

# Art Direction for the Web



**Andy Clarke**

A Hardboiled Web Design shot

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For Lemmy.

*If you like to gamble,  
I tell you I'm your man.  
You win some, lose some,  
all the same to me.*

*The pleasure is to play,  
makes no difference what you say.  
I don't share your greed,  
the only card I need is the Ace of Spades.*

Ian Fraser 'Lemmy' Kilmister (1945–2015)  
Born to lose, lived to win.

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The ARADO SPIRIT watch is a mechanical automatic timepiece with a dark dial and a leather strap.

**MOVEMENT:** Mechanical Automatic  
**FUNCTION:** Day & Date  
**CASE SIZE:** 47mm Diameter  
**WATERPROOF:** 2 Years  
**AU\$645**

**MINI COOPER**

**Mini Cooper**

John Cooper was co-founder of the Cooper Car Company and designer and builder of Formula One and rally cars. He collaborated with Alec Issigonis to create the Mini Cooper. It had a 950cc engine, a four-speed gearbox, twin SU carburetors, a closer-ratio gearbox and front disc brakes, uncommon in a small car at the time. The first Mini was demonstrated to the press in April 1959, and by August several thousand had been sold. The Mini was officially announced on 26 August 1959. The Mini was marketed under BMC's Team Mini name until Austin took over in 1960, when it became a marque in its own right. The Morris version was known as 'The Mini' or 'the Morris Mini-Minor.'



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**Do disappearing right**

To do disappearing right, you need a good idea to make your point. Change your appearance. Open your eyes. Go to your favorite coffee shop and buy yourself a chair normally chosen for an event, normally choosing your face. Then you'll never be critical new meeting in your life. Try to make your prints as light as possible. Break the crowd as well as maintain their identity. Repeating is an important part of disappearing. Being in the wrong place and getting lost for a long time as possible, especially if you leave home. Internet searches road maps or categories or combination. Strong direction. If you then have book, e-books, as well as maintaining their identity. Research for Morecambe. Failure will



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Foreman confessed to the murder of Frank "Mad Axeman" Mitchell who shot 12 times

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**Dial K for Murder**

After the July 2014 suicide of Stephen Hawking, his brother Tim wrote to us to say that he had been asked to design a memorial card for the funeral service. Tim's son, Roger, suggested the inscription 'Pack a go bag' as a reminder of the time Tim was a child and his father, a naval officer, was away at sea. Tim's wife, Helen, added that in her dad's last days, he would often say 'I'm going to pack my go bag'. Tim's son, Roger, suggested the inscription 'Pack a go bag' as a reminder of the time Tim was a child and his father, a naval officer, was away at sea. Tim's wife, Helen, added that in her dad's last days, he would often say 'I'm going to pack my go bag'.

Before an issue of *Graphic Design* magazine, we asked our readers to submit their own go bag lists. One reader, Tim and Michelle Regan, provided us with a list of items that included a hat, a tie, a passport, a bottle of perfume, and a postcard. Since then, Tim and Michelle Regan have had a strong relationship with the magazine, and we're grateful for the opportunity to share their list with you. We hope it will inspire you to start creating your own go bag lists.

Steve Carell and Matt Damon from 'The Imitation Game' are members of the cast of the British television series 'Dial K for Murder'. The show follows the lives of two brothers, Tim and Matt, who are both mathematicians. Tim is a professor at Cambridge University, while Matt is a software engineer at Google. They are both struggling to make ends meet, but they have a shared passion for mathematics. The show also features a cast of characters including Benedict Cumberbatch as Alan Turing, Keira Knightley as Rosalind Franklin, and Eddie Redmayne as Stephen Hawking.

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AMY JOHNSON WAS a pioneering English aviator who was the first female pilot to fly alone from Britain to Australia. Flying solo or with her husband, Jim Mollison, she became the first woman to fly solo around the world. She flew in the Second World War as a part of the Air Transport Auxiliary flying freight.

Johnson achieved worldwide fame when, in 1930, she became the first woman pilot or aviatrix to fly solo from England to Australia. Her flight took 17 days and cost £100. In 1931, she and Jim Mollison became the first to fly solo around the world. They took 28 days and suffered engine trouble, damage to their aircraft, and a forced landing at Darwin, Northern Territory. In 1934, she became the first woman to fly solo from London to Australia, setting a record for the fastest nonstop flight. She also became the first woman to fly solo from Britain to India in 1934 in G-AZCH, named "Black Magic," a de Havilland DH.88 Comet as part of the British to Australia MacRobertson Air Race. She was awarded the DFC and the DFC was also awarded with the No. 1 civil pilot's license under Australian Civil Aviation Authority regulations.

The following year, in record time, from Britain to India in 1934 in G-AZCH, named "Black Magic," a de Havilland DH.88 Comet as part of the British to Australia MacRobertson Air Race. She was awarded the DFC and the DFC was also awarded with the No. 1 civil pilot's license under Australian Civil Aviation Authority regulations.

John Cooper founded the Mini in 1959, when, in 1959, he became the first woman pilot or aviatrix to fly solo from England to Australia. Her flight took 17 days and cost £100. In 1931, she and Jim Mollison became the first to fly solo around the world. They took 28 days and suffered engine trouble, damage to their aircraft, and a forced landing at Darwin, Northern Territory. In 1934, she became the first woman to fly solo from London to Australia, setting a record for the fastest nonstop flight. She also became the first woman to fly solo from Britain to India in 1934 in G-AZCH, named "Black Magic," a de Havilland DH.88 Comet as part of the British to Australia MacRobertson Air Race. She was awarded the DFC and the DFC was also awarded with the No. 1 civil pilot's license under Australian Civil Aviation Authority regulations.

**1969** 1. Clubman Estate  
2. Clubman S  
3. Cooper Mk II  
4. Mini Mk II

**1976** Mini Mk II hatchback body-style

**1984** Mini V (1980s) Anniversary edition introduced and offered until 1984, mini with a limited edition of 1000 cars with a distinctive hatchback body-style

**1989** Cooper Mk V (1990s) Anniversary edition introduced and offered until 1990, mini with a limited edition of 1000 cars with a distinctive hatchback body-style

John Cooper was a co-founder of the Cooper Car Company and designer and builder of Formula One racing cars. He and his team designed the Mini Cooper to create the Mini Cooper. The car features a front-engine, rear-wheel-drive layout, carburetors, a leather-ratio gearbox and front disc brakes, a four-spoke steering wheel and a cloth interior.

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**CROYDON AIRPORT**

On the formation of Imperial Airways—Britain's first national airline—in 1924, Croydon became the first airport to operate from there. It was from Croydon that Britain first developed its European and long-haul routes to India, Africa, the Middle East, and Far East, Asia, Africa and Australia. The airport has undergone significant changes to large-scale expansion, redevelopment and construction of an improved new airport. The airport was greatly enlarged between 1947 and 1958, with a new terminal building being completed in 1958, including the first purpose-designed airport terminal and air traffic control tower, the world's first airport hotel, and extensive hangars.

The airport's terminal building and control tower were completed in 1958, and the old wooden air traffic control and customs buildings demolished.

Croydon was where regular international passenger services began, initially using converted wartime bombers, and the Croydon-Le Bourget route soon became the busiest in the world.

Air traffic control was first developed here, as was the world's first air traffic control system. Amy Johnson took off from Croydon on 5 May 1930 for her record-breaking flight to Australia. In 1930, Charles Lindbergh arrived in Spirit of St. Louis, to be greeted by an enthusiastic crowd of over 100,000 people.

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# Acknowledgements

To everyone at Smashing Magazine for their friendship and support through thick and thicker.

To the best editor in the business, Owen Gregory, for being Ronnie to my Reggie; and to Rachel Andrew for the technical editing of this book and everything she's done for the web.

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To my favourite type foundry Dalton Maag. I made every design in this book using only their fabulous fonts.

To my friends; John Allsopp, Paul Boag, Ben Buchanan, Voltaire Carlos, Fiona Chan, Dan Davies, Brendan Dawes, Richard Eskins, Petra Gregorova, Scott Gruber, Jon Hicks, Leigh Hicks, Dylan Jones, Luci McCullough, Drew McLellan, Mandy Michael, Harry Roberts, Mike Sharp, Joe Spurling, Tim Shuttleworth, Jared Spool, and Jesse Yuen. And to Dr. Alex Clarke for typesetting this book and making me the proudest dad.

Finally, to my wife, Sue. 2019 is our 30th wedding anniversary. She famously threatened to hunt down and kill the next person who asked me to write a book, but without her smart thinking and encouragement, this one wouldn't have been written.

# About the author

**Andy Clarke** is a well-known designer, design consultant, and mentor. He's been called plenty of things since he started working on the web. His ego likes terms such as "Ambassador for CSS," "industry prophet," and "inspiring," but he's most proud that Jeffrey Zeldman once called him a "triple-talented bastard."

With his wife Sue, Andy founded Stuff & Nonsense<sup>1</sup> in 1998, where they've helped companies around the world to improve their designs by providing consulting and design expertise.

Andy's written several popular books on website design and development, including *Hardboiled Web Design: Fifth Anniversary Edition* (Smashing Magazine, 2015), *Hardboiled Web Design* (Five Simple Steps, 2010), and *Transcending CSS: The Fine Art Of Web Design* (New Riders, 2006). He's a popular speaker, and gives talks about art direction and design all over the world.

Andy tweets as @malarkey<sup>2</sup> and really, really loves gorillas.

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<sup>1</sup> <https://stuffandnonsense.co.uk>

<sup>2</sup> <https://twitter.com/malarkey>

## About the reviewers

**Rachel Andrew**<sup>3</sup> lives in Bristol, UK. She's one half of web development company [edgeofmyseat.com](https://edgeofmyseat.com), the company behind Perch CMS. She's also editor-in-chief of Smashing Magazine, an Invited Expert to the W3C on the CSS Working Group, and a Google Developer Expert. Her day-to-day work can include anything from product development to DevOps to CSS, and she regularly writes about all of them.

