Tampere University of Applied Sciences

Best-practice Workflow for Using Canva in Creating an Illustrated Book

An illustrated team building game book as a case study

Susanna Virtanen
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ABSTRACT

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The objective of this study was to test the free version of Canva as a layout tool for an illustrated book and to compare Canva in this context to its popular competitor Adobe InDesign. The focal points of comparison were functions, features and pricing. The aim was to gain better understanding about pros and cons of Canva, available features, effective workflow and to evaluate whether Canva is a useful tool for laying out an illustrated book. A layout design and illustration project for a team building game book was carried out as a case study.

The study was carried out during a volunteering period in the Turkish non-governmental organisation Gönüllü Hizmetler Derneği. The book project was funded by the European Union Sivil Düşün program and directed by Gönüllü Hizmetler Derneği. The team building game book was written and edited by Zafer Yılmaz. The data for this thesis were gathered from various sources including testing, interviews, relevant literature and web articles.

The results suggest that Canva can be considered as a valid tool choice for designing print layouts for users with strict financial limitations, while Adobe InDesign is more suitable for professional designers or users with limited time or complex projects.

Key words: Canva, layout design, illustration, book project

CONTENTS

ABBREVIATIONS AND TERMS

Font   A variation within a typeface, such as italic or bold. Today often used interchangeably with 'typeface'

Typeface   A collection of fonts, a term that refers to the visual style of lettering

Body text   Body text forms the main content of a text

Display font   A font intended to be used in large sizes

Kerning   The adjustment of individual spaces between characters in a text

Tracking   The adjustment of the spacing between characters in a text

Leading   The adjustment of the spacing between lines of text

Overset text   The part of a text that is not visible because it is 'left over' and cannot fit into the text frame

Justified text   Text that is aligned to the left and right side of a text frame

Widow   The last row of a paragraph appearing separate from the rest of the paragraph's text at the top of a page

Orphan   The first row of a paragraph appearing separate from the rest of the paragraph's text at the bottom of a page, or the last word of a paragraph appearing by itself on a row separate from the rest of the paragraph's text

|	
River	A trail of white space that appears in a paragraph when spaces align on top of each other on multiple adjacent rows. Especially visible in justified text with wide gaps
Layout grid	A guideline for placing content on a page, a structure of columns and lines
DPI	Dots per inch, referring to ink droplets from a printer
CMYK	Cyan, magenta, yellow and black, the standard colour mode for print
RGB	Red, green and blue, the standard colour mode for screen displays
Flattened PDF	Flattening a PDF reduces the file size and converts text into images or outlines
Bleed	An area on the edge of a page that will be trimmed off during printing
Snapping	The automatic alignment of elements
Perfect binding	The most common book binding type for soft cover books
Case binding	The most common book binding type for hardcover books
Coil binding	A binding method where the pages and covers of a book are secured in place with a plastic or metal coil that runs through holes pierced into the edge of the pages

1 INTRODUCTION

The objective of this study was to test the free version of Canva as a layout tool for an illustrated book and to compare Canva in this context to its popular competitor Adobe InDesign. The focal points of comparison were functions, features and pricing. This study looks to explore Canva's capabilities, features, and limitations in the context of creating printed materials, to find an effective workflow for layout project work, and to evaluate whether Canva is a useful tool for laying out an illustrated book.

Adobe InDesign is not affordable to many of its potential users, and this study was written to provide help and advice for people on a limited budget to choose design tools. Canva was chosen as the tool to be studied due to it being the most well known graphic design tool that can be used for free, and because it is approachable to not only graphic design professionals and students but also to users who have no previous design experience.

The study included a team building game book illustration and layout design project as a case study. The tools and software used in the project were a laptop computer, Wacom Intuos Draw CTL-490 drawing tablet, Canva's web version's free plan and Affinity Designer.

