

Visuals, Voice, & Vision pt. 2

Visuals

Content preview

01 Branding

1-A

Audience

Defining brand, the market, and your audience.

1-B

Your Brand

What makes up a brand identity.

02 Building Blocks

2-A

Color Theory

Understanding color and how designers use color in projects.

2-B

Typography

Practical applications of color mixing and combinations.

2-C

Image

Photography, illustration and digital art.

03 Putting it Together

3-A

Where to Start

Best practices to structuring a layout.

3-B

Hierarchy

Using components to create order in your design.

3-C

Composition

How to layout work based on your medium and intention.

04 Production

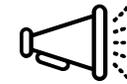
Tips & Advice

Practical guidelines for design deliverables.

05 Final Thoughts

Branding

Art by Jen Ybarra (via dribbble.com)

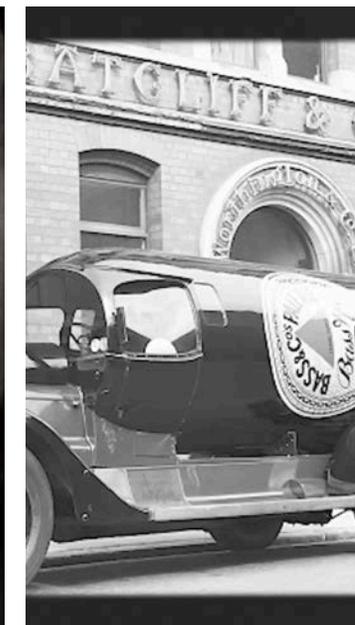
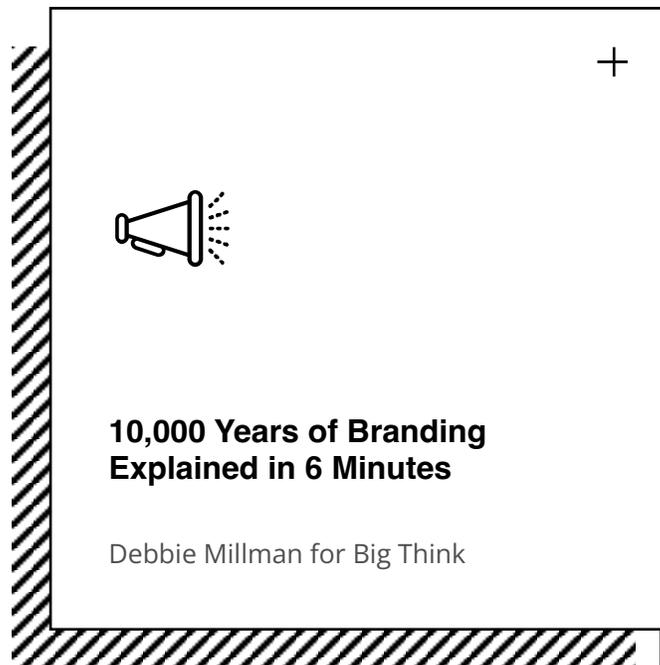


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He put before them another parable: 'The kingdom of heaven is like a mustard seed that someone took and sowed in his field;

Matthew 13:31

Why branding matters for church communicators



Communicating with Clarity



Know your audience, Know your strategy



1

Define Your Project Aims

What do you hope to achieve on the design project you are working for? What would count as successful?

2

Write a brief

Start a project by writing out an overview of the project including who you are trying to reach, what you hope to say, and what will signify a successful design.

3

Know precedent

What are similar organization doing with similar design projects? Research and analyze other work, both work related to your project and work in unrelated industries.

4

Research & Audits

Who is your audience? What message resonates with your target? What has your organization done in the past?

What makes up a brand.



Verbal Elements

The tone, the narrative point of view, key words/phrases



Visual Elements

Color, typefaces, imagery, graphics that make up the building blocks



Emotional Elements

What your work evokes, the emotional reaction

Communicating with Clarity

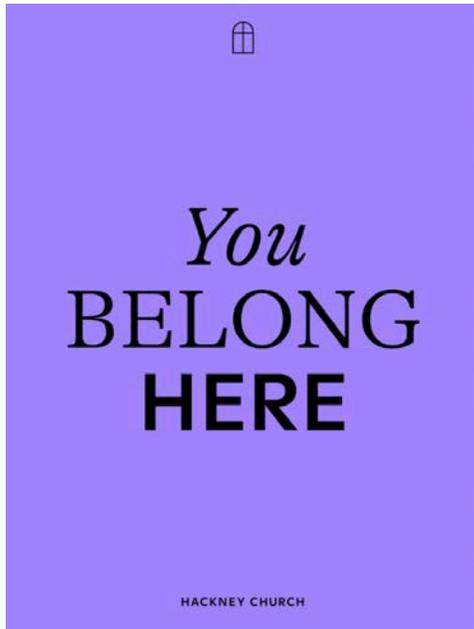
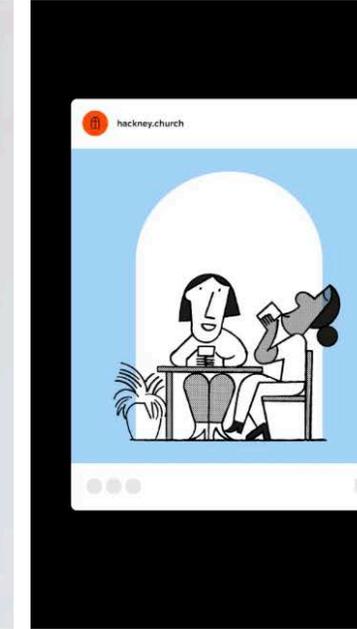


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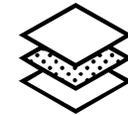
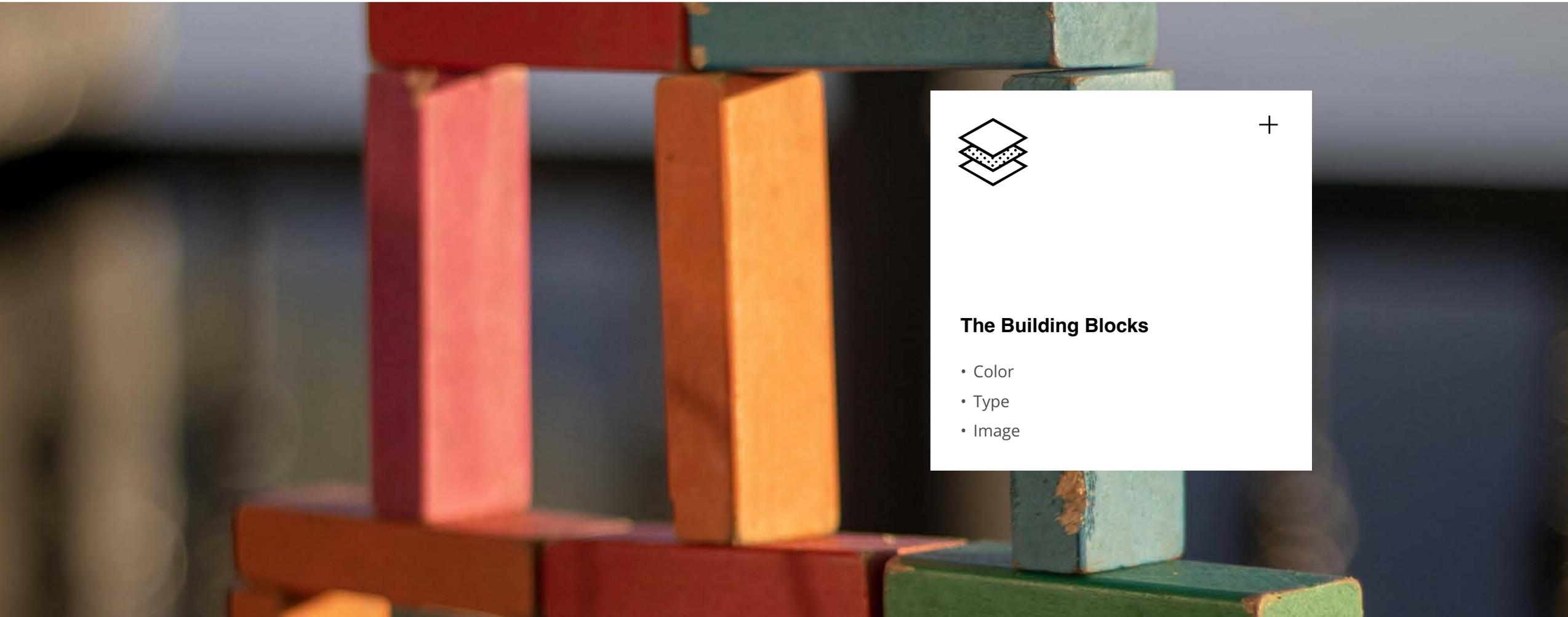
Branding

Conclusions

Branding is the graphic design tool that unifies and embodies your organizations message.



Building Blocks



The Building Blocks

- Color
- Type
- Image

Color

**Alert, Passionate,
Energetic**

Love, Danger, Heat



**Sociable, Energized,
Confident**

Creativity, Courage, Youth

Happy, Warm, Positive

Curiosity, Clarity, Wisdom



**Tranquil, Grounded,
Refreshed**

Luck, Naive, Growth

**Peaceful, Secure,
Purposeful**

Success, Confidence, Control



**Spiritual, Creative,
Inspired**

Royal, Mysticism, Wealth

**Safe, Comfortable,
Resilient**

Nature, Solidity, Tough



**Rejuvenated, Youthful,
Hopeful**

Purity, Perfection, Sterility

**Reflective, Neutral,
Composed**

Intelligence, Conformity, Aging



**Powerful, Confident,
Hidden**

Mystery, Authority, Mourning

Understanding Color

Color Formulas

RGB

Digital Color

Screens display colors by mixing proportions of Red, Green, and Blue. A graphic designer will use RGB to get accurate colors on anything digital.

