

Layout Design: **Guiding The Eye**

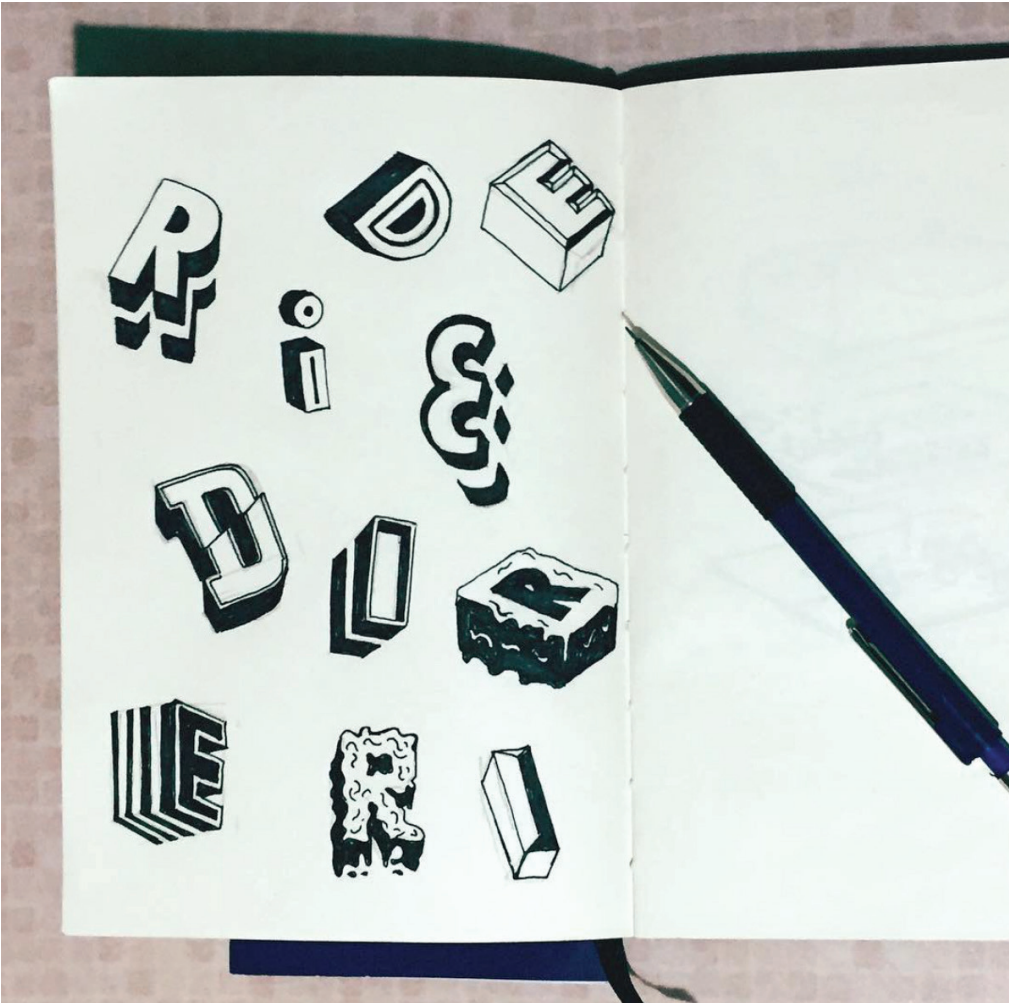
Recap

Your first challenge is to bring the word ‘Type’ to life.

Reflect on the induction workshop, and the endless possibilities in both medium and form. Your ‘image’ can be crafted, built, photographed, letterpressed, created digitally etc, and imported into your final indesign document.

