

# DesignTalk11

# Five Design Ideas

Shadow Logo



Photo Callout

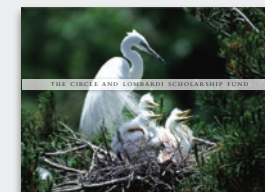


**Margaret W. Rodriguez, M.F.A.**  
Assistant Professor  
Mary Allen Building, Room 100  
904-123-4566 | mrodriguez@harrison.edu

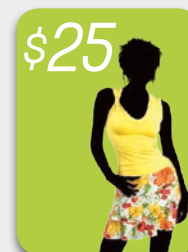
Color Contrast



One-Line Title

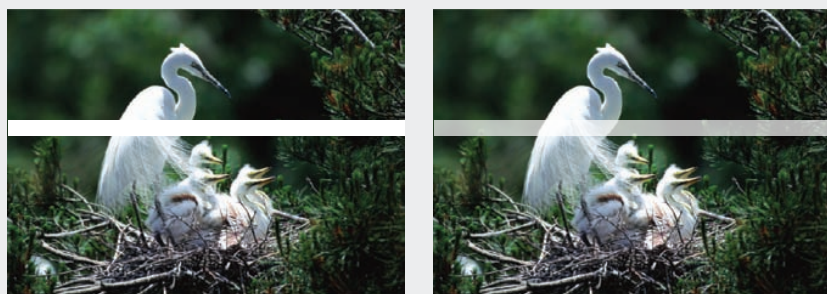


Mannequin Model



## Layout Set a beautiful title in one line

Your title is important, but so is your photo—so how do you put them together? Try this. Set the title in one, thin line. Widely spaced, uppercase type conveys stateliness and power; small size has quiet authority. Key is the translucent stripe, which brings photo and words together.



**One-line title** interrupts the photo without disturbing it and takes advantage of the natural power of the center. Draw a thin, white rectangle, lower its opacity (here, to 70%), add a faint shadow (right), and set the title in uppercase with very wide *tracking* (200%, below).



◀----- THE CIRCLE AND LOMBARDI SCHOLARSHIP FUND -----▶

## Logo The shadow tells half the story

Body language often conveys unspoken meaning. Here, soft shadows speak in a “second voice” that adds meaning to the messages. Illustrations in silhouette are ideal for making shadows.



sanctus  
SHELTER FOR WOMEN

**Classical typography** conveys Sanctus’ mission with grace and dignity; lowercase setting softens its sharp lines. Angel in shadow sends silent but powerful messages that would be absent if the image were more conventional.



Original



Lighten



Blur



Skew



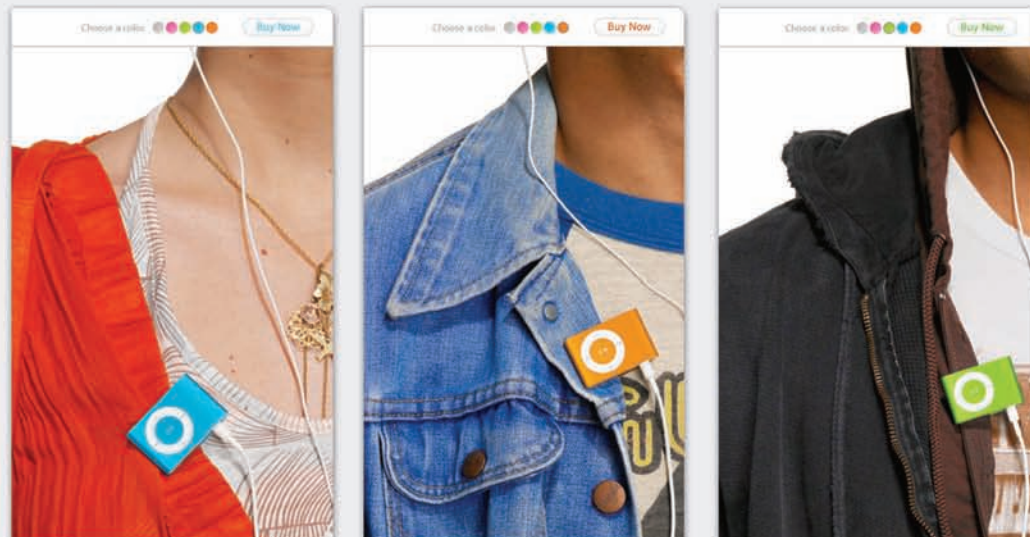
THE GREEN  
PROJECT  
YOUTH MISSION TRIP  
HAITI 2008

