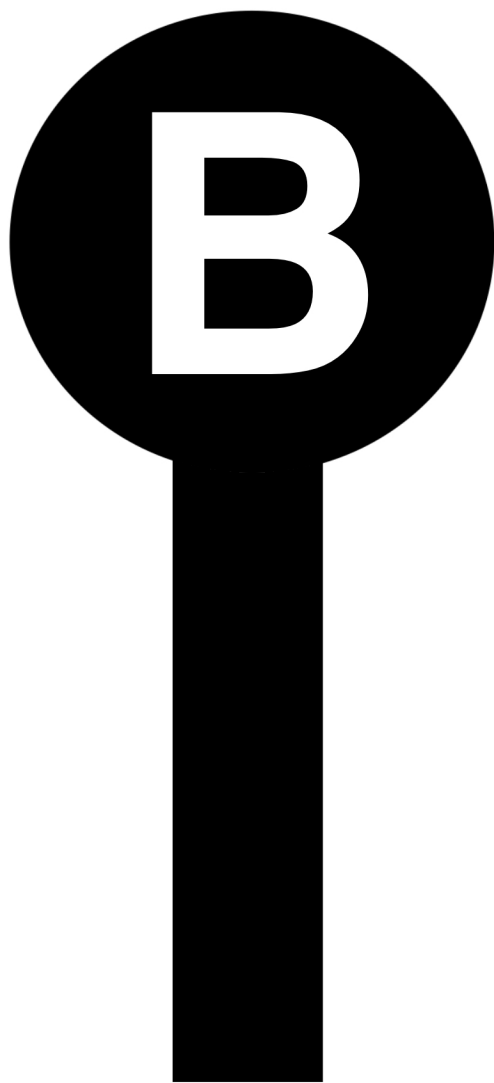
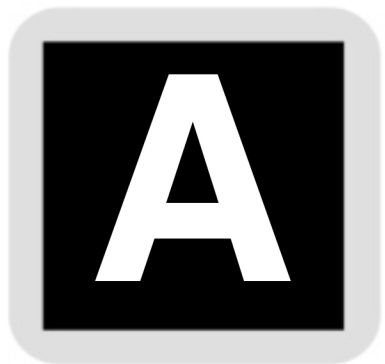




**ilbert**



**opez**





# is for Depth

Before we jump into how to create depth in graphic design (and why it's important), let's first cover what, exactly, depth in graphic design is.

Depth perception is defined as "the visual ability to perceive the world in three dimensions (3D) and the distance of an object."

So, to sum it up, depth in graphic design is the ability to create that sense of dimension and distance within your designs.

The definition of depth in graphic design is pretty straightforward. But why is it so important?

Depth in graphic design makes your designs feel more alive. By using different design elements and techniques to create a sense of depth, your designs will feel more engaging, engrossing, and, for lack of a better word, real.

Again, there's definitely times where flat design will look better, but if you want to create a design that feels like it's in a world of its own, adding depth is a great option to consider.

One easy way to create depth in graphic design? Using size and scale.

By experimenting with different sizes for each of your design elements—and how large or small each element is in comparison to others—you can create a sense of depth and space within your design. Larger design elements seem closer, while smaller elements seem further away—which implies that there is a "closer" and "further" within your design.


# N

## is for Negative space

Positive space refers to the main focus of a picture, while negative space refers to the background. When used creatively and intelligently, positive and negative space together can tell a story using visual composition alone. The term negative space is something of a misnomer. It emphasizes the idea that the viewer constructs his or her own meaning from the image. Negative space is never blank. It is designed to support the foreground of the picture.

In the drawing, the rabbit is depicted facing toward the right, while the duck is revealed to be a part of the image made out of the rabbit's ears. The duck faces toward the left. In fact, the picture represents both a rabbit and a duck. The viewer chooses which animal they see, forcing the other into the background. If you see a rabbit, the duck doesn't just disappear. It becomes the background.

Negative space is more complex than simply the background of a picture. Without negative space, the positive would have no meaning. Another way of thinking about the relationship would be by comparison to the leading lady in the ensemble cast. She can only be referred to as a lead in relation to the group. Without the group, she no longer has a role as a lead.



