

DESIGN

FOR NON DESIGNERS

2017 EDITION



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FOREWORD

This is an outrage. I've spent the last four years trying to keep up with Emma. I spend more time with her than I do my kids! And I've poured DAYS into our one-to-ones at Latitude - all in an attempt to summon her talent to the surface, so we can both learn from each other along the way.

Now she's GIVING AWAY her best design secrets, for free, in this step-by-step manual.

If I were you, I'd keep it a secret. Don't share it with anybody else. And start applying her techniques tomorrow. One chapter per day.

Your documents and presentations are going to steal the show.

And once you get into it, you're gonna start *enjoying* the creative process like a pro.

With Emma's methods, it becomes second nature in no time.

Think of designing a professional document like ordering your first ever Subway. It's weird. But once you know what to do and in what order, you don't even think about it (footlong, meatball, hearty Italian, cheese, lettuce).

Seriously, if you've already got the ideas, and want to get them across in the most memorable way - this book is all you need.

I'm jealous. And proud at the same time.

I'll leave you with Emma. You couldn't be in safer hands.

Rob Philbin

Head of Creative



AUTHOR

Emma Rose
Senior Graphic Designer
@emkaro

Emma is the Senior Graphic Designer at Latitude. She has over 6 years' experience in graphic design, and is responsible for the visual branding at Latitude.



Have You Been Fooled by the Number One Graphic Design Pitfall?

Look at the photo to the below right.

It's great they remembered to include disabled people... but they forgot that some disabled people may find it difficult to step over those ungodly kerbs!

I wrote this chapter to help you avoid mistakes like this. Avoid becoming an internet meme. And avoid the No.1 graphic design pitfall.

And this inspired me to write the whole book. I want to help you use a variety of design techniques to layout documents, such as presentations, in a way that clearly communicates your core message(s).

Your design will have a business purpose.

What Is the No.1 Graphic Design Pitfall?

Sometimes design is confused with aesthetics.

In this example opposite, by artist Julien Carretero, the furniture products are aesthetically beautiful, but they don't fulfil their designed function – being comfy. So as a piece of art, they work. As a piece of design they don't.

In terms of web design, craigslist is an example of a site that fulfils its designed function well (a directory for people to advertise and search for products or services). However it's not particularly pretty.

A good piece of content primarily needs to be both. You can create a beautiful



piece of work, but if it doesn't solve your original problem, it hasn't worked as a piece of design.

An example of aesthetic considerations overriding the objective would be dark text on a dark background. Whilst it looks beautiful, if your objective was to communicate a message clearly, it has failed because users will find this difficult to read.

A better option would be to use dark text on a light background.

4 Tried and Tested Techniques to Avoid This Ultimate Design Fail

With all this in mind, here are four tips for when you are creating a document, a piece of web content, a presentation etc.

1. What is the objective?

Before you start a project, it is important to set the objective. What does it need to achieve? And in what context will it be used?

Imagine you are designing the poster for a special event at a local nightclub. It is likely that you want to communicate a number of things.

Firstly – what the event is, and why people should attend.

Then once you have grabbed the audience's attention with the above, it needs to communicate where the event is, and at what time.

As it is a poster, the main info needs to be read from a distance away, so you choose a large heading and surround it with imagery of young, dancing people.

This immediately allows your audience to read it clearly, and give them context to what type of event it is.

If the audience is interested, they read further down to find out when and where the event is, so you choose smaller and less intrusive text for these parts.

By always referring back to the objectives, you can ensure all the creative decisions you make help it achieve its goal.



2. Design for Your User

Who is the individual you are designing for? Are they old? Young? Affluent? Educated? What do they like, and respond to best?

Have you ever seen those phones with the massive buttons on for older people? This is a great example of designing for a specific user.

As people get older, their eyesight tends to deteriorate, as does some of their motor control. The big buttons on the phones enable older people to see, and press the buttons with ease.

What people find aesthetically pleasing or not is very subjective, so it doesn't matter if you don't think big buttons look nice. If they work for your user and

help them interact with the design better, then the design works.

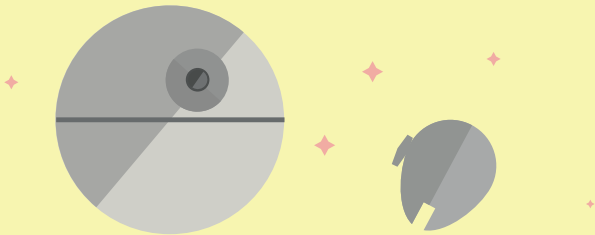
Getting bogged down with aesthetic considerations (such as which shade of bright pink you like best) is the quickest path to bad design. If bright pink is best for your customer, then it doesn't matter if you hate it. Your design is for them, not you. Soz.

Once you have set your objective for a project, defining your user is the next thing to consider. In fact, these two things should be done in tandem for best results.

“ No. I don't think the Empire had Wookiees in mind when they designed her, Chewie.”

Han Solo to Chewbacca in Star Wars Episode VI: Return of the Jedi

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3. Clarity

Once you have set your objectives and defined your audience, it's time to start designing. One of the core principles of good design is clarity.

Is it easy-to-read? What are you trying to communicate and in what order? If need be, test it on someone. Do they understand it immediately?

“ I strive for two things in design: simplicity and clarity. Great design is born of those two things.”

Lindon Leader



4. Familiarity and Consistency

There's no need to re-invent the smartphone every time you design something. Creativity is great, but it doesn't mean that everything you create has to be entirely unique.

People look for semantic clues to get a sense of how to interact with a design.

For example, when people enter a supermarket they are used to having certain products in certain places – i.e. fresh produce near the front, tills at the end etc.

If products aren't where they expect, it can create confusion and frustration. (Fun fact: Supermarkets are actually laid out in specific ways for a reason - flowers, fresh produce and the bakery section are near the front to hit customers with a full sensory experience from smells to bright colours. This gives them a nice experience of the shop and entices them to buy more as soon as they enter).⁽¹⁾

In terms of websites, navigation is usually at the top, buttons and call to actions are consistent and links are obvious.

By creating a design that has an element of consistency and familiarity, you are making it easier for your user to interact with your product.

About now you might be thinking about ignoring this advice because you are worried about appearing unoriginal. Well, don't.

Yes, it should be memorable and creative, but no, it doesn't have to be a puzzle for the user to solve. There's plenty of scope to be creative and original without requiring the user to learn a new skill.

When designing the iPad, Apple's designers used gestures we already use on a daily basis, to allow users to control the device. For example, swiping your hand left or right when you want something to go in that direction, or using your finger to scroll down a page.

Apple created an intuitive user interface that people felt at home with, even though it was an entirely new product.

Familiarity helps the user navigate it efficiently too. At a glance, they can work out what's going on and what they need to do.

If you are interested in this topic, Steve Krug's book – *Don't make me think* – has been an essential addition to any web designer's book shelf for years.

In it he gives a great example of deciding what text to use for navigation. He shows three buttons...



The first button is clear. The audience knows to click there for job listings. The second takes a bit longer to work out because of its flowery language. The third could be jobs, but who knows? It's not exactly a common word or phrase.

He argues that even though it only takes a bit longer to work out, why should we make it harder for users when we don't need to?

Good design for business is like good marketing for business – it's all about solving a problem or communicating a message most effectively and efficiently.

“ Any product that needs a manual to work is broken.”

Elon Musk



To avoid a design fail next time you are creating a document, remember these key things:

1. Design to meet a business objective
2. Design for your user
3. Don't make your user work to understand your design

1. <http://online.notredamecollege.edu/psychology/the-psychology-behind-a-grocery-store%E2%80%99s-layout/>

Colour Theory for Beginners (No Nonsense)

Look at the colour below.



How does it make you feel? Does it make you feel anything? Does it remind you of anything?

For me, it feels very calming. It also makes me think of springtime and fields of lavender. For you, the experience might be different.

How about this one?



For me, it feels like a happy colour and reminds me of sunshine and smiley faces.

Colour can affect us in many ways and the key is to use it to influence or persuade your audience.

A lot of businesses (including Latitude) use blue in their brands. Blue has often been linked with feelings of trust, intelligence and calmness.

However it very much depends on the user's own personal experiences, even gender can play a big part. For example, statistically women prefer lighter, more muted, colours.⁽¹⁾

That being said, there are some examples that are fairly consistent...

Greens – for freshness, environment and positive actions

Reds – for bold statements, warnings and romance

Pinks – light and feminine

Yellows – happy and cheerful

Colour matters if you're creating a spreadsheet, a graph, a movie poster, an ensemble for your awards night.

Why? Because your message matters, and your identity.

If we're avoiding the No. 1 Graphic Design Fallacy from Chapter One - the goal is to communicate our message clearly, at all costs.

Understanding basic colour theory helps take your communications to the next level, which is why I've put together a guide to get you there even faster ...

The Colour Theory Wheel

Studying the colour wheel helps you unlock the secrets of creating great colour schemes and helps you choose the right colour for the job.

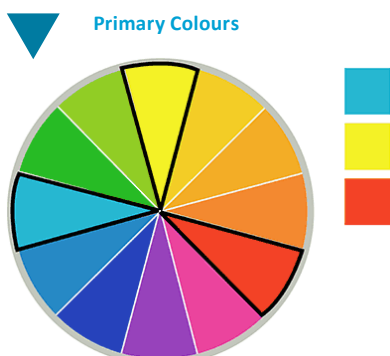


Primary

The wheel is made up of three primary colours – red, blue, and yellow.

In painting terms, these are the colours that you can't create by mixing other colours together. They are the building blocks for all other colours.

