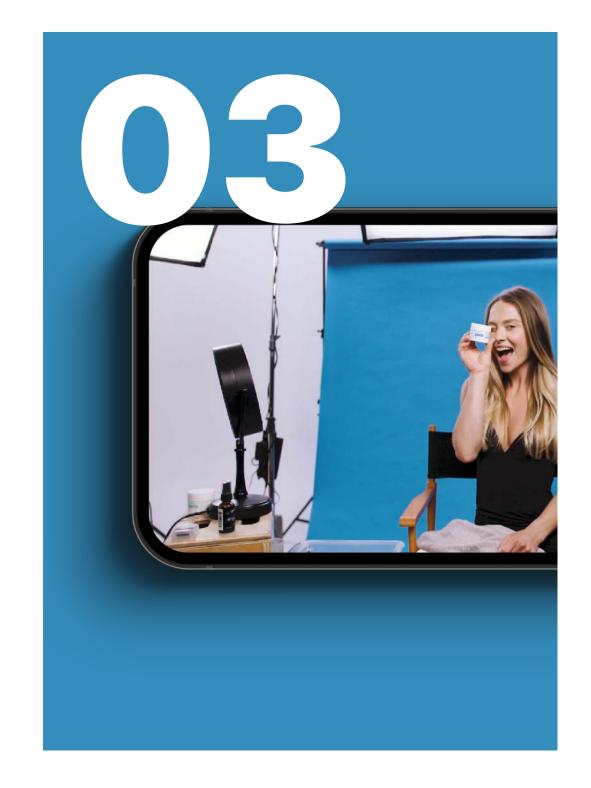


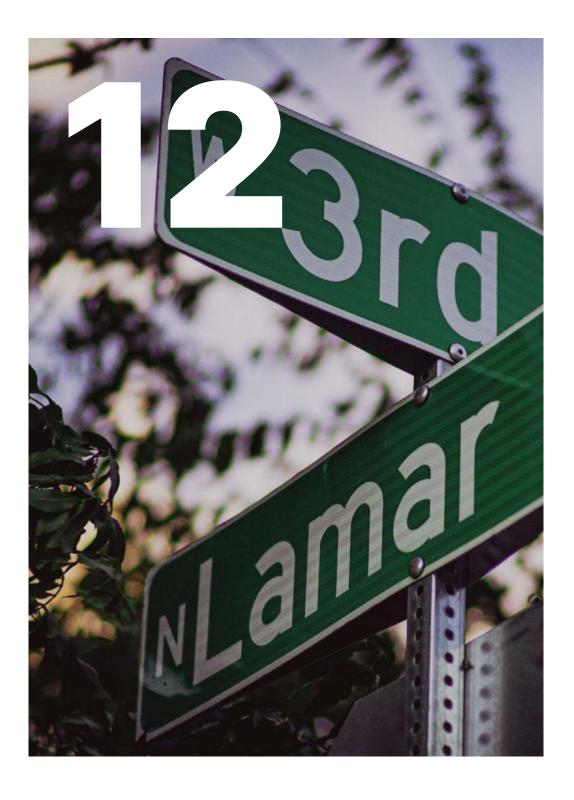
SRD + LAMAR

NEW BRAND + DESIGN | APRIL 20, 2022

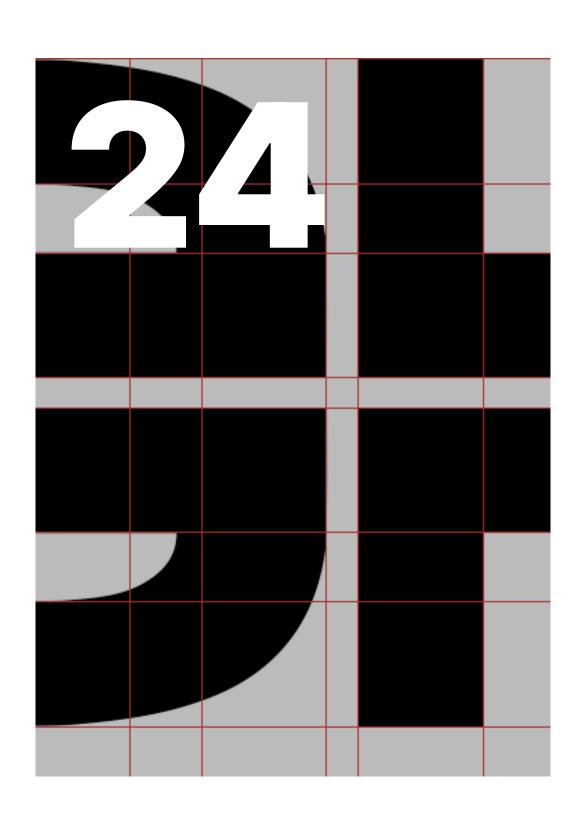
TABLE OF CONTENTS



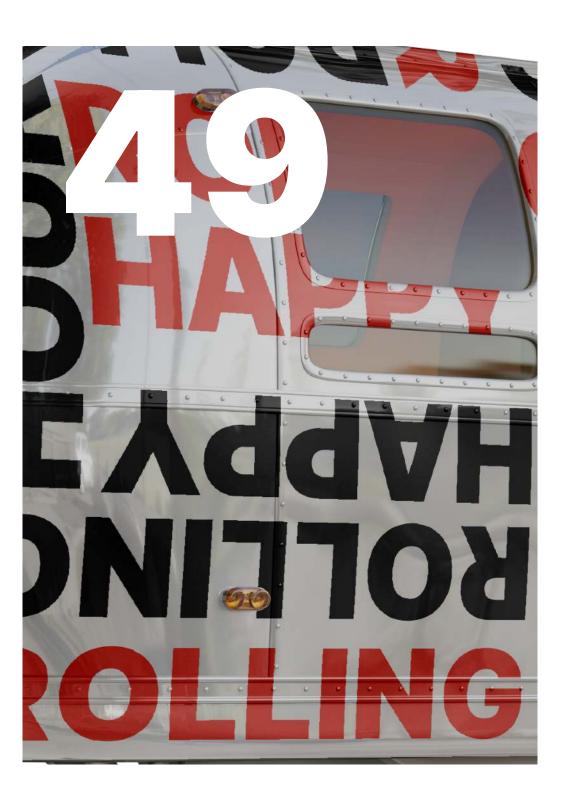
WHAT + WHY



GRAPHIC ELEMENTS



GRAPHIC PRINCIPLES



BRAND GUIDELINES

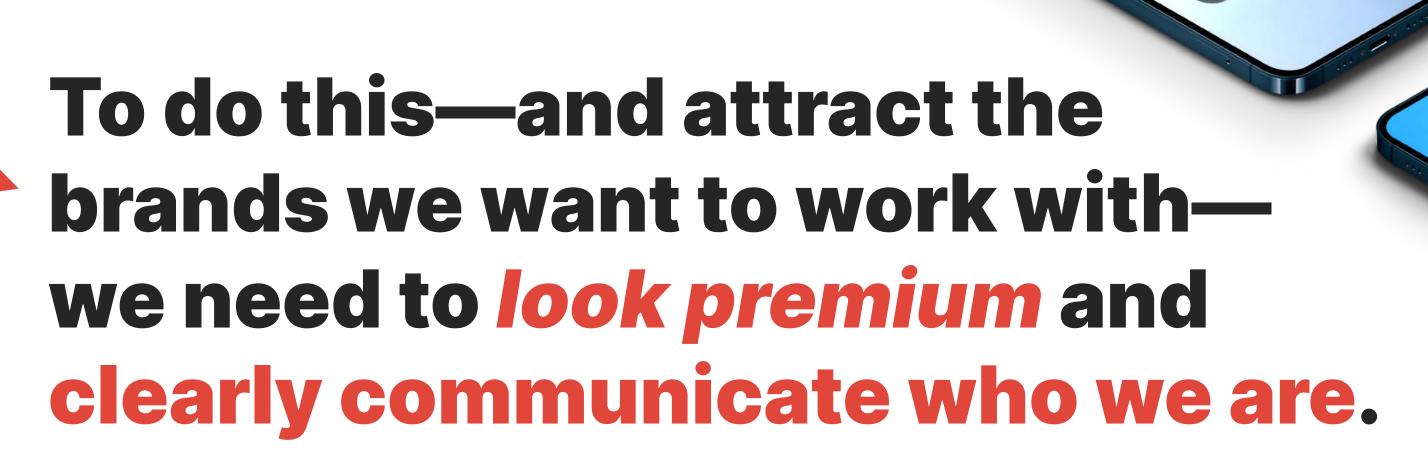
OUR MISSION STATEMENT

At 3rd + Lamar, our mission is to do the best work of our lives with people we care about and give back along the way.



OUR MISSION STATEMENT

At 3rd + Lamar, our mission is to do the best work of our lives with people we care about and give back along the way.



DESIGNIS ESSENTIAL TO MAKING THAT HAPPEN.

"Design is intelligence made visible."

-Alina Wheeler

"Design is the intermediary between information and understanding."

-Hans Hoffman, artist and teacher

"Good design is good business."

-Thomas Watson Jr., second president of IBM

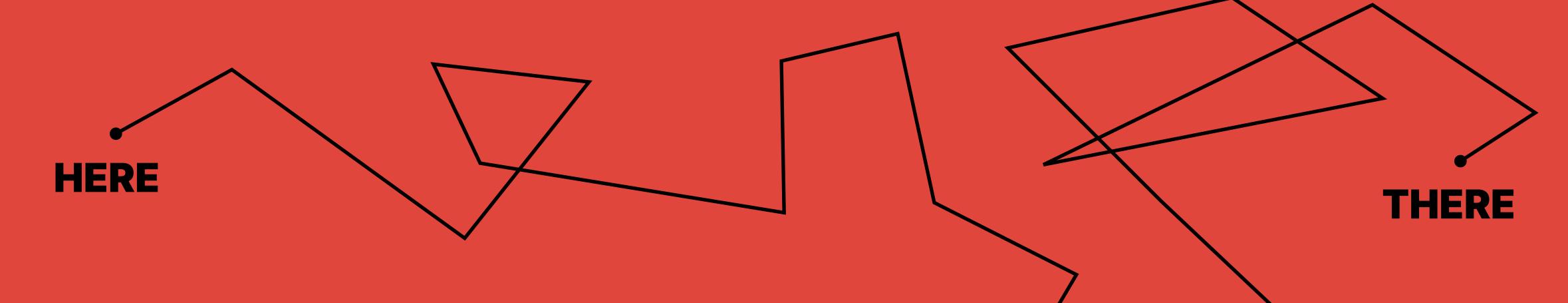
"Design adds value faster than it adds costs."

-Joel Spolsky, creator of Trello

"The alternative to good design is always bad design. There is no such thing as no design."

-Adam Judge, author

"I strive for two things in design: simplicity and Carity. -Lindon Leader, FedEx logo designer



GOOD DESIGN IS PURPOSEFUL.

IT IS THE SHORTEST DISTANCE BETWEEN TWO POINTS.



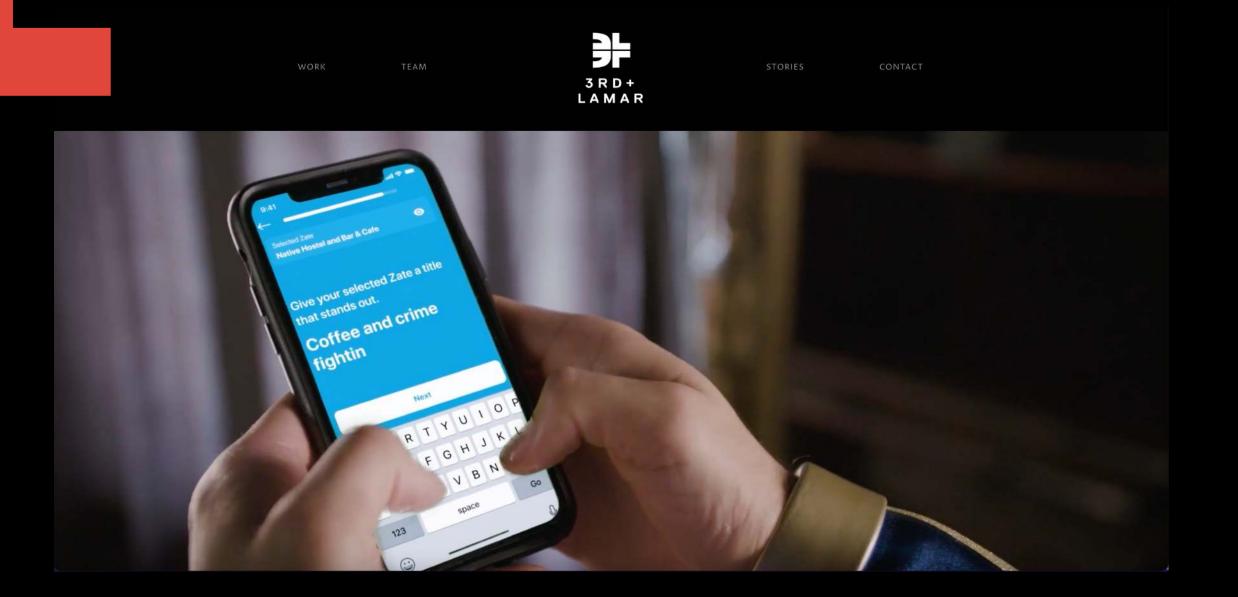


GOOD DESIGN IS PURPOSEFUL.

IT IS THE SHORTEST DISTANCE BETWEEN TWO POINTS.

