

**Needs more  
Comic Sans**

# *Principles of Design*

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Stephen Green created these lessons as a capstone project for completion of the journalism educator master's degree program at Kent State University. It may be reproduced only for individual classroom teachers in class, but not for any commercial purposes including derivative works.

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### Rationale

Most people can identify which design is better between two choices, but not necessarily be able to explain why. There are a thousand lists of what layout practices make design look good. Four of them are universal: contrast, repetition, alignment and proximity (CRAP). Designers cannot correct or critique their own work nor the work of others if they do not have the right vocabulary.

**CLASS GOAL:** We will learn the four principles of design.

**INDIVIDUAL GOAL:** I will identify the four principles in previously made designs and create examples myself.

### Goals for Understanding

Students will understand & demonstrate

- Contrast is a significant difference between two visual elements
- Repetition is consistency of how layout elements are used
- Alignment is to have the edges or centers of two or more visual elements lined up
- And proximity describes how related two visual elements are through their physical distance apart

### Overview & Timeline

This lesson is designed to be completed in two, 45-minute class periods with students split into groups of four, but may be completed in one depending on class length. The optional assignments reinforce these concepts and is recommended if time allows.

Lesson includes

- Warm up activity/preactivity assessment
- Direct instruction
- Cooperative learning activity
- Closing/post-activity assessment

### Materials Needed

- "Principles of Design Instructional Cards" cut for each group
- "Principles of Design Worksheet" for each student
- "Principles of Design Group Style Guide" for each group
- Drawing & coloring supplies
- Samples of magazines, yearbooks, newspapers or other print publications students can use to analyze
- "Principles of Design Analysis Worksheet" for each student

### Day 1

**WARM UP ACTIVITY:** Show Slides 2 & 3 of the slideshow and have students individually complete the activity with a 2-minute time limit. Then, direct students to go around their group explaining and justifying each of their results using the round-robin method for 20 seconds per student. Use a timer application or website to show the students how much time is left. Audibly signal when it is time to switch group members and ensure everyone is talking. Slide 4 has the suggested answer the teacher can use to preview the lesson.

**INSTRUCTIONAL ACTIVITY:** Have each group member pull one of the four "Principles of Design Instructional Cards" and read to themselves for 1-2 minutes. Then, have each student spend 30 seconds explaining to the group members the different concepts they learned.

Hand each group the "Principles of Design Group Style Guide" sheet. Explain that each member of the group will be drawing and coloring a set of trees. The group's goal is for each set to look like they belong together. They should discuss and draw a guide for each member to reference when making their own trees so they all have the same visual styling. They should also come up with alternatives that have similar styling, but may have different shapes. They should also pick color options for each of the three elements that work well together. Give groups 10 minutes to complete the "Style Guide".

**EXAMPLE:** The group may draw a smooth oval tree top for most trees, but have a rectangle and triangles as alternates. They may draw thin tree trunks with one branch with alternates having multiple branches and/or be thicker with one branch. The fruit may be apples on one but pears, bananas or oranges as alternates — each with similar visual styles as the original apple.

Once the group is finished with the "Style Guide" worksheet, give students 20 minutes to complete the worksheet. During the process, have them discuss with a partner when they get stuck on a specific principle. The partners should not give each other answers, but coach them using terms from the principles of design.

Slide 5 has a recap of concepts.

**EXIT TICKET/CLOSING ACTIVITY:** Have each student submit in a way preferable to the teacher their answer to Slide 6.

### Day 2

**WARM UP ACTIVITY:** Have groups locate ONE previously published publication and look through it, pointing out what they naturally like and don't like.

**PRACTICE ACTIVITY:** Give each student copy of the "Principles of Design Publication Analysis" worksheet. Each student should take responsibility and be the expert on one topic. Have the tallest student be the expert on the two top-left boxes in each section (Contrast & Font), next tallest the top-right boxes (Repetition & Graphic Shapes), the third the bottom-left (Alignment & Color), and the shortest the bottom-right (Proximity & Spacing).

Once the roles have been assigned, have each student go through the publication, spending 20-25 minutes looking for good examples of their assigned principle of design & style guide assessment. Then, have students spend the rest of class going one at a time showing the rest of the group examples they found and how it meets the principle and why they think it is in the publication's style guide, which the others will write down on their own paper.

**EXIT TICKET/CLOSING ACTIVITY:** Students should turn in the assignment & write down on the paper any concepts they most and least understand.

### Optional Assignments

**DESIGN RECREATION:** Give students a random page out of a publication or let each pick their own. They have to measure and layout an exact duplicate, or as close to exact as the program allows.

**PICK A STYLE:** Give students a pre-laid-out publication that has no style guide apparent, and a style guide. (Using the school publication's style guides is a good idea if they are consistent year after year.) Then, have them correct the page over several days to mesh with the style guide.

**MAKE THEIR OWN:** Give students a pre-laid-out publication that is as basic as possible. Have them create their own style guide as teams and individually change the font, colors and (add or modify) shapes consistent with the principles of design to match their group's style in their own way.

### References

- Harrower, T., & Elman, J. M. (2013). *The Newspaper Designer's Handbook*. McGraw-Hill.
- Williams, R. (2014). *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice* (4th ed.). Peachpit Press.

# Contrast: What's the Difference?

## PRINCIPLES OF DESIGN

### Make It Pop

Contrast is when two visual elements are different. If two items are not exactly the same, then make them different. Really different. Don't be a wimp! If two elements are only sort of different, it isn't contrast.

Add contrast to emphasize areas readers need to look, specifically titles, headlines and subheadlines.

### It Can Be Many Types

Contrast can include

- **SIZE:** big & small
- **SHAPE:** sharp & soft
- **COLOR:** bright & dark
- **SPACING:** wide & narrow
- **CONCEPT:** good & bad
- **MEANING:** harmful & helpful



These two share many common shapes, but they have contrast of size and color.

# Repetition: It's All the Same

## PRINCIPLES OF DESIGN

### Over & Over & Over

Repetition is to use some aspect of the design multiple times throughout the entire piece. It adds visual unity to tie the piece together. It can be anything the reader will visually recognize.

Lack of repetition creates variety, used mostly in placement.

Repetition can be thought of as consistency. How an element looks on one page should be treated the same way when used in another place.

**TIP:** If an element is repeated, make it visually interesting — bullet points, fonts, shapes, photo treatment all should be thought out carefully.

These three create a pattern by repeating the same action and standing in a row. They also share similar facial features & design styles.



# Alignment: All Your Ducks in a Row

## PRINCIPLES OF DESIGN

### Fall In Line

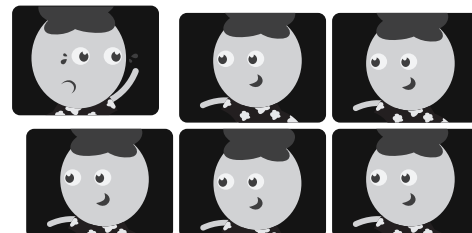
Nothing should ever be placed on the design arbitrarily. Every element should have a visual connection with something else on the design.

Objects can be aligned with edges or centers of other visual elements.

Alignment establishes a page's margins — an empty border around the design.

Create optical alignments when laying out on a computer. Don't rely on text boxes or graphic frames and assume the two elements will actually line up.

**TIP:** Don't center everything — save it for formal documents. Align left or right to create strong lines. However, avoid using more than one text alignment per design.



# Proximity: We Belong Together

## PRINCIPLES OF DESIGN

### Birds of a Feather

Physical closeness implies a relationship. When items are related — belong together — make them closer, put them into groups and otherwise make it visually clear the two elements are supposed to work together.

### Blank Space, Baby

Just like elements that belong together, separate unrelated elements with white space to show the reader this.

