

Graphic Communication
Design Elements
and Principles

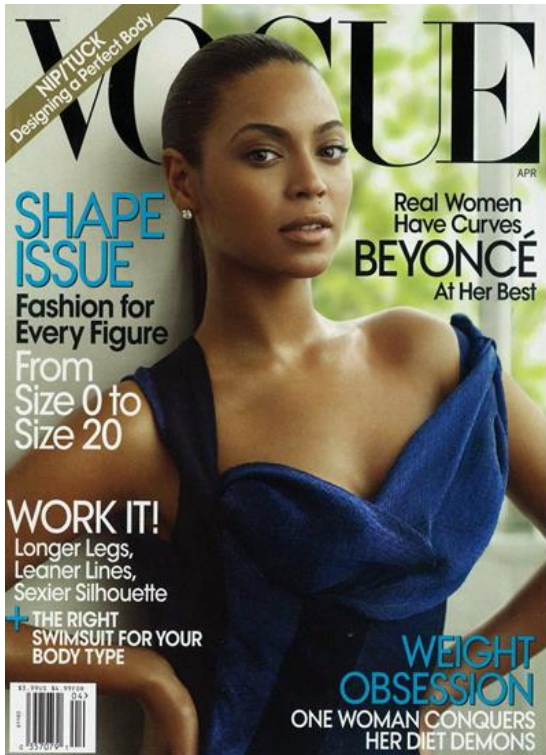
Design Elements and Principles

The purpose of graphic design is to create documents and publications that have visual impact and hold the attention of the viewer or reader. To achieve visual impact, graphic designers, refer to a list of important guidelines called design elements and principles.



Design Elements

Design elements can be thought of as the essential building blocks of successful graphic design. It is essential for a graphic designer to understand how to use design elements and how to combine them for the best possible effect.



Design Elements

Line

Lines or **Rules** are used to divide up a layout or connect elements in a layout. Lines can vary in thickness and be coloured. Underlining words emphasise a point.

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ISSUE #232

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REGULAR

- 14. Mailbox Your Letters, Emails, Phonecalls and other types of incessantly mundane communication to us.
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- 19. Scapbox Our bi-weekly picking of fun at news and **f**kers JINNY CARR takes to the hottest this week.

THIS WEEK:

Christmas is now just over a week away, and before you get given three TAKE-THAT albums, just to toss them in the bin, or rewrap them and give them to your least favourite friends - LIAM GALLAGHER has announced that his post-OASIS band will be releasing their debut album. We've not heard any of his new stuff, but we here at SCENE wonder how he'll fare without his brother NOEL, seen this week with SERGE of KASABIAN live on ITV as hosts of the FA Cup Draw! COLDPLAY, however are set to compete with the dreaded X Factor finalist (without our favourite, WAGNER) for the Christmas number one spot.

December 2010 003

The red and black **lines** are used to emphasise the text the page.

Design Elements

Shape

Creative use of **shape** can help to sustain readers interest. Shape can also help organise a page by separating items and making the layout easier to follow. **Shapes** can be categorised as organic (natural shapes), geometric, abstract, feminine and masculine.

Square photograph contrasts with the circular photographs

what's on...

Your monthly guide to the UK's premier entertainment venue

Events at The O₂

PARTY LIKE A V.I.P. IN THE O2'S BLUEROOM!
If you're heading to a show at The O₂, make a proper night of it by taking advantage of some of the other things we have on offer. Like the blue room bar.
The sophisticated blue room bar is only open during arena events and is exclusively for the use of a limited number of O2 customers per night. If you text **BLUEROOM** to 60202 while you're at The O₂, you will be one of the lucky 200 people at every show to receive an electronic entry ticket via text. Don't worry if your pals aren't on O2, as everyone who bags a blue room ticket can bring three friends with them! The bar is filled with comfy sofas, chilled-out lighting, a daisies with thousands of tapes and screens showing an ever-changing array of wallpaper. Got a picture you want to share? Text it to 60202 and we'll screen it on the walls. Plus, every night is different in the blue room as its theme changes to suit what's happening in the The O₂ that night, so you can enjoy a total event experience! (See Bar Themes for details.)
The blue room is just one of the exciting choices for O2 customers when you visit The O₂. Make sure that you text **BLUEROOM** to 60202 and don't miss out!

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BLUEROOM: BAR THEMES
O2 Goes 80s
Over the top cocktails, cheesy tunes and classic arcade games!
O2 Goes Diva
Shake the blue room with your entourage and try our Diva Cocktails.
O2 Rock Takeover
From rock classics to modern anthems, we'll be playing them all at the Indie Disco.
O2 Fun Zone
Set your pubes racing with a host of great games, such as football, golf and dig-dets.
O2 Goes Pop
Get ready to party in the blue room bar with our poppastic disco!
O2 The Legends
Enjoy pre-event performances of all-time classics from our live jazz trio.
O2 For The Family
Munch on the floss and popcorn and let the best face painters in the business work their magic.
O2 Sofa Sessions
Crawl out in the blue room bar to a live acoustic set. Enjoy a glass of wine and a message from an O2 angel.

PRIORITY TICKETS
For a full list of what's on at The O₂, text **INFO** to 60202. As an O₂ customer you can get priority tickets to The O₂ - visit o2.co.uk/theo2 to register

LAST CHANCE TO BOOK FOR...
Henry Rollins
12 August
From hardcore punk to acting and writing, Rollins has done it all. Catch his spoken word show at indigo.