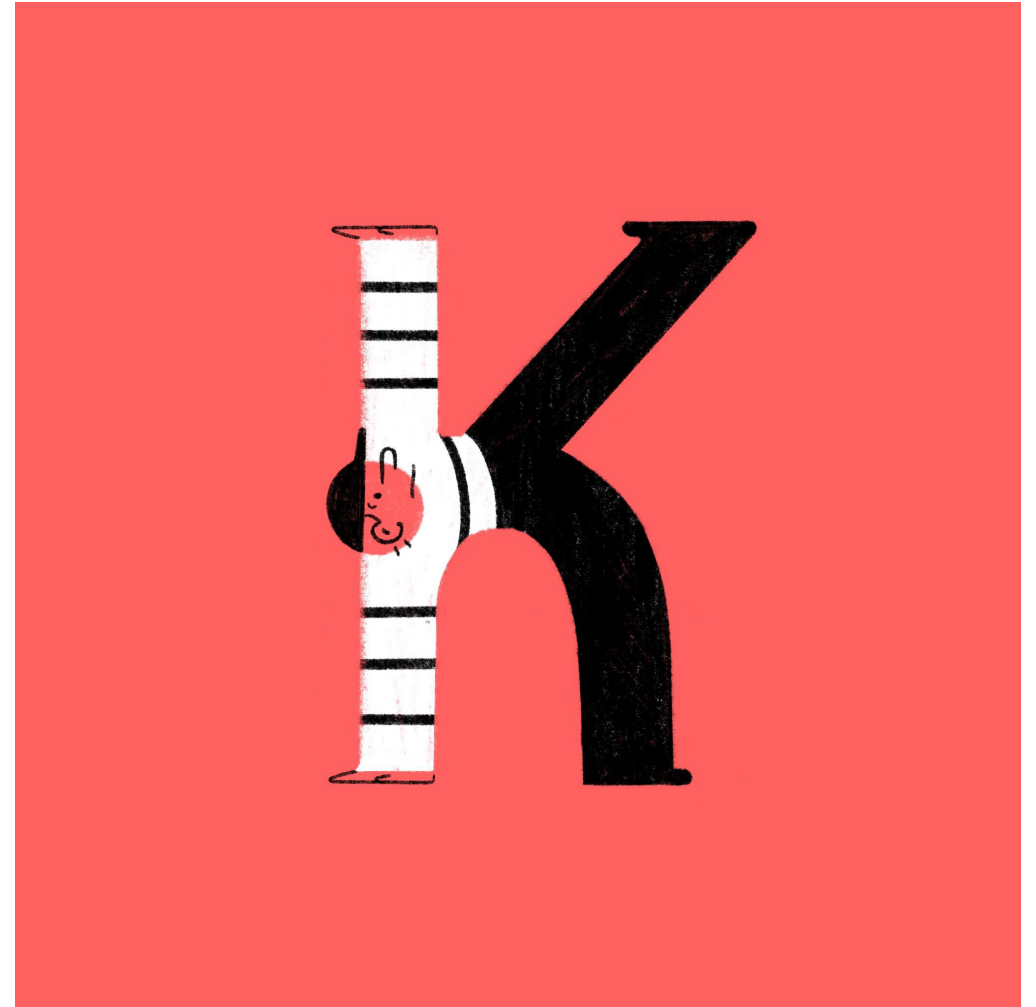
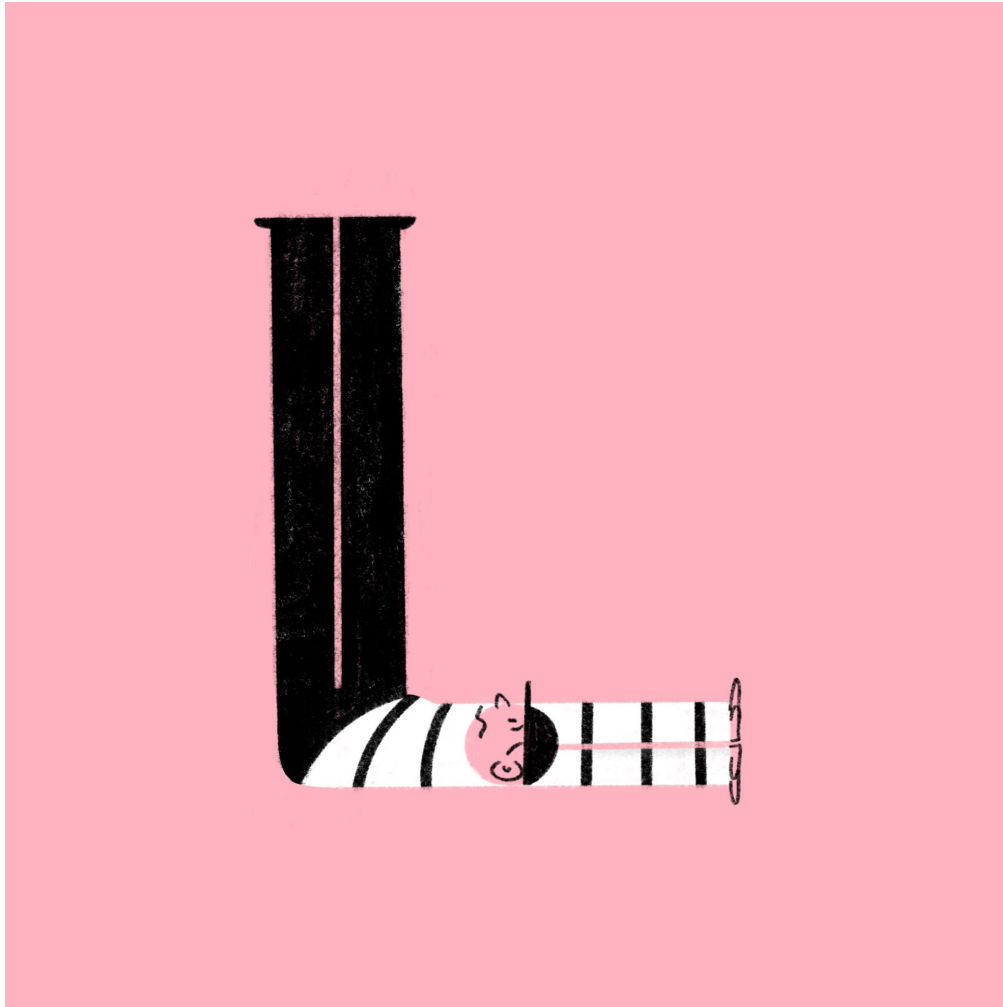


36 Days of Type



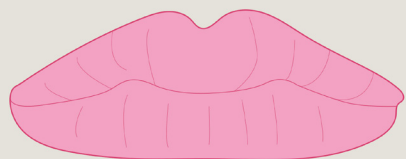
Itty's Sketchbook

Push the styles and recognisability of letterform shapes

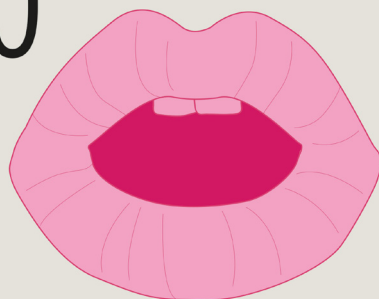


Could you be more playful with your 'image'?

