

# TYPE+DESIGN

## Introduction

It is a thought of mine that the greatest art is created when one embraces the limits of a medium, stretching and bending those limits to the utmost degree. Typography works to this effect in ways even I haven't explored yet.

The biggest problem with type, and the problem that I think most people have with not being excited by it, is that it is all too familiar. We are surrounded by letters, words, sentences, and paragraphs everyday and it's easy to take type for granted.

The nature of a designer's job is an odd one: the better you do your job, the less people will notice. Good design is natural; it flows easily, carrying the viewer from one point to another while directing focus at the content, not the design itself.

Aesthetics are paramount.

The best typographic design is that which is unobtrusive, that which feels "right." And although "right" is something that can be very subjective, there are many basic guidelines and general truths drawn from the way viewers approach a composition and general rules about the interaction of items in that composition. But these tried and true ideas simply form a cornerstone.

Once a typographer has mastered the basics, garnering the ability to work deftly and efficiently, the notion of "breaking the rules" can lead to innovative, progressive typography. At this point, the typographer gains an understanding of the essence of the type,

paying great attention to the nuances and details of every letter and every curve. Simply put, you have to know the rules before you're allowed to break them.

In this guide, I have adopted convention to prove my point. There are reasons for every choice I have made. This typeface was chosen for a reason; its size, kerning, leading, and weight all serve a purpose.

It is tempting to separate design from type, but when it comes right down to it, design is basically glorified typography: it's just the act of putting it all together.

My favourite catch phrase for design these days is borrowed from the architect Louis Sullivan: "Form follows function." Later, Frank Lloyd Wright modified this, claiming, "Form and function are one." **Design with purpose** is a theme I'll reiterate time and time again. Keep this voice tucked neatly off to the side and allow it to supervise your designer's conscience. It will serve you well, I guarantee it.

I'll finish by saying I can only teach you so much. I can tell you where some caveats lie and hint at places that require attention. But the only way you will ever become a good designer is by doing design. Always think about what others have done, analyze it, adopt it, modify it. Look at design and then do design. You'll be amazed at how much you learn by simply thinking about it and then doing it.

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# Measuring

The units of measurement (inches, feet, centimetres, metres) we normally use are not very handy when dealing with things as small as letters and lines. Instead, we opt for two new measurements, one you're probably familiar with, the other probably not so much.

## The Point

Thanks to modern word processors, you probably understand that – by changing the size of the type in your essay – you can magically make your nine-page essay the required ten pages. We measure type with points. We also measure line widths (also known as **stroke weight**) in points, and other things that are usually very small.

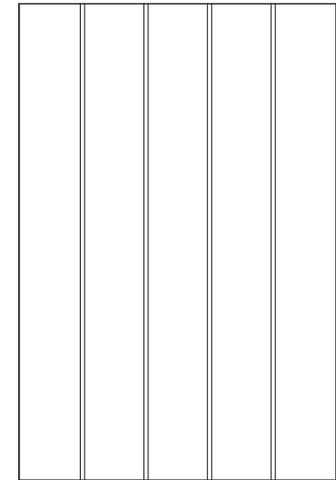
To offer a frame of reference, there are 72 points in one inch. That means there's 36 points in half an inch, 18 in a quarter-inch and so on.

## The Pica (pronounced "PIE-kah")

Picas will seem to be a little unwieldy at first, but after time, you will learn to like them.

To start, there are 12 points in one pica. From before, you can probably do the math and figure out that there are six picas in one inch. This already seems like a terrible idea, but keep an open mind...

Think about all the factors of twelve: 1, 2, 3, 4, 6, 12. Compared to ten (1, 2, 5, 10), we have many more factors and this is what makes the pica so useful. We can divide picas easily in halves or quarters, or even thirds.



Consider a specific case: the **tabloid** size of newsprint (what most student newspapers print on, as opposed to the larger **broad-sheet** format of most dailies) lends itself well to tractable layout with picas.

