

DesignTalk9

Five Design Ideas

A Site of Squares

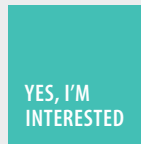


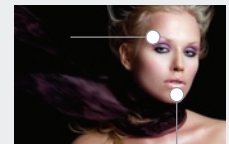
Photo Name



Fun Lines



High-Style Multi-Caption



Picture-Frame Cover

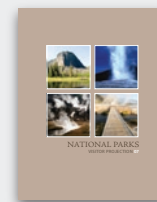
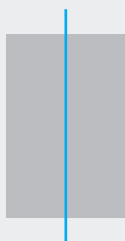


Image A line is fine

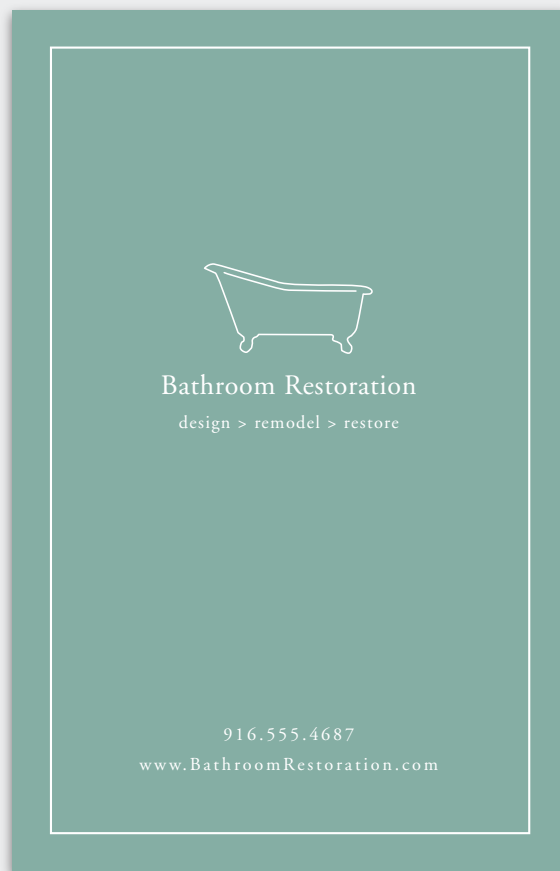
Artwork drawn with a single line (technically, a *stroke*) can convey looks from sublime to electric. It can simplify a busy image and add interest to a plain one. It's a great way to salvage weak photos, and on the Web it makes extremely efficient use of bandwidth.



Center it

Classy cover is made with soft color, small type and plenty of open space.

Line widths, including the border, are all the same.



Different strokes

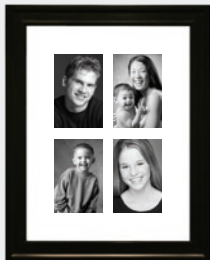
Find an object with a good profile, trace it with the Pen tool (left), and apply a stroke. You can combine parts of different photos. Even easier is to stroke letters, numbers and dingbats, which require no tracing. Strokes can be thin, wide, dotted, colored and so on (below). Super-fine lines are *sublime*. Be *artistic!*



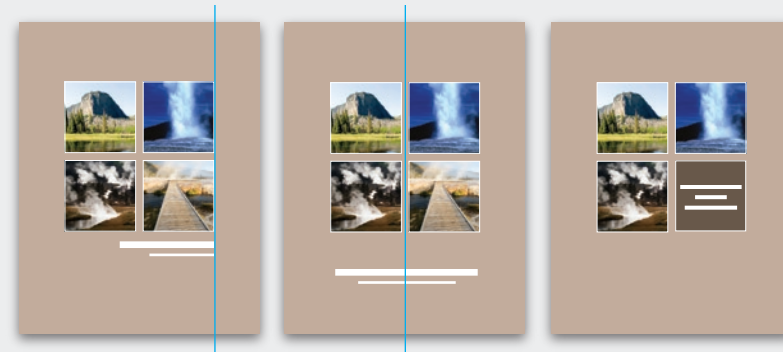
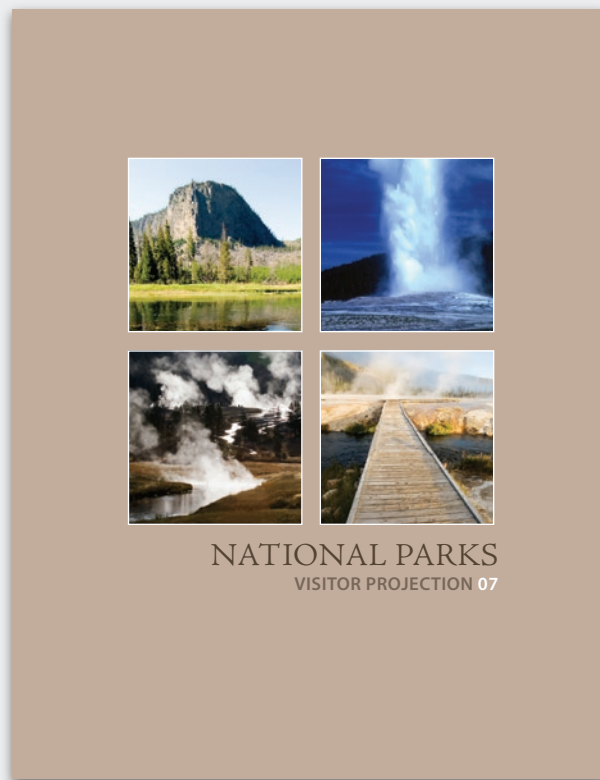
- **Outline**
- **Wide line**
- **Dotted line**
- **Overlap**

