

Picture it twice

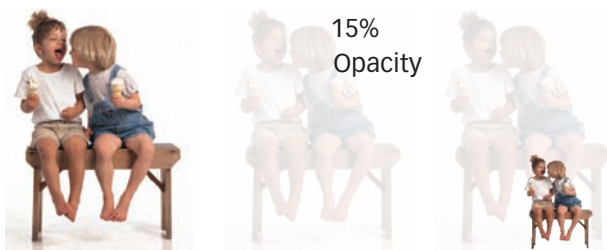
Use the same image twice—differently—to fill your space beautifully. *Continued* ►



Picture it twice

Use the same image twice—differently—to fill your space beautifully.

Next time a photo is your center of interest, try this: Use a small version full strength and a large “ghost” at light opacity. You’ll take advantage of two design principles. One is that an image communicates differently at different sizes, so you double (or more) its effectiveness. Two is that an image readily coordinates with itself, so design is easy. Let’s have a look.



15%
Opacity

The basic technique Place the photo, reduce its opacity, then place it again—small this time—and finish by setting the type near its center of interest (right).



Uncle
Happy's
*Ice
Cream*

*It couldn't be
summer without it!*

Here, full-frame images echo one another, bringing the viewer back for a second—and different—look.

Letterhead



Stationery

Beautifully *artistic* stationery is the result of very simple shapes and an extreme contrast of scale—the ghost is 20 times bigger than the small pear. It quietly fills the page like a still life on canvas, which allows the daring (and small!) corner placement of the logotype. Bold and sublime.

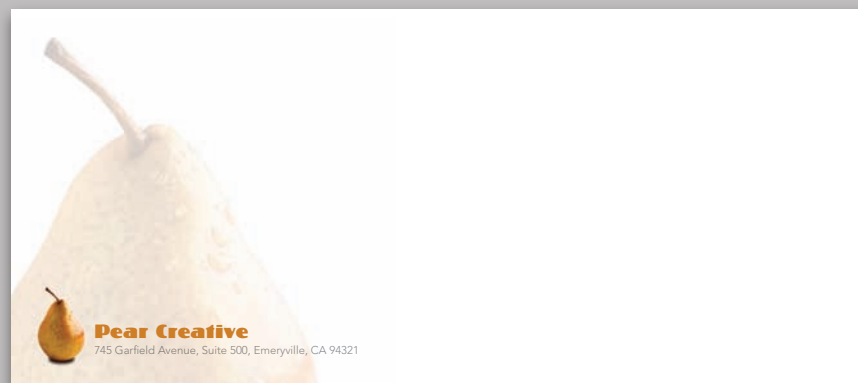


Business card



Movable feast Note that to accommodate the different formats, the ghost moves and changes size, but the corner logotype never varies. Above, logo color comes from the pear and coordinates beautifully.

Envelope



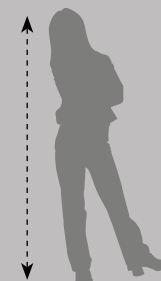
Brochure cover

Two views of the same person—one from audience distance and one up close—make different but complementary impressions, one in body language, the other in facial expression. You’ve seen this effect on those huge onstage video monitors. The simplicity of her facial features and the identical tilt of the heads contribute to the clear presentation.

White “floor” gives her a place to stand. Bonus: Its brightness highlights the small but important text.

**Why does the design work?**

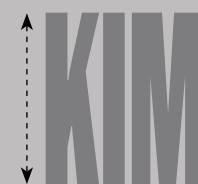
Similarity of elements keeps it simple.



Tall figure



Tall face



Tall typeface . . . stacked vertically

**And one more**

The text block curves around her leg, but note what else. Text block and her face are the same size and nearly the same shape.

Card

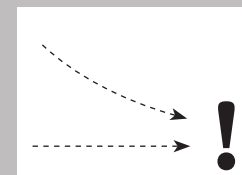
The different roles of size are obvious here. The bigger-than-life closeup drenches the viewer in lime, water and ice, refreshing as a waterfall. The glass on the tabletop appears life-size, cold and inviting. One view shows you the product, and the other makes you feel it.