**Splashy palm fronds** cast a jet-plane shadow, sending an almost subliminal message; it may take two looks to notice the second voice. Palm tree and airplane are both clip-art. The originally black plane was lightened to 20% opacity and its edges softened with Photoshop’s Gaussian Blur function.

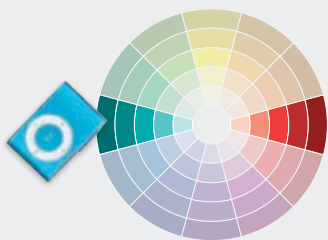
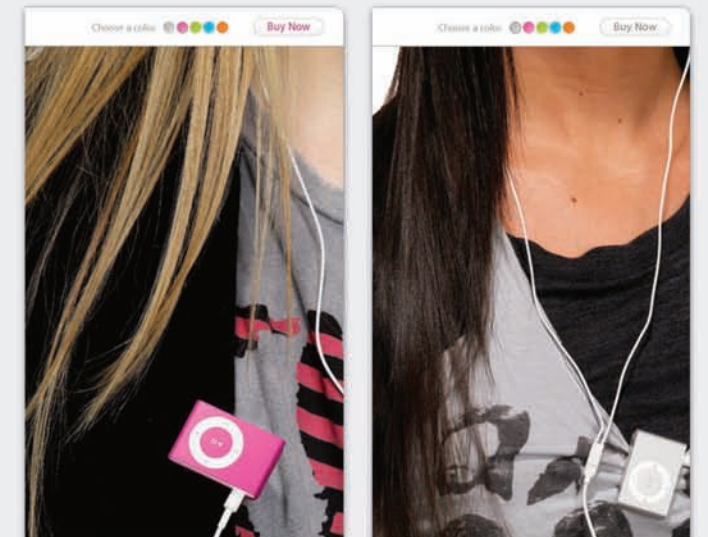
## Color Pop that color!

A color is never seen alone but is always influenced by the colors around it. To showcase its multi-colored iPod shuffles, Apple uses vivid *contrasts* to make a small thing shout!

### Contrast using complementary colors . . .



### Contrast using dark and light . . .



[www.apple.com/ipodshuffle](http://www.apple.com/ipodshuffle)

(Left) Three ads use complementary or near-complementary colors. Complementary colors are opposites. They have high energy, because their lack of a common color creates tension, and tension creates energy. (Above and left) Any bright color on black will always jump out, while silver on gray (far right) blends beautifully in.



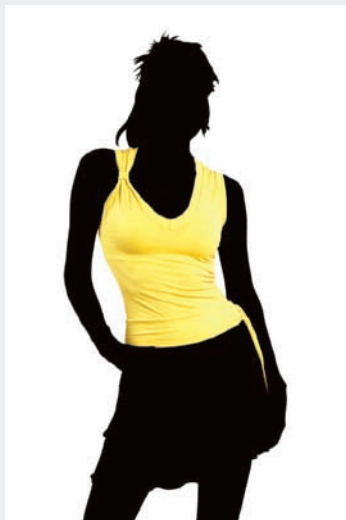
## Photos Make a mannequin model

And speaking of iPods, Apple's iconic silhouette technique has other uses—like, say, modeling clothes. Erase the model and leave only her garments, which stand out vividly and allow the reader to project herself into the image.

