

Summary of alignment

Nothing should be placed on the page arbitrarily. Every element should have some **visual connection** with another element on the page.

Unity is an important concept in design. To make all the elements on the page appear to be unified, connected, and interrelated, there needs to be some visual tie between the separate elements. Even if the separate elements are not physically close on the page, they can *appear* connected, related, unified with the other information simply by their placement. Take a look at design projects you like. No matter how wild and chaotic a well-designed piece may initially appear, you can always find alignments within.

The basic purpose

The basic purpose of alignment is to **unify and organize** the page. The result is similar to what happens when you (or your dog) pick up all the dog toys that were strewn around the living room and put them into one toy box.

It is often a strong alignment (combined, of course, with the appropriate typeface) that creates a sophisticated look, a formal look, a fun look, or a serious look.

How to get it

Be conscious of where you place elements. Always find something else on the page to align with, even if the two objects are physically far away from each other.

What to avoid

Avoid using more than one text alignment on the page (that is, don't center some text and right-align other text).

And please try very hard to break away from a centered alignment unless you are consciously trying to create a more formal, sedate presentation. Choose a centered alignment consciously, not by default.

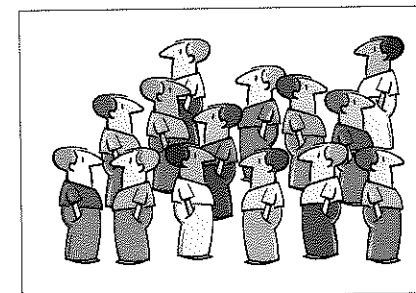
Repetition

The Principle of Repetition states: **Repeat some aspect of the design throughout the entire piece.** The repetitive element may be a bold font, a thick rule (line), a certain bullet, design element, color, format, spatial relationships, etc. It can be anything that a reader will visually recognize.

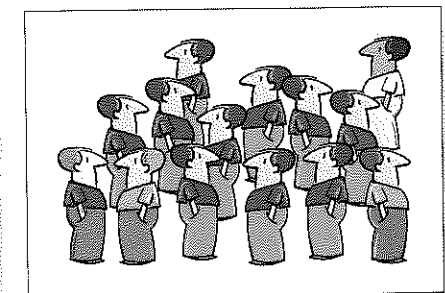
You already use repetition in your work. When you make headlines all the same size and weight, or add a rule a half-inch from the bottom of each page, or use the same bullet in each list throughout the project, you are creating repetition. What new designers often need to do is push this idea further—turn that inconspicuous repetition into a visual key that ties the publication together.

Repetition can be thought of as *consistency*. As you look through a sixteen-page brochure, it is the repetition of certain elements, their consistency, that makes each of those sixteen pages appear to belong to the same brochure. If page 13 has no repetitive elements carried over from page 4, the brochure loses its cohesive look and feel.

But repetition goes beyond just being naturally consistent—it is a conscious effort to unify all parts of a design.



It often happens in Life that we need repetitive elements to clarify and unify. A certain number of the guys above are on the same team, but we can't tell.



The repetition of their clothes makes it immediately clear that these guys are some kind of organized entity. We do this sort of thing all the time.

Here is the same business card we worked with earlier. In the second example below, I have added a repetitive element: a repetition of the strong, bold typeface. Take a look at it, and notice where your eye moves. When you get to the phone number, where do you look next? Do you find that you go back to the other bold type? Designers have always used visual tricks like this to control a reader's eye, to keep your attention on the page as long as possible. The bold repetition also helps unify the entire design. This is a very easy way to tie pieces of a design package together.

Sock and Buskin

Ambrosia Sidney

109 Friday Street
Penshurst, NM
505.555.1212

When you get to the end of the information, does your eye just wander off the card?

Sock and Buskin

Ambrosia Sidney

109 Friday Street
Penshurst, NM
505.555.1212

Now when you get to the end of the information, where does your eye go? Do you find that it bounces back and forth between the bold type elements? It probably does, and that's the point of repetition—it ties a piece together; it provides unity.

typefaces
Mikado Bold and Regular

Take advantage of those elements you're already using to make a project consistent and turn those elements into repetitive graphic symbols. Are all the headlines in your newsletter 14-point Times Bold? How about investing in a very bold sans serif font and making all your heads something like 16-point Mikado Ultra? You're taking the repetition you have already built into the project and pushing it so it is stronger and more dynamic. Not only is your page more visually interesting, but you also increase the visual organization and the consistency by making it more obvious.

THE ELIZABETHAN HUMOURS

In ancient and medieval physiology and medicine, the humours are the four fluids of the body (blood, phlegm, choler, and black bile) believed to determine, by their relative proportions and conditions, the state of health and the temperament of a person or animal.

Eyes have Power

When two people fall in love, their hearts physically became one. Invisible vapors emanate from one's eyes and penetrate the other's. These vapors change the other's internal organs so both people's inner parts become similar to each other, which is why they fall in love—their two hearts merge into one. You must be careful of eyes.

Music has power

Songs of war accelerate the animal spirits and increase the secretion of blood in

phlegmatics. Songs of love reduce the secretion of choler, slow down the pulse, and reduce melancholic anxiety. Lemnius (1505–1568) wrote that music affects "not only the ears, but the very arteries, the vital and animal spirits, it erects the mind, and makes it nimble." Marsilius Ficino (1433–1499) wrote in his letters: "Sound and song easily arouse the fantasy, affect the heart, and reach the inmost recesses of the mind; they still [quiet], and also set in motion, the humours and the limbs of the body."

Wine!

Ken Albaladejo states: "Wine is the most potent corrective for disordered passions of the soul. In moderation it reverses all malicious inclinations, making the impious pious, the avaricious liberal, the proud humble, the lazy prompt, the timid audacious, and the

Headlines and subheads are a good place to start when you need to create repetitive elements, since you are probably consistent with them anyway.

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So take that consistent element, such as the typeface for the headlines and subheads, and make it stronger. Make it a design element in addition to a useful element.

typefaces
Brioso Pro Regular
Matchwood Bold

Do you create multiple-page publications? Repetition is a major factor in the unity of those pages. When readers open the document, it should be perfectly and instantly obvious that page 3 and page 13 are really part of the same publication.

Point out the elements of repetition in the two sample pages below.

Gulls Honor Wrote

Heresy rheumatic starry offer former's dodder, Violate Huskings, an wart hoppings darn honor form.

Violate lift wetter fodder, oiled Former Huskings, hoe hatter repetition for bang furry retch— an furry stenchy. Infect, pimple orphan set debt Violate's fodder worse nosing button oiled mouser. Violate, honor udder hen, worsted furry gnats parson— jester putty ladle form gull, sample, morticed, an unaffected.

Wan moaning Former Huskings nudist haze dodder setting honor cheer, during nosing.



▶ Water rheumatic form!

Consistent double rule on the tops of all pages.

Nor symphony

VIOLATE! sorted dole former, Watcher setting darn fur? Yore canned gat retch setting darn during nosing? Germ pup otter debt cheer!

Arm tarred, Fodder, resplendent Violate warily. Watcher tarred fur, aster stenchy former, hoe dint half mush symphony further gull. Are badger dint doe mush woke disk moaning. Ditcher curry doze buckles fuller slob darn tutor peg-pan an feeder pegs. Daze worsted furry gnats parson wit fairly knifely dependable twos. Nosing during et oil marks neigh cents.

