Fundamentals of Design and Graphics

[BA(JMC) – 103]

Unit – II

[Layout]

by

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2025

Introduction

- Letter and pictures when arranged logically form a graphic design. A plan is necessary to create a graphic design. Such a plan is known as a **layout**. Anyone who can think visually can be a layout designer. Press layout, page layout, dummy, cover layout are some terms used in layout planning. From idea generation to final production, layout passes through various stages.

What is layout?

- Layout design is a **fundamental branch** of graphic design that concerns the arrangement of **text and visuals**. The effectiveness of every **type of design**, from **print to web**, is largely influenced by **layout**.
- An effective layout not only looks attractive, but also helps the viewer **understand the message** the design is conveying. In other words, understanding layout is key when it comes to creating **user-friendly**, **engaging designs**, particularly in the realms of **web design and advertising**.
- Page layout techniques are used to customize the appearance of **magazines, newspapers, books, websites,** and other types of publications.

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What is layout?

- The page layout of a printed or electronic document encompasses all elements of the page. This includes the page margins, text blocks, images, object padding, and any grids or templates used to define positions of objects on the page. Page layout applications, such as **Adobe InDesign** and **QuarkXpress**, allow page designers to modify all these elements for a printed publication.
- In a nutshell, layout design refers to the **arrangement of visual** elements within a grid to convey a particular message. The latter part of this definition is key. If a layout doesn't read well to the viewer, the design is ineffective, no matter how trendy it looks.
- **Grids** are useful in layout design because they help **structure and organize** content. Although grids are invisible in the user-facing design, it's easy to tell at a glance whether a layout follows a grid system.

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Principles of Layout Design

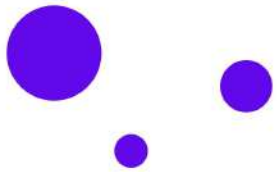
- Layout is interwoven with other fundamental principles of graphic design, such as color, contrast, repetition, texture, and typography. Layout design also encapsulates the principles of **hierarchy, balance, alignment, proximity, and space.**

- **Hierarchy**
- In design, hierarchy refers to the order of importance of the elements in a layout. One way to **create hierarchy** is through size. In general, the largest element in a design is the most important, followed by the **second largest**, and so on. The reason larger elements are more important is that they're the **first to draw the eye.**

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Principles of Layout Design

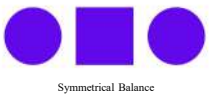
- Another way to create hierarchy in a design, without manipulating size, is through contrast. Elements with higher contrast stand out **among lower contrast** elements. A third way to create hierarchy is through the positioning of elements. An element that stands alone draws more attention than a group of elements, even if they're all the same size and contrast level.



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Principles of Layout Design

- **Balance**
- Balance is intrinsically appealing to the human eye. Therefore, it makes sense to create balance in graphic design. A balanced layout incorporates either symmetry, asymmetry, or radial symmetry. Symmetrical and asymmetrical balance are the **most common** in design and the easiest to achieve. Radial symmetry can work well in print, but is harder to pull off on a website.



Symmetrical Balance



Asymmetrical Balance

Principles of Layout Design

- There are some exceptions to the rule of balance. An unbalanced design could effectively draw attention to a particular element that looks out of place. However, if not done well, an unbalanced design appears messy or confusing.



Symmetrical Balance

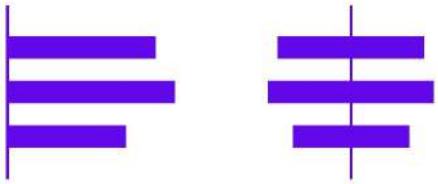


Asymmetrical Balance

Principles of Layout Design

- **Alignment**
- There are two types of alignment in design: **Edge alignment and center alignment.** Edge alignment is when elements are aligned to the **top, bottom, left, or right** edge of a layout. Left alignment is typically used for text because we read text from left to right (in English). **Center alignment** is effective for smaller text sections, such as a title or blurb, as well as images, icons, and other visuals.
- Effective alignment contributes to the legibility and flow of a layout. Using grids makes it easier to determine how to align elements in a layout.

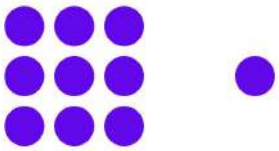
Principles of Layout Design



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Principles of Layout Design

- **Proximity**
- Proximity refers to elements that are positioned together or otherwise connected visually. In design, proximity is important because it informs the viewer which elements are related to one another. Unrelated elements should be spaced apart in order to avoid causing confusion.



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Principles of Layout Design

- **Space**
- Space is important in a layout because it helps separate and organize different elements. In a grid, space typically fills the gaps between columns, or gutters. But space can also draw attention to the elements that it surrounds. When creating a layout, it's essential that different elements have enough breathing room in order to avoid overwhelming the viewer with too many competing elements.



