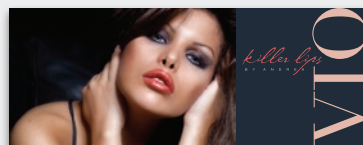


DesignTalk13

Five Design Ideas

Separate Fields



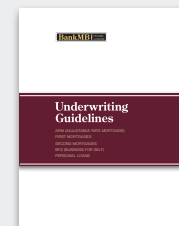
Organized Card



Massive Typeface

GIZA

Sleeve-Style Cover



Home Page Greeting



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Slow The factory supplied a good photo, but Richard made a common mistake—he filled its open spaces with words. These “trap” the airplane and, lacking hierarchy, send a fragmented message. His name in aviation blue was a good idea but is too bright for the desaturated photo. And Times Roman type, while excellent for text, is too fussy for the sleek subject matter. Shadows muddy it further.

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Fast The words have been pulled off the photo and into line, which is *how we read*. Light italics typeface looks *fast*. Corner flag anchors the card. Black and desaturated taupe colors are neutral, businesslike and complement the photo. The plane, back in open space, is free to fly. Sharp, hierarchical, clear.

A large, bold, serif capital letter 'R' with a dashed border, representing a slow and boxy typeface.

Boxy & slow

A large, bold, sans-serif capital letter 'R' with a dashed border, representing a fast and angled typeface.

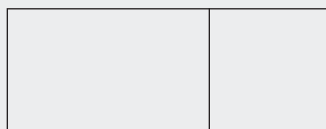
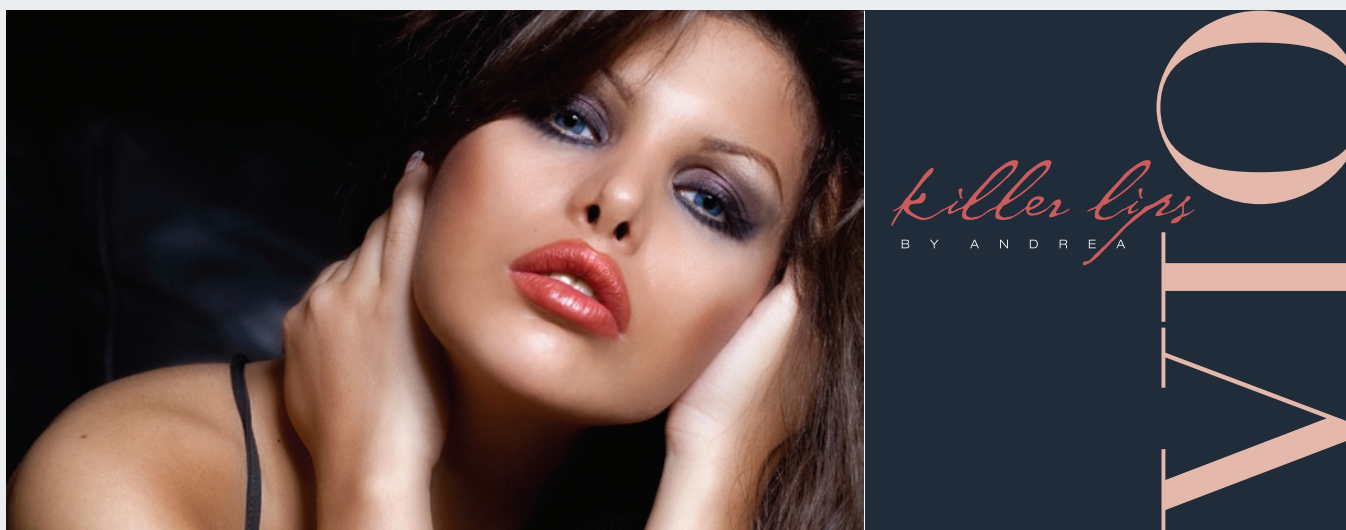
Angled & fast

A diagram showing the layout of the 'After' card. It features a black corner flag with the text "CAPITOL AIR CHARTER" in white sans-serif font. To the right of the flag is the text "Richard Ryan 916-796-5674 capitolaircharter.com" in white sans-serif font. Dashed lines indicate the alignment and spacing of the text.

