DESIGN IT RIGHT

THE FUNDAMENTALS OF GRAPHIC DESIGN

A SHORT BUT JAM-PACKED GUIDE TO THE DESIGN PROCESS, TYPOGRAPHY, LAYOUT AND THE ELEMENTS AND PRINCIPLES OF GRAPHIC DESIGN

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LEGAL NOTICE

hello

Thank you so much for investing your time into learning Graphic Design with The Makers' Collective.

I hope this introductory course will help you better understand the fundamentals of design and inspire you to pursue further training and education in the art of Graphic Design.

You can contact me directy at info@themakerscollective.com.au

or via the website
www.TheMakersCollective.com.au

jump to...

WHAT IS GRAPHIC DESIGN?

Graphic Design is Communication.

To be more precise, it is the process of communicating a message visually, using text and images to present information. Every image, every photograph, every line, shape, colour and piece of type used in a design, has a subtle (or not-so-subtle) story to tell.

Learning more about what these subtle meanings and representations are will allow you as a business owner (or budding designer) to ensure your messaging is thoroughly optimised for each and every touch-point with your customers. From emails, advertisements and social media posts to newsletters, your website, printed collateral, or any other way you visually present your brand and communicate with your customers - it's really important to get your branding right, and know that your customers are receiving the correct messages.
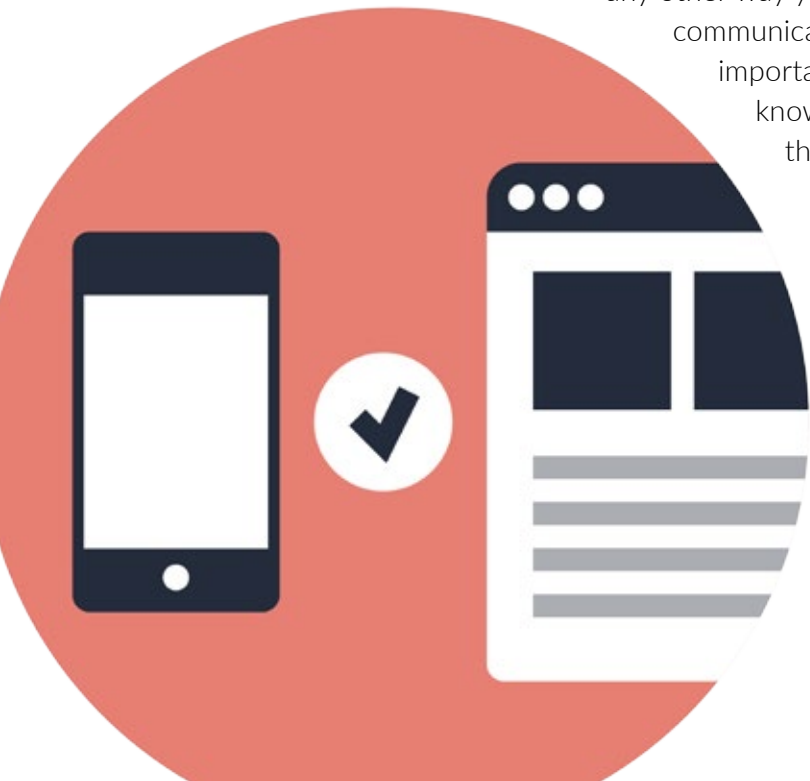
In more general terms, Graphic Designers create work for print and digital media such as magazines, newspapers, books and websites, for corporate identity, exhibitions and advertising. Some products created by graphic designers include business cards and branding, posters, clothing design, fashion catalogues, promotional items like postcards, graphics for calendars, publications, packaging for products (food, clothing, household items, shoes, almost anything you can think of), typography and so much more.

Graphic Design encompasses many different areas of interest, and if you enjoy any of the following, you could consider incorporating these in your designs to form your own personal style:

- Photography
- Painting, Illustration
- Social Media
- Craft & Handmade
- Industrial/Product Design

- Technical Drawing
- Building & Construction
- Hand Lettering
- Music
- Print making

THE DESIGN PROCESS

To create a successful design, it is very important to follow the design process.

When creating a design, it is very tempting to come up with one idea, and just go with it - but you will be selling yourself short. You need to first gather information and ideas, come up with several different concepts, then develop a few solutions further to come up with the best possible design to move forward with.

The design process can be broken down to incorporate the following steps, and should be followed for every design you complete.

Problem / Need

Brief

Research

Concepts

Development

Solution

Evaluation

Presentation

PROBLEM / NEED

Identifies a need or opportunity for a design. **EG** *The local laundromat has no existing logo, signage or branding.*

BRIEF

Identifies all specifications of the project and the desired target audience. **EG** *Design a logo and window front signage for the local laundromat. The colours needs to be bright and bold and appeal to a young target market, predominantly aged between 18-28.*

RESEARCH

Investigation of information related to the need or opportunity including historical products, existing products, materials, societal and environmental considerations, demographics etc. Collect inspiration and as much information as possible during this stage.

CONCEPTS

Initial ideas, freehand sketches and evaluations to explain the idea as quickly as you can, to get all possible ideas from brain to paper. Refer back to the design specifications when coming up with ideas.

DEVELOPMENT

Choose one to three concepts to develop further, explore the features of the chosen idea, the function and aesthetics, components, sizes etc and develop the specifics of the design.

SOLUTION

The final solution is generally only reached after several rounds of development and revision of the initial concept. These refinements should not be major, as long as the brief was specific enough to begin with and the research stage was thorough.

EVALUATION

Evaluate the design and think about how you met the design specifications, discuss good features and bad features and explain how the project could be improved further. If necessary, circle back to the concepts and development stage to revise the design until it satisfies all requirements of the brief.

PRESENTATION

Present your design to your client. Depending on their response, you may be going back to the concept stage once again!

