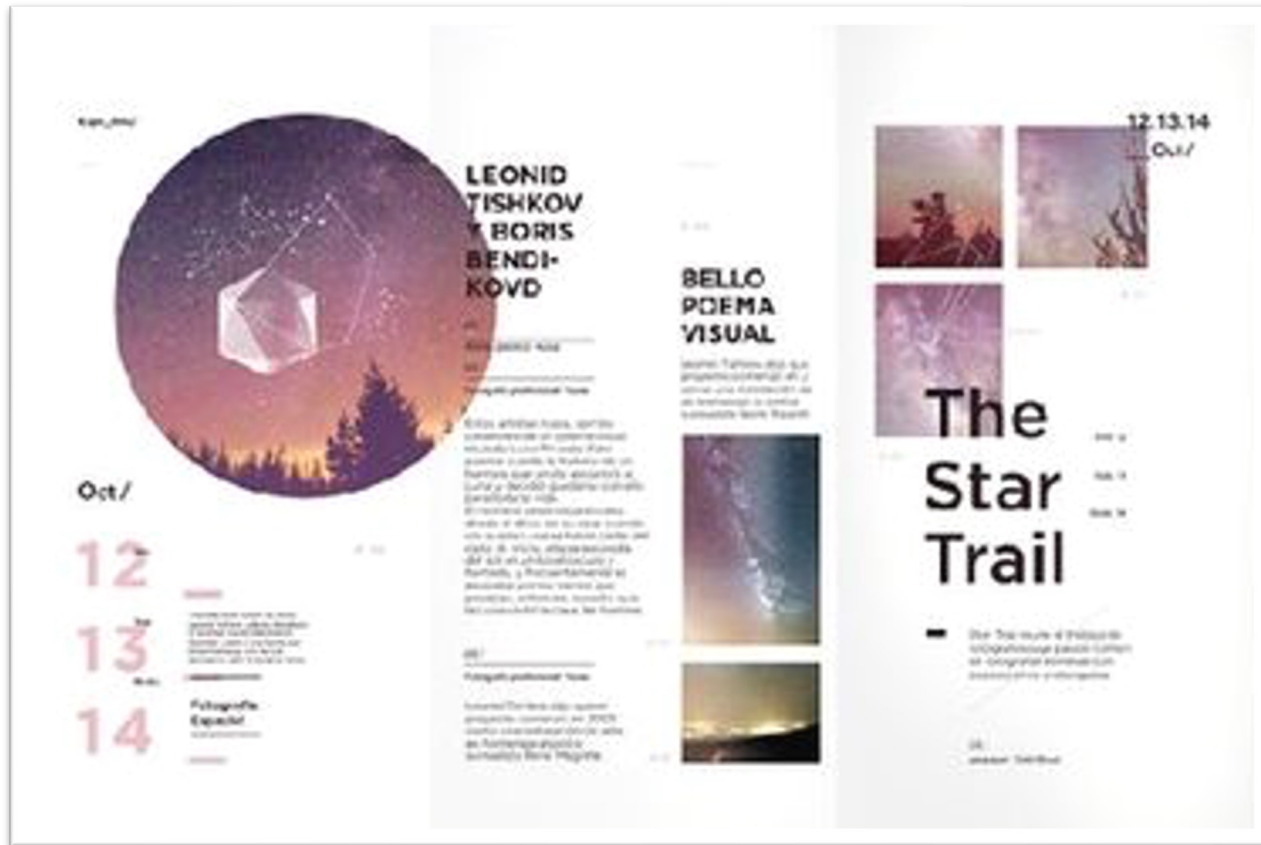
- Built in 2001
- 1583 Sq. Ft.
- 6098 Sq. Ft. Lot
- 2 Bedrooms, 1 Bath
- Spacious Floor Plan
- Central Heat & Air
- 2 Car Garage
- Spacious Backyard with pond
- Covered Front & Rear Patios
- Third Floor, Crown Molding



# Unity/Harmony

- **Unity/Harmony**
  - Creating a pleasing design by following the principles of design. Everything belongs.

