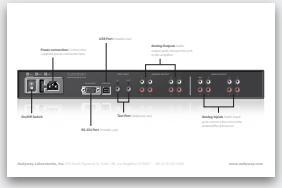
DesignTalk7

Five Design Ideas

Outside Inside

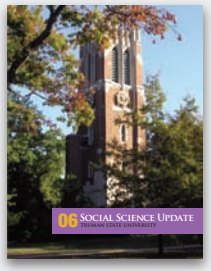
Product Callouts



Price Guide

Signature Logo

One-Photo Cover

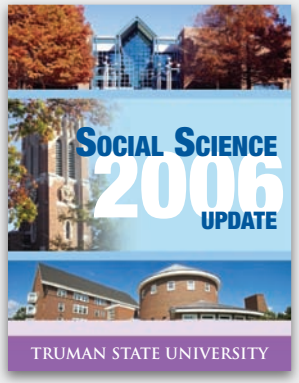


Continued ►

Cover design **Do more with less**

What do you do when you have three photos available? You use them all, right? Not necessarily. One can be more effective. Here, the campus tower alone conveys the essence of the school better than three photos could; the headline in a single, school-colored bar quietly provides the data.

Before



(Above) **He had three good photos,** but to fit all three into his layout the designer had to shrink, crop and push each to the perimeter, where they now look alike (similar masses and textures) and are difficult to "read." He then added a flat (and meaningless) blue field, block type in three sizes and a motif of horizontal stripes. The more he "designed," the weaker the cover got; the school and its social science program were lost in the artificial *stuff.* To add insult to injury, it was too much work! Solution: Let one image do the talking.

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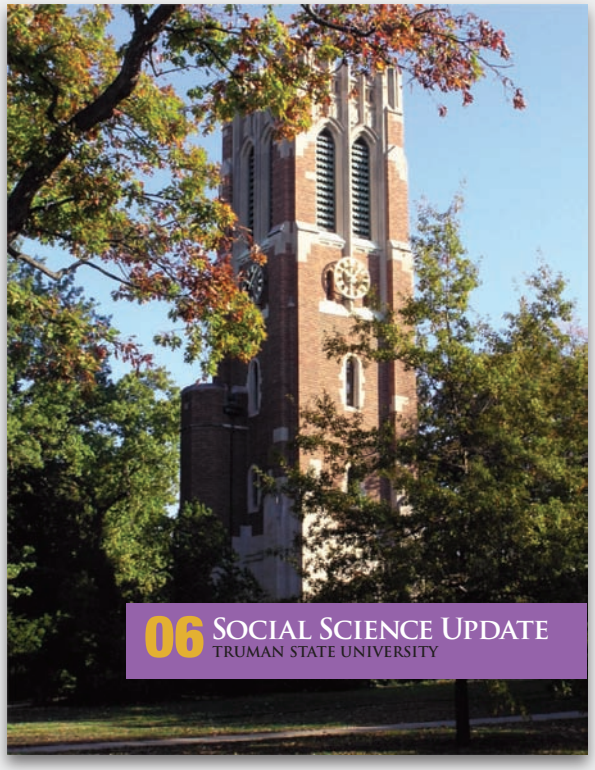

Less is more Campus tower anchors the makeover. Simply center it and let it do the "talking," then add your words. Note, above, that the bar is short enough to let the picture flow by. Below, school colors violet and tan plus the green of the trees make an appealing, *split complementary* palette.

Layout **Bring the words into the picture**

For the technical among us, descriptive graphics are fun to make. The key to clarity is to think of the words as part of the picture, not as an extra to be set off to the side.

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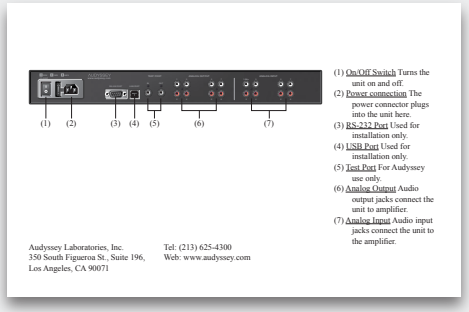
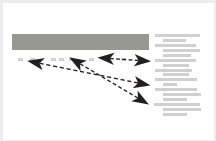


Design complicates the message The goal of this small product guide was simple: label the parts of the product for the customer. But the designer lost sight of that and arranged the card in a neat **L** shape, product on one side, labels on the other. Result: The product's tiny, the important center of the page is empty, and the reader must refer back and forth needlessly (left).



