

# MESSAGE & HIERARCHY

# WHAT IS A STORY?

# **WHAT IS A MESSAGE?**

# WHAT IS THE PURPOSE?

## TYPES OF MESSAGES

Educate

Inform

Persuade

Entertain

**SO IS DESIGN THE STORY?  
OR THE MESSAGE?**

Design is both language and imagery.  
Words are tied to pictures.

The designer must constantly strive to find  
the perfect balance between showing and saying.

# CHIP KIDD

- Author, editor, graphic designer (book covers)
- Spawned a new revolution in the art of American book packaging.
- Ted Talk: Designing books is no laughing matter. OK it is.

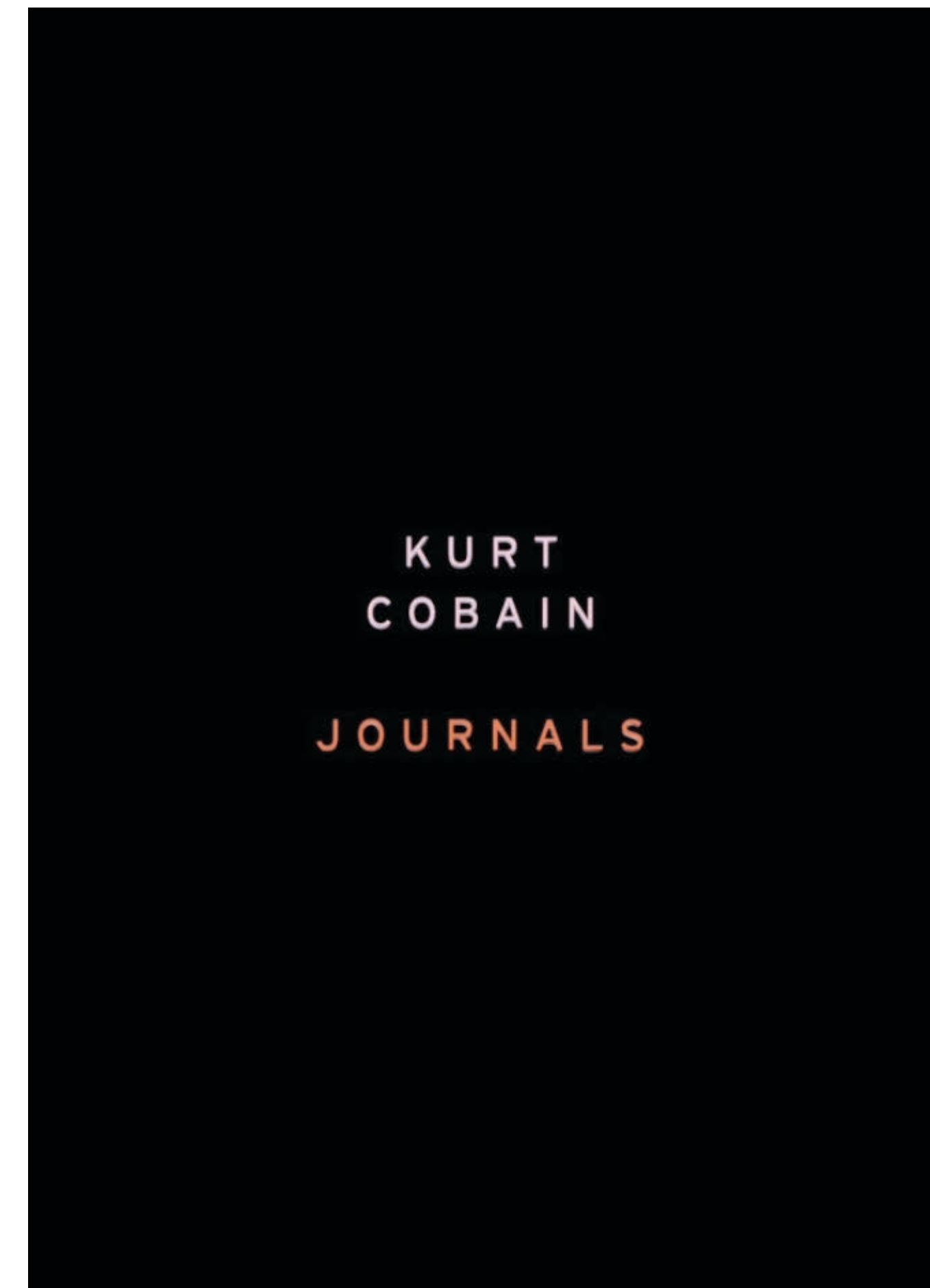
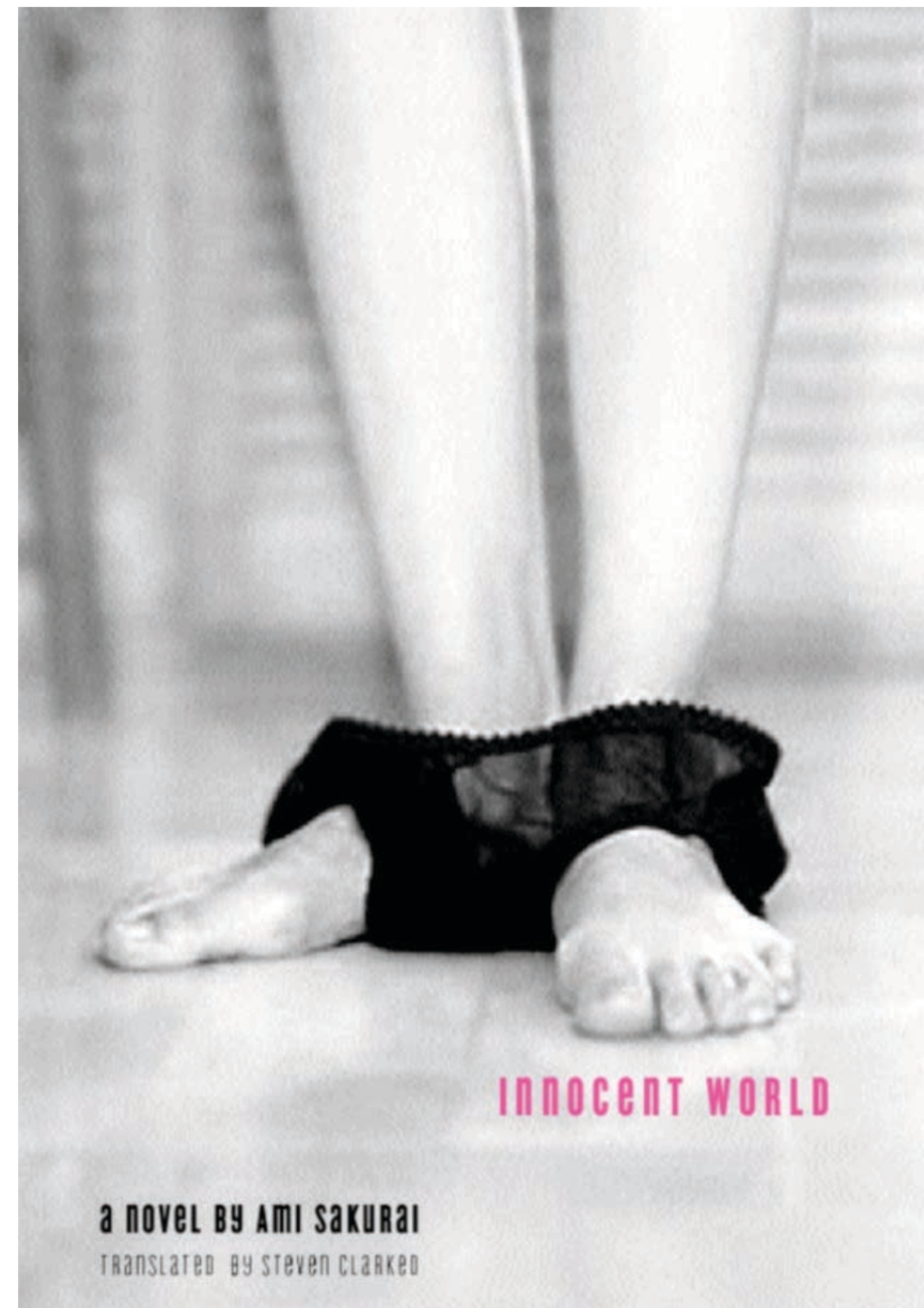


