

chapter 5



Layout

OBJECTIVES

- understanding the fundamental principles governing the layout of a page
- becoming familiar with the grid as a layout device
- being able to construct and design simple grids

Layout

If you have ever arranged furniture in a room, then you know how complicated a process layout can be. There are several goals — to fit the elements into a limited space, to arrange them so that they are functional and accessible, and to place them attractively. Designing a page is very similar. It is about arrangement. Layout is about arranging type and visuals on two-dimensional surface so all information is legible, clear and attractive. A **layout**, therefore, is the arrangement of type and visuals on a printed or electronic page.

How do you design a successful layout? As always, you begin by asking yourself a few questions: Who will be looking at or reading this? What style is appropriate for this audience? What is the purpose of the design? What information or message has to be communicated? Where will it be seen? Once you have answered these questions, you can begin to produce thumbnail sketches in order to consider various layouts.

There are innumerable ways to arrange elements on a page. Once you have considered the previous questions and begin sketching, there are some basic factors to keep in mind. The most important design principles governing layout are emphasis (focal point and visual hierarchy), unity, and balance. Although they all have to be considered as you work, let's go through them one by one.

Emphasis. When you establish a focal point, you create a main area of interest on the page. Choosing which element should be the focal point, whether it is type or a visual, should be based on several factors:

- what primary message or information needs to be communicated
- which element is the most interesting
- which element is most important

For example, it is most likely that either the main visual component or the main verbal message (type) would be the focal point. It is unlikely that a secondary or tertiary point of information



such as the time of an event or a zip code, would be the focal point. In a layout the focal point can be established in the following ways:

- ✓ ■ make it the brightest
- ✓ ■ make it a different color, create a contrast in colors
- ✓ ■ move it in a different direction, contrast of position/direction
- ✓ ■ make it the biggest
- ✓ ■ make it a different value, create value contrast
- ✓ ■ make it a different texture, create a contrast of textures
- ✓ ■ have all other elements lead to it
- ✓ ■ make it a different shape
 - isolate it
 - make it dull if everything else is bright
 - make it sharp if everything else is hazy
 - position it carefully

Using a strong, saturated color for the title of this book, Steven Brower attracts the audience's attention (Figure 5-1). In addition to the color of the title, its position on the page clearly makes it the focal point of this book jacket design.

Figure 5-1

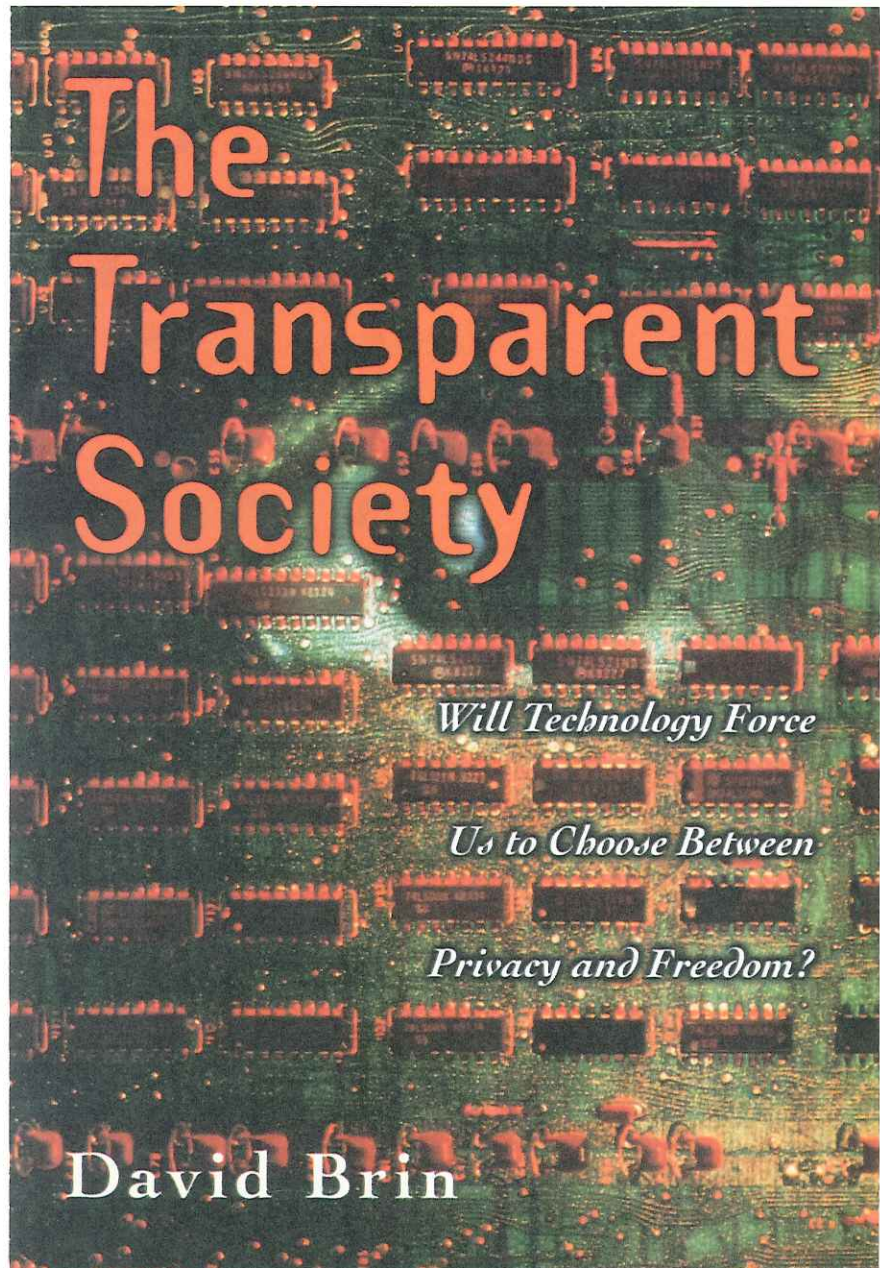
The Transparent Society by David Brin

Design firm: Steven Brower Design, New York, NY

Designer: Steven Brower

In contrast I gave this jacket a high tech ominous feel to convey the warning within, that Big Brother is here and technology has made it possible.

— Steven Brower



Even though this high contrast, startling visual grabs your attention, on this cover, the fuchsia circle containing the type is the focal point because of its color and difference from the other visuals on the page (Figure 5-2).

Without a doubt, the most important design principle for a student to keep in mind is visual hierarchy, which means arranging elements according to emphasis. Establishing a visual hierarchy sets a priority order for all the information in design. Usually, any graphic design piece has several elements, such as a title, subtitle, text, and visuals. You must decide which elements take priority over other elements. This is crucial. You must ask yourself: What should the viewer see first? What should the viewer see second? What should the viewer see third? And so on.

The position of elements on the page, the relationship of one element to another, and factors including size, value, color, and visual weight all must be considered. Here are some general points to keep in mind when establishing visual hierarchy:



Figure 5-2

Grubman Animals

Design firm:

Liska + Associates Inc., Chicago/New York

Art director: Steve Liska

Designers: Kim Fry, Andrea Wener

Photography: Steve Grubman

Client: Grubman Photography

As part of our continued marketing efforts for this photography studio, Liska + Associates designed this brochure to demonstrate Grubman Photography's expertise at animal photography.

- position: because we read English from left to right and we begin to read at the top of a page, we naturally tend to move our eyes the same way when looking at a design
- size: we tend to look at bigger things first and smaller things last
- color: we tend to be attracted to brighter colors but also to look at the color that stands out or is different from the surrounding colors
- value: a gradation of values, moving from high contrast to low contrast, can establish a flow from one element to the next
- visual weight: we tend to look at “heavier” elements first

Sometimes designers have to arrange a great number of elements on a page. Often, a client insists that a good deal of text and visuals be included, or a designer may choose to include multiple elements. In either case, the designer must be up to the challenge. In this advertisement for the Container Corporation of America, Herbert Bayer organizes a lot of text by encapsulating it in shapes that flow from one to the other (Figure 5-3). The shapes create a visual vertical axis; visuals and text are balanced on either side.