Between them are secondary colours. Again, if you are using paint or ink, you can mix primary colours together to create *secondary* colours. For example, if you mix red and yellow, you create orange – that's why orange sits between red and yellow on the wheel.



Complementary

Pick a colour on the colour wheel. Then look at the colour opposite. If you put these two colours side by side, they stand out. These are known as complementary colour schemes.

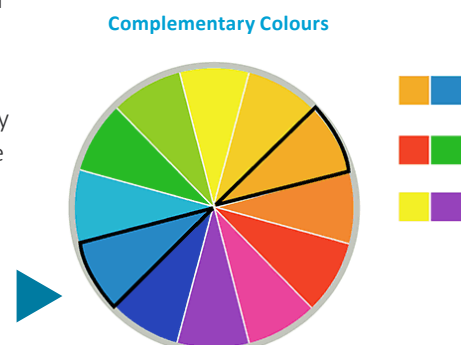
Have you ever noticed that a lot of film posters use blue and orange? They are designed like that for this very reason – i.e. blue and orange are strong complementary colours. In fact, 45.1% percent of posters since 1914 have used orange⁽²⁾. Given that orange is the complementary colour of blue, this would explain why there are a lot of blue colours since 1914, too. Other high performers were red and yellow (on the orange spectrum).

Yellow and purple are complementary too, but aren't used as much because they're seen as childlike. Red and green are in the same boat for being "Christmassy". Still, there are always exceptions to the rule.

Analogous

The last aspect to the colour wheel comes in the form of analogous colours.

These are the colours that sit next to each other on the colour wheel. They are often pleasant to look at and fit together well. In fact, if you split the colour wheel down the middle, one side features warm colours that work for a warm, inviting scene and the other half features cooler, more passive colours.

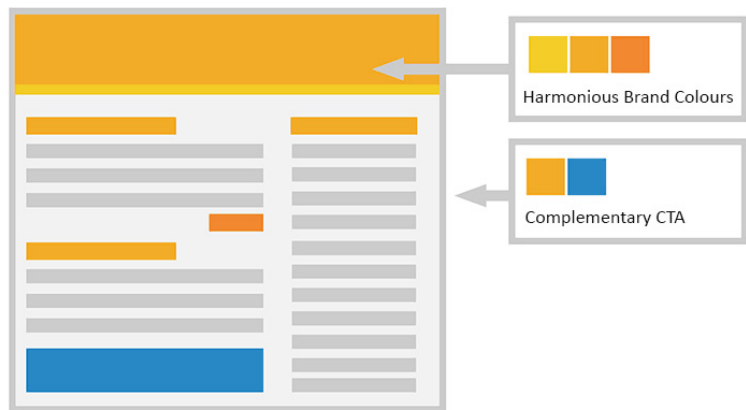


2. <http://www.vijayp.ca/movies/>

Good Colour Combinations to Avoid Sucky Designs

You can use the colour wheel to pick a colour scheme for your work. Here's a couple of examples ...

1. Imagine you are creating a web page. You could use analogous colours for the branding to bring everything together nicely, but then use a complementary colour for your call to action and make it stand out.
2. Use complementary colours in things like graphs to distinguish between data sets.
3. Picking your colours in illustrations or photography is equally important. The illustration on the right shows the analogous colours of the flame standing out against the complementary coloured background.
4. Try using photography that naturally features analogous colours to the rest of your work. If you need to place text over the image, try using colours that are already in the image itself. (below)



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Cultural Significance

The impact a colour makes on you is also influenced by your cultural upbringing.

Imagine you'd been brought up in a community that didn't immediately dress baby girls in pink and baby boys in blue when they were born.

Would you still think pink was a feminine colour?

Well, until the late 19th century, it was worn by men without a second thought.

China uses red as a wedding colour and represents good luck and prosperity. My Grandma always used to tell me, however, that using red as a wedding theme in the UK was bad luck. She used to quote a rhyme 'Get married in red, and you'll wish you were

dead'. Thankfully we are a lot less superstitious these days and red is a popular colour to accent weddings.

In South Africa, red can be a colour of mourning whereas in the UK black is used for that purpose.

All this highlights more than ever, the importance of knowing your customer's profile and designing for her.

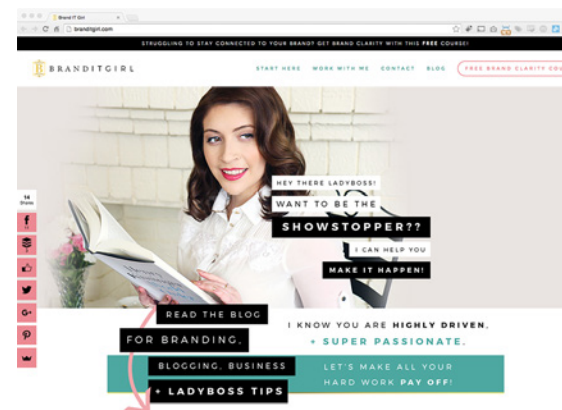
Make her feel at home. Use colours that resonate with her in some way. Assume nothing.

A great example of this comes from Sam, behind branditgirl.com.

Sam knows her audience – she refers to them as 'Ladybosses'.

Having identified this, she created a

brand using muted pinks and greens –designed to resonate with a female reader. However she also uses bold blocks of black to make her core messages stand out and gives the ladybosses a sense of power to offset the lighter, delicate colours.



Bringing It All Together

Here are three ways you can use colour theory to take your designs to the next level:

Use colour to influence your visual hierarchy. Try using bright complementary colours to highlight elements like your call to action.

Know your customer and use colours that resonate with them.

Use the colour wheel to find a combination that works well. Colours that sit close together on the wheel are more harmonious.

Now you know the rules, practice sticking to them for a while ... so you can join me in figuring out how to (maybe) break them, one day.

Colour Ex

ANALOGOUS COLOUR SCHEMES



Analogous colour schemes are the colours that are nearest to each other on the colour wheel.

On the left there are some examples of illustrations and patterns that use these type of schemes.

These schemes make for some very harmonious and pleasing images.

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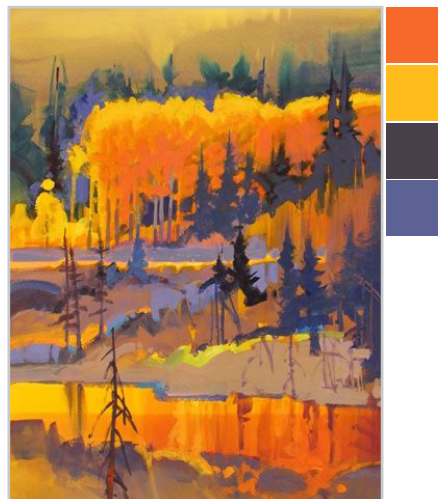
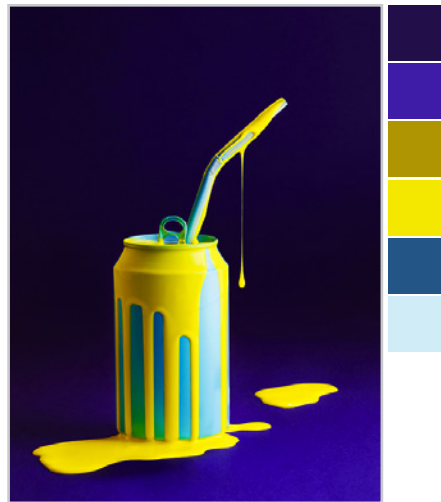
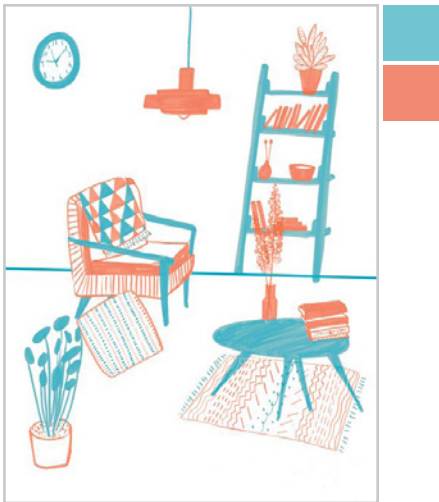
Examples

COMPLEMENTARY COLOUR SCHEMES



Complementary colour schemes are created from colours that are opposite each other on the colour wheel.

This helps the imagery look brighter and bolder.



Make Your Next Document Amazing with This (Often Forgotten) Design Process



The boss has asked you to create a report.

Fantastic! Now is your time to shine. You will create a document that blows her socks off with all its gloriousness.

Not only will it look great, but it will make sense, be easy to follow, and communicate your message effectively, fulfilling its designed function.

IF you can figure out how to start, that is.

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You have all the information in a variety of places and formats but you're not sure how to structure or design it. You don't want it to end up like a dog's dinner....again.

When this happens to me, I fall back on a trusty technique that designers have been using since graphic design began.

The answer is – grids.

Wait! Don't leave – it's not as dull as it sounds. In fact, I guarantee that by the end of this chapter, you'll love grids as much as I do (well, ok, maybe not that much).

Whether it's a landing page, a printed document or a presentation – use a grid and this happens:

- Your document becomes neater
- Your reader feels the desired impact
- Your message is delivered exactly how you intend

Because a grid allows you to shift and align information into the best places on the page in a logical and user-friendly way.

But What Exactly Is a Grid?

A grid, in design terms, is a series of horizontal and vertical lines that subdivide a page.

Designers use grids to decide where to put things, and how much space to allow for each item on a page.

It gives you a kind of pattern to follow that, until you develop into a full-on design geek, you won't consciously notice in the final product.

In fact, in the 20th Century, a group of German psychologists developed the Gestalt Theory, which proposes that the human brain has built-

in organising tendencies, which "structure individual elements, shapes or forms into a coherent, organised whole."

