

# WHITE SPACE IS NOT YOUR ENEMY

A Beginner's Guide to Communicating Visually Through  
Graphic, Web & Multimedia Design • 3<sup>rd</sup> ed.

Rebecca Hagen  
&  
Kim Golombisky



CRC Press  
Taylor & Francis Group  
A FOCAL PRESS BOOK

**WHITE SPACE IS NOT YOUR ENEMY**

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VISUALLY THROUGH GRAPHIC, WEB &  
MULTIMEDIA DESIGN



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To our Starbucks baristas at  
the New Tampa Super Target: Since 2008, you have  
sustained us through three editions and roughly  
400 Tuesday morning book meetings.  
*Gracias, Amigas.*



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Once again, thanks go all around to our supportive and talented husbands Guy and Greg; sons Ben and Karl; cats Finn, Kylie and Salsa; and dogs Duke and Ramona. Beyond their psychosocial support, their contributions—from modeling to design—are literally visible throughout WSINYE.

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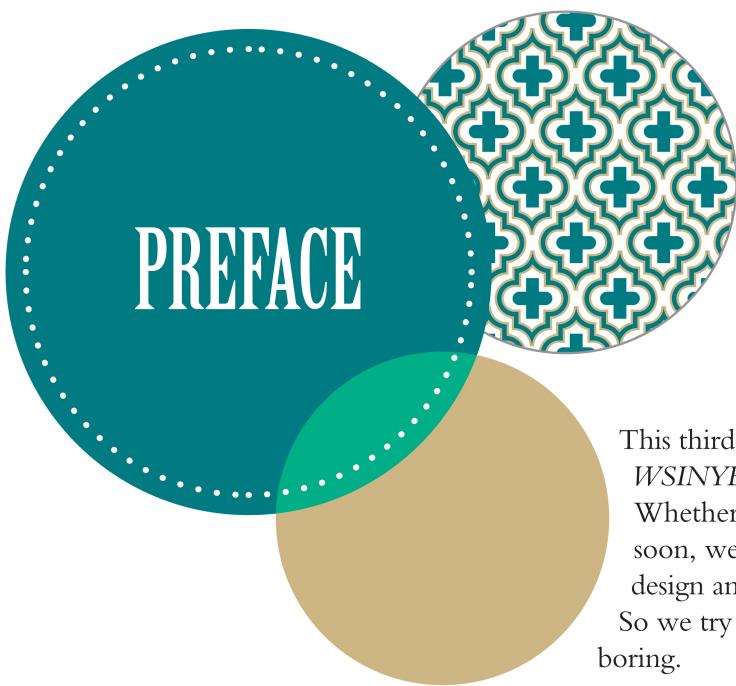
We're still grateful for the stellar contributions of some former students, including Sarah Wilson, Susan Snyder, Meaghan Rose, Hunter Taylor and Michael Hardcastle.



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This third edition of *White Space Is Not Your Enemy* or *WSINYE* is still for the “beginning” visual communicator. Whether you’re already a media pro or hoping to be one soon, we assume our book is your introduction to graphic design and layout. We also assume you’re busy. So we try to cover the basics quickly without being too boring.

## OUR BIG IDEA

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Our humble little book can’t be everything to everyone. But we did plan it to combine some things typically treated separately:

**1. News, PR, advertising & marketing communications:**

We address different communications careers together as if they actually interact in the real world. Today’s communications professionals all have to be visual, even the writers. And visual foundations are the same for all beginners. At the same time, where differences between journalism and the strategic communication arts remain sacred, we honor them.

**2. Web & print media:**

We embrace design for new and traditional media since the former is here to stay and the latter isn’t going away. Because communications professionals need to be ambidextrous with both, we attend to visual practices across platforms and formats.

**3. Visual communication, design & layout:**

We integrate three traditionally segregated approaches: visual communication, graphic design and layout. Beginners need elementary how-to rules (layout). But without thinking about the rules as functional messaging (visual communication) and without developing a good eye (design), the rules remain rote ideas either soon forgotten or ploddingly applied without creativity or innovation.

## THEMES

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The book relies on three themes that chapters return to again and again in order to reinforce concepts and practices:

1. Effective graphic design does four things: It captures attention, controls eye movement, conveys information and evokes emotion.
2. All design uses three building blocks: visuals, type and negative space.
3. Beginners need to learn the conventional rules first before earning the right to break said rules.

## TONE, DICTION & STYLE

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*WSINYE* is intentionally light-hearted and conversational. We employ an informal tone and diction to avoid reading like a traditional textbook. Most people find textbooks unappealing. Our students don't bother to read them.

Our goal has been to make *WSINYE* a fast, effortless read. We present information in a down-to-earth fashion without talking down to anyone. We use humor to avoid taking the book's content or ourselves too seriously.

Given the book's applied emphasis, we use the Associated Press as our style guide—except where we take creative license.

## CHAPTER PREVIEWS

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Although each chapter flows from the previous one and segues to the next, by design the chapters also make sense read out of order or standing alone. We envision *WSINYE* to be useful as either a primary text or a supplemental resource. We also see it complementing media writing and editing courses.

[Chapters 1–4](#) represent a book within a book. By the end of [Chapter 4](#), the casual and impatient reader can opt out with dramatically improved skills.

- » [Chapter 1](#) answers the beginning student's perennial question: “What is design?”
- » [Chapter 2](#) reminds new designers to “step away from the computer” for the predesign work of “research & brainstorming.”
- » [Chapter 3](#) covers the “works-every-time layout,” which allows us to describe Western layout in its most universal form while also

teaching introductory rules for working with visuals, type and negative space.

- » [Chapter 4](#) preempts the most common visual, type and composition “layout sins” in a checklist of “amateur errors.”

After [Chapter 4](#), readers have enough elementary skill to begin executing assignments, whether for the classroom or the office. So [chapters 5 and 6](#) shore up some foundational details:

- » [Chapter 5](#) sends readers to “mini art school” to learn the “elements, principles and theories of design” that develop the good eye.
- » [Chapter 6](#) then fills in the blanks on “layout” format and composition from aspect ratio, grids and focal point to visual hierarchy and modular design for single, complex and multiple-screen/page designs.

Next, readers can drill down on more advanced rules for type, color and visuals:

- » [Chapter 7](#) expands the rules and uses of “type” from text-heavy formats and projects to creative type as art.
- » [Chapter 8](#) deals with “choosing & using color,” including sources of color inspiration as well as color as culture, science and technology.
- » [Chapter 9](#) spells out technique, technology and ethics of designing with “photos & illustrations.”

Remaining chapters touch on more complex design work:

- » [Chapter 10](#) serves up a quickie lesson on “infographics” as “maximum information in minimum space.”
- » [Chapter 11](#) describes elementary concepts for “storyboarding 101: planning visual storytelling” for moving pictures, such as video, film and animation.
- » [Chapter 12](#) moves on to planning visual communication as “multimedia assets,” including slideshows and audio clips.
- » [Chapter 13](#) introduces visual communication issues in “designing for the Web” from responsive design to graphical user interface.
- » [Chapter 14](#) details mechanical printing from papers, folding and binding to working with commercial printers.
- » [Chapter 15](#) wraps things up with a few words of encouragement before saying, “Thanks for stopping by.”

Each chapter concludes with exercises thinly disguised as “Try This.” You’ll find a glossary at the back of the book.

We also invite readers to visit the companion website for this book: [www.whitespacedesignbook.com](http://www.whitespacedesignbook.com).

The how-to’s of design and layout as visual communication are the same regardless of career track. We planned *WSINYE* as a comprehensive introduction for any communications major, track or sequence, across traditional and new media formats: one concise and practical source surveying the fundamentals for any platform for anybody.

## WSINYE COMPANION WEBSITE

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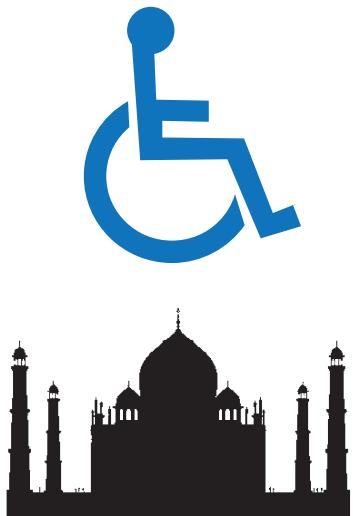
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CHAPTER  
ONE

# WHAT IS DESIGN?

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MAKING VISUALS & TYPE  
PLAY NICE IN SPACE



**Visual culture is a language,** and, like any language, visual culture has rules that make communication possible.

**Above:** Some designs are classic, like the Taj Mahal. Others are universal, like the international symbol set.

**Below:** This type of communication is so powerful that breaking convention communicates as well.



You live in a visual culture. All day every day, you read the messages of visual culture, from the logo on your shirt to traffic signals. Unless you're blind or visually impaired, you hardly give it a thought—until you come across a visual message you don't understand.

Visual culture is a language, and, like any language, visual culture has rules that make communication possible. Like English grammar, you may not be able to say exactly what the rules are, but you know when *breaks someone* them.

The rules of design are equivalent to visual culture's grammar. This book gives you some basic rules of graphic design and layout so you can begin to speak the visual language that you already read. Think of this book as your primer for graphic design. Don't worry. This grammar is the fun stuff, and, hopefully, we'll whet your appetite to learn even more about visual culture and design.

Before we get started on the rules, though, let's cover a little background on design, visual culture, visual communication and graphic design.

## FORM FOLLOWS FUNCTION IN DESIGN

Chances are, right now, you're surrounded by the work of designers from fashion to furniture to architecture. There are interior designers and landscape designers, product designers and product packaging designers, and, of course, graphic designers. Believe it or not, there are even font designers and color designers. Today, Web, mobile app and game designers and developers lead the pack in determining how the public interacts with text and visuals. The list could go on, but the point is you live with design.

Despite its variety, all design is related through the expression, "Form follows function." Good design results from a partnership between "form" as art and "function" as utility.

"Form" refers to material artistry—what something looks like. Design, triggered by the industrial revolution and mass production capitalism (function), grew out of and continues to be inspired by the visual and even performing arts (form). Most designers have some background or training in art. Knowing something about art can improve your eye for design. But what people consider aesthetically beautiful, or even interesting, changes across history, cultures and individuals. "Aesthetics," a branch of philosophy, deals with the expression and perception of beauty. Your personal aesthetic dictates what you like in terms of style.

Unlike fine artists, however, designers don't have the luxury of creating art for art's sake or wholly yielding to personal taste. Design always has



a job to do, and that job influences the design's form. Design has to be practical. The "function" in "form follows function" refers to the usefulness of the design, whether it's an ergonomic dashboard in your car or your car manufacturer's website.

## DESIGN DRIVES VISUAL CULTURE

Beyond form and function, all design is related by style trends, too. To a great degree, designers engineer visual culture. If you have a good eye, you can make a game of matching any kind of design to the historical period that produced it.

Think about how you can date a movie by hundreds of visual clues, including cars, décor, fashion and superimposed typography during the credits. Though all these things have different functions, they generally share a similarity of form if they were designed at roughly the same time.

Changing technology also influences design. Refrigerators in the 1950s and '60s sported just as much chrome as cars from the same period because they both emerged from the same technological and design era. Think about how the designs of televisions, computers and cellular phones have changed in your lifetime.

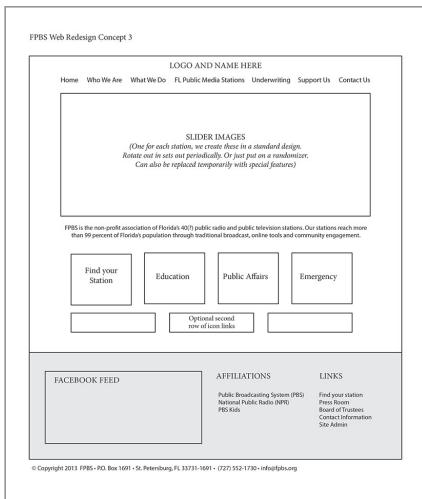
Some designs don't stand the test of time. They go out of style to become old-fashioned, "old school" or even the objects of jokes.



**Time warp.** If you have a good eye, you can make a game of matching any kind of design to the historical period that produced it.

**Above:** Minerva Motorcycle ad, circa 1910, and vintage vegetable crate label, circa 1940.

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### Graphic design is planned.

Designers *plan* their projects in detail on paper before ever sitting down at the computer.

Small sketches, called “thumbnails,” help the designer establish attention-grabbing focal points and determine placement of the remaining elements for logical and effective order. Readability, usability and visual appeal are critical.

A poorly designed, poorly organized layout fails to communicate and costs both the designer and the organization time and money.

**Above:** “Wireframe” sketches for the home page of a website.

**Right:** The finished page.

*Design by Rebecca Hagen. Reproduced by permission of the Association of Public Media in Florida.*

Maybe you've heard the expression, “The '80s called, and they want their shoulder pads back.” Some designs are said to be timeless or classic, such as the Parthenon and the Taj Mahal. Other designs become universal, such as international symbols. Yet other design trends recycle earlier styles, usually with modifications or updates. Cooper Black typeface took the U.S. advertising world by storm in the 1920s, fell out of favor and then became stylish again in the 1970s.

All this is to say that visual culture changes as a result of design's changing forms and functions, both related to technology and social trends. This is equally true of graphic design.

## GRAPHIC DESIGN COMMUNICATES

While the forms of graphic design, like all design, change with the winds of visual culture and technology, the specific function of graphic design remains constant: to communicate messages visually. Graphic designers have to be professional communicators. They understand that, for better or worse, in visual culture we judge and are judged by appearances. In fact, everyone can benefit from knowing something about the mostly unspoken rules of visual communication. That's called media literacy.

## COMPUTERS DEMOCRATIZED GRAPHIC DESIGN

Once upon a time, only professionals produced graphic design. Graphic designers spent years learning the art and craft of visual communication (and still do, by the way). Today, however, anyone with a laptop has access to the tools for producing visual communication.

Unfortunately, not everyone knows the design rules for using technology tools. The result is a lot of bad graphic design in a visual culture already on overload. While ugly design may offend your good taste, it can lead to a more serious functional problem: poor communication. Learning some fundamentals will dramatically improve your visual message delivery, whether it's through your résumé, a website or slides for a presentation deck.

## THE WWW CHANGED ALL THE RULES

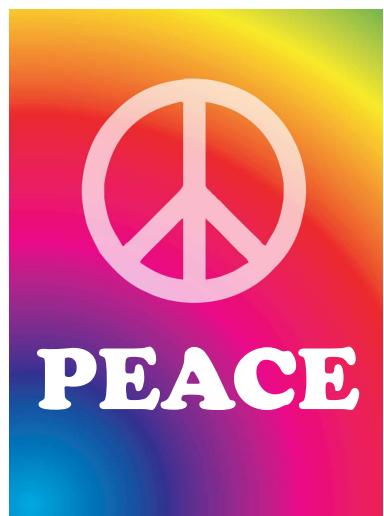
To say the World Wide Web changed everything for graphic designers is gross understatement. And just as they started figuring out the Web for desktops and laptops, everything migrated to mobile devices. Who knows what's next?

Seismic changes in technology present us with dilemmas in organizing this book. For many topics, there's a "Yeah, but" for the Web. *Yeah, but* there's a whole other color wheel for the Web. *Yeah, but* fonts behave differently on the Web. And so on. Most Web "yeah, buts" have more to do with technique and production than actual design, however.

Oh, well, so we'll deal with it. Life's full of contradictions. Best to embrace the adventure.



**Cooper Black typeface.** Just as ugly in the 1970s as it was in the 1920s.



*Top image reproduced by permission of Dover Publications, Inc.*

## GRAPHIC DESIGN IS PLANNED

### GOOD GRAPHIC DESIGN DOES FOUR THINGS:

- It captures** attention.
- It controls** the eye's movement across the screen or page.
- It conveys** information.
- It evokes** emotion.

Technically, “graphic design” refers to a plan for organizing visual objects in space. Generally, that space is a two-dimensional plane, meaning some kind of flat surface such as paper or an electronic screen. The key ideas are “plan” and “organize” for the purpose of “communication.” If you were writing a speech or research report, you would make an outline to organize your ideas in a logical and effective order. In graphic design, you organize all your elements from copy (text) to visuals (pictures) in a logical and effective order.

Good graphic design does four things: It *captures* attention, *controls* the eye’s movement across the screen or page, *conveys* information and *evokes* emotion.

So graphic design refers to your plan for capturing the audience’s attention from among everything else competing for its interest. Once you have the audience looking at your design, its arrangement or layout should control the audience’s eyes to move in a particular sequence from one thing to the next on the screen or page. The whole point of guiding the eye is to convey information. Think eye-catching, flowing, interesting and evocative.

## MAKE PICTURES & WORDS WORK TOGETHER IN SPACE

Now you need some building blocks for capturing, controlling, conveying and evoking. In the simplest sense, effective design and layout teams up pictures and words to communicate a unified message, regardless of the visual medium or vehicle. At the risk of oversimplifying, you really have only three building blocks: *visuals*, *typography* and *space*.

*Visuals*—symbols, icons, drawings, illustrations, photographs, film and video, etc.—are self-explanatory, literally. But there are rules for using them in graphic design. We’ll be talking more about those rules later.

About *type*, we generally represent copy graphically with typography, a visual form of language. There are rules for typography, too, which you’ll be learning. But words may be represented with handwriting, such as calligraphy, or even pictures. And type treatments can make beautiful visuals. Additionally, some kinds of visuals, such as logos and

infographics, require text. We'll be covering that, too.

Imagine *space* as the sandbox that encourages visuals and typography to play well together. Beginners often make the mistake of forgetting to account for space. Too much space, and visuals and type get lost or don't talk to each other. Not enough space, and they start to fight with each other.

The idea is to arrange visuals and type harmoniously in space. Don't think of space as immaterial or invisible. Nor is space a vacuum to be filled. Space is real, even when we call it "white space" or, more properly, "negative space" (since not all white space is white). Negative space always has weight and structure in graphic design. There's an old saying: "White space is nice." Amateurs tend to pack every nook and cranny of space with visuals and type. Don't.

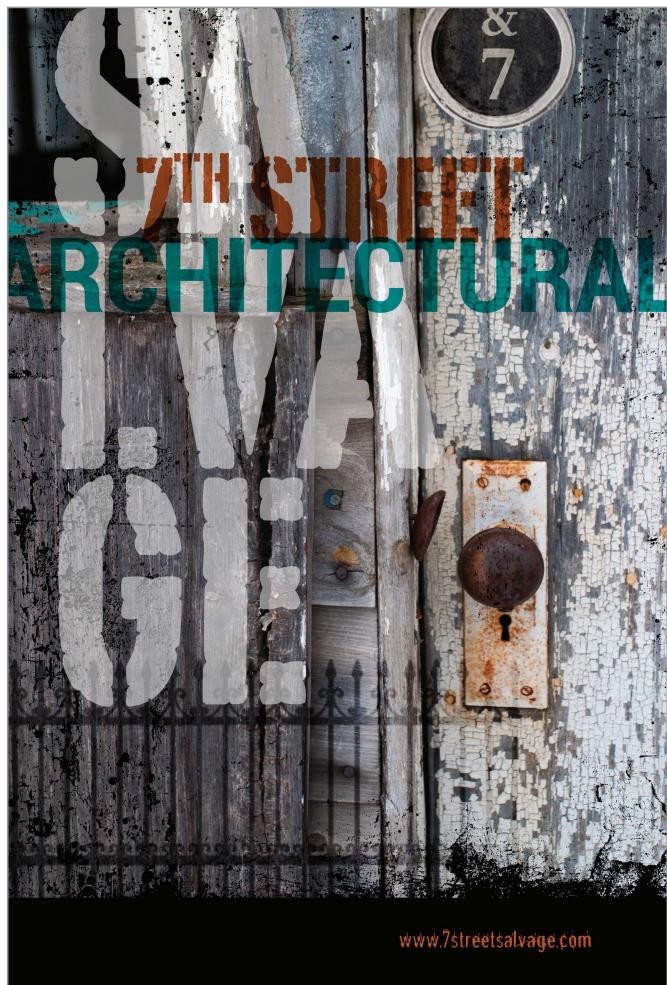
*White space is not your enemy.*

Our best advice for improving your visual communication is to practice looking. Pay attention to the layout of visuals and typography in space. Think about what you're seeing.

## KNOW THE RULES. BREAK THE RULES IF YOU HAVE A REASON.

Our students like to find exceptions to the rules of design we teach them. That tickles us because it means our students are tuning in to design. Often the exceptions to the rules of design that students show us are good examples of bad design. But sometimes the exceptions are good examples of good design. Then we have to explain how breaking the rules can produce good design that communicates. Usually, our explanations fall into two categories: professional license and changing design trends.

By training and experience, professional designers have mastered both fundamental and advanced rules of design. They know how to use creative license with the rules without forfeiting visual communication. This book concentrates on fundamentals. But, as you learn the fundamentals, you also may discover opportunities to employ creative license. At least we hope so.



**Rules? What rules?** This promotional piece for an architectural salvage yard pushes the boundaries of readable typography. Yet it works because it evokes the distressed nature of the product being sold.

Taking creative license with the rules of design can lead to innovation, which leads us to changing design trends. Design, like visual culture and English language, is not static. “It’s alive!” That’s what keeps things interesting. Times change. Styles shift. So we adapt the rules.

Bottom line: Don’t break the rules of design out of ignorance. Learn the rules. Then break the rules if you have a reason to. Hey, if it works, it works. Just keep reminding yourself that you have a job to do. It’s called visual communication.

## TRY THIS

---

1. Choose one of your favorite possessions from among the material objects you own. Try to imagine what the object’s designer had in mind.

Write a few sentences to describe its form or what it looks like. Be specific and list the details of the object’s appearance. Quickly sketch a small picture of the object’s appearance. Try to include all the details you see.

Then write a sentence or two to describe the object’s function, or what it does. Draw a diagram explaining how the object works. How does this diagram differ—or not—from the earlier picture you drew?

Last, write a couple more sentences to describe the relationship between the object’s form and function. How do you think the object’s function influences or limits its form? Does the object’s form assist in its function?

2. Locate an object that has gone out of style. How do you know it has gone out of style? What clues does the object communicate that date it? Explain why the object is outdated. Has the object become dated because of its form? Its function? Or both?
3. Find an example of graphic design that you believe communicates well.

First, explain how the design captures your attention. What part of the design do you look at first? What draws your eye to look there first?

Second, explain how the design controls the eye’s flow through its layout. In what order does your eye move from one thing to the next across the space of the layout? Make a numbered list of the order in which your eye travels around the layout.

Third, what kind of information does the design convey? Make a list. Describe how the design conveys this information.

What, if any, emotion(s) does the design evoke? How? Why?





CHAPTER  
TWO

# STEP AWAY FROM THE COMPUTER

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FOR RESEARCH &  
BRAINSTORMING



**Appealing to your audience.** For visual communication, you should speak to the audience in its own visual vernacular. For instance, craft beverage enthusiasts might respond to the old-world-craftsman feel of a vintage-inspired label.

**D**esign has one thing in common with biology: There's no such thing as spontaneous generation. Whether you're designing for folks in the newsroom or the boardroom, you have some predesign work to do if you hope to produce a design that works, literally and figuratively.

Novices may be inclined to go straight to their computers. But professional designers know that effective graphic design begins with research: information gathering and critical thinking about the project at hand. Next comes brainstorming: tapping into creativity and putting pencil to paper. So we're going to have to ask you to step away from your computer.

## RESEARCH

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Always start with research. If you're lucky, the research you need in order to begin a new design comes from the person who sent the work to your desk. Let's call this person, whoever it is, the boss or client. But you may have to do your own research or at least pitch in with it.

Even the humblest design assignment necessitates collecting basic information about the design's purpose and deadlines. At the other end of the spectrum, a high-stakes campaign demands extensive research, analysis and planning culminating in multiple coordinated designs accountable to measurable objectives.

Regardless of who collects the facts, and however big or small the design job, you need reliable answers to some standard questions:

**What is the objective?** Communication objectives frame decisions about everything from format to font. Clear objectives also provide the benchmarks for gauging a design's success. So what exactly is the visual communication purpose? What do you want your audience to think, feel or do? Is the audience learning something new? Are you creating conviction or preference? Or stimulating action or behavior? By the way, speaking of the audience...

**Who is the audience?** To whom must the design speak? Loyal patrons or happenstance traffic? High-powered business people or high-tech tweens? Knowing your audience well is critical for developing visual communication that resonates. Public relations and advertising agencies may invest in research such as focus groups and surveys to collect key consumer insights about where the target audience leans and how it interprets messages. News organizations may use opinion polls or electronic user analytics to assist issue reporting. For visual communication, the point is to speak to the audience in its own visual

vernacular. For instance, the visual aesthetics of MTV and early video games are part of the collective memory of Gen X.

You need to consider any physical needs of your audience, too. How might an audience of baby boomers who are increasingly dependent on reading glasses affect your design?

Design must be inclusive. Consider that members of your audience may be colorblind. Will you need to translate copy into other languages? Do you need versions of signs or printed pieces in Braille? When designing for television, computer or mobile device screens, how will you accommodate visitors with impaired vision or hearing?

**Does the design need to coordinate with other design work?** Any new design has to work with, not against, the organization's visual identity and graphic design history. If you're not familiar with that identity and history, bring yourself up to speed. Study the organization's printed materials and digital visual communication.

Meanwhile, get vector copies of the organization's logos. Vector images use geometry and math to produce and preserve the proportions and quality of line-art illustrations. You also need to know the organization's rules and regulations for using said logos. Ditto on official colors. Know the approved colors, along with the rules for producing and using them. You can't plan your whole design around shades of lilac if the organization's look and feel require fire-engine red.

Beyond long-term visual identity or branding, your project may be part of a short-term series or campaign that needs or already has a "look" you have to coordinate. So don't be shy about asking questions.

**Who are the competitors, and what does their visual communication say?** Predesign research also accounts for the competition's graphic design. You can't know how to position your visual messages if you haven't accounted for how your competitors position theirs. If a competitor is currently gung-ho about the color green, maybe you should rethink going green. If the competitor's home page features an image of a little girl, choose something else for yours. If a competitor positions itself as the "safety people" ... You get the idea.

The screenshot shows a dark-themed website for the José Martí Trail Project. At the top, there is a quote by José Martí: "Like bones to the human body, the axle to the wheel, the wing to the bird, and the a wing, so is liberty the essence of life. Whatever is done without it is imperfect". Below the quote is a attribution to "José Martí".

The sidebar on the right is circled in red and contains the following sections:

- Additional Reading**
  - [José Martí Biography, Library of Congress](#)
  - [Latin American History: José Martí](#)
  - [Tampa Pix: Ybor City](#)
  - [José Martí Quotes](#)
  - [José Martí Poetry](#)
- Related Links**
  - [Ybor City Museum](#)
  - [The Cuban Club](#)
  - [The Tampa Bay History Center](#)
  - [Sociedad La Unión Martí](#)

**Accessibility.**  
Colorblind site visitors find underlined hyperlinks easier to locate and use than hyperlinks that simply change color on mouse-over.

*Reproduced by permission Tucker/Hall, Inc.*

**How will the final product be delivered or distributed?** Nothing is more important in determining the physical size of a design project than format, i.e., the intended channel, medium or vehicle. Print or digital? What kind of print? What kind of digital?

For ads—print or digital—you need the proper dimensions or technical specs (specifications). Size is not always about column inches or fractions of pages, either. Web banner ads measure in pixels.

For screen graphics, file size—the amount of memory a file takes up—is as important as the pixel-by-pixel dimensions. For video and multimedia, add duration—lengths of time in seconds or minutes—to the specifications list.

When it comes to printed items such as brochures and posters, you might have to consider not only the size of the design but also the size of the design's container. Is your design meant for a brochure rack? A transit kiosk?

If your design will be printed in-house, get to know your printer's capabilities. Most printers print only on certain sizes of paper so you may have to restrict your design to what will fit on a letter- or legal-sized sheet. Most common copiers and laser and inkjet printers also have a built-in print margin that leaves a small

white border around the page, even if you want your design to bleed to the paper's edges.

Mailing presents another set of challenges. Is an envelope required? What size? Make sure your piece will fit. Or will the piece self-mail? The U.S. Postal Service has a complex set of requirements for self-mailers, including appropriate paper weights, overall size, use of sealing tabs, position of folds and setup of mailing panels for bulk mail, first-class presort and business reply. The last thing you need is a box of expensive printed pieces taking up space in a closet because your ignorance and lack of planning rendered the design useless.

**Return to sender?**  
A design that fails to arrive also fails to communicate. Adhere to electronic and print delivery specifications.



## What is the budget?

No-brainer here.

Budget impacts design, including how many hours the boss or client is willing to pay you to work on it. Budget also determines what kinds of visuals you can afford, along with such things as the number of ink colors you can use for a printed piece, the type and number of widgets you can add to a website or the complexity of an animated infographic.

