Art is not what you see,
but what
you make others see.

EDGAR DEGAS
painter, sculptor

Design is the visual synthesis of ideas. It captures thought and language, transforming them anew. Design also commands the imagination and intellect, creates connections, fosters understanding, and provides meaning. Compelling examples of visual communication solutions range from simple to complex, trivial to significant. Design shapes the visible environment and delivers information to everyone within it; it is functional, conveying messages with purpose. Design is always present, taking on myriad formats, including print, digital, and environmental. Engrained into the fabric of cultural experience, design affects daily life in mundane and extraordinary ways.

For the designer, design is a creative journey—a process of discovery—that is fueled by inspiration and creative passion, as well as the desire to enrich and ignite communication. Designers are the engineers and craftsman of visual messages. They contribute their learned and innate knowledge, critical thinking and analysis abilities, and acute aesthetic and visual skills to the process. Design is an intriguing, evolutionary field, and the designer must constantly adapt to satisfy and challenge the ever-changing needs of communication.

Although design and designers continue to advance and diversify, the basic foundation of design practice lies in the understanding and application of the fundamentals of layout. The following pages are dedicated to these fundamentals, examining the function and importance of visual communication. The book illuminates the broad category of layout from function, inspiration, process, and intuition to structure, hierarchy, and typography. The objective is to educate and inspire as well as promote creativity, while encouraging the design of strong, thoughtful, and informative layouts. Featuring primarily print communications, each chapter aims to engage the viewer emotionally, intellectually, and visually—sharing the wonder of design.

THE FUNCTION

To design
is much more than
simply to assemble, to order, or even to edit; it is
to add value and meaning,
to illuminate, to simplify, to clarify,
to modify, to dignify,
to dramatize, to persuade,
and perhaps even
to amuse.

PAUL RAND
author, graphic designer, teacher

OF DESIGN

COMMUNICATING MESSAGES

The function of graphic design is the communication of messages through the juxtaposition of words and pictures. It is the visual synthesis of thought in the form of publications, exhibitions, and posters, as well as packaging, signage, and digital interfaces. Design is tactile, environmental, and interactive. Responding to public needs, it is a powerful visual medium that is present in all aspects of daily life. Graphic design extends itself into cultural experiences and speaks to society on practical, emotional, and intuitive levels. It affects human experience from the most mundane to the most extraordinary ways.

design objectives

communication

education

information

guidance

encouragement

promotion

inspiration

awareness

dialogue

persuasion

entertainment

direction

motivation

Directed toward individuals and groups, design delivers information to intended recipients who receive and use (or ignore and abandon) it in countless ways. The function of design is not decoration. Though sophisticated aesthetics and excellent visual execution are essential to the design, communicative function is absolutely imperative—it is the primary purpose. Design educates, inspires, and entertains, as well as informs and encourages. Design also creates awareness and nurtures dialogue, while directing, guiding, motivating, promoting, and persuading. It conveys and ignites attitudes and emotions. Design is remarkably multifunctional.

| *design* lichtwitz | *Packaging establishes the mood of the product that lies inside. It is the first impression of the piece and dramatically influences its marketability.*
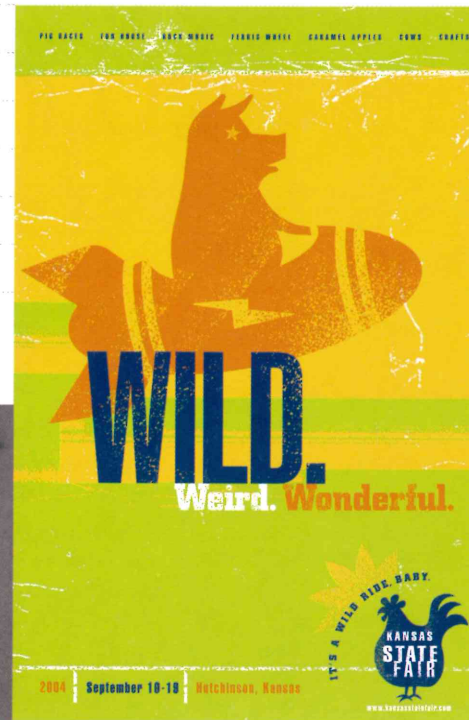
| *design* greteman group | *Posters must create immediate visual impact with strong focal points that direct the eye into the composition and lead the viewer toward subordinate content that is accessible upon closer examination.*

| *design* wilsonharvey/loewy | *Business cards are components of a larger identity system and represent people, businesses, and organizations. They serve as reminders or symbols of an exchange, dialogue, or meeting, yet also have a practical function and must convey the essential contact details clearly.*

establishing function

The function of the design must be established before the design process can begin.

Is the design an invitation, annual report, poster, or book?
What is its primary objective?
Who is it trying to reach?
What is the desired reaction of the viewer?

Determining the function of the piece is critical and provokes numerous questions that inform the designer and help focus the development of the design.

determining the function of the design

Will the design...

announce or invite and request participation?

inform and create awareness?

educate or instruct?

identify or symbolize and represent people, places, and things?

illustrate and explain?

spark imagination and ignite creativity?

interpret and clarify?

influence and motivate action?

solicit trust or faith?

package, promote, sell, or advertise?

protect and store?

guide and provide navigation?

display and exhibit?

commemorate and mark history?

feature and showcase?

anger and incite?

entertain and amuse?

| **design** rmac | *Invitations promote and request participation. They are timely; once the event ends, the design no longer serves its primary task.*

| **design** visual dialogue | *Design creates awareness and motivates action. It can inspire individuals to open their minds, while actively participating in events that bring positive change to local, national, and global communities.*

the role of the designer

The designer adopts multiple personalities throughout the design process. They are analysts, strategists, decision makers, and managers, as well as articulate problem solvers and conceptual and symbolic thinkers. The designer often plays the roles of writer and editor, as well as cultural anthropologist and sociologist. They must possess a broad range of skills to effectively solve visual communication problems with impact. The designer must understand the relationship between color, form, and space, as well as structure, hierarchy, and typography. Through education and practice, the designer builds their skills, while enhancing intellect and visual acuity. It is the designer's primary responsibility to create strong communicative experiences that support the function of the design on behalf of the client and for the viewer.

the skills of the designer

problem solving

communication

analysis

visualization

management

composition

organization

information-gathering

systemization

critical thinking

aesthetics

representation

research

perception

| *design* cave images | Announcements share, entertain, inform, and celebrate. They can be playful or serious, dry or witty, simple or ornate.

| *design* no.parking | Books entertain and educate for extended periods of time. They require in-depth engagement, so the layout must be consistent, dynamic, and readable to maintain attention.

| *design* superbüro | Websites must impact the viewer immediately to maintain interest. There is no time to wait for complicated designs to be revealed and deciphered.

The designer simplifies, translates, and shares ideas through the thoughtfully and carefully executed manipulation of the visual elements. The appropriate relationship of form to content, as well as the utility and function of the design, is managed by the designer. The designer develops and controls the visual presentation of information to enable comprehension and relate form to function with aesthetic grace; they create meaning and send messages through visualization. The designer must communicate information in an accessible and effective visual format that serves the function of the design, not the designer.

FINAL THOUGHTS The primary function of design is the communication of messages. Ideas are shared from person to person through compelling visualization. It is a challenge to effectively deliver messages that are dynamic, engaging, and informative, while satisfying the objectives of everyone participating and affected by the design process and final visual solution. The designer plays a pivotal role, shaping visual communication to create connections between the client and viewer.

| *design* **mitre design** | *Design commemorates history. It succinctly captures the essence of the past, brings it into the present, and carries its memory into the future.*

| *design* **creative inc.** | *Branding creates a unified identity and visual image that can be applied to multiple pieces. Well-planned and clearly articulated guidelines help others understand and follow the strategic system.*

I begin with an idea,

and then it becomes something else.

PABLO PICASSO

artist, ceramist, painter, printmaker, sculptor
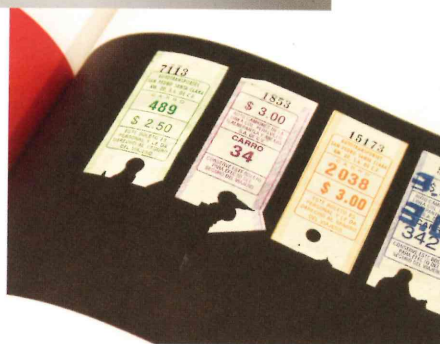
INSPIRATION

CULTIVATING CREATIVITY

Inspiration is boundless. From places and books to culture and art, as well as nature and science, inspiration comes from everywhere, and the opportunities for seeking it are without end. Inspiration is the spirit or energy that motivates the creative process and provides the impetus to solve communication problems. It engages the senses of the designer and fosters originality. Inspiration signals the beginning of an idea. It guides and informs the designer, giving shape to visual solutions and bringing communication to life. It defines the navigable pathway that leads to clear and dynamic designs.

discovering inspiration

Inspiration is found (or discovered) and transformed into tangible objects. It cannot be defined easily as one specific thing or another because inspirational factors are different for everyone. Two designers can share the same experience, yet only one may find something special that sparks creative insights and furthers the passion for design. Inspiration arrives as a result of the unique way the designer looks at, and reacts to, his or her environment. Everyone's senses are piqued in unique ways, yet everyone has the potential to visually interpret his or her findings and make the ordinary extraordinary. From city lights to architecture to materials and textures, anything can spark ideas that will develop into concrete solutions. No matter what inspires, the influence of inspiration keeps the designer moving forward and encourages continued development toward advanced, thoughtful, and dynamic work.

Attentiveness, observation, and open-mindedness are critical to identifying inspiration, which can arrive at any time without notice. The designer must be fully aware of his or her environment, always looking for anything that commands attention or stirs emotions in positive and negative ways. Inspiration is captivating, originating from both good and bad situations. Learning to see, listen, and feel with acuteness is critical to gleaning inspiration. The designer must willingly, actively, and carefully examine everything and pay close attention to details.

| *design* **rick johnson & company** |
This letterhead system for Belize Saltwater Outfitters, a company specializing in fishing tours in Belize, reflects the themes of adventure and travel. Design director Tim McGrath found design inspiration in books, including Carouschka's Tickets (*pictured*), Hong Kong Apothecary: A Visual History of Chinese Medicine Packaging, and Maya Designs.

| **design crush** | The catalog for Simultané—a boutique and fashion label—was inspired by their collection as well as a designer's sketchbook. Photographs of the Simultané studio, fabric samples, sketches, and notes are incorporated into the design. The inspirational findings, which are layered throughout the piece, reflect the creative process that sparks the design of the clothing.

Seeking inspiration is not a chore that requires extra effort. Rather, it is a natural reaction that stems from the desire to create and communicate. The designer must experience life and vigorously explore the inspirational forces of daily environments, taking as much from them as possible. In addition to outside influences, the designer must also look inward and tap into the subconscious, which is another useful source of creative inspiration. In addition, recalling past experiences is equally powerful as inspirational and motivational factors that influence the design process.