**Owen Gregory**<sup>4</sup> is a professional editor, copy editor and proofreader based in Birmingham, UK. Owen has experience of working with small, independent, and digital publishers, from manuscript to print and digital editions. His particular expertise encompasses all aspects of front-end web design and development, and he's worked with many well-known authors from the web industry.

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<sup>3</sup> <https://rachelandrew.co.uk>

<sup>4</sup> <http://fullcreammilk.co.uk>

## What this book's about

Art direction has been part of advertising and print design for over 100 years, but on the web art direction is rare and there have been few meaningful conversations about it. This might be because we've been fixated on designing digital products. It may be because we've been preoccupied with making websites responsive. It might simply be that many designers and developers were never taught about art direction. In this book I'm going to explain art direction, what it means, why it matters, and who can do it.

Art direction can help you improve engagement and encourage customer retention. It connects your brand with an audience, improves conversions and brings your customers' journeys to life. In this book, I'm going to show you how. I'll also explain how art direction can maintain brand values and design principles by connecting touch points across marketing, product design, and websites

This book is for web designers and developers who want to understand art direction and how to make it work for digital products and websites. It's for businesses that want to make designs which engage audiences, and for experienced art directors and designers who work in print, who need to understand how to take their talent to the web.

What I describe is as relevant to people who design websites running on platforms like Shopify or Squarespace, as for those who handcraft every aspect of a digital experience. It's as appropriate for people who design complex and multifaceted digital products as for those who create websites to help market them.

I've written for developers who want to collaborate with designers more effectively by teaching design principles so they can implement designs on any platform, from template-driven systems like Wix or WordPress to handwritten code. The art direction principles I teach also apply as much to people who use libraries like Bootstrap as they do to those who start every project by defining a bespoke grid.

I've written for other writers too, people who want their words to be more than—as my friend Brendan Dawes<sup>5</sup> once said—“filling for rectangles.”

I've written for people who lead marketing or product teams, or run businesses, and who want their stories to be more effective at communicating, persuading, and selling.

I also wrote *Art Direction for the Web* for me because, quite frankly, I'm weary of seeing websites that feel soulless and look identical to one another. I hope this book can help change that.

The content of this book is based on my twenty years' experience of working with clients, plus the expertise of the art directors and designers I interviewed. I learned an incredible amount from talking with them, and I hope that through this book you will too.

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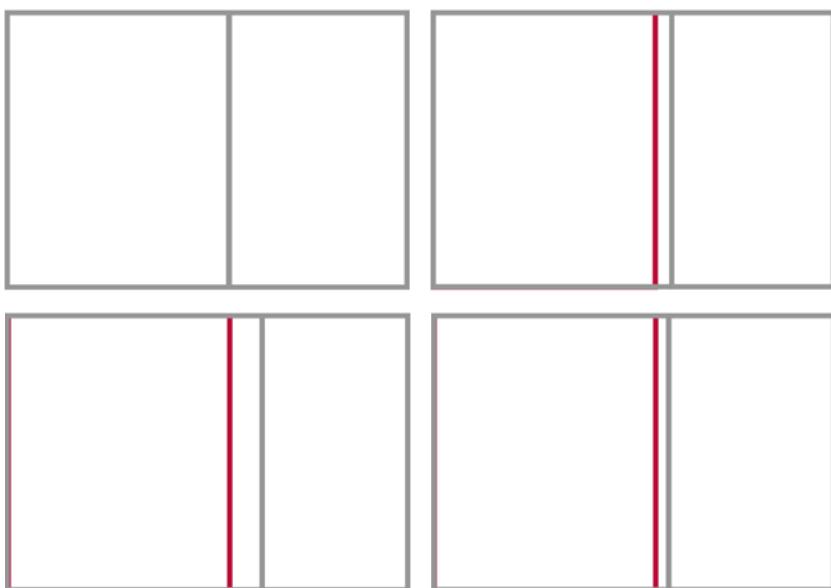
<sup>5</sup> <http://brendandawes.com>

# Directing grids

Grids have a long and varied history in design, from the earliest books, through movements like constructivism and the International Typographic Style,<sup>70</sup> right up to the present-day popularity of grids in frameworks like Bootstrap and material design.

## Layout systems

A generation of product and website designers have grown up with grids from Bootstrap, 960 Grid System<sup>71</sup> before it, and Blueprint before that. In frameworks like these—and in plenty of work built on them—grids are used mostly for just aligning content to the edges of columns.



You needn't leave grid designs to chance. Using mathematical ratios, you can achieve natural-looking proportions for your compositions. Clockwise from top-left: Biauron, penton, diagon, and hecton ratios.

<sup>70</sup> <https://smashed.by/its>

<sup>71</sup> <https://960.gs/>

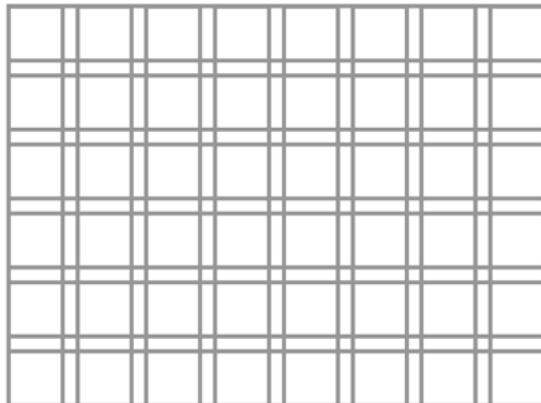
When you use grids imaginatively, they do much, much more than align content. A grid brings cohesion to a composition. It helps people understand the stories you're telling by suggesting hierarchies. Grids inform people what to read first, then next, and how much attention to give it.

They define the position of valuable information or a call to action. A thoughtfully chosen grid leads to a wealth of possibilities and any number of exciting designs.

I'm going to teach you there's more to grids than twelve or sixteen evenly sized columns. I'll show you how varied layouts based on one, two, and multiple columns can be. I'll explain how to use modular and compound grids, which are two or more grids on one page. Finally, I'll demonstrate how to get incredible results from an off-the-shelf framework. Before I do that, I want to explain grid anatomy and terminology.

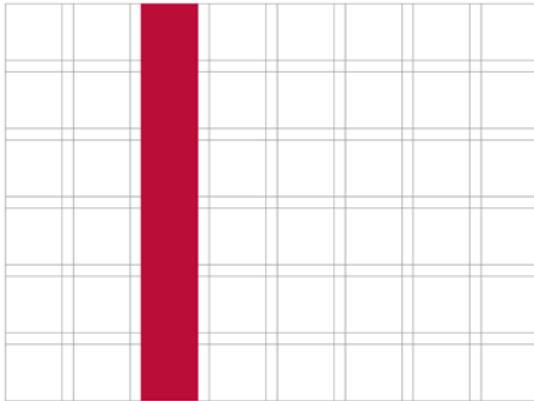
## Grid anatomy

There are several components to a grid: columns, fields, flowlines, gutters, margins, modules, and spacial zones.



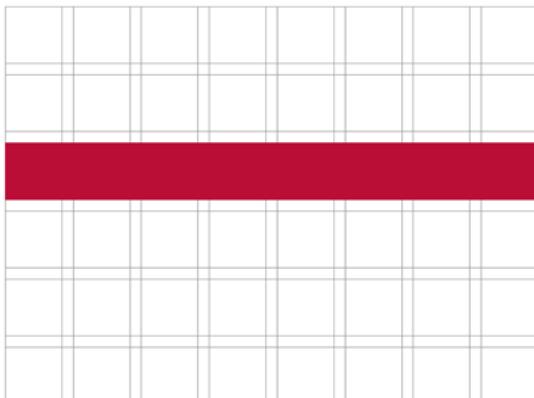
*Every grid contains the same components. How you use them will depend on the goals for your design.*

**Columns** are perhaps the best-known grid components. They're vertical. They can, but needn't, be the same width. You can use as few or as many of them as you need. That choice will depend on your design goals.



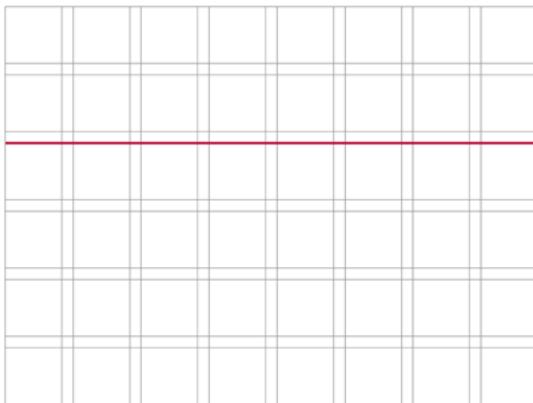
*Narrow, wide, one, two, or many, columns are often the first component you'll learn.*

**Horizontal fields** are known as rows in CSS Grid—when your writing mode is set to horizontal, top to bottom,—and in HTML table parlance. By default, they run left-to-right and perpendicular to columns. Their heights can be intrinsic—defined by the content inside them—or you can give them an explicit height.



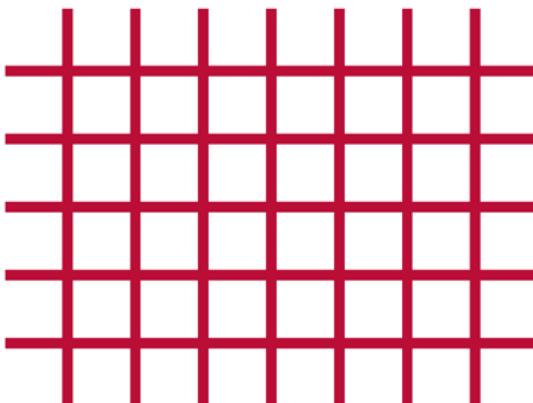
*The heights of horizontal fields are important when you're creating hierarchical grids. More about them shortly.*

**Flowlines** divide space into horizontal sections. You can use them to guide someone from one content area to the next. When flowlines are solid and extend to the outer edges of the page, they make people pause before starting a new section. You can anchor blocks of content to either the bottom or top of a flowline using CSS Grid or Flexbox alignment.



