



Simply borderless

How to design pages for desktop printers
that can't print to the edge.

Continued ►

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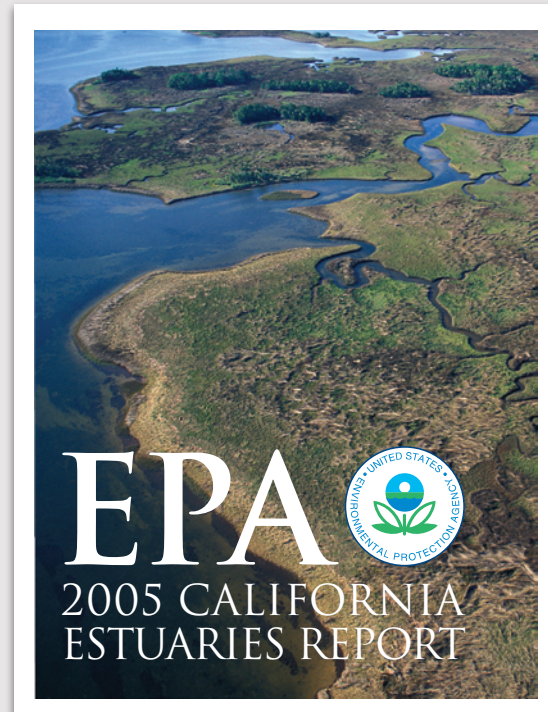
How to design pages for desktop printers that can't print to the edge

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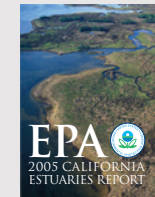
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So what to do? Instead of fighting it, join it. Amplify the white space, and make it part of your designs.

Before



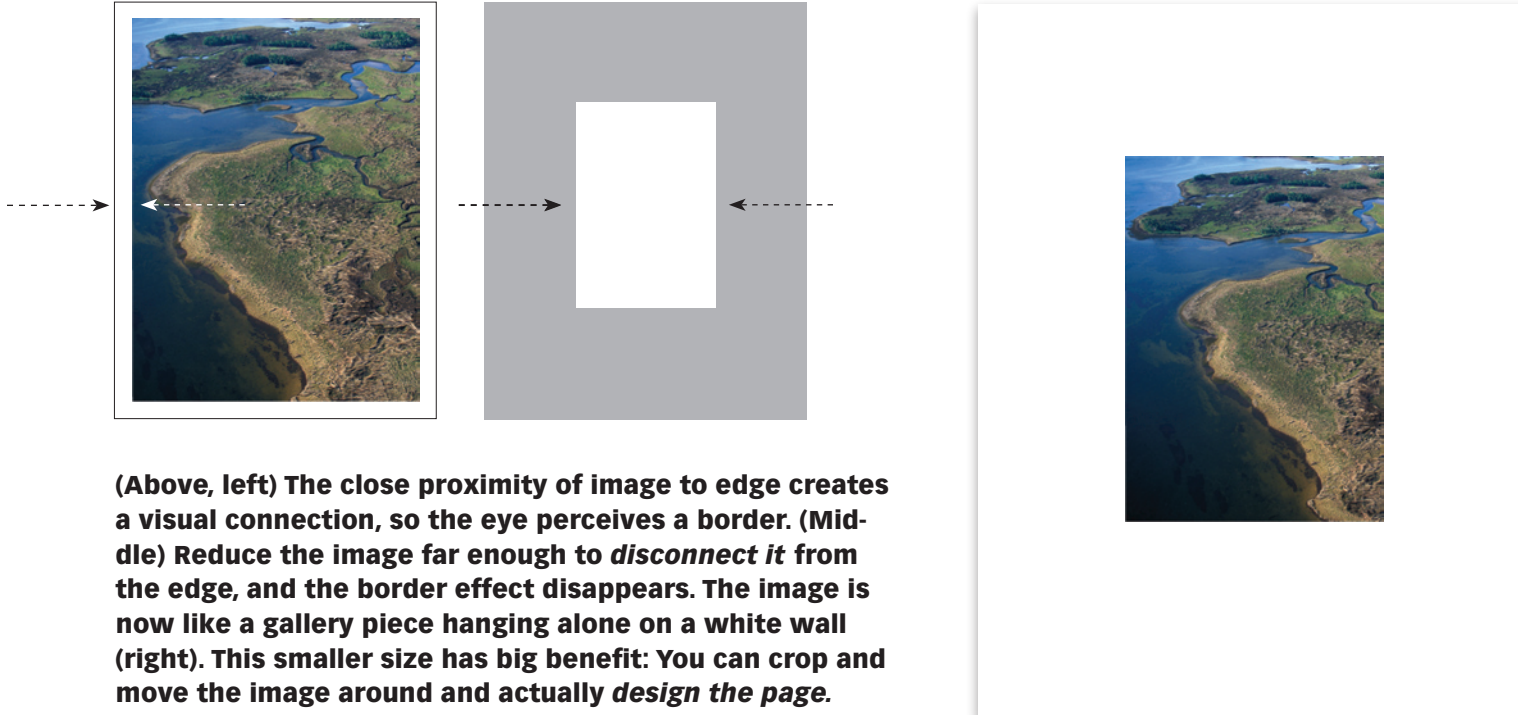
(Left) How many times have you been stuck with a page like this? You design a nice page that's perfect as a full bleed (inset), only to have it scale to fit the printer margins, which are rarely uniform on one printer, let alone from printer to printer. The result is an *undesigned* white border that distracts from your good work.





