Layout Essentials

100 DESIGN PRINCIPLES FOR USING GRIDS

- The first one-stop reference and resource for building and using grids in all design projects

Grids are the basis for all design projects, and learning how to work with them is fundamental for all graphic designers. From working with one column to multicolumn formats, using type, color, images, and more, Layout Essentials provides the best information on how to achieve great design with 100 strategies and examples.

Not only does this book provide solid rules and lessons for working successfully with grids, but also demonstrates, using real-world examples, different kinds of grids and how to occasionally break the rules to achieve truly inspirational design.

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 Fashion Institute of Technology in New York.

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ALSO AVAILABLE
Universal Principles of Design
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Making and Breaking the Grid

Design Elements


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Layout Essentials

100 DESIGN PRINCIPLES FOR USING GRIDS

Beth Tondreau

Rockport Publishers
For Pat

NO LIST OF ESSENTIALS ADEQUATELY CAPTURES YOU.
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“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
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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

“... Mr. Rauschenberg ... gained a respect for the grid as an essential compositional organizing tool.”


A grid is used to organize space and information for the reader; it maps out a plan for the overall project.

In addition, a grid is a holding pen for information and a way to ordain and maintain order.

Although grids have been used for centuries, many graphic designers associate grids with the Swiss. The rage for order in the 1940s led to a very systematic way of visualizing information. Decades later, grids were considered monotonous and boring—the sign of a “designersaur.”

Today, grids are again viewed as essential tools, relied upon by professionals who are both new to the practice and seasoned by decades of experience.

Each of the 100 principles in this book exists to provide a helpful nugget as you build a layout, system, or site, and each is illustrated by a project designed and published (in old or new media) in the last few years.

I hope the examples in *Layout Essentials* will instruct, intrigue, and inspire, while guiding you to keep in mind a most essential precept of communication: relate your typography and layout to the material.
Getting Started
Elements of a Grid

1. Know the Components

The main components of a grid are margins, markers, columns, flowlines, spatial zones, and modules.

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

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

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 found 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.
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.

Developmental sketches show possible grids for the format of a magazine.
4. Put First Things First; 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 has a texture that springs from size, space, width, and line breaks. The consistent texture of running copy makes it easy for the reader to follow. It also provides a constant size within a story.

When dealing with a lot of copy, the typeface needs to be as functional as it is handsome. If the text forms a continuous story, it needs to be large enough, with enough space between the lines, to encourage a lengthy reading experience. If the columns are narrow, avoid gappy word spaces, by either setting type small or, alternatively, flush left, unjustified right.
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.

For those starting out and using only one typeface, a rule of thumb is to set up a hierarchy by incorporating roman upper- and lowercase and italic upper- and lowercase fonts. For more complex information, use various typefaces and sizes to set off chunks of text.

Varying typefaces and sizes and setting material within boxes are ways to handsomely contain a large range of information.
GRID AND IMAGE

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.

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.

Project
étapes: magazine

Client
Pyramyd/étapes: magazine

Design
Anna Tunick

Images of varying sizes establish a pecking order for visuals.
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.
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.

A CRUCIAL PRODUCTION NOTE ABOUT COLOR
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. Be aware that traditional four-color printing will require the careful choice of paper and a good amount of color correcting to approximate the luminosity of the color seen on screen.

Colors can act as containers for separate bits of information.

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. Communicate Using Space

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.

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

10. Pacing Sets the Tone

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.

Continuing a story from one page or spread to the next calls for a sense of movement and variation. Images in varying sizes enliven this story and help guide and intrigue the reader. Image sizes can be determined by the importance and quality of the content.
“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 (the perfect type size)... they only know instinctively that it looks like a million bucks.”

—MARIAN BANTJES
Working Grids
SINGLE COLUMN

11. Give the Subject Matter 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. The type area of the page, type size, and leading (interlinear space) affect the overall fit of the text. No matter how the material fills the given or desired space, proportions are important.

Project
For the Love of Animals

Client
Henry Holt and Company

Design
Fritz Metsch

A simple and elegant page with neutral typography displays restraint and concentrates on readability.

With a simple text design, typographic details are crucial. Letter-spacing and relationships between type sizes contribute to the overall success of a design.
Basic type size is a crucial factor for readability. A successful page incorporates a type size that sits comfortably in the width of the text column. If the type is justified, a type size that is too large in proportion to a small text width will result in gappy word spacing.

A classical page design generally calls for a small head margin and a large foot margin. Gutter margins are traditionally smaller than the outside margins. Even simple, single-column pages normally take a marker, such as a running head or running foot, and a page number.

Carefully consider the leading, or interline 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.

For the Love of Animals

My granddaughter is in Washington D.C. today, attending the annual Easter homecoming. She has been waiting for this day for a long time. Her excitement and joy are palpable.

Text

Chapter Title

For the Love of Animals

their own kind of knowledge, which is by definition limited to their sphere—and that this is true of humans, too. Rather than report knowledge, it is actually the ignorance of man concerning other creatures. Comanswecz, the owner of many non-human animals, considers themselves “petty Gods in Nature.”

The absence expressed her contempt for the arrogance of men, her praise and, more importantly, her power.

MARGARET CANADEN

CHAPMAN

Acclaim

Rockport Publishers
12. Design with Ample Margins

If a project contains many pages, a good practice is to leave a gutter margin large enough to keep the text from getting lost in the 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.

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.


Wide gutter margins ensure that important recipe instructions remain easy to read, without text slipping into the gutter.
Generous margins take into account elements such as charts and sidebars, which are set to wider measures than text. Wide margins also act as buffers for images.
13. Work in Proportion

K

eep proportions in mind, even for the page foot, and leave plenty of space for your page number.

THE GOLDEN RATIO
Designers often work by eye and instinct to determine the most handsome proportions. They then find that other people working in the realm of space and planning have similar approaches, using similar proportions and ratios. 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. In other words, the smaller segment (for example, the width) is to the larger segment (the height) 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. Most designers don’t consciously use or even talk about the golden ratio, but it’s discussed in many design books, so it’s worth learning for your first cocktail party.

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.
her own way, stamping, beating, and flapping her skirts. So vehement was their dance that the birds all around them popped into flight, frightening other birds, so that in moments the entire field and the woods around it was a storm of birds that rounded and blazed down upon the people who nonetheless stood firm with splashed mists on their heads. The women forsok modesty, knotted their skirts up around their thighs, held out their rousies or scapulars, and moved forward. They began to chant the Hail Mary into the wind of beating wings Moosham, who had rarely been allowed the sight of a woman’s lower limbs, took advantage of his brother’s struggle in keeping the censor lighted, and dropped into delight, watching the woman’s naked, round, brown legs thrust forward, he lowered her candela, which held no candle but which his brother had given him to carry in order to protect his face instantly he was struck on the forehead by a bird hurtling from the sky with such force that it seemed to have been flung directly by God’s hand, to smite and blind him before he carried his sigh of appreciation any farther.

At this point in the story, Moosham became so agitated that he often acted out the smiling and to our pleasure threw himself upon the floor. He mimed his collapse, then opened his eyes and lifted his head and stared into space, clearly seeing now the vision of the Holy Spirit which appeared to him not in the form of a white bird among the brown doves, but in the earthly body of a girl.

Our family has maintained something of an historical reputation for deathless romantic encounters. Even my father, a sedate looking seventh grade teacher, was swept through the second World War by one promising glance from my mother. And her sister, Aunt Geraldine, struck by a smile from a young man on a passenger train, raised her hand from the dish she stood in picking berries, and was unable to see his hand wave in return but something made her keep picking berries until nighttime and camp there overnight, and wait quietly for another whole day on her camp stool until he came walking back to the step sixty miles ahead. My uncle Fritzi, was a Hoxie Indian Princess, who cut her braids off and gave them to him on the night she died of tuberculosis. He cremated a bachelor in her memory until his fifties, when he reformed and then married a small town stripper Agatha, or Happy, left the convent for a priest. My brother Joseph seduced an Evangelical Christian from the fold. My father’s second 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 extraordinary 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 Moosham 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 Moosham my fingers obsessively wrote the name of my beloved up in 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 nineties 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 bedside table. Also, I had written the name of my beloved in blood from a scratched mosquito bite, in 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, tekel, upharsin I could not say his name aloud. I could only write it on my skin with my fingers without ceasing until my mother feared I’d gotten blood and coated my hair with mayonnaise, covered my head with a shower cap, and told me to sit in theArk with adding water, but as it was already done.

