



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

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

THE ASSOCIATION OF WOMEN AIRLINE PILOTS

ALL THE LATEST BUZZ...

Vol. 26, No. 9



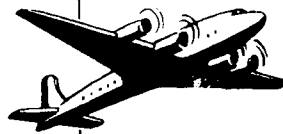
## FROM THE COCKPIT

August 2005

The two items on the top left are in close proximity to each other, implying a relationship. But **should** these two have a relationship?

How about the date and the issue information? They should be closer together since they both identify this particular issue.

In the example below, the proper relationships have been established.



All the latest buzz...

## From the cockpit

The Association of Women Airline Pilots

Vol. 26 • No. 9 August 2005

Notice I did a couple of other things along the way:

Changed everything from all caps to lowercase, which gave me room to make the title stronger and bolder.

Changed the corners from rounded to straight, giving the piece a cleaner, stronger look.

Enlarged the airplane and let it break out of the boundary, a common graphic trick that opens up the space.

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

Media Disks  
 Children's CDs  
 Educational CDs  
 Entertainment CDs  
 DVDs  
 Educational  
 Early learning  
 Language arts  
 Science  
 Math  
 Teacher Tools  
 Books  
 Teacher workbooks  
 Videos  
 Hardware &  
 Accessories  
 Cables  
 Input devices  
 Mass storage  
 Memory  
 Modems  
 Printers & supplies  
 Video and sound

*Obviously, this list needs some formatting to make it understandable. But the biggest problem with this list is that everything is close to everything else, so there is no way to see the relationships or the organization.*

### **Media Disks**

Children's CDs  
 Educational CDs  
 Entertainment CDs  
 DVDs

### **Educational**

Early learning  
 Language arts  
 Science  
 Math

### **Teacher Tools**

Books  
 Teacher workbooks  
 Videos

### **Hardware & Accessories**

Cables  
 Input devices  
 Mass storage  
 Memory  
 Disk drives  
 Printers & supplies  
 Video and sound

*The same list has been formed into visual groups. I'm sure you already do this automatically—I'm just suggesting that you now do it consciously and with more strength.*

*Notice I added some contrast to the headlines, and repeated that contrast.*

Sometimes when grouping like items in close proximity, you need to make some changes, such as in the size or weight or placement of text or graphics. Text does not have to be 12 point! Information that is subsidiary to the main message, such as the volume number and year of a newsletter, can often be as small as 7 or 8 point.

## *Chamber Concert Series*

*Egley Junior College*

Friday February 8 at 8 p.m. Alexander String Quartet

Mozart, K387, Bartok#3, Beethoven, Opus 59, #1

Sam Pritchert & Ethel Libitz, violins;

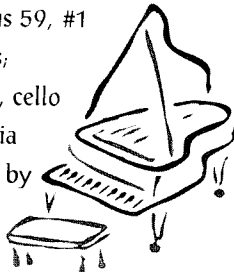
Sandra Yarbrough, viola; Mark Wilson, cello

Friday, March 1, 8 p.m. Trio Artaria

Beethoven "Archduke" Trio, and trios by

Haydn, Schoenberg and Magnard

Richard Samson Norartz, violin



Reception following concert in Egley Art Gallery

Friday, April 26 at 8 p.m. Egley Chamber Players

Brahms G Minor Piano Quartet,

Schubert Sonata

Polly Hollyfield, violin; Linda Batticioli, viola;

Norinne Antiqua-Tempest, cello;

Margaret Park-Raynolds, flute; Robin Plantz, piano

All concerts in Newman Auditorium,

Emeritus Hall, Community Education

Tickets \$10 and \$8

For ticket information phone 555-1212

Not only is this page visually boring, but it is difficult to find the information—exactly what is going on, where is it happening, what time is it at, etc.

For instance, how many concerts are in the series?