CMYK

Printed Color

While digital color is created by emitting light, printed material shows color by absorbing light. Use combinations of Cyan, Magenta, Yellow, and Black for anything printed.

Describing Color

Attributes

Hue, Saturation, and Value

Hue, saturation, and value are the attributes that you manipulate to alter a color.

Techniques

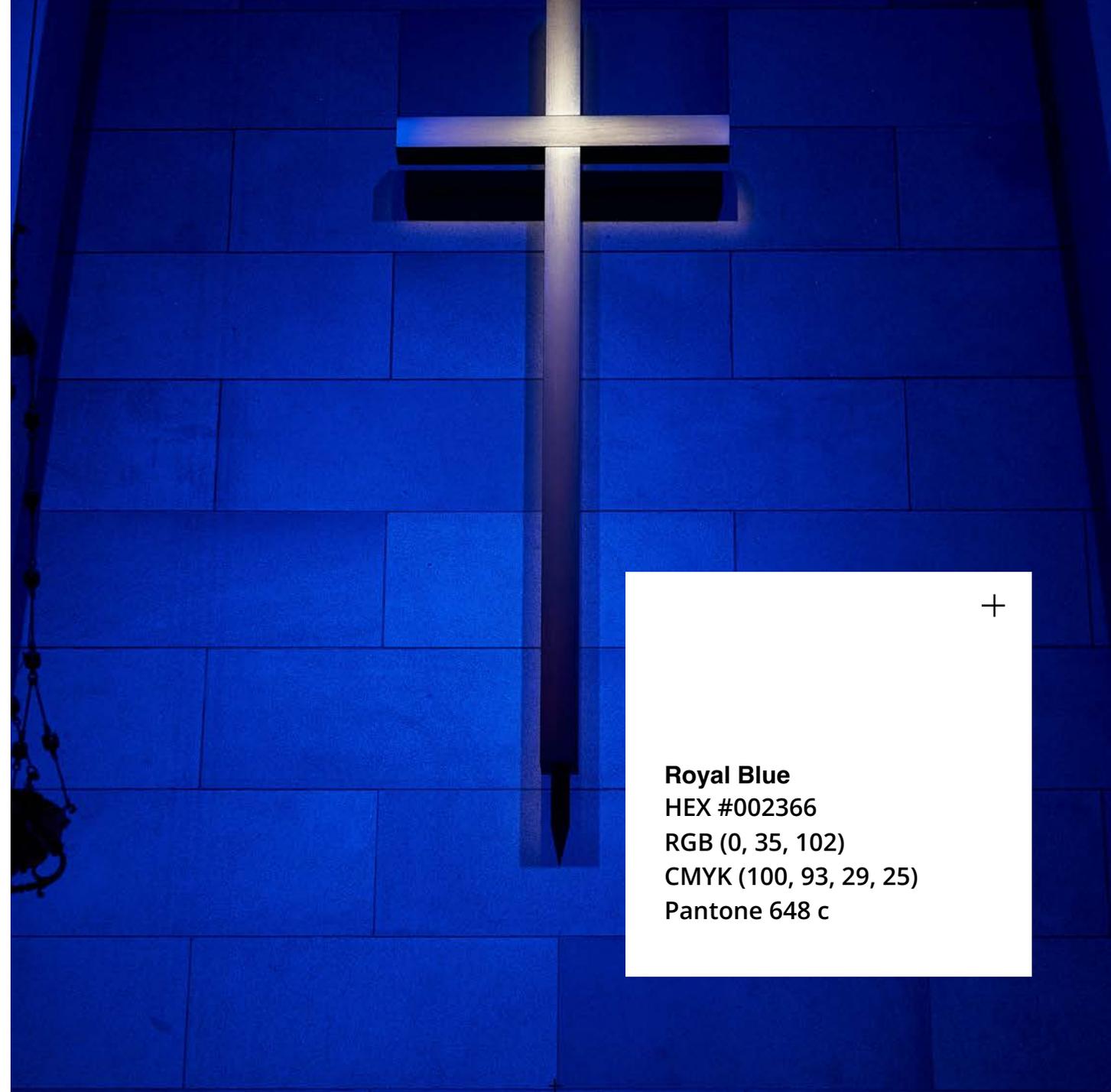
Pattern, Layering, and Texture

Pattern, layering, and texture are techniques that manipulate color and add complexity to your designs.

Color Formulas

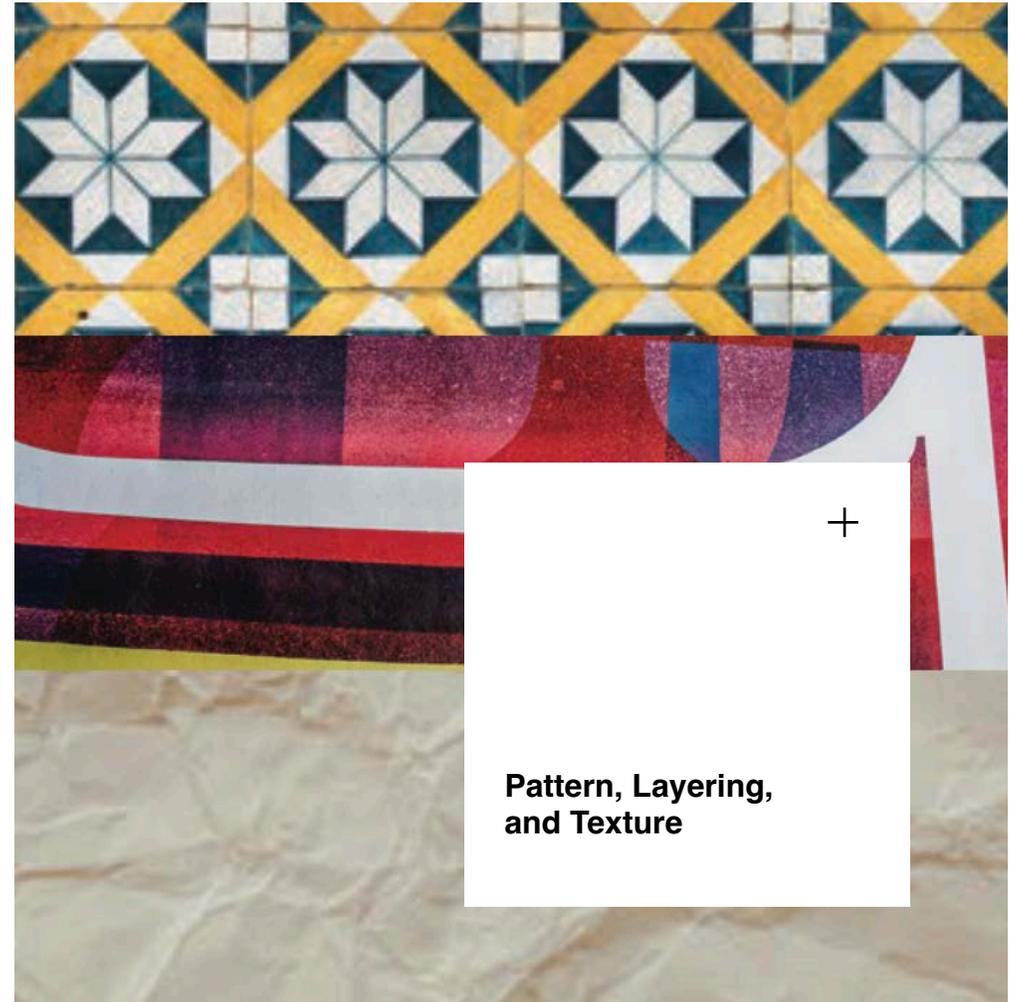
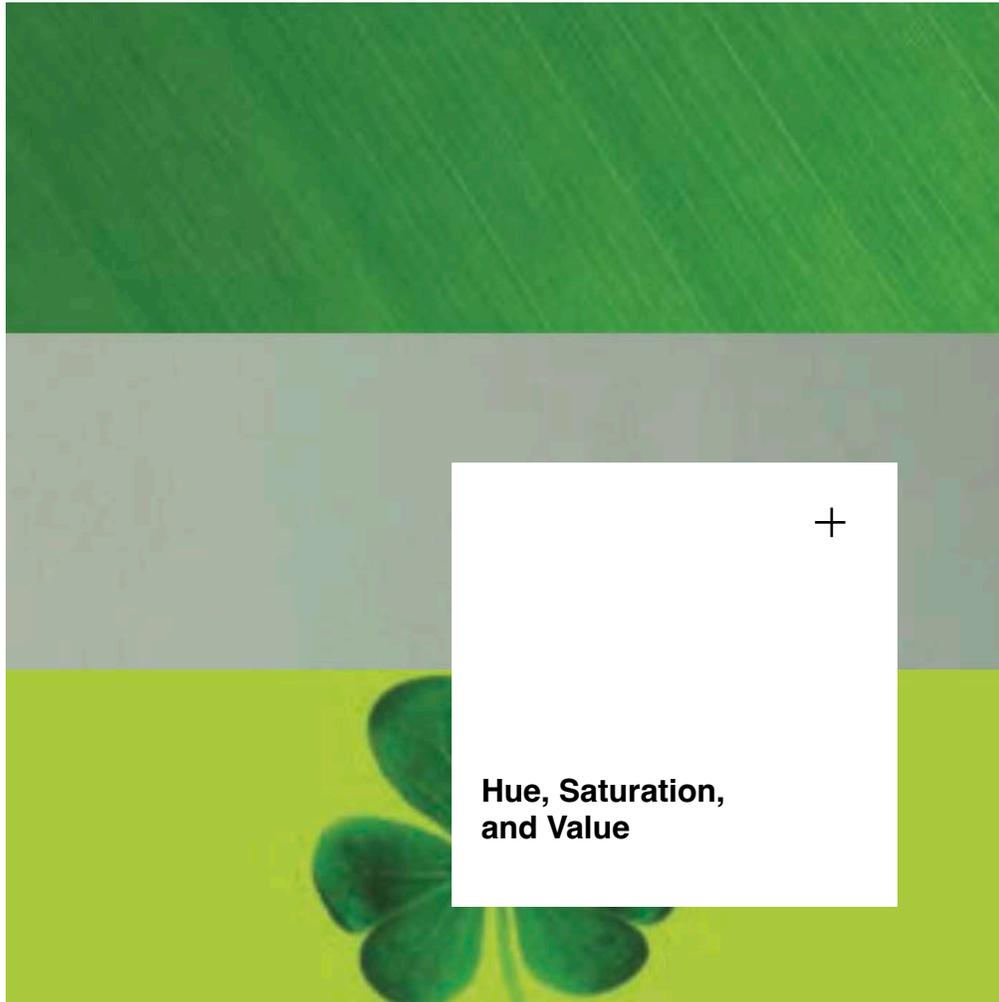
Each type of color formula is used for a specific purpose. HEX formulas are used for web safe display, RGB is used for screens, CMYK is used for print projects. Pantone Color Matching System (PMS) standardizes colors for prints from different manufacturers.