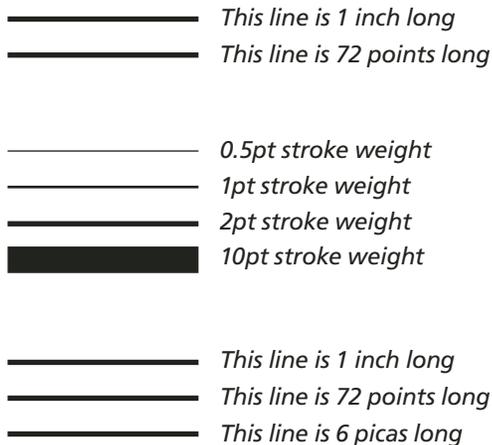
Assuming our printable area is 10 inches wide (tabloid newsprint is about 11"x17"), we now want to split this area up into five equal columns for the newspaper. But remember, we have to leave space between columns as well.

The space between columns is called the **gutter**. A nice gutter width is one pica, and you'll see why in a second. From what we know, 10 inches is 60 picas, so that leaves us with  $60 - 4 = 56$  picas, then divided by five columns, each column is 11.2 picas (11.2p) wide. At first glance, that doesn't seem tractable at all. But here's a chart when you start adding everything up:

1 column	11.2p	11p2.4
2 columns	23.4p	23p4.8
3 columns	35.6p	35p7.2
4 columns	47.8p	47p9.6
5 columns	60.0p	60p0.0

See the pattern? Because picas are sort of a base-12 system, there are two ways to denote a measurement: by specifying the numbers of points of twelve (the last column), or by specifying a base-10 decimal (the middle column).

Don't be worried if you don't pick it up right away; these things can be daunting at first. For now, just remember that there's six picas in one inch, and that should do you well.



# Anatomy of Type

To understand how type works relative to itself and the rest of a page, one must study the actual makeup of type.

**Characters** are simply the individual items forming a typeface: letters and punctuation.

Not necessarily apparent at first, the differences between **uppercase** and **lowercase** letters are extremely important. We can create order and emphasis, and develop a hierarchy for text.

**UPPERCASE**  
**lowercase**

The **baseline** is the imaginary line that text appears to rest on. The **meanline** is the other imaginary line that rests on top of lowercase letterforms. The **x-height** is the distance between the baseline and the meanline.



anatomy of type

**Ascenders** are the bits of type that rise above the meanline, while **descenders** are the bits that fall below the baseline.



anatomy of type

**Counter** is the space confined within a letterform, say, the inside of an "o" or a "p."



anatomy of type

The little squiggly bits on the ends of letters are called **serifs**. Consequently, typefaces with these bits are called **serif** typefaces, whereas those lacking such bits are called **sans-serif** typefaces.

**serif**      **sans-serif**

Sometimes uppercase letters are set with a total height equal to the x-height. These **small caps** allow for emphasis that is not distracting or overbearing.

## **Anatomy of SMALL CAPS**

**Ligatures** are special characters created when certain letter combinations are encountered, often ff, fi, ffi, fl, and ffl, among others. Ligatures are thought to help the flow of text and avoid odd overlapping that would otherwise inhibit character recognition.

**ff**   **fi**   **ffi**   **fl**   **ffl**  
**ff**   **fi**   **ffi**   **fl**   **ffl**

**Roman** text is what you are reading right now. It's the normal state for type. *Italic type looks a bit different but maintains many characteristics of the roman face, namely the x-height and weight. Italics are an effective method of adding emphasis without being too distracting.* More so, *oblique type*, although similar to italics, does not include new character shapes and simply skews the typeface.

**Roman**  
*Italic*  
*Oblique*

The weight of a typeface is fairly self-explanatory. In essence, normal weight is the default while lighter and darker settings are in order. This makes for three general categories:

Light, thin  
Regular, normal  
**Bold, semibold, black, ultra**

By varying the width of type, we can create condensed/compressed type, or extended/expanded type:

Condensed/compressed  
Extended/expanded

# Arranging type

Many things have been said about typography, but three things stand out: typography is still meant to be read; typography, by nature, is a conservative art; and, typography exists to honour content. The shapes and symbols we call letters allow us to communicate by arranging them in different ways, into words, sentences, paragraphs, entire compositions. The actual shapes of the letters are rather secondary, though; there is a mental image we get when we read something...