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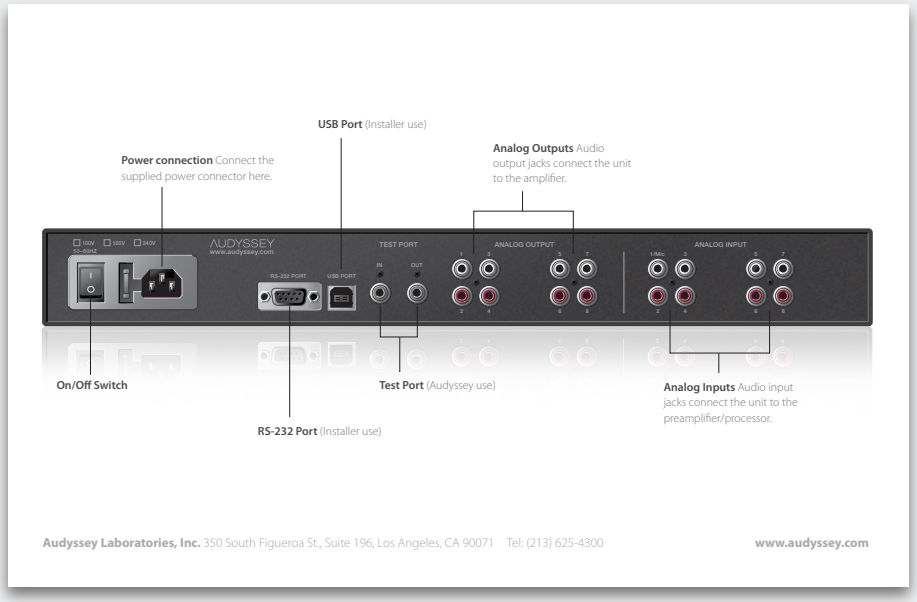

Single-line contact information echoes the horizontal motif.

Front and center Above, center the product as big as possible, then put the labels in orbit around it with straight lines to their destinations. Sans-serif type reads easily; minimal contrasts (right) are *clean.* No numbering or indents are necessary.

Inputs Audio

Above, one font family and size for *similarity,* contrasting weight and value for *difference.*

Layout **Differences establish hierarchy** | Page 1 of 2

Hutchins Street Square Hotel is a great place for conferences, banquets, receptions and other events, but no one looking at its information flier would know that. It's as bland as a bucket—a page of words in one style, one size, one weight, one color, lost in an ocean of white. The data's there, but no life.

Such a modest sheet is easy to overlook, but keep in mind that for many customers it's the first (and maybe the last!) thing they'll see. Take the time to give it appeal and *at-a-glance* clarity. Here's how to do that.

Before

Hutchins Street Square Hotel
125 South Hutchins Street, Lockeford, CA 95678
Tel: 209-333-1234 x2465 | Fax: 209-123-5678

Facility	Facility Use	Maximum Occupancy	Rental Fee	Deposit	Non-Profit Fee	Non-Profit Deposit
THEATRE*	Permanent Seating	789	$1500	$700	$700	$700
KIRST HALL	Lecture Banquet	700 (Lecture) 400 (Banquet)	$1,400	$600	$600	$600
CRETE HALL	Lecture Banquet	500 (Lecture) 200 (Banquet)	$850	$400	$400	$400
CRETE HALL KITCHEN			$400	$200	$200	$200
THOMAS THEATRE	Lecture Banquet	100 (Lecture) 100 (Banquet)	$600	$300	$300	$300
AMPHITHEATRE	Outdoor Theatre	250	$600	$300	$300	$300
COTTAGE ROOM	Lecture Banquet	75 (Lecture) 35 (Banquet)	$400	$200	$200	$200
PISANO ROOM	Lecture Banquet	75 35	$400	$200	$200	$200
COTTAGE–PISANO ROOMS (Combined)	Lecture Banquet	150 (Lecture) 75 (Banquet)	$700	$400	$400	$400
GREEN ROOM	Meeting	12	$30			
ROTUNDA (Available only when no other facility is rented)	Recptions (No tables/ chairs)		$600	$300	$300	$300

*A Theatre technician will be assigned and fees will be additional and assessed according to individual needs.