SUBSCRIBE OR LOG IN

Watch The Damn Quails At Rolling Happy Hour



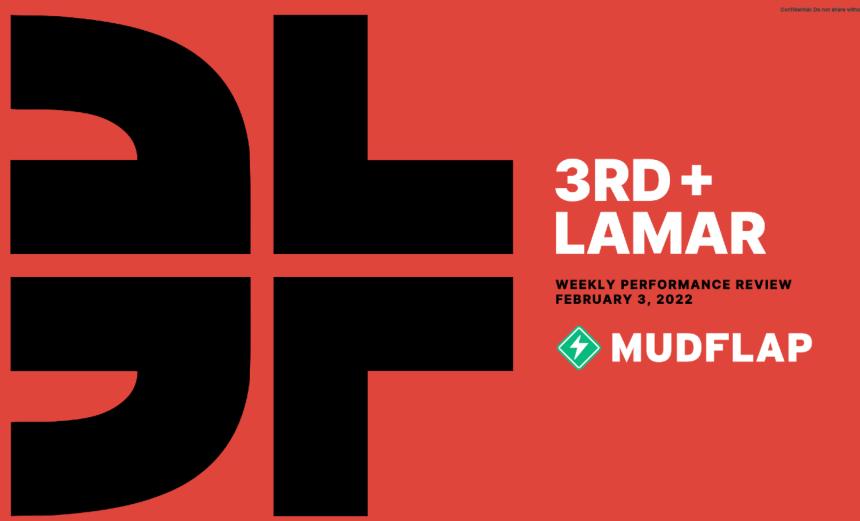
Weekly Check-In

April 12, 2022



ABOUT V Q



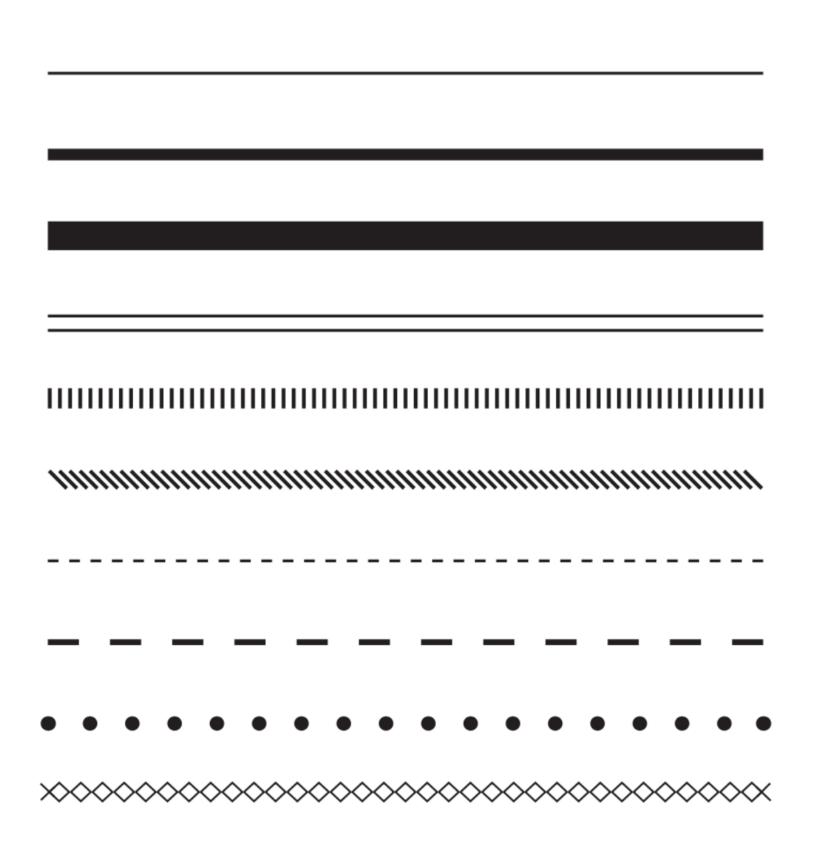


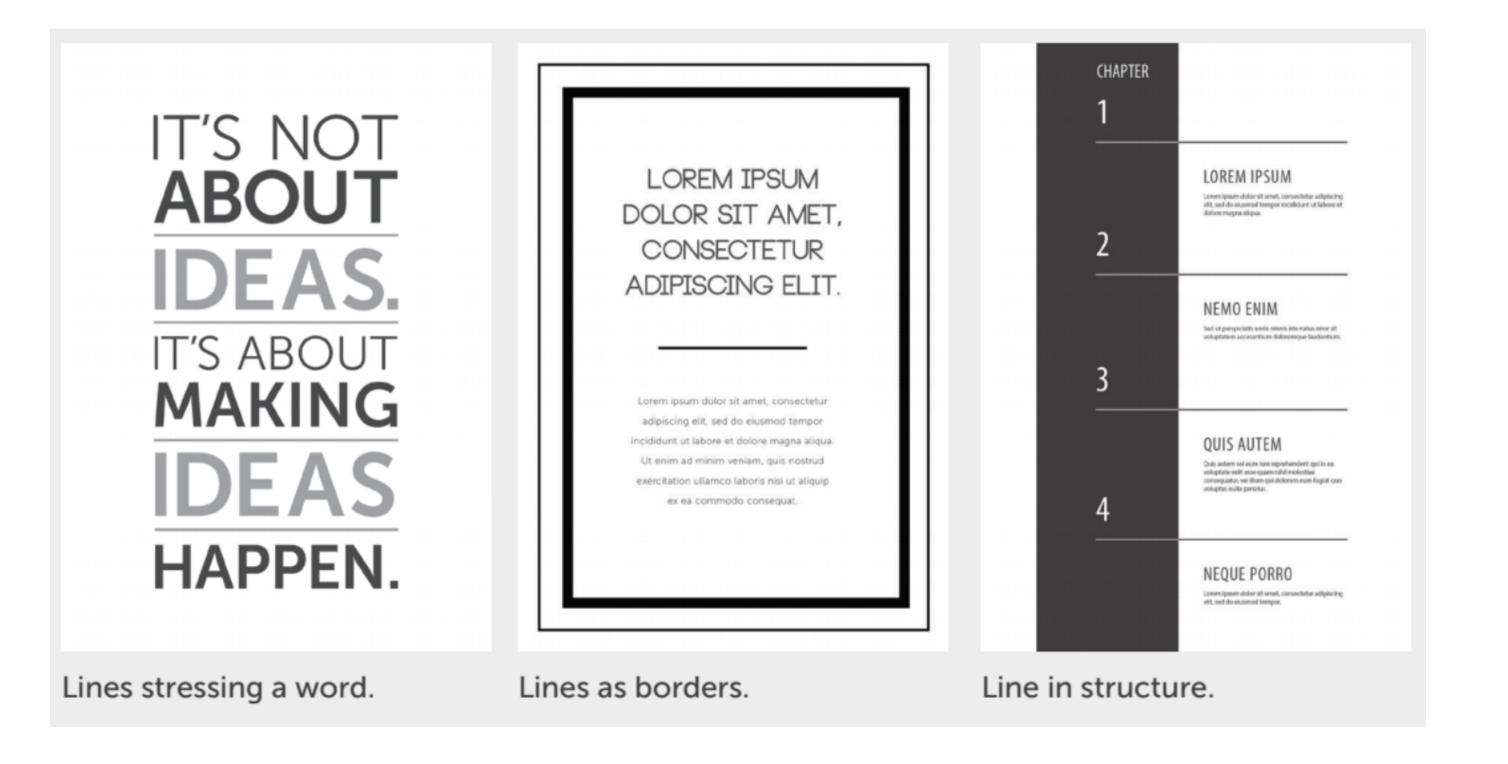


indeed flex

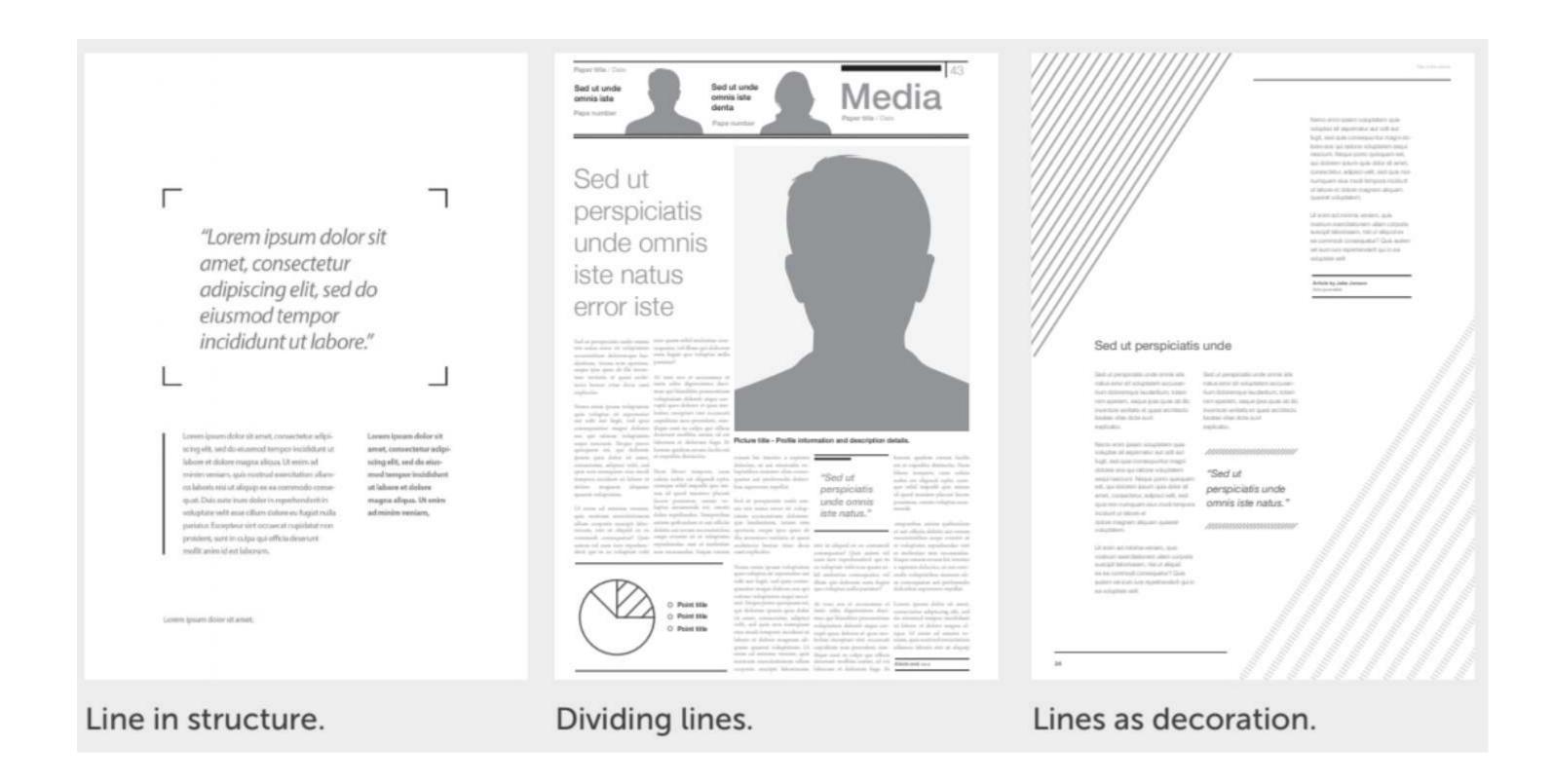
III MENTS III

1. LINES



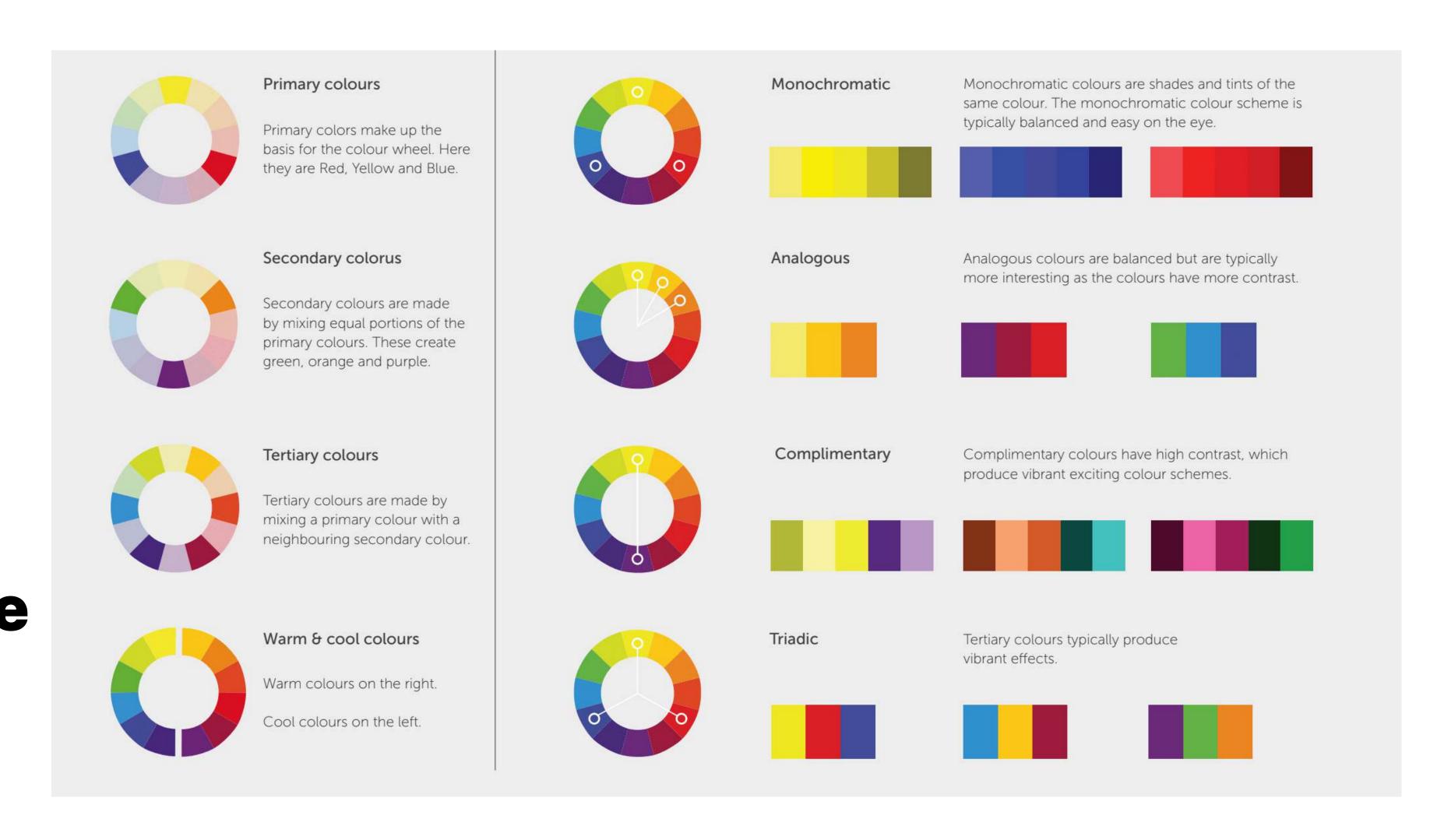


1. LINES

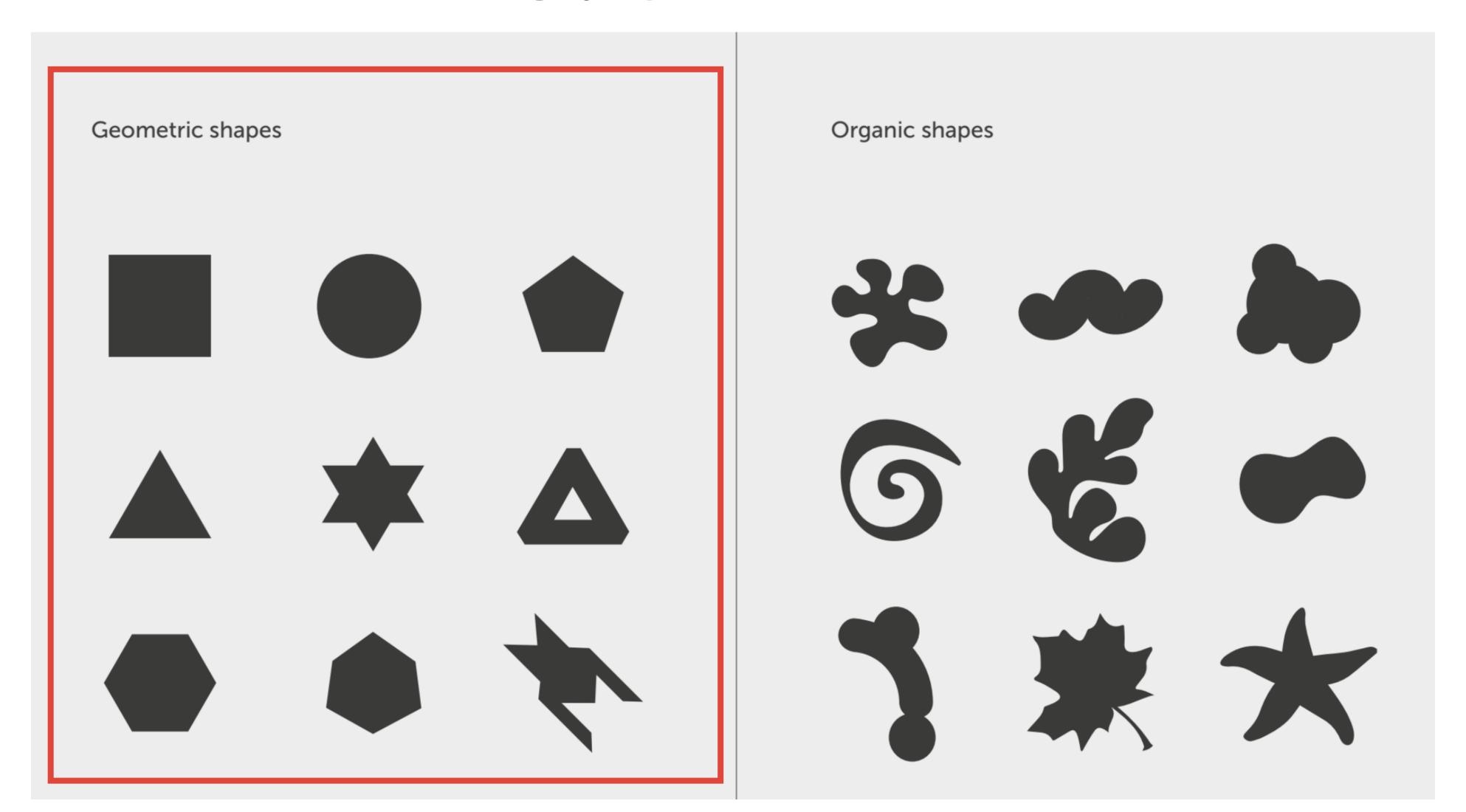


We use bold, purposeful, non-decorative lines.

