

# Style Guide | Visual Design

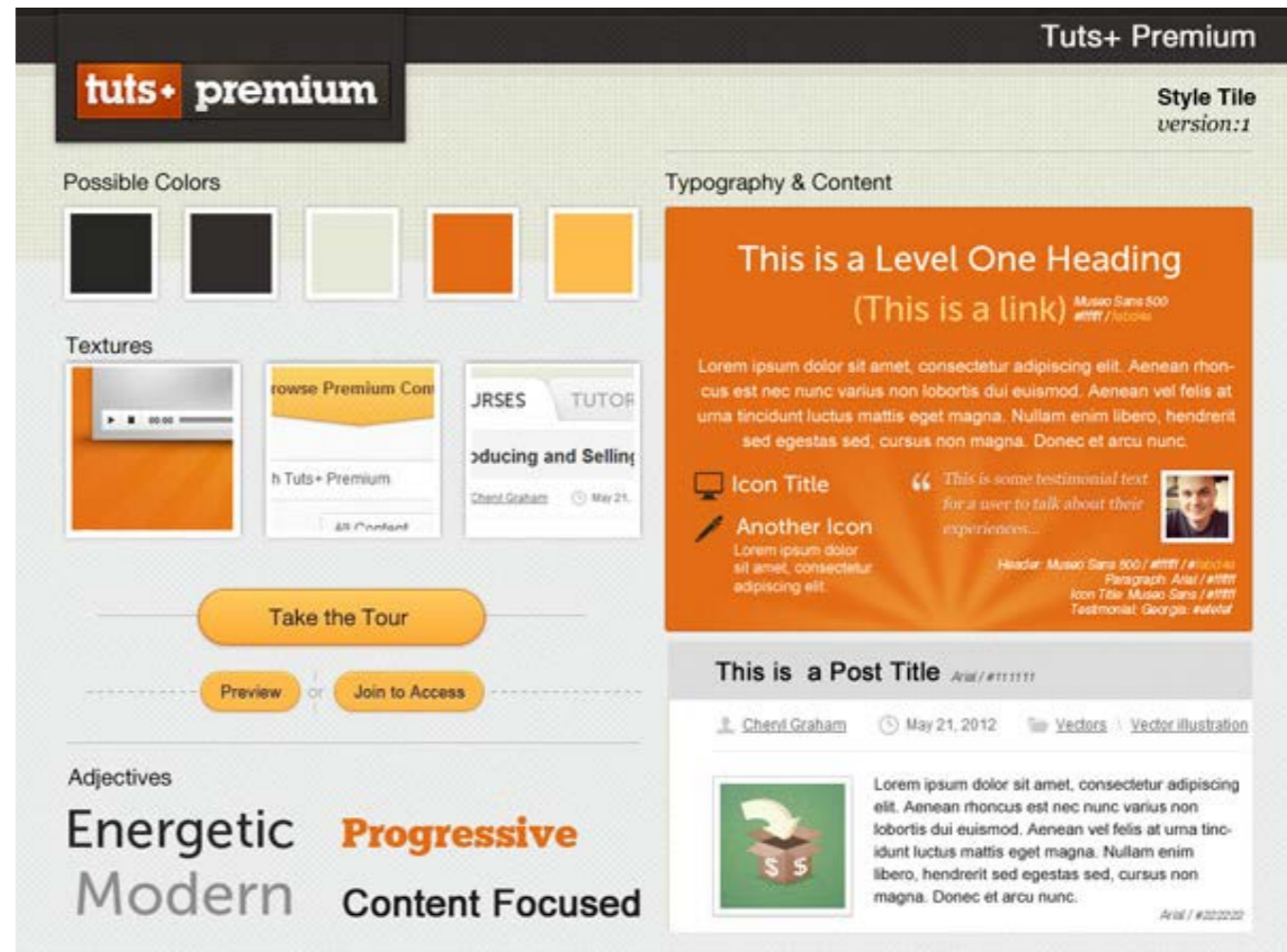
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UXD Media College

Het maken van websites wordt **steeds meer complex** en wordt meestal ook **niet meer door één persoon gedaan**.

Daarom is het belangrijk om ervoor te zorgen dat het ontwerp **consistent en geoptimaliseerd** is.

Zo kan iedereen er altijd mee werken en blijft het merk en de stijl eenduidig.

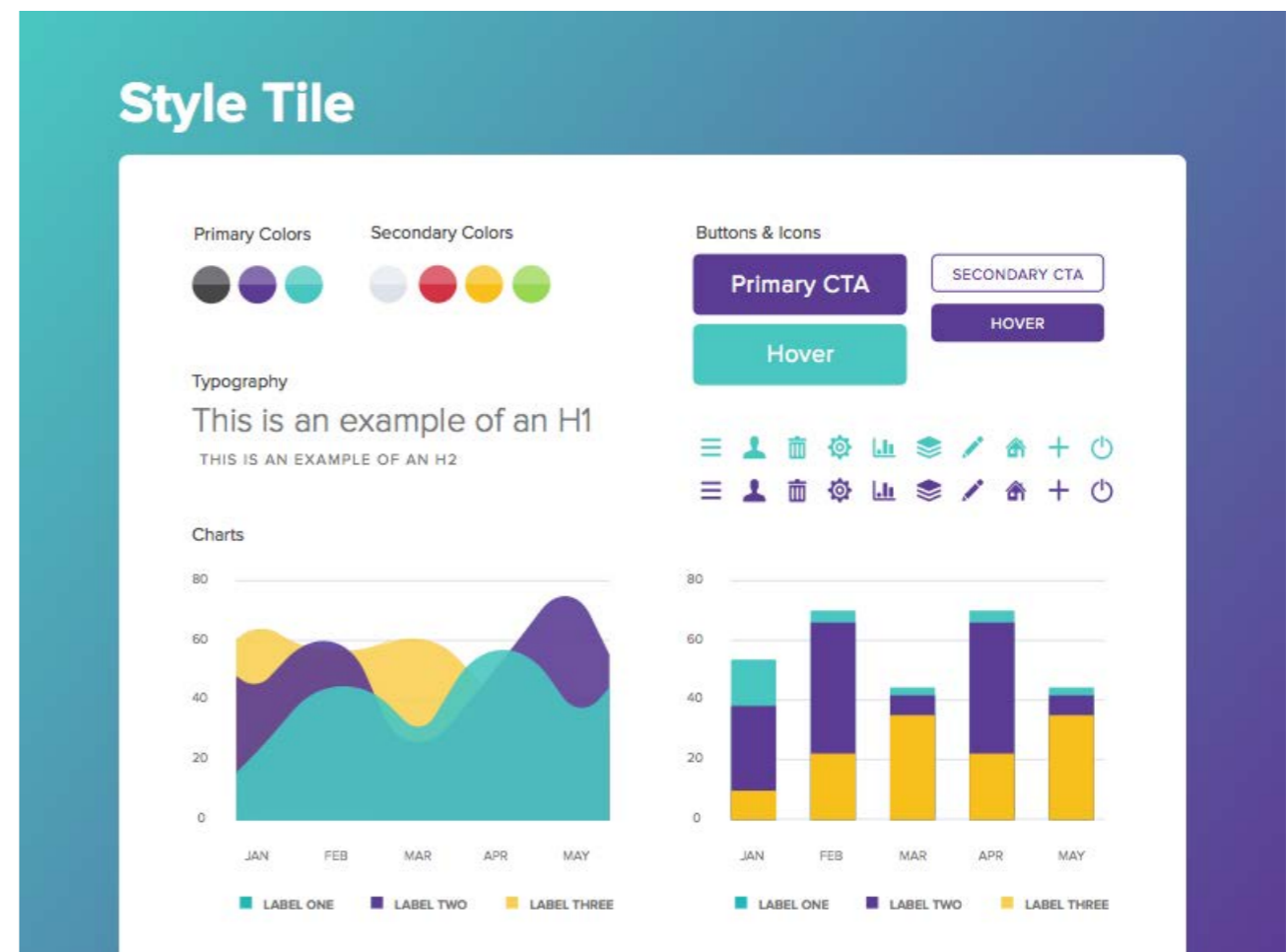


Bij het ontwerpen van een site of app is het **niet handig om scherm voor scherm een visueel ontwerp te maken.**

Elke pagina is opgebouwd als **een soort blokkendoos** met een vast aantal html-elementen.

Met deze elementen kun je de verschillende pagina's samenstellen.