Non-Profit Designation: 501(C)(3) Any group incorporated as a charitable organization with non-profit tax exemption status with the IRS. Notes: Set-ups requiring unusually difficult formats will be reviewed and additional maintenance fees applied. Rental of facilities is subject to availability. The Square reserves the right to deem an event inappropriate for either space or content based on technical requirements and projected audience size. Holiday rental requests are reviewed on an individual basis and added costs will apply. Other charges will be quoted to renter at the time the contract is signed, fees are subject to change without notice. Certificate of Insurance required for every event. HSS Security Guards required for evening and week-end events.

It's all the same! The "before" doesn't look like the hotel; it looks like e-mail—one typestyle, weight and color, skinny lines like you'd draw with a pencil, no hierarchy, no visual guideposts of any kind. They set an attractive table (below); but the customer won't see *that* unless he gets past *this.* Problem: The plain sheet makes him do *all the work* of deciphering its information.

Page 2 of 2

After

1 *Rental Facilities*

2 Facility	Facility Use	Maximum Occupancy
3 **Theatre***	4 Permanent Seating	789
Kirst Hall	Lecture Banquet	700 (Lecture) 400 (Banquet)
Crete Hall	Lecture Banquet	500 (Lecture) 200 (Banquet)

5

Non-Profit Designation: 501(C)(3) Any group incorporated as a

Create hierarchy with type Simple modifications to typestyle, weight and color are all it takes to make the information appealing and easy to read: (**1**) A headline clearly labels the page (no guessing) and bears a swashy resemblance to the elaborate table setting. (**2**, **3**) Bold type identifies heads; white and black tell you they're different kinds. (**4**) Light type is for transitory data. (**5**) Column lines in white, not black, quietly recede, giving the more-important rows prominence.

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Rental Facilities

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Kirst Hall	Lecture Banquet	700 (Lecture) 400 (Banquet)	$1,400	$600	$600	$600
Crete Hall	Lecture Banquet	500 (Lecture) 200 (Banquet)	$850	$400	$400	$400
Crete Hall Kitchen			$400	$200	$200	$200
Thomas Theatre	Lecture Banquet	100 (Lecture) 100 (Banquet)	$600	$300	$300	$300
Amphitheatre	Outdoor Theatre	250	$600	$300	$300	$300
Cottage Room	Lecture Banquet	75 (Lecture) 35 (Banquet)	$400	$200	$200	$200
Pisano Room	Lecture Banquet	75 35	$400	$200	$200	$200
Cottage & Pisano Rooms (Combined)	Lecture Banquet	150 (Lecture) 75 (Banquet)	$700	$400	$400	$400
Green Room	Meeting	12	$30			
Rotunda (Available only when no other facility is rented)	Recptions (No tables/ chairs)		$600	$300	$300	$300

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The page now has visual levels of information that clue the reader to what's what.

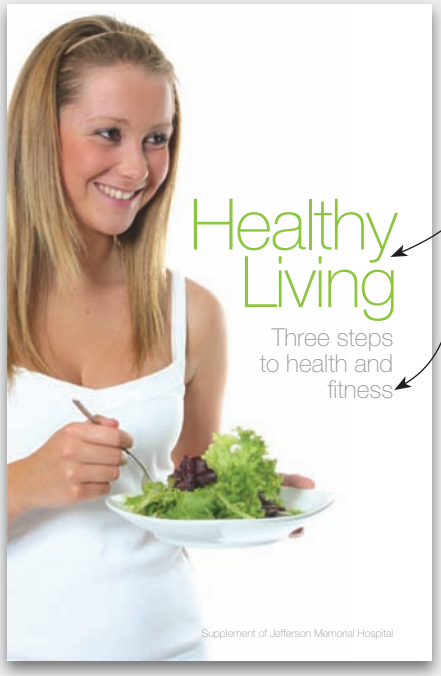
Create hierarchy with color Dark, medium and light colors define easy-to-follow rows. Dark belongs at the top; the light colors alternate down the page. All have been taken from the banquet room, giving the page a direct visual link to the hotel.

Color unifies the primary data and makes a focal point, visually the most important element on the page.

Layout **Bring the outside in**

Making an inside look like an outside can be tricky. Here's what to do. Carry over the typestyles, colors, image style and general layout. Proportion counts. A lot of green looks different from a little. Pictures look different big than small. Here's more . . .