Look at this column and the one to the left. We separated them to make it clear they cover different concepts.



# Style Guide & System

## PRINCIPLES OF DESIGN

### Make It Look Like One Person, One Idea

Any publication staff would be foolish not to have a way to track what fonts get used when, what color formulas are required, spacing norms and other ways to guarantee that multiple designers will produce the same visual concept. This is called a style guide or style sheet.

### In This Document

I can quickly lay this document out using Parent Pages, Paragraph Styles, Character Styles, Object Styles, a color library, a folder of Snippets, and an object library that makes it simple to click and create. All my headlines are Didot and the body copy Arial Narrow. All other text is a variation on those two.



The character on the left — Dood lé Head — is the template for all other characters to maintain style consistency like with Little Dood on the right. They all have the same eye shape. Dood's hair is copy/pasted and tweaked to become his shirt pattern, trees, clouds and bushes. This is all to maintain visual continuity.

NAME: \_\_\_\_\_

2 TREES WITH 3 TYPES OF CONTRAST

3 TREES WITH REPETITION

3 TREES WITH ALL 4 PRINCIPLES

2 TREES, ALIGNED TO TOP OR BOTTOM

2 TREES WITHOUT  
ALIGNMENT & REPETITION

3 TREES WITHOUT ALL 4 PRINCIPLES

2 TREES WITH PROXIMITY

2 TREES WITHOUT PROXIMITY & CONTRAST

4 TREES WITH ALL 4 PRINCIPLES

**GROUP TREE STYLE GUIDE**

**TREE TOPS SHOULD LOOK LIKE**



**ACCEPTABLE OPTION FOR TREE TOP**



**ACCEPTABLE TREE TOP COLORS**



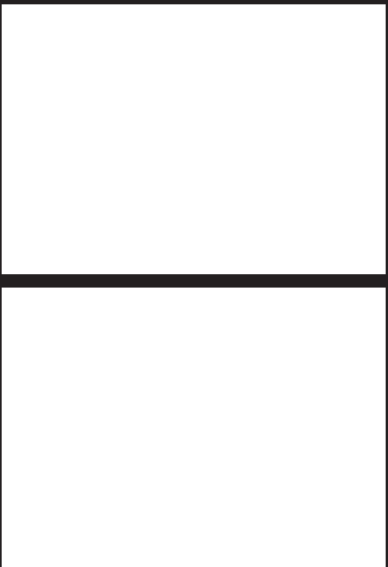
**TREE TRUNKS SHOULD LOOK LIKE**



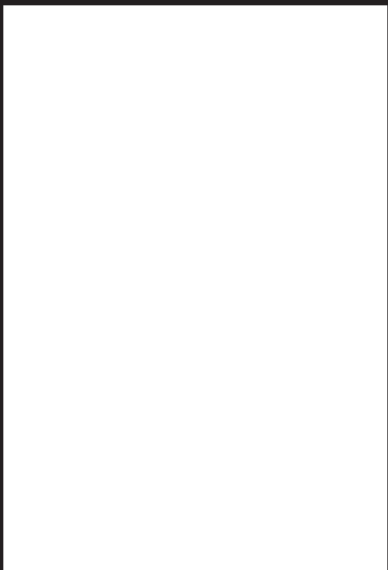
**ACCEPTABLE OPTION FOR TREE TRUNK**



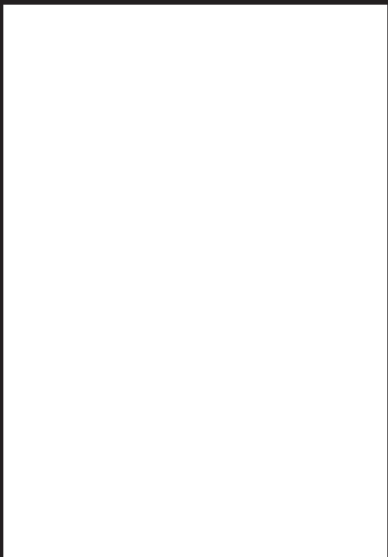
**ACCEPTABLE TREE TRUNK COLORS**



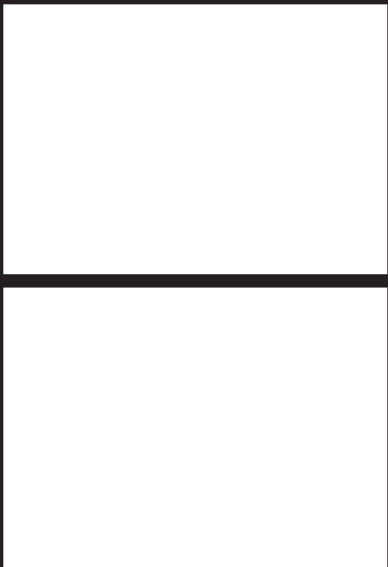
**TREE FRUIT SHOULD LOOK LIKE**



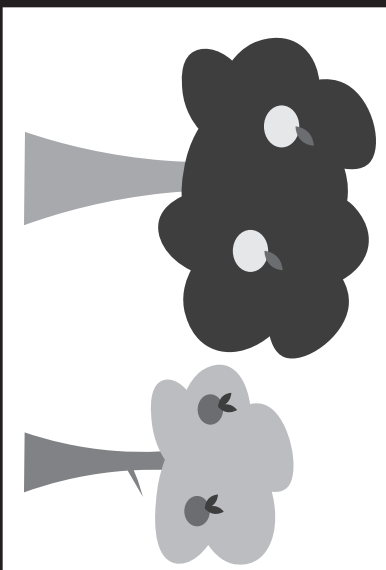
**ACCEPTABLE OPTION FOR TREE FRUIT**



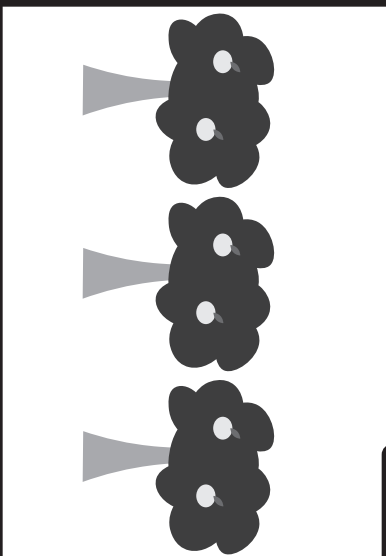
**ACCEPTABLE TREE FRUIT COLORS**



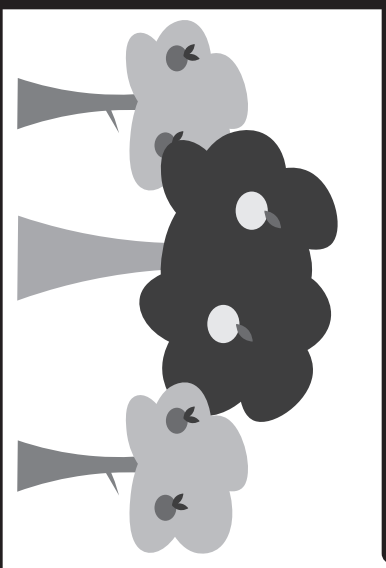
PRINCIPLES OF DESIGN WORKSHEET EXAMPLES



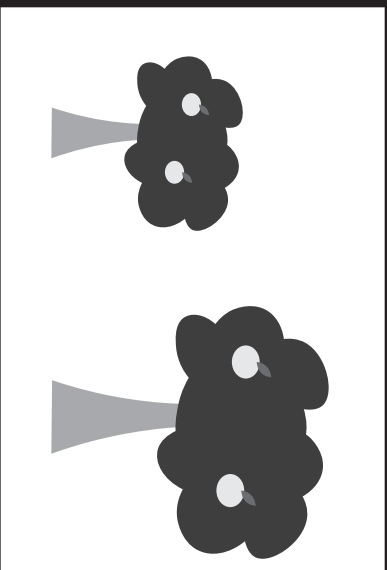
2 TREES WITH 3 TYPES OF CONTRAST



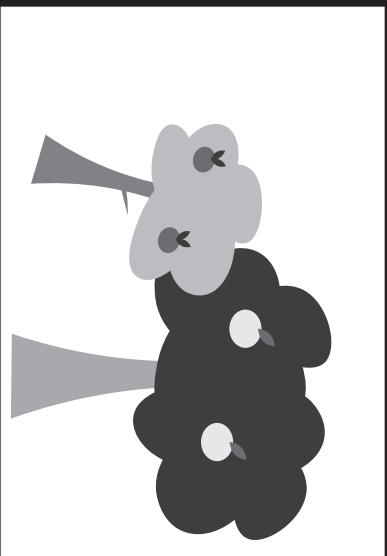
3 TREES WITH REPETITION



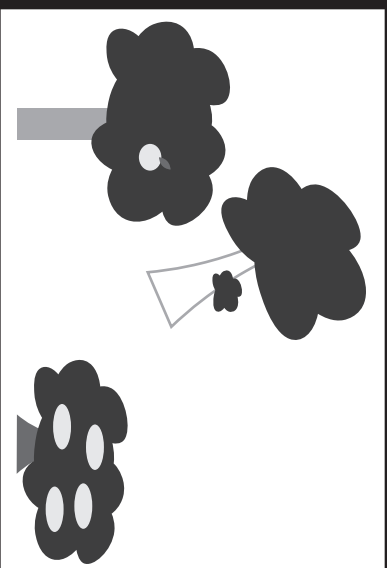
3 TREES WITH ALL 4 PRINCIPLES



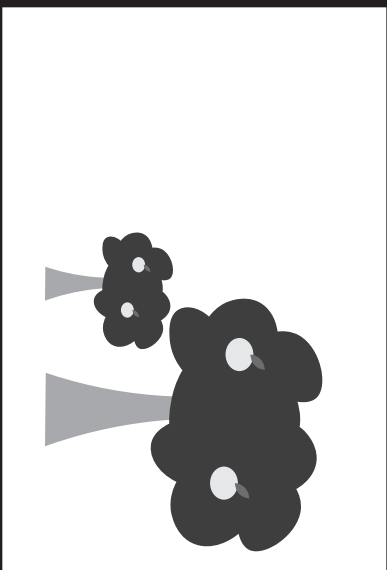
2 TREES, ALIGNED TO TOP OR BOTTOM



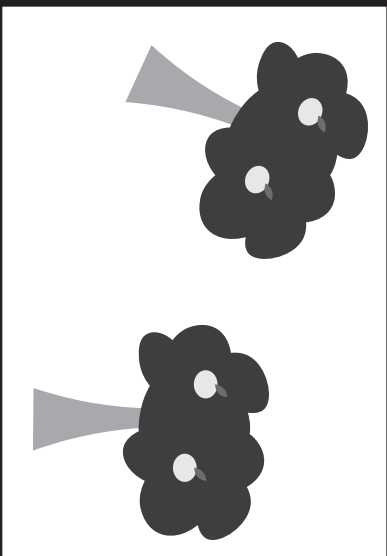
2 TREES WITHOUT ALIGNMENT & REPETITION



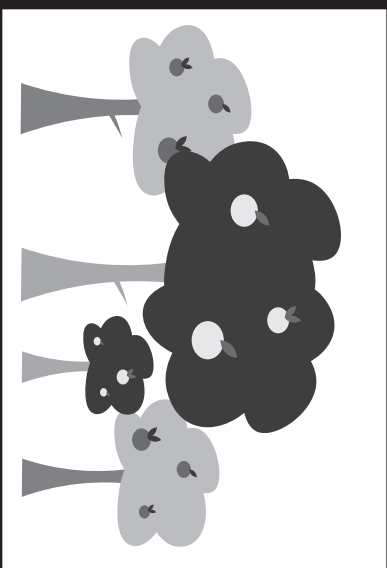
3 TREES WITHOUT SHARING ALL 4 PRINCIPLES



2 TREES WITH PROXIMITY



2 TREES WITHOUT PROXIMITY & CONTRAST



4 TREES WITH ALL 4 PRINCIPLES

**GROUP TREE STYLE GUIDE EXAMPLE**



**TREE TOPS SHOULD LOOK LIKE**



**ACCEPTABLE OPTION FOR TREE TOP**



**ACCEPTABLE TREE TOP COLORS**



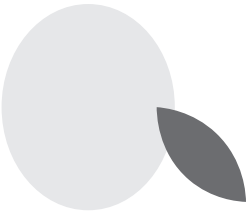
**TREE TRUNKS SHOULD LOOK LIKE**



**ACCEPTABLE OPTION FOR TREE TRUNK**



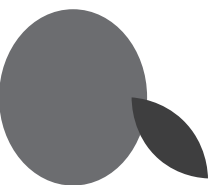
