TYPOGRAPHY

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Typography

- Style or appearance of text
- The art of working with text

Types of Fonts

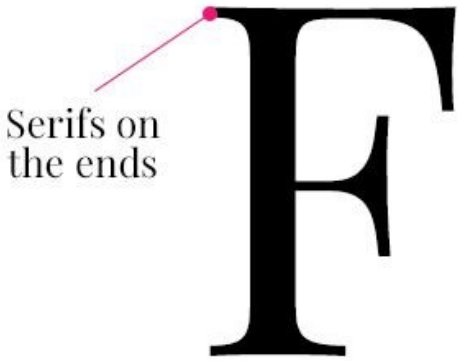
- **Serif**
- **Sans Serif**
- **Script**
- **Decorative Fonts**

Serif

Line or stroke projected from the end of main stroke

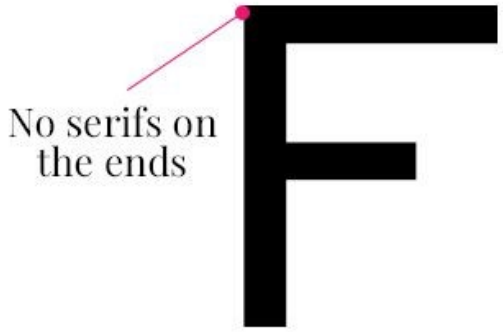
Sans Serif

Sans means without,
so sans serif means without Serif



Serif

EX: PLAYFAIR DISPLAY



Sans-Serif

EX: SWEET SANS

Script

Decorative

STENCIL

ROSEWOOD

Magneto

COLLECTOR

Serif
Serif
No serif
Sans-serif
Script
So flowy
DECORATIVE
So hipster

Which fonts is used….

Less is More

Opposite Attracts

Long and Short

LEADING

KERNING

TRACKING

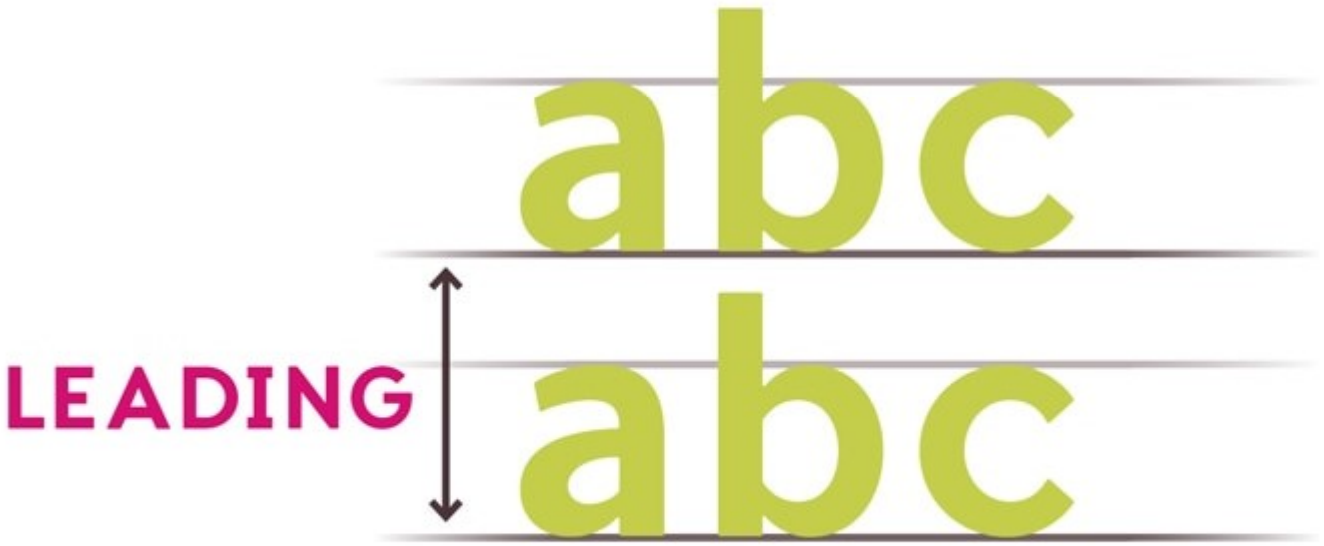
HIERARCHY

HIERARCHY

Used to guide the reader's eye to whatever is most important

LEADING

The space between lines of text



TRACKING

Overall space between characters

KERNING

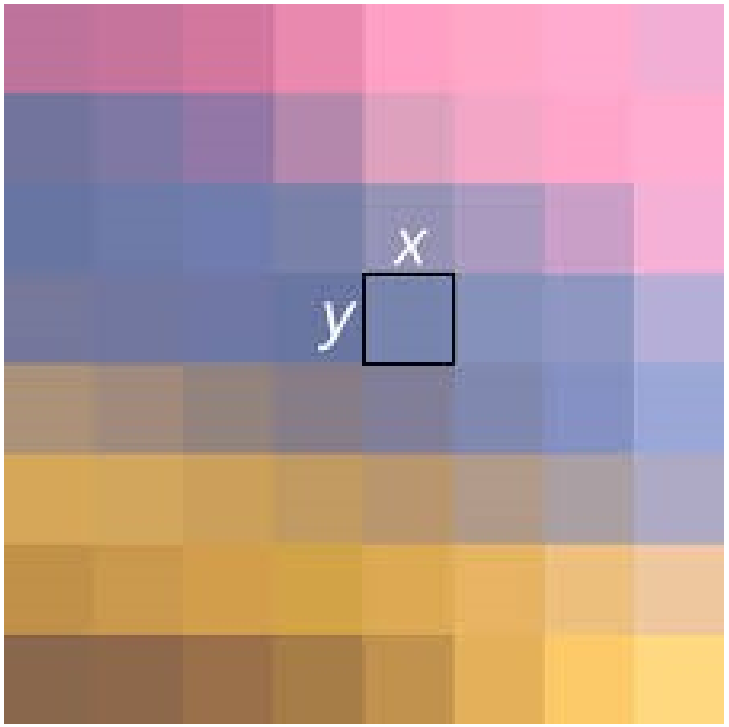
Space between specific characters

PIXEL

• A pixel is the smallest unit of a digital image or graphic that can be displayed and represented on a digital display device.

• A pixel is the basic logical unit in digital graphics. Pixels are combined to form a complete image, video, text or any visible thing on a computer display.

•'**Pixel**' is basically a combination of **'pix' (picture) and 'el' (elements)**. the word was first used by image processing engineer Frederic c Billingsley in 1965


x
y

RESOLUTION

- It is the measurement of the output quality of an image, visually in terms of pixels or dots

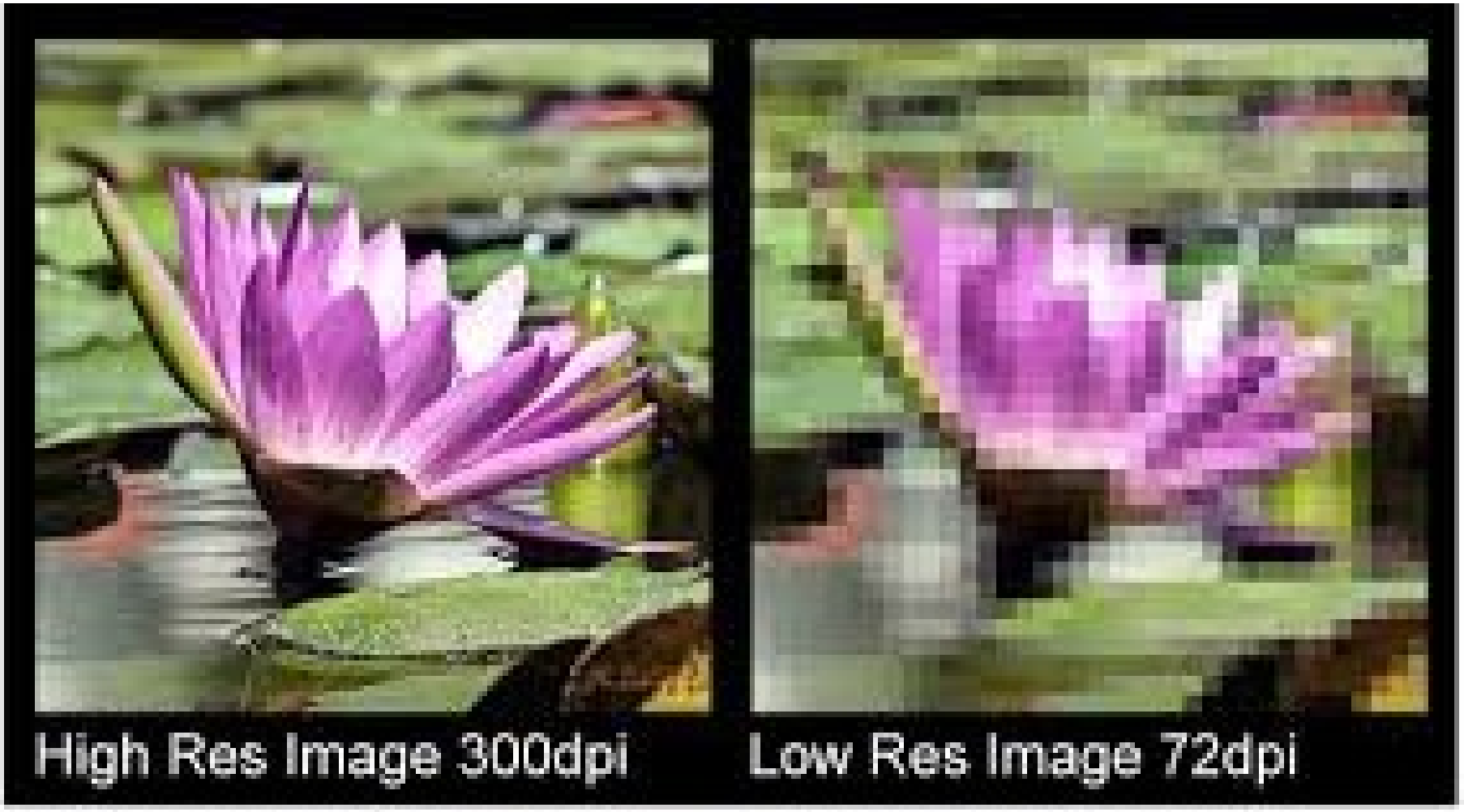
- It is measured in PPI(Pixels Per Inch) or DPI(Dots Per Inch)

- It is the density of dots that make up the image when printing

- High resolution would be an image intended for print, generally having 300 PPI or more

- Low resolution refers to images only intended for screen display(visual or web) generally having 100 or 72 PPI

- The bigger resolution, the more detail it is and the lower the resolution, the less detailed and fuzzy it becomes.

