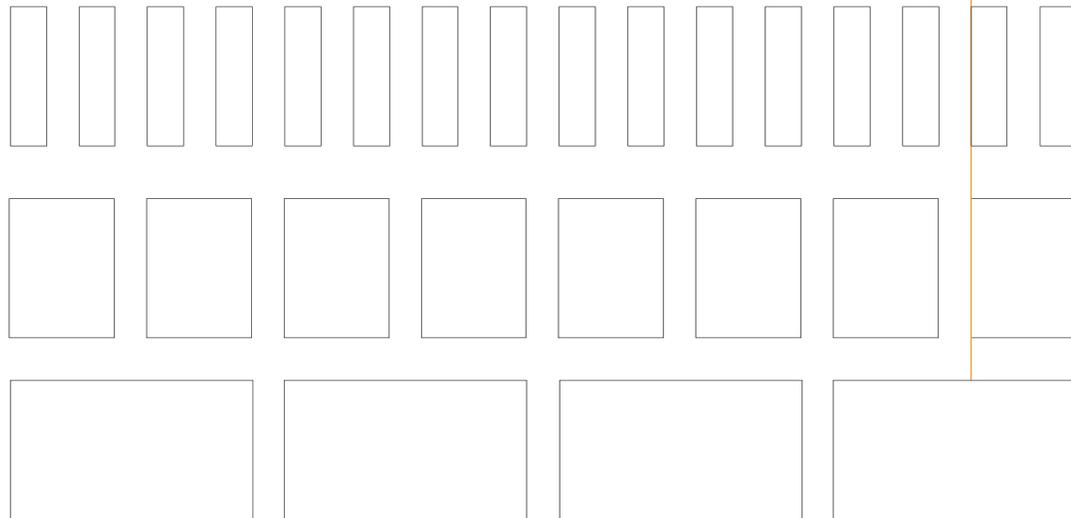


REVISED AND UPDATED

# LAYOUT ESSENTIALS

*100 Design Principles for*  
**using grids**

**BETH TONDREAU**



Know the Components  
Learn the Basic Structures  
Assess the Material  
Do the Math  
Make it Easy for the Reader  
Determine an Order  
Consider All Elements  
Define Space with Color  
Use Space as a Graphic Element  
Maintain Interest with Pacing  
Give the Subject a Face  
Decide Margins  
Work in Proportion  
Consider Equality  
Design for Differences  
Regulate Rules  
Add Fluidity to Order  
Define Understandable Zones  
Mix Quirks with Consistency  
Alternate Formats  
Make it Look Simple  
Define Columns Typographically  
Control Crowding  
Lower the Columns  
Shift Shapes  
Syncopate the Rhythm  
Mix It Up  
Simplify Complex Elements  
Make Do-it-Yourself Easy to Follow  
Know Website Basics  
Break It Down  
Leave Some Breathing Room  
Combine Modules  
Make Space Count  
Consider Organic Modules  
Think of the Chart as a Whole  
Enhance Charts  
Deploy Joy  
Use Frames Judiciously  
Think Outside the Rectangle  
Arrest Attention with Color  
Control the Palette  
Let the Color Be the Information  
Marry Color and Typography  
Contain and Clarify with Color  
Emphasize Info with Color Typography  
Enliven Calendar Boxes with Color  
Code with Color  
Separate Items with Color  
Attain Color Using Weight, Size, and Shape  
Separate Signage into Sections  
Systematize using Bands  
Use Space to Define Horizontal Areas  
Illuminate Timelines  
Treat the Navigation Bar as a Flag  
Be Clear *and* Playful  
Flip It





# LAYOUT

## ESSENTIALS





REVISED AND UPDATED

# LAYOUT ESSENTIALS

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*100 Design Principles for*  
**using grids**

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BETH TONDREAU





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Design Associate: Patricia Chang

Diagrams: Punyapol "Noom" Kittayarak and Patricia Chang

Printed in China

**FOR  
PATRICK JAMES O'NEILL**

*Who is kind, loving, funny, nurturing, a good sport, wry,  
patient, a great cook—and at least 92 other attributes.*

## CONTENTS

*“Just as in nature, systems of order govern the growth and structure of animate and inanimate matter, so human activity itself has, since the earliest times, been distinguished by the quest for order.”*

—JOSEF MULLER-BROCKMANN

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*“A grid is truly successful only if, after all of the literal problems have been solved, the designer rises above the uniformity implied by its structure and uses it to create a dynamic visual narrative of parts that will sustain interest page after page.”*

—TIMOTHY SAMARA  
*Making and Breaking  
the Grid*

## INTRODUCTION

*“Grids are the most misunderstood and misused element in page layout. A grid is only useful if it is derived from the material it is intended to handle.”*

—DEREK BIRDSALL  
*Notes on Book Design*

A grid system organizes space and supports a range of material for many kinds of communication; it ordains and maintains order, oftentimes without being obvious. A grid is a plan and not a prison.

Although grids have been used for centuries, many graphic designers associate grids with the Swiss, whose rage for order in the 1940s led to a systematic way of visualizing pretty much everything. Towards the end of the last century, grids were considered monotonous and boring, but currently, with so much data and imagery moving swiftly along multiple platforms, grids are again viewed as essential tools, relied upon by both newbies and seasoned practitioners alike.

This book is a primer, a short take on how grids can be used. Each of the 100 principles offers a nugget that is helpful in building a layout or communication system—and each contains images of projects in a range of media by designers or design firms throughout the world.

No single principle works on its own. Often, projects or systems incorporate multiple precepts. So, this update lists how some principles cross refer to different portions of the same project or to a completely different project. One case shows components of communication system in more than one principle. This edition contains more examples of design’s applications to print, desktop, tablet, device, or all of the above.

The strength of this book stems from the work of talented and generous designers whose work is inspiring, solid, delightful, controlled, and augment the topic. I hope the examples in *Layout Essentials* will instruct, intrigue, and excite, while guiding you to recall the most essential precept of communication: Ensure that your work reflects and enhances what you or the author want to communicate.



## ELEMENTS OF A GRID

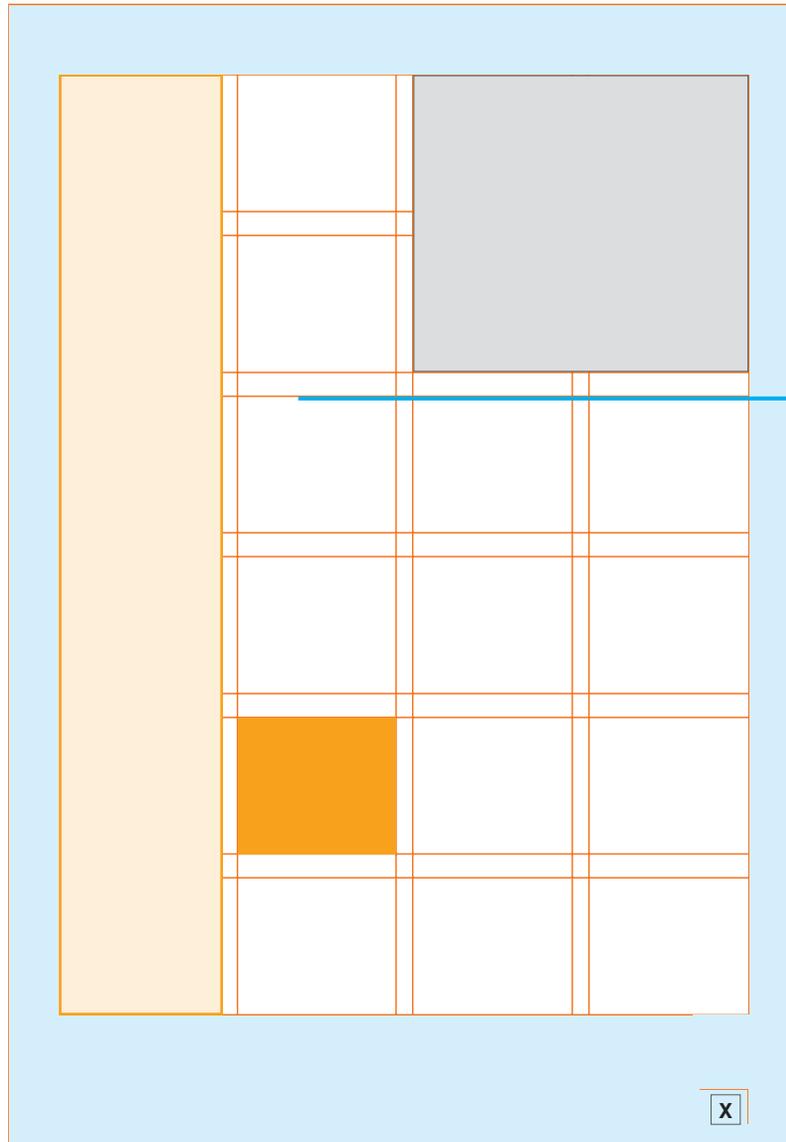
# 1. Know the Components

The main components of a grid are margins, columns, markers, flowlines, spatial zones, and modules. Starting a new project can be hard. Begin with your content, then set up your margins and columns. You'll need to make adjustments. Just start.

**COLUMNS**  are vertical containers that hold type or images. The width and number of columns on a page or screen can vary, depending on the content.

**MODULES**  are individual divisions separated by consistent space, providing a repeating, ordered grid. Combining modules can create columns and rows of varying sizes.

**MARGINS**  are buffer zones. They represent the amount of space between the trim size, including gutter, and the page content. Margins can also house secondary information, such as notes and captions.



**SPATIAL ZONES**  are groups of modules or columns that can form specific areas for type, ads, images, or other information.

**FLOWLINES**  are alignments that break space into horizontal bands. Not actual lines, flowlines are a method for using space and elements to guide a reader across a page.

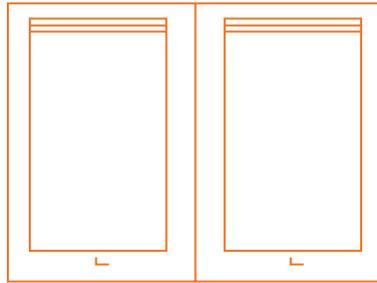
**MARKERS**  help a reader navigate a document. Indicating placement for material that appears in the same location, markers include page numbers, running heads and feet (headers and footers), and icons.

## BASIC GRID DIAGRAMS

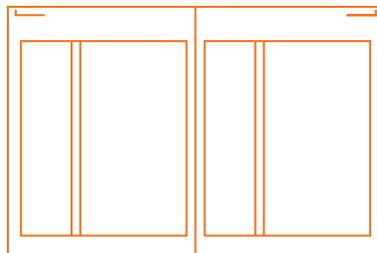
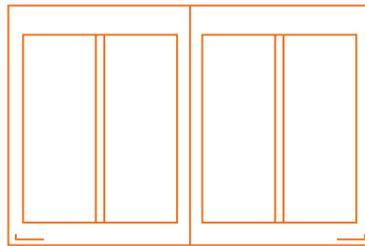
# 2. Learn the Basic Structures

Although the diagrams below show common structures, there are additional variations on the basic configurations. The multicolumn grids of newspapers and their sites extend beyond three columns to five or more.

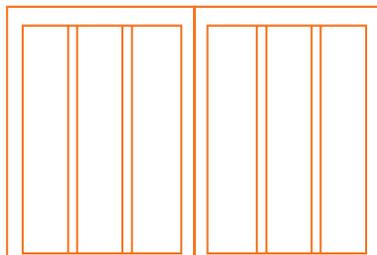
**A SINGLE-COLUMN GRID** is generally used for continuous running text, such as essays, reports, or books. The block of text is the main feature on the page, spread, or device screen.



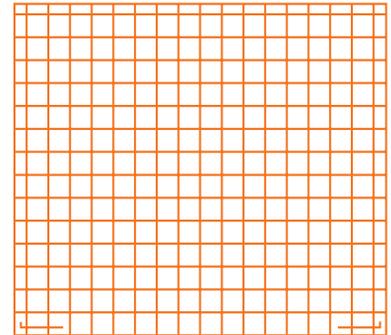
**A TWO-COLUMN GRID** can be used to control a lot of text or to present different kinds of information in separate columns. A double-column grid can be arranged with columns of equal or unequal width. In ideal proportions, when one column is wider than the other, the wider column is double the width of the narrow column.



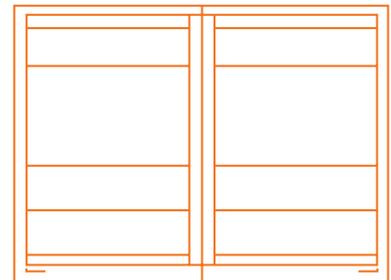
**MULTICOLUMN GRIDS** afford greater flexibility than single- or two-column grids, combine multiple columns of varying widths and are useful for magazines and websites.



**MODULAR GRIDS** are best for controlling the kind of complex information seen in newspapers, calendars, charts, and tables. They combine vertical and horizontal columns, which arrange the structure into smaller chunks of space.



**HIERARCHICAL GRIDS** break the page into zones. Many hierarchical grids are composed of horizontal columns. Some magazines organize contents pages horizontally. For ease and efficiency, many devices break material into horizontal bands.



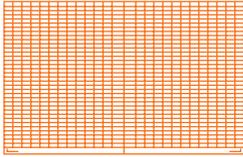
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### START BY ASKING

- What is the material? Is it complicated?
  - How much of it is there?
  - What is the goal?
  - Who is the reader/browser/user?
-

## DETERMINE THE APPROPRIATE GRID

### 3. Assess the Material



Content, margins, amount of imagery, desired number of pages, screens, and panels all factor into deciding how to set up a grid. Above all, the content determines the structure of the grid. The grid you use depends on each specific design problem, but below are some general guidelines:

- Use a **SINGLE-COLUMN GRID** when working with continuous text, such as an essay or a book. A single column of text can seem less intimidating and more luxurious than multiple columns, making it suitable for art books or catalogs.
- For more complicated material, **TWO-COLUMN** or **MULTICOLUMN** grids afford flexibility. Columns that can be further broken into two provide the greatest number of variations. Multicolumn grids are used for websites to manage a huge range of information that includes stories, videos, and ads.

- For a lot of information, such as that in a calendar or schedule, a **MODULAR** grid helps to arrange units of information into manageable chunks. A modular grid can also be applied to newspapers, which have many zones of information.

- **HIERARCHICAL** grids divide pages or screens **HORIZONTALLY** and are often useful for simple websites, in which chunks of information are ordered, to provide easier reading while scrolling down a page.

All grids create order, and all involve planning and math. Whether a designer is working in pixels, picas, or millimeters, the key to the rational order of a grid is making sure the numbers add up.

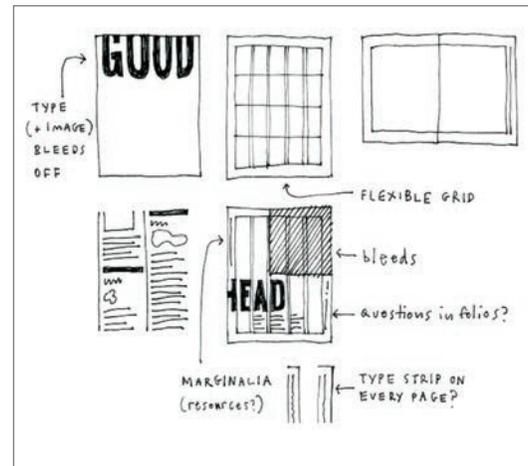
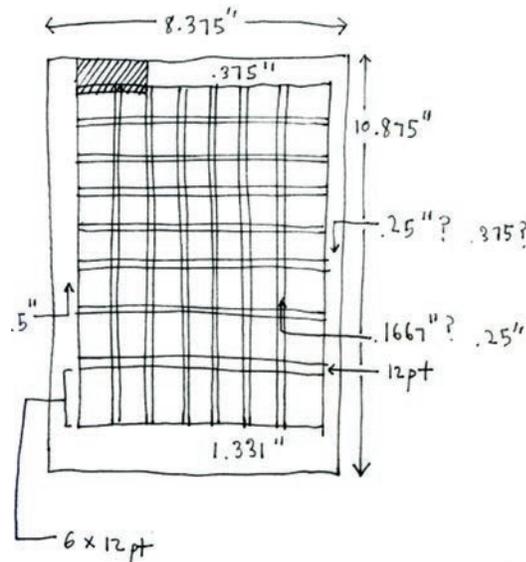
PROJECT  
*Good* magazine

CLIENT  
Good Magazine, LLC

DESIGN  
Open

DESIGNER  
Scott Stowell

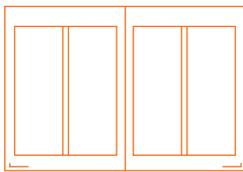
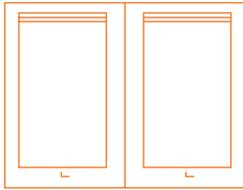
Sketches by a master designer show how a grid evolves.



Developmental sketches show possible grids for the format of a magazine.

## FORMATTING TEXT

# 4. Do the Math



Consider the main text first and analyze the project's complexity—most projects have restrictions, such as size, number of pages, and colors. When paying attention to the content, also factor in any project criteria.

Once you know the sizes of the page or screen and your basic text, figure out how the elements fit on the page. If you're working with text only, you can fit your text into the allotted number of pages. If you also need to include images, headings, boxes, or charts, first determine the amount of space needed for the text. The remainder is the amount of space left for imagery, charts, and other information. Often, you will need to simultaneously calculate numbers for all elements.

When you have determined the basic approach to the material and its fit, you can dive into the details of headings and hierarchies. (See next principle.)

### TYPOGRAPHY TIPS

Type's texture springs from size, space, width, and line breaks. Consistent color of running copy is easy for the reader to follow. If the text is lengthy, it must be large enough, with enough leading (space between the lines), to support an easy reading experience. If the columns are narrow, avoid gappy word spaces, by either setting type small or, alternatively, flush left, unjustified right.

Because different typefaces set differently, there is no perfect criterion for type sizes. For instance, 10 pt. Helvetica looks a lot bigger than 10pt. Garamond. With the exception of the words Helvetic and Garamonhe, the bulk of this paragraph is set in 8 point Interstate with 4.5 points of space between lines. It's worth studying typefaces.

#### PROJECTS

**Astronomy and  
Symbols of Power**

#### CLIENT

Harry N. Abrams, Inc.

#### DESIGN DIRECTOR

Mark LaRivière

#### DESIGN

BTDNYC

#### DESIGNER

Beth Tondreau, Suzanne  
Dell'Orto, Scott Ambrosino  
(for *Astronomy* only)

Single or double-column grids  
depend on the content and  
extent of the text.



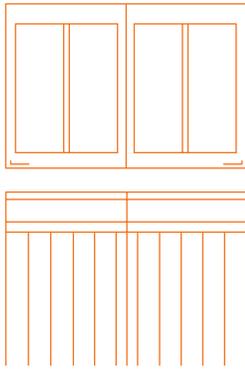
A single column of text for this book of astronomical images echoes the idea of deep space.



A catalog with reams of text employs two columns to contain text and frame images.

# HIERARCHY OF INFORMATION

## 5. Go Easy on the Reader



Does the material have headings? Subheadings? Lists? Bullets? If not, does it need any or all of the above? Make the most important information larger or bolder, or set it in another face to distinguish it from less-important text. Varying fonts as well as text size and weight can also help set apart different types of material, but keep it simple. If each style doesn't have a clear purpose, many different styles can be confusing.

Although size matters, space matters just as much. The location of a head and the amount of space surrounding it can also convey importance. To make a lot of disparate or varied material easy to parse, break it into segments for easy reading. Pull quotes are the visual equivalents of sound bites. Use sidebars and boxes to break information into chunks that can be easily skimmed. Typography can help a user immediately understand the content.

PROJECT (ON LEFT)  
*Symbols of Power*

CLIENT  
Harry N. Abrams, Inc.

DESIGN DIRECTOR  
Mark LaRivière

DESIGN  
BTDnyc

Classical typography using the face Bodoni reflects the Napoleonic time period of the artifacts shown.



PROJECT (ON RIGHT)  
*Blueprint*

CLIENT  
Martha Stewart Omnimedia

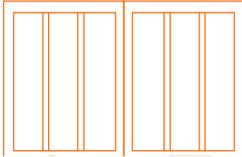
DESIGN DIRECTOR  
Deb Bishop

DESIGNER  
Deb Bishop

Contemporary typography is clean, informative, and assertive.



# 6. Determine an Order



Rarely are all images in a piece used at the same size. Just as text conveys information, image size indicates the importance of an event or subject. Some companies rank images in size order prior to proceeding to layout. Others rely upon the designer to define

an order or bring drama to a piece by varying size. Of course, some complex images need to be larger simply for readability's sake. In addition to function and dynamics through size, projects also need variation to keep the reader engaged.

**PROJET**  
étapes: magazine

**CLIENT**  
Pyramyd/étapes: magazine

**DESIGN**  
Anna Tunick

Images of varying sizes establish a pecking order for visuals.

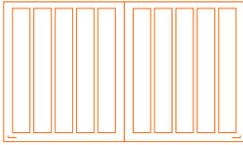
des collaborations s'installent à nouveau. Et quand les projets échappent à la facilité du décor gratuit, du "graphique", quand ils réintroduisent la question du sens, c'est généralement autour de la typographie que ça se passe, en assumant quelque part une fonction d'information... Avec l'information comme alibi, mais pas uniquement... Si on revient sur le début de notre discussion, à Bobigny, tu as fait quelque chose qui ressemble à une enseigne, mais c'est quand même le mot "Danse" que tu as écrit, et non pas "Centre national de la danse"! Et quand tu fais une proposition pour le tramway de Nice, tu ne produis pas une sculpture abstraite: c'est quand même d'un "T"!  
**pds:** Oui, mais il y a des gens qui vont passer devant pendant des années sans décrypter ce "T"... Il y a même quelque chose d'un peu plus subtil: j'ai toujours mis la face bleue dans un sens de circulation, et la face rouge dans l'autre: quand tu es entre deux stations, tu sais dans quel sens tu vas...  
**ag:** Elle est donc vraiment très fonctionnelle, ton intervention!  
**pds:** Oui et non... Parce que c'est une chose qui ne se proclame pas. Et quand l'enseigne est de profil...  
**ag:** On ne sait pas où on va? ●

96 | 2.2008

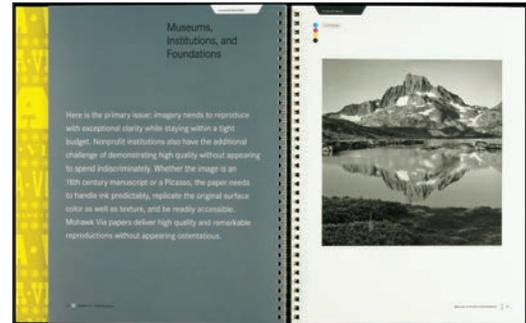
Images can be half a column, one column, or two columns wide. Occasionally breaking the grid can add drama and call attention to an image. It's possible to signal the importance of an image by the amount of space it fills.

## COMBINING GRID, TYPE, AND IMAGE

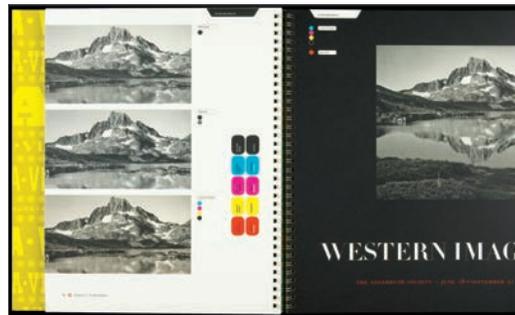
# 7. Consider All Elements



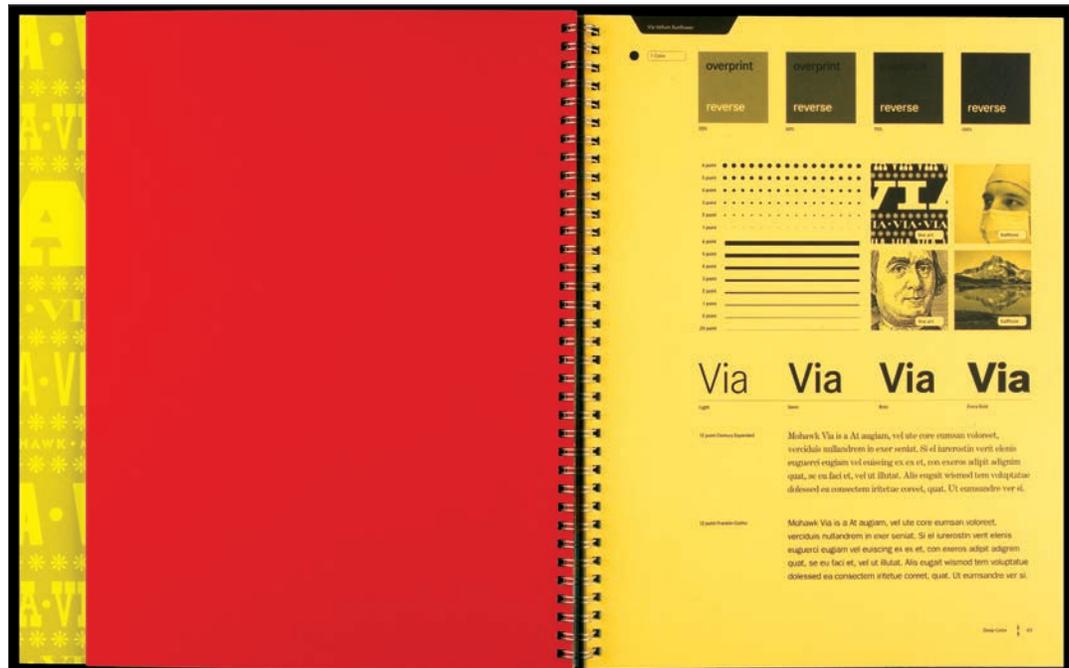
Depending on the medium or project, grids can isolate elements, by presenting type in one column or zone and images in another. Most grids integrate type and image, giving each enough emphasis to clarify information for the reader.



Emphasis on text. Here, the text is by itself on one page, with the image on another.



LEFT AND BELOW: A grid can let an image march across columns in a horizontal fashion, with captions below, or it can stack images vertically, with captions to either side of the image.



PROJECT  
**MOHAWK VIA**  
**THE BIG HANDBOOK**

CLIENT  
Mohawk Fine Papers Inc.

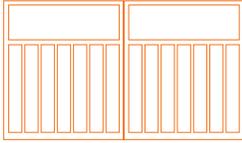
DESIGN  
AdamsMorioka, Inc.

DESIGNERS  
Sean Adams, Chris Taillon

Grids control varied imagery in a paper promotion.

# COLOR

## 8. Define Space with Color



Color is a way to make modules or sections stand out. Color defines space as well as helps to organize elements within a space. Color also enlivens a page and provides a psychological signal for the kind of message that's being conveyed. When setting up colors, consider the audience. Saturated colors attract attention, while desaturated colors support the material in a more understated way. Too many colors can cause a piece to be busy and hard to navigate.

### COLOR ON SCREEN VS. ON PAPER

We live in an RGB world, in which both clients and designers view almost everything on screen. Colors on screen are luminous, saturated, beautiful, and RGB. However, there is a big difference between color on screen and on paper. Traditional four-color printing requires the careful choice of paper and rounds of color correcting to approximate onscreen luminosity.

Colors can act as containers for separate bits of information.

Color sets off information, whether it is used in modules, boxes, or blocks. Modules can be quasi-ornamental—setting off colored boxes against boxes containing text—or functional, helping to differentiate between various kinds of boxed text.



### PROJECT

*Color Design Workbook*

### CLIENT

Rockport Publishers

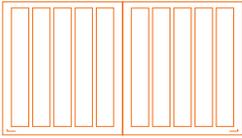
### DESIGN

Sean Adams

Spreads from this book demonstrate how color can serve a strong function as well as add a strong and bright presence to a piece.

## SPACE

# 9. Use Space as a Graphic Element



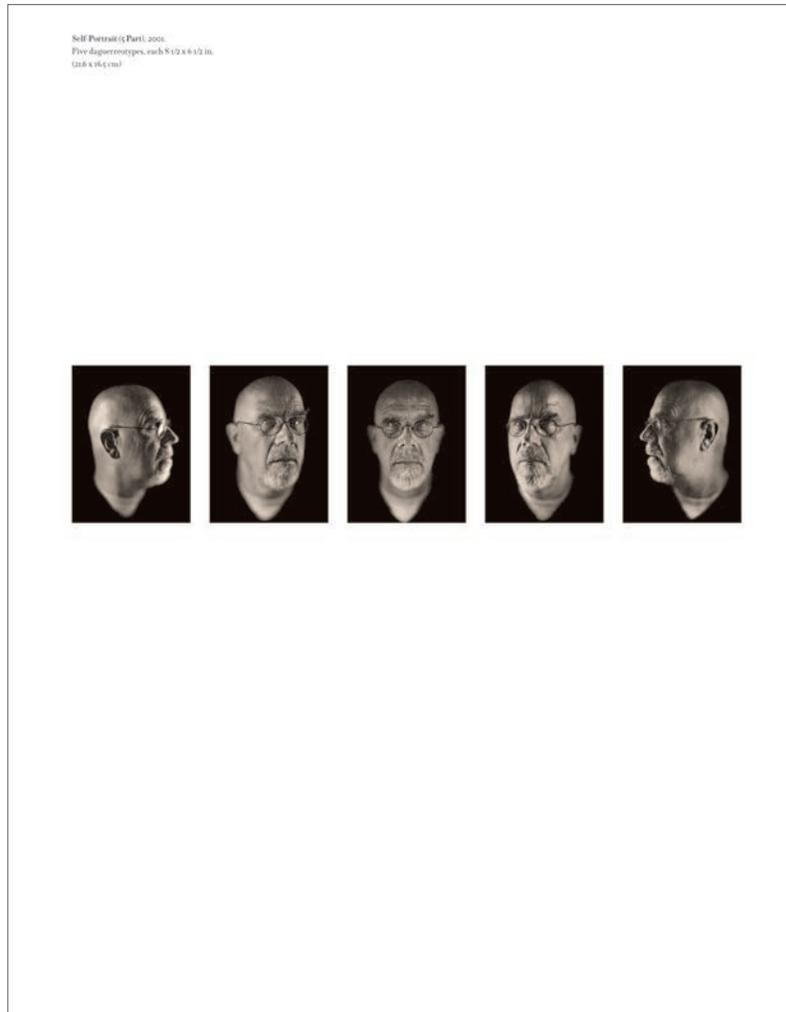
Space communicates volumes. Although a grid must be strong and clear enough to hold rafts of information, it's not necessary to fill every part of it. Space sets off the message, giving appropriate room

for reading and understanding text. By design, a large amount of space creates drama and focus. Space can signal luxury or importance, and the absence of anything else on the page transmits a definite aesthetic.

---

Also see pages  
176–177

---



The use of space is a conscious design decision to give the reader pause.

PROJECT  
Chuck Close | Work

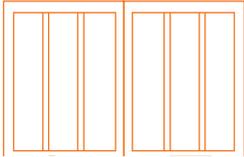
CLIENT  
Prestel Publishing

DESIGN  
Mark Melnick

Like design, art is about space.

## RHYTHM AND FLOW

# 10. Maintain Interest With Pacing



Some grids include mechanical, clear, repeated, or marching columns of images or information to catalog as much material as possible. However, most grids also allow for lyrical movement from one block of information to the next, from spread to spread, or

from screen to screen. The pacing of material on the page makes a difference in attracting or sustaining interest. Pacing can stem from variation in sizes and positions of images and typography as well as the amount of margin around each image.

While designing a landmark publication replete with thoughtful essays and historical images, Bobby Martin and his team at OCD put the spreads on a wall to review and reposition, drama, and flow.

### PROJECT

*King*, a special-edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King Jr.

### CLIENT

*The Atlantic*

### CREATIVE DIRECTOR

Paul Spella

### ART DIRECTOR

David Somerville

### DESIGN FIRM

OCD | Original Champions of Design

### DESIGNERS

Bobby C. Martin Jr.,  
Jennifer Kinon

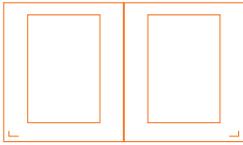
The flow of layouts tells a 100% clear story.






## SINGLE COLUMN

# 11. Give the Subject a Face

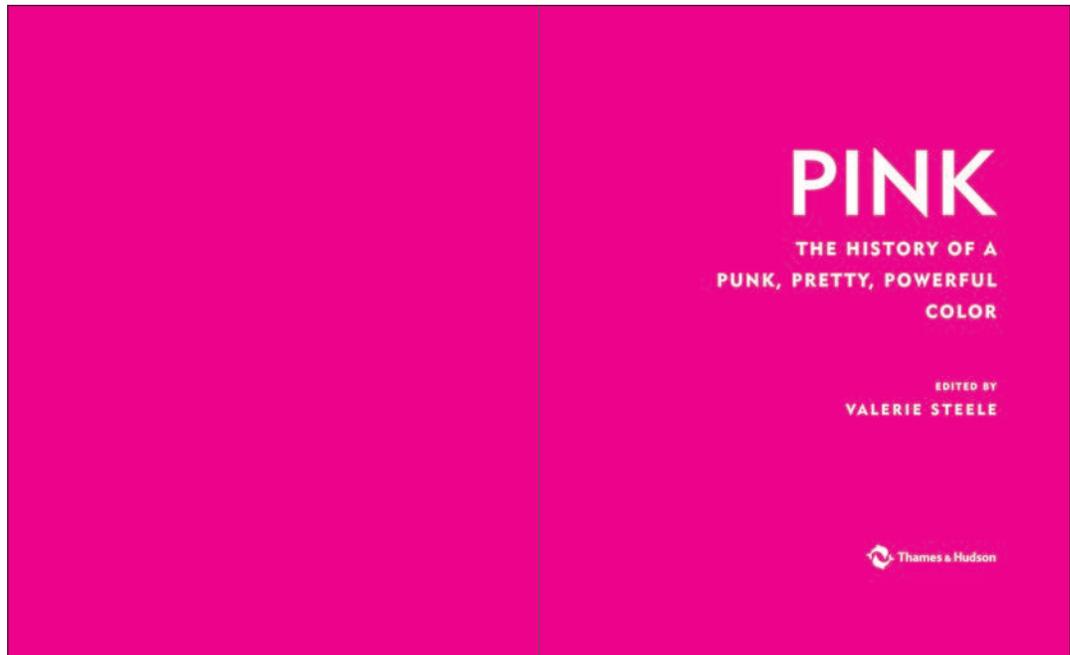


When choosing an appropriate typeface for a page or spread of a single-column grid, consider the subject matter. Some faces are classic and neutral and work with most material, while other faces give a point of view and nearly mimic the topic. A typeface

can help set an attitude or it can recede discreetly. Do historical research to give a sense of a time period. Conversely, work against type—ie. overturn typographical clichés. Type width, type size, and leading (interlinear space) all affect the overall fit and feel.

Also see page 25

For this project, the sans serif typeface Geometric avoids the cliché of a pretty script face for the color pink and instead establishes punk power.



there were at least “two pinks” in the 1950s: a feminine pink and “young, daring—and omnisexual” pink.<sup>69</sup>

### THE NAVY BLUE OF INDIA

Pink has long been a very popular color in India for both men’s clothing and adornment. In Rajasthan, for example, it is still common men wearing hot pink turbans. India’s polychromatic sensibility has many Westerners. Already in 1956, Norman Parkinson did an infl

Carefully consider the leading, or interlinear space. Allow enough space to avoid typesetting that looks like a dense, gray mass. Conversely, setting too much space can result in type that looks more like texture than readable text.

The sample to the left shows the faces in their reproduction sizes, which are 10/15.75 pt Geometric caps and 10/15.75 pt Meridian. Note how the sans serif sets larger than the serif.

PROJECT  
*Pink*

CLIENT  
Thames and Hudson

DESIGN  
BTDnyc

A spare page in a clean serif typeface for text is set off by a no-nonsense, unfrilly sans serif.



82. Joshua Reynolds, Mrs. Abington as Miss Prue in "Love for Love" by William Congreve, 1771. Oil on canvas. Yale Center for British Art, Paul Mellon Collection.

## FEMININE DESIRE AND FRAGILITY: PINK IN EIGHTEENTH-CENTURY PORTRAITURE

A. Cassandra Albinson



83. François Boucher: Jeanne-Antoinette Poisson, Marquise de Pompadour, 1750, with later additions. Harvard Art Museum.

### A SURVEY OF OBJECTS MADE IN FRANCE AND BRITAIN IN THE EIGHTEENTH CENTURY REVEALS A REMARKABLE NUMBER OF PINK ITEMS:

coverings for furniture; colored prints; porcelain; paint for interiors; paint for works of art; suits for men; and especially dresses and ribbons for women.

Aside from its plentitude, what did the color pink represent in women's clothing? Portraiture provides us with a fruitful entryway because we often have indications about the sitter's life and circumstances that can provide further understanding of the choices they made in terms of costume and adornment.<sup>1</sup>

In comparable portraits of Jeanne-Antoinette Poisson, Marquise de Pompadour, (1721–1764) and Frances Abington (1737–1815), each woman is depicted close to the picture plane and from the waist up. Both Pompadour and Abington were exceedingly famous at the time they were painted, and their fame and fortune rested in large measure on their physical beauty and prowess. And each woman had the means to be painted by the most famous artist of her day: François Boucher for Pompadour, Joshua Reynolds for Abington.<sup>2</sup> Each woman gestures toward herself and suggests a touch, either in the immediate future—in the case of Pompadour, who holds a rouge brush as if poised to apply color to her cheeks—or concurrently with being painted in the case of Abington in the role of Miss Prue. Hands in each portrait are as important as faces and are stressed by the inclusion of bracelets at the wrist. Both portraits also feature a second figure around the sitter's midriff. In the case of Pompadour we see a miniature portrait of her lover, the French king, Louis XV, while a fluffy white dog sits on

without one.<sup>3</sup> A few years later, it was back, "beautifully refreshed" in a variety of styles—"pink evening shirts, pink-shirt dresses, even a pink swimming shirt," not to mention "one of 1953's prettiest little-evening blouses."<sup>4</sup>

"Across the US, a pink peak in male clothing has been reached as manufacturers have saturated more and more of their output with the pretty pastel," reported *Life* magazine in 1955. "Sole responsibility lies with New York's Brooks Brothers," whose pink shirt "was publicized for college girls and caught on for men too." Gradually, pink neckties, dinner jackets, golf jackets, trousers, and other garments also became increasingly visible. "Like most male fashions, including the Ivy League Look, this pink hue and cry has taken some time to develop." But by 1955, the "traditionally feminine color" had become "a staple for [the] male."<sup>5</sup>

Elvis Presley not only wore pink suits, jackets, and trousers, he also drove a pink car and slept in a pink bedroom. Was he influenced by African-American style? His fans wore lipstick in Heartbreak Hotel Pink, and rock and roll extolled the color with songs like "Pink Pedal Pushers" (1958), "Pink Shoe Laces" (1959), and "A White Sport Coat (and a Pink Carnation)" (1957). Meanwhile, the warm carotenoid pink of flamingos was increasingly associated with newly affordable, warm-weather vacations in places like Florida and the Caribbean. So perhaps there were at least "two pinks" in the 1950s: a feminine pink and an emerging "young, daring—and omnisexual" pink.<sup>6</sup>

### THE NAVY BLUE OF INDIA

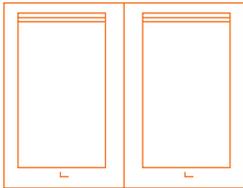
Pink has long been a very popular color in India for both men's and women's clothing and adornment. In Rajasthan, for example, it is still common to see many men wearing hot pink turbans. India's polychromatic sensibility has influenced many Westerners. Already in 1956, Norman Parkinson did an influential photo shoot in India for British *Yogur*. One of his striking images juxtaposed a Western model in the latest fashion with an Indian girl in a hot pink sari. Another, shot in Jaipur, the "Pink City," posed the model in pale pink with a group of Indian men in bright pink coats and turbans. Diana Vreeland, then editor of *Harper's Bazaar*, saw the images and allegedly said, "How clever of you, Mr. Parkinson, also to know that pink is the navy blue of India."<sup>7</sup>

Traditionally, there were many rules about color in clothing related to age, region, caste, occasion, complexion, and time of day. More recently, the individual's personal taste has played an increasingly important role. In their book

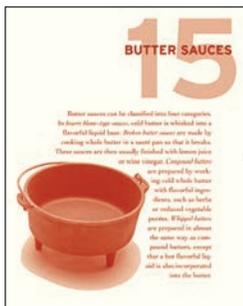
43. Unknown artist, Portrait of an Indian Prince Wearing a Wedding Saree (headgear), ca. 1920–40, Rajputana Photo Art Studio. Giclée silver print and watercolor, 14.5 × 11 in. (36.5 × 28 cm). The Alinari Collection of Photography.



# 12. Determine Margins



Also see pages  
22–23



PROJECT  
Sauces

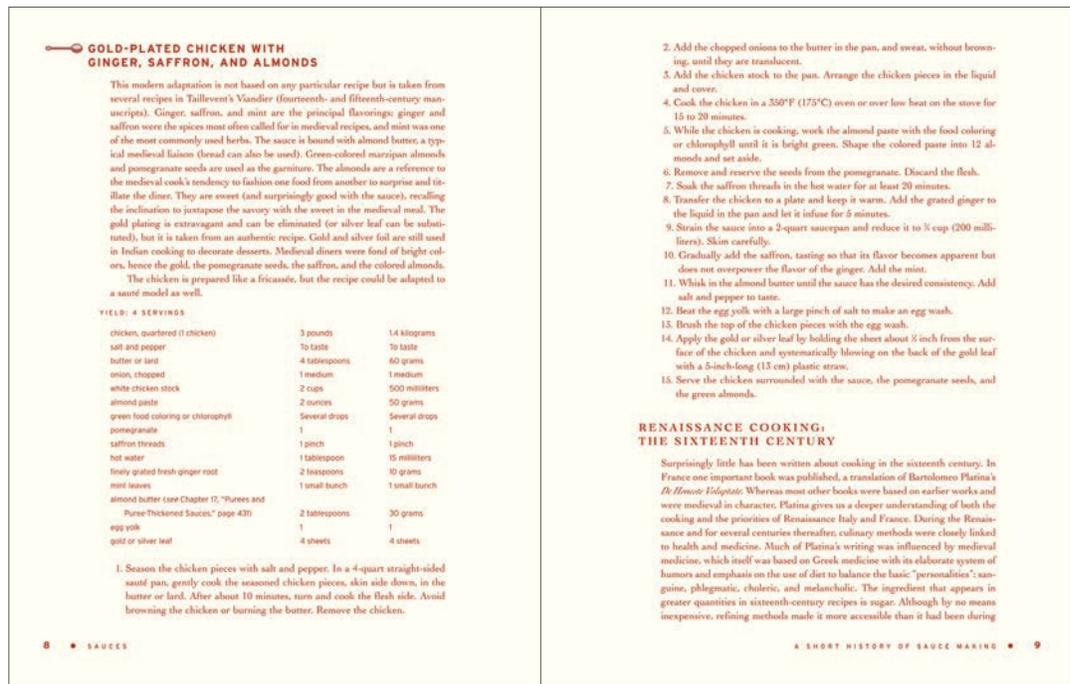
CLIENT  
John Wiley and Sons

DESIGN  
BTDnyc

Eight hundred-plus pages of hard-core cooking information begs for—and receives—healthy portions of gutter space.

Images are from *Sauces*, published by John Wiley & Sons, © 2008 by James Peterson. Reprinted with permission of John Wiley & Sons, Inc.

If a printed project has a long page count, there's a danger that material could get lost in the gutter. Therefore, a good practice is to leave a gutter margin large enough to keep the text from disappearing into binding. When the project is a book, a spread that looks proportionate on screen or in laser printouts can change radically once the book is printed and bound. The amount of spatial loss in the gutter depends on the length of the book or brochure as well as the binding method. Whether the piece is perfect bound, sewn, or saddle stitched, it's a good idea to make certain that nothing goes missing.



Generous margins ensure that important recipe instructions remain easy to read, without text slipping into the gutter. In addition, wide margins take into account elements such as subheads and charts,

## BINDING METHODS AND MARGINS

Depending on the number of pages in a project, some binding methods cause type to get lost in the gutters more than others. A project with a sewn or notch binding can be opened flatter than a perfect-bound (glued) project. Type may get lost in the gutter of a perfect-bound project and readers may be reluctant to crack the binding when pulling the book open. If the project is spiral bound, leave enough space in the gutter for the spiral holes.

which may appear outside of the text block. Generous margins for markers such as running feet and folios also give a sense of calm and leisure.



**PROJECT**  
*King*, a special edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King, Jr.

**CLIENT**  
*The Atlantic*

**CREATIVE DIRECTOR**  
 Paul Spella

**ART DIRECTOR**  
 David Somerville

**DESIGN FIRM**  
 OCD | Original Champions of Design

**DESIGNERS**  
 Bobby C. Martin Jr.,  
 Jennifer Kinon

Dynamics of size and space, with tight margins for markers add energy and tension.

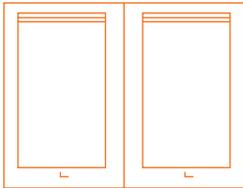
On the other hand—and this works for situations that are not solely single column—certain margins may be intentionally tight in order to add a sense of tension and of history on the edge. Page numbers and section information designed dangerously near the head or foot trim contrast with white space in the case of this spread or, in the case of the spreads on page 85, heighten awareness of the material's importance.

### RULE OF THUMB

A common question is what the rule of thumb for print margins is. There is no magic solution, but I suggest starting with .5" (1.25cm) and adding or subtracting from there. Less than a .25" (6mm) outside margining can mean flirting with something called bounce on press. The final decisions depends on the proportion of your page and your material and, if a print project, your output provider. A common error in print is too large a text for too small a margin. On the web, tablet, or device, margins are important as well, but less margin can lose less information.

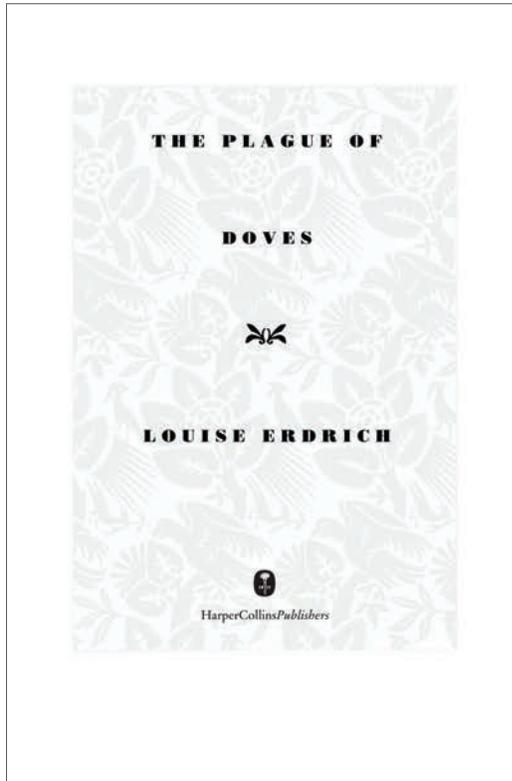
Although this is technically a single-column layout, the principle of smaller margins applies throughout the issue of this magazine. For a trim size of 7<sup>3</sup>/<sub>4</sub>" x 10<sup>7</sup>/<sub>16</sub>" (19.5 x 26.4 cm), the outside margins of 7<sup>7</sup>/<sub>32</sub>" (5 mm) from top trim down to running head and bottom trim up to the base of the folios and running feet push the limits of printing and trimming. It works.

# 13. Work in Proportion



**K**eepproportions in mind, including for the foot margin. Even a seemingly simple page involves

a deliberate use of space that will set off material on a printed page and, ideally, a screen.



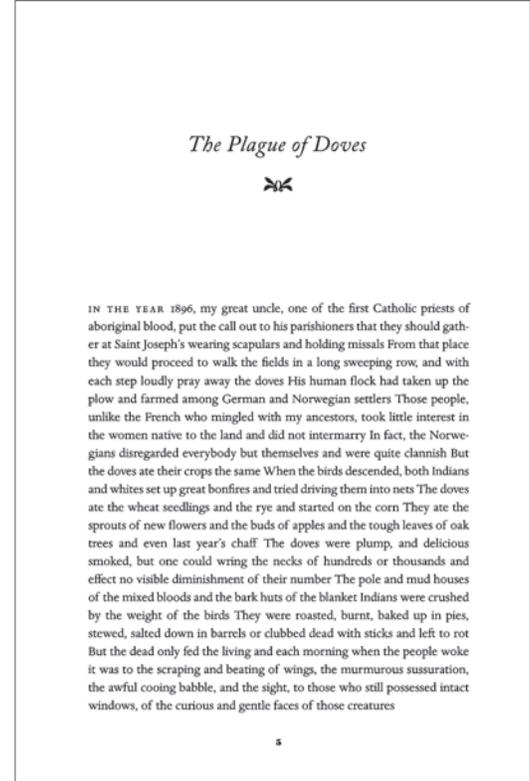
PROJECT  
*The Plague of Doves*

CLIENT  
HarperCollins

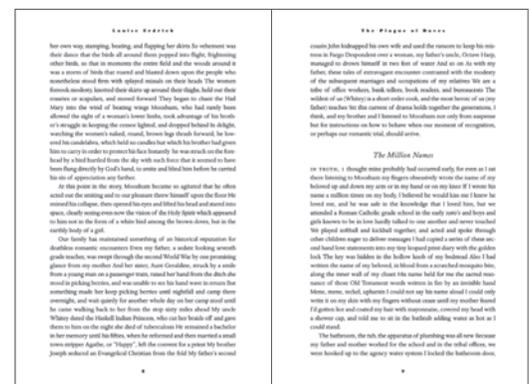
DESIGN  
Fritz Metsch

An example of crystal goblet design, this simple text page allows the work of a major literary talent to shine. In her book, *The Crystal Goblet: Sixteen Essays on Typography*, typographer and scholar Beatrice Warde wrote that “printing should be invisible,” and noted that quiet design is like a crystal goblet: “Everything about it is calculated to reveal rather than the hide the beautiful thing which it was meant to contain.”

The foot margin (the margin at the bottom of the page) is slightly larger than the head margin. The screened, patterned art delicately presents the title type, set in bold for a strong texture but in a small size for an understated look.



A centered page number, or folio, is a signal of a classical design.



**The Plague of Doves**

cousin John kidnapped his own wife and used the ransom to keep his mistress in Fargo Despondent over a woman, my father's uncle, Octave Harp, managed to drown himself in two feet of water And so on As with my father, these tales of extravagant encounter contrasted with the modesty of the subsequent marriages and occupations of my relatives We are a tribe of office workers, bank tellers, book readers, and bureaucrats The wildest of us (Whitey) is a short order cook, and the most heroic of us (my father) teaches Yet this current of drama holds together the generations, I think, and my brother and I listened to Mooshum not only from suspense but for instructions on how to behave when our moment of recognition, or perhaps our romantic trial, should arrive.

*The Million Names*

IN TRUTH, I thought mine probably had occurred early, for even as I sat there listening to Mooshum my fingers obsessively wrote the name of my beloved up and down my arm or in my hand or on my knee If I wrote his name a million times on my body, I believed he would kiss me I knew he loved me, and he was safe in the knowledge that I loved him, but we attended a Roman Catholic grade school in the early 1960's and boys and girls known to be in love hardly talked to one another and never touched We played softball and kickball together, and acted and spoke through other children eager to deliver messages I had copied a series of these second hand love statements into my tiny leopard print diary with the golden lock The key was hidden in the hollow knob of my bedstead Also I had written the name of my beloved, in blood from a scratched mosquito bite, along the inner wall of my closet His name held for me the sacred resonance of those Old Testament words written in fire by an invisible hand Mene, mene, teckel, upharsin I could not say his name aloud I could only write it on my skin with my fingers without cease until my mother feared I'd gotten lice and coated my hair with mayonnaise, covered my head with a shower cap, and told me to sit in the bathtub adding water as hot as I could stand.

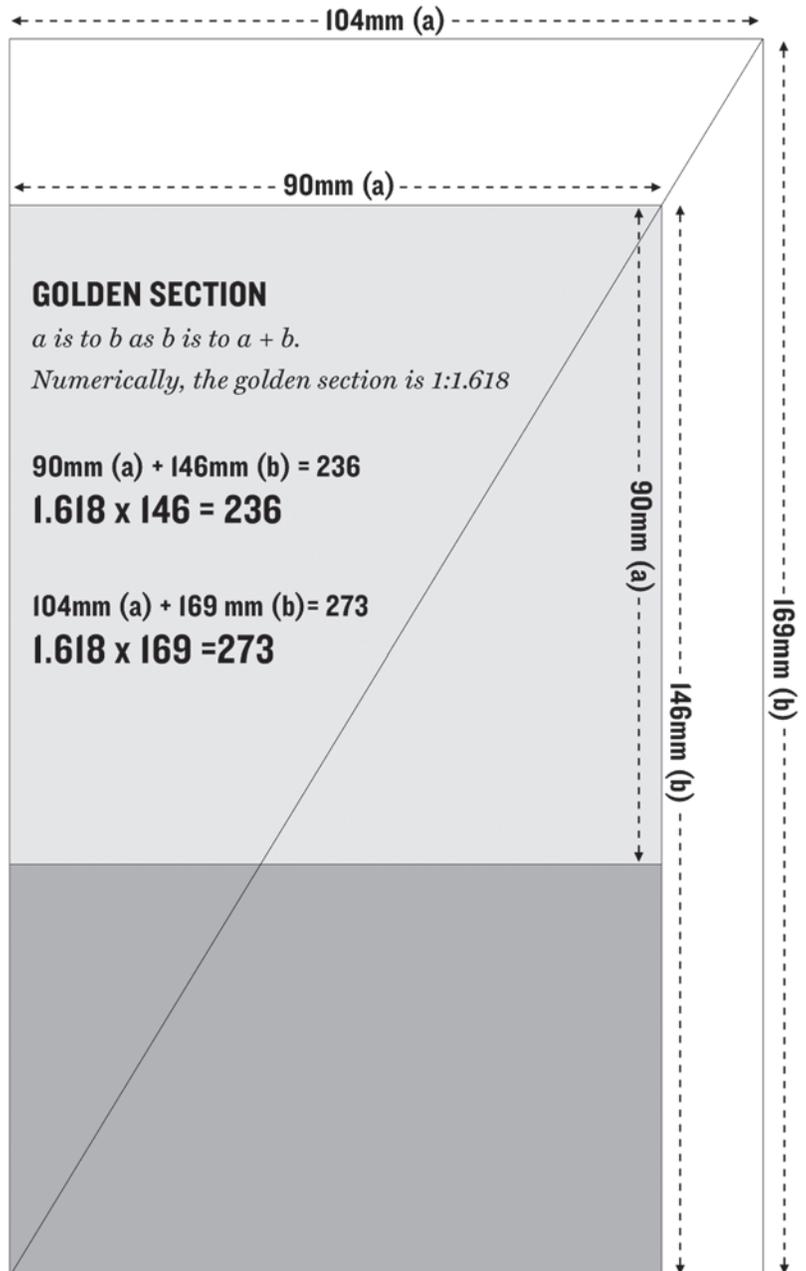
The bathroom, the tub, the apparatus of plumbing was all new Because my father and mother worked for the school and in the tribal offices, we were hooked up to the agency water system I locked the bathroom door,

•

Bold, letterspaced running heads (headers) and folios (page numbers) give texture to a full page of type. Reading is easier with generous margins and ample leading.

**THE GOLDEN RATIO**

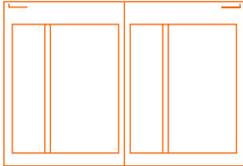
The golden ratio has been used in art and architecture for thousands of years. Also called the golden section, the golden ratio describes a ratio of elements, such as height to width. The ratio is approximately 0.618 or 1: 1.618. In other words, the smaller segment, for example, the width or (a), is to the larger segment, the height or (b), as the larger segment is to the sum of both segments. So, a designer could have a measure that is 22 picas wide with a height of 35 picas 6 points. The diagram to the right shows two different rectangles that mathematically work out to the golden ration. Designers often work by eye and instinct instead of using exact numbers, but they achieve pleasing proportions.







# 15. Design for Function



Although a typical approach to a two-column grid employs columns of equal widths, a two-column grid can consist of two unequal columns. When the purpose of an information-rich piece is to be open, readable, and accessible, an option is to construct a

grid containing a narrow column and a wider column. The wider column works well for running text and enables the author(s) to deliver a coherent running narrative, while the narrow column can hold material such as captions, images, or tables.



Used for captions, a narrow column can work readably, whether the caption appears on a chapter opener or a text page. Note that chapter openers often have more space before the text starts (also known as a sink, or drop) than a normal text page.

PROJECT  
*Extreme Textiles*

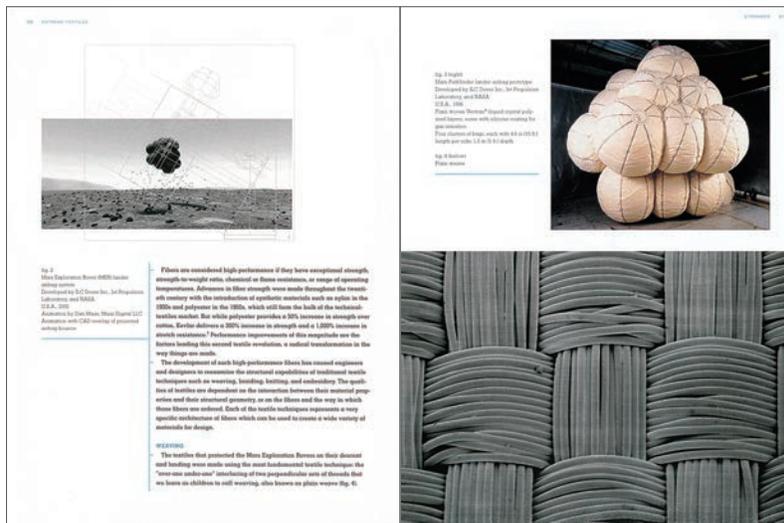
CLIENT  
Smithsonian, Cooper-Hewitt,  
National Design Museum:  
Extreme Textiles Exhibition  
Catalog

DESIGN  
Tsang Seymour Design

DESIGN DIRECTOR  
Patrick Seymour

DESIGNER  
Susan Brzozowski

An exhibition catalog weaves different formats together, depending on the needs of the material.



Successful and balanced grid construction employs a wide column that is double the width of the narrow column. The type in the narrower column is set in the same typeface as the running text but in a lighter-weight font. Using varying font weights adds rich texture.

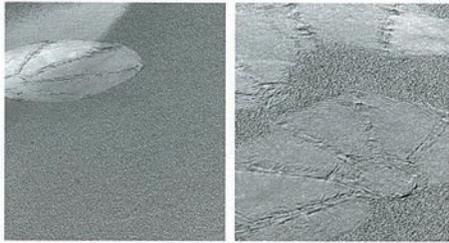


Fig. 3 Impressions left by the airbags of the Mars Exploration Rover (MER) Cygnometry in Mars soil, January 24, 2004.

This classic plain weave has the greatest strength and stability of the traditional fabric structures. While no textiles survive from the earliest dates, impressions in clay of basic woven cloth demonstrate its use from at least 7000 BC.<sup>1</sup> Older than metal-working or pottery-making, perhaps even older than agriculture, cloth-weaving has a very primary relationship to the pursuits of humankind.<sup>2</sup>

It is fitting, then, that among the first marks made by man in the soil of Mars was that of a plain woven fabric: an impression made by the impact of the airbags (Fig. 3).<sup>3</sup> Each bag has a double bladder and several abrasion-resistant layers made of tightly woven Vectran. Like most synthetic fibers, Vectran liquid crystal polymer is extruded from a liquid state through a spinneret, similar to a shower head, and draws into filament fibers. The stretching of the fiber during the drawing process orients the polymer chains more fully along the fiber length, creating additional chemical bonds and greater strength. Vectran provides equal strength at one-fifth the weight of steel.<sup>4</sup> Weight is of premium importance for all materials used for space travel, and Warwick Mills, the weaver of the fabric for the bags, achieved a densely woven fabric at a mere 2.4 ounces per square yard, but with a strength of 250 pounds per inch.<sup>5</sup>

The materials are also required to perform at severe temperatures. Because impact occurs two to three seconds after the inflation of the airbags, the fabric endures their greatest stresses at both extremes of temperature: the explosive gases that inflate the bags may elevate the temperature inside the

bladder layers to over 212°F, but the temperature on the Martian surface is -117°F. Retraction of the airbags to allow the egress of the rovers required that the fabrics remain flexible at these very low temperatures for an extended period of time—about ninety minutes for the deflation and retraction process. Two other fiber types, aramid fibers (Kevlar 29 and Technora T340) and ultra-high molecular weight polyethylene (HMWPE) Spectra 1000, were also considered during the development of the Puffbladder airbags. Spectra, a super-drawn fiber, is among the strongest fibers known—fifteen times stronger than steel. However, it performs poorly at extreme temperatures, and so was eliminated early in the development process. Vectran was ultimately selected for the best performance at low temperatures, but Kevlar 129 was used for the tethers inside the bags because of its superior performance at higher temperatures.

The rovers themselves are also textile-based; they are made from super-strong, ultra-lightweight carbon-fiber composites, which are being widely used for aerospace components as well as high-performance sports equipment.<sup>6</sup> As composite reinforcements, textiles offer a high level of customization with regard to type and weight of fiber, use of combinations of fibers, and use of different weaves to maximize the density of fibers in a given direction. Fiber strength is greatest along the length. The strength of composite materials derives from the intentional use of this directional nature. While glass fibers are the most commonly used for composites, for high-performance products the fiber used is often carbon or aramid, or a combination of the two, because of their superior strength and light weight.

One advantage of composite construction is the ability to make a complex form in one piece, called monocoque construction. A woven textile is hand-laid in a mold; the piece is wetted out with resin and cured in an autoclave. The textile can also be impregnated with resin and cured without a wet stage. The same drupe or hand that makes twill the preferred weave for most apparel is also desirable for creating the complex forms of boots, paddles, bicycle frames, and other sports equipment. The welt in a twill, rather than coming under and over each consecutive warp, floats over more than one warp, and with each subsequent weft the grouping is shifted over one warp, creating the marked diagonal effect typical of twills (Fig. 4).

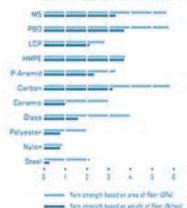
Boat builders were among the first to experiment with carbon-reinforced composites. One early innovator, Edward S. ("Red") Van Dusen, began making carbon-fiber composite racing shells in the 1970s (Fig. 7). The critical factor in shell design is the stiffness-to-weight ratio, with greater stiffness meaning that more of the rower's power is translated into forward motion. Van Dusen found that all of the standard construction materials had about the same specific stiffness, or stiffness per unit weight, and began experimenting with glass, boron, and carbon fiber-reinforced composites.<sup>7</sup> For his advanced racing shells, Van Dusen uses glass fiber in a complex twill commonly known as satin weave. In a satin, each weft may float over

When there are few or no images, the structure of two uneven columns can support a page with nothing in the smaller text column.

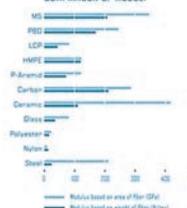
Rules can function as devices to either divide the space or connect columns within the space. Here, the blue rules become part of the weave of the page without overwhelming the material; they also denote new paragraphs.

The numbers in these tables represent typical values of some important fiber properties; the actual behavior of fibers may differ as variants are produced for diverse end uses. These numbers were compiled from many different sources and are meant for illustration purposes only.

COMPARISON OF YARN STRENGTH



COMPARISON OF MODULI



CARBON

Thomas Edison first used carbon fiber when he employed charred cotton thread to conduct electricity in a lightbulb; he patented it in 1878. Only in the past fifty years, however, has carbon developed as a high-strength, high-modulus fiber.<sup>8</sup> Oxidized then carbonized from polyacrylonitrile (PAN) or pitch precursor fibers, carbon's tenacity and modulus vary depending on its starting materials and process of manufacture.<sup>9</sup>

Less dense than ceramic or glass, lightweight carbon-fiber composites save fuel when used in aerospace and automotive vehicles. They also make for strong, efficient sports equipment. Noncorroding, carbon reinforcements strengthen deep seawater concrete structures such as petroleum production risers.<sup>10</sup> Fine diameter carbon fibers are woven into sails to minimize stretch.<sup>11</sup> In outer apparel, carbon fibers protect workers against open flames (up to 1000°C/1,800°F) and even burning napalm; they will not ignite, and shrink very little in high temperatures.<sup>12</sup>

ARAMIDS

Aramids, such as Kevlar (DuPont) and Twaron® (Teijin), are famous for their use in bulletproof vests and other forms of ballistic protection, as well as for cut resistance and flame retardance. Initially developed in the 1960s, aramids are strong because their long molecular chains are fully extended and packed closely together, resulting in high-tenacity, high-modulus fibers.<sup>13</sup>

Corrosion- and chemical-resistant, aramids are used in aerial and mooring ropes and construction cables, and provide mechanical protection in optical fiber cables.<sup>14</sup> Like carbon, aramid-composite materials make light aircraft components and sporting goods, but aramids have the added advantages of impact resistance and energy absorption.

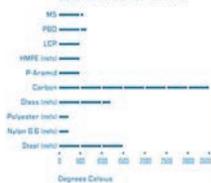
LIQUID CRYSTAL POLYMER (LCP)

Although spun from different polymers and processes, LCPs resemble aramids in their strength, impact resistance, and energy absorption, as well as their sensitivity to UV light. Compared to aramids, Vectran (Celanese), the only commercially available LCP, is more resistant to abrasion, has better flexibility, and retains its strength longer when exposed to high temperatures. Vectran also surpasses aramids and HMPE in dimensional stability and cut resistance: it is used in wind sails for America's Cup races, inflatable structures, ropes, cables and restraint-lines, and cut-resistant clothing.<sup>15</sup> Because it can be sterilized by gamma rays, Vectran is used for medical devices such as implants and surgical-device control cables.<sup>16</sup>

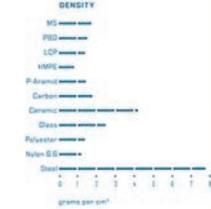
HIGH-MODULUS POLYETHYLENE (HMPE)

HMPE, known by the trade names Dyneema (Toyobo/DSM) or Spectra (Honeywell), is made from ultra-high molecular-weight polyethylene by a special gel-spinning process. It is the least dense of all the high-performance

DECOMPOSITION TEMPERATURE



DENSITY



fibers, and the most abrasion-resistant. It is also more resistant than aramids, PBO, and LCP to UV radiation and chemicals.<sup>17</sup> It makes for moorings and fish lines that float and withstand the sun, as well as lightweight, cut-resistant gloves and protective apparel such as fencing suits and soft ballistic armor. In composites, it lends impact resistance and energy absorption to glass- or carbon-reinforced products. HMPE conducts almost no electricity, making it transparent to radar.<sup>18</sup> HMPE does not withstand gamma-ray sterilization and has a relatively low melting temperature of 150°C (300°F)—two qualities that preclude its use where high-temperature resistance is a must.

POLYPHENYLENE BENZOBISOXAZOLE (PBO)

PBO fibers surpass aramids in flame resistance, dimensional stability, and chemical and abrasion resistance, but are sensitive to photodegradation and hydrolysis in warm, moist conditions.<sup>19</sup> Their stiff molecules form highly rigid structures, which grant an extremely high tenacity and modulus. Apparel containing Zylon® (Toyobo), the only PBO fiber in commercial production, provides ballistic protection because of its high energy absorption and dissipation of impact. Zylon is also used in the knee pads of motorcycle apparel, for heat-resistant work wear, and in felt used for glass formation.<sup>20</sup>

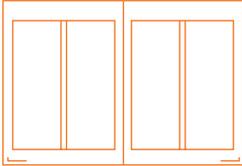
PIPD

PIPD, MS fiber (Magellan Systems International), expected to come into commercial production in 2005, matches or exceeds aramids and PBO in many of its properties. However, because the molecules have strong lateral bonding, as well as great strength along the oriented chains, MS has much better shear and compression resistance. In composites it shows good adhesion to resins. Its dimensional stability under heat, resistance to UV radiation and fire, and transparency to radar expands its possible uses. Potential applications include soft and hard ballistic protection, fire protection, ropes and tethers, and structural composites.<sup>21</sup>

HYBRIDS

A blend of polymers in a fabric, yarn, or fiber structure can achieve a material better suited for its end use. Comfortable fire-retardant, anti-static clothing may be woven primarily from aramid fibers but feature the regular insertion of a carbon filament to dissipate static charge. Yarns for cut-resistant applications maintain good textile properties with a wrapping of cotton around HMPE and fiberglass cores. On a finer level, a single fiber can be extruded from two or more different polymers in various configurations to exhibit the properties of both.

## 16. Regulate Rules



Sometimes, instructional material includes so many discrete chunks of information that a page needs more than mere space between the columns for readability. In such cases, a vertical rule can function as a dividing line between columns.

This vertical rule keeps chunks of different information, sometimes with different type attributes—such as bolds, all capitals, italics, fractions—in their respective columns.

Horizontal rules can separate information within columns by dividing running text from boxed material, or by separating the overall text area from the running feet and folios by means of another horizontal rule. Caution: Too many rules can dull a page.

PROJECT  
*America's Test Kitchen Family Cookbook*

CLIENT  
America's Test Kitchen

ART DIRECTION  
Amy Klee

DESIGN  
BTD<sub>NYC</sub>

Horizontal rules at the head and foot can set off information or frame an entire box.

### NONFAT ROASTED GARLIC DRESSING

**MAKES** about 1 ½ cups  
**PREP TIME:** 10 minutes  
**TOTAL TIME:** 2 hours (includes 1 ½ hours roasting and cooling time)

*To keep this recipe nonfat, we altered our usual technique for roasting garlic, replacing the oil we typically use with water.*

- 2 large garlic heads
- 2 tablespoons water
- Salt
- 2 tablespoons Dijon mustard
- 2 tablespoons honey
- 6 tablespoons cider vinegar
- ½ teaspoon pepper
- 2 teaspoons minced fresh thyme, or ½ teaspoon dried
- ½ cup low-sodium chicken broth

1. Adjust an oven rack to the upper-middle position and heat the oven to 400 degrees. Following the photos on page 000, cut ½ inch off the top of the garlic head to expose the tops of the cloves. Set the garlic head cut side down on a small sheet of aluminum foil, and sprinkle with the water and a pinch of salt. Gather the foil up around the garlic tightly to form a packet, place it directly on the oven rack, and roast for 45 minutes.

2. Carefully open just the top of the foil to expose the garlic and continue to roast until the garlic is soft and golden brown, about 20 minutes longer. Allow the roasted garlic to cool for 20 minutes, reserving any juices in the foil packet.

3. Following the photo on page 000, squeeze the garlic from the skins. Puree the garlic, reserved garlic juices, ¼ teaspoon salt, and the remaining ingredients together in a blender (or food processor) until thick and smooth, about 1 minute. The dressing, covered, can be refrigerated for up to 4 days; bring to room temperature and whisk vigorously to recombine before using.

