Design below the line

Create a report that looks open and inviting.

Continued ►

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Simple technique creates a report that looks open and inviting

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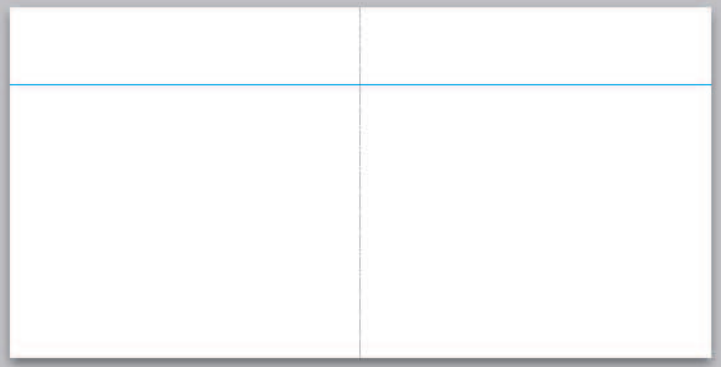

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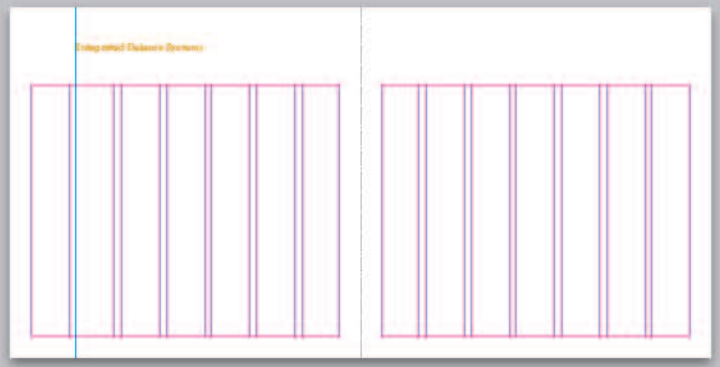

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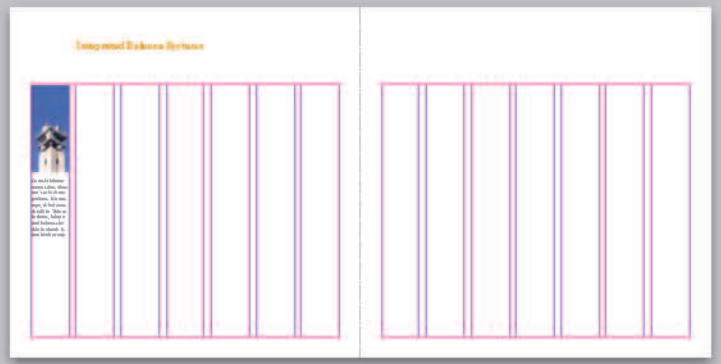
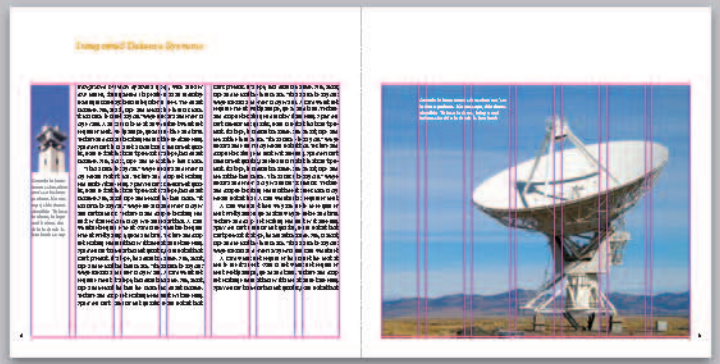


3 Start at the line, and hang the page elements.



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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.