2   INTRODUCTION TO CANVA
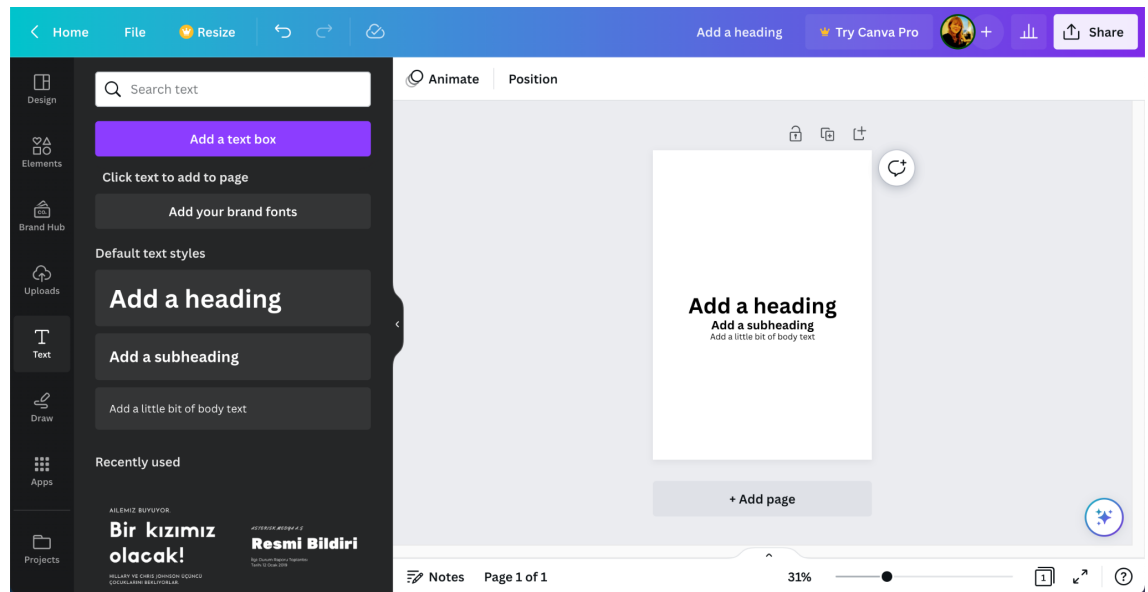
PICTURE 1. A screenshot of Canva's user interface

Canva is a web-based graphic design application that was founded in 2012 by Melanie Perkins, Cliff Obrecht, and Cameron Adams in Australia. Canva can be used for creating image and text layout designs for various purposes such as social media images, posters and pamphlets. Canva can also be used for designing simple motion graphics. In addition to the popular web version, Canva offers downloadable application versions for iPad, computer and mobile.

Perkins has stated that the idea for creating Canva arose from an objective of making design easy (Konrad 2019). Accessibility and collaborativeness were factors too: "[Perkins] was teaching design programmes to her peers in university when she realised that most of the programmes were expensive, complex, and inaccessible. She conceptualised a future of design which would be simple, virtual, and collaborative." (The Economic Times 2022). Accessibility, affordability and ease of use, while maintaining a fairly high level of versatility, could indeed be stated as Canva's main advantages over its rival products such as Adobe InDesign. Canva currently has more than 100 million users (Perkins 2022).

Canva offers several pricing plans, including a free plan and various paid plans. This study focuses on the free plan of Canva.

3 COMPARISON BETWEEN CANVA AND ADOBE INDESIGN

All of the lacking functions mentioned in this chapter are functions that Adobe InDesign offers.

3.1 Functions

A very unfortunate limitation in Canva is that a spread view is not available, and pages can only be viewed one by one (Picture 1). This is an obstacle for easily designing and previewing a complete spread in Canva. The grid view (explained in chapter 4.1) can be used to view all of the pages side by side, but this feature also leaves a gap between each page, and does not offer the possibility to separate cover pages from other pages (Picture 2). Editing and zooming are not possible in the grid view, which means that for example tweaking the positioning of text and image or previewing details are only possible when viewing a single page. Canva also does not allow the snapping of background images to the edges of print bleed or the editing of elements from multiple pages at the same time; each page must be edited separately.
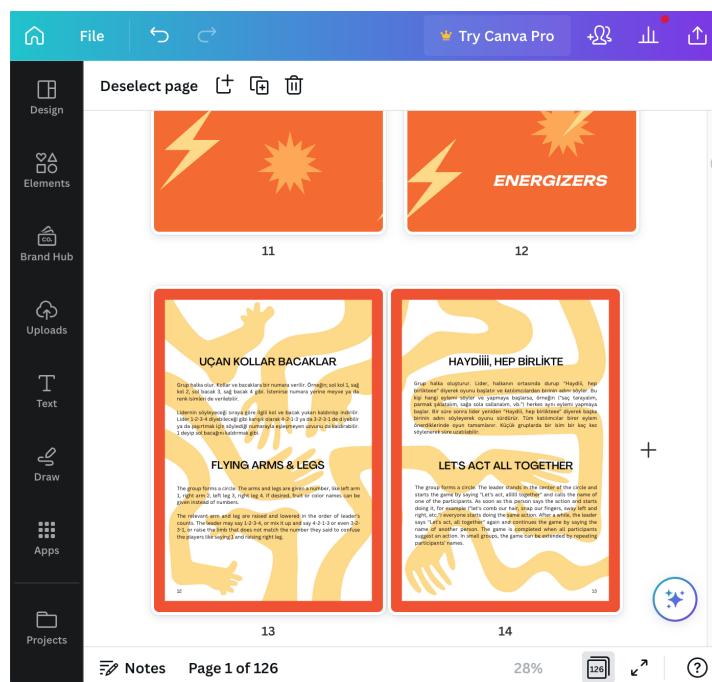
PICTURE 2. Spreads from the game book: viewing a spread on Canva is never seamless

Another quite necessary function that is missing in the free version of Canva is exporting PDF-documents in CMYK colour mode. This is why, when designing for print, it is even more essential than usual to ensure that the colour mode of all images is set to CMYK before importing them to a Canva document. Working with a preview that is as realistic as possible is always best-practice regardless of the layout software that is used. This minimises the risk of unpleasant surprises in the final printed product, such as lost visibility and readability of elements that lose vibrancy and contrast when converting from RGB or another colour mode to CMYK (Picture 3).

PICTURE 3. An illustration from the game book before and after conversion from RGB to CMYK colour mode

Canva does not allow the editing of individual words or letters in a text frame; changes in font size, colour and any other style adjustments are always applied to the entire text frame, even when only a part of the text is selected. If the designer wishes to create a visual effect that requires modifying individual words or letters in a text frame, they must separate the part that they wish to modify from the rest of the text. This may make the creating and positioning of visually compelling lettering tricky and time-consuming, but not impossible.

Canva also does not allow the adjustment of kerning. Fortunately however, very fine adjustments in tracking and leading are supported.

Canva does not have a function for automatically creating pages and text frames for overset text. This means that each page and text frame has to be added manually one by one. Furthermore, Canva does not have a function that allows automatically adding page numbers. In the game book project, this meant manually adding page numbers on a book with a total of 128 pages. This is why page numbers should be added at the end of a design project; otherwise the designer may be forced to repeat this rather time consuming step.