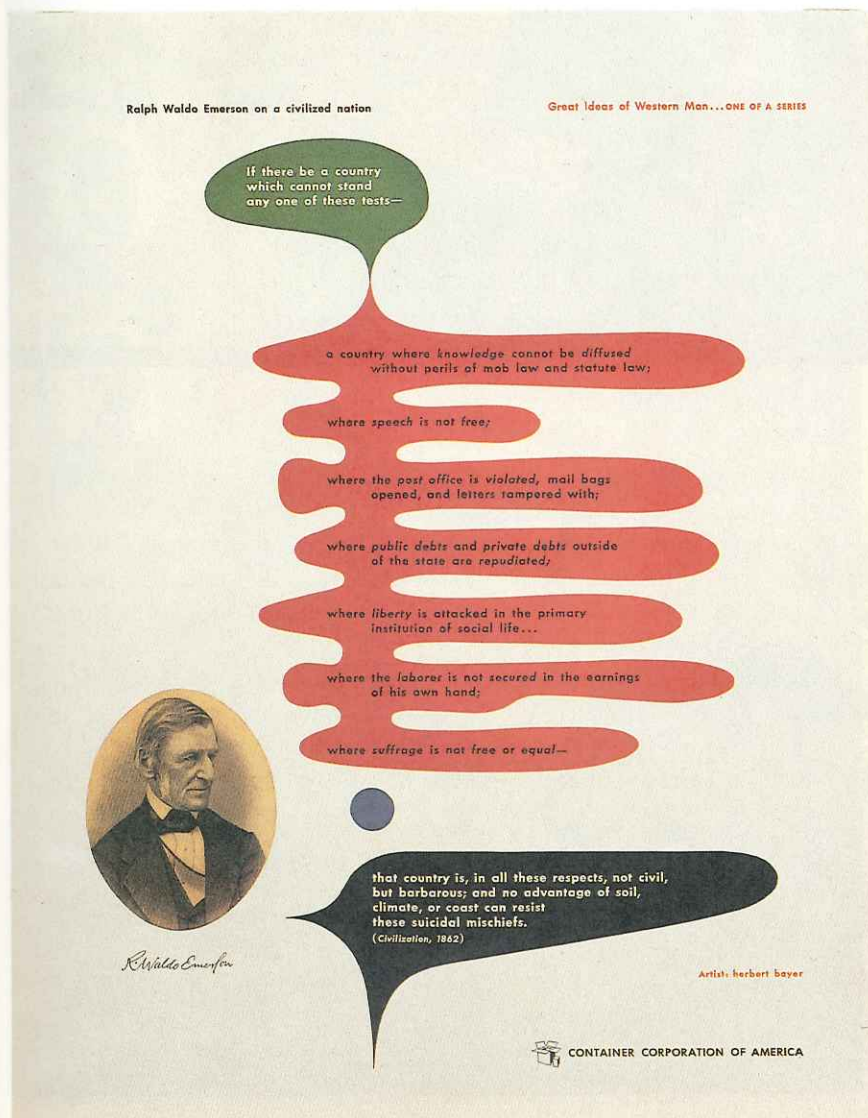


Figure 5-3
Advertisement, “Great Ideas of Western Man: Ralph Waldo Emerson,” 1952
Designer: Herbert Bayer
Client: Container Corporation of America
Collection: Denver Art Museum, Herbert Bayer Collection and Archive, Denver, CO



Figure 5-4
 Potlach #4 "Situation Critical" - Now Is Not the Time
 to Compromise
 Design firm:
 Vrontikis Design Office, Los Angeles, CA
 Creative director/Designer: Petula Vrontikis
 Photographers: Tim Jones, Everard Williams, Jr.,
 Paul Ottengheime, Abrahs/Lacagnina
 Writer: Victoria Branch
 Client: The Kuester Group/Potlach Corporation
 © Potlach Corporation

To promote Potlach's commitment to quality and
 creativity, the company asked six nationally
 recognized designers to provide personal
 expressions on one of their grades of paper.

Vrontikis and Branch chose to illustrate stream-
 of-consciousness monologues of select people in
 times of compromise.

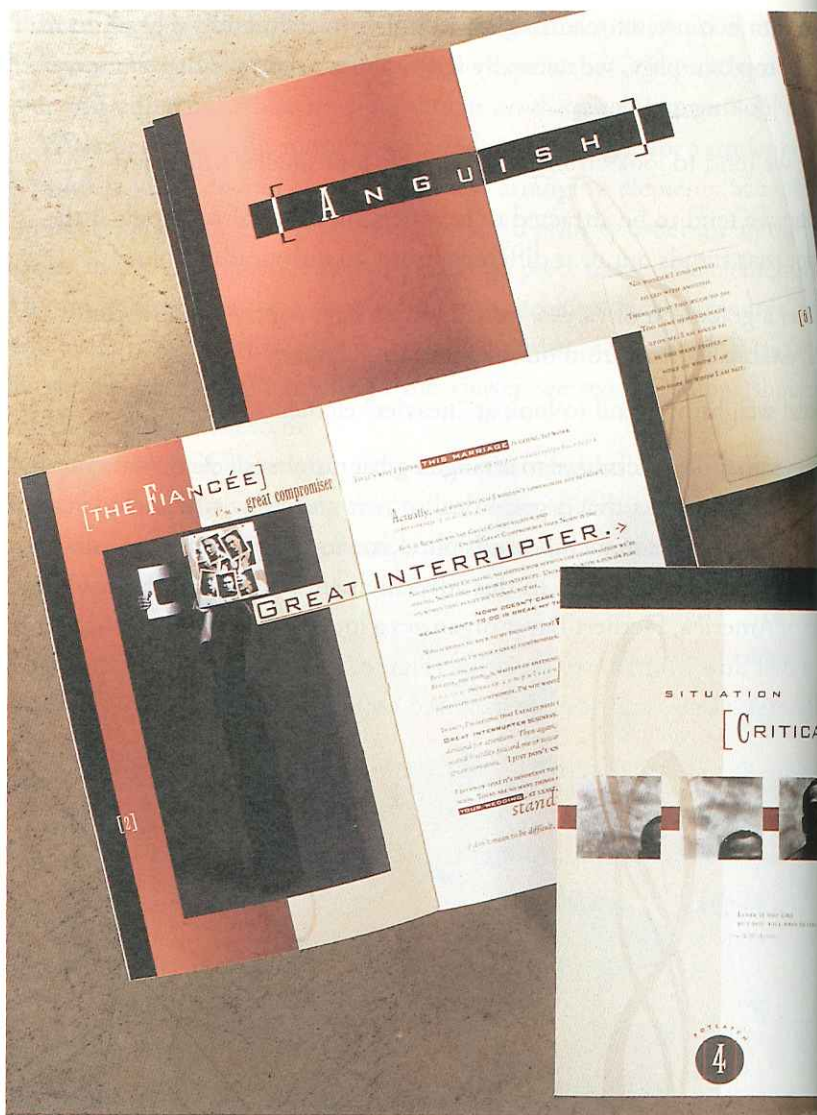
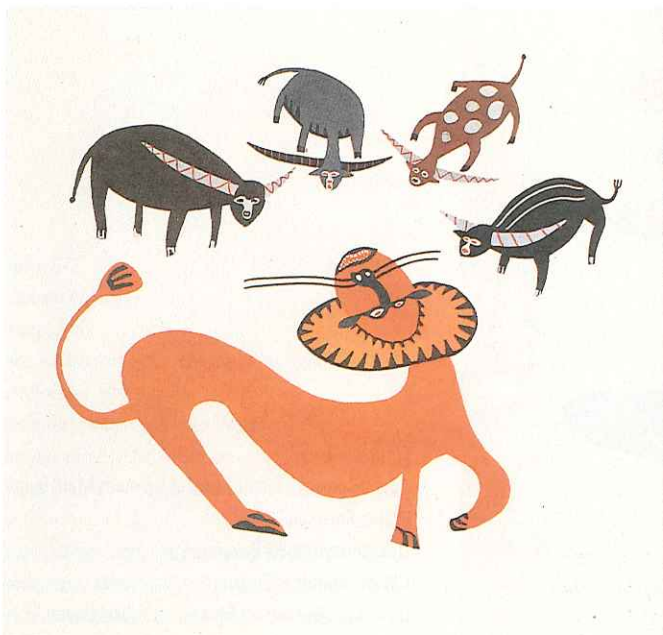


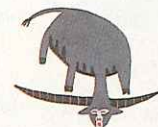
Figure 5-5
 Spread from a New Edition of *Aesop's Fables*,
 Artwork created in 1947
 Design firm: Milton Glaser, Inc., New York, NY
 Artwork: John Hedjuk, architect
 Publisher: Rizzoli International Publications, Inc.