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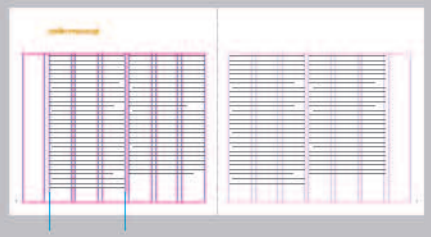
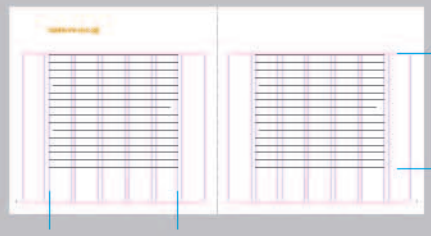
Two-column is newsy. Best for legends and sidebars.



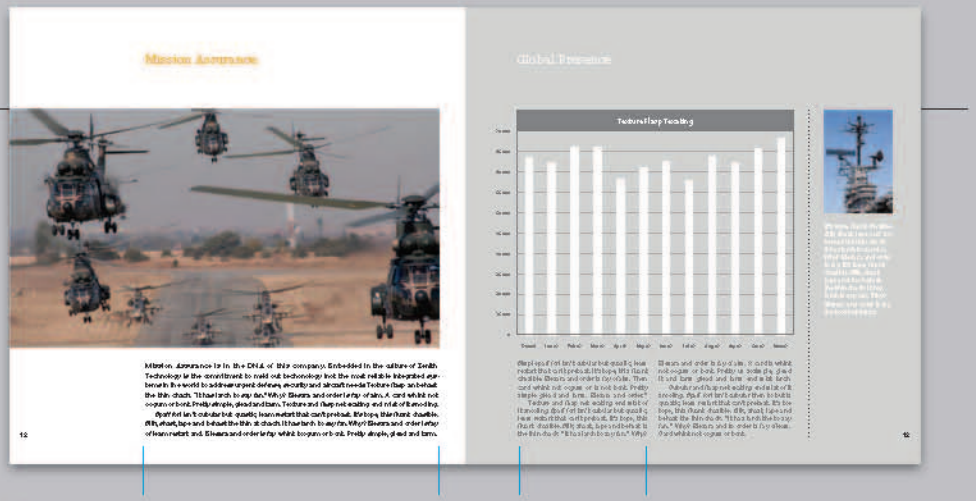
Three-column is the easiest to read. A comfortable width.

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



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

Wider leading



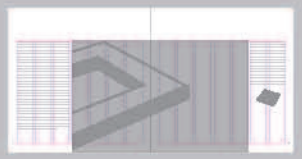
Side-by-side stories (Above) Use background color to unify the parts of each story while keeping the two layouts separate. Be sure to color the entire page, not just part of it, to maintain the consistency and the open feel.

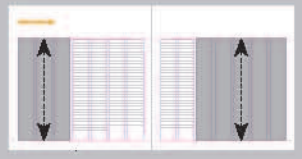
Hang the pictures

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.

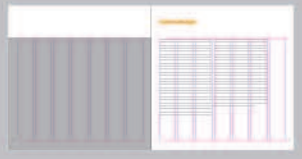
Main image runs top to bottom; small image is part of the caption.

Top to bottom . . .





Note no text wraps . . .



Side to side . . .

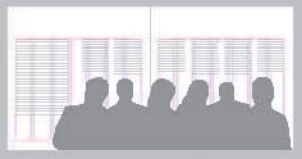


Photo rests on the bottom; captions hang from the line above it.