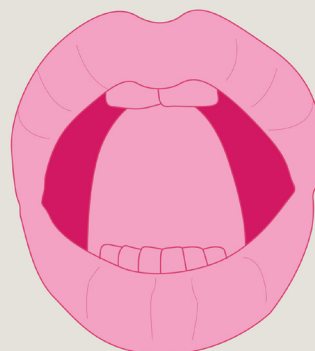
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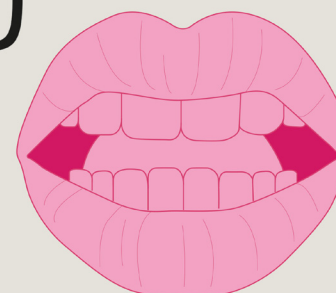
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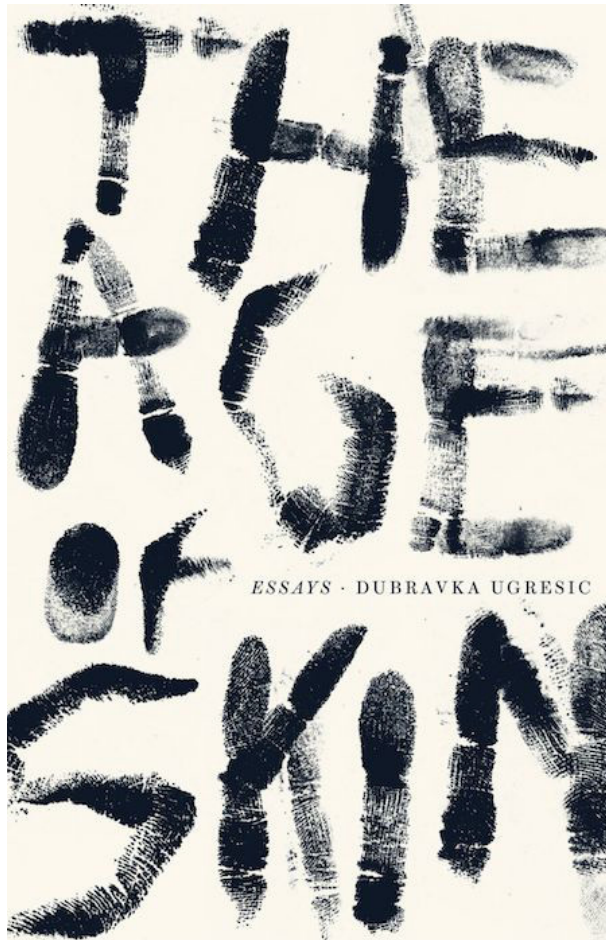
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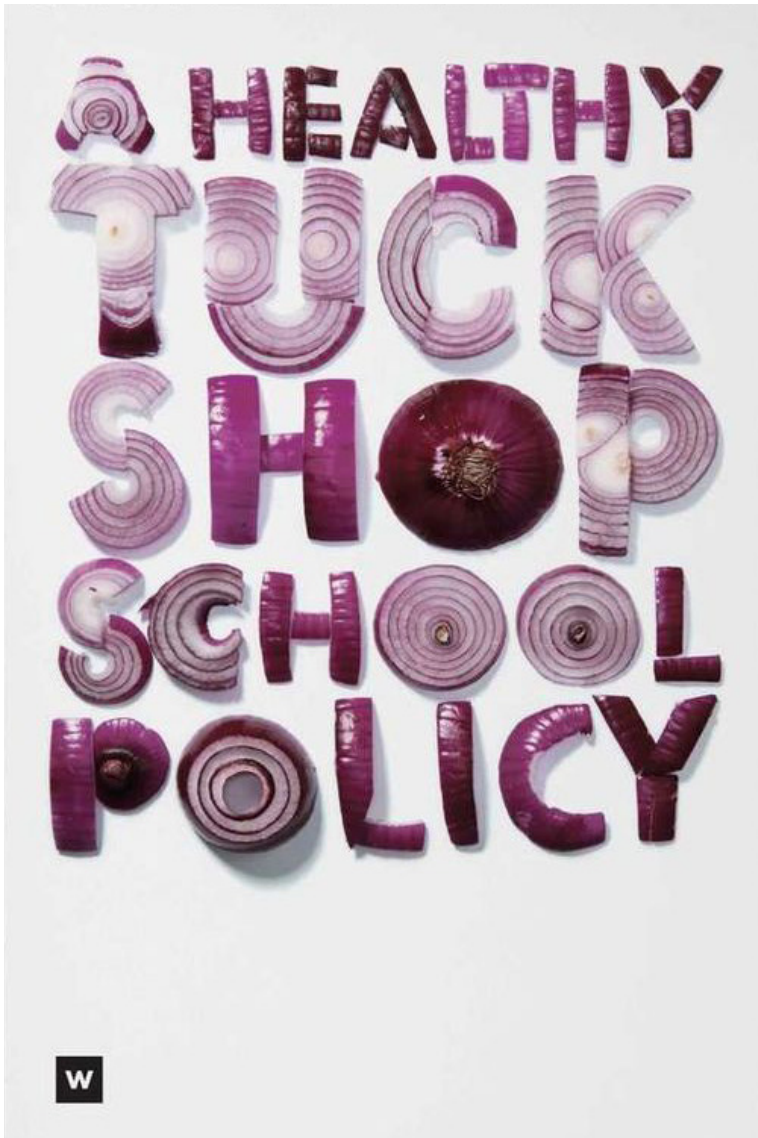
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How can you express a letter in other ways?



