

## Chapter 1 : Visual design elements and principles - Wikipedia

*Alex W. White is the author of The Elements of Logo Design: Design Thinking, Branding, and Making Marks, Listening to Type: Making Language Visible, and Advertising Design and Typography. His books are used by professionals and as university texts the world over.*

Color star containing primary, secondary, and tertiary colors. Color is an element of design that evokes mood and emotion upon the viewer. It is also important to note that color choices in design change meaning within cultural contexts. For example, white is associated with purity in some cultures while it is associated with death in others.

**Line** [ edit ] Line is an element of art defined by a point moving in space. It is probably the most fundamental of the elements of design as it is usually the starting place for much of artistic creation. Lines can be vertical, horizontal, diagonal or curved. They can be any width or texture. And can be continuous, implied, or broken. On top of that, there are different types of line, aside from the ones previously mentioned. For example, you could have a line that is horizontal and zigzagged or a line that is vertical and zigzagged. Different lines create different moods, it all depends on what mood you are using a line to create.

**Shape** [ edit ] A shape is defined as a two or more dimensional area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Mechanical shapes, whether simple or complex, produce a feeling of control or order. Organic shapes produce a natural feel. Meaning the way a surface feels or is perceived to feel. Texture can be added to attract or repel interest to an element, depending on the pleasantness of the texture. Painters can use impasto to build peaks and create texture. Any texture shown in a photo is a visual texture, meaning the paper is smooth no matter how rough the image perceives it to be. Regularly repeating a motif will result in a texture appearing as a pattern. For a two-dimensional design, space concerns creating the illusion of a third dimension on a flat surface: This illusion makes the top element look closer to the observer. There is no way to determine the depth of the space, only the order of closeness. Shading adds gradation marks to make an object of a two-dimensional surface seem three-dimensional. Atmospheric Perspective is based on how air acts as a filter to change the appearance of distant objects.

**Form** [ edit ] Form may be described as any three-dimensional object. Form can be measured, from top to bottom height , side to side width , and from back to front depth. Form is also defined by light and dark. It can be defined by the presence of shadows on surfaces or faces of an object. There are two types of form, geometric man-made and natural organic form. Form may be created by the combining of two or more shapes. It may be enhanced by tone, texture and color. It can be illustrated or constructed.

**Principles of design** [ edit ].

## Chapter 2 : What is white space? | Design | Graphic Design & Publishing Center

*The Elements of Graphic Design is a great book if you are thinking about expanding your knowledge in this field and you don't know where to start. It's an intro book that has a lot of depth. I have the first edition but you should pick up the second.*

What is white space? Did you ever have a client ask "What about that blank space? We are thrilled to welcome graphic design extraordinaire, Alex White, who will answer those questions once and for all Alex answers the following questions: What is white space and why is it important? White space is the space that exists, most frequently behind and around forms, in a work of art or graphic design. Ignoring white space is like ignoring the room in which you are positioning furniture. What are the three raw materials of graphic design and visual communication? Image, type, and space. Thoughtful design utilizes all three as equal constituents. Going a step further, superb design occurs where these three elements merge: This requires abstraction which, because it affects legibility, is considered poisonous by many. Is that all there is to visual communication? Ask instead, what is right with this image? Does it reveal the story? Are these words the most provocative to arouse self interest in the reader and make them want to continue deeper into the message? Beyond legibility, how do typeface choices further the message or its delivery or the experiential brand of the sender? Common sense and logic play roles in determining what is right with a design. Designers similarly solve problems "communication problems" and our solutions must be based on the content and our understanding of what motivates a reader to engage with and retain a message. Feelings can be a component, of course, but ought not be the whole process. Background space has been around since the very first marks on cave walls, c, years ago. White space has been squeezing itself into our graphic design toolbox ever since: Counterform, which is a perfectly legitimate term in graphic design, too. There are dozens of artistic examples of counterform in *The Elements of Graphic Design*. Here are a few "r above: But it is a sign of design mediocrity. Sensitive use of space " between elements as a separator and as a unifier " is the mark of a professional designer. Merely pushing image and type objects around without sensitivity to space is a serious handicap. With regard to form, how image and type objects relate to each other is a question of spatial relationships: This is a stamp I use when a student project exceeds my expectations. Activated white space is invariably a part of such work. Fine restaurants do not pile food on a plate: Space that is behind figures. What is wrong with filling in all the space? Readers want the most information with the least effort. Filling in all the space may be a solution for the sender, but is rarely one for the recipient. Which is more important? Thinking white space is a lesson that needs to be learned by anyone who must purvey an important or compelling message to an audience. The guy from Volkswagen may have complained about "wasted space" he had to pay for. Yet, that field of white calls so much attention to the photo that it becomes undeniable. And, although relatively small in comparison to the page -- that bit of information becomes very, very important, by mere virtue of its isolation. Thank you again, Alex -- for sharing this with DTG readers! Folks -- if you only own one graphic design learning book, this has got to be the one! They go out of print too quickly for many people who lose out in the end!

