

CEO

DESIGN TOOLKIT

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inform.engage.inspire.

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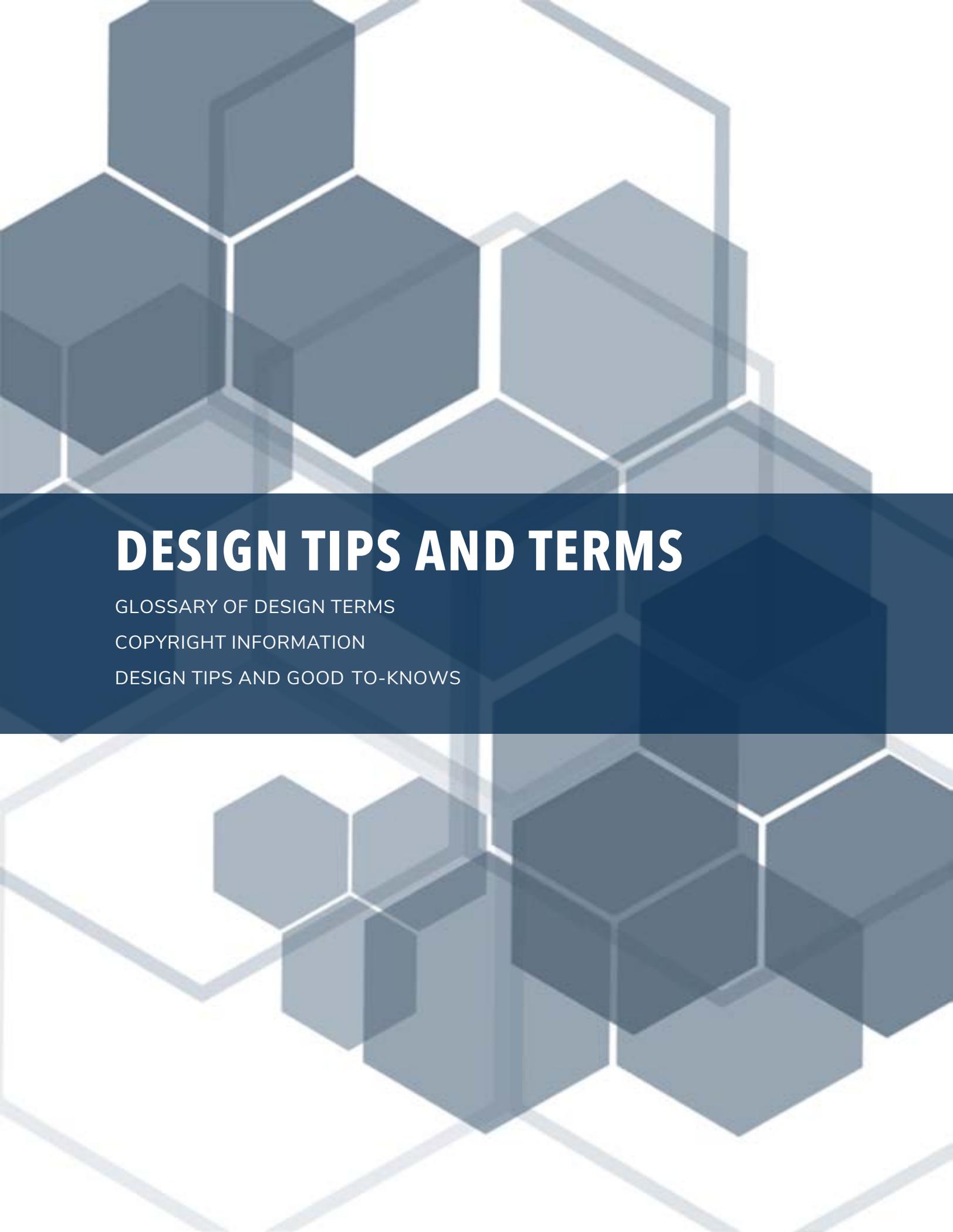
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INTRODUCTION ABOUT THIS TOOLKIT

The Center for Educational Outreach is committed to producing high quality marketing materials that are diverse and accessible. This toolkit has been compiled to help anyone on the CEO team to design high quality materials. It is also intended as a guide for our partners to use to make their own materials.

This toolkit will give a high level overview of graphic design, typography, accessibility, and diversity in design basics.



DESIGN TIPS AND TERMS

GLOSSARY OF DESIGN TERMS

COPYRIGHT INFORMATION

DESIGN TIPS AND GOOD TO-KNOWS

DESIGN GLOSSARY OF TERMS



CMYK - Color combination that is used for printing. C=Cyan, M=Magenta, Y=Yellow, K=Key Color (usually black). Always check your program to see what color type it is working in.



Brochure - A booklet containing pictures and information about a product or service. Can be folded in half or into thirds.



Digital Flyer - An advertisement created for the web & typically sized for the website.



Flyer - an advertisement that can be held in the hand, larger than a postcard, no bigger than 8.5 x 11 inches.



Graphic - An illustration, painting, or drawing.



Hex Code — Six-digit number code used in HTML, CSS, and design software applications to represent/find colors. Usually written with a hashtag (#).



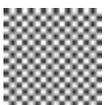
Infographic - An illustration with a combination of numbers, text, shapes or drawings that represent information, metrics, or processes.



Image - Often used interchangeably with “Photograph” or “Stock Photo.”



Pixel - The smallest unit of programmable color on a computer. Images are made up of many individual pixels on computers.



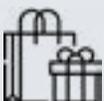
Raster Images - Images made of a grid of pixels. When you change size or stretch a raster image it can blur/lose resolution. Typical raster formats are: .jpg or .bmp. Programs that work with Raster images include Adobe Photoshop and GIMP (free).



RGB - Red, green, and blue added together to create colors. RGB color should be used for on-screen purposes. Always check your program to see what color type it is working in.



Resolution - Determines the quality of an image. Usually the higher the resolution, the higher the quality. A high-resolution image will be clear. A low-resolution image will be pixelated and blurry.



SWAG - Swag is an acronym for “Stuff We All Get”. These are promotional items and give-aways.



Vector Graphics - Images made up of points, lines, and curves. Vectors won't get blurry when scaled. Typical Vector formats are: .png or .eps. Programs that work with Vectors include Adobe Illustrator & InDesign and Inkscape (free).

One of the most important things to know when working on a design is copyright law and what images or video you can use in your work.

Please read the U.S. Copyright Law information for detailed information about copyright law.

For our purposes at CEO, because we are part of a higher education institution we have a little more leeway about what images we use, so long as we use them in an educational context.

The Marketing & Communications team cautions against using images or video that are not of an educational nature in our work as many copies can and do pursue legal action if they find out about it.

A good example of images or video that would not be advisable to use would be anything by Walt Disney Studios. Disney is extremely protective of their copyright and have gone after K-12 and higher education schools for violating copyright.

A good rule of thumb is if it wasn't drawn or taken by CEO, you should check the copyright permissions.

Copyright permissions are specific rules by which you can use someone's image or art - typically these will be found on royalty-free stock photo sites like Pixabay or Vecteezy. The artists and photographers on those sites have agreed to allow their work to be used by anyone, although sometimes you might have to give them attribution when you use it.

Attribution is a credit for the photographer or artist when you use their work. A typical attribution statement would be: "Used with permission from Amanda Hudeck, original artist." This can be placed under the image as a caption or as a footnote.

U-M Stock Photos and our own CEO library of photos and graphics are attribution free, royalty free images we can use in any design at any time.



GRAPHIC DESIGN BEST PRACTICES & TIPS



Plan the design out ahead of time - sketch your ideas and run them by a trusted reviewer



Think about your audience - your design should be created with an audience in mind and what might be appropriate for one audience may not be for another. A good example is an ad trying to reach scientists will be written much different from a flyer for school aged children. The language will be different, as will the colors and the overall format of the design.



If your design is two sided make sure that you have enough content and elements to create a full design, front and back.



