



*A DESIGN STYLE GUIDE*

# Still Here:

*Preserving Our Legacy*



# COLOUR SCHEME

An impactful, bold colour palette that includes both cool and warm colours creates a sense of balance and contrast in a design.

Utilizing this colour theory, the colours in the design of Still Here will create a visually interesting and emotionally engaging experience for the viewer.

The concept behind the palette is inspired by the sky. Each colour can be paired with another in dynamic ways adding to their versatility.

This contrast can create a vibrant effect that draws the viewer's eye to the design, making it more memorable and impactful.

Our cool colours such as *Morning*, *Day* and *Midnight*, can create a calming and soothing effect, while our warm colours like *Golden* and *Sun* can create a sense of energy and excitement.



# TYPOGRAPHY

Title

Bodoni | 65 pt

Bodoni serves as the title font in the coffee table book Still Here because of its elegant and sophisticated look. Its high contrast between thick and thin strokes creates a bold and impactful impression, making it perfect for titles and headlines. Additionally, its modern and timeless design complements the book's theme of resilience and perseverance.

*Heading*

Futura | 24pt | Italicized | Tracking: 100

Futura is a versatile and timeless typeface suitable for various applications including headlines, and body text. It features a clean, simple, and modern design with a high x-height and wide letter spacing, which provide excellent legibility and readability, even at small sizes. It remains popular among designers and typographers since its creation in 1927.

*Subtitle*

Proxima Nova | 16pt | Italicized | Tracking: 50

A subtitle is a secondary heading that provides additional context or information to the main heading. Proxima Nova is a font that has a clean and modern look with a wide range of weights and styles. Choosing an appropriate size for subtitles ensures readability.

Paragraph

Futura | 12pt

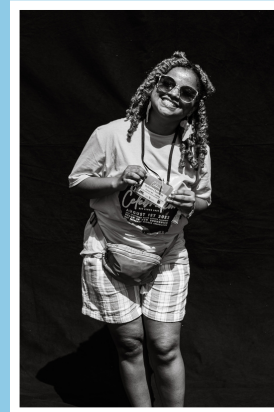
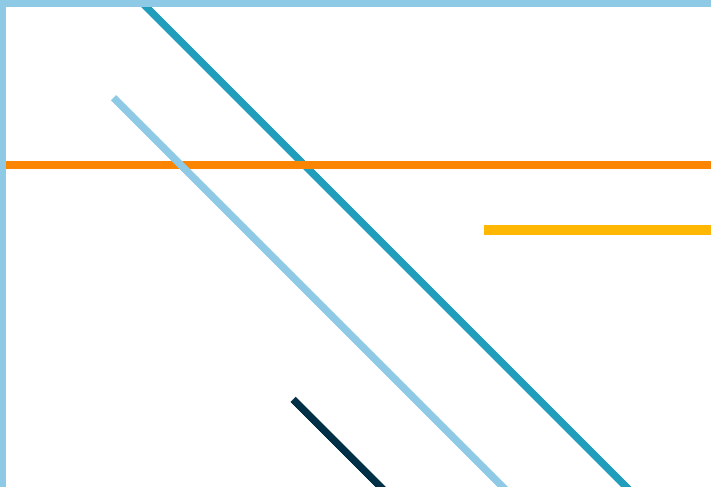
Some qualities that are sought after for body or paragraph text include clarity, coherence, conciseness, and consistency which makes Futura and the variants in its font family an ideal candidate to populate the body text of the book.

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## ICONOGRAPHY

The book *Still Here* features iconography and motifs that use abstract lines to represent connections through intersection. These lines symbolize the shared and communal history of Black New Brunswick-ers. The symbolism draws comparison to the many branches of family trees in a way that presents a clean and modern aesthetic.

Common motifs continued throughout the book will be the use of lines of varying colours at 0°, 90° and 45° angles. Visually the lines and angles are a nod to the interwoven nature of the Black community throughout New Brunswick's history and continued on in our present day. The lines leave room for extension into the future.



FIRST & LAST NAME

1927 - 2002

Elm Hill, NB



FIRST & LAST NAME

1927 - 2002

Elm Hill, NB



FIRST & LAST NAME

1927 - 2002

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## LAYOUT STYLES

Angled lines are used in the design of the book Still Here to form connections and intersections that represent the shared and communal history of New Brunswick. These lines create a visual representation of the connections between communities and individuals throughout the province.

The full spreads and image collages in the book further emphasize this theme by highlighting the diversity and interconnectedness of the people and places in New Brunswick.

Page and chapter markings are also used to guide the reader through the book and create a cohesive narrative. Overall, the design choices in Still Here aim to celebrate the rich history and community spirit of New Brunswick.



# Still Here | Style Guide

## LAYOUT STYLES



CHAPTER ONE

### Arrival & Settlement

*Building a New Home in the Promised Land: The Arrival and Settlement of Black New Brunswickers*

PAGE 4

### Economics

*The Life Blood of New Brunswick*

Written content can be divided into sections using paragraphs. Each of these sections should have a distinct focus or idea, which helps break up large blocks of text and makes it easier for readers to follow and understand the content.

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Duis ultricies leo non ut mattis, ac vestibulum justo partum. Nam, tristique feli acitor, ultramagis mauris eget, fegat trapi. Nulla facilis. Integer id ante non quam scelerisque hendrerit. Sed eumadit sem ex arcu lacina hendrerit.

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Duis ultricies leo non ut mattis, ac vestibulum justo partum. Nam, tristique feli acitor, ultramagis mauris eget, fegat trapi. Nulla facilis. Integer id ante non quam scelerisque hendrerit. Sed eumadit sem ex arcu lacina hendrerit.

CHAPTER 2 | LEGACY & FUTURE

PAGE 88



LEGACY & FUTURE | Family Name

PAGE 46

In addition to making writing content easier to read, paragraphs also serve as visual cues for the reader. Seeing a new paragraph break can signal a shift in topic or a change in tone.

Good paragraph structure can also help to improve the flow of the text. By organizing related ideas into paragraphs, the writer can create a logical progression of ideas. It's worth noting that the length of a paragraph is flexible. Some paragraphs may be short, while others may span multiple pages. However, each paragraph should contain a complete thought or idea.

Ultimately, the use of paragraphs is essential for clear and concise writing. Breaking up text into smaller, manageable chunks can help readers better understand and engage with the content.

The key to ensuring that each paragraph contains a complete thought or idea is to ensure that each paragraph has a clear purpose. By focusing on the main idea of each paragraph, the writer can create a logical progression of thoughts and ideas.



LEGACY & FUTURE | Family Name

PAGE 46



CHAPTER TWO

### Work & Economy

*Black work and economy in New Brunswick has a rich history, dating back to the arrival of Black loyalists in the late 18th century.*

PAGE 12



CHAPTER TWO | WORK & ECONOMY

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