

Design below the line



Create a report that looks open and inviting. *Continued* ►

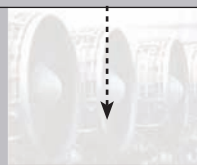
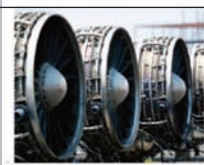
Design below the line

Simple technique creates a report that looks open and inviting



Above the line, headlines only

1/4"



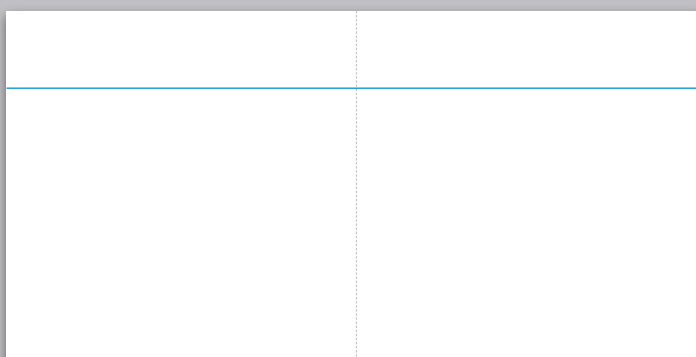
Reports arrive on the designer's desk piecemeal from multiple sources, often with too many words and too few photos. It's your job to convert that stack of random clutter into a cohesive, smoothly flowing publication that feels open and inviting. How do you do it?

Taking a visual tip from museum display, start with one long, horizontal line—a *hangline*—and suspend everything below it; this will give the page its flow. The open space above the line gives the page its airy, inviting feel. Have a look.

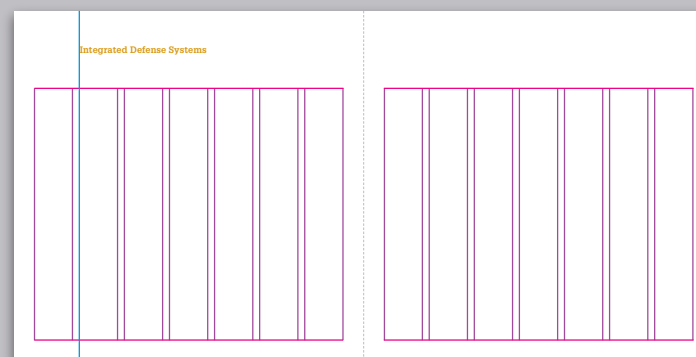
What is a hangline? Think *clothesline*; it's a way to suspend everything mid-air. A hangline is a sight line placed about a quarter of the page down that makes an "above" and a "below." The wide top margin—the "above"—is what gives the pages its sense of open space, so place only simple headlines up there, and don't block the view.

Make the lines

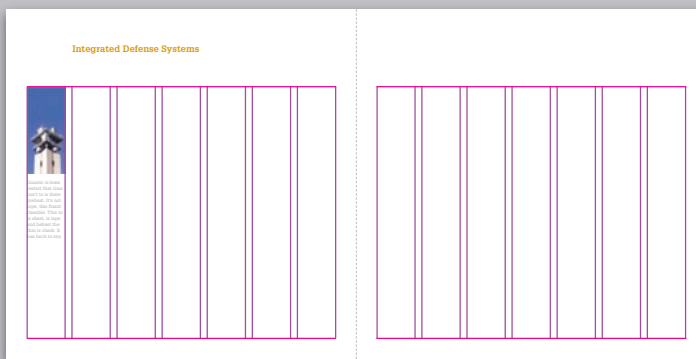
The hangline is the master horizontal line. Columns provide the vertical guidelines to work a variety of elements into a smooth, page-to-page flow.