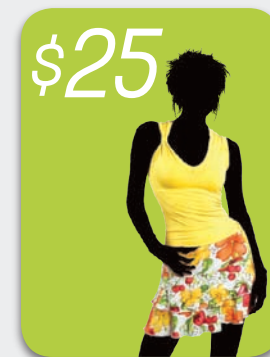
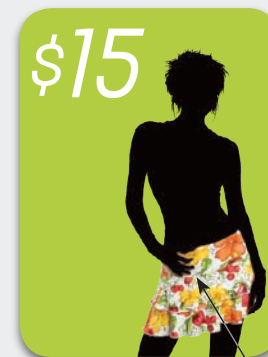
**Bored model, distracting green background . . .**



**. . . a silhouette easily eliminates all of that!**



**Customize the look!** Bad hairstyle? Change it! Silhouettes allow you to easily erase or add pieces to your image. (Below) You can isolate one garment or show both.



For extra dimension, leave her hand's shadow in the image.

## How to make a mannequin

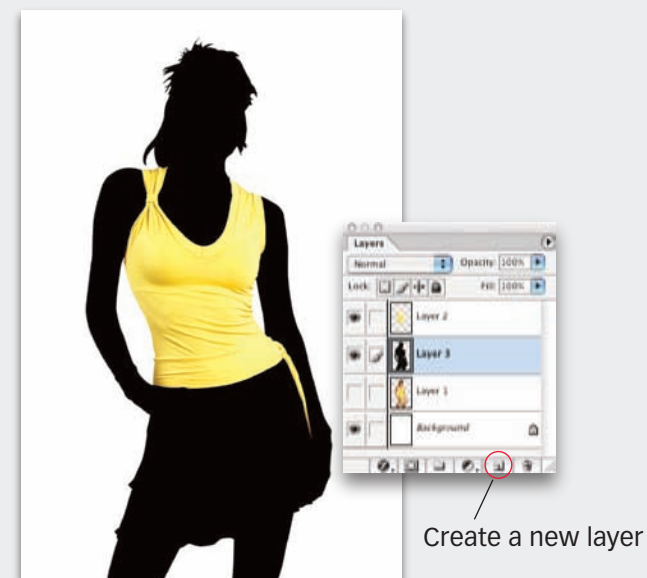
Use an image with a clear silhouette in which the garment (or whatever) is not obstructed. For a variation, use a stroke instead of a fill.



- 1 Create a selection** In Photoshop, set your Foreground and Background color to white and black, respectively. Next, trace a selection around the object you want to silhouette. Then place your selection on a new layer (Layer 1) by going to Layer> New> Layer via Copy.



- 2 Fill the background** Select the *Background* layer, then press Option-Delete (PC: Alt-Backspace) to fill this layer with white. Next, trace a selection around the garment you want to show. Place it on its own layer (Layer 2) by selecting Layer> New> Layer via Copy.



- 3 Fill the silhouette** Click Layer 1 on the palette, and Command-click (PC: Control-click) to create a selection. Next, create a new layer (Layer 3) by clicking the “Create a new layer” icon (above). Press X to switch your Foreground color to Black. Press Option-Delete (PC:Alt-Backspace). Deselect all. Finally, hide Layer 1. Variation: Use a stroke instead of a fill (right).



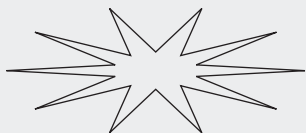
# Callouts A face brings you closer

Throw away that uninspiring, typeset list! Photo callouts put faces on your staff and show where they work on campus, too. Uniform rectangles, typefaces and colors hold the look together.

Black backgrounds and uniform cropping

### Be consistent

With this much going on, it's important to limit the variables. For example, don't mix rectangles and circles. Note that every callout is identical in size, shape, color and type; photos have uniformly black backgrounds and similar cropping, and even the shadows are the same. Inward-pointing arrows yield an exciting, burst-like layout.