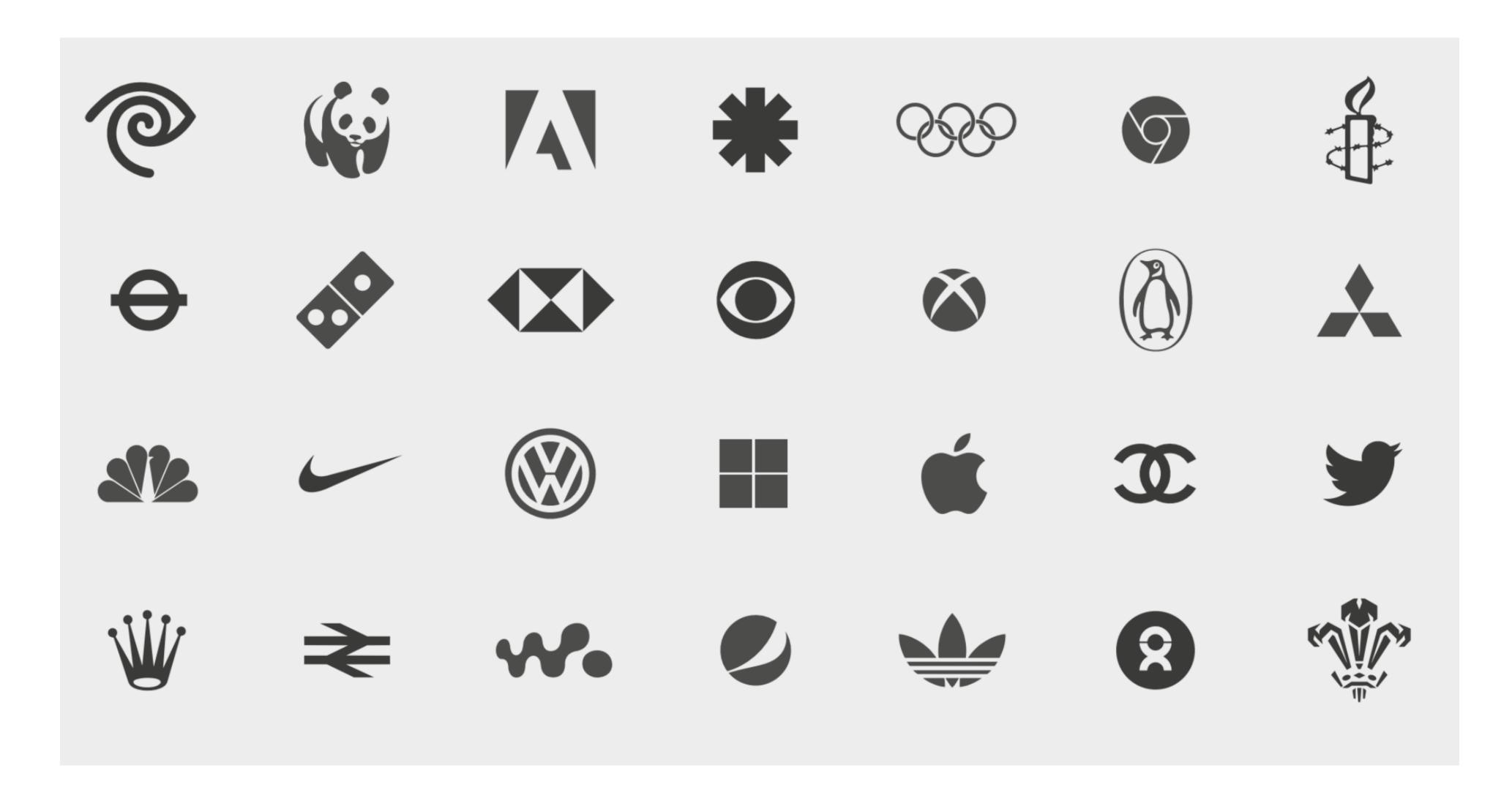
2. COLOR



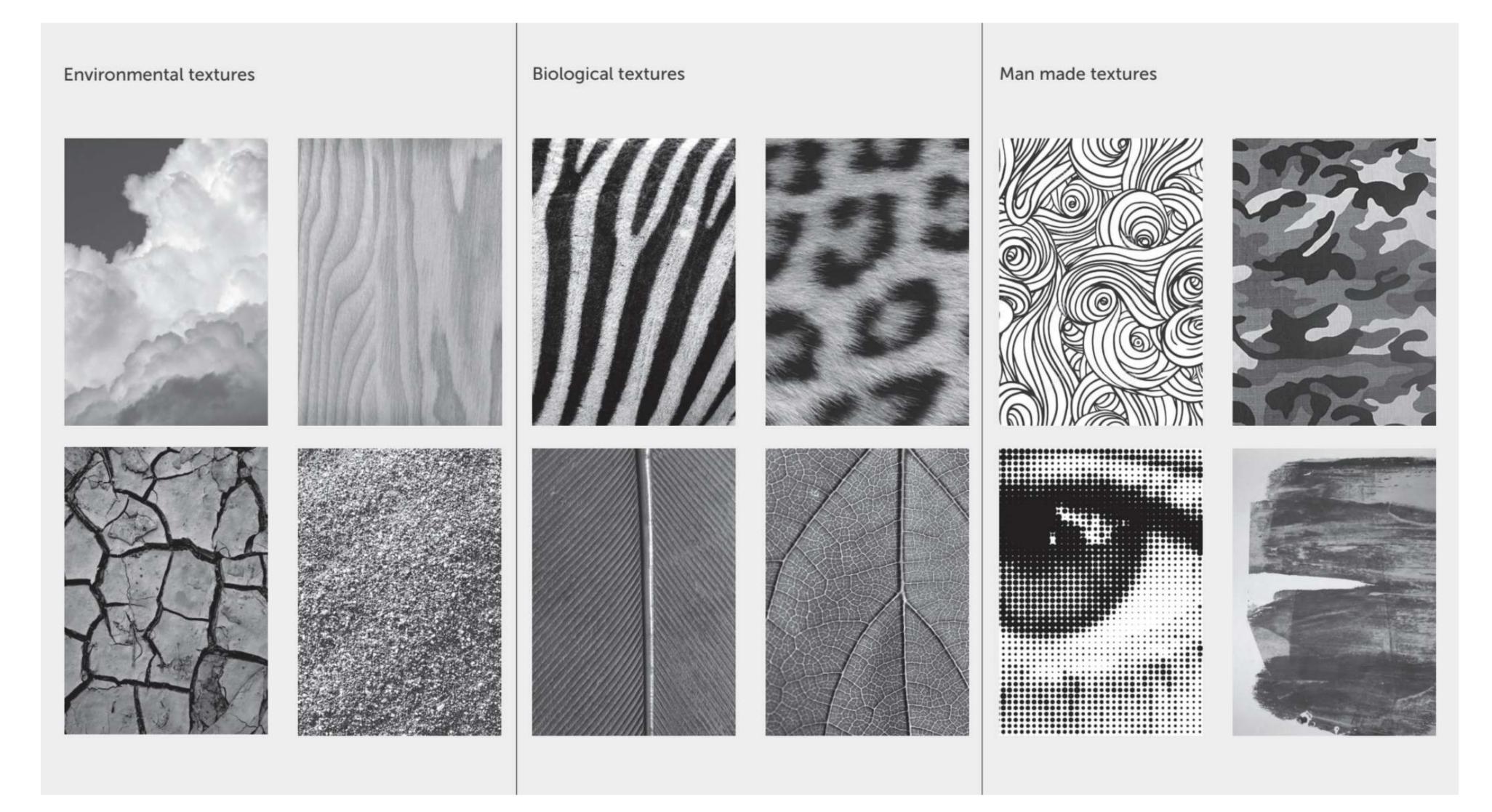
3. SHAPE



3. SHAPE



4. TEXTURE



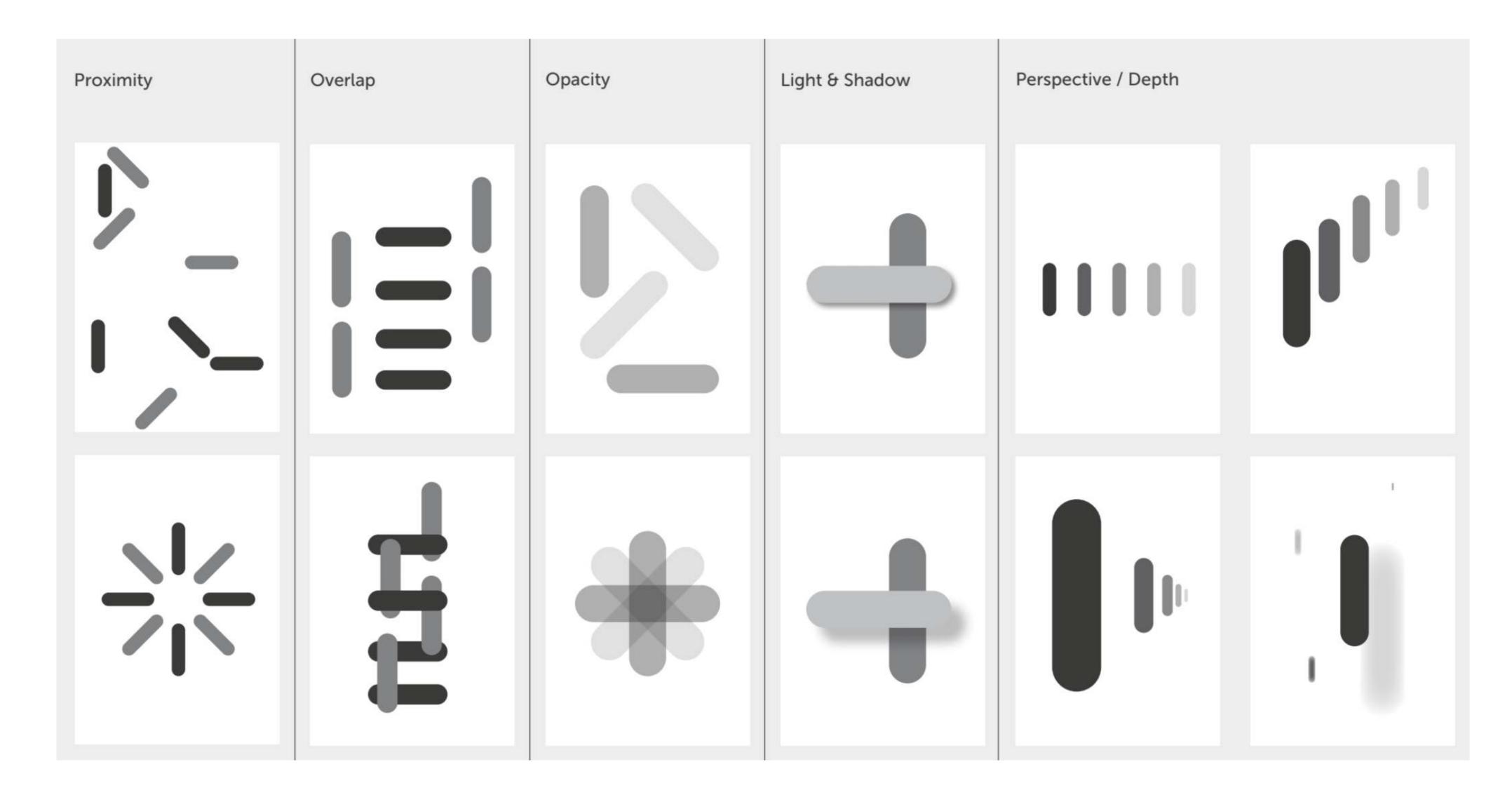
5. SPACE



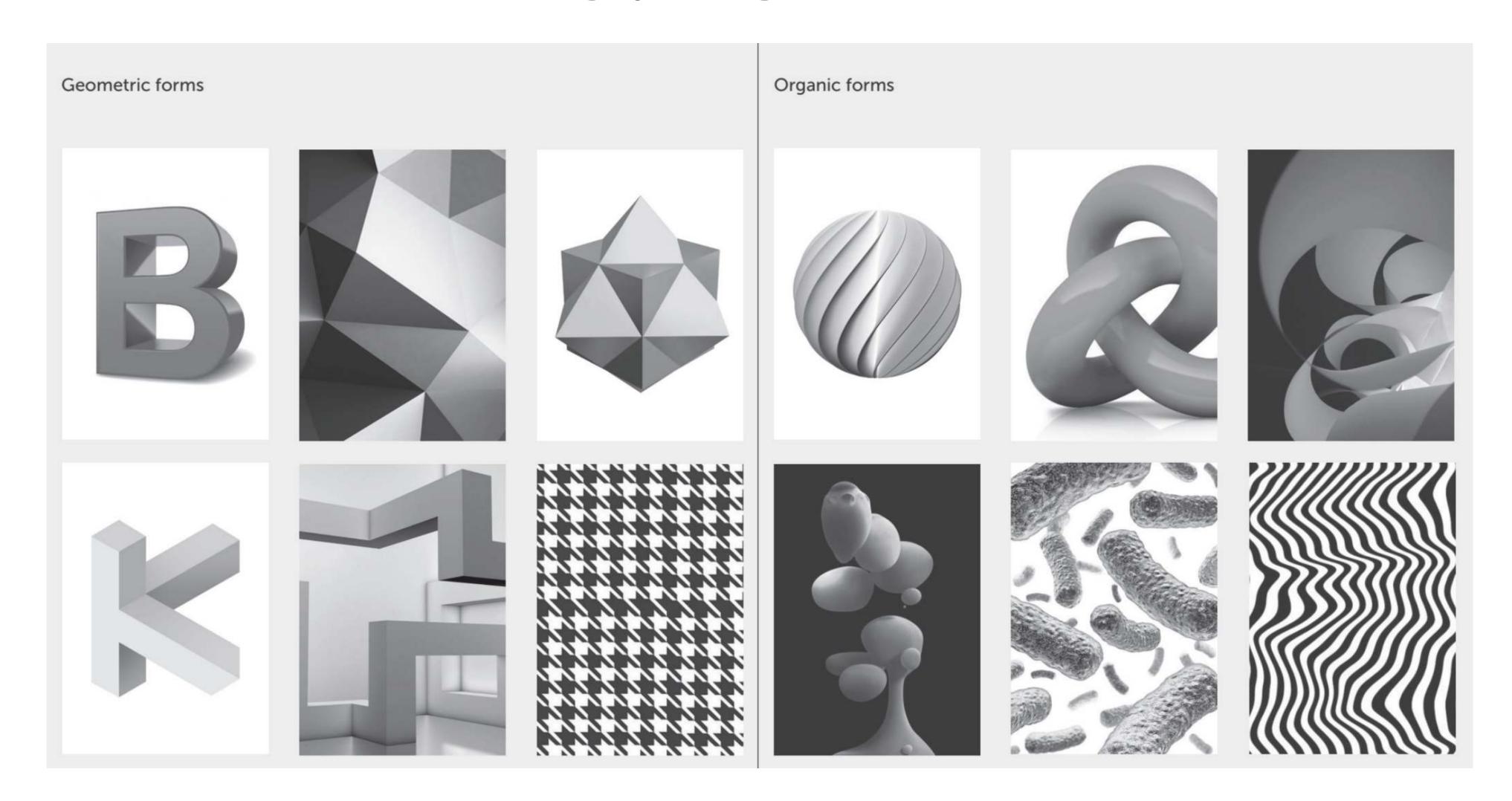
Positive space

Negative space

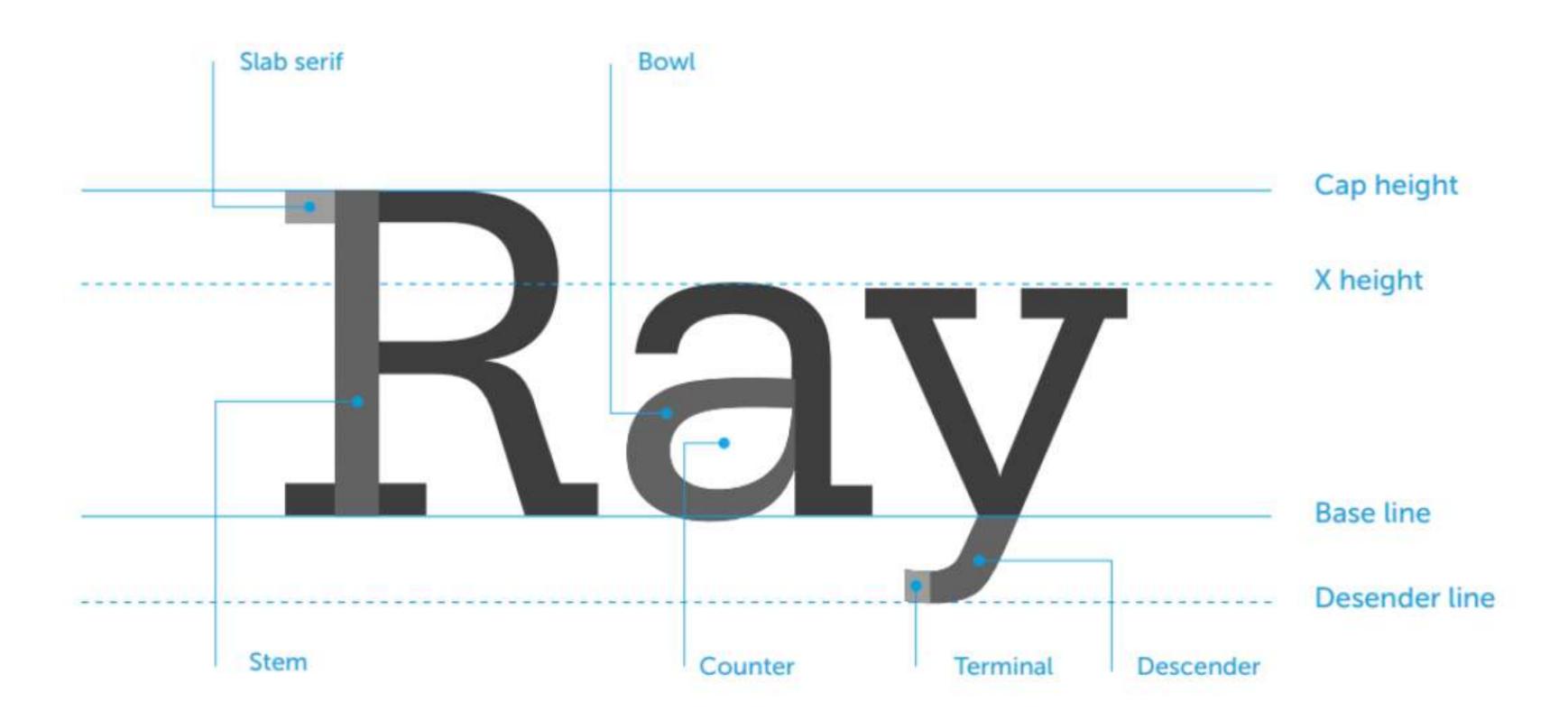
5. SPACE



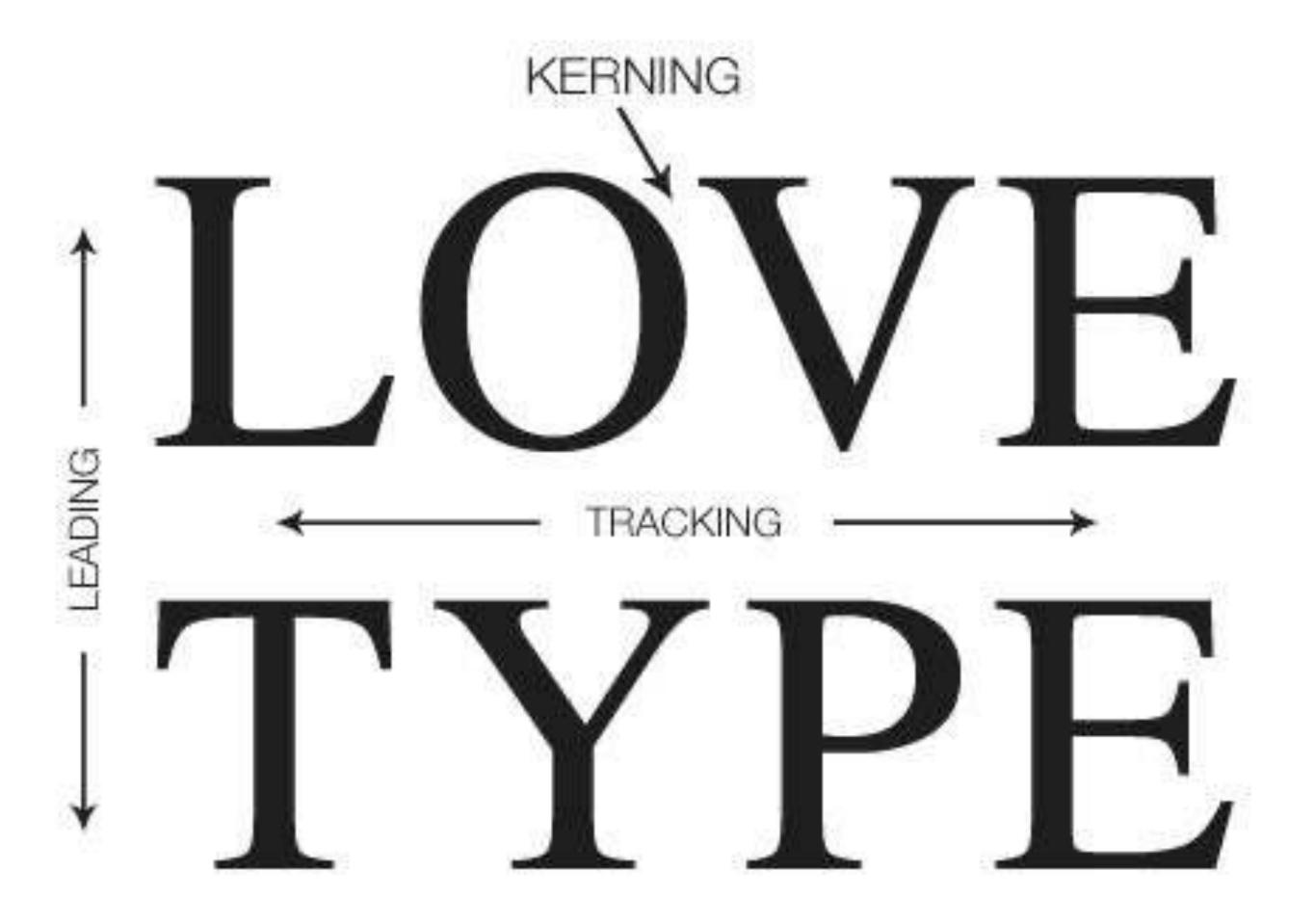
6. FORM



7. TYPOGRAPHY



7. TYPOGRAPHY



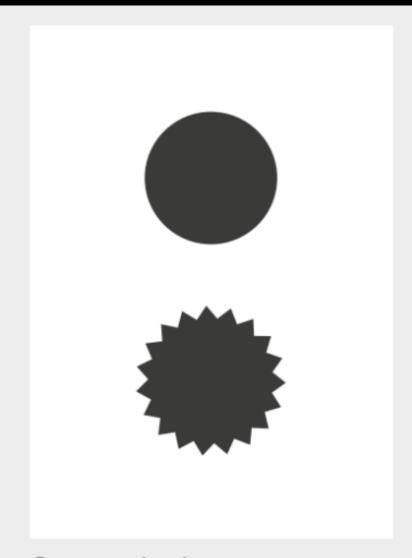
There are 7 fundamental design principles.

We use these principles to tell a clear, engaging story, present information hierarchically (put the most important thing first and