*Flowlines aren't always obvious, but they're still important because they help define areas in your content.*

**Gutters** are horizontal and vertical gaps between columns and fields. You can leave them empty or incorporate them into the size of elements on the grid. Gutter height and width can have an enormous impact on the clarity of your layouts. Make gutters too small, and you run the risk of making your copy dense and difficult to read. Too large and you might lose the visual connection between columns.



*In CSS Grid, gutters are gaps between columns and rows.*

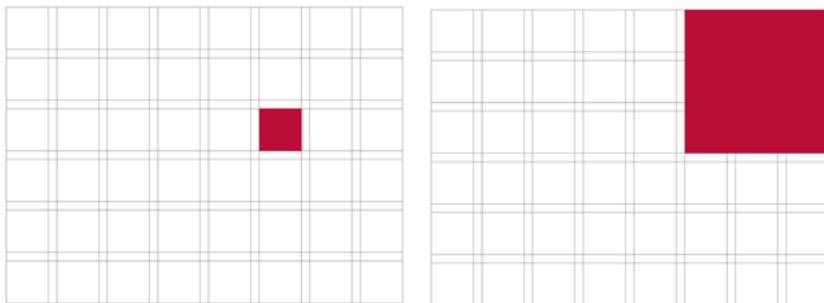
Unlike CSS terminology—where every element has margins on all sides—grid **margins** are the spaces between the outer edges of your layout and the browser chrome, page, or screen. Don’t think these margins need to stay empty though, as they can be useful spaces for placing image captions and small text.



*You needn’t set the same margin on every side. A deeper margin at the top or bottom, or a wider one on the left or right, can make a big difference to the feel of your design.*

When you hear the term *module*, do you immediately think of a reusable atomic web design component? Grid modules are different. They’re individual units—most commonly rectangles or squares—which repeat horizontally and vertically. Modules can be any size: based on your content, the aspect ratios of images, and even advertising sizes.

In CSS Grid, **spacial zones** are called `grid-template-areas`. Whatever you choose to call them, they’re adjacent modules bound together to form larger areas.



*Left: We don’t hear as much about modular grids for web design as we do column-based grids. I’d like to change that. Right: Spacial zones needn’t just make spaces for content; they help define an element’s size or shape too. When spacial zones overlap, designs can take on personalities all their own.*

## Grid types

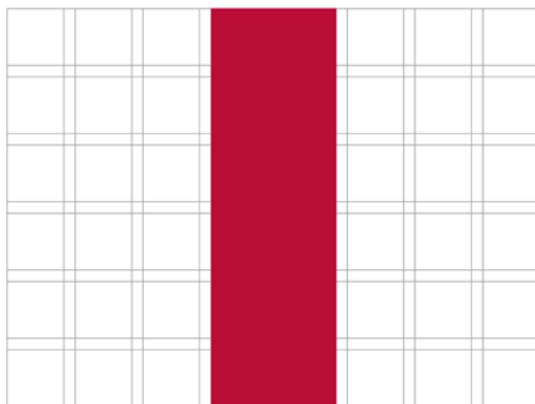
When I teach design classes, I ask my students to draw what a grid means to them. Nine out of ten of them sketch columns, but it's important to know that column-based designs are only one of several options.

Columns offer enormous possibilities, so it's little wonder they're so many peoples' go-to grid components. You can use as few or as many columns as you need and you can make them any width. Not every column needs to be as wide as its siblings, you can bind columns together to form wider containers, and you can also leave columns empty.

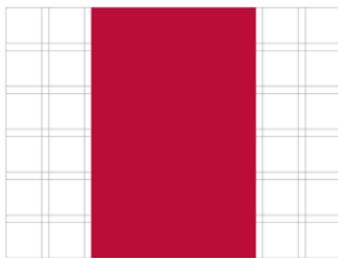
### SINGLE COLUMNS

A single column is the simplest form of grid. While its roots reach back to the design of early manuscripts, more recently it's become a popular way to avoid the complexities of responsive layouts.

The width of one column will depend either on the length of its contents, or the browser, device, or page around it. There may also be times when you'll choose an unnaturally narrow column plus extra-wide margins to create drama.



*A single column, one-eighth of the available width of my layout.*



*This column of text is half the width of the page, whereas the less important image above it occupies only a quarter. This prevents the image from dominating my design.*



## Vanish for good

A good cover can be essential to your new life on the run. Cover identities can take months of planning and practice to pull off.

Pick a new name that won't easily trip you up, decide on a date of birth, which country you're from and why you're travelling—all details you will need to remember when you're crossing a border. Choose a cover you can easily maintain and constructed. You should be able to converse as your cover without any difficulty.

Details about your birth date, your new profession, where you live, your favourite drink should all come without hesitation. You should be able to discuss your cover's profession flawlessly. If you're now a web designer, you should be able to speak the language of HTML and stylesheets. If you're now a business person, you should be able to discuss balance sheets and ROI.

Don't be afraid to draw on your previous experience, as long as it works with your cover. The most convincing stories are the truth. Telling the truth whenever you can goes a long way towards making your cover more believable.

Often you'll choose column widths which make your text comfortable to read. Not too narrow so jumping between lines becomes tiring; not too wide so finding the start of the next line is difficult. The ideal width—or measure—of a single column is something book designers have considered for generations, so it's not surprising that designs which are based on them look classical.

In this single-column design, running text holds around 75 characters per line, which is the upper limit for reading comfortably. I always adjust type size when column widths change, making text smaller in narrower columns and larger in wider ones.

## TWIN COLUMNS

Grids with two symmetrical columns feel orderly. They can hold a tremendous amount of content without becoming overwhelming, especially when you set those columns within wide margins. If you have plenty of running text, twin-columns solidify it into blocks, giving your page visible structure.



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Don't be afraid to drop in a few lies, too. It's always better to have a few stories to tell than no stories at all. The most convincing stories are the truth. Telling the truth whenever you can goes a long way towards making your cover believable.

#### **Behave yourself**

Using credit and debit cards will soon be a thing of the past, so make sure you have all your money in cash and clean out your bank accounts. Do this slowly, over several months, to raise as many eyebrows. Withdraw various amounts from all your accounts until they're all completely drained. When you're done, you should have a stash of cash tucked away somewhere in a safe spot. If you're not already flush, start saving so that you have as much money as possible for vanishing day.

#### **Learn as much as possible**

The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town for. They may ask where you're staying and whether you plan to do any sightseeing. Be ready for those questions and prepare to answer them. Find out where locals eat versus where tourists go so you might maintain your "I'm a local" cover more easily and fit in. Your goal is to avoid suspicion.



Whereas forcing content into columns suggests order, pulling and pushing elements outside them adds energy.

While twin-column grids might feel conservative, you can add playful touches, perhaps by pulling elements into margins or staggering the start of each column by padding its content.

I want this next design to feel more dynamic, so I pull the image left by the same width as gutters between columns. This creates a diagonal that draws people towards where they should start reading.

**UX designers are concerned with making a product or website easy to use, so make it obvious where you want people to look and where to start interacting or reading.**



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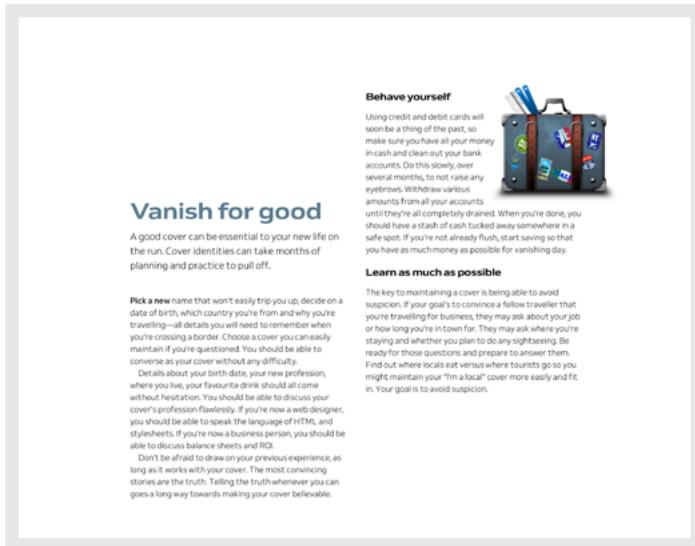
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Adapting a twin-column layout to tiny screens is straightforward. Just allowing the second column to drop under the first makes for an uninterrupted reading experience.



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*A little space makes a big difference to even the simplest designs.*

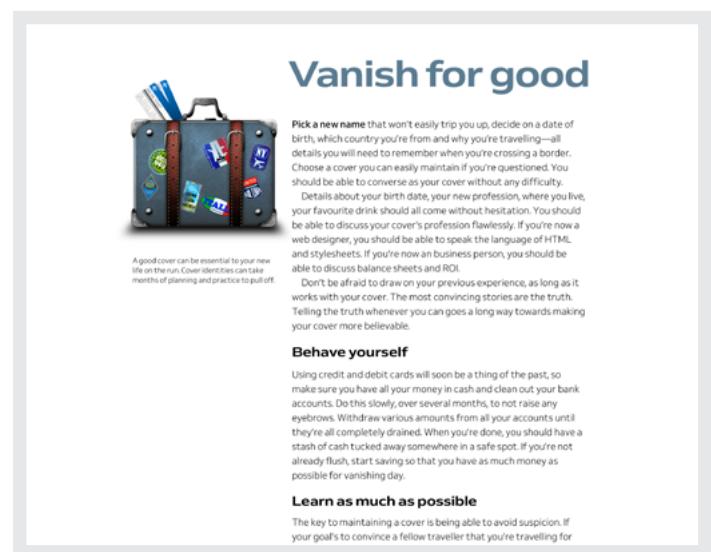
To add drama to this symmetrical, twin-column design, I pad the start of one column, then the end of the other.

