

DesignTalk3

FiveDesignIdeas

“Photo” Graph



Modern Layout



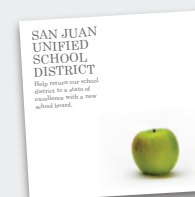
Small Size, Big Impact



Focused Design



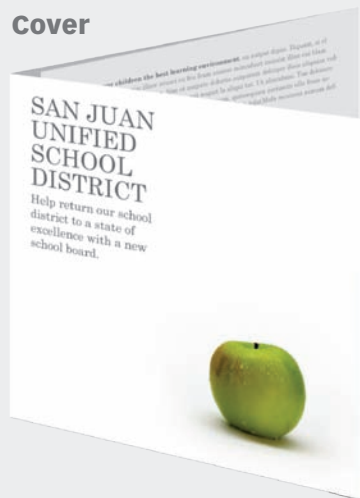
Personal Brochure



Layout That personal connection

Give your next brochure *face-to-face* appeal! Instead of an impersonal logo or acronym, an inviting portrait creates a human connection perfect for those whose work is person to person—consultants, realtors, teachers, a political slate and so on. Simple presentation is key—lots of white space; large, silhouetted images; and clear, unimposing copy.

Cover



Beautifully simple cover sets an inviting tone; apple wordlessly says "school." Type style, size and color are repeated inside; note no text wraps.

Inside



Same-size images, uniform eye level

Text "hangs" from this line; 70% tint (below) softens it.

70%

Names in black stand out.

So real you can almost shake their hands, portraits shed the corporate façade and connect directly. The unassuming, 3-panel design conveys approachability and forthrightness. Take well-lit pictures that make eye contact, and pay attention to distance—too close-up and you'll crowd the reader uncomfortably. Lay out each panel the same.

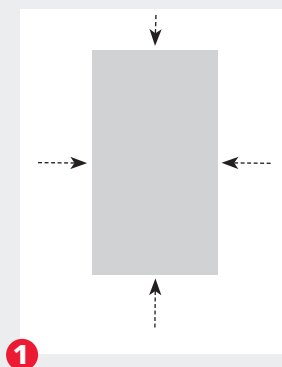
Layout Condense your design

Designing a whole page can seem daunting—there's so much space to fill! It's tempting to scale everything up, up, up and fill it all in. But that's not design. Here's a better way to get good results easily. Think *small* and *focused*. Reduce your work area to the middle of the page and design that. It's much easier, and you'll get a built-in focal point, too.

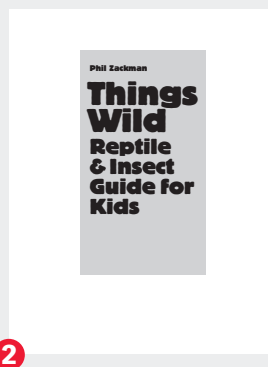
Before



It's big and bright but not *presented*—the designer just scaled everything up until the space was full. It's orderly—centered layout makes it easy to read—but it has no visual voice.



1



2



3

(1) **Shrink the work area**, and the surrounding white space brings all attention to the center. Now the job will be easier. (2) **Add the copy**. A fat lizard suggests using a fat typeface (Block Heavy BQ), whose irregular edges mimic his scaly hide and which adds density to the page. (3) **Place the image**. This is where it gets fun. Pull the lizard out of the original photo, and set it on the page overlapping the rectangle. Its organic curves and photographic dimension contrast sharply with the flat, straight-edged field.

