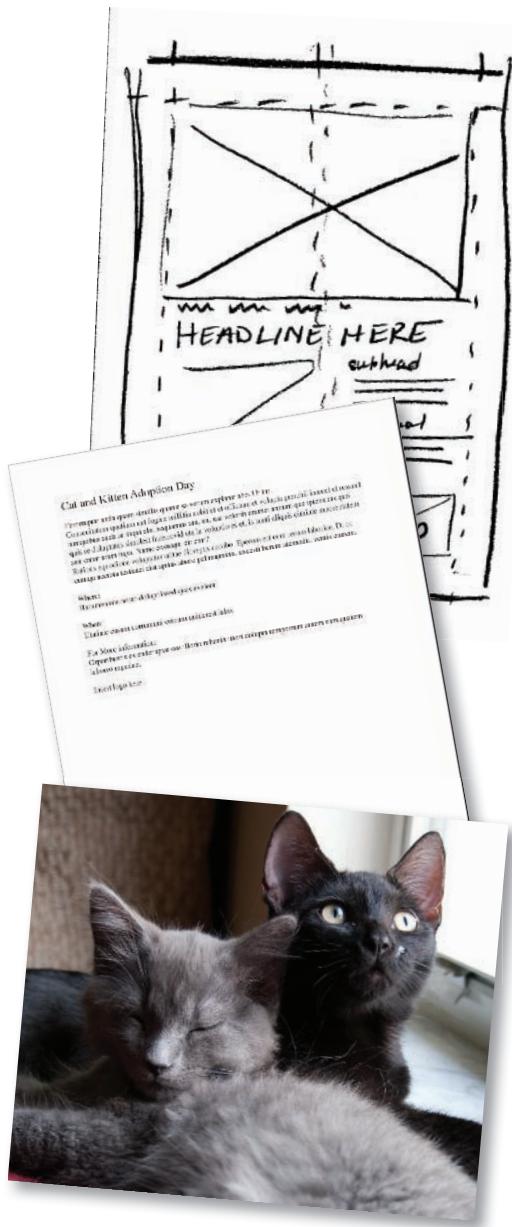


chapter 3

i need to design this today
the works-every-time layout





Here we are in Chapter 3. The clock is ticking, and your computer beckons. You're thinking: "I don't have time to read a book. I have to get this project done today."

Okay, we'll play along. You're on deadline. Now what?

This chapter introduces the works-every-time layout because it does work every time. Its layout is foolproof and reader-friendly for simple projects such as a single ad or flyer. Even a complex project such as an entire page or screen of news stories ultimately breaks down into individual stories using variations on the works-every-time layout theme.

Mastering the works-every-time layout will perk up your desktop professionalism even if you learn nothing else about design and layout. So put it in your design toolbox, and don't apologize for using it.

WHY THE WORKS-EVERY-TIME LAYOUT WORKS

The works-every-time layout works because of the way Westerners read: from left to right and from top to bottom. As readers, we enter a layout in the upper-left corner and exit in the lower-right corner. Since one of the functions of good design is to control the eye's movement across the layout, the direction and order in which we read dictates the order of things on the works-every-time layout.

PARTS OF THE WORKS-EVERY-TIME LAYOUT

The seven parts of the works-every-time layout—in order—include:

- 1. Margins.** Lay in generous margins on all four sides.
- 2. Columns.** Establish columns guides. The number of columns depends on the size of your layout.
- 3. Visual.** Position the visual at the top of the layout.
- 4. Cutline.** Snuggle the cutline, if necessary, under the visual.
- 5. Headline.** Position the headline under the cutline.

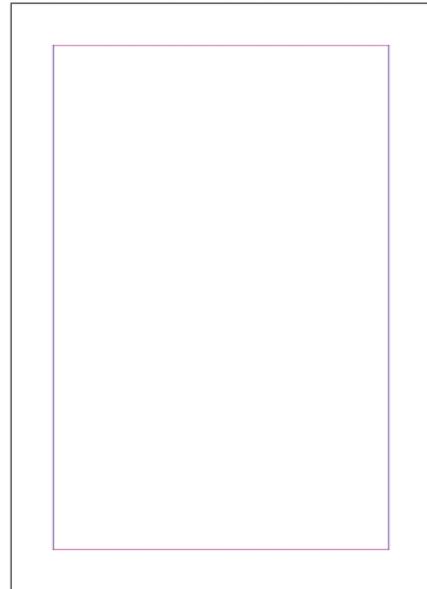
- 6. Copy.** Position the body copy into columns under the headline.
- 7. Tags.** If applicable, place tags (logo, contact information, etc.) in the bottom right corner.

Now let's look at each step in more detail.

Step 1: Margins

Before you do anything else, lay generous margins inside the boundary of your layout—on all four sides. By generous, we mean a minimum of half-inch margins on a small ad or flyer. The size of your margins should grow in proportion to the size of your layout. The larger the layout, the bigger the margins. Think of your margins as a big negative-space border or frame that says, “Everything inside here goes together.”

Sometimes margins are called thumb space because, if you were holding a hardcopy, margins leave enough negative space at the edges of the layout to accommodate your thumb without covering any visual information.



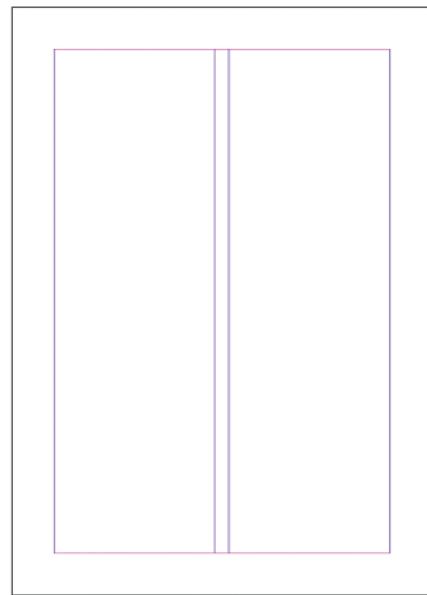
Above: A 5 x 7-inch ad with a $\frac{1}{2}$ -inch margin on all four sides. Black lines indicate the document boundary. Pink and purple lines indicate margin lines.

Step 2: Columns

Now, inside your margins, divide your layout into vertical columns. Designing with columns not only helps you arrange items neatly on the layout but also makes your copy more inviting to read.

People tend to be lazy readers. They will avoid reading long horizontal lines of type and big chunks of text. Because columns present type in shorter lines and narrower chunks, columns become a kind of *trompe l'oeil* (French for “trick of the eye”) that says, “Come on, reading this won't take long.”

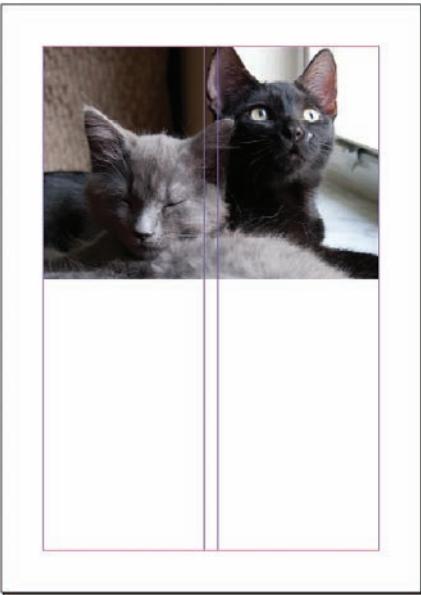
If your works-every-time layout is a smaller ad or flyer, two columns are probably adequate. You may need more columns if your layout is larger. Be sure the alley of negative space separating your columns isn't too small or too big. Your goal is enough space to keep columns visually separate but still cohesive.



Below: Purple column guides delineate the columns for your copy and the alley between the columns.

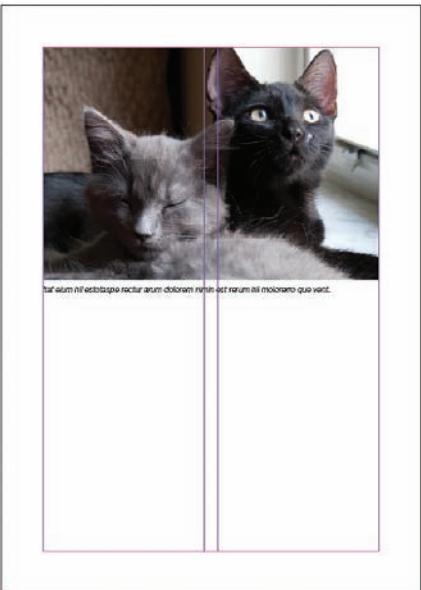
Step 3: Visual

Next, position the visual. The visual is your tool for capturing the audience's attention. On the works-every-time layout, the visual goes at the top of the layout because people tend to look at pictures first. The visual becomes the eye entry point into your layout and is the starting point of a viewing flow that takes the



Above: Position your visual at the top to give your audience an eye entry point at the start of your layout.