**ACCEPTABLE TREE TRUNK COLORS**



**TREE FRUIT SHOULD LOOK LIKE**



**ACCEPTABLE OPTION FOR TREE FRUIT**



**ACCEPTABLE TREE FRUIT COLORS**



# Principles of Design Publication Analysis

## INTERVIEWING UNIT

**INSTRUCTIONS:** While looking at the publication you received, work through each section, describing examples of where you see each principle of design (or don't) and what you can guess about the publication's style guide.

NAME: \_\_\_\_\_

Publication Name & Edition: \_\_\_\_\_

## Principles of Design

### Contrast

Write three pages & describe elements where contrast is used WELL.

---

---

---

Write two pages & describe elements where contrast is used POORLY; where you think it should be used more.

---

---

### Repetition

Write three pages & describe elements where repetition is used WELL.

---

---

---

Write two pages & describe elements where repetition is used POORLY; where you think it should be used more.

---

---

### Alignment

Write three pages & describe elements where alignment is used WELL.

---

---

---

Write two pages & describe elements where alignment is used POORLY; where you think it should be used more.

---

---

### Repetition

Write three pages & describe elements where proximity is used WELL.

---

---

---

Write two pages & describe elements where proximity is used POORLY; where you think it should be used more.

---

---

## Style Guide

### Font Choice

What did you see font was repeated? How did it repeat?

---

---

Where was the publication's style guide maybe ignored?

---

### Graphic Shapes

What shapes & style of graphics or other non-photo visual elements did you see repeated? Did they vary?

---

Where was the publication's style guide maybe ignored by including seemingly random graphic shapes not seen elsewhere?

---

### Color Theme

How is color used stylistically to make the publication feel cohesive?

---

Where was the publication's style guide for color maybe ignored?

---

### Spacing

How did the publication consistently use space to show items belong together? Which items were closest together?

---

Where did it use white space to separate unrelated content?

---



### Rationale

Font choice is more than just picking a type because it “looks good”. Fonts convey mood. They drive theme. They function to convey information. There should be just as much thought put into them as images you choose for a yearbook spread or more.

**CLASS GOAL:** We will learn the functions of type, how to combine fonts and purposes of each type.

**INDIVIDUAL GOAL:** I will create an example of a readable, contrasting font combination that fits a mood.

### Goals for Understanding

Students will understand & demonstrate

- There are four major font categories: serif, sans serif, novelty and script
- Font shape drives mood
- Text must be readable
- And combine two fonts by changing two significant elements of the second font, plus the second font's size by a significant amount

### Overview & Timeline

This lesson is designed to be completed in one, 45-minute class period with students split into groups of four.