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Layout Design Elements

- In graphic design, layouts may contain several different elements. Below are some of the most common design elements that contribute to layout:
- **Text**: Text elements include **titles, headings, and paragraphs**. In text-heavy designs, these elements should be laid out in an intuitive way that's easy to read.
- **Images**: Photographs and **other visuals, such as illustrations**, help to break up **text and communicate** certain messages. They are particularly effective at engaging viewers through emotion.
- **Lines**: Lines are used to divide sections. They can also add emphasis to text.
- **Shapes**: When used well, shapes add a touch of **flair and personality** to a layout. **Rectangles and circles** are the most common, but there are many ways to get creative with shapes.

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Layout Design Elements

- **White space**: As we discussed, adding space between sections of a layout prevents the user from getting overwhelmed or fatigued when viewing a busy design.
- The **format and context** of a design determine how these elements are implemented in a layout.
- For **instance, websites** are typically text and image heavy. In contrast, advertisements are **primarily image** focused with a **minimal amount** of text. When deciding how to balance the different elements of a design, it's essential to always consider the context and user experience. A website user, for example, is typically searching for **information or inspiration**, and is willing to spend a minute or two to browse a webpage. Contrast this to someone scrolling past an ad in their Facebook feed. If the ad doesn't immediately grab their attention, the opportunity is lost.

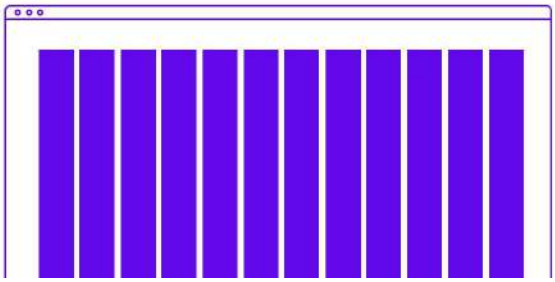
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Designing Layouts with Grids

- Design elements are arranged in some sort of grid to create a layout. The benefit of grids is that they help create a balanced, organized layout. This makes the content flow more intuitively, and in turn creates a better user experience.
- The most common type of grid used in graphic and web design is the column grid. A column grid consists of a row of vertical sections with space in between them. The space in between the columns is the gutter.
- The number of columns in a column grid can vary. However, a good rule of thumb is to use **12 columns**. The reason is that we can easily divide **12 columns** into various smaller sections. For example, you could have two large columns containing six columns each, or four columns containing three columns each, and so on. This divisibility allows for a lot of flexibility in the layout of a design.

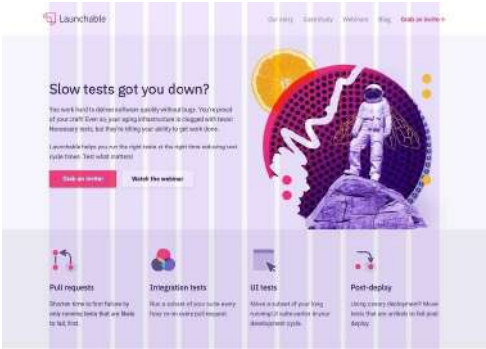
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Designing Layouts with Grids



Mockup of a 12-column grid on the web

Designing Layouts with Grids



Designing Layouts with Grids



Designing Layouts with Grids



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Breaking out of grids

- As is true in all areas of design, there are no hard rules when it comes to grids. Breaking out of grids in subtle ways adds depth and variety to designs.
- The key function of grids is to contain, align, and organize crucial content in a design. Breaking the grid now and then with decorative elements is totally acceptable, so long as it doesn't detract from the message of the overall design.
- Some designs don't just break out of grids; they disregard grids entirely. This, when done intentionally, creates an artistic effect. While this look is effective for certain contexts, for instance an artist's website or a photography lookbook, it's not recommended for most design projects.

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Breaking out of grids





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The Rule of Thirds

- A helpful technique for creating effective layouts is to implement the Rule of Thirds. This rule is very simple, yet highly effective in creating balance in a layout. To implement it, simply divide your layout into three columns and rows. The lines create guidelines for any linear elements in the design. The points where the lines intersect form the focal points of the design.
- Although the Rule of Thirds is commonly associated with photography, we can implement it in our layout designs as well. It's especially useful if we're struggling to create a balanced layout with our grid. Below are a couple examples of landing pages that successfully create balance through the Rule of Thirds. As you'll see, this rule isn't an exact science, but it can provide some guidance when designing a layout.