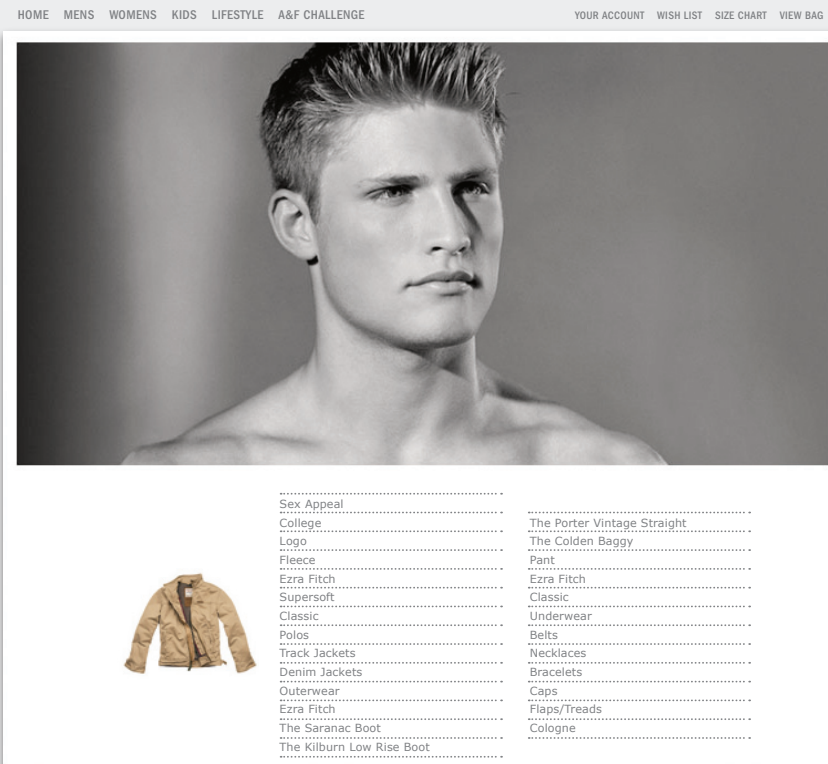
After



Image Small size, big impact

On Abercrombie's Web page below, the black & white image takes center stage, but it's the small jacket beneath it that makes the page interesting:

Use color and white space to draw attention (Right) Interesting, isn't it, that the tiny jacket has nearly the same visual presence as the black & white image above it. Why? Two reasons: 1) It's the only thing in color, and 2) it's the only thing in a surrounding sea of white.



www.abercrombie.com

Create interest using contrast

The two images contrast in size and color. But all the straight lines also contrast with the jacket's irregular edge (below). Note how its silhouetted form creates a tactile, organic quality that makes you want to pick it up and wear it. Nice.

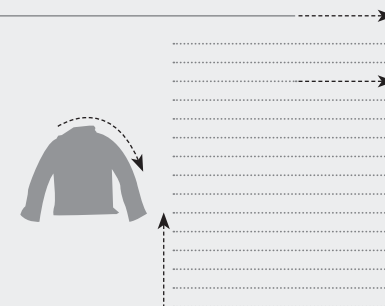
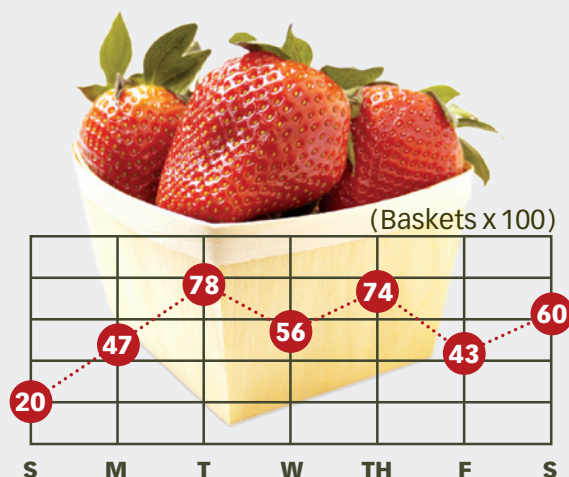


Image Design a “photo” graph

Charts are useful for showing trends and relationships, but ordinary rows, columns and lines are so . . . forgettable. Make your next chart engaging and memorable, too, by adding a photographic illustration behind, beside or interacting with the data.



Strawberry Sales

Lay the chart atop an image Strawberry basket illustrates what the chart is about—much easier than visualizing! Red dots sustain the theme.

County School District

Most difficult subject

PHYS. ED. 28%

MATH 24%

HISTORY 26%

ENGLISH 22%

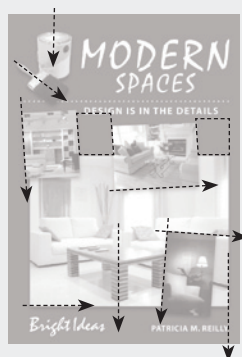


Interact with the chart Pull! Push! Lift! Enliven plain data by showing people or objects interacting with it; in this case, the school kids illustrate what the chart is saying.