Make more white

The surest way to eliminate the white border is to *make more white*. Reducing your live matter visually disconnects it from the edge of the page.



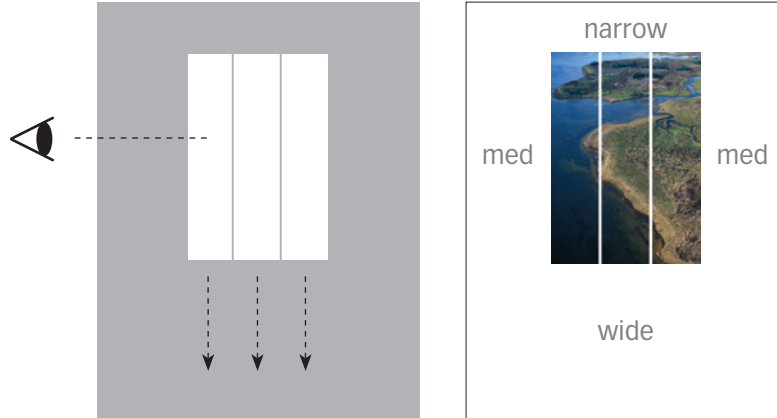
(Above, left) The close proximity of image to edge creates a visual connection, so the eye perceives a border. **(Middle)** Reduce the image far enough to *disconnect it* from the edge, and the border effect disappears. The image is now like a gallery piece hanging alone on a white wall **(right)**. This smaller size has big benefit: You can crop and move the image around and actually *design the page*.

(Above, middle) Note that to maintain equal margins on all sides, the image has been cropped (it's skinnier), and the result is more focused on the descriptive coastline and more dramatic.



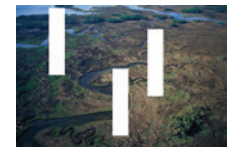
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Moving the image to eye level creates three different margin widths, so a frame never forms. Segmenting the image vertically moves the eye down the page.



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Above is one image divided vertically. You can also create a collage of two or three images (right). Mix and match colors, shapes and textures until you have a strong composition.

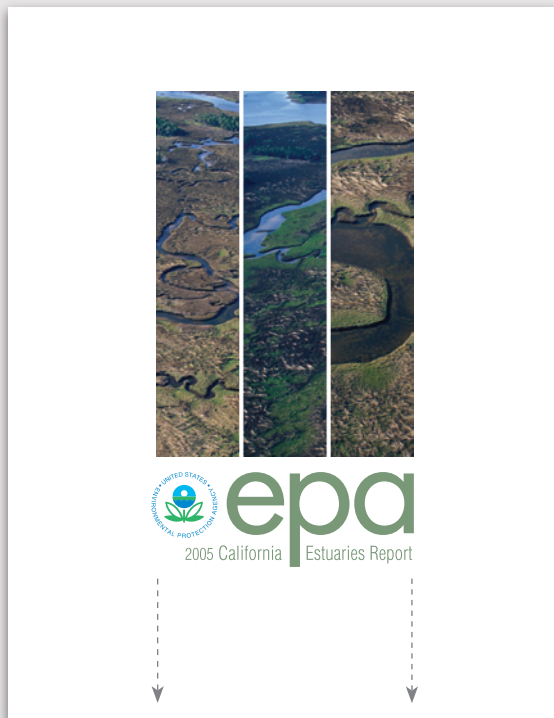


From one image you can pull out three or more column- or row-shaped areas. This is an excellent technique for using images that have more than one area of interest, because you can pick the most descriptive parts and eliminate the rest.