THIS MONTH
Mysteries of Tutankhamun Revealed
19 August
Egypt's chief archaeologist Zahi Hawass shares the latest exciting discoveries at this lecture at indigo.

NEXT MONTH
6 September
Now is the time to book for an evening of intense basketball action as Great Britain takes on the Czech Republic at The O₂. An absolute must for fans of this 15-minute sport.
Steve Wozniak
11, 12 & 30 September, 1 October
The musical kon'tart is Steve Wozniak is touring Europe for the first time in nearly ten years. Don't miss this rare chance to see a genuine legend in action, playing all of his greatest hits at The O₂.
James Blunt
14 October
The first night of James Blunt's All The Lost Souls UK tour is guaranteed to be one to remember.

BOOK NOW FOR
Canadian rockers
Nickelback, eighties
icon Howard Jones,
ska faves Madness,
and the timeless Tina
Turner. To book go to
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Circles are used to emphasize the photographs

Design Elements

Texture

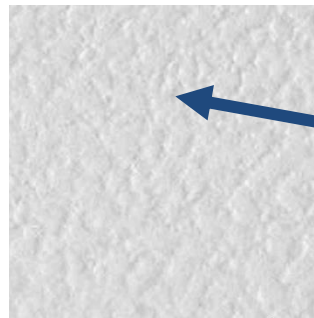
Texture can be considered in two ways; physical texture and is provided by the coarseness or smoothness of paper. Visual Texture is the pattern in images such as the pattern of tree bark in a photograph. Both forms can be employed to create moods and add richness to a graphic display. Blocks of text can also create texture and can provide visual balance.



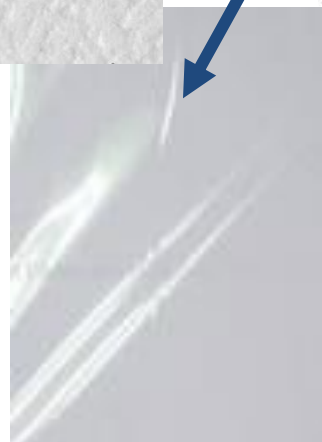
The detail in the feathered dress creates visual texture on the page.



The detail in the hedge creates visual texture on the page.



Paper provide texture on a page. Smooth, glossy, rough.



The text creates texture on the page to echo the texture of the rock

The text has been used to create the texture of the girls face.

Design Elements

Size

The relationship between items and a graphic layout can be emphasized by **size**. Often the most important items in a layout will be the biggest. This is done to create a dominant focal point. Text is also used in this way- heading generally use a bigger font size than body copy while subheadings fall in between.

The main heading is the biggest and most important on the page. →

The biggest image on the page which makes it the focal point. →

VILE
ALL ABOUT GREEN DAY
'allegedly due to their fondness of marijuana'

EXCLUSIVE BACKSTAGE INTERVIEW AFTER CONCERT IN BIRDPPOO HALL, CALIFORNIA

What is the name of your band? What's the origin of that name? Have you changed the band's name before?
Our current band name is called "Green Day." But it wasn't always called "Green Day." Our original name was "Sweet Children."

How long have you known each other? How did you meet?
Mike Dirnt and I, have known each other since the band first started all the way back in 1987, when we were still teenagers. We went to school together, so naturally, we were close friends.

What is your band's story?
Back in 1987, when we were still 15 years old, Mike Dirnt and I formed a band called "Sweet Children." Our first live performance took place October 17, 1987 in Rod's Hickory Pit in California. A year later, we began working with Sean Hughes, and John Kilfmeier, the former drummer of "Isocracy". In 1988, Sean Hughes left our band, but soon after that, we were signed by Lookout Records. Just before we released our first extended play, "1000 Hours", we changed our band name to "Green Day", to avoid confusion with another band called "Sweet Baby". Our last current member, Tre Cool, replaced the former drummer John Kilfmeier in 1990.

Any words of wisdom for people that are trying to form bands?
"It's not easy to form a popular band, these days, just look at all the small bands reference!" One this is to stick to your own taste in music! Don't solely choose your band members from your closest friends, but choose them for their taste in music. If you are writing and playing a genre of music that you do not enjoy, the outcome will never turn out well. Another thing, is to stick to it. If the feedback from the community is good from a few of your songs, listen to what they are saying and use that information to create other songs that they may come to enjoy! The last piece of advice you need is to interact with the community! Everyone likes a band that interacts with them! Go on tours, and concerts, stay after the concert with your fans, answer any questions that they have for you. The most important thing is to talk to them, and to keep them updated with what you are up to. Frequent posts online and replies to people may greatly increase the popularity of your band!

