



The Aldus Guide to Basic Design

By Roger C. Parker



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The Aldus Guide to Basic Design was written under the auspices of Aldus Corporation, developers of Aldus PageMaker™, Aldus™ FreeHand^a and Aldus™ SnapShot^a.



Third Edition

This booklet was designed by David Hastings and illustrated and produced by Laura Lewis Graphic Design.

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Introduction

The purpose of graphic design is to make it as easy as possible for readers to understand your message.

Graphic design should be regarded as a tool and not an end in itself—it should be unobtrusive and virtually transparent. Success in graphic design is measured by how quickly and effectively you communicate your ideas to the reader.

This booklet will help you produce better-looking, easier-to-read publications—regardless of whether they're advertisements, annual reports, books, brochures, newsletters, training manuals or forms.

We want to make it easy for you to utilize the capabilities built into the latest page layout software.

Part One:

Develop Concepts

Graphic design presents you with tremendous challenges and opportunities. This is partly because there are no universal rules for graphic design. But there are guidelines that can be adapted to most situations. Together, these guidelines provide a framework for our design approach, ensuring that your publication receives the kind of attention it needs to transmit your message effectively.

Experimentation

Be willing to experiment.

Although many feel graphic design is based on intuitive flashes of brilliance, design excellence is usually the result of many alternate attempts at achieving a desired result.

Professional graphic designers rarely solve design problems on their first try. Rather, most designers spend hours sketching out solutions that might work. Each sketch builds on the strengths of the previous sketch; eliminating the weak elements.

Page layout programs permit you to follow this same procedure. On your computer screen, you can experiment with various arrangements of type and artwork and arrive at a visual solution that works.

Without investing great amounts of money or time, you can easily try out various design solutions until you come up with the best one possible.

Appropriateness

Be flexible in applying the rules that follow.

There are no hard and fast rules for graphic design. Advice that works in one circumstance may not apply in another. Success in graphic communications is based on appropriately relating the elements of graphic design to their surroundings. Choose the particular arrangement that works best in its respective environment.

Appropriateness is based on proportion. The size of any graphic element should be based on the size of the page, the graphic elements that surround it and the emphasis you want it to receive.

Appropriateness also relates to the publication's audience and content. Whether or not a graphic solution is appropriate depends upon two issues: how much it furthers the publication's purpose and whether it is suitable for your audience. A legal document should have a totally different appearance than a grocery store handout.

Consistency

Consistency helps to organize information.

Be consistent in the way you handle the various elements of graphic design, both within each page and within a publication.

If you use 1-inch margins on page 1, for example, use 1-inch margins throughout the publication. If some of your headlines are set flush left, all headlines should be set flush left. Do not change typeface or type size unless there are compelling reasons to do so; such as when you want to attract attention to certain elements.

Inconsistent handling of design elements leads to confusion, which will weaken your publication.

Style

Let the style of your publication develop according to the placement of its elements.

Style is a natural, subtle outgrowth of your particular way of achieving consistency and appropriateness. Style reflects the particular solutions you use to solve the design problems encountered as you produce publications. Style is not created, it evolves naturally out of practice, experience and the design criteria pertaining to the project.

Your graphic design efforts will begin to exhibit a style as you become successful in using the tools of graphic design to communicate your ideas as effectively as possible.

Balance

Recognize design appropriateness for symmetric and asymmetric balance.

Symmetric balance is also known as static balance—it occurs when the reader's eyes are faced with equally appropriated elements to establish a central point of focus. As a result, certain applications of symmetric balance may give rise to interrupted eye movement.

Asymmetric balance—also known as dynamic balance—adds interest to a page. Unequal left to right, or top to bottom balance prompts visual movement. Asymmetric balance can also be created by arranging the white space around type or artwork.



Electron microscopes reveal imperfections in cell structures

Scientists at the University of California, San Diego, have discovered that cell structures are not as perfect as once thought. The researchers used electron microscopes to study the internal structure of cells, and found that there are many imperfections in the way that the structures are built. This discovery could help scientists understand how cells work and how they can be affected by disease.



The top and bottom of this page are perfectly balanced; the page tends to lack visual interest.

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A more appealing page layout shows two different size graphics. The graphic on the right has been enlarged for visual emphasis, and the copy in the right two columns wraps around the contours of the graphic for visual interest.

Organize each page around a single dominant visual element.

A dominant visual element unifies the page by providing a focal point and resting spot for the reader's eyes before they begin their travel through the page. The presence of a dominant element avoids the clutter and confusion that occurs when the reader is presented with an unorganized series of equal-sized graphic elements.



The dominant element can be a headline...



a large photograph or illustration...



a repeating series of smaller photographs or illustrations..



or a large block of copy.

Spreads

Design your publication in terms of facing pages.

Readers usually view two pages at a time. By concentrating your design efforts on two-page spreads, you avoid creating pages that fight each other when placed side-by-side.

Technological breakthrough in computer board design increases efficiency 100%.

LOS ANGELES (UPI)—A major breakthrough in the design of computer boards has been announced by a team of engineers at the University of California, Los Angeles. The new design, called the "Hybrid Board," is said to increase efficiency by 100% over current designs.

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Technological breakthrough in computer board design increases efficiency 100%

LONG BEACH, Calif. (ENR)—A technological breakthrough in computer board design has increased efficiency 100% in the design of a new hybrid computer board, according to a spokesman for the technology company.

The breakthrough was achieved by a team of engineers at the company's Long Beach office. The team was led by Joe Cacchiarelli, former electrical engineer, who developed an amazing new hybrid computer board that utilizes memory more efficiently.

The new board is designed to be used in a wide range of applications, from small business computers to large government systems. It is expected to be widely adopted in the near future.

The company is currently in the process of marketing the new board to potential customers.