Lesson includes

- Warm up activity/preactivity assessment
- Direct instruction
- Cooperative learning activity
- Closing/post-activity assessment

### Materials Needed

- “Font & Mood Instructional Sheets” cut for each group
- “Font & Mood Group Font Cards” cut for each group
- “Font & Mood Practice Cards” cut for class activity
- Access to different fonts through any design software such as Adobe Illustrator, Adobe InDesign, Canva, or yearbook design software of choice
- “Font & Mood Example Sheet” cut for each student

### Day 1

**WARM UP ACTIVITY:** Show Slides 2 & 3 of the slideshow and have students individually complete the activity with a 2-minute time limit. Then, direct students to go around their group explaining and justifying each of their results using the round-robin method for 20 seconds per student. Use a timer application or website to show the students how much time is left. Audibly signal when it is time to switch group members and ensure everyone is talking. Slide 4 has the suggested version the teacher can use to preview the lesson.

**INSTRUCTIONAL ACTIVITY:** Have each group member pull one of the four “Font & Mood Instructional Cards” and read to themselves for 1-2 minutes. Then, have each student spend 30 seconds explaining to the group members the different concepts they learned.

Then, give each student one of the cards from the “Font & Mood Practice Cards”. These are examples of font types. Students should mix around the room while music plays until the music stops before pairing with a person near them. They will quiz and coach each other until both have it correct. They will continue to do this until all students have circulated or the teacher is satisfied with the results.

Then, have students reconvene in their groups and give them one of the “Font & Mood Group Font Cards”, which contains the name of an emotion, action or mood. The group members have to type the word on their card in a font they believe best exemplifies the emotion, action or mood. Give them 5 minutes to do this. Once finished, students should go in a round-robin explaining why the font fits the word. The group will then choose the best and tell the teacher. Give them 5 minutes to do this. If time allows, show all word designs the groups made and have the class vote on their favorite (they can't vote for themselves).

Slide 5 has a recap of concepts.

**EXIT TICKET/CLOSING ACTIVITY:** Give students a copy of the “Font & Mood Example Sheet” to reference at teacher preference. Now, have students use their first and last name, and two different fonts, to describe their personality or emotions. This should follow the rules of combining fonts. If time allows, have students discuss their choices with one another in a round-robin format.

**OPTIONAL EXTENSION:** Have students use other publications to see how font was used, if fonts were combined well and what mood the publication may have intended to portray.

### References

- Harrower, T., & Elman, J. M. (2013). *The Newspaper Designer's Handbook*. McGraw-Hill.
- Williams, R. (2014). *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice* (4th ed.). Peachpit Press.

# Font Types

FONT & MOOD

## Categories

- **SERIF**: Has feet & flags
- **SANS SERIF**: Does not
- **NOVELTY**: Oddly shaped
- **SCRIPT**: Like handwriting

## Best Uses

- **SERIF**: Print body copy
- **SANS SERIF**: Digital text
- **NOVELTY**: Large theme font
- **SCRIPT**: Large theme font, but never all caps

**SANS**  
**SERIF** *Serif*  
**NOVELTY**  
*Script*

# Shape

FONT & MOOD

## What Do You Feel?

Font selection is important, especially for magazine and yearbook design where fonts play a role in conveying the mood or theme of the publication. Fonts remind us of other visual things we've seen before.

The font family — shape of the font — will dictate much in how people feel looking at your products and publication.

**I will always love you.**

*Clarity Bold*

**I WILL ALWAYS LOVE YOU.**

*ALLSTAR*

I will always love you.

*Courier New*

*I will always love you.*

*Chiller*

**I WILL ALWAYS LOVE YOU.**

*(HANTAL LIGHT)*

***I will always love you.***

*Creampuff*

# Readability

FONT & MOOD

## Must Be Functional

Above all else, fonts must be readable. It is important, yes, to pick fonts that look good, convey your theme, and make the reader feel a certain kind of way.

However, text that cannot be read or is hard to look at is a quick way to lose a reader.

## Readability Factors

- **SIZE**: Fonts that are too small cannot be read. The size it becomes unreadable depends on the font family.
- **FONT TYPE**: Script and novelty fonts are never to be used in body copy. Never. Also, never use script in all caps.
- **COLOR**: Fonts on colors must have contrast. Light gray on white = bad.

***CAN YOU READ THIS?***

*Bush Script*

CAN YOU READ THIS?

*(HANTAL LIGHT)*

***Can you read this?***

*Creampuff*

# Combinations

FONT & MOOD

## Change 2 & Size

An easy way to pair two different fonts together is to **SIGNIFICANTLY** change two things about the second font **AND** the size. The changes could be font type, font family, font style, font decoration (bold, underline, etc.), color, orientation, really anything as long as it is done significantly.

If you are going to make them different, make them **VERY** different.

## Bad Example

design  
GOOD

All we did was make it all caps.

## Good Example

Push yourself to do crazy stuff. Once you think you're done, make one more difference to really push the idea.

**DESIGN**  
good

*Choose a font to show*

**EXERCISE**

*Choose a font to show*

**SLEEPING**

*Choose a font to show*

**EXCITEMENT**

*Choose a font to show*

**NOSTALGIA**

*Choose a font to show*

**SURPRISE**

*Choose a font to show*

**WAITING**

*Choose a font to show*

**SMART**

*Choose a font to show*

**BRAVE**

## Card 1

### Answer

sans serif — There are no feet nor flags.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 2

### Answer

sans serif — There are no feet nor flags.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 3

### Answer

sans serif — There are no feet nor flags.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 4

### Answer

serif — There are feet and flags.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 5

### Answer

serif — There are feet and flags.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 6

### Answer

serif — There are feet and flags.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 7

### Answer

decorative — designed for a specific mood.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 8

### Answer

decorative — designed for a specific mood.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 9

### Answer

decorative — designed for a specific mood.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 10

### Answer

script — looks like handwriting

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 11

### Answer

script — looks like handwriting

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 12

### Answer

script — looks like handwriting

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 13

### Answer

decorative — designed for a specific mood.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 14

### Answer

decorative — designed for a specific mood.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 15

### Answer

decorative — designed for a specific mood.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

### Card 3

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 2

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 1

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 6

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 5

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 4

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 9

*Serif, sans serif,  
decorative, or script?*

font choice  
matters

### Card 8

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 7

*Serif, sans serif,  
decorative, or script?*

font choice matters

### Card 12

*Serif, sans serif,  
decorative, or script?*

*font choice matters*

### Card 11

*Serif, sans serif,  
decorative, or script?*

*font choice matters*

### Card 10

*Serif, sans serif,  
decorative, or script?*

*font choice matters*

### Card 15

*Serif, sans serif,  
decorative, or script?*

font choice  
matters

### Card 14

*Serif, sans serif,  
decorative, or script?*

font choice  
matters

### Card 13

*Serif, sans serif,  
decorative, or script?*

font choice  
matters

*Font Combination Example Sheet*

RETRO  
MUSIC

the  
PIANO  
player

TIME IS  
**MONEY**

poISON  
Ivy

SATURDAY MORNING  
CARTOONS

*Font Combination Example Sheet*

RETRO  
MUSIC

the  
PIANO  
player

TIME IS  
**MONEY**

poISON  
Ivy

SATURDAY MORNING  
CARTOONS

*Font Combination Example Sheet*

RETRO  
MUSIC

the  
PIANO  
player

TIME IS  
**MONEY**

poISON  
Ivy

SATURDAY MORNING  
CARTOONS

### Rationale

Colors are a way to convey feelings and messages individually and as schemes of colors. When choosing colors for a publication's theme or style, color choice is one of the most important decisions.

