

Advanced Higher

Graphic Communication

Graphic Presentation

Design Elements

The Building Blocks of Design: -

All designs have certain basic elements or building blocks chosen to convey the message — beyond the actual words or photos used. The eight elements of lines, shapes, mass, texture, space, value, size and colour are the building blocks of design for desktop publishers.

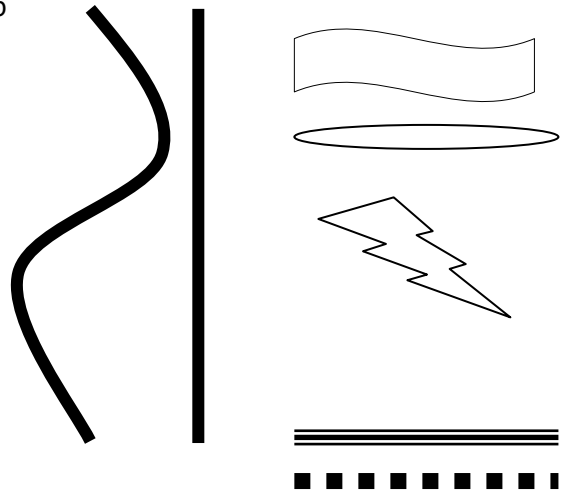
Graphic design encompasses the creation of a great many types of projects but these notes will focus on the elements of design as they apply to typical desktop publishing projects including brochures, newsletters and books.

There are eight elements of graphic design that are the starting point of your design ideas:

Line, Shape, Texture, Space, Size, Value, Colour and Mass/Weight

Each of these *Elements* is a building block to a good layout. You are probably familiar with most of these elements from everyday life so there is nothing mysterious about them. Each one of these elements can be used to design different layouts depending on how you use them. When using the elements of design, it is important to know which elements are necessary and which are not. Knowing this will keep your layouts clutterless and help strengthen your design. We will explore each of these elements in this section.

The first element of design is *line*. Lines can be used in a variety of ways in a layout: They help to organise information; They can direct your readers' eye as to the organization of the layout; They can create a mood; And, they can create rhythm and movement. For example, lines can organize information on your page. A line can define the boundaries of your page. Vertical or horizontal lines can also be used to direct your readers from one piece of information to another. To create a mood, use a wavy line to give the piece a feeling of movement.



Lines in your piece can:

Convey a mood or an emotion.
Organize the design.

Establish columns of text.

Create a texture.

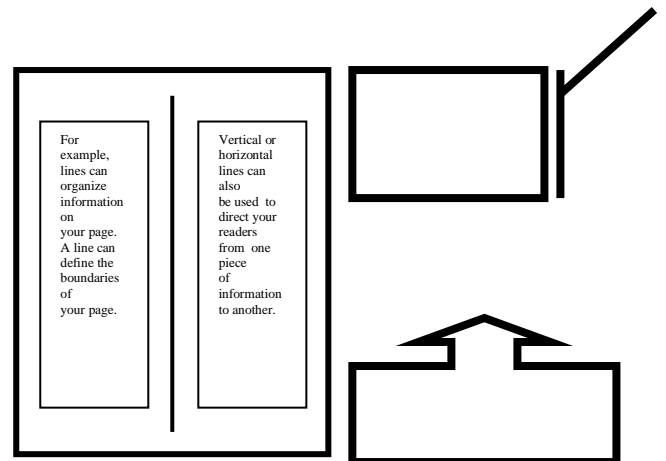
Create movement.

Define shape.

Call attention to a word.

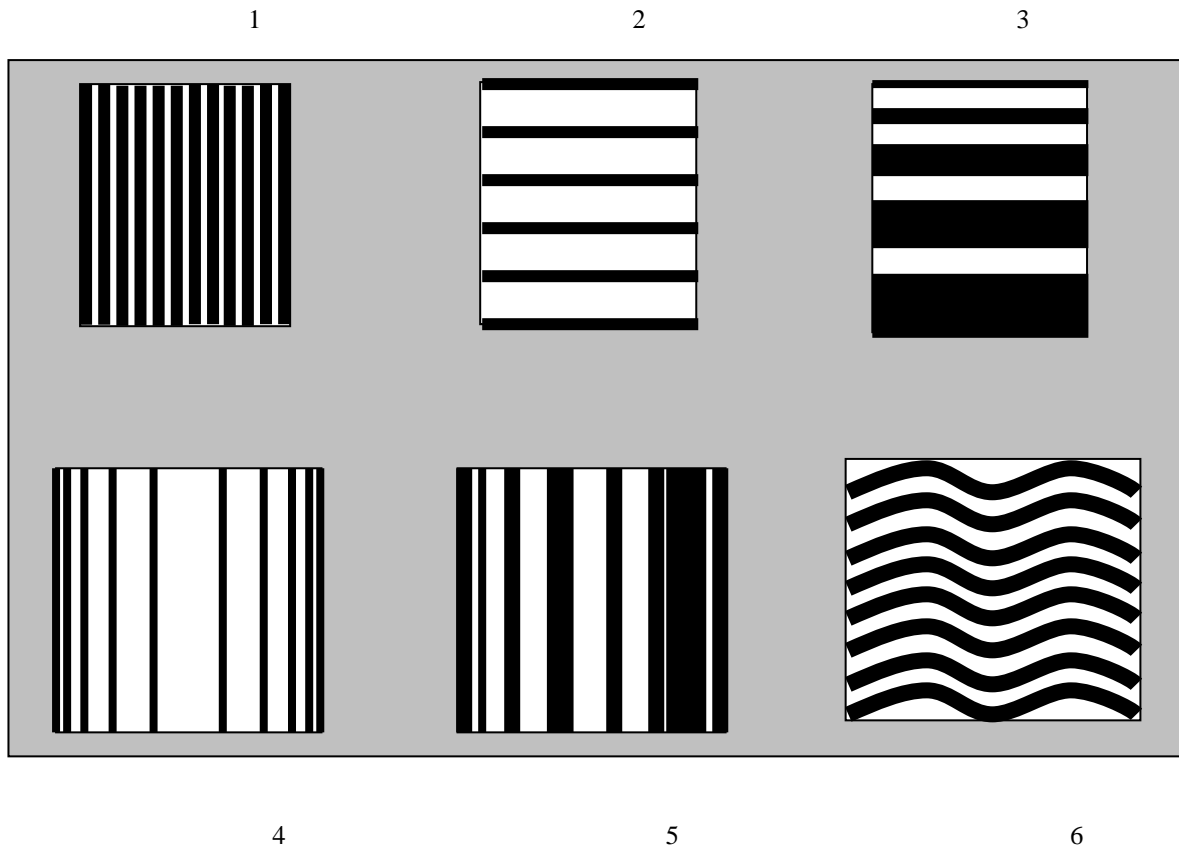
Connect pieces of information in your layout.