Below: A cutline typically appears directly beneath its visual. Type should be set flush left and ragged right with cutline width no greater than that of the visual.



audience from top to bottom. Make your visual the welcome sign for your layout. Hang your visual from the top margin.

Step 4: Cutline

In a news situation, photos and most visuals require captions called cutlines. In many non-news layouts, however, visuals speak for themselves and need no cutlines. In fact, for advertising, if you have to explain your visual with a caption, then your visual probably is not the best choice. But, if you do need a cutline, run it flush left and ragged right directly underneath the visual. While you're at it, make the width of your cutline the same as the width of your visual, assuming, of course, your cutline is long enough to do this.

Now that you have some text in place, it's time to make some typography decisions. For a cutline, use the same font you choose for either your headline or your body copy. Set the cutline somewhere between 9 and 11 points. Eight points is getting a little hard to read, and 12 points is getting a bit too big or horsey, as some designers might say.

(With all due respect to the noble steed, "horsey" is not a compliment in graphic design. "Horsey" means awkwardly large and lacking grace.)

Step 5: Headline

After your visual, your headline should have the most impact on the layout. Place the header under the visual, not over it, because of the order in which people look at things. First they look at the picture, and then they scan the headline.

Often people will look only at the picture and headline. So make your headline count. Give it visual weight, which generally means make it big. Sometimes a layout won't even have a visual, in which case the headline becomes the eye entry point into the layout. In any event, make your headline way bigger than 11 points.

Returning to typographic decisions, you only get to use two fonts on a works-every-time layout. You get one font for the headline and a second font for the body copy. Period. That's it. Don't go font crazy. For your headline, choose a font that symbolically goes with your design concept. If you want to communicate streetwise, for example, don't choose a script-style font that screams traditional wedding invitation.

A final caution about headlines: If you can't get the whole headline onto one line, then let the copy tell you where to break

the line. Read the copy. It will guide you toward the least painful place to break up the headline into two or more lines of type. The ends of thoughts, clauses and phrases are the best places to break a line. Never allow hyphenated words to break headlines into two lines. Never strand a single word all by itself in an additional line of a headline, either.

Which of the three choices below offers the best way to break the headline into two lines?

Poor planning on your part does not constitute a crisis on my part.

Poor planning on your part does not constitute a crisis on my part.

Poor planning on your part does not constitute a crisis on my part.

Hint: The second choice is the best choice.

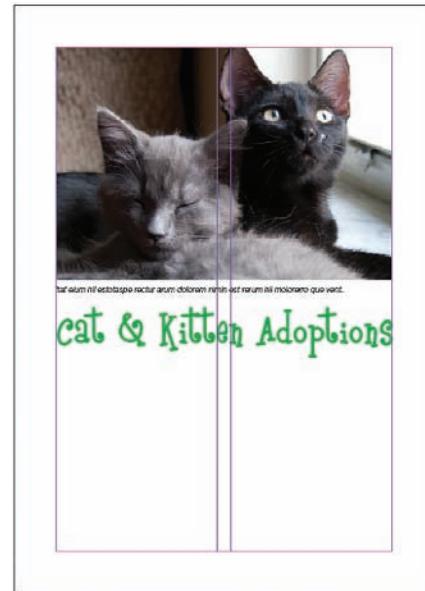
If the layout represents quality journalism meriting a byline or the author's name, then put it under the headline. But don't make it nearly as big as the headline.

Step 6: Copy

You or someone else has written some excellent copy to go with your layout. So treat it with respect.

1. Keep the headline and the lead together. A lead is the first paragraph of body copy. Never let anything except a byline come between a headline and its lead. That means don't let anything physically separate the headline and lead. The eye should finish scanning the headline and flow directly into the lead.
2. Put your copy into nice inviting columns that say, "Read me." If your copy is too short to fill every column, then fill a column with negative space. It's okay to leave a column empty. *White space is not your enemy.*

Short paragraphs, by the way, also say, "This won't take long." As do short legs of type. A column of copy is called a "leg" so two columns is two legs. You can entice people to read several short legs of copy when they will skip reading exactly the same thing in one very long leg. Don't go too short, however. Columns that are too short make for choppy reading. Aim for legs somewhere between 2 and 10 inches long.



Headlines. Headlines should jump off the page. So make them contrast via a large point size, an interesting font and an eye-catching color. Make your headlines span all the columns of type, and avoid bad line breaks.



Typesetting copy. Our example demonstrates a few best practices for typesetting, including setting the copy in reader-friendly columns and keeping the headline visually connected to the lead.

3. Set your copy between 9 and 11 points using a transparent font. Transparent fonts are easy to read (not see-through). The eye can focus on reading for content without being distracted with thoughts such as, “Hey, this is an interesting font,” or “Wow, this font is giving me a headache.” Times New Roman is today’s ubiquitous transparent font. For that very reason, we’re not endorsing it. But do choose a readable font for your body copy, even if that seems boring. Also make sure your body copy font doesn’t fight with your headline font. Let your headline font be the showoff.

4. Shoot for an average of six to 12 words per line. First, don’t justify your text. Flush left, ragged right is your best bet. Next, the width of your column and the point size of your type will determine how many words fit on one line. If you’re only getting three to five words per line—and you’re getting a heap of hyphenated words jettisoned to the next line—then you have options: Reduce your point size or make your columns wider, or both.

5. Some advice on paragraph and column breaks: Regarding paragraphs, don’t indent the lead under a headline. Beyond the lead, if you plan to use indents to mark paragraph breaks, then size your automatic indents at roughly the equivalent of four to five letter spaces of your body copy’s point size. A $\frac{1}{2}$ -inch tab, for example, is probably too much. If you plan to skip a line between every paragraph, don’t indent at all.

Regarding columns, make sure that the top and bottom of each leg looks elegant. Really. Look at them. Do the bottoms of your legs break sentences or paragraphs awkwardly? Do the tops of your legs begin with the last word of the previous sentence? In both cases, try not to. Does each leg of type have to be the same length? Nope.

Step 7: Tags

Tags is an advertising term referring to all the information typically found at the bottom of an advertisement, such as the logo, themeline or slogan, URL, physical address and map, phone number and sometimes, unfortunately, disclaimer and legalese. Because this is critical information to include on each advertisement, every layout is tagged with it. Hence, the word “tags.”

- 1.** Don’t forget to include tags if you need them. If nothing else, include the logo and the URL.
- 2.** Place tags in the lower right corner. Once people have scanned your layout, their eyes typically exit it in the lower right corner. Tags, if you need them, are the final things you want viewers to see.

3. Use one of your two fonts, and make sure it's readable at a small point size. You can make tags pretty small—as long as they remain legible. Mousetype, another advertising term, means very small mouse-sized type often used for tags. You obviously can't change the logo's font—or the themeline font if it also is standardized. But do size them both large enough to be readable on your layout.

FINAL THOUGHTS

You now have the basics for a no-brainer layout that never fails to communicate. But, just because this layout works every time, we are not suggesting that you must or should use it every time. Use it when you need it.

Additionally, are you allowed to break some of these rules? Absolutely—with good reasons. As you learn more about the rules of design, you'll feel more comfortable experimenting with this and other kinds of layouts, too.

Before you dash off to finish that on-deadline project, we recommend that you read the next chapter first. Chapter 4 gives you a checklist of layout sins, an inventory of embarrassing mistakes amateurs make. Our point: Please don't embarrass yourself.

TRY THIS

1. Get started on the project that's distracting you. Do some thumbnail sketches using the works-every-time layout. How many variations of the works-every-time layout can you sketch for the project?
2. Find both news and advertising examples of the works-every-time layout. Can you find an example on the Web? Identify and label the parts on each. How are the layouts alike or not?
3. Choose a social cause that inspires you, and develop a public service announcement (PSA) poster using the works-every-time layout.
 - Do some research.
 - Develop a concept and write the copy, including appropriate tags.
 - Look for appropriate visuals.
 - Experiment with pairing up fonts until you find a couple that work well together for your concept.
 - Using the works-every-time layout, thumbnail your ideas.
 - Execute a comp of the poster.



Tags. Place your tags, including logo and URL, in the lower right corner of your layout. This is typically where the viewer's eyes exit the page.

THE WORKS-EVERY-TIME-LAYOUT: A GALLERY



Sent. Occature prat acemam, sant earchicatus quis sunt. Lo beatur min plant exerum quia cus, saperum nos esto blatem quassit volupta musande pra.

A fresh take on classic fare

BY JANE SMITH
Tribune Food Critic

Obis ut magnatur siti berat et aut vellecae prem hit ipsaees doluptrae posti consediatius assunt quibus, utenis dole-nis volorro cum expellet es sundeltestet catemoloris minvent quea nis aribus mil il es experpernat qui totata.

Im asi dent debita consequo volo que coribus inihica epudis que nonet ea quis quas at.