make it the most memorable), and guide our audience's eyes to see what we want them to see.

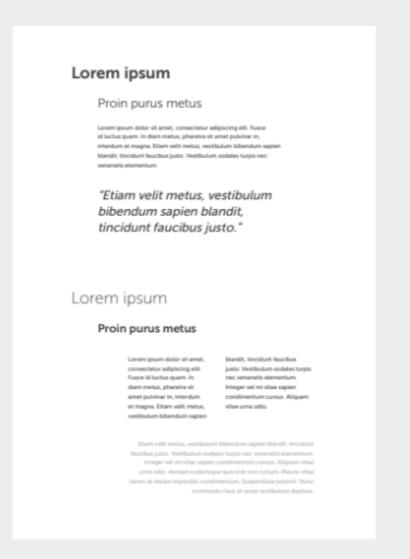
1. CONTRAST

Extreme opposites, close together

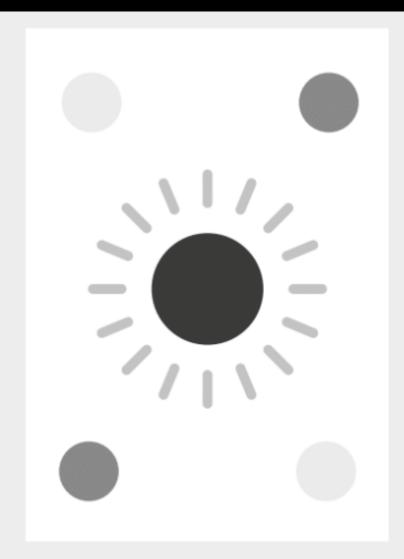
- Adds interest and drama
- Use it to guide your audience's eye
- Examples: black and white, geometric and organic shapes, very big items and very small items
- Practical usage: If there is a specific statistic to which you want to draw the audience's eyes, make it contrast visually from the other numbers (zoom in on it and/or change the color and/or make a box around it for emphasis).