Frame an image or a word.



Lines are often found in pairs or groups. Lines of the same general appearance or lines that are quite different can form a variety of patterns that create textures, suggest movement, or lead the eye - the same as single lines.

The study of lines is being able to recognize these patterns in the illustrations you may select for your work and understand how these patterns may or may not project the image you want for your project. On the next page there are a variety of line patterns on show. These bits of line patterns illustrate static, dynamic, and random use of lines.



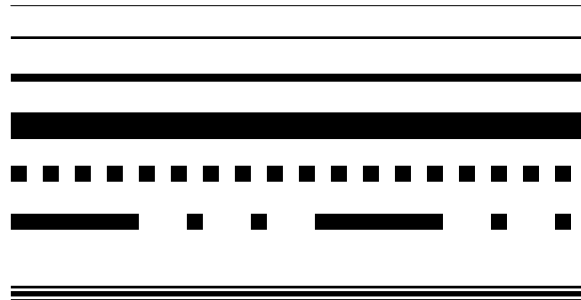
- 1.: - Uniform vertical black and white lines alternate at even intervals.
- Static.
 - Orderly.
 - Conservative.
- 2.: - Uniform horizontal black lines are widely, but evenly spaced.
- Static.
 - Stable.
 - Orderly.
- 3.: - Uneven spacing of otherwise uniform lines creates the impression of movement.
- Dynamic.
 - Orderly progression.
- 4.: - In this example the progression moves in from either side giving the illusion of roundness.
- Dynamic.
 - Orderly progression.
 - Dimension.
- 5.: - Varying line widths and distances create a random pattern.
- Dynamic.
 - Chaotic.
 - Disorderly.
- 6.: - While the uniform size and spacing of the lines in the upper examples are static, make the lines into curves and you get movement although it is a controlled movement.
- Dynamic.
 - Orderly flow.

Remember to use lines in your design to: - Organize, Connect, Separate, Create movement Provide texture Convey a mood or emotion Define shapes Provide emphasis and Provide a framework.

Use lines as decorative elements and as functional parts of the overall layout to separate, offset, or anchor areas of the page.

Examples of horizontal lines

Lines are normally expressed in point sizes although some programs use inches or millimetres by default. A hairline line is the smallest size and is usually about one-fourth of a point. Most page layout programs come with several preset "one-click" width lines usually from hairline to 8, 16, or 24 points. However, you can customize lines for other sizes including partial sizes such as 1.5 or 2.6 points.



Solid lines aren't the only possibility. Some software programs offer a wide variety of pre-set lines styles or you can create your own. Make lines from round, square, or diamond-shaped dots. Mix dots and dashes in a pattern. Combine solid or non-solid lines in different sizes. And don't forget, lines can be vertical and diagonal too.

Designing with lines

Some ways to use lines in your design:

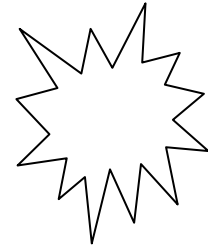
- Add a border to a graphic or table.
- Place above and/or below headlines, titles.
- Use at the top and/or bottom of pages to define the shape of the page or to separate header and footer text from other copy.
- Separate columns of text.
- Offset sidebars, pull-quotes, or other blocks of text.
- Use lines with restraint and appropriately:
 - Too many lines are distracting and interrupt the flow of text. Don't box in every element on the page.
 - Use appropriate size lines. Thick lines can overpower delicate text and lines that are too thin fade away into the background.
 - Pay attention to spacing. Put enough space between text and lines to avoid ascenders or descenders running into the lines.
 - When placing lines above and below or to the left and right of a block of text, make sure the distance between text and lines is visually balanced on both sides.