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but together, they are difficult to read. Because the pages are so balanced, there is no starting point and destination for eye movement. The reader finds it difficult to know where to begin reading. As a result, the reader is likely to move on without reading much of the text.

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This problem can be handled by working with the two pages as a single unit.

Part Two:

Establish a

Format

Design for readability and uniqueness. Your goal is to make it as easy as possible for readers to understand the points you're trying to make.

Format your publications for easy transitions from section to section. Never allow your reader to lose their way in the publication. Anything that interrupts smooth eye travel discourages readers from continuing.

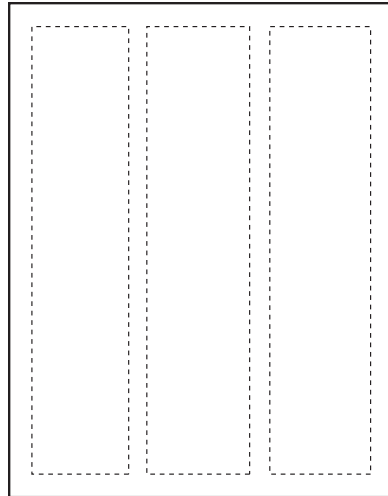
The format you establish will help you organize your material and add emphasis to important elements. Emphasis can only occur when words and ideas are contrasted against a continuing structure.

Grid

Start by creating a layout grid.

The layout grid is one of the most important formatting tools at your disposal. A grid consists of a series of non-printing horizontal and vertical lines, which define the placement of text and graphic elements that make up a printed page. Although these lines do not appear in the printed version, their impact can be felt in a publication's overall organization and consistency.

Grids provide a consistent way of handling diversity. Grids make it possible to maintain page-to-page consistency, even though the content of each page is different.



One of the most useful formats is a three-column grid. The three-column grid provides an orderly arrangement of parts, while permitting a surprising degree of flexibility.



Here, for example, headlines, artwork and body copy remain anchored to the three-column format. For variety, an important photograph or story can extend across two columns.



Four- and five-column grids can be used for more complex applications.

Margins

Standardize your margins.

Margins isolate your publication from surrounding distractions and provide the space necessary to highlight important information.

Once you establish margin measurements for the top, bottom, and sides of one page, use these same measurements on each page of your document.

Also, if you set up specific indents and placements for elements such as chapter titles, page numbers, and company logos, use these same indents on all similar pages throughout your document.

Borders

Use borders for visual identity.

Sometimes it is good to frame your pages with strong borders. Borders are lines that add symmetric balance and strengthen the visual identity of your publication.



The same border can be used on all four sides of a page.



This technique creates a dignified or scholarly appearance. Different borders can be used on the top and sides of a page.



Sometimes, different borders are used to define the top and bottom boundaries of a page.



In this case, the edges of the type and artwork create the vertical borders that define the sides of each page.



Borders need not extend to the full width of a page to be effective. When they don't, the page takes on an informal or contemporary appearance.

Columns

Organize your body copy into columns.

Choose a column width appropriate to the size of type that you are using. For optimum legibility, a column width should contain approximately 50 characters.

The buzzword for law-office relocation in 1988 is equity. Owning your digs means controlling your economic and spatial destiny. While avoiding the costly chore of moving when business takes off.

The value of such an arrangement is clear—it is estimated that construction costs for law-firm space can easily reach \$70 a square foot. Finding a building with the right location and space requirements, however, often proves to be an insurmountable obstacle.

Affordable buildings with room for expansion usually include loft or warehouse real estate

outside the hub of the city—less than ideal accommodations for a growing firm. But fortunately, certain building trends in the '80s have worked to the advantage of professional industries such as legal services.

The most important of these is the almost non-stop high-rise office construction that has created a square-foot glut and left many developers shaking in their boots. The builder's dilemma is a tenant's delight—often taking the form of rent abatements, construction packages, and yes, partial ownership. As equity position

Use wide columns for large type sizes.

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Use narrow columns for small type sizes.

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Use justified (flush left and flush right) columns to add formality and save space. Justified columns are characterized by lines of identical length.

The first and last letters of each line are lined up with the first and last letters of the lines above and below it. Equal line length is achieved by hyphenation and by slightly increasing or reducing word spacing.

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Use unjustified (flush left and ragged right) columns to create an informal publication.

Unjustified columns are characterized by irregular line endings at the right margin. Words are separated by equal amounts of space. Few words are hyphenated.



Columns need not be the same width. Headlines, sub-heads, illustrations and captions can be organized in narrow columns that introduce and support the body copy contained in adjacent wider columns.

Rules

Organize your page with horizontal or vertical rules.

Horizontal or vertical lines are technically referred to as rules. Rules can be thick or thin, depending on their relationship to the copy and white space on each page.



You can use vertical rules to separate columns...

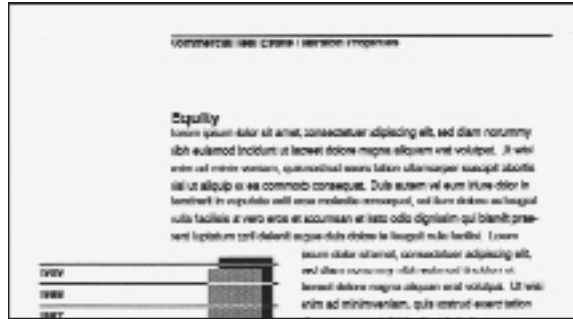


and horizontal rules to separate topics within a column.

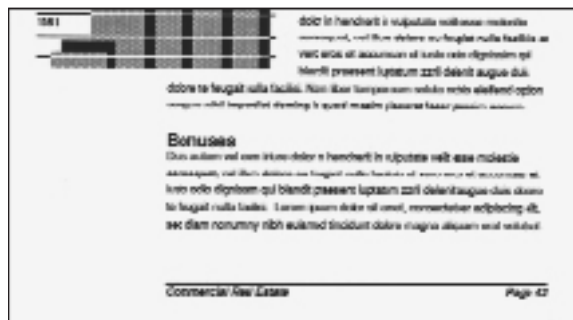
Headers and Footers

Always keep your reader informed.