# T

## Typeography for is

Typographical principles aren't just arbitrary aesthetic philosophies some pretentious design student made up, they are techniques to help you present your ideas to viewers and get the most out of each word. The principles, that address each of these elements, revolve around one central idea: good communication. Good typography is imperative to any situation where you want to transmit an idea to another person via text — such as a website, blog post, magazine ad, interface, billboard, or newsletter.

Type design may be intimidating to many, with terms such as leading, baseline, kerning, ascender, tail, and many more ... The good news is, there are eight basic, universal typographical design elements: typeface, hierarchy, contrast, consistency, alignment, white space, and color. Even a basic understanding of each of these elements can revolutionize any design project.

There are three basic kinds of typefaces: serif, sans-serif, and decorative. Notice the little embellishments at the end of lines on the serif font, circled in red. Those are actually called "serifs," hence the name of the font category. "Sans" means "without," which is why all fonts without serifs are called "sans-serif." Decorative fonts are such that don't really fit strictly in either of those categories, and are often elaborate, creative fonts used for titles.

# H

**is for**  
**Hierarchy**

In design, hierarchy can manifest itself in many visual ways. It's through the careful arrangement of visual elements that creates a clear hierarchy. Hierarchy can manifest itself in many visual ways such as in scale, colour, contrast, space, alignment, shape and form.

Here we have some stroke lines going from thick to thin, from top to bottom in eight steps. The hierarchy of scale in these eight steps also suggests direction of hierarchy. The flow of importance here starts from the top and travels down from thick to thin. The next example challenges this perception.

Here we have the exact same composition but this time, the colour has been changed. In this example, the thinnest stroke is the darkest colour and the thickest stroke is the lightest colour. Even though the strokes are larger above, the thin stroke is perceived as bolder and stronger because it's more apparent and appears closer, more in focus. By changing the colours we have changed the hierarchy structure.

# A

## is for Alignment

If something is horizontally aligned, that means that either the left or right (or both!) margins are equal. Horizontal alignment can apply across an entire page or in columns. Horizontally aligned items can be flush with the left or right margins. Just remember to keep an eye on “rag” (the white space left at the end of a left justified line of text) – too much rag can create a sense of visual misalignment and hinder the readability and visual appeal of your design.

Center alignment is exactly what it sounds like – your elements are aligned along a central axis. Center alignment is a little more formal, which is why you often see it on things like wedding invitations. Center alignment isn't ideal for large bodies of text because it's also less readable; each line of text starts in a different place, so your eye doesn't follow the words as easily or naturally.

Picasso had it right attitude: “Learn the rules like a pro, so you can break them like an artist”. After all, what good are the rules if you can't break them once in awhile? Alignment helps make your design look more organized and professional, but if your design benefits from breaking or using a different type of alignment, go for it. Breaking alignment for a specific element can help create a focal point and draw attention to a particular aspect of your design. It can also help create contrast (another principle we'll talk about later).

# S

is

for Symmetry

Symmetry adds balance to a design. When elements are the same on both sides of an axis, the design feels harmonious. If we design a street with five houses on one side and five on the other, walking down the street would feel comfortable because the arrangement of homes is balanced.

An example of symmetry is the arrangement of music covers in the Rdio app. Elements on both sides of the screen are the same format. This type of layout is easy to read top to bottom and left to right.

Designs are asymmetrical if the arrangement of elements are different on both sides of an axis. If we design a street with five houses on one side and one on the other, the street will feel unbalanced and perhaps uncomfortable.





**S**

# *is for shapes*

*Geometric shapes or mechanical shapes are shapes that can be drawn using a ruler or compass, such as squares, circles, triangles, ellipses, parallelograms, stars, and so on. Mechanical shapes, whether simple or complex, produce a feeling of control and order.*

*Curvilinear shapes are composed of curved lines and smooth edges. They give off a more natural feeling to the shape. In contrast, rectilinear shapes are composed of sharp edges and right angles, and give off a sense of order in the composition. They look more human-made, structured, and artificial. Artists can choose to create a composition that revolves mainly around one of these styles of shape, or they can choose to combine both.*

*Organic shapes are irregular shapes that are often complex and resemble shapes that are found in nature. Organic shapes can be drawn by hand, which is why they are sometimes subjective and only exist in the imagination of the artist.*

# C is for

Contrast of color 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. However, you're probably going to be working with a much larger color palate than just black and white.

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

## Contrast

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