THE DESIGNER MUST **WILLINGLY**, **ACTIVELY**, AND **CAREFULLY** EXAMINE EVERYTHING AND PAY CLOSE ATTENTION TO DETAILS.

| *design* d-fuse | D-Tonate_00 DVD is a progressive collection of multi-angle films and multiaudio tracks. From the cover design and interior packaging to the digital interface and films, a primary source of inspiration was Japan, which is where the piece was initially launched.

Amassing a collection of inspirational notes, drawings, photographs, quotations, and sounds (the elements of the collection are limitless) is a valuable resource for every designer. It is important to capture inspiration in any form when it strikes, even if it cannot be used immediately. In time, the inspiration will find its place and reveal its value as the beginning seed of the design process. The collection can take on any format that best suits the individual designer. It can be a notebook or sketchbook, as well as a storage box or pin-up board, which the designer adds to on a daily basis. Use the collection to create new and inventive solutions, which could become inspiration for other designers.
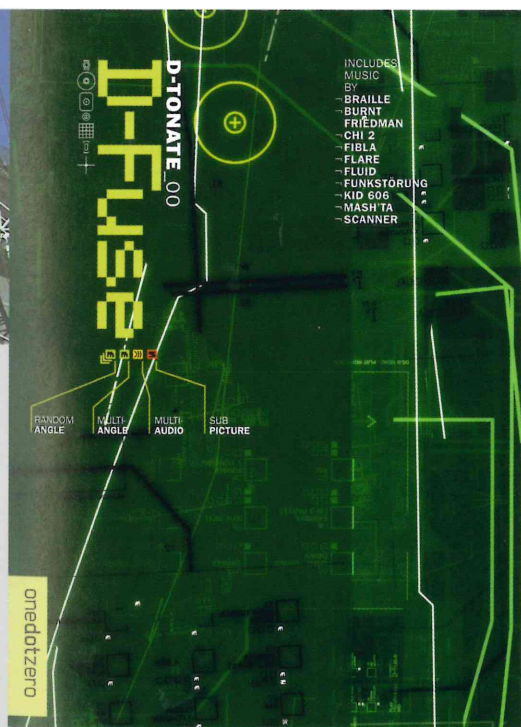

| design d-fuse | Urban architecture and lights as well as maps, graphic shapes, and textures contribute to the visual language system used throughout the design.
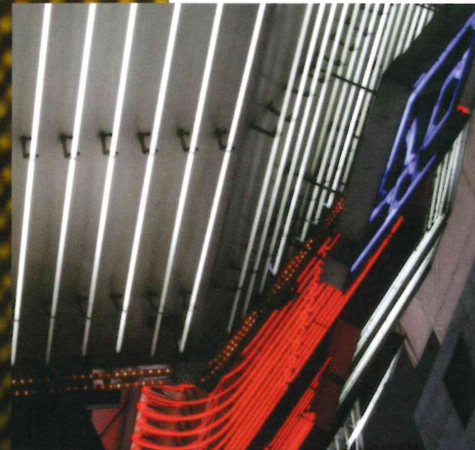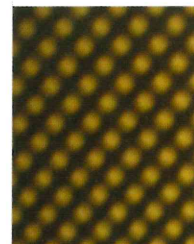
nurturing inspiration

Carry a notebook or camera everywhere to record findings.

Become immersed in design.

Be committed to discovering and collecting inspirational factors.

Take a walk.

Take breaks throughout the day.

Listen to music.

Spend the day outdoors.

Communicate regularly with other designers.

Explore areas of interest beyond design.

Go to a movie, play, opera, concert, museum, or gallery opening.

Visit family and friends.

Read design and nondesign books, magazines, and journals.

Go for a drive.

Attend conferences, lectures, and events.

Take a different route home after work.

Explore.

Create diversions from everyday routines.

Go on vacation or spend a weekend away from home.

Try something new.
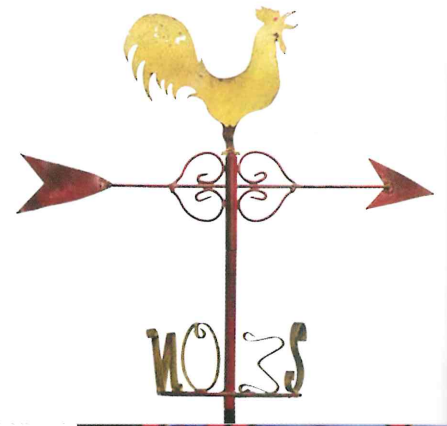
Learning to develop the ability to perceive, gather, and use inspiration is the responsibility of the designer. It is important to react to the everyday environment with heightened senses, making the most of all experiences. Inspiration provides tremendous insight toward creativity and design. The wellspring of inspirational factors (and knowledge gained from them) shapes and influences the designer and the design process in countless ways. Inspiration is the first step toward the final design.
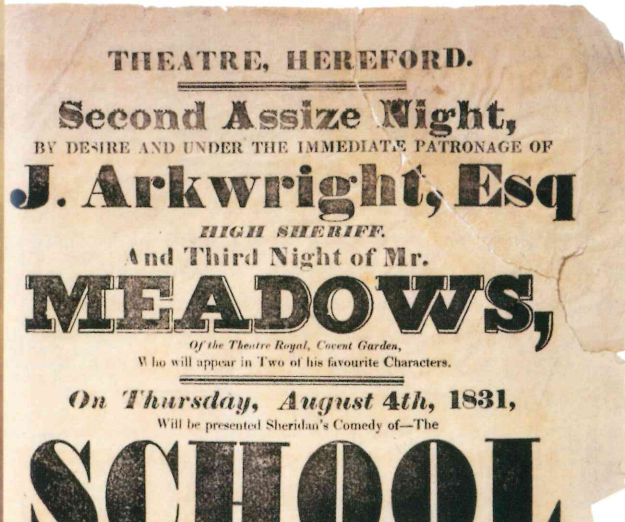
| *design* mitre design | *This poster for the Downtown Farmers Market combines a range of inspirational factors, including folk art, old advertisements, and packaging labels. The sources of inspiration are weathered, typographically bold, and richly colored; these qualities are reflected in the design. The inspiration influences the eclectic, yet contemporary, composition that features diverse, hand-crafted letterforms and a rustic color palette.*

THE DESIGN

a real-world
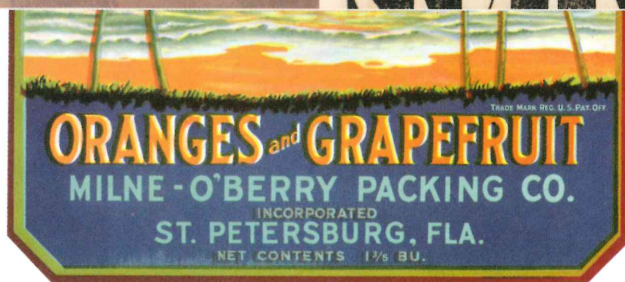
The recognition of
the value of the journey,
as opposed to the imagined value points of ending,
informs the idea of process.

TOMATO
london-based art collective

PROCESS

UNDERSTANDING METHODOLOGY

Design is a process of discovery. It is a journey that reveals communication through distinct stages, which include research and information-gathering, brainstorming, conceptualization, experimentation and development, and execution. When approaching any design problem, the focus of the designer must not be on the final product. Although the end result is important, the path that leads to it is equally significant. Valuable discoveries and insights, which foster growth and understanding, are gained through each stage of the design process. No matter how large or small the project, every step demands full attention. Though the design process is exhausting at times, especially if the designer is working under time restrictions, it will ultimately benefit the outcome of the design, as well as the designer.

the value of process
developing a project brief

Design is an analytical field that demands a range of skills, including management, problem solving, and visual acuity. At the beginning of the process, a great deal of planning is required before sketching and designing can begin. An intellectual methodology will guide the designer, as well as the design, from initiation to completion. The design process is the foundation on which layouts are systematically built. It is the supporting guide that allows the designer to control the progression of the project from one stage to the next.

The design process also encourages the designer to carefully scrutinize the communication problem and cultivate an effective solution. It enables the designer to understand the project and its intended function before visual studies begin. Whereas the stages of the design process remain the same with every project, the passage through the stages is uncharted. The designer must be open to altering its course to produce diverse, original, and useful visual solutions. Additionally, to avoid derivation or imitation, the designer must be careful not jump into the conceptualization, development, and execution stages too quickly or without enough background support. The design must be comprehensively considered from beginning to end to avoid naïve ideas that do not effectively solve the problem.

Preparing the project brief is an essential step that initiates the design process. As the preparatory stage, the brief provides a meticulous overview of the project, while informing all parties involved in the development and production of the design. The project brief addresses the design in detail and includes every aspect of the problem, as well as the roles of the client, designer, and viewer. It is used throughout the process as a reference tool to ensure that the design reflects the project objectives, moves in the proper direction, and relates to the needs of the client and viewer. Design must be calculated and meaningful and should reflect its function with a high degree of communicative and aesthetic proficiency.

defining the essential details The project brief commences with a detailed review of the research and information provided by the client, which the designer needs to clarify and simplify for efficient use. Throughout the development of the brief, questions should address initial and long-term concerns, as well as responsibilities and expectations. The designer is not expected to know everything, but he or she is responsible for asking the client to fill in any missing pieces. Additionally, the designer should never make decisions based on assumptions; collaboration with the client is absolutely critical. There is no excuse for confusion or misunderstandings at any stage of the process. All details should be clarified during initial meetings so that everyone is clear on the plan of action. (Although questions are essential at the onset of the project, the designer must continue to ask questions throughout the design process, including inquiries to the client and additional project participants, such as proofreaders and printers.)

The primary goals and messages of the client (and the design) need to be clearly defined in the project brief before moving to the next stage of development—research and information-gathering. Restrictions, such as the budget, must also be noted and assessed to determine their impact on the design. Working with the client, the designer must establish the project schedule, which includes imperative dates, such as concept and design presentations, as well as deadlines and delivery. It is important to share the project brief with all participants to ensure that everyone understands the scope of work and the plan for executing it.

In the development of the project brief, it is critical to consider the role of the viewer. The client and designer must determine to whom the project is directed. Understanding the target audience shapes the direction of the design and dramatically influences the end result. It is helpful to define the general characteristics of the viewer, including age, geographic location, and general likes and dislikes. The designer must also consider how the viewer will interact with the design so he or she can choose a format that will allow the design to meet the communication needs of the viewer. The viewer, although not an active participant of the design process, will define most of the designer's decision making.

establishing responsibilities While preparing the project brief, the designer must begin to document and gather the textual and visual elements used in the layout. A clear assessment of all the elements will determine what exists and what is needed to move forward with design development. What the client and designer will each contribute to the content of the design also needs to be established and noted. If anything is missing, the designer must ask the client to provide it. A running list of tasks to be completed in a timely manner, such as contracting an illustrator or photographer, must be added to the project brief. It is important for the designer to see the visual elements that will be incorporated into the design in the early stages of the process—this essential part of the project must be defined as soon as possible.