Coordinate the type

Typestyles and sizes that correspond to elements on the page will unify the design. Similarities convey harmony; contrasts convey energy.



Alignment sustains the vertical movement.



EPA



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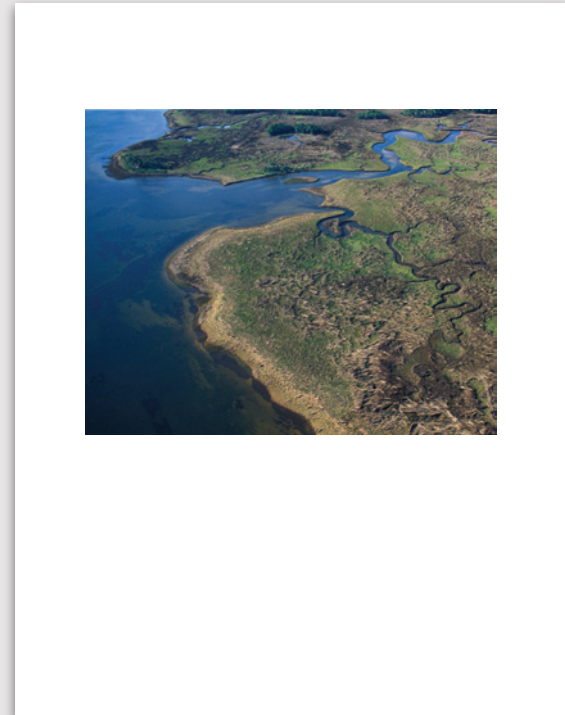
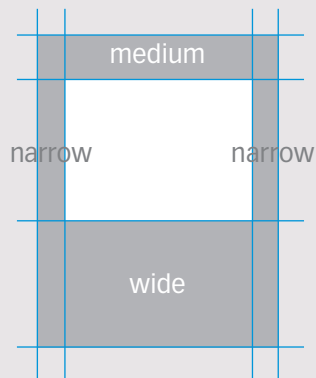
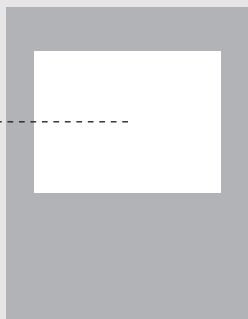
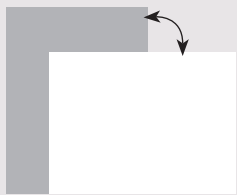


A round, lowercase typeface (same height, similar weight) mirrors the round logo. Now seen as a group of four circles, the line contrasts beautifully with the rectangular image and gives the page two strong shapes.



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A horizontal image can be quite large. It has the energy of *contrasting direction* and still appears borderless because of its varying margins and side-to-side movement.



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Unify image and page easily by using the same proportions for both; just rotate 90° and reduce to about 60%.