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.
14. Give Columns Equality

A grid with two even columns can control a large amount of material on a page. Symmetrical columns give a sense of great order and can support variations in image sizes and amounts of space. Perfect for publications with international audiences, two even columns can present the same information in two different languages, coexisting equally.

Traditional justified columns provide a sense of order and comfort for conservative editors and readers.
If the column width is wide enough and the text small enough, each of the two columns will present a uniform and readable texture. A tidy text setup can support all sorts of other information, such as boxes, charts, or images.
TWO COLUMN

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.
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.

\[ \text{Two Column} \]
S


teated, 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.

Horizontal rules can separate information within col-
umns 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.

TWO COLUMN

16. Rules Rule!

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

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

NONFAT ROASTED GARLIC
DRESSING
MAKES about 13/4 cups
PREP TIME: 10 minutes
TOTAL TIME: 2 hours (includes 1 1/2 hours roasting and
cooling time)

To keep this major nonfat, we altered our usual tech-
iques 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
- 2 tablespoons chili vinegar
- 1 teaspoon paprika
- 2 teaspoons minced fresh thyme, or
- 1/3 teaspoon dried
- 1/4 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 600, cut 1/4 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 pouch; 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 photos on page 600, squeeze the
garlic from the skins. Puree the garlic, reserved
garlic juices, 1 teaspoon salt, and the remaining
ingredients together in a blender (or food pro-
cessor) 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: 40 minutes
TOTAL TIME: 1 hour (includes 45 minutes simmering
and cooling time)

Although fresh-squeezed orange juice will taste
test, any store-bought orange juice will work here. Unless
you want a rimmed glass with slices, make sure to
reduce the orange juice in a nonreactive stainless steel
pot.

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

1. Simmer the orange juice in a small saucepan
over medium heat until slightly thickened and
reduced to 1/3 cup, about 30 minutes. Transfer to
a small bowl and refrigerate until cool, about 15
minutes.

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

America's Test Kitchen Family
Cookbook

Project

Client

Art Direction

Design

BTD NYC

Rockport Publishers
Two Column

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

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.
TWO COLUMN

17. Use the Entire Area

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.
The look of the piece depends on the material: an annual report, for example, will often have a straightforward look, depending on the business. This report plays it straight, as befits the client, a nonprofit organization.
Two Column

18. Use Typography to Define Zones in the Grid

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.

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.
Type in different zones can distinguish various kinds of information. Here, running text and step-by-step directions are in separate areas.
TWO-COLUMN

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.
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.

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.

Colors harmonize with the information.

RIGHT: Silhouettes and white space vary the pace.
Two Column

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.

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

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 typefaces, 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.

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.
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.
THREE COLUMN

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

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

Rockport Publishers

Project
Martha Stewart’s Cookies

Client
MSL Clarkson Potter

Design
Barbara de Wilde

Sophisticated photography and typography accurately reflect the elegance and taste of a domestic authority.
Coconut-Cream Cheese Pinwheels

Rockport Publishers

Three Column □ 45

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.

For the dough:
- 2 cups all-purpose flour, plus more for work surface
- 3/4 tsp. salt
- 1/4 tsp. baking powder
- 1/2 cup (1 stick) unsalted butter, room temperature
- 3/4 cup cream cheese, room temperature
- 1 egg
- 1/2 tsp. pure vanilla extract

For the filling:
- 3/4 cup cream cheese, room temperature
- 2 tablespoons powdered sugar
- 1 cup unsweetened shredded coconut
- 1/4 cup white chocolate chips

For the glaze:
- 1 tsp. grated lemon zest
- 1/2 tsp. ground cinnamon
- 1/2 cup strawberry jam

1. Make dough: Whisk together flour, sugar, and baking powder in a bowl. Add butter and cream cheese into the bowl of an electric mixer fitted with the paddle attachment; mix on medium-high speed until fluffy, about 3 minutes. Mix in egg and vanilla. Reduce speed to low. Add flour mixture, and mix until just combined. Divide dough in half, and put into disks. Wrap each piece in plastic, and refrigerate until dough is firm, 1 to 3 hours.

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

3. Make filling: Beat 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. Roll out one disk of dough from refrigerator half about 1/2 inch thick on a lightly floured surface. With a floured cookie cutter, cut into 2-inch rounds about 1/2 inch thick. Transfer to prepared baking sheets, spacing about 1/2 inches apart. Refrigerate 15 minutes. Repeat with remaining dough.

5. Place 1 tablespoon filling in center of each dough. Using a floured rolling pin, gently roll the dough over the filling, forming a pinwheel. Press lightly to seal. Using your fingertips, make a well in the top.

6. Make glaze: In a small bowl, mix cream cheese with vanilla until smooth. Transfer cookies to rack, cool completely. Cookies can be stored in single layers in airtight containers at room temperature up to 3 days.
THREE COLUMN

23. Avoid Overcrowding

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.

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.
Three Column

Big ideas! 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.
THREE COLUMN

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.

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Pew Environment Group

Halloween 1948 was all trick and no treat in Danora, 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 “temperate inversion,” trapping at ground level the smog from local metal factories.

A suite of extensive emissions, the toxic fumes of ingots, rendering a clotted, industrial haze. The town’s medical authorities, concerned by the increase in respiratory ailments, soon found a rationale for the air pollution – the onset of a smog that was not only smothering the town, but killing it.

The Pew Environment Group is dedicated to informing the public about the threats to our environment and to promoting effective solutions to environmental problems. The Group is committed to a future in which people can live in harmony with nature and enjoy the fruits of that relationship. The Group’s mission is to promote a viable, healthy, and sustainable world by addressing the environmental challenges that affect our physical, economic, and social well-being.

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Rockport Publishers

Project
Pew Prospectus 2008

Client
The Pew Charitable Trusts

Design
IridiumGroup

Editor
Marshall A. Ledger

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 the 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 new forms of music and photography. The LP record made its debut, and the Federal income tax, which would define the rich 'n' roll sound in the next decade and then after, entered mass production. Both the Polaroid and camera, the world's first successful instant camera, and the first music on sale.

In New York, the erstwhile Experimental Theatre, Inc., received a special Tony honoring its path-breaking work with artists such as Lee Strasberg and Elia Kazan. But in April, it was disclosed that the theater had run up a deficit of $50,000—so much for new-wave theater. The New York Times headlined, "Does 'Broadway' Mean 'For Coming Year'?

As art-related businesses began to flourish, there was something special about the success of the Experimental Theatre. The arts still struggle with cost containment and staff retention. But if the Experimental Theatre were to go down, it takes the world's real awareness of its power of knowledge and the need for new complementarity of major organizations in Pennsylvania. Maryland and California—ultimately, to those in various arts as well. Technology, which has transformed music and photography through innovations in 1948, is providing an important tool to groups that are seeking to introduce new and innovative processes that, in the past, have been all too resistant.

That tool is the Cultural Data Project, a Web-based data collection system that aggregates information about revenues, employment, volunteers, attendance, exhibitions, and other curatorial strategies. In a large-scale, the system also provides data on the overall impact and needs of the cultural sector in regions.

The project was originally launched in Pennsylvania in 2000, the creation of a unique collaboration among public and private leaders, including the Greater Philadelphia Cultural Coalition, the Greater Philadelphia Cultural Coalition, the Greater Philadelphia Cultural Coalition, and the Greater Philadelphia Cultural Coalition.

The project is a joint venture between the University of Pennsylvania and the University of Pennsylvania. The project is a joint venture between the University of Pennsylvania and the University of Pennsylvania.
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.

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.
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
1 ½ teaspoon freshly ground pepper
2 gray sole fillets (6 ounces each)
2 tablespoons unsalted butter
2 tablespoons olive oil
2 tablespoons sliced almonds
1 ½ 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.

QUICK-COOKING CLASSIC Seared sole fillets glister 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. Get Off the Straight and Narrow

As crucial as it is to have a clean, controlled page or 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.
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

Weight. 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.
MULTICOLUMN

28. Control a Variety of Elements

Multicolumn grids are perfect for controlling a range of no-nonsense elements within a report. A 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.