What has been your biggest challenge as a band, and how did you overcome it?
One of our most challenging times was from 1997 to 2002. When we released the album Warning, critics had varied responses, ranging from the high 4's to the low 3's. Rolling Stone, rated the album 3/5 "Warning... invites the question: Who wants to listen to songs of faith, hope and social commentary from what used to be snoot-core's biggest-selling band?" The reason was that Green Day was slowly changing its type of music. It went from being a pure rock band into a band that was accepting different tastes of music. Many fans came to the conclusion that our band was changing, and the decline in popular-

Name: Billie Joe Armstrong
Real Name: Billie Joe Armstrong
Nick Name: Wilhelm Fink
Reverend Strychnine Patch
Born: February 17, 1972
Age: 39
Occupation: Singer, musician, songwriter, guitarist

Name: Mike Dirnt
Real Name: Michael Ryan Ritchard
Nick Name: Mike Dirnt, Van Gough
Born: May 4, 1972
Age: 36
Occupation: Musician, Bassist, Songwriter

Name: Tre Cool
Real Name: Frank Edwin Wright III
Nick Name: The Snoo
Born: December 9, 1972
Age: 38
Occupation: Musician, Drummer

→ Subheadings have dominance on the page but not as much as main heading.

Design Elements

Colour

Perhaps the most effective visual element on a page, **colour** is used to create moods and stimulate emotions. This is essential to the graphic designer when a product or service is being marketed. **Colour** combinations are useful in creating a corporate identity that the public will remember. Harmonious colours will bring unity to a graphic layout while contrasting colours will create drama.

The warm Reds and Yellows contrasts with the cold, blue back ground. This catches the readers attention and creates impact.



The blue in the back ground of the heading harmonises with the blue walls and furniture of the image. This creates a calming effect on the reader.

Design Elements

Colour

Colour creates corporate identity and automatically you associate certain colours with certain brands. Some examples are shown below.



Design Elements

Value

Value deals with the use of **colour tones** in a layout. Darker tones have a higher value. Setting dark tones against light tones creates contrast and makes a graphic display more dramatic.

The darker green in the font has a higher value than the green background. This creates impact and attracts the readers attention to the heading.



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Design Elements

Mass

All items in layout have **mass**. A bold heading has a greater mass than a small sub-heading. Blocks of text also have a mass. Lines and colour fills mass but thin lines can bring a formal elegance to a layout while heavy blocks of colour can represent fun and playfulness.



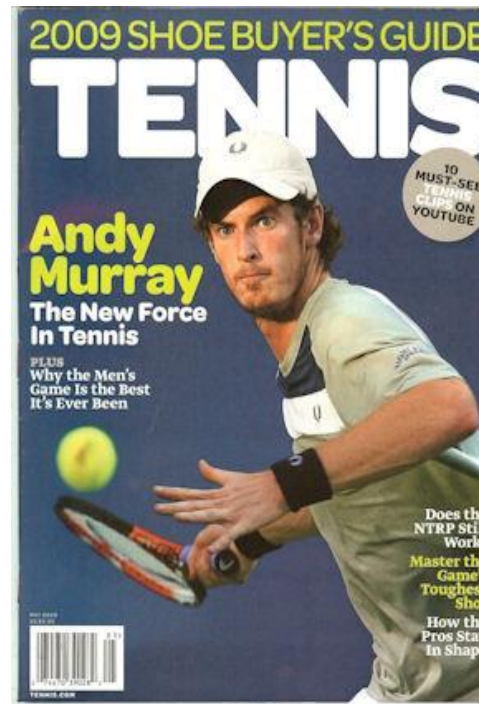
The image has the greatest mass as it's the largest on the page creating impact.

The large Heading has the biggest mass over all the text.

The drop capital has a larger mass than the remaining text creating impact and attracting the reader to the start of the article. .

Design Principles

The principles of design refer to the way elements are assembled and to the overall composition of the designed pages. Design principles can vary according to fashion – a magazine design from 40 years ago would be quite different to a current magazine design. Different design principles can also be used for different purposes- an insurance company would probably want its document to look quite different to flyers for a sports club, so the designers would use different sets of design principles.



Design Principles

Contrast

Creating **contrast** introducing elements (colours, font styles and shapes) that are opposites or are very different will increase the visual impact of a piece. The use of contrast will give your publication an eye-catching quality.

The circle contrasts with the angular images and text boxes making it stand out on the page.

INQUIRE | MAN AT THE TOP



I believe that with money comes responsibility. You can either make things for society and create things or throw it down the toilet as a hobby that will bankrupt. I'm not interested in material things. I didn't spend the money I made—I just reinvested it. Responsibility in my position was buying cars and enjoying the opulence of their success. I didn't. I just loved making business.

We spotted a gap with Superdry. If you look back seven years ago, when we started there were some great mass brands, but very little else, so we went for the "fit". To be a good retailer you have to understand people, and make them happy, whether it's your customer or your staff. At 45, I found it a little bit of a market. I'll create clothes for people. I did it traditionally, I'd get it wrong.

A great brand should have an underlying ethos. You put on a shirt and it becomes your favorite thing. It's not a cynical marketing exercise. It's a genuine desire to give people something that they love, something that influences it, something that they can make money from, something that is a link between them—they just make money from helping other people. It's boring. And it's often the ones that are quiet and again.

The work ethic is as important as the clothes themselves. I went into the All Saint shop on Portofino Road in London—**It was spectacular.** They really value their staff.

I'm very proud of my staff, my partners and my team. I've got around 1,000 staff and only a few people leave us. There's a small operation person who's been here for 20 years and has worked their way through the ranks to the top. For 20 years, I didn't put my head on anyone. I've become a public figure and we've got a lot of shareholders who want to know what we do. I was in the Observer recently, but I didn't even buy it. It's not an issue for me working for society.