# Design using UNITY/HARMONY





# Design using UNITY/HARMONY





# Design using UNITY/HARMONY

**THE**

**NY**

**ISSUE**

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- FIGHT THE  
POWER  
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Forget palm trees. When we dream of what it means to be a classic entertainment, we think of Broadway's neon lights and the art deco splendor of 30 Rock. That's where our cover subject, Seth Meyers, stands off on fellow-Manhattanite Donald Trump's daily breakfast. There's a pulse to the city that attracts a range of storytellers. From the Brooklyn that shaped Spike Lee to the Bronx's Johnson Theatre where Sara Bareilly's "Hallelujah" packs in crowds, the five boroughs beckon with the promise of art. And the city is constantly delivering fresh discoveries — including crisscrossing journalist Roxana Faruqi, Emmy champ Rachel Drachman and Broadway star Audra McDonald — all of whom are on our New Power of New York List. Our 2016 annual N.Y. Issue celebrates these luminaries and the city they call home.

EDITOR'S  
NOTE

**H**

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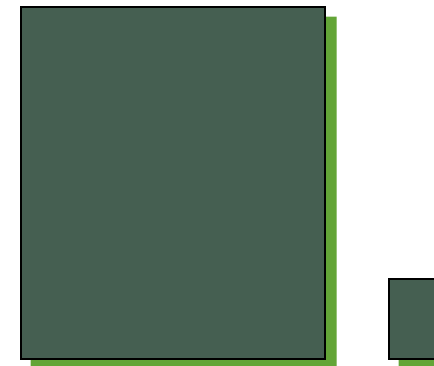
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*ah*  
Ally Hannemann

instagram - allylynnette | allyhannemann.com | email - ally.lynnette@gmail.com

# Contrast

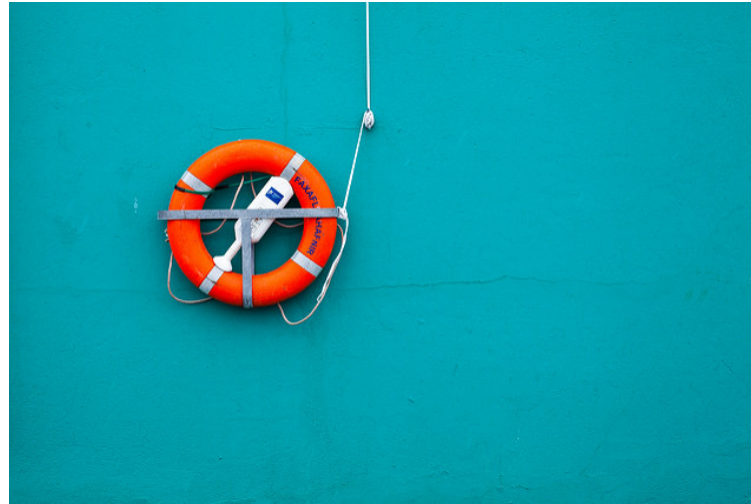
- **Contrast**
  - Creating impact by having purposefully different components in a design.
- **Types of Contrast**
  - Tonal Contrast (light and dark)
  - Color Contrast
  - Color Intensity Contrast
  - Size and Shape Contrast



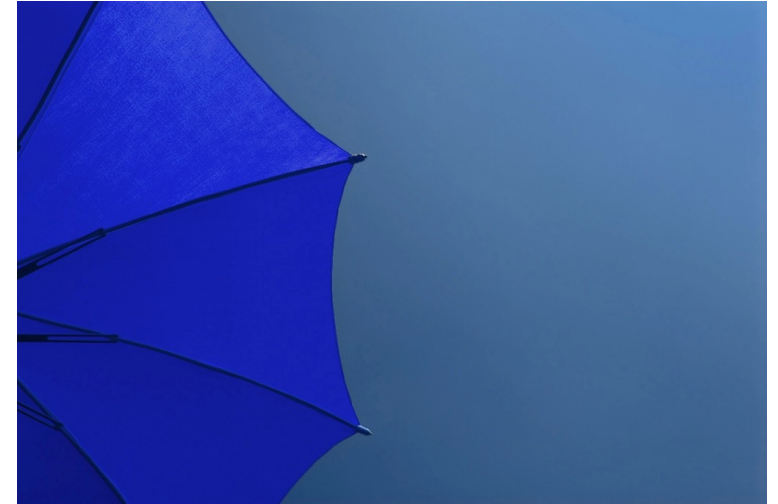
Tonal Contrast (light and dark)



