

# er Designe



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Quandrangle lawn  
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of Washington  
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# Greeting Card

PHOTO: CAPTURELIGHT

A GREETING CARD IS A PIECE OF CARD STOCK, usually with an illustration or photo, made of high-quality paper featuring an expression of friendship or other sentiments. Although greeting cards are usually given on special occasions such as birthdays, Christmas, or other holidays, such as Halloween, they are also sent to convey thanks or express other feelings (such as condolences or best wishes to get well from illness).

Greeting cards are usually packaged with an envelope and come in a variety of styles. There are both mass-produced and handmade versions available and they may be distributed by hundreds of companies large and small. While typically inexpensive, more elaborate cards with die-cuts, pop-ups, sound elements, or glued-on decorations may be more expensive.

The custom of sending greeting cards can be traced back to the ancient Chinese, who exchanged messages of goodwill to celebrate the New Year, and to the early Egyptians, who conveyed their greetings on papyrus scrolls. By the early 15th century, handmade paper greeting cards were being exchanged in Europe. The Germans are known to have printed New Year's greetings from woodcuts as early as 1400, and handmade paper Valentines were being exchanged in various parts of Europe in the early to mid-15th century, with the oldest Valentine in existence being in the British Museum.

By the 1850s, the greeting card had been transformed from a relatively expensive, handmade, and hand-delivered gift to a popular and affordable means of personal communication, due largely to advances in printing, mechanization, and a reduction in postal rates with the introduction of the postage stamp.

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The UCDA Foundation (UCDAF) provides support that enables UCDA to accomplish far more than it can alone. UCDAF funds special initiatives and programming and expands organizational opportunities to increase awareness of UCDA, its members, and the role they play in promoting education.

UCDA, the only design association created specifically for educational institutions, inspires designers and design educators working in North America and around the world. UCDA recognizes, rewards, and values its members by providing quality, relevant, and focused programming and networking opportunities in intimate and engaging environments.

Your tax deductible donation will help to strengthen the position of designers and design educators as key players in the world of higher education. The UCDA Foundation is a 501(c)3 non-profit charity. Learn more at [ucda.com](http://ucda.com).

## INCLUSIVENESS

UCDA strives to be an inclusive organization, as we value the multitude of different voices, opinions, experiences, and identities of our members and members of the greater design community.

We respect, honor, and welcome participation and involvement of all members, inclusive of all aspects of individual and group identity and experience. Our commitment is woven into our decisions, programs, and actions.

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All UCDA attendees, speakers, sponsors, and volunteers at any of our programs (conference, summits, workshops, etc.) are required to agree with the following anti-harassment policy. Organizers will enforce this code throughout the events. We expect cooperation from all participants to help ensure a safe environment for everybody.

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UCDA programs are dedicated to providing a harassment-free experience for everyone, regardless of gender, age, sexual orientation, disability, physical appearance, body size, race, religion, or any other personal identity. We do not tolerate harassment of program participants in any form. Program participants violating these rules may be sanctioned or expelled from the event without a refund at the discretion of the conference organizers.





# 2022 Type Trends Report



THIS REPORT, PRODUCED BY MONOTYPE, SHOWS WORK by brands and agencies that we admire and whose work really stood out over the last twelve and some odd months. Monotype is sharing it for educational purposes to tell a story of typographic creativity and some of its root causes. This is not an advertisement for Monotype; it’s a celebration of the unique typographic voices of our times.

Dig in to learn more about how design reflects society, key trends in typography and branding, and how the creative world is adopting technology like animation, variable type and NFTs.

Both the report and webinar are available at: [www.monotype.com/type-trends](http://www.monotype.com/type-trends)

## UCDA Design Awards—four competitions now open

ENTER YOUR PORTFOLIO PIECES IN THE PRESTIGIOUS UCDA Design Awards. These annual awards honor the best work in educational design—in print, digital, illustration, photography, and student competitions. These coveted awards are judged by a hand-picked panel of peer jurors composed of designers, design educators, photographers, and illustrators working in or doing a significant portion of their work for educational institutions—they understand the environments in which you create.

[www.ucda.com/designawards](http://www.ucda.com/designawards)

<b>Photography Competition</b>	<b>Student Competition</b>
<b>Standard:</b> May 27	<b>Standard:</b> May 27
<b>Late:</b> June 3	<b>Late:</b> June 3
<b>Illustration Competition</b>	<b>Print and Digital Competition</b>
<b>Standard:</b> May 27	<b>Standard:</b> May 27
<b>Late:</b> June 3	<b>Late:</b> June 3



## Free, designer-curated gradients for that much-needed depth

IF YOUR WORK ISN’T GETTING THE DIMENSION YOU HAVE in mind, one possible solution would be to swap out solid colors for gradients.

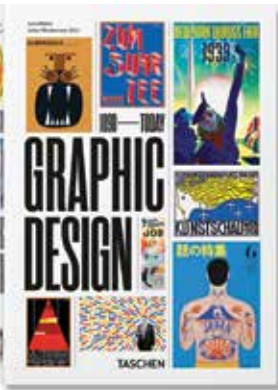
Getting the hassle of color coordination out of the way is Design Gradients, a new collection of 48 linear gradients curated by designers that you can use for free. The site was created by product designer and photographer Guzmán Barquín, who wanted to give back to a community that has helped him grow into his expertise.

The free platform of 48 linear gradients was curated by designers to use as content backgrounds in any piece of digital art. (Source: [designtaxi.com](http://designtaxi.com))

[www.designgradients.com](http://www.designgradients.com)

## A Visual History of Graphic Design

by Jens Müller



EVEN THOSE THE LEAST ACQUAINTED WITH DESIGN HISTORY ARE USUALLY ABLE TO POINT out at least one time period based on the aesthetic stylings of the work it produced. From the geometric shapes of the mid-century, to the bulbous typefaces of the 1970s, with the right example it can be straightforward to pin down a timeframe for a style.

An authoritative voice on design history, Jens Müller’s book published by Taschen in January 2022, *A Visual History of Graphic Design*, seeks to delve even deeper into these stylistic time periods. In the book, he curates the stand-out designs from each of the last 130 years—tracking artistic movements alongside historical events like World War II and different political shifts. The book features year-by-year spreads, as well as in-depth features on dozens of what Müller calls “landmark projects” and profiles on the designer who helped shape the industry during their careers.

[tinyurl.com/ucda-history-of-graphic-design](http://tinyurl.com/ucda-history-of-graphic-design)

Have a news item you’d like to share? Have you read a good book or blog lately? Would you like to see your work featured in *Designer*? How about an office or department profile? Your contributions and feedback are welcome. Let us know what you think. [designer@ucda.com](mailto:designer@ucda.com)

## Belgium’s new passport celebrates the country’s comic book heroes

THE REDESIGNED BELGIAN PASSPORT features famous faces on a series of international adventures as well as tighter security measures. The Belgian government has revealed a new passport, which honours of the “jewels” of the country’s culture: comic strips. The new

document has been designed by French design and engineering consultancy Thales Group and Belgian tech company Zetes.