Outside



Same

Inside

Organic shapes Key to this design are the organic outlines of the extra-large images; they yield a fluid, indistinct edge that conveys a sense of airiness and health. Note that each image also has a straight edge where it bleeds off the page. Text set aligned left or right will mimic this exactly. Below, super-light type is mostly air and fresh as a breeze, just like the layout.

Letter-size sheet, folded

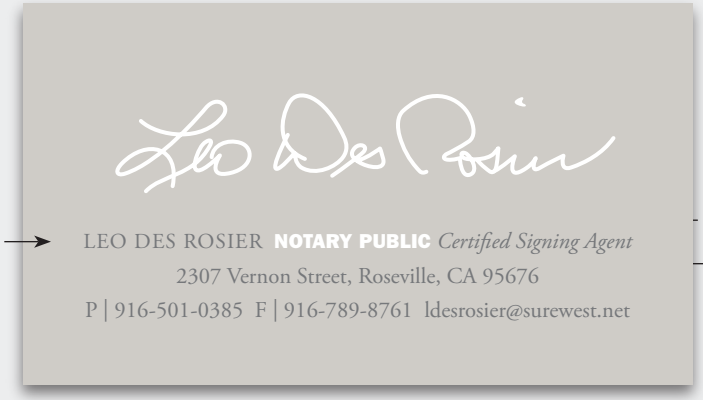
White dominates the layout. Images are the same style and size. Typestyle is constant. Colors repeat. Green and gray sampled from the cover image, plus white (the background), yield a light, healthy palette.

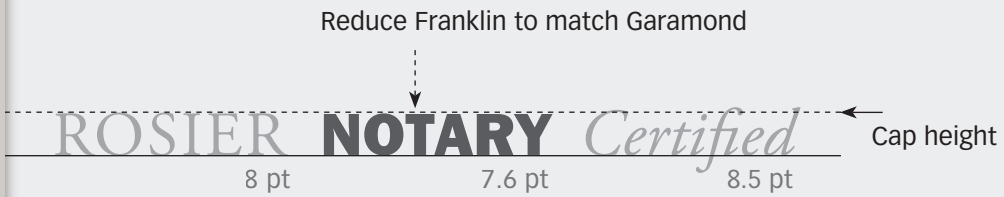
Healthy

Logo **Signature logo**

Is anything more graphically unique than your signature? It's like no other. So if you have a business or project that's an extension of *you*—a notary public is a good candidate—why not use your signature as its logo? Here's one possibility:

Uppercase name, bold, contrasting title, italic description →





A signature logo is easy to make. Just sign your name, scan it, then trace it with the Pen tool. The result is lightly stylized and can't be forged without detection. White on gray—or a color of your choice—adds *artistry.*

Sign . . .

and trace

Typography reinforces Strengthen the design by setting excellent type appropriately chosen. Here, classic Adobe Garamond conveys age, tradition and dignity, while bold Franklin Gothic Heavy adds a highly visible counterpoint. Because these are very different *kinds* of type, you'll need to adjust their point sizes to make them the same visual size; in this case, Franklin was made smaller. Note the white title on the gray field stands apart *quietly.*

Article resources

Typefaces

1 Adobe Garamond Regular | 8.5/13 pt

2 ITC Franklin Gothic Heavy | 7.6/13 pt

3 Adobe Garamond Italic | 8.5/13 pt

4 (a–h) Helvetica Neue Std Thin
- a) 66/53 pt
- b) 23/24 pt
- c) 10/11 pt
- d) 40 pt
- e) 216 pt
- f) 14/17 pt
- g) 50 pt
- h) 12/13.5 pt

5 Helvetica Neue Std Light Italic
7.5/10.5 pt

6 Helvetica Neue Std Light | 7.5/10.5 pt

Images

7 (a–b) iStockphoto.com | a b

Colors

8 C**18** M**15** Y**18** K**0**

9 C**50** M**0** Y**100** K**0**

10 C**0** M**0** Y**0** K**50**

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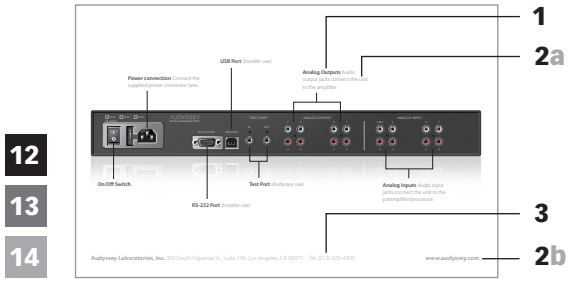

