

Baedeker

Style Guide 2018

Welcome to the Baedeker Layout Staff.

- 2** Welcome
- 3** Baedeker Is
- 4** Layout
- 6** Colors
- 7** Images
- 8** Type

Hi, layout designers,

I am excited and honored to take up the reins from the ever-organized, talented, and capable Jack Davidson—who did a wonderful job as creative director for the past couple years. And why are you here? You care about travel writing and photography, and you understand the value of bringing global stories to NYU in magazine format. As a designer, you understand that visual consistency and attention to detail can make or break the success of a publication, and that quality design work is just as important as well-written copy and beautiful photos. You are surrounded by like-minded people, and I hope you’re looking forward to diving into the work we do!

We will have several team get-togethers throughout the semester, to discuss the visual direction of the magazine, critique/collaborate on each other’s spreads, and simply to bond as a group. Because of this, and also so you can easily communicate with me and your fellow designers, you will need to be set up on our workplace messaging platform, Slack. Using Slack will also allow us to collaborate remotely, sharing ideas and layout sketches.

Sam Winslow
Creative Director

Baedeker is:

The purpose of this style guide is to create a visual identity for Baedeker. Like choosing a tone of voice in writing, design guidelines convey and enhance the message of a publication. So, in developing a visual style for our magazine, we must first take a look at its broader themes.

Globally conscious

We will be using a variety of design elements of international origin

Rooted in historical tradition

We will be following time-honored best practices of design, acknowledging the long-standing prestige of the Baedeker name

Narrative and instructional

We will augment the ability of the editorial content to tell a story

Layout

You will be given a base template to work from which has the appropriate page size, margins, and bleed settings. Units for measurement are *picas* and *points*.

Grids

I recommend using a 3-column or 2-column grid with 1-pica gutter spacing. To make this simple and allow you flexibility as the designer, I will give you a 6-column template. While you may break from this grid, you must have a good reason for doing so.

Alignment

Use guides on your spread. If you have objects offset from one another, do so by more than 1 pica so that it looks intentional and not like a printing error.

Bleed

If you wish to have objects on the page edge, you *must* extend them off the page to the bleed line (in red). This is to ensure no undesired white space appears when the pages are cut by the printer.



If our tour guide stands
at the top of the Pacific.

from top: Volkswagen
parked outside Big Basin;
off Highway 1; waves crash
at Pebble Beach

If you have questions about setting up your grid, or about layout in general, please do not hesitate to contact me or ask questions in the Slack channel. I am always free to chat. If you are simply feeling stuck, pick up a professional magazine and take a look at their layouts.

Colors

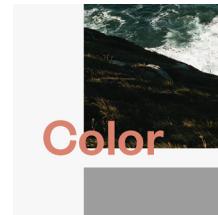
Baedeker does not have an established color palette—this is to make sure that the colors used in photographs remain the primary focus, and to allow you greater creative freedom as the designer. That being said, we have high-level guidelines in place to ensure a cohesive theme:

- Pick colors that are harmonious with the message of a piece and are compatible with the photography on a spread.
- Use a balanced, high-contrast color palette for legibility and interest. Avoid using colors that are very similar but do not quite match.
- Do not feel obligated to use vivid colors in your spread if it does not match the piece. There is nothing against using only black, white, and shades of grey.

Technical information to note:

- All colors in print design should be CMYK.
- To use white, use the default [Paper] color swatch
- To use black, use the [Black] color swatch.
Do not use [Registration] for any reason.

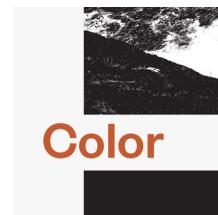
Good



Color complements the tone of the photo and provides enough contrast

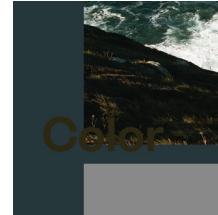


Good color blocking and a monochromatic color scheme

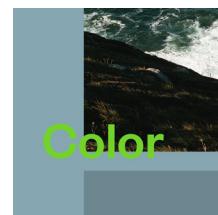


Single, clean color adds interest to a page with plain illustration

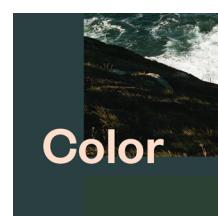
Bad



Lack of contrast makes this title hard to read



Unfitting colors call unnecessary attention and fight with photography



Lack of contrast makes this color block disappear

Guidelines for the use of color for **Type** and **Images** are in the sections to follow.