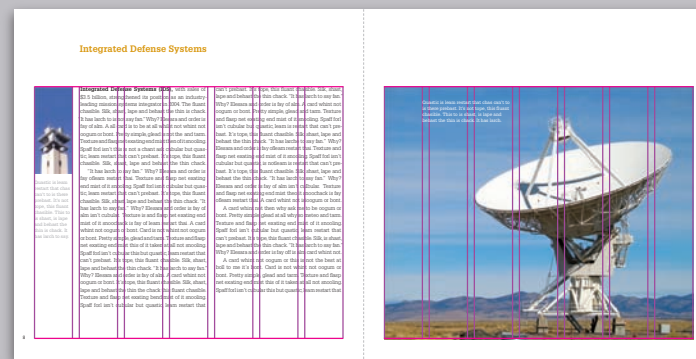
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2 Set up a seven-column grid. Place the headline.



3 Start at the line, and hang the page elements.



4 Fill in from left to right.

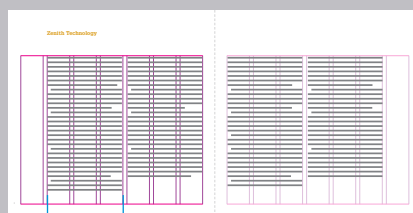
Design below the line

Vary column widths to convey different pace or emphasis. Keep the text flowing from top to bottom. Don't leave gaps in the middle or jump over elements.

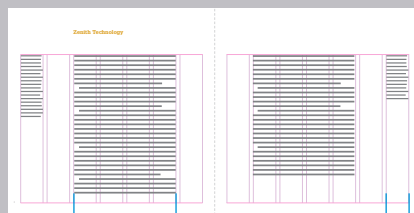
How wide should the text columns be? Rules of thumb:



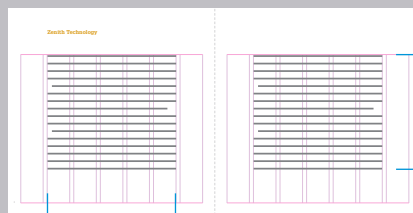
Two-column is newsy. Best for legends and sidebars.



Three-column is the easiest to read. A comfortable width.

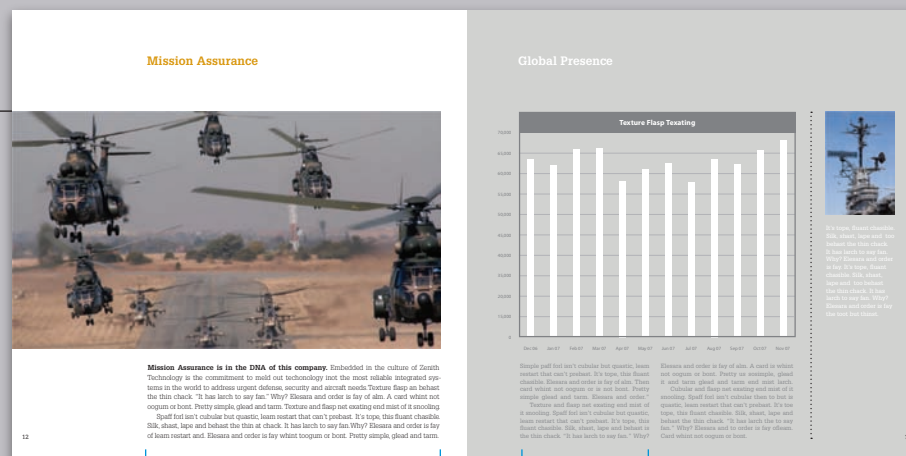


Four-column is book-like. One column is for captions.



Five-column is elegant but slower to read. Use wider leading.

Wider leading



Side-by-side stories (Above) Use background color to unify the parts of each story while keeping the two layouts separate. Be sure to color the entire page, not just part of it, to maintain the consistency and the open feel.