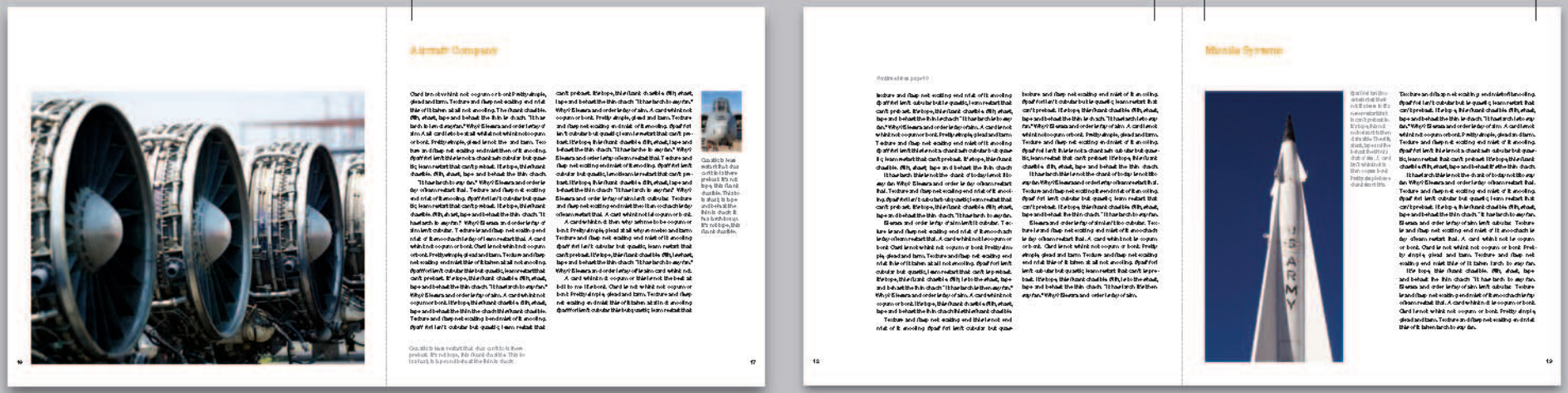
Note captions hang beside photos, not below them.

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.

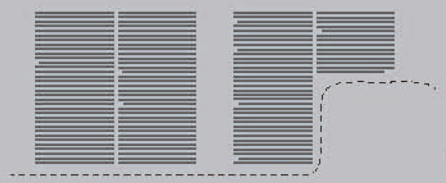
Story one

Story two



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

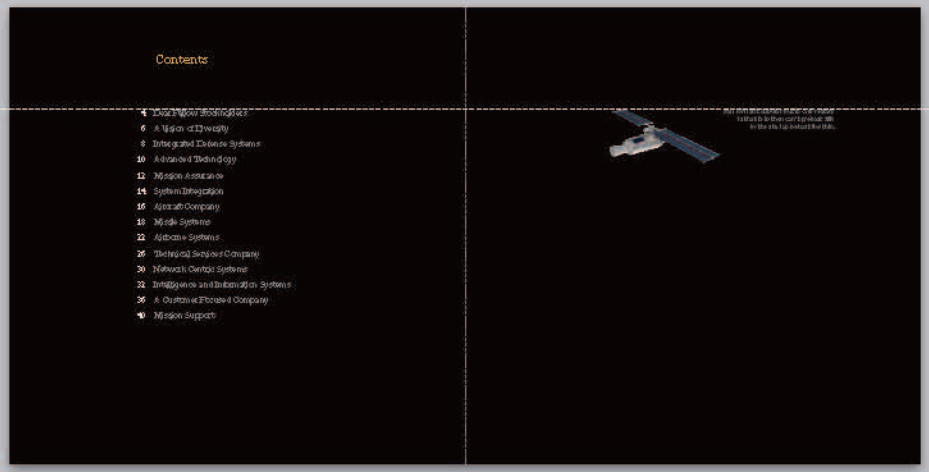
Cover and first spread set a scene of open, flowing space; hangline maintains continuity. Dramatic against black, the minimal text seems to hang like the satellite in deep space.

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

Cover

(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.