### LOWFAT ORANGE-LIME DRESSING

**MAKES** about 1 cup  
**PREP TIME:** 10 minutes  
**TOTAL TIME:** 1 hour (includes 45 minutes simmering and cooling time)

*Although fresh-squeezed orange juice will taste best, any store-bought orange juice will work here. Unless you want a vinaigrette with off flavors make sure to reduce the orange juice in a nonreactive stainless steel pan.*

- 2 cups orange juice (see note above)
- 3 tablespoons fresh lime juice
- 1 tablespoon honey
- 1 tablespoon minced shallot
- ½ teaspoon salt
- ½ teaspoon pepper
- 2 tablespoons extra-virgin olive oil

1. Simmer the orange juice in a small saucepan over medium heat until slightly thickened and reduced to ¾ cup, about 30 minutes. Transfer to a small bowl and refrigerate until cool, about 15 minutes.

2. Shake the chilled, thickened juice with the remaining ingredients in a jar with a tight-fitting lid until combined. The dressing can be refrigerated for up to 4 days; bring to room temperature, then shake vigorously to recombine before using.

#### *Test Kitchen Tip:* REDUCE YOUR JUICE

Wanting to sacrifice calories, but not flavor or texture, we adopted a technique often used by spa chefs in which the viscous quality of oil is duplicated by using reduced fruit juice syrup or roasted garlic puree. The resulting dressings are full bodied and lively enough to mimic full-fat dressings but without the chemicals or emulsifiers often used in commercial lowfat versions. Don't be put off by the long preparation times of these recipes—most of it is unattended roasting, simmering, or cooling time.

## EASY JELLY-ROLL CAKE

MAKES an 11-inch log  
SERVES 10

PREP TIME: 5 minutes TOTAL TIME: 1 hour

*Any flavor of preserves can be used here. For an added treat, sprinkle 2 cups of fresh berries over the jam before rolling up the cake. This cake looks pretty and tastes good when served with dollops of freshly whipped cream (see page 000) and fresh berries.*

- $\frac{3}{4}$  cup all-purpose flour
- 1 teaspoon baking powder
- $\frac{1}{4}$  teaspoon salt
- 5 large eggs, at room temperature
- $\frac{3}{4}$  cup sugar
- $\frac{1}{2}$  teaspoon vanilla extract
- $\frac{1}{4}$  cups fruit preserves
- Confectioners' sugar

1. Adjust an oven rack to the lower-middle position and heat the oven to 350 degrees. Lightly coat a 12 by 18-inch rimmed baking sheet with vegetable oil spray, then line with parchment paper (see page 000). Whisk the flour, baking powder, and salt together and set aside.

2. Whip the eggs with an electric mixer on low speed, until foamy, 1 to 3 minutes. Increase the mixer speed to medium and slowly add the sugar in a steady stream. Increase the speed to high and continue to beat until the eggs are very thick and a pale yellow color, 5 to 10 minutes. Beat in the vanilla.

3. Sift the flour mixture over the beaten eggs and fold in using a large rubber spatula until no traces of flour remain.

4. Following the photos, pour the batter into the prepared cake pan and spread out to an even thickness. Bake until the cake feels firm and springs back when touched, 10 to 15 minutes, rotating the pan halfway through baking.

5. Before cooling, run a knife around the edge of the cake to loosen, and flip the cake out onto a large sheet of parchment paper (slightly longer than the cake). Gently peel off the parchment paper attached to the bottom of the cake and roll the cake and parchment up into a log and let cool for 15 minutes.

### MAKING A JELLY-ROLL CAKE



1. Using an offset spatula, gently spread the cake batter out to an even thickness.



2. When the cake is removed from the oven, run a knife around the edge of the cake to loosen, and flip it out onto a sheet of parchment paper.



3. Starting from the short side, roll the cake and parchment into a log. Let the cake cool seam-side down (to prevent unrolling) for 15 minutes.



4. Unroll the cake. Spread  $1\frac{1}{2}$  cups jam or preserves over the surface of the cake, leaving a 1-inch border at the edges.



5. Re-roll the cake gently but snugly around the jam, leaving the parchment behind as you go.



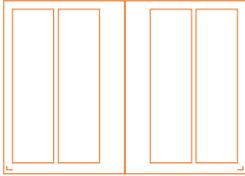
6. Trim thin slices of the ragged edges from both ends. Transfer the cake to a platter, dust with confectioners' sugar, and cut into slices.

The space between units of information separates horizontal elements and gives a page clarity.

	TYPE OF BEAN	AMOUNT OF BEANS	AMOUNT OF WATER	COOKING TIME
	BLACK BEANS			
	Soaked	1 pound	4 quarts	1½ to 2 hours
	BLACK-EYED PEAS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	CANNELLINI BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	CHICKPEAS			
	Soaked	1 pound	4 quarts	1½ to 2 hours
	GREAT NORTHERN BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	NAVY BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	PINTO BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	RED KIDNEY BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	LENTILS Brown, Green, or French du Puy (not recommended for red or yellow)			
	Unsoaked	1 pound	4 quarts	20 to 30 minutes

Horizontal rules can also help control components. When there's a lot of informational action going on, a horizontal rule can separate a page number or a running foot from the rest of the hard-core information.

# 17. Add Fluidity to Order



Variations include making the images wider and using various type widths.

A two-column grid is a pronounced framework that makes a piece easy to follow. Images can fit comfortably within a column, with captions above or below. But why stop there? Once the basic

framework is determined, there is room to vary the spreads. Wider images, sized to two columns, or captions set out into the margin, can enliven the overall project, adding rhythm as well as order.



As an engineer, I am convinced that technology has a critical role to play in ending the scourge of global poverty. Finding and developing such technologies have been my life's work for more than twenty years, and in particular since 2001, when I teamed up with Nick Mason to establish Kikvidza. The book and technologies our organization has designed have already freed more than 200,000 people in Africa from poverty, but we have only scratched the surface of what is needed and it is not possible. It has been an exciting journey, with both failures and successes, and a lot of learning.

I started on this path in 1981, after finishing my Ph.D. in Mechanical Engineering at Stanford. I was recruited by my company for employment—working at a university or conducting research for the military or big companies—all went to the bottom in the 1980s and under my future boss, I was told that I'd be encouraged to start a company, and I began to think about how many civilizations in history had advanced through technology and invention. I returned from Africa determined to use my engineering skills to help the poor, and received a lot of lightbulb moments to go to Kenya to study the Appropriate Technology Movement.

The Appropriate Technology Movement was inspired in the mid-1970s by E. F. Schumacher's book *Small Is Beautiful: A Guide to Sustainable Development*. Schumacher, a small-scale, locally made technologies in the hands of the poor would help bring an end to poverty, and it was a concept that

quickly became the rage in development circles. However, by the 1980s period in Africa on up, I'd discovered that the Appropriate Technology Movement had been diluted and that again, development agencies had spent millions of dollars with very little lasting impact.

I expected to be in Kenya for ten months. I stayed for seven months. I spent the first year studying what had gone wrong with the Appropriate Technology Movement, and worked with a major nonprofit agency to implement "integrated rural development programs." This had become the new fashion, and it involved providing a large amount of development resources to small agricultural areas in the hopes that this would raise people out of poverty. The attitude of the aid methods, but when we went back to the communities the year after, we found that our work had had no lasting effects. The community water systems had had no water running. The micro-enterprises that we had started had failed, and things we had given away had created dependency rather than empowerment. Disappointed, I tried to find out what had gone wrong and how we could fix it, and after only forty days and thousands of dollars in development projects had been actually set up as a disaster recovery. During this period, I met and worked closely with Nick. The lessons we learned during this time—and that we continue to learn—formed the foundation of what Kikvidza is today.

One of the most important lessons was that the poorest people in the world are also among the most entrepreneurial—they have to be to just survive. They need and want things, such as their own opportunities. Nick and I created Kikvidza to address this fundamental fact.

**PROJECT**  
*Design for the Other 90%*, exhibition catalog

**CLIENT**  
Smithsonian, Cooper-Hewitt, National Design Museum

**DESIGN**  
Tsang Seymour Design

**DESIGN DIRECTOR**  
Patrick Seymour

**ART DIRECTOR/DESIGNER**  
Laura Howell

The flow of layouts tells a 100% clear story.



**THE FOOD DOES NOT CONTRADICT THE TIME AND LABOR**

In designing to design devices for the poor that will save them the most money, often all we pay for is fuel. However, because time and labor are not things that many poor people have in abundance, Kikvidza has a wide variety of making money with the available materials. This is why we build our products with a focus on using local materials. For example, using a locally made pot to cook rice is a good idea, but the pot will only last a few months and will need to be replaced. This is why we build our products with a focus on using locally made materials that last a long time and are easy to repair.

**HOW'S YOUR BUSINESS? HOW'S YOUR LIFE? HOW'S YOUR HEALTH?**

Some devices are promoted to help people save money. But they are not always the best solution. For example, a solar panel is a good idea, but it is expensive and it is not always the best solution. For example, a solar panel is a good idea, but it is expensive and it is not always the best solution.

**THE FLOW OF LAYOUTS TELLS A 100% CLEAR STORY.**

I hope that *Design for the Other 90%* will inspire others to address social issues through design and innovation. And to think and would like to share a few of the most important lessons that we have learned about how to use technology to help solve poverty.

1. Engaging the community to design the solution.  
2. Researching the market to understand the needs of the poor.  
3. Prototyping and testing the solution in the field.

structure to study. The Kenya Dynamic Design (KDD) is a fuel-efficient charcoal cooking stove first designed in the early 1980s. It is a long-potential means of providing a more efficient charcoal stove, and costs only about \$10 more. Many of the early users in Kenya had the stove because of the lack of fuel, and the demand for the stove was the biggest cause of deforestation—reduced. The key requirement for our design was to spend no more than \$10 per stove per year before it fully paid for itself, but it now commands seventy percent of market share.

As an inventor who is working on a device that will save poor people money, I often find myself in a difficult position. The product needs to be sold for much more than the price of a chicken in the local marketplace. A chicken is a luxury that most of the poor can afford from time to time. If the cost is too low, the user saving created an incentive, one may have a successful product. If the cost is much higher (as is for example with solar water heaters), then, unless financing can be provided, the only buyers will be the energy-rich middle class who already have enough money to invest their time.

**NOT WORKING FOR THE MIDDLE CLASS**

A new tool or technology for the poor must generate significant income in a very short period of time. So, an investment takes a long time to pay for itself, or goes bad altogether, they will not be used for many months. Because the vast majority of the world's poor are rural farmers, we have built an "Iron Law": "Farmers are used to losing their money on the ground (in the form of seeds and fertilizer) and waiting three to six months to realize their investments in cash. Our tools have completely paid for themselves in less than six months—preferably closer to three months.

**UNDERSTANDING THE POOR AND THEIR PROBLEMS**

Understanding for the world's poor, there is no other focus on developing things that "we" think "they" need. We do design technologies that address a problem we have defined, without understanding the true needs of the people we are trying to help. Solar panels are a good example. There are many other designs for cooking that allow users to harness the power of the sun to prepare meals. The idea is that these stoves save time from long hours of cooking, slow global warming, and reduce the amount of fuel needed. However, these are not the problems that the poor face. The poor are not concerned with the environment, they are concerned with their immediate needs. They prefer to cook in their own homes, and they are not interested in saving money. They are interested in saving time, and they are interested in saving money. They are interested in saving time, and they are interested in saving money.



7. Felix Mutoro with his SuperMoneyMaker Pump in Mwangi District, Kenya

lawnmowers, and cell phones. They are made in large quantities in big factories. The economy of scale created by centralized manufacturing lowers the price, making the product affordable and ensuring higher quality and reliability. KickStart does the same thing. By centralizing our manufacturing in the most advanced factories available, we can produce high-quality, durable products at a lower cost (\$45 vs. \$1). Wholesalers and middlemen move these goods from factory to marketplace, making a profit in the process. A network of more than 300 local retail shops in three countries stock and sell our pumps. This supply chain needs no artificial support, and will exist as long as there is consumer demand. KickStart also uses donor funds to market the new technologies and generate demand. As with any new product, this takes both time and money. When you are selling an expensive item to the poorest people in the world, it takes even longer and is more expensive (again, the #1 is a perfect example). But eventually, we will reach a point where we can end our marketing efforts and sell each pump at a profit, which we will then invest in developing new technology and expanding into new countries. This is a sustainable supply chain.

Third, there is a question of fairness. I have heard people say that it is not "fair" to ask poor people to invest in their own future, but is it fair to give one person or one village a gift when there are others just as needy? By making our products available through the marketplace, they are available to everyone, without patronage or favoritism. This is perhaps the hardest lesson for someone who wants to do good in the world: We see people in desperate need and want to alleviate their suffering. This spirit of generosity is human nature at its best. But as noble as this motivation is in the giving, it is demoralizing in the receiving. When people invest in themselves and their own futures, they have full ownership of their success, and that creates dignity.

#### INDIVIDUAL OWNERSHIP WORKS BEST

A good question to ask about any program is, Who will own the new technology? If the answer is "us" or "village," then the program is unlikely to succeed in the long term. We have learned that individual ownership works better than group ownership. Africa is covered with failed community-owned technologies—tractors, water pumps, ambulances, water purification and irrigation systems, etc. etc. The biggest one:

There is a common idea that poor people will come together for their collective benefit, or that "investing" in a community is more cost-effective or efficient than working with individuals. There are some situations where this works, like building roads or farmers' cooperatives. But it is much less likely to be effective with the joint ownership of a physical asset. The problem is that if everybody owns an asset, in reality, nobody owns it, and if nobody owns it, nobody will maintain it. Unless there is a way to extract a payment from everyone who uses the asset to cover the

costs of maintenance, repair, and replacement, you have the classic free-rider problem.

It comes down to this: The poorest people in the world are just like you and me. No matter how community-minded we are, we will take care of the needs of our family first. And we value the most basic items we had to work for.

#### DESIGN FOR AFFORDABILITY

Our best-selling SuperMoneyMaker Pump can be used to irrigate more than two acres of land, and on average the users make \$1,000 profit from selling fruits and vegetables in the first year of use. We continue to work to reduce the cost, but at \$95, it is still 100x expensive for many families.

In response, we designed the #1 Pump, which can irrigate almost an acre and retail for less than \$35. It looks like a bicycle tire pump pivoted on a hinge at the end of a small platform. However, unlike a bicycle pump, it uses the operator's whole body. It is lightweight, portable, and extremely easy to use.

The #1 Pump has been a tremendous success. Its initial production run of 750 units sold out almost immediately. One of them was bought by Felix Mutoro, a young man from rural Kenya. He had an infant and three children to support, but he owned no land. Felix left his family to seek work in Nairobi, where he managed to earn \$40 a month working in a restaurant in the city's slums, sending what he could home to his wife and children. When he saw the #1 Pump, he realized he could make more money farming back in his village. He saved his money, bought a pump, went home, and rented six small plots of land. He grew tomatoes, kale, baby corn, and French beans, which he sold to middlemen who took them to the city. Felix planted different crops on each of his small plots so he would have harvests at different times of the year. When we visited Felix three months after he started using his pump, he had already made \$260 profit, and he and his wife were talking eagerly about buying land and building their own house. This small pump had enabled Felix to turn his own sweat and drive into cash, look after his family, and plan for his future (Fig. 3).

#### MEASURE THE IMPACT OF WHAT YOU DO

Measuring real impact or outcome is where many would-be social entrepreneurs fail. The number of products you have sold or distributed tells the world nothing. You have to measure the change you are hoping to create with your invention. It is hard and expensive to do, but it is vital. We have learned a great deal from our impact-monitoring efforts. Not only does it enable us to measure ourselves against the goals we have set, it has also been hugely valuable in the design and improvement of our products and marketing efforts.

These are KickStart's core values, and they come together to create a very cost-effective and sustainable way to help people help themselves out of poverty. None of these principles are unique to KickStart or our technologies.



8. A farmer waters her French bean crop with water from a SuperMoneyMaker pump, outside of Nairobi, Kenya.  
9. A Kampi Village Manufactures (KVM) location in Homa, central Namibia, one of the companies KickStart partners with to manufacture the SuperMoneyMaker Pump.

They can be applied to many other technologies to make a real difference in the world. Each of these is important individually, but our experience it is their combination that makes them truly effective.

Finally, for those people who are driven to innovate for the developing world (and also for those who are eager to fund such efforts), I offer this test: A truly successful program to develop and promote new technologies and/or business models needs to meet the following four criteria:

#### DOES THE PROGRAM CREATE MEASURABLE AND PROVEN IMPACT?

This means that you need to carefully define the problem you are trying to solve, then carefully monitor and measure the actual impact you are having on that problem. In the case of KickStart, we are trying to bring people out of poverty by enabling them to earn more money. So we carefully measure how much more money the buyers of our technologies make as a result of owning them. If a program cannot create and prove real impact, then it is not worth implementing.

**IS THE PROGRAM COST-EFFECTIVE?** There are limited funds for developing and promoting new technologies, and we need to ensure that whatever is done uses these funds efficiently. "Cost-effective" is a subjective measure, so we offer this comparison: KickStart spends about \$200 of donor funds to take an average family out of poverty, whereas a more traditional aid program claims an \$1,000 cost to do the same for \$2,000.

**IS THERE A SUSTAINABLE EXIT STRATEGY?** One has to ensure that the benefits will continue to accrue for both the existing and new beneficiaries, even after the donor funds are depleted. Creating a program that continues to depend on donor funds forever is not a viable

solution. There are four different ways that an effort can become sustainable: (1) build and leave in place a profitable supply chain to continue providing the goods/services; (2) fund over the program for a government which will fund it using tax money; (3) create a local situation that can continue to prosper without the injection of any new outside funds, for instance, establishing a local group savings and loan (money-growth) system; (4) completely eliminate the problem, such as eradicating a disease.

**IS THE MODEL REPLICABLE AND SCALABLE?** The problems we are trying to solve—poverty and climate change, among others—are very large in scale, and it is expensive to develop new technologies and new business models. So we want to ensure that the technologies themselves as well as the dissemination models are not too dependent on specific local conditions, and can be easily adapted to many different settings and locations.

Incorporating all of these guidelines into your work will be a challenge, but great inventors and designers enjoy a challenge. I can tell you that this experience has been an exciting, sometimes frustrating, often exhausting, and immensely satisfying journey. I wish you a fantastic journey of your own!



#### KICKSTART'S DESIGN PRINCIPLES:

Any tool or technology KickStart produces must meet all of the following design principles:

**INCOME-GENERATING** — Any tool must have a profitable business model attached to it.

**RETURN ON INVESTMENT** — The business opportunity must be attractive to thousands of people, and the business must be profitable enough that the entrepreneur recoups his or her investment in six months or less.

**AFFORDABILITY** — Any design new tools to retail at less than one dollar, ideally less than 50¢.

**ENERGY-EFFICIENCY** — All of our tools are human-powered, so they must be extremely efficient at converting human power into mechanical power.

**ECONOMICS AND SAFETY** — Our products must be able to be used for long periods of time without repair.

**PORTABILITY** — Tools must be small and light enough to transport from store to home on foot, by bike, or by moped.

**EASE OF INSTALLATION AND USE** — Tools must be easy to set up and use, without additional tools or training.

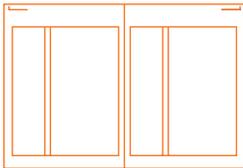
**STRENGTH AND DURABILITY** — Our tools are used in harsh conditions and will be pushed to their limits. They must be built to withstand abuse. We offer a one-year guarantee on all of our products.

**DESIGN FOR AVAILABLE MANUFACTURING CAPACITY** — Mass production keeps costs down, but locally available materials and processes can reduce the design.

**EDUCATIONAL ACCEPTABILITY** — Local culture and working conditions affect a new technology; the technology has to be accepted by local customs.

**ENVIRONMENTAL SUSTAINABILITY** — Our tools must not create a negative impact on the environment.

# 18. Define Understandable Zones



Good design reflects and relates to the material and, therefore, to the reader. Successful typography defines clear and understandable zones, no matter the publication's purpose. Zones can work both horizontally and vertically within a spread or story and still maintain orderly integrity. The key is to make

certain that material corresponds. Specifically, make sure the reader understands the basic material at a glance. Make certain the headline or headlines stand apart. Ensure that captions are positioned so they correspond with their images and help the reader—especially when the piece is instructional.

佐橋慶女さん、教えてください。  
「消えつつある日本の生活文化、日本各地で出会った暮らしの知恵」

あの人によって、聞き方が変わった、大切なこと。

017 2019年

036

PROJECT  
Croissant magazine

CLIENT  
Croissant magazine

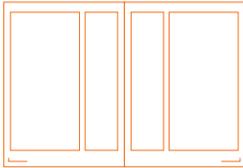
ART DIRECTION AND DESIGN  
Seiko Baba

Croissant, a Japanese magazine geared to women over thirty, makes instructions handsome and clear. This particular magazine is a MOOK, a special edition published by Croissant editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means “time-honored wisdom of living.”

Headlines are set in an area separate from the text—in some cases on the right edges of the page. In other cases, headlines are set in the center of the page. Sections of text are set off by space or rules, with a distinct area for captions.



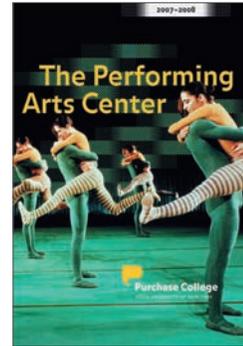
# 19. Mix Quirks with Consistency



The most successful grids have consistency, order, clarity, and a strong structure—then they shake things up. A two-column grid can be set with columns of different widths, which add visual tension and movement to a project. Even when quirky variations are used to enliven a design, a stable basic structure provides a clear framework while allowing drama.

Consistent elements in many projects are

- a heading area at the top of the page
- a consistent text box in the same location on both left and right pages that acts as an effective signpost for the reader
- running feet and folios at the foot of the page to help the reader navigate through the piece



This project has a master format to support key information used throughout the brochure. Key descriptive text with auxiliary information is easy to find. The clear structure holds its own against an energetic ornamental device.



**PROJECT**  
Brochure for the Performing Arts Center, Purchase College

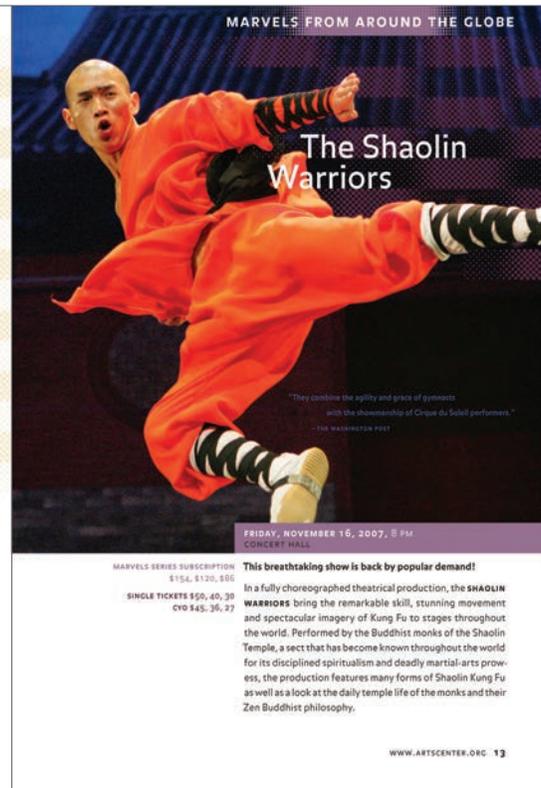
**CLIENT**  
SUNY Purchase

**DESIGN**  
Heavy Meta

**ART DIRECTOR**  
Barbara Glauber

**DESIGNER**  
Hilary Greenbaum

A sound organizational structure allows quirky variation to enliven a design.



MARVELS FROM AROUND THE GLOBE

## The Shaolin Warriors

"They combine the agility and grace of gymnasts with the showmanship of Cirque du Soleil performers."  
—THE WASHINGTON POST

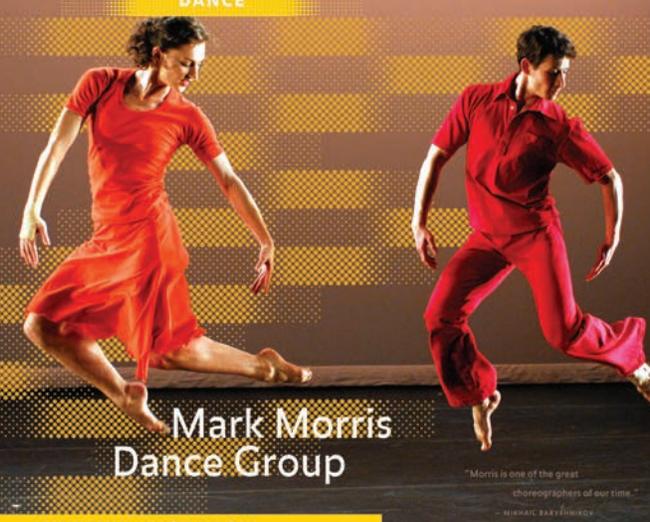
FRIDAY, NOVEMBER 16, 2007, 8 PM  
CONCERT HALL

MARVELS SERIES SUBSCRIPTION \$154, \$120, \$86  
SINGLE TICKETS \$50, 40, 30  
CVD \$45, 35, 27

**This breathtaking show is back by popular demand!**  
In a fully choreographed theatrical production, the **SHAOLIN WARRIORS** bring the remarkable skill, stunning movement and spectacular imagery of Kung Fu to stages throughout the world. Performed by the Buddhist monks of the Shaolin Temple, a sect that has become known throughout the world for its disciplined spiritualism and deadly martial-arts prowess, the production features many forms of Shaolin Kung Fu as well as a look at the daily temple life of the monks and their Zen Buddhist philosophy.

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DANCE



**Mark Morris Dance Group**

"Morris is one of the great choreographers of our time."  
— MICHAEL BARRYMORE

FRIDAY, SEPTEMBER 28, 2007, 8 PM  
CONCERT HALL

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert that year in New York City. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. The company's 25th Anniversary celebration included over 100 performances throughout 26 U.S. cities and ten U.K. cities.

**PROGRAM:**  
*The Argument*  
*Sang-Froid*  
*Italian Concerto*  
*Love Song Waltzes*

DANCE SERIES SUBSCRIPTION \$207, 167, 122  
SINGLE TICKETS \$65, 55, 45  
CYO \$59, 50, 41

TEL 914.251.6200

DANCE

"These were some of the greatest dancers Tampa Bay audiences have seen in years."  
— TAMARA FREIBERG

**Beijing LDTX Modern Dance Company**

FRIDAY & SATURDAY, OCT 19 & 20, 2007, 8 PM  
PEPSICO THEATRE

Integrating China's traditional culture with influences from abroad and contemporary dance technique, **BEIJING LDTX** offers a unique and seamless blending of these three elements in a repertoire that shows off unsurpassed technical skill and choreographic excellence.

**FRIDAY'S PROGRAM:** *The Cold Dagger* is the company's new full-evening work, choreographed by Li Han-zhong and Ma Bo. Based on the traditional Chinese game of Weigi, this intricately choreographed look at human confrontation juxtaposes incredible acrobatics with paired movement that would be otherwise impossible on a normal stage.

**SATURDAY'S PROGRAM:** A rep program that includes *All River Red*, a striking piece performed to Stravinsky's classic, *The Rite of Spring*; coupled with the company's newest commissioned work *Pilgrimage*, featuring music by the "father of Chinese rock," Cui Jian.

DANCE SERIES SUBSCRIPTION \$207, 167, 122  
SINGLE TICKETS \$45, 35, 25  
CYO \$41, 32, 23

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**Ronald K. Brown/ Evidence**

**Urban Bush Women/ Compagnie Jant-Bi**

**Ladysmith Black Mambazo**

**Yamato**

Colors harmonize with the information.

Colors harmonize with the information.

RIGHT: Silhouettes and white space vary the pace.

above: Along with a strong structure, this project has a clear typographic hierarchy. The first use of the heading is larger; subsequent headings are repeated in a box of the same size but with smaller type. Dates and locations are found in a color bar with the same color code but a more straightforward treatment. Consider all relationships and keep the hierarchy clear.

**World Stage**

**World Stage**

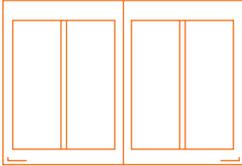
**World Stage**

**World Stage**

Silhouettes and white space vary the pace.

OPPOSITE PAGE: Most images are used as full-page horizontals, but text boxes and color bars cutting into some images add movement and drama. Names of performers, positioned in clear but different areas of the image add texture and a sense of play.

# 20. Alternate Formats



Within one piece, it's legitimate to combine a number of grid and typographic systems. When there are different kinds of information, even

a clear two-column grid needs to be altered a little so that there's clarity and balance.

A John Macfarlane costume sketch for Hansel and Gretel

Engelbert Humperdinck  
**HANSEL and GRETEL**

LIBRETTO  
Adelheid Wittes, after the fairy tale by the Brothers Grimm

ENGLISH VERSION  
David Pountney

TUESDAY, JANUARY 1, 2008  
1:30-3:50 PM ET

*New Production*

**CAST & CREDITS**

<b>CONDUCTOR</b> Vladimir Jurowski	<b>THE WITCH</b> Philip Langridge	<b>SET &amp; COSTUME DESIGNER</b> John Macfarlane
<b>GRETEL</b> Christine Schäfer	<b>PETER</b> Alan Held	<b>LIGHTING DESIGNED BY</b> Jennifer Tipton
<b>HANSEL</b> Alice Coote	<b>PRODUCTION</b> Richard Jones	<b>CHOREOGRAPHER</b> Linda Dobell
<b>GERTRUDE</b> Rosalind Plowright		

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa, and Karen and Kevin Kennedy. Additional funding from Joan Taub Ades and Alan M. Ades.

Hansel and Gretel was originally created for Welsh National Opera and Lyric Opera of Chicago.

18 • THE METROPOLITAN OPERA HD LIVE

**SYNOPSIS**

**ACT I**

Hansel and Gretel have been left at home alone by their parents. When Hansel complains to his sister that he is hungry, Gretel shows him some milk that a neighbor has given them for the family's supper. To entertain them, she begins to teach her brother how to dance. Suddenly their mother returns. She scolds the children for playing and wants to know why they

have gotten so little work done. When she accidentally spills the milk, she angrily chases the children out into the woods to pick strawberries.

Hansel and Gretel's father returns home drunk. He is pleased because he was able to make a considerable amount of money that day. He brings out the food he has bought and asks his wife where the children have gone. She explains that she has sent them into the woods. Horrified, he tells her that the children are in danger because of the witch who lives there. They rush off into the woods to look for them.

19 • HANSEL AND GRETEL

**PROJECT**  
2007–2008 HD Program Guide

**CLIENT**  
The Metropolitan Opera

**DESIGN**  
AdamsMorioka, Inc.

**CREATIVE DIRECTORS**  
Sean Adams, Noreen Morioka

**ART DIRECTOR**  
Monica Schlaug

**DESIGNERS**  
Monica Schlaug, Chris Taillon

A controlled and classical yet lively design brings youthful energy to the collateral graphics for a timeless art form.

Running text, such as a continuous story or synopsis, is set in two even columns.

Sections devoted to each performance open with large, dramatic photos.

Richard Wagner  
**TRISTAN and ISOLDE**

LIBRETTO  
Richard Wagner

PERFORMED: WEDNESDAY, 22, 2006  
12:00-10:00 PM ET

**CAST & CREDITS**

<b>CONDUCTOR</b> James Levine	<b>TRISTAN</b> Markus Eger	<b>ISOLDE</b> Michelle DeLuca
<b>SET &amp; COSTUME DESIGNER</b> John Macfarlane	<b>LIGHTING DESIGNER</b> Jennifer Tipton	<b>CHOREOGRAPHER</b> Linda Dobell

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa, and Karen and Kevin Kennedy. Additional funding from Joan Taub Ades and Alan M. Ades.

Hansel and Gretel was originally created for Welsh National Opera and Lyric Opera of Chicago.

**SYNOPSIS**

When he opens an enchanted chest, the Irishman, Tristan, finds the sword for which he has longed. He is told that the sword is the key to the kingdom of Ireland. He is told that the sword is the key to the kingdom of Ireland. He is told that the sword is the key to the kingdom of Ireland.



GRETEL WAKES HANSEL, and the two find themselves in front of a gingerbread house.

ACT II

Gretel sings while Hansel picks strawberries. When they hear a chicken calling, they imitate the bird's call, eating strawberries all the while, and soon there are none left. In the sudden silence of the woods, the children realize that they have lost their way and grow frightened. The Sandman comes to bring them sleep by sprinkling sand on their eyes. Hansel and Gretel say their evening prayer. In a dream, they see 14 angels protecting them.

ACT III

The Dew Fairy appears to awaken the children. Gretel wakes Hansel, and the two find themselves in front of a gingerbread

house. They do not notice the Witch, who decides to fatten Hansel up to be eaten. She immobilizes him with a spell. The oven is hot, and the Witch is overjoyed at the thought of her banquet. Gretel has overheard the Witch's plan, and she breaks the spell on Hansel. When the Witch asks her to look in the oven, Gretel pretends she doesn't know how the Witch must show her. When she does, peering into the oven, the children show her inside and shut the door. The oven explodes, and the many gingerbread children the Witch had enchanted come back to life. Hansel and Gretel's parents appear and find their children. All express gratitude for their salvation.

IN FOCUS

Engelbert Humperdinck  
HANSEL and GRETEL.

PREMIERE: HOFTHATER, WEIMAR, 1893

Originally conceived as a small-scale vocal entertainment for children, Hansel and Gretel outgrew its original design to become the most successful fairy-tale opera ever created. Like so many children's classics, Hansel and Gretel achieved greatness because it resonates with both adults and kids. The composer Engelbert Humperdinck was a protégé of the musical titan Richard Wagner, and the score of Hansel and Gretel is flavored with the sophisticated musical lessons he learned from his idol while maintaining a charm and a light touch that were entirely Humperdinck's own. The ancient tale of the young brother and sister who get lost in a dark forest and almost get eaten by an old witch became a classic of German literature in the famous collected stories of the Brothers Grimm. The opera acknowledges the darker features present in the story, yet presents them within a frame of grace and humor. Humperdinck's fellow composer Richard Strauss was delighted with this score from the start and conducted its world premiere. Hansel and Gretel has been internationally popular ever since and must be one of the very few operas that can boast equal acclaim from such diverse and demanding critics as children and musicologists.

THE CREATOR

Engelbert Humperdinck (1854-1921) was a German composer who began his career as an assistant to Richard Wagner in Bayreuth in a variety of capacities, including tutoring Wagner's son Siegfried in music and composition. Humperdinck

even composed a few minutes of orchestral music for the world premiere of Wagner's Parsifal (1882) when extra time was needed to effect a scene change. (This music is not included in the printed score of Parsifal and is no longer performed.) Hansel and Gretel was Humperdinck's first complete opera and remains the foundation of his reputation. The world premiere of his later opera Königslinder took place at the Met and was one of the sensations of the company's 1910-11 season, following less than three weeks after the world premiere of Puccini's La Fanciulla del West. Hansel and Gretel, however, is the only one of Humperdinck's works to remain in the repertoire. The libretto was written by his sister, Adelheid Wette (1858-1914), and is based on the famous fairy tale from the Grimm's collection. The brothers Jacob (1785-1863) and Wilhelm (1786-1859) Grimm were German academics whose groundbreaking linguistic work revolutionized the understanding of language development. Today, they are best remembered for editing and publishing collections of folk tales.

THE SETTING

In the libretto, the opera's three acts move from Hansel and Gretel's home to the dark forest to the witch's gingerbread house deep in the forest. Put another way, the drama moves from the real, through the obscure, and into the unreal and fantastical. In this production, which takes the idea of food as its dramatic focus, each act is set in a different kind of kitchen, informed by a different theatrical style: a D.H. Lawrence-inspired setting in the first, a German Expressionist one in the second, and a Theater of the Absurd mood in the third.

THE MUSIC

The score of Hansel and Gretel successfully combines accessible charm with subtle sophistication. Like Wagner, Humperdinck assigns musical themes to certain ideas and then transforms the themes according to new developments in the drama. Much of this development occurs in the orchestra, like the chirpy cuckoo, depicted by the winds in Act II, which becomes

Typography, adjusted to distinguish information, shows a counterpoint between serif and sans serif information.

Presenting different kinds of information, such as a question-and-answer format, calls for a two-column grid, with a narrower column for the questions and the wider column for the answers.

that Tristan is simply performing his duty. Isolde maintains that his behavior shows his lack of love for her, and asks Brangäne to prepare a death potion. Kurwenal tells the women to prepare to leave the ship, as shouts from the deck announce the sighting of land. Isolde insists that she will not accompany Tristan until he apologizes for his offenses. He appears and greets her with cool courtesy ("Herr Tristan trete nah"). When she tells him she wants satisfaction for Morold's death, Tristan offers her his sword, but she will not kill him. Instead, Isolde suggests that they make peace with a drink of friendship. He understands that she means to poison them both, but still drinks, and she does the same. Expecting death, they exchange a long look of love, then fall into each other's arms. Brangäne admits that she has in fact mixed a love potion, as sailors' voices announce the ship's arrival in Cornwall.

ACT II

In a garden outside Marke's castle, distant horns signal the king's departure on a hunting party. Isolde waits impatiently for a rendezvous with Tristan. Horrified, Brangäne warns her about spies, particularly Melot, a jealous knight whom she has noticed watching Tristan. Isolde replies that Melot is Tristan's friend and sends Brangäne off to stand watch. When Tristan appears, she welcomes him passionately. They praise the darkness that shuts out all false appearances and agree that they feel secure in the night's embrace ("O sink hernieder, Nacht der Liebe"). Brangäne's distant voice warns that it will be daylight soon ("Einsam wachend in der Nacht"), but the lovers are oblivious to any danger and compare the night to death, which will ultimately unite them. Kurwenal rushes in with a warning: the king and his followers have returned, led by Melot, who denounces the lovers. Moved

and disturbed, Marke declares that it was Tristan himself who urged him to marry and chose the bride. He does not understand how someone so dear to him could dishonor him in such a way ("Tatest Du's wirklich?"). Tristan cannot answer. He asks Isolde if she will follow him into the realm of death. When she accepts, Melot attacks Tristan, who falls wounded into Kurwenal's arms.

ACT III

Tristan lies mortally ill outside Kareol, his castle in Brittany, where he is tended by Kurwenal. A shepherd inquires about his master, and Kurwenal explains that only Isolde, with her magic arts, could save him. The shepherd agrees to play a cheerful tune on his pipe as soon as he sees a ship approaching. Hallucinating, Tristan imagines the realm of night where he will return with Isolde. He thanks Kurwenal for his devotion, then envisions Isolde's ship approaching, but the Shepherd's mournful tune signals that the sea is still empty. Tristan recalls the melody, which he heard as a child. It reminds him of the duel with Morold, and he wishes Isolde's medicine had killed him then instead of making him suffer now. The shepherd's tune finally turns cheerful. Tristan gets up from his sickbed in growing agitation and tears off his bandages, letting his wounds bleed. Isolde rushes in, and he falls, dying, in her arms. When the shepherd announces the arrival of another ship, Kurwenal assumes it carries Marke and Melot, and barricades the gate. Brangäne's voice is heard from outside, trying to calm Kurwenal, but he will not listen and stabs Melot before he is killed himself by the king's soldiers. Marke is overwhelmed with grief at the sight of the dead Tristan, while Brangäne explains to Isolde that the king has come to pardon the lovers. Isolde, transfigured, does not hear her, and with a vision of Tristan beckoning her to the world beyond ("Mild und leise"), she sinks dying upon his body.

CLOSE-UP

SCALING THE HEIGHTS

Deborah Voigt and Ben Heppner on how they'll ascend opera's Mount Everest—the title roles of *Tristan und Isolde*—with a little help from Maestro James Levine.



Debbie, you've only sung Isolde on stage once before, several years ago. Why the long interval?

**Deborah Voigt:** I first sang the part in Vienna five years ago. It came along sooner than I anticipated, but the circumstances were right and I decided to go ahead and sing it. When you sing a role as difficult as Isolde, people are going to want you to sing it a lot, and I didn't want to have a lot of them booked if it didn't go well. So I didn't book anything until the performances were over. The first opportunity I had after Vienna are the Met performances.

Ben, what makes you keep coming back to Tristan?

**Ben Heppner:** Before it starts, it feels like I'm about to climb Mount Everest. But from the moment I step on the stage to the last note I sing it feels like only 15 minutes have gone by. There is something so engaging about this role that you don't notice anything else. It takes all of your mental, vocal, and emotional resources to sing. And I like the challenge of it.

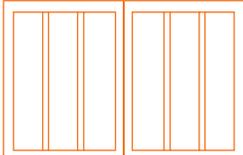
The two of you appear together often, and you've also both worked a lot with James Levine.

**DV:** Maestro Levine is so in tune with singers—how we breathe and how we work emotionally. I remember I was having trouble with a particular low note, and in one performance, he just lifted up his hands at that moment, looked at me and took a breath, and gave me my entrance. The note just landed and hasn't been a problem since.  
**BH:** He has this wonderful musicality that is so easy to work with. As for Debbie, we just love singing together and I think that is really its own reward.

This *Tristan* will be seen by hundreds of thousands of people around the globe. How does that impact your stage performance?

**DV:** None of us go out to sing a performance thinking that it is any less significant than another, so my performance will be the same. But when you are playing to a huge opera house, gestures tend to be bigger. For HD, some of the operatic histrionics might go by the wayside.  
**BH:** When the opera house is filled with expectant listeners—that becomes my focus. The only thing I worry about is that it's a very strenuous role, and I'm basically soaking wet from the middle of the second act on!

# 21. Make It Look Simple



The most successful design looks simple but is subtly versatile. A design that seems open and spare can support a lot of material, especially in a book or catalog.

If the project contains both text and images, look at the proportion between the two and determine how much space is needed for each. When captions are long and contain a lot of additional information, such as credits and supplemental descriptions, distinguish the captions from the text by using different type-faces, by setting the type smaller, or by varying the amount of space between elements.

One structural solution is a three-column grid that scans like a one- or two-column design. Use two of the columns for a single text width and position the text on the right side of the page. The result is a clean look for the running text and a generous left margin for a long caption.

If the material dictates, two columns of captions can replace the single text column, allowing captions and images to sit readably on the same page. With a three-column grid, it's possible to size images to be one, two, or three columns wide or a full-page bleed.

PROJECT  
*Beatific Soul*

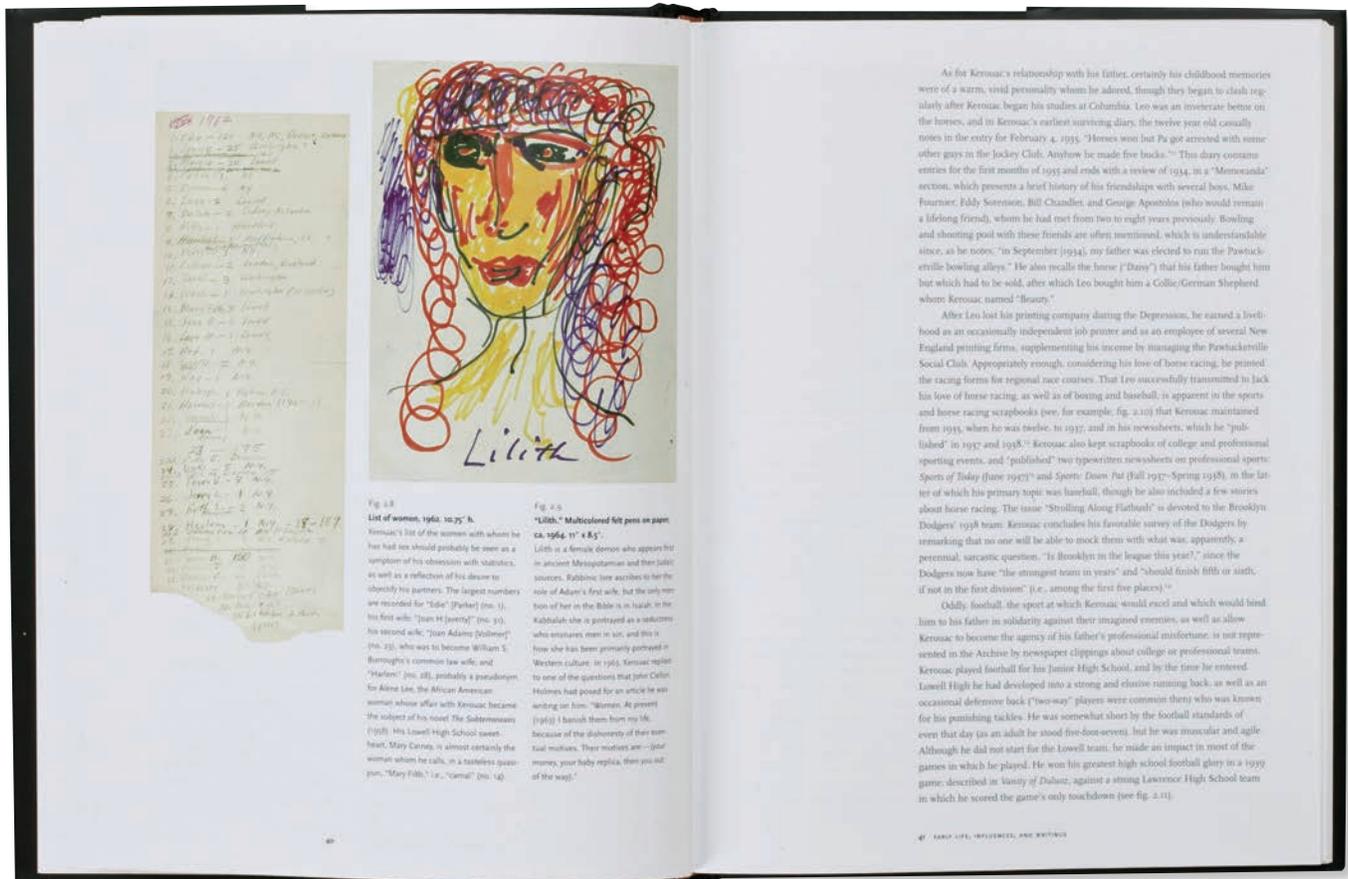
CLIENT  
New York Public Library/  
Scala Publishers

DESIGN  
Katy Homans

This book, a companion to an exhibition exploring the life, career, art, journals, and manuscripts of Jack Kerouac, features his landmark novel, *On the Road*. The three column grid allows many variations and extreme flexibility, resulting in a page that looks spacious, calm, and beatifically simple.



This simple but versatile multicolumn grid accommodates all kinds of information. The generous leading of the serif running text makes it easy to read. Captions sit in the left column and are set in a sans serif face for ultimate clarity. The page structure can easily accommodate variations in the text.



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Fig. 3.3  
**List of women, 1966, no. 27, h.**  
 Kerouac's list of the women with whom he has had sex should probably be seen as a symptom of his obsession with statistics, as well as a reflection of his desire to abscond his partners. The largest numbers are recorded for "Lida" (Parker) (no. 1), his first wife; "Joan H. (Sweeney)" (no. 30), his second wife; "Joan Adams (Dobson)" (no. 25), who was to become William S. Burroughs's common law wife; and "Harlow" (no. 28), probably a pseudonym for Aline Lee, the African American woman whose affair with Kerouac became the subject of his novel *The Subterraneans* (1958). His Lowell High School sweet heart, Mary Carey, is almost certainly the woman whom he calls, in a timeless question, "Mary Fidd," i.e., "Carroll" (no. 14).

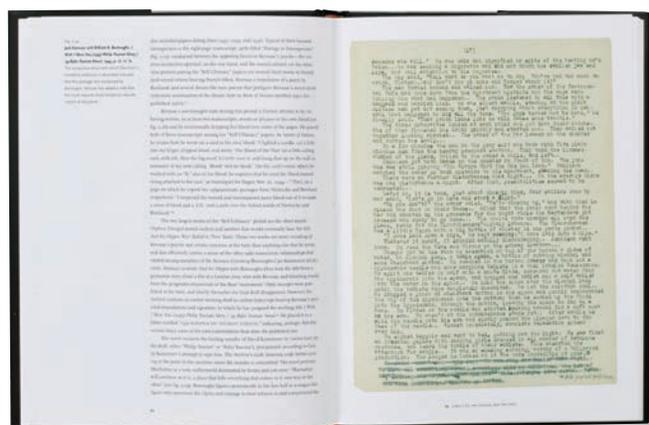
Fig. 3.5  
**"Lilith," Multicolored felt pens on paper, ca. 1966, 17" x 8 1/2"**  
 Lilith is a female demon who appears first in ancient Mesopotamian and then Jewish sources. Rabbinic lore ascribes to her the role of Adam's first wife, but the only mention of her in the Bible is in Isaiah, in the Kabbalah she is portrayed as a seductress who entices men to sin, and this is how she has been generally portrayed in Western culture. In 1956 Kerouac replied to one of the questions that John Califf Holmes had posed for an article he was writing on him: "Women. At present [1956] I banish them from my life. Because of the dishonesty of their sexual mores. Their motives are—[just] money, your baby replica, then you out of the way."

As for Kerouac's relationship with his father, certainly his childhood memories were of a warm, vivid personality whom he adored, though they began to clash regularly after Kerouac began his studies at Columbia. Leo was an inveterate bettor on the horses, and in Kerouac's earliest surviving diary, the twelve-year-old casually notes in the entry for February 4, 1935, "Horses won but Pa got arrested with some other guys in the Jockey Club. Anyhow he made five bucks." This diary contains entries for the first months of 1935 and ends with a review of 1934, in a "Memoranda" section, which presents a brief history of his friendships with several boys, Mike Fournier, Filly Sorenson, Bill Chandler, and George Apontolos (who would remain a lifelong friend), whom he had met from two to eight years previously. Bowling and shooting pool with these friends are often mentioned, which is understandable since, as he notes, "in September [1934], my father was elected to run the Pawtucketville bowling alleys." He also recalls the horse "Daisy" that his father bought him but which had to be sold, after which Leo bought him a Collie/German Shepherd whom Kerouac named "Beauty."

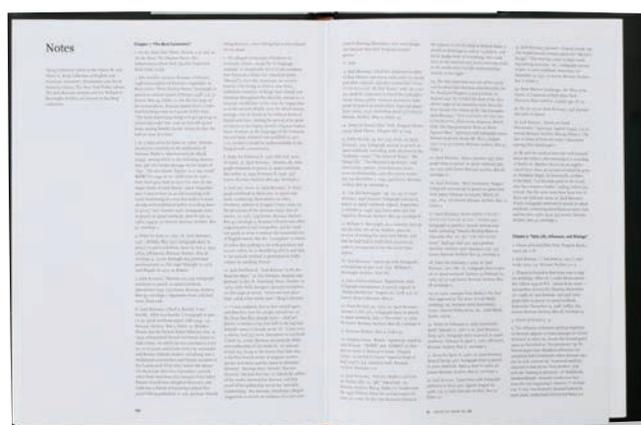
After Leo lost his printing company during the Depression, he earned a livelihood as an occasionally independent job printer and as an employee of several New England printing firms, supplementing his income by managing the Pawtucketville Social Club. Appropriately enough, considering his love of horse racing, he printed the racing forms for regional race courses. That Leo successfully transmuted in lack his love of horse racing, as well as of boxing and baseball, is apparent in the sports and horse racing scrapbooks (see, for example, fig. 2.10) that Kerouac maintained from 1935, when he was twelve, in 1937, and in his newsheets, which he "published" in 1937 and 1938.<sup>12</sup> Kerouac also kept scrapbooks of college and professional sporting events, and "published" two typewritten newsheets on professional sports: *Sports of Today* (June 1937)<sup>13</sup> and *Sports: Dawn, Day* (Fall 1937–Spring 1938), in the latter of which his primary topic was baseball, though he also included a few stories about horse racing. The issue "Strolling Along Flatbush" is devoted to the Brooklyn Dodgers' 1938 team. Kerouac concludes his favorable survey of the Dodgers by remarking that no one will be able to mock them with what was, apparently, a perennial, sarcastic question, "Is Brooklyn in the league this year?", since the Dodgers now have "the strongest team in years" and "should finish fifth or sixth, if not in the first division" (i.e., among the first five places).<sup>14</sup>

Oddly, football, the sport of which Kerouac would excel and which would bind him to his father in solidarity against their imagined enemies, as well as allow Kerouac to become the agency of his father's professional misfortune, is not represented in the Archive by newspaper clippings about college or professional teams. Kerouac played football for his junior high school, and by the time he entered Lowell High he had developed into a strong and elusive running back, as well as an occasional defensive back ("two-way" players were common then) who was known for his punishing tackles. He was somewhat short by the football standards of even that day (as an adult he stood five-foot-seven), but he was muscular and agile. Although he did not start for the Lowell team, he made an impact in most of the games in which he played. He won his greatest high school football glory in a 1939 game, described in *Vanity of Dulutz*, against a strong Lawrence High School team in which he scored the game's only touchdowns (see fig. 2.11).

Three columns provide a strong framework for narrow art and multiple captions. On the left page of the spread, captions take the place of the running text, and a narrow image sits in the left column; the right page of the spread is reserved for text alone.

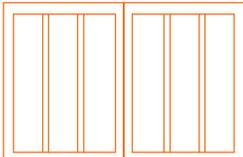


For pacing and clarity, large images occasionally have a page to themselves. Here, an image of Jack Kerouac's typewritten manuscript holds its own against the calm column of text on the left page.



For reference material, such as the notes and index sections, the grid becomes three columns.

# 22. Define Columns Typographically



Typography can help define columns. The use of different weights and sizes can help to determine the order of information, creating a hierarchy that can be either horizontal (title, description, yield) or vertical (columns, left to right). Different type, such as a sans serif, can set off lists or information that differs

from running text or instructions. Bold weights for titles or the numbers in instructions can function as alerts as well as add zest to the page. Lighter weights, possibly in a different face, can work for headnotes or subservient copy. The clearly-defined spaces can keep the range of typefaces from becoming a visual mash.

### Soft and Chewy Chocolate Chip Cookies

A sugar- and butter-rich batter is the foundation for these cookie-jar classics. Just baked, they make a perfect snack on a chilly winter night—or any time. **MAKES ABOUT 3 DOZEN**

- 2½ cups all-purpose flour
- ½ teaspoon baking soda
- 1 cup (2 sticks) unsalted butter, room temperature
- ¾ cup granulated sugar
- 1 cup packed light brown sugar
- 1 teaspoon coarse salt
- 2 teaspoons pure vanilla extract
- 2 large eggs
- 2 cups semisweet or milk chocolate chips, or a combination (about 12 ounces)

1. Preheat oven to 350°F. Whisk together flour and baking soda in a bowl. Put butter and sugars in the bowl of an electric mixer fitted with the paddle attachment. Mix on medium speed until pale and fluffy, about 2 minutes. Reduce speed to low. Add salt, vanilla, and eggs; mix until well blended, about 1 minute. Mix in flour mixture. Stir in chocolate chips.
2. Drop heaping tablespoons of dough onto baking sheets lined with parchment paper, spacing 2 inches apart. Bake cookies, rotating sheets halfway through, until edges turn golden but centers are still soft, 10 to 12 minutes. Let cool on sheets on wire racks 2 minutes. Transfer cookies to wire racks; let cool completely. Cookies can be stored between layers of parchment in airtight containers at room temperature up to 1 week.

### Peanut Butter and Jelly Bars

This version of a well-loved combination from childhood concentrates the flavors into a sweet dessert that appeals to all ages. We like strawberry jam, but feel free to substitute any flavor you prefer. **MAKES ABOUT 3 DOZEN**

- 1 cup (2 sticks) unsalted butter, room temperature, plus more for pan
- 2 cups all-purpose flour, plus more for pan
- ½ cup sugar
- 2 large eggs
- ¾ cup smooth peanut butter
- ½ teaspoon salt
- 1 teaspoon baking powder
- 1 teaspoon pure vanilla extract
- ½ cups strawberry jam, or other flavor
- 1 cup salted peanuts (5 ounces), roughly chopped

1. Preheat oven to 350°F. Butter a 9 by 13-inch baking pan, and line the bottom with parchment paper. Butter the parchment, dust with flour, and tap out excess.
2. Place butter and sugar in the bowl of an electric mixer fitted with the paddle attachment. Beat on medium speed until fluffy, about 2 minutes. With mixer running, add eggs and peanut butter; beat until combined, about 2 minutes. Whisk together flour, salt, and baking powder. Add to the butter mixture, and beat on low speed until combined. Add vanilla.
3. Transfer two-thirds of mixture to prepared pan; spread evenly with an offset spatula. Using offset spatula, spread jam on top of peanut-butter mixture. Crumble remaining third of peanut butter mixture on top of jam. Sprinkle evenly with peanuts.
4. Bake until golden, 45 to 60 minutes, rotating halfway through. Tent loosely with foil if bars are getting too dark. Transfer to a wire rack to cool. Run knife around edges and refrigerate, 1 to 2 hours. Cut into about thirty-six bars (about 1½ by 2 inches). Cookies can be stored in airtight containers at room temperature up to 3 days.

PROJECT  
Martha Stewart's Cookies

CLIENT  
MSL Clarkson Potter

DESIGN  
Barbara deWilde

Sophisticated photography and typography accurately reflect the elegance and taste of a domestic authority.

Ingredients are in sans serif, and instructions are in a serif typeface. A bolder version of the sans serif is used for emphasis.



## Coconut-Cream Cheese Pinwheels

Rich cream cheese dough, coconut-cream cheese filling, and a topper of jam make these pinwheels complex—chewy on the outside, creamy in the center. Create a variety of flavors by substituting different fruit jams for the strawberry. **MAKES ABOUT 2½ DOZEN**

### for the dough:

- 2 cups all-purpose flour, plus more for work surface
- ¾ cup sugar
- ½ teaspoon baking powder
- ½ cup (1 stick) unsalted butter, room temperature
- 3 ounces cream cheese, room temperature
- 1 large egg
- 1 teaspoon pure vanilla extract

### for the filling:

- 3 ounces cream cheese, room temperature
- 3 tablespoons granulated sugar
- 1 cup unsweetened shredded coconut
- ¼ cup white chocolate chips

### for the glaze:

- 1 large egg, lightly beaten
- Fine sanding sugar, for sprinkling
- ½ cup strawberry jam

**1. Make dough:** Whisk together flour, sugar, and baking powder in a bowl. Put butter and cream cheese into the bowl of an electric mixer fitted with the paddle attachment; mix on medium-high speed until fluffy, about 2 minutes. Mix in egg and vanilla. Reduce speed to low. Add flour mixture, and mix until just combined. Divide dough in half, and pat into disks. Wrap each piece in plastic, and refrigerate until dough is firm, 1 to 2 hours.

**2. Preheat oven to 350°F.** Line baking sheets with nonstick baking mats (such as Silpats).

**3. Make filling:** Put cream cheese and sugar into the bowl of an electric mixer fitted with the paddle attachment; mix on medium speed until fluffy. Fold in coconut and chocolate chips.

**4. Remove one disk of dough from refrigerator.** Roll about ¼ inch thick on a lightly floured surface. With a fluted cookie cutter, cut into fifteen 2½-inch squares. Transfer to prepared baking sheets, spacing about 1½ inches apart. Refrigerate 15 minutes. Repeat with remaining dough.

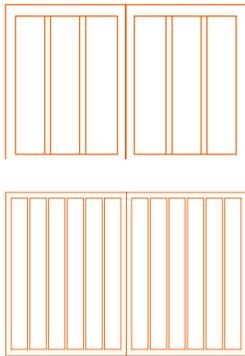
**5. Place 1 teaspoon filling in center of each square.** Using a fluted pastry wheel, cut 1-inch slits diagonally from each corner toward the filling. Fold every other tip over to cover filling, forming a pinwheel. Press lightly to seal. Use the tip of your finger to make a well in the top.

**6. Make glaze:** Using a pastry brush, lightly brush tops of pinwheels with beaten egg. Sprinkle with sanding sugar. Bake 6 minutes. Remove and use the lightly floured handle of a wooden spoon to make the well a little deeper. Fill each well with about ½ teaspoon jam. Return to oven, and bake, rotating sheets halfway through, until edges are golden and cookies are slightly puffed, about 6 minutes more. Transfer sheets to wire racks; let cool 5 minutes. Transfer cookies to rack; let cool completely. Cookies can be stored in single layers in airtight containers at room temperature up to 3 days.

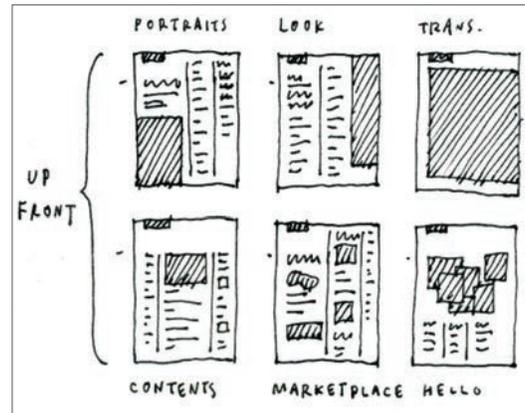
soft *and* chewy • 61

Elements are wittily stacked to create a sense of play. Using different faces for accents enlivens the format, so it can be fun and instructive.

# 23. Contain Crowding



When designing multiple columns, it's not necessary to fill absolutely every inch of space. It's good to leave certain columns open. White space directs the reader's eye around the page, making it easy to pick and choose certain stories, images, or logos. Rules of varying weights help control and give punch to the information.



Preliminary sketches show a sense of space.

PROJECT  
Good magazine issue 008

CLIENT  
Good Magazine, LLC

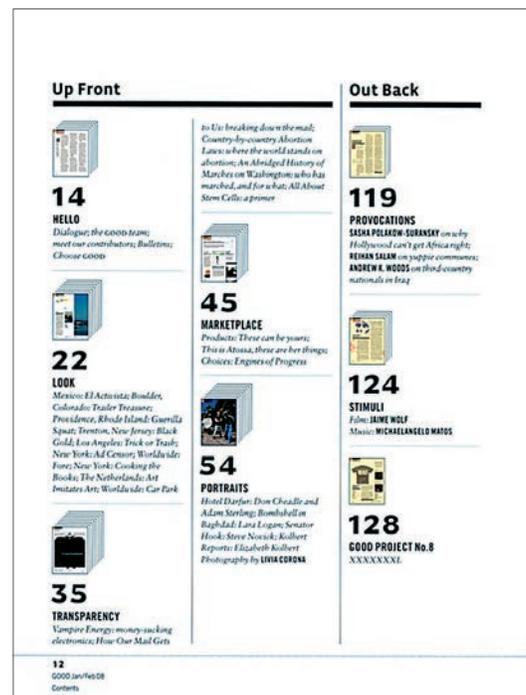
DESIGN DIRECTION  
Scott Stowell

DESIGN  
Open



White space and witty, edgy design help readers cruise through a lively combination of hard-core big ideas that make the globe a better place.

Contents pages are often difficult to parse. This one gets rid of the clutter and makes it easy for readers to find their way around the magazine's offerings. The various sizes and weights of the typography give the page interest and balance. Icons at the upper right determine a format used throughout the magazine.



The page contains five levels of information, which are clear and easy to read due to tidy typography and generous space.

Rules and cleverly controlled typography set off a range of information types.

**HELLO**  
dialogue

**Dear GOOD** First off, *cosmo* has become my favorite magazine and I've been catching on everywhere, so great! However, I'm contacting you to a post about running Fuji Water ads. I know a lot of people who are eager to drink and think that Fuji water is the way to go. But shipping plastics to Fuji and then shipping those same bottles made heavy with water back across the globe has a pretty negative carbon footprint. I consider that ad to be fraudulent in that they mislead consumers. I think you guys are better than that.

**TRAVIS**  
Chicago, Illinois

**Dear GOOD** In Morgan Clandaniel's article "Get a Life" there are some things to note about his experience. Morgan seems typical of those who get an account in Second Life, stumble around for a couple of hours, try to find places to go, get fooled into going, so that the search results return as "popular" places versus what he really wants to do and do nothing so that places appear most "popular" and people wonder what that all about. I did a profile search on Clandaniel's avatar, "Morton" and saw that Morton belongs to two groups in Second Life. The group is the basic social unit; without groups you are stumbling around a vast open desert or subject to random encounters.

There really is a high attrition rate in Second Life, because there are steep challenges to the new-user experience. Now, privately-created content experiences are helping to reduce that attrition. The 40,000 users logged on when Clandaniel was there are a small number relative to the entire internet, but compare that to a 100,000 logged on just a year ago. When I did something as simple as joining

the group called "Things to Do," which sends out notices of real, interesting, entertaining things to do in Second Life, I didn't have to rely on stumbling around or searching for "popular places." I ended up meeting a variety of people from around the world. Unlike Morton, I've never felt like there was "no one in Second Life at all."

When Clandaniel writes "Frankly, virtual sex is the first thing that comes to mind when you think of a virtual world," he reveals the fact that, frankly, we may be the first thing Clandaniel thinks about. There are plenty of others who are there for other pursuits. When Clandaniel, who confesses to playing computer games online, is actually called upon to create the experience, he turns tail and runs the chance of exposing who don't really want to take the time to make this experience all it has the potential of becoming. I once met Morton back to Second Life for a less isolated view of the place. Kevin He has offered friendship. Morton, so I log back on and see what you're missing.

**EMILIE**  
Berkeley, California

**Dear GOOD** Bruce Barnard Mesquita's science of game theory ("The New Nostradamus") for rational choice is too much like Isaac Asimov's psychohistory in the *Foundation* series for my liking. The line between prediction and mind-blow to me is how far it is to "let me think for you" world. If the "thinkers" who can pay for his services instead ever meet our collective consciousness, then free will and the real choice to exercise it may be out the window forever. Even the name "rational choice" seems to have been run through a machine to soften the harshness of this science. When we realize that game theory is still such a great part of game theory, by whatever name, then such choices may not

seem so rational.

We may be astounded at the accuracy, which only proves the math. But not prove the ethics. It may actually be a great tool, but in the hands of corporations and governments, even the best tools can become weapons. So the question remains: Who will guard the guardians of rational choice?

**WILISA**  
via our website

**Dear GOOD** I learned from your last issue that the best way to get published in *cosmo* is to say something critical about it. However, I must say I haven't had the opportunity to read something that roused me in a negative way, at least not in your last issue. I get my *cosmo* by subscribing at the Los Angeles event at the Natural History Museum. As a member of City Year, I'm eternally grateful to the Goldsmith Foundation's support and what *cosmo* magazine seeks to do. But I'm even more grateful for the article entitled "Urban Entertainment Needs to Change Its Tactics" by Benjamin Nugent. I had that feeling you get when you discover "I'm not the only one that feels this way!" It sounds cliché, but it was an "aha" moment. Honestly, I can't say that it was what I needed to find, but I appreciated it. There are few places where Nugent's perspectives can be heard. Thanks for the "readiness" of that article. (Yes, I also read "Mark Peters and the Colburn suffer.")

**STEVEN WILKIN**  
Springburg, South Carolina

**Dear GOOD** Probably one of the funnest quotes I have ever read: "In the West, heavy metal is generally associated with lawless and trailer trash," says Aki Kaurismäki. "But the situation in Egypt is completely reversed. These kids are the children of diplomats and

other well-off Egyptians." ("Rock The Cashah")

I don't know what disturbs me more, this kid's misguided interpretation that metal in the West is associated only with lawless or that someone coming from a different background makes metal cool. In the West (and most of the civilized world) metal is the music of the youth, period. It knows no class lines and in the last decade has proven that it knows no color. Metal is the expressive voice of free angst.

Bring children of well-to-do diplomats somewhere like some of the edge off of what is and should be edgy music. I don't know—visualizing some disgustingly wealthy kids rocking out on their high-ticket instruments in their dad's mansion seems to lack a certain credibility in my book.

**LEAF**  
via our website

**How you can find us in:**

USA GUT    CAN GUT  
GBR BOM    DEU BEXNO

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GOOD Jan/Feb 08  
Hello

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goodmagazine.com  
Hello



Muscular typography cascades through a spacious page opposite an equally muscular illustration.

**BIG IDEAS!**

**QUANTUM HIPPIES**

**Q** Quantum mechanics is all about the relationship between matter and energy. So it's not hard to imagine why the science has been co-opted by a subculture of brooding academics—expand your mind, anyone? Scholars (cough) like Daniel Pinchbeck have struck mono-atomic gold with prophetic philosophy that marries quantum theory and Ayahuasca-induced hallucinations, all in an effort to come to grips with what rational materialism neglects: the inexplicable nature of being.

**R**ussian Democracy

**Whoa.**

**Whoa.**

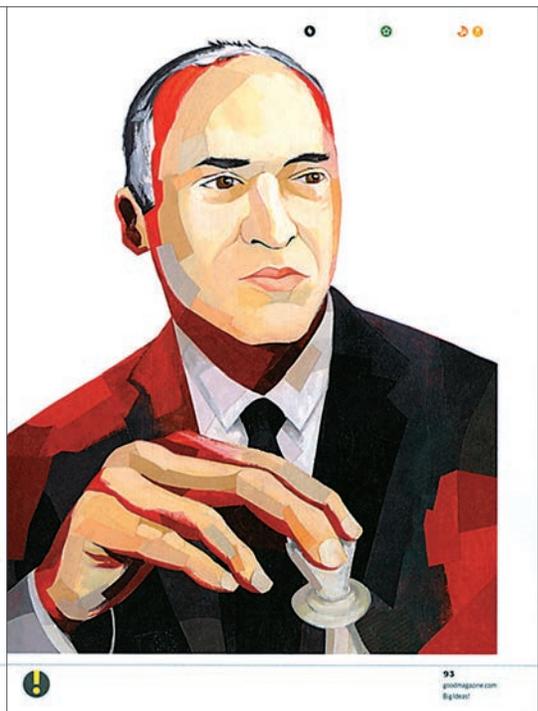
**Russian Gambit**

Garry Kasparov, the Russian presidential candidate and former chess grandmaster, is trying to keep Vladimir Putin in check.

interview by  
**CHRISTOPHER BATEMAN**  
illustrations by  
**DARREN BOOTH**

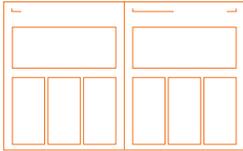
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Big Ideas!

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Big Ideas!



Big ideas? Big letters! Large drop caps playfully signal starts of stories and play on the words of the heading. Icons introduced in the contents page appear in a consistent position, at the upper right of the page, with only the appropriate icons in use.

# 24. Lower the Columns



A full page of three-column text can become dense. A good way to keep the reader engaged and undaunted is to lower the columns on the page, which creates clean spreads and a feeling of movement.

Lowered text columns also enable the designer to create a clear area for lead information, such as the running head and page number, spread title, headnote, and photos.