**Department of Anthropology**  
 University of Harrison, 2450 University Drive, Mary Allen Building  
 Jacksonville, FL 32099 | Ph: 904-123-4450 | Fax: 904-123-4460

Same typeface

**Elijah Ho Park, M.F.A.**  
 Assistant Professor  
 Mary Allen Building, Room 102  
 904-123-4561 | ehopark@harrison.edu

**Margaret W. Rodriguez, M.F.A.**  
 Assistant Professor  
 Mary Allen Building, Room 100  
 904-123-4566 | mrodriguez@harrison.edu

**Michael V. Watson, M.F.A.**  
 Assistant Professor  
 Mary Allen Building, Room 101  
 904-123-4567 | mwatson@harrison.edu

**Todd A. Frankin, Ph.D.**  
 Assistant Professor  
 Mary Allen Building, Room 103  
 904-123-4568 | tfrankin@harrison.edu

**Jessica B. Leeson, Ph.D.**  
 Assistant Professor  
 Mary Allen Building, Room 105  
 904-123-4567 | jleesion@harrison.edu

**Snehal Patel, Ph.D.**  
 Assistant Professor  
 Mary Allen Building, Room 104  
 904-123-4562 | spatel@harrison.edu

**Debra B. Johnston, Ph.D.**  
 Department Chair  
 Mary Allen Building, Room 106  
 904-123-4563 | djohnston@harrison.edu

**William M. Harpring, M.F.A.**  
 Professor  
 Mary Allen Building, Room 108  
 904-123-4564 | wharpring@harrison.edu

**Charlie R. Sebastiani, Ph.D.**  
 Assistant Professor  
 Mary Allen Building, Room 109  
 904-123-4565 | csebastiani@harrison.edu

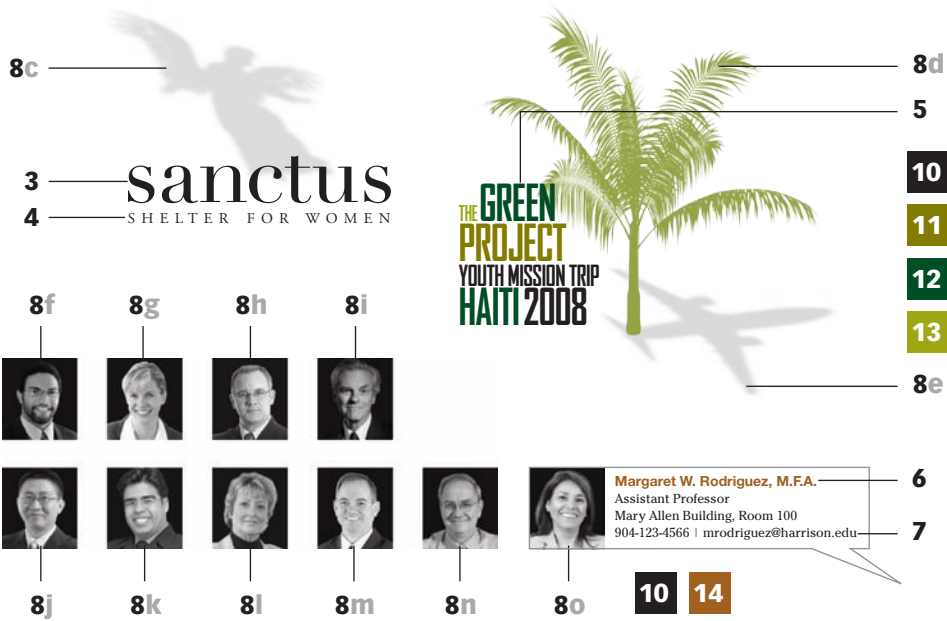
**Russell E. Milford, Ph.D.**  
 Assistant Professor  
 Mary Allen Building, Room 107  
 904-123-4567 | rmliford@harrison.edu

Department of Anthropology, Mary Allen Building

University Drive  
 Webber Avenue

Color ties maps and names.