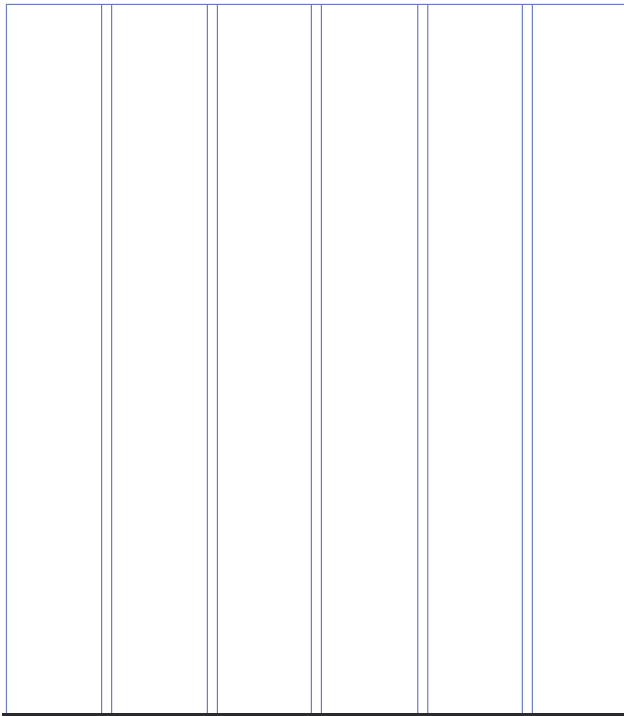
Essentially, we just like looking at things that are structured for our brain to quickly figure out what's going on, or what we need to do. And if that pattern doesn't exist, our brains try to fill the gaps themselves. So, a grid makes it easy for your boss (or customer) to digest your message.

That's because using grids helps you to prioritise the pieces of

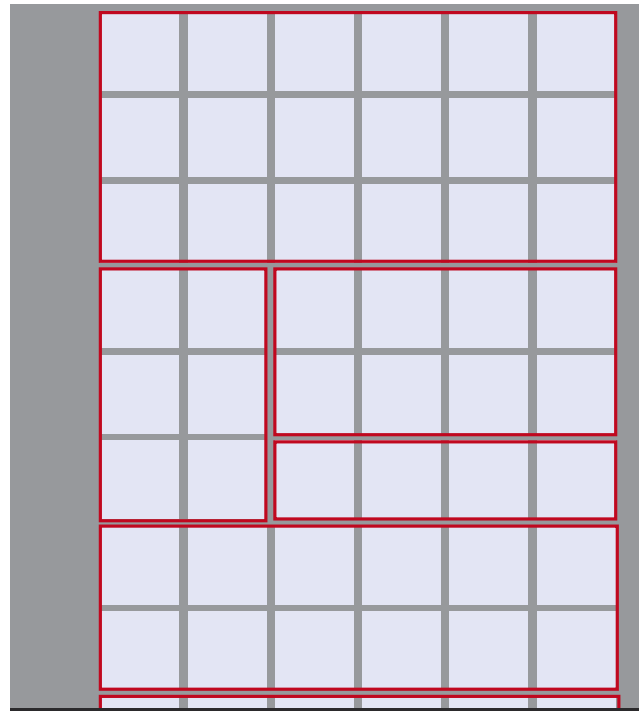
information that need the most attention from your audience.

Most of your colleagues or competitors won't use grids. They're like those handles you have above each car door. In that they're useful, make life much easier when getting out the car ... but most people forget to grab them.

If you're still with me, you're already ahead of the game by considering grids in the first place.



Example Blank Grid



Example Combinations on a grid

Getting Griddy With It: The Easy Way

“That’s all well and good,” you say. “But I don’t have the same fancy schmancy design programs as you for a start”.

Don’t worry – you don’t have to set up your own grids with magical mathematical formulas to make small improvements to your current design work.

Sketch it out – Before you start your next document, sketch out a basic grid in a notebook. Then with another

coloured pen, draw over the grid where you think the elements of your design would work best.

For example, you can divide the information into logical parts such as heading, image, body copy etc. and use the grid to decide where you could place them.

I often start my work like this as it helps you to quickly visualise how things could work.

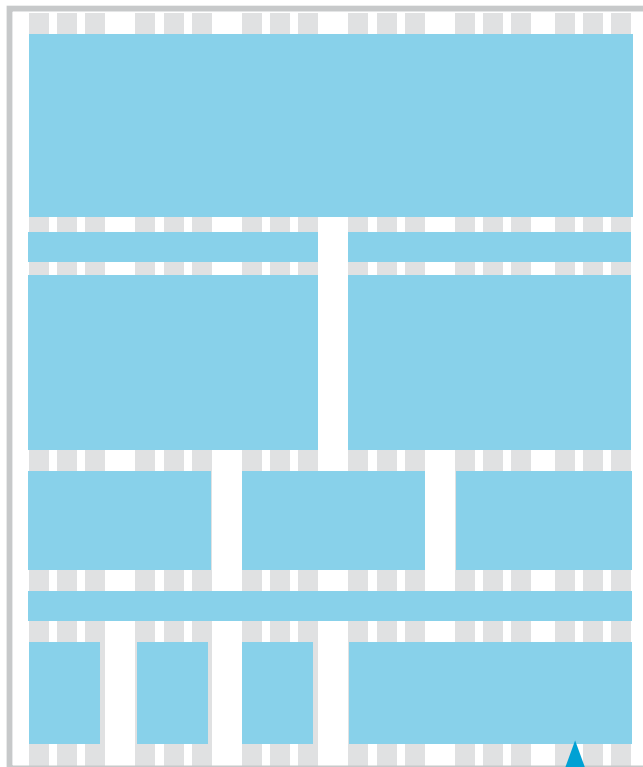
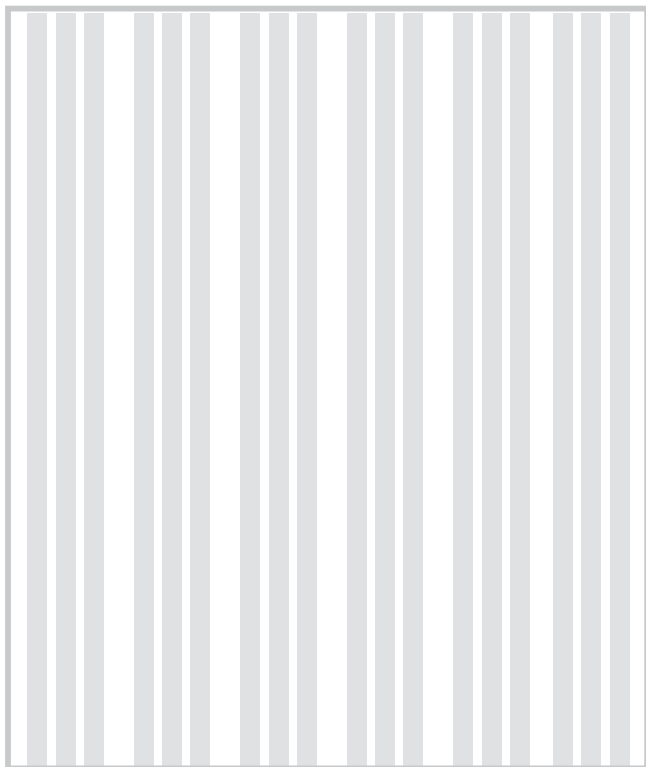
This way, even if you aren’t using software that allows the creation of grids or guides, you still have an idea of where to put things.

And if you go to the back of this book, you can sketch on some of my trusty pre-made A4 grids for practice.

Use them to cheat by tracing over the lines to create a sketch for how your document will look.



Example Grids in Action



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BIG GIANT TEXT HERE

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Share on Social

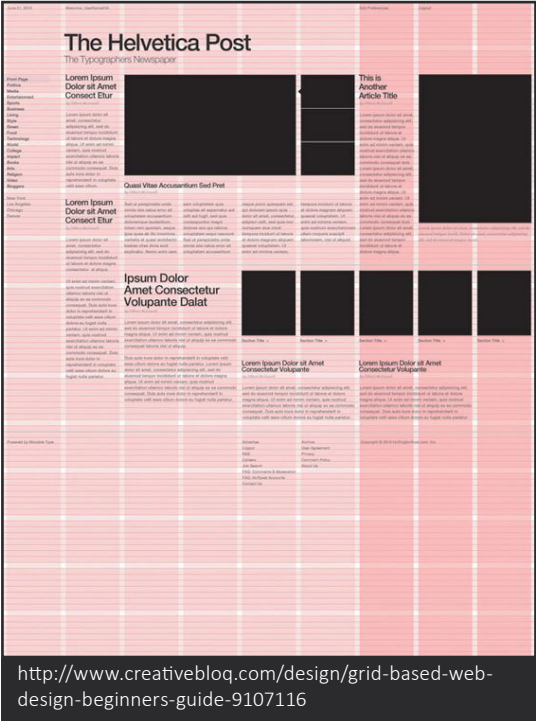


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Here's an example of how you can align content to a grid.

REMEMBER THOUGH: Not everything needs to be in a box. Use grids to guide you, but don't assume that you need to create borders or shapes around your objects.

Here is a finished design based on the grid we started with above.