Layout A look to match its name

If you're designing a book about modern interiors, you want its cover to have a modern design. Modern means minimal—simple lines, simple type and few colors. What's fun is that it's so easy to do. Look:

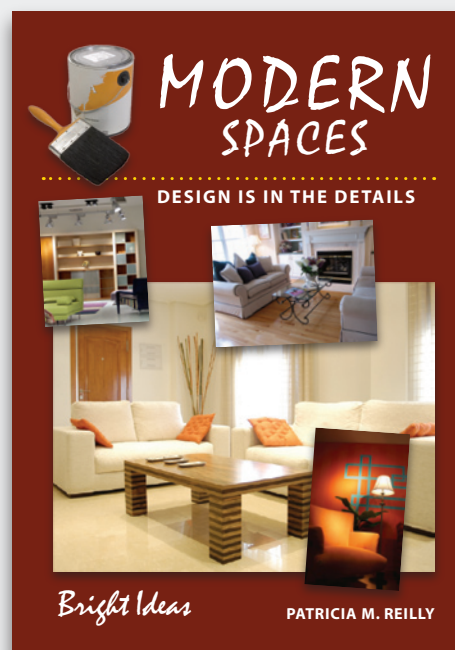
N



More work than necessary

It's a lively layout—four attractive interiors in a jaunty arrangement—but it's totally different from the subject matter. Lines skew this way and that, spaces are unpredictable, and brushlike Mistral typeface looks hand-drawn, not angular like the images. This layout required real effort—but it's the wrong style!

Before



After



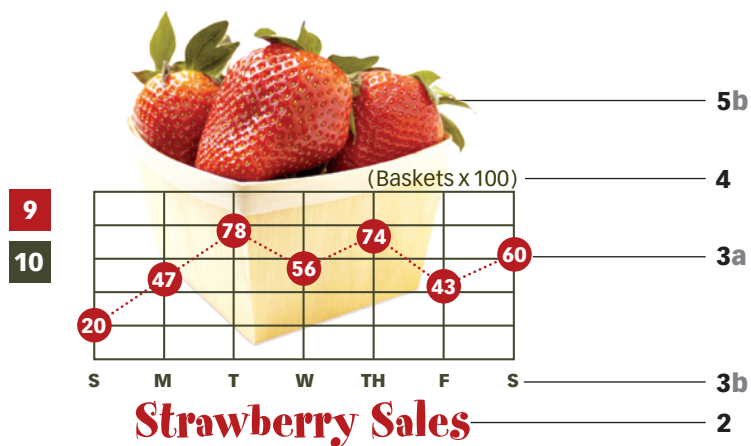
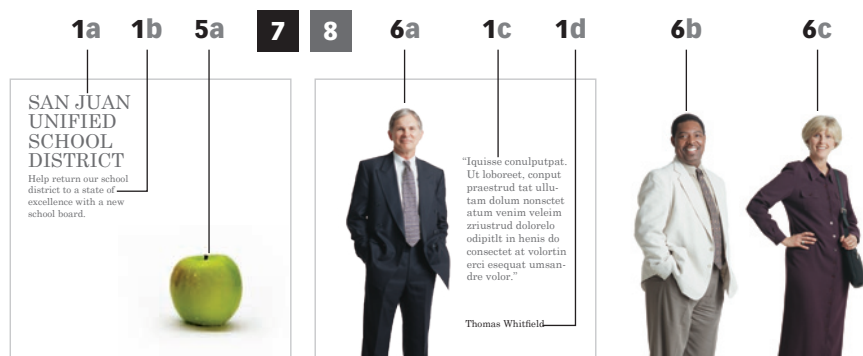
Text aligns to phantom line of table corner and curtain.



