# Booklet 8:
# DESIGN & LAYOUT

## ASSIGNMENT #1

Colours have meaning. For example, Blue is the colour of the sky and the sea. It is often associated with depth and stability. It symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven. Identify the colours of your school and research their meaning and the history, particularly the history in ancient Egypt of those colours. Discuss your findings as a class and how these colours identify with your school.

## ASSIGNMENT #2

As a class, go through the Process Colour Guide and select the colours for your yearbook. Make sure to indicate what each colour will be used for, how it will be applied and where.

### TYPOGRAPHY

Choosing the right set of fonts for your yearbook is a very important process. You never want to overwhelm your book with too many font choices. With millions of font choices available online, the Friesens Font Poster provides you with free fonts that can be used without any kind of copyright issues.

Fonts can be broken down into four main categories.

**Serif:** A short line or stroke attached to or extending from the open ends of a letterform.

**Sans serif:** Literally 'without line'; the general category of typefaces (or an individual typeface) designed without serifs.

**Cursive:** Any style of penmanship in which some characters are written joined in a flowing manner, in contrast to block letters.

**Block:** Sans serif style font mostly designed in capital letters having thick curves and lines shaping the letter. They are not usually used for body of texts, and they are best for large type needs such as headlines.

**Decorative:** Typically used for titles and headlines or for small amounts of text in large sizes such as in greeting cards or posters. Often used to help accentuate the theme choice.

**SERIF**　　　**SANS SERIF**　　　**CURSIVE**　　　**BLOCK**　　　**DECORATIVE**

## Rules Of Thumb For Choosing Fonts

Selecting fonts can be one of the most challenging parts of the yearbook development process. Not only do they convey the information they literally spell out, they can express a variety of other emotions, intent, and attitudes.

The following rules of thumb are guides to help narrow down font choices. When choosing fonts, it is always best to try multiple combinations out to see what works best. Keep in mind, rules are guides that can be broken!

- Normally, you want to select anywhere from 2-4 fonts maximum. This will provide consistency to your book and give your readers a structure to follow as they move throughout the book.
- Choose a body copy font that has a bold, italic, and bold italic version in addition to the regular format. This will allow the use of different style in a cohesive way.
- Try not to set long blocks of copy in anything but regular. Avoid long blocks of all caps or bold text.
- Try not to change the font, size or leading of your body copy. Consistency is a must.
- Serif fonts are more readable in long copy blocks than sans serif.
- For headlines, sidebars and captions, sans serif can create contrast. Consider looking for a font that has a condensed or compressed version for sidebars, as these are often narrower than the standard body copy and may prevent hyphenation.
- Use a sans serif at extremely small sizes (such as captions and sports scores)
- Type on coloured backgrounds can be quite difficult to read.
- Text on a photo decreases the readability of the type and will distract from the photo.

## READABILITY

Design is about contrast. So is readability. Indeed, research continues to show that whether it is in print or online, black type on a white background is the most readable. Anything that distracts from that contrast, either changing the colour/tint of the type or the colour/tine of the background distracts from readability.

"The most readable colour combination is black text on white background: overall, there is a stronger preference for any combination containing black. The two least readable combinations were red on green and fuchsia on blue. White on blue and red or yellow were ranked high, while green on yellow and white on fuchsia were ranked low. All others fell somewhere between these extremes.

"Also, in every colour combination surveyed, the darker text on a lighter background was rated more readable than its inverse (e.g. blue text on white background ranked higher than white text on blue background)." – Lauren Scarf & Alyson Hill

- Set type in upper and lowercase, avoiding the use of all caps except in blocks of one or two words.
- Most script, cursive or decorative fonts do not look good in all caps.
- Break up long blocks of body copy with various entry points (such as subheads or pull quotes) or alternative story forms (such as maps, or biography boxes). Effective use of columns is also a great way to break up big blocks of copy.

# ASSIGNMENT #3

Which of the following samples of body copy type is the most readable? Defend your choice by writing no more than two sentences below each sample.

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## ASSIGNMENT #4

Below are 15 fonts. On the space beside the text, indicate whether the font is a serif (S), a sans serif (SS), a script/cursive (C), decorative (D) or block (B).

___ Quicksand

___ Montez

___ Crimson Text

___ Covered by Your Grace

___ MARCELLUS

___ Niconne

___ MONOTON

___ Raleway

___ Sofia

___ Jolly Lodger

___ Sancreek

___ Alegreya

___ Oswald

___ Felipa

___ Merriweather

## SELECTING A FONT

Never overwhelm your design with too many font choices.