Check for spacing errors - this is probably the most common error encountered when designing something. Make sure that things are evenly spaced or aligned.



Avoid using too many buzzwords These words sound meaningful but say very little - they are “empty” of true meaning. Using them can make your design - both print and web - sound or feel inauthentic. An example of inauthentic buzzword heavy language: *Strategically managing expectations and streamlining robust and holistic best practices to sharpen plans and institutionalize linkages with laser-like focus.*

GOOD-TO-KNOW'S ABOUT U-M CULTURE & DESIGN



Be prepared for multiple drafts - It's part of the process to create a draft and get feedback from your program manager or the associate director and director of CEO. This can often result in multiple iterations of the design - and that's okay! Just make sure you avoid a feedback loop.



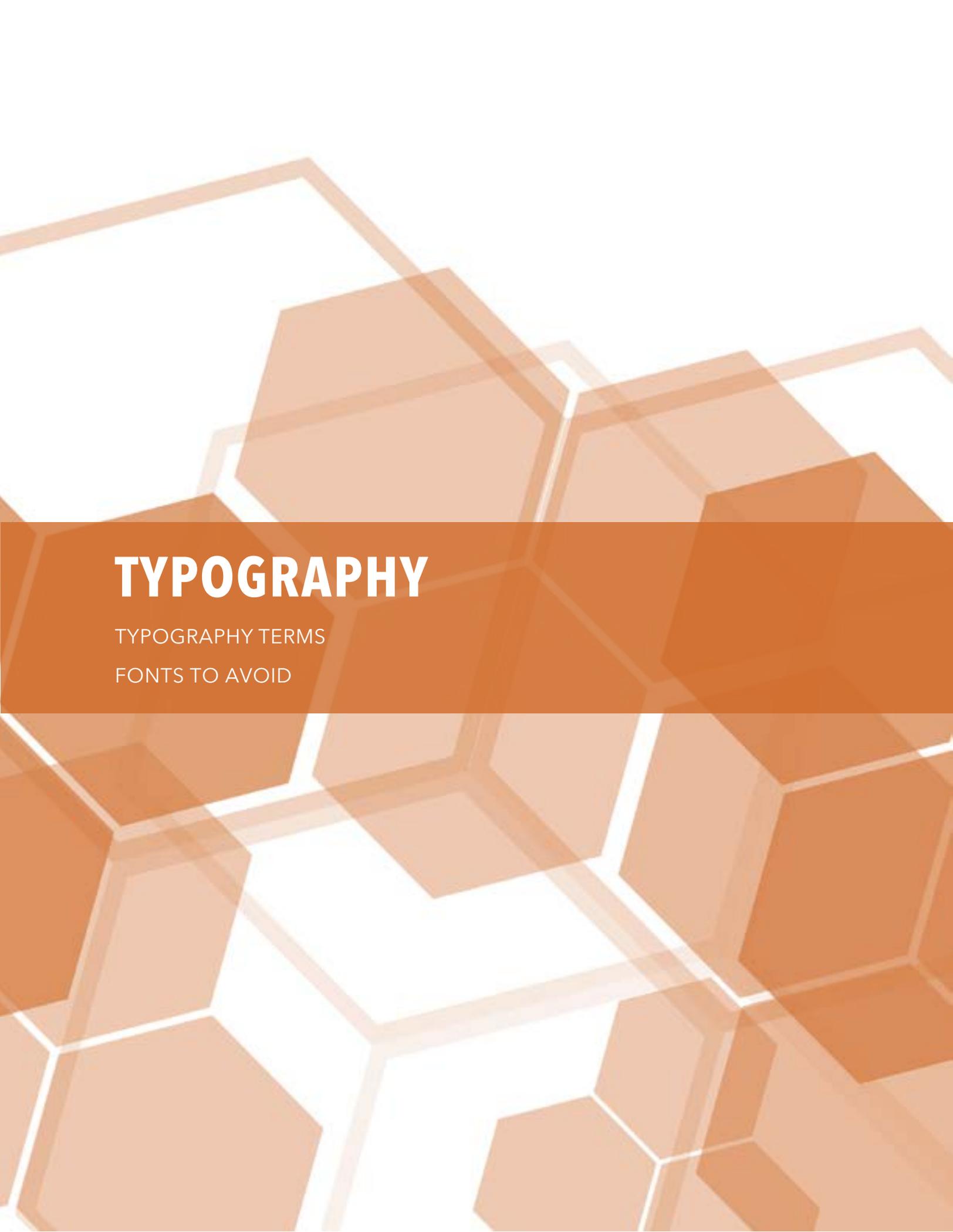
Communicate limits to program managers to avoid feedback loops - when handing off a draft to a program manager for feedback and edits, be clear about the timeline and what can be done within the timeline. For instance, if a flyer was requested on a Monday and you send a draft for feedback on a Friday - but the flyer is needed by the following Friday, it would not be practical to change the entire design at that time. Communicating that there is not enough time for a new direction is important to ensure drafts don't become stuck in a feedback loop.



Avoid any colors close to MSU green/white or Ohio State red/white - the colors of these universities are “off limits.”



Always spell out an acronym before using it. The university is very fond of acronyms as part of its overall culture and even long time employees won't know them all. Never assume that your audience knows the acronym.



TYPOGRAPHY

TYPOGRAPHY TERMS

FONTS TO AVOID

TYPOGRAPHY GLOSSARY OF TERMS

AA

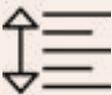
All-Caps Headers - Capitalization only in the headers. Keep in mind all-caps writing can come across as aggressive or yelling and can be hard to read.



Centered—text is aligned to neither the left nor right margin; there is an even gap on each side of each line.

Aa

Font - a font is a specific size and style of a typeface. For example, Verdana is a typeface, while Verdana 10 pt bold is a font



Gutter - refers to the space between columns of type, usually determined by the number and width of columns and the overall width of the area to be filled. Sometimes a rule is used instead of blank space.



Justified - text is aligned along the left margin, and letter- and word-spacing is adjusted so that the text falls flush with both margins, also known as fully justified or full justification; centered—text is aligned to neither the left nor right margin; there is an even gap on each side of each line.



Flush right—the text is aligned along the right margin or gutter, also known as right-aligned, ragged left or ranged right.



Flush left—the text is aligned along the left margin or gutter, also known as left-aligned, ragged right or ranged left;



Margin - the area between the main content of a page and the page edges. The margin helps to define where a line of text begins and ends. When a page is justified the text is spread out to be flush with the left and right margins.

T

San Serif - Sans serif is a typeface with no decorative details, additional strokes, or spurs at the end of the letters. They are more modern, minimalist looking.

T

Serif - A serif is a typeface with small decorative edges at the ends of the letters. They look more traditional and sophisticated.



Body Copy - The text that makes up the main readable area.

FONTS TO AVOID

When creating a new design its important to remember that fonts have “personality” and can actually communicate on a subconscious level. Some fonts convey seriousness, others playfulness, and so on. CEO is careful to choose fonts that are easy to read and convey a neutral message that can be used in a wide range of designs. **See the CEO Brand Book for a list of CEO fonts & U-M official fonts.**

In general fonts that are **too elaborate or difficult to read should not be used.** Extremely stylized or script fonts are especially hard to read. You should also think about the unconscious message a font may be sending. A case can be made to use them in very specific circumstances -for example, comic sans can be used when writing dialogue for a comic, but is not appropriate for general use. If you want to use a font like this please talk to the Marketing & Communications team.

Here are some of the fonts you may find that you should avoid:

GOUDY STOUT

JOKERMAN *BRUSH SCRIPT*

Magnito *CURLZ MT*

Vivaldi *PAPYRUS*

Blackadder JTC *Vladimir Script*

COMIC SANS *Edwardian Script*

SHOWCARD GOTHIC

BASIC DESIGN PRINCIPLES

Graphic design, by definition, is the art or skill of combining text and pictures in advertisements, magazines, or books. This section will provide you with a very high level overview of the basics of graphic design. Using these principles you can create your own simple designs or help the Marketing & Communications team by communicating your ideas more clearly when requesting a design.