Some ways to create attractive lines:

- Use dots or dashes instead of solid lines.
- Pair up thick and thin lines for double lines.
- Use lines in a spot colour or tint.
- Use a group of lines in the same or varying thicknesses and lengths as design elements that draw the focus to an important element of the design.
- Reverse text out of a thick line

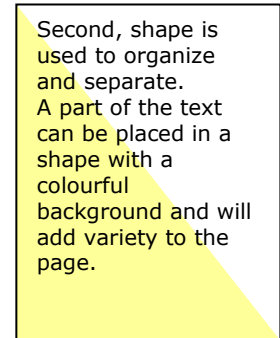
The next element of good designs is *shape*.

Shape is any Element that you use to give or determine form. Shapes also communicate ideas. For example, an international Company may use a circle in their logo that could suggest the earth. Unusual shapes attract attention. Because people are used to seeing images regular shapes such as a rectangle, using a shape such as a star would call attention to that image. Another example would be arranging type in a shape rather than in vertical columns.



There are three ways that shape enhances your layout. First, shape helps to sustain reader interest. Shapes can be used to break up a page that uses a lot of text.

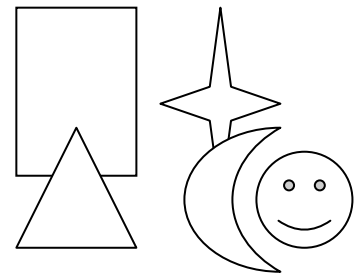
Second, shape is used to organize and separate. A part of the text can be placed in a shape with a colourful background and will add variety to the page.



Last, shape can be used as a conceptual tool. You can use shape to lead your reader's eye through the design. In layouts, the eye looks for a place to begin and will follow through the design to the end.

Shape can help you keep your reader's attention.

The three different type of shapes – geometric, natural and abstract. Geometric shapes are triangles, squares, rectangles and circles. Geometric shapes are regular and structured, and make excellent building blocks for design. Natural shapes are plant, animal or human, and are Irregular and fluid. For example, instead of using a Rectangular shape to frame part of a page, you could use ivy If it is appropriate, to give the page a light, airy feeling. Abstracted shapes are defined as simplified versions of natural shapes. An example of an abstracted shape is the symbol for disabled access is a figure in a wheelchair.



To use shape in your piece:

Frame a photograph using irregular shapes.

Symbolize an idea.

Connect pieces of information.

Make a part of the body copy more interesting.

Highlight information using a box with a shade of a colour.

Imply letterforms by using a triangle to represent the letter 'A' or a circle to represent the letter 'O'.

Tie together all the elements on a layout.

A
AA
AAA
AAAA
AAAAA
AAAAAA
AAAAAAA
AA
AA



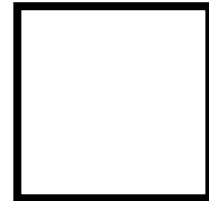
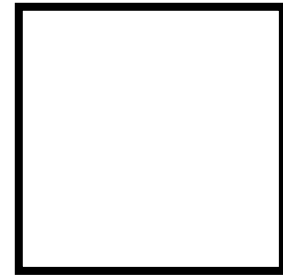
Shapes

The Square

The square denotes honesty and stability. Squares are familiar, trusted shapes. Because the vast majority of the text we read is set in squares and rectangles, it has become familiar, safe, and comfortable.

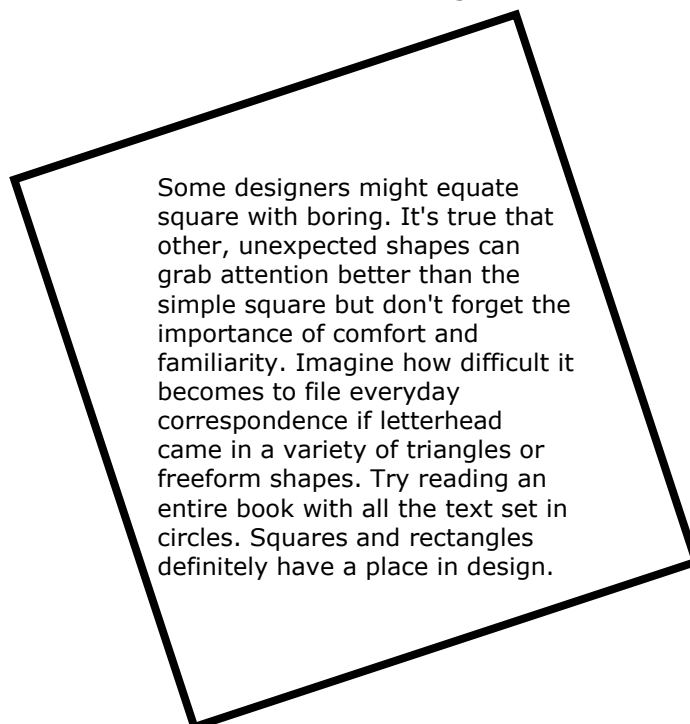
Squares and rectangles are probably the most common geometric shapes we encounter. A few books, especially those for kids, may be cut in irregular shapes but adult (i.e. 'serious') correspondence comes in squares -- both the physical shape of the books, magazines, newspapers, and the rectangular columns of set text.

Some designers might equate square with boring. It's true that other, unexpected shapes can grab attention better than the simple square but don't forget the importance of comfort and familiarity. Imagine how difficult it becomes to file everyday correspondence if letterhead came in a variety of triangles or freeform shapes. Try reading an entire book with all the text set in circles. Squares and rectangles definitely have a place in design.