Yearbook fonts are broken down into a few key categories. Each of these categories come with guidelines and best practices that should be followed:

- **Headlines:** The font for headlines may or may not be the same font as the body copy or captions. Frequently, the headline is the place where the staff may exercise more design flair, by choosing an attractive, easily read font. This may add contrast to the spread. Headlines are often set in 30 pt. type or larger.
- **Subheads:** Provides contrast to the main headline in several ways: size (maybe only one-third the size of the main headline), boldness, posture (italics) and even space.
- **Copy:** Generally, set in a serif type font however some schools do choose to use sans serif fonts. The key to this font selection is maximum readability. Body copy is generally set to 9pt or 10pt font size.
- **Captions:** Often set in a smaller version of the body copy, 8 or 9 point, but is bold faced or italicized to provide that contrast. Whatever your body copy is, i.e. Garamond, captions should be the same but bold or italics.
- **Accent:** This font is often selected to help accentuate the look and feel that is desired in the book. It will fit the theme and often can be used in different areas within the book (dividers, headline accent words, cover, etc.)

In addition to these main categories, other smaller categories of text exist however the use of them often depend on your theme, yearbook style, and general preferences. Normally, for all of these, you should look to select fonts that work with the previously mentioned categories.

- **Initial Letter:** The first letter of a paragraph set significantly larger than the surrounding text but with the same baseline as the first line of text; often the height of at least 3 lines of text.
- **Drop Cap:** The first letter of a paragraph set significantly larger than the surrounding text on the baseline of the line of text equal to the height of the letter.
- **Pull Quote:** Also called an 'Inset Quote' or 'Lift-Out Quote'; an excerpt from the text place in larger typeface on the same page to entice readers into the text.
- **Bold Face or All-cap Lead-Ins for Captions:** Mini-headlines for your captions that often provide visual-verbal links. They should help entice your reader to want to read you captions.

## ASSIGNMENT #5

As a class and using the **Friesens Fonts Poster**, select the fonts for your yearbook and designate:

- How will they be used?
- What size will they be?
- Will they be bold, italic, underlined, etc.?
- What colour will they be?

# ASSEMBLING THE PIECES

Simply, layout is the arrangement of text, graphics, and photos on a page. With the basics of design in our pockets, it is time to dive into the elements of layout.

## WHERE TO START?

Readers have a short attention span. To combat that, designers have a variety of elements that pull the reader into and through the publication.  These elements are placed in visually appealing arrangements that attract the eye and keep the brain interested.

Below are some of the core elements that make up a spread:

### Dominant photo

The dominant photo on a spread is the most important visual piece. This is what grabs attention and draws the reader into the story. Not every image has what it takes to be a dominant photo, it is important to choose the right photo for the story and the layout.

### Eye line

If the dominant photograph is horizontal, the top or bottom of it, whichever does not extend to the edge of the page, determines the eye line. All other items should set on or hang off the eye line. Think of the eye line like a clothesline with clothes blowing up or hanging down off it. The eye line should not be in the center of the spread but should be about one third from the top or bottom.

### Headline

The headline is the second hook used to capture the reader's interest. A good headline conveys the essence of the spread in as few words as possible. It should pique the reader's interest while not stating the obvious. It is in large type, usually the largest on the page, that pulls the reader into the page.

### Secondary Headline

Providing more information and context than the headline, the secondary headline is normally a bit longer; constructed similarly to a sentence. They are usually one-third to one-half the type size of the headline and are often in a contrasting font.

### Body copy

Telling the main story of the spread, it provides the people, place, and details. To increase readability, often the copy is placed in columns of text, like a newspaper.

### Captions

Although photographs provide with a visual window into the event in question, captions should strive to not only identify individuals, but provide the reader with additional information not present in the photograph. Readers should be able to gain additional information about the event in addition to the obvious information that can be deduced from the photograph.

## Folio tab

The page information (title, section, page numbers, etc.) should be found on each page of the yearbook. This section of the page is called a folio or a folio tab and is typically located at the bottom of the spread in a horizontal like crossing both pages. Folio tabs not only provide quick information, they can also assist in pulling your theme through each page of your book. This can be done through colour, graphics, fonts, and text.

## LAYOUT STYLES

Once a firm understanding of the core layout is achieved, it is best to establish what layout style will best achieve the look, feel and overall goal of your publication. These styles will incorporate the core elements as well as other key unifying elements previously discussed in this chapter.

### Basic Grid Layout

Considered by many as the basic layout style, the Grid Layout Style utilizes all the core elements of design and emphasizes on simplicity. Some of its key pieces are:

- Dominant photo is used to anchor the spread, drawing the reader's attention to the center from the inside to the outside of the spread
- The Headline leads the reader to the spread's main points of interest.
- External margins are well defined and consistent. Internal spacing is also consistent, keeping a space of 1 pica between each object.
- White space is kept to the edges, avoiding any trapped white space
- All copy and captions have been placed to the outside edges of the spread.

**TIP & TRICK**
Avoid placing captions on top of the photos they are labelling.
**Type tends to get lost in the photo.**
Instead, place the caption adjacent to their photo or place a black frame, creating a bold type element, and then place the frame onto the relevant photo.