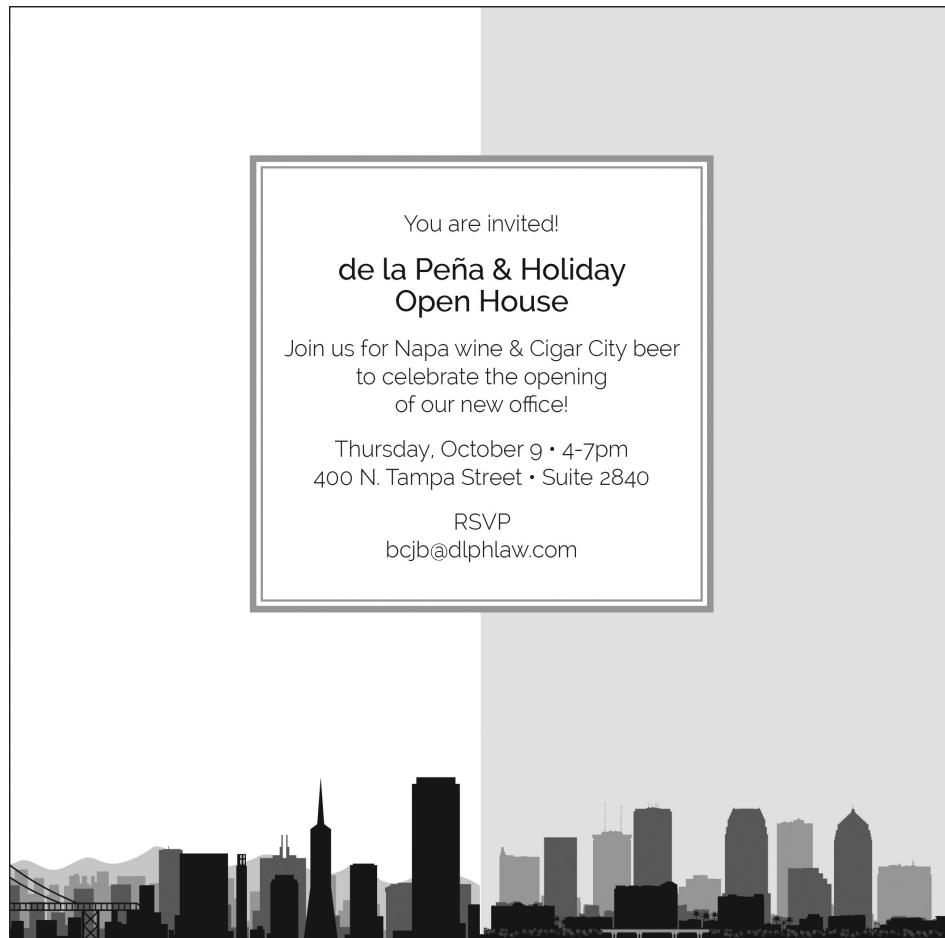
Obviously a bigger budget allows for special design touches such as top-drawer animation on a website or foil stamping on a high-end business card.

But a small budget doesn't oblige poor

design. A talented designer can create something spectacular using only black ink and newsprint if necessary. In any case, you have to design within your budget's limitations. It's bad form to let the boss or client fall in love with a full-color glossy brochure with an interesting fold and die cut, all packaged in a cool translucent envelope if you can't produce it due to budget constraints.

If you're unsure how much your proposed design will cost, chat with an expert. Commercial printers are thrilled to provide useful suggestions and alternatives to help you produce successful printed pieces.

Web designers and developers likewise will assist you with Web-related pricing. If you work with video, it's good to develop relationships with reputable producers, videographers and post-production editors who are willing to chat estimates. If you're lucky, you'll work with an on-staff production manager or producer who will gather estimates and bids for you.



**To keep budgets in check,** try printing with one or two colors instead of four. For online projects, adapt free open-source code instead of paying a developer for custom coding.



**Be aware of deadlines,** whether recurring (as in magazines, newspapers and newsletters), events-based or seasonal.

and legalese. Will the boss or client be forwarding these materials? Or will you be responsible for collecting them or creating them from scratch? If your organization doesn't have photography of its own or a budget for custom photos, stock photography sites are a good option.

Now is the time to consider copy, too. Who's writing it? If you're not the copywriter or reporter, when will you get the copy? How much copy are you dealing with? Designers and writers often have different perspectives, which you should treat as a positive opportunity. In any event, designers and writers do share the same agenda for an effective project. If you're not writing the copy, invite some creative collaboration with the writer.

**Are there any other design or production considerations or constraints?**  
Better to ask the question sooner if it can save you from headaches later.

A planning document is generally the end product of all this Q&A. Ad agencies call this document a creative brief; design firms, a design brief. Whatever you call it, we highly recommend you have one. The brief serves as a roadmap keeping the visual communication goals front and center and the design process on track.

### **What about timing and turnaround?**

Timing refers to when the finished design reaches the audience. Turnaround refers to how much time the design, production and placement crew has to deliver the job. Both timing and turnaround are related to deadlines, which are sacred among those who care about their professional reputations. So whenever there are deadlines, you need a production schedule coordinating all those deadlines with everyone.

Beyond timing and turnaround, there may be other calendar issues. For example, a message may be seasonal or time-sensitive. Hard news obviously dates almost instantly; feature news, not so much. Or the message may be timeless. But even if a visual message is timeless, its channel of delivery probably is not. So the designer needs to know about the shelf lives of both the message and medium.

**Who is providing content?** In order to make the project fly, you'll need necessities such as logos, color palettes, available photography and any required content such as disclaimers

## BRAINSTORMING

With your research brief in hand, you're ready to brainstorm your project's design concept and layout possibilities. So don't even think about turning on that computer yet.

Our brainstorming process goes like this:

**Dump:** Begin with a mind dump. Download everything you know about it—whatever “it” is. Spit it all out on paper. Make diagrams and draw connections. Free associate guilt free. No holds barred. Quantity rocks. The longest list wins.

**Percolate:** Then go do something else. Split focus is when you work on two things at once. Ideas simmer while you and your brain tend to chores and other tasks. Those other tasks can be inspiring, too. Exercising and napping are equally productive. Or force yourself out of your comfort zone by trying something new. Have an adventure.

**Morph:** Now back to work.

Change it. Turn it into something else. Or stretch (or reduce) it (or some part of it) to the point of absurdity. Or do the opposite—just to be contrary. Marry it to the random, the incongruous or the formerly incompatible. Think oxymoron. Reject the obvious, as well as your favorites and first choices.

Return to step 1 and repeat the process as necessary. But don't go it alone if you don't have to. Brainstorming works best playing with others.

Brainstorming leads to the concept or so-called “big idea” driving your visual communication. The concept may be inspired by an arresting photo or illustration. Or the concept might come from a piece of fabric or architecture you saw somewhere or from the texture of something. Put your other senses to work, too, on sounds, scents and even tastes.

**Keep on track.** Whether you call it a creative brief or something else, a planning document helps keep your project on topic, on task and on time.

**CREATIVE BRIEF**

Acme, Inc. Web Site Redesign  
<date> <version>

**Project Summary:**

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**Target Audience:**

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**Perception/Tone/Guidelines:**

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**Communication Strategy:**

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**Competitive Positioning:**

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**Single-Minded Message:** Innovative communication

# I NEED A GREAT IDEA...I NEED A GREAT IDEA...

The wrong way to come up with a great idea is to try to come up with *the* great idea. Nothing puckers up the creative juices like pressuring yourself to think of one superior idea.

It's more fruitful and fun to come up with many ideas. Good, bad, so-so. Let 'em rip. No criticism. Just scores of ideas. That gets the creativity flowing.

In fact, it's called "flow" when you're so focused and productive during the creative process that you lose track of time. And somewhere in that big list you generated, you'll find a big idea.

## Brainstorming Techniques to Stimulate Creativity

Credit for inventing brainstorming as a technique for creative idea generation goes to the late Alex Osborn, the "O" in the legendary ad agency BBDO. Today we recognize that everyone has creative potential just waiting to be exercised.

Try these brainstorming exercises:

### I. FLUENT THINKING

In the late 1960s and early '70s, Frank Williams and Bob Eberle, a couple of educators interested in stimulating creativity in schoolchildren, described "fluent thinking" as a way to generate many ideas quickly. The goal is quantity without being self-conscious about quality. Try it:

Write down two dozen ways to...(insert your project).

### II. SCAMPER

Eberle also came up with the SCAMPER method:

S—substitute it

C—combine it

A—adapt it

M—magnify or modify it

P—put it to other uses

E—eliminate it

R—rearrange or reverse it

### III. CUBING

Cubing, from writing guru Elizabeth Cowan-Neeld, refers to the six sides of a cube, as in think outside the box:

1. Describe it
2. Analyze it
3. Compare it
4. Associate it
5. Apply it
6. Argue for or against it

The concept also might be a theme, a metaphor or an analogy. Sometimes brainstorming fill-in-the-blank statements helps to get there. For example:

- » This company (or organization, topic, product, service, project, etc.) is so \_\_\_\_\_ that \_\_\_\_\_.
- » This company (or organization, topic, product, service, project, etc.) is as \_\_\_\_\_ as \_\_\_\_\_.
- » This company (or organization, topic, product, service, project, etc.) is more \_\_\_\_\_ than \_\_\_\_\_.
- » This company (or organization, topic, product, service, project, etc.) is less \_\_\_\_\_ than \_\_\_\_\_.
- » This company (or organization, topic, product, service, project, etc.) is like \_\_\_\_\_.

Think about what appeals to the audience. Or what moves it, as the case may be. Get as many ideas as you can on paper. You never know when a dumb idea will trigger a brilliant one. Cast your net wide for visual inspiration.

Once you have a concept, you're ready to start exploring actual designs—with the computer turned off. So don't put away your paper and pencil just yet.

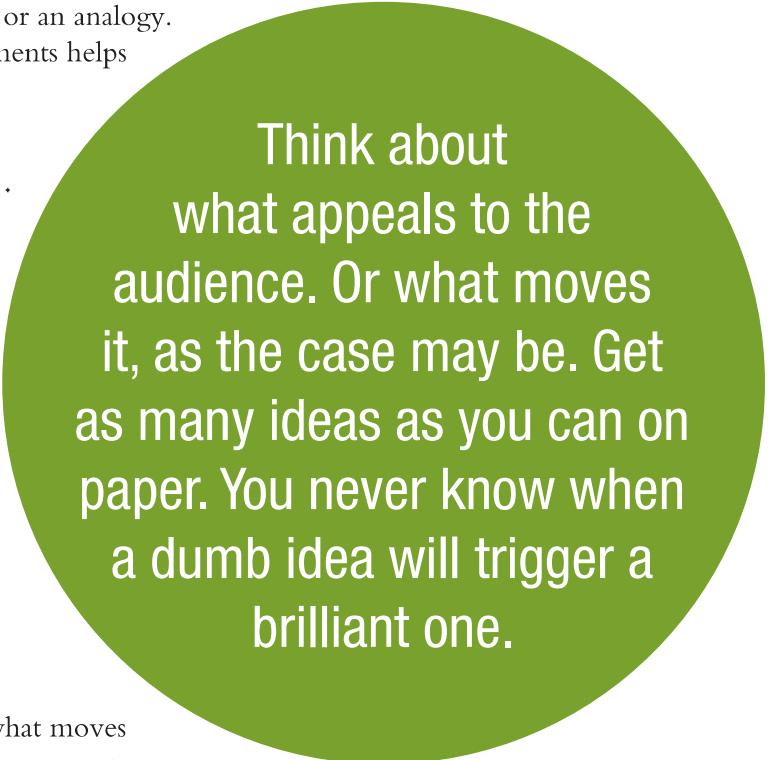
## SKETCHES

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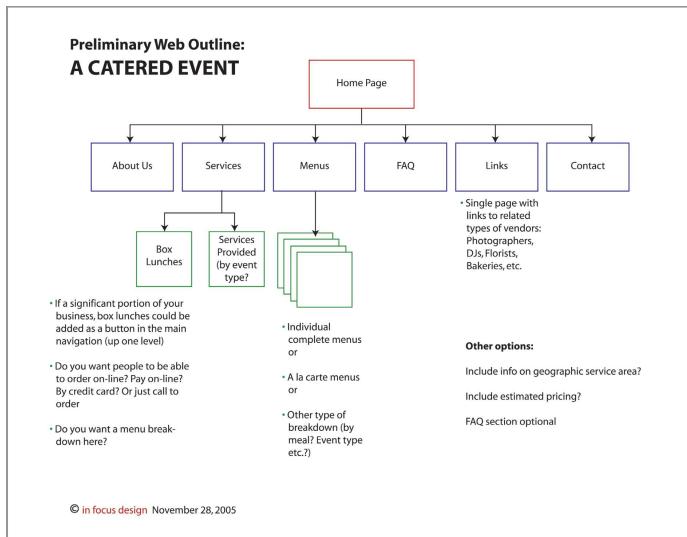
There is no single magic-bullet solution to any given design project. Instead there may be dozens of possible solutions. The goal is to find the one that best achieves the project's communication objective and also appeals to the boss or client. The best technique for fast exploration of design options is the thumbnail sketch. Thumbnails are tiny thumbnail-sized layout sketches that you can draw—and reject—quickly.

Don't let the word "sketch" scare you. Many designers can't draw. Thumbnails are really more like doodling than illustrating. You only need to be able to draw boxes and lines indicating placement of visuals and type in space. Simple line drawings allow designers to create and compare a number of layout ideas rapidly before selecting the best solution. For designers, this is where the real creativity begins.

If you're a beginner, it's a good idea to do sketches on graph paper since it's important to keep your drawings in proportion to the

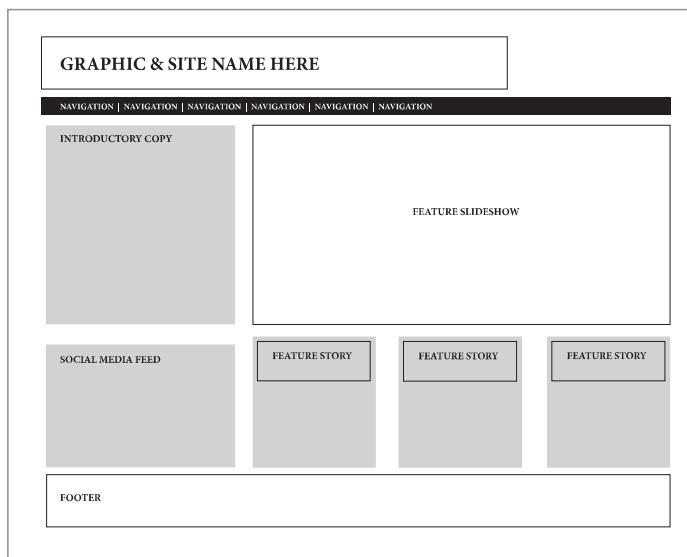


Think about what appeals to the audience. Or what moves it, as the case may be. Get as many ideas as you can on paper. You never know when a dumb idea will trigger a brilliant one.



dimensions of the final design. For example, if your design is to be  $8\frac{1}{2} \times 11$  inches, then for thumbnails, you simply count  $8\frac{1}{2}$  squares across and 11 squares down on the graph paper. Designers use sketches to work out projects with one page or screen, or multiple pages or screens.

**Storyboards.** For design involving animation or video, storyboards are required. Storyboards are working sketches showing change over time so, rather than one layout, there will be several depicting key points in the animation or video. The effect is not unlike a comic book. Nevertheless, storyboards begin as thumbnails, too.



**Site maps & wireframes.** Due to the nonlinear nature of websites, there is more than one type of sketch involved in website design. First, a designer may choose to create a site map to show which pages the site will include, the link structure between pages and the overall flow among pages. Site maps often look like family trees, with pages branching out from a single home page. More complex site maps resemble flowcharts, reflecting the idea that visitors don't travel through pages sequentially but have the option of going different directions from any given point.

The Web design equivalent of the thumbnail sketch is the wireframe. A wireframe is used

to work out ideas for the general page layout and interface. It is the step between simply listing your site content and determining how the end user will access and interface with your content. Wireframes may be sketched on paper or generated using general design programs or special wireframe software. No matter how they are created, they typically focus on screen order, organization and function, not aesthetic choices.

**Dummies.** Back in the day, designers of print newspapers, magazines and newsletters produced thumbnail sketches called dummies. Like other types of sketches, a dummy was drawn on paper, smaller than actual size but always to scale. Whether very simple or highly complex, a dummy diagrammed each page, showing the position of every advertisement, story, photo and other page component. Dummies

**A site map** (top) lists a website's pages and page relationships. A wireframe illustrates the page's content areas and functionalities.

traditionally included wavy lines to indicate text flow and boxes to represent photo and illustration position. For headlines, numerical notations indicated font size, number of columns wide and number of lines deep.

**Roughs & comps.** The next step in the design process varies designer to designer. For some, the next step is to turn the best couple or few thumbnails into roughs, meaning slightly more detailed, polished sketches. Other designers skip the rough and produce a first draft of a design on the computer.

Beyond that, the next step is a comp, short for comprehensive. The comp is a fully detailed final draft suitable for showing the boss or client. A complex print piece, such as a media kit tucked inside a custom pocket folder, might need a physical mockup the bosses or clients can get their hands on, thus wrap their brains around.

**Mockups & beta sites.** Comps for websites and other on-screen layouts—generally referred to as mockups or prototypes—also show more polished designs. Depending on the layout’s complexity, a simple mockup showing the layout’s overall color palette, font and image choices may be sufficient. In more complex layouts, mockups may also need to demonstrate interactivity, such as the behavior of pages on swipe-gesture. A variety of software, both online and desktop, is available for such User Interface (UI) prototyping. Client-approved mockups are then used to create many of a website’s assets, such as banner images and background patterns or gradients.

Once the client or boss approves the mockup, designers proceed to building the beta site. A beta site is a working version of a website that the public can’t yet access. The beta site lets the boss or client experience the interactive components and lets the designer and developer work out any kinks before the site goes live.

If we step back to review the overall process for any kind of design, we find that traditionally the designer’s workflow has been sketch, rough and comp. But computers changed the game. Today, workflow varies for each artist. Some share thumbnail sketches with their bosses or clients to get early feedback. Others go right from sketch to full-fledged comp, skipping the rough stage altogether.

Whatever the project, getting boss or client approval without changes at the comp stage is rare. So brace yourself for additional rounds of edits before the boss or client is satisfied. In fact, build it into your production schedule.

Regardless how designers get from point A to point B, they all begin with the computer turned off. The best designers consistently start



**Sketch, comp, final.** The workflow for many print designers is sketch, comp, final. Some execute an additional set of sketches called “roughs” between the sketch and comp stages.

with thorough research. And, believe it or not, they still sketch their ideas on (gasp!) paper. All designers expect to go through many design iterations before and after they turn on the computer in order to complete a project.

Assuming you've done your research legwork and your brainstorming homework, then *Brava*. You have our blessing to turn on your computer.

## TRY THIS

1. Got a project? Do the basic Q&A research then write a design brief. Have someone critique it for you.
2. Visit your library to speak with a reference librarian. Ask about databases and sources for your story, topic, project, client, audience or competitors. Using those resources, do some research.
3. Draw sketches for a website home page for your county, city or town. Start by visiting the U.S. Census Bureau website (<http://www.census.gov>), including the American FactFinder tool. Use the site to get a demographic profile of your audience. Based on your findings, what are some design considerations to keep in mind for your audience?
4. Visit the U.S. Postal Service website at <http://www.usps.com>. Locate and read the rules and regulations for business mailings.
5. Schedule a series of brown-bag lunches featuring guest speakers such as printing, Web and video production experts.
6. Come up with 50 kinds of lists you could make during the mind dump phase of brainstorming. Next, list 50 activities you could do to percolate. Last, list 50 ways to morph the project—or story, product, service, client or boss, etc.
7. To brainstorm concepts for your project, come up with 10 plausible fill-in-the-blank possibilities for the following statement:  
Our \_\_\_\_\_ is so \_\_\_\_\_ that \_\_\_\_\_ .
8. Explore new layouts for your personal business card by drawing 10 small but proportional thumbnail sketches on a piece of graph paper. Assume the business card's actual size is  $3\frac{1}{2} \times 2$  inches or  $2 \times 3\frac{1}{2}$  inches.
9. Locate the rate card for an online publication. What are the specifications for banner ads? Sizes? Do the specs allow animation? What format? Duration? File size? Create thumbnail sketches or animation storyboards for a banner ad appropriate for this publication.



**From the horse's mouth.**  
Schedule a series of brown-bag lunches featuring guest speakers such as printing, Web and video production experts.

CHAPTER  
THREE

# I NEED TO DESIGN THIS TODAY

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

- 1. Outer boundaries and margins.** Set your layout size, and lay in generous margins on all four sides.
- 2. Columns.** Establish column guides. The number of columns depends on the size and type of your layout.
- 3. Visual + optional cutline.** Position the visual at the top of the layout. Place the cutline, if necessary, under the visual.
- 4. Headline.** Position the headline under the cutline.
- 5. Copy.** Position the body copy into columns under the headline.
- 6. Tags.** If applicable, place logo and taglines in the corner: lower right for most print projects and upper left for Web pages.

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

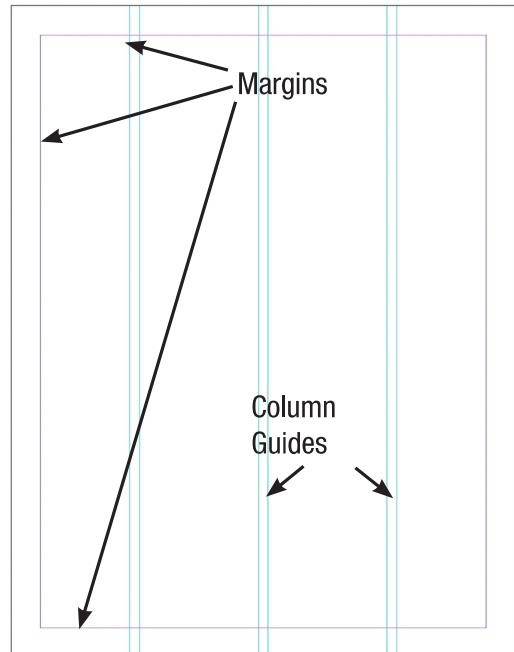
## Step 1: Outer boundaries & margins

First, set up your layout in the desired size. This creates your outer boundaries. Next, before you do *anything* else, lay margins inside those boundaries—on all four sides. Think of your margins as a frame that ensures the important content inside is both readable and visible. Be generous with your margins. Use a minimum of half-inch margins on a small ad or flyer, for example. In print layouts, the size of your margins should grow in proportion to the size of your layout.

## Step 2: Columns

Now, inside your margins, divide your layout into vertical columns. People will avoid reading long horizontal lines of type and big chunks of text. Because type presented in columns means 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.”

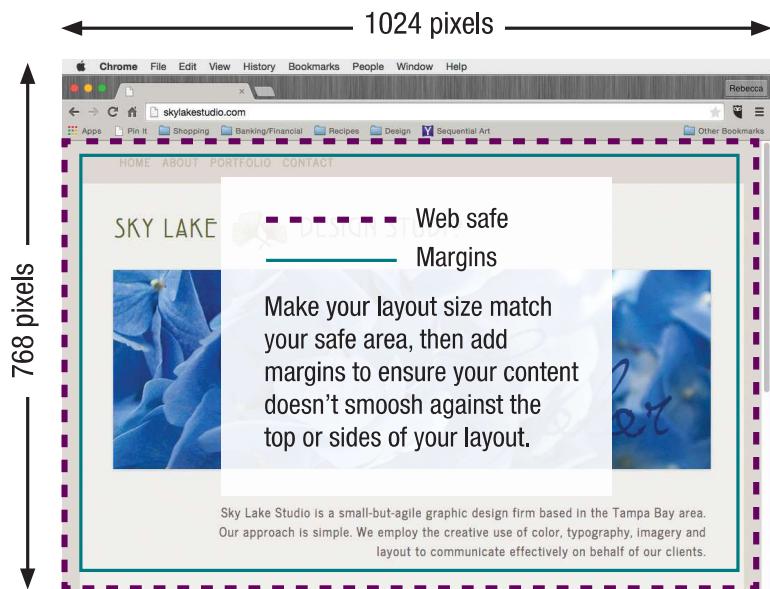
If your works-every-time layout is a smaller ad or flyer, two columns are probably adequate. You may need more columns if your layout is larger and you have more copy. Thread copy from one column to the next. Or use one column for copy



**Above:** An 8.5 x 11-inch flyer with a  $\frac{1}{2}$ -inch margin on all four sides. Black lines indicate the document boundary. Pink and purple lines indicate margin lines. Blue lines delineate the columns and the alleys.

## MARGINS FOR SCREEN LAYOUTS

When creating screen layouts, it's tempting to make your layout size a standard screen size, for example 1024 x 768 pixels for a Web page. But tools and navigation eat some of your screen real estate, so you should set your layout size to the corresponding “live area,” or “Web safe area,” instead. The bad news is that safe area is different for each device. The good news is that professional designers calculated the fits-all sizes for you. Their recommended universal live and Web safe area measurements are available via a quick Web search.





**Visuals.** Position your visual at the top to give your audience an eye entry point at the start of your layout. In this example, the photo and logo work together as one large visual.

and the other for images, tags or sidebar content. Columns are similarly used in Web layouts where it's common to place copy in one column and sidebar content (banner ads, widgets, etc.) in the other.

In all types of columnar layouts, make 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.

Bottom line, unless your layout is very narrow, don't make your copy span the full width of your layout.

### Step 3: Visual + optional caption

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. The visual becomes the eye entry point into your layout and is the starting point of a viewing flow that takes the audience from top to bottom.

In Web layouts, the upper left corner of the screen is an important visual hotspot, and your logo or site name should fill this spot. Position your key visual below the logo.

If your layout is for print, hang your visual from the top of the page, the top margin or the top of your story.

**Caption/cutline option.** Depending on the purpose of your layout, your visuals may not need captions. For advertising, if you have to explain your visual with a caption, then your visual probably is not the best choice. For most editorial visuals, including those for print news, broadcast news, magazines, and some websites, a caption, or "cutline," is required. If you do need a cutline, set it directly underneath the visual. Make your cutline span the width of your visual, and style it flush left, ragged right.

Now that you have some text in place, it's time to set type. For a cutline, use the same font you choose for either your headline or your body copy. (Hint: If you plan to use a fancy font for headlines, use a version of your body copy for cutlines.) 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 4: Headline

After visuals, headlines have the greatest impact on your layout.

Research shows that readers scan before choosing to read. Big bold headlines provide content information at a glance, and when executed well encourage readers to dive in. Bold headings and subheadings provide eye entry points to your content. They also help break long copy into bite-sized pieces, which you already know are reader-friendly.

In Web design, the reader’s eye may search for navigation and headline before it goes to the visual. That’s why it’s especially important to make Web headlines visually significant.

So make your headlines count. Give them visual weight, which generally means make them big. 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 caution about headlines: If you can’t get the whole headline onto one line, then you’ll need to decide where to break the line. Read the copy. The ends of thoughts, clauses and phrases are good places to break a line. But also consider visual balance. Line lengths should be similar, though not necessarily perfectly even. If breaking after a clause gives you one very long and one very short line, then rewrite your headline.

Finally, 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.



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

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

## Don't count your chickens before they are hatched

## Don't count your chickens before they are hatched

## Don't count your chickens before they are hatched

*Hint: The second choice is the best choice.*



### Typesetting copy.

This 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.

If the layout represents quality journalism meritng 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 5: Copy

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

» 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.

» Fit your copy into the column guides created in step 2. 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. 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 are just as inviting as shorter legs of copy. Be concise.

» Set your copy in 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 (print) and Arial (Web) are today’s ubiquitous transparent fonts. For that very reason, we’re not endorsing them. 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. For print body copy, start with a font size of 9–11 points. For Web, size varies. Start with 1em and adjust accordingly.

- » Don’t fully justify your text. Flush left, ragged right is your best bet. Next, the width of your column and the 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 font size or make your columns wider, or both. Shoot for six to 12 words per line.
- » Break paragraphs properly. 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 font size. A  $\frac{1}{2}$ -inch tab, for example, is probably too much. If you plan to use extra spacing between paragraphs as your breaks, don’t indent at all. This approach, by the way, is best for Web.
- » Create elegant columns. 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 6: 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.”

- » Don’t forget to include tags if you need them. If nothing else, include the logo and the URL.
- » 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.



Make sure your body copy font doesn’t fight with your headline font. Let your headline font be the showoff.

**Tags.** In a print layout, place your tags in the lower right corner where the viewer's eyes exit the page. In a Web layout, place the logo in the upper left. Other tags, such as copyright information, may be placed in the lower right corner.



## The Wyandotte Market

Veggies es bonus vobis, prouinde vos postulo essum magis kohlrabi welsh onion daikon amaranth tatsoi tomatillo melon azuki bean garlic. Gumbo beet greens corn soko endive gumbo gourd. Parsley shallot courgette tatsoi pea sprouts fava bean collard greens dandelion okra wakame tomato.

### Weekends May 1–October 31

Saturday 8 am–7 pm

Sunday 10 am–5 pm

### Location

Sheldon Park  
68402 West Elm Street  
Wyandotte, MO



## Weekend Events Schedule

### Saturday May 18

- 10-11 Parsley shallot courgette tatsoi pea sprouts fava bean collard greens dandelion okra wakame tomato
- 12-1 Welsh onion daikon amaranth tatsoi tomatillo melon azuki bean garlic
- 1-3 Dandelion cucumber earthnut pea peanut soko zucchini

### Sunday May 19

- 12-1 Gumbo beet greens corn soko endive gumbo gourd
- 1-2 welsh onion daikon amaranth tatsoi tomatillo melon azuki bean garlic
- 3-4 Parsley shallot courgette tatsoi pea sprouts fava bean collard greens

Wyandotte Organic Farmer's Association

[www.wyandotte-ofa.org](http://www.wyandotte-ofa.org)



- » Use one of your two fonts, and make sure it's readable at a small 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.
- » For Web layouts, place your logo in the upper left instead. Taglines, if any, may join the logo at the top, while other “tag” content may appear in a side column or in a footer at the page's bottom.

## 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. Thumbnail your ideas and execute a comp of the poster.

The Wyandotte Farmer's Market website features a header with a banner for "HONEY" and links for "For Visitors", "For Vendors", "FAQ", and "Contact Us". Below the banner is a circular logo for "WYANDOTTE CITY FARMER'S MARKET" featuring a rooster. The main content area includes a section titled "The Wyandotte Farmer's Market" with a list of vegetables, "Hours of Operation" (Weekends May 1-Nov 1, Saturday 8 am-7 pm, Sunday 10 am-5 pm), "Location" (Sheldon Park, 69402 West Elm Street, Wyandotte, MO), and a link to "Click here for map & driving directions". On the right, there is an "Entertainment Schedule" for Saturday May 18, listing performances at 1-3 pm (Parsley shallot courgette tsatsi pea sprouts fava bean collard greens dandelion okra wakame tomato) and 4-6 pm (Dandelion cucumber earthnut pea peanut soko zucchini). A similar schedule is shown for Sunday May 19. The footer contains copyright information ("© 2015 Wyandotte Organic Farmer's Association") and social media links for Facebook, Twitter, and YouTube.