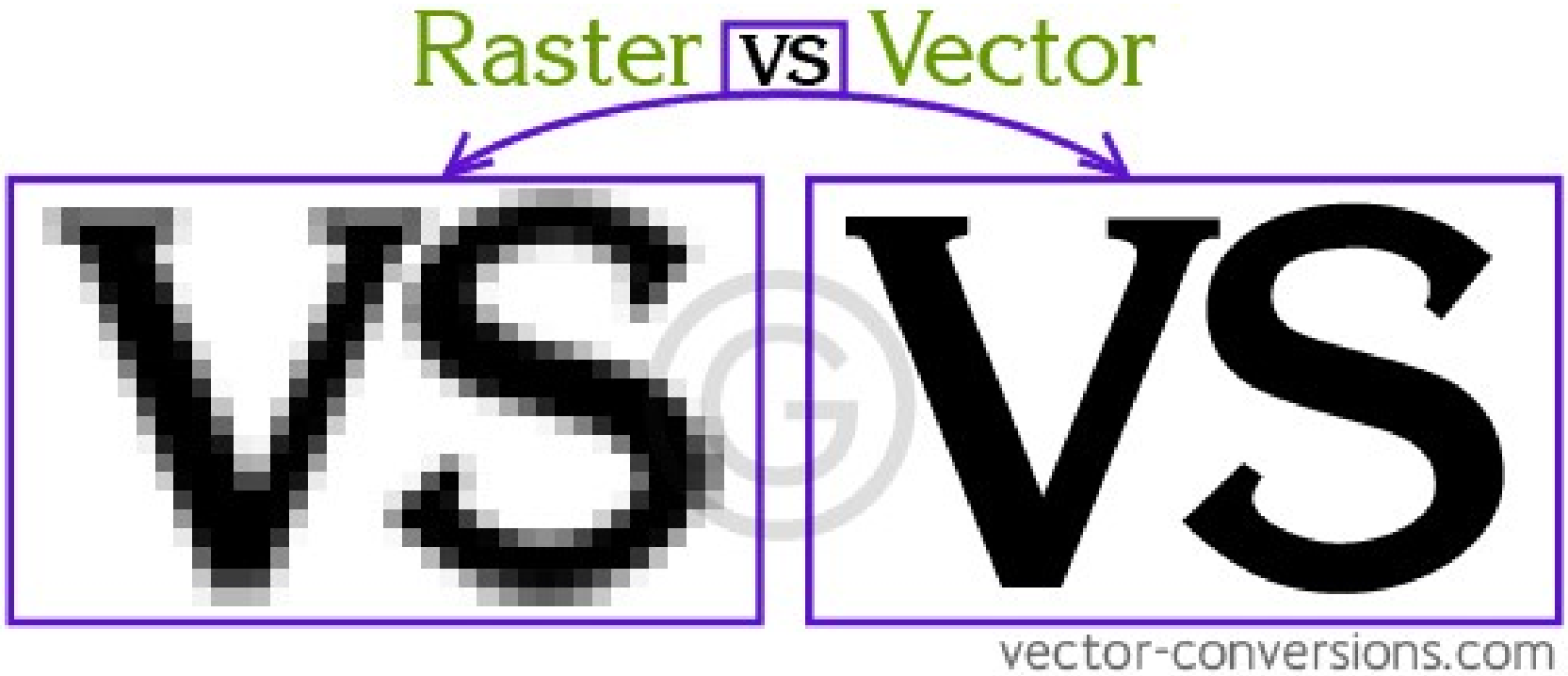

High Res Image 300dpi
Low Res Image 72dpi

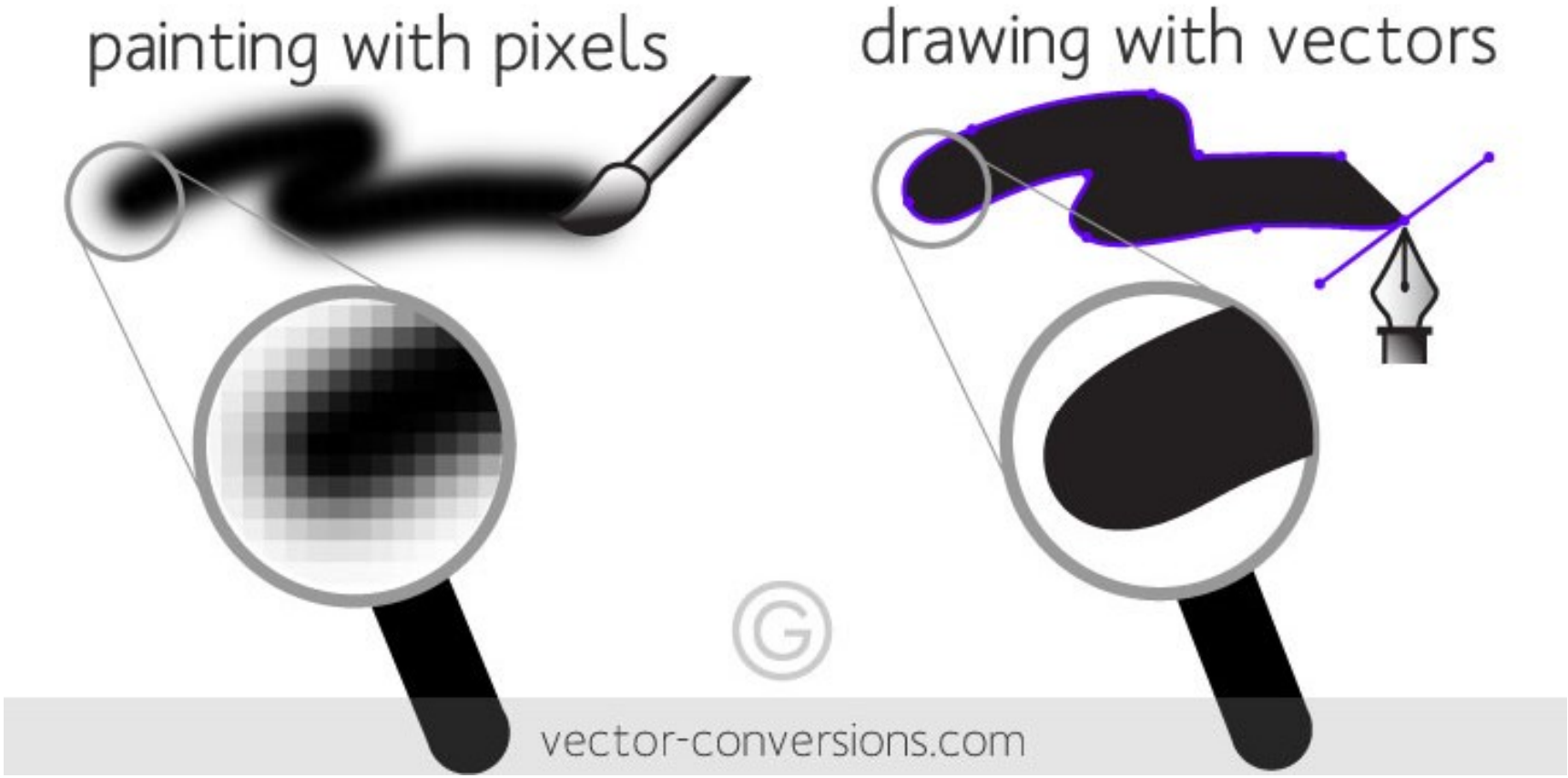
BITMAP IMAGE

- Pixel Based
- Scaleable(Down Only)
- Raster Graphics
- Bitmap file types:
Jpg , bgm , png , tiff & gif files
- More common than vectors
- Photos & some Illustrations

VECTOR IMAGE

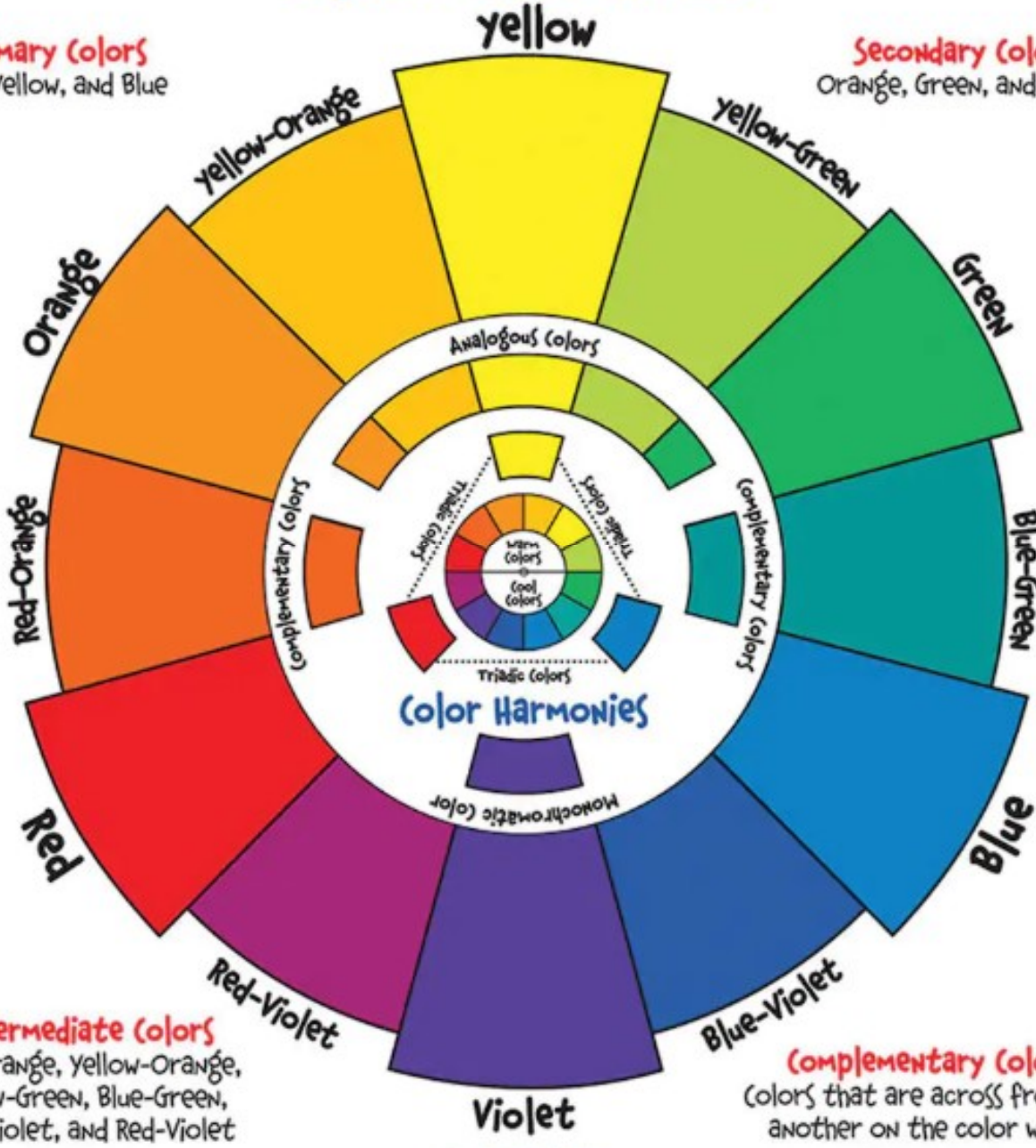
- Based on mathematical equation / path
- Fully Scaleable
- Vector file types:
Eps,pdf,AI, svg & wmf files
- Rare file types
- Illustrations and logos


Raster VS Vector
VS
VS
vector-conversions.com


painting with pixels
drawing with vectors
vector-conversions.com

Color model

Crystal Color Wheel



Color Harmonies

Primary Colors
Red, Yellow, and Blue

Secondary Colors
Orange, Green, and Violet

Intermediate Colors
Red-Orange, Yellow-Orange, Yellow-Green, Blue-Green, Blue-Violet, and Red-Violet

Complementary Colors
Colors that are across from one another on the color wheel.

Printed in Hong Kong

Large Student Edition

© Crystal Productions Co.

Color Model

- A color model is an orderly system for **creating a whole range of colors** from a small set of **primary colors**. There are two types of color models, those that are **subtractive** and those that are **additive**.
- ***Additive*** color models **use light** to display color while ***subtractive*** models **use printing inks**. Colors perceived in additive models are the result of **transmitted light**. Colors perceived in subtractive models are the result of **reflected light**.

Color Model

- There are several established color models used in computer graphics, but the two most common are the **RGB model** (**Red**-**Green**-**Blue**) for computer display and the **CMYK model** (**Cyan**-**Magenta**-**Yellow**-**Black**) for printing.

Subtractive color (CMYK)

Additive Color (RGB)

Act
Go t

RGB Color Model

- RGB is an additive color model For computer displays **uses light** to display color , Colors result from **transmitted light**

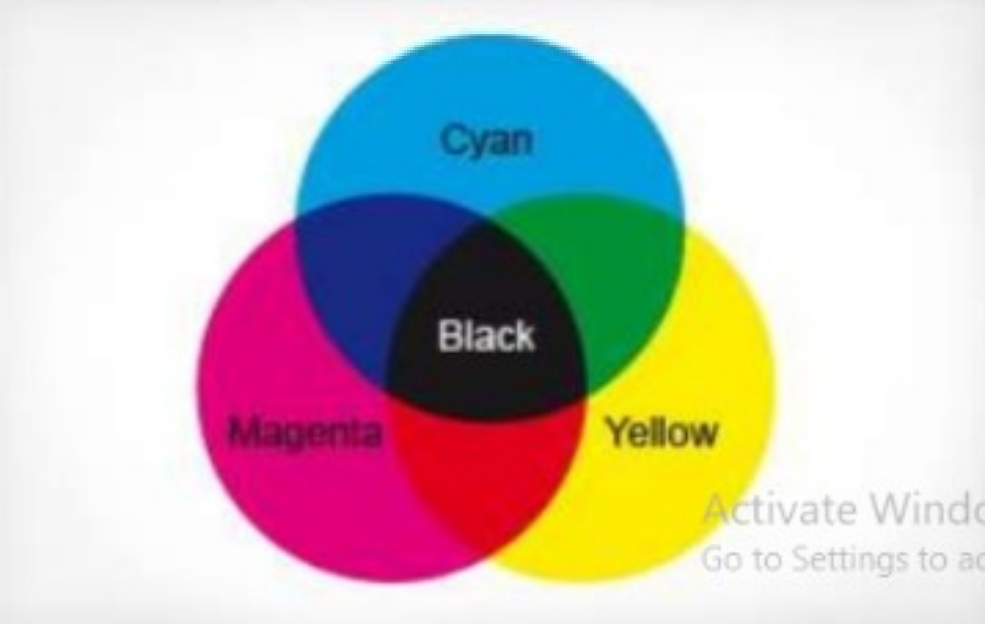
- **Red** + **Green** + **Blue** = **White**

CMYK Color Model

CMYK (subtractive color model) is the standard color model used in offset printing for full-color documents. Because such printing uses inks of these four basic colors, it is often called **four-color printing**.

- Where two colors of RGB overlaps, we see a new color formed by mixing of the two additive primaries. These new colors are:

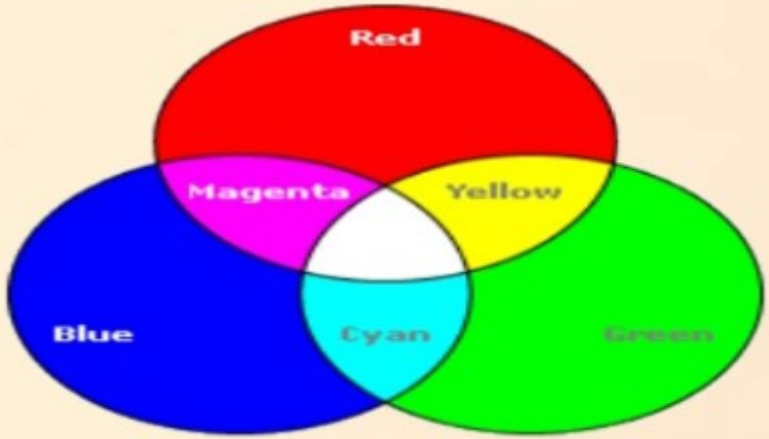
- A greenish blue called **cyan**.
- A blushed red called **magenta**.
- A bright **yellow**.
- The key color , **Black**.



CMYK Color Model

We can express this effect pseudo-algebraically. Writing **R**, **G** and **B** for **red, green** and **blue**, **C**, **M** and **Y** for **cyan, magenta** and **yellow,** and **W** for **white**, and using (+) to mean additive mixing of light, and (–) to mean subtraction of light, we have:

- **C** (cyan) = **G** + **B** = **W** - **R**
- **M** (magenta) = **R** + **B** = **W** - **G**
- **Y** (yellow) = **R** + **G** = **W** – **B**

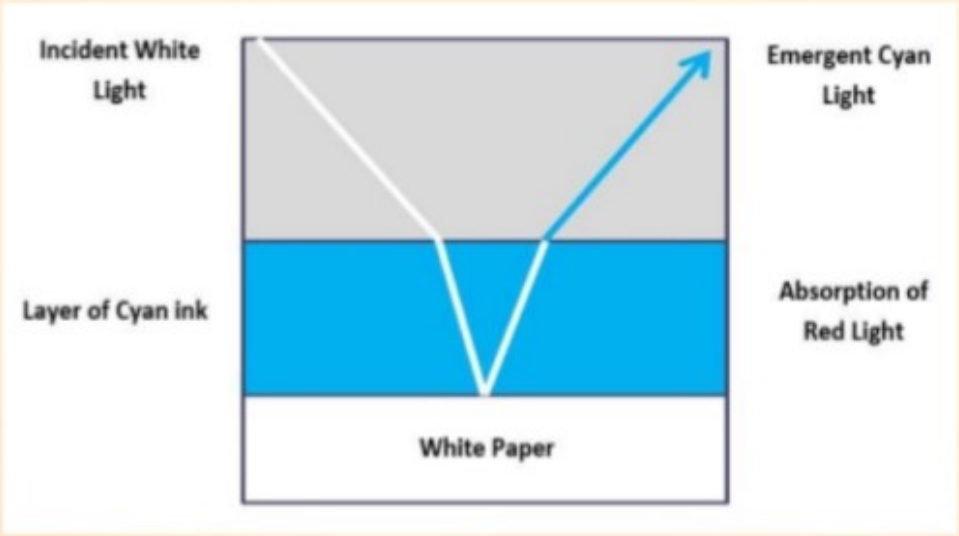


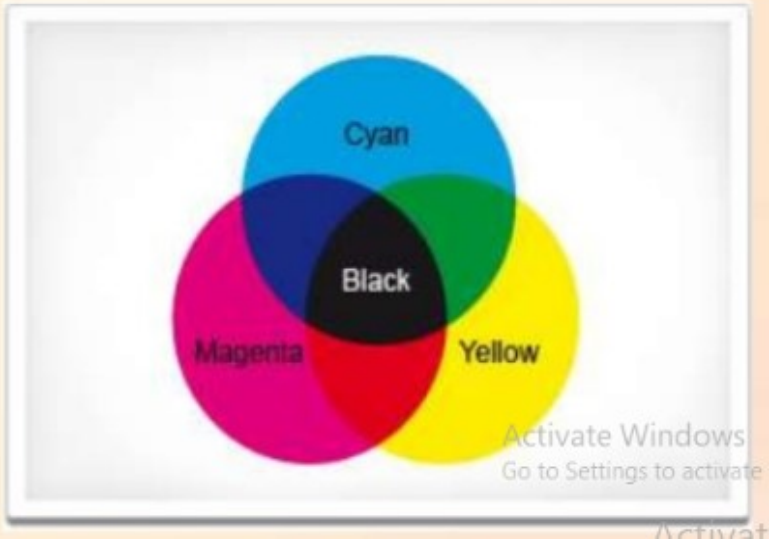
In each equation, the colour on the left is called the **complementary** colour of the one at the extreme right; for example, **magenta** is the complementary colour of **green.**

Activate Windows
Go to Settings to activate

The process of reflection

when we talk of 'cyan ink', we mean ink that, when it is applied to **white paper** and illuminated by white light will **absorb** the **red** component, allowing the **green** and **blue**, which combine to produce the **cyan** colour, to be reflected back.