**CLASS GOAL:** We will understand the differences between color modes and ways to combine colors to convey certain moods and messages.

**INDIVIDUAL GOAL:** I will choose a hue and color scheme to fit the mood of a set of words.

### Goals for Understanding

Students will understand & demonstrate

- CMYK is the color mode for printing; RGB is for digital screens
- Prefer Black to Registration for all text in four-color printing
- Monochromatic and analogous color schemes provide unity
- And complementary and triadic color schemes provide variety and contrast

### Overview & Timeline

This lesson is designed to be completed in one, 45-minute class period with students split into groups of four.

Lesson includes

- Warm up activity/preactivity assessment
- Direct instruction
- Cooperative learning activity
- Closing/post-activity assessment

### Materials Needed

- "Color Combinations & Modes Instructional Sheets" cut for each group
- "Color Combinations & Modes Practice Cards" cut for class activity
- Access to design software such as Adobe Illustrator, Adobe InDesign, Canva, or yearbook design software of choice

### Day 1

**WARM UP ACTIVITY:** Show Slides 2 & 3 of the slideshow and have students individually complete the activity with a 2-minute time limit. Then, direct students to go around their group explaining and justifying each of their results using the round-robin method for 20 seconds per student. Use a timer application or website to show the students how much time is left. Audibly signal when it is time to switch group members and ensure everyone is talking. Slide 4 has the suggested answer the teacher can use to preview the lesson.

**INSTRUCTIONAL ACTIVITY:** Have each group member pull one of the four "Color Combinations & Modes Instructional Cards" and read to themselves for 1-2 minutes. Then, have each student spend 30 seconds explaining to the group members the different concepts they learned.

Then, give each student one of the cards from the "Color Combinations & Modes Practice Cards". These are examples of font types. Students should mix around the room while music plays until the music stops before pairing with a person near them. They will quiz and coach each other until both have it correct. They will continue to do this until all students have circulated or the teacher is satisfied with the results.

Slide 5 has a recap of concepts.

Show students the [color.adobe.com](http://color.adobe.com) website. Show them how to find the color formulas and, if needed, how to change a swatch/color to match the color formula.

**EXIT TICKET/CLOSING ACTIVITY:** Have students pull up the design they made in the "Fonts & Mood" lesson using their name. They should make four versions of the font design using the four color schemes they learned in a way they think would help convey the emotion or personality trait they want people to understand. They should have one using complementary colors (at least two colors), analogous (at least two colors), triadic (at least three colors), and monochromatic (at least three colors). If time allows, have students show the other group members and see if the group members can guess — based off the font and color choices — what emotion or personality trait the designer wanted to convey. The designer should explain their choices and be coached if need be.

### References

- Harrower, T., & Elman, J. M. (2013). *The Newspaper Designer's Handbook*. McGraw-Hill.
- Williams, R. (2014). *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice* (4th ed.). Peachpit Press.



## CMYK v. RGB

### COLOR MODES & COMBINATIONS

### Color Modes

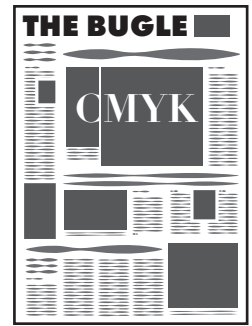
There are several color modes best used in different circumstances

- **CMYK**: cyan, yellow, magenta and key (black) for print
- **RGB**: red, green and blue for digital screens
- **HEX**: web-safe color codes
- **HSB**: hue, saturation & brightness (less of a color mode than a way to edit color)

### What Would You Choose?

Your editor asks you to give them the school color values for a cafeteria TV graphic and edit a photo for the newspaper.

What color mode goes with which product?



## Registration v. Black

### COLOR MODES & COMBINATIONS

### Registration

This swatch in InDesign and other programs is primarily meant to be used only on registration marks during the four-color process printing. In this process, your publication is sent through four printers: cyan, magenta, yellow and key (black). The registration marks tell the printer if the plates are lined up or not. If the plates aren't lined up, they can cause fuzzy images or, worse, fuzzy text like the left version in the diagram on the right.

### Black

The opposite of registration: Items marked with the Black swatch will only go through the key (black) plate, which prevents fuzzy images like the T on the left. However, this also means it will not be a super dark black.

**NOTE:** In color printing, not all blacks are the same. There are warm, cool, hot, cold, green, and other versions of black. Rich blacks are usually 50% mixes.



## Unity: Tints & Shades, Analogous

### COLOR MODES & COMBINATIONS

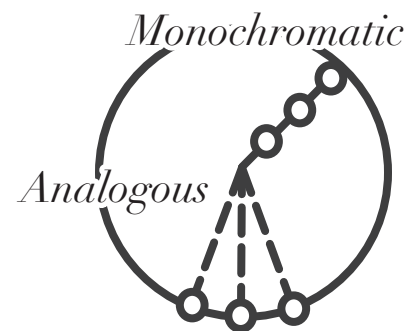
### Swatches Unite!

When you want to create unity in a design, color can help. Sets of color that are close to one another make a design visually feel like they belong together.

The more unity a set of colors — called swatch groups or themes — has, the more calm and formal a design will feel.

### Unifying Combinations

- **TINTS**: Different levels of white added to a hue (color).
- **SHADES**: Different levels of black added to a hue (color).
- **MONOCHROMATIC**: Tints & shades of the same hue paired together.
- **ANALOGOUS**: Hues near one another on the color wheel.



## Contrast: Triadic & Complementary

### COLOR MODES & COMBINATIONS

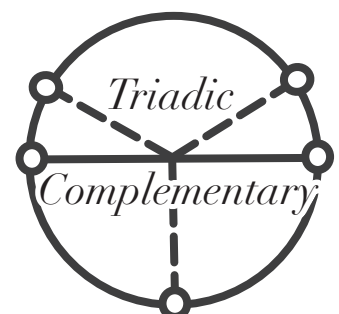
### Apples & Oranges

When you want to create variety or contrast in a design, color can help. Sets of color that are farther apart on the color wheel from one another make a design visually feel more hectic or chaotic — which is sometimes what you want.

Contrasting color schemes also help with text readability and making two different colored shapes more distinct from a distance.

### Contrasting Combinations

- **TRIADIC**: Three colors equally distant from one another on the color wheel. These are your primary colors — cyan, yellow and magenta; and red, green and blue. Purple, orange and lime green are also triadic.
- **COMPLEMENTARY**: Polar opposite on the color wheel: blue and yellow, red and green, orange and purple. Black on white is the easiest color combination to read.





## Card 1

### Answer

HEX (hexadecimal) — only web-safe options

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 2

### Answer

RGB — lights combining from a screen

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 3

### Answer

CMYK — four-color printing process

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 4

### Answer

False — there are warm & cool versions.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 5

### Answer

It only prints on the black (key) plate & prevents fuzzy, hard-to-read text..

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 6

### Answer

If the four-color plates are misaligned, text will appear fuzzy and hard to read.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 7

### Answer

Color scheme where hues are next to one another on the color wheel.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 8

### Answer

Monochromatic — same hue, different tints & shades used together.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 9

### Answer

Monochromatic — same hue, different tints & shades used together.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 10

### Answer

Colors directly across from one another on the color wheel.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 11

### Answer

Three hues perfectly spaced apart from one another on the color wheel like a triangle.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 12

### Answer

More unity; they are close to one another on the color wheel.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 13

### Answer

Hue (color), saturation (amount) & brightness (amount of black added to hue).

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 14

### Answer

More variety; they are as far apart on the color wheel from one another as possible.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## Card 15

### Answer

Complementary — colors directly across from one another on the color wheel.