8
Pew Prospects 2008 IMPROVING PUBLIC POLICY  
Pew Environment Group
9

## Pew Environment Group

**Halloween 1948 was all trick and no treat in Donora, Pennsylvania. In the last week of October, this town of 14,000 in the western part of the state underwent a weather event called a “temperature inversion,” trapping at ground level the smog from local metal factories.**

Nearly half of Donora’s residents experienced breathing problems, hundreds suffered permanent heart and lung damage, and some 30 deaths were attributed to the disaster. Sixty years ago, public policy gave Americans relatively little protection from industrial accidents. However, Donora and similar disasters helped focus national attention on the government’s responsibility to protect the population from environmental hazards. Eventually, the Donora catastrophe led to the Air Pollution Control Act of 1955, the United States’ first piece of federal legislation on this issue and an early step in what has become an ongoing effort to save the environment, for the sake of the natural world as well as public health.

A related development in 1948 prohibited no fatalities but was a harbinger of a situation that was ultimately even more serious. As energy demand and prices soared in the postwar boom and Western companies discovered vast oil fields in the Middle East, the

United States for the first time became a net importer of oil.

Sixty years later, this country—indeed, the world—faces unprecedented environmental challenges. Changes to terrestrial and marine environments resulting from climate change, overfishing, agriculture, grazing and logging are already transforming the planet in ways that impair its ability to be hospitable to life—both ours and that of the countless other species that occupy it with us. The Pew Environment Group is focused on reducing the scope and severity of three major global environmental problems:

- Dramatic changes to the Earth’s climate caused by the increasing concentration of greenhouse gases in the atmosphere;
- The erosion of large wilderness ecosystems that contain a great part of the world’s remaining biodiversity.

- The destruction of the world’s oceans, with a particular emphasis on global marine fisheries.

Climate change. To reduce the threat of climate change, we are urging the adoption of a mandatory national policy to reduce greenhouse gas emissions. While its centerpiece is a market-based cap and trade system, complementary measures are needed to create additional incentives to invest in less polluting technologies in key sectors, particularly transportation.

Early in 2007, we launched the Pew Campaign for Fuel Efficiency to promote legislation to increase fuel-efficiency standards for passenger vehicles to 35 miles per gallon by 2020. Nationwide, vehicles account for two-thirds of oil consumption and one-third of greenhouse gas emissions, with light-duty passenger vehicles—cars, pick-ups, minivans and SUVs—producing about 60 percent of transportation-related emissions. Globally, U.S. transportation accounts for about 9 percent of all greenhouse

gas pollution and 17 percent of an increasingly tight and volatile world oil market. Higher standards would reduce our country’s dependence on foreign oil, enhance national security, save consumers money and reduce global warming pollution.

Wilderness protection. Due to the spread of human civilization, habitat destruction and, increasingly, climate change, scientists estimate that we may be losing as many as 30,000 species each year. To slow or stop this loss, many conservation biologists say, we need to create new parks, wildlife refuges and protected areas where extractive activity and development are prohibited. Pew has played a critical role in the permanent protection of more than 200 million acres of wilderness in the United States and Canada since 1962. More recently, we have launched a joint initiative with The Nature Conservancy to establish new national parks and indigenous protected areas in Australia. Together, these three countries contain more than 30 percent of the

world’s remaining old growth forests and an even larger share of pristine wilderness areas.

Ocean conservation. Overfishing, chemical and nutrient pollution, habitat alteration, introduction of exotic species and climate change are taking what may be an irreversible toll on the world’s marine environment. The Pew Environment Group has helped lead the way in bringing about many of the major improvements in fisheries management and marine conservation in the United States since the mid-1990s. In recent years, we have expanded our oceans work internationally and are working in various other regions of the world to curtail overfishing, protect critical marine habitat and reduce the amount of unintended bycatch—the fish, seabirds, sharks, whales and other species that are routinely thrown back into the sea, either dead or dying.

Pew today is in a stronger position to address all of these problems as the result of the merger of our Environ-

ment Program with the National Environmental Trust. The consolidated team has a domestic and international staff of more than 100, making us one of the nation’s largest environmental scientific and advocacy organizations with a presence across not only the United States but also Australia, Canada, Europe, the Indian Ocean, Latin America and the Western Pacific.

Society has historically invested little time, thought or effort in protecting the environment for posterity. Sixty years ago, once the smog in Donora had cleared, most people simply assumed that things would return to the way they had been. We can no longer afford to make that mistake.

Joshua S. Reichert  
Managing Director  
Pew Environment Group

PROJECT  
**Pew Prospects 2008**

CLIENT  
**The Pew Charitable Trusts**

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EDITOR  
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ASSOCIATE EDITOR/  
PROJECT MANAGER  
**Sandra Salmans**

A nonprofit’s works are presented seriously, yet elegantly.

Variation is the spice of design, so it’s also good to add contrast by designing the introductory material to a wider measure. For additional texture, set the headnote in a typeface altogether different from the typeface used for rest of the material.

## Culture

Change was sweeping the arts scene in 1948, with an impact that would not be fully realized for years. American painters led the way into abstract expressionism, reshaping both the visual arts and this country's influence on the art world.

Meanwhile, technology was setting the stage for revolutions in music and photography. The LP record made its debut, and the Fender electric guitar, which would define the rock 'n' roll sound in the next decade and thereafter, went into mass production. Both the Polaroid Land camera, the world's first successful instant camera, and the first Nikon went on sale.

In New York, the not-for-profit Experimental Theatre, Inc., received a special Tony honoring its path-breaking work with artists such as Lee Strasberg and Bertolt Brecht. But in April it was disclosed that the theatre had run up a deficit of \$20,000—a shocking amount, given that \$5,000 had been the maximum allocated for each play—and in October *The New York Times* headlined, "ET Shelves Plans for Coming Year."

Apart from its minuscule budget, there is nothing dated about the travails of the Experimental Theatre. The arts

struggle with cost containment and tight funds. But if the Experimental Theatre were to open its doors today, it might benefit from the power of knowledge now available to many nonprofit arts organizations in Pennsylvania, Maryland and California—and, eventually, to those in other states as well. Technology, which would transform music and photography through inventions in 1948, is providing an important tool to groups that are seeking to streamline a grant application process that, in the past, has been all too onerous.

That tool is the Cultural Data Project, a Web-based data collection system that aggregates information about revenues, employment, volunteers, attendance, fund-raising and other areas input by cultural organizations. On a larger scale, the system also provides a picture of the assets, impact and needs of the cultural sector in a region.

The project was originally launched in Pennsylvania in 2004, the brainchild of a unique collaboration among public and private funders, including the Greater Philadelphia Cultural Alliance, the Greater Pittsburgh Arts Council, The Heinz Endowments, the Pennsylvania Council on the Arts, Pew, The Pittsburgh Foundation and the William Penn Foundation. Until then, applicants to these funding organizations had been required to provide similar information in different formats and on multiple occasions. Thanks to the Pennsylvania Cultural Data Project, hundreds of nonprofit arts and cultural organizations throughout the state can today update their information just once a year and, with the click of a computer mouse, submit it as part of their grant applications. Other foundations, such as the Philadelphia Cultural Fund, the Pennsylvania Historical and Museum Commission and the Independence Foundation, have also adopted the system.



Long-playing records, awaiting the public in 1948.



The Village of Arts and Humanities, revitalizing North Philadelphia.



Development workshop for Bill Kovacs, The Happiness Factor.

So successful has the project been that numerous states are clamoring to adopt it. In June, with funding from multiple sources, Maryland rolled out its own in-state Cultural Data Project. The California Cultural Data Project, more than five times the size of Pennsylvania's with potentially 5,000 nonprofit cultural organizations, went online at the start of 2008, thanks to the support of more than 20 donors. Both projects are administered by Pew.

As cultural organizations in other states enter their own data, the research will become exponentially more valuable. Communities will be able to compare the effects of different approaches to supporting the arts from state to state and city to city. And the data will give cultural leaders the ability to make a fact-based case that a lively arts scene enriches a community economically as well as socially.

The Cultural Data Project is not the first initiative funded by Pew's Culture portfolio to go national or to benefit from state-of-the-art technology. For example, the system used by PhillyFunGuide, the first comprehensive, up-to-date Web calendar of the arts and culture events, has been successfully licensed to other cities.

In addition to the Cultural Data Project, another core effort within Pew's Culture portfolio is the Philadelphia Center for Arts and Heritage and its programs, which include Dance Advance, the Heritage Philadelphia Program, the Pew Fellowships in the Arts, the Philadelphia Exhibitions Initiative, the Philadelphia Music Project and the Philadelphia Theatre Initiative. Since the inception of the first program in 1989, these six initiatives have supported a combined total of more than 1,100 projects and provided more than \$48 million in funding for the Philadelphia region's arts and heritage institutions and artists.

Through its fellowships, Pew nurtures individual artists working in a variety of performing, visual and literary disciplines, enabling them to explore new creative frontiers that the marketplace is not likely to support. The center also houses the Philadelphia Cultural Management Initiative, which helps cultural groups strengthen their organizational and financial management practices.

Almost from the time it was established, Pew was among the region's largest supporters of arts and culture. While it continues in this role, committed to fostering nonprofit groups' artistic excellence and economic stability, and to expanding public participation, Pew—like the arts themselves—has changed its approach with the times.

Marian A. Godfrey  
Managing Director  
Culture and Civic Initiatives

## 2007 Milestones

Each year, we join with excellent organizations to produce work that exemplifies exactly what we mean in stating that Pew serves the public interest. On these pages, we highlight the results of some of the Pew-supported work that made a difference in 2007.

### Environment

Pew's Environment Group and the National Environmental Trust Institute merged. The consolidated trust has a combined and operational staff of more than 100, making Pew one of the nation's largest environmental, scientific and advocacy organizations, with a presence across the United States and in Australia, Canada, Europe, the Indian Ocean, Latin America and the Western Pacific.

Congress passed and the White House signed the Clean Water Act, which will require 2007 submission periods. Fees with a range of consequences of 20 minutes per gallon. This advance, scheduled agreement by the Pew Campaign for Clean Water, addresses the high cost of water and high costs to more than 30 years.

The United States Climate Action Partnership, an unprecedented alliance of leading congressional organizations and major corporations, calls upon the federal government to quickly enact strong national legislation to achieve an explicit reduction of greenhouse gas emissions. It identifies regional strategies address-

ing climate change, two groups are leading the Western Climate Initiative (Illinois, British Columbia, California, Montana, New Mexico, Oregon, Utah and Washington) and the Midwestern Greenhouse Gas Reduction Accord (Illinois, Iowa, Kansas, Minnesota, Michigan, Minnesota and Wisconsin).

The International Boreal Conservation Campaign helps secure the protection of 25.5 million acres of Canada's boreal forest, one of the world's three largest remaining wilderness areas. Since 2005, Pew's forest conservation efforts have contributed to the protection of 100,000 acres, meaning that just two years ahead of schedule.

Pew and The Nature Conservancy launch WWF Australia, an ambitious three-year project to protect the continent's terrestrial and near-sea wilderness and biodiversity. One goal is to establish up to a million acres of new protected areas.

Approximately one-fourth of the world's high seas will be off-limits to commercial fishing under an agreement by the 23 nations comprising the establishment of a regional fisheries management organization for the

South Pacific. In addition, controls will be used to reduce overfishing in various regions of the United States. Congress reauthorized the Magnuson-Stevens Fishery Management and Conservation Act of 1976 and 2006. To combat the rampant marine overfishing in U.S. waters, the House of Representatives passed a bill to create a new marine conservation program. The bill would improve opportunities for foster children to find jobs, pursue new careers through education or legal guardianship and ensure that American foster children in foster care are eligible for federal foster care funding and receive the services they need.

Pew's advocacy and public education efforts help reduce overfishing in various regions of the United States. Congress reauthorized the Magnuson-Stevens Fishery Management and Conservation Act of 1976 and 2006. To combat the rampant marine overfishing in U.S. waters, the House of Representatives passed a bill to create a new marine conservation program. The bill would improve opportunities for foster children to find jobs, pursue new careers through education or legal guardianship and ensure that American foster children in foster care are eligible for federal foster care funding and receive the services they need.

**Health and Human Services**  
The College Cost Reduction and Access Act, signed into law, includes the nation's largest expansion program, established in program developed by the Pennsylvania Project on Student Debt of the University of Chicago

Access and Success. The new law makes loan payments for and manageable by capping them at a reasonable percentage of income, waiving borrower's family responsibilities, lowering the cost of interest, and providing most remaining balances after 20 years (20 years for those with public service careers). It also reduces unnecessary lender subsidies and uses the savings to increase Pell grants, which will help more students avoid debt as they pursue higher education.

Republican legislative proposals would end the policy memorandum of the Pew Commission on Children in Foster Care as introduced in the U.S. Senate and House of Representatives. The bill would improve opportunities for foster children to find jobs, pursue new careers through education or legal guardianship and ensure that American foster children in foster care are eligible for federal foster care funding and receive the services they need.

Republican legislation to encourage the use of accurate individual retirement accounts is introduced in both houses of the U.S. Congress. Included in a proposal introduced by the Republican Security Project, the legislation would allow IRAs to be funded through automatic payroll deductions to help



Development workshop for Bill Kovacs, The Happiness Factor.

workers whose employers do not offer retirement plans. Delegates to the National Summit of Retirement Savings conference endorse the proposal, and several presidential candidates program proposals retirement savings through program substantially similar to that recommended by the project.

**Pew Center on Emerging Health Challenges**, a partnership of Pew and the William Billings Memorial Center for Scholars, facilitates a first-ever collaboration between a major national user of nanotechnology, the Defense Advanced Research Projects Agency, and a major national user of nanotechnology, the Defense Advanced Research Projects Agency, in the development of a voluntary agreement on the responsible use of engineered nanotechnology. The project will utilize scholar fellows to help the federal government fund public meetings focused exclusively on research into the environmental, health and safety risks of these substances.

China creates new health risks and imposes a ban of lead in toys and other consumer products. The U.S. Food and Drug Administration announces a recall of lead in toys and other consumer products. The U.S. Food and Drug Administration announces a recall of lead in toys and other consumer products. The U.S. Food and Drug Administration announces a recall of lead in toys and other consumer products.

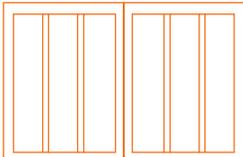
marketing. The project, which is supported by Pew and its partners, also calls on the American Medical Association to stop selling its controversial physician database to companies that use the information to market directly to doctors.

### Pew Center on the States

New Web-based voter services become available to help the more than 60 million Americans living in states with no in-person voting. The project will utilize scholar fellows to help the federal government fund public meetings focused exclusively on research into the environmental, health and safety risks of these substances.

The Pew Center on the States issues a report, *Health Care in the States*, which finds that while states have provided at least \$2.5 billion in personal health care and other retirement benefits for public employees over the past five decades, they have spent

# 25. Shift Shapes



Changing the shapes of photos and drawings can enliven and enlighten a how-to story. If everything is the same size and width, the piece will be clear but dull. Instead, it's possible—and better—to vary the mix.

**Handbook** How-Tos

### HOW TO WASH, DRY, AND STORE LETTUCE

1. Fill a clean basin or a large bowl with cold water, and submerge the lettuce leaves completely. (For head lettuce, first discard the outer leaves; they're most likely to harbor bacteria. Chop off the end, and separate the remaining leaves.) Swish the leaves around to loosen dirt.
2. Once sediment has settled, lift out the lettuce, pour out the dirty water, and refill the bowl with clean water. Submerge the lettuce again, and continue swishing and refilling until there are no more traces of dirt or sand in the bowl. You may need to change the water 2 or 3 times.
3. Dry the lettuce in a salad spinner until no more water collects at the bottom of the bowl. Alternatively, blot the leaves between layered paper towels or clean dish towels until no water remains.
4. If you plan to store the lettuce, arrange the dry leaves in a single layer on paper towels or clean dish towels, roll up, and seal inside a plastic bag. Lettuce can be stored this way in the refrigerator for 3 to 5 days. To prevent it from browning rapidly, don't tear the leaves into smaller pieces until you're ready to use them.

### HOW TO IRON A BUTTON-FRONT SHIRT

For easier ironing and the best results, start with a thoroughly damp shirt. Mist the shirt with water using a spray bottle, roll it up, and keep it in a plastic bag for 15 minutes or up to a few hours. (If you can't iron the shirt sooner, refrigerate it in the bag so the shirt won't acquire a sour smell.) Most of the ironing will be on the wide end of the board. If you're right-handed, position the wide end to your left; if you're left-handed, it should be on your right.

1. Begin with the underside of the collar. Iron, gently pulling and stretching the fabric to prevent puckering. Turn the shirt over, and repeat on the other side of collar. Fold the collar along seam. Lightly press.
2. Iron the inside of the cuffs; slip a towel under the buttons to cushion them as you work. Iron the inside of the plackets and the lower inside portion of the sleeves, right above the cuffs. Iron the outside of the cuffs.
3. Drape the upper quarter of the shirt over the wide end of the board, with the collar pointing toward the narrow end of the board, and iron one half of the yoke. Reposition, and iron the other half.
4. Lay 1 sleeve flat on the board. Iron from shoulder to cuff. (If you don't want to crease the sleeve, use a sleeve board.) Turn the sleeve over, and iron the other side. Repeat with the other sleeve.
5. Drape the yoke over the wide end of the board, with the collar facing the wide end, and iron the back of the shirt.
6. Drape the left side of the front of the shirt over the board, with the collar pointing toward the wide end; iron. Repeat with the right front side, ironing around, rather than over, buttons. Let the shirt hang in a well-ventilated area until it's completely cool and dry, about 30 minutes, before hanging it in the closet.

**SOAK AND SPIN — THE LEAVES**

**STORE IN A TOWEL**

62

PROJECT  
*Martha Stewart Living*

CLIENT  
Martha Stewart Omnimedia

DESIGN  
Martha Stewart Living

CHIEF CREATIVE OFFICER  
Gael Towey

Clear how-to images and finished photos sit in a strong yet flexible format.

One way to clarify text or instructions is to include how-to illustrations and a photo of the finished recipe or craft object. The images will be useful, and their varying shapes keep the page from being static.

OPPOSITE PAGE: The typography in this piece is functional and detailed; it's also exquisite without being precious. The boxed-in sidebar signals the reader to important information that's separate from the recipes.

## Food Inspiration

### SAUTÉED SOLE WITH LEMON

SERVES 2

Gray sole is a delicately flavored white fish. You can substitute flounder, turbot, or another type of sole.

- ½ cup flour, preferably Wondra
- 1 teaspoon coarse salt
- ½ teaspoon freshly ground pepper
- 2 gray sole fillets (6 ounces each)
- 2 tablespoons unsalted butter
- 2 tablespoons olive oil
- 2 tablespoons sliced almonds
- 1½ tablespoons chopped fresh parsley
- Finely chopped zest and juice from 1 lemon, plus wedges for garnish

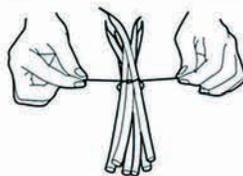
1. Combine flour, salt, and pepper in a shallow bowl. Dredge fish fillets in flour mixture, coating both sides, and shake off excess.
2. Melt butter with oil in a sauté pan over medium-high heat. When butter begins to foam, add fillets. Cook until golden brown, 2 to 3 minutes per side. Transfer each fillet to a serving plate.
3. Add almonds, parsley, zest, and 2 tablespoons juice to pan. Spoon over fillets, and serve with lemon wedges.

### HARICOTS VERTS

SERVES 2

- Coarse salt, to taste
- 8 ounces haricots verts
- 2 tablespoons extra-virgin olive oil
- Freshly ground pepper, to taste
- 1 bunch chives, for bundling (optional)

1. Bring a pot of salted water to a boil. Add haricots verts, and cook until bright green and just tender, 3 to 5 minutes. Drain, and pat dry. Transfer to a serving bowl.
2. Toss with oil, salt, and pepper. Tie into bundles using chives.

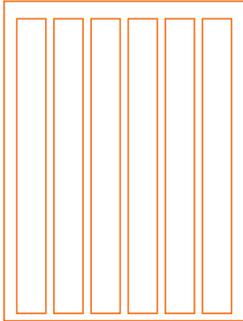


#### HOW TO BUNDLE GREEN BEANS

1. Cook haricots verts. Drain, and pat dry. Let stand until cool enough to handle.
2. Lay a chive on a work surface. Arrange 4 to 10 haricots verts in a small pile on top of chive. Carefully tie chive around bundle. Trim ends of chive if desired.

**QUICK-COOKING CLASSIC** Seared sole fillets glisten beneath a last-minute pan sauce made with lemon, parsley, and almonds. The resulting entrée, served with blanched haricots verts, is satisfyingly quick yet sophisticated.

# 26. Syncopate the Rhythm



As crucial as it is to have a clean, controlled page for screen, the same elements repeated without variation can lull the reader into boredom. Avoid

gridlock by having the column of text follow the shape of the art. Variation can help underline, as opposed to undermine, hard-core information.

**Jazz at Lincoln Center's 2007-08 Concert Season**

**When Jazz Is Killing**

**You live more!**

**1** **Jazz at Lincoln Center's 2007-08 Concert Season**

**2** **Artistic Director**

**3** **Artistic Director**

**4** **Artistic Director**

**5** **Artistic Director**

**6** **Artistic Director**

**7** **Artistic Director**

**Subscription Rates**

Category	1st Year	2nd Year	3rd Year	4th Year	5th Year	6th Year	7th Year
Individual	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200
Corporate	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500
Family	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800	\$1,800
Student	\$600	\$600	\$600	\$600	\$600	\$600	\$600
Senior	\$800	\$800	\$800	\$800	\$800	\$800	\$800
Life	\$10,000						

**Contact Information**

**Payment Information**

**PROJECT**  
Program schedule

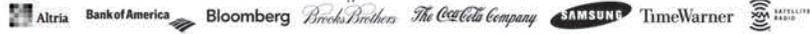
**CLIENT**  
Jazz at Lincoln Center

**DESIGN**  
Bobby C. Martin Jr.

Large amounts of information are jazzed up by a sharp layout.

This grid contains huge amounts of information. The staggered columns follow the shape of the trumpet and enhance an already handsome and lively listing. Typographically, the schedule is a virtuoso work of balance, rhythm, and craft.

Jazz at Lincoln Center proudly acknowledges



**Bebop Lives!**  
 Celebrating the best of Dizzy Gillespie and Charlie Parker with Roy Hargrove, James Moody, Charles McPherson & Roberts Gamberini.  
 January 26-27, 8pm  
 Rose Theater

**JAZZ AT LINCOLN CENTER  
 SPRING 2007**

**Jazz and Art**  
 The Jazz at Lincoln Center Orchestra with Wynton Marsalis & special guest Mark O'Connor bring modern jazz interpretations to Museum of Modern Art masterworks. Featuring a new commission by Ted Nash.  
 February 22-24, 8pm  
 Rose Theater

**CECIL TAYLOR:  
 The New AHA 3  
 & John Zorn's  
 Acoustic Masada**  
 A journey from Taylor's fluid indications of sound to Zorn's sacred and secular Masada.  
 March 9-10, 8pm  
 Rose Theater

**The Songs  
 We Love**  
 The Jazz at Lincoln Center Orchestra with Wynton Marsalis swing the perfect songs—"April in Paris," "Summertime" and many others—arranged to perfection.  
 March 29-31, 8pm  
 Rose Theater

**The Birth of Cool:  
 Bill Charlap**  
 Lester Young, Count Basie, Miles Davis—the inventors of cool. The Bill Charlap Trio leads a celebration of the classics of cool.  
 March 30-31, 7:30/9:30pm  
 The Allen Room

**Todo Tango**  
 The Afro-Latin Jazz Orchestra with Arturo O'Farrill is joined by Tango crusader Pablo Astor to celebrate the legendary Astor Piazzolla.  
 April 13-14, 8pm  
 Rose Theater

**Dianne Reeves**  
 Classics styled by a voice powerful when soft, intimate at a fever pitch and agile at any tempo.  
 April 20-21, 7:30/9:30pm  
 The Allen Room

**The Legends  
 of Blue Note**  
 The Jazz at Lincoln Center Orchestra with Wynton Marsalis swing long-overdue big band arrangements of some of the best music ever made.  
 April 20-21, 6pm  
 Rose Theater

**The Many Moods  
 of Miles Davis**  
 From *Kind of Blue* to *Bitches Brew*, the biggest journey in the history of the music.  
 May 11: Ryan Kisor & Terence Blanchard  
 May 12: Nicholas Payton & Marcus Miller  
 8pm, Rose Theater

**15th Anniversary:  
 In This House,  
 On This Morning**  
 Wynton's soulful convergence of gospel and jazz performed by the Wynton Marsalis Septet.  
 May 24-26, 8pm  
 Rose Theater

**Darin Atwater  
 Gospel**  
 Come testify with Kim Burrell as we raise voices in a divine congregation of jazz, classical, and gospel.  
 May 25-26, 7:30/9:30pm  
 The Allen Room

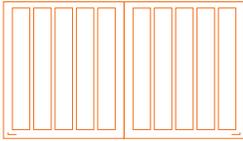
**GET TICKETS  
 WHILE THEY LAST!**  
[www.jalcc.org](http://www.jalcc.org)  
 CenterCharge 212-721-6500  
 Box Office  
 Broadway at 60th St.  
 (ground floor)  
 Mon-Sat 10am-6pm  
 Sun 12pm-6pm

Photo by Greg Patullo/MLA.com



A columnar grid provides a clear framework for boxes, which fill a number of roles. The boxes contain the material, give a sense of dimension to the schedule by creating a plane on top of the photo, and they rhythmically move across the page.

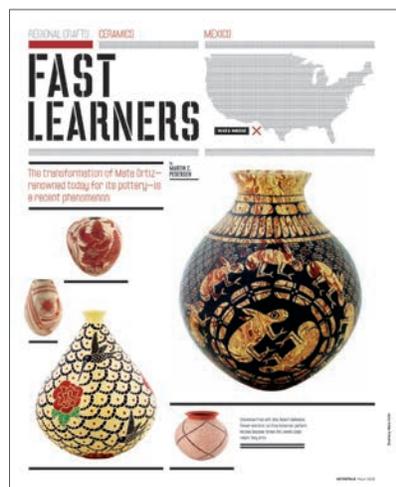
# 27. Mix It Up



**W**eight. Size. Texture. Shape. Scale. Space. Colors. It's possible to combine a lot of elements for an energetic look that is varied but coherent. A firm grid can act as a base, enabling a piece containing

lots of images and headlines to make room for one or two more. Weights and sizes of type, and dynamics of image sizes and shapes call for attention without sacrificing readability in the basic story.

The bold, five-column grid that appears consistently in this magazine grounds the spread and supports a variety of shapes and sizes. The page structure is strong, especially with extra space around images.



**PROJECT**  
Metropolis magazine

**CLIENT**  
Metropolis magazine

**CREATIVE DIRECTOR**  
Criswell Lappin

A disciplined grid enables local work to shine. A strong multicolumn grid foundation at the base of a page provides a sturdy underpinning to a spread with a cavalcade of sizes, weights, and colors.

Although the typography is black with only an accent color, it adds color and texture through the dynamics of bold, stencil-like type playing off smaller sizes and weights. Thick and thin rules also add texture.

OPPOSITE PAGE: Rules become grounding elements for the rocking chair silhouettes

# HANDMADE HOME

A crafts group artists local artisans to create a one-of-a-kind dwelling.

**FATIE ATKINSON**  
FURNITURE

Employing a stream-bending technique, Atkinson can make her chairs out of any type of wood, including birch, oak and white or red oak (shown).



Handmade in America has been fervently promoting craft in Western North Carolina since 1993, but this year marks the nonprofit's first foray into real estate. In a novel collaboration, the group has partnered with private developer Bitmore Farms to construct the HandMade

Home, a 3,700-square-foot model in Asheville showcasing the work of 100 local craftspeople. The house, which broke ground last September, is expected to meet the green-building standards of North Carolina's Healthy Built Homes program and fetch \$2.25 million when it makes its debut



**DELLINA LARKS**

**AKIRA SATAKE**  
CERAMICS

Satake produces functional ceramic pieces—like these plates—and draws on decorative lines—with a refined Japanese aesthetic.



**BARBARA ZARETSKY**  
TEXTILES

Zaretsky creates earth-toned patterns using natural fibers, plant dyes, and textile prints.

In October as part of the city's annual "Parade of Homes," Founding executive director Betsy Anderson hopes the project will spur other developers, architects, and homeowners to tap the region's greatest resource: the 4,300 resident artisans making everything from furniture and

lighting fixtures to tableware and rugs (examples shown above). "We want to become the center of handmade homes," she says. "To make it easy, HandMade in America has produced directories featuring the work of and contact information for the craftspeople in its network. But Ben

Brown, the project's publicist, recommends that people considering such an undertaking think carefully: "This is the first project of its kind, and it will probably be the last," Brown says. "With one hundred independent-minded artists involved, people are ready to shoot each other." ☐

PHOTOGRAPHS: HEATHER BROWN

COURTESY: BITMORE FARMS



**DAVID ELLISON**

Guided by Dorothy Foyers, the Spauld Plaza (shown) is a reconstruction of historic Atlanta housed on buildings in New York's Flatiron District.



**PEWABIC**

The designer for the South District of Charlevoix Park in Detroit (shown) and Detroit's Casscora Park station (shown) were custom made by the pottery in a house built.



**MOTAWI**

The Frank Lloyd Wright Collection includes Avery (shown) and Corbett (shown). Also shown: Motawi's (shown) and Motawi's (shown) as an adaptation of a Louis XV design.



Eastern Michigan is home to one of the most active crafts movements in the country.

# MOTOR CITY GLAZE



**EVA RASBERG**

"If I start doing these tile shows that we're just tile, and we're thinking, how could anyone make a living at this?" says Marcia Horvath, part of a business group of Michigan-based tile-makers, reminiscing about the good old days before the industry took off. "And now

everyone is doing really well." Horvath is one of the artisans who came up through Detroit's famed Pewabic Pottery—a tile factory, exhibition space, and educational facility. She studied there with David Ellison—a name that comes up again and again in conversation with these eastern-

Michigan tile hands—and realized that she could turn her painting and design background into a whole new bag of (ceramic) chips. Katrin Motawi from Motawi Tileworks out of Ann Arbor with his sister, Neval. The company makes historically influenced pottery in line with the types of

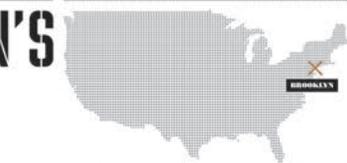
things that were produced in the earliest days of Pewabic in the 1920s. "We're literally plucking through the history books and the source books, the old color logs," he says. "We're trying to re-create the last craft." As the official Frank Lloyd Wright licensee, it's reproducing just one

Motawi Tileworks operates on a relatively tiny scale—it produces 30,000 square feet of tile a year, a drop in the bucket—and so do many of its local cohorts, which is why they're so happy to have Zaretsky. Taylor, president of the The Heritage Foundation, which works to raise the historic craft's profile. "They are like the cheerleaders," Motawi says. ☐

COURTESY: MOTAWI TILEWORKS

# BROOKLYN'S OWN

A crafty, DIY-inspired furniture movement emerges in New York's most creatively vibrant borough.



**WOOD**

**WIDE CHAIR**

The dining-room chair designed by Doris Springer and Eric Levin in 1966, comes in a variety of woods, including cherry (shown), walnut, and maple.



**ELUCIDESIGN**

**BARBER CHAIR**

Inspired by the Scandinavian classic, this Chris Jostle-designed piece is made of maple and uses a hand-sanded finish to give it the look and feel.



**UHURU DESIGN**

**BY METAL ARMCHAIR**

Designed by Jason for with this lounge chair consists of a one-inch-by-two-inch steel frame and upholstered cushions available in custom colors and patterns.

PHOTOGRAPHS: HEATHER BROWN

COURTESY: DESIGNERS



**CITY JOINERY**

**WEDGE CHAIR**

This dining-room chair was designed by Joseph Zuckerman in 2007. It's made of black walnut, if it's available in a variety of woods.



**SCRAPPILE**

**PROTOTYPE 1**

Designed by Ben Rosenbaum, the chair is made of repurposed wood scraps that were saved for a bench. The process makes the material unique to each piece.

**PAUL SAMKO**

**ROCKING CHAIR**

The wood rocker is composed of 15 different pieces. Created by Samko in 2007, the chair can be customized using different types of wood or upholstery.

PHOTOGRAPHS: HEATHER BROWN

**EVA RASBERG**

Midpoint collection is a beautifully sparse series of paired-down pieces. City Joinery's range and look is broader and heavier.

These firms may not share a look, but they do share a sensibility shaped by their size, scale, and voluntary outsider status in

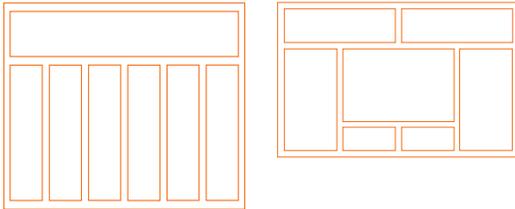
the design world. "We're in this standing position," City Joinery's Joshua Zuckerman says. "We care a lot about design, but we also care a lot about craft." Horvath brings up a similar lesson: "We don't want to be this big furniture company that does

production overseas, but we don't want to be just building furniture in Red Hook." He shouldn't worry too much. His company and its competitors are part of a new phenomenon—the rise of the artisan designer. Brooklyn edition. ☐

PHOTOGRAPHS: HEATHER BROWN

MULTICOLUMN

# 28. Simplify Complex Elements



Multicolumn grids are perfect for controlling a range of no-nonsense elements within a report. An explicit plan can chunk information in a number of ways. Columns, rules, and text in different sizes, typefaces, and colors work together to convey technical information.

A bold horizontal band defined by heavy rules supports and contains headlines, authors, locations, and logos. Occasionally, bands below the headings are broken to denote space between each of the multiple columns.

**Figure 2: The ICE probe is placed in the right heart for imaging during PFO closure and pulmonary vein isolation.**

The ICE probe can be advanced into the inferior vena cava (IVC), enabling high quality imaging of the abdominal aorta (Figure 3).

Varying sizes and leadings distinguish research information from conclusions, which are set large. Captions, in a contrasting sans serif, tidily recap the facts. A vertical rule sets off each section of text that appears within the column, further clarifying the information.

**PROJECT (ABOVE)**  
Poster

**CLIENT**  
NYU Medical Center

**DESIGN**  
Carapellucci Design

**DESIGNER**  
Janice Carapellucci

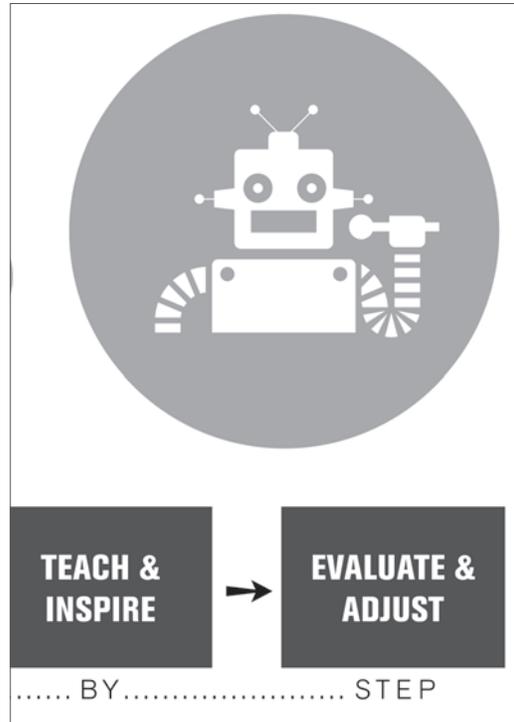
A poster for NYU Medical Center is a textbook example of a clearly handled information hierarchy. Facts and findings are easy to read. Each type of information is differentiated, and the leading and space between elements are in perfect, readable proportions. Although chock-full of information, each section is easy to read, even for a nonphysician.

**PROJECT (OPPOSITE)**  
Workshop Placemat for SXSW

**CLIENT**  
smith + beta

**DESIGN**  
Suzanne Dell'Orto

Hard-working, step-by-step instructions for makers includes different elements, icons, tips, hierarchies, a checklist, and fearlessness.



Text running from left to right across the top of the placemat explains the overarching idea. The middle zone bursts with infobits. Type dropping out of horizontal bars separates the middle zone of lists, flow diagrams, and resources.

# Evaluation of the Abdominal Aorta and its Branches Using an Intravascular Echo Probe in the Inferior Vena Cava

Carol L. Chen, MD  
Paul A. Tunick, MD  
Lawrence Chinitz, MD

Neil Bernstein, MD  
Douglas Holmes, MD  
Itzhak Kronzon, MD

New York University  
School of Medicine  
New York, NY  
USA



## Background

Ultrasound evaluation of the abdominal aorta and its branches is usually performed transabdominally. Not infrequently, the image quality is suboptimal. Recently, an intracardiac echocardiography (ICE) probe has become commercially available (Acuson, Mountain View CA, Figure 1). These probes are usually inserted intravenously (IV) and advanced to the right heart for diagnostic and monitoring purposes during procedures such as ASD closure and pulmonary vein isolation (Figure 2). Because of the close anatomic relation between the abdominal aorta (AA) and the inferior vena cava (IVC), we hypothesized that these probes would be useful in the evaluation of the AA and its branches.

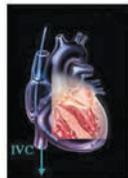


Figure 1: ICE probe (AcuNav, Acuson)

Figure 2: The ICE probe is placed in the right heart for imaging during PFO closure and pulmonary vein isolation.

The ICE probe can be advanced into the inferior vena cava (IVC), enabling high quality imaging of the abdominal aorta (Figure 3).

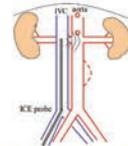


Figure 3: The position of the ICE probe in the IVC allows for excellent imaging and Doppler flow interrogation of the abdominal aorta and its branches (renal arteries, SMA, celiac axis) and the diagnosis of diseases such as renal artery stenosis and abdominal aortic aneurysm.

## Methods

Fourteen pts who were undergoing a pulmonary vein isolation procedure participated in the study. In each pt, the ICE probe was inserted in the femoral vein and advanced to the right atrium for the evaluation of the left atrium and the pulmonary veins during the procedure. At the end of the procedure, the probe was withdrawn into the IVC.

## Results

High resolution images of the AA from the diaphragm to the AA bifurcation were easily obtained in all pts. These images allowed for the evaluation of AA size, shape, and abnormal findings, such as atherosclerotic plaques (2 pts) and a 3.2 cm AA aneurysm (1 pt). Both renal arteries were easily visualized in each pt. With the probe in the IVC, both renal arteries are parallel to the imaging plane (Figure 4), and therefore accurate measurement of renal blood flow velocity and individual renal blood flow were possible.



Figure 4: Two-dimensional image with color Doppler of the abdominal aorta at the level of the right (R) and left (L) renal ostia. Note visualization of the laminar renal blood flow in the right renal artery, toward the transducer (red) and the left renal artery, away from the transducer (blue).

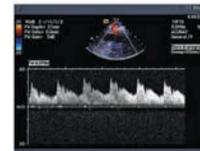


Figure 6: Pulsed Doppler of the right renal artery blood flow. The diameter of the right renal artery was 0.65 cm, and the VTI of the right renal blood flow was 0.19 meters (19 cm). Therefore the right renal blood flow was calculated as 516 cc/minute.

**Calculation of renal blood flow:** The renal blood flow in each artery can be calculated using the cross-sectional area of the artery ( $\pi r^2$ ) multiplied by the velocity time integral (VTI, in cm) from the Doppler velocity tracing, multiplied by the heart rate (82 BPM in the example shown).



Figure 5

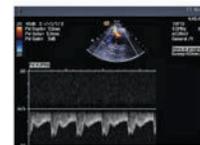


Figure 7: Pulsed Doppler of the left renal artery blood flow. The diameter of the left renal artery was 0.51 cm, and the VTI of the left renal blood flow was 0.2 meters (20 cm). Therefore the left renal blood flow was calculated as 334 cc/minute.

The total renal blood flow (right plus left) in this patient was therefore 850 cc/min. (average normal = 1200 cc/min.)

## Conclusions

High resolution ultrasound images of the AA and the renal arteries are obtainable using ICE in the IVC. The branches of the abdominal aorta can be visualized and their blood flow calculated. Renal blood flow may be calculated for each kidney using this method. This may prove to be the imaging technique of choice for intra-aortic interventions such as angioplasty of the renal arteries for renal artery stenosis, fenestration of dissecting aneurysm intimal flaps, and endovascular stenting for AA aneurysm.

## Why making? Are you a maker? We hope so.

It is a particularly critical time to put intelligent, ethical thought into "things." Perhaps you are shaping products that move markets...or, knitting fluffy hats. Do you recognize, in an antique chair, its narrative... The hand of the artisan who reshaped a tree to offer comfort?

Have you ever optimistically pulled apart broken electronics with hope of resuscitation? Confused by new car engines? (You are not alone.) Since the onset of the Anthropocene Age, humans have been obsessed with things. We have allowed them to help us, crowd us, amuse us, comfort us, etc. **Joy, sustainability, curiosity and purpose** are some of the keywords for 21c making manifestos. One must have trust in invisible electronic worlds yet remember the many paths we have traveled.

## Why make makers?

Once making can be manifested in so many ways—software, toys, or an epicurean meal, it is essential to recognize the elements of a making processes that transcend media.

Materials, meaning-making, and mastery come together as a guide for companies who value creative processes and courageous individuals.



"I HEAR AND I FORGET. I SEE AND I REMEMBER. I DO AND I UNDERSTAND."  
—Confucius



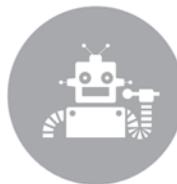
## 10 tips

1. Know what your team makes. Know their skills.
2. Design learning experiences that engage the senses...have emotional meaning and connect to everyday work.
3. Define common terminology around making. Acknowledge team's existing knowledge.
4. Manage people so that their inner imaginations soar. Tell them that what they know recombines as "creativity."
5. Encourage everyone around you to have pride in their craft and continue to grow over a lifetime.
6. Design learning experiences that support multiple learning styles and configure complementary teams.
7. Making EXPLICIT a vision and your provisional goals.
8. AND...create a work (making) process that is shared and iterative.
9. Get people to connect with their inner child to lift creative blocks. Take makers to unexpected places.
10. This workshop is a beginning. You have a specific culture, individual needs...**take a first step.**

# Making Makers Who Fearlessly Make

SXSW 2015

Lori Kent, Ed. D.  
Allison Kent-Smith  
Catherine McGowan



## Resources

### Texts

- Shopcraft as Soulcraft: An Inquiry into the Value of Work by Matthew B. Crawford
- The Courage to Create by Rollo May
- Spark: How Creativity Works by Julie Bernstein (Studio 360)
- Makers: The New Industrial Revolution by Chris Anderson
- The Craftsmen by Richard Sennett
- Ten Faces of Innovation by Kelley & Littman (lococ)

### WWW

- <http://aeon.co/magazine/being-human/>
- <https://dschool.stanford.edu/groups/dhandbook/>
- <http://edge.org/>
- <http://makerfaire.com/>
- <http://dx.cooperhewitt.org/lesson-plans/>
- <http://www.fiversoncollective.org/>
- <http://www.techshopsw.com/>

## Thanks to

Strawbees, SparkFun, Sally Oettinger, Meredith Olsen, Grace Borchers, and the s & b teacher collective. Designed by Suzanne Dell'Orto.

## 3 ELEMENTS OF MAKING : MATERIALS, MEANING-MAKING, & MASTERY

### Materials

- Materials tell you what to do.
- "Functional fixedness" is seeing a "thing" or material as having a specific use...rethink.
- Ordinary materials can inspire, transform...

### Meaning-Making

- Be a generative thinker...able to sort, filter, bifurcate, combine and expand.
- Your experience gives you an incredibly rich "well" for making.
- Develop wonder. Think too much.

### Mastery

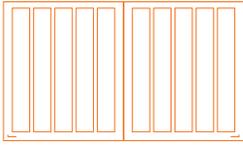
- Mastery? What do you do best?
- How can you deconstruct process to teach mastery?
- How do you support individual and team mastery?

smith&beta.

www.smithandbeta.com

SXSW Evaluation Link: [sxsw.feeddog.com/tdbk.do?sid=IAP96301](http://sxsw.feeddog.com/tdbk.do?sid=IAP96301)

# 29. Make Do-It-Yourself Easy to Follow



How-to instructions must be easy to follow. A clearly formatted layout can be followed (to a degree), even if it's in a language the reader doesn't understand. Clarity can be achieved by

means of numbered steps and images. Choices of what to photograph as well as photos that are clear in and of themselves can be combined in a layout that is as delightful as well as easy to follow.

**PROJECT**  
*Kurashi no techo (Everyday Notebook)* magazine

**CLIENT**  
*Kurashi no techo (Everyday Notebook)* magazine

**DESIGNERS**  
 Shuzo Hayashi, Masaaki Kuroyanagi

A how-to article mixes Western icons—Charlie Brown and his lunch bag—with an Eastern sense of space.

PEANUTS © United Feature Syndicate, Inc.



Space can set off introductory text. A cartoon speaks to a number of cultures.

Ruled boxes set off ways to get from one bullet point to another. Each component on the page is clearly on a well-defined grid.

Numbers clarify each step of the process, with subset steps defined by small, circled numbers. Every element is organized; diagrams are so clear that a motivated craftsperson without knowledge of the language could make the item. The space and relative sizes of each component, along with handsome photos, can make the most detailed instructions seem less daunting.

## 2

### タテ、底を作る

1で引いた線に忠実に、一つずつきっちりたたむのが、きれいな仕上がりのコツ。折り紙の感覚で覚えます

14の部分をタテの縫い代、手前まで縫い、縫い代の口の縫い代は折って縫をつけるように折り込みを入れる

15 上の縁で軽く折り目をつける

16 上を持ち上げ口にも折り目を

17 縫い作業はもうありません

18 両マチ部分と口を留めて折る

19

## 1

### 準備する

材料となる布は、綿水キャンバス地。寸法は、型紙の大きさ+縫い代分だけ、線をまっすぐ引くことが大切ですよ

1のり付けを丁寧に行います

2 口にも同様に行います

3 タテ・ヨコ・マチの寸法を測る

4

再現したい、紙袋の魅力は、何だろうか？

- 素材感と自立すること
- 布で作ったなら、こんな発見や、ありましたか？
- とても丈夫なバッグが出来る
- 型紙は必要ありません
- 縫うのも二カ所、簡単です

そんな、便利なバッグの作り方をお教えします

毎日使える  
ブラウン  
バッグ  
完成

73

## 4

### 整える

それぞれの角をびしっとすると、とてもブラウンバッグらしくなります。つまり、この作業が一番好きです

19 出まがりの形に山を折ってアイロンをかける

20 C、Fも折って、アイロンで整える

21 底の三角をきれいにし出して、アイロンでしっかり押す

## 3

### ひっくり返す

出来上がりが間違です。最後までマチをしっかりとって、一気にひっくり返します。少し力のある作業です

15 左手で底をつかみ、右手で口を押し込んで

16 布を裏へ詰め込んでいく

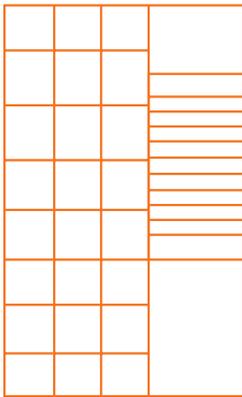
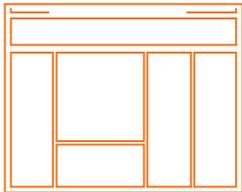
17 左手は底をつかんだまま、右手で口を引っ張る

18 ひっくり返したら、大きめに整える

19 中指をつまんで、マチと角をしっかりと出す。反対も同様に

72

# 30. Know Website Basics



To accommodate huge amounts of information, large websites are organized using grids. Space is broken into chunks to control information. Start by reviewing any constraints. Take into account screen margins and toolbars, such as the navigational toolbar for the screen, as well as the browser. As with print, web design calls for considering anything that takes up space. In the case of many websites, items to consider include ads, videos, and a complex array of heads, subheads, bylines, lists, and links. Clear typographical choices are crucial.

## SCREEN SIZES

Users have different screen sizes, so many designers define a live area, of certain pixel width and depth, that will fit readably on a small screen. Computer screen sizes have become larger over the years, but the introduction of handheld devices has resulted in the variation of screen sizes and a simpler, hierarchical formats.

PROJECT  
nytimes.com

CLIENT  
*The New York Times*

DESIGN  
*The New York Times*

CREATIVE DIRECTOR  
Tom Bodkin

The design of this site combines no-nonsense information and clear, handsome, traditional typography, enhanced by a sense of detail, a variation of sans serif complementing serif, and colors highlighting stories and time frames.



A tight structure creates a container for a navigation column, stories, images to different sizes and grid widths, ads, and videos.

According to Khoi Vinh, former design director of the *New York Times*, “units are the basic building blocks of a grid,” and “columns are the groupings of units that create the visual structure of the page.” Vinh notes that, ideally, a designer will “create units in multiples of three or four, with twelve as an ideal, because it is a multiple of three and four.” Although not visible, such calculations give a strong underpinning to the site, which shows an extreme discipline of units and columns.



Once a designer consolidates units into columns, it's important to design additional space, or insets, to the left and right of the type, so there's a consistent alignment, whether the column contains images, type only, or type in a box.

### World »

**Thai Cave Rescue Will Be Murky, Desperate Ordeal, Divers Say**

English City, Stunned, Tries to Make Sense of New Poisonings

Japan Executes Cult Leader Behind 1995 Sarin Gas Subway Attack

### Business Day »

**U.S. Hiring Stayed Strong in June Despite Trade Strains**

The Unemployment Rate Rose for the Best Possible Reason

China Strikes Back at Trump's Tariffs, but Its Consumers Worry

### Opinion »

**What Nelson Mandela Lost**

'Hope is a Powerful Weapon': Unpublished Mandela Prison Letters

We'll All Be Paying for Scott Pruitt for Ages

### U.S. »

**A Black Oregon Lawmaker Was Knocking on Doors. Someone Called the Police.**

Migrant Shelters Are Becoming Makeshift Schools for Thousands of Children

Trump Administration in Chaotic Scramble to Reunify Migrant Families

### Technology »

**Tech Giants Win a Battle Over Copyright Rules in Europe**

State of the Art: Employee Uprisings Sweep Many Tech Companies. Not Twitter.

The New New World: Why Made in China 2025 Will Succeed, Despite Trump

### Arts »

**If It's on 'Love Island,' Britain's Talking About It**

Four Musicals on Three Continents: An Australian Company's Big Bet

The Art of Staying Cool: 10 Can't-Miss Summer Shows in New York

### Politics »

**Amy McGrath Set Her Sights on the Marines and Now Congress. Her Mother is the Reason.**

Trump Assails Critics and Mocks #MeToo. What About Putin? 'He's Fine'

Brett Kavanaugh, Supreme Court Front-Runner, Once Argued Broad Grounds for Impeachment

### Fashion & Style »

**Modern Love: This Is What Happens When Friends Fall in Love**

The Secret Price of Pets

Fashion Review: A Declaration of Independence at Valentino and Fendi

### Movies »

**Lakeith Stanfield Is Playing Us All**

Review: 'Ant-Man and the Wasp' Save the World! With Jokes!

Review: 'Sorry to Bother You,' but Can I Interest You in a Wild Dystopian Satire?

### New York »

**The Rise of the Stressed-Out Urban Camper**

A City Founded by Alexander Hamilton Sets the Stage for Its Next Act

Culture of Fear and Ambition Distorted Cuomo's Economic Projects

### Sports »

**Neymar and the Art of the Dive**

Garbiñe Muguruza and Marin Cilic Join the Wimbledon Exodus

On Pro Basketball: Finally Free From LeBron's Reign, the N.B.A. East Has No Reason to Change

### Theater »

**Four Musicals on Three Continents: An Australian Company's Big Bet**

Review: 'The Royal Family of Broadway,' This Time in Song

Critic's Notebook: Orlando Bloom and Aidan Turner Are Drenched in Blood in London

### Science »

**Trilobites: Never Mind the Summer Heat: Earth Is at Its Greatest Distance From the Sun**

The Lost Dogs of the Americas

Rhino Embryos Made in Lab to Save Nearly Extinct Subspecies

### Obituaries »

**Ed Schultz, Blunt-Spoken Political Talk-Show Host, Dies at 64**

Michelle Musler, Courtside Perennial in the Garden, Is Dead at 81

Claude Lanzmann, Epic Chronicler of the Holocaust, Dies at 92

### Television »

**If It's on 'Love Island,' Britain's Talking About It**

'Sharp Objects,' a Mesmerizing Southern Thriller, Cuts Slow but Deep

On Comedy: A Netflix Experiment Gives Deserving Comics Their 15 Minutes

### Health »

**Global Health: In a Rare Success, Paraguay Conquers Malaria**

Trilobites: Lots of Successful Women Are Freezing Their Eggs. But It May Not Be About Their Careers.

Voices: When a Vegan Gets Gout

### Travel »

**The Getaway: Looking for a Weekend Escape? Here Are 5 Family-Friendly Options**

Carry On: What W. Kamau Bell Can't Travel Without

The Rise of the Stressed-Out Urban Camper

### Books »

**Profile: Attention, Please: Anne Tyler Has Something to Say**

Books of The Times: When It Comes to Politics, Be Afraid. But Not Too Afraid.

Captain America No. 1, by Ta-Nehisi Coates, Annotated

### Education »

**'Access to Literacy' Is Not a Constitutional Right, Judge in Detroit Rules**

Colleges and State Laws Are Clamping Down on Fraternities

In the Age of Trump, Civics Courses Make a Comeback

### Food »

**Wines of The Times: American Rosés Without Clichés**

Hungry City: A Filipino Specialty Best Paired With a Brew in the East Village

Australia Fare: Yatala Pies Has Served Nostalgia for More Than 130 Years. Arguably.

### Magazine »

**Feature: Can the A.C.L.U. Become the N.R.A. for the Left?**

Letter of Recommendation: Letter of Recommendation: 'The Totally Football Show With James Richardson'

Feature: Who's Afraid of the Big Bad Wolf Scientist?

### Real Estate »

**New Buildings Rise in Flood Zones**

Right at Home: Buried in Paperwork

The Hunt: Trading Chelsea Clatter for Greenpoint Calm

### The Upshot »

**The Unemployment Rate Rose for the Best Possible Reason**

There Isn't Much the Fed Can Do to Ease the Pain of a Trade War

Americans Are Having Fewer Babies. They Told Us Why.

### Times Insider »

**Outsmarted by a Smart TV? Not This Reporter.**

With Our World Cup App, Fans Are Part of the Action

The Times at Gettysburg, July 1863: A Reporter's Civil War Heartbreak

**REAL ESTATE »**

THE HUNT

**Trading Chelsea Clatter for Greenpoint Calm**

By JOYCE COHEN

Living on Eighth Avenue was fun, but after six years Emery Myers wanted some peace and quiet — not to mention a garden. Walls were optional.

• Search for Homes for Sale or Rent

• Mortgage Calculator

MOST EMAILED   MOST VIEWED   **RECOMMENDED FOR YOU**

1. **What Can You Do About a Hammertoe?**
2. **Mom, I Need a Break**
3. **Countdown to Retirement: A Five-Year Plan**
4. **A Cult Show's Recipe for Success: Whiskey, Twitter and Complex Women**
5. **Facebook Removes a Gospel Group's Music Video**
6. **A Cult Show's Recipe for Success: Whiskey, Twitter and Complex Women**
7. **Airline Crew Have Higher Cancer Rates**
8. **London Mayor Allows 'Trump Baby' Blimp for President's Trip to U.K.**
9. **When a Vegan Gets Gout**
10. **Statue of Liberty Stamp Mistake to Cost Postal Service \$3.5 Million**

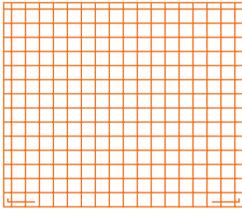
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What's This? | Don't Show

## MODULAR

# 31. Break It Down



Sometimes information is a cross between a chart and a module. When presenting complex information, consider clarity, readability, space, and variation. Breaking complicated information into manageable chunks results in clearer layouts.

Use a modular grid when

- there are so many chunks of separate information that continuous reading isn't necessary or possible
- you want all material to fill a similar block of space
- you want a consistent—or nearly consistent—format
- units of information are headed by numbers or dates, with similar amounts of material

Breaking the material down also involves the typography that serves the content. Playing off size and weight against the explanatory copy helps make a page easier to follow. As mentioned in other principles, using different typefaces in a controlled way can make the difference between information that is clear but dull, and information that borders on the whimsical.

OPPOSITE PAGE: In this list of tips, there's a consistent amount of space around the copy, with the amount of copy driving the size of the box. A rule, with a weight that doesn't overshadow the material in the box, can separate each tip, resulting in a sidebar that consists of subinformation.

In any language, bullets function as an alert in a heading, and, as always, sizes and weights signal the pecking order of information.

As for the numbered items, just as size and weight help to vary the look of the typography, Arabic numbers and Kanji characters give variation and a homey spin to the helpful, if odd, information. Translation of tip 7 is "It's getting dry. When you come home from outside, try to gargle. Having a glass near the sink makes it easier."

### PROJECT

*Kurashi no techo (Everyday Notebook)* magazine

### CLIENT

*Kurashi no techo (Everyday Notebook)* magazine

### DESIGNERS

Shuzo Hayashi, Masaaki Kuroyanagi

A feature in a how-to magazine lists tips for domestic life in a controlled fashion.

# ●暮らしの ヒント集

ここにならんでいる  
いくつかのヒントのなかで、  
ふと目についた項目を  
読んでみてください。  
たぶん、ああそうだったと  
いうことになるでしょう



今日は  
なにを

**1** テーブルにコップを置くときは、静かに置くことを心がけましょう。やさしいしぐさが気持ちをやわらげます。

**2** 組み立て式の椅子やテーブルのネジは、意外とゆるんでいるものです。締めなおしておきましょう。

**3** 暮らしには笑顔が大事です。いろいろあっても、にっこり笑顔を忘れずに。

**4** 一年使った枕を新しいものに替えてみましょう。新しい気持ちで眠りにつけるでしょう。

**5** 今日こそゆるんだ水道のバッキンを取替えましょう。家中の蛇口をチェックします。

**6** 毎日の暮らしのなかで見えぬふりはやめましょう。そういう癖を身につけてはいけません。

**7** 空気が乾燥してきます。外から帰ったらすぐにうがいができるように、洗面所のコップをきれいにしておきましょう。

**8** 朝、目が覚めたら、ベッドの中で今日一日、何をするかを考えます。することがたくさんあれば、うかうかしてられず、すぐ起きるでしょう。

**9** どんなことでもまずはお金を使わずにできるかを考えてみましょう。それが工夫の一步になります。

**10** 言いたいことを言った後は、笑顔で接することが大事です。険悪にならないように、まわりに気を使いましょう。

**11** 日曜日の朝、天気が良いかったら、外でご飯にしませんか。ごく簡単なお弁当を近所の公園などで食べるのです。散歩もかねて気分も変わります。

**12** 風邪をひいて、お風呂に入れないときは、足だけでも洗って、温めましょう。さっぱりして気分がよくなります。

**13** 今日は一歩ゆずつてみましょう。その一歩がそのまま新しい一歩を進めるちからになるものです。

**14** 裁縫箱を整理しましょう。さびた針やよれた糸は処分して、新しいものに取替えます。

**15** 今夜は粗食デーにしましょう。味噌汁にお漬物とか、ありあわせのおかずで間に合えます。明日は今夜の分もごちそうにしましょう。

**16** 冷蔵庫が夏の設定になっていませんか。気温も下がったし、あけた回の回数も減ってきたので、調節しておきます。

**17** 虫歯があったら、いますぐ治しておきましょう。年末年始のお医者さんが休みのときに痛くなったら大変です。

**18** 手紙ばさみを買ってみましょう。とても便利なので、毎日届く郵便をさっさと片づけられます。

**19** 今日は一日、お年寄りのお相手をつとめましょう。お茶を飲みながら、ゆつくりと昔話を聞いてあげたり、一緒に出かけたりします。

**20** 毎日を心地よく過ごすには、あまりに潔癖すぎてもいけません。よごれやけがれも受け入れてこそ暮らしがあるのです。人との関係も同様です。

**21** きびしい肌寒さをおぼえる夜になりました。ことにお年寄りにはひざ掛けか、肩掛けを一枚、早めに用意してあげましょう。

**22** しめきりの窓をあけて、敷居のゴミを払いましょう。アルミサッシの溝など、ほこりがつまっているものです。

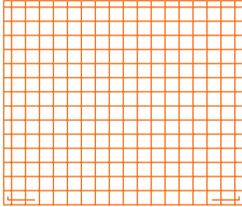
**23** 洋服ダンスの防虫剤は大丈夫でしょうか。においはしていても、中はもうなくなっていることが案外多いものです。

**24** 新しいチャレンジは自分で決めるものです。ひとに惑わされて後悔しないように。

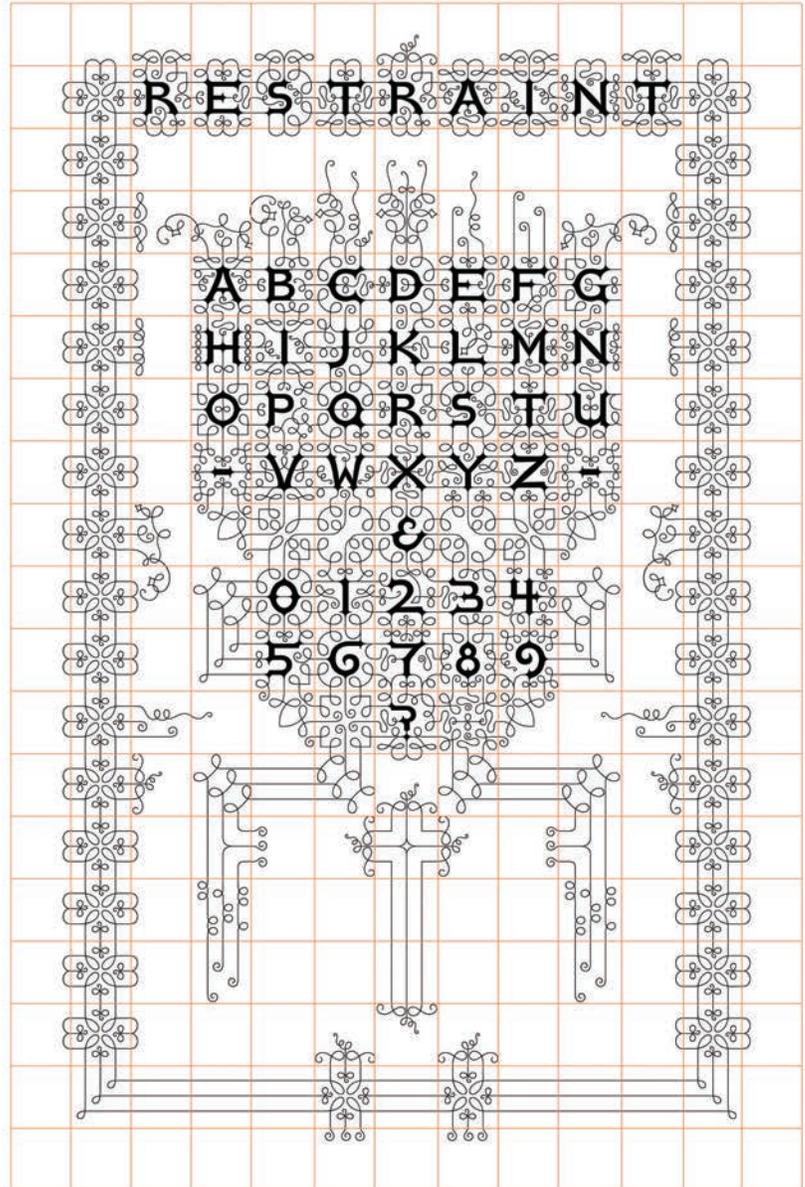
**25** ガスタの下やすきまを掃除しましょう。意外に汚れているものです。きれいになると気持ちよく料理ができるでしょう。

## MODULAR

# 32. Leave Some Breathing Room



Not all modules need to be filled. A modular grid determines precise increments and lets designers plot out and manage multiple details. The modules can be invisible or visible. They can be large or small. They render a firm structure, holding type, a letter or color, or ornamentation. And they can simply support white space.



PROJECT  
Restraint Font

CLIENT  
Marian Bantjes

DESIGN  
Marian Bantjes, Ross Mills

Handcrafted typography brings digits to digital.

The display face is designed for use in headings or titles but not for running text. When used at small sizes, display faces become hard to read because their distinguishing features disappear.



Filling modules in the center of a piece and leaving space around the edges turns the space at the outer areas into a frame.



Another approach is to use the modules as a frame, leaving space in the center. In all cases, showing restraint marks the difference between a cacophony and a symphony.

This end user license agreement shows beautiful typography, as well as the terms for using the font Restraint.

# RESTRAINTS

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(page 1 of 2)

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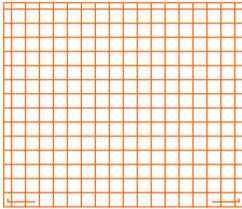
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We acknowledge that no typeface can solve all problems and accept that some clients may wish to have modifications made to suit their particular needs. We would be happy to help with this and no one knows better the typefaces you are licensing, so please ask first.

## MODULAR

# 33. Combine Modules



When viewed as a diagram, a modular grid can look complicated, but it's not—and it's not necessary to fill every module. Depending on the amount of information you need to fit into the space,

it's possible to set up a module with a few large boxes containing images and, more importantly, key information, such as a table of contents and other kinds of indexed information.



Modules appear in the photo, with the modular Flor logo in the lower left corner.

**PROJECT**  
Flor Catalog

**CLIENT**  
Flor

**DESIGN**  
The Valentine Group

Modular grids are perfect for rationing space and breaking a page into a step-by-step visual guide, as seen in this catalog for modular floor tiles.



Broken into boxes, this contents page combines easy-to-read and easy-to-view color-coded contents.

Modules of color swatches play off against wittily art-directed photos and ample space.

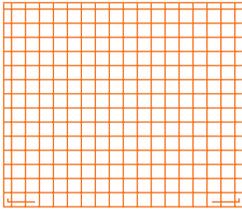


ROOM FEET APPROX	7'	9'	11'	12'	13'	15'	17'	18'	20'	22'	23'	25'	27'
4'	12 TILES	16	19	21	22	26	29	30	34	37	39	42	45
5'	15	19	23	26	28	32	36	38	42	46	48	52	56
7'	21	27	32	35	38	44	50	53	58	64	67	73	78
9'	27	34	41	45	49	56	64	67	75	82	86	93	100
11'	32	41	50	55	59	68	77	82	91	100	104	113	122
12'	35	45	55	60	65	75	84	89	99	109	114	124	133
13'	38	49	59	65	70	81	91	97	107	118	123	134	144
15'	44	56	68	75	81	93	105	111	124	136	142	154	167
17'	50	64	77	84	91	105	119	126	140	154	161	175	189
18'	53	67	82	89	97	111	126	133	148	163	170	185	200
20'	58	75	91	99	107	124	140	148	165	181	189	205	222
22'	64	82	100	109	118	136	154	163	181	199	208	226	244
23'	67	86	104	114	123	142	161	170	189	208	217	236	255
25'	73	93	113	124	134	154	175	185	205	226	236	256	277 TILES

Flor's calculator is essentially a modular chart.

## MODULAR

# 34. Make Space Count



Plotting out complicated information starts with a strong grid design. Plan the proportions of each module based on the information being presented so that even potentially confusing material is clear.

Thanks to their larger format, posters are a great vehicle for nabbing attention. Headlines are best set large in order to be readable from a distance to intrigue a user to read every detail.

**PROJECT**  
Voting by Design poster

**CLIENT**  
Design Institute,  
University of Minnesota

**EDITOR/PROJECT DIRECTION**  
Janet Abrams

**ART DIRECTION/DESIGN**  
Sylvia Harris

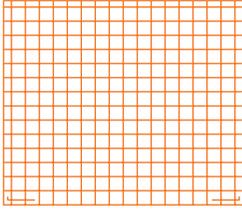
An extremely disciplined breakdown of a crucial process, this poster takes advantage of every inch of space, using a grid to control the reading experience.

OPPOSITE PAGE: Although the poster contains a lot of information, its method for breaking the experience into steps makes it easy to follow.



## MODULAR

# 35. Consider Organic Modules



The beauty of a modular grid is that it doesn't necessarily need to be squared off. Within a consistent modular program, it's possible to vary shapes, sizes, and patterns and maintain a sense of order and delight.



Limiting the color variations and creating a palette for each page provides a sense of balance.

**PROJECT**  
*House Beautiful*

**CLIENT**  
*House Beautiful* magazine

**DESIGN**  
Barbara deWilde

A magazine gains new life with a crisp redesign.

Consistent and structured typography grounds each module, while the tempered, all-cap, sans serif type works as a textured rule.



SAN MARGHERITA, \$245; RANI ARABELLA: 561-802-9900.



LATTICE, FROM \$95; SEACLOTH: 203-422-6150.



SEABLOOM, FROM \$110; OROMONO: 917-338-7568.



CORAL ON WHITE LINEN, \$185; HOMENATURE: 631-287-6277.



MARYANN CHATTERTON, \$498; D. KRUSE: 949-673-1302.



CHRYSANTHEMUM, \$55; PINE CONE HILL: 413-496-9700.



TRANSYLVANIAN TULIP, FROM \$83; AUTO: 212-229-2292.



SUZANI FLORAL, \$212; MICHELE VARIAN: 212-343-0033.



IKAT, \$500; D. KRUSE: 949-673-1302.



GREEK REVIVAL EMBROIDERY, \$260; DRANSFIELD & ROSS: 212-741-7278.



PLAID, \$135; ALPANA BAWA: 212-254-1249.



WEE LOOPY FELTED, \$213; THE CONRAN SHOP: 866-755-9079.



VESUVIO, \$395; DRANSFIELD & ROSS: 212-741-7278.



NIZAM, \$83; JOHN DERIAN DRY GOODS: 212-677-8408.



CYLINDER LINEN, \$195; GH INTERIORS: 888-226-8844.



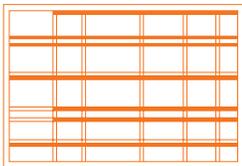
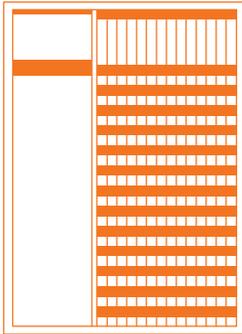
LINEN, \$70; ALPHA BY MILLI HOME: 212-643-8850.



KAFFE FASSETT HIBISCUS, \$68; PINE CONE HILL: 413-496-9700.

DAVID TURNER/STUDIO D

# 36. Think of the Chart as a Whole



Creating charts, tables, and timetables is an intimidating feat dictated by numerical information. In her book, *Thinking with Type*, Ellen Lupton advises designers to avoid the type crime of creating what she calls a data prison, with too many rules and boxes. Following Lupton's advice, think of the chart, grid, or timetable as a whole and consider how each column, row, or field relates to the entire scheme.