### Twelve-Column Layout

Dividing the spread into twelve equal vertical columns, six on each page, with a 1/8" space between columns. The columns help to develop a layout that will clearly direct the reader to the information. The more columns, the more variation there can be and the more opportunity to use white space to create a very different design. (ADD VISUAL EXAMPLE) In this example of a twelve-column layout, note the effective use of all core layout elements: a dominant photo with secondary photos placed around it, and white space and copy placed to the outside edges, avoiding any trapped white space. Part of the internal margins in this example form an eye line, which divides elements on the spread, draws the reader's eye across the spread and helps to eliminate the look of a random cluster of photos.

**TIP & TRICK**
The 'dominant photo rule' states that **the dominant photo** on a page or spread **must be at least 2.5 times larger** than the other photos on the page or spread.

### Twenty-Four-Column Layout

Doubling up on the Twelve-Column Layout, the Twenty-Four-Column Layout has narrow three-pica wide columns – too narrow for anything other than a flush-right or left caption – offer more opportunities for unique designs. Set rules for caption width and body copy as well as possible exceptions that will offer consistencies from spread to spread.

### Modular Layout

Rethinking the use of space, Modular Layout allows a yearbook to take control of the amount of content and how it is presented on a spread. Instead of designing spreads with just five to seven photos, those traditional photo spaces now become modules, opening a host of storytelling options, greatly expanding the number of students and photos featured on the pages.

A modular layout emphasizes a tidy and consistent approach, using the core design elements of |two vertical or horizontal columns against which all photos and copy are placed. By taking the traditional design and converting the photo blocks into story modules, storytelling opportunities are greatly increased along with the number of photographs and ultimately the number of students featured on the spread. Each storytelling module can use a different verbal and visual story format. The diversity of the modules in terms of design and content give the design energy and greater reader appeal.

## ASSIGNMENT #6

Selecting a layout style is key to creating layout standards and a strong flow through your book.

Break up your class into small groups and have each group select a layout style. Have them outline the advantages, disadvantages, opportunities and challenges they may come across.

Once complete, reconvene as a class and discuss the findings together. The goal is to select a layout style for this year's book!

# CONSISTENCY IS KEY

Once the design and layout elements are all selected, the last piece of the puzzle is simply ensuring that consistency is maintained. Consistency ensures that your book looks organized, has a good flow, and makes the reader's experience more enjoyable.

### STYLE GUIDE

Developing a Style Guide is one of the easiest ways to keep a staff on point when it comes to Design and Layout Standards. They outline all necessary information that someone may need to know when creating a spread. The more detailed and precise the guide, the less editing will be required from a design and layout standpoint.

When creating the guide, it is important to outline the following pieces:

### Theme
Provide your staff with a quick refresher about your Theme. Outline the main theme and a short explanation. This will ensure your staff do not lose sight of the theme and understand the flavor of the book.

### Design Standards
Outline the key design standards that you will be using throughout the book. These standards should be detailed and outline what should be used where, when, and in what size.

- Colours (What colours? When are they used? Is there a shade? Does it use a gradient?)
- Graphics (Specific graphics for specific uses? Does it need to be rotated? When does it get used? What thematic graphic elements will you use?)
- Fonts (What fonts? When do we use them? What size? What justification should they have?)

When looking at your Design Standards, make sure you do not forget any details. Look at your sample spreads that you have designed and examine every detail and outline them; any detail left uncovered is most likely something that will need to be fixed later!

### Layout Standards
With an established layout style selected, outlining the Layout Standards is key to ensuring that the overall look flows throughout your book. This should detail elements such as:

- Headline Positioning
- Eyeline
- Spacing between images? Between textboxes
- Number of columns and/or modules per page
- Number of pictures
- Should copy be in columns or one big block?
- How will captions be displayed? Where will they be displayed?
- Will there be a use of drop caps, pull quotes, etc.? If so, where? How?
- How will the theme be represented in the layout?
- What will the folio look like? Where will it go?

The more detail provided, the greater chance the work you are provided will meet the design and layout vision you have for the book!

> ## CREATING A TEMPLATE
>
> Templates are very helpful when you are designing/ creating your yearbook. They keep the look of your book consistent and take the pressure away from having to design each individual page.
>
> As a starting point, once you have a template on the page, all you must do is drag and drop your pictures. Friesens has a wide range of premade templates you can use as is or change to suit your needs and re-save as a custom template. Go through your page ladder and figure out how many templates you need to create and how many pages you can use that specific template for. For example: you many only need to create two sports templates that can be alternated. You may also create different templates that you can layer. For example: Headline template, graphic element template, background template, and picture placement template. Once you layer the multiple templates you can save it as a new template.

## ASSIGNMENT #7

The yearbook editors should break off into their own group. Once in their group, have them design four versions of their 'perfect' layout. Once completed, have the editors develop a Style Guide for how to create these exact layouts.

Once complete, have the Editors share the style guide with the class and have the students recreate the spread. Share the results together as a class and compare with the Editor layouts. Make any necessary adjustments to the Style Guide to ensure that the spreads match as closely as possible.

## ASSIGNMENT #8

Have Editors work with the Design team to create a sequence of 5 templates for each section of the book. These templates should follow the pre-established style guide as well as the layout style selected.