1. **Define *design principles:***
2. Design principles: focal point, balance, visual flow, repetition, contrast, alignment.
   1. ***Focal******point****:* The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ elements in a publication, the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of interest
      1. *Geometric center—*the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the page
      2. *Optical center*—the area \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and to the right of the geometric center; the area that naturally \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the eye to the page
         1. Draw a thumbnail sketch illustrating geometric center and optical center:
   2. ***Balance****:*  creating equal \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to a page design
      1. *Symmetrical*: the \_\_\_\_\_\_\_\_\_\_\_\_ of a composition is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ around a central vertical or horizontal axis; visual elements are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ from side to side or from top to bottom; symmetrical balance lends itself to more \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
         1. Draw a thumbnail sketch illustrating the following: horizontal symmetry, approximate horizontal symmetry, radial symmetry. *Use margin area if you need more space.*
      2. *Asymmetrical:* the weight of the objects is \_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_, but appear to have the same visual weight; often there is one \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ form that is offset by many smaller forms; provides \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; also known as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ balance.
         1. Draw a thumbnail sketch illustrating asymmetrical balance.
      3. *Good* design generally follows the rule of thirds: visually \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a frame into thirds, either horizontally or vertically.
         1. Points of interest should occur at 1/3 or 2/3; The theory is that if you place \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or along the lines, your layout becomes more balanced and will enable a viewer of the image to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ with it more naturally.
   3. ***Visual*** ***Flow***: the visual \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ created by the arrangement of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; visual flow \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the viewer’s eye through the project.
      1. List *five* *techniques* for creating visual flow:
      2. A \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is the visual path that draws the eye from \_\_\_\_\_\_\_\_\_\_\_\_\_\_ left to top right *down* to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ left and then to bottom \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
   4. ***Repetition***: the use of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a number of times in the same project; the consistent repetition of graphic elements works to create \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
   5. ***Contrast*:** occurs when two elements are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the difference, the greater the contrast. The differences should be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_;
      1. List *five* methods for creating contrast:
      2. *Contrast* adds interest to the page/frame and provides a means of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ what is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or directing the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ eye.
   6. ***Alignment*:** The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ connection among words, shapes, graphics, images and lines on a page/screen when their \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_ line up (align) with each other.
      1. Text and other objects may be aligned with relation to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_ or the page itself. The proper use of alignment improves the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ appearance of a page. Good alignment is invisible!
      2. There *are* several different types of alignment: center, edge, visual, grid and breaking.
         1. Centeralignment may be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ aligned, or both. Elements may be centered on the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, within \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the page, and centered with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_ on the page.
         2. **Edge** alignment lines up text or objects along their \_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ edges.
            1. Left-aligned text (with ragged right edges) is one of the most familiar alignments.
            2. Right alignment generally works best for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_ of text, such as posters, some ads, and small documents like a business card
            3. Justified alignment lines up text on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the left and right edges
         3. **Visual** alignment**:** alignment is \_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_, but appears aligned to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_
            1. This type of alignment can fix problems that might occur when the shapes of letters and graphics do not automatically “fit” each other.
         4. **Grid** alignment**:** using guidelines and grids to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_ elements on the page
            1. Use grids to provide page-to-page \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, unify and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ page elements, and provide design \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ across related documents.
         5. Breaking **alignment**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ mis-aligning text or an object to create \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or draw \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to a specific element on the page.
   7. ***Unity*** is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ among the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of a visual that helps all the parts function together; Unity has been achieved when:
      1. *The* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ elements within a composition are not \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ for attention.
      2. *The* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ theme will be communicated more clearly.
      3. *The* design will evoke a sense of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. In other words, everything \_\_\_\_\_\_\_\_\_\_\_.
      4. *How* do you create unity?
3. **Design Elements*: the basic components that make up a design; basic elements are lines, shapes, mass, texture, color, value, and space***
   1. ***Lines***: lines can be used to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_elements; can denote \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; can provide an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to hold the elements on a page
      1. *Three types of lines: static, dynamic, and random*
         1. Static: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ spacing
         2. **Dynamic**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ spacing of otherwise \_\_\_\_\_\_\_\_\_\_\_\_\_\_ lines
         3. **Random***: freeform*
            1. *Draw thumbnail sketches of each line type and label each*
   2. ***Shapes****:* there are three different types of shapes: geometric, natural, abstract
      1. *Geometric*
         1. **Circle**: suggests \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, free \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
         2. **Square**: suggests \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; squares are familiar, trusted shapes; safe, comfortable
         3. **Triangle**: suggests \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
      2. *Natural*: natural shapes are found in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or they can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ shapes.
         1. **List** three examples of natural shapes
      3. *Abstract*: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ versions of natural shapes.
   3. ***Mass***: there are two types of mass—physical and visual
      1. *Physical* mass: the physical \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (size) of the paper;
         1. **List** two examples of paper size:
      2. *Visual* mass: the size of each \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in relationship to the whole piece
   4. ***Texture***: there are two types of texture—physical and visual
      1. *Physical* texture (\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_): the characteristics of the paper itself:
         1. List four examples of physical texture
      2. *Visual* *texture*: the effects created by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or digital \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
   5. ***Color***: the viewer’s \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to the light entering the eyes from the display and its surroundings; also known as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
      1. *Two* basic color modes: RGB and CMYK
         1. RGB: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; the color mode used by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; color values range from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
         2. **CMYK**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; color mode used by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; colors are expressed in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_--0-100%
      2. *Important* tips for using color:
         1. **Consider** your \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
         2. **Use** colors \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
         3. **Remember** to strongly contrast your colors with the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
         4. **Use** colors \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
         5. If **creating** for the web, use \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ colors.
         6. **Consider** the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ attached to colors:
      3. *List* three color meanings
      4. *Remember* that colors mean different things in different \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_.
      5. *Value:* the measure of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ within a color.
         1. **Tint** : adding \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to a hue
         2. **Shade**: adding \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to a hue
   6. ***Space***: the distance or area \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ elements on the page
      1. *White* Space is any area that is free from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_;
      2. *White* space creates a rest for the eye, and visually \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the elements on the page; also known as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Does not necessarily mean the space is \_\_\_\_\_\_\_\_\_\_\_.