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

## Chamber Concert Series

### Alexander String Quartet

Mozart, K387, Bartok#3, Beethoven, Opus 59 #1  
 Sam Pritchert & Ethel Libitz, violins,  
 Sandra Yarbrough, viola, Mark Wilson, cello  
 Friday, February 8, 8 P.M.

### Trio Artaria

Beethoven "Archduke" Trio,  
 and trios by Haydn, Schoenberg and Magnard  
 Richard Samson Norartz, violin  
 Friday, March 1, 8 p.m.  
 Reception following concert in Egley Art Gallery

### Santa Rosa Chamber Players

Brahms G Minor Piano Quartet, Schubert Sonata  
 Polly Hollyfield, violin; Linda Batticicoli, viola;  
 Norinne Antiqua-Tempest, cello;  
 Margaret Park-Raynolds, flute; Robin Plantz, piano  
 Friday, April 26, 8 p.m.

### Egley Junior College

All concerts in Newman Auditorium, Emeritus Hall  
 Community Education  
 Tickets \$10 and \$8  
 For ticket information phone 555.1212

How many concerts are in the series?

First I intellectually grouped the information together (in my head or sketched onto paper), then physically set the text in groups on the page. Notice the spacing between the three performances is the same, indicating that these three groups are somehow related.

The subsidiary information is farther away—you instantly know it is not one of the performances.

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

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## Mermaid Tavern

Ralph Roister Doister

916 Bread Street  
London, NM  
(717) 555-1212

*This example has a nice arrangement with the text items grouped into logical proximity. The text is center-aligned over itself, and centered on the page. Although this is a legitimate alignment, the edges are "soft"; you don't really see the strength of the line.*

## Mermaid Tavern

Ralph Roister Doister

916 Bread Street  
London, NM  
(717) 555-1212

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

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

*The invisible line runs right down here, connecting the text.*

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



# Ladle Rat Rotten Hut

The story of a wicket woof and a ladle gull

by H. Chase

**W**ants pawn term dare worsted ladle gull hoe. It wetter murder inner ladle cordage honor ison offer lodge, dock, forist. Disk ladle gull orphan worry. Putty ladle rat duck wetter ladle rat hut, an fur disk ravin pimple collar. Ladle Rat Rotten Hut.

War moaning Ladle Rat Rotten Hut's murder collar inset.

"Ladle Rat Rotten Hut, neeey ladle basking winsome burden barten an shirker cockles. Tick disk ladle basking tutor cordage offer groin-murder hoe lifts nichor usser site offer fones. Shaker nikel Dun stopper laundry wrstel Dun stopper sock floors. Dun oaly dolly inner florist, an yonder nor borghum-stenches, our stopper cordage wet strainers."

"Hoe-sake, murder," reso ensent. Ladle Rat Rotten Hut, an tickle ladle basking an stuterea ofi. Honor wrote tutor cordage offer groin-murder. Ladle Rat Rotten Hut mitter anomalous woof.

"Wail, wail, wail!" set disk wicket woof. "Evanescent Ladle Rat Rotten Hut. Wares are putty ladle gull gorng wizard ladle paarg?"

"Amor going tumor groin-murder's," reprisal ladle gull. "Grammar's seek na bet. Amor ticking arson burden barten an shirker cockles."

"O rge! Heifer gnats woke," setter wicket woof, batter taunt tombarel, "O tickle shirt court tutor cordage offer groin-murder. O ketorup wetter etter, an aen—O bore."

Soda wicket woof tucker shirt court, an whinny retched a cordage offer groin-murder, picked inner window, an sore destor pore oii worming worse lion inner set. Inner Peen, disk abdominal woof pped honor bet, paunched honor sore oii worming, an garsled erupt. Den disk ratchet ammond cot honor groin-

murder's hut. Jus an gnats-gun, ar, dundee ope inner bet.

Inner ladle wile, Ladle Rat Rotten Hut a rat attar cordage, an ranker augh ba. "Domp ny, sweat hard," setter wicket woof, a garcina, a verse. Ladle Rat Rotten Hut ently set rum, an stud payer groin-murder's set.