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The Rule of Thirds



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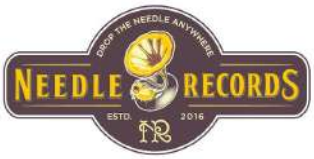
The Rule of Thirds



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Rule of odds

- The Rule of Odds says that pleasing compositions seem to often have an odd number of elements placed in the foreground, most commonly three. The two objects on the outside both balance the focal point in the center, creating a simple, natural balance. (If you're a wedding photographer this is probably the most difficult rule to follow.) This is often true in logo design, where a centered mark might be offset on either side by the company name, like in Needle Records' logo.



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Emphasis and scale

- The eye generally needs a place to rest or something of interest to hold it, otherwise people will look at your design and quickly move on. Say you take a photograph of your mom at a family reunion. Your purpose is to bring attention to the moment and the joy of the gathering by making your mom the subject and focal point of your composition.
- To communicate the message to the viewer that your mom is the focal point, you want to use scale and emphasis. You could place her prominently in the photograph and make sure she is the largest object in the photo. You could emphasize her by blurring the background to make her stand out
- Figuring out the focal point of the design will give your eye the guide it requires to structure the composition, as well as organically build hierarchy. In the design above the focal point is the ridiculous cake—our eyes go right to it and then read the rest for context.

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Emphasis and scale



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Types of Layout

- **Press layout**: Layout for an advertisement to be published in newspapers or magazines.
- **Page layout**: the page plan for any multi-page publication, be it for a magazine, brochure, annual report, book, booklet or a diary.
- **Dummy**: it is an imitation used to represent the real product.
- **Cover layout**: the cover of a printed publication is a form of a visual expression.

Introduction

- **Packaging is a process of covering, wrapping of goods into a package.** Packaging involves designing and producing wrapper for a product.
- Packaging is essential for offering goods in safe and secured position to consumers.
- **Packaging's role is threefold**:
  - To **sell** the product
  - To **protect** the product
  - To **facilitate the use** of the product

Roots of Packaging

- Over the past two centuries, burgeoned in response to an exponential rise in global commercial activity.
- The origin of the modern packaging industry can be traced back to the late 18th century , when the industrial revolution heralded widespread changes in manufacturing. Before, then most manufacturing processes were dependent on manual labor and small batch production.
- Mechanization not only accelerated the production of all types of commodities, but also influenced their packaging.
- The faster production ,the greater need for packaging supply could now anticipate and even outstrip demand, so packaging needed to attractive as well as functional if products were to survive market competition.

Types of Packaging

- **CONSUMER PACKAGING**
- Designed for consumers convenience and appeal, marketing consideration and display.
- The main emphasis is on marketing.



- **INDUSTRIAL PACKAGING**
- It is designed to focus on the handling convenience and protection during transportation.
- The focus is on logistic.



Types of Packaging

The classification of packaging can also be based on level of packaging done on the product.

1. **Primary**: Direct contact with product & Maintain product quality.
2. **Secondary**: It contains product and primary pack presentation, protection
3. **Tertiary**: Transport shipping , warehouse storage, bulk handling.



Reasons for Packaging Design

- Product quality must be maintained.
- Customers must be able to easily access and use the product without harming themselves or contaminating the product.
- All aspects of a pack development that may give rise to quality problems must be identified and minimized by good design.
- This packing design coordinator must be fully aware of the involvement required by marketing, quality assurance and production.
- Once it has fulfilled its role of attracting the consumer's attention and setting up the expectations which have encouraged purchase of the product, packing then has a vital role to play in assisting the product to meet those expectations.

Reasons for Packaging Design

- In addition to containing , protecting and preserving, all of which will almost certainly be taken for granted.
- Packing works in practical terms by delivering the product into its intended market and to the end user , in such a way that it is convenient and safe to use.

Problems faced while Packaging

- **Overweight**
- **Breakage**
- **Pilferage** - Package pilferage is the theft of part of the contents of a package. It may also include theft of the contents but leaving the package, perhaps resealed with bogus contents. Small packages can be pilfered from a larger package such as a shipping container.
- **Moisture and Temperature**



Functions of Packaging

- **PRIMARY FUNCTIONS**

- **Presentation**: Presentation of a product should be attractive and eye catching.
- **Protection**: Protection increases life cycle of a product.
- **Preservation**: It preserves original colors, quality, flavor, etc.
- **Economy**: Packaging of a product should be economically feasible.
- **Convenience**: Packaging should be light to handle.

Functions of Packaging

- **SECONDARY FUNCTIONS**

- **Containment**: Premeasured, pre-weight and then placed in box.
- **Identification**: Packaging helps to identify the products easily.
- **Labelling**: It helps to promote the sale of goods.
- **Handling**: When packaging is light in weight it facilitate easy to handling of cargo.
- **Suitability**: It should be match with the product.