Information in the top and bottom margins of each page helps readers locate specific information and monitor their progress through your publication.



Headers (also called “running heads”) refer to information contained at the top of each page. Sometimes this information simply repeats the publication’s title and the name of the author or publishing firm. Often, headers identify the chapter or division title, or perhaps a company name.



Page numbers can be placed at the top of a page in the header or in the information contained in the bottom margins of each page. Information and page numbers located at the bottom of a page are called footers (or “running feet”).

Type Selection

Use type to create a personality for your publication

Each typeface speaks in a different tone of voice. Type adds personality and expressiveness to your publication. The typefaces you select for headlines, subheads, body copy and captions affect the way readers experience your ideas.

The Elegant Gourmet

Some typefaces are formal...

The Elegant Gourmet

others are informal.

The Elegant Gourmet

Some typefaces are playful...

The Elegant Gourmet

others are serious.

Type Integration

Be concise and consistent with your integration of type.

Avoid typefaces that draw attention to themselves as they diminish the importance of the message that you're communicating.

Type greatly influences the appearance of your publication. Different typefaces have different visual densities called "weights". Thick or bold typefaces used in small areas add to the contrast, balance and asymmetry of the page. Thinner typefaces result a lighter visual density since more white space is allowed to show through.

Serif and Sans Serif Type

Use both typeface classes selectively to compliment each other.

There are two general categories of typefaces: serif and sans serif.

serif type

Serif type is characterized differentiated strokes and by tiny cross-lines at the ends of the main letter strokes termed “serifs”.

Serif type is ideal for body copy, as the cross-lines contribute an easy letter-to-letter transition for the reader’s eyes.

sans serif type

Sans serif type exhibits uniform strokes and lacks serifs.

These typefaces are considered more generic and tend to have a bolder presence in a publication—they are an ideal choice for headlines and subheads .

Limit Your Typefaces

Use no more than two typefaces.

Do not mix too many typefaces on a page or in a publication, as confusion will rapidly set in.

Consistency in the implementation of typefaces throughout your publication for headlines, subheads, body copy and captions is perhaps the single most important factor in readability.

Keeping your use of typography concise and consistent with no more than three typefaces will allow the reader to readily establish your pattern of communication.

Masthead and Logo

Provide a strong masthead for your publication.

The masthead is your publication's title set in type in a unique way. The masthead is usually the dominant visual element on the first page of a publication. It is a prominent element that sets your publication apart from others and provides both visual identification and issue-to-issue consistency.

Masthead and headlines must be sized to work with each other. Headlines and mastheads perform different functions. Whereas the masthead identifies the publication and gives it stability from issue to issue, the headline organized information and draws attention to their respective topics.



This masthead overwhelms the headline, making the headline hard to read.



This headline overwhelms the masthead, weakening the publication's visual identity.



This masthead and headline offer a more effective proportion of visual attention.

The same rules apply to your firm's logo. "Logo" refers to the unique way your firm's name has been set in type and/or graphics. The size and placement of your logo should remain consistent from publication to publication.

Headlines

Use strong, descriptive headlines to organize your material.

Headlines are among the most important design tools available to you. Headlines help determine the overall appearance of your publication and strengthen the message you want to communicate. Design your headlines so they focus your reader's attention on the important text on each page.

Headlines must be large enough for easy reading, yet they must not compete adversely with other elements on the page.



The type used in this headline is too large. It overpowers the surrounding area.

**City Art Collective Plans
Annual Festival**

**Visual group offers
in 1980-1981
publishing**

Local artists and designers are planning to publish a new magazine in 1980-1981. The magazine will be published quarterly and will feature artwork, design, and photography. The magazine will be published by the City Art Collective, a group of artists and designers who are interested in publishing a magazine that will be both artistic and informative.

**File for program
proposition**

Local artists and designers are planning to publish a new magazine in 1980-1981. The magazine will be published quarterly and will feature artwork, design, and photography. The magazine will be published by the City Art Collective, a group of artists and designers who are interested in publishing a magazine that will be both artistic and informative.



**Common sharing
of the
resources**

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The type used in this headline is too small. As a result, the headline is dwarfed by its surroundings.

CITY ART COLLECTIVE PLANS FESTIVAL

Compare the uppercase headline above...

City Art Collective Plans Festival

with this one—uppercase and lowercase combinations are easier to read.

Subheads

Place subheads so they provide a transition from headline to body copy.

Subheads (short for subheadings) expand upon headlines and lead readers into the body copy. Subheads can also guide readers through long blocks of copy or make it easier for them to locate information relevant to their needs.

Not only do subheads organize body copy into readily recognizable sections, they also lend opportunities to integrate white space and contrasting typographic density into a publication.

BANK • NEWS • BY

First quarter is most promising in bank's history

Bank profitability is at a new high, according to a report by the Federal Reserve Bank of New York. The report says that the first quarter of 1992 was the most profitable in the bank's history, with earnings per share of \$1.12, up from \$0.85 in the fourth quarter of 1991. The report also says that the bank's assets grew by 10% in the first quarter, to \$1.1 trillion.

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New elections

House and Senate elections in 1992 are expected to be a major focus for the bank. The report says that the bank's assets grew by 10% in the first quarter, to \$1.1 trillion.

Profit sharing

The bank's profit sharing plan is expected to be a major focus for the bank. The report says that the bank's assets grew by 10% in the first quarter, to \$1.1 trillion.

BANK • NEWS • BY

Make subheads stand out from body copy by setting them in either boldface type...