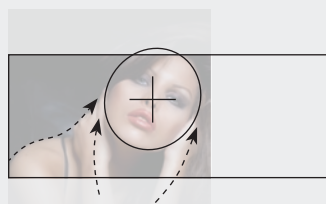
Angle matches the italics. Name is aligned right; second line is indented 2 pts to match the angle.

Layout Separate the fields

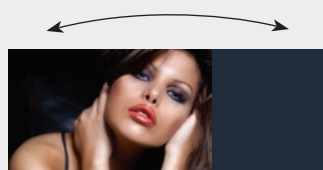
Here's the problem. Your ad has two focal points—a powerful photo *and* the name of the product. How do you keep them from competing? The easiest way is to keep them apart; put the photo in one field and the words in another, then share colors and alignments. Like this:



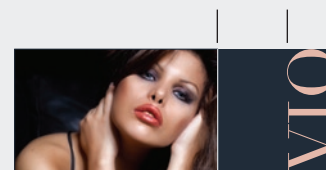
Make two fields, one for the photo and one for the words.



Show the product Make her face big as possible, and center it (more or less). Note sightlines lead the eye.



Darken the text panel, here, with eye-shadow color, which connects the fields and brings her face forward.



Design the text Set blush-colored VIO sideways to leave a buffer zone, across which a lipstick-color . . .



. . . headline is scrawled. Note typestyles are extremely different, but the huge size differences keep them compatible.

Layout Massive typeface makes a powerful cover

Font Bureau's Giza Nine Five typeface is so massive that a word forms a nearly solid block, which gives it a mighty voice and makes it easy to design. Work to its strengths:

NINE
SEVEN
FIVE
THREE
ONE

Rectangular slab serifs

The boldest of five weights in the Giza type family, Nine Five's massive shapes are strongly rectangular and have almost no negative space. Result: Words can be effectively stacked like blocks. In this design, they're sized to fit edge to edge; note below that even without paper, the four elements alone define the space.

FIGHTING THE BASSETTS

FIGHTING THE BASSETTS
FIRE

FIGHTING THE BASSETTS
FIRE

FIGHTING THE BASSETTS
FIRE



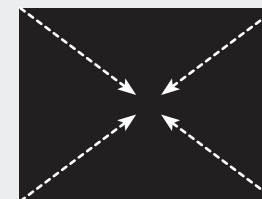
Note the four blocks have different **textures** and **values**. The top block is the blackest, FIRE is a flat slab, and the text has a detailed, toothy feel. The differences yield separation and visual interest.

FIGHTING THE BASSETTS **FIRE**

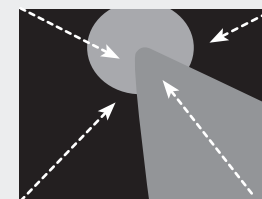
Early afternoon, **September 19, 2006**, campers spotted a tiny wildfire on the side of Gold Lake Highway across from the Sardine Lakes turn-in. Fueled by dry manzanita, steep terrain and strong afternoon winds, it quickly raced up the hillside and out of control. This is the story of what happened next.