Ut aligend aerias del-labor ad minvelictus, invelessum aspiducil ipsa idescetur alit, sunduci llendi blatur, si quan quid magnis qui sa cupatqu'i aligene vendese nia consequia dolore, officate voluprat fuga. Porerferest alitatur, voluptas incil ipsa velique nos

maio officit, que corem quis doluptru ration nobis cum nonsed quos ipsum ra voluptat enihili tiissi bea doluptrased est lignis dusdaectem voles item volupta tibere vrcient voluptrat ius explamus molum, quo maximolut voloris ex ea ent.

Magni volupti busdas nimet etur acc-ria dolorit dolor as doloreh eniendam nonserrum ape nem ium escimpores sapiendi naturberum eat aut aut liqui iliquant, ommolores as es id quis-sumquia ditate. Viditibus dissin estiore ceprature pore eos endiae. Lest fugiae libus aut pe odis dolacea- prent min et valor a asit laut magnima ionseria enihic temporis doluptra cossita testio magnis si arior si am aut.

OUR REVIEW:

Food	★★★
Atmosphere	★★★
Service	★★★
Price	\$\$\$



25th Annual
Harvest Festival

Saturday October 3
10 a.m.–4 p.m.

- Horse-drawn Hayrides
- Apple Cider Pressing
- Children's Games
- Food
- Bluegrass Concert
- and more...

Werner Nelson Farm
1234 Sherburne Road
Becker, MN 55308
www.nelsonharvestfestival.org



WINSTON INTERIORS • LLC

HOME SALES CONSULTING GALLERY ABOUT US CONTACT US

Your Commercial Interiors Experts.

Faccum etatio iuriquid elestiu mquodistis eture aboreic ipsaped quae dolorrum vellaut atusam nienis ditataquo cullupta volorio. Exersperum voluptatia del in nulliore corumet est quis excerna tibusapita pa alibus cum deltaepe lum retitatiunt, nonsedis sit quamus dolor re suntemo iuplent.

Dus nos re enda ilibus con exerci omnis quibuscimus etlorit imendandi doluptatis si ommodit landitatuſt fuga. Perit et id eture, torum ne autem nusa voluptatur aliaernat fugitate poreſt, quate mintota nobitat: emporum litauqi conseque sitet qui si nonsequiae volorestis idusmo, quatem am cus se lam re, voles derchilites exceatet fugiam, ut molupates voloruntist, soluptati nonsequi landitisita vel exerovidit velliquas ditia que nos ipsam, iderroceptas dus rem. Ut laut eiunt.

SALES

- Flooring
- Wall finishes
- Furniture, seating and files
- Window coverings
- Custom millwork

CONSULTING

- Corporate relocations
- FF&E Procurement
- Space planning
- Material analysis and selection
- Project and installation management
- LEED certifications

**The road
~~well~~ less
traveled.**



Most fresh fruits and vegetables grown in the U.S. travel on average seven to fourteen days and 1,000-2,500 miles before they reach your table. Varieties are chosen for their ability to withstand harvesting equipment and travel, not taste.

When you **buy locally grown produce** you get:

- Exceptional taste and freshness. Produce picked and eaten at the height of ripeness has exceptional flavor and, when handled properly, is packed with nutrients.
- Better value. You pay for taste, not transportation or packaging.
- Healthier environment. Local food doesn't have to travel far. This reduces carbon dioxide emissions and packing materials.

For more information on farmer's markets and locally grown produce in your area, visit our Web site at:
www.buyfreshbuylocal.org

Buy Fresh. Buy Local.



Vines
International

Cindy Concord
Wine Consultant

5910 Merlot Parkway
Anytown, NY 33610
800.555.1234
555.555.4567 ext. 111
www.vinesinternational.com
cindy@vinesinternational.com

Pro-Copy

Your 24-hour Digital Document Source



Free Pickup and Delivery • Customer Service and Satisfaction is our #1 Goal • Located on Fowler near USF



Pro-Copy

5219 E. Fowler Avenue
Tampa, Florida 33617
(in the Publix shopping center at
Fowler and 53rd streets)

E-mail: procopyl@aol.com
Web: www.procory.com

Phone: (813) 988-5900 • Fax: (813) 980-6532

- Full Color Laser Copies
- Digital Printing from Disk
- Digital File Acceptance
- PC and MAC Formats
- Oversize Copies (24 x 36)
- Transparencies: Black and White or Color
- Corporate Presentation Materials
- Folding
- Cutting
- Laminating
- Booklet-Making and Stitching
- Tabs—Creation and Insertion
- 3-Hole Drill
- Bindery Services: GBC, Coil, Tape, and Perfect Binding
- Fax Services
- Newsletters
- Reports
- Flyers
- Catalogs
- Workbooks
- Manuals
- Mailing Envelopes
- Labels
- Passport Photos
- Computer Access

layout sins

13 amateur errors

13 amateur errors



SINNERS: 13 AMATEUR LAYOUT ERRORS

1. **Things That Blink.**
Incessantly.
Keep animated repetition to a minimum.
2. **Warped Photos**
Keep photographs proportionate.
3. **Naked Photos**
Use hairline rules to border photos that have ambiguous edges.
4. **Bulky Borders & Boxes**
Use negative space to group or separate things. If you must use a border or box, choose an understated one.
5. **Cheated Margins**
Be generous with margins, including inset and offset for text and picture boxes.
6. **Centering Everything**
Avoid centered layouts.
7. **4 Corners & Clutter**
Clutter: Bad. Clumping: Good.
8. **Trapped Negative Space**
Push extra negative space to the outside edges of your layout.
9. **Busy Backgrounds**
Design backgrounds as negative space. Save tiling for the bathroom.
10. **Tacky Type Emphasis**
Think twice about reversing, stroking, using all caps or underlining.
11. **Bad Bullets**
Use real bullets for lists, and use hanging indents to properly align lists.
12. **Widows & Orphans**
Avoid inelegant breaks at the bottoms and tops of legs of type.
13. **Justified Rivers**
Avoid unsightly rivers of negative space flowing through legs of justified type.

Greenwise Lawn Care
GREAT SERVICE * COMPETITIVE PRICES

2

3

6

7

13

12

4

5

8

11

10

Agnimin rem quisquam sequam ent mod eum es ellanieni omnis exped qui nonet verit di omnis aut et fugit il ipsandae conserorem lias num volorunt, optatque sitore persped exerum quam corro cust, occus nonessi audam fugitate audi officuti rehendem qui neceariat odi te nonem commis lat.

- * Mowing
- * Hedging
- * Weed trimming
- * Edging
- * Blowing
- * Mulching

- * Lanai's
- * Decks
- * Driveways
- * Window cleaning (exterior only)

CALL TODAY FOR AN ESTIMATE
555-123-4567
www.greenwiselc.com

Regarding layout sins, there are a host of them. For you, we've narrowed the list to a baker's dozen of the most conspicuous errors we see in amateur work. Making any of these mistakes pretty much advertises that you don't know what you're doing. Until spotting these sins in others' work fills you with pity, keep the checklist handy:

- 1.** Things That Blink. Incessantly.
- 2.** Warped Photos
- 3.** Naked Photos
- 4.** Bulky Borders & Boxes
- 5.** Cheated Margins
- 6.** Centering Everything
- 7.** 4 Corners & Clutter
- 8.** Trapped Negative Space
- 9.** Busy Backgrounds
- 10.** Tacky Type Emphasis: Reversing, Stroking, Using All Caps & Underlining
- 11.** Bad Bullets
- 12.** Widows & Orphans
- 13.** Justified Rivers

SIN NO. 1: THINGS THAT BLINK. INCESSANTLY.

Don't animate your visuals to blink ad infinitum. Set a small-file blinkie to turn off after no more than three passes at whatever it is your blinkie does. For a more complex animated graphic of longer duration, run it just once then give it a rest. That goes for narrative animation like banner ads, too, as well as looping. A loop literally circles the end back to the beginning to start all over. When looping animation or video, plug in a pause between the end and the beginning.

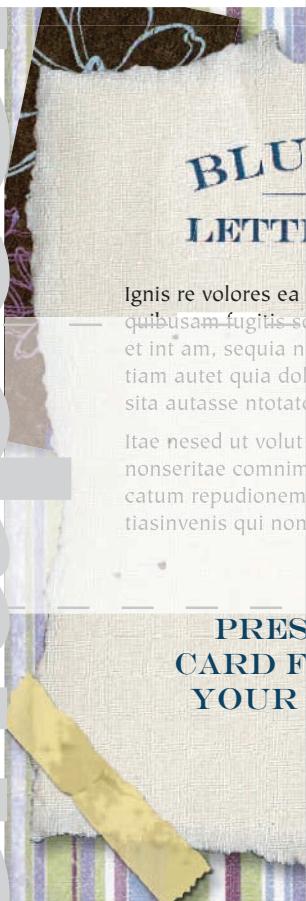
While we're on the topic of visuals...