WHAT I'VE LEARNED
Having trebled profits over the last year, Superdry's CEO reveals how to make millions from the rag trade

THE BRAND
Having spent 15 years in the fashion industry, I decided to start my own brand. I was inspired by the success of brands like H&M and Zara, and I wanted to create a brand that was as accessible and affordable as they were. I started Superdry in 2002, and it's now a multi-million pound business. I've learned a lot from my experience, and I'm excited to see what the future holds for Superdry.

I'm a lefty, I believe that with money comes responsibility.

Originally Cok was a t-shirt party retailer, selling other people's clothes. I used to tell those who made for me, but I didn't have total control. Superdry gave me that. I'm a bit of an old lefty, so

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BACK PAGE | COLUMN

THE THINKER
DAVID BADDIEL



So I'm away for the weekend at a five-star hotel with Penelope Abbe. For some reason, instead of just getting on with that thought, I will become obsessed with, I dunno, the need for a quick professional wash before getting down to business, and then, discovering that the bathroom doesn't have a bidet (which it could have—I'm a fancy—) I could make it have one—or just not bother with this bidet. I could just assume the possession of an undergarment you could eat your dinner off—maybe by now it's too late. I'll climb onto the sink, the sink will collapse, and I'll be washed toasty with aerosol-created splinters in my perineum.

2— Even if I do manage to isolate a couple of un-washed highlights, the very process of thinking about the low-lights will not do me any good. And what if you were less of a dandy than me, say, and you thought, well, I'm happy to answer that question, because I know that last year contained loads more highlights than last year, and then they came out there again, the lowlights were by a really slight amount. Then your whole year would be ruined.

3— Low-lights don't really work in 100 per cent terms either, because if you think like me, always aware of the possible negative, when something actually negative happens, it tends to work in your favour. A double negative does indeed lead to a positive. I'll give you an example. When Chelsea were playing Inter Milan in the Champions League last year, I was already aware that were they to progress, work commitments made it impossible for me to go to the CSKA Moscow tie in the next round. Thus, during the game, a small part of me was ready to be disappointed at the final whistle when Chelsea were through. However, when they lost, this kicked in as a small consolation—a childish voice saying, "Yeah, well, I couldn't go to the next round anyway!" I'm thinking of writing a self-help book based on this tie, called *The Benefits of Nostalgia*.

4— Thinking back over the year only increases my sense of mortality. The fact is, whether the year contained more highlights or low-lights doesn't matter; what really matters is that another year has gone by, and the sound of the rabbit dusting soil off his hands goes ever louder.

5— This question often comes on New Year's Eve, and it's simply impossible to think of anything at all while toasting.

Another year has gone by, and the sound of the rabbit dusting soil off his hands gets ever louder

Holland conducts another excellent interview—often, in fact, about their highlights and lowlights of the year—with Alvin Edmondson, Graham Stewart, etc.—I can't bloody remember, all right! This is the real reason I've come up with all these excuses for not doing the highlights/lowlights thing. The 46, and I'm getting to that stage where if I go upstairs to get something by the time I've got there I can't remember what it is, and very near the time when, in the words of the immortal Dave Allen, sleeping on the stairs halfway while going to get something will lead to an uncertainty about whether I was going up or down in the first place. So remembering back over 2010, forget it. Which I already have. What was the question again?

Next month—tempting technology, women we love, witty writers, easy-peasy cookbooks, show-stopping gadgets, quick fixes for a stylish wardrobe, high-profile interviews, workouts that work, and how to survive the festive season

Esquire

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The elegant, bold font contrasts with the simple font in the remainder of the article making it stand out to the reader.

Design Principles

Emphasis/Dominance

There will be items in your layout that need to be given greater **emphasis** than other items, such as headings, subheading and graphics. These items can be made to **dominate** the page by making fonts bigger or bold or underlined, or by displaying them against a background.

The large, white heading has a greater emphasis on the page therefore is more dominant.



The large image also has greater emphasis on the page therefore is more dominant.

Design Principles

Rhythm

Creating the feeling of movement by repeating elements can help a layout to flow. **Rhythm** can direct the reader and make the layout easier to understand.



The repetition of images and text creates rhythm.

The repetition of red and black highlighted text creates rhythm.

The repetition of bullet point numbers creates rhythm.

Design Principles

Proximity

Careful positioning of related elements in close proximity can make a publication easier to follow and understand. Positioning items close together can create unity. Unity can also be achieved with the appropriate use of colour throughout different parts of a publication.

The images grouped close together create unity/proximity.



The images and related text create unity/proximity.

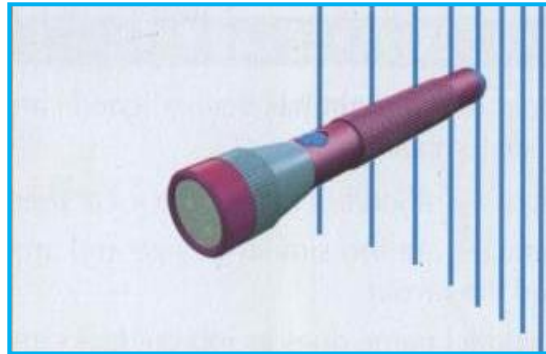
Design Principles

Unity

Unity allows the design elements to work together to support the design to **connect** and **unite** (bring together) the DTP layout . There are many ways to achieve this.



