

ELENA'S
GRACE



The English Major's

DESIGN

H	A	N	D
B	O	O	K

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In Defense of Design

The intended design tone for this document is both minimalist and fun. I want future design students to be able to flip this open to a certain section as needed, so I outlined each concepts in the simplest manner. I also want readers to enjoy reading this, so I added a few fun pops of color throughout the booklet. I primarily used the brand colors for Elena's Grace, particularly #6E3078 (CMYK 8, 60, 0, 53) to enhance the grouping, the arrangement, and the clarity.

This document was created for future design students. The dual purposes are for students to compare their own work against the principles, and so they can quickly understand and memorize the different concepts. The context includes a physical printout of the document, on standard 8.5 x 11 printer paper, with readers having little to no prior design experience.

The information was arranged to mirror the structure of our textbooks. While I opted not to use direct chapter headings, I did bold and underline each topic header, and they are all left-aligned to enhance continuity. The patterns of squares for illustrations enhance repetition and arrangement, and the line drawings are simple and clear. I achieved emphasis by enlarging terms, bolding them in their descriptions, and enlarging and bolding headers. Page numbers and a table of contents help establish a credible ethos and a tone of sensibility.

All terms and concepts were paraphrased from our reading (see citations below).

- Kostelnick, Charles, and David D. Roberts. *Designing Visual Language: Strategies for Professional Communicators*. Second Edition. Longman. 2011.
- William, Robin. *The Non-Designer's Design Book*. 4th ed., Peachpit Press, 2015.

The Rhetorical Situation

Audience

The **audience** refers not just to who reads the document, but how much prior knowledge they have of the subject, their familiarity with this type of communication, and even their cultural background. Readers of this handbook likely have little to no design experience and are flipping to a certain section for a refresher

Context

The **context** refers to both the mode of presentation (print or electronic) and the situation in which the document will be used. For example, this document will likely be in print form in a binder, and students will grab it for quick reference

Purpose

The **purpose** entails what the document will help readers accomplish. This document will help future design students to understand the basics in a fun and simple way

The Six Cognate Strategies

Arrangement

Arrangement refers to how items are grouped together or divided within a document. For example different groupings of headings, page orientations, and type sizes can create layers and hierarchies

Clarity

Clarity "helps the reader decode the message and react with ambivalence" (Kostelnick). In order to easily decode a message, each word, phrase, sentence, paragraph, and section need to flow together

Conciseness

Conciseness is about assisting the rhetorical situation. A document that is too bulky or intricate will not be concise. However, conciseness is uniquely interdependent on the other strategies.

Emphasis

What is **emphasized** within a document will stand out, and the designer should ensure all emphasis is intentional. In this document, emphasis is achieved with large type, bold font, and lines

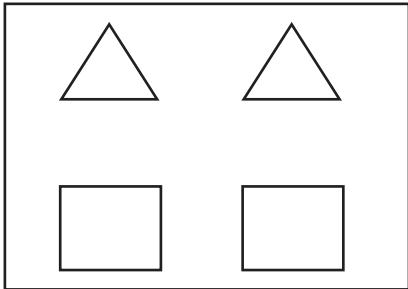
Tone

Tone means the attitude of the document toward the readers—formal or informal, serious or humorous, etc. This document (hopefully) has a formal but not serious tone.

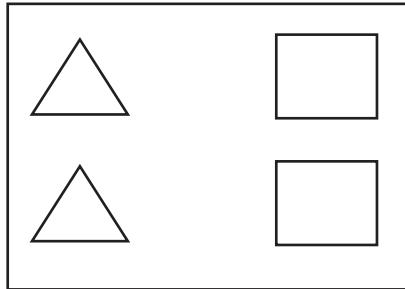
Ethos

Ethos means trust. Designers want readers to trust their information, so strategies like equally displaying two options and using company logos can enhance that trust

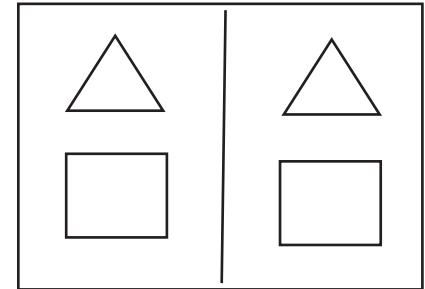
Grouping



Grouped by likeness of form

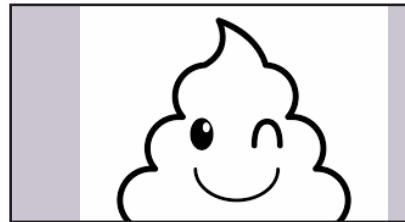


Grouped by likeness of form and nearness



Grouped by division

Make it CRAP!