**What opacity?**

Ghost opacity is typically 10 to 20 percent, but with so little contrast between glass and lime, the result looks washed out (left, top). At full strength (bottom), the two images compete. In this case, 50% is just right (far left). Trust your eye.

Visual punctuation

To Western readers, who read left to right and top to bottom, the lower right is always the exit corner and the *perfect place* for your product or logo. There it serves as visual punctuation, bringing the reader to a full stop right on your product.



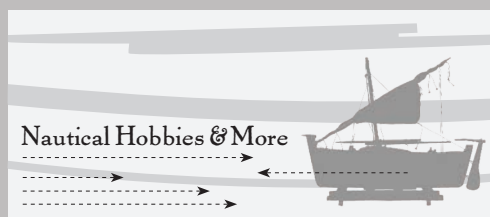
viva!

What typeface?

When you need a typeface to say *clear, crisp, refreshing*, reach for anything light or ultra light. Why? Because they're mostly air, which allows maximum white to pour through. Look also for beautifully *unembellished* lines.

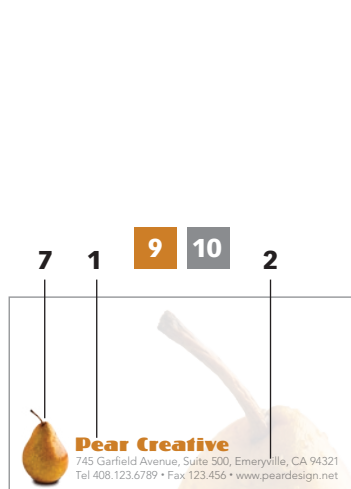
Postcard

Closeup view of mast, lines, netting and other detail—impossible in the small image—will delight the hobbyist. In this case, the large image simply amplifies the small one; its “message” is basically the same. Use it like a magnifying glass whenever you want your reader to see *more*.

**Go with the flow**

Horizontal design reinforces the horizontal format. Note the three primary lines of the ship run end to end (far left), motion that's amplified by text in single long lines. The small ship is the focal point for three reasons: 1) It's at full value, 2) it's in the "exit" corner, which stops the reader, and 3) it's facing against the flow, reinforcing the stop.

Article resources



(Big image: 13% opacity)



(Big image: 15% opacity)



(Big image: 25% opacity)

Typefaces

- 1 [EF Koloss Regular](#) | 14 pt
- 2 [Avenir 35 Light](#) | 8.25/10 pt
- 3 (a-b) [Fenway Park](#) | a) 24 pt, b) 84 pt
- 4 (a-b) [Adobe Caslon Italic](#) | a) 18 pt
b) 12 pt
- 5 [Adobe Caslon Regular](#) | 12 pt
- 6 [Pabst Oldstyle](#) | 33 pt

Images

- 7 [iStockphoto.com](#)
- 8 (a-b) [Veer.com](#) | [a](#) [b](#)

Colors

- | | |
|----|-----------------|
| 9 | C15 M55 Y100 K5 |
| 10 | C0 M0 Y0 K55 |
| 11 | C3 M3 Y6 K0 |
| 12 | C0 M100 Y85 K0 |
| 13 | C20 M35 Y60 K40 |
| 14 | C45 M90 Y92 K31 |

Article resources



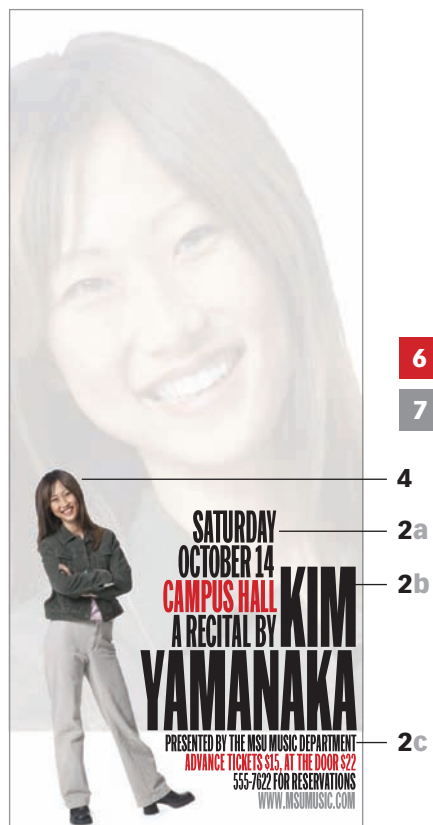
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a) 24/20 pt, b) 60/48 pt, c) 12.5/11 pt