THE ELEMENTS AND
PRINCIPLES OF DESIGN

THE ELEMENTS ARE THE **TOOLS** YOU USE TO CREATE A DESIGN

They include:

- Line
- Shape
- Colour
- Value / Tone
- Texture
- Space

THE PRINCIPLES ARE THE WAYS IN WHICH YOU **USE** YOUR TOOLS

They include:

- Rhythm / Repetition / Pattern
- Proportion / Scale
- Emphasis / Dominance / Focal Point
- Balance
- Unity / Harmony

LINE

Line is the path of a point, and can show direction, lead the eye, outline an object, divide a space, and communicate a feeling or emotion.

A line can convey emotion depending on how it is represented in a design. Light, circular or wavy lines can suggest relaxation or joy, whereas dark, hard and dramatic zig-zags with sharp angles could suggest anger or frustration. Horizontal lines are calm and quiet, vertical lines suggest more potential for movement, while diagonal lines strongly suggest movement and give more of a feeling of vitality to a picture.

For this reason it is very important to think about what type of line will suit your design. If you are designing a logo for a toy company selling delicate fairy dolls, you do not want to put heavy, thick, black lines in the design.

SHAPE

Shape is an area enclosed by lines or curves. Shape can be used to convey a universal meaning (eg, typical male and female shapes for restrooms) and also to guide the eye and organise information.

There are two basic types of shapes: geometric & organic.

GEOMETRIC SHAPE

Geometric shapes are structured, often symmetrical shapes. These include squares, circles, and triangles. All other geometric shapes are made from these basic shapes.

ORGANIC SHAPE

Organic shapes are often irregular and fluid, they are less structured than geometric shapes and don't really follow any rules!

SQUARES – A Square / rectangle can be used to organise information, set blocks of text, page sizes, set graphic elements within squares etc.

Represent: Honesty, Stability, Equality, Comfort, Safety, Familiarity

CIRCLES – Circles are often used in logo design. Circles are very useful for grabbing attention EG use a circular block of text to break up traditional square/rectangle blocks of text.

Represent: Infinity, Movement, Journey, Completeness, Security

TRIANGLES – Triangles create dynamic design, and can be used to organise information. Perhaps more importantly, they can be used to direct the viewer's eye.

Represent: Action, Conflict, Direction, Strength

COLOUR

Colour is described with the words **hue**, **value**, and **intensity**.

HUE

Refers to the name of the colour—red or blue, for example.

VALUE

Tells the lightness or darkness of a hue.

INTENSITY

Refers to the brightness or dullness of a hue.

To accurately describe a colour you really need to take into account all three. Think about the purple used for Cadbury products. If someone didn't know what Cadbury was, how would you describe that specific purple? A rich, deep, vibrant purple, perhaps. "Purple" just doesn't cut it!

USING COLOUR

It can be difficult to use colour effectively. The ability to use colour can be a long process to learn and comes with lots of experience and a good eye.

Colour has very strong psychological, and even physiological, effects on humans, and first learning the representations that colour can convey will go a long way in making your design successful.

Always keep in mind the message you are trying to communicate in your design when using colour, and ask yourself if what you have chosen suits the message, tone, and feeling of the design.

Look carefully at great existing design. Learn first by observation and then by using colour in your own designs.

COLOUR MEANINGS

RED

energy	passion
danger	desire
power	love
rage	stimulation
anger	sexuality
determination	

ORANGE

joy	determination
sunshine	attraction
enthusiasm	success
fascination	encouragement
happiness	stimulation
creativity	

YELLOW

sunshine	cheerfulness
joy	hunger
happiness	attention
intellect	lighthearted
energy	childish
warmth	

GREEN

nature	healing
growth	money
harmony	stability
fresh	endurance
fertility	peace
safety	environment

BLUE

depth	intelligence
stability	faith
trust	tranquility
loyalty	calm
wisdom	high-tech
confidence	serious

PURPLE

royalty	independence
power	creativity
luxury	mystery
ambition	magic
wealth	feminine
extravagance	romance
wisdom	nostalgia

WHITE

light	clean
good	positivity
innocence	simplicity
perfection	high-tech
safety	cool
purity	medical

BLACK

power	strength
elegance	authority
formal	prestiege
evil	grief
mystery	aggression
fear	

These colour meanings are general in nature, as each colour can indeed have several different interpretations based on it's hue, value and intensity, as well as the relationship it has to adjacent colours and it's context within the design.
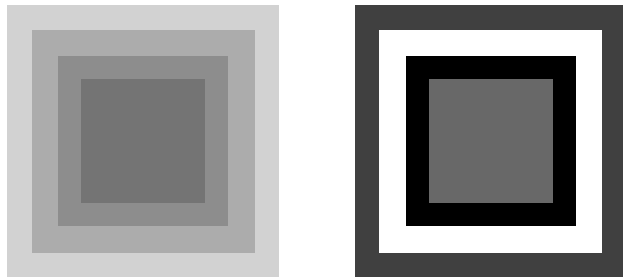
VALUE / TONE

Value (or Tone) is the how the light and dark in a design relate to each other.

Value can be used with colour as well as black and white, and is often referred to as contrast.

Value is an important technique used to show depth and shape in an object within a design (or photograph, or illustration), or to give the design a certain feeling or mood.

The overall lightness and lack of contrast in the left image conveys a sense of harmony. The dramatic mood of the element on the right is created by the high contrast of light and dark.

How light or dark a tone or value appears also depends on what other tones are near it. The outer squares in the example below are the exact same tone of grey, yet eaxh appears to be darker or lighter depending on how light or dark the centre square is. This concept also applies regardless of the actual colour or hue.
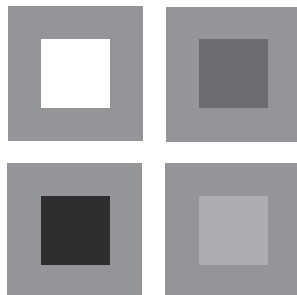
TEXTURE

Texture is the surface quality of an object. It's how something feels when it's touched, or looks like it would feel if touched.