Use shades of a color to help the user navigate through dense information. Shades work whether the job is black and white only or whether there's a budget for color. Shaded horizontal bands can be used to set off rows of numbers, enabling users to find information. As organizational devices, frames and rules aren't completely verboten. Rules can distinguish particular sections and, in the case of timetables, define specific zones of content. For more complex projects, such as a train schedule, where a complete system is necessary, color coding can distinguish one rail or commuter line from another.

A grid is nothing without the information it displays, and in multiple columns, clean typography is crucial. For directions at an airport or train station, the way the data is typeset can make the difference between easy travel and missed connections. Be certain to leave adequate space above and below each line, even when there's an abundance of information. Space will aid readability, which is the first principle of a timetable.

**PROJECT**  
Timetables for  
New Jersey Transit

**CLIENT**  
New Jersey Transit

**DESIGN**  
Two Twelve Associates

These timetables for New Jersey Transit show that, by simplifying and streamlining, a designer can set off material without the separation anxiety of too many ruled boxes. Devices such as icons or arrows also help the traveler navigate through copious information. Arrows and icons may be clichés, but, sometimes, using a common denominator is the best way to get the message to a mass of readers.



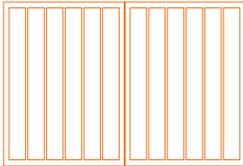
Alternating bands of color set off each stop in this timetable. Rules are used sparingly and clearly define sets and subsets of information. Vertical rules distinguish stations from their destinations, while horizontal rules separate major geographical zones.

		New York			Hudson			Airport		
		one-way	round-trip	monthly	one-way	round-trip	monthly	one-way	round-trip	monthly
NORTHEAST CORRIDOR	New York	\$3.00	\$5.00	\$12.00	\$2.00	\$3.50	\$8.00	\$14.00	\$11.00	\$17.00
	Secaucus Junction	1.75	1.75	3.75	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
	Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00
Manhasset Neck Station	1.00	1.00	2.00	1.00	1.00	2.00	6.50	7.75	14.00	

The same system that works for timetables also works for tables of fees. Again, alternating bands of color define stations, with horizontal and vertical rules setting off headings, such as One Way and Off-peak Roundtrip, from the stations and fees.



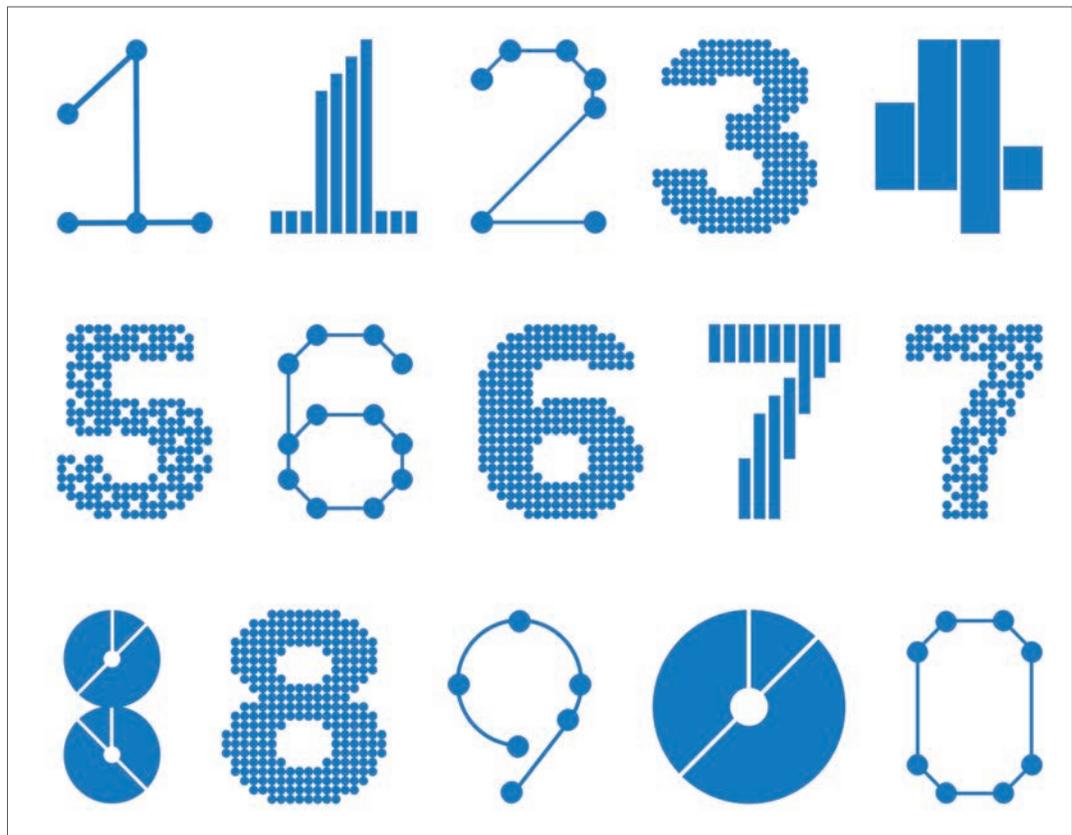
# 37. Enhance Charts



Charts and tables of necessity contain crucial information, whether it is mandated by law or a strategy to engage or persuade shareholders or investors. Such info, especially in annual reports, can sometimes be continuous droning columns of figures.

However, dynamics devised by strong graphic elements—used together with changes in size and weight can create warm rapport as much as a clear report. Even with a limited palette, sizes and shapes give the financials color and texture.

Also see pages  
76–77



**PROJECT**  
Banc Sabadell Numbers and  
Annual Report 2017 (Print)

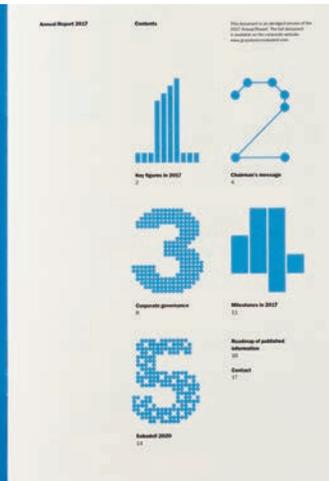
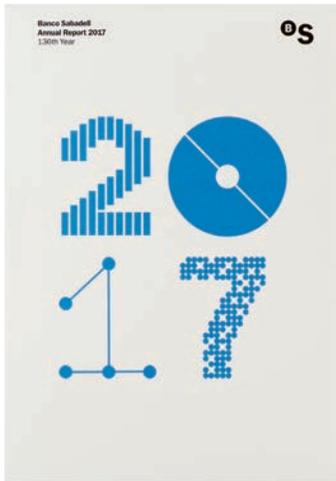
**CLIENT**  
Banc Sabadell

**DESIGN**  
Mario Eskenazi Studio

**DESIGNERS**  
Mario Eskenazi,  
Gemma Villegas

Numbers designed for the Banc Sabadell's Annual Reports added so successfully to the annual report that they have also been used in different promotional material (Christmas, gifts, etc.).

Cleverly constructed numbers are as disciplined and delightful as they are graphic.



The cleverly constructed numbers grace the cover and contents and recur consistently as section numbers.

Highlighted statistics are presented in varied but controlled grids that use vertical and horizontal hierarchies as well as clearly organized heads and subheads.

### Key figures in 2017

**Highlights**

Net profit attributed to the Group  
**801.5€M** +13%

Gross operating income  
**5,737€M** Payout 49%

Customer Loans  
**147,325€M**

NPL ratio<sup>1</sup> down to  
**5.1%**  
NPA coverage ratio<sup>2</sup>  
**54.7%**

CET1 (fully loaded)<sup>3</sup>  
**12%**

**Customers**

Million customers +1.7%  
**12.1**

Branches -10.7%  
**2,473**

**Service quality**  
 Net promoter score (NPS)<sup>4</sup>  
 Sabadell quality index with respect to the industry

	2017	Ranking
Large corporates (turnover > 5 €M)	34%	★
SMEs (turnover < 5 €M)	19%	★
Personal Banking	29%	★
Retail Banking	5%	★

Sabadell expanded its quality lead over the industry by obtaining #1 position in customer experience among large corporates and SMEs

Seeking to provide the best customer service through commercial and digital transformation.

**Shareholders**

**235,130**  
 0.07€ Proposed dividend 100% in cash  
 4.2% Dividend yield after taxation

**Employees**

**25,845** 89% received training in the year  
 55.6% 44.4%  
 34.6% of managers are women

1 See methodology of published information

### Digital and commercial transformation

Digital customer members accounted for 10% of 2017 total AUM

This is the result of our firm commitment to digital transformation

<b>4.4M</b> <small>(+33% YoY)</small> Group digital customers	<b>3.3M</b> <small>(+37% YoY)</small> Group mobile customers	<b>88%</b> <small>(+2pp YoY)</small> Out-of-branch transactions in Spain
<b>20%</b> <small>(+3pp YoY)</small> Digital sales in Spain	<b>59%</b> <small>(+1pp YoY)</small> Digital sales in the UK	<b>26,725</b> <small>(+48% YoY)</small> Digital sales of unsecured finance in Spain
<b>35M</b> <small>(+53% YoY)</small> Monthly web + mobile traffic in Spain	<b>14%</b> Share of Bizom registrations in Spain	<b>332,000</b> <small>(+108% YoY)</small> Sabadell Wallet downloads in Spain

**Banco Sabadell regained investment grade.**

**Banco Sabadell Group**  
Global presence

Lending, by geography

Spain: Sabadell | United Kingdom: TSB | Mexico: Sabadell Capital

6.4% Mexico  
 = 5 branches / 14 representative offices in the rest of the world

**Financial data**

Balance sheet

	€M	2017/2016
Total on balance sheet assets	221,348	4.2
Customer loans	147,325	1.8
Funds under management	204,420	1.4
Own funds	13,426	3.9

Results

	2017	2016
Over banking revenues (comparable data) <sup>1</sup>	5,025.8	5.5
Net profit attributed to the Group	801.5	12.8

Risks

NPLs	7,925	-18.7
NPA coverage ratio (%) <sup>2</sup>	49.8	

Capital ratios (%)

CET1 phase in	13.4
CET1 fully loaded	12.8

Liquidity (%)

Loan-to-deposit (L/D) ratio	104.3
-----------------------------	-------

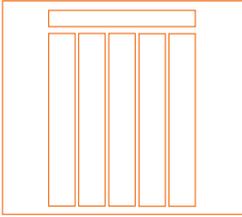
Sound capital position

Quality certificates

1 See methodology of published information

## TABLES, CHARTS, AND INFOGRAPHICS

# 38. Deploy Joy



Showing consistency throughout the range of media, custom numbers provide a welcome on landing pages. Map graphics, which use some of the same patterns as the custom numbers, work well with bar charts and statistics.

Also see pages  
74–75

THIS PAGE:  
**PROJECT**  
Banc Sabadell  
Annual Report 2016  
Desktop

**CLIENT**  
Banc Sabadell

**DESIGN**  
Mario Eskenazi Studio

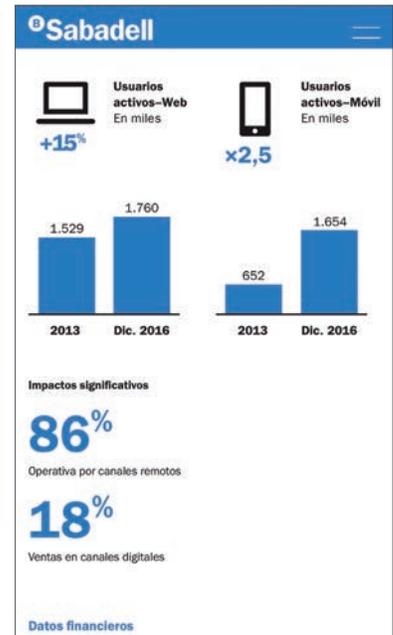
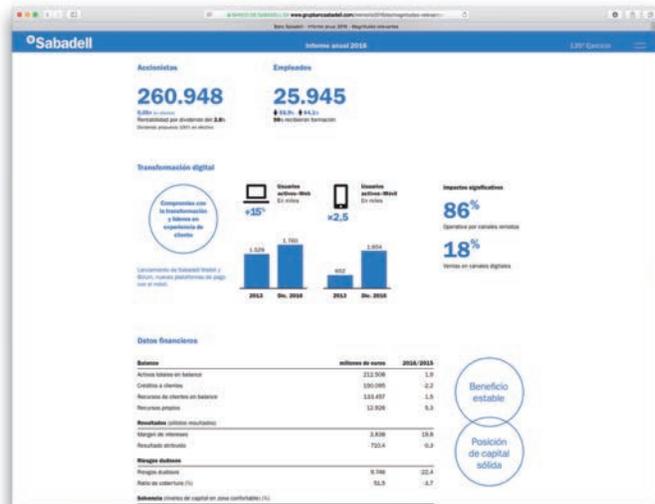
**DESIGNERS**  
Mario Eskenazi,  
Gemma Villegas

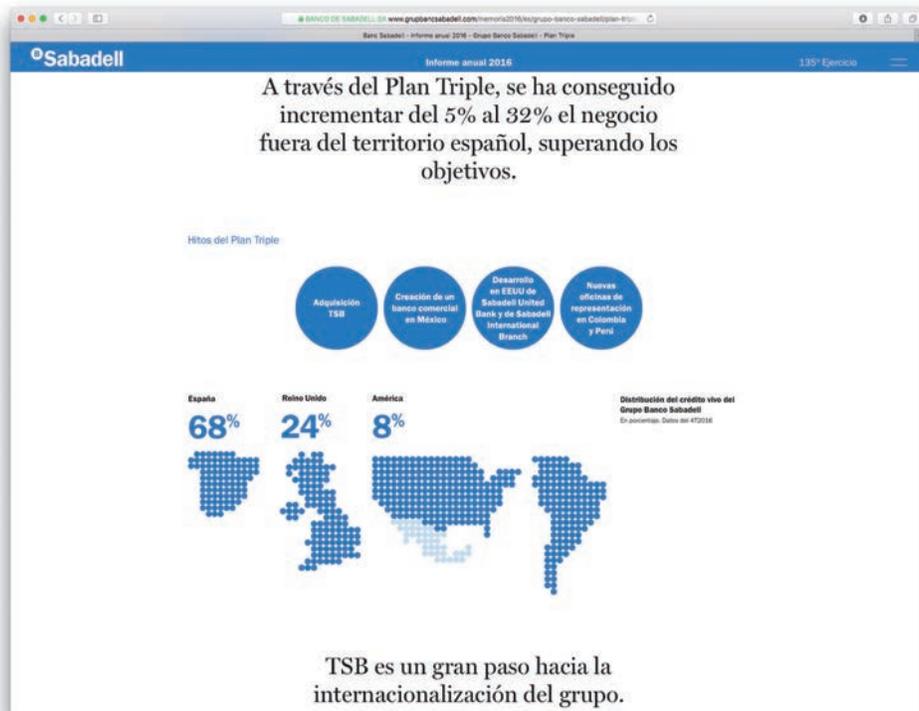
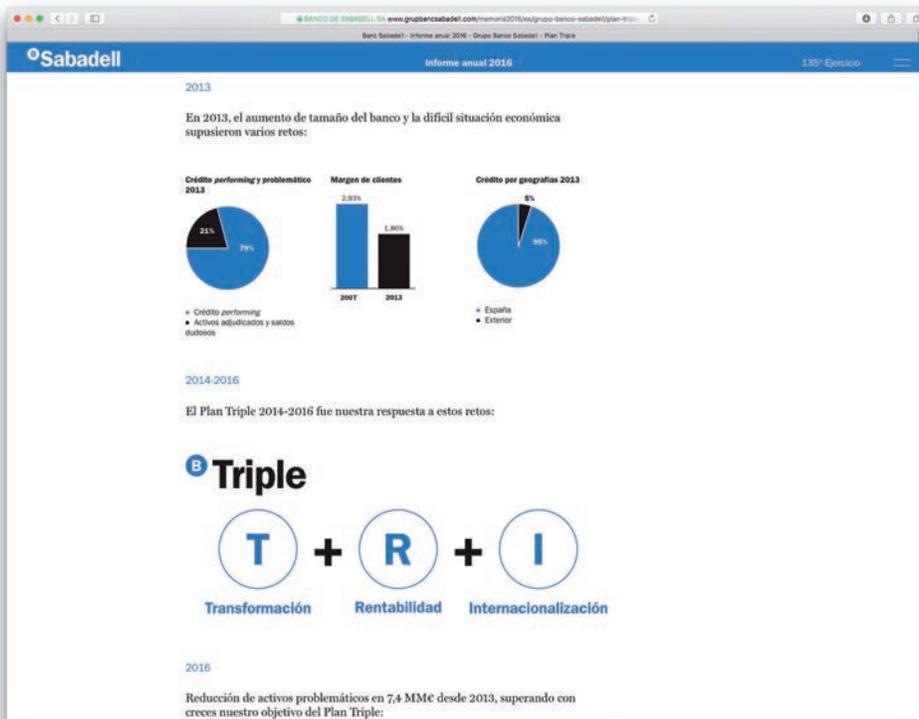
OPPOSITE PAGE  
**PROJECT**  
Banc Sabadell  
Annual Report 2016  
Devices

**CLIENT:**  
Banc Sabadell

**DESIGN**  
Mario Eskenazi Studio

**DESIGNERS**  
Mario Eskenazi,  
Gemma Villegas







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- 169項、183頁の注文方法をご覧ください。
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	受付局日附印																

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払込金受領証

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料金	*/	
特殊取扱	*/	
	受付局日附印	

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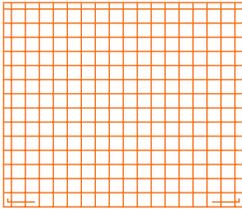
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払込金受領証

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加入者名	株式会社 グリーンショップ	
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払込人住所氏名	*	
料金	*/	
特殊取扱	*/	
	受付局日附印	

# 40. Think Outside the Rectangle



**G**rids can be set up to organize unconventional shapes, breaking space into discreet areas. A circle can be bisected horizontally and vertically to create quadrants, or cut radially to make pie shapes.

On one side, images bleed off and create a contrast between facts and illustrations. Typography is simple, with bold headlines echoing the logo and calling attention to the headline and URL. The horizontal lines on the subway car echo the lines in the text area.

NAME: \_\_\_\_\_

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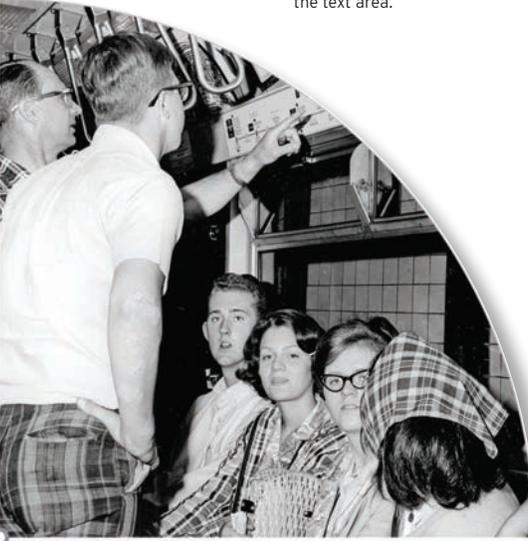
**NEW YORK TRANSIT MUSEUM**

**Think About It...**

When New York City's first subway opened on October 27, 1904, there were about 9 miles of track. Today the subway system has expanded to 26 times that size. About how many miles of track are there in today's system?

Most stations on the first subway line had tiles with a symbol, such as a ferry, lighthouse, or beaver. These tiles were nice decoration, but they also served an important purpose. Why do you think these symbols were helpful to subway passengers?

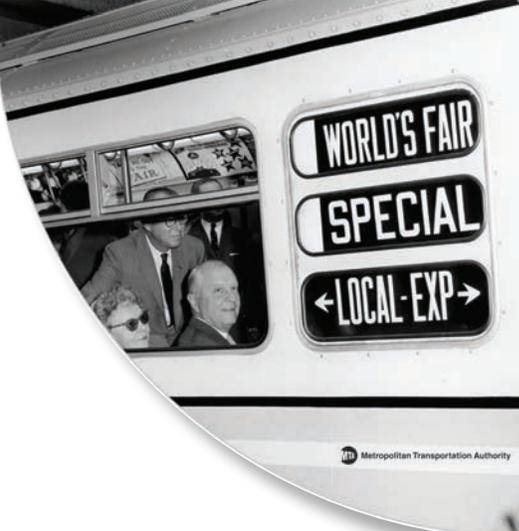
When subway service began in 1904, the fare was five cents per adult passenger. How much is the fare today? Over time, subway fare and the cost of a slice of pizza have been about the same. Is this true today?



Today's subway system uses a fleet of 6,200 passenger cars. The average length of each car is 62 feet. If all of those subway cars were put together as one super-long train, about how many miles long would that train be? (Hint: There are 5,280 feet in a mile.)

Redbird subway cars, which were first built for the 1964 World's Fair, were used in New York City until 2003. Then many of them were tipped into the Atlantic Ocean to create artificial reefs. A reef makes a good habitat for ocean life—and it is a good way to recycle old subway cars! Can you think of other ways that mass transit helps the environment?

To check your answers and learn more about New York City's subway system, visit our website: [www.transitmuseumeducation.org](http://www.transitmuseumeducation.org). You'll also find special activities, fun games, and more!



 Metropolitan Transportation Authority

© New York Transit Museum, 2007  
 The New York Transit Museum's programs are made possible, in part, with public funds from the New York State Council on the Arts, a state agency.  
 All photographs are from the New York Transit Museum Collection.

**PROJECT**  
Circle Book education tool,  
New York Transit Museum

**CLIENT**  
New York Transit Museum

**PROJECT DEVELOPERS**  
Lynette Morse and Virgil Talaid,  
Education Department

**DESIGN**  
Carapellucci Design

**DESIGNER**  
Janice Carapellucci

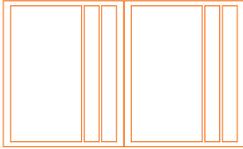
This educational volvelle combines education, information, and activity—and, like its subject, it moves!



On the other side, heavy rules cleverly contain instructions and areas for notations. The blue and red colors are the actual colors used for the A, C, E, and 1, 2, 3 trains in New York City.

## COLOR AS KEY COMPONENT

# 41. Get Attention with Color



Whether its grid is unvarying or versatile, a publication benefits greatly from strong color to highlight sections, stories, or set off text. Pages with color backgrounds set against white pages or

pages of lighter colors vary the pacing and keep interest and attention. Sidebar or subsidiary text in a different color is a way to set off different information without using rules or frames.

The first and second issues of a magazine launched by The Wing, a work and community space for women, boldly and colorfully informs their audience that women are on their way.

**PROJECT**  
*No Man's Land*

**CLIENT**  
The Wing

**DESIGN**  
Pentagram

**CREATIVE DIRECTION**  
Emily Oberman

**PARTNER**  
Emily Oberman

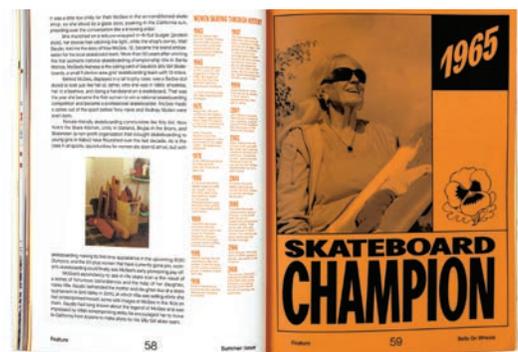
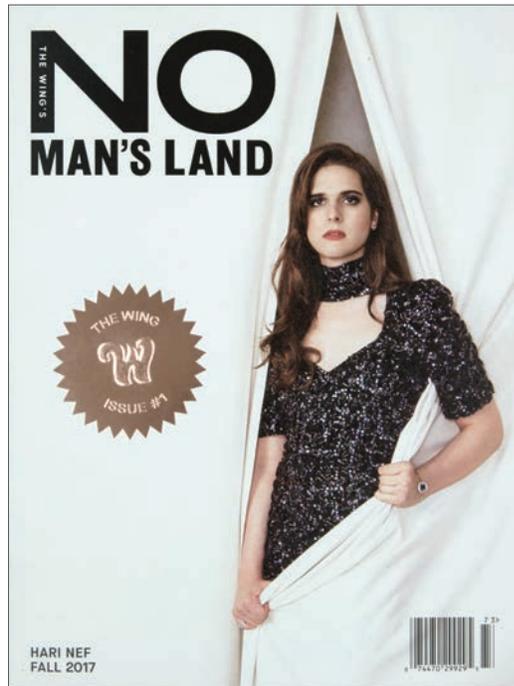
**SENIOR DESIGNER**  
Christina Hogan

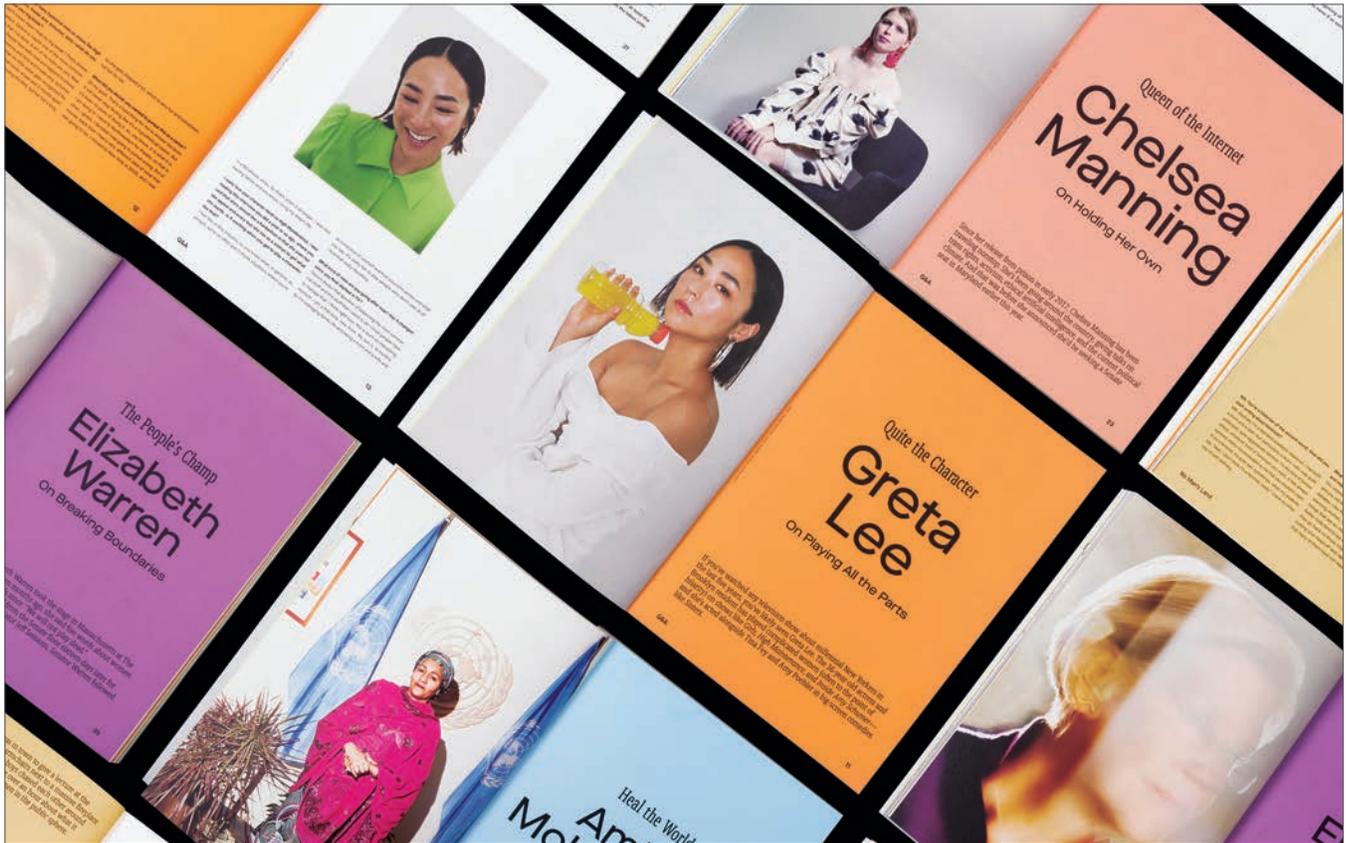
**DESIGNER**  
Elizabeth Goodspeed

**DESIGNER**  
Joey Petrillo

**PROJECT MANAGER**  
Anna Meixler

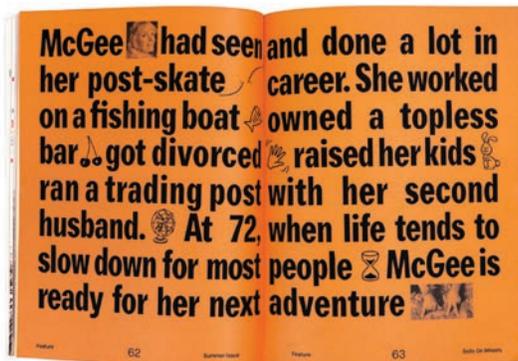
Color pages, backgrounds and type make a strong publication make an even stronger statement.





ABOVE: Color in story openers provides excitement and varies pacing.

BELOW, LEFT: Spreads with color backgrounds shake things up. BELOW, RIGHT, DETAIL: Timeline text in color and in different column widths is a clear counterpoint to running text.



It was a little too chilly for Patti McGee in the air-conditioned skate shop, so she stood by a glass door, soaking in the California sun, presiding over the conversation like a knowing elder.

She munched on a lettuce-wrapped In-N-Out burger (protein style), her blonde hair catching the light, while the shop's owner, Matt Gaudio, told me the story of how McGee, 72, became the brand ambassador for his local skateboard team. Nearly 50 years after winning the first women's national skateboarding championship title in Santa Monica, McGee's likeness is the calling card of Gaudio's Silly Girls Skateboards, a small Fullerton-area girls' skateboarding team with 13 riders.

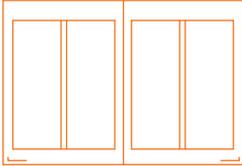
Behind McGee, displayed in a tall trophy case, was a Barbie doll styled to look just like her or, rather, who she was in 1965: shoeless, hair in a beehive, and doing a handstand on a skateboard. That was the year she became the first woman to win a national skateboarding competition and became a professional skateboarder. McGee made a career out of the sport before Tony Hawk and Rodney Mullen were

### WOMEN SKATING THROUGH HISTORY

<b>1963</b> Wendy Beazer Bull and her brother Danny become the first professionally endorsed skateboarders to be sponsored by Makaha Skateboard Club.	<b>1997</b> The first issue of the <i>Viva Viva Cole</i> zine debuts, created by Tiffany and Nicole Morgan, two skateboarding sisters. It uses humor to encourage girls to skateboard and offers advice on how to overcome being intimidated by men in the field. Other zines, <i>Bruisers</i> and <i>50-50: Skateboarding and Gender</i> , soon follow.
<b>1965</b> Patti McGee appears on the cover of <i>LIFE</i> magazine in May 14, 1965. She goes on to become the first Women's National Skateboard champion.	<b>1999</b> Elissa Steamer is the first woman to appear in Tony Hawk's skateboarding video game series.
<b>1975</b> Peggy Oki, the only woman on the legendary Zephyr skateboard	<b>2001</b> Jen O'Brien becomes the first girl to skate at

## COLOR AS KEY COMPONENT

# 42. Control Your Palette



A controlled palette with only gold and black on the cover distinguishes this cover from others in the market. Thoughtful cropping makes the image more intriguing than the full frame and alludes to a life cut short.

### PROJECT

*King*, a special edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King Jr.

### CLIENT

*The Atlantic*

### CREATIVE DIRECTOR

Paul Spella

### ART DIRECTOR

David Somerville

### DESIGN FIRM

OCD | Original Champions of Design

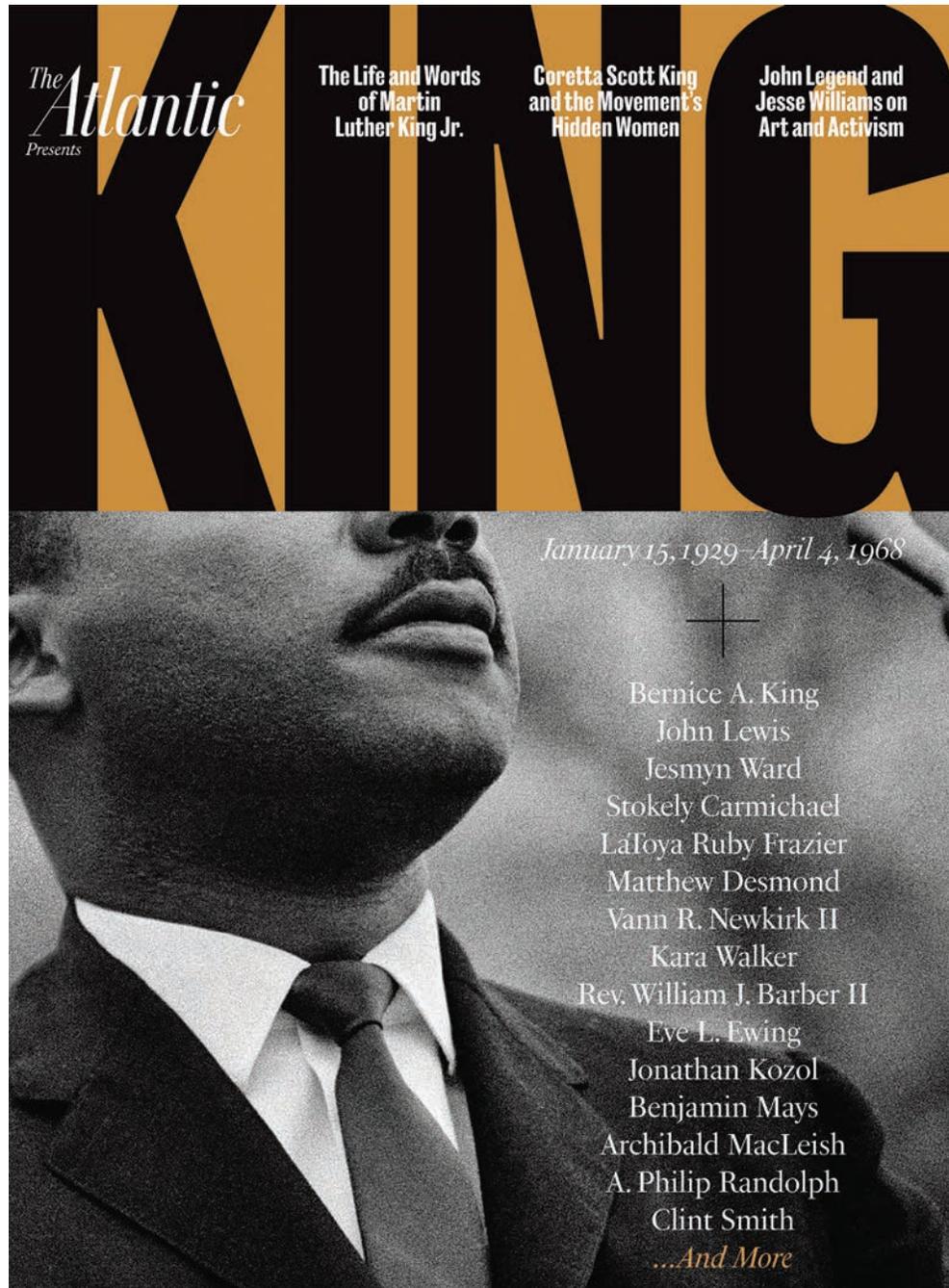
### DESIGNER

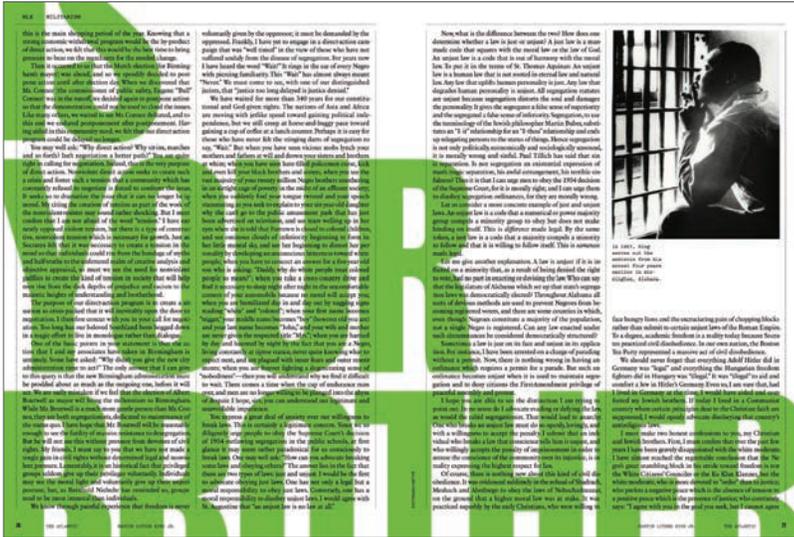
Bobby C. Martin Jr.  
Jennifer Kinon

Strong black-and-white pages, bold display typography that refers to history, and a limited palette with only an accent of green for the type, heightens drama throughout the piece.

Although many colors can arrest attention, an overabundance of colors can overwhelm the

overall message. A controlled palette maintains focus on a sober or sobering subject.





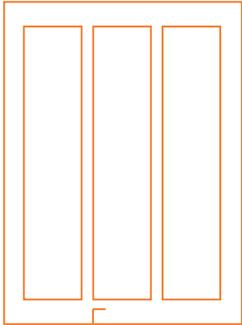
Designers occasionally use the phrase "design and the movie metaphor." Laid one on top of the other, these spreads show the filmic use of "The Negro Is Your Brother," the headline *The Atlantic* magazine used in 1963 when it published Martin Luther King Jr.'s "Letter from Birmingham Jail." The green headline is the equivalent of a visual voiceover.

Space, black type, and an accent of green make certain to draw the reader's attention to the essay as a whole and to crucial statements.

Although this principle features color and control thereof, these spreads also embody many other aspects of working with a grid. Note the use of space, especially on the essay opening. See, too, how the caption does not fill the entire text width but instead uses a different grid module. The space allows the caption to echo the meditative image of Martin Luther King Jr.



# 43. Let the Color Be the Information



When there's a solid structure—as there often is in magazines—sometimes it's good to simply take a break, keep the typography simple, and let the color, especially in a gorgeous photo, take center stage (and sometimes center layout).

**COLOR FLOWERS**  
If you've ever dreamed of lying in a poppy field, here's your chance: our favorite flowers, and the off-the-shelf paints that match them best PHOTOGRAPHS BY ELLEN McDERMOTT

**Red Anemone**  
MAI TAI (1B5B) RALPH LAUREN PAINT

**Sunflower**  
GUSTO GOLD (5W 6904) SHERWIN-WILLIAMS

**Orange Tulip**  
LIFEVEST ORANGE (1B64) RALPH LAUREN PAINT

**Poppy**  
FESTIVE ORANGE (2014-10)  
BENJAMIN MOORE COLOR PREVIEW

**Red Rose**  
DRUM BEAT (00YR08/409) GLIDDEN

**Orange Lily**  
DESERT ORANGE (78YR39/593) GLIDDEN

**Yellow Ranunculus**  
CANARY YELLOW (12-B) PRATT & LAMBERT

**WARM SHADES** A little of these colors goes a long way, so we suggest that you use them as accents and not on walls. Paint window frames, a door, a piece of furniture from the flea market, maybe even a bed frame—your room will come alive.

26 HOUSE BEAUTIFUL

PROJECT  
*House Beautiful*

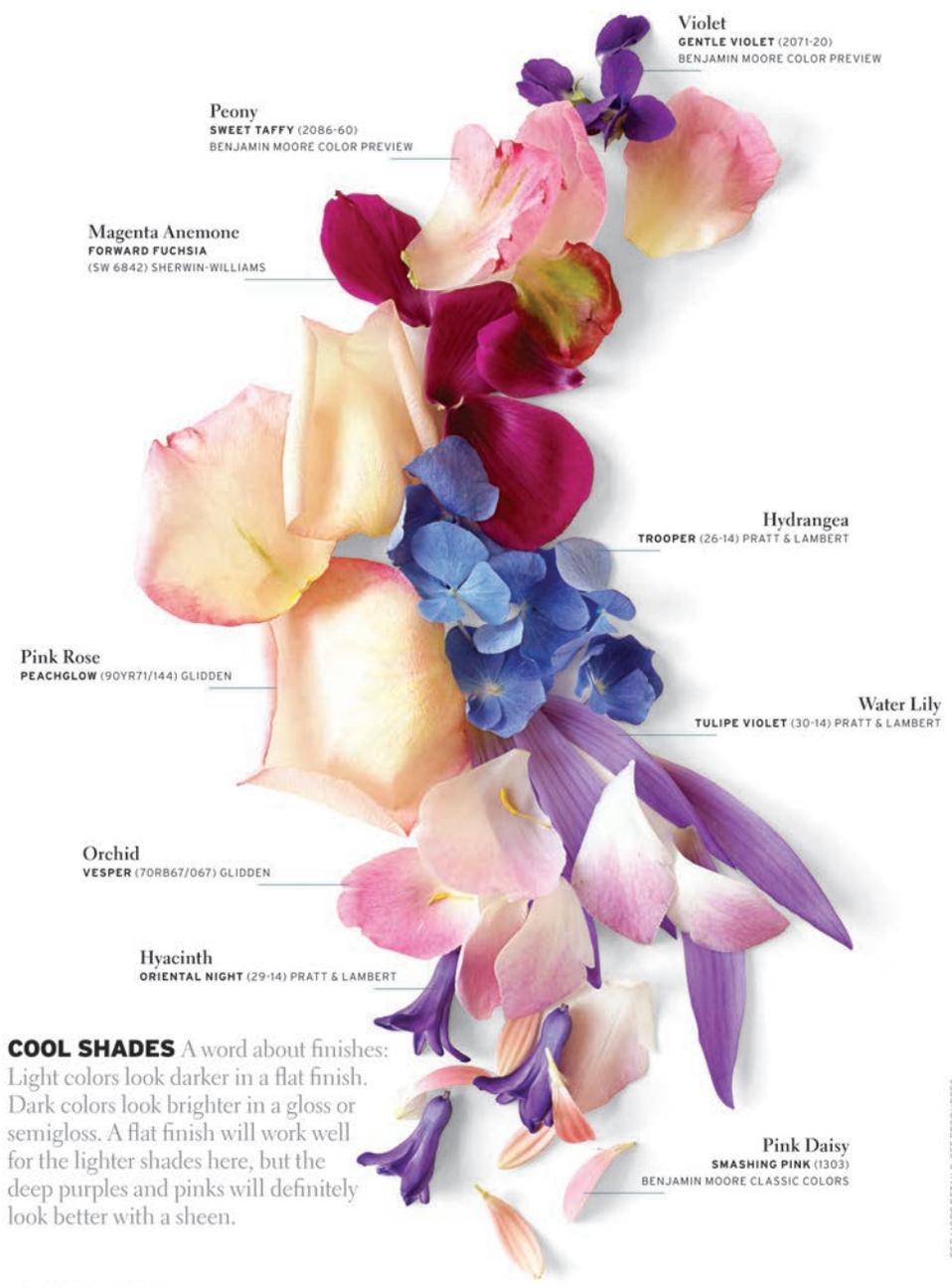
CLIENT  
*House Beautiful* magazine

DESIGN  
Barbara deWilde

A lush and smartly art-directed image shines without competition from other elements in the layout.

THIS PAGE AND OPPOSITE PAGE:  
Although it's tempting to use color to the maximum in a full-color project, using a limited amount of color—black, for instance—to offset highly saturated images allows the reader to focus on the point of the image. Too much visual competition is counterproductive.

COLOR



**Violet**  
GENTLE VIOLET (2071-20)  
BENJAMIN MOORE COLOR PREVIEW

**Peony**  
SWEET TAFFY (2086-60)  
BENJAMIN MOORE COLOR PREVIEW

**Magenta Anemone**  
FORWARD FUCHSIA  
(SW 6842) SHERWIN-WILLIAMS

**Hydrangea**  
TROOPER (26-14) PRATT & LAMBERT

**Pink Rose**  
PEACHGLOW (90YR71/144) GLIDDEN

**Water Lily**  
TULIPE VIOLET (30-14) PRATT & LAMBERT

**Orchid**  
VESPER (70RB67/067) GLIDDEN

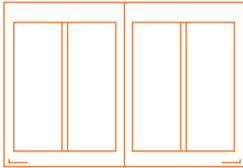
**Hyacinth**  
ORIENTAL NIGHT (29-14) PRATT & LAMBERT

**Pink Daisy**  
SMASHING PINK (1303)  
BENJAMIN MOORE CLASSIC COLORS

**COOL SHADES** A word about finishes: Light colors look darker in a flat finish. Dark colors look brighter in a gloss or semigloss. A flat finish will work well for the lighter shades here, but the deep purples and pinks will definitely look better with a sheen.

FOR MORE DETAILS, SEE RESOURCES

# 44. Marry Color and Typography



In a full-color instructional book, it's often wise to control color so that the instructions themselves aren't upstaged by the other elements on the page. However, wise color choices in a controlled palette can make typography stand out.



Section openers have lavishly colored bleed photos. Bold typography holds its own against the rich color.



An introductory spread follows each full-bleed photo. In contrast to the bold sans serif of the opener, introductory material set in serif typography drops out of the flagship color.

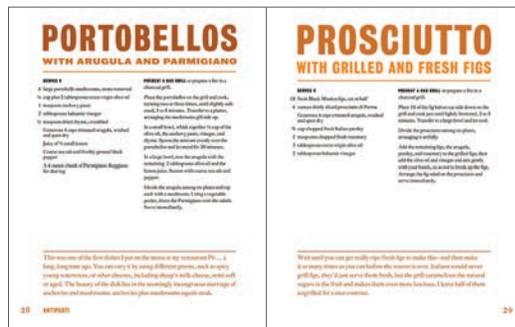
PROJECT  
*Italian Grill*

CLIENT  
HarperCollins

DESIGN  
Memo Productions, NY

ART DIRECTORS  
Lisa Eaton,  
Douglas Riccardi

Grids underpin a cookbook by a chef with an outsized personality. This cookbook employs saturated, bold color and unabashedly hefty typography. Each chapter, which uses a palette with slight variations on a master color, is as handsome as the last.



THREE BOTTOM IMAGES ON THIS PAGE AND OPPOSITE PAGE: Colors vary within the palette for each section and complement the full-color photography.



In Italy, cooking fish is all about freshness and simplicity—as I’ve said before, the philosophy of Italian fish cookery can be summed up in three words: *Less is more*. Complicated sauces and techniques are not part of the repertoire, and, in fact, Italians almost never serve any sauce at all with fish, other than an excellent olive oil. Lemon may sometimes appear, but even that is often considered beside the point. The one exception is *salsa verde*, the fragrant green herb sauce, which may sometimes accompany a fish with character enough to stand up to it, such as a whole grilled branzino (see page 126).

Few Italians would consider cooking anything other than local fish, whether from a mountain stream or the ocean, and I urge you to think in the same way: find a good fish market, and remember that what is freshest is best. If the specific fish called for in your recipe is not available—or doesn’t look pristine and glistening—the fishmonger can help you choose another option (I include suggestions for substitutions in many of the recipes). If you are able to get fresh king mackerel for “Mackerel ‘in Scapce’” with Amalfi Lemon Salad, you will have the best mackerel dish you’ve ever tasted; if you can’t find it, make the recipe with very fresh bluefish, or move on to another one. Most of the other fish recipes in this chapter, such as Monkfish in Prosciutto with Pesto Fregola and Swordfish Involtini Sicilian-Style, call for widely available varieties. But you’ll want to be sure

to get the best tuna available—wash-quality, that is—for Tuna Like Fiorentina, and you really should use wild salmon for the Salmon in Cartoccio with Asparagus, Citrus, and Mint.

Cooking shellfish on the grill is easy, and the recipes in this chapter use several different techniques for achieving simple perfection. Clams in Cartoccio are wrapped in a foil package and allowed to steam in their fragrant juices. The shrimp in Shrimp Rosemary Spiedini alla Romagnola are threaded onto rosemary skewers, which impart their herbal fragrance and look sexy besides. I love cooking shellfish (and cephalopods) on a piastra, a flat griddle or stone placed on the hot grill (see page 000 for more on the subject), because it gives them a great sear and char, as in Sea Scallops alla Cippese or Marinated Calamari with Chickpeas, Olive Pesto, and Oranges.

Thinking globally while buying locally is especially important when you are buying fish. Some “trendy” fish have been overharvested to the point of extinction, and we now know that there can be problems with farmed fish as well, like salmon. The Monterey Bay Aquarium, at [www.montereybayaquarium.com](http://www.montereybayaquarium.com), maintains an up-to-date list of species that are being overfished in the United States and in the rest of the world. It’s an invaluable resource, and I urge you to consult it when writing your shopping list, as I do both at home and at the restaurants.



# MARINATED CALAMARI

WITH CHICKPEAS, OLIVE PESTO, AND ORANGES

## SERVES 6

- CALAMARI
- 3 pounds cleaned calamari (tubes and tentacles)
- ¼ cup extra-virgin olive oil
- Grated zest and juice of 1 lemon
- 4 garlic cloves, thinly sliced
- 2 tablespoons chopped fresh mint
- 2 tablespoons hot red pepper flakes
- 2 tablespoons freshly ground black pepper

## CHICKPEAS

- Two 15-ounce cans chickpeas, drained and rinsed, or 3½ cups cooked chickpeas
- ½ cup extra-virgin olive oil
- ¼ cup red wine vinegar
- 4 scallions, thinly sliced
- 4 garlic cloves, thinly sliced
- ¼ cup mustard seeds
- Kosher salt and freshly ground black pepper

## OLIVE PESTO

- ¼ cup extra-virgin olive oil
- Grated zest and juice of 1 orange
- ½ cup black olive paste
- 4 jalapeños, finely chopped
- 12 fresh basil leaves, cut into chiffonade (thin slivers)
- 3 oranges
- 2 tablespoons chopped fresh mint

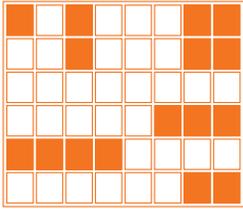
**CUT THE CALAMARI BODIES** crosswise in half if large. Split the groups of tentacles into 2 pieces each.

Combine the olive oil, lemon zest and juice, garlic, mint, red pepper flakes, and black pepper in a large bowl. Toss in the calamari and stir well to coat. Refrigerate for 30 minutes, or until everything else is ready.

Put the chickpeas in a medium bowl, add the oil, vinegar, scallions, garlic, and mustard seeds, and stir to mix well. Season with salt and pepper and set aside.

## COLOR AS ORGANIZING ELEMENT

# 45. Contain and Clarify with Color



Consistent in size and within an overall grid, tightly plotted yet flexible color modules can support playful variations of both text and images, as shown in this program calendar. Boxes and color can provide an overall system and structure and can also control information clearly. When listing a lot of specific details, a grid that combines color modules can set off dates and information from other kinds of text, such as URLs, calls to action, or banners with the main title of the piece.



**PROJECT**  
Program calendar

**CLIENT**  
Smithsonian, Cooper-Hewitt,  
National Design Museum

**DESIGN**  
Tsang Seymour Design, Inc.

**DESIGN DIRECTOR**  
Patrick Seymour

**ART DIRECTOR**  
Laura Howell

This system for seasonal program calendars supports a uniform message. It also allows dynamic variations of colors and images.





Synopses of the lead exhibits and their dates complement exuberantly large and unfettered images on the reverse side of the program calendar, setting up visual tension and compression.



Varied image sizes and the occasional silhouette adhere to, but also pop out of, the framework of the color boxes.

## Exhibitions on View



### IDEO Selects

Works from the Permanent Collection

June 12, 2007 - October 28, 2008

PHG

### Looking Forward/Looking Back

Recent Acquisitions in 20th- and 21st-Century Design

August 17, October 14, 2007

Piranesi as Designer

September 14, 2007 - October 27, 2008

Provoking Magic

Lighting of Ingo Maurer

September 14, 2007 - October 27, 2008

Bloomberg

Multiple Choice: From Sample to Product

September 14, 2007 - October 27, 2008

www.cooperhewitt.org

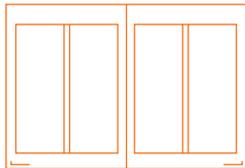
First, define the size of your overall area, breaking it into equal squares. Then take into account an overall outside margin. Use squares as single boxes, doubled (or even tripled) horizontally or vertically, or stacked. Paying attention to the information to be contained, the modules can be color-coded by date, month, price, event, or whatever is appropriate for the project. When designing with hardworking information, the color should communicate and enlighten the message.

Modules also support photos and illustrations. As with text, an image can fit into one module, two vertical modules, two or four horizontal modules, or four stacked modules. In short, the color boxes allow a range of variation, while maintaining control and integrity. To add further interest, play against the grid of the boxes by silhouetting the occasional image, giving further rhythm and visual space to a lively program.

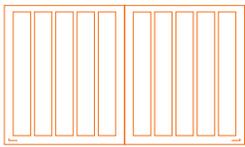
Within the structural support from a cavalcade of colors, information can exist in its own space. Color modules can support a readable hierarchy of information with small type sizes, as well as larger headlines and bolder information. Varied type sizes and weights along with upper- and lowercase type make it easy for the reader to scan dates, events, times, and descriptions. Large headlines in the multimodule boxes add rhythm and surprise, as well as a consistency among similar kinds of copy, such as marketing lines, the client or museum, calls to action, and contact information.

A double-sided project, or a project on a spread, can also take advantage of the modular format, by following, but also interrupting, clearly defined areas.

# 46. Emphasize Info with Color Typography



**T**oo much color can be busy and confusing. However, the right amount of color provides a guide to help the reader recognize priorities. A pronounced hierarchy of headings can be easy to follow if aided by accents in color.



## 白玉すいとん

あり合わせの根菜と一緒に白玉団子を煮込んだ手軽な汁料理。「主食もおかずも一度に食べられる。撮影など仕事の合間の昼食としても活躍した汁ものです。祖母もよく準備の手を休めて食べていました」。すいとんと言えばうどん粉が王道だが、阿部さんはより手軽な白玉粉を好んで使った。豆腐を練り込んだ白玉は、もちもちと柔らかな食感。

- 材料** 4人分  
大根6cm 人参1/3本 ごぼう10cm  
しめじ1/3房 まいたけ1/3房 油揚げ1枚 三つ葉8本 煮干し10本 薄口醤油大さじ2 豆腐約1/6丁 白玉粉約1/3カップ
- 作り方**  
1 煮干しは頭と内臓を取り、鍋などで乾煎してから、水につけておく。(約6カップ、分量外)  
2 人参、大根は皮をむいて薄めのイチヨウ切り、ごぼうは皮をたわしなどでよくこそいで洗い、薄く斜めに切って水にさらしておく。  
3 油揚げは熱湯をかけ、油抜きして食べやすい大きさに切り、しめじ、まいたけは小房に分けておく。  
4 1に2を加え火にかけ、ひと煮立ちしたら3も加え、薄口醤油を半量入れてしばらく煮る。  
5 白玉粉に豆腐を混ぜ(写真)、みみたぶくらの柔らかさかきにして形を整え、熱湯に入れて浮き上がってくるまで茹でたのち冷水に取る。  
6 4に5を加え、ひと煮立ちしたら、残りの薄口醤油を加え味を調えて、ざく切りにした三つ葉を加える。



### 人参ご飯

もももは「食研」という番組で考案されたお米見聞の炊き込みご飯。ここでは「エイホウ」な意味で、ソーダの語源が由来。お米をオートマイトで炊いたお米もよく炊きたように思います。最後の段階には薬を付けていた。お米の炊き込みご飯を作ったことになった。お米もオートマイトの、ほんのりと甘みがいっぱい。

**材料** 4人分  
人参1/3本 ソーダ(クレンザー)大さじ1/2 水 煮干し10本 薄口醤油大さじ2 油揚げ1枚 三つ葉8本 煮干し10本

**作り方**  
1 煮干しは頭と内臓を取り、鍋などで乾煎してから、水につけておく。(約6カップ、分量外)  
2 人参、大根は皮をむいて薄めのイチヨウ切り、ごぼうは皮をたわしなどでよくこそいで洗い、薄く斜めに切って水にさらしておく。  
3 油揚げは熱湯をかけ、油抜きして食べやすい大きさに切り、しめじ、まいたけは小房に分けておく。  
4 1に2を加え火にかけ、ひと煮立ちしたら3も加え、薄口醤油を半量入れてしばらく煮る。

### 丸干しのチーズフライ

お肉の代わりに、丸干し(乾燥した魚)を使った揚げ物。お肉の代わりに丸干し(乾燥した魚)を使った揚げ物。お肉の代わりに丸干し(乾燥した魚)を使った揚げ物。

**材料** 4人分  
丸干し1/2kg 小麦粉 揚げ油 塩コショウ 醤油 卵 片栗粉

**作り方**  
1 丸干しは塩を洗い、水で洗って水気を拭き取る。  
2 小麦粉、片栗粉、塩コショウ、醤油、卵を混ぜ、生地を作る。  
3 丸干しに生地をまぶし、揚げ油で揚げる。

### 白玉すいとん

あり合わせの根菜と一緒に白玉団子を煮込んだ手軽な汁料理。「主食もおかずも一度に食べられる。撮影など仕事の合間の昼食としても活躍した汁ものです。祖母もよく準備の手を休めて食べていました」。すいとんと言えばうどん粉が王道だが、阿部さんはより手軽な白玉粉を好んで使った。豆腐を練り込んだ白玉は、もちもちと柔らかな食感。

**材料** 4人分  
大根6cm 人参1/3本 ごぼう10cm しめじ1/3房 まいたけ1/3房 油揚げ1枚 三つ葉8本 煮干し10本 薄口醤油大さじ2 豆腐約1/6丁 白玉粉約1/3カップ

**作り方**  
1 煮干しは頭と内臓を取り、鍋などで乾煎してから、水につけておく。(約6カップ、分量外)  
2 人参、大根は皮をむいて薄めのイチヨウ切り、ごぼうは皮をたわしなどでよくこそいで洗い、薄く斜めに切って水にさらしておく。  
3 油揚げは熱湯をかけ、油抜きして食べやすい大きさに切り、しめじ、まいたけは小房に分けておく。  
4 1に2を加え火にかけ、ひと煮立ちしたら3も加え、薄口醤油を半量入れてしばらく煮る。

### 大根飯

少ないお米の量を美味しくするために細かく切った大根を混ぜた、お米の炊き込みご飯。お米の炊き込みご飯。お米の炊き込みご飯。

**材料** 4人分  
お米 大根 人参 醤油 塩コショウ

**作り方**  
1 大根、人参を細かく切る。  
2 大根、人参を油で炒める。  
3 大根、人参を水で洗う。  
4 大根、人参を水で洗う。

### 丸干しのチーズフライ

お肉の代わりに、丸干し(乾燥した魚)を使った揚げ物。お肉の代わりに丸干し(乾燥した魚)を使った揚げ物。お肉の代わりに丸干し(乾燥した魚)を使った揚げ物。

**材料** 4人分  
丸干し1/2kg 小麦粉 揚げ油 塩コショウ 醤油 卵 片栗粉

**作り方**  
1 丸干しは塩を洗い、水で洗って水気を拭き取る。  
2 小麦粉、片栗粉、塩コショウ、醤油、卵を混ぜ、生地を作る。  
3 丸干しに生地をまぶし、揚げ油で揚げる。

### 白玉すいとん

あり合わせの根菜と一緒に白玉団子を煮込んだ手軽な汁料理。「主食もおかずも一度に食べられる。撮影など仕事の合間の昼食としても活躍した汁ものです。祖母もよく準備の手を休めて食べていました」。すいとんと言えばうどん粉が王道だが、阿部さんはより手軽な白玉粉を好んで使った。豆腐を練り込んだ白玉は、もちもちと柔らかな食感。

**材料** 4人分  
大根6cm 人参1/3本 ごぼう10cm しめじ1/3房 まいたけ1/3房 油揚げ1枚 三つ葉8本 煮干し10本 薄口醤油大さじ2 豆腐約1/6丁 白玉粉約1/3カップ

**作り方**  
1 煮干しは頭と内臓を取り、鍋などで乾煎してから、水につけておく。(約6カップ、分量外)  
2 人参、大根は皮をむいて薄めのイチヨウ切り、ごぼうは皮をたわしなどでよくこそいで洗い、薄く斜めに切って水にさらしておく。  
3 油揚げは熱湯をかけ、油抜きして食べやすい大きさに切り、しめじ、まいたけは小房に分けておく。  
4 1に2を加え火にかけ、ひと煮立ちしたら3も加え、薄口醤油を半量入れてしばらく煮る。

PROJECT  
Croissant magazine

CLIENT  
Croissant magazine

DESIGNER  
Seiko Baba

ILLUSTRATION  
Yohimi Obata

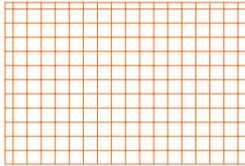
Color subtly sets off type, adding clarity and zest to magazine spreads. This particular magazine is a MOOK, a special edition published by *Croissant* editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means “time-honored wisdom of living.”

Setting one character larger and in color calls attention to a particular heading.



## COLOR AS ORGANIZING ELEMENT

# 47. Enliven Calendar Modules with Color



Using color in a calendar makes it easier to separate specific elements, such as days of the week. The information both stands out and works with the overall spread. Colors can also complement the palette of the photo.

For situations where it's important that the dates are featured but not obscured, those colors or shades that are muted and do not upstage the material. Desaturated colors (colors with more gray) work best if type is surprising, that is, printed on top of the color.

## ALVIN AILEY AMERICAN DANCE THEATER



**Nov. 28 – Dec. 31**  
Tickets: Start at \$25

The dancers of Alvin Ailey American Dance Theater have it all – exquisite technique, breathtaking artistry and passionate spirit. The Company's 2007 season offers electrifying world premieres by Camille A. Brown and Frederick Earl Mosley, sumptuous new productions of classic works by Alvin Ailey and Talley Beatty and a Company premiere of Robert Battle's *Unfold*. AAADT becomes the first American company to perform a complete work by Maurice Béjart when they take on the radiant grandeur of his famous *Firebird*. Come to experience something brand new, see a forgotten favorite or revisit the beloved masterpiece *Revelations* once again.

Day	Time	Performance	Performance	Performance	Performance	Performance
Tue	7pm	Nov 27	Nov 28	Dec 4	Dec 11	Dec 18
		No Performance	Opening Night Gala LIVE MUSIC Urban Folk Dance Revelations in D Revelations	Love Stories Saddle UP! Revelations	ALL AILEY The River Revelations	Celebrating Makazani Chaya Episodes Flowers Revelations
Wed	8pm	Nov 28	Dec 5	Dec 12	Dec 19	Dec 26
		7pm Opening Night Gala LIVE MUSIC Urban Folk Dance Revelations in D Revelations	Frebird Reflections in D Revelations	The Road of the Phoebé Snow Love Stories	Memoria Reflections in D Reading Revelations	ALL NEW Saddle UP! Unfold The Groove To Nobody's Business Frebird
Thu	8pm	Nov 29	Dec 6	Dec 13	Dec 20	Dec 27
		Night Creature Urban Folk Dance The Golden Section Revelations	ALL AILEY Night Creature The Golden Section Revelations	The Groove To Nobody's Business Unfold The Road of the Phoebé Snow The Golden Section	Night Creature Reading Nobody's Business Unfold Revelations	The Groove To Nobody's Business Revelations
Fri	8pm	Nov 30	Dec 7	Dec 14	Dec 21	Dec 28
		Vespers Solo Saddle UP! Revelations	Night Creature Reading The Groove To Nobody's Business Urban Folk Dance Revelations	Alley Classics includes Revelations	ALL NEW The Groove To Nobody's Business Unfold Flowers Saddle UP!	Frebird Episodes Revelations
Sat	2pm	Dec 1	Dec 8	Dec 15	Dec 22	Dec 29
		Night Creature Solo Saddle UP! Revelations	Frebird The Groove To Nobody's Business Pas de Duke The Golden Section	Alley Classics includes Revelations	Saddle UP! Reflections in D Pas de Duke Love Stories	Alley Classics includes Revelations
Sat	8pm	Dec 1	Dec 8	Dec 15	Dec 22	Dec 29
		LIVE MUSIC Frebird The Golden Section Revelations	The Groove To Nobody's Business Solo The Road of the Phoebé Snow Revelations	Alley Classics includes Revelations	Memoria The Golden Section Revelations	Love Stories Urban Folk Dance The Groove To Nobody's Business Revelations
Sun	3pm	Dec 2	Dec 9	Dec 16	Dec 23	Dec 30
		Frebird Vespers Revelations	ALL AILEY Night Creature Pas de Duke The River Revelations	ALL NEW Memoria The River Revelations	ALL NEW The Groove To Nobody's Business Reflections in D Saddle UP! Frebird	The Golden Section Revelations
Sun	7:30pm	Dec 2	Dec 9	Dec 16	Dec 23	Dec 30
		Frebird Saddle UP! The Golden Section	The Road of the Phoebé Snow The Golden Section Love Stories	Celebrating Paul Sullard Reminiscence Dec 13 Revelations	ALL AILEY Night Creature Reminiscence Dec 13 Revelations	Love Stories The Road of the Phoebé Snow Flowers Frebird
Mon	7pm	Dec 3	Dec 10	Dec 17	Dec 24	Dec 31
		No Performance	No Performance	No Performance	No Performance	7pm SPECIAL NEW YEAR'S PERFORMANCE Frebird Saddle UP! Revelations

**PROJECT**  
Calendar of events

**CLIENT**  
New York City Center

**DESIGN**  
Andrew Jerabek

Photos and palettes work together to determine shades for calendar boxes.

A rich background and astounding movement play against the controlled calendar in complementary colors.

94 | LAYOUT ESSENTIALS

Box colors present such a delicate and distinctive palette that they complement instead of compete with a beautifully art-directed photo.

# PENNSYLVANIA BALLET

**Nov. 14 – 18**  
Tickets: \$25, \$55, \$75, \$110



Pennsylvania Ballet returns to New York City Center for the first time in more than twenty years with two dynamic programs. The first features a live orchestra in a riveting new *Carmina Burana*, deemed a "triumph" by *The Philadelphia Inquirer* and choreographed by the Company's own Matthew Neenan. The second program features works by Balanchine, Neenan, and Val Caniparoli's vibrant *Lambarena*, a celebration of African and Classical music and dance.

<b>Wed</b> 7:30pm	<b>Nov 14</b> <b>Serenade</b> Peter Ilyich Tschakovsky/George Balanchine <b>Carmina Burana</b> Carl Orff/Matthew Neenan
<b>Thu</b> 7:30pm	<b>Nov 15</b> <b>Concerto Barocco</b> Johann Sebastian Bach/George Balanchine <b>As It's Going</b> Dmitri Shostakovich/Matthew Neenan <b>Lambarena</b> Johann Sebastian Bach/Val Caniparoli
<b>Fri</b> 8pm	<b>Nov 16</b> <b>Serenade</b> Peter Ilyich Tschakovsky/George Balanchine <b>Carmina Burana</b> Carl Orff/Matthew Neenan
<b>Sat</b> 7pm	<b>Nov 17</b> <b>Concerto Barocco</b> Johann Sebastian Bach/George Balanchine <b>As It's Going</b> Dmitri Shostakovich/Matthew Neenan <b>Lambarena</b> Johann Sebastian Bach/Val Caniparoli
<b>Sat</b> 8pm	<b>Nov 17</b> <b>Serenade</b> Peter Ilyich Tschakovsky/George Balanchine <b>Carmina Burana</b> Carl Orff/Matthew Neenan
<b>Sun</b> 2pm	<b>Nov 18</b> <b>Serenade</b> Peter Ilyich Tschakovsky/George Balanchine <b>Carmina Burana</b> Carl Orff/Matthew Neenan

Principal Dancer Amy Habig, Photo: Gabriel Pascuzzi

Autumnal colors support a spread containing a dramatic photo with accents of saffron.

**NYCITY CENTER**

# MORPHOSES/ THE WHEELDON COMPANY

**Oct. 17 – 21**  
Tickets: \$30, \$50, \$85, \$110

Morphoses/The Wheeldon Company makes its New York debut at New York City Center, performing two unique programs featuring seven New York premieres and an American premiere. Founded by internationally acclaimed choreographer Christopher Wheeldon, Morphoses aims to revitalize contemporary classical ballet by marrying dance, music, visual art and design – infusing it with a newfound energy and vision by embracing all art forms in a collaborative environment. The dancers comprise a first-class ensemble of guest artists from leading companies including New York City Ballet, San Francisco Ballet and the Royal Ballet, among others. Celebrated couture designer Narciso Rodriguez will design the costumes for both of Mr. Wheeldon's new works, and will also be working with him on each of the ballets' stage designs.

"...Mr. Wheeldon's mastery is unmistakable..." – Alastair Macaulay, *The New York Times*



<b>Wed</b> 7:30pm	<b>Oct 17, Oct 18*, Oct 19</b> <b>There Where She Loved</b> Josef Yonk Premiere Christopher Wheeldon <b>Trust Pas</b> Josef Yonk Premiere Christopher Wheeldon <b>Slingeland</b> New York Premiere William Forsythe <b>Prkofiev Pas De Deux</b> New York Premiere Christopher Wheeldon	<b>Sat</b> 2pm	<b>Oct 20, Oct 21</b> <b>Mesmerics</b> Christopher Wheeldon <b>Slingeland Pas de Deux</b> New York Premiere William Forsythe <b>Propeller</b> New York Premiere Liv Lorenz <b>Sadie Stud</b> New York Premiere Michael Clarke <b>Midnightade</b> New York Premiere Edward Liang <b>Morphoses</b> Christopher Wheeldon	<b>*Special Gala Performance</b>  Jon Christopher Wheeldon and Morphoses dancers for a Gala celebration.  For more information please call 212-763-1305.
<b>Thu</b> 7pm	<b>Fri</b> 7:30pm	<b>Sat</b> 8pm	<b>Sun</b> 3pm	

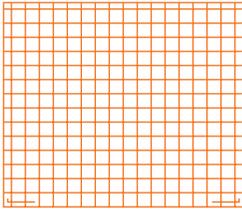
Generously Supported by

John Philip Falk  
 Frederic and Robin Seegal  
 Anne H. Bass  
 Douglas S. Cramer  
 New York City Center Dance Council

NYCITY CENTER, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100

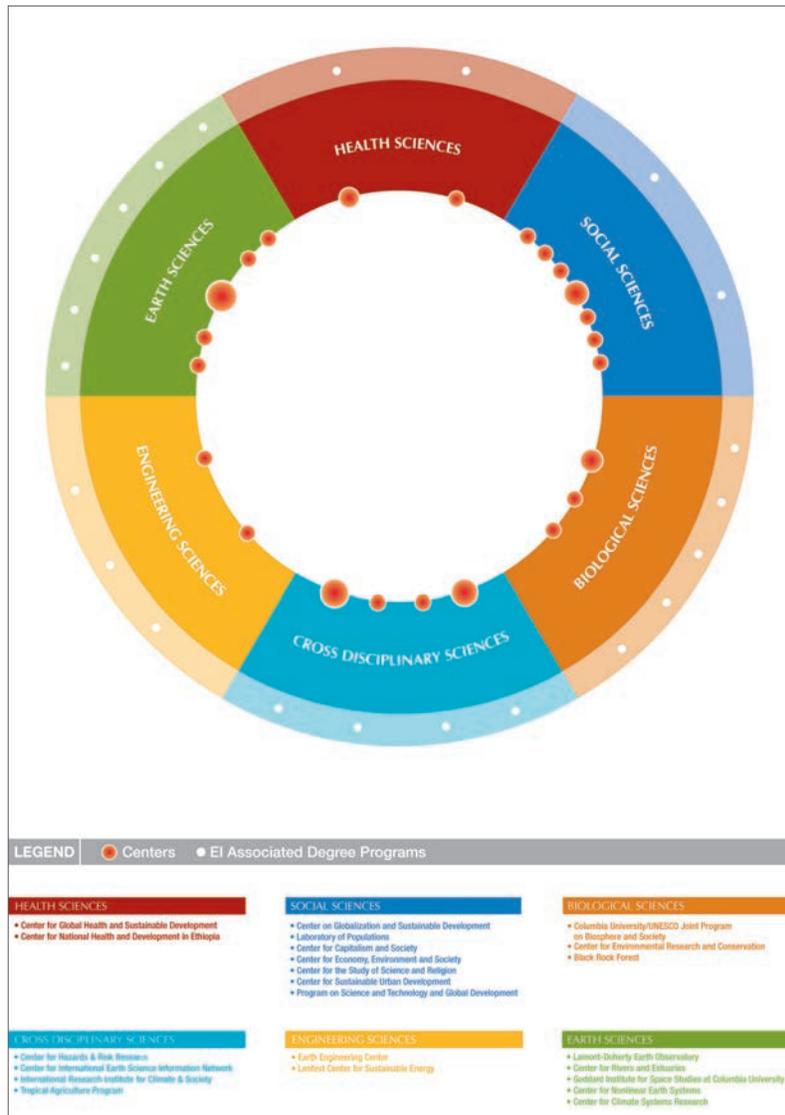
## COLOR AS ORGANIZING ELEMENT

# 48. Code with Color



Coding information by color can help viewers quickly find the information they need. A scan of a color key, in conjunction with icons, quickly communicates far more information than words or colors alone.