## Article resources



### Typefaces

- 1 [Paralucet Condensed Light Italic](#)
- 2 [Bembo Roman](#)
- 3 [Linotype Didot Roman](#)
- 4 [Adobe Garamond Regular](#)
- 5 [Agency FB Bold Condensed](#)
- 6 [Helvetica Neue Std Bold](#)
- 7 [ITC Cheltenham Book](#)

### Colors

- 9 C30 M0 Y90 K5
- 10 C0 M0 Y0 K100
- 11 C3 M0 Y100 K58
- 12 C100 M30 Y100 K50
- 13 C18 M0 Y100 K30
- 14 C20 M60 Y100 K25

### Images

8 (a-o) iStockphoto.com | [a](#) [b](#) [c](#) [d](#)  
[e](#) [f](#) [g](#) [h](#) [i](#) [j](#) [k](#) [l](#) [m](#) [n](#) [o](#)



### Subscribe to Before & After

Subscribe to Before & After, and become a more capable, confident designer for pennies per article. To learn more, go to

<http://www.bamagazine.com/Subscribe>

### E-mail this article

To pass along a free copy of this article to others, [click here](#).

### Join our e-list

To be notified by e-mail of new articles as they become available, go to

<http://www.bamagazine.com/email>

### Before & After magazine

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.

**John McWade** Publisher and creative director

**Gaye McWade** Associate publisher

**Dexter Mark Abellera** Staff designer

### Before & After magazine

323 Lincoln Street, Roseville, CA 95678

**Telephone** 916-784-3880

**Fax** 916-784-3995

**E-mail** [mailbox@bamagazine.com](mailto:mailbox@bamagazine.com)

**www** <http://www.bamagazine.com>

### Copyright ©2007 Before & After magazine

**ISSN 1049-0035. All rights reserved**

You may pass along a free copy of this article to others by clicking [here](#). You may not alter this article, and you may not charge for it. You may quote brief sections for review; please credit Before & After magazine, and [let us know](#). To link Before & After magazine to your Web site, use this URL: <http://www.bamagazine.com>. For all other permissions, [please contact us](#).

## Before & After is made to fit your binder

Before & After articles are intended for permanent reference. All are titled and numbered.

For the current table of contents, [click here](#). To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

### For presentation format

[Print: \(Specify pages 1–9\)](#)



### Print

Format: Landscape  
Page Size: Fit to Page

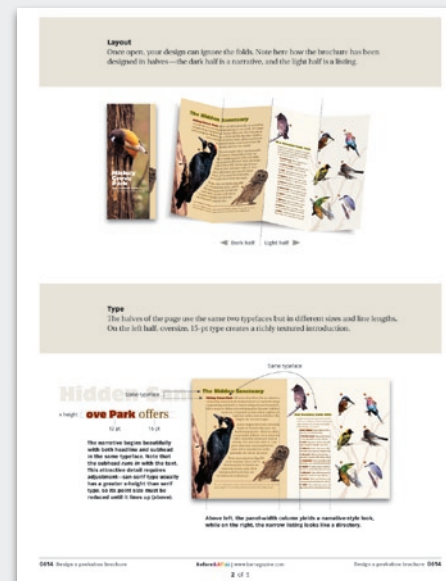


### Save

Presentation format or  
Paper-saver format

### For paper-saver format

[Print: \(Specify pages 11–15\)](#)



## DesignTalk 11

# Five Design Ideas

Shadow Logo

Photo Callout



Margaret W. Rodriguez, M.F.A.  
Merrill Allen Building, Room 100  
904-123-4565 | mrodiguez@barrierson.edu



Color Contrast

One-Line Title

Mannequin Model



### Layout Set a beautiful title in one line

Your title is important, but so is your photo—so how do you put them together? Try this. Set the title in one, thin line. Widely spaced, uppercase type conveys stateliness and power; small size has quiet authority. Key is the translucent stripe, which brings photo and words together.