Geometric forces



Organic forces

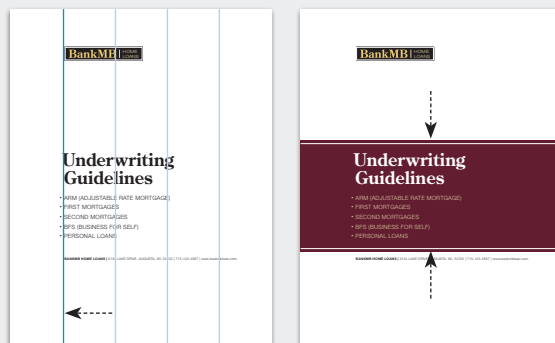


Visual forces

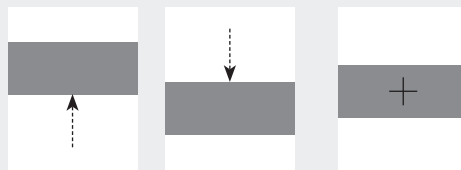
Rectangles have several unique properties that include flat, stable sides and diagonal axes that converge in the center, pulling the eye strongly inward. The photo has similar inward pull—somewhat unusual—which makes the layout doubly strong.

Layout Design a bold, sleeve-style cover

Need a bold, easy-to-make cover for a simple document? This technique simulates a wrap-around sleeve. Draw a solid, horizontal band, then place your words atop it, like this:

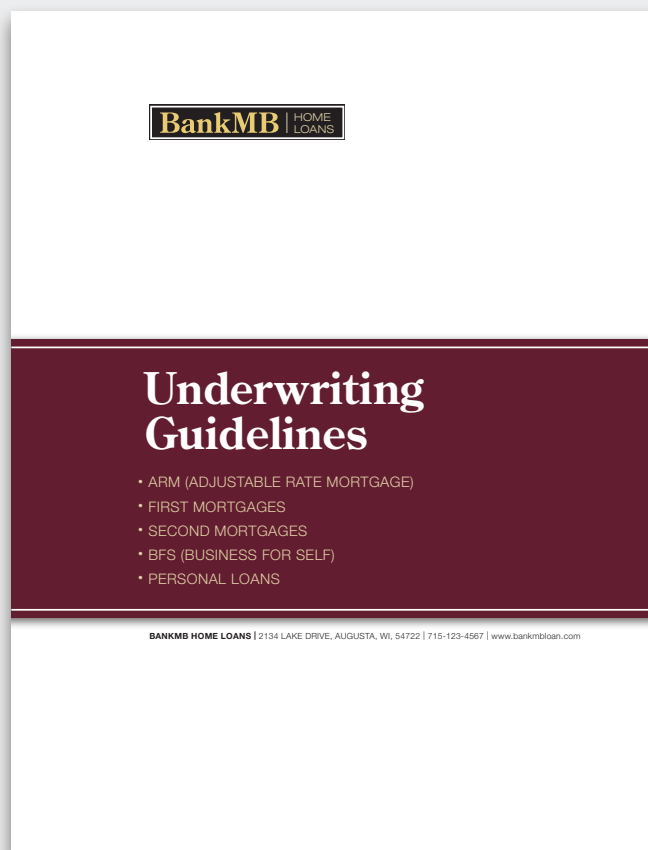


Align the elements (Above) Divide the page into columns, align your type, and add the horizontal band. Color to suit the topic—note the headline has the most contrast—and add a shadow if you'd like. Below, an asymmetrical layout is active; a centered layout is more placid.

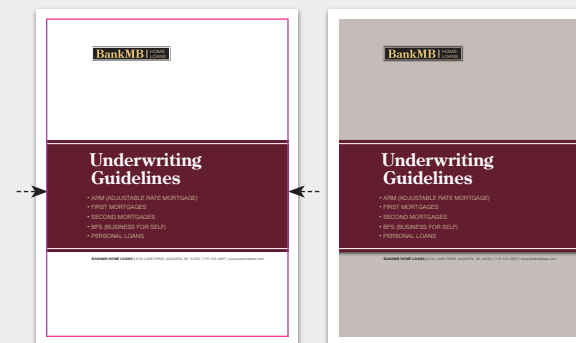


Asymmetrical

Centered



Can't print to the edge? Do this:



Set a margin and trim the band evenly to fit it.