**A versatile layout.** While you aren't likely to be asked to design a website in a day (our sympathies to you if you are), the works-every-time layout can be applied to Web designs, too. For more ideas, check out the gallery on the following pages.

# THE WORKS-EVERY-TIME LAYOUT: A GALLERY

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Luncheon cont. p. 3...

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Additional Links  
Link to Hospitals  
Link to Associations



# Bike Trails: TOP 10 PICKS for showstopping scenery

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BY CHRISTINA GUTIERREZ  
*Tribune Travel Editor*

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*Continued on page 7*

## TOP TEN SCENIC BIKE TRAILS:

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4. Nulla id massa gravida, rhoncus magna et, ornare ligula
5. Vivamus ac enim condimentum
6. Duis et sapien at erat egestas
7. Posuere eget in orci
8. Usto et congue vestibulum
9. Nulla id massa gravida, rhoncus magna et, ornare ligula
10. Vivamus ac enim condimentum



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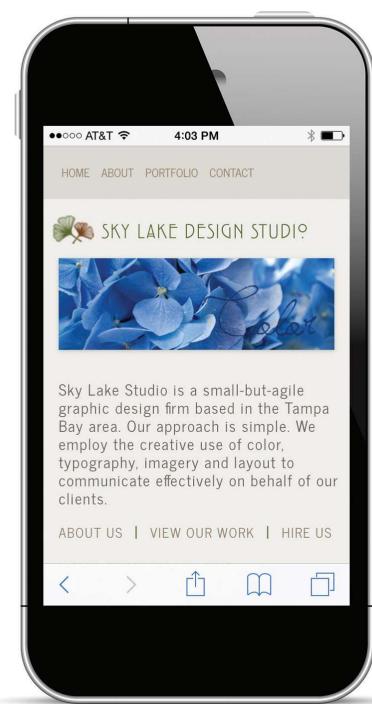
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➌ **Healthier environment.** Local food doesn't have to travel far. This reduces carbon dioxide emissions and packing materials.

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- Catalogs
- Workbooks
- Manuals
- Mailing Envelopes
- Labels
- Passport Photos
- Computer Access

CHAPTER  
FOUR

# LAYOUT SINS

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13 AMATEUR ERRORS

# SINNERS: 13 AMATEUR LAYOUT ERRORS

## 1. Centering Everything

In general, avoid centered layouts.

## 2. Warped or Naked Photos

Keep photographs proportionate, and use hairline rules to border photos that have ambiguous edges.

## 3. Too Many Fonts

Try to stick to two per layout.

## 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 or Missing Margins

Be generous with margins, including inset and offset for text and picture boxes.

## 6. Stairstepping

Keep headlines in a straight line.

## 7. 4 Corners & Clutter

Clutter: Bad. Clustering: 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.



**R**egarding 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. Centering Everything
2. Warped or Naked Photos
3. Too Many Fonts
4. Bulky Borders & Boxes
5. Cheated or Missing Margins
6. Stairstepping
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: 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. (By the way, sins 7, 8 and 9 are composition issues, too.)

## SIN NO. 2: WARPED OR NAKED PHOTOS

**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.



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You must resize pictures in proportion to their original size. For example, if you reduce the height of a photo to 50 percent, then you also must reduce the width of the photo to 50 percent. Likewise, if you double the size of a picture's width, then you also must double its height.

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.

**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.

To resize a photo the proper way, 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.

**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). Or change the background color outside the photo to contrast with the edge of the photo. 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."

## SIN NO. 3: TOO MANY FONTS

Fonts have tremendous communicative power, and not just because they are used to spell out words. The right fonts bring character,

## 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.** Cluster like with like, and make negative space work for not against flow. Instead of "4 corners & clutter" all over the page, this layout clusters 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?

**Lawn Care**

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

**Pressure Washing**

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color, texture and pattern to layouts. Which means they must be chosen carefully and with purpose. It also means you don't want to put too many in the same layout. Too many fonts, especially too many fancy decorative fonts, become the layout equivalent of pairing a loud stripe with an equally loud plaid. You get visual overload and clutter.

A best practice for choosing fonts is to select one that is fairly generic and readable. Think Times New Roman for print or Arial for screen, but don't use either one because they are both default fonts and have been used to death. Use your generic font for the body copy, then choose a second font that contrasts for use in headlines or subheads. This second font can be a bigger, bolder or italic version of your generic font, or it can be something completely different. Bottom line: Try to limit yourself to two fonts per layout.

## SIN NO. 4: BULKY BORDERS & BOXES

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

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.

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.

### 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.

## SIN NO. 5: CHEATED OR MISSING 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.

Some layout types, such as newsletters, employ boxes for related sidebars, breakouts and pull quotes, etc. So do Web pages, totally comprised of grids of boxes. All those boxes each require a set of margins. Margins inside a text box are called inset. Margins outside a text box 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: STAIRSTEPPING

This is another sin we attribute to the beginner’s pathological fear of white space. Instead of listing text (words or phrases) or visuals in a neat vertical or horizontal row, beginners will try to fill the space by stairstepping

their chosen elements  
down the page.



# Greenwise Lawn Care



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Agnimin rem quisquam sequam ent mod eum es ellanieni  
omnis exped qui nonet verit di omnis aut et fugit il ipsandae  
conserorem llas num volorunt, optatque sitiore persped  
excerum quam corro cust, occus nonessi audam fugitae

There are few things that kill readability and flow more than stairstepping. Align your elements vertically or horizontally, and let the remaining white space do what it does best: Frame and highlight your important content.

## 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 clustering effect. Clustering 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 aditaquae culparum sedis eiusdam volorem ipic tectaquat.

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Above: Obis isit fugitia dolo etureni sinctam fugit aut

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**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. We're not sure why some folks tile their websites with eyeball-stabbing backgrounds busy enough to induce psychosis. But sadly, they do.

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. Backgrounds shouldn't interfere with your visual communication. Backgrounds shouldn't blink, either, by the way.

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

Clustering: 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.



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

**Busy backgrounds.** Enough said.

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 may disappear. This is because paper is absorbent, and reversing floods a great deal of wet ink onto the page to create the dark

## 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.)

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. But the phenomenon of thin hairline strokes “disappearing” also occurs on electronic screens.

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 lowercase 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. The only correct time to underline text is to communicate a *live* hyperlink.

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, using 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 valorunt, optatque sitiore persped exerum quam corro cust, occus nonessi audam fugitae audi officiu rehendem qui necariati 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.



CHAPTER  
FIVE

# MINI ART SCHOOL

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THE ELEMENTS, PRINCIPLES  
& THEORIES OF DESIGN

**Positive and negative space.** Every layout needs positive and negative space. This design switches up the positive and negative roles of the type and backgrounds. The result is an interesting label with depth and dimension.



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 stick figure), they do know the elements, principles and theories 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.

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/Form
4. Size/Scale
5. Color
6. Texture
7. Value

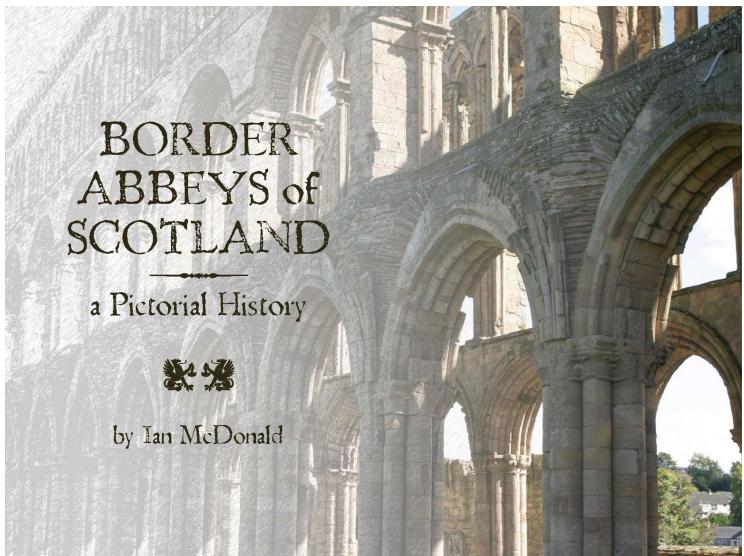
Second, we cover six principles or rules of good design.

1. Focal Point/Emphasis
2. Contrast
3. Balance
4. Movement
5. Rhythm/Pattern
6. Unity

Third, we share four laws of Gestalt theory.

1. Proximity
2. Similarity
3. Continuity
4. Closure

Familiarity with the elements, principles and theories 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, principles and theories, you can create more effective visual messages.



Fine Line

**Heavy Line**

Textural Line

Elegant Line

Whimsical Line

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

## 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*.

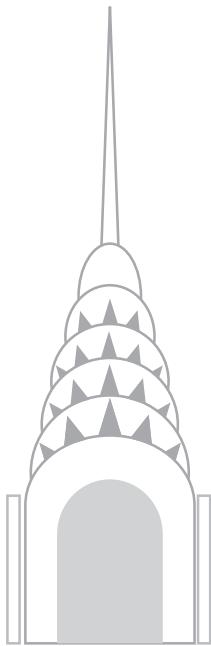
Whether positive or negative, space is more than a key element in graphic design. Space is a requirement. You can't talk about, create or evaluate graphic design without accounting for space.

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



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that 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. Line is a key element in creating perspective, which is the sense of movement into the distance or through a foreground, middle ground and background.

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/FORM

---

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/SCALE

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 mousetype 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: COLOR

Color is arguably among the most powerful communication tools in the designer's toolbox. It draws attention. It orders and organizes. It evokes emotion. In fact, we think color is so important, rather than cover it here, we're giving it a chapter of its own.



**Above:** 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 shapes and use of shadow create the illusion of three dimensions in this postcard design. Similarly, color and pattern come together to create the look of metal deck-plating in the example at right.



## 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?

Pattern often goes hand-in-hand with texture. Repeating shapes, for example, can give the visual impression of texture. Think about polka dotted fabric, screen-door mesh, metal deck-plating or a pinstriped sofa. Each of these textures has a distinct repeating pattern.

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.

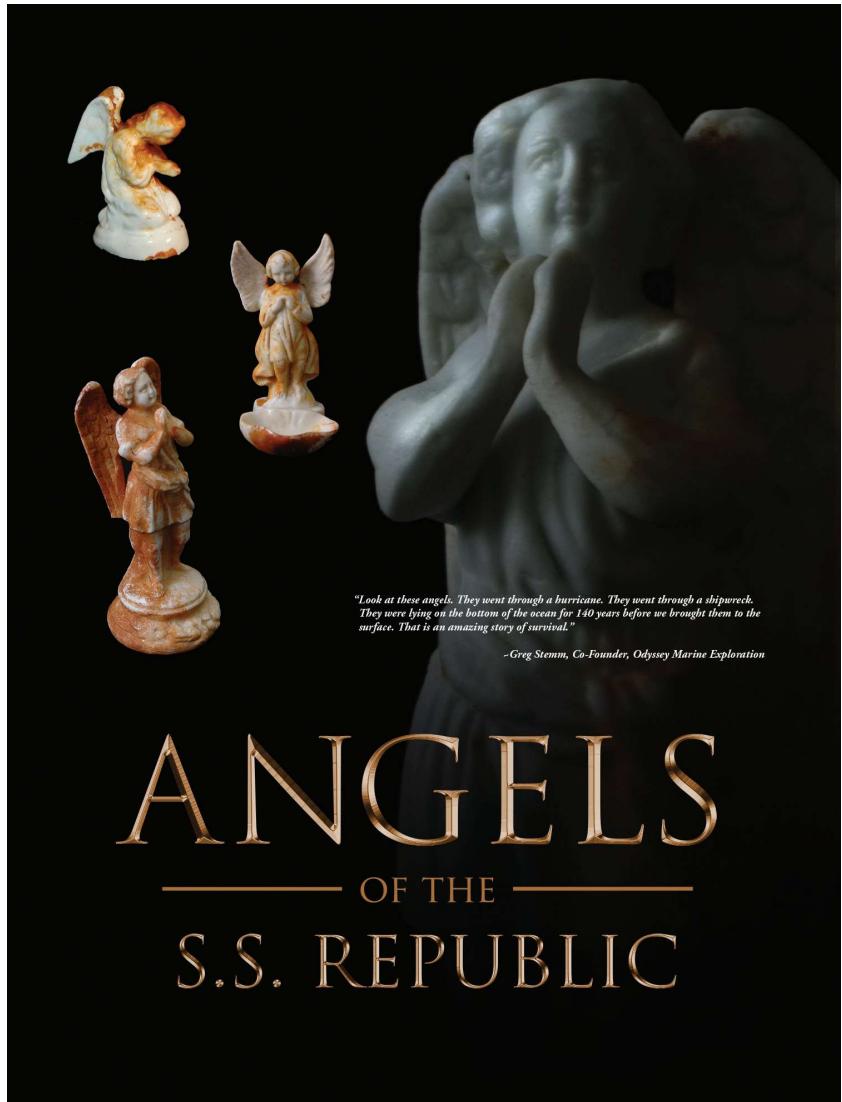
## ELEMENT NO. 7: VALUE

Value refers to tones of light and dark. In between white and black we find 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.

**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 drama 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.

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 element, 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.

That's it for the seven elements: space, line, shape/form, size/scale, color, texture and value. Put them in your toolbox, and we can move on to the six principles or rules of design, where you'll see the elements again, by the way.

## PRINCIPLE NO. 1: FOCAL POINT/EMPHASIS

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.

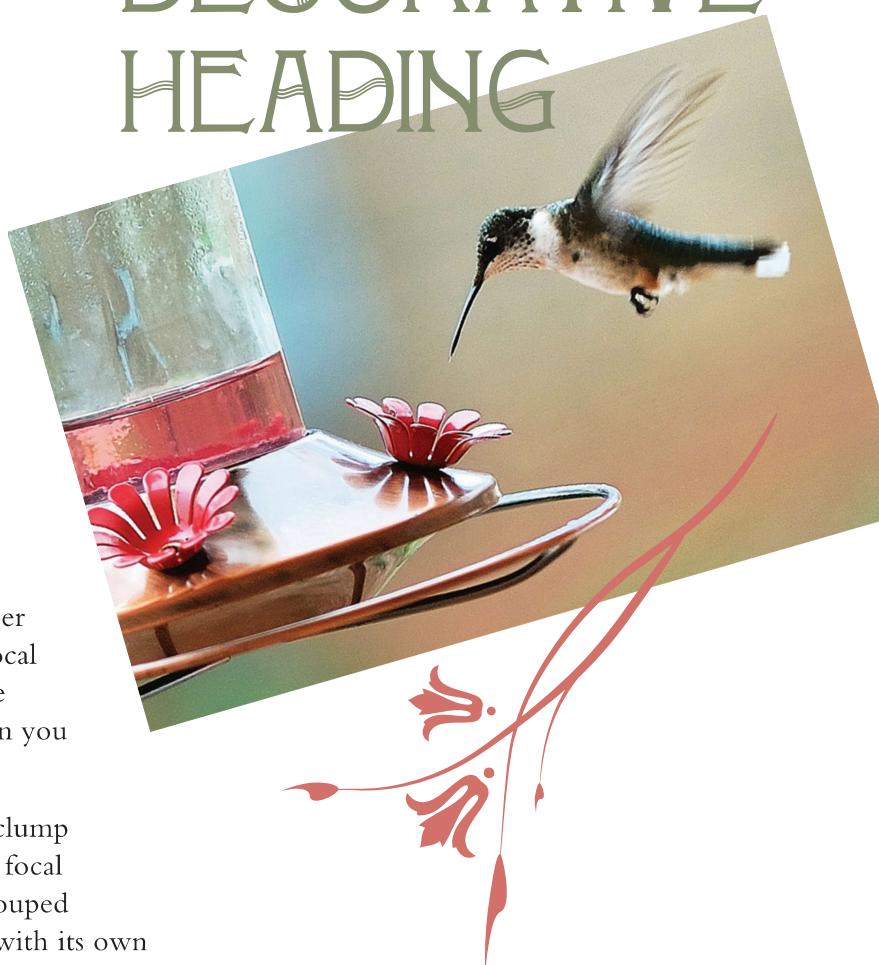
Rule No. 1 about focal points: Have one. Without a focal point, the viewer doesn't know where to look first. If you're trying to capture viewers' attention and control the way their eyes move across the layout, then you need a focal point or CVI.

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.

# DECORATIVE HEADING



**Focal point, check. Now what?** Once you've decided on a focal point element, your next step is to position it. And you guessed it, there are rules for that, too. In the next few pages we introduce you to the golden proportion and the rule of thirds.

# ABOUT THE GOLDEN PROPORTION AND THE RULE OF THIRDS



## The golden proportion.

The golden proportion is a ratio: 1:1.618. When applied to a golden rectangle, it becomes a kind of compositional grid suggesting asymmetrical placement of items on the layout.



**The golden proportion.** The golden proportion is really just a ratio: 1:1.618. Mathematicians and scientists are as enamored with the golden proportion as artists and designers of all kinds are—and have been for centuries. Sometimes called the divine proportion or the golden ratio, it has been invested with divine, even magical, properties.

What makes this proportion special is its mathematical principle: The ratio of a to b is the same as the ratio of b to [a + b]. For our purposes, it looks like this: Draw a perfect square. If you increase the perfect square's width by multiplying it by 1.618, you create what is called a golden rectangle. You'll find golden rectangles everywhere in art, architecture and design.

Leaving the math aside, artists and designers like the golden proportion because when applied to shapes like rectangles, triangles and even spirals, it seems to produce a universal visual aesthetic appeal.

The golden proportion applied to a golden rectangle becomes a kind of compositional grid suggesting asymmetrical placement of items on the layout. In fact, a golden grid uses the golden ratio to establish an irregular  $3 \times 3$  grid on the golden rectangle. And that leads us to the rule of thirds.

**The rule of thirds.** For the mathematically challenged or uninterested, the rule of thirds will seem wonderfully simple compared to the golden proportion. Like the golden proportion grid, the rule of thirds is merely a  $3 \times 3$  grid that suggests layout placement in order to create visually interesting asymmetrical designs.

The rule of thirds simply divides the layout—whatever its format—into an evenly spaced  $3 \times 3$  grid. Then the focal point goes on one of the four gridline intersections. *Voilà*, pleasing asymmetry guaranteed.

Another way to think about the rule of thirds has to do with symmetrical and asymmetrical balance. If we associate symmetrical balance with the number two, as in two symmetrical sides of a bisected layout, then the quickest route to asymmetry is to work with the number three, as in a  $3 \times 3$  grid.



**The rule of thirds.** The layout for this save-the-date postcard uses the rule of thirds. Key information sits at one intersection of the grid. The hummingbird, which is the focal point graphic, sits at another.



**Font contrast.** Contrast is essential in logos using more than one font. Here the designer chose a sleek condensed sans serif font to contrast with a grungy decorative blackletter font.

## PRINCIPLE NO. 2: CONTRAST

Contrast is an important principle for designing interesting (as opposed to boring) 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.

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.

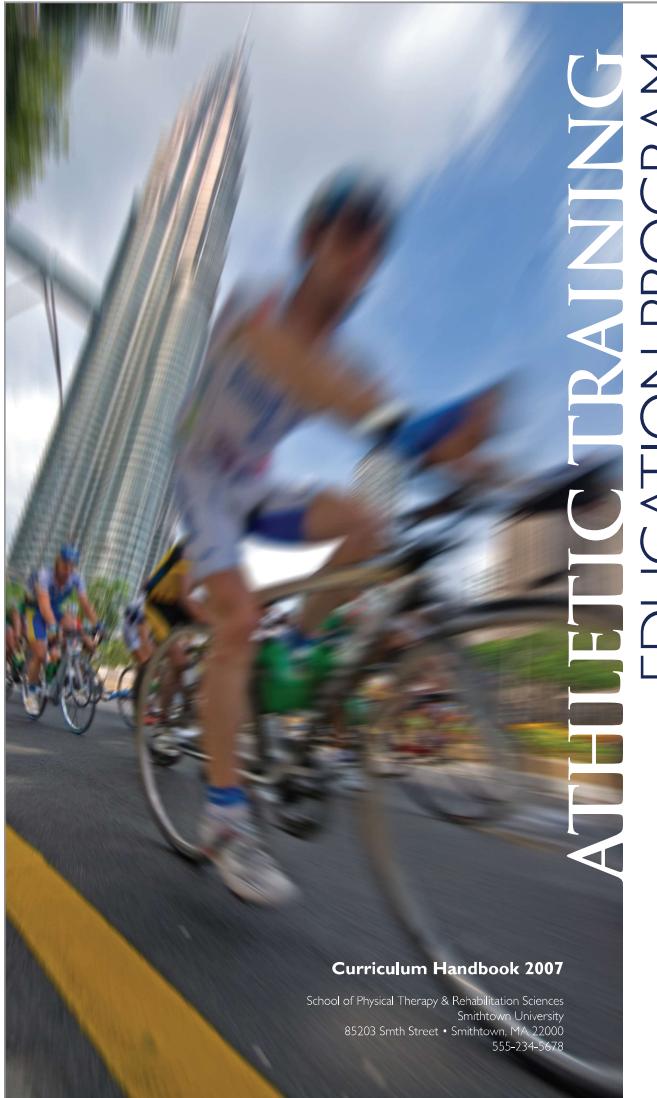
## PRINCIPLE NO. 4: MOVEMENT

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.



Allejandro and Ana Gonzales cordially invite you to attend a **dinner party** in celebration of Ana's **40th birthday** • Saturday, **September 4, 2014** • **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](http://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!



## ATHLETIC TRAINING EDUCATION PROGRAM

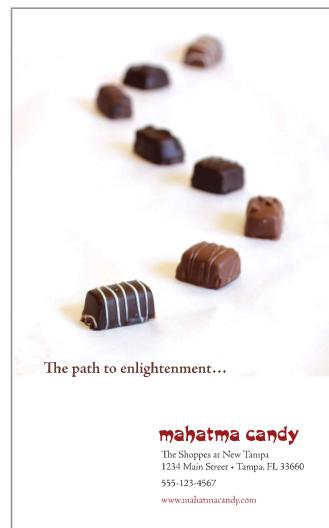
### Curriculum Handbook 2007

School of Physical Therapy & Rehabilitation Sciences  
Smithtown University  
85203 Smith Street • Smithtown, NY 11787  
555-123-45678



**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



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."

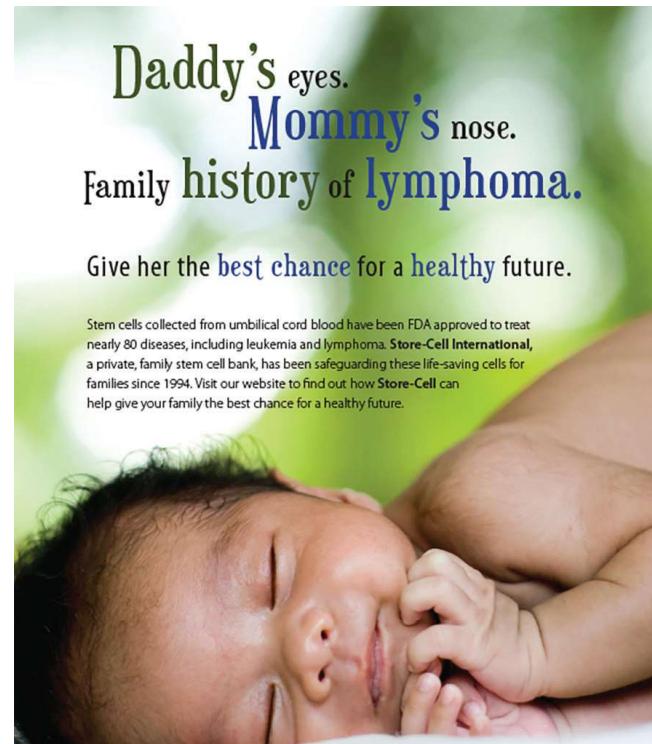
Flow has to do with the pattern of movement the eye takes across the page or screen. The possibilities for such patterns are countless. However, there are some fairly common ones in terms of the layouts we produce for commercial graphic design, such as advertising. The Z pattern is routinely used. In 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/PATTERN

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.

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.



Daddy's eyes.  
Mommy's nose.  
Family history of lymphoma.

Give her the best chance for a healthy future.

Stem cells collected from umbilical cord blood have been FDA approved to treat nearly 80 diseases, including leukemia and lymphoma. Store-Cell International, a private, family stem cell bank, has been safeguarding these life-saving cells for families since 1994. Visit our website to find out how Store-Cell can help give your family the best chance for a healthy future.

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Store•Cell  
Storing Stem Cells since 1994

**Rhythm.** The repetition of fonts and colors paired with the nonlinear positioning of headline segments creates a playful rhythm in this ad design.

## PRINCIPLE NO. 6: UNITY

The last principle, unity, may seem a little abstract compared to the other five 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.

Unity segues nicely into Gestalt theory because Gestalt laws demonstrate the ways our brains see order in visual chaos.

## GESTALT THEORY

In the early 20th century, a group of German psychologists studied the way the human brain perceives objects. *Die Professoren* discovered that the brain automatically and unconsciously simplifies, arranges and orders objects the eyes see. Specific patterns of perception emerged from the research, which became the Gestalt laws. Four of these laws are of particular interest to designers.

### Proximity.

We perceive objects that are close together as belonging to the same group. A related law, the law of Common Fate, says that we perceive objects moving in the same direction as part of the same group. On the left, we interpret one group of circles. On the right, we interpret two groups of circles. The ability to group content aids in creating organization and order in layouts.



Placing elements in proximity to one another goes back to clumping. The idea is to avoid a busy, cluttered layout by physically grouping items together that belong together.

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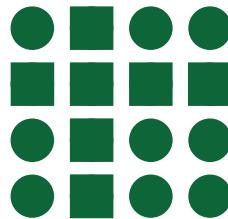
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## Similarity.

Our minds group things with similar properties, such as color or shape. “Like goes with like.”

In this example, we group squares with squares and circles with circles. In layout, we can use similarity to create order and organization through unity.



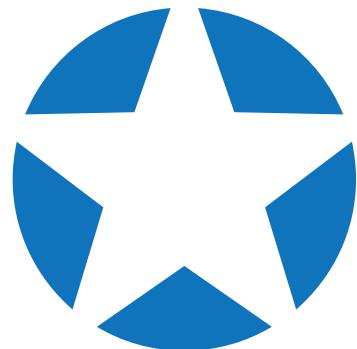
## Continuity.

Our minds will continue a pattern beyond its ending points. Further, our eyes will follow the direction of a line. On the left, our minds see a single cross shape instead of four shorter converging lines. On the right, our eyes follow the direction of the A’s swoop and continue on to the star. Applying this concept can add a sense of direction and movement to your layout. *Ergo*, flow.



## Closure.

We mentally fill in the gaps in order to complete a perceived shape. In this example, we see a star shape even though there is no star outlined. The idea of designing with only a part but having your viewer perceive the whole opens up interesting compositional opportunities, including the interplay of positive and negative space. How cool is that?



Applying Gestalt principles can help control the viewer’s journey through your design. Visual hierarchy tells viewers what’s important along the way.

That completes your basic course in the elements, principles and theories of design. Cue the band for “Pomp and Circumstance” because you’re ready to graduate from mini art school.

# APPLIED GESTALT

**Proximity.** This Web page includes several visuals, navigation, multiple headings, a feature story and some widgets. That's a lot of parts to scan. But grouping page elements together makes scanning manageable. Proximity trims the number of page segments to four horizontal rectangles: an image slider/logo band, a featured segment band, an events calendar/feature story section and a footer.

**Similarity.** Applied similarity makes websites navigable. Imagine a website where each link is typeset in a different size, color and font. Such a website would be visually loud *and* confusing. In this example, each navigation link is styled the same way. Links look the same and, therefore, the user understands they will behave the same. Headings and subheadings are also uniformly styled. This allows us to scan for the headings and get a sense of the site's content at a glance.

**Continuity.** Our eyes follow the lines tying screen elements together both vertically and horizontally. Intentional alignment of layout elements, whether it's the top edges of multiple visuals or the left edges of copy blocks, creates these lines. The row of round orange icons near the layout center demonstrates this. The viewer's eye follows the line from one icon to the next across the page.

**Closure.** Remember the interplay between positive and negative space we mentioned? It's at work in the wrench and group icons. The icon images are the same color as the background (negative space) and "bleed" into it. But we still see the full shapes of the wrench and group images because we mentally close the gaps and complete the shapes. Similarly, we close the gaps on the cropped parts of the gear in the lower right corner. We can't see the whole gear, but we know what it looks like anyway.

The screenshot shows the homepage of the TEC Garage St. Petersburg website. At the top, there is a navigation bar with links for HOME, ABOUT, GET INVOLVED, EVENTS, and CONTACT. To the left of the navigation is the TEC GARAGE logo, which features a circular emblem with the words 'TEC GARAGE' and 'ST. PETERSBURG'. Below the logo is a large, semi-transparent image of a woman sitting in a chair, looking down at a device. To the right of this image is a banner with the text 'Join St. Petersburg's newest entrepreneurial hub for startups'. The main content area is divided into four sections: 'PARKING' (with an orange icon), 'MASTER MECHANICS' (with an orange icon of two people), 'THE LIFT' (with an orange icon of a gear), and 'LOCALLY OPERATED' (with an orange icon of a gear). Below these is an 'Events Calendar' section showing five upcoming events with details like date, time, and location. To the right of the calendar is a 'Spotlight On...' box featuring a photo of a man and text about Green Bench Brewing Co. At the bottom of the page is a footer with links for social media, news updates, a blog, and contact information.