<http://www.creativebloq.com/design/grid-based-web-design-beginners-guide-9107116>



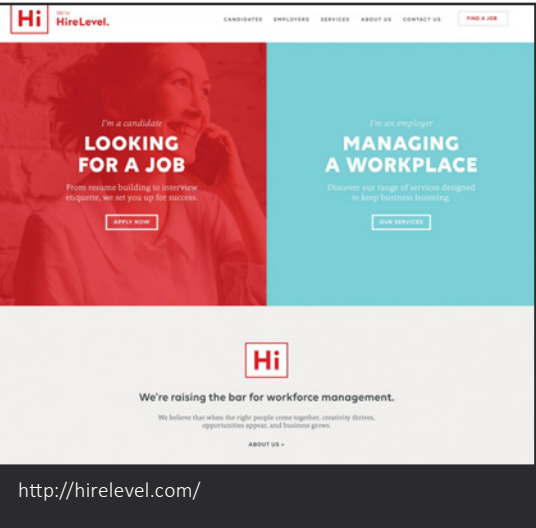
<https://www.behance.net/gallery/3743741/Daily-Poetry>



<http://paulfelton.co.uk/#/effp-view-magazine/>



<http://www.esquire.co.uk/culture/news/a2741/launching-the-esquire-zine/>



<http://hirelevel.com/>



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

DESIGN TIP ONE

Neaten your documents in seconds ...
just by checking your alignment.

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Heading

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BY LINE

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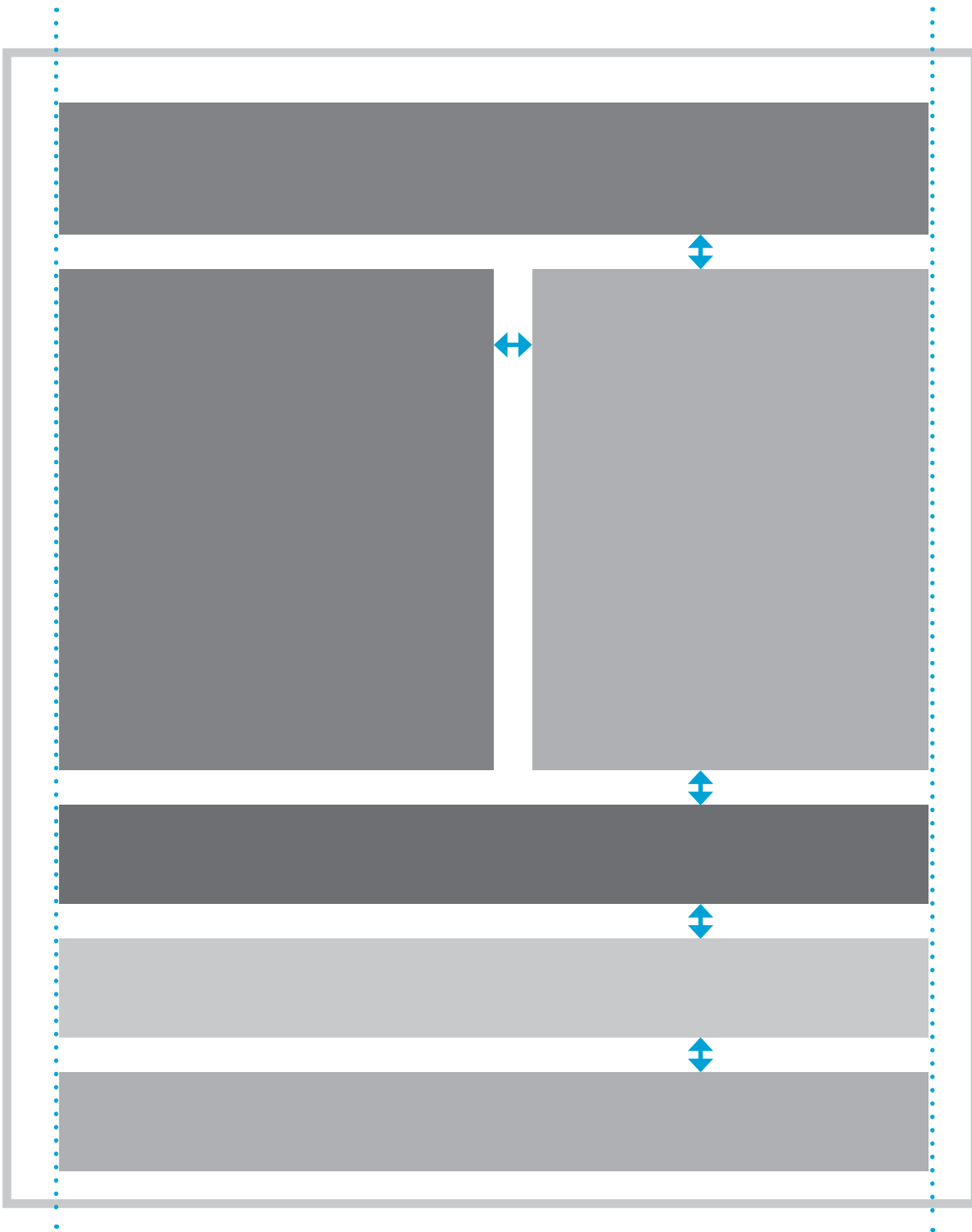
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BY LINE

Author

Most software allows you to create margins and guides to make this easier for you.



As well as lining up objects on the page with each other, make sure all gaps between objects are all the same width/height.

Try to keep a consistent amount of space between the objects and the sides of the page, i.e. have a margin of equal distance around your page.

Introduction to Visual Hierarchy

Imagine you step into a random kitchen to make a cup of tea.*

On the shelf ahead, there are a number of tins. All the tins are the same size, colour and shape – and any drawers or cupboards are also nondescript.

Without knowing exactly where and how to start your brew, you stomp around, throw things and slump to the floor defeated (perfectly normal reaction).

Now imagine you enter a second kitchen. In this kitchen there is a variety of different containers and drawers.

An empty cup is placed on the left, a kettle next to it and a large box in the middle of the counter that says 'TEA BAGS' on it. To the right, in smaller containers, are additional things you might want to add to your tea such as milk, sugar or cream, all labelled up. Then there is a drawer labelled 'SPOONS' just below the counter.

In this kitchen you are provided the tools to achieve your goal and they are positioned in a logical order.

Next time you start a new document, keep that second kitchen in mind and how easy it was to follow. Your reader's going to love it when all the information they need is presented in the same kind of hierarchical order. They're not going to miss your message.

There are many techniques professional designers use to create this hierarchy. Here are my most reliable four:

You could create difference between sizes

to show readers where to read first.

or you could create a large amount of space around it to give it more gravity.

You could make certain text or objects a different colour to stand out.

Use different fonts or font weights to create a hierarchy of titles and subtitles.

1. Size

It may sound obvious, but making something bigger makes it stand out more.

However, remember that it's the difference between the sizes that creates the hierarchy.

2. Space

Adding space around an object will also make it notable because it looks more important.

3. Colour

Colour can be used in a number of different ways. A bold and bright object that stands out from the rest of the colours on the page will draw the eye. Whereas using similar colours with less contrast gives them less significance.

4. Typography

It's best practice to avoid using more than two or three different fonts in a document. However, you can create contrast by using different fonts for headings and body copy.

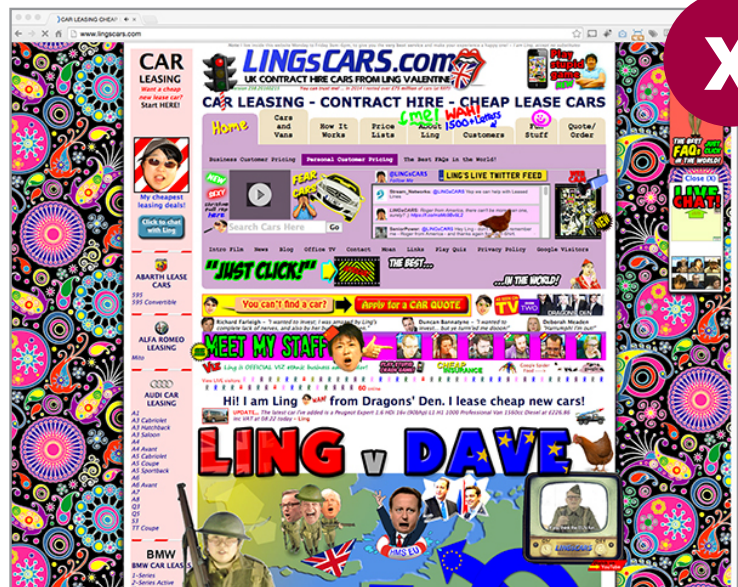
The size and weight of fonts can also create a visual contrast.



A word of warning.

Make sure your document is balanced – you don't want to try and make everything prominent and throw everything on the page like this (see right) unless you want your reader's eyes to bleed.

Plan out your document beforehand using grids or guides. And, above all, make sure you're following design rule number 1 - design for purpose.



DESIGN

TIP TWO

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You've read about hierarchy in a previous chapter.

Test yours by writing down the five most important messages on your page in order of how they should be read/seen.

Then look back to your design and see if it does the job.

If not, you may have to move things around on the page. Make things more or less prominent too if needed.

BIG GIANT TEXT HERE

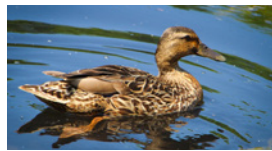
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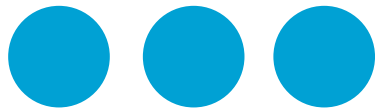
3

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Share on Social



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4

If your hierarchy isn't working or your document is looking too busy/ messy then you can try the 5 Point Rule.

For every unique colour, font or font size, assign a point.

Try and keep the number of points below 5.

Remember to K.I.S.S

Keep
It
Simple
Stupid



What Every Marketer Needs to Know About Typography

Ever got stuck trying to figure out what font to use?

By asking yourself the following questions, you're more likely to make the right choice:

Is your font the right size? Are you using large paragraphs of text? If so, is your font the most readable?