3.2 Pricing

Canva offers several pricing plans, including a free plan and various paid plans. Canva's free plan provides access to basic design tools, a limited collection of typefaces and a limited library of graphics and templates. The paid plans offer additional features such as access to a more extensive selection of typefaces, graphics and templates, the ability to export PDF-files in CMYK colour mode, and the ability to collaborate with other users. Apart from a free trial period for new users, Adobe does not offer a free plan option.

The Canva's paid plans are significantly more affordable compared to Adobe InDesign. While the monthly subscription fee for Adobe InDesign ranges from 24.19€ to 59.99€ per month, Canva's paid plans range from 9.15€ to 24.99€ per month.

In both of the interviews that were conducted with professional graphic designers during this study, the topic of Adobe Creative Cloud's rising prices spontaneously came up. "Adobe is pricing itself out of the market, and Canva is a valid competitor", said production AD and graphic designer Marina Nosko. Nosko specifies that for her own professional work, she is yet to find a more affordable software that she would be personally willing to switch to from Adobe InDesign, but she recognises that for many users, Canva's affordability is a notable contributor to its popularity.

Author, lecturer and graphic designer Carita Forsgren agreed to Nosko's notion on Adobe's high pricing, and added that she finds Affinity Publisher to be a better layout design tool than Adobe InDesign. Forsgren explains that she uses Canva for digital documents quite a lot because it is quick and easy, but she would not use Canva for print work. Forsgren adds that she often uses Adobe Acrobat for reducing the file size of PDFs that she has created on Canva, because Canva's exported PDF files are very large even when flattened.

4   WORKFLOW IN THE BOOK PROJECT

When determining the workflow best practices in this project, the focus was on placing the relevant phases of the project work in order with the goal of minimising the risk of having to repeat steps. Canva's limitations in automated functions increases this risk in some instances. This workflow is especially suitable for a layout project of a short or medium length book with a lot of images.

4.1 Relevant commands and settings

The user experience of Canva is designed to be intuitive and easy, which means that the amount of available functions is limited to ensure that any needed function can be found effortlessly. However, Canva does have a couple of functions that may be unexpected finds in a free web-based tool. These functions as well as the useful grid view are explained in the list below. Basic key commands such as copy, paste, undo and redo work on Canva as expected. Frequent document saving is automatic.

- Grid view: Click on the icon with two rectangles on the bottom right of the browser window. Click again to return to single page view. Adjust the browser window size to view pages two at a time.
- Adding print bleed: File - View Settings - Show Print Bleed
- Showing margins: File - View Settings - Show Margins

4.2 Phase one: Rough text placement, bleeds and margins

After creating the document, the first thing to determine is bleeds and margins. The instructions for this can be found in chapter 4.1. After that, text contents can be copied onto pages. Because Canva does not offer automatic placement of overset text, this has to be done one page and one text frame at a time. Depending on the project, time can be saved by duplicating previous pages and

using the elements already added, instead of creating blank pages and starting each page from scratch.

In this project, it was found to be counterproductive to put too much focus on the exact placement, fonts, sizes and colours of text at this stage. When the goal is to lay out numerous, compact bodies of information and leave plenty of room for illustrations, it is unnecessary and nearly impossible to determine functional font sizes and exact placement of texts before seeing a rough version of how they will fall into place. For this reason, in this phase the focus should not be on appearance, but on creating a 'spine' to work on and mapping out the amount of space needed for each group of text and images (Picture 4). However, in this stage it is important to choose one typeface for headings and a different one for body text, as this will make changing the typeface of all text frames with the same typeface very easy later on, since Canva offers a "change all" button when changing the typeface on one text frame.
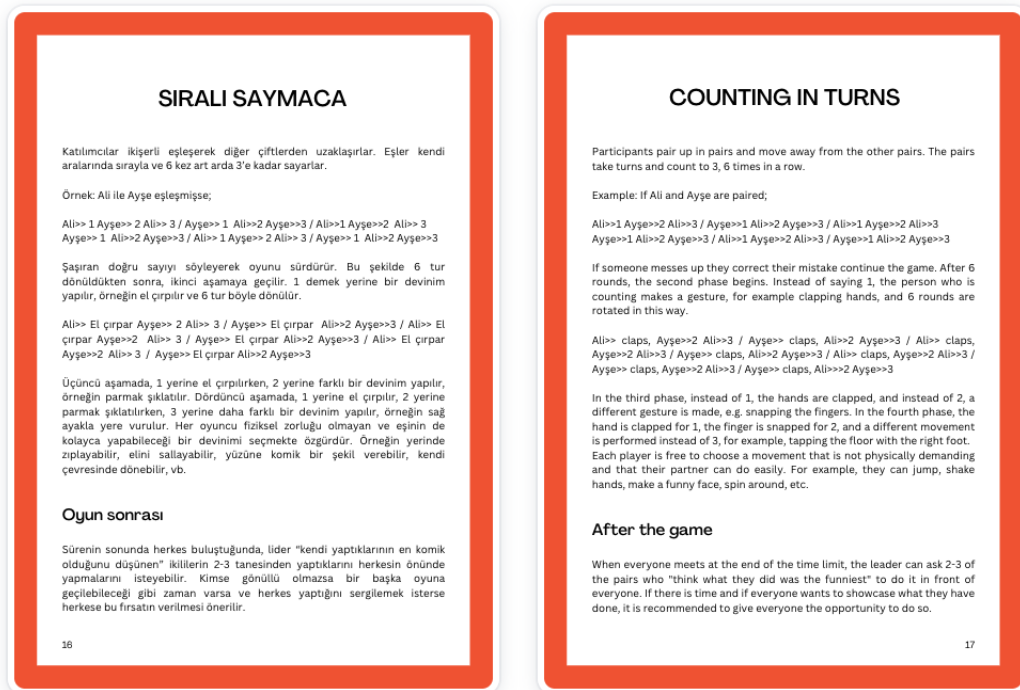
PICTURE 4. Rough text placement: the game instruction texts on this spread are the longest in the book that can be fitted on single pages, and so they can be used as a guideline for choosing the font size