**One-line title** interrupts the photo without disturbing it and takes advantage of the natural power of the center. Draw a thin, white rectangle, lower its opacity (here, to 70%), add a faint shadow (right), and set the title in uppercase with very wide *tracking* (200%, below).



←..... THE CIRCLE AND LOMBARDI SCHOLARSHIP FUND .....→

## Logo The shadow tells half the story

Body language often conveys unspoken meaning. Here, soft shadows speak in a “second voice” that adds meaning to the messages. Illustrations in silhouette are ideal for making shadows.

# Sanctus

SHELTER FOR WOMEN

**Classical typography** conveys Sanctus’ mission with grace and dignity; lowercase setting softens its sharp lines. Angel in shadow sends silent but powerful messages that would be absent if the image were more conventional.



**Splashy palm fronds** cast a jet-plane shadow, sending an almost subliminal message: It may take two looks to notice the second voice. Palm tree and airplane are both clip-art. The originally black plane was lightened to 20% opacity and its edges softened with Photoshop’s Gaussian Blur function.

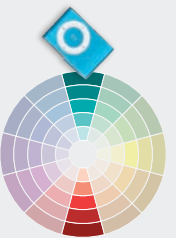
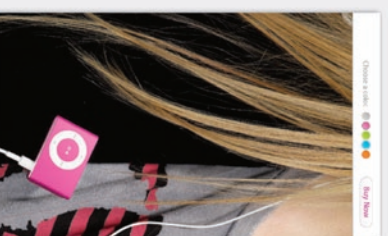
## Color Pop that color!

A color is never seen alone but is always influenced by the colors around it. To showcase its multi-colored iPod shuffles, Apple uses vivid *contrasts* to make a small thing shout!

Contrast using complementary colors . . .



Contrast using dark and light . . .



(Left) Three ads use complementary or near-complementary colors. Complementary colors are opposites. They have high energy, because their lack of a common color creates tension, and tension creates energy. (Above and left) Any bright color on black will always jump out, while silver on gray (far right) blends beautifully in.

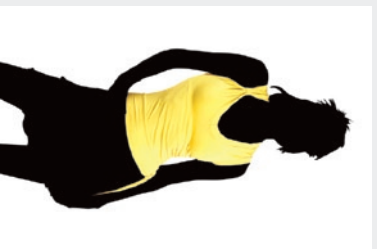
[www.apple.com/ipodshuffle](http://www.apple.com/ipodshuffle)



## Photos Make a mannequin model

And speaking of iPods, Apple's iconic silhouette technique has other uses—like, say, modeling clothes. Erase the model and leave only her garments, which stand out vividly and allow the reader to project herself into the image.

**Bored model, distracting green background . . .** . . . a silhouette easily eliminates all of that!



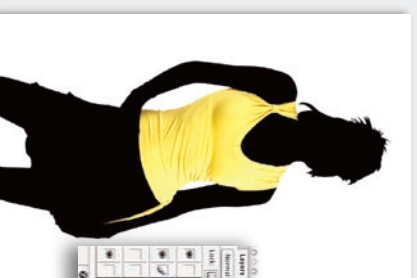
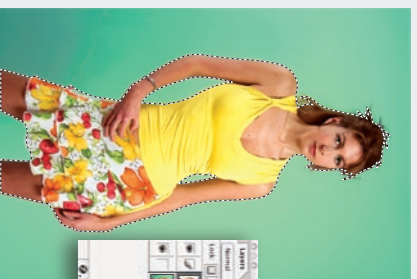
**Customize the look!** Bad hairstyle? Change it! Silhouettes allow you to easily erase or add pieces to your image. (Below) You can isolate one garment or show both.



For extra dimension, leave her hand's shadow in the image.

### How to make a mannequin

Use an image with a clear silhouette in which the garment (or whatever) is not obstructed. For a variation, use a stroke instead of a fill.