Hoe de html-elementen eruit zien, kun je vastleggen in **style tiles (stijlbord).**



# Brand Guidelines.

Wolverhampton  
Development  
Company



## 3.1 WDC Brand Guidelines Color palette

### Primary



<b>Purple</b> Hex: #4A208C CMYK: 100% 100% 0% 0% Pantone: 266C	<b>Coral</b> Hex: #E91E63 CMYK: 0% 100% 100% 0% Pantone: 355C	<b>Aqua</b> Hex: #00BFC4 CMYK: 0% 100% 100% 0% Pantone: 33C	<b>White</b> Hex: #FFFFFF CMYK: 0% 0% 0% 100% Pantone: 382C
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### Secondary



<b>Yellow</b> Hex: #FFEB3B CMYK: 0% 100% 100% 0% Pantone: 108C	<b>Black</b> Hex: #212121 CMYK: 100% 100% 100% 100% Pantone: 3426C
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## 2.2 WDC Brand Guidelines Logo options



Wolverhampton  
Development  
Company



Wolverhampton  
Development  
Company



### Spacing of logo

The logo should only be reversed white on all the WDC primary colors palette and on the 'Our city' in yellow.

The logo should not be centered in a box or any other surrounding shape.

## 4.0 WDC Brand Guidelines Typography

Helvetica Neue for headlines and body copy. **Helvetica Rounded bold** for the the numbers.

### Font

The WDC brand primary typeface family is Helvetica Neue.

To ensure our brand protocols, few weights of a single family have been selected for use throughout the organization (see opposite). This streamlines the clarity of the WDC identity. The way you use will depend on the needs and channels of your particular communication material.

You can use Helvetica Neue Bold for headlines and Helvetica Neue Medium or Roman for body text, but DO NOT mix the two 'typefaces' - use ONE of the other, italic or Oblique versions can be used to create points if required in any material but must be used sparingly.

All numbers should use Helvetica Rounded.

### Font

**Helvetica Neue 45 Light**  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Helvetica Neue 55 Roman**  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Helvetica Neue 65 Medium**  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Helvetica Neue 75 Bold**  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Helvetica Neue 85 Heavy**  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

### Font

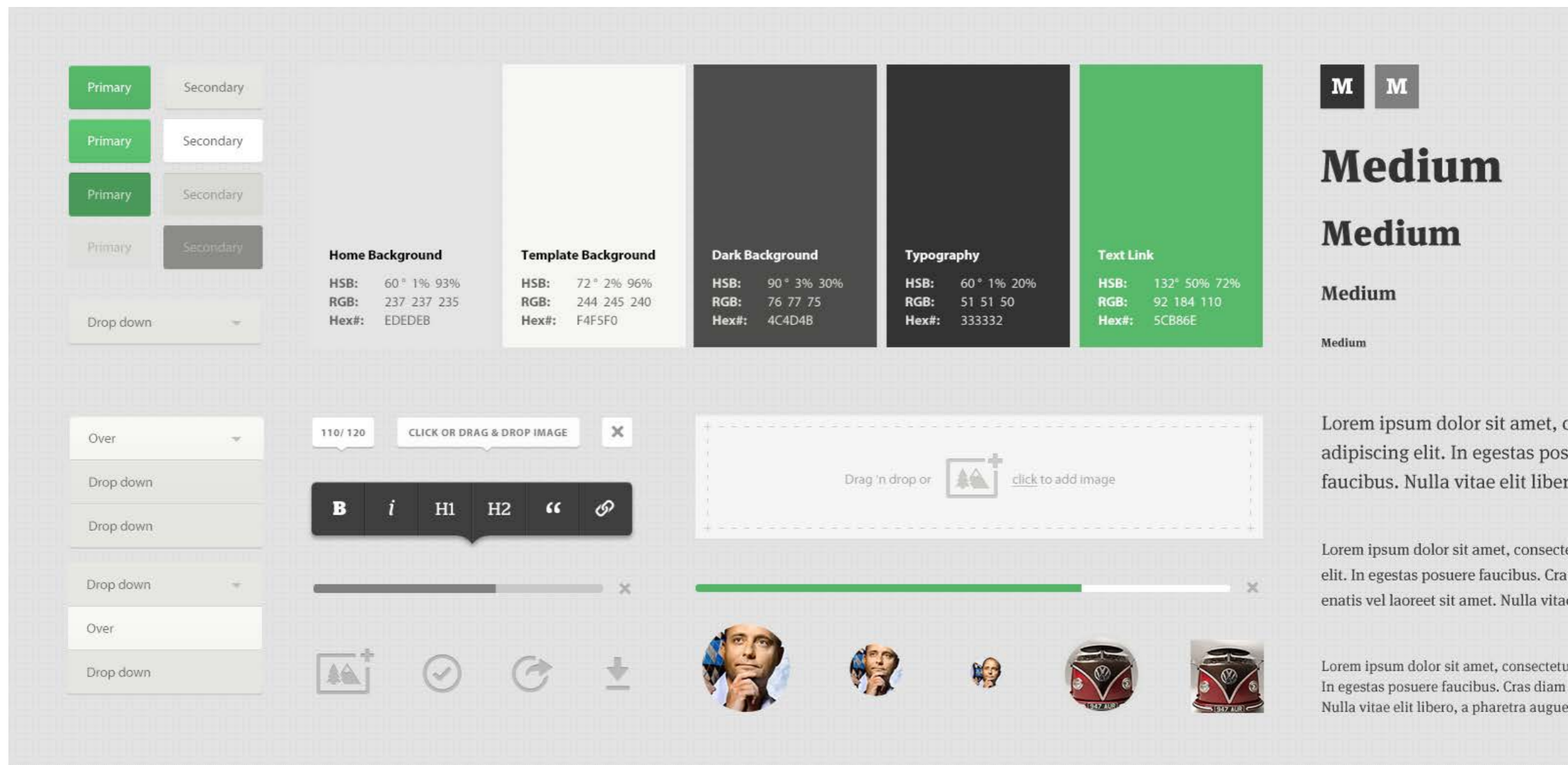
**Helvetica Rounded Bold**  
1234567890

**Arial**  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Arial Bold**  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Door het maken van meerdere style tiles, kun je al **vroeg in het proces met een opdrachtgever overleggen over het visuele design.**

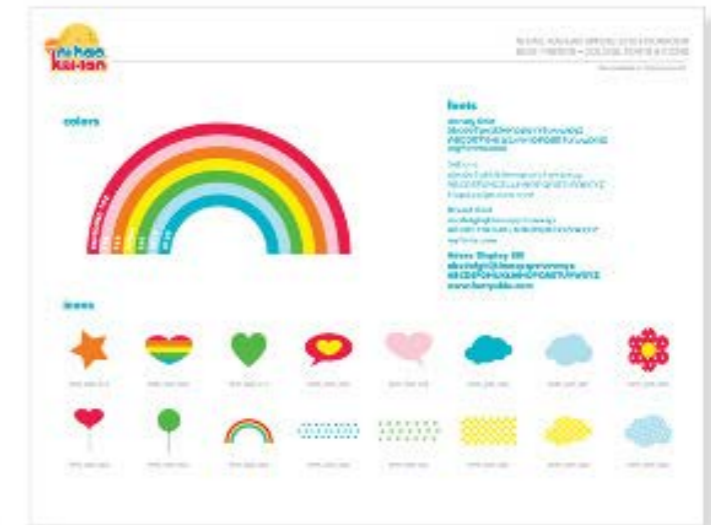
*De visuals die nodig zijn per pagina, zoals foto's en illustraties kunnen later in het proces ontworpen worden.*



Een ander **groot voordeel van een stijlgids** is om ervoor te zorgen dat er een **samenhangende en soortgelijke ervaring** tussen de verschillende pagina's van een website is.