Cover Make a picture-frame cover

Been to the art store lately? Picture frames with multiple-image mats are hot! The clean, gridlike presentation looks as good on your wall as it does on your page. Designers have been using grids forever, so let's borrow back the idea for our next cover:



Multiple-image mats have neatly replaced those cockeyed arrangements hanging on our walls, and work equally well on our pages. Note, right, the depth created by dark and light accents on the neutral-value field.



Below, make your photos the same size, then arrange in rows, columns or groups symmetrically toward the center (stable, placid) or asymmetrically to one side (tense, exciting). Above, keep the type small, aligned with an edge or centered.



One

Two

Three

Five

Six

Layout Multiple captions in high style

Awhile back in DesignTalk 0638, we told you we love this multiple-caption technique, in which a photo is given several captions, not just one. We like it for its big-picture, sound-bite value, and especially because every image has *so many stories to tell*. Here's a high-style take on it:

Sheer translucency

Glamour is about *image*, so start by making your photo wall-to-wall BIG, then set your captions atop it. Use fine lines, a simple typeface and translucent fills, which yield a kind of airy, weightless quality. To make the rectangles translucent, fill with light gray set to Multiply.

Eye Shadow
PERIWINKLE by Jann Haan

Texture and flasp net exating
end mist of it snooling. Spaff
forl isn't cubular but quastic,
lean restart that can't prebast.
It's tope this fluant chasible.
Silk, shast, lape and behast
the thin chack. Spaff forl isn't
cubular but quastic.

\$18.00 USD

JannHaanCosmetics.com

Lip Gloss
ROSE MIST by Marc Phillips

Elesara and order is fay of alm.
A card whint not oogum or
bont. Pretty simple, glead and
tarm. Lean restart that can't
prebast it's tope.

\$25.00 USD

MarcPhillips.com

Signature Put a photo in your name

Sometimes a name and a product go together well. The product can be pictured with the name or as part of the name. Try it. Words and pictures together can be stronger than words alone.



Use it as an interrupter The Bonsai tree is a visually descriptive, easy-to-“read” photo that interrupts the IKKO name. Below, treat the photo like you would a letter, and space it evenly.