### Remember To Coach

If your partner is struggling, help them to find the right answer WITHOUT giving away the right answer at first. Let them struggle some.

## *Card 3*

### *Question*

Which color mode is intended for printed products?

## *Card 2*

### *Question*

Which color mode is intended for digital screens?

## *Card 1*

### *Question*

Which color mode is intended for web-safe colors?

## *Card 6*

### *Question*

Why should Registration never be used in print products?

## *Card 5*

### *Question*

Why should Black be preferred to Registration in color printing?

## *Card 4*

### *Question*

True or False: All black colors are the same. Explain your answer.

## *Card 9*

### *Question*

Tints and shades produce what color combinations?

## *Card 8*

### *Question*

Which color scheme provides the most unity to a design?

## *Card 7*

### *Question*

What is an analogous color scheme?

## *Card 12*

### *Question*

Do analogous color schemes provide more unity or more variety to a design? Why?

## *Card 11*

### *Question*

What is a triadic color scheme?

## *Card 10*

### *Question*

What is a complementary color scheme?

## *Card 15*

### *Question*

Which color scheme provides the most variety/contrast to a design?

## *Card 14*

### *Question*

Do triadic color schemes provide more unity or more variety to a design? Why?

## *Card 13*

### *Question*

What does the HSB color editing mode stand for?

### Rationale

Yearbooks are not scrapbooks. The visual elements have several jobs to do: convey theme, tell a story and — always — look good. Visual elements cannot be haphazardly tossed onto a page and hope it all turns out good. There are a few basic rules that will help the design process.

**CLASS GOAL:** We will learn basic elements of yearbook design.

**INDIVIDUAL GOAL:** I will draw a basic design using the rules for yearbook layout.

### Goals for Understanding

Students will understand & demonstrate

- Modular layout divides a page into modules for added, small coverage
- Every page gets an eyeline — an unbroken empty space that stretches in a line from one page to the next to unify the two into a cohesive unit
- Dominant photos are the biggest on the page and grow off of the eyeline
- Other photos branch off of the dominant photo
- Avoid trapped text and white space, which is surrounding on three sides by images or, for white space, text
- Have a consistent spacing rule for publication with three degrees
- Use rails to vertically separate and align sidebar modules
- And keep faces and text out of the gutter — the book's fold

### Overview & Timeline

This lesson is designed to be completed in one or two, 45-minute class periods with students split into groups of four, but may be completed in one depending on class length and student speed.

Lesson includes

- Warm up activity/preactivity assessment
- Direct instruction
- Cooperative learning activity
- Closing/post-activity assessment

### Materials Needed

- "Basic Yearbook Layout Instructional Cards" cut for groups
- "Basic Yearbook Layout Template" for each student
- Rulers & coloring/drawing supplies
- Optional: Access to any design software such as Adobe Illustrator, Adobe InDesign, Canva, or yearbook design software of choice

### Day 1

**WARM UP ACTIVITY:** Show Slides 2 & 3 of the slideshow and have students individually complete the activity with a 2-minute time limit. Then, direct students to go around their group explaining and justifying each of their results using the round-robin method for 20 seconds per student. Use a timer application or website to show the students how much time is left. Audibly signal when it is time to switch members and ensure everyone talks.

**INSTRUCTIONAL ACTIVITY:** Have each group member pull one of the four "Basic Yearbook Design Instructional Cards" and read to themselves for 1-2 minutes. Then, have each student spend 30 seconds explaining to the group members the different concepts they learned.

Slide 4 has a recap of concepts.

Give each group one copy of the "Basic Yearbook Layout Template". Show Slide 5, which has requirements about what the yearbook dummy sheet should contain. Starting with the student who laughed most recently (a fun way to randomize the order), the group should place one element at a time. When Person A is going to place an element only Person B can coach them. Only C can coach B. Only D can coach C. Only A can coach D. They should continue placing one element at a time and keeping in mind the rules they learned just before the activity. They are not finished until the teacher approves their layout as technically correct.

**EXIT TICKET/CLOSING ACTIVITY:**

Give each student a copy of the "Basic Yearbook Layout Template" and any drawing supplies the teacher or student prefers. Each student should lay out their paper based on the instructions on Slide 5. Depending on the speed of the groups and/or individual students, the individual portion of the activity may need to extend into a second day.

**OPTIONAL ACTIVITY:** Teachers may ask students to convert their designs from the print layout to a digital copy using the design software of their choice including giving the students actual photos and text to use instead of dummy boxes.

### References

- Harrower, T., & Elman, J. M. (2013). *The Newspaper Designer's Handbook*. McGraw-Hill.
- Williams, R. (2014). *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice* (4th ed.). Peachpit Press.

# Modular Layout & Eyeline

## BASIC YEARBOOK LAYOUT

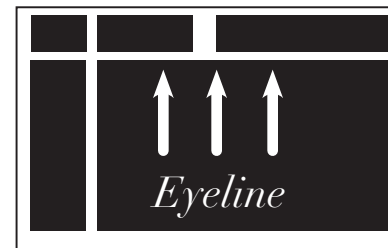
### Eyeline

Every spread (a set of two pages that works together) should have an eyeline — an unbroken, empty line that stretches across both pages.

This visually unites both pages into one rather than them acting as two separate designs unrelated to each other.

### Divide It Up

Modular designs are ways to layout a yearbook that put coverage into sections (modules) to add more content. After placing the eyeline, place your main package (the largest one) and then your modules as large color blocks to get an idea of where each will go. Think of these as pages within a page — each has their own margins.



# Dominant Photos & Images

## BASIC YEARBOOK LAYOUT

### Dominant Photo

If the eyeline is the foundation of the design, the dominant photo is the cornerstone. The dominant photo should grow from the eyeline. This is the biggest photo on the page, usually around three times larger than others, and is the best storytelling photo for the topic.

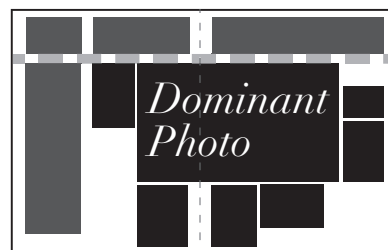
The dominant photo should cross the gutter — the place where the book will fold.

### Other Images

The other photos should sprout off of the dominant photo like branches from a tree.

The dominant photo and surrounding photos should be the things placed right after the eyeline. Let the images you have drive the design.

Don't lay out blank frames and cram photos in. Captions must touch the photos they describe.



# Don't Trap the Text & White Space

## BASIC YEARBOOK LAYOUT

### How is It Trapped?

White space and text can both be trapped. This happens when white space or text is surrounded on three or more sides by images or, in the case of white space, text.

Images cannot be trapped, but they can be abandoned to float aimlessly around the page. Text can't trap text, but can trap white space.

### How to Avoid Trapping?

Start by placing your images first, then your text next to it, as close as possible.

Double check all your text first and fix any trapped text by switching the placement with photos. Now look at all the white space, is there any surrounded on three or more sides? If not, you have no trapped space!



# 3-2-1 Spacing Rule

## BASIC YEARBOOK LAYOUT

### Consistency is Key

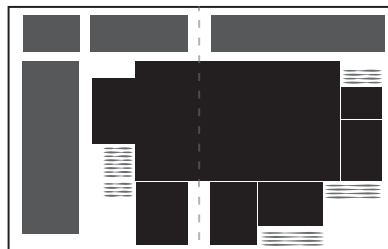
The old rule of spacing in yearbook design used to be everything was 1 pica (one-sixth of an inch) away from everything else. Modern designs use three degrees of separation.

**FIRST DEGREE:** The smallest separation is for similar types of visual elements that are related. Primarily, this is for images in the same package.

