

Visual heirarchy

the order of emphasis

Vocabulary

Dominant

Subordinant

Eye flow

Text

Headline

Body Copy

Font family

Shape

Color

Emphasis

Rhythm and Movement

Designing

First rule

- **Gather your content**
 - 1 Artist's bio
 - 2 Artist timeline
 - 3 Take your artist to lunch
 - 4 Five to seven images from your artist
 - 5 Choose dominant image to put yourself in the picture



BOOK REVIEW

LOS ANGELES TIMES • SUNDAY, DECEMBER 26, 1993



Celebrated Artist or Artful Celebrity?

Salvador Dali was to art what P. T. Barnum was to the circus, a headline grabber with an impeccable sense of timing. On Sept. 2, 1941, a scant three months before Pearl Harbor and America's entry into World War II, Salvador and Gala Dali hosted the Night in a Surrealist Forest ball at the Del Monte Lodge, in Pebble Beach, Calif. According to Dali, who first proposed the idea to Herb Caen, the hotel's director of public relations, the ultimate purpose of the affair was to raise money for the many artists who, because of the war, had been unable to leave France and were in desperate financial straits. After Caen accepted the proposal, Dali gave him a list of the things he would need to stage the event: 2,000 pine trees, 4,000 gummybacks, 2 tons of old newspapers, 24 animal heads, 24 stone-window mannequins, the largest bed in Hollywood, 2 truckloads of vegetables and fruit, including squash and melons, 12,000 shoes, a wrecked

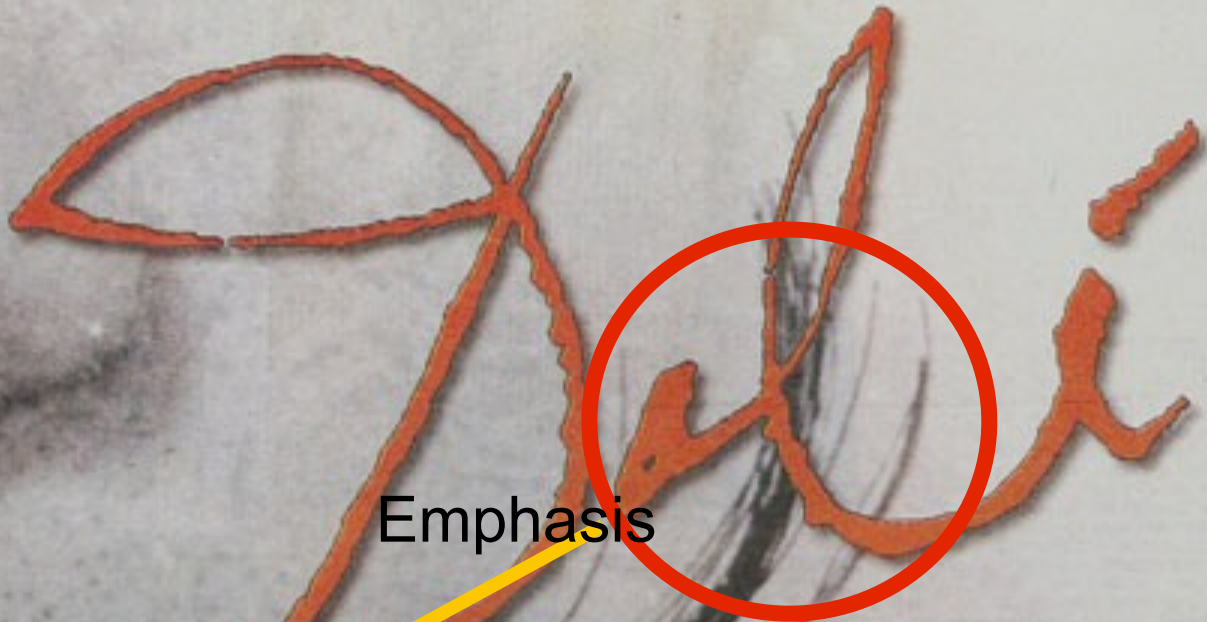
**THE PERSISTENCE
OF MEMORY**
A Biography of Dali
By Meredith Eberington-
Smith
(Random House: \$35;
496 pp.)