A LION used to prowl about a
 field in which four Oxen used to dwell.
 Many a time he tried to attack them; but
 whenever he came near, they turned their
 tails to one another, so that whichever
 way he approached, he was met by the
 horns of one of them.

At last, however, the Oxen fell
 a-quarreling among themselves, and each
 went off to pasture alone in a separate
 corner of the field. Then the Lion attacked
 them one by one and soon made an end of
 all four.

The Four Oxen and the Lion



United we stand, divided we fall.



Unity. In order for a layout to be successful, it must hold together. It must be unified. There are many ways to achieve unity. Four of the most important devices are correspondence, alignment, flow, and the grid.

When you repeat an element such as color, a visual, shape, texture, or establish a style, you establish a visual connection or correspondence among the elements.

Petrula Vrontikis uses color and alignment to establish unity in this promotional piece for Potlach Corporation (Figure 5-4). Visual connections can be made between and among elements, shapes, and objects when their edges or axes line up with one another. The eye easily picks up these relationships and makes connections among the forms.

Balance. We take comfort in balanced design. When a design is imbalanced it will look uneven, as though some-

thing about it is not right. Balance is an equal distribution of weight in a layout. Like visual hierarchy, it is crucial to a successful layout. To balance a design, you must consider visual weight, position, and arrangement.

Try a little experiment using this spread, designed by Milton Glaser, from an edition of *Aesop's Fables* (Figure 5-5). Cover the graphic element (artwork) in the lower right-hand corner. You'll notice that the layout is no longer balanced. Similarly, if you cover one of the oval portraits on the upper left of this imaginative poster design, the right-hand side becomes heavier (Figure 5-6). Each element in this poster design is dependent upon the other; each element was thoughtfully positioned. This demonstrates just how important the arrangement of every element is to a successful layout.

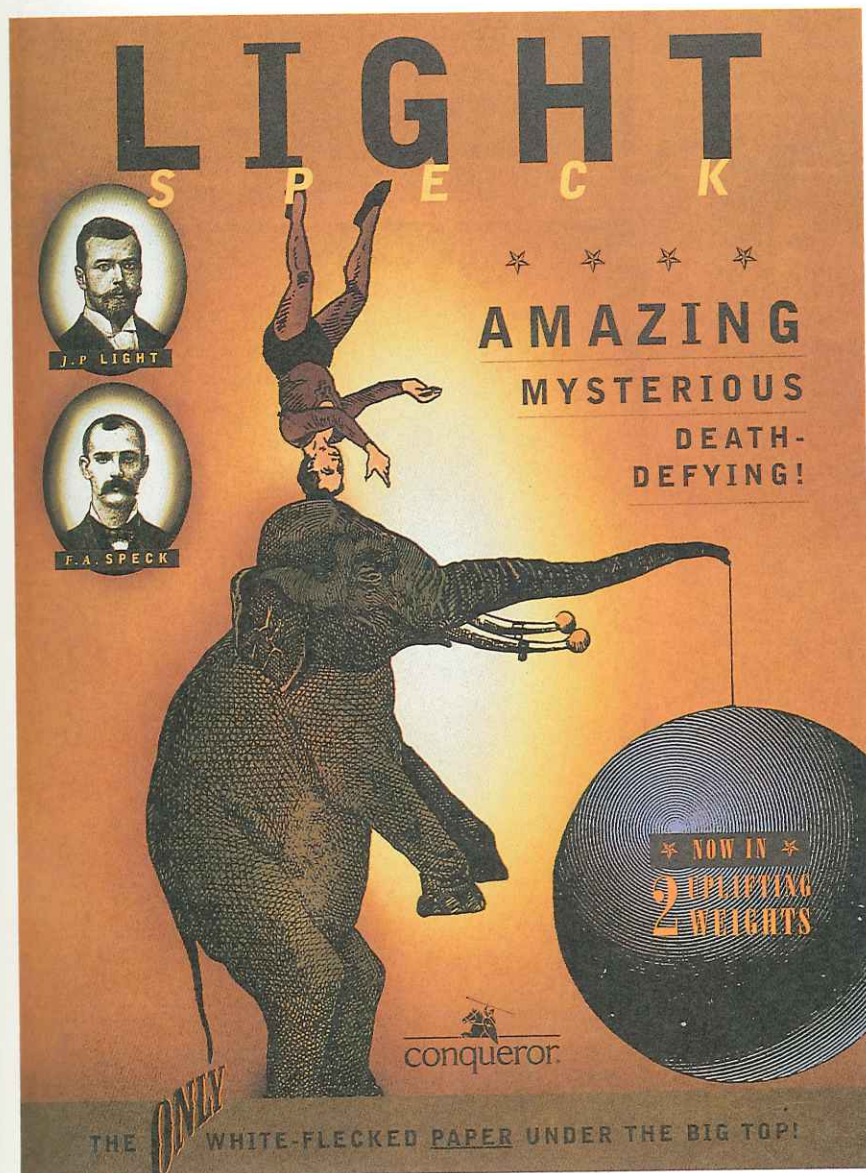


Figure 5-6

Conqueror LightSpeck Poster

Design firm: Viva Dolan Communications and Design Inc., Toronto, Ontario, Canada

Designer/Illustrator: Frank Viva

Writer: Doug Dolan

Client: Conqueror Fine Papers

This poster was created to introduce Conqueror LightSpeck, a new range of pale-flecked paper, to the North American market. The chief design goal was to achieve a memorable visual impact that would carry through in the accompanying swatchbook and other collateral, giving this unique product a distinctive image while clearly positioning it as part of the overall Conqueror range.



Figure 5-7

Fritz Gottschalk Poster

Design firm: Ema Design Inc., Denver, CO

Art director/Designer: Thomas C. Ema

Client: Art Directors' Club of Denver, CO

Having studied with Gottschalk in 1984, Ema arranged for his mentor to speak to the Art Directors' Club of Denver. Ema used international passport stamps as the announcement's random design elements — and later learned that Gottschalk's topic was his design of the new Swiss passport!