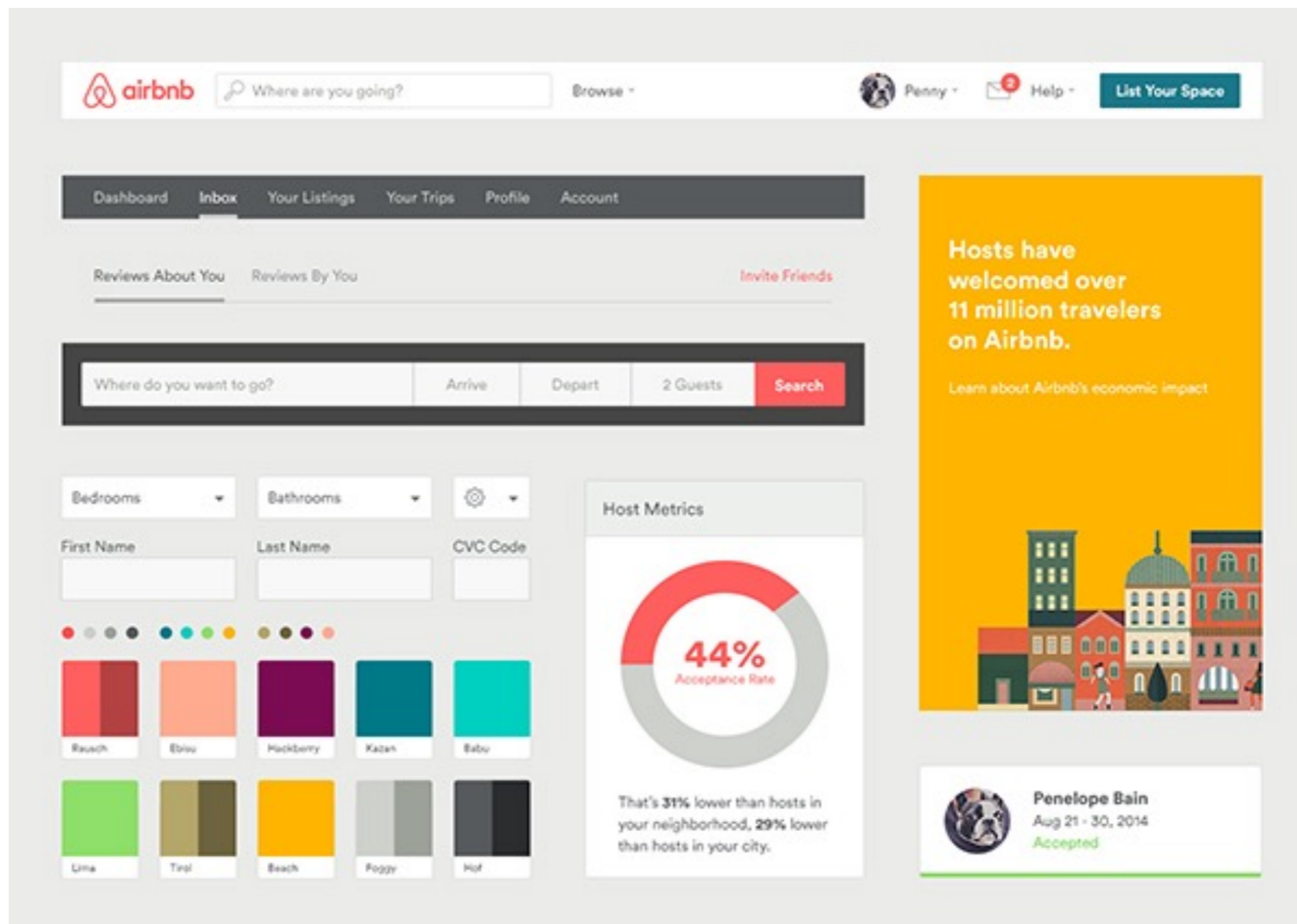
Hierdoor krijgen de gebruikers ook dus meteen een goede **User Experience!**

Dit werkt natuurlijk ook door in alle grafische uitingen.



Het is ook erg belangrijk om style guides te gebruiken als **meerdere ontwerpers en developers** samen aan een grote website of webapplicatie werken.

Het zorgt er namelijk voor dat ze **niet te veel zelf gaan interpreteren** en ook niets aan de stijl veranderen.



# STORY BY MODCLOTH

Standard, full size

STORY BY MODCLOTH

Stacked, full size

STORY BY MODCLOTH

Block & White, small, no in-line

STORY BY MODCLOTH

Hi-Contrast, small, no in-line



Primary



Secondary



Neutral

Museo Slab

Brandon Grotesque

Museo 500 • Museo 500 Italic • Museo 700

BRANDON BOLD

Info and body copy font within images

TREND SANS  
TREND SLAB  
LEAGUE GOTHIC  
*Thirsty Rough*  
*Learning Curve*

Display fonts within images



Universal 'shop' CTA and category 'shop' CTA



Numbering, Trend Sans One



Misc. Shapes



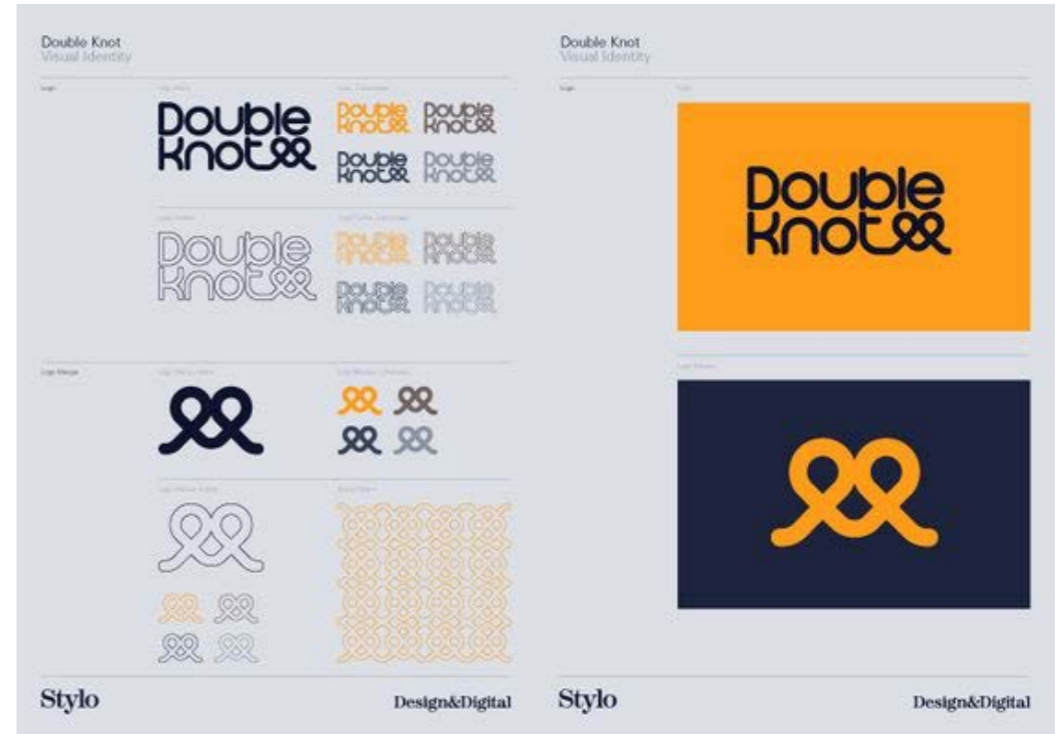
Arrows



Line Elements



Textures & Patterns



Stylo

Design&Digital

Stylo

Design&Digital



Stylo

Design&Digital

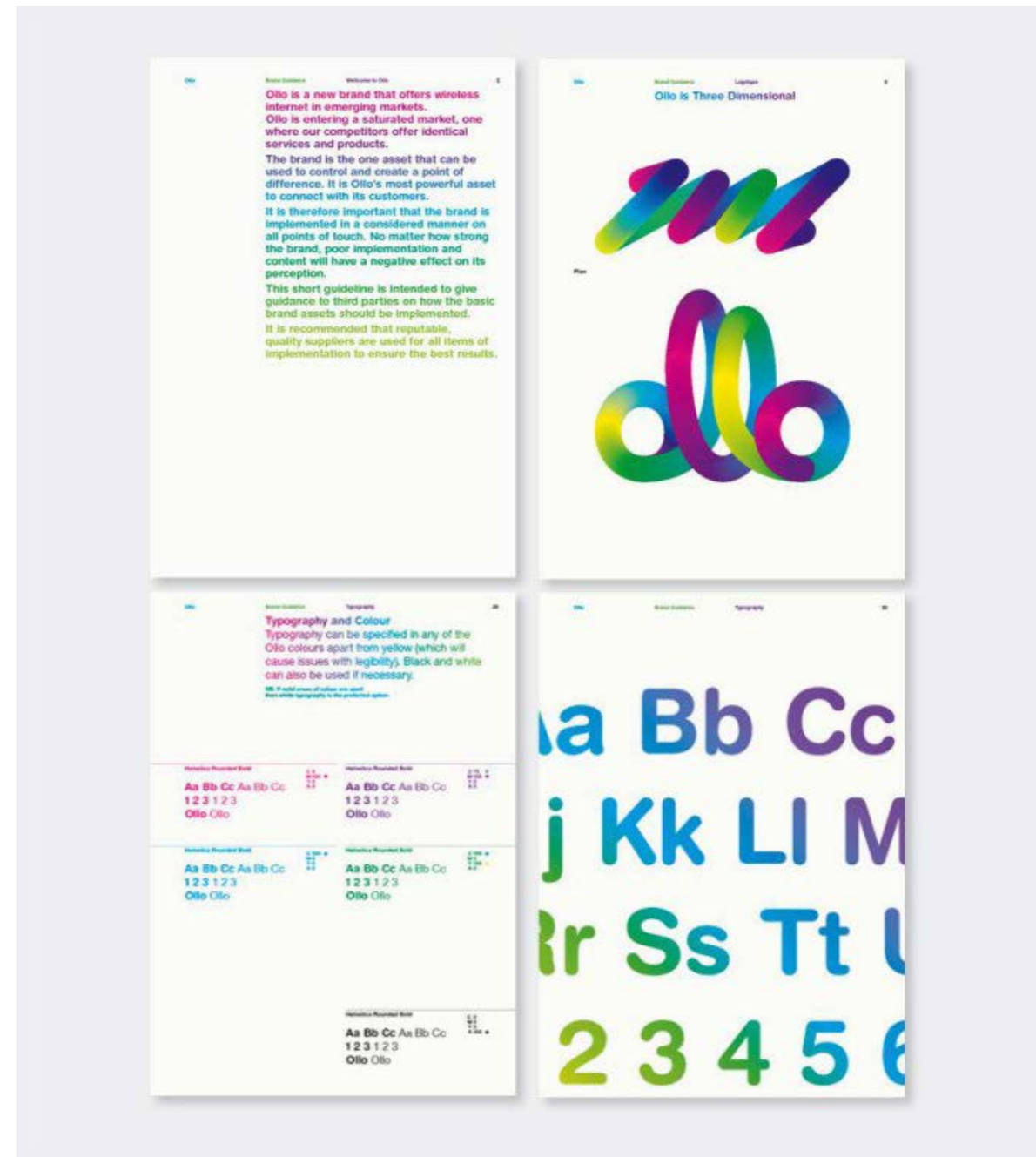
Stylo

Design&Digital

Een style guide vertelt het verhaal van je ontwerp-oplossing.