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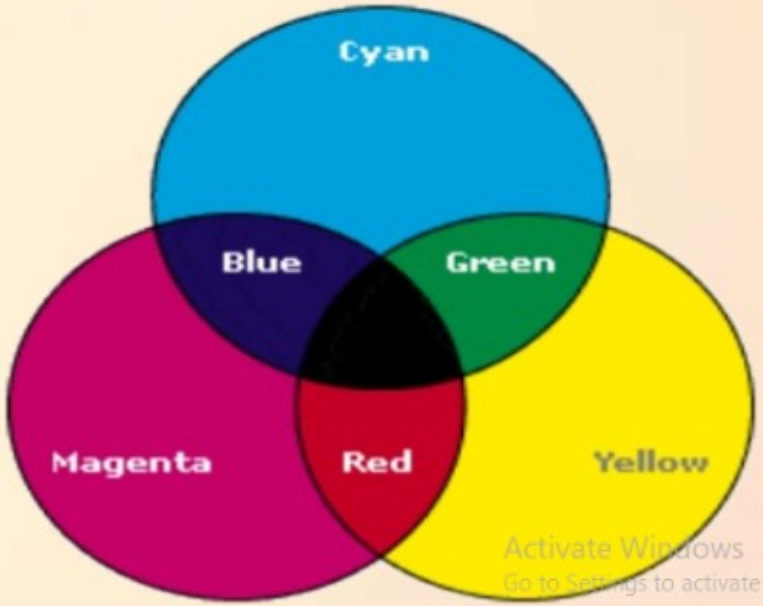
Similarly, combining **cyan** and **magenta** inks produces **blue**. A combination of all three colours will **absorb** all incident light, producing **black**.

CMY(K): printing

- Cyan, Magenta, Yellow (Black) – CMY(K)
- A subtractive color model

dye color	*absorbs*	*reflects*
cyan	red	blue and green
magenta	green	blue and red
yellow	blue	red and green
black	all	none



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These subtractive primaries are the primary colours which **the artist working in conventional media must use**. Besides, the range of colours that can be produced **by mixing of primary coloured paint**.

Activate Wind
Go to Settings to

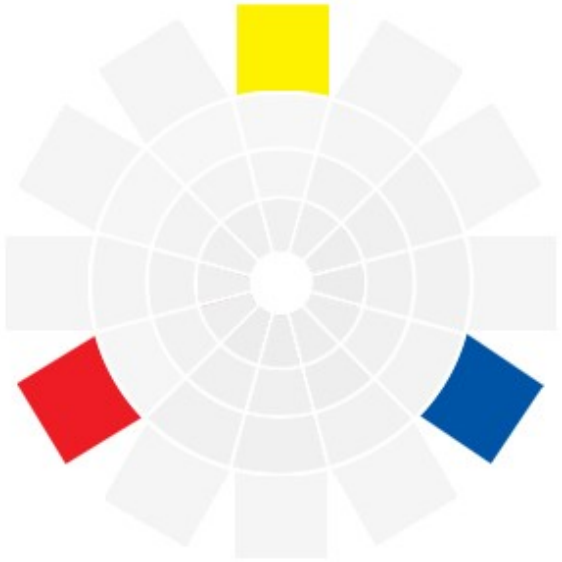
Combining actual inks of all three colours **does not produce a very good black**. On top of this, applying three different inks is not very good for your paper and leads to **longer drying times**. For these reasons, in **magazine** and **book** printing, the three subtractive primaries are **augmented with black**.

The twelve hues of the color wheel are divided into

- **Primary colors**
- **Secondary colors**
- **Tertiary colors.**

Primary colors:

There are three primary colors. They are the hues **yellow, blue and red**. These three colors are the hues that in theory can be mixed to make all other colors. If you mix the three primary colors, in theory it would produce black.



Secondary colors:

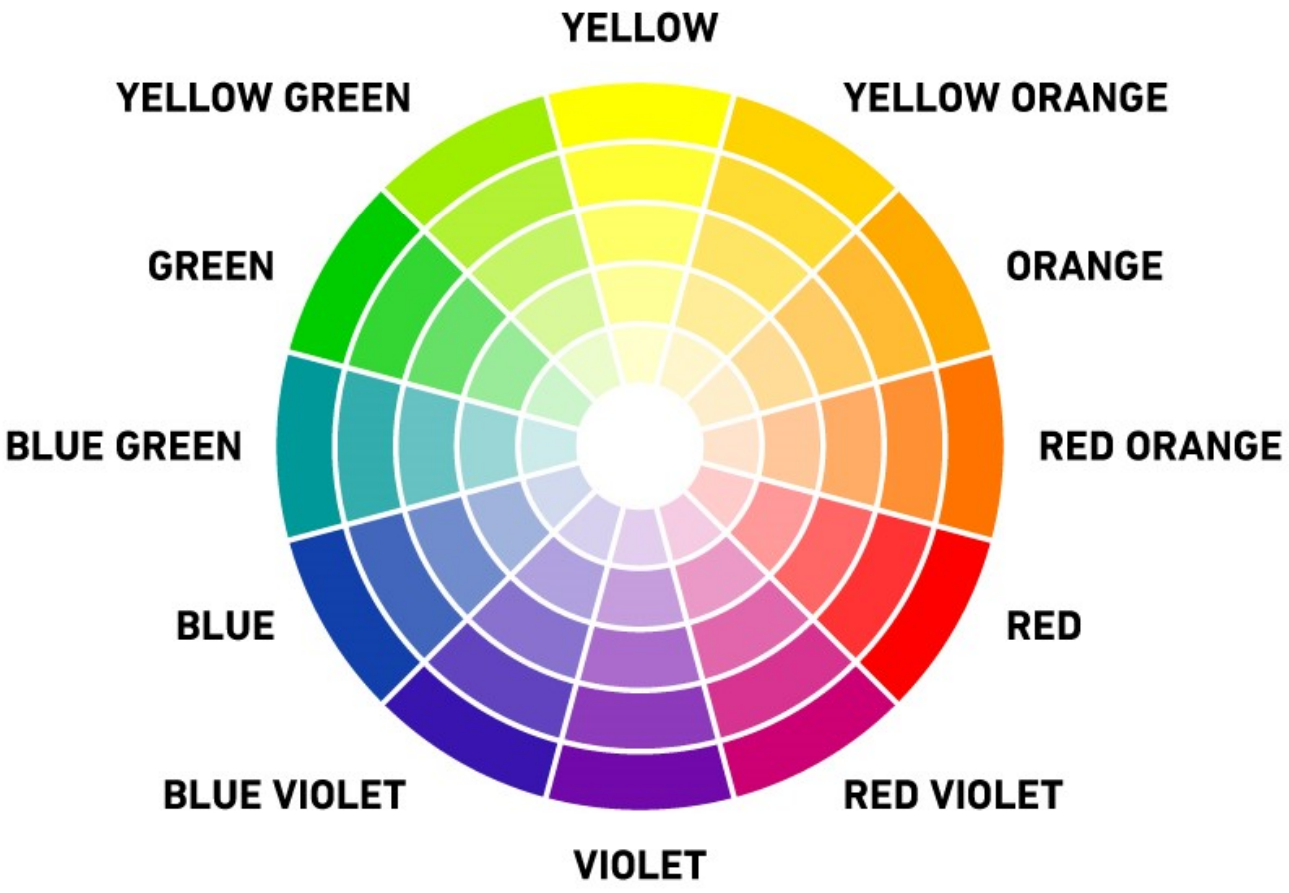
By mixing two primary hues together you create a secondary color. There are three secondary colors. They are the hues **green, violet (purple) and orange**. Orange from mixing red and yellow, violet (purple) from blue and red, and green from yellow and blue.

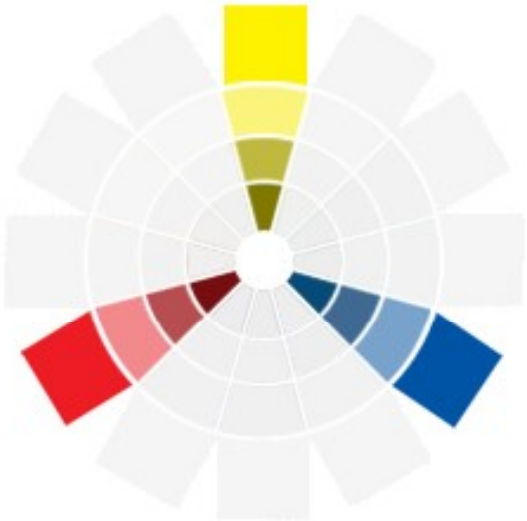
Tertiary colors:

The third set of hues are known as tertiary or intermediate colors. These hues are made by mixing adjacent primary and secondary hues. The six tertiary or intermediate colors are **yellow-green, blue-green, blue-violet, red-violet, red-orange, and yellow-orange.**

Note that the names for the tertiary colors always begin with the primary color then the secondary color; yellow-orange not orange-yellow, for example.

The twelve (12) primary, secondary and tertiary hues along with their tints, tones and shades make up the color wheel.





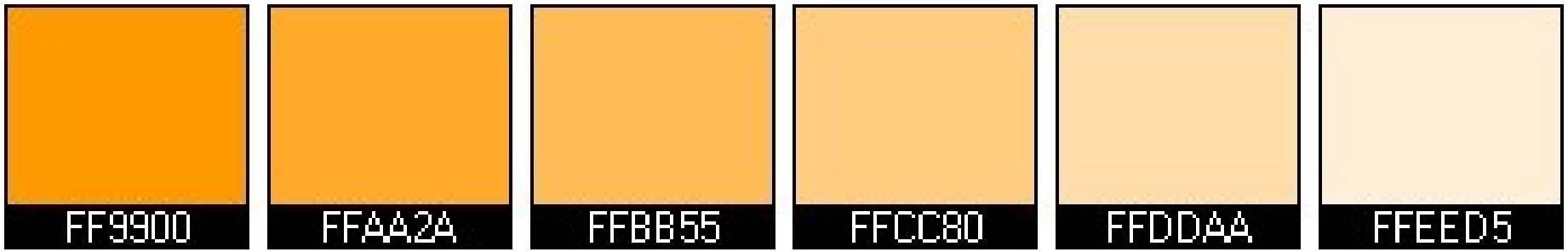
© Sensational Color

Tints, Shades, and Tones

These terms are often used incorrectly, although they describe fairly simple color concepts.

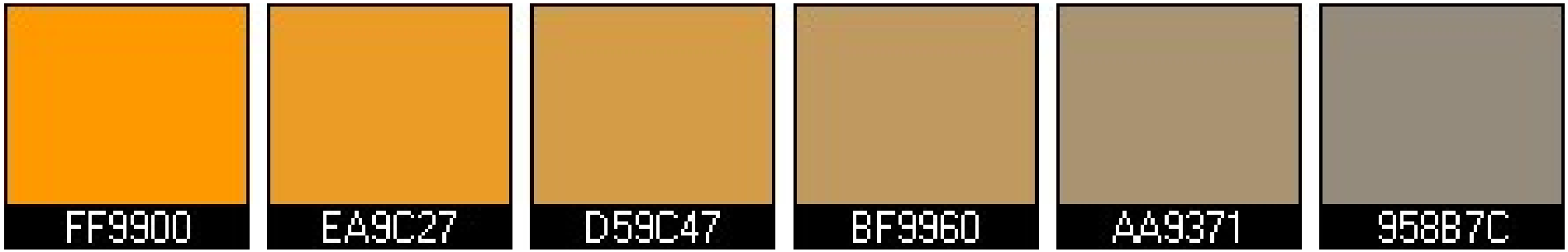
- If a color is made lighter by adding white, the result is called a **TINT.**
- If black is added, the darker version is called a **SHADE.**
- And if gray is added, the result is a different **TONE.**

Tints --- adding white to a pure hue:



Shades --- adding black to a pure hue:

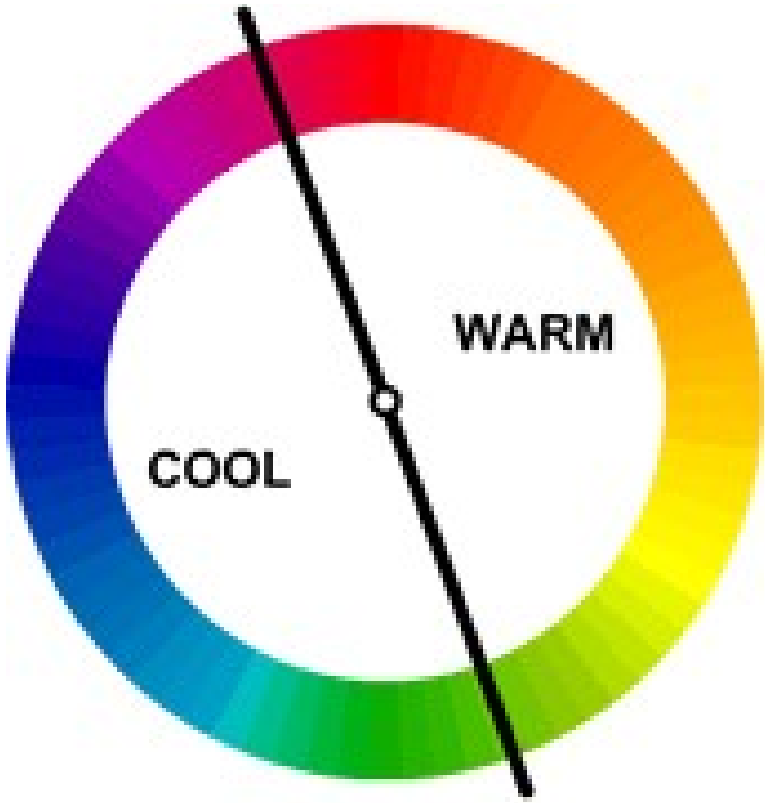
Tones --- adding gray to a pure hue:



Warm and cool colors

The color circle can be divided into warm and cool colors.

