

# Design a showroom-style presentation

Automobile magazine's clever layout streams 10 cars across 18 pages.

*Continued* ▶



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# Showroom-style presentation

Automobile magazine's clever layout streams 10 cars across 18 pages



The great thing about a magazine is that it presents material in a linear sequence—*this*, then the *next* and the *next*. That's the most natural way to view and understand information. But what happens when you need to see stuff all at once—like 10 cars, for example? Those pages now break the continuity. Automobile magazine found a clever workaround for its January, 2008, “All Stars” issue. Each vehicle has its own spread, and visible in the distance is the previous vehicle. The result is a fair illusion of walking page by page through a big showroom. Have a look.

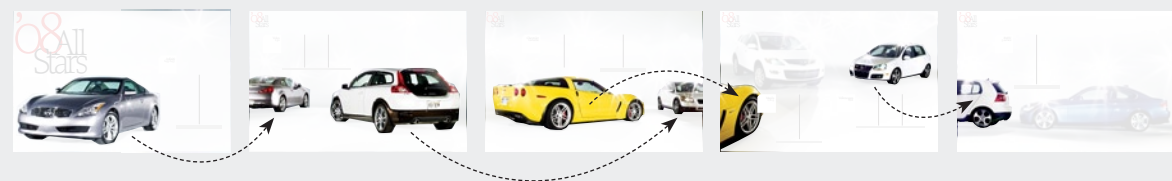
## Maintaining continuity

Each car stars in its own spread, while a glimpse of the previous vehicle sustains page-to-page flow. Repetitive typography reinforces the continuity.



### Mimic reality

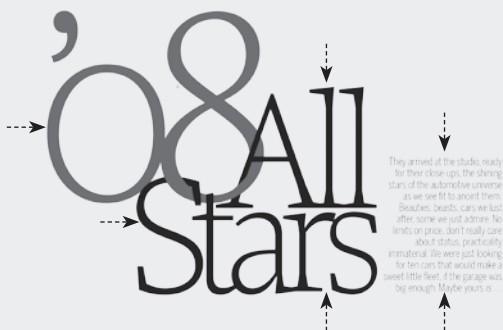
The cars are photographed like you'd experience them in person—from different angles, distances and slightly different heights. The constantly shifting vantage point conveys an active sense of walking about, looking closely.



**One car leads to the next**  
As you walk among the cars, no two spreads are alike, which keeps the presentation engaging. What's interesting is that it takes a few pages to grasp what's going on, but once you get it, you remember it—exactly what you'd want a layout to do!

### Low-key typography

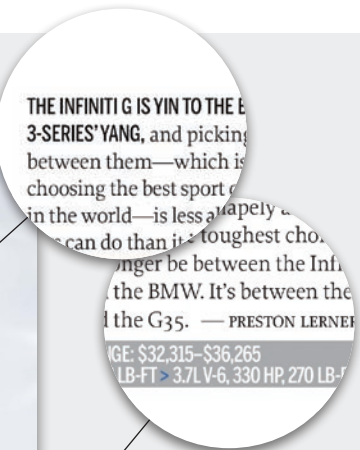
The text is set in compact blocks, which keeps the layout spacious *and ensures the cars get all the attention!* Each block has several typographic “voices.”



**A headline made of text type**  
Super-size your favorite text type, and you may be surprised by what you see! Here, two-inch caps bring out text-font Proforma’s artistic side; curves that appear smooth at nine points are actually angled, with flat, chiseled serifs. Extremely tight spacing and an interwoven red 8 make the artistic setting that launches the article.



**Two voices**  
Every change of *typeface*, *size* or *style* projects a different “voice.” Here, headline in a box introduces each car using two voices—car name set in the text face and tiny headline in a contrasting sans-serif, all aligned right.



**Four voices**  
Serif body copy is set in narrow columns separated by a vertical rule. Unusually deep right margins are the result of zero hyphenation. Contrasting lead sentence is a follow-on to the headline and completes its thought; the writer’s byline ends the text. Light gray bar at the bottom neatly defines the block width; technical data is reversed out in white (insets, above).

### Repetitive elements sustain the continuity

The text blocks sustain page-to-page continuity and tie the article to the rest of the magazine. The graphical headline is a key identifier.



**Graphical headline** anchors the upper left corner of every spread. It is a key "continuity graphic" that the reader will immediately recognize. If the story jumps to the back of the magazine, this graphic must go with it.