— Thomas C. Ema, Owner, Ema Design



Figure 5-8

NienKamper, Unesco Chair Brochure (inside spread)

Design firm: Teikna Graphic Design Inc., Toronto, Canada

Art director/Designer: Claudia Neri

Client: NienKamper



Figure 5-9

Our Living World Poster

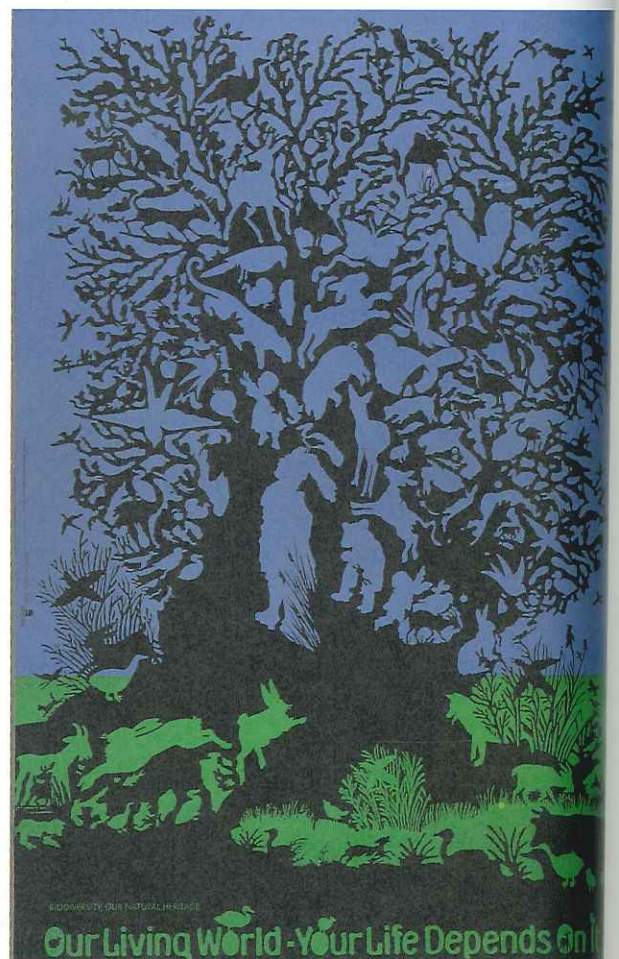
Design firm: Sommese Design, State College, PA

Art director/Designer/Illustrator: Lanny Sommese

Client: Penn State College of Agriculture

The poster was sent to all of the high schools, middle schools, and elementary schools in Pennsylvania. The intent was to broaden awareness in the students concerning the interdependence of all the living things in Pennsylvania. All the imagery — insects, plants and animals — are indigenous to the state. The Tree of Life aspect of image with mother nature in the center seemed appropriate and essential to image the use of the positive/negative. The stylistic approach, I felt, promoted the interdependence idea. Images were drawn or found and then pasted into the tree by hand. (Can you find them all?) The search was intended to appeal to the young audience.

— Lanny Sommese



The actual poster was designed as the primary response to the "Fritz" design by Fritz Gottschalk. Thomas C. Ema shaped the poster and the clockwork design. Here is a page on the design from 8 through 10 out for

Figure 5-11 The AIGA S... Design firm... Art director... Designer... Photograph... Copywriter... Client: AIGA... The AIGA p... to make thi... includes im... should be c...

The term “format” has two related meanings: the actual thing or substrate you start out with — like a poster or brochure — and the limits of that substrate, such as the edges and overall shape of a poster. Never forget a primary player in any layout is format. All elements respond to the shape of the page. Each letter of the name “Fritz” touches the edges of the format in this poster design announcing Fritz Gottschalk’s lecture at the Art Directors’ Club of Denver (Figure 5-7). The designer, Thomas C. Ema, creates dynamic positive and negative shape relationships between the typographic elements and the format. We start with the letter “F” and move clockwise, reading the name and the other information.

Here are three very different examples of using the page or format as an active player in a design (Figures 5-8 through 5-10). The positioning of the chairs on this layout for the Unesco Brochure creates a unique layout

(Figure 5-8). Sommesé’s whimsical figure/ground designs make all the space active in this poster (Figure 5-9). Using ancient images of currency, Liska + Associates designs powerful spreads, that look much larger than their physical size (8” x 5”), because of the layout design, scale (size of visuals to the format), and resulting positive and negative space (Figure 5-10).

All the principles of graphic design apply to layouts. Once you feel comfortable with the fundamentals of graphic design, you can begin to lay out a single page. Many graphic designers work on multi-page designs, such as books, magazines, newspapers, brochures, newsletters, and reports. This is called editorial or publication design. When a designer has to maintain balance, emphasis, rhythm and unity throughout a series of consecutive pages, the task becomes very difficult. For this reason, most designers use a grid.

Figure 5-10

The AIGA Salary Survey of Graphic Designers

Design firm: Liska + Associates, Inc. Chicago/New York

Art director: Steve Liska

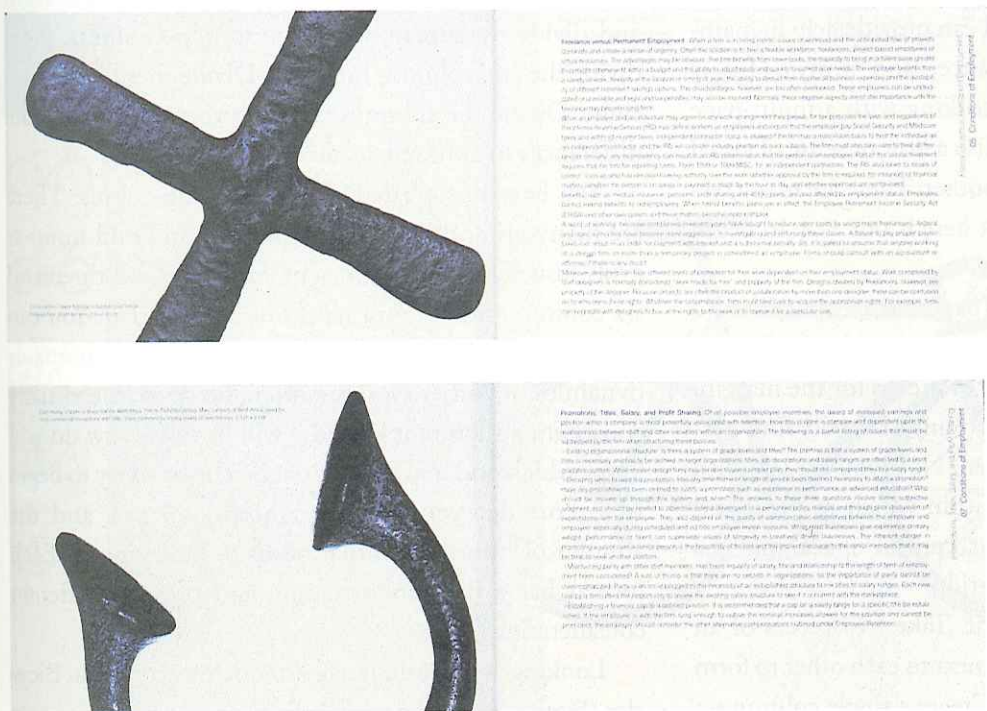
Designer: Susanna Barrett

Photography: Frederik Lieberath

Copywriters: Ric Grefe, Roz Goldfarb, Jessica Goldfarb

Client: AIGA, National Chapter

The AIGA produced a survey on standards of compensation within the graphic design field. Liska + Associates designed a booklet to make this information available to AIGA members and non-members interested in comparing salary packages. The design includes images of currencies from other cultures, reinforcing the concept that compensation is more than a dollar amount and should be considered a whole package with a relative value.