When you brush your finger over sandpaper, it feels rough. Leather feels smooth. Melted icecream feels sticky. These surfacess can be represented or implied visually to convey the feeling associated with the texture. For example, a drawing of a tree stump could show rough outer bark and a smooth cut surface.

Texture adds variety and interest to a design, but can also make a composition very busy when paired with too many elements that compete visually, so you should always use texture wisely.
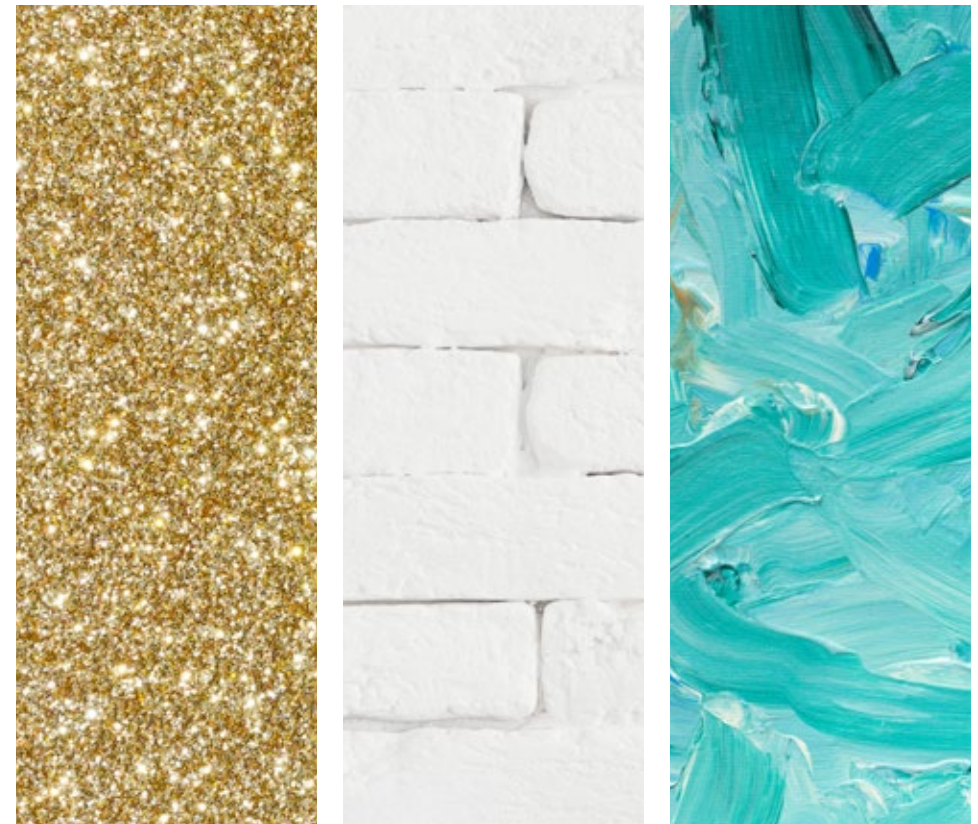
SPACE

Space refers to the area that a shape or form (such as this text block) occupies. It also refers to the background against which we see the shape or form.

In page layout, space is often referred to as white space or negative space. It is the areas of the page or composition around the dominant elements: the space around and between the "positive" elements: text, shapes, headings, images etc.

The term "White Space" arises from graphic design practice, where printing processes generally use white paper.

The most important thing to remember with space is that the negative space in a design is just as important as the positive area.

White space should not be considered merely 'blank' space — it is an important element of design and the balance between positive and negative spaces is key to aesthetic composition.

When space is at a premium, such as some types of magazines, newspapers, and advertising, white space is often limited in order to get as much vital information on to the page as possible.

A page crammed full of text or graphics with very little white space runs the risk of appearing busy, cluttered, and is typically difficult to read.

Use of white space can give a page a classic, elegant, or rich appearance. For example, upscale brands often use ad layouts with little text and a lot of white space, whilst "closing down rug sale" type ads just seem to yell at you from every inch of the page.

When creating your next design, pay close attention to the negative space in the design to ensure the whole composition has a good balance of negative and positive space.

THIS PAGE HAS A GOOD AMOUNT OF WHITE SPACE!

RHYTHM / REPETITION / PATTERN

Rhythm is the most subtle and abstract of the principles of design. It helps to associate elements by repeating a common stylistic feature, either in a single design or across a series, and is commonly used in graphic design.

It is the recurrence of elements within a piece: colours, lines, shapes, values, etc. Familiar examples include bulleted lists, or headings that are styled the same way across multiple pages. Rhythm can also establish pattern and texture.

There are three main kinds of rhythm, often defined by the feeling it evokes when looking at it.

REGULAR: A regular rhythm occurs when the intervals between the elements, and often the elements themselves, are similar in size or length, such as the headings at the top of most pages in this guide.

FLOWING: A flowing rhythm gives a sense of movement, and is often more organic in nature, such as the repeated circles of differing sizes on the right of this page.

PROGRESSIVE: A progressive rhythm shows a sequence of forms through a progression of steps, such as the colour bar progression on the Design Process page in this guide.

PROPORTION / SCALE

Proportion or scale refers to the relationship between one element of a design and another element, or one element to the whole design.

Elements with differing scale within a composition can help establish visual weight and depth.

In the below example, notice how the smaller elements seem to recede into the background while the larger element appears to come to the front.