However, all of the things mentioned previously dictate the dimension of the type, and this dimension can help dictate the mental image we receive. ALL CAPS CAN BE IMPOSING, whereas all lowercase is friendly and welcoming. As well, the x-height of the text can give the impression of heavier or lighter text. These are the sorts of things to consider when choosing typefaces, or deciding how to typeset a page.

Our typographic choices should reflect the nature of the text itself. If the content is playful, the design should also be playful; if it is professional, so should be the design. If the ideas and concepts in a piece are daring and progressive, why not have the design reinforce that?

Before we discuss what to do with text based on content parameters, we need to study a few more terms that will let us describe what we're doing.

## Size

The size of type is measured in points and is the distance from the top of the ascenders to the bottom of the descenders.



anatomy of type | 18pt

By choosing a certain size for our type, we attach a relative importance of the text, with respect to other things on the page. Varying text size allows us to create a hierarchy within our design and establish things such as titles, headings, subheadings (and sub-subheadings), body text, captions, pullquotes, folios, etc.

## Leading (pronounced “ledding”)

Also known as linespacing, leading is the distance from the baseline of one line of text, to the baseline of the next line of text. Basically, leading is the amount of vertical space between lines:



This text is 18pt type  
on 20pt leading.

The term leading is a hold-over from the days when type was set manually by characters cast as a block of metal. To add line-spacing, a small strip of metal (called a lead, pronounced “led”) was placed between the lines of cast metal type.

We determine the basic layout of our text by specifying both the size and leading of the type: 10/12 means “10pt text with 12pt leading,” but we usually just say “10 on 12.” Leading can also be specified as a percentage of the text size: for example, the body text of this document is 9pt with 120 per cent leading (or 10.8pt).

The amount of leading depends on a number of factors. More leading is necessary as the type size increases, for typefaces with tall x-heights, for long line length, for typefaces with strong vertical stress (ie. condensed type), and for sans-serifed type. As well, the amount of leading typically is inversely proportional to the length of the copy. That is, for smaller bits like pullquotes, more leading can add dignity and grace, while long bits like body text take less leading to contribute to contiguity.

## Line length

If line length is too short, words and phrases will be broken up and thus, will be difficult to read. Conversely, if line length is too long, the reader will have trouble finding the beginning of each line (ever found yourself reading the same line twice in a book?). Line length is dictated by type size and the length of the copy, but the general rule is to have about 10–13 words, or 35–70 characters, per line. (As a note, line length—and column width—is usually measured in picas. The text on this page has 20-pica line length.)

## Kerning and Tracking

Also known as letterspacing and wordspacing, respectively, kerning and tracking adjust the horizontal space between letters and words. *Tight* spacing has the effect of making the text appear heavier, whereas *loose* spacing makes the text appear lighter.

Kerning is used to describe the process of increasing or decreasing the space between two characters. Often, we run across

letter combinations such as To, Te, Ye, Pe, etc. These letter pairs cause uneven space to appear in words, which becomes more apparent with larger text.

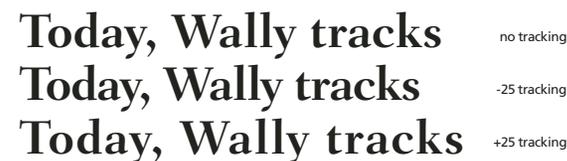
Computers – being the useful machines they are – are good at kerning and taking care of the little nuances so you don't have to. Commonly, the type designer includes a set of predefined letter pairs, so when the computer comes across a certain pair, it adjusts the space accordingly; this is called **metric kerning**. Some programs, however, are able to make better adjustments using something called **optical kerning**. With optical kerning, the computer actually considers the shape of each letter in the letter pair, and then adjusts accordingly. Usually, optical kerning gives a more natural look to the text:



Today, Wally kerns | no kerning  
Today, Wally kerns | metric kerning  
Today, Wally kerns | optical kerning

In display text (text that is very large, like the title of a document or a featured article), it is customary to “hand kern” certain letter pairs. As text gets larger, the attributes of the text are enhanced and oddities become more noticeable; care must be taken to ensure no weird spacing occurs.