Het zijn de **algemene ontwerp principes** die de richting van het project dicteren.

Het toont het **beeld, de identiteit en stijl** van uw product.

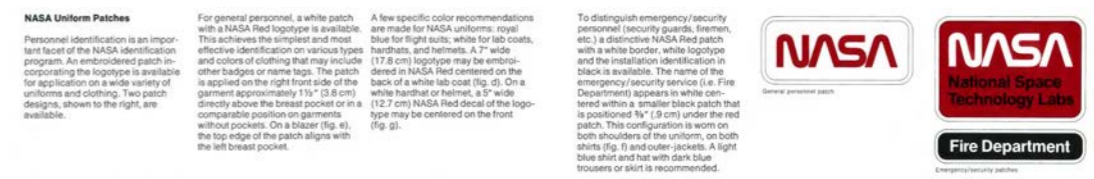
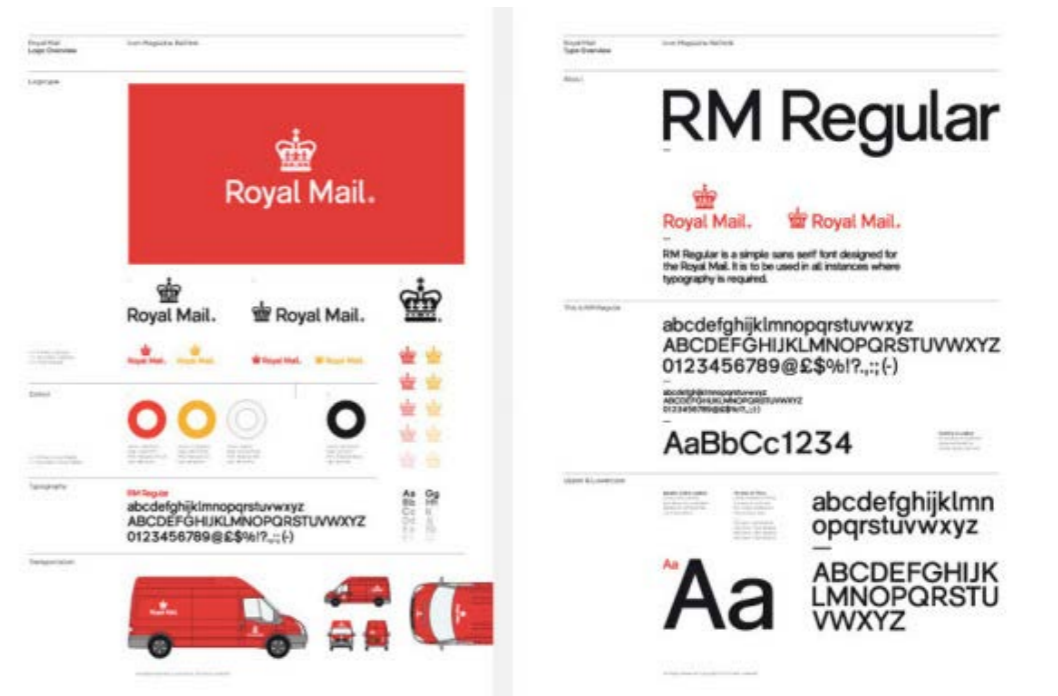


# Study the Brand!

Daarom is het belangrijk om het merk eerst goed te bestuderen zodat je begrijpt waar het voor staat.

Leer het verhaal achter het merk kennen, observeer de mensen en achterhaal wat **de visie, missie en waarden van het bedrijf zijn.**

Hierdoor zal de style guide het product en de organisatie **visueel en emotioneel vertegenwoordigen.**





**Reproduction Art: Logotype**  
 This page contains camera-ready reproduction artwork for the NASA logotype. This artwork may be reduced or enlarged photographically.  
 For additional supplies of reproduction art, contact the graphics coordinator at NASA Headquarters.



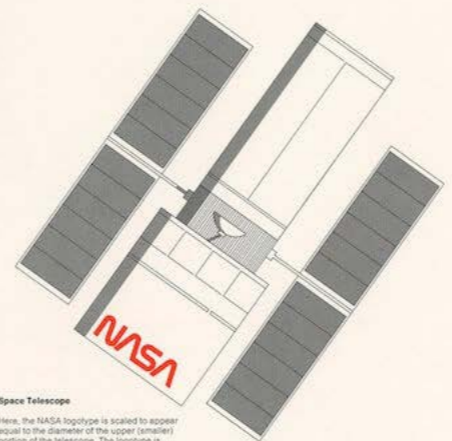
**Motor Vehicles: White & "Special" Vehicles**  
 A white vehicle provides an opportunity to utilize the logotype in NASA red with all other typography in black, as shown below (fig. a). The sizes and relationships of the identification configuration remain the same. Note that a red logo is used only on a white background for vehicles.  
 A "special" vehicle, intended to be more conspicuous to the general public, may be painted in the white/blue scheme shown below (fig. b). The vehicle is visually divided in half into a white stripe on top and a blue stripe on the bottom. (The specific contours of the car model often suggest where the division should be.) The government use identification is black; the logotype is NASA red, and the agency and center identification is white. The right-left-handing of all elements is retained.  
 The color specifications for the white/blue scheme (gloss enamel) from the Federal Standard Color System are as follows: White # 17865, Blue # 15102.



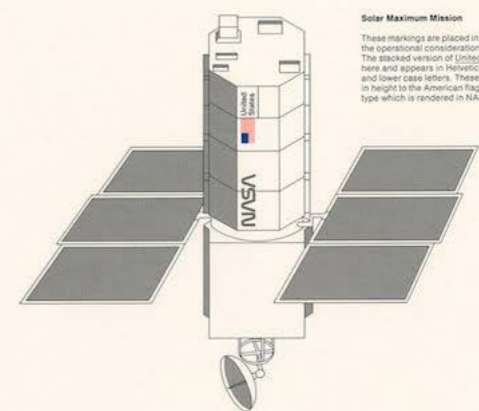
**NASA Spacecraft Markings**

When marking a NASA spacecraft, several principles should be kept in mind: 1) Compliance with scientific and operational requirements, 2) Maximum graphic impact, 3) The use of as many identifiers as possible without creating visual competition or clutter, 4) Consistency within the NASA Unified Visual Communications System.  
 In the model demonstrations on this spread, judgements have been made based on the criteria just described.

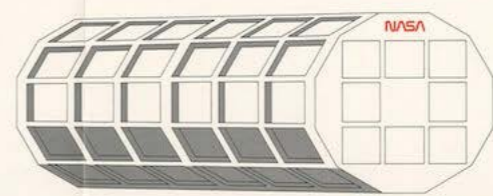
The minimum marking would be the NASA Logotype while other elements are added depending on availability of space and appropriateness. Remember to apply these basic guidelines when marking spacecraft vehicles in the future.