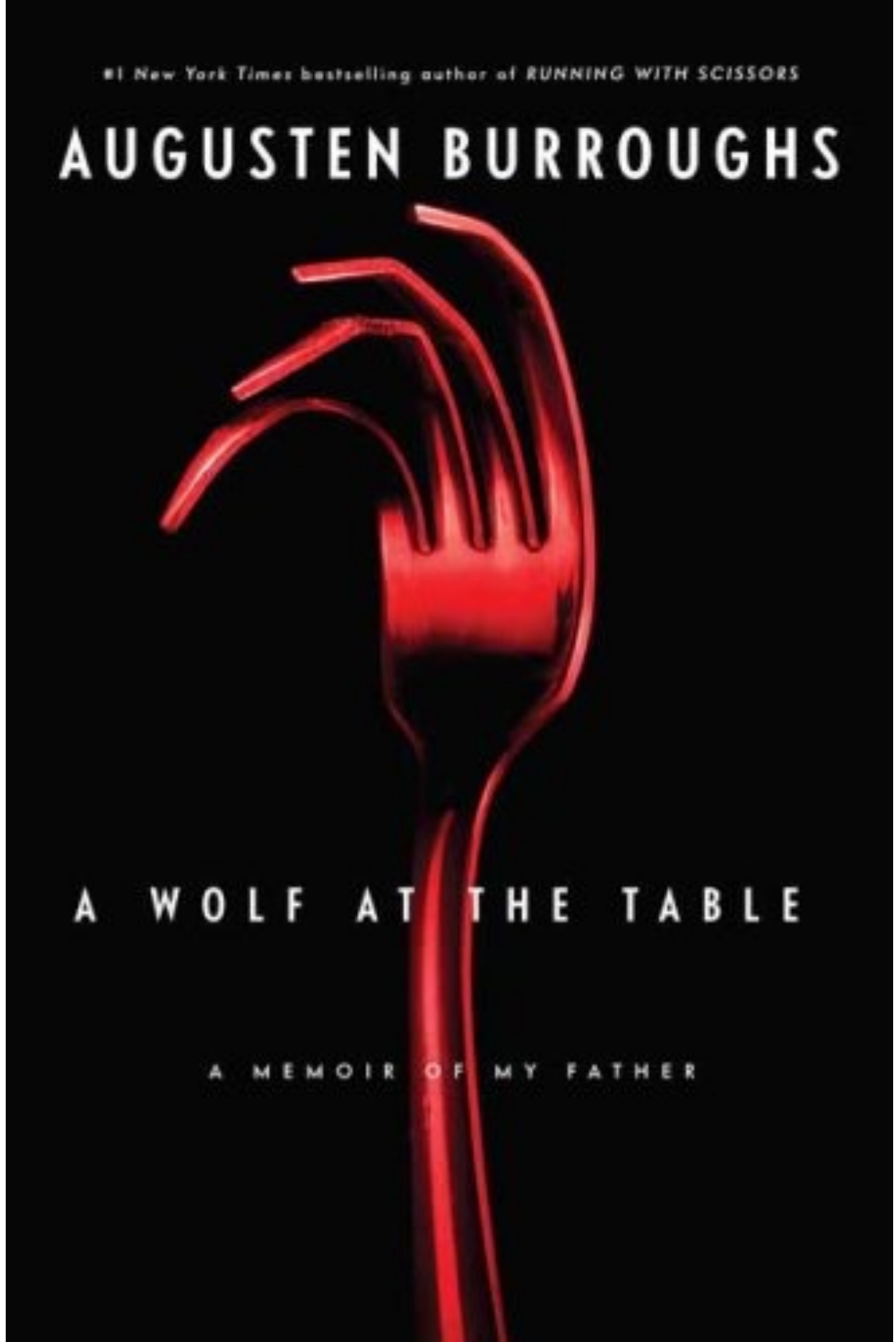
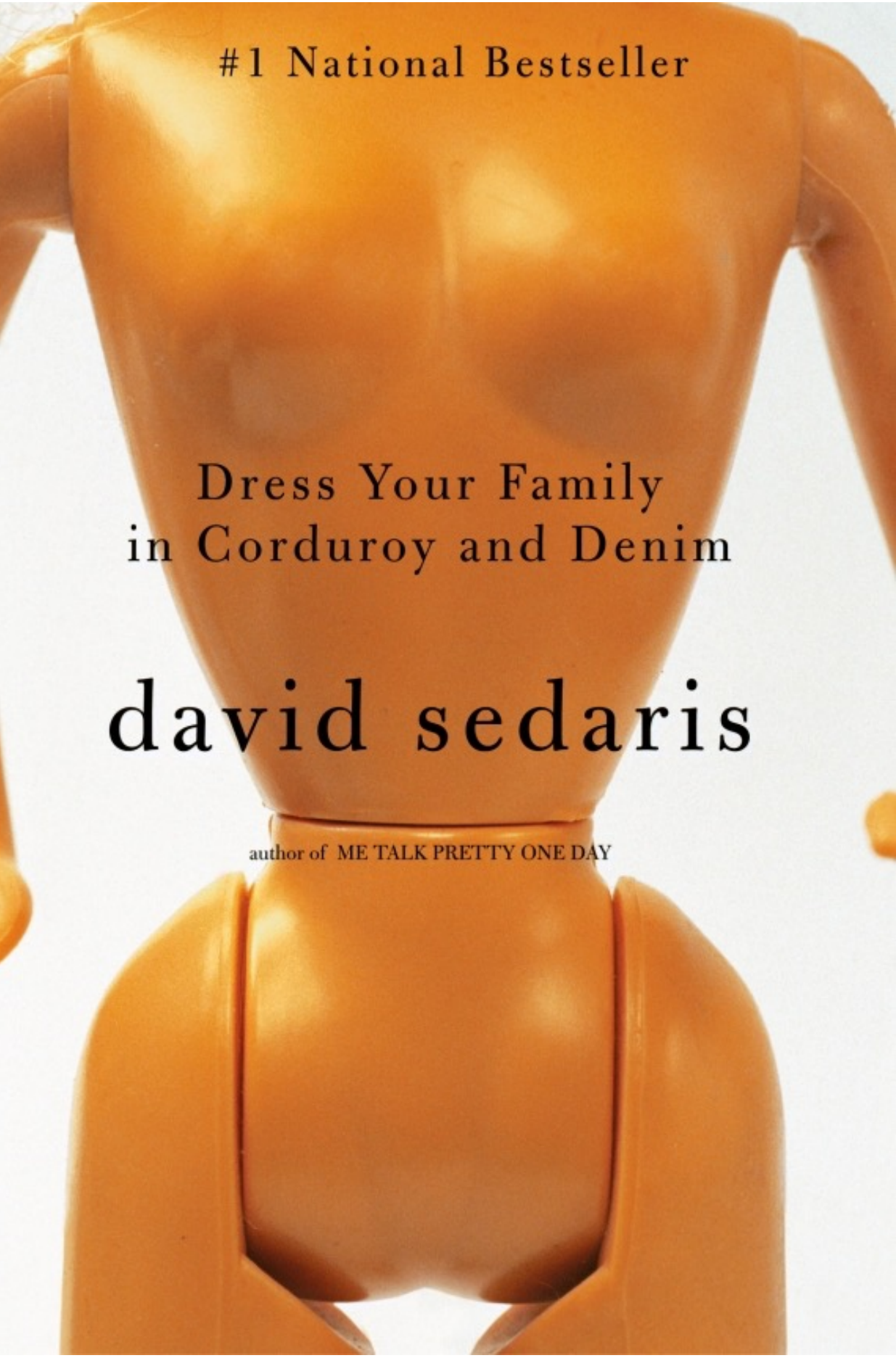
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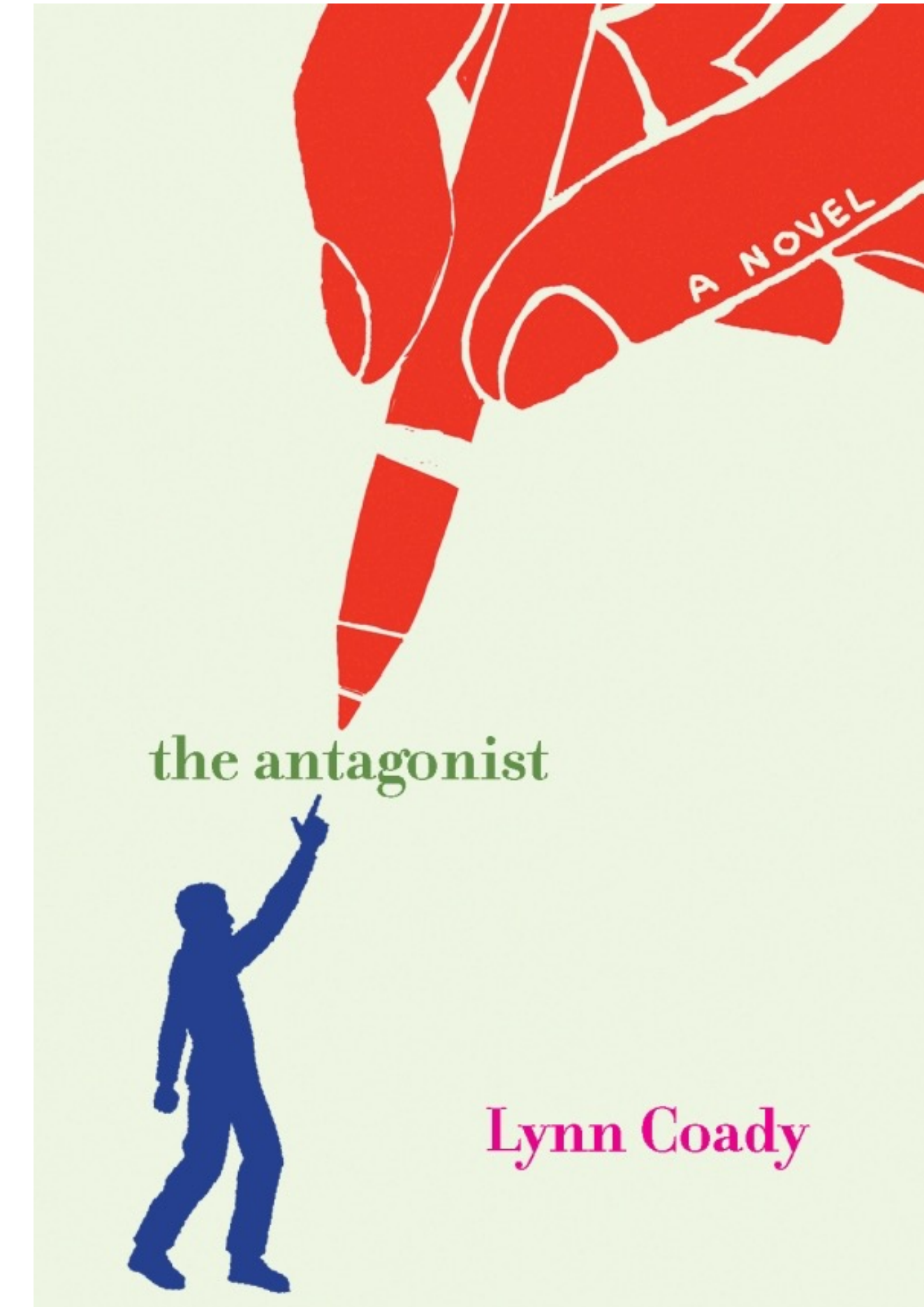
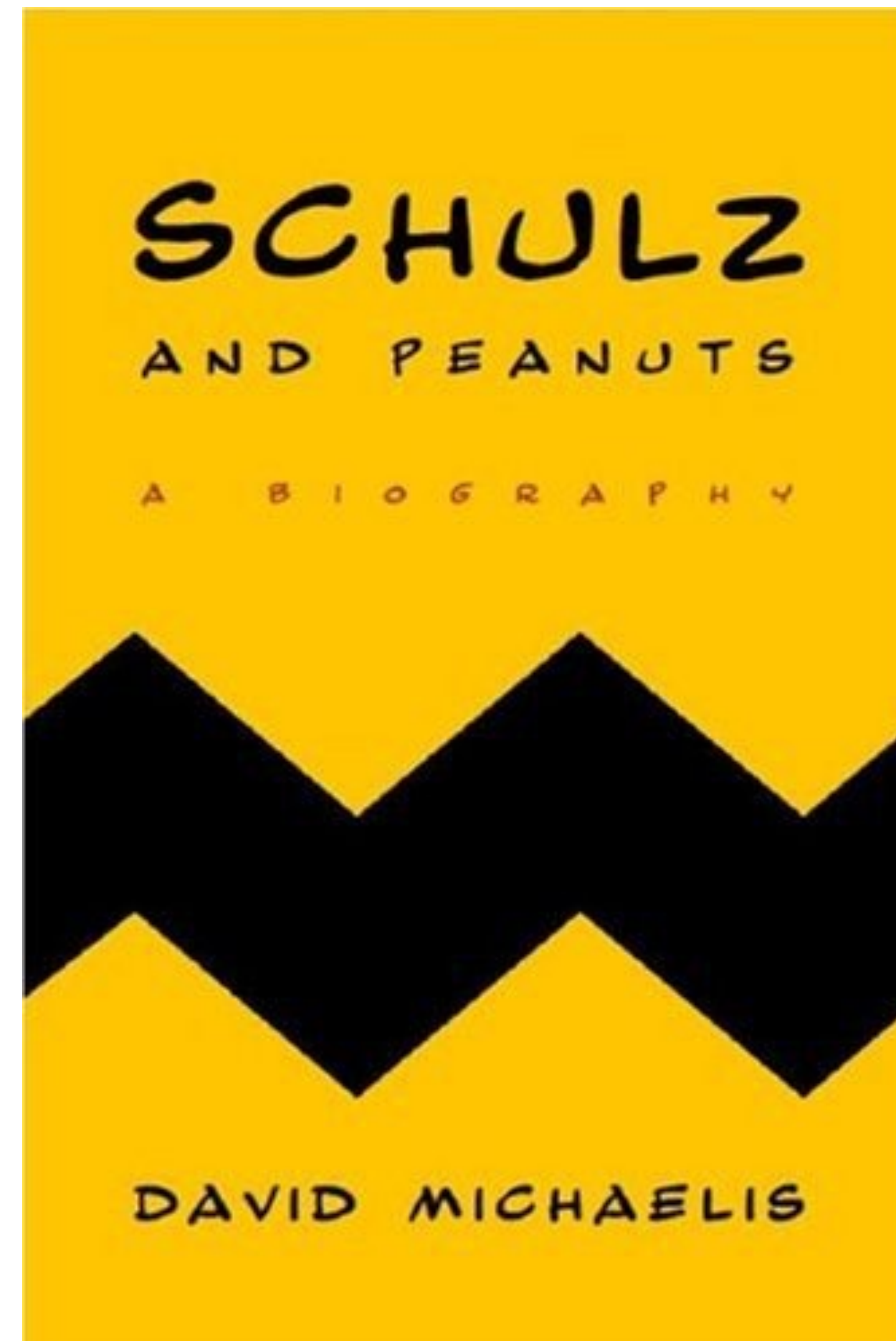
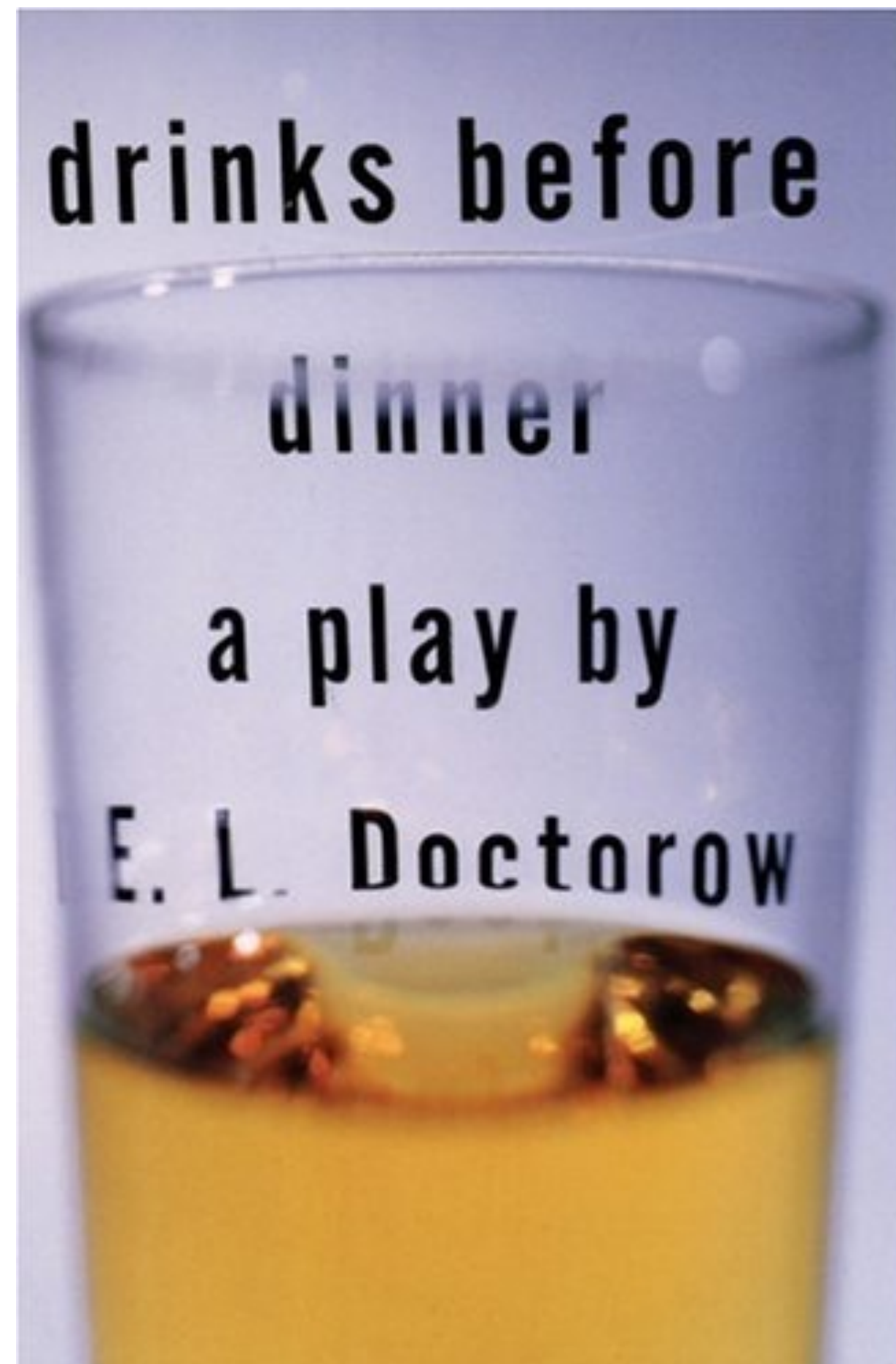