BANK • NEWS • BY

First quarter is most promising in bank's history

Bank profitability is at a new high, according to a report by the Federal Reserve Bank of New York. The report says that the first quarter of 1992 was the most profitable in the bank's history, with earnings per share of \$1.12, up from \$0.85 in the fourth quarter of 1991. The report also says that the bank's assets grew by 10% in the first quarter, to \$1.1 trillion.

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New elections

House and Senate elections in 1992 are expected to be a major focus for the bank. The report says that the bank's assets grew by 10% in the first quarter, to \$1.1 trillion.

Profit sharing

The bank's profit sharing plan is expected to be a major focus for the bank. The report says that the bank's assets grew by 10% in the first quarter, to \$1.1 trillion.

BANK • NEWS • BY

or large type...



or by placing the next to the body copy they describe.



White space, rules and other graphic devices can be used in conjunction with subheads to strengthen their impact and create a distinct appearance for your publication.

Use subheads only when an important new topic is introduced. Too many subheads compete with each other and create a cluttered publication.

Captions

Use captions to describe how photographs and artwork support the body copy.

Captions are widely read, giving you an opportunity to summarize important points made in the body copy. For this reason, captions should be short and to the point.

Set captions in small type, so they don't compete with the body copy. To maintain consistency, set captions in the same typeface, size and style throughout a publication. Captions can be placed below, above or next to a photograph or an illustration.



Captions can also line up with the top border of a photograph...



or with the bottom border.

Lorem ipsum dolor sit amet, consetetur
 elipsum ea, sed diam nonumy eirmod
 tempor utamur. Sed ut etiam
 tempor utamur, consetetur elipsum ea,
 sed diam nonumy eirmod tempor utamur.
 Sed ut etiam tempor utamur, consetetur
 elipsum ea, sed diam nonumy eirmod
 tempor utamur. Sed ut etiam tempor
 utamur, consetetur elipsum ea, sed
 diam nonumy eirmod tempor utamur.



Sed ut etiam tempor utamur, consetetur
 elipsum ea, sed diam nonumy eirmod
 tempor utamur. Sed ut etiam tempor
 utamur, consetetur elipsum ea, sed
 diam nonumy eirmod tempor utamur.

Captions can also be centered...

6


Lorem ipsum dolor sit amet, consetetur
 elipsum ea, sed diam nonumy eirmod
 tempor utamur. Sed ut etiam tempor
 utamur, consetetur elipsum ea, sed
 diam nonumy eirmod tempor utamur.

Sed ut etiam tempor utamur, consetetur
 elipsum ea, sed diam nonumy eirmod
 tempor utamur. Sed ut etiam tempor
 utamur, consetetur elipsum ea, sed
 diam nonumy eirmod tempor utamur.

6


or placed elsewhere on the page and connected to the artwork with letters or numbers.

Paragraphs

Either a paragraph indent or a paragraph space.

Based upon the amount of body copy that must be formatted within the available space of your publication, you have the option of identifying your paragraphs with either spaces, or with indents—*but not both*.

The buzzword for law-office relocation in 1988 is equity. Owning your digs means controlling your economic and spatial destiny. While avoiding the costly chore of moving when business takes off.

The value of such an arrangement is clear—it is estimated that construction costs for law-firm space can easily reach \$70 a square foot. Finding a building with the right location and space requirements, however, often proves to be an insurmountable obstacle.

Affordable buildings with room for expansion usually include loft or warehouse real estate outside the hub of the city—less than ideal accommodations for a growing firm. But fortunately, certain building trends in the '80s have worked to the advantage of professional industries such as legal services.

When paragraph breaks are indented, the first paragraph of a story, chapter or section must appear flush left and the indents should be at least one em space deep.

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When paragraph spaces are used, all paragraphs must appear flush left and must be equally spaced.

Colour imbues vitality and organization.

Use colored ink to highlight borders, rules or headlines—or, print your publication onto colored paper.

Apart from its aesthetics, color can also be integrated as an organizing element. Different colors can be used to partition your publication or draw attention to certain sections.

Choose colors that reflect the message you are communicating. Bright complimentary colors indicate excitement; subdued analogous colors add dignity.

Remember that less is more. Color gains impact when used selectively; it should not attract attention to itself and thereby compromise other elements of the publication.



Part Three:

Add Emphasis

Where Needed

Use the tools of graphic emphasis to strengthen the communicating power of your publication. Design emphasis ensures that important ideas attract more attention than supporting arguments, examples and facts.

Type Size

Use large type to emphasize important ideas.

Type size should reflect the importance of the various parts of your publication. Headlines should be larger than subheads. Subheads should be larger than body copy. Body copy should be larger than captions and footnotes.

Type Style

Vary type styles to emphasize important ideas.

Add emphasis to important ideas by setting headlines, subheads and body copy in variations of the typefaces you normally use.

This is boldface type.

Boldface type is authoritative.

This is italic type.

Italic type adds emphasis in a less authoritative way. It implies a refined or elegant mood, or irony and humor.

This is bold-italic type.

Bold italic type imbues a sense of action.

White Space

Use white space to make design elements stand out.

White space is the term used to define area in your publication that does not contain images or text. The term “white space” is a misnomer since the non-image and non-text area need not necessarily be white.



White space provides a background that emphasizes whatever it surrounds.

Frame your pages with white space. This strengthens your message by focusing the reader’s attention on the words and ideas.



Avoid white space in the middle of a page. This creates unsightly holes, which lead to an unfinished look.



Add emphasis to headlines by surrounding them with white space. White space separates headlines from surrounding body copy and artwork, making the headlines easier to read.



The above headline is difficult to read. The large type size has consequently reduced the amount of available white space; as a result the headline is too close to the body copy.



One way of providing more white space for your headlines is to reduce their type size. This effectively increases the amount of available white space around them and differentiates them from other visual elements.



Use unequal amounts of white space to frame the bottoms of columns that are too short to fill the page.



