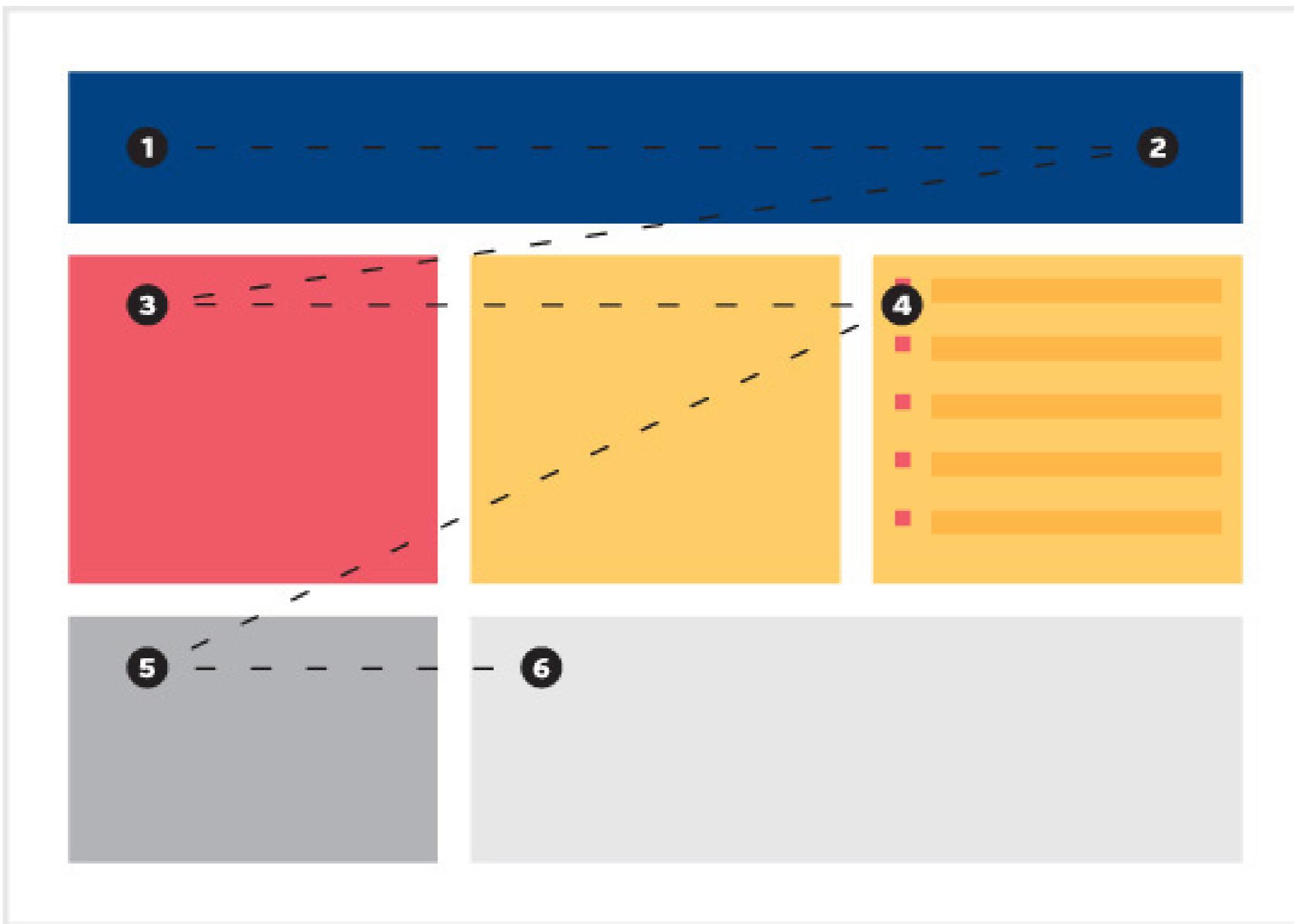


GRAPHIC DESIGN 101



PRESENTED BY:

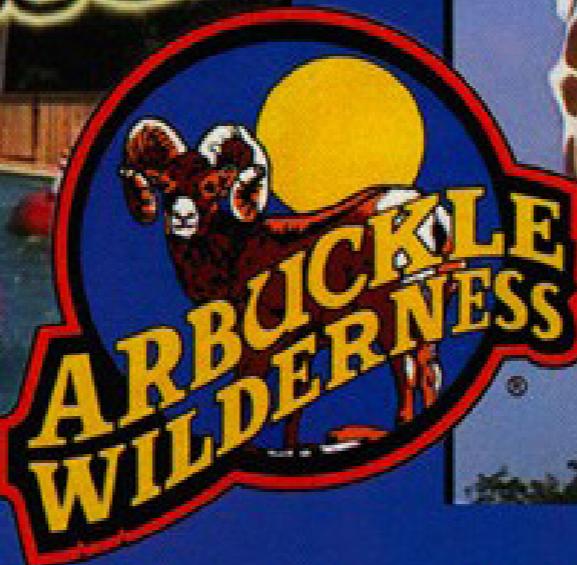
GRC Faculty

David L Hardy

Jonathan Boarini

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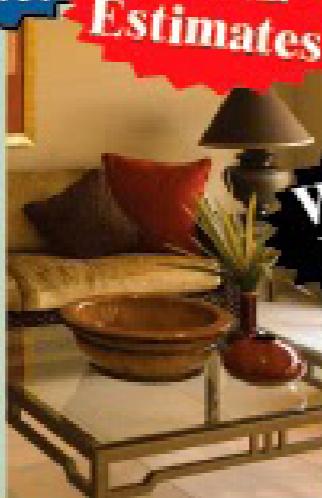
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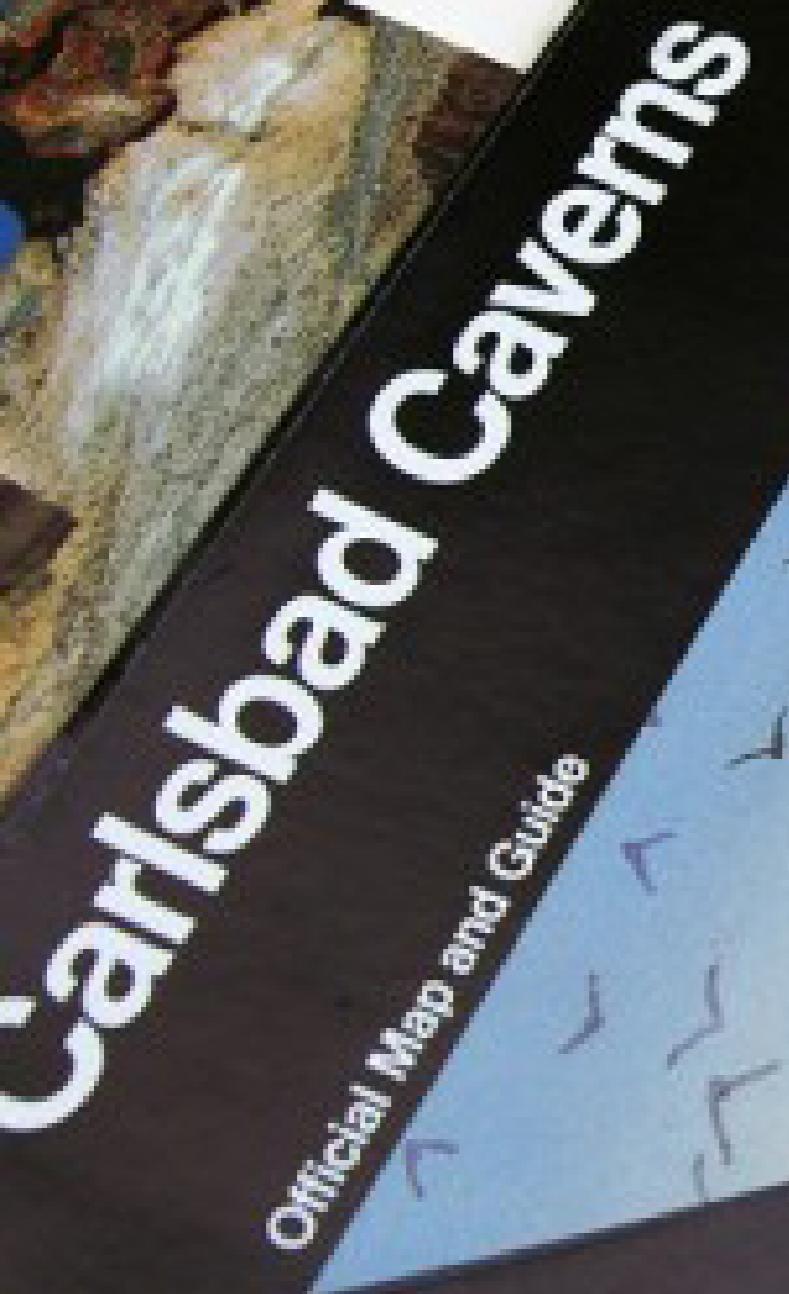
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4 BR \$3300 \$2800 SAVE \$500!

