

Observous

Welcome

Login to continue



example@example.com



Log In

Or Login with

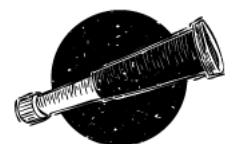


Login with google



Login with facebook

Create an account? [Sign up](#)



Observous

Create an account



example



example@example.com



Get Started

Or Sign up with



Login with google



Login with facebook

Already have an account? [Login](#)



Share something



Jhon Doe

12.03 PM

Interaction designers must learn the basic knowledge of typography, no aesthetic, you can not be a good designer. In this ubiquitous creativity era, you have to make yourself be a designer. In the eyes of Robin Williams, the design is quite simple. The book covers the four graphic design principles of C.R.A.P(Contrast, Repetition, Alignment, and Proximity), with concise, humor, and vivid language recounts the how much the changes and visible benefits brought by using these principles flexibly.



The Non-Designer's Design Book by Robin Williams

PDF



Jhon Doe

12.03 PM

Interaction designers must learn the basic knowledge of typography, no aesthetic, you can not be a good designer. In this ubiquitous creativity era, you have to make yourself be a designer. In the eyes of Robin Williams, the design is quite simple. The book covers the four graphic design principles of C.R.A.P(Contrast, Repetition, Alignment, and Proximity), with concise, humor, and vivid language recounts the how much the changes and visible benefits brought by using these principles flexibly. |

