

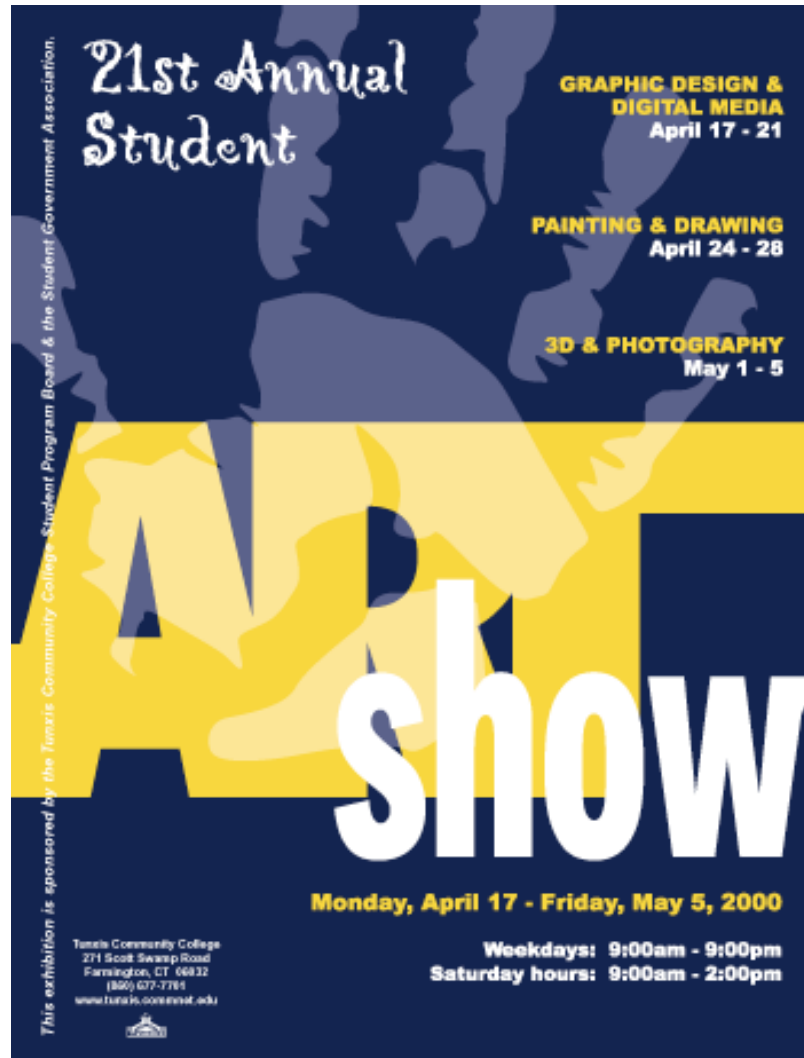
ASSIGNMENT 3

Typographic Hierarchy
using Groupings, Vertical,
and Horizontal Space

GROUPS and SPACE

**Typographic hierarchy with
GROUPS and SPACE**

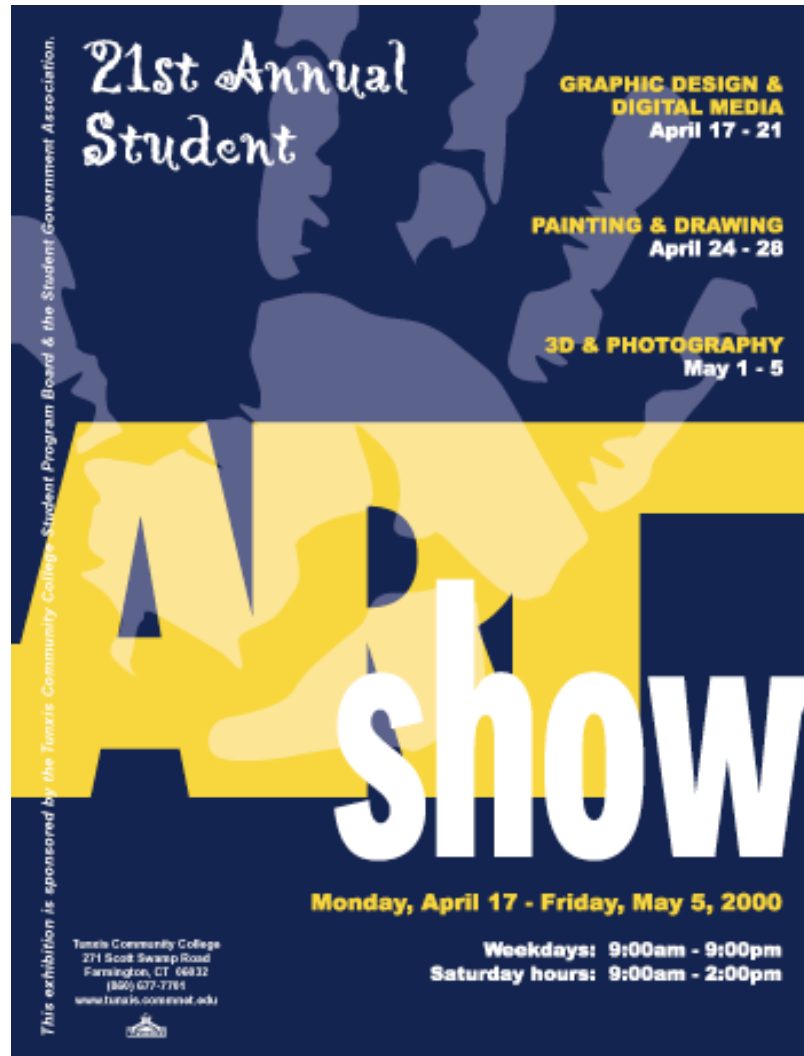
As you know, communicating your subject and ideas quickly and clearly, then providing access to additional information in SEQUENCE is an important focus.



How to organization of multiple units of information using

- Linear and non-linear hierarchy
- Groups and space
- Structure and alignment
- Basic grid

is our next endeavor





Hidden costs could be chewing your fund-raising budget to shreds

The hidden costs of fund raising can be dangerous. They may start out small but if you don't take action, they grow and multiply. Before you know it you've got a big problem on your hands.

Today more and more organizations are sensing the need for a trustworthy marketing partner who can come alongside, share their sense of mission, and help them keep waste under control.

That's why The Domain Group exists.

We've been helping organizations like yours do things that really matter since 1980.

One of our specialties, we have developed a unique set of tools. These tools are specifically created to help you stamp out the

hidden waste that silently grows away at your reverses. Tools such as the Donor Performance Index®, Donor and Customer Driven Segmentation®, and Milestone Marketing Strategies™. They're all tested. They're all proven. They're all highly effective techniques for cutting waste.

These tools have given us the power to:

- acquire donors and customers at a net profit.
- boost average gift or purchase size
- reduce complaints
- increase long-term value
- maximize donor and customer retention