Reviewed by
John Yau

Please turn to Page 8

Can you see the eye flow on this page?

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Emphasis

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This layout uses Type as a dominant element and the photo as a sub-ordinant element using the shape of the mustache to create eyeflow.

GALERIA

Las muchas dimensiones de

Yo modelo animales y personas en cera para mi propia satisfacción", dijo en una ocasión Edgar Degas. "No para descansar de la pintura o el dibujo, sino para dar más expresión, más espíritu y más vida a mis pinturas y dibujos.

Por MONTANO LIZARRA BRUNO
Fotografía de El Nuevo Sur

Edgar Degas, "Little Dancer Age 14" (izquierda).

UNA EDGARDESA, 42



A partir de hoy, la ciudad de Miami podrá disfrutar de la exhibición íntegra de los 73 bronce de este artista francés, incluido su 'Little Dancer Age 14' (izquierda).

FRANCESCO, siempre de fiesta

Por JUAN CARLOS PEREZ
Fotografía de El Nuevo Sur

Rumberos gigantes, flamantes palmas, y un banano acústico fueron sólo parte del decorado que dio al reciente Carnaval Miami 94 su ambiente festivo.

En la fiesta del 11 de marzo, celebrada en el Palacio de Vizcaya, un pequeño grupo de personas tendría que montar, en 12 horas, cuatro escenarios gigantes, 12 toldos para servir comida, 48 mesas, y dos burros.

¿El responsable de adornar este tradicional vacián anual?

El diseñador de interiores peruano Francisco de la Borda, mejor conocido, simplemente, por Francisco.

Junto a un equipo de trabajo compuesto por asistentes de Brasil, Nueva Zelanda y México, el artista desató su talento en la fiesta auspiciada por el Club Kowani de La Pequeña Habana. Unas 3,000 personas, incluyendo astros de la farándula hispana, se dieron cita en los jardines de Vizcaya para dar inicio a la celebración. Al día siguiente, la pajarrosa Noche de Carnaval se filmaría en el Orange Bowl, tam-

111 FRANCESCO, 16



Francisco de la Borda en el Palacio de Vizcaya para el Carnaval 1994.

NORMA



NIURKA

Fernando Bujones se acerca a casa

A menos de seis meses de haber tomado los rindes del Ballet de Mississippi, el alemán hispano Fernando Bujones ha dado un salto para el Bay Ballet de Tampa, en la Florida.

En septiembre del año pasado el artista había sido nombrado director del ballet y de la escuela de la compañía donde hizo sus comienzos.

Por cronografía.

En febrero se inicia la temporada del conjunto que lo destinaba a jugar como director del ballet y de la escuela de la compañía hasta junio, logrando que lo dejaran libre en marzo.

Según el bailarín de 38 años, adelantado internacionalmente, la oferta del ballet de Tampa...

en lugar de origen. El post-venta pudo ser precisamente la creación de una compañía aquí donde radica su madre y sus antiguos profesores, y donde tiene un público que lo admira.

Anuncio de artistas

Para conmemorar el Mes de la Mujer, la editorial

OR DENTRO

- PINCEL DE REYES 3E
- Mario Fernández comparte brevemente con presidentes, reyes y estrellas de 'rock'. Pero no es periodista ni diplomático, fino pintor.
- MÁS DE DEGAS 4E
- Si sólo conoces a Edgar Degas como escultor, tiene mucho de que interesarte.

Can you see the eye flow on this page?

The image shows a magazine page with a large, central photograph of a bronze sculpture of a dancer in profile, facing right. The dancer is wearing a light-colored, fringed skirt. To the left of the dancer, there are large, stylized red calligraphic marks. The headline 'Las muchas dimensiones de' is positioned above the dancer's head. To the right, the name 'FRANCHESCO' is written in large, bold letters, followed by the sub-headline 'siempre de fiesta'. Below this, there is a column of body copy. A small inset photograph at the bottom right shows a person in a patterned shirt. Red circles highlight the headline, the dancer's head, and the bottom right corner. Yellow arrows indicate the visual path from the dancer's head to the headline, then to the body copy, and finally to the inset photo.