Depending on the client or material, the colors can be muted or bright. Saturated colors—colors with less gray—immediately command attention.



By design, each discipline includes a number of research centers and associated degree programs. Each discipline has an assigned color system.

**PROJECT**  
Identity program

**CLIENT**  
Earth Institute at  
Columbia University

**DESIGN**  
Mark Inglis

**CREATIVE DIRECTOR**  
Mark Inglis

Color codes differentiate a suite of six scientific disciplines for the Earth Institute at Columbia University.

Icons also tie into the color system.



The colors work with icons, color bands, or type.

**Cross-Disciplinary Sciences**  
 IRI The International Research Institute for Climate and Society  
 CHRR Center for Hazards and Risk Research  
 CIESIN Center for International Earth-Space Information Networks  
 MGI The Millennium Ecosystem Initiative

**Earth Sciences**  
 LDEO Lamont-Doherty Earth Observatory  
 TAP Tropical Agriculture Program  
 CIAR Cooperative Institute for Climate Applications and Research  
 ORE Center for Rivers and Estuaries

**Health Sciences**  
 CDEHD Center for Global Health and Economic Development  
 CHD Center for National Health Development in Ethiopia

**Engineering Sciences**  
 LCEE Lerner Center for Sustainable Energy

**Social Sciences**  
 CGSD Center on Globalization and Sustainable Development  
 CSRR The Center for Science and Religion  
 CPE The Columbus Program on International Investment

**Biological Sciences**  
 CERC Center for Environmental Research and Conservation (work in progress)

**CENTER ON GLOBALIZATION AND SUSTAINABLE DEVELOPMENT**  
 THE EARTH INSTITUTE AT COLUMBIA UNIVERSITY

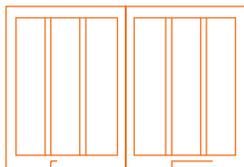
A. The Optima Font is used for all the "Center Names".  
 Helvetica Neue "Roman" is always used for the subtitle "The Earth Institute at Columbia University" on all EI trademarks.

B. All EI Trademark  
 • Are circular  
 • Are solid forms, no halftones  
 • Are reversible  
 • Reduces to less than .5 inch

C. Trademarks as Symbols  
 All trademarks are designed to be abstract, and to engage the viewer to interpret what it means. That said all of the trademarks were created to symbolize a concept associated with the Center. For example the trademark above is rooted in the mission of LDEO, that being "the study of the Earth's core, surface and outer atmosphere".

D. Adding Typography to the Trademark  
 All EI trademarks are formatted to the left of the looked up text. All text is flush left, with the subtitle always matching the longest line of the title of the Center.

# 49. Separate Items with Color



Columns with horizontal and vertical containing rules are perfectly clear and legitimate ways to separate components, but shades of different colors can add extra pizzazz and interest and differentiate the voices of various contributors. Dropout type, i.e., type that is white reversed out of the background color, works to even greater effect.

Also see pages 100–101

## DROPPING OUT

Dropout type is dramatic. But be aware that using dropout type for a lot of small text can easily lose clarity, especially with a serif font. Sans serifs may hold up better. On screens, type dropping out of black can be even trickier to read, so it may be necessary to go bigger and bolder.

*AT SPOTCO, WE BEGIN WORKING on a show by understanding its Event. I didn't invent this phrase—it was loaned to me by producer Margo Lion. But what I came to understand it as is quite simply the reason you see a show. Or even more simply, the reason you tell someone else to see a show. It can be straightforward,*

The sample above shows the reproduction size.

**PROJECT**  
*Broadway;*  
*From Rent to Revolution*

**CLIENT**  
Drew Hodges, author;  
Rizzoli, publisher

**CREATIVE DIRECTOR**  
Drew Hodges

**DESIGN**  
Naomi Mizusaki

Recollections of different collaborators with Spotco, Broadway's most illustrious agency, are spotlighted in different colors.

Each color signals a contribution from a different collaborator. The text for the page finale, the black box, is not by or about a person but rather "The Event," an essential element of the agency's philosophy.

1987

## ACT ONE

DREW HODGES

FOUNDER AND CHIEF EXECUTIVE OFFICER

### WE OPEN ON A YOUNG

design firm called Spot Design. It was named for a dog the landlord said we couldn't have. So I named the office as my pet.

After attending art school at School of Visual Arts in New York City, I had left working for my college mentor Paula Scher and began freelancing solo out of my apartment. I was working in the kitchen of my loft, across from the now-defunct flea markets on 26th Street and Sixth Avenue. This is the same kitchen where producers Barry and Fran Weissler came to see the early designs for *Chicago*—but I get ahead of myself. Ultimately, we were five designers and one part-time bookkeeper doing entertainment and rock 'n' roll work. We were young and laughed a lot. Ten years later, we had been privileged to work with Swatch Watch, MTV, Nickelodeon, the launch of Comedy Central and *The Daily Show*, as well as record work for Sony Music, Atlantic Records, and Geffen/DreamWorks records, where our most notable projects were album packages for downtown diva Lisa Loeb and iron-lunged Aerosmith. We grew adept at strategy, design, and collaboration with many downtown artists, illustrators, and photographers,—all people we would come to take full advantage of as we began our theater work. I went to the theater—it was a New York City joy for me. I had gone since early high school, riding the train to the city. But I never dreamed I would get any nearer than second-acting *Dreamgirls* from the mezzanine.

Two bold incidents happened to change that. First, Tom Viola and Rodger McFarlane were heroes of mine for the work they did through what was to become Broadway Cares/Equity Fights AIDS. A friend and art director from Sony Music named Mark Burdett

was assigned to work with Spot on an ad for the Grammy Awards program in the prime position of the back cover. It was Martin Luther King Jr. Day, and the clients were all away. So we moaned that doing yet another ad filled with album minis of the labels and latest Streisand release with hollow congratulations was a waste of a great opportunity. We posited that Sony could be the first record company to take a stand against AIDS by making a donation and attaching a red ribbon to the back of each issue of the program. And to pitch that idea, we called Rodger and Tom at their offices to help us fulfill it. The ribbon was theirs after all. Remarkably, they were working on the holiday and answered the phone. They agreed to help, and the rest is history. I believe it was the first awards ceremony to publicly script the concern over AIDS, and deep friendships were formed. Later that year, Tom and Rodger called. They had an ad due in three days for their new show, *The Destiny of Me*, Larry Kramer's sequel to *The Normal Heart*. We sent them a design based on a photo of my right hand—I guess we felt it seemed personal—and they loved it. This was our first theater poster.

But it would have been a short-lived career without the second event. Two years later, we had just finished doing the Aerosmith album for Geffen. Robin Sloane, David Geffen's star creative director, called and asked us to meet with the producers of *Rent*—Geffen would be releasing the album. I took a meeting with the ad agency in charge, and got the assignment and a ticket to the hottest show in town a week after it had opened Off-Broadway. Within a year, we would have designed *Rent* and *Chicago*, and Jeffrey Sellar sat me down in a mall in Miami to ask if we had thought about starting an ad agency. It seemed a big risk—but it also seemed like a world where you could actually meet the people doing the creative work you were assigned to promote. And we began to try and figure out just how an ad agency worked anyway.



## BRIAN BERK

CO-FOUNDER AND CHIEF OPERATING  
OFFICER / CHIEF FINANCIAL OFFICER

*IN THE SPRING OF 1997,* after designing the successful ad campaigns for *Rent* and *Chicago*, we decided to attempt to open a theatrical ad agency. The first question was: What would we need to be able to pull this off? For starters, we would need equipment, office space, a staff, and most importantly, clients.

The equipment was easy. In order to keep upfront costs down, we could lease—a few computers and a fax machine. From there, we could scrape by until we had some clients.

Office space: The design studio was currently housed in Drew's apartment. We knew that for potential clients to consider hiring us, we would need to be in the theater district, and we would need to have a large conference room for the weekly ad meetings. I set out to look at space. One space was located in 1600 Broadway. The building was fairly run-down (and we would later learn it had a mouse problem), but it did have a long and interesting history. It was built in the very early 1900s as a Studebaker factory and showroom. In the 1920s, it was converted to offices and at one point housed the original offices of Columbia Pictures, Universal Pictures, and Max Fleischer Studios, creator of Betty Boop. This seemed a fitting place for a theatrical ad agency. By 1997, the building held a combination of offices and screening rooms. (It has since been torn down.) The space we looked at consisted of two small offices, a big bullpen area for our designers, and one large conference room with the most amazing view of Times Square. We actually found a photograph of a movie executive sitting at his desk in the room that would eventually become our conference room. It has the same wood paneling and window with the view. However, the bearskin rug, which is seen on the floor in the photo, is long gone. The space had character. We had to furnish it on the cheap. We hired a set decorator friend to style the office circa 1940s, so all the used office furniture we purchased would look

like a very conscious design choice. We moved to the space in June 1997.

Staff: We already had a creative director (Drew), four graphic designers, an office manager, and me. I handled finance, administration, and facilities. We needed someone to head account services, an assistant account executive and a graphic production artist to produce all the ads. We'd hire a writer once we had some clients. For the production artist, we knew just who to hire: Mary Littell. She had worked for us before and was great. The person to head account services was harder to find. We needed someone who had worked at an ad agency before and understood media. From what Drew learned, one of the most respected account managers in the industry was Jim Edwards, or as was said by several producers, "He is the least hated." He had worked at two of the existing theatrical ad agencies. But would Jim join a startup? He was game and joined our team. Jim walked in the door on July 21, 1997. Mary was at her desk working on dot gain so she would be ready if we were ever hired to place an ad. Now, all we needed were some clients.

## JIM EDWARDS

CO-FOUNDER AND FORMER CHIEF  
OPERATING OFFICER

*OF DREW, BRIAN, MARY, BOB* Guglielmo, Karen Hermelin, and Jesse Wann, I was the only one who had worked at an ad agency before. Little things like a copy machine that can make more than one copy every thirty seconds was not part of our infrastructure. I started on a Monday, and the pitch for *The Diary of Anne Frank* was that Friday. We didn't have any clients so that entire week was all about the pitch. Thursday night we were there late and inadvertently got locked in the office (how that is even possible still strikes me as odd). We couldn't reach anyone who had a key so we had to call the fire department to let us out. They did—and were adorable too.

Once we had a show, we became a legitimate advertising agency, which led to David Mamet's *The Old Neighborhood*, John Leguizamo's *Freak*, and Joanna Murray-Smith's *Honour* within months of being open for business.

Since SpotCo was a brand-new company, we had no credit with any of our vendors. The *New York Times* made us jump through so many hoops about establishing a relationship with them. I think we had to have a letter from the producers of *Anne Frank* saying they were hiring us as their ad agency. When it came time to reserve our first *Times* ad, about a month had passed since all those rules were handed down. Back then, you

simply called the *Times* reservation desk and reserved the space. That's what I had been doing for years so I did it again, inadvertently forgetting that the ad needed to be paid for well in advance. I knew everyone there so they accepted my reservation without question. The ad ran. No one said anything. The bill came about a month later, and we paid it. About two months in, the *Times* noticed that we were sliding under their rules but since we were paying our bills and were current, they granted us credit. By that first Christmas, we had established credit everywhere, which was and is a big deal. Not many new companies can make that kind of claim.

In the first eighteen months of SpotCo, I never worked harder in my life. The hours were long (I gained a lot of weight during that time—do not put this in the book), and it wasn't easy, but we also saw direct results from all the hard work. The work was good, and people noticed what we were doing—and we were making money! The Christmas party of 1998 was particularly memorable. That day, we had just released the full-page ad for *The Blue Room*, which was pretty provocative because all we ran was the photo and a quote about how hot the ticket was. It was a big deal for us and kind of heady. The party was at some restaurant, and Brian had secured a private room. There were only three tables of ten, and we shared our Secret Santa gifts. Everyone was really into it and every time someone opened a gift, Amelia Heape would shout, "Feel the love, people! Feel the love!" Indeed.

## TOM GREENWALD

CO-FOUNDER AND CHIEF STRATEGY OFFICER

*WHAT AM I, NUTS? IT WAS* early 1998. I had a good job, an amazing wife, three adorable kids under five years old, and a modest but nice house in Connecticut. In other words, I was settling in nicely to the 9 to 7, suburban commuting life. But I kept hearing about this guy Drew Hodges. First I heard about him through my friend Jeffrey Seller, who had worked with Drew on the designs for *Rent*. Then I heard about him through my friend David Stone, who was just about to start working with him on *The Diary of Anne Frank*. Then, I realized, they're talking about the tall guy who talked a lot and had barreled his way through meetings at Grey Advertising (where I worked at the time) while designing the artwork for *Chicago*. So when Jim Edwards called me and said, "Hey, I'm joining up with this guy Drew and we're turning his design shop into an ad agency and did you want to meet him?" I had to think about it. No way was I going to give up my job security, right? The odds of any theatrical

ad agency surviving at all were minuscule, much less one with... wait, let me add them up... one client. And besides, I'd probably have to take a cut in pay. Only an insane person would consider it. "Sure," I told Jim. "Set it up."

So I went in to talk to Drew, and after about eighteen seconds, I'd made up my mind. When Drew asked if I had any questions, I had only one. "Where do I sign?" I joined SpotCo as the head (only) copywriter, head (only) broadcast director, and head (only) proofreader. On the downside, we were a very lean department. On the upside, I never had any problems with my staff.

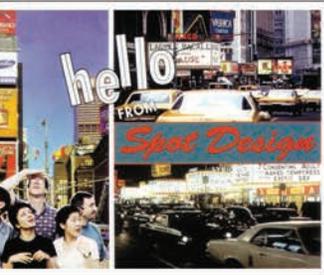
Now here we are, almost eighteen years later. My wife is still amazing, my three kids are still adorable (although no longer under five), and my house is still modest but nice (although we redid the TV room). I never did settle in to that 9 to 7 job, though. Instead, I decided to take a chance, a flyer, and a crazy ride—and it's worked out pretty well. So yeah, I guess I was a little nuts. But it turns out craziness has its perks.

## THE EVENT

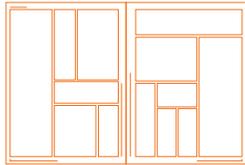
*AT SPOTCO, WE BEGIN WORK-*ing on a show by understanding its Event. I didn't invent this phrase—it was loaned to me by producer Margo Lion. But what I came to understand it as is quite simply the reason you see a show. Or even more simply, the reason you tell someone else to see a show. It can be straightforward, or subtle. As much as I love advertising, branding and design and what it can do for a show, word of mouth is the number one reason a show becomes a hit. So the most effective branding hopes to invite, encourage, and curate that word of mouth. It has to be true to the experience of that show—otherwise it will fail miserably. If every great musical begins with an "I want" song, then every show's voice begins with "I want you to think of this show this way" tune.

What we as an agency have also learned is you choose your Event or it will be chosen for you, and you (and ticket buyers) may not like the sound of that choice. Lets call that the non-event.

At the beginning of each show presented here, we have listed the non-event first—the thing we feared the Broadway customer would default to when describing a show, knowing little else. This is followed by the Event (capital E!) that we wanted to communicate. Hopefully, this informs our successes and disappointments and, more to the point, why a certain idea was ultimately chosen. —D.H.



# 50. Attain Color Using Weight, Size, and Shape



Sometimes, to reduce the barrage of elements, designers choose to print in black and white or in as few colors as possible. Other times, there are budget restrictions that dictate the use of one color. Whether with limited colors or one color only, it's possible to achieve color and texture through means of typeface, type size, and font, as well as how much of the page grid image elements inhabit.

A versatile grid supports many widths and sizes, and taking advantage of all of the options creates variation and fascination. Space, which is in effect a graphic element, also provides power and contrast.

Also see pages  
98–99, 112–113

**PROJECT**

*King*, a special edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King Jr.

**CLIENT**

*The Atlantic*

**CREATIVE DIRECTOR**

Paul Spella

**ART DIRECTOR**

David Somerville

**DESIGN FIRM**

OCd | Original Champions of Design

**DESIGNERS**

Bobby C. Martin Jr.,  
Jennifer Kinon

Varied typefaces in varying sizes and dramatic use of size and space create an epically successful special edition.

**TINTS**

If the specifications—or the design preference—calls for one color or only a few colors, an option is to work with tints, i.e. percentages of a color. A 10% bleed black background can easily support text that surprints in 100% of the color. The darker the screen, the less readable type in 100% of a color (depending on type size or paper). An option when using a dark screen is to knock out the type. Throughout *Layout Essentials*, sidebars like this one are a 70% tint of black on a white background.



## HORIZONTAL HIERARCHY

# 51. Separate Signage into Sections



Designing signs is a specific design challenge that requires logic, organization, and consistency. A grid system for the graphics applied to a sign system—especially designs that wrap around kiosks—can accommodate

- levels of information that are searched in sequence—choice 1, choice 2, and so on
- secondary choices that are still important, such as which language to read
- tertiary information that answers basic questions and needs, such as gate information at an airport, restroom designations, and where to get something to eat
- a host of complex options that arise in the course of following signs: for example, a user realizing he has to retrace steps.

Because the user must also be able to see the signs and read them easily, even while walking or driving, the type should be readable, with a clear hierarchy, and the colors should flag attention without obscuring the message.



Shown for use on pylons, the main signs and graphic plates form bands of information.

### PROJECT

Identity and Signage

### CLIENT

The Peter and Paul Fortress,  
St. Petersburg, Russia

### ART DIRECTION

Anton Ginzburg

### DESIGN

Studio RADIA

A presentation for the identity of the Peter and Paul Fortress in St. Petersburg, Russia, shows how people can find their way in both English and Russian. Parts of the project have been completed.



Details of the graphic plates show the many kinds of information the designers had to present and specify.



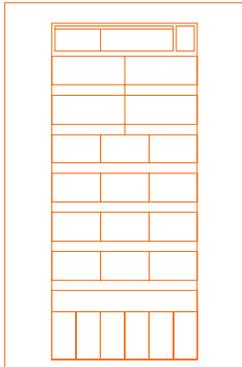
The text for a sign mounted on a pylon is set in clear, classic typography with a nod to the history of the city.



The blue panels are temporary banners, printed digitally and mounted on pylons, to announce changeable events. The photo panel shows the format of posters for such events.

## HORIZONTAL HIERARCHY

# 52. Systematize Using Bands



A clear way to separate information is to use a horizontal hierarchy. Information can also be organized in bands and exist as part of the navigational system. Such a hierarchy applies to devices as well as to the main site.



ABOVE AND OPPOSITE: Horizontal bands provide a framework, with the navigation bar in the top band. Making a choice in the navigation bar leads to a cascade of additional horizontally organized information.

### PROJECT

Jewish Online Museum Website

### CLIENT

Jewish Online Museum

### BRANDING/FRONT-END

DEVELOPMENT

Threaded

### WIREFRAMING

Lushai

### WEB DEVELOPMENT

Ghost Street

Reactive

The website for the Jewish Online Museum—the first of its kind not only in New Zealand but internationally—was designed to be an engaging and educational resource for a wide range of visitors and to act primarily as a repository and accessible resource for the Jewish community in New Zealand.

## THE IMPORTANCE OF CODERS

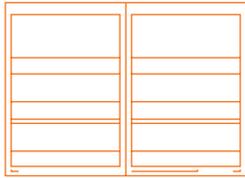
Often the front-end designer is not the back-end coder. This may seem incredibly obvious, yet clients often assume a designer can do it all. A good coder is sometimes hard to find. For the Jewish Online Museum site, the designers and Lushi, the company that did the wireframes, worked together through a series of workshops to develop dynamic wireframes designed to suit the needs of JoM's users. The workshops covered user interaction and responsive translation to mobile devices.

FAR RIGHT: Devices maintain consistency with the website, even when breaking the bands with other shapes to signify recollections.



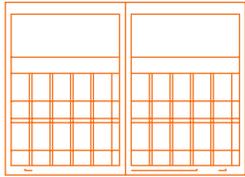
## HORIZONTAL HIERARCHY

# 53. Define Horizontal Areas Using Space



Adequate space on a text page provides order and a sense of balance. By using a larger amount of space, it's possible to separate introductory materials,

such as headings and text, from more explanatory copy, such as captions or step-by-step information. The discrete areas help the reader navigate the page.



**PROJECT**  
Kurashi no techo (Everyday Notebook) magazine

**CLIENT**  
Kurashi no techo (Everyday Notebook) magazine

**DESIGNERS**  
Shuzo Hayashi, Masaaki Kuroyanagi

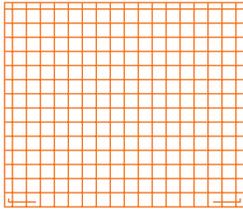
In pages or spreads with a bounty of images and information, a horizontal hierarchy can demarcate headings and then levels of steps, giving a sense of order and calm and making it easy to parse the information.



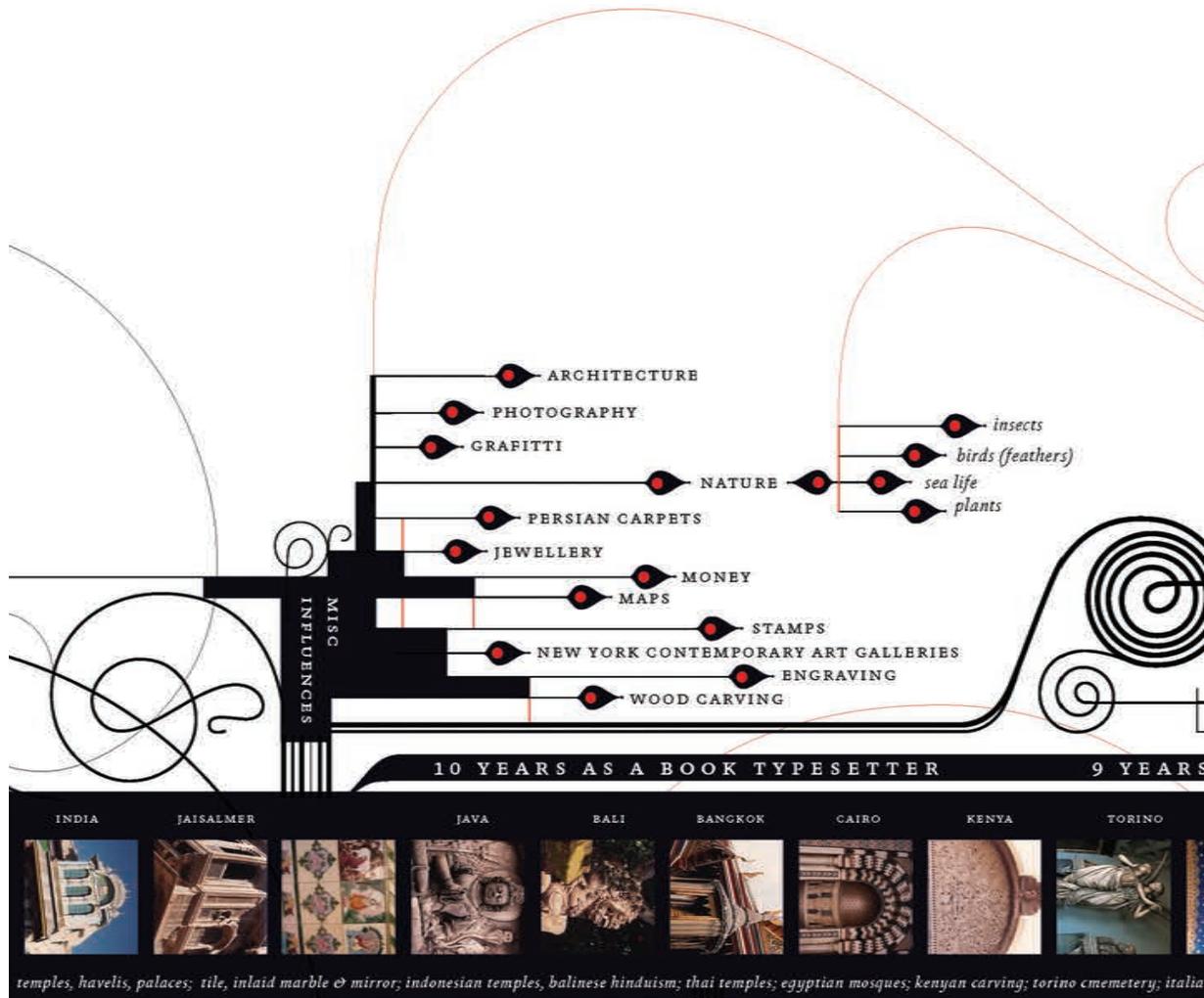
Space clearly sets off text from images and defines pockets of information.



# 54. Illuminate Timelines



It's wise to think of a timeline as more than a functional piece of information. A timeline can also represent a person's life or an era, so the design needs to reflect the content.



PROJECT  
Influence map

CLIENT  
Marian Bantjes

DESIGNER AND ILLUSTRATOR  
Marian Bantjes

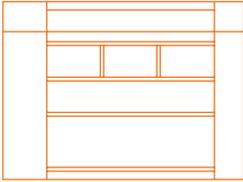
In Marian Bantjes's illustration of influences and artistic vocabulary, craft and detail are paramount. Lessons learned from influences, such as movement, flow, and ornamentation are all in evidence. Bantjes's ten years as a book designer have informed her considerable typographical talent.

Lyricism stems not only from the curved lines of the illustrations but also from the weights of the rules. The letterspacing of the small caps creates texture and lightness. The ampersand is beautiful, and, although the piece is a knockout of movement, carefully controlled alignments play off the curves.



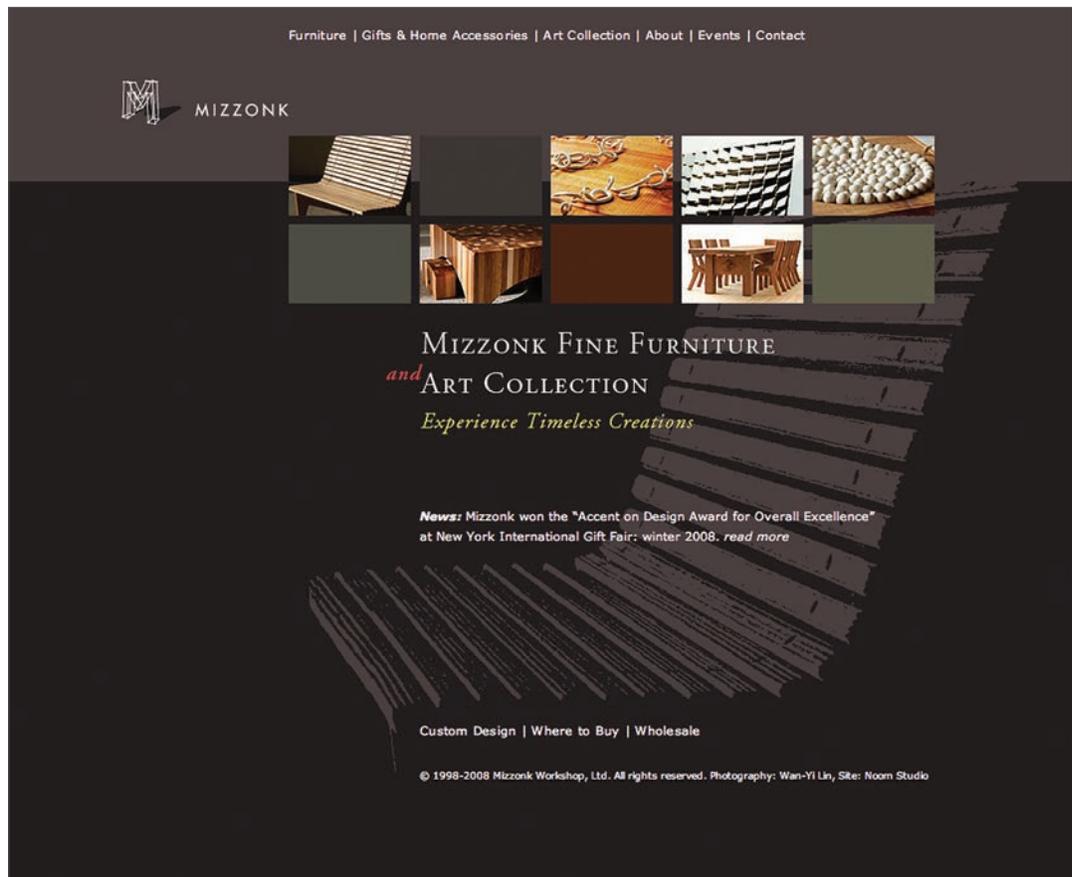
## HORIZONTAL HIERARCHY

# 55. Use the Nav Bar as a Flag



One strong way to segregate items is to simply divide the available space. A clear horizontal bar can function as a flag, a way of calling attention to the top story or information. Furthermore, using a color

at the top of the bar offers the option of dropping the information out of the headline, creating a happy tension of negative versus positive, light versus dark, and dominant versus subservient.



PROJECT  
www.mizzonk.com

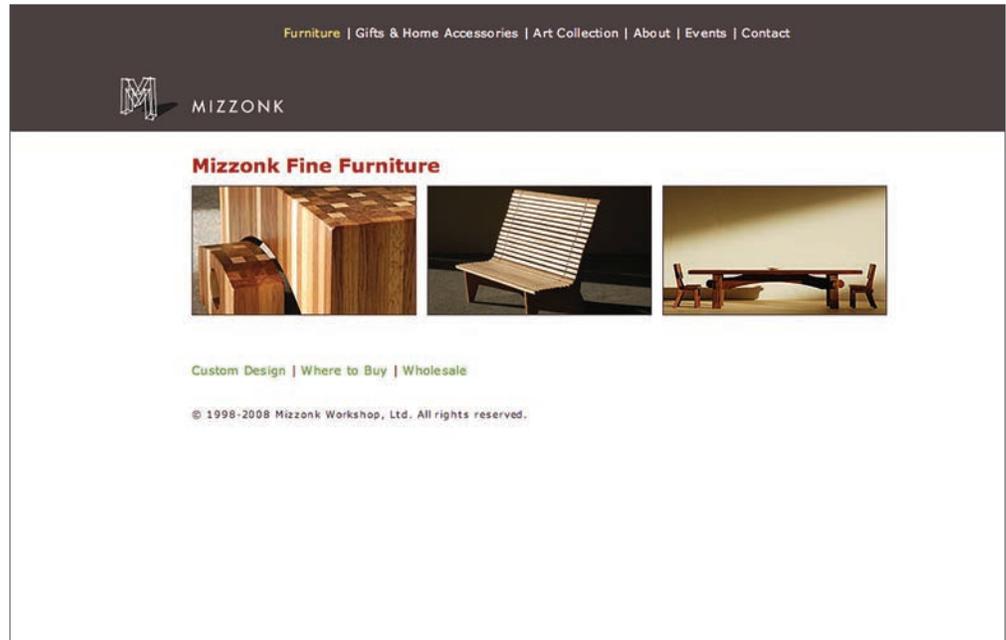
CLIENT  
Mizzonk Workshop

DESIGN  
Punyapol "Noom" Kittayarak

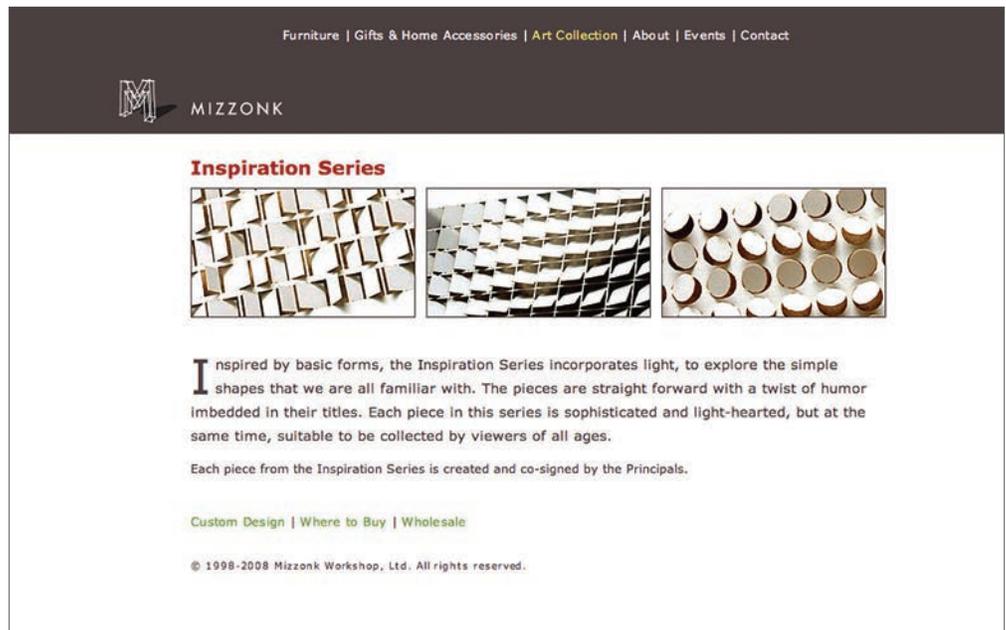
Lean, low lines characterize a site for a custom furniture business based in Vancouver, British Columbia.

Within a horizontal organization, the home page can be skimmed from top to bottom.

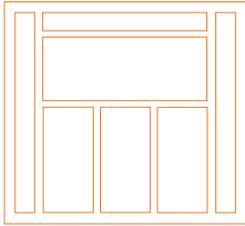
On subscreens, the navigation bar remains as a strong horizontal guide.



Not all elements are sized or set to the same depth. When text dips below the base of the image, it creates a lyrical flow.



# 56. Be Both Clear and Playful



There's no confusion about what this label means. Everything is clear in two languages and two colors, and is designed in a system that organizes all the statistics you need to know (0%). This lucid use of a grid is as lighthearted as it is playful (and keeps the user from becoming light-headed).



Also see pages 100–101

**PROJECT**  
Identity and packaging for  
Free Damm Alcohol-Free Beer

**CLIENT**  
Cervezas Damm, Barcelona

**DESIGN**  
Mario Eskenazi Studio

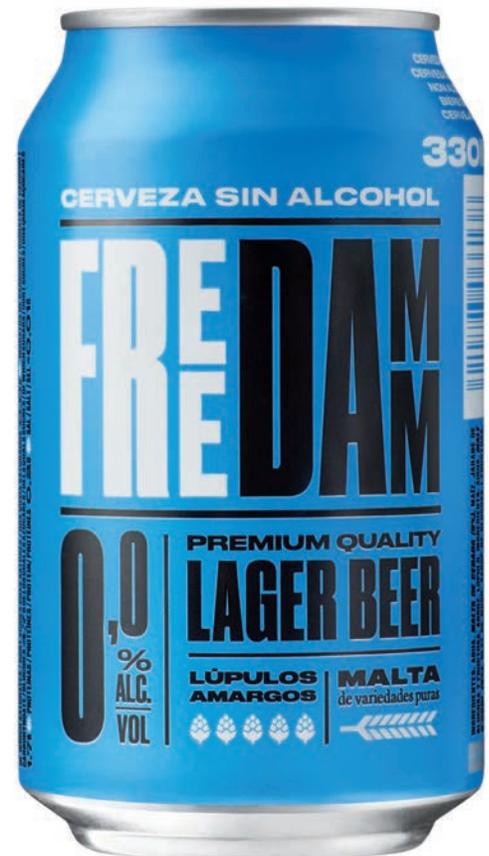
**DESIGNERS**  
Mario Eskenazi,  
Marc Ferrer Vives

A delightful package with organizing rules and a great amount of free spirit.





OPPOSITE PAGE, BOTH PHOTOS:  
 The label could work as a poster, even without the bottle. The press sheet (ABOVE) forms a modular grid of its own. The label is two only colors, yet there is a lot of power and punch thanks to type size, faces, and dropout white type.

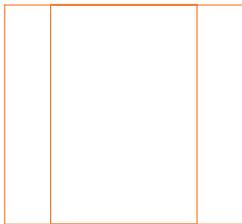


THIS PAGE, BOTH PHOTOS:  
 The identity works as design and functions on the package. It is premium-quality branding.

## 57. Flip It



Type can work simultaneously on horizontal and vertical axes. Large type functions as a container to hold the rest of the information in the piece. The width of each name can be manipulated by clever use of tracking and varied type sizes, widths, and weights.



**PROJECT**

Theater ad for *Cyrano de Bergerac*

**CLIENT**

Susan Bristow, Lead Producer

**DESIGN**

SpotCo

**CREATIVE DIRECTOR**

Gail Anderson

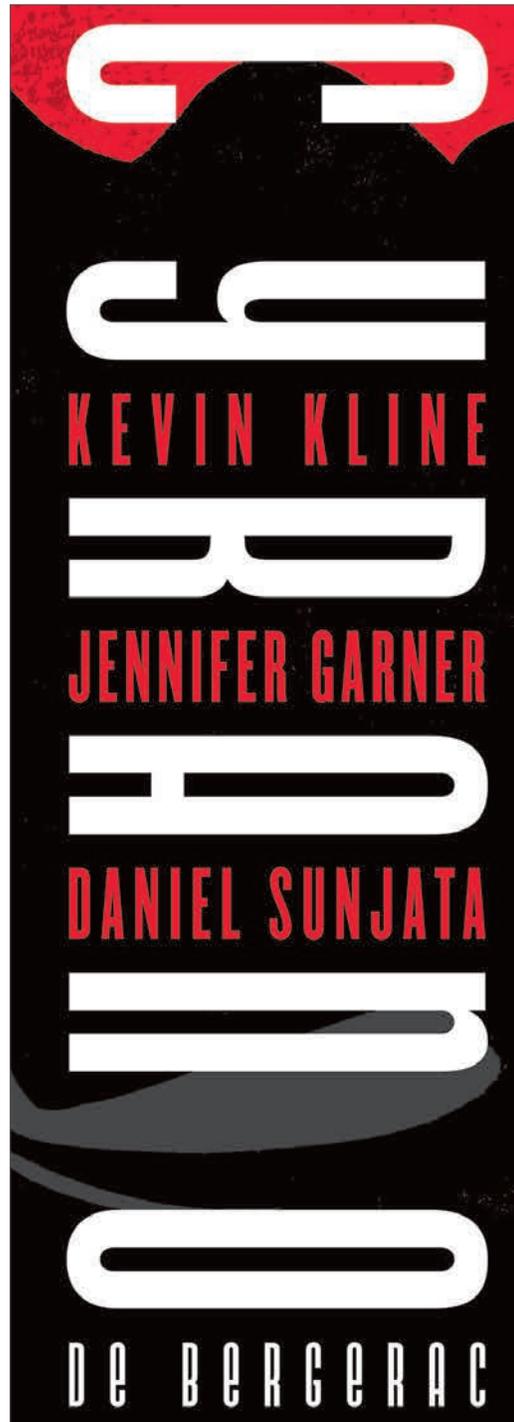
**DESIGNER**

Frank Gargiulo

**ILLUSTRATOR**

Edel Rodriguez

This ad emphasizes the most memorable part of a title, avoiding a lot of text that might easily be ignored in favor of one punchy name with the surname in a smaller size.



**THIS PAGE AND OPPOSITE PAGE:**

A tidy arrangement and a limited palette doesn't necessarily result in a static piece. Arresting, bold type forms a central column of information. The designers featured the star of the performance by marrying a brilliant illustrated profile with showstopping typography.

10 WEEKS ONLY

CYRANO

KEVIN KLINE

BERNARD

JENNIFER GARNER

AND

DANIEL SUNJATA

ROBERTO

DE BERGERAC

by EDMOND ROSTAND

TRANSLATED AND ADAPTED BY ANTHONY BURGESS

DIRECTED BY DAVID LEVEAUX

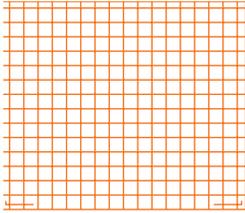
KEVIN KLINE JENNIFER GARNER DANIEL SUNJATA in CYRANO DE BERGERAC by EDMOND ROSTAND Translated and Adapted by ANTHONY BURGESS Also Starring MAX BAKER EVAN MORTON CHRIS SARANDON JOHN DOUGLAS THOMPSON CONCETTA TOMEI STEPHEN BALANTZIAN TOM BLOOM KEITH ERIC CHAPPELLE MACINTYRE DIXON DAVIS DUFFIELD AMEFINA EL-AMIN PETER JAY FERNANDEZ KATE GUYTON GINJEER KING CARMAN LACIVITA PETER MAREK LUCAS PAPAELIAS FRED ROSE LEENYA RIDEROUT THOMAS SCHALL DANIEL STEWART SHERMAN ALEXANDER SOVRONSKY BAYLEN THOMAS NANCE WILLIAMSON Set Design by TOM PYE Costume Design by GREGORY GALE Lighting Design by DON HOLDER Sound Design by DAVID VAN TIEGHEM Hair Design by TOM WATSON Casting by JY MERCANTI Technical Supervision HUDSON THEATRICAL ASSOCIATES Press Representation BARLOW-HARTMAN Production Stage Manager MARYBETH ABEL General Management THE CHARLOTTE WILCOX COMPANY Directed by DAVID LEVEAUX

TICKETMASTER.COM or 212-307-4100/800-755-4000 GROUP SALES 212-840-3890 RICHARD RODGERS THEATRE, 226 WEST 46TH STREET

GOLD CARD EVENTS PREFERRED SEATING 800-NOW-AMEX BROADWAY.YAHOO.COM

ILLUSTRATION BY PAUL LEVINSKY

## 58. Keep It Clean



A typeface designed on a grid and for use on a grid will, by nature, be fresh and clean. Even so, the letterforms can have fun around the curves as well as numerous other applications.



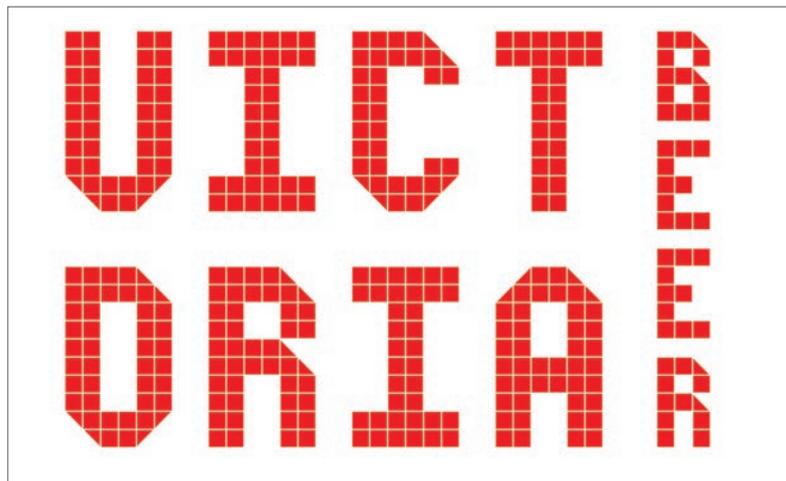
**PROJECT**  
Cervezas Victoria  
Typography

**CLIENT**  
Cervezas Victoria (Damm)

**DESIGN**  
Mario Eskenazi Studio

**DESIGNERS**  
Mario Eskenazi,  
Dani Rubio,  
Marc Ferrer Vives

This alphabet, designed in 2017–2018 to be applied as ceramic tiles for an exhibition at the Victoria brewery in Málaga, Spain, celebrating the 90th anniversary, is also used for promotional items and advertising campaigns.

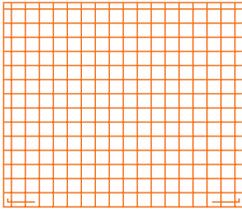


This alphabet for Victoria beer celebrates not only the brew's 90th anniversary but also its return to the city of Málaga, Spain, after twenty years away from the region. "Malaguena y exquisita" means "Malagan and Exquisite."

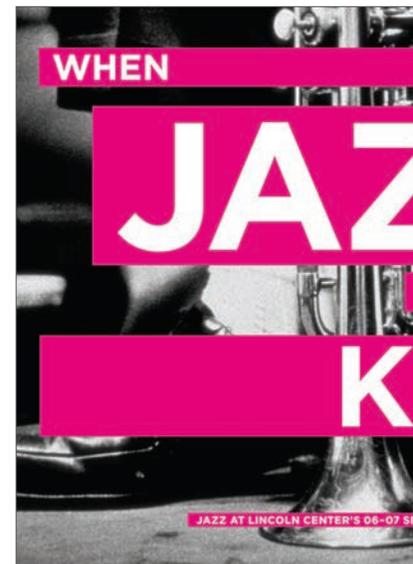
MALAGUEÑA  
Y EXQUISITA



# 59. Play with the Grid



As with jazz, typography can be syncopated. Even within a tight and well-considered grid, it's possible to have a typographic jam session by varying widths, weights, and positions. The next step is to see what happens when you turn everything on its side.



Thanks to the dynamics of small sans serif type against a larger line, the type has a strong sense of movement. On its side and surprising two layered silhouettes, the type really swings.

**PROJECT**

Ads and promos

**CLIENT**

Jazz at Lincoln Center

**DESIGN**

JALC Design Department

**DESIGNER**

BOBBY C. MARTIN JR.

The look of Jazz at Lincoln Center is bright, disciplined, and full of energy. The design is clean, Swiss, but syncopated—and very cool.





White dropout type in boxes of different sizes and depth makes a sharp and rhythmic counterpoint against smartly cropped images.

**WILLIE NELSON**

**LINCOLN CENTER JAZZ ORCHESTRA  
WYNTON MARSALIS**

**JAZZ AT LINCOLN CENTER'S 06-07 SEASON**

**WHEN**

**JAZZ**

**IS**

**KILLIN'**

**THE MUSIC OF  
MILES DAVIS**

**JOHN ZORN  
DAVE DOUGLAS**

**DIANNE REEVES**

**NOTES EXPLODE.**

**CROWDS PRESS.**

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**06-07 SUBSCRIPTIONS**

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**JOE ZAWINUL**

**AFRO-LATIN JAZZ ORCHESTRA  
ARTURO O'FARRILL**

**THE MUSIC OF  
GEORGE GERSHWIN**

**& MANY MORE**

**THE MUSIC OF  
JOHN COLTRANE**

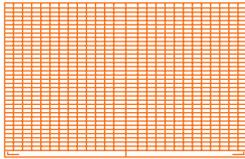
**jazz** at lincoln center

 1907 New York





# 61. Master Tight Spaces



With a well-conceived grid, small margins can work. When images are aligned cleanly on obvious gridlines and when space and typography are carefully controlled, small outside margins can be part of a carefully crafted concept. The skill and order of a well-balanced page can act as a foil for narrow margins, bringing an edge to a controlled layout.

That said, when starting out, leave a margin for error. Margins are tricky for beginners and

seasoned practitioners alike. Setting up a grid with few or many variables involves balance and skill, as well as trial and error. Most traditional offset printers and trade publishers wince at margins that are too small. Tiny outside margins leave little room for bounce, a slight movement of the roll of paper as it speeds through the press. For that reason, publication designers often make sure to leave generous outside margins.

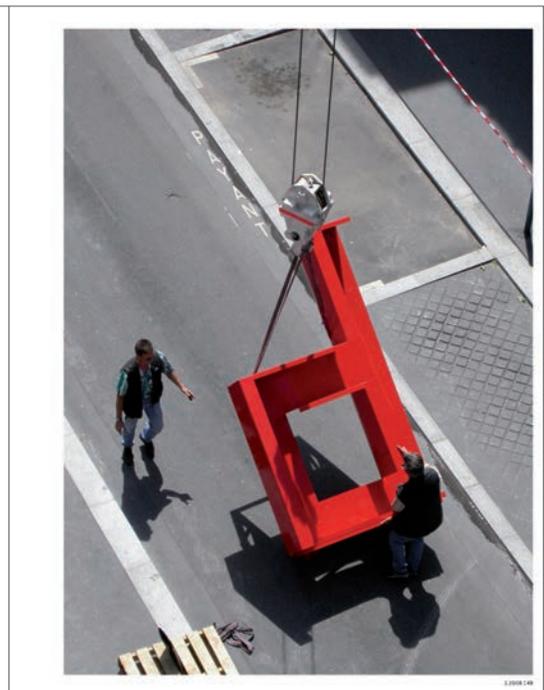
**G**

**Typographie et Architecture**  
«Que se passe-t-il quand le texte sort de l'échelle habituelle de l'imprimé ou de l'écran et va se confronter à notre corps, prendre une importance physique, quand il veut prendre une autre place et se développe dans la profondeur comme une sculpture?» par presse papier ■ ■ ■

avec la "vaquaine aux mille lettres" (aussi appelée noucharabeh typographique polyglotte) du musée des écritures du monde, à rigier, et le "Y" du tramway de nice, mierre di sciallo vient de livrer deux nouveaux travaux qui font la part belle à la typographie dans l'espace public... C'est-à-dire de revenir sur quelques-uns des travaux de ce graphiste, typographe, dessinateur de caractères, et de questionner avec lui les rapports entre typographie et architecture nous voici donc à la gare de cretzy-armainvilliers, par un froid dimanche de décembre, mierre di sciallo, un bébé noir – plutôt moustache sous ses lunettes – visait sur la tête, nous attend au bas de la passerelle métallique, pour nous conduire, tout près d'ici, à l'atelier qu'il anime avec catherine di sciallo et juliette cheval. Une discussion s'installe

**«c'est quoi, finalement, la vraie forme d'un "M"?»**

141 | 2008



PROJECT  
étapes: magazine

CLIENT  
Pyramyd /étapes: magazine

DESIGN  
Anna Tunick

The clean grid of this French design magazine presents such an effective sense of order that small margins are part of a plan to fit in as much information as possible.

A balanced page with absolutely clear alignments shows the flexibility of the grid. All elements are aligned, yet the large type gives a sense of movement. Space within the spread contrasts successfully with the small outside margins. The typography is also balanced, with numerous weights, sizes, faces, and colors working harmoniously together.

On this spread, all elements are so consistently aligned that the small margins echo the space between images.

programme d'identité visuelle, ni la mise en forme des supports de communication?"

**eds:** Non, ça ne va même être dévoté! Je sais que cela se faisait pas partie de la commande initiale, mais j'ai bien vu que ce was travail élargi de remettre en question l'identité du CHU. Au moment de l'inauguration du bâtiment, une consultation pour le graphisme a été lancée... Mais personnel n'a pris la peine de me répondre. Cela m'a étonné plus encore que le directeur du CHU, c'était, révisé un maître d'ouvrage remarquable.

**eds:** À l'égard, on est dans le même cas de figure?

**eds:** Non, l'histoire est très différente... mais un retour, de la part de la maîtrise d'ouvrage, la même incohérence flagrante, la même inacceptation des enjeux... Au bout du compte, si ce n'est, les supports de communication ont été tirés dans une logique qui ignore l'impact du travail mené sur le bâtiment.

**eds:** Voilà qui pose clairement la question du statut du graphisme quand tu intervenes dans le cadre du 1%, ou de la commande publique artistique, ou le statut dans le champ de l'art, ou la possibilité ou tout ça? L'auteur et créateur de formes. Mais par contre,

quand il est question d'identité graphique, les commanditaires peuvent encore que c'est de l'œuvre de "la communication".

**eds:** En ce change de camp? Si on peut bien attention au sens des mots employés dans les différents contextes qu'on te fait signer, c'est très clair. Je prends l'exemple du musée Champollion, à Figeac. Le contexte n'est pas exclusivement sur l'architecture et le scénographe Pascal Payen, le scénographe, commande l'écriture dans l'espace, l'architecture, qu'il n'est pas idéal, pour un musée de l'écriture, de faire équipe avec un graphiste positionné par l'écriture. Voilà comment nous nous sommes retrouvés à trois sur ce chantier. Dans notre projet, la "Facade aux mille lettres" est l'un des éléments qui a intéressé le jury. Après que nous ayons été choisis, j'ai signé une convention avec la ville de Figeac pour la facade, dans laquelle je suis désigné comme "l'artiste". Par contre, pour traiter le graphisme à l'intérieur du musée, je suis sous-traité du scénographe, et l'écriture de la maîtrise d'ouvrage a été différente.

**eds:** Tes interventions dans l'architecture permanente était elle prévue dès le stade du concours?

**eds:** Oui, puisque la première question à répondre était "comment intégrer le programme dans le futur bâtiment, quelle visite proposer"? Les deux domaines sont devenus plus tard, justement, j'ai travaillé la facade avec l'architecte, et l'intérieur avec le scénographe. Naturellement, nous avions régulièrement des réunions de mise en commun.

**eds:** Si on revient sur ces trois projets, après "Santé", qui est un gros mot accroché sur une facade, "Danse" qui joue dans le registre d'une enseigne pour un bâtiment, ou est, à Figeac, devant la facade qui te sommes rien, mais qui exprime pourtant la nature du musée qui est dédiée. Voilà une autre façon d'intégrer de l'écriture dans l'architecture... PdS, Oui, et même dans la "visite" du bâtiment, j'ai aussi d'ailleurs envie d'aller encore plus loin dans ce sens. J'aimerais travailler avec des architectes, vraiment dès le début de la conception d'un bâtiment.

**eds:** C'est souvent une question de reconnaissance, de droit scénographique... PdS, Oui, y a "Domine lettres", de Geoffroy Turcy, j'aimerais faire "la maison lettres", ou plutôt "la maison livre".

**eds:** Les mots sont plus importants que les lettres?

**eds:** Le problème, quand on veut inscrire des lettres sur une architecture, c'est qu'il y a toujours quelque chose qui est en jeu, c'est un acte de droit scénographique... PdS, Oui, y a "Domine lettres", de Geoffroy Turcy, j'aimerais faire "la maison lettres", ou plutôt "la maison livre".

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The underpinning of the (twelve-column) grid allows certain columns to go unfilled, balancing margins and giving breathing space to a content-rich spread.

Quand on suit le tracé du trait, le bâti change complètement d'échelle, parfois ça s'élargit et se grandit, ailleurs ça se rapetisse et se rassemble... Tout d'un coup, la ville s'écarte, le paysage se révèle, les collines et les quartiers sont éparpillés.

**eds:** Tu as donc choisi de travailler un "T", ou un "L"...

**eds:** Comme il s'agit d'une série de vingt enseignes libérales, je voulais éviter la monotonie. Le "T", c'est un objet toujours différent, surtout qu'on le découvre sur sa face vers rouge, sa face bleue, ou de profil... Et c'est un signe dont la lecture est simple, et en même temps un peu mystérieuse. Si on arrive par une rue en pente - on depuis la facade d'un bâtiment - on comprend que c'est un "T" de profil: trois pas plus loin, ça disparaît... Je voulais aussi que le regard traverse l'enseigne. J'ai donc choisi une double couleur: face rouge - face bleue, ou de profil... Et c'est un signe dont la lecture est simple, et en même temps un peu mystérieuse. Si on arrive par une rue en pente - on depuis la facade d'un bâtiment - on comprend que c'est un "T" de profil: trois pas plus loin, ça disparaît... Je voulais aussi que le regard traverse l'enseigne. J'ai donc choisi une double couleur: face rouge - face bleue, ou de profil... Et c'est un signe dont la lecture est simple, et en même temps un peu mystérieuse. Si on arrive par une rue en pente - on depuis la facade d'un bâtiment - on comprend que c'est un "T" de profil: trois pas plus loin, ça disparaît... Je voulais aussi que le regard traverse l'enseigne. J'ai donc choisi une double couleur: face rouge - face bleue, ou de profil...

de ses conseils, j'en ai suivi certains, j'ai soigneusement évité d'en appliquer d'autres...

**sertrand génier (sg):** Le dessin des lettres est donc, à un certain moment, devenu le centre de ton travail?

**eds:** Oui, dans les années 1980-85. Une époque très fertile: j'avais l'impression d'avoir ouvert une porte, et de me trouver dans un paysage immense, infini. Chaque jour me venait une nouvelle idée. Je ne savais rien sur les lettres. L'une de mes amies, Maria Arnould, m'a conseillé (ordonné?) de lire le Typographe d'Emil Ruder. J'ai été à la fois frappé par la beauté de l'ouvrage, touché par certains éléments de son contenu, et choqué par plusieurs de ses affirmations péremptories, dogmatiques même...

**sg:** Les représentants du Mouvement moderne avaient des certitudes - que nous avons perdues...

**eds:** Bien sûr! Ils ont pensé - Nous allons rendre la lecture plus facile, développer une

d'intervenir sur un bâtiment?

**eds:** C'était à Bobigny. Mais la première fois où j'ai pu installer des lettres "en grand" - des "gros mots" à l'échelle du corps - c'était en 1995, à Maastricht, quand j'ai reçu le prix Charles Nysselt. J'y ai réalisé une installation avec les lettres du mot "Secrer". C'est une chose que j'avais envie de faire depuis longtemps et j'ai pu vérifier alors mon pressentiment: si y a bien une émotion particulière à se trouver face à une écriture monumentale, dans un contact très rapproché. Je doutais fortement du dogme, très Mouvement moderne, qui insiste la territorialité du signe et des caractères: «L'écriture est impalpable, invisible... elle appartient au domaine de l'abstraction, parce que son humble et noble mission, c'est de relayer la pensée.» Tout cela vient sans doute de la tradition humaniste: les destinataires de lettres étaient d'abord des libraires, des éditeurs, et surtout des amoureux du texte. Pour eux, il ne s'agissait surtout pas d'"interférer", mais de créer

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j'ai vu le moment où l'on allait inaugurer le bâtiment sans mon travail, pourquoi? parce que l'on ne parvenait pas à s'accorder sur sa dénomination exacte: "sculpture typographique" ou "enseigne"?

**eds:** Oui, comme le mot "Santé", à Bobigny, et la "Facade aux mille lettres" de Figeac...

**eds:** Dans les trois cas, tu as inscrit des mots dans l'architecture, et dans les trois cas, ce qui est défini comme relevant du domaine de l'artistique assume finalement une certaine fonctionnalité...

**eds:** Le décret qui définit le cadre d'application du 1% artistique précise bien que ce type de commande peut être passé à des graphistes, des paysagistes, etc. Ce qui a donné lieu à certaines polémiques: est-il normal, par exemple, de réaliser, dans ce cadre, la signalétique d'une préfecture? En ce qui concerne le mot "Santé", à Bobigny, il n'était nullement demandé d'écrire quelque chose: le cadre des charges signifiait simplement qu'il fallait trouver un moyen d'indiquer l'entrée du bâtiment.

**eds:** Oui, mais tu as proposé ce mot...  
**eds:** Le bâtiment en question est situé juste en face de l'hôpital Avicenne: il abrite une "URF de médecine humaine". J'ai proposé d'acrouter le mot "santé" en débordant sur la facade, comme un repère. Ensuite, j'ai changé la couleur d'écriture: elle était trois fois trop grande, et comme on n'avait pas le recul

esthétique qui pourra améliorer la vie des gens, mettre de l'ordre dans le monde... Ce n'est probablement pas pour rien si Adriaan Frutiger nous en fait des caractères l'Univers: une façon d'affirmer, sans rire, avoir défini une fois pour toute le bon rapport de hauteur entre les majuscules et les minuscules, en tenant compte de la fréquence d'utilisation des capitales pour les langues européennes...

**eds:** Attitude typographique moderne!

**eds:** Pour vérifier le dessin de l'Univers, il m'a raconté avoir choisi un caractère important par sa simplicité (Baskerville, Garamond, etc.) et superposé leurs dessins, au moyen de hachures. D'après vous, quelle est la résultante de ces croisements de formes, de ces familles d'intersections? L'Univers, naturellement! L'Univers, comme aboutissement - point final? - de toute la tradition occidentale de dessin de l'alphabet. Cqfd!

**eds:** On retrouve la même chose en architecture pour Le Corbusier, par exemple, c'est le Modulor qui est censé résoudre tous les problèmes... Essayons justement, après ces considérations typographiques, de nous tourner un peu vers l'architecture... Peut-être mais dire quelle est la première commande qui t'a donné l'occasion

des caractères adaptés à la transmission des œuvres des penseurs de leur époque. Idée notamment affirmée avec force par Emil Ruder. Cette histoire de "neutralité" m'a traversé: une neutralité à éveloppement un sens politique... Les caractères suisses sont aussi "neutres" que l'était la Suisse durant la dernière guerre mondiale!

**eds:** Ecrire "en grand" surprend, devient donc un événement en soi...

**eds:** Ça fait aussi penser à de l'enseignement... J'ai à ce propos une anecdote qui illustre bien le trouble que fait parfois notre non-travail: nous attendions l'autorisation administrative de poser le mot "Danse" sur le toit du Centre national de la danse, à Pantin. Les mois passaient... à tel point que j'ai vu le moment où l'on allait inaugurer le bâtiment sans mon travail. Pourquoi? Parce que l'on ne parvenait pas à s'accorder sur sa dénomination exacte: "sculpture typographique" ou "enseigne"? Du point de vue administratif, il s'agissait de l'écriture "en grand" sur un bâtiment, dans le second, il avait des connotations commerciales. A mon avis, les deux mots sont justes: aucun risque si c'est une enseigne, qu'on la confonde avec celle de Carrefour!

**eds:** Ce projet entrerait dans le cadre du 1% artistique?

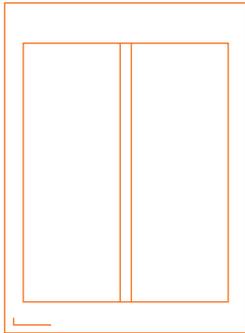
nécessaire pour la lire, les gens ne trouvaient pas leur chemin!

**eds:** En ce qui concerne le Centre national de la danse, tu as également traité le programme de signalétique?

**eds:** Oui, mais les deux études sont séparées: c'est un autre programme et un autre financement.

**eds:** Par contre, on ne t'a pas conté le

# 62. Use Devices to Help Make Your Point



Some subject matter involves a great degree of detail, depth, and complication. When there's a wealth of information to fit into a finite amount of space, use devices to highlight points.

Such devices can include the use of space to form a masthead and color (and color-coded) sidebars, bulleted lists, icons to call attention to specific heads, and color for headings and crucial text.

**PROJECT**

Materials and Displays for a Public Event

**CLIENT**

Earth Institute at Columbia University

**CREATIVE DIRECTOR**

Mark Inglis

**DESIGN**

Sunghye Kim

These complex and detailed education displays employ an integrated system of icons and colors, which are used to signal issues discussed in each section or paragraph. Varied graphic devices, such as icons, headings, titles, text, images, and graphs, set off sections and make the information experience easy to navigate, while adhering to the ideal goals of space, texture, color, organization, white versus dark space, and readable type. Where a variety of educational tools are employed, clean alignments can make the difference between edifying and losing the user.

A complete system of icons appears at the head of each display. The icons for relevant issues are highlighted and used as beacons for each paragraph.

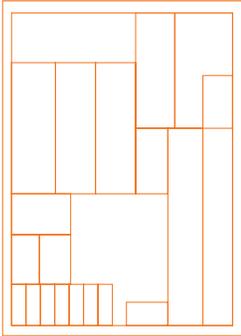
The overall display format is carefully integrated, using a consistent black band that acts as a masthead throughout all displays. The black band contains and controls information such as the system of icons, the logos for Columbia University and the institute within the university, the heading, and the subheads.

Below the black band, each section includes not only the icon but also headlines that are set in different faces and color coded for each display.

Typography is clear. Bullet points break down the information. Conclusions are always highlighted in the signature color of the scientific discipline driving the display.

Sidebars, also color coded for each system, set off information categories such as Experiments and Research.

# 63. Give It a Break



What do you do with immense numbers of stories, images, charts, cartoons, statistics, rants, and rambles? Throw everything into the overall loose structure—then, break it up.

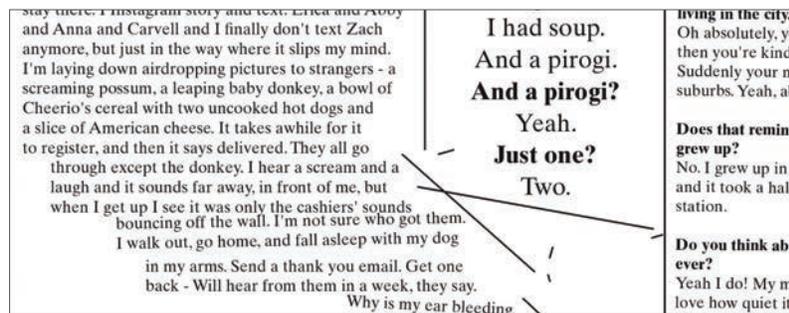
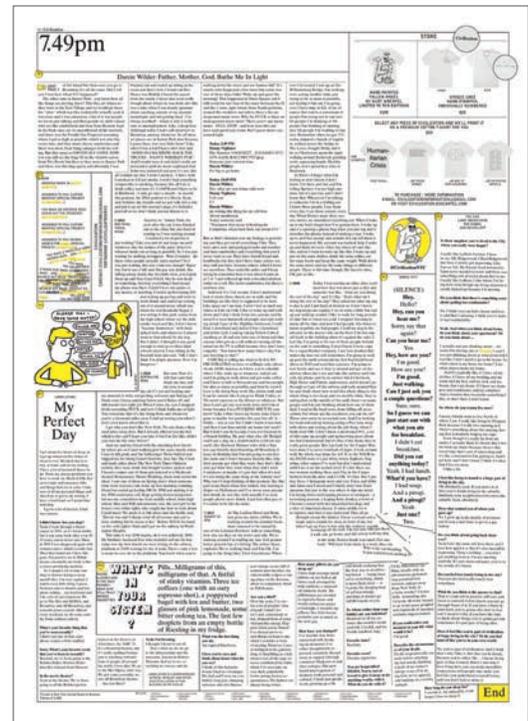
OPPOSITE PAGE: The creator and design maven of a broadsheet newspaper created to give city residents a tactile sense of life in a crowded city notes that his paper does not use a grid. Even so, the designers certainly understand and work with grid systems.

PROJECT  
Civilization

CLIENT  
Richard Turley

EDITORS/DESIGNERS/WRITERS  
Richard Turley,  
Lucas Mascatello,  
Mia Kerin,  
with other contributors,

A self-published newspaper reflecting life in New York, New York, is as dense with musings, facts and factoids as the metropolis itself. When starting the publication in 2018, the creator deliberately chose a Victorian technology to deliver news to a world dazed by digital.



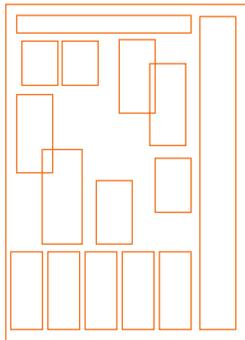
Swiss system meets concrete poetry, as shown in this detail at reproduction size.



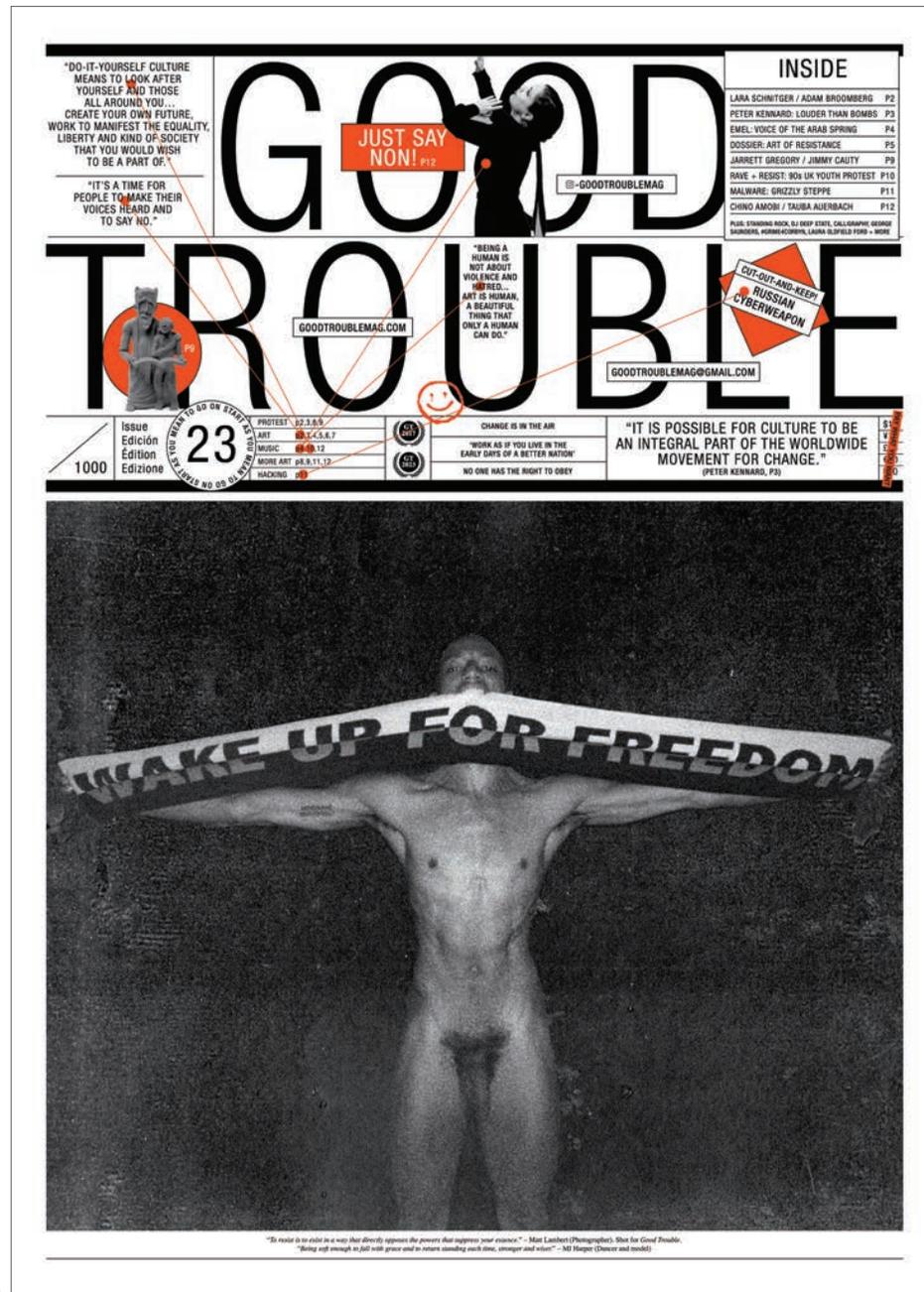




# 65. Combine Density with Dynamism



Sometimes the main goal of a project is to include everything readably. For directories, glossaries, or indexes, the best way to start is to figure out how things fit.