For Use



Royal Blue
HEX #002366
RGB (0, 35, 102)
CMYK (100, 93, 29, 25)
Pantone 648 c

Describing Color





The Color Wheel Theory



Primary Colors

Red, Yellow, and Blue; The foundation of all other colors. They are called primary because they cannot be mixed from other colors.



Secondary Colors

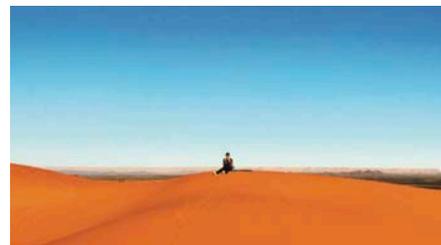
Green, orange, and purple are called secondary colors because they are created by combining two primary colors.



Tertiary Colors

Tertiary colors are a primary color mixed with a secondary color. They are slotted between the colors that made them, completing the wheel.

Using the Color Wheel



01



Monochromatic

One color varied with shades, tints, and tones. Often associated with a sense of calm and serenity. Helps to create spaciousness.

02



Complimentary

Contrasting pairs on direct opposite sides of the color wheel. Complimentary schemes create high contrast. Draws your attention.

03



Triadic

Three equally spaced colors on the color wheel. Triadic color schemes often feel balanced. Triadic schemes are always colorful.

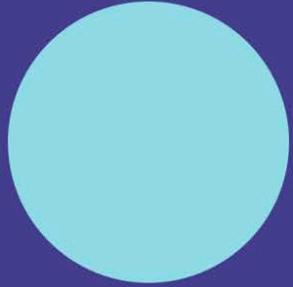
04



Split Complimentary

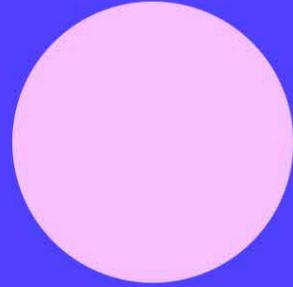
A color paired with two colors next to its' complimentary color. The scheme is subtler than a complimentary palette and creates harmony and contrast.

Graphic Design Fundamentals



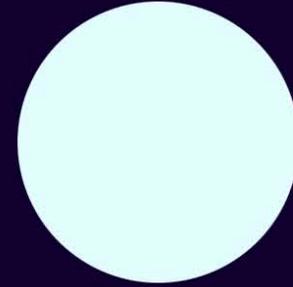
#453F8F

#8FDCE7



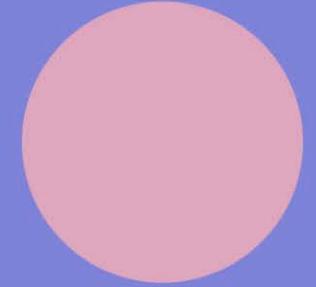
#5041FF

#F9C1FF



#130030

#E4FFFF



#8184DA

#E0A8C0



#4C2E69

#0FB3DA

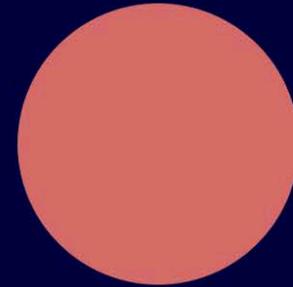
Exploring Color.

There are many resources online to help you explore color.



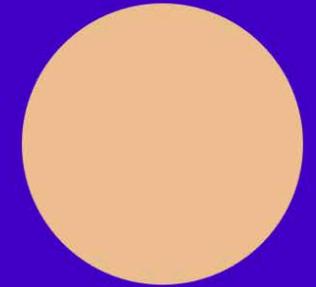
#0C0035

#CD1E85



#00003F

#D76C6A



#4300C7

#EEC08F



We're glad you
are here!

Typography plays an incredibly important
role in graphic design. Typefaces matter.
They convey mood and tone.



We're glad you are here!

WE'RE GLAD YOU ARE HERE!

WE'RE GLAD YOU ARE HERE!

The Anatomy of Type

Serif

01

Typeface or Font

Typeface is a family of characters, fonts are a set of characters in a family.

02

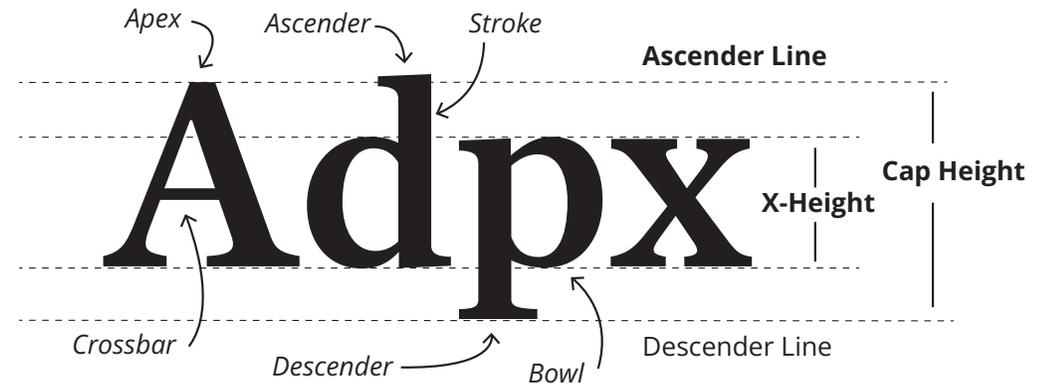
Serifs

Serifs are the decorative flairs of a font. San Serif fonts have no serifs.

03

Type Anatomy

Understanding the parts of type will help you understand what makes typefaces and fonts different. Those differences are what help give each typeface its personality.



fi

Ligature

Glyphs

04

Ligatures and Glyphs

Ligatures are font variations for combined letters. In typography, Glyphs are all special characters designed for a typeface including ligatures.

Using Fonts in a Typeface

Look for typefaces with lots of fonts, specially for a brand typeface.

About Measurement: A lot of the way we measure type comes from history. Sizes are based on the metal blocks that were used in printing presses.

How To

Tracking

THIS IS A DISPLAY FONT *Point Size*

This is a book font. variations of passages of Lorem Ipsum available, but the majority have suffered alteration in some form, by injected humour.

Drop Cap

It is a long established fact that a reader will be distracted by the readable content of a page when looking at its layout. The point of using Lorem Ipsum is that it has a more-or-less normal distribution of letters, as opposed to using 'Content here, content here', making it look like readable English. Many desktop publishing packages and web page editors now use Lorem Ipsum as their default model text, and a search for 'lorem ipsum' will uncover many web sites still in their infancy. Various versions have evolved over the years, sometimes by accident, sometimes on purpose (injected humour and the like).

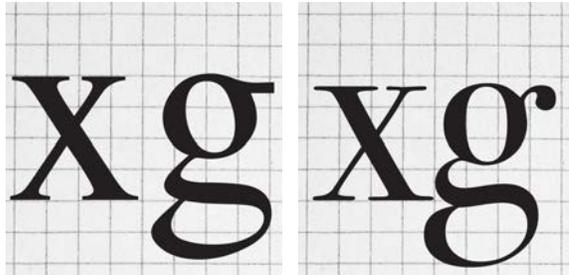
Leading

Contrary to popular belief, Lorem Ipsum is not simply random text. It has roots in a piece of classical Latin literature from 45 BC, making it over 2000 years old. Richard McClintock, a Latin professor at Hampden-Sydney College in Virginia, looked up one of the more obscure Latin words, consectetur, from a Lorem Ipsum passage, and going through the cites of the word in classical literature, discovered the undoubtable source. Lorem Ipsum comes from sections 1.10.32 and 1.10.33 of "de Finibus Bonorum et Malorum" (The Extremes of Good and Evil) by Cicero, written in 45 BC. This book is a treatise on the theory of ethics, very popular during the Renaissance.

Groups and Categories

Serifs

Fonts with serifs; small extensions at the end of strokes.



Transitional

Characterized by high contrast between strokes.

Useful for lots of text. Often the most readable fonts.

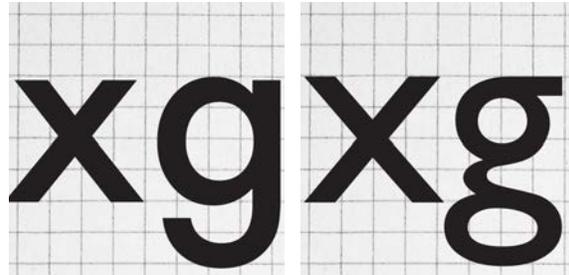
Modern

More extreme contrast between strokes.