Which means, we get multiple competitive bids from outside vendors to keep your production costs low.

No one else has such a powerful waste-fighting arsenal under one roof. You might just say we've built a better mousetrap.

If you suspect you may have a problem with marketing waste, just say the word. We'll share our experience with you. You'll find out how your results stack up against industry standards.

Most important, we'll tell you how to detect those dangerous hidden costs, and stamp them out before it's too late.

THE DOMAIN GROUP
SEATTLE • LONDON

Your partner for marketing and communication success
720 Olive Way, Suite 1700, Seattle, Washington 98101
206/682-3035, ask for Timothy Burgess at extension 480, FAX 206/621-0139

Linear

Dialogic has expanded its repertoire. With new products for voice, voice and fax, or voice and speech recognition. And interactive voice response with fax conferencing.

It's the technology you need, on the port you need, when you need it.

For example, the D41E "World Card" is appropriate for worldwide use. The VFX/40™ 4-port voice and fax card, featuring the D41E, allows on-the-fly ASCII-to-fax conversion. The VSR/40™ voice and speech recognition card, using the D41D™, recognizes over 25 languages.

Of course, when you go with DIALOG/40, you get more than just winning technology. You get a proven path to success — our customers have installed more than one million ports.

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DIALOG/40. More than just a classic choice for developers.

It's pure genius.

The Dialogic/40™ Series gives you voice, fax and fax, or voice and speech recognition integrated in a single slot.




Imagine Mozart, Bach and Beethoven in the same band.