## TWO ASYMMETRICAL COLUMNS

While symmetry helps large amounts of running text feel approachable, an asymmetrical two-column grid—where one column is wider than the other—often works better when your content has more variety.



This arrangement is ideal when images and captions need to connect to the story. You might notice that to emphasise this connection, I aligned the top of the suitcase with the first line of my running text.



**Vanish for good**

A good cover can be essential to your new life on the run. Cover identities can take months of planning and practice to pull off.

**Pick a new name** that won't easily trip you up, decide on a date of birth, which country you're from and why you're travelling—all details you will need to remember when you're crossing a border. Choose a cover you can easily maintain if you're questioned. You should be able to converse as your cover without any difficulty.

Details about your birth date, your new profession, where you live, your favourite drink should all come without hesitation. You should be able to discuss your cover's profession flawlessly. If you're now a web designer, you should be able to speak the language of HTML and stylesheets. If you're now an business person, you should be able to discuss balance sheets and ROI.

Don't be afraid to draw on your previous experience, as long as it works with your cover. The most convincing stories are the truth. Telling the truth whenever you can goes a long way towards making your cover more believable.

**Behave yourself**

Using credit and debit cards will soon be a thing of the past, so make sure you have all your money in cash and clean out your bank accounts. Do this slowly, over several months, to not raise any eyebrows. Withdraw various amounts from all your accounts until they're all completely drained. When you're done, you should have a stash of cash tucked away somewhere in a safe spot. If you're not already flush, start saving so that you have as much money as possible for vanishing day.

**Learn as much as possible**

The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for



I reinforce the distinction between content types by using a different, condensed typeface style in the narrow column. The box also has a subtly different background colour to emphasise this difference.



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Decide on your birth date, your new profession, where you live, your favourite drink should all come without hesitation. You should be able to discuss your cover's profession flawlessly. If you're now a web designer,

#### **Behave yourself**

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#### **Learn as much as possible**

The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for business, they may ask

#### **How to disguise yourself**

Looking to disappear after a getaway? Take some simple measures to change your attire, rules, and features to disguise yourself effectively.

The art of disguise is very important; it's to make sure you look like you normally do, and making it look like a woman. If you don't want a haircut, wear a realistic wig for a quick change in appearance. Pick clothes you wouldn't normally wear and for men, consider getting a mustache or goatee to wear hats and sunglasses for extra identity coverage.

#### **Change your hair**

If you're a man, use hair spray or gel to create a more feminine look. You could shave your head completely. If you have facial hair, shave it into a different shape or get rid of it completely. If you don't consider growing a beard or even a mustache,

to change the basic shape of your hair. Keep the authorities guessing by dying your hair a different colour each week. Changing your hairstyle. People will remember you by size, but you'll be able to get past their first look at you. Dig out old frames you no longer wear and if you wear contact lenses, consider trying some which change the colour of your eyes.

#### **Change your style**

It's all about what's different while changing into a character everyone must believe. If you normally look smart and stylish, choose clothes you wouldn't normally wear. Men can dress up-down in age. If you're dressing up, consider dressing like someone who's over 50. If people expect you to wear a suit, pick nice jeans and a motorcycle jacket.

Women should consider dressing in a masculine style, wearing trousers instead of skirts.

A larger column offers plenty of space to tell a longer story. A smaller one allows image captions or notes to sit alongside so they can support your narrative. A narrow column is also a fabulous place for supporting information: content which is different from, but still relevant to your story.

Whether you decide a narrow column should sit on the left or right will depend on your content. I place a large block of running text in the wider column on the right, then supporting information in its narrower sibling on the left.

Moving the narrow column to the right gives my design a very different feel. This difference is important because here the content in this narrow column is separate from the story.

## **MULTI-COLUMN GRIDS**

Symmetrical multi-column grids have become a staple largely because twelve columns can be easily divided into thirds and quarters. In fact, they're now so ubiquitous that starting a new design without sketching three or four columns can be hard.

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If you're now a web designer, you should be able to speak the language of HTML, and project words. If you're now a business person, you should be able to discuss balance sheets and ROI. Details about your job, your previous experience, as long as it works with your cover. The most convincing stories are the truth.

**Behave yourself**

Before you leave for an airport, perhaps disguised as a business person, think about how someone who flies every week would deal with boarding a plane, or going through security.

**Learn as much as possible**

The key to maintaining a cover is being alert to avoid suspicion. If your goal is to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you've been away. They may ask where you're staying and whether you plan to do any sightseeing. Be ready for those questions and prepare to answer them. If your goal is to avoid suspicion, you may go to a bar, meet people, and go to a club. Your goal is to avoid suspicion.

**How to disguise yourself**

Looking to disappear after a getaway? Take some simple measures to change your attributes, clothes, and features to disguise yourself effectively. The art of disguise is a very important skill. Start by changing your clothes, haircut, and makeup if you're a woman. If you don't want a haircut, wear a hat. Change your clothes to change your appearance. Pick clothes you wouldn't normally wear and opt for older trends to help掩藏. Dressing like an older person is a good way to help掩藏. Watch them can teach you a lot.

**Create a character history**

You must learn to naturally answer all the following questions should anyone ask: "Where did you come from?" "Where is your family?" "What kind of food do you like?" "What is your favorite drink?" "What is your favorite author?" "Your favorite music?" "Your favorite food?"



You should let columns inform your design, not dictate it. Allow content to break free when that tells your story more clearly.

Just because so many people choose multi-column grids doesn't necessarily mean designs based on them need to be predictable. There are plenty of ways to make multi-column layouts look unpredictable. Above, this oversized image and three asymmetrical columns give the impression that the bulging suitcase is pushing my content apart. The layout then switches to three symmetrical columns under an invisible flowline.

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**Behave yourself**

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**Create a character history**

You must learn to naturally answer all the following questions should anyone ask: "Where did you come from?" "What is your favorite drink?" "What is your favorite author?" "Your favorite music?" "Your favorite food?"

**Change your hair**

If you're now a web designer, you should be able to speak the language of HTML, and project words. If you're now a business person, you should be able to discuss your cover's profession. The most convincing stories are the truth.

Remember, you needn't fill every part of every column. Leaving columns empty can turn a highly structured layout into one which feels dynamic.

## MULTI-COLUMN GRIDS AND FLOWLINES

On the web, you rarely know how tall someone's window on your content will be. Tall columns of text can quickly grow beyond the viewport, which makes reading difficult. You need to think carefully about content structure before setting long passages of running text in columns.

Flowlines separate a composition into sections, but they are also useful for ensuring that blocks of running text are more likely to fit within one screen. You can use images and text elements as flowlines to define these sections.

## SYMMETRICAL LAYOUTS

When a design calls for two or more columns, you'll need to decide whether to arrange them asymmetrically or symmetrically. This decision will largely depend on the content you're delivering and the complexity of your design. It will also depend on how you'd like someone to feel, because symmetry brings a calmness which makes someone feel comfortable.

Symmetrical layouts suit simpler designs with less varied content because symmetry makes it easier for someone to view your composition as a whole. That doesn't mean every part of a layout must mirror another precisely. Deliberately misplacing some elements will make designs more compelling.

I place this larger standfirst paragraph diagonally opposite my headline to contrast it with the blocks of running text below.

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Details about your birth date, your new profession, where you live, your favorite drink should all come without hesitation.

You will be able to discuss your profession fluently. If you're a travel designer, you should be able to speak the language of HTML, and if you're a chef, you'll be able to discuss your recipes. If you're now an entrepreneur, you should be able to discuss business sheets and ROI.

**Behave yourself**

Using credit and debit cards will soon be a thing of the past. If you have cash, you should keep it in a safe place. If you have bank accounts, do this slowly, over several months, to not raise any suspicion. If you've now got a business, open a bank account and keep all your accounts until they're all completely drained. When you're done, you should have a stash or earn tucked away somewhere safe.

**Learn as much as possible**

If your goal's to convince a fellow traveler that you're traveling for business, they may ask about your job or how long you're on tour for. They may ask where you're staying and whether you plan to do any sightseeing.

**How to disguise yourself**

The art of disguise is a very important skill to master. Start by changing your clothes, hairstyle, and accessories. If you're a man, you might want a hair cut, wear a realistic wig for a quick change in appearance. Pick clothes you wouldn't normally wear and opt for older trends to help you blend in.



*These symmetrical columns feel ordered and serious. I emphasise page structure by sizing the image to span two of my four columns.*

## ASYMMETRICAL LAYOUTS

Asymmetry helps organise a wider variety of content in complex arrangements. It can also direct someone's attention to specific areas in a page and help them make sense of your content. Asymmetrical layouts allow for a wide variety of sizes and shapes. Asymmetry brings energy to compositions and makes them feel active.

Solid blocks of copy and images add visual weight and draw the eye. To make a design more interesting, alter contrast between larger, heavy elements and lighter, smaller ones.

This next design includes various types of content. There's a headline, image, running text, plus two pieces of supporting information. I want the content hierarchy to be obvious, so I devote more space to running text and image, less to supporting information. I choose four columns and arrange them in an asymmetric 1|3|2|2 pattern, where each unit is an eighth of my layout.



Running text occupies the widest column and gives enough visual weight to balance the large image which sets the tone for this story. In contrast, the supporting information occupies two narrower columns.

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Details about your birth date, your new profession, where you live, your family history, and so on, are all things you should be able to discuss without hesitation. You should be able to discuss your cover's profession flawlessly. If you're now a web designer, you should be able to speak the language of HTML and stylesheets. If you're now a business person, you should be able to discuss balance sheets and ROI.

Don't be afraid to draw on your previous experience, as long as it works with your new identity. The more convincing stories you have, the better. Telling them truth whenever you can goes a long way towards making your cover believable.

Before you leave for an airport getaway disguised as a business person, think about how someone who flies every week would deal with boarding a plane, or going through security. They're likely the type who packs light and starts taking off a belt and shoes before they hold up the line. Look around at other frequent travellers copy how they behave. Watching them can teach you a lot.