Project
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.

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.

Evaluation of the Abdominal Aorta Branches Using an Intravascular Ultrasound in the Inferior Vena Cava

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 intravascularly (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 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: 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.

Figure 1: ICE probe (AcuNav, Acuson)
Multicolumn

Terminal Aorta and its Intra-vascular Echo Probe

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.

Calculation of renal blood flow:
The renal blood flow in each artery can be calculated using the cross-sectional area of the artery (in cm²) 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).

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.
M U L T I C O L U M N

29. Not Lost in Translation; Be Clear

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.
30. 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. Therefore, 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. Although computer screen sizes have become larger over the years, the introduction of handheld devices has resulted in the variation of screen sizes yet again. Because it can be hard to set up a website that will resize to fit a smaller or larger screen, designers often use a standard size, with either a color or a simple white background behind the live area.
A tight structure creates a container for a navigation column, stories, images of different sizes, ads, and videos.

According to Khoi Vinh, design director for 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.
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.”
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.

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.

Project
Restraint Font

Client
Marian Bantjes

Design
Marian Bantjes, Ross Mills

Handcrafted typography brings digits to digital.
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.
33. Be Rational

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.

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.

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.

Flor's calculator is essentially a modular chart.
MODULAR

34. Vote for an Ordered World

Information design epitomizes hierarchy of information. Designing voter information—one of the more challenging and socially responsible forms of wrestling with complex information—makes choices clear to a wide audience with divergent backgrounds.

Project
Guidelines for Ballot and Election Design

Client
The U.S. Election Assistance Commission

Design
AIGA Design for Democracy;
Drew Davies, Oxide Design Company, for AIGA

www.aiga.org/design-for-democracy

An initiative to make choices understandable epitomizes simplicity and clarity.

Modules are set up so that each name and each choice is clear. A simple, clean, readable serif does its important, no-nonsense job. Varying weights make information clear. Bold for heads and light for instructions set up a pecking order. Screens and colors set off units of information. Rules separate candidates, with heavier rules separating sections. Illustrations clarify the array of instructions.
Ballots that include two languages contain more information, with the second language set slightly smaller than the primary one. As with all of the ballots in the guidelines, the illustrations clear up any confusion.

Box rules or frames and arrows (only one, clearly leading to the candidate) provide visual resting space and prevent confusion.

The design works for different languages, with the same guiding principles of simplicity applied.

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The design works for different languages, with the same guiding principles of simplicity applied.
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.
TABLES AND CHARTS

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.

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.

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.
Pictograms support headings in sections detailing purchasing requirements.

Arrows define express stations.

Typography is clean and no nonsense. The designers have surrounded each row and column with ample space, giving a lightness to dense information and making it easy to read. Dashes and wavy rules are used sparingly but to helpful effect. White arrows contain directionals, and black boxes with additional dropout type further clarify the day's schedule.
37. Illustrate the Charts

Charts and tables can be simple columns of figures, or they can be illustrated and much easier to read. A designer or illustrator can chart the statistics accurately but use graphic line, shape, color, texture, repetition of icons and wit to illustrate the material at hand. Depending on the information presented, the chart will be more memorable with graphics.

Project
Good magazine issue 008: Transparency

Client
Good Magazine, LLC

Design Direction
Scott Stowell

Design
Open

Charts
Nigel Holmes

Wit and craft serve up statistics with style.
Assigning color codes to issues gives a quick visual read on a situation.

Wit works. Charting a history of marches using icons as part of the march of time cleverly moves the eye forward.
**TABLES AND CHARTS**

38. Design beyond the Expected

Statistical information can be shown on a number of levels, not simply with numbers. Alternatives to traditional lists are colors, icons, and whimsy. The clever approach does not obscure the crucial comparisons.

<table>
<thead>
<tr>
<th>How Our Mail Gets to Us</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EMPLOYEES</strong></td>
</tr>
<tr>
<td>FedEx</td>
</tr>
<tr>
<td>UPS</td>
</tr>
<tr>
<td>DHL</td>
</tr>
<tr>
<td>USPS</td>
</tr>
<tr>
<td><strong>SHIPPING COST</strong></td>
</tr>
<tr>
<td>FedEx</td>
</tr>
<tr>
<td>UPS</td>
</tr>
<tr>
<td>DHL</td>
</tr>
<tr>
<td>USPS</td>
</tr>
<tr>
<td><strong>ANNUAL REVENUE 2006</strong></td>
</tr>
<tr>
<td>FedEx</td>
</tr>
<tr>
<td>UPS</td>
</tr>
<tr>
<td>DHL</td>
</tr>
<tr>
<td>USPS</td>
</tr>
<tr>
<td><strong>OPERATING FACILITIES</strong></td>
</tr>
<tr>
<td>FedEx</td>
</tr>
<tr>
<td>UPS</td>
</tr>
<tr>
<td>DHL</td>
</tr>
<tr>
<td>USPS</td>
</tr>
<tr>
<td><strong>FLEET</strong></td>
</tr>
<tr>
<td>FedEx</td>
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<tr>
<td>UPS</td>
</tr>
<tr>
<td>DHL</td>
</tr>
<tr>
<td>USPS</td>
</tr>
<tr>
<td><strong>WORKING CONDITIONS</strong></td>
</tr>
<tr>
<td>FedEx</td>
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<tr>
<td>UPS</td>
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<tr>
<td>DHL</td>
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<tr>
<td>USPS</td>
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<tr>
<td><strong>DAILY VOLUME</strong></td>
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<td>FedEx</td>
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<td>UPS</td>
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<td>DHL</td>
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<td>USPS</td>
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</tbody>
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Charts can be fun, as shown by these additional stylish stats.
39. Frame Boxes with Discretion

Ideally, tabular information can be set up to avoid a boggling array of framed fields, or boxes. However, sometimes a communication involves so many discrete elements that the clearest approach to controlling data is to frame each unit.

Although it's possible to devise subscription cards that work without rules and frames and borders, different fields, as well as weights of rules and frames, cannot only impose order, but also create a layout that is reassuring in its sense of order.

A subscription card is beautiful, as well as functional.

This page and opposite page: These subscription cards pay attention to the weight of the rules. Heavier weights set off certain kinds of material and call attention to the most important text or headline. Varying weights provide balance and emphasis and offset supplementary material.
【定期購読】【商品・雑誌・書籍】のお申込みは、こちらの払込取扱票に必要事項を必ず記入の上、
最寄りの郵便局に代金を添えてお支払い下さい。
169項、183頁の注文方法をご覧下さい。
表示金額はすべて税込価格となっております。
注文内容を確認させていただく場合がございます、平日の日中に連絡のつた電話番号を、FAX番号が
ございました払込取扱票にご記入ください。
プレゼントの場合はご注文いただいたお客様のご住所、お名前でお送りします。

<table>
<thead>
<tr>
<th>02 東京</th>
<th>払込取扱票</th>
<th>通常払込料金</th>
</tr>
</thead>
<tbody>
<tr>
<td>0190-7</td>
<td>45321</td>
<td>6300</td>
</tr>
</tbody>
</table>

株式会社 暮しの手帖社

「暮しの手帖」の定期購読を
20年号より1年間(6冊)申し込みます

プレゼントされる場合、送付先が異なる場合はご送付先を下記へ記入下さい。

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<th>通常払込料金</th>
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<tr>
<td>0170-1</td>
<td>59128</td>
<td>6300</td>
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株式会社 グリーンショップ

※プレゼントされる場合、送付先が異なる場合はご送付先を下記へ記入下さい。

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株式会社 グリーンショップ

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<td>0170-1</td>
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</table>
40. Go beyond Boundaries

Grids 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.

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 boat. 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.

You'll also find special activities, fun games, and more!

NAME:

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 boat. These tiles were nice decoration, but they also served an important purpose. Why do you think these symbols were helpful to subway passengers?

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To check your answers and learn more about New York City’s subway system, visit our website: www.transitmuseumeducation.org.

You’ll also find special activities, fun games, and more!
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 A DOMINANT ELEMENT

41. Use Color to Get Attention

A colorful piece can get attention, especially in a crowded environment. Color boxes are perfect containers to separate heads and subheads in a consistent manner. They can contain text or remain blocks of colorful dividers. Different sizes and widths can contribute to a sense of movement and flow. Also, a color image every now and then can provide a sense of rest.