Useful for grabbing reader's attention. Popular for serif logotypes.

San Serifs

Fonts without serifs (no decoration or flourish). "Sans" means "without".



Grotesque

Earliest San Serifs, neutral and consistent.

Useful for headings, logotypes, small text.

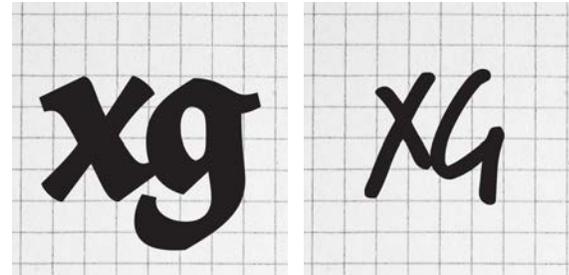
Humanist

Clean, modern text popularized in the 20th century.

Useful for lots of text, strong difference between fonts.

Scripts

Modeled after hand drawn type.



Blackletter

AKA Gothic script. Based on ancient hand lettering.

Useful for large headings, logos, ancient moods.

Scripts

Based on handwriting. Wide range of styles.

Useful for conveying friendly or casual feeling. Not ideal for small text.

Slabs

19th cent. creation to grab attention.



Slabs

Large and heavy feeling.

Useful for signage and advertising. Doesn't always work with other typefaces.

Display

Designed for large size headlines.



Display

Highly stylized type. Full of lots of character.

Useful for making a statement or conveying a specific emotion.

Exploring Typography.

Finding the right font.



Resistenza
Type Foundry

Le Kick
Designed by Giuseppe Galerno
2022

LeKick
Resistenza
2 fonts

♥ </> Add Family



JAF Herb
Just Another Foundry
4 fonts

JAF

JUSTANOTHERFOUNDRY.COM

♥ </> Remove



Leather
Canada Type
2 fonts

♥ </> Add Family



Carol Gothic
Designed by Paratype

Carol Gothic
Paratype
1 font

♥ </> Add Family



Sabbath Black
Emigre
2 fonts

♥ </> Add Family



Amador
A Condensed Blackletter
named after a California Pioneer

Amador
Parkinson Type Design
1 font

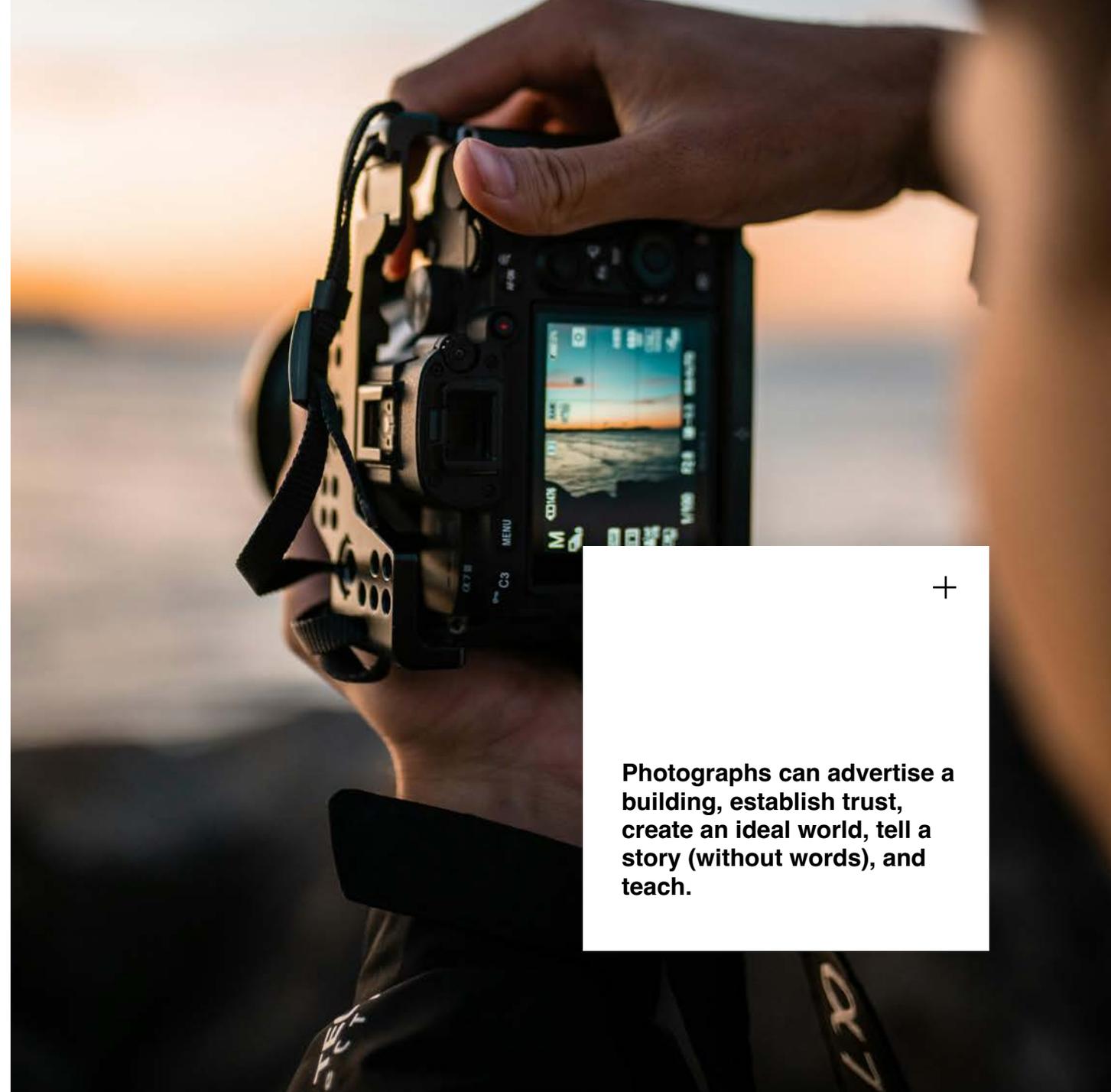
♥ </> Add Family

Images: Using Photography

The third element to the building blocks of graphic design is images. Photographs are one of the most powerful ways to convey your message

You can use an iPhone or DSLR, hiring a professional, or use stock. All three options can work extremely well. Don't be afraid to use stock!

For Church Communicators: Always make sure you have permissions.



Photographs can advertise a building, establish trust, create an ideal world, tell a story (without words), and teach.

DIY

Cameras

Cell phones have improved significantly and can be used for great photos. Make sure you have your settings set to the highest quality. DSLRs will give you the best quality and largest options.

Action

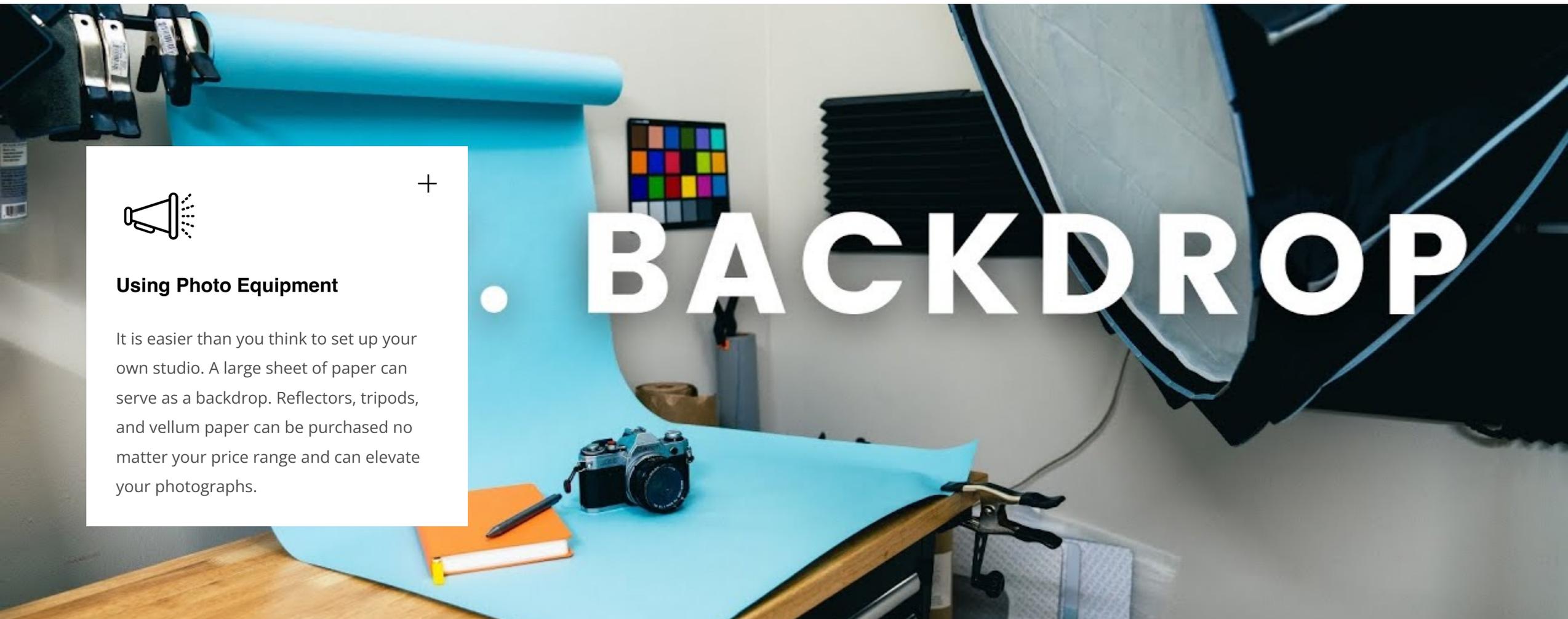
Manipulating shutter speed (around of let let in to photo), Aperture (affects depth of field), and ISO (for exposure and detail) will create different styles for your photographs.