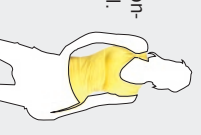


Create a new layer

**1 Create a selection** In Photoshop, set your Foreground and Background color to white and black, respectively. Next, trace a selection around the object you want to silhouette. Then place your selection on a new layer (Layer 1) by going to Layer > New > Layer via Copy.

**2 Fill the background** Select the Background layer, then press Option-Delete (PC: Alt-Backspace) to fill this layer with white. Next, trace a selection around the garment you want to show. Place it on its own layer (Layer 2) by selecting Layer > New > Layer via Copy.

**3 Fill the silhouette** Click Layer 1 on the palette, and Command-click (PC: Control-click) to create a selection. Next, create a new layer (Layer 3) by clicking the "Create a new layer" icon (above). Press X to switch your Foreground color to Black. Press Option-Delete (PC: Alt-Backspace). Deselect all. Finally, hide Layer 1. Variation: Use a stroke instead of a fill (right).



## Callouts A face brings you closer

Throw away that uninspiring, typeset list! Photo callouts put faces on your staff and show where they work on campus, too. Uniform rectangles, typefaces and colors hold the look together.

**Be consistent**  
With this much going on, it's important to limit the variables. For example, don't mix rectangles and circles. Note that every callout is identical in size, shape, color and type; photos have uniformly black backgrounds and similar cropping, and even the shadows are the same. Inward-pointing arrows yield an exciting, burst-like layout.

**Black backgrounds and uniform cropping**

**Department of Anthropology**  
University of Harrison, 2650 University Drive, Mary Allen Building  
Jacksonville, FL 32099 | Ph: 904-123-4450 | Fax: 904-123-4460

**Same typeface**

**Color ties maps and names.**

**Staff Callouts:**

- Eliah Ho Park, M.F.A.** Assistant Professor, Room 102
- Margaret W. Rodriguez, M.F.A.** Assistant Professor, Room 100
- Michael V. Watson, M.F.A.** Assistant Professor, Room 101
- Todd A. Franklin, Ph.D.** Assistant Professor, Room 103
- Jessica B. Leeson, Ph.D.** Assistant Professor, Room 105
- Russell E. Milford, Ph.D.** Assistant Professor, Room 107
- Charlie R. Sebastian, Ph.D.** Assistant Professor, Room 109
- Shelal Prada, Ph.D.** Assistant Professor, Room 104
- Debra B. Johnson, Ph.D.** Assistant Professor, Room 106
- William M. Harrington, M.F.A.** Professor, Room 108

**Other Graphics:**

- \$25** (Yellow background)
- THE GREAT AND TERRIBLE SINGING BIRD** (Swan photo)
- sanctus SHELTER FOR WOMEN** (Palm tree graphic)
- THE GREEN PRINCE! YOUTH MISSION ZEP HAITI 2008** (Palm tree graphic)