The grid

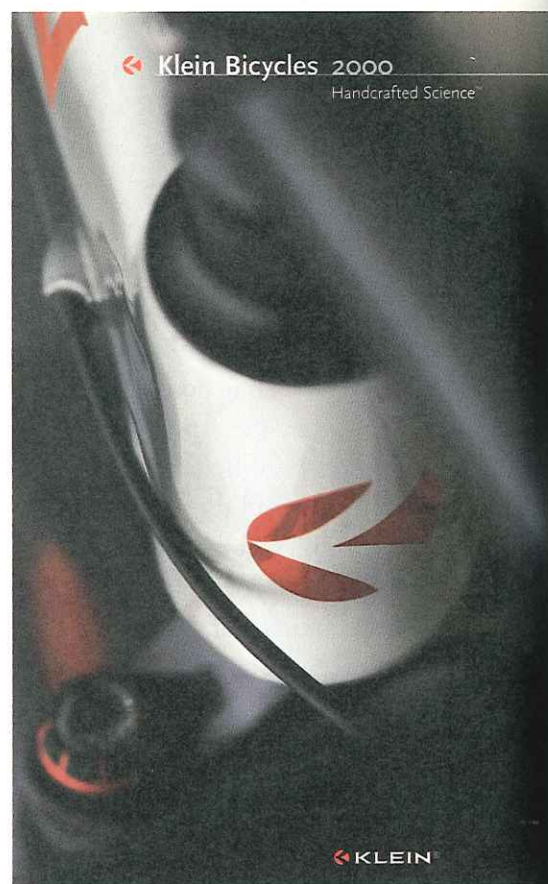
Open up a magazine. How many columns do you see? Are there photographs on the page? Is there a title and subtitle? If so, how are they organized? All the elements, display and text type, and visuals (illustrations, graphics and photographs), on the pages of a magazine, book or newspaper are almost always organized on a grid. A **grid** is a guide — a modular compositional structure made up of verticals and horizontals that divide a format into columns and margins. Note: “grid” is a traditional layout term. When working in some electronic page design software programs, the term used is “master page,” or “template.” Margins are the spaces around the type and other design elements. A grid’s proportions and spaces provide a consistent visual appearance for a design; a grid underlies all the design elements. It is a way for a designer to establish unity for either a single page or multi-page format.

Your assignment, strategy, concept, and budget will help you determine whether you will be designing a single or multi-page piece, what kind of image should be established, what needs to be communicated and how it should be communicated, and what size and shape it should be. The size and shape of the paper is an important consideration in establishing a grid. There are many standard size papers and traditional ways of dividing them into workable spaces.

When you have many elements to organize — display type, text type, and visuals — you usually need to establish an underlying structure that can provide help in maintaining clarity, legibility, balance, and unity. This is especially true when you are working with a multi-page format where you need to establish a flow or sense of visual consistency from one page to another. There are many systems for dividing up space, but here is one way to begin experimenting with grids.

Take an 8½” x 11” page (paper or electronic) and place a margin around the entire format (think of it as a border). Decide on the number of inches for the margin. The margins can be adjusted to any size you find aesthetically pleasing and functional. Now you are left with a central space or “live area” within which to place and arrange design elements. That central space may be thought of as a single-column grid.

Now try another experiment. Take two pieces of an 8½” x 11” paper and place them next to each other to form a two-page spread (17” x 11”). Create a single column on



each page (using the method described above). Are the columns the same? Do they repeat one another? Or do they mirror images? Now divide the columns with horizontals.

Now try this. On an 8½” x 11” page, create a margin and divide the remaining area into two columns. Now divide the two columns into four. Divide them again into eight. Divide the columns with horizontals. Analyze the differences in appearance and function.

You have just created a few very simple grids. There are many grid options. There are even and odd number grids, usually two and four column grids and three and six column grids. A grid need not be iron clad. You can break with the grid occasionally for the sake of dramatic dynamics. If you break it too often, however, the visual consistent structure it provides will be lost. How do you know which grid to use on a design? The best way to begin is to consider your design concept, format, and the amount of information that needs to be designed. Each format has a different structure and presents different considerations.

Looking at these designs — a brochure for Klein Bicycles (Figure 5-11) and an MHEAC annual report — you



Mantra Pro

Engineered for extreme trail conditions and high speeds, the Mantra Pro is a light, super-stiff mountain bike that comfortably handles obstacles and rough terrain. Like the Mantra Race, the Mantra Pro features a carbon composite boom for weight savings and increased strength, and it comes with Shimano's top-of-the-line XTR component package. Weighing less than 25 pounds, the Mantra Pro is one of the lightest full suspension bikes available.

Frame: Klein's Hresot Carbon Honeycomb composite boom further reduces frame weight and saves the rider's energy on longer ascents.

Wheel System: Donzinger's RaceLite comes with ceramic coated sidewalls and offers reliable braking performance through all trail conditions, wet or dry.

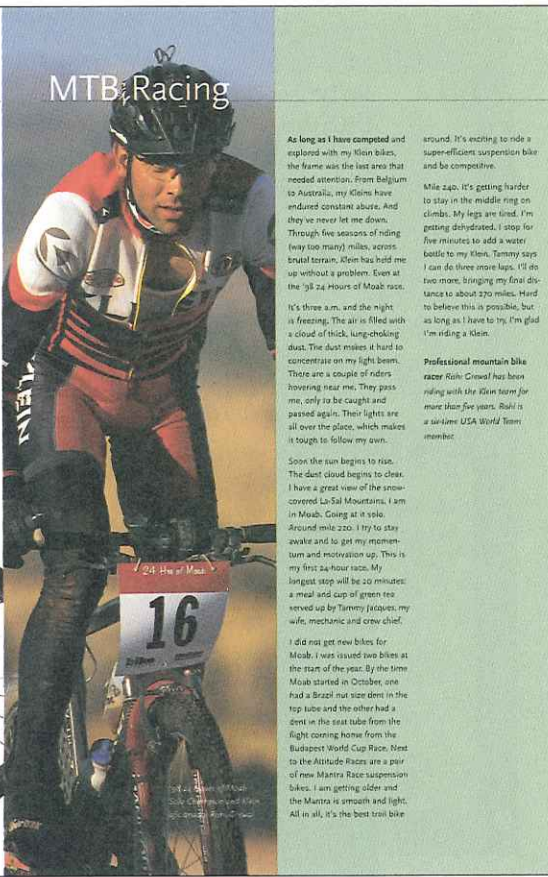
Suspension: Klein's Spot-On Pivot design, Max CL suspension fork with 80mm of travel and Cane Creek AD shock create one of the lightest, most efficient full suspension systems available.

Components: Durable Shimano XTR shift and brake system offers best performance at the lightest weight available.

Points of Contact: Time ATAC Carbon pedals, new ICON Gradient MC5 mountain handlebar and S.D.G. Satellite saddle with lightweight Ti rails provide world class, pro-level performance.



MTB Racing



As long as I have competed and explored with my Klein bikes, the frame was the last area that needed attention. From Belgium to Australia, my Kleins have endured constant abuse. And they've never let me down. Through five seasons of riding (way too many) miles, across brutal terrain, Klein has held me up without a problem. Even at the '98 24 Hours of Moab race. It's three a.m., and the night is freezing. The air is filled with a cloud of thick, lung-choking dust. The dust makes it hard to concentrate on my light beam. There are a couple of riders hovering near me. They pass me, only to be caught and passed again. Their lights are all over the place, which makes it tough to follow my own.

Soon the sun begins to rise. The dust cloud begins to clear. I have a great view of the snow-covered La-Sal Mountains. I am in Moab. Going at it solo. Around mile 220, I try to stay awake and to get my momentum and motivation up. This is my first 24-hour race. My longest stop will be 20 minutes: a meal and cup of green tea served up by Tammy Jekovic, my wife, mechanic and crew chief.

I did not get new bikes for Moab. I was issued two bikes at the start of the race. By the time Moab started in October, one had a Brazil nut size dent in the top tube and the other had a dent in the seat tube from the right corner home from the Budapest World Cup Race. Next to the Altitude Race are a pair of new Mantra Race suspension bikes. I am getting older and the Mantra is smooth and light. All in all, it's the best tool bike

around. It's exciting to ride a super-efficient suspension bike and be competitive.

Mile zap. It's getting harder to stay in the middle ring on climbs. My legs are tired. I'm getting dehydrated. I stop for five minutes to add a water bottle to my Klein. Tammy says I can do three more laps. I'd do two more, bringing my final distance to about 270 miles. Hard to believe as I have to fly. I'm glad I'm riding a Klein.

Professional mountain bike racer Rolf Ciesiol has been riding with the Klein team for more than five years. Rolf is a six-time USA World Team member.