The launch poster design for four of the festival years shows a vibrant color grid and consistency yet tinkers with each year’s look by adding a photographic element, such as grass, sky, or clouds.

COLUMN ONE, TOP TO BOTTOM:
COLUMN TWO:
2008

Project
Campaign for arts festival identity, brochure, website, and banner

Client
River to River Festival

Design
Number 17

Creative Direction/
Art Direction
Emily Oberman, Bonnie Siegler

Color boxes, some containing type, give punch to an arts festival.
The brochure cover contains a lot of information, which is punctuated by cartoonlike interjections, so the space always feels open.

The success of the campaign stems as much from the exciting typography and witty juxtaposition of the word River as it does from the attention-getting color, but the color blocks support the headlines and also allow quiet space for the pieces.

The witty typography and color bars on the website echo the other components in the campaign and work as both colorful banners and as navigation devices.
COLOR AS A DOMINANT ELEMENT

42. Determine a Palette

Although many colors can create a visual buzz, an overabundance of colors can also overwhelm the overall message. Determining a controlled palette can provide coherence. When the function of color is to grab attention, it makes sense to use bright colors. When color is used to serve more serious text such as a case study or financial report, a palette can be more muted to better serve the content.
Rich but tempered colors announce different programs in these screens.
COLOR AS A DOMINANT ELEMENT

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).

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.
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.
COLOR AS A DOMINANT ELEMENT

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.

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.

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.

Three bottom images on this page and opposite page:
Colors vary within the palette for each section and complement the full-color photography.
Color as a Dominant Element

**MARINATED CALAMARI**

WITH CHICKPEAS, OLIVE PESTO, AND ORANGES

**RECIPE**

**CALAMARI**
- 3 pounds cleaned calamari (piments and tentacles)
- ¹⁄₄ cup extra-virgin olive oil
- 4 garlic cloves, thinly sliced
- 2 tablespoons chopped fresh mint
- 2 tablespoons hot red pepper flakes
- 2 tablespoons freshly ground black pepper

**CHICKPEAS**
- 20 ounces canned chickpeas, drained and rinsed, or 3 cups cooked chickpeas
- ¹⁄₄ cup extra-virgin olive oil
- ¹⁄₄ cup red wine vinegar
- 4 scallions, thinly sliced
- 4 garlic cloves, thinly sliced
- ¹⁄₄ cup toasted seeds

**OLIVE PESTO**
- ¹⁄₄ cup extra-virgin olive oil
- ½ cup lemon juice
- ¹⁄₄ cup freshly grated parmesan cheese
- ¹⁄₄ cup chopped fresh basil
- 1 tablespoon chopped fresh mint
- ¹⁄₄ cup grated parmesan cheese

**GET THE CALAMARI SQUISH**

Cut the calamari into ½-inch strips. Cut the tomatoes into small cubes. Toss the ingredients in a large bowl. Cover and refrigerate for 30 minutes, or until everything is cold.

Put the chickpeas in a medium bowl. Add the oil, vinegar, scallions, garlic, and mustard seeds, and stir until well combined. Add the chickpeas and pepper and stir until they are well coated.
COLOR AS ORGANIZING PRINCIPLE

45. Control It with Colors

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.
Color as Organizing Principle

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

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.
COLOR AS ORGANIZING PRINCIPLE

46. Use Color in Typography for Emphasis

Too 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.

Setting one character larger and in color calls attention to a particular heading.
Here, color sets off one piece of information from another. Clear differentiation is especially useful and important for instructions. In this cookbook spread, subheads are in color. The numbers in the recipe instructions are also in red to set them apart from the text.

The weight, size, or shade of a different color for the "Questions" provides texture and visual interest.
COLOR AS ORGANIZING PRINCIPLE

47. Put the Information in the 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, chose colors or shades that are muted and do not upstage the material. Desaturated colors (colors with more gray) work best if type is surprinting, that is printed on top of the color.

A rich background and astounding movement play against the controlled calendar in complementary colors.
Box colors present such a delicate and distinctive palette that they complement instead of compete with a beautifully art-directed photo.

Autumnal colors support a spread containing a dramatic photo with accents of saffron.
COLOR AS ORGANIZING PRINCIPLE

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.

Color as Organizing Principle
COLOR AS ORGANIZING PRINCIPLE

49. Separate Content with Color

Color is sometimes all that’s needed to divide segments of material. Depending on the color chosen, a big bold hit can create an unexpected, welcome pause in a lengthy text or create a feeling of excitement about what’s to follow.

Color and dropout type, or type that is white reversed out of the background color, can work in tandem to create arresting section openers. The contrast of white type against a color works as successfully as that international icon, the stop sign.

THIS PAGE AND OPPOSITE PAGE: Each color arrests attention and supports a bold heading.

Project
No Reservations

Client
Bloomsbury USA

Design
Elizabeth van Itallie

Sections of a book are separated by colors as cheeky as Anthony Bourdain, the author of the book.
Color as Organizing Principle
COLOR AS ORGANIZING PRINCIPLE

50. Use Shades to Achieve Color

Sometimes, there isn't a budget for full color. Although most posters and advertisements are designed for a number of venues, such as print, websites, and television, there are still cases where a particular budget doesn't allow for anything other than black-and-white printing. Such color restrictions can occur in books, newspapers, and flyers.

Even with black only, it's possible to achieve color and texture by using different shades. Texture springs from type that prints black on white, drops out of the black as white, or surprints on different screens. Graphics and images can provide additional variety.

HOW SCREENS WORK
Depending on the paper, a background of 70 percent black can provide color and still support readable type. Ten percent black allows typography to stand out and be clear. Further, photos with grayscale values add texture and a variety of shades to a piece. The darker the screen, the more readable the dropout type. Light shades enable type to surprint.

Although printing quality is such that it's less crucial to worry about very small type dropping out of a black background, it is still a good idea to pay attention to the size of small type.

OPPOSITE PAGE: Screens of black provide a range of color and texture. The screens are dark enough to support dropout type, so that headlines or copy can stand out clearly. Black boxes contain dropout white headlines, thereby providing clarity as well as color and texture.

Project
Movie ad for Before the Devil Knows You’re Dead

Client
ThinkFilm

An ad withstands color restrictions and presents a bold attitude.
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.

Details of the graphic plates show the many kinds of information the designers had to present and specify.

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.
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.

The text for a sign mounted on a pylon is set in clear, classic typography with a nod to the history of the city.
52. Put Like with Like

A clear way to segregate information is to use a horizontal hierarchy. On a website, bands of information can be parts of a navigation system. Information can also be organized in bands.

To have each category follow a linear path, set up the information to open to a list of options, which, when clicked, further opens to a page that contains yet another kind of horizontal hierarchy.

**Project**
artgallery.yale.edu

**Client**
Yale University Art Gallery

**Site Design, Development, and Programming**
The Yale Center for Media Initiatives

The website for the Yale University Art Gallery is elegant and clear with well-defined horizontal zones.

Horizontal bands forming a navigation column are positioned above another horizontal band.

Clicking on the blue navigation column opens a drop-down menu, horizontally arranged.

A clickable menu on the home page opens to show more information.
Clicking on the main navigation bar opens yet another horizontally organized menu.

Although it is two columns, the screen adheres to a well-planned horizontal hierarchy.

Submenus use two columns, with an image on the left. Each entry is set off by horizontal rules.
HORIZONTAL HIERARCHY

53. Let Space Define Your Horizons

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.
A well-considered horizontal organization breaks introductory material into zones. Images and captions marching across the spread create a horizontal flow, while enabling each image-and-caption combination to be a clear and easy-to-read step in the article’s instructions.
54. Illustrate 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.

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.
55. Work above and below the (Scrolled) Fold

The strongest 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.
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. Get Noisy

Sometimes the message doesn’t need to be absolutely clear. Various sizes, orientations, rotations, widths, and weights of type can make a message shout. In such cases, the viewer doesn’t need to read carefully as much as feel engaged.

A rollicking package evokes wood type, which is perfect for a masculine, smoky libation.
Whether for a poster or a package, this typography creates the grid in a joyous, boisterous way. Along with the colors, the negative and positive spaces created by the type make some words recede and others seize center stage.