Examples of each design basic are taken from Canva, one of the main tools we use to design flyers at CEO. These designs are royalty free. As much of CEO design work is flyer based both digital and print the examples used are flyer designs.

WHAT'S INCLUDED IN THIS CHAPTER:

BALANCE

PROXIMITY

ALIGNMENT

CONTRAST

COLOR

VISUAL HEIRARCHY

REPITITION

NEGATIVE SPACE

TYPOGRAPHY

Please Note: The examples provided in this section are printed flyers. These design principles are the same for both printed materials and web design.

BALANCE

Balance is a way to lend structure and stability to a design. Think of your design elements (pictures, graphics, etc) as having weight. Dark, solid elements will have more weight than light, opaque elements. There are many different ways to achieve balance in your design but the two most common are symmetrical and asymmetrical balance. Symmetrical balance is achieved when there is an equal visual weight across the work. Asymmetrical balance is when most of the elements are grouped in once place on the work with the resulting blank space or lighter elements acting as the counter weight.

Below are examples of both symmetrical and asymmetrical balance.



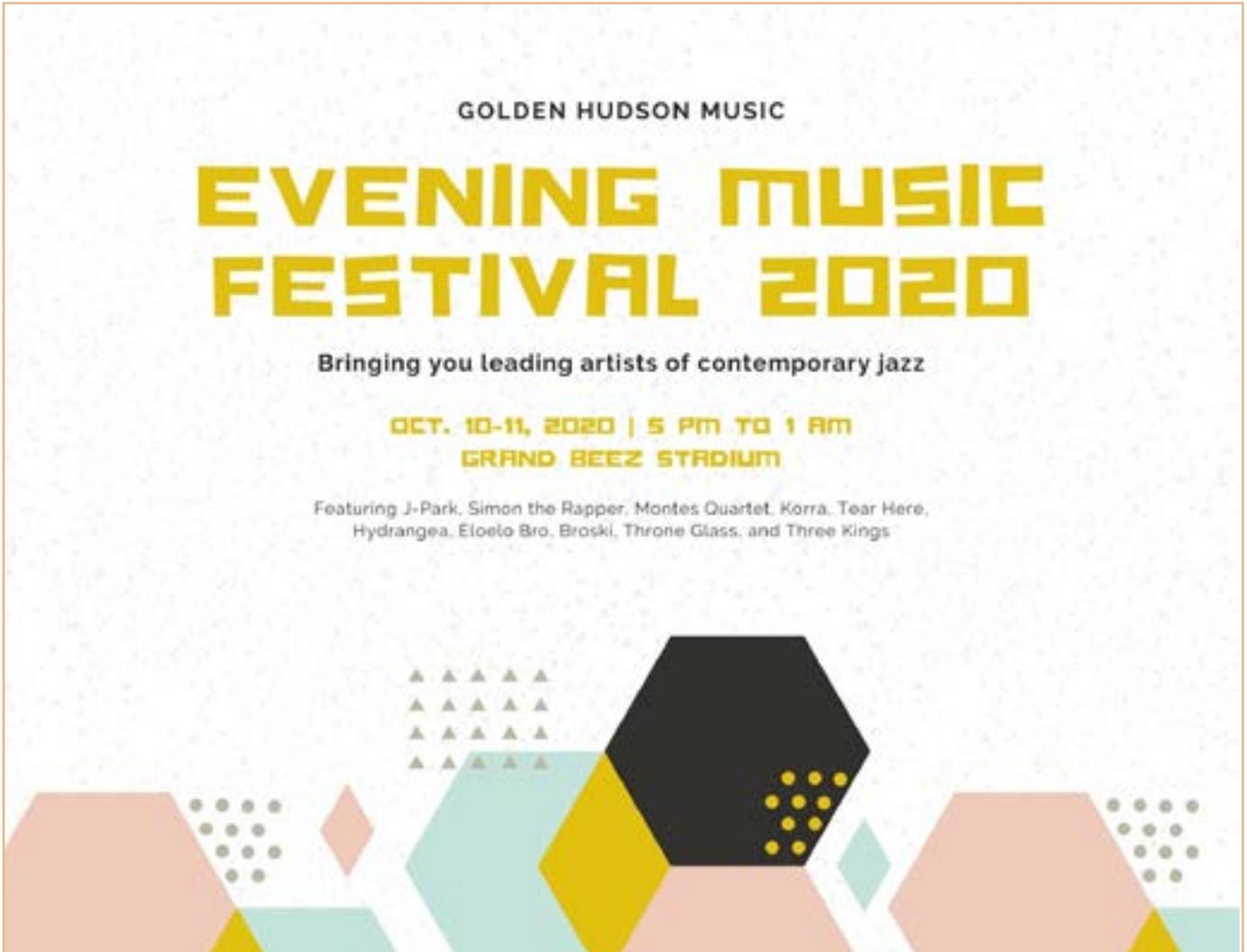
Symmetrical Design: Travel Tours This design is balanced by the solid colored text blocks and photographs placed diagonally from each other, dividing the page into four equal quadrants.



Asymmetrical Design: Movie Night This design is balanced by placing the emphasis on the film reel at the bottom left of the page. The film reel is a “heavy” visual weight and it is balanced by the “lighter” weight of the fonts at the top of the page.

PROXIMITY

Proximity helps create a relationship between similar/related elements. The elements do not need to be grouped together, they should be visually connected by font, color, size, etc.