ORACLE NUMBER SERVICE 40 6

Non Linear

Controlled
by scan
patterns
and visual
emphasis



Contrast of
Information
Groups

SINGLE FONT

- 11◎ **Film: Experimental Tuesdays**
7:00 p.m. - UT
- 11 **Voice Recital**
A Celebration of Women Composers
7:30 p.m. - RH
- 12 **UWM Concert Band Festival**
9:00 a.m. - 5:00 p.m. - ZC
- 13 **Music From Almost Yesterday Concert**
guest artist Sarah Cahill, piano
7:30 p.m. - RH
- 15■ **Present Music**
Africa/America
7:30 p.m. - ZC
- 18◎ **Film: Experimental Tuesdays**
7:00 p.m. - UT

Type contrast
within typographic
groups
weight
stance

Space between
typographic groups


Type unity from
group to group


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SINGLE FONT

Type contrast
within typographic
groups
weight
size
capitalization

Space between
typographic groups

Type unity from
group to group

MIXING FONTS

Contrast between
typographic groups
style
size
capitalization

Space between
typographic groups

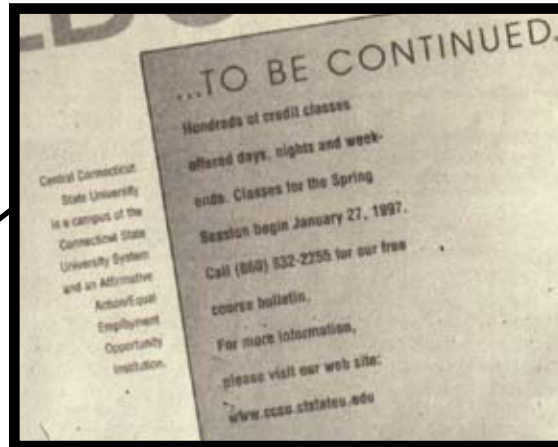
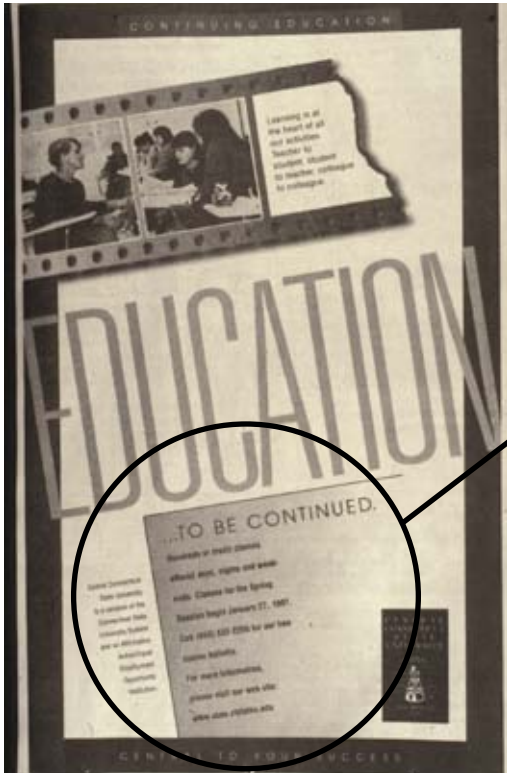


welcoming

*is style a look
or a feeling?*

A really great room doesn't
scream a style. It creates
an experience. A great room
can feel whimsical or savvy.
Romantic or welcoming.
Because ultimately, a room is
an expression of who you are.
What will yours say about you?
What part of you lives
in Bombay?

BOMBAY.



Contrast of
Alignment of
typographic
elements

Flush left

Flush right

Type contrast between
typographic groups

Line space (leading) of
typographic groups



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Advance Purchase Required. Fare is one way

	Advance Purchase Required	No Advance Purchase Required
Chicago Midway	'89	'158
Ft. Lauderdale	'83	'179
Miami	'95	'207
Orlando	'83	'169