Some ways you can use squares and rectangles:

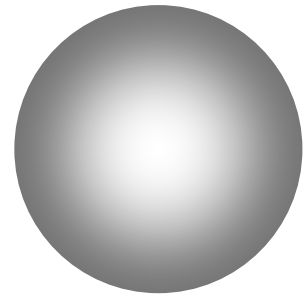
- To symbolize honesty, stability, equality, comfort, or familiarity. It could also symbolize rigidity or uniformity.
- Related to the first bullet item, use repeating squares to suggest familiar themes (checkerboard pattern to represent a game board, the checkered flag at the end of a race, a tablecloth).
- To highlight, organize, or set apart information using a solid or outlined box.
- Use a square unexpectedly. Set a block of text in a solid or outlined but tilted box — with or without also tilting the text.



The Circle

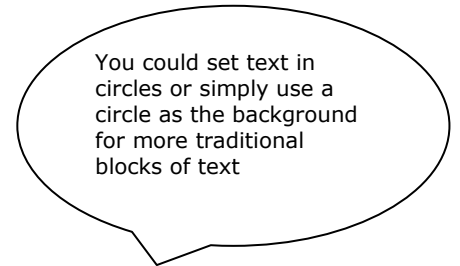
Circles suggest infinity. They are also protective (think of protective encircling arms). They can also denote free movement such as a rolling ball or a more controlled movement such as a spinning globe.

The sense of movement is often enhanced through shading or the use of lines.



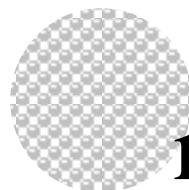
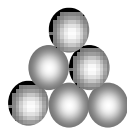
Outside of logo designs, circles are less common elements of design, which makes them good for grabbing attention, providing emphasis, and breaking up familiar rectangular blocks of text.

You could set text in circles or simply use a circle as the background for more traditional blocks of text.



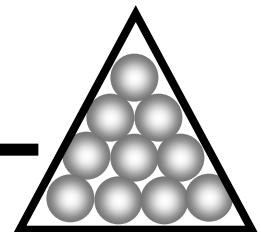
Some ways you can use circles:

- To symbolize infinity and protectiveness. Circles could also suggest something well-rounded or complete. Similar to protectiveness, circles could also imply security.
- Related to the first bullet item, use circles to suggest familiar themes (bullet holes, a stack of cannonballs, a bunch of grapes -- or just about any round fruit or vegetable, a target, the earth).
- To highlight, organize, or set apart information using a solid or outlined circle. Try a freeform circle that looks like it was drawn with a marker or pen to highlight important text.
- Replace the letter O or other 'round' letters in text with a circular shape that suggests that letter. Try an orange in the word Orange or a basketball, baseball, or soccer ball to replace an O or other letter in the nameplate of a sports newsletter.



range

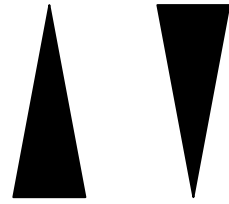
Snooker



World Class Player

The Triangle

Triangles suggest action. They are dynamic. Triangles may convey either conflict or strength. Triangles can direct movement (up, down, left, right — depending on which way they 'point') but rather than moving themselves, they point the way for the reader.



Triangles are suggestive of many different shapes and ideas. They can represent a religious Trinity, a pyramid, a flag or pennant, an arrow, a beacon.

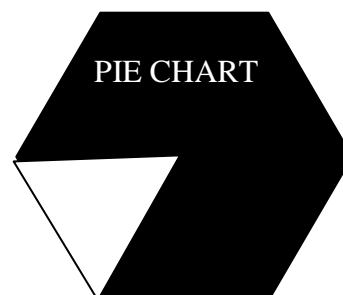


Some ways you can use triangles:

- To symbolize action or conflict. In a logo, a triangle might be better suited to a growing, dynamic high tech company than the more stable, familiar square, for example.
- Related to the first bullet item, use triangles to suggest familiar themes (flag, pyramid, arrow or pointer). A single or a series of triangles can point the eye to important information or act as an arrow to get readers to turn the page.
- To highlight, organize, or set apart information using a solid or outlined triangle. Use a triangle to suggest progression. Place it behind a 'Top 10' list or the steps to accomplish a specific task.
- Replace the letter A or V in text with a triangular shape that suggests that letter. Try a wedge of pie for the letter A in the phrase Amy's Desserts.



Abstract Shapes
Some abstract shapes are almost universally recognized and easily 'read' even when the text is in an unfamiliar language. The stylised wheelchair, the male and female symbols for restrooms, and the jagged steps for stairs or an escalator are some examples. Icons are often abstract or stylised shapes. For example, a rectangle with a 'folded corner' often indicates a page in a document or a word processing program. A hollow circle or oval with smaller circles on the 'path' may be a literal representation of a planetary system or symbolic of a network, such as a computer network.



Texture

The third element is *texture*, which gives the design piece a look or feel, or a surface. Think about the different textures that we encounter everyday.

Texture can help you create a particular mood for a layout or be used in individual shapes.

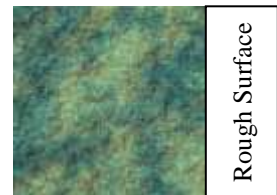
Texture can be used in your layout to add dimension and richness.