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Role of Design

- Design itself, is a **purposeful, conscious** effort to establish order from **chaos, replicates** almost exactly what evolution is constantly doing to all matter.
- In seeking evolutionary lasting principles for design, it might be deemed essential to rethink the human purpose.
- This has brought us to a troubling paradox in design. If we leave things as they are we face certain failure, though recent history dictates that any change in the way we think.

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Factors Influencing Package Design

- **Consumer Behavior**
- **Economic Factors**
- **Social/Cultural Issues**
- **Technology**
- **Legal Issues**
- **Production Manufacturing**
- **Distribution Channels**
- **Competition**

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Introduction

- An advertisement is any form of communication that is used to peddle or promote a product, service or even an opinion. We are bombarded with advertisements that are everywhere: we cannot watch TV without seeing advertisements (commercials), or drive down the highway (billboards), or open a newspaper or magazine (print ads), or listen to the radio (voice ads), and now even on the Internet (online/pop-up ads).
- Advertising design refers to the creation and organization of visual artwork used in advertisements (ads) for products and services.

Introduction

- The designs used in advertising are created by graphic designers, and advertising agencies as well as the advertising departments of corporations employ these professionals to create and execute brochures, direct mail, web ads, and print ads.
- The design elements used include fancy lettering, borders, cartoons, illustrations, and photographs. The main difference between ad design and regular mainstream artwork is that advertising art must be designed to reach and compel the target audience to purchase products and services.

What is Advertising Layout?

- Advertising layout definition is the design or final arrangement of something that is laid out and waiting to be reproduced especially by printing e.g., advertisement, magazine book etc. It lays out several graphic elements e.g., color, body, headlines and establishes the overall appearance and importance and are usually prepared to explore different arrangements before the final layout.
- **Components/Elements of a Print Advertisement**
  - Headline
  - Subheadline
  - Body Copy
  - Illustration
  - Signature
- All elements must blend so that the elements of balance, unity, and flow are established.

Elements of Advertising Layout

The primary purpose of the headline is to command the reader's attention.

- **Headlines**

Headlines have five times the readership of body copy. (David Ogilvy, legendary adman)

- Promise-of benefit
- Curiosity
- Question
- News
- Command

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Elements of Advertising Layout

Sub headlines

Smaller headline that amplifies the main point of a headline, making it possible to keep the headline short

- Acts as a breaker between the headline and the body copy.
- Takes the reader directly from the headline to the body copy and/or illustration.

Body Copy

Informative or persuasive prose that elaborates on the central theme of the ad

- It is the payoff or proof of the promise
- Quantity of body copy is always debated

Several types of body copy commonly used:

- Reason-why, Dialogue and Narrative

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Elements of Advertising Layout

Signature

Often referred to as a tagline, the signature usually includes a slogan and logo.

The purpose of the signature is to:

- Summarize the concept or central theme
- Position product in customer's mind

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Stages of Designing Advertisement

The Art Direction Function

Primary responsibility is to design the layout of the ad

Layout refers to the design and orderly formation of the various elements of an ad within specified dimensions

Three Design Stages

- **Thumbnail sketches**: small, experimental drawings; various ideas and design concepts
- **Rough art**: drawing an ad that is done in actual size
- **Comprehensive**: copy and illustration appear as highly refined draft of what the finished ad will look like

Types of Advertisement Layouts

Big Type Layout

Type of elements dominate the page by giving emphasis on the headline. It uses extra large fonts and font styles that grab attention. Visuals are of secondary importance. The ad's beauty and appeal are defined by its typeface and meaning. This layout is bold (perfect for catching attention) and covered by huge letters and words, which takes up to 80% of the ad.



Types of Advertisement Layouts

Copy Heavy Layout

The advertiser chooses a mostly-copy format for two reasons:

- (1) What is to be said is too involved, too important, too unique, too dignified to be put in pictures; (2) most other ads in the medium will be picture-window or at least heavily picture- oriented, so a gray, quiet, copy-heavy approach makes a good change of pace.
- Because copy-heavy advertising takes itself rather more seriously than other advertising, it usually puts its elements into formal balance.



Types of Advertisement Layouts

Rebus Layout

- To highlight both the TEXT and the Visual Elements at the same time in a single Ad.
- When a word/words are replaced or substituted by familiar and related pictures or images but must still be easily understood by the reader.
- May also insert pictures without removing or replacing a word/s in the TEXT.
- The idea of the Rebus format is to amplify important words within the Body Copy or Text.
- These inserted pictures can be in the same or different sizes to add interest and maintain harmony in the ad.

Types of Advertisement Layouts



Types of Advertisement Layouts

Alphabet Inspired Layout

- This is the type of layout format that focuses on letters of the alphabet as an inspiration for the idea of the ad. Fonts styles both capital and lowercases and other elements forming patterns and design. It emphasizes the arrangement of the elements that will give an impression of an image.



