



# \* ANALYSIS ISSUE

**ABBY SEEN STEALING  
CHOCOLATE FROM THE  
DESIGN LIBRARY**

**ALSO OTHER SEEMINGLY  
IRRELEVANT THINGS YOU  
SHOULD CARE ABOUT**



**TOP TIPS FOR STAYING  
CAFFEINATED AT 4AM**



**NATE AND GRIDS  
BREAK UP AFTER A  
7 DAY RELATIONSHIP**

**THE SECRETS  
BEHIND GO'S  
STRICT GRID  
SYSTEM**

**GET FASHION TIPS  
FROM SHADRICK**  
**WHAT'S HE WEARING?**





# What's

# up with

# GQ magazine?

## → The story

GQ, *Gentleman's Quarterly*, is a well-known men's magazine that encompasses fashion, health, entertainment, politics, travel and more. 50 years ago, it was a publication specific to fashion called, *Apparel Arts*. However, it quickly gained enough popularity to expand its content and get a new name. Throughout the years, GQ has grown to become one of the nation's leading men's magazines.

## → The mission

GQ's motto is Look Sharp, Live Smart. The magazine works to entertain, inform and provide resources to men around the world. This publication works to show men how to be classier, better informed and more involved with their individual interests.

## → Three opinionated college students

Why would we know anything about GQ? Well we actually just spent three weeks analyzing the magazine and website: this booklet is a culmination of our findings and analysis about typography, grids, imagery, style, content, etc. The purpose of this document is to provide a hypothetical design guide for anyone attempting to imitate GQ. Do you fall into this category? Then take a look! We hope you enjoy.