5

mini art school

the elements & principles of design

chapter



Ignis re volores ea
quibusam fugit's son... chap. 111. 11, 12 et cetera.
et int am, sequia n hit occusa nonsequi qui dolup-
tiam autet quia dolor as aria delluptatem quam
sita autasse ntotatquam ipsam dio.

Itae nesed ut volut in pore dolor aliquantiae et,
nonseritae commim us remod utat a venisVolo oc-
catum repudionem aut et earupic totati derferi-
tiasinvenis qui none pelicat. dolecum harcill.

PRES
ENT THIS
CARD FOR 25% OFF
YOUR PURCHASE



Most graphic designers have some formal art training. While design pros don't necessarily need to know how to draw (and many can't draw a lick), they do know the elements and principles of composing attention-getting information-conveying visual communication. So now is a good time to cover some introductory lessons from that art class you always meant to take. Think of this as your super-abridged art education.



Positive and negative space. Which is which? Switching up positive and negative space is visually interesting. But the point is you need both.

Familiarity with the elements and principles of design helps you in a couple ways. First, you have a vocabulary to talk about what you see in visual culture. Second, using the elements and principles, you can create more effective visual messages.

ELEMENT NO. 1: SPACE

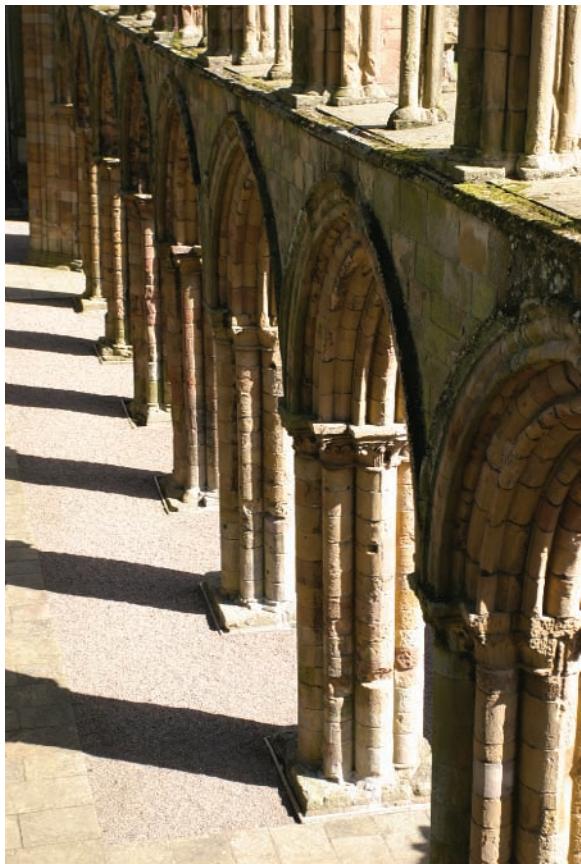
We've already talked about space, the sandbox in which visuals and type play together. You also know about negative and positive space. Positive space is filled space. Negative space is empty space, *which is not your enemy*.

First, we introduce the seven elements of design. As the word "elements" implies, these are basic units of visual communication.

1. Space
2. Line
3. Shape
4. Size
5. Pattern
6. Texture
7. Value

Second, we cover seven principles or rules of good design.

1. Focal Point
2. Contrast
3. Balance
4. Movement
5. Rhythm
6. Perspective
7. Unity



Fine Line

Heavy Line

Textural Line

Elegant Line

Whimsical Line

Line is everywhere. On the left, line signifies direction and movement. In the text examples above, line communicates personality.

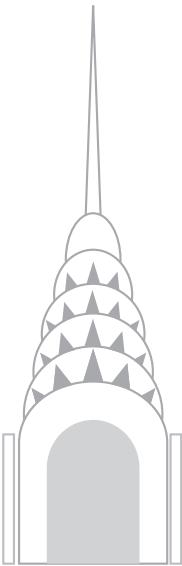
Whether positive or negative, space is more than a key element in graphic design. Space is a requirement. You can't talk about, create or evaluate graphic design without accounting for space.

Sometimes, however, what counts as positive or negative space is negotiable. Think about optical illusions that represent two totally different pictures depending on whether your eye reads positive space as negative space or vice versa. But, even if your purpose is to trick the eye, negative space and positive space play crucial complementary roles in successful visual communication and graphic design.

ELEMENT NO. 2: LINE

If negative space is empty space, then to delineate the limits of space or to create positive space, the line is our most primal tool.

Notice we didn't call the line "primitive" because lines can be quite sophisticated, such as the lines required to write language or to sketch representations of the world we see around us. Yet lines are primal in that



Proud & Soaring:
**AMERICAN
SKYSCRAPER**

Explore the history of the skyscraper: the origins, architects, designs, construction and the evolution of an amazing art form.



Empire State Building • Sears Tower • Flatiron Building • Chrysler Building • Chicago Tribune Tower • World Trade Center • Woolworth Building • Wainwright Building • AIG Building • John Hancock Center • Metropolitan Life Tower • Trump Tower • Transamerica Pyramid

**May 31 through
December 31
at the
MUSEUM OF
MODERN ART**

Monticello • Florida
www.Monticelloart.org

they usually are the first graphic marks humans make, whether dragging a stick through sand or doodling with a crayon on the wall.

Lines may be straight, angular or curvy. They may be thick or thin, continuous or interrupted. The edges of a page or screen represent lines. Negative space can form lines, such as the lines of margins.

We obviously need the line in order to produce typography. Lines construct boxes and borders. Illustrations drawn with lines are called “line art.”

Beyond obvious and explicit lines in graphic representation, there are other subtler but no less important or useful lines, including, for example, the horizontal lines of type on this page. Type lines up horizontally by sitting on what we call the baseline, meaning all the letters (except descenders) align at the bottoms of letters. That’s why we learn to write on lined or ruled paper.

A vertical row of bullets forms a vertical line. Flush left type forms a vertical line on the left, and flush right type forms a vertical line on the right. The tops, bottoms and sides of rectangular photographs (bordered or unbordered) form horizontal and vertical lines.

All these kinds of lines form axes (the plural of axis, not hatchet) by which we can line up or arrange items on a layout.

But wait. There’s more. Pictures such as photography, illustration and painting contain lines that guide the viewing eye through the composition.

So the line is associated with movement and eye flow. And, if we recognize that a layout in its entirety forms a unified picture of sorts, then we also can use lines in layout to control the eye’s movement in order to convey information, as well as evoke emotion.

ELEMENT NO. 3: SHAPE

Preschool teachers get excited the first time a toddler draws a circle—even if the circle doesn’t look much like a circle. Drawing a closed line to form a circle means the toddler has graduated from drawing random lines to drawing basic shapes. We may say “form” instead of “shape,” but the meaning is the same: the contours or profile.

We need to be able to talk about shapes in visual communication and graphic design. The shape of most—though not all—layouts is rectangular. Most blocks of copy—though not all—are rectangular, too. That’s why we call them copy blocks.

In art lingo, we speak of two kinds of shapes—inorganic and organic. Inorganic shapes and forms are precisely geometric, such as perfect circles, squares, rectangles, triangles, etc. These don’t appear so much in nature so

we say they're inorganic. Organic forms are more natural, as found in nature. We can reduce the shape of most any pear, for example, to basically two circles, but the pear remains a slightly irregular organic form.

Shape can trigger instant recognition. Think scallop shell or space shuttle. Shape also can be evocative. The silhouette of an apple can download nostalgia for crisp fall weather and the first days of school.



ELEMENT NO. 4: SIZE

The notion of size as a graphic design element is not difficult to grasp. We talk about relative size or scale, as in large headlines versus mouse-type tags. We talk about exact measured size, as in 125 × 125 pixels or 11-point type. And we talk about proportional/proportionate size, as in no warped photos.

Clearly, then, size is important for composing layouts. It can make things shout with importance. Or make them whisper.

ELEMENT NO. 5: PATTERN

Pattern is about duplicating. Wallpaper and wrapping paper usually represent duplicating patterns. Repeating the same bullet for every item in a list represents a pattern. Clumping four photographs together on a layout creates a pattern.

Like a shape, a pattern may be inorganic or organic. Inorganic patterns duplicate precisely without variation. Organic patterns, not so much because the repeating items may be different sizes, look slightly different or appear at varying distances from one another.

Pattern creates a sense of orderliness and familiarity in layouts. Depending on how pattern is used, it also can communicate a tactile quality.

Above: Clearly the size of the leaf graphic on the left shouts, but its contrast with the much smaller logo in the upper left creates visual interest.

Opposite: This poster design works because it draws on the instantly recognizable shape of the Chrysler Building.



Texture. Overlapping patterns, colors and shapes create the illusion of three dimensions in this post-card design.

ELEMENT NO. 6: TEXTURE

Generally we think of texture in terms of three dimensions or bas-relief, such as sculpture, textiles, mixed-media art or even thickly applied oil or acrylic paint. But designers can create the illusion of 3D texture, depth and dimension, whether on a screen or paper.