Types of Advertisement Layouts

Big Picture Layout

- This layout shows a single, large illustration that dominates the space with minimal text and a logo or signature.
- A Poster like layout type that shows importance to the Main Visual.



Types of Advertisement Layouts

Mondarian Layout

- Mondrian layout, named after the Dutch painter Piet Mondrian. Involved in a lifetime affair with proportions.
- Another visual related layout format that divides an ad space using series of vertical and horizontal lines in different thickness producing different sizes of squares and rectangles. Layout elements are positioned on selected areas of the AD, like placing things on shelves for display and adding colors on the blank areas that resembles to a stained-glass window. Colors usually applied in opaque and in bright or pastel tones.

Types of Advertisement Layouts



Types of Advertisement Layouts

Multi-Panel Layout

- Also known as “Comic–Strip Layout” and “Story Board Layout”.
- Visual Oriented layout format that contains several panels in various shapes and sizes, each showing the different features, usage, applications of a Product or Services per panel that are associated with “CAPTIONS” explaining the visual contents. It uses several frames or panels or images to tell a narrative, compare (different perspective), display multiple benefits (different features).

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Types of Advertisement Layouts



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Types of Advertisement Layouts

Frame Layout

- The ad layout is enclosed by a border. Used especially when the ad will appear on a crowded page. The frame separates the ad from the items surrounding it. The composition features a prominent element which partially or completely encircles the bulk of the ad, focusing attention on its center.



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Types of Advertisement Layouts

Silhouette Layout

- Type of layout that deals with all design elements are clustered together to create a recognizable shape and can be seen by one solid color. The opposite of the frame layout, relying on surrounding negative space to emphasize a group of isolated elements and usually very minimal in design. Emphasis shape of product or image that reflects product. This layout usually used to represent a very classy product.



Types of Advertisement Layouts

Omnibus Layout

- Multiple product items or services are advertised and formally arranged in just one print ad.
- At a glance, product and service lines can be easily looked at by readers.
- Excellent when combined with other types of layout such as the Rebus, Mondrian, Multi-panel, and Big Picture Layout.
- Can also be a part of Multi-Panel Layout



Types of Advertisement Layouts

Circus Layout

- It has same basic principle as the omnibus layout which also shows in one print ad an assortment of product visuals, but as the term implies, the Circus Layout is arranged in a non-formal motif giving a festive mood to readers. Product Visuals are presented in different sizes.
- Product visuals are intentionally spread out on the ad space making the reader look to the four corners of the print ad thus make the layout more effective but be careful not to have a cluttered arrangement.

Types of Advertisement Layouts



Book Layout

- Book design is the art of incorporating the content, style, format, design, and sequence of the various components of a book into a coherent whole.
- **Front Matter**
- Front matter, or preliminaries ("prelims", for short), is the first section of a book, and is usually the smallest section in terms of the number of pages. The pages are numbered in lower-case Roman numerals. Each page is counted, but no folio or page number is expressed, or printed, on either display pages or blank pages.
- Front matter generally only appears in the first volume in a multi-volume work, although some elements (such as a table of contents or index) may appear in each volume.

Book Layout

- **Body matter**
- The structure of a work (and especially of its body matter) is often described hierarchically.
- **Volumes**
- A volume is a set of leaves that are bound together. Thus each work is either a volume or is divided into volumes.
- **Books and parts**
- (Single-volume works account for most of the non-academic consumer market in books.) A single volume may embody either a part of a book or the whole of a book; in some works, parts include multiple books, and in some others books include multiple parts.

Book Layout

Chapters and sections

- A chapter or section may be contained within a part and/or a book. When both chapters and sections are used in the same work, the sections are more often contained within chapters than the reverse.
- The front cover is the front of the book, and is marked appropriately, by text and/or graphics, in order to identify it as such, namely as the very beginning of the book. The front cover usually contains at least the title and/or author, with possibly an appropriate illustration.

Book Layout

- On the inside of the cover page, extending to the facing page is the **front endpaper sometimes referred as FEP.**
- **The free half of the end paper is called a flyleaf.**
- Traditionally, in hand-bound books, the endpaper was just a sheet of blank or ornamented paper physically masking and reinforcing the connection between the cover and the body of the book.
- In modern publishing it can be either plain, as in many text-oriented books, or variously ornamented and illustrated in books such as Picture books, other children's literature, some arts and craft and hobbyist books, novelty/gift-market and coffee table books, and Graphic novels.
- These books have an audience and traditions of their own where the graphic design and immediacy is especially important and publishing tradition and formality are less important.