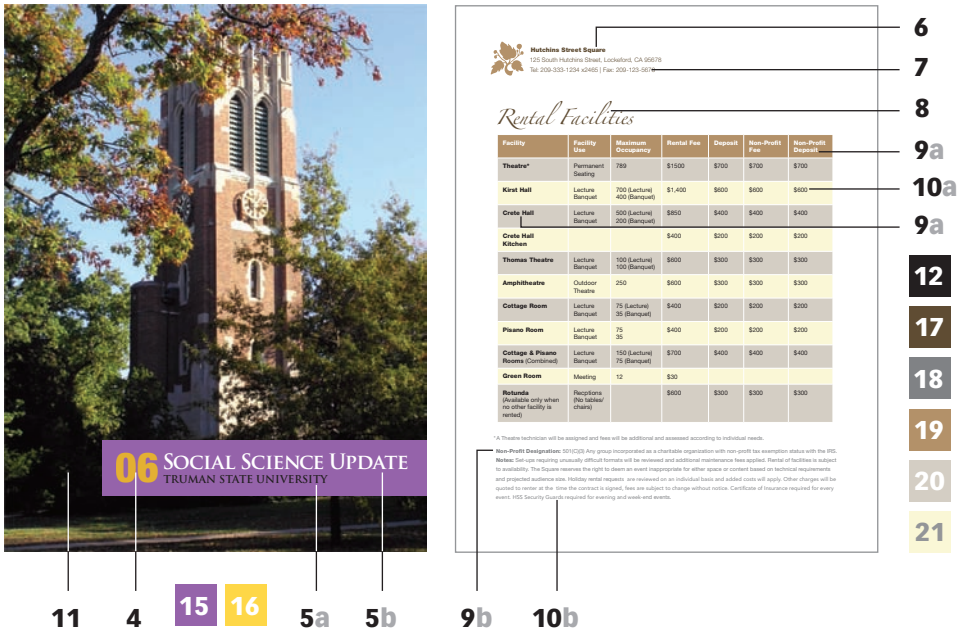

Typefaces

1 Myriad Pro Semibold | 8/10.5 pt

2 (a–b) Myriad Pro Light | a) 8/10.5 pt b) 9 pt

3 Myriad Pro Bold | 9 pt

4 Helvetica Neue Std Black Cond | 55 pt

5 (a–b) Trajan Pro Bold | a) 16 pt b) 31 pt

6 Helvetica Neue Std Black | 9/14 pt

7 Helvetica Neue Std Light | 9/14 pt

8 Zapfino One | 20 pt

9 (a–b) Helvetica Neue Std Heavy a) 9/10.8 pt, b) 8/13.5 pt

10 (a–b) Helvetica Neue Std Roman a) 9/10.8 pt, b) 8/13.5 pt

Images

11 iStockphoto.com

Colors

12	C**0** M**0** Y**0** K**100**
13	C**0** M**0** Y**0** K**65**
14	C**0** M**0** Y**0** K**40**
15	C**45** M**70** Y**0** K**0**
16	C**0** M**20** Y**100** K**0**
17	C**20** M**35** Y**58** K**265**
18	C**0** M**0** Y**0** K**60**
19	C**20** M**35** Y**58** K**15**
20	C**16** M**15** Y**20** K**0**
21	C**0** M**0** Y**18** K**2**