And once we print a design on paper, the paper itself can provide texture. Is the paper a smooth glossy coated one? Or is it bumpy, nubby or slightly furry?

Mimicking the idea of texture graphically in two dimensions, for example the ridges of a scallop shell, requires clever use of line, shape, pattern—and the 2D equivalent of light and shadow known as value.

ELEMENT NO. 7: VALUE

Value refers to tones of light and dark. In between white and black we find a range of varying shades of gray. This range is called grayscale. Mixing increasing amounts of white with black—or vice versa—results in various shades of gray.

Black and white photography works visually because, after white and black, the tonal values of gray—from very light gray to almost black gray—stand in for other colors. The wider the assortment of gray tones, the more we perceive depth and dimension. Pictures with very little gray value variation seem “flat.” So white, black, and gray are useful for giving the sense of 3D in 2D as well as color when you can’t use color.

Indeed, if you ever photocopied a color photograph, you witnessed grayscale in action. Color photos that convert well into black and white do so because they have a wide range of color values representing the very light to the very dark and everything in between. Color photos that don’t convert well into black and white usually lack a range of tonal values. Such color photos, when converted to black and white, turn out too light, too dark or too gray, with little variance. The result is a muddy picture.

Thus, color has value, too. Even a color picture can seem flat without any gradation in tonal values from light colors to medium colors to dark colors.

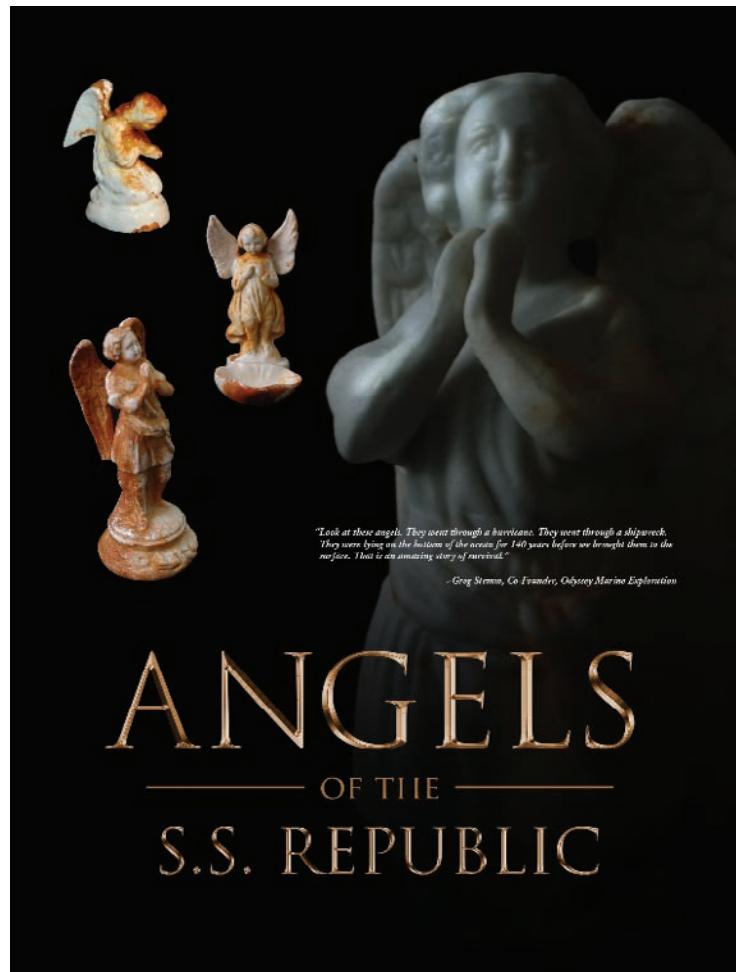
As a design principle, value refers to light, dark, and in between, whether we’re talking about black/white/gray or the color spectrum. Value also is necessary for strong composition. We use it to create a sense of depth, as in mimicked texture. We use it to create variation in order to avoid visual monotony. We also use light or dark tones to highlight one thing or de-emphasize another.

Speaking of color, most art experts consider color to be one of the elements of design. You’ll get no arguments from us on that point. We think color is so important that we’re giving it a chapter of its own.

Except for color, then, that’s it for the seven elements: space, line, shape, size, pattern, texture and value. Put them in your toolbox, and we can move on to the seven principles or rules of design, where you’ll see the elements again, by the way.

Value. No, we’re not talking about monetary value. We’re talking about dark and light. The contrast between the angels in highlight and the dark background creates contrast and mystery.

Reproduced by permission of Odyssey Marine Exploration.





Focal point and contrast. In this layout, the pairing of the photo and the large decorative “R” creates an eye-catching focal point. Notice how the line of the chairs points to the decorative “R,” which in turn redirects the eye to the headline.

PRINCIPLE NO. 1: FOCAL POINT

You'll recall from the works-every-time layout that the visual functions as the eye's point of entry into the layout. That's a focal point, the most important thing visually on any layout. Sometimes called the principle of emphasis, the focal point is the center of attention in the design or layout. Another term for focal point is center of visual interest or CVI because it focuses the eye's attention.

Rule No. 1 about focal points: Have one. Without a focal point, the viewer doesn't know where to look first. If you're trying to capture viewers' attention and control the way their eyes move across the layout, then you need a focal point or CVI.

Rule No. 2 about focal points: Limit one per screen or page, or story or ad. Without a focal point, the eye wanders aimlessly around the layout. So if you have two focal points, then you don't really have any focal point.

That's not to say, however, that you can't clump several items together in space to form one focal point. You also may have several stories grouped together on the same screen or page, each with its own focal point, but when you look at the screen or page as a whole, one story should be dominant and function as the focal point that establishes a visual hierarchy.

The focal point can be anything really, as long as it remains the most eye-catching piece of visual information. Perhaps the focal point becomes so because it sits in a pool of negative space. Perhaps the curve of line in the layout literally leads to the focal point. Maybe the focal point's shape makes it outstanding. Or its size. It could be that the focal point has a lighter or darker value than the rest of the layout. What we've been describing is contrast.

PRINCIPLE NO. 2: CONTRAST

Contrast is an important principle for designing interesting (in contrast to dull) layouts. Contrast, as a principle, offers a great deal of flexibility. There are limitless ways to achieve it.

Start with the elements of design. You can employ contrast between filled and empty space. You can employ contrasting sorts of lines or shapes. You may juxtapose contrasting sizes of objects. Introducing a pattern in proximity to no pattern results in contrast. Ditto for texture. Or you may contrast two different kinds of patterns or two different kinds of textures. Color and value also offer powerful contrast tools. Using both dark and light values or colors results in contrast.

You probably can think of other ways to create contrast. However you do it, you need contrast in order to avoid visual boredom.

PRINCIPLE NO. 3: BALANCE

Imagine a seesaw, basically a board pivoting up and down on a fulcrum. When the board is level, the seesaw is balanced. To achieve balance, each side of the board must carry equal weight.

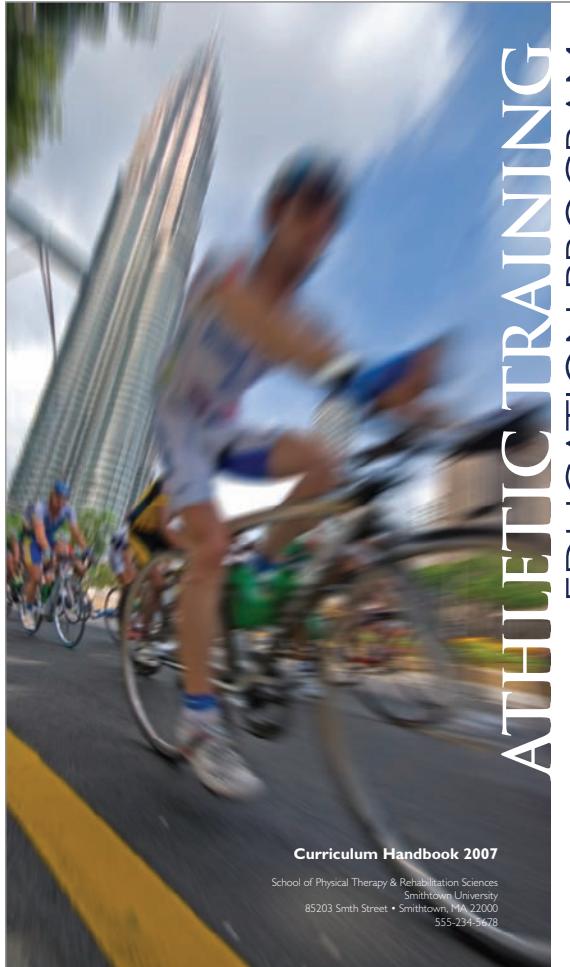
In design, we think of balance in terms of visual weight. You want your designs and layouts to be visually balanced, unless your communication purpose is to unsettle people by making them feel unbalanced and tense or anxious. There are three kinds of visual balance: radial, symmetrical and asymmetrical.