The project brief outlines and establishes the relationship and level of involvement between the client and designer by specifying each of their roles. It is important to learn how to interact with the client to avoid future pitfalls. Everyone involved with the project will adopt a certain amount of responsibility, and it is wise to establish what is required early in the process to avoid confusion when something is needed. When the project brief is comprehensively completed, the designer can comfortably move to the next stage of the design process.

THE PROJECT BRIEF

ADDRESSES THE DESIGN IN DETAIL AND INCLUDES EVERY ASPECT OF THE PROBLEM, AS WELL AS THE ROLES OF THE **CLIENT**, **DESIGNER**, AND **VIEWER**.

project brief functions

States the primary goals and messages of the design.

Provides a meticulous overview of the project.

Determines project restrictions, as well as the schedule and budget.

Outlines the client-designer relationship.

Establishes the responsibilities of everyone involved with the project.

Is used as a reference tool throughout the process.

Defines the characteristics of the viewer.

the actions of the client

Initiates the design project.

Determines the primary design objective.

Seeks returns from the design.

Respects the expertise of the designer.

Articulates anticipated outcomes and reactions.

Suggests the desired attitude of the design.

Prepares budgetary information.

Establishes deadlines for delivery.

Actively participates throughout the process.

Approves the design.

Provides feedback.

A series of questions, which can be tailored to address individual projects, provides a starting point to begin the project brief.

part one
the design problem

What type of project is needed (annual report, brochure, poster)?
What is the function and purpose of the design?
What are the client's objectives/goals for the design?
What is the primary message the client wants to communicate?
What considerations must be made to meet the needs of the client and viewer?
Are there any limitations or restrictions?
What is the budget?
What is the schedule?

part two
the client-designer relationship

What are the responsibilities of the client?
What are the responsibilities of the designer?
What is the level of client involvement?
In what stages of the design process will the client be directly involved?
What are the important dates, such as presentations and delivery?
How often will the client and designer interact?
What is the best method of communication (email, meetings, phone)?
Who are the primary contacts?

essentials of the client-designer relationship

respect

open communication

shared vision

trust

creative interaction

collaboration

part three
the viewer

Toward whom is the project directed?
What are the characteristics of the viewer?
What makes the viewer unique?
How will the viewer interact with the design?
What are the needs of the end user?

research and information-gathering

Following the preparation of the project brief, research and information-gathering is the second stage of the design process. It begins with a thorough review of all materials provided by the client. The designer must read, evaluate, and understand all the information presented in its entirety before he or she can intelligently work with it. Analyzing the content will increase the designer's knowledge of the topic and affect how the piece is designed. In addition, as the designer is educated about the topic, ideas will spark and the visualization process will begin. The more information the designer accumulates and digests, the greater the chance for the success of the project.

The designer should not rely solely on materials provided by the client. Additional research and information-gathering is often needed to expand the designer's familiarity with the topic beyond the initial client presentation. Independent research also broadens understanding and influences what the designer can bring to the design. The designer must acquire as much information as possible and, like the project brief, share the findings with relevant participants. Without thorough research and information-gathering, the design may be incomplete and lack a solid foundation.

research and information-gathering tips

Gain an understanding of the topic.

Read, evaluate, and understand all provided materials.

Independently research additional information.

Review the client's current communication materials.

Investigate competitive markets.

the client Another important step of the research and information-gathering stage is to review the client's current communication materials and strategies. This process leads to an awareness of how the client approaches their public image, as well as how they have positioned themselves visually in the past. It is helpful to discuss what the client likes and dislikes about their current communication materials and how they envision their evolution. Ask the client for examples of any prior materials, as well as competitive pieces that they find compelling and successful. This does not mean the client should request that the designer tailor the design based on other examples; rather, it provides the designer with a more complete understanding of the client and their perspectives on design. Bringing the client into the research and information-gathering stage is also a valuable way to foster a positive client-designer relationship. The client will feel like they are a part of the solution, whereas the designer will be able to take this opportunity to educate the client about design.

the competition Investigating the visual communication materials of competitive markets is another key component of the research and information-gathering stage. Understanding the market is critical to designing a piece that appropriately and effectively functions within it. Research can often prevent inadvertently designing a piece similar to a project already in existence. The designer must determine how the design will fit into the market and advance the needs of the client while simultaneously appealing to the viewer. Depending on the complexity of the project, professional researchers can be brought into the research and information-gathering stage to broaden the understanding of the business environment, as well as the specific requirements of the viewer.

Regardless of the scope of the project, research and information-gathering will enrich the designer and help achieve strong visual solutions. It must occur before brainstorming, conceptualization, or experimentation and development can begin. Research and information-gathering provides the knowledge base that will propel the design in the right direction.

brainstorming

Brainstorming is an expressive, problem-solving activity that promotes idea generation, helps the designer think about and work through complicated design problems, and encourages creative expression. Every thought and idea is valuable and worth recording. There are no right or wrong answers, no limitations to the process. Be inventive. Brainstorming ignites the mind of the designer who must think freely and openly—without restraint—to gain useful results.

Brainstorming can be performed individually or with a team of designers. Working collaboratively provides multiple points of view to the design problem, which can be more beneficial than a singular approach. Whereas one designer can brainstorm prolifically and conceive amazing solutions, a single perspective may sometimes be limiting. Engaging several thinkers in the process is a great way to obtain a broad perspective and initiate the development of thoroughly considered, innovative solutions. Occasionally, it is also helpful to invite the client into brainstorming sessions. This process educates the client and actively involves them in the design process while providing the designer with a practical point of view.

| *design* apt5a design group (Richard Bloom) |

Running lists of ideas and thoughts mark the brainstorming process for the Chronophonic CD. Inspired by the title, Footwork, *the list reflects the kinetic images used in the final design to connote the energy of the music.*

Inspiration boards are gathered collections of imagery that inspire and motivate the designer into action. They are useful tools that influence the direction of the design.

breakdancers

The Charleston

Flappers

'40s dancing

soccer players (jumping, kicking)

athletes jumping

jump shot

passing a player

long jump

dribbling up the court

hurdling

martial arts

wall-eye angle

jump kick

punching

flailing

celebrating

perspective of foot kicking close to camera

arms up

other dynamic perspectives

The brainstorming process may include producing freewritings, mind maps, and lists of ideas or thoughts, as well as creating visual inspiration boards. (Words and pictures equally contribute to brainstorming.) Stream-of-consciousness writing, or free-writing, helps the designer get thoughts immediately onto paper, whereas running lists record keywords and emotions associated with the design. Mind maps begin with one main idea placed in the center of a page with branches of subthemes extending out from the central theme. Each branch, or string of word associations, represents a new thought sequence. Inspiration boards combine selections of imagery that inspire and influence the direction of the design. After these initial brainstorming exercises, the broad scope of ideas must be reviewed, filtered, and developed into specific, workable ideas so the designer can move into the conceptualization stage.

## brainstorming techniques

Practice freewriting.

Create mind maps.
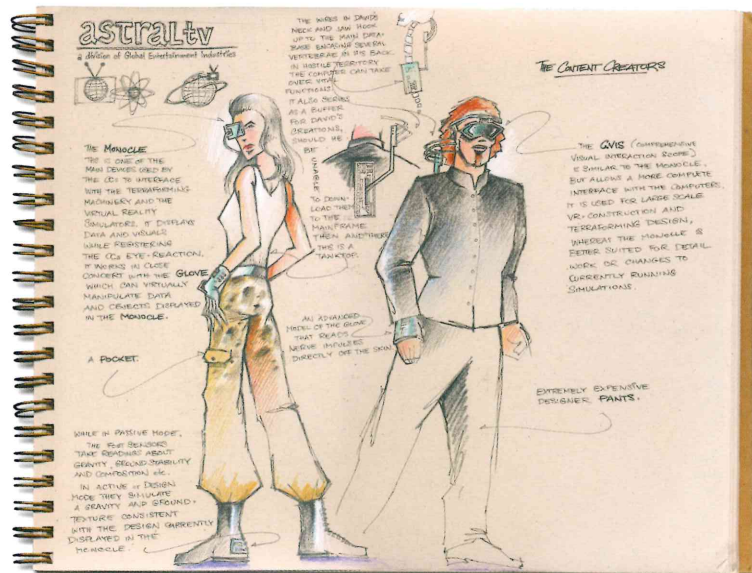
Write down lists of thoughts and ideas.
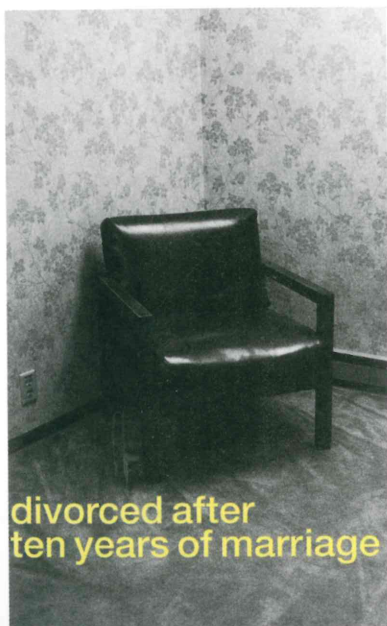
Build visual inspiration boards.

| *design* 344 **design, llc** | A collection of notes, brief writings, and sketches detail the idea-generation process that led to the design of the Solar Twins CD. Extensive preliminary thoughts and studies are imperative to the success of all designs; they ignite creativity and encourage intelligent, unique solutions.
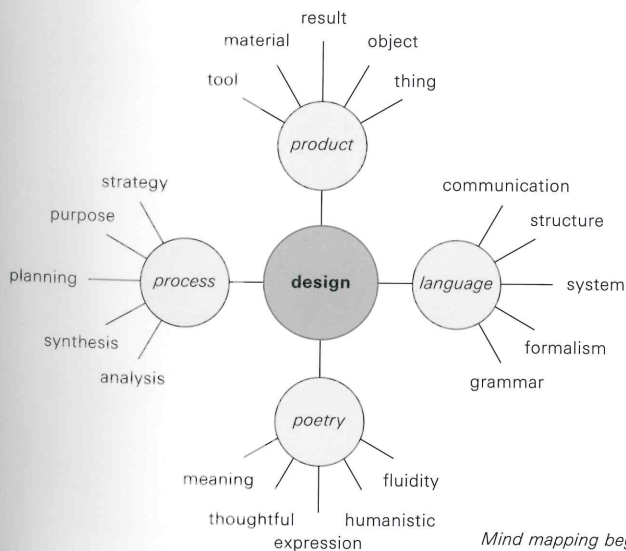
Mind mapping begins by placing a topic or theme in the center of a page and creating branches of thoughts that stem from the central keyword. It is a helpful method of visualizing the thought process while encouraging design development beyond initial ideas.

conceptualization

During the conceptualization stage of the design process, the designer must formulate the visual scheme, or plan, of the project. The concept is the thematic link between the design, its function, and the delivery of the message to the viewer; it is imperative to the success of the design. A strong concept will add depth to the project, while creating and maintaining viewer interest, providing focus, and promoting a cohesive visual solution. The designer must always consider the function of the design as well as its end user and must not overcomplicate the design with a concept that is inappropriate, unapproachable, or too abstract to deliver the message to the viewer. The design must be accessible, interesting, informative, and communicative.

three young boys to raise

and support

this is helen

Children's Home & Aid Society provides early childhood education and child care in Schaumburg, Palatine, Carpentersville, Bloomington, and Head Start and Early Head Start programs in Humboldt Park and Englewood

Helen had her job cut out for her. It was going to be pretty tough. She had no family close by to watch her boys. She had never left them with anyone else before, and didn't feel comfortable leaving them at any of the child care centers she had already visited. Coping with the aftermath of a divorce, finding someone to care for her boys who were 1, 2, and 9 years old, and finding a job so she could make ends meet created an overwhelming and frightening situation.