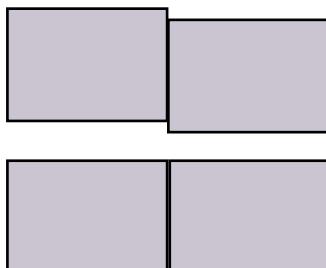
Contrast



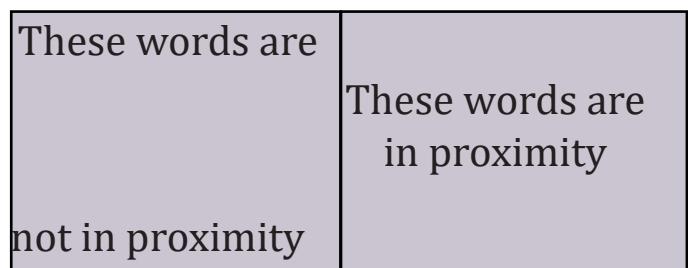
Repetition



Alignment

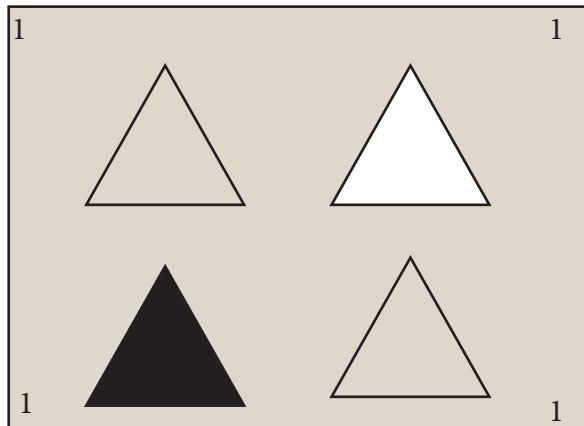


Proximity



The Field of Perception

There are three physiological rules of perception that are intrinsic to humans. Designers benefit from knowing these rules, and applying them to the layout of their work.

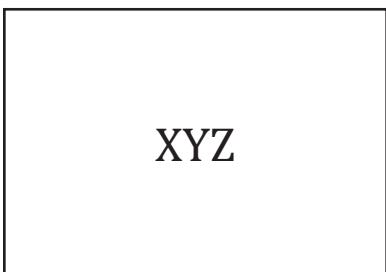


1. Where does your eye go first?
2. Does this image remind you of something you've seen before?
3. Did you notice the numbers in the corners?

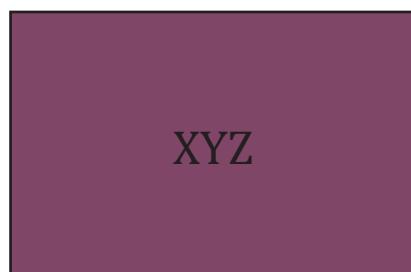
1. **Humans need a focal point in order to stimulate the brain.** If there's nothing in particular to focus on, we stop processing what we see
2. **We interpret things through the lens of our memories.** If the visual in front of us is similar to what we've seen before, our brains will connect the two. This is why some people see two faces in an oddly-shaped vase, while others just see the vase.
3. **Our perceptual goals filter out extra information.** We might be looking at the directory in an office building and not even see the person standing next to us

Visual Noise

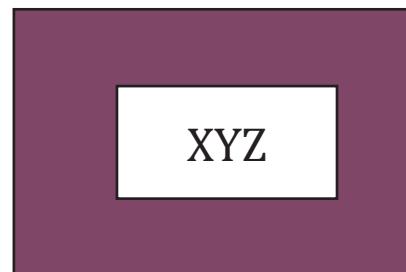
Visual noise encompasses any design element that makes it harder for a reader to interpret. Low contrast, overly ornate typography, and an excess of dividers can all create visual noise



The black text on white background gives high contrast



Dark text on dark background gives low contrast and creates **visual noise**



The text contrasts the white border and the white border contrasts the dark square. Low noise, high contrast.

Visual Hierarchy

Within this document, examples of visual hierarchy include:

- Underlining each section header throughout
- Aligning all of the page numbers on the far right
- Enlarging the font of term headings (see below)

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Levels of Design

Intra

Intra-level looks at the minute variations of text within a single line. Examples include type style and size, punctuation, and spacing

Extra

Extra-level refers to all non-textual elements of a document: pictures, charts, and icons. Extra-level materials can function on their own and have their own conventions

Inter

Inter-level design looks at how text is grouped and divided across a page. Examples include headings, numbers, columns, and gray scales