M

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Article resources



Typefaces

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2 [Spumoni Std](#) | 21 pt

3 (a-b) [Vectora Std Black](#) | a) 8 pt, b) 7 pt

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Images

5 (a-b) iStockphoto.com | [a](#) [b](#)

6 (a-c) Rubberball.com | [a](#) [b](#) [c](#)

Colors

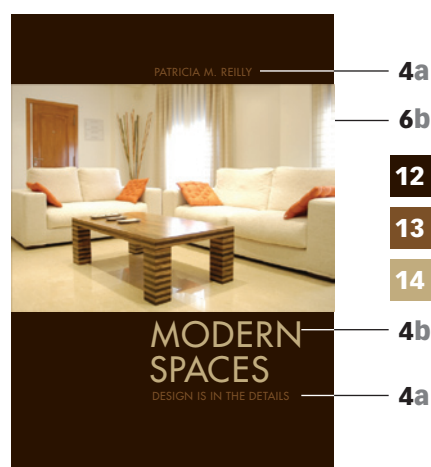
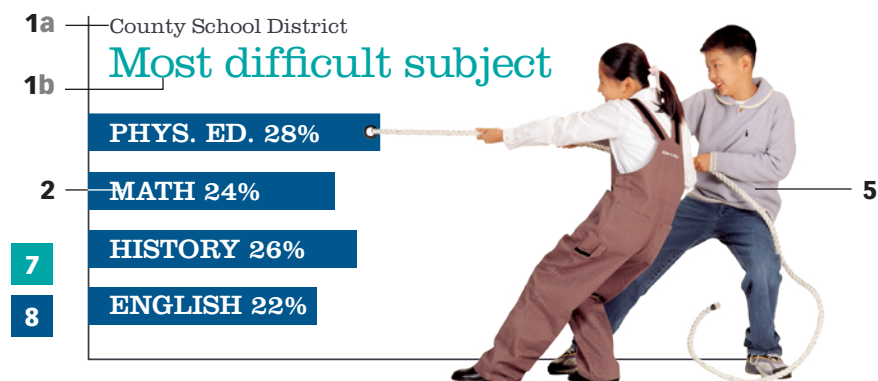
7 C0 M0 Y0 K100

8 C0 M0 Y0 K70

9 C15 M100 Y100 K15

10 C30 M20 Y55 K75

Article resources



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- 10 C60 M40 Y100 K40
- 11 C10 M10 Y30 K0
- 12 C40 M65 Y95 K85
- 13 C40 M65 Y95 K30
- 14 C25 M30 Y55 K0

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For presentation format

[Print:](#) (Specify pages 1–9)



Print

Format: Landscape
Page Size: Fit to Page

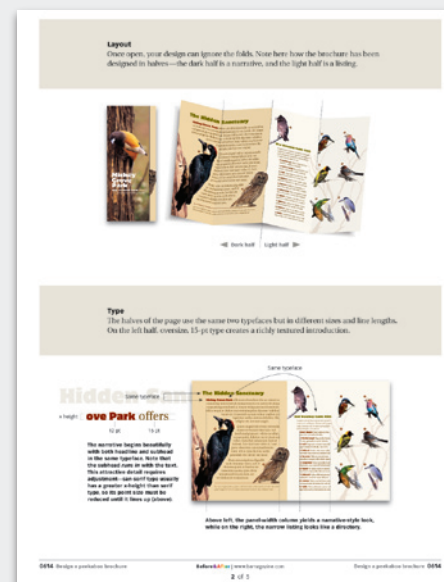


Save

Presentation format or
Paper-saver format

For paper-saver format

[Print:](#) (Specify pages 11–15)