Careful attention should be paid to scale to ensure the correct elements are being given the correct visual weight in your design, as often those with a larger presence will be seen first.
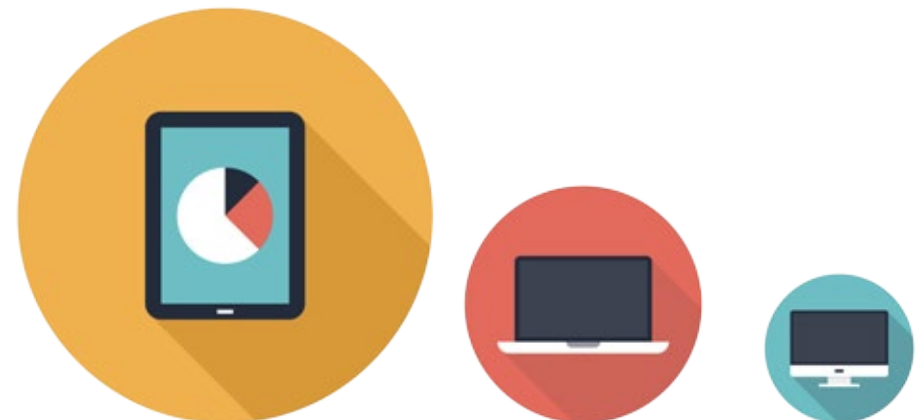
EMPHASIS
/ DOMINANCE
/ FOCAL POINT

Every design needs an accent - a point of interest. There are several ways to create emphasis:

- Use a contrasting colour or tone
- Use a different or unusual line
- Make a shape very large or very small
- Use a different shape
- Use negative space

Dominance describes a situation where one element dominates (is more important or more noticeable than its surroundings) other elements in the design.

Design is used to communicate, and in communicating a message, there is a hierarchy of the most important information to the least. You as the designer are in control, and you need to ensure the most important information is seen first (given emphasis) and where the viewer's attention will go from there.

There are three stages of dominance, each relating to the visual weight of a particular object within a design.

DOMINANT: The object given the most visual weight, the element of **primary emphasis** that advances to the foreground in the composition.

SUB-DOMINANT: The element of **secondary emphasis**, the elements in the middle ground of the composition.

SUBORDINATE: The object given the least visual weight, the element of **tertiary emphasis** that recedes to the background of the composition.

BALANCE

Balance gives a feeling of stability and structure to a design, an unbalanced design can make veiwers feel uneasy.

There are three types of balance.

SYMMETRICAL, or formal balance, is the simplest kind. An item that is symmetrically balanced is the same on both sides. Our bodies are an example of formal balance. If you draw an imaginary line from your head to your toes dividing your body in half, you will be pretty much the same on both sides.

Designs that have a RADIAL balance have a centre point. A tire, pizza, and a daisy flower are all examples of design with radial balance. When you look through a kaleidoscope, everything you see has a radial balance.

ASYMMETRICAL balance creates a feeling of equal weight on both sides, even though the sides do not look the same. Asymmetrical designs also are called informal designs because they suggest movement and spontaneity. Asymmetrical balance is the hardest type of balance to achieve and often takes experimenting or moving elements around until balance is achieved.
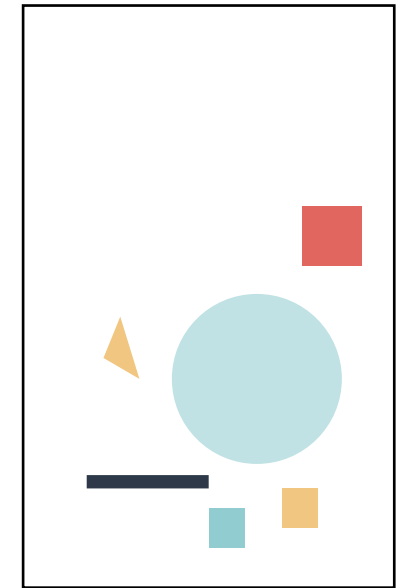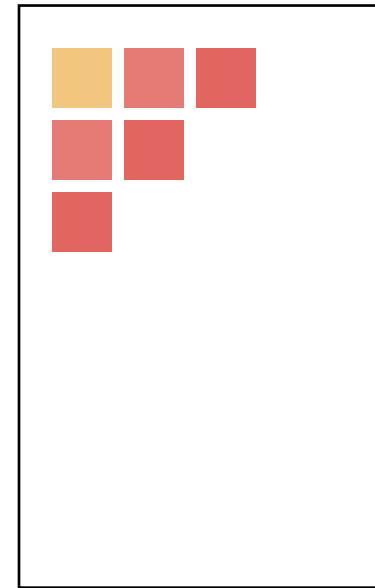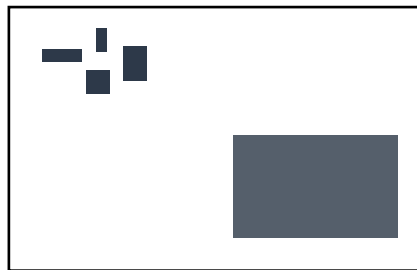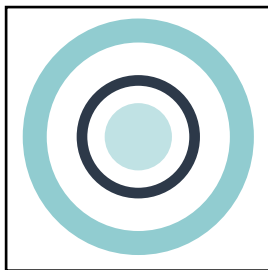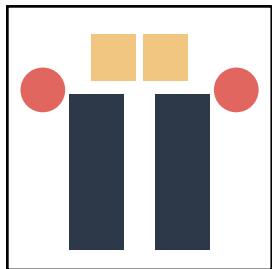
UNITY / HARMONY

Unity describes the relationship between individual elements to the whole design. It investigates the concept of elements being in harmony with each other, to tie the composition together and give it a sense of wholeness, or to break it apart and give it a sense of variety.

Lines and shapes that echo each other show unity (curved lines with curved shapes). Colours that have a common hue are harmonious. Textures that have a similar feel add to a unified design.

It is important to think about unity when creating a design, but too much uniformity sometimes can be boring. On the flip-side, too much variety can be chaotic and too busy. It's a fine balance!

LAYOUT

Layout is the arrangement of all elements within a design, including images, text, and postive and negative space.

It establishes the overall visual hierachy and relationships between the graphic elements to achieve a smooth flow of information.

This in turn maximises the effectiveness of conveying the intended message.