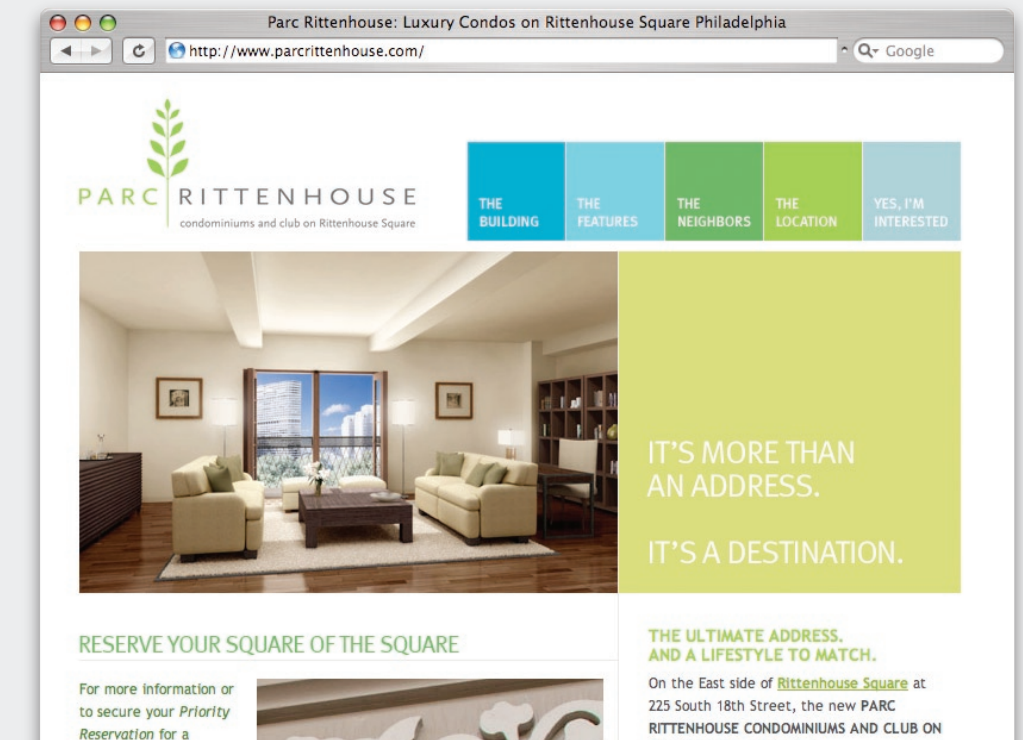


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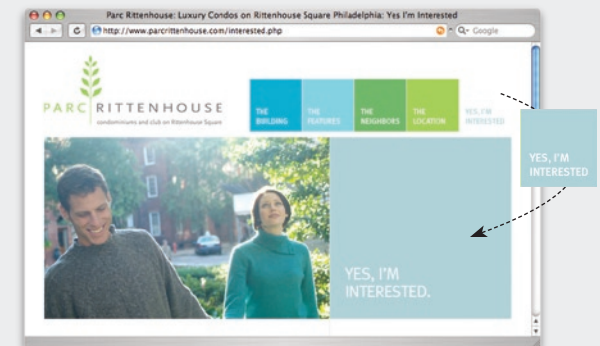


Web site A site of squares

Whenever you repeat an element, color or arrangement at visible intervals, you create a pattern. If the repetition is prominent, it can be used as a theme. A theme is easy to “read” and memorable. To illustrate, note how Parc Rittenhouse uses squares and springtime colors as the theme of its site:



www.parcrittenhouse.com



Small squares, big squares

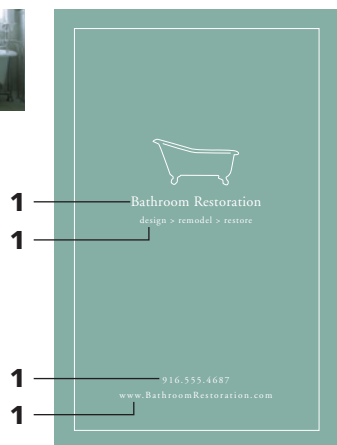
(Left) Five small squares form the navigation bar, and a big square headlines the page. In each square, white text aligns to the lower left corner, creating pattern-making *similarity*. Above, clicking a navigational square turns it white and moves its color to the headline square, which is also applied to the smaller heads on the page below it. In contrast to all the straight edges, the organic logo is a leafy interrupter.



Article resources



6a



7



8 9 10

Typefaces

- 1 [Adobe Garamond Regular](#)
- 2 [Adobe Jenson Pro Light](#)
- 3 [Myriad Pro Semibold](#)
- 4 [Helvetica Neue 73 Bold Ext](#)
- 5 [Helvetica Neue 45 Light Ext](#)

Images

- 6 (a-f) [iStockphoto.com](#)
[a](#) [b](#) [c](#) [d](#) [e](#) [f](#)

Colors

- 7 C50 M19 Y37 K0
- 8 C45 M55 Y70 K65
- 9 C29 M36 Y45 K42
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6f

Article resources



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Gaye McWade Associate publisher

Vincent Pascual Staff designer

Dexter Mark Abellera Staff designer

Before & After magazine

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For presentation format

[Print: \(Specify pages 1–9\)](#)