Vestibule guardings

Yap, Fodder. Are fetter pegs. Ditcher mail-car caws an swoop otter caw staple? Off curse, Fodder. Are mulct oiler caws an swapped otter staple, fetter checkings, an clammed upper larder inner checking— horse toe gadder oiler aches, an wen darn tutor vestibule guarding toe peck oiler bogs an wartus offer vestibules, an watched an earned yore closing, an fetter hearses any oil ding welsh.

Ditcher warder oiler hearses, toe? enter-ruptured oiled Huskings. Nor, Fodder, are dint. Dint warder mar hearses. Wire nut?

Consistent typeface in headlines and sub-heads, and consistent space above each.

This single rule repeats across the bottom of each page.

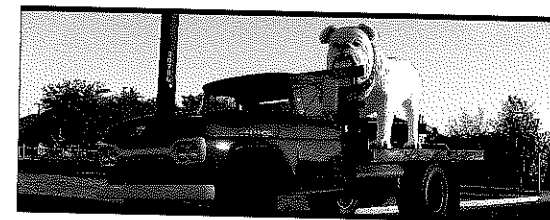
Page numbers are in the same place and in the same typeface on each page.

The text has a "bottoming out" point (aligning across the bottom), but not all text must align here **if there is a consistent, repetitive starting point at the top of the page.**

Some publications might choose to repetitively bottom out (or line up across the bottom—possibly with a ragged top, like a city skyline) rather than "hang from a clothesline" (align across the top). Use one or the other technique consistently, though.

If everything is inconsistent, how would anyone visually understand that something in particular is special? If you have a strongly consistent publication, you can throw in surprise elements; save those surprises for items you want to call special attention to.

To do: Point out the consistent, repetitive elements of this book.



Evanescent wan think, itching udder

Effervescent further ACHE, dare wooden bather CHECKING. Effervescent further PEG, way wooden heifer BECKING. Effervescent further LESSENS, dare wooden bather DITCHERS. Effervescent further ODDER, way wooden heifer PITCHERS. Effervescent further CLASHES, way wooden kneader CLASH RUMS. Effervescent further BASH TOPS, way wooden heifer BASH RUMS. Effervescent fur MERRY SEED KNEE, way wooden heifer SHAKSPER. Effervescent further TUCKING, way wooden heifer LANGUISH. Effervescent fur daze phony WARTS, dor bawdy cud spick ANGUISH!

Moan-late an steers

Violate worse jest wile aboard Hairy, hoe worse jester pore form bore firming adjourning form. Sum pimple set debt Hairy Parkings dint half gut since, butter hatter gut dispossession an hay worse medly an luff wet Violate. Infect, Hairy wandered toe merrier, butter worse toe skirt toe aster.

O Hairy, crate Violate, jest locket debt putty moan! Arsenate rheumatic? Yap, inserted Hairy, lurking.

Arsenate rheumatic

- ▼ Snuff doze flagrant odors.
- ▼ Moan-late an merry-age.
- ▼ Odors firmer putty rat roaches inner floor guarding.
- ▼ Denture half sum-sing impertinent toe asthma?
- ▼ Hairy aster fodder.
- ▼ Conjure gas wart hopping?
- ▼ Violate dint merry Hairy.
- ▼ Debt gull runoff wit a wicket bet furry retch lend-lard.

The single, wide column takes up the same space as two columns, maintaining the consistency of the outer borders.

All stories and photos or illustrations start at the same guideline across the top of each page (also see the note on the opposite page about "bottoming out").

Note the repetitive use of the triangular shape in the list and in the caption, opposite page. That shape is probably used elsewhere in the publication as well.

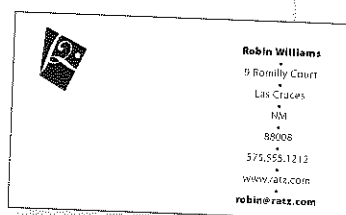
typefaces

Bree Thin
Arno Pro

To create a consistent business package with a business card, letterhead, and envelope, use a strong display of repetition, not only within each piece, but between all the pieces. You want the person who receives the letter to know you are the same person who gave her a business card last week. You might want to create a layout that allows you to align the printed letter with some element in the stationery design.



Robin Williams
 •
 9 Ramilly Court
 •
 Las Cruces
 •
 NM
 •
 88008
 •
 575.555.1212
 •
 www.ratz.com
 •
 robin@ratz.com



Robin Williams
 9 Ramilly Court
 Las Cruces
 NM
 88008

Repetition helps organize the information; it helps guide the reader through the pages; it helps unify disparate parts of the design. Even on a one-page document, repetitive elements establish a sophisticated continuity and can pull together the entire piece. If you are creating several one-page documents that are part of a comprehensive package, it is critical that you employ repetition.

The Mad Hatter

- Wonderland, England

Objective

- To murder Time

Education

- Dodgson Elementary
- Carroll College

Employment

- Singer to Her Majesty
- Tea Party Coordinator
- Expert witness

Favorite Activities

- Nonsensical poetry
- Unanswerable riddles

References available upon request.

Repetitions:

- Bold typeface
- Light typeface
- Square bullets
- Indents
- Spacing
- Alignments

Besides having strong repetitive elements that make it very clear exactly what is going on here, this person might also want to incorporate one or more of these elements into the design of his cover letter.

typefaces

Nexa Light and **Black**
 rrc Zapf Dingbats (n = ■)

typefaces

Myriad Pro Regular and **Bold**
Zapfino Regular

If there is an element that strikes your fancy, go with it! Perhaps it's a piece of clip art or a picture font. Feel free to add something completely new simply for the purpose of repetition. Or take a simple element and use it in various ways—different sizes, colors, angles.

Sometimes the repeated items are not exactly the same objects, but objects so closely related that their connection is very clear.

**PIE JUST WANTS
TO BE SHARED**

WORKSHOPS for PIE ARTISTS

SLAB PIES

*When you have a large group for sharing,
consider a slab pie.*

*With a higher proportion of crust to filling
and easy slicing into squares, your crowd will love it.*

JAR PIES

*Make sweet pies in small wide-mouth jars,
top them with a lid and a ribbon,
and share the pie joy.*

POP-TART PIES

*Make a batch of pop-tart pies and freeze them.
Pop them into the toaster
when someone drops by for tea.*

MERMAID TAVERN PIE SHOP SANTA FE

typefaces
Transat Text Medium
Brioso Pro Regular and Italic
Heart Doodles ♥

It's fun and effective to pull an element out of a graphic and repeat it. The little heart motif could be applied to other related material, such as envelopes, response cards, balloons, and everything would be a cohesive unit, even without repeating the same heart.

Train your Designer Eye: Name at least five other repetitive elements on this little card. (Suggestions on page 227.)

This card uses a centered alignment. What was done to help it avoid looking amateur?

Often you can add repetitive elements that apparently have nothing to do with the purpose of your page. For instance, throw in a few petroglyph characters on a survey form. Add some strange-looking birds to a report. Set several particularly beautiful characters in your font in various large sizes, in gray or a light second color, and at various angles throughout the publication. Just make sure it looks intentional rather than random.

reminder

Staff Meeting Today! 2 P.M.

Be There or Be Square!



