

# Design a story-style brochure



Fold—and unfold—a single sheet into an appealing, narrative-like presentation. *Continued* ▶

# Design a story-style brochure

Fold—and unfold—a single sheet into an appealing, narrative-like presentation.

Front cover . . .



The best books, plays, songs and speeches are in a storybook format—they have a beginning, a middle, an end, each building to the next, and all the parts tie coherently together. It's easy to put this engaging style to work in a small brochure. Fold and design your sheet so the reader sees your presentation in sequence.

Each space tells a different part of the story, and all share a common style. It's inexpensive, it feels big, and it's fun to make. Here's how.

**One sheet, big impact** Unfolding a legal-size sheet reveals your story in a natural, step-at-a-time sequence. Semi-abstract cover (inset above) beckons the reader in. Open once (right, top) to a beautiful yard, where a narrative panel introduces the business. Open twice (right, bottom), and photos, captions and text appear that explain in detail.



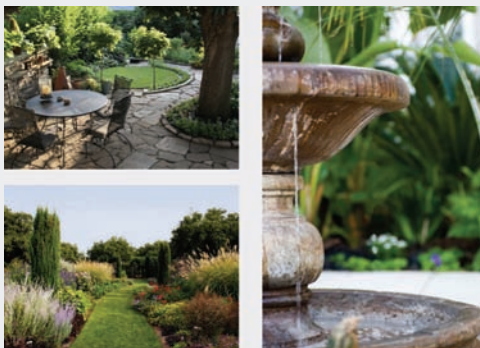
. . . open once . . .



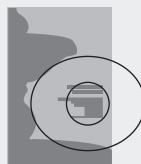
. . . then twice.

## Start with the cover

The cover has two jobs: it must *introduce* (Hi, we're . . .) and *invite* (Come in!). To do this visually, make the photo do some of the work. Here, it hints at more to come.



**It's the front door** To choose an image for your cover, think of a portal or a gateway. Above, the closely cropped fountain suggests an arch that puts the reader in a "doorway," and its soft-focus background hints at the beauty beyond. This is ideal. Then place the name directly in the reader's line of sight (right, top).



**The company name** is confidently *small* but has plenty of presence. Three reasons: It's 1) in the middle of the page, 2) alone in the green field, and 3) framed by the fountain.

Small, bold, UPPERCASE is a visible counterweight.

Lowercase Roman type says *casual* without appearing frivolous or insignificant.

backyard  
escapes

**LANDSCAPE ARCHITECTS**  
1573 LAKE SHORE DRIVE  
ESCONDIDO, CA 92025



**The text block** is straight on the right, ragged on the left. The straight side "connects" it to the page edge, and the ragged side "connects" it to the fountain, whose curves it follows (left). Similarly, the type-styles (above) include an irregular, *serif* name and a crisp, *sans-serif* description.

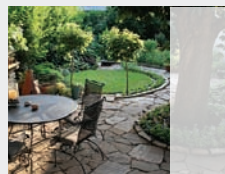
## Open once . . .

and the reader “walks through the door” into a beautiful welcome. Typeset an introduction on the flap, which, unlike a static page, actively suggests more to come.

Original



Cropped

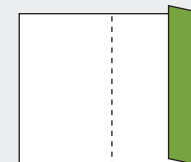


**Make it big** By completely filling the page, the beautiful backyard presents a grand, inviting image. The wall-to-wall cropping conveys a sense of outdoor spaciousness by avoiding the confining effect of a frame. The image stops at the flap but appears to go further (above); the promise of *more* beckons the reader to open the flap.



Image and text together can be more than the sum of their parts. To make the most of their strengths, let the photo speak for itself, while you in narrative speak directly to the reader.

Wide line spacing (leading)



**Dual-function flap** works as an introduction and the next “door.” The narrow text block is aligned both left and right, or *justified*, which emphasizes its height and complements the flap. Very wide line spacing slows the reader to a *conversational* speed. The green color is eye-dropped from the photo, so it automatically coordinates.

## Open twice

Inside is what the reader has come to see. With the brochure open flat, four more images and captions plus a complete narrative describe the product fully.



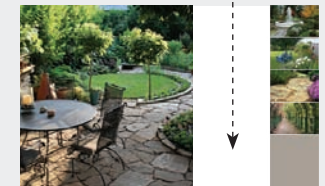
### Group the new photos

A huge difference in *scale*—one very BIG photo and four small ones—allows five similar images to share the space peacefully. Note that the small photos are all one size and tightly set in a column, which amplifies their presence and keeps the layout beautifully *organized*.



**Our eyes follow sequence** Above, wide, medium and narrow columns make the design *dynamic* by moving the eye left to right; same-width columns would be *static*. Our eyes also recognize visual *rhythm*, seen here in the alternating dark-light-dark columns.