White space can also be used to balance large photographs and blocks of copy.

Reverses

Use reverse type to call out elements of the page

Use reverse type (white letters against a solid background) to add emphasis to headlines and short blocks of copy.

New annex increases hospital services

Avoid the use of small type in reversed areas. Small type is difficult to read when set in reverse.

New annex increases hospital services

Large reverse type is easier to read.

New annex increases hospital services

Use reverse serif typefaces with discretion, as the fine serifs tend to fill in when printed.

New annex increases hospital services

Due to the uniformity of their strokes, the sans serif typefaces are easier to read when reversed. Otherwise, it will be difficult for readers to read your words.

Screens

Use screens to attract attention.

Screens can also be used to add interest to pages without photographs or illustrations.

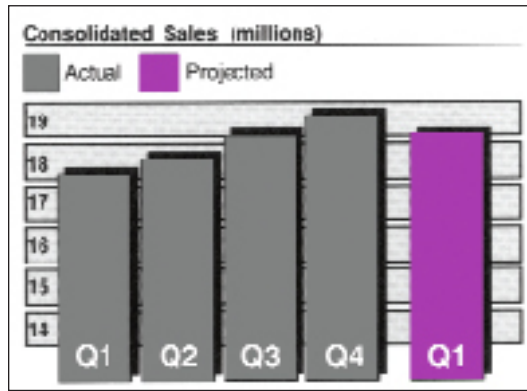
The buzzword for law-office relocation in 1988 is equity. Owning your digs means controlling your economic and spatial destiny. While avoiding the costly chore of moving when business takes off. The value of such an arrangement is clear—it is estimated that construction costs for law-firm space can easily reach \$70 a square foot.

You can use dark type against a light screen...

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or reverse type out of a dark screen.

Using variations of tints affords you a variety of options for adding emphasis to your graphics—especially useful in technical publications.



Use screens to highlight photographs, illustrations, graphs or charts.



Screens can also be added to differentiate sidebars from body copy. Sidebars are short articles or statements that support a major point contained within the body copy.

Boxes

Accentuate text or graphics with boxes.

Boxes effectively draw attention to elements that would otherwise be overpowered by their surroundings.



Type can be boxed...



and so can photographs and illustrations.

Buying your first home

There's a lot of information out there about buying a home. It's important to know what you're getting into. Here are some tips to help you get started.

When you're ready to buy a home, there are several things you should consider. First, you need to know how much you can afford. Then, you need to find a home that meets your needs.

Once you've found a home you like, you need to make sure you can afford it. This means looking at the monthly payments and the total cost of the home.

Home Financing 101

- **Get pre-approved for a mortgage.** This shows lenders you're serious and can help you get a better rate.
- **Shop around for the best mortgage rate.** Different lenders offer different rates, so it's important to compare.
- **Understand the terms of your mortgage.** Make sure you know what you're getting into before you sign.

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Boxes can be reversed...

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or screened for additional impact.



Selective use of color is another method of effectively integrating boxes to add emphasis.

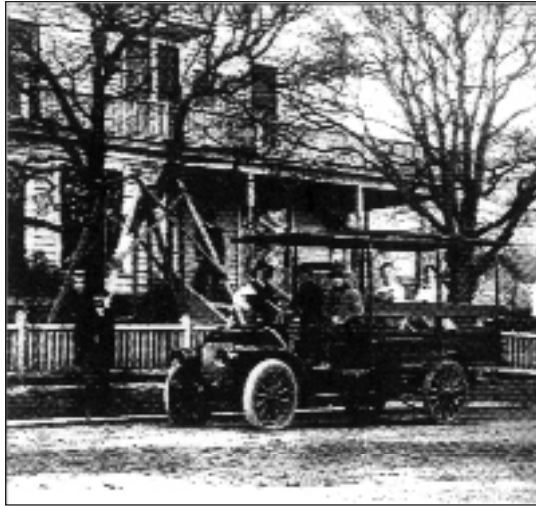
Artwork

Highlight your ideas with graphics.

Use photographs, illustrations, charts and graphs to communicate important ideas at a glance, as well as to add visual variety to your publication.

In addition to emphasizing important points, you can use photographs and illustrations to personalize your publications.

Crop photographs so that emphasis is placed on the pertinent elements.



In this image the foreground and background details share importance.



This cropped version effectively places emphasis on the foreground image.



Illustrations and color also echo the voice of a publication. When used appropriately, they add to the publication's personality.

Illustrations can be as literal or as abstract as desired. They can be integrated as the dominant visual element on a page or as a subtle background for headlines and body copy.



Charts and graphs bring numbers to life. Charts and graphs are especially useful when comparing data.

Pull-quotes

Strengthen important ideas with pull-quotes.

A pull-quote is a brief, attention-catching quotation, typically in a distinctive typeface, taken from the main text of an article and used as a subheading or graphic feature.

Pull-quotes serve both an editorial and graphical purpose—they summarize surrounding material and draw attention to it while adding visual interest to a page.



Pull-quotes can be set in large type.



Pull-quotes can appear reversed...



or boxed.

Part Four:

Add the

Finishing Touches

Attention to detail is the hallmark of professional graphic design—it may mean the difference between a high-quality publication and a mediocre one.

A little extra effort can help you avoid embarrassing and expensive mistakes. Last-minute revisions can reward you with a publication that is a pleasure to read instead of a struggle.

Here are twelve ways to make sure you communicate as effectively as possible.

Proofreading

Check for text and layout mistakes.

Always check your work—make certain that nothing important has been omitted. Ensure that names, dates and addresses are correct.

It is very easy to overlook your own mistakes. It is a known fact that the mind unconsciously supplies missing words and corrects misspelled words that would be immediately obvious to others. It should also be noted that standard spell checking utilities do not correct grammatical errors.