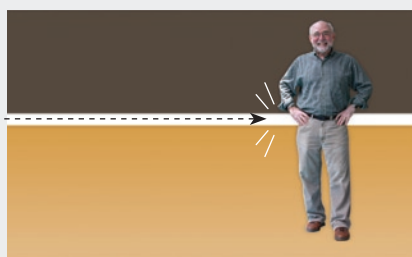
Add a light field in the background, thereby "redefining" the space.

Web Greet your online viewers

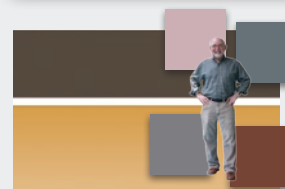
Syd Lieberman is a professional storyteller, teacher and author—and a guy who literally *is* his business! To picture that on his Web site, he “greet[s] you at the door” like an old friend with stories to tell. Here’s how he crafted an appealing first impression:



Soft color Three horizontal bands are used for the title, navigation and the short intro. These are softened by warm, earthy colors with just a hint of a gradient and shadow (above). Mid-page navigation is unusual and effective.



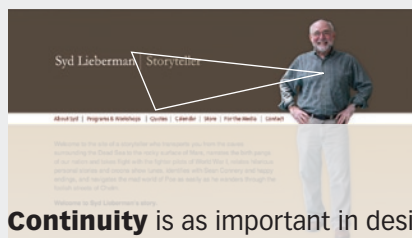
A photographic interrupter Organic-shape photo interrupts the horizontal lines and stops the eye. Faint shadow adds depth. Note how the open space around each element—Syd, title, and opening text—lets each be clearly seen.



Desaturated wardrobe A BIG image will be shocking if it’s also bright, but his nearly colorless clothes blend easily with the desaturated background to convey a warm, approachable image.

Repeat the look inside—but smaller

Inside is where that mid-page navigation bar goes to work. The home-page design is condensed into a header that runs atop every page and allows each topic to open beneath it.



Continuity is as important in design as it is in storytelling. Inside, the home-page elements—brown field, title, navigation, Syd, and *their spatial relationships* (above)—are condensed at the top and serve as a page-by-page touchstone through the site.

Fixed

Change

Syd Lieberman	Storyteller
Syd Lieberman	has been called El Syd

Literary headline Handsome, book-style type is a key design element. Note that Syd's name is fixed on the left, while words on the right change. Simple and effective.



Light gradients differentiate interior pages from the home page and also allow better contrast with images, text, buttons and other elements.



Article resources



Typefaces

- 1 [Helvetica Neue Std Bold Condensed Oblique](#) | 12 pt
- 2 [Helvetica Neue Std Thin Condensed Oblique](#) | 12 pt
- 3 (a-b) [Helvetica Neue Std Light Condensed Oblique](#) | a) 8 pt; b) 5 pt
- 4 [P22 Cezanne](#)
- 5 [Helvetica Neue Std Light Extended](#)
- 6 [H&FJ Didot Light Roman \(24 pt Master\)](#)