It became less so when she was able to enroll her two younger boys at Children's Home & Aid Society's child care center in Palatine. The staff was very helpful and gave her hope that things would work out. She found a job as a hostess in a restaurant and goes to work without worrying about her children. She feels that the children are receiving good meals at the center, and that they are loved and well cared for.

For Helen, the subsidized child care has helped her financial situation. But she feels that the staff at the center have been the biggest help of all. She feels that the children could not be at a better place. The staff noticed a speech delay in her youngest child, and arranged for the child to receive therapy at the center while Helen was at work. The convenient arrangement was an enormous help to Helen. Although it's a 50 minute drive to the center from her home, Helen feels the service is worth it.

| *design* samatamason | *Design concepts can be straightforward and objective. This annual report for the Children's Home & Aid Society of Illinois relies on the strength of the content to deliver the message; symbolism is not needed. Three true, personal stories are shared through the use of simple typography and candid photography. The sole purpose of the concept was to present the stories as clearly and efficiently as possible.*

divorced after
ten years of marriage

Children's Home & Aid Society of Illinois 2003 Annual Report

The design can employ a number of approaches when shaping the concept of the design. If the content is clear and direct, the concept may result in an objective, straightforward visual solution. However, if the content is complicated with multiple types of information, the designer may develop a deeper conceptual direction that will better clarify the information. For example, the use of analogies and metaphors is an effective way to relay messages. Designers often use symbolism to help the viewer understand what the client is trying to communicate.

Regardless of the type of project, a singular, focused idea that drives the design must be determined at the end of the conceptualization stage. A solid design scheme will allow the designer to visualize the outcome of the piece, shift into the experimentation and development stage, and begin composing the visual elements with clarity.
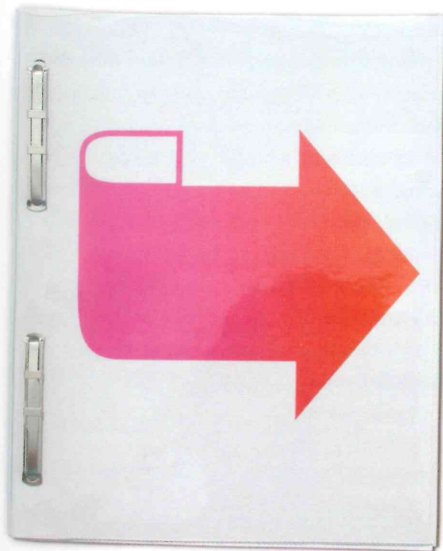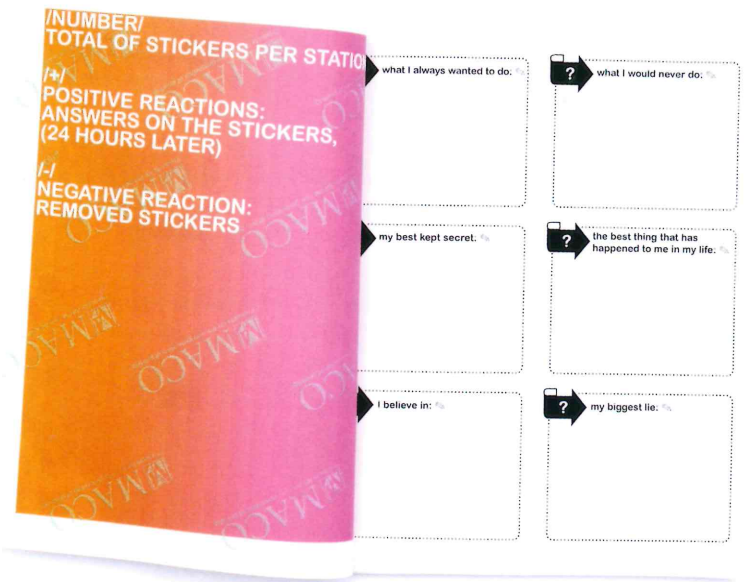
| design superbüro | Progressive projects often rely on strong concepts. This book design is based on collecting and archiving the results of an experiment in which 300 stickers were placed in New York City subway tunnels asking people to react to questions. The format of the design is dictated by the idea of experiments. The metal binding connotes a notebook or chart in which to record results. Sheets of stickers are bound and displayed on their actual stock, whereas the final results are shown as snapshots that display the evidence. The message is delivered in a clinical, yet appropriate, fashion.

experimentation and development

After the conceptualization stage, it is time to transform the visual elements into cohesive solutions. The experimentation and development stage follows a path from basic visual studies to refined variations. This stage begins with experimentation, which is important because it opens the mind of the designer and pushes his or her visual skills. Experimentation is a free, expressive process that is insightful and playful. Like brainstorming, the designer must not be restricted during the experimentation stage, because in most cases, the client will never see any of these initial studies. It is important to remember that experimentation does not need to generate definitive results. It may simply confirm that a new or more refined visual direction is the best solution.

During the experimentation stage, the designer can do a range of studies that include color, composition, and typography. For example, explore typefaces or develop a range of interchangeable color palettes. Consider diverse ways of handling illustration or photography. Examine the textual and visual content, and determine multiple ways of sequencing information. Test different grids and systems of proportion that structure the page. Introduce graphic shapes and linear elements. Additional options may include stepping away from the computer, working by hand, and passing the visual studies onto another designer for a fresh perspective and additional experimentation. Try anything different or new. Take the opportunity to be innovative. It can be comfortable, easy, and time efficient for the designer to revert to previously used solutions for design problems (especially under the stress of looming deadlines), but doing so will only create an inferior design. Experimentation is critical; it enhances the design process and encourages original solutions.
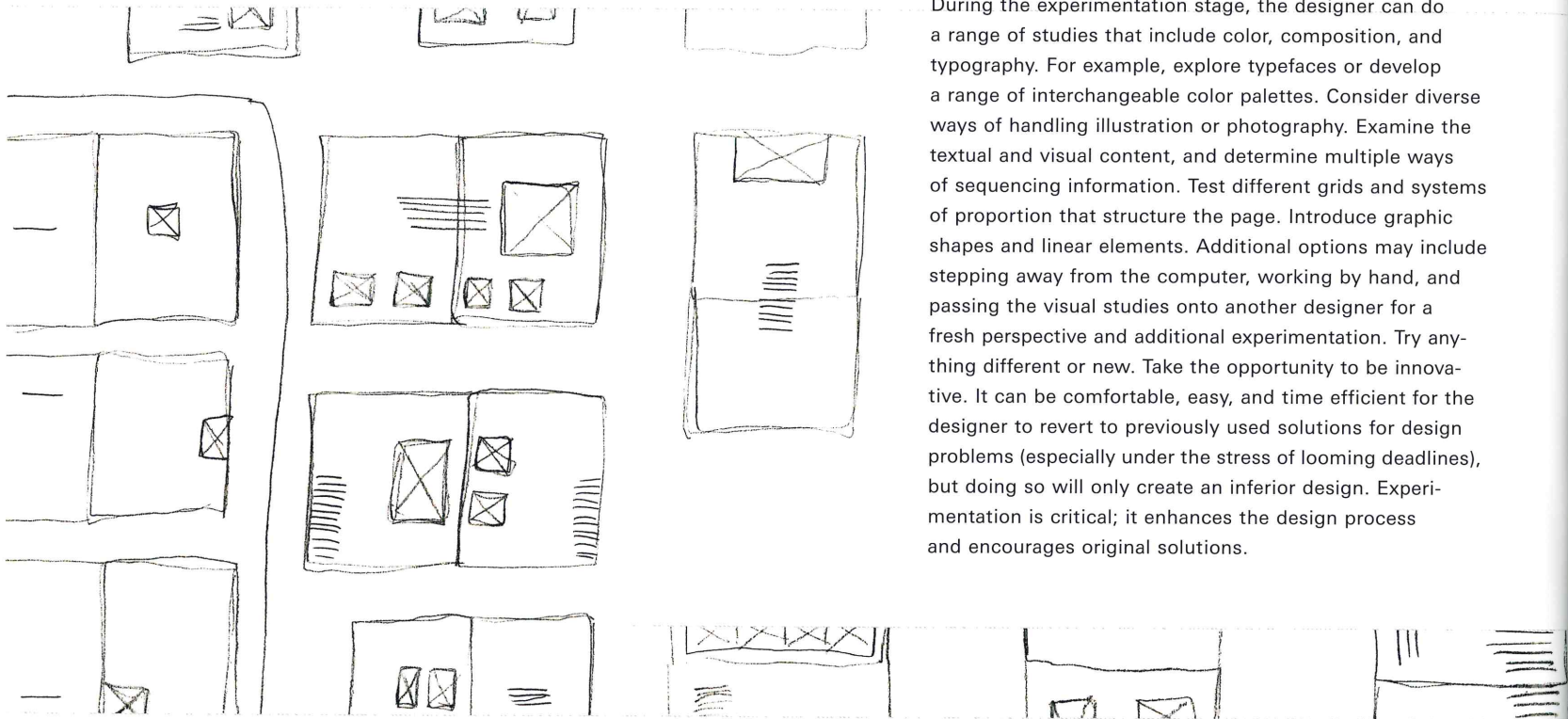
Thumbnail sketches are small, loose studies that quickly address basic compositional variations. Considering all the visual elements of the design, rough lines mark textual content and boxes indicate graphic shapes and imagery.