Right: The type is wittily laid out on the bottle with a peek-a-boo label. The typography on the stamped tin echoes the three-dimensional feeling of hot metal typesetting.
57. Turn It on Its Side

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.

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.
58. Pack It In

Packing a lot of letters into a piece, whether it's a poster, shopping bag, or matchbook—or a matchbook that looks like a poster—can help form a grid. An ingenious logo and type design using a number of type families both sleek and faux rustic, can act as a holding pen for key information such as the name and address of a business.

Varied type sizes provide drama and movement. Adjusting letter spacing and typefaces to justify lines creates a pecking order of information. Playing light against dark, sans serifs against serifs, and subdued against bold creates holding areas for shapes, forms, and contact information.

Project
Restaurant identity

Client
Carnevino, Las Vegas

Design
Memo Productions, NY

Designers
Douglas Riccardi, Franz Heuber

Strong alignments and gridded areas give punch to the identity of a steakhouse in Las Vegas. Strip steak on the Strip, anyone?
The matchbox is larger—one could say meatier—than most restaurant matchboxes.
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 surprinting two layered silhouettes, the type really swings.

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.
WHEN TYPE FORMS THE GRID

60. Involve the Viewer

Sometimes a grid has to go off the grid. Type sizes, shapes, and weights can convey message about a culture, either locally or globally, intriguing the reader and acting as a call to action.

Project
Alliance for Climate Protection
advertisement

Client
WeCanDoSolveIt.org

Design
The Martin Agency; Collins

Designers
The Martin Agency: Mike Hughes, Sean Riley, Raymond McKinney, Ty Harper; Collins: Brian Collins, John Moon, Michael Pangilinan

This ad for an environmental initiative takes advantage of bold typography to make a point.

The choice of words and type sizes might (or might not) be specifically statistically chosen. Larger type sizes shout for attention, while smaller sizes and weights act as visual glue. The bright green color is the obvious and perfect choice for an ad calling for climate protection.
FILLED AND FUNCTIONAL

61. With Order, Make Small Margins Work

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.

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.

The underpinning of the (twelve-column) grid allows certain columns to go unfilled, balancing margins and giving breathing space to a content-rich spread.
FILLED AND FUNCTIONAL

62. 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.

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. Avoid Crowding

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.

Contain heads by setting text within the rules. Anchor the page with rules at the page foot.
To avoid making the entire piece one gray mass of listings, set the main headings large. Screen them back if they're overwhelming.
64. Make Space Count

Plotting out complicated information requires a strong grid design. Plan the proportions of each module for the information being presented so it's understandable to the viewer. Due to their larger format, posters are a great vehicle for dense information. It's best to design headlines to be readable from distance of a few feet.

A COMMUNICATIONS MAKE AMERICAN VOTER'S EXPERIENCE

EDUCATION

LEARNING ABOUT VOTING RIGHTS AND DEMOCRACY

WORD-OF-MOUTH

HIGH SCHOOL CIVICS CLASSES

PROJECT CLASSES

DESIGN PROBLEM: DISPARATING CIVICS CLASSES

DESIGN PROBLEM: FORMS THAT ARE BARRIERS TO PARTICIPATION

DESIGN TO THE RESCUE

ALL KINDS OF DESIGNERS CAN PARTICIPATE IN VOTER REGISTRATION WEEK

REGISTRATION

SIGNING UP TO BECOME A REGISTERED VOTER

PAPER REGISTRATION FORMS

ONLINE REGISTRATION FORMS

Oregon Voter Registration

Motor Voter Applications

Voter Rolls

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

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.
The century began with an electoral bang that opened everyone’s eyes to the fragility of the American voting system. But, after two years of legislation, studies and equipment upgrades, major problems still exist. Why?

Voting is not just an event. It’s a complex communications process that goes well beyond the casting of a vote. For example, in the 2000 presidential election, 1.5 million votes were missed because of faulty equipment, but a whopping 22 million voters didn’t vote at all because of time limitations or registration errors. These and many other voting problems can be traced not just to poor equipment, but also to poor communications.

Communicating with the public is what many designers do for a living. So, seen from a communications perspective, many voting problems are really design problems. That’s where you come in.

Take a look at the voting experience map below, and find all the ways you can put design to work for democracy.
65. Design a Balanced Viewpoint

Some types of communications call for a balancing act. Length is often of paramount importance in newsletters, especially for nonprofit organizations. The need to fit everything into a predetermined number of pages (often four or eight) imposes strictures, which in turn help to determine structure.

A newsletter for a nonprofit organization is a hymn to the versatility of a five-column grid. On this page, the outside column is a utility area, listing credits, services, contact information, and directions. Separated from the outside column by a vertical rule, the remaining columns contain an essay. Art and a quote quietly interrupt the meditative essay.

The grid structure appears consistently on the back page, which doubles as a mailer.
The events calendar takes advantage of the grid, subdividing the columns for the days of the week into varying widths, depending on the material. Rules as dividers, thick rules as containers for type, screens for sidebars, and large headings bring variation and texture to the information.

Articles and their headings can fill one, two, or three columns. Images fill every parameter of the column widths, with a vignette giving organic relief to a disciplined structure.
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—and resting points—along the way. Judiciously sized and placed images further enhance the reading experience.

**A Girl in Exile**

After the suicide bomber, the 16-year-old daughter of Bangladeshi immigrants living in New York, was forced to leave the United States...

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**66. Guide Your Reader**

Even the most compelling piece benefits from a design that leads the eye through the material.

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.”

Large drop caps, bold subheads, and strong pull quotes provide color, texture, and interest, while an illustration surprinting 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

By Peter Maase

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.
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.

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.

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.
Spacious but Not Barren
68. Create an Oasis

To present a sense of authority and focus attention, less is indeed more. Space allows the viewer to concentrate.

A modular motif introduces the piece.

The driving principle of Cuadro’s interiors is to ensure the building process wields professionally and efficiently. Projects are executed on an individual home, resulting in the clean and purposeful use of space. To this end, a single project is never isolated but is approached as a whole. The goal is to express this approach in a comprehensive manner. Cuadro’s capabilities book includes photographs of entire interior spaces, highlighting the thoughtfully designed buildings that reflect the firm’s aesthetic. Founded on a modular grid, a capabilities brochure for an interior design firm is stripped down to focus on the featured homes and offices.
An oasis of white affords the reader an opportunity to linger over every aspect of the images and information.
SPACIOUS BUT NOT BARREN

69. Let the Images Shine

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.

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 colorfully textured layout.

A strong image opens an essay.
SEEMINGLY GRIDLESS

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.

In this jacket for McSweeney’s 23, artist Andrea Dezsö’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, Dezsö used the computer only for scanning and compositing.

The project is about pattern and planning, as well as wrangling cover art for many different books within one large book jacket.
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. Imply a Hierarchy

A hierarchy is implied, even when designs are collages or freewheeling assemblages of parts—and most especially when the subject matter is about gods, with images to match. Sometimes, satirizing the hierarchy makes a design a lot more fun—not to mention successful.

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Scale! Weight! Crops!

Project
Xanadu, the Book! Seriously!

Client
KD Productions

Editorial Direction
Karen Davidov

Art Direction and Design
Mark Melnick

Project Consultant
Chip Kidd

A wonderfully wacky paean to all things Xanadu mixes theater history, art history, and fictional history in a format that really has no set format.
This fun, frenetic spread is totally tongue in cheek. It is arranged so that the images relate to each other, not only in content but also in layout.

Sometimes the very best designers willfully choose the silliest typefaces. Form follows function, even when the grid is a collage and the face is from a monster movie.

Seemingly Gridless

143
Seemingly Gridless

72. Use Organizing Principles

The basic principles of grids apply, even when you don’t set out to use them. Often used to present repeating or continuing information, grids can also support one dynamic concept. On the other hand, the concept can essentially be a gridlike image.

Projects
A Monstrous Regiment of Women
and The Beekeeper’s Apprentice

Client
Picador Publishers

Art Director/Designer
Henry Sene Yee

Illustrator
Adam Auerbach

Two book jackets in a series show that wily use of structure can spawn a clever use of negative space.