24

Does your headline font capture attention? Does it complement your body font?

Are you writing online? If so, will your fonts work in all browsers? Will they work when small on mobile devices?

Do they appeal to your specific audience?

How do the fonts make you feel? Are they used in certain contexts already?

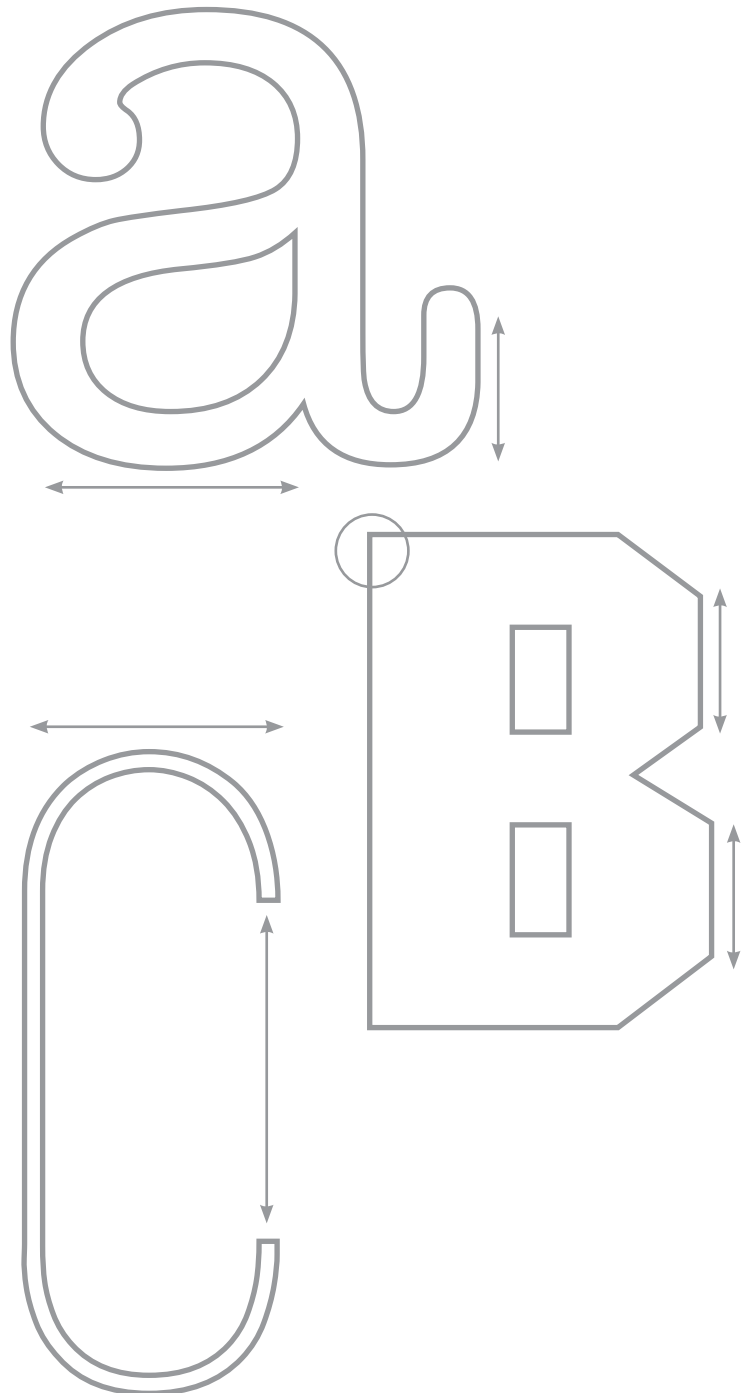
For example, fashion magazines tend to use large Serif fonts for their titles:



Once you've got the answers to these questions, you can use my brief guide to typography to select the best fonts for the job.

But what exactly is typography? You ask.

Typography is simply the method of arranging text to make it readable and appealing to look at.



What Is the Best Font for Body Copy?

Body copy needs to be easy to read. And choosing the right font plays a large part in that. “Serif” fonts can be a good choice. These are the fonts you’ll often see in fiction books and some magazines.

You can spot them by looking for the fancy bits on the letters.

Because Serif fonts are some of the most traditional, they are particularly good for creating a sense of nostalgia, history, fashion or classicism. So, if you have a document that fits into any of those categories, you can’t go wrong.

Some examples of Serif fonts are “Times New Roman”, “Baskerville” and “Georgia”.

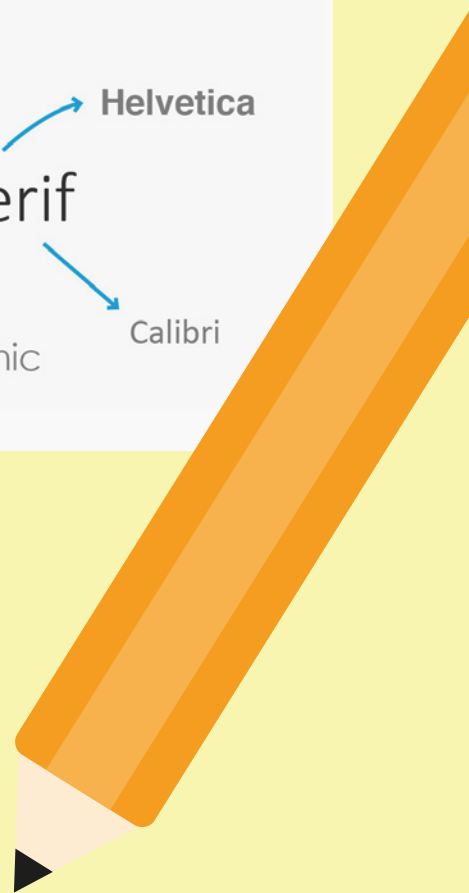
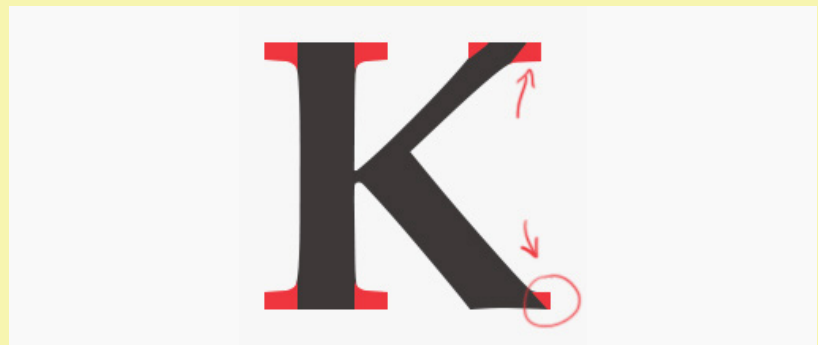
Funnily enough, *Sans-Serif* fonts are another good choice for body copy. These are the fonts *without* the fancy bits and are some of the easiest typefaces to read, especially in larger chunks.

Because of their readability and versatility, you often see Sans-Serif fonts everywhere – Helvetica, in particular, is commonly used on signs, logos, labels, posters etc.

Here’s an idea, take a moment to look around you right now. Chances are there’s something nearby using Helvetica.

Besides Helvetica, some other common Sans-Serif fonts are Century Gothic, Calibri and Arial.

Remember: The most important aspect of body copy is for it to be easily read. So, if you’re struggling to make a decision, simply pick a font that is easy to read.



What Is the Best Font for Headlines?

When decorative or fancy fonts are used in large chunks, such as paragraphs, they often blend together and make it difficult to focus on the separate words – which can make them unsuitable for body copy.

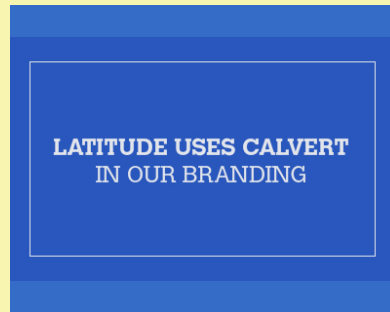
They are more suitable for headlines, because headlines are typically large.

The headline is the first part of your document your reader sees, so you have an opportunity to really show what the document is all about.

The context becomes more of a factor in your decision.

So, for headlines, you could try a Slab Serif font.

Slab Serif fonts are similar to normal Serif fonts but the fancy Serif parts are flatter and straighter. They're quite versatile in that, depending on the context of your document, they can represent authority, or a modern, youthful look.



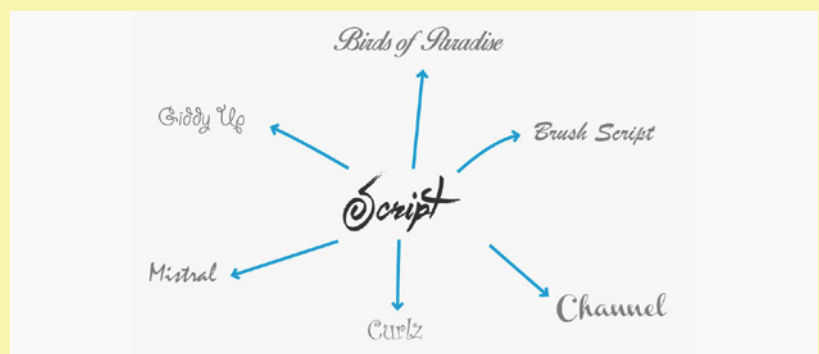
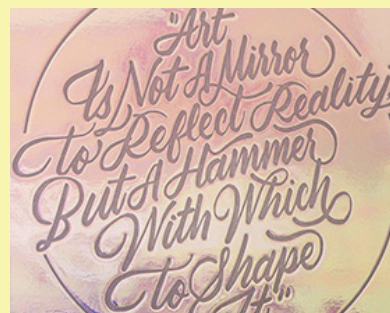
What Are the Best Fonts for Decoration or Illustration?