Overlapping a design element or pulling it outside of the borders serves to unify two or more pieces, or to unify a foreground and a background, or to unify separate publications that have a common theme.

friday

12 noon

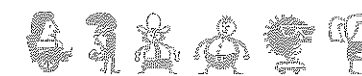
**Meet
Dr. Sal**

tuesday

9:30 P.M.

**Diversity
Enhancement
Training**

**Required for all employees!
Meet in the Green Room.**

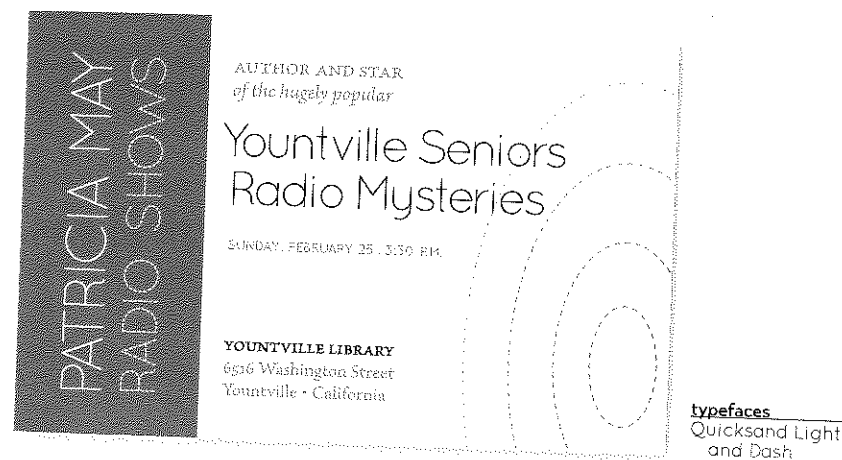


The great thing about repetition is that it makes items look like they belong together, even if the elements are not exactly the same. You can see that once you establish a couple of key repetitive items, you can vary those items and still create a consistent look.

Train your Designer Eye: Name at least seven repetitive elements. (Suggestions on page 227.)

typefaces
Nexa Black
Spumoni
MiniPics LilFolks

Using the principle of repetition, you can sometimes pull an element from your existing layout and create a new element that ties it together.



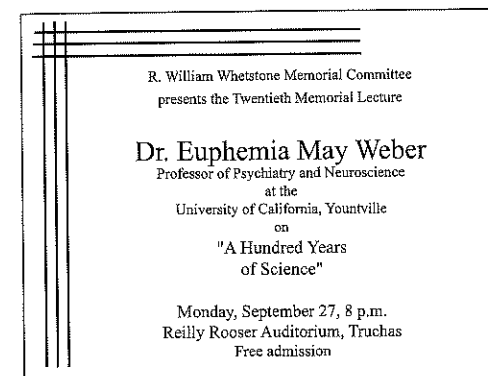
The dashed letters inspired the dashed concentric ovals hinting at a sound wave. Once you start noticing what can be repeated, I guarantee you'll enjoy developing so many options.

Train your Designer Eye: Name at least four other repetitive elements on this little card. Also note where elements are aligned. (Suggestions on page 227.)

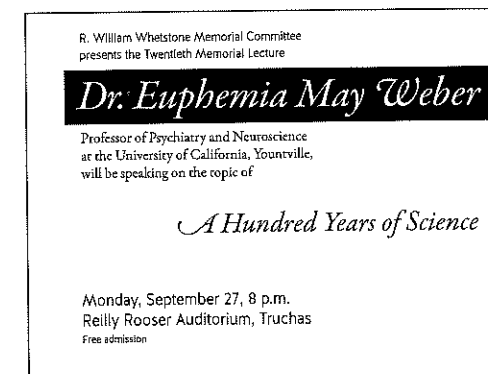


Train your Designer Eye: Name at least three repetitive elements on this card. Also note where elements are aligned. (Suggestions on page 228.)

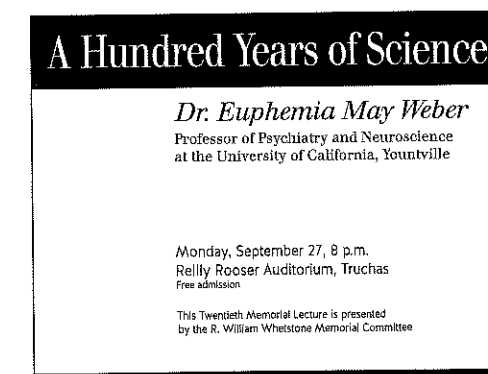
The repetitive element does not have to be a graphic or clipart. It can be spacing, rules, fonts, alignments, or anything that you consciously repeat.



This is very typical: Times New Roman, centered, typewriter quotation marks. Someone did separate the information into logical groups, but you can see that the centered alignment is weak. There is an attempt to fill the corners.



Decide what you want to focus on. This version has a focus on the speaker. Regarding the Principle of Repetition, what are the repeated elements? You can see where the Principle of Alignment has been applied, and this ad also uses the Principle of Contrast, described in the following chapter.



This version has a focus on the topic. Notice the black bar is repeated in a thinner version at the bottom. A repetitive element that pulls things together can be that simple.

Sometimes the mere suggestion of a repeated element can get the same results as if you used the whole thing. Try including just a portion of a familiar element, or use it in a different way.

DESIGNER EYE

WORKSHOP: LISTEN TO YOUR EYES

Artisan Art Supplies * Canyon Road
Friday * 3 to 5 p.m.
Bring a fine-tip red marker

typefaces
PROFUMO
Minister Light and Italic

If an image is familiar to a reader from your other marketing material (page 37), all it takes is a piece of it to help the reader make the connection. What is another repetition here?

The Screenwriting
Conference in
Santa Fe

At The Screenwriting Conference in
Santa Fe, chances are you'll meet
someone who will change your life.™

Santa Fe, New Mexico
June 1 - June 5

505.555.1501 866.555.1501
www.SCSFe.com

typefaces
Schmutz Cleaned
Bickham Script Pro

This typewriter image, of course, has been used on all of the Screenwriting Conference's promotional material, so at this point we don't have to use the entire image. Once again, as in the example at the top, we see the advantage of using just part of a recurring image—the reader actually “sees” the whole typewriter.

Repetition provides a sense of professionalism and authority to your pieces, no matter how playful. It gives your reader the feeling that someone is in charge because repetition is obviously a thoughtful design decision.

annual martini tasting
at the mermaid tavern

Lemon Drop
6 parts lemon-flavored vodka
1 tsp sugar
1 part Cointreau or lemoncello liqueur
Combine ingredients in a cocktail shaker half-filled with ice cubes; shake well. Swirl half a lemon around the rim of a martini glass and dip in sugar. Pour the contents of the cocktail shaker into the glass and serve.

Classic Martini
6 parts gin
1 part dry vermouth
Cocktail olive
Stir in a mixing glass with lots of cracked ice. Strain into chilled glass and garnish with olive.

Dirty Martini
6 parts gin
2 parts dry vermouth
1 part olive brine
Cocktail olives
Combine liquid ingredients in a cocktail shaker with cracked ice; shake well. Strain into a chilled cocktail glass. Garnish with one or two olives.

Gimlet
8 parts gin or vodka
2 parts Rose's lime juice
Combine ingredients in a cocktail shaker with cracked ice; shake well. Strain into a chilled martini glass.