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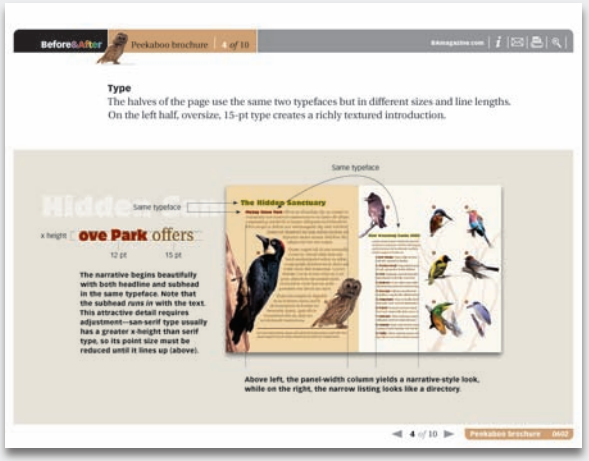
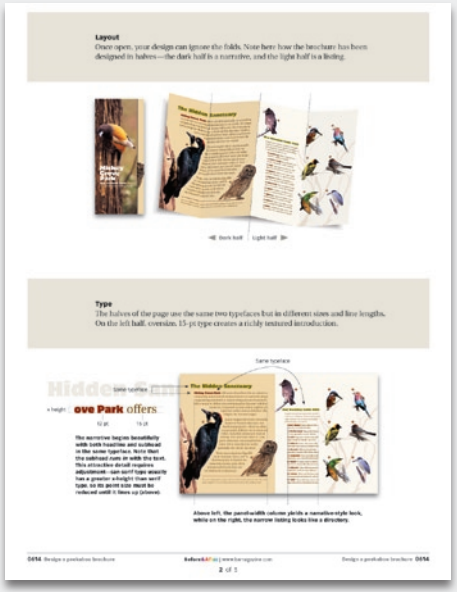


Print
Format: Landscape
Page Size: Fit to Page

Save
Presentation format or
Paper-saver format

For paper-saver format

Print: (Specify pages 12–16)



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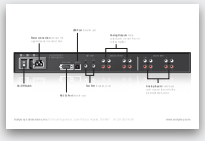
Product Callouts 

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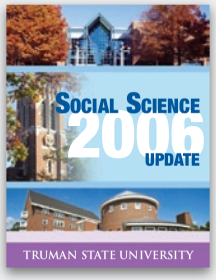

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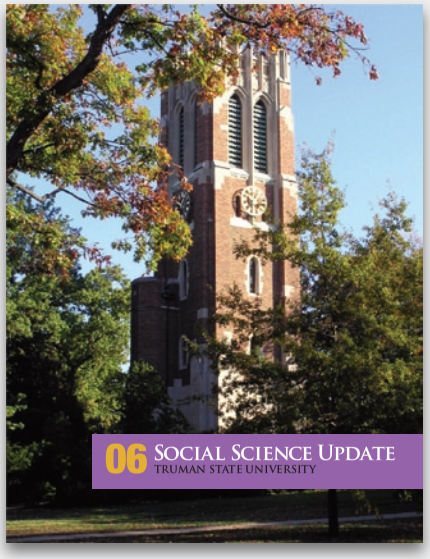

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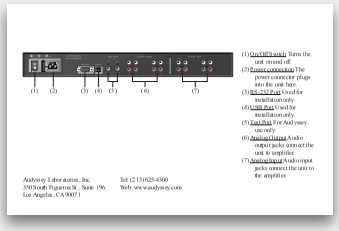

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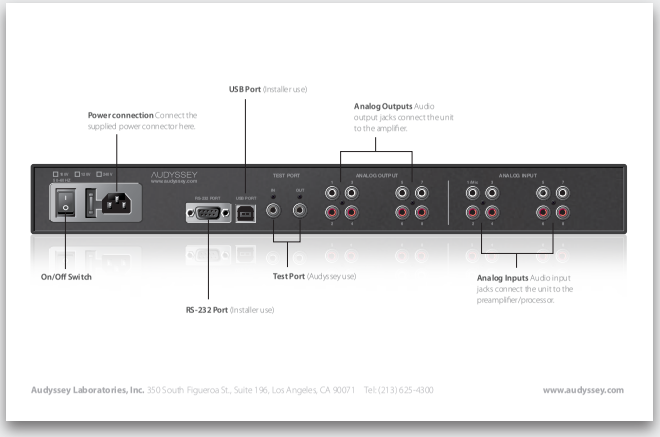

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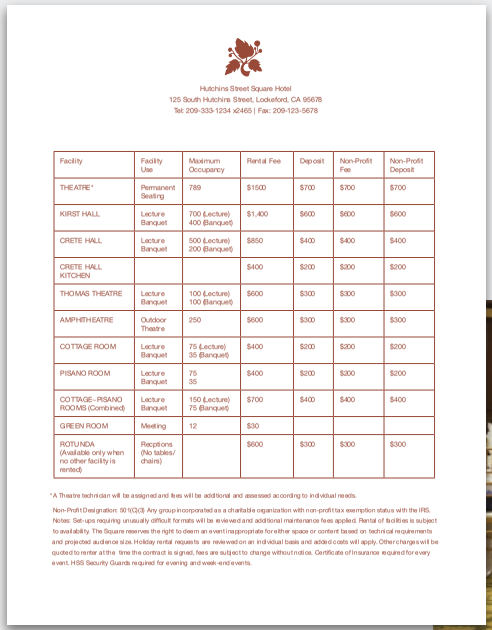