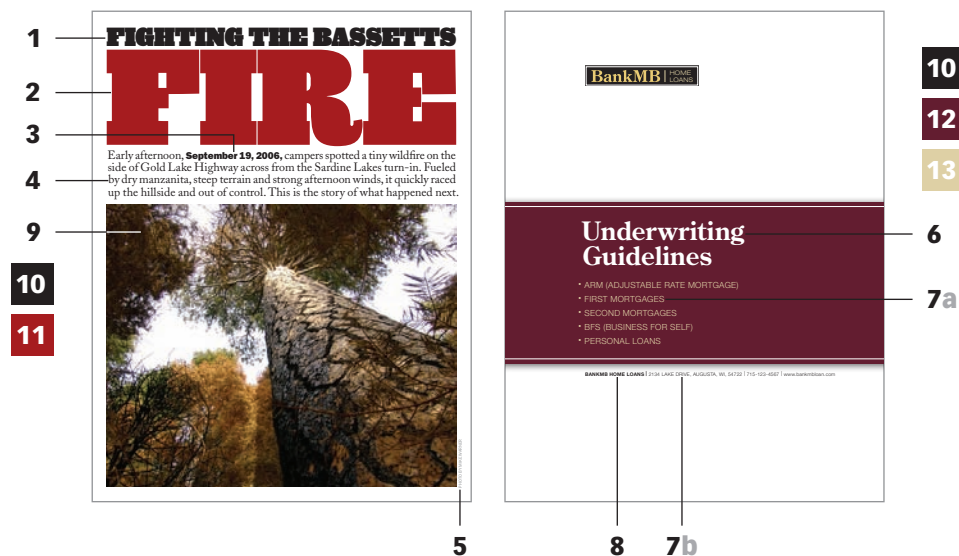
Images

- 7 Image courtesy of Eclipse Aviation
www.eclipseaviation.com
- 8 iStockphoto.com

Colors

- | | |
|----|------------------|
| 9 | C30 M30 Y30 K100 |
| 10 | C53 M50 Y50 K16 |
| 11 | C70 M53 Y37 K70 |
| 12 | C16 M76 Y59 K3 |
| 13 | C9 M30 Y28 K0 |

Article resources



Typefaces

- [Giza Nine Three](#) | 42.3 pt
- [Giza Nine Five](#) | 219 pt
- [ITC Franklin Gothic Heavy](#) | 16 pt
- [Adobe Caslon Regular](#) | 19.3/20 pt
- [ITC Franklin Gothic Book](#) | 7 pt
- [Century Old Style Std Bold](#) | 40/41 pt
- (a–b)** [Helvetica Neue Std Light](#)
a) 13.5/23 pt; b) 8 pt
- [Helvetica Neue Bold](#) | a) 8 pt

Images

- Mike Warner | www.wildbryde.com

Colors

- | | |
|-----------|-------------------|
| 10 | C0 M0 Y0 K100 |
| 11 | C20 M100 Y100 K20 |
| 12 | C15 M80 Y40 K65 |
| 13 | C0 M5 Y30 K15 |

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Dexter Mark Abellera Staff designer

Before & After magazine

323 Lincoln Street, Roseville, CA 95678

Telephone 916-784-3880

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For the current table of contents, [click here](#). 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 1–10)



Print

Format: Landscape
Page Size: Fit to Page

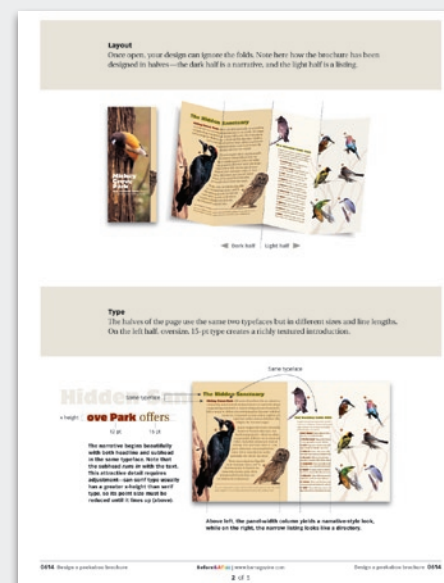


Save

Presentation format or
Paper-saver format

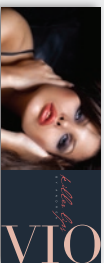
For paper-saver format

[Print:](#) (Specify pages 12–16)