**Gestalt at work.** Applied laws of Gestalt theory make this complex homepage scannable and functional.

*Reproduced by permission of TEC Garage, St. Petersburg, FL. Design by Rebecca Hagen.*

## 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, principles and theories of design to explain why the layout works. Now do the same thing with an advertisement you find in the same issue.
4. Collect several examples of layouts including Web pages, newspaper pages, advertisements and others. How many of the designs use the rule of thirds? How many of the designs use the golden proportion?
5. Pull out some of your own previous design and layout work. Using the elements, principles and theories 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.
6. Imagine you have to design an online portfolio for yourself. Using the six principles of design, do some initial wireframe 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 and any Gestalt laws in play, too.
7. Collect examples of logos that demonstrate the four Gestalt laws—proximity, similarity, continuity and closure. Explain how your examples utilize each.





CHAPTER  
SIX

# LAYOUT

---

WHERE TO PUT VISUALS  
& TYPE FOR IMPACT

**A** layout is the arrangement of visuals and type in space to compose your design. In some ways, creating a layout is like organizing and leading a tour. You welcome visitors at a clearly marked starting point. You lead them on along a specified path and point out significant sights along the way. And you do it all in an engaging and informative manner.

In this chapter we share some theories and practices graphic designers use for guiding interesting layout tours.

## HOW DO I KNOW WHERE TO PUT STUFF?

If you are asking this question before you have done your research, written a creative brief and taken stock of your available design assets, then stop what you're doing and go back and read [Chapter 2](#) on planning. Go. Now. We'll wait.

If you *have* done your homework, great. Your next step is to explore options for “where to put stuff” by creating thumbnail sketches for each page in your project. As we mentioned, there are theories and practices that guide the placement process. But before we get to that, start your sketches by setting up an appropriate grid structure.



**What size layout?** Some layouts have standard sizes. The standard size for business cards in the U.S. is 3.5 x 2 inches.

### What's a grid & why do I need one?

A grid is a series of horizontal and vertical lines charting out an area. Think of grids as a framework composed of columns, squares or rectangles. Your grid helps you organize items on your layout. Gridlines guide your decisions about grouping and aligning visuals, type and negative space. Using the same grid on every page gives your final project a unified appearance.

### Creating & using a grid.

Designing a grid is not rocket science. Don't make it complicated. Remember, the purpose of a grid is to simplify the layout process.

**Your grid starts with your layout boundary.** Start your thumbnails by drawing the outer edges or boundaries of your layout. Remember to draw your sketch in proportion to your design's final format. For Web wireframes, create your sketch in proportion to the initial screen viewing area, generally 1024 x 768 pixels (basically a horizontal rectangle). Proportion is essential. You can't fit a square peg in a round hole, and you can't fit a horizontal ad in a narrow vertical magazine column. In the world of screens, the concept of proportionality is known as aspect ratio. If you're sketching on paper,

# ALL ABOUT ASPECT RATIO

For electronic screens, aspect ratio refers to the ratio of screen width to height.

Various ratios of width to height are standard for different media. Big-screen Hollywood film uses a horizontal format (roughly twice as wide as tall), and traditional standard TV used a slightly more square-ish format. That's why big-screen Hollywood films have had to be cropped for standard TV viewing, unless they were letterboxed, meaning they were reduced and floated in negative black space. (Either way, cropped or letterboxed, you've never seen a warped movie on TV.)

So, for example, regardless of the size of your contemporary wide-screen TV in inches (measured diagonally from corner to corner), the ratio of its width to height will be 16 units wide by 9 units tall—or 16 to 9. That aspect ratio is expressed as 16:9 or 1.78:1. Old standard televisions had an aspect ratio of 4 to 3, expressed as 4:3 or 1.33:1.

Computer, tablet and smartphone aspect ratios may vary. But they generally have followed television's lead, with formats at roughly 16:9.

The concern with aspect ratio is because you can't design a square composition and expect it to fit a rectangular format. This becomes especially problematic in planning and composing such things as television commercials, training videos, multimedia websites and even business presentations employing projected computer screen slides. Today designing for aspect ratio is complicated by screens on tablets and smartphones, which have no standard sizes and rotate content onscreen anyway.

## Aspect ratios:

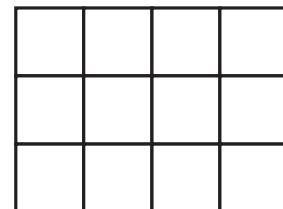
Tablets and Smartphones 1.78:1 or 1.33:1

U.S. Standard TV and Computer Monitor 1.33:1

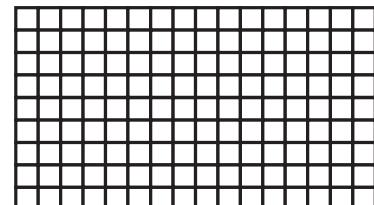
U.S. Widescreen TV and Computer Monitor 1.78:1

U.S. Cinema 1.85:1 or 2.35:1

Most 35 mm Film and Digital Still Photography 1.5:1



Standard Definition  
(SD) TV (4 × 3)



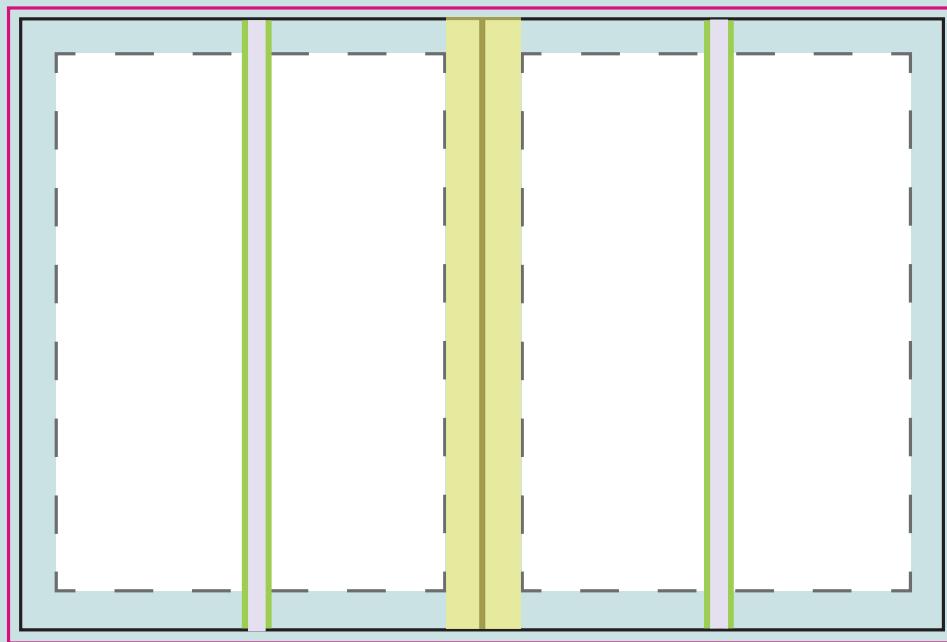
HDTV (16 × 9)

we recommend the use of graph paper. It helps keep your sketches in proportion. If you're sketching on a tablet or some other digital input device, turn on background grids, if available, for the same effect.

After you've set your outer edges, add gridlines for margins, trim, bleed, live area, title safe area, action safe area and any other essential guides. We discuss this in more detail in the following section, "Ingredients of the Grid."

# THE INGREDIENTS OF THE GRID: MIX & MATCH TO MAKE YOUR OWN LAYOUT FRAMEWORK

Basic grid for a two-page spread



*The recommended bleed setting is 1/8 inch (.125) past the trim line.*

## KEY

- |       |                |
|-------|----------------|
| —     | Format/trim    |
| - - - | Margin         |
| ■     | Live/safe area |
| —     | Bleed          |
| ■     | Gutter         |
| —     | Column guides  |
| ■     | Alley          |

**Format.** The outer edges of your page or screen are effectively your base gridlines. To set your layout width and height, you'll need to do a little research to see if there is a standard size for your layout. For instance, one popular video sharing site recommends sizes with a 16:9 aspect ratio, such as 1280 x 720 pixels. In any case, format dictates the type and placement of the other gridlines you'll need for your layout.

**Margins.** Margins are the bands of space at top, bottom, right and left of your layout. When a print layout includes a spread—two pages side-by-side—the side margins become inner and outer margins. Some layout types have standard

margins, so again, a little research is required. Printed magazines, for example, may require larger inner margins to account for binding. Depending on your layout type, it can be a good practice to make your margins correspond with live area.

**Live area, action safe area & title safe area.** Each of these areas serves as a safety fence inside the boundaries of your paper (live area) or screen (action safe and title safe areas). Any content falling outside of the “fence” may be cut off or disappear from view. It is especially important to respect these areas if you are designing for television. Different television screen aspect ratios make cropped content a

real possibility. So set margins or gridlines to correspond with the safe areas and place your content inside those guides. Your content will remain intact and viewable.

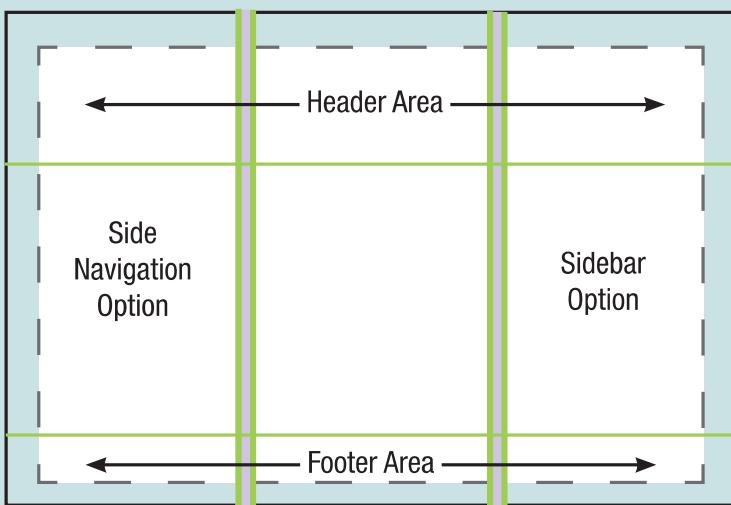
**Trim & bleed.** Trim is a commercial printing term referring to the physical dimensions of the flat page. Trim size often corresponds directly with format size.

The effect of running material—background color, visuals, type—right off the layout is called a bleed. To create such layouts, designers extend bleed content just beyond the trim size. Commercial printers take the slightly extended design, print it to a larger sheet of paper

## Basic grid for high definition television (HDTV)



## Basic grid for a Web page

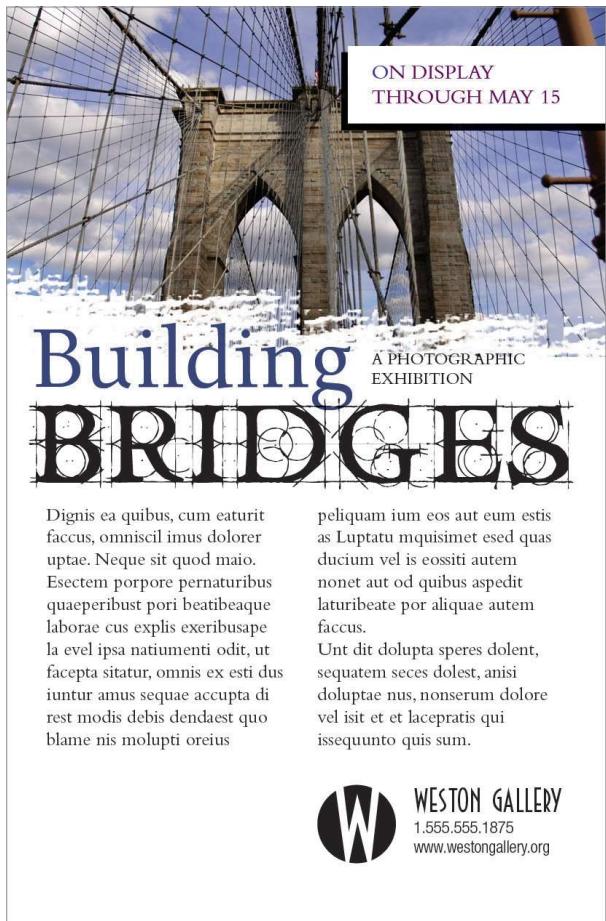


and trim the edges to achieve the desired finished size. This is where the term trim size comes from, by the way.

Print content may bleed or not. Screen content, however, always bleeds. Even when the content of Web pages, video or commercials stops shy of the viewing device boundaries, something—typically a solid color—fills the rest of the screen. In the world of video, this is called pillarboxing or letterboxing. To prevent this from happening in your Web projects, choose something to fill the space, preferably a something that complements the rest of your design. For video projects, working with the proper format and aspect ratio prevents pillarboxing and letterboxing.

**Columns, alley & gutter.** Columns are the quintessential unit of the grid. In fact, we often refer to a grid as a two- or three-column grid. Columns provide a useful framework for determining size and position of layout components. And, as an added bonus, when text is set in the correct size column, it's easier to read.

An alley is the negative space between a layout's columns. A gutter is the oversized margin between two facing pages, such as a newspaper's fold or a magazine's binding. Alleys and gutters provide essential white space that keeps elements separate and text readable.



# Building BRIDGES

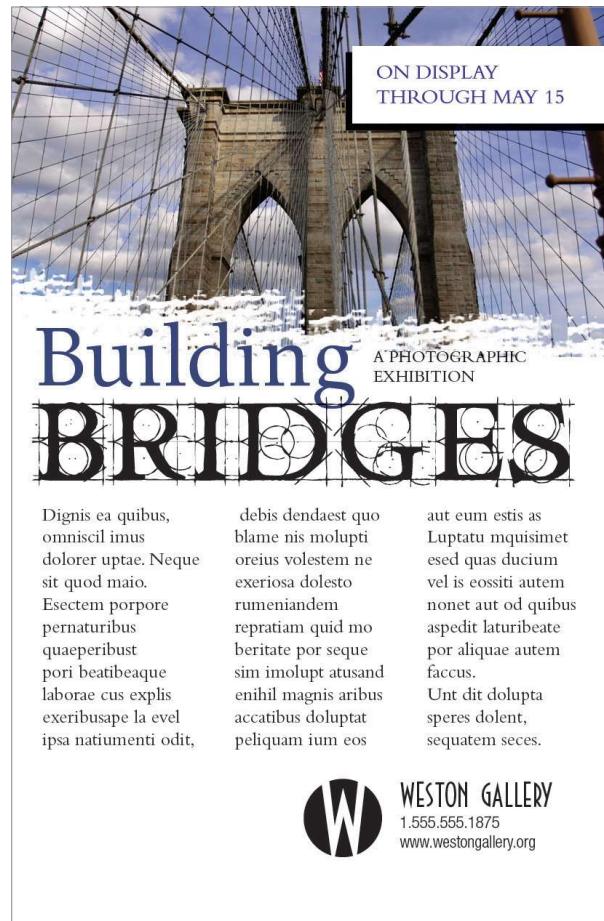
A PHOTOGRAPHIC  
EXHIBITION

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# Building BRIDGES

A PHOTOGRAPHIC  
EXHIBITION

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**Sometimes more isn't better.** Too many columns in too small a layout makes for awkward reading. When you can squeeze only one or two words in a line of copy, your columns are too narrow. Yes, Example-on-the-Right, we're talking to you.

Now you have the most basic of grids. For some small projects, this is all the grid you need. For more complex projects, you'll add column guides.

**How many columns?** Start with the type of project you're producing. The project format may suggest a basic grid structure. Tabloid newspapers traditionally utilize a four- or five-column grid. A small banner ad may only have space for one or two columns.

Balance aesthetic preferences with readability when establishing your column count. For maximum readability, column widths should fall within the range of 2–5 inches or 144–360 pixels.

Web page column counts vary. In fact, column counts on many sites change according to viewport size. Many Web designers favor a 960-pixel 12-column grid for its flexibility. Such a grid easily accommodates content in clusters of two, three or four items. As a rule, grids with more columns offer greater design flexibility. This is true for all types of layouts. But that doesn't mean you're required to use the maximum number of columns you can squeeze in the space. Beginners may choose to employ fewer columns to simplify things. In any event, go with your comfort level.

Column widths on sites following the best practice of responsive Web design adjust according to the size of the current viewport. To prevent Web copy from stretching from one side of a huge monitor to the other, style columns with maximum and minimum widths using code.

To maintain pleasing proportions, consider setting your column grid using the rule of thirds or the golden proportion. Or let your specific content needs dictate the width and number of your columns.

After vertical columns, you also may add horizontal guides as needed for the design you envision. Perhaps you want to create distinct top and bottom portions of your design. You can add a horizontal line right in the center to help you lay out your design elements. Or perhaps you want to try a more complex grid structure of uniformly sized units, or “modules.” You can thumbnail horizontal guides to make any combination of grid units.

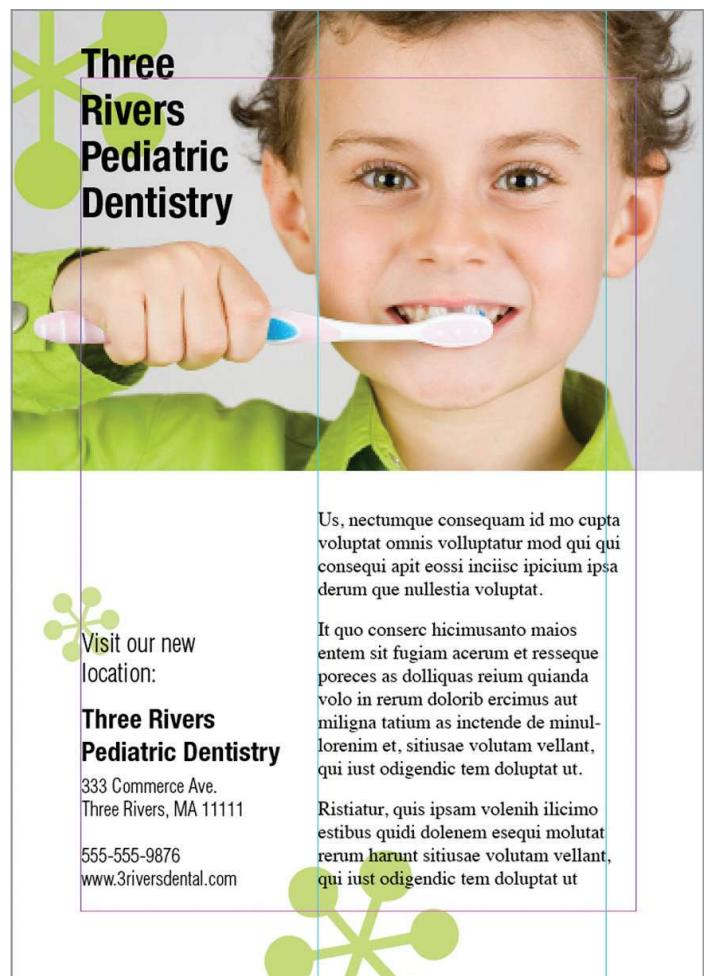
While we think of grids as having uniformly sized units, non-uniform asymmetrical grids are also used. Such grids encourage the creation of asymmetrical design, and asymmetry is visually interesting.

Once your grid sketches are in order, you’re ready to add the first layout item: the focal point.

### Establish a focal point.

To return to the touring analogy, your focal point is the equivalent of a big sign that says, “Really amazing stuff starts here.” It’s the thing on your layout that captures the visual tourist’s interest in the first place.

Usually the focal point is a visual of some kind. But not all visuals make good focal points. Look for focal-point-worthy visuals such as photographs with strong composition, line, shape, color or interesting angle.



*Embedded photo © Catalin Petolea - Fotolia.com*

**A custom grid based on dominant artwork.** The grid here starts with the standard document boundary and margins, but all other lines are based on the shapes, lines and elements suggested by the art itself.

Since we look at art first, and our eyes are drawn to people’s eyes, this is a great place to align a key headline.

The content of the image, in this case the visual weight of the boy’s head, helps determine the positioning and alignment of the text block below.



## WHAT IF THE **COPY** ISN'T AVAILABLE YET?

This is a classic chicken-and-egg dilemma. Ideally you want all the copy available before you begin your layout. Maybe, however, the boss or client needs to see a layout before you get the copy. Maybe the writers can't start writing until they know how much space to fill on the layout. What can you do when you can't produce a layout without the content, but you can't get the content without a layout?

**Greek text.** Sometimes Greek text, meaning stand-in copy, is your best solution. Most professional-grade layout software programs offer some kind of Greek text, which is basically placeholder words. They read like gibberish, as in, "It's all Greek to me." The dummy words may be in English, or they may be fake Greek. "Lorem Ipsum" is the ubiquitous phrase of Greek with no meaning. Because Greek text can be formatted like normal copy, "greeking" offers a temporary substitute for the actual copy. This enables you to proceed with planning your layout.

Type treatments also may serve as focal points. The key to typographic focal points is contrast by some element of design: space, line, shape, size, texture, value or color.

Once you select a focal point, you have to decide where to put it. The works-every-time layout hangs the focal point from the top of the layout. But knowing a little design theory gives you other options. If you don't remember the golden proportion and the rule of thirds, consider revisiting [Chapter 5: Mini Art School](#).

## WHERE DO I PUT THE REST OF MY STUFF?

Once your focal point is in place and ready for attention-grabbing duty, the layout must direct viewers to the next important item, typically copy.

### Adding type.

Type placement begins with inserting the main copy and any nondecorative headlines before adding other typographic items such as cutlines and tags. Depending on your format, type may comprise a little or a lot of your layout. Whichever it is, let your grid and your gridlines guide the placement of type.

Once you decide where on the layout to place the type, you can style it in an appropriate font, size and color. Make sure you haven't forgotten any type items. Adding a missing cutline or subheading after the fact can throw off an entire layout.

Use the other type tips you know:

- » Keep your headline and your lead together.
- » Reduce leading (line-spacing) as needed on multiple-line headlines.
- » Set copy in appropriate column widths to keep long copy reader-friendly.
- » Avoid fully justified or centered type.
- » Watch for inelegant breaks in headlines or legs of type.
- » Avoid widows and orphans (lone words at the top or bottom of columns).

## Placing visuals in your layout.

In addition to the focal point, you may have other visuals to include on the layout. And, of course, there are rules for that, too.

### Place visuals near the top of the layout.

Positioning photos near the top of a layout or story is particularly important. Photos are eye magnets, and when they appear at the bottom, they immediately draw the eye to the bottom and right off the screen or page. Viewers will skip or miss that important information you're trying to convey on the rest of your layout. Does this mean you can never put visuals at the bottom of a layout? Nope. But...

**If your picture has direction, be sure it's pointing the right way.** We tell students: "Pictures are arrows. Be sure you're pointing in the right direction." If a photo or illustration has a strong direction, such as a particular line's movement or a face looking in a particular direction, make sure that direction is pointing to the

### Faculty Spotlight

## Raising the Bar on Legal Education



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**Above:** The story above displays several "don'ts," including a much-too-skinny column to the right of the image and a photo placement that separates the headline from the start of the text.

**Below:** Ahhhh, much better.

### Faculty Spotlight

## Raising the Bar on Legal Education

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*Opposite:* Volum, omniminis niquam, tem corferum nonem fugiam iun.

**Using multiple visuals.** When placing multiple visuals, position them for overall balance. Image size contrast creates pleasing asymmetry.

Do leave some negative space, but don't let it get trapped. Make sure it opens to the outer edges of the layout.

accompanying type or whatever else comes next along the intended visual tour of the layout. Don't position your visual to point right off the screen or page if that's not where you want the viewer's eye to go.

**Flipping photos is a bad idea.** You may be tempted to "flip" an image that happens to point the wrong way. Flipping photographs is not acceptable in news design—ever—and though it can be done in marketing and advertising pieces, it can get you into trouble. Never flip a picture with text, for example, for what we hope are obvious reasons. Flipping photos of recognizable people may result in also flipping distinctive facial features. Flipping is just plain dangerous.

**Don't position a visual where it interrupts the flow of reading.** Don't interrupt the flow of reading copy by placing a visual where it chops a line or a column of type in half. Another common mistake is to place a visual between the headline and the lead. Floating a visual in the center of a column without anchoring it to the gridlines is also a common mistake causing unhappy results.

**Pay attention if you're "wrapping" text.** When you wrap text around a visual, make sure you don't end up with text columns that are too skinny, leaving you with only one, two or three words per line of type.

### When using multiple visuals...

**Variety or uniformity of size?** When you're using more than one visual, make them different sizes—and don't be shy about the size contrast. The most important visual should be the largest. The contrast of sizes is more visually interesting and helps establish visual hierarchy. However, just to contradict ourselves, sometimes an interesting grid arrangement of

# UNIVERSITY RESEARCHERS ANNOUNCE

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visuals of the same size makes a nice rhythmic pattern. But the rhythmic grid pattern sacrifices asymmetry and visual hierarchy. Whatever you decide, call it with a visual communication purpose.

**Balance, please.** If you have multiple visuals on a single screen or page, position them for overall layout balance. Avoid lopsidedness. Imagine you're loading people into a small boat. What happens if everyone sits on the same side?

On the other hand, it is acceptable to cluster groups of images together. A cluster of multiple images becomes a single visual element in your layout.

**Mug shots.** If you're working with multiple headshots, called mug shots or mugs, make all the heads roughly the same size. To align headshots, try cropping to align everyone's eyes.

## Where to put negative space.

We trust that by now you understand that *white space is not your enemy*. In fact, negative space is the best tool in your design toolbox for isolating and highlighting important content. It organizes by separating items. Without it, there can be no sense of clustering. Negative space also provides a visual respite for the viewer to avoid visual overload. But even negative space has layout rules.

**Who's the pinhead on the right?** Call us crazy, but we'd bet the doctor on the right wouldn't be pleased about how he looks in this news story. When you use multiple headshots, keep the heads the same size and align the images at eye level.



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## Visual hierarchy.

Varying the size of headlines gives a sense of visual hierarchy to even the most text-heavy layouts.

First, try to consolidate many small puddles of negative space into fewer larger pools. This reduces visual clutter in exactly the same way as clustering positive layout items does. Same principle.

Second, avoid trapped space. Trapped space is a conspicuous chunk of white space isolated in the interior of the layout. If you have trapped space, rearrange the layout so the white space opens to the margins.

Another option is to treat white space as an additional asset you can place. For example, we built an extra-wide vertical band of negative space into the left and right margins of this book. That band of white space keeps the reading columns at a comfortable width. It also provides an interesting space to hang visuals and drop sidebars. The white space built into the top and left margins of the “Be Green Graphic Design” website above creates an open, airy layout and helps focus attention on the logo.

## CREATING HIERARCHY

Creating visual hierarchy with relative position and contrasting size is another way to draw a reader through a layout while delivering an extra layer of communication. The hierarchy tells viewers what parts of the layout are more important than others and to look at the important things first.

To create visual hierarchy, rank the items intended as layout content in their order of importance. Your most important item, usually a key visual or a headline, becomes the focal point. A position near the top of the layout gives an element importance. Larger size also imparts greater importance. Visuals and type of lesser importance appear in smaller sizes and lower positions on the layout.

One of the best places to observe visual hierarchy in action is on the front page of a newspaper, either print or online. The lead news story always has the biggest photo, the biggest headline point size and occupies the catbird seat at the top of the page. Graduated headline sizes draw the reader down through the page like steppingstones.

Visual hierarchy applies to newsletters, Web pages, annual reports and any other document that includes multiple stories or chunks of discrete information.

## LAYOUTS WITH MULTIPLE TOPICS ON THE SAME SCREEN OR PAGE

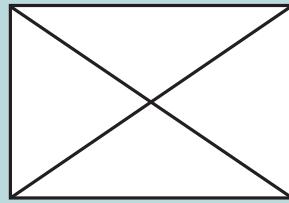
Up until now we've been dealing primarily with single-topic layouts. But what if your layout must accommodate multiple smaller stories or other items on the same page? Websites as well as print and online editions of newspapers, magazines and newsletters all require the orderly layout of multiple stories on a single page, or across several pages.

### Modular page design.

The current trend for newspapers is modular page design. In modular page design, each story is arranged into a rectangle, and the rectangles are arranged on the grid of the page. Modular page design is also used in magazine and Web page design.

**Making a rectangular story.** At a minimum, a story includes a headline and some body copy. Sometimes there is a subhead called a deck between the headline and the lead. Between the deck and the lead, a story also may have a byline identifying the journalist or author. Many stories also have a photo or visual of some kind along with an accompanying cutline.

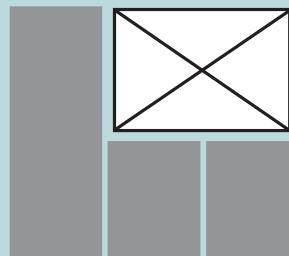
## STORY SHAPES FOR MODULAR LAYOUTS



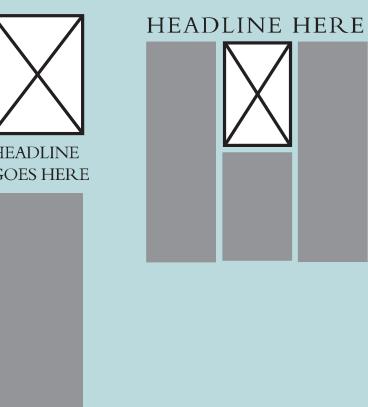
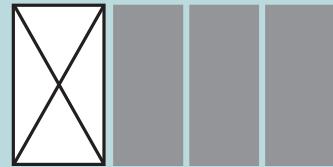
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## The modular page.

Stories fit neatly into the page grid because of their rectangular shapes.

Think of it this way, each part of the story—visual, headline, body copy—represents a new rectangle you have to fit into your rectangular story, which will fit into your grid of rectangles on your rectangular screen or page. It's just like a puzzle.

