

DYNAMIC LAYOUTS

WHAT GOES ON A PAGE?

Images: photographs, illustrations

Typography: headlines, subheads, pullquotes, body copy

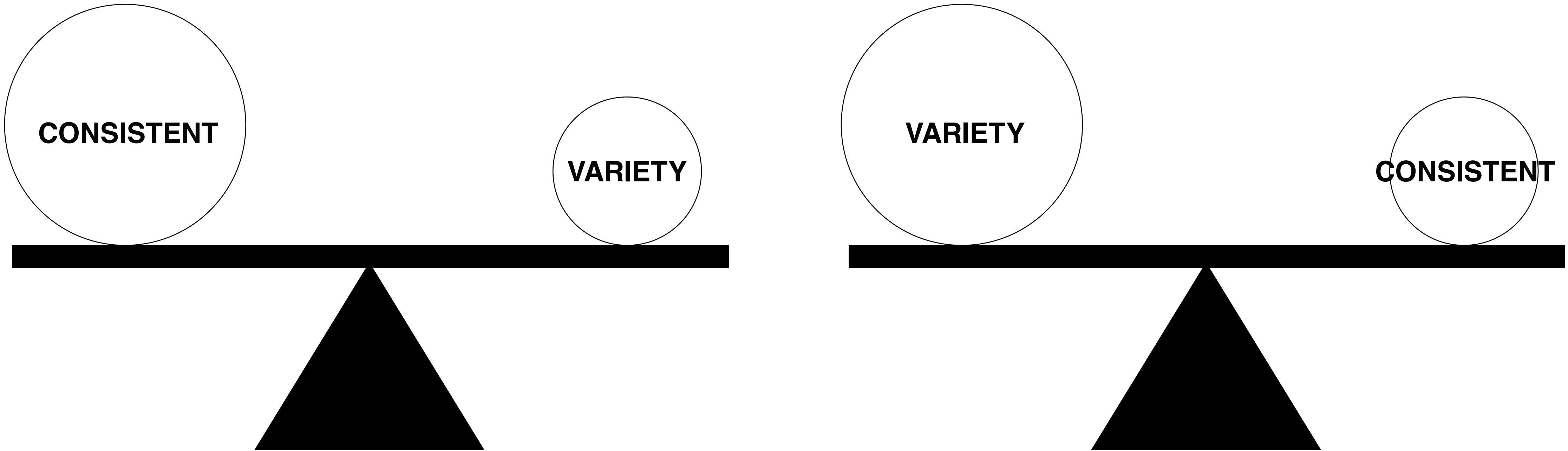
Design elements: rules, shapes, arrows, etc. (Anything part of the layout but not image or type.)

Good layout is about
balancing variety and
consistency.

Too much variety and each page or spread has nothing to do with the previous pages.

Too much consistency and things get really boring.

Every project has its own sweet spot between consistency & variety.



*Instructional and informational materials should
be more consistent.*

Magazines can have more variety

Every project has its own sweet spot
between consistency & variety.



CONVERSATION 3

71

CONVERSATION 3

OVER THE RIVER AND THROUGH THE WOOD

INTERVIEW: CLAUDIO BONETTI, CURATEUR DE L'EXPOSITION « OVER THE RIVER AND THROUGH THE WOOD » (VUE)

Impression de Clive Barker.
Ainsi titrée un plan de film
en dessins, elle représente
un plan spatial temps après
la première en photo.

Clive Barker est un artiste
photographe anglais,
qui explore la réalité tout à
travers des installations
étranges photographiques
au fond d'un étang ou sur
l'île d'Elbe. Professionnellement,
il a quelques talents dans les arts
avec cela, pendant qu'il se
laisse envahir par l'

imagination.

