

Before & After
PAGE DESIGN

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Design principles made visible,
from **Before & After**, the premier
design magazine

JOHN McWADE



*...the most meticulously crafted tutorials for mastering the art of graphic design in the computer age. John McWade weaves together the 'how' of design with the 'why,' elegantly, seamlessly."

—JOHN COOM, AUTHOR, *START WITH A DIGITAL CAMERA*

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PAGE DESIGN

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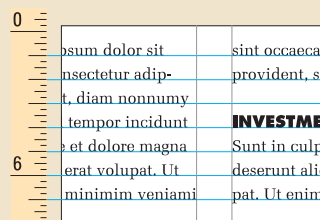
Peachpit Press

Typographic detail

To complement your new design, it's crucial that your type observe some professional precepts as well.

Align all text

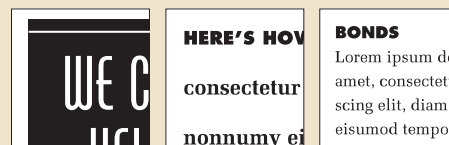
This design, like most, looks best if the text aligns across all columns—it's a subtle characteristic that separates professional from amateur. The easiest way to ensure alignment is to use one leading measure for small text and subheads (left, 12), and double it for the opening panel (24). At a break, use one full line space. Set vertical ruler to picas, turn on Snap to rulers, and text alignment will be all but automatic.



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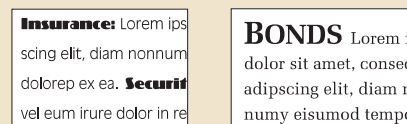
Type size controls the pace

The design starts with a few words and ends with a lot. Inversely, the type starts big (and spread out) and ends up small (and compact). In this way, the cover and conversational panels appear prominent, and the text-heavy detail panels manageable. Overall effect: an inviting brochure that can be read quickly, with little effort.



Subheads ease reading

Subheads are used to divide big bites into small ones, and to tell readers what they're in for. You can treat a subhead as a mini headline (left), or run it in with text. Either way, set your subheads in a high-contrast typeface (in this case, a bold sans serif). If you don't have one, accentuate the difference by increasing the point size (right).



Fonts used

1. Phenix American, 36/36, all caps, align center.
2. Melior Bold 11/24, with 9-point cap Futura Extra Bold run-in subhead, Align left.
3. Melior 8/12, Align left. Suheads: Futura Extra Bold 8/12, all caps, Align left.
4. Interest line: Melior 10/12, with Futura Extra Bold run-in subhead. Coupon: Melior 7/24.



How to make the most of contrast

Ever wish there were diagnostic tools for design, the same as there are for your car, something you could attach to your design and find out what's wrong? Actually, there are: They're called contrasts.

Contrast is a designer's most powerful communication tool: It can attract the eye, create visual

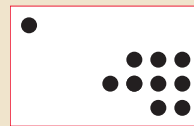
priorities, establish landmarks, control movement, lead, label, emphasize and define. It may be the design secret you have been searching for.

Use the following diagnostic tools on your next design. Not every design requires every tool; sometimes one is enough. You'll know which is right for your project.



Value

Contrasts light and dark, negative and positive, solid and tint, colors with black and white.



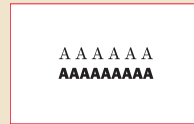
Quantity

Contrasts many with few, single elements with groupings, often with seldom.



Weight

Contrasts bold with light, mass with line, thick with thin.



Texture

Contrasts tight with loose, airy with dense, smooth with rough, shiny with matte.



Form

Contrasts caps/lowercase, roman/italic, elaborate/simple, square/round.



Scale

Contrasts large with small, tall with short, broad with narrow.



Placement

Contrasts high and low, centered versus left or right, together or apart.

A small but mighty package can be crafted from a standard-size sheet.

Tiny brochure is a great stocking stuffer

This miniature eight-panel brochure is folded down from an 8½" 14-inch legal-size sheet and printed on just one side. Tuckable into any parcel sent to customers, its “pages” present a short story as they unfold. Its visual simplicity is ideal for a “round” design.

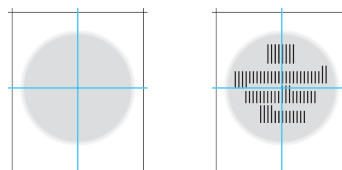


1 Device defines the round space

The problem with *round* is that lines of type aren't round: They're straight. So in small amounts they need some help. The easiest way to help is to center a round device—in this case, the ghost of a putting green vignetted to a soft edge (far right)—upon which type can then be arranged.



In *round*, center is everything. Since round radiates outward evenly in all directions, you must balance your composition across two axes, the vertical *and* the horizontal. To begin, center your device, then compose your headline to fit “roundly” within it (short-long-short).