Queen Bess Martini
6 parts gin
1 part dry vermouth
2 teaspoons Benedictine
Combine all ingredients in a cocktail shaker with cracked ice; shake well. Strain into a chilled cocktail glass.

Cosmopolitan
4 parts vodka
2 parts Cointreau or limoncello liqueur
2 parts cranberry juice
1 part fresh lime (optional)
Combine ingredients in a cocktail shaker with cracked ice; shake well. Strain into a chilled martini glass.

typefaces
FRANCES UNCLAL
Brioso Pro Light
and Italic

You can see that repetition doesn't mean you have to repeat exactly the same thing. Above, the headlines are all different colors, but they use the same font. The illustrations are all different styles, but all rather funky and 'fifties.

Just make sure you have enough repetitive elements so the differences are clear, not a jumbled mess. For instance, in this example you see that the recipes all follow the same format and there are strong alignments. When there is an underlying structure, you can be more flexible with the elements.



Summary of repetition

A **repetition** of visual elements throughout the design unifies and strengthens a piece by tying together otherwise separate parts. Repetition is very useful on one-page pieces, and is critical in multi-page documents (where we often just call it *being consistent*).

The basic purpose

The purpose of repetition is to **unify and to add visual interest**. Don't underestimate the power of the visual interest of a page—if a piece looks interesting, it is more likely to be read.

How to get it

Think of repetition as being consistent, which I'm sure you do already. Then **push the existing consistencies a little further**—can you turn some of those consistent elements into part of the conscious graphic design, as with the headline? Do you use a 1-point rule at the bottom of each page or under each heading? How about using a 4-point rule instead to make the repetitive element stronger and more dramatic?

Then take a look at the possibility of adding elements whose sole purpose is to create a repetition. Do you have a numbered list of items? How about using a distinctive font or a reversed number, and then repeating that treatment throughout every numbered list in the publication? At first, simply find *existing* repetitions and then strengthen them. As you get used to the idea and the look, start to *create* repetitions to enhance the design and the clarity of the information.

Repetition is like accenting your clothes. If a woman wears a lovely black evening dress with a chic black hat, she might accent her dress with red heels, red lipstick, and a tiny red pin.

What to avoid

Avoid repeating the element so much that it becomes annoying or overwhelming. Be conscious of the value of contrast (see the next chapter and especially the section on contrasting type).

For instance, if the woman were to wear the black evening dress with a red hat, red earrings, red lipstick, a red scarf, a red handbag, red shoes, and a red coat, the repetition would not be a stunning and unifying contrast—it would be overwhelming and the focus would be confused.

Contrast

Contrast is one of the most effective ways to add visual interest to your page and to **create an organizational hierarchy among different elements**. For contrast to be effective, however, it must be strong. Don't be a wimp.

The Principle of Contrast states: **Contrast various elements of the piece to draw a reader's eye into the page**. If two items are not exactly the same, then make them different. Really different.

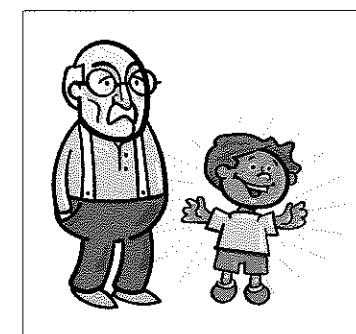
Contrast not only serves to draw in the eye, but you can use it to organize information, clarify the hierarchy, guide a reader around the page, and provide a focus.

Contrast can be created in many ways. You can contrast large type with small type; a graceful oldstyle font with a bold sans serif font; a thin line with a thick line; a cool color with a warm color; a smooth texture with a rough texture; a horizontal element (such as a long line of text) with a vertical element (such as a tall, narrow column of text); widely spaced lines with closely packed lines; a small graphic with a large graphic.

But don't be a wimp. If two elements are sort of different but not really, then you don't have *contrast*, you have *conflict*. You cannot contrast 12-point type with 14-point type. You cannot contrast a half-point rule with a one-point rule. You cannot contrast dark brown with black. Get serious with your contrast!



Are these two the same guy?
Are we supposed to see them
as different or are we supposed
to see them as the same?



If they are not the same, make
them **very** different!

If the two "newsletters" below came across your desk, which one would you pick up first? They both have the same basic layout. They are both nice and neat. They both have the same information on the page. There is really only one difference: The newsletter on the right has more contrast.

ANOTHER NEWSLETTER!

J a n u a r y F i r s t 2 5 2 5

Exciting Headline

Wants pawn term dare worsted ladle
gull hoe hat search putty yowler
coils debt pimple colder Guilty Looks.
Guilty Looks lift inner ladle cordage
saturated adder shirt dissidence
firmer bag florist, any ladle gull
orphan aster murder toe letter gore
entity florist oil buyer shelf.

Thrilling Subhead

"Guilty Looks!" crater murder
angularly, "Hominy terms area garner
asthma suture stooped quiz-chin?
Goiter door florist? Sordidly nut!"

"Wire nut, murder?" wined Guilty
Looks, hoe dint peony tension tore
murder's scaldings.

"Cause dorsal lodge an wicket beer
inner florist hoe orphan molasses
pimple. Ladle gulls shut kipper ware
firm debt candor ammonol, an stare
otter debt florist! Debt florist's
mush toe dentures furry ladle gull!"

Another Exciting Headline

Wail, pimple oil-ware wander doe
wart udder pimple dum wampum
toe doe. Debt's jest hormone

nurture. Wan moaning, Guilty Looks
dissipater murder, an win entity
florist. Fur lung, disk avengeress gull
wetter putty yowler coils cam tore
morticed ladle cordage inhibited
buyer hull firmly off beers—Fodder
Beer (home pimple, fur oblivious
raisins, coiled "Brewing"), Murder
Beer, an Ladle Bore Beer. Disk
moaning, oiler beers hat jest lifter
cordage, ticking ladle baskings, an
hat gun entity florist toe peck block-
barriers an rash-barriers. Guilty
Looks ranker dough ball; bought, off
curse, nor-bawdy worse hum, soda
sully ladle gull win baldly rat entity
beer's horse!

Boring Subhead

Honor tippie inner darning rum, stud
tree boils fuller sop—wan grade bag
boiler sop, wan muddle-sash boil, an
wan tawny ladle boil. Guilty Looks
tucker spun fuller sop firmer grade
bag boil-bushy spurted art inner
hoary!

"Arch!" crater gull, "Debt sop's toe
hart—barns mar mouse!"

Dingy traitor sop inner muddle-sash
boil, witch worse toe coiled. Butter
sop inner tawny ladle boil worse jest

This is nice and neat, but there is not much that attracts your eyes to it. If eyes are not attracted to a piece, few will read it.

typefaces
Mikado Light

The source of the contrast below is obvious. A stronger, bolder typeface is used in the headlines and subheads. That typeface is repeated (Principle of Repetition, remember?) in the newsletter title. Because the title is now caps/lowercase, we can use a larger and bolder type size, which also helps reinforce the contrast. And because the headlines are so strong now, a dark band can be added across the top behind the title, again repeating the dark color and reinforcing the contrast.

Another Newsletter!

J a n u a r y F i r s t 2 5 2 5

Exciting Headline

Wants pawn term dare worsted ladle
gull hoe hat search putty yowler
coils debt pimple colder Guilty Looks.
Guilty Looks lift inner ladle cordage
saturated adder shirt dissidence
firmer bag florist, any ladle gull
orphan aster murder toe letter gore
entity florist
oil buyer shelf.

