

THE NON-DESIGNER'S DESIGN BOOK

FOURTH EDITION

design
and
typographic
principles
for the
visual
novice

Robin Williams



Peachpit Press
San Francisco
California



THE NON-DESIGNER'S DESIGN BOOK

FOURTH EDITION

ROBIN WILLIAMS

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To Carmen Sheldon,
my comrade in *Design*,
my friend in *Life*.
with great love,
R.

So now you're going to learn the names of several design principles. And you are going to be in control of your pages.

Good Design Is As Easy as 1-2-3

1. Learn the principles.

They're simpler than you might think.

2. Recognize when you're not using them.

Put it into words -- name the problem.

3. Apply the principles.

You'll be amazed.

typefaces
Times New Roman
Regular and Bold

Good design is as easy as...

Learn the basic principles.

They're simpler than you might think.

Recognize when you're not using them.

Put it into words—name the problem.

Apply the principles.

Be amazed.

typefaces
Brandon Grotesque Black,
Regular, and Light Italic

Train your Designer Eye: Find at least five differences that help to make the second example communicate more clearly. (Suggestions on page 225.)

The four basic principles

The following is a brief overview of the basic principles of design that appear in every well-designed piece of work. Although I discuss each one of these principles separately, keep in mind they are really interconnected. Rarely will you apply only one principle.

Contrast

The idea behind contrast is to avoid elements on the page that are merely *similar*. If the elements (type, color, size, line thickness, shape, space, etc.) are not the *same*, then make them **very different**. Contrast is often the most important visual attraction on a page—it's what makes a reader look at the page in the first place. It also clarifies the communication.

Repetition

Repeat visual elements of the design throughout the piece. You can repeat colors, shapes, textures, spatial relationships, line thicknesses, fonts, sizes, graphic concepts, etc. This develops the organization and strengthens the unity.

Alignment

Nothing should be placed on the page arbitrarily. Every element should have some visual connection with another element on the page. This creates a clean and sophisticated look.

Proximity

Items relating to each other should be grouped close together. When several items are in close proximity to each other, they become one visual unit rather than several separate units. This helps organize information, reduces clutter, and gives the reader a clear structure.

Umm...

When distilling these four principles from the vast maze of design theory, I thought there must be some appropriate and memorable acronym within these conceptual ideas that would help people remember them. Well, uh, there is a memorable—but rather inappropriate—acronym. Sorry.

Although you can now find this acronym in relation to design all over the web, this book is its origin.

Good
communication
is as

stimulating

as black coffee . . .

and just
as hard
to sleep after.

ANNE MORROW LINDBERGH

typeface
Transat Text Standard

Proximity

In the work of new designers, the words and phrases and graphics are often strung out all over the place, filling corners and taking up lots of room so there won't be any empty space. There seems to be a fear of empty space. When pieces of a design are scattered all over, the page appears unorganized and the information may not be instantly accessible to the reader.

The Principle of Proximity states: **Group related items together.** Move them physically close to each other so the related items are seen as one cohesive group rather than a bunch of unrelated bits.

Items or groups of information that are *not* related to each other should *not* be in close proximity (nearness) to the other elements, which gives the reader an instant visual clue to the organization and content of the page.

A very simple example, below, illustrates this concept. That's the Principle of Proximity—on a page (as in Life), **physical closeness implies a relationship.**

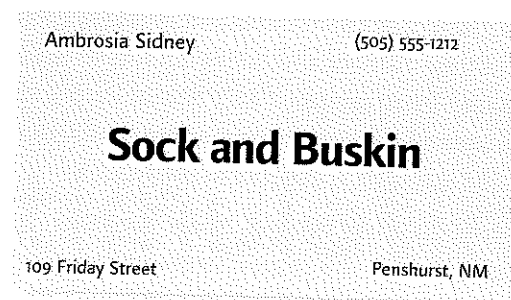


If we see these two walking down the street, their relationship is unclear. Are they related? Do they even know each other?



Now the proximity of these two people makes it clear there is some sort of relationship between them. This same thing happens on the page.

Take a look at this typical business card layout, below. How many separate elements do you see in that small space? That is, how many times does your eye stop to look at something?



Does your eye stop five times? Of course—there are five separate items on this little card.

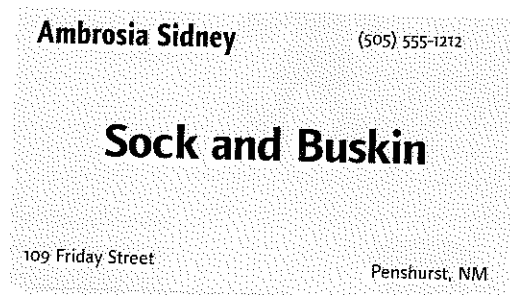
Where do you begin reading? In the middle, probably, because that phrase is boldest.

What do you read next—do your eyes move left to right?

What happens when you get to the bottom-right corner, where does your eye go?

Do you wander around making sure you didn't miss any corners?

And what if we confuse the issue even further:



Now that there are two bold phrases, where do you begin? Do you start in the upper left? Do you start in the center?

After you read those two items, where do you go? Perhaps you bounce back and forth between the words in bold, nervously trying to also catch the words in the corners.

Do you know when you're finished?

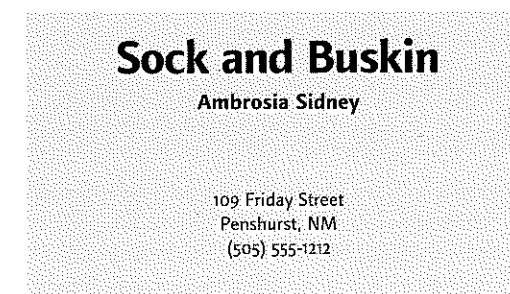
Does your friend follow the same pattern you did?

When several items are in close proximity to each other, they become *one* visual unit rather than several *separate* units. As in Life, **the proximity, or the closeness, implies a relationship.**

By grouping similar elements into one unit, several things happen instantly: The page becomes more organized, you understand where to begin reading the message, and you know when you are finished. And the "white space" (the space around the text) automatically becomes more organized as well.

A problem with the previous card is that not one of the items on the card seems related to any other item. It is not clear where you should begin reading the card, and it is not clear when you are finished.

If we do one thing to this business card—if we **group related elements together, into closer proximity**—see what happens:



Now is there any question about where you begin to read the card? Where do your eyes go next? Do you know when you're finished?

With that one simple concept, this card is now organized both **intellectually** and **visually**. And thus it communicates more clearly.

typefaces
Finnegan Regular and Bold

The use of proximity can be a subtle yet important thing. Always question whether elements are close to the elements they belong with. Watch for elements that have inappropriate relationships.

AREAS OF EXPERTISE

- Strategic Planning and Execution
- Internet and New Media Development
- User Experience Improvements
- Software and Internet UX Design
- Market and Consumer Research
- New Product Development and Launch
- Process Design and Reengineering
- Organizational Turnarounds

Notice the bullets in these two columns and how far away they are from their associated points. The bullets in the middle are actually closer to some of the items in the left column. It almost looks like four individual columns, two of which are columns of bullets.

AREAS OF EXPERTISE

- Strategic Planning and Execution
- Internet and New Media Development
- User Experience Improvements
- Software and Internet UX Design
- Market and Consumer Research
- New Product Development and Launch
- Process Design and Reengineering
- Organizational Turnarounds

Now the relationships are clarified—we can instantly see to which point each bullet belongs. We can instantly see that there are two columns of bullet points, rather than a column of bullets, some info, a column of bullets, and more information.

Travel Tips

- 1 Take twice as much money as you think you'll need.
- 2 Take half as much clothing as you think you'll need.
- 3 Don't even bother taking all the addresses of the people who expect you to write.

The numbers appear to be a unit of their own, unrelated to the text.

Travel Tips

- 1 Take twice as much money as you think you'll need.
- 2 Take half as much clothing as you think you'll need.
- 3 Don't even bother taking all the addresses of the people who expect you to write.

When the numbers are closer to the information, we see the relationship of the numbers to the text.

When grouping items into close proximity, you typically need to make some changes, such as in the size or weight or placement of text or graphics. Body copy (the main bulk of reading text) does not have to be 12 point! Information that is subsidiary to the main message, such as the volume number and year of a newsletter, can often be quite small.

You already know what should be emphasized and you know how the information should be organized. You just need to use your software and your confidence to make it happen.

Sally's Psychic Services

Providing psychic support in Santa Fe
Contact lost loved ones, including pets. Get help with important decisions. Find clarity in a fog of unknowns.
Special rate for locals
sally@santafepsychic.com
santafepsychic.com
Phone consultations available 555-0978

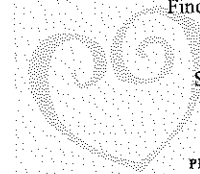


This postcard is visually boring—nothing pulls your eyes in to the body copy to take a look, except perhaps the two hearts. But just as importantly, it takes a moment to find the critical information.

Sally's Psychic Services

Providing psychic support in Santa Fe
Contact lost loved ones, including pets.
Get help with important decisions.
Find clarity in a fog of unknowns.

Sally@SantaFePsychic.com
SantaFePsychic.com
Special rate for locals!
PHONE CONSULTATION 555.0978



Without doing much else (yes, it does need more; see pages 82 and 83), simply grouping related elements into units and providing appropriate space between the units makes the information more accessible.

