

ALIGNMENT is all about providing the sequence to your work and its elements in congruence with an imaginary margin or line. There are two basic types of alignment, which depends on their use of the margin differently. These are:

EDGE ALIGNMENT– As the name suggests, the edge alignment refers to the placement of content on either edge of the page or the canvas. Whether the elements are placed on the right, left, top, or the bottom of the page, everything is kept on the edge. If the edge alignment organizes elements on the left or right, it's called horizontal alignment, but if the elements are arranged on top or bottom edge, it is known as vertical alignment. When we're placing the text, it means that all the lines will be adjusted to the left edge. If you're placing right-handed text, then it will be aligned to

CENTER ALIGNMENT– this is the second type of alignment which places the content on the central imaginary line. Take an example of center aligned text. Each text might have a different width, but each is placed just at the center of the page. The same rule applies to the text and other elements in commercial graphic designers logo design as well. The funny thing is, if the central imaginary line is running from top to bottom, what we get is horizontal alignment. Similarly, if the central line runs along the horizontal plane from one side to another, our content gets vertically aligned. It might seem a bit of topsy-turvy, but it works well!



A

Is
for
Alignment



B

Is
for
Balance

Every element of a design—typography, colors, images, shapes, patterns, etc.—carries a visual weight. Some elements are heavy and draw the eye, while other elements are lighter. The way these elements are laid out on a page should create a feeling of balance.

There are two basic types of **BALANCE**: **SYMMETRICAL** and **ASYMMETRICAL**. Symmetrical designs layout elements of equal weight on either side of an imaginary center line. Asymmetrical balance uses elements of differing weights, often laid out in relation to a line that is not centered within the overall design.

One of the most common complaints designers have about client feedback often revolves around clients who say a design needs to “pop” more. While that sounds like a completely arbitrary term, what the client generally means is that the design needs more contrast.

CONTRAST refers to how different elements are in a design, particularly adjacent elements. These differences make various elements stand out. Contrast is also a very important aspect of creating accessible designs. Insufficient contrast can make text content in particular very difficult to read, especially for people with visual impairments.



Is
for
Contrast

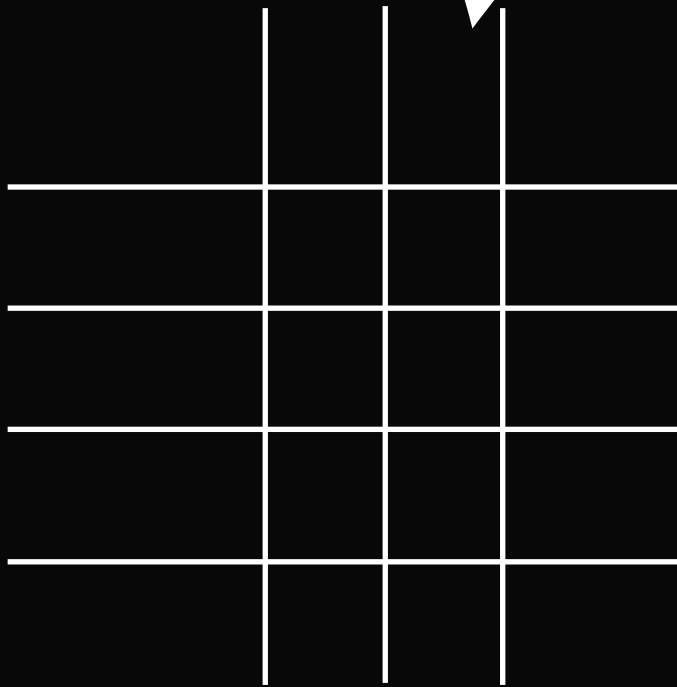


Is for Heirarchy

A **HEIRARCHY** (from the Greek ἱεραρχία hierarkhia, "rule of a high priest", from hierarkhes, "president of sacred rites") is an arrangement of items (objects, names, values, categories, etc.) in which the items are represented as being "above", "below", or "at the same level as" one another. Hierarchy is an important concept in a wide variety of fields, such as philosophy, mathematics, computer science, organizational theory, systems theory, and the social sciences (especially political philosophy).

A hierarchy can link entities either directly or indirectly, and either vertically or diagonally. The only direct links in a hierarchy, insofar as they are hierarchical, are to one's immediate superior or to one of one's subordinates, although a system that is largely hierarchical can also incorporate alternative hierarchies.

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In graphic design, a **GRID** is a structure (usually two-dimensional) made up of a series of intersecting straight (vertical, horizontal, and angular) or curved lines (grid lines) used to structure content. The grid serves as an armature or framework on which a designer can organize graphic elements (images, glyphs, paragraphs, etc.) in a rational, easy-to-absorb manner.

A grid can be used to organize graphic elements in relation to a page, in relation to other graphic elements on the page, or relation to other parts of the same graphic element or





P

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Pattern

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Pattern

PATTERNS are nothing more than a repetition of multiple design elements working together. Wallpaper patterns are the most ubiquitous example of patterns that virtually everyone is familiar with.

In design, however, patterns can also refer to set standards for how certain elements are designed. For example, top navigation is a design pattern that the majority of internet users have interacted with.

Is
for
Pattern

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for
Pattern

The principle of **REPITITION** simply means the reusing of the same or similar elements throughout your design. Repetition of certain design elements in a design will bring a clear sense of unity, consistency, and cohesiveness.

Repetition is the use of similar or connected pictorial elements. For example, similar shapes, colours or lines that are used more than once

Repetition may be in the form of **GRADATION** where the repeated elements slowly become smaller or larger. Repetition works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

Patterns often occur in nature, and artists use similar repeated motifs to create pattern in their work. Pattern increases visual excitement by enriching surface interest.



R

Is
for
Repetition
Repetition
Repetition



Is

for

Variety

VARIETY in design is used to create visual interest. Without variety, a design can very quickly become monotonous, causing the user to lose interest. Variety can be created in a variety of ways, through color, typography, images, shapes, and virtually any other design element.

However, variety for the sake of variety is pointless. Variety should reinforce the other elements of a design and be used alongside them to create a more interesting and aesthetically pleasing outcome that improves the user's experience.