Through experimentation, the designer can test the strength of the concept as well as the visual investigations that work (or do not work). The designer should evaluate the preliminary studies based on comparative factors. By producing and assessing a range of visual work, the designer will be able to confidently select directions that have the greatest potential and then develop them into refined solutions. The value of experimentation is that it challenges the designer to think beyond the initial concept.

After evaluating the experimental studies, the designer must select the strongest directions for development. Thumbnail sketches that address the entire compositional space of the page, as well as the use of all visual elements, will help the designer quickly produce several variations. The thumbnails should be loose and created with rough lines marking typographic content, including paragraph settings, and boxes designating graphic shapes and imagery. Thumbnails can also indicate alignment points and relationships between elements on the page. Thumbnail sketching is a time-saving exercise and should be done before sitting down at the computer. Nothing is more productive than quick thumbnails that can be compared, eliminated, and developed.

During the experimentation stage, the thought process was open and free, and the visual studies were general and not reflective of the entire composition. However, in the development stage, multiple design solutions will come together and incorporate all the visual elements. The designer must now determine the primary grid or system of proportion that will structure and organize the design. Final typefaces must also be selected and implemented into a consistent, decisive typographic system to be applied throughout the design. The hierarchy of the design should be coordinated to logically lead the eye through dominant and subordinate levels of information. Compositionally, the space of the page must be controlled and exhibit dynamic, harmonious, and orchestrated solutions.

Producing variations of every design is essential during the development stage. Variations can be vastly different or merely subtle, with just slight changes in the proportions of the primary grid, typefaces and settings, diversified color palettes, or compositional factors, such as orientation and position. Each variation will allow the designer to compare the different directions and evaluate those that are strong or weak. In addition, the client often will want to see several variations before deciding on the final direction. Variations are the last component of the experimentation and development stage. At this point, the client and designer will select the option that is most suitable for refinement and completion during the execution stage.

experimentation ideas

Do multiple studies exploring color, composition, and typography.

Step away from the computer.

Develop several treatments for illustration or photography.

Sequence the textual and visual content in numerous ways.

Try anything different or new.

Introduce graphic shapes and linear elements.

Work by hand.

Pass the studies to another designer.

| *design* vrontikis design office |

Select experimental computer studies provide insight into the development of this poster. The studies are rough at this stage but successfully provide a range of options that includes both typographic and photographic solutions, as well as an interesting use of graphic shapes. Because an infinite number of solutions are available for all design problems, diverse exploration is essential.

PASSION
INSPIRATION
FOCUS

PETRULA VRONTIKIS

PUT S
R A V E
R T I N
K I L O

PETRULA VRONTIKIS
DESIGNER, EDUCATOR, AND AUTHOR
explores passion, inspiration, focus, and a philosophy of learning.

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| *design* vrontikis design office |

The next step of the development stage is creating variations based on the most effective solution chosen from the experimental studies. Variations can be vastly different (or subtle) with changes to the compositional factors, including color, orientation, position, and typography. In this example, the variations demonstrate the infinite range of options available when working in one focused direction. Comparing variations is an essential step in choosing the strongest solution.

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execution

At this point in the design process, the concept has been finalized, and experimentation has resulted in a diverse set of exploratory studies. Additional development of the studies brought all the visual elements together into several variations, which were narrowed down to select the final direction. During the execution stage, the designer must examine every detail of the piece with a keen eye. He or she must preview the compositional space and organize the content logically and with sequential flow. Alignment, orientation, and position of the visual elements must be methodically coordinated to create appropriate relationships. The hierarchical system must ensure an ordered arrangement of textual and visual content with information designated into distinct levels of importance.

After working on a project, the designer is often attached to the piece, which sometimes makes it difficult for him or her to analyze the design objectively. As a result, it is helpful to present the design to others for evaluation of its visual presentation and utility. Is the design aesthetically strong? Does it demonstrate a consistent, unified system that applies to all the visual elements? Is the message of the piece clearly communicated? Will the viewer be able to use it effectively?

Review the project brief and use it as a checklist to determine if the final design successfully reflects the goals and function originally outlined. Be objective during this stage, and peruse the design carefully. In addition, ask the client to review the final design to ensure their satisfaction and approval of the visual solution before sending it to production. It is not too late to make changes that may improve the piece. In most cases, subtle refinements are often critical.

| design vrontikis design office |

At the end of the execution stage, the final design is reviewed carefully and objectively to ensure that all details are refined. In this example, subtle variations in color are assessed.

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INSPIRATION

IT DOESN'T MATTER HOW YOU SPELL IT, OR DOES IT? INSPIRATION CAN COME
FROM ANYWHERE AND CAN MEAN INFINITE THINGS TO DIFFERENT PEOPLE.
JOIN DESIGNER, EDUCATOR, AND AUTHOR PETRULA VRONTIKIS WWW.35K.COM
TO EXPLORE PASSION, INSPIRATION, FOCUS, AND A PHILOSOPHY OF LEARNING.

FINAL THOUGHTS It is important to value and become engaged with each stage of the design process. A comprehensive methodology will provide a logical progression from the beginning to the end of a project. The designer will grow, learn, and improve with each design, whereas the design process, which is unique to every design (and designer), will become more acute through each new experience. Always remember to trust the process.

| **design** vrontikis design office |
The final design is the natural evolution of a thoroughly developed design process. Every stage is critical to ensuring appropriate and effective visual solutions.

There is a vitality, a life force,

a quickening that is translated through you into action,

and because there is only one of you in all time,

this expression is unique.

And if you block it,

it will never exist through any other medium,

and will be lost.

M A R T H A   G R A H A M
choreographer, dancer

INTUITION

TRUSTING THE INNER VOICE

Designers are creative thinkers and visual problem solvers. Every project demands a different aesthetic and intellectual approach to communicate appropriately, effectively, and distinctively. Although basic design rules and techniques must be learned, applied, and practiced, visual solutions are not formulaic. Each designer contributes individual knowledge, skills, experiences, and intuitive abilities to the design process, which shape and distinguish all projects. Unique to every designer, intuition enhances acuity and dramatically influences the outcome of the final design.

design fundamentals and intuition

intuition defined

The fundamentals of design are universal. Color, form, and space, as well as structure, hierarchy, and typography, can be taught and learned. They are the foundation of design practice; their informed use must be inherent to the strength (and success) of the designer. There is no question that design education, whether formal or informal, is essential. However, understanding the fundamentals is only as effective as their application. Comprehension alone does not guarantee good design.

The basics of visual communication include visual language systems, structure and organization of compositional space, and hierarchy, as well as designing with color and typography. However, these basics do not specify methods for composing visual elements in all situations (there are far too many variables with each project). Certainly, there are a number of factors such as symmetry, figure-ground, position, and spatial relationships that influence compositional decision making. There is also a rich history of strong design examples to review and analyze. Yet, interestingly, no two designers will produce the same design, even when using identical content. In addition to experience and practice, intuition is the defining force that individualizes and separates one designer from the next. An innate sense for working with design fundamentals and composing the page is a critical component of the design process—it is the final piece of the puzzle.

for in-depth grid, hierarchy, and typographic information, refer to

chapter 5: structure+organization building foundations

chapter 6: the interaction of visual elements establishing hierarchy

chapter 7: typography shaping the page

| design heather sams |

| design paige strohmaier |

| design katherine varrati |

Intuition is a different level of thinking, or cognition, that complements rational thought. It comes naturally and without hesitation, an immediate, involuntary insight that arrives unexpectedly without the influence or interference of rational thought. The inner voice, and the knowledge that it brings, is independent and unexplainable, yet is always present. In a general sense, intuition leads and protects, enlightens and inspires. It synthesizes brain impulses, whether innate or learned, and brings forth new and unexpected thoughts that would not emerge through logical reasoning.
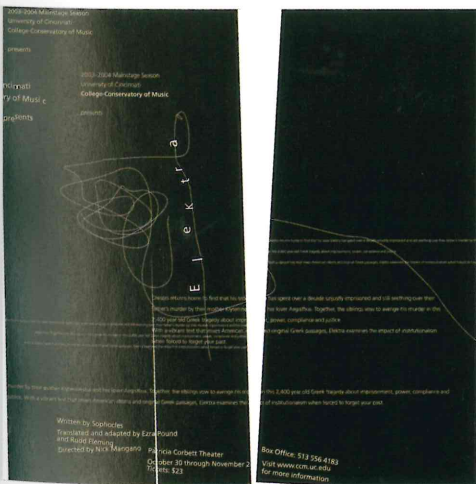
connecting the conscious and subconscious

Intuition is the unpredictable connection that bridges the gap between the conscious and subconscious mind; the subconscious provokes the arrival of wisdom into consciousness. Intuition strikes at any time (even if it arrives unnoticed), and is informed by past experiences, both remembered and forgotten, which are stored in memory. It is also influenced by the present and anticipation of future events. It stems from dreams, imagination, and inspiration, and can be sparked by the everyday environment, which constantly influences and stimulates the brain. Although it is not fully understood and is difficult to verbalize, intuition works for the benefit of the designer with meaning and purpose.

the influence of rational thinking Rational

thinking analyzes and questions all thoughts. Though essential to the design process, logical reasoning can sometimes inadvertently suppress intuition and prevent the designer from exploring new creative opportunities. For example, the need to justify every action (and the fear attached with not being able to do so) often discourages the designer from responding to and trusting his or her gut. The designer believes that reacting to intuition invalidates the design and makes it careless, flighty, or too abstract. The inexperienced designer doubts instincts and strictly relies on learned knowledge that he or she believes is absolute; or, the designer finds it difficult to trust the effectiveness of the design unless the intellect behind it is thoroughly explained. The designer is concerned that a methodology that includes intuition is unrelated to the practical needs of the client and viewer. These concerns are reasonable, yet none negate the positive influence of intuition. Intuition works in conjunction with learned knowledge and rational thinking to achieve effective solutions. The addition of intuition takes the design a step further.

This collection of typographic studies demonstrates the unlimited range of solutions to one design problem. Each designer was given the same specifications, including page format, grid, text, and typeface. Through the exploration of hierarchy, compositional factors, and objective and subjective representation, as well as the individual influence of intuition, the designers developed unique and varied solutions.

| design hans schellhas |

intuitive functions

guidance

protection

inspiration

enlightenment

synthesis

the benefits of intuition

Designers are naturally inclined to creativity. Intuition is beneficial because it cultivates imagination and allows the designer to move beyond his or her comfort zone, thereby increasing the potential of the designer (and the design). It can lead to fresh and innovative solutions or strengthen the aesthetic, concept, and visual presentation of the design. Intuition increases the number of ideas that are generated and provides the spark to push the design beyond expectations. In addition, intuition eases decision making for the designer and influences the composition of the visual elements. The inner voice, or gut reaction, informs the designer about what works in the development of compelling, effective, and communicative layouts. However, the designer must also know that intuition alone does not dictate effective solutions—it is a supporting factor and helps the designer through a logical process.