Train your Designer Eye: Find at least eight small differences that help to make the second example appear a wee bit more professional. (Suggestions on page 225.)

The idea of proximity doesn't mean that *everything* is closer together; it means elements that are *intellectually connected*, those that have some sort of communication relationship, should also be *visually connected*. Other separate elements or groups of elements should *not* be in close proximity. The closeness *or* lack of closeness indicates the relationship.

First Friday Club Winter Reading Schedule

Friday November 1 at 5 p.m. *Cymbeline*
In this action-packed drama, our strong and true heroine, Imogen, dresses as a boy and runs off to a cave in Wales to avoid marrying a man she hates.
Friday, December 6, 5 p.m. *The Winter's Tale*
The glorious Paulina and the steadfast Hermione keep a secret together for sixteen years, until the Delphic Oracle is proven true and the long-lost daughter is found.
All readings held at the Mermaid Tavern. Sponsored by I Read Shakespeare.
Join us for \$3!
For seating information phone 555-1212
Also Friday, January 3 at 5 p.m. *Twelfth Night*
Join us as Olivia survives a shipwreck, dresses as a man, gets a job, and finds both a man and a woman in love with her.

First Friday Club Winter Reading Schedule

Cymbeline
In the action-packed drama, our strong and true heroine, Imogen, dresses as a boy and runs off to a cave in Wales to avoid marrying a man she hates.
November 1 • Friday • 5 p.m.
The Winter's Tale
The glorious Paulina and the steadfast Hermione keep a secret together for sixteen years, until the Delphic Oracle is proven true and the long-lost daughter is found.
December 6 • Friday • 5 p.m.
Twelfth Night
Join us as Olivia survives a shipwreck, dresses as a man, gets a job, and finds both a man and a woman in love with her.
January 6 • Friday • 5 p.m.

The Mermaid Tavern
All readings are held at the Mermaid Tavern.
Sponsored by I Read Shakespeare.
For seating information phone 555-1212.
Tickets \$3.

typefaces

Facotus Condensed

Formata Regular
and Medium

You do not have to read the copy to be able to **answer these questions:**

On the left, how many readings are in the series?

On the right, how many readings are in the series?

You know how many readings are listed in the right-hand flyer because the information for each is grouped into logical proximity (plus the event titles are now bold, using the Principle of Contrast). Notice the spacing between the three readings is the same, indicating that these three groups are somehow related. Even if the text is too small to read, you instantly know there are three events.

Even though the small block of text at the bottom of the flyer is too small to read at this size, you know what it is, right? It's the tickets and contact information. You *instantly* know this unit is not another event. You know that because the proximity between it and the other text blocks is different.

First we need to intellectually group the information together (in your head or sketched onto paper); *you know how to do that*. Then physically set the text in groups on the page.

Train your Designer Eye: Find at least five differences that help to make the second example appear cleaner and communicate better. (Suggestions on page 225.)

In the list below, on the left side, what do you assume about all those flowers? Probably that they have something in common, right? In the list below-right, what do you assume? It appears that the last three flowers are somehow different from the others. You understand this instantly. And you understand it without even being conscious of it. You know the last three flowers are somehow different *because they are physically separated from the rest of the list*.

Marigold
Pansy
Rue
Woodbine
Daisy
Cowslip
Carnation
Primrose
Violet
Pink

Marigold
Pansy
Rue
Woodbine
Daisy
Cowslip
Carnation
Primrose
Violet
Pink

typeface

Chanson d'Amour

The spacing arrangement indicates relationships, so the immediate implication is that the last three flowers are different.

It's really amazing how much information we get from a quick glance at a page. Thus it becomes your responsibility to make sure the reader gets the **correct** information.

When you create a flyer, a brochure, a newsletter, or whatever, you already know which pieces of information are logically connected, you *know* which information should be emphasized and what can be de-emphasized. Express that information graphically by grouping it.

Correspondences

Flowers, herbs, trees
Ancient Greeks and Romans
Historical characters

Quotes on motifs

Women
Death
Morning
Snakes

Language

Iambic pentameter
Rhetorical devices
Poetic devices
First lines

Collections

Small printings
Kitschy
Dingbats

Correspondences

Flowers, herbs, trees
Ancient Greeks and Romans
Historical characters

Quotes on motifs

Women
Death
Morning
Snakes

Language

Iambic pentameter
Rhetorical devices
Poetic devices
First lines

Collections

Small printings
Kitschy volumes
Dingbats

typefaces
Arno Pro Regular
Bailey Sans Bold

In this list, everything is close to everything else, so it is difficult to see the relationships or the organization even with the headings in bold.

The same list has been visually separated into groups by adding a little space between each set. I'm sure you already do this automatically—I'm just suggesting that you now do it **consciously** and thus with more strength.

It is critical that you learn to use the *paragraph space before and after* settings in your software, which is how you can apply exactly the amount of space between elements in a text block.

Above, I tightened the leading, or linespacing, between the listed items, bringing them into closer proximity to each other. This gave me enough room to set more space above each bold heading.

Shown below is a newsletter banner. How many separate elements are in this piece? Does any item of information seem related to any other, judging from the placement of the items?

Take a moment to decide which items should be grouped into closer proximity and which should be separated.



The two items in the top-right corner are in close proximity to each other, implying a relationship. But *should* those two have a relationship?

Below, more appropriate relationships have been established.




Notice I did several other things along the way. I changed the corners from rounded to just barely dull, giving the piece a cleaner, stronger look; enlarged the name to fill the space better; made some of the text a pale shade of the dark teal so it would compete less with the rest of the elements.

Train your Designer Eye: Find at least three other small differences that help to make the second example communicate more clearly. (Suggestions on page 226.)

typefaces
Peoni Pro
Quicksand
Clarendon Roman

You're probably already using the Principle of Proximity in your work, but you may not be pushing it as far as you could to make it truly effective. Really look at the elements and see which items *should* be grouped together.

**JOIN A
SHAKESPEARE
CLOSE READING!**



How would you like to . . .
understand every word and every nuance in a
Shakespeare play?

Can you imagine . . .
seeing a play performed and actually understand-
ing everything that's going on?

What if you could . . .
laugh in the right places in a play, cry in the
right places, boo and hiss in the right places?

Ever wanted to . . .
talk to someone about a Shakespeare play and have
that person think you know what you're talking
about?

Would you like to . . .
have people admire and esteem you because you
know whether or not Portia betrayed her father by
telling Bassanio which casket to choose?

It's all possible.
Live the life you've dreamed about!
Be an Understander!


For more info on how to wisen up and start your
joyous new life as an Understander, contact us
right away:
phone: 1-800-555-1212;
email: SFSReaders@gmail.com
web: <http://www.meetup.com/SFSCloseReaders/>

The person who designed this rack card hit two Returns after each headline **and** paragraph. Thus the headlines are each the same distance from the body copy above and below, making the heads and body copy pieces appear as separate, unconnected items. You can't tell if the headline belongs to the text above it or below it because the distances are the same.

There is lots of white space available here, but it's all broken up. And there is white space where it doesn't belong, like between the headlines and their related texts. When white space is "trapped" like this, it tends to visually push the elements apart.

Group the items that have relationships. If there are areas on the page where the organization is not perfectly clear, see if items are in proximity that *shouldn't* be.

**JOIN A
Shakespeare
CLOSE READING!**



How would you like to . . .
understand every word and every nuance
in a Shakespeare play?

Can you imagine . . .
seeing a play performed and actually
understanding everything that's going on?

What if you could . . .
laugh in the right places in a play,
cry in the right places,
boo and hiss in the right places?

Ever wanted to . . .
talk to someone about a Shakespeare play
and have that person think you know
what you're talking about?

Would you like to . . .
have people admire and esteem you because you
know whether or not Portia betrayed her father
by telling Bassanio which casket to choose?

It's all possible.
Live the life you've dreamed about!
Be an Understander!

For more info on how to wisen up
and start your joyous new life as
an Understander, join us right away:
1-800-555-1212
SFSReaders@gmail.com
meetup.com/SFSCloseReaders

Train your Designer Eye:
Find at least five other small differences that help to make this example communicate more clearly. (Suggestions on page 226.)

typefaces
SuperClarendon Bold
and Roman

If we move the headlines closer to their related paragraphs of text, several things happen:

- The organization is clearer.
- The white space is not trapped between elements.
- There is more room on the page, which allows us to enlarge the graphic.

Obviously, I changed the centered alignment to flush left (the Principle of Alignment, as explained in the next chapter). That's just the click of a button, but you do need to know your software to be able to add the space you want between paragraphs instead of hitting Returns! Look for the *paragraph space* after and before options.

Proximity is really just a matter of being a little more conscious, of doing what you do naturally but pushing the concept a little harder. Once you become aware of the importance of the relationships between lines of type, you will start noticing its effect. Once you start noticing the effect, you have power over it, you are in control, you own it.