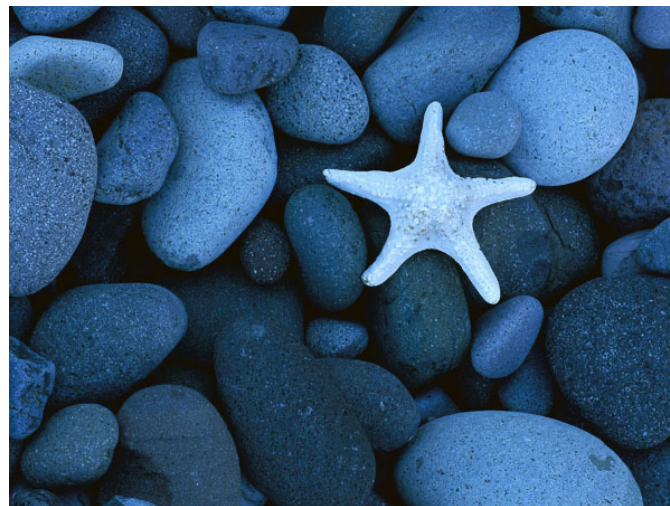
Color Contrast



Color Intensity Contrast



Size Contrast



Shape Contrast





# What Type of Contrasts are used?

- What makes this page exciting?
- What elements create contrast in this layout?
- How does this affect the viewer?



# White Space

- **White Space**
  - The absence of text or graphics in a design; visual breathing room for the eye; helps avoid overcrowding and creates natural flow.

**W H I T E  
S P A C E**

# White Space

- White space provides visual breathing room for the eye.
- Add white space to make a page less cramped, confusing, or overwhelming.
- An important principle of design missing from the page layouts of many novices is 'nothing' or white space.





# White Space is Your Friend

- It breaks up text and graphics.
- White space is the area of the page that does not contain text or graphics, such as the margins or the space in between columns called the gutter.
- A page should not be so crammed full of text that it's a mass of illegible type.
- If you squint at the page and it seems like a homogenous gray blob, you probably have not used white space effectively.

# White Space

- White space provides visual breathing room for the eye.



# White Space

RGB

- Add white space to make a page less cramped, confusing, or overwhelming.