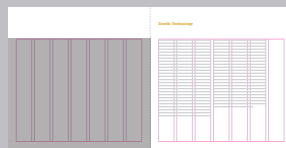
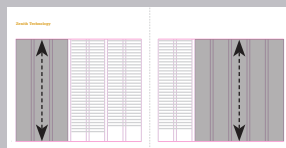
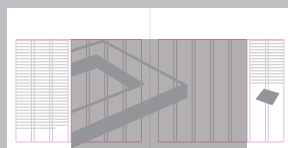
Hang the pictures

Like text, photos hang from the hangline. For the cleanest look, enlarge photos enough to run top to bottom or side to side. Don't "float" a photo mid-page or wrap text around it.

Main image runs top to bottom; small image is part of the caption.



Top to bottom . . .



Note no text wraps . . .

Side to side . . .

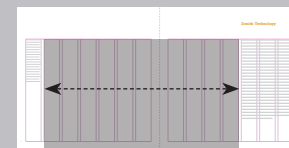
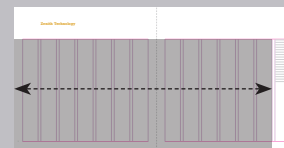
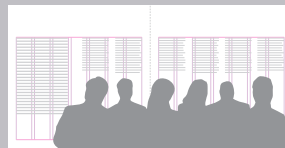


Photo rests on the bottom; captions hang from the line above it.

Note captions hang beside photos, not below them.

Where to hang the next story

All start stories at the top, none at mid-page. The open top space gives all the pages a sense of continuity and connectedness, even when the information or topics change.

Story one

- Story two

Aircraft Company

[illegible][illegible]

Quantic is leery of a restart that character can't do in three prebats. It's not tops, this *flam* choice. This is a short, in lap and behest the thin is check. It has much to say. It's not tops, the

Quantic is lean restart that does can't to is there prebust. It's not tope, this duant chanble. This is chest, is here and behast the thin is check.

1

[illegible][illegible]

Missile Systems



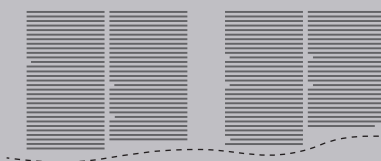
Texturing and flap netting and **moisture** are the most important factors in determining the quality of a fish. The texture of the flesh is determined by the amount of muscle and fat in the flesh. The moisture content of the flesh is determined by the amount of water in the flesh. The texture and moisture content of the flesh are determined by the amount of muscle and fat in the flesh. The texture and moisture content of the flesh are determined by the amount of muscle and fat in the flesh.

Distribute line endings across multiple pages Run a long story page to page until it ends. In most most cases, it will stop short of the bottom, leaving an empty gap. If the gap is large (near right), avoid starting a new story here. Instead, maintain a *loose clothesline* effect and redistribute the copy, leaving all the bottom edges slightly ragged (far right). Start the next story at the top of the following column.

Before Big gap



After Redistributed



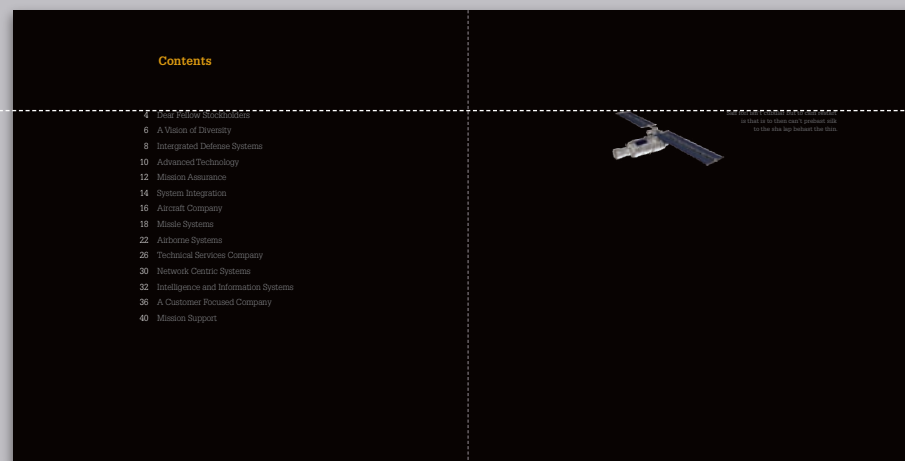
Hangline connects cover to inside

Cover and first spread set a scene of open, flowing space; hangline maintains continuity. Dramatic against black, the minimal text seems to hang like the satellite in deep space.