When designing an eye-catching quote or call out (like below), you may be tempted to use more decorative and illustrative fonts.

Most of these are classed as Script fonts. In instances when you are writing to a particularly feminine market, they can work well. That said, they are tricky to use correctly, as they're difficult to read when clumped together.

So, my advice is to avoid them when starting out.

Some examples of Script fonts are Brush Script, Channel and Mistral.



I know that's a lot to take in, but by sticking to the following two rules, you won't go far wrong:

1. The Readability Rule

Is your font easy to read?

This is part of the wider design rule to always communicate your message in a way that is easily absorbed.

2. The Context Rule

Does your font match the environment, the purpose and the audience?

Get this wrong and you could suffer from "Comic Sans Syndrome"...

Today, Comic Sans is one of the most hated and most laughed at fonts.

It wasn't always this way.

Starting life as the "most fun" default Windows font, Comic Sans soon became the preferred alternative to

Times New Roman. But its popularity led to its downfall – as people started using it for EVERYTHING, even when they didn't need a "fun" font.

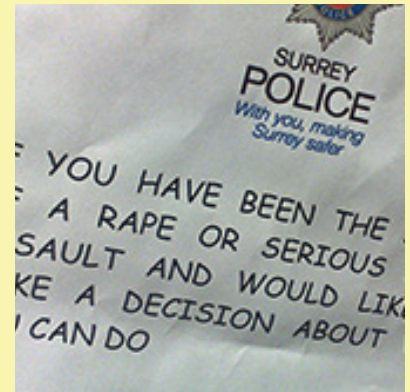
It was starting to crop up in hospital waiting rooms, police stations, dentists receptions etc. This playful font was even being used to convey serious information, such as notices about cancer and crime statistics.

Poor Comic Sans. Over the years this has made it a laughing stock of the font world.

But there's still a place for it today, i.e. children's birthday invitations... or, you know, comics!

The key thing to remember is that all fonts have styles and personalities that match some scenarios better than others. It always helps to have a deep understanding of your audience when choosing fonts (or designing anything, really).

comic-sans examples



What Are the Rules for Combining Fonts?

It's unlikely that you'll be using just one font in your document. In fact, it's best if you don't.

Using more than one font helps you to structure the logical visual hierarchy for your document.

That means you have one font for your headline, and one for your body copy.

Stick to these two if you can, and take some time to make sure they complement each other.

Here are some basic rules for combining fonts:

Don't pick fonts that look too similar to each other. It's best to create a variation between the text.

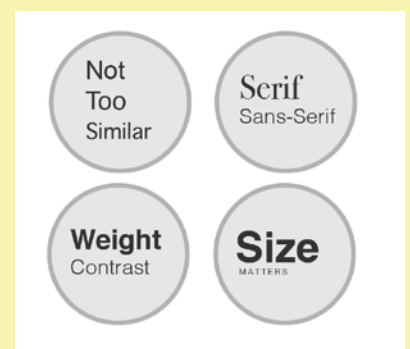
Using Serif fonts as titles and Sans-Serif fonts for body copy can work particularly well because of their individual strengths and weaknesses (see above).

Try creating a difference between the weight of fonts. For example, using a bolder font for titles and a lighter one for the rest.

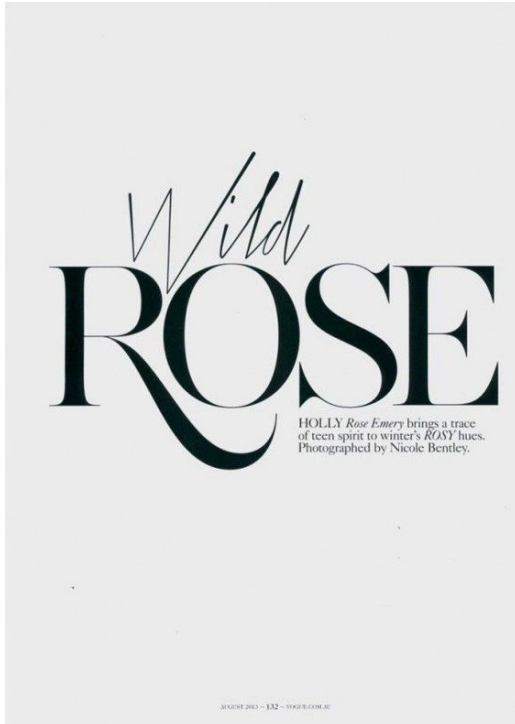
Another way to create difference between fonts is size. Try making titles larger than the body copy.

Basic typography doesn't need to be over-complicated and I hope this guide has kept it simple enough for now.

Keep reading for more practical examples for inspiration.



Typography INSPIRATION



HELVETICA
BODONI

—
OPENING
tonight
—

GLADSWOOD CNR | DRINKS & FOOD

I am not **fat**
I am **bold**

JOE'S PUB
at The Public

SUNDAYS
20 JUNE 11

REVENGE
BILLY
& THE STOP SHOPPING CHOIR

JOE'S PUB
at The Public

MOTHER
FALCON

JUNE 6-27, JULY 1

THAT'S
DOPE

JUN 27 & 28

LEONID
FEDEROV

&

VLADIMIR
VOLKOV

JOE'S PUB
at The Public

AUG 11

JOE'S PUB
at The Public

MIKKY
EKKO

joespab.com

A CASE OF THE
blahs

DESIGN

TIP THREE

Preparing Documents for Print

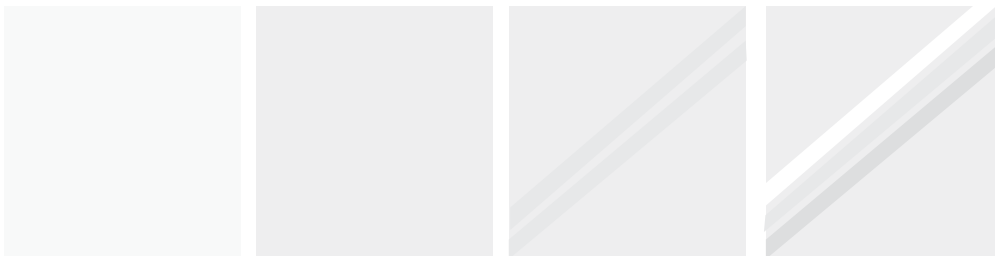
The following is a list of question you need to answer before sending your document to print.

What Weight Does the Paper Need to Be?

Paper is measured in grams per square meter (GSM). The lower the number, the lighter and thinner the paper will be. Normal writing paper is usually within the 80-100 range, whereas a thick business card will be in the 300-400 range.

What Finish Do I Want on My Document?

Your printer will have a range of options for you to choose from. The standard variations are uncoated, matt, silk, or gloss.



Uncoated

Is exactly as it sounds. This gives a recycled paper look to a document.

Matt

Is coated with a laminate that makes it feel smooth, but without being shiny.

Silk

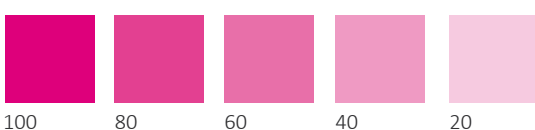
Is smooth with a slight shine to it - similar to actual silk.

Gloss

Has a bigger shine to it. Most popular magazine covers are glossy.

Is My Document the Correct Colour Format For Printing?

Assuming you don't want any speciality inks such as florescents or metallics, your document needs to be in CMYK (which is the standard colour format for printing). It stands for cyan, magenta, yellow and key (black). Which are the inks that the printing machine uses to create all the other colours. The numbers stand for the percentage of ink dots being put on the page.



100

80

60

40

20



0%



70%



100%



0%

=

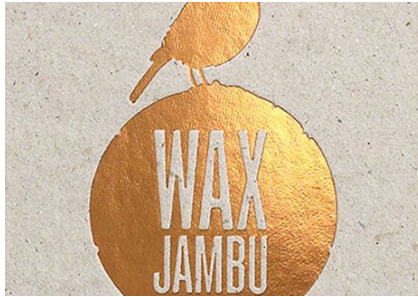
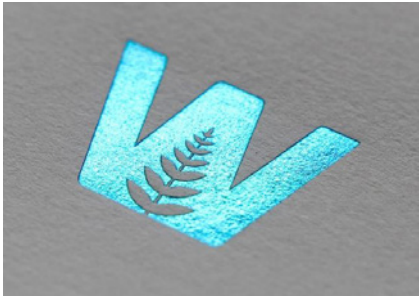


As an example, orange is made up of 70% of the magenta and 100% of the yellow.

Does My Document Need Any Special Printing Processes?

There are a number of speciality techniques and processes that you can choose and your printer should be able to advise you of what each can achieve. Remember though, that these will add to the cost of the print job.

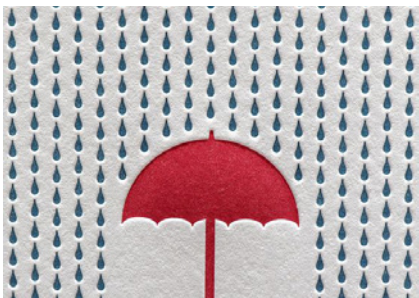
Foil Stamping



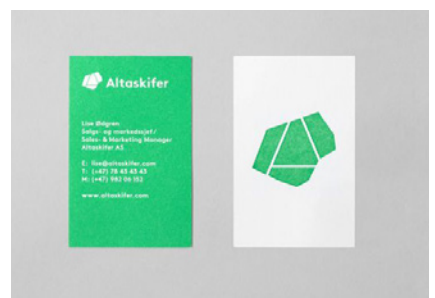
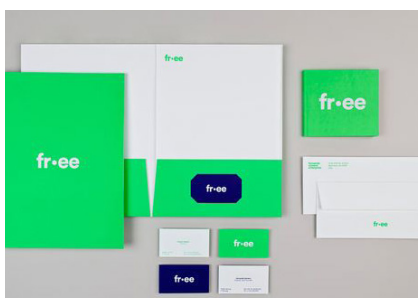
Die Cutting



Letter Pressing



Speciality Spot Colours



How to Talk to Graphic Designers

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As a marketer, there will come a time where you need to outsource work to a Graphic Designer.