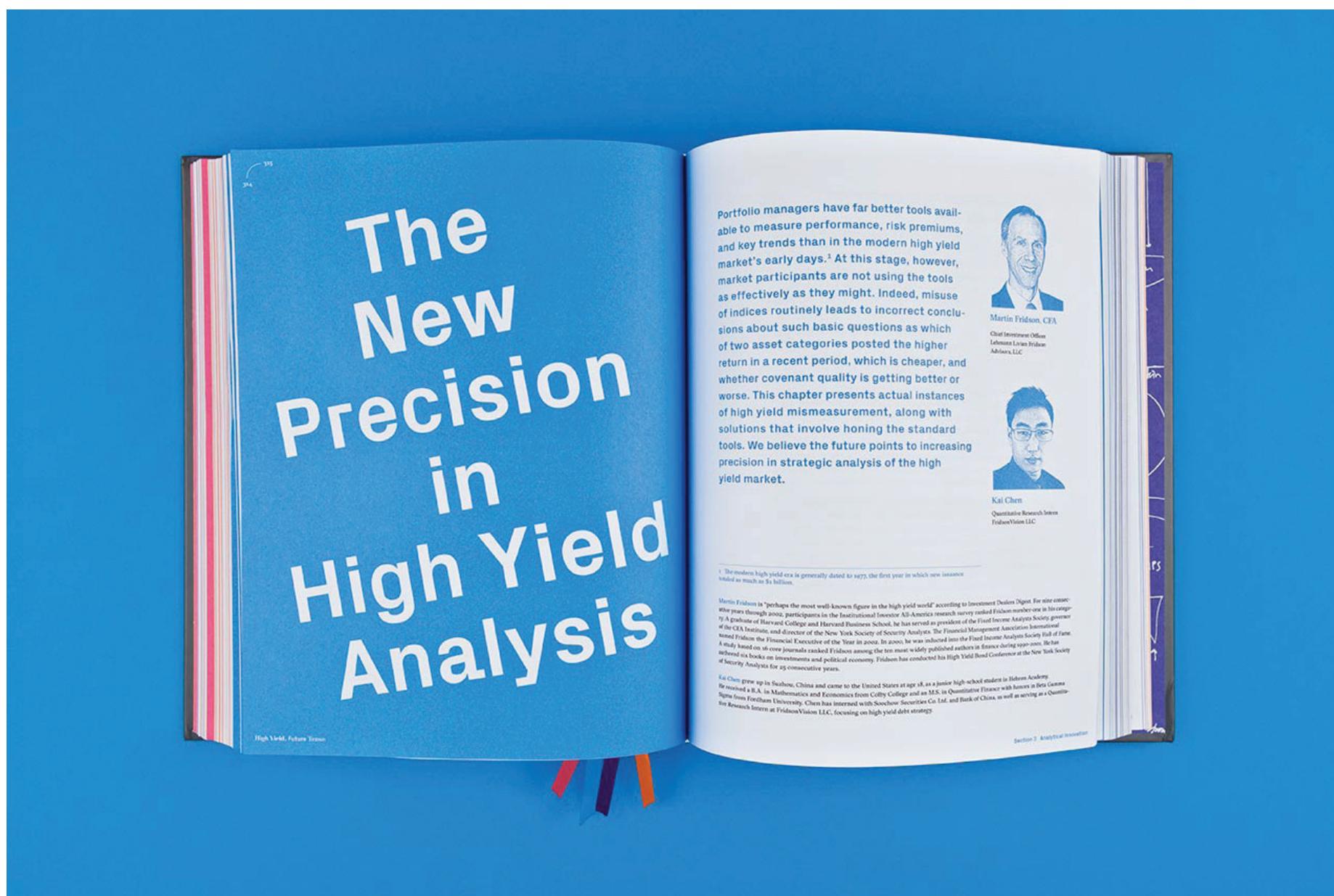
Nous avons pris le nom de l'expo-
sition pour la couverture de l'artiste.
Il y a une histoire, les installations et le reste, mais
ce n'est pas vraiment ça. C'est dans cette
couverture quelque chose qui va long
temps au-delà de ce que nous avons
mis dans cette installation. Les photographies sont
assez simples, mais il y a une finalité dans le travail
pour l'interprétation et la participation des visiteurs.
Ensuite, lorsque l'artiste explique son travail avec
une personne, on voit quelque chose qui va au-delà
de ce qu'il a fait.