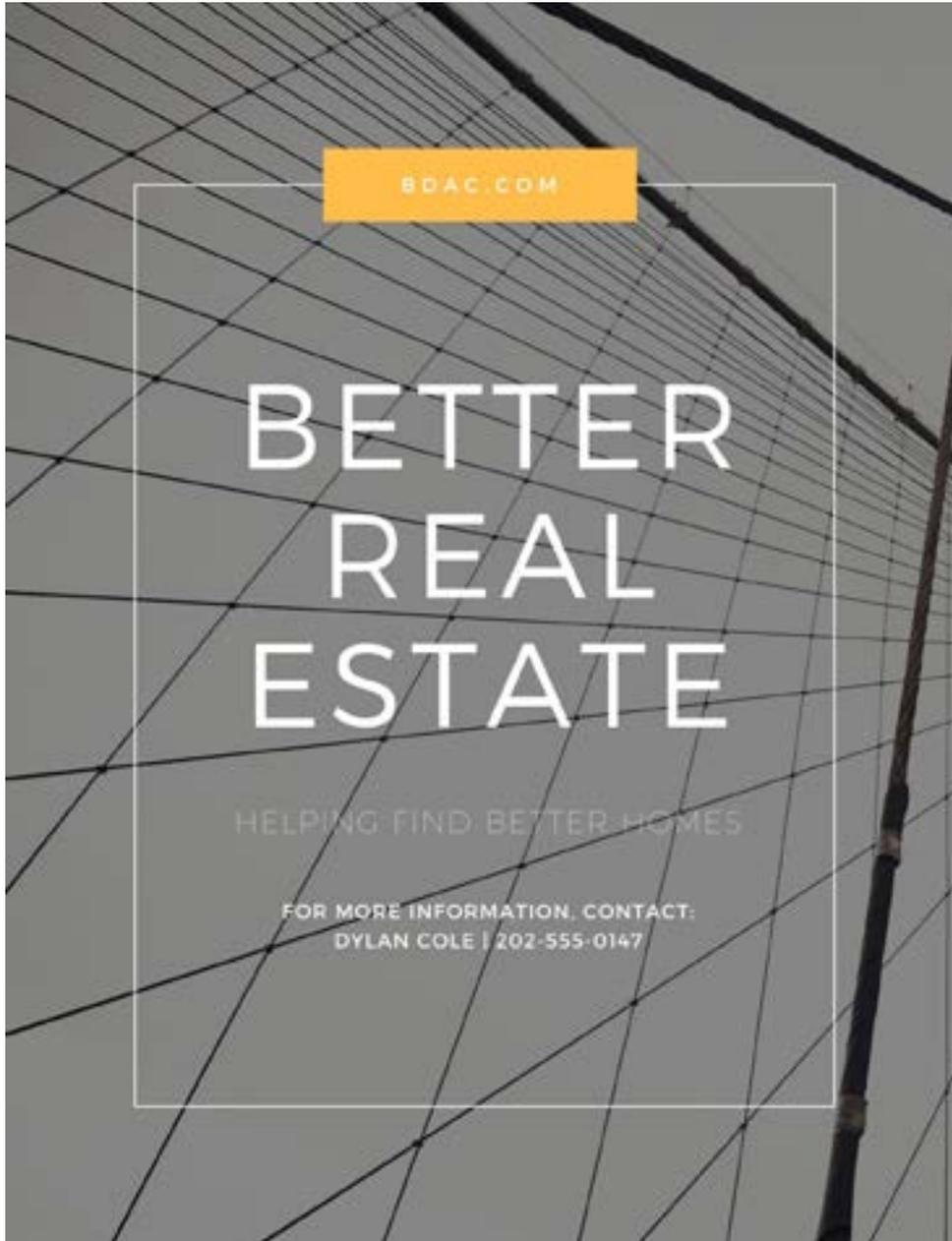


Proximity Design: Music Festival

This design showcases a great example of proximity in design. The shapes at the bottom of the flyer are shown as connected by using a muted color palette. Making the other shapes, diamond, dots, triangles and hexagons part of that same palette the eye recognizes that they are part of a cohesive design. Emphasis placed on one hexagon by giving it a black color that jumps out visually from the rest.

ALIGNMENT

Alignment is one of the most important parts of creating a seamless visual connection with the elements in a design. It gives order to images, shapes and text. Breaking alignment lends a design a “grungy” or “disheveled” feel, which outside of certain situations should be avoided.



Alignment Design: Better Real Estate

The elements of this design are aligned to the center of the page both horizontally and vertically. The image the text is placed over has oddly shaped lines aligning the text to the center gives the overall flyer a very orderly appearance despite the background.

CONTRAST

Contrast is a difference between two design elements. The most common contrast types in design are light/dark and large/small. Contrast adds a lot of visual interest to a design and using it correctly can make the most important information really stand out.



Contrast Design: New Salon Beauty Packages

This salon advertisement showcases light/dark contrast really well. The bright pink (light) background contrasts sharply with the black paint strokes and center square with information. Because of this contrast the viewer's eye immediately goes to the information in the center of the design. The white paint strokes add another dimension of contrast.

BASIC DESIGN PRINCIPLES & EXAMPLES

COLOR

Color is a very important basic of design. It sets the mood for your design. The colors you use should represent the CEO and University of Michigan brand - but - keep in mind certain colors give different moods to a design. For example, neutral shades like beige or muted Maize give a feeling of sophistication. Bright colors like Maize create a feeling of happiness, and blue gives off calm.



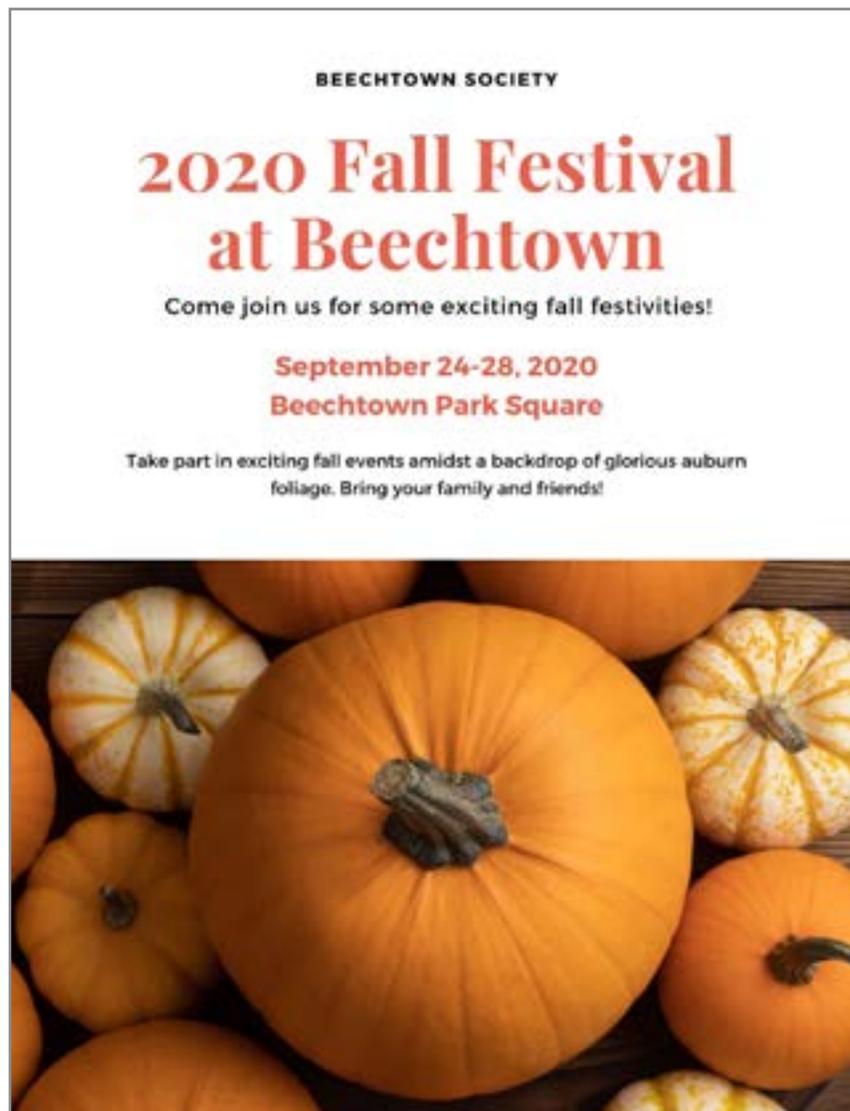
Color Design: Burger Fridays

This burger restaurant advertisement is a great example of color in design. The poster uses a shade of reddish-orange and yellow, which are associated with ketchup and mustard, to highlight the burger logo in the center. The bright colors also lend a bright and cheerful feeling to the design.

VISUAL HIERARCHY

Hierarchy is achieved when extra visual weight is given to the most element or message of the design. There are many ways to arrange a hierarchy:

- Make text large, bold, and bright
- Make an image larger
- Choose images with eye catching elements
- Use proximity to emphasize certain elements
- Place the key part of the design higher or lower than the other design elements



Visual Hierarchy Design: Fall Festival

This flyer has the visual hierarchy from the bottom up. The eye immediately goes to the pumpkin image at the bottom of the page first, then moves up to the festival dates and details. The large centered pumpkin is a very good choice for this type of design as the viewer immediately knows this event has something to do with pumpkins, fall, and all the wonderful things that come with it!

REPETITION

Repetition is a staple of design. It can be most useful for branding or reinforcing an idea. It creates a visual rhythm and ties together elements like logo and color.



Handwashing 101 Source: World Health Organization

- **1**
Wet your hands before applying soap
- **2**
Rub soap all over your palms, the backs of your hands, and in between your fingers
- **3**
Do this process for at least 20 seconds before rinsing
- **4**
Wipe your hands with a clean towel or paper towel and void rubbing too vigorously

Repetition Design: Handwashing 101

This design uses repetition to enhance the importance of washing your hands properly. Each step in the process is repeated with the same basic elements: picture, number, instruction. Differences in the steps are highlighted by a color change in the background while keeping the color pattern consistent to the overall design.

NEGATIVE SPACE

Negative space refers to areas of a design without design elements (shapes, fonts, etc). When used correctly negative space can highlight important information or create a certain feeling in the viewer.