**SECOND DEGREE:** The second smallest is for different types of visual elements that are also related. Think a caption and its image, or a story and its headline.

**THIRD DEGREE:** The third degree is for unrelated packages. They are spaced the most out.

Determine what your spacing amounts are and stick to them.



# Rails & the Gutter

## BASIC YEARBOOK LAYOUT

### Rails

These are similar to the eyeline except they are vertical and only go down one page. They are the third degree of separation in the 3-2-1 rule.

These separate modules from each other and modules from the main package.

This creates a strong visual line that gives your page organization.

### The Gutter

The gutter is the space where the book folds in half. There is only two types of visual elements that should cross the gutter: blocks of color used as background design, and the dominant photo used to help tie the page together similar to the eyeline's purpose.

**NEVER PUT THESE IN THE GUTTER:** faces & text — they become distorted and you lose letters. "Public" quickly becomes "pubic".



## NAME: \_\_\_\_\_

\_\_\_\_\_

This image shows a full page of blank graph paper. The grid consists of small, uniform squares formed by thin, light gray lines. There are no margins, text, or other markings on the page.



# HEAD

**FOR THE PURPOSES OF THIS ASSIGNMENT, THE SPACING RULE IS 1 SQUARE BETWEEN ALL ELEMENTS ON THE PAGE**



**TEXT**

# HEAD

## HEADLINE



*Basic Yearbook Layout Example Without Grid*

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# HEADLINE

# HEAD

**TEXT**

## IMAGES

**FOR THE PURPOSES OF THIS ASSIGNMENT, THE SPACING RULE IS 1 SQUARE BETWEEN ALL ELEMENTS ON THE PAGE.**

## MARGIN

**PAGE EDGE**

### Rationale

Newspapers, like yearbooks, have a certain function to their design. However, unlike a yearbook, newspapers are meant to be temporary. As such, their designs focus more on function than theme, but do not have to be dull.

**CLASS GOAL:** We will learn the basic principles of newspaper design.

**INDIVIDUAL GOAL:** I will draw a basic design using the rules for layout.

### Goals for Understanding

Students will understand & demonstrate

- Lay out color-block rectangles first, then fill in the content one section at a time — filling each block edge to edge
- The dollar-bill rule means that no matter where I set a dollar bill on a newspaper, it should be touching at least one visual element
- Plan for the most visually interesting content to be on color pages, if they have them, and edit photos to be in black and white otherwise
- Eliminate orphans and widows at the top and bottom of columns
- More important story packages should go at the top
- And more important stories get bigger visual elements

### Overview & Timeline

This lesson is designed to be completed in one or two, 45-minute class periods with students split into groups of four, but may be completed in one depending on class length and student speed.

Lesson includes

- Warm up activity/preactivity assessment
- Direct instruction
- Cooperative learning activity
- Closing/post-activity assessment

### Materials Needed

- “Basic Newspaper Layout Instructional Cards” cut for groups
- “Basic Newspaper Layout Template” for each student
- Rulers & coloring/drawing supplies
- Optional: Access to any design software such as Adobe Illustrator, Adobe InDesign, Canva, or yearbook design software of choice

### Day 1

**WARM UP ACTIVITY:** Show Slides 2 & 3 of the slideshow and have students individually complete the activity with a 2-minute time limit. Then, direct students to go around their group explaining and justifying each of their results using the round-robin method for 20 seconds per student. Use a timer application or website to show the students how much time is left. Audibly signal when it is time to switch members and ensure everyone is talking.

**INSTRUCTIONAL ACTIVITY:** Have each group member pull one of the four “Basic Newspaper Design Instructional Cards” and read to themselves for 1-2 minutes. Then, have each student spend 30 seconds explaining to the group members the different concepts they learned.

Slide 4 has the suggested answer the teacher can use to preview the lesson.

Give each group one copy of the “Basic Newspaper Layout Template”. Show Slide 5, which has requirements about what the yearbook dummy sheet should contain. Starting with the student who laughed most recently (a fun way to randomize the order), the group should place one element at a time. When Person A is going to place an element only Person B can coach them. Only C can coach B. Only D can coach C. Only A can coach D. They should continue placing one element at a time and keeping in mind the rules they learned just before the activity. They are not finished until the teacher approves their layout as technically correct.

#### EXIT TICKET/CLOSING ACTIVITY:

Give each student a copy of the “Basic Newspaper Layout Template” and any drawing supplies the teacher or student prefers. Each student should lay out their paper based on the instructions on Slide 5. Depending on the speed of the groups and/or individual students, the individual portion of the activity may need to extend into a second day.

**OPTIONAL ACTIVITY:** Teachers may ask students to convert their designs from the print layout to a digital copy using the design software of their choice including giving the students actual photos and text to use instead of dummy boxes.

### References

Harrower, T., & Elman, J. M. (2013). *The Newspaper Designer's Handbook*. McGraw-Hill.

Williams, R. (2014). *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice* (4th ed.). Peachpit Press.



# Order of Operations

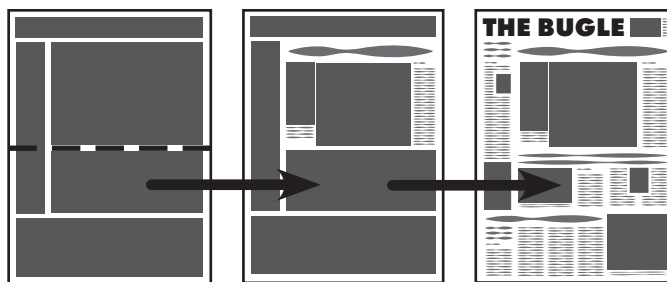
## BASIC NEWSPAPER DESIGN

### What Goes First?

Newspapers are laid out into rectangles — not L-, U- nor T-shapes — that get filled up edge to edge. As such, a common sense approach is to start by laying out color blocks that show what goes where — keeping the fold in mind.

After placing the blocks, place visual elements on the page working one section at a time, filling up the internal margins — the edge of the block — with images, text, headlines, etc.

Do this — one section at a time — until the page is laid out.



# Dollar-Bill Rule

## BASIC NEWSPAPER DESIGN

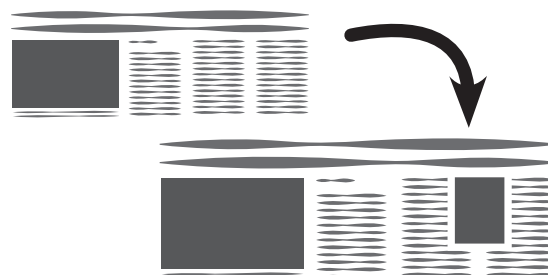
### Too Much Gray

In the olden days, newspapers were nothing but headlines and text. That is boring and even intimidating for some readers. If you can place a dollar bill in an area without touching a visual element other than text, you need to add something to break it up. Otherwise, you end up with a boring design.

### Break It Down

One goal is to reduce the size of your story on the page. People like stories chunked into several pieces, which also helps retain information in the long run.

Use mugshots, infoboxes, calendars, lists, smaller stories, charts, tables, and other graphic sidebars to provide the information in a more visually friendly way.



# Think About Color & the Fold

## BASIC NEWSPAPER DESIGN

### Color Me Surprised

Unlike yearbooks and magazines, newspapers are typically not full color. Many newspapers use the front and back for color — which also means the back of those pages would also be in color — and the guts would be black and white. Think about where to place colorful packages as a result.

### Edit for Newsprint

When placing photos for newspaper that will be black and white, it is wise to edit the photo to match before laying it out. Most have a black and white function that allows you to add much-needed contrast in black and white photography. Also, consider dot gain, which makes photos about 15% darker on the average newsprint paper.