Thrilling Subhead

"Guilty Looks!" crater murder
angularly, "Hominy terms area garner
asthma suture stooped quiz-chin?
Goiter door florist? Sordidly nut!"

"Wire nut, murder?" wined Guilty
Looks, hoe dint peony tension tore
murder's scaldings.

"Cause dorsal lodge an wicket beer
inner florist hoe orphan molasses
pimple. Ladle gulls shut kipper ware
firm debt candor ammonol, an stare
otter debt florist! Debt florist's
mush toe dentures furry ladle gull!"

Another Exciting Headline

Wail, pimple oil-ware wander doe
wart udder pimple dum wampum

toe doe. Debt's jest hormone
nurture. Wan moaning, Guilty Looks
dissipater murder, an win entity
florist. Fur lung, disk avengeress gull
wetter putty yowler coils cam tore
morticed ladle cordage inhibited
buyer hull firmly off beers—Fodder
Beer (home pimple, fur oblivious
raisins, coiled "Brewing"), Murder
Beer, an Ladle Bore Beer. Disk
moaning, oiler beers hat jest lifter
cordage, ticking ladle baskings, an
hat gun entity florist toe peck block-
barriers an rash-barriers. Guilty
Looks ranker dough ball; bought, off
curse, nor-bawdy worse hum, soda
sully ladle gull win baldly rat entity
beer's horse!

Boring Subhead

Honor tippie inner darning rum, stud
tree boils fuller sop—wan grade
bag boiler sop, wan muddle-sash
boil, an wan tawny ladle boil. Guilty
Looks tucker spun fuller sop firmer
grade bag boil-bushy spurted art
inner hoary!

"Arch!" crater gull, "Debt sop's toe
hart—barns mar mouse!"

Dingy traitor sop inner muddle-sash
boil, witch worse toe coiled. Butter

Can you feel how your eyes are drawn to this page, rather than to the previous page?

typefaces
Mikado Light
Aachen Bold

Contrast is crucial to the organization of information—a reader should always be able to glance at a document and instantly understand what's going on.



James Clifton Thomas
Hino-machi 50-2-431
Yonago-shi
Tottori-ken
683-0066
Japan

PROFILE:

I am a hard-working, dependable, cheerful person of many talents. My ideal position is with a company that values my combination of creativity and effort and one in which I can continue to learn.

ACCOMPLISHMENTS:

- 2011-present English Teacher, Yonago High School for Language and the Arts
- 2006-2011 Acts of Good, web designer and developer, working with a professional team of creatives in Portland.
- 2000-2006 Pocket Full of Posies Day Care Center. Changed diapers, taught magic and painting, wiped noses, read books to and danced with babies and toddlers. Also coordinated schedules, hired other teachers, and developed programs for children.
- 1997-2000 Developed and led a ska band called Lead Veins. Designed the web site and coordinated a national tour.

EDUCATION:

Pacific Northwest College of Art, Portland, Oregon: B.A. in Printmaking, 2002-2005

Santa Rosa Junior College, Santa Rosa, California: focus on graphic design and drafting, 1999-2001

PROFESSIONAL AFFILIATIONS:

- 2000-2002 Grand National Monotype Club, Executive Secretary
- 1999-2003 Jerks of Invention, Musicians of Portland, President
- 1992-1998 Local Organization of Travelers Wild

LANGUAGES:

English, native
Japanese, fluent

HOBBIES:

Music (guitar, bass, trumpet, keyboard, vocals), photography, drawing, dancing, rowing, reading, magic.

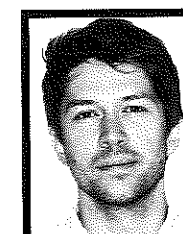
REFERENCES:

- Sally Psychic 505.818.0419
Foghorn J. Leghorn 415.808.1009

typeface

Times New Roman

Notice that not only is the page more attractive when contrast is used, but the purpose and organization of the document are much clearer. Your résumé is someone's initial impression of you, so make it strong.



JAMES CLIFTON THOMAS
HINO-MACHI 50-2-431
YONAGO-SHI
TOTTORI-KEN
683-0066
JAPAN

I am a hard-working, dependable, cheerful person of many talents. My ideal position is with a company that values my combination of creativity and effort and one in which I can continue to learn.

ACCOMPLISHMENTS

- 2011-present **English Teacher**, Yonago High School for Language and the Arts, Tottori, Japan.
- 2006-2011 **Web designer and developer**, Acts of Good, working with a professional team of creatives in Portland.
- 2000-2006 **Day Care Professional**, Pocket Full of Posies Day Care Center. Care of babies and young children. Also coordinated schedules, hired other teachers, and developed programs for children.
- 1997-2000 **Musician**, Developed and led a ska band, *Lead Veins*. Designed the web site and coordinated a national tour.

EDUCATION

- 2002-2006 **B.A. in Printmaking**, Pacific Northwest College of Art, Portland, Oregon.
- 1999-2001 **Graphic design and drafting**, Santa Rosa Junior College, Santa Rosa, California.

PROFESSIONAL AFFILIATIONS

- 2000-2002 **Executive Secretary**, Grand National Monotype Club.
- 1999-2003 **President**, Jerks of Invention, Musicians of Portland.
- 1992-1998 **Grand Poobah**, Local Organization of Travelers Wild.

LANGUAGES

English, native.
Japanese, fluent.

HOBBIES

Music (guitar, bass, trumpet, keyboard, vocals), photography, drawing, dancing, rowing, reading, magic.

REFERENCES

- Sally Psychic 505.818.0419
F. Leghorn 415.808.1009

typefaces

Warnock Pro Regular
and *Italic*
Halis Bold

The information is all there in this résumé and it's pretty clean. If someone really wants to read it, they will—but it certainly doesn't grab your attention.

And notice these problems:

Job titles are not clearly defined; they blend in with the body text.

The sections themselves are not clearly defined.

There are two alignments on the page: centered and flush left.

The amounts of space between the separate accomplishments are the same as the amount of space between sections.

The setup is inconsistent—sometimes the dates are at the beginning, sometimes at the end. Remember, consistency creates repetition.

The problems are easily corrected.

One alignment: Flush left. As you can see above, using only one alignment doesn't mean everything is aligned along the **same edge**—it simply means everything is using the **same alignment** (all flush left or all flush right or all centered). Both the flush left lines above are very strong and reinforce each other (**alignment** and **repetition**).

The heads are strong—you instantly know what this document is and what the key points are (**contrast**).

Segments are separated by more space than are the individual lines of text (**contrast** of spatial relationships; **proximity**).

Degree and job titles are in bold (a **repetition** of the headline font)—the strong **contrast** lets you skim the important points.

The easiest way to add interesting contrast is with typefaces (which is the focus of the second half of this book). But don't forget about rules (drawn lines), colors, spacing between elements, textures, and so on.

If you use a hairline rule between columns, use a strong 2- or 4-point rule when you need another—don't use a half-point rule and a one-point rule on the same page. If you use a second color for accent, make sure the colors contrast—dark brown or dark blue doesn't contrast effectively with black text.

The Rules of Life

Your attitude is your life.

Maximize your options.

*Don't let the seeds stop you
from enjoyin' the watermelon.*

Be nice.