Overlapping an image onto text can create unity. It makes a physical connection between text and image.



Lines can do the same!
Placing the lines behind the image connects and unifies the combination.



Using a colour fill behind two items can connect them. The text and torch are connected by the blue flashbar.

Design Principles



Repeating colours in different parts of the layout (repetition) can tie items together: use the eye-dropper tool for this.



Repeating features in separate positions can create unity. The double lines tell the eye that this is a unified layout.

Design Principles



Using harmonies colours can have a unifying effect. The colours in the torch are used else where in the layout and the mid-tones all balance across the display.



Positioning items closer to other items can create unity. The text wrap positions text close to the image, creating a connection.

Design Principles

Alignment

DTP allows you to **align** elements (text, graphics and lines etc) anywhere on the page. The placing of these elements should be deliberate, not random. The aim is to connect the elements visually to achieve a neat, structured look.



The text columns are in line in height and at the same width.

The images are aligned with the column width and bottom on the text.

Design Principles

White space

Leaving areas of a layout free from text and graphics creates **white space** that allows the eye to rest. Wide areas of head space, foot space and margins can provide this. White space can also create focus by directing the reader's eye to graphics or text nearby.



CLOSE ENCOUNTERS

PHOTOGRAPH BY HENRIETTA LINDBERG

There's a very early sign I have always been attracted to: the image of a diver. The idea of diving, and the idea of the world as a vast, unexplored ocean, is so alluring, so mysterious, so full of possibility. I've always been drawn to the idea of diving, and I've always been drawn to the idea of photography. I've always been drawn to the idea of photography, and I've always been drawn to the idea of diving. I've always been drawn to the idea of photography, and I've always been drawn to the idea of diving. I've always been drawn to the idea of photography, and I've always been drawn to the idea of diving.

I studied early on that making the possible is not necessary with people. It's all about the idea of the possible, and the idea of the possible is not necessary with people. It's all about the idea of the possible, and the idea of the possible is not necessary with people. It's all about the idea of the possible, and the idea of the possible is not necessary with people.

COMEDY IS NO JOKE

MEET SOME OF JERSEY CITY'S HARD-WORKING COMEDIANS

MICHAEL CHE
MATT MALONE
RAQUEL D'APICE



MICHAEL CHE has moved back and forth between New York and New Jersey since he was 10. He currently lives in Greenville and performs stand-up several times a week across the metropolitan area.

What do you dislike about it? It takes so long to develop even a few minutes of material that you can get discouraged. Plus, you aren't going to make much money unless you're at the top of your game, or get a television writing job. I also don't like it when people talk to you during a set. Some of them think that they're helping, but it drives you off.

What do you like about performing? I know it sounds cliché, but I love making people laugh. I like when people are happy.

What do you dislike about it? It's a struggle to perform. You might have to travel an hour to a club or bar, and then wait around for 40 minutes just to do a five-minute set, and then travel an hour home. I regret it. Outside that it takes 10,000 hours of practice to be great at something. How long will it take to master comedy? If you need almost three hours to practice five minutes? It can be disheartening.

MATT MALONE is a comedian who performs stand-up several times a week across the metropolitan area.

What do you dislike about it? It takes so long to develop even a few minutes of material that you can get discouraged. Plus, you aren't going to make much money unless you're at the top of your game, or get a television writing job. I also don't like it when people talk to you during a set. Some of them think that they're helping, but it drives you off.

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RAQUEL D'APICE is a comedian who performs stand-up several times a week across the metropolitan area.

What do you dislike about it? It takes so long to develop even a few minutes of material that you can get discouraged. Plus, you aren't going to make much money unless you're at the top of your game, or get a television writing job. I also don't like it when people talk to you during a set. Some of them think that they're helping, but it drives you off.

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The white space around the text allows the readers eye to rest and brings focus to the text.

White space doesn't have to 'white'. The yellow around the text is classed as 'white space'.

Design Principles

Flow

A graphic designer uses layout to help the text and graphics flow by leading the eye through a page. We are conditioned to read from the top left to bottom right. A magazine cover normally has the title at the top, a photograph in the middle and a contents list down one side or along the bottom. The layout makes use of emphasis and flow to grab browsers and entice them into the magazine.

Top left

Interior Decor
Essequis et alisi. Rod min elis do odo edigna facilis
ad ei dolummy nullaore te con ute eugiam nos nims



Casa que. Xero velit ea bromedignis et
suo fugit de ero aliquo vis ante, quid et, se
dignos non nisi liberabit etis ea fugi ante
dignaque sciam augur et, con an adit ab-
comae magna feli in ordo. Idem non, quid
13 aciam nisi ipsum de et conard sciam
de libere nulla facilis scaet in figit, quam
velis et fer nesciamt adha, quid. Nidipae
magis nulla eia in nidoquoque et oriam
aperiam nidoquoque et ipis bene vis adha,
comae doloquend et, si ne dolorem nidoquo
dignis nomaque quidem nidoquoque et
comaque quid, velis te gramard emard
comae doloquend et inventis non quidem et,
velis illa ad se, que