- **Warm colors** are vivid and energetic, and tend to advance in space.
- **Cool colors** give an impression of calm, and create a soothing impression.
- White, black and gray are considered to be **neutral**.



Monochromatic colors

• Monochromatic colors are all the colors (tones, tints and shades) of a single hue.

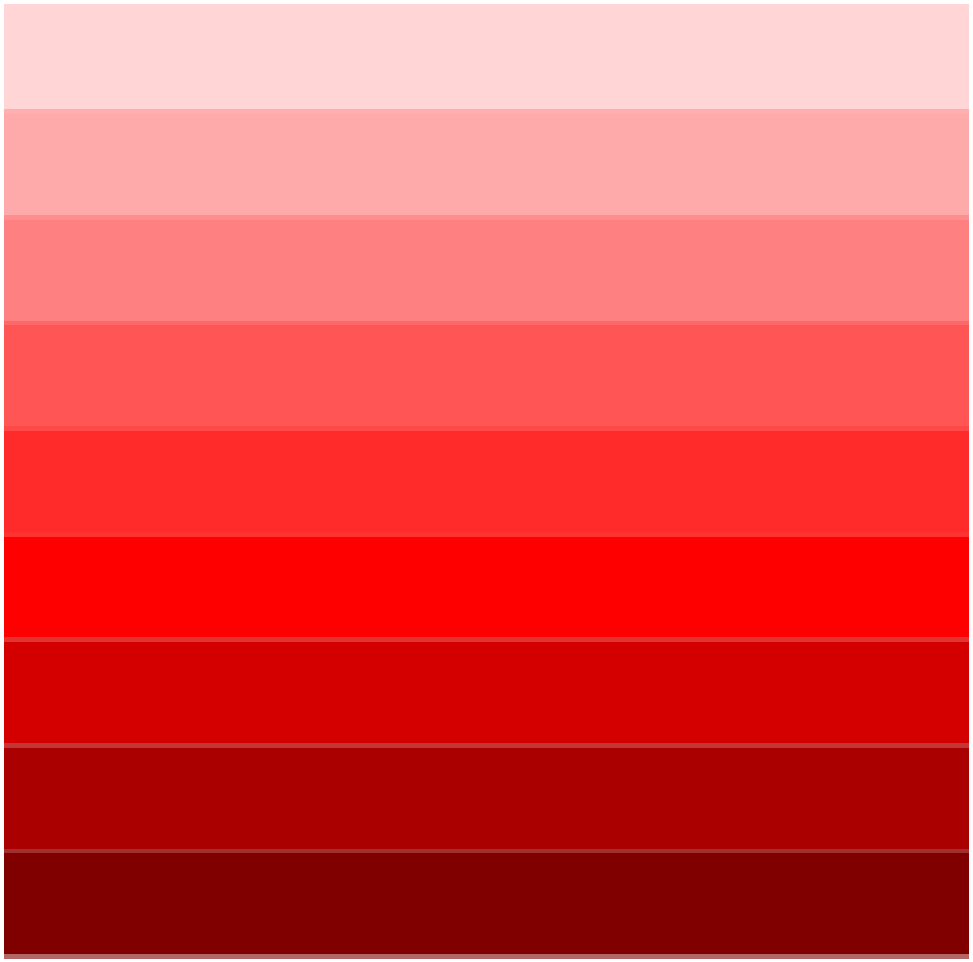
• Monochromatic color schemes are derived from a single base hue and extended using its shades, tones and tints.

• Tints are achieved by adding white and shades and tones are achieved by adding a darker color, grey or black.

• Monochromatic color schemes provide opportunities in art and visual communications design as they allow for a greater range of contrasting tones that can be used to attract attention, create focus and support legibility.

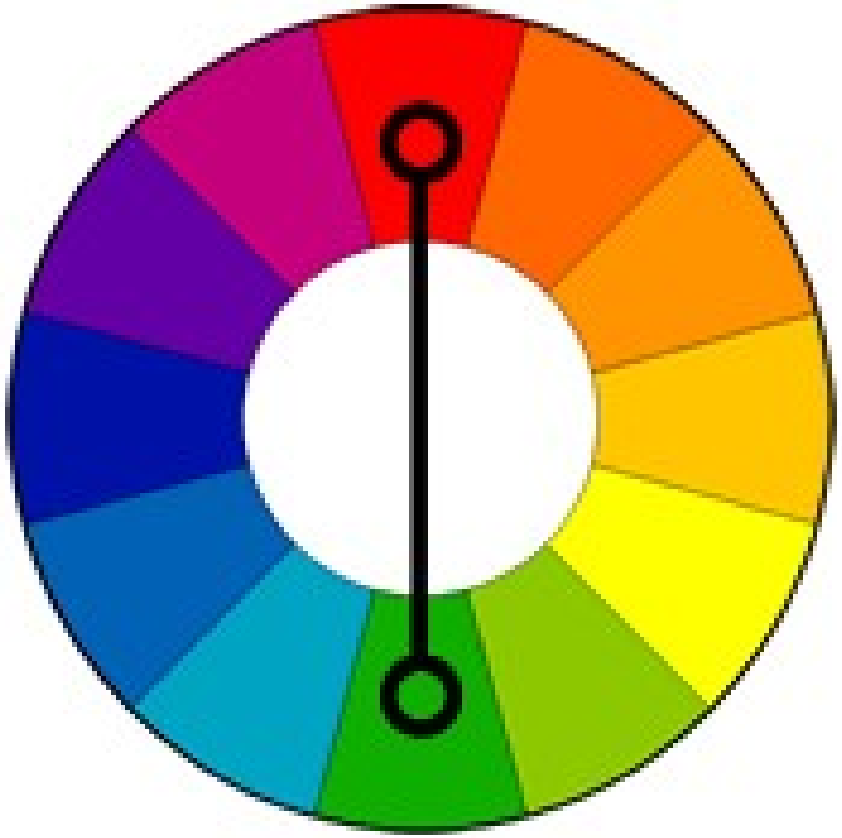
• The use of a monochromatic color provides a strong sense of visual cohesion and can help support communication objectives through the use of connotative color.

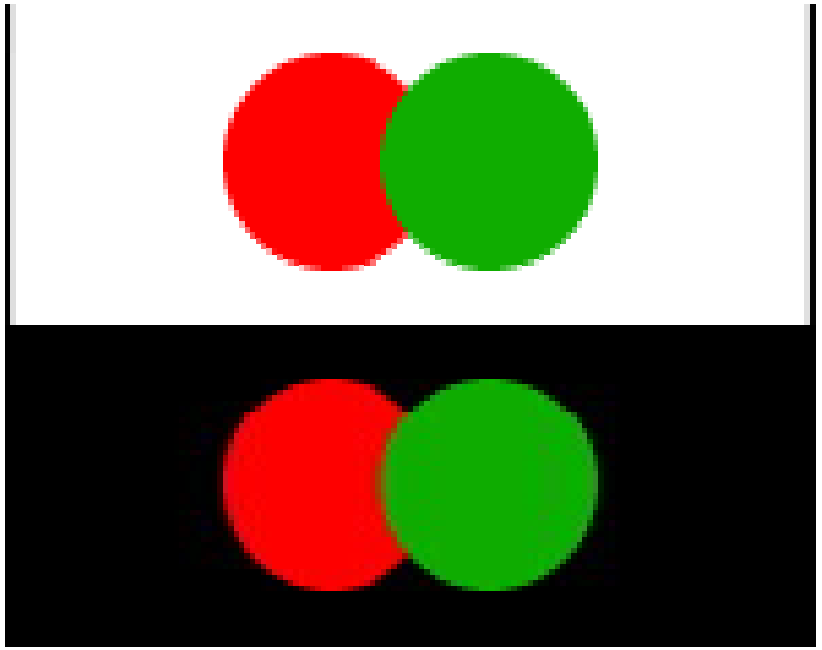
• The relative absence of hue contrast can be offset by variations in tone and the addition of texture.



Complementary color scheme

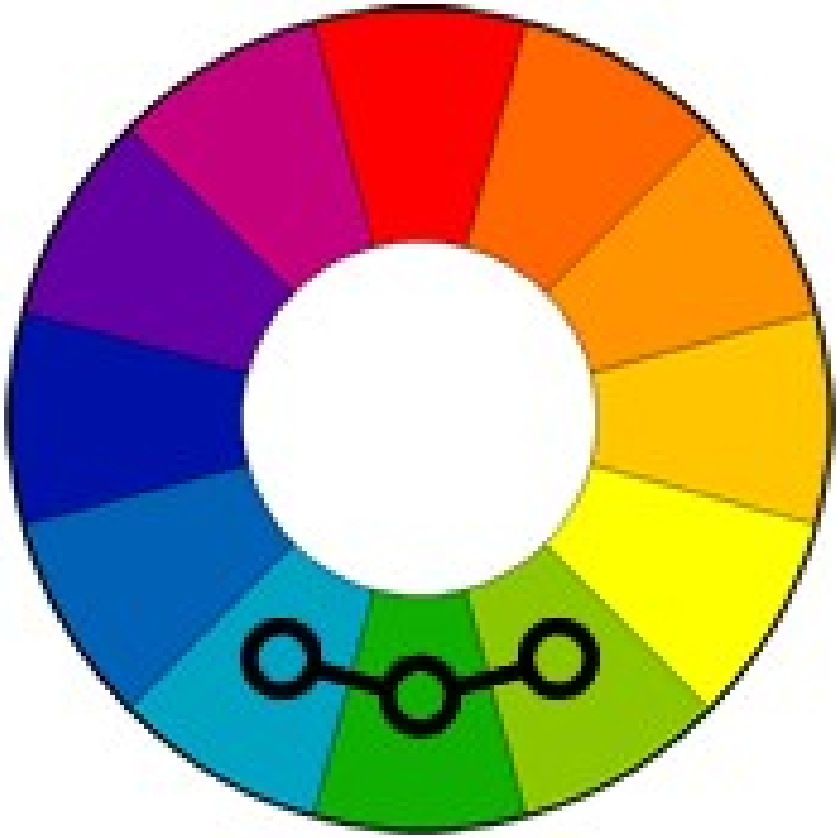
- Colors that are opposite each other on the color wheel are considered to be complementary colors (example: red and green).
- The high contrast of complementary colors creates a vibrant look especially when used at full saturation. This color scheme must be managed well so it is not jarring.
- Complementary color schemes are tricky to use in large doses, but work well when you want something to stand out.
- Complementary colors are really bad for text.

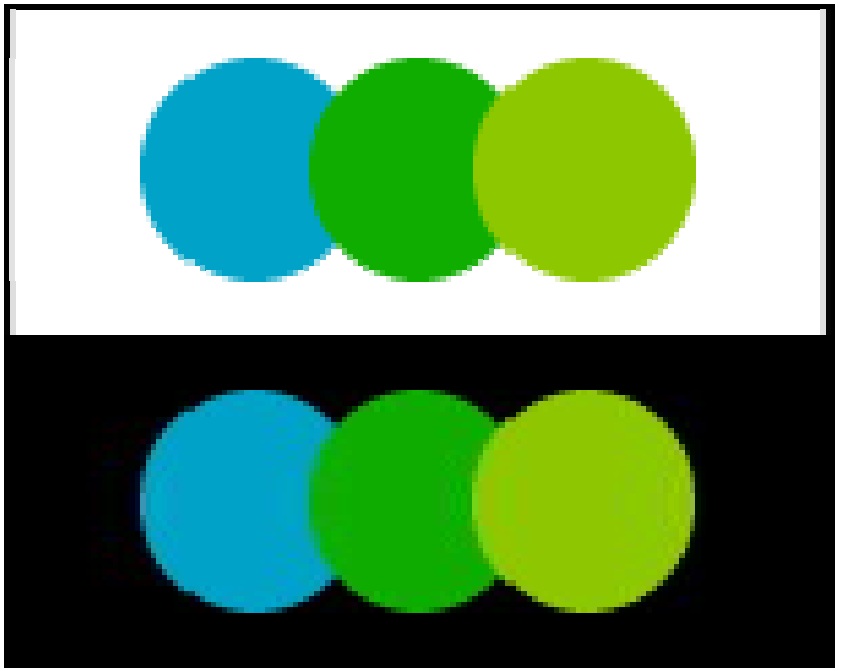




Analogous color scheme

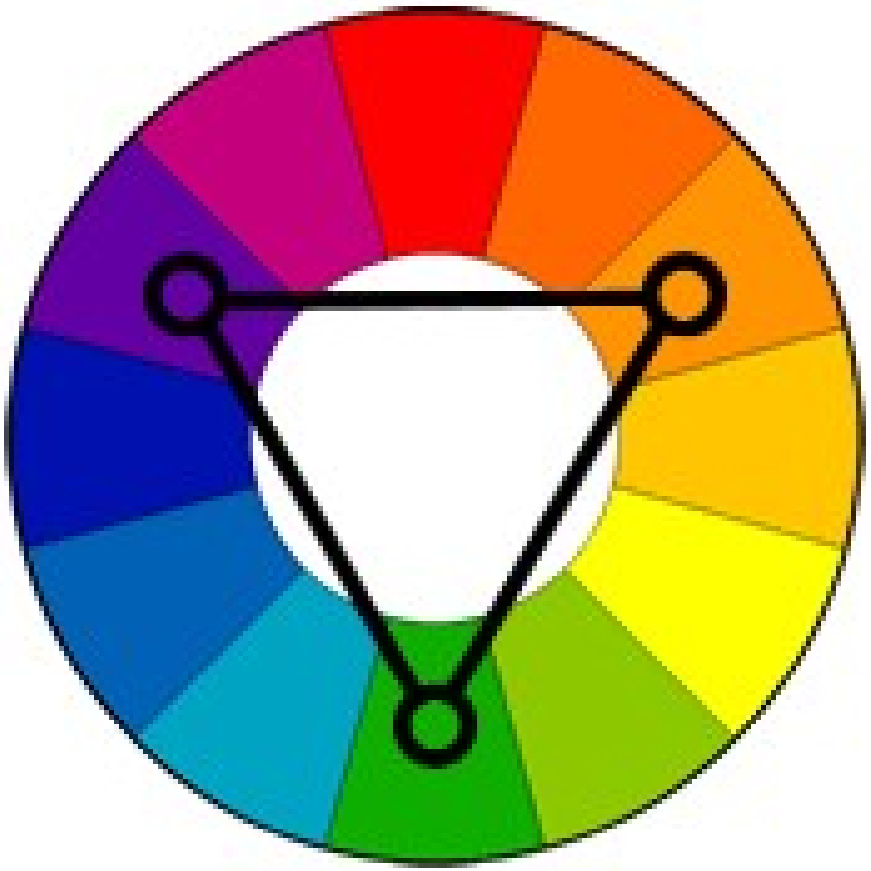
- Analogous color schemes use colors that are next to each other on the color wheel. They usually match well and create serene and comfortable designs.
- Analogous color schemes are often found in nature and are harmonious and pleasing to the eye.
- Make sure you have enough contrast when choosing an analogous color scheme.
- Choose one color to dominate, a second to support. The third color is used (along with black, white or gray) as an accent.