For each individual story, keep the eye flow moving in the correct direction and in the intended order. The ideal eye-flow order is visual, headline, lead. Otherwise, here are a few more helpful hints:

» **Body copy.** Strip the story's body copy into the grid columns. Keep the lengths of the story's legs even until you run out of story. More than 10 inches per leg is too long. Less than 2 inches is too short. So is yours a one-column or five-column story?

» **Headline.** Add the headline on top of the story. The headline should span all the story's columns, sort of like a roof covering the story. Give the headline a much larger point size than the body copy.

» **Deck.** If there is a deck, put it under the headline but before the lead. Give it a point size smaller than the main header but larger than the body copy.

» **Byline.** If the story merits a byline, put it between the deck and the lead. Give it a tastefully modest point size.

» **Visual/photo.** Where you place the visual really depends on the size and direction of the image. As a rule, though, keep photo

**The Florida Gazette**

**Weekend**

Friday, November 3, 2006

**Museums gear up for summer blockbusters**

Penny Lane, Art Critic

**Local artist wins “Best of Show”**

**Genealogy workshop at the History Center**

**You should see his middle game**

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## Welcome New Board Members

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**Arthur Melnick**

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## Kwan Named Volunteer of the Year

*By Anne Mitchell*

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Suzanne Kwan was named volunteer of the year for her work on the annual holiday food drive.

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## Troublesome headlines

“Tombstoning,” when two headlines are positioned side by side, is a potential pitfall of modular page design. In the top example, the headlines run together. In the example below, the designer solved the problem by placing a photo between the headlines and using an alternative headline style.

## Kwan Named Volunteer of the Year

*By Anne Mitchell*

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Suzanne Kwan was named volunteer of the year for her work on the annual holiday food drive.

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## Welcome New Board Members

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**Martin Chen**

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**Arthur Melnick**

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pe nos quassim endunt

placement near the top of the story. It's that eye magnet thing. Think works-every-time layout. But a visual as focal point can sit under the headline, or to the right or left of the headline, as long as the visual does not sit between the headline and the lead. In other words, never put a visual between the headline and the lead. Ever. If the image has direction, it should point to the story. Wherever you put the visual, and at whatever size, remember you're trying to end up with a rectangular story.

» **Cutline.** Cutlines typically, but not always, go under the visual. A cutline under a photo should run the whole width of the photo.

## A SIDEBAR ON DESIGNING SIDEBARS

Sidebars are a good option for:

- » Breaking up text in the absence of good photography
- » Highlighting key information lifted from your text
- » Providing additional information related to your adjacent copy
- » Adding interactivity when presented in the form of quizzes or lists
- » Giving your page a little pop of color

When designing sidebars:

- » Make them contrast with your regular copy by using a different font
- » Give them a little color with colored bullets, headings, a border or a background box
- » If you use a border or background box, make sure your text doesn't crowd the box. Give yourself ample margin, inside and out

**Placing your stories on a modular page.** Unfortunately, laying rectangular stories on a modular page is not as easy as we may have led you to believe.

If you build all your stories in the same size and shape and then just stack them on top of each other, you'll have one snoozer of a page. To keep things interesting, you need to vary the size and orientation of your stories. For asymmetry, make some stories tall, narrow and vertical. Make others wide horizontals, and maybe even design a few that are square.

At the level of organizing a whole page of stories, you also need to take a look at all the stories' visuals. Varying their size and placement on the entire page creates interest. Newspapers like to average about a third of a page devoted to visuals. Whatever your percentage of visuals, you still have to watch out for lopsidedness at the page level. Don't tip the boat over. Balance is necessary even for asymmetry.

Your goal is an overall page eye-flow guided by the placement of all the stories' visuals. The eye moves from one image to the next in a particular order according to the visual hierarchy.

**Adding visual variety with sidebars.** In print, a sidebar is simply a separate block of type with a solid background, a stroked outline or an ample border of negative space. On the Web, a sidebar is one column (either right or left) of the Web page grid.

Print sidebar content relates to its adjacent copy in some way. A sidebar might be a short connected story, a list, a mini biography, a quiz, an infographic or simply further detail on some aspect of the main content. Normally though not exclusively rectangular in shape, sidebars fit beautifully into modular layouts.

Print sidebars can be as minimal as text and an enclosing box. The visual effect can break up long copy and add life where you don't have as many visuals as you would prefer. Like good cutlines, sidebars provide a bit of information in nice compact quickly readable chunks.

Web sidebars often include primary or secondary navigation, banner advertising or function-adding widgets such as social media feeds and maps. Unlike print sidebars, Web sidebars are typically functional rather than aesthetic. However, guidelines for designing them are similar.

When designing sidebars, one of the biggest mistakes beginning designers make is neglecting to include margins outside and inside the box. Don't cheat your margins. No type should touch the sides of the sidebar, either outside or inside its box.

Sidebars can add pops of color to your layouts. Consider applying color to the headline or bullets. Or you might put your color in the box's background (the fill) or the box's outline or border (stroke). If you choose a background color, don't forget the contrast you'll need between the fill color and the type. If you believe you need to reverse the text, white letters pop best against a dark background. If your sidebar houses Web navigation, make sure hover states (color changes on mouseover) contrast with the background, too.

## MULTIPLE-PAGE LAYOUTS

Laying out multiple pages, whether print or digital, presents some additional challenges. Three biggies include maintaining unity, making a lot of type inviting and providing navigational signs to keep readers from getting lost.

**Visual unity.** To maintain visual unity in a multi-page layout, use the same tactics as for a single-page layout. Don't change from a tuxedo to cargo shorts from one page to the next. Use a dash of Gestalt through similarity: Keep repeating compositional elements such as color, shape, texture and pattern. Consistent font styling also provides unity. Using the same grid skeleton on every page is essential, too.

**Loads of type.** Page after page of gray type is intimidating. To break up any copy-heavy design, including one with multiple pages:

- » Use a grid and set copy into inviting legs of type. And unless your document is fairly narrow, don't let a single column span the width of the page. Imagine trying to read a block of text as wide as your computer monitor. Ouch.
- » Break up type with headlines and subheads.
- » Add more visuals, including sidebars.
- » Deploy negative space strategically.

**Navigational signs.** In a multiple-page layout, visitors need visual signposts to be able to keep track of their whereabouts. Traditional navigation tools include, for example, tables of contents, teasers, jump lines pointing to where the rest of the story jumped and even logos or the journalism equivalent of logos called flags and sigs (short for

**In this issue:**

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12 FRESH July 2015

## You are here.

Multiple-page layouts need navigational devices such as page numbers, folios and tables of contents. Web pages need persistent navigation so visitors can find content as well as find home at any time and from any location.

signatures). For interactive media, navigation and multimedia controls and menus help visitors move through content, and they should be consistent (have similarity) across pages. Breadcrumb trails are highly useful navigation tools for websites, too. A breadcrumb trail is a text reference to where a website visitor currently is, preceded by a sequential list of the links the visitor followed to get there.

A periodical or serial such as a magazine, newsletter or newspaper—print or Web—needs a folio showing the publication’s name and issue or date. Folios in hardcopy editions also need page numbers. Folios generally appear somewhere in the margins, though still within the safe area or live area.

## EXIT HERE

---

Remember, good layout works for, not against, your visual communication objectives: Capture attention, control flow, convey information and evoke emotion.

Begin the layout with a grid and an irresistible focal point. Use the focal point to *point to*, not from, your layout. The Gestalt theories of proximity, similarity, continuity and closure can help with arranging the layout’s flow. Creating a visual hierarchy also aids flow.

For multiple layouts on the same screen or page, modular design is your new best friend. For laying out multiple pages, similarity is the key to visual unity.

Thank you for traveling with us today. Please wait until the chapter has come to a full stop before exiting.

## TRY THIS

---

- 1.** Compare the visual communication of two organizations that compete with each other by comparing their websites. In particular, compare their websites’ grid structures.
- 2.** Experiment to figure out the live area for an  $8\frac{1}{2} \times 11$ -inch sheet on your personal printer and also on the copier you use. If you bleed material at the top, bottom and sides, how much white-space margin still prints?
- 3.** Compare the home pages of two online news organizations. What techniques communicate visual hierarchy? Does either employ modular page design? How do you know?
- 4.** Assemble several samples of your own writing to treat as Greek text. Now create thumbnail sketches showing how you would arrange each of these dummy “stories” into a two-page newsletter using modular page design. Execute your design in a page layout program.

A young woman with long brown hair tied back in a ponytail is smiling and peeking from behind a white wall. She is wearing a white tank top with a colorful floral pattern. A hand is visible on the right side of the frame, holding a white sign that has been partially torn at the bottom. The torn edge reveals a teal-colored circle containing the text.

LAYOUT  
IDEAS YOU  
CAN SWIPE





1

## Sakura Japanese Gardens

*One fallen flower  
Returning to the branch? ... Oh no!  
A white butterfly*

- Moritake

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## BEYOND THE WORKS-EVERY-TIME LAYOUT

In Chapter 3 we introduced you to the works-every-time layout. Now we'd like to introduce you to several other common layout patterns you can add to your designer's toolbox. These layouts adapt to both print and screen applications. Now that we've pointed them out, see how often you run across them each day.

1. Picture window
2. Grid of equal squares
3. Collage
4. Mondrian
5. Type specimen
6. Multipanel \*

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5

6

### FLORIDA GARDENS MAGAZINE

Vol 10, Issue 8: August 2008

### Four favorite *Orchid* varieties:



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\* Layout 6 also demonstrates the use of "clotheslining," a technique where you line up items of unequal height along their top edges. The effect is that of elements hanging off of a clothesline.

**IT ALL COMES BACK TO THE GRID**

Not all graphic designers embrace the grid. Some feel grids are too restrictive. We humbly disagree. An underlying grid is crucial to keeping a design coherent across multiple pages. And, as we've already discussed, a grid takes some of the guesswork out of deciding where to put content.

Regardless of the type of layout you create, sticking to a grid provides a bit of invisible repetition and makes each page or screen feel like part of the same whole.

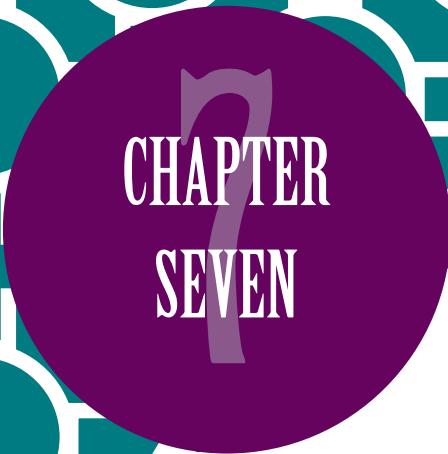
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CHAPTER  
SEVEN

TYPE

---

WHAT YOU DON'T KNOW  
CAN HURT YOU

If you're like most people, the first time you used a word-processing application, you accepted the default Times New Roman 12-point font and never looked back. If you still treat your computer like a glorified word processor, you're not taking advantage of the full communicative and creative power of type.

The best designers are experts in type and typesetting because they understand that well-styled type not only sets the document's tone

but also directly impacts its readability, legibility and visual hierarchy. Failure to follow best typesetting practices, at best, can leave your audience with a negative impression and, at worst, can leave you with no audience at all.

This chapter talks all about fonts, including styling them for both function and aesthetics.



**Type sets the tone.** Well-styled, properly set type sets the overall tone of the layout. It impacts readability, legibility and visual hierarchy as well.

## FONT, TYPEFACE, FONT FAMILY, GLYPH

To begin at the beginning, a font is a complete set of characters in a particular size and style of type. This includes the letter set, number set and all of the special characters you get by pressing the shift, option or command/control keys.

A typeface or font family contains a series of fonts. For instance, Times Bold, Times Italic and Times Roman are actually three fonts, even though people often refer to one entire font family as a font.

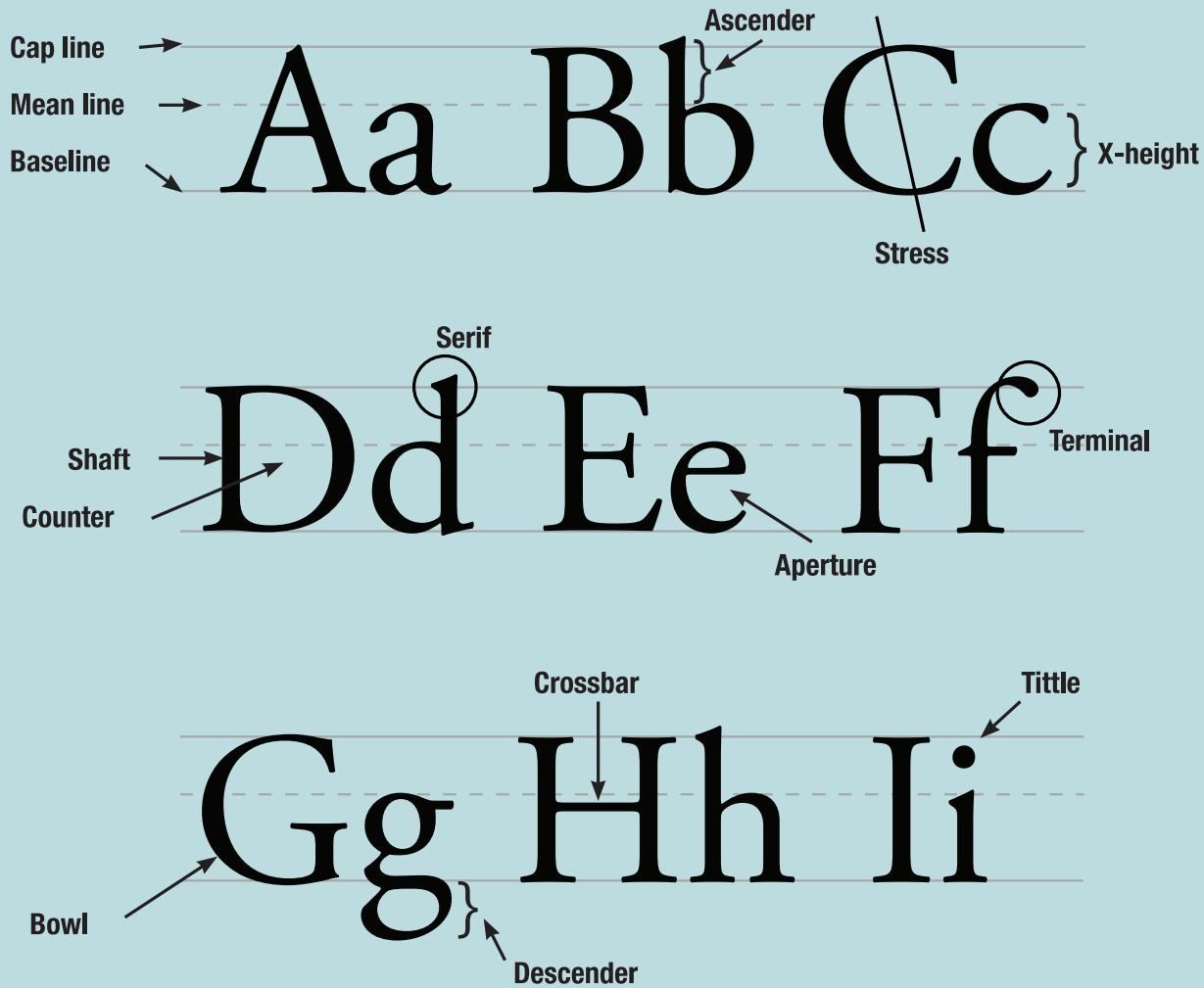
A glyph is an individual character of a font. Glyphs are not limited to upper- and lowercase letters. There are glyphs for punctuation, glyphs for special characters such as copyright and trademark symbols and even glyphs that are purely decorative. Most fonts have a set of 265 glyphs. Fonts in the OpenType® format, a format created jointly by Microsoft and Adobe, are cross-platform and can have as many as 65,000 glyphs.

## FONT CATEGORIES

In the same way we organize plants and animals into genus and species, we can organize fonts into categories. The shape of a font's glyphs determines its category. Learning to recognize and identify font categories is an important first step in selecting the right font for the right job. It's also essential in creating harmonious, not discordant, font pairings. The ability to categorize fonts comes down to training your eye to see subtleties. It's worth your time to develop this skill.

## PARTS OF A FONT

Fonts have a complex anatomy, and the names of some font parts are known only to font designers and true type enthusiasts. This diagram illustrates some of the more commonly known parts of fonts.



## A FIELD GUIDE TO BASIC FONT CATEGORIES

Depending on the source you consult, you'll find many different font categories. We'll stick to a few of the most common and offer general recommendations for their use.

# OLD STYLE & Transitional

**Characteristics:** Classic and traditional, old style fonts have serifs, little “feet,” at the tips of glyphs. Old style serifs are bracketed: They start thick and taper to thin at an angle, creating little triangles. Old style fonts also contain thick stem strokes and thinner hairline strokes, though the difference between the thick and thin is not extreme. Old style fonts often have diagonal stress, which means that a line intersecting the thinnest parts of O-shaped glyphs is diagonal.

Transitional fonts evolved from old style and share many of the same characteristics. The biggest difference is that the diagonal stress is missing or not as prominent in transitional fonts.

Because they are so similar, throughout this text we refer to both types as simply old style.



*Note Goudy Old Style's diagonal stress (left) compared to the vertical stress of the transitional font Baskerville (right).*

### BEST USES:

For print body copy, old style fonts are the most readable. Larger bolder versions can work for headlines. But old style's hairline strokes and tapered serifs can get lost when reversed.

Serifs and fine strokes also get lost on computer and television screens. Onscreen, old style fonts are best when big and bold in headlines or other short bits of copy.

# SANS SERIF

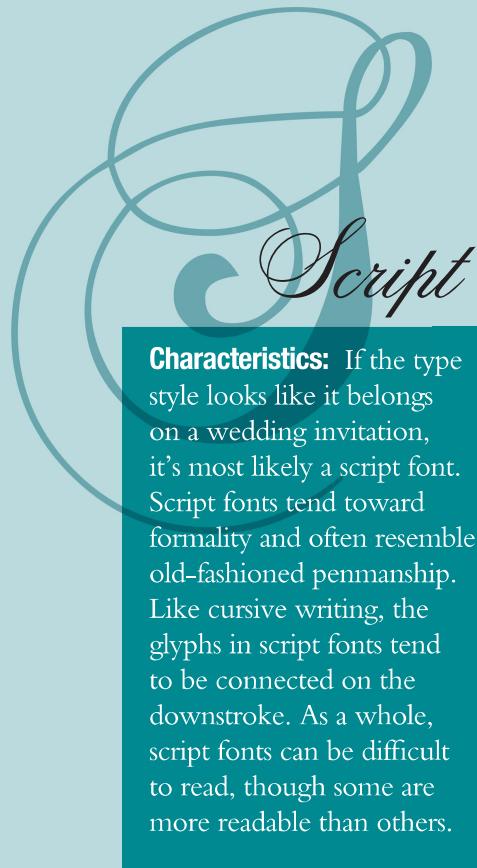
**Characteristics:** Contemporary in style, sans serif (French for “without serif”) fonts have no serifs. Variations of sans serif fonts include Grotesque (strokes have uniform thickness), Humanist (variations in stroke thickness) and Geometric (letterforms have geometric shapes). For simplicity, we refer to all forms as sans serif.

### BEST USES:

In print, sans serif fonts are best used for headlines and other quick nuggets of text such as sidebars and cutlines. They work well when reversed. Humanist forms, with their stroke thickness variations, are the most readable of the sans serif fonts.

On computer and television screens, sans serif fonts fare better in the readability department. Among the most readable onscreen fonts are Helvetica, Verdana and Arial. Their larger x-heights and open letterforms add to their online readability. Bigger, bolder versions make excellent headings and subheadings.

Grotesque  
Humanist  
Geometric



**Characteristics:** If the type style looks like it belongs on a wedding invitation, it's most likely a script font. Script fonts tend toward formality and often resemble old-fashioned penmanship. Like cursive writing, the glyphs in script fonts tend to be connected on the downstroke. As a whole, script fonts can be difficult to read, though some are more readable than others.

**BEST USES:** Because of readability and legibility issues, script fonts are best limited to small amounts of copy in both print and screen applications. Individual characters of script fonts make interesting decorative elements in watermarks and logos. They also make beautiful drop caps.

MODERN

# DECORATIVE

**Characteristics:** The characteristics of decorative fonts widely vary. They can resemble hand lettering, vintage type, grunge type or whimsical lettering. Consider these examples:

**Blackmoor  
Airstream**

Arial  
Emporium

P22 ARTS & CRAFTS  
American Typewriter

**BEST USES:** For both print and screen applications, limit the use of decorative fonts to headlines, decorative details, ornaments or very small amounts of type. They are not a good choice for reading copy. Reversing depends on the thicknesses of the parts of each glyph, and those with fine detail will not reverse well. Many place Blackface fonts, like Blackmoor above, in their own font category. They were used for body copy in the early days of the printing press. Today we find them difficult to read. Treat them like decorative fonts: Use them sparingly and with care.

**Characteristics:** As the name implies, slab serif fonts have uniformly thick, fat serifs. Some slab serif fonts look like a hybrid between an old style font and a sans serif font. The result is sort of a sans serif with fat serifs, if you will.

# slab serif

**BEST USES:** Slab serif fonts were invented for retail display advertising so they work well in print headlines. Some slab serif fonts can work for body copy, but old style fonts are generally a better choice. Slab serif fonts tend to work a little better in reverse because of their beefier serifs.

Slab serif fonts also work for Web and television but in the same limited way as decorative fonts.

**Characteristics:** Modern fonts have extremely thin serifs, and their stress lies on the vertical, unlike old style's diagonal stress.

**BEST USES:** Modern fonts work well for headlines, decorative details or ornaments. They are not a good choice for reading copy, and reversing them is not a good idea because of their ultra-thin serifs. Likewise, they are not a good choice for screen applications.



**INTRODUCTION:**

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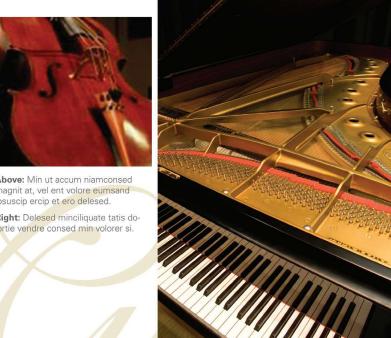
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## Dangerous curves.

Curvy script fonts contrast beautifully with rectangular pages. Because script fonts are typically ornate, pair them with simpler fonts such as old style or sans serif.

*Reproduced by permission of the USF College of the Arts.*

## CHOOSING & USING FONTS

Understandably, most graphic designers love fonts. We want bumper stickers that say, “The one who dies with the most fonts wins.”

Once you discover the big wide world of fonts, it’s easy to go nuts. But. Please. Resist. This. Urge. Nothing screams “amateur” louder than using too many competing font styles.

### Choose one font for your body copy.

The No. 1 consideration in choosing a body font for print or screen is readability. As we’ve already mentioned, old style fonts are best for print readability while sans serif fonts are the most readable onscreen.

We recommend selecting a body font from a larger typeface for all types of design projects. By nature, all the fonts in a typeface get along visually because they’re related. By using fonts from the same typeface, you get both flexibility and a consistent, unified look. For example, the typeface Adobe Garamond Pro contains a “regular” font that is great for body copy. But it also contains bold, italic, semibold and several other variations that can be used for subheadings and captions, or to create emphasis.

You can take a similar approach when choosing Web fonts from online font services. Many of the fonts available through online font services include related variations. These variations might have different weights, italics and even condensed or wide options. Look for and specify from these sets.

### Choose a second contrasting font for headlines.

If you choose an old style font for body copy, you can pick a contrasting headline font from almost any category. Think of old style fonts as the “basic black” of fonts. They go with everything. Your headline font, then, can be wild and decorative, script and elegant, or sans serif and ultra hip and still work. Or you could choose a headline

font from the same typeface as the body and create your contrast through point size or weight. However you do it, you want the body copy to contrast with the headline.

Sans serif fonts are also rather neutral and play nicely with most other fonts. Make them your go-to fonts for the screen.

Pairing decorative fonts together is almost always a bad idea. They compete with each other. Script fonts have the same problem. Think of decorative fonts and script fonts as the divas of the font world. You just can't put the two of them in the same dressing room.

Modern and slab serif fonts also can present difficulties. Since modern and slab serif fonts are similar in shape to old style fonts, they may not have enough contrasting elements to make them stand out as distinctive from the print body copy. When using modern and slab serif fonts, trust your eyes. If the pairing looks like you've simply made a font error instead of a deliberate design choice then the pairing isn't working. You might be able to make such pairings work if you apply contrast in another way by varying size, weight or color.

No matter which font categories you choose for your onscreen project, make sure you don't choose fonts with a lot of fine detail. Thin strokes and serifs often don't read well on computer or television screens. When in doubt, test your choices on different computers using different browsers. Be sure to test-drive any variants of your chosen fonts, too, especially italics. Italicized fonts also may lose legibility onscreen.

## APPLYING ADDITIONAL FONT STYLING

Choosing the right typeface will give you the option of using bold, italic, semibold and other type styling options. You also may have the ability to apply some additional font styling options such as leading, kerning and tracking adjustments to impact your design's readability and visual appeal.

### Font size.

In your typesetting workflow, choose your fonts first, and then choose your font sizes. Layout programs, including Web page editors, come with default size settings. Rather than accept the default size, use it as a baseline to adjust size to something appropriate to your unique project, audience and font selection.

## 10 POINTS IS 10 POINTS, RIGHT?

Wrong. While each of the fonts used below is 10 points, each takes up different amounts of vertical and horizontal space. For print, 10- or 11-point old style is a good baseline for reading copy. For other font categories and for the Web, use your judgment when picking the perfect size between mousetype and horsey.

All 10-point fonts are not created equal

# CHOOSING FONTS FOR THE WEB

For years, Web designers observed with envy the thousands of typefaces print designers had to choose from. Traditionally, Web designers were limited to using a very small Web-safe font set, including fonts like Arial and Times, common to most computers. Designers looking to use more creative fonts resorted to turning type into graphics. This preserved the font appearance but killed search engine readability and made editing difficult.

Fortunately, new coding methods and font formats made a significant portion of the world's font catalog available for use in websites. After addressing hiccups in browser rendering and copyright issues (remember, typefaces and fonts are copyrighted material), font foundries and online font hosting companies now offer a huge range of creative options for Web. Designers now have font choices enough to make them giddy—or dizzy—depending on your point of view.

## FONT READABILITY

Each of the first three examples demonstrates a “don’t.” The final example does everything right. See the difference?

This example is typeset using the font Helvetica Neue UltraLight, 12 point

This example uses the smaller x-height font Verlag Book, 12 point

This example is typeset using the geometric sans serif font Century Gothic, 10 point

This example uses the sans serif font PT Sans Regular, 11 point

### How to choose a Web font.

You already know to choose fonts for style, readability and contrast. But as you know, type on paper is not the same as type onscreen. Web typography requires additional consideration. Remember the diagram “Parts of a Font” and the graphic spread “A Field Guide to Basic Font Categories”? Here’s how to apply that knowledge.

**Select for Web readability.** Due to the lower pixel density on most computer and mobile device screens, Web fonts benefit from slightly heavier details, increased x-heights and humanist rather than geometric shapes. Shafts, crossbars and serifs that are too fine/thin can virtually disappear onscreen. Larger x-heights mean more open counters and space for counters and bowls. This increases legibility of individual glyphs and therefore the readability of words. On the other hand, geometric fonts cut down on readability because all the glyphs look alike. Again, the more legible the glyphs, the easier it is to read the words glyphs form.

**Select for scalability.** Web fonts need the flexibility of a gymnast. They will be asked to scale up and down to fit huge desktop monitors and tiny mobile device screens. Test-drive your choices to make sure they remain legible and readable across devices.

**Consider reading rhythm.** The placement of words in lines across a layout creates a visual horizontal path. (Gestalt theory, anyone?) And a font’s ascenders and descenders add a vertical rhythm to those lines. Regular rhythm makes easier reading. If the ascenders and descenders are too close together (condensed font) or too far apart (wide font), the reader can experience eye fatigue. Aim for a font width somewhere in the middle.

## READING RHYTHM

Ascenders and descenders create reading rhythm. Regular pacing makes easier reading.

Test-drive your font choices and make sure they remain legible and readable across the board.  
(Alps Condensed 12 point)

Test-drive your font choices and make sure they remain legible and readable across the board.  
(Alps 12 point)

Test-drive your font choices and make sure they remain legible and readable across the board.  
(Alps Wide 12 point)

**Legibility of glyphs and User Interface.\*** It's clear that Web fonts wear many hats. They set the look and readability of body copy, headlines and cutlines. But they are also key to a website's usability. Think about it. If links and buttons aren't clearly legible, your visitor won't be able to navigate the site. Legibility at small sizes requires clearly differentiated glyphs. If you've ever confused a lowercase letter "l" for the number "1," then you understand the issue. Again, try out font choices in different digital environments and select accordingly.

### Final thoughts.

As a rule we recommend sans serif fonts for the Web, but don't limit yourself. There are serifed fonts that work equally well. Just apply these rules to your potential picks and decide which to use from there.

Do we suggest you are restricted to using fonts that meet the letter (bad pun intended) of these selection rules? Of course not. But limit less-legible and less-readable fonts to short copy situations like headlines. Test your selections, preferably across browsers *and* devices, including smartphone screens. Trust your eyes to help you make the right choices for your Web project.

## DIFFERENTIATION FOR USER INTERFACE

**Clearly differentiated fonts.** Notice how the capital letter "I" and the lowercase letter "l" look identical in the first example. The PT Sans font solves this by adding little tails to the lowercase "l."

In the second example, all the letters in the word "pedagogy" have the same rounded shape. The Franklin Gothic font uses a "two-story" letter "a" and letter "g" to create better differentiation.