Tracking applies kerning uniformly across text, adjusting letter-spacing (and, effectively, wordspacing) equally. For example, the text on this page is optically kerned with -20 tracking. (The -20 refers to 20/1000 of an “em,” the width of a lowercase “m.”)



Today, Wally tracks | no tracking  
Today, Wally tracks | -25 tracking  
Today, Wally tracks | +25 tracking

In all, the goal is to determine the optimal spacing for the text. Too tight and it may become difficult to distinguish words from each other, or words may become illegible as characters begin to overlap. Too loose and the text may begin to feel laboured, and “rivers” (winding lines of white through the text) may appear. The easiest thing to do is simply try a few different settings; look for the setting that looks and feels “right.”

# Arranging paragraphs

There are essentially six ways to lay out paragraphs:

**Justified** This is predictable and is not distracting. However, attention must be paid to the uneven wordspacing, which can sometimes be jarring for the reader.

**Rag right (or left aligned)** The rag adds visual interest, and also creates even word spacing. In fact, ragged text may eliminate the need to hyphenate. Similar to justified text, rag right is predictable.

**Rag left (or right aligned)** Again, we have even word spacing. Rag left is often very dynamic because it is not often used. However, it is rather demanding of the reader and is usually reserved for short lengths of copy.

**Centred** Similar to ragged text, centred text allows even word spacing and offers visual interest. Add generous linespacing to help the reader find the beginning of each line. Best suited for small amounts of copy.

**Random/assymetrical** Set lines so they look “right”; there are no rules, but remember, too much random type is bad. Pay attention to linespacing, wordspacing and letterspacing. If it is difficult to read, you are distracting from the message.

## Indicating paragraphs

The beginning of a new paragraph can be set off in many different ways:

Probably the most common means of doing this is with an **indent**. Be sure to use a large enough indent.

Another option is simply to **leave space between each paragraph**. This can be a full line, as in the main text of this document, or a half line or three-quarters of a line.

Or you could use a **hanging indent**. Sometimes this can be very classy, or very progressive if the indent were extra long, perhaps?

Something rarely done, but quite effective is a **paragraph marker**. ¶ With the right marker, this can be a very stylish way of laying out your paragraphs. ¶ Try using it with a short piece of copy, such as an artist’s statement, or caption text for a photo spread.

You can also use combinations of these, but whatever you do, be sure to balance creativity with readability. You might even try no indicator; however, if you do this, watch out for the last line of each paragraph (that’s this line, right here!) If the line extends across the paragraph’s width, the break may not be apparent.

special settings (runarounds, contours)  
When using special settings, always keep readability in mind!

# More typography

Most design fundamentals are based on our reading habits that are developed at an early age. Normally, we like things to move from left to right, from top to bottom. We also like to read 9/10 or 11/12 text, with about 35–70 characters per line, as mentioned previously.

More subtly, lowercase letters are more easily recognized than uppercase (because there is more variety in shape), and the tops of letters are easier to read than the bottoms. As well, serifs—which originate from the natural strokes of the pen—tend to complement the horizontal flow of the text, thus making it easier to read.

Although attitudes seem to be changing, it is currently accepted that serified type is ideal for print purposes. There are thoughts that most people are finding it just as easy to digest sans-serifed type as it becomes more widely used.

## Emphasis

With emphasis, we are trying to alter the “colour” of the type. This can be achieved *italics* or *oblique*, or through **varying weights of bold**. There are ALL CAPS and there are SMALL CAPS, and we can change the *colour/greyness*. One could also consider condensed or extended text, or one could try mixing typefaces. Finally, you could even try using **COMBINATIONS** of these.

Of course, the effect of each of these is different, and each has its use. For example, italics/oblique, a quiet way to emphasize, are used to denote titles or foreign words, while acronyms are often set in small caps.