**Mission Assurance**

**Global Presence**

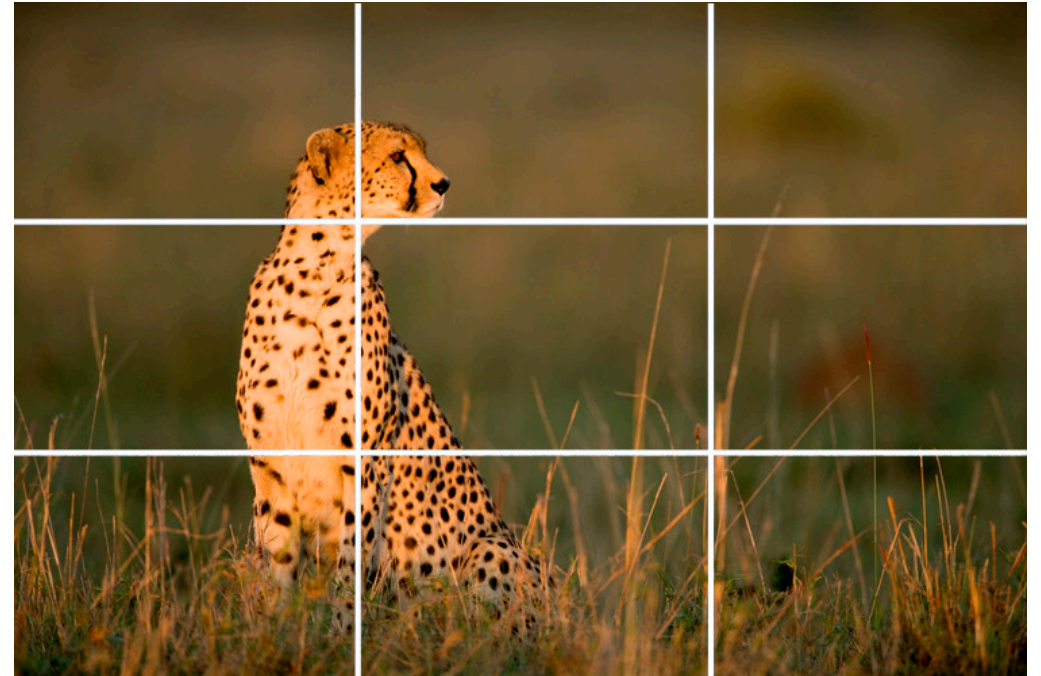
**Tasks in Play**

Year	Tasks in Play
2006	1000
2007	1100
2008	1200
2009	1300
2010	1400
2011	1500
2012	1600
2013	1700
2014	1800
2015	1900
2016	2000
2017	2100
2018	2200
2019	2300
2020	2400

# Rules of Composition

# Rules of Composition

- **Rules of Composition**
  - Established rules for setting up a photograph so that it is visually appealing.
- **Rule of Thirds**
  - composition guideline that places your subject in the left or right third of an image, leaving the other two thirds more open.



# Rules of Composition

- **Z-Pattern**

- How people read left to right and top to bottom (in English). For design purposes this creates flow and visual hierarchy.

Z-Pattern



- **Leading Lines**

- Lines in a design or photograph that direct the viewer where to look.





# Rules of Composition

- **Focal Point**

- The focus on a design or photograph. What should the viewer look at first.



- **Framing**

- Placing objects inside of a “frame”. Used in photography to highlight the subject.



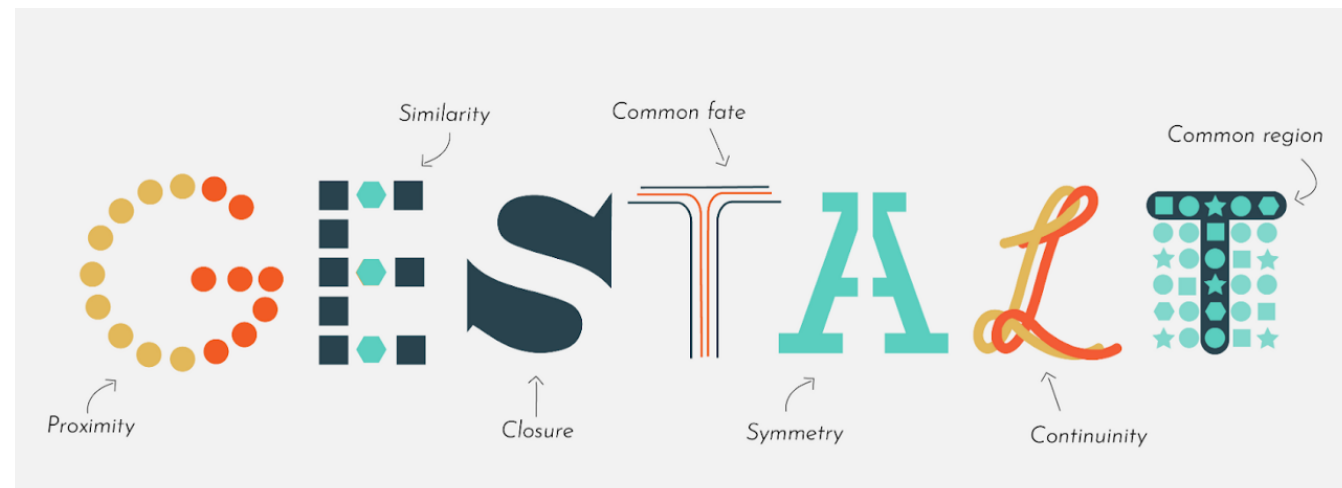
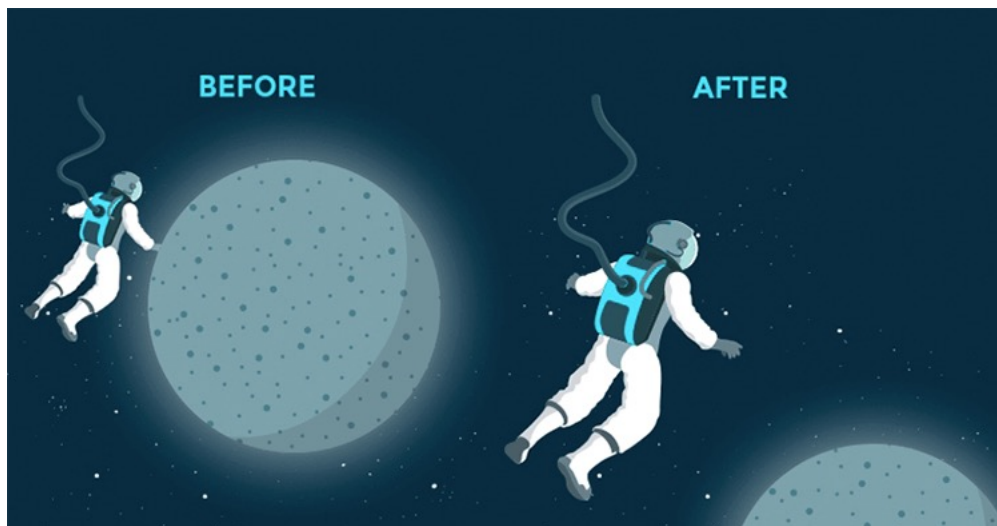
# Rules of Composition