Negative Space in Design: Climb Higher Heights

This advertisement is for a mountain climbing group. They have used a photo of a mountain range as the background of the design and placed the important information off to the side. Balance is achieved by the negative space showing the mountain range in the photo. This design choice creates a feeling of soaring above the mountains and draws attention to the information the group wants to share.

TYPOGRAPHY

Typography is one of the most important parts of a design - yet many people overlook it when thinking about how they want something to look. The typography of a design ties everything together and enhances the mood of the design. Different fonts have different messages they send (see fonts to avoid, page xx of this toolkit). Always check to ensure the font you choose sends the right message.



Typography in Design: Lenten Recollection - In this flyer for a church event, the designer has used two fonts: a readable script and a sans serif font. These fonts work together to create emphasis, especially on the words “do good” and evoke a feeling of calmness.

DESIGN TRAPS THINGS TO AVOID

When you are creating a design it can be very easy to fall into “design traps.” Design traps are ideas that sound good when you are thinking of them but when they are put to paper or computer screen they come out very wrong. These traps can cause a design to be difficult to read, confusing, over-stimulating, and more. Sometimes you may be working with someone who has fallen into a trap and you might have to help guide them out of it.

Here are some common design traps and what you can do to avoid them.

THE TRAP

Using text based images with a text heavy design.

Why is this a trap? It can be tempting to reinforce your message with a cool word graphic. This can cause confusion and overstimulation.

WHAT YOU CAN DO

Use a standard image with no text embellishments.

If the text heavy image is important consider reducing the amount of text on the page in total.



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We help you in business by delivering good ideas. It easy to succeed with our help

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Our team of professional people help you manage your business all the way to the top

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DESIGN TRAPS THINGS TO AVOID

THE TRAP

Using graphics in completely different styles and colors.

Why is this a trap? It can be tempting to use any graphics you like regardless of style. This can cause confusion, distraction, overstimulation, and make a design look very disjointed.

WHAT YOU CAN DO

Use graphics in the same style and color scheme.

Modify existing graphics if needed to match the style and color scheme of the design.



DESIGN TRAPS THINGS TO AVOID

THE TRAP

Mixing photos and graphics.

Why is this a trap? It can be hard to choose between using graphics or photographs, so why not use both? However, using both can be confusing and cause your design to lack a unifying look and feel.

WHAT YOU CAN DO

Either use all graphics (in the same style and color scheme) or all photos.

A exception to this would be infographics, which are used to display data, they can be used with photos without causing confusion/lack of unity.



DESIGN TRAPS THINGS TO AVOID

THE TRAP

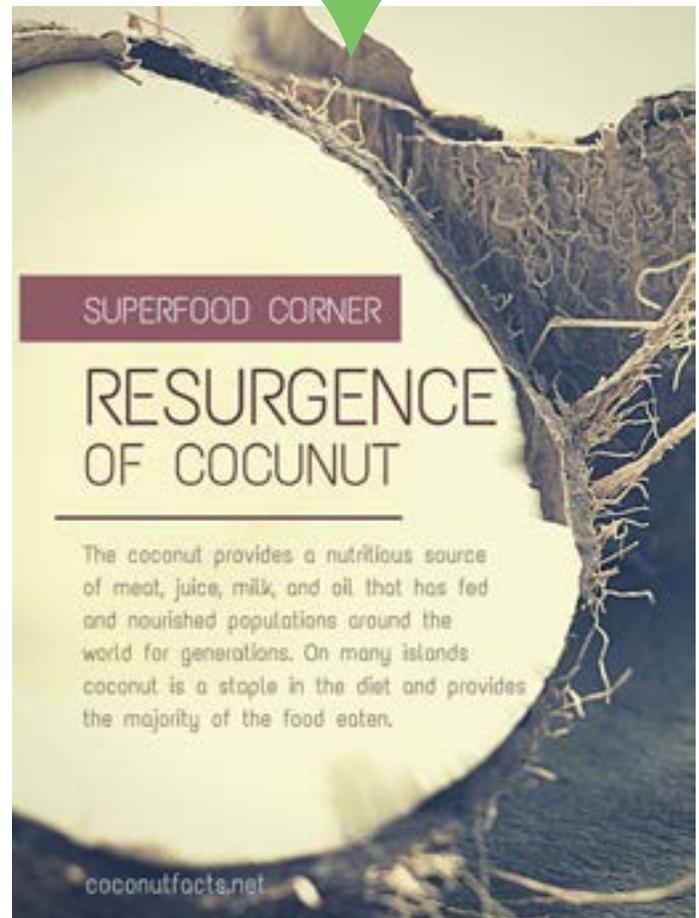
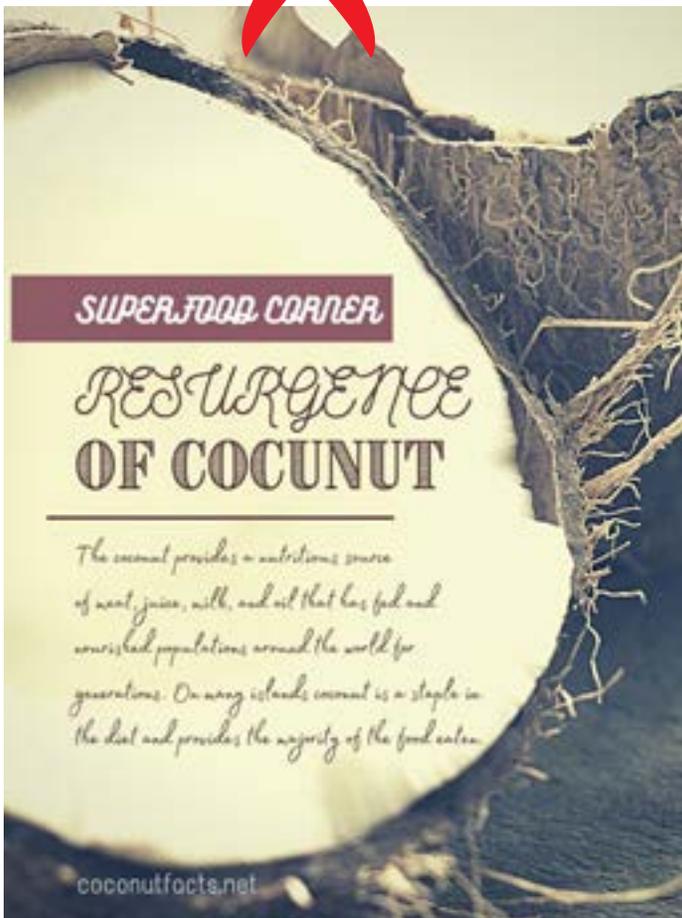
Using hard to read fonts or too many different fonts.

Why is this a trap? Using too many different fonts or hard to read fonts can result in people not even looking at your design. It can be too busy, distracting, difficult to read or overstimulating to your audience.

WHAT YOU CAN DO

Use 1-2 fonts, one for headings and one for body copy. Avoid difficult to read fonts (see fonts to avoid).

CEO has a list of fonts we recommend you use that can be found in the CEO Brand Book and as a download at the end of this toolkit.