"O Grammar," crater ladle gull stenches, "Water bag der gut! A nervous sairage bag ice!"

"Battered tickle shek whiff sweat face!" better float Thursday woof, wetter wicket sma honor phrase.

"O Grammar, water bag noise. A nervous sore a cure anomalous morandis."

"Battered sma, you whiff doing," whiskered dore woof, ants mouse worse wadding.

"O Grammar, water bag mouse gut! A nervous sore a cure bag mouse!"

Daze worry on-forger-hut, an e gull's set warts. Oii offer sodden, bakina offer bakers an bonkina offer bet, disk hoard-hoarded woof pped swi sore Ladle Rat Rotten Hut an garbed erupt.

—H. Chase  
English Language



ura! Yonder nor borghum stenches shut alle gutle stopper torque wet strainers.

Can you see all the places where items could be aligned, but aren't? If this is your book, go ahead and circle all the misalignments on this page. There are at least nine!

Check for illustrations that hang out over the edge just a bit, or captions that are centered under photos, or headlines that are not aligned with the text, or a combination of centered text and flush left text.



# Ladle Rat Rotten Hut

The story of a wicket woof and a ladle gull

by H. Chace

**W**ants pawl term dare worstea, ladle gull, noe lift, wetter murder, inner laae coraage, honer, tick offer, lase, nook, flonst, Disk, laae, gull, orphan worry, Rusty, ladle, rat, ock, wetter, laae, nook, hut, an, fur, duk, raisin, pimple, cooer, Ladle, Rat, Rotten, Hut.

Wan, moan, ra, Ladle, Rat, Rotten, Hut's murder, cooer, noot, "Ladle, Rat, Rotten, Hut, here's, ladle, basking, winsome, murder, parter, an, orker, cooer, es. Tick, disk, ladle, basking, tutor, coraage, offer, groin-murder, noe, lift, honer, laae, aite, offer, flonst, Shaker, lake, Dun, stopper, laundry, wrote, Dun, stopper, peck, flonst, Dun, stally-de, g, inner, flonst, an, yinter, nor, surghum-stenches, dun, stopper, torque, wet, strainers."

"Hoo-rake, murder," resplendent, Ladle, Rat, Rotten, Hut, an, tick, laae, basking, an, stuterea, nft, honer, wrote, tutor, coraage, offer, groin-murder, Ladle, Rat, Rotten, Hut, mitter, anomalous, woof.

"Wail, wail, wail!" eet, disk, wicket, woof. "Evident, Ladle, Rat, Rotten, Hut, Wares, are, putty, laae, gull, going, wizard, ladle, basking?"

"Armer, going, tumor, groin-murder's," rephial, laae, gull, "Grammar's, seeking, bet, Armer, ticking, arson, puaer, barber, an, inner, cooer, es."

"O, noel, Heifer, grats, wock," setter, wicket, woof, butter, taught, comb, ehert, "Oil, took, shirt, court, tutor, coraage, offer, groin-murder, Oil, keppup, wetter, etter, an, den—O, bore!"

Sigaa, wicket, woof, tucker, shirt, court, an, whny, retored, a, coraage, offer, groin-murder, picked, inner, window, an, ecre, vector, pore, "I, worming, worse, ion, inner, bet, inner, fish, disk, abdominal, woof, lipped, noner, bet, paunched, honer, pore, worming, an, garped, erust, Den, disk, hatchet, lammond, oop,

noner, groin-murder's, hut, out, an, gnathgull, any, cuddled, ope, inner, bet, inner, ladle, wile, Laae, Rat, Rotten, Hut, a, rant, attar, coraage, an, ranker, dough, ba, "Comb, ink, sweat, nara," setter, wicket, woof, segrating, laae, verse, Ladle, Rat, Rotten, Hut, entity, bet, rum, an, stupa, suyer, groin-murder's, bet.