Las muchas dimensiones de

FRANCHESCO,
siempre de fiesta

Headline

Emphasis

Body Copy

This layout uses an image as a dominant element and the type as a sub-ordinant element using the shape of the Degas dancer to guide the design. Note the use of color in the headline.

One, please



The great escape of going to the movies alone

By Hank Stuever

Meg Ryan peers down at the lowly world from her movie poster as if she lives in some perky heaven, seeing us through her pair of midnight-blue sunglasses, oblivious to the afternoon heat shimmering on the parking lot. ★ Thirty-three-year-old Melinda Litten steps up to the counter inside the Coronado 6 theater and says, not perkily, very un-Meg, to the teen-age girl in braces: "One for 'French Kiss.'" ★ Think about that. *One for French kiss*. Is that sad or is that just life? You almost don't want to ask her, don't want to penetrate the vulnerable jujube of her private movie-going. ★ "What, me going to the movies alone? It's not sad. I mean, hey, think of all the people who are too busy to go to the movies at all. I brought Kleenex, though," she says. "If that's what you're asking."

★ She said to herself, Melinda, it's Saturday afternoon. Should you do some yardwork or should you go to a movie? It wasn't much of a contest. Pulling weeds or watching Meg Ryan fly to France *Kline*? ★ About Meg, Melinda says: "Her waist is smaller than this Coke I'm drinking." ★ About Kevin Kline she says: "I liked him better with shorter hair, but that's a minor technicality." ★ About Paris, she says: "I've never been anywhere. I've been to Cozumel. Big deal."

CONTINUED ON PAGE 3

OSWALD: Assassin? Probably. Cinéaste? Certainly.



Photo-illustration by Neumann, body provided by Jeffrey

five Country Side
six Chow Mondo

8 Often imitated ...
Red Aunts turn on the teens

13 'County' lines
Sara gushes for mushes

Jeffboy Sez sev
Magic Eye eights

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CONTINUED ON PAGE 3

This layout uses an image combined with text to be the dominant element and the body copy as a sub-ordinant element then the couch man as next in the order of importance, using the head of the man to draw you into the text as well.

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P i c t u r e

By Donna Freedman

Deborah Daisy, owner of Frame of Mind, specializes in custom framing. Since not everyone needs custom work, she keeps a number of ready-made frames on hand. Until recently, the pickings were pretty basic: dark wood or gold metal.

"It's been a wasteland out there. Nobody wanted to try anything new and different," says Daisy. But within the past year, she discovered a new trend: cottage-industry frames, produced by artists and craftspeople with an eye toward quality and individuality.

Please see F-2, FRAMES



Frames courtesy Frame of Mind and Design Craft

Tropical beauty

"Orchids in the Alaskan Home" is the subject of this month's meeting of the Alaska Botanical Garden. Jane Bhee, owner of The Orchid Patch, will discuss these mysterious yet owner-friendly plants, which bloom for six to nine months each year. The program starts at 7 p.m. Wednesday at the Anchorage Museum of History and Art, 121 W. Seventh Ave. It's free, the public is invited.



Do it yourself

Learn how to do some of your own simple home projects with a new book published by Reader's Digest. "The Family Handyman: How to Do It" gives step-by-step instructions with color photos of home repairs such as fixing squeaky doors, patching drywall, replacing roof tiles and remodeling railings. Based on articles from The Family Handyman magazine, the book features safety tips, lists of supplies needed for each job and handy hints to make the work go more smoothly. The hardcover costs \$19.95 and may be ordered from your local bookstore.



Get
favorite
photos
out of
drawers
and
into
frames
c
t

Good technique makes for a good paint job

I don't know many people who actually enjoy interior painting, and I put myself at the head of the list of those who might rather be beaten with a stick. Unfortunately, my wife is more than happy to find a stick when the house needs painting, so I've done my share of this odious task. But, one needs to have interior painting to do a good job of it.

JIM FREDRICK
The Morning

Here are a few painting techniques I've learned along the way.

Please see Page F-2, HANDYMAN

Photos by Lin Mitchell

The Purplest Sun / October 12-13, 1995

fashion



Knee-length, daytime dress in black silk georgette with off-white satin trim and bow.