Check for graphic consistency as well as accuracy. Make sure that column rules are drawn in, that the bottoms of columns are parallel, and (in the case of newspapers) that you have identified where articles continue on to.

Leading

Adjust line spacing.

To refine the appearance of your publication or adapt text to available space, adjust the vertical spacing between lines of type. This is called leading (pronounced “ledding”).

Bold, elegant lines mark spring fashions

Proper leading ensures that the bottoms of letters in one line do not touch the tops of letters in the next line.

Bold, elegant lines mark spring fashions

The above headline has too much vertical spacing. The lines do not relate well to each other, making them difficult to read.

Bold, elegant lines mark spring fashions

Tightening up the leading conserves space and improves both the appearance and readability of this headline. When adjusting leading, make certain that you do not inadvertently draw attention to one part of your publication at the expense of another. Also ensure that your publication’s graphic consistency has not been compromised; the leading applied to each element of text should be the same throughout your publication.

Widows and Orphans

Avoid short lines of type at the tops or bottoms of columns.

The buzzword for law-office relocation in 1988 is equity. Owning your digs means controlling your economic and spatial destiny. While avoiding the costly chore of moving when business takes off. The value of such an arrangement is clear—it is estimated that construction costs for law-firm space can easily reach \$70 a square foot. Finding a building with the right location and space requirements, however, often proves to be an insurmountable obstacle. Affordable buildings with room for expansion usually include.

Accommodations for a growing firm. But fortunately, certain building trends in the '80s have worked to the advantage of professional industries such as legal services. The most important of these is the almost non-stop high-rise office construction that has created a square-foot glut and left many developers shaking in their boots. The builder's dilemma is a tenant's delight—often taking the form of rent abatements, construction packages, and yes, partial ownership. As equity position for a law firm translates into write-offs, ledgers and other non-essential items

A widow is a single word or very short line of copy that falls at the end of a paragraph, especially at the bottom of a column.

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An orphan is a single word or very short line carried to the top of a column to end a paragraph.

The most common method to eliminate widows and orphans is to delete letter spacing of the respective lines of type by reducing the tracking.

Another method is to edit the copy; adding a few words to the end of the paragraph in a column of type will fill out the last line and eliminate the problem.

Kerning and Tracking

Adjust letter spacing with kerning and tracking options.

Technically, the term kerning is defined as the process of reducing the letter spacing between any two letters of type.

Tracking is defined as the process of altering the letter spacing between more than two letters of type. The appearance and legibility of headlines and body copy can be improved by increasing or decreasing letter spacing.

Yard Tools

Without kerning, unnaturally large spaces often occur between certain letter pairs, such as an uppercase T or Y next to a lowercase a, i or o.

Yard Tools

Kerning brings these letters together, creating a more unified appearance.

Bold lines mark spring fashions

Bold lines mark spring fashions

Bold lines mark spring fashions

Tracking adjustments can work to enhance legibility and free up space; alternatively, tracking adjustments can adversely affect legibility.

In a creative sense, tracking can be used to expand a headline without increasing its height. This reduces the emphasis of the headline by making it appear lighter in weight.

Hyphenation

Adjust word spacing with hyphens.

Hyphenate words to correct unnaturally large spaces that occur within, or at the ends of lines—especially in narrow columns.

Hyphenation is the process of splitting long words into syllables. Often, hyphenating a few words of a paragraph improves the appearance of the entire paragraph by filling lines or tightening the word spacing.

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Before...

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after.

Punctuation Marks

Pay particular attention to punctuation marks.

Punctuation is a primary defining touch that distinguishes professionally designed publications from standard generic documents. These differences are markedly pronounced with apostrophes, quotations and dashes.

'single quotes' and "double quotes"

Documents prepared on common word processing utilities like MS NotePad, Apple TextEdit or BBEdit usually designate quotation marks and apostrophes as straight vertical lines.

‘single quotes’ and “double quotes”

Well-designed typeset publications however used curved quotation marks and apostrophes.

Use an em dash--instead of two hyphens.

Instead of two hyphens to signal a dash, typeset documents usually use a single long stroke, called an em dash.

Use an em dash—instead of two hyphens.

Hanging Indents

Treat quotation marks differently when they are used in headings and pull-quotes.

By their nature, quotation marks allow white space to become more pronounced at the beginning of paragraphs. This will consequently lead to undesired emphasis and awkward text alignment.

“Pull-quotes lend themselves as highly effective graphic and literary devices for conveying and supporting the central themes in documents.”

—Anonymous

This pull-quote requires adjustments to its formatting—note the awkward left alignment and weak quotation marks.

“Pull-quotes lend themselves as highly effective graphic and literary devices for conveying and supporting the central themes in documents.”

—Anonymous

The text was then formatted using a hanging indent—the first line of type overhangs the balance of the paragraph’s left alignment.

Note the pleasing and consistent left alignment which results—nicely contrasted against the emphasized quotation marks.

Special Characters

Special characters need special attention.

Oftentimes copy is received with substitutions commonly made for the registration and copyright symbols. These substitutions must be identified and corrected:

(R) substituted for ®

(C) substituted for ©

Superscripts and Subscripts

The proper formatting of these terms is imperative.

Superscripts and subscripts are also known respectively as superiors and inferiors.

These special characters are usually found in technical documents—therefore careful scrutiny is required to ensure that they are properly formatted.

Particular attention must be taken for terms with superscripts:

E=mc²

The number 2 in this physics equation is a superscript.

...and for terms which include subscripts:

H₂O

The number 2 in this chemical term is a subscript.

Avoid Hyphenated Headings

Hyphenated headings just don't look good!

Unless you are after a particular visual effect, hyphenated headings should be avoided. Tracking or type size adjustments can almost always correct the issue.

Don't Underline Body Copy

Except for artistic purposes, underlining to add emphasis in body copy should be avoided.