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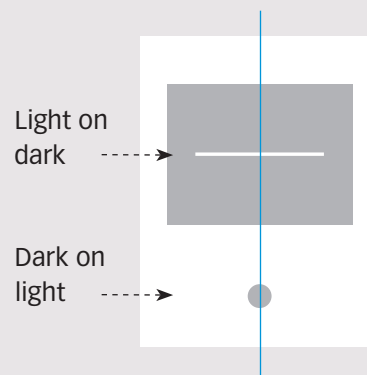
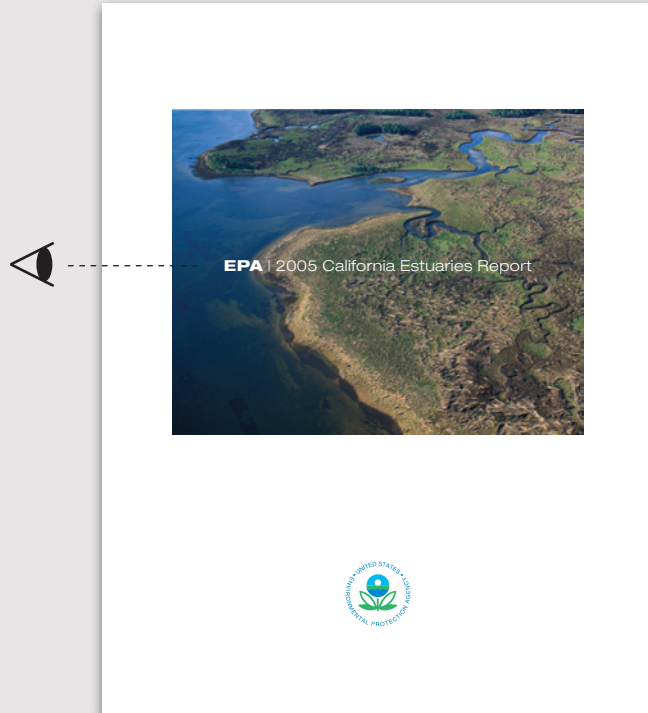
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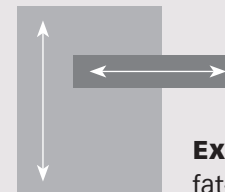
Small is definitely powerful. Here, the gallery effect—one image alone on a wall—is working to the max. The page has two zones, dark and light. Centered in each zone is a focal point—the headline in one at eye level, the logo in the other. Each controls its space. This subtle treatment is classier and more effective than SHOUTING—yohoho!—for attention.



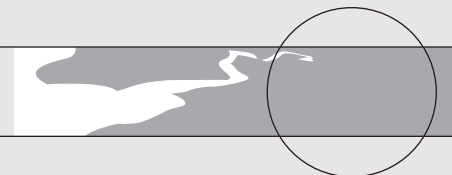
Energize the page

Cousin to the landscape format is the banner, an extremely panoramic shape whose total contrast to the vertical page creates real energy.

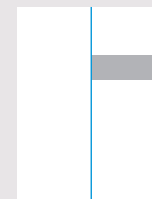
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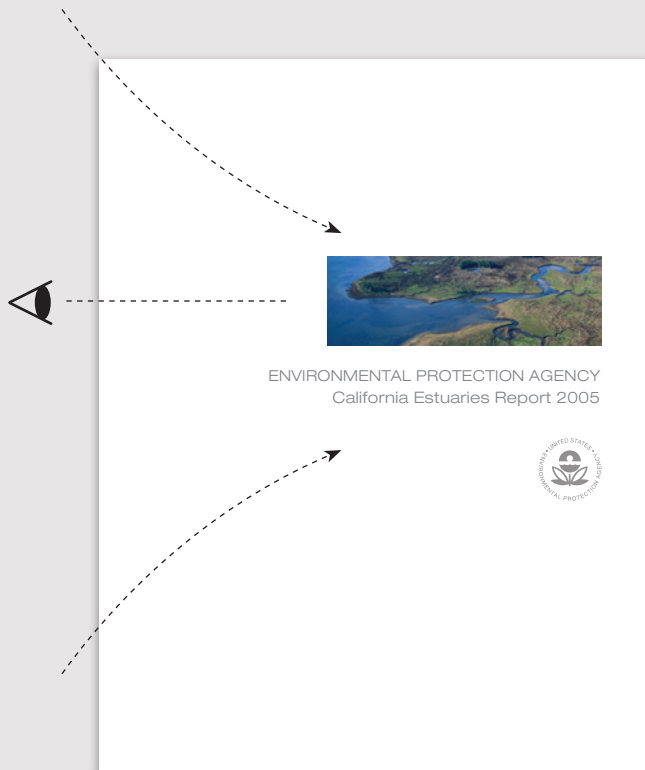
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Align right

With image and text aligned to the right and at eye level, the white space—normally thought of as empty—is controlling the page. This is a very *active* design.



(Left) Border? What border? There is very little on the page but it's really *designed*; it has a strong focal point and a lot of movement. Both text and logo are colored gray to recede, leaving the image center stage. The irregular left edge (right) keeps unwanted lines from forming.