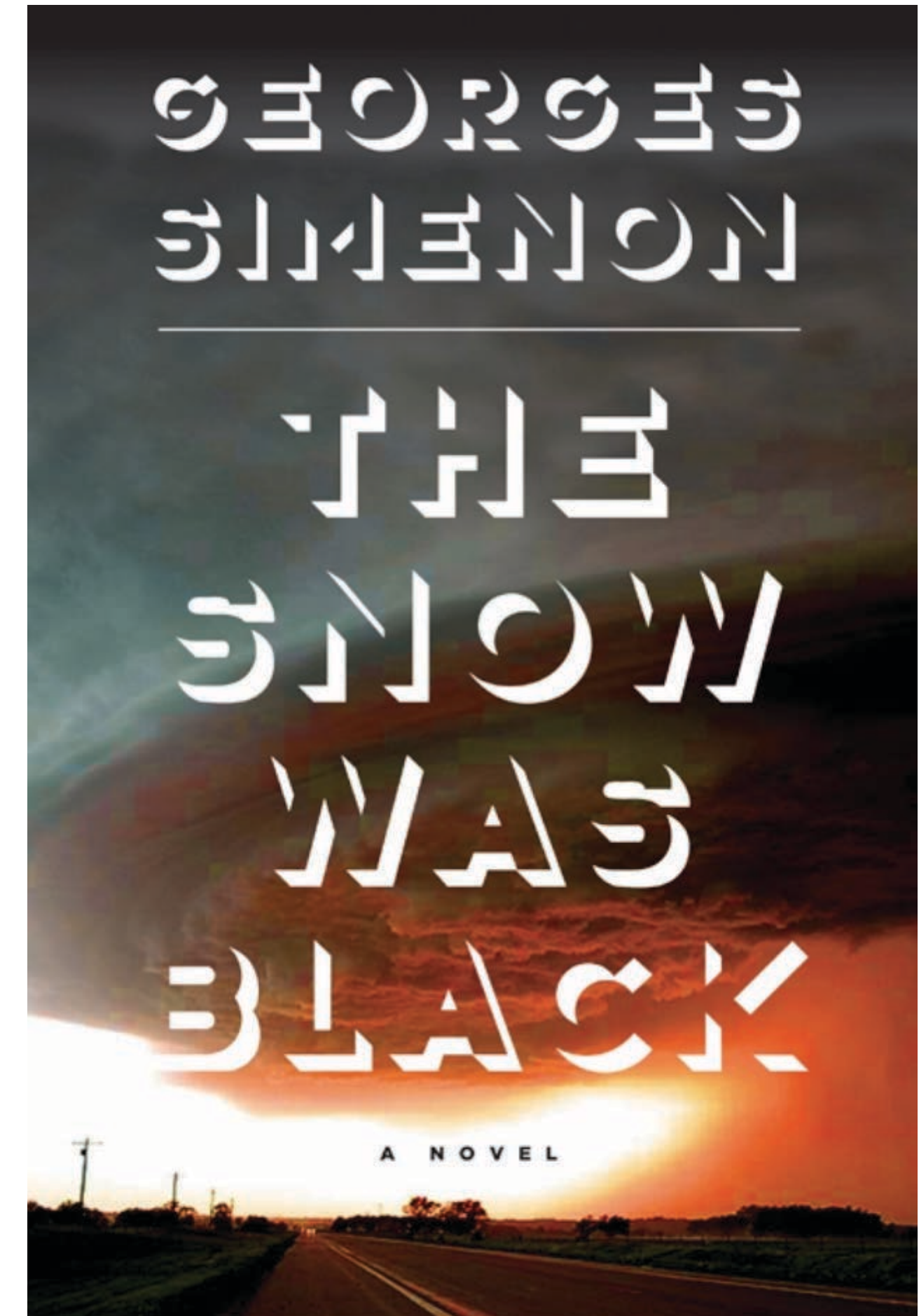
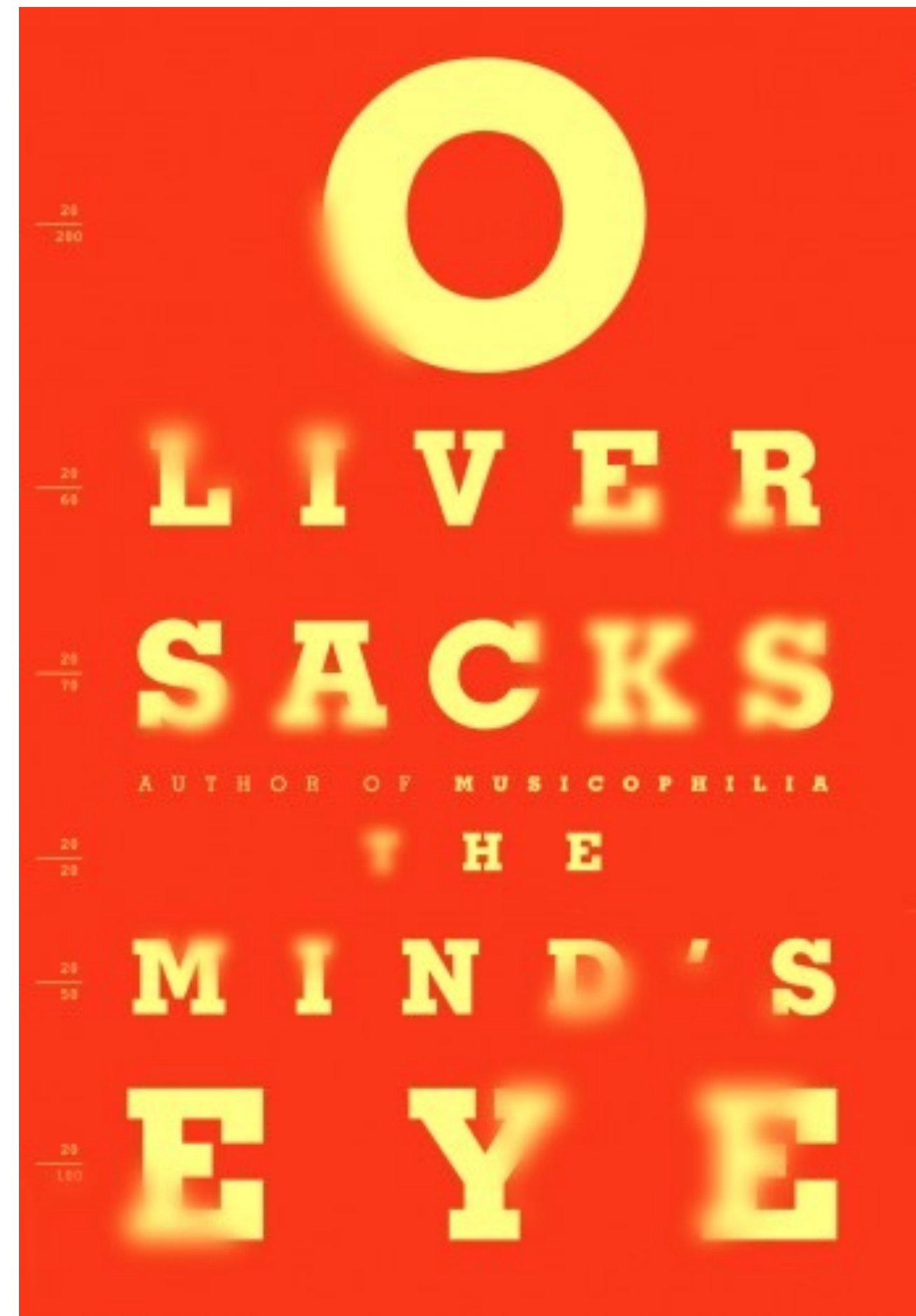
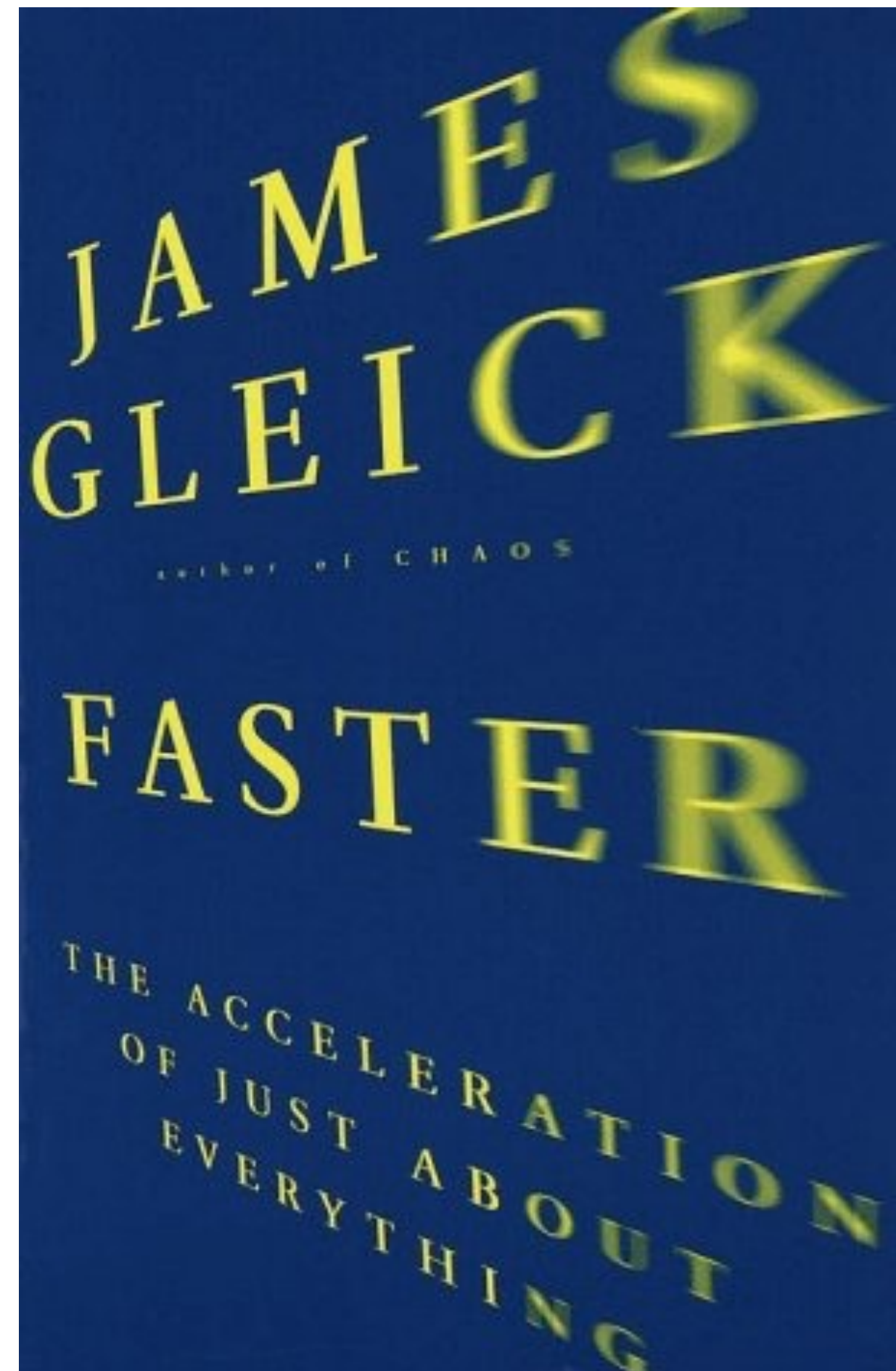