A Monstrous Regiment of Women also creates a structure, then takes it away.
The Beekeeper’s Apprentice uses beehive modules to frame selling copy, author, title, and quotes.
SEEMINGLY GRIDLESS

73. Support Fluidity

A well-structured design has solid underpinnings, even when a framework is not immediately noticeable.

Charles Coiner
advertising art director

May/June 1963

What of the next 25 years in advertising? Will the picture continue to tell more and more of the story—or will we resort to more emphasis on copy?

Will the average American accept longer copy once again, as his leisure time increased? I wish I knew the answer.

But I can predict that the reader’s fickle will continue to move upward, placing even more challenges before the advertising designer.

The art director’s position and responsibility in the advertising agency will increase greatly. And this will mean that he will have to be a well-rounded advertising man.

I believe the greatest challenge in the next 25 years will be in upgrading the great mass of advertising. Instead of a handful of great art directors, as we have today, we will have hundreds of art directors equal to the tasks and responsibilities. And they will not be limited to the larger cities. New York, Philadelphia, and Chicago alone.
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.
Organic Shapes

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.

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.
Silhouetted shapes and cleverly chosen art bring energy to a well-ordered spread.
ORGANIC SHAPES

75. Allow for Drama

Cropping creates drama. Showing an image as it was originally photographed can tell the story, but cropping that same image makes a particular point, gives a point of view, and generates fear or excitement. A crop can also change what a photo communicates, directing the eye to one particular aspect of the shot and eliminating superfluous information.

CHECK FOR RESTRICTIONS
Be aware of restrictions on cropping some images. Many museums have strict regulations about how a piece of art can be reproduced. Some images, especially of famous paintings or sculptures, are inviolable. Also, many how-to images must be used in their entirety to ensure clear instructional information.

A portion of the image is all that is needed to telegraph the intrusive nature of the subjects of this book.

O P P O S I T E  P A G E: Evoking tabloids, the title typography plays off against a showy, tight crop.

Project
Paparazzi

Client
Artisan

Design
Vivian Ghazarian

Photographer
Rose Hartman/
Globe Photographers

OPPOSITE PAGE: Evoking tabloids, the title typography plays off against a showy, tight crop.
ORGANIC SHAPES

76. Use Silhouettes to Enliven a Piece

Silhouettes can keep a spread from feeling too regimented or blocky.

For layout purposes, a silhouette, also abbreviated to "silo," is an image from which the background has been eliminated. A silo can be an organic shape such as a leaf or a more regular shape such as a circle. The more fluid shapes of a silhouette add greater movement to a spread.

Vertical and horizontal rules clearly define areas containing headlines, introductions, and information. The instructional aspects of these pages are successful, but they are enlivened by the organic shapes of the silhouettes.

Project
Croissant magazine

Art Director
Seiko Baba

Designer
Yuko Takanashi

This spread from a Japanese craft magazine reveals how a story that epitomizes discipline and organization benefits from silhouetted shapes. 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."
Organic Shapes

Rules create an additional grid within the magazine grid. Alignments are clear and clean. Varying shapes lend a sense of movement to the disciplined and hierarchical spreads.
ORGANIC SHAPES

77. Let Instinct Rule

As in nature, structure and variation are important elements in design. A project that required a clearly defined columnar grid can benefit from the interruption of a silhouette or apparently random graphics.

Formal elements are crucial in transmitting a message clearly, but natural and whimsical aspects of a design will make the communication memorable and delightful as well as understandable. It’s more than okay to amuse as well as inform.

Straightforward, tempered typography for running text is punctuated by splatlike shapes containing headlines. An old-fashioned clip art bird provides an additional cheeky organic moment.

A poster announcing a lecture series at Philadelphia University School of Design and Media mixes media with wit.

OPPOSITE PAGE: A large rectangular image sits above a no-nonsense, three-column grid. That’s the formal part. The typography is handmade by creating letter-shaped negative space out of a tidy rectangle formed from seeds.
SWISS GRID

78. Set Up a 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 the work of the great gridmeister Josef Müller-Brockmann.
Strict grids do not preclude excitement. Arresting images and rhythmic placement create variation and surprise.

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.
SWISS GRID

79. Use Weights and Measures

A gridted 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.

Text

S W I S S  G R I D

Project
Subscription brochure

Client
Jazz at Lincoln Center

Design
Bobby C. Martin Jr.

Typography readably wrangles a rich offering of programs.

7 GREAT SERIES. 7 GREAT EXPERIENCES!

WYNTON AND THE HOT FIVES
SEPTEMBER 28, 29 & 30, 2006
Hearts beat faster. It’s that moment of pure joy when a [name] powerful well.mixed [note] from sweet [sappiness]; Louis Armstrong’s Hot Five rambles [note] [note] [note] [note] the blues andjoys the soul with infectious smiles and songs. Wyntoon Harriss, Victor Gomes, Don Vappie, Wylene-Graves, and others tuck into the music’s lines with skill. The legend Wynton Marsalis [note] [note] other [name] the blues with holiday classics swaying with Crescent City style. Bella, baby, bella.

RED HOT HOLIDAY STOMP
DECEMBER 14, 15 & 16, 2006
Tradition gets tossed when Sadie and the Mrs. get to danced the “New-Orleans Bums.” You know you’re in a swing when you concoct storytelling, Wynton Marsalis, Martin Riley, Don Nimmer, Wyntona Gordon, Don Vappie, and others retire the rainbars with holiday classics swaying with Crescent City style.

BEBOP LIVES!
JANUARY 26 & 27, 2007
Fast tape and raweuro dance, Fakers record, previous rap, and virtuosos triple up their horns. Charlie Parker and Dizzy Gillespie set the bebop revolution on motion, their twiddle, syncopated tales stirring the rhythms of jazz. Later day Nets knew how the legend. James Moody and Charles McPherson, the oracle voice of Charlie Parker on the Eastwood’s final rose bottle eyes and swing.

CECIL TAYLOR & JOHN ZORN
MARCH 9 & 10, 2007
Soul gets tunes. Embark on a sonic voyage as the perform Cecil Taylor navigates us through jazz heroic of sound—pianistic and poetic. He is, at heart, a beat poet and pianist. The voyagex towards the avant-garde as John Zorn’s Masada with Dave Douglas, duo, and other jazz masters.

THE MANY MOODS OF MILES DAVIS
MAY 11, 12 & 13, 2007
Change gets urgent. “I have to change.” Miles said, “It’s like a cure.” And so his horn, drum sound, and composition experiments with bebop and the birth of the cool. GRAMMY®-winningVance Gilbert and the Crystal Method.

Lincoln Center Jazz Orchestra with Wynton Marsalis
4 Concerts
Rose Theater, Bm

Jazz Jam
4 Concerts
Rose Theater, Bm

Music of the Masters
4 Concerts
Rose Theater, Bm

THE LEGENDS OF BLUE NOTE
APRIL 26 & 27, 2007

FUSION REVOLUTION: JOE ZAWINUL
OCTOBER 27 & 28, 2006
Grand act for mercy, mercy, mercy.

IN THIS HOUSE, ON THIS MORNING
MAY 24 & 25, 2007

Detail (above) and opposite page: This brochure shows a controlled variation of weights, leading, labels, and decks. 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.
From Satin's first exuberant solo shout to Coltrane's transcendent ascent, we celebrate the emotional sweep of the music we love by tracing the course of its major innovations. Expression unfolds in a parade of joyous New Orleans syncopators, buoyant big band swingers, seriosly fun beatniks, cool cats romantic and lyrical, blues-born hard boppers, and free and fusion adventurers. From all this bird flight's milestones, and shapes of jazz that came. Year three in the House of Swing is a journey as varied as the human song itself, and the perfect season to find your jazz voice.
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 Helvetia, 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.

Helvetica can be used in a range of weights and sizes. The medium and bold weights often signal a no-nonsense, nonfrivolous approach. The thinner weights nod to simplicity, luxury, and a Zen quietness. When you choose a typeface for your project, keep in mind its weights and sizes and what they say.

A thin, elegant weight of Helvetica can look quiet yet sophisticated.

Various showings of Helvetica

Client

• Designcards.nu by Veenman Drukkers
• Kunstvlaai/Katja van Stiphout

Photos

Beth Tondreau

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Varying weights function as both emphatic and matter of fact.