Figure 5-11
Klein Bicycles 2000
Design firm:
Liska + Associates Inc.
Chicago/New York
Art director:
Steve Liska
Designer:
Mary Huffman
Photography:
Steve Grubman
Client: Klein Bicycles

Quantum road bike series

Gary designed the Quantum series to offer road bikes that are light, stiff and surprisingly well-mannered, allowing you to ride longer, further and faster. What makes Quantum models different from other road bikes is that they combine a light, super-stiff and responsive frame with comfort and handling. The real joy of owning a Quantum comes from the miles you put on it. The first time you take a corner, you'll be amazed at how well it handles. Eighty miles into the ride, you'll be praising its remarkable comfort.

The Klein Quantum Road Bike Series



Quantum™ The standard Quantum comes loaded with features usually reserved for elite road models. The Quantum features a traditional Klein racing design, internal cable routing, micro droppers, smooth welds and a rich paint finish with debossed graphics. It's also equipped with Shimano's 105 STI group and Rolf Vector Aerodynamic wheels. The Quantum is also available with triple front chain rings for extended gear range. Even with these features, the Quantum still weighs less than 20 pounds.



Quantum Race™ The Quantum Race shaves more than a pound from the Quantum by upgrading to Shimano's Ultegra group and Rolf Vector Comp wheels, for increased performance and weight savings. This model is also available with triple chain rings for extended range and hill-climbing capabilities.



Quantum Pro™ At a mere 18 pounds, the Quantum Pro features professional-level Shimano Dura Ace components and Rolf Vector Pro wheels, Klein's proprietary AirHedder steering system, shock, additional weight and delivers the ultimate, unmatchable steering control. Gary Klein has worked for years to extract the highest level of performance from the Q Pro (as it's affectionately referred to by professional racers), resulting in an incredibly stiff frame with a laterally rigid fork. This is one of the lightest road packages available.



Quantum Race™ FrameSet The Quantum Race is also available as a frame set with Klein's Gradient aluminum frame and Klein's Air Race fork.



Quantum Pro™ Fuselage With Klein's proprietary AirHedder and Klein's MC5 stem, the Quantum Pro fuselage is strong, lightweight and incredibly

Quantum

Engineered for the serious road rider who wants a lightweight, strong, responsive road machine, the Quantum is quick, nimble and race ready. It's also extremely comfortable even on rough roads and on long rides.

Frame: Klein Full Gradient aluminum provides a lightweight, strong and responsive frame platform. Gary's unique design makes the Quantum frame fit like no other road bike.

Wheel System: Rolf Vector's proprietary paired spokes reduce weight without sacrificing strength or durability.

Fork: Icon Air Rail carbon fork is lightweight, strong and durable, and it comfortably handles any road condition.

Components: 105 STI is a user-friendly shifting system available in both double and triple chain rings for extended range.

Contact Points: ICON Chay Gots Egg road handlebar and Flex T1 saddle offer lightweight, fast and comfortable contact between bike and rider.



Liska + Associates designed the Klein 2000 product catalog, part of our complete marketing campaign, to build brand confidence and increase sales. We created a catalog that functions as the essential dealer tool for selling bikes. It offers clear illustrations of Klein's bike lines, their specific features and recommended uses. We positioned the bikes to appeal to the elite consumer, expanding from Klein's traditional market base of professional racers, while educating consumers about the history and range of the Klein brand.



Figure 5-12

Annual Report

Design firm: Stoltze Design, Boston, MA

Designers: Clifford Stoltze, Kyong Choe

Illustrator: Tim Carroll

Client: Massachusetts Higher Education Assistance Corporation

This is the fourth report we have done for this client, and it was our first opportunity to do something really different. They had come up with the theme for the copy — a report that would describe the process of getting a student loan. The primary audiences are lenders, schools, and students. We wanted the audience to understand what is involved, and we wanted to make the lending process seem as user friendly as possible. It was a theme that would have been difficult to do photographically, so we suggested Tim Carroll's line-art style, which also worked well with the budget. The client liked the cartoon aspect of the illustration, while we responded to the layered shapes Tim incorporates in drawings.

— Clifford Stoltze, Principal, Stoltze Design



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Figure 5-13
Manual for American Express Travel Related Services, "Establishment Services Communications Guidelines"
Design firm: Shapiro Design Associates Inc., New York, NY
Art director/Designer/Writer: Ellen Shapiro
Agency responsible for American Express Card design elements: Ogilvy & Mather, New York, NY
Client: American Express Travel Related Services, Co. Inc., New York, NY


can clearly see the column structures (Figure 5-12). Although the design concepts are very different, both designs are balanced and consistent. Consistency is a very important element in multi-page design; it provides flow from one page to the other. The respective design concepts and styles in these works are reflective of considerations such as the audience and the purpose of the design.

A four-column grid is used in the manual for American Express Travel Related Services (Figure 5-13). Although designer Ellen Shapiro uses four, somewhat narrow columns, she establishes a strong horizontal emphasis that echoes the extended horizontal format of the manual. Newspaper grids are particularly crucial since there is so much text, especially in a paper like *The Wall Street Journal*, where photographs are usually at a minimum. Ellen Shapiro's was used for more than five years by *The WSJ* (Figure 5-14).

Figure 5-14
New Section Design for *The Wall Street Journal*, Second Front Page
Design firm: Shapiro Design Associates Inc., New York, NY
Art director: Ellen Shapiro
Publisher: Dow Jones & Co. Inc., New York, NY





THE
BEST
SERVICE




HUMANA'S TELECOMMUNICATIONS

AT THE
LOWEST
COST

The 1980s have brought no shortage of challenges to the health care industry, the toughest being declining admissions and higher vacancy rates resulting from a federal drive to hold the line on Medicare costs. > But out of this difficult period, some healthy competitors have emerged. One of them is Humana Inc., the Louisville-based health care giant that operates more than 80 acute care hospitals providing more than 17,500 beds, and a health care division that has over 900,000 members. Fiscal 1988 earnings were up 21.2 percent to \$227 million on sales that increased 15.5 percent to \$3.4 billion. > Humana's encouraging prognosis stems in part from the company's ability to integrate insurance and hospital care, a strategy the firm has created a successful link between coverage and care. But improvement comes also from the fact that Humana is one of the health care industry's most efficient innovators, and one of its most successful controllers of costs. > The latter focus is evident when Humana's vice president of telecommunications, Bill Lawrence, talks about the Humana telecommunications system. Even though it's the industry's largest dial-up voice network, linking 135 locations, his concern isn't the bigness of the system. It's the smallest of Humana's telephone bill. > "Humana will spend \$25 million on telecommunications in 1989," Lawrence explains, "including carrier charges, depreciation on the equipment we own, and the cost of the Corporate Telecommunications Department, nearly everything except employee salaries." > "That's

By Ronald Berney

Figure 5-
IN magazine
Design firm
Creative
Designer
Photographer
Client: M

In this sp
care corp
classic p
element.
— Kent

Figure 5
Time Wa
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Creative
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Client:

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horizon
two spr
— Kent

GRAPHIC DESIGN SOLUTIONS



PUBLISHING

MUSIC

FILM & TV

CA

Figure 5-15 (facing page, top)

/N magazine, Fall

Design firm: Frankfurt Balkind Partners, New York, NY

Creative director: Kent Hunter

Designer: Riki Sethiadi

Photography: Mark Jenkinson

Client: MCI Communications

In this spread from a story about telecommunications at Humana Inc., the health care corporation, the designers at Frankfurt Balkind used the icon of a cross in a classic positive/negative layout where the type became an integral design element.

— Kent Hunter, Executive Design Director and Principal, Frankfurt Balkind Partners

Figure 5-16 (facing page, bottom)

Time Warner 1990 Annual Report, 1991

Design firm: Frankfurt Gips Balkind, New York, NY

Creative directors: Aubrey Balkind, Kent Hunter

Designers: Kent Hunter, Ruth Diener

Photographers: Charles Purvis, Scott Morgan, Lorraine Day, still from Time Warner Video

Client: Time Warner, Inc.

Photographic icons represent the four pieces of Time Warner, the world's largest entertainment and information company. A color palette and layout grid is established here for the rest of the annual report. The spread is actually die cut horizontally at the center grid, so readers can create their own layout with the next two spreads.

