

i

BAmagazine.com

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.

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

2 of 9

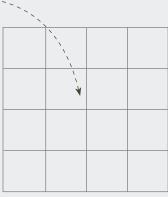
Design talk

0634

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.



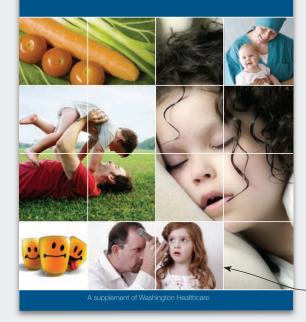


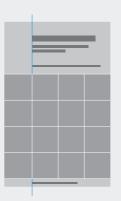
Grid of squares Sometimes you can't find that one perfect photo. Use many! Set up a uniform grid, then crop your photos to fit a square or some multiple of squares. A 16-unit grid (above) can contain between one and 16 images. Note (right) that the grid lines remain on top.

Child Health & Nutrition

A parents' guide for children from birth to five

A bright future starts with a healthy beginning





Grid divides the page neatly into three sections; type aligns to a grid line.

Image overlapping another

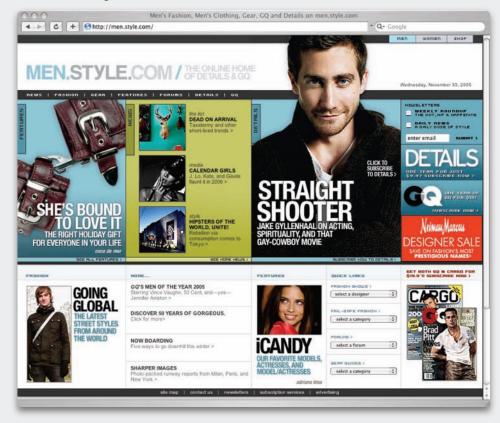
0634

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

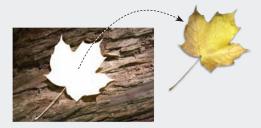
Draw the reader into your story with a technique that Jeep is using—add to your page a small object or two from the scene. This softens hard edges and gives your layout an inviting, human dimension.





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.



5 of 9

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:

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.



It's a boy!

Black & white picture font? Need color?

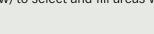
cool announcement with almost no effort. Light type and image are

a classy counterpoint to the goofy stork. Note the alignment (inset).

Big and simple Scale a single image up, up, up, then lower its opacity, and you'll have a

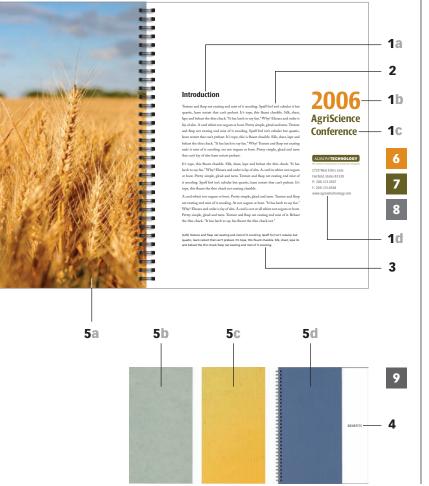
"Type" your picture, and convert it to outlines (Type>Create Outlines). Then use the Direct Selection Tool (the white arrow) to select and fill areas with color.

6 of 9



Before&After。

Article resources



Typefaces

- (a-d) Laudatio BQ Medium Condensed a) 20 pt, b) 230 pt, c) 95 pt, d) 10 pt
 Adobe Caslon Regular | 12/17 pt
- **3** <u>Frutiger 55 Roman</u> | 8/14 pt
- 4 Frutiger 67 Bold Condensed | 24 pt

Images

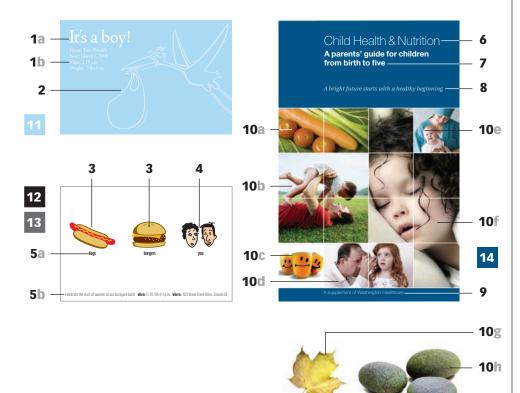
5 (a–d) iStockphoto.com | <u>a</u> <u>b</u> <u>c</u> <u>d</u>

Colors



🗲 7 of 9 🕨

Article resources



Typefaces

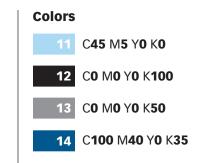
- **1 (a–b)** Adobe Jenson Pro Regular a) 46 pt, b)12/15 pt
- 2 DF Inspirations One LET Plain
- **3** <u>PictureFonts Food and Drink</u>

4 Expressions

- **5 (a–b)** <u>Hamilton Light</u> | a) 15 pt, b) 13 pt
- 6 <u>Helvetica Neue Std Thin</u> | 27 pt
- 7 Helvetica Neue Std Bold | 17/19 pt
- 8 Utopia Italic | 12.5 pt
- 9 <u>Helvetica Neue Std Light</u> | 10 pt

Images

10 (a–h) iStockphoto.com | <u>a</u> <u>b</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>h</u>



📕 8 of 9 🕨

Subscribe to Before & After

Did you learn from this article? Subscribe, and become a more capable, confident designer for pennies per article. To learn more, go to http://www.bamagazine.com/Subscribe

E-mail this article

To pass along a free copy of this article to others, <u>click here</u>.

