How to design a
second page

Seashells
Hawaiian Collection

You've designed a beautiful outside. How do you follow it up inside? Simply. *Continued* ▶
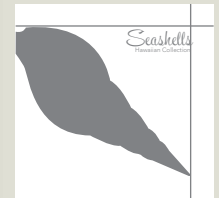
How to design a second page

You've designed a beautiful outside. How do you follow it up inside? Simply.

Outsides have insides. Once you've designed a beautiful cover, you want the following pages to be beautifully similar. But inside is a different space with different words and a different purpose, so how do you retain the look? The key is simplicity; the second page should be a *lesser* and *simpler* version of the first. Four techniques:
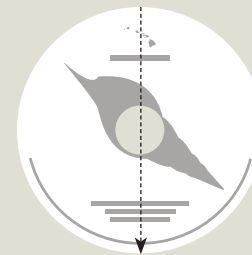
Outside

A beautiful, jewel-box cover has been carefully cropped from a larger image. Key to this design is placement; note (above right) that the seashell's position defines the margins containing the type.

Repeat the center of interest

When your cover has a strong focal point like this one, mask its background and bring it inside. Alone on a white canvas, it will stand out in striking relief.

Inside

Hawaiian Collection

Precisely catalogued and carefully identified for the viewer's pleasure and learning

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Seashells
Hawaiian Collection

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Hierarchy Make type and other graphics secondary to the focal point. To do this, center the layout—which moves the eye down the page in a straight line (above left)—and make the type recede: Set it small (smaller than you'd think), and color it gray (above right) or a light tint of the image itself. The result is a handsome, *minimalist* look.

By repeating the outside image inside, you get built-in continuity of shape, color and texture while making a fresh, bold statement. The inside is clearly a subset of the outside, yet has its own distinctive presence.
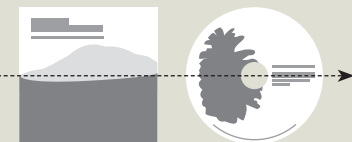
Find something in the scene

If the outside is big, make the inside small. Bring something from the forest to the inside—
a pine cone, an eagle, a rock—and you'll create a beautiful contrast of far and near.

BIG TREES
NATIONAL FOREST

American Wildlands Conservation Program

AMERICAN WILDLANDS

Our interest is to preserve and
maintain wildlands and wildlife
throughout the great state
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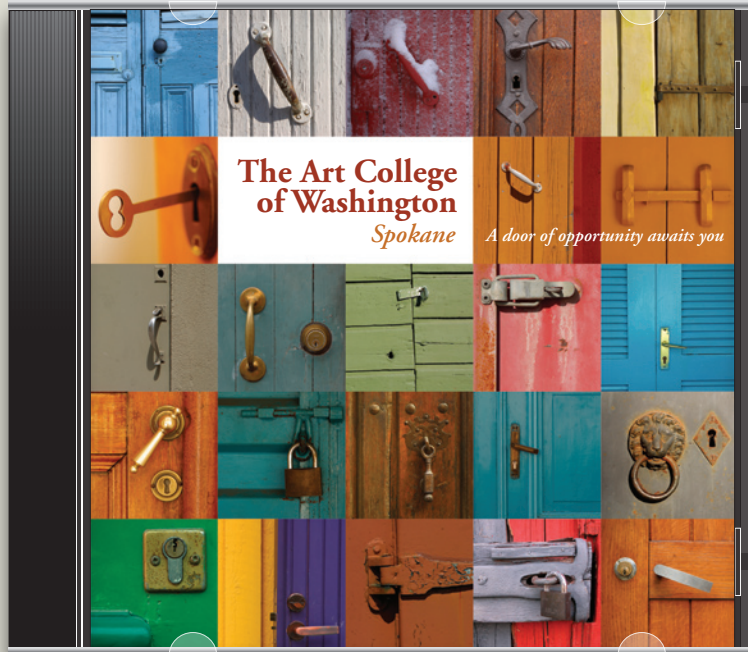touchable. Below, simple alignment
helps bring the outside in.