Experimental Typography

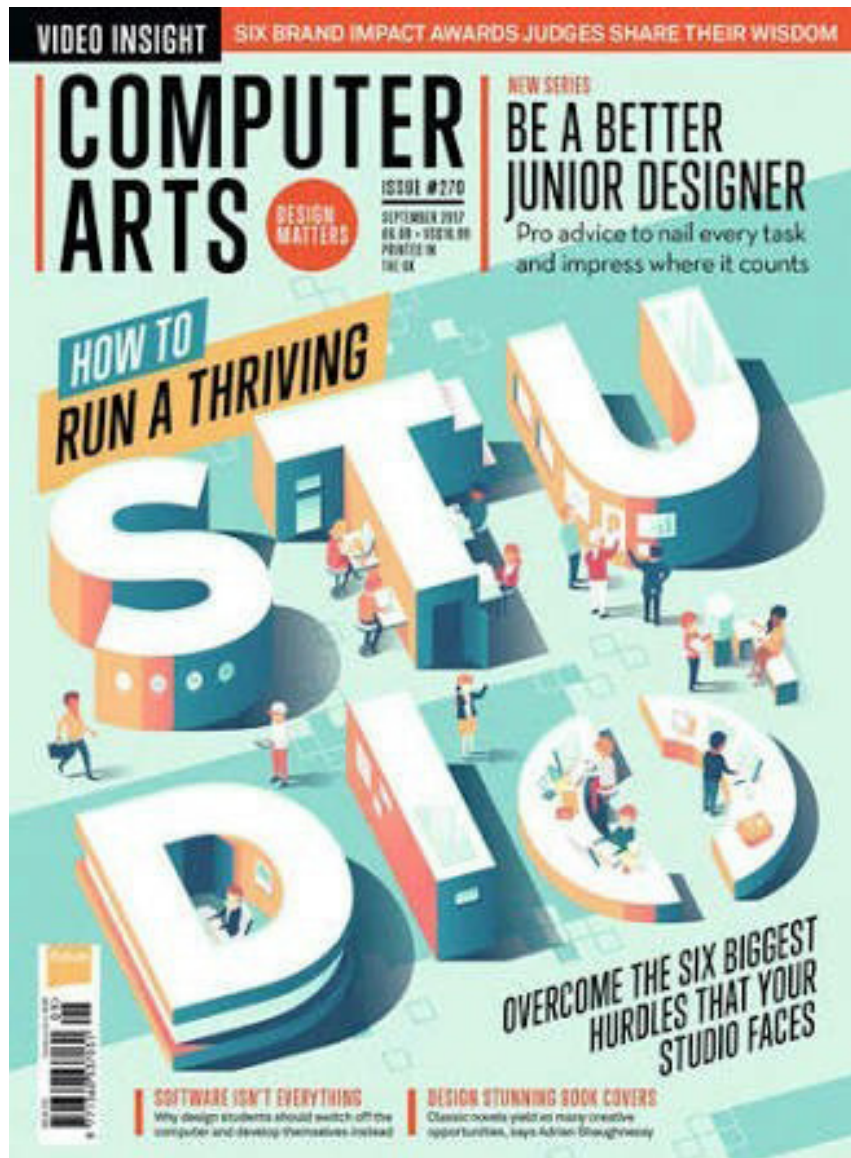


Lettering can be made from anything.

Push yourself in terms of medium.

If your comfort zone is the computer, step away from it.





Look at magazine covers and how they work

This will all form part of your research for this module.

Today

You have been asked to bring in 5 good examples of magazine double page spreads. We will use these as reference points to draw attention to some common design tricks to help with our design decisions.

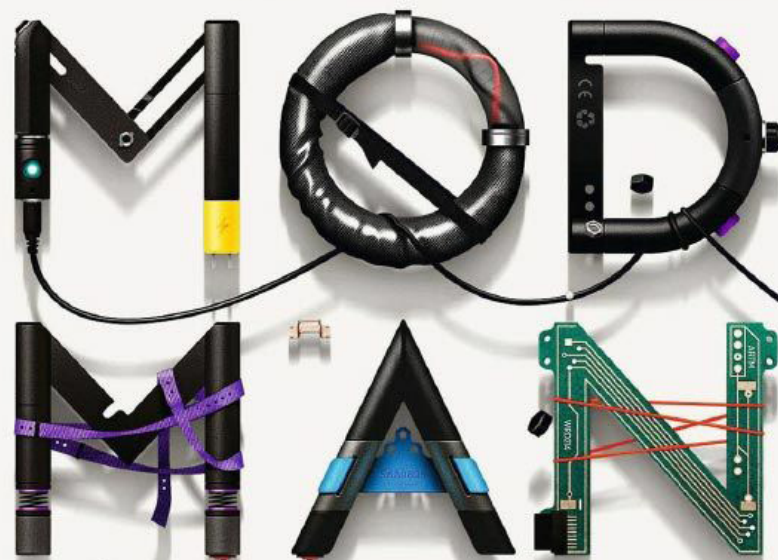
Good design is easy to navigate.

Good use of Typography not only makes written language visually appealing, it can also help guide the eye across the page effectively.

Tell us where to start.