It may seem very self serving, but this chapter gives you insight not only on how to keep your designer happy, but how to get the best work out of her - meaning everyone is happy.

The first thing to remember is, design is about solving a problem and/or communicating a message most effectively. Whilst it does need to have a certain aesthetic appeal, it has to appeal to your target audience, not you – the marketer.

Keep that in mind when you are reviewing a design concept. Ask yourself the following questions:

Does this design solve the original problem that was set out in the brief?

Does this design fulfil the objectives?

Will your audience respond to this design as planned? (Ideally, a customer profile should have been carried out, and testing can help confirm this too)

If you personally don't like blue – but your audience are likely to respond

best to a blue call to action, then sucks to be you because blue it is.

The second thing to remember is – ***don't try and solve the problem yourself.***

The reason you hired the designer is to do the *designing*... not because they can use a certain piece of software. If you feel the concept doesn't fulfil the objectives of the project, then try and explain to the designer why you think that is – and let them come up with a solution.

For example, if the designer has designed something using really small fonts but you know the audience is likely to be older and less likely to be able to see small writing – let the designer know that. It's better than saying “use 12pt font for this section” with no explanation.

Unfortunately, this does mean you might have to compromise on elements. Sticking with the example above, if the designer needs to increase the font size, she might have to use less copy, or a different format for the design. So figure out the most important elements to keep based on your objectives. A good

designer will be able to explain their design reasoning so you can make an informed decision.

Which brings me to my final point...

Make sure you and your designer have ***two way conversations*** about the project. Respect each other's opinion and expertise to make sure it's a truly collaborative effort. You'll get an awesome result and everyone will be happier along the way.



Learning the Lingo

Common Graphic Design Terms and Vocabulary

Terms	Description	Example Use
Types of Design		
Graphic Design	The process of visual communication that combines images, words, and ideas - to convey information to an audience.	Should we hire a Graphic Designer for this project?
Web Design	As above, but web based. Web Designers use different tools and software than Graphic Designers to create their messages.	Let's have our Web Designer look at this.
UX	"User Experience" I.e. the behaviour and architecture of the design.	We should start by mapping out the UX of this project.
UI	"User Interface" I.e. the graphical interface a user interacts with.	This web form is a beautiful example of great UI design.
General Terms		
Opacity	The higher the opacity, the less you can see through it.	We should increase the opacity of the text so it's more legible.
Gradient	A gradual change from one colour to another.	Let's try a subtle gradient from light orange to darker orange.
Alignment	The lining up of elements.	The alignment of the two pieces of text is off by a few millimetres.
Resolution	The amount of detail within an image. Usually based on the amount of dots or pixels per inch. Lower resolution images appear "blurry".	The resolution of this image is too low. We will need a higher resolution image.
Composition	How the elements on a page are laid out in relation to each other.	Something about this composition isn't working. The eye is drawn to the wrong part.
Contrast	The visual difference between two elements.	Can we increase the contrast on this photograph?
Saturation	The intensity and vividness of colours in an image.	Let's try decreasing the saturation on this image.
Thumbnail	When a designer talks about a thumbnail, they are probably not talking about their hands or feet. It's a tiny sketch to work out the best composition before starting work.	Let's try out some different colour schemes on the thumbnails.
Scale	The increase or decrease in the size of an object (without effecting the proportions). It also refers to the size of an object in comparison to another object.	Let's increase the scale of this logo.



Terms	Description	Example Use
Grid	Horizontal and vertical lines that forms a pattern that a designer can use to align and space elements on a page.	We should use a grid based design for this to ensure it is neat and uniform.
Whitespace	This is the space between elements of the design. It doesn't actually have to be white.	Can we create more whitespace in this document?
Gutter	The empty space between columns	Perhaps we should increase the width of the gutters.
Printing Terms		
CMYK	The colours used for standard offset printing. They stand for Cyan, Magenta, Yellow and Black. Different colours are made by layering colours over the top of each other in different amounts	The printer has asked for this in CMYK.
Bleed	Printers will crop your design right to the edge of the paper, so it's important to have extra design at the edges. The standard size is usually about 3mm.	Make sure this document has 3mm bleed on it as it will be going to print.
Trim	This is the area inside the printed document that needs to be kept safe from cropping. Similar to a margin - best to keep text or other important design elements inside the trim area.	Can we move this text back inside the trim? We don't want to lose it when it's printed.
DPI	Dots per inch - Similar to resolution on a digital image. The more dots (of ink) you have in a square inch, the crisper the image will be. Most printers will ask for artwork in 300dpi at least.	The image is only 72dpi. We need a better image if we decide to print it.
Paper Stock	The type of paper a printer will use to print your design on. Can be measured in colour, weight or texture.	Should we print these business cards on textured stock?
GSM	Grams per square metre. The units paper weight is measured in. The higher the number, the thicker the paper is.	We should print the business cards on 300gsm card.
Spot Colour	A ready made ink additional to the normal CMYK inks. It is used when a precise colour, or a difficult colour to achieve with CMYK is needed.	How much will it cost to have an additional spot colour?
Die Cut	A printing process where shapes are cut into the paper during the printing process. Often used for packaging or cards.	We need a custom folder printing. It might be more expensive than we realised because we need it die cut.
Spot Gloss	Similar to spot colour, spot gloss is the process of adding a glossy varnish to parts of the artwork.	It would be great to use a spot gloss for our logo on this business card.

Foil	Foil or hot foil, is a process where metallic foil is added to parts of the artwork.	Our invites would look more classy if we used a gold foil for the lettering.
Letterpress	A process where letters are pressed into thick paper/card to create a debossed look.	If we used a letterpress technique, our design will have an old-school feel to it.
Crop marks	Marks that tell the printer where to cut.	We need to make sure we make a PDF with crop marks to send to the printer.
Web Design Terms		
HTML	“Hyper Text Mark-up Language”. The coding language that controls the basic structure of a website.	We need to edit the HTML file if we want to change the text on this site.
CSS	“Cascading Style Sheets”. The coding language that controls the layout and styling of a website.	We need to edit the CSS file if we want to change the colour of the text on this site.
Java script	The coding language that controls the behaviour and interactivity of a web page.	We need to edit the Javascript file if we want the text to animate differently.
Responsive	The state of a website that can adjust its size automatically based on the user's viewing device.	We need this to be responsive so people on mobile can read it clearly.
RGB	Stands for red, green and blue. RGB values inform what colour is shown on screens (or any colours made from light, as opposed to ink).	Are we using the correct RGB code for the blues?
Hex	Hexadecimal colours. Similar to the above, but based on number and letter values. Usually looks like this: #00A1D4. Is used on web based applications.	Can I have the hex code for that colour for the website?
Margins	The space around an element.	We should increase the margins on this document to create more white space.
Padding	The space between the items inside an element and the edge.	Let's decrease the padding in this box so the text is closer to the inside edges.
Wireframes	Wireframes are very simplified designs used to mock up designs for testing and refining.	Let's create a wireframe of this first.
Pixels	Short for “Picture Element”, a pixel (px) is a tiny area of a screen. They are the smallest unit of programmable colour on a computer.	Can we make this image 100 x 500 pixels?
CMS	Stands for Content Management System. It allows users who aren't familiar with coding to make changes to a website via a dashboard.	Let's use Wordpress as our CMS.

Useful Resources & Links

Canva

A great tool for designing documents online. You can either start from scratch or pick one of the premade templates to start from.

www.canva.com

Pixlr

A tool that is similar to Photoshop, however it's free and browser based.

pixlr.com/editor

Unsplash

An online gallery of free-to-use stock photos.

unsplash.com

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Dunnk

A resource to create mocked up screen shots on a variety of devices in various situations.