THE **INNER VOICE**, OR GUT REACTION,

| *design* hendersonbromsteadartco. |

Intuition enhances creative potential and leads to fresh, innovative solutions that exceed expectation. In the poster for Triad Health Project, an AIDS service-and-support organization, intuition helped define the "campy and tongue-in-cheek" attitude. Art director Hayes Henderson adds, "You see a problem and you say, 'This is what you need to do!' It's just built in. Everybody's got one."

nurturing intuition Intuition requires nurturing to become a productive component of the design process. The designer must respond to his or her immediate feelings and bursts of insight without worrying about the final outcome. It takes time and practice to believe that instincts are valuable. Whereas rational thinking is powerful and reliable, intuitiveness is equally commanding. (Relying solely on rational thinking sometimes results in repetitive solutions and stale, boring design.) Trusting intuition encourages the designer to take chances—risk taking adds vitality to the design and a certain sense of the unexpected. The designer must react to intuitive sense and test it out through experimentation to see how it fits into and relates to the design problem (if at all).

Intuitiveness is cultivated in numerous ways. The designer must be careful not to analyze the suggestions of the inner voice before testing them out. It is useful to go through the process of experimentation, even if the insights seem impractical. Do not abandon or prejudge their worth. (Reason will counter many gut reactions and stifle intuition.) The designer must also continue fostering intuition through active involvement during the design process, as well as in activities and environments outside of design. Take periodic breaks to take the mind off the project. Try collecting thoughts verbally and visually. Actively seek out inspiration, which stimulates idea generation. Expect the unexpected and be open to anything. Ask questions and be informed. Always feed the subconscious to enhance its effectiveness. With experience, the designer learns to decipher the helpful insights from insignificant ones.

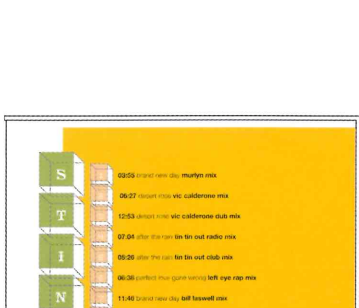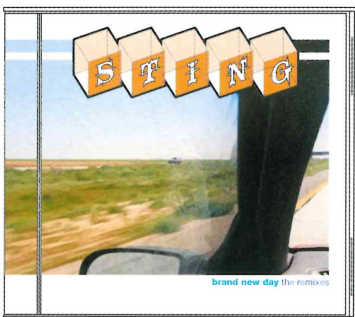# INFORMS THE DESIGNER ABOUT WHAT WORKS IN THE DEVELOPMENT OF **COMPELLING**, **EFFECTIVE**, AND **COMMUNICATIVE** LAYOUTS.
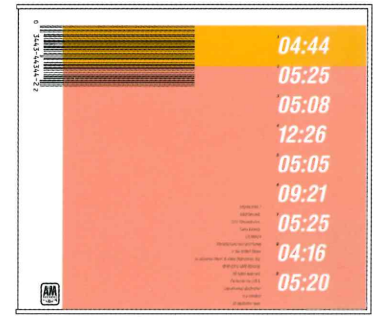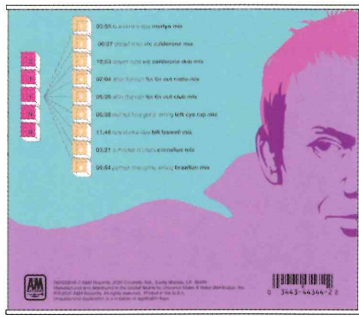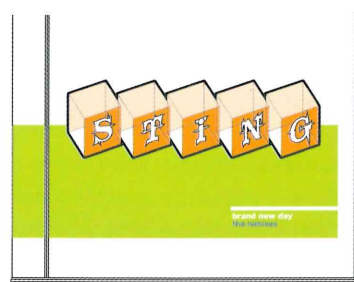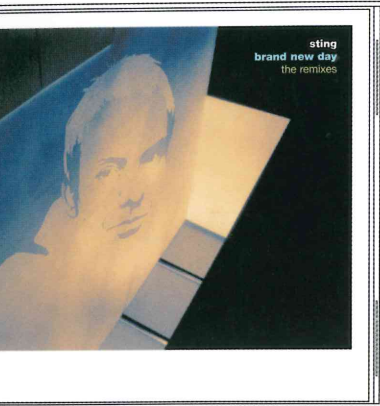
breaking the myths of intuition

Learned knowledge is enhanced by intuition.

Intuition should not be feared, doubted, or mistrusted.

Intuition does inform the design process.

Intuition does not invalidate the design.

| design **344 design, llc** | This set of fifteen variations, as well as the final solution (facing page), for the *Sting* Brand New Day: The Remixes *CD demonstrates how intuition ignites creativity and increases the number of ideas generated for design problems. "Intuition is my design process,"* notes designer Stefan Bucher. Experimentation and exploration are key factors that stimulate the subconscious and prompt the arrival of useful instincts.

nurturing intuition

Actively listen and react to the inner voice.

Do not be afraid to take risks.

Learn to trust feelings and insights.

Test intuitive thoughts to understand their value.

Expect the unexpected.

Do not overanalyze intuition.

Do not abandon or prejudge instinctive ideas.

Experiment.

Take periodic breaks when working on a project.

Be open-minded.

Ask questions and be informed.
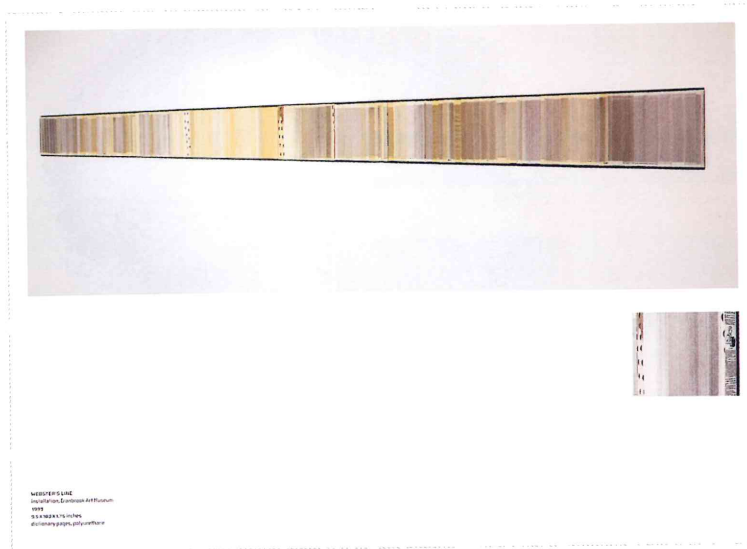
Record thoughts and collect visuals.
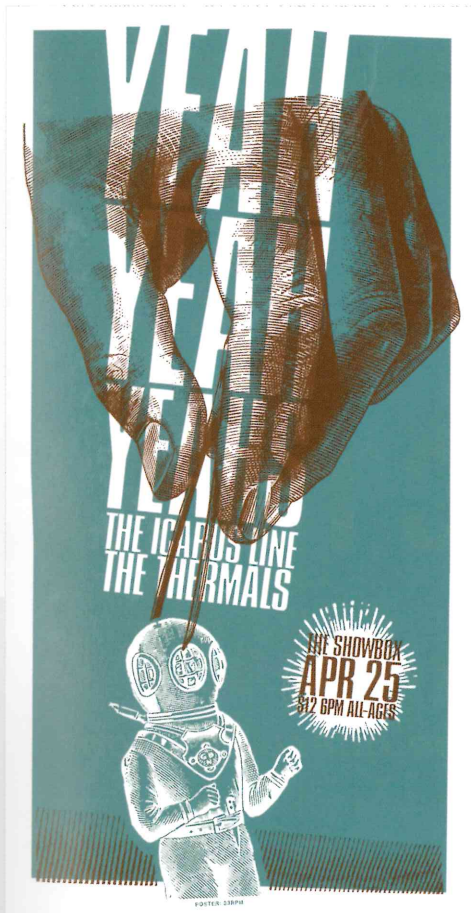
Seek out inspiration.

understanding the limits

understanding the limits Although its advantages are great, intuition is not always useful or appropriate. The reliance on intuition does not negate a thorough design methodology from inception to completion of the project. Some insights are completely impractical and useless, with no effect on design development. Remember that intuitiveness contributes to the design, but it does not determine its success or failure. The designer still needs to be fully aware of and meet the project objectives. He or she cannot refute constructive criticism because the design claims to be inspired by intuition. If the pragmatic focus is lost because of the influence of intuition, the design is purposeless and insights ineffective.

| *design* concrete [the office of jilly simons] | *Contemplating the design of* Interior Particular [Jane Lackey], *an exhibition catalogue featuring Lackey's work, designer Jilly Simons explains, "Intuition usually plays a large role in many of my solutions. You may research and study, but ultimately, the faculty of sensing beyond the use of rational processes often provides that which may not be evident."*

SELECTED BIOGRAPHY + BIBLIOGRAPHY

WEBSTER'S LINE
Installation, Cranbrook Art Museum
1999
55 x 192 x 1.75 inches
dictionary pages, polyurethane

| design 33rpm | *Discussing the Yeah Yeah Yeahs poster, designer Andrio Abero states, "I thought about the concept more than I usually do with other posters, but my choices of imagery were intuitive, especially the hand and tweezers. Intuition is what makes my designs stand out. If it looks right and I feel it's strong enough, that's when I output the film for it to be printed. Intuition means being experimental. How else will your skills as a designer grow?"*

FINAL THOUGHTS Intuition is the creative force that leads the designer by helping him or her make choices that affect the design process from conceptualization to execution. In combination with learned knowledge, intuitiveness encourages solutions that can range from the ordinary to the unconventional. Incorporating intuition into the process allows the designer to tap into and investigate unknown depths of his or her abilities. Its value grows as the designer accepts, trusts, and follows his or her instincts time and again.

| design cavarpayar | *"In the design process, there are things that you think about rationally, those you learn about, and those you are looking for," says designer Lana Cavar on spreads from CIP magazine. "And then, there is the most interesting part [of the process] you cannot be rational about. You just feel it for some strange reason. If you feel right, it will fit into the concept perfectly and make it more interesting and unique."*

DESIGN

Form follows function—
that has been misunderstood.
Form and function should be one,
joined in a spiritual union.