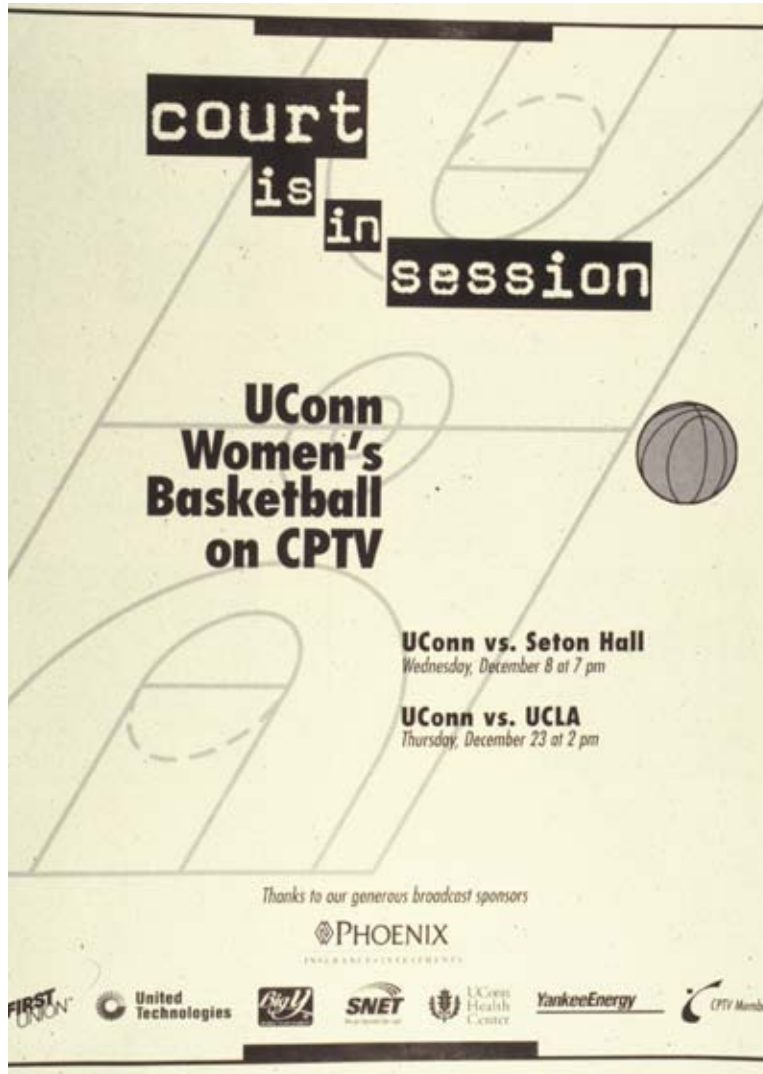
Fares are one way. (Chicago Advance Purchase Required fare is each way based on required roundtrip purchase.)

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Contrast of
Alignment of
typographic
elements
Centered
Flush Left
Justified