**Text blocks** are all of similar length but alternate between two and three columns. Their general construction—type specs, colors, column width and gray bar—does not vary.







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**John McWade** Publisher and creative director

**Gaye McWade** Associate publisher

**Dexter Mark Abellera** Staff designer

### Before & After magazine

323 Lincoln Street, Roseville, CA 95678

**Telephone** 916-784-3880

**Fax** 916-784-3995

**E-mail** [mailbox@bamagazine.com](mailto:mailbox@bamagazine.com)

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### For presentation format

[Print: \(Specify pages 1–7\)](#)



### Print

Format: Landscape  
Page Size: Fit to Page

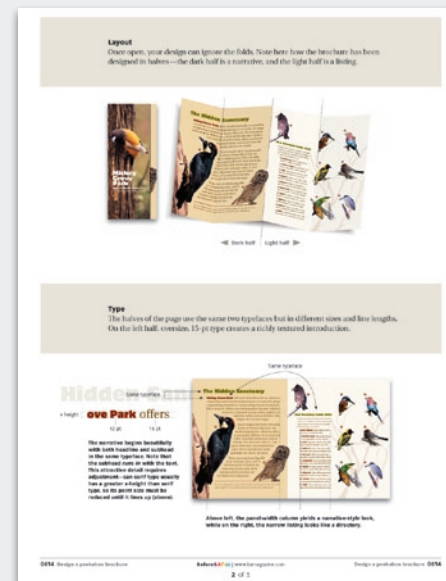


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Presentation format or  
Paper-saver format

### For paper-saver format

[Print: \(Specify pages 9–12\)](#)





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**Infiniti  
G35/G37  
PSTTL LOOKING  
FOR A WILD  
GOOD TIME?  
G HITS THE SPOT.**

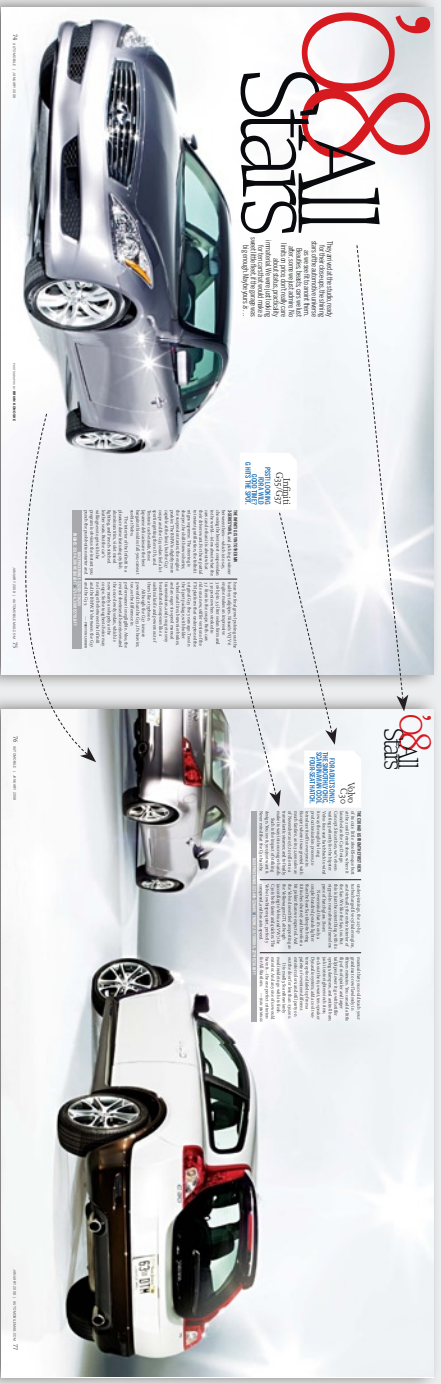
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THE INFINITI G IS VIN TO THE E  
3 SERIES' NAME, and picking  
between them—which is  
choosing the best sport  
in the world—is less happily  
can do than it'doughtest choi  
anger be between the inf  
the BMW. It's between the  
ICE \$32,215, \$36,265  
1947, 371 hp, 300 hp, 270 hp

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## Article resources

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1

2

3

### Typefaces

- 1 Proforma Ultra Light
- 2 Benton Sans Regular Compressed
- 3 Proforma Book

### Credits

Automobile Magazine ([www.automobilomag.com](http://www.automobilomag.com))  
Photographer: Brian Konoske

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