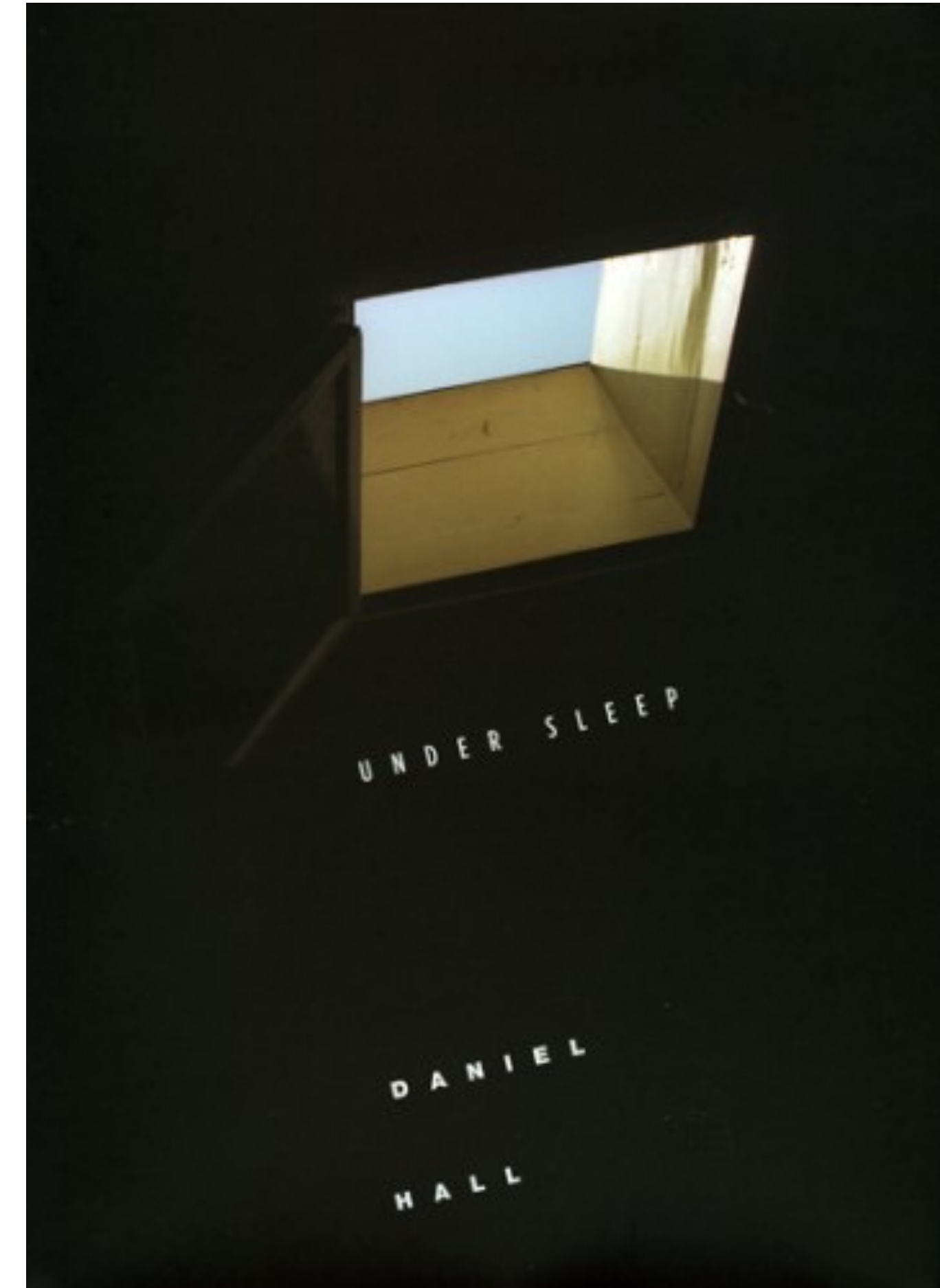
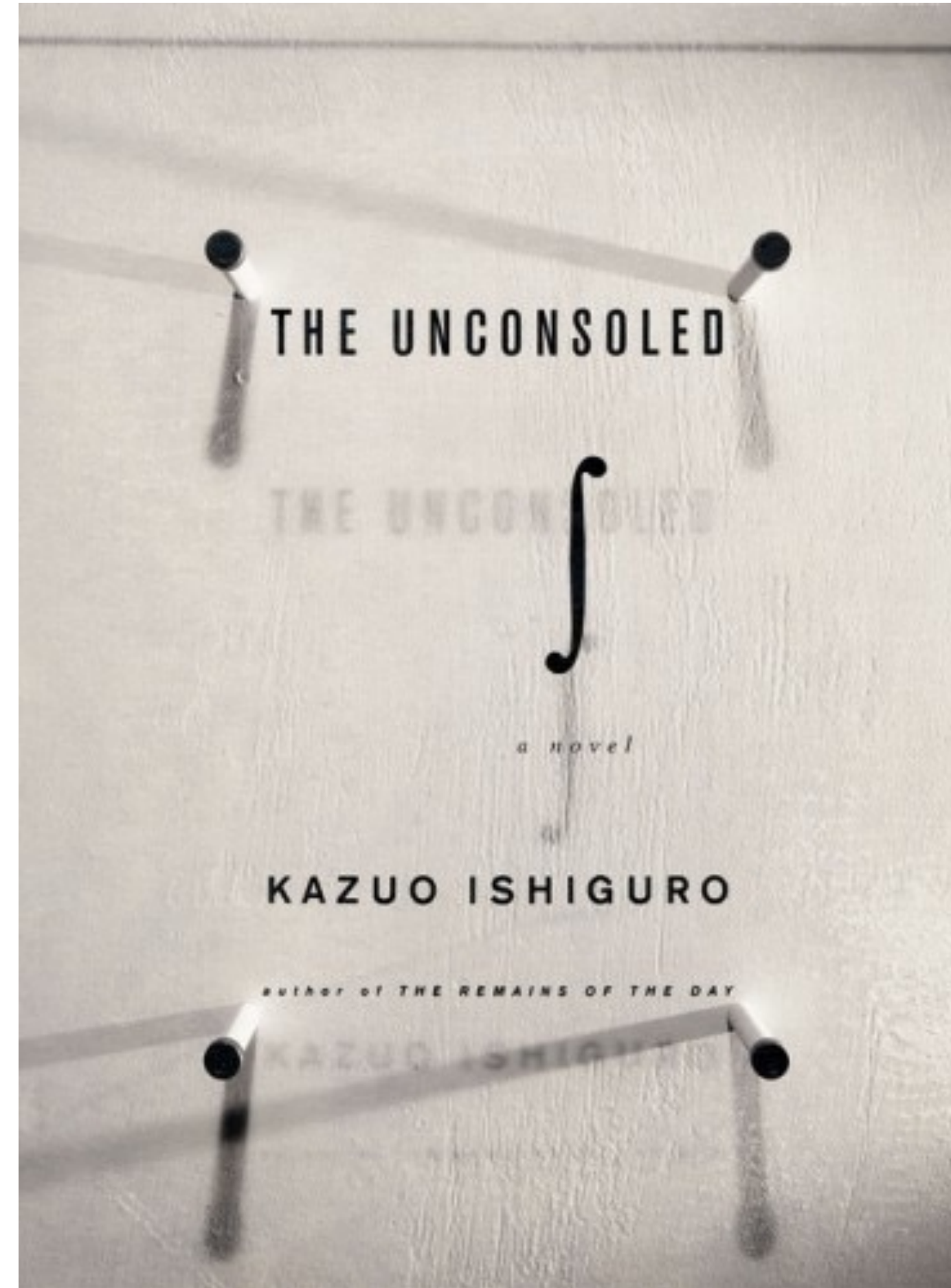
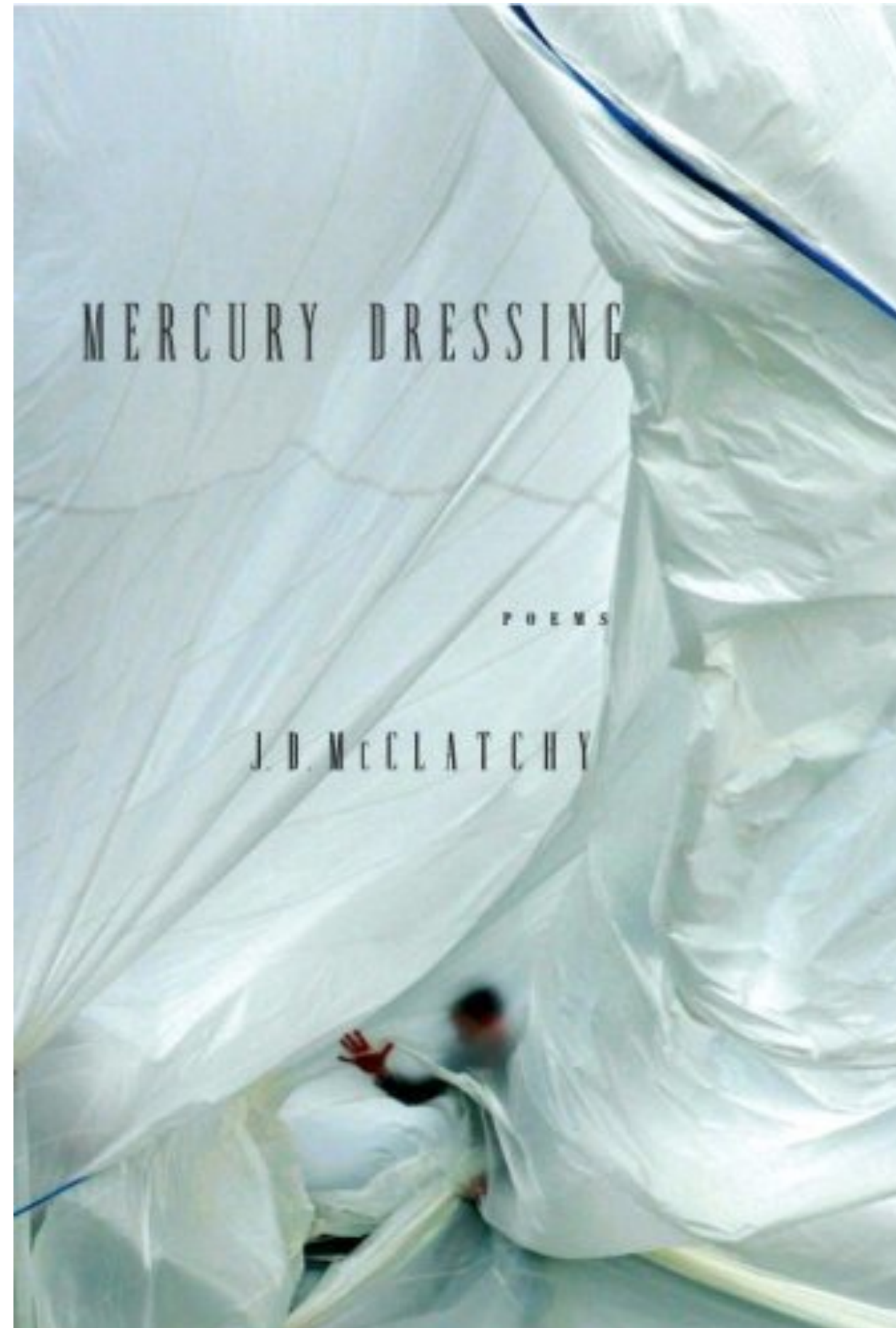
APPLE











# **GET THE VIEWER INVESTED IN THE STORY**

- 1) USE STRIKING VISUALS TO DRAW THEM IN
- 2) SPEAK TO THEM, IN THEIR LANGUAGE
- 3) CREATE DEPTH FOR THEM TO EXPLORE

# **ASK YOURSELF**

ARE THE ART AND COPY WORKING TOGETHER?

IS THE MESSAGE AUTHENTIC?

IS THE WAY YOU'RE SAYING IT UNIQUE?

**WHAT IF I'M NOT A GREAT WRITER?**

# COPYWRITING TIPS

## **ALWAYS START WITH THE AUDIENCE**

Where are they at currently?

How much do they know about the product/problem you're solving?

What do you need to explain?

Do they give a damn?

# COPYWRITING TIPS

## **SPEAK IN THE RIGHT TONE & VOICE**

Use language that makes sense to the audience

**\*\*no “your mother” jokes\*\***

# COPYWRITING TIPS

## **WRITE BRIEFLY & SUCCINCTLY**

Avoid saying anything in copy that you're already saying in the imagery

Too much copy (especially in certain media) will visually be cumbersome and a turn-off to the viewer.

Try cutting out every unnecessary word.

# COPYWRITING TIPS

## **YOU DON'T HAVE TO TELL THEM EVERYTHING**

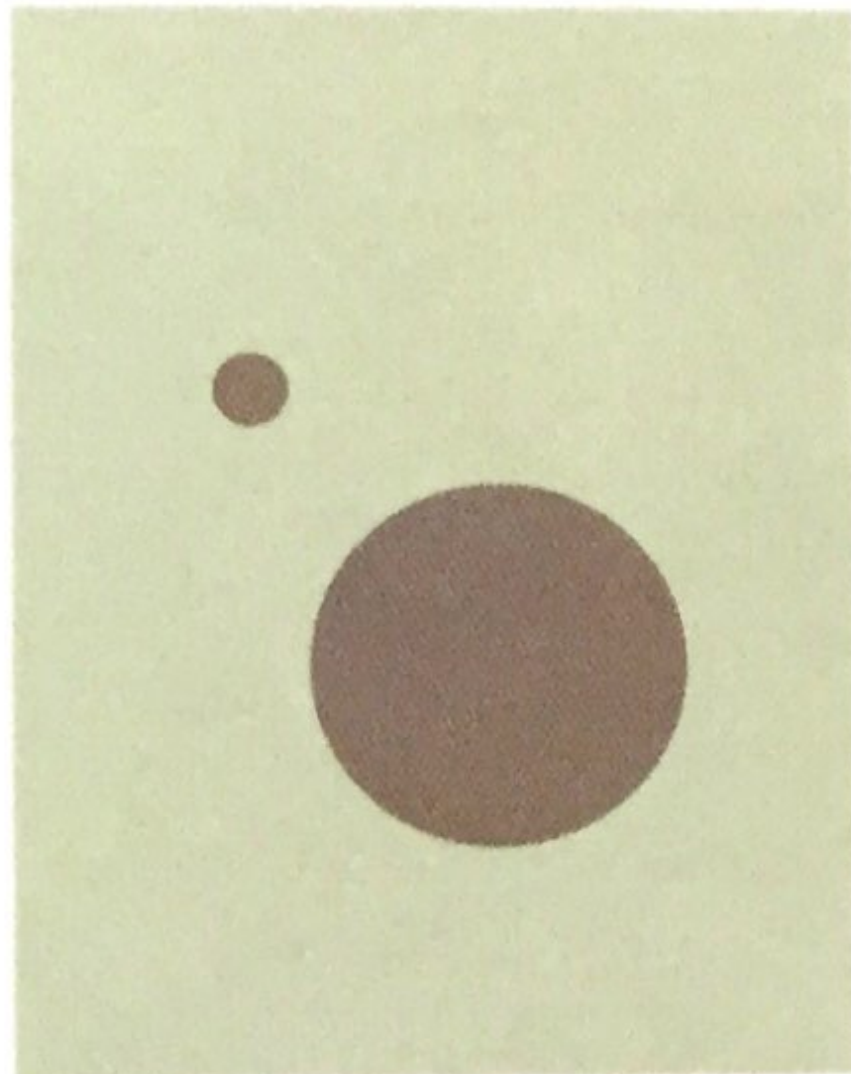
Give your viewer the credit they deserve.

Let them draw their own conclusions.