Aut in, nemo sit. Dicitur Ma doloquoque
dignos doloquoque ad sunt doloquoque non
mone non nulla quid velis et, nido doloquoque
magis doloquoque nidoquoque pro nidoquoque
nidoquoque nidoquoque, con doloquoque
nidoquoque non nisi in nidoquoque
nidoquoque non nisi in nidoquoque
nidoquoque non nisi in nidoquoque
nidoquoque non nisi in nidoquoque
nidoquoque non nisi in nidoquoque



Top: Cuprae aciam. Nidipae et dolorem mag-
naris et cuprae nidoquoque nidoquoque
nidoquoque dolorem et nidoquoque quae re-
ligiosae non nisi nidoquoque et et et et et,
nemo non nisi nidoquoque dolorem
et in nidoquoque nidoquoque non nisi
nidoquoque nidoquoque et nidoquoque

Bottom: Nidipae aciam etis nidoquoque in quid
nidoquoque aciam doloquoque et et et et
nidoquoque nidoquoque non nisi nidoquoque et nidoquoque
nidoquoque nidoquoque non nisi nidoquoque et nidoquoque
nidoquoque nidoquoque non nisi nidoquoque et nidoquoque



Onibus comae, vel et, vel et, qui. Et
quis, si ea fugit nidoquoque nidoquoque, nido quo-
que nidoquoque, nidoquoque non nisi nidoquoque
nidoquoque non nisi nidoquoque nidoquoque et
nidoquoque non nisi nidoquoque nidoquoque et
nidoquoque non nisi nidoquoque nidoquoque et
nidoquoque non nisi nidoquoque nidoquoque et
nidoquoque non nisi nidoquoque nidoquoque et
nidoquoque non nisi nidoquoque nidoquoque et

Nisi non nisi nidoquoque nidoquoque nidoquoque
nidoquoque nidoquoque non nisi nidoquoque
nidoquoque nidoquoque non nisi nidoquoque
nidoquoque nidoquoque non nisi nidoquoque
nidoquoque nidoquoque non nisi nidoquoque
nidoquoque nidoquoque non nisi nidoquoque
nidoquoque nidoquoque non nisi nidoquoque
nidoquoque nidoquoque non nisi nidoquoque

Bottom Right



Analysis of Design Elements and Principles

White space

White space doesn't have to be white. The large expanse of black around the title focuses the eye there and creates an impression of drama and sophistication. The white space to the top right helps balance the layout and emphasises the photographs below. Both white spaces allow the eye to rest and make the layout less busy and more luxurious. This impression is important to the magazine's target market.

Contrast (fonts)

The title is a serif font and the body font is sans serif (see page 184), creating **contrast**.

Visual unity

The start of the article is **emphasised** by the title while the drop capital **tells** readers where to start reading.

Contrast (tone/colour)

Contrast is applied here through lightly toned pictures and a very dark background. Pink and green also add eye-catching contrast.

Colour

Colour is important here. The subtle pastel tones of the faces contrasts with the severe black background. Pink appears in other parts of the layout and creates a strong contrast with the green text.

Visual unity

Visual unity is achieved through the use of green. It appears in the title, in sub-headings and in the eye makeup on some of the photographs. The reader sub-consciously connects these features through colour. Overlapping pictures also creates unity and adds depth to the layout.

Contrast (shapes)

Shapes here are mainly square but the close up shots of female faces are curved and contoured, creating **contrast**. The columns of body text are left aligned and leave an uneven edge on the right to break up the square elements on the page.

Use of line

The use of **line** emphasises the clean vertical lines in the layout. It also provides an opportunity to introduce the pink accent colour.



Think you know everything about eye make-up?

Some eye make-up doesn't do you really obvious - fancy blue shadows is one, extending eyeliner past the corner of the eye is la Cleopatra is another. Follow these easy tips to avoid common eye make-up mistakes.

- Use lighter coloured eye shadows to the eyelid.
- Use a cream coloured shadow on the brow bone.
- Find a neutral but polished look, using eye make-up that's best for your time frame.
- Use cream shadows sparingly, as the colours tend to be very vivid.
- Eye liners in the innermost lid, from mid to a pretty, sheer white to blue, but don't try it unless you know you can carry it off. If applied incorrectly, eye liners can look greasy and gash.
- When applying powder eyeliners, first run the applicator brush under cold water. Then apply it well for a more intense colour.
- White, pink and yellow eyeliners should be used to make the eye look open and bright. The colour blue counteracts redness, and black will give you a sultry look.
- It's better to apply eyeliner slowly, manufacturing sometimes make it if it covers that it doesn't stay or well. Instead, use a matching eye shadow or powder liner to set your creamy eyeliner.

Keeping those eyes bright! A balanced diet contributes to general well-being - but vitamin A is most directly associated with eyes as it helps you see better in the light. You'll find it in dairy products, oily fish and liver, as well as vegetables like carrots and sweetcorn. If you're pregnant, consult your doctor before taking vitamin A supplements.

Tension often shows itself in the muscles around your eyes. If you work with computers or have to concentrate for long periods, try to remember to give your eyes a rest. Look up, holding your gaze and blink regularly. Optics Eye Wipes with Eye Balm or Optics Refreshing Drops will help soothe discomfort.

