

[illegible]

# Style Guide 2018

# Welcome to the Baedeker Layout Staff.

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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:*

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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.

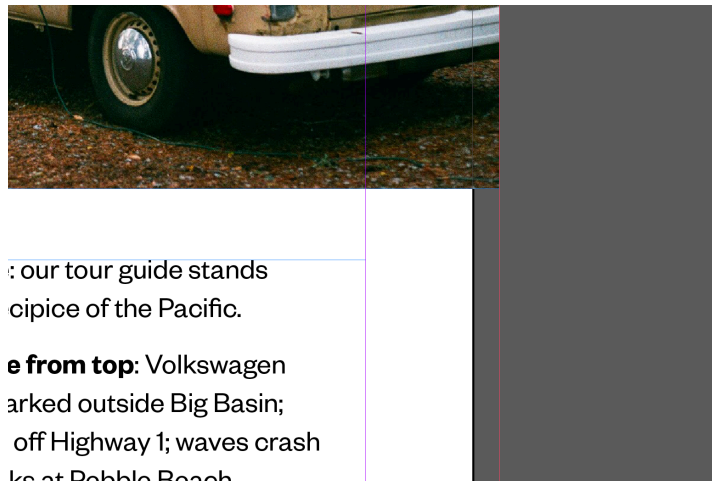
## Alignment

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 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.*



Past Editions:  
Layouts that Work

COLUMBIA  
BY MADONNE LEBSTON

a series of journal entries from  
experiences along the coast

CARTAGENA, COLOMBIA  
October 4th, 2015

We just arrived in Cartagena, Colombia, this afternoon. As the plane landed, I was transfixed by the landscape. There were green chains of land in between large oceans, thousands of vibrantly colored shipping containers on boat decks, and miles of coastline bordering the Caribbean sea with a city smack dab in the middle. The landscape changed so quickly.

CARTAGENA TO TAGANÁ  
October 6th, 2015

Yesterday, we rode bicycles through Cartagena. The streets were narrow and the architecture was old and charming. We reached a beach and the water was warmer than any other I have ever been in. We're driving through some mountains now and there are cacti everywhere.

TAGANÁ, COLOMBIA  
October 6th, 2015

Taganá is such a hidden wonder. The hills that surround the main cove are very undeveloped and happily it stays that way. If people find out about this place, it's going to become a major tourist destination and it won't be the same. We watched one of the most beautiful sunsets right over the Caribbean sea. It is so hot here I've never been this sticky or sweaty in my entire life.

TAYRONA NATIONAL PARK  
October 7th, 2015

In Tayrona, cacti grow from the soil that sits on boulders. It hunders at dusk. People set up their multicolored tents in rows on hard sand and grass, but we sleep in hammocks for 20,000 pesos a night, roughly the equivalent of \$7 USD. I can't get lunch in New York City for \$7 USD.

I'm watching men play soccer and people have set up lawn chairs to see them kick up trash of earth. There is an old Colombian man with leathery skin walking around in a tiny speedo that says "Portugal" on the butt. He is wearing clogs. It just started to rain. Lightning flashed in between the palm leaves. The men playing soccer are not phased by this and they keep playing, but everyone else has frantically grabbed their bags and run for shelter.

The lizards we saw in the jungle have probably buried themselves. In the leaves and the birds who were calling to each other in morning shrieks, for dinner, we ate peanut butter on bread and chocolate cookies. It started to rain very hard and the sand turned to mud. Lightning turned the sky over the ocean purple. We didn't wear any shoes, and after seeing a guy shine his iPhone light on a dead sting ray near our hammocks, I was worried I would step on one in the dark, barefoot.