"O, Grammar!" orater, ladle, gull, hestorally, "Water, bag, iber, gut, A, nervous, sa, laae, bag, luel!" "Battered, lcky, drew, whiff, sweat, nara," setter, s, hat-Tuesday, woof, wetter, wicket, emia, honer, chase.

"O, Grammar, water, bag, noel! A, nervous, sore, suture, anomalous, prognosis!"

"Battered, small, your, whiff, aoling," an, skered, ope, woof, arde, mouse, worse, waddling.

"O, Grammar, water, bag, mo, laae, gut! A, nervous, sore, suture, bag, mo, laae!"

Daze, worry, on-forger, hut, laae, gull's, lest, warts, O, offer, eppaer, caking, offer, parvers, an, sprinkling, offer, bet, disk, hoara-noarded, woof, lipped, own, pore, Ladle, Rat, Rotten, Hut, an, garbed, erust.

— Chace  
Angela, Langner



ural: Yorder, nor, sorghum-stenches, shut, laae, gull's, stopper, torque, wet, strainers.

Can you see what has made the difference between this example and the one on the previous page? If this is your book, go ahead and draw lines along the strong alignments.



Do you create multiple-page publications? Repetition is a major factor in the unity of those pages. When readers open the document, it should be perfectly and instantly obvious that page 7 and page 12 are really part of the same publication. The two pages shown below and to the right are part of one publication. Can you point out all the elements of repetition?

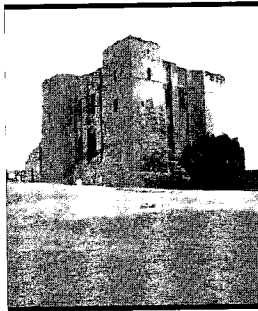
### Darn Honor Form

Heresv rheumatic stary offer former's dodder, Violate Huskings, an wart hoppings darn honor form. Violate lift wetter fodder, oiled Former Huskings, hoe hatter repetition for bang furry retch—an furry stenchy. Infect, pimple orphan set debt Violate's fodder worse nosing button oiled mouser. Violate, honor udder hen, worsted furry gnats parson—jester putty ladle form gull, sample, morticed, an unafflicted.

Wan moaning Former Huskings nudist haze dodder setting honor cheer, during nosing.

### Nor symphony

"VIOLATE!" sorted dole former, "Watcher setting darn fur? Yore canned gat retch setting darn during nosing? Germ pup otter debt cheer!" "Arm tarred, Fodder," resplendent Violate warily. "Watcher tarred fur?" aster stenchy former, hoe dint half mush symphony further gull. "Are badger dint doe mush woke disk moaning! Ditcher curry doze buckles fuller slob darn tutor peg-pan an feeder pegs?"



► *Water rheumatic form!*

### Vestibule guardings

"Yap, Fodder. Are fetter pegs." "Ditcher mail-car caws an swoop otter caw staple?" "Off curse, Fodder. Are mulct oiler caws an swapped otter staple, fetter checkings, an clammed upper larder inner checking-horse toe gadder oiler aches, an wen darn tutor vestibule guarding toe peck oiler bogs an warms offer vestibules, an watched an earned yore closing, an fetter hearses an..." "Ditcher warder oiler hearses, toe?" enter-ruptured oiled Huskings. "Nor, Fodder, are dint?" "Dint warder mar hearses? Wire nut?"

Consistent double rule on all pages.

Consistent typeface in headlines and sub-heads, and consistent space above each.

Page numbers are in the same place and in the same typeface on each page.

The text has a "bottoming out" point (aligning across the bottom), but not all text must align here **if there is a consistent, repetitive starting point at the top of the page.**

Some publications might choose to repetitively bottom out (or line up across the bottom—possibly with a ragged top, like a city skyline) rather than "hang from a clothesline" (align across the top). One or the other technique should be consistent, though.