THIS PAGE: A clear nameplate with horizontal organization withstands a lot of good visual trouble on the first page of a protest zine.

OPPOSITE PAGE: The zine's columns are unregimented and peppered with a question and answer feature in separate, skittishly placed boxes.

**PROJECT**  
*Good Trouble*

**CLIENT**  
Ron Stanley

**DESIGNER**  
Richard Turley

A broadsheet that puts the "pro in protest" skews what most likely was a clean plan and moves it off the grid.

NON WORLDWIDE is a group of African or diaspora musicians and artists. Their tagline is EXORCISE THE LANGUAGE OF DOMINATION. And they're here to shatter every illusion.

# JUST SAY NON!

Even by the platform-agnostic standards of today, NON's activities are dizzying. They're a label, releasing stunning, radical music by musicians from Cape Town to Egypt to Virginia to Britain. They're also magazine publishers who organize talks that run into all night runs, who have opened a NON-branded range of travel merchandise in a duty-free store in downtown New York. For their ambitions go beyond these: NON is a borderless country open to all, a diasporic political faction and a tight group of creative idealists.

AMOBI. After a series of incredible shows and mixtapes, Amobi has just released his debut album *Paradiso*—the epic, collisionist, lit double album. *Paradiso*. It's an epic, complex, urgent, thrilling album, themed around an apocalyptic Edgar Allan Poe poem, and a radio station that flickers through moments of hellishness and total beauty. Kind of what life in America feels like right now.

I like the chaos, throwing different variables in there, letting the chips fall where they may, shattering and breaking the canon as a way. "China told us to love Korean food in Berlin." "The depth and color of the narrative is wider and deeper than one discipiece. The idea of NON is a constant rejection of definition. We're going to tell it ourselves."

## THE NATION

You've issued passports to concert attendees in the past. Is NON a nation? Yes it is. It's a nation, it's a platform, it's an identification. We use the word NON because NON is everything and nothing. It's not limited to one thing. We can do anything. We can work with scientists, non-profit organizations, dancers, mathematicians, publications, designers. We can reflect our interests without things getting watered down. We have citizens all over the world, and I believe in multi-citizenship.

I love that quote, "Work as if you are living in the early days of a better nation." I love that too. NON is very nascent. I'm very concerned about giving ourselves space to develop. It's like a garden. Sow their water in the garden. If people board the water, the garden suffers. The power of the garden is its diversity. It's important to have that multiplicity of voices. The water is data. And the garden is the system and infrastructure we work with.

## AIRPORTS

You work a lot with air travel—you released an album called *Airport Music For Black Folx*, and opened a duty free-style shop of NON-branded travel accessories in New York. What's behind that? I always come back to airports because of what they represent to me. It's a liminal space between cities and continents, and it's a transit space, where we literally are preparing to change our bodies, inside and out, by getting on a plane. It's a very democratic space, but there's so much class things. There's so many codes of society and ideology that brought to surface this really transparent way. It's almost like a no space. It's like someone took white infinity and made a building out of it. I'm very drawn to that in a very tactile way.

My parents are from Nigeria, and often-times Nigeria is on the list of countries for Americans not to visit. So, sometimes I've been questioned and searched heavily, as have other NON artists. I've also had really good experiences at airports. I love to people watch. There's a magic things going, migrants, workers, amazing-looking dogs, the richest people in the country. There's a lot of specificity, but there's also a commonality in this formal way. When statements are isolated in a way, sometimes very mundane actions are very more powerful and because there's some much space around them. Airports are a very "NON" space.

It's between countries, but it's also the only place you can literally point to what a country is. It's a man with a gun saying "You can enter, and you can't." Everything else is secrecy. You can really tell a lot from a country by its airport.

## RIGHT NOW

Your album is called *Paradiso*. Are you optimistic? This time we've been growing. Trump is a benchmark, but a certain politicized feeling has been festering for time, with people like Black Lives Matter, the LG-BTQ rights community, immigration, terrorism, home-grown terrorism and the way information is disseminated online. It's all come to a head. It's like a boiling point.

Sometimes I think like the whole thing has to burn down in order for new life to be birthed. I say that optimistically. I'm not talking about masses dying—I don't want that—but destruction causes creation. It's always dark on before the dawn: in my life, the good things have happened directly after the bad.

I feel good about the future, about the youth, the spirituality in youth, the love. I think that the good will triumph. You can strengthen and promote each other through productive measures. I'm all about shattering illusions, and the more you shatter, the better.



## CHRIST

Your album is soaked in Christian allusion. Why is this so important today? In times of strife which feel very dark, people go to faith to reconcile with what's going on, and [communicate] with something that's larger than themselves. Sometimes Christianity is represented like this fluffy thing, but the bible is super dark. It's got like as hell. There's a mystery in those words. I'm just more malleable with data than some people are.

I identify as a follower of Christ, but I also identify as a queer body. That's often seen as a contradiction in the world, but the way I think about it, it's about queering time and space. I really feel like the Bible did it.

Jesus entered time and space in a body that was queer, because only a queer body can transcend time and space, and change it in physical space. I believe that the body of Christ is here with us now and is changing who we are and our hearts. There's a sacred Blood that unites us together in that way, but that bond becomes more than just me, which connects me to other people, which is The Body. I know—it's a lot.

There's a certain magic element of faith that's important. A leap into that magic. I think, can change hearts. I put that into my music, and it's something that brings me closer to NON artists. Two become one. Transmutation was something I was thinking about heavily on this album.

## MONEY

You're a corporation, rather than non-profit. You had the Duty Free shop, work with Red Bull, and set up Buy-Black Friday. How does money fit in? I always go back to Robin Hood, man. Steal from the rich to give to the poor. Divide it as equally as we can. We believe in walking in the building and saying "We here. We don't believe in everything you believe, but we are here. You need us, we don't need you." We're not playing around, we're smart, you know. Infiltrate and subvert culture in whatever ways we see fit.

It's more honest to operate in these spheres and to politic in them, than go back into the echo chamber and only be heard voices that agree with me. Nah. We need a multiplicity of voices, and we deserve to be heard.

CHARLIE ROBIN JONES  
Photography by Ashely Eiterbach  
Live Photography by Brian Whar

## DIASPORA

For many of the global south, long-distance air journeys are an integral part of life—not a luxury, as in the global north. This may be an obvious point, but it blows my mind. The diaspora has given people of the global south this fluidity. This, I think, changes how we create. The ability to see country to give colors, and also have enough being to assimilate to where we are. People of the diaspora learn to speak in many languages and touch on continents that're in and what they're from. It forces you to think in a way that's multi-levelled, very abstract, and highly conceptual. It's a truth idea.

We've said before that you make music to reject passivity, if you're a migrant, you took the most incredibly active step a person can. Take a lot of gifts. Heavy gifts. And urgency. And you can see that urgency in the work and the conversation. Like, they have so much life. Because you have to bring that life—and light, because it can get super dark. And you have to do it together, because your take your family and culture and identity to survive, if you fall a little bit, you have at least that. There's this double consciousness.

## "INSTRUCTIONS FOR NON-CITIZENS"

- 1— Volunteer at an organization which benefits the quality of life of marginalized people.
- 2— Feed your friends. Share your resources with one another.
- 3— Spread the message of The Non State.

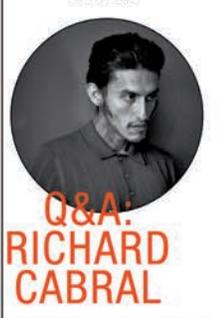
## CLOSING SHOT



## MARTIN SKAUN

What was the thing that turned it round? The truth was I didn't want to spend my life in prison. I spent a year in jail. I had a whole year to think. And through my prayer or whatever, I got five years. But for that whole fucking year, you're thinking you might never come home. What is the effect of all these years getting handed down by the state on the various communities affected? You fuck up the community by having kids grow up without their fathers and mothers. You destroy the community. My best friend was 15 when he got life. If I don't stand behind it, and say this is what made me, I cannot be inspirational. I cannot go into prisons and talk to people. Embracing it has been the most powerful thing. Was getting the Emmy nomination for your setting a validation? Yeah, but a validation I wasn't seeking. I'm happy now. I was in a cell eight years ago. Now I'm out and working and seeing my kids. But it was a surprise, because I just concentrate on the work, and this just meant people recognized the work. What are your feelings about Trump? Well, during Obama's reign, he deported more than any other president in history, so we've always been in the shit in a way! But when the threat becomes real evident, it makes people united. If I get someone else off, I've given them power. This, too. Will. Piss. As a prison reformer, we're in a good place. In California, laws are getting passed, and we just need to push on.

## GANG LIFE



# Q&A: RICHARD CABRAL

Born in the mid-80s into a family of East LA gang members, RICHARD CABRAL, did his first time aged 13, going back to jail every year until he was 25. His longest stint, for attempted murder, was his last. On getting out, he left the gang he had grown up in. With the help of Christian organization Homeboys Industries, he began mentoring those still caught up in gang life and prison, and embarked on a new career as an actor. He secured an Emmy nomination for his portrayal of Hector Titi, a former gang member struggling to go straight, in the excellent A&E series *American Crime*, now in its third season.

"People see me how they see me, and that's all they see," Cabral's character says at one point. And Cabral's own story is one of identity and acceptance—of how the marks of a tough, violent past impact the present. But his story is also one of how hard history can be held close, and how loyalty—to himself, as well as his fellow former gang members—can allow radical honesty to help others. "I witnessed gang, and violence, and everything people growing up there witness," he says, as we speak for an hour about prison reform, power and acting. "I finally came home at 25. And then it turned to what it is now."

GOOD TROUBLE: Tell us about life in LA. Richard Cabral: I'm a second-generation Mexican-American, raised by my mom in East Los Angeles. I grew up in a metropolis of just Mexicans. The inner cities of Los Angeles have been ridden with guns and drugs since the beginning—it was poor, and law enforcement just didn't care.

When the crack epidemic hit, so I guess you could say I was a product of that energy, that time, and that riskiness. *Criminología mexicana* mentions that LA historian Mike Davies said this explosion of gang violence from the 80s onwards was the result of deindustrialization. You have places where jobs were disappearing, so people were heading around instead of working. And this coincides with the arrival of crack...

It was like these two forces that coincided at the same time. Boom. In the south side and in East LA, you have these cities which are all industrial. Right along the LA River, it's all factories and warehouses. So, you those kids with the mind to work, but all you have are drugs. The knowledge now is multigenerational, and has been for the last 15 years. And while it's not as visible as the crack epidemic, it's taken its toll on the communities. The craziness of the stories, mothers killing babies and shit, all that has to do with drugs. The drug really fucked things up.

One thing I heard about solving gang violence was that only warriors can end the war. Yeah, that's a good one. For sure, for sure. To talk about the war, you have to know the war. To talk about death, you have to know death. That's a normality to it. It's the philosophy of a warrior, or a man in the army. It's not abnormal to know you might die, because there's a gang of other motherfuckers that might die with you. They all get it. We talk about death, and we talk about jail. The first time I went to jail as a kid, I looked around and thought "Oh! There's hundreds of others like me!" I remember being young and seeing my uncle go to prison. My uncle has been a gang member since before I was born. You look outside and see gang members. You know the violence and craziness it carries, but you know they're not bad people... They're people.

What was the thing that turned it round? The truth was I didn't want to spend my life in prison. I spent a year in jail. I had a whole year to think. And through my prayer or whatever, I got five years. But for that whole fucking year, you're thinking you might never come home.

What is the effect of all these years getting handed down by the state on the various communities affected? You fuck up the community by having kids grow up without their fathers and mothers. You destroy the community. My best friend was 15 when he got life. If I don't stand behind it, and say this is what made me, I cannot be inspirational. I cannot go into prisons and talk to people. Embracing it has been the most powerful thing.

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CHARLIE ROBIN JONES  
Photography by James Mooney

# 'VIOLENCE = CALLIGRAPHY NO CHANGE'

Over the last few months, artist TAUBA AUERBACH has written out the word 'Persevere' thousands and thousands of times. A series of posters and public installations are now aiming to raise money and awareness for organizations including the Committee to Protect Journalists and GEMS (Girls Education and Mentoring Services).

"My favorite exercise is in Daniel T. Ames' Compendium of Practical and Ornamental Penmanship shows the word persevere written in lowercase script. Each letter is surrounded by a loop, similar to the a in the @ symbol. The loops are all the same but the letters are different, so the exercise teaches you to maintain a rhythm amidst otherwise varying circumstances."

something to do with my hands while I think. Until now, my politics have manifested mostly in quotidian, domestic choices like being vegan, composting and riding a bike. Feel free to roll your eyes. I support a few organizations. Big deal. I've always spoken my mind, but probably too politely. Besides, all of these choices are luxuries, and some of them register as a sacrifice because they actually make my life more enjoyable. They are also, clearly, not sufficient."

"While doing calligraphy I've listened to a lot of speeches made by activists and philosophers. I've asked myself frequently if revolution or any change can take place without violence, and I've heard many sound arguments for why it cannot. Nevertheless, I remain certain that violence = no change, and that it is a doomed methodology for achieving it. In my view, violent means not only don't justify but also don't result in peaceful ends because the notion of an "end" is flawed. Now is the end.

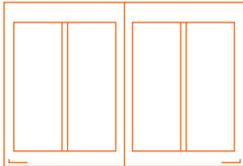


Every moment is the end. Civilization will always be in a state of becoming, so how we become what we want to be is what we choose. "Over the last few months, I've probably written the word persevere thousands times in a hundred ways. I've needed the time to think about what I can truly offer, about what a real contribution might be. I have some ideas, but I don't yet know if any of them are any good. In the meantime, I'm offering these drawings to support and thank some of the people I've held in my mind as I've written the word."

TAUBA AUERBACH  
Persevere posters are available from diasporapress.com for \$25. 100% of profits benefit the Committee to Protect Journalists, GEMS (Girls Education and Mentoring Services), Chinese American Planning Council, and PISE (Philadelphia Lawyers for Social Equity)



# 66. Guide Your Reader



Even the most compelling piece benefits from a design that leads the eye through the material. Rules, drop caps, bold headlines, and different (although controlled) weights and colors can break

up the grayness of many pages of running text and help the reader find various points of interest—along the way. Judiciously sized and placed images further enhance the reading experience.

PROJECT  
*Upfront*

CLIENT  
*The New York Times* and  
Scholastic

DESIGN DIRECTION  
Judith Christ-Lafond

ART DIRECTION  
Anna Tunick

The crisp design of this magazine helps fulfill its mission to engage its teen readers with news of the world and to regard them as “seriously and straightforwardly as they regard themselves.”

**NATIONAL**

## A Girl in Exile

**After the FBI pegged her as a potential suicide bomber, the 16-year-old daughter of Bangladeshi immigrants living in New York was forced to leave the United States**

**ALARM BELLS**

As suicide bombings mount overseas—and with teenage girls among the perpetrators—there is no doubt that the government’s intelligence efforts are spurred by legitimate fears. But Tashuba says she opposes suicide bombing and that the government treated her like a criminal simply for exercising her freedom of speech and religion. She believes she was singled out because she is not a U.S. citizen, which allowed investigators to invoke immigration law, bypassing juvenile and criminal proceedings. “That gave them the green light to get me out of my family,” says Tashuba.

The USA Patriot Act, enacted by Congress after the terrorist attacks of Sept. 11, 2001, provides for heightened domestic security against terrorism; it also facilitates surveillance procedures. A former FBI agent, presented with the known details of Tashuba’s case, cites pressures

security is still shrouded in government secrecy. This account, therefore, is in large part Tashuba’s, since federal officials will not discuss the matter.

But as the first terror investigation in the U.S. known to involve minors, Tashuba’s case reveals how deeply concerned the government is that a teenager living in America might become a terrorist. And it has stoked the debate over balancing government vigilance and the protection of individual freedoms in the post-9/11 world.

It is not known what prompted authorities to investigate Tashuba, who says the accusations against her are false. She says that the government apparently discovered her visits to an Internet chat room where she took notes on sermons by Sheikh Omar Bakri Muhammad, a London-based Islamic cleric long accused of encouraging suicide bombings.

“I would have it on for a few minutes, then I would be going to CVS for my mom, whatever.”

Parts of the broadcasts have long alarmed counterterrorism investigators, who say the Syrian-born Sheikh urges young Muslim men worldwide to support the Iraqi insurgency on the front line of “the global jihad,” and praises the 9/11 hijackers and suicide bombings. In January, The

**By Nina Bernstein in Bangladesh**

Nina Bernstein visited Bangladesh for The New York Times, additional reporting by William K. Rashbaum and Saad Mulkerrani

NOVEMBER 14, 2003 9

**Agents later seized Tashuba’s diary, schoolwork, phone book—and the computer she had repeatedly tuned to Sheikh Omar’s sermons.**

From the moment Tashuba reported that when a female friend asked whether women are allowed to be suicide bombers, she felt she had been “singled out,” she says. “This is not a problem; there is no terrorism.”

Tashuba says she says more times up while she learned. What she also could do was talk of a computer Islamic man that would talk to her. “I don’t talk to him because I don’t want to be a terrorist.”

**A BOMB AT THE DOOR**

On March 4, when FBI agents Faria Younis knocked at the Harker family’s door, she and her parents did not know that they were FBI agents, says Tashuba’s mother. They claimed to be from a bank coming following up on the police report from the month earlier when Tashuba could not sleep. Her mother usually sees Younis at her daughter’s birthday.

From the moment Younis walked in, says Tashuba, she started pushing through Tashuba’s reports. She was especially interested in a page with a diagram highlighting the word *suicide*, which Tashuba says was part of her sermon or class discussion about why religious systems are.

According to Tashuba, Younis began questioning, “Is Islam just a terrorist act?” and “Is one thing wrong if you’re not a Muslim?”

Tashuba, who had many friends, became nervous and skeptical. “No, I’m just a girl,” she protested.

Agents later seized Tashuba’s diary, schoolbook, and

phone book—and the computer she had repeatedly tuned to Sheikh Omar’s sermons. Tashuba’s mother is in the hospital because of the fear that she would be killed.

“They thought I was an American because I didn’t wear a hijab,” Tashuba says. “But in my high school when we had Communion, Democracy, Republicanism, Catholicism—all types. In all our classes, we were told, ‘This world is not your religion, and you should not.’”

Tashuba says she never believed when she debated the Green Jihadists of God with Younis. “I don’t know how much she had been convinced about what she’d influence on young immigrants in Great Britain.”

“I got nervous,” says Tashuba.

**HELD FOR QUESTIONING**

On March 24, a dozen immigration agents raided Tashuba’s home. She says the agents told her, “You must have admitted you’ve been legally and we have to take you, or we will probably be arrested the next day.”

An immigration lawyer, says the FBI was waiting, along with a 16-year-old girl from Queens whose Tashuba knew slightly from a Manhattan mosque. The girl was taken to a detention facility pending deportation to her country, Romania.

After that night of frantic inquiries by Tashuba’s parents, The New York Times learned that the two teen-age girls being held for questioning by the FBI.

“They tried to convince my mom,” Tashuba says. “They had their little tactics—come with one question, try to get more answers. ‘What I did say, they were, like, misleading me.’”

According to a government document provided to The Times, the FBI accused that the girls’ parents’ testimony was based on the security of the United States had been exposed that they had been in contact with Younis. The document also said that the girls’ parents had been interviewed and that Tashuba was neither asked nor threatened, and recommended her release. But the agents, Tashuba

says being “trying to link me to the psychological state.”

The questioning went on the next day, March 25, says April 1, Tashuba dug in her heels, especially on her father’s behalf. “I have a document, you have a right to fight back,” Tashuba declared, citing Konrad Lorenz.

The other girl whose case was recently reported in school in March, says she was not allowed to discuss the case. But her mother asked to see “business documents” with Tashuba and two younger children, and an immigration judge issued the temporary order. Tashuba’s father and 14-year-old brother moved to living in New York.

As one press in the country, Tashuba said she had went over to America, hoping, “I was sure my mom had been on liberty.” But now she wishes for one more day in New York. “I’m not another.”

**UNLAWFUL PRESENCE**

When the Bangladesh Consul General in New York asked the government for an explanation, the Department of Homeland Security replied. The wife says Tashuba was being held but “not held” present in the U.S.

NOVEMBER 14, 2003 9

Large drop caps, bold subheads, and strong pull quotes provide color, texture, and interest, while an illustration surprising a photo adds texture and depth. The pages are full but seem spacious.

Rules containing dropout type enhance elements, such as decks (similar to taglines) and pull quotes. A bold rule containing a caption leads the eye to an intriguing image.



## EMROZ KHAN IS HAVING A BAD DAY



**International**

**E**mroz Khan destroys for a living. He dismantles car engines, slicing them open with a sledgehammer, tearing out pistons, and throwing the metal entrails into a pile that will be sold for scrap. His hands and arms are stained a rich black, like fresh asphalt, and ribbed with scars.

He is 21 and has been doing this sort of work for 10 years, 12 hours a day, 6 days a week, earning \$1.25 a day. Emroz rolls up his sleeve and puts his finger along a bulge on his forearm; it feels as hard as iron. It is iron, a stretch of pipe

he dove into his body by mistake. He cannot afford to pay a doctor to take it out.

"We work like donkeys," Emroz says, a few paces from the tiny shop where he works in Peshawar, a city in northwest Pakistan. "That's what our life is like. It is the life of animals."

Javed Khan watches with apprehension. Javed, who is 17, began chopping up engines four months ago when he left school because he could no longer pay the fees. Javed wishes he could be one of the clean-cut medical sales reps he sees at the nearby hospital. "I do not have the education," he acknowledges. "It makes me sad to think about it." —

By Peter Maass

Which is not unusual, and helps explain why Pakistan's youth are tinder for Islamic extremism.

AT WORK: Emroz Khan, center, chops engines into scrap for \$1.25 a day.

**I**f you want to understand why young Muslim men line up to be suicide bombers, you would do well to stroll down Cinema Road, where Emroz and Javed work. You would hear the chanting call to prayer, the shouts of peddlers selling beated bananas, the groans of buses so overloaded that passengers ride on the roofs, and the cries of maimed beggars pleading for a few cents. And all around, you would notice young men for whom life is abuse. The population of Peshawar (pronounced puh-SHAW-ur) reflects the population of Pakistan as a whole—63 percent are under the age of 25.

Most of those young men are not burning effigies of President George W. Bush or fighting Pakistani riot police. Their anger is only loosely expressed, often because they are struggling to survive and cannot afford the luxury of taking an afternoon off to join a demonstration.

They believe, or can be led to believe, that America is to blame for their misery. Many are adults, cut off from their social foundations. Perhaps they moved to the city from dying villages, or were driven there by war or famine. There is no going back for them, yet in the city there is not much going forward; the movement tends to be downward. As they fall, they grab hold of whatever they can, and sometimes it is the violent ideas of religious extremists.

one he attends is of the extreme variety, as most are these days. I meet him at a mosque organized by a pro-Yahyan religious party.

"The American leaders are very cruel to Muslims, so that is why I am taking part in the demonstration today," he says politely. What he means is that America supports Israel, which is seen in the Muslim world as oppressing Palestinians, and supports certain Arab regimes, such as the one in Saudi Arabia, which are regarded as corrupt and oppressive.

In the background, a speaker is railing against Pakistan's military government, which supports the U.S. anti-terror campaign. "The generals are stupid," the speaker shouts. Then, like a rock star inviting crowd participation, he calls out, "Genocides!" and the crowd roars back, "Soqat!" They are quick learners.

Aziz did not fall into religious extremism by choice; his preferred path, of becoming an engineer, was closed off by poverty. This is common in Pakistan. Poor families do their best to send a son to school, but in the end they cannot manage. The son will get a backbreaking job or maybe keep the donkey's life at bay by enrolling at a madrasa, most of which offer free tuition, room, and board. That's where they learn to think it's honorable to blow yourself up and a crowd of non-Muslims and that the greatest glory in life is to die in a holy war.

**1,000 BRICKS A DAY, SIX DAYS A WEEK**

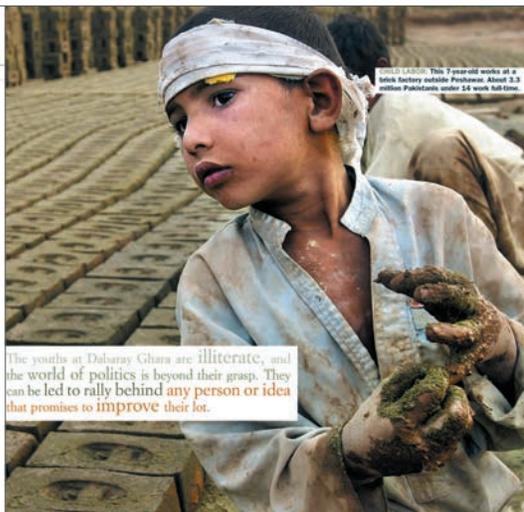
**O**n the outskirts of Peshawar is Dabray Ghara, an eye-pore of pits in which several thousand men, mostly Afghan refugees, make bricks. This labor, literally backbreaking, pays next to nothing and takes place outdoors, no matter how hot or cold.

Bahktar Khan began working in the pits when he was 10. He is now 25 or 26. He isn't sure, because nobody keeps close track. He works from 3 in the morning until 3 in the afternoon, making 1,000 bricks a day, six days a week, earning a few dollars a week. He is thin, wears no shirt or shoes, and he cannot believe a foreigner is asking about his life.

"Life is cruel," Bahktar says. "You can see for yourself. You wear nice clothes and are healthy. But look at us. We have no clothes to wear, and we are not healthy. Your question is amazing."

The youths at Dabray Ghara are illiterate, and the world of politics is beyond their grasp. They can be led to rally behind any person or idea that promises to improve their lot. "I don't know about politics, but for our problems, I know the world comments," Bahktar says. "All humans should be equal, but we are not. . . . We arrived from Afghanistan 15 years ago. Since then I blame America."

Peter Maass is the author of *Line Thy Neighbor: A Story of War, Its Sacrifice of the Conflict in Bosnia*. Copyright 2001 Peter Maass.



The youths at Dabray Ghara are illiterate, and the world of politics is beyond their grasp. They can be led to rally behind any person or idea that promises to improve their lot.

because it used to support us, but now it leaves us in a place like this. So if someone is fighting a jihad against America, I would support them. But if America is willing to help us, we support that, too."

### VIDEO GAMES & A FARAWAY FATHER

**I**hsan is Din is enrolled at a civil engineering college in Peshawar. Ihsan, 18, speaks good English, and he has the ultimate luxury in Pakistan—pocket money, which is why I ran into him at a video parlor. Compared with Emroz and the brick makers and most youths here, Ihsan has it good. But there's a catch. Pakistan is one of the poorest countries in the world. Even with a degree, it's very hard to get an

engineering job. You need connections and money. Ihsan's family doesn't have enough of either.

"It is a game of money," he explains. "Even if you are a good engineer, you will not get a positive response when you apply unless you pay. This has been the truth for 20 years."

The second catch is this: Ihsan's father is staying in the United Arab Emirates, where he works as a taxi driver earning infinitely more than he could in Pakistan. He sends money back to his family so that his children can eat well and go to school, but he doesn't earn enough to buy a plane ticket home.

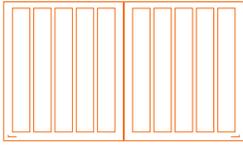
"I have not seen my father for eight years," Ihsan says. "Is that right? He sends pictures and calls. But we don't want

The strong structure of the page format is enlivened by a smartly chosen photo and white boxes that break into the image.

Color, caps, rules, and boxes pull the reader to the text start. Typographic elements work well together and lead to a touching photo.

## BREATHING SPACE

# 67. Pace Yourself



Layout is storytelling, especially in a highly illustrated work with multiple pages. Many projects, especially book chapters or feature articles in magazines, involve devising layouts for multiple pages or screens.



Opening spreads provide opportunities for full-bleed layouts. This spread dramatically sets the scene for what follows, much as titles set the tone for a film.

**PROJECT**  
*Portrait of an Eden*

**CLIENT**  
Feirabend

**DESIGN**  
Rebecca Rose

A book detailing the growth and history of an area employs varied spreads to guide the reader through time.



Varying type sizes, shapes, columns, images, and colors from one page or spread to the next guides the flow of the story and provides drama.



**Coccoloba**  
 Coccoloba leaning against a coconut palm in Lummus Park wearing a playmate, 1936. A hedge of *Melaleuca leucadendron*, a relative of the *Nibocela*, is in the background. Showing the length of Ocean Drive from South Beach to 10th Place, Lummus Park was donated to the City in 1972 by the Lummus Brothers Ocean Beach Realty Company.

A Bermuda grass lawn was immo-  
 bility started with the  
 house that its aggressive  
 root system would  
 supply strong under-  
 ground curbs to hold  
 the sandy soil in place.  
 Coconut palms were  
 planted as well, to  
 provide living shade  
 and a sense of scale.  
 Finally, a ten-foot-wide  
 sidewalk was installed.  
 From 1912 to 1917,  
 the Lummus Brothers  
 spent \$40,000  
 to create and maintain  
 Lummus Park for the  
 people of Miami Beach.

**Left:**  
 Barbara June Oka  
 poses by the Ocean  
 of Gold (Cocoanut  
 Isle Station). Her right  
 arm mimics the smooth  
 bark of a trunk of  
 momentum and growth,  
 the stone and rock are  
 brittle structures.



**Heating Plant**

The flowers of *Cassia*  
 blue were added to early  
 coastal architecture in  
 the placement of plants  
 to heat. *Cassia* is a  
 shrub with green leaves  
 and yellow flowers. It  
 is native to the Indian  
 subcontinent and is  
 a member of the  
 Fabaceae family. It  
 is a hardy plant that  
 can tolerate a wide  
 range of soil conditions  
 and is a good choice  
 for coastal landscaping.  
 The flowers are a  
 bright yellow color and  
 are a popular choice  
 for landscaping in  
 warm climates. The  
 plant is a member of  
 the Fabaceae family  
 and is a good choice  
 for coastal landscaping.  
 The flowers are a  
 bright yellow color and  
 are a popular choice  
 for landscaping in  
 warm climates.

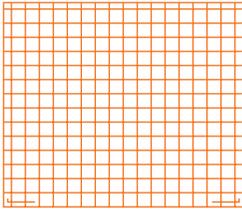


**Miami Beach  
 of the Orient**  
 Mayor Harry Oka  
 visited Miami Beach  
 participants in  
 1910. Oka was  
 newly-arrived people  
 to the city from  
 Japan and  
 Hawaii. The city  
 was a hub for  
 Miami Beach and  
 Japan. This  
 trip was a  
 and a  
 history for Miami  
 Beach.

In recognition of  
 his many years of  
 service to the  
 city, Oka was  
 named Mayor of  
 Miami Beach in  
 1910. Oka was  
 a member of the  
 Japanese community  
 in Miami Beach  
 and was a  
 leader in the  
 city's development.  
 Oka was a  
 member of the  
 Japanese community  
 in Miami Beach  
 and was a  
 leader in the  
 city's development.

Illustration  
 by Carlotta Oka,  
 c. 1910

# 68. Create an Oasis



To present a sense of authority and focus attention, less is indeed more. Space allows the viewer to concentrate.

Also see pages  
138–139

**PROJECT**

Cuadro Interiors  
capabilities book

**CLIENT**

Cuadro Interiors

**DESIGN**

Jacqueline Thaw Design

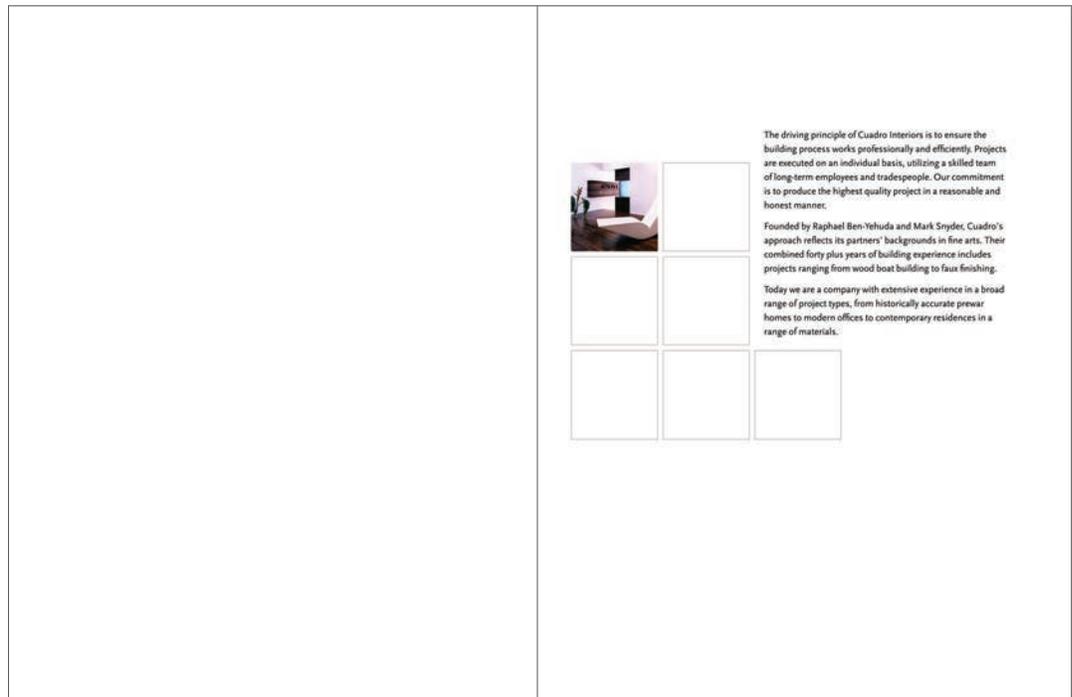
**DESIGNER**

Jacqueline Thaw

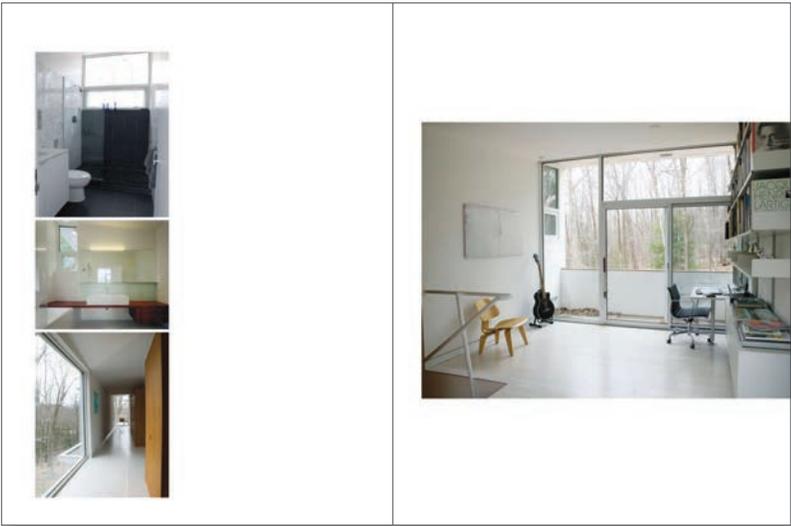
**PRIMARY PHOTOGRAPHERS**

Elizabeth Felicella,  
Andrew Zuckerman

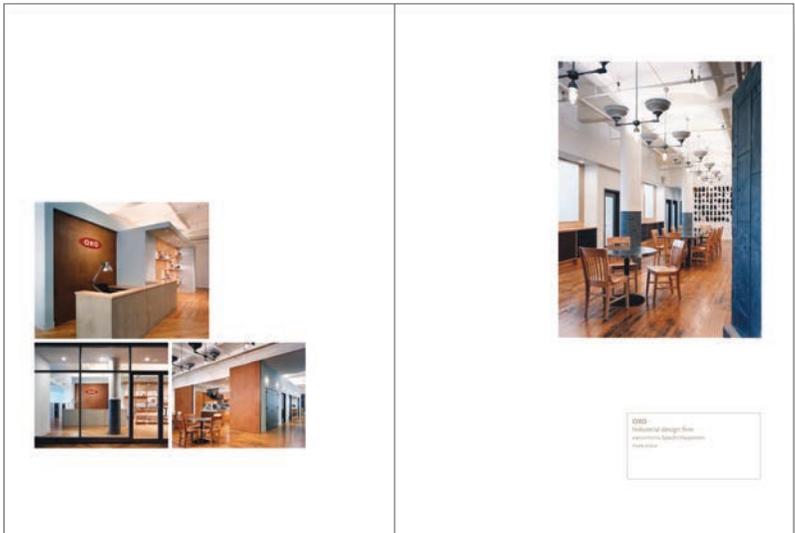
Founded on a modular grid, a capabilities brochure for an interior design firm is stripped down to focus on the featured homes and offices.



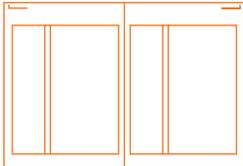
A modular motif introduces the piece.



An oasis of white affords the reader an opportunity to linger over every aspect of the images and information.



# 69. Let the Images Breathe



A spare page will quickly direct the focus on the photo or illustration being featured. Viewers can take in the main attraction without distraction.

## MAKING SPACE

As always, the content of a piece leads the designer in apportioning space for text or images. If the text refers to specific photos, art, or diagrams, it's

clearest to the reader if the image appears near the reference. Flipping forward or backward through a piece to compare text is counterproductive.

Scale of images counts, too. Enlarging a piece of art to feature a detail lends energy to a spread. As for getting attention, image surrounded by white space tends to draw in the viewer more than images that are grouped with many other elements.

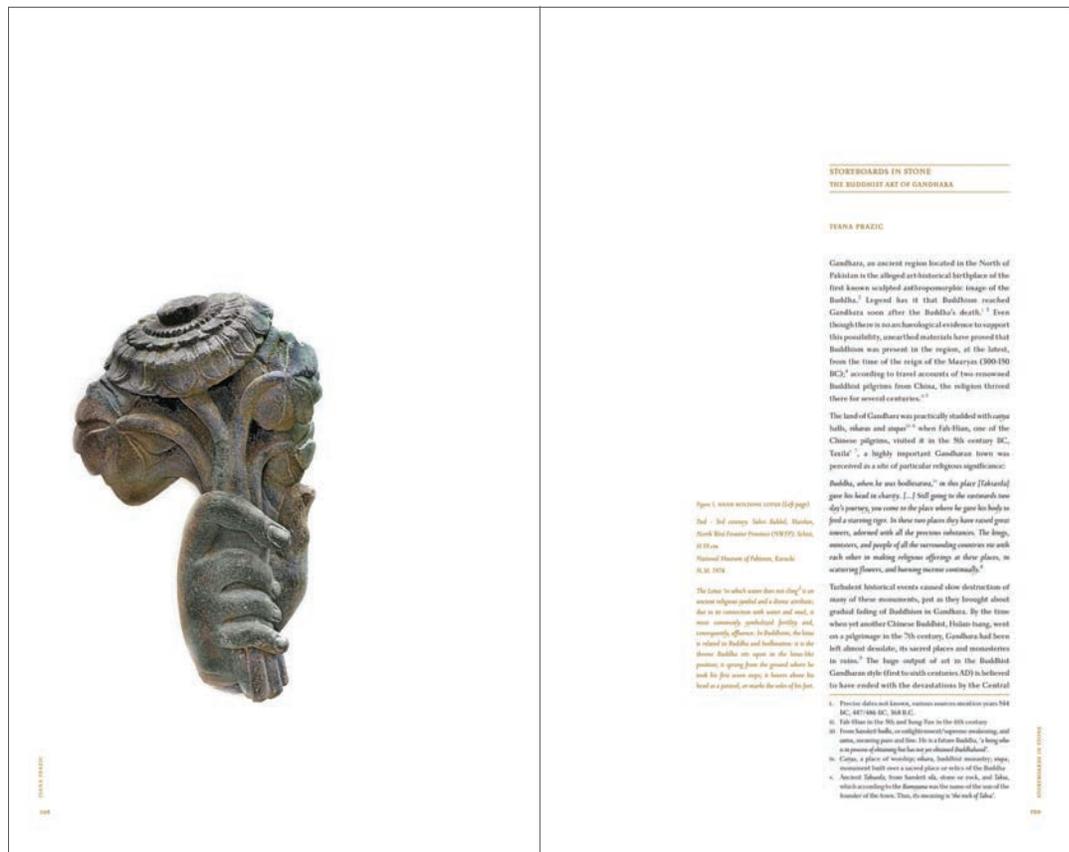
Also see pages  
136–137

**PROJECT**  
*Mazaar Bazaar: Design and Visual Culture in Pakistan*

**CLIENT**  
Oxford University Press,  
Karachi, with Prince Claus  
Funds Library, The Hague

**DESIGN**  
Saima Zaidi

A history of design in Pakistan employs a strict grid to hold a trove of Pakistani design artifacts, with ample resting space built in.



An essay, titled “Storyboards in Stone,” features a hand holding a lotus; it’s given plenty of room and is balanced by captions, an essay, and footnotes on the opposite page.



Packaging for hair oil is paired with a portrait, with plenty of room for review.



Paintings and patterns, one from the back of a truck, create a colorful textured layout.



A strong image opens an essay.

AIM: PUBLICITY DESIGN AS A REFLECTION OF LOLLYWOOD FILM CONTENT

RIYAZ ZAHEDI

Bassam believes in scarlet and gold, gaudy clothing, bangles in beige and black, blood—our sweat-drenched whites in diabolical green and purple, nothing captures the essence of commercial film in the subcontinent better than its medium of publicity. Literally larger than life, cinema bill boardings depict as much action and emotion on canvas as film-makers register on its three hours of celluloid. As a result, they inevitably evoke the visual chaos we have come to associate with Bollywood,<sup>1</sup> the Pakistani film industry.

Billboardings and posters are the first point of contact between the film and its target audience. The 'red' 'on its' splash of colours depicting dramatic scenes of sex and violence is calculated to have the masses lining up outside waiting booths. Before television promotions and mass marketing made film publicity itself an art, these melodramatic billboardings were solely responsible for enticing audiences into darkened theatres screening black and white films. Even now, no cinema district would be worth its name if it did not offer an array of exaggerated, multithread interpretations of silver screen fantasy.

Much like film posters on the back of horse-drawn rickshaws<sup>2</sup> and motorised rikshaws—which long preceded mobile advertising in the West—cinema billboardings came to be identified as a uniquely Subcontinental medium of film promotion, even though the films being promoted were often Hollywood musicals adapted to suit the indigenous taste for wawwads.<sup>3</sup> Echoing the diversity of the region, the singular film poster—a staple of film publicity worldwide—was translated into two- or three-storey-high works of art for the street. As such, cinema billboardings or street art in the real sense of the phrase became popular, looting, annoying, trash, and disposable, the billboardings served only as long as the films they represented succeeded.

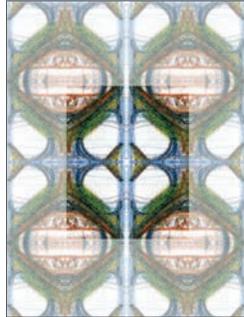
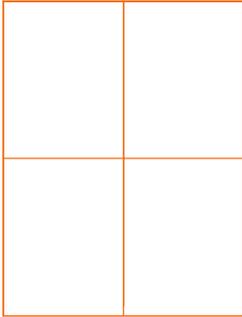
<sup>1</sup> Also meaning wires, the title of an epic film from the 1970s.  
<sup>2</sup> A wooden horse.  
<sup>3</sup> The Pakistani cinema industry primarily based in Lahore is popularly known as Lollywood, a pun on Hollywood's Bollywood derived from the Hollywood Studios.

<sup>4</sup> Horse-drawn carriage.  
<sup>5</sup> Pink flowers.

Photo: courtesy of the artist. All rights reserved. Photo: courtesy of the artist.

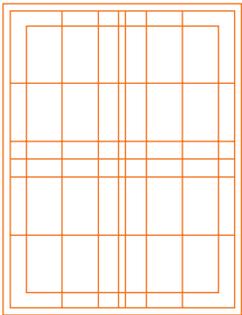
## IMPERCEPTIBLE GRID

# 70. Map It Out by Hand



Sketching gives form to ideas and helps to plan the layout of a publication or page. Initial sketches may look more like scribbles than recognizable elements, but they can give form to an overall plan or concept. When including one or more images within a larger concept, it's a good idea to organize templates and a grid to plot how various elements in a piece of art fit and work together.

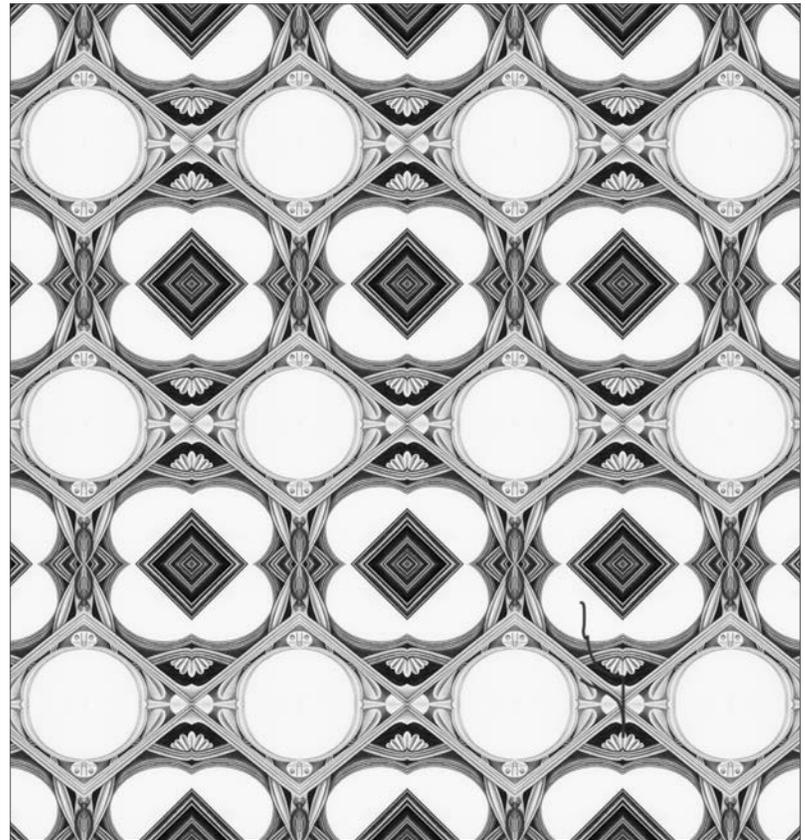
Roughing out an idea and a template can save a lot of work. Few people have time to repeat steps. Plotting is vital, whether a layout includes type, images, or hand-drawn combinations of both.



This sketch shows both thinking and planning processes and a method of organizing the multiple images contained in the overall piece of art.



ABOVE AND BELOW: With the big picture taken care of and mapped out, each separate piece can be designed.



The project is about pattern and planning, as well as wrangling cover art for many different books within one large book jacket.

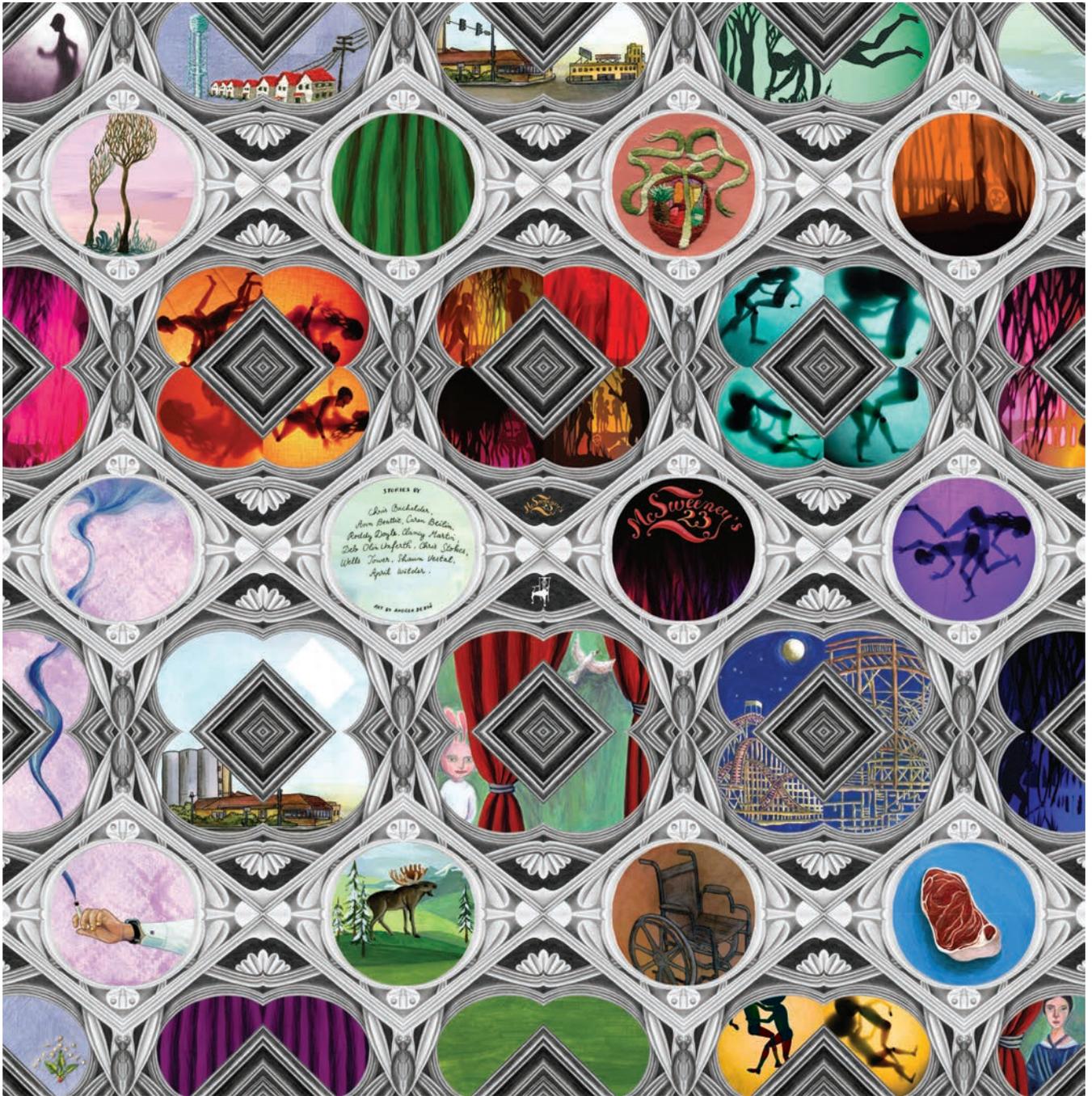
**PROJECT**  
*McSweeney's 23*

**CLIENT**  
McSweeney's

**DESIGN**  
Andrea Dezső

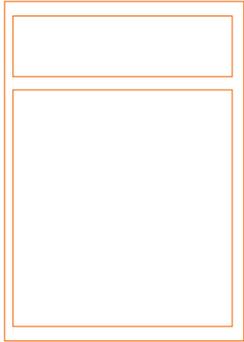
**MANAGING EDITOR**  
Eli Horowitz

In this jacket for *McSweeney's 23*, artist Andrea Dezső's hand-drawn, mirrored, and repeated pattern unifies work created in various media. Pencil drawings, hand embroidery, photographs of handmade three-dimensional shadow puppets, and egg tempera paintings coexist easily within the strong framework. For this project, Dezső used the computer only for scanning and compositing.



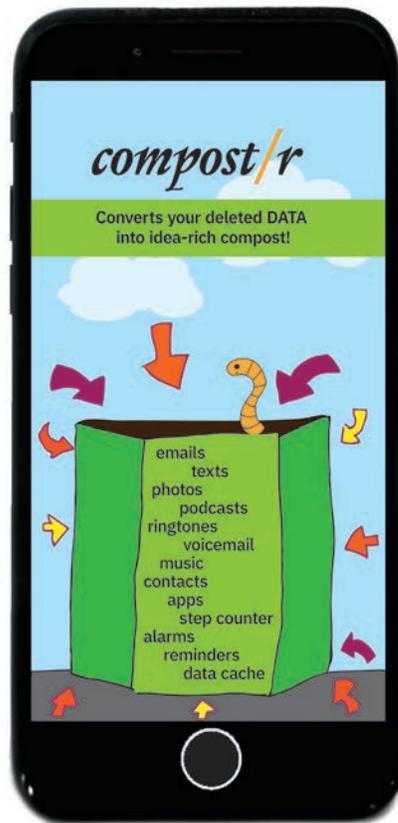
Frames within frames contain illustrations for ten front and back covers, one for each of the stories included in *McSweeney's 23*. All ten covers are further combined in a wraparound jacket that unfolds into a full-size poster suitable for display. The hand-drawn visual framework is such a successful unifying element that separate pieces of art fit together into an even-greater whole.

# 71. Wrangle Anarchy with Hierarchy



A consistent, simple band enables navigation through the steps of composting data.

Dealing with too much data can be complicated and messy. A simple horizontal band with clear explanations and instructions can wrangle the overwhelming into the comprehensible.



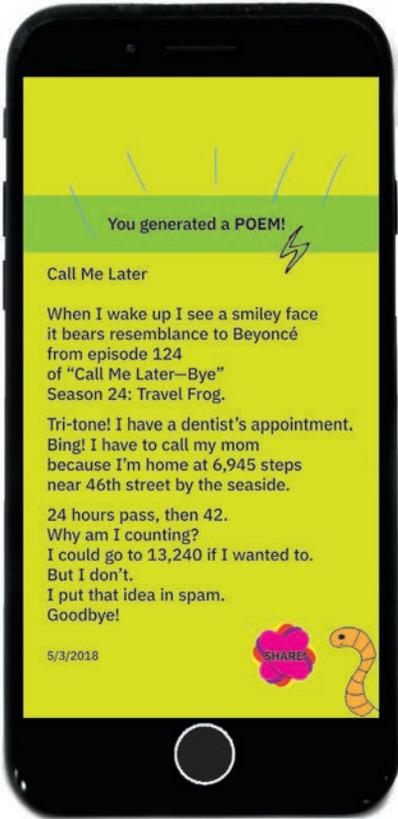
PROJECT  
*compost/r*

CLIENT  
Dopodomani

DESIGN  
Suzanne Dell'Orto

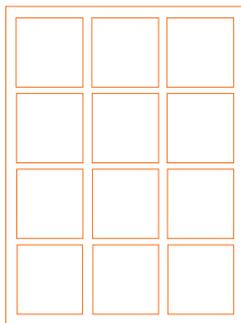
ILLUSTRATOR  
Nina Lawson

An app that echoes composting in the physical realm, *compost/r* wrangles a phone's deleted data into poems, patterns, ringtones, and music.



## IMPERCEPTIBLE GRID

# 72. Use Organizing Principles



Designers use the basic principles of grids even when they are used instinctively instead of strictly. Some designs are clearly planned on a grid. Others are more optical. Still other designs have only the hint of an underpinning.

Also see page  
27

### PROJECTS

*Some Fun*, *I'm Special*, and  
*American Nerd*

### CLIENT

Simon & Schuster, Inc.  
Scribner, an imprint of Simon  
& Schuster

### *Some Fun*

ART DIRECTOR  
John Fulbrook  
DESIGNER  
Jason Heuer

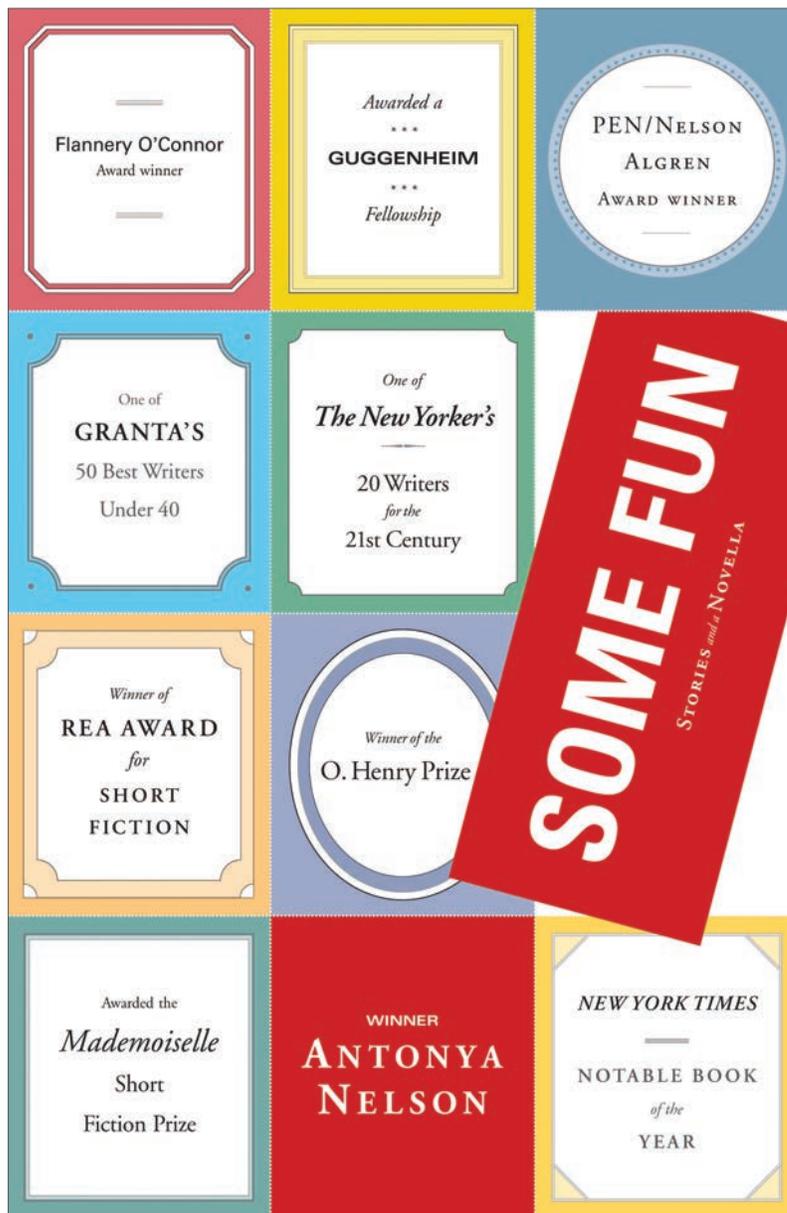
### *I'm Special*

ART DIRECTOR  
Jackie Seow  
DESIGNER  
Jason Heuer

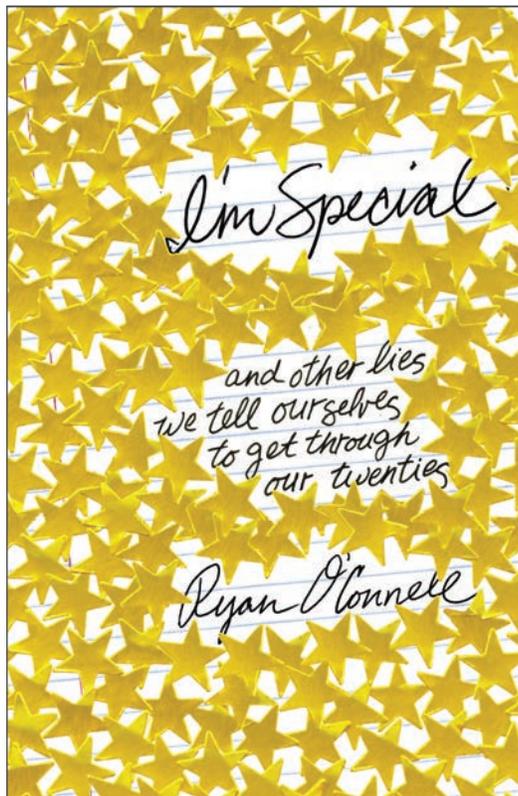
### *American Nerd*

ART DIRECTOR  
John Fulbrook  
DESIGNER  
Jason Heuer  
PHOTO ILLUSTRATIONS  
Shasti O'Leary Soundat

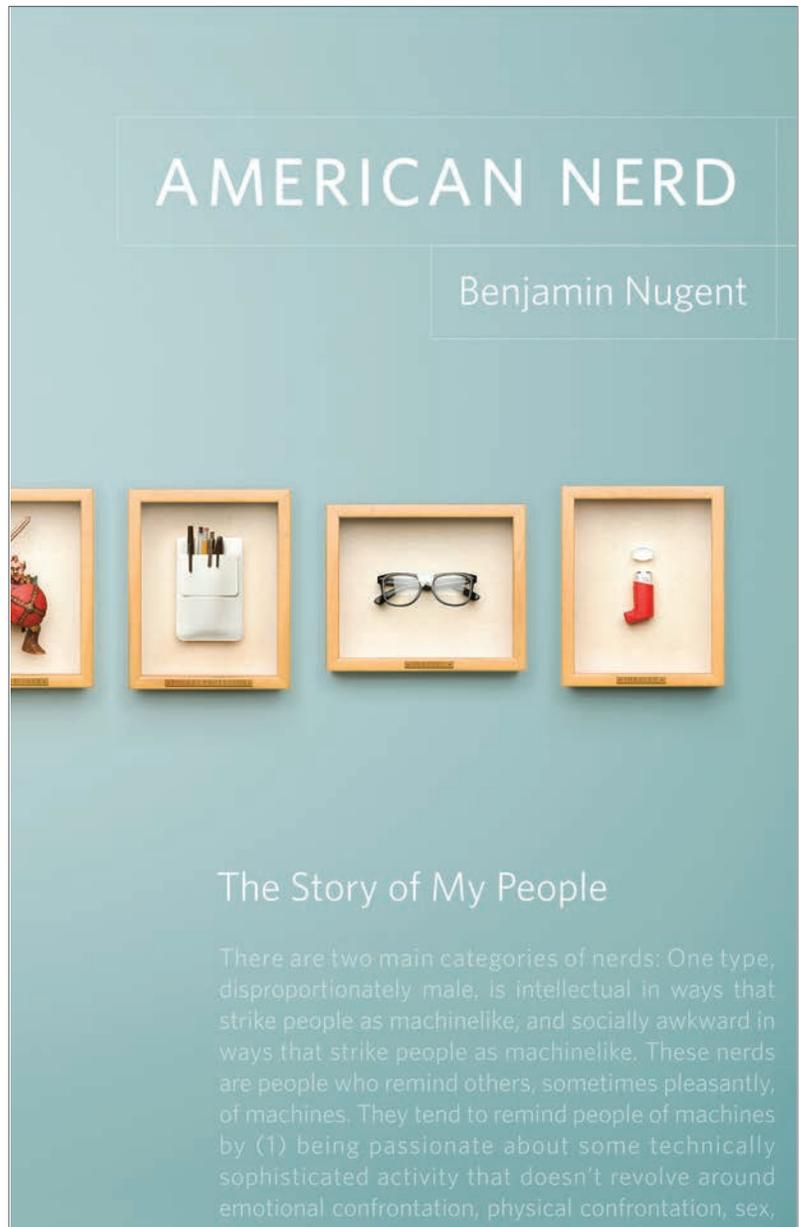
Three book jackets show  
three uses of grids in varying  
degrees of rigorousness.



*Some Fun* uses a strict grid  
and then breaks it for the title,  
which is . . . some fun.



*I'm Special* is so special that it throws the grid out in favor of an organic feel, with a hint of blue-lined paper to accentuate its nongrid organic aspects.

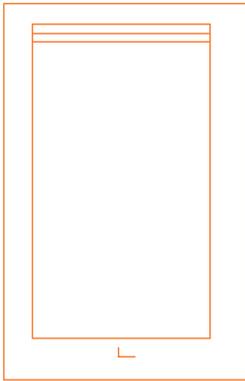


*American Nerd* uses an optical grid—as opposed to a mathematical grid—that galleries use, as shown on the clever back-to-front concept and photo.

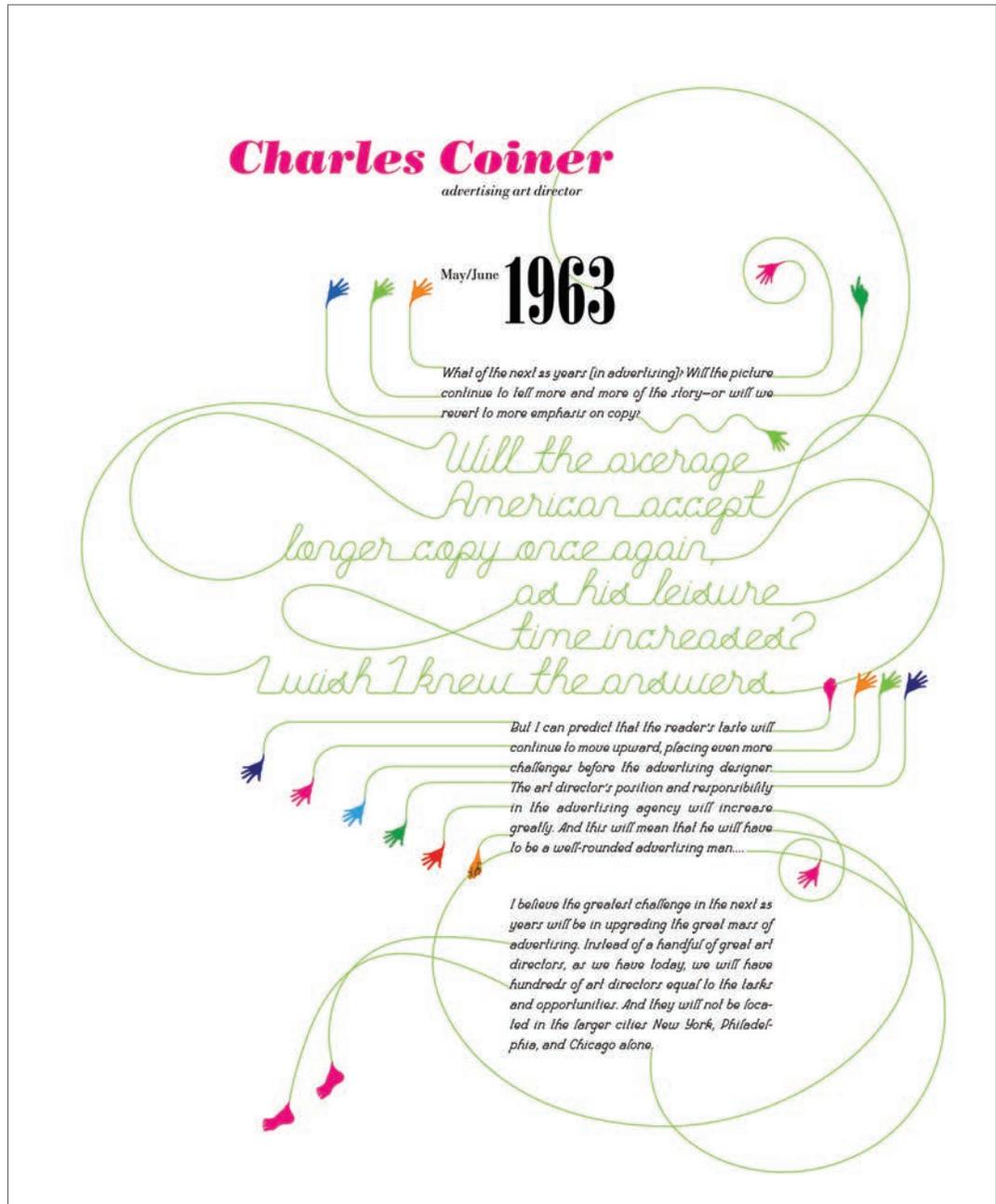
#### OPTICAL GRIDS: INSTINCTUAL RATHER THAN MATHEMATICAL

The designer of these jackets thinks artists naturally use the grid and the golden ratio in addition to purposefully applying them. Like many designers, Jason Heuer uses an optical (instinctual rather than mathematical) grid when designing and applies a mathematical grid to clean and line up design elements at the end.

## 73. Maintain Fluidity



A well-structured design has solid underpinnings, even when a framework is not immediately noticeable.



PROJECT  
Magazine illustration

CLIENT  
Print magazine

DESIGN  
Marian Bantjes

Pages created for a design magazine have a hand in a return to the craft of detailed typography.

MARIAN BANTJES ON CRAFT

"I work with visual alignment. I can get pretty fanatical about this, making sure there's some structure in the piece. I'll align things with parts of imagery or strong verticals in headlines, and I'll fuss and fiddle a lot to make sure it works out. I'm also fanatical about logical structure, hierarchy of information and consistency. I believe that design and typography are like a well-tailored suit: the average person may not specifically notice the hand-sewn buttons (kerning); the tailored darts (perfect alignment); or the fine fabric (perfect type size) . . . they only know instinctively that it looks like a million bucks."

THIS PAGE AND OPPOSITE PAGE:  
Marian Bantjes pays formal attention to typographic details, such as justified paragraphs, with consistent letter- and word spacing and typefaces from a particular time period that look all the fresher for her sharp eye. What really makes the page sing, though, is her illustrative, calligraphic wit.