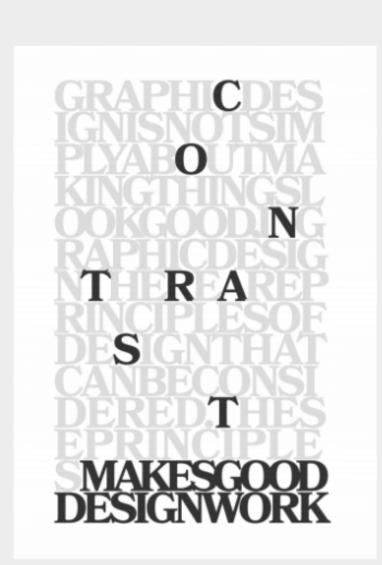
Contrast in shape



Contrast in type



Contrast in colour

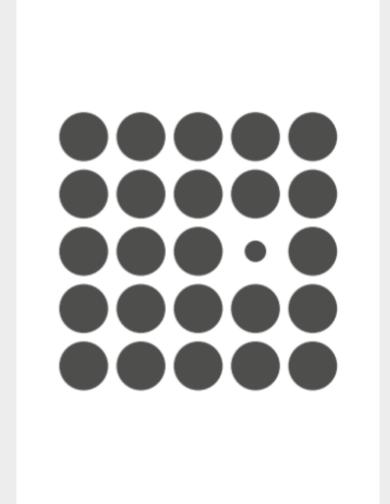


Contrast in colour



Contrast in scale

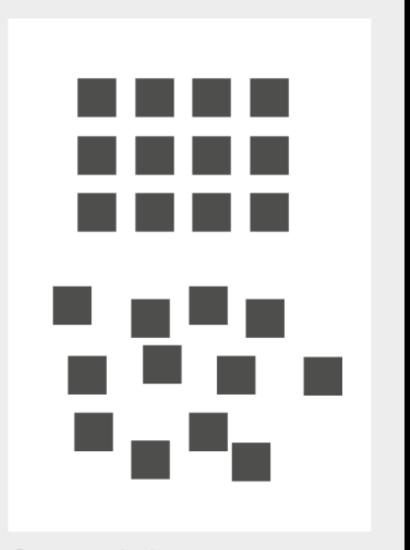




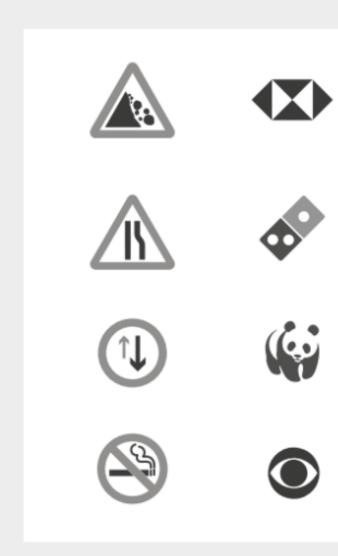
Contrast in scale



Contrast in colour & type



Contrast in layout



Contrast in shapes & colour

2. BALANCE

Purposeful symmetry or asymmetry

2. BALANCE

- Symmetrical balance conveys professionalism, order, stability, and organization.
- Asymmetrical balance is casual, informal, and can create a sense of tension that engages viewers.
- One isn't right or wrong—just make sure you're using the one that conveys what you want to convey.
- Practical usage: You want to subtlely convey professionalism and expertise to a client who isn't sure if they can trust us. Use symmetrical design and make the elements on the left side equal in size/weight to the elements on the right side.

Symmetrical balance (formal)



Nebula

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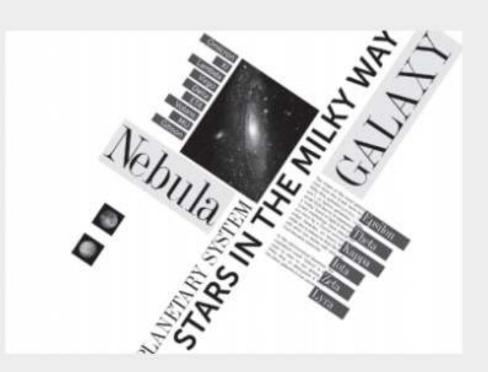


hart.



Asymmetrical balance (informal)







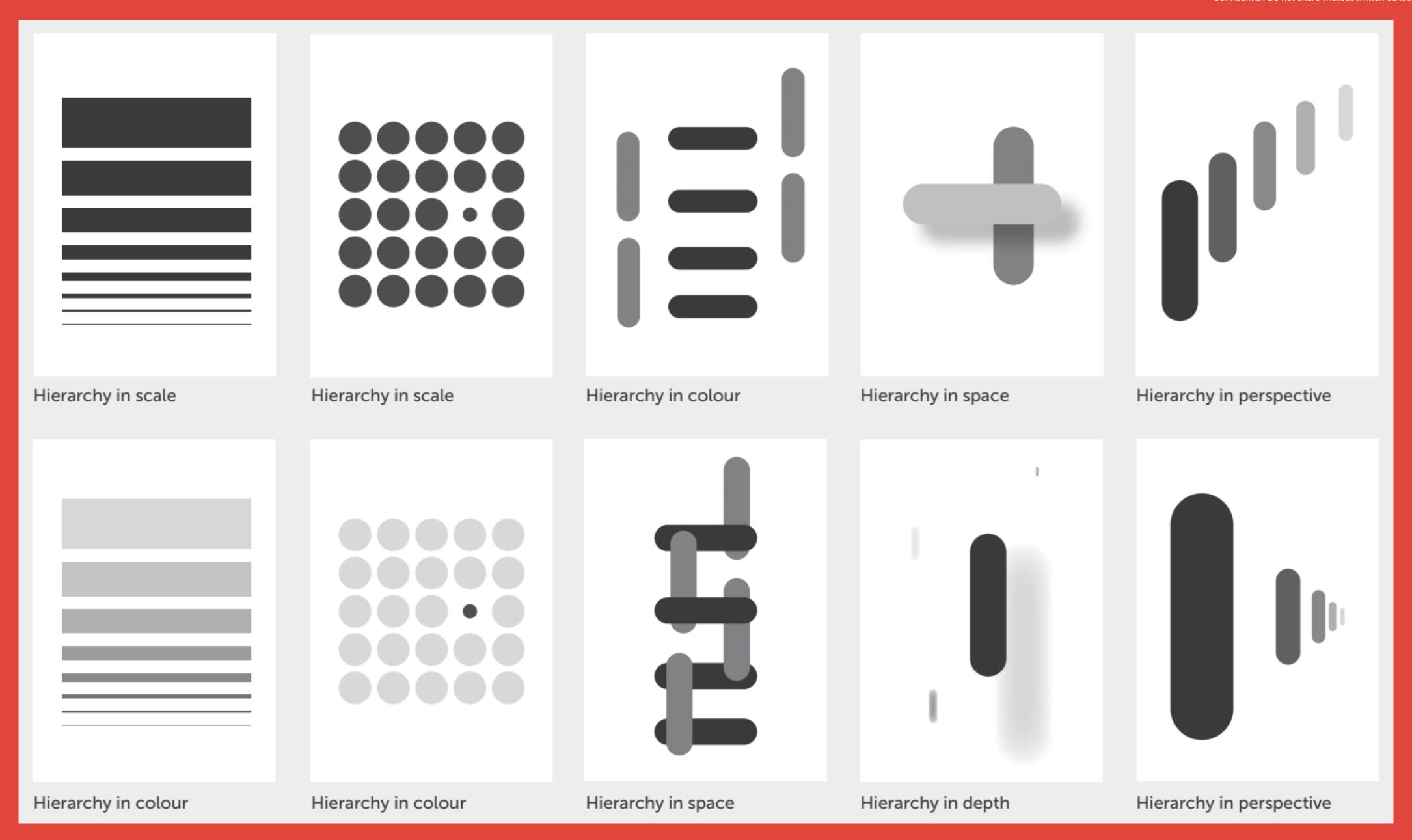


3. HIERARCHY

Ordering elements by importance

3. HIERARCHY

- Adds structure, organization, direction, and emphasis
- Typically created using contrast—elements with the highest contrast are noticed first
- Used effectively, hierarchy can make a complex message simple.
- Practical usage: Make what you want your audience to see first and remember the biggest, darkest, and place it in the front. Use contrast to make it stand out.



Beginners guide to Graphic Design

Section 1 - Graphic Design theory

Visual elements

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Section 2 - Considering a career in Graphic Design

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"Etiam velit metus, vestibulum bibendum sapien blandit, tincidunt faucibus justo."

Lorem ipsum

Proin purus metus

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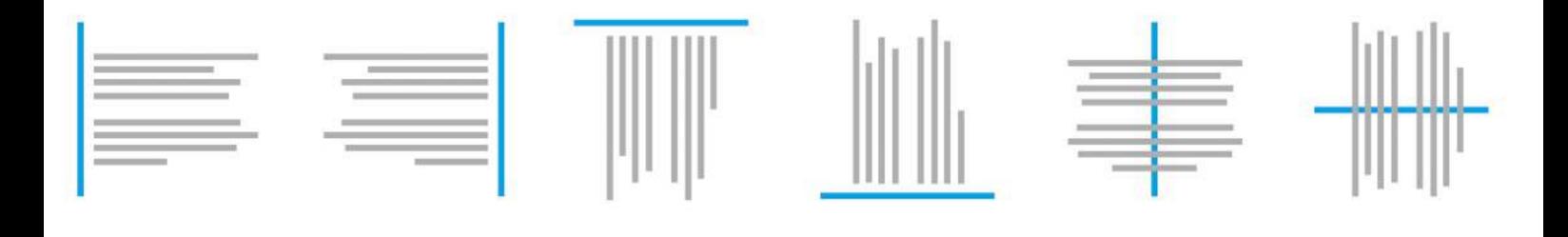


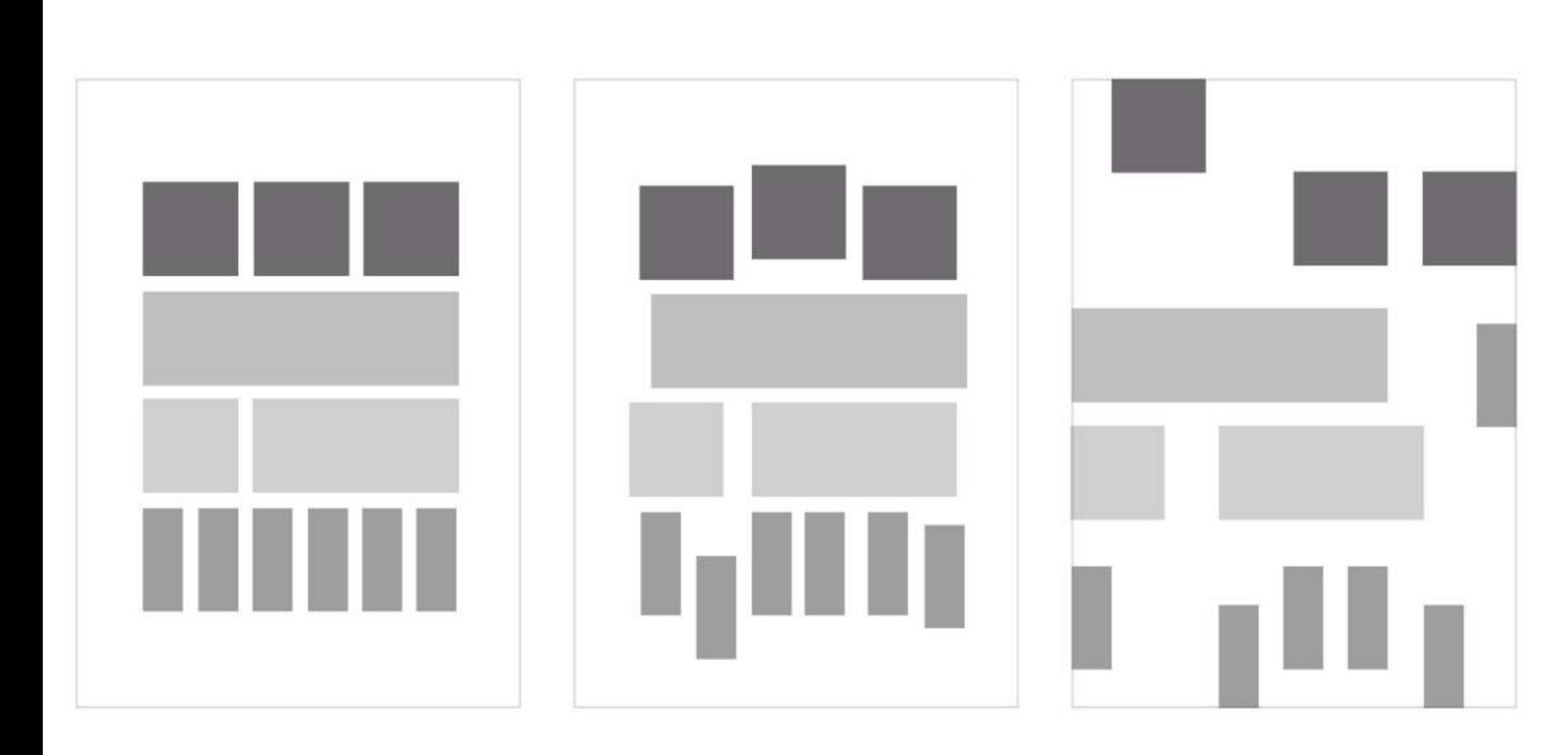
4. ALIGNMENT

Placement of elements so they line up

- Use to organize and create connections between or group elements
- Adds balance and structure
- Good alignment conveys clarity, confidence, and trustworthiness. We align things so they don't look random and thoughtless—when things are lined up, they look like they were placed (and considered) thoughtfully.
- Practical usage: Use a grid to line up all elements.

Edge & centre alignment



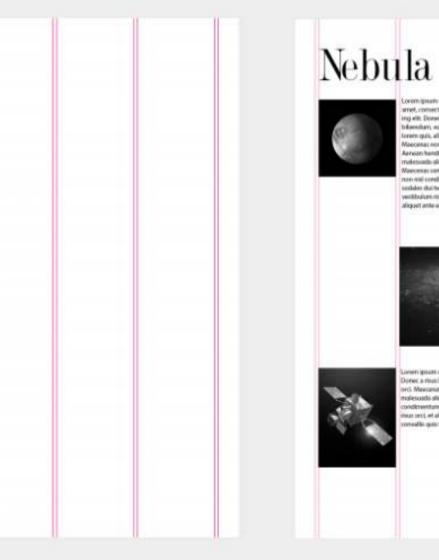


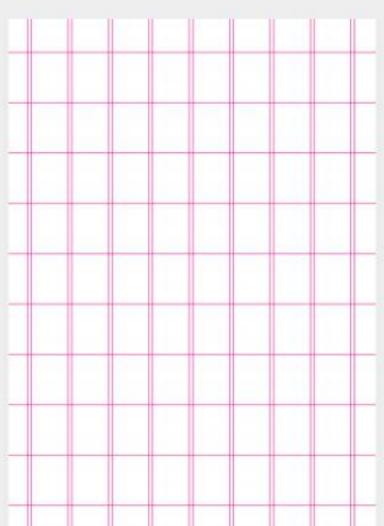
Good alignment

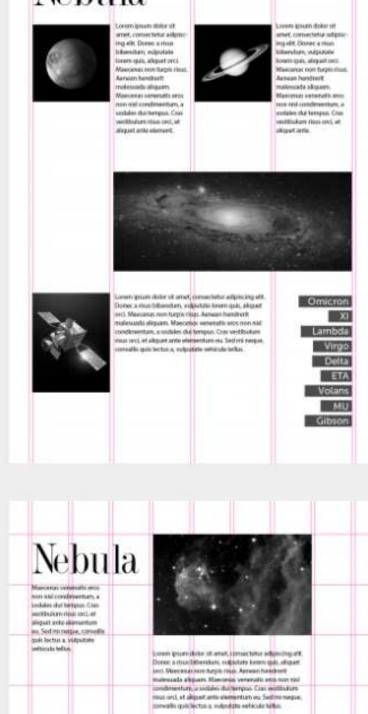
Poor alignment

Mixed alignment

Alignment to a grid





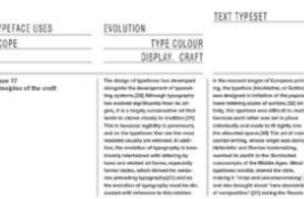


Omicron
XI
Lambda
Virgo
Delta
ETA
Volans
MU
Gibson

Approaches of alignment in design



TYPEFACE USES	EVOLUTION	TEXT TYPESET
SCOPE	TYPE COLOUR DISPLAY, CRAFT	
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MINI LESSON:

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Tree our partiety professor two

Alignment is one of those obvious design sproepts that hardly seem worth making a big deal about. It is surretting you see and use every day. There are, however. many more apportunities to use this system for organizing materi-als than are storings without a thorough understanding of the principles involved.

frams can line up either stong their edges or on their centers. Alignment is used extensively to organize of graphs; arts. Altered all feet uses alignment to organize times of type. The letters align plans, their bases and the lines. begin tand/or entit along a line. BxDly discovered the in-portunor of this in the last project.