The first thing you need is a starting point, a feature or title that your eye is naturally drawn to. Usually with the use of a title, often the boldest element on the page.

Common stylings include a bold weight being used, or an increased type size.



MODERN

AWKWARD
MOMENTS
FROM THE
FUTURE OF
COMPUTING



EARNERS

E-ink smartwatches...
ECG wristbands...
Arm-sensing jackets...
The mashup of fashion
and tech will not be
pain-free, argues
Russell Davies. And
it's all because we're
sentient human beings

TYPOGRAPHY:
Artem Sukhinin

Technological development is a steady and predictable march - things get smaller, quicker, better. The path we've taken is the only obvious one. Two-hundred and forty volts. MP3s. PDFs. They are naturally occurring phenomena. They're just there, part of the ineluctable unfolding of history. That's perhaps why technology narratives tend towards the extremes - utopia or dystopia, everybody's happy or everybody's dead. We want to hear a big story. —→

You cannot have two.

As a basic rule, there should be one strong element leaping out to create the starting point for your work.

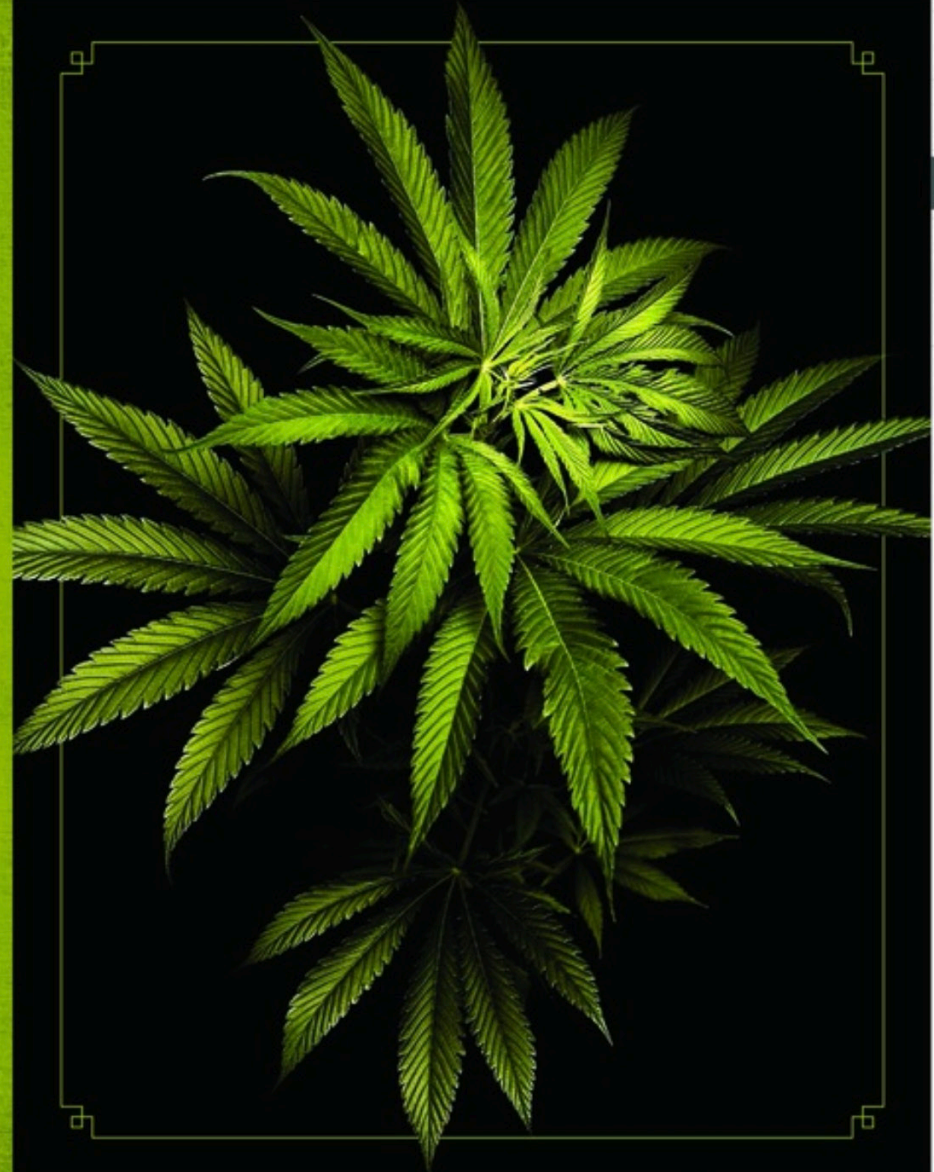
If two elements are styled roughly the same in size, weight or prominence, they compete - causing confusion.



THE HIGH END

Entrepreneur Travis Howard wants to reform America's marijuana laws by growing and selling the best, most expensive pot in the country. His argument? If pot is a luxury good, then the wealthy will buy it—and if the wealthy are buying it, the government won't prosecute it.

BY BENJAMIN REEVES



Reflection of shape and form.



Redirection from the image

Design by Seb Sumner

gill sans

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz
1 2 3 4 5 6 7 8 9 0
! " @ £ \$ % ^ & * () _ = -
+ = { } [] ; ' : " \ < > / . , |

Eric Gill (1892–1945) was a British sculptor, artist and type designer whose work almost vanished during the late 1920s. He is the designer of Gill Sans, a humanist sans-serif typeface designed in the 1920s that is still used today. Born in Stroud, Gloucestershire and named in honour of his mother, Gill attended Cheltenham School and Art School where he first exposed to the art world. In 1920, Gill moved to London to pursue his further but then gave up his position in 1923 after joining London's Central School of Arts and Crafts where he began training as a calligrapher and letter-cutter. It was here that Gill met and taught under Edward Johnston (designer of the Johnston Sans) typeface for the London Underground in 1912 when Gill was a hand and apprentice to Johnston. Johnston played a small part in creating "Johnston Sans".