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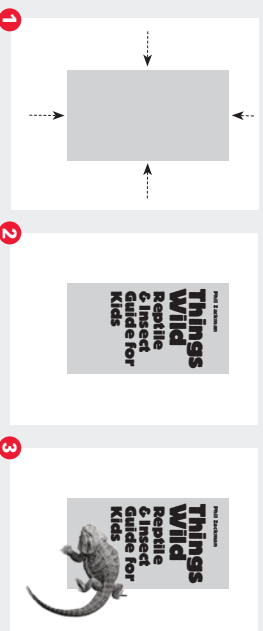
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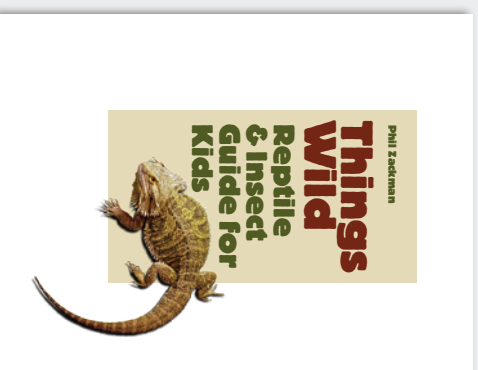
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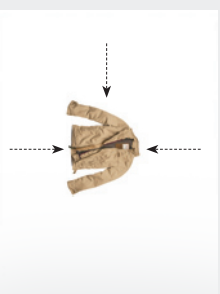
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HOME MEN'S WOMEN'S KIDS LIFESTYLE A&E CHALLENGE

YOUR ACCOUNT WISHLIST SIZE CHART NEW ADS



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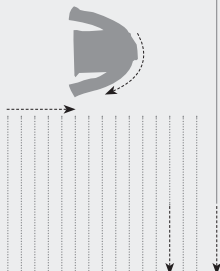
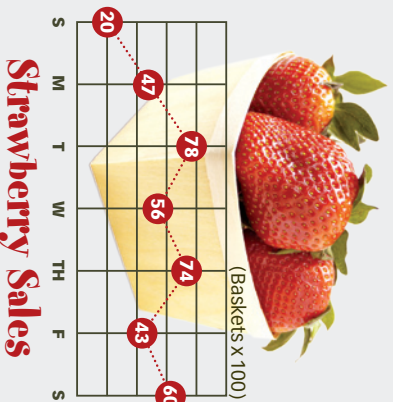


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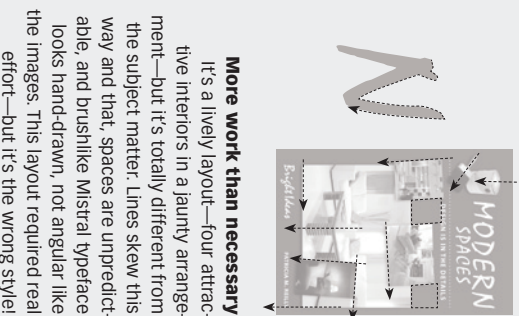
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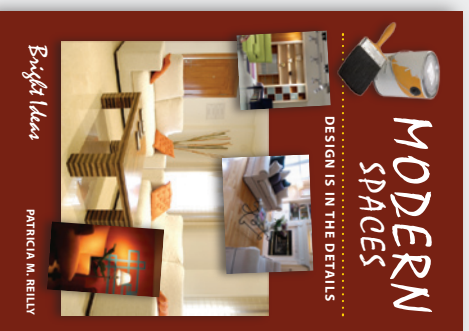
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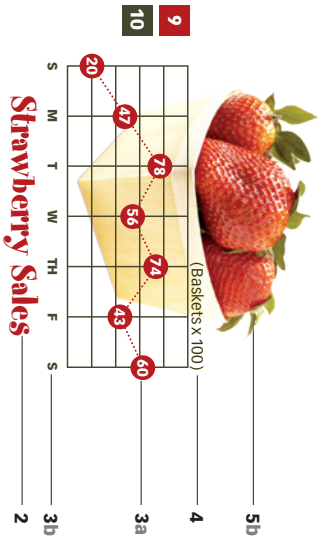
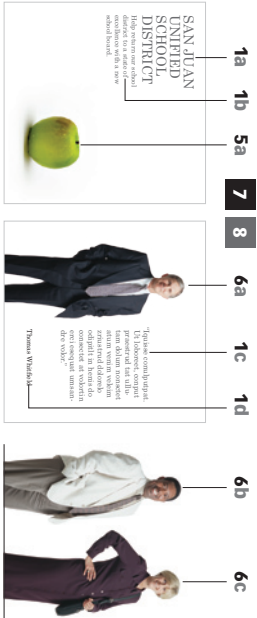


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