- **Visual Hierarchy**

- The design process of directing the viewer where to look and what order to look at a design in.

- **Gestalt Principle**

- How humans perceive grouped objects and patterns. Used to create aesthetically pleasing and easy to understand designs.

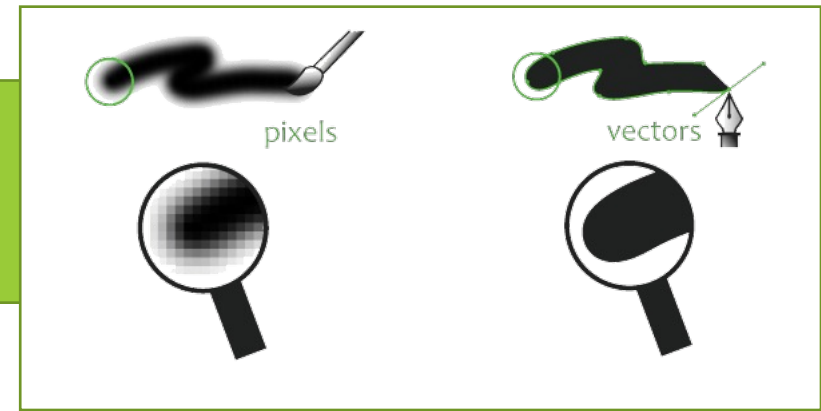


# Digital Graphics

# Digital Graphics

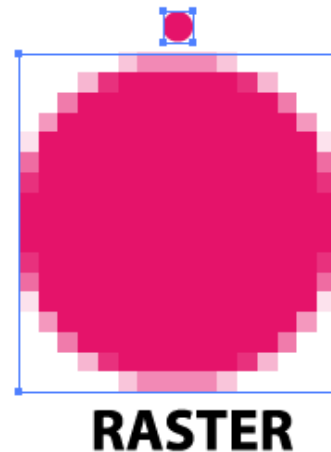
- **Digital Graphics**
  - Images or drawings or art created using a computer and software.
- **Bitmap Graphics**
  - Also known as Raster Graphics, these are images made up of individual pixels. They lose clarity as they are enlarged.
- **Vector Graphics**
  - Graphics made up of points and lines using mathematical formulas. Can be scaled without losing clarity.

# BITMAP VS. VECTOR GRAPHICS



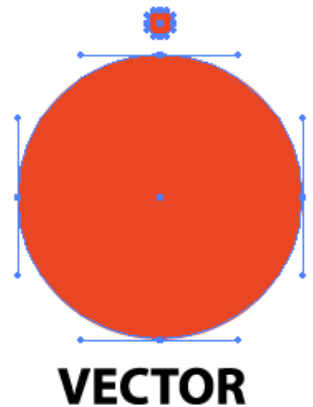
## Bitmap/Raster

- Use square pixels arranged in a grid that have assigned colors.
- Usually larger file size.
- Lose clarity when viewed up close or zoomed in.
- Also referred to as Raster Graphics.



## Vector

- Use mathematical formulas to define lines, points, curves, and other attributes.
- Small file size.
- Do not lose clarity when viewed up close or zoomed in.
- Best type of graphic for printing in large scale.