The rule for all of these is to make sure your emphasis suits what you’re emphasizing. Generally, less is more, and you should only change one attribute to emphasize something. Notice throughout this document how there is really only one typeface. There are varying sizes, and some varying weights, but it’s all cohesive.

## Choosing typefaces

When choosing the typefaces you will use to lay out your composition, restrict yourself to two or three type families. That doesn’t mean you can’t use bold or italics; it just means if you pick Helvetica and Goudy, stick to those two, and don’t run off using Gill Sans. For example, this document uses Frutiger (the sans-serifed face) for the main text and Fairfield (the serified face) for the example text. Other than that, there’s nothing else in here.

A good idea is to choose one face for the grunt work (body text), and another for flourishes like headings or captions. Then choose a third for your display type, like the title. You’ll notice that the name of this document (“Type+Design”) is set in all caps, but all caps isn’t used anywhere else. When selecting faces, choose ones with a number of instances so that you have some options.

Ninety-nine per cent of the time, you want your project to have class and look professional, so make sure your typefaces reflect that. Avoid **decorative typefaces**; they rarely have an appropriate use outside of little league baseball newsletters.

For larger projects, you may find it necessary to use four typefaces. Do this if you must, but make sure you have a good reason for doing so.

## When laying out the text

Here are some things to keep in mind when typesetting your document:

- Who is your audience? Are they young or old? Are they exceedingly intelligent/dumb, or are they general lay people?
- How long is the copy?
- What is the purpose/nature of the text?
- Consider the aesthetics of the typefaces you are choosing. What kind of ideas and emotions do they evoke? What is the “colour” of the face? Is it dark/light? Imposing? Playful? Professional?

how do we read?

how do we read:

typography

typography

# The big picture

There aren't any hard and fast rules for laying out a page, but there are six things you should always keep in mind:

## Balance

- Symmetrical vs asymmetrical (rule of thirds)
- Optical weights (dark lines vs light lines, thin vs thick)
- White space: concentrate it. Use white space to emphasize something. That "something" doesn't have to be big to draw attention: where there is nothing, there is *nothing*; white space tells us where something *is*.
- White space vs empty space

## Proportion

- traditional consistency vs modern inconsistency
- don't forget to maintain page balance!

## Sequence

- Index the stories on a page using headlines or other page elements
- Top-left is usually where people focus first, but the accepted sequence for a reader is usually photos, headlines, kickers, then lede paragraph(s)
- Make sure photos "point" to the rest of your page; keep the reader focused on the newspaper and don't lead them off it
- Repetition of page items can sometimes be used to great effect

## Unity

- Consistency in these things:
  - type (avoid "fancy" or unusual faces)
  - placement (space and relationships between items)
- Design each page/spread as one cohesive composition
- Photos, display text, body text, etc; everything should work together

## Simplicity

- Simple lines, clean typefaces

- Instead of many small pictures, use one or two large ones
- "Perfection is achieved not when there is nothing more to add, but when there is nothing left to take away."

— *Antoine de Saint-Exupery*

## Contrast

- Also known as emphasis: establish a hierarchy of importance with the text (weighting, text "colour")
- Use a dominant page item (photo, typografied headline). Where do you want the reader to look first? Second? After that?
- White/empty space vs filled space
- weights: colour, grey, stroke weight

## Some other things

It is often accepted that right-hand pages are dominant. This is somewhat counter-intuitive, but it has something to do with conditioning. Usually, front pages and section title pages are right-hand pages, while left-hand pages are leftovers from previous right-hand pages. As an example, in a three-page news section, stories starting on page one should continue on page two, while new stories on the inside should start on page three. (Order you stories with respect to importance: 1, 3, 2, 5, 4, 7, 6, ...)

On that same note, push important, lasting points to the right. These things become that last thing the reader looks at before turning the page.

## Experiment (or don't)

Don't be afraid to experiment. Try using overbearing all caps, or very low linescreens. Use only magenta and black in your layout (or maybe mix in cyan as well!). Make something gaudy, and see if you can turn it into something novel. Go against convention now and then.