View the new design of the Belgian passport on YouTube: [tinyurl.com/belgium-passports](http://tinyurl.com/belgium-passports)



[ DEFINED ] A **mackle** is a blur or double impression on a printed sheet. From the French *macule*, spot, stain, mackle, from Latin *macula*, spot, stain.



## Conference Scholarships

THE UCDA DESIGN CONFERENCE IS SET FOR OCTOBER 15-18, 2022 in beautiful Santa Ana Pueblo, New Mexico. Learn more at [storytellers.ucda.com](http://storytellers.ucda.com).

UCDA recognizes the importance of lifelong learning and, as a result, proudly supports members through the dedicated funding of the UCDA Foundation professional development scholarship program. This program provides opportunities to attend the UCDA Design Conference by covering the registration cost. The UCDA Foundation currently has two scholarship opportunities available:

- **Professional Development Scholarship** (available to members only)
- **Elevating Black Design Voices Professional Development Scholarship** (available to both members and non-members)

Learn more or to apply, visit: [ucda.com/scholarships](http://ucda.com/scholarships)



FROM THE UCDA JOURNAL



A Spoonful of Sugar

AS CREATIVE PROFESSIONALS IN HIGHER EDUCATION, WE often need to translate design-speak into language that is more easily understood. While terms like “RGB,” “PMS” or “white space” may elicit nods of understanding, they’re usually pretty meaningless to those outside our circles.

A further challenge is getting our non-designer colleagues to adopt and consistently use production best practices. Ensuring that every task and assignment goes through the pipeline with the greatest efficiency is a team effort, but some members may need a little coaxing.

No one likes to be told that they don’t understand—or, worse yet, that they aren’t doing what they’re supposed to. So how do you conduct those potentially uncomfortable conversations without setting fire to the goodwill you’ve cultivated?

I believe the answer is a spoonful of sugar. As the Sherman Brothers’ legendary song states, “A spoonful of sugar helps the medicine go down.” In this case, the medicine is the topic you need to address, while the sugar is the means by which it’s communicated.

With this in mind, I created a simple series of flyers titled Tips From the Cranky Creative Director. Each flyer includes a stylized photo of my scowling face followed by a tip geared toward either clarifying or reinforcing creative terminology, best practices or rationale. These are submitted to the entirety of our marketing department. The language is a little snarky, but not too

UCDA Journal posts by Eric Wheeler, director of Creative Services, Cuyaboga Community College

over the top—just enough to elicit a smile and open a dialogue. It’s done wonders for clarification.

It’s clear from the Cranky flyers that while I don’t take myself too seriously, I do take the topic at hand seriously. It’s that little spoonful of sugar that allows me to right a wrong without singling anyone out. (Although, from time to time, the guilty party will reach out to sheepishly admit they’re the reason for the tip. I typically assure them that they’re not alone, which is usually—but not always!—true.)

If you create your own tip sheet, it should reflect your personality. Be yourself, but play with the volume a little. I would also caution you to avoid sending something out the moment an issue comes up, to avoid singling someone out. Instead, make it second in line.

If your content is specific to your department, give careful consideration before sending to a broader audience. They may miss the point. For example, the frequently referenced Project Management Tool (PMT) holds no meaning outside of our department. Basically, you should never use lingo to explain lingo. More generic messaging may better serve your needs.

While nothing beats a good ol’ fashioned face-to-face, a tip sheet can be an excellent communication tool. Since you’ll mainly send them when something has gone wrong, don’t forget to mix in some off-topic content every so often to keep it light. It just goes to show that even difficult topics can be addressed “in a most delightful way.”

The *UCDA Journal* occasionally highlights several of these tips and the ideas here can help generate discussion in your own offices on how best to handle some of these same issues—if and when they arise.

See some of the previous posts at:  
[ucda.com/journal/a-spoonful-of-sugar-june](https://ucda.com/journal/a-spoonful-of-sugar-june)  
[ucda.com/journal/a-spoonful-of-sugar-july](https://ucda.com/journal/a-spoonful-of-sugar-july)  
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**UCDA.COM/JOURNAL**

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List of UCDA Foundation Donors for Fiscal Year 2021  
(January 1, 2021-December 31, 2021)

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# Getting a Client to Agree with Your Design

Excerpts from Michael Johnson's book, *Now Try Something Weirder: How to Keep Having Great Ideas and Survive in the Creative Business*

BY EMILY GOSLING

PUBLISHER LAURENCE KING HAS KINDLY PROVIDED SOME extracts from the legendary designer's book, which gathers 233 pieces of advice, hints and tips on navigating working in the creative industries.

## THE BLUE DUCK

This is an old presentation trick, but it's good.

It was started by an advertising agency that would produce carefully worked-out presentation concepts, but always include a blue duck somewhere in the visual. When it came to the feedback, clients would say: "We love it, apart from just one thing—can you take the duck out?"

The creatives would sigh a little, make a brief but lackluster defense of their ultramarine mascot, then agree to the change—knowing that everything else was going through. And they used this trick for years.

It's a simple bit of psychology, really, reflecting the human desire to meddle ever so slightly. The clients would feel they had made a crucial intervention, little knowing that they had been deceived into approving everything else.

## COLLABORATE WITH YOUR CLIENTS

I'm always astonished at the 'walls' creatives put up between themselves and their clients. Many clients are equally creative in their own way; they just need drawing out. A client whose organization lobbies to open up data to the public (for good, not bad) was so incensed by our clumsy attempts to write some 'narrative' that he stood up and scribbled these words. Pretty good, I thought, and used them:

A world where knowledge creates power for the many, not the few. A world where data frees us—to make informed choices about how we live, what we buy, and who gets our vote. A world where information and insights are accessible—and apparent—to everyone. This is the world we choose.

## PITCHING DESIGN IDEAS FOR FREE JUST DEMEANS YOU

If you were meeting an architect for the first time on your project, would you expect to see designs from them, even though they'd never met you? No. Would you expect your lawyer to do four days' work for free?

"I TOOK WHAT I WAS CONVINCED WAS THE 'PERFECT' SOLUTION TO MY THEN CREATIVE DIRECTOR. 'NICE' HE SAID. 'NOW' TRY SOMETHING WEIRDER."

MICHAEL JOHNSON

Creativity is a profession—and a tough one, so start acting like a professional and don't give your ideas away.

## STUMBLED ON A BIG IDEA? YOU MUST DEMONSTRATE WHERE IT COULD GO

There are hundreds of classrooms worldwide in which bored teenagers grapple with the idiosyncrasies of the English language. We had an idea to bring it to life by demystifying such topics as 'comparative superlatives' and 'irregular plurals.'

To illustrate the breadth of the idea, we designed dozens of examples just for the first presentation—and eventually did many dozens more.

## PITCHING CONSIDERED INSIGHTS MAKES YOU SEEM SMART

If we're agreed that you shouldn't pitch ideas for nothing, how do you persuade someone to use you? Part of it is portfolio and track record, so showing that you 'get' their sector or have risen to an analogous challenge is always a good start.

What most clients want to hear is that you've understood their problem—or at least tried. So research them. Think about the situation they're in. Try to understand the market problems they face, or the 'gap' they might be considering entering (and if there's a market in that gap). Take time to consider this, and you stand a much better chance of being appointed.