Illuminate (Verlag Book)

Illuminate (PT Sans Regular)

Pedagogy (Century Gothic)

Pedagogy (Franklin Gothic Book)

\*Adapted from Design by Izo Blog, by Ian Hex. <http://www.design-by-izo.com/2011/10/18/what-should-i-look-for-in-a-ui-typeface/>

**Size matters.** When typesetting headlines, subheadings and other nonbody copy, make sure you provide clear contrast of size, font style or both. Don't be scared of "too big." The "Bears" title is set at 208 points. A 12-point font is used in the schedule. We're pretty sure that qualifies as clear contrast.

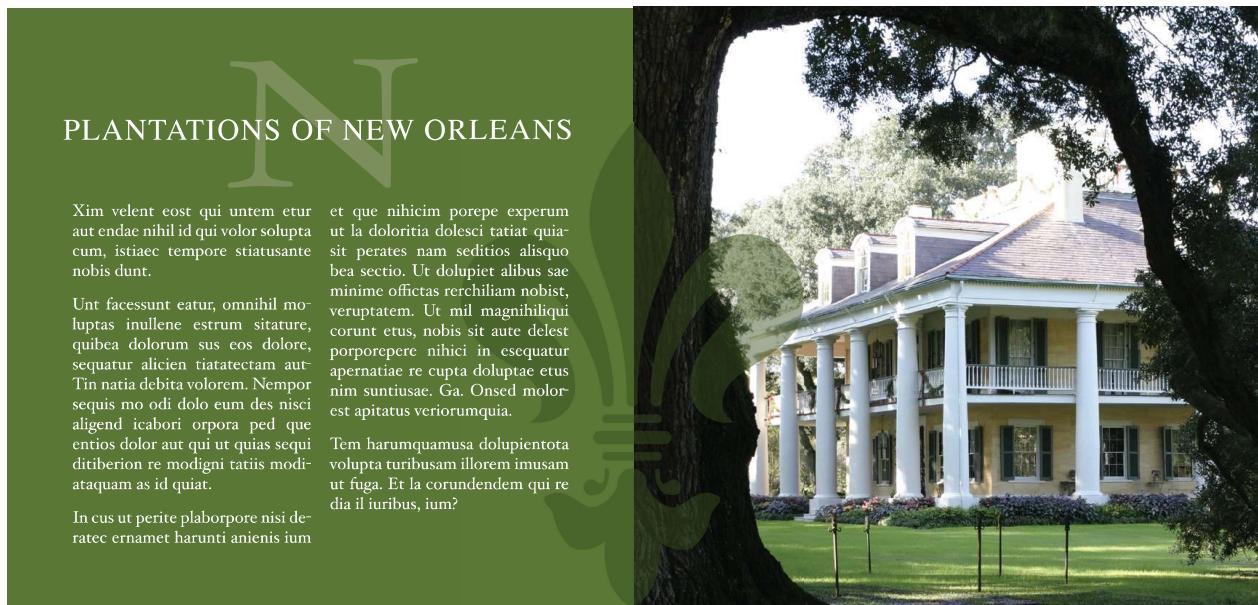


The poster features a large, bold title "BAYVILLE BEARS" in blue and black letters. A female soccer player is shown in mid-air, performing a bicycle kick on a soccer ball. Below the title is a teal banner with the text "WOMEN'S SOCCER" and a bear logo. To the right of the banner is the text "SCHEDULE 2015-2016". The schedule table has two columns of five rows each. The right column includes a note: "\* All games start at 7:30 p.m. unless otherwise specified." A soccer ball is visible in the bottom right corner.

Date	Opponent	Home/Away	Date	Opponent	Home/Away
10/27	Sunlake	Home	12/12	Chamberlain	Home
10/28	Lecanto	Home	12/15	Zephyrhills	Home
10/30	Trinity	Away	12/16	Sickles	Home
11/03	Ridgewood	Home	12/18	Wesley Chapel	Away
11/06	Gulf	Home	01/06	Nature Coast	Away
11/10	Hudson	Away	01/08	Land O'Lakes	Home
11/13	Gaither	Away	01/09	Pasco	Away
11/18	Freedom	Away			
11/19	Anclote	Away			
12/02	Leto	Home			
12/08	River Ridge	Away			
12/09	Mitchell	Away			

When selecting a font size for body copy, choose a size large enough to be easily readable. For print projects, start by trying a setting of 10 or 11 points, but be prepared to change the size again. Font size is calculated by measuring the distance from the top of the ascenders to the bottom of the descenders. The length of ascenders and descenders relative to x-height may make some fonts appear smaller and some appear larger. You'll have to learn to trust your judgment on choosing a font size that hits the correct note between mouseytype and horsey.

Don't forget to consider your audience. If your target audience is middle-aged or older, go larger rather than smaller. The older people get the more likely they are to need reading glasses. They'll appreciate bigger fonts. Trust us.



Choose font sizes for headings, cutlines and other nonbody uses based on both readability and contrast. Headings must contrast with body copy, so make them really contrast. A 12-point heading barely contrasts with a 10-point body copy font; a 48-point headline greatly contrasts.

Finding the “right” font size for a Web project is especially difficult because there are factors beyond your control that impact the way fonts appear onscreen. Personal browser choice, browser settings and whether the site is viewed on a monitor, tablet or smartphone all impact font size.

Since the best website designs are responsive—that is, they automatically adjust to the viewing device—we need font size specifications that adjust as well. Rather than set Web font sizes in nonflexible points or pixels, consider setting font sizes in adjustable “ems” or “rems.” Em and rem size adjusts up or down via percentages. If this is absolute Greek to you, don’t worry. We discuss ems in more detail in [Chapter 13](#).

Even though ems and rems are flexible, you still have to establish a baseline size. Baseline font sizes have gotten bigger in recent years, right along with the need to be legible on smaller screens. A good place to start is 16 pixels.

If your typesetting is bound for video, font sizes are best skewed even larger. Web video is likely to be viewed on tiny smartphone screens, and no one watches television from a foot away. Test your font sizes for television by stepping back from your computer and viewing your typesetting from a distance. For smaller screens, use a mobile browser emulator to see what your typesetting looks like on different

**Classic.** Use of all caps can be classic and elegant as in the heading above. But used in body copy, all caps become difficult to read. Bottom line? If you use all caps, do it with purpose.

## .....

## WHAT'S IT CALLED?

**Leading/line spacing** is the space between lines. Decrease it when you are creating large multi-line headlines. See the difference?

**Big headlines  
need adjusting**

**Big headlines  
need adjusting**

**Tracking** refers to adjusting the spacing between characters across a string of characters. It can be increased or decreased for copyfitting or for effect.

**Tracking increased  
Tracking decreased**

**Kerning** refers to adjusting the space between individual glyphs. We applied a kerning adjustment of -78 to the pair on the right.

We We

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smartphones and tablets. A baseline font size of 24 points is a good place to start.

### **Bold & italic type.**

Both bold type and italic type can create emphasis in short copy situations, such as headings, subheadings or short body copy.

Did we mention short copy situations? Use bolding or italics sparingly. Neither bold nor italic is appropriate for entire pages or long paragraphs of type. Ugh. Too much italic is hard to read, particularly in digital formats. And too much bold defeats the purpose of having bold at all. When there's too much of it, nothing stands out.

We also would like to point out that not all bolds are created equal. Some bold fonts are bolder than others. Sometimes a bigger font size, a different color or a different font altogether provides greater contrast than using just plain bold.

**Avoid faux bold and italic.** Some non-professional grade software packages and most Web page editors include buttons for faux bold and faux italic. You've seen these. They're little squares with "b" or "i" on them. These buttons seem to let you apply bold or italic to any font.

But in truth, these buttons merely stroke or distort letterforms to appear as bold or italic. And using them can have disastrous results in commercial printing. Like crashing-the-printer's-software disastrous. No kidding. You should avoid using these buttons to apply styling.

Faux styling can cause poor onscreen rendering as well, especially with italics. So you should avoid faux onscreen, too.

So how do you apply bold and italic? Choose a font specifically designed as bold or italic. Remember our advice to choose typefaces with multiple fonts? Here's where that advice comes into play. Choose and use bold fonts and italic fonts from larger typefaces and you'll save yourself a boatload of printing and rendering headaches.

### **All caps.**

All caps are an old-school style of emphasis. Type set in all caps cuts down on readability. When we first learn to read, we are taught the shape of each letter and its corresponding sound. We put letters and their sounds together to make words. Over time, our mental process shifts to the point where we recognize shapes of words without the need for scanning and adding

up individual characters. But when you capitalize words, they lose the ascenders and descenders that make up their unique shapes. Every word becomes a rectangle, and our brains have to work just a little bit harder to recognize the word.

To add insult to injury, we have come to associate all caps with shouting. And nobody likes to be shouted at.

If you want to use all caps, make sure they don't interfere with your visual communication purpose, including readability.

## Spacing.

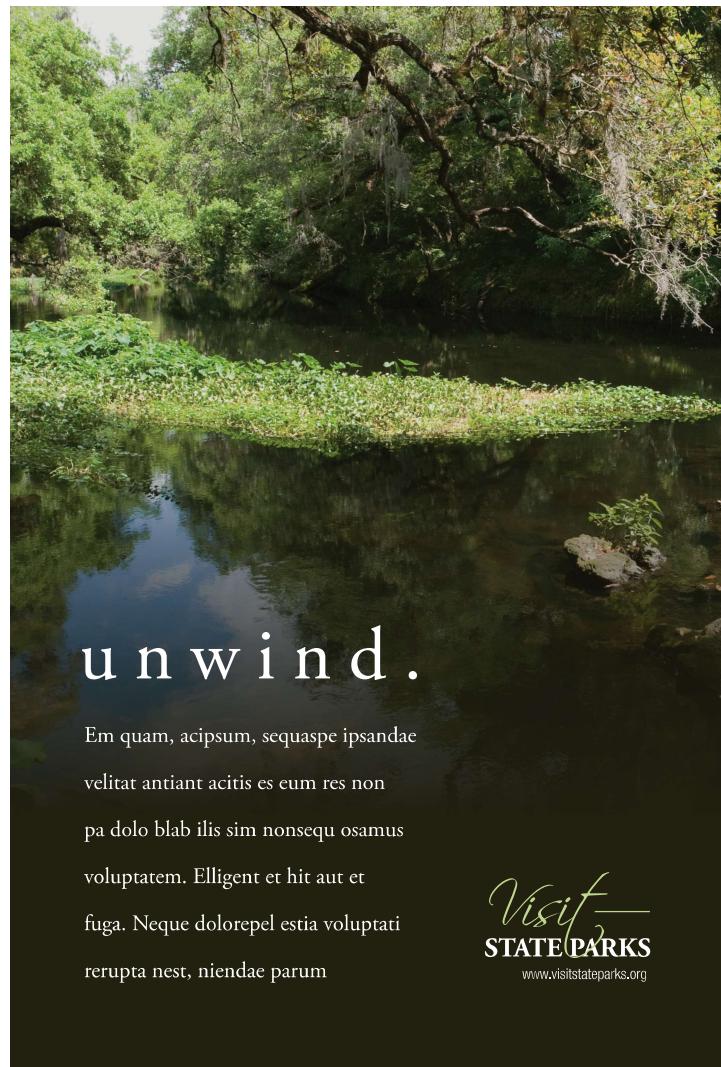
**Leading.** Pronounced “ledding,” leading is the technical term for line spacing. It comes from the days of setting type by hand. Once upon a time, typesetters used a slug of lead to separate each line of type.

Today, your computer calculates leading. Every font size has a corresponding default number (a percentage of the font size) that serves as line spacing. This default number works okay most of the time. However, there are times when you need to adjust it.

When the body copy font has a large x-height, the type on the page or screen can feel heavy and claustrophobic. Increasing the line spacing alleviates this and improves readability. A little extra leading increases readability, too, when the eye must track across a very long line of type, as in wide columns or no columns. Be careful not to overdo additional leading, as too much space also cuts down on flow and readability.

You might add extra leading for decorative purposes, too, but only for limited amounts of type. A little extra leading can give the sense of elegance or lightness/airiness, if that serves your communication purpose. Just remember to use the technique in moderation to preserve readability and flow.

On the other hand, when creating large headlines, reducing leading is essential. Because leading is mathematically calculated based on font size, as the font size increases, so does the leading—exponentially. For headlines more than one line deep, decrease the leading to bring the lines closer together (i.e., clumping). Beginning designers often



**Fine-tuning your type.**  
Increased tracking on the headline and increased leading on the copy give this ad an open, airy quality.

## ANTIPASTI

### **Jumbo Shrimp with Garlic**

Ducent peribus, apid ullab inum quassin ihitisqui  
dolorem reperia tuisae nullitiae minus, cus dolate  
corit volut il in non estinve nimped ..... 8

### **Prosciutto & Melon**

On erferum et exceatur, occatest di ommolup  
taqua mod eum nienderendae ..... 7

### **Mozzarella Caprese**

Itiam senessecum inia nobitio nserio quosae  
sinvenimi, sum in cum fugit fugiasim uibusci ..... 6

### **Bruschetta**

Di dem sanditam, sum am ut expernat prati dene  
cuptatqui iundusapid etur sit es ipsandam nossim  
nimille ntibusda ..... 9

## ZUPPA

### **Pasta E Fagioli**

Igenodus molores sitatur sed quo ..... 4

## INSALATE

### **Classic Caesar**

Quiaspedit nis id ut iliquia erferepta que ea que  
proproria quo voluptaspis ..... 7

### **Insalata Caprese**

Uptios dicias dolor ad utemo et laceatur, nullup  
atempelitam nonsequo ..... 8

### **Escarole Siciliana**

Is sendus quias aut doloribus nobisto es dit omnihicab  
in utatum, nam res vel ius sinte et lacepro reritinci  
cus aut prem ..... 8

## SPECIALITA' DELLA CASA

### **Bistecca Al Barolo**

Uptios dicias dolor ad utemo et laceatur, nullup  
esciet auda sam sequam quassin iatempore equam  
quatio qui in parcipis ..... 21

### **Costata Di Vitello**

Is sendus quias aut doloribus nobisto es dit utatum,  
nam res vel ius sinte et ..... 17

### **Costata D'Agnello**

Aqui dellationem cus dolora conecerero eum re  
magnima adi con commo bla verperum nobis ..... 18

## FARINACEI

### **Linguine Alla Napoletana**

Am laut opta doloritatum vendae. Nam rest alit qui  
corem apiet quos eum delene plabores a poreper ... 14

### **Spaghetti Al Pomodoro**

Itas aut aut faccabo. mi, int dundae nulparume  
placilit occus alist ..... 12

### **Fettuccine Alfredo**

Quiaspedit nis id ut iliquia erferepta que ..... 12

**We'll have the bruschetta.** This menu design utilizes different types of font styling such as tabs and tab leaders to create order and organization.

overlook this step, leaving headline gaps you could drive a bus through.

**Kerning.** Manually adjusting the negative space between two characters is called kerning. Most design programs are set to adjust these spaces automatically. However, you still may need to do some fine-tuning.

When uppercase letters have diagonal lines, such as on the capital W, adjacent letters may appear too far away, particularly when font sizes are large. You also may need to adjust the kerning in large headline words that begin with the capital letters T, P and F.

**Tracking.** Adjusting letter spacing across characters in a sentence or paragraph is called tracking. You also can manipulate tracking for decorative purposes to create tightly packed or loosely spaced words.

Sometimes tracking becomes useful for copyfitting. For example, when you have a widow at the end of a column, decreasing the tracking on that sentence may pull the lone word up to the previous line. Your reader will never notice the difference.

Adjust tracking with care. It's easy to go overboard and end up with squished text. Try to limit tracking adjustments to “-10” or less.

### **Availability of leading (line spacing), kerning and tracking on the Web.**

You can apply leading (referred to as line spacing in the context of websites), tracking and kerning to Web type, too. In the case of line spacing and tracking, Web designers write specifications (lines of coded visual instructions for Web browsers) in Cascading Style Sheets (CSS) to control how much space appears between glyphs or between lines of copy.

Kerning on the Web requires a bit more effort, specifically, a little programming/scripting. But it *is* possible.

Before you get excited about creating widely tracked headlines on your website, a word of warning: The CSS specifications exist, but they are not universally supported on all browsers. Typesetting that looks great on your computer screen may not appear at all on your best friend's computer. Don't let this stop you from experimenting. Just remember to provide a supported fallback style in case your chosen style doesn't universally appear as desired.

We give our associates every opportunity to succeed in their environment, and they always will be our most valuable assets.



#### B. A DRIVE FOR CONTINUOUS IMPROVEMENT

Dimmitt Automotive Group also subscribes to resolving business issues and challenges on the front line. We empower our associates through an internal program we refer to as Continuous Improvement Team Process (CIT). Our CIT process works like this:

- » A problem or opportunity for improvement is identified by an associate/team member (Such as "we are having difficulty in getting clients in to install special ordered parts.")
- » We organize a group/committee of volunteers within the organization to help solve the issue at hand. This includes 5-7 people from different departments within the dealership. By design, we avoid involving senior leadership at this stage and allow the team to designate their own lead or captain who keeps matters on point and moving forward towards a solution.
- » This group meets when convenient for an hour, usually at lunch time, with food provided by the company. They begin with a flow chart that aids in creating timely and cost effective solutions to the existing problem and identifying new opportunities for improvement.

Once the group has identified a process and solution, they present their ideas to the leadership team in the weekly manager's meeting. There, a lively exchange is encouraged which ultimately results in the leadership team's endorsement and encouragement to implement the solution through teamwork.

Over the last eight to ten years, dozens of these CIT groups have been organized while empowering associates to make a difference and reinforce the importance of their involvement in decision making. The execution and long term commitment to the solution is always more effective when associates feel a sense of ownership.

#### C. BUILT ON ORGANIZATIONAL INNOVATION

One constant we can depend on is that the modern marketplace is forever evolving and changing how customers research, shop for, and purchase vehicles, and even how they build relationships with brands. With this notion always at the forefront of our minds, we have built a culture that embraces change and innovation.

Over time, we have refined our team-based approach for internet relationship management to pioneer a process we call our Business Development Center (BDC). Our BDC is made up of two focus areas, Sales and Service. We employ 6 BDC Guest Service Associates that concentrate on sales and 4 on service. The great difference in using this strategy is the realization of guest expectations. Within the BDC process, our Guest Services team fields all incoming contacts (via online or phone) and acts as concierge or liaison between the guest and the proper Product or Service Specialist. We find this ensures proper guest care, follow-up, and that all expectations were not only met but exceeded. We are also able to keep all of our communications centralized in-house, even including online chat, to provide a measurable and process-driven personal touch. History has

proven to us that when a guest is well taken care of, they will become an advocate for Dimmitt Automotive Group in the community.

All client and guest data is cleanly managed through our BDC and internet strategy to effectively recognize the stages of the ownership and purchase process. As our specialists review our guests' patterns and buying behaviors, we are able to reach out to them according to predicted needs whether it be service or sales. These predictions are based on vehicle ownership, product cycle and service timelines.

We also employ a complete in-house e-Marketing team that applies a youthful focus on digital marketing and social media. Our digital marketing efforts integrate and complement our traditional, event-based marketing and BDC processes. Our goal is to provide a comprehensive outreach and relationship-building marketing framework and to exceed guest expectations.

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## Tabs & dot leaders.

Sometimes, in order to keep things aligned, you need tabs. Use tabs for columns of numbers, too, and pay attention to aligning decimal places. Sometimes tabs space out farther than the eye can travel without some help. In those cases, instead of making readers' eyes do the typographic equivalent of a stunt jump across a Grand Canyon of negative space, dot leaders can function like visual bridges. They assist flow by leading the eye along their line of sight.

**Breaking up the gray.**  
Large headings, column guides, bulleted lists and ample white space make this text-heavy document inviting.

*Reproduced by permission of Dimmitt Automotive Group.*

## TYPESETTING LENGTHY COPY

Page after page of nothing but boring gray words scares people, even when the words are set in a nice readable font. The prospect of slogging through all that reading is discouraging at best. The good news is that there are tactics for carving intimidating text into bite-size pieces.

## Paragraph indicators.

Paragraphs are traditionally indicated either by a first line indent or by additional leading after each paragraph. Unfortunately, most people use default tabs or an extra hard return to create paragraphs. Visually, these default keystrokes result in spaces that are too large.

**STRATEGOS**  
GROUP

## LEGISLATIVE NEWSLETTER

JANUARY 9, 2014

### INAUGURATION

As the New Year began, the State of Florida started strong with the inauguration of Governor Rick Scott and other cabinet members including Chief Financial Officer Jeff Atwater, Commissioner of Agriculture Adam Putnam, and Attorney General Pam Bondi. The Strategos team would like to congratulate Governor Scott for being the first Republican reelected as Governor in the state of Florida since former Governor Jeb Bush. The Governor's continued leadership of the country's third most populous state will ensure Florida's citizen have a good quality of life and economic prosperity.

The Strategos team was in Tallahassee for the inauguration ceremony and attended several inaugural events including the Governor's Prayer Breakfast at Florida A&M University, the Swearing-In Ceremony at the Old Capital Building and the exclusive black-tie event at the Governor's Mansion. We also met with other cabinet members including Chief Financial Officer Jeff Atwater, Commissioner of Agriculture Adam Putnam, and Attorney General Pam Bondi.



### INTERIM COMMITTEE MEETINGS

This week was also the first week of Interim Committee Meetings in the capital city. The Strategos team attended those meeting to gather pertinent information related to the upcoming legislative session. We also met individually with key legislators and staff to ensure we are ready to deliver for our clients. Below are some highlights from those meetings:

- BUDGET:** The state's chief economist, Amy Baker presented to the Appropriations' committees regarding the state budget outlook for the coming fiscal year, where she projected the state to have a \$1.8 billion budget surplus.
- K-12:** EDUCATION: The highlight of this week's discussions centered on the universe of testing in our K-12 educational system. Former Senate President Don Gaetz, among others, expressed concern regarding the quality and frequency of statewide assessments. As we move toward session, we anticipate a continue focus on testing and teacher evaluations.
- CRIMINAL JUSTICE:** Committees focused on the need to look at the operational overview of the Department of Corrections, including possible reforms and actions that need to be taken in the wake of high turnover at the agency executive level, recent inmate deaths, and other issues the agency is facing.
- HEALTHCARE:** Committees began this year's conversations surrounding the state's Medicaid plan and the various support and opposition surrounding the expansion of Medicaid coverage under the federal Patient Protection and Affordable Care Act. In addition, they discussed the potential impact of a loss of the federal LIP (low income pool) supplemental funding for some low income Medicaid recipients under the state's managed care Medicaid plan.
- WATER POLICY:** Conversations among water policy committee members focused on the new Florida Water and Land Conservation Initiative, Amendment 1. The discussions focused on the state's options for spending on water and land conservation efforts in Florida.

### A LOOK AHEAD

As we head into next week and beyond, the Strategos team will continue to meet with legislators and staff at both the legislative and executive level. During the next legislative committee week January 20-23, we expect to see agencies presenting their budget requests. Governor Scott's budget recommendations will come out towards the end of January, leading us into the 2015 Florida Legislative Session.

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**Headings and subheadings** effectively break this HTML newsletter content into three distinct sections for easy scanning and inviting reading.

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In print projects, you set paragraph indents or paragraph space-afters using the specific tools that your design software provides for those tasks.

For Web projects, your best bet is spacing after paragraphs. And again, using double hard returns to achieve this results in too much space. Not to mention it's just plain lazy. Instead, specify a bit of extra bottom margin on your paragraph element in your CSS.

How big should the spaces be? Use your best judgment. First line indents should be consistent. They need to be just big enough to communicate their presence and do their visual indicator job, but not big enough to distract. If you choose to indicate paragraphs with the indent, remember the first graph or lead does not indent. Or, if you decide to space between paragraphs, don't overdo the space, but do be consistent.

Still not sure about size? Pay attention to publications around you. Educate your eye on what pleasing spacing looks like. Then use it in your own design projects.

## Headings & subheads.

Main headers and subheads also provide a great way to break up blocks of text. When styled for contrast, headings and subheads create a sort of navigational rhythm throughout the design.

Proper spacing for headings and subheads increases readers' understanding, too. Remember to position headers closer to the content they reference (clustering) and farther away from unrelated content.

Additionally, remember that headings and subheads should indicate a hierarchy of content. As you might guess, the bigger the headline, the more important it and its related content become. By graduating the size of subheads, the corresponding copy's importance increases or decreases. Keep track of your levels of headings, along with your own decisions about typesetting them consistently.

Headings are particularly important in Web design. When your headings are "tagged" as such in the

code, and those headings include keywords, you've taken key steps in making your site search-engine friendly.

## Optical fonts for special purposes.

Some extended typefaces include “optical fonts” that are cut for specific typesetting purposes. Caption fonts are an optical font meant for use in (duh) captions. Caption font glyphs are drawn to facilitate better reading at smaller sizes. Display fonts are designed to showcase font detail and shape at large headline sizes. Display fonts are great for use in poster, newspaper, magazine and advertising design. The general rule is to use a display font if your headline will be 20 points or larger.

## Bulleted lists.

You can't beat a bulleted list for delivering information quickly and concisely. Bullets serve as eye entry points, letting the reader know in an instant that a new important idea starts here. And the easy scanability of bulleted lists makes them ideal for Web content.

When typesetting bulleted lists, you have two options: Either match the bulleted list with the surrounding body type or make it contrast.

When your bulleted list is embedded within and flows along with the rest of the copy, it should match in terms of font style, size and color.

If your bulleted list flows with the copy, consider indenting the whole list. You'll have to use your judgment on how much to indent. Too little and the indentation looks like a mistake. Too much and you'll have a distracting gaping hole in your layout.

If your bulleted list sits in a sidebar or is otherwise visually separated from the rest of the copy, make it contrast with the surrounding body type. For example, if your body copy is set in an old style font, consider a sans serif for your visually separated bullet list.

**Hanging indents.** Whether your list is inline or in a separate box, a bulleted list requires a hanging indent. In a hanging indent, the first line of a paragraph “hangs” out—juts out—into the left margin. It's sort of the opposite or reverse of an indent. A hanging indent pushes the organizing numerals or bullets to the left and aligns all the remaining text together along a single axis.

When setting hanging indents, consider adding extra leading between each list item. The extra negative space helps isolate each item and makes it easier to digest the list. This is white space and clustering to the communication rescue.

Finally, choose your bullets wisely. You can dress up a list with decorative bullets, but as with most design decisions, choose wisely and with



## TIPS FOR CREATING BULLETED LISTS

- » When the list flows with the text, make it match the text
  - » When the list is in a sidebar, make it contrast with the text
  - » Consider indenting the entire list for additional impact
  - » Use “hanging indents”
  - » Increase leading or paragraph spacing between bullet items for greater readability
  - » Choose your bullets wisely
  - » Don't use asterisks or hyphens as decorative bullets
-

**Newletters** utilize many of the same typesetting techniques as newspapers. Graduated headline styles create hierarchy, and images break up the text-heavy page.

*Reproduced by permission of Tucker/Hall, Inc.*

restraint. If you want a bullet with more personality, consider pulling a shape from one of the many symbol-based font sets out there. Choose something that matches the tone of your layout.

Adding a bit of color to your bullets is also an option. A small pop of color at the beginning of each line can aid the reader in navigating your list. But keep it to one color, please. You don't want your bullet list to look like the inside of a bag of jellybeans.

## TAKING A PAGE FROM NEWSPAPER DESIGN

For presenting extensive amounts of type in a digestible format, newspapers rule. Designers of daily broadsheet newspapers manage to

lay out five or six text-heavy stories on a single front page each day, with each story clearly delineated in a visual hierarchy. Much of this fantastic feat is accomplished with typesetting. And the best part? These tactics adapt to Web design and other types of print design, too.

### Story headlines.

Headlines are the billboards of newspaper design. A well-styled headline is like a big smack on the nose that says, "Read me!" Newspaper designers are experts at creating interest and visual hierarchy through techniques like page position and font contrast.

Graduated headline sizes also reinforce the idea that some stories are more important than others. The bigger the headline, the more important the story. Headline font sizes vary, but it's unusual to see them set less than 24 points, which means leading adjustments, too, for headlines that run more than one line deep.



FROM HEALTHCARE DAILY DIVE NEWS:

#### DIVE BRIEF »

- A new report from global consulting firm PwC suggests that hospital mergers, acquisitions and affiliations are going to continue at a high rate this year.
- Hospital deal volume has been rising steadily since 2009, though it saw a small decrease (5%) in 2013.
- There were 89 mergers and acquisitions announced in the hospital sector last year, with total transaction value rising from \$1.9 billion in 2012 to \$18.6 billion this year due to the execution of large deals like Community Health Systems' \$7.6 billion acquisition of Health Management Associates.



**Dive Insight:** It doesn't take a weatherman to know which way the wind blows, and it doesn't take a genius to see that hospital mergers, acquisitions and affiliations are likely to continue at a breakneck pace this year. After all, with the market focused on large entities like ACOs, it must be getting pretty scary to the community hospital or even a small health system going it alone. True, running into the arms of another entity comes with its own set of problems, but for now, for many struggling hospitals some sort of deal probably looks like a brilliant idea.

FROM BECKER'S HOSPITAL REVIEW :

#### REPORT: SIGNIFICANT HOSPITAL M&A ACTIVITY LIKELY TO CONTINUE THIS YEAR

Written by Helen Adamopoulos March 27, 2014

Hospital transaction activity is expected to continue at a high rate in 2014, spurred by various market and regulatory trends, according to a report from global consulting firm PwC.

Hospital deal volume has been steadily rising since 2009, although it dipped by 5 percent in 2013, according to the report. There were 89 mergers and acquisitions announced in the sector last year, down from 94 in 2012. However, total hospital transaction value rose from \$1.9 billion in 2012 to \$18.6 billion in 2013 because of several multibillion-dollar deals. These deals included, among others, Franklin, Tenn.-based Community Health Systems' \$7.6 billion acquisition of Naples, Fla.-based Health Management Associates and Dallas-based Tenet Healthcare Corp.'s purchase of Nashville, Tenn.-based Vanguard Health Systems — a deal valued at \$4.3 billion.