GERTRUDE'S PIANO BAR

STARTERS:

GERTRUDE'S FAMOUS ONION LOAF - 8
 SUMMER GARDEN TOMATO SALAD - 8
 SLICED VINE-RIPENED YELLOW AND RED
 TOMATOES WITH FRESH MOZZARELLA AND BASIL
 BALSAMIC VINAIGRETTE
 HAMLET'S CHOPPED SALAD - 7
 CUBED CUCUMBERS, AVOCADO, TOMATOES,
 JARLSBERG CHEESE, AND ROMAINE LEAVES
 TOSSED IN A LIGHT LEMON VINAIGRETTE
 CARIBBEAN CEVICHE - 9
 LIME-MARINATED BABY SCALLOPS WITH RED
 PEPPER, ONIONS, CILANTRO, JALAPENOS, AND
 ORANGE JUICE
 SHRIMP COCKTAIL - 14
 FIVE LARGE SHRIMP WITH HOUSE-MADE COCKTAIL
 SAUCE

ENTREES:

NEW YORK STEAK, 16 OZ - 27
 ROTISSERIE CHICKEN - 17
 NEW ORLEANS LUMP CRAB CAKES
 WITH WARM VEGETABLE COLESLAW, MASHED
 POTATOES, SPINACH AND ROMESCO SAUCE - 18
 GRILLED PORTOBELLO MUSHROOM
 STUFFED WITH RICOTTA CHEESE, GARLIC, ONIONS
 AND SPINACH, SERVED OVER MASHED POTATOES
 - 18
 NEW ZEALAND RACK OF LAMB - 26
 BARBEQUED BABY BACK RIBS - 24
 AUSTRALIAN LOBSTER TAIL, 10 OZ - MARKET PRICE
 SURF & TURF
 AUSTRALIAN LOBSTER & 8OZ FILET - MARKET
 PRICE

typeface
 Times New Roman Regular

Lest you think no menu could be this bad, know that a waiter let me take this right out of a restaurant. The biggest problem, of course, is that all the information is one big chunk. Imagine trying to figure out what is offered to eat.

Before redesigning this information, sketch out the separate pieces that belong together; group the elements.

Once you have the groups of information, you can play with them. You have a computer—try lots of options. Using style sheets is the most effective way to play with options. If you don't know how to use the style sheets in your application, learn immediately! They're amazing!

Below, I put *more* space between the separate menu items. Of course, one should never use all caps when there is a lot of text because it is so hard to read (see page 161), so I changed it to caps and lowercase. And I made the type a couple of point sizes smaller, both of which gave me a lot more room to work with so I could put more space between the elements.

Gertrude's Piano Bar

Starters

Gertrude's Famous Onion Loaf - 8

Summer Garden Tomato Salad - 8
 sliced vine-ripened yellow and red tomatoes
 with fresh mozzarella and basil Balsamic vinaigrette

Hamlet's Chopped Salad - 7
 cubed cucumbers, avocado, tomatoes, Jarlsberg cheese,
 and romaine leaves tossed in a light lemon vinaigrette

Caribbean Ceviche - 9
 lime-marinated baby scallops with red pepper, onions,
 cilantro, jalapenos, and orange juice

Shrimp Cocktail - 14
 five large shrimp with house-made cocktail sauce

Entrees

New York steak, 16 ounce - 27

Rotisserie Chicken - 17

New Orleans Lump Crab Cakes - 18
 with warm vegetable coleslaw, mashed potatoes, spinach,
 and Romesco sauce

Grilled Portobello Mushroom - 18
 stuffed with Ricotta cheese, garlic, onions and spinach,
 served over mashed potatoes

New Zealand Rack of Lamb - 26

Barbequed Baby Back Ribs - 24

Australian Lobster Tail, 10 ounce - Market Price

Surf & Turf
 Australian Lobster & 8 ounce Filet - Market Price

typefaces
 Ciao Bella Regular
 Times New Roman Bold
 and Regular

The biggest problem with the original menu is that there is no separation of information. In your software, learn how to format so you can make exactly the amount of space you need before and after each element; build that information into your style sheets.

The original text in all caps took up all the space so there was very little extra, blank, white space to rest your eyes. The more text you have, the less you can get away with using all caps.

Train your Designer Eye: Name at least four other differences that help to clean up this menu. (Suggestions on page 226.) Also see the following two pages.

In the example on the previous page, there is still a bit of a problem separating "Starters" from "Entrees." Let's indent each section—the extra space defines these two groups even further, yet clearly communicates that they are still similar groups. It's all about space. The Principle of Proximity helps you focus on space and what it can do for communication.

Gertrude's Piano Bar

Starters

Gertrude's Famous Onion Loaf - 8

Summer Garden Tomato Salad - 8
sliced vine-ripened yellow and red tomatoes with
fresh mozzarella and basil Balsamic vinaigrette

Hamlet's Chopped Salad - 7
cubed cucumbers, avocado, tomatoes, Jarlsberg cheese,
and romaine leaves tossed in a light lemon vinaigrette

Caribbean Ceviche - 9
lime-marinated baby scallops with red pepper, onions,
cilantro, jalapenos, and orange juice

Shrimp Cocktail - 14
five large shrimp with house-made cocktail sauce

Entrees

New York steak, 16 ounce - 27

Rotisserie Chicken - 17

New Orleans Lump Crab Cakes - 18
with warm vegetable coleslaw, mashed potatoes,
spinach, and Romesco sauce

Grilled Portobello Mushroom - 18
stuffed with Ricotta cheese, garlic, onions and spinach,
served over mashed potatoes

New Zealand Rack of Lamb - 26

Barbequed Baby Back Ribs - 24

Australian Lobster Tail, 10 ounce - Market Price

Surf & Turf

Australian Lobster & 8 ounce Filet - Market Price

Rarely is the Principle of Proximity the only answer to a design project. The other three principles are intrinsic to the process and you will usually find yourself using all four. But take them one at a time—start with proximity. In the example below, you can imagine how all of the other principles would mean nothing if the appropriate spacing was not developed.

Gertrude's Piano Bar

Starters

Gertrude's Famous Onion Loaf 8

Summer Garden Tomato Salad 8
sliced vine-ripened yellow and red tomatoes,
fresh mozzarella, and basil Balsamic vinaigrette

Hamlet's Chopped Salad 7
cubed cucumbers, scallions, avocado,
tomatoes, jarlsberg cheese, and romaine leaves
tossed in a light lemon vinaigrette

Caribbean Ceviche 9
lime-marinated baby scallops with red pepper,
onions, cilantro, jalapenos, and orange juice

Shrimp Cocktail 14
five large shrimp with house-made cocktail sauce

Entrees

New York Steak, 16 ounce 27

Rotisserie Chicken 17

New Orleans Lump Crab Cakes 18
with warm vegetable coleslaw, spinach,
mashed potatoes, and Romesco sauce

Grilled Portobello Mushroom 18
stuffed with ricotta cheese, garlic, onions
and spinach, served over mashed potatoes

New Zealand Rack of Lamb 26

Barbequed Baby Back Ribs 24

Australian Lobster Tail, 10 oz. Market Price

Surf & Turf Market Price

Australian Rock Lobster and 8-ounce Filet

typefaces

Ciao Bella Regular

Transat Text Bold and Light

That left-hand space under each heading helps to separate and clarify these two groups of information.

Notice that I also made the descriptive text blocks a point size smaller than the names of the dishes, which is typical in a menu. Besides helping to communicate more clearly, this also gives us a little more room to work with.

I chose a more interesting typeface than Times New Roman—that's easy to do. I experimented with indenting the descriptions of the menu items to help clarify each item a little further, but decided to use a second color instead.

The prices of the items were originally tucked into the text (with dorky hyphens); if we align them all out on the right they are easily visible and consistently arranged. That's the Principle of Alignment, which is coming right up in a couple of pages.

Can you see that this menu not only appears more professional, but it is easier to order from?

Put it into words

The examples in these chapters are necessarily very simple so as to make the point very clear. But with your new consciousness of the importance of the Principle of Proximity, take a new look at the designed pieces all around you.

To do: Find examples of projects that lack the use of proximity to clarify the information. **Put into words what you think the problem is.** Perhaps sketch on a piece of paper how you might organize the information more effectively.

A table of contents in a book or magazine is a great place to look for a lack or use of proximity. Too often the page numbers are far from the chapter or article title.

Every designed piece uses all four principles; that is, it is rare that a lack of proximity will be the only problem in a piece that you find amateurish or disorganized. But at least you can already pinpoint this particular issue.

BEST VALUE IN MILES CITY

- Free Hot Breakfast: Eggs, Waffles
- Outdoor Pool
- Free Wireless Internet
- Microwave/Fridge
- Truck Parking
- Restaurants Nearby
- HBO
- Beautiful Courtyard
- Flat screen TV in all rooms

Moonlight Inn

We have lovely secret courtyard and spacious outdoor pool. Clean and quiet. Very comfortable big room. Free Wi-Fi in room, nice english breakfast, microwave and refrigerator in all rooms. Friendly staff. Short walk to restaurant. Pets allowed with pet fee.

3715 Cerro Blanco, Miles City, MT 59402
Phone: 765-556-8970 Fax: 765-556-7999
moonlightinnofmiles@gmail.com

This is an actual ad from an event program. It has many problems, of course, including the copy, but you can probably immediately notice that it does not take advantage of the Principle of Proximity.

Train your Designer

Eye: Name at least five ways in which you could improve this piece using only the Principle of Proximity. (Suggestions on page 226.)

You might want to continue working with this poor ad as you experiment with the other principles.

Hayes, Thomas

308

inter in 1619 after the unauthorized printing of the play in that year by William Jaggard. Hayes printed another quarto of *The Merchant* in 1637.

Hayes or Heyes, Thomas (d. 1643). London bookseller. Hayes, whose shop was located at St. Paul's Churchyard, was the publisher of the First Quarto (1600) of *The Merchant of Venice*. After Hayes' death, the copyright of the play passed to his son Lawrence (fl. 1600-1637), who confirmed the copyright in 1619 after William Jaggard had printed the play without obtaining copyright. In 1637 Lawrence Hayes printed another edition of the play.