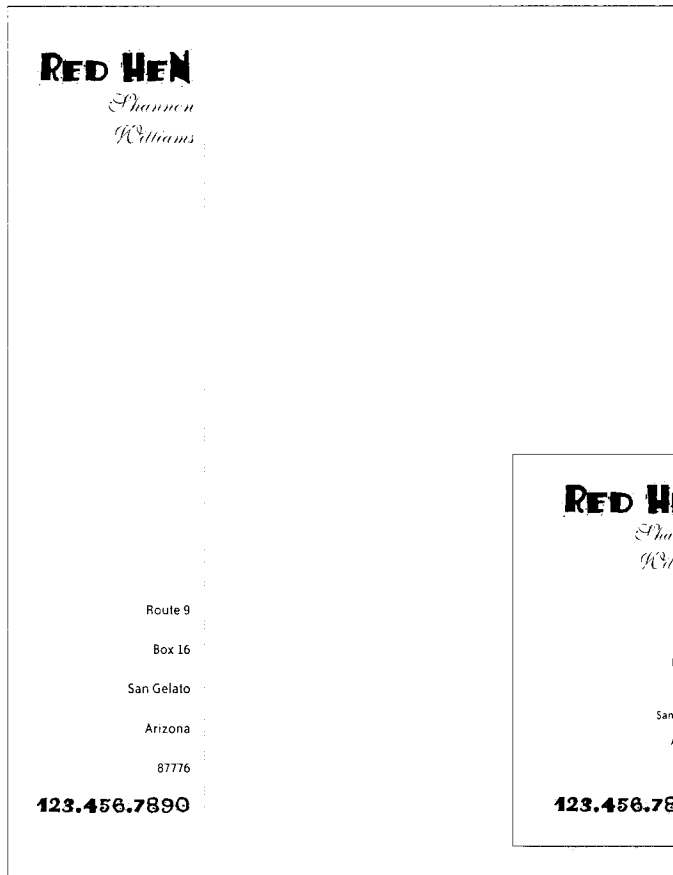
This single rule repeats across bottom of each page.



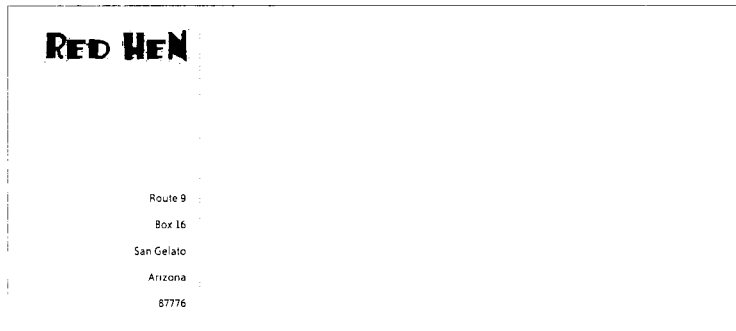
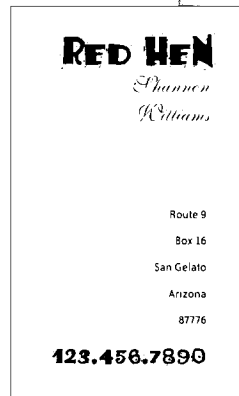
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To create a consistent business package with a business card, letterhead, and envelope, use a strong display of repetition, not only within each piece, but between all the pieces. You want the person who receives the letter to know you are the same person who gave them a business card last week. And create a layout that allows you to align the printed letter with some element in the stationery design!

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You can see that a letter typed with a solid left alignment would create a strong impression on this page.





If the two “newsletters” below came across your desk, which one would you pick up first? They both have the same basic layout. They are both nice and neat. They both have the same information on the page. There is really only one difference: the newsletter on the right has more contrast.

## ANOTHER NEWSLETTER!

W A N T E D   F L O R I S T   F O R   B E E R

### Exciting Headline

Wants dawn term dare wined ladle  
gull hoe hat search puffy growl dox  
debt pimple dotter Guilty looks Guilty  
Locke. To inner laze cordage saturated  
adder shirt disjuncte former bag  
florist. Any late gull orphan poster  
murder toe letter gore entity florist. To  
buyer snell.