DESIGN TRAPS THINGS TO AVOID

THE TRAP

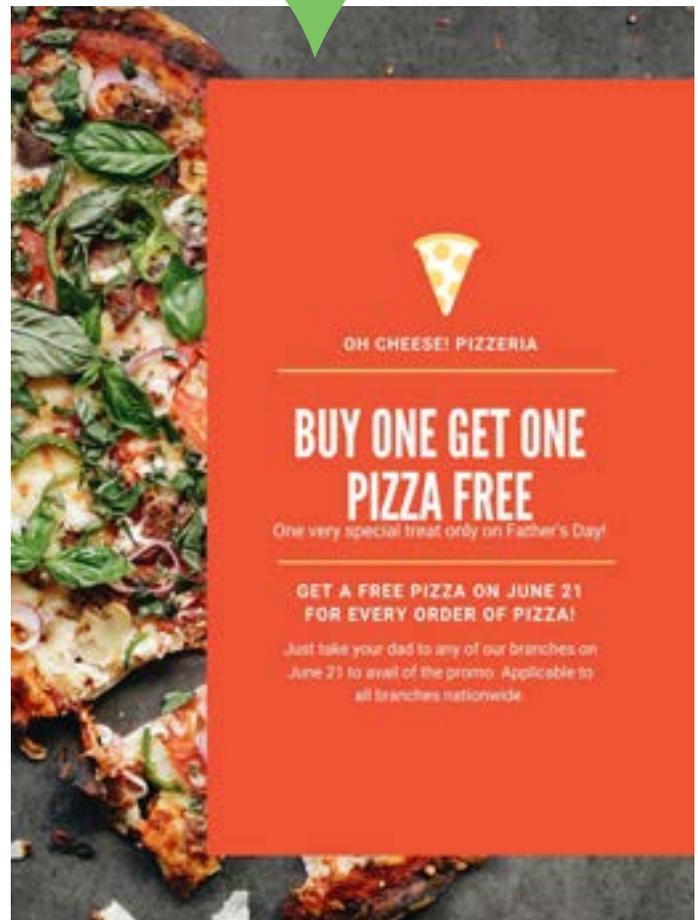
Using too much text.

Why is this a trap? It can be difficult when you have a lot of information you want to convey in your design or a subject matter expert wants to include. This is overwhelming to the audience and they will not read it.

WHAT YOU CAN DO

Half life your content and reduce the amount of text on a page. Consider including important information in infographics or photos.

If you need help, contact the Marketing & Communications team and we'll be happy to work through a half life exercise with you.



DESIGNING FOR EVERYONE

AUDIENCES WITH AUTISM

AUDIENCES WHO ARE BLIND

AUDIENCES WHO HAVE LOW-VISION

AUDIENCES WHO HAVE DYSLEXIA

AUDIENCES WITH PHYSICAL OR MOTOR DISABILITIES

AUDIENCES WHO ARE DEAF OR HARD-OF-HEARING

AUDIENCES WHO ARE ANXIOUS OR HAVE ADHD

AUDIENCES WITH COLORBLINDNESS

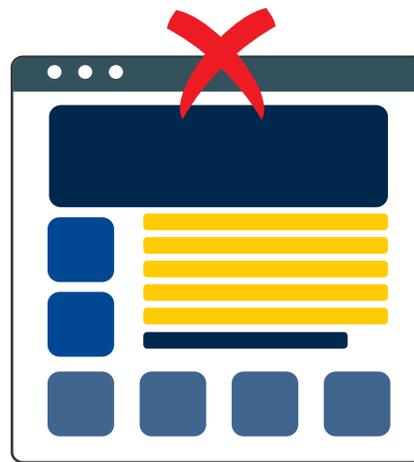
Please Note: Visual examples are of web designs. These best practices are the same for both web design and print.

AUDIENCES WITH AUTISM

Autism Spectrum Disorder is defined as a spectrum of conditions that involve difficulties with social skills, engaging in repetitive behaviors, impaired speech and challenges with nonverbal communication (like body language).

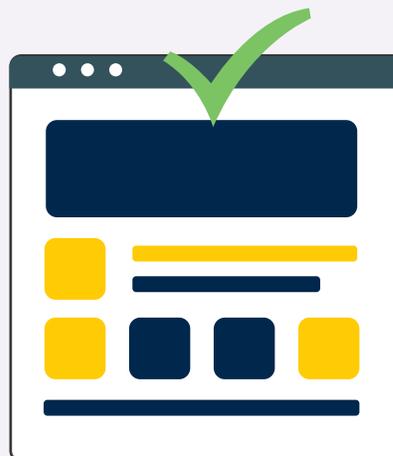
Audiences with Autism have difficulty with:

- Bright contrasting colors
- Filtering out distracting elements
- Figures of speech or idioms
- Large blocks of text
- Vague instructions
- Complex and cluttered layouts



To ensure a design is accessible to someone with Autism Spectrum Disorder, you can:

- Use simple colors
- Avoid distracting elements like moving pictures, etc.
- Write in uncomplicated language
- Use bullets
- Make sure instructions are clear
- Use simple layouts

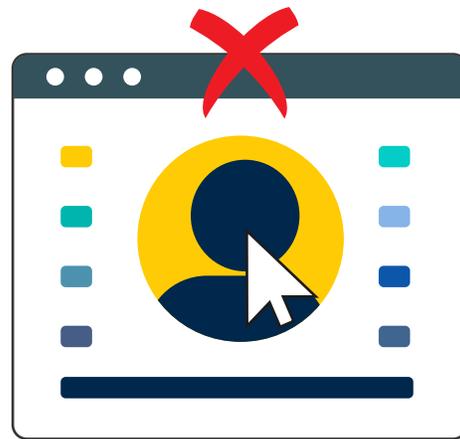


AUDIENCES WITH BLINDNESS

Blindness defined as a decreased ability to see to a degree that causes problems not fixable by usual means, such as glasses. Persons who are blind typically use screen readers to navigate and interact with websites and other digital media. They may also make use of audio options and printed materials in braille.

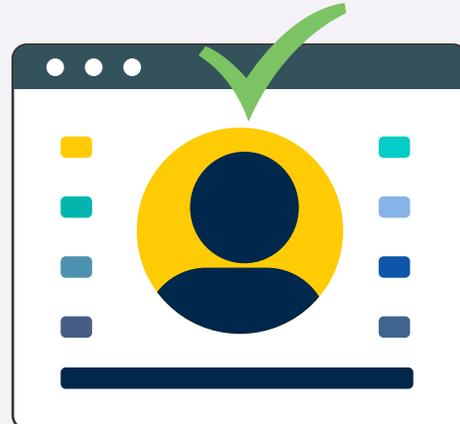
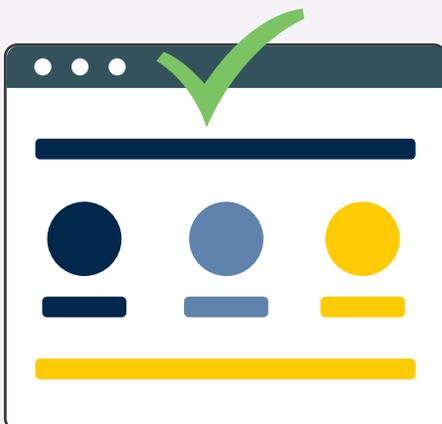
Audiences with blindness may have difficulty with:

- Images without alt text
- Content spread out all over a page
- Text sizes and placements
- Interacting with information shown in images or videos
- Actions dependent on mouse clicks or touch screen use



To ensure a design is accessible to someone who is blind, you can:

- Follow a linear layout
- Use HTML5 for structuring content
- Use alt text to describe images
- Ensure links and headings are descriptive
- Design with keyboard only use in mind

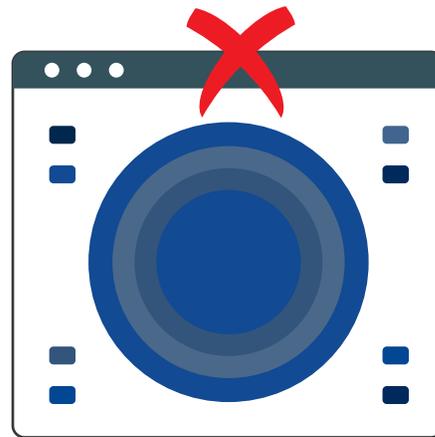
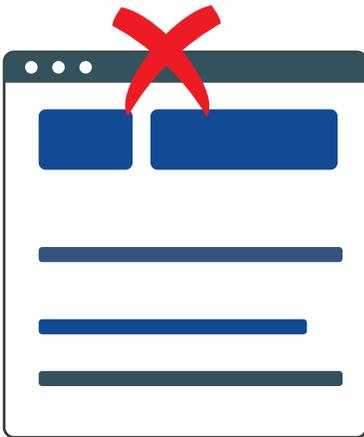


AUDIENCES WITH LOW-VISION

Low-vision is similar to blindness in that the users ability to see is greatly affected. Low-vision users may or may not use glasses depending on their condition.