Radial balance refers to circular designs in which the fulcrum lies at the center, such as dream catchers in Ojibwa Nation culture. Circular designs, often associated with spiritual meanings, are universal across cultures. Interestingly, wherever you split radial balance, you end up with two symmetrical halves. Only radial designs have that property.



Allejandro and Ana Gonzales cordially invite you to attend a dinner party in celebration of Ana's 40th birthday. Saturday, September 4, 2004 • 6:30 PM • Beer, wine & sodas will be served • Please RSVP by August 31 (555.555.3456) • For directions, please go to www.gonzaleshome.com/map

Balance. This is an example of how breaking the rules can work. What saves this from being a dull centered layout is careful balance, paired with ample white space, pops of color and very careful typesetting. Look, Mom, no rivers!



Curriculum Handbook 2007

School of Physical Therapy & Rehabilitation Sciences
Smithtown University
85203 Smith Street • Smithtown, MA 22000
555-234-5678

ATHLETIC TRAINING EDUCATION PROGRAM



Movement. How do these two examples demonstrate movement? Choose all that apply:

- a. Diagonal line
- b. Curving S-line
- c. Motion blur
- d. Depth of field
- e. All of the above

The path to enlightenment...

mahatma candy
The Shoppes at New Tampa
1234 Main Street • Tampa, FL 33660
555-123-4567
www.mahatmacandy.com

Whatever the shape, to achieve symmetrical balance, each side of a bisected design must be a mirror image of the other in terms of visual weight. This is called formal balance. As with all things formal, symmetrically balanced design has its uses. But it may tend toward the traditional and conservative (and sometimes stuffy or boring).

Asymmetry, then, reveals two unequal sides if bisected. Asymmetrical balance tends to be more visually exciting, or at least more visually interesting, than symmetrical balance.

In our earlier seesaw example, we can balance the weight of two unequal sides by adjusting the fulcrum, which would represent the bisecting line or center of gravity.

With visual weight, we have to think about weight differently. Think linear axis and center of visual gravity. Shifting the vertical center axis or center of visual gravity—the fulcrum—to the left or right automatically creates asymmetry.

But an off-center layout is not necessarily balanced. Again, we have to account for visual weight. For example, positive space is visually heavier than negative space. So a lot of filled space requires balancing amounts of empty space. Dark value is visually heavier than light value. So a layout with a lot of dark tones requires balancing amounts of light tones. Larger relative size is visually heavier than smaller relative size, and so on.

SIN NO. 2: WARPED PHOTOS

It goes like this: The size of your photo doesn't fit your layout. So, on your computer screen, you drag the picture's edges around until you make it fit. Bad idea. Now you have a new problem: a warped photo. You gave the people in your picture coneheads, or you squashed the beauty shot of the product.



gnimin rem quisquam sequam ent mod eum es ellaniei
nnis exped qui nonet verit di omnis aut et fugit il ipsanda
onserorem lias num volorunt. optataque sitiore perspe

Warped and naked? Is that a very short person driving the mower or is this photo warped? (Hint: it's not a very short person.)

And without a border, our sky blends right into the background. The photo needs a hairline border.

you have choices: For a too-big picture, reduce its size proportionately to fit the layout as best it can and then crop the excess. Crop means cut.

For a too-small picture, enlarge it proportionately to fit the layout as best it can before cropping the excess.

Just look at your picture. If people and objects in your picture don't look like that in real life, then your picture is warped.

To resize a photo the proper way,

SIN NO. 3: NAKED PHOTOS

This sin applies to photography only, and we're not talking about nudes. A naked photo is a photograph that needs a border. Not all photos need borders. But some do. If you can't tell where the photo begins or ends because the photo color blends with the color of the screen or paper, then the photo probably needs a border to mark its edges. If one photo in your layout needs a border, then give all your photos the same border to be consistent.

When a photo border is necessary, use a hairline rule (as thin as a strand of hair). The idea is subtly to mark the photo's edges without distracting from the photo. You want the viewer to think, "Cool photo," not, "Whoa, check out that bulky border."

WINNERS: 5 STEPS TO VISUAL SUCCESS

Avoiding the sins results in a very different look. This is how to make a layout work:

1. **Establish a clear focal point.** A properly proportioned photo and large contrasting headline provide a clear eye entry point into this design's layout.
2. **Minimize the number of groupings the eye must scan.** Clump like with like, and make negative space work for not against flow. Instead of “4 corners & clutter” all over the page, this layout clumps everything into four key groupings: photo and headline, bullet list, body copy and tags.
3. **Guide the eye with visual sightlines.** Strong verticals from left-aligned copy blocks and tags give the eye a clear visual path to follow.
4. **Set type properly.** This design limits all caps to a large one-word headline. Choosing a single font family for type readability creates visual unity through similarity. Other typesetting details such as proper bullets are spot on. No tacky type here.
5. **Use simplicity and restraint.** Need we say more?

The advertisement features a large, well-maintained white house with a two-story porch in the background. The foreground is a bright green lawn. Overlaid on the image is a dark green header with the word "GREENWISE" in large, gold-colored serif capital letters. Below it, in a smaller white script font, is "Lawn Care Services". To the left of the main image is a sidebar with a light green background. It contains a bulleted list under "Lawn Care" and another under "Pressure Washing". To the right of the main image is another sidebar with a light green background. It has a heading "Great Service" with a small leaf icon, followed by "Competitive Prices". Below these are two paragraphs of Latin text. At the bottom of the ad is a call-to-action: "Call today for an estimate" followed by the phone number "555-123-4567" and the website "www.greenwiselc.com".

Lawn Care	Great Service
<ul style="list-style-type: none">• Mowing• Hedging• Weed trimming• Edging• Blowing• Mulching	Competitive Prices
Pressure Washing	Urgo dolorem idem nis as vito: to et ered qui dolorch enitentum is extore eur? Ulandus demquam tistemo haptati basam, ipsam lauste coiron nem qui analist em- plectet experit quom dignit asiniet hiscar pe enique perum volerer iostitit ipande rrovit at vereratio et repudiam, nonsoeg amenda ipse vellor aut opti tem audir cat ipsa con nitac condie vendi dis cus quantem poropri vition con rerum explabor rnacion cus anim fugiam nam ut lamsudant ea doluptis dellupisti cum veliam estis volorep tatquas secupita tibus, to beratrem.
<ul style="list-style-type: none">• Lanais• Decks• Driveways• Window cleaning (exterior only)	

SIN NO. 4: BULKY BORDERS & BOXES

Bulky borders and boxes are sins, too. Beginners tend to go border and box crazy in their layouts, mostly because they worry about visually separating layout items.

Borders and boxes are like fences. They communicate, “Stop.” You have to ask yourself what you’re fencing in or out. Chunky borders and boxes are worse because they call attention to themselves. Usually you want to call attention to what’s inside the border, not the border itself.

- * Mowing
- * Hedging
- * Weed trimming
- * Edging
- * Blowing
- * Mulching

Chunky borders and cheated margins.

Choking hazard warning. The problem here is clutter choking all the negative space. The fat border clutters the overall layout while the lack of margins inside the border strangles the content.

If you need to border or box, think “barely there.” Think lingerie straps. Even better think twice before using a border or box at all. Negative space can do the same separating job only without the showboating and claustrophobic effect.

SIN NO. 5: CHEATED MARGINS

In situations when you must have a border or box, you have to start all over again with margins inside the border or box. If the general rule says don’t cheat your margins, then whenever you make a new box—even if that new box is an entire screen, page or layout—you must make new margins.

Collateral and news design, for example, employ boxes for related sidebars, breakouts and pull

quotes, etc. Those boxes each require a set of margins. Margins inside a text box are called inset. Margins outside a text or picture box are referred to as offset. You need a bit of offset, for example, on the outside of a photo to keep its cutline from butting up against the photo’s edges. Without inset and offset, your type will squish up against the box, inside and out. This not only looks bad but also cuts down readability.

Don’t be stingy with your margins—wherever they appear. Train your eyes to spot areas where margins of negative space have been cheated. Remember, *white space is not your enemy*.

SIN NO. 6: CENTERING EVERYTHING

Amateurs tend to center everything. Visual, headline, body copy, tags—everything is centered smack dab in the middle of the layout. Admit it, that’s your first instinct. Centering feels safe but results in a visual yawn.

While centered content can communicate traditional, formal and conservative, it also creates visual flow issues. Left or right aligned layouts give the viewer’s eye a nice straight vertical line on the right or the left to follow top to bottom. Centered layouts have no such line. The eye bounces around in search of the next eye entry point.

Centering is a composition issue, meaning how you compose or arrange items on the layout. Sins 7, 8 and 9 are composition issues, too.