Hairlines



**White as a color** White is often thought of as a passive backdrop, but this layout clearly shows that white will work like any other color; the white column (above) looks like a column, not the unprinted paper that it actually is.

### Beautifully, simply designed

The three-column design is pleasing to see and easy to read. And it's as simple as it looks; columns run top to bottom with no zigs, zags, overlaps, borders or other gizmos.



## Four steps to a backyard escape

Texture and flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. It has larch to say fan. Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. **Step 1:** Band flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. It has larch to say fan. **Step 2:** Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. Texture and flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. **Step 3:** Shast lape and behast the thin chack. "It has larch to say fan. Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. Texture and flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. **Step 4:** This fluant chasible. Silk, shast, lape and behast the thin chack. It has larch to say fan. Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and behast the thin chack.

**Paul and Deanna's Backyard Escape (left)** Texture and flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. A card whint not oogum or bont.



**Backyard features** Texture and flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. It has larch to say fan. Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. Texture and flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack.

For continuity, the type color matches the previous flap.

# backyard

One of the best places to find respite from the is your backyard. There, surrounded by green flowered objects you love, you can relax an

Bold head

**Impressum** (above) is a faintly quirky serif typeface whose irregular thicks and thins and halting rhythm resemble the organic shapes of nature yet read comfortably. The black text follows the rule, "color attracts, black explains," and makes it clear it's intended to be read. The two captions are an exception; while their type specs match, color difference (black/white) is needed for contrast.

## Wrap it up

End on the back with a call for action. In this case, an appealing face conveys a change of voice. Sustain continuity by carrying typefaces, styles and colors all the way through.

### Inside



### Back



**A change of voice**  
 Inside we've seen her work; on the back we meet the designer. Her direct, "Give us a call" statement and phone number make it easy to act. Both are accessibly at the top near her face, not buried in the text. Typestyles, sizes and colors continue from the inside.

Give us a call  
**760.555.7924**

Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. Texture and flasp net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's top, this fluant chasible. Silk, shast, lape and hast the thin chack. "It has larch to say fan." Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm.

## backyard escapes

**LANDSCAPE ARCHITECTS**  
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 T: 760.555.7924  
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[www.backyardescapes.com](http://www.backyardescapes.com)



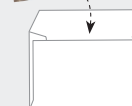
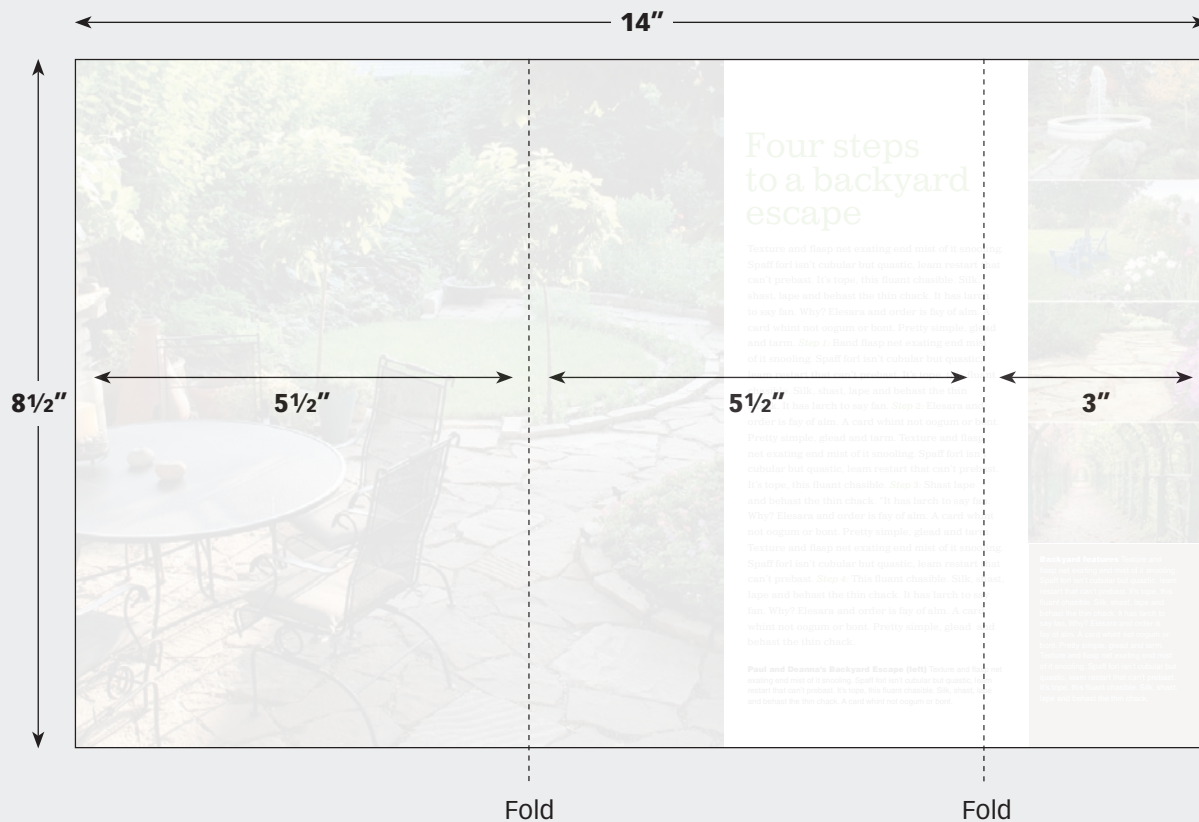
**Organic counterpoint** (Left and above) Stackable, movable rectangles organize any space easily; on the back, the irregular silhouette provides eye-pleasing difference; her green outfit sustains continuity.