If every aspect of the design is succesful but the layout is lacking, the entire message of the piece can be compromised or invariably look amateur or unfinished.
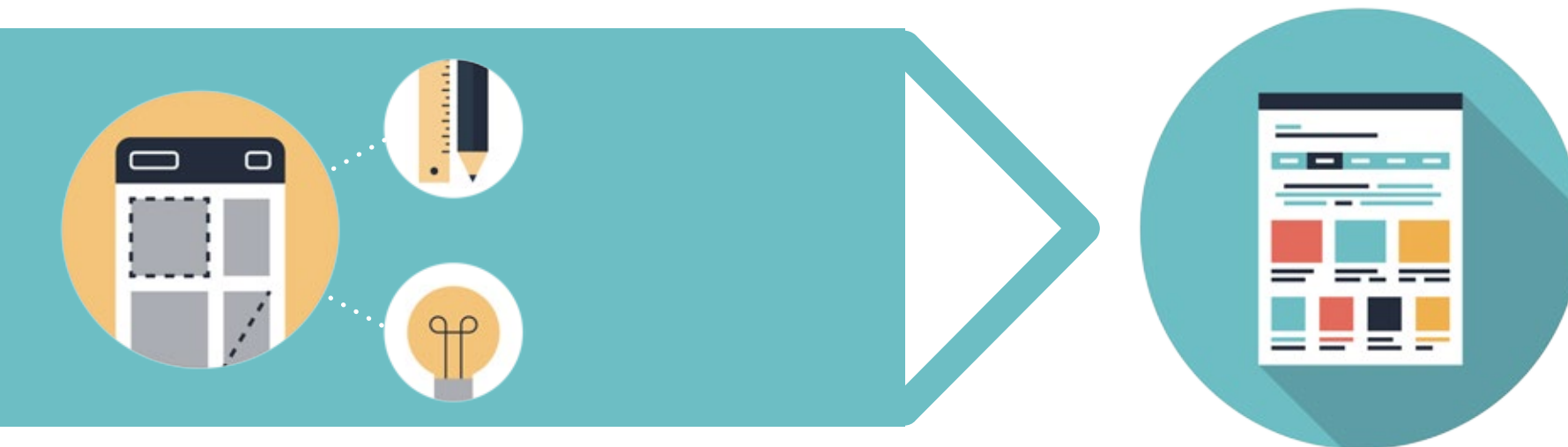
GRIDS

A grid is the layout structure behind the design of a page.

Grids are organisational tools that define the positive and negative space of the page and help the designer make thoughtful decisions about composition and order. They are a series of intersecting invisible lines that create horizontal and vertical divisions of space on the page. They allow visual elements such as text and images to be placed in the design in alignment, avoiding a chaotic layout.

Grids vary in size and shape, from simple to complex, depending on the range and amount of information that must be incorporated into the design. Always developed with the content in mind, grids are usually reinvented with every project.

Grids enable the designer to maintain control and unify the design, but they do not dictate the design or its outcome. They work as guides for the elements to be placed into, but the designer uses, adapts, breaks and abandons the grid for the benefit of the design.
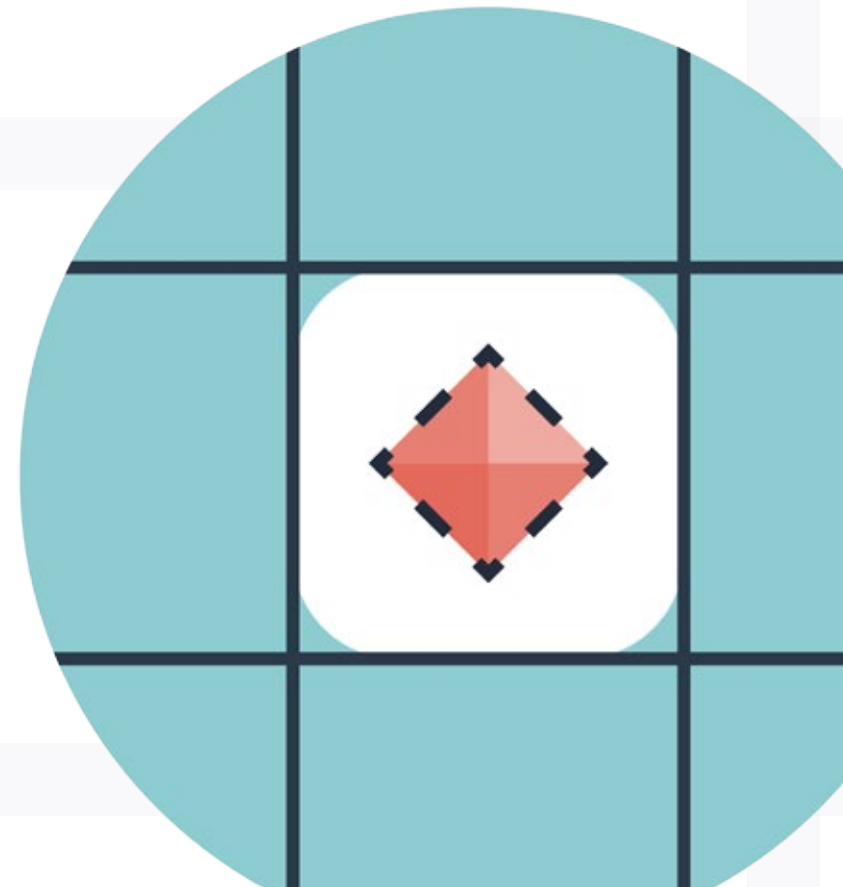
DEVELOPMENT AND APPLICATION OF GRIDS

A solid, well-planned foundation is an imperative starting point in the development of a design. Grids allow the designer to intelligently control and organise the compositional space and apply the visual elements dynamically, rhythmically and harmoniously in relationship to each other. A successful grid will direct the eye toward positive space and effectively lead the viewer through the composition.

FUNCTIONS OF A GRID:

- Control
- Organisation
- Rhythm
- Harmony
- Unity

- Dynamism
- Readability
- Movement
- Balance
- Direction

- Contrast
- Interaction
- Order

BREAKING THE GRID

No grids or rules are absolute. Although grids provide the foundation to build the design, as a designer you must also learn that grids can be broken and abandoned with a controlled, experienced hand. Relying too heavily on the grid sometimes leads to poor compositional choices. Use the grid as a guide only, and break the grid in subtle or obvious ways for the benefit of the design.