Type contrast
within and between
typographic groups

Space between
typographic groups



Contrast of
Alignment of
typographic
elements

Flush left

Flush right

Centered

Contrast between and
within typographic
groups

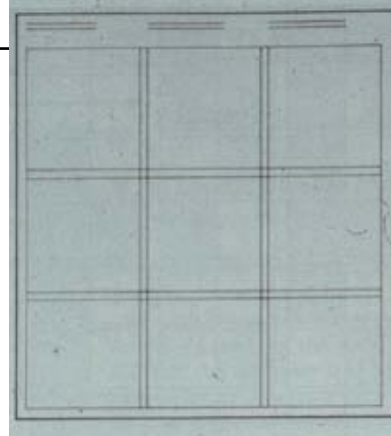
Space between
typographic groups

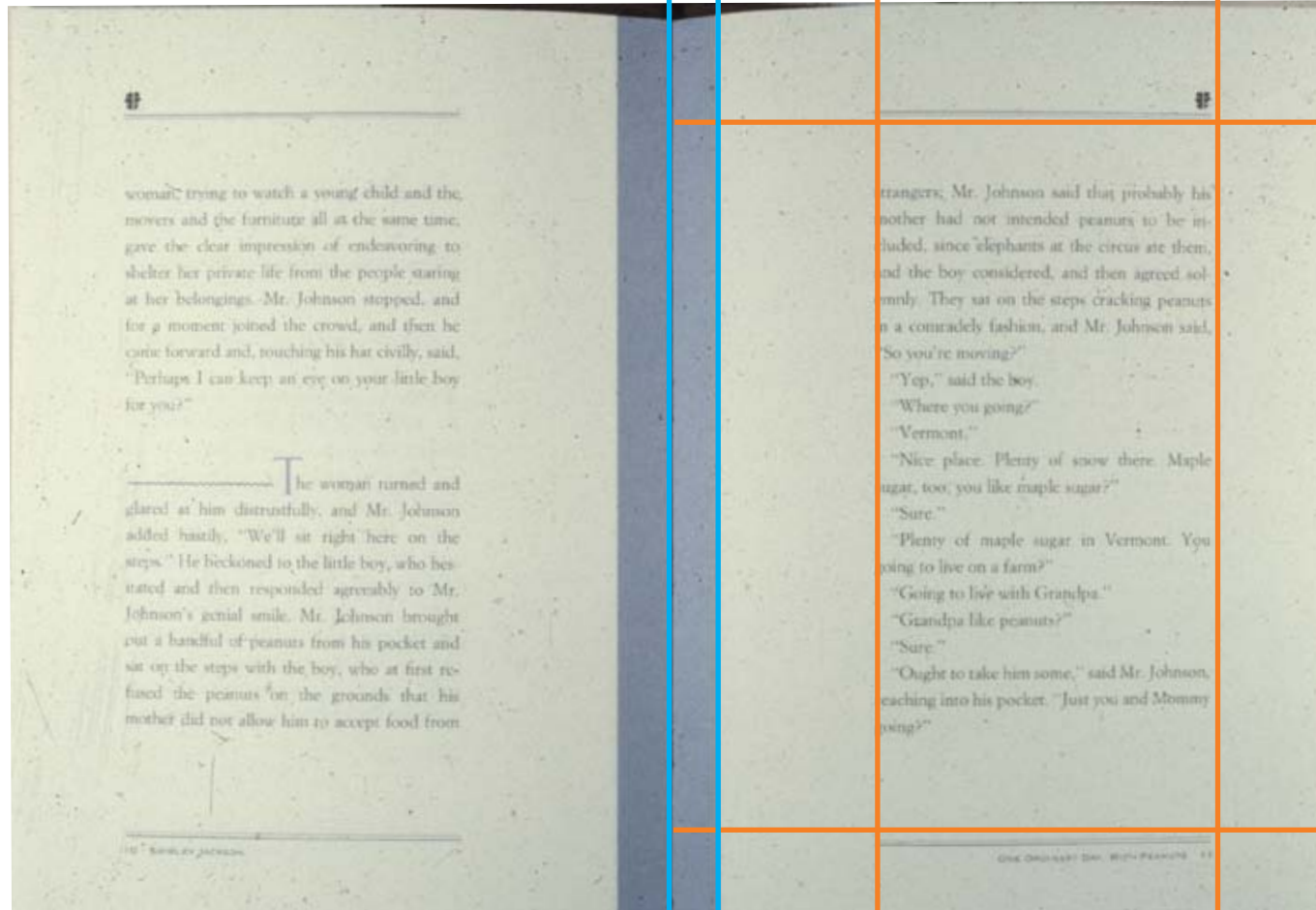
VISUAL HIERARCHY | **GROUPS & SPACE** | **GRID**

ORGANIZE

Unity through similarity and repetition

Variety in its flexibility





ORGANIZE



*Dyslexia didn't stop
Bodie Thoene from becoming
a best-selling author.*

Determined to Write

As the other preschoolers scramble to locate poster-board cards with their names, one ashen-haired girl hangs back, waiting for the rest to select first. She picks the leftover card with her five-letter name: Bodie.

By third grade, Bodie Thoene (now) could understand numbers, but still couldn't read her name. Her teacher thought she was lazy, but her Jewish father and Irish mother refused to doubt Bodie's ability. They hired a tutor who worked four hours a day with her through the summer until she could read well enough to move to the next grade.

Their determination paid off. In 1987, the Evangelical Christian Publishers Association awarded Thoene the Gold Medalion award for *The Gates of Zion* (Bethany House). Thoene wrote the 350-page historical novel — the first in "The Zion Chronicles" — in just four months. The series, which covers the six-month period when Israel became a nation in 1948, concluded in 1988 with book five, *The Key to Zion*.

Thoene's childhood struggles gave no hint of honors to come. Bodie's mother

took her children to a Protestant church. When Bodie was 10, a Sunday school teacher worked her for failing to read and sing "Jesus Loves Me." Tucking out of class, she located a quiet room. Kneeling, she prayed, "Lord, if You let me read, I'll do anything You want."

Although reading remained difficult, Bodie developed a keen ability to listen — she could imitate almost anyone. She began writing short stories and plays.

High school didn't hold much interest for her. Reading assignments and tests were difficult, and Bodie's low grades proved it. She turned her attention to her dream of writing.

At 14, she started into her hometown California newspaper office and told the editor, "What you need is a column for kids written by kids. I'll cover all the high schools."

The editor leaned over his typewriter and said, "OK." In the newspaper, Bodie sharpened her interviewing, writing, and storytelling skills.

The source of her problems wasn't diagnosed until she flunked spelling at a college freshman. She had dyslexia, a



by W. Terry Whalin

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