



# Curriculum Guide





# Booklet 8: DESIGN & LAYOUT



What is design? It is the way that objects are arranged on individual spreads. It could be a sparse and contemporary design with tons of white space and hairline rules, or a spread with wall-to-wall designs with tons of photographs bleeding off the page.

Understanding the key elements of design and the basic concepts of layout will allow your team to breathe new life into your yearbook.

## DESIGN CREATING READER APPEAL

The difference between the concepts of design and layout is simple. Laying out the pages and placing the photos and copy on a spread is not design. Design is about how its five main elements are arranged.

### FIVE ELEMENTS OF DESIGN

1. Lines are an integral element of a yearbook spread. Lines that connect to form shapes, spacing, and simple lines give direction to a spread.
2. Shape in graphic design tends to focus on squares, triangles, and circles. A yearbook shape leans heavily on rectangles, the natural shape of a photograph.
3. Mass forms through the addition of shapes. Your choice of font style will also create a shape on the layout and affect the overall design.
4. Texture, how something looks on the surface, occurs in a yearbook spread when a photo is close-cropped, or a drop shadow is applied.
5. Colour is a very important design element and is usually described using words such as hue, saturation, and lightness. Fully understanding the use of colour on a spread is key to a vibrant yearbook.

## UNIFYING DESIGN

The goal of yearbook design is to create a unified look for the book. Once your class decides on specific design elements, make sure they are applied consistently on every spread.

To help unify your design, there are key components that should be understood and utilized to best engage your reader.

## WHITE SPACE

One of the most controversial and misunderstood design elements in a yearbook, it is key to maintaining balance in a spread. Thinking of it as a framing element is key to ensuring it is used effectively. White space can be used to help draw attention and/or frame a vital element on a spread. 'Trapped White Space', which falls awkwardly in the center of a group of elements, detracts from an overall design.

White space should never be considered 'money being spent on nothing' but rather a key piece to striking balance on a spread.

## DESIGN TOWARDS THE MIDDLE

To capture and keep the reader's attention, yearbook designers should concentrate the greatest mass of material at the center and build their way towards the outer edges of the book. Establishing and maintaining consistent internal margins, eye lines, and spacing is critical to a unified look.

## COLOUR

In combination with White Space, colour often forms the most challenging part for any designer. To use it effectively, it is important to understand colour at its core.

Colour can be made in two formats.

**1 – CMYK:** Stands for Cyan, Magenta, Yellow, and Black. Generally, publishers print using this colour format to conform to the mechanics of most presses (which use CMYK ink).

**2 – RGB:** Stands for Red, Green, and Blue. Monitor colour is created using RGB.

The reason that print manufacturers prefer to use CMYK over RGB colouring is straightforward.

Although RGB has more visible colours than CMYK, not all colours on a monitor can be printed.

Monitor colours vary depending on several factors such as local computer settings, monitor display variations, device age, etc, and cannot be reproduced with exact precision.

To ensure that your yearbook colour remains consistent and is reproduced correctly, the Friesens Process Colour Guide is the most accurate guide when selecting colours for your book. To use colour effectively, select a maximum of three colours: one main colour and two accent colours. Utilizing tints of the colours is ok, however only if they are used with consistency. Use all colours consistently across spreads as well as on the cover and end-sheets.

### Harmonious Variations

The colour wheel can be used to show groups of colours that are in perfect harmony. These colour combinations express the highest intensity and colour force. These groups can be found by using a needle, an equilateral triangle, and a square.

- A needle across the colour wheel shows the complementary colours, e.g. yellow to violet, orange to blue.
- An equilateral triangle placed within the wheel points to the triads (three complementary colours). Example triad, yellow/blue/red, green/ violet/ orange.

- A square placed within the wheel points to the tetrads, (four complementary colours).  
Example tetrad, yellow, red-orange, violet and blue-green.

Using Itten's Colour Wheel, 'perfect' colour pairs, triads and tetrads can be easily identified and used both in yearbook photography and design to create strikingly beautiful and harmonic colour combinations and effects. These pure colours can be changed in tone, tint, and shade. Tone is a colour with black or white. Vary colour tint by adding white (opacity) or shade by adding black.

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## Tips For Colour Use

- Restrain your colour usage. Colour items will stand out if used on a neutral background such as white, gray, black or even a colour such as khaki.
- Use vibrant colours on a spread that demands vibrant colours. But do not use too many vibrant colours on the same spread.
- Avoid using more than three different colours on the same spread.
- Use colour selectively in a graphic, entry point, a screen around a sidebar or kicker.
- Colours have meaning. For example, orange combines the energy of red and the happiness of yellow. It is associated with joy, sunshine, and the tropics. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation. Be cognizant of the meaning of the colours when choosing them for yearbook spreads.
- Use colours that work well with colours in the visual images on the spread. Use the tools in Adobe Photoshop and Adobe InDesign to match the colours and to select colours that work together.
- Colours should be part of the design consistency of a section. Indeed, each section in the book might have its own colour library.