Grids must be used in conjunction with definitive information hierarchy, considered typography and thecareful placement of visual elements.
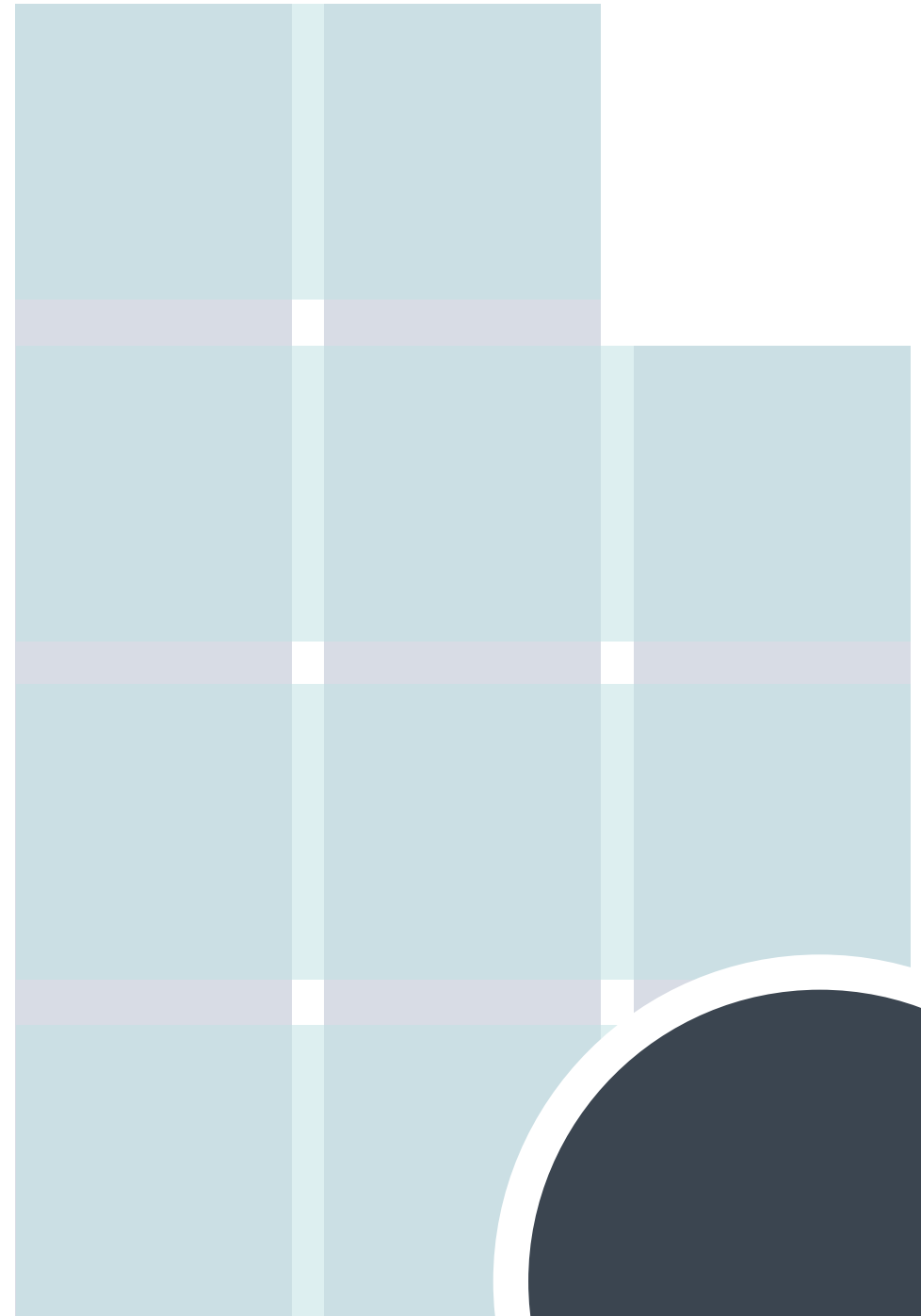
MARGINS

Margins define the positive space of a design and direct the viewer toward the visual elements. Margins can vary in size depending on the format of the page, as well as the textual and visual content of the design. Make sure you give your text and other elements sufficient margins to "breathe" in the design.

SPACE

Design elements are always viewed in relation to their surroundings.

As we talked about in the principles of design, space encompasses both the positive and negative areas of a design. It's important to remember that negative space is more than just the background of a design. When used well, the white space can actually become the foreground: the emptiness becomes a positive shape and the positive and negative areas become intricately linked.

Space is needed in all layouts – it is imperative for viewers to access, navigate and consume the content. It provides pathways that lead the eye through the design, while directing the visual focus toward the positive areas of the compositional space.

Emptiness in a design is often mistakenly dismissed, and many new designers try to fill all empty space with graphic elements or text. Be aware of this error before making it! Continually evaluate your design to ensure there is sufficient space in the layout.

FILLING IN EMPTINESS IS NOT WHAT DESIGNERS DO: USING EMPTINESS IS.

TYPOGRAPHY

Typography is the study and process of designing or printing with type; how to select, size, arrange, and use type in design.

Traditionally, typography was the use of metal or wooden types with raised letterforms that were inked and then pressed onto paper.

DEFINITIONS

TYPE

Type is printed or typewritten letters or characters.

Also a rectangular piece or block, now usually of metal, having on its upper surface a letter or character in relief - think of each letter on a typewriter. As early as AD 400, the Chinese printed entire pages of characters through the use of wooden blocks. Johannes Gutenberg cast the first metal type in the 15th century.

A collection of pieces or blocks can also be called type.

TYPEFACE

Typeface is a design of lettering encompassing letters, numbers, punctuation and symbols that share common characteristics such as stroke width and the presence or absence of serifs.