Agnimin rem quisquam sequam ent mod eum es ellanieni omnis exped qui nonet verit di omnis aut et fugit il ipsandae conserorem lias num volorunt, optatque sitiore persped exerum quam corro cust, occus nonessi audam fugitae audi officiu rehendem qui neceariati odi te nonem commis lat.

SIN NO. 7: 4 CORNERS & CLUTTER

After centering, the other beginner's temptation is to fill up all four corners of the layout, along with every other available bit of space. This results in a cluttered, thus unappealing and confusing, visual message. *White space is not your enemy.*

Think of the Zen of good design as a balance between the yin and yang of negative space and positive space. Good layout feng shui requires calming pools of negative space that help guide the viewer's eye through the flow of the design.

Rather than spreading out your layout's content to fill every corner, group items together that belong together. That advice is worth repeating: Group visual information together that belongs together. Call this the clumping effect. Clumping results in fewer groupings of visual positive space.

Centering everything, cluttering the corners. We think people who center everything and clutter all four corners probably need therapy. Symmetrical balance is comforting, like having a blankie. But your design should not make people want to nap.

Architecture in the Garden

Garden seats, arbors and trellises add an elegant touch to your backyard.

Sape endit aspit hilles sim qui sum, expercilita aditataque culparum sedis eiusdum volorem ipic tectaquat.

Ugit veris esequamus, quam am, consed eum voloreium eum dolorer atemolupta dest accum que con nat debitatio ero magnihilique rae lique core con conseque aut accatur?

Qui blam, corepudam quam acerperferci in ea doloresti totatem peratium est verum verferatus ilic tem saniet rem quiaes maiores-tiunt es etur rectatis dolupta de doluptatiunt archilignia pre cusam et lit es remporte ne plam aut et ut et ut arum cus ium fugit eos senis nonsequo cos nam aruptum faccuptas erum et fuga.

Osapiatatur, sum que commimu samustest et prae pro ex es simpori cullorereruptate nectore sequis dem quat ut equi od quame es quatemosist audi tentionsit es iundas aut eatemquam est et illiqui aturitam doloratempus exernati volorem atempore volupti iusdae debiscit ver-



Above: Obis isit fugitia dolo eturenri sinctam fugit aut



nam, entem estrunt labor-est, vel ipide maximincient quoTur?

Quaspiendic to te dest officil iberum ditae volorem ab intem conseque ma adis

dis audam eauiduntius eossus et facea vel ipit parum sum volore delis que dem et officta spedias magnihilla del magnis doluptas erum laboreiunto

Take tags, for example. Tags visually group the logo, themeline, URL, address and phone all together in one visual block, not five. Thus, clumping not only visually simplifies the layout but also uses space efficiently.

Clumping: good. Clutter: bad.

SIN NO. 8: TRAPPED NEGATIVE SPACE

Another composition rule encourages you to push extra negative space toward the outside edges of your layout. Trapped space is a puddle of negative space landlocked inside the layout. It's like a bubble that can't escape.

Because it creates a big blob in the middle of your layout, trapped space can draw attention away from your other layout items. To prevent this, make sure your white space opens out to the layout's margins.

Why is there a hole in this layout? Push extra white space to the outer edges of the layout.

SIN NO. 9: BUSY BACKGROUNDS

Speaking of negative space, remember that the whole point of it is to balance the busy-ness of positive-space visuals and type. So why do some folks tile their Web sites with eyeball-stabbing backgrounds busy enough to induce psychosis?

About backgrounds, whether digital or print, have mercy on your design and your audience. *White space is not your enemy.* Don't turn your calming negative space background into busy cluttered positive space that competes with your visuals and type. Background shouldn't interfere with your visual communication. Background shouldn't blink, either, by the way.



SIN NO. 10:TACKY TYPE EMPHASIS: REVERSING, STROKING, USING ALL CAPS & UNDERLINING

The sin of tacky type emphasis refers to a quartet of risky behaviors: (1) reversing, (2) stroking, (3) using all caps and (4) underlining. Think twice before you do any of these things, and never do all four at once.

Reversing. Some say never (ever) reverse type. Others say judicious use of the reverse can add impact. The controversy stems from a couple things.

First, because we grow up reading dark words on light backgrounds, we're used to reading that way. We find it easier to read dark copy on a light field. Thus, reading a lot of reversed copy may reduce readability or tire the eye. If your job is to communicate a great deal of textual information, then you don't want to reduce your type's readability or tire readers' eyes.

Second, too often beginners reverse type by using fonts that have both thick and thin lines. In font lingo, hairline strokes refer to the thin lines. Stem strokes refer to the thick ones. Not all fonts have thicker and thinner parts, but many do.

If you reverse a font with very thin hairline strokes, you may create a production problem. Once printed, the hairline strokes of reversed letters

Busy backgrounds.
Enough said.

A GALLERY OF BAD TYPE

Font details
get lost in
reverse

Stroking
chokes
letterforms

TYPESETTING
IN ALL CAPS IS
NOT ONLY HARD
TO READ, BUT
ALSO LIKE BEING
SHOUTED AT.

Want to typeset
like a 13-year-old
kid? Underline for
emphasis!!!

(And use a bunch of exclamation
points while you're at it.)

may disappear. This is because paper is absorbent, and reversing floods a great deal of wet ink onto the page to create the dark background. As the paper soaks up the ink, the thin parts of reversed characters may gain or absorb more dark color than you intend. Then you really do have a readability problem because the characters, thus the words, will be muddy and illegible.

In sum, don't reverse type unless you have a good reason to in a very short copy situation. If you do reverse type, choose a font with sufficiently thick letterforms to maintain legibility.

Stroking. Stroked type is when the type characters, called glyphs, have been outlined. Amateurs do it because they can! Or because they think it looks neat-o or helps make an important word stand out. In truth, it distorts glyph proportions and obscures original hairline strokes. It's like outlining the Mona Lisa with a big fat whiteboard marker. There are probably better ways to get people's attention.

All caps. Imagine yourself driving down an unfamiliar roadway. In the distance you see a road sign. You're not close enough to make out individual letters in the words, but you can tell what the sign says because of the shapes of the words.

People read words, not letters. But when you capitalize words, they lose their shapes.

The reason words have recognizable shapes is because of ascending and descending letters. Ascenders are tall lower case glyphs that go up: b, d, f, h, k, l, t. Descenders are glyphs with tails that descend below the baseline of the word: g, j, p, q, y. Ascenders and descenders give words their shapes.

Type in all caps has no ascenders or descenders and so requires the reader to do a little extra decoding. If you want to use all caps, make sure they don't interfere with your visual communication purpose. And don't even think about using all caps for body copy.

Underlining. Last, never underline type to emphasize it.

There are better ways to accentuate type than reversing, stroking, using all caps or underlining. In a headline, use a large point size and an interesting font for impact. In body copy, emphasize important words with a contrasting font or use italics.

In fact, the uninformed often emphasize type by committing multiple tacky type sins at once. Then, to make a bad situation

worse, they add three exclamation points! (If an exclamation point is warranted, one is always enough.) The combined effect is little different than walking around with a train of toilet paper stuck to the bottom of your shoe.

SIN NO. 11: BAD BULLETS

The sin of bad bullets refers to two issues:

1. Using the wrong kinds of bullets for lists
2. Improperly aligning bulleted lists

Simple but elegant dots or numerals are almost always a good choice. Asterisks, hyphens and smiley faces are not. For decorative bullets, match their tone to your design. Avoid cheese. That takes care of the first bad bullets issue.

The second bad bullets issue has to do with proper alignments. Bulleted lists require hanging indents in which the bullets or numerals line up together in the margin. Then the type all hangs together, too, in a separate vertical line:

- Always align bullets with bullets vertically.
- Always align type with type vertically.

Get the point?

SIN NO. 12: WIDOWS & ORPHANS

The terminology for widows and orphans is unfortunate. The typographic problems they refer to are as well. A typographic widow refers to a few lonely words or a hyphenated word stranded at the bottom of a column or leg of type. An orphan refers to a few lonely words stranded at the top of a leg. If you can't remember the difference between widows and orphans, just remember to avoid visually incomplete type at the tops and bottoms of legs. As always, look. Train your eyes to spot visual awkwardness.

Pressure Washing

- * Lanai's
- * Decks
- * Driveways
- * Window cleaning
(exterior only)

Bad bullets, good bullets.

Remember that asterisks are not bullets. Use real bullets, and please learn how to create hanging indents.

Pressure Washing

- Lanais
- Decks
- Driveways
- Window cleaning
(exterior only)

SIN NO. 13: JUSTIFIED RIVERS

Unless you're a pro or work for a newspaper, fully justified blocks of type can result in wide gaps between words. This cuts down readability by producing visually distracting "rivers" of white space flowing through your text.



Agnimin rem quisquam sequam ent mod eum es ellanieni omnis exped qui nonet verit di omnis aut et fugit il ipsandae conserorem lias num volorunt, optatque sitiore persped exerum quam corro cust, occus nonessi audam fugitae audi officiu rehendem qui necessariati odi te nonem commis lat.