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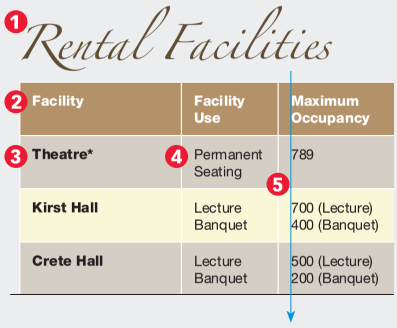
Notes: Set-ups requiring unusually difficult formats will be reviewed and additional maintenance fees applied. Rental of facilities is subject to availability. The Square reserves the right to deem an event inappropriate for either space or content based on technical requirements and projected audience size. Holiday rental requests are reviewed on an individual basis and added costs will apply. Other charges will be quoted to renter at the time the contract is signed, fees are subject to change without notice. Certificate of insurance required for every event. HSS Security Guards required for evening and weekend events.

It's all the same! The "before" doesn't look like the hotel; it looks like e-mail—one typestyle, weight and color, skinny lines like you'd draw with a pencil, no hierarchy, no visual guideposts of any kind. They set an attractive table (below); but the customer won't see *that* unless he gets past *this.* Problem: The plain sheet makes him do *all the work* of deciphering its information.



Create hierarchy with type Simple modifications to typestyle, weight and color are all it takes to make the information appealing and easy to read: (**1**) A headline clearly labels the page (no guessing) and bears a swashy resemblance to the elaborate table setting. (**2**, **3**) Bold type identifies heads; white and black tell you they're different kinds. (**4**) Light type is for transitory data. (**5**) Column lines in white, not black, quietly recede, giving the more-important rows prominence.

After

The page now has visual levels of information that clue the reader to what's what.

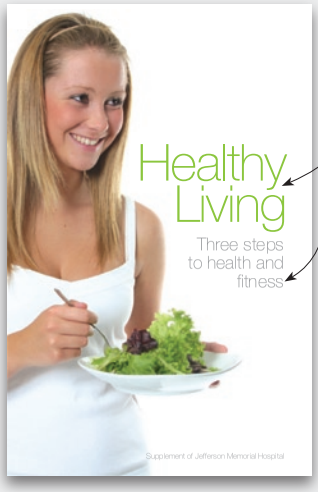
Create hierarchy with color Dark, medium and light colors define easy-to-follow rows. Dark belongs at the top; the light colors alternate down the page. All have been taken from the banquet room, giving the page a direct visual link to the hotel.

Color unifies the primary data and makes a focal point, visually the most important element on the page.

Layout **Bring the outside in**

Making an inside look like an outside can be tricky. Here's what to do. Carry over the typestyles, colors, image style and general layout. Proportion counts. A lot of green looks different from a little. Pictures look different big than small. Here's more . . .

Outside



Same

Inside

Organic shapes Key to this design are the organic outlines of the extra-large images; they yield a fluid, indistinct edge that conveys a sense of airiness and health. Note that each image also has a straight edge where it bleeds off the page. Text set aligned left or right will mimic this exactly. Below, super-light type is mostly air and fresh as a breeze, just like the layout.

Healthy

Letter-size sheet, folded

White dominates the layout. Images are the same style and size. Typestyle is constant. Colors repeat. Green and gray sampled from the cover image, plus white (the background), yield a light, healthy palette.