## 'CHEMISTRY' MEETINGS. THEY SOUND RIDICULOUS, BUT THEY'RE USEFUL

And they don't have anything to do with sulphuric acid or litmus paper. But in a funny sort of way, a face-to-face meeting, even if it's via video, can be fantastically useful to see if you can relate to and get on with the people concerned.

You may be about to spend a lot of time in meetings with these people. So be nice—but be honest. Don't put on an act you can't keep up. Let them see who you really are.

## HELPING OTHERS ASSESS YOUR IDEAS

It may be blindingly obvious to you that your idea will make a killer campaign, inspire genius posters or transfer amazingly into digital. Still, you must demonstrate this so that others can appreciate its potential. Applying an idea as widely as you can will help it be better appreciated.

So: show how the T-shirt, report, or website might look. They don't have to be perfect, and no, they won't run tomorrow. But they will help people to 'see' what you mean.

*Michael Johnson's book, Now Try Something Weirder: How to Keep Having Great Ideas and Survive in the Creative Business, is published by Laurence King. Available at [laurenceking.com](http://laurenceking.com) or your favorite book seller.*





# Type and Gender Stereotypes

BY VICTORIA RUSHTON

HERE'S THE DEAL WITH DESCRIBING TYPE OR LETTERING as feminine or masculine:

*Don't.*

This is my simple request. If you already have an inkling about why this might be an issue and think it's a reasonable request you can handle, awesome, no homework for you today. But if not, take my hand.

So, "feminine" can be taken to mean "stereotypical of women" and "masculine," "stereotypical of men," agreed? These ideas, go figure, are utterly expansive and varied within and across cultures. But there are some themes. Words commonly associated with femininity include emotional, submissive, quiet, graceful, passive, weak, sensitive, nurturing and soft. Words commonly associated with masculinity are aggressive, tough, loud, independent, strong, clumsy, self-confident, experienced, and competitive.

This is pretty uncool for two reasons. The first is that they're presented to us as opposites, which enforces the restrictive and false idea that a gender binary exists. The second is that the majority of the adjectives we associate with femininity paint their subject as ineffective or frail,

and the majority of the adjectives we associate with masculinity are powerful and favorable. Society has a nasty habit of using "feminine" as a pejorative and touting "masculine" as a compliment. Using the word "feminine" while it connotes powerlessness or using "masculine" while it connotes importance contributes to bias against women, and sets up arbitrary standards that people of every gender should not have to feel pressured to conform to.

Stereotypes are a poor choice for describing letters. At best they're vague and careless, and at worst they're perpetuating harmful, false ideas about how different genders have innately different capabilities. (Yes, I know, people tend to casually gender lots of objects. That doesn't make it okay.)

And surprise: as far as I can tell, "feminine" and "masculine" don't actually seem to mean anything when we're talking about fonts. For example, fonts tagged "feminine" on MyFonts are just a weird grab bag. Seriously, I don't even wanna bother describing the variety. If "feminine" means scripts and sans and serifs with no discernible similarities, does it mean anything at all? No. Something you hear a lot is that "curvy" type is supposedly feminine. Putting aside the fact that it can be manly to have curves too, hi, have you ever seen type? It's. Literally. Almost. All. Curves. Something else you hear a lot is "make this more bold less feminine" or "this is feminine but strong." Think about what this says we think of femininity, about how we consider it less valuable.

**"WHETHER WE NOTICE IT OR NOT, THE WORDS WE USE MOLD US, AND WE DESPERATELY NEED TO CONTINUE TO REMOLD THE WAY SOCIETY REGARDS FEMININITY."**

VICTORIA RUSHTON

There is no type that is objectively feminine or objectively masculine. Give it up, already.

Turns out there are a lot of other words you can use! You can say it's loopy, whimsical, sturdy, ornamental, angular, snappy, jumpy, impenetrable, flowing, uptight, sniveling, hungover, rapturous. This just in: words are fun. Instead of "girly," think of what you really mean, and instead say, "has lots of swashes." Instead of "masculine," try calling it "heavy" or "literally looks like rocks." Get to the point, instead of using loaded words with irrelevant connotations.

It's not enough to call a font feminine and then say, "I meant it as a compliment!" Maybe you did, sure, but words come with backstories and contemporary contexts. You don't get to use a stereotype and then decide you only meant the good stuff, it doesn't work that way. And it doesn't matter if you think it's "just efficient shorthand," or "a broad term that can be useful in some contexts." Gendering things that are genderless does harm by keeping ideas around that hold everyone to stupid, rigid standards. Altering your habits just a little bit is a minuscule price to pay to make the world all the more understanding and inclusive. You can do it.

One of the things they tell me is really cool about making type is seeing it used successfully in ways you wouldn't have expected. Maybe you made a "no-bullshit" text face that it turns out works great for a book of poetry. Maybe you made a brushy script that got turned into... quinoa... with Kid Rock. Maybe you made a revival of something

that graphic designers over the years have scoffed at, but that people are now using in interesting contemporary work that wouldn't have been possible without your stubborn love and dedication. In the hands of a skilled designer, good type can do such exciting things. Why bother limiting people's perceptions of a typeface's utility by slapping a stereotypical label onto it?

Whether we notice it or not, the words we use mold us, and we desperately need to continue to remold the way society regards femininity. And we can't get there without stopping to reevaluate some of the things we're casually saying. I don't know about you, but I got into type design because I know that words matter. Let's shape what happens next by choosing them thoughtfully.



# HAPPY CLIENTS

**KEEP CLIENTS HAPPY WITH THESE  
SMOOTH-OPERATING TIPS  
FROM THE CREATIVE COMMUNITY**

**BY TOM MAY**

**“EVEN IF YOU AREN’T  
HAVING CONSTANT ISSUES  
WITH YOUR CLIENTS, IT’S  
ALWAYS WORTH THINKING  
OF WAYS TO IMPROVE YOUR  
APPROACH BECAUSE A  
HAPPY CLIENT IS MORE FUN  
TO WORK WITH...”**

We’ve all had days when we just haven’t seen eye-to-eye with a client. At which point you just want to scream at the top of your voice or run away in frustration. But while that might make you feel better for a second, it doesn’t make the problem disappear. And ultimately, you know you’re going to have to sit down calmly and find a way forward.

When you get to that point, it’s worth reflecting on how often this happens and whether you need to approach your client relationships differently. Even if you aren’t having constant issues with your clients, it’s always worth thinking of ways to improve your approach because a happy client is more fun to work with and will probably end up sending more money and work your way.

To point you in the right direction, and to celebrate Client’s Day (annually on March 19), we’ve asked for tips from the Creative Boom community on Twitter—and they came up trumps. Importantly, these tips are full of positivity and entirely lacking in snark. As Rob Birnie of DBM Motion Graphics says: “A pet hate of mine is seeing those ‘stupid things that clients say’-type posts on social media... a turn off for current and potential clients if they see it.”

We couldn’t agree more! So read on for practical and actionable advice on keeping your clients happy and, ultimately, becoming happier in your work yourself.