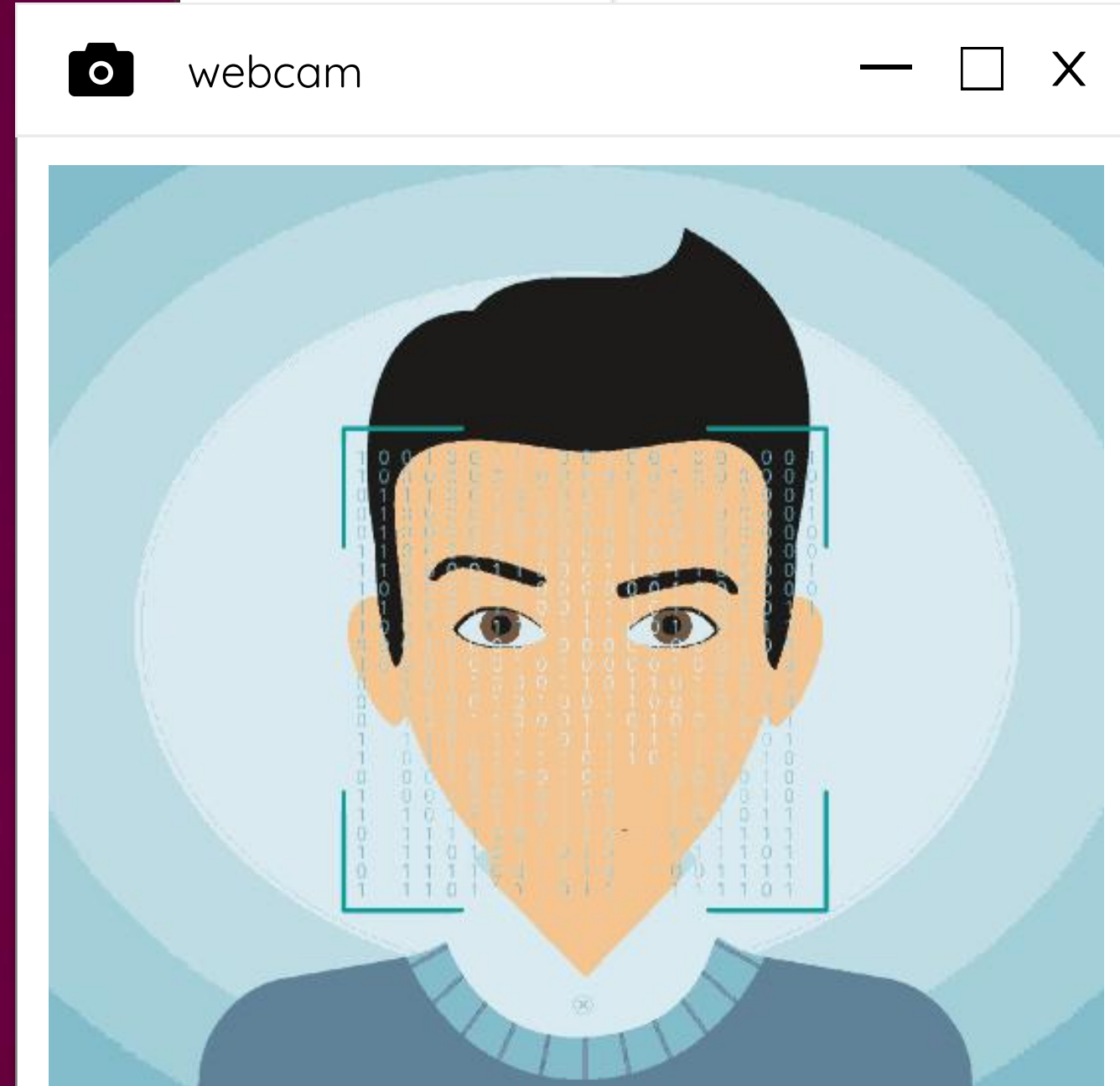


File

Cancle



Name	Document Name	Progress	Face Detection	Log
Gutierrez	The Non Designer Design Book	Complete	Ok	12:35 PM
Brooks	The Non Designer Design Book	3 of 4	Webcam Not Open	12:45 PM
Bryant	The Non Designer Design Book	None	None	01:25 PM
Patterson	The Non Designer Design Book	1 of 4	Unknow	03:00 PM
Duncan	The Non Designer Design Book	2 of 4	sleeping	08:35 PM



More matter is being printed and published today than ever before, and every publisher of an advertisement, pamphlet, or book expects his material to be read. Publishers and, even more so, readers want what is important to be clearly laid out. They will not read anything that is troublesome to read, but are pleased with what looks clear and well arranged, for it will make their task of understanding easier. For this reason, the important part must stand out and the unimportant must be subdued

The technique of modern typography must also adapt itself to the speed of our times. Today, we cannot spend as much time on a letter heading or other piece of jobbing as was possible even in the nineties.

—Jan Tschichold, 1935

Is this book for you?

This book is written for all the people who need to design pages, but have no background or formal training in design. I don't mean just those who are designing fancy packaging or lengthy brochures—I mean the secretaries whose bosses now tell them to design the newsletters, church volunteers who are putting out information to their congregations, small business owners who are creating their own advertising, students who understand that a better-looking paper often means a better grade, professionals who realize that an attractive presentation garners greater respect, teachers who have learned that students respond more positively to information that is well laid out, statisticians who see that numbers and stats can be arranged in a way that invites reading rather than sleeping, and on and on.

This book assumes you don't have the time or interest to study design and typography, but you would like to know how to make your pages look better. Well, the premise of this book is age-old: knowledge is power. Most people can look at a poorly designed page and state that they don't like it, but they don't know what to do to fix it. In this book I will point out four basic concepts that are used in virtually every well-designed job. These concepts are clear and concrete. If you don't know what's wrong with it, how can you fix it? Once you recognize the concepts, you will notice whether or not they have been applied to your pages. *Once you can name the problem, you can find the solution.*

This book is not intended to take the place of four years of design school. I do not pretend you will automatically become a brilliant designer after you read this little book. But I do guarantee you will never again look at a page in the same way. I guarantee if you follow these basic principles, your work will look more professional, organized, unified, and interesting. And *you* will feel empowered.

With a smile, 

the block, and there must have been a sale at the nursery when everyone was landscaping their new homes—at least 80 percent of the homes had Joshua trees in the front yards. *And I had never seen one before!* Once I was conscious of the tree—once I could name it—I saw it everywhere. Which is exactly my point: Once you can name something, you're conscious of it. You have power over it. You own it. You're in control.

So now you're going to learn the names of several design principles. And you are going to be in control of your pages.

Good Design Is As Easy as 1-2-3

- 1. Learn the principles.**
They're simpler than you might think.
- 2. Recognize when you're not using them.**
Put it into words -- name the problem.
- 3. Apply the principles.**
You'll be amazed.

Good design is as easy as . . .

- 1 Learn the principles.**
They're simpler than you might think.
- 2 Recognize when you're not using them.**
Put it into words —name the problem.
- 3 Apply the principles.**
You'll be amazed.

The four basic principles

The following is a brief overview of the basic principles of design that appear in every well-designed piece of work. Although I discuss each one of these principles separately, keep in mind they are really interconnected. Rarely will you apply only one principle.

Contrast

The idea behind contrast is to avoid elements on the page that are merely *similar*. If the elements (type, color, size, line thickness, shape, space, etc.) are not the *same*, then make them **very different**. Contrast is often the most important visual attraction on a page—it's what makes a reader look at the page in the first place.

Repetition

Repeat visual elements of the design throughout the piece. You can repeat colors, shapes, textures, spatial relationships, line thicknesses, fonts, sizes, graphic concepts, etc. This develops the organization and strengthens the unity.

Alignment

Nothing should be placed on the page arbitrarily. Every element should have some visual connection with another element on the page. This creates a clean, sophisticated, fresh look.

Proximity

Items relating to each other should be grouped close together. When several items are in close proximity to each other, they become one visual unit rather than several separate units. This helps organize information, reduces clutter, and gives the reader a clear structure.

Umm . . .

When gathering these four principles from the vast maze of design theory, I thought there must be some appropriate and memorable acronym within these conceptual ideas that would help people remember them. Well, uh, there is a memorable—but rather inappropriate—acronym. Sorry.