## Chapter 3 : The Elements of Graphic Design by Alex White

*Alex is the author of some of the best design teaching in the industry, including Thinking in Type, The Elements of Graphic Design, Advertising Design and Typography, Type In Use and numerous articles on typography and visual communication for all the best design publications.*

Readability is sacrificed for visual flare on each page which makes for a hard read. Ironically, this is what White instructs designers not to do. He introduces terms without defining them until chapters later. Generally his tone is pedagogical and snobby. But if you are simply someone that, for some reason or the other, needs to build some graphical skills, and apply what you learn to some practical work, you are going to find this book just too theoretical. The only part which seemed to me to be a bit more down-to-earth is the last section the fourth. If you are starting a career in graphic design this book can give you a short but effective overview of the basic principles professional designers follow in their work, and the aesthetics behind it. The only part which seemed to me to be a bit more down-to-earth is the last section the fourth about type, and even in that case, as in the rest of the book, there are no such things as instructions, practical examples, exercises, hints, tips, tricks or anything that might help a beginner to actually start designing in a less clumsy way. The first three sections, in case you wonder, are about space, unity, and page architecture. The text seems aimed at people who design commercially advertising, magazines. This may be a more useful book for professional designers looking to create magazine ads. I found the author had clear ideas of what was "good" design, but I liked his "bad" examples and found them artistic. I would categorize it as an introductory book on design. Also, it is important to understand that this book is not a typical read and cannot be approached in the same way as other non fiction. The unique layout was engaging. It gives the reader an experience with the topic. There are many examples throughout that illustrate the authors points, along with various quotes that add emphasis. There is plenty of imagery and even some I am an Educator and I found this book to be worth the time reading. There is plenty of imagery and even some compare and contrast. I can see this book being beneficial for anyone spending time creating documents, presentations, or visuals of any kind. If you commit to the read it will help you connect with your audience. Sidebars, topbars is that a thing? The text was well-written, though I felt it read more like an academic paper than a textbook, As the other reviewer stated, for a book about graphic design, this book has lots of visual clutter. The text was well-written, though I felt it read more like an academic paper than a textbook, and it was theory-focused with minimal explanation of why the presented examples work or how to create them.

## Chapter 4 : 10 Basic Elements of Design ~ Creative Market Blog

*Alex W. White is the author of Listening to Type: Making Language Visible, Advertising Design and Typography, and The Elements of Logo Design: Design Thinking, Branding, and Making Marks. His books are used by professionals and as university texts the world over.*

## Chapter 5 : The Elements of Graphic Design - free PDF, CHM, FB2, FB3

*This very popular design book has been wholly revised and expanded to feature a new dimension of inspiring and counterintuitive ideas to thinking about graphic design relationships. The Elements of Graphic Design, Second Edition is now in full color in a larger, 8 x inch trim size, and contains.*

## Chapter 6 : The Elements of Graphic Design - Alex W. White - Google Books

*The Elements of Graphic Design by Alex W. White in CHM, FB2, FB3 download e-book. Welcome to our site, dear reader! All content included on our site, such as text, images, digital downloads and other, is the property of it's content suppliers and protected by US and international copyright laws.*

### Chapter 7 : Alex White - Elements of Graphic Design Space, Unity, Page Architecture, and Type

*The Elements of Graphic Design - Kindle edition by Alex W. White. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading The Elements of Graphic Design.*

### Chapter 8 : The Elements of Graphic Design | Alex W. White | | NetGalley

*Alex W. White is a designer, lecturer, and author of six books including Thinking in Type: The Practical Philosophy of Typography, Advertising Design and Typography, and the previous edition of The Elements of Graphic Design.*

### Chapter 9 : Alex W. White (Author of The Elements of Graphic Design)

*Harmony is "The main goal of graphic design," according to Alex White, author of "The Elements of Graphic Design." So, you know it must be important. Harmony is what you get when all the pieces work together.*