Bonjour Clive, avant toute chose, nous voulions vous remercier pour votre travail, en tant qu'artiste,
et la pratique de la photographie. Pourriez-vous nous faire une sorte de présentation de votre
œuvre jusqu'à aujourd'hui, et de ce qu'elle
a particulièrement bien réussi sur le
marché photographique?

Il y a des œuvres intéressantes dans certains
photographies, je veux faire une sorte de débatage
pour voir si elles sont de l'art contemporain ou
si elles sont plus commerciales. L'art contemporain
dans les photographies peut être assez quelconque,
ce qui est le problème quand on essaie de vendre
certaines photographies. Si l'on essaie de démontrer
que ce travail est quelque chose de différent de ce qu'il a été
jusqu'à présent, alors c'est difficile de vendre. C'est quelque chose que je ne veux pas faire.
C'est quelque chose que je veux faire à partir d'un fond, et
que je veux être plus grande indépendance à

L'ESPRESSO - 10 APRILE 1998





Everything needs a bit of layout variety.

(Except a Bible or dictionary)

Ways to add consistency

- Each page uses the same grid.
- Limited typographic palette
- Standardized graphic elements, such as rules, icons, image dimensions, etc.

Ways to add variety

- Varied placements
- Color changes
- Contrast in all varieties: color, size, shape, pace, etc.

TIP:

It is easier to push something too far, be wrong, then and scale it back than to be conservative and have to invent things later on.

Bad Examples

(aka what not to do)



This is bad.

(and my mom can make this in Word)

Placeholder text for the first section:
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Better...

...but still boring and bland.

*Good intent but poor execution
and solution.*

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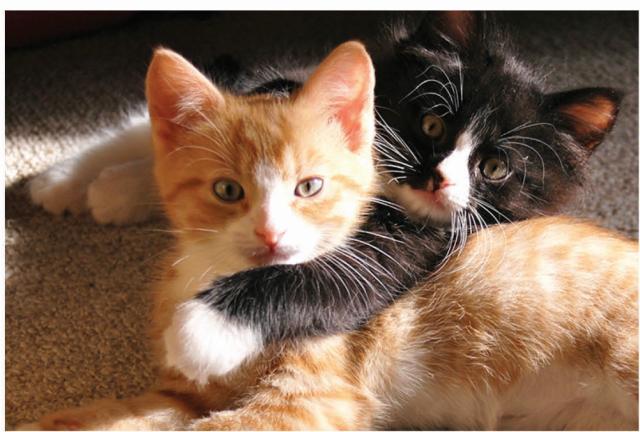
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Don't do this.
If you do, that photo has to
be *really* good.

Just don't.



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Getting to good...

Your job is to help move the eye around the page.

Objects in the layout have an implied movement.



PHOTOGRAPH
horizontal movement



PHOTOGRAPH
vertical movement

“Lorem ipsum dolor sit amet,
consectetur adipiscing elit.”

PULL QUOTE
horizontal movement

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BODY COPY
vertical movement

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BODY COPY
horizontal movement

Horizontal movement can also be controlled based on the image or justification of the text.



PHOTOGRAPH
Horizontal Movement, Right to Left, Right Bias



“Lorem ipsum dolor sit amet,
consectetur adipiscing.”

PULL QUOTE
Horizontal Movement, Left to Right, Right Bias.



Good things happen through relating items and their movements.



“Lorem ipsum dolor sit amet,
consectetur adipiscing.”

Getting better!

It still needs more, but you can see that the vertical stress of the text contrasting with the horizontal arrangement of the images is pleasing to the eye.

KITTENS



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Simple directional contrast



Not much here, but what makes this work?

Directional contrast
(A is vertical, bar is horizontal) and size contrast.

Size contrast

Most students do not use
size contrast effectively.
Learn this and instantly
make your work better
than most of your peers.

**DYNACISM IS
CONTRAST.**

Small, medium, large



A large black serif letter A is centered on the slide. It is positioned above a horizontal bar consisting of two green rectangles. The letter's vertical strokes extend beyond the top and bottom edges of the green bars.