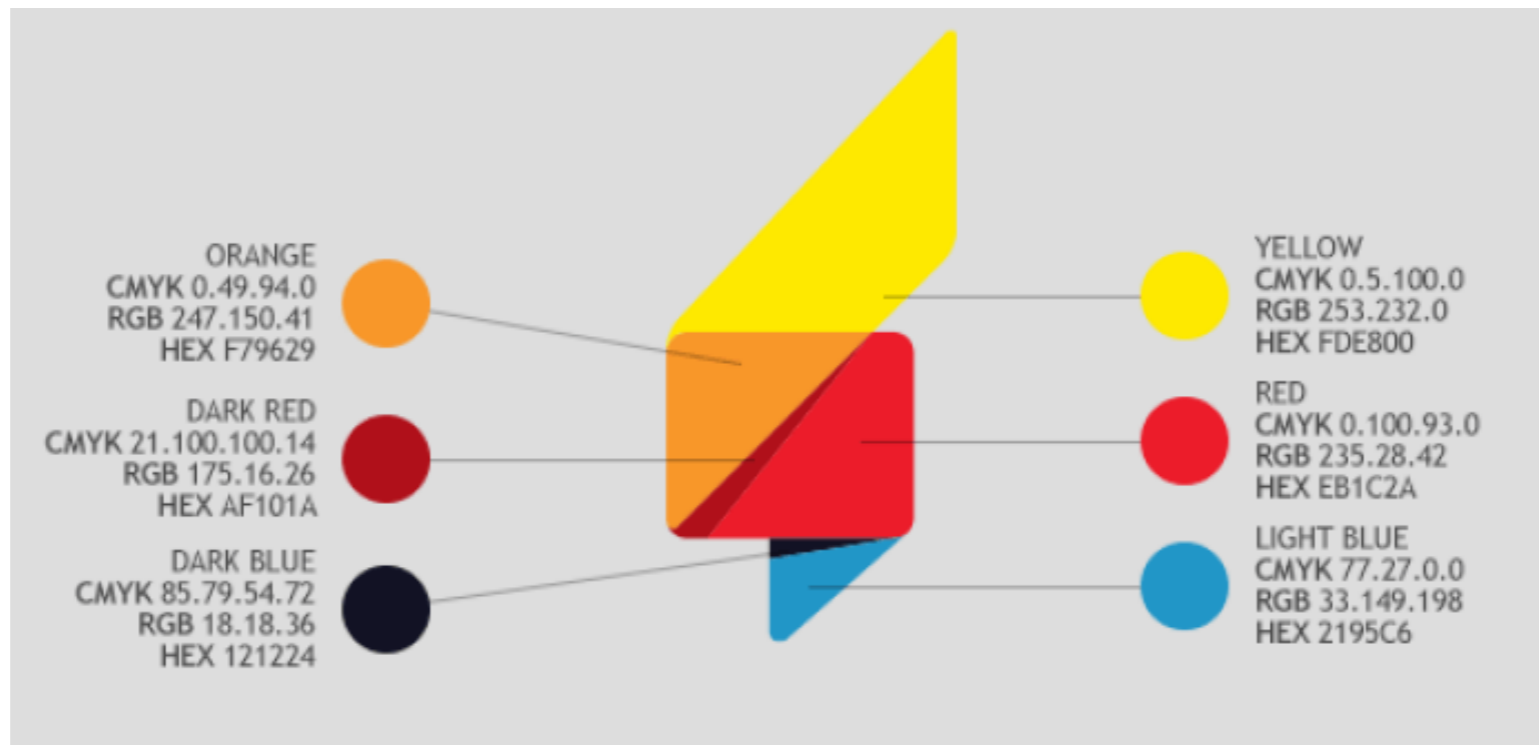
**Space Telescope**  
 Here, the NASA logotype is scaled to appear equal to the diameter of the upper (sunshield) portion of the telescope. The logotype is applied in NASA Red since no American flag appears on the craft. On a large spacecraft such as this, the logotype creates significant graphic impact on land or in space.



**Solar Maximum Mission**  
 These markings are placed in accordance with the operational considerations of the craft. The stacked version of United States is used here and appears in Helvetica Medium upper and lower case letters. These words are equal in height to the American flag and the logotype which is rendered in NASA Gray.



**Long Duration Exposure Facility (LDEF)**  
 Only the NASA logotype is employed since there is very little space allotted for graphics on this craft. Because nothing else competes, the logotype appears in NASA Red on both the front and rear of this unusual spacecraft. The size of the logotype is equal to the width of the square panel directly underneath.



## COLOR PALETTE

	<b>CANDY APPLE</b>	#e82535
	<b>CRIMSON</b>	#c92830
	<b>COOL BLUE</b>	#074f67
	<b>DEEP LAKE</b>	#143548
	<b>GRAVEL</b>	#565656
	<b>WET CEMENT</b>	#77848e

## TYPOGRAPHY

### Header 1

Font: Montserrat Bold / Color #565656

### HEADER 2

Font: Montserrat Bold / Color #565656

### HEADER 3

Font: Montserrat Bold / Color #074f67

### HEADER 4

Font: Montserrat Bold / Color #074f67

### Header 5

Font: Montserrat Bold / Color #565656

This is Body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent eu semper ligula, nec fermentum odio. Aenean non blandit neque, ac accumsan nibh. Morbi elementum neque id sodales blandit. Morbi eget turpis in urna sodales pharetra. Aenean quis pulvinar lacus, sed lacinia sem.

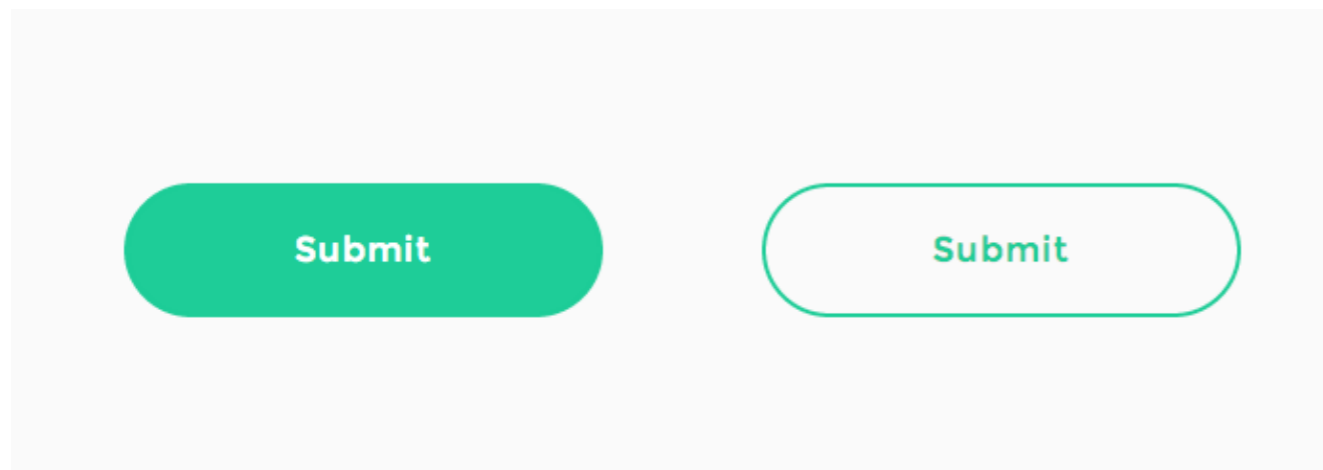
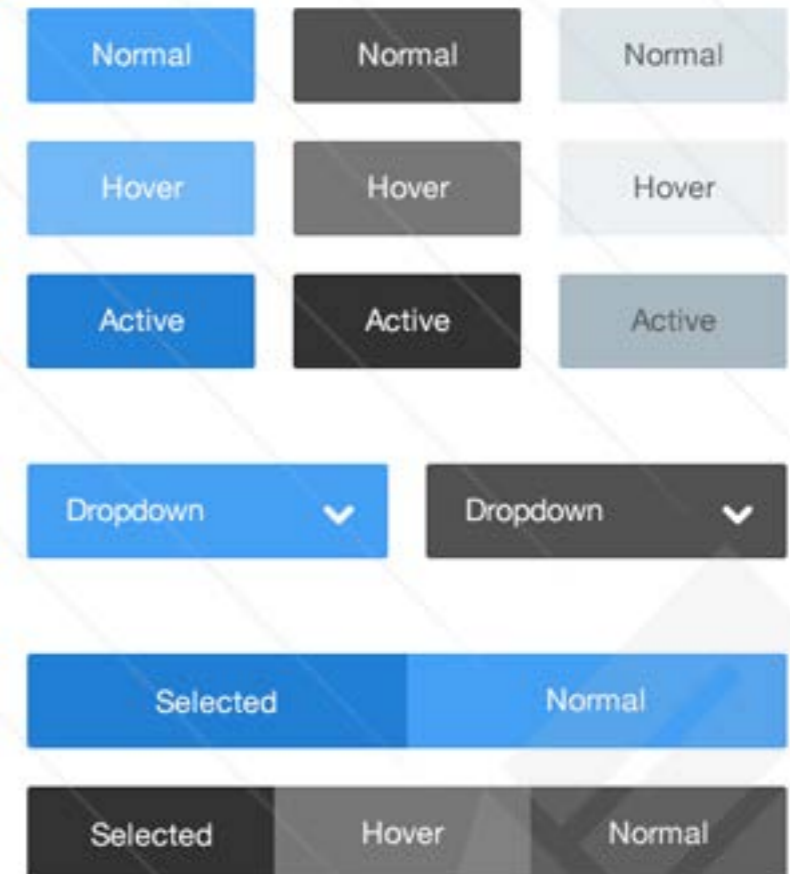
Font: Libre Baskerville / Color #565656

### This is an inline link

Font: Libre Baskerville / Color #e82535 / Underline: dotted



## Button Styles



# Creating a Web Design Style Guide

## 1. Study the Brand

First, you need to study the brand so that you understand what it stands for. Get to know the story behind the brand, observe the team and figure out the vision, mission and values of the company. It is important to dig deeper into the brand so the style guide you produce will visually and emotionally represent the organization. If you're a designer who can't code, simply open Photoshop and give your document a title and a short description of what the document is and what it is for.