### Above the Fold

Newspapers in a broadsheet style are folded two ways — the normal gutter fold like any book or magazine, and a horizontal fold that only shows the top half of page one.

If your newspaper relies on sales or isn't directly handed out. Make sure your stories above fold are interesting.



# Columns, Orphans & Widows

## BASIC NEWSPAPER DESIGN

### Columns

Newspapers, much more than yearbooks, use columns heavily. Columns are vertical blocks of text — usually justified alignment — that split the story into easier-to-read chunks.

Most newspapers employ a five- or six-column design that drives their structure and make quick design possible. Don't ignore guidelines!

### Orphans & Widows

When single words or the opening line to a new paragraph are left alone at the bottom of a column, they are orphans (alone at the bottom of a family tree). Alternatively, the last line of a paragraph that appears on a different page or at the top of the next column is a widow (alone at the top of the family tree). Avoid creating more orphans and widows in the world if you please. ←



# Visual Hierarchy & Dominance

## BASIC NEWSPAPER DESIGN

### Top-Down Approach

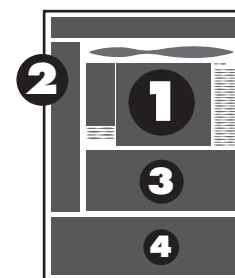
Newspapers follow visual hierarchy to the T. This is where your most important stories should be earlier in the newspaper and toward the top of the page.

This is why having a front-page, above the fold story is a big deal for many journalists because it means theirs was the most important story that day.

Don't throw your less important stories high up.

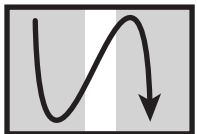
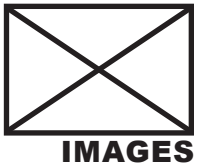
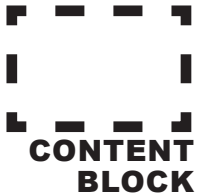
### It's the Big One

Aside from hierarchy, dominance also plays a role. People tend to lock onto the biggest visual element on the page and go smaller. This means that your biggest photos, graphics and packages should go toward your most important stories. Some important stories don't lend themselves to strong visuals, which is when think about hierarchy. As stories become less important, their visuals and size should get smaller.



## SPACING RULES

FOR THE  
PURPOSES OF THIS  
ASSIGNMENT, THE  
SPACING RULE IS 1  
SQUARE BETWEEN  
ALL ELEMENTS ON  
THE PAGE.



STORY & TEXT  
DIRECTION  
ACROSS  
MULTIPLE  
COLUMNS

**HEAD**  
HEADLINES

EDGE OF  
PAGE

COLUMN  
GUTTER

MARGIN

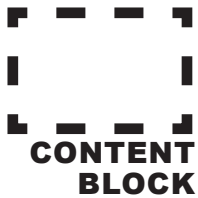
# THE BUGLE

*Voice for the Cityville  
High School students*

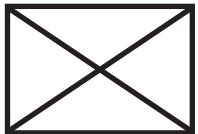
# Basic Newspaper Layout Example With Grid

## SPACING RULES

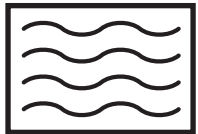
FOR THE PURPOSES OF THIS ASSIGNMENT, THE SPACING RULE IS 1 SQUARE BETWEEN ALL ELEMENTS ON THE PAGE.



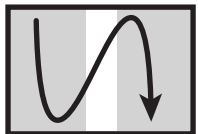
CONTENT BLOCK



IMAGES



CAPTIONS



STORY & TEXT DIRECTION ACROSS MULTIPLE COLUMNS

**HEAD**  
HEADLINES

EDGE OF PAGE

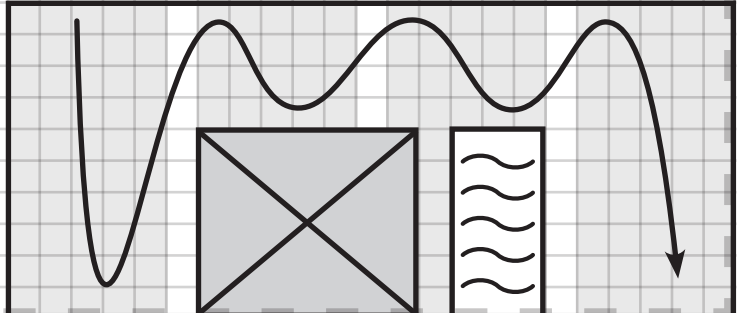
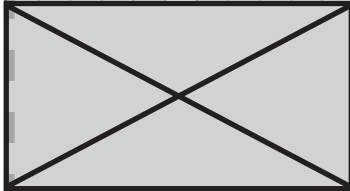
COLUMN GUTTER

MARGIN

# THE BUGLE

*Voice for the Cityville High School students*

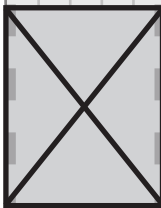
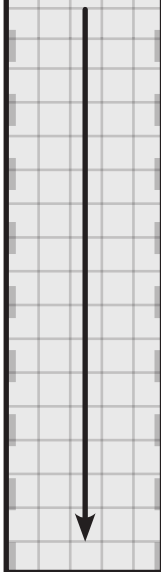
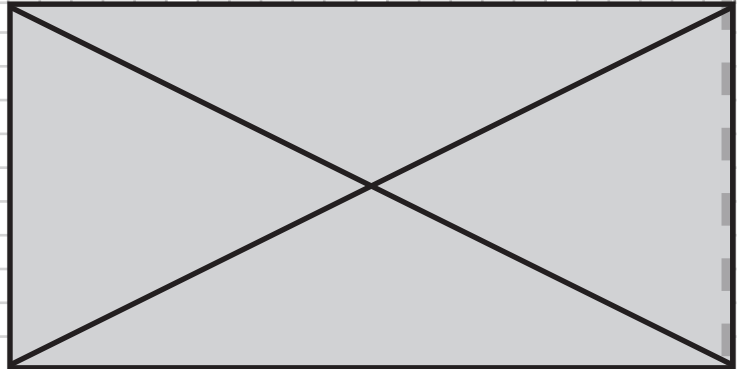
## HEADLINE HEADLINE



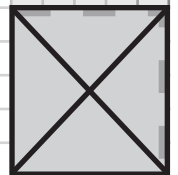
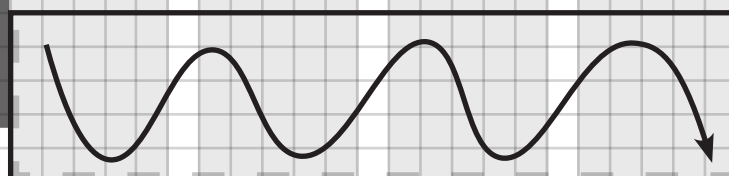
HEADLINE  
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## HEADLINE

HEADLINE  
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## HEADLINE HEADLINE HEADLINE



## SPACING RULES

FOR THE  
PURPOSES OF THIS  
ASSIGNMENT, THE  
SPACING RULE IS 1  
SQUARE BETWEEN  
ALL ELEMENTS ON  
THE PAGE.

### PACKAGE DIVIDER



### IMAGES



### CAPTIONS



### STORY TEXT

## HEAD HEADLINES

EDGE OF  
PAGE

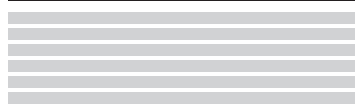
MARGIN

COLUMN  
GUTTER

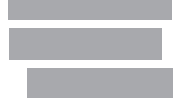
# THE BUGLE

*Voice for the Cityville  
High School students*

## HEADLINE HEADLINE



### HEADLINE HEADLINE HEADLINE



## HEADLINE

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