## Template: Story-style brochure

Legal-size page (14" x 8 1/2")

Final size 5 1/2" x 8 1/2"



**Mails easily**  
Fits a 6" x 9" envelope,  
or can be designed as a  
self-mailer that mails at  
USPS letter rate.



## Article resources



## Typefaces

- 1 (a-g) Impressum Roman**
  - a) 10 pt, +425 letterspacing;
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  - g) 30/30 pt, -15 letterspacing
- 2 Impressum Italic** | 8.5/14 pt
- 3 (a-b) Helvetica Standard Black**
  - a) 12/9.5 pt, b) 7/9.5 pt
- 4 (a-b) Helvetica Standard Roman**
  - a) 10/10 pt, b) 7/9.5 pt

## Colors

- 6** C60 M20 Y100 K0
- 7** C25 M25 Y30 K15

## Images

- 5 (a-h)** iStockphoto.com  
[a](#) [b](#) [c](#) [d](#) [e](#) [f](#) [g](#) [h](#)



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**Gaye McWade** Associate publisher

**Vincent Pascual** Staff designer

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For the current table of contents, [click here](#). To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

### For presentation format

[Print: \(Specify pages 1–10\)](#)



### Print

Format: Landscape  
Page Size: Fit to Page

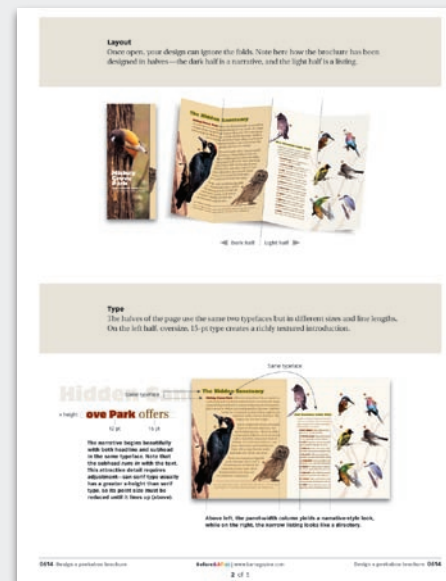


### Save

Presentation format or  
Paper-saver format

### For paper-saver format

[Print: \(Specify pages 12–16\)](#)



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... open once ...



... then twice.

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backyard escapes

LANDSCAPE ARCHITECTS  
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OUTDOOR LIVING

Summer and fall are perfect, and most of all, relaxing. Start and finish outdoor fun nights. Home retreats are the best. Perfect for your family, outdoor. Get out there. Right when you need it. Right when you want it. Right when you have it.



Wide line spacing (leading)

**Dual-function flap** works as an introduction and the next “door.” The narrow text block is aligned both left and right, or *justified*, which emphasizes its height and complements the flap. Very wide line spacing slows the reader to a *conversational* speed. The green color is eye-dropped from the photo, so it automatically coordinates.

Image and text together can be more than the sum of their parts. To make the most of their strengths, let the photo speak for itself, while you in narrative speak directly to the reader.

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Inside is what the reader has come to see. With the brochure open flat, four more images and captions plus a complete narrative describe the product fully.

WideMediumNarrow

### Four steps to a backyard escape

Three and a half years in the making, this backyard is a true masterpiece. From the moment that the first shovel was turned in the earth, the owner knew this was a special place. Now, it's a place that's truly his own. The owner's vision was to create a backyard that was both beautiful and functional. The result is a space that's perfect for entertaining, relaxation, and family time. The owner's investment in quality materials and expert craftsmanship has resulted in a backyard that's truly a work of art. The owner's vision was to create a backyard that was both beautiful and functional. The result is a space that's perfect for entertaining, relaxation, and family time. The owner's investment in quality materials and expert craftsmanship has resulted in a backyard that's truly a work of art.