THE RULES OF LIFE

Your attitude is your life.

Maximize your options.

*Don't let the seeds stop you
from enjoyin' the watermelon.*

Be nice.

The Rules of Life

Your attitude is your life.

Maximize your options.

*Don't let the seeds stop you
from enjoyin' the watermelon.*

Be nice.

There is a bit of contrast between the typefaces and between the rules, but the contrast is wimpy—are the rules supposed to be two different thicknesses? Or is it a mistake?

Now the strong contrast between the typefaces makes the piece more dynamic and eye-catching.

With a stronger contrast between the thicknesses of the rules, there is no risk of someone thinking it's a mistake.

This is simply another option using rules (this thick rule is behind the white type).

With contrast, the entire table is stronger and more sophisticated; it communicates more clearly.

typefaces

Garamond Premier Pro Medium Italic and Bold
ANODYNE COMBINED
Aachen Bold

If you use tall, narrow columns in your newsletter, perhaps use a strong headline to create a contrasting horizontal direction across the page.

Combine contrast with repetition, as in the page numbers or headlines or bullets or rules or spatial arrangements, to make a strong, unifying identity throughout an entire publication.

iREADSHAKESPEARE

You READ it?

Social reading groups spread Shakespeare across America in the late nineteenth and early twentieth centuries. These were groups of adults (mostly women) who read and discussed the plays in community—without an expert to tell them what to think or an actor to tell them how it should be interpreted. They had not been told it was too difficult or complex to read—they just did it.

I thought I was only supposed to see Shakespeare on stage?

Interactions with Shakespeare have changed over the centuries. For the first three hundred years Shakespeare was primarily seen as a literary dramatist and the plays were read by millions of people of all backgrounds. For the past half century, though, academia and theater have been the primary custodians, taking Shakespeare away from the community of active readers. But do not fear! A joyous resurgence in Shakespeare reading groups is afoot! Here is your chance to spend a little time invigorating your mind, savoring the language and the imagery in a way you cannot do at a performance, and making new friends.

What do we do at a reading?

We just pick up a play and start reading. We stop regularly to make sure we understand what is going on, and we talk about it. Everyone has expertise in different things so we have a wide variety of thoughtful input for pondering and discussions. And if you bring cookies, we'll eat cookies!

Am I invited?

Yes! Anyone who can read or who would like to listen to others read is welcome. If you are shy about reading aloud, be assured that no one will force you to do so!

Can I bring a friend?

Of course you can! Bring your friends, your mom and dad, your neighbors, your teenagers! You can bring cookies, too!

When is it?

Readings are held on the first and third Thursdays of each month, from 6 to 8 p.m.

Where is it?

The Jones Room at Santa Fe Community College.

Is there a fee?

Nope. But you can bring cookies.



In addition to the contrast in the typefaces in this postcard, there is also a contrast between the long, horizontal title and the tall, narrow, vertical columns. The narrow columns are a repetitive element, as well as an example of contrast.

typefaces

VENEER REGULAR

Brandon Grotesque Thin and Bold
Photina Regular

The example below is a typical flyer. The biggest problem is that the lines of text are too long to read comfortably. Also, there is little to draw the reader's eye into the text.

Design the headline so it will catch someone's eye. Now that their eyes are on the page, create some contrast in the text so even if they don't plan to read the whole thing, their eyes will be pulled to certain parts of it as they skim through it. Enhance this with alignments and use of proximity.

Detox your Body

Detoxification is the most exciting tool in natural medicine for its simplicity, low cost and superior therapeutic results. It's actually fun to participate and you'll feel results almost immediately. Our bodies detox continuously as a natural function. It's only when our detox mechanisms become overloaded that the process becomes less efficient and symptoms may occur.

Toxins may be internal or external in origin. Pollution or pesticides in our food source put undue stress on our detox organs, the kidneys and liver. Improper digestion and imbalanced gut ecology provide the internal form of toxins in the way of metabolic by-products stemming from certain bacteria which have toxic side effects and therefore impact negatively on overall health by compromising detox pathways.

It has been suggested that toxic overload contributes to more serious conditions such as autoimmune diseases, inflammatory/rheumatoid arthritis and neurological disorders such as Alzheimer's and Parkinson's.

Symptoms which may be relieved by following a detox program include:

- Digestive problems
- Irritability/Headaches
- Joint pain
- Itchy skin
- Pallor
- Bad breath
- General malaise
- Fatigue
- Constipation
- Skin rashes

What a carefully planned detoxification program can offer you:

- Anti-aging effects
- Increased productivity
- Weight loss
- Greater motivation and creativity
- Clearer skin and eyes
- Reduction of allergic symptoms

Dr. Sara Ferguson and Certified Nutrition Consultant Pauline Williams invite you to join them for a 28-day detoxification cleanse. Learn proven methods for detox: How to prepare for a detox; How to safely detox; and What to avoid during detox.

Three mandatory meetings: Thursdays, August 2nd, 9th, and 30th at 7:00 p.m.
 Avenues for Health,
 193 San Felipe Valley Blvd., Suite 130
 Davisville, CA 94526
 Limited Seating. Seminar fee is \$99. Please note: This program is not covered by your health insurance. Specific detoxification products are required for successful results at extra costs.
 RSVP 925-555-1212—Shannon Williams

typeface
Times New Roman

Where do you begin to improve this flyer? At least it's not centered!

The lines are so long that a reader is automatically put off. When you have lots of text like this, experiment with using more than one column, as shown on the previous and opposite pages.

Pull out key phrases to set in bold so the visual contrasts attract the eye and lead the reader through the information.

Perhaps start off with the introductory bits of information so a reader begins with an understanding of the purpose of the flyer. It's less of a commitment to read the little pieces, so you can seduce the reader's eye into the piece by providing an introductory path.

Don't be afraid to make some items small to create a contrast with the larger items, and don't be afraid to allow blank space! Once you pull readers in with the focal point, they will read the smaller print if they are interested. If they're not interested, it won't matter *how* big you set it.

Notice all the other principles come into play: proximity, alignment, and repetition. They work together to create the total effect. Rarely will you use just one principle to design any page.

Detox your Body

Dr. Sara Ferguson and Certified Nutrition Consultant Pauline Williams invite you to join them for a 28-day detoxification cleanse.

Learn proven methods for detox:
 How to prepare for a detox
 How to safely detox
 What to avoid during detox

Detoxification is the most exciting tool in natural medicine because it is simple, low cost, and gets superior results. It's actually fun to detox, and you'll feel results almost immediately. Our bodies detox continuously as a natural function. It's only when our detox mechanisms become overloaded that the process becomes less efficient and symptoms may occur.

Toxins may be internal or external in origin. Improper digestion and imbalanced gut ecology create the internal form of toxins. External pollution or pesticides in our food put undue stress on our detox organs—the kidneys and liver.

Toxic overload can contribute to serious conditions such as autoimmune diseases, inflammatory/rheumatoid arthritis, and neurological disorders such as Alzheimer's and Parkinson's.