## 1. SPELL EVERYTHING OUT

One of the biggest problems in client relationships—or indeed, any relationship—is when one party makes assumptions about the other and assumes they think in exactly the same way. In the words of American political scientist Eugene Lewis Fordsworthe, “assumption is the mother of all mistakes.” So it’s important to establish boundaries from the very start.

That means explaining to clients, in detail, how you operate. Outline the systems you have in place to ensure good communication and collaboration. And make it clear when you’re available, too. For example, calling you at 9 p.m. on a Friday to ask for a completed piece of work by Monday morning is never going to happen!

“One of the main things is to make sure both sides are clear about what has been agreed—in writing in my case,” says Martin Dewar, a mentor at Project Scotland. “If you’re both on the same page from the start, it will hopefully avoid any awkward conversations further down the line and mean the work is properly focused.”



**“AT THE END  
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## 2. KEEP COMMUNICATING CONSTANTLY

However, making things clear isn't just about the start of a relationship. The same approach needs to be followed throughout each project.

“Good communication is vital,” emphasizes freelance motion designer Thomas Davis. “Even if everything is going well with a project, small updates helps reassure the client and help put their minds at ease. Having a contract and statement of work in place also helps keep everyone on the same page. And having a clear, official sign-off process for the different stages of a project also helps catch any issues before they accumulate at the end.”

“Be proactive,” adds content writer Masooma. “Get back to their questions as fast as you can, and update them on project progress regularly. And when you submit work, add notes explaining your choices.”

Above all, don't keep information close to your chest. “I have learned the hard way to give clients as much information as possible—more than you think is necessary—and make sure they've seen it and understand it,” says freelance graphic designer and podcast host Liz Mosley.

Nor should you make the mistake of thinking everyone will remember a conversation in the same way: in practice, people often have vastly different ideas about what has or hasn't been agreed during a discussion. So as author-illustrator Gila von Meissner recommends, “Always put things that are communicated on phone, Zoom, or WhatsApp voice message in writing after.”

SEO and marketing consultant Holly Landis agrees. “It's so important to keep good notes from calls,” she says. “I've had several instances where I've gone back to a client and found a tiny snippet they've said that seemed minimal at the time, but which made them so happy when we addressed it later.”

## 3. BE HONEST AND UPFRONT

Communication is not just about sharing raw information. It's also about being honest about how things are progressing. And while the temptation is to soft-soap the client and hand-wave away any problems, that won't do either of you any good in the long run.

Instead, “Be upfront about everything,” advises interior and architecture photographer Jak Spedding. “If something is going to cost x and take y time to do, then say so. If you try and pull the wool over their eyes, you tarnish the whole creative industry.”

By doing so, you won't just keep clients happy, but you'll find it much easier to avoid the dreaded ‘scope creep,’ says illustrator and designer Eva Hunt. “Even if you've established payment terms, I sometimes find that additional requests throughout the project all get blurred,” she explains. “So if you think you're working beyond the brief, say so the moment you realize, not after the work is done.”

## 4. MANAGE DISAGREEMENTS DIPLOMATICALLY

Being open and honest means that, at some point, you may run into disagreements about the way the project is heading. That's not a disaster in itself: indeed, it shows that you're passionate about the project and committed to it succeeding. But it's how you handle the disagreement that's crucial.

“When you strongly disagree with the client about direction, it's your job to try and justify your reasoning and convince them as to why your way is best,” says graphic designer Richard Vickers. “But ultimately, you should let them know the decision rests with them. It stops it from becoming a power struggle and reassures the client that you're only being a pain because you have their best interests at heart.”

It's also vital to be selective about how often you push back. “Pick your battles,” says graphic designer Jon Robinson. “You want the best for the client, but sometimes they'll be dead set on an idea they've got. You've got to know whether a hill is really worth dying on.”

A big part of that is listening to the client: really listening. “No matter how absurd their ideas sound, pay attention,” urges graphic designer and logo artist Rabia Iqbal. “Help them communicate freely and be open-minded. If necessary, educate them. Tell them why, how, and what. Make sure you're both on the same page; that's how I have retained some of my most valuable clients.”

## 5. DEMONSTRATE A LONG-TERM COMMITMENT

Want to keep a client happy over the long term? Remember that clients are people too and like the idea of people making a long-term commitment to them, rather than just grabbing the money on each project and running away.

One way you can demonstrate a long-term commitment is by thinking ahead and anticipating their needs. For instance, it's a good rule of thumb to email clients two months before any upcoming holidays. Then send a note a couple of weeks before your trip, saying: “Now's your last chance to get something done before my annual leave in June.” Put your next holiday dates in your email footer, too; this allows clients to plan and shows them you're on the ball and prioritizing their needs around your schedule.


Another key way to build long-term trust with a client is to focus on the little details of daily interaction. For example: “A quick ‘thanks’ or ‘got it’ after each email lets the client know you've got their message,” notes motion/graphic designer Veronika McQuade. “You don't have to address the subject straight away; it simply calms nerves to confirm receipt.”

That said, if the client goes quiet on you, that's their prerogative, so keep calm and carry on. “I've noticed creatives can treat client relationships like dating,” observes creative coach Helen Jane Campbell. “Yet in reality, if they've not texted you back, well... it's probably not about you. We've got to stop showing up like needy lovers and build a secure attachment instead.”

One way to do so is to hold annual client reviews. It is essentially a scheduled meeting where you discuss how things are going with your client to make sure everything is on track, and everyone is happy. What are you doing well? What can you do better? Can you review rates? In short, it's an opportunity for both sides to reset the relationship.

At the end of the day, keeping clients happy comes down to one thing: good communication. That's partly about being regular and consistent with your communication, to make the client feel they're needed, respected and well informed. It's also about empathy: being able to see into the mind of your client and realize what type of information they need and how they'd prefer it delivered. Do all that, do good work, and you'll be in demand forever more.





# The Designer's Guide to Human Psychology

*and how to apply it to  
your next project*

The necessary skills you need as a designer is often debated. Should designers code, write, or understand business? These skills are incredibly valuable but perhaps not essential. However, many would argue that every designer should learn the fundamentals of psychology.

As humans, we have an underlying “blueprint” for how we perceive and process the world around us—the study of psychology helps us define this blueprint. As a designer, you can leverage psychology to build more intuitive, human-centered products and experiences.

But knowing where to start can be a challenge. In this article, we’ll cover the basics that should be helpful for all the different variants of designer Lokis out there. Some of you may have already studied this in college—but for those of you that haven’t, you’ll find plenty of useful information to start applying to your work.

by Renee Fleck  
Illustration by Medesulda





## Gestalt Principles

Developed by German psychologists in the 1920s, Gestalt Principles (or Gestalt Theory) explain how people tend to organize visual elements into groups, and how the whole is often greater than its parts. Their application takes advantage of how the brain self-organizes information in a manner that's orderly, regular, symmetrical, and simple.

Along with systems such as grid theory, the Golden Ratio, and color theory, the Gestalt Principles form the basis of many design rules a lot of my designer friends follow today. Used in a logo, the Gestalt principles make it more interesting, more visually arresting, and therefore the message becomes more memorable.