### Extradition

Plan three-day trips somewhere that doesn't require an entry visa and has extradition treaty.

Countries like Egypt, Iraq, and Pakistan are not particularly friendly with the UK, but you'll be fine if you're a frequent traveller and have the right documents.

There are 13 countries with which Britain doesn't have an extradition agreement, so there would be great destinations to flee after your getface.

Afghanistan	Georgia	Qatar
America	Iraq	Russia
Angola	Kazakhstan	Saudi Arabia
Bahrain	Kosovo	Singapore
Burma	Lithuania	Tajikistan
Burkina Faso	Maldives	Turkey
Cameroon	Malaysia	Ukraine
China	Mongolia	U.S.A.
Dominican Republic	Namibia	Uzbekistan
Egypt	Niger	Vietnam
Iran	Pakistan	Yemen

India	Uganda
Iraq	Uzbekistan
Kazakhstan	Vietnam
Kosovo	Yemen
Lithuania	
Maldives	
Mongolia	
Namibia	
Niger	
Pakistan	

These proportions work even better when I reorder those columns into a 3|1|2|2 pattern. Moving the vertical headline into the centre of this composition further separates the story from its supporting information.

By now, you could be wondering how good asymmetrical layouts look on smaller screens. Even in landscape orientation on a tablet's screen,

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Before you leave for an airport getaway disguised as a business person, think about how someone who flies every week would deal with boarding a plane, or going through security. They're likely the type who packs light and starts taking off a belt and shoes before they hold up the line. Look around at other frequent travellers copy how they behave. Watching them can teach you a lot.

Afghanistan	Georgia	Qatar
America	Iraq	Russia
Angola	Kazakhstan	Saudi Arabia
Bahrain	Kosovo	Singapore
Burma	Lithuania	Tajikistan
Burkina Faso	Maldives	Turkey
Cameroon	Mongolia	Ukraine
China	Namibia	Uzbekistan
Dominican Republic	Niger	Vietnam
Egypt	Pakistan	Yemen
Iran		
Iraq		
Kazakhstan		
Kosovo		
Lithuania		
Maldives		
Mongolia		
Namibia		
Niger		
Pakistan		

It's rare to see languages which use the Latin alphabet using vertical text on the web. When you do, the effect can be striking.

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Details about your birth date, your new profession, where you live, your favourite drink should all come without hesitation. You should be able to discuss your cover's profession flawlessly. If you're now a web designer, you should be able to speak the language of HTML and stylesheets. If you're now an business person, you should be able to discuss balance sheets and ROI.

Don't be afraid to draw on your previous experience, as long as it works with your cover. The most convincing stories are the truth. Telling the truth whenever you can goes a long way towards making your cover believable.



### Extradition

Plan to escape to somewhere that doesn't require an entry visa and has no extradition treaty.

Countries like Egypt, Iraq, and Pakistan are not politically friendly with the UK, but may not be your first choice of places to live out your life on the run.

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Details about your birth date, your new profession, where you live, your favourite drink should all come without hesitation. You should be able to discuss your cover's profession flawlessly. If you're now a web designer, you should be able to speak the language of HTML and stylesheets. If you're now a business person, you should be able to discuss balance sheets and ROI.

Before you leave for an airport gateway disguised as a business person, think about how someone who flies every week would deal with boarding an airplane. You might have to take off your shoes at security, take off your belt and start taking off a belt and shoes before they hold up the line. Look at other frequent travellers copy how they behave. Watching them can teach you a lot.

### Extradition

Plan to escape to somewhere that doesn't require an entry visa and has no extradition treaty.

Countries like Egypt, Iraq, and Pakistan are not politically friendly with the UK, but may not be your first choice of places to live out your life on the run.

Afghanistan  
Angola  
Armenia  
Bahrain  
Belarus  
Bolivia  
Common  
Côte d'Ivoire  
Dominican Republic

Georgia  
Iran  
Japan  
Kazakhstan  
Kuwait  
Kyrgyzstan  
Maldives  
Moldova  
Montenegro

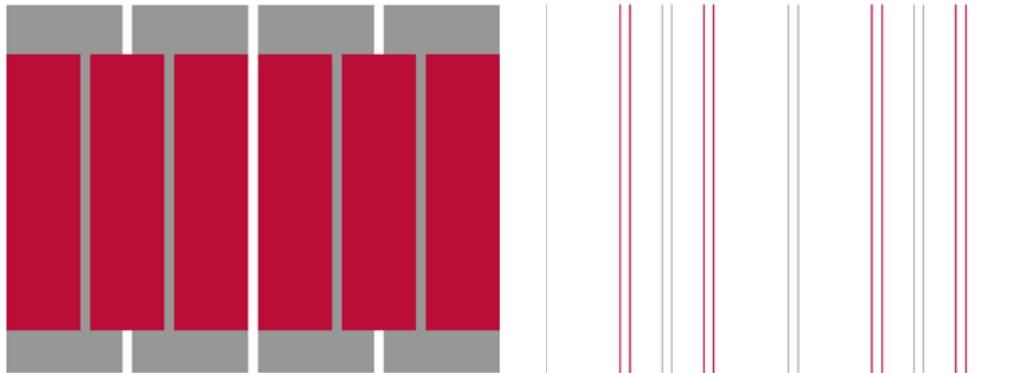
*There's still room in this layout for a fabulous vertical headline. I resize it to match the viewport height.*

the narrowest column isn't wide enough to give my headline the visual weight it needs. Instead, I place a horizontal version of that headline in the space at the top of the page. With space in portrait orientations at an even greater premium, I dropped the supporting information below my main story.

## Compound grids

A compound grid is two or more grids of any type—column, modular, symmetrical, and asymmetrical—on one page. They can occupy separate areas or overlap. In this design, six columns overlay four to create interesting ways to align and size content.

The flexibility of a compound grid becomes obvious by making the grid lines behind this layout visible. The interplay of two grids—and how that affects the position of a headline and the width of my small text—makes this compound layout more interesting than one grid in isolation.



A 6&4 compound grid, famously used as the basis for Karl Gerstner's<sup>72</sup> work on Capital magazine in the 1960s. This grid makes an incredible variety of compositions possible.

In this version of the same article, I split running text across two of the four columns, then move the supporting information to one of the narrower columns on the six-column grid.

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**Change your features**

Looking to disappear after a getaway? There are some simple measures to change your attributes, clothes, and features to disguise yourself effectively.

**Behave yourself**

Before you leave for an airport, get away disguised as a business person. Think about the sort of people who fly every week: would deal with boarding a plane, or going through security. They're likely the type who pack light, and starts taking off a belt and shoes before they hold up the line. Look around at other frequent travellers copy how they behave. Watching them can teach you a lot.

**Learn as much as possible**

The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town for.

**How to disguise yourself**

Looking to disappear after a getaway? Take some simple measures to change your attributes, clothes, and features to disguise yourself effectively.

The art of disguise is a very important skill to master. Start by changing your appearance, such as wearing a mask or a hat. If you're a woman, you could wear a beret, wear a realistic wig for a quick change in appearance. Pick clothes you wouldn't

**Change your hair**

If you're a man, use hair spray or gel to create a more relaxed look than normal, or shave your head completely. If you have facial hair, shave it and a different style each day. If you have a mustache, shave one side and leave the other. If you don't consider growing a beard even a mustache, you can get a different style each day. If you're a woman, you can change the basic shape of your hair. Keep the authorities guessing by dying your hair a different colour each week or changing your style frequently.

I align the headline to the start of a column on the six-column grid. The small text on the left also gets its width from one of those six columns.

<sup>72</sup> <https://smashed.by/gerstner>

# Vanish for good

A good cover can be essential to your new life on the run. Cover identities can take months of planning to pull off.

#### **Disguise yourself**

Looking to disappear after a getaway? Take some simple measures to change your attitude, dress, and features to disguise yourself effectively.

The art of disguise is a very important skill to master. Start by changing your clothes, haircut, and makeup if you're a woman. If you don't want a woman's wear, a realistic wig for a quick change appearance. Pick clothes you wouldn't normally wear and opt for older trends to help you stand out. Don't forget to wear hats and sunglasses for extra-density coverage.

Change your hair

If you're a man, use hair spray or gel to create a more elaborate look (that's normal) or shave your head completely! If you have facial hair, shave it into a different shape or get rid of it completely. If you don't, consider growing a beard or even a mustache! Women can get a realistic looking wig or extensions to change the basic shape of your hair. Keep the authorities guessing by dying your hair a different color! Any hairstyle is creative, so...

using frequently.

### **Change your features**



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Don't be afraid to draw on your

goal's to convince a fellow traveler.

they may ask about your job or how long you're in town for.

Behave yourself

Before you leave for an airport getaway disguised as a business person, think about how someone who flies every week would deal with boarding a plane, or going through security. They're likely the type who packs light and starts taking off a belt and shoes before they hold up the line. Look around at other frequent travellers copy how they behave. Watching them can teach you a lot.

Learn as much as possible

The key to maintaining a cover is being able to avoid suspicion. If your goals to convince a fellow traveller, they may ask about your job or how long you're in town for.

In this 2|1|1|2 pattern, I keep columns two, three, and four clear of content to reinforce the distinction between my story and its supporting information.

With a compound of two grids, you might use widths from one or the other. Or you could combine widths from both to form columns which don't conform to either. You can use these new widths to inform the sizes of images and text. This pull-quote gets its width from starting on the four-column grid but ending on the six.

In addition to the pull-quote, this headline has an unusual width because it begins on a line from one grid but finishes on the other.



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**Behave yourself**

Before you leave for an airport getaway disguised as a business person, think about how someone who flies every week would deal with boarding a plane, or going through security. They're likely the type who packs light and starts taking off a belt and shoes before they hold up the line. Look around at other frequent travellers copy how they behave. Watching them can teach you a lot.

**The UK has extradition agreements with 105 countries. There are 33 countries with which Britain doesn't have an extradition agreement.**

**Learn as much as possible**

The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town for.