Or latch onto current trends in design, and stick to the basics. No one ever got in trouble for making conventionally beautiful design. In fact, I'm sure some people got famous doing it.

# In closing

Becoming a dandy designer will not happen overnight. Sure, some people have a good eye and good judgment, but most of this can be learned.

Get in the habit of being anal-retentive, and don't settle for "that looks good enough." If you haven't already adjusted it twice before you go in to do it again, it's probably not quite right. Good technical design will lead straight to good conventional design.

Also, get yourself a camera (a good one) and start taking pictures. This will get you into the habit of composing.

Read books about design (I recommend Craig and Bringhurst, especially). Look at magazines and newspapers and websites.

And most of all, just do design. If you have an essay, spend half an hour making it look pretty (it's easier if you have a program like Adobe InDesign or QuarkXpress). Your prof may not care, or he/she might be flattered by the attention you paid to the class. You might even try getting into web design and learning HTML or Flash.

Just keep on practicing, and ask people for advice and guidance along the way. You'll pick it up.

# Some books...

*Designing with Type: A Basic Course in Typography*  
by James Craig (and William Bevington)  
ISBN 0823013472

*The Elements of Typographic Style*  
by Robert Bringhurst  
ISBN 0881791326

*The End of Print: The Graphic Design of David Carson*  
by David Carson  
ISBN 0811830241

*David Carson: 2nd sight*  
by Lewis Blackwell  
ISBN 0789301288

*Design Is...*  
edited by Akiko Busch  
ISBN 156898314x

*Stop Stealing Sheep & Find Out How Type Works*  
by Erik Spiekermann  
ISBN 0201703394

*Typology: Type Design From the Victorian Era to the Digital Age*  
by Steven Heller and Louise Fili  
ISBN 0811823083

*Lifestyle*  
by Bruce Mau  
ISBN 0714838276

# A few websites...

[www.factory512.com](http://www.factory512.com)  
[www.surfstation.lu](http://www.surfstation.lu)  
[www.zeldman.com](http://www.zeldman.com)  
[www.newdream.netoldschool/](http://www.newdream.netoldschool/)  
[www.typographi.ca](http://www.typographi.ca)  
[www.typophile.com](http://www.typophile.com)  
[www.designiskinky.com](http://www.designiskinky.com)  
[www.myfonts.comactivity/typography/](http://www.myfonts.comactivity/typography/)  
[www.bauhaus.de](http://www.bauhaus.de)  
[www.garcia-media.com](http://www.garcia-media.com)  
[www.abelard.orgcolour/col-hi.htm](http://www.abelard.orgcolour/col-hi.htm)  
[www.undesign.org](http://www.undesign.org)  
[www.aiga.org](http://www.aiga.org)  
[www.press.uchicago.edu/Misc/Chicago/721833.html](http://www.press.uchicago.edu/Misc/Chicago/721833.html)  
[www.group94.com](http://www.group94.com)  
[www.alistapart.com](http://www.alistapart.com)  
[www.brucemaudesign.commanifesto/manifesto.html](http://www.brucemaudesign.commanifesto/manifesto.html)  
[www.textism.commanifesto/](http://www.textism.commanifesto/)  
[www.bydavid.net](http://www.bydavid.net)  
[www.threeoh.com](http://www.threeoh.com)  
[www.shinntype.com](http://www.shinntype.com)  
[www.shinntype.comAssets/Depts/Essays/DigginIt.pdf](http://www.shinntype.comAssets/Depts/Essays/DigginIt.pdf)  
[www.returdesign.se/](http://www.returdesign.se/)  
[www.thestudyofdesign.com](http://www.thestudyofdesign.com)  
[www.railheaddesign.com](http://www.railheaddesign.com)  
<http://meomi.commain.html>  
<http://mstamm.imgaming.compicshtml/pp12.htm>  
<http://kadyellebee.comfonts/index.php>  
[www.bryanbell.com](http://www.bryanbell.com)  
[www.dack.comweb/flash\\_evil.html](http://www.dack.comweb/flash_evil.html)  
[www.norm.to/](http://www.norm.to/)  
[www.verage4design.com](http://www.verage4design.com)  
<http://nurun.com>  
[www.milla.de/](http://www.milla.de/)  
[www.thedesignersrepublic.com](http://www.thedesignersrepublic.com)  
[www.sampottsinc.com](http://www.sampottsinc.com)  
[www.kiranmaxweber.com](http://www.kiranmaxweber.com)  
[www.uber.nu/](http://www.uber.nu/)  
[www.sagmeister.com](http://www.sagmeister.com)  
[www.underconsideration.com](http://www.underconsideration.com)  
[www.lds.co.uk/preston/index.htm](http://www.lds.co.uk/preston/index.htm)