If you can code, it is better to create an html document with pre-coded assets so they can be easily reused.

## 2. Define Typography

According to [Oliver Reichenstein](#), typography is 95 percent of web design. You must get typography right because it is one of the most important communication tools between visitors and your website.

Set hierarchy and identify it. There are headline types: h1, h2, h3, h4, h5 and h6. Then body copy, bold and italic variations. Think about custom copy that will be used for smaller links, intro text and so on. Provide font family, weight and color.

### COLOR PALETTE

	<b>CANDY APPLE</b>	#e82535
	<b>CRIMSON</b>	#c92830
	<b>COOL BLUE</b>	#074167
	<b>DEEP LAKE</b>	#143548
	<b>GRAVEL</b>	#565656
	<b>WET CEMENT</b>	#77848e

### TYPOGRAPHY

## Header 1

Font: Montserrat Bold / Color #143548

## HEADER 2

Font: Montserrat Bold / Color #143548

## HEADER 3

Font: Montserrat Bold / Color #074167

## HEADER 4

Font: Montserrat Bold / Color #074167

## Header 5

Font: Montserrat Bold / Color #565656

This is Body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent eu semper ligula, nec fermentum odio. Aenean non blandit neque, ac accumsan nibh. Morbi elementum neque id sodales blandit. Morbi eget turpis in urna sodales pharetra. Aenean quis pulvinar lacus, sed lacinia sem.

Font: Libre Baskerville / Color #565656

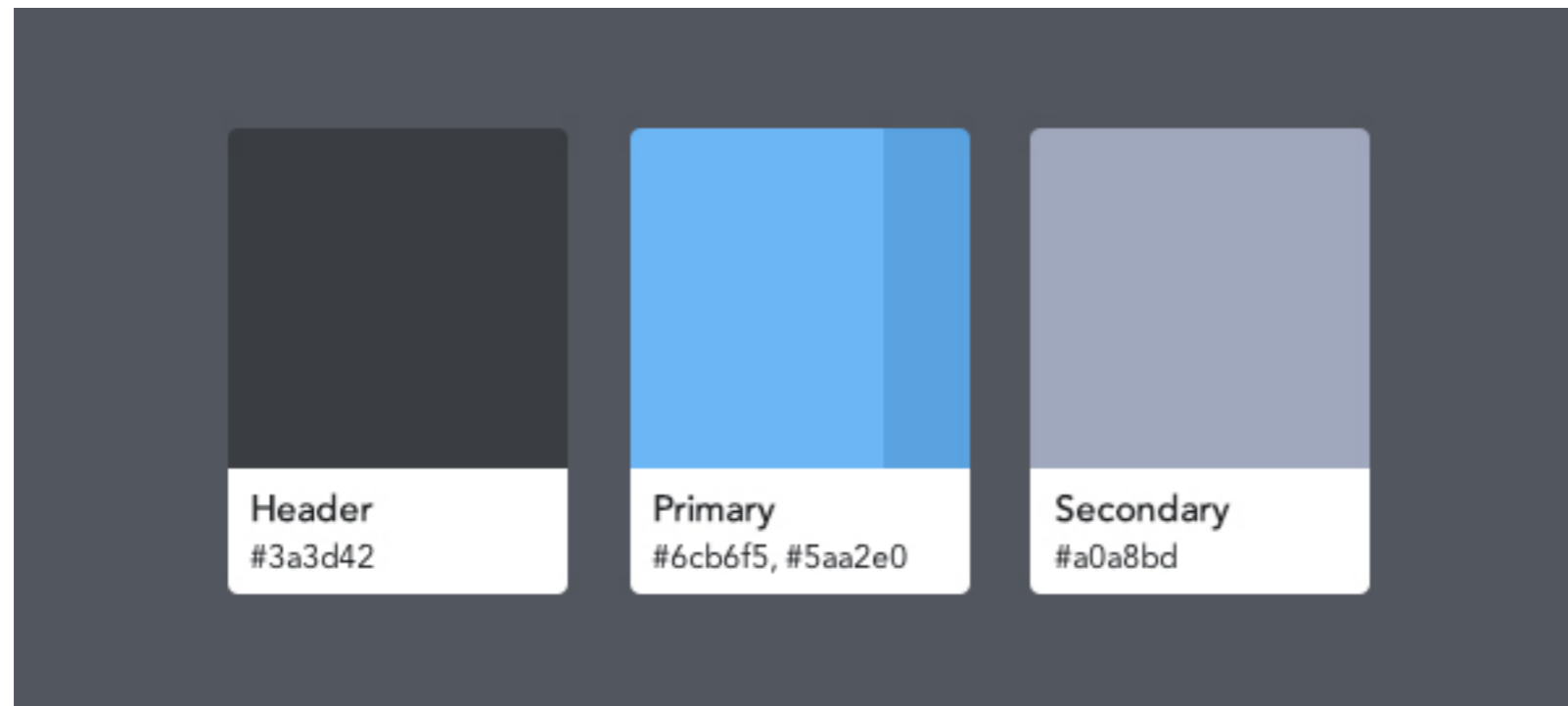
**This is an inline link**

Font: Libre Baskerville / Color #e82535 / Underline: dotted

### 3. Color Palette

It is incredible how humans perceive color and associate hues with known brands. Think of Coca-Cola, I bet you see that red now.

Begin by setting primary colors for your style guide that will dominate your website, dominant colors should include no more than three shades. In some cases, however, you will need secondary and even tertiary colors to illustrate your user interface, make sure you define them too. Also include neutral colors like white, grey and black for the primary brand colors to stand out.

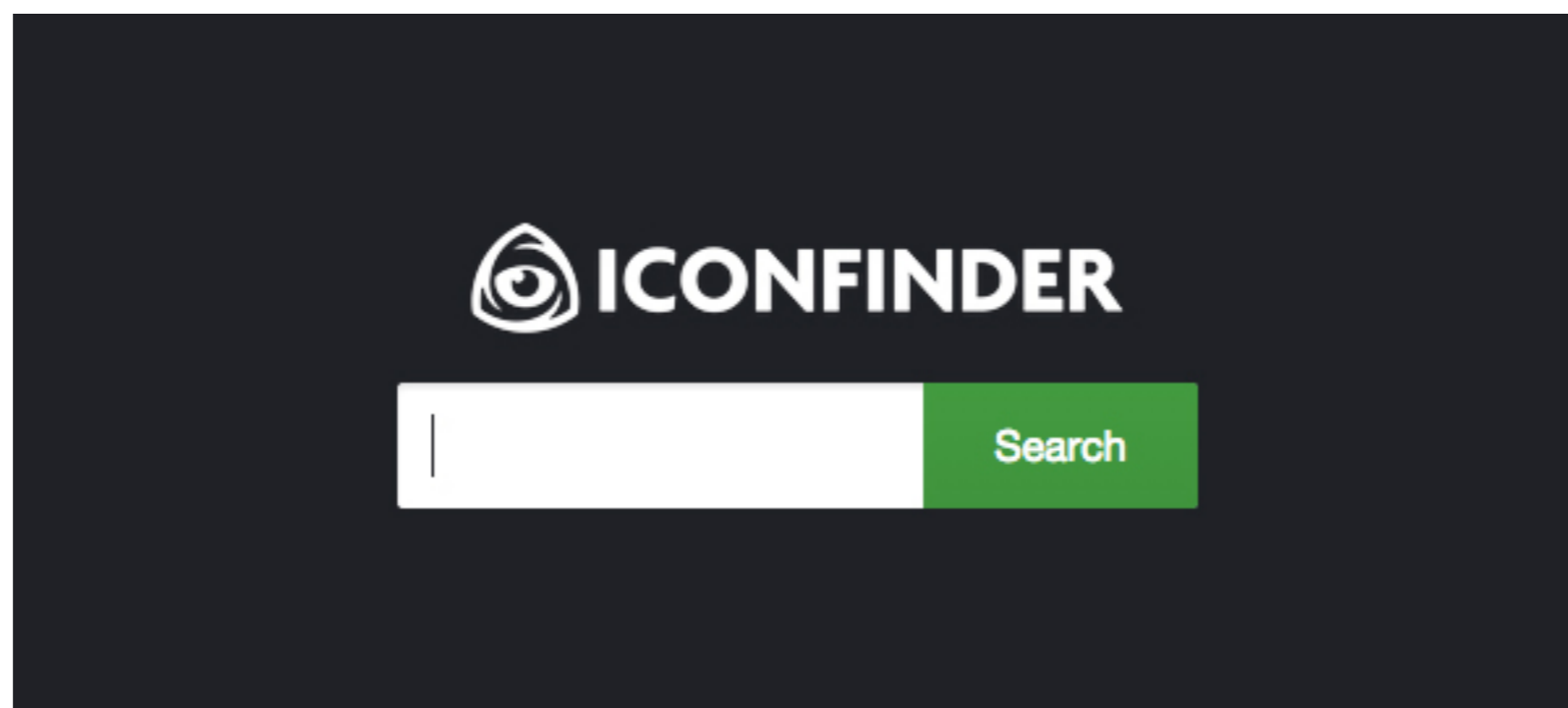


## 4. Voice

The voice that I am referring to is actual copy. You have studied the brand before starting the style guide and found out that brand is youthful and trendy. If there are no directions for voice of the copy, you have to define it. It can be a simple example given showing that voice has to be professional yet funny and welcoming. Instead of stating *“You’ve got 404 error”* you can say *“Oh boy, you’ve broken the interwebs. 404 error.”* If the voice were more corporate, you wouldn’t do that. Brilliance hides in small things.

