



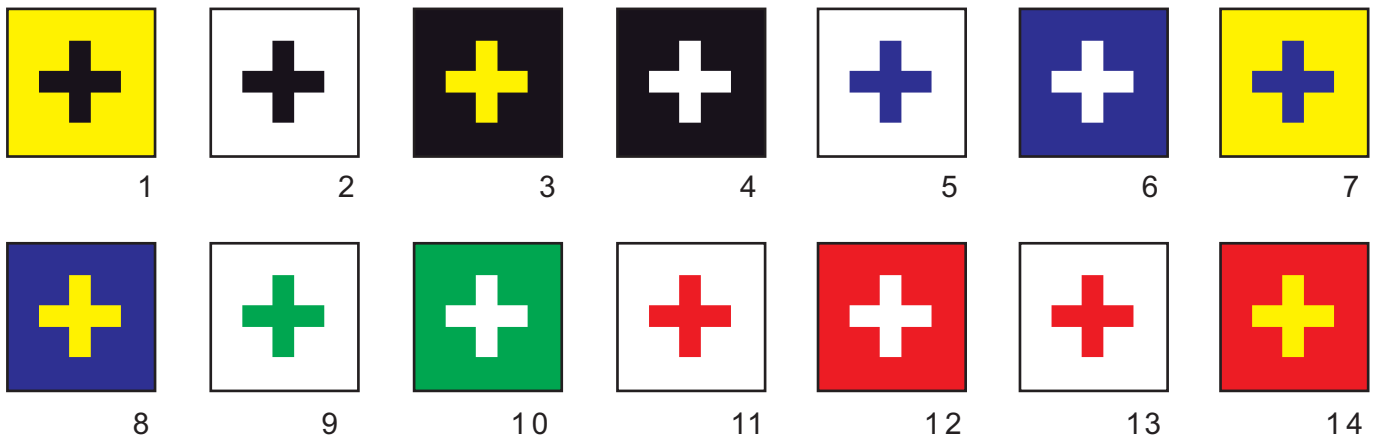
CONTRASTING COLOR CHART

Contrast is essential for making a good mobile billboard design.

The 14 color combinations below represent the best use of color contrast for readability.

The chart evaluates primary and secondary color combinations taking in account hue and value.

Although all these combinations create good contrast, number one to four are the most legible and number fourteen the least legible (on a sliding scale).



COLOR FREQUENCY AND VIBRATION

Like sound waves, light rays have varying wave lengths or frequencies. The lighter the color, the higher the frequency. These wave lengths determine perception of color. Some pigments absorb certain light frequencies and reflect others. We see the reflected frequencies as color.

Complimentary colors as red and green together are not readily legible. They have similar value, so their wave lengths set up vibrations. Any colors of similar value will have lower visibility. However, although yellow and purple are complimentary colors, they have strong contrast in value and little vibration. they provide maximum visibility.





COMMON BILLBOARD DESIGN MISTAKES

OVERCROWDING

GIVE ME AIR!

1.) Crowding too many letters or words into a space tends to repel the eye and thus defeats the objective of getting type as large as possible. Give it some air!

A N E M I A

2.) Type which is too fine does not utilize fully the basic shape, and fade into the background and virtually become invisible from a distance

CONFUSION

3.) Too great contrast between thick and thin leads to confusion and loss of identity of basic shapes and letters.

OVERWEIGHT

4.) Overweight, bulky typefaces become blobs at a distance. Basic shapes cannot be distinguished, and letters are not recognizable.

Illegibility

5.) Script and similar styles of fonts sacrifice the basic shapes for decorative aspects and therefore individual letters cannot be identified.



COMMON BILLBOARD DESIGN MISTAKES

1.) **LETTERING** - The example to our right demonstrates the importance of a reasonable amount of air between letters. Too close spacing can reduce legibility, even with a clean gothic typeface.



2.) **PERSPECTIVE** - The legibility problem created by tight letterspacing is compounded when copy lines are viewed from an angle, which can occur with a mobile billboard. Condensed typeface start to look like picket fences and horizontal strokes tend to appear thicker in relationship to the vertical strokes.



3.) **STACKING** - This reduces readability and is not recommended for mobile billboard designs. With a single horizontal line of copy the eye moves through the message rapidly and without interruption. The stacking of lines reduces this facility and increases the time needed to comprehend the message. If however, stacking is necessary for layout purposes, give careful consideration to letter and line spacing.

**One works,
two's tough,
three's a crowd,
four...forget it!**

SEVEN TIPS FOR DESIGNING A SUCCESSFUL BILLBOARD

- 7 **Stress Product Identification**
- 6 **Use Few Words**
- 5 **Choose a Legible Typeface**
- 4 **All Elements Should Work Together**
- 3 **Use Big Illustrations or Artwork**
- 2 **Keep The Background Simple**
- 1 **Colors Should Be Bold and Vibrant**

- Nothing ruins a billboard quicker than a cluttered background.
- Simple is good!
- Seven words or less in a headline.
- If your not sure it's needed, get rid of it!



LETTER VISIBILITY CHART

MAXIMUM READABLE DISTANCE	READABLE DISTANCE FOR MAXIMUM IMPACT	LETTER HEIGHT
100'	30'	3"
150'	40'	4"
200'	60'	6"
350'	80'	8"
400'	90'	9"
450'	100'	10"
525'	120'	12"
630'	150'	15"
750'	180'	18"
1000'	240'	24"
1250'	300'	30"
1500'	360'	36"
1750'	420'	42"

This letter visibility chart has been created for you with information provided by the California Institute of Technology. The distances will vary approximately 10% with various color combinations.