The typeface was released commercially in 1928 as "Gill Sans" by Monotype. It quickly rose to popularity in 1929 when it became the standard typeface used for the London and North Eastern Railway. It appeared on timetables and the locomotive nameplates. Gill Sans was intended for use in contexts such as timetables because the type is designed so that it is still legible at small sizes making it good for other formats like advertisements and book design. In 1933, designer Edward Young used the typeface for the cover of the first book design, that is still printed and sold to this day. The typeface for the BBC also uses the typeface and has been changed since its adoption in 1937, which is now recommended to give a sense of modernity to the company. The commercial release and popularity of Gill Sans after its release in 1928 made it Monotype's first best-selling typeface of the 20th Century.

What began as a need to create "Gill Sans" was his overall dissatisfaction with Johnston's typeface stating that some of the letters were "not satisfactory" and that this is not acceptable as "he took a personal typeface should be fool-proof". Furthermore, British typographers and designer Stanley Morison indicated that Johnston's typeface was only in type and that there was a lot more commercial potential with a full-fledged family. Morison convinced Gill to develop a full Sans family that contained with the success of Gill Sans can still be seen today after the fact. Johnston's "fool-proof" family. When designing the full Gill Sans family, Gill wanted to create the elements of Johnston's Sans family should Roman's typographic in order to create a type which is both modern and traditional.

“... for such a purpose a typeface should be fool-proof”
- Eric Gill

BBC

COLLIERIE

2018

EAST

THE STRATFORD LOW-DOWN

www.internationalquarter.london
@IQLondonLife

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**23-30TH
OCT
2023**
LONDON
SPERM DOLORE
SIT AMET

EXPRESSIVE ARTISTIC STYLES

Lorem ipsum dolor sit amet,
consectetur adipiscing elit,
sed do eiusmod tempor
incididunt ut labore et dolore
magna aliqua.

James Grant does it best, summarizing everything well, and the relevant longer institutions at bottom are always more helpful. He also is able to make, quite relevant, connections between events that are simply not as obviously connected.

While some have chosen to implement it in conjunction with other culture change or capital restructuring, companies also implement it on a stand-alone basis. In some cases, the company may not have a formal strategy for implementing it, but it may be a result of a change in leadership or a change in the company's mission statement.

[illegible]

www.loremipsum.dolor

L'après-midi, il y a une
concertation, suivie d'un

Striking Concepts

Determine breaks in the written content.

Through the use of paragraph breaks and/or subtitles we can indicate breaks in the reading.

There are many ways of styling these, most common are first line indents and added line space.

Consider the way we read a magazine.

The way we read a magazine is very different from the way we read a book. This is where hierarchy comes in to play.

We often look for the main points on the page, possibly headings, or pull out quotes to gain a rough understanding of the content as quickly as possible.

✦ HONOURING THE GAME'S GREATS ✦

The AUSTRALIAN FOOTBALL

HALL OF FAME

Six FORMER CHAMPIONS were inducted into the AUSTRALIAN FOOTBALL HALL OF FAME this week.

Ern
HENFRY

PERTH/CARLTON PIONEER

Ern Henfry had a habit of achieving great things before he was entitled to. Some would say he had the Midas touch.

Consider this career snapshot. Henfry played for Perth at barely 16, represented his native Western Australia at 17; won a club best and fairest and finished runner-up in the

Sandover Medal at 20; missed five prime years due to war and a clearance dispute but was appointed Carlton captain in his first full VFL season; was best-afield in a premiership that same year on his way to the first of two best and fairests in Grand Final years; and in just his third VFL season became the first non-Victorian to captain the state.

After a jam-packed playing career spanning two states – during which he was widely hailed as the game's best leader and centreman, and one of its most popular figures – Henfry then coached Perth to its first flag in 48 years and coached Western Australia.

It's some honour roll, but son Ken (the sole survivor of the three Henfry children) said his father, who died on January 13, 2007, at 86, would still be surprised by his Hall of Fame induction.

Ken Henfry, 60, said: "My father was modest, but he still had a healthy sense of how good he was. He was particularly proud about being a good player when so young."

So good, in fact, that Henfry must have been among the few who weren't daunted by playing on legendary rover Haydn Bunton (who pipped Henfry by a vote in the 1941 Sandover Medal).

"Ern thought Haydn's greatest strength was reading the play and felt he liked running free ahead of the ball, but Ern was confident playing Haydn man-on-man," Henfry jnr said.

After two mature efforts against Victoria in Perth just before his 18th birthday, several Victorians approached him, asking him to join their clubs. He declined, believing he wasn't experienced enough.

Henfry eventually landed at Carlton.