Book Layout

- The **spine** is the vertical edge of a book as it normally stands on a bookshelf.
- It is customary for it to have printed text on it. In texts published and/or printed in the United States, the spine text, when vertical, runs from the top to the bottom, such that it is right side up when the book is lying flat with the front cover on top.
- In books of Europe, vertical spine text traditionally runs from the bottom up, though this convention has been changing lately.
- The spine usually contains all, or some, of four elements (besides decoration, if any), and in the following order:
  - author, editor, or compiler;
  - title;
  - publisher; and
  - publisher logo.

Book Layout

- On the inside of the back cover page, extending from the facing page before it, is the endpaper. Its design matches the front endpaper and, in accordance with it, contains either plain paper or pattern, image etc.
- The back cover often contains biographical matter about the author or editor, and quotes from other sources praising the book. It may also contain a summary or description of the book

Magazine Layout

- There are many places and situations in which designers can find inspiration, and magazine layouts have long been an excellent source.
- **Masthead**
- A magazine's masthead and cover are vital because they are considered what "sells" the magazine when it's advertised or on a newsstand.
- The masthead, also known as **the title or flag**, must be easily read from a distance because it's most likely to be stacked with other magazines on a rack.
- All important information contained within the magazine usually is placed at the top of the cover.
- The cover's design also should grab attention to help it stand out among competition.

Magazine Layout

- **Grid Layout**
- Magazine layouts are based on a grid.
- The grid is used to create a cohesive design throughout the pages of a magazine.
- The grid can be based on a combination of columns, rows and border sizes. Grids commonly have two to four columns.
- The components of a grid serve as a common denominator in design, but elements such as photos or larger type may cover more than one to provide graphic interest.

Magazine Layout

- **Classic Versus Contemporary**
- A magazine layout can have the most traditional to edgiest designs. The style may **depend on the subject matter, editorial slant and targeted readership.** A serious educational publication such as India Today would be laid out differently than Mad Magazine or a high-end fashion publication such as Vogue.
- **Font Selection & Design**
- Typography is one major layout design element.
- Serif and non-serif fonts create different impressions, with the former a classic style shown to be easier to read in blocks of text.
- Non-serif fonts generally appear more contemporary and are used where special impact is needed, such as in a bold headline. Type also can be used as a design element in cases when a word begins with a large capital, also known as a "drop cap."

Magazine Layout

- **Special Effects**
- Page designs may incorporate hundreds of colors in graphics or backgrounds or incorporate photography or illustrations or combine the two. Backgrounds can be created with color, screened-down photos or design elements. Type can be organized into columns or wrapped around a photograph or design element. Boxes, sidebars and callouts can break up the text while adding graphic interest.

Elements of Magazine Design

Headline

- It is the most important element of a magazine layout design. It can be of various sizes but should be set in a size bigger than the other text elements in the page.

Introductory Paragraph

- Also known as "intro" "kicker", "deck" or "stand-first", an introductory paragraph is the main piece of content that introduces a reader to an article. It carries forward what a headline has succeeded in doing - catching the attention of a reader. It connects a reader to the main article, taking forward a reader's journey into the midst of the article.
- It sets the tone of the article for a reader and sometimes, also summarizes the entire article. In terms of font size, it should be smaller than the font size of the headline of an article. But it should be slightly bigger or at least a little bolder than the rest of the article.

Elements of Magazine Design

Body / Body Text / Body Copy

- This is a more lengthy and detailed part of a magazine article when compared to the introductory paragraph of the heading / headline of an article. A well-written body copy keeps a reader engaged to an article for the most part, generally till the end of the article.
- When one begins to design the magazine layout template, they should begin with designing the body copy of an article, because that takes maximum space, running into multiple paragraphs. It is important that you set the right margins in terms of columns and rows to improve readability. A key point to note here is that you should be consistent with the length of the body copy for all the articles in the magazine.

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Elements of Magazine Design

Bylines

- It is important that you acknowledge the person and the team which has worked on an article. Usually, the author's name is written under the headline of the article, which is also known as the byline. It can be written in the same font size as that of the body copy.

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Elements of Magazine Design

Sub-headline / Subhead

- These are used to break an article into various sections or compartments, indicating what the next set of paragraphs is going to talk about. It can be written in the same font in which the body copy is written, but it should stand out from the body copy at the same time. Hence, you can keep it "bold" so that it looks like a mini-heading or headline.

Pull Quotes

- These usually provide a different dimension to an article in a magazine, making it look more interesting. Quotes aid in conveying your story to a reader, and if coupled with images, become potent. You can either have a quote verbatim from a portion of the body copy, or you could perhaps summarize a few points of the body copy in different words and have them as a quote or an excerpt.

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Elements of Magazine Design

Captions for Images

- These should be written in a way that they complement the image being used in an article. A caption should describe an image and should ideally be placed immediately below the image. The font size for image captions can be the same as that of the font in which the body copy has been written or slightly smaller than that.