Photo by Tom Bhatia

O R L A N D O

First for
autumn '95
and winter '96

By Christian Heppmetall
Special to The Sun

O Orlando is the first fashion house to release its Fall '95/Winter '96 collection. At Bahadur, Orlando's show emphasized a sharply tailored look, stealing styles from Hollywood glamour of the '30s, '40s and '50s.

Lots of suits are debuted for daytime, office and the cocktail hour. Skirt lengths tend to be high above the knee and slacks conform to the Kate Winslow cigarette-leg model.

Shoulder pads give jackets the Joan Crawford look. While not the power shoulders of Nancy Reagan or Ivana, Orlando's shoulder pads must be reckoned with as few jackets are without them, although Orlando declares that pads and hem are negotiable to meet the customer's taste.

Thin grosgrain fall below the knee, and come in exceptional styles in beige gabardine with lap lamb collars and cuffs. Lapels run wide on these, creating the tough elegance of Lauren Bacal.

Sharp tailoring appears to be the Orlando trade mark. Front and back darts ensure that jackets are tight on the silhouette and around the waist; neck lines favor a Vitne, lapel widths and shapes vary from conservative to big and floppy; satin piping often emphasizes lapels and pockets.

Of particular interest are the Agrollet, stonewashed and/or in pebble grey with sharp edges and panel insets. These would be great to stimulate boardroom businessmen.

Fun daytime dresses, of clingy knits with spaghetti straps, are worn under loose jacket mixing checks with herringbone and solids.

Party dresses and evening glamour depend heavily on shine. The line features lots of black or white satin, right out of Hollywood of the 1930s.

More retro evening looks are seen in an ensemble of midnight blue gabardine with full skirt, bodice interspersed with white satin piping or bows at the breastbone à la Ginger Rogers.

If hips and tums are not your thing, try the Hebeaux country club look, which Orlando perfects: dark blue slacks with full skirted legs and a high thin-belted waist, topped by a white blouse as of course, the favored padded shoulders.

Overall, this is a successful collection, with something for everybody.



Silk georgette evening ensemble with off-white satin piping.

Photo by Robin Scudder Mack

Thin evening glamour dress: midnight blue silk georgette, cream shiffrin scarf, padded shoulders.

Photo by Tom Bhatia



How to Paint

Patch, caulk, degloss and sand, sand, sand right down to the nitty-gritty to make your finished job look peachy.

By PAULINE RUSSELL
Special to The Herald

Painting is 99 percent preparation and 1 percent colorful inspiration.

Whether you're tackling the inside or out, it's all in the prep work, labor is what makes the final outcome top notch.

"The steps you take before applying that patch or seal topcoat is nearly 75 percent of the work. They make or break the finish," says Raymond Patis of Color Concepts Paint and Wallpaper Store, Lightfoot Point.

In a new house, this ground-work is straightforward. Benjamin Moore sales representative Ed Thomas says, "Generally the contractor just runs wall boards with a flat, cheap latex acrylic. You don't have to worry about paint chemistry. Just patch holes, sand, prime and paint."

In older houses, sand right down to the nitty-gritty. Patch. Caulk around doors and windows. Degloss ruffled woodwork. Sand again for a flawless surface. That helps paint stick tight and not sag in wavy rivulets.

Bring thorough also keeps you from trying the impossible: mixing oil and water. Thomas, a 20-year veteran in the paint business, explains the formula for success:

"Oil over an oil-based alkyl or water-based latex primer or topcoat. Latex over a latex or oil-based primer. However, you can't put a latex topcoat over an oil-based topcoat. It will not hold. It peels off."

Interior base-coat primer's sealers can be either slow-drying oil or quick-drying latex acrylic, each version comes formulated for wall board and for wood. The former keeps the gypsum from soaking up paint like a sponge. The latter blocks wood sap and leechy liquid through problems. There's also a third undercoat, PNA poly-vinyl sealer for 100, never-quit wallboard.

"Color-coordinating primer to your finish color," Thomas says. "White under white, a white or pale base coat with light color tappers. With yellow, orange, red and brights," have the

PLEASE SEE PAINT, 50

MORE INSIDE

Tools, helpful hints, insulate shooting, cleaning up, Dade and Broward County rules as well as many do-it-yourself books at local libraries. Many paint stores also provide self-help pamphlets. Pages 40, 50, 60.