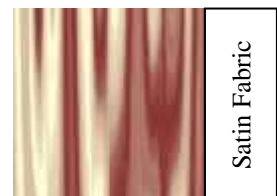
There are two types of texture. The first, tactile texture can be felt. For example, think about the different pieces of paper you have handled and often something you have taken for granted. It's just 'there.' Sometimes we have no choice about the type of paper on which our designs are printed. Even when we do have a choice, we're limited by budget, printing requirements, or other factors. However, paper can be an important textural element in your desktop published documents.



Some papers just 'feel' better than others. Grab up some paper from around you. Get a newspaper, a magazine, some paper from your printer, and a few different samples. Close your eyes and touch the different surfaces. Can you identify the general type of paper (newsprint, etc.) simply by touch? Probably so. But also consider how they feel to your touch — smooth, rough, slightly patterned, fuzzy, bumpy, slick, shiny, dull, warm or cold.



The second, visual texture, is used to create the illusion of texture on a printed piece. Wallpaper is a good example of visual texture. Blocks of type can be used as texture by alternating the patterns of light and dark that are created by the shapes of the letterforms as well the spaces between them.



A pattern is type of visual texture. When an image or line of type is repeated many times, the patterns of lights and darks add dimension to a surface. Wrapping paper is a good example of pattern. Patterns can make excellent backgrounds and borders in layouts.



To use texture in your piece:

Use an image and relate it to its background.

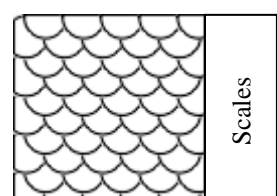
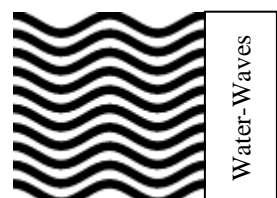
Use a paper stock that will enhance the piece's mood or personality.

Create contrast for interest.

Fool the eye by using type as image to achieve a wrapping paper effect.

Use appropriate imagery to provoke a particular emotion.

Create a feeling of richness and depth.
Add liveliness and activity.



Space

The fourth element is *space*, which is an essential element in your layout. Space is defined as the distance or area between or around things. When you are designing a layout, think about where you are going to place your type and imagery as well as they'll be on the page in relation to each other. You must think about how much space you want around and between each element. Things to think about: How much space you have; How the type and images will work together; How it all looks.

When you have many elements in a piece, you must leave some areas free from type and imagery. This is called white space, and it creates a rest for the eye, and visually organizes what's on the page. The placement and the value of the shapes on the page creates spatial relationships and focal points, which are centers of interest.



To use space in your piece:

Give the eye a visual rest by using white space.

Use a small amount of space to create ties between elements.

Form positive and negative shapes with the use of colour and shape.

Give a layout depth by overlapping one element with another.

Use a lot of white space around an element to highlight it.

Use large margins to help make a layout easy to follow.

Use unequal spacing between elements to make a page dynamic.

Use letter spacing to help make type very legible.



Here's How:

1. Use a line of space or a deep indent (but not both) to put white space between paragraphs.
2. Gutters that are too narrow cause the eye to skip over to the next column. Put white space between columns with adequate gutters.
3. Use ragged-right alignment to add white space between columns and at the end of lines of text.
4. If space is necessarily cramped within the body of the publication, add white space with generous margins on one or more sides.
5. When wrapping text around graphics or wherever text and graphics meet, provide plenty of standoff white space. Don't run text right up to the edge of graphics.
6. Add white space between headlines or subheads and the preceding copy and a bit below as well.
7. Add typographic white space by increasing the leading of body text, using lighter type, avoiding letter spacing that is too tight, and avoiding unending condensed or heavy type.



Tips:

Achieve a balance of ink and white space using a mix of techniques described above, as appropriate to your design.

Avoid 'bad' white space caused by trapping space within text, rivers of white (often found with unadjusted justified type), overuse of expanded type, too wide gutters, excessive leading, and poorly kerned headlines.

Too Much of a Good Thing

Your use of white space needs to be carefully thought out. White space used in the wrong way can have the opposite effect that you are trying to achieve. For example:

Rivers of White Space

These "rivers" can develop vertically or diagonally through justified text, which can be very distracting. If you have a column or columns of justified text, stand back from the page so as not to be distracted by the words, and follow the white space with your eye. If there are large patches of white, or "rivers" you need to rethink your set-up. One cause of these "rivers" is when large type is justified in narrow columns.....try widening your column. Another cause is when two spaces instead of one are inserted after periods. You can cure rivers of white space by decreasing the type size or you can reset with a ragged right margin.

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Inappropriate Column Space

As type increases, more space between columns is needed to prevent the reader's eyes from moving horizontally across columns instead of progressing down to the next line. Be careful that you do not overdo it, however. Overly generous column spacing causes distracting vertical bands of white space. The default column space for most desktop publishing programs may be too large or small for the specific typeface and type size you are using.