DesignTalk13 Five Design Ideas

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Organized Card



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R

Boxy & slow

R

Angled & fast

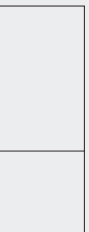
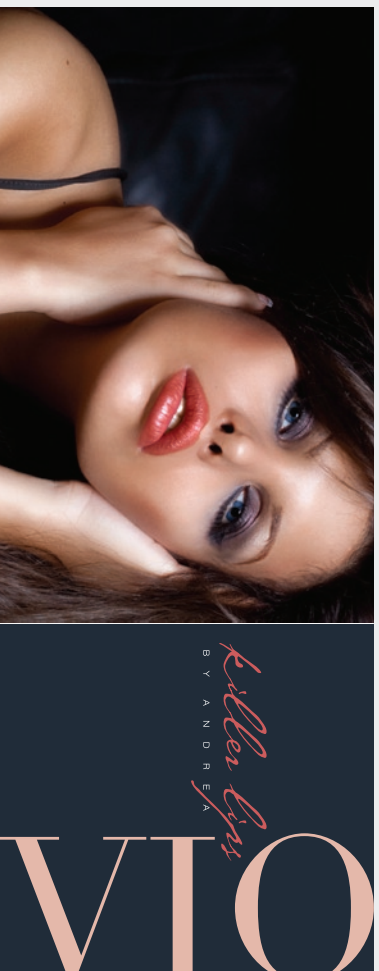
capitol
AIR CHARTER

Richard Ryan 916-796-5674 capitolaircharter.com

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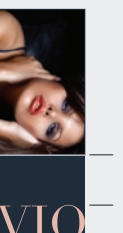
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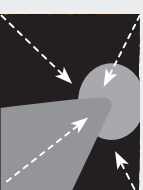
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Organic forces

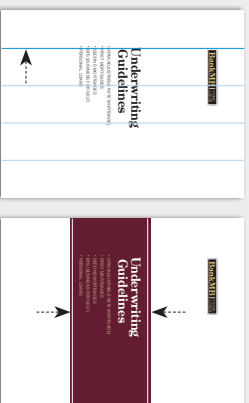


Visual forces

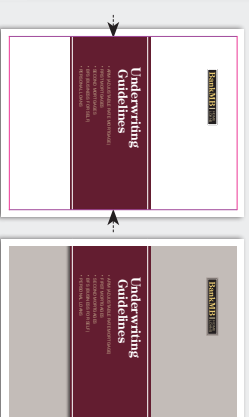
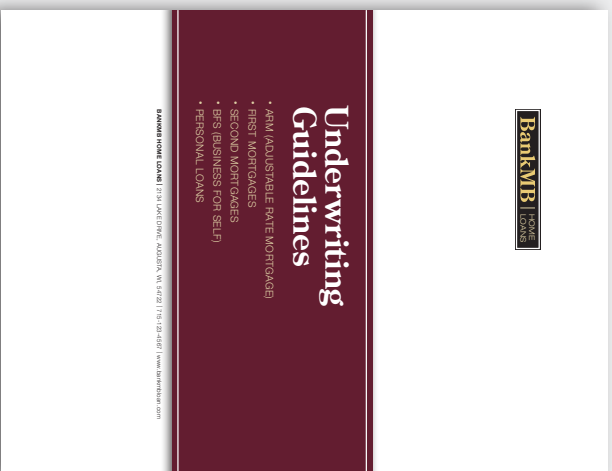
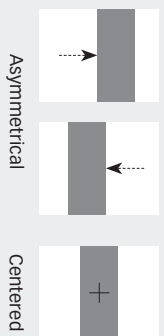
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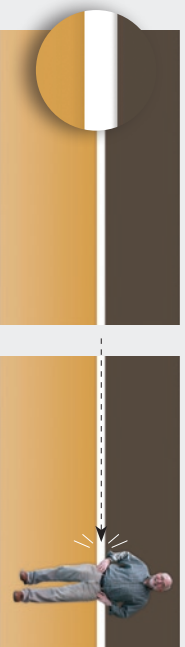
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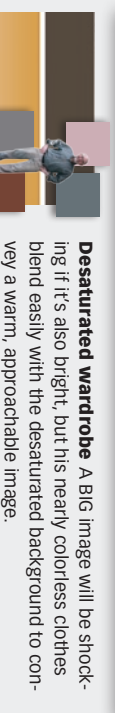
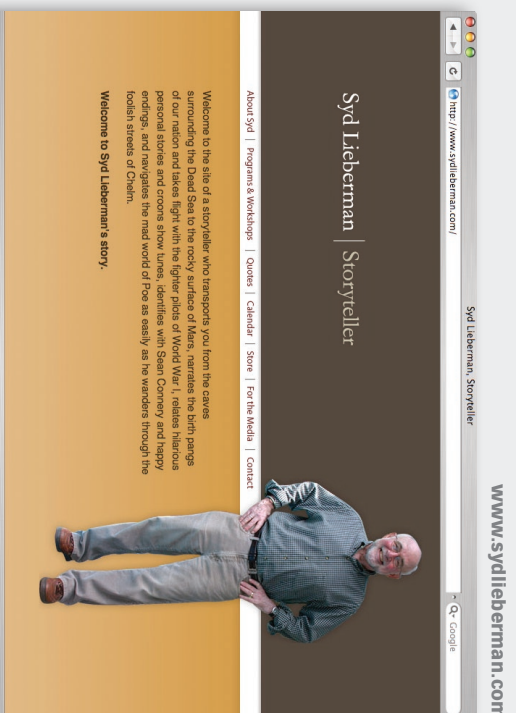
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Article resources