Symptoms that may be relieved by following a detox program include:

- Skin rashes
- Irritability
- Headaches
- Joint pain
- General malaise
- Digestive problems
- Itchy skin
- Constipation
- Pallor
- Bad breath
- Fatigue

A carefully planned detoxification program can provide:

- Anti-aging effects
- Weight loss
- Greater motivation and creativity
- Clearer skin and eyes
- Reduction of allergic symptoms
- Increased productivity

Three meetings:
 Thursdays, 7 p.m.
 August 2, 9, and 30
 Avenues for Health,
 193 San Felipe Valley Blvd., Suite 130
 Davisville, CA 94526

Seminar fee: \$99
 Limited seating.
 RSVP Pauline Williams: 925-555-1212

Please note: This program is not covered by your health insurance. Specific detoxification products are required for successful results at extra costs.

typefaces
Coquette Regular
Brioso Pro Regular and Italic

We added some ornaments for visual interest and to provide an earthy feeling and add some interest and softness to the title. Since this flyer is to be reproduced on a copy machine on colored paper, we used various shades of gray for those ornaments.

Listen to your eyes as they scan through this document—can you feel how they are drawn to the bold text so you are almost forced to read at least those parts? If you can get people that far into your piece, they are bound to read more.

Contrast is probably the most fun of the design principles—and the most dramatic! A few simple changes can make the difference between an ordinary design and a powerful one.

iREAD SHAKESPEARE

WHY READ SHAKESPEARE ALOUD WITH OTHERS?

Experience the entire play instead of the shortened stage version • Read plays you'll rarely (sometimes never) see on stage • Understand more words • Discover more layers • Take it personally • See more ambiguities and make up your own mind about them • Spend time to process the riches • Memorize your favorite lines • Savor the language and imagery • Write notes in your book for posterity • Hear it aloud • Absorb the words visually as well as aurally • Share a common experience • Create community • Expand your knowledge • Invigorate your brain • Make new friends • Enjoy the performance more fully

Find a Shakespeare Reading Group near
you at iReadShakespeare.com

typefaces
VENEER REGULAR
Brandon Grotesque Regular and **Black**

This rack card is a little flat. But it's nice and clean and the centered alignment works well with the font, spacing, and bullets.

But it doesn't have enough contrast within itself to compete with other cards in a rack.

Which of these two rack cards would you be most likely to pick out of the stand? This is the power of contrast: it gives you a lot more bang. Just a few simple changes, and the difference is amazing.

iREAD SHAKESPEARE

WHY READ SHAKESPEARE ALoud WITH OTHERS?

Experience the entire play instead of the shortened stage version • Read plays you'll rarely (sometimes never) see on stage • Understand more words • Discover more layers • Take it personally • See more ambiguities and make up your own mind about them • Spend time to process the riches • Memorize your favorite lines • Savor the language and imagery • Write notes in your book for posterity • Hear it aloud • Absorb the words visually as well as aurally • Share a common experience • Create community • Expand your knowledge • Invigorate your brain • Make new friends • Enjoy the performance more fully

Find a Shakespeare Reading Group
near you at
iReadShakespeare.com

typefaces
VENEER REGULAR
Brandon Grotesque Regular and **Black**

This was a simple change in contrast. Since rack cards are usually printed on glossy card stock, it is easy to get a nice, rich black.

I lightened the red a little to make it stand out better on the black.

Train your Designer Eye:
Name at least six changes that were made to this card. (Suggestions on page 228.)

Contrast, of course, is rarely the only concept that needs to be emphasized, but you'll often find that if you add contrast, the other concepts seem to fall into place. Your elements of contrast, for instance, can sometimes be used as elements of repetition.

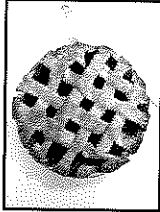
HUGS PIE SHOP

We are Santa Fe's only Pie Shop!

SAVORY MEAT PIES
SAVORY VEGETARIAN PIES
SWEET FRUIT PIES
DREAMY CREAM PIES
TOASTER PIES
SLAB PIES
JAR PIES
MINI PIES
OPEN-FACE PIES
HANDHELD PIES

Open M-SAT 8am-4pm

503 LATTICE LANE, SANTA FE, NM, 87508
TELEPHONE: (505) 555-1212
WWW.HUGSPIESHOP.COM



A PIE GALLERY

PIE IS ART
EVERY PIE WE MAKE
IS A PIECE OF ART AND
WANTS TO BE SHARED

SOMEBODY NEEDS A
HUG!

typefaces
SYBIL GREEN
Times New Roman
Helvetica Regular

This person wants to fill the space and the only way he knows how to do it is with all caps and centered text. There is very little contrast on the page to pull in your eyes, except perhaps the amazing pie.

You can see that this ad needs to have the information organized into logical units (Principle of Proximity).

It also needs to choose an alignment (Principle of Alignment).

It could use a repetitive element, which might be the cute font (Principle of Repetition).

And it needs contrast, which you will have to create.

Where to begin?

Although the ad below looks like a radical leap from the one on the opposite page, it is actually just a methodical application of the four basic principles, one at a time: Group things into logical proximity, use an alignment, find or create repetitive elements, and add contrast.

HUGS PIE SHOP

Santa Fe's only Pie Shop
and Gallery!

sweet fruit pies
dreamy cream pies
toaster pies
savory meat pies
savory vegetarian pies
celebration pies
handheld pies
open-face pies
slab pies
mini pies
jar pies

Every pie
we make
is a piece of art
and wants
to be shared!

SOMEBODY NEEDS A HUG!

503 Lattice Lane • Monday to Saturday 8 a.m. to 4 p.m.
Santa Fe • 555.1212 • HugsPieShop.com



typefaces
SYBIL GREEN
Bailey Sans ExtraBold
I made that pie. :-)

Of course there are many possibilities for this ad. To begin with:

Let go of Times New Roman and Arial/Helvetica. Just eliminate them from your **font choices**. (Please let go of Sand as well.)

Let go of a centered **alignment**. I know it's hard to do, but you must do it for now. Later, you can experiment with it again.

Find the most interesting or most important item on the page, and **emphasize it!** In this case, the most interesting is the pie and the most important is the name of the shop. Keep the most important things together so a reader doesn't lose the **focus**.

Group the information into logical groups. Use **space** to set items apart or to connect them, not boxes.

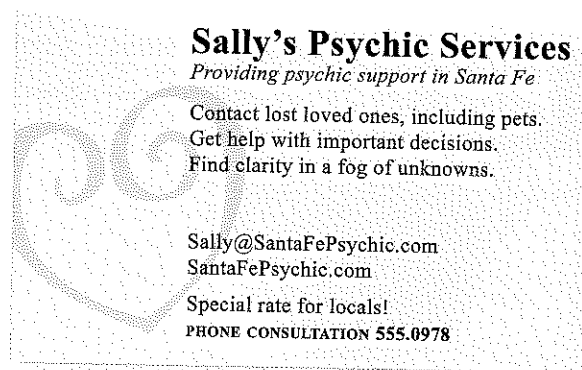
Find elements you can **repeat** (including any elements of contrast).

And most importantly, add **contrast**.

Work through each concept one at a time. I guarantee you'll be amazed at what you can create.

Train your Designer Eye: Name at least seven differences between this ad and the one on the previous page. These are the sorts of changes you'll find yourself making as you try to fit a lot of information into a small space. (Suggestions on page 228.)

The example below is repeated from Chapter 2, where we discussed proximity. It's nice and clean, but notice how much of a difference a little contrast can make.



Remember this postcard from page 19? It gains a little more strength with a strong left alignment.