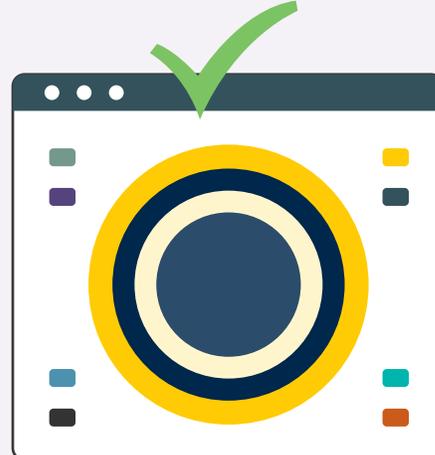
Audiences with low-vision may have difficulty with:

- Small font sizes
- Information placed in downloads
- Meaning conveyed only in color
- Too much content spread out over a page
- Actions that are separated from context
- Color contrasts that are too similar (a blue square on a green circle for example)



To ensure a design is accessible to someone with low-vision, you can:

- Ensure contrasts in color are clear
- Use larger font sizes
- Use a linear layout
- Place all information on the web page
- Place buttons and other actions in context

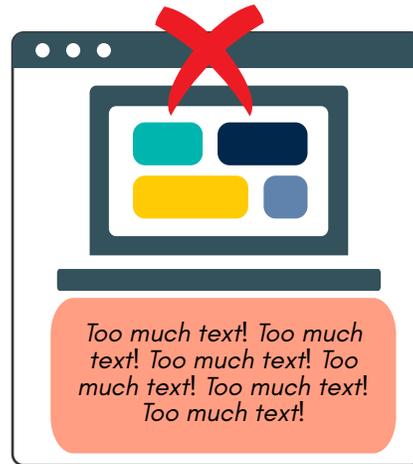
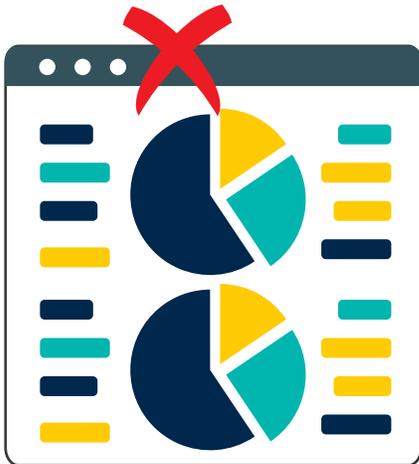


AUDIENCES WITH DYSLEXIA

Dyslexia is defined as a disorder that affects areas of the brain that process language.

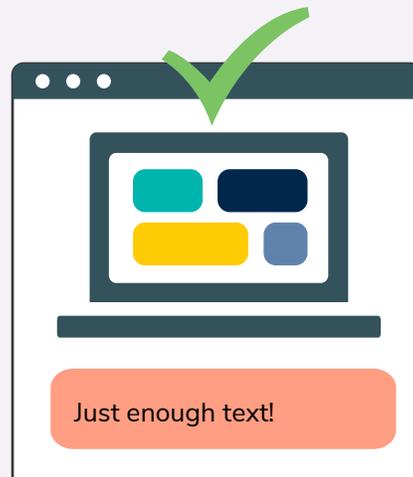
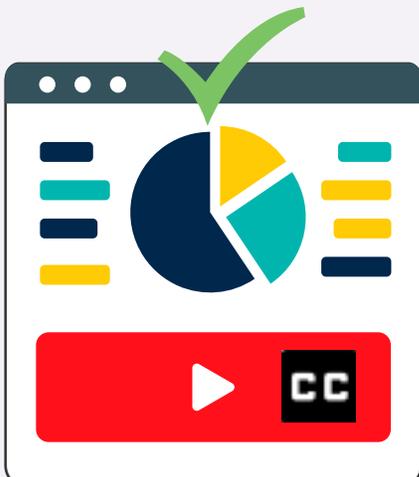
Audiences with Dyslexia may have difficulty with:

- Large blocks of text
- Too much information in one place
- Remembering information from other pages
- Relying on accurate spelling in calls to action
- Emphasis indicated by underlined, italic, or capital words



To ensure a design is accessible to someone with dyslexia, you can:

- Offer information in audio or in video formats
- Use left aligned text consistently in the layout
- Use infographics, images, and diagrams to emphasize text
- Allow users to change the contrast of backgrounds and text

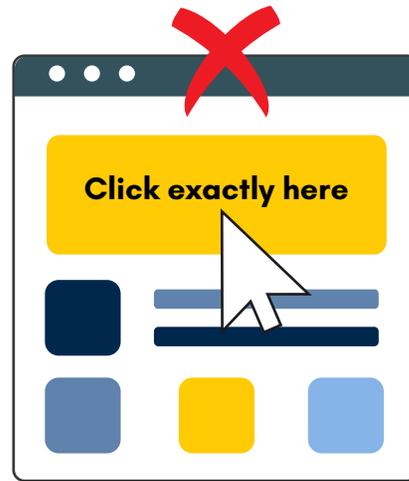
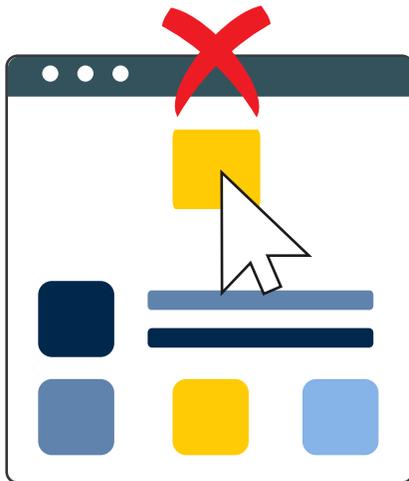


AUDIENCES WITH PHYSICAL/ MOTOR DISABILITIES

Physical/motor disability is defined as an inability to use a part or multiple parts of the body, typically arms or legs.

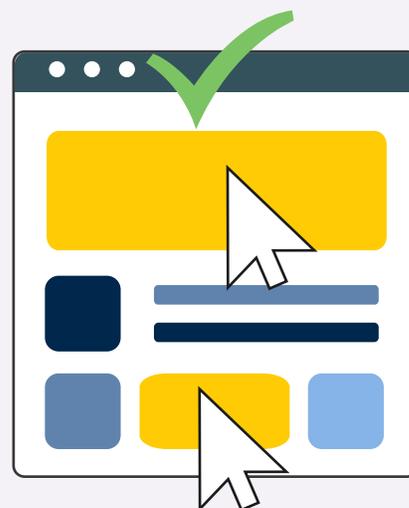
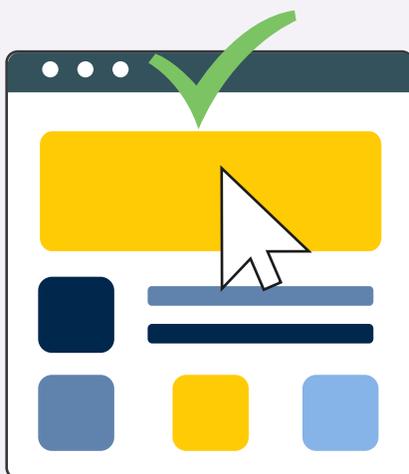
Audiences with physical or motor disabilities may have difficulty with:

- Precision in interactions
- Interactions bunched together
- Dynamic content that makes use of the mouse
- Short time outs for closing windows, etc.
- Too much typing and scrolling



To ensure a design is accessible to someone with a physical/motor disability, you can:

- Keep mobile/touchscreen use in mind
- Use shortcuts
- Design for speech or keyboard only
- Make clickable elements and actions large
- Ensure there is space between different clickable areas