## 5. Iconography

Icons have existed for thousands of years and are older than text and words. Take advantage of using icons in your projects because they will give an instant idea to visitors as to what’s going on and what will happen next. Picking the right icons will give more context to content than color palette, copy or graphics. When using icons, make sure to think about the target audience, religion, history, so you avoid misconceptions and misunderstandings. One more thing to mention, think about the brand and its values so you don’t use hand-drawn icons on a large banking website.





## 6. Imagery

Pictures speak thousands of words. Make sure to include imagery that defines the style and direction of pictures the website should use. Once again, think about the values of the brand and its mission. For example, a water charity uses striking imagery that has strong emotion, good cause and calls to human emotion for them to be fortunate to have essential living commodities like water, food, electricity and education.

## 7. Forms

Forms are what make your website or web app interactive and dynamic so the user can enter the data and you can then manipulate it and do the work.

Make sure to establish a hierarchy and include possible feedback from forms — active, hover, add error, warning and success messages including things such as a password being too weak, email being not valid or simple success messages e.g. *“email was sent.”*

## 8. Buttons

Buttons are a mixture of color palette, forms and voice. Rely on these previously created assets to create consistent looking and functional buttons with different stated designs.

## 9. Spacing

How can spacing be in style guide? It is extremely important to mention the spacing. It can be in the form of a grid used for a layout; it can be spacing defined between headlines, buttons, images, forms and other elements.

Getting spacing right is important because it gives more breathing room to elements, and consistent use makes your work look structured and professional.

## 10. Dos and Don'ts

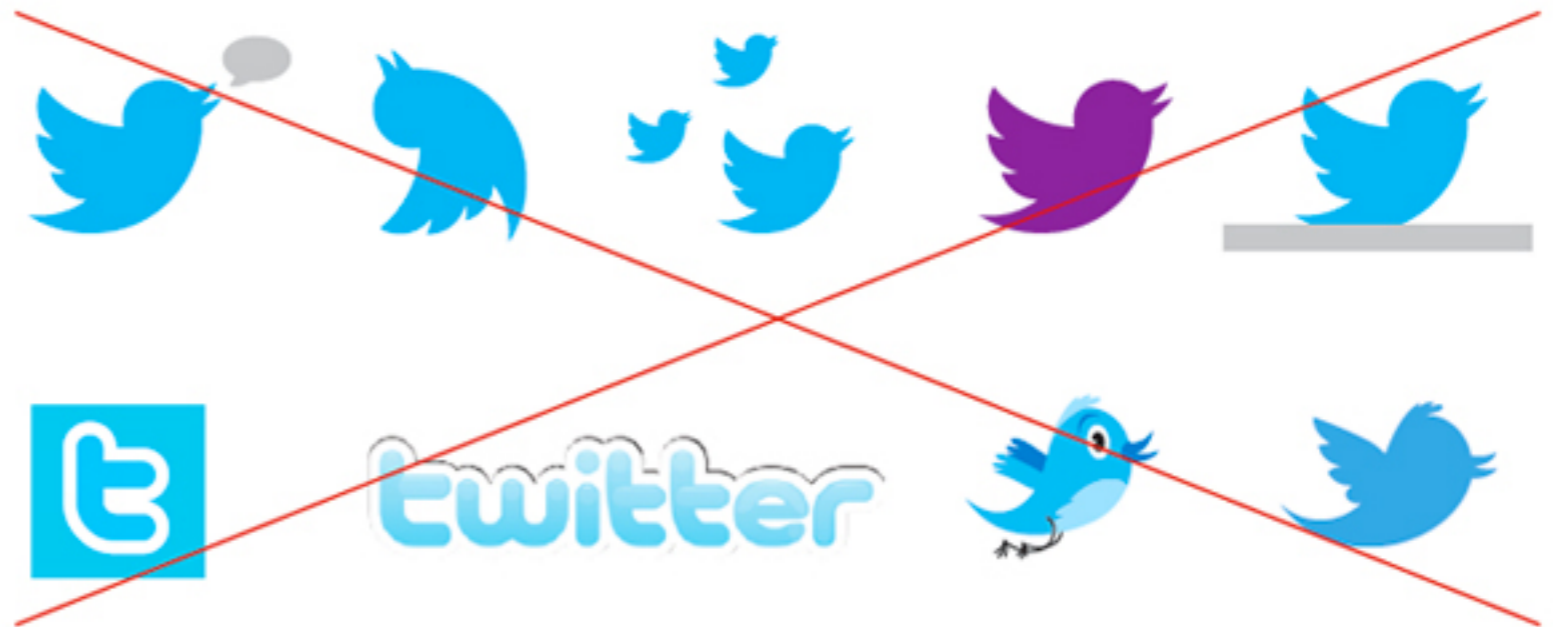
Last but not least: Make the DOs and DON'Ts section much like an FAQ showing the most common pitfalls and give examples of how things should look and work instead.

[Twitter brand assets and guidelines](#)

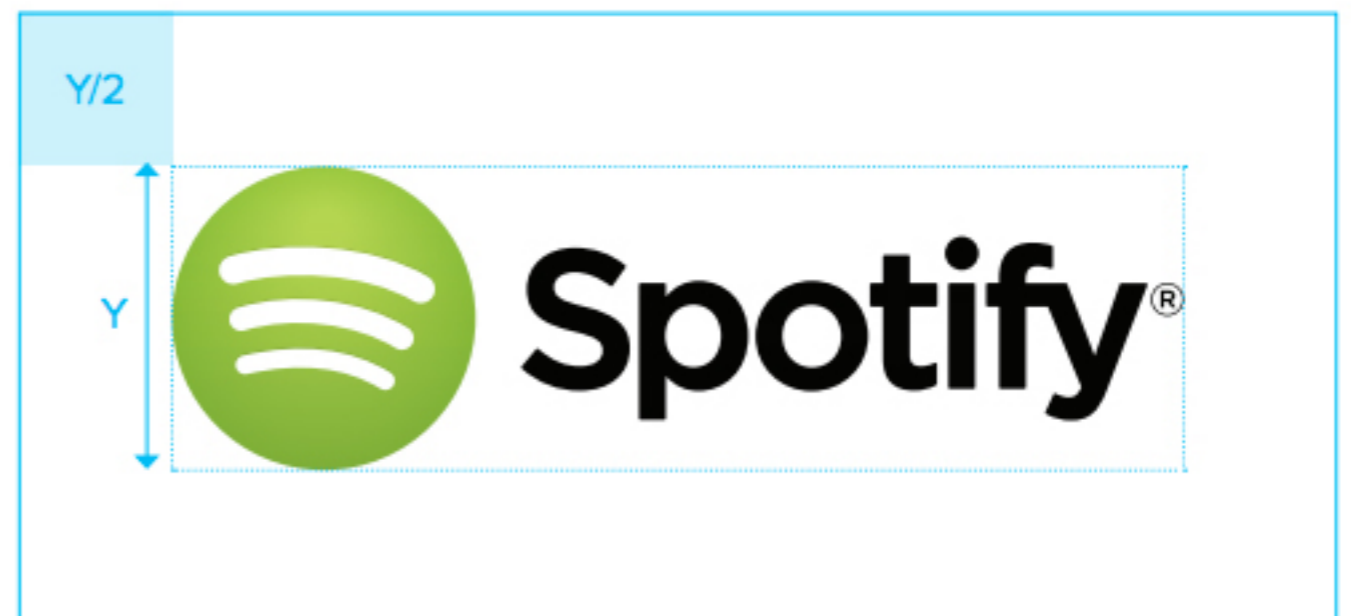
## Examples

Here are some of the best style guide examples to use as inspiration when creating your own style guide. Keep in mind that these guides are highly influenced by the organization setup, their vision, mission and values and some decisions might be irrelevant or illogical in relation to what you are doing, so don't blindly follow the things done there.