Hayman, Francis (1708-1786). Artist, theatrical scene painter, and illustrator. The range of Hayman's artistic activities makes him an important figure in relation to Shakespeare.

A pupil of the portraitist Robert Brown (d. 1733), Hayman was a very young man when he came to London and found employment as a scene painter at Drury Lane. His reputation grew, and he contributed four large figure compositions to the decoration of Vauxhall Gardens, three of which have been lost. The fourth, a study of the play scene from *Hamlet*, is particularly interesting because it departs from the common practice of making Hamlet the central figure in any illustration of the play. Hamlet is not even shown; attention is focused instead on the King, who watches the players in apparent alarm. The dramatic and economic disposition of the figures is characteristic of Hayman's artistic virtues. Considered the finest history painter of his day, he excelled in compositions involving a number of figures. Although his color was weak and his figure drawing somewhat mannered, he was a good draftsman and could treat complicated subject matter with clarity and verve.

Hayman was a founding member of the Royal Academy and contributed paintings of scriptural subjects to its exhibitions. A *bon vivant* and a member of Hogarth's circle, he was also one of the most important book illustrators of his time, and his collaboration with Hubert Gravelot in the Hanner edition of 1744 produced the finest of the early illustrated editions of Shakespeare. See ART; BOYDELL'S SHAKESPEARE GALLERY. [W. M. Merchant, *Shakespeare and the Arts*, 1959.]

Haymarket Theatre. Playhouse. Built in 1720 by John Potter, a carpenter, the Haymarket is the second oldest playhouse still in use in London. In 1747 it was taken over by Samuel Foote (1730-1777), a playwright and actor with a great gift for mimicry. Foote was succeeded by George Colman and his son. Early in the 19th century, Ira Aldrich appeared at the Haymarket as Aaron and Othello.

In 1822, the old theatre was demolished and the Modern Haymarket was constructed. Samuel Phelps made his successful debut as Shylock there in 1837. Among other successes at the theatre in the 1850's and 1860's was the London debut of Edwin Booth. In 1887 the Haymarket's lessee was Herbert Beer-bohm Tree, who, during the next 10 years, presented a series of Irish Shakespearean productions. [W. J. Macquhen-Pope, *Haymarket: Theatre of Perfection*, 1948.]

Hayward, Sir John (c. 1564-1627). Elizabethan historian. Hayward's account of the deposing of Richard II and the subsequent rule of Henry IV

(*The First Part of the Life and Reign of King Henrie the III*) was widely regarded as a veiled allegory supporting the earl of Essex in his rivalry with the queen. As a result of the publication, Hayward was brought to trial in 1600 and imprisoned for at least two years. After the death of Elizabeth, he was released and devoted the remainder of his life to historical research.

Attempts have been made to connect Hayward's work with Shakespeare's *Richard II*. The history was published in 1599, two years after the printing of the First Quarto of *Richard II*. In its original form the book contained a dedication to the earl of Essex. The dedication was removed from later copies of the book, either at the request of Essex or of the government authorities, but this did not prevent the subsequent suppression of the book and imprisonment of Hayward. He was convicted of writing a pointed political allegory in which Bolingbroke is equivalent to Essex and Richard II to Elizabeth. That Elizabeth was already sensitive to this comparison is known from another source (see WILLIAM LANGLANDS). From the standpoint of Shakespeare, the interesting aspect of the book is that it has a number of verbal parallels with *Richard II*. On this basis some commentators have attempted to see the Shakespeare play as another, earlier example of political allegory, written to support the Essex faction. The conjecture is, of course, supported by the special performance of *Richard II* given at the request of the Essex followers on the eve of the rebellion. Nevertheless, the evidence of dates seems to indicate that Shakespeare's play was merely the source of Hayward's work and did not necessarily share in any allegorical scheme which that work might have had. [*Richard II*, Arden Edition, Peter Ure, ed., 1956.]

Hazlitt, William (1778-1830). Essayist and critic. Born at Maidstone, Kent, and educated at Hackney College, a Unitarian seminary. Hazlitt remained loyal to liberal political and philosophical principles throughout his life. In 1802 he went to Paris to study painting, but soon turned to free-lance writing. His essays cover a variety of subjects, from art and literary criticism to economics, politics, and philosophy. His most important critical works are *The Characters of Shakespear's Plays* (1817), *The English Poets* (1818), *The English Comic Writers* (1819), and *The Dramatic Literature of the Age of Elizabeth* (1820). *A View of the English Stage* (1818) is a collection of his reviews. Although his continuing interest in politics and art is reflected in his *Life of Napoleon Bonaparte* (4 vols., 1818-1830) and his *Life of Titian* (1830), Hazlitt is best known for the familiar essays which he published in the *Examiner* and the *London Enquirer*. These were collected in *The Round Table* (1817), *Table Talk* (3 vols., 1821-1823), *The Plain Speaker* (1826), *Sketches and Essays* (1839), and *Winterlow* (1850).

In his Shakespearean criticism Hazlitt manages to convey his experience of the plays, often in a manner suggestive of the close attention modern critics give to the text. He points to the personality and particularity of Shakespeare's characters, who "speak like men, not like authors." Hazlitt's appreciation of Shakespeare's metaphors and his language challenges the neoclassical view, propounded by Dryden, that Elizabethan taste and Shakespeare's style were un-

This is an actual page from an informational dictionary.

How many entries are on this page?

How easy is it to find the entry for William Hazlitt?

You can imagine how much easier it would be to find the information you need if this page used the Principle of Proximity to create relationships between the related paragraphs instead of creating one giant block of text.

Yes, adding a wee bit of space between each entry would add a few more pages to the book, but that is a small price to pay for better communication, especially in a book like this that has over a thousand pages—a few more would be well worth it.

Summary of proximity

When several items are in close **proximity** to each other, they become one visual unit rather than several separate units. Items relating to each other should be grouped together. Be conscious of where your eye is going: Where do you start looking; what path do you follow; where do you end up; after you've read it, where does your eye go next? You should be able to follow a logical progression through the piece, from a definite beginning to a definite end.

The basic purpose

The basic purpose of proximity is to **organize**. Other principles come into play as well, but simply grouping related elements together into closer proximity automatically creates organization. If the information is organized, it is more likely to be read and more likely to be remembered. As a by-product of organizing the communication, you also create more appealing (more organized) *white space* (designers' favorite thing).

How to get it

Squint your eyes slightly and **count** the number of visual elements on the page by counting the number of times your eye stops. If there are more than three to five items on the page (of course it depends on the piece), see which of the separate elements can be grouped together into closer proximity to become one visual unit.

What to avoid

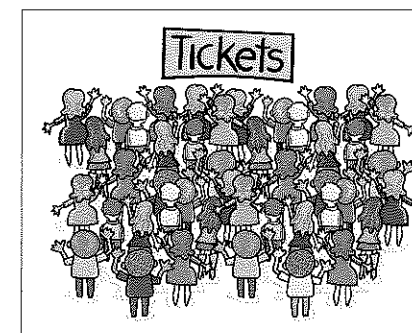
- Avoid too many separate elements on a page.
- Avoid leaving equal amounts of white space between elements unless each group is part of a related subset.
- Avoid even a split second of confusion over whether a headline, subhead, caption, graphic, or the like belongs with its related material.
- Create a relationship among elements with close proximity.
- Don't create relationships with elements that don't belong together! If they are not *related*, move them apart from each other.
- Don't stick things in the corners or in the middle just because the space is empty.

Alignment

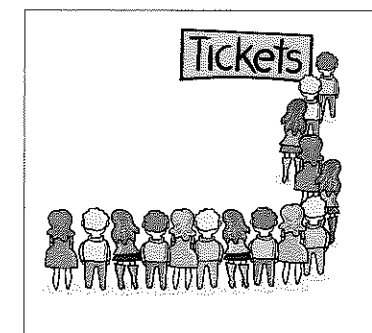
New designers tend to put text and graphics on the page wherever there happens to be space, often without regard to any other items on the page. What this creates is the slightly-messy-kitchen effect—you know, with a cup here, a plate there, a napkin on the counter, a pot in the sink, a spill on the floor. It doesn't take much to clean up the slightly messy kitchen, just as it doesn't take much to clean up a slightly messy design that has weak alignments.

The Principle of Alignment states: **Nothing should be placed on the page arbitrarily. Every item should have a visual connection with something else on the page.** The principle of alignment forces you to be conscious—no longer can you just throw things on the page and see where they stick.

When items are aligned on the page, the result is a stronger cohesive unit. Even when aligned elements are physically separated from each other, there is an invisible line that connects them, both in your eye and in your mind. Although you might have separated elements to indicate their relationships (using the Principle of Proximity), the Principle of Alignment tells the reader that even though these items are not close, they belong to the same piece.