For continuity, repeat the cover typefaces
inside. Note that the green background is a
neutral **value** against which dark and light
type are distinctively *separate*.

Lift out one piece

Tell a story. Here, a build-it-yourself cover of doors prepares the viewer for the "key" inside—a single square lifted out and enlarged.

At first glance, what you see is a collage of doors. The fun is that you can hide your message on the cover and then reveal it inside.
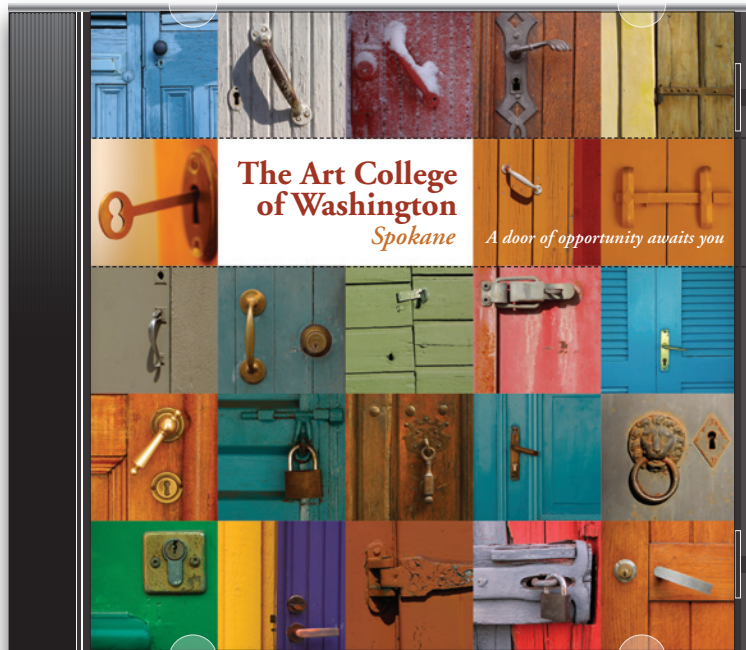
It's the only image with a key, appropriately tying it to the message, "Unlock your imagination."

Tint the type color to blend with the image.

A grid of dissimilar images is naturally complex and should be simplified. An easy organizational technique is to create one row of similar colors.
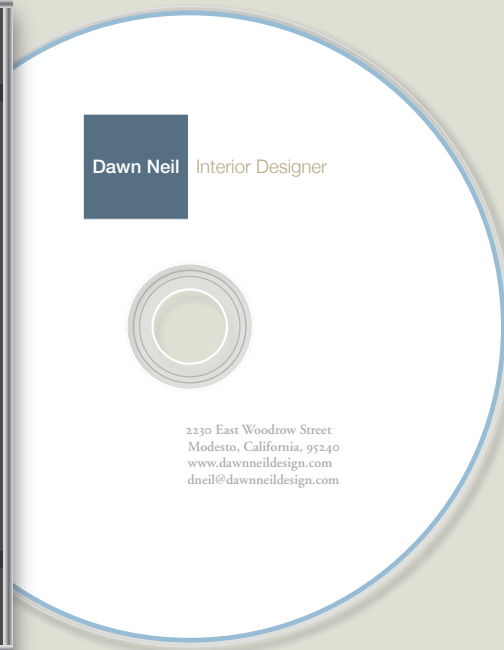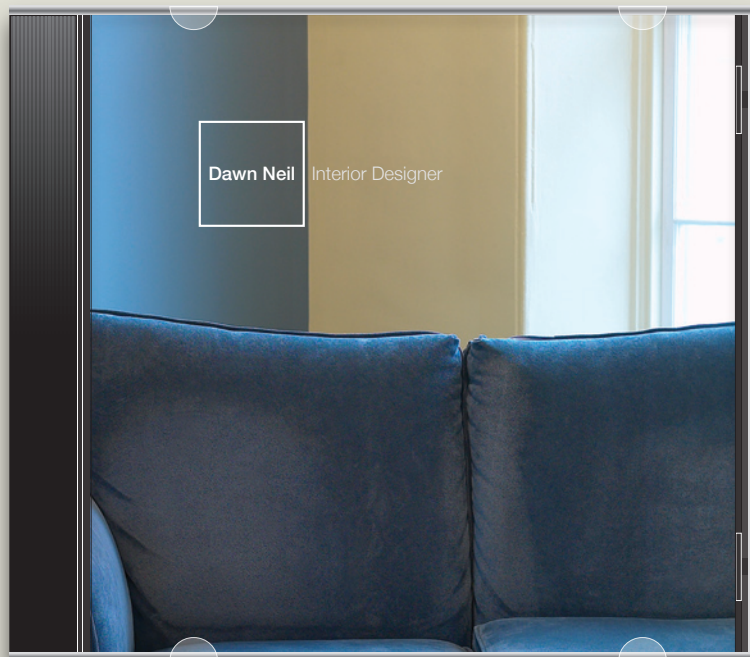
A) The title row is made of images with similar colors with a few squares left empty for the words; on a busy field, such empty space really stands out. **B**) The type color must be similar, too; words in cool blue would disrupt the continuity. **C**) To get this, just sample the warm neighboring colors.