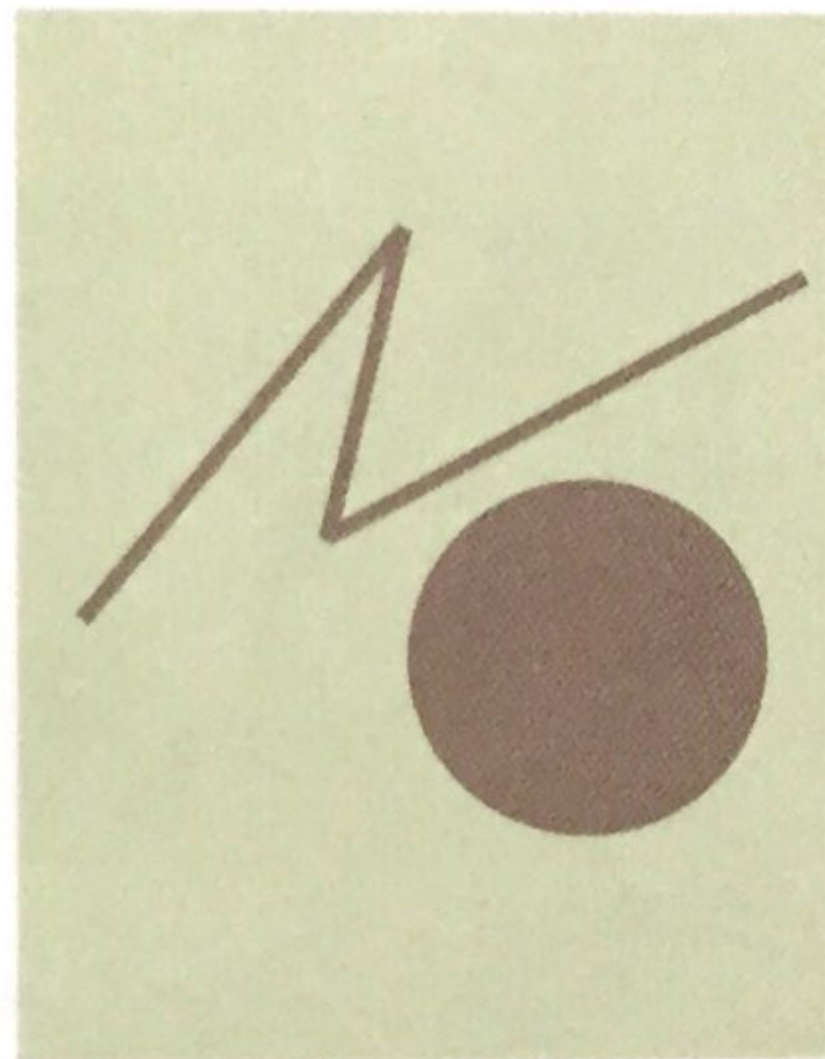
**ALRIGHT! WE GET IT!**  
**LET US DESIGN ALREADY!**

# BUILDING THE COMPOSITION

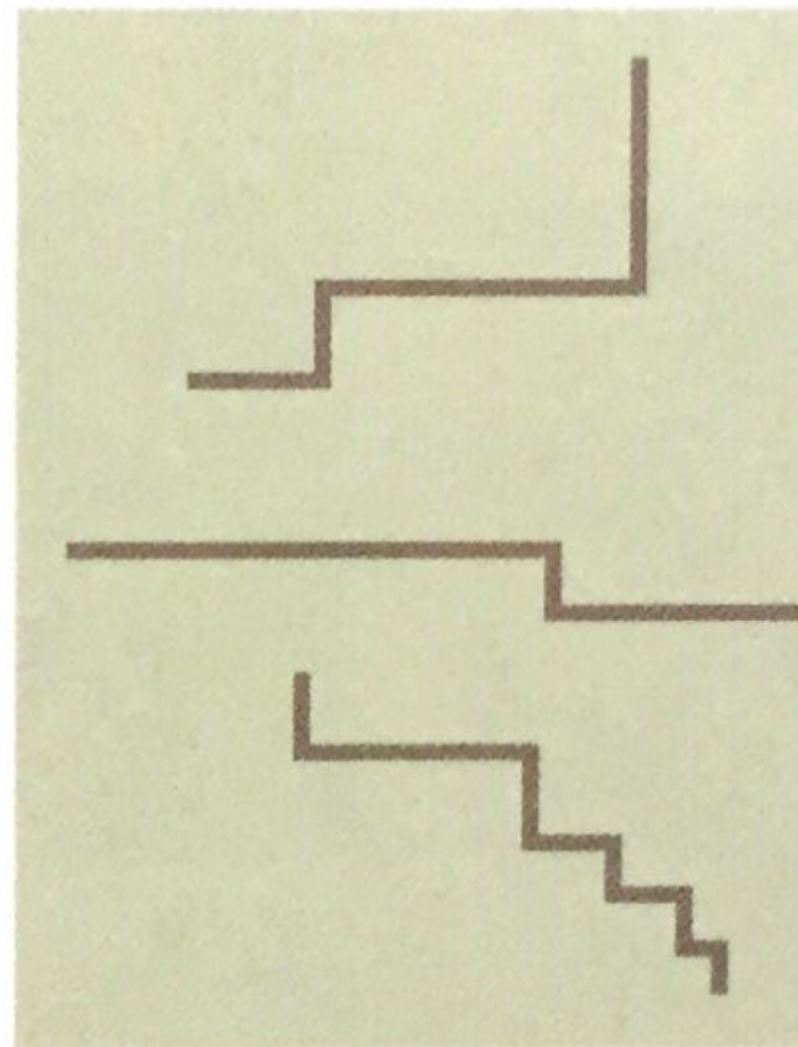
## SCALE, CONTRAST & ORGANIZATION



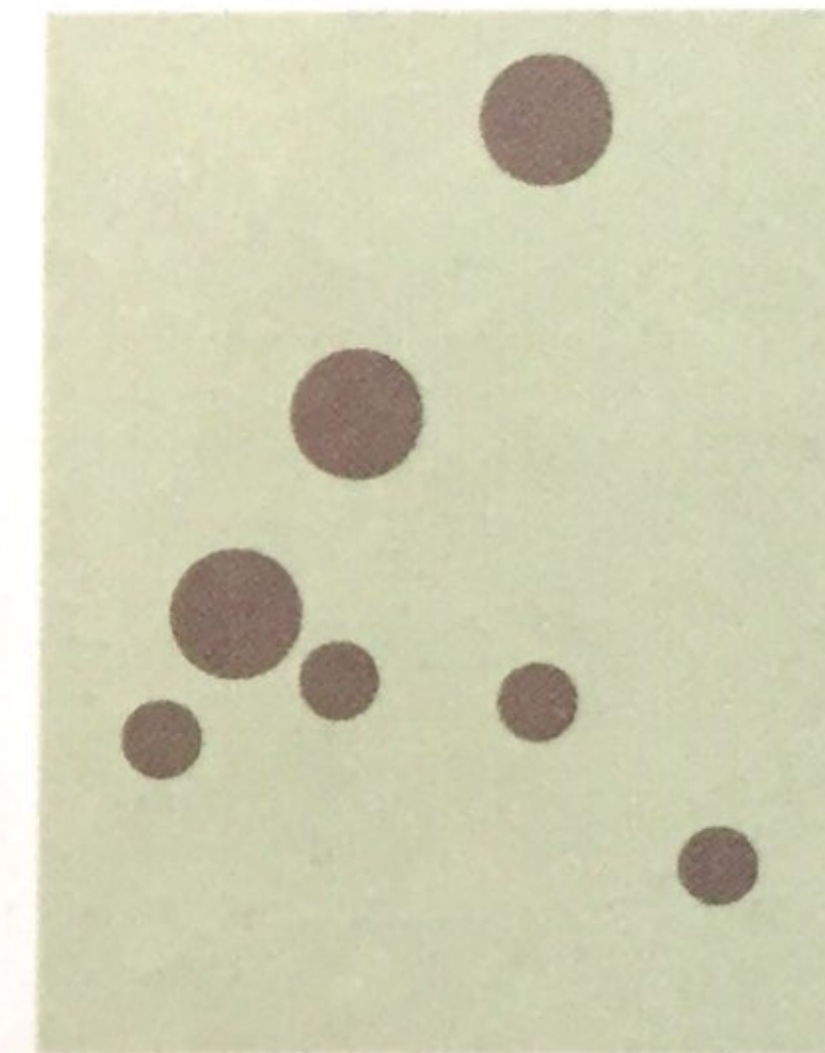
While forms of the same size appear flat, making forms different sizes creates the perception of three-dimensional space: Larger forms appear closer, and smaller forms appear farther away.



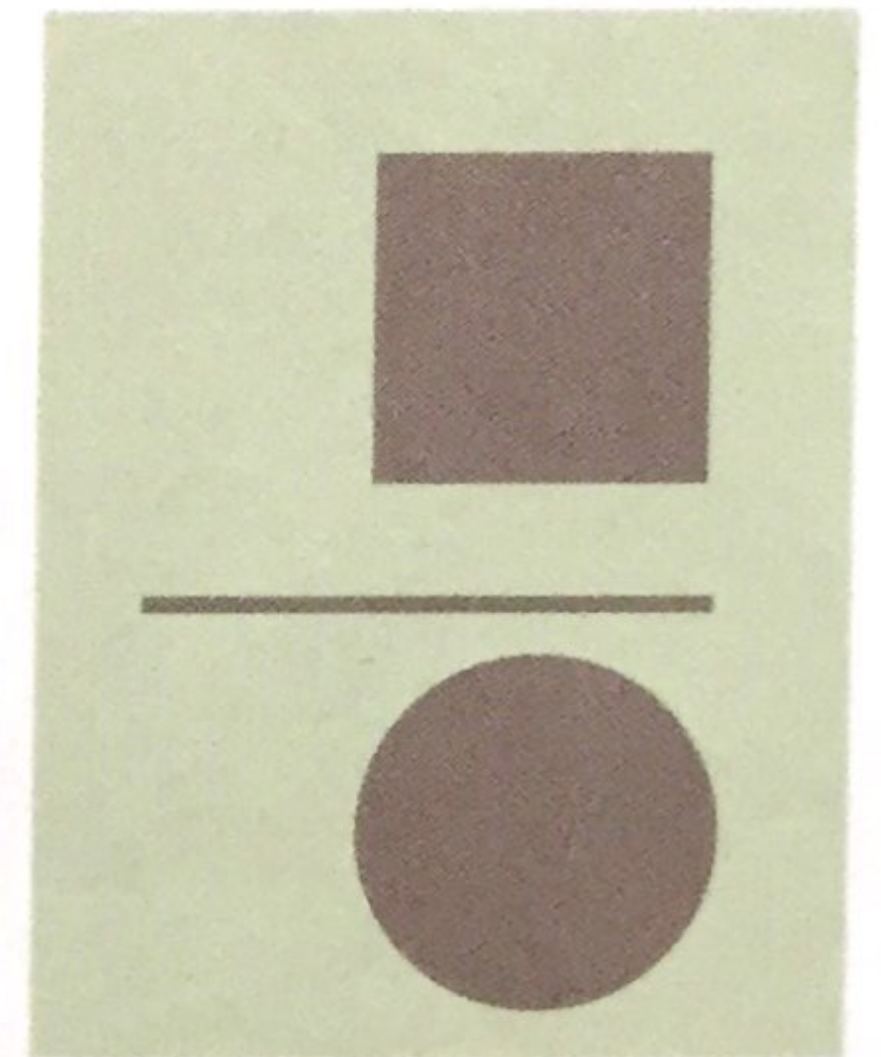
Play unique properties or proportions against each other by bringing them into close proximity: angle against curve, line against mass, vertical against horizontal.



Creating repetitions of, or variations on, a particular kind of form or spatial area invites the eye to compare and re-examine its understanding of a visual idea.



Position elements so that there is a sense of movement and, ideally, a recognizable rhythm. Organize the elements across an invisible superstructure, such as a triangle, curve, or grid.

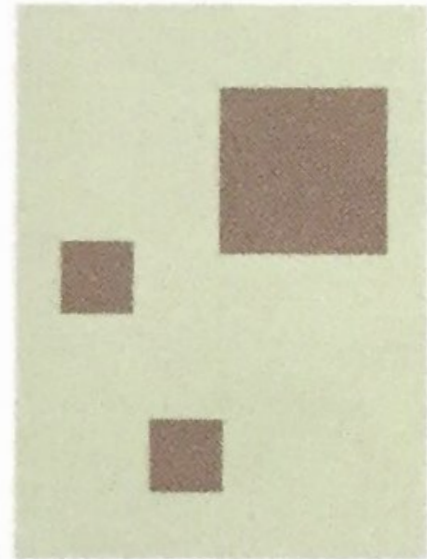


Create clear, purposeful relationships that appear intentional: If you mean for two elements to align or to appear the same size, make sure these attributes are unquestionable.