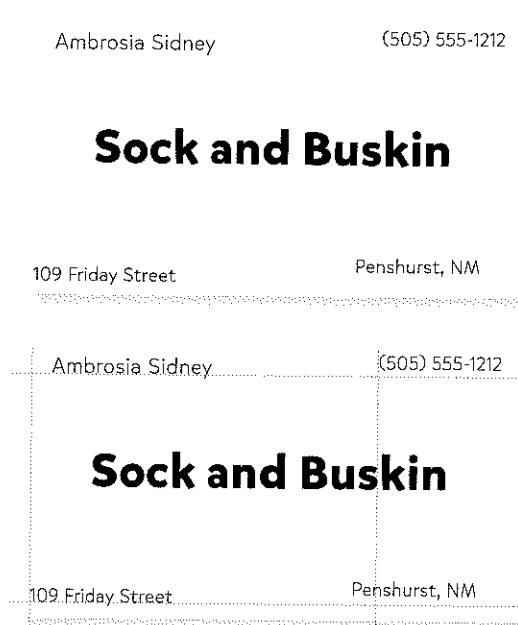


We occasionally experience a lack of alignment in life, as in the scene at this ticket counter. It creates discomfort; it appears to be unorganized; we don't know how to be effective.



Alignment creates a calm center; it communicates more clearly; we know what to do.

Take a look at this business card, the same one you saw in the last chapter. Part of its problem is that nothing is aligned with anything else. In this little space, there are elements with three different alignments: flush left, flush right, and centered. The two groups of text in the upper corners are not lined up along the same baseline, nor are they aligned at the left or right edges with the two groups at the bottom of the card, which don't line up on the same baseline, either.



The elements on this card look like they were just thrown on and stuck. Not one of the elements has any connection with any other element on the card.

Get in the habit of drawing lines between elements to determine where the connections are lacking.

Take a moment to decide which of the items above should be grouped into closer proximity, and which should be separated.

Sock and Buskin

Ambrosia Sidney

109 Friday Street
Penshurst, NM
(505) 555-1212

By moving all the elements over to the right and giving them one alignment, the information is instantly more organized. (Of course, grouping the related elements into closer proximity is also critical.)

The text items now have a common boundary; this boundary connects the elements.

In the example (repeated below) that you saw in the Proximity chapter, the text is also aligned—it's aligned down the center. A centered alignment often appears a bit weak. If text is aligned, instead, on the left or the right, the invisible line that connects the text is much stronger because it has a hard vertical edge to follow. This gives left- and right-aligned text a cleaner and more dramatic look. Compare the two examples below, then we'll talk about it on the following pages.

Sock and Buskin

Ambrosia Sidney

109 Friday Street
Penshurst, NM
(505) 555-1212

This example has a nice arrangement with the text items grouped into logical proximity. The text is center-aligned over itself, and centered on the page.

Sock and Buskin

Ambrosia Sidney

109 Friday Street
Penshurst, NM
(505) 555-1212

Although centered is a legitimate alignment, the edges are "soft"; you don't really see the strength of the line.

Sock and Buskin

Ambrosia Sidney

109 Friday Street
Penshurst, NM
(505) 555-1212

This has the same logical arrangement as above, but it is now right-aligned. Can you see the "hard" edge on the right?

There is a strong invisible line connecting the edges of these two groups of text. You can actually see the edge. **The strength of this edge is what gives strength to the layout.**

Do you tend to automatically center everything? A centered alignment is the most common alignment that beginners use—it's very safe, it feels comfortable. A centered alignment creates a more formal look, a more sedate look, a more ordinary and oftentimes downright dull look. Take notice of the design layouts you like. I guarantee most designs that have a sophisticated look are not centered. I know it's difficult, as a beginner, to break away from a centered alignment; you'll have to force yourself to do it at first. But combine a strong flush right or left alignment with good use of proximity and you will be amazed at the change in your work.

**A Return to the
Great Variety of Readers**
The History and Future
of Reading Shakespeare

by
Patricia May Williams

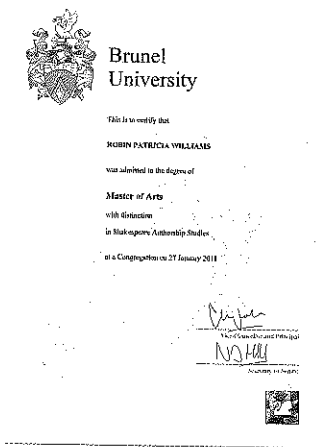
February 26

**A Return to the
Great Variety of Readers**
The History and Future
of Reading Shakespeare

Patricia May Williams
February 26

This is a typical report cover, yes? This standard format presents a dull, almost amateurish look, which may influence someone's initial reaction to the report.

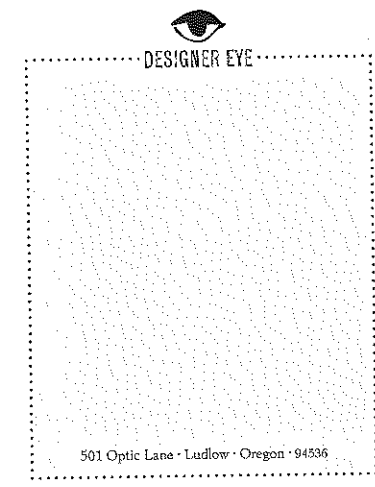
typefaces
Clarendon Roman and Light



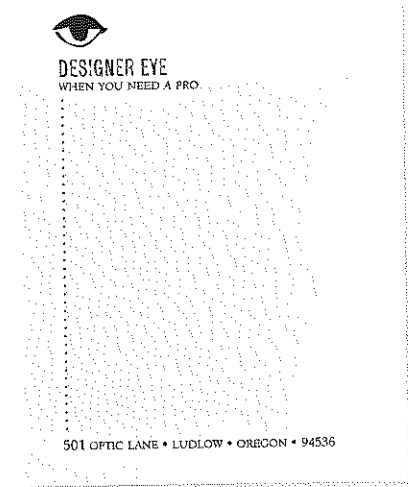
I was very pleased to see that my MA graduation certificate is flush left instead of centered!

The strong flush-left alignment gives the report cover a more sophisticated impression. The author's name is far from the title, but that invisible line connects the two text blocks.

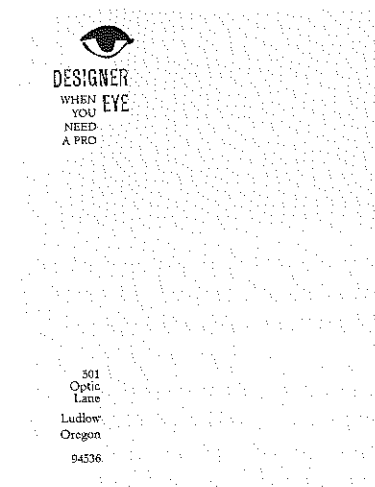
Stationery has so many design options! But too often it ends up with a flat, centered alignment. You can be very free with placement on a piece of stationery—but remember alignment.



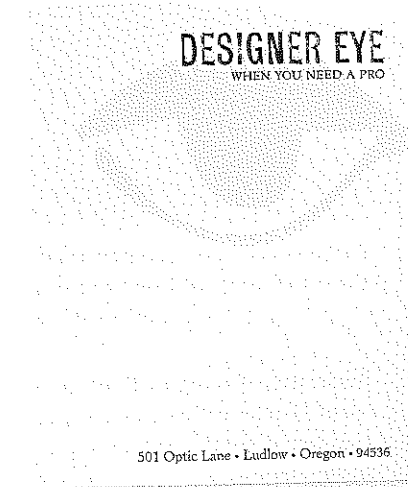
This isn't bad, but the centered layout is a little dull, and the border closes the space, making it feel confined.



A flush-left alignment makes the page a little more sophisticated. Limiting the dotted line to the left side opens the page and emphasizes the alignment.



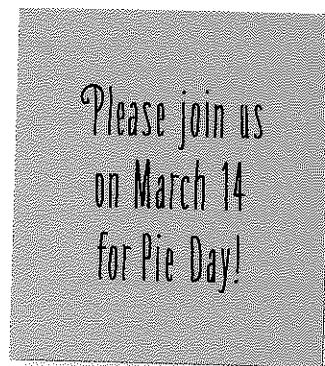
The text is flush right, but placed on the left side. The letter you type will have a strong flush left to align with the flush right of this layout.



Be brave! Be bold!

typefaces
PROFUMO
Minister Light

I'm not suggesting that you *never* center anything! Many beautiful design projects are centered. Just be conscious of the effect a centered alignment has—is that really the look you want to portray? Sometimes it is. For instance, many weddings are rather sedate, formal affairs, so if you want to center your wedding announcement, do so consciously and joyfully.

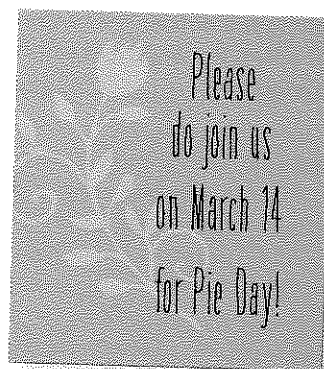


Centered. Really rather stable and maybe dull, even with the cute font.

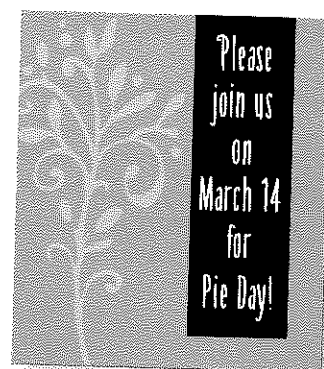


If you're going to center text, then at least make it obvious that it is centered!

typeface
Amarie Modella Medium



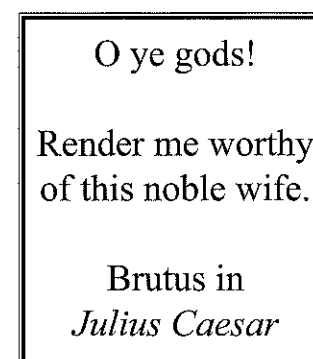
Experiment with uncentering the block of centered type.