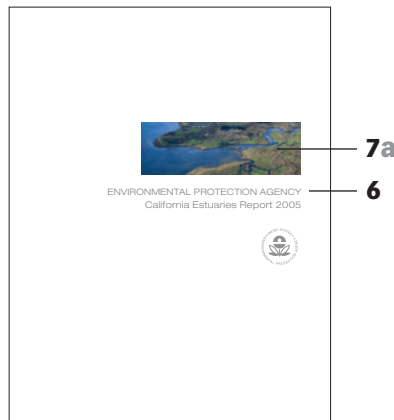
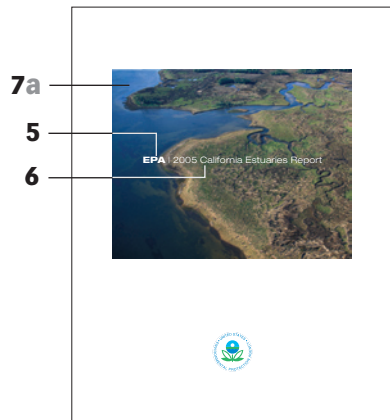
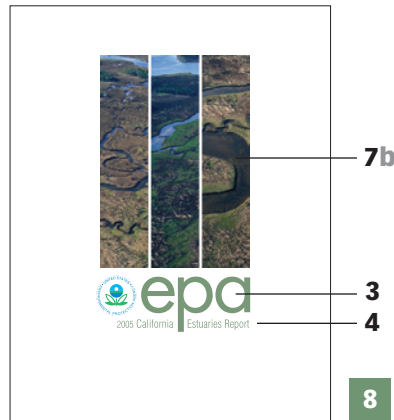
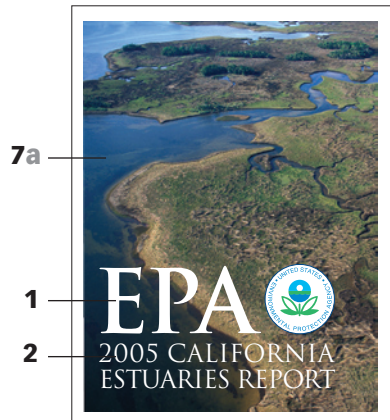


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Work with what's in front of you and nearby. In this case, the peninsulas and inlets (above) become our rulers and govern type size, line spacing and logo size. This creates *visible relationships* that unify the design. Similarly, the extended typeface echoes the horizontal shape of the image.



Article resources



Typefaces

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Colors

- 8** C50 M15 Y55 K20

Images

- 7 (a-b) Photos.com



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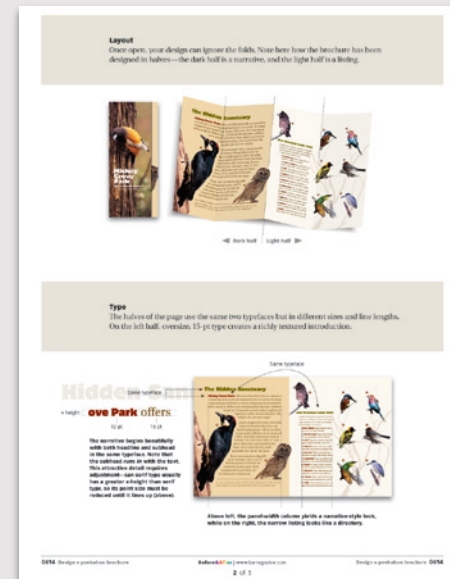


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Presentation format or
Paper-saver format