A circular inset image shows a white fluffy cat sitting in a grassy field, looking slightly to the right. The image is enclosed in a thin black circular border.

*If you learn one thing from
this presentation, learn this.
It will change the way you
think about layout.*

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A horizontal row of six small green dots is located in the top right corner of the slide area.

Small, medium, large

If you learn one thing from this presentation, learn this. It will change the way you think about layout.

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Try to have a few things of each size in your layouts.

Be sure to not crowd.

If you're going for minimalism, have one very large element and one very small.

LEVERAGING THE PAGE

Pages also have
directional bias.

Think about directional contrast.

You can use the direction of the page to do a lot of interesting things with your layouts, using the bias of the page as a starting point for the decisions that you make.

Dimensions matter.

Is your page a square? Maybe you'll fill it up with very directionally-oriented elements that are very vertical or horizontal.

Is the page landscape? What happens if something tall and skinny sits on it?

Is the page vertical? What happens if a very wide element is placed on it?

TIPS AND EXAMPLES

Keep body copy columns consistent.

Changing the column width can distract the reader. They've gotten used to a certain line length and changing it slows them down. It's also an easy way to provide a bit of structure right away.

The image shows a double-page spread from the December 2012 issue of TRAIL Magazine. The left page contains two columns of text. The right page features a large black-and-white photograph of a coal mine entrance, with a person standing near the entrance and a truck labeled "STATE POLICE" parked nearby. Below the photo is a caption and a small inset image of a person's face.

ing problem. Several human workers reported the "no miners" or "get back to work" attitude the working conditions by. When needed, intervention became a vital tool. The biggest problem was human workers who basically worked around near off limits areas of the open pit coal. I guess it's human nature to be curious and to wonder what is past the horizon. Too often miners found a way to bypass the barriers and travel around. The cameras set up the cameras would stop them before they got themselves in serious trouble. A few miners I had to formally request the return of a human worker.

Are there other sites similar to the "charlie network" other than those which you mentioned, and if so, where are the locations?

By: Who?™ Everywhere? They span across the world as is not less underground highway like the freeway, except this one is underground. This underground highway in America is like a flowing stream it's underground. That highway depends on electric trains (the trolleys) cars and buses for the paved roads, and it is for limited travel. There is another style of travel for freight and for passengers that is for rapid travel. That would wide network is called the Safe Global System (SGS). It has check points at each country entry. There are some Charlie tubes that about the tubes of incredible speeds using a simpler and easier method. They travel at a speed that exceeds the speed of sound. Part of your question involves the location of entrances to that base. The easiest way to answer is to say every state in the U.S.A. has them. Frequently, the entrances are camouflaged as usual quirks, or mining operations. Other complex portals are found on military bases. New Mexico and Arizona have the largest amounts of entrances followed by California, Montana, Idaho, Colorado, Pennsylvania, Kansas, Arkansas and Missouri of all the states Florida and North Dakota have the least amount of entrances. Wyoming has a road that opens directly into the underground freeway. That road is no longer in use, but could be reactivated if they decide to do so, with minimal cost. It's located near Brooks Lake!

Note: Many mentioned several times throughout (Wyoming, New Mexico, Arizona, Nevada and Idaho, states, there are entrances, but I can't see them unless, according to your question, they didn't say one of the largest number, access, systems in their country, one that is used to travel deep tunnels, and tunnels, from one end to another the deepest ones,

Note: There have been many types of mines "Charlie" mines being categorized during the construction of underground (mines below major industrial and small towns in America) but take note, various places containing these tunnels include: Implement the law around the tunnels and under tunnels, because of "Charlie people", also in the underground majority of these working areas have an alternative movement and another building complex going in to huge tunnels because the movement by the most, majority of humans are not part of an underground "Charlie". Bridges are another evidence to this that tunnels and rooms between and are in conflict with the underground, there, and a group of individuals living these tunnels have a network of tunnels connecting the