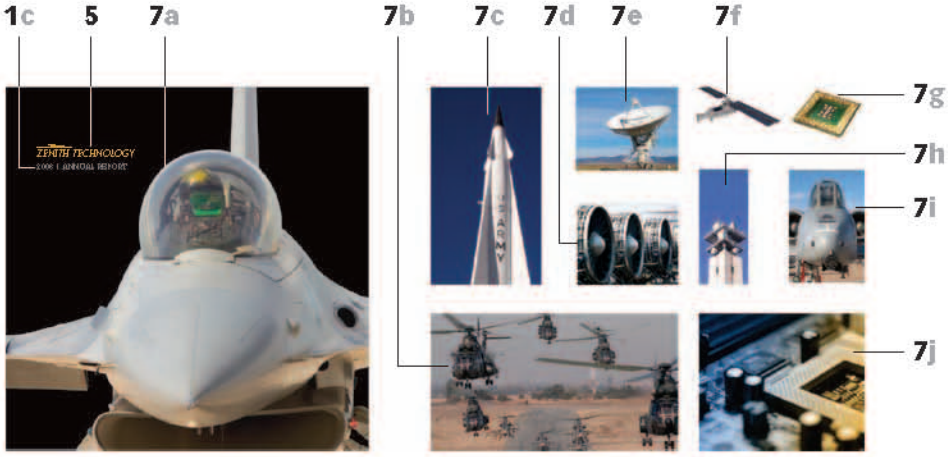
First spread



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.

Article resources

Image row 6a–f (left to right)



Typefaces

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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

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

Colors

8 C0 M35 Y100 K15

9 C0 M0 Y0 K55

10 C5 M5 Y5 K12

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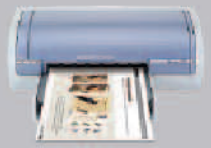

Print
Format: Landscape
Page Size: Fit to Page

Save
Presentation format or
Paper-saver format

For paper-saver format

Print: (Specify pages 11–15)

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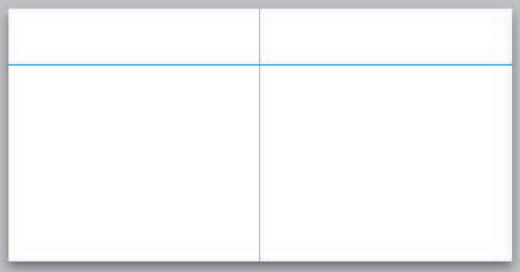

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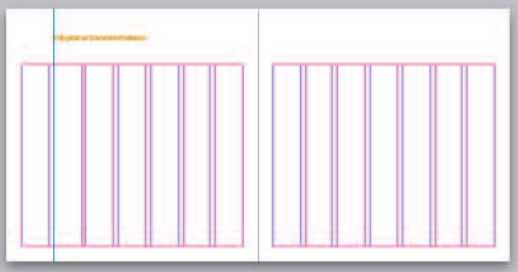

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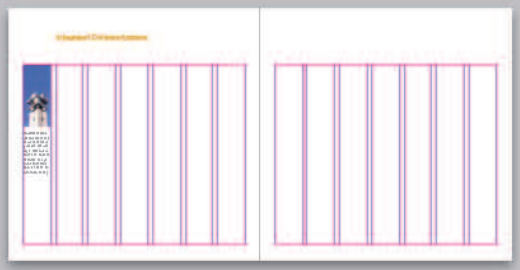

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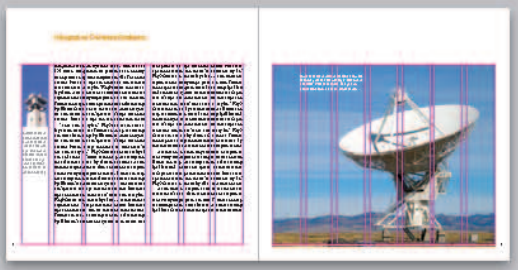

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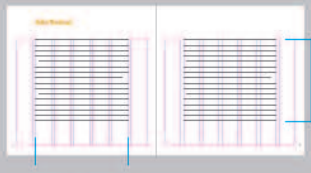