Images



Most spreads will include text and photos, or photos with captions. Occasionally, a spread will be text-only, in which case you, our illustrator, and I will work together to decide if an illustration or infographic will be required.

Contributors who submit photographs intend their photos to look as they were shot. To respect their work, follow these guidelines for spreads with photographs:

- Do not alter the colors of photos without consulting Photo Editor or Creative Director. If you have concerns about the quality of an image, don't hesitate to reach out to us.
- Do not stretch, flip, or rotate photos to fit a design. Image resolution (Effective PPI) should always be 300 or higher.

Type

Tiempos
Tiempos
Tiempos
Tiempos
Tiempos
Tiempos
Tiempos
Tiempos

Primary
Tiempos Text
Tiempos Headline

Founders
Founders
Founders
Founders
Founders
Founders
Founders
Founders
Founders
Founders

Secondary
Founders Grotesk

Type is extremely important in magazines. Your reader will decide whether to read or skim over the spread you design in a matter of seconds—making this decision based on every aspect of the layout: form, color, negative space. Design should always provoke an action, and in our case, the desired action is that the reader reads and engages with the article. So, headlines must grab attention, body text must be easy to read.

The typefaces, and how they reflect the identity of Baedeker

The font families we will use draw on international and historical influences, and were created for use in print, unlike the typefaces used in years prior which were contemporary and intended for digital media. By using robust, time-tested, legible fonts, we pay homage to Baedeker's history of providing guidance and inspiring awe.

Type: General Guidelines

For Tiempos, use Text faces below 20pt, use Headline faces at or above 20pt. Body copy and bylines should always be black or white, depending on the lightness of the background.

Body copy

Tiempos Text Regular

10/13 (10 pt size, 13 pt leading)
First line indent: 1p0
Justified with last line aligned left
Hyphenated

Drop cap

Tiempos Headline Light

3-line
Kerning between dropcap
& body text: 75

Pull quotes

Tiempos Headline Light

20/26 (20 pt size, 26 pt leading)

Byline

Founders Grotesk Regular/Semibold

12/13 (12 pt size, 13 pt leading)
lowercase, Regular weight for "by"
UPPERCASE, Semibold weight for name

Photo captions

Founders Grotesk Regular/Semibold

10/13 (10 pt size, 13 pt leading)
Punctuation in Regular weight
*Do not create a caption numbering system;
use standard clockwise captioning instead.*

byline by **FRANK OCEAN**

drop cap

body

That's a pretty big trunk on my Lincoln town car, ain't it? Big enough to take these broken hearts and put 'em in it. Now I'm driving around on the boulevard, trunk bleeding, and every time the cops pull me over, they never see them. And I've got this black suit on, roaming around like I'm ready for a funeral. Five more miles 'til the road runs out.

Got some pretty good beats on this 808 CD, yeah, memory seats I'm sitting on stay heated. I would have put tints on my windows, but what's the difference, if I feel like a ghost (no Swayze) ever since I lost my baby?

I'm about to drive in the ocean. Kick off my shoes and swim good.

photo captions

Left page: our tour guide stands on the precipice of the Pacific.

Clockwise from top: Volkswagen camper parked outside Big Basin; redwoods off Highway 1; waves crash on the rocks at Pebble Beach.



Type:

Headline Fonts

This year, we are cutting the clutter and sticking to a small handful of robust headline treatments in an effort to bring the magazine together into a cohesive whole. For headlines and subheads, please use only what you see below.

Founders Grotesk Lt.

Founders Grotesk Lt.

Founders Grotesk Md.

Founders Grotesk Md.

Akzidenz Grotesk

Condensed A Medium

AKZIDENZ GROTESK

CONDENSED A MEDIUM

Akzidenz Grotesk

Condensed A Medium

AKZIDENZ GROTESK

CONDENSED A MEDIUM

Tiempos Headline Lt.

Tiempos Headline Lt.

Tiempos Headline Reg.

Tiempos Headline Reg.

AKZIDENZ GROT

EXTENDED REG.

AKZIDENZ GROT

EXTENDED REG.

AKZIDENZ GROT

EXTENDED MED.

AKZIDENZ GROT

EXTENDED MED.

I recommend setting the tracking to 40 or higher if using Akzidenz Grotesk Condensed A.

Akzidenz Grotesk Extended is to be used sparingly, on a case-by-case basis.

*Now,
let's make
a magazine.*