After playing a services match in Sydney in 1944, the young RAAF pilot became friendly with a Blues official, who invited him to visit the club if he was ever in Melbourne. While on leave just weeks later,

FACT FILE

Clubs: Perth/Carlton

Born: July 24, 1921

Recruited from: Victoria Park

Playing career: 1937-54 (Perth 1937-41, 1945, 1953-54; Carlton 1944, 1947-52)

Games: 169 (Perth 85; Carlton 84)

Goals: 106 (Perth 86; Carlton 20)

Player honours: 2nd Sandover Medal 1941; Perth best and fairest 1941; Carlton best and fairest 1947, 1949; Carlton captain 1947-52; Carlton premiership 1947; Carlton Hall of Fame; West Australian Hall of Fame; WA (2 games); Victoria (2 games).

Coaching record: Perth 1953-54 (captain-coach), 1955-59, 1962-64 (242 games, 139 wins, 103 losses, premiership 1955); WA 1956-57 (6 games, 3 wins, 3 losses).



KORNIJS

“
He was proud about being a good player when so young

ERN HENFRY'S SON, KEN

Additional layers to your hierarchy enables key info to be gained.

Setting a tone.

You can set the tone of your design typographically through careful selection of the typefaces you use, and how the elements sit on the page.

Formality can be created through typeface choices - serif typefaces for example are traditionally used in academic texts.



process either in Iguala, the nearest major city (where the forced disappearance of 43 students in September 2014 made international headlines) or later in the U.S.

José and his fellow producers say once they sell their product to buyers who come around every two weeks or so, that's the end of their involvement. These days there's plenty of product to go around, and a kilo of gum goes for around 12,000 pesos — around USD 725. This price has dropped in recent years due to a surge in supply, the result of the soaring demand in the U.S.

"People get involved in cultivating [poppies] because there's little else to do to make a living," says Luciano, 57, who has grown poppies for around a decade. The plant has been grown in the region since the 1970s.

Outside his self-built wooden home in the village near the poppy plots, Luciano wears a weary, faded hoodie and blue canvas trousers. Satellite dishes stick out of many of these humble homes where neighbors are getting by, not getting rich.

A State Police pickup loaded with local officers rumbles by as we chat on his rickety porch.

"People move around in fear. They work but they worry that they might come to some harm because of what they're doing," Luciano says. As Mexico's cartels have recognized the business opportunities created by the demand for heroin in the U.S., they have upped production and now provide the lion's share of the heroin for sale on the streets in 'El Norte'.

Mexico has been in the grip of a 'drug war' for the last decade. A government crackdown on organized crime has put pressure on producers and the criminal organizations that control them. The result has been unprecedented levels of violence between rival gangs and state agencies, in a rough cat-and-mouse-game to outsmart one another.

The government squeeze on the cultivation of illicit substances has made life riskier for producers like Luciano and José, forcing them to act carefully.



"Criminal groups here grow stronger day by day, and things are getting more difficult," Luciano explains. "Those of us that work the poppy fields are scared that a gang is going to appear and kill us. All of us who work with poppies are afraid of that."

Producers don't just fear arrest from the government and violence from the gangs. The destruction of their crops represents a huge setback in production and subsistence earnings. Just a couple of weeks before Makeshift visited their crops, an operation by the Mexican Marines downed several hectares of plants on lands nearby — a drop in the bucket for the

cartel-backed buyers, but crucial months of income for the producers.

From sow to harvest, the cycle of each poppy crop only takes around three months, and there are always buyers. Most producers have either two or three planting cycles a year. Many farmers here, Luciano says, also cultivate avocados, peaches, and corn, but the cash turnaround is much slower.

"Poppies are more immediate. That's why people work to produce them. It's more risky but people want to support their families," he says. Many growers, he adds, use profits from their poppy crops to invest in more legitimate enterprises.

Despite the lucrative money of this shadow business, Luciano says he wants out.

"I'm old now...And it's better to have more secure work [like avocados and corn]," he says.

"I can't run anymore, and I don't want to be running away from the government using my walking stick." ☹

The isolated, impoverished sierra of Guerrero State now produces a large amount of U.S. heroin.

'I'm ready to start a family with Marnie'

star
EXCLUSIVE!

Ricky Rayment opens up on why he's a changed man since falling for his Georgie Shore girl...

When we catch up with Ricky Rayment, he's desperately missing his girlfriend, Marnie Simpson, who's away filming *Georgie Shore* in Greece. In fact, he's so bereft without her, that his parents surprised him with a flight to Florida to see them to help take his mind off it!

Star quizzes the loved-up 24-year-old on the real reason he left *TOWIE*, how he's not ready to propose to Marnie, 22, just yet and why he has no plans to join her on *Georgie Shore*...

Hi Ricky! What are your plans now you've left *TOWIE*?
I'm working on some exciting new projects. I can't give away too much, but I've got an exciting future. I'm looking forward to the next few weeks and months.

Would you like to do more TV?
At school I was good at drama and I've always enjoyed acting, so it would be nice to try something like that on TV. I'd definitely give presenting a go, too, and I'd like to do all the reality shows – *Celebrity*

Big Brother and *I'm A Celebrity*... They always look so much fun! **How do you think you'd do?**
I'd like *CBB* because my true personality would come out, you'd see the real me. In the jungle I'd like to challenge myself. I'm not very good at eating weird things, though, I'm very fussy and only like plain stuff. If they gave me a cockroach sandwich I wouldn't be happy!

Was Marnie the main reason you left *TOWIE*?
It was a mutual decision between the producers and myself, though I have to admit it was difficult with filming. I want a future with Marnie and to start a family, so it felt right.