### How to apply this to your designs

The term Gestalt means 'unified whole,' which is a good way of describing the overarching theme behind the Gestalt principles. These refer to the way in which humans, when looking at a group of objects, will see the whole before we see the individual parts.

In UX design, using similarity makes it clear to your visitors which items are alike. For example, in a features list using repetitive design elements (such as an icon accompanied by 3-4 lines of text), the similarity principle would make it easy to scan through them. In contrast, changing the design elements for features you want to highlight makes them stand out and gives them more importance in the visitor's perception.

The implementation of Gestalt principles can improve not just the aesthetics of a design, but also its functionality and user-friendliness. And, they are a valuable set of ideas for any designer to learn.

## Visceral Reactions

Have you ever fallen in love with a website only seconds after you've landed on it? Or maybe you disliked an application, hated it even, only after a quick glance at it? If yes, then you already know what is a visceral reaction.

This kind of reaction comes from the part of our head called the 'old brain' responsible for the instincts and it reacts much faster than our consciousness does. Visceral reactions are rooted in our DNA, so they can easily be predicted.

### How to apply this to your designs

Designers can use this principle to draw attention to their creations. It's not very difficult to guess what looks nice to people and what doesn't. Naturally, you have to know your target audience and their needs first.

People tend to determine the figure and ground relationship before making any other resolutions about what they see. We've evolved to prioritize this perception so we can better navigate our surroundings. Without it, we'd be running into objects and tripping over sidewalks. Use that for your next project!

## Humans have limited short term memory

We can only hold so much information at any one time. This is especially true when we are bombarded with multiple abstract or unusual pieces of data in rapid succession.

### How to apply this to your designs

Eliminate the need for people to remember information by making relevant information visible or readily available. If a user has carried out a search, show the search term along with the results. If they have filtered something, show the items that have been filtered. If they have entered incorrect information, show them which field was incorrect and why.

Users should not have to remember the previous state if it affects the present state. Inform them if their previous decisions affect their current state. This way, if they feel their current state is incorrect, they know what information to change.

## Psychology of Shapes

Even a basic understanding of the psychology of logo shapes in graphic design is enough to show us how important different patterns can be to customer perception. Something as simple as using a circle, instead of a square, could be enough to change the way that your target audience thinks and feels about your brand.

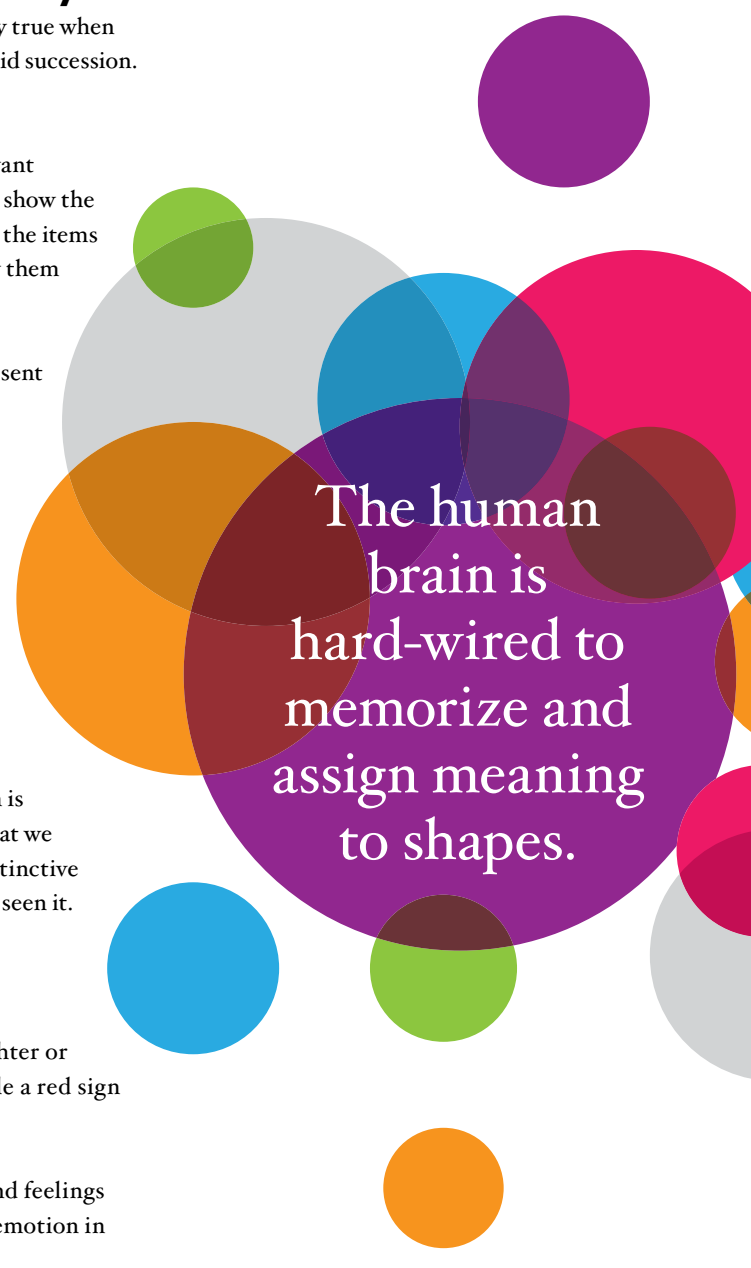
The simple reason why logo shapes are so crucial is that the human brain is hard-wired to memorize and assign meaning to them. In fact, the way that we process shape is a fundamental aspect of how humans learn things. A distinctive shape remains stored within the banks of your memory long after you've seen it. Just think about that iconic Nike swoosh or the Twitter bird.

## Psychology of Color

Have you ever noticed how a yellow room tends to make you feel brighter or happier? Or how a red dress can make you feel a sense of passion, while a red sign can alert you of danger?

The topic of color psychology can be a bit complicated because color and feelings can be highly subjective. But studies suggest that color does influence emotion in specific ways.

In design, the color acts as a key function that grabs the attention of the user. Color is the easiest aspect to remember when it comes to encountering new things for new users. And, the colors of a design always make a connection with the branding of the product or a person. So, naturally, designers should always use color as a way to communicate what the product is about.



The human brain is hard-wired to memorize and assign meaning to shapes.



## Choose your colors wisely

Graphic design is more than just choosing a few colors that look pleasant together. Depending on your upbringing, cultural background, and personal preference, certain colors can make you feel a certain way. Understanding the psychology of color and knowing how to use it strategically is one of the basic fundamentals of graphic design.

## The Paradox of Choice: Why more is less

Have you ever stood in front of a candy aisle and been overwhelmed by the number of choices in front of you? Or browse your favorite streaming media service struggling to pick something to watch because the possibilities are seemingly endless? You're not alone. This internal struggle when presented with many options to choose from is called the paradox of choice.

When we're given more options, why are we less likely to choose? Well, people are more likely to feel overwhelmed when presented with too many choices in front of them. More choices requires more time and effort to go through and compare everything. This can lead to anxiety, stress, unhappiness, high expectations, regret, and self-blame.

## Why is choice important in UX design?


Too many things being explained at once makes it difficult for the user to focus on just one piece of content. Instead of taking the time to process all the information, a user is likely to simply switch to your competitor's website.