**Before 1985, Spain was a favourite destination for some of Britain's most wanted gangsters, murderers, and thieves after the collapse of a 100 year treaty. This loophole was closed in 1985.**



These pull-quotes are the width of columns in the four-column grid.

Above, I set the running text in two out of four columns. However, when I place pull-quotes in the outer two columns, they feel disconnected from the story. I can improve this design by aligning the edges of these quotes to lines in the six-column grid so they feel part of the story.

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**The UK has extradition agreements with 105 countries. There are 33 countries with which Britain doesn't have an extradition agreement.**

**Learn as much as possible**

The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town for.

**Before 1985, Spain was a favourite destination for some of Britain's most wanted gangsters, murderers, and thieves after the collapse of a 100 year treaty. This loophole was closed in 1985.**



You can afford to be creative when designing block and pull-quotes. I'll teach you how later.

Compound grids make informed decisions about the widths of images and captions easier. Below, these columns of running text derive their widths from the four-column grid, as does the banner image. On the other hand, I decided the width of this image caption should be the same as one column from the six.

**Vanish for good**

A good cover can be essential to your new life on the run.

**Pick a new name** that won't easily trip you up, decide on a date of birth, which country you're from and why you're travelling—all details you will need to remember when you're crossing a border. Choose a cover you can easily maintain if you're questioned. You should be able to converse as your cover without any difficulty. If you're now a web designer, you should be able to speak the language of HTML and stylesheets. If you're now an business person, you should be able to discuss balance sheets and ROI. Don't be afraid to draw on your previous experience, as long as it works with your cover. Telling the truth whenever you can goes a long way to making your cover believable.

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**Learn as much as possible**

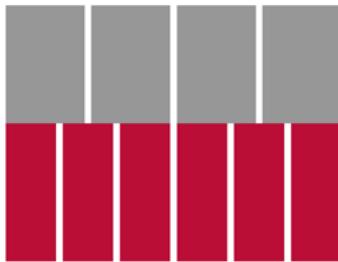
The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town for. They may ask where you're staying and whether you plan to do any sightseeing. Be ready for those questions and prepare to answer them. Find out where locals eat versus where tourists go so you might maintain your "I'm a local" cover more easily and fit in. Your goal is to avoid suspicion.

Within a symmetrical design, small details such as image captions can make layouts feel more active.

## STACKED GRIDS

You can combine column grids with hierarchical and even modular grids. When pages contain two separate subjects or different types of content, stacking grids can be a great way to make that difference more obvious.

At the top of this next page is a story about creating a new identity after pulling off a robbery. Underneath there's an altogether different story about why the Mini Cooper is your best choice for a getaway car. To leave someone in little doubt these stories are separate, use a different grid for each. I base the top story on a four-column grid, the bottom on a six.



*I make the difference between these two stories obvious by placing the second against a grey background. I also use paragraph spacing instead of first-line indentations.*



# Vanish for good

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Before you leave for an airport getaway disguised as a business person, think about how someone who flies every week would deal with boarding a plane or going through security. They're likely the type who packs light and starts taking off a belt and shoes before they hold up the line. Look around at other frequent travellers and see what they do. Watching them can teach you a lot.

The key to maintaining a cover is being able to avoid suspicion. If your go-to travel companion is a fellow who loves travelling for business, they may ask about your job or how long you're in town for.

## Mini Cooper

The production version of the Mini was demonstrated to the press in April 1959, and by August several thousand had been produced ready for the first sales. The Mini was officially announced to the public on 26 August 1959. Some 2,000 cars had already been sold by then and were displayed that day in almost 100 countries.

The Mini was manufactured under BMC's two main brands, Austin and Morris, until 1962, when it became a margin in its own right. The Morris version was known to all as "the Mini" or "the Morris Mini-Minor."

Slow at the outset, Mini car sales strengthened across most of the model lines in the 1960s, and production totalled 1,190,000. Ford purchased a Mini and dismantled it to see if they could offer an alternative. Ford determined that the BMC must have been losing around £30 per car, and so decided to produce a larger car—the Cortina, launched in 1962—into its competitor in the budget market. BMC instead took the way commercialisation and marketing, which always made money. Larger profits came from the popular De Luxe models and from optional extras such as seat belts, door mirrors, a heater and a radio, which would be considered standard equipment today, as well as the various Cooper and Cooper S models.

The Mini entered into popular culture in the 1960s with well published puns by film and music stars. The Cooper S version was also used by some British police departments as a plain clothes car.

Modular grids bring order to complex content and are a fabulous choice for the timeline of Mini models at the bottom of this stacked design. The modular timeline layout contrasts beautifully with the columns in the story above.

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### Mini Cooper

John Cooper was a co-founder of the Cooper Car Company and designer and builder of Formula One racing cars. He collaborated with Alec Issigonis to create the Mini Cooper. The car featured a race-tuned engine, twin SU carburettors, a closer-ratio gearbox and front disc brakes, uncommon in a small car.

**1969**

1. Chapman-Estate
2. Chapman-Sedan
3. Cooper Mk II
4. Mini Mk III

**1976**

- Mk IV Sub-model Mk IV introduced in 1976, offered until 1984, microcar / city car with fastback body style

**1984**

- Mk V Sub-model Mk V introduced in 1984, offered until 1990, microcar / city car with fastback body style

**1989**

- Cooper Mk V (50th Anniversary) introduced in 1989, microcar / city car with fastback sedan body style

**1990**

1. Cooper Mk V (RSP)
2. Cooper Mk VI
3. ERA Turbo
4. Mk VI

**1991**

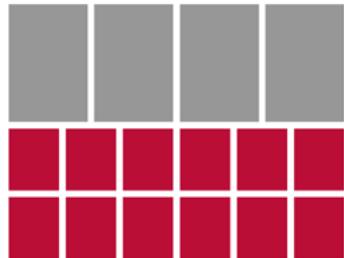
- Cabriolet by Lamm introduced in 1991, microcar / city car with convertible body style

**1992**

- Mk VI British Open introduced in 1992, offered until 1995, microcar / city car with soft-top fastback sedan body style

**1993**

- Cabriolet introduced in 1993, offered until 1995, microcar / city car with convertible body style



I also make the difference between these two stories more obvious by placing the first story on a grey background.

## STACKING ON SMALL SCREENS

When people use small screens, you can't rely on complex compositions. You'll need to find other ways to make people notice differences between content types. The position of these two images emphasises the difference: for the first, the image bleeds off the right of the page; in the second, it bleeds off the left.

You might choose different typefaces, styles, or weights to emphasise different types of content. Varied alignments and spacing can also be incredibly effective.



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cover believable.

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The key to maintaining a cover is being able to avoid suspicion. If your goal's to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town.



### Mini Cooper

The production version of the Mini was demonstrated to the press in April 1959, and by August several thousand cars had been produced ready for the first sales. The Mini was officially announced to the public on 26 August 1959. Some 2,000 cars had already been sent abroad and were displayed that day in almost 100 countries.

## Modular grids

A module is a rectangular or square unit of any size. Modules repeat horizontally and vertically to form a modular grid. At first glance, modular grids can seem complicated. However, they're easy to work with, so it surprises me so few web designers use them. Modular grids are excellent for bringing order to large amounts of varied content and you can also use them to create visually appealing layouts when there's very little content. When you use modular grids thoughtfully they can fill your designs with energy.

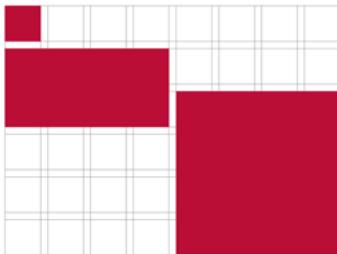
In this next design, I bind several modules together to create three larger spacial zones. These define the position and shape of my content. The zones inform the size of headlines, images, and even the detached image caption which occupies a single module over on the right.

The image shows a travel-themed book cover on the left and a modular grid diagram on the right.

**Book Cover:** The book cover features a dark grey suitcase with travel stickers. The title "Vanish for good" is written in a large, bold, serif font. Below the title is a smaller paragraph of text. A small red image of a person is positioned at the bottom right of the cover.

**Modular Grid Diagram:** This diagram illustrates a 6x6 grid of squares. Three large red squares are placed in the grid: one in the top-left corner, one in the middle-left column, and one in the bottom-right column. The rest of the grid consists of white squares with thin black outlines.

Because it contains fewer, more substantial, spacial zones, this next composition (opposite top) feels altogether different. The smaller of two zones informs the position and size of a headline and standfirst combination. Whereas in the previous design I use a single module to determine the size of a caption, here that module provides dimensions for a small image.



*The scale of this little image contrasts with my large block of running text.*



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### Behave yourself

Before you leave for an airport getaway disguised as a business person, think about how someone who flies every week would deal with boarding a plane, or going through security. They're not the type who packs light and starts taking off their clothes and shoes before they get on the plane. Look around at other frequent travellers and see how they behave. Watching them can teach you a lot. The key to maintaining a cover is being able to avoid suspicion. If your goals to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town for.

As well as using modules to inform image proportions, you can also use them to determine the size of decorative text elements, including drop caps.

**VANISH FOR GOOD**

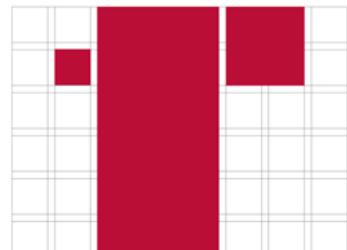
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*I make this headline small to prevent it from competing with the drop cap below.*

## Vanish for good



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**Pick a new name that won't easily trip you up.** If your goal's to convince a fellow traveller that you're staying longer than you are, they may ask about your job or how long you're in town for. They may ask where you're staying and whether you plan to do any sightseeing.

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**Learn as much as possible**

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Don't be afraid to draw on your previous experience, as long as it works with your cover. Telling the truth whenever you can goes a long way towards making your cover believable.

**Advertisement**



Get away to the  
United Arab Emirates

Escape the police and the  
miserable British weather.  
what's not to love?