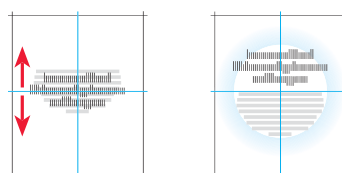


2 Type alone can define the space

The first inside panel is more complicated. Here, those straight lines of type alone must do the work of creating roundness. Set your type in lowercase (lowercase is much rounder than upper, regardless of typeface and especially in Cheltenham), centered, with tight line leading—lines that are too far apart don't “ball up” properly and look like stripes instead.



Two blocks of copy—a headline and a body of text—together define round. Center your round field and its accompanying “pressure space,” then place your (centered) copy in the middle and adjust it outward. Sculpt an edge that's round-*ish*, not razor sharp. To do this, allow a few lines beyond the basic ball (far right).



This format, built entirely from a single, cleverly folded sheet, gives consistency and motion to your message.

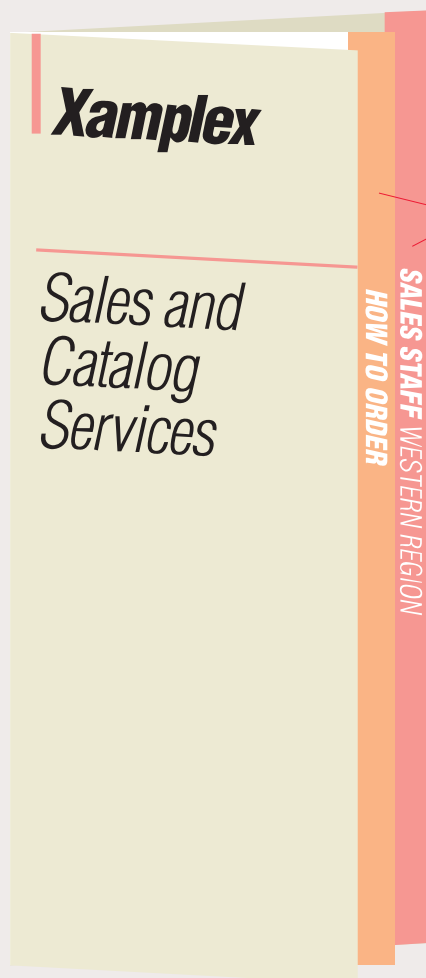
Build a brochure with peekaboo panels

This brochure format is like a baby girl—it gets plenty of attention no matter what it's doing—thanks to its eye-catching peekaboo panels. Add the fact that it's easy to set up and inexpensive to print (only one sheet of paper), and you'll find it is well suited for *many* projects.

Begin by choosing between two sheet sizes. The legal size (14 × 8½-inches; folded size 8½ × 3 7⁄8-inches) is more convenient; the larger size 14½ × 9¼-inches; folded size 9¼ × 4-inches),

in the world of business marketing, is more common. Because of its offset folds, the panel widths vary slightly. Although the amounts will not be noticed by your readers, you will notice them if you attempt to copy, say, a box from one panel to the next—it won't fit exactly!

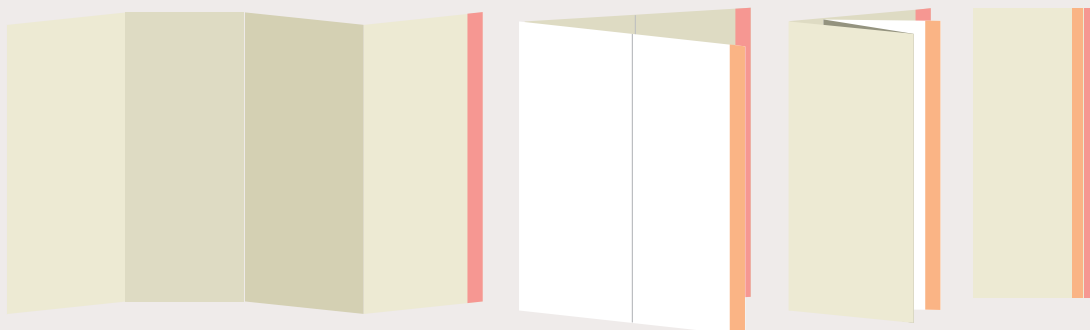
This is a job for a commercial printer, who should be consulted before you start. Because the folds must be accurate, look for a printer with excellent folding equipment.



Peekaboo panels...

...make this brochure zesty and set it apart from the crowd. Panel headings lead the reader to the contents inside. Even without the headings, the printed panels are inviting, beckoning the reader to open the brochure. They look very good in shades of gray, too.

You don't need to print the peekaboo panels at all; in that case, use the instructions for Version **B** (see the page specs for each option).



From one sheet with slightly offset folds...

...fold over...

...then over again.

Cool.