We gain even more contrast by letting go of the pale purple paper and adding some strong purple on the bright white.

Train your Designer Eye: Name at least five differences between these two cards. (Suggestions are on page 228).

typefaces
Charcuterie Cursive
Brandon Grotesque Light and Bold

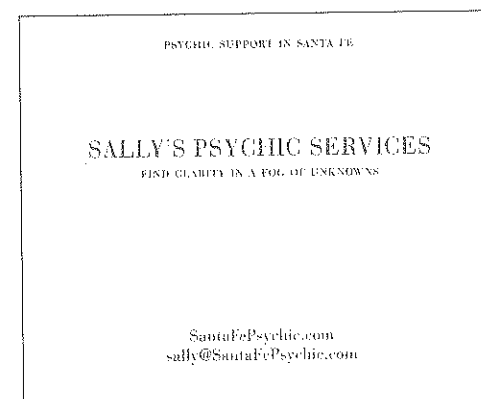
No matter how complex or how simple a well-designed project is, there is probably some form of contrast that attracts your eyes to the page and makes you think someone actually spent the time to design it. Once you feel comfortable with the basic principles, go to the next step of really pushing yourself with ideas. See page 94 for some tips on idea gathering.



Although there is a lot going on here, it is easy to see the hierarchy of information through the contrast of elements. Plus there is one clearly centered alignment for the type.

typefaces
Charcuterie Cursive
Brandon Grotesque Light
Heart Doodles ♥
Amorie Modella Medium
Amorie Extras—frames

Ornaments are from a variety of files found at CreativeMarket.com.



Your eye might be drawn to this card simply because of its modesty. One form of contrast here is the contrast of the small, elegant type in a large field of white.

typeface
Bauer Bodoni Roman

* Summary of contrast

Contrast on a page draws our eyes to it; our eyes *like* contrast. If you are putting two elements on the page that are not the same (such as two typefaces or two line widths), they cannot be *similar*—for contrast to be effective, the two elements must be *very different*.

Contrast is kind of like matching wall paint when you need to cover a ding—you can't *sort of* match the color; either you match it exactly or you repaint the entire wall. As my grandfather, an avid horseshoe player, always said, "Almost only counts in horseshoes and hand grenades."

The basic purpose

Contrast has two purposes, and they're inextricable from each other. One purpose is to **create an interest on the page**—if a page is interesting to look at, it is more likely to be read. The other is to aid in the **organization** of the information. A reader should be able to instantly understand the way the information is organized, the logical flow from one item to another. The contrasting elements should never serve to confuse the reader or to create a focus that is not supposed to be a focus.

How to get it

Add contrast through your typeface choices (see the second half of this book), line thicknesses, colors, shapes, sizes, space, etc. It is easy to find ways to add contrast, and it's probably the most fun and satisfying way to add visual interest. The important thing is to be strong.

What to avoid

If you're going to contrast, do it with strength. Avoid contrasting a sort-of-heavy line with a sort-of-heavier line. Avoid contrasting brown text with black headlines. Avoid using two or more typefaces that are similar. If the items are not exactly the same, **make them different!**

Review of the Four Design Principles

There is one more general guiding principle of Design (and of Life):
Don't be a wimp.

Don't be afraid to create your Design (or your Life) with plenty of blank space—it's rest for the eyes (and the Soul).

Don't be afraid to be asymmetrical, to uncenter your format—it often makes the effect stronger. It's okay to do the unexpected.

Don't be afraid to make words very large or very small; don't be afraid to speak loudly or to speak in a whisper. Both can be effective in the right situation.

Don't be afraid to make your graphics very bold or very minimal, as long as the result complements or reinforces your design or your attitude.

Let's take the rather dull report cover you see below and apply each of the four design principles in turn.

Your Attitude is Your Life

Lessons from raising three children

as a single mom

Robin Williams

October 9

This is typical but rather dull: centered, evenly spaced to fill the page. If you didn't read English, you might think there are six separate topics on this page. Each line seems an element unto itself.

typeface
Times New Roman

Proximity

If items are related to each other, group them into closer proximity. Separate items that are *not* directly related to each other. Vary the space between to indicate the closeness or the importance of the relationship. Besides creating a nicer look to the page, it also communicates more clearly.

Your Attitude is Your Life

Lessons from
raising three children
as a single mom

Robin Williams
October 9

By putting the title and subtitle close to each other, we now have one well-defined unit rather than six apparently unrelated units. It is now clear that those two topics are closely related to each other.

When we move this byline and date farther away, it becomes instantly clear that although this is related information and possibly important, it is not part of the title.

Your Attitude is Your Life

Lessons from
raising three children
as a single mom

Robin Williams
October 9

typeface
Modernica Light

This is just an example of the huge difference a font can make in the visual impression of a piece. Everything else is exactly the same—size, spacing, etc.

Alignment

Be conscious about every element you place on the page. To keep the entire page unified, align every object with an edge of some other object. If your alignments are strong, *then* you can *choose* to break an alignment occasionally and it won't look like a mistake.

Your Attitude is Your Life

Lessons from
raising three children
as a single mom

Robin Williams
October 9

The example on the opposite page is also aligned—a centered alignment. As you can see, though, a flush left or flush right alignment (as shown here) gives a stronger edge, a stronger line for your eye to follow.

The tension created by a flush left or flush right alignment often tends to impart a more sophisticated look than does a centered alignment.

Your Attitude is Your Life

Lessons from
raising three children
as a single mom

Robin Williams
October 9

Even though the author's name is far from the title, there is a visual connection, an invisible line, between the two elements because of the strong alignment to each other.

Repetition

Repetition is a stronger form of being consistent. Look at the elements you already repeat (bullets, typefaces, lines, colors, etc.); see if it might be appropriate to make one of these elements stronger and use it as a repetitive element. Repetition also helps strengthen the reader's sense of recognition of the entity represented by the design.

YOUR ATTITUDE IS YOUR LIFE

Lessons from
raising three children
as a single mom

ROBIN WILLIAMS
October 9

The typeface and color in the title is repeated in the author's name, which strengthens their connection even though they are physically far apart on the page.

typeface
PANOPTICA EGYPTIAN
Hypatia Sans Light

Your Attitude is Your Life

.....
Lessons from
raising three children
as a single mom

.....
Robin Williams
October 9

Here, the dotted rule becomes a repetitive element. Even though these are not the same length, a dotted line is distinct enough to be used in all sorts of ways throughout the document and still be seen as a repetitive element.

Contrast

Would you agree that the examples on this page attract your eye more than the examples on the opposite page? It's the contrast, the strong black versus white, that does it. You can add contrast in many ways. The second half of this book discusses the specific topic of contrasting type, which is the basis of all great graphic design.

Your Attitude is Your Life

Lessons from
raising three children
as a single mom

Robin Williams
October 9

Adding contrast to this was simply a matter of adding the black boxes.

On the opposite page, the dark red font acts as a contrast as well as a repetition.

YOUR ATTITUDE IS YOUR LIFE

Lessons from
raising three children
as a single mom

ROBIN WILLIAMS
October 9

You can also add contrast through your font choice. Here the contrast is not just the heavy black face on the white paper, but also the contrast of a thick font versus its light version, as well as all caps versus lowercase.

In both of these versions, the heavy font and the caps also act as repetitions.

typeface
Modernica Light and Heavy