A module can be any size, and I base this modular grid on a 300×250 IMU (Integrated marketing unit, medium rectangle).

## ADVERTISING SIZES

If a product or website relies on advertising, you might choose to base its module proportions on Interactive Advertising Bureau (IAB) unit dimensions so that ads integrate into your composition seamlessly.



Banner ads are sometimes a necessary evil, so I base the design of this modular grid on a 970x90 IMU (pushdown).



**Get away to the United Arab Emirates**  
Escape the police and the miserable British weather, what's not to love?

**Advertisement**



Get away to the  
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what's not to love?

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**Case the joint**  
Pack smart, get away



**Vanish for good**

Looking to disappear after a getaway? Take some simple measures to change your attitudes, clothes, and features to disguise yourself effectively.

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**Behave yourself!**

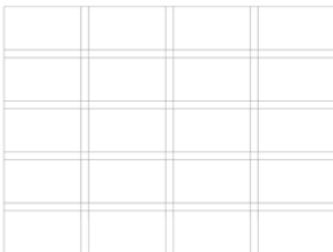
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Rotating this image gives the modular grid an extra boost of energy. I angle its bottom-right corner to point to where someone should start reading.



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Before you leave for an airport getaway disguised as a business person, think about how someone who flies every week would deal with it. If you're likely the type who packs light and starts taking off a belt and shoes before they hold up the line, Look around at other frequent travellers copy how they behave. Watching them can teach you a lot.

## ASPECT RATIOS

Large images needn't always run horizontally across a page; portrait orientations can make a design look different and distinctive. I base this grid on a 16:9 aspect ratio, but this time stood the image upright by binding nine modules together to form a large, vertical spacial zone.



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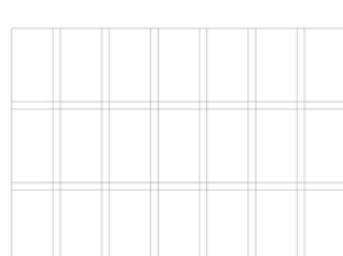
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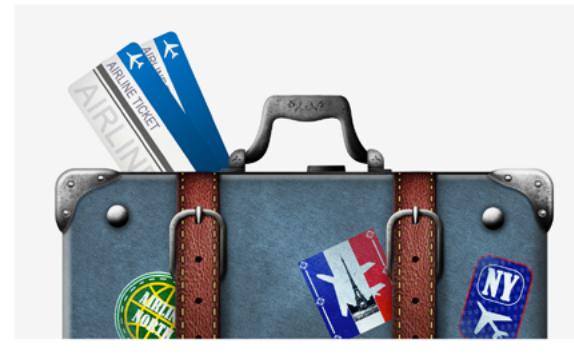
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**Learn as much as possible**

The key to maintaining a cover is being able to avoid suspicion. If your goals to convince a fellow traveller that you're travelling for business, they may ask about your job or how long you're in town for.



*Even with an image so large, this modular grid still gives me the luxury of dividing my running text into two symmetrical columns.*



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### Learn as much as possible

The key to maintaining a cover is being able to avoid

For a tablet's medium-size screen, reorientate the image to landscape format and make the best use of the available space on those devices.

I'm keen for this image to dominate, even on the smallest screens, so I crop it tightly within the smaller space available.



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## WHICH GRID TO SELECT

How do you choose the grid type which best suits the design you're making? Some grids provide structure and they order content; others feel more organic. Sometimes a grid will be obvious, other times it will fade into the background. Images are occasionally more critical than text, and you may want to display them at large sizes for maximum impact. Your choice of grid will depend on all these factors and more, but in general:

- **Single columns** have a classical feel and are suitable for long passages of running text. Ideal for blog entries, news articles, and help text.
- **Twin columns and multi-columns** are the most flexible and best for helping people make sense of varied content. Perfect for digital products and stores.
- **Modular grids** are fabulous for making diverse designs with plenty of drama and energy. Useful for portfolio and product pages.

## Frameworks needn't mean boring

There's no doubt that Bootstrap and many design frameworks like it are popular for getting a project started. Even if people don't use Bootstrap's `.row` and other classes, its twelve symmetrical columns are where many people begin.

When he wrote "Beyond The Boring: The Hunt For The Web's Lost Soul"<sup>73</sup>, Josh Johnson thought that frameworks mean we've "reached a stagnation point where unique layouts are a lost art." But frameworks don't make websites boring. Designers do.

If you want a framework-based design to be more interesting, start by simplifying its grid. You can easily streamline twelve narrow columns into six wider ones, which is good because I can't think of many reasons to use all twelve.

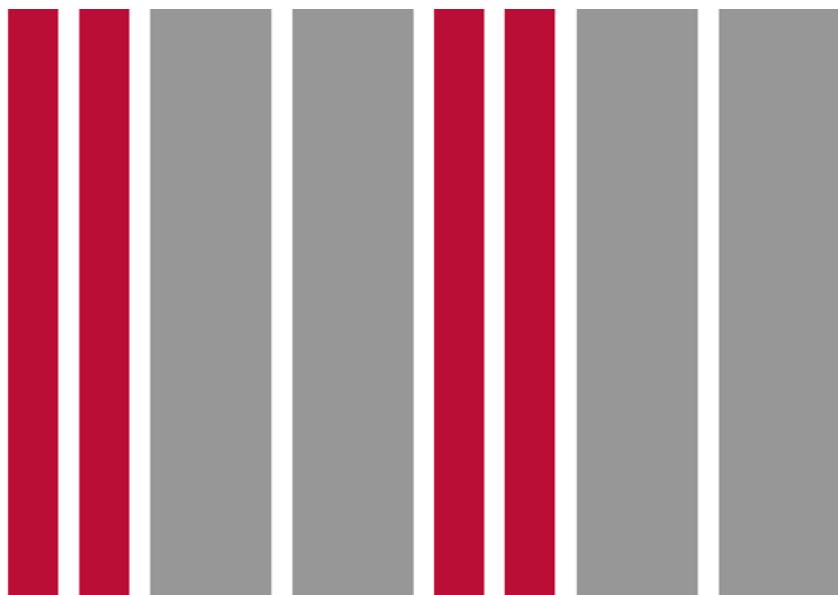
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<sup>73</sup> <https://smashed.by/beyondboring>



*When you stop thinking of framework columns as alignment guides, you can start using them more imaginatively.*

I find using fewer columns helps me focus on the whole composition. To create a feeling of rhythm in this framework-based design, I split two of my simplified columns to form a repeating 1|1|2|2 pattern.



*Experiment with splitting, then recombining columns to create more compelling layouts.*

I keep one narrow column empty to add some much-needed white space to my design. I'll teach you more about how to use margins in just a moment.



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**How to disguise yourself**

Looking to disappear after a get-away? Take some simple measures to change your attitudes, clothes, and features to disguise your identity.

The art of disguise is an important skill to master. Start by changing your clothes, haircut, and makeup if you're a woman. If you don't want to have to wear a realistic wig for a quick disguise, try a cloth cap or hat and sunglasses. You can also opt for older trends to help you blend in. Don't forget to wear hats and sunglasses for extra identity coverage.

**Change your hair**

If you're a man, use hair spray or gel to create a more elaborate hairstyle, or shave your head completely. If you have facial hair, shave it to a different shape or get rid of it completely. If you don't consider growing a beard or even a mustache, then you can get away with getting a mohawk to change the basic shape of your hair. Keep the authorities guessing by dying your hair a different colour each week or changing your wig frequently.

These narrow columns don't contain content of their own. Instead, they augment the width of other columns and inform the size of images and captions. The sizes of this suitcase and image caption are informed by adding one narrower column to a wider one. The main content is one narrow column plus two wider ones.



## Do disappearing right

**To do disappearing right**, you need a good "go bag" to make your break. Change your appearance—dark hair to light, or a natural blonde go brunette and visa versa. Ditch your favourite t-shirt and jeans. Go to a cheap clothing store and buy outfit you'd never normally choose. Wear a hat as they're good for concealing your face. Choose one you'd never been caught dead wearing in your old life. Practice new mannerisms and try to mask your old ones as best as possible. Blend into the crowd as well as masking your identity.

**Leave a false trail**

Disinformation is an important part of disappearing. Keep people busy searching for you in the wrong place and make the police file on you as thick, frustrating, and expensive to detangle as possible. When you leave home, place clues like road signs or maps in the areas you plan to lead investigators in completely the wrong direction. If your destination is actually Melbourne then leave books, maps, and research for Morecombe. False leads will buy you time. Rent a small studio under a false name in a city of hundreds of thousands or millions of people.

**"Where did you come from? Where's your family?"**

You must learn to naturally answer all the following questions should anyone ask. Recreate all this information talking about them with confidence to new people. Don't be afraid to meet people, just be careful not to reveal your real identity.

**Never contact people from your past**, even to let them know you're gone. Any trace of your life anymore and any form of contact could lead you to being discovered. Above all, stay alert, stay safe, and stay disappeared.

**Keep your cover**

Intelligence professionals call living as someone else as a "cover." Cover identities can take months of planning and practice to pull off.

Pick a new name that won't easily trip you up, decide on a date of birth, which country you're from and why you're travelling—all details you will need to remember when you're crossing a border. Choose a cover you can easily maintain if you're questioned.

*Instead of using a deep head margin, I use white space to the right of my headline to provide a welcome relief from the solid columns of text below.*

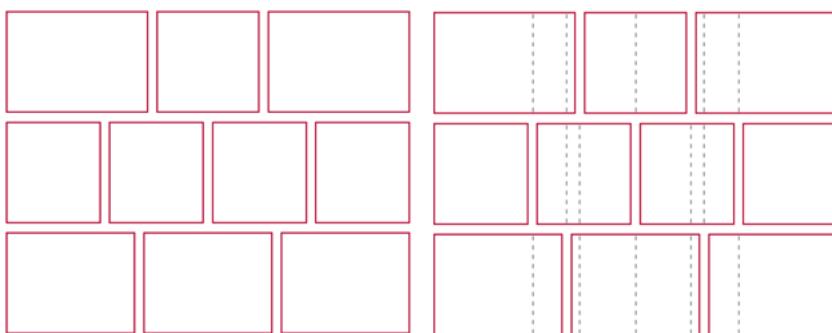
Sometimes, all it takes to get a different feeling from an asymmetrical design is to flip the grid. In that last example, this forms a 2|2|1|1 repeating pattern that I use to size a pull-quote and make it stand apart from the columns of running text around it.