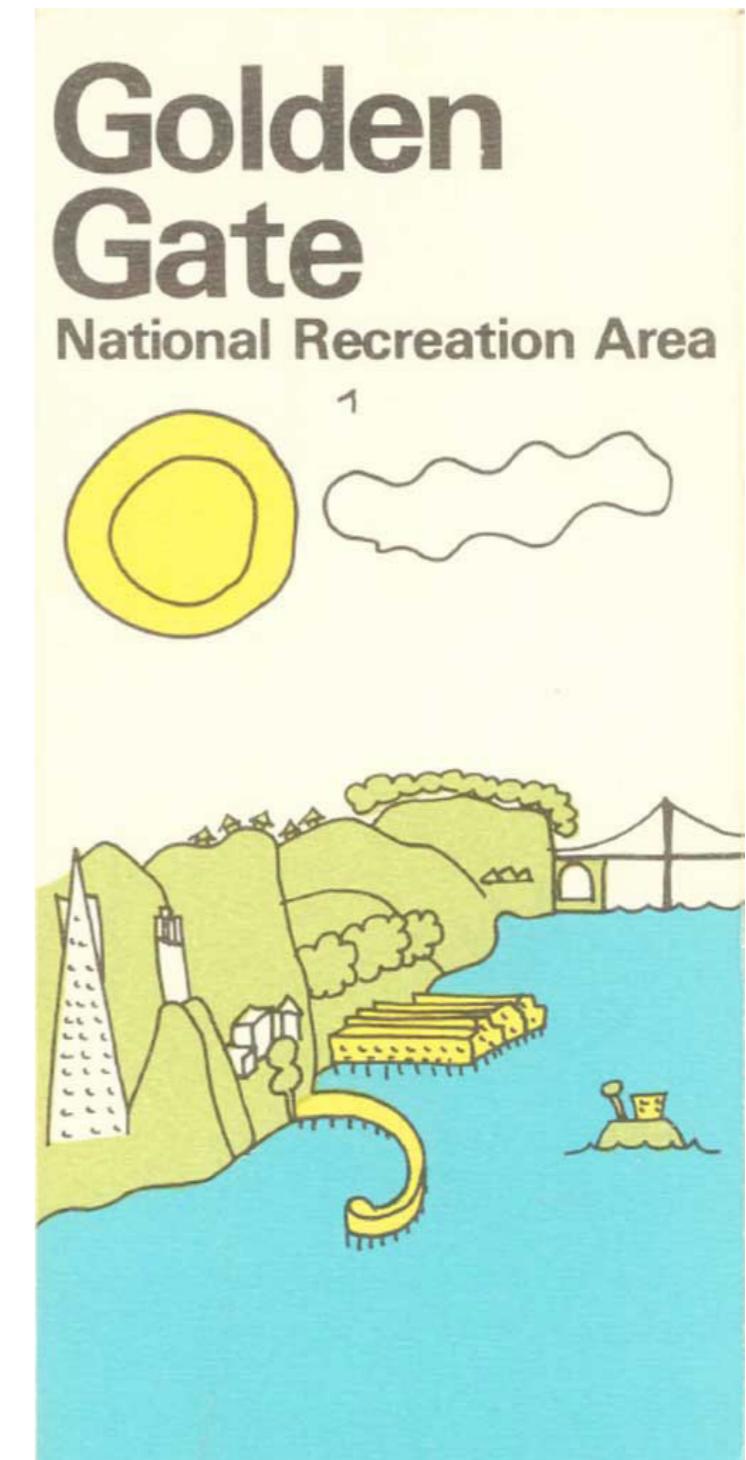
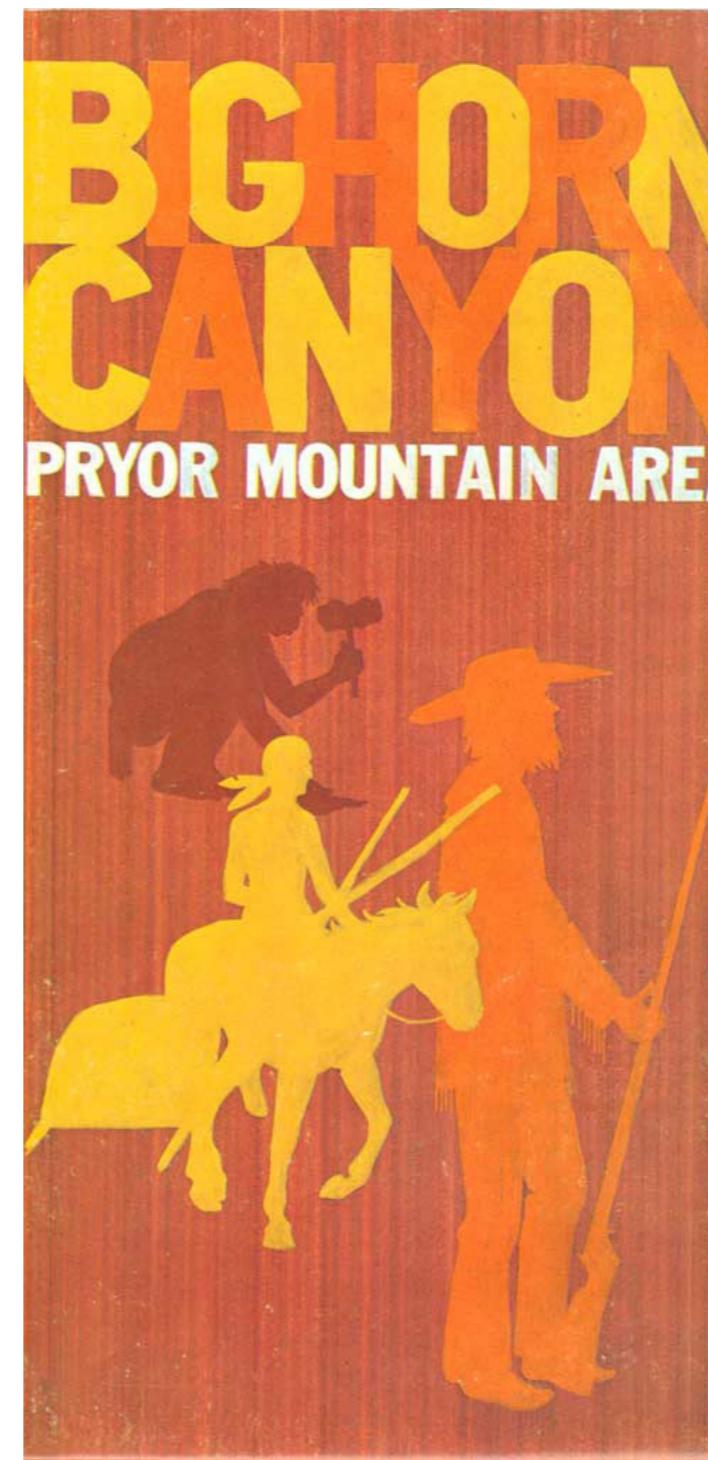
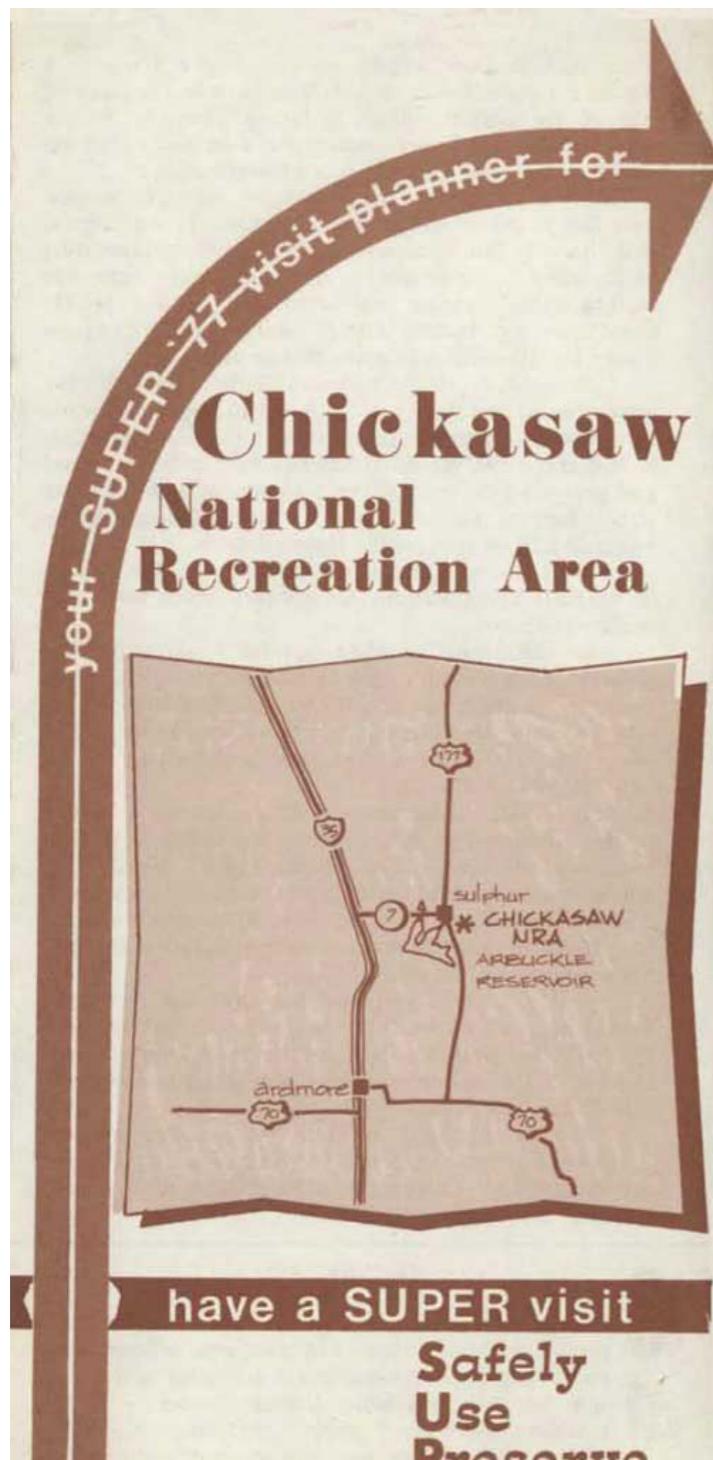
Price is based on an average home. It includes one coat of Name Brand latex flat paint on walls and ceilings, all in the same color. On walls & ceilings in the kitchen & bathroom, we use semi-gloss enamel. Other items, including doors, casings, baseboards, crown moldings, cabinets, vaulted ceilings, wallpaper removal and retexturing can all be taken care of for an extra charge. Expires 12/31/11.