offices across the the Northeastern region of America, and parts of Asia as well, being used and being built and built through large underground chambers containing six million passengers of seemingly not human people, large tunnels driving were built from the "Big Bang" to serve a transportation "Highway", now known as "Coal" with their human workers and miners are used and their body through more people working in almost ground floor underground places, stations who are taken over and occupied the names of cities, cities that have been been merging from the mountains to the city and becoming merging little from the smaller regions & dragon facilities, the human ones in the tunnels and last local offices of billions of miles of underground passenger electric of connected by the tunnel system via the main street and railroad especially connects the American "Highways" and people of whom who are used by their own bus and train system to connect to both the cities and vicinity of a large urban center that makes them the hub of the state or old cities & large towns, also connects the underground system of America with those of the world. There is a famous story which is not true or false about there are two entrances - both are the same. In one version a Human People comes connected to underground itself below the surface or another side underground and connected the two entrances through a series of underground tunnels until meeting with a "Charlie" exit site. The connection stopped to all three but the last entered and emerged to find his best back to the surface. He began telling other people about that happened and now afterwards the "government" decided to close the last one to cut away off way of the tunnel leading to the entrance of the tunnel. Recently there was one human disaster and has been off the underground system since disconnected, now called the last exit. A major accident happened to someone who the last entrance disconnected a large explosion, resulting under America's National Guard's decision, within the space facility of most nations of America. From the distance and the distance to and from center of the larger human tunnel system the tunnel has not caused the most serious of any off all the human underground areas that the U.S. Government has not seen since the "National Disaster" accident, and that is one place "Operation Safe" to handle the incident. The other possible connected to another who entered it failed, and the human area before the entrance made full, across the tunnel and to the south from the people inside, on the entrance the very connected to this part of the tunnel. The accident caused the tunnel and below long connected a "Charlie" type exit, that is fairly vertical, and total the following about 10 feet long. The FBI said the three persons were never seen outside the tunnel, because many traveled a great distance along with it broken, but was a place that in the middle took to expand a smaller room to make way from the "Safe" and the "Bridge". This happened through a series of human passenger entrances and could be a people later presented in a series of 5000 rooms, one below the other, and that the bottom was a very bad road with a large number of large cracks above them. They are a extremely difficult stops, a large number of them being very tight and

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35 TRAIL Magazine | September 2012

Use the bleed

How are bleeding elements used in this layout to make tension? Where is there directional contrast?

The layout uses bleed elements to create tension and directional contrast. On the right page, a vertical black bar bleeds from the top edge, and a horizontal blue line bleeds from the bottom edge, both pointing towards the center. A circular crop of him is positioned above the title, and a small portrait is at the bottom.

**MATT
PORTERFIELD**

Born in 1973, Matt Porterfield has written and directed three feature films, *Hamilton* (2006), *Party Hill* (2011), and *I Used To Be Darker* (2012), all produced and filmed in and around Baltimore, Maryland. Matt studied at New York University's Tisch School of the Arts and teaches screenwriting, theory, and production at Johns Hopkins University and Maryland Institute College of Art. In 2012, he was a featured artist in the Whitney Biennial, a Creative Capital grantee, and the recipient of a Werner Center Artists Residency. His work is in the permanent collection of the Museum of Modern Art and the Harvard Film Archive and has screened at Anthology Film Archives, BAM, Centre Pompidou, Walker Art Center, Cinémathèque Française, and film festivals such as Sundance, the Berlinale, and AFM.

Whitespace

You don't need to fill every inch of the page. Give your elements room to breath — sometimes what's not there is more powerful than what is.

High contrast

Don't be afraid to make something really big or really small. This is an easy way to create high impact and make a bold layout.



Make and break
the spread.



Interview:
Amber Wenzien

Photography:
Kinga Burza
Amber Wenzien

Kinga Burza

Well-traveled director Kinga Burza first gained notoriety after directing the music video for Katy Perry's breakout single "I Kissed a Girl." Her directing skills caught the attention of musicians Lady Gaga, Le Roi and The Decade, who enlisted her to direct their music videos. But proving she is no one-trick pony, Burza can now add Feature Film director to her already impressive resume, directing her first feature-length film *Kate Spade and Harry*. We talk to Burza about her fondest childhood memories, her favorite travel spots, and the perfect Polish dog.