## Article resources

**9** Margaret W. Rodriguez, M.F.A. Assistant Professor, Room 100 | 904-123-4566 | mrodriguez@harrison.edu

**8a** Michael V. Watson, M.F.A. Assistant Professor, Room 101 | 904-123-4567 | mwatson@harrison.edu

**1** Eliah Ho Park, M.F.A. Assistant Professor, Room 102 | 904-123-4561 | ehopark@harrison.edu

**8b** Todd A. Franklin, Ph.D. Assistant Professor, Room 103 | 904-123-4568 | tfranklin@harrison.edu

**2** Jessica B. Leeson, Ph.D. Assistant Professor, Room 105 | 904-123-4567 | jleeson@harrison.edu

**3** Russell E. Milford, Ph.D. Assistant Professor, Room 107 | 904-123-4567 | milford@harrison.edu

**4** Charlie R. Sebastian, Ph.D. Assistant Professor, Room 109 | 904-123-4563 | csebastian@harrison.edu

**8c** Margaret W. Rodriguez, M.F.A. Assistant Professor, Room 100 | 904-123-4566 | mrodriguez@harrison.edu

**8d** William M. Harrington, M.F.A. Professor, Room 108 | 904-123-4564 | wharrington@harrison.edu

**8e** Shelal Prada, Ph.D. Assistant Professor, Room 104 | 904-123-4562 | sprada@harrison.edu

**8f** Debra B. Johnson, Ph.D. Assistant Professor, Room 106 | 904-123-4563 | djohnson@harrison.edu

**8g** Michael V. Watson, M.F.A. Assistant Professor, Room 101 | 904-123-4567 | mwatson@harrison.edu

**8h** Eliah Ho Park, M.F.A. Assistant Professor, Room 102 | 904-123-4561 | ehopark@harrison.edu

**8i** Todd A. Franklin, Ph.D. Assistant Professor, Room 103 | 904-123-4568 | tfranklin@harrison.edu

**8j** Jessica B. Leeson, Ph.D. Assistant Professor, Room 105 | 904-123-4567 | jleeson@harrison.edu

**8k** Russell E. Milford, Ph.D. Assistant Professor, Room 107 | 904-123-4567 | milford@harrison.edu

**8l** Charlie R. Sebastian, Ph.D. Assistant Professor, Room 109 | 904-123-4563 | csebastian@harrison.edu

**10** Margaret W. Rodriguez, M.F.A. Assistant Professor, Room 100 | 904-123-4566 | mrodriguez@harrison.edu

**11** William M. Harrington, M.F.A. Professor, Room 108 | 904-123-4564 | wharrington@harrison.edu

**12** Shelal Prada, Ph.D. Assistant Professor, Room 104 | 904-123-4562 | sprada@harrison.edu

**13** Debra B. Johnson, Ph.D. Assistant Professor, Room 106 | 904-123-4563 | djohnson@harrison.edu

**14** Michael V. Watson, M.F.A. Assistant Professor, Room 101 | 904-123-4567 | mwatson@harrison.edu

- Typefaces**
- Paralucent Condensed Light Italic
  - Bembo Roman
  - Linotype Didot Roman
  - Adobe Garamond Regular
  - Agency FB Bold Condensed
  - Helvetica Neue Std Bold
  - ITC Cheltenham Book
- Colors**
- 9** C30 M0 Y90 K5
  - 10** C0 M0 Y0 K100
  - 11** C3 M0 Y100 K58
  - 12** C100 M30 Y100 K50
  - 13** C18 M0 Y100 K30
  - 14** C20 M60 Y100 K25

**Images**

8 (a-o) iStockphoto.com | a b c d  
e f g h i j k l m n o

### **Subscribe to Before & After**

Subscribe to Before & After, and become a more capable, confident designer for pennies per article. To learn more, go to

<http://www.bamagazine.com/Subscribe>

### **E-mail this article**

To pass along a free copy of this article to others, [click here](#).

### **Join our e-list**

To be notified by e-mail of new articles as they become available, go to

<http://www.bamagazine.com/email>

### **Before & After magazine**

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.

**John McWade** Publisher and creative director

**Gaye McWade** Associate publisher

**Dexter Mark Abellera** Staff designer

### **Before & After magazine**

323 Lincoln Street, Roseville, CA 95678

Telephone 916-784-3880

Fax 916-784-3995

E-mail [mailbox@bamagazine.com](mailto:mailbox@bamagazine.com)

www <http://www.bamagazine.com>

### **Copyright ©2007 Before & After magazine**

**ISSN 1049-0035. All rights reserved**

You may pass along a free copy of this article to others by clicking [here](#). You may not alter this article, and you may not charge for it. You may quote brief sections for review; please credit Before & After magazine, and [let us know](#). To link Before & After magazine to your Web site, use this URL: <http://www.bamagazine.com>.

For all other permissions, [please contact us](#).