The word "typeface" is often mistakenly used interchangeably with the term "font," they are not synonymous.

Typefaces are often named after their own designer.

FONT

In modern usage, the term "font" is often confused with "typeface" and "family." Traditionally, the term "font" represents a complete set of characters (including all the letters of the alphabet, punctuation, and symbols), which share the same typeface, style, and size, for example, 12 point Goudy Oldstyle.

Derived from the word "found" as in type foundry.

FONT FAMILY

A font family is a group of typefaces with similar characteristics. For example, the sans serif typefaces Arial, Arial Bold, Arial Bold Italic, Arial Italic, Small Fonts, and MS Sans Serif are all part of the Swiss font family.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

TYPE CLASSIFICATIONS

SERIF

In typography, serifs are non-structural details (or flicks) on the ends of some of the strokes that make up letters and symbols. A font that has serifs is called a serif font (or serifed font).

Serif typefaces are typically thought to be more traditional, and could be used to convey a sense of elegance, style, or formality.

Over the years design has taught that serifs are more easily read as the flicks help the eye move from one letter to the next, but really legibility has more to do with paragraph settings and typeface communication, rather than the individual style of the letters.

SANS SERIF

Type without serifs is called sans-serif, from the French sans, meaning "without".

A San serif typeface is generally thought to be more modern, and typically conveys a clean, fresh feeling when used in design.

It was suggested that though serif type was more legible on paper, perhaps sans serif type was better for digital use. Advances in technology in regard to resolution and displays have basically made this a moot point, as either serif or sans serif can now be easily read on screens of any type when consideration is given to the type settings.

DECORATIVE

Decorative typefaces are popular for signage, headlines and similar situations were a strong typographic statement is desired, but should be avoided in paragraphs of text. Due to the often complex design of this genre of type, the words become incredibly difficult to read at smaller sizes, and over a series of words or phrases.

The more decorative the type, the less it should be used in a design.

Script

Script typefaces are based upon the varied and often fluid strokes created by handwriting. There are four basic sub-genres: formal, casual, calligraphic and blackletter.

As with decorative typefaces, script typefaces should be used sparingly, and very rarely in blocks of text, if ever. An exception may be if the script face is a very open and easy to read typeface, but generally, most script typefaces will be too difficult to read over a large amount of text, or at small sizes.

(use wisely)

TYPEFACE COMMUNICATION

Typeface selection should never be a random process.

The psychology of visual association with certain styles of typefaces should be a very important consideration in your design.

Have a look at the following examples:

UPSCALE HAIR SALON
Whatka

Wrestling Match
Zapfino

FORMAL DINNER
BigTangle

There is a major disconnect between the visual personality of the typeface selections and the connotation of the words written with them.

We have become accustomed to seeing different styles of type used for certain purposes, and this needs to be taken into consideration in every project to ensure you are sending the correct message in your design.

By a similar token, all typefaces that are considered the "default" on any operating system or others that are in any way overused in society should be avoided, as this automatically makes your design look amateur.

Every typeface communicates certain attributes on both a conscious and subconscious level.

Consider the examples below:

Traditional
BodoniXT

RETRO
Park Lane NF

Masculine
Impact

Feminine
Autumn Chant

Childlike
Sketch 3D

Take note of how each style emulates the given time period, gender or age associated with the word, based on the width and slant of the strokes, and shapes of the lines and whole letters.

Your typographic skill will improve greatly if you are able to take this knowledge out of the subconcious part or your mind and turn it into intentional action within a design.

Of course, rules were made to be broken, so once you understand typeface communication inherently, you can choose to use contrasting styles for given situations with success.

PARAGRAPH TYPE CHOICE

When choosing a typeface for paragraph text, legibility should be your number one concern, followed by style. Paragraphs are blocks of text meant to communicate information, and if the words or hard to read or worse, completely illegible, your design has failed.

Generally for paragraph text you should choose a simple serif or sans serif typeface, no script and no decorative type. These are extremely difficult to read and disrupts the flow of a design.

This paragraph is set in Movus Brush Pen. For short snippets of text, quotes and headings it is perfectly suitable, and given the handwritten nature of the type and open design, it could be seen as fairly legible and easy to read, even in a paragraph. However, once the text reaches anything beyond a few lines, the words become very heavy for our eyes, our brain has to work just a bit harder to comprehend the information whilst also taking in the visual style of the type, and this in turn disrupts the flow of the desgin and hinders the successful communication of the message.

Or in this case, demonstrates the point quite well.

(choose wisely)

MY BIG TIP:
AVOID
too many
TYPEFACES

One of the **biggest** mistakes that people make, is to use too many typefaces and styles in one design. Try to limit any piece to 2 or 3 different typefaces (for all type, including paragrpah text, headings, sub-headings, by-lines and quotes) and use the **variants** available within that typeface to create interest or *emphasis*.

Very
SIMILAR   Use more
CONTRAST

Using two very similar fonts can look like you made a mistake and accidently chose the wrong font. Make sure your typeface styles have enough contrast between them to be effective.

TYPESETTING

Typesetting involves arranging the type (or setting the type) in a design, including the spacing between letters, words and lines of text, and alignment.

LEADING

Leading is the space between lines of type. Leading (pronounced *ledding*) is important to give a block of text the ideal visual weight, and of course aid legibility in a design.

Longer line lengths require more leading to accommodate the long horizontal lines of text, allowing the viewers eyes to easily find the beginning of the next line. If leading is too tight, it is easy skip the next line or re-read the current line of text.

Letter forms with tall x-heights, heavy and condensed typefaces and sans serif type all need more leading than shorter, lighter, wider and serif typefaces.

If the leading is

too loose, the text

no longer appears

continuous and could

be read as individual

lines instead of a

cohesive paragraph.

KERNING

Kerning is the adjustment of space between characters in typeset text. Kerning is especially important in headings and display type at larger sizes, as the space around individual letters can vary and cause visual gaps.