Underlining to add emphasis was a technique that spawned from early mechanical typesetting devices called typewriters.

Typewriters by their nature, were limited in their typeface variations and therefore underlining was the accepted method to highlight a word or term or sentence.

These days, the personal computer affords us a myriad of typeface options to add emphasis to body copy:

Italics is the preferred method to add subtle emphasis to body copy.

Bold type adds additional emphasis.

Using a different typeface increases emphasis even further.

Larger type is another technique to add emphasis, but it should be used discretely due to the inherent leading issues that may ensue.

Ligatures

Know what they are, how to enable them, and why.

Ligatures are a set of unique character combinations designed to replace their unaltered typographic versions—where the unaltered versions tend to exhibit ungraceful character combinations.

Though ligatures are more commonly seen in serif faces, their use in specific sans serif typefaces is equally important.

Ligature information is embedded in the respective font technology—it is enabled in the preference menus or through the utilities palettes of page layout programs.



Part Five:

Four Steps

to Success

Designing a publication is similar to assembling a jigsaw puzzle. In each case your goal is to organize a variety of separate elements to create a holistic entity.

If you dump a jigsaw puzzle on the table and impatiently begin to work, you're likely to become frustrated by the mass of indistinguishable pieces. But, if you first separate the pieces by color and shape, you'll be able to see what you have to work with. You'll have the preliminary organization necessary to begin assembling your puzzle. Likewise, you can strengthen your graphic design capabilities by first organizing your project and then proceeding on a step-by-step basis. The following steps review the procedures for producing good-looking, high-impact publications.

Step 1: Develop concepts.

Start by gathering together all the materials for your publication. This includes copy, illustrations, and photographs; the process may involve many meetings.

Your initial inventory will help you determine how many articles, illustrations and photographs you'll need to include. Then you can estimate the length and placement of the articles and artwork. At this point, it is advisable to sketch a reduced-size layout of your publication; called a "thumbnail". The thumbnail sketch will help you see whether there's adequate space for all the pieces in your inventory and will serve as a visual reference for sequencing the articles of the publication.

Now, define the goals of your project—ask yourself questions like:

- ❖ What is the purpose of this publication?
- ❖ Who is the target audience?
- ❖ What are the important points that will require emphasis?
- ❖ Which design approach will best attract my audience’s attention and best communicate my message?

Step 2: Establish a layout.

Next, decide on a layout. Remember, the layout provides page-to-page consistency. The format serves as a background for your words and ideas; a structure for all the elements of your publication.

Pay particular attention to the context of your publication. Make certain your project conforms to your firm’s established identity guidelines. Ensure that your publication does not mimic your competitor’s efforts.

Your choice of format should integrate flexibility. White space at the bottoms of columns and between articles, for example makes it easy to fine-tune your publication at the last minute without destroying the publication’s visual consistency.

Step 3: Emphasize important elements.

Successful graphic design makes it easy for readers to separate the important elements from the less important ones. This is achieved by selectively adding emphasis.

Like the boy who cried “Wolf!” too often, the tools of graphic emphasis lose their impact when they are overused. A balloon popping during a fireworks display is not as dramatic as a candy wrapper rustling during a quiet interlude at a symphony concert.

Step 4: Check and re-check your work.

Check your work for accuracy before you take it to a printer.

Pay special attention to names, addresses, web site URLs and phone numbers. Ensure that you have complied with any legal requirements, such as copyright and trademark notices. Then, applying the finishing touches that strengthen the visual presentation of your ideas and make them easier to read. Often, simple changes in word and letter spacing or line endings can improve the appearance and readability of your publication.

Many potentially successful projects find a dismal end as a result of tiny details that escaped notice until it was too late to correct them.

Conclusion

View the development of strong graphic design skills as a process rather than an event.

Search for perfection on a step-by-step basis and be willing to learn from both your mistakes and from the experience of others.

Each time you complete a project, take the time to evaluate it critically. View each completed project no as an end in itself, but as a stepping-stone towards better projects in the future. Search for ways to improve your performance the next time around. As you evaluate each project, ask yourself questions like:

- ❖ How consistently did I handle the basic design elements?
- ❖ Were my design solutions appropriate for each situation?
- ❖ Could I have strengthened the formatting of this publication?
- ❖ Did I overuse the tools of emphasis?
- ❖ Was the artwork effectively integrated?
- ❖ Did I overlook any last-minute improvements?

By viewing each project as a learning experience, you'll find your graphics skills increasing by leaps and bounds.

In addition, search for inspiration in books and magazines. Read and study how theirs have solved the same design problems you're struggling with.

Analyze the work of others and try to identify what separates effective publications from unsuccessful ones. Keep a scrapbook and library of ideas that appeal to you. In short, let the work of others excite and motivate you.

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Filled with practical tips.

Create the Perfect Sales Piece: A Do-It-Yourself Guide to Producing Brochures, Catalogues, Fliers and Pamphlets, by Robert Bly. John Wiley & Sons, 1986. Provides a framework for planning your publication and keeping it focused on its intended purpose.

Designer's Guide to Creating Charts and Diagrams, by Nigel Holmes. Watson Guptill, 1984.

Explains how to translate your business numbers and figures into a visual format.

Editing by Design: A Guide to Effective Word-And-Picture Communication for Editors and Designers, by Jan V. White. R.R. Bowker Company, 1982.

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Looking Good in Print: A Guide to Basic Design for Desktop Publishing, by Roger C. Parker. Ventana Press, 1988.

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Newsletter Publishing, by Howard Penn Hudson. Charles Scribner's Sons, 1982.

Contains many examples of newsletter formats.

Publication Design, 3rd ed., by Roy Paul Nelson.
William C. Brown Company, 1984.

Contains extremely detailed chapters devoted to newsletters, newspapers, books, and catalogues.