Adding features that have little to no value to most users undermines people's innate abilities to collect and process information efficiently. Keeping the number of options at a reasonable level allows people to make decisions more easily and complete tasks faster.

## Let your portfolio be your next big project

Choosing a domain name for your website is an important decision you'll have to make as a design professional. Investing in a personalized domain name is critical to owning the search results that come up when someone Googles your name. Remember, potential clients and employers will do their research. Having a personalized domain that links to your design portfolio or your personal website will enable you to own the results that come up when anyone searches your name.

Choose a personalized domain name that speaks to who you are and try to incorporate all of the principles above. Yes, it is possible and it is also a great practice for your future endeavors. We'd opt for .ME, since it is highly personalized and can make your domain name different and unique!



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## Wrapping up

What people see and what people feel are two very different things. The first is an aesthetic experience; the latter is a psychological one. Good design needs both, so designers need more than a basic understanding of psychology for their work to make a worthwhile impression.

Now that you understand the importance of psychology in design, you have gained the tools to put this into action. In the end, understanding the psychology component in design is what makes or breaks successful designers.



# CONFIDENCE!



by Katy Cowan  
Photo by A. J. Rich

The secret to having confidence as a creative professional  
with tips from artists and designers

Confidence isn't something we naturally have. It comes from experience. The mistakes we make, the wisdom we learn along the way—all play a part in discovering how to get up onto a stage or deliver a pitch with relative ease.

Yet we all know confidence can crash and burn. It's not a permanent state of being, nor does it stop you from getting butterflies or feeling nervous before you do a talk in front of hundreds of people. But following two years of a global pandemic, confidence has gone AWOL for many of us, leaving us feeling lost and overwhelmed.

You're definitely not alone. We've pulled together tips from the creative community that will offer hope and

positivity, helping you fall in love with yourself and find a way back to a stronger you. Take note; the following advice understands that we have good days and bad. The key to remember is that confidence is fluid. It's like Goldilocks—we can have too little or too much, but the mission is to have “just the right amount.” And that means prioritizing ourselves a little each day to love who we are and enjoy some healthy self-belief.



Be your own biggest fan and forgive yourself  
for past mistakes, set healthy boundaries, and,  
for goodness sake, give yourself a break.



## LOVE WHO YOU ARE

Because if you don't, who will? It's an important lesson we quickly forget, but self-love is fundamental to our happiness and confidence. It's a state of appreciation for oneself. It can mean many things, from talking about yourself with love to prioritizing yourself each day. It also means giving yourself a break, setting healthy boundaries, and forgiving yourself for past mistakes.

"You have to be your own biggest fan," says creative coach Matt Saunders. "Always seek positive and constructive feedback, and keep those messages saved in a special folder somewhere. And know that there is literally nobody else with your unique experience, story, and skillset."

It's easier said than done. Self-love is challenging when it's clear not everyone can like or appreciate us. It doesn't matter how old we get; we always want to be accepted by others. But it's as the photographer Nicola Davison Reed perfectly points out: "I always keep in mind a quote about my 'self' and my work and 'acceptance,' and it goes, 'It's not your job to love me, it's mine.'"

And if you're not quite there? "Pretend!" says Lauren Rasberry, a designer, and illustrator based in Liverpool. "If I tell myself something enough, then I eventually start to believe it."

## BE YOURSELF AND HOLD YOUR HEAD UP HIGH

It takes courage to be ourselves, no matter our personality traits. I recently heard some great wisdom from Jade Watson, a creative designer based in Manchester. We were talking about how it's so difficult to be ourselves when others might not like who we are. "You have to walk into any room and own it," she says. "Your personality should brightly shine and not be dimmed by the insecurities or negativity of other people. Not everyone is going to like who you are. But that doesn't matter if you love yourself and know you're a good person."

By embracing our vulnerabilities and our honest selves, overcoming the urge to be liked by everyone, and fully being who we are, warts and all, we remember we deserve to be heard like anyone, and we all have our place in the world. But to help us get there, creative

coach Matt Saunders says we have to act confident, too: "Posture literally impacts self-perception. So stop slouching! Sit up and breathe deeply. Then know you've got what it takes to meet any challenge."

## BELIEVE IN YOURSELF

"As children, we love to create and never doubt our abilities," says Dani Molyneux in a podcast episode with Creative Boom. "But then later, we might be told we're not good enough, and that can really dent our confidence. We have to unlearn those narratives and embrace our potential."

Dani is right. We have to acknowledge that certain narratives we've been fed throughout our lives aren't necessarily true. Whether it's an art teacher who said you couldn't draw, a "friend" who told you freelancing would never work or someone who said something cruel that keeps whirring around in your head—reframe things and believe that you are wonderful. Remember that the thoughtless things people say probably reveal more about them than anything you're doing wrong.

"Confidence is something that I have struggled with a lot," adds designer and photographer Megan Vickers. "But the one thing that I'm slowly learning is that your voice is so much more powerful than others. You need to believe in yourself when others won't because that's when you will become the best version of yourself."

## COURAGE WILL LEAD TO CONFIDENCE

"Confidence comes from courage and can show more outwardly," says artist Jess Payne. "I think courage is linked with 'gut feelings' and trusting your intuition, being true to yourself, and listening inwards."

Courage also comes from doing the things that terrify us. But it's just taking that first step that can often overwhelm us. "Courage requires faith in your ability before you experience any repeated success," says designer Debbie Millman. "But that doesn't mean taking that first step will be easy. It won't. Taking any step for the first time is difficult, and there is a tremendous amount of vulnerability and nervousness you are likely to experience."

"But experiencing that vulnerability and nervousness doesn't give you an excuse not to take the step. There

is a wonderful scene in the third installment of Indiana Jones wherein Indy knows he has to step on a path he actually can't see; it is not visible to the naked eye. But in his heart, he knows it's there, and he knows that he must take the first step to fulfill his destiny. Without seeing the pathway, he puts one foot in front of the other and steps into the unknown. And just like that, a visible pathway appears before him, and he can cross it."

"Courage is the foundation for authentic confidence. Taking the first step creates courage which will grow with every repetitive step you take."

Rebecca Hull, creative director and co-founder of Two Stories, agrees: "I think it's about stretching your comfort zone, forcing yourself into situations that make you feel a bit uncomfortable. Meeting new people, going to events alone, entering awards, showing work, these all lead to you talking about yourself, which builds self-belief and confidence."

## BE PREPARED

Knowledge is power, as they say. Therefore, confidence also comes from knowing your creative superpowers and your work inside out—who you are, what your purpose is, what you're good at, and understanding what you're doing and who for.

"One of my biggest confidence boosts is presenting work to clients," says Rebecca Hull. "Presenting ideas and concepts comes more naturally to me—instead of talking about myself—as I know the subject inside out. Then positive feedback gives a confidence boost and acknowledges I know what I'm doing."

Being prepared for anything doesn't just mean knowing the subject matter for clients or meetings. It's also about knowing yourself, as Dublin illustrator Amy Lauren explains: "I have a rock-solid sense of purpose, between work and play. All of my goals are aligned with my truest self. This has made the hard parts of putting myself out there much more manageable. I am socially anxious at the best of times."