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Typefaces

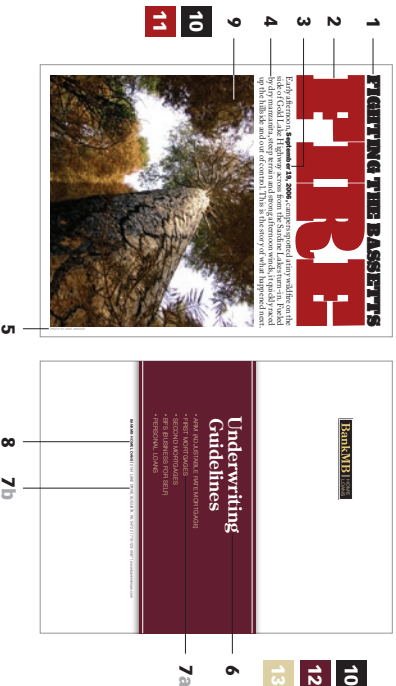
- 1 Helvetica Neue Std Bold Condensed Oblique | 12 pt
- 2 Helvetica Neue Std Thin Condensed Oblique | 12 pt
- 3 (a-b) Helvetica Neue Std Light Condensed Oblique | 12 pt
- 4 P22 Cezanne
- 5 Helvetica Neue Std Light Extended
- 6 H&J Didot Light Roman (24 pt Master)

Colors

- 9 C30 M30 Y30 K100
- 10 C53 M50 Y50 K16
- 11 C70 M53 Y37 K70
- 12 C16 M76 Y59 K3
- 13 C9 M30 Y28 K0

Images

- 7 Image courtesy of Eclipse Aviation www.eclipseaviation.com
- 8 iStockphoto.com



Typefaces

- 1 Giza Nine Three | 42.3 pt
- 2 Giza Nine Five | 219 pt
- 3 ITC Franklin Gothic Heavy | 16 pt
- 4 Adobe Caslon Regular | 19.3/20 pt
- 5 ITC Franklin Gothic Book | 7 pt
- 6 Century Old Style Std Bold | 40/41 pt
- 7 (a-b) Helvetica Neue Std Light
a) 13.5/23 pt; b) 8 pt
- 8 Helvetica Neue Bold | a) 8 pt

Colors

- 10 C0 M0 Y0 K100
- 11 C20 M100 Y100 K20
- 12 C15 M80 Y40 K45
- 13 C0 M5 Y30 K15

Images

- 9 Mike Warner | www.wildbyrde.com

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323 Lincoln Street, Roseville, CA 95678

Telephone 916-784-3880

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