The Art College
of Washington
Spokane   *A door of opportunity awaits you*

Ⓐ

Ⓑ   The Art College
of Washington
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Ⓒ   The Art College
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Make your own object

Draw an object—simpler is better—atop your image, then repeat it inside. This technique is especially handy if your cover image has no available follow-up.
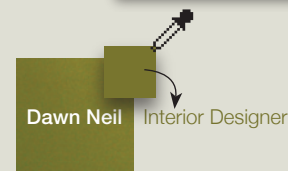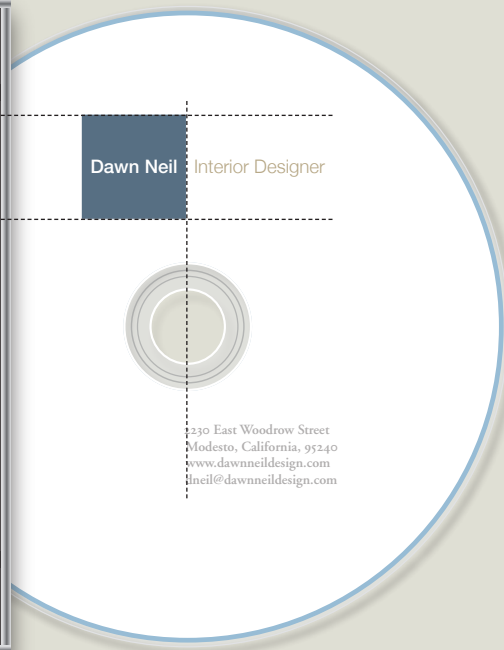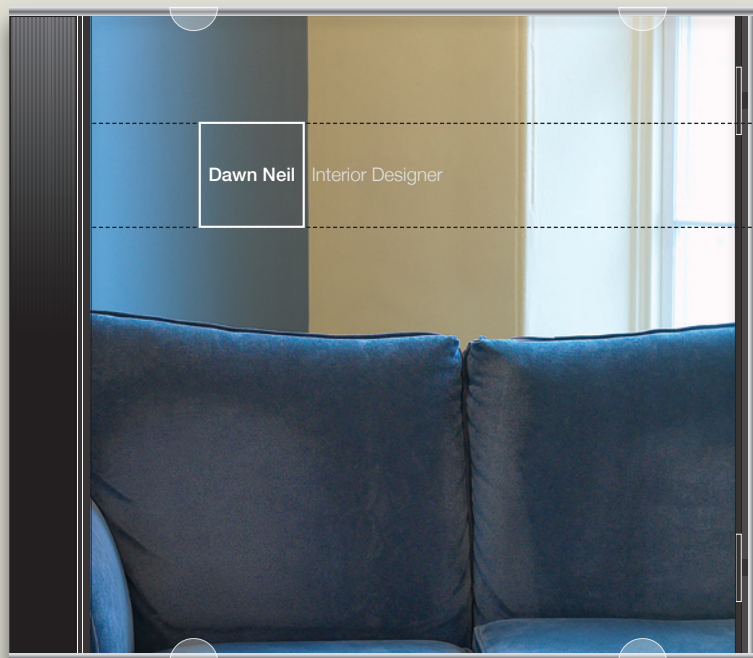