Logo **Signature logo**

Is anything more graphically unique than your signature? It's like no other. So if you have a business or project that's an extension of *you*—a notary public is a good candidate—why not use your signature as its logo? Here's one possibility:

Uppercase name, bold, contrasting title, italic description →

LEO DES ROSIER **NOTARY PUBLIC** *Certified Signing Agent*
2307 Vernon Street, Roseville, CA 95676
P | 916-501-0385 F | 916-789-8761 ldesrosier@surewest.net

Reduce Franklin to match Garamond

ROSIER **NOTARY** *Certified* ← Cap height
8 pt 7.6 pt 8.5 pt

A signature logo is easy to make. Just sign your name, scan it, then trace it with the Pen tool. The result is lightly stylized and can't be forged without detection. White on gray—or a color of your choice—adds *artistry.*

Sign . . . **and trace**

Typography reinforces Strengthen the design by setting excellent type appropriately chosen. Here, classic Adobe Garamond conveys age, tradition and dignity, while bold Franklin Gothic Heavy adds a highly visible counterpoint. Because these are very different *kinds* of type, you'll need to adjust their point sizes to make them the same visual size; in this case, Franklin was made smaller. Note the white title on the gray field stands apart *quietly.*

Article resources

Typefaces

1 Adobe Garamond Regular | 8.5/13 pt
2 ITC Franklin Gothic Heavy | 7.6/13 pt
3 Adobe Garamond Italic | 8.5/13 pt
4 (a–h) Helvetica Neue Std Thin
a) 66/53 pt
b) 23/24 pt
c) 10/11 pt
d) 40 pt
e) 216 pt
f) 14/17 pt
g) 50 pt
h) 12/13.5 pt
5 Helvetica Neue Std Light Italic
7.5/10.5 pt
6 Helvetica Neue Std Light | 7.5/10.5 pt

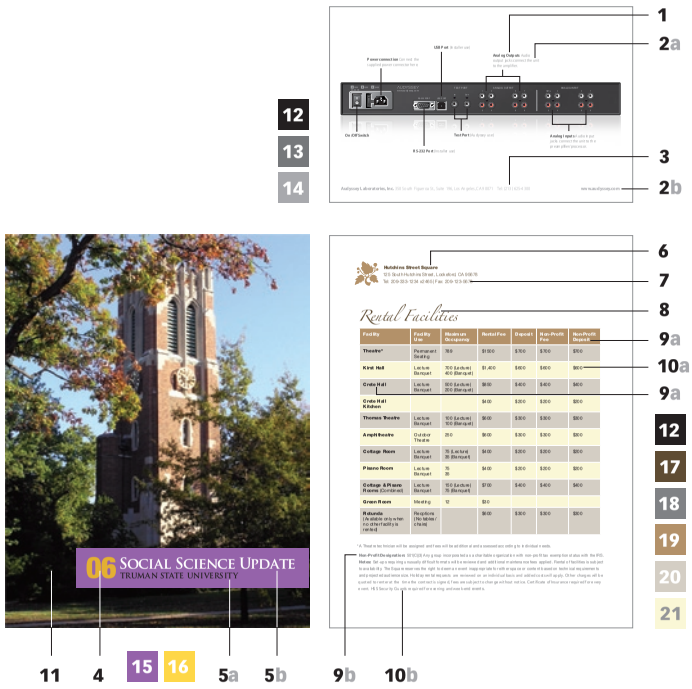
Images

7 (a–b) iStockphoto.com | a b

Colors

8 C**18** M**15** Y**18** K**0**
9 C**50** M**0** Y**100** K**0**
10 C**0** M**0** Y**0** K**50**

Article resources



Typefaces

1 Myriad Pro Semibold | 8/10.5 pt

2 (a–b) Myriad Pro Light | a) 8/10.5 pt b) 9 pt

3 Myriad Pro Bold | 9 pt

4 Helvetica Neue Std Black Cond | 55 pt

5 (a–b) Trajan Pro Bold | a) 16 pt b) 31 pt

6 Helvetica Neue Std Black | 9/14 pt

7 Helvetica Neue Std Light | 9/14 pt

8 Zapfino One | 20 pt

9 (a–b) Helvetica Neue Std Heavy a) 9/10.8 pt, b) 8/13.5 pt

10 (a–b) Helvetica Neue Std Roman a) 9/10.8 pt, b) 8/13.5 pt

Images

11 iStockphoto.com

Colors

12	C0 M0 Y0 K100
13	C0 M0 Y0 K65
14	C0 M0 Y0 K40
15	C45 M70 Y0 K0
16	C0 M20 Y100 K0
17	C20 M35 Y58 K265
18	C0 M0 Y0 K60
19	C20 M35 Y58 K15
20	C16 M15 Y20 K0
21	C0 M0 Y18 K2

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