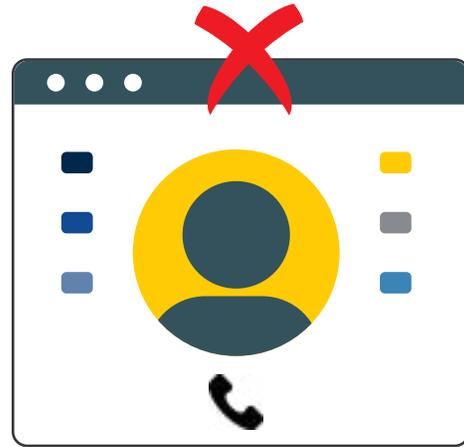
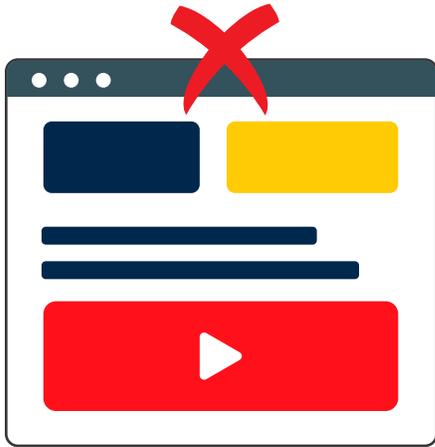


AUDIENCES WHO ARE DEAF OR HARD-OF-HEARING

Deafness is defined as hearing loss so severe that assistive devices and implants such as hearing aids will not help restore any hearing. Hard-of-hearing is defined as hearing loss that can be assisted by devices or implants.

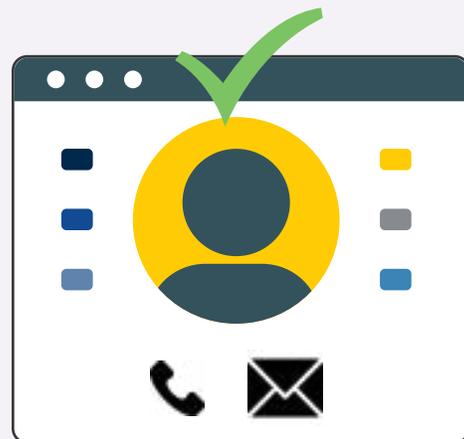
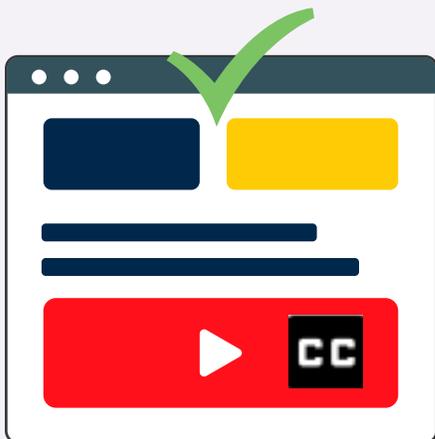
Audiences who are deaf or hard-of-hearing may have difficulty with:

- Telephone only contact
- Complicated words/figures of speech
- Content in audio/video elements only
- Lack of captions or american sign language interpretation in videos and audio clips



To ensure a design is accessible to someone who is deaf or hard-of-hearing, you can:

- Write in uncomplicated language
- Allow users to ask for preferred communication support
- Provide multiple contact information including email
- Provide subtitles, transcripts, and american sign language interpretation for video and audio



AUDIENCES WHO ARE ANXIOUS OR HAVE ADHD

Anxiety is defined as a disorder characterized by feelings of worry and fear that may impair a person's ability to think or participate in daily activities. Attention Deficit Hyperactivity Disorder (ADHD) is defined as a disorder that includes attention difficulty, hyperactivity, anxiety, and impulsiveness.

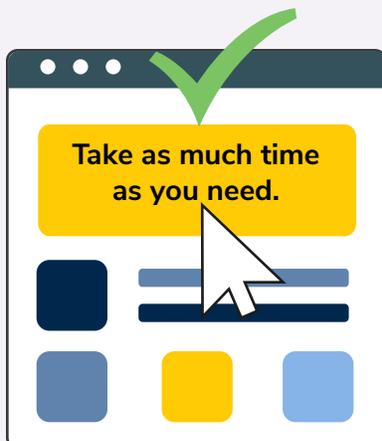
Audiences who are anxious or have ADHD may have difficulty with:

- Short time limits
- Unclear next steps or time limits
- Consequences of certain actions are not clearly defined
- Support or help is hard to access
- Moving items on the screen
- Loud music playing in the background
- Not being able to check answers if there are questions they have to answer



To ensure a design is accessible to someone with anxiety or ADHD you can:

- Make support easy to find
- Allow users to check answers
- Have a calm, quiet webpage
- Use clear and concise information
- Give enough time for a user to complete an action
- Provide an explanation about what will happen after something is completed

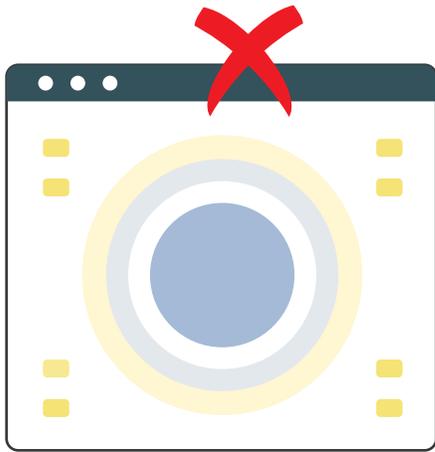


AUDIENCES WITH COLORBLINDNESS

Colorblindness is defined as a condition in which a person cannot distinguish between certain colors or an inability to see certain colors entirely.

Audiences with colorblindness may have difficulty with:

- Designs that rely on color only to convey meaning
- Too much variation in color use
- Difficult color combinations (yellow text on a white background for example)
- Not enough contrast



To ensure a design is accessible to someone with color blindness you can:

- Limit your color palette to 2-3 colors
- Show contrast through texture or patterns
- Ensure there is a strong contrast between elements
- Convey meaning with more than color





Appendix

SOURCES

RESOURCES & DOWNLOADS

ROYALTY FREE STOCK PHOTO SITES

[Pexels](#)

This is a good for royalty free stock photos that are always in the Public Domain. For more information about Public Domain and Copyright, see the Design Basics Toolkit.

[Picjumbo](#)

A nice selection of photos can be found here. Check usage rights before using.

[Pikwizard](#)

Nice selection of photos. Check usage rights before using.

[Pixabay](#)

This is the **best** site for royalty free stock photos that are always in the Public Domain. For more information about Public Domain and Copyright, see the Design Basics Toolkit.

[Gratisography](#)

Not as many photos but all are in the Public Domain.

[Morguefile](#)

These are amateur photographers so the photos may need touching up, but all are in the Public Domain.

[Rawpixel](#)

Nice little selection of photos. Check usage rights before using.

[Reshot](#)

Another amateur photographer site. Check usage rights before using.

[Stockvault](#)

This site has a good selection of both graphics and photos.

[Unsplash](#)

Another site with a limited amount of photos but all are high quality and in the Public Domain.

ROYALTY FREE VECTOR (GRAPHICS) SITES

[Flaticon](#)

This is the site to use if you need an icon.

[Freepik](#)

This is a great site for free vector graphics. Check usage rights before using.

[Openclipart](#)

A crowd-sourced site for free vector graphics and clipart. Check usage rights before using.

[Vecteezy](#)

This is the **best** free vector graphic site.

[VectorStock](#)

This site has limited graphics but they are high quality. Check usage rights before using.

APPENDIX SOURCES

<https://www.bigbrandsystem.com/racially-diverse-stock-photos/>

<https://www.nomensa.com/blog/2011/introduction-inclusive-design>

<https://blog.snappa.com/graphic-design-tips/>

<https://blog.usejournal.com/10-basic-principles-of-graphic-design-b74be0dbdb58>

<https://buffer.com/library/53-design-terms-explained-for-marketers/>

<https://uxmastery.com/researching-designing-for-autism/>