Alignment works best with items that have straight edges, espe-sonly rectangles. Rectangles are TOT DICTURE INTO SO DICTURE ARE most often seen in that formal. Text is made of letters of verying shapes that form lines and blocks that act as rectangles. Most for-mats are also rectangles.

There are two major types of alignment edge and center

The root word for alignment is "line" -- to line up. ALIGNMENT

can be used for edge align width-varieties at pige ment. Rectangles are especially well suited for this. since they have four flat nest. The outside edges edges to align. Their right angels also give a sense of can evel and realize for oborder to a composition

> Note in the example below how it is possible to align one or more edges of a rectangle. When more edges are aligned the rectangle seems to be in a stronger gestalt with the note how the distance between shapes is a factor in how strong the gestalt seems. The repetition of right angles adds a

similarity gestalt to the composition, which increases the sense of unity. Contr desig very ϵ

Graphic Contrast ffective

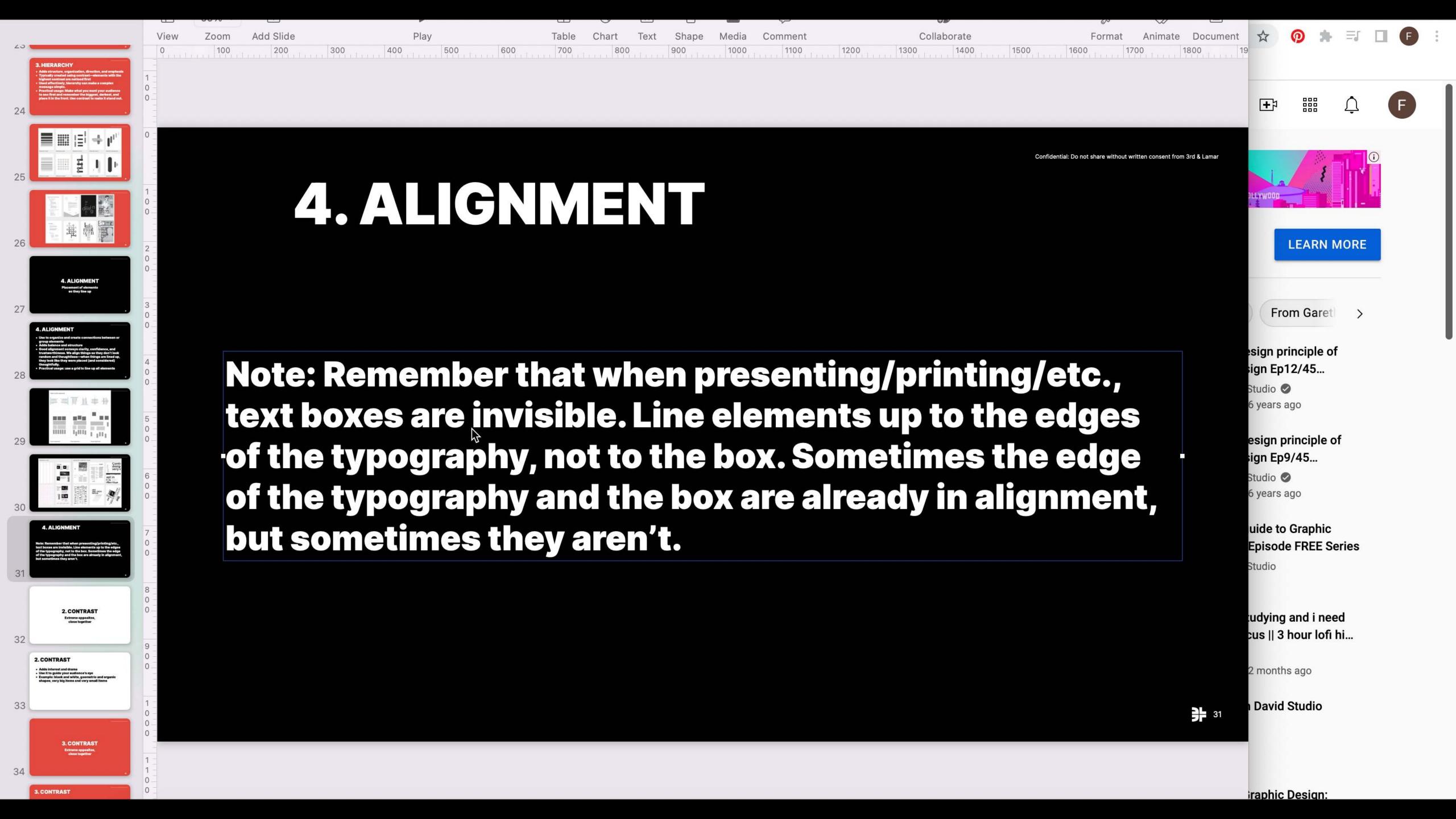






4. ALIGNMENT

Note: Remember that when presenting/printing/etc., text boxes are invisible. Line elements up to the edges of the typography, not to the box. Sometimes the edge of the typography and the box are already in alignment, but sometimes they aren't.



5. PROXIMITY

The grouping and shaping of elements in a composition

5. PROXIMITY

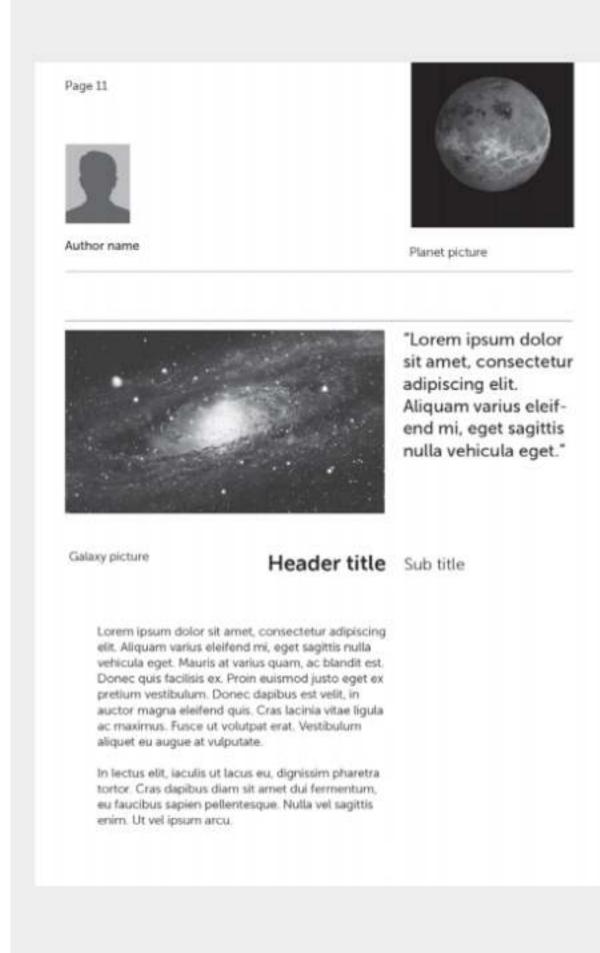
- Implies relationships between elements or a lack thereof
- Use to create connections, organization, and relevance
- Practical usage: You have 5 examples. Three are similar/show a trend, and two are outliers. Place the three next to each other and size them the same. Place the outliers apart from the others to show they are outliers. Make them smaller than the others if you want to lessen their importance and larger than the others if you want to emphasize their importance.

Layout example 1

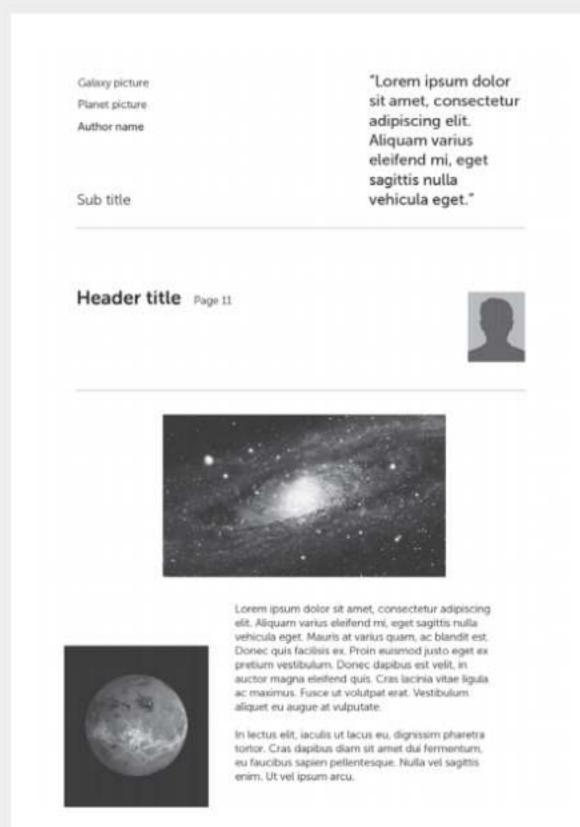
Layout example 2

Layout example 3

Layout example 4









in this layout. Elements are in close proximity in a comprehensive order.

Adequate relationships are established Clear relationships are established in this Elements are in close proximity but in layout. Elements are in close proximity in a clear order.

no particular order creating a random and confusing layout.

Elements are scattered in a sporadic layout. No clear relationship between element in this layout.

6. REPETITION

Reusing the same or similar elements throughout a design

6. REPETITION

- We use it to create a sense of unity and consistency throughout a design. It conveys thoughtfulness and formality.
- Use it to guide your audience's eye
- Examples: our brand fonts, colors, logos; font sizes throughout a presentation (all the headlines in this presentation are 100 pt. Inter Black and body text is 50 pt. Lora)
- Practical usage: You want your presentation to have a sense of unity and forethought. Create (or draw from our templates Matt made) 3 slide designs that work well with the information you're trying to convey. Use one of these designs for every slide in the deck, just with varying copy/images/chart data. (And, of course, use our brand guidelines.)

7. SIMPLICITY

Less is more

7. SIMPLICITY

- Creates balance and impact
- Easier to understand, more memorable, and more likely to leave a lasting impression
- Adds a level of function, elegance, premium, and luxury to the design
- Leave white space so that elements can breathe.
- Practical usage: You notice that a slide in your deck has a lot going on. You're not sure where to look first or what is most important, and the elements seem unrelated. If there are unnecessary elements to your key message, cut them. If not, put them on a separate slide. Group related elements together and cut the excess.

GUIDELINES

HEADLINESARE IN INTERBLACK ALL CAPS

Body copy is in Lora Regular.

BLACK

Used primarily for text and foreground graphics. Can be used for backdrops occasionally.

HEX#:

000000

RGB:

R: 0, G: 0, B:0

CMYK:

C:75, M:68, Y:67, K:90

WHITE

Default for backgrounds and can be used as text over images or colors.

HEX#:

ffffff

RGB:

R: 255, G: 255, B:255

CMYK:

C:0, M:0, Y:0, K:0

RED RIVER

Accent and highlight color. Use as a base color sparingly.

HEX#:

e1463c

RGB:

R: 225, G: 70, B:60

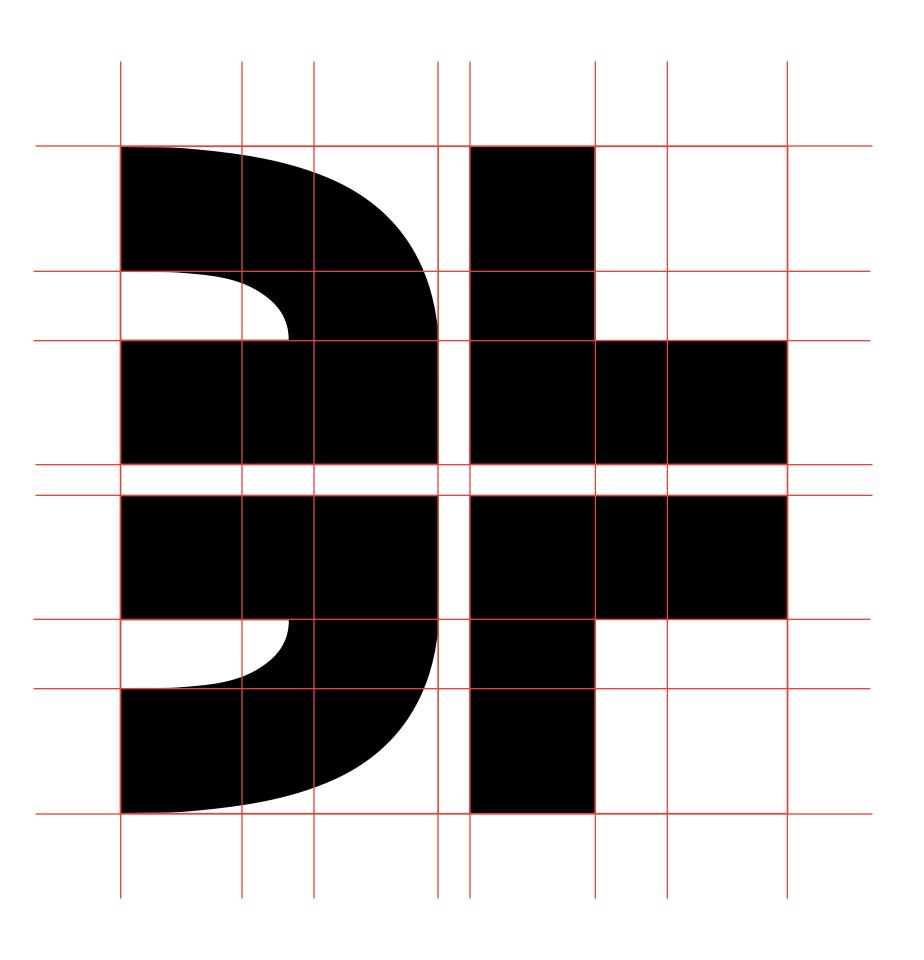
CMYK:

C:6, M:88, Y:83, K:0

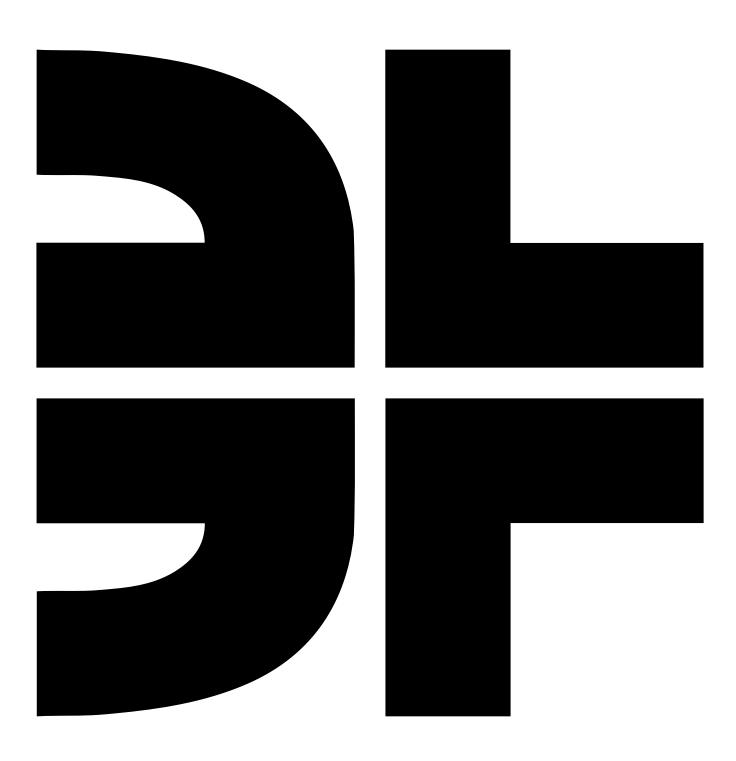
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172 C

UPDATED ICON

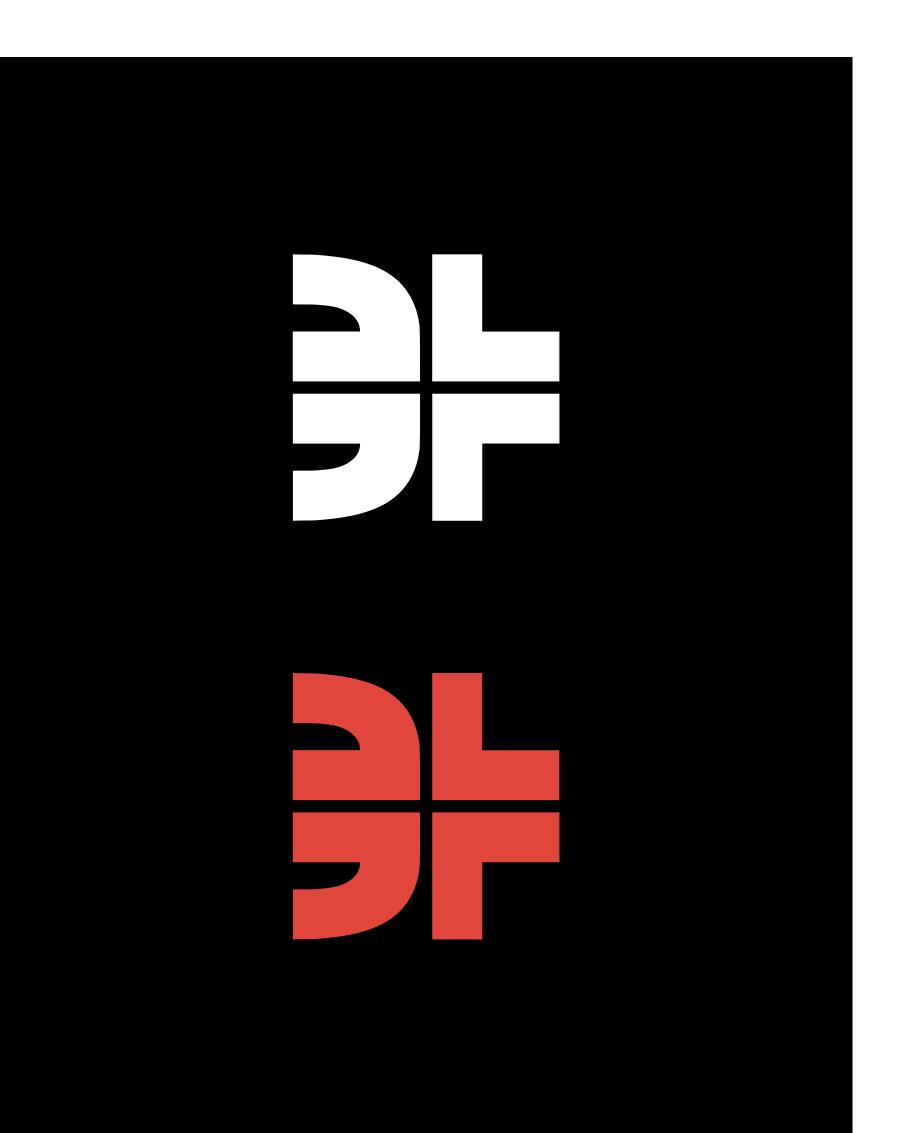


UPDATED ICON

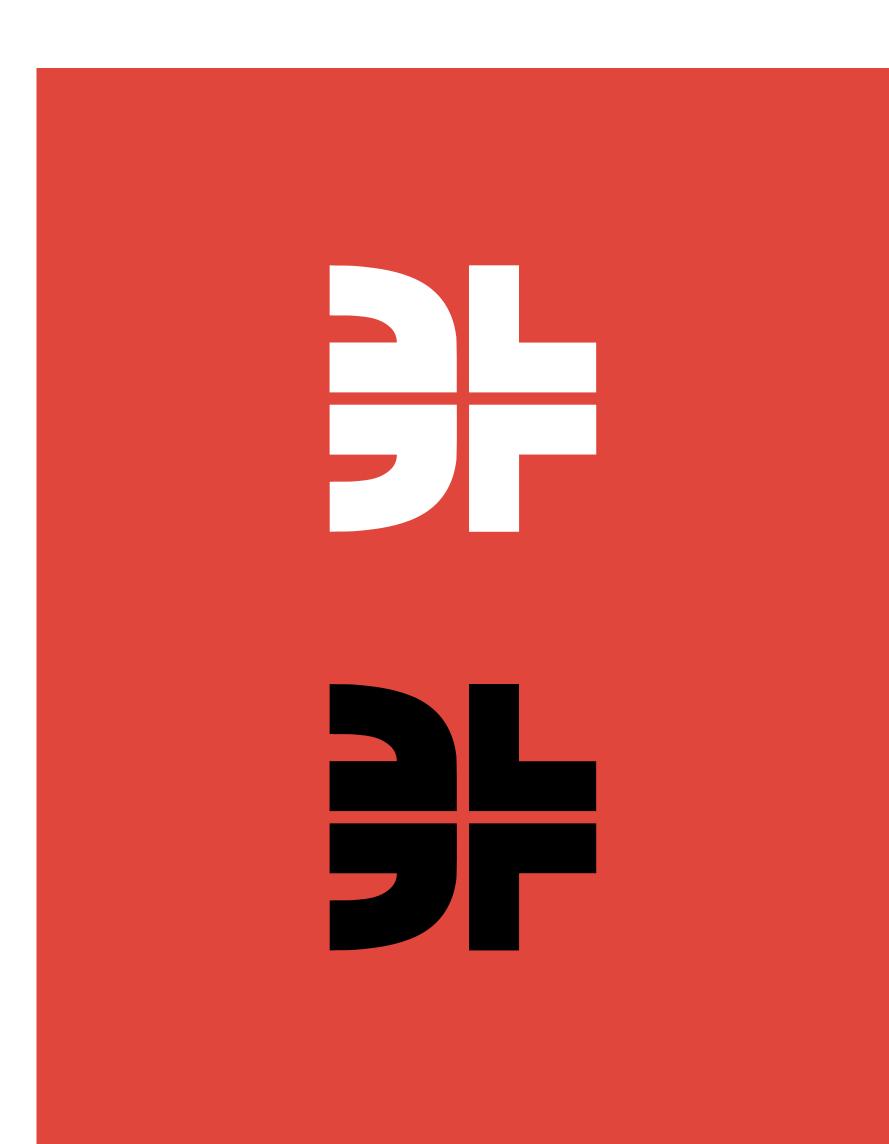


ICON

Used for socials, watermarks and small signatures.

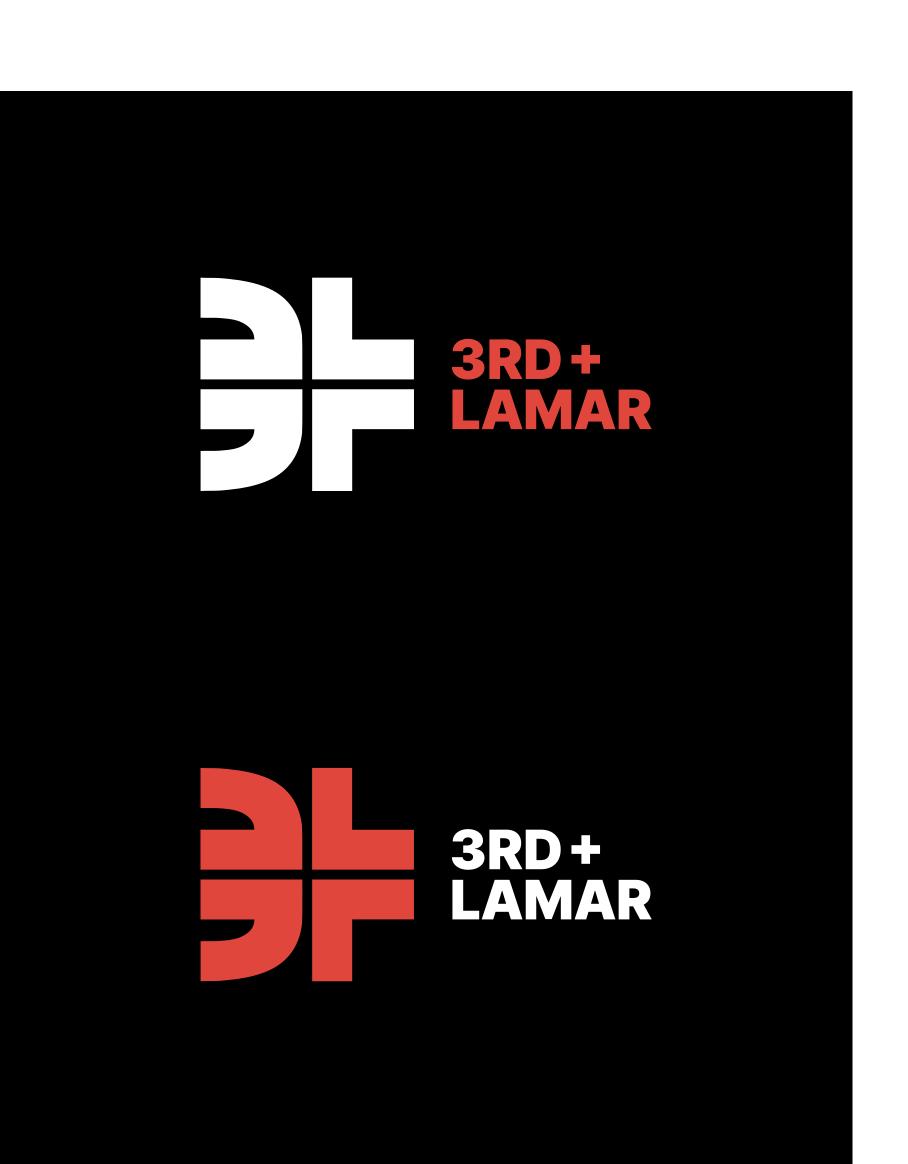


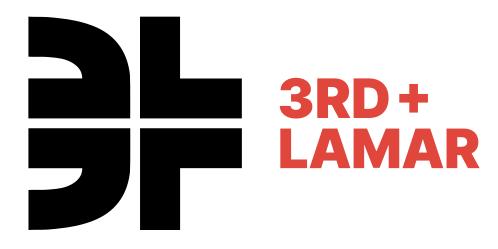


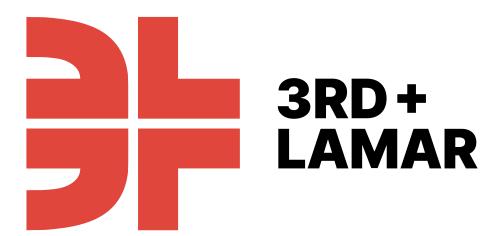


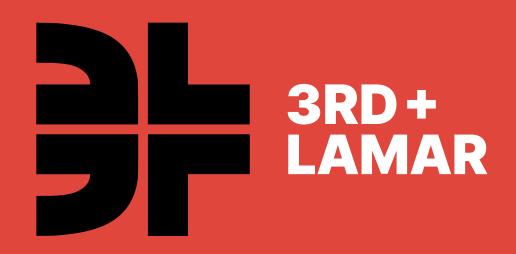
FULL LOGO HORIZONTAL

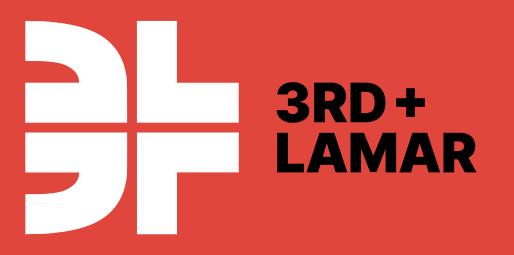
Used as a default across executions.











FULL LOGO STACKED

Used for more vertical compositions.











TEXT-ONLY LOGO

Used as an alternate for the full logo.