# BUILDING THE COMPOSITION

## DEFINING CLEAR VISUAL HIERARCHY

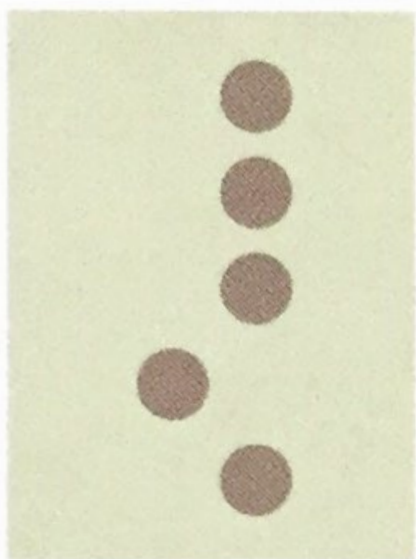
### DIFFERENTIATION



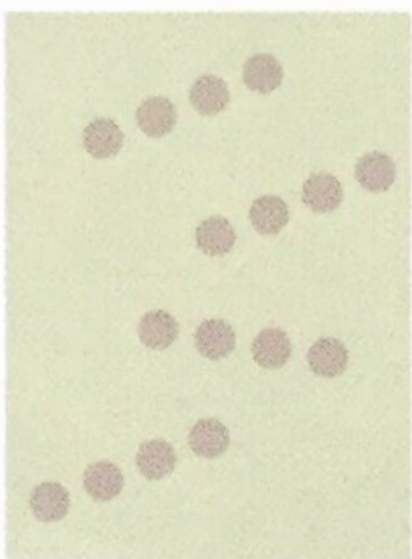
Scale



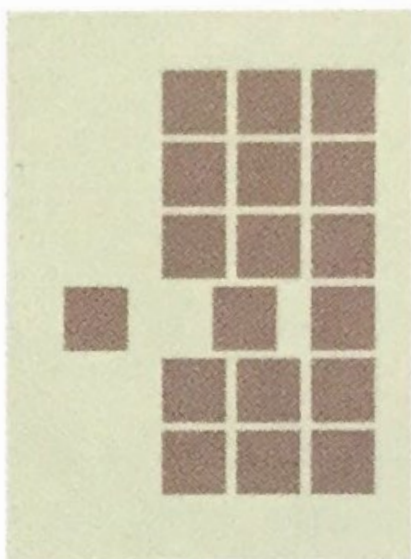
Weight or Density



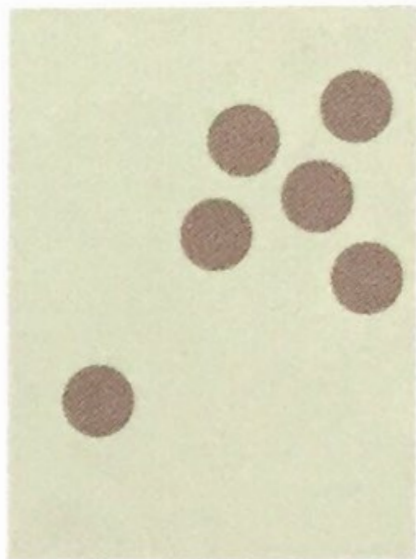
Alignment



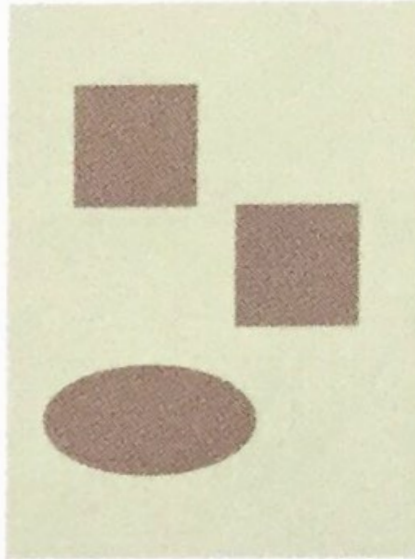
Direction



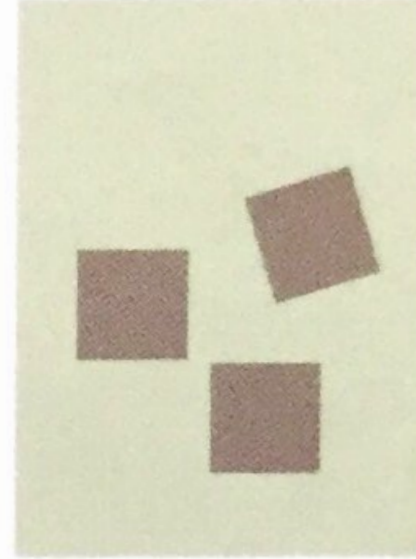
Rhythm



Proximity

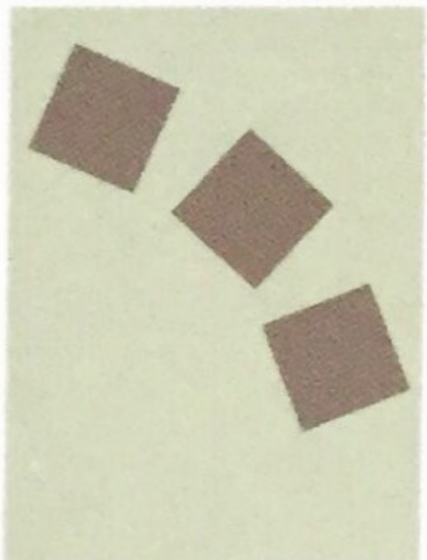


Identity or  
Proportion

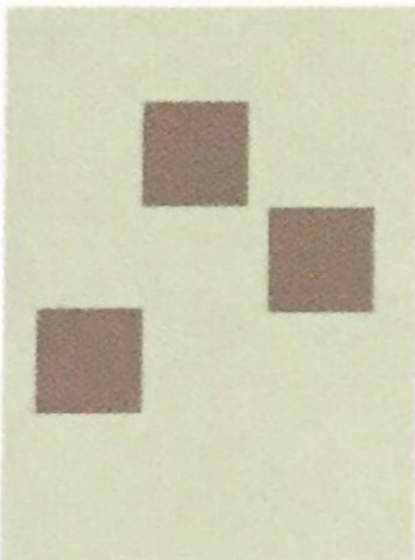


Orientation

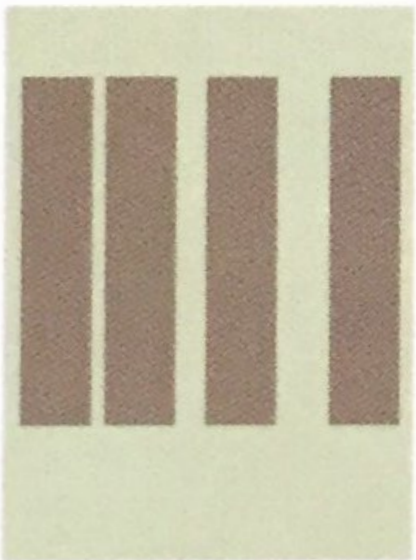
### CONTINUITY



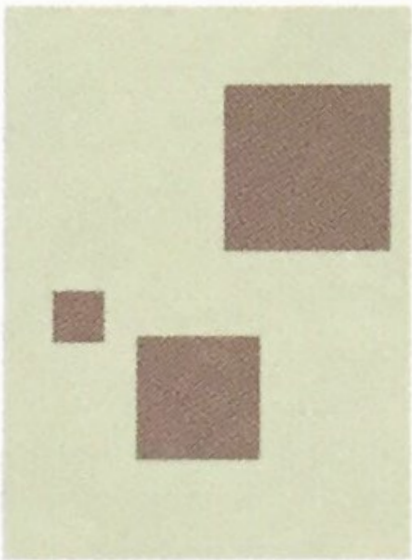
Rotational  
Alignment



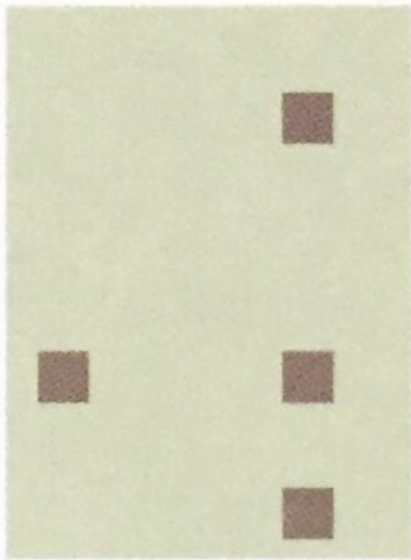
Axial Alignment



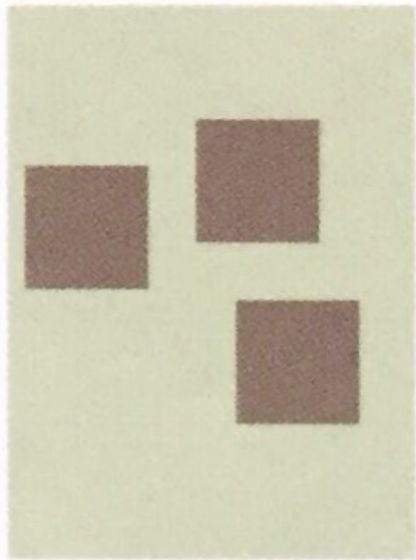
Spatial Progression:  
Interval



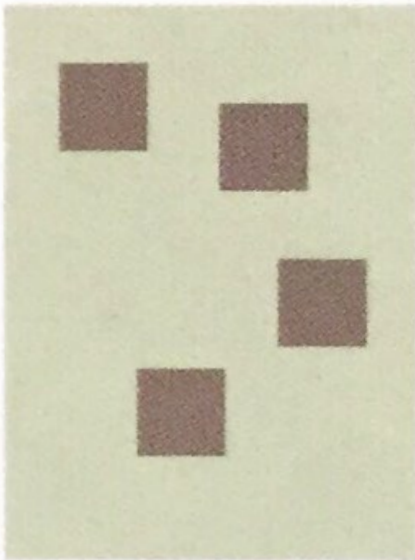
Spatial Progression:  
Scale/Depth



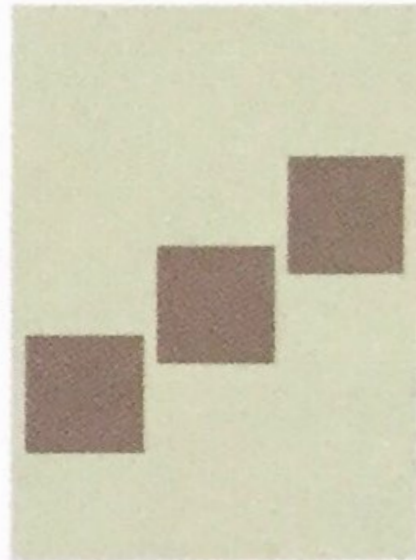
Structural Focus



Triangulation



Spiraling



Stepping

# BUILDING THE COMPOSITION

## SYMMETRY VS ASYMMETRY

### Symmetry

- static
- quite
- formal
- studied
- historical
- conservative
- decorative
- solid
- simple

### Asymmetry

- dynamic
- loud
- causal
- spontaneous
- contemporary
- innovative
- essentials
- fragmented
- complex