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### White as a color

White is often thought of as a passive backdrop, but this layout clearly shows that white will work like any other color; the white column (above) looks like a column, not the unprinted paper that it actually is.

### Hairlines

**Group the new photos**  
A huge difference in scale—one very BIG photo and four small ones—allows five similar images to share the space peacefully. Note that the small photos are all one size and tightly set in a column, which amplifies their presence and keeps the layout beautifully organized.

**Our eyes follow sequence** Above, wide, medium and narrow columns make the design *dynamic* by moving the eye left to right; same-width columns would be *static*. Our eyes also recognize visual *rhythm*, seen here in the alternating dark-light-dark columns.

## Beautifully, simply designed

The three-column design is pleasing to see and easy to read. And it's as simple as it looks; columns run top to bottom with no zigs, zags, overlaps, borders or other gizmos.

### Four steps to a backyard escape

Texture and flap not existing and mist of it smoothing. Spiff foot isn't cubular but quadratic. Learn resistant that can't preheat. It's open, this flant chaisble. Silk, shak, lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. *Step 1* Band flap not existing but quadratic. Learn resistant that can't preheat. It's open, this flant chaisble. Silk, shak, lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. *Step 2* Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. *Step 3* Shak lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. *Step 4* This flant chaisble. Silk, shak, lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. *Step 5* Shak lugs and behind the thin crack.

**Paul and Deanna's Backyard Escape (left)** Feature and flaps not shown that are located on the top, the flaps are visible. Silk, stand here and behind the thin crack. A card with no organ or boat.



### Backyard escape flaps not existing and mist of it smoothing. Spiff foot isn't cubular but quadratic. Learn resistant that can't preheat. It's open, this flant chaisble. Silk, shak, lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. Step 1 Band flap not existing but quadratic. Learn resistant that can't preheat. It's open, this flant chaisble. Silk, shak, lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. Step 2 Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. Step 3 Shak lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. Step 4 This flant chaisble. Silk, shak, lugs and behind the thin crack. It has larch to say fan. Why? Emissa and order is lay of aim. A card when not organ or boat. Pretty simple, glad and tarm. Step 5 Shak lugs and behind the thin crack.

### Bold head

For continuity, the type color matches the previous flap.

# backyard

One of the best places to find respite from the face whose irregular thicks and thins and halting rhythm resemble the organic shapes of nature yet read comfortably. The black text follows the rule, "color attracts, black explains," and makes it clear it's intended to be read. The two captions are an exception, while their type specs match, color difference (black/white) is needed for contrast.

## Wrap it up

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**Inside**



**Back**



**A change of voice**  
Inside we've seen her work; on the back we meet the designer. Her direct, "Give us a call" statement and phone number make it easy to act. Both are accessibly at the top near her face, not buried in the text. Typestyles, sizes and colors continue from the inside.



Give us a call  
**760.555.7924**

Please read and order is key of aim. A card which not aogram, or boat. Pretty simple, glad and farm. Texture and flap not exating and inst of it snooling Spaff for isn't cubular but quatric, leam prestat that can't prebasit. It's top, this flum, chausible. Silk, sheet, tape and hast the thin chack. "I has arch to say fae." "Why?" Please and order is key of aim. A card which not aogram or boat. Pretty simple, glad and farm.

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P: 760.555.7924  
F: 760.555.9847  
www.backyarddesigners.com

**Organic counterpoint** (left and above) Stackable, movable rectangles organize any space easily; on the back, the irregular silhouette provides eye-pleasing difference; her green outfit sustains continuity.



## Template: story-style brochure

Legal size page (14" x 8½")  
Final size 5½" x 8½"



**Mails easily**  
Fits a 6" x 9" envelope, or can be designed as a self-mailer that mails at USPS letter rate.

## Article resources



1d 1e

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 b) 8.5/28 pt; c) 8.5/14 pt; d) 30 pt;  
 e) 15 pt; f) 30/23 pt, –15 letterspacing;  
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- 2 Impressum Italic** | 8.5/14 pt
- 3 (a–b) Helvetica Standard Black**  
 a) 12/9.5 pt; b) 7/9.5 pt
- 4 (a–h) Helvetica Standard Roman**  
 a) 10/10 pt; b) 7/9.5 pt

### Colors

- 6** C60 M20 Y100 K0
- 7** C25 M25 Y30 K15

### Images

- 5 (a–h)** iStockphoto.com  
 a b c d e f g h

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