## STOP COMPARING YOURSELF TO OTHERS

"I know this is fairly cliché but avoid comparing yourself to others," says Veronika McQuade, a graphic and motion designer based in London. "There is only one



you, and you have a unique perspective, and no one can ever take that away from you. Put your passion into what drives you and inspires you, and that energy will give you confidence.”

It’s true. Comparing ourselves to others is a fruitless exercise, particularly when we’re all on our own paths. “Acknowledging that others whom you might compare yourself to are on a different journey,” agrees Cardiff-based illustrator Colin Kersley. “Focusing on what you can do to learn, grow, and push forward at this moment is all that matters.”

In a recent podcast with New York creative Meg Lewis, she said: “I realized if I stopped comparing myself to others, and instead focused on what I’m good at and what makes me unique, then that’s all I need to do to be a successful designer.”

### CONSIDER DELETING OR STEPPING BACK FROM SOCIAL MEDIA

Personally, I decided to ditch Instagram and LinkedIn last year, and I also unfollowed everyone on Twitter to instead follow lists. Why? Peace of mind. I recognized that social media was taking up too much time, I was too easily contactable, and I found myself spiraling into negative thinking patterns, like the old ‘compare and despair’ wormhole that we often fall down, where we constantly see all the awesome work others are doing and then feel demotivated as a result.

Staffordshire web designer and developer Steve Perry agrees: “Honestly, I think a lot of it comes down to not paying too much attention to what others are sharing on social media. Focus on what you are doing, and listen to those who are hiring you. They will sing your praises if you are doing good work.”

Being happy and confident is a daily effort.  
Confidence isn’t permanent. It’s fluid and will move up  
and down each day. But with a few positive steps,  
you can build and maintain confidence  
in your creative life and work.

### EMBRACE IMPERFECTION

We all make mistakes. That’s just part of being human. Our flaws and weaknesses might feel discouraging, but they instead give us character and build our strengths. We should welcome our “faults” with open arms, acknowledging that they’re there and that we can improve ourselves but know that it’s OK to not be perfect.

“My dad, a very inspiring creative teacher, always encourages students to make mistakes, they can be good things, and it’s how we all learn,” says Jess Taylor, a textile artist and illustrator from Portsmouth. “This is something that gives me confidence when I’m just not feeling it. It takes off the pressure of chasing that mythical perfection.”

Lauren Rasberry thinks we have to acknowledge our own reality: “Just do the best with the tools you have. Some people have been given different, maybe ‘better’ tools, but you have yours, and that’s life! Maybe you’ll upgrade those tools along the way!”

### REMEMBER YOU’RE NOT ALONE

Confidence is something we all struggle with. Even the biggest names in the creative industries have their moments. And I’ve heard many a confession from leading artists and designers, admitting they get stage-fright, worry about becoming insignificant, or losing their place in the world. I’ve heard of rude snubs between speakers at international conferences. I’ve been saddened but not surprised to learn of bad things that happened to good people, causing them to second-guess themselves. I wouldn’t wish negativity on anyone, but knowing we’re not alone is somewhat comforting. Everyone struggles.

We have good days and bad. The key to remember is  
that confidence is fluid. It’s like Goldilocks—  
we can have too little or too much, but the mission  
is to have “just the right amount.”  
And that means prioritizing ourselves a little each day  
to love who we are and enjoy some healthy self-belief.

“I have those moments of doubt all the time, and I can forget my own advice on courage,” Debbie Millman told us in a recent podcast. “I get so down about not being as good as I want to be. But these moments are finite. They don’t last forever.”

Finally, reach out to others and find a friendly support network. You really don’t have to go through this alone. On finding a tribe you can trust, you might be surprised to discover how much you help each other, boosting each other’s confidence along the way.

### TO CONCLUDE

Being happy and confident is a daily effort. Like happiness, confidence isn’t permanent. It’s fluid and will move up and down each day. But with a few positive steps, you can build and maintain confidence in your creative life and work. Remember:

- **Love who you are and practice self-love daily.** Be your own biggest fan and forgive yourself for past mistakes, set healthy boundaries, and, for goodness sake, give yourself a break. You’re awesome!
- **Own any room you walk into.** You deserve to be there as much as anyone else. Not everyone is going to like you, and that’s OK. That’s their problem. Adopt a confident physical posture to make yourself feel more powerful.
- **Believe in yourself.** The things people say aren’t necessarily true. Change the narrative. Consider a different perspective. Are their hurtful comments perhaps a reflection of their own insecurities? By putting you down, have they seemingly made themselves feel or look better? Of course not.

Read between the lines but have compassion and kindness for others, understanding that we all struggle.

- **Courage leads to confidence.** Pushing ourselves to do things we’re not comfortable with can build confidence. We often just need to take that first step.
- **Knowledge is power.** The more you know, the more confident you’ll be, whether talking, presenting, or pitching.
- **Comparing yourself to others is a waste of time.** Deleting social media or stepping back from Instagram and Twitter might also help give you a more positive mindset.
- **Embrace imperfection.** Our faults and mistakes make us human. Acknowledge your weaknesses, build on your strengths and work with the tools you do have.
- **Don’t suffer alone.** Build a friendly and trustworthy network of creative friends. Share stories, reach out and ask for help and always remember, you are never alone.

And if you suffer a setback? Buy a feel-good journal. “It’s easy for your confidence to take a knock when you fail at something or receive some negative feedback,” says art director and brand designer Kirsten Murray. “At times like that, a feel-good journal can help to give you a boost. When you achieve something that took courage or someone pays you or your work a compliment, write it in your feel-good journal. It serves as a reminder of what you’re capable of and helps you to believe in yourself a bit more.”



# Type Terminology

## Part 3: The ‘Black Art’

BY PAUL DEAN

IMAGES COURTESY OF ILOVETYPGRAPHY.COM

AN INVISIBLE GRID OF PARALLEL HORIZONTAL LINES IS used as a constant reference in the creation of a font. It resembles a musical score and its four (or five) horizontal lines represent, from top to bottom, the ascender line (the height of the highest ascender), which is sometimes equivalent to and sometimes higher than the ascent or capline (the height of the capital letters). Next comes the meanline or waist line (the height of a lowercase x), which can be referred to as a high waist line or a low waist line; the baseline (on which the letters appear to rest); and finally, at the very bottom, the descent, descender or beard line (the level to which the lowest descenders descend).



Ascenders are the parts of some lowercase letters that rise above the meanline, and descenders are, conversely, the parts of some lowercase letters that fall below the baseline. The ascenders and descenders of a given typeface may be described as long, normal or short. There are a number of self-descriptive terms for the relative distances between the lines on this typographic grid, such as the p height, the k height, the H height or cap height, and, most famously, the x height or body of a typeface.

The lowercase letters, which, like the x, have no ascenders or descenders, are known as the primary letters. The uppercase or capital letters are the 23 capitalis monumentalis ‘inven2ted’ by the Romans, plus three characters that were added to the alphabet later: U and W, about a thousand years ago, and just 500 years ago our youngest letter J was born.