Clear letterforms made Helvetica the everyman of typography, but every man and woman will want to watch alignment and spacing!

Helvetica's no-nonsense features make it as typographically elemental as air and water.
81. Use Rules

Rules are versatile. They can function as

- navigation bars
- containers for headlines
- grounding baselines for images
- separation devices
- mastheads

A master of grids and rules, Massimo Vignelli shows his stripes on the Web.

Project
www.vignelli.com

Client
Vignelli Associates

Design
Dani Piderman

Design Director
Massimo Vignelli

In order to achieve better identification and financial savings through standardization of every aspect of the publications program, we designed a modular system that determined everything from the paper size to graphics to cartography and illustration.
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.

### Swiss Grid

**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.

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Description</th>
<th>Quantity</th>
<th>Price</th>
<th>Extension</th>
</tr>
</thead>
</table>

SALES DRAFT

DATE
REFERENCE NUMBER
SALESPERSON
SOLD TO
DISCOUNT
MEANING (TOTAL)
SHIPPING
OTHER CHANGES
TAXABLE SUBTOTAL
SALES TAX
NON-TAX SALES
TOTAL
AMOUNT PAID
BALANCE DUE
PAID BY
PAID BY

RETURN POLICY
Merchandise may be returned for exchange or store credit within 14 days of purchase with the store receipt. Sale merchandise is nonrefundable. All returns must be in saleable condition.

STORE HOURS
Monday-Saturday 10:00-7:00
Sunday Noon-6:00
GRID, INTERRUPTED

83. Build in a Surprise

A tidy, almost-Swiss approach perfectly and clearly sets forth information for the reader. Tidiness is good. Clarity is good. Going beyond the solution is great. A well-ordered grid, with vertical columns and a readable system, can be modified simply by varying the type sizes. Large and small key words provide depth, as well as an unexpected burst of energy, in a highly organized spread.

In a project that includes a range of informational problems, a grid adds variation, clarity, and authority. A well-planned grid allows a designer to diversify page layouts and keep a coherent structure. Three columns can contain either a little information, such as headings only, or a lot, such as lists with heads and subheads.

Subtle but consistent, the three-column vertical grid recurs throughout the catalog, starting with the cover.

The three-column structure, which is clear in the heading for the spread, is a visual foil for the large, playful type that interrupts the Swiss serenity. The range of type sizes and emphases adds a surprising counterpoint and a touch of playful fresh air to the controlled columns.
This spread shows the heart of the catalog. On the left page, three columns cleanly contain the name of the designer, the time frame, and the designer’s photo and bio, while the right page features only the designer’s catalog cover.

A strong system can support an additional method of organization. Here, the vertical columns become headings for the strong horizontal bands in the index of designers. Each horizontal band contains the name of a designer, thumbnails of the designer’s work, and the name of the edition containing the work.
GRID, INTERRUPTED

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.

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 assessments 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.

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-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.

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.

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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-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.
These layouts show the shifts in text sizes. 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.
85. Let the Photo Do the Talking

When 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.
Cautious Radicals
Art and the invisible majority

By morning light,

As the sun rises, the world awakens to a new day. The sky fills with a spectrum of colors, painting the horizon with hues of orange and pink. The sun, aconstant reminder of life and growth, rises higher in the sky, casting its warm embrace upon the earth. The world comes alive, as animals wake up and birds take flight, singing songs of joy and wonder. This moment is a testament to the cycle of life, reminding us of the beauty and diversity of nature.

As the sun sets, the world descends into a peaceful slumber. The sky transforms into a canvas of deep blues and purples, as stars begin to twinkle and the moon shines brightly. The world falls asleep, basking in the tranquility of night. This moment is a reminder of the cyclical nature of life, where day and night, life and death, are intricately connected. The world continues to cycle through the seasons, quietly observing the passing of time.

Rockport Publishers
GRID, INTERRUPTED

86. Set It Off 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.

A well-organized grid can generally accommodate sidebars, or boxes, in varying sizes: all columns, two columns, or one column.
Text:

Grid, Interrupted

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.
Astute observation of Müller-Brockmann's work results in a rich design that is an intelligent homage as well as an independent study.
GRID, RECONSTRUCTED

88. Blow It Up

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.”

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.

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Project
Chuck Close | Work

Client
Prestel Publishing

Design
Mark Melnick

An unobtrusive design elegantly presents big-personality paintings.
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.
GRID, RECONSTRUCTED

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.
OPPOSITE PAGE TOP: A spare photo contrasts with a highly gridded page.

OPPOSITE PAGE BOTTOM: On the left page, the text measure, or width of the set type, is the same as the width of two images combined. Wide measures are generally not encouraged, but the layout works.

A three-column grid and a chart artfully provide a sense of order.

The tabular material on the spread is clear, handsome, and interesting, with an ornamental motif that lends texture.
90. Make It Complex

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. As for solving the puzzles, you’re on your own.

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.
91. Think of More Than One Dimension

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.

Persistent Provocation: The Enduring Discourse of Collage

Born out of avant-garde artistic practices beginning shortly before the first World War, the history of collage as an art form is rooted in the twentieth century. Pablo Picasso and Georges Braque’s paper-collage (bricolage, “patchwork”) works, in which they combined materials like bits of newspaper, tablecloths, rope, and other detritus of everyday life, were arguably the first attempts to create a new art form—one in dialogue with painting but with a different relationship to time, representation, and the value of the art object itself. Soon afterward, collage was also taken up by Italian Futurists like Umberto Boccioni and Carlo Carra, who used print typography clipped from newspapers in their paintings to convey propagandistic messages on the virtues of mass, speed, and industrialization. Concerned in Russia created “painting reliefs” by attaching delicately unglued sheets of metal and wire mesh to their canvases at the same time; they even used paper collage techniques to create completely original posters and street decorations. Borrowing and modifying Cubist ideas of space, they put those ideas to work in the service of new meanings and ideas.

The artists of the Dada movement, which began in Zurich during World War I and spread throughout Europe and to New York, defined the particular (and now iconic) collage form of photomontage, in which the work consists almost exclusively of juxtaposed photographic elements. In Berlin, Max Ernst, John Heartfield, and Hannah Höch stood up magazines and advertisements, pasting images of lightbulbs onto ladies’ heads, and the head of Hitler onto an apx ’s body. The combination of images of fashion, politics, and industry to create fragmented, absurd, and fantastic images became an iconoclastic, boldly political means of attacking the European political establishment, and of reflecting a society in extreme flux. A decade later, Surrealists often employed collage to create their enigmatic works, juxtaposing unrelated and discordant objects or images to produce visual and psychological dissonance. Even when such juxtapositions were achieved with paint slabs, they were described by Max Ernst as part of a “collage idea” in which memories, dreams, materials, and events collide and are transformed.

Collage percolated through the twentieth century, even after World War II disrupted the Surrealist movement. Abstract Expressionists like Robert Motherwell used collage to evoke a lyrical and transcendental sensibility, rooted in gesture and ideas of the spiritual. Robert Rauschenberg would later directly challenge these ideas, creating “combines” that included materials like silkscreened sheets and taxidermied animals—an extreme attempt to bridge the gap between art and life. In the Sixties, the arrangement and assemblage of various elements, both natural and industrial, appeared in Minimalist and Earth art, while in the Seventies, the lateral disorienting montages of Romare Bearden evoked experiences of the rural South, and of Harlem in the Jazz Age. And more contemporary examples of art that appropriates, recombines, and juxtaposes abound, from Barbara Kruger’s raw, blown-up images paired with aphorisms, to the conceptual photographic environments of Doug and Mike Starn, to seamless, if austere photomontage works by Jeff Wall and Andreas Gursky. But while the political or aesthetic agendas of artists that use collage techniques has always been in flux, certain formal and conceptual themes persist. Among them are temporal issues, the commodification of the art object, originality, and formats, which the stories in Stuck take up in various ways.
Layered Grid

A traditional grid provides a spine for the various quirky collages in an exhibit. The straight-faced (literally) treatment of the type and well-planned space work together to frame the lively art. The top image shows the exterior of the piece; the bottom image is the interior. Printed on two sides, the accordion-folded brochure takes on a three-dimensional air.