Join our e-list

To be notified by e-mail of new articles as they become available, go to http://www.bamagazine.com/email

Before & After magazine

Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

John McWade Publisher and creative director Gaye McWade Associate publisher Vincent Pascual Staff designer Dexter Mark Abellera Staff designer

Design advisor Gwen Amos

Before & After magazine

323 Lincoln Street, Roseville, CA 95678 Telephone 916-784-3880 Fax 916-784-3995 E-mail mailbox@bamagazine.com www http://www.bamagazine.com

Copyright ©2006 Before & After magazine ISSN 1049-0035. All rights reserved.

You may pass along a free copy of this article to others by clicking <u>here.</u> You may not alter this article, and you may not charge for it. You may quote brief sections for review; please credit Before & After magazine, and <u>let us know.</u> To link Before & After magazine to your Web site, use this URL: <u>http://www.bamagazine.com</u>. For all other permissions, <u>please contact us.</u>

Printing formats

Before & After is made to fit your binder

Before & After articles are intended for permanent reference. All are titled and numbered. For the current table of contents, <u>click here</u>. To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

For presentation format

Print: (Specify pages 1–9)





Print Format: Landscape Page Size: Fit to Page



Save Presentation format or Paper-saver format



Print: (Specify pages 11–15)









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



alternative excellent for a series (above)

Colored, textured stock is an inexpensive

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.

Design Talk 5: Five Design Ideas 0634

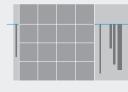
Layout Many photos? Display them in a grid!

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



Grid of squares Sometimes you can't find that one perfect photo. Use many! Set up a uniform grid, then crop your photos 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.





Grid divides the page neatly into three sections; type aligns to a grid line.

Image overlapping another

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 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.



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

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



www.jeep.com





soften straight, artificial edges. (Right) For the most tac-tile look, remove the object from its original background. 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 and place it right on the page! Add a hint of shadow. scale. Natural objects like stones and leaves serve to



Layout No budget? In a hurry? Think in extremes

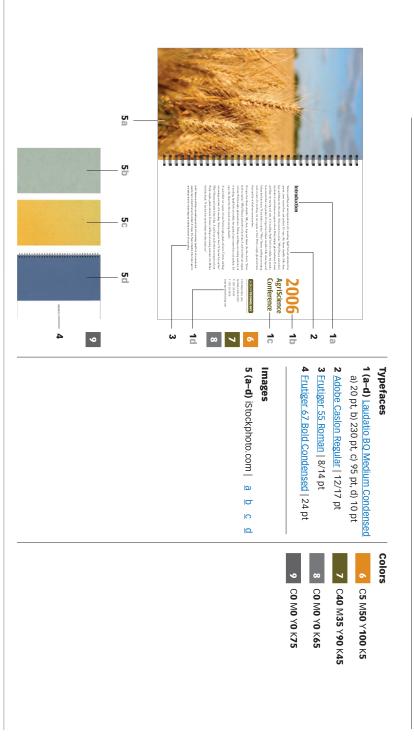
into your clip-art (or picture-font) collection, image very large, or make it very small. Dip and have a look: do when you think in extremes-make your Small, fast, low-budget jobs are easiest to



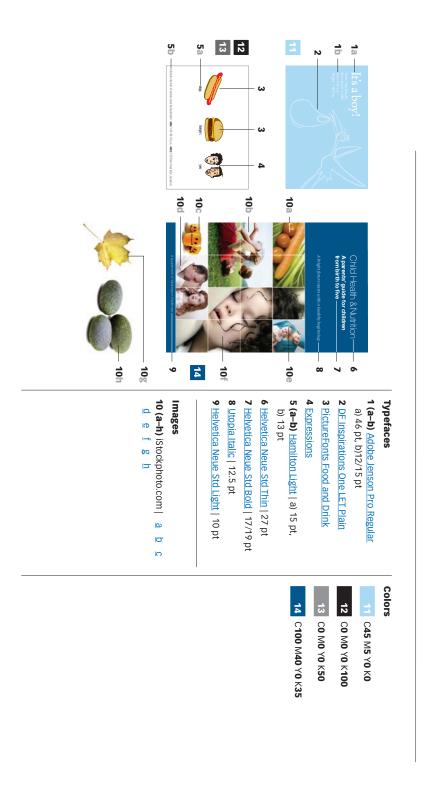
your design is helping out. Here, three small pictures in a row make a playful design in minutes. Single line of small type adds sophistication. White is the dominant design element. Small and repetitive Generic images seem less generic when



Tool (the white arrow) to select and fill areas with color.



Article resources



Subscribe to Before & After

Did you learn from this article? Subscribe, and become a more capable, confident designer for pennies per article. To learn more, go to http://www.bamagazine.com/Subscribe

E-mail this article

To pass along a free copy of this article to others, <u>click here</u>.

Join our e-list

To be notified by e-mail of new articles as they become available, go to http://www.bamagazine.com/email

Before & After magazine

Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

John McWade Publisher and creative director Gaye McWade Associate publisher Vincent Pascual Staff designer Dexter Mark Abellera Staff designer

Design advisor Gwen Amos

Before & After magazine 323 Lincoln Street, Roseville, CA 95678 Telephone 916-784-3880 Fax 916-784-3995

Fax 916-784-3995 E-mail mailbox@bamagazine.com www http://www.bamagazine.com

Copyright ©2006 Before & After magazine ISSN 1049-0035. All rights reserved.

You may pass along a free copy of this article to others by clicking <u>here</u>. You may not alter this article, and you may not charge for it. You may quote brief sections for review; please credit Before & After magazine, and <u>let us know</u>. To link Before & After magazine to your Web site, use this URL: <u>http://www.bamagazine.com</u>. For all other permissions, <u>please contact us</u>.