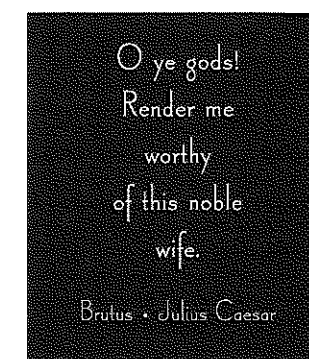
If you're going to center the text, experiment with making it more dramatic in some other way.

Train your Designer Eye: On the opposite page, find at least three small design differences in each of numbers 2, 3, and 4 (different from number 1) that help to make these three examples communicate more clearly and present a more interesting visual appearance than the first one. If it is more visually interesting, it is more likely to be read and remembered. (Suggestions on page 226.)

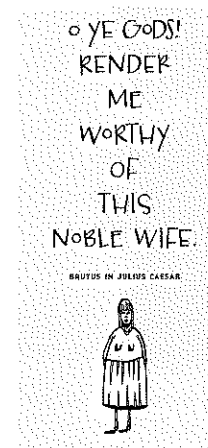
Sometimes you can add a bit of a twist on the centered arrangement, such as centering the type but setting the block of type itself off center. Or set the type high on the page to create more tension. Or set a very casual, fun typeface in a very formal, centered arrangement. What you don't want to do is set Times 12-point with double Returns!



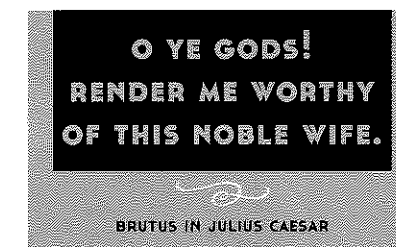
1. This is the kind of layout that gives "centered" a bad name: Boring typeface, type that is too large, crowded text, double Returns, claustrophobic border.



2. A centered alignment needs extra care to make it work. This layout uses a classic typeface sized fairly small (relatively), more space between the lines, lots of white space around the text, no border.



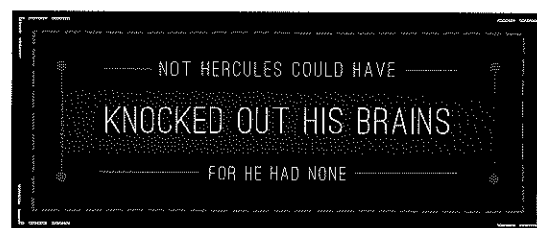
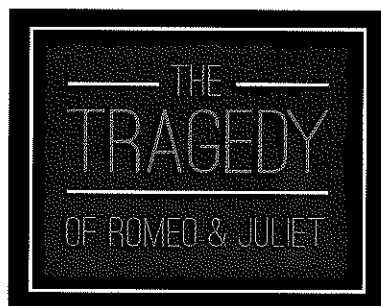
3. Emphasize a tall, slender centered layout with a tall, slender piece of paper, perhaps half of a letter-sized page.



4. Emphasize a wide, centered layout with a wide spread. Try your next flyer sideways.

typefaces
Times New Roman
Canterbury Old Style
SEASONED HOSTESS
CASSANNEY BOLD AND REGULAR

I want to emphasize that even though I suggest you take the centered alignment off your list for a while, there are a great many brilliant projects that use a centered alignment. But it must be a *conscious* choice, not the default choice simply because you haven't taken the time to experiment with anything else.

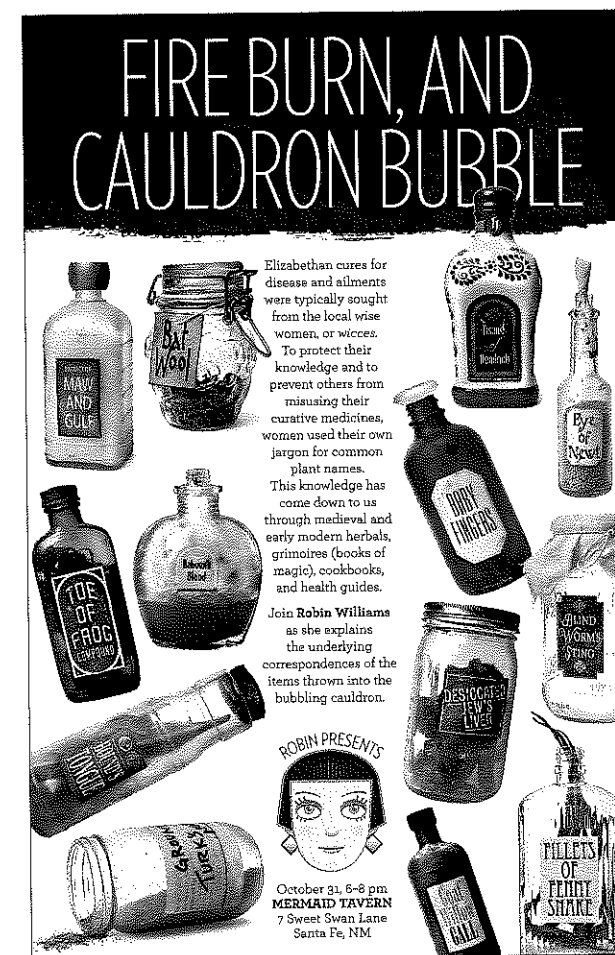


fonts
OSTRICH MEDIUM
AND CONDENSED LIGHT

Badges, such as these, are very popular right now, and they are often centered.

(Check CreativeMarket.com for hundreds of badge templates with which to experiment.)

A centered alignment works best when it is clearly intentional. And when the alignment is intentional and strong, you can be creative with other elements and it still looks like a purposeful design instead of random elements randomly placed on the page.



You can see a very strong line going right down the middle of this page. That allows us to play with the other elements but still maintain an organized, cohesive presentation.

You're accustomed to working with text alignments. Until you have more training, stick to this guideline: **Choose one.** That is, choose one text alignment on the page—all text is either flush left, flush right, or centered.

This text is *flush left*.
Some people call it
quad left, or you can say
it is left aligned.

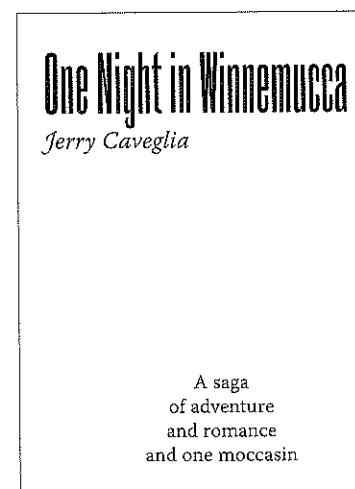
This text is *flush right*.
Some people call it
quad right, or you can
say it is right aligned.

This text is *centered*.
If you are going to
center text,
make it
obvious.

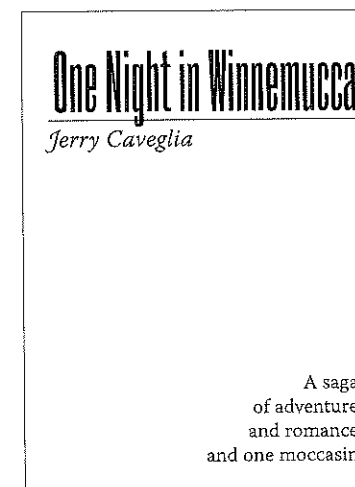
In this paragraph it is
difficult to tell if this text
was centered purposely
or perhaps accidentally.
The line lengths are not
the same, but they are not
really different. If you cannot
instantly tell that the type
is centered, why bother?

This text is *justified*. Some people call it quad left and right, and some call it blocked—the text lines up on both sides. Whatever you call it, don't do it unless your line length is long enough to avoid awkward gaps between the words because the gaps are really annoying, don't you think?

Occasionally you can get away with using both flush right and flush left text on the same page, but make sure you align them in some way!



In this example, the title and byline are flush left, but the description is centered. There is no common alignment between the two elements of text—they don't have any connection to each other.



Although these two elements still have two different alignments (the top is flush left and the bottom is flush right), the edge of the descriptive text below aligns with the right edge of the thin rule and text above, connecting the elements with an invisible line.

Train your eyes to notice the invisible lines.

typefaces

Boswell Two TTC Standard

Warnock Pro Light Caption
and Light Italic Caption

When you place other items on the page, make sure each one has some visual alignment with another item on the page. If lines of text are across from each other horizontally, align their baselines. If there are several separate blocks of text, align their left or right edges. If there are graphic elements, align their edges with other edges on the page.

Nothing should be placed on the page arbitrarily!



TRI-STATE WELLNESS CENTER
Health Care for Every Person

Welcoming new patients Accepting all insurance plans

Family Medicine	Women's Health Services & Family Medicine	Specialty Services
1561 Penshurst Pl., Suite P, Elko, NV	1621 Wilton Ln., Suite M, Elko, NV	109 Ludlow Rd., Elko, NV
Adult & Family Practice Infusion Infectious Disease Sexual Health Travel Medicine HIV & Hepatitis C Testing Appts: 1-855-BTR-2KNW 1-775-555-1621	Adult & Family Practice Internal Medicine Gynecological Services 1-775-555-1604	Treatment of HIV & Hepatitis C Research Pharmacy Services 1-775-555-1604

www.tristatewellnesscenter.org

This is a typical advertisement in which the designer has been given the task of putting a lot of information into a small space. It can be improved immensely with one thing: alignment.

