

Crop dramatically for *emphasis*

Every interesting portrait was once a mug shot.
Crop *fearlessly* and you'll capture your reader's interest
by focusing his attention.

Four straight from the camera



If these mug shots look familiar it's because they're real. And it's a typical assortment: Three were taken at professional studios, one was not. Each is a different size. The men are looking into the camera; the woman is not. One man is back from the camera, another is quite close. The backgrounds are different but uncluttered—a bit unusual. The designer's job begins here.

Of all printed images, the most familiar and most quickly recognized is the human face. Alone on a page of text, a portrait will *instantly* draw the eye. Mixed in with two dozen nature scenes, it is the single human face that will attract attention first. It is the human image that simply

impresses us the most and remains vivid in our memories the longest.

Why, then, are so many portrait photographs so *forgettable*? Often, for the same reason some *people* are—they sit silently, anonymously and *blend in*.

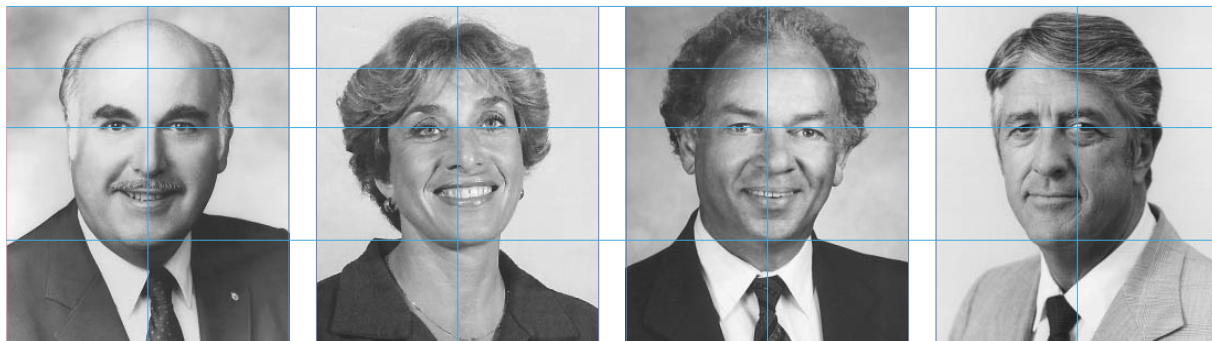
But the printed page is a public stage; when we see people in print, we

expect them to have something to say. As a designer, you can meet the reader's expectation. You do this by making your portraits step forward from the page so the speaker (the person in the picture) meets the reader's eye and appears worth reading. This is usually possible even with everyday photos. Some ideas:

SCALE AND CENTER THE IMAGES

The first—and often best—thing to do with an assortment of mugs is to make them the same size (which puts them the same distance from the camera) and center them in their frames. While PageMaker's slick scaling and cropping tools have made this chore a breeze, the *visual* work can be tricky—different head and seating angles, hairdos and facial structures can easily fool your eyes. Dragging ruler guides to forehead, eye level, chin and

vertical centers, as shown below, may help; I use them often. (The lines are *guides*, not restrictions.) Most adult heads are about the same size; a woman's head is *slightly* smaller, a large man's is *slightly* bigger. Center the images intuitively—according to interest or eye contact—rather than mechanically—on everyone's nose, for example. Be natural and patient; you know what people look like in real life.



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Be bold! Crop dramatically like this . . .



. . . to energize your layouts like this:



SHERMAN BLOCK

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Barbara Ayres

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Jeff Pyatte

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YEARBOOKS, ANNUAL REPORTS, ROSTERS, CONFERENCE BROCHURES . . .

The images above are the same size as the ones on the previous page, but look how much strength they've gained! Not only is there more room for text, I'd find a seminar that featured these speakers more intriguing than an ordinary one; the speakers now appear confident and in command, and so I feel confident. One caveat: The photos above are part of a tightly

arranged layout—copy starts at eye level (did you notice?) and conforms to the shape of the pictures; headlines are set with care (note Mr. Jennings); photos are the same size and placed along the same line; space between columns is consistent. These details are crucial. If you don't take the same care with your layout, the cropping effect may be weakened or lost entirely.



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ARE THESE NEWSCASTERS?

It sure looks like a team of some kind—administrators, reporters, corporate officers. In different clothing they might be ballplayers (OK, *coaches*). In any case, it is definitely a group. Because it is focused and compact, this arrangement would make a strong brochure cover for anything that features several prominent characters.



OOPS! SCALE AND CROP WITH CARE

This version is weaker—it's what happens if the faces are not identical in size and carefully aligned. Here, the crisp focus of the image is disrupted—it now looks more like a collage than a cohesive presentation. Not all mug shots lend themselves to such tight arrangements—often they're just too different. What to watch for? Eye direction, backgrounds, lightness, focus.



CHEEK TO CHEEK—A BIT TOO CHUMMY

In most professional settings the cheeky placement of the pair on the left would be inappropriate. If the group were a theater troupe or musicians, the intimacy it suggests may be more desirable. Note, too, that the angle of the woman's head disrupts the arrangement slightly—as does the darker background of the man on the right.

For column and department headings in publications . . .



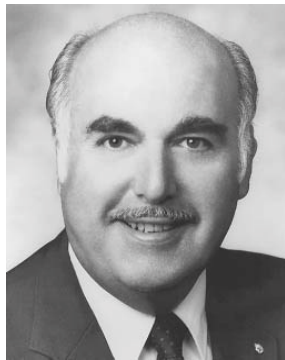
THE BIG-CITY NEWSPAPER COLUMNIST

His back turned confidently on his own name, that droll, I-know-who-I-am look sends a message of aloofness and general cool on which newspaper columnists seem to thrive. Picture has been posterized with *Image control*.



THE OMSBUDSMAN OR DIPLOMAT

He's no cheerier, but the regular halftone looks natural—like a real face—and the columnist is now facing his readers, which suggests an openness and agreeability. Size and cropping are identical to the image at left.



By Sherman Block

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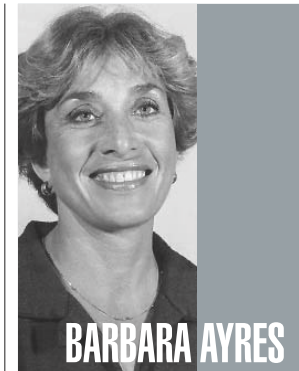
MOVE INTO THE READER'S SPACE

The fully framed picture on the left looked better as part of the group on page 14. Alone, the suit, necktie and empty background tell us nothing about the man—they're such familiar objects, in fact, that we may fail to even see them. On the right, cropping has brought the face into our *space*—now we're practically nose to nose—and the bold typeface (Helvetica Ultra Compressed) tells us in no uncertain terms that this man has authority and that his column is probably worth reading. It is a visual effect over which the designer has total control: In real life, Mr. Block is the Sheriff of Los Angeles County.



SHERMAN BLOCK

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BARBARA AYRES

THINK ON YOUR FEET

Often, a picture just won't stretch to fill a column. Be ingenious—try adding a horizontal or vertical box. Here, Ms. Ayres, last name was a perfect fit—a bit of serendipity.



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