The howler monkeys  
and me: climbing  
to a Costa Rican sunrise

by WILLA TELESKOP-FRASH

My Costa Rican flashlight left a little bit out of place in the jungle. I shone it directly at the ground in front of me, careful not to trip on a rock or fallen palm branch as I took on the leafy path. At five o'clock in the morning, there was sleep in my eyes, but the monkeys had woken up. Howler monkeys, smaller than domestic cats made noises that would challenge a gorilla. I turned to look at my friends just behind me, eyebrows raised—“Are you sure those aren't huge apes?” We all laughed nervously, half perplexed by the sounds of our new environment and half in awe of the sunrise we were about to see.

This wasn't a long or challenging hike. You wouldn't be able to find it in a guidebook. Rather, it was just a five-minute jaunt up a large steep hill located on the property of the yoga retreat center we were staying at. But when we left our jungle huts and headed towards the highest point on the property, I felt the same excitement that I feel when I conquer peaks thousands of feet above sea level.

We kept trekking, stopping only briefly when fog jumped through our path. Out of breath, we came across two hammocks while it was tempting to stop there and rest for good (or back to sleep), the small tower in a clearing ahead beckoned us to continue. And when we arrived at

our actual destination, all I could do was laugh. Somewhat wary of heights, I couldn't imagine trusting this rocky platform to support me thirty feet off the ground. I put my flashlight in my sports bag and reached for the first rung of the ladder. I shook. Confronting. When I reached the platform and crawled out on all fours towards the center, I chose to ignore the holes between the worn boards. This is definitely stable enough for the three of us, I reassured myself. I took a deep breath as I turned to face west and stared towards the horizon.

I grew up traveling with parents who referred to the guidebooks as the bible, checking off boxes of museums and cathedrals, walks in famous parks, and meals at “local pick” restaurants. For the first time, I was sitting somewhere that would never see a crowd. The sun began to peak up above the Pacific Ocean, the sky blushing watermelon red. The howler monkeys continued to yell. I'm not entirely sure whether they were telling us to get out of their territory or congratulating us for waking up to see the sunrise. The sun rose higher in the sky, turning the sky from watermelon to pink limoncello, illuminating the lush tropical forest around us. And we just sat. No need to see any monuments or ruins. The palm trees and howler monkeys were enough.

Keeper  
of Bees

When I asked the French beekeeper hosting me two summers ago what his favorite English word was, I teased him for being unoriginal when he replied “beekeeper.” But Eric meant it—in France, the word apiculteur evokes a coolly scientific air, and the idea of being a keeper of bees felt much closer to the deep sense of stewardship inherent to his work. In my series “Beekeepers,” which spans

by HANNAH BAEK

my three years apprenticing with beekeepers in New York City, the French Alps, and rural Russia (and after graduating, Finland), I illustrate the unique character of international beekeeping practices and environments. But more than that, I try to capture what Eric felt when he told me his favorite English word, for no matter the changes in borders or tools, any beekeeper you find will be a proud keeper of bees.



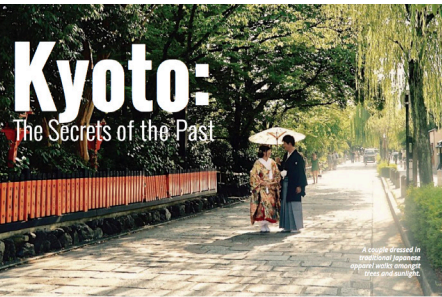
Opposite page: Savoie, France - Every summer, Eric drives a portion of his bees into the French Alps to collect new queen bees. Left: Near Ufa, Russia - Self-taught beekeeper, Zinur, shows the exact details of every one of his hundreds of bees by memory.



Hannah's work was featured in this year's Gallatin Arts Festival, located at 1 Washington Place in New York City. The exhibit ran from April 3-5, 2017.