**Good design is as little
design as possible.**



EXAMPLES OF GOOD DESIGN

National Parks Brochures pre-1977

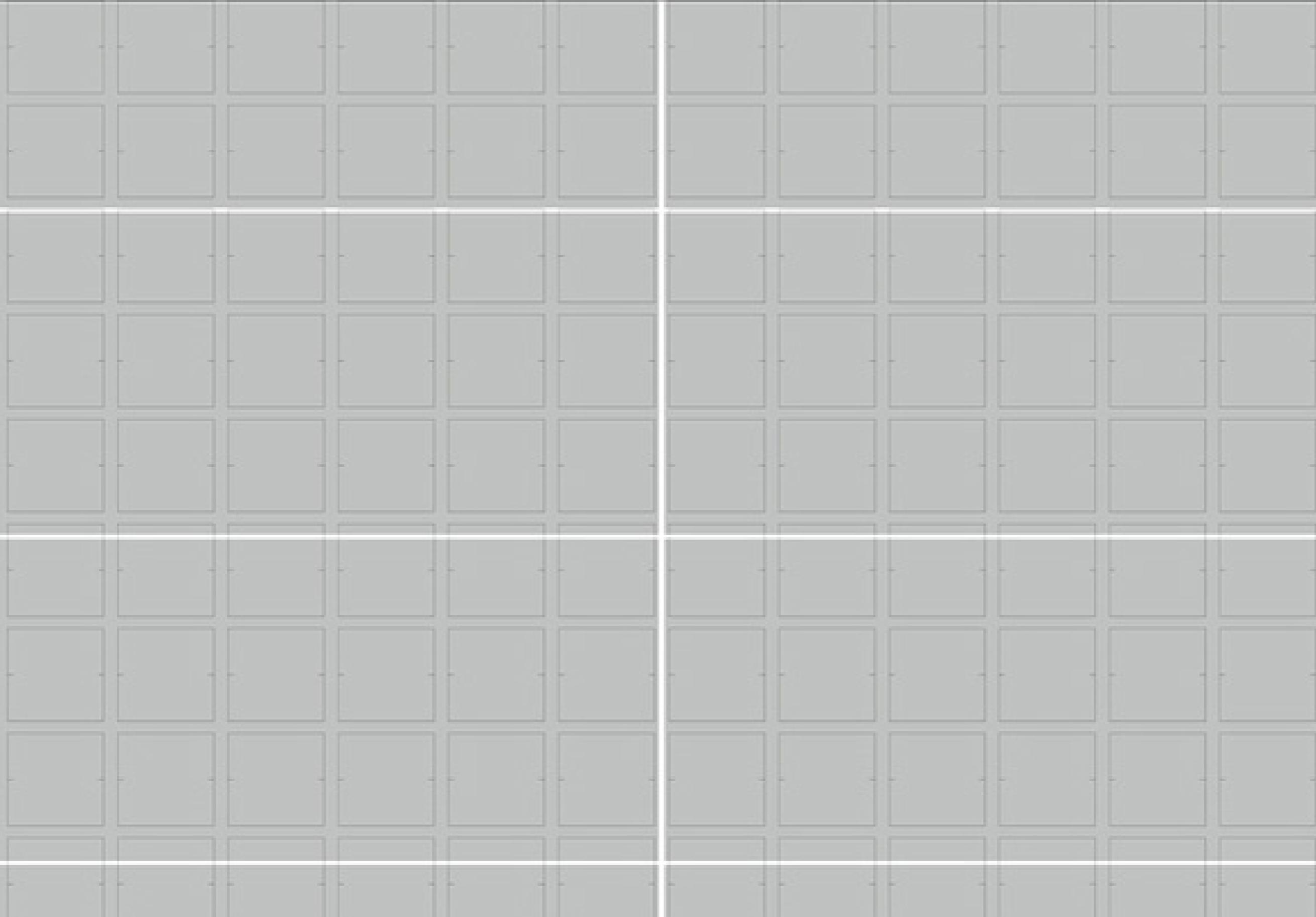




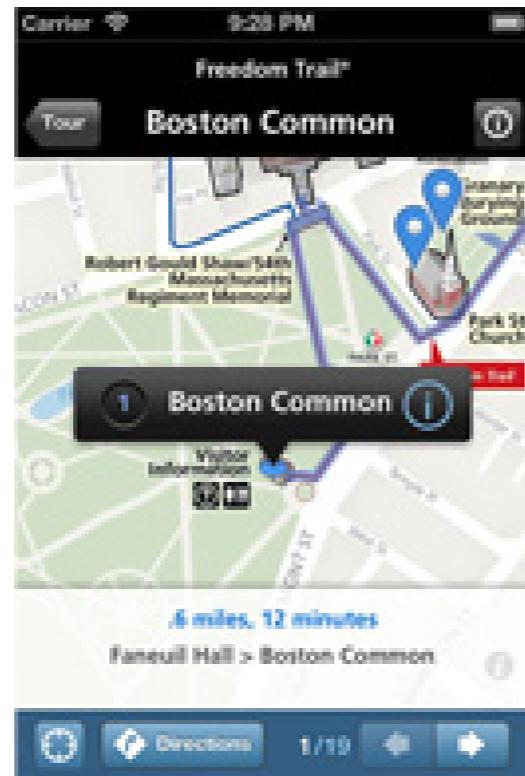
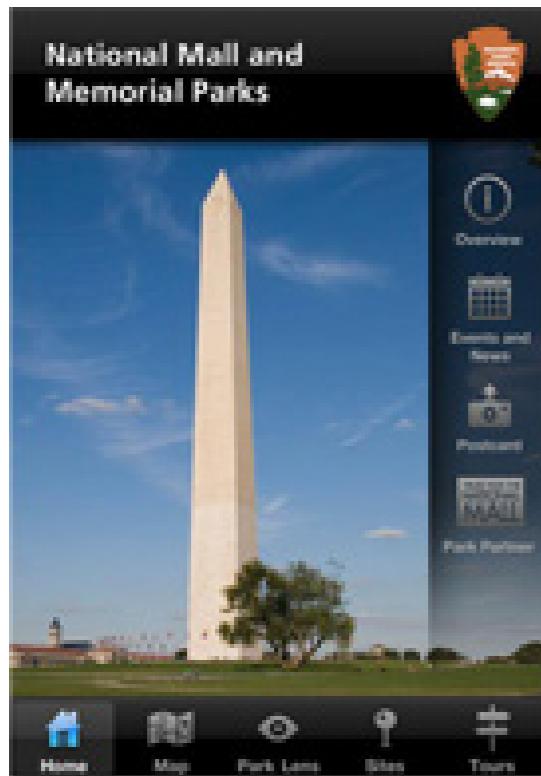
INDEPENDENCE