To do: Take a pencil and draw the vertical and horizontal alignments in this piece. You'll find that all units are centered *but they are not aligned with any other centered units*. Let's do one thing: Create vertical and horizontal alignments.

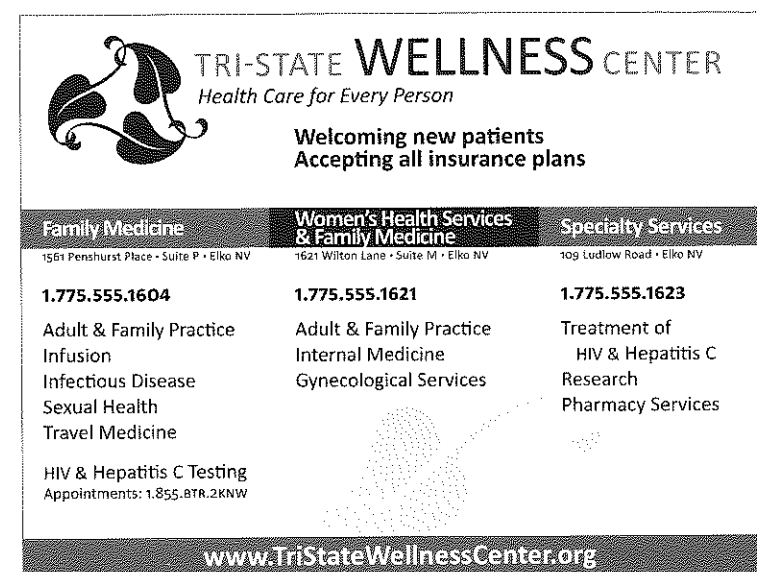
Also circle all the areas of white space. The white space is pretty messy.

typefaces

Calibri Regular, *Italic*, and **Bold**

Lack of alignment is probably the biggest cause of unappealing documents. Our eyes *like* to see order; it creates a calm, secure feeling in its clarity. Plus it helps to communicate the information.

In any well-designed piece, you will be able to draw lines to the aligned objects, even if the overall presentation of material is a wild collection of odd things and has lots of energy.



TRI-STATE WELLNESS CENTER
Health Care for Every Person

Welcoming new patients
Accepting all insurance plans

Family Medicine	Women's Health Services & Family Medicine	Specialty Services
1561 Penshurst Place • Suite P • Elko NV 1.775.555.1604 Adult & Family Practice Infusion Infectious Disease Sexual Health Travel Medicine HIV & Hepatitis C Testing Appointments: 1.855.BTR.2KNW	1621 Wilton Lane • Suite M • Elko NV 1.775.555.1621 Adult & Family Practice Internal Medicine Gynecological Services	109 Ludlow Road • Elko NV 1.775.555.1623 Treatment of HIV & Hepatitis C Research Pharmacy Services

www.TriStateWellnessCenter.org

Simply lining up the elements makes a big difference here. Notice not one item is on the page arbitrarily—every item has some visual connection with another item on the page. This process opened up the space at the top of the ad so the name and logo could be larger.

I placed the phone numbers at the tops of each column of information. In the previous ad, where these numbers are aligned across the bottom, they trap white space inside the border.

Obviously, I added the blue bar at the bottom, which is a technique from the Principle of Repetition discussed in Chapter 4.

To do: Take a pencil and draw the alignments in this ad. Also draw shapes around the white space on both the ad on the opposite page and in this one. Can you see how the white space is now more organized?

Train your Designer Eye: Find at least a dozen differences, most of them tiny, that make this ad appear more professional and communicate more clearly. (Suggestions on page 226.)

A problem with the publications of many new designers is a subtle lack of alignment, such as centered headlines and subheads over indented paragraphs. With a quick glance, which of the examples on these two pages presents a cleaner and sharper image?

THE UNDISCOVER'D COUNTRY

FROM WHOSE BOURN

Be absolute for death; either Death or Life shall thereby be the sweeter. Reason thus with Life: If I do lose thee, I do lose a thing that none but fools would keep: a breath thou art, servile to all the skyey influences that dost this habitation where thou keep'st, hourly afflict. Merely, thou art Death's Fool; for him thou labor'st by thy flight to shun and yet runn'st toward him still.

NO TRAVELER

Thou art not noble; for all the accommodations that thou bear'st are nursed by baseness. Thou'rt by no means valiant; for thou dost fear the soft and tender fork of a poor worm. Thy best of rest is sleep, and that thou oft provokest, yet grossly fear'st thy death, which is no more.

Thou art not thyself, for thou exist'st on many a thousand grains that issue out of dust. Happy thou art not; for what thou hast not, still thou strivest to get,

and what thou hast, forget'st. Thou art not certain; for thy complexion shifts to strange effects, after the moon. If thou art rich, thou'rt poor; for, like an ass whose back with ingots bows, thou bear'st thy heavy riches but a journey, and Death unloads thee.

RETURNS

Friend hast thou none, for thine own bowels—which do call thee 'sire,' the mere effusion of



thy proper loins—do curse the gout, serpigo, and the rheum for ending thee no sooner. Thou hast nor youth nor age, but, as it were, an after-dinner's sleep, dreaming on both; for all thy blessed youth becomes as aged, and doth beg the alms of palsied eld. And when thou art old and rich, thou

typefaces

BRANDON PRINTED
SHADOW
BRANDON PRINTED
Archer Book

All those minor misalignments add up to create a visually messy page. Find a strong line and stick to it. Even though it may be subtle and your boss couldn't say what made the difference between this example and the one before it, the more sophisticated look comes through clearly.

THE UNDISCOVER'D COUNTRY

FROM WHOSE BOURN

Be absolute for death; either Death or Life shall thereby be the sweeter. Reason thus with Life: If I do lose thee, I do lose a thing that none but fools would keep: a breath thou art, servile to all the skyey influences that dost this habitation where thou keep'st, hourly afflict. Merely, thou art Death's Fool; for him thou labor'st by thy flight to shun and yet runn'st toward him still.

NO TRAVELER

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text

Headlines from *Hamlet*
Body copy from
Measure for Measure

Find a strong alignment and stick to it. If the text is flush left, set the heads and subheads flush left.

First paragraphs are traditionally not indented. The purpose of indenting a paragraph is to tell you there is a new paragraph, but you already know the first paragraph is a new paragraph.

The professional typographic indent is one **em** (an em is as wide as the point size of your type), which is about two spaces, not five.

These columns are wide enough for the type to be set justified (aligned on both sides) without big gaps between the words.

If there are photographs or illustrations, align them with an edge and/or a baseline.

Train your Designer Eye: Find at least three other small differences that help to give this example a more professional appearance. (Suggestions on page 227.)

This is a very common sight: headlines are centered; text is flush left and thus the right is "ragged"; paragraph indents are typewriter wide (that is, five spaces or half an inch, as you may have learned in school); the illustration is centered in a column.

Never center headlines over flush left body copy or text that has an indent because if the text does not have clear left and right edges, you cannot tell that the headline is actually centered. It looks random.

All these unaligned spots create a messy page: wide indents, ragged right edge of text, centered heads with open space on both sides, centered illustration.

To do: Draw lines on this example to see where elements are aligned and where they are not.

Even a piece that has a good start on a nice design might benefit from subtle adjustments in alignment. Strong alignment is often the missing key to a more professional look. Check every element to make sure it has a visual connection to something else on the page.

iREAD SHAKESPEARE



Read Shakespeare out loud and in community!

Volume 1 • September 27

WHY READ SHAKESPEARE ALOUD?

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

You thought you were only supposed to see Shakespeare on stage? Interactions with Shakespeare have changed over the centuries. For the first three hundred years Shakespeare was primarily seen as a literary dramatist and the plays were read by millions of people of all backgrounds. For the past half century, though, academia and theater have been the primary custodians, taking Shakespeare away from the community of active readers.

Social reading groups spread Shakespeare across America in the late nineteenth

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

But do not fear! A joyous resurgence in Shakespeare reading groups is afoot! Here is your chance to spend a little time invigorating your mind, savoring the language and the imagery in a way you cannot do at a performance, and making new friends. Join your local Shakespeare reading group or start a new one!

WHAT DOES ONE DO AT A READING?

We simply pick up the book and read. As my friend Steve Krug says, "It's not rocket surgery." And it's worth it.

INSIDE:

- How to start a new group.....2
- Dividing up the parts.....3
- Leading a discussion.....4
- Options for reading.....8

This newsletter has a good start, but the immediate *visual* impression is a little sloppy, which affects the viewer's impression of the *content*.

To do: Draw vertical lines to see clearly how many different alignments there are.

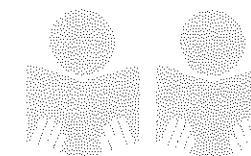
typefaces

VENEER REGULAR

Mikado Regular and Light

Check for illustrations that hang out over the edge just a bit, or captions that are centered under photos, headlines that are not aligned with the text, rules (lines) that don't align with anything, or a combination of centered text and flush left text.

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WHY READ SHAKESPEARE ALOUD?