For paper-saver format

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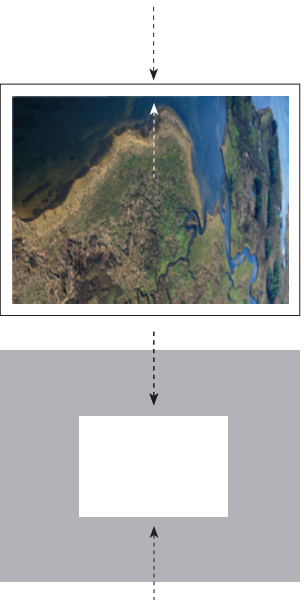
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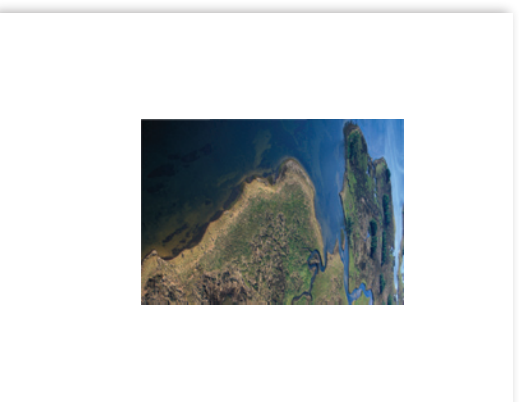
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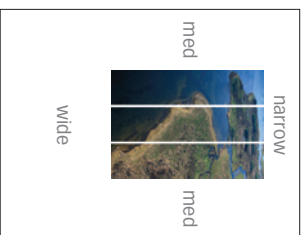
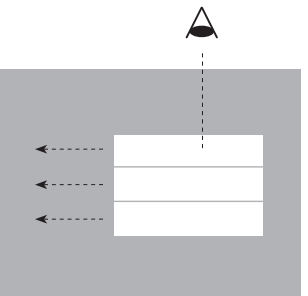
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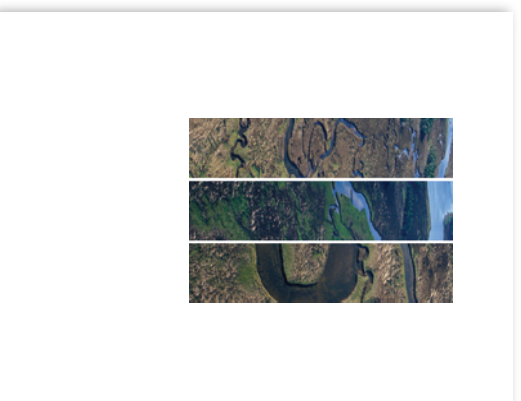


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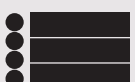
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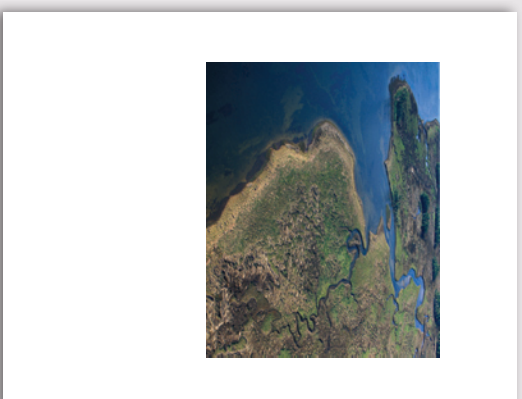
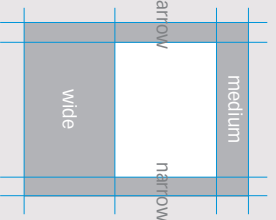
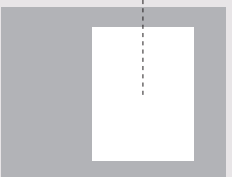
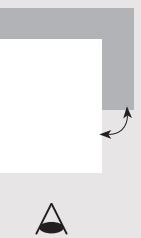
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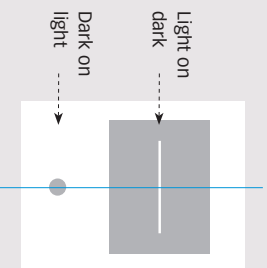
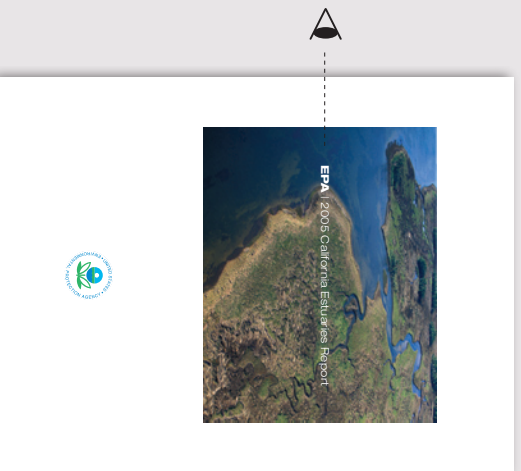
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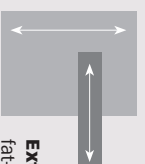
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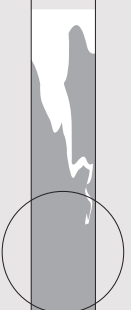
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7 (a-b) [Photos.com](#)

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