

## Layout Narrow page makes a 'revealing' cover

Give your next report cover a bit of intrigue! A narrow page greets the reader with a colorful photo (the "establishing shot") and a peek at the page beneath. Behind the cover is the introductory text. It's a segue that's easy to make and always engaging.


This is basically a two-page cover, so both pages should be on heavy, cover-weight stock. Note in the layout above that the text aligns with the horizon.


Reverse the sequence Headline on the cover with photo inside shifts the emphasis.


Colored, textured stock is an inexpensive alternative excellent for a series (above).

## Layout Many photos？Display them in a grid！

Neater than a scrapbook－style collage yet just as versatile，a grid is a beautifully simple way to display a group of photos．A grid accommodates large and small photos，side by side and overlapped，yet functions as a single，easy－to－design unit．


Grid of squares Sometimes you can＇t find that one perfect photo．Use many！Set up a uniform grid，then crop your pho－ tos to fit a square or some multiple of squares．A 16－unit grid （above）can contain between one and 16 images．Note（right） that the grid lines remain on top．


## Web design Visual hierarchy is the key to handling lots of information

Men.style.com's Web page is presenting a lot of information; we count nine photos, a dozen headlines with deckheads, more than a dozen sections, a header, big stories, small stories, advertising, a search function . . . whew! Yet the result is focused, handsome and accessible. How do they do it? By paying attention to visual hierarchy. The page has objects big to small, contrasts of dark and light and differences of organic and geometric. A few pointers:


It has a strong foundaton (1) The page is first divided into three main sections. (2) Each section is divided into subsections. (3) The sub-sections are then divided again. High dark-light contrast separates section A from the other two; slight value differences then separate its subsections (2). Thus divided, the page can carry many kinds of information. Note especially that the main headlines are identical in style, a unifying point among the differences.
www.men.style.com


Straight-shooter Gyllenhaal is the unmistakable focal point. Why is his image so strong? Count the ways: 1 ) It's the BIGGEST thing on the page. 2) It's a silhouette in contrast with all those rectangles. 3) It overlaps an edge. 4) It's dark set against white. 5) It's a face, the most familiar of all images, and he's looking straight at you.

## Image Small objects soften the scene

Draw the reader into your story with a technique that Jeep is using-add to your page a small object or two from the scene. This softens hard edges and gives your layout an inviting, human dimension.


## Warm the scene

(Above) The Jeeps are big and mechanical and coming at you! By adding objects that are small enough to hold in your hand, you'll warm the scene by giving it a human scale. Natural objects like stones and leaves serve to soften straight, artificial edges. (Right) For the most tactile look, remove the object from its original background,
 and place it right on the page! Add a hint of shadow.

## Layout No budget? In a hurry? Think in extremes

Small, fast, low-budget jobs are easiest to do when you think in extremes-make your image very large, or make it very small. Dip into your clip-art (or picture-font) collection, and have a look:

dogs

burgers

you

Celebrate the start of summer at our backyard bash! when: $5 / 30 / 06$ @ 3 p.m. where: 1525 Stone Creek Drive, Lincoln CA

Small and repetitive Generic images seem less generic when your design is helping out. Here, three small pictures in a row make a playful design in minutes. Single line of small type adds sophistication. White is the dominant design element.

cool announcement with almost no effort. Light type and image are a classy counterpoint to the goofy stork. Note the alignment (inset).


Black \& white picture font? Need color?
"Type" your picture, and convert it to outlines (Type>Create Outlines). Then use the Direct Selection Tool (the white arrow) to select and fill areas with color.

## Article resources




Colors
6 C5 M50 Y100 K5
7 C40 M35 Y90 K45
8 СО МО ҮO K65
9 CO MO YO K75

## Article resources



## Typefaces

1 (a-b) Adobe Jenson Pro Regular
a) 46 pt, b) $12 / 15 \mathrm{pt}$

2 DF Inspirations One LET Plain
3 PictureFonts Food and Drink
4 Expressions
5 (a-b) Hamilton Light | a) 15 pt,
b) 13 pt

6 Helvetica Neue Std Thin | 27 pt
7 Helvetica Neue Std Bold | 17/19 pt
8 Utopia Italic | 12.5 pt
9 Helvetica Neue Std Light | 10 pt

Images
10 (a-h) iStockphoto.com | $\underline{a} \underline{b}$ C
d $\underline{e} \underline{f} \underline{h}$

11 C45 M5 YO K0

## Colors

12 CO MO YO K100
13 CO MO YO K50
14 C100 M40 YO K35

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0634 Design Talk 5: Five Design Ideas
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