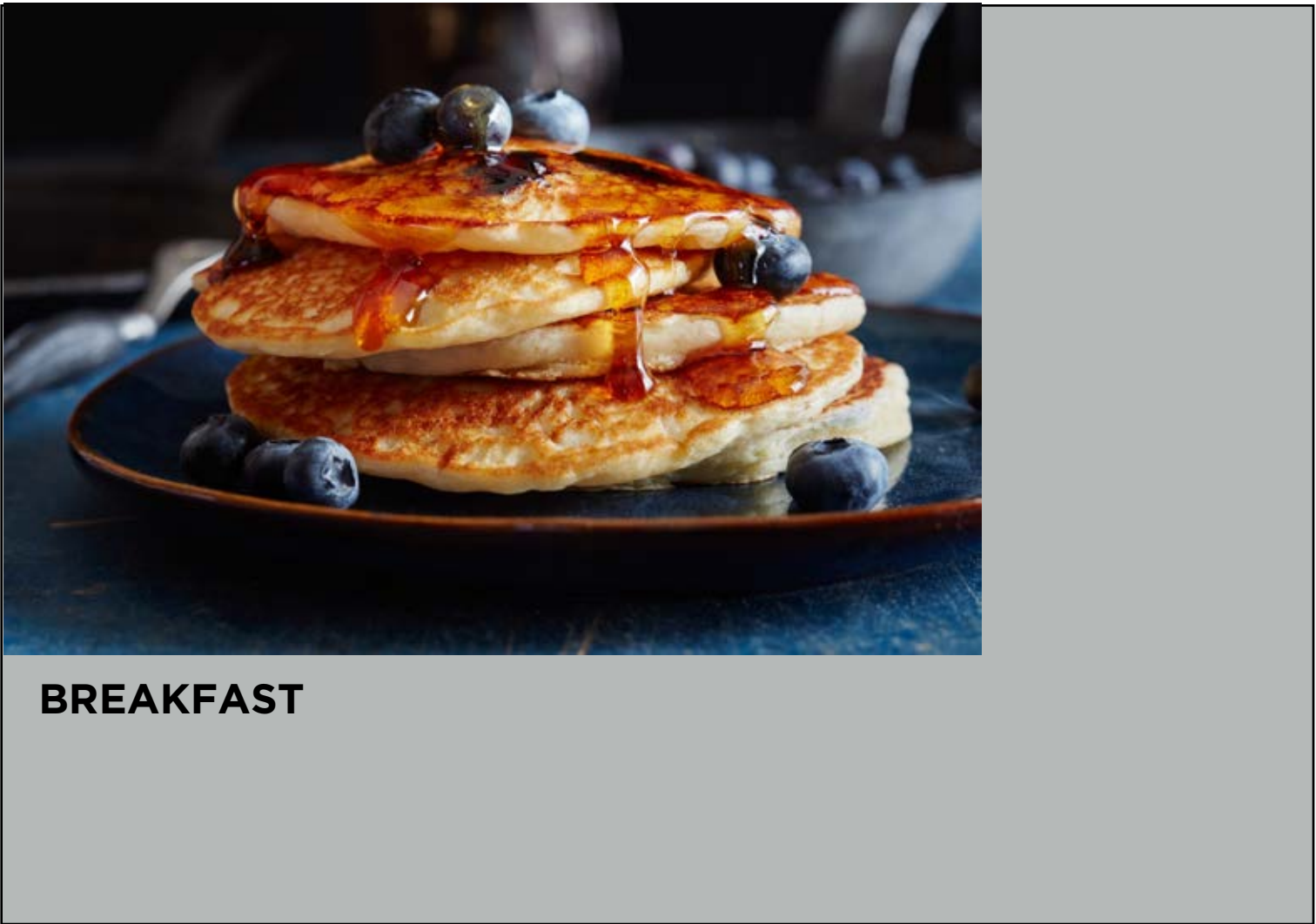
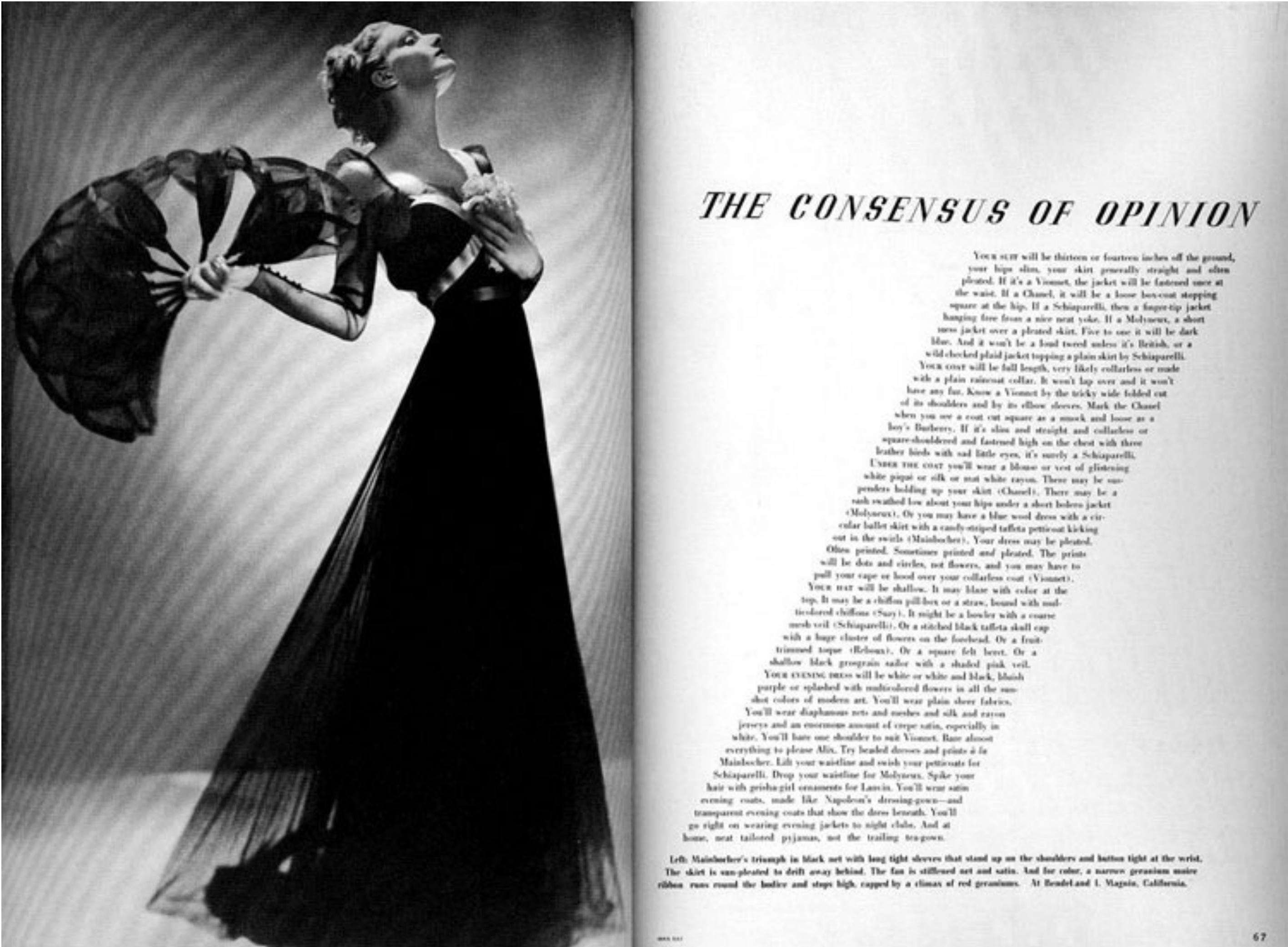
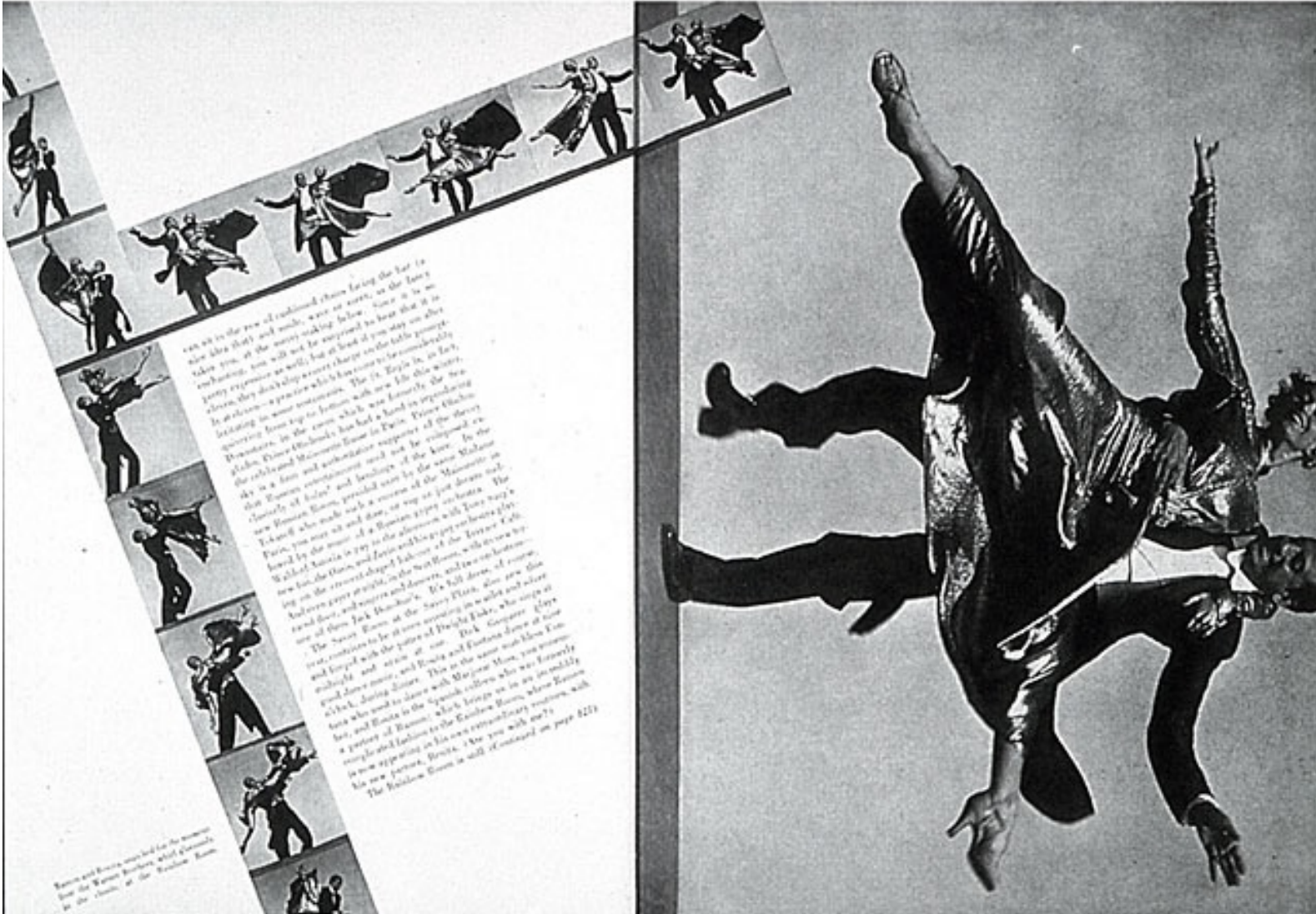


Photo by Jeff Kauck





## THE CONSENSUS OF OPINION

YOUR SKIRT will be thirteen or fourteen inches off the ground, your hips slim, your skirt generally straight and often pleated. If it's a Vionnet, the jacket will be fastened once at the waist. If a Chanel, it will be a loose box-coat stepping square at the hips. If a Schiaparelli, then a finger-tip jacket hanging five from a nice neat yoke. If a Molyneux, a short new jacket over a pleated skirt. Five to one it will be dark blue. And it won't be a loud tiered unless it's British, or a wild checked plaid jacket topping a plain skirt by Schiaparelli. Your coat will be full length, very likely collarless or made with a plain ruffled collar. It won't lap over and it won't have any fur. Know a Vionnet by the tricky wide folded cut of its shoulders and by its elbow sleeves. Mark the Chanel when you see a coat cut square as a smock and loose as a boy's Butlers. If it's slim and straight and collarless or square-shouldered and fastened high on the chest with three leather birds with sad little eyes, it's surely a Schiaparelli. UNDER THE COAT you'll wear a blouse or vest of glittering white piped or silk or neat white rayon. There may be suspenders holding up your skirt (Chanel). There may be a rash scuffed low about your hips under a short bolero jacket (Molyneux). Or you may have a blue wool dress with a circular bullet skirt with a candy-striped taffeta petticoat kicking out in the swirls (Maidenbocher). Your dress may be pleated. Often printed. Sometimes printed and pleated. The prints will be dots and circles, not flowers, and you may have to pull your cape or hood over your collarless coat (Vionnet). YOUR NECK will be shallow. It may blouse with color at the top. It may be a chiffon pill-box or a straw, bound with multi-colored chiffons (Sury). It might be a bowler with a coarse mesh veil (Schiaparelli). Or a starched black taffeta skull cap with a huge cluster of flowers on the forehead. Or a fruit-trimmed toque (Reboux). Or a square felt beret. Or a shallow black grosgrain sailor with a shaded pink veil. YOUR EVENING DRESS will be white or white and black, bluish purple or splashed with multicolored flowers in all the sun-shot colors of modern art. You'll wear plain sheer fabrics. You'll wear diaphanous nets and meshes and silk and rayon jerseys and an enormous amount of crepe satin, especially in white. You'll have one shoulder to suit Vionnet. Bare almost everything to please Miss. Try beaded dresses and prints à la Maidenbocher. Lift your waistline and wish your petticoats for Schiaparelli. Drop your waistline for Molyneux. Spike your hair with girlish-girl ornaments for Lanvin. You'll wear satin evening coats, made like Napoleon's dressing-gown—and transparent evening coats that show the dress beneath. You'll go right on wearing evening jackets to night clubs. And at home, neat tailored pajamas, not the trailing tea-gown.

Left: Maidenbocher's triumph in black net with long tight sleeves that stand up on the shoulders and button tight at the wrist. The skirt is un-pleated to drift away behind. The fan is stiffened net and satin. And for color, a narrow grosgrain moire ribbon runs round the bodice and steps high, capped by a climax of red grosgrains. At Bender and I, Magna, California.

*The most distinguished value\* in the luxury car field... the hand-crafted*

**FRAZER**

*Manhattan*

*The pride of Willow Run*

*Paul Rand*

"Custom-fashioned" to compliment your personality...silent-power balanced to assure your comfort...and effortless handling ease. A true milestone in the annals of the automotive industry...a definite departure in performance...a new re-alignment in value. Never before has such mechanical perfection, such distinguished style, been combined in such volume. Never before could so many enjoy such luxury at such moderate cost. Your inspection is cordially invited. KAISER-FRAZER SALES CORPORATION, Willow Run, Michigan. \*Recently revised downward to \$2595 at the factory; only transportation, State and local taxes (if any) additional. Hear! Hear! Hear! Walter Winchell every Sunday night over ABC.

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TIME, JULY 11, 1949

**FRAZER**

*The Pride of Willow Run*

**FRAZER**

**FRAZER**

**FRAZER**

**FRAZER**

**FRAZER**

*The most distinguished value\* in the luxury car field... The hand-crafted Frazer Manhattan...*

New men, new methods, new thinking now produce such hand-crafted excellence in a car that once only the few could enjoy. Because they are daringly produced in volume, at moderate prices, many will own such cars as were once beyond dreaming. Your inspection is cordially invited. KAISER-FRAZER SALES CORP., Willow Run, Mich. \*Recent downward revisions reflect the trend of the times. \$2595 at the factory; only transportation and local taxes (if any) additional. Hear! Hear! Hear! Walter Winchell every Sunday night ABC.

