

Department of Multimedia Charnwood Imaging Centre

The following has been edited by Richard Wain from-
The Non-Designer's Design Book
by Robin Williams
published by Peachpit Press, 1994
isbn 1-56609-159-4

page layout & typography

The following four pages refer to four basic principles of good 2 dimensional design. Keep in mind that the four are always interconnected with one another. Rarely will you apply only one principle to a design, it is more usual to be employing all four, but with differing emphasis on each.

The four basic principles of good design can be remembered by the following acronym-

C R A P

C**contrast**

Avoid elements on the page that are merely similar. If the elements on the page are not the same then make them very different.

R**repetition**

Repeat visual elements of the design throughout the piece. This helps the organisation and strengthens the unity.

A**alignment**

Every element should have some visual connection with another element on the page. This creates a clean sophisticated look.

P**proximity**

Items relating to each other should be grouped close together. This helps organise information and reduces clutter.

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contrast

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Related Skills
Excellent working knowledge of laboratory tests and their significance in oncology care through working in a clinical laboratory, reinforced while providing patient care. Assisted with bone marrow biopsy and aspiration, lumbar puncture, paracentesis, thoracentesis, and intrathecal chemotherapy administration. Promoted self-care skills and adaptation of the client to their disease and particular treatment program.
Extensive experience with at-home care of aus and cancer patients, including IV line maintenance, pain management, understanding of medicare reimbursement and social service referrals.

Education
1990 **Associate in Science Nursing**, High Honors
Santa Rosa Junior College, Santa Rosa, California.

Experience
1992-present **Registered Nurse** for Home Health Plus, Visit Division. At-home care of patients with multiple health problems, aus, and cancer patients.
1990-present **Registered Nurse** for Memorial Hospital Oncology Unit, Santa Rosa, California. Managed the care of 4-5 oncology patients. Assumed lead nurse responsibilities. Assisted with new RN orientation. Assisted with procedures, administered chemotherapy, assessed for side effects of chemotherapy and disease process.
1985-1986 **Nurse's Aide** for Mendocino Coast District Hospital, Fort Bragg, California. Assisted with patient care in Med-Surg and Obstetrical settings.
1985-1986 **Lab Assistant** for Mendocino Coast District Hospital, Fort Bragg, California. Computer skills while inputting data, cultured lab specimens.

Personal Statement
Previous work experience in a fast-paced, high-stress environment has fine-tuned my organizational skills. My experiences have made me comfortable with oncology patients and their families. Supervisors value my organizational skills, eagerness to learn and assume responsibilities, and my dedication to my job.

The headings are strong, you instantly know what this document is and what the key points are. Segments are separated by more space than the information within each segment. Degree and job titles are in bold, the strong contrast makes you notice them.

Contrast on a page draws our eyes to it; our eyes like contrast. If you are putting two elements on the page that are not the same (such as two typefaces or two line widths), they cannot be similar - for contrast to be effective, the two elements must be very different.

The basic purpose of contrast is two-fold. One purpose is to create an interest on the page- if a page is interesting to look at, it is more likely to be read. The other is to aid in the organisation of the information. A reader should be able to instantly understand the way the information is organised, the logical flow from one item or element to another. The contrasting elements should never serve to confuse the reader or to create a focus that is not supposed to be a focus.

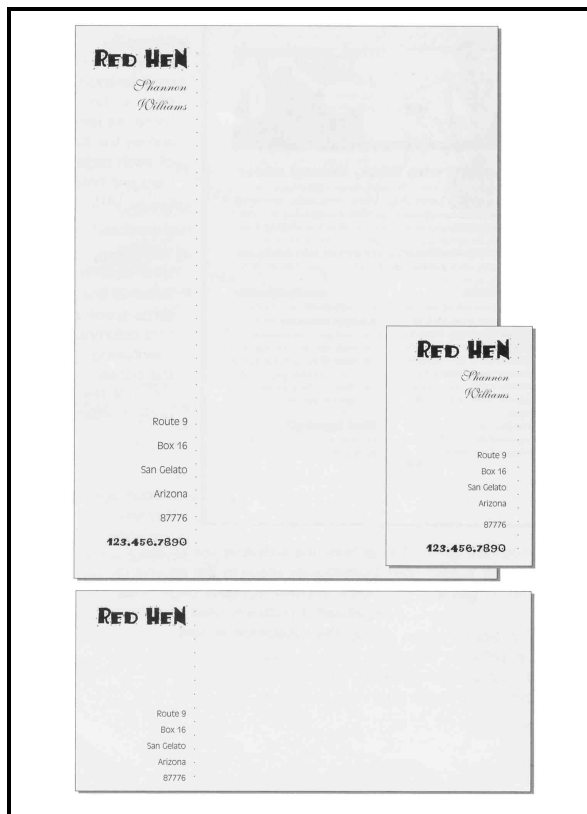
Contrast can be created in many ways. You can contrast large type with small type; a graceful oldstyle font with a bold sans serif font; a thin line with a thick line; a cool colour with a warm colour; a smooth texture with a rough texture; a horizontal element (such as a long line of text) with a vertical element (such as a tall narrow column of text); a small graphic with a large graphic.