This do-it-yourself arbor settee will transform your back yard into a comfortable lounging place. Page 7G.

PHIL LANGRISH/Florida Post

Det sista lövets tid

På morgnarna gick han ner till havet. Blårand, men han blårad, ja, egentligen blåsa, var det bläcka och spån låg som en stig, mörk blåsa, men för det mesta var det gråt och blåsig och han svepte juckan lättare om sig och kände saltvattnet i öronen.

Nådana dagar kunde han stålla sig långt ut på klippan, och här Demosho- nen spung rakt ut i vinden, väkar på ut lagen förde honom. Andra morgnar i slutet av hösten låg katten iyla krax som en häns och äror spån, och han smög för att inte vara tyngdaden. Därute såg han ett svampar som ljudlös gjorde spår i vattenytan.

Ungof flera morgnar eller kvällen när han kunde han insid stenarna ut från första sten som tunn glas. Nästa morgon var den här.

Till stranden kom han vanligtvis som ljuset. På vinden och sjöns yta väckte han fåglarna och vinden som blåst glittrade vid ytan. På hösten gick han tyrt mellan de kala träden och sommarstugornas fästräckor stegade efter honom. Det droppade från grenarna och luktade vita kv.

Dagarna blev kortare. Lågrykten svepte ut från havet och kändes i blöddade hösten och dröjde huru här och åsnakta och rann nerför halven. Ljust ville aldrig komma. Han spanade ut mot hori-

zonten och det han såg förspare tonen.

Han såg de grö och gröna vögarna som bröta till var någon meter för hans fötter. När en löv upp i blå och rök kom utlo- och nästa och nästa...

En gång såg han en fisk som kändes bland stenarna.

På en stranden såg han även passera, med havet nästan han lära. Ständig samma, alltid olika.

PÅ BÖSTARNNA kändes en sorts still- lottend. Vindarna när det sista lövet stög- lat till svarta, gick änn till vita. Endast väder skiftade från kallt regn och snö till kristallklara, soliga dagar när luften var blå och varande och havet blåst.

Det var en sådan morgon blåst kom. Först syntes den bara som ett svart torn vid horisonten, och han vände inte om den närade sig eller försvann. Den blev större och efter en stund såg han hansen under den, som om den vriglade på den skivrande horisonten.

Han satte sig på klippan och hjälpte hä- ten med blicken. I blåsan tycktes den gå utlo, men till eftermiddagen kom nästan skåde fatten och den påsenade helt nära. Han kände se solens mark i skivranden utan att känna igen det, och han såg naturens laggen utan att känna identifiera den.

Det var en liten toeristare och på

backen rörde sig en småttiska. Solens reflexer blåstade i byggnads fönster.

Rättan dök upp i nordväst och försvann i sydväst och han kunde den aldrig. I på- löst gled den förbi och först när den åter bara var en prick vid horisonten kom svallat rullande mot klippan.

Han kände sig ointresserad. Det syntes såsom några skarpa bit. På sommaren kändes någon fröskhet passera under fäst, men det fanns ingen förlid utvärlo och han undrade var häns kom från och vart den var på väg. När prickerna var borta näde det aldrig häns.

Han skulle känna berömt att han sett en här utvärlo nära i dag. Berömt det. Det skulle han inte känna, men å andra sidan skulle heller ingen begära det. Vår- för skulle någon bry sig om en så trivial händelse som att en här passerar.

Han rörde sig och gick hem.

Nåna morgnar kunde en bara se lagf sig längs stranden och på maten hade det vintat ett vitt pangfullt tårer mot gjer- de klippan förändra hat. Solen syntes oberäkna gränsen mellan och han drog in den vita, friska doften av var gräns mellan havet. Han gav till ett litet av glädje.

Det måste vara vintern som kommit.

LEKT MALMÖRE



Using the art history content that you have already gathered, create three magazine design sketches

- Create three sketches that will rely on the emphasis of shapes in designing
- One will have a dominant image for major emphasis
- One will have a headline that is the dominant image
- The third will use both together