A grid of twenty squares can stimulate a wide variety design formats. The grid squares can be used for headlines, illustrations, copy and white space. Combinations also could be constructed with a different number of grid squares, or with squares and rectangles, or with rectangles only. Rather than restricting design, a grid can expand to countless possibilities, and it brings order to the design.

Some raw materials that are used with the grid and go into the making of graphic design follow:

1. *Line* — Lines can be straight or curved, heavy or light, smooth or rough, continuous or broken, actual or merely suggested. Two lines separated in a design can cause the reader to draw, optically, a line between them. Live conveys its own mood: If horizontal, calm; if vertical, dignity; if diagonal, vitality; if curved, grace.

2. *Tone* — Solid blacks or grays often fill much of the surface area in graphic design. The grays may be in the form of halftone reproductions. Tones provide contrast to lines in the design.

3. *Color* — Perhaps more than any other ingredient, color affect the mood of the page. From a production standpoint, color is an expensive ingredient. There is such a thing, though, as "black-and-white color," which is simply another way of describing tone.

4. *Texture* — When the tonal area has a discernible pattern, either even or rough, the design has texture. The paper the ad is printed on, itself, provides texture: it can be hard and smooth, hard and rough, soft and smooth, soft and rough. Texture involves the reader's sense of feel, optical or physical.

5. *Shape* — Several lines placed together, a single line that bends or curves, the area of tone—all these provide shape for the design. So do the overall dimensions of the page.

6. *Direction* — Lines and the forms they make have a tendency to point, even to move. A main job of the designer is to control the direction.

7. *Size* — An ad usually has elements of varying sizes. The largest elements usually have the biggest impact. The size of the ad itself also makes a difference. Bleeding a photograph or allowing a design elements to extend out of a box suggests that the message of the ad is too big to be contained.

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