PwC expects factors such as uncertainty surrounding healthcare reform,

convergence within the payer and provider arenas and expanding physician alignment will continue to drive high levels of hospital deal activity in 2014, according to the report.

"Health systems really need to rethink how and where they deliver care and how to best manage the patient populations," says Steven Elek III, partner and global healthcare deals leader at PwC. "That's impacting how they think about their missions. So I would expect to continue to see a heightened level of hospital deal activity."

He says some notable trends prompting hospitals and health systems to consolidate are downward pressure on revenues driving the need for scale, health systems assessing new geographies and patient populations as well as competencies and the pursuit of greater negotiating leverage with non-government payers. He says other key drivers of consolidation include capital

access challenges for financially stressed organizations, capacity management and providers looking to achieve cost synergies through the consolidation of administrative services, leveraging the supply chain and rationalizing capital projects.

Based on what PwC has observed among its clients, Mr. Elek says it's quite likely deal volumes will rise again this year, and larger health systems will also continue to develop and acquire health plans.

The report says hospital and health system consolidation plays into efforts to revamp care delivery and reduce spending. "Building the end-to-end continuum of care is a pathway to assist in controlling costs and improving the patient experience," the report states. "Many deals in the hospital, healthcare system and physician medical group sectors attempt to address these issues."

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Another trick is to choose a condensed font for headlines. Writing news-style headlines can be tricky. They need to be pithy, but keeping them concise can be difficult. Condensed fonts are drawn to be narrower than standard fonts. Since condensed fonts take up less space, they offer an extra bit of wiggle room for copyfitting headlines. You don't need to be a news pro, either, to take advantage of that kind of help.

## Columns.

We keep going on about columns, but newspapers are set in columns because it's easier for the eye to track back and forth across a few inches as opposed to the width of an entire screen or page. To review, newspapers teach us that about two inches make a good-sized column width—not too wide or too narrow.

In printed newspapers the recommended length for legs of body copy is a minimum of two inches and a maximum of 12. Keeping leg length shorter also applies to news website home pages, where the goal is to introduce multiple stories in the same space. In fact, newspaper home pages often display short excerpts rather than short legs of copy. Once the reader clicks through to get to the full story, the copy is likely to be set in a single column and length is no longer an issue.

Even if you don't want the look of columns in your document, you can take advantage of the principle of narrower lines of type for the eye to scan by increasing margins and decreasing line length.

## Justification.

One thing beginning designers should *not* emulate is the full justification of newspaper type.

Technically, justification refers to all forms of copy alignment, including left justified (flush left with ragged right edge), right justified (flush right with ragged left edge), centered or fully justified (right and left edges perfectly squared).

The best justification for reading is always left justified (flush left with ragged right). It accommodates natural word spacing and provides easy eye tracking. Poorly handled full justification results in unsightly gaps in copy. Not only does this look awful, it cuts down on readability.

Full justification can be particularly problematic in websites. Well-designed responsive pages adjust in size to fit the viewing device (phone, tablet)

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### Get out your canoe paddles...

Fully justified text can create ugly rivers of white space unless the ratio of font size to column width is just right. Newspaper designers are professionals and can pull this off. You, however, should not try this at home.

How many white gaps can you find in the column above?



or browser window size. It's difficult to control rivers of white space in print when you have total control of the design. Web design never affords you 100 percent control of appearance so you can never guarantee a site viewer won't get rivers.

## TYPE: NOT JUST FOR READING ANYMORE

In addition to type tricks that encourage reading to convey information, there are type techniques that set the piece's overall tone and create visual interest. Obviously, any selection from the huge range of decorative fonts can help set mood and tone. But don't discount using more traditional fonts in creative ways. No matter which route you choose, exercise caution when using type creatively. It is easy to go from type that communicates to type that clutters.

### **Bold & italic.**

We've already discussed how bold and italic fonts create emphasis. But bold and italic fonts also have decorative uses. Both type treatments make interesting pull quotes, decks, cutlines, headlines and other short blocks of type.

### **Small caps.**

A variation on all caps, small caps are all uppercase letters with a slightly larger first-letter capitalization. Small caps suffer from the same readability issues as all caps and should be used with caution—and only in short copy situations.

### **Reversed type.**

Reversed type is light type against a dark background. It's a common technique used in creating headlines, sidebars and other layout elements. Like all caps, it's best used sparingly. Reading a lot of reversed copy may reduce readability or tire the eye.

If you choose to employ reversed type, choose your font carefully. Some fonts lose legibility more than others when set in reverse. Modern fonts, with their ultra thin horizontals, are notoriously bad in the reversing department. Reversing works best with slightly thicker sans serif fonts, though slab serif, bold versions of old style fonts and some decorative fonts are equally effective.

### **Initial & drop caps.**

Those really huge single letters (or words) that appear at the start of the first paragraph are called drop caps and initial caps. Drop caps

drop down into several lines of the paragraph. Initial caps sit on the baseline and rise upward well above the line.

Both are excellent ways to create a dynamic eye entry point for your lead. You can set their color and size. You might even set the font to something that contrasts with your body font.

It's best to use only one drop cap per page or story and only at the very beginning. While it is possible to use more than one across a multiple-page spread, don't deploy them in every single paragraph. And if you do use more than one drop cap on a spread, make sure your drop caps don't accidentally spell out something offensive. You laugh, but it can happen.

Newspapers and other publications are dotted with examples of type used creatively. You'll commonly see logos, folios, pull quotes and other typographic design details giving life and order to otherwise dull pages.

Letterforms themselves can be interesting with angles and curves that contrast nicely with the rectangular shape of most screens and pages. Creative designers often manipulate the scale and orientation of fonts to turn type into visual focal points in lieu of photos, line art or other graphics. That's when things get really fun.



**More than a pretty typeface.** Every font has a story that begins with the type designer's vision. Inventing new fonts is a whole industry, while classic typefaces, such as Gill Sans, stand the test of time. Likewise, designing with type is an art form. So let the lines and shapes of letters inspire your layouts. Who needs pictures when letters and words are so beautiful?

## TYPESET LIKE A PRO: TYPESETTER'S PUNCTUATION

Glyph	Replace this...	with this...	and code with this.
Quotes	"Straight quotes"	“Smart quotes”	&ldquo; &rdquo;
Ellipses	...	...	&#133;
Em dash	---	—	&mdash;
En dash	--	–	&ndash;
Prime marks	1' 3"	1' 3"	&prime; &Prime;
Special characters	1/2, 1/4, copyright, registered trademark	½, ¼, ©, ®	&frac12; &frac14; &copy; &trade;
Accent marks	a, n, e, o	â, ñ, é, ö	&acirc; &ntilde; &eacute; &ouml;

### ICING ON THE CAKE

Although most fonts have 265 characters, that's a far greater number than the sum of adding up upper- and lowercase letters, numbers and basic punctuation. So what's up with the other 100-plus characters?

#### Typesetter's punctuation.

If you're still typing ellipses as "period space period space period space," you're doing it wrong. Among those 265 characters are punctuation marks specifically drawn and spaced to match the rest of the glyphs in the font. If you know where to look, you'll also find a variety of specific punctuation glyphs you may not know exist, even though such glyphs are routinely necessary to produce professional-grade type.

For example, you need smart quotes (curly quotes) for quotations. You need the straight version of quote marks called prime marks for notating inches and feet without writing out the words "inches" and "feet."

While you need the hyphen to create compound words, you need en dashes (historically the width of a lowercase n) for punctuating such things as the implied "to" in "3–4 weeks." Then you'll need the slightly wider em dash—historically the width of a lowercase m—for dashes used to replace commas, colons and parentheses—when you're trying to be slightly more emphatic.

Typesetter's punctuation is available for websites, too. Some Web coding software provides palettes or menus that allow you to access and insert the character of choice. Punctuation can also be inserted manually by plugging the proper HTML code in the right location.

If you don't think the proper symbols look better than type kluges, we'll give you your money back. Okay, not really. But do check out what proper punctuation looks like and figure out how to use it. Because what you don't know about type can hurt you.

### OpenType for print design.

OpenType fonts go well beyond the standard 265 characters. Designed to be functional across platforms to work on both Macs and PCs, these fonts may have as many as 65,000 characters. In addition to all the traditional punctuation marks and accent marks, OpenType fonts offer some or all of the following type options:

**Ligatures.** Ligatures are specially designed letter pairs—a single glyph meant to take the place of two traditional letters. Ligatures were created for certain letter pairs that join awkwardly because of the position of the dot of the “i” or hook of the “f,” for example.

**Swash alternates.** These are just what they sound like: decorative alternatives to traditional italic letterforms. While swash alternates don't work well for body copy, they can be beautiful when used in large decorative headlines, as initial caps or in pull quotes.

**Old style figures.** Ever notice that normal numbers often look too big and clunky when typed in with the normal flow of text? That's because the height of regular numerals is the same as uppercase letters. Regular numerals have the visual feel of all caps. An alternative is to use old style figures. Old style figures have varying x-heights, ascenders and descenders just like the rest of the letters in a font. Visually, they blend in much better with text.

**Dingbats.** If you've ever seen a decorative ornament to indicate that you've reached the end of the narrative, you've seen a dingbat. They look like little tiny pictures, but they really are font characters. Many fonts have a few as part of the 265-character set. Typically, OpenType fonts have more of them. Then there are fonts made up of nothing but dingbats.

Because they are technically font characters, you can style dingbats as you would fonts. You can change their size, color and orientation. They

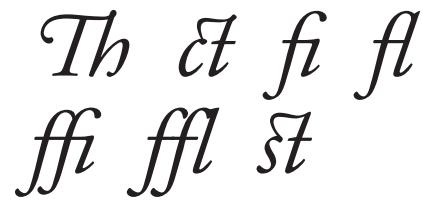
## A LIGA-WHAT?

Confused about the difference between swash alternates and ligatures? Let us explain.

**Swash alternates** are different versions of individual glyphs in a typeface. The first letter in the pairing is the standard italic glyph. The second is the swash alternate.



**Ligatures** are decorative replacements for common glyph pairs. They address troublesome pairings like “f” and “i” in which the terminal of the “f” bumps into the dot on the “i.” Some classic ligatures are shown here. Note the solution to the “f” and “i” collision.





can also function as bullets, although, as always, use some discipline. Not all dingbats make good bullets.

Paired with letterforms, dingbats can be logos. Strings of them can become section breaks or borders. Or they can stand alone as artwork.

Still think type is boring? Neither do we. It is perhaps the most important tool in your visual communication toolbox. Use it. Don't abuse it.



## TRY THIS

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1. Start a “swipe file” of neat typography and typesetting techniques. Look for anything with interesting type: logos; headline styles from magazines, newspapers and websites; sidebars and infographics; bulleted lists; opening slides from video clips; or interesting product packaging. Look for dingbats, ligatures, swash alternates and other uses of extended character sets, too.

Assemble your examples in a scrapbook. Annotate your examples with notes on why you like them and why they work. Categorize your selections by style: corporate, kid-friendly, grunge, romantic, extreme, etc.

2. Go to the candy aisle at your grocery store. Look for packages of the following types of candy: Gummy bears, traditional stick chewing gum, a milk chocolate bar, a chocolate bar with additional ingredients such as nuts or caramel and an expensive bar of dark chocolate. Look at the font choices on each package.

What categories of fonts does your candy-wrapper collection exhibit? Are the font choices appropriate for the target audience? Explain.

Design a candy wrapper for your own favorite candy. Write rationales for your choices.

3. Design a type-only logo for yourself. Use your logo to create your own set of custom business cards and letterhead. Or use your logo as the basis for a new resume design.
4. Create your one-color typographic self-portrait. Using only glyphs (including numerals and punctuation but not dingbats) create a close-up mug shot of yourself. Size contrast will be important. Direction, in the literal sense of turning glyphs topsy-turvy, also will be important. Otherwise, the rules go out the window since you're not using type to convey narrative information.

### Have you seen me?

Dingbats look like little tiny pictures, but they really are font characters. Each of these dingbats has been used somewhere in this book. Can you find them?

How are they used? Are you getting creatively inspired yet?



- 5.** Research a famous font artist. Write a short history (a paragraph or two) and create a one-page layout using your history as the content. Use only fonts designed by your artist, and use only type in your design. No photos or illustrations allowed.
- 6.** Create a vertically folding restaurant menu with a flat size at 8.5 inches wide by 11 inches high folded to a finished size of 4.25 inches by 11 inches. You'll need to design a cover and a two-page inside spread. A design for the back cover is optional. Begin with some menu copywriting.

Use typography to convey the kind of restaurant (casual Thai or upscale French, for instance). Create a visual hierarchy and a sense of visual order, too.

Demonstrate appropriate punctuation marks, paragraph indicators, bulleted lists and hanging indents, tabs and tab leaders, and whatever else is appropriate to your design.

*OpenType is either a registered trademark or trademark of Microsoft Corporation in the United States and/or other countries.*



**Logotype as personality type.**  
Logo design represents the epitome of typographic creativity. Whether as big as a barn or as small as mousetype, logotypes must encapsulate and telegraph brand character. That's why logo design is safest in the hands of professionals. Read on for our "What You Need to Know about Logo Design" pages, coming up next.

*Design by Rebecca Hagen. Reproduced by permission of TEC Garage.*



# what you need to know about logo design

Professional designers make logo design look easy. Some of the most powerful recognizable logos in the world are pictures of simplicity. The elegant appearance of these marks belies the fact that most logos require hundreds of hours of brainstorming, sketching, rendering, rejecting and approving before they are launched. The stakes are high. One tiny little picture, or word and picture combination, must encompass the philosophy, activity, spirit and brand promise of an organization. This is why logo design is best left to professionals.

That said, you will have to work with logos in some form. Maybe you've hired a designer to create a logo for a new product launch. Or perhaps you need something simple for internal purposes, and you just don't have the budget to hire a designer. Whether you need to evaluate logos provided by a designer or you need to design something yourself, here are a few things you should know:

**Logos should be unique to the subject/product/organization.** Avoid anything too generic. If the design in question easily could represent another organization with the same name and a different mission, then go back to the drawing board.

**Logos must be scalable.** The design needs to be as clear and readable at the size of a postage stamp as it is at the size of an outdoor board. Avoid fine lines and details that disappear when a logo is reduced in size. If a logo uses more than one font, make sure both fonts are readable even when the logo is small.

The only scalable file format is vector so make sure you get vector versions of the finished logo. Vector filenames often end with the .eps extension. Photos are bitmap images and can't be scaled without loss of resolution. Never use a photo in a logo because photos lose resolution when scaled.



**Simplicity is a virtue.** What you want in a logo design is versatility. The highly complex illustrated logo may look great on the large sign outside, but what if you want to embroider the logo on polo shirts? Commercial embroidery companies will have a difficult time rendering your logo if it has too many details or fine elements, including serifs on fonts. If you must have a complex logo, make sure you have a simplified version as well.

**Limit the number of colors.** Simplicity also applies to the logo's color. The more colors a logo uses, the higher the printing costs. A good economical approach is to use two spot colors, often black plus another color. Spot colors are pre-established printing ink colors. Choosing a spot color is similar to choosing a paint color from swatches at a home improvement store. Because spot colors come "out of the can," they are consistent. This is important if you're trying to build consistent visual branding.

**Make sure the logo is reproducible in black only.** Sometimes printing in color is not an option for budgetary or technical reasons. A logo must look clear and crisp printed anywhere. So it needs a black and white version. Black means black, too, not gray.

**Make sure you can "reverse out" your logo.** Reversing out is the design term for a logo appearing in white on colored or photographic backgrounds. Again, this is a flexibility issue. The logo needs to be clear and readable in all possible places it might appear. Hint: If the logo works in all black, it will reverse easily.

**Be wary of designs that are too horizontal or too vertical.** Such designs can be difficult to incorporate into layouts. If you're considering a design that is strongly horizontal, consider asking the designer to provide an alternate vertical version. This ensures that you have a good logo shape for any compositional situation.

**Left: Font pairings.** Choose your font pairings carefully. Shrinking the Inkworks logo could cause the smaller "Tattoo Studio" subheading to be illegible. The fonts in the Anton Group logo are more uniform and will maintain legibility even at small sizes.

*Inkworks logo inspired by the Inked God font by Gyom Séguin.*



**Above: Simplicity rules.** These logos use one or two colors, readable fonts and simple shapes.

## LOGOS: EPIC FAIL



Peterson Painting Services

Clip art and the Comic Sans typeface are *never* a good idea.



Poor contrast and an over-used font (Zapfino) make this logo a failure. The font stroke limits legibility and gradients cause printing problems.



Pretty, but this logo can't be reduced, reversed or rendered in black-only without losing character.

### IF YOU MUST DESIGN A LOGO ON YOUR OWN:

First, purchase and learn to use a vector graphic program. Seriously. Logos need to be in vector format in order to be scalable.

If we still haven't convinced you to hire a logo designer:

**ANTONIO'S**  
Since 1926

Type-based logos like this one are a good starting point for beginning logo designers.

#### Consider a type-only logo.

Sometimes called a wordmark, type-only logos are perhaps a bit easier for beginning designers to manage. But only if you have the eye to classify and pair fonts. If you choose to use more than one font in your wordmark, make sure they contrast well but look good together. Think romance: "They make such an attractive couple."

**Avoid using the font-du-jour.** A few fonts get done to death each decade. Some fonts were so over-used they've become synonymous with time periods. Some recent grossly overused fonts include Mistral, Papyrus, Copperplate Gothic and Zapfino.

If the font came installed on your computer, don't use it in a logo. Buy something new. Or download something new for free (but beware of copyright issues on free fonts). Or commission a font artist to create something new just for you.

**No clip art.** If you must add a graphic (often called an icon or symbol), consider a decorative dingbat or type ornament. But use care in your selection. A smiley face dingbat is no better than smiley face clip art.

**Add a simple shape.** If you're really feeling brave, consider adding a simple shape to your logo, such as a square, circle or rule. Pairing simple shapes with interesting glyphs can result in creative icons. For inspiration and guidance, revisit mini art school and the Gestalt laws.

**Test it out.** Try the design out in different layouts, such as a Web page or a newsletter, to see how the logo looks in context. You may find that what looks good standing alone on a presentation board doesn't hold up so well sitting atop a busy photo on your brochure cover.

**Turn fonts to graphics.** Once you've settled on a good design, turn all fonts to graphics by using your vector program's "outline fonts" function. This prevents your logo font from getting accidentally replaced by something ugly, like Courier, when you send your logo to others for use.



CHAPTER  
EIGHT

# COLOR BASICS

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CHOOSING & USING COLOR

**A**sk children about their favorite colors, and you get instant exuberant responses: “Red!” “Blue!” People just respond to color. We select or reject everything from clothes to cars based on what colors say to us.

In this chapter we talk about how designers harness the power of color to grab our attention, organize visual flow and evoke emotion. We also talk about finding color inspiration on the color wheel as well as from culture, history and nature. But translating inspiration into effective design requires some understanding of color technologies. We cover that, too, along with some tips for designing with color.

## THE POWER OF COLOR: IMPACT, ORGANIZATION & EMOTION

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### Color creates visual impact.

Color is eye-catching. It makes you look. Picture a black and white poster with one pop of color—a hat, for instance—in bright pink. That bright pink immediately becomes a focal point. Part of the attention-getting power is the principle of contrast at work. But a color’s shade and intensity also play a role in attracting interest, whether as eye entry point, contrast, wow factor or all of the above.

If color captures attention, you can use color to keep drawing the eye’s attention over and over again for flow through your design. The eye will follow color around your composition like a dog follows the cook in the kitchen.

### Color organizes.

Imagine you’re in an airport terminal. You see a large group of people wearing red T-shirts. Either they’re all part of the same group or it’s a freakish coincidental convergence of red T-shirt lovers. Our money is on the group thing.

Color can sort and clump to indicate what goes with what. That’s the principle behind color-coding systems, such as electrical wiring and mall parking lots. This is some potent design mojo if you think about it.

### Color evokes emotion.

For example, the concept of team colors is meant to inspire strong emotions. The kind of emotions we feel, however, depends on whether we’re looking at the home team’s colors or the opponent’s. So, once again, designers are tactical about employing color persuasively.

Although humans do respond physiologically to color, most of the emotional muscle we attach to color is learned. We'll be talking more about both the science and symbolism of color. As for designing with color, some people seem to be born with color sense. For others, just trying to match two socks is a challenge. Fortunately, there is help.

## COLOR THEORY

In the canon of color knowledge, Sir Isaac Newton of falling-apple-equals-gravity fame also gets credit for discovering the color spectrum by playing with prisms. Color is light. White light is the mixture of all colors of the spectrum visible to the human eye. Black is an absence of color.

Now let's skip ahead from the Enlightenment to Modernism. In the early 20th century's Bauhaus School of design, Johannes Itten taught his students techniques for achieving color contrast, including pairing color complements, dark with light values and warm with cool shades, among others.

Fast forward again, and we're still working with color theory. But now we're applying it to color on digital displays. Before you nod off over color science and theory, let's move on to practical color knowledge. *Ergo*, the color wheel.

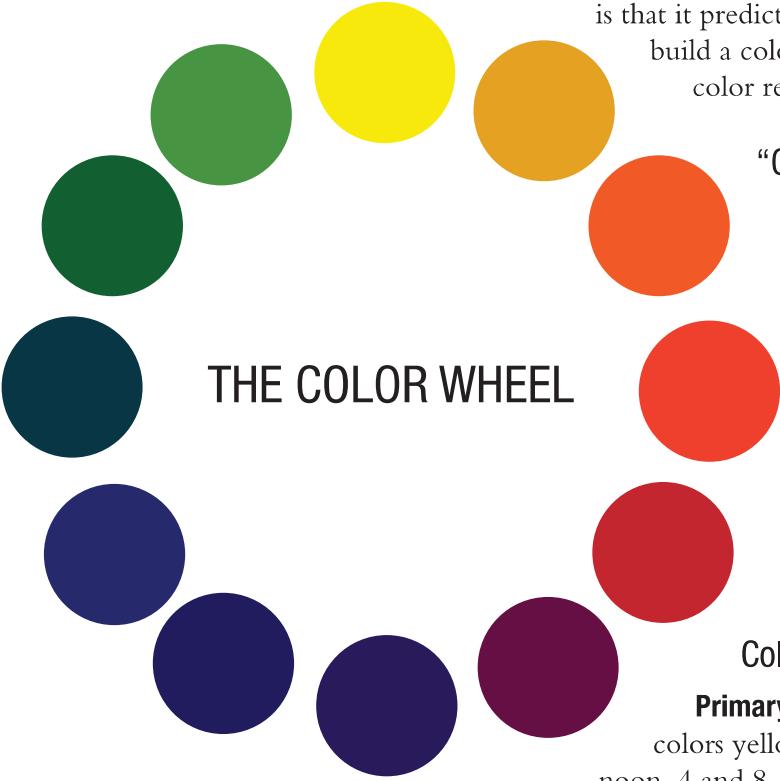
## HOW TO CHOOSE COLOR: WORKING THE COLOR WHEEL

The color wheel is like an analog clock with three primary colors, three secondary colors and six tertiary colors

The screenshot shows the homepage of Tampa Pizza Company. At the top, the logo "TAMPA PIZZA CO." is displayed with a small palm tree icon, followed by the tagline "Healthy Food With a Hometown Feel". Navigation links include "OUR MENUS", "FIND US", "ABOUT US", and "CONTACT US". Below the header is a large image of a pizza being sliced, with a grater and cheese nearby. A green call-to-action button in the center says "ORDER ONLINE FOR DELIVERY AND CARRYOUT!". Below this are three smaller images: one showing the new logo "TAMPA PIZZA COMPANY" with the tagline "Even Better Food!", another showing a green speech bubble with the text "WE DELIVER", and a third showing various food items under the heading "Amazing Catering". The main body of the page features a large image of fresh vegetables (green bell pepper, red tomato, basil leaves). At the bottom, there are sections for "LOCATION" (with addresses for Skypoint/Downtown Tampa and Westchase Tampa) and "OTHER LINKS" (including links to the menu, contact information, site terms, and a Facebook link).

**Color is evocative.** The colors in this website are drawn from pizza ingredients and are intended to make you hungry. We say, "Please pass the grated parmesan."

*Design by Rebecca and Guy Hagen. Reproduced by permission of the Tampa Bay Pizza Company and Tucker/Hall, Inc.*



arranged in 12 specific positions. What makes this arrangement helpful is that it predicts how colors work together. Indeed, you can build a color wheel once you understand these working color relationships.

### “Christmas, kings and blue jeans.”

If you can remember that phrase, you can remember the three primary colors and their complements. Christmas colors are red (primary) and green (complementary). The king’s royal colors are yellow (primary) and purple (complementary). And blue (primary) jeans typically are stitched with orange (complementary) thread. All six colors have relationships to each other defined by their positions on the color wheel, which is a useful thing to know in design.

### Color relationships.

**Primary colors.** Using the clock analogy, the primary colors yellow, blue and red appear four hours apart at, say, noon, 4 and 8, respectively, to form a triangle.

**Secondary & complementary color.** Next we can build the secondary colors by mixing two primary colors at a time. You probably remember this from grade school. Mixing yellow and blue produces green. Mixing blue and red makes purple. Mixing red with yellow makes—you got it—orange.

Notice how each secondary color appears on the wheel directly opposite the primary color it complements. Per “Christmas, kings and blue jeans,” green lies opposite red, purple lies opposite yellow and orange lies opposite blue.

The point is that color complements found at opposite sides of the color wheel indeed do “complement” each other visually. Opposites attract, as they say, to make attractive pairs.

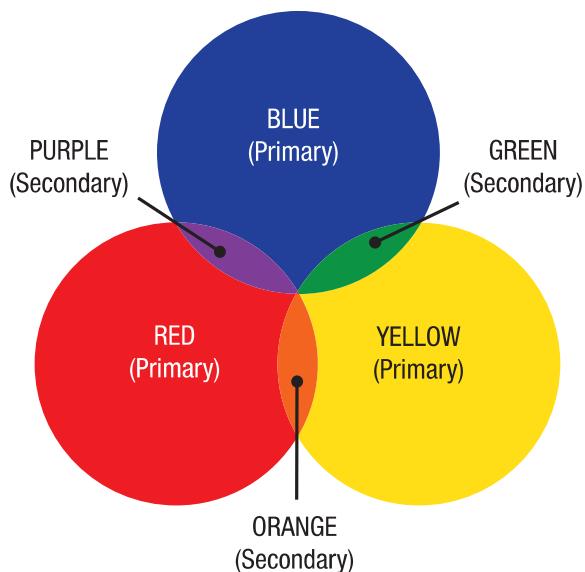
**Tertiary colors.** Mix a primary color with the closest secondary color on the wheel to get those subtler “in between” tertiary colors.

**Triads.** Although the primary colors are blue, red and yellow, other triplets of color from the color wheel also can make pleasing color palettes. Form any triangle four hours apart on the color wheel to locate a viable color-scheme triplet.

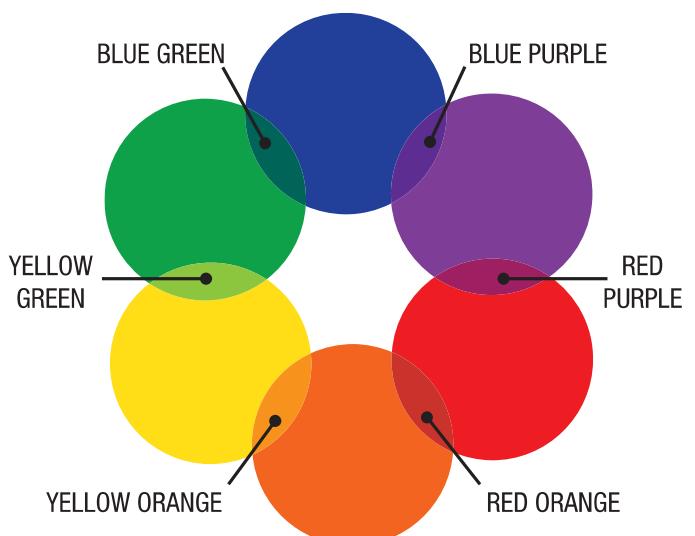
## COLORFUL RELATIONSHIPS

All colors on the color wheel come from various combinations of three primary colors: red, blue and yellow. The resulting relationships (i.e., relative positions on the color wheel) provide the basis for harmonious color palettes. For example, colors opposite each other on the wheel are called “complementary colors.”

Primary + Primary = Secondary



Primary + Secondary = Tertiary



**Analogous color.** Additionally, mixing colors next to each other on the wheel produces “in between” colors. Side-by-side colors on the wheel are related because they contain some of the colors sitting next to them. We call that analogous color. Pairing analogous colors creates unity.

**Color temperature.** The notion of warm and cool colors reveals another property of the color wheel: One side is warm, and the other side is cool. Obviously, the red-orange-yellow side is warm, and the green-blue-purple side is cool. Maybe not so obviously, you can warm up a cool color by adding a little red, orange or yellow. Or you can cool down a warm color by adding a little green, blue or purple. That’s part of how contrasting color works. Notice how each opposite, thus contrasting, color pair on the wheel includes both a warm and a cool color.

**Analogous color.** Analogous colors appear side-by-side on the color wheel. Even though the third set “jumps” the tertiary colors, the set is still considered analogous.



## APPLYING THE COLOR WHEEL



These colorful clothing merchandise tags draw their palettes from color wheel relationships.

1. Analogous
2. Split complements
3. Complementary
4. Analogous
5. Split complements
6. Complementary

Hint: Pairing complements can make for loud color palettes. To compensate, pair complements at different levels of saturation, one

pale, the other deep. And use them in disproportionate quantity. For example, if your layout uses a lot of blue, accent with a small amount of orange. Using split complements (pairing a color with the two colors next to its complement) is another good option.

Another good thing to know about warm and cool colors is that when used in layouts, warm colors appear to come forward and cool colors recede. This concept can be helpful when you're trying to emphasize or deemphasize elements in your layout.