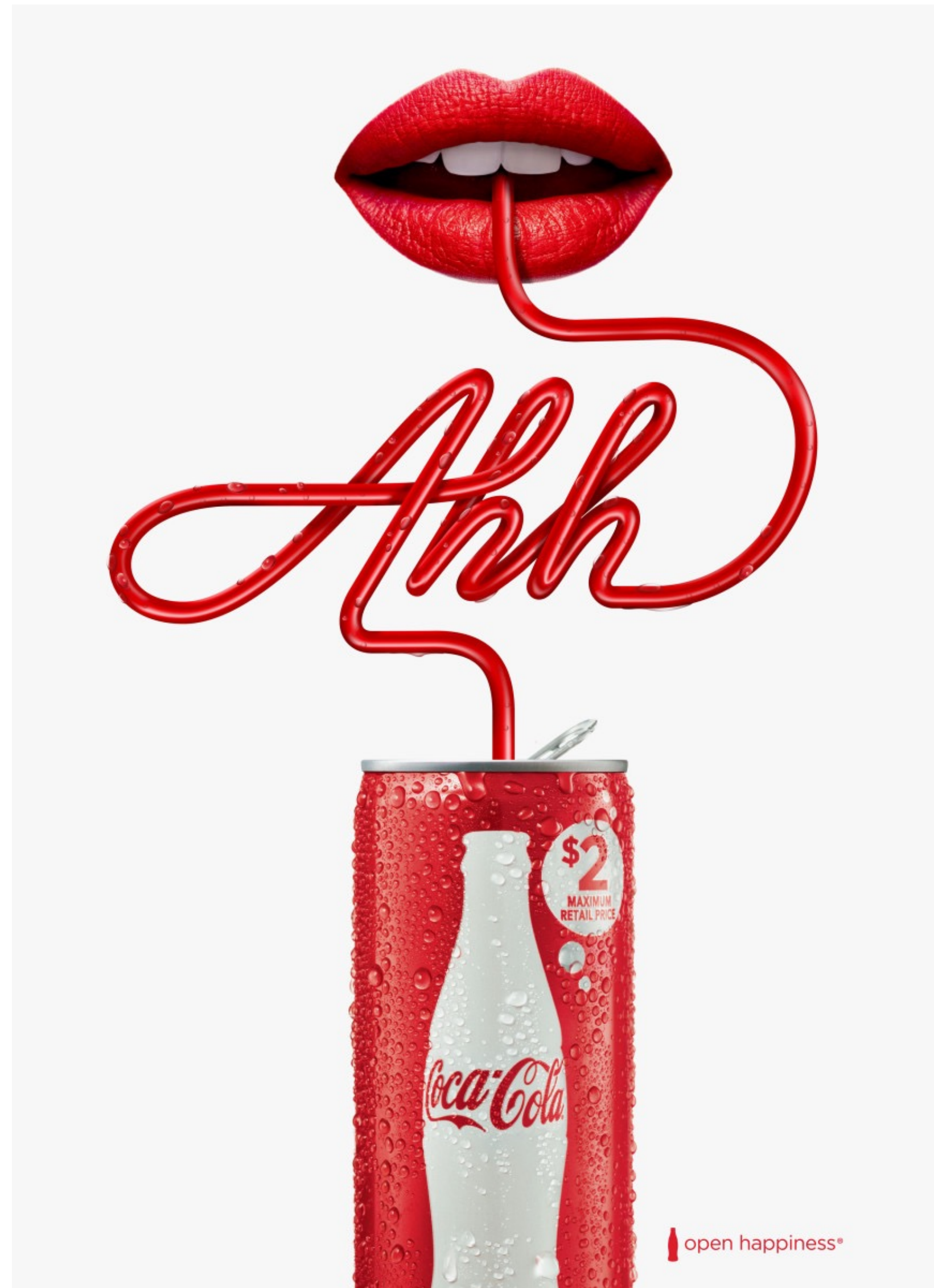
*Paul Rand*

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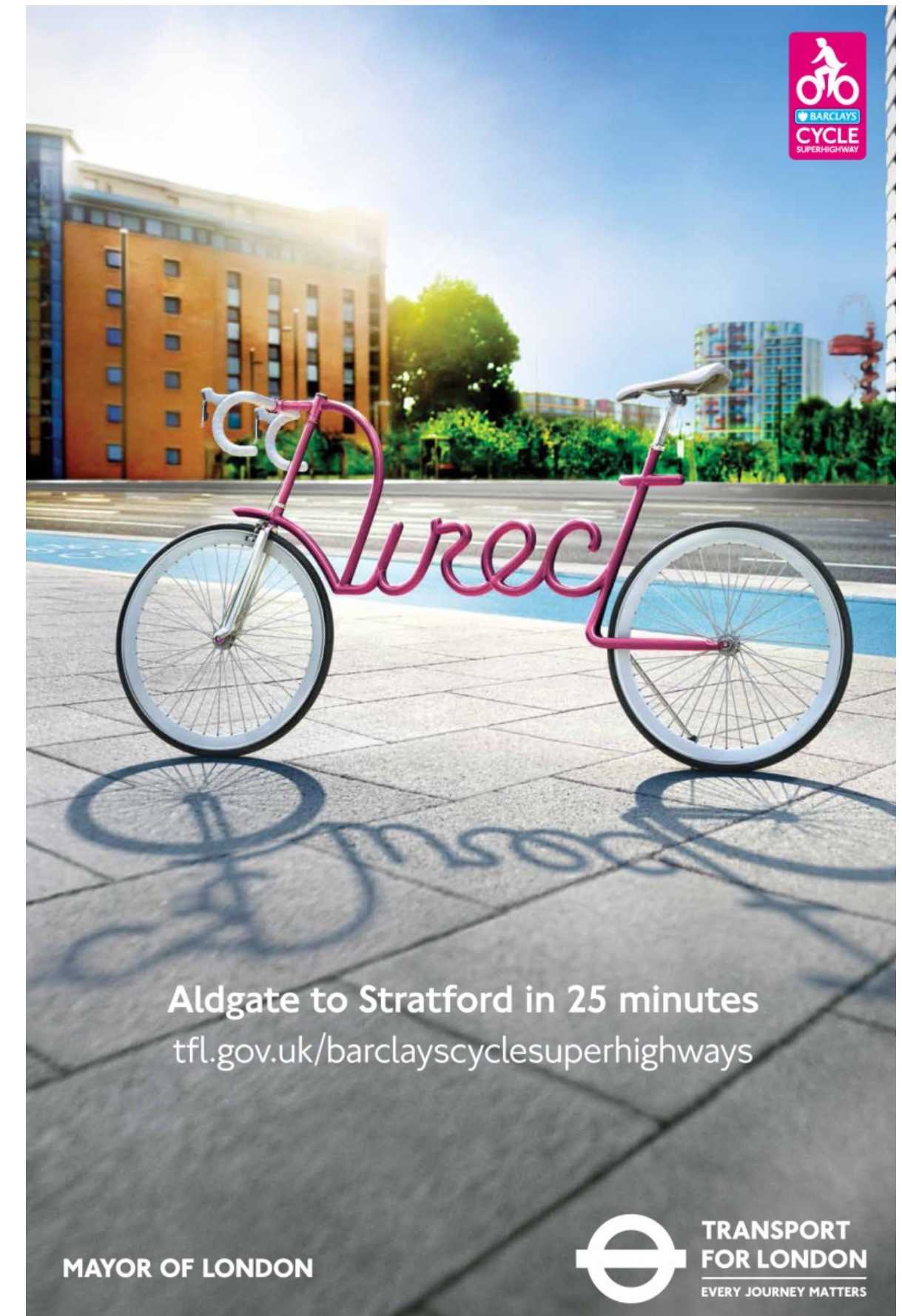
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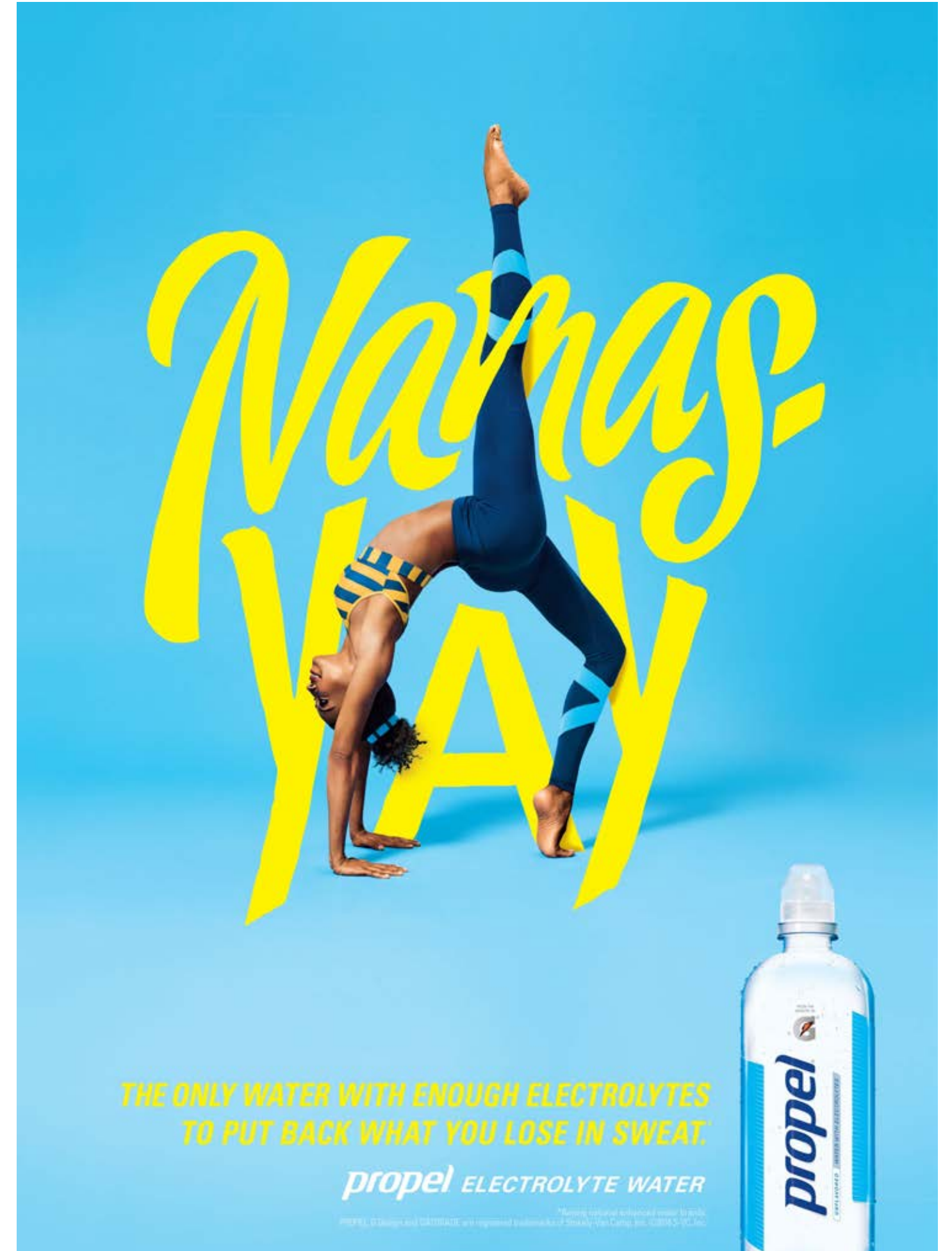
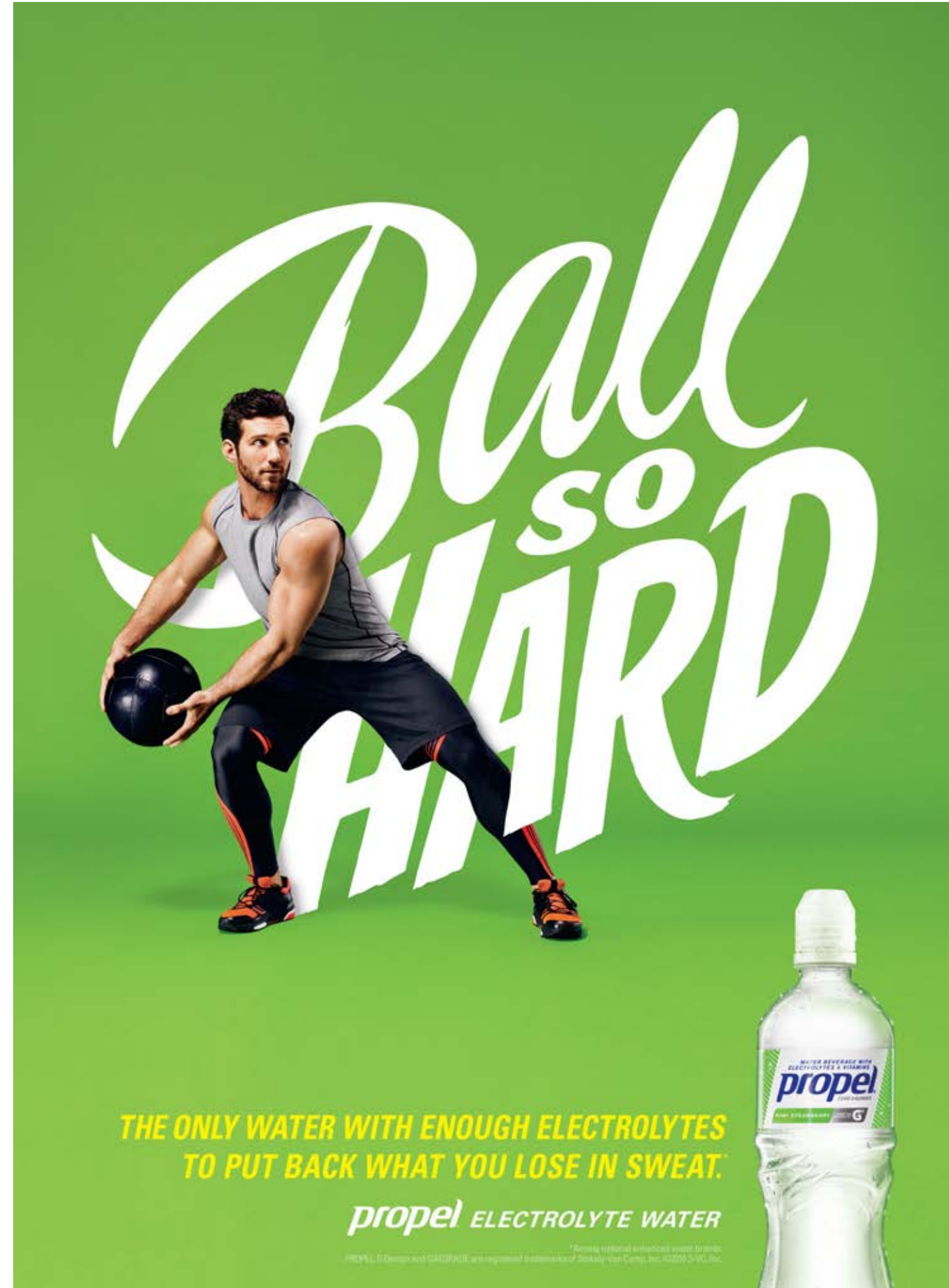
Paul Rand



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Erik Marinovich