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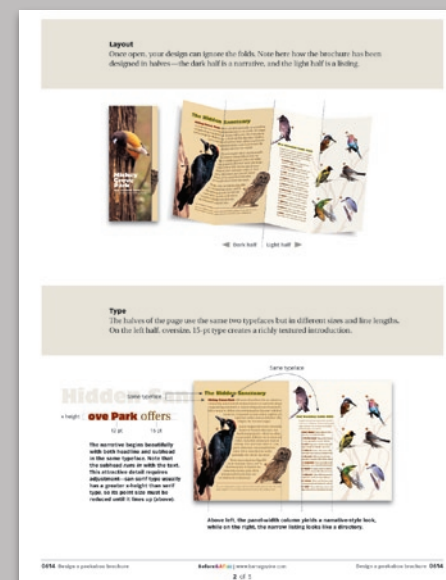


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Presentation format or
Paper-saver format

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[Print: \(Specify pages 11–15\)](#)





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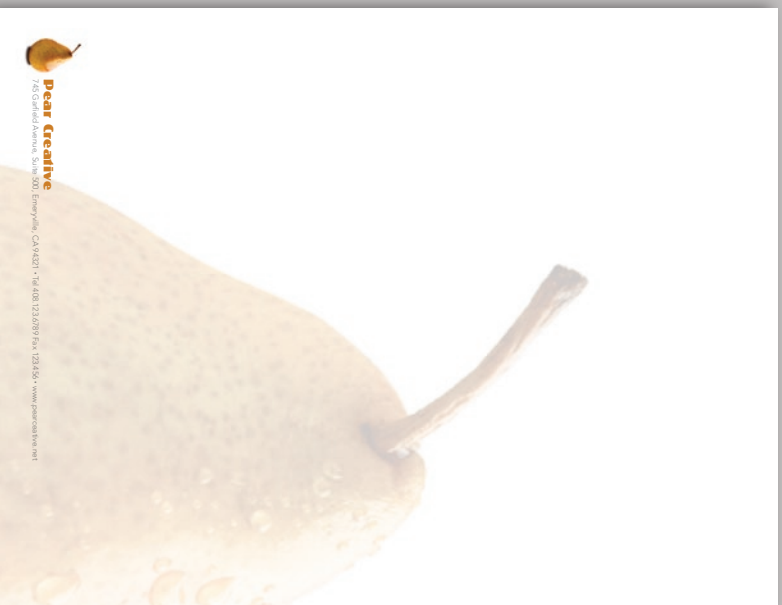
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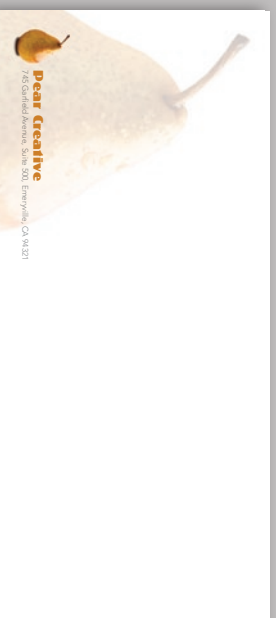
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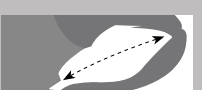


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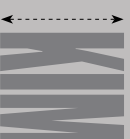
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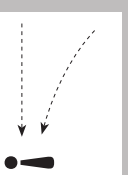
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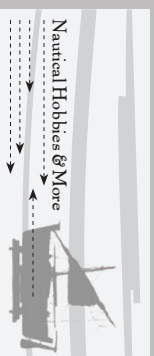
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Dexter Mark Abellera Staff designer

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