Same shapes, fonts, sizes and colors but opposite backgrounds

Dawn Neil Interior Designer

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Modesto, California, 95240
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dneil@dawnneildesign.com

Front

Dawn Neil Interior Designer

Back

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dneil@dawnneildesign.com

This look is cool and low-key. Note that *similarities* of shape, size and color work together easily beside *opposites* of light and dark. Note especially the very small type; it takes real restraint to set your own name in 14-pt type, but the results couldn't be classier.
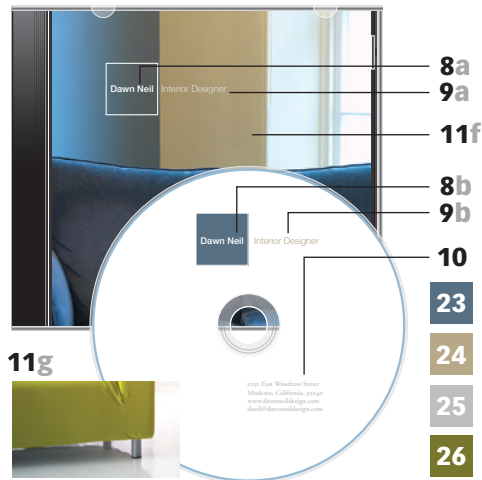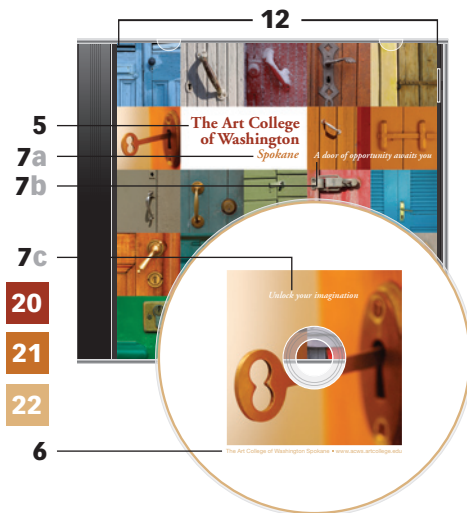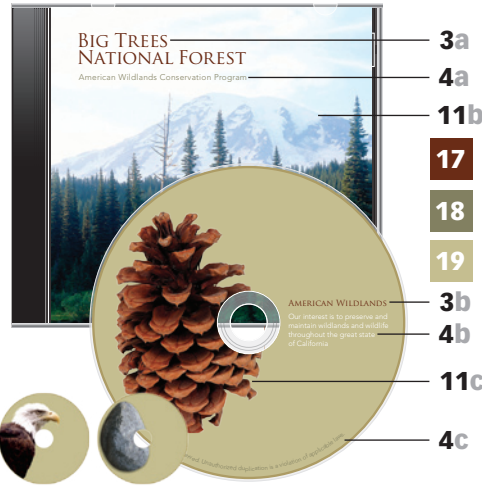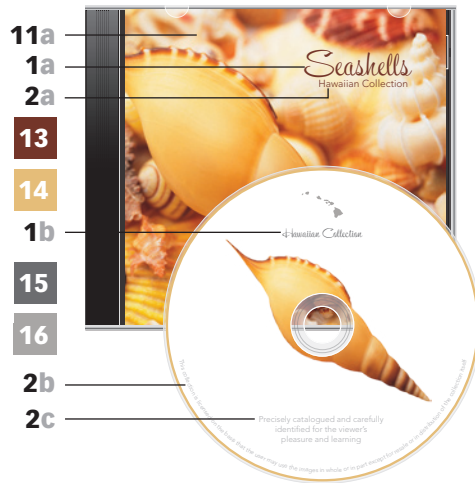
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Note the positive-negative use of color.