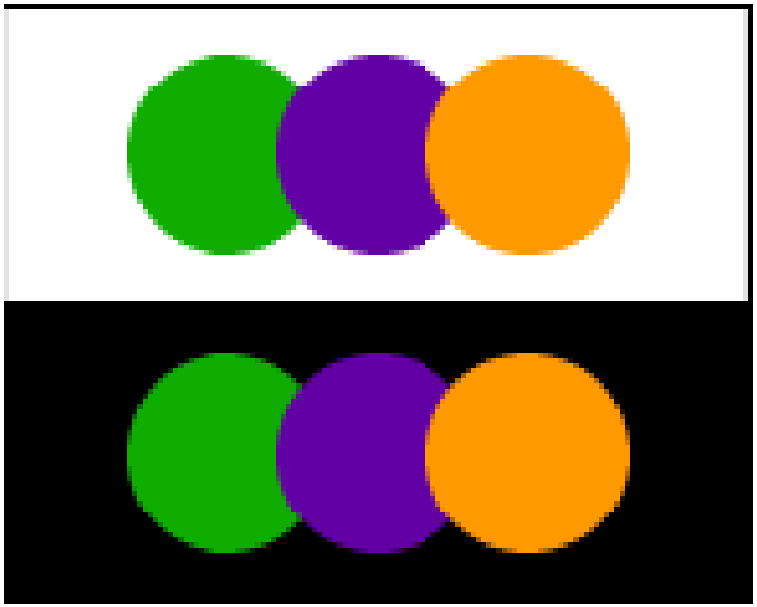




Triad

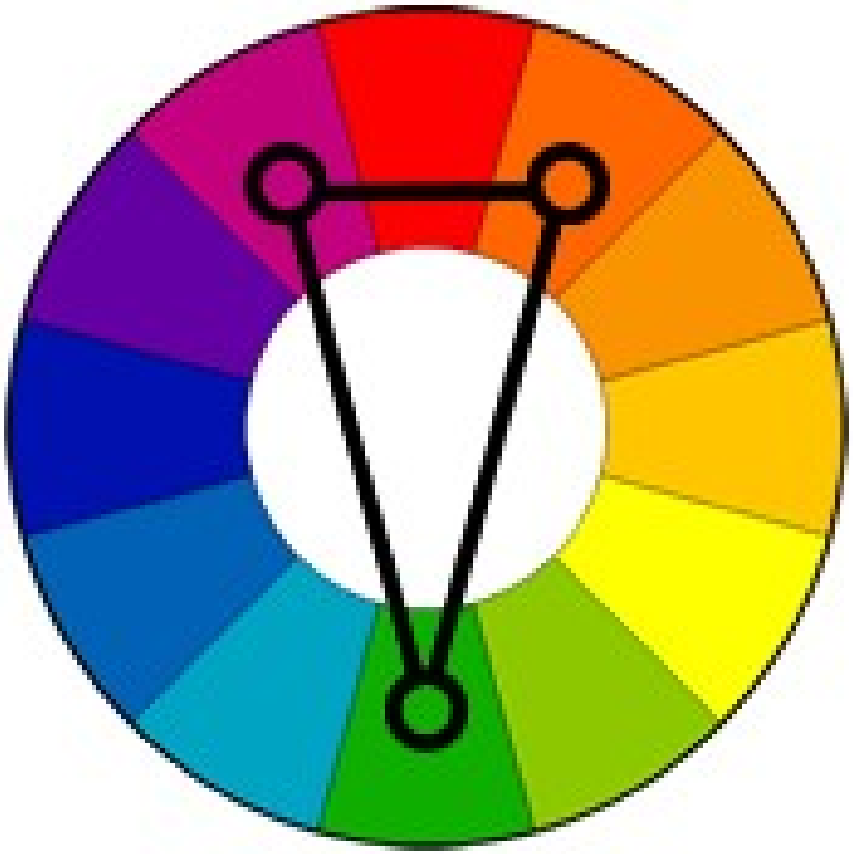
- A triadic color scheme uses colors that are evenly spaced around the color wheel.
- Triadic color harmonies tend to be quite vibrant, even if you use pale or unsaturated versions of your hues.
- To use a triadic harmony successfully, the colors should be carefully balanced - let one color dominate and use the two others for accent.

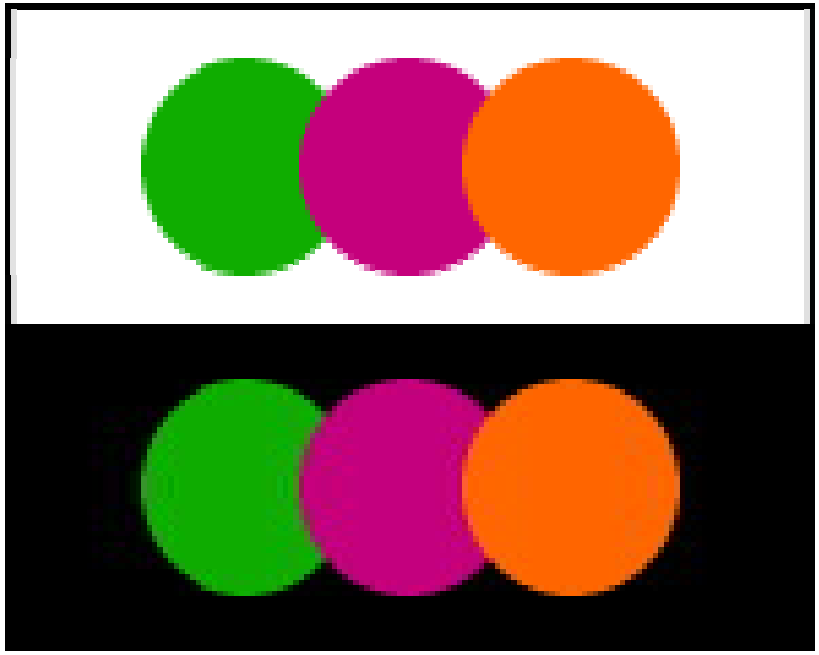




Split-Complementary

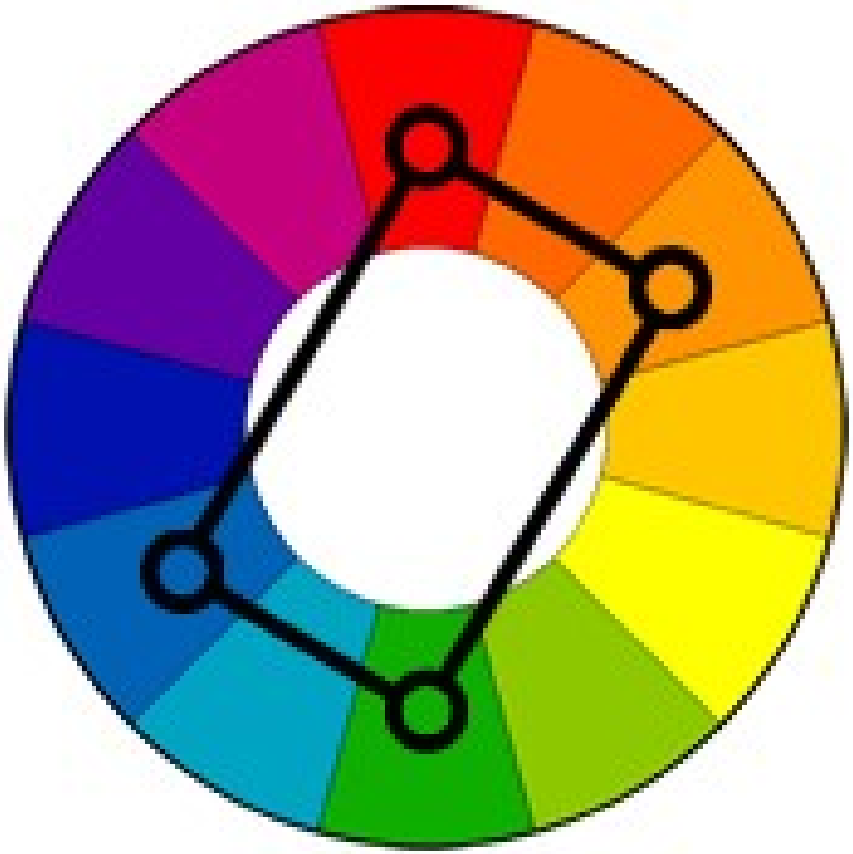
- The split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement.
- This color scheme has the same strong visual contrast as the complementary color scheme, but has less tension.
- The split-complimentary color scheme is often a good choice for beginners, because it is difficult to mess up.

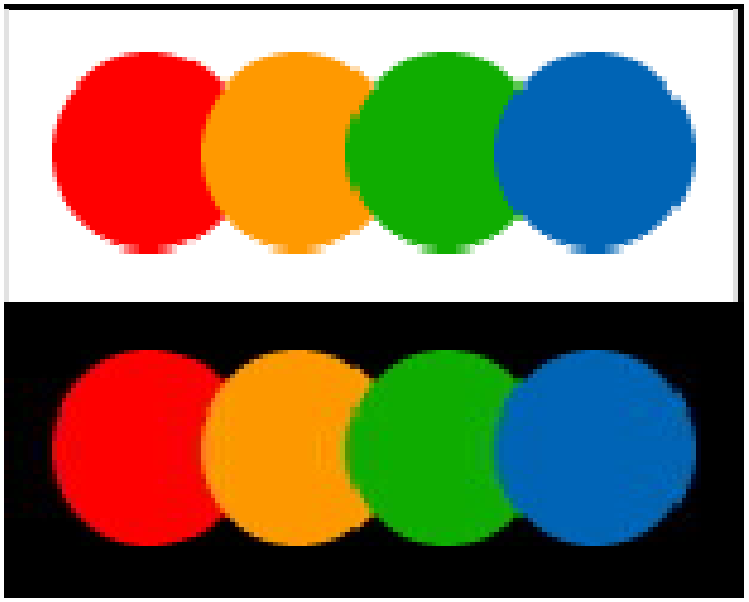




Rectangle (tetradic)

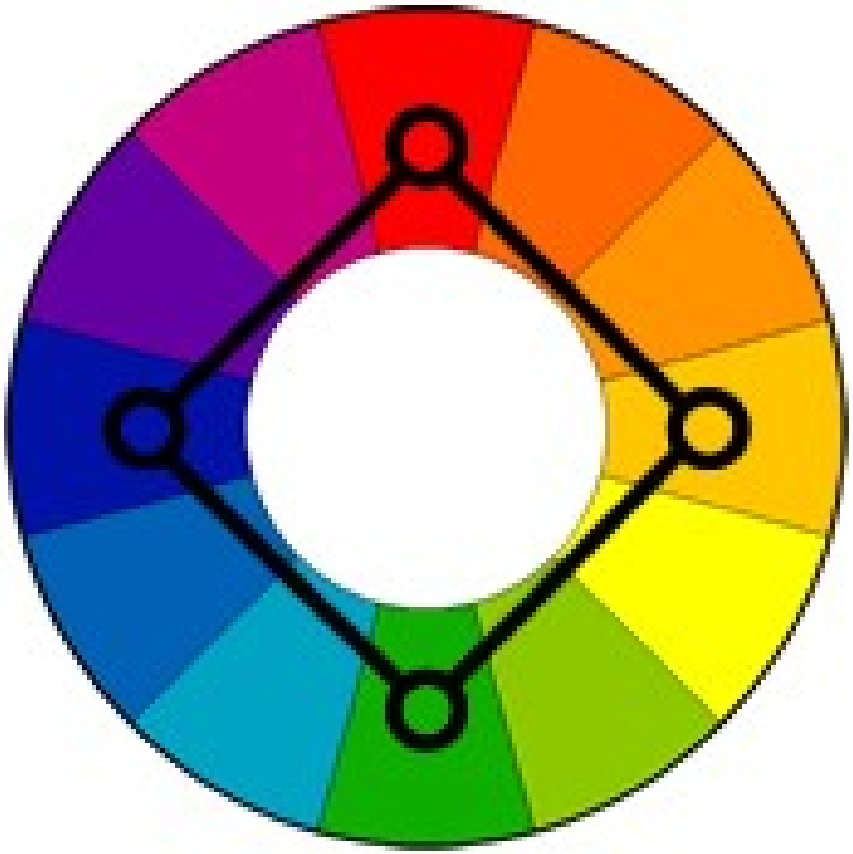
- The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs.
- This rich color scheme offers plenty of possibilities for variation.
- The tetradic color scheme works best if you let one color be dominant.
- You should also pay attention to the balance between warm and cool colors in your design.

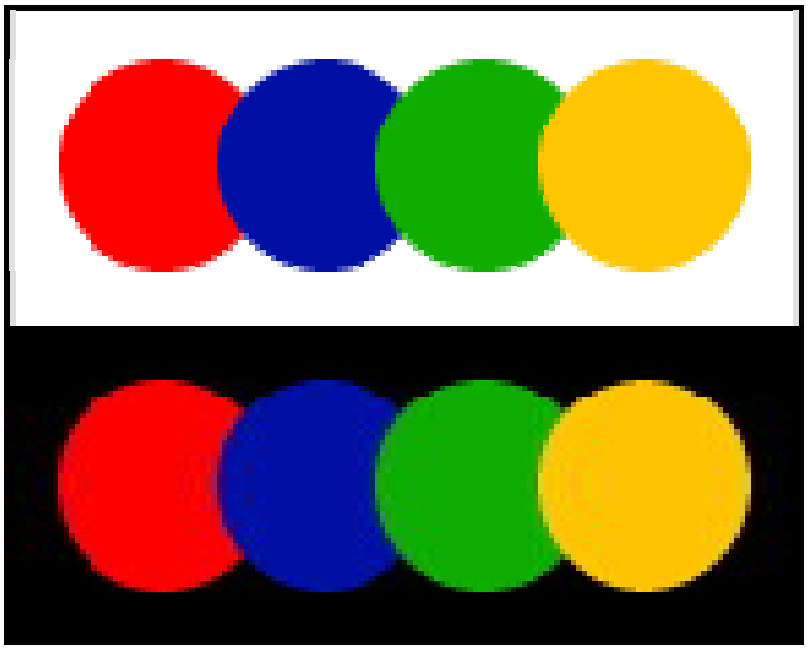




Square

- The square color scheme is similar to the rectangle, but with all four colors spaced evenly around the color circle.
- The square color scheme works best if you let one color be dominant.
- You should also pay attention to the balance between warm and cool colors in your design.