Count the gaps. Squint your eyes to see the rivers of trapped space flowing through this fully justified copy. Ugly, isn't it?

That covers all 13 offenses. Now go forth and sin no more. Don't forget to take the checklist with you.

TRY THIS

1. Go back and look at the "Try This" work you did for chapters 1, 2 and 3. Identify your own layout sins, if any.
2. Design a handout flyer explaining the 13 layout sins. Make sure your flyer doesn't commit any of the sins.
3. Find an example of the world's worst design. (Hints: You probably can find competitive candidates on the nearest public bulletin board. Do not, however, nominate anything your boss or client designed.) Circle and name all the layout sins the world's worst design commits.
4. Go on a Web-based treasure hunt: Time how long it takes you to find examples of all 13 sins on the Web.

PRINCIPLE NO. 4: MOVEMENT

The principle of movement goes back to the idea that good design controls the eye's flow through the composition. The flow of lines can move the eye across the page or screen.

Lines, then, can create movement, and different kinds of linear movement tend to communicate different kinds of symbolic messages. Horizontal lines communicate movement flowing left to right or right to left. Vertical lines tend to communicate stability, such as trees and tall buildings. Vertical lines also may communicate inspirational upward movement, such as mountain peaks, or downward movement, such as a waterfall. Diagonal lines communicate exciting dynamic movement. Two converging diagonal lines communicate distance, such as a road disappearing into a vanishing point in the distance.

Additionally, curving lines also communicate, for example, distance or meandering movement.

You can observe the principle of movement in action by looking at car ads. An ad for, say, a family vehicle is likely to show a full side view (horizontal movement). You want a car ad to convey a sense of motion—people want cars that go. But a family car also needs to communicate safe motion. But sporty cars and performance cars often appear in ads on a diagonal line of movement to communicate excitement.

Yet purity is not required in terms of line and movement. You can have different kinds of lines going on at the same time—although that may not be a good idea if it interrupts the viewer's flow through your layout as you try to convey important information. A layout with too much movement is said to be "busy."

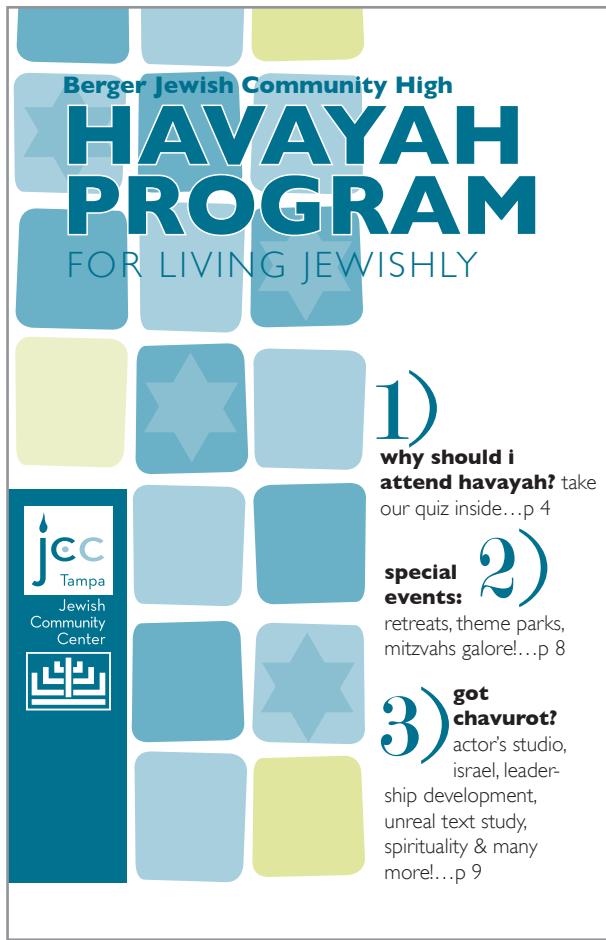
Flow has to do with the pattern of movement the eye takes across the page or screen. The possibilities for such patterns are countless. However, there are some fairly common ones in terms of the layouts we produce for commercial graphic design, such as advertising. The Z pattern is fairly common. In theory, the circular pattern is the most desirable because it may lead the viewer's eye back to the beginning to look at the layout again.

The bottom line for movement and flow is that you want to move the eye across the layout in order to convey information as well as to evoke emotion. So be strategic about how you do it.

PRINCIPLE NO. 5: RHYTHM

A pattern, whether regular or irregular, also may create a sort of movement we could call rhythm. Think of music, foot tapping, finger snapping, clapping and dancing. In graphic design, rhythmic movement has to do with repeating items strategically—kind of like a backbeat.

Good design controls the eye's flow through the composition. The flow of lines can move the eye across the page or screen.



Rhythm. Count the types of rhythm going on in this layout: repeating grid, squares, stars, colors, fonts and numbered items.

- 1) why should i attend havayah? take our quiz inside...p 4
- 2) special events: retreats, theme parks, mitzvahs galore!...p 8
- 3) got chavurot? actor's studio, israel, leadership development, unreal text study, spirituality & many more!...p 9

Imagine you're writing a feature story about people who work the night shift. You might decide to use the shape of a moon as a kind of visual theme or graphic icon in your layout. Repeating pictures of moons throughout the layout creates a kind of rhythm. Repeating a color such as the yellow of the moon photo also can create rhythmic movement. Using columns to keep your legs of type uniform creates rhythm. Grouping several photos establishes a rhythm. Repeating your fonts throughout a layout generates rhythm. Such visual rhythm not only results in a visual sense of togetherness for the layout but also helps lead the eye from one thing to another.

PRINCIPLE NO. 6: PERSPECTIVE

Perspective refers to another kind of movement: the sense of movement into the distance or through a foreground, middle ground and background. There are four ways a composition can achieve the sense of perspective: horizon line, relative size and scale, linear movement, and atmospheric value.

1. Horizon line: Imagine you are pencil sketching a landscape with a horizon line where the land meets the sky. That line establishes a sense of distance. Moving the horizon line closer to the bottom of the composition shortens the sense of distance. Moving the horizon line toward the top of the composition increases the sense of distance.
2. Relative size & scale: In addition to the horizon line, the relative size of objects to one another also can create the sense of distance with large objects seeming closer than small ones that may seem farther away.
3. Linear perspective: As we said earlier, two lines converging ever closer together toward a vanishing point in the distance (or diverging ever farther apart toward the foreground) also create the sense of movement via linear perspective.
4. Atmospheric perspective: Last, value and color also can indicate the sense of perspective or distance. Dark color values always seem closer than light ones. Colors in the foreground have darker richer values than colors in the distance, which tend to fade and wash out.



You can use all four kinds of perspective together or in combos. Don't assume we're only talking about pictures, either. You can get the same kinds of perspective effects with layouts containing visuals and type, too.

PRINCIPLE NO. 7: UNITY

The last principle, unity, may seem a little abstract compared to the other six principles. Unity means that all the parts of the design work together, and everything looks like it belongs together.

You wouldn't wear cargo shorts and flip-flops with a tuxedo shirt, jacket and tie. There's no unity between the informality of cargos and the formality of tuxedos, and wearing the two together makes for a visually disjointed confusing outfit. The same principle applies in graphic design.

A layout is visually unified if its different parts have visual links or relationships to one another. A good design has some consistency in terms of the pattern of type columns, or rhythm of typography, or style of visuals, etc. Unity refers to oneness, that the result is one cohesive design or visual message.

That completes our whirlwind tour of the elements and principles of design. The seven elements of design are your basic units of visual communication. The seven principles of design provide guidance for producing an effective composition, whether it's a photograph or a layout with visuals and type.

Cue the band for "Pomp and Circumstance" because you're ready to graduate from mini art school.

Perspective. Perspective is not limited to paintings in museums. All four kinds of perspective can be effective when applied to elements of graphic design, including type.

TRY THIS

1. What is a tessellation? If you don't know, do some basic research to find out. How does the vocabulary of the elements and principles help you explain tessellation without a math degree?
2. Go online to visit the Library of Congress Prints & Photographs Reading Room at <http://www.loc.gov/rr/print>. Click around until you find several very different photographs you really like. Use the elements and principles of design to explain why you like the photos.
3. Put your hands on a high-end magazine. Find a feature story layout that you believe really works. Then use the elements and principles of design to explain why the layout works. Now do the same thing with an advertisement you find in the same issue.
4. Pull out some of your own previous design and layout work. Using the elements and principles of design, explain how your work captures attention, controls the eye, conveys information and evokes emotion—or not. Can you find ways to improve your work using the elements or principles of design? Revise the work as necessary.
5. Imagine you have to design an online portfolio for yourself. Using the seven principles of design, do some initial conceptual thumbnail sketches for the home page. When you get one you like, label the principles of design you employed. ID and label the elements of design, too.