Say it with Charts: The Executive's Guide to Visual Communication, 3rd ed., by Gene Zelazny. McGraw-Hill, 1996.

This manuscript provides 150 visual images to help designers visually interpret and communicate numeric data and concepts.

Words Into Type, 3rd ed., by Marjorie E. Skillin, Robert M. Gay, and others. Prentice-Hall Inc., 1974.

Another comprehensive guide to publication design and text editing.

Glossary

Alignment • 1. How elements align on the page. 2. The way that text lines up on a page or in a column: flush left (text has an even left edge and an uneven right edge, also called unjustified or ragged right), centered (text on each line is centered in the middle of the column), flush right (text has an even right edge and an uneven left edge), or justified (text is even on both the right and left edges).

Body copy • The actual text of articles, reports, memos or other communications. To be distinguished from headlines, captions and subheads.

Borders • Lines placed above, below, around or to the right or left of text to help set off the text, create visual interest or add to the style and identity of a document.

Caption • Descriptive or explanatory text accompanying a photograph or illustration.

Cap height • The height of the uppercase letters.

Column width • The horizontal measure of a column.

Crop • To trim a graphic.

Design element • Any graphic (illustration, typography, photograph, etc.) that you integrate into your layout to make the pages more attractive and help communicate your ideas to the reader.

Design solution • The overall design of a document or series of documents that meets all of your communications and corporate identity requirements.

Desktop publishing • (DTP) An early computer term coined for the design and production of publications using personal computers with graphics capabilities.

Drop shadow • A generally overused graphic effect in which an element appears to have a shadow behind it; giving the impression that it is suspended above the page.

Em space • In linear measure, a distance equal to the type size, and in square measure, the square of the type size. Thus an em is 12pt (or a 12 pt square) in 12 pt type.

En space • A space horizontally equal to half of the type size, and vertically equal to the type size.

Facing pages • In a double-sided publication, the two pages that face each other when the publication is open. Facing pages consist of an even-numbered page on the left and an odd-numbered page on the right.

Font • A font consists of all the characters of one size of a particular typeface. A font includes lowercase letters, uppercase letters, numbers, special characters and punctuation marks

Footer • A design element at the bottom of a page, usually showing the title of the publication and the page number or the name of the company.

Glyph • Every character in a typeface, (e.g: G, \$, ?, and 7), is represented by a glyph. A typeface may contain more than one glyph for each character.

Graphic • Any line, geometric shape, typography, photograph or illustration used in a publication.

Header • A design element at the top of a page, usually showing the title of the publication and the page number or the name of the company.

Headline • Descriptive text that concisely summarizes the subject of an article.

Hyphenate • To insert a hyphen or hyphens into a word so the word can be broken between two lines of text.

Inside margin • The margin along the binding edge of a page—also often referred to as the gutter.

Kern • The technical term given for reducing the space between two letters.

Layout • The arrangement of text and graphics on a page.

Layout grid • The underlying design plan for your publication. Its foundation is a series of non printing horizontal and vertical lines that intersect to form a grid.

Leading • (pronounced ledding) The amount of vertical space given between two or more successive lines of type.

Letter spacing • The amount of space between letters.

Ligatures • Special characters that are two letters combined into one. Ligatures allow the letters to flow together more gracefully, such as: “fi”, “fl”, “ff”, “ffl”, etc.

Line length • The horizontal measure of a line of text.

Logo • An emblem or symbol.

Lowercase • A letter that is not a capital letter.

Margin • The area around the edges of a page that forms a boundary for text and graphics to stay within. A page has a top margin, bottom margin, inside margin and outside margin.

Masthead • The title of a publication, such as for a newsletter, written in a special typeface that gives the publication an identity.

Orphan • An unsightly single word or very short line of text carried to the top of a column to end a paragraph.

Page setup • A publication’s page setup includes specifications for page size, margins, and orientation (whether its ling side is vertical or horizontal).

Pull quote • A brief, attention-catching quotation, typically in a distinctive typeface, taken from the main text of an article and used as a subheading or graphic feature.

Reverse • Normally, text and graphics are printed as

dark images on a white background; when reversed, text and graphics are white on a black or colored background.

Rule • A line drawn on a page.

Sans serif • Literally means “without serif”; describes type that does not have the tiny cross-lines at the ends of the main letter strokes.

Screen • A process in which a graphic is converted into a collection of tiny dots or lines. All the dots are printed in the same color ink, but the relative size of the dots produces the optical illusion of shades of the color. Also commonly referred to as halftones or tints.

Serif • Describes type that has tiny cross-lines at the ends of the main letter strokes.

Sidebar • A brief article expanding on a subject mentioned in the accompanying larger article.

Spread • Two pages that face each other in a publication. See also facing pages.

Static balance • Having equally emphasized and equally distanced elements on a page. This type of design restricts eye movement to a central point of reference. Also known as symmetric balance; traffic signs are based on this design style.

Subhead • Descriptive text that supplements the headline by summarizing in a few words the point or topic of the subsequent text.

Thumbnail • A miniature rendering of a page or design.

Tracking • The technical term given for altering the space between a selection of letters.

Typeface • A typeface is a set of letter forms that share a common visual design—for example Arial Italic is a typeface as is Times Bold.

Uppercase • A capital letter.

Weight • The visual effect of the thickness or thinness of text, graphics, illustrations or photographs on a page. Essentially, items that have greater visual density such as bold text, dark images, tighter proximity, etc. are identified as having greater weight than similar elements that exhibit finer details, lighter colors and increased white space.

White Space • Empty space on a page deliberately integrated to emphasize graphics or text, consequently affording a visual interlude between the information that graphic elements are conveying to the reader.

Widow • A single word or very short line of text at the end of a paragraph, especially at the bottom of a page.

Word spacing • The amount of space between words.

X-height • The height of the lowercase letters, typically exemplified by the letter x.