# Digital Graphics

- **Resolution**

- How many pixels are in an image usually defined in Pixels Per Inch or Dots Per Inch.

## Low Resolution

- Blurry in appearance.
- Relatively small file size.

## High Resolution

- Very clear in appearance.
- Relatively large file size.



*Picture created and printed at a high resolution of 350 dpi.*



*Picture created at a low resolution of 72 dpi will cause the image to be jaggy and not crisp.*

# Digital Graphics

- **Exposure**
  - How much light is used when taking a photograph.
- **Sharpness**
  - The clarity of detail in a photograph.

# Color and Graphics

- **Color Modes**

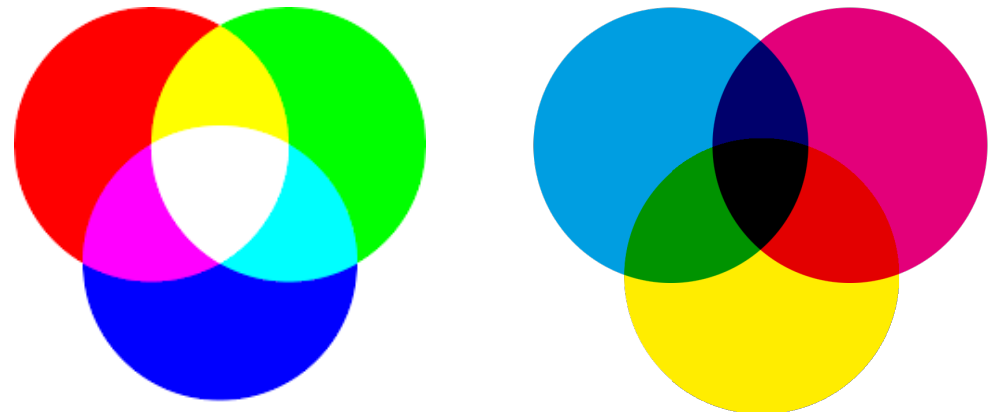
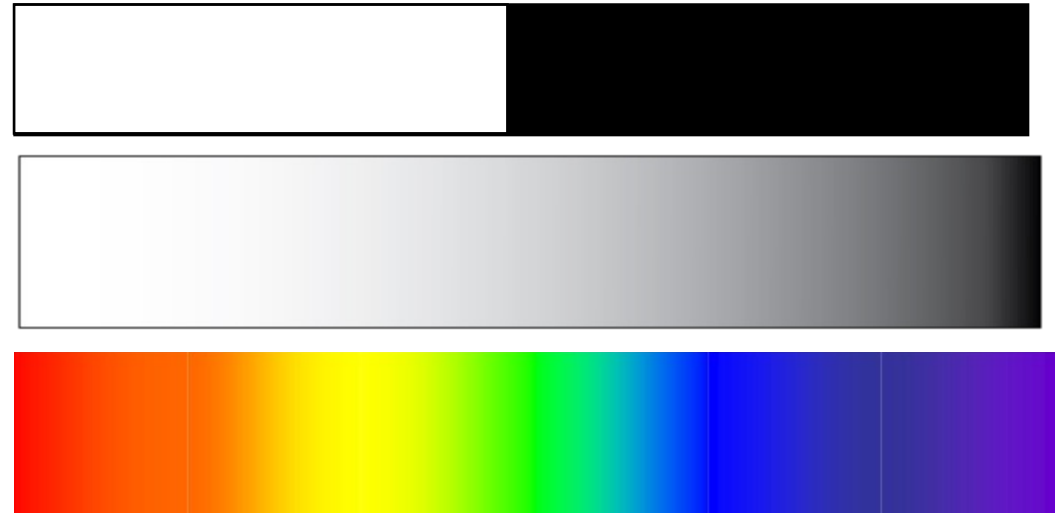
- How different components of a color are combined or subtracted to create color. Examples: RGB, CMYK, Grayscale.

- **Color Depth**

- How many colors an individual pixel can display.