— Kent Hunter, Executive Design Director, Frankfurt Gips Balkind

Designer Riki Sethiadi had fun with the text on this spread from *IN*, a quarterly published by MCI Communications (Figure 5-15). The text in the three-column grid echoes the white space on the opposite page.

A spread for the Time Warner annual report successfully balances and juxtaposes four strong and colorful visuals (Figure 5-16).

Some designers have such a strong sense of layout they can abandon a grid, as in this contents spread for *Emigre* magazine (Figure 5-17). The designer's only grid was the cropmarks. A grid is not readily apparent in these imaginative spreads (see Figure 5-18). It is obvious, however, that the layout has been carefully planned; correspondence and unity have been estab-

Figure 5-17

Contents Spread for *Emigre* #5

Designer/Publisher: Rudy Vanderlans

EMIGRE MAGAZINE

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2. Ermanno Di Febo's 'Extreme Exposure' (An Emigre Interview)

3. Cherries in the Afternoon (Poem and photography by Susan Roberts)

4. I Spent the Summer in Paris (Story and layout by Susan King)

5. The Art of William Passarelli (An Interview by Jeffrey Browning)

6. Roberto Barazzutti (Designs by Jeff)

7. Pinocchio (Poem by Stanislav Kuznetsov)

8. 30. 1916 (Illustrated story by Slicer Dremlow)

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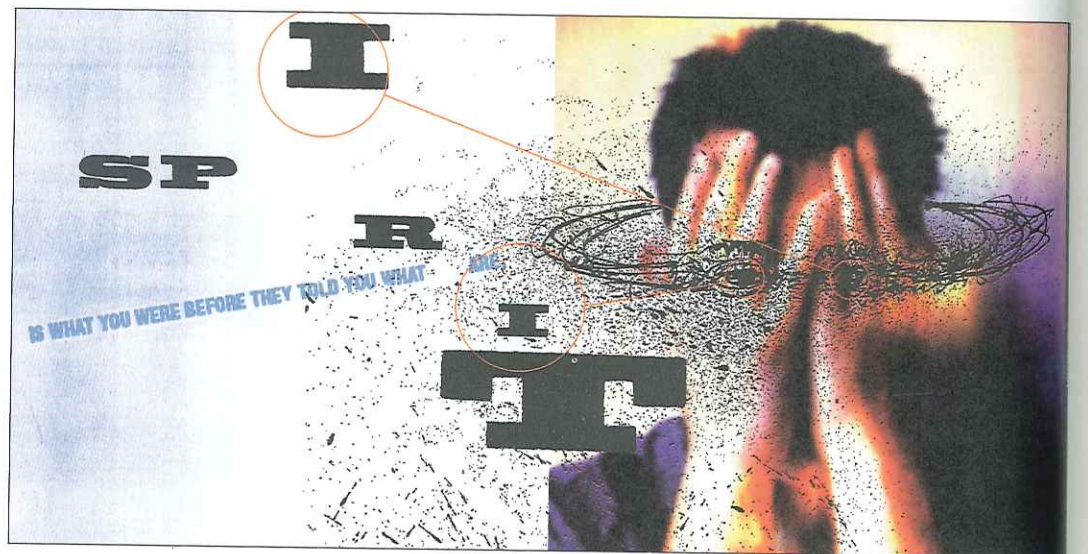
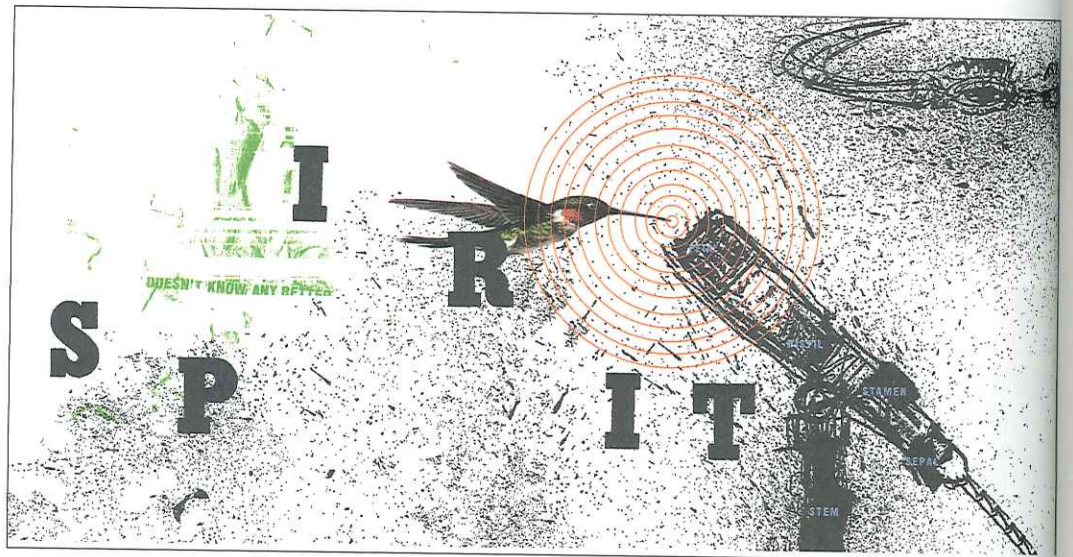
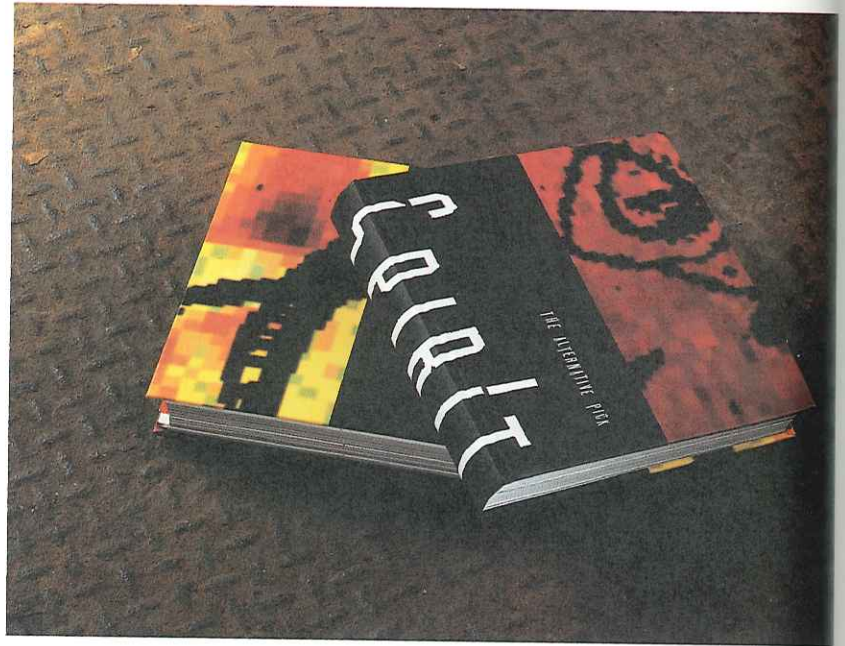
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Figure 5-18

"Alternative Pick" Illustrations, Divider Spreads for "Alternative Picks Spirit" Book

Design firm: Planet Design Company, Madison, WI
Art director/Designer/Illustrator: Kevin Wade
Storm Music Entertainment's "The Alternative Pick" is the standard 400-page sourcebook for the music and entertainment industries, speaking to progressive photographers, design firms, illustrators and directors. Planet crafted the image and theme for the Spirit Campaign. Our assignment: design and write the editorial portion of the book, as well as develop a direct mail campaign, logos, calendar, gift package, and other ancillary items. The intent was to create materials that would catch the eye and imagination of a design-savvy entertainment industry audience.