COLOR MEANINGS

YELLOW

Yellow communicates hope and optimism. Yellow stimulates creativity and energy, and its brightness is particularly useful in catching the customer's eye.

COLOR CODE

positivity
light
warmth
creativity
motivation

ORANGE

Orange combines the brightness and cheer of yellow with the energy and boldness of red to make a color that is full of life and exudes plenty of excitment.

COLOR CODE

vitality
fun
playfulness
exuberance
youthfulness

RED

Red evokes a passionate and visceral response. It's a color that increases your heart rate, makes you breathe more heavily and activates the pituitary gland.

COLOR CODE

aggression
energy
provocativeness
passion
power

PURPLE

Purple is a mysterious yet sophisticated color. The richness of this color tips its hat to elegance, a color used to symbolize royalty throughout history.

COLOR CODE

royalty
sophistication
nostalgia
mystery
spirituality

PINK

Pink is a feminine and affectionate color, that lends itself to identifying products and services geared towards women and young girls.

COLOR CODE

tenderness
sensitivity
friendship
beauty
compassion

BLUE

Blue is arguably the most popular color used in brand creation and identity. Blue is thought to put people at ease as it relates to the sky and the ocean.

COLOR CODE

trustworthiness
dependability
security
integrity
calmness

GREEN

Green is synonymous with calm, freshness and health. With great variance in shades, deeper greens are associated with affluence, lighter shades with serenity.

COLOR CODE

wealth
health
serenity
prestige
abundance

BROWN

Brown speaks of earthy simplicity, as well as strength and durability. Exercise caution when using brown in your brand identity, as most associate it with dirt.

COLOR CODE

earthiness
natural
simplicity
durability
rustic

BLACK

Black is used by companies wishing to evoke a classic sophistication and simplicity. Black works especially well for brands wishing to promote luxury.

COLOR CODE

prestige
value
timelessness
sophistication
formality

WHITE

White represents purity and cleanliness. With this in mind, white is often used for creating brand identities in the medical, bridal or laundry industries.

COLOR CODE

pure
noble
clean
soft
freshness

GOLD

Like black, gold symbolizes prestige and luxury and can often be used to represent religious brands or those wanting to associate with royalty and refinement.

COLOR CODE

elegance
affluence
quality
elite
idealistic

GRAY/SILVER

Grays and silvers are used across multiple industries, evoking everything from balance to simplicity, cold temperatures, innovation and science.

COLOR CODE

scientific
balance
calm
maturity
cold

Brochure Design Rules

- Know your customers.
- Be creative, be unique.
- Go straight to the point.

- Put an emphasis on the headline.
- Add a call-to-action.
- Limit your fonts

- Choose the right colors.
- Use high-quality paper.
- Add appropriate images.
- Avoid big words.

- Make it easy for the readers to respond.
- Make the brochure worth keeping.
- Use simple statements
- Make a good first impression

Business Card Design Rules

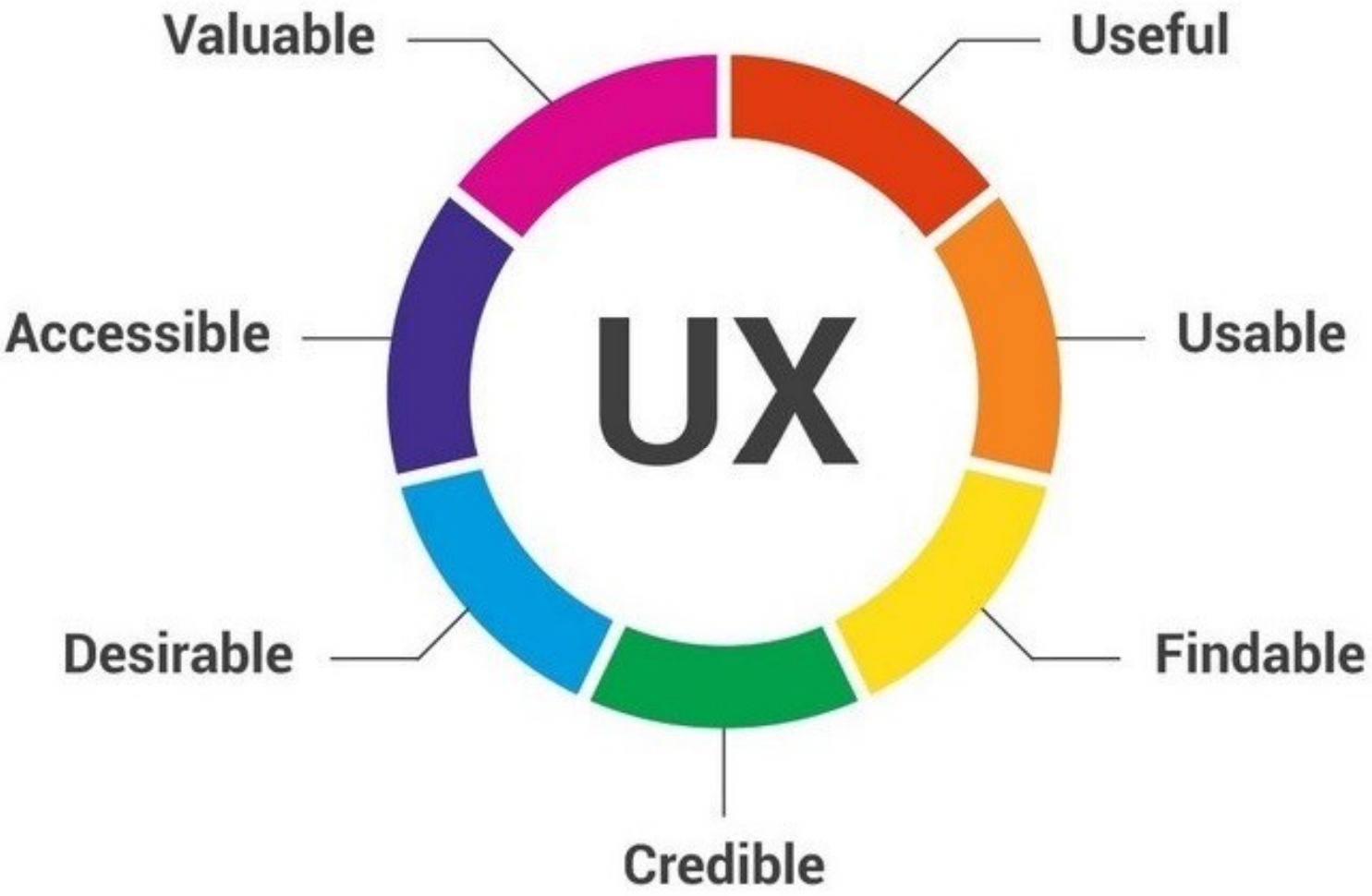
- Keep it simple
- Make it memorable
- Branding is everything
- Work within your limitations
- Logo and Tagline
- Contact Information

- Name and Functional Job Title
- Your Website, But Not Your Homepage
- Social Media Profiles
- White Space
- Creativity

UX Designing

- User experience (UX) design is the process design teams use to create products that provide meaningful and relevant experiences to users.

- This involves the design of the entire process of acquiring and integrating the product, including aspects of branding, design, usability and function.


Valuable
Useful
Accessible
UX
Usable
Desirable
Findable
Credible

The Why, What and How of UX Design

MENTAL MODALS

What users believe they know about a UI ***strongly impacts how they use it.*** Mismatched mental models are common, especially with designs ***that try something new.***

nngroup.com

NN/g

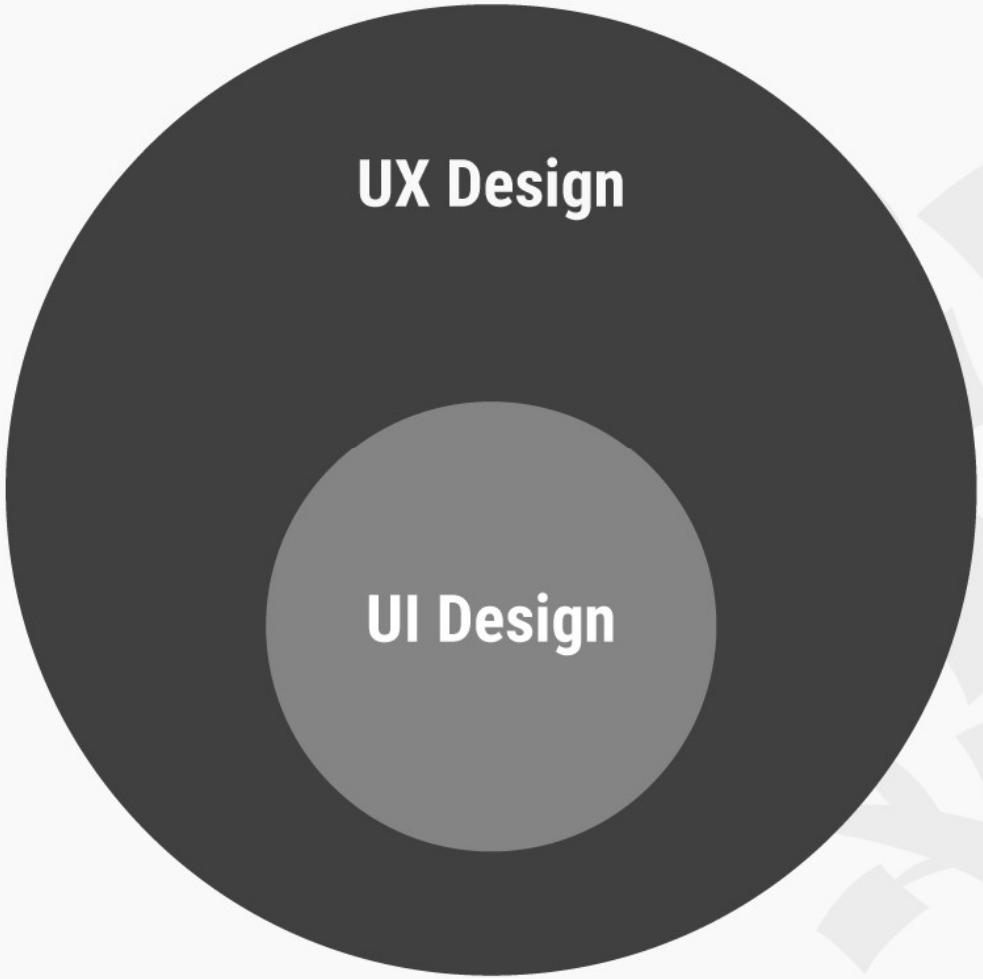
UI Designing

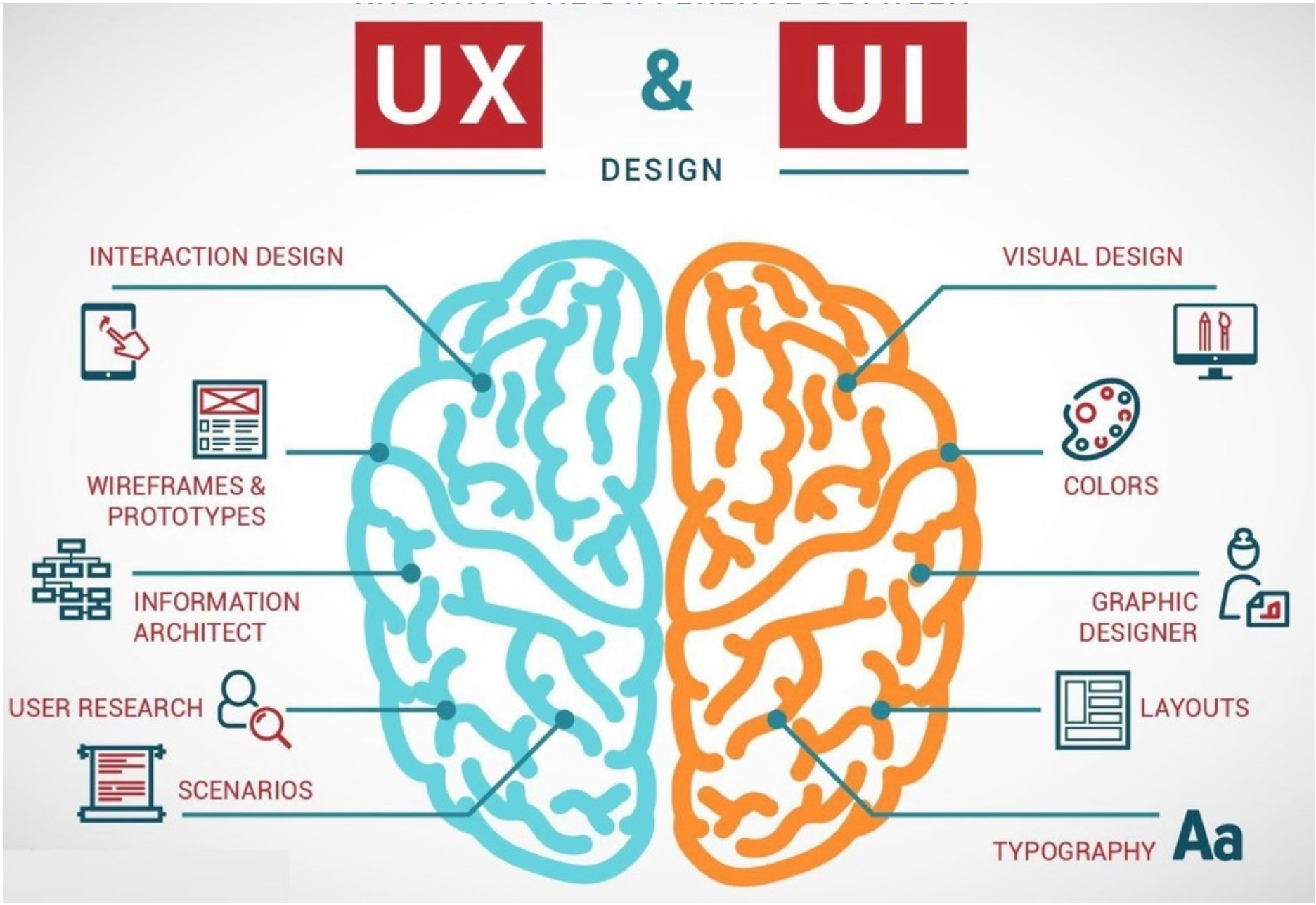
- User interface (UI) design is the process of making interfaces in software or computerized devices with a focus on looks or style.