<http://dunnk.com/#0>

Adobe Color CC

An online resource that helps you pick colour schemes.

color.adobe.com

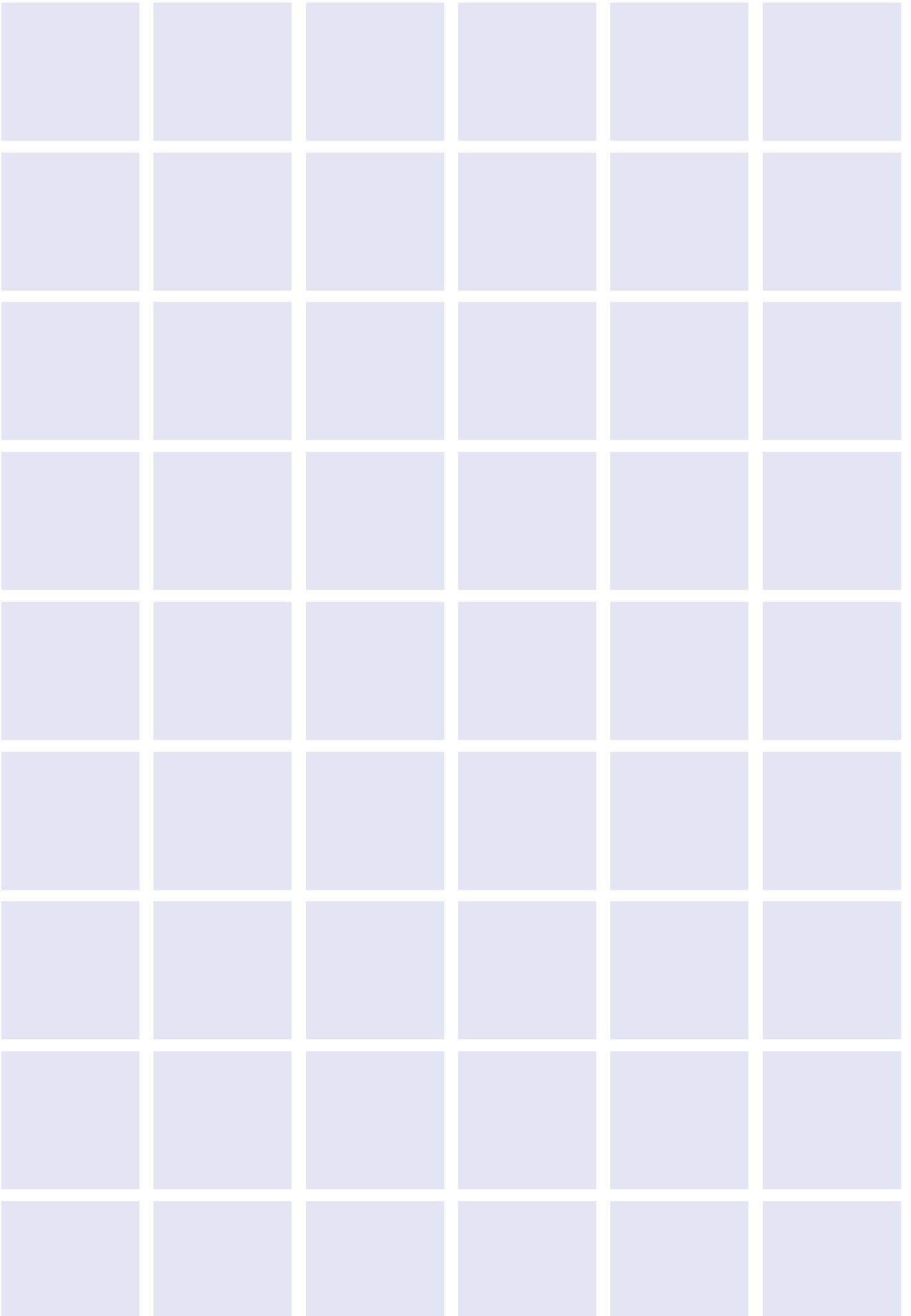
Color Practice

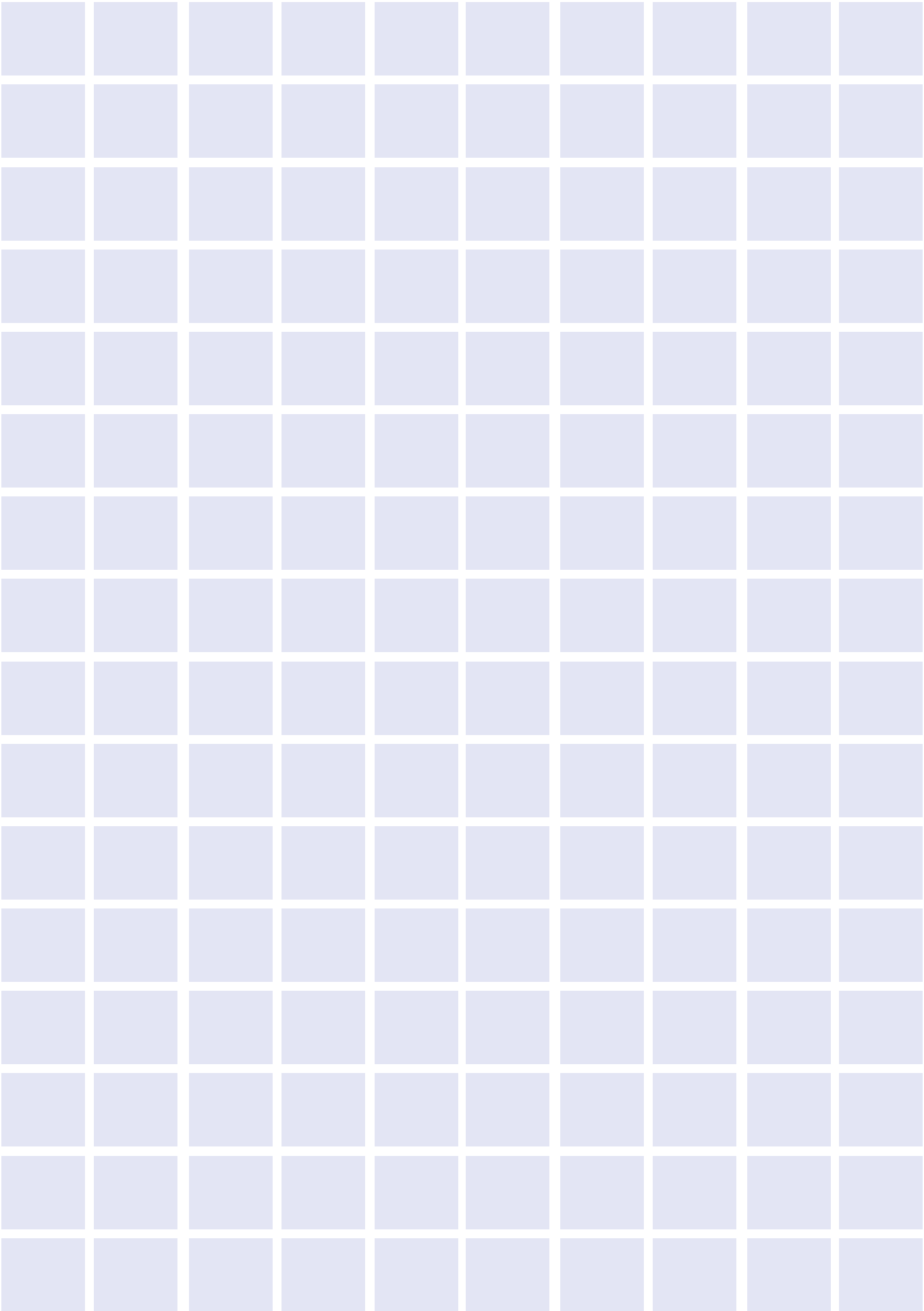
A puzzle game that helps you practice your colour awareness.

color-practice.com/challenge.html

Grids to help plan your layouts

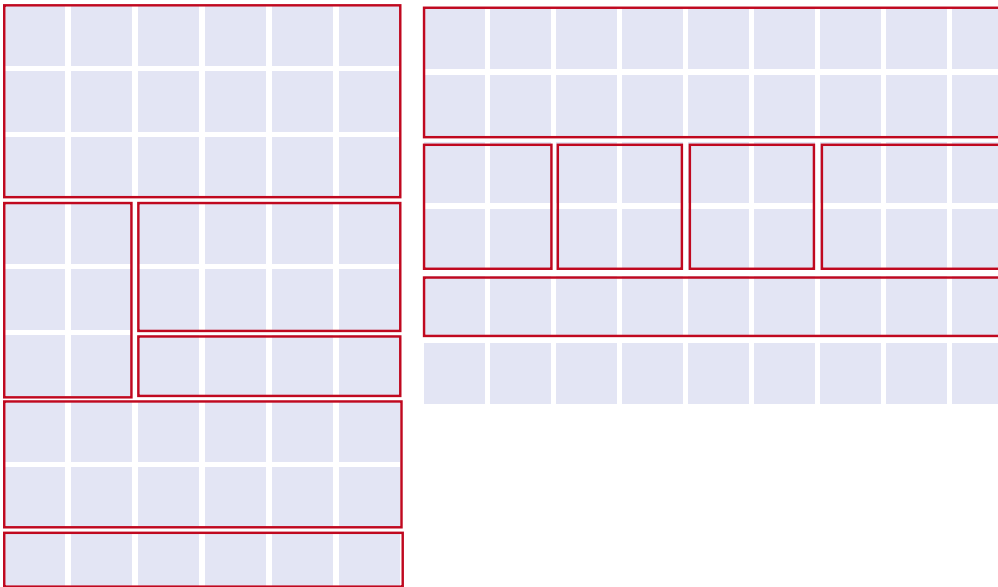
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How to Use:

Photocopy these sheets, then draw (in pencil) over the lines to plot out where your content will go.



“ As a copywriter, I sometimes want to present my ideas visually and from time to time my design skills let me down. After looking for short courses and books to provide an introduction to the rules of design with little success, 'Design for Non-Designers' arrived unexpectedly, and it was as though someone had read my mind; a concise, fun, easy-read, with practical advice covering the key features of basic design principles. I've been able to apply aspects from the book to my work to create a more polished and professional look to creative briefs, and feel more confident using terminology when collaborating with design teams. An excellent resource for design newbies. ”

Clare Jennings
Owner, Ampersand Writing Services

“ This book is perfect for me, I can ‘skim and snack’ through it and pick up little titbits, or I can spend time reading the sections in depth and get real value out of it. And beautifully presented too! A great resource. ”

Florence Eves
Digital Marketing Manager, Intermusica

“ This was a really interesting read with loads of helpful advice. I especially enjoyed the section on colour (being a red-green colour blind individual). It offers support selecting colours that make sense together and that are complementary. I also really enjoyed the tone of the book which shows Emma’s character in abundance. In short a great resource and an enjoyable read that will definitely help improve my basic design skills.

Gloriousness! ”

Andrew Kimberley
Head of Operations, Latitude

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