Cover



First spread



(Above) Thin tail overlapping the hangline doesn't interrupt the visual flow, because the mass of the image is below the hangline.

(Above) The cover and first inside spread will never be seen side by side as they are here. But note how a simple hangline visually connects these separate objects.

Black plays two roles 1) Like the hangline, the black background connects the front cover to the first spread. 2) In addition, black works just like white and creates an inviting sense of spaciousness and visual flow.



3



7 (a–j) iStockphoto.com | [a](#) [b](#) [c](#) [d](#)
[e](#) [f](#) [g](#) [h](#) [i](#) [j](#)

10 C5 M5 Y5 K12

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Before & After magazine

Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

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Gaye McWade Associate publisher

Vincent Pascual Staff designer

Dexter Mark Abellera Staff designer

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For presentation format

[Print:](#) (Specify pages 1–9)



Print

Format: Landscape
Page Size: Fit to Page

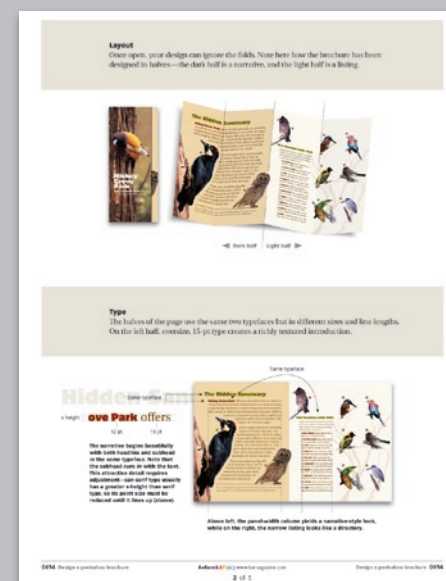


Save

Presentation format or
Paper-saver format

For paper-saver format

[Print:](#) (Specify pages 11–15)



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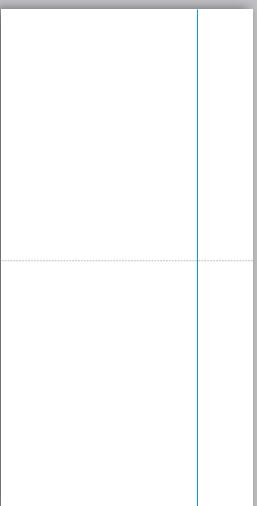
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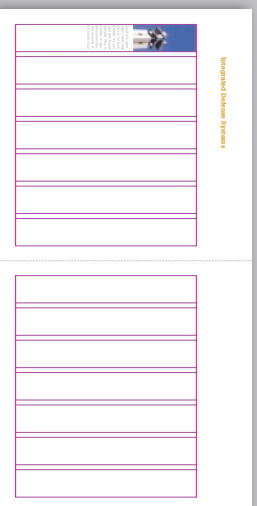
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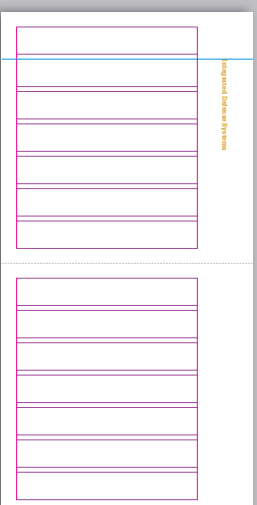
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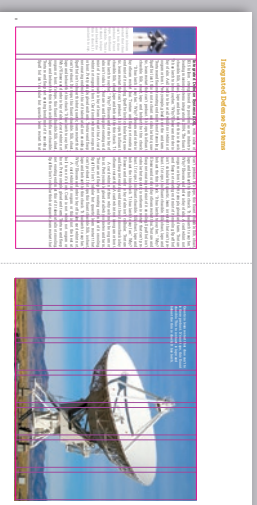
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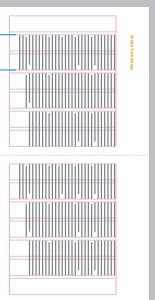