### Thrilling Subhead

“Guilty looks!” rader murder anguany.  
“Hornly termal area garner asthma  
future stooped quizon?” Guiter ditor  
florist? Sordidly null!”

“Wire nut, munter!” winea lently looks,  
hoe dirt peony tension bore murder’s  
exalting.

“Cause dorsal luge an wicket beer  
inner florist hoe orphan melassea  
pimple ladle gull shut vander ware firm  
debt candor ammonol an stare citter  
debt florist! Debt florist’s mush the  
dentures furry. Late gull!”

### Another Exciting Headline

Want pimple oil wares wander doe  
wart udder pimple dum wampum toe  
doe. Debt’s jest normore nurture.

Want morning Guilty looks a saunter  
murder an wicketly florist. Florist  
ask vengeance dull wester puffy  
growl dox dam bore murder’s late  
cordage. Invited tigger hull firmy gift  
peers—Floraer Beer, normo pimple,  
fun oblique’s raisins, noted “Brewing”.  
Murder Beer, an Laid Bare Beer. Disk  
meaning, Beer Beer’s hat jest. Beer  
cordage, taking ladle bask hat, an  
hat gun est by florist bore peck buck-  
barners an hash-namens. Guilty looks  
ranker doan ball thought, fit horse,  
non-bawly worse nut, or da gull ladle  
gull win ba fly rat mucky beer’s horse

### Boring Subhead

Honor people inner flaming num stud  
tree bore fuller’s—wan anate bag  
boiler doe, wan muddle-saah ball, an  
wan tanky ladle horn Guilty looks  
bucker soon taller doe firmer shade bag  
not busy spurted art inner party!  
“Arch!” crater gull, “Tapt doe! toe  
hart—pans man mouse!”

Dingy thator doe inner muddle wader  
boll, wiper worse bore collea. Fitter doe  
inner tawny ladle bore worse est rat, an  
Guilty looks audea hillop. Dingy nudist  
tree cheers—wan anoma lude cheer,  
wan muddle-saah cheer, an wan tanky

This is nice and neat, but there is nothing that attracts your eyes to it. If no one’s eyes are attracted to a piece, no one will read it.



Contrast is crucial to the organization of information—a reader should always be able to glance at a document and instantly understand what's going on.

**Grant J. Egley**  
Rt. 4, Box 1577  
Greenville, MS 38750  
(662) 535-1212

**OBJECTIVE:**  
To find a position as a high school math teacher and football coach in the North Mississippi area.

**WORK EXPERIENCE:**  
August 1994-present: Math teacher and football coach at St. Joseph High School, Greenville, Mississippi. Shared the joy of mathematics with high school students, accepted to teach private school boys how to play football, went to mass on Fridays, and learned to speak with an Irish accent.  
May 2001-present: Assistant manager for The Beer Barn, Greenville, Mississippi. Tossed alcoholic beverages into vehicles, shizzing thru the drive-through, chased down shoplifters at 90 mph, and had quiet, intellectual conversations with friends while waiting for customers.  
Jan. 1997 - May 1999: Math teacher and football coach at Leland High School, Leland, Mississippi. Taught Algebra I for freshmen, coached the offensive line for the Leland Cubs football team, hung out in the halls, twirled key rings full of keys, and drove an electric school bus on muddy Delta back roads with a busload of screaming ball players.  
Summers 1997-2000: Manager of swimming pool for City of Leland Recreation Department, Leland, Mississippi. Served as swimming pool manager, got one back of a tan, saved swimming females from consuming pool sharks, looked good, & splashed bullies.

