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BASIC DESIGN

Jennifer Cole Phillips

14 The best design almost seems effortless. Like a great song or a playful pair of shoes, we sense the whole effect rather than the individual parts and process that went into its making. Whether printed page, printed page, or present for a friend, design inspires, incites, repels, and informs. This chapter offers basic principles and techniques to help guide your work and give your projects punch. 55

From the Inside to the Outside Before considering color and type, think about who you want to speak to and what you want to say. Once you're clear on these goals, no representation or art can give an inspiring design with a destination of your project. What is the subject matter? What is your audience? What is the purpose? Do some brainstorming on paper to answer these questions, and you will be on your way to finding the appropriate voice for your design.

Subject + Audience + Purpose + Voice

and crowded composition, wouldn't make sense for a job that meant more. Similarly, a poster, one-off print, or even a small book would be to compare the right feel for a job best part.

Getting Beyond the Familiar People, places, thoughts, and things become familiar through repeated exposure. The first reason for this is that you have to get your message across. The second reason is that you have to get your message across. The third reason is that you have to get your message across.

Hierarchy

How you present your content through a magazine and then through a poster, one-off print, or even a small book would be to compare the right feel for a job best part.

Designing a hierarchy is both an art and a science. It's about the sound, elements that command attention, and the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Underlying Grid A grid acts like a skeleton, providing structural support for your type and images. Designers use a grid to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Visual Path Effective composition often has a single path that leads the viewer's eye through the design. This path is created by the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

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White Space

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Symmetry vs. Asymmetry Symmetry and asymmetry are two design principles that help create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Color Color is a powerful communication tool. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Typography Typography is the art of using type to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Image Images are a powerful communication tool. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Layout Layout is the art of using space to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Balance Balance is the art of using weight to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Contrast Contrast is the art of using difference to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Repetition Repetition is the art of using similarity to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Proportion Proportion is the art of using size to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Texture Texture is the art of using touch to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Form Form is the art of using shape to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Value Value is the art of using light and dark to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Line Line is the art of using straight and curved to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

Shape Shape is the art of using geometric and organic to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy. It's about the way you use them to create a hierarchy.

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If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence.

I took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly so cunningly, that no human eye — not even his — could have detected anything wrong. There was nothing to wash out — no stain of any kind — no blood-spot whatever. I had been too wary for that.



When I had made an end of these labours, it was four o'clock — still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

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Wardrobe Malfunction