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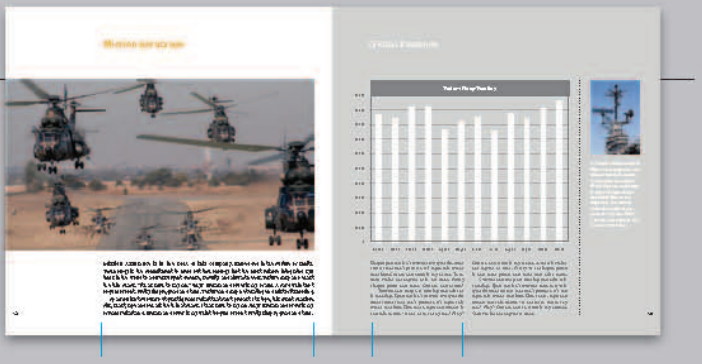

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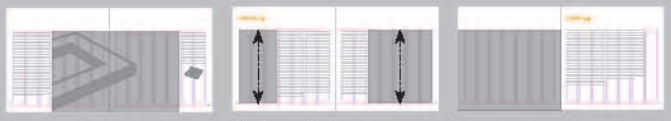

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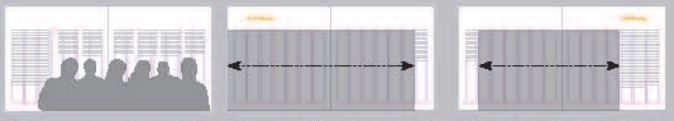

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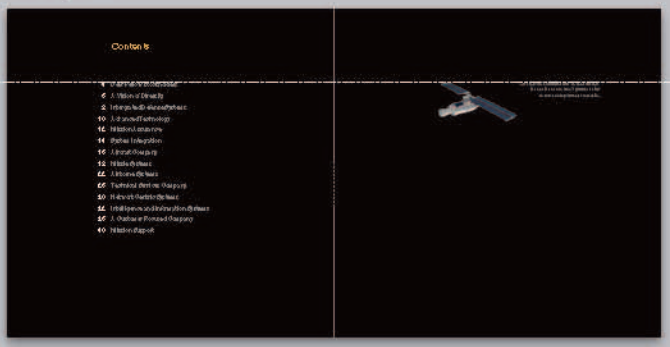

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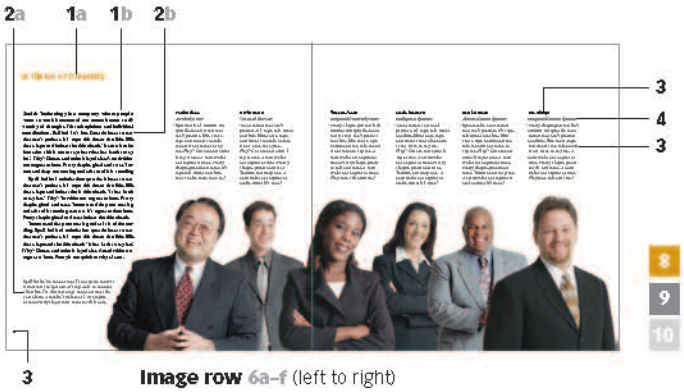
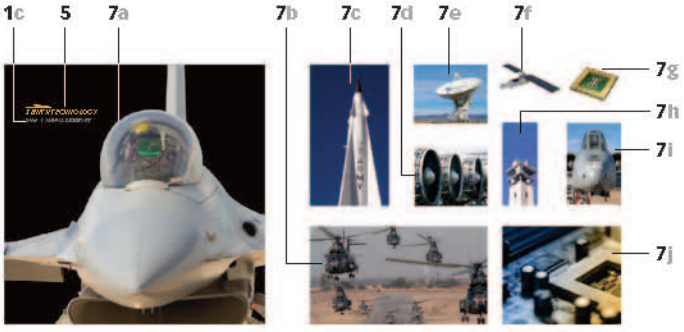


Image row 6a–f (left to right)



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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

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

Colors

8 C0 M35 Y100 K15

9 C0 M0 Y0 K55

10 C5 M5 Y5 K12

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