*“I look for unevenness, for letters that are over- or under-weight, for any inconsistencies that might flag the flavor. Every letter must be independently legible so that if it is seen out of context it will not be misread. Finally the entire alphabet must be ‘in tune’....”*

*“The oboe is the first instrument you hear when a symphony orchestra begins to ‘tune up.’ The oboe gives the pitch. It has great penetration and can easily be heard by all the other instruments. Now comes a surprising coincidence: the letters O B E in the word OBOE and the lowercase letters o b e—or preferably o d e—are, by the nature of their design, key letters that give the pitch to which other letters of the alphabet may be tuned. O B E and o d e carry a big load in*

*determining the character of a style. They are not dramatic shapes like a or g or s, but they sound the pitch clearly. First they must be in tune with each other, then the remaining letters should be in design harmony or in artistic balance with these three. All must be in tune.”*

—Edward Rondthaler, *Life with Letters, as they turned photogenic*, 1981.

When creating a new typeface, type designers sometimes look at particularly revealing words to test the look of the letters in sequence. These are known as key words, trial words, test terms, and sometimes simply as proof. The word Slang, for instance, contains an uppercase letter, lowercase letters, an ascender, a descender, round letters and straight letters. The aforementioned Oboe is a key word; some other popular trial words are Champion, Hamburgevons, Hamburgetypes and even, for those who really want to study their emerging typeface, Hamburgetypesiv.

A set of fonts that are designed to appear related, but with contrasting proportions and weights, is known as a family. A type set is a complete set of letters, sometimes, but not always, including both uppercase and lowercase characters and basic punctuation. A type set is also known as a font. An advanced type set, which typically include alternate characters such as swash letters, once very popular in book and movie titles, is known as an expert set. Expert sets often contain alternate characters and small capitals or small caps, are often used for the first few words of an opening paragraph.

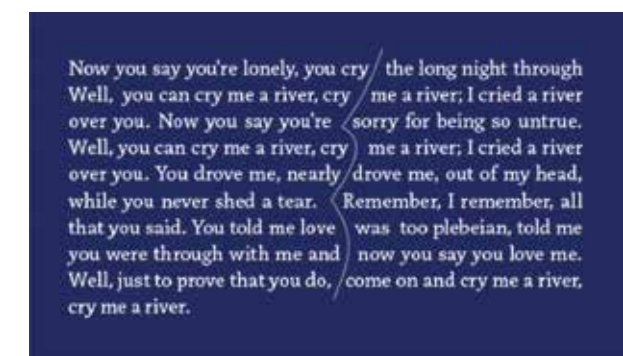
### TYPOGRAPHIC COLOR

*“The praises of the discoverer of the ‘black art’ continue to be sung right up to the present time. Mark Twain for instance says that the whole world acknowledges without hesitation that Gutenberg’s discovery was the greatest event known to man.”*

—Albert Kapr, *The Art of Lettering: The History, Anatomy, and Aesthetics of the Roman Letter Forms*, 1983.

When typographers mention to color, they are typically not referring to a rainbow. They are speaking, instead, of black and white and the wide range of grey textures which are called forth when white and black interact. Every typeface has its own apparent lightness or darkness, or optical weight. Arranged as they might fall along an imaginary grey scale, some of the terms used to describe a type’s color are, from darkest to lightest: black, ultra bold, extra bold, bold, demi or demi bold, medium, book, lightface, and hairline. As the great Swiss typographer Emil Ruder put it in 1960, “The business of typography is a continual weighing up of white and black, which requires a thorough knowledge of the laws governing optical values.”

According to tradition, the ideal typographic color for a block of text is an even grey that can be better seen when you slightly squint your eyes at a page of type. Rivers are vertical ribbons of white space that sometimes appear by happenstance in a column of type. To the most sensitive typographers, rivers are like fingernails on a blackboard. They are most common in newspapers, which tend to have narrow columns and tight deadlines. The problem with rivers is that they draw your attention away from the text that you were trying to read.



A bad break refers to an awkward typographic situation which might distract a reader from a typeset text. Typographers take bad breaks very seriously and have given them appropriately tragic names. A widow occurs when a short word at the end of a paragraph is left alone on a single line, thus awkwardly breaking the column of type. When this lone word occurs at the top of the next column, the poor thing is called an orphan. Typographers and graphic designers blithely toss some other startling words, referring to the bleed (images or text which run off the edge of a page), a full bleed (a bleed on all four sides of a page), and the often gleefully spoken kill, which denotes the power to delete unwanted copy from the design.

## WHITE SPACE

Among graphic designers and typographers there is an extensive vocabulary for describing white space or negative space, the unprinted area of a printed piece. This terminology includes the margin (the space around a column of text), which might be a head margin (above the text), a foot margin (below the text), a side margin (towards the edge of a book or magazine), or a gutter or alley (the space toward the page fold, or between columns of text). Reversed type or knock-out type is type that is not actually printed, but is revealed, in the color of the printed surface, by the ink that surrounds it. Open matter refers to text, such as pull-out quotes (also known as lead-ins, extracts, or callouts) that is set with abundant linespacing or many short lines.

The white space between lines of text type is known as leading, and is quantifiable in points. The term comes from the strips of soft metal, which were once placed snugly between rows of metal type. These strips of leading were lower than the type itself, and so did not print. Today leading is also referred to as linespacing, interline spacing, linefeed, or interlinear space (a term preferred by many authors). Lines of type with no leading are said to be set solid. These days, leading refers to the distance between baselines. Negative linespacing or reverse leading is now possible with digital type, but is never good for extended text, as the ascenders and descenders collide.

Leading refers to the vertical distance between baselines of text.

Every typographer knows that it is the space around and between the letters that defines the letters. This interletter spacing, letter spacing, letterspacing or tracking, as it is variously known, can be described as loose, normal, tight, very tight, kissing (the super-tight spacing popular in the 1970s), touching, and there is even a term for the step beyond: negative letterspacing.

Ouch!  
negative letterspacing

When characters that should not touch each other, do, this is known as a crash. When the space between pairs of letters is fine tuned by the typesetter, this is known as kerning. Kerning includes the adjustment of space known as white space reduction, which is also known as dovetailing, notching or undercutting. But kerning can also refer to an expansion of space, as when kerning to correct a crash.



The space between words is known as interword separation, interword spacing, word spacing or wordspacing, and can be described as loose, normal or tight. There are also specific blank spaces that relate to the size of the type. The em space, mutton or mutton quad is the width of a capital M, the en space, also known as half an em or a nut, is half that width.

In the days of metal type, the em space and en space were supplemented by even smaller spaces, such as the 3-em or 3-to-the-em space, a third of the width of an em space, the 4-em or midspace, one quarter of the width of an em space, and the 5-em space, or 5-to-the-em space, one fifth of the width of an em space. Nowadays, graphic designers tend to refer to the smaller spaces as, in order of their decreasing widths, a flush space, a thin space and the tiny hair space. Other spaces worth noting are the nonbreaking space, which refuses to be hyphenated, the figure space, the width of a monospaced number, and a punctuation space, the width of the simplest punctuation marks.



◀ Sketch of Brooklyn Bridge, viewed from Manhattan by Ninikas





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