In the real world, however, a color is usually a mixture of colors. Yellow, for example, probably isn't just yellow. Are you seeing a saturated pure-hue primary yellow? Or is it a cooler yellow with hints of green? Maybe you're seeing a warmer yellow with hints of orange. Or soft baby yellow. Or brownish gold. So look again.

In sum, the color wheel can inspire your project's color choices. However, knowing that three analogous or triplet colors will make



**You're getting warmer...** The same design rendered in a warm palette on the left and a cool palette on the right. Does one stand out more than the other? Which do you prefer?

a harmonious palette is only the start. It's also important to consider people's responses to color culture, history and nature, all of which also can inspire your design's color.

## HOW TO CHOOSE COLOR: CULTURE

Even though Western Christians associate red and green with Christmas, not everyone celebrates Christmas or shares those particular meanings of red and green. At the same time, color science tells us that people with a common form of color blindness can't distinguish between red and green. That fact always makes us wonder about the wisdom of red and green traffic lights, another example of cultural meanings of color used to communicate visual messages.

The sighted and those who aren't colorblind do read symbolic meanings into color.

**JOSÉ MARTÍ TRAIL**

[Home](#) [About José Martí](#) [Marti in Tampa](#) [Trail Map](#)

**José Martí Trail**  
Ybor City | Tampa, FL

**About José Martí**

Sometimes called the Apostle of the Cuban Revolution, José Martí was born on January 28, 1853. He showed a talent for writing and revolutionary politics at an early age. First exiled from Cuba in 1871, Martí spent much of his life abroad. [Read More...]

**Marti in Tampa**

In his efforts to rally support for Cuban independence from Spain, José Martí made many trips to Tampa. It is estimated that between 1891 and 1894, he spent more than 50 days in the city, giving speeches to Cuban workers in Ybor City's cigar factories and social clubs. [Read more ...]

**Trail Map**

During his visits to Tampa, José Martí spent time in Ybor City's cigar factories and social clubs, and stayed with some of Ybor's most prominent Cuban and Afro-Cuban families. The José Martí Trail highlights those locations. [View the map...]

"Like bones to the human body, the axle to the wheel, the wing to the bird, and the air to the wing, so is liberty the essence of life. Whatever is done without it is imperfect."  
—José Martí

**The José Martí Trail Project**

The José Martí Trail is a pro-bono project of Tucker/Hall designed to encourage Cuba-related tourism in Tampa, Florida. Many local scholars have provided assistance in identifying the historically and culturally significant places on this trail. [Read more...]

**Additional Reading**

- [José Martí Biography, Library of Congress](#)
- [Latin American History: José Martí](#)
- [Tampa Pix: Ybor City](#)
- [José Martí Quotes](#)
- [José Martí Poetry](#)

**Related Links**

- [Ybor City Museum](#)
- [The Cuban Club](#)
- [The Tampa Bay History Center](#)
- [Sociedad La Unión Martí-Maceo](#)

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**National identity.** The colors blue, red and white represent the United States. And France. And the United Kingdom. And Cuba...

*Design by Rebecca Hagen.  
Reproduced by permission of Tucker/  
Hall, Inc.*

However, the meanings people attach to colors depend on their cultures. Even within the same culture, what a particular color says can change across contexts.

In U.S. culture, for example, white can symbolize purity, such as a white wedding dress, a custom that began as a way to communicate the bride's virginity. But in China, brides often wear red, a color that symbolizes good fortune. The thought of a red wedding dress is a little shocking in the United States because we associate red dresses with, well, something else. On the other hand, in numbers of Pacific Rim cultures, white is the color of mourning while Americans and Europeans connect black with mourning.

So it's important to consider the audience when communicating with color.

It's also important to consider context. The same color can symbolize multiple things within the same culture depending on the circumstance. In the United States, green can be a fresh, cool, natural, environmentally friendly and healthy color. But "hospital green" has negative associations with sickness and cold impersonal institutions. Green also can connote envy.

The point is not to take the symbolic meaning of color for granted.

## HOW TO CHOOSE COLOR: HISTORY

Like clothing styles, color styles come and go. If someone you know has an old pink-tiled bathroom, you know what we're talking about. Knowing a little bit about the history of color trends can help you choose (or avoid) time- and era-evocative colors for your designs.



For example, Rebecca dates herself by admitting she had an elementary-age bedroom sporting a burnt orange chenille bedspread, stylized “daisy” curtains in shades of yellow, orange and green, and a gigantic foot-shaped green shag rug. If you don’t get the joke, we’ll tell you that burnt orange, avocado green, harvest gold and brown are classic early 1970s colors.

Every decade has a color palette or two. Pink, black and turquoise still evoke the 1950s. Neon brights bring to mind the 1980s.

In fact, color designers are currently deciding what colors will be trendy two years from now. So if you’re plugged in to the industry, you might even be able to choose color for your designs based on the future.

**Retro color.** Ever notice that the reigning color palette in the 1950s was turquoise, pink and black? Ever notice that everything in the 1950s was “atomic”?

## HOW TO CHOOSE COLOR: NATURE

If you’re still having a hard time putting colors together, take a cue from nature. Colors that appear together naturally can make pleasing palettes for your designs. You might not consider putting bright orange, deep green and deep blue-violet together on your own. But on a bird of paradise plant, these colors come together in a vibrant color scheme.

If you’re dealing with color photography in your design, your photos also may help you choose your color scheme. Examine your photos.

The best of  
Summer Stone Fruit

146

Southern Summers | June 2015

One of the largest fruit crops grown in the United States, peaches provide many nutrients with few calories and no fat.

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GEORGIA PEACH A

**Mother Nature has great color sense.** If a color pairing occurs in nature, it's a good bet the pairing will look good in your layout. Sliced peaches and background foliage inspired the color palette for this magazine spread.

Dominant colors should suggest a color scheme to you. As we keep saying, it's all about looking.

## TIPS FOR DESIGNING WITH COLOR

### » **Make your color palette work for your communication purpose.**

Begin with a big reminder of the brand's visual identity, the design's communication objective and the message's target audience. Don't work at cross-purposes.

### » **Choose one main color & add an accent color or two for interest.**

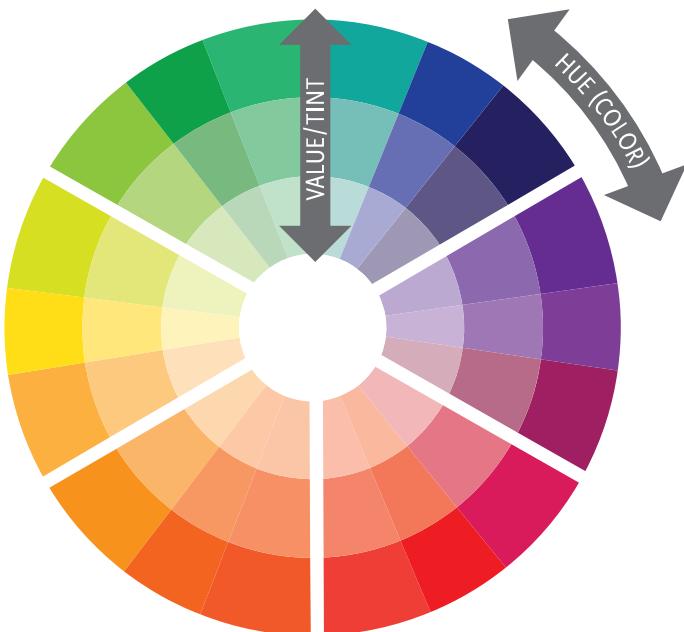
As the great modernist architect Ludwig Mies van der Rohe said about design, "Less is more."

Are you thinking contrasting color complements that pop against each other? Or a calmer scheme of cool colors? Perhaps a monochromatic scheme taking advantage of varying tints, tones and textures of one color is just the thing. You also have choices about saturation and value. High-intensity pure hues? Soft pastel tints? Earthy tones?

Whatever you decide, limit the palette to one color star accented by one or two supporting colors.

## COLOR PROPERTIES

Color has properties which, when applied, add variety and visual interest to your layouts. Hue answers the question “what color?” Value is the lightness or darkness of the hue. Saturation refers to the amount or intensity of the hue.



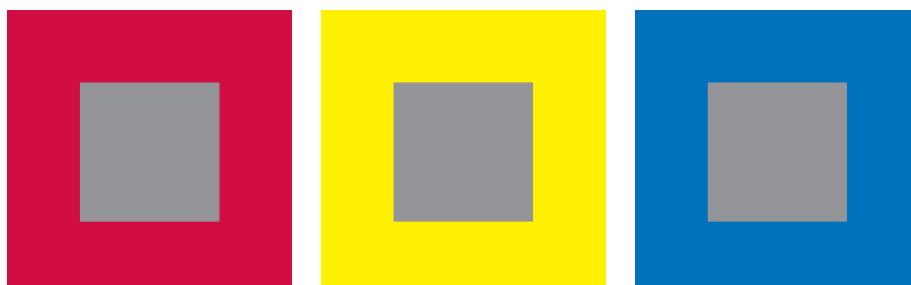
SATURATED COLOR



DESATURATED DARK COLOR



DESATURATED LIGHT COLOR



### NEUTRAL GRAY

Each center square contains the same 50 percent gray, yet each square looks different. Gray changes visually relative to the adjacent color.

### WORKS-EVERY-TIME COLORS?

If color wheel pairings confuse you, consider pairing any color on the wheel with one of these neutrals. But beware, despite the terminology, some neutrals can have warm, cool or even slight color casts that can impact color harmony.



BLACK



WHITE



GRAY



TAN



NAVY BLUE



BROWN

### **Visibility and readability.**

Pair colors with care, especially when placing colored text on colored backgrounds. Color pairings lacking contrast result in illegible copy.



» **Design for visibility & readability.** Consider the environment in which viewers consume your design. An outdoor board requires quick communication in less-than-ideal viewing circumstances. Website readers skim quickly until they find what they're looking for. Smartphone users view Web content on tiny little screens. A magazine subscriber may dive into type-heavy articles, where color needs to break up pages of columns of words. Whatever the environment, visibility and readability remain critical.

While readability means readers can read it easily, visibility means viewers can see it clearly. Either way, you need contrast. The rule of thumb says stick with dark-on-light or light-on-dark color combos. Unless your purpose is a psychedelic mood, stay away from saturated complements for type and background fill because they create a vibrating effect that's hard on the eyes.

Generally, gray makes a lousy background color for copy, unless the gray is very dark or very light relative to the value of the type. Mid-tone grays don't provide enough contrast to support readable typographic information.

In terms of readability and visibility, mostly think value. Light type on a dark background pops, although we've warned you about reversing. Dark type on a light background pops. But dark-on-dark and light-on-light both lack contrast, thus visibility and readability.

» **Use splashes of color for visual emphasis.** Judicious splashes of color are like cosmetic makeup. Maybe a purple scarf (or a red ball cap) is all you need to perk up the look. A few well-chosen spots of color can highlight focal points as well as draw the eye around the layout.

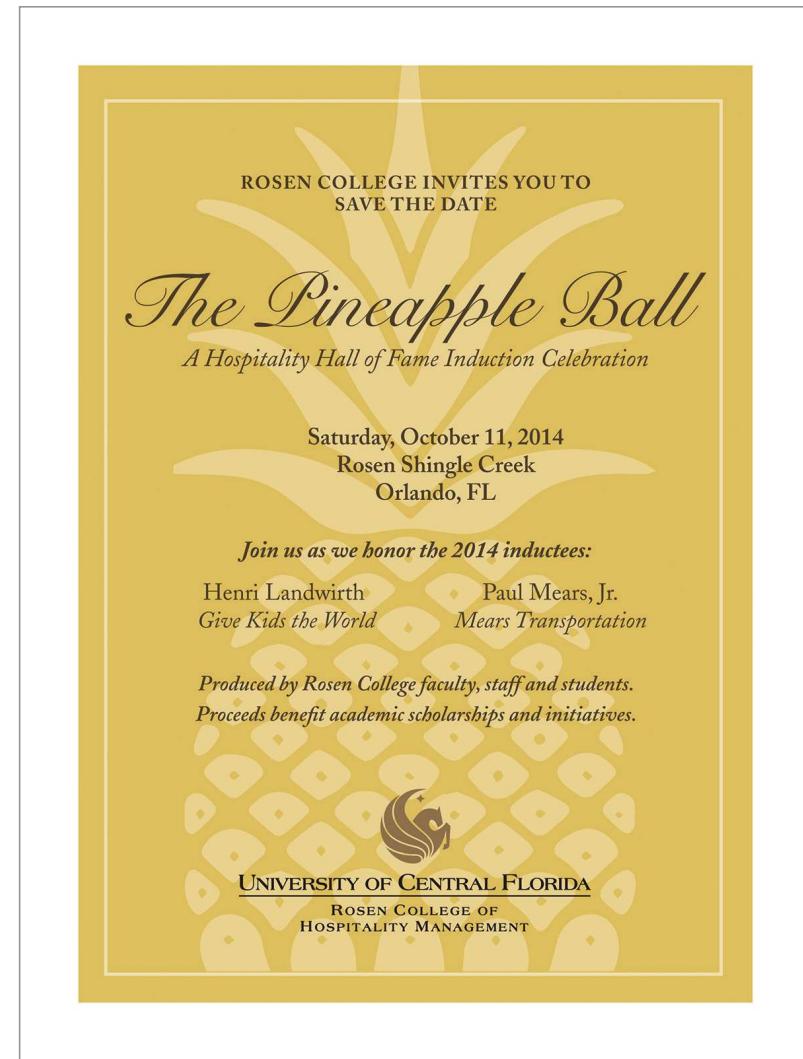
If your composition is all black on white, using a spot color like saturated orange on the headline, for a drop cap and in a pull quote, for example, breaks up visual boredom and invites the eye to chase the small areas of orange around the screen or page.

Using less saturated tints of spot color to highlight larger areas of the composition is another way to design with color. For example, instead of using saturated orange as spot color, you may opt for diluting that orange down to a soft peach color and spreading it over a bigger area. You even can place sheer tints, of pale peach for example, over dark type without disrupting readability—if you’re careful.

## COLOR TECHNOLOGY: THAT'S NOT THE COLOR I CHOSE. WHAT HAPPENED?

We've all experienced this: The layout, the typesetting and the color were brilliant. But something awful happened after pressing "print." The saturated orange turned nasty pink. The pure blue came out blue-green.

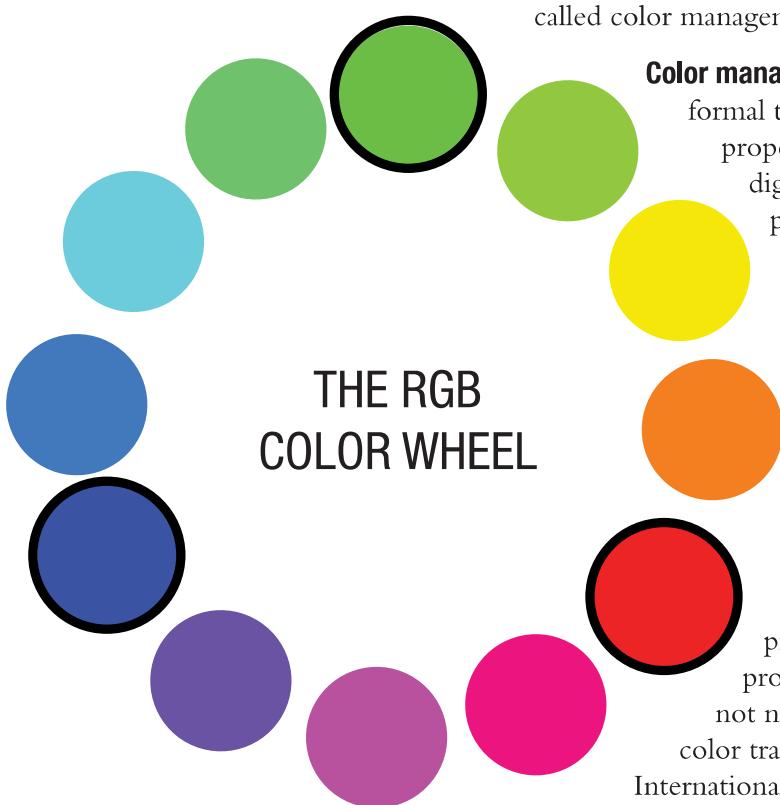
Color matching from device to device is one of the most difficult challenges designers face. In order to understand it, we need to explain a bit about the technology of color. The shorthand we use when talking about the mechanics of color can seem like an alphabet soup for the uninitiated: RGB and CMYK. But it's not really complicated.



**Two colors, different values.** If you use different values (tints) of a single color in your layout, you create the illusion of having used more than one color.

*Design by Rebecca Hagen. Reproduced by permission of the Rosen College of Hospitality Management at the University of Central Florida.*

**The color wheel, screen version.** Monitors use a different method for building colors than printers. Screen colors are created from various combinations of red, green and blue, instead of the red, blue and yellow used in the classic art color wheel.



## Screen color vs. printed color.

The short answer to the question “what happened to my color?” is that screens and printers don’t speak the same language. Monitors, screens and printers render color using totally different technologies. Screen and monitor color is electronic color, which overlaps light to achieve colors. For printed color, we layer inks.

To make a long story short, your printouts don’t match what you see onscreen because your screen is speaking French and your printer is speaking Portuguese. The two devices need a translator. Such translation is called calibration, which is part of an overall process called color management.

**Color management.** Color management is the formal term for getting your color to match properly across devices, from scanners to digital cameras to computer screens to printers. Some aspects of this process can be handled by making adjustments at the device level or through the system settings on your computer. Your computer screen, for example, can be calibrated to match the settings of any output device, including your personal printer or a commercial printer.

A more in-depth way to manage color involves the application of color profiles to images and layouts. These profiles allow for more accurate—though not necessarily completely accurate—color translation from device to device. The International Color Consortium (ICC) created some of the most commonly used color profiles, but there are other color profiles out there, some industry-specific.

The ICC has profiles for almost any application, whether you’re working in electronic-screen RGB space or printing-with-ink CMYK space.

## WORKING WITH SCREEN COLOR

Designers who prepare layouts and graphics for Web and video work in RGB space. RGB—an acronym for red, green, blue—has its own version of the wheel. All colors in RGB space are made from combining varying degrees of just red, green and blue.

## RGB color.

Getting different colors on displays depends on the saturation, or in the case of a light-emitting screen “intensity,” of red, green and blue light along with their various combinations. It’s a little like having a dimmer switch for each of the overlapping RGB colors. Simultaneously turning the three dimmer switches produces different colors.

For any onscreen color, the red, green and blue in RGB each has a numerical value between 0 and 255, whether a color is 0 (meaning off) or 255 (meaning fully on). Black, for example, would be 000 000 000 (or just 000), indicating that red, green and blue are all off. White, for example, would be 255 255 255, meaning red, green and blue are each at full intensity

## Hexadecimal code.

Since specifying nine numbers for any and every color is unwieldy, a system called the hexadecimal code mathematically converts these nine numbers into six numbers and/or letters. Let’s skip the math here. Just know that designers specify Web colors by their corresponding combinations of numbers/letters in the hexadecimal system.

For example, the University of South Florida’s official colors are green and gold. But not just any green and gold. The university specifies its hexadecimal Web colors as #006747 green and #CFC493 gold.

Now, to throw a monkey wrench into the whole setup, USF’s specific hexadecimal Web colors may not look the same from one screen to the next, undermining the whole reason for specifying particular colors in the first place.

## RGBA.

The next generation of Web color specification is RGBA. As you might have guessed, the RGB stands for red, green and blue. But what about the “A” ?

“A” stands for alpha, specifically alpha channel, which controls transparency. This is exciting because it allows Web designers to create transparency effects via code instead of with graphics.

RGBA rules are expressed in Cascading Style Sheets (CSS) using the same numeric system as basic RGB. For example, `rgba(255, 0, 0, 0.6)`



**Specifying color.** When reproducing the USF logo in various media, use the following for green and gold, respectively:

**For spot color printing:**

PANTONE® 342 and PANTONE® 4535

**For process color printing:**

C=93 M=10 Y=75 K=43

C=6 M=8 Y=35 K=12

**For Web and screen:**

#006747

#CFC493



### Expect the unexpected.

Each Web browser and monitor combination renders color differently. The images above are the same home page as it appears on two different computers.

*Reproduced by permission of Alfredo Esteves, Salsa Passion.*

would produce a saturated red with a 60% transparency (.6 = 60%).

Web designers who take advantage of RGBA need to be aware that it is not fully supported across all browsers, and a backup color build should be provided.

### Web color behaves badly.

Be prepared for your RGB colors to appear differently depending on where they are viewed. Every browser renders color differently, and every screen and monitor has different settings. Color shifting across devices is a perpetual problem.

To alleviate this issue, Web designers “back in the day” resorted to something called the Web safe palette—a limited set of colors that remained consistent across computer monitors. As monitor technology changed, the Web safe palette ceased to live up to hype. Today the palette is largely irrelevant.

Yet differences in color rendering across monitors persist, so designers are wise to double-check their work on different browsers in different platforms.

The bottom line? When you design electronic screens, expect color shifting. Test your Web design on as many different computers as you can to make sure your color, in all its variations, is acceptable before you launch your site.

That covers designing for the screen in RGB color space using the hexadecimal system. For printed color, however, there’s a whole other system.



Cyan



Cyan + Magenta



Cyan + Magenta + Yellow



Cyan + Magenta + Yellow + Black

## SPECIFYING COLOR FOR PRINT

Print designers work in CMYK color space. They prepare all graphics and layouts in CMYK mode to correspond with commercial printing technology. The most common technology printers use to apply inks to paper is called 4-color process (also referred to as full-color, built color or process color) because just four ink colors—cyan, magenta, yellow and black—are combined to build any color. Cyan (blue-ish), magenta (red-ish) and yellow correspond with the three primary colors, and you can build any color from the three primaries. The “K” in CMYK stands for “key,” which refers to black.

In 4-color printing, instead of mixing ink colors beforehand, printers use four separate plates to build colors on the paper. Commercial printers separate the colors designed on a document and put each color onto its own C, M, Y or K printing plate. The technique is called color separation. Printers apply the appropriate ink color to each of the four plates, and apply each one to paper, one on top of the next.

**4-color process.** In 4-color process printing, cyan, magenta, yellow and black inks are layered to create the final image.

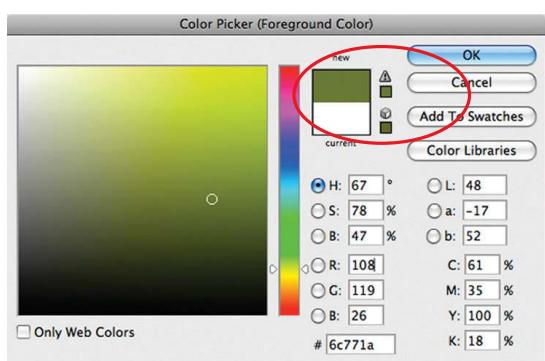
## Setting up a document for commercial printing.

When you set up a document for CMYK printing, you must save your document and related graphics in CMYK mode. You also need to specify colors within your software program using CMYK builds. CMYK builds are a series of digit pairs that indicate the percentages of each C, M, Y and K that make up a color. Most graphic design software applications provide a space for you to specify a build or provide some sort of swatch palette that will generate the proper build for you.

Watch for “out of gamut” warnings when choosing color from swatch palettes. Your computer screen can display many more colors than printers are capable of re-creating with ink. An out-of-gamut warning signals that you’ve chosen a color that won’t reproduce accurately in print.



**Warning signs.** An out-of-gamut warning signals that you’ve chosen a color that won’t reproduce accurately in print.



Adobe product screen shot(s)  
reprinted with permission from  
Adobe Systems Incorporated.

Four-color process printing is not your only option, however. Documents can be printed using only one, two or three inks. This process is called spot color printing.

### Spot color printing.

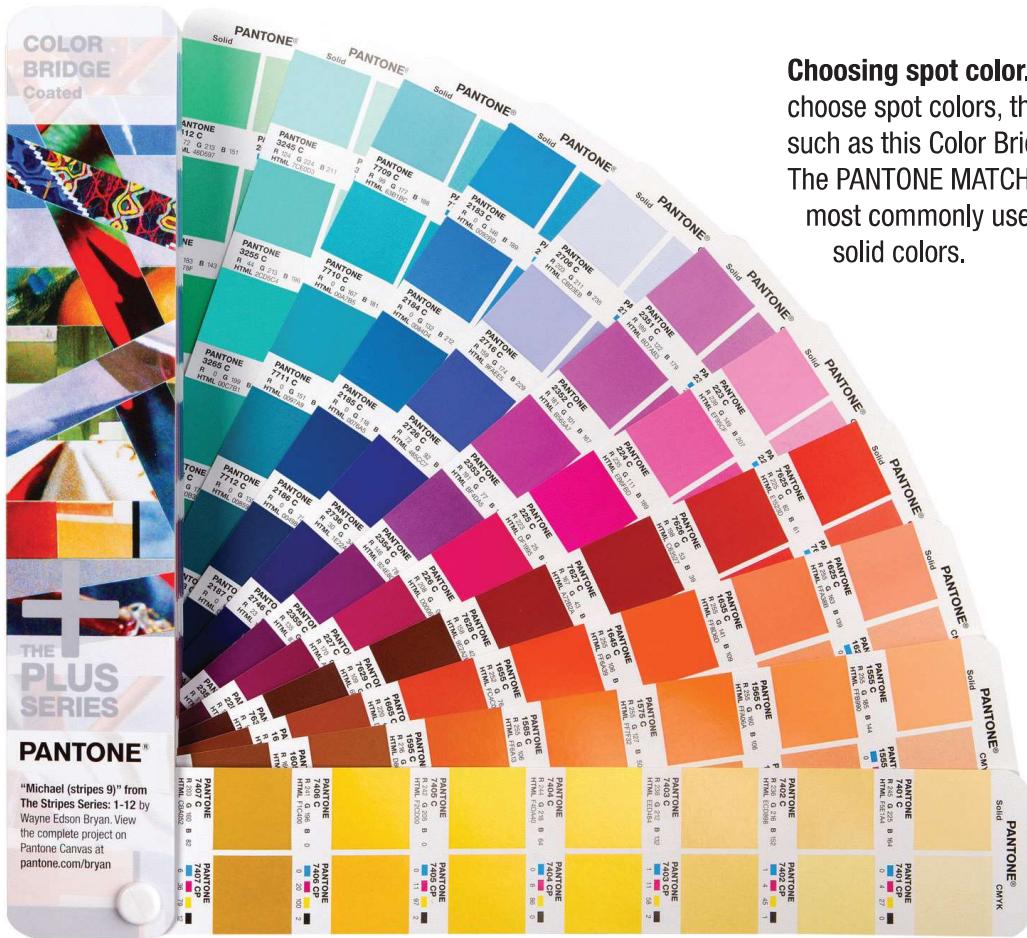
Instead of trying to build a particular color with CMYK, designers can choose premixed colors from a swatch book. Sometimes called matched color, spot color is like picking out paint colors

from hardware store paint chips. Pantone created the PANTONE MATCHING SYSTEM®, sometimes referred to as PMS® Colors, the world’s most commonly used color-matching system for solid colors.

When printing with spot colors, printers create a plate for each spot color the designer has specified. If the job uses two spot colors, only two plates are needed. Three colors require three plates.

**Setting up a document to use spot colors.** If you use one or more spot colors in your document, you must load those colors into your color palette from a preset library. These libraries generally come pre-installed with professional-grade design software applications. If you don’t specify the spot color in your color palette, your printer will print your document as process color instead. This may result in a more expensive print job. It also might mean that you won’t get the exact color you chose from the swatch book.

Achieving accurate color is always difficult, and the consistency of spot inks is one of the most compelling reasons to use them. Consistent color is essential when creating and communicating brand identity. Going back to USF’s green and gold logo, USF would prefer always



**Choosing spot color.** When print designers choose spot colors, they use a chip chart such as this Color Bridge® fan from Pantone. The PANTONE MATCHING SYSTEM® is the world's most commonly used color-matching system for solid colors.

to print its logo using matched PANTONE® colors: PANTONE 342 green and PANTONE 4535 gold.

Another option is to use the 4-color process version of your selected spot color. For each PANTONE solid color, there is a corresponding “color build.” For example, use corresponding tint builds C=93, M=10, Y=75 K=43 for USF green, and C=6, M=8, Y=35 K=12 for USF gold. Be aware, however, that CMYK builds don’t precisely match their spot color counterparts. They come close, but no banana.

That concludes the tech portion of this basic color lesson. Now for a handy list of takeaways:

## COLOR RULES!

1. Make your palette communicate with purpose. Account for the organization’s visual identity/branding, the message’s objective and the audience’s sensibility.
2. For color inspiration, look to the color wheel, nature, culture and history.



**For contrast, pair opposite (complementary) colors on the color wheel.**

- » any hue with any neutral.
- » light with dark values (grayscale).

6. For unity, choose analogous colors on the wheel and colors of similar saturation or value.
7. The three main color “languages” for producing color are:
  - » RGB, adding color with overlapping light using the hexadecimal system for screen.
  - » CMYK, building full color from separated ink layers in 4-color process printing.
  - » The PANTONE MATCHING SYSTEM, matching specific colors by ink formula for printing.

Most important, don't forget to use color to create impact, organize what goes with what and get the emotional juices flowing.

### 3. When designing with color:

- » Don't go nuts in choosing a palette, whether it's complementary, analogous or monochromatic. Choose one main color plus one or two accent colors.
- » Design for visibility and readability.
- » Use splashes of color for visual emphasis.

### 4. Think “Christmas, kings and blue jeans” to remember the primaries and their secondary complements.

- » For brightness or intensity, choose pure saturated hues.
- » For pastel tints, dilute with white.
- » For earth tones, dull with black.

### 5. For contrast, pair:

- » opposite colors on the wheel.
- » warm with cool hues.



# SOUTH BEACH

MIAMI, FLORIDA