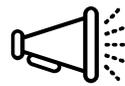
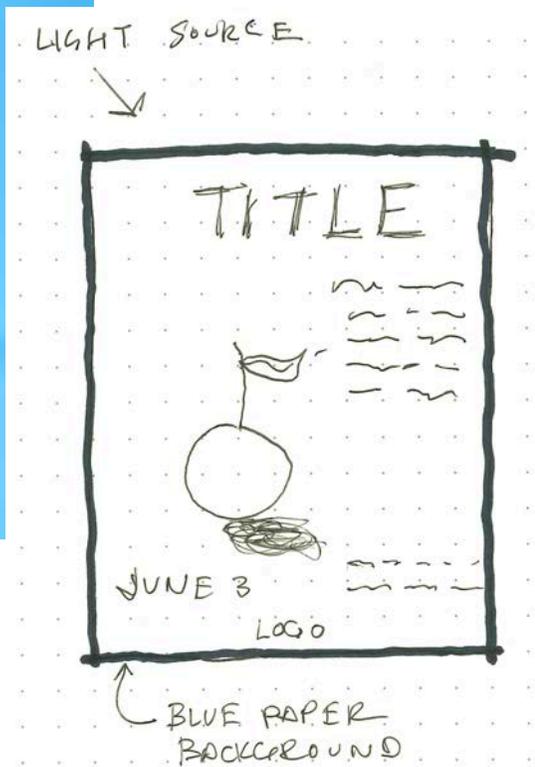
Using Photo Equipment

It is easier than you think to set up your own studio. A large sheet of paper can serve as a backdrop. Reflectors, tripods, and vellum paper can be purchased no matter your price range and can elevate your photographs.

BACKDROP



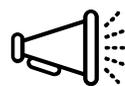
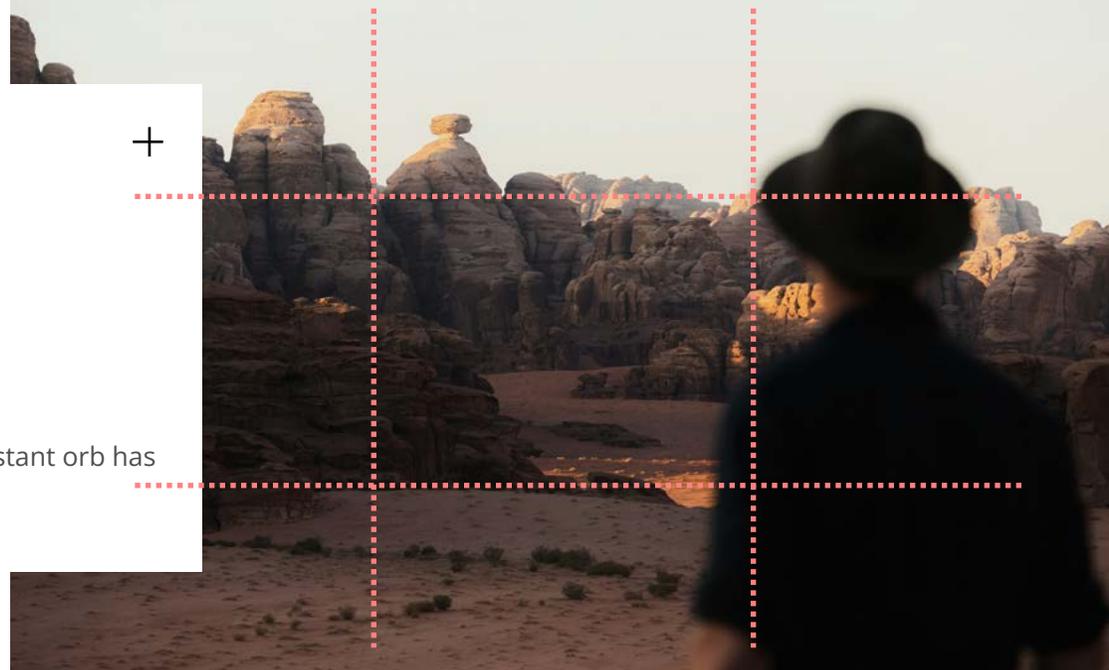
Composing your photos



+

Rule of Thirds

A peep at some distant orb has power to raise.



+

Leading the Eyes

Lines in your composition can create movement and draw attention to something.



Crop and Edit



Crop

Cropping can change the mood of a photo.

Closer crops imply a sense of intimacy. Cropping can help change the focus of the photo. Avoid crops that make a photo unbalanced or awkward.

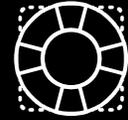
Edit

Alter photos to help express your design intent.

Using a photo editing program to change the effect, add detail, manipulate colors, extending the photo, smoothing skin, etc, all help further development your aesthetic.



Creating a Moodboard



Moodboards are a very common first year graphic design project, but they are valuable no matter what level of designer you are. They are especially helpful for larger campaigns. Address elements like subject, key words, texture, color, patterns, and mood. Don't overthink a moodboard. Go with your gut.

Images: Illustrations

Illustrations are most successful when they illustrate abstract concepts or bring ideas to an abstract level. Style can greatly affect the mood of a design.



Reality with Personality

Illustrations can portray something real with a style that evokes emotion.



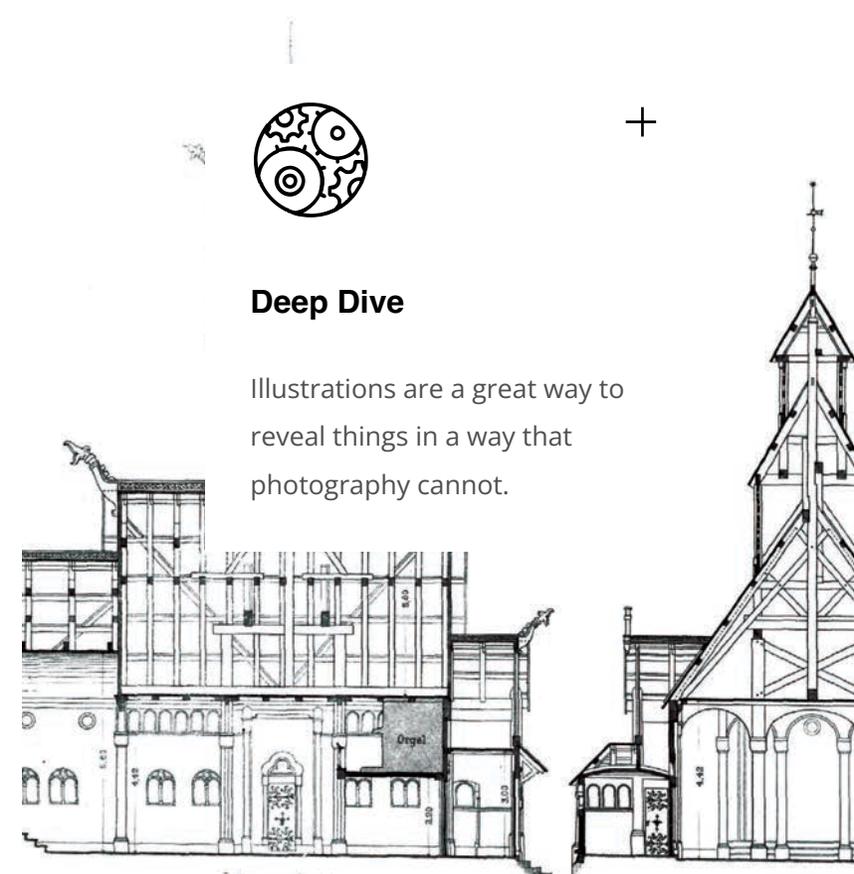
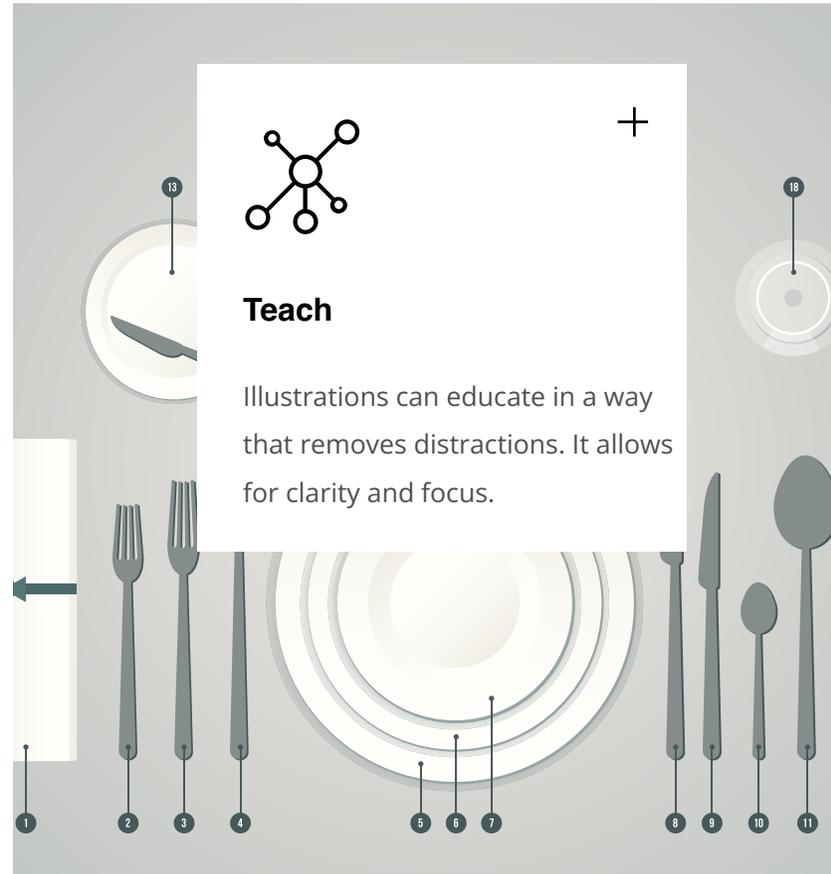
Teach