**Rudolf Modley**  
design consultant May/June **1962**

*If these lines were to be printed in 1992 instead of 1962, they would look very different—even if they were to say the same thing. This is so because our means of conveying ideas through letters and numbers are sure to be in for an overhaul in the next decade.*

*Once we look at our alphabet with critical eye, it is clear that it needs improvement. The letters are supposed to be sound symbols, used to compose words. Maybe they were true sound symbols in the days of the Romans—they are certainly no such thing for today's English-speaking people.*

*Another reason why the alphabet needs improvement is that some of its 26 letters (such as X and Q) are pretty useless and could easily be done without. Some other letters, such as Z, although harder to replace sound-wise, are rarely used. The probability of Z's occurrence is .00077 as compared with .1305 for E. Almost equally rare are the X, J, and Q.*

*And while we are eliminating useless letters, isn't it likely that capitals will be dropped altogether before too long?*

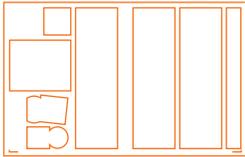
*archie and mehlabel as well as herbert bayar are apparently doing well without capitals right now.*

*Up to now, we have been cutting down the number of characters—from 26 (if we count letters in both caps and lower case) to, let us say, somewhere around 22—quite an impressive slash. But my forecast is that the more revolutionary change that is going to happen will be on the side of increases in characters.*

*What are the new characters likely to be? My guess is that they will not be sound symbols like A and E but concept symbols or word symbols or "operators." A few are already on my typewriter: #, \$, %, @. But more and more important ones are likely to follow....*

*The development of a basic set of 20-odd workable, simple, and definite symbols for concepts and operators could do much to simplify and clarify communication. The task of selecting a small set of symbols which would be most useful might well call for the creation of a body comparable to the French Academy. The design of the new symbols could represent a major challenge to the designers of years ahead.*

# 74. Plan for Interruptions



Planning is one of the foremost principles of design. Formats are plans. Grids are plans. Interruptions can be a major part of the plan, and typography can be part of a very clear plan for interruptions. By determining what name or feature is worth setting larger or bolder, what needs a color,

and whether a drop cap is helpful or necessary, a designer makes decisions about what can be considered typographical interruptions.

Varying image sizes can also provide controlled interruptions, giving energy and excitement to a piece or spread.



**sylvia tournerie** revisite les formes des avant-gardes.

**D**ans une ère de création graphique française, la production de Sylvia Tournerie est un échantillon typographique d'une génération, tout en étant singulière. En 2008, la graphiste prend l'empreinte d'une livraison clairsemée mais régulière. Deux ans d'indépendance, et cette liberté d'action rejoint l'air avec une même fragilité dévouée et dévouée. Son dernier travail est un "y'allais" de singlicité, elle a composé un univers cohérent, tout en variation, pour le groupe Prototypes. Pour leur dernier album, Synthétique, Sylvia Tournerie manipule une répartition formel basique, un triangle, deux couleurs, le noir et blanc. Peu d'éléments, mais l'effet s'équilibre. Son plaisir d'explorer une communication avec un minimum d'éléments est une volonté sur ce motif, et constitue une audace typographique.

**revenir sur son parcours**  
 À sa sortie de l'école Polytechnique, ses commandes d'intégration revues sur le répertoire de la musique électronique. Non pas que le culture ou l'époque public ne l'intéressent pas - "la forme est un objet de dialogue", mais la musique lui offre l'occasion d'explorer ses premières manipulations. Le groupe Deino lui demande de créer son image et lui assure ainsi son graphique libre. Suivront d'autres interventions de labels indépendants qui lui offrent un espace d'expérimentation à l'aise de construire son répertoire, de s'affranchir d'une certaine posture, puisqu'elle se rend compte que tout est possible. Les pochettes se succèdent et donnent le jour à une palette variée, alliant à son registre constructif et typographique (Deino, Nova Jovani) à des collages provocants et plus tristes (Deino, New York). Même dans



**pour l'art et la musique : constructions et collages** par vanina ritter ■ ■ ■

années 1990, la musique électronique est un territoire expérimental et propice aux compositions graphiques. À l'image des samples, les mariages exotiques de sons, le tempo électronique trouve une écho dans le visuel, donnant naissance à une dizaine d'alphabets. En effet, pour chaque sample, il détermine une typographie dérivée de la structure de son. Le résultat est une suite de lettres, qui, pour le motif, affiche une manière unique, une intégration classique des images. Non typique de son temps, mais un outil pour construire un motif et pour que visuellement, elles soient la force d'une forme. Leur travail de signe est leur réponse pour ne pas agiter du visuel à la création artistique contemporaine. Réponse qui, pour des catalogues d'exposition, lui fera adopter des postures de retrait. La graphiste assure les lettres et cherche la visibilité des images des artistes.

**revenir sur son parcours**  
 En 2004, la prise en charge de la revue OZ marque un tournant dans le parcours de Sylvia Tournerie. Sa suite en forme de la revue gratuite est positionnée d'art contemporain le fait remarquer par d'autres commanditaires, son bichrome trouve dans le monde de l'art contemporain. Cette bichrome rappelle la difficulté pour les graphistes à aborder d'autres genres et à ne pas être tentés et repoussés. Pour le deuxième

à l'issue conventionnel, à l'ère d'un retour de la palette de couleurs pour partager, mais l'impact de cette typographie est un mélange de motifs et de couleurs. "L'impact de cette typographie est un mélange de motifs et de couleurs." dit Sylvia Tournerie.

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PROJECT  
 étapes: magazine

CLIENT  
 Pyramyd/étapes: magazine

DESIGN  
 Anna Tunick

Spreads from the French magazine, *étapes*, show how a large image, a silhouette, or large amounts of white space can keep a spread or story from feeling mechanical.

Large, colorful images play against a clean grid.



1 pochette du mini-vinyle "nos années" pour le groupe enoco, enno.  
2 pochette cd pour avant with, album "h.a.l.l.", 2009.  
3 pochette de "feedback" mini-vinyle pour noies.  
4 utilisation d'une typographie originale, la cropland.  
5 pochette cd pour "stéréovision, album".  
6 "minimorphisme gauche", 2004.



ses "gimmicks"

À l'incompréhensible – et douloureuse – question sur l'auto-définition de son style, Sylvia Tournerie évoque deux éléments significatifs. L'école s'étant équipée d'ordinateurs à la fin de ses études et le recours à la photocopieuse étant également plus facile, cela a entraîné un style répercuté, économique, un jeu de découpages. Mon travail est marqué par des grosses masses noires avec des couleurs primaires. Difficile de ne pas faire allusion à l'empreinte de Cieslewicz. Sylvia Tournerie a étudié à l'ESAG-Penningshen au temps où Roman Cieslewicz y enseignait. Il fut son maître de thèse. De lui, elle se souvient d'un rire qu'il eut, durant un stage, alors qu'il manipulait des formes et concevait un hors-série pour *Le Monde*. Cette excitation, cette légèreté, qui ne s'essouffie pas malgré les années, cette ouverture d'esprit face aux étudiants, n'exhaustant pas la sévérité, sont les "outils" qu'il lui légua. L'attitude de Cieslewicz, entre détachement et jouissance personnelle d'une affirmation, semble être une aspiration, comme un moteur pour la graphiste. Son atyle se forgera aussi en raison des contraintes financières qu'elle subit. Les labels n'ayant pas de budgets pour une production photo, jugeant que ses propres photos ne peuvent se suffire à elles-mêmes, elle transforme celles qu'elle reçoit ou qu'elle prend en paysages. Ainsi, ses photos sont elles plus à l'aise avec l'esprit décalé provoqué par les collages. Dans ces conditions nait la mémorable et si furtive identité de *Point éphémère*, où elle transforme en une toile de Jouy, les acteurs de la musique.

Émergence

Sylvia Tournerie ne compose que sur ordinateur, et parle de la légèreté de Foutil, puisque, au propre comme au figuré, les données ne pèsent rien. Sur son Mac, un dossier vrac regroupe ses premières sessions de travail peu organisées, une étape de viderage, suite à sa rencontre avec le commanditaire. Dans un état presque hypnotique, où l'important est de se laisser aller, elle façonne une matière formelle abstraite. Elle la pétrit jusqu'au moment où se manifeste la première émotion, cette émotion, qu'elle peut perdre en cours de route, mais qu'elle n'a de cesse de faire vivre, de conserver jusqu'au bout du projet. Tout est dans le doigté et dans ces ressentis impalpables. Sylvia Tournerie parle avec sensibilité, avec intelligence de cette étape de travail, captivable, qui l'interroge douloureusement aussi. Elle évoque son incapacité à décrypter ses convictions. Cette étape est de l'ordre de l'émotion. "J'ai rarement une idée avant de faire les choses. Ainsi, l'objet graphique émerge-t-il de son façonnage. Je justifie les formes une fois qu'elles sont là. Pendant longtemps, il lui fut difficile d'assumer cette préférence gratuite, aujourd'hui, Sylvia Tournerie se dit plus sereine face à sa façon de composer". Ses formes ne sont pas le fruit du



4413.2008



monter pour le rythme moderne ainsi que la participation de Leslie Ward, 2002, au recto, les messages personnels de la collection de la valeur et des motifs géométriques architecturaux chargés mobiles et accentués leurs postures indolentes. Au verso, le processus de travail d'André Breton se révèle dans un geste dédaigneux regard. La typographie fabrique ses gestes uniques à partir d'images récupérées et recyclées.

hasard, avec l'expérience, toutes relèvent d'un choix. Sylvia Tournerie agit dans la traduction – le graphisme avec ses composants parle à l'âme directement de la même manière que la musique parle avec ses notes et ses gammes – elle n'est pas sur le territoire des intentions. Ses identités visuelles ne sont pas des chartes, mais des pulsations, des vibrations, concentrées ou fragmentées.

Peu d'affiches, pas de théâtre, ni d'identité institutionnelle (excepté sa participation avec Gilles Poplin à l'identité du CNAF n° 126), pas de gros chantiers, ni de régularité (cette situation qu'on retrouve chez d'autres de ses contemporains devrait inciter les commanditaires à définir ces graphistes sur ces terrains balisés). Pourtant, les gammes de Tournerie marquent leur empreinte dans le

3.2008 143

Silhouetted shapes and cleverly chosen art bring energy to a well-ordered spread.



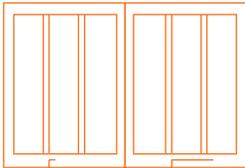






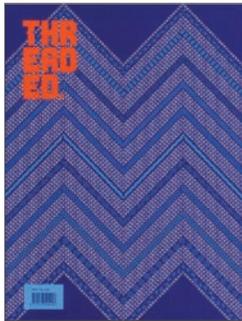
## ORGANIC SHAPES

# 77. Let Culture Rule



It is possible to have a strong and clear framework with copious amounts of visual oxygen and yet maintain aspects that differentiate a project, not to mention educate the viewer or reader.

By incorporating cultural stories, mythologies, or symbols, a designer can make a piece far more evocative—and make the world smaller, but most importantly, richer, for glimpsing or understanding other cultures.



**PROJECT**  
Threaded magazine

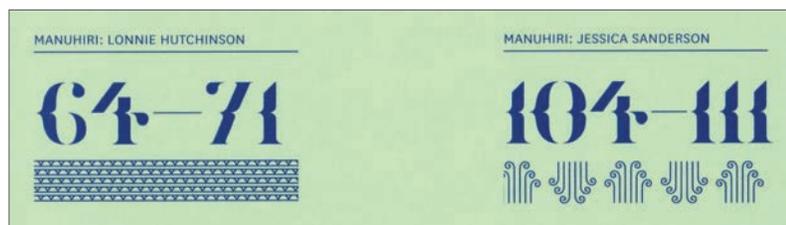
**CLIENT**  
Threaded Studio, publisher

**DESIGN**  
Threaded Studio

**DESIGNERS, TEAM MEMBERS**  
Kyra Clarke,  
Fiona Grieve,  
Reghan Anderson,  
Phil Kelly,  
Desna Whaanga-Schollum,  
Karyn Gibbons,  
Te Raa Nehua

**IMAGE CREDITS**  
Threaded Media Limited, 2016/17

*New Beginnings*, Edition 20 of an international magazine developed, designed, and published by an Auckland-based New Zealand design agency, is dedicated exclusively to the *kaupapa* (topic) of Maori art and designer practitioners.



Sans serif typography and lyrical numbers work with symbols derived from Maori culture. The publication's editors created each pattern specifically to reflect the *korero* (talk) of each *manuhiri* (guest) featured in the magazine, making the artwork a unique cultural signifier for each indigenous practitioner.

OPPOSITE PAGE: A simple grid and generous space frame breathtaking Maori art. Ornaments honor the culture, avoiding the banal or stereotypical. Subheads and basic text are spare sans serif typefaces, contrasting with the spectacular images.

**ON LINE:**

I'm acutely aware of how much the power of a line can influence how people read visual material. For me, when I'm working in a sculptural format I'm analysing everything by the means of those lines. If they're transported into low relief or 3D we're talking about edges. Edges are everything. You create a deep or powerful sense of space, direction and form with something that's relatively shallow. The edge of the line enables you to use light to give the impression of depth. I'm aware of it and I just try to explain it - I suppose. There's a beauty in line that's difficult to explain, but I get seduced by the ability to reduce down to linear forms and play with it, there's so much you can do it's really just up to your imagination and over a period of time you get to a point where you can master it and then people, they follow it, they get it. They're not necessarily able to interpret it or explain it but they get it.

The energy contained in the line is no different than the principle of physics. It's the same as how you use your arm to do a controlled force to throw something. The line can do that as well. You can use that energy to influence and to give the impression [of that force] in the same way whether in 2D and 3D.

TOP  
—  
Moko, whitebone  
BOTTOM  
—  
Moko, whitebone



**REGARDING SCALE:**

I work in so many different genres and scales. There are so many different ways to exploit them, they have weaknesses and strengths. And they can change as soon as you change scale or your relationship - for example physical proximity or moving from 2D to 3D. There are so many ways in which you can change the nature of the game and it forces you to engage differently with those elements or principles. As I get older in my craft and sense of self if you're fortunate enough to be given the freedom in your practice to pursue your own sense of design truth) you find that as you journey along eventually as you refine based upon your own sensibilities, as you refine your craft you find the sweet spots. You find what works and what doesn't. What works for me in moko, using line at that proximity - you're working within one foot of your hand guiding the gun as it's laying ink in the skin - works differently when you're standing away doing a large mural or a 4 metre bronze sculpture. So you can't use and engage the same principles in the same way, you're forced to investigate your own skill or your own sense of gravity to your work.

TOP LEFT  
—  
Moko, whitebone  
TOP RIGHT  
—  
Moko, whitebone  
BOTTOM LEFT  
—  
Moko, whitebone  
BOTTOM RIGHT  
—  
Moko and Moko, whitebone

**CONNECTIONS AND PATHWAYS:**

My artistic practice is strongly influenced by my political belief that we need to be reborn and that we have a role to bridge the past and the future. I'm lucky enough to grow up in my tribal area. I've had strong cultural connections to my community so I have a sense of allegiance to my culture and community that manifests itself in the work. But I can't change the past. I'm trying to visualize a pathway in the future and trying to use my art as a tool to help lay down some of that pathway. I'm trained as a social scientist as well so if you connect that to my cultural background it's part of my imperative to drive my art to delay, be forward focused. I believe we have a role to visualize the future and make it happen. If you look over my practice over the past 20-30 years, moko was like that, tangi



moko - Moko musical instruments - was like that, my role in moko in Taranaki was like that, so by taking those things off and by continuing to push them - the same with tangi-whakawhaki (adornment arts) - restoring those art forms but restoring them in a way that continues to have relevance not only for now and being present in your work but also into the future. I'm trying to push my work so far ahead that it actually looks futuristic - that people can go 'wow - I really like that'. They can see the footprints of our old world in it but it's also out there tapping on them so the materiality, the aesthetics and the cultural imperative that's subtly tucked in there pulls at them.

**NEW MATERIALS:**

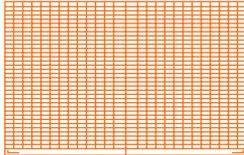
The interesting thing was about seeing how the Māori community would respond to moko that wasn't seen as valuable, that didn't have a valuable (cultural) attribution, so creating beautiful stuff out of it, it enables itself to be relevant. The beautiful thing about Corian is you can get a great sense of colour - and if you're really good at finishing the work - it's as subjective as what white tooth, whale bone or pauwaka can be. That was the beauty of that exercise, seeing that material being adopted as a taonga. These approaches to materials are interesting journeys, they're not necessarily answers to questions but they're part of the journey.

... you're working within one foot of your hand guiding the gun as its laying ink in the skin...



TOP  
—  
Moko, yellow  
BOTTOM  
—  
Moko, Corian  
OPPOSITE PAGE  
TOP  
—  
Moko, Corian  
BOTTOM  
—  
Moko, whitebone

# 78. Devise a Versatile System



A versatile system allows different sizes, shapes, and information to work in numerous configurations.

## PIONEERS

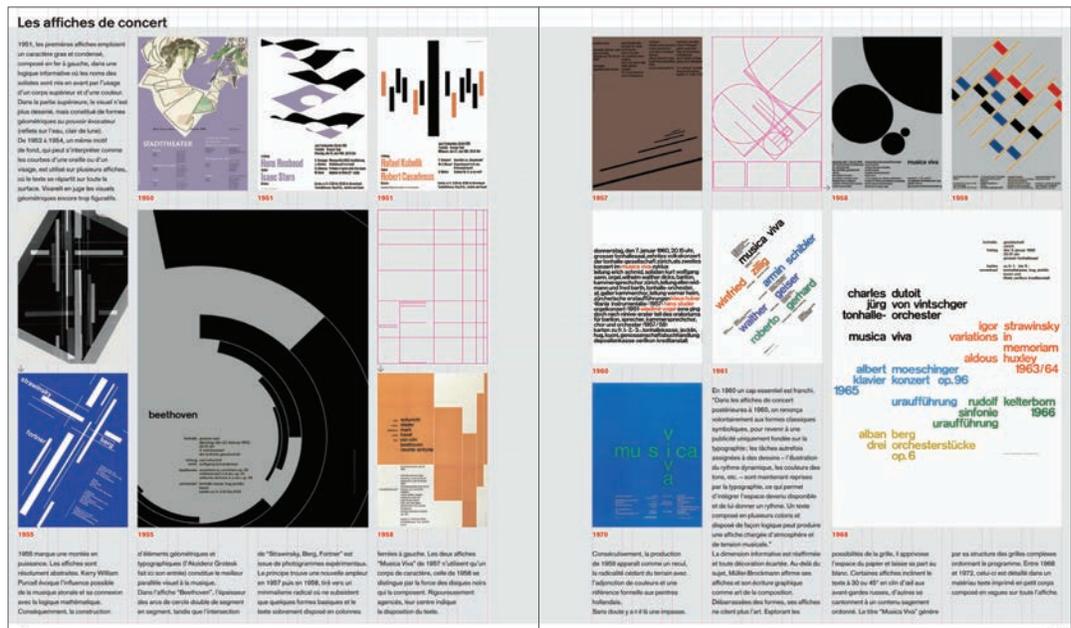
Ellen Lupton notes that the Swiss grid pioneers Josef Müller-Brockmann and Karl Gerstner defined a design

“programme” as a set of rules for constructing a range of visual solutions. Lupton nails the crucial aspects of Swiss design. “The Swiss designers used the confines of a repeated structure to generate variation and surprise. A system allows for both dense and spacious pages within the same project.



This systematic grid allows the page to be broken into halves, thirds, and quarters; it can also be subdivided horizontally.

The strong grid controls image sizes and supports variations.



PROJECT  
étapes: magazine

CLIENT  
Pyramyd/étapes: magazine

DESIGN  
Anna Tunick

This magazine article employs a flexible system in its visual review of the great gridmeister Josef Müller-Brockmann.

Strict grids do not preclude excitement. Arresting images and rhythmic placement create variation and surprise.

**Überholen...? Im Zweifel nie!**

En une fraction de seconde, l'affiche doit agir sur la pensée des passants, les contraignant à recevoir le message, à se laisser fasciner avant que la raison n'intervienne et ne réagisse. Somme toute, une agression discrète, mais soigneusement préparée.

This spread shows how the grid can easily accommodate a sidebar and illustrates how the grid can also support a page with ample white space.

**Automobile-Cub de Suisse**

**protegez l'enfant!**

En une fraction de seconde, l'affiche doit agir sur la pensée des passants, les contraignant à recevoir le message, à se laisser fasciner avant que la raison n'intervienne et ne réagisse. Somme toute, une agression discrète, mais soigneusement préparée.

nationalité, objectivité et efficacité

### Philosophie de la grille et du design

L'usage de la grille comme système d'organisation est l'expression d'une certaine attitude en ce sens qu'il démontre que le graphiste conçoit son travail dans des formes constructives et orientées vers l'avenir.

C'est la l'expression d'une éthique professionnelle, le travail du designer doit avoir l'évidence, l'objectivité et l'esthétique qualité du raisonnement mathématique.

Son travail doit être la contribution à la culture générale dont il constitue lui-même une partie.

Le design constructiviste qui est capable d'analyse et de reproduction peut influencer et relever le goût d'une société et la façon dont elle conçoit les formes et les couleurs.

Un design qui est objectif, engagé pour le bien être collectif, bien composé et enfin conduit le bien d'un comportement démocratique. Un design constructif signifie la conversion des lois du design en solutions pratiques. Un travail accompli de façon systématique, en accord avec de stricts principes

formels, permet ces exigences de clarté et d'intelligibilité et l'intégration de tous les facteurs aux axes visuels pour le vie sociopolitique. Travailler avec un système de grille implique la soumission à des lois rationnelles.

L'usage du système de grille implique la volonté de systématiser, de clarifier, la volonté de pénétrer à l'essentiel, de concentrer, la volonté de cultiver l'objectivité au lieu de la subjectivité; la volonté de rationaliser les modes de production créatifs et techniques; la volonté d'élargir des éléments de couleur, de forme et de matière; la volonté d'accomplir la domination de l'architecture sur l'espace et la surface; la volonté d'adopter une attitude positive et rationnelle; la reconnaissance de l'importance de l'éducation et les effets du travail conçu dans un esprit constructif et créatif.

Tout travail de création visuelle est une manifestation de la personnalité du designer. Il est marqué de son savoir, de son habileté et de sa mentalité. — Josef Müller-Brockmann

the architectonic in graphic design

the concert poster series

of josef müller-brockmann

Unis, visite le Mexique et prend des contacts à New York, où il songeait à s'établir, devant la difficulté pour la Suisse à reconnaître et à laisser s'épanouir ses talents, du fait de son esprit de villageois et de paysans. Il retourne finalement à Zurich, où il prend la suite de son professeur à l'école des arts et métiers, Ernst Keller, et met en place la revue qu'il songeait à monter depuis 1955: (Une publication pour un programme rationnel et constructif pour contrer les excès d'une publicité irrationnelle et pseudo-artistique que je voyais autour de moi. Animée et éditée avec Richard Paul Lohse, Carlo Vivarelli et Hans Neuberg, la revue Neue Grafik ("Graphisme nouveau"), éditée en allemand, anglais et français approximatif, compta dix-huit numéros publiés jusqu'en 1965. D'abord approchées, des personnalités comme Armin Hoffman ou Emil Ruder sont écartées, leurs productions étant jugées trop diversifiées par le quartier de puristes. Une idéologie formelle et fonctionnelle se met en place. Les trois mots-clés en sont rationalité, objectivité et efficacité: "Je n'ai rien d'agrippier l'Abstrakte Grafik davantage que ses successeurs Helvetica et Univers. Il est plus expressif et sus-

bases formelles sont plus universelles. La fin du "e", par exemple, est une diagonale qui produit des angles droits. Dans le cas de l'Helvetica et de l'Univers, les terminaisons sont droites, produisant des angles aigus ou obtus, des angles subjectifs. Après la Seconde Guerre mondiale et le désordre naît, le graphisme espère un retour à l'harmonie et ambitionne un rôle constructeur. La subjectivité du dessin est écartée au profit de l'objectivité de la photo et de la construction. Les règles de la nouvelle typographie constituent ce que je gauche une dynamique vers le progrès technique et social: La symétrie et l'axe central sont ce qui caractérisent l'architecture fasciste. Le modernisme et la démocratie rejettent l'axe. Le savoir-faire du designer se précise et quitte la théorie pour passer à l'épreuve du réel au service des entrepreneurs: Un design constructif signifie la conversion des lois du design en solutions pratiques. C'est dans ce sens que s'écrit le premier livre Problèmes d'un artiste graphique, dont la publication en 1961 correspond à son départ de l'école des arts et métiers de Zurich, où il n'est pas parvenu à installer son enseignement. Dix ans plus tard, il publie une Histoire de la communi-

Bern Wylerfeld

CFF Cargo

Gleis 1

programme d'identité, de signalétique et d'informations visuelles des chemins de fer suisses (CFF), assorti de recommandations typographiques (un volume à venir), le gabarit permet de garantir l'unité du système dans le temps et d'en tirer bénéfice sur une multiplicité de supports, projet réalisé par müller-brockmann. Ici ce et autres applications, ainsi en 1959 par le dessin suisse print.

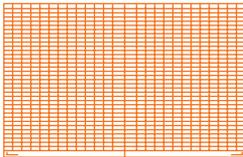
Bern Wylerfeld

CFF Cargo

Gleis 1

visuelle Gestaltung. Ses expérimentations dans les affiches de l'chemin de fer suisses lui ont permis de forger une théorie mais aussi une critique de la grille. Derrière son apparence de manuel technique, l'ouvrage est une manifeste. Le livre est introduit par un texte sur la philosophie de la grille et du design (voir encadré) qui conclut par un retour à l'individualité du créateur: Tout travail de création doit être une manifestation de la personnalité du designer. Il est marqué de son savoir, de son habileté et de sa mentalité. Les, les progrès qu'il contient et propose ne servent pas perçus comme les chocs déterminés d'un graphiste ou comme des règles parfois compromises proposées à la profession, mais plus souvent

# 79. Show Weights and Measures



A gridded piece with Swiss design foundations can make a lot of text a delight to read. This system visually broadcasts information so that it reads loud and clear. Multicolumn grids can contain copious

amounts of information and accommodate images and color boxes for sectional information. The system also allows for variation; what is left out enhances the material that is put in.

**7 GREAT SERIES. 7 GREAT EXPERIENCES!**



2

JJ SERIES

Jazz Jam

4 Concerts  
Rose Theater, 8pm

3

MM SERIES

Music of the Masters

4 Concerts  
Rose Theater, 8pm

1

LCJO SERIES

Lincoln Center Jazz Orchestra  
with Wynton Marsalis

4 Concerts  
Rose Theater, 8pm

**WYNTON AND THE HOT FIVES**  
SEPTEMBER 28, 29 & 30, 2006  
**Hearts beat faster.** It's that moment of pure joy when a single, powerful voice rises up from sweet polyphony. Louis Armstrong's Hot Five masterpieces—"West End Blues," "Cornet Chop Suey," and others—quicken the pulse with irresistibly modern sounds. **Wynton Marsalis, Victor Goines, Don Vappie, Wycliffe Gordon,** and others re-imagine the recordings that defined jazz, and then bring that pure joy to the debut of equally timeless new music inspired by the original.

**RED HOT HOLIDAY STOMP**  
DECEMBER 14, 15 & 16, 2006  
**Tradition gets fresher.** When Santa and the Mrs. get to dancin' the "New Orleans Bump," you know you're walking in a *Wynton Wonderland*—a place where joyous music meets comic storytelling. **Wynton Marsalis, Herlin Riley, Dan Nimmer, Wycliffe Gordon, Don Vappie,** and others rattle the rafters with holiday classics swung with Crescent City style. *Bells, baby, Bells.*

**THE LEGENDS OF BLUE NOTE**  
APRIL 26, 27 & 28, 2007  
**Bop gets harder.** The music is some of the best ever made—Lee Morgan's *Cornbread*, Horace Silver's *Song for My Father*, Herbie Hancock's *Maiden Voyage*—all wrapped up in album cover art as bold and legendary as the music inside. The **LCJO** with **Wynton Marsalis** debuts exciting and long-overdue big band arrangements of the best of Blue Note, complete with trademark cracklin' trumpets, insistent drums, and all manner of blues.

**IN THIS HOUSE, ON THIS MORNING**  
MAY 24, 25 & 26, 2007  
**Tambourines testify.** It's that sweet embrace of life—sometimes celebratory, sometimes solemn—rising from so many houses on so many Sundays. We mark the 15th anniversary of Wynton's first in-house commission, a sacred convergence of gospel and jazz that

**FUSION REVOLUTION: JOE ZAWINUL**  
OCTOBER 27 & 28, 2006  
**Grooves ask for mercy, mercy, mercy.** Schooled in the subtleties of swing by Dinah Washington, keyboardist **Joe Zawinul** brought the fundamentals of funk to Cannonball Adderley, the essentials of the electric to Miles Davis, and carried soul jazz into the electric age with his band Weather Report. Now the **Zawinul Syndicate** takes us on a hybrid adventure of sophisticated harmonies, world music rhythms, and deeply funky grooves. *Mercy, mercy.*

**BEBOP LIVES!**  
JANUARY 26 & 27, 2007  
**Feet tangle and neurons dance.** Fakers recoil, goatees sprout, and virtuosos take up their horns. Charlie Parker and Dizzy Gillespie set the bebop revolution in motion, their twisting, syncopated lines igniting the rhythms of jazz. Latter day fakere were as the legendary **James Moody** and **Charles McPherson**, the alto sax voice of Charlie Parker in Clint Eastwood's *Bird*, raise battle axes and swing.

**CECIL TAYLOR & JOHN ZORN**  
MARCH 9 & 10, 2007  
**Souls get freer.** Embark on a sonic voyage as the peerless **Cecil Taylor** navigates us through dense forests of sound—percussive and poetic. He is, as Nat Hentoff proclaimed, "a genuine creator." The voyage banks toward the avant-garde as **John Zorn's Masada** with **Dave Douglas** explores sacred and secular Jewish music and the "anguish and ecstasy of klezmer." Musical wanderlust *will* be satisfied.

**THE MANY MOODS OF MILES DAVIS**  
MAY 11 (Kisor/blanchard) & MAY 12 (Payton/Miller), 2007  
**Change gets urgent.** "I have to change," Miles said, "It's like a curse." And so his trumpet voice—tender, yet with that edge—was bound up in five major movements in jazz. The LCJO's **Ryan Kisor** opens with bebop and the birth of the cool. GRAMMY®-winner **Terence Blanchard** interprets hard bop and

PROJECT  
Subscription brochure

CLIENT  
Jazz at Lincoln Center

DESIGN  
Bobby C. Martin Jr.

Typography readably wrangles a rich offering of programs.

DETAIL (ABOVE) AND OPPOSITE PAGE: This brochure shows a controlled variation of weights, leading, labels, heads, and deks. Hierarchy is clean and clear. Color modules signal the seven different series. The typography within each color module is clear and well

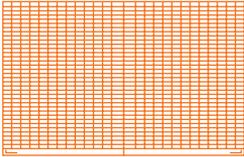
balanced, with sizes and weights that clearly denote the series information. The color modules are successful subset layouts within the overall layout of the brochure. Within the modules, an elegant choice of typefaces and alignments act as minibanners.

158 | LAYOUT ESSENTIALS



## SWISS GRID

# 80. Use Helvetica



In 2007, Helvetica's fiftieth anniversary helped make this classic and clean sans serif typeface a star. Why is Helvetica so clearly associated with the Swiss grid? Aside from its name, tweaked from *Helvetica*, the Latin name for Switzerland, the functional lines of the face originally christened as Neue Haas Grotesk, worked in tandem with the orderly grids that defined modernism in the 1950s.

Various showings  
of Helvetica

### CLIENT

- Designcards.nu by Veenman Drukkers
- Kunstvlaai/Katja van Stiphout

### PHOTO

Beth Tondreau

Helvetica can be used in a range of weights and sizes. The medium and bold weights often signal a no-nonsense approach to quotidian information. Thinner weights can conjure simplicity, luxury, and a Zen-like calm.



A thin, elegant weight of Helvetica can look quiet yet sophisticated.

**K\_nst** | **Art Pie**  
**VI\_..** | **International**  
**A.P.I.**



**Een boek navertellen  
op video in precies  
één minuut of kom**

**Win 1000 euro**

**naar de Kunstvlaai A.P.I.  
bij de stand van The One Minutes en  
maak hier jouw boek in één minuut.  
Van 10-18 mei 2008**

**Westergasfabriek  
Haarlemmerweg 6-8  
Amsterdam  
[www.kunstvlaai.nl](http://www.kunstvlaai.nl)**

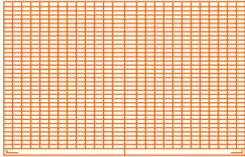
© 2008 Kunstvlaai A.P.I. - Amsterdam - Nederland - www.kunstvlaai.nl

Helvetica's readable features render it as typographically elemental as air and water.



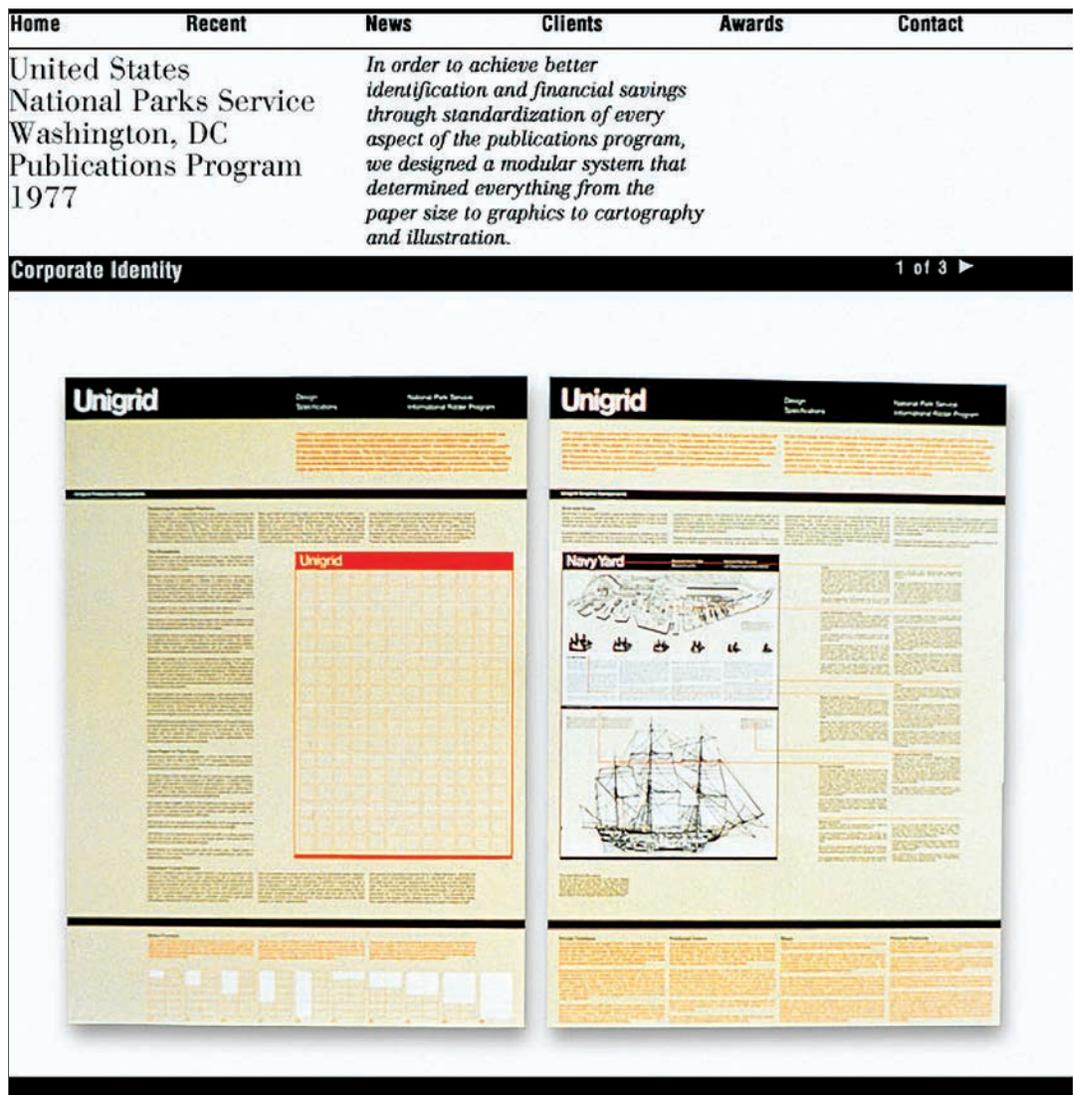
## SWISS GRID

# 81. Vary Rule Weights



Rules are versatile. They can function as

- navigation bars
- containers for headlines
- grounding baselines for images
- separation devices
- mastheads



PROJECT  
www.vignelli.com

CLIENT  
Vignelli Associates

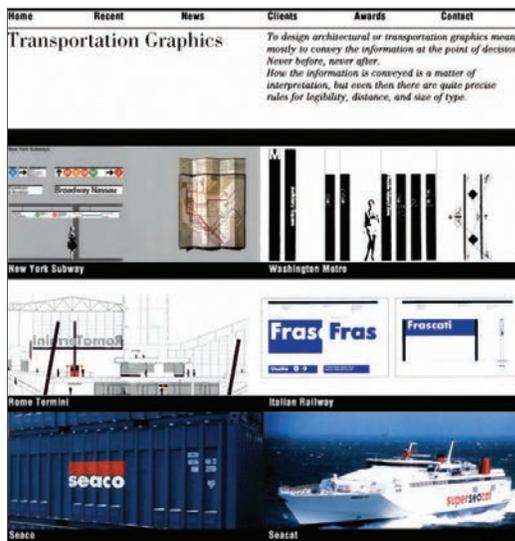
DESIGN  
Dani Piderman

DESIGN DIRECTOR  
Massimo Vignelli

A master of grids and rules, the late Massimo Vignelli showed his trademark Unigrd on his website. This spread in the updated edition of *Layout Essentials* is a tribute to Vignelli and his associates.

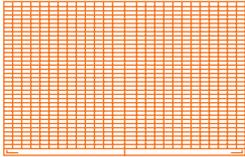
OPPOSITE PAGE TOP: Always consistent, Vignelli Associates' well-ordered work translates to the Web.

Rules of varying weights both separate and contain information.



OPPOSITE PAGE BOTTOM: Headings set in Franklin Gothic Bold contrast with and complement Bodoni and Bodoni Italic, providing Swiss design with an Italian accent.

# 82. Employ Vertical and Horizontal Hierarchies



Dividing a page into clearly delineated areas can make stationery, forms, and receipts beautiful as well as utilitarian. Horizontal and vertical grids can

coexist successfully, ordering units of information in a way that differs from a more expected approach but contains all of the necessary elements.

**IS**  
INDUSTRIES stationery

91 Crosby Street  
New York, NY 10012  
212.334.4447  
[www.industriesstationery.com](http://www.industriesstationery.com)

ITEM NUMBER	DESCRIPTION	QUANTITY	PRICE	EXTENSION
11.150.3	Small Spiral Pads with Black cover/Colorfest pages-set of 3	1	16.50	16.50
71.120.2	SpiniSquare Notebook PopPrints Khaki	1	6.50	6.50
71.120.1	SpiniSquare Notebook PopPrints Blue	1	6.50	6.50

**SALES RECEIPT**

DATE  
4/8/2008

REFERENCE NUMBER  
80901

SALESPERSON  
CE

SOLD TO

SHIP TO

**RETURN POLICY**  
Merchandise may be returned for exchange or store credit within 14 days of purchase with the store receipt. Sale merchandise is non-returnable. All returns must be in saleable condition.

**STORE HOURS**  
Monday-Saturday 11:00-7:00  
Sunday Noon-6:00

MERCHANDISE TOTAL	29.50
SHIPPING	
OTHER CHARGES	
DISCOUNT	
TAXABLE SUBTOTAL	29.50
SALES TAX	2.47
NON TAX SALES	
TOTAL	31.97

AMOUNT PAID	31.97
BALANCE DUE	

**PROJECT**  
Stationery receipt

**CLIENT**  
INDUSTRIES Stationery

**DESIGN**  
Drew Souza

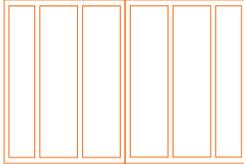
The design of this receipt takes to heart Herbert Bayer's method of treating an entire page as a surface to be divided.

OPPOSITE PAGE AND THIS PAGE: Employing horizontal and vertical hierarchies in one piece, the stationery system and receipt creates a clearly divided container for many chunks of data. Without the sales information, the receipt is a beautiful abstract composition. With the nuts-and-bolts info, the receipt is a functional system.

 <p>91 Crosby Street New York, NY 10012 212.334.4447 www.industriesstationery.com</p>		ITEM NUMBER	DESCRIPTION	QUANTITY	PRICE	EXTENSION	SALES DRAFT				
<p><b>SALES RECEIPT</b></p> <p>DATE</p> <p>REFERENCE NUMBER</p> <p>SALESPERSON</p> <p>SOLD TO</p> <p>SHIP TO</p>							<p>DATE</p> <p>REFERENCE NUMBER</p> <p>SALESPERSON</p> <p>SOLD TO</p> <p>DISCOUNT</p> <p>MERCHANDISE TOTAL</p> <p>SHIPPING</p> <p>OTHER CHARGES</p> <p>TAXABLE SUBTOTAL</p> <p>SALES TAX</p> <p>NON TAX SALES</p> <p>TOTAL</p> <p>AMOUNT PAID</p> <p>BALANCE DUE</p> <p>PAID BY</p> <p>PAID BY</p>				
<p><b>RETURN POLICY</b> Merchandise may be returned for exchange or store credit within 14 days of purchase with the store receipt. Sale merchandise is non-returnable. All returns must be in saleable condition.</p> <p><b>STORE HOURS</b> Monday-Saturday 11:00-7:00 Sunday Noon-6:00</p>		MERCHANDISE TOTAL	SHIPPING	OTHER CHARGES	DISCOUNT	TAXABLE SUBTOTAL	SALES TAX	NON TAX SALES	TOTAL	AMOUNT PAID	BALANCE DUE

## GRID, DISRUPTED

# 83. Build in a Surprise



The rigorous underpinnings of a magazine's grid system give it an overall plan, but too much structure can render any publication uninvitingly dull. An unexpected insert, interrupted grid, or use of space keeps readers nimble.



PROJECT  
*No Man's Land*

CLIENT  
The Wing

DESIGN  
Pentagram

CREATIVE DIRECTION  
Emily Oberman

PARTNER  
Emily Oberman

SENIOR DESIGNER  
Christina Hogan

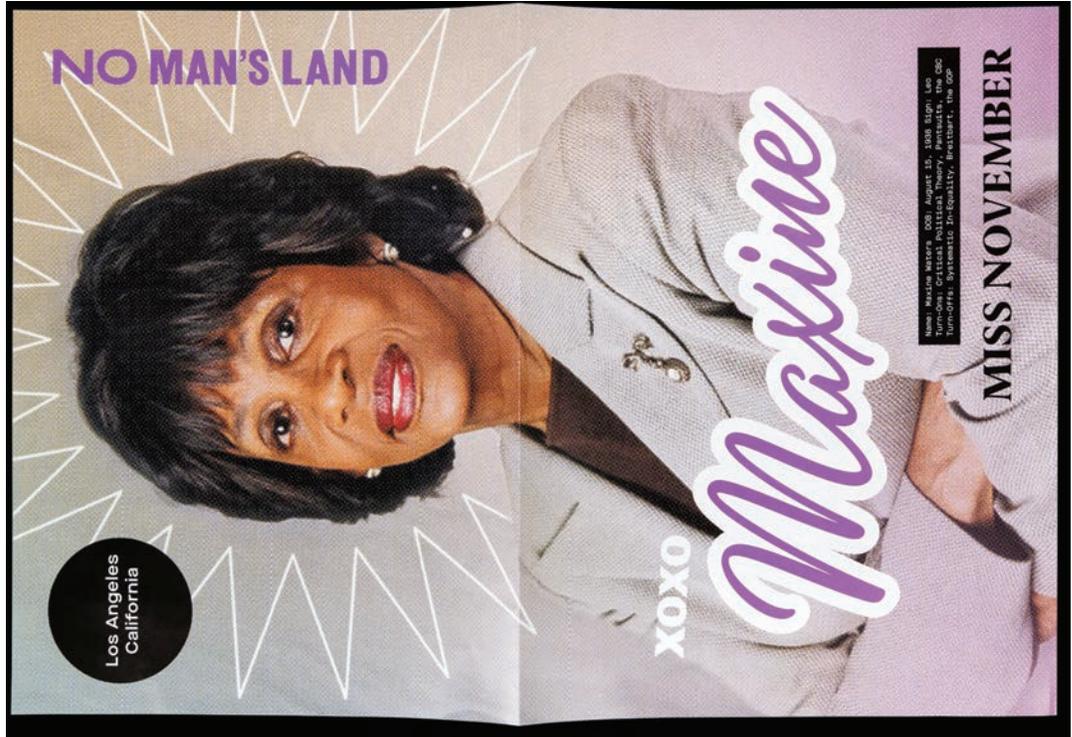
DESIGNER  
Elizabeth Goodspeed

DESIGNER  
Joey Petrillo

PROJECT MANAGER  
Anna Meixler

The designers mapped out a strong overarching grid but willfully interrupt the system by inserting posters, stickers, and designing typographic visual puns.



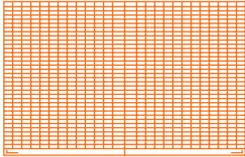


OPPOSITE PAGE AND ABOVE:  
 A feature story headed with  
 "California's First Female  
 Overpass Designer Created  
 Poetry with Pavement" plays  
 with a little concrete poetry  
 itself by breaking the grid and  
 echoing the shape of overpasses  
 in its typography. (Off the grid  
 comment: the article is as  
 fascinating as it is fun.)

Striving to connect with readers/users/browsers in a dauntingly digital market, publications increasingly vary tactics. Building a community through a print magazine—in this case for a community of women with a shared philosophy—is risky in the digital age. Enter tactile treats such as stickers or a sly fold-out. The poster, which features an accomplished politician, upends clichés of the centerfold by changing the "Miss" of the month from calendar to power girl.

## GRID, DISRUPTED

# 84. Vary Sizes



Once an overall grid is determined, there is room to play with scale, space, size, and typography. Springing from the intent and importance of the text, the sizes of images and text can be dynamic or dull, depending on the amount of space the material needs.

### PROJECT

*What Is Green?*

### CLIENT

Design within Reach

### DESIGN

Design within Reach Design

### CREATIVE DIRECTOR

Jennifer Morla

### ART DIRECTOR

Michael Sainato

### DESIGNERS

Jennifer Morla, Tim Yuan

### COPYWRITER

Gwendolyn Horton

“Green-ness” and sustainability are hot (globally warmed) topics, addressed by many companies, including DWR, which has been ecologically conscious for years. The first thirteen pages of this project provide a sense of flow for a story with one related issue and a variety of layouts.



As if it wasn't challenging enough to choose between one color and another, now there's green, which comes loaded with its friends: sustainable, eco-friendly, cradle-to-cradle, recycled, recyclable, small footprint, low-VOC, Greenguard, LEED and FSC-certified. Being a design company, we're encouraged by the increasing number of smart solutions to improve the planet. But we know that not all items fit into every category of ecological perfection. At DWR, we believe in honestly presenting our assortment so you can choose what's best for you. We also believe in selling products that last. We're all doing our part, and we welcome your response when we ask, “What is green?”



The image on this cover makes such an unmistakable statement that the typography can be minimized.

On the first page, the typography makes a statement—and a lengthy proclamation—filling the entire area of the grid.



In a dramatic shift of scale, the contents page employs a horizontal setup for easy flow. Leaders—rules, for example—direct the eye to the contents. Thumbnails act as quick signals for the content.



Green is up-cycling cans into a chair that lasts 150 years.



**The hand-buffing department at Eneco, U.S.A.**  
 At Eneco, all aluminum waste is recycled, even the aluminum dust that's filtered out of the air.

**The upside of up-cycling aluminum chairs for a lifetime or two.**  
 When Eneco started making its aluminum chairs in 1944, you can be damn sure there wasn't a marketing brief that said, "Make it attractive to the eco-conscious community." Eneco had other things on its mind, namely how to make a chair withstand a torpedo blast. The story is that Eneco chairs have become an outstanding example of what's commonly referred to as "green." To create the 1006 Navy Chair (1944), Eneco invented a 77-step process to satisfy the military's need for lightweight, corrosion-resistant chairs for designers and submariners. In the process, the company invented a method to make aluminum three times stronger than steel, and a chair so durable that it has an estimated lifespan of 150 years. Legend has it that Wilson Dingus, who founded Eneco in 1944, actually tossed a 1006 Navy Chair out the window of a six-story building. The people on the sidewalk below were a bit surprised, but the chair was fine, with the exception of a few scratches. Today, everything Eneco makes is still manufactured by hand using the same 77-step patented process. Eneco chairs and tables all begin with 80% recycled aluminum, which requires only 5% of the energy needed to produce virgin aluminum, and they're all made in Pennsylvania, U.S.A. Eneco's all-aluminum chairs and stools are built to last, and generations from now, when your great-great-grandchildren finally manage to wear out a chair that's lasted to withstand 3,700 pounds of weight (big kids), the aluminum can be 100% recycled and made into something else. In recent years, Eneco has partnered with Philippe Starck, Norman Foster and others to create classic designs for a new century, and these collections are made in the same facility, using the same processes and by the same people who make everything else at Eneco. Perhaps Philippe Starck said it best when he explained that "working with Eneco has allowed me to use a recycled material and transform it into something that never needs to be discarded – a timeless and unbreakable chair to enjoy for a lifetime. It is a chair you never own, you just use it for a while until it is the next person's." On the next page you'll find Eneco chairs and stools, all of which contribute to LEED® credit #4.2 Recycled Content (and credit #5.1 if shipped within 500 miles of Hanover, Pennsylvania). For the entire Eneco Collection, visit [eneco.com](http://eneco.com).

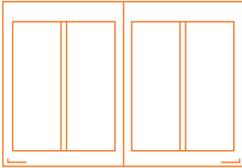
DESIGN WITHIN DESIGN: APRIL 2008 | 11

These layouts show the shifts in text size. Note that one spread has a very wide text measure, which is generally undesirable in text setting. In this case, however, style and message trump normal design precepts. If you want to read about the recycled aluminum chairs, you will. The payoff is that the description of the chairs is very pithy.



## GRID, DISRUPTED

# 85. Ask What You Can Leave Out



**W**hen you have a fabulous photo, don't wreck it. Sometimes the best solution is to make a photo as large as possible, crop very little or avoid cropping

altogether, and leave the image free of surprinted type or graphic gimmicks. In other words, relate it to your grid, but, otherwise, let it have its day.



**PROJECT**  
Magazine

**CLIENT**  
*Bidoun*

**CREATIVE DIRECTOR**  
Ketuta-Alexi Meskhishvili

**DESIGNER**  
Cindy Heller

**PHOTOGRAPHERS**  
Gilbert Hage (portraits) and  
Celia Peterson (laborers)



THIS PAGE AND OPPOSITE PAGE: There is no need to do anything to these photos, which speak volumes on their own without graphic devices.

## Cautious Radicals

Art and the invisible majority

By Antonia Carver

At the 2005 Sharjah Biennial, artist Peter Skoffel attempted to get himself "honest." Taking inspiration from the notices placed by employers in local newspapers, featuring the names, nationalities, passport numbers and mug shots of ex-employees, Skoffel requested that the biennial's organizing body fix him and announce his occupational demise in the same way. Other potential employers—presumably those organizing another biennial in the UAE—would be hiring him "at their own risk and responsibility." At the same time, the biennial would write Skoffel a recommendation letter "acknowledging his artistic services as an artist," which would be freely available to visitors to the biennial.

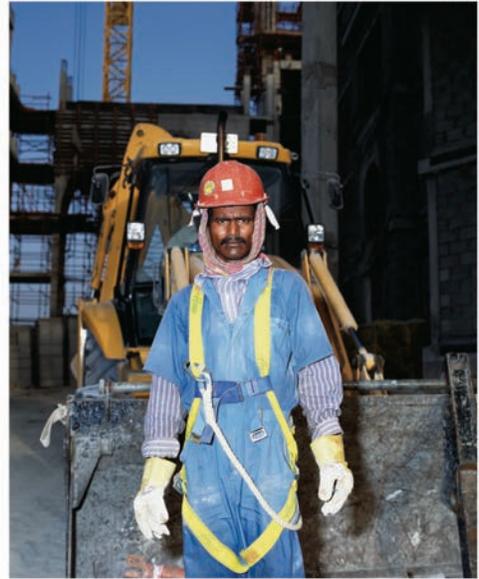
The artist's concept turned out to be more potent than the proposed work itself. In keeping with the generally labor nature of discussion surrounding the rights of the Gulf's underclass of foreign male and laborers, the biennial organizers declined to go along with Skoffel's ruse. During the exhibition, he showed two panels of text—one a narrative explaining his concept and the outcome, the other a page from a local newspaper with advertisements placed by "sponsors" of Sri Lankans and Pakistanis who had "absconded from duty" and were therefore now outside the employer's responsibility.

For Gulf-based biennial visitors, Skoffel's project was audacious in its attempt to query the region's strict racial and financial hierarchy of workers' rights. (Since the biennial, new legislation has begun to address both the rights of the employee in the transfer of sponsorship and the prerogative of sponsors to impose the customary six-month ban—from the country, and/or from working for a competitor company—on some employees.)

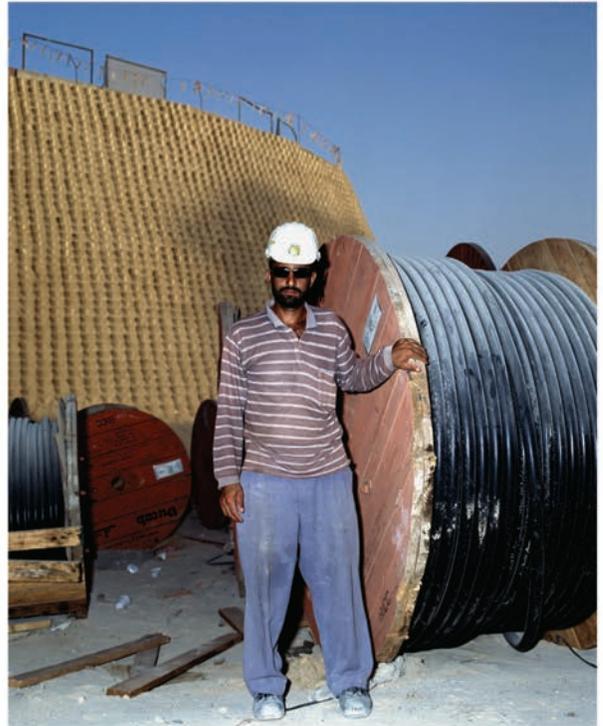
As he describes it, Skoffel attempted to establish a connection between the smallest minority in the UAE, that of the immigrant artist, and the largest, the immigrant laborer. (About two-thirds of the UAE's work force comes from abroad, and about a quarter of all expat work is unskilled laborers for construction companies.) Skoffel concluded that the "two parallel lines of the biennial artist and the Pakistani worker never cross, and that in the paradise of the paradisi, that even at an imaginary point, within an artwork, it's impossible to establish a connection."

Despite being the largest segment within the UAE population, the foreign working class remains by and large a faceless majority, known only to the wealthy minority through occasionally half-voiced local media stories. Every week, the usually self-censoring UAE newspapers detail grim tales of trafficking, suicide, and rape; of false promises made by dubious foreign employment agencies and mounting debts, of dehydration while working in extreme summertime heat and humidity; of industrial accidents and lost limbs; of depressed, desolate labor camps. The Indian Embassy's official list of its functions includes such grimy tasks as "processing applications received for providing free air tickets by Air India/Indian Airlines for transportation of dead bodies of destitute/stranded/abandoned Indian nationals."

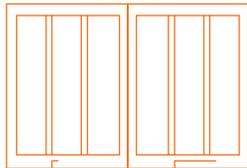
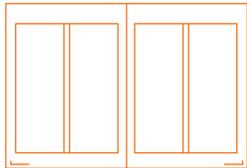
In many ways, the situation faced by the Gulf's legions of indentured laborers is mirrored worldwide, from Chinese cockle-pickers in the U.S. to Mexican maquilaworkers in Tijuana. But the particular state of affairs in Dubai, with its rapid growth and sun-baked profusion, takes a microscope to what's vaguely termed global-



Photos of laborers in Dubai by Celia Frenson, 2005, courtesy of Celia Frenson and author/artist



# 86. Say It with Sidebars



A sidebar, a box that contains a subset story expanding on the main feature, is a common way to set off information that relates to, but needs to be

separate from, the main text. Boxes can work within the grid; they function as adjunct information as opposed to interruptions.

### COST&PRICE / コスト&プライス

[2007年3月期]

## 95%の建設会社で鉄鋼コスト増

資材・労務単価の上昇は止まらず

資材価格が高騰している。本誌の調査では、建設会社の9割以上が鉄鋼や亜鉛製品の値上げが主な理由で、資材コスト上昇分を建設単価に転嫁させていない建設会社は1割にも満たない。労務費も今後の建築工事需要を見込んで上昇基調にあり、建設コストの上昇はまだ続きそうだ。 ※価格はすべて税抜き

●資材コスト上昇の建設会社への反映

業種	鉄鋼コスト増 (%)	転嫁率 (%)
2007年3月期	39.8	27.6
11月期	68.4	16.3
12月期	68.0	16.7
2007年3月期	55.8	8.3

●資材・労務単価の推移 (2006年4月～2007年3月について)

項目	2006年4月	2007年3月	変化率 (%)
鉄鋼	55.8	48.9	13.8
亜鉛	24.9	18.9	23.3
銅	41.4	34.5	16.7
木材	12.2	10.1	16.7
労務	29.8	30.6	31.6
労務	28.7	45.1	23.8
高層	27.7	18.3	28.8
心付	21.8	75.2	1.8

### 資材費動向

鉄鋼・亜鉛価格は上昇してさらに高値を目前す

資源価格や円相場、スワップレートの急騰など鉄鋼製品の価格は上昇基調が続いている。これは、中国を中心とした世界の鉄鋼生産量の拡大に加え、鉄鉱石、炭くず、ニッケルなどの原料価格が値上がりしたことを受けて、国内の鉄鋼メーカー各社が順次値上げの意思を打ち上げていることが要因である。

急騰した鉄鋼価格は今後底値するとの向きもあるが、世界的に資源の高騰が継続する見込みで、原料価格の高値な状態はしばらくは続く。今後も、造船、自動車、大型建設工事向けなどに需要の増大が見込まれていることから、鉄鋼価格の高値はしばらくは続く見込みである。

●鉄鋼

●亜鉛

●銅

●木材

●労務

●高層

●心付

●鉄鋼

●亜鉛

●銅

●木材

●労務

●高層

●心付

PROJECT  
Nikkei Architecture

CLIENT  
Nikkei Architecture magazine

DESIGN  
ar

Boxes and charts control technical information in an architectural trade magazine.

A well-organized grid can generally accommodate sidebars, or boxes, in varying sizes: all columns, two columns, or one column.

労務費動向

【鉄筋・型枠・左官工事】  
職人不足で鉄筋、型枠工事は市況上伸

建築工事の単価は、昨年比でマンション、オフィスビルともに増減傾向にあり型枠に推移している。鉄筋工、型枠工の専門工事業者は底堅い工事需要、材料費の上昇、職人不足などを背景に、安値受注を回避し長期的価格の改善に努めており、市況は上伸基調に転じている。今後も首都圏を中心に大型物件を抱え、繁忙期の開始ひっ迫が懸念されるため市場には先高感が強い。

一方、左官工事は外壁パネルなどユニットによる仕上げが中心となったことから需要は減少している。業者の廃業が続き、一部に職人が不足する状況が見られるものの、工事費が上昇するまでには至っていない。



建設物価調査会  
建築調査部  
建築調査一課  
部長 高橋 隆弘



●建物種類別に応じた受注動向指数の推移



から労務単価も上昇している。アンケート調査では、資材単価はどではないが、労務単価が値上がりしたとの回答が多かった。

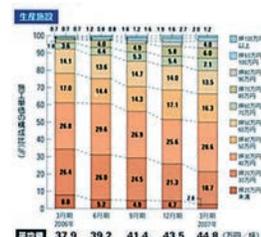
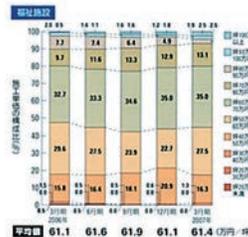
目立つのは「鉄筋工」と「型枠工」。「非常に値上がり」と「やや値上がり」と回答した建設会社の割合を足すと、「鉄筋工」が59.4%、「型枠工」が74.2%を占める。

「専門工事会社も職人の数が足りないで、信用力の低い施工会社の工事は単価を上げて引き受けたからない」(大手建設会社の担当者)という状況だ。型枠工事では、減少した土木工事から需要が旺盛な建築工事に職人が移っている。

ところが、工事需要が増えても、左官工事は状況が異なる。外壁パネルなどのユニットによる仕上げが多くなってきたことから、需要自体が減少してきた。そのため、鉄筋工や型枠工と同様に職人の数は減っていないもの、工事単価は値ばいり続ける。建設物価調査会の調査によると、鉄筋・全鋼骨や木材は、世界的な市況の影響を受けて、資材単価の上昇は続く見込み。労務単価も、鉄筋や型枠工事では今後の工事需要を見越して、値上げ基調にある。今後も建設コストは上昇しそうだが、建築需要の増減を示す「受注動向指数」は1ポイント下がった。(森下 慎一)

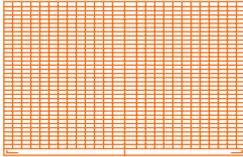
図表の見方  
(調査概要は103ページを参照)  
▶調査における長期のデータは、特記なき限り、過去1年(4四半期)の集計値を使用している。例えば、「2007年3月期」は2006年1月～2006年3月、「2006年12月期」は2006年1月～2006年12月を指す。  
▶施工単価は設備や内装などの工事でも中心施工費(消費材を除く)を法定取付べし率で除した上で、建設会社の受注単価の価格。

●建物種類別に応じた施工単価の構成比の推移



Often, the boxes or sidebars function as discrete designs, but they always relate graphically to the main story by using common colors, typefaces, or rules.

# 87. Observe Masters



Making a close study of the work of graphic pathfinders can result in layouts that are similar to the work of the masters and yet offer fresh interpretations of grid systems.

Layouts designed as an homage, with echoes of original Swiss masters, can have a fresh feeling thanks to a deep and basic understanding of the overall precepts rather than a slavish copying of specific elements.

PROJECT  
étapes: magazine

CLIENT  
Pyramyd/étapes: magazine

DESIGN  
Anna Tunick

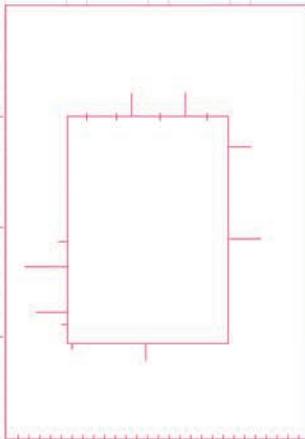
A spread from a magazine article about the designer Josef Müller-Brockmann is a trove of grid basics, from the chronology of his life to book jackets and seminal images.

1914	Naissance de Josef Müller le 9 mai à Rapperswil (Suisse).	
1930	Apprentissage à Zurich.	
1932 - 1935	Suit les cours de Ernst Keller et Alfred Willmann à l'école des arts et métiers de Zurich.	
1934	Début sa carrière comme illustrateur, scénographe d'exposition et décorateur de théâtre.	
1939-1945	Lieutenant dans l'armée suisse.	
1943	Épouse Verena Brockmann (violoniste) et adopte le nom de Josef Müller-Brockmann. Courante en suisse, cette pratique le distingue des autres Müller.	
1944	Naissance de leur fils Andreas.	
1950	Premières commandes du Zürich Tonhalle.	
1951	Membre de l'AGI.	
1952-1959	Affiches de sécurité pour l'Automobile-Club de Suisse.	
1956	Voyages en Amérique : conférences à Aspen et New York, voyage au Mexique avec Armin Hoffman. Songe à s'installer aux États-Unis.	
1957	Nommé professeur à l'école des arts et métiers de Zurich.	
1958		
1960	Quitte l'école de Zurich. Conférence à Tokyo.	
1961	Second voyage au Japon.	
1962	Contrats de design et de conseil en RFA. Enseigne à Ulm.	
1964	Mort de Verena dans un accident de voiture.	
1965	Fonde avec Eugen et Kurt Federer la Galerie 58 (puis Galerie Seestrasse) dans la maison familiale. Le lieu deviendra une référence de l'art concret. Conférences et expositions de Johannes Itten, Max Bill, Karl Gerstner... Fermeture en 1990.	
1967	Fondation de Müller-Brockmann & Co avec Max Baltis, Ruedi Rüegg et Peter Andermatt et une quinzaine d'employés.	
1971	Mariage avec Shizuko Yoshikawa.	
1976	Brouille avec Baltis et Rüegg, qui quittent l'agence. Müller-Brockmann dirige seul l'agence jusqu'à sa fin en 1984.	
1975 - 1980	Système de signalétique pour les chemins de fer suisses.	
1981		
1989		
1994		
1986	Meurt le 30 août.	

1950	Neue Grafik New Graphic Design Graphisme actuel	Revue Neue Grafik (Graphisme actuel) avec Carlos Vivarelli, Richard Paul Lohse et Hans Neuberg.
1958	J. Müller-Brockmann Gestaltungsprobleme des Grafikers The Graphic Artist and his Design Problems Les problèmes d'un artiste graphique	Les Problèmes d'un artiste graphique.
1961		
1961		
1961		
1961		
1971	Grid systems Raster systeme	Grid Systems in Graphic Design.
1981		
1989	Fotoplakate - Von den Anfängen bis zur Gegenwart.	
1994	Mein Leben : Spielerischer Ernst und ernsthaftes Spiel, autobiographie.	

“ Plus la composition des éléments visuels est stricte et rigoureuse, sur la surface dont on dispose, plus l'idée du thème peut se manifester avec efficacité. Plus les éléments visuels sont anonymes et objectifs, mieux ils affirment leur authenticité et ont dès lors pour fonction de servir uniquement la réalisation graphique. Cette tendance est conforme à la méthode géométrique. Texte, photo, désignation des objets, sigles, emblèmes et couleurs en sont les instruments accessoires qui se subordonnent d'eux-mêmes au système des éléments, remplissent, dans la surface, elle-même créatrice d'espace, d'image et d'efficacité, leur mission informative. On entend souvent dire, mais c'est là une opinion erronée, que cette méthode empêche l'individualité et la personnalité du créateur de s'exprimer. ”



comme des recettes appliquées par défaut. Phénomène encore appuyé par la structure des logiciels de PAO, qui recourent au gabarit comme point de départ à l'édition de tout document. L'efficacité radicale de l'abstraction sera quant à elle escamotée au profit d'effets plus spectaculaires et moins préoccupés.

#### Ceci dit, au boulot

Depuis ses débuts de scénographe, Müller-Brockmann a réalisé un grand nombre de travaux, seul ou à la tête de son agence (1965-1984) : scénog-

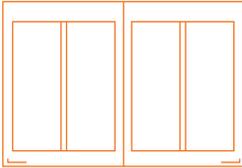
raphies d'expositions didactiques ou commerciales, identité, communication et édition (brochures, publicités et stands) d'entreprises pour des fabricants de carton (L + C: lithographie et cartonnage, 1954 et 1955), de machines-outils (Elmag, 1954), de machines à écrire (Addo AG, 1960) pour des fournisseurs de savon (CWS, 1958) de produits alimentaires (Nestlé, de 1956 à 1960) ou pour la chaîne de magasins néerlandais Bijenkorf (1960). En 1962, il décroche d'importants contrats auprès d'entreprises allemandes: Max Weishaupt (systèmes de chauffage) et Rosenthal

“Zürcher konkrete kunst”, affiche pour une exposition d'art concret, référence implicite à l'affiche "Alland" par Max Ell. 1939. ↑ "Kleines Küchenlexikon", livre de cuisine, 1956.

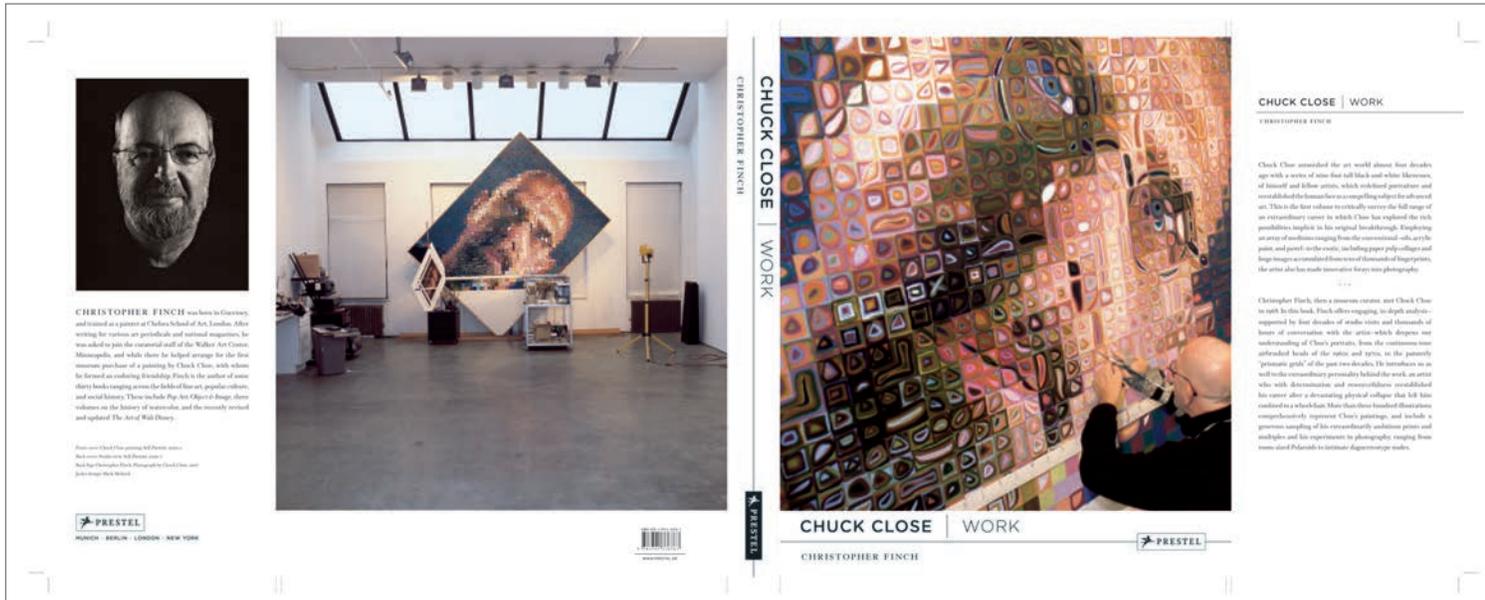
Astute observation of Müller-Brockmann's work results in a rich design that is an intelligent homage as well as an independent study.

## GRID, REFASHIONED

# 88. Get Close; Crop



Grids can overwhelm a project and become an overriding force, or they can be subtle underpinnings that, in the words of one author, contribute “a layout that is elegant, logical, and never intrusive.”