- Designers aim to create designs users will find easy to use and pleasurable.

- UI design typically refers to graphical user interfaces but also includes others, such as voice-controlled ones.

UI Design Is a Part of UX Design



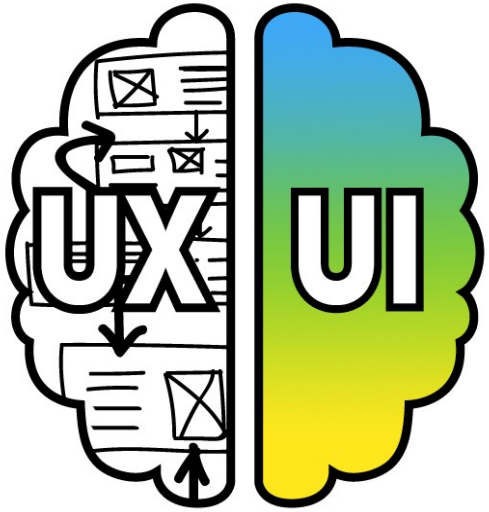

UX
&
UI
DESIGN
INTERACTION DESIGN
WIREFRAMES &
PROTOTYPES
INFORMATION
ARCHITECT
USER RESEARCH
SCENARIOS
VISUAL DESIGN
COLORS
GRAPHIC
DESIGNER
LAYOUTS
TYPOGRAPHY
Aa

UX vs. UI Design

The complementary disciplines of UX and UI design have subtle but important differences.

User Experience Design (UX)

More on the technical side, UX design ensures the user's interactions with a product will be the most pleasing. Think about a website's overall ease of use.



User Interface Design (UI)

Skewing more to look and feel, UI design makes sure the product is visually laid out to create the most effective user experience. Think about how a website's content is displayed.

#CRCSmarts

www.crc-inc.com

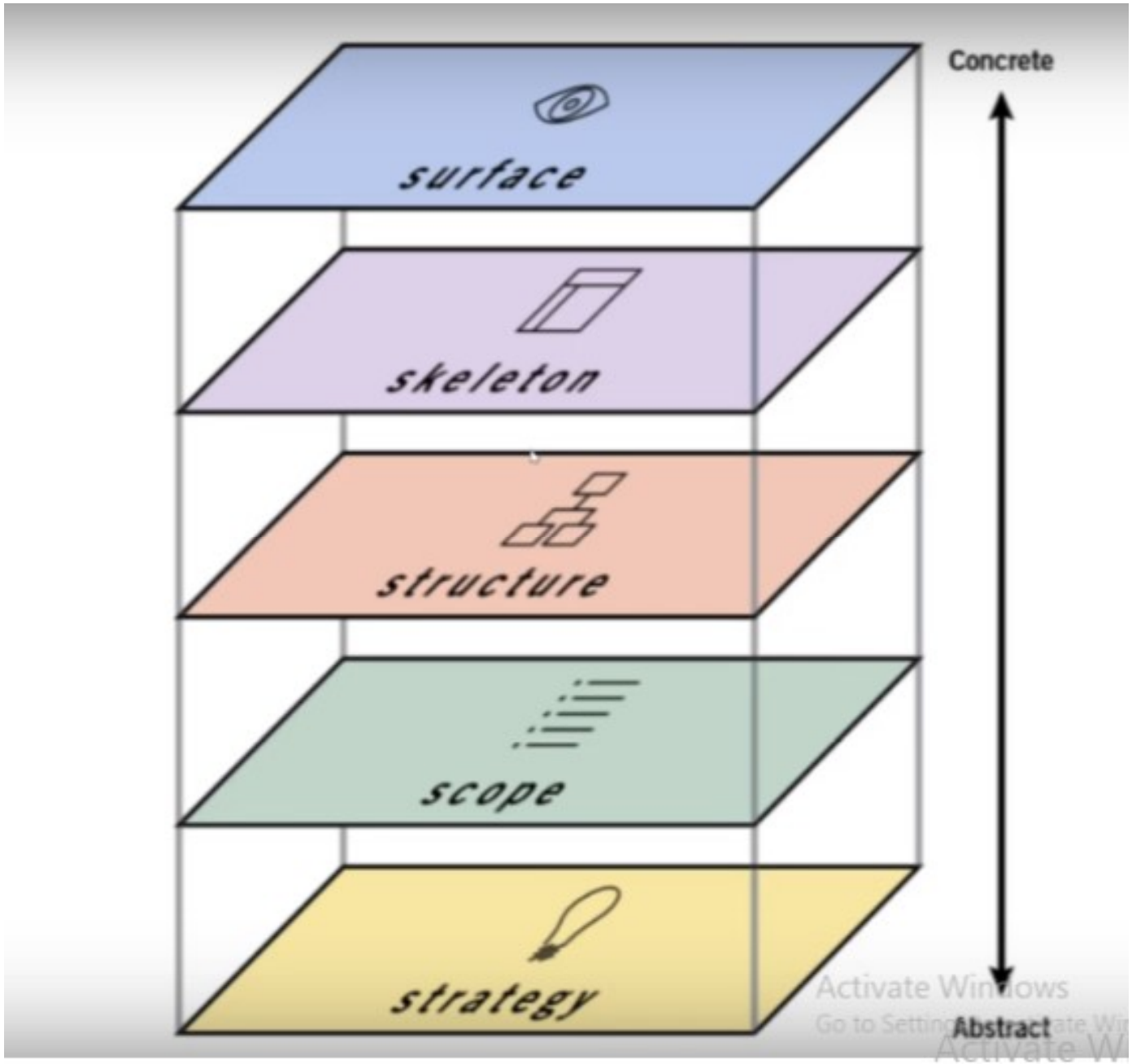
CRC MARKETING SOLUTIONS

Elements of UX Design

Using the Five Elements of User Experience in Game Design

Five Planes to UX

1. Surface
2. Skeleton
3. Structure
4. Scope
5. Strategy


surface
skeleton
structure
scope
strategy
Concrete
Abstract

Five Elements

- Each element is a plane lying on top of the other
- The top is the most concrete, the bottom is the most abstract
- Each plane is dependent on the one below it
- If the planes don't align, they don't equal satisfaction with the experience

Using the Five Elements of User Experience in Game Design
Using the Five Elements of User Experience in Game Design

Strategy

- The reason for the product
- Who is it for and who is the user?
- Why do people want it?

Scope

- Defines the functional requirements and content requirements

Functional Requirements

- How features work with each other and how they interrelate
- Used to reach the final goal

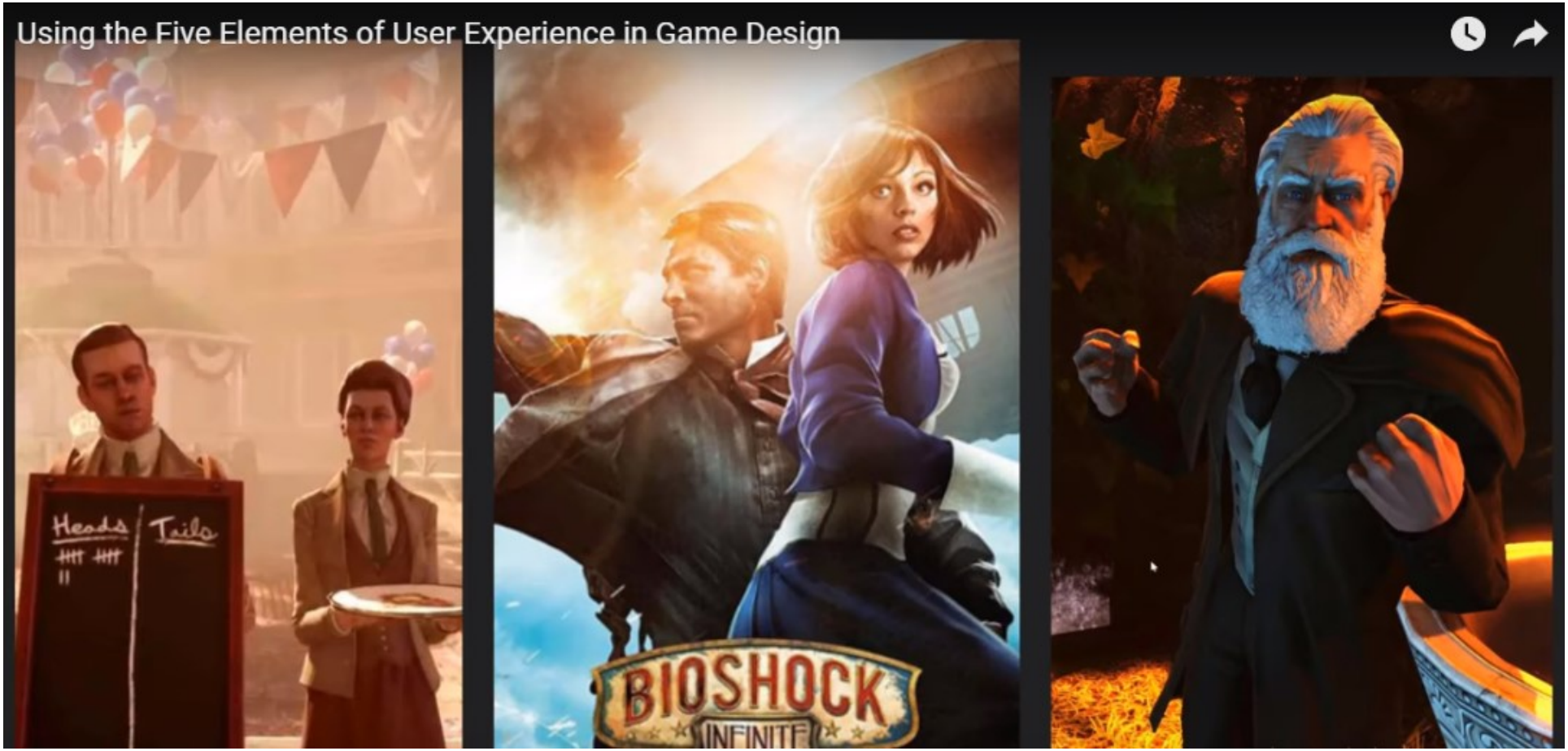
In gaming, the goal is the functional requirement dictating how items interrelate and setting up a potential final outcome

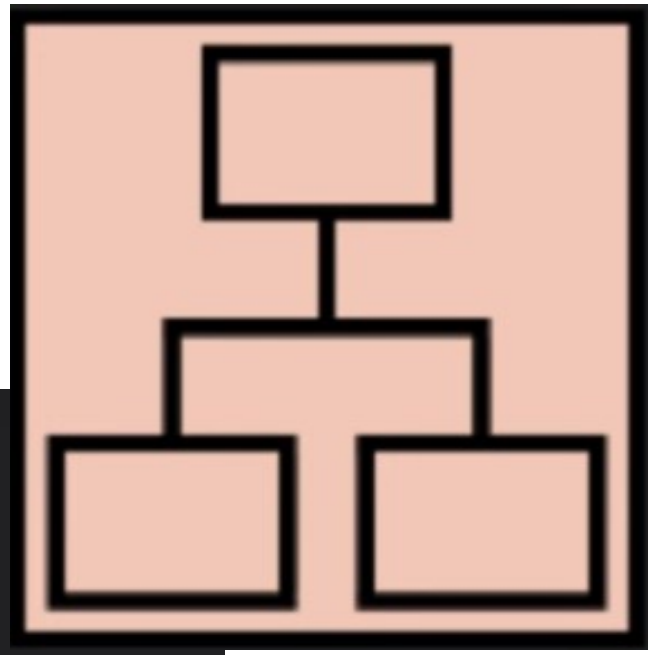
Activate Windows

Content Requirements

- Information we need to gather the value

In many games, the main character is the content, providing the POV, stories, and other elements needed to create a narrative


Using the Five Elements of User Experience in Game Design
Heads
Tails
BIOSHOCK
INFINITE



Structure

- Placement of Interface Elements
- Includes Interaction Design and Information Architecture

Using the Five Elements of User Experience in Game Design

Interaction Design

How the user interacts and how the product behaves in response

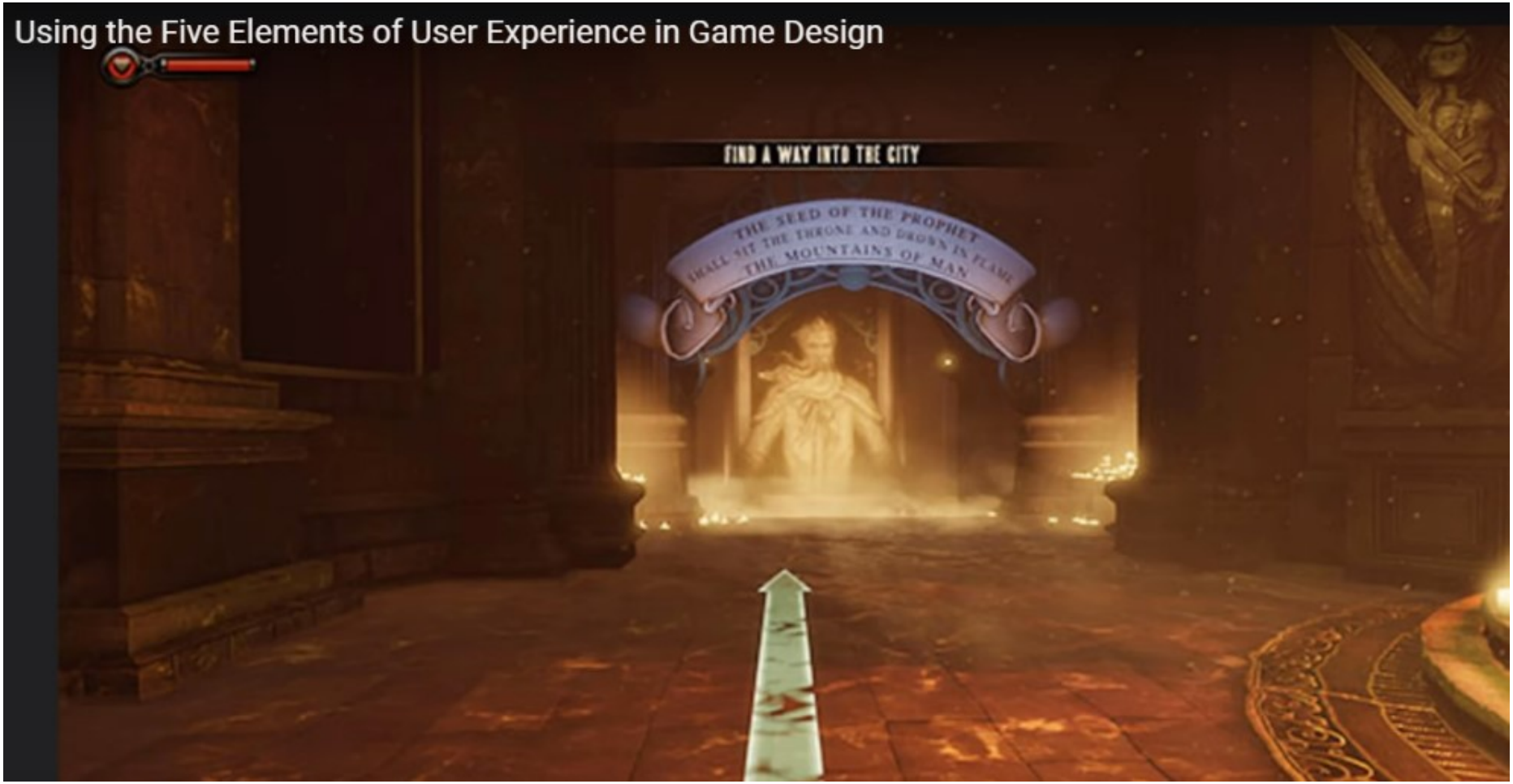
Using the Five Elements of User Experience in Game Design
Information Architecture
Arrangement of content elements and how they are organized to facilitate human understanding