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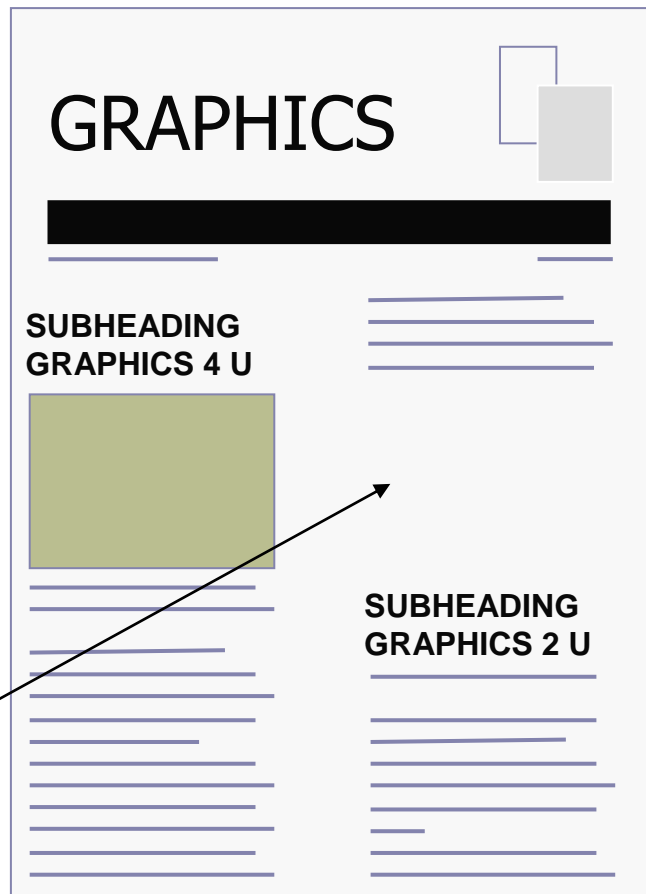
Trapped White Space

Avoid "holes" in publications. Occasionally, white space can be too much of a good thing.

Trapping white space between portions of your layout can be confusing as it interrupts the flow of the copy and the graphics.

A solution to this is to increase the size of display type, enlarge the illustration or recompose the design.

Trapped Space in document



Claustrophobia

Always provide sufficient breathing room around columns of text. Claustrophobic pages result when text, rules, graphics and other elements crowd each other and the edges of the page. Squeezing text into boxes or wrapping too tightly around illustrations can produce crowded pages.



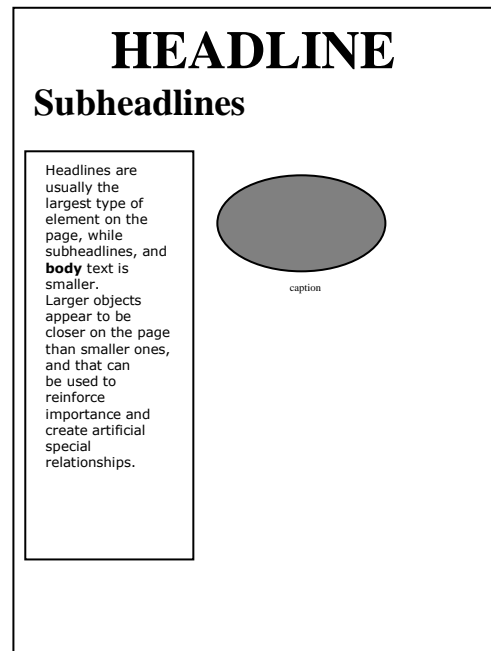
Size

The fifth element is size, which is how big or small something is. In design, size can function, size can attract or size can organize. When you are designing a piece, size plays an important role in making a functional, attractive and organized document.

The first factor you need to consider is function – what the printed size of your piece will be. Think about how the piece will ultimately be used and whether the its use will end up limiting the size. For example, if you are designing a brochure, will it need to fit in a #10 envelope?

The second factor is using size to attract your audience. You can contrast large and small elements or make a image larger and crop it in an interesting way.

The third factor is using size to organize your piece. To attract your viewers attention, make the most important element the largest and the least important element the smaller. Headlines are usually the largest type of element on the page, while subheadlines, and body text is smaller. Larger objects appear to be closer on the page than smaller ones, and that can be used to reinforce importance and create artificial special relationships.



To use size in your piece:

Make the most important element the largest.

Bring elements forward or make elements recede on the page.

Give the reader a sense of scale of a photograph by using a related image.

To make all elements easy to see by using larger type or pictures.

Contrast two elements to add interest by adding a small amount of type to large image.

Make elements fit together properly in a piece by keeping repeating elements such as headlines, subheadlines and body copy the same size.



Value

The sixth element is value, which is the darkness or lightness of something. Value helps to give shape and texture to everything around us. In design, every element has value.

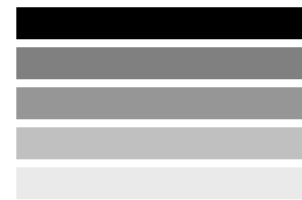
When laying out pages, an element's value will be affected by its background and other elements that are around it. For example, if you use a lot of text in a small area, it will make the paper look like it has turned gray.

Value is also an important tool for expressing the theme or mood of your design. If you use values of black, white and gray in a design, you add power or change the mood of the design. A good example of this is the album cover for the Beatles' 'White Album'. The cover is stark white with the words 'Beatles' set in small type. The restrained use of value created a visually impactful piece.

Value helps to establish contrast by subtly blending shades of colour or black and white. Value also helps to create movement and direction. If you place a single black dot on a white background, there is great contrast between the foreground (the dot) and the background (the white background). If you then add a second dot below the first, both dots will have equal importance, unlike the first example, which only has one element on this page. Furthermore, if you make the second dot a 50% shade, the value of the second dot has created movement and direction.



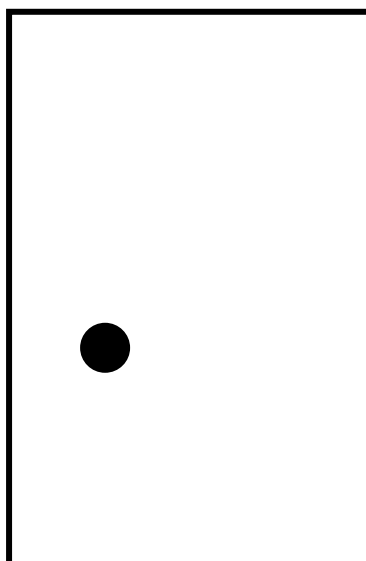
Static, no movement.



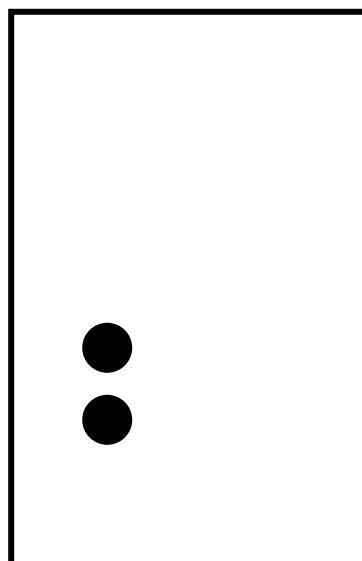
The eye is lead in a downward direction.



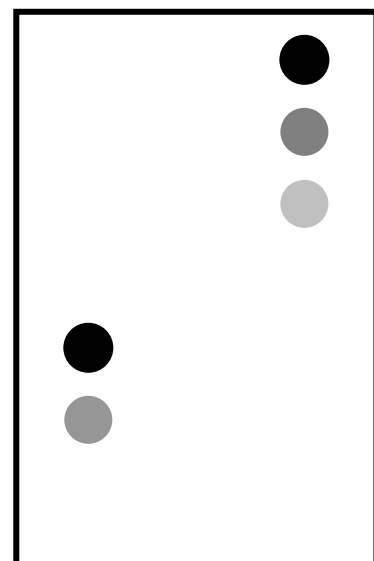
The eye is lead in an upward direction.



Great contrast between the dot and the foreground.



Both dots have equal importance however, there are two elements on the page.



The value of the second and third dot creates movement and direction.

Using Value to Create Balance and Visual Interest

Here is a way to use value to spruce up a letterhead and even create an identity and logo by using value changes. The Department of Craft, Design and Technology is often identified with the acronym CDT.

Using Impact, we created the first line at 72 points and the trailing text at 14 points. These point sizes create a dramatic presentation and added visual balance by generally matching the width and height of CDT to the following text.

But something is still missing.

The 72 point CDT type is visually much heavier than the following text and feels somewhat top-heavy. Why not balance the top-heavy text by lightening the *value*? Instead of black text, we'll make it mid-gray.

Lightening the value of the large CDT makes it more balanced with the other text. But it isn't very interesting. Leave the first letter 50% gray, but let's change the rest. Make the C lighter and the T slightly darker.

Using the basic design principle of value, mixed with two type sizes, and we've got a department letterhead and logo that has more design impact and interest.

To use value in your piece:

Use large type with lots of leading (space between lines of type), which is a dark value, and small type with small amounts of leading, which is a light value.

Use black and white to create a checkerboard background pattern.

Use light values to create a subtle look to your piece.

Contrast black against white.

Make one element light and the rest dark.

Make one element dark to make recede into the page's background.

The golden eggs in each graphic have a different value.

CDT

**CRAFT DESIGN
& TECHNOLOGY**

CDT

**CRAFT DESIGN
& TECHNOLOGY**

CDT

**CRAFT DESIGN
& TECHNOLOGY**



Colour

The seventh element in good design is colour, which is the ultimate tool for symbolic communication. The decision you make about colour should be made with great care to ensure the success of your design piece. In your piece, you should think about the mood you want to convey.

Like value, colour can evoke an emotion. It can also help to identify an important element in your layout as well as relay the message of your communication. For example, you could use a coloured frame around a group of images to let your reader know that all of those images belong together. You could also use red to convey an important piece of textual information. Although colour can make a layout more dynamic, it is important to consider why you want to use colour and what you would like the colour to achieve. Think about what colours are most appropriate to your message and your audience.

Perhaps the most fun and most challenging aspect of design is choosing the right colours. The right colours can bring a design to life, or destroy an otherwise excellent piece. However, colour can't rescue a piece that isn't well-designed in the first place. It's not a cure-all.

Colours fall into three general categories: warm, cool, and neutral. The way we mix those colours along with attention to value, can add interest, enhance the design concept, or convey specific messages.

Cool Colours

Cool colours tend to have a calming effect. At one end of the spectrum they are cold, impersonal, antiseptic colours. At the other end the cool colours are comforting and nurturing. Blue, green, and the neutrals white, gray, and silver are examples of cool colours.

In nature blue is water and green is plant life - a natural, life-sustaining duo. Combine blues and greens for natural, watery colour palettes. Heat up a too cool colour palette with a dash of warm colours such as red or orange. If you want warmth with just a blue palette, choose deeper blues with a touch of red but not quite purple or almost black deep navy blues.

Cool colours appear smaller than warm colours and they visually recede on the page so red can visually overpower and stand out over blue even if used in equal amounts.

Warm Colours

Warm colours rev us up and get us going. The warmth of red, yellow, or orange can create excitement or even anger. Warm colours convey emotions from simple optimism to strong violence. The neutrals of black and brown also carry warm attributes.

In nature, warm colours represent change as in the changing of the seasons or the eruption of a volcano.

Cool Colours
(calming): Blue,
Green, Turquoise,
Silver

Warm Colours
(exciting): Red,
Pink, Yellow,
Gold, Orange

**Mixed
Cool/Warm
Colours:**
Purple, Lavender,
Green, Turquoise

Neutral Colours
(unifying): Brown,
Beige, Ivory,
Gray, Black,
White

Tone down the strong emotions of a warm palette with some soothing cool or neutral colours or by using the lighter side of the warm palette such as pinks, pale yellows, and peach.

Warm colours appear larger than cool colours so red can visually overpower blue even if used in equal amounts. Warm colours appear closer while their cool counterparts visually recede on the page.

Mixed Cool/Warm Colours

Colours with attributes from both the warm and cool colours can calm and excite. These are colours derived from a mix of a cool and warm colour such as blue and red or blue and yellow.

A cool blue and a warm red combine to create deep purples and pale lavenders. To a lesser extent, shades of green, especially turquoise and teal, also have both the warming and cooling effects born of warm yellow and cool blue. Some light neutrals such as cream, pale beige, and taupe evoke some of the same warm and cool feelings of purples and greens. The opposite or clashing colour for purple is green and for green, purple.

Neutral Colours

The neutral colours of black, white, silver, gray, and brown make good backgrounds, serve to unify diverse colour palettes, and also often stand alone as the only or primary focus of a design.

Neutral colours help to put the focus on other colours or serve to tone down colours that might otherwise be overpowering on their own. To some extent blacks, browns, tans, golds, and beige colours are considered warm. While white, ivory, silver, and gray are somewhat cooler colours. Yet these warm and cool attributes are flexible and more subtle than that of reds or blues.

To use colour in your piece:

Harmonizing colours appear next to each other on the colour wheel. Harmonizing colours often work well together but if too close in value they can appear washed out or not have enough contrast.

Complementary colours are separated by another colour on the colour wheel. Complementary colours printed side by side can cause visual vibration making them a less than desirable combination. However, separate them on the page with other colours and they can work together.

Contrasting colours are directly opposite each other on the colour wheel. Despite the name, colours that clash are not always a bad combination if used carefully. They provide great contrast and high visibility

Make important text a different colour than the rest of the copy

Use a bright colour to tell the reader where to look first.

Use bright colours together to help create a feeling of excitement.

Repeat a colour from an image and use it with corresponding type or as a background to help unify the layout.

Use colours such as pastels to create a soothing mood, or more bright colours to create excitement.

Mass/Weight

Mass, the final element, is one of the basic elements of design. Mass equals size. Each piece you create has a physical mass. Additionally, each element within the design (graphics, photos, lines, text blocks) have their own mass relative to the whole piece. Part of working with mass in desktop publishing is understanding how we measure the various parts of a design such as paper, type, and images.

There are two kinds of Mass; there is physical size and visual size. Size can be relative. A physically small brochure can have a great deal of mass through the use of heavy text and graphic elements. A physically large brochure can appear smaller, lighter by using text and graphics sparingly.

While the paper projects you create have a certain size because of the size and weight of the paper, visual mass — how light or heavy it appears — is also an element of the design. Look at ads, newsletters, business cards, books, and other projects and look at each piece and analyse mass in terms of physical size of the piece and the visual mass. Does it have a heavy, imposing look due to the size or weight of the paper or the density of text and graphics? Is it small and compact or light and airy? Hold the items in your hand to see if they feel light or heavy.



As stated mass equals size. Each piece you create has a physical mass. The physical mass or size is the actual dimensions of the piece — height, width, thickness/weight (of paper), and depth (3D objects).

Additionally, as said above, each element within the design (graphics, photos, lines, text blocks) have their own mass relative to the whole piece. For example, a photo that is physically 75mm by 125mm can appear smaller or larger depending on the physical size of the paper it is printed on and the size and proximity (closeness) of other items on the page.

Some ways to use mass within your designs:

- **to accommodate information, content**
Example: To present all the desired or needed information comfortably a designer may create a bi-fold rather than the usual single business card
- **to convey a mood or provide emphasis**
Example: A place that is physically large (such as an amusement park) or a business that offers a huge assortment of products may use brochures or other marketing pieces that are larger (physical dimensions) or heavier (weight) than normal to carry out the 'bigger' or 'more' theme.
- **to create contrast**
Example: A designer might design a full-page magazine ad using a single small image in the middle of the page with lots of white space. The contrast between the size of the page and the size of the content (image) draws attention to the image and can create a specific mood (depending on other elements) such as conservative, elegant, lonely, or open.

When designing and creating a Graphic Presentation it is important to remember the Design Elements that will help to guide you in creating a professional looking document, which meets the client's requirements. Knowledge of the Design Elements will also be required for the formal final examination.

Below are shown a small selection of commercially produced documents by an American company: - STOCKLAYOUTS®. The range of layouts can be viewed