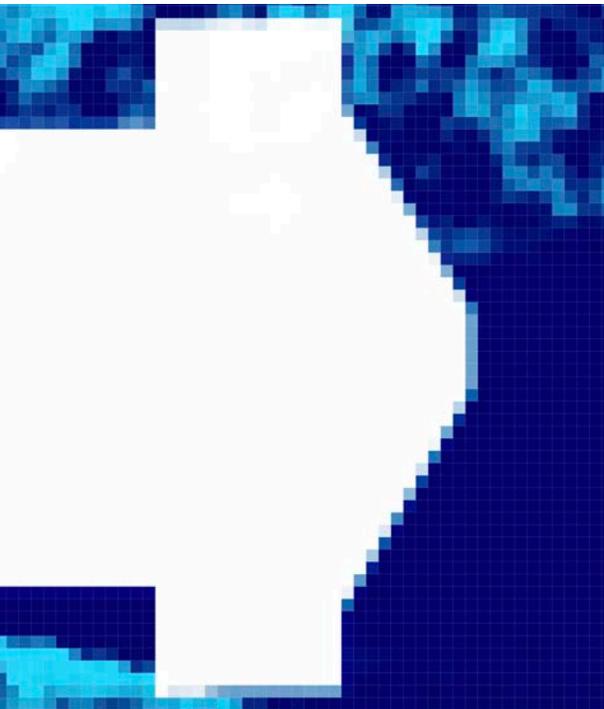
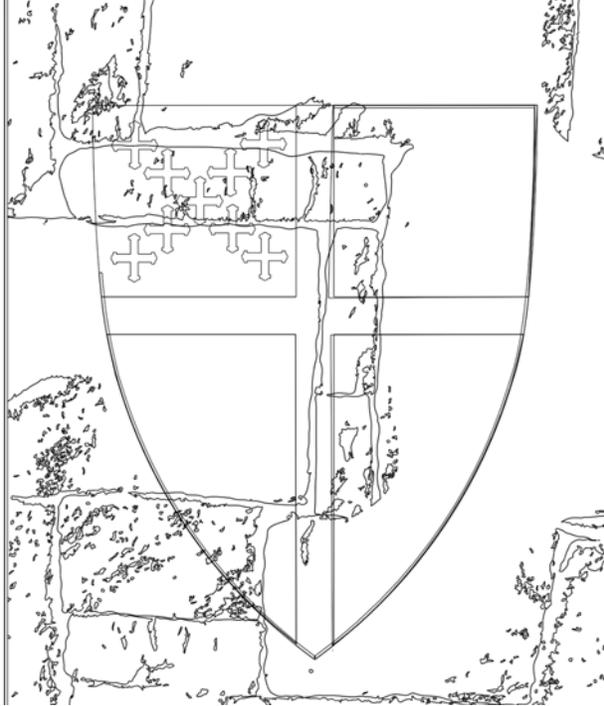
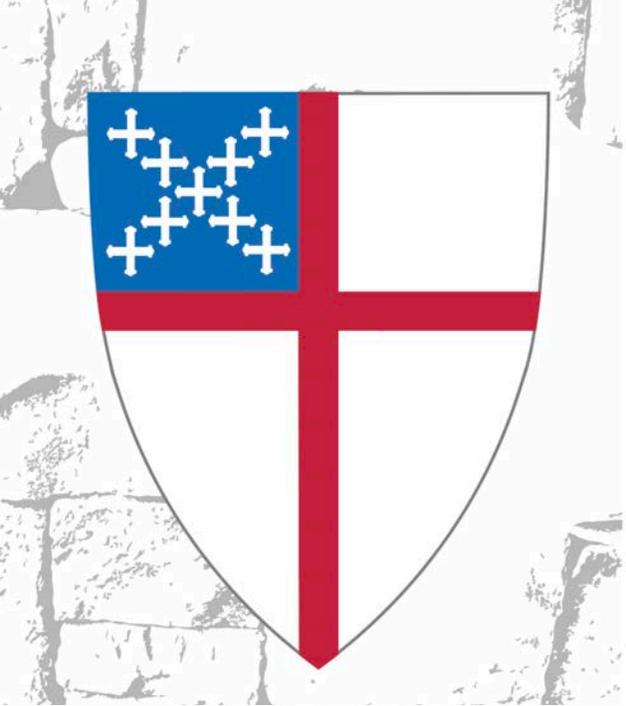
Illustrations can educate in a way that removes distractions. It allows for clarity and focus.



Deep Dive

Illustrations are a great way to reveal things in a way that photography cannot.





Building Blocks

Vector vs. Raster

Vector images are formed by created points and paths between points to create a structure and strokes and fill follow.

Raster images (or bitmaps) are a collection of tiny pixels on a grid.

You use vector when you want to scale to multiple or large sizes. Vector images tend to feel more 2-D. Raster images help give depth and texture and are more photo-realistic.

[Readme](#)

Putting it together



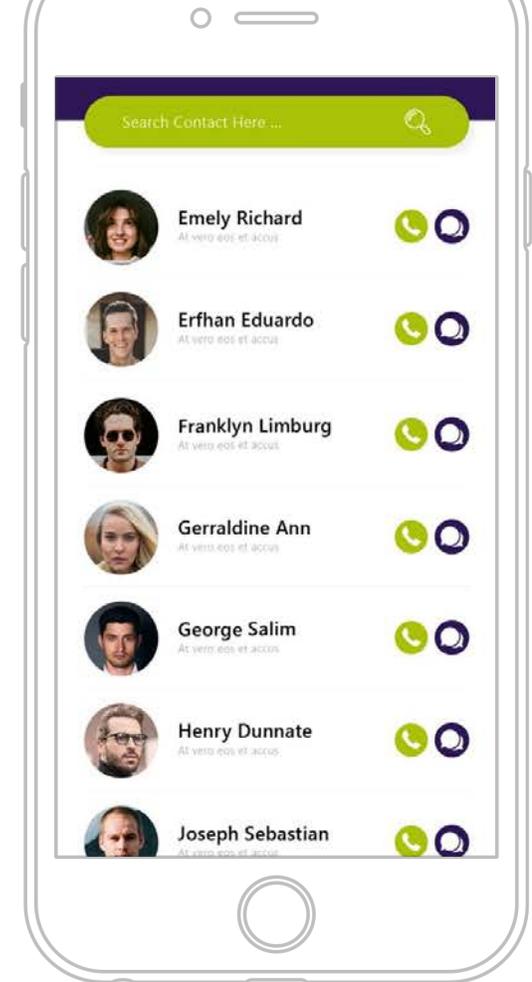
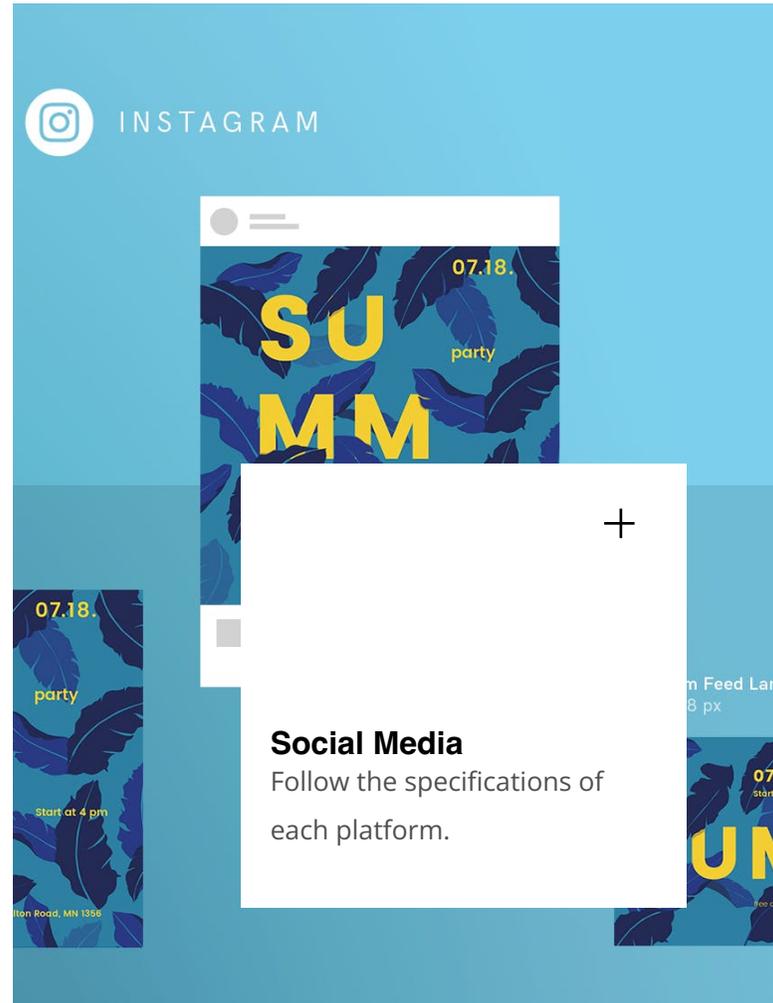
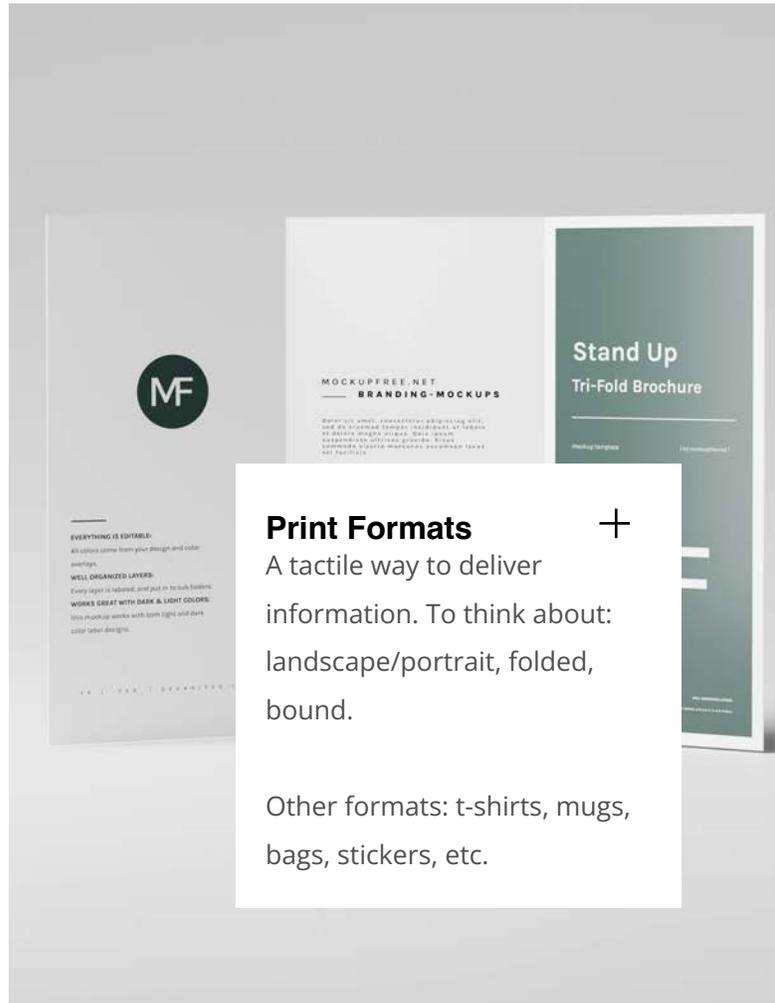
Putting it together