OPPOSITE PAGE: One of the four panels on the interior side of the brochure shows a deconstructed art history book, situated tidily in one of the columns. The type combination of the stately Gill Sans and the jocular P. T. Barnum calls to mind the juxtaposition of elements found in collages.
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.
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.
GRIDS AND MOTION

93. Make a Framework Support Various Media

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.

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.
GRIDS AND MOTION

94. Sell

Selling doesn’t mean selling out. Communicating the capabilities of various firms through e-newsletters, mass emailers from html lists, and even banner ads can look great and communicate clearly with organized and powerful layouts.

A suite of jpegs designed for transmittal via email keeps a consistent format, while varying the message and flagship image.

Barnes & Noble asked us:
“What would make a Barnes & Noble book club interesting to people beyond the book?”

If you are looking for a fresh, outside perspective to reveal new ways to think about your business, contact Claire @ 212.390.1677/www.hotspringnyc.com
The horizontal hierarchy separates each part of the message into zones. The format remains consistent, with the company logo always anchored at the foot of the emailer. The grid flexibly accommodates varying copy lengths or different punctuation in the pull quotes.
95. Make It Move

Supergraphics 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.

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.
GRIDS AND MOTION

96. Make It Modular

O
n 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.
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.

Subpages use a modular organization and diverge slightly into a horizontal hierarchy, depending on the needs of the information.
97. Make It Clear

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.

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.
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.
BREAKING THE RULES

98. Follow the Future

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.

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.

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.

The Museum of Modern Art 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 (1989), 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 paradigm 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 carry the most advanced scientific research with the most attentive consideration of human limitations, habits, and aspirations. The objects range from...
sometimes for hours, other times for minutes, using means of communication ranging from the most encrypted and syncopated 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 for debates ranging from the value of copyright to the fear of ubiquitous surveillance. 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 TED 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 a giant of the history of science as Benoît Mandelbrot was nothing short of heroic, science photographer Felice Frankel, physicist Keith Schub, and computational design innovator Ben Fry, to name just a few. Indeed, many of the designers featured in this book are engaged in exchanges with scientists, including Michael Burton and Christopher Jobbins, whose work is influenced by nanophysiologist Richard A. Jones; Ido Cescavale, whose interlocutor is Armistead Leroi, a biologist from the Imperial
B R E A K I N G  T H E  R U L E S

99. Follow Your Heart

It's hard to let go of the rules when you've worked so hard to learn them. Do your homework. Learn design history, including the social forces that caused certain movements. Research and ponder the material, create columns, pay attention to the content of your layout, make your type readable, choose typefaces carefully, and fine-tune until your craft is impeccable.

Then follow your heart. Create a design that honors the content of your material and represents your unique take on the subject at hand—and head.
A range of layouts displaying the process from initial concept to completion shows that some fine-tuning is inevitable for a well-crafted layout. Student layouts use typography to reflect the subject matter, which is the biography of a typeface.

**Franklin Gothic**

by Alexander Lamont

When the late Bureau of the management of the American Type Founders, he was hired in 1905 to develop the Franklin Gothic, which was named after its designer, Franklin Gothic, an early broad face that was created for use on labels, advertising, and retail signs. Franklin Gothic was introduced in 1914 and became the standard for display typefaces.

Faced with the challenge of creating a typeface that could be used in a wide range of applications, Franklin Gothic was designed to be versatile enough to be used in both digital and print media. The typeface is characterized by its bold and strong design, which makes it ideal for use in logos, headlines, and other applications where a strong visual impact is desired.

**Breaking the Rules**

Module 1: Print Medium

When the American type founders issued Franklin Gothic in 1905, it didn’t seem that the company needed another gothic.

The letterform was created in 1902 as an extension of many American typefaces. The serif was added to it sometime between 1905 and 1908, and the design was further refined to create a more legible form. The emphasis was on creating a typeface that could be used in a variety of applications, including newspapers, books, and advertising.

In conclusion, Franklin Gothic is a typeface that has been in use for over a century and continues to be widely used today. Its versatility and ability to be used in a variety of applications have made it a popular choice for designers around the world.
BREAKING THE RULES

100. Forget the Rules

This book covers a range of regulations using grid systems while touching on other layout essentials such as typography, space, and color.

As mentioned at the outset, the primary rule is to relate 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 principles in this book, and then think for yourself.

However, rules aren't everything.

As important as it is to know formal principles, it's also important to break the rules once in a while. No book or website can teach you everything. Observe. Ask questions. Learn from others. Maintain a sense of humor. Have fun. Be flexible and persistent. Keep in mind that succeeding in design depends on happy collaboration. Don't just do something to “do it.” “Grid” your loins and go into the world. Enjoy the trip.
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.

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 1/6th 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 specifications for italic, bold, small caps, and different weights. The typeface is the design. See Font.

Typography—The style, arrangement, or appearance of typset material. 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

BOOKS

WEB ARTICLES OR SITES
Haley, Allan. “They’re not fonts!”
http://www.aiga.org/content.cfm/theyre-not-fonts
Vinh, Khoi. “Grids are Good (Right)?” Blog Entry on subtraction.com
Contributors

PRINCIPLE NUMBERS ARE IN BOLD

Principles 7, 16; 8, 17; 20, 40-41; 83, 166-167
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Sean Adams, Chris Taillon, Noreen Morioka, Monica Shlaug

Principle 34, 68-69
AIGA Design for Democracy
164 Fifth Avenue
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Artisan
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Principles 27, 54-55
Metropolis magazine
Criswell Lappin

Principles 11, 22-23; 13, 26-27
Fritz Mutsch Design

Principle 98, 196-197
The Museum of Modern Art
Irma Boom

Principle 56, 112-113
Navy Blue
Ross Shaw, Marc Jenks

Principle 47, 94-95
New York City Center
Andrew Jerabek, David Saks

Principle 30, 60-61
The New York Times
Design Director: Khoi Vinh

Principle 28, 56-57
New York University School of Medicine

Principle 86, 172-173
Nikkei Business Publications, Inc.
Principle 28, 56-57
New York University School of Medicine
Principle 55, 110-111
Noom Studio
Punyapol “Noom” Kittayarak

Principle 41, 82-83
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Creative Direction/Art Direction for all years:
Emily Oberman, Bonnie Siegler
2005-2006 Design
Allison Henry
2007 Design
Kasia Ozmin
2008 Design
Jessica Zad

Principles 3, 12; 23, 46-47; 37, 74-75; 38, 76-77
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Practical Studio/Thailand
Santi Lawrachawee, Ekaluck Peanpanawate, Montchai Sunives

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SpotCo
Gail Anderson, Frank Gargiolo, Edel Rodriguez

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Images on page 14:
Quick Start Guide

1 ASSESS THE MATERIAL

- What is the subject matter?
- Is there a lot of running text?
- 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.
- 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.
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).

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.

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**SPECIAL CHARACTERS AND ACCENT MARKS**

<table>
<thead>
<tr>
<th>SPECIAL CHARACTERS</th>
<th>KEYSTROKES</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>En Dash</td>
<td>Shift-Option-hyphen</td>
<td>The width of the letter m in the chosen face.</td>
</tr>
<tr>
<td>Em Dash</td>
<td>Option-hyphen</td>
<td>The width of the letter n in the chosen face.</td>
</tr>
</tbody>
</table>

**ACCENT MARKS**

- Option – e (e.g. Résumé)
- Option – ~
- Option – n
- Option – i

**GET SMART; AVOID "DUMB QUOTES"**

"Dumb Quotes"  
'Smart Quotes"

**PAGING**

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Acknowledgments

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My favorite collaborator, Pat O’Neill, was characteristically witty, wry, wonderful, and patient when the demands of a small business and this book meant that his spouse was constantly embroiled. To say Pat is generous and nurturing is an understatement.
Layout Essentials
100 DESIGN PRINCIPLES FOR USING GRIDS

- The first one-stop reference and resource for building and using grids in all design projects

Grids are the basis for all design projects, and learning how to work with them is fundamental for all graphic designers. From working with one column to multicolumn formats using type, color, images, and more, Layout Essentials provides the best information on how to achieve great design with 100 strategies and examples.

Not only does this book provide solid rules and lessons for working successfully with grids, but also it demonstrates, using real-world examples, different kinds of grids and how to occasionally break the rules to achieve truly inspirational design.

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 Fashion Institute of Technology in New York.

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