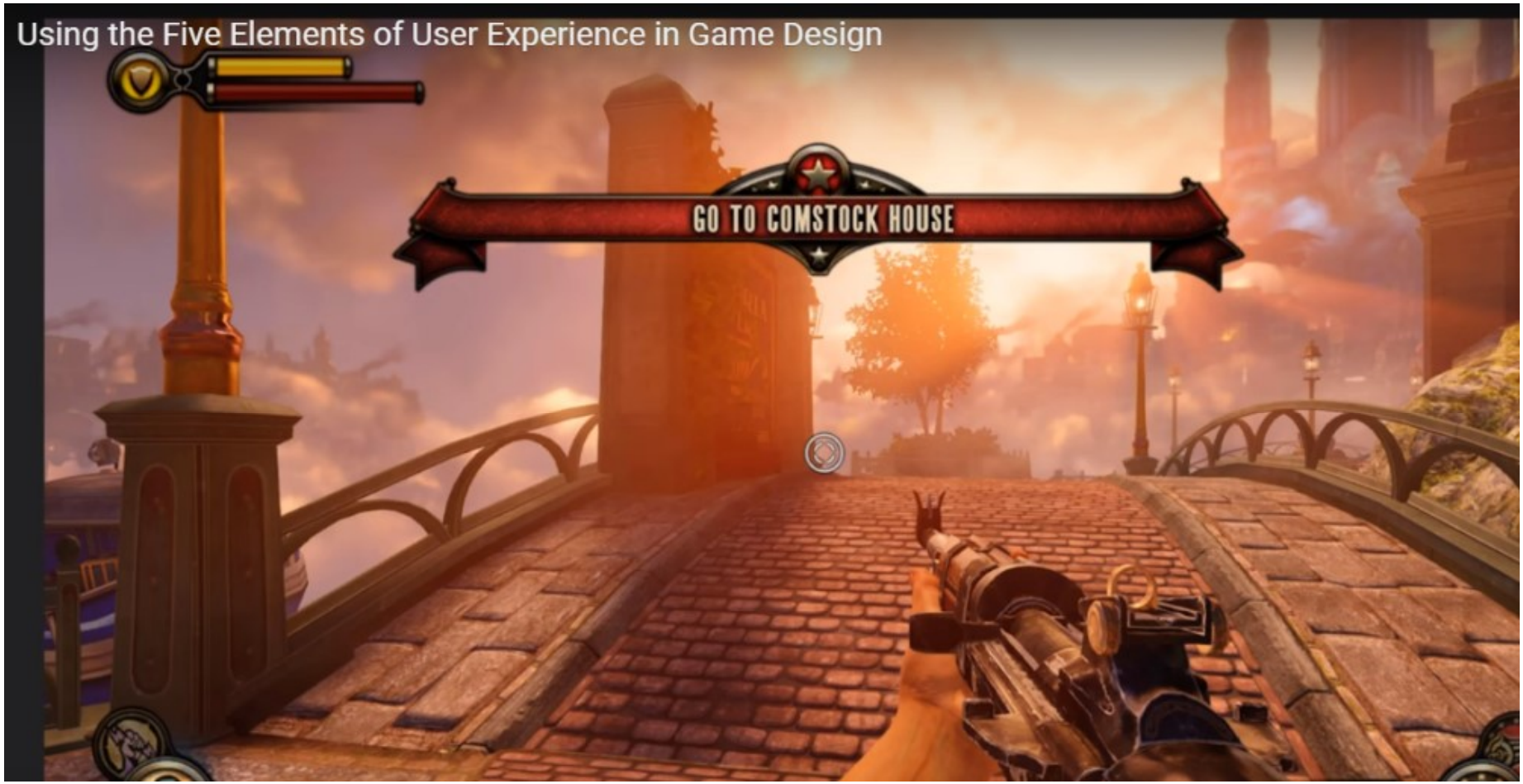
Structure

- Defines how the user got to where they are
- Defines the navigational elements
- Defines what exists in the UI
- Defines how it fits together

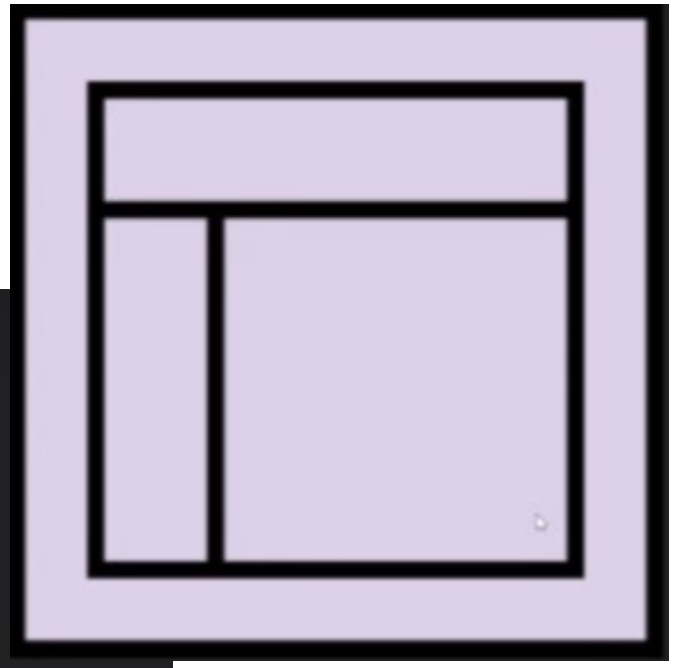
In games, the structure is often a narrative.

Using the Five Elements of User Experience in Game Design


Using the Five Elements of User Experience in Game Design
FIND A WAY INTO THE CITY
THE SEED OF THE PROPHET
SHALL SIT THE THRONE AND BROWN IS FLAME
THE MOUNTAINS OF MAN


Using the Five Elements of User Experience in Game Design
GO TO COMSTOCK HOUSE

2. Skeleton



- Placement of buttons, controls and images
- Wireframe of the design
- Includes the interface design and navigation design

Using the Five Elements of User Experience in Game Design

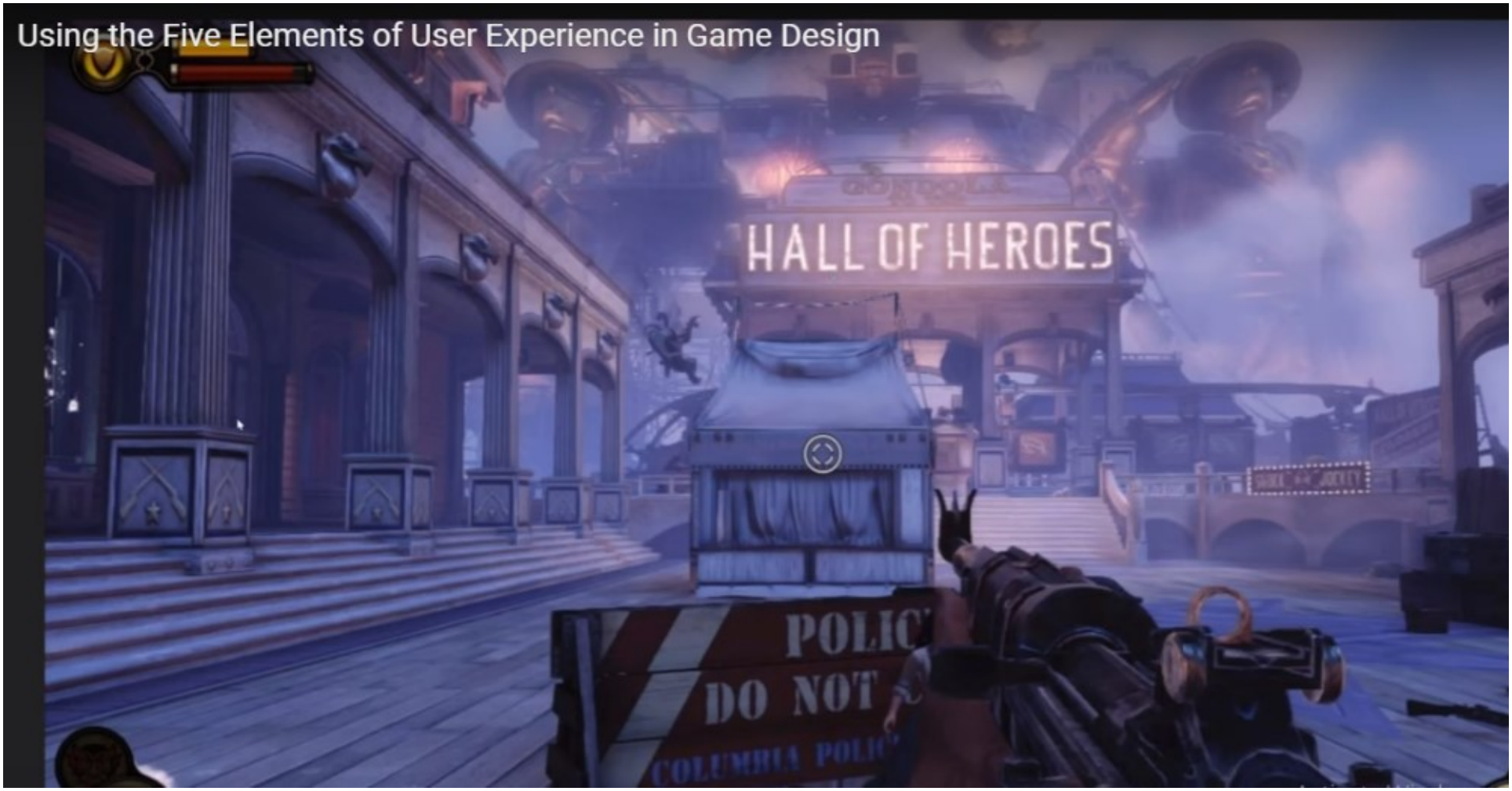
Skeleton

- Optimizes arrangement for max effect and efficiency
- Dictates what visual elements are on the screen
- Dictates how interactions are presented and arranged
- Suggests a way to move around the space
- How the content is presented

Using the Five Elements of User Experience in Game Design

1. Surface

- Images and Text
- Some elements are superficial and some elements are interactive

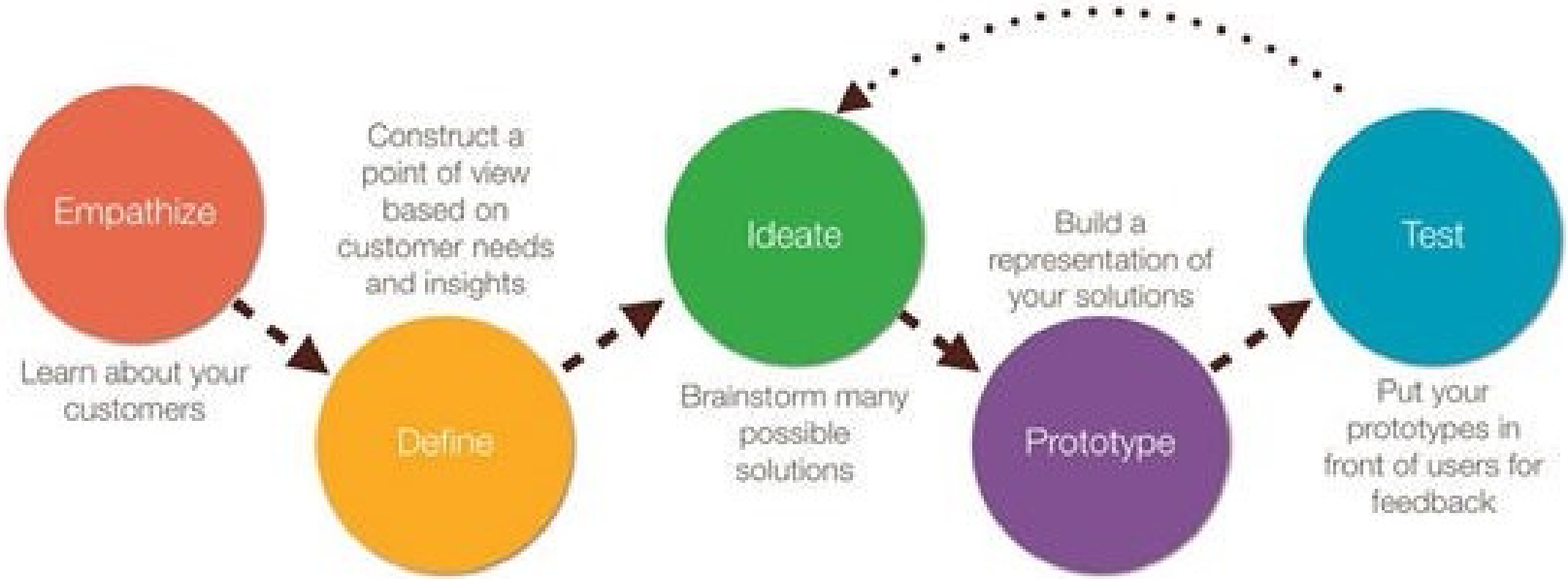

Using the Five Elements of User Experience in Game Design
HALL OF HEROES
DO NOT

Using the Five Elements of User Experience in Game Design
Why do we play video games?
Piwag.com has a video game user survey, which found the top reasons why people play games are:
Immersion - seeking new worlds
Diverse gameplay with multiple mechanics
Reliving History
Freedom in an environment
Achieve exploits

Application to Games

- Games are experiences.
- Move through each plane from the most abstract to the concrete:
  - User
  - Seed or Central Concept
  - Genre
  - Character
  - Story
  - Gameplay
  - Controls
  - User Interface
  - Look and Style

the ux design process



effective