Section Head / Running Head

- Every magazine article does not need a running head, but some do. These are usually placed at the top of every page of a magazine and aid readers in navigating through an article easily. A running head should be designed creatively so that it looks good, because it is present on almost all pages of the magazine and a reader sees it every now and then. So, it has to be visually attractive.

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Elements of Magazine Design

Folio

- It should be designed in such a way that you do not annoy a reader who looks into it on almost every page of a magazine. It is a way of arranging sheets of papers in your magazine, by folding them in a certain manner. You should tread with caution especially when you have many pages in your magazine containing full bleed images. A reader could be annoyed if you place folios on those pages.

Box Copy / Panel

- Such boxes contain important facts related to the topic of the article that a reader should know while reading a magazine article. These could be statistics or dates or anything factual in nature which is important to know and short in length. Such data is placed in a box to catch the attention of a reader. A box can have a dedicated heading as well.

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Magazine Design

Here are a few things to consider for your Magazine Layout

1. **Purpose:** What's the purpose of the magazine/layout you are working on? Is it image-based, story-based, formal, funny? etc.
2. **Balance:** Make sure your content is evenly distributed over the page/spread. Don't put too much in one part of the page/spread. Unbalanced layouts will feel uncomfortable and lose viewers' interest.
3. **Hierarchy:** Do the right pieces of information stand out? Establish what is the most/least important information for a viewer and indicate the levels of priority visually.
4. **Readability:** Is the text easy to read? Watch out for your point size and the font you use. Colour choice is also crucial, making sure that there is enough contrast between the copy and the background.

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Magazine Design

Typography plays a crucial role in Editorial Design. An article that you design could include text in the form of a story, interview, opinion etc. so it is vital to make sure the copy you use is easy to follow and understand.

- **Point size** - Make sure the size of your text is readable for your audience and consider if they will be looking at a page or screen.
- **Line length** - The ideal line length is between 50 and 70 characters per line. Shorter lines will break too often, causing the reader's eyes to jump back and forth way too often, while longer lines will make it hard to find the next line at each break.
- **Amount of copy** - Where possible break up big blocks of copy, they can appear intimidating and might put readers off. Use paragraphs, columns, threaded text frames, lists etc.
- **Entry points** - Define clear starting points for your reader by using visual hierarchy and features like Drop Caps and highlighted text blocks

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Terms & Definitions

- **Headline**

a. Display type is created specifically to work as headline
b. A Kicker can be placed above the headline (label, short copy)

- **Intro / Stand-first / Deck**

a. Acts as a bridge between headline and body copy
b. Sets the tone of the article

- **Byline (By Author's Name)**

a. Either after intro or at the end of body copy

- **Body copy**

a. Readability is crucial
b. Ideal line length is between 45-80 characters (including space)
c. Sometimes first paragraph is called Lead and can include the Nut Graf,
which is like the thesis statement for the article
d. Baseline (lines across columns should be aligned)

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Terms & Definitions

- **Subhead**

a. Helps to break up long blocks of text in the body copy
b. Should not be placed too close to other design elements (e.g. pull quote)

- **Pull quote**

a. Doesn't have to be a quote
b. Can be more effective as an entry point than the headline

- **Header / Footer**

a. Page number (aka folio)
b. Place it on both sides or only on the right side
c. Running head/feet (indicates section)
d. Notes, references

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Terms & Definitions

- **Images**

a. Captions (should always be closer to the bottom of the image)
b. All art should be credited
c. Runaround
d. Bleed 3mm recommended
e. Double truck (image across a spread)
f. Photo package (stack or cluster of photos)

- **Margins**

a. Safe zone (everything inside margins)
b. Spine (creep = inside margin)

- **Columns**

a. Gutter / Alley
b. Down rule

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Terms & Definitions

- **Panel / Boxout / Box copy / Sidebar / Secondary coverage**

a. Smaller story that relates to the article
b. Needs to be visually separated (colored block, different text formatting, etc.)
c. Helps to tell a more complete story
d. Usually fixed to the outer margins
e. Called Floating block when not attached to on of the edges

- **Lines (as shapes not text)**

a. Rule is usually used above Headline or Lead
b. Eyeline is a horizontal guideline that runs across the spread. It helps visually unify the spread and is used as a place to start or end content elements. The eyeline should never be placed in the exact middle of the spread

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Terms & Definitions

- **White space**

a. Also known Negative space, can also include coloured background.