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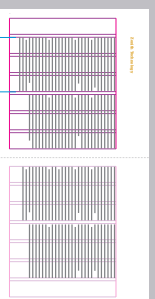
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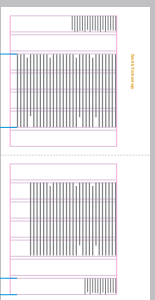
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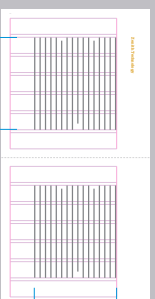
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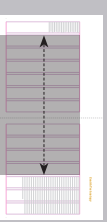
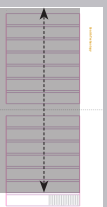
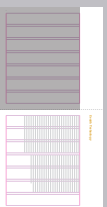
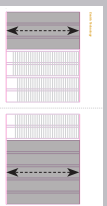
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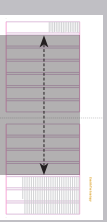
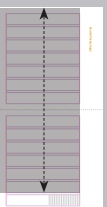


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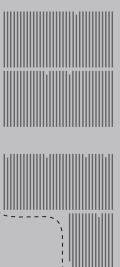
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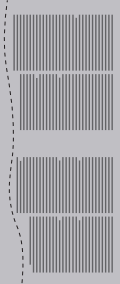
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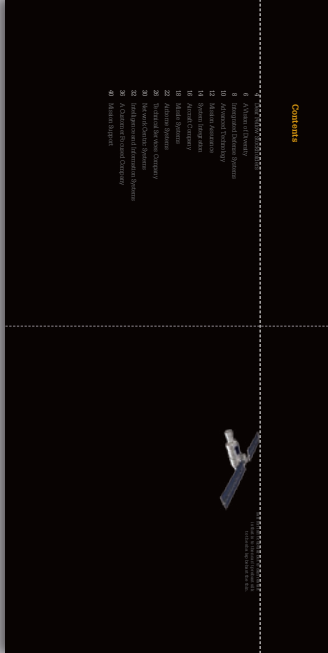
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Article resources

2a

1a 1b 2b

A Vision of Diversity

Photo: The image of a diverse group of people is a key element of the article. It is a black and white photograph of a group of people, including men and women of various ages and ethnicities, standing together and smiling. The image is used to illustrate the company's commitment to diversity and inclusion.

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3

8

9

10

Image row 6a-f (left to right)

1c 5 7a

7b 7c 7d 7e 7f

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7g 7h 7i 7j

Typefaces

- 1 (a-c) glypha 65 Bold | a) 10 pt, b) 16 pt, c) 9.5/13 pt
- 2 (a-b) glypha 45 Light | a) 8/10.5 pt, b) 9.5/13 pt
- 3 glypha 55 Roman | 8/10.5 pt
- 4 glypha 45 Light Oblique | 8/10.5 pt
- 5 ITC Elan Book Italic | 15.5 pt

Colors

- 8 C0 M35 Y100 K15
- 9 C0 M0 Y0 K55
- 10 C5 M5 Y5 K12

Images

- 6 (a-f) Rubberball.com | a b c d e f
- 7 (a-j) iStockphoto.com | a b c d e f g h i j

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