## Diverse grids

When I described compound grids, I showed how the interplay between two or more grids can lead to interesting designs. This type of flexibility is essential because sometimes a design requires a layout that's not possible from a single category of grid.

### GRID COMBINATIONS

My next design breaks a page into three horizontal sections. Within each section are different numbers and widths of modules. When I switch on the lines which turn those modules into columns, the possibilities of this grid appear.



*While I take an organic approach to creating space, the result still maintains a geometrical structure.*

**“** Sometimes, to make a design engaging, you'll want to break with convention altogether by encouraging people to explore a layout and discover content instead of laying it out for them.

My goal in this design is that no two blocks of content should be the same shape or size, but there should be a relationship between them. These content areas look randomly scattered even though their placement was deliberate.

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Disinformation is an important part of disappearing. Keep people busy searching for you in the wrong place.

## Disguise yourself



Looking to disappear after a getaway? There's no better way to change your attitudes, clothes, and features to disguise yourself completely.

For the most part, makeup, hats, and makeup if you're a woman, if you don't want to wear a hat, then just wear a baseball cap for a quick change.

### Change your hair

If you're a man, use hair spray or gel to create a more voluminous look. If you're a woman, dye your hair completely. If you have facials, shave it into a different shape. If you have a mustache, shave it off or even a moustache. If you have a beard, shave it off or even a mustache.

It's also a good idea to change the basic shape of your hair. Keep the authorities guessing by dying your hair a different colour or changing your hair frequently.

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Choose one you'd never be caught dead wearing in your old life.

### Disguise yourself

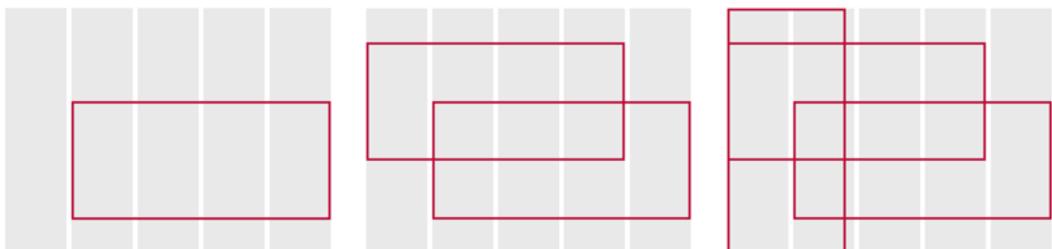
Looking to disappear after a getaway? Take some simple measures to make sure you're safe and that no one can track you down effectively. The art of disguise is a very important skill to master the longer you're on the run, the more you'll need to know about women. If you don't want to change, wear a wig for a quick change.

If you want to change, dye your hair or shave your head completely. If you have facial hair, shave it off or even a mustache. If you don't want to shave, get a haircut. Women are often the last to notice changes in men, so this is a great reference to change the shape of your hair.



These grid combinations suggest irregular positive and negative spaces in and around my content.

I start this design with a five-column symmetrical grid, then layer a root -3 rectangle, the width of four of my columns. The next step is to duplicate that rectangle and place it diagonally opposite to create two overlapping rectangles. I then copy the first rectangle a third and final time and rotate it by 90 degrees.



These three intersecting rectangles create a variety of shapes and sizes and countless layout permutations.

Still a fan of Bootstrap's columns? You can create diverse grids from that too.



#### Disguise yourself

Looking to disappear after a getaway? Take some simple measures to change your attitudes, clothes, and features to disguise yourself effectively.

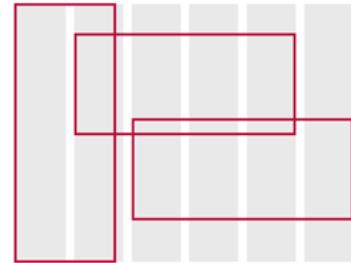
Start by changing your clothes, haircut, and makeup if you're a woman, if you don't want a

#### Change your hair

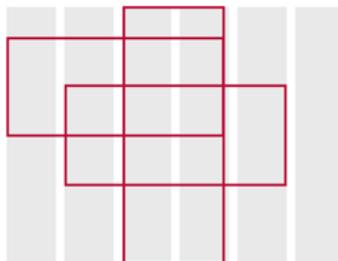
If you're a man, use hair spray or gel to create a more elaborate look than normal, or shave your head completely. If you have facial hair, shave it into a different shape or get rid of it completely. If you don't consider a beard or even a moustache,

### Do disappearing right

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*Adjust the size of the root rectangles to match the width of eight of Bootstrap's twelve columns and make spacial zones which feel balanced on its grid.*



Reposition those root rectangles anywhere on the grid to open up a wealth of new opportunities from Bootstrap and frameworks like it.

Practice new mannerisms and try to mask your old ones. Disguise yourself after a getaway? Take some simple measures to change your attitudes, clothes, and features to disguise yourself effectively.

Start by changing your clothes, haircut, and makeup if you're a woman, if you don't want a

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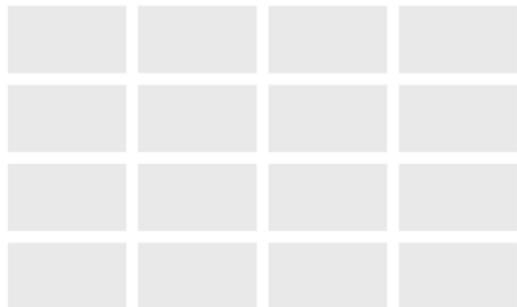
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## ROTATING GRID COMPONENTS

When you want a design to have an off-kilter feel, rotate one or more elements. I base this group of images on a modular grid derived from their 16:9 aspect ratio. Then I turn each image by a different number of degrees.



*Using images of various sizes and layering them on top of each other creates a sense of depth and gives your design a more realistic look.*

Try rotating one or two columns from a twin-column symmetrical grid to give you the perfect balance between order and playfulness.



Collaborations with

## GREAT ARTISTS

As an accomplished musician, Jane has had the privilege to collaborate with librettist and lyricist, Alice Kuhns. She has also worked with great artists, who influenced and inspired her, as Harold Battiste Jr. and Lydia Marcelle.

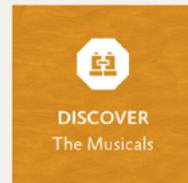
Lo-Flo Records' website is artfully directed in so many dimensions, it's difficult to know where to start describing it. The modular grid layout has a musicality which perfectly suits its subject matter. Its images and text elements have been arranged in patterns which are structured, but at the same time unexpected. However, it's when you interact with those elements when the design comes to life. Each page is filled with well-orchestrated animations which bring their design to life.





« The greatest joy of my last 35 years has been working with Jane McNealy... »  
- Alice Kuhns

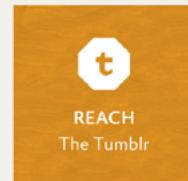
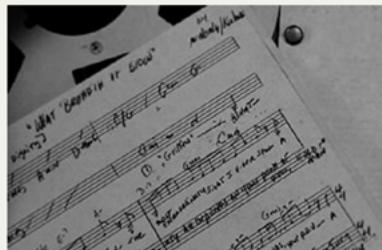
Much of Jane's career includes musicals written with Alice Kuhns. "Primrose Hill" won 2 grants and was produced in Los Angeles and Portland. "Take a Fable", an inspirational tale for all, was performed in 2013 at the Pasadena City Players.



Making of the

# GRiffin MUSICAL

Ever wonder how a musical is created? Join the interactive blog where we will be following Jane along with the creative process of creating her and Alice Kuhns' newest work, "The Griffin", a musical based on the F. R. Stockton fairy tale.



« What breadth of brow, what noble jaw,



Animations like these can quickly become repetitive if they're not carefully considered. On Lo-Flo Records, these subtle enhancements move in a way which perfectly suits the company's tagline, "Go with the flow." The changing geometric shapes and even the use of sound when hovering over a link all make someone want to explore the website with their ears as well as their eyes.

<http://loflorecords.com>

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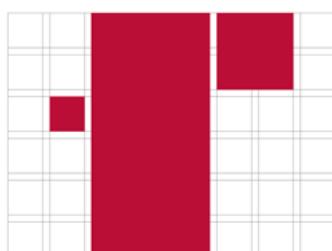
Disinformation is an important part of disappearing. Keep people busy searching for you in the wrong place and make the police file on you as thick, frustrating, and expensive to detangle as possible.

When you leave home, place clues like road maps or extensive internet searches to lead investigators completely the wrong direction. If your destination is actually Melbourne then leave books, maps, and research for Morecambe. False leads will buy you time.



*Rotate columns just enough to get the effect you're looking for, but not so much the rotation compromises the reading experience.*

When you want even more drama, a modular grid's structure is ideal for rotation. This grid includes two spacial zones and a single module. I rotate the entire composition just enough to achieve a dramatic effect, without making reading too difficult. ■



Rotating one or more elements, individually or as a group, is a fabulous way to make your layouts more distinctive, diverse and exciting.

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**Create a character history**

You must learn to naturally answer all the following questions should anyone ask them: "Where did you come from?" "What do you do before?" "Where did you come from?" "What kind of food do you like?" "What is your family?" "What beverage?" "What is your favourite artist?" Recreate all this information talking about them and others. Recreate all new personas. Don't be afraid to meet people, just be careful not to reveal your real identity.

Never contact people from your past, don't ever call, visit, or write to your family or friends; even if they let them know you're OK. They're not part of your life anymore and any form of contact could lead you to being discovered.

**Stay alert, stay safe, stay disappeared.**