- Basics of Composition
- Hierarchy
- Composition in Detail

Formats

List it:

At the start of a design project, it is helpful to make a list of all the formats you will need your artwork to be used for. This will help you decide what programs to use as you develop your project.



Digital Formats

Designing for screens means you can reach a large group of people for little cost. Desktops are landscape only, handheld devices can be rotated. Responsive design is important.

(white space)

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Storytelling

Storytelling is the social and cultural activity of sharing stories, sometimes with improvisation, theatrics or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values.[1] Crucial elements of stories and storytelling include plot, characters and narrative point of view. The term "storytelling" can refer specifically to oral storytelling but also broadly to techniques used in other media to unfold or disclose the narrative of a story.

Historical Perspective

A very fine par dated 1938 A.D. The epic of **Pabuji** is an oral epic in the **Rajasthani** language that tells of the deeds of the folk hero-deity **Pabuji**, who lived in the 14th century.

Storytelling, intertwined with the development of mythologies,[2] predates writing. The earliest forms of storytelling were usually oral, combined with gestures and expressions.[citation needed] Some archaeologists[which?] believe that rock art, in addition to a role in religious rituals, may have served as a form of storytelling for many[quantify] ancient cultures.[3] The Australian aboriginal people painted symbols which also appear in stories on cave walls as a means of helping the storyteller remember the story. The story was then told using a combination of oral narrative, music, rock art and dance, which bring understanding and meaning to human existence through the remembrance and enactment of stories.[4][page needed] People have used the carved trunks of living trees and ephemeral media (such as sand and leaves) to record folktales in pictures or with writing.[citation needed] Complex forms of tattooing may also represent stories, with information about genealogy, affiliation and social status.[5]

Folktales often share common motifs and themes, suggesting possible basic psychological similarities across various human cultures. Other stories, notably fairy tales, appear to have spread from place to place, implying **memetic** appeal and popularity.

Groups of originally oral tales can coalesce over time into story cycles (like the Arabian Nights), cluster around mythic heroes (like King Arthur), and develop into the narratives of the deeds of the gods and saints of various religions.[6] The results can be episodic (like the stories about **Anansi**), epic (as with Homeric tales), inspirational (note the tradition of vitae) and/or instructive (as in many Buddhist or Christian scriptures).

1. "Narratives and Story-Telling | Beyond Intractability". www.beyondintractability.org. 2016-07-06. Archived from the original on 2017-07-11. Retrieved 2017-07-08.
 2. Sherman, Josepha (26 March 2015). Storytelling: An Encyclopedia of Mythology and Folklore. **Routledge** (published 2015). ISBN 978-1-317-45937-8. Retrieved 27 March 2021. Myths address daunting themes such as creation, life, death, and the workings of the natural world

Structuring a layout

of St. Paul's Episcopal Church in Winston-Salem, N.C., seeks to share stories from parishioners, staff, and clergy that examine society, challenge conceptions, and build compassion for our neighbors.

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PARISH LIFE IS

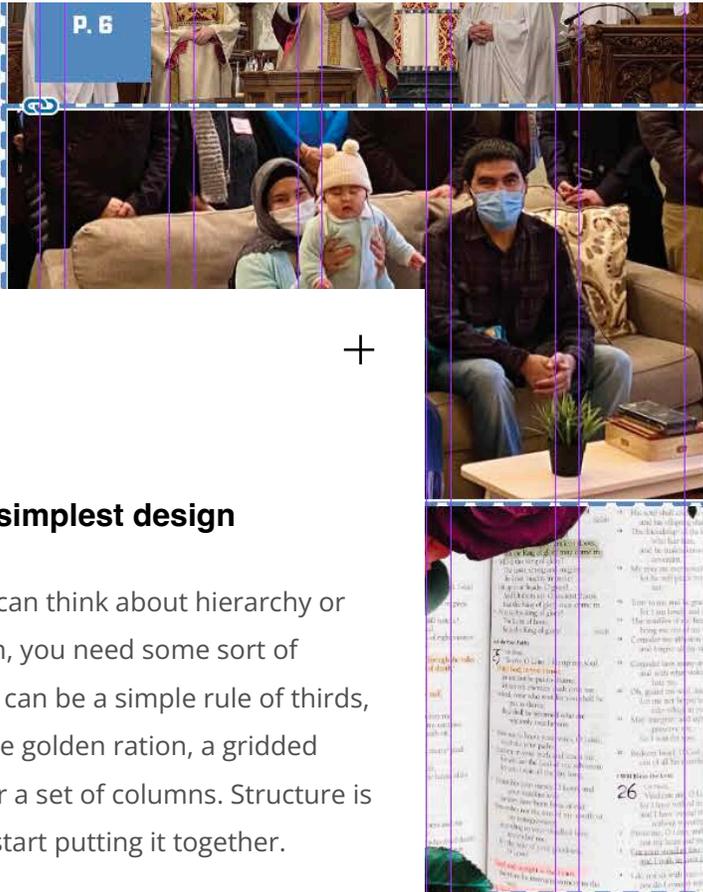
TIMES A YEAR BY:

St. Paul's Episcopal Church at 520 Summit St., Winston-Salem, N.C. 27101



Even the simplest design

Before you can think about hierarchy or composition, you need some sort of structure. It can be a simple rule of thirds, based on the golden ration, a gridded structure, or a set of columns. Structure is where you start putting it together.



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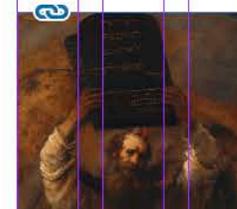
THE REV SARA ARDREY-GRAVES
 GOD WHO REBUILDS AND RESTORES

P. 11

THE REV NANCY VADERS
 AVOIDING THE ONE-WAY STREET OF GOOD DEEDS

P. 12

THE REV. DR. D. DIXON KINSER
 CONTEXT CLUES: THE BIBLE, THE TEN COMMANDMENTS, AND YOU



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AT ST. PAUL'S
 Photos from the parish.

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THE INTANGIBLE ROAD TO HEALING:
 Pastoral Care

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THERE IS A BOY HERE WHO HAS FIVE
 BARLEY LOAVES AND TWO FISH:
 From the Wells

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VESTRY: The scripture that matters

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CHILDREN: The Role of Scripture in
 Children's Formation

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YOUTH: About Our Tents in Charleston

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ST. PAUL'S: About Us

Sketch

Rough out your layout

Particularly for books, magazines, websites, posters, layout your ideas is vital. Start by brainstorming, compiling a brief, and then sketching ideas.

Parish Life

FLAT

ISSUE: VOL 50 : num 1

TITLE: SCRIPTURE / LENT , TBY

DEADLINE: 2/15 (ARTICLES)
2/18 (TO PRINT)

- NANCY MONTGO
- EASTER FLOWERS
- COMPLINE BUR

04| IMPRESSUM 05| TOC

06| GOOD TO KNOW 07| FROM RECTOR
ABOUT 350 W

08| SACR
ABOUT 400

12| 13| 14| 15| 16|

SIGNATURE ARTICLE
DDK
1200-1400 WORDS



The main poster is a teal-colored graphic. At the top, it features a stylized illustration of a piano keyboard and two speakers. Below this, the text reads: 'THE GOOD MUSIC PRESENTS' in a small, teal, sans-serif font. The main title 'FROZEN MUSIC' is in a large, bold, white, sans-serif font, with 'Fest.' in a smaller, teal, cursive font to its right. Below the title, it says 'SPECIAL PERFORMANCE BY STAIRSDOWN / ABC / FROSTIC GLASSDAY / STACEY MCBEE' in a teal, sans-serif font. The date and location are listed as 'SATURDAY, 26 DECEMBER 2020' and '3416 COUNTS LANE, WEST HARTFORD, TX 06105'. It also includes 'GATES OPEN 9PM | FREE ENTRANCE' and the website 'WWW.THEGOODMUSIC.COM'. The background is decorated with a pattern of white snowflakes and yellow circles.