Right: Near Ufa, Russia - While we wait out the rain, Zinur looks up words in his Russian-English dictionary to describe last year's harvest to me.



by SWETA GANGOPADHYAY

While the rest of Japan's big cities like Tokyo and Osaka have seen enormous urbanization, Kyoto—Japan's original capital—remains a metropolitan center that still holds on to the traditions of the past. Within Kyoto lies Gion, one of the city's oldest areas, notable for its geisha district, in reference to the women trained in the art of entertainment, distinctive in their white face makeup and brightly colored kimonos. Geisha schools still exist in Gion, where students are taught the art of the tea ceremony, as well as traditional folk song and dance. The area is abuzz with tourists and locals flocking together in the peak summer heat, trying on rental yukata—light kimonos worn in the summer—and hoping to get a peek of an ever-mysterious geisha passing by.

Walking through Gion's winding, cobblestone streets amid the crowds and the growing noise, I felt like the district had succeeded in preserving its practices of the past 100 years. There were still vendors lining the narrow alleys, selling various flavoured mochi (rice cakes) and cold barley tea. The area boasts respectable teahouses as well, which are visited by Japan's most affluent denizens during celebrations or business meetings.

Beyond Gion, there are a few hundred shrines and temples throughout Kyoto that have been maintained religiously since their construction. Whether you like the picturesque setting of the golden Ginkaku-ji temple or the



# 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:

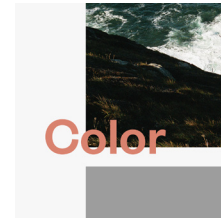
- Pick colors that are harmonious with the message of a piece and are compatible with the photography on a spread.
- Use a balanced, high-contrast color palette for legibility and interest. Avoid using colors that are very similar but do not quite match.
- Do not feel obligated to use vivid colors in 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:

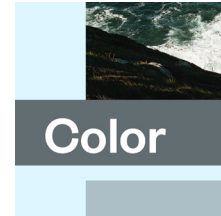
- All colors in print design should be CMYK.
- To use white, use the default [Paper] color swatch
- To use black, use the [Black] color swatch. Do not use [Registration] for any reason.

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

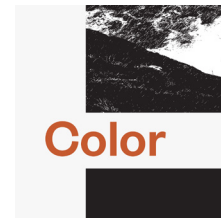
## Good



Color complements the tone of the photo and provides enough contrast

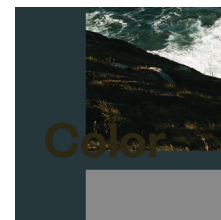


Good color blocking and a monochromatic color scheme

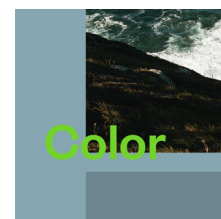


Single, clean color adds interest to a page with plain illustration

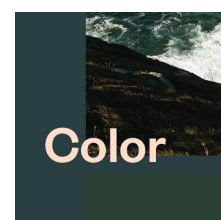
## Bad



**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

# 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

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Tiempos

*Tiempos*

Tiempos

*Tiempos*

Tiempos

*Tiempos*

**Primary**  
Tiempos Text  
Tiempos Headline

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.

Founders

*Founders*

Founders

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Founders

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*Founders*

**Secondary**  
Founders Grotesk

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.

<b>Body copy</b>	<b>Tiempos Text Regular</b> 10/13 (10 pt size, 13 pt leading) First line indent: 1p0 Justified with last line aligned left Hyphenated
<b>Drop cap</b>	<b>Tiempos Headline Light</b> 3-line Kerning between dropcap & body text: 75
<b>Pull quotes</b>	<b>Tiempos Headline Light</b> 20/26 (20 pt size, 26 pt leading)
<b>Byline</b>	<b>Founders Grotesk Regular/Semibold</b> 12/13 (12 pt size, 13 pt leading) lowercase, Regular weight for “by” UPPERCASE, Semibold weight for name
<b>Photo captions</b>	<b>Founders Grotesk Regular/Semibold</b> 10/13 (10 pt size, 13 pt leading) Punctuation in Regular weight <i>Do not create a caption numbering system; use standard clockwise captioning instead.</i>

byline by **FRANK OCEAN**

drop cap **T**hat’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.

body 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?

pull quote 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***

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

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.***

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

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*Now,  
let's make  
a magazine.*

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