But now she's filming abroad!
I miss her so much! I can't speak to her for three weeks, which is one of the hardest things I've ever had to do. If I go out with pals I want to leave early because I don't want to be there. I've never felt like this before – I want to be with her all the time! She had a four-day break recently and seeing her again was amazing. We were both in a totally euphoric state. We went to Athens and had so much fun.

What inspired your 'M' and heart tattoo?
I wanted to show how committed

I was. Lots of people think it's a showmance, but I'm confident I'll be with Marnie for the rest of my life. She loves the tattoo.

Would you get her full name?
I'll start with the M for now, then who knows... I might get a big portrait of her on my back!

Would you like Marnie to get a matching tattoo?
That would be cute, but it's up to her.

You're so happy together, but she must have some annoying habits?
If I buy a drink, she won't want one. Then I'll have a little sip, turn round and the rest of it's gone! She'll have drunk it all. She does it with food, too!

Will you move to be nearer to each other?
Marnie will probably move down to Essex so she's closer to London. When she gets back from filming we're going to talk about our future and what we want to do.

Is an engagement on the cards...?
That might be going a bit too far! But we're perfect for each other. I see a future with her, I see a family with her, but it's too early to talk about marriage.



He's loved-up with Marnie



Ricky's still in touch with Mario and James

Do you get on with the Georgie Shore cast?

I get on best with the girls! I don't really speak to the boys. It's not awkward, I just get on better with girls.

Would you make a cameo?

I love *Georgie Shore*, but there's no plan for that yet.

Jess said she's never been in love. Was that a dig at you?

Sometimes you think you love someone, but you don't. I thought I loved her but I didn't, and she obviously feels the same. She was telling the truth and I respect that. When you find the right person, it's a totally different feeling. I'm filled up with happiness now.

Gemma Collins said it's normal for Essex boys to threaten their girlfriends. What do you think of her comments?

Maybe the ones she goes out with! She likes boys who are



He misses Bobby and the *TOWIE* gang



It was never love for Jess and Ricky

RICKY'S GUIDE TO ROMANCE

MAKE EXTRA EFFORT

A lot of boys aren't ready to put in any effort, they think going for a meal is good enough. But I prefer to go the extra mile, with rose

petals and candles. Girls like little things like that and Marnie's worth the effort.

MAKE HER SMILE

I want Marnie to walk into the room, light up and be happy. Her smile makes me happy!

TREAT HER LIKE A PRINCESS

If you find the right one, treat her like a princess. Give her everything she deserves, and it will go well.

COSY NIGHTS IN

A date night for us would be sitting in, getting a takeaway and watching *The Walking Dead* – that's perfect! ■

Setting a pace.

8 - 10 words on a line is the optimum length for reading at a steady pace.

Longer lines and the eye can begin to wander, whilst shorter lines can begin to feel disjointed.

How the eye reads.

In the English language we read left to right - we look for the furthest point to the left to start each new line.

Use of centered type holds this up, as our eye jumps around the text.

As a rule, we try and stay away from use of centered, or right aligned text body copy for this reason.



Text aligned to the left gives us a clear starting point for each new line of text.



Centered or right aligned text holds our eye up - making it harder to read.

In the same way, 'justified' text can also make text less readable. The eye is drawn to the spaces between the words known as 'rivers'.

The eye is drawn to the negative spaces and away from the words themselves. It also allows you eye to slip between lines.



We often see words as shapes.

Common patterns in ascenders and descenders allow us to see whole words instantly.

PARAGRAPHS ALL WRITTEN IN UPPERCASE SLOW THIS DOWN, AS WORDS TURN INTO BLOCKS. WE SEE THE BLOCK FIRST, AND THEN THE WORD - RATHER THAN THE OTHER WAY AROUND.

As a rule, we try and stay away from use of centered, or right aligned text body copy for this reason.

Tying Text and Image Elements

We will go on to look at this in greater detail, but we can start identifying tricks used to link the text and image elements. The most common tricks are:

BOND

A COMMON

It's the most exclusive sorority in the world—a sisterhood of desire, bikinis, and deadly weapons. On the occasion of the 50th anniversary of the first film, we've gathered Bond Girls past and present in a lovely, if lethal, collection of 007's perfect IOs

BY PATRICK PACHECO
PHOTOGRAPHED BY HORST DIEKGERDES
STYLED BY KATE SEBBAN

590 InStyle / SEPTEMBER 2012



BÉRÉNICE MARLOHE

SHOOTING FOR THE STARS
"I had been preparing for this for the last eight years of my life," says the 33-year-old Parisian who plays Solitaire in the latest installment in the Bond series, hitting theaters November 9. Marlohe was so fixated on becoming a Bond Girl that "even before my stylized audition, I had two fake guns at home," she confesses. "I wanted to feel the sensation of power, and they help me get into a character's skin."

ANIMAL INSTINCTS
When she was fleshing out her character (the seductive link between David Craig's Bond and Javier Bardem's baddie, Silva), Marlohe turned to the natural world for inspiration. "I wanted to base her on something feminine but incorporate masculinity too. So I decided to play her as a cross between a panther and a dragon."

CINEMA STUDIES
"I learned English at school," says Marlohe, "but also from watching movies—many of them Bond movies."

Tom Ford dress, Aurélie Bidermann necklace, Lynn Bari rings

Creating a direction.

Now look at your examples.

Identify the typographic hierarchy - how does your eye travel across the page?

Has the designer tried to set an overall tone through their typographic choices or layout decisions?

Consider the line length - how has this been used to set the pace?

Identify any tricks to link the text and image.

Can you see any flaws in the designs?