**B** = Bold **R** = Regular **L** = Light

### TYPOGRAPHY

Titling Gothic

AG Book

Gotham

Miller

A2 Regular

### IMAGERY

Cut-out Photo

Full-bleed Photo

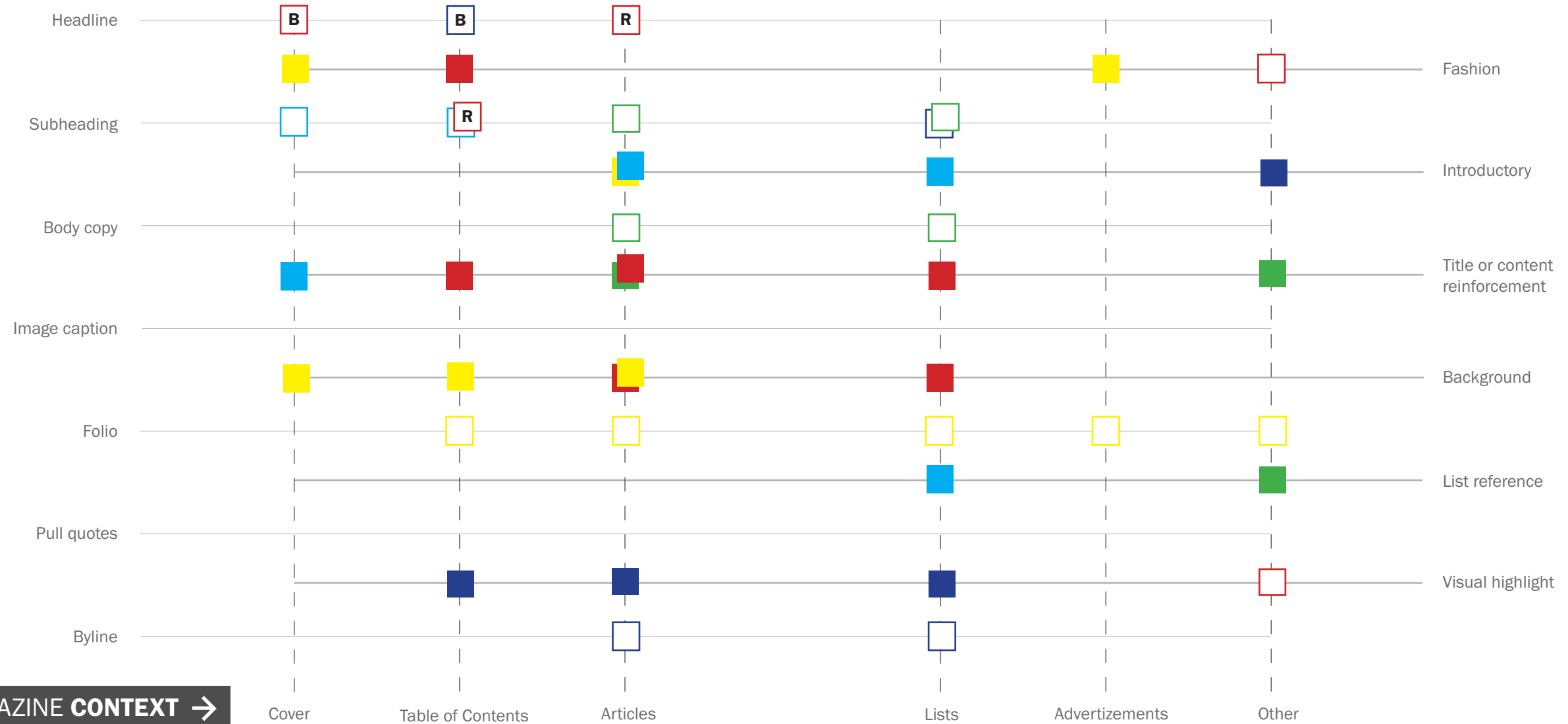
Symbols

Illustration

Graphic Element

#### TYPE FUNCTION ↓

#### ↓ IMAGE FUNCTION



#### MAGAZINE CONTEXT →

Indisputably, the most important conclusion we came to in regards to the typography is this: **GQ uses an immeasurable variety of fonts** - many of which we were unable to identify. The map above shows the more consistent fonts throughout multiple GQ magazines.

Most of the text in shorter columns is **justified right**. Bylines tend to be unique in that they are justified left and bold in order to be distinct. Text heavy articles with fewer columns are usually fully justified.

**Imagery** is fairly consistent. Full bleed and cropped photographs live within the grid structure while cut-out photographs are more free - often extending out of the grid. Icons and illustrations are rare and generally used as visual references for a title or text.

**Graphic elements** are used to either highlight existing information or divide groups of visual and text information. They have a supportive role in all contexts.

### ↓ PRINT

Emphasis is placed on the dominant image on the spread. Two/Three level hierarchy of heading, sub headline and body.

Variation of typefaces used throughout magazine including Titling Gothic, Replica, Adele & Baton. San Serif are used for headline and both San serif and serif typefaces are used for body copy.

Bright bold colors are used throughout the magazine often to establish hierarchy. Headlines are frequently highlighted in colored rectangles.

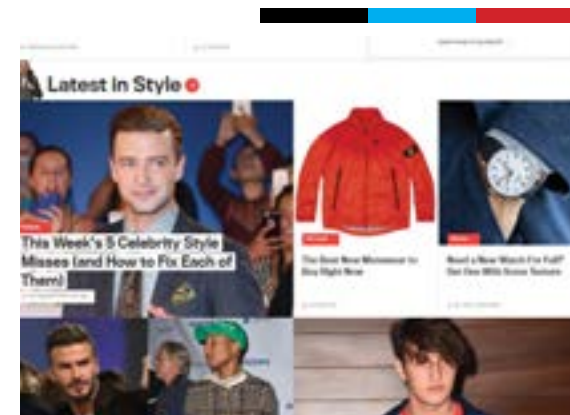
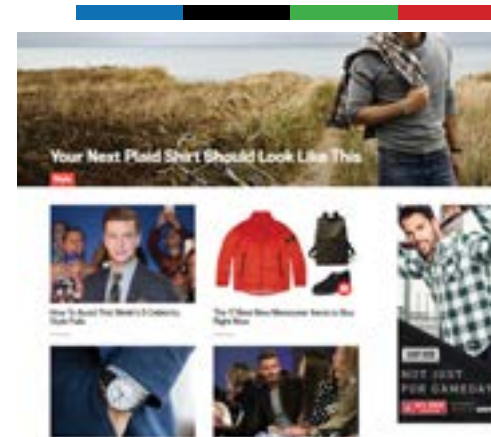
Exotic, sexy photos of fashion trends are the main focus of the page/spread. Celebrities are frequently used as models.

Visual aids such as arrows are used to direct the reader to articles continued on another page. Vertical and Horizontal rules are used to create separation between contents.

Full page/spread ads appears frequently between articles. Extensive articles and images of cover stories.



### WEB ↓



Jumbotron image appears on top of pages with featured article headline overlaid on it. Supporting articles and images are listed below.

The same San serif font is used as a headline and sub-headline on all pages. Similarly, a serif font is used as the body typeface for all articles.

Used of color is limited to black text, red hover links and red visual aids. White background provide high contrast between contents.

Several photographs on each page of fashion trends and popular stories. Pages dedicated to sideshows of similar images.

Visual aids such as arrows are used as links. Use of symbols to indicted whether a link is an articles or sideshow.

Photographs and articles are updated frequently. Shorter articles centered around current fashion trends.