FRANK LLOYD WRIGHT
architect

ANALYSIS

SEEING THE WHOLE AND ITS PARTS

The design process is evolutionary. It develops slowly and shapes the final design. The designer is actively involved with every aspect of the design process, from research and information-gathering to brainstorming and conceptualization, as well as experimentation, development, and execution. When the design nears completion at the end of the execution stage, the designer must analyze the design to determine its success or failure, asking several important questions:

Is the design engaging and informative?
*Is the delivery of the message appropriate and clear?*
Does the design reflect its function and purpose?
Are the visual elements cohesive?
Is there a logical progression through the design?

the importance of analysis

Analysis is the final stage of the design process. Thoughtful attention to, and evaluation of, the design ensures that all visual elements fit together like pieces of a puzzle. If one piece is out of place, the design is unresolved and the puzzle incomplete. The missing piece could be found through careful examination. It helps to begin the analysis by seeing the design as a transparent medium. Look through the piece and see all its layers to identify if the visual elements are orchestrated harmoniously. The designer must evaluate the design considering numerous factors, including appropriateness, communication, effectiveness, and integration. Other critical assessment criteria are hierarchy, legibility, movement, organization, sequence, and structure. In addition, the designer needs to examine color, composition, contrast, and form, as well as image, scale, space, and typography.
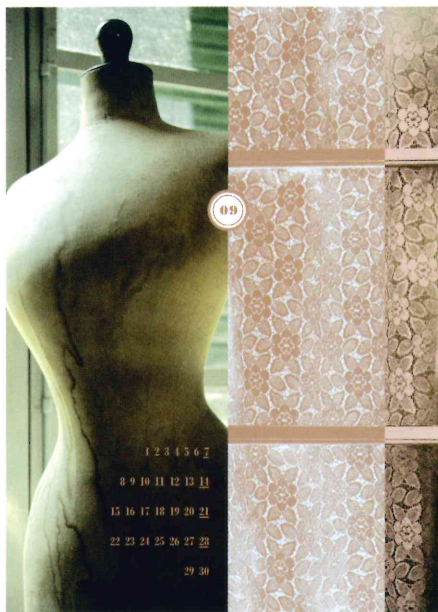
The design can be analyzed further by carefully checking the interdependence of the parts to the whole. The whole is the culmination, or final product, of the design process. It creates initial impressions, encourages interaction, and establishes the pathway that leads the viewer toward understanding. The parts are the essential factors (the team players) that solidify the design. Inextricably linked to every visual element, the parts enable and support the communicative function of the design; they cannot exist independently of the whole. No matter how dominant or subordinate, all the visual elements are meaningful. However, they exist successfully only in their symbiotic relationship to everything else.

| *design* **nielinger & rohsiepe** |

A visual system of color, image, structure, and typography is introduced on this calendar cover. The layout initiates viewer interaction, commands interest, and establishes the mood of the design.
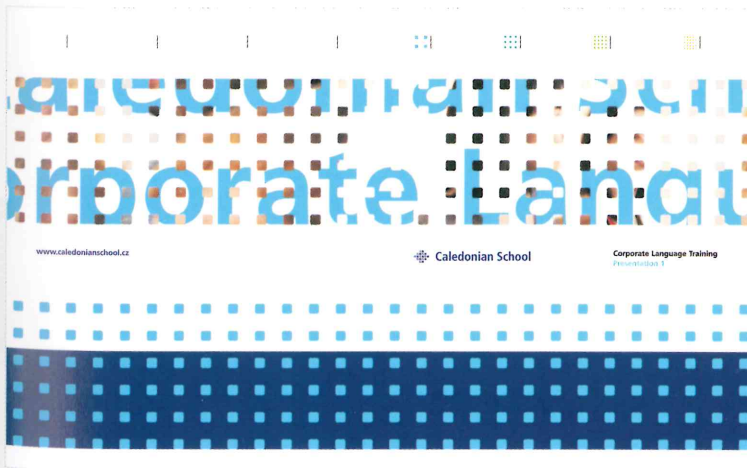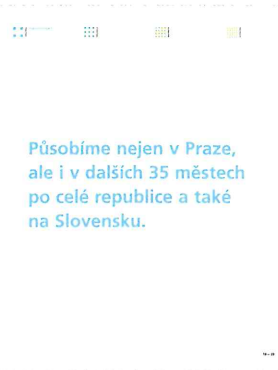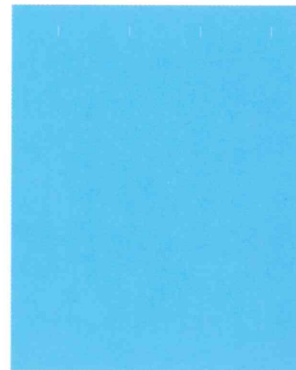
| *design* **nielinger & rohsiepe** |

Looking at three months of the calendar, it is evident that a visual system is flexibly applied. A distinct identity for each month exists, yet all promote the unified essence of the design. Consistency is inherent, and the designer exploits the visual system through variation to keep it fresh.
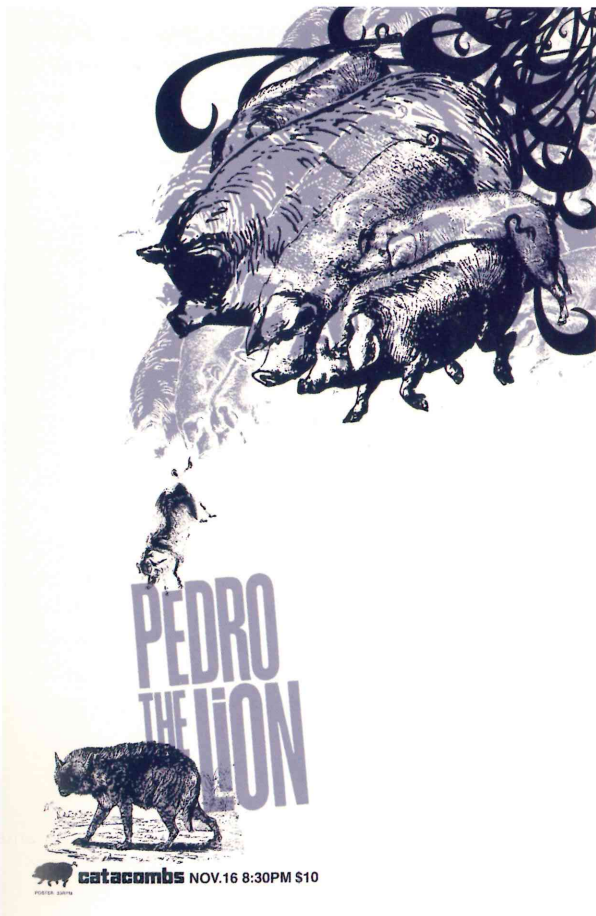
| **design** 33rpm | *Characterized by dramatic movement, the Pedro the Lion poster effectively demonstrates the use of scale to achieve contrast. The active, layered imagery falls from the top-right corner toward the askew title treatment and creates a logical, readable sequence that leads the viewer to the remaining pertinent information.*

PEDRO THE LiON

catacombs NOV.16 8:30PM $10

Působíme nejen v Praze, ale i v dalších 35 městech po celé republice a také na Slovensku.

www.caledonianschool.cz

✛ Caledonian School

Corporate Language Training
Presentation 1

| **design** studio najbrt | *Featuring a blue color palette, the Corporate Language Training Presentation 1 brochure uses color as an identifier to separate it from the other brochures in the series. The brochure also features repetitive square patterns and typography that are uniformly applied to maintain consistency, which is critical to the unity and success of the series.*
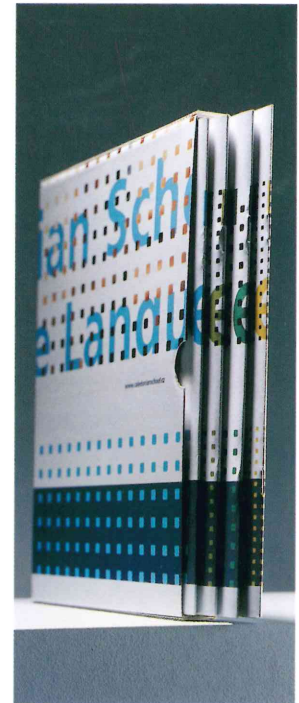
| **design** studio najbrt |

An integrated series of brochures for the Caledonian School is consolidated into a harmonious package. Each of the four brochures is distinguished by its content and photography, as well as a unique color palette seen along the spines of each brochure to increase its accessibility.

evaluation considerations

Analysis checkpoints are needed throughout the design process to keep the project on track. They ensure that the designer considers everything and does not jump to the final solution too quickly. The designer wants to avoid any surprises at the end of the process that would demand a complete overhaul of the design. At the end of the execution stage, the designer should expect to thoroughly analyze the design in preparation for its final production—this is the primary focus of the design analysis stage. The designer examines not only the big picture but also the function and success of its parts.

When the design reaches the analysis stage, the designer is intimately familiar with it and must examine the layout with a fine eye and calculated hand. It can be a difficult task to step away from the design and evaluate it objectively. It is critical to remember that the design is intended for a specific viewer. The designer must be objective and remove any personal preferences from the analysis for the benefit of the design. When analyzing a piece, it is sometimes helpful to ask colleagues, as well as targeted viewers, to assist in the process because outsiders can provide fresh perspectives and easily assess the success (or failure) of the design.

| *design* hendersonbromsteadartco. |
The use of color, texture, and pattern, in addition to the carefully crafted letterforms, makes this poster engaging and distinctive. Its immediate impression effectively commands attention and leads the viewer into the piece for closer examination.

| *design* hat-trick design | *A clean, elegant letterhead demonstrates a successful balance between the communicative and aesthetic function of the design. Subtly accented with three lines of clear, readable typography, the spacious page allows plenty of room for correspondence with natural photography providing a soft background.*

THE **FUNCTION** AND **PURPOSE** OF ALL DESIGN PROJECTS VARY AND DEMAND DIFFERENT VISUAL APPROACHES.

A series of questions, which can be tailored to address individual projects, provides a starting point to begin the analysis of the design.

communicative function and purpose

Does the design reflect its function and purpose?

Is the delivery of the message appropriate, effective, and clear?
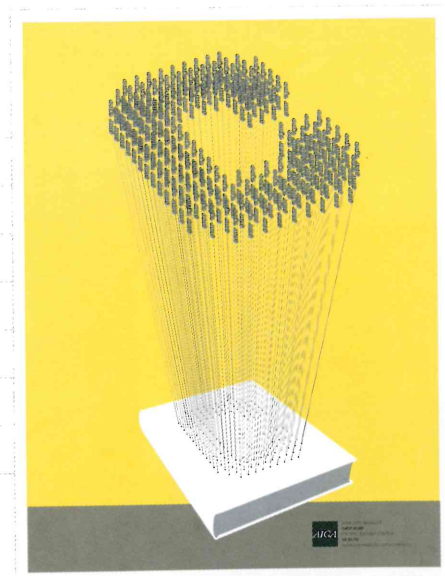
Does the design meet the client's objectives/goals?

Is there a balance between the design's communicative and aesthetic functions?