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lished. These spreads for the Worcester Art Museum, “where art celebrates life,” demonstrate how one can utilize a grid, have variety within the grid structure, yet maintain unity and flow (See Figure 5-19). Viva Dolan’s spread for the Paragon Entertainment Company’s annual report entitled “Balanced,” clearly proves, both literally and figuratively, how the illusion of deep space (left-hand page of the spread) can be juxtaposed against the flat surface (right-hand page of the spread) to create a dynamic composition (See Figure 5-20). Nesnadny + Schwartz’s design for the WorldCare Capabilities Brochure teaches that a spread is more than two pages joined together (See Figure 5-21). These spreads remind us that a spread is a unit that must be designed with flow and unity in mind.

There are many ways to approach layout and many schools of thought. Consider this chapter a point of departure. Read texts devoted to the grid system. Studying the history of graphic design and analyzing layouts will increase your knowledge in this area.

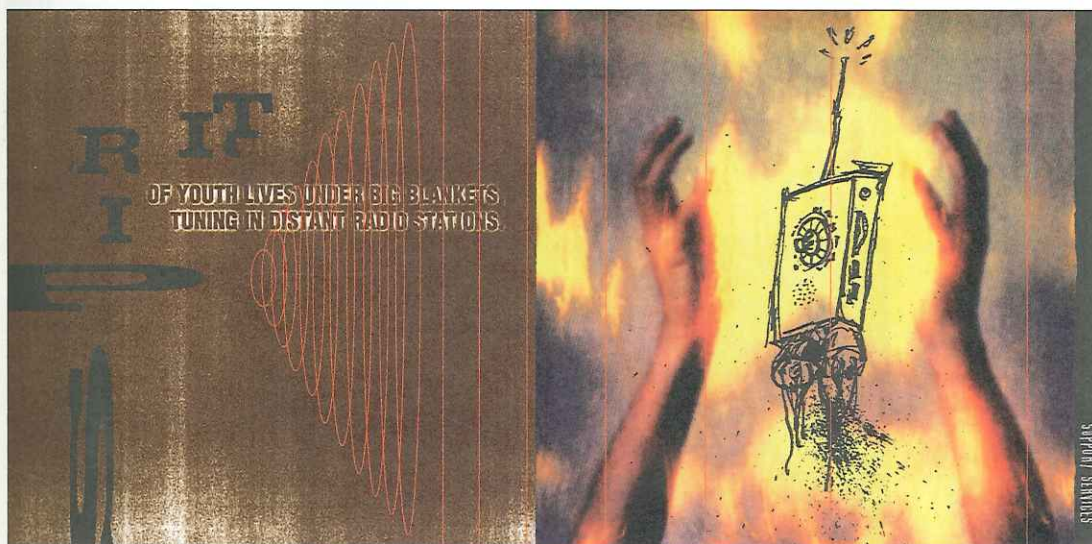


Figure 5-19

Worcester Art Museum — *Where Art Celebrates Life*, Centennial Campaign Brochure

Design firm: Nesnadny + Schwartz, Cleveland + New York + Toronto

Art directors: Joyce Nesnadny and Mark Schwartz

Designers: Joyce Nesnadny, Mark Schwartz, and Brian Lavy

Artists: Various

Photographers: Various

Client: Worcester Art Museum

Worcester Art Museum (WAM) embarked on a five-year campaign to raise \$30 million, the largest fundraising effort in the museum's history. This brochure was created in response to the museum's need for a piece that articulates its story in a very compelling manner. The goal of this campaign is to increase investment income, thereby strengthening the museum's endowment, providing greater long-term financial stability, fueling current and new programs, improving upon its facility, and expanding community activities. Our quest was to produce a piece that re-establishes the museum's commitment to the community and presents a vision that compels donors to step forward and join the Centennial Campaign.

re•solve

"The variety of its collection gives the Museum its charm. Visitors will discover with a big surprise and much happiness the fascinating richness of the "small" American museum."

"Artists, a collaborative program between WAM and H.A. help children to discover and experience the uniqueness of Latino culture and art in a fun, hands-on way."

"People's habit is not only increased in terms of frequency but also in terms of happiness, personal vitality and energy. Art and the Worcester Art Museum help us produce a healthy environment."

"The Museum Interiors Program at WAM was an amazing experience that inspired me to engage in art and go into art conservation."

"The Museum's expansion of its collection is an exciting development."

"Since taking my first class at age nine, I have always seen the Museum as a second home, the place where I got my start as an artist and as an art teacher. Two professions I've enjoyed for fifty years."

"The Museum's expansion of its collection is an exciting development."

"Contemporary art is the only venue where we actually get to interact with artists and their work. The cutting-edge artist of today will be the old master of the future."

"What makes Worcester special is the great collection, the meaningful education of the people involved, and the tremendous philanthropic support the community has shown."

Figure 5-20

Paragon Entertainment Corporation Annual Report

Design firm: Viva Dolan Communications and Design Inc., Toronto, Ontario, Canada

Designer: Frank Viva

Writer: Doug Dolan

Photographer: Paul Orenstein

Client: Paragon Entertainment Corporation

In its annual report, Paragon Entertainment Corporation wanted to deal head-on with the perception that it was more a collection of autonomous boutique businesses than a cohesive corporate whole. So rather than show the products of each division (as had been done in the past), we created a series of conceptual photographs embodying themes common to all members of the Paragon family...Balance, Responsibility, etc. The photographs were heavily art directed to reflect the imaginative basis of Paragon's TV and film business. Just as importantly, they give a unifying visual thread to the annual report — and, by implication, to the company itself.

re•discover

"I'm a Moslem and it was exciting to learn about Islamic art during my Museum internship."

"We hang out with the masters"

"The Museum is bringing art to all people. It's altering the perception that museums are for the elite or that you have to be knowledgeable about art to feel comfortable here."

BALANCED

WE WEIGH THE PRIORITIES OF ART AND COMMERCE.

A MESSAGE TO OUR SHAREHOLDERS

In 1997, Paragon continued to benefit from its strategy of accumulating assets with long lead times and remarkable value. I am pleased to report that we have achieved one of our major goals of increasing profits, with earnings per share increasing from 35 cents in fiscal 1996 to 55 cents in fiscal 1997. The Company remains committed to developing valuable long-term assets internally and has added to its library of feature films and television programming.

Paragon's inherent strength and changing needs over the course of Paragon's year required a change in mandate for Paragon Financial Services. This division, which once dealt exclusively in the children's movie market, is now a full-service financial services division, offering a wide range of investment products and support to third-party producers.

As a result, which Paragon intended to use as its entrance into the services arena, was an inherent by-product of the decision to acquire a more sophisticated revenue stream that had been anticipated. But we remain committed to our primary business as an important component of our family entertainment division, and we are actively looking to rebuild the studio.

In the current environment of mergers and special dividends within the entertainment industry, the goal of Paragon in the next fiscal year will be to increase in size. Accordingly, we intend to search for a potential acquisition or strategic partner in order to enlarge our already diverse base of operations.

Jonathan Mark Day
Chairman & Chief Executive Officer





Figure 5-21
WorldCare Capabilities Brochure
 Design firm: Nesnadny + Schwartz, Cleveland + New York + Toronto
 Art directors: Mark Schwartz, Joyce Nesnadny, and Tim Lachina
 Designers: Joyce Nesnadny and Michelle Moehler
 Photographers: Design Photography, Inc. and Stock Client: WorldCare
Our client, WorldCare, required a brochure that would offer a comprehensive, compelling introduction and an overview of their services. WorldCare provides an innovative service that promises to change the face of medicine in many parts of the world. Using the latest technology, WorldCare establishes a worldwide connection between patients in need and medical experts who can help them.

WorldCare wanted a "branding" piece to underscore the quality of the institutional consortium, the tangible humanitarian benefits, and the leadership role that they seek to play. This brochure describes all aspects of WorldCare's business, from telemedicine capabilities to clinical trial services to the "global HMO." It includes the company's mission statement, core business, list of offices and goals for using telemedicine to overcome many of the world's obstacles to providing the best health care services.