Throughout the process, spreads should be checked regularly to make sure that they will appear as intended. This can be done by switching to grid view and adjusting the browser window width in a way that only two pages are displayed

on each row. Adding one blank page to the beginning of the document will ensure that the front cover page is separated and thus spreads are shown correctly. In an illustrated book project, an effective way to modify page distribution to ensure that pages are divided into spreads as desired is simply adding an illustration page wherever necessary (Picture 5).

PICTURE 5. An illustration has been added as a filler to ensure that the next game's instructions are located next to each other on the same spread

In Carita Forsgren's interview, she advised to keep in mind that the page number of the first page/left side of a spread is always an even number, and the second page/right side of a spread is always an odd number. This advice can be helpful whenever it is necessary to quickly, without switching to grid view and

adjusting the window size, check that the spread that is being worked on is in fact going to include the pages intended. Forsgren added that in a printed book, the number of internal pages should be divisible by four, eight, and preferably also 16.

4.3 Phase two: Refined text placement and layout planning

After all text content has been pasted onto pages, it is time to evaluate and edit the placements of text frames and the choices of typefaces and font sizes. Layout grids should also be determined in this phase, and it should be ensured that the number of internal pages is divisible by four, eight and preferably also 16. Since Canva does not allow the automatic placement of overset text, in this stage it is very important to make sure that changes in fonts, typefaces, text frame sizes or positioning should not be necessary in the later stages.

If the placing and topics of illustrations are not predetermined, this phase is a good moment to take notes of the contents of the text to map out where illustrations may be relevant and necessary, or perhaps which parts of the text would be easy and fun to illustrate.

In her interview Carita Forsgren accentuated, that paying attention to not making the middle of a spread design visually busy is very important, as a part in the middle is almost guaranteed to be hidden in the printing process and/or as the pages get their natural curved shape in the middle part of the spread.

4.4 Phase three: Typography and image placement

In the third phase, typography and readability should be checked and illustrations should be laid out to their places. The resolution on illustrations should be at least 300 DPI, and the sizes of the images should be checked to ensure that they are the right size. Photopea is a good option for a designer who does not have access to paid photo editing software.

Typography and readability checking can include fine adjustments to tracking and leading, the removing of widows, orphans and rivers, and the checking of body text/heading hierarchies' clarity (Picture 6).

diam diam ante, lobortis sed, dignissim sit sit amet, condimentum in, taciti Pellentesque nec lectus non risus auctor lobortis. Vestibulum sit amet dolor a ante suscipit pulvinar. Sed lacinia. Aliquam erat volutpat. In hac habitasseplatea dictumst. Vivamus sit amet sem vitae tellus ultricies

PICTURE 6. A river in filler text

Rivers are difficult to spot on screen, and the most efficient way to find them is checking the text on a printed proof. Ways for spotting rivers on screen can be squinting or viewing the screen from farther away. Any rivers can be removed by adjusting tracking or hyphenation, or both. (Felici, 2011, 163.)

There are two possible approaches to removing widows and orphan words. If the widowed/orphaned row is very short, it can be moved up and joined with the previous row by 'tightening' the paragraph, so narrowing the gaps between letters and words, by the means of tracking and/or hyphenation adjustments. For a longer widow row or orphan word, a better solution is 'loosening' the paragraph by widening gaps, also through adjustments of tracking and/or hyphenation. Unfortunately, these approaches rarely work on orphan rows, and orphan rows often require editorial adjustments as opposed to compositional ones. (Felici, 2011, 160-162.)

4.5 Phase four: Page numbers and print-ready document

Page numbers should be the very last step of the process. The designer should use a typeface that has not been used in the text earlier to ensure that it will be easy to change the page numbers' typeface later on if necessary. Even numbers can be justified to the left and odd numbers to the right to ensure that

changing their typeface is not going to change the positioning of the page numbers.

To make a print-ready document on Canva, the primary things to take into consideration are exporting in the correct file format with the correct settings, as well as resolution and colour mode. The finished document should be exported as a PDF for print with crop marks and bleed included. The PDF should be flattened to reduce file size and to avoid issues with font substitution. The resolution of all images in the document should be at least 300 DPI, and their colour mode should be CMYK.

Canva has partnered with several printing companies and offers the option of creating printed materials directly from Canva documents. Ordering the final printed product directly from the platform instead of using a separate printing service provides the advantage of eliminating the need to export designs, saving time and reducing the likelihood of errors. Canva's customization options for printed books include paper type, cover finish, binding, and size. Binding options include methods such as perfect binding, case binding, and coil binding.