Be bold.

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repetition



A common use of repetition is the business card, letterhead and compliments slip business package. It creates a cohesive look across the stationary range. As well as the design over the three pieces using repetition there is also repetition within each.

The principle of repetition states that you repeat some aspects of the design throughout the entire piece design throughout the entire piece. The repetitive element may be a bold font, a thick rule (line), a certain bullet, colour, design element particular format, spatial relationships, etc. It can be anything that a reader will visually recognise.

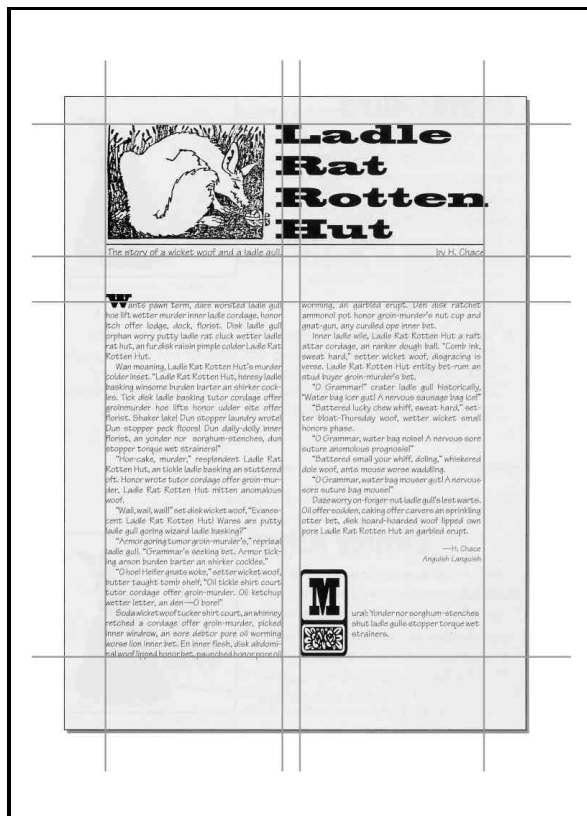
Repetition can be thought of as "consistency". As you look through an eight-page newsletter, it is the repetition of certain elements, their consistency, that makes each of those eight pages appear to belong to the same newsletter. If page 7 has no repetitive elements carried over from page 6 then the entire newsletter loses its cohesive look and feel.

But repetition goes beyond just being naturally consistent, it is a conscious effort to unify all parts of a design. Think about adding elements just to create a repetition to enhance the design and the clarity of the information. Although, do avoid repeating an element so much that it irritating,

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alignment



All of the elements align with another to create the usually invisible grid that has been marked out by the grey lines.

The principle of alignment states that nothing should be placed on the page arbitrarily. Every item should have a visual connection with something else on the page. The principle of alignment forces you to be more conscious, you should not just throw things on the page wherever there happens to be room. When items are aligned on the page, it creates a stronger cohesive unit. Even when elements are physically separated from each other, if they are aligned there is an invisible line that connects them, both in your eye and in your mind. Although you might have separated certain elements to indicate their relationships (following the principle of proximity), the principle of alignment is what tells the reader that even though these items are not close, they belong to the same piece.

No matter how wild and chaotic a well designed piece may initially appear, you can always find alignments within.

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proximity

Never before in Galaria history...

has one been able to taste 50 Galaria restaurants and 50 internationally-acclaimed wineries at one location on one day. Don't miss out!

\$35 admission includes unlimited tastings, souvenir glass, and entertainment.

A portion of the proceeds will benefit the Galaria Food Brigade, helping us feed our hungry neighbors.

3rd Annual Galaria Wine & Chile Fiesta

This Saturday from 12 noon until 4:30 p.m. at the El Dorado Hotel.

A GALARIA WINE & CHILE FIESTA

Advance tickets are still available at Galaria News and at our Plaza Americado Box Office. Limited tickets will also be available at the door.

The above design is made up of 6 elements that all sit within their own space. Each element has its own format style that does not clash or challenge its neighbour yet it is also distinct from the other elements. There is also enough white space for the eye to rest.

When pieces of a design are scattered all over, the page appears unorganised and the information may not be instantly accessible to the reader. The principle of proximity states that you group related items together, move them physically close to each other, so the related items are seen as one cohesive group rather than a bunch of unrelated bits. Items or groups of information that are *not* related to each other should not be close in proximity to the other elements, which gives the reader an instant visual clue as to the organisation and content of the page.

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

When several items are in close proximity to each other, they become one visual unit rather than several separate units. By grouping similar elements into one unit, several things instantly happen. The page becomes more organised. You understand where to begin reading the message, and you know when you are finished. And the "white space" (the space around the letters) becomes more organised as well.

White space on a page is often seen by the amateur designer as a hole to be filled. One of the secrets of good design is to know how to use white space intentionally. It can be a friend or an enemy. White space is a way to provide balance and breathing space on a page, and to avoid the feeling of clutter and claustrophobia that occurs when there is no place for the eye to rest. The inexperienced designer has a tendency to rid the page of all white space. It is essential to resist this urge and to know when to stop. This comes with experience, sensitivity, and careful perusal of other printed publications to see how white space is handled.