



DESIGNING FOR OUT-OF-HOME

Simplicity is the fundamental guideline for creating good out-of-home design. The most effective out-of-home designs capture the essence of a message with lucid expression. For this reason, good out-of-home design can lead to better advertising executions in other media.

THE SIX POINTS OF GOOD OUT-OF-HOME DESIGN

1. Unify all the elements in a design to create a clear and succinct message. Remember, the viewing time for most out-of-home messages is only a few seconds.
2. Visual elements are just as important as words. Be sure that each element is well defended within the context of a design.
3. Use legible typefaces. Out-of-home displays are often seen from far distances which may cause some typefaces to bleed together while other may lose resolution.
4. Minimize words. The most effective out-of-home designs contain six or less words.
5. Optimize color. Well balanced color selection can enhance the impact of a message.
6. Evaluate the combined elements of a design using the MOVI (Metropolitan Outdoor Visibility Index) test. MOVI is a technique that renders speculative artwork in a simulated out-of-home environment for viewing with slides

THE LEGIBILITY OF TYPEFACES

Kerning - Sufficient kerning between letters assures the legibility of text from far distances. Tight kerning reduces legibility causing adjacent letters to attach together visually. Without proper kerning "clear morning" could be interpreted as "dear mom."

Stacking - A single horizontal line of text allows rapid assimilation of a message without interruption. Multiple text lines increase the time needed to discern a message.

Leading - If more than one text line is necessary, use adequate leading between lines. When a line of text rides on the line below the interplay of descenders and ascenders will make a message difficult to read.

Crowding letters into a restricted space will reduce legibility.

Severely contrasting letter strokes will lose definition when viewed from far distances.

Thin typefaces will become invisible from far distances.

Bulky typefaces lose distinction between letters.

Script sacrifices are difficult to read at any distance.

CONTRAST

Strong contrast in hue and value is essential for creating good out-of-home design. Hue is the identity of color while value measures a color's lightness or darkness. Contrasting colors are best when viewing out-of-home designs from far distances.



The 14 color combinations represent the best use of color contrast for readability. The chart evaluates primary and secondary color combinations taking into account hue and value. Example one is the most legible color combination while example 14 is the least legible.

COLOR FREQUENCY AND VIBRATION

Like sound waves, light rays have varying wave lengths or frequencies. Some pigments absorb light while others reflect it. Reflected frequencies are perceived as color.

Complementary colors, such as red and green, are not legible together because they have similar values that cause the wave lengths to vibrate. Any combination of similar color value, (even without vibration), will produce low visibility. Yellow and black are dissimilar in both hue and value providing the strongest contrast for out-of-home design. White complements dark value colors while black complements colors with light values.