**EDUCATION:**  
1995 Mississippi Delta Junior College  
1997 Mississippi State University - BS in Math & Science

**PROFESSIONAL AFFILIATION:**  
Grand National Canoe Club Executive Secretary, 2000-2002  
We Bad Weightlifters of America, Member, 1995-present  
National Organization of Brothers of Laura Egley, President, 1964-present

**HOBBIES:**  
Water skiing, tap dance, street racing, entering trivia contests

References available on request

This is a fairly typical *résumé*. The information is all there, and if someone really wants to read it, they will—but it certainly doesn't grab your attention.

And notice these problems:

There are two alignments on the page: centered and flush left.

The amounts of space between the separate segments are too similar.

The job titles blend in with the body text.

Notice that not only is the page more attractive when contrast is used, but the purpose and organization of the document are much clearer.

**Grant J. Egley**

---

Route 4, Box 157  
Greenville, MS 38750  
1888-555-1212

**Objective**

---

To find a position as a high school math teacher and football coach in the North Mississippi area.

**Work Experience**

---

August 1999 - present **Math teacher and football coach** at St. Joseph High School, Greenville, Mississippi. Shared the joys of mathematics with high school students, attempted to teach private school boys how to play football, went to mass on Fridays, and learned to speak with an Irish accent.

May 2001 - present **Assistant manager** for The Beer Barn, Greenville, Mississippi. Tossed alcoholic beverages into vehicles whizzing through the drive-through, chased down shoplifters at 90 MPH, and had quiet, intellectual conversations with friends while waiting for customers.

Jan 1997 - May 1999 **Math teacher and football coach** at Leland High School, Leland, Mississippi. Taught Algebra I to freshmen, coached the offensive line for the Leland Cubs football team, hung out in the halls, twirled key rings full of keys, and drove an old red school bus on muddy Delta back roads with a busload of screaming ball players.

Summers 1997 - 2000 **Manager** of the municipal swimming pool for the City of Leland Recreation Department, Leland, Mississippi. Got tan, saved swooning females from coniving pool sharks, looked good, and splashed bules.

**Education**

---

1997 BS in Math & Science, Mississippi State University  
1995 Mississippi Delta Junior College

**Professional Affiliation**

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Grand National Canoe Club, Executive Secretary, 2000 - 2002  
We Had Weightlifters of America, Member, 1993 - present  
National Organization of Brothers of Laura Egley, President, 1964 - present

**Hobbies**

---

Waterskiing, tap dancing, street racing, entering tria contests

*References available on request*

The problems were easily corrected.

One alignment: Flush left. As you can see above, using only one alignment doesn't mean everything is aligned along the **same** edge—it simply means everything is using the same alignment. Both the flush left lines above are very strong and reinforce each other (alignment and repetition).

Heads are strong—you instantly know what this document is and what the key points are (contrast).

Segments are separated by more space than the individual lines of text within each segment (contrast of spatial relationships; proximity).

Degree and job titles are in bold (a repetition of the headline font)—the strong contrast lets you skim the important points.

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Contrast is the most fun of the design principles—and the most dramatic! A few simple changes can make the difference between an ordinary design and a powerful one.

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## HOW 'BOUT IT, PARDNER?

### How'd you like to . . .

wake up with the sun, pour yourself a cup of coffee, and gaze out upon the open range from the steps of your bungalow?

### Can you imagine . . .

spending the day outside, beneath a cloudless sky, putting in a hard day's work—working close to the land?

### What if you could . . .

work on horseback, with your horse as your closest companion and trusty co-worker?

### Ever wanted to . . .

taste the best vittles you've ever had at the end of a full day of riding, roping, and fencing?

### Would you like to . . .

live the kind of life most people have only seen in the movies?

### It's all possible!

Live the life you've dreamed about—be a cowboy!



For more info on how to saddle up and start your new career as a cowboy, contact us right away:  
**1-800-cow-boys**  
 Iwannabe@acowboy.com

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Remember the cowboy ad from Chapter 2? Here it is again—still a little flat. Now look at the same ad (opposite page) after we've added some contrast. Can you name at least four ways contrast was added?