Is the design engaging, distinctive, and informative?

Does the integration of the visual elements create movement and rhythm?

Are the visual elements cohesive?

Does the design evoke the desired emotion, mood, and tone?

| *design* 344 design, llc | *The poster for the American Institute of Graphic Arts features book designer Chip Kidd and appropriately and effectively delivers the message by connoting his design work. The graphic illustration of the book is iconic, whereas its explosive cover exalts Kidd.*

basic compositional factors

Is contrast used effectively to distinguish all visual elements?

Does the use of space direct the eye toward the positive areas of the design?

Are changes in scale of the visual elements effective?

Is the quantity of information in the composition too excessive or minimal?

Does the design exhibit depth, dimension, and perspective?

Are orientation and position of the visual elements used advantageously?

Is tension between the visual elements effective?

Is repetition used appropriately and without adding too many visual elements to the page?

Does the use of color add value without overpowering or distracting the viewer?

Do the graphic shapes and linear elements enhance the design?

Do the illustrations or photographs connote appropriate emotions and meaning?
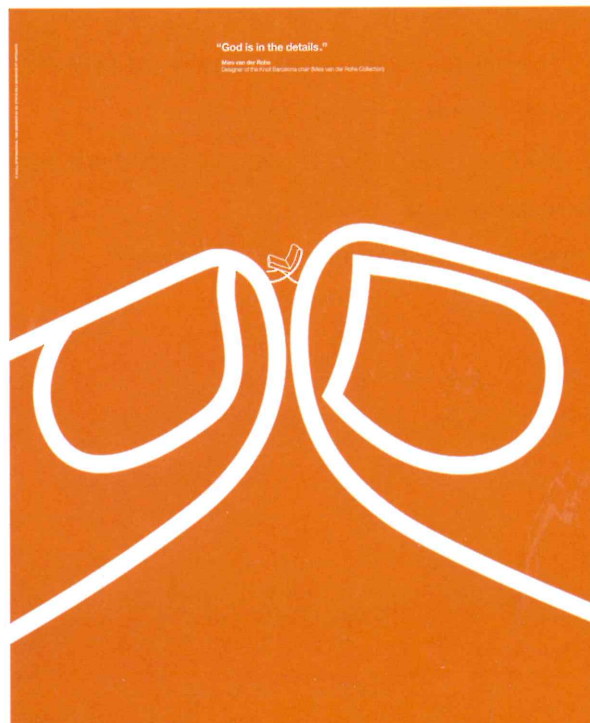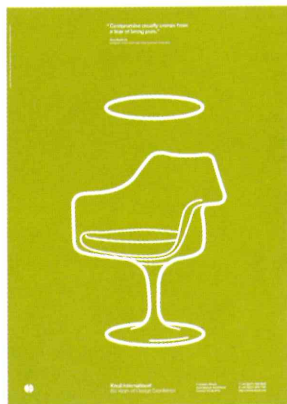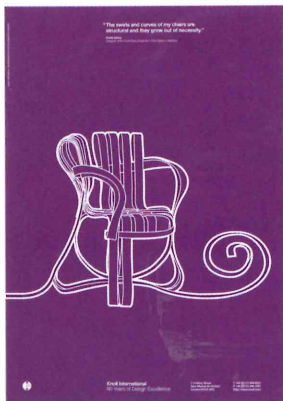
| **design** nb: studio | The Knoll posters feature clever illustrations that create initial impact and communicate the individual characteristics of the furniture. Their dominant scale visually contrasts the subordinate typography, which quietly rests along the top and bottom margins. The use of color adds a strong background without overpowering the illustrations.

structure and organization

Is an underlying structure or method of organization evident?

Do horizontal and vertical spatial divisions provide alignment points for the visual elements?

Do the margins activate the positive areas of the design rather than frame the page?

Do the number of spatial intervals, columns, or modules suit the quantity of information?

Is symmetry or asymmetry used advantageously?

Are the visual elements consistently aligned across and down the page?

hierarchy

Is there a logical progression (sequence) through the design?

Is a strong systematic hierarchy evident?

Are the visual elements ranked and visually organized into dominant and subdominant levels?

Does a dominant focal point lead the viewer into the design?

Does the ordering system provide accessibility, continuity, integration, navigation, and variety?

Is there evidence of foreground, middle ground, and background?

Does the design avoid monotonous or overactive visual fields?
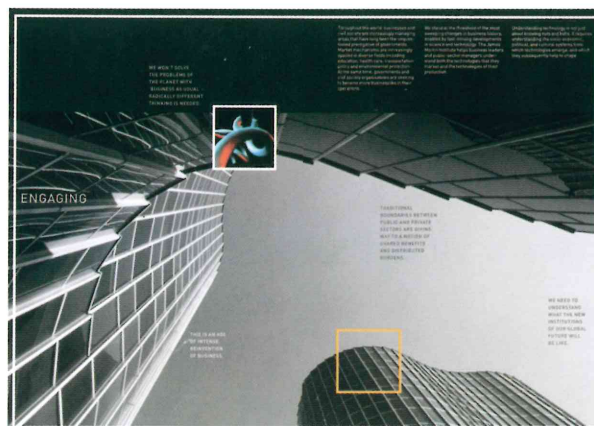
| **design** wilsonharvey/loewy |

The brochure spreads demonstrate an evident structure defined by three primary spatial intervals containing body text, which consistently falls from the top margin. The divisions of space also provide alignment points for additional visual elements, including photography and secondary typographic content.

typography

Does the typographic system encourage readability and comprehension?

Does the typography aesthetically invigorate the text with meaning?

If using multiple typefaces, is the combination harmonious and optically matched?

Are the typefaces sending the appropriate attitude and personality?

Are true italic and bold fonts used, not computer-generated italic and bold styles?

Do the paragraph settings enhance the shape of the page?

Are changes in styles, weights, and widths distinguishing content effectively?

Is typographic contrast and color evident?

Are ligatures applied, if available to the selected typefaces?

Are the typefaces legible and all text settings readable?

Are small capitals, as well as lining and non-lining numerals, used consistently?

Are all type sizes appropriate and not too small or large?

Are line lengths set in comfortable measures?

Is the leading between lines too tight or loose?

Does the typography need spacing (kerning and tracking) adjustments?

Do the paragraph settings suitably accommodate all the text?

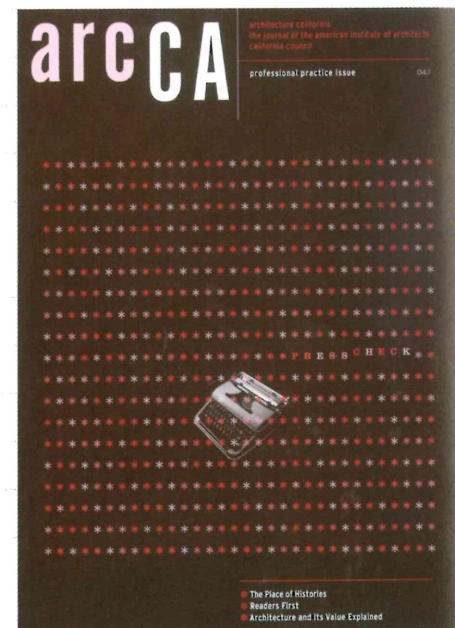Are all widows and orphans corrected?

Is attention paid to hyphenation and ragging?

Are indents used and consistently applied?

Are apostrophes and quotation marks used instead of prime marks?

Is attention paid to hanging punctuation?

Are hyphens, as well as en and em dashes, used correctly?

| *design* aufuldish & warinner |

A bold typographic treatment commands the masthead of the architecture journal arcCA. Changes in case, color, and scale create contrast in the masthead, as well as the subordinate text, to effectively distinguish content.
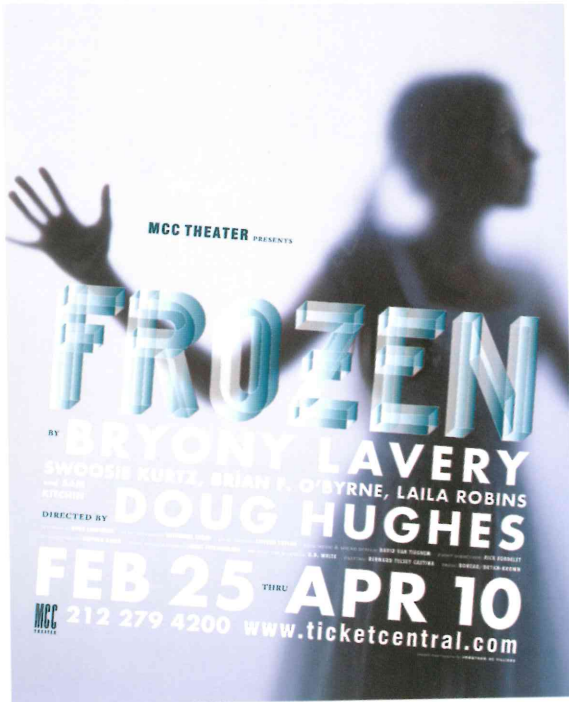
| **design** helicopter | *In the title treatment of the MCC Theater Frozen poster, letterforms are manipulated to create dimension. The stylized setting is contrasted by a sans serif typeface set in a range of sizes to achieve hierarchy. The uppercase settings are appropriately tracked with adequate leading to improve overall readability.*

FINAL THOUGHTS The design should be analyzed as a collective body of work that must function as a whole rather than as an assortment of unrelated parts. Without careful assessment of all the visual elements, the design may lack structure and organization, hierarchy, typographic proficiency, and, most important, value and meaning. The designer must pay close attention to every aspect of the design process and make careful and thoughtful decisions along the way. Always reinforce the message of the design through visual form that is consistently applied with decisive reason and aesthetic skill.
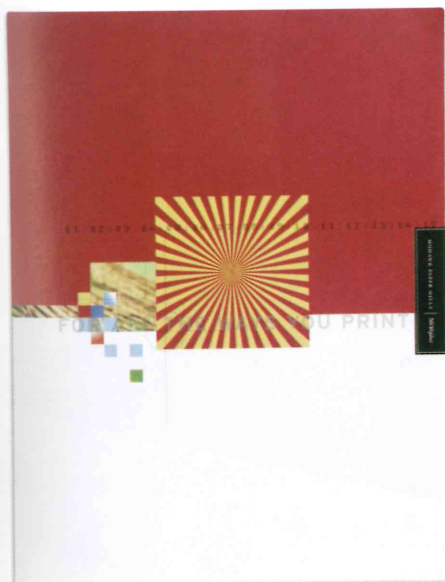
| **design** roycroft design |
The integration of the visual elements effectively unifies the cover and interior spread of this brochure. Photography, graphic shapes, linear elements, and typography are combined in a range of sizes to create movement through the design. Each element directs the eye toward another to maintain a rhythmic sequence.