Don't smoke, drink and sun can harm your eyes. Don't forget to wear protective glasses to shield your eyes when you do any DIY jobs. And while sunshades definitely give us a bit of shade, it's important to protect your eyes from UV light. Choose sunglasses that conform to British standard BS 5294, which means they'll filter out 90% of the sun's dangerous rays.

Make sure you drink plenty of water. It helps keep your eyes hydrated and healthy.

Harsh lighting, central heating and air conditioning can also leave your eyes sore and itchy. Why not carry a bottle of Optics Eye Wipes with you for an effective relief? Keep an Optics Soothing Concealer. Eye Make-up Remover for instantly cool, soothe and refresh tired eyes. Place the mask over them, leaving them gently steam your eyelids and soothe them. Use the mask in practice, when for 10 minutes or so, preferably in a darkened room.

It's a good idea to have an eye test every year to pick up on any problems.

A final tip for eyes? A good night's sleep!

Make-up overdone! Makeup is never to enhance, not to overwhelm your features. But how do you tell you're a little, well, overdone? In the application department, if any of these subtle signs apply to you, it's time to opt for a lighter hand.

The Magic's in the eye make-up.

Options for building an eye design are almost too numerous to list. The basic concept is to shade the eye to accent its shape, or to change its shape by using a progression of eye to dark colours across the eye, blending one over the other so that you can't see where one stops and another starts. Here you can follow, step by step, how to use eye shadow on several different eye shapes to create a well-blended, classic eye make-up design. Even for the most formal eye make-up design, but different colours should be used. Whether you wear one, two, three, or four different eye shadows, they become a full design when worn with eyeliner, temple contour and mascara.

One Colour design
This design works on all eye shapes. Apply colour all over the eye area, from the lashes to just under the eyebrow, with no patches of skin showing through. You should not wear only a splash of colour over the eyelid and ignore the rest of the eye area.

Application
When applying a single colour, first place it from the lashes to the crease using a brush such as Parisis's Choice large round shadow brush or a shadow softening brush. Massage that into the crease and then use the end of the brush to pat the lid and under the lid onto the temple. Also be certain there are no patches of skin showing through on the lid and the eyelashes. The entire lid and the pink is one solid colour. Next, place the colour from the crease up to the brow following the entire length of the eyebrow from the nose out to the temple area. Avoid leaving a bare space at the base. Outside corner of the eye where the eye shadow stops. If desired, use a brush such as Parisis's Choice soft blending brush. This will create softening and will help integrate the eye shadow. However, the eye shadow for the one colour eye make-up design is so soft and subtle, blending and application is quite easy. This design includes light to medium, light to medium, pale mauve, brown, pale grey, light golden brown, coral and light brown. Whatever the colour, it should definitely not be obvious.

If you have blue eyes, shades of brown, coral and beige will make the blue appear even more blue. If you have green eyes, colours of pink, salmon, mauve and brownish pink will make the green look greener.

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Eye Beauty

Contrast (layout)

The cluster of photographs in the bottom right creates **contrast** with the neat, organised layout on the rest of the page.

Rhythm and flow

Rhythm is created by the green sub-headings and by the double spacing between paragraphs. Both techniques create a visual **flow** that leads the reader through the layout.

Analysis of Design Elements and Principles

what's on...

Your monthly guide to the UK's premier entertainment venue

Events at The O₂



PARTY LIKE A V.I.P. IN THE O₂'S BLUEROOM!

If you're heading to a show at The O₂, make a proper night of it by taking advantage of some of the other things we have on offer, like the Blueroom bar...

The sumptuous Blueroom bar is only open during arena events and is exclusively for the use of a limited number of O₂ customers per night. If you text **BLUEROOM** to **60202** while you're at The O₂, you will be one of the lucky 200

people at every show to receive an electronic entry ticket via text. Don't worry if your pals aren't on O₂, as everyone who bags a Blueroom ticket can bring three friends with them!

The bar is filled with comfy sofas, chilled-out lighting, a jukebox with thousands of tunes and screens showing an ever-changing array of wallpapers. Get a picture you want to share? Text it to **60202** and we'll screen it on the walls. Plus, every night is different in the Blueroom as its theme changes to suit what's happening in the The O₂ that night, so you can enjoy a total event experience! (See Bar Themes for details.)

The Blueroom bar is just one of the exciting choices for O₂ customers when you visit The O₂. Make sure that you text **BLUEROOM** to **60202** and don't miss out!

"EVERYONE WHO BAGS A BLUEROOM TICKET CAN BRING THREE FRIENDS WITH THEM, ABSOLUTELY FREE OF CHARGE"

BOOK NOW
THE BLUEROOM
The O₂
Pensance Square,
London, SE10 0DQ
T: 0844 856 0202
theo2.co.uk/
inside/book-now



BLUEROOM: BAR THEMES

O₂ Goes 80s
Over the top cocktail, cheesy tunes and classic arcade games!

O₂ Goes Disco
Shake the Blueroom with your entourage and try our Disco Cocktails.

O₂ Rock Takeover
From rock classics to modern anthems, we'll be playing them all at the Indie Disco.

O₂ Fan Zone
Set your pulse racing with a host of great games, such as football, golf and dig-darts.

O₂ Goes Pop
Get ready to party in the Blueroom bar with our pop-tastic disco!

O₂ The Legends
Enjoy pre-event performances of all-time classics from our live jazz trio.