The park in pictures

Unigrid



National Parks Digital Assets, 2014



National Parks Digital Assets, 2014

The screenshot shows the official website of the National Park Service. At the top, there's a dark header bar with the "National Park Service" logo on the left and a search bar on the right. Below the header is a navigation menu with links: "Find a Park", "Discover History", "Explore Nature", "Get Involved", "Working with Communities", "Teachers", "Kids", and "About Us". The main content area features a large, scenic photograph of a snowy mountain landscape with tall evergreen trees. To the right of the photo is a sidebar titled "Find a Park" with a dropdown menu for "by State..." and a "GO»" button. Below this is a map of the United States. Further down the sidebar are links to "Support Your Parks" (National Park Foundation) and "Get Your Entrance Pass Now". In the bottom right corner of the main content area, there's a small image of two people at a campsite and the text "AMERICA'S PASS". On the left side of the main content area, there are two columns of news and events. The left column has three items: "Historic Paintings Donated" (Glacier National Park), "Battlefield Plan Updated" (Chickamauga and Chattanooga), and "Musicians Wanted" (Big South Fork). The right column has four items: "Events" (with a "More Events »" link), "Share a Day of Service" (Valley Forge National Historical Park), "Icebox Days" (Voyageurs National Park), and "Woodcarving Demonstration" (Casa Grande Ruins). In the bottom right corner of the page, there's a section titled "Fee-Free Days 2015" with a small image of two people hiking and the text "Mark Your Calendar".

National Park Service

Find a Park Discover History Explore Nature Get Involved Working with Communities Teachers Kids About Us

Find a Park by State... GO» Advanced Search Tool and Map

Support Your Parks National Park Foundation GO»

AMERICA'S PASS Get Your Entrance Pass Now GO»

News

[More News »](#)

Historic Paintings Donated
Glacier National Park »

Battlefield Plan Updated
Chickamauga and Chattanooga seeks input »

Musicians Wanted
Volunteer at Big South Fork »

Events

[More Events »](#)

Share a Day of Service
Valley Forge National Historical Park »

Icebox Days
Voyageurs National Park »

Woodcarving Demonstration
Casa Grande Ruins »

Fee-Free Days 2015

Mark Your Calendar

DESIGN STANDARDS

TYPOGRAPHY

1



“Type Crimes Against Humanity”

Comic Sans

Papyrus

Impact

Monotype Corsiva

Brush Script



AVATAR

MUSIC FROM THE MOTION PICTURE

MUSIC COMPOSED AND CONDUCTED BY JAMES HORNER

14 OZ (397G)
ARCHWAY
GINGERSNAP BA
DRYER

franz

the *good* cookie

LEMON
SNAP
— COOKIES —

DEC1308B

ZERO GRAMS TRANS FAT
NET WT 14 OZ (397G)

VANILLA
WAFER
— COOKIES —

JAN1009A

ZERO GRAMS TRANS FAT
NET WT. 14 OZ. (397G)



Examples of Classic Typefaces

Helvetica/Arial

Times New Roman

Caslon

Garamond

Bodoni

Century Gothic