- **Drop Cap**

a. First character of lead paragraph
b. Common entry point for the spread

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Introduction - Web Banner

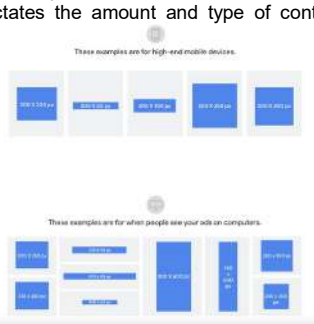
- In the digital advertising world, web banners, also known as display banner ads or display ads, are clickable digital ads that are embedded into websites to drive traffic to the website of the advertiser. They can be manually embedded into websites or delivered by an ad network through a server. Finally, web banners have requirements that need to be met for them to be compatible with ad serving and display.
- But for the everyday social media creator, small online shop owner, business owner, or blogger, a web banner can also refer to the personalize online banner that appears at the top of your LinkedIn profile, Twitter profile, Facebook page, YouTube channel, Etsy shop, website, and more. Banners are also called a cover photo or header photo. Unlike ad-related web banners, these are more about marketing or introducing a website section as opposed to getting users to click on a digital advertisement.

Introduction

- There's a fine line between a professional-looking ad and a fast-selling ad.
- Online banners cannot be treated like a magazine ad, brochure, or billboard. Since banners are limited in physical size, the advertiser only has a few seconds to impact the viewer on the web page and get them to click on the banner.
- Most case studies have shown that an animated ad will get noticed by the consumer more than a static banner.
- So, a logo and random text thrown together will not work, but well written content and a strategically designed banner can increase click-thru rate dramatically.

Introduction

- Ad banners come in an array of sizes and shapes. The size and shape you choose dictates the amount and type of content to include in the banner.



Introduction

Banners can be:

- Large and horizontal (leaderboard or standard banner); these are intended to be positioned at the top of a webpage (i.e., the header).
- Vertical (called a “skyscraper”) for positioning in the sidebar (the right side of webpages).
- Smaller, horizontal rectangles interspersed between paragraphs of content. (You know all those ads you scroll past while getting through recipe content to find the actual recipe? Those are web banner ads.)
- Squares. They’re not used as often as many of the other sizes, but squares tuck nicely into the “right rail” (right-hand column).
- Even tiny button ads are considered banners.

Introduction

Banners can be:

- No matter the shape, web banner designs are generally in standard web-image formats, such as .jpg, .swf, .png, .gif, or .html files. Most ad platforms, including Google Ads, Facebook Ads, Instagram Ads, and Pinterest Ads, share details on what works best for them.

What should a web banner ad contain?

- Along with size, there are many variations you can include in your web banners. For example, the banner can feature an image or a static graphic, a GIF or video, color or black and white. However, nearly all banner ads should include the following:

- **Your business name or logo**: Including your branding helps with brand awareness and also helps viewers know who is marketing to them.
- **A call-to-action, or CTA**: Don’t count on viewers to always know how to interact with your web content. You’ll get far more traction if you tell them what to do, even if it’s a simple “Click Here” or “Start Your Free Trial.”

What should a web banner ad contain?

- **Visual appeal**: You have very little time to make an impression and a small amount of space in which to do it. Plus, many users will see your ad on their phone. Make sure your web banner is clear, easy to read or view, and bright, lively, and attention-grabbing. That means keep it simple with fonts, images, graphics, and color, especially if your banner is small.

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Points to Remember

- **Tagline or a "HOOK" phrase**
- To interest and entice the potential clients, a well conceived tagline or catchy phrase is key to leading a web surfer to look at the ad. Complementary colors, fonts and typography or treatment of the fonts are essential.

- **K.I.S.S Ad Content**
- Well-written ad copy is important. Keep it short and simple. Determine what message or product you want to offer that would interest the viewer. The message should be concise and straight to the point and not misleading. Too much information and illegible fonts will often have a negative impact and lead to a low click-thru on the ad. It's advisable to TEASE your potential clients by not saying too much and entice them to click on the banner and drive traffic to your site.

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Points to Remember

- **Pictures, Graphics and Color**
- A picture tells a thousand words. Properly selected pictures that relate to the ad copy (product/services) should be integrated. Stunning pictures, graphics, composition, color or (Flash) interactive ads will often impact the surfer emotionally and arouse their curiosity.

- **Logo and Website URL**
- A company logo (or a product logo), phone number and URL are advisable elements in a successful banner. If you don't have a website address, a phone number is a good choice to have as well. These should be placed at the end or final frame of the banner. E-mail and street addresses are not recommended, as some addresses can be too long and can be very hard to read.

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Points to Remember

- **Call to Action and Timing**
- To hook the viewer or potential client and increase the click-thru rate, it's important to have a "Call to Action" phrase. Most used is CLICK HERE! "Calls to Action" are placed at the end of the banner or final frame. Animating the "CLICK HERE" phrase or button can positively impact your presence on the web.

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