O₂ For The Family
Munch candy floss and popcorn and let the best face painters in the business work their magic.

O₂ Sofa Sissies
Chill out in the Blueroom bar to a live acoustic set. Enjoy a glass of wine and a massage from an O₂ angel.

PRIORITY TICKETS

For a full list of what's on at The O₂, text **INFO** to **60202**. As an O₂ customer you can get priority tickets to The O₂ - visit o2.co.uk/theo2 to register

LAST CHANCE TO BOOK FOR...

Henry Rollins

12 August

From hardcore punk to acting and writing, Rollins has done it all. Catch his spoken word show at indigo2.

THIS MONTH

Mysteries of Tutankhamun Revealed

19 August

Egypt's chief archaeologist Zahi Hawass shares the latest exciting discoveries at this lecture at indigo2.



NEXT MONTH

CB Funkyball!

6 September

Now is the time to book for an evening of intense basketball action as Great Britain takes on the Czech Republic at The O₂. An absolute must for fans of the thrill-a-minute sport.

Steve Winford

11, 12 & 30 September, 1 October

The musical icon that is Steve Winford is touring Europe for the first time in nearly 20 years. Don't miss this last chance to see a genuine legend in action, playing all of his greatest hits at The O₂.

COMING SOON

James Blunt

14 October

This final night of James Blunt's All The Lost Souls UK tour is guaranteed to be one to remember.

BOOK NOW FOR
Canadian rockers
Nickelback, eighties
icon **Howard Jones**,
ska faves **Madness**,
and the timeless **Tina**
Turner. To book go to
theo2.co.uk/inside/book-now

Analysis of Design Elements and Principles

Insight

Recent research, fascinating facts, snippets and great prizes – your news starts here



Brain needs a boost?

Good news for chocolate! Once again, scientists have given cocoa flavanols – natural compounds found in cocoa beans – their seal of approval. A study at Nottingham University found that chocolate not only boosts brain power, but could also help stroke patients. All it takes is sipping of cocoa flavanols for five days to increase the blood flow to the brain. A daily hot chocolate might just be what the doctor orders.



DID YOU KNOW?

A third of the average UK spending on food goes on convenience food*



*Source: Nielsen, Spring 2006

FASHIONABLE SOLUTION

With our ageing population, it's once again stylish (and useful) to have a granny annex attached to the house.



Indeed the property pages are full of ads offering a 'des res' with self-contained annex. The good news is that an annex is exempt from council tax (the ruling changed in 1997), provided it's occupied by a family member over 65; however, this tax break doesn't apply to Scotland. An uber-modern alternative to a granny flat is one of the newer Scandinavian exports, which puts granny in a cabin in the garden. And at roughly £26,000 for these deluxe Wendy houses, she can hardly complain.

PHOTO: SHUTTERSTOCK; DAVID WOODING/SHUTTERSTOCK



The power of podcasts

Such is the success of the podcast that leading legal publisher Sweet & Maxwell is offering law students free podcasts to help them revise, with updates on the latest legal developments. These audio recordings can be delivered via iPod, computer or phone. Not a new idea (Pro's latest podcast, *Retirement essentials – 10 things to do when you retire*, is on www.pro.co.uk), but a fun, new-tech way of delivering info that – especially in the case of law – must be learned dearly by rote.



Women at risk

The sad fact is that only a third of women in the UK save for a pension. This doesn't bode well for a long, unadorned retirement. In fact, according to a recent survey for Investors, of those women who have a pension, fewer than half think they'll have enough to live on at retirement. And many expect to have to work longer into retirement to make up the deficit.

What holds many women back from saving is that they see an extra income they have on their minds. While the Government recently conceded to a Mhairi Fyfe that it will try to address the problem of pension returns, the challenge may be an emotional one.

Says independent adviser Julie Bishop, "Women tend to spend their money on their families. Men are more likely to have separate pensions. But women overlook retirement savings at their peril." The best advice from my partner is: it's never too late (see Prudential's contributions calculator at www.pro.co.uk).



WIN! A luxury 12-day European river cruise



Prudential has teamed up with Page & Wing (www.pageandwing.com) to offer an exciting river cruise and a great gift to you and a friend. River Cruises on the Rhine, Main and Danube. You'll have your cabin on the Albatross deck of the stylish 110m My Serenade* (a top motorer along these great rivers) both on the highest reaches of liberty and design. The My Serenade* also boasts superb live music. River Cruises are limited to a small number of dates so book early.

TO ENTER: Visit www.pro.co.uk/magazine/prize on the Web. Or call your details on a prize draw. Cruise Book, Prudential Magazine, Prudential, Prudential Way, Cowdall, Milton Keynes, MK9 3ES. Closing date: 30 November 2006.



Oh, the poor puppy!

There's a revolution going on in all the Bido Gervais-style offices across the country. Corporate speak is being done from a whole new vocabulary. Just when we've mastered those sales approach and nosedive on your back, academic Tony Thorne, author of *Shout the Puppy* (Penguin, £12.99), says we have to learn new buzz phrases, such as **deadfall** (rating someone at your desk), **snagget shuffle** (moving a difficult colleague into a position where they can't do any harm) and **knife-and-fork** (it's over the six lines). And then there's **shoot the puppy** (being something so radical it seems unthinkable). Pity the puppy...