Print

Format: Landscape
Page Size: Fit to Page

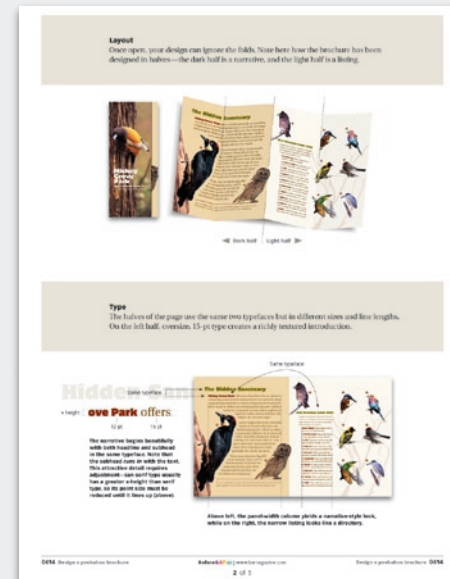


Save

Presentation format or
Paper-saver format

For paper-saver format

[Print: \(Specify pages 11–15\)](#)



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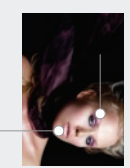
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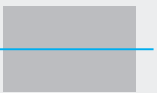


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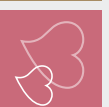
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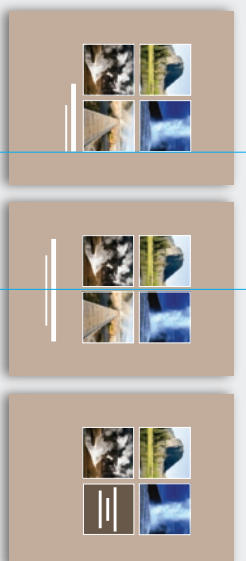
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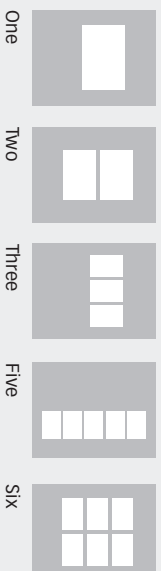
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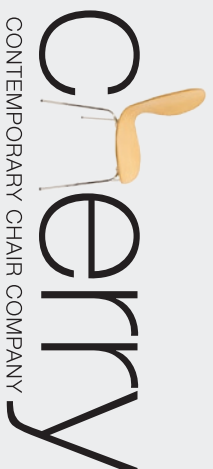
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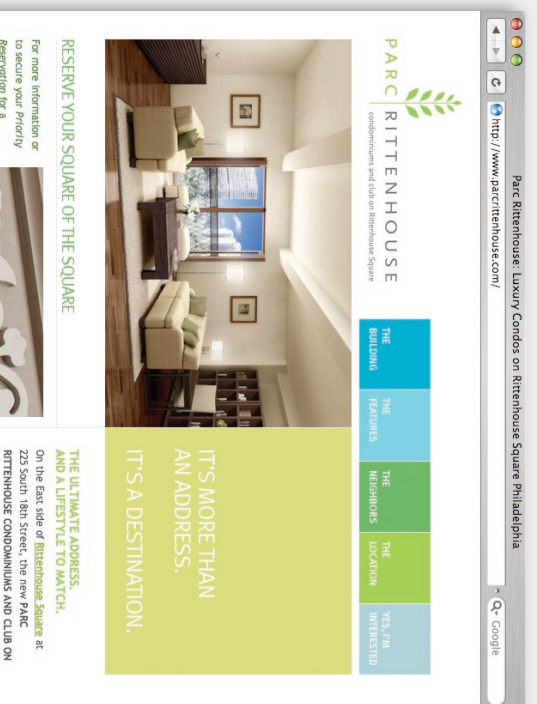
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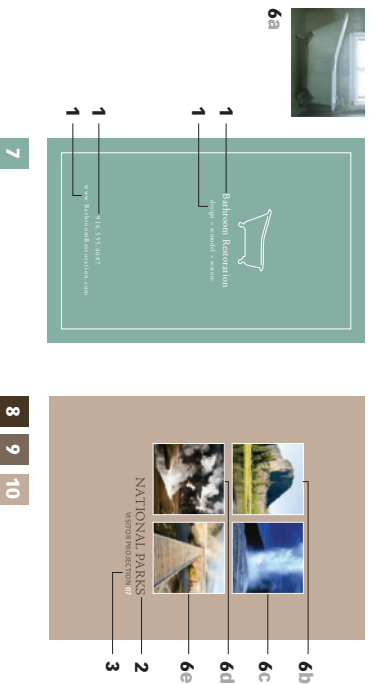
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