A|V A|V

LINE LENGTH

Like most typographic decisions, appropriate line length depends on font size, leading, and column width, as well as the amount of text that needs to be included. If the line length is too short, the number of words per line is limited. Short line lengths are also problematic if the type size is too large. If the line length is too long, the viewers eyes have to travel too far to read one line of text, which makes it very easy to lose position or have difficulty moving down to the next line.

45 to 75 characters per line is the ideal length,

but of course this should only be used as a guide.

PARAGRAPH SETTINGS

Paragraph settings include centred; flush left, ragged right; flush right, ragged left; and justified.

All paragraph settings (except Justified) have fixed spacing, which means that the space between each word is consistent. Justified settings have variable spacing. Working with justified text can be difficult because of this. Without careful attention to type size and line length, visible holes called "rivers" often appear. Rivers are a series of inconsistent word spaces that create distracting open lines running vertically through the justified paragraph.

Centred text is seen to be formal and elegant, and is often used for wedding invitations and other stylish or luxurious designs.

The lack of flush edges means that it can be difficult to align text blocks with other visual elements.

Centred type is not ideal for longer texts because readability is hampered by this lack of a flush edge.

Justification is the most traditional setting and features lines of equal length, but has the possibility of rivers, which are increased word spaces running down the column of text. This often happens when columns are too narrow for the type size, and subtle adjustments need to be made to type size, letter and word spacing to avoid this common issue.

Flush left, ragged right is commonly used because it is easy to locate the beginnings of each line, which enhances readability.

Flush right, ragged left is a fresh alternative, yet readability decreases because the position of the beginning of each line varies.
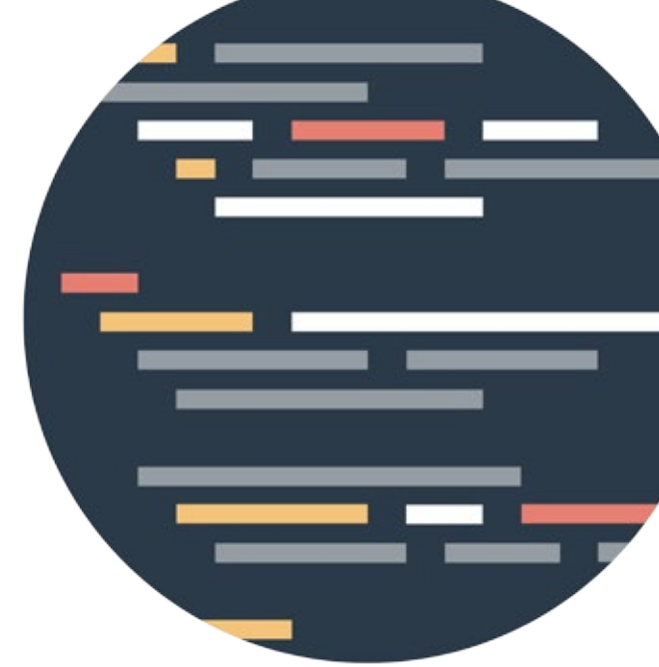
BREAKING THE RULES

These graphic design fundamentals are the core principles upon which good design is built. They make your design clear, focused and aligned with the message you are sending.

Of course, once you have a solid grasp of the fundamentals of design, you can start to break all the rules.
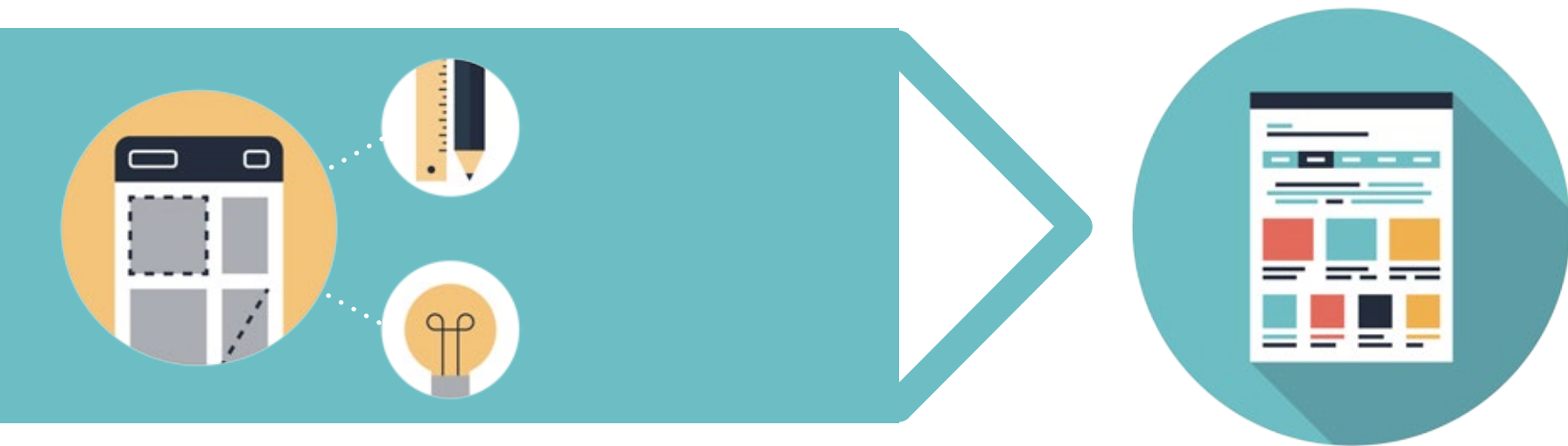
THANK YOU

We have now covered the fundamentals of Graphic Design, covering the Elements and Principles of design, Typography, and Layout.

There is so much more for you to learn in order to create successful designs, but I hope these essentials give you a good foundation for your work, and you continue to strive toward good design with more training and education in this wonderful art.

You can undertake further learning with me over at The Makers' Academy, with online classes in Design, Photography, Blogging and Business.

I hope to connect with you soon!

– Mikaela