Spotify – Partner Brand Guidelines (PDF)



### Clearspace



Dropbox Branding and Logos

Kickstarter Style Guide

Lonely Planet Design Guide

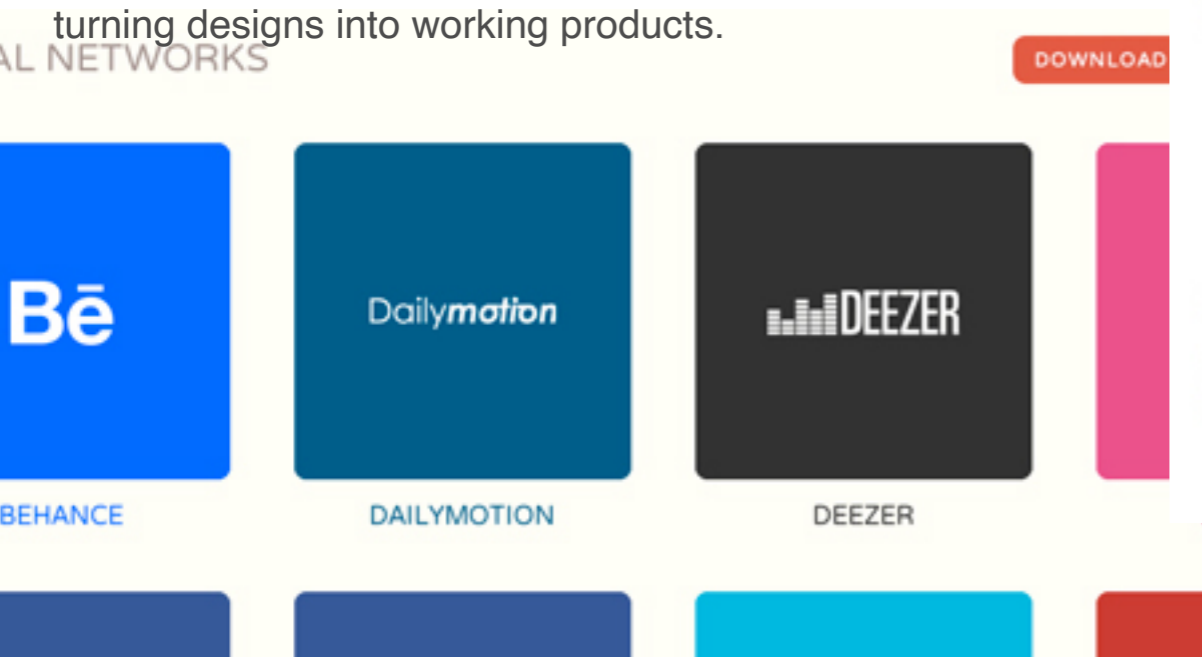
Find Guidelines – The Fastest Way to Brand Assets

### Conclusion

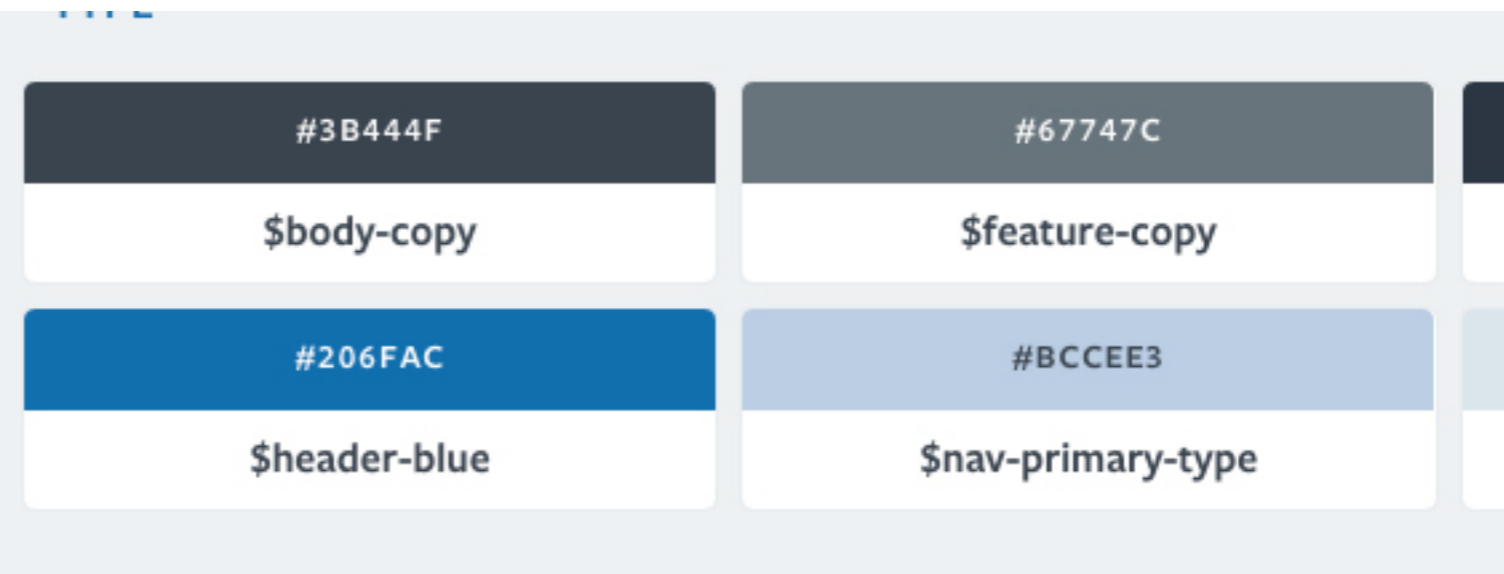
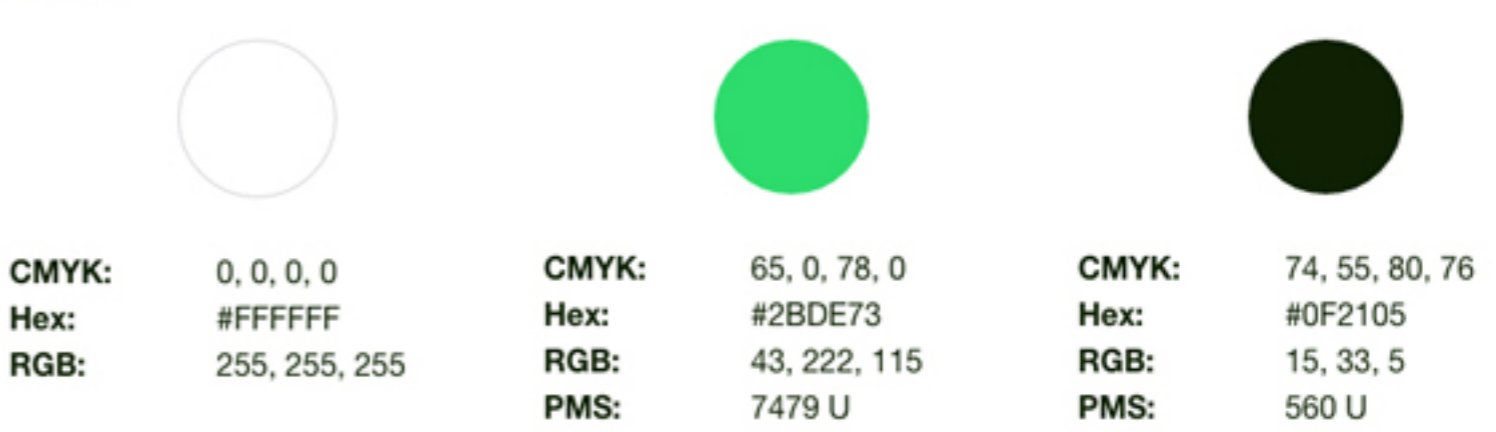
You have to study the brand you're creating style guide for, make sure to get different parts of the design right and ensure that a style guide is consistent and includes all possible scenarios when turning designs into working products.

### Dropbox colors

White canvases and cool grey copy splashed with accents of Dropbox blue.



### Colors



# Visual Design | Style Guide

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## Opdracht

Bedenk hoe de style guide er uitziet van jouw eigen portfolio website.

Maak een van beide:

1. In Photoshop. Zet alle maten van fonts en breedte/hoogte van knoppen in pixels erbij.
2. In HTML, zodat jij of een developer zo jouw code kan copy & paste

Geef in de style guide een voorbeeld van:

- Kop 1, kop 2, etc
- Paragraaf / platte tekst
- Navigatie
- Basiskleuren
- Visuals
  - logo
  - foto's
  - tekeningen
  - icons
- Links (actief / rollover)
- Knoppen
- Lijsten (bullet points etc)
- Marges om afbeeldingen en logo's
- line-height