[www.joshuadavis.com](http://www.joshuadavis.com)  
[www.designmuseum.org](http://www.designmuseum.org)  
[www.snd.org](http://www.snd.org)  
[www.newspagedesigner.com](http://www.newspagedesigner.com)  
[www.drunktank.comdrunktank/](http://www.drunktank.comdrunktank/)  
[www.devx.comprojectcool/](http://www.devx.comprojectcool/)  
[www.mezzoblue.com/zengarden/default.asp](http://www.mezzoblue.com/zengarden/default.asp)  
[www.yhchang.com](http://www.yhchang.com)  
[www.rotodesign.com](http://www.rotodesign.com)  
[www.stopdesign.com](http://www.stopdesign.com)  
[www.solardreamstudios.com](http://www.solardreamstudios.com)  
[www.tyaganmiller.com](http://www.tyaganmiller.com)  
[www.channel42.netdale/](http://www.channel42.netdale/)  
[www.thebestdesigns.com](http://www.thebestdesigns.com)  
[www.wetcanvas.com/Articles2/14313/247/](http://www.wetcanvas.com/Articles2/14313/247/)  
[www.saulbass.net](http://www.saulbass.net)  
[www.noname.fr/jlf/data/refresh.htm](http://www.noname.fr/jlf/data/refresh.htm)  
[www.sandstromdesign.com](http://www.sandstromdesign.com)  
[www.secondstory.com](http://www.secondstory.com)  
[www.feluxe.com](http://www.feluxe.com)  
[www.ultravirgo.com](http://www.ultravirgo.com)  
[www.coudal.com](http://www.coudal.com)  
[www.kottke.org](http://www.kottke.org)  
[www.coreyholms.com](http://www.coreyholms.com)  
[www.confusement.com](http://www.confusement.com)  
[www.preloaded.com](http://www.preloaded.com)  
[www.hammerandtongs.co.uk/](http://www.hammerandtongs.co.uk/)  
<http://lesia.org>  
<http://ap0c.objectionable.net>  
<http://objectionable.net>  
[www.meighan.com](http://www.meighan.com)  
[www.virtuelvis.com](http://www.virtuelvis.com)  
[www.lovitt.net](http://www.lovitt.net)  
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# DESIGNING A PAGE

## SOME THINGS TO KEEP IN MIND

### Balance

- symmetrical vs asymmetrical
- optical weights (dark lines vs light lines, thin vs thick)
- white space: concentrate it
- white space vs empty space

### Proportion

- traditional consistency versus modern inconsistency
- don't forget to maintain balance!

### Sequence

- index the stories on a page using headlines or other page elements
- top-left is usually where people focus first, but the accepted sequence for a reader is usually photos, headlines, kickers, then lede paragraph(s)
- make sure photos "point" to the rest of your page; keep the reader focused on the newspaper and don't lead them off it

### Unity

- consistency in these things:
  - type (avoid "fancy" or unusual faces)
  - placement (space and relationships between items)
- design each page/spread as one cohesive composition
- photos, display text, body text, etc; everything should work together

### Simplicity

- simple lines, clean typefaces
- instead of many small pictures, use one or two large ones
- "Perfection is achieved not when there is nothing more to add, but when there is nothing left to take away."

— Antoine de Saint-Exupery

### Contrast

- also known as emphasis
- use a dominant page item (photo, "typografied" headline)
- white/empty space vs filled space
- weights: colour, grey, stroke weight