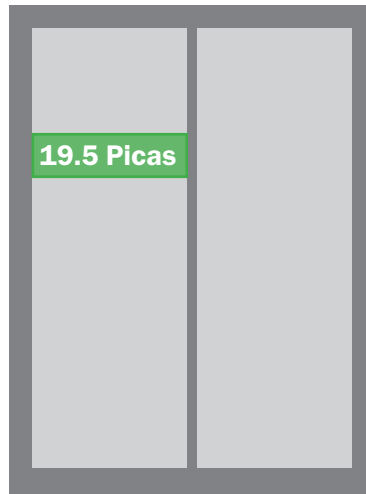
PRINT ↓

### Print Margins

- Top: 3 Picas
- Left: 3 Picas
- Right: 3 Picas
- Bottom: 3.75 Picas



### 2 Column Grid



**Gutter:** 1.3 Picas

#### Usage:

- Image-Heavy Articles
- Organizing 2 Items of Equal Importance

### 3 Column Grid

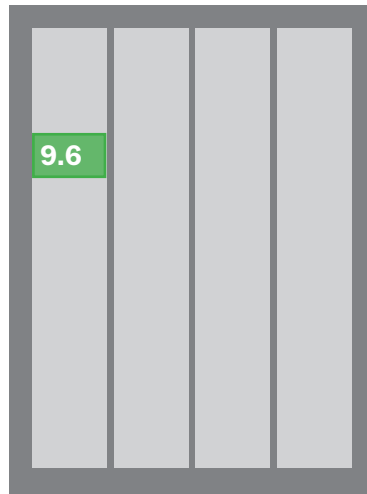


**Gutter:** 1.3 Picas

#### Usage:

- Text-Heavy Articles
- Organizing 3 Items of Equal Importance

### 4 Column Grid



**Gutter:** 0.6 Picas

#### Usage:

- Sidebar Text
- Occasional Articles
- Organizing 4 Items of Equal Importance

### Grid Combos

To most effectively use space, GQ often combines different grid layouts on a single page, creating a more dynamic and adaptable page structure.



### Homepage 16 Column Grid

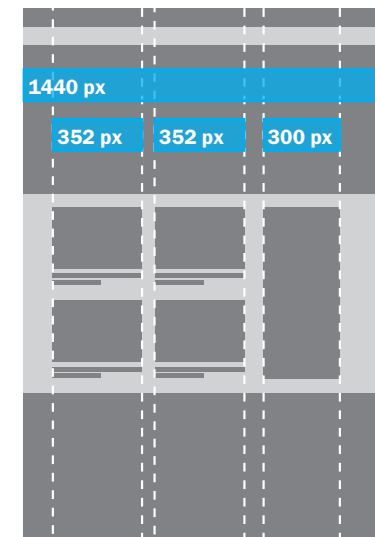


### No Gutters

The GQ homepage doesn't incorporate gutters into its grid structure.

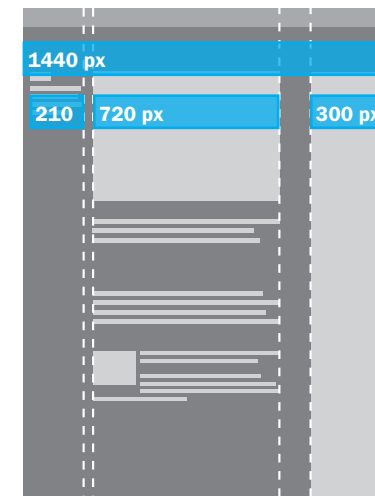
### Category Pages

3 Column Grid



### Article Pages

3 Column Grid



### 30 px Margins

The article page is the only page on the GQ site with horizontal page margins.

**Breaking The Grid:** The GQ website rarely breaks its strict grid system. This 3 column section is an example of where it does.

↓ WEB

### BRAND ↓

**GQ's brand** does indeed “look sharp”. Hard edges, bold colors and exaggerated typography create a sharp, clean, masculine style to the publication. Both web and print versions of GQ consistently utilize these style attributes and establish a unified look across all media.

### TYPOGRAPHY ↓

**Typography** has some attributes that are consistent throughout all media. However, GQ's website features more San Serif fonts.

### STRUCTURE ↓

**Structure** is undoubtedly the most striking difference between web and print. The GQ website shows fewer variations in type and image arrangement due to the fact that the website inevitably offers users more freedom in their navigation. There are more links, more information and thus, more simplicity to the design of the content to eliminate potential confusion. Print affords the designers more freedom to explore and variate; the easy navigation allows greater design complexity.

### ↓ IMAGERY

**Imagery**, including icons, photos, illustrations, etc., are identical in both web and print: the only consistent difference is their size which tends to conform to the differing grid structures in each media. Web also has more full bleed photographs which function as opposed to the magazine which is abundant in cut-out photos. Consistencies include full bleed images overlaid by titles and/or symbols, subject matter, placement of graphic elements, color, etc.

### ↓ COLOR

**Color** is an important part of the style of GQ. The color palette is composed of bold, vibrant colors that are dominant in graphic elements and typography. Color is also prominent in symbols that provide breaks or connections between bodies of information. Although the standard logo colors on the cover are bright red and blue, the cover varies in color frequently to match the tone and photo subject matter.



GD 417  
DENISE GONZALES CRISP  
PUBLICATION ANALYSIS

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