Canva's pricings for printed products vary depending on the customization options selected. Prices start at 8.99€ for a 20-page softcover book, with a 0.18€ additional charge for each added page. For a hardcover book, prices start at 22.99€ for a 20-page book, with additional pages charged at €0.45 per page. These prices can quickly get quite salty for a user who is planning on printing more than a few copies. Canva's printing service is limited to a maximum of 300 pages per book, which can also be a major obstacle for users with larger scale projects.

5 EXECUTION OF THE BOOK PROJECT

The client for the book design project was Gönüllü Hizmetler Derneği (GHD), a Turkish non-governmental organisation that, among other things, organises volunteer work camps. GHD's camps' age groups start from 10 years old and have no upper age limit. The purpose of the game book is to be used at camps and youth gatherings as ice breakers, team builders and fun pastimes. This project was a part of a long term volunteering period as GHD's social media intern. The client GHD's contact persons in the project were Zafer Yılmaz and Kevser Çimenli. The author and editor of the game book was Zafer Yılmaz.

5.1 Communication with client

To start the project, a kickoff meeting with Zafer Yılmaz was held to discuss the contents of the book and the client's wishes for it. Yılmaz presented a draft version of the book's text and gave a walkthrough of the contents and categories of the book. The goal of the project was essentially to create a book that presents the rules and instructions of a total of 48 games that Yılmaz had created.

The 49 games in the book were divided in eight different categories: energizers, team building games, creative drama games, games to have fun, icebreakers, awareness games, mind games and communication games. All of the game instructions were written in both Turkish and English.

PICTURE 7. The cover page and a spread from Dijital Buluşmalarda Oyun Oynamak İster Misiniz? / Would You Like to Play Games at Digital Meetings? (Yılmaz, 2020, 1, 16, 17)

The client did not give any specific requests when it came to the visual appearance of the book, only the page size of the book was requested to be A4 (210x297 mm). Yılmaz presented his previous game book as an example to demonstrate what the book could look like but emphasised that the new book did not have to follow the visual appearance of the previous book in any way (Picture 7).

5.2 Planning a visual framework

Due to the book being about having fun with games, the aim was set to achieving a joyful and playful mood. Since GHD's camps' age limit is 10 with no upper limit, special attention was paid to achieving a colour scheme and visual style that would be appealing to readers of all ages.

To clearly separate the different categories of games from each other, a colour for each category was appointed (Picture 8). The category colours were used in the index, as a frame colour for each page, and as a background colour for each category's starting spread.

PICTURE 8. Example of a category's starting spread with bright red as the category's appointed colour

Certain rules and guidelines of graphic design were taken into consideration when choosing typefaces for this project. Encouraged by *A Pocket Guide, Combining Typefaces*, an anchor font was chosen. An anchor font is a typeface that is chosen at the beginning of a design process to set a tone to all elements in a design project. "Choose a face that reflects the subject matter, suits your design goals, performs well in the contexts that matter to you, and is understated relative to other visual elements you'll employ". (Brown, 2013, 28.) *The Big Book of Font Combinations* advice was also taken into account: "The farther apart the typeface styles are, as a generic but not infallible guideline, the more luck you'll have. Fonts that are too similar look bad together" (Bonneville, 2010, 11).

When choosing typefaces for this game book project, the focus was on finding a combination that fits the joyful look, is visually harmonious and easily readable. Due to its whimsical nature, Unica One was chosen as an anchor for headings and decorative text elements, and Agrandir Black to be used as a display font. For body text, the default body text typeface Canva Sans was actually very well suited and therefore chosen.

Many different colour palettes were experimented on, but later it was decided that the idea of relying on a set of a few colours throughout the entire book

should be rejected. Instead, keeping each individual spread's palette simple seemed like a more appropriate solution. This decision was in harmony with the category colours changing throughout the book, and gave significantly more freedom and room for variety in each illustration's style. When choosing colours for each illustration, harmony within the spread, sufficient contrast and joyfulness were prioritised. Visual harmony and consistency throughout the book was maintained by using saturated and bright colours, colour themes for categories, and consistency in typography and layout patterns. Balance and 'breathing space' to compensate for the variety and vibrancy of colour was pursued by paying special attention to ensuring that the amount of white space was sufficient.

PICTURE 9. A spread with colourful handwriting headings as the illustrative element of the spread
PICTURE 10. A page with headings in standard type and drawings as the illustrative element

5.3 Illustrations

The texts in the book explained the rules and instructions of the games clearly and in detail. This is why most of the games to be illustrated were chosen based on which games would be easy and fun to illustrate, as opposed to basing choices on which games require informative visuals to support the texts (Picture 11).

En çok oy alarak suçlanan kişiye kendini savunma şansı verilir. O, son sözlerini söyledikten sonra bir kez daha oylama yapılır ve yine en az yarıdan bir fazla oy çıkarsa yönetici o kişinin öldüğünü ilan eder, kağıdını açar ve kimliğini açıklar. Bu kişi gerçekten kurt adam olabileceği gibi, sıradan bir yurttaş ya da bir başka karakter olabilir. Yeterli oy çıkmazsa oyun yeniden başlar ve herkes uykuya dalar. Oylar yeterli ve suçlanan kişi kurt adamsa oyun biter, yurttaşlar kazanır.

Kurt adam yakalanana kadar yeni turlar döner. Herkes yeniden uykuya dalar ve yukarıdaki işlemler yinelenir. Eğer yakalanmadan oyunu bitirirse kurt adam kazanmış olur. Grup oyun bitmeden kurt adamı ortaya çıkarırsa yurttaşlar kazanır. Kurt adamın kazanması için kendisi, yanlışlıkla yurttaşlar tarafından suçlanıp öldürülmediyse dansöz ve bir başka karakterin kalması yeterlidir.

Then the group starts to discuss among themselves who the werewolf is. Everyone explains who they suspect with their own reasons. Some may not speak at all. After 5 minutes, the leader takes a vote to determine the most accused person. For example, they ask "How many people have accused Ahmet?" In order for a person to be accused, one more than half of the remaining (undead) people in the game must vote. A person can only vote once in a round.

The person accused with the most votes is given the chance to defend themself. After they give their defence, another vote is taken, and if there is still at least one more than half of the votes, the leader declares the person dead, opens their paper and reveals their identity. This person can be a real werewolf, an ordinary citizen or any other character. If there are not enough votes, the game continues on without an execution and everyone falls asleep. If there are enough votes and the accused is a werewolf, the game ends and the citizens win.

The process is repeated until either the werewolf is caught and the citizens win, or there are only the werewolf, the dancer (if they are not executed by the citizens before this point) and one other character remaining, and the werewolf wins.

PICTURE 11. The purpose of the illustrations was not to provide information, but simply to add colour and variety to the overall visual appearance of the book

In the absence of a need for informative/instructive illustrations, the illustration style that was selected was colourful images that relate to details from each game's instructions or names rather than visualise how the game is played. There was only one exception to this rule; one game required a table to visualise rules and it was found that, in order to keep the table coherent with the playful overall appearance of the book, it should be colourful and illustration-like rather than a simple black and white Word-table (Picture 16).


PICTURE 12. Front cover sketches

All illustrations were vector drawings created digitally with Affinity Designer and a Wacom drawing tablet. These tools had been acquired much before this project, so the intuitive and reasonable choice was to use them even though the goal of this study was to find low-budget solutions. Both of these tools are in the more affordable category in their respective fields, but not free of charge. The cost of Affinity Designer is a 54,99€ single payment with no monthly subscription fees. The drawing tablet that was used for this project is no longer in production, but the very similar Wacom Intuos Pro small costs 79,89€.

If one would wish to carry out a similar project nearly or completely free of charge, one possible solution would be opting for, for example, a cheaper tablet such as the One by Wacom Small (45€) paired with Photopea. Other, more affordable ways to illustrate a project could be, for example, pencil or marker drawings on paper photographed with a smartphone and edited on a free image editing tool such as Photopea, or images from free web stock image libraries like Pexels or Unsplash. When it comes to stock image libraries, Forsgren warns that stock images do have a tendency to 'pop out' among original images. This can have a negative effect on the appearance and visual coherency of a design. Forsgren recommends Canva's own image stock as an option for designers intending to use stock images in their Canva designs.

5.4 Layout

The game instruction texts were divided in two categories; texts that are short enough to fit on one page in both languages, and games that need an entire spread or more pages per language. Some exceptions were made; if the book's structure so required, short texts were spread out on an entire spread. Exceptional layout was also done with games which had such long and complex instructions, that the texts in each language required more than one page of space.
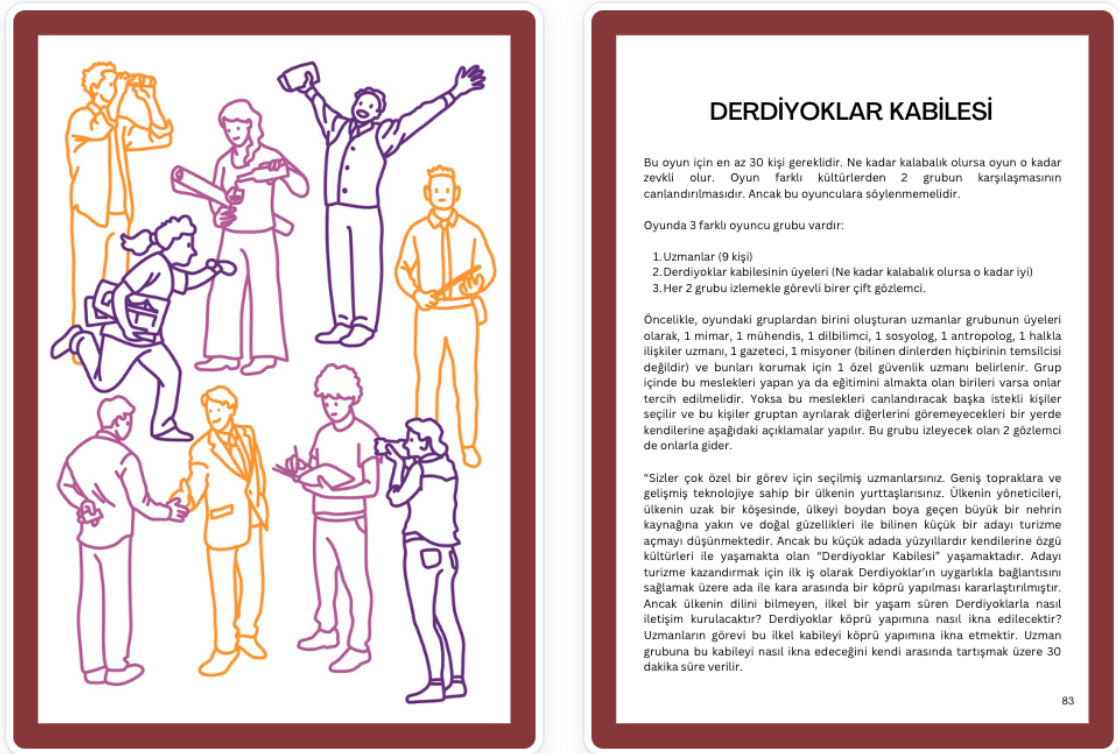
PICTURE 13. A spread that shows a full-page illustration at the beginning of a multiple-page game. The game is a roleplaying game, and the illustration depicts characters to be played by participants

A strict layout grid was not applied in this project; only side margins and spaces between headings and body texts were strictly the same throughout the book. The text frames' vertical starting points varied greatly from spread to spread, and actually text groups were centred or positioned according to illustration positions and shapes instead of aligning them to a top margin as is usually advisable.

5.5 Feedback and corrections

This stage was done twice with GHD and twice with the Sivil Düşün Program. Because previewing spreads was relevant for this project, the client was advised on how to do that. For the first round of feedback, an unfinished version of the book was sent for evaluation to Zafer Yılmaz. As per Yılmaz's request some illustrations were removed and replaced, two text frames were moved from the last page inside of the book onto the back cover, and some minor changes were made to the typography of the index of the book (Picture 14).
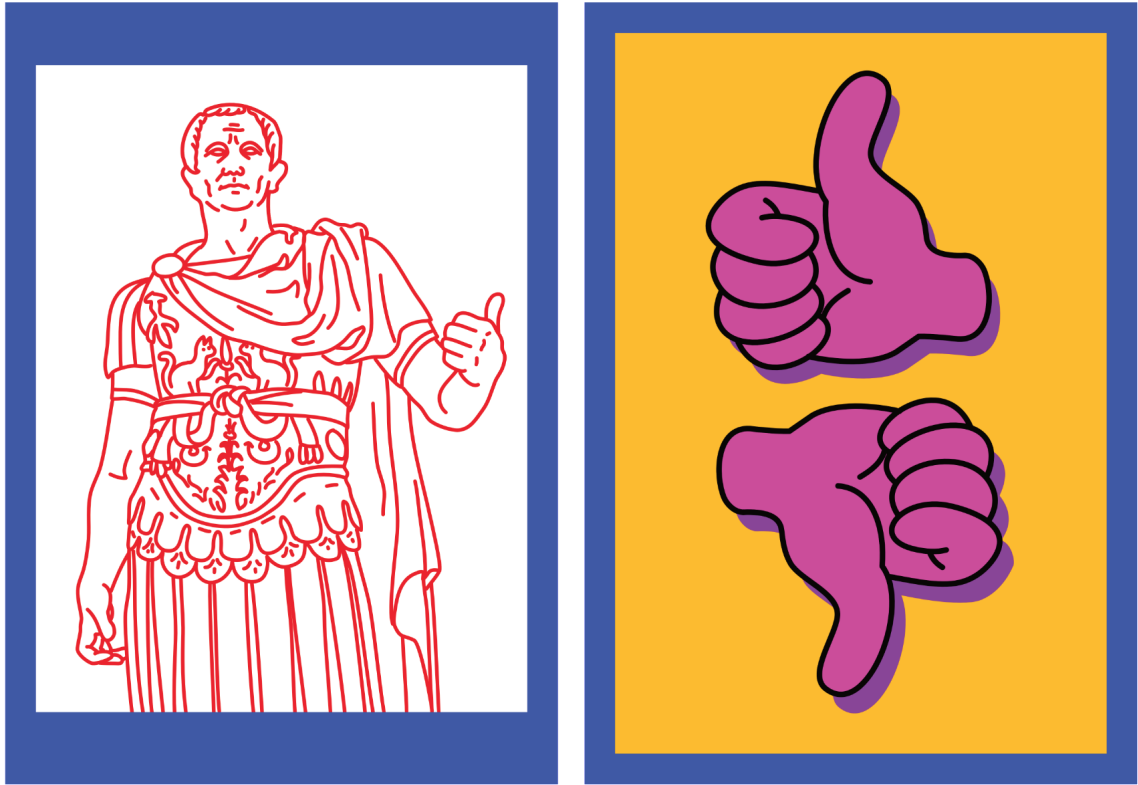
PICTURE 14. Before and after Yılmaz's feedback; an illustration depicting Julius Caesar with one thumb up was replaced, because according to the client the illustration was 'too Greek'

For the second round of feedback, a first finished version of the book was sent to Yılmaz. Some spelling errors were corrected, but further changes were not requested.

Once the final adjustments had been made, the book was sent to Orhun Bayraktar from the Sivil Düşün Program for checking. Bayraktar requested changes to the covers of the book. The Sivil Düşün Program's logo was requested to be placed alone at the bottom centre of the front cover, and on both covers, the logo should be switched to a version of the logo that includes the European Union's flag (Picture 15).

PICTURE 15. The book's front cover before and after Bayraktar's feedback

As the supervisor of this thesis, Carita Forsgren commented on the readability of some parts of the book where the Unica One typeface was used, saying that they were "nearly impossible to read" (Pictures 16, 17). Because of this, a last-minute change was made to the typeface choices; throughout the book, Unica One was replaced by different fonts from the Agrandir typeface. This was also a decision that improved the overall visual coherency of the book, as it reduced the number of typefaces used in the book by one.

4X	HER GRUP –10 PUAN ALIR
4Y	HER GRUP +10 PUAN ALIR
2X 2Y	X'LER +20, Y'LER –20 PUAN ALIR
3X 1Y	X'LER +10, Y –30 PUAN ALIR
3Y 1X	Y'LER –10, X +30 PUAN ALIR

| 4X	HER GRUP –10 PUAN ALIR
4Y	HER GRUP +10 PUAN ALIR
2X 2Y	X'LER +20, Y'LER –20 PUAN ALIR
3X 1Y	X'LER +10, Y'LER –30 PUAN ALIR
3Y 1X	Y'LER –10, Y'LER +30 PUAN ALIR

PICTURE 16. The informative and decorative table before and after Forsgren's feedback

PICTURE 17. The book's back cover before and after Bayraktar's and Forsgren's feedback

One more last-minute adjustment was needed because the total number of pages was not divisible by four. It was determined that adding enough content to fill six more new pages and therefore reach a figure divisible by eight would be too time-consuming, and removing two pages to reach such a figure was not possible. A large illustration was added to the book to increase the number of pages by two so that it is divisible by four (Picture 18). It was determined that if the printing company requires the number of pages to be divisible by eight, four blank pages will be added at the end of the book.

Because this change was done at the end of the project, it also resulted in the need for editing all of the page numbers following the newly added spread. Luckily, a suitable spot for the new illustration was found at the end of the book, and only eight page numbers needed to be changed.
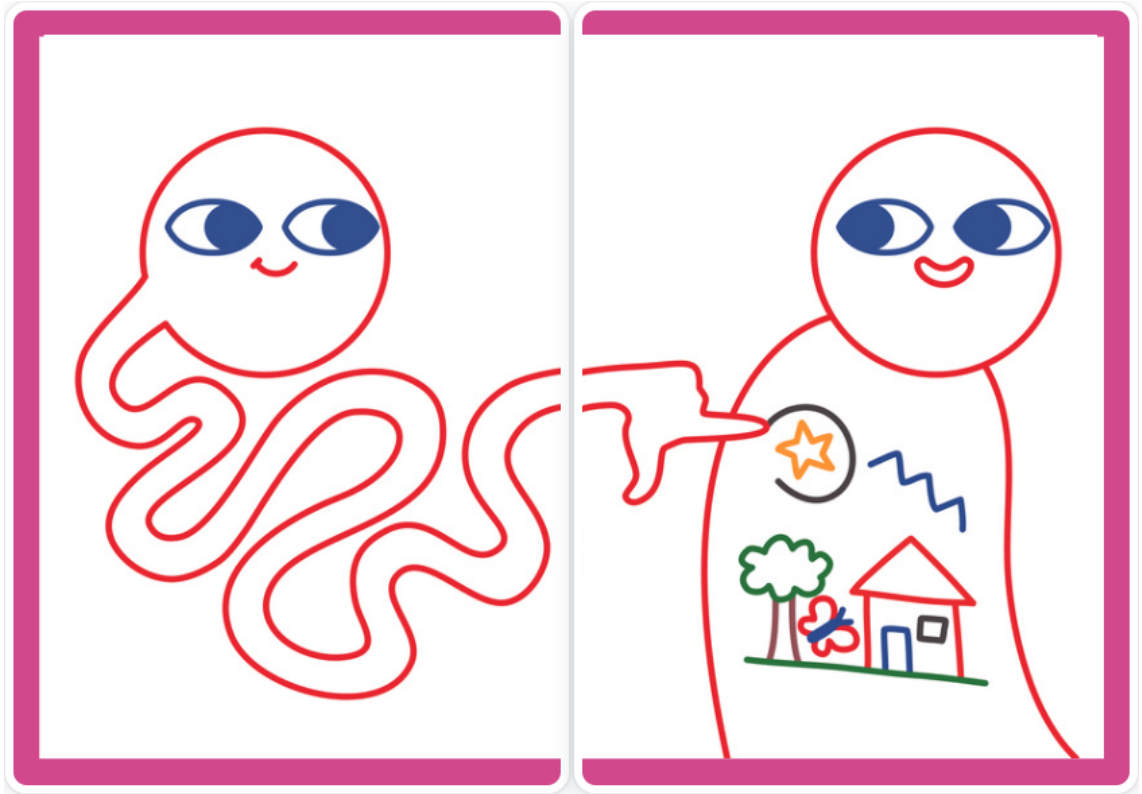
PICTURE 18. An illustration spread was added to the book to ensure that the total number of pages adds up to a figure divisible by four

Finally, the last changes were checked by Yılmaz and Bayraktar, and the book was exported as PDF for printing. Unfortunately the printing stage of this project was unexpectedly delayed, so this report does not include details of communication with the printing company. It was decided that in addition to a printed version, the book would also be published as a PDF on Gönüllü Hizmetler Derneği's website.

6 DISCUSSION

In this study it was found that the free version of Canva does have all the functions and features needed for creating the layout of a short illustrated book. However, Canva has some significant shortcomings compared to Adobe InDesign. For example, if one wishes to use Canva for a novel or any project where the main objective is to lay out large amounts of content in a consistent way on a large number of pages, using Canva is not a good option due to its severely limited automated functions.

Technically speaking, even a novel layout project can be done using Canva, but compared to Adobe InDesign, significant increase in the amount of time required to finish a project can be seen with each added page. Essentially, Canva can be considered as the choice for a designer with strict financial limitations but time and patience to spare, while InDesign is an option that is time-effective, but not cost-effective.

It is worth noting that the range of advanced and automated functions offered by Adobe InDesign is much wider compared to Canva's, which may force professional designers or users with complex design projects to opt for Adobe.

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