Hierarchy

Hierarchy is what helps people digest the message your design is trying to convey. Hierarchy means to create importance relative to the elements in a design.



Typography

Typography is a crucial to relaying hierarchy. Size and typeface both help define your hierarchy.

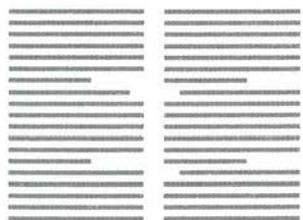


Color and Scale

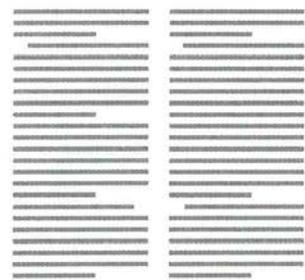
Manipulating color through blocks, contrast, coding, or repetition help guide the eye. Scale brings order to a design.

Typography as Hierarchy

Size



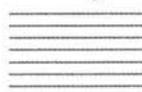
UPPERCASE



Weight



Weight



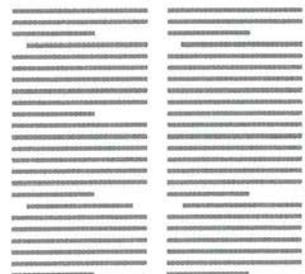
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Position

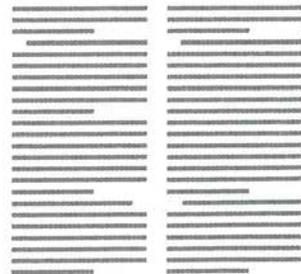
⑤

05.01.1967



⑥

Contrast



For Church Communicators

Your aim is to create a design that a reader can easily move through. Our Book of Common prayer is a great example of this. Begin by showing someone where to start!



Techniques

Size is the most common way to create hierarchy, but you need plenty of space. All caps is another way to create a starting point, but be aware that it can become "shouty." Giving more weight to part of your text is a literal hierarchical move. Position can also showcase important moments beyond where to start while color and contrast can add an emotional aspect to your hierarchy.

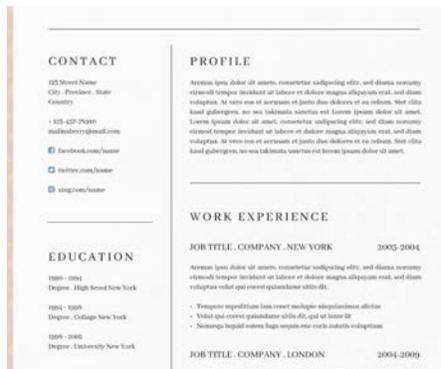
Using color to organize



01

Blocks of Color

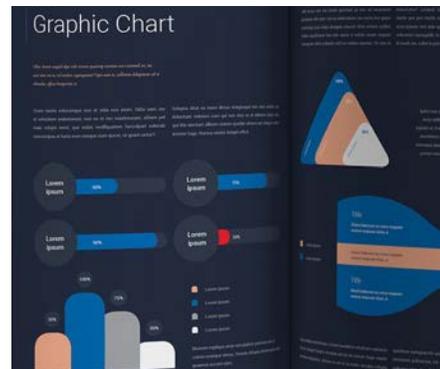
Sections of text in a blocked out color separates, flags, and organizes your layout. Make sure it's legible!



02

Repetition

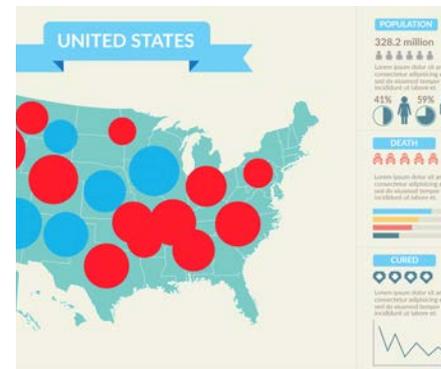
Repeating bars, blocks, bullets, or number/letters, all help emphasize a rhythm running through your design.



03

Contrast

A bright color in a field of muted colors helps draw attention to the brightest colors.



04

Color Coding

Assigning a specific color to a category in your layout is another way to create hierarchy.

Using Scale

02 Drop caps (the large “D” at the beginning of this paragraph) are another way we use the scale of text to create hierarchy and organize a layout.

Drop caps often signify where to start reading.

01

Size vs. Scale

To the right, the word “size” is the same size in both examples. The word “scale” affects how big the word “size” looks.

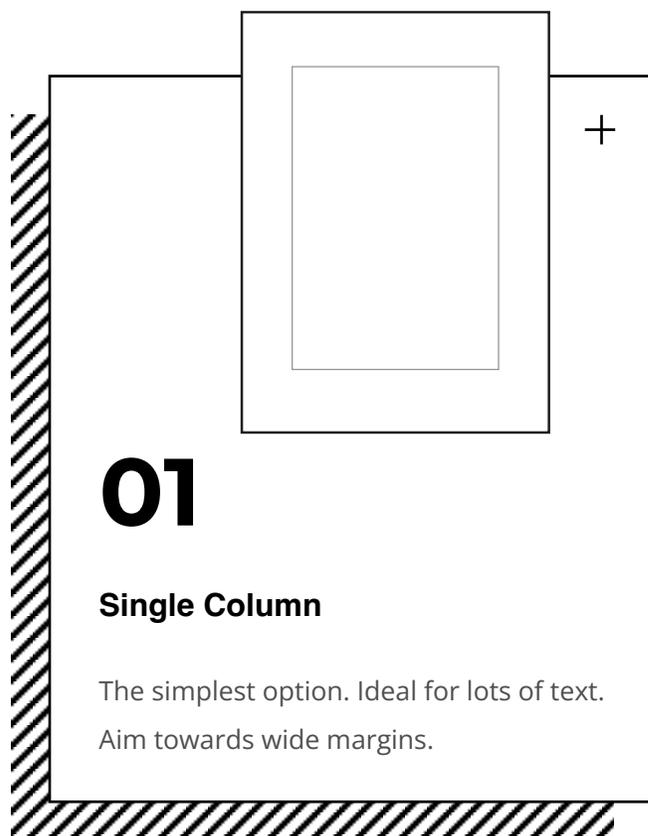
size scale

size **Scale**

03



Designing with a grid



The diagram shows a vertical rectangular frame with a hatched left and bottom border. Inside, a smaller rectangle is centered, representing a text column. A plus sign is located to the right of the inner rectangle.

01

Single Column

The simplest option. Ideal for lots of text. Aim towards wide margins.

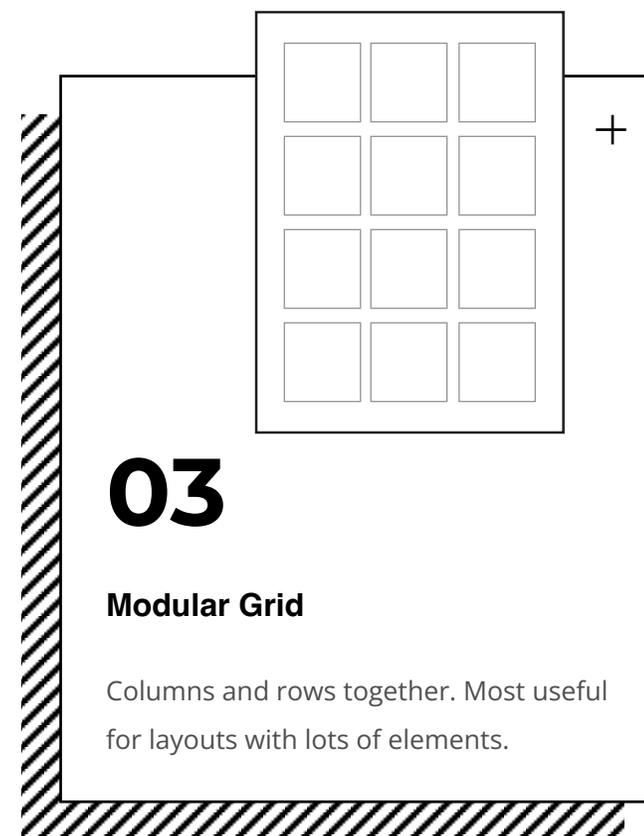


The diagram shows a vertical rectangular frame with a hatched left and bottom border. Inside, a rectangle is divided into two equal vertical columns. A plus sign is located to the right of the inner rectangle.

02

Multiple Columns

The most common for print design. The more columns you have, the more options you have for your layout.



The diagram shows a vertical rectangular frame with a hatched left and bottom border. Inside, a rectangle is divided into a 4x3 grid of smaller squares. A plus sign is located to the right of the inner rectangle.

03

Modular Grid

Columns and rows together. Most useful for layouts with lots of elements.

A close-up photograph of a person's hand and forearm giving a thumbs up gesture. The hand is positioned in the center-left of the frame, with the thumb pointing upwards and the other fingers curled. The skin is a light, natural tone. The background is a plain, light-colored surface. Two thin white horizontal lines are drawn across the image, one above and one below the text.

Thank you !