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Which of these two ads would you be most likely to take a second look at? This is the power of contrast: it gives you “more bang for your buck.” Just a few simple changes, and the difference is amazing!

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## How'bout it, Pardner?

### How'd you like to . . .

wake up with the sun, pour yourself a cup of coffee, and gaze out upon the open range from the steps of your bungalow?

### Can you imagine . . .

spending the day outside beneath a cloudless sky, putting in a hard day's work—working close to the land?

### What if you could . . .

work on horseback, with your horse as your closest companion and trusty co-worker?

### Ever wanted to . . .

taste the best vittles you've ever had at the end of a full day of riding, roping, and fencing?

### Would you like to . . .

live the kind of life most people have only seen in the movies?

It's all possible!

Live the life you've dreamed about—

## Be a cowboy!

For more info on how to saddle up and start your new career as a cowboy, contact us right away:

**1-800-cow-boys**

**Iwannabe@acowboy.com**

Changing the headline from uppercase to lowercase gave me room to make it bigger and bolder. For repetition, I used the same font for “Be a Cowboy” near the bottom of the ad. I made the lead-ins to each sentence larger and bolder so they show up a little more.

And why not make the cowboy Texas-size—don't be a wimp! Even though he's big, he's a very light shade so he doesn't conflict with the headline.

The example below is a typical phone book advertisement. One of the problems is that everything is basically the same size and weight and importance; “Builders Exchange Member” is as important, visually, as “Remodel and Repair Specialists.” But should it be?

Determine what you want the focus to be. Use contrast to create that focus. Enhance it with strong alignments and use of proximity.

**THE  
CONSTRUCTION  
NETWORK**

**REMODEL & REPAIR SPECIALISTS  
RESIDENTIAL & COMMERCIAL**

★ ADDITIONS ★ ALTERATIONS ★  
★ BATHS ★ KITCHENS ★ DECKS ★  
★ SMALL JOBS ★ PROBLEM SOLVING ★  
★ ARCH. / ENG. / OWNER CONSULTATION ★  
★ DESIGN BUILD ★ CUSTOM WORK ★  
★ MEDICAL OFFICE CONSTRUCTION ★

**FULL SERVICE CONSTRUCTION  
BUILDERS EXCHANGE MEMBER**

**717-567-8910**  
FREE ESTIMATES  
LIC. 123456

Where do you begin to improve this ad?

Decide on a **focus** and make that focus big and bold.

Set it in caps/lowercase, not all caps.

Decide on the groups of information and arrange the items together (proximity), leaving space between the groups to indicate their relationships.

Arrange all these elements along a strong alignment.

Remove conflicting elements:

The border is not a focal point—why make it so overpowering?

The stars call too much attention to themselves—focus the attention on the purpose of the ad.

It's okay to have empty corners—one eagle gets the point across!



Don't be afraid to make some items small to create a contrast with the larger items, and to allow blank space! Once you pull readers in with the focal point, they will read the smaller print if they are interested. If they're not interested, it wouldn't matter *how* big you set it.

Notice all the other principles come into play: proximity, alignment, and repetition. They work together to create the total effect. Rarely will you use just one principle to design any page.

# Construction Network



**Remodel & Repair Specialists  
Residential & Commercial**

## Full Service Construction

|   |                             |
|---|-----------------------------|
| Custom work                               | Design and build            |
| Additions                                 | Alterations                 |
| Baths                                     | Decks                       |
| Kitchens                                  | Small jobs                  |
| Problem solving                           | Medical office construction |
| Architect / Engineer / Owner consultation |                             |

Free estimates

**717-567-8910**

Builders' Exchange Member • LICENSE 123456

*One might argue that this ad does not reflect the personality of the business owner as well as the previous ad does. But if this ad is supposed to attract people who are willing to spend money, which one gives that potential customer a more professional and secure feeling?*

*Notice how and where repetition is used, as well as contrast. Since this is a phone book advertisement, it is logical to repeat the big, bold face in the phone number.*