3RD+ LAMAR

3RD+ LAMAR

3RD+ LAMAR 3RD+ LAMAR

3RD+ LAMAR

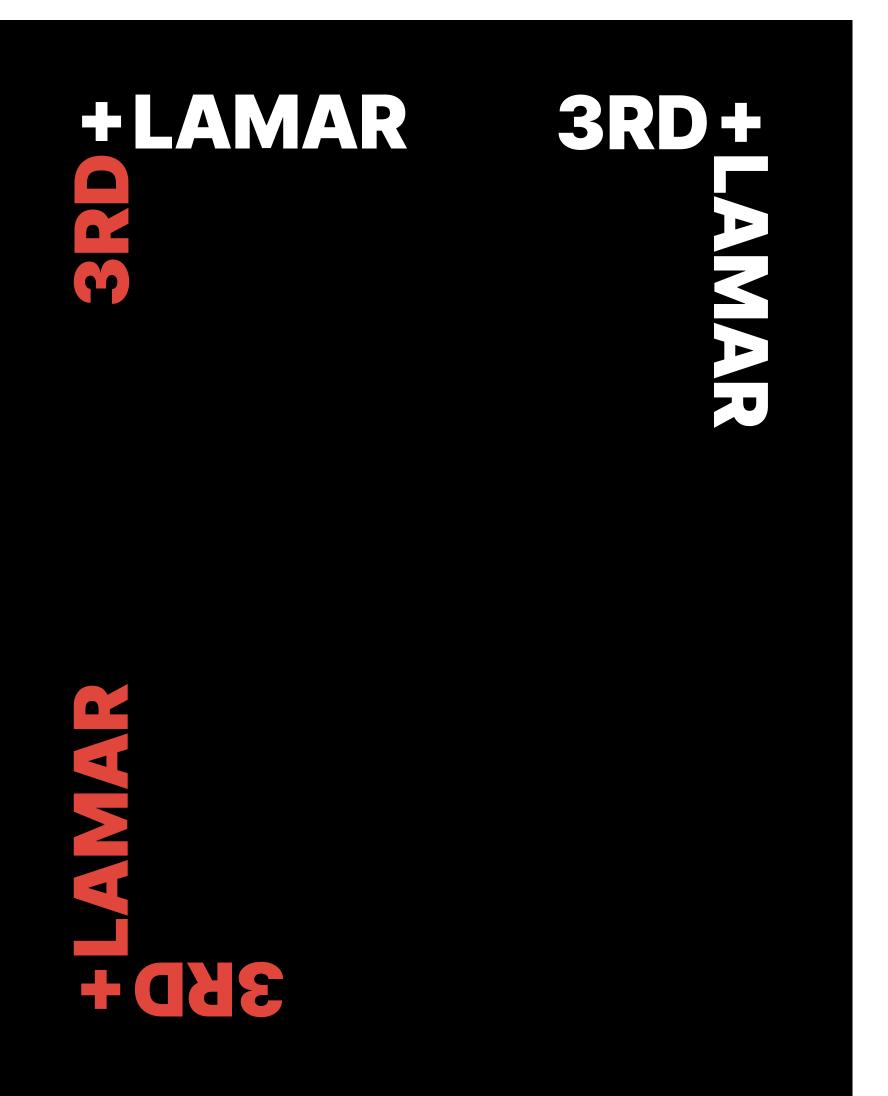
3RD+ LAMAR 3RD+ LAMAR

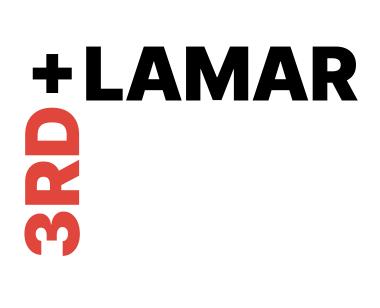
3RD+ LAMAR

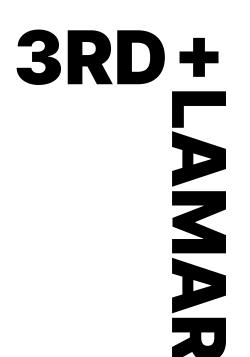
3RD+ LAMAR

TEXT-ONLY LOGO ALT

Used as a stylized alternate for the full logo — best for corners and framing. Can be rotated at 90 degree angles.

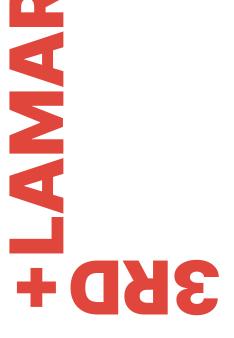










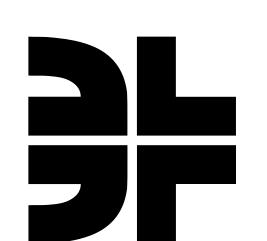




LOGO OVERVIEW

Icon

Used for socials,
watermarks and small
signatures.

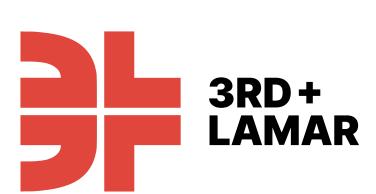




Full Logo Horizontal

Used as a default across executions.





Full Logo Stacked

Used for more vertical compositions.





Text-Only Logo

Used as an alternate for the full logo.

3RD+ LAMAR

3RD+ LAMAR

3RD+ LAMAR

Text-Only Logo Alt

Used as a stylized alternate for the full logo — best for corners and framing. Can be rotated at 90 degree angles.

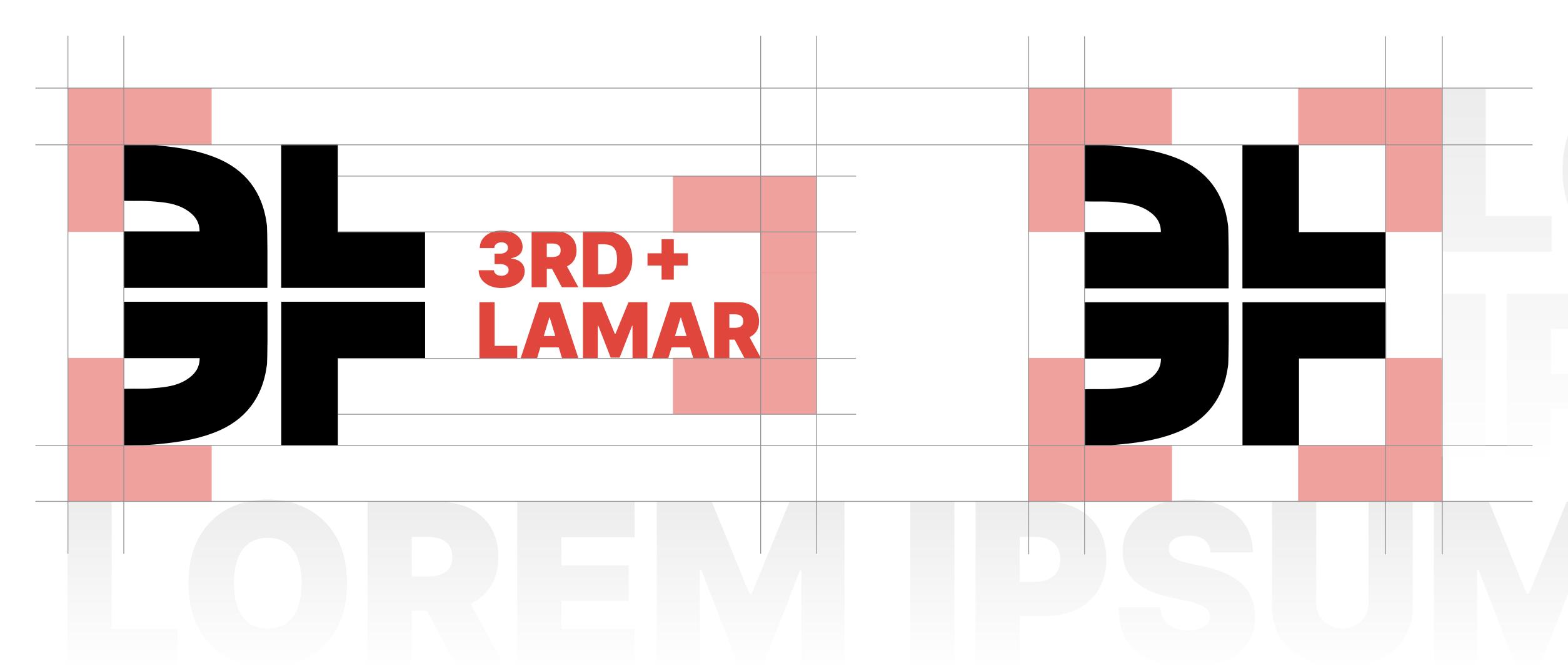




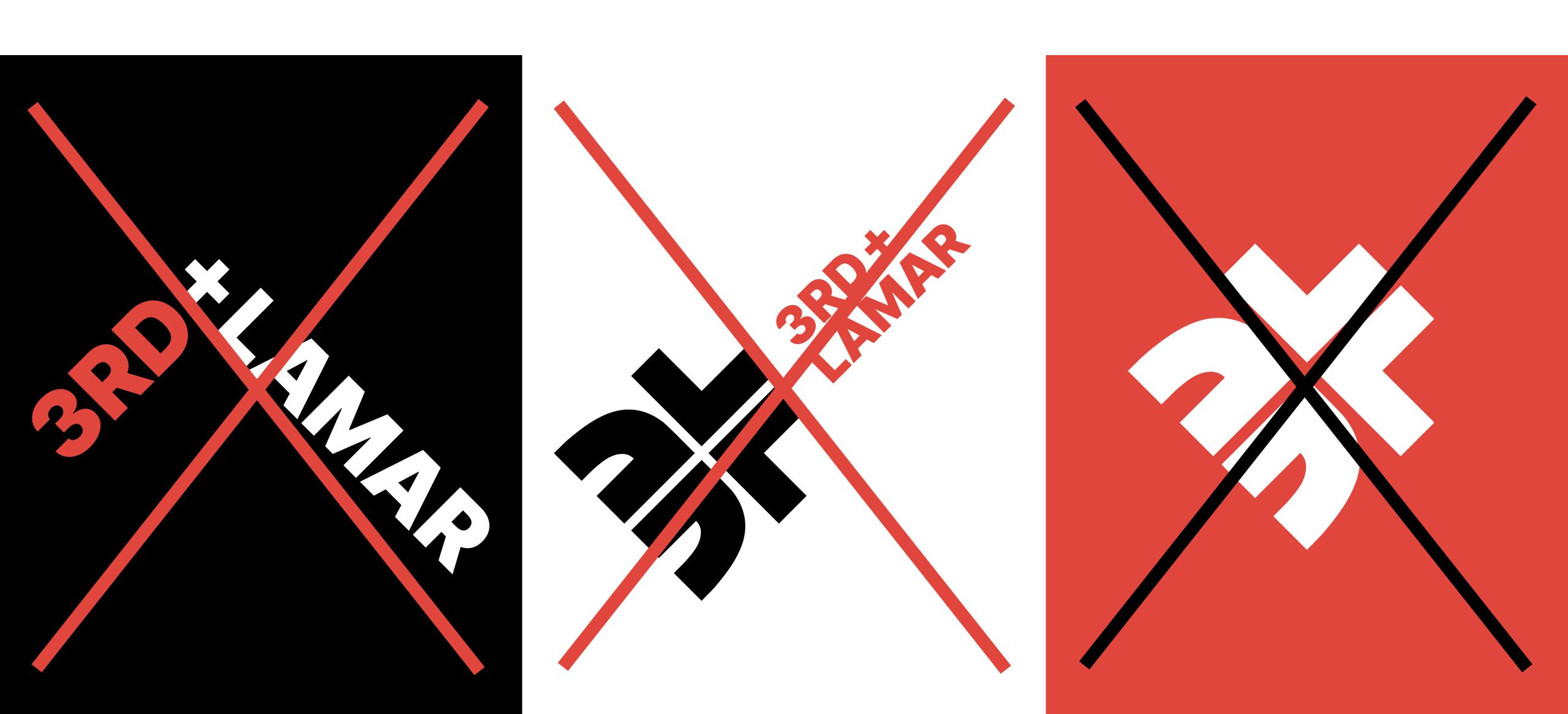
3BD+

CLEAR AREA

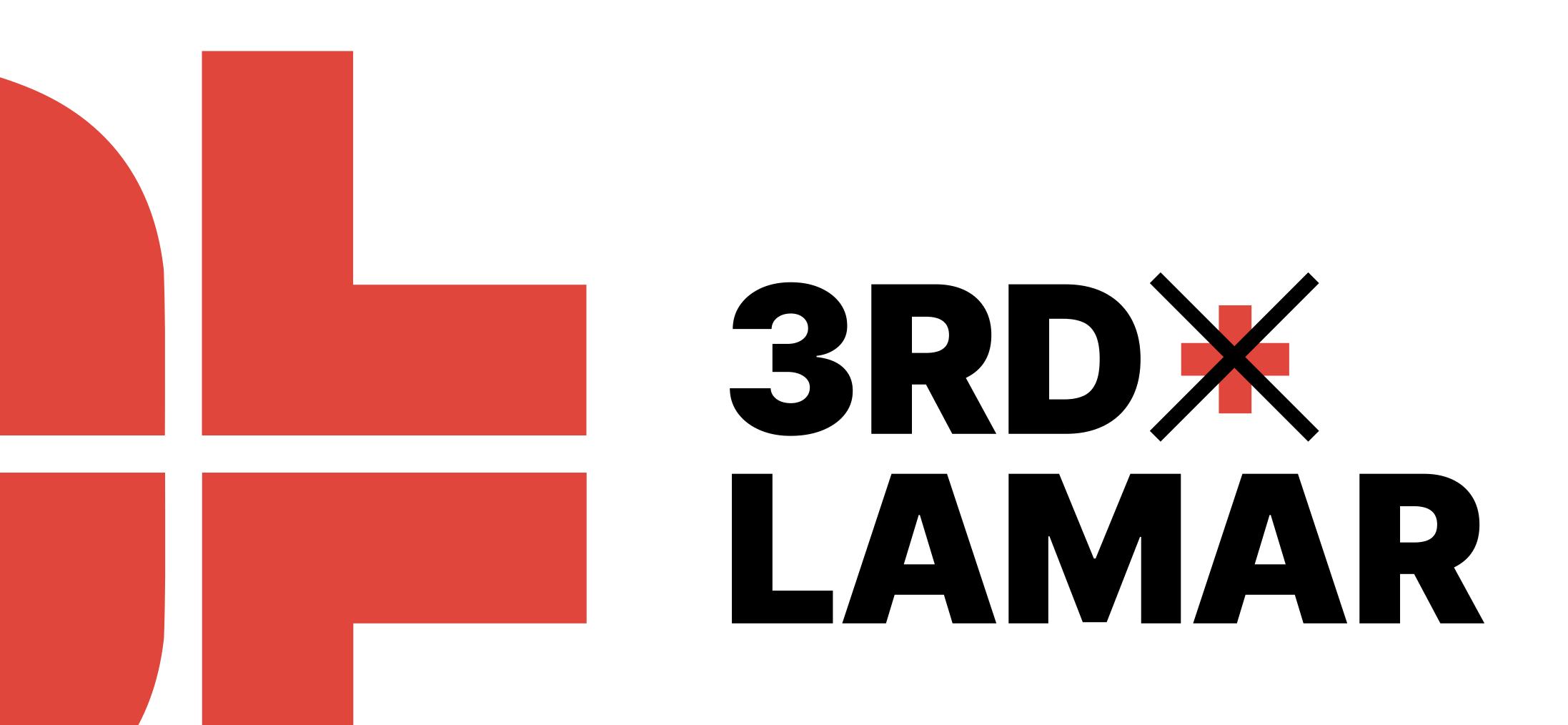
Keep objects and other elements clear by approximately the thickness of the icon "L"s.



DON'T PUT LOGOS AT AN ANGLE



DON'T SOLELY HIGHLIGHT THE "+" IN RED

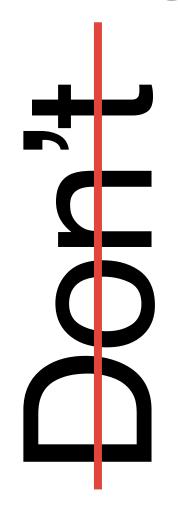


TYPESPARINGLY*

*And keep it brief.

CORNER LONG SENTENCES. H-

corner in the Lora font.





BRAND DAY | APRIL 20, 2022