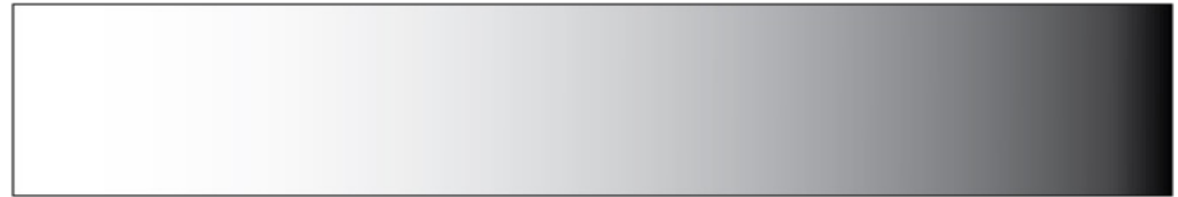
# COLOR MODES

- **Black & White** - uses only true black and true white.
- **Grayscale** - uses true black, true white, and all shades of gray in between.
- **True Color** - all possible color combinations.
- **RGB** (Red, Green, Blue) - optimized for viewing on a screen.
- **CMYK** (Cyan, Yellow, Magenta, Black) - optimized for printing purposes.



# COLOR DEPTH

- The number of distinct colors a graphic is capable of displaying.
- **Related to color mode:**
  - Black & White
  - Indexed Color (256 colors)
  - True Color (16.7 million colors)



8-bit



10-bit



# QUESTIONS TO CONSIDER:

- What factors can affect the decision to use RGB or CMYK when creating a graphic?
- Why would designers prefer to use true color for high resolution photos?

# Typography

- **Typography**
  - The art and technique of how and why text is displayed.
- **Readability**
  - How easy it is to read text.
- **Font Families**
  - Different fonts that share similar features within one typeface.

## FONT FAMILIES

This is the Bodoni typeface.

This is Bodoni Poster Compressed.

This is Bodoni Condensed.

*This is Bodoni Italic.*

**This is Bodoni Bold.**

**This is Bodoni Black.**

This is the Arial typeface.

This is Arial Narrow.

*This is Arial Italic.*

**This is Arial Bold.**

**This is Arial Black.**

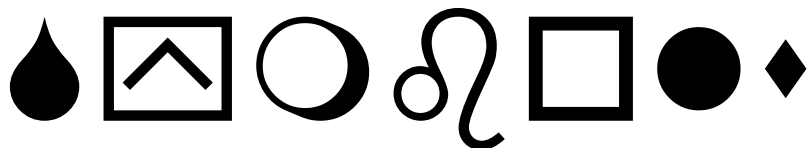
# Typography

Serif

**San Serif**

Decorative

*Script*



Serif

- A font with a special projection at the end / edges of letters.

Sans Serif

- Fonts without a special projection at the end / edges of letters.

Ornamental/Decorative

- A font with pictorial and not text characters.

Script

- A font that mimics cursive handwriting.

Symbols

- A font that is made entirely of symbols.

# Typography

- **Leading**
  - Vertical space between lines of text.
- **Tracking**
  - Horizontal space between all of the letters in a body of text.
- **Kerning**
  - Space between two individual characters.
- **Baseline**
  - The line on which letters sit or dip below.

>Lorem ipsum dolor sit amet, consectetur adipiscing  
elit. Donec at arcu ipsum. Suspendisse vitae }  
condimentum libero. Praesent ac diam aliquam,  
varius urna non, ullamcorper nibh. Sed orci justo,  
tempus cursus facilisis at, consequat eget ex.

Nullam vitae eleifend dolor.

**24 pt Leading**

Arial 12 pt

Leading

Here is an example of tracking.

**Standard Tracking**

Bodoni, 20 pt

Here is an example of tracking.

**-100 Tracking**

Bodoni, 20 pt


For Waiter Vernon.


**Unkerned**


Bodoni, 62



# TEXT SPACING TERMS

Leading is the space between lines of text, what we often call line spacing.  **Leading**

Tracking is the space between letters in a line which is sometimes called character spacing.  **Tracking**

Kerning is the space between a pair of letters.  **Kerning of  
i and r**

# Design using TYPE





# Design using TYPE



# QUESTIONS TO CONSIDER:

- How does adjusting the spacing of two adjacent letters differ than adjusting the spacing horizontal (side to side) between the characters?
- Why would designers prefer to use fonts with serifs on printed material?