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INSIDE

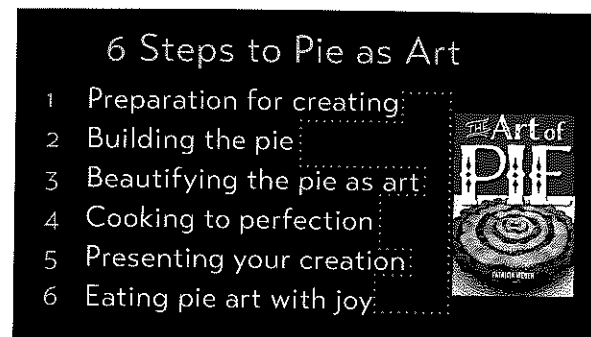
- How to start a new group ... 2
- Dividing up the parts 3
- Leading a discussion 4
- Options for reading 8

Can you see what has made the difference between this example and the one on the previous page?

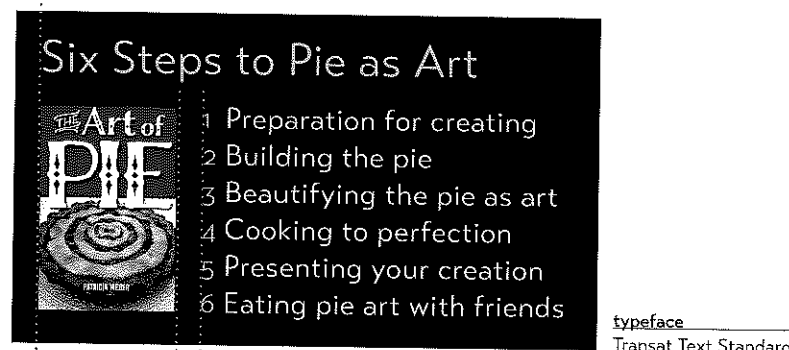
To do: Draw lines along the strong alignments, both vertical and horizontal.

Train your Designer Eye: Find at least three other design details that help to make this example communicate more professionally. (Suggestions on page 227.)

I want to repeat: Find a strong line and use it. If you have a photo or a graphic with a strong flush side, align the side of the text along the straight edge of the photo, as shown below.



There is a nice, strong, invisible line along the left edge of the type, and there is a nice strong line along the left edge of the image. Between the text and the image, however, there is "trapped" white (empty) space, and the white space is an awkward shape, which you can see with the green dotted line. When white space is trapped, it pushes the two elements apart.



Find a strong line and use it. Now the strong line on the left side of the text and the strong line on the right side of the image are next to each other, making each other stronger, as you can see by the green dotted lines. The white space now is floating free off the right edge.

Train your Designer Eye: Start looking for this type of mistake, where a project has a strong line that is weakened by abutting it to a ragged edge. You can probably find one a day.

Also: Name at least three other things that are different between the slides. (Suggestions on page 227.)

If your alignments are strong, you can break through them consciously and it will look intentional. The trick is you cannot be timid about breaking the alignment—either do it all the way or don't do it. Don't be a wimp.

le petit jambon pense à la vie et mort

Wants pawn term dare worsted
ladle gull hoe hat search putty
yowler coils debt pimple colder
Guilty Looks. Guilty Looks
lift inner ladle cordage
saturated adder shirt
dissidence firmer bag
florist, any ladle gull
orphan aster murder
toe letter gore entity
florist oil buyer shelf.
"Guilty Looks!" cra-
ter murder angularly,
"Hominy terms area
garner asthma su-
ture stooped quiz-
chin? Goiter door
florist? Sordidly NUT!"
"Wire nut, murder?" wined Guilty
Looks, hoe dint never pony tension
tore murder's scaldings.
"Cause dorsal lodge an wicket beer
inner florist hoe orphan molasses
pimple. Ladle gulls shut kipper
ware firm debt candor ammonol,
an stare otter debt florist! Debt
florist's mush toe dentures furry
ladle gull!"

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

Sop's toe hart
Honor tippie inner darning
rum, stud tree boils fuller sop—wan
grade bag boiler sop, wan muddle-
sash boil, an wan tawny ladle boil.
Guilty Looks tucker spun fuller

typefaces
fragile
Arno Pro Caption
Transat Text Bold

Here an illustration is angled and breaking into the text block. This works just fine if the rest of the piece has clean alignments and the oddball element appears to be intentional. It is possible to break completely free of any alignment, if you do it consciously.

I am giving you a number of rules here, and it is true that rules are made to be broken. But remember the **Rule about Breaking Rules:** You must know what the rule is before you can break it.

Somehow you can tell if someone's project has random and chaotic elements on purpose or because they simply didn't know any better. And somehow, perhaps because of a collection of tiny little things that you would have to look for, when the rules are broken on purpose they have a stronger and more important impact.

Look around

You have probably noticed how critical the Principle of Alignment is. Even if you group things into appropriate proximity, you almost always need to strengthen the alignments in a piece as well.

To do: Collect a dozen ads or brochures or flyers or magazine spreads or whatever pieces you think are excellent, even if you cannot yet say exactly why or you don't feel like you could actually create them. Find the strong alignments in each piece—I guarantee they will be there.

Also find at least half a dozen examples that you feel in your gut look a bit amateurish. Are they lacking the use of the Principle of Proximity or of Alignment?

The more you look around and put into words what works and what doesn't work, the more you will absorb the concepts, the more you will absorb good design and what makes it good, and the more it will come back out of you in your own work.



One might say that the information on this card is grouped into logical units of information using the Principle of Proximity. But it still presents an amateurish look. Why?

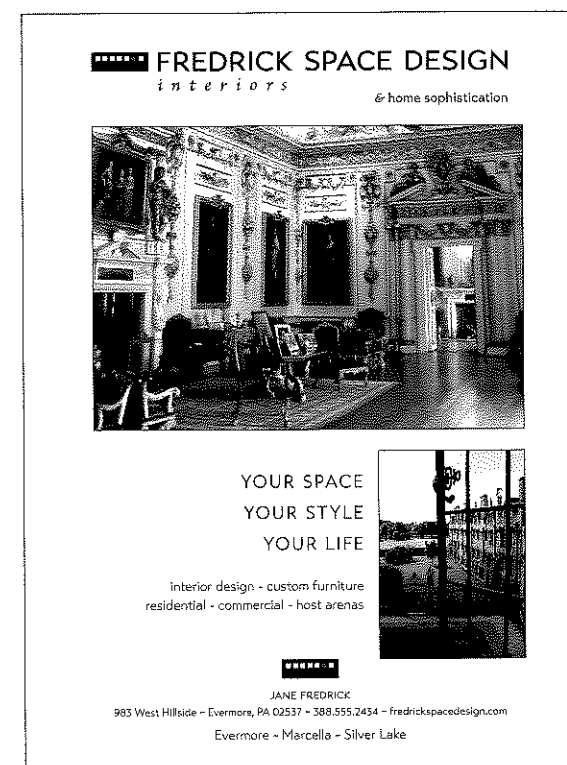
Now you know why: Because it has three different alignments on this little card (centered, flush left, and flush right). Plus someone stuck clipart in the corners.

A strong alignment organizes information more effectively and provides enough room to enlarge the cute doggy image.

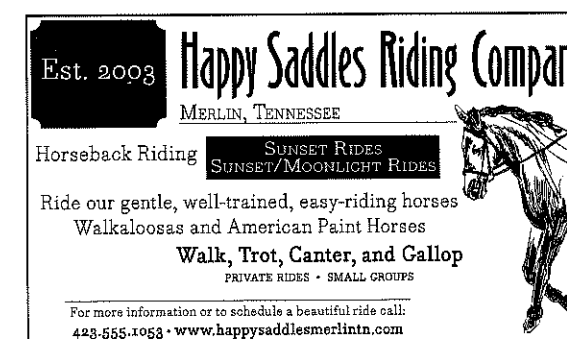
Plus the white space is now more organized as well.

Designer Eyes

Can you improve these ads? Each one just needs a little more attention to proximity and alignment. (Suggestions on page 227.)



This magazine ad has a lovely start. But as you look at it, do you feel something tickling the back of your brain, suggesting that there is just a wee something that might pull these disparate pieces of the ad together more fully?



This program ad needs some help. Seriously consider every element in this small space and see:
1) if every element is necessary, and
2) if each element is in the proper hierarchy?

That is, what is most important? **Listen to your eyes**—where do they go, what path do they follow, is that the best path? Is the important information grouped into logical proximity? Does the alignment support clear communication? Draw vertical lines to show the existing alignments in this little space.

Summary of alignment

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

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

The basic purpose

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

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

How to get it

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

What to avoid

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

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

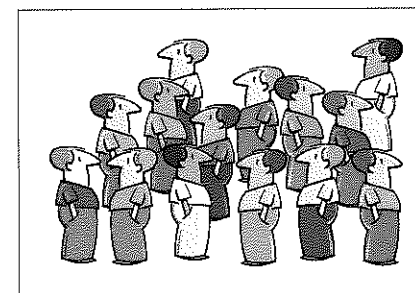
Repetition

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

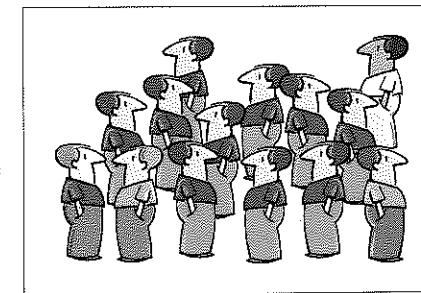
You already use repetition in your work. When you make headlines all the same size and weight, or add a rule a half-inch from the bottom of each page, or use the same bullet in each list throughout the project, you are creating repetition. What new designers often need to do is push this idea further—turn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

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

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



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



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