Article resources

Typefaces

1 (a–b) Kon Tiki Enchanted | a) 34 pt, b) 12 pt

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5 Adobe Garamond Bold | 18/16.5 pt,

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8 (a–b) Helvetica Neue Md. | a) 10 pt, b) 10 pt

9 (a–b) Helvetica Neue Light | a) 10 pt, b) 10 pt

10 Adobe Garamond Semi Bd. | 7.5/9 pt

Images

11 (a–g) Photos.com | a b c d e f g

12 All images are from Photos.com

Colors

13 C35 M80 Y80 K40

14 C10 M25 Y60 K0

15 C0 M0 Y0 K70

16 C36 M30 Y30 K0

17 C30 M80 Y90 K50

18 C24 M19 Y49 K40

19 C24 M19 Y49 K0

20 C25 M90 Y100 K20

21 C19 M64 Y100 K5

22 C13 M29 Y58 K0

23 C70 M50 Y35 K10

24 C30 M30 Y50 K0

25 C25 M20 Y20 K0

26 C50 M40 Y100 K20

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Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

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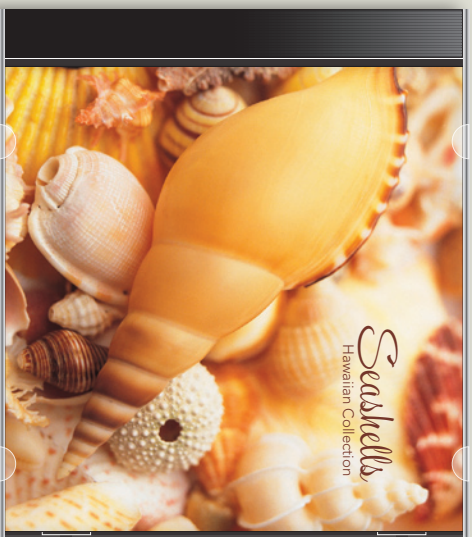Presentation format or
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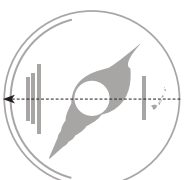
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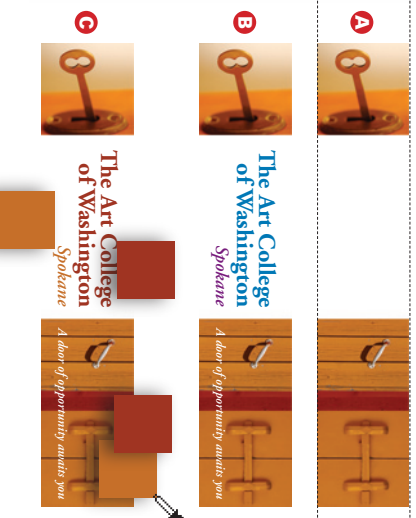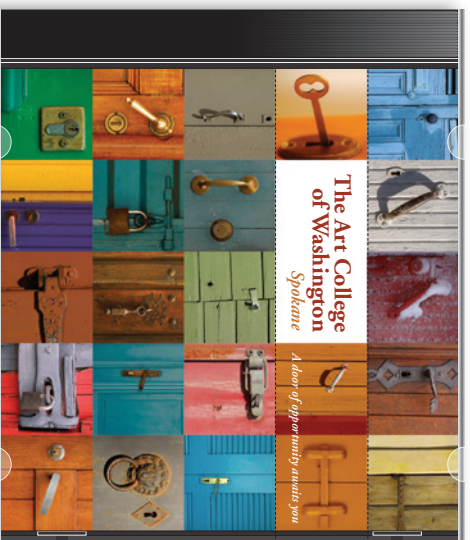
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50%

artcollege.edu

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5 of 5

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23	C70 M50 Y35 K10
24	C30 M30 Y50 K0
25	C25 M20 Y20 K0
26	C50 M40 Y100 K20

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