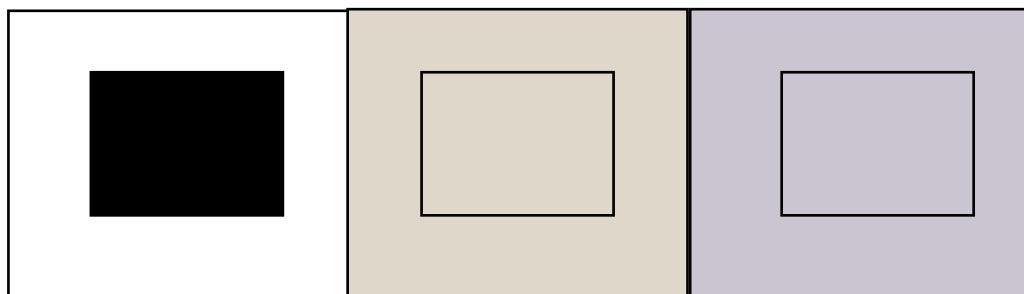
Supra

Supra-level design looks at how the whole document functions as one unit. Elements include page size, thickness (in print) and orientation, section dividers in the document,

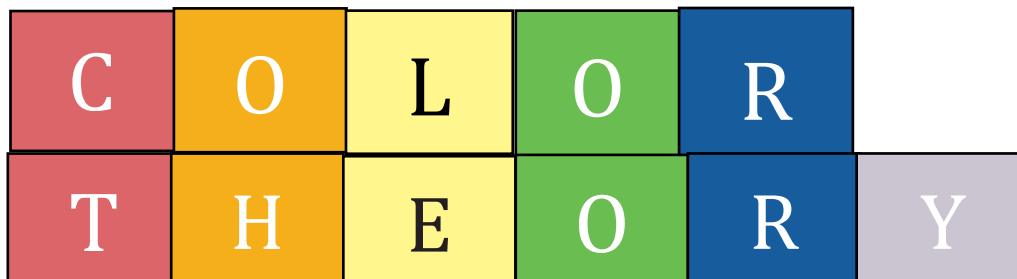
The Visual Analysis Matrix

	Textual	Spatial	Graphic
Intra	<ul style="list-style-type: none"> • Type style • Type size • Upper or lowercase • <i>Italic</i>, bold, shadow, outline 	<ul style="list-style-type: none"> • spacing between characters, words • vertical spacing, ^{superscript} and _{subscript} 	<ul style="list-style-type: none"> • punctuation mstkd • <u>Underline</u> • strikethrough • bold • <i>italic</i> • ALL CAPS
Inter	<ul style="list-style-type: none"> • headings <ul style="list-style-type: none"> • levels of headings 1. numbered/lettered lists <ul style="list-style-type: none"> 1. text 2. text c. text c. text 	<ul style="list-style-type: none"> • paragraphs, indentation, lists <ul style="list-style-type: none"> • Justified or centered text • line lengths, margins, leading • Tables, charts 	<ul style="list-style-type: none"> • Bullets, numbers • <u>Web links</u> uniquely highlighted • Line work in charts and tables
Extra	<ul style="list-style-type: none"> • Picture captions • Number lables on x and y axes of graphs • Keys/legends for data displays 	<ul style="list-style-type: none"> • Size and orientation of data displays • Picture size, angle, perspective 	<ul style="list-style-type: none"> • Line weights, shading of pictures, graphs • Line drawing vs photo • Use of color in pictures/charts
Supra	<ul style="list-style-type: none"> • Page headers/footers • Section titles/numbers • Cover and spine titles • Initial letters at the start of paragraphs 	<ul style="list-style-type: none"> • Shape/thickness/size of page • Scrollable length of screen • Portrait vs landscape orientation • Section divders 	<ul style="list-style-type: none"> • Paper color/texture • Page border • Use of color in pictures/charts

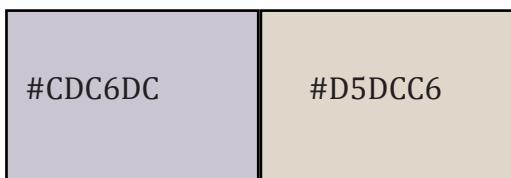
Figure-Ground Contrast



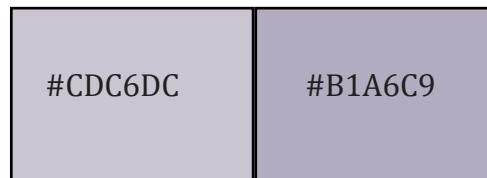
As the distinction between the “inner” and “outer” shapes fades, the **figure ground contrast** diminishes



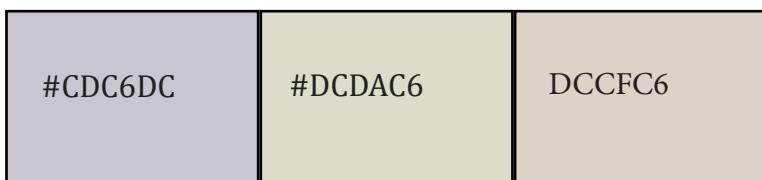
Color theory is the science of how certain colors and color combinations produce aesthetic and psychological effects on human perception. Below are some examples of typical color combinations using #CDC6DC as the base



Complementary



Monochromatic



Split Complementary