Also see page  
18

PROJECT  
*Chuck Close | Work*

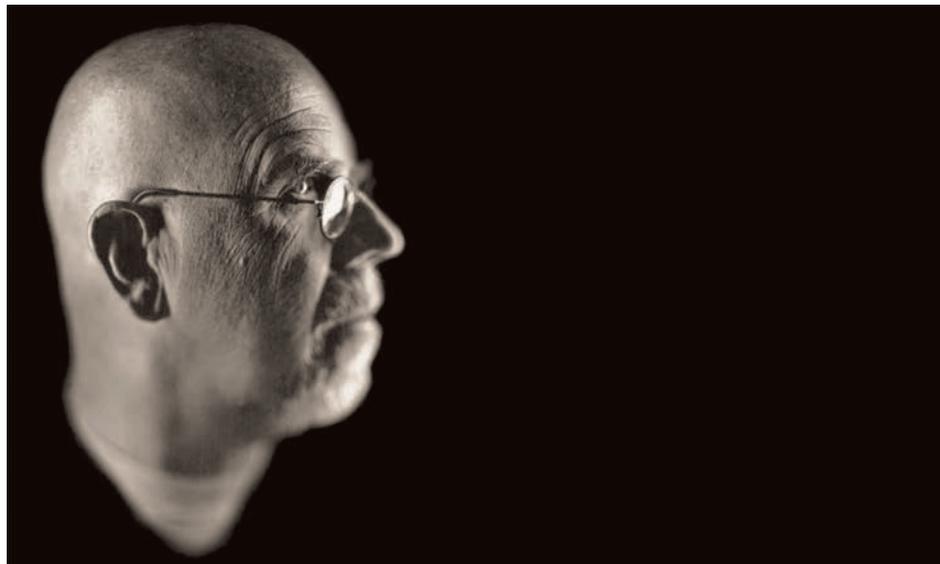
CLIENT  
Prestel Publishing

DESIGN  
Mark Melnick

An unobtrusive design elegantly presents big-personality paintings.

The strength of the cover lies in its simplicity and its focus on the artist and his work. Note the overall layout of a book jacket, prior to folding and wrapping around the bound book.

Images on the endpapers move from the artist at work to the artist in profile.





CHUCK CLOSE | WORK  
CHRISTOPHER FINCH

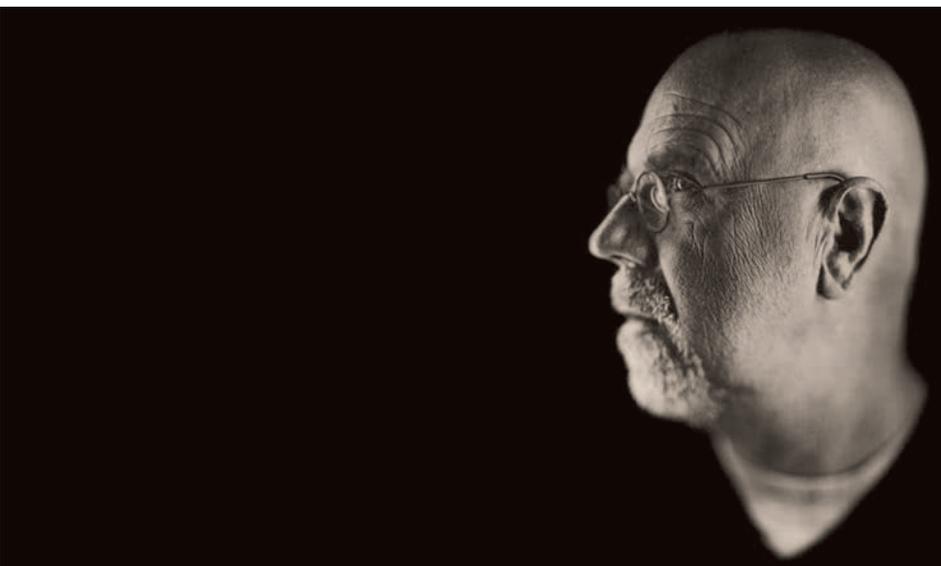


Chapter 5  
PRISMATIC GRIDS

Because of the consistency with which Chuck Close has adhered to his method of working, the images he produces are so similar to each other that they can be used as a shorthand for his work. In this sense, the consistency of his work is a strength, not a weakness. It is a strength because it allows the viewer to see the work as a whole, rather than as a collection of individual pieces. It is a weakness because it can be seen as a lack of innovation or a lack of risk-taking. However, Close's work is a testament to his dedication and his ability to create a unique and powerful visual language. The grid is a central element of his work, and it is this grid that allows him to create such a detailed and complex image. The grid is not just a technical device, but a conceptual one. It is a way of organizing the world, of imposing order on chaos. Close's grid is a reflection of his belief in the power of the grid to create a new reality. It is a grid that is both a constraint and a liberator. It is a grid that has allowed him to create some of the most powerful and enduring works of art of our time.



Close's work is a testament to his dedication and his ability to create a unique and powerful visual language. The grid is a central element of his work, and it is this grid that allows him to create such a detailed and complex image. The grid is not just a technical device, but a conceptual one. It is a way of organizing the world, of imposing order on chaos. Close's grid is a reflection of his belief in the power of the grid to create a new reality. It is a grid that is both a constraint and a liberator. It is a grid that has allowed him to create some of the most powerful and enduring works of art of our time.

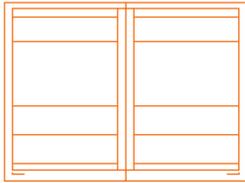
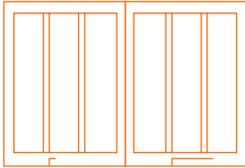


THIS PAGE TOP LEFT: For the title page spread, an enlargement of the eye captures the artist, while the title is, again, simple.

THIS PAGE TOP RIGHT: Here, the obvious grid is in the subject matter and its title.

THIS PAGE TWO MIDDLE IMAGES: Again, the grid of the subject matter reigns supreme.

# 89. Change Boundaries



Auxiliary material can be as beautiful as the main text—and can change the boundaries between primary and supporting material. Back matter, that is the material at the end of a book or catalog such as

appendixes, timelines, notes, bibliography, and index, can be complex. Details throughout a project define a thorough design, including a clear and handsome design for pages that are sometimes less noticed.

**PROJECT**  
Exhibition Catalog  
*Show Me Thai*

**CLIENT**  
Office of Contemporary  
Art and Culture, Ministry  
of Culture, Thailand

**DESIGN**  
Practical Studio/Thailand

**DESIGN DIRECTOR**  
Santi Lawrachawee

**GRAPHIC DESIGNERS**  
Ekaluck Peanpanawate  
Montchai Sutives

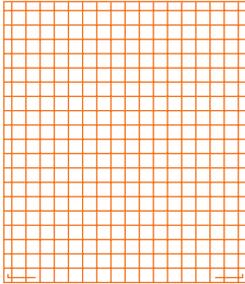
An exhibition catalog contains a number of useful grids, with an especially interesting treatment of the list of participants.





## LAYERED GRID

# 90. Trust the Module



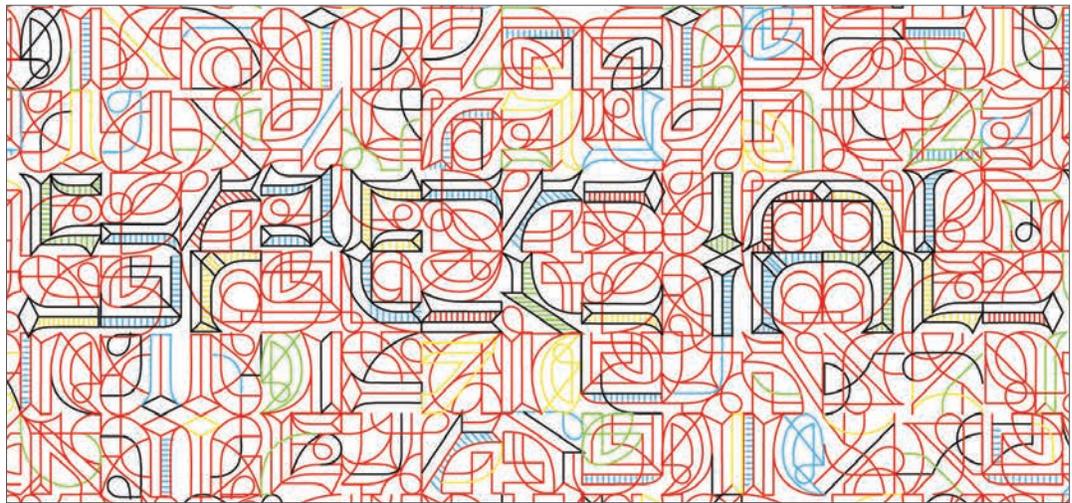
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Also see page  
29

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The near-impossible can be designed if you break down the steps. Color can create shapes and spaces. A receding color is, essentially, a negative space. A dominant color becomes part of the

foreground. Plot out how various overlaps can create another dimension for the entire piece. Allow yourself to experiment with layers and shapes. The result may epitomize the golden ratio.



The ultimate grid, a puzzle, gets depth via the skilled hands of Marian Bantjes, who likes “to push those rules that I know and try and make something that is making me uncomfortable, but in a good way.”

### PROJECT

Cover for the Puzzle  
Special of *The Guardian's G2*

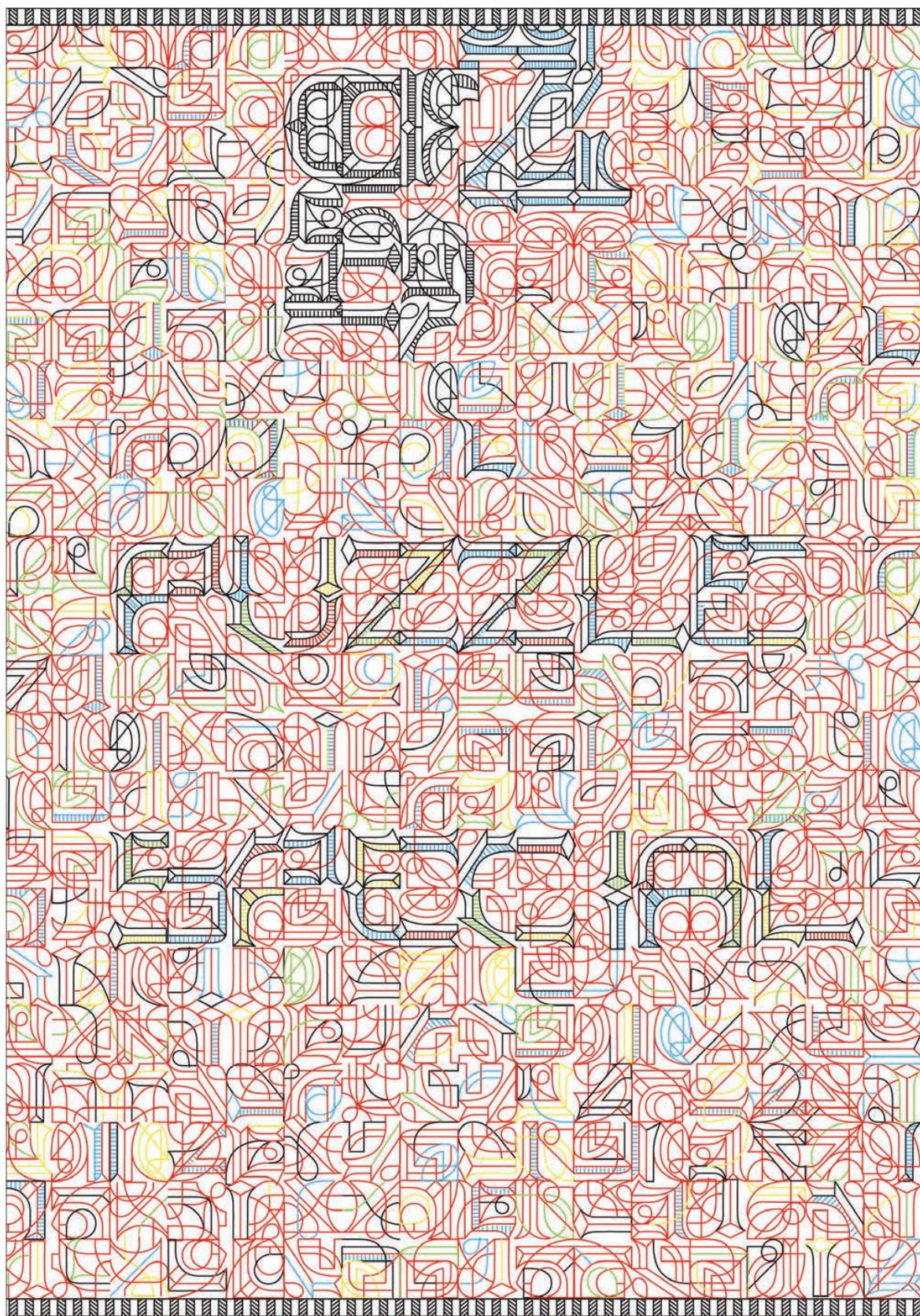
### CLIENT

The Guardian Media Group

### DESIGN

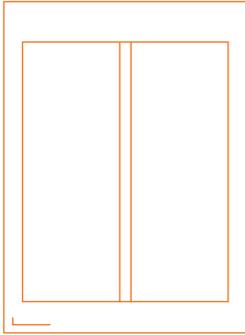
Marian Bantjes

This cover for the puzzle issue of *G2*, uses layers of lines and squares.



## LAYERED GRID

# 91. Work in Multiple Dimensions



Although most layouts using grids are flat, whether on a printed page or a computer screen, they need to capture the dimensions of the work they illuminate. A brochure can be produced in a format

other than a book or booklet or flat page. Conceived three-dimensionally but designed as a flat piece, brochures with accordion or barrel folds can give additional depth to a piece.



**PROJECT**  
Exhibit Catalog for Stuck, an art exhibit featuring collages

**CLIENT**  
Molloy College

**GALLERY DIRECTOR**  
Dr. Yolande Trincere

**CURATOR**  
Suzanne Dell'Orto

**DESIGNER**  
Suzanne Dell'Orto

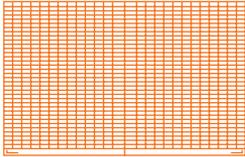
Cleverly conceived as a fold-out piece, this brochure for an exhibit of collages evokes some of the playful art in the gallery show.





## LAYERED GRID

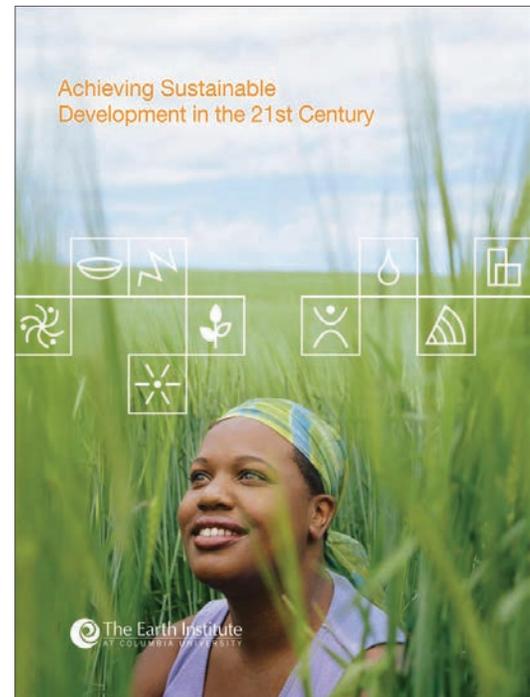
# 92. Think Globally



The framework of the grid can support many superimposed elements. Keep in mind that

- informational typography needs to be readable
- open space is crucial to the success of a composition
- it is not necessary to fill every pixel or pica

On the most literal level, layers can intrigue the reader. On a deeper level, they are an invitation to mull over combinations of elements.



**PROJECT**  
Branding posters

**CLIENT**  
Earth Institute at  
Columbia University

**CREATIVE DIRECTOR**  
Mark Inglis

**DESIGNER**  
John Stislow

Illustrator  
Mark Inglis

Layered photos, line illustrations, and icons add depth and imply levels of meaning, as well as interest, in this project.

THIS PAGE BOTH IMAGES: Layering adds dimension but keeps the message clear in this cover and inside spread of a brochure.

# CSSR Spring 06 Seminar Series

The Center for the Study of Science and Religion (CSSR) is a forum for the examination of issues through scientific and religious perspectives. Now in its sixth year, the CSSR Seminar Series covers a range of topics featuring speakers who offer their observations and ideas in the context of both scientific research and personal conviction.

**CSSR Seminars**  
Schapiro Center, Davis Auditorium  
Columbia University, 530 W. 120th Street, 4th floor, Room 412  
(Between Broadway and Amsterdam Avenue)  
For more information on these seminars, visit [www.columbia.edu/cu/cssr](http://www.columbia.edu/cu/cssr)  
or e-mail [cssr@columbia.edu](mailto:cssr@columbia.edu)

**Do Religion and Medicine Collide?**  
**The Case of Assisted Reproductive Technologies**  
Thursday, April 6th, 2006, 6:00 p.m.-7:30 p.m.  
**Wendy Chavkin, M.D., M.P.H.**  
Director, Soros Reproductive Health and Rights Fellowship;  
Chair, Board of Directors of Physicians for Reproductive Choice and Health

**Darwin, Design and the Future of Faith**  
Wednesday, April 26th, 2006, 6:30 p.m.-8:00 p.m.  
**Philip Kitcher, Ph.D.**  
John Dewey Professor of Philosophy, Columbia University

**Mapping Genomes, Remapping Race**  
Wednesday, June 7th, 2006, 6:00 p.m.-7:30 p.m.  
**Troy Duster, Ph.D.**  
Director, Institute for the History of the Production of Knowledge, New York University; President, American Sociological Association  
[www.columbia.edu/cu/cssr](http://www.columbia.edu/cu/cssr)

The Center for the Study of Science and Religion  
THE EARTH INSTITUTE AT COLUMBIA UNIVERSITY

Elements superimposed over a photo and the use of transparent areas of color enhance the three columns of typography.

Typography is only the top layer on a poster for a talk about complex health issues.

**Accelerating the Fight against AIDS, Tuberculosis, and Malaria:**  
A European Union Perspective

A Talk by  
**Poul Nielson**  
European Union Commissioner for Development and Humanitarian Aid

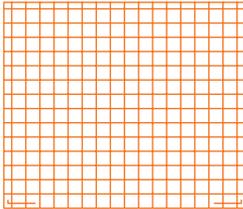
MONDAY  
APRIL 28  
4:30 PM

Faculty Room, Low Library, Columbia University  
118th Street and Broadway, New York

The Institute for the Study of Europe, SIPA

The Earth Institute  
AT COLUMBIA UNIVERSITY

# 93. Support All Platforms



Fields and colors can deliver information in byte-size containers. Occasionally, using the metaphor of a client's name can help determine colors and movement. Categories of information can be located

in boxes, or neighborhoods, with navigation bars all around the site. In a densely populated site, results can be like a metropolis: gridded but busy, but sometimes a dizzying ride is just the ticket.

PROJECT  
Website

CLIENT  
Design Taxi

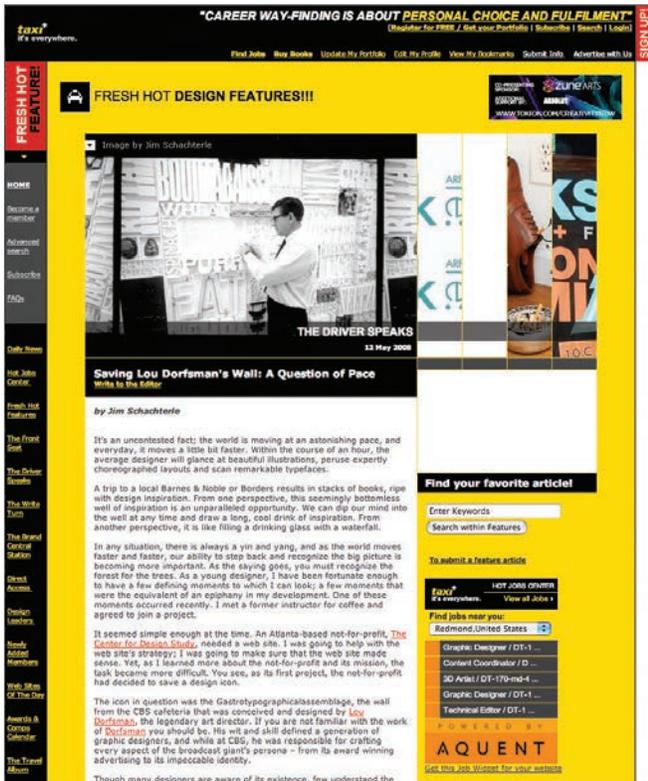
DESIGN  
Design Taxi

DESIGN DIRECTOR  
Alex Goh

The website for Design Taxi, which hails from Singapore, shuttles the user from one grid to the next, in a high-density digitopolis loaded with frames, rules, boxes, guides, colors, shades, links, and searches—but no Starbucks.



Black headline bars and taxi-yellow boxes form the signature look of Design Taxi.

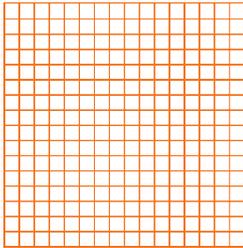


With a lot of offerings, the site controls information through framed fields and various shades of gray. The ride can be a bit bumpy, at times. Finding the title that corresponds to the html can be tricky.



Typography is designed for functionality, rather than finesse, for constant and easy updating.

# 94. Stagger It



**B**ased on a module, shapes can be skewed, repeated, or deleted to keep an overall identity system fresh and forward thinking.

**PROJECT**  
*Santa Eulalia*  
*Identity*

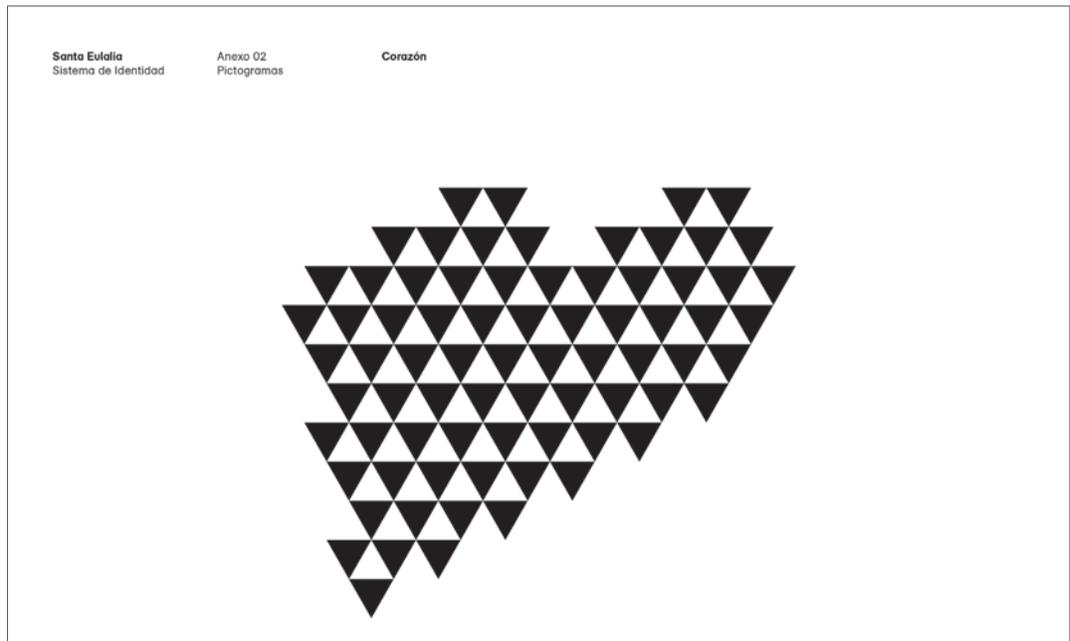
**CLIENT**  
Santa Eulalia

**DESIGN**  
Mario Eskenazi Studio

**DESIGNER**  
Mario Eskenazi

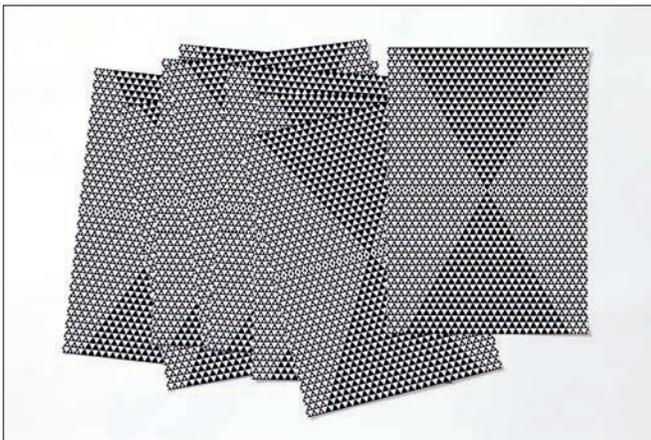
For Santa Eulalia, a multibrand luxury fashion retail store from Barcelona, the design agency based the identity on a pattern that suggests an X. (The X is the symbol for Santa Eulalia in Catalunya, who was crucified by the Romans on a cross of the same shape.)

Over the years since the original 2006 identity design, Mario Eskenazi Studio has been adding different elements (numbers and pictograms) based on the original pattern.



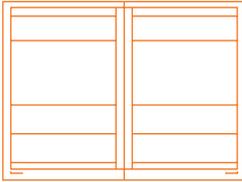
OPPOSITE PAGE, BOTH PHOTOS:  
The stylized X pattern of the Santa Eulalia identity is offset by a straightforward serif and clean grid for the brand name and dates and cover of the identity system

THIS PAGE, ALL PHOTOS:  
Expansion of the identity's basic patterns become ever more complex grids, while still implying an X.



## GRIDS AND MOTION

# 95. Super Size It



**S**upergraphics are large-scale examples of typographic rules to live by.

- Play sizes, weights, and color values against each other to create dynamic layouts.

- Consider the dimensions of the letterforms.
- Take into account the dynamics; compared to type on a page, type that moves requires extra letter-spacing to remain legible

**PROJECT**  
Bloomberg Dynamic  
Digital Displays

**CLIENT**  
Bloomberg LLP

**DESIGN**  
Pentagram, New York

**ART DIRECTOR/DESIGNER,  
ENVIRONMENTAL GRAPHICS**  
Paula Scher

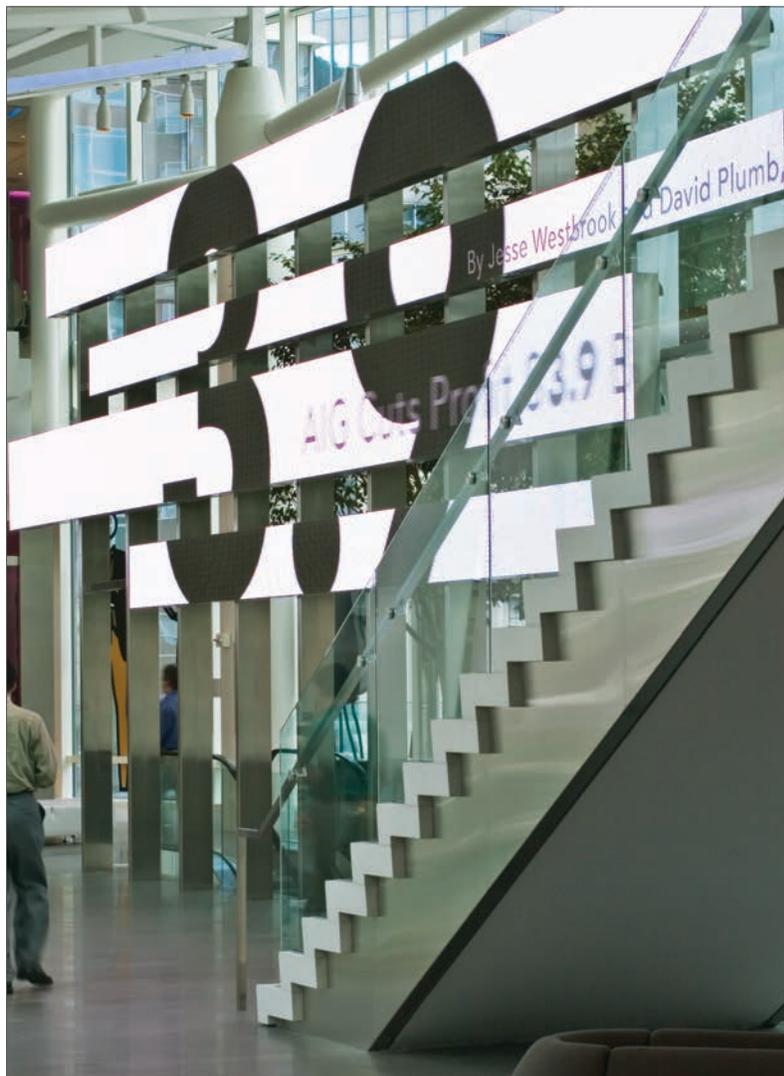
**ART DIRECTOR/DESIGNER,  
DYNAMIC DISPLAYS**  
Lisa Strausfeld

**DESIGNERS**  
Jiae Kim, Andrew Freeman  
Rion Byrd

**PROJECT ARCHITECTS**  
STUDIOS Architecture

**PROJECT PHOTOGRAPHY**  
Peter Mauss/Esto

Big, bold supergraphics on electronic displays, with moving messages, couple information with brand.

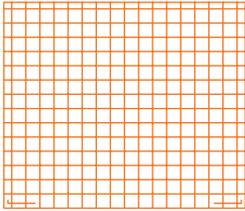


**BOTH PAGES:** The supergraphics combine substance, statistics and style.

The dynamic signs on the four horizontal panels change colors; the sizes of type and colors of the letters vary with the message, creating a point of view as well as data points.



# 96. Move the Modules



On the web, as in print, equal modules provide a versatile way to compartmentalize content, including areas for videos that help animate the site.

## FLUIDITY

In the brave new world of interactive design, a topic worth mentioning is fluid grids and layouts. What do

you do when paper size is no longer relevant? Do you stick to arbitrary dimensions and center the layout on the screen? Or do you create layouts that are fluid—that reconfigure themselves for different screen sizes? Web experts may prefer the latter, but keep in mind that the technical aspects of setting up such layouts are more complex.

PROJECT  
Website

CLIENT  
Earth Institute at  
Columbia University

CREATIVE DIRECTOR  
Mark Inglis

DESIGN  
Sunghee Kim, John Stislow

Modular sections allow the presentation of rich and varied information.

The screenshot shows the Earth Institute website layout. At the top is the logo and navigation menu (RESEARCH, EDUCATION, EARTH CLINIC, ABOUT US, EVENTS, PRESS ROOM, GET INVOLVED). Below is a large banner for 'EARTH INSTITUTE PROJECT SPOTLIGHT POLAR YEAR'. To the right is a 'NEWS' sidebar with 'Highlight' and 'Research & Education' sections. The main content area is divided into 'EI PROFILE' (Wallace Broecker, Kuena Morebotane), 'FEATURED VIDEOS' (In the Classroom, Seminar Spotlight), and 'EI RESEARCH' (Sustainable Development, Climate Change, Ecology, Poverty, Water). A footer contains the mission statement and contact information.

The Earth Institute AT COLUMBIA UNIVERSITY

The Earth Institute Directory | Columbia University  
Google Search

RESEARCH EDUCATION EARTH CLINIC ABOUT US EVENTS PRESS ROOM GET INVOLVED

### Earth Institute PROJECT SPOTLIGHT

- Hurricane Katrina Victim's List
- Next Generation Earth
- Reducing Arsenic in Bangladesh
- Rural Energy
- Millennium Cities Initiative
- Millennium Villages Project

### NEXT GENERATION EARTH

Confronting climate change depends on adopting new and sustainable energy strategies that can meet growing global energy needs while allowing for the stabilization of atmospheric carbon dioxide concentrations.

here's how you can help

## Get Involved

THE EARTH INSTITUTE'S MISSION: MOBILIZE THE SCIENCES, EDUCATION AND PUBLIC POLICY TO ACHIEVE A SUSTAINABLE EARTH.

### Water

Fresh water is precious, and an increasingly limited resource. Regions of every continent now experience periodic water stress in one form or another.

Sustainable water resource development, planning and management have emerged as a global challenge in the 21st century.

Learn about our water research and Columbia's new Water Center

### News & Events

**Education News: MA in Climate and Society Students to Begin Summer Internships**  
May 28, 2008

**BLOG The Observer: Preparing the Next Generation of Environmental Leaders**  
Steve Cohen's Blog May 23, 2008

**Herald Tribune: In Kenya and elsewhere in Africa, farmers don't see profit from soaring food prices**  
May 19, 2008

**Ottawa Citizen: The seeds of controversy**  
May 28, 2008

**The Japan Times: Africa donors failing with financing: Sachs**  
May 28, 2008

[+] more press [-] more at news

### Featured Videos

**In the Classroom**  
Shahid Naeem, Professor and Department Chairman Ecology, E3B  
Watch

**Seminar Spotlight**  
2008 Senior Thesis Poster Session  
Watch

### Hazards

Natural disasters—hurricanes, earthquakes, droughts, landslides and others—are on the rise.

With increasing numbers of people living in crowded cities and other vulnerable areas, it is more important than ever to advance our understanding of natural disasters and the ways in which humans respond to them.

Learn more about our hazards work

THIS PAGE AND OPPOSITE PAGE: Designed to appear below the main navigation bar, modules on a home page can be combined into versatile configurations.

- All modules across the width can be used as a masthead, links included.
- A single module can present one subject.
- Two modules together can form a sidebar.
- Modules on the side of the page can form a long vertical column to serve as a bulletin board for news and events.
- Modules can contain videos.

Navigating away from the home page can provide a reader with a deeper reading experience.

The Earth Institute AT COLUMBIA UNIVERSITY

HOME RESEARCH EDUCATION EARTH CLINIC ABOUT US EVENTS PRESSROOM GET INVOLVED

### Education: Welcome

WELCOME

- PROPOSAL AT STUDY
- EVENTS
- STUDENT & HEALTH SERVICES
- NEW COURSES OUR SET
- NEWS

Education at the Earth Institute at Columbia University covers an array of approaches to undergraduate and graduate programs. Currently there are over 24 academic programs that are affiliated with the Earth Institute that represent one of the largest collections of environmental education programs in the world.

On this page you will find links for all of the educational programs at Columbia University that address environmental and sustainable development issues. Through the Directory of courses you will be able to access information on courses of study. Further information about each program can be obtained from departmental websites. [Education Guidebook](#).

You will also find on this page links to the many other programs that the Office of Research and Academic Programs (OARAP) offers students and faculty, including undergraduate research assistantships, internships, career services, faculty support and awards.

The OARAP also offers a variety of student resources including listings of funding opportunities, student groups and organizations, related courses, and more.

For more information on any of these programs, please contact the OARAP at [education@columbia.edu](mailto:education@columbia.edu) or 212.854.3142.

### WORKSHOPS

Members of the IAPM program gathered on November 20, 2008 to give their final writing assignments.

### UPCOMING EVENTS

Earth Week 2008: President and Chancellor of the Earth Institute Board International Committee, 10/11/08  
Thursday, September 25, 2007, 10am-12pm

### RECENT NEWS

Earth Institute Welcomes New Faculty  
Policy Issues on Their Fall Meetings  
The new Undergraduate Science Concentration in Sustainable Development launched this fall  
New Director for Peace, Risk and Disaster Resilibility International

HOME SEARCH DIRECTORY EARTH INSTITUTE IN THE WORLD Google Site Search

ABOUT US NEWS EVENTS RESEARCH EDUCATION ACTION

The Earth Institute AT COLUMBIA UNIVERSITY

CORE DISCIPLINES CROSS CUTTING THEMES

### About The Earth Clinic

Practice is a core activity of any problem solving entity of academia that provides solutions to real world problems. Practice is informed by basic and applied research, thus bringing the most advanced knowledge base to the field, the ultimate test bed of theories and hypotheses developed in the research and teaching environment of academic institutions. At the same time, practice is a constant source of new scientific problems that require further basic and/or applied research. This fruitful synergy between research and practice forms the foundation for achieving change in the ways society responds to the challenge of sustainable development through academically informed problem solving.

As the Earth Institute's main practice instrument, the Earth Clinic is designed to serve the immediate needs of clients in developing countries by creatively responding to pressing economic and environmental problems. These needs are identified and analyzed, then localized.

In East Africa, the water resource, often, takes the lead in constructing six springs that will provide safe drinking water throughout the village. Such is the goal of the Millennium Villages Project.

Subpages use a modular organization and diverge slightly into a horizontal hierarchy, depending on the needs of the information.

HOME SEARCH DIRECTORY EARTH INSTITUTE IN THE WORLD Google Site Search

ABOUT US NEWS EVENTS RESEARCH EDUCATION ACTION

UPDATES LIST

- UN Millennium Project
- Hurricane Katrina Victim's List
- Join the Fight Against Malaria

The Earth Institute AT COLUMBIA UNIVERSITY

Mobilizing the Sciences and Public Policy to Build a Prosperous and Sustainable Future

CORE DISCIPLINES CROSS CUTTING THEMES

### Climate Change

Scientists agree the Earth's climate is being directly affected by human activity, and for many people around the world, these changes are having negative effects. Records show that 11 of the last 12 years were among the 12 warmest worldwide.

Learn more about climate change

### About The Earth Institute

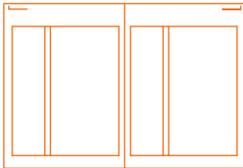
The Earth Institute at Columbia University brings together talent from throughout the University to address complex issues facing the planet and its inhabitants, with particular focus on sustainable development and the needs of the world's poor.

Learn about the mission of the Earth Institute

Learn about the Director, Jeffrey D. Sachs

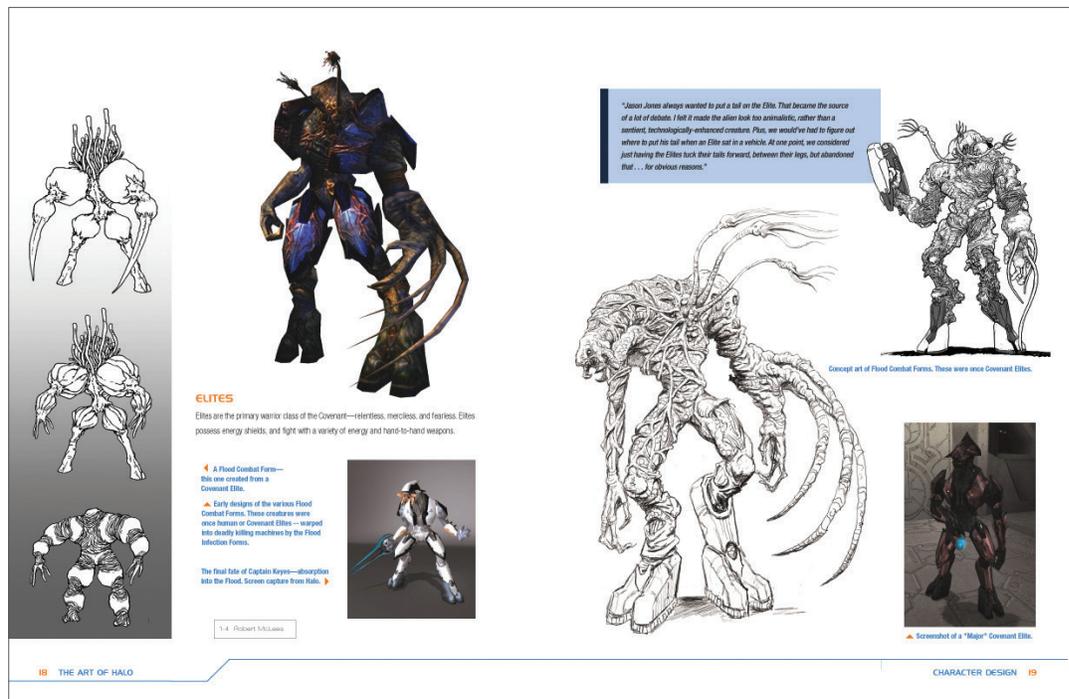
For information

# 97. Play to Your Strengths



Many fine designers claim to work without using grids. Yet their designs are spacious, textured, and heroic. Without consciously doing so, most designers adhere to the basic tenets of good design to enhance the material and make it clear.

Also see page  
29



PROJECT  
*The Art of Halo*

CLIENT  
Random House

DESIGN  
Liney Li

Heroes become doubly immortal in this book featuring the art of Halo, the game.

Numerous silhouetted drawings show character development and hint at the animation in the game. Horizontal rules ground the figures, with a downward jog giving movement to the spread.



Wireframe to render pass

Final Geometry

Some Map applied

With textures and bump mapping applied

▲ The evolution of Master Chief from wire frame, rendering, and finally clad in his battle armor.



▲ One of the public's first looks at Halo came in the November, 1999 issue of Computer Gaming World, the evolution of Master Chief from wire frame, rendering, and finally clad in his battle armor.

The collaborative process at Bungie wasn't confined to the Halo team. There were several Bungie artists and programmers working on other titles during the various stages of Halo's development. "I didn't do a lot on Halo—I was assigned to a team working on a different project," said character artist Juan Ramirez. "But most of us would weigh in on what we saw. I like monsters and animals and creatures—plus I'm a sculptor, so I did some sculpture designs of the early Elks. "When I came on, I wasn't really a 'computer guy'—I was more into comics, film, that kind of thing. I try and apply that to my work here—to look at our games as more than just games. Better games equals better entertainment. A lot of that is sold through character design."

### THE MASTER CHIEF

Seven feet tall, and clad in fearsome MJOLNIR Mark V battle armor, the warrior known as the Master Chief is a product of the SPARTAN Project. Trained in the art of war since childhood, he may well hold the fate of the human race in his hands.

1-4 Artist Unknown  
5 Artist Unknown  
6 Artist Unknown  
7 Artist Unknown

**MARCUS LEHTO, ART DIRECTOR:** "At first, Rob Jarrett [Artist, M&E] and I were the only artists working on Halo. After that we hired Shkel [Artist Shkel Wang], who's just great from the conceptual standpoint. I'd do a preliminary version of something, then Shkel would work from that, and really enhance the concept. "The Master Chief design sketch that really took hold came after heavy collaboration with Shkel. One of his sketches—this kind of mango-influenced piece, with ammo bandoliers across his chest, and a big blade weapon on his back—really caught our imagination. "Unfortunately, when we got that version into model form, he looked a little too slender, almost effeminate. So, I took the design and tried to make it look more like a modern tank. That's how we got to the Master Chief that appears in the game."



The Spartan was: huge, easily seven feet tall. Encased in pearlescent green battle armor, the man looked like a figure from mythology—otherworldly and terrifying. Master Chief SPARTAN-II stopped from the tube and survived the cryo bag. The mirrored visor on his helmet made him all the more fearsome, a faceless, impassive soldier bent for destruction and death. The technician felt a pang of fear—and sorrow for the Covenant troops that would have to face this Spartan in combat.

▲ design from Halo: The Flood by William C. Dietz the novelization of the game.

▲ design from Halo: The Flood by William C. Dietz the novelization of the game.

An integral part of creating a good story is the creation of believable and interesting characters. Bungie's 3-D models' cost designs of the various characters that appear in-game, which must then be "baked"—adding the game engine's light and shadow read with the model. From there, the models must be rigged so they can be animated. "Overlap is vital, particularly among modelers and animators," says animator William O'Brien. "We depend on each other for the final product to work—and none of us can settle. We always have to up a notch. "Our job is to bring the characters to life in the game," said Nathan Walpole, animation lead for Halo 2. "It's what we're best at. We don't use motion capture—most of us are traditional 2-D animators, so we prefer to hand key animation. Motion capture just looks so bad when it's done poorly. We have more control over hand-keyed animation, and can produce results faster than by editing mocap. "Crafting the animations that bring life to the game characters is a painstaking process. "Usually, we start with a thumbnail sketch to bring a look or feel," explained Walpole. "Then, you apply it to the 3-D model and work out the timing. "Sometimes, the thing's so off. It's 'blackout,'" adds animator Mike Budd. "Everyone comes over and has a good laugh. Working together like we do keeps us fresh. There's such a variety of characters—human and alien. And you work on them in a matter of weeks. You're always working on something new and interesting."



▲ A pair of Grunts prepares to engage the enemy. Screen capture from Halo.

"To design the characters' motions, the animators study virtually any source of movement for inspiration—though this can create some challenges for animator William O'Brien: "Just being surrounded by people with good senses of humor makes it easier to do your job. The drawback is, I've always had my own office. To animate a character, I often act out motions and movements; this gives you a sense of what muscle and bone actually do. But now, I have an audience. They look at the crazy stuff Bill's doing now!" So now, I tend to do that kind of work on video, in private."

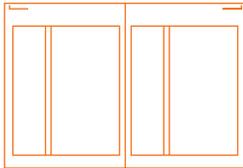
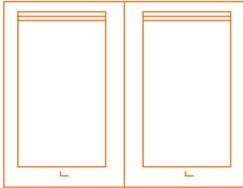
◀ Opposite page: Captions needed for illustrations 1, 2, 3, and 4.

1-4 Screenplay from Halo  
5 Artist Unknown

The book combines classic with stylized futuristic typography. Captions are differentiated from the text through the use of a different color, blue. Rules and directional (arrows and words such as "left" and "right") appear in an orange accent color.

Screened areas along the side of the page create sidebars and set one character off from another.

# 98. Be Flexible



Sometimes, the formal aspects of design, such as ample margins, readable type, and correct italics, need to be tossed aside. In certain contexts, a “wrong” design can be right. If a communication is meant to be provocative or visionary, a solution that breaks the rules can be perfect.



RIGHT: Elastic.  
Layered. Intriguing.

**PROJECT**  
*Design and the Elastic Mind*

**CLIENT**  
Museum of Modern Art

**DESIGN**  
Irma Boom, the Netherlands

**COVER TYPE**  
Daniël Maarleveld

In this catalog for the exhibit “Design and the Elastic Mind,” the designer eschews the traditional formal aspects of design. The result is as provocative—and, sometimes, as irritating—as the show.

**Foreword**

With *Design and the Elastic Mind*, The Museum of Modern Art once again ventures into the field of experimental design, where innovation, functionality, aesthetics, and a deep knowledge of the human condition combine to create outstanding artifacts. MoMA has always been an advocate of design as the foremost example of modern art’s ability to permeate everyday life, and several exhibitions in the history of the Museum have attempted to define major shifts in culture and behavior as represented by the objects that facilitate and signify them. Shows like *Italy: The New Domestic Landscape* (1972), *Designs for Independent Living* (1988), *Mutant Materials in Contemporary Design* (1995), and *Workspaces* (2001), to name just a few, highlighted one of design’s most fundamental roles: the translation of scientific and technological revolutions into approachable objects that change people’s lives and, as a consequence, the world. Design is a bridge between the abstraction of research and the tangible requirements of real life.

The state of design is strong. In this era of fast-paced innovation, designers are becoming more and more integral to the evolution of

society, and design has become a paragon for a constructive and effective synthesis of thought and action. Indeed, in the past few decades, people have coped with dramatic changes in several long-standing relationships—for instance, with time, space, information, and individuality. We must contend with abrupt changes in scale, distance, and pace, and our minds and bodies need to adapt to acquire the elasticity necessary to synthesize such abundance. Designers have contributed thoughtful concepts that can provide guidance and ease as science and technology proceed in their evolution. Design not only greatly benefits business, by adding value to its products, but it also influences policy and research without ever reneging its poetic, nonideological nature—and without renouncing beauty, efficiency, vision, and sensibility, the traits that MoMA curators have privileged in selecting examples for exhibition and for the Museum’s collection.

*Design and the Elastic Mind* celebrates creators from all over the globe—their visions, dreams, and admonitions. It comprises more than two hundred design objects and concepts that marry the most advanced scientific research with the most attentive consideration of human limitations, habits, and aspirations. The objects range from

4. Design and the Elastic Mind

Tiny margins, mutant type, disappearing page numbers, and running feet (or footers) are all part of a plan to intrigue, provoke, and mirror the subject matter.

sometimes for hours, other times for minutes, using means of communication ranging from the most encrypted and syncretized to the most discursive and old-fashioned, such as talking face-to-face— or better, since even this could happen virtually, let's say nose-to-nose, at least until smells are translated into digital code and transferred to remote stations. We isolate ourselves in the middle of crowds within individual bubbles of technology, or sit alone at our computers to tune into communities of like-minded souls or to access information about esoteric topics.

Over the past twenty-five years, under the influence of such milestones as the introduction of the personal computer, the Internet, and wireless technology, we have experienced dramatic changes in several mainstays of our existence, especially our rapport with time, space, the physical nature of objects, and our own essence as individuals. In order to embrace these new degrees of freedom, whole categories of products and services have been born, from the first clocks with mechanical time-zone crowns to the most recent devices that use the Global Positioning System (GPS) to automatically update the time the moment you enter a new zone. Our options when it comes to the purchase of such products and services have multiplied, often with an emphasis on speed and automation (so much so that good old-fashioned cash and personalized transactions—the option of talking to a real person—now carry the cachet of luxury). Our mobility has increased along with our ability to communicate, and so has our capacity to influence the market with direct feedback, making us all into arbiters and opinion makers. Our idea of privacy and private property has evolved in unexpected ways, opening the door

16  
**Design and the Elastic Mind**  
 Top: James Powderly, Evan Roth, Theo Watson, and HELL. Graffiti Research Lab, L.A.S.E.R. Tag, Prototype, 2001. 60-watt green laser, digital projector, camera, and custom GUI software (L.A.S.E.R. Tag V1.0, using OpenFrameworks).  
 Two forms of communication transcended scale and express a yearning to share opinions and information. This project simulates writing on a building. A camera tracks the beam painter of a laser pointer and software transmits the action to a very powerful projector.

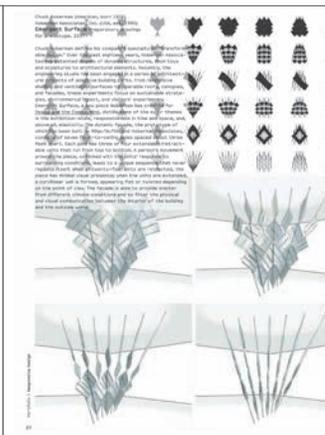


17  
**Design and the Elastic Mind**  
 Bottom: James Powderly, Evan Roth, Theo Watson, DASH, FOX, LADY, and BENNETTAGATE. Graffiti Research Lab, L.A.S.E.R. Tag graffiti projection system, Prototype, 2007. 60-watt green laser, digital projector, camera, custom GUI software (L.A.S.E.R. Tag V1.0, using OpenFrameworks), and mobile broadcast unit.

for debates ranging from the value of copyright to the fear of ubiquitous surveillance.<sup>2</sup> Software glitches aside, we are free to journey through virtual-world platforms on the Internet. In fact, for the youngest users there is almost no difference between the world contained in the computer screen and real life, to the point that some digital metaphors, like video games, can travel backward into the physical world: At least one company, called area/code, stages “video” games on a large scale, in which real people in the roles of, say, Pac Man play out the games on city streets using mobile phones and other devices.

Design and the Elastic Mind considers these changes in behavior and need. It highlights current examples of successful design translations of disruptive scientific and technological innovations, and reflects on how the figure of the designer is changing from form giver to fundamental interpreter of an extraordinarily dynamic reality. Leading up to this volume and exhibition, in the fall of 2006 The Museum of Modern Art and the science publication Seed launched a monthly salon to bring together scientists, designers, and architects to present their work and ideas to each other. Among them were Benjamin Aranda and Chris Lasch, whose presentation immediately following such a giant of the history of science as Benoit Mandelbrot was nothing short of heroic, science photographer Felice Frankel, physicist Keith Schwab, and computational design innovator Ben Fry, to name just a few.<sup>3</sup> Indeed, many of the designers featured in this book are engaged in exchanges with scientists, including Michael Burton and Christopher Woebken, whose work is influenced by nanophysicist Richard A. L. Jones; Elio Caccavale, whose interlocutor is Armand Marie Leroi, a biologist from the Imperial

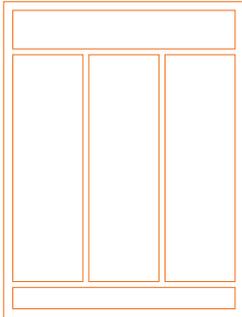
Images are lost in the binding, which is normally verboten in a less-elastic project.



Art superimposed over type is laid out with a purpose in this book.

Ghosted bars containing text surprint images.

# 99. Follow Your Heart



Determining the grid for a project is like working a puzzle. Sometimes, the concept itself is a puzzle, both in its subject matter and its charge to convey an important idea. Such a meaningful cause can inspire

strong work that communicates a valuable message and feeds heart and soul—a big factor in devising work that reflects love for and interpretation of the communication necessary to engage an audience.



**PROJECT**  
Conundrum

**DESIGNER**  
Dayna Iphill,  
New York City College  
of Technology, 2018

**PROFESSOR**  
Douglas Davis

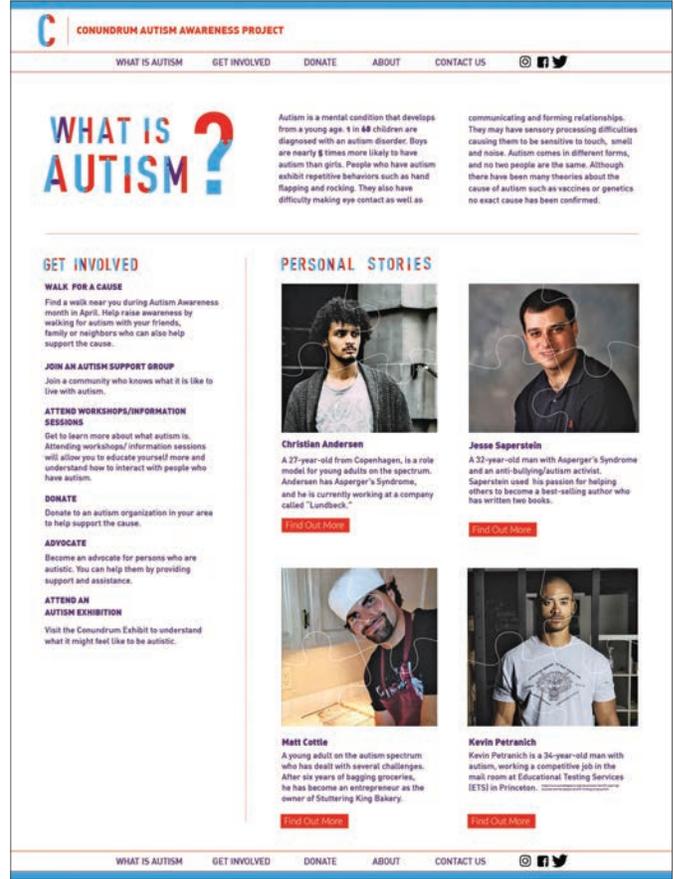
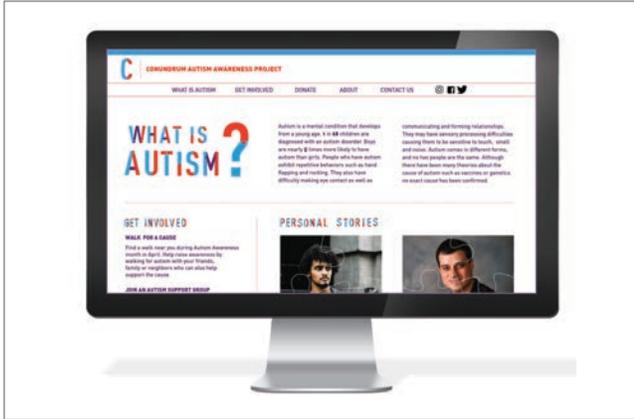
Conundrum is an organization that helps raise autism awareness. Because the developmental disorder can be confusing to those who are unaware of what autism is, the design presents the idea as a typographical puzzle. The Conundrum Identity system includes the logo, posters, brochures, website, and social media platforms.



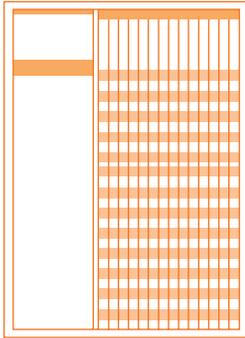
THIS PAGE: Balancing Conundrum's puzzle logo/lockup, the brochure employs a clear two-column grid that guides readers. Blue vertical rules recur throughout components.



OPPOSITE PAGE: Echoing the brochure, blue rules head the website. Screens are simplified for social media. Subway and bus posters incorporate text into the logo's puzzle.

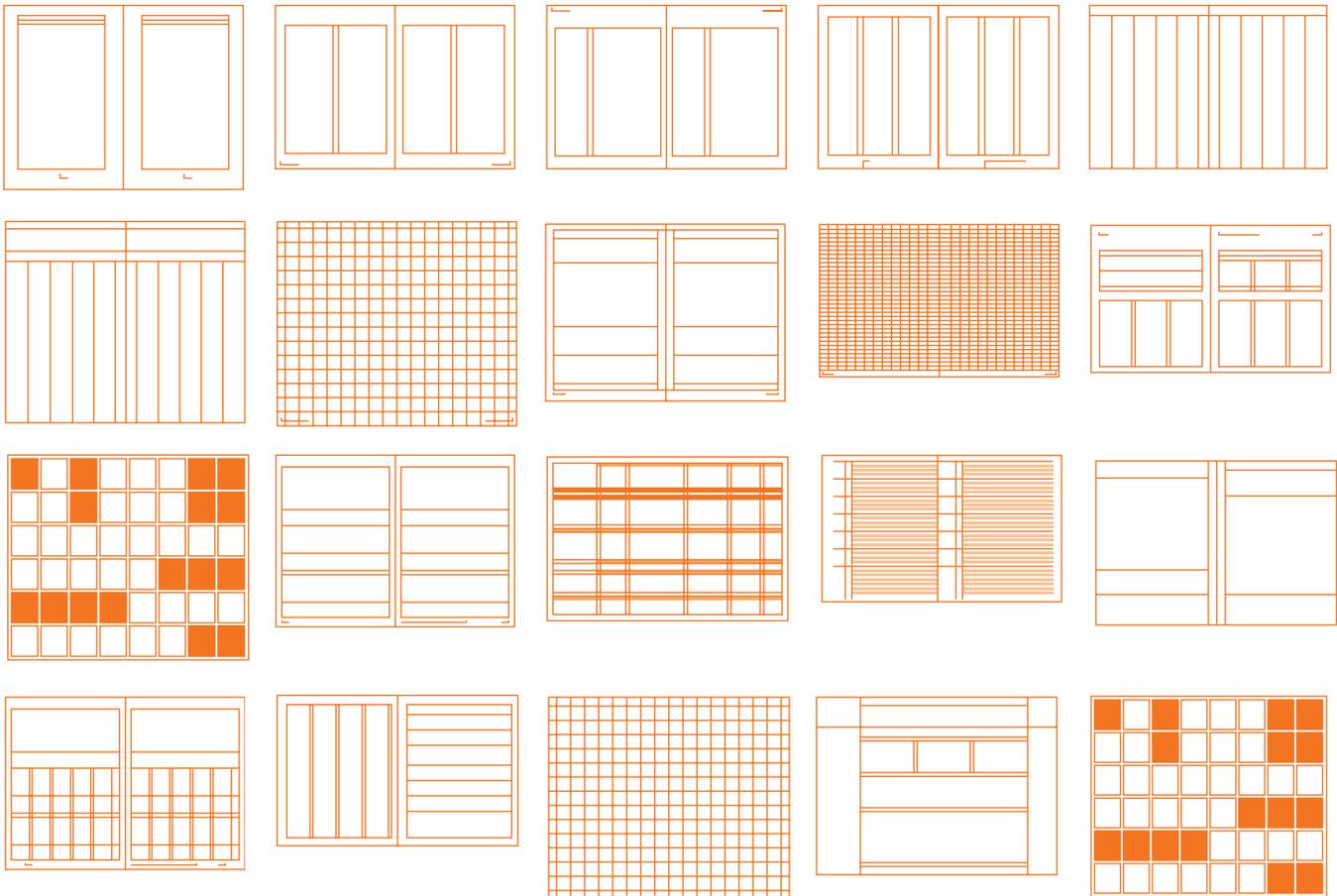


# 100. Ignore the Rules



Covering layout essentials such as typography, space, and color, this book shows a range of communications that use grid systems. As noted earlier, the primary rule is to make certain your grid system relates the design to the material. Make the hierarchy of information clear, paying attention to typography, whether it's classical and clear or a lively mix of different faces and weights. In layout, craft counts. Work in balance and with consistency.

Learn from the nuggets in this book, but think for yourself. As crucial as it is to know formal principles, it's also necessary to break the rules occasionally. No book or site can teach everything. Observe. Ask questions. Collaborate. Learn from others. Request help if necessary. Keep a sense of humor. Be flexible and persistent. Practice. Keep practicing. The success of a design depends on reiteration while enjoying in the process. Feel free to ask me questions.



*“Don’t be governed by the grid, govern the grid. A grid is like a lion cage—if the trainer stays too long it gets eaten up. You have to know when to leave the cage—you have to know when to leave the grid.”*

—MASSIMO VIGNELLI

*“The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice.”*

—JOSEF MULLER-BROCKMANN

*“A grid is like underwear, you wear it but it's not to be exposed.”*

—MASSIMO VIGNELLI

# Glossary

## A SELECTION OF TERMS USED THROUGHOUT THE PRINCIPLES

- Back Matter**—Supportive material that is not part of the text and can include items such as the appendix, notes, bibliography, glossary, and index.
- CMYK**—Cyan, magenta, yellow, and black (K), the four colors used in full-color process printing.
- Column**—A vertical container that holds type or images. Text in a column is measured horizontally.
- Deck**—Similar to a tagline
- Flush Left**—Text that is aligned (straight) on the left margin, with a right margin of varied—but not too greatly varied—widths. Uneven margins are also called “ragged.”
- Flush Right**—Text that is aligned (straight) on the right margin, with a left margin of varied widths.
- Font**—Digitally, a font is a single style of one typeface and is used in typesetting. Font is often used interchangeably (and incorrectly) with typeface. Think of font as production and typeface as design in hot metal, a complete assortment of type characters of one face and size.
- Front Matter**—In a book, copy preceding the main text, such as title page, copyright, and contents.
- JPEG**—Acronym for Joint Photographic Experts Group. A compression format used for images used on the Internet and not suitable for traditional printing.
- Justify**—To align text on both left and right margins of a column.
- Layout**—The arrangement of elements such as type and visuals on a page or screen.
- Masthead**—A list of people involved with a publication, along with their job titles. A masthead also contains information about the publication.
- Negative Space**—The space between shapes and masses, used mostly in referring to fine art, sculpture, or music.
- Orphan**—The first or last line of a paragraph that has become separated from the rest of its paragraph and is positioned at the bottom or top of a page or column, alone.
- Perfect Binding**—An adhesive binding technique. Edges of printing signatures are glued, then covered. The covered book is then trimmed cleanly on the remaining three sides.
- Pica**—A unit of measurement used for type. A pica is equal to 12 points. In Postscript printers, a pica is  $\frac{1}{6}$ th of an inch.
- Pixel**—A square dot that represents the smallest unit displayed on a computer screen. (Stands for picture elements).
- Point**—A unit of measurement in typography. There are 12 points in a pica and approximately 72 points to the inch
- RGB**—Red, green, blue, the colors on computer monitors. Photoshop provides images in RGB when scanning. For most web offset printing, images must be printed as CMYK tiffs.
- Running Head**—Headings at the tops of pages that indicate the section and locations of materials. A running head can contain a page number, or folio. A running foot is the same element positioned at the page foot.
- Running Text**—Solid copy, normally not interrupted by headings, tables, illustrations, etc.
- Saddle Stitched**—Binding with wires, similar to staples.
- Saturated**—A color that contains little gray; an intense color. As saturation increases, the amount of gray decreases.
- Silhouette**—An image where the background has been eliminated, leaving only a figure or object.
- Sink**—Also called sinkage. The distance down from the topmost element on a page.
- Spec**—Formally called specification. Instructions for typesetting, now most often determined using the style sheets function of page layout programs.
- Surprint**—To lay down one ink on top of another.
- Tagline**—A slogan or a few lines extracted from text.
- TIFF**—Acronym for Tagged Image File Format. A format for electronically storing and transmitting bitmapped, grayscale, and color images. TIFF is the format desired for traditional printing.
- Typeface**—A type design with specific characteristics. Typefaces can have characteristics in common. One typeface can include designs for italic, bold, small caps, and different weights. The typeface is the design. See Font.
- Typography**—The style, arrangement, or appearance of typeset matter. The art of selecting and designing with type.
- Web**—The Internet.
- Web Offset**—Printing on a press designed to use paper supplied in rolls (printers use “web” to refer to the roll of paper). The image is offset from a blanket onto the paper.
- White Space**—Blank areas on a page or screen that do not contain text or illustrations.
- Widow**—A short line, word, or part of a word left bereft at the end of a paragraph. People often use widows and orphans interchangeably. The definition in this glossary is from *The Chicago Manual of Style*.

# Recommended Reading and Listening

## BOOKS

Antonelli, Paola. *Design and the Elastic Mind*. Museum of Modern Art, 2008.

Bierut, Michael. *How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world*. Harper Design, 2015.

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## WEB ARTICLES OR SITES

Haley, Allan. "They're not fonts!"

[www.aiga.org/content.cfm/theyre-not-fonts](http://www.aiga.org/content.cfm/theyre-not-fonts)

Vinh, Khoi. "Grids are Good (Right)?" Blog Entry on [subtraction.com](http://subtraction.com)

## PODCASTS

The Observatory. Design Observer

Design Matters with Debbie Millman

# Contributors

PRINCIPLE NUMBERS ARE IN BOLD

- Principle **8**, 17  
Sean Adams, Burning Settlers Cabin
- Principles **7**, 16; **20**, 40-41  
AdamsMorioka, Inc.  
Sean Adams, Chris Taillon, Noreen Morioka, Monica Shlaug
- Principles **32**, 64-65; **54**, 108-109; **73**, 146-147; **90**, 180-181  
Marian Bantjes  
Marian Bantjes, Ross Mills, Richard Turley
- Principles **4**, 13; **5**, 14; **11**, 22-23; **12**, 24; **16**, 32-33; **94**, 188-189  
BTD<sub>NYC</sub>
- Principles **28**, 56-57; **40**, 80-81; **64**, 128-129  
Carapellucci Design
- Principles **17**, 34-35; **65**, 130-131  
The Cathedral Church of Saint John the Divine
- Principle **60**, 120-121  
Collins  
Brian Collins, John Moon, Michael Pangilnan
- Principles **18**, 36-37; **46**, 92-93; **76**, 152-153  
*Croissant*  
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# Quick Start Guide

## 1

### ASSESS THE MATERIAL

- What is the subject matter?
- Is there a lot of running text?
- Are there a lot of elements? Section headings? Subheads? Run in heads? Charts? Tables? Images?
- Has an editorial staff determined and marked the hierarchy of information, or do you need to figure it out yourself?
- Does art need to be created or photographed?
- Will the piece be printed traditionally or posted online?

## 2

### PLAN AHEAD. KNOW PRODUCTION SPECIFICATIONS

- How will the material be printed?
- Is it one color, two color, or four color?
- ● ● If the material will be printed traditionally, you must work with or assemble 300 dpi tiffs at reproduction size.
- ● ● 72 dpi jpegs are not suitable for printing; they're suitable for the Web only
- Are there a lot of elements? Section headings? Subheads? Run in heads? Charts? Tables? Images?
- Will the piece be printed traditionally or posted online?
- What is the trim size of your piece and your page?
- Does the project need to be a specific number of pages? Is there any leeway?
- Does your client or printer have minimum margins?

## 3

### CHOOSE FORMAT, MARGINS, AND TYPEFACE(S)

- Work with the number of pages/screen you have and determine best format.
- ● ● If the material is technical or on a larger size page, it may warrant two, or multiple, columns
- Determine your margins. This is the trickiest part for beginners. Allow yourself some time for trial and error. Keep in mind that space helps any design, even when there's a lot of material to fit onto the page.
- Given the subject matter, which you assessed in step 1, determine your typeface. Does the material warrant just one face with different weights or a number of typefaces?
- ● ● Most computers have a lot of resident fonts, but familiarize yourself with fonts and families. Dare to be square sometimes. You don't always need to use funky faces.
- Think about the type sizes and the space between lines. After visualizing and maybe sketching, go ahead and flow (pull) the text into your document to see how it fits.

# 4

## KNOW THE RULES OF TYPOGRAPHY AND TYPESETTING

### GET SMART; AVOID “DUMB QUOTES”

"Dumb Quotes"  
“Smart Quotes”

"Dumb Quotes"  
“Smart Quotes”

- ❑ In typesetting, there's only one space after a period.
- Working in layout programs differs from word processing; you're setting correct typography now. The double spaces originally set up to mimic typewriters are history.
- ❑ Within a paragraph, use only soft returns if you need to break text to eliminate too many hyphenations or odd breaks
- ❑ Use the quotation marks in the typeface, not the hatch marks (those straight marks used to denote inches and feet)
- ❑ Use the spell checker
- ❑ Make certain your italic and bold setting is the italic of the typeface. If your layout program enables you to bold or italicize the words, don't be tempted. It's wrong.
- ❑ Watch out for bad line breaks, like splitting names, or more than two hyphens in a row, or a hyphen followed by an em dash at the end of a line
- And yes, if you catch bad breaks in this book, I'll be happy to hear from you and rectify any gaffes in the next printing
- ❑ **Dashes make a difference.**
  - Em Dash.** Use for grammatical or narrative pauses. The width of the letter m in the chosen face (Shift-Option-hyphen)
  - En Dash.** Use for the passage of time or to connect numbers. Half an em; the width of the letter n in the chosen face. (Option-Hyphen)
  - Hyphen.** Connect words and phrases; break words at ends of lines (Hyphen key)

### PAGING

- ❑ When paging, avoid widows and orphans (See Glossary)
- ❑ See, but don't copy, the examples in the previous pages
- ❑ Be aware that when you send a project to a printer, you'll need to collect (if you're working in QuarkXPress) or package (if you're working in InDesign) the fonts along with your document and images

## SPECIAL CHARACTERS AND ACCENT MARKS

### SPECIAL CHARACTERS

- Option - hyphen      en dash
- Option - Shift - hyphen      em dash
- ... Option - ;      ellipsis (this character can't be separated at the end of a line as three periods can)
- Option - 8      bullet (easy to remember as it's the asterisk key)
- n (*ZapfDingbats*)      black ballot box
- n (*ZapfDingbats, outlined*) empty ballot box
- © Option - g
- ™ Option - 2
- ® Option - r
- ° Option - Shift - 8      degree symbol (e.g. 102°F)
- ¢ Option - \$
- " Shift - Control - quotes      inch marks (same as dumb quotes)

### ACCENT MARKS

- ´ Option - e      (e.g. Résumé)
- ˘ Option - ~
- ¨ Option - u
- ˜ Option - n
- ^ Option - i

# 5

## KNOW THE RULES OF GOOD PAGING

# Acknowledgments

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#### ABOUT THE AUTHOR

Beth Tondreau is the founder and principal of BTD, a small design firm that works with publishers to design books and book jackets and small businesses to develop logos, identities, and websites. She currently teaches design courses at New York City College of Technology in New York. Tondreau has been involved as a mentor in the AIGA/NY Mentoring Program and has served on the board of directors of AIGA/NYC.

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Vary Sizes  
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Say It With Sidebars  
Observe Masters  
Get Close; Crop  
Change Boundaries  
Trust the Module  
Work in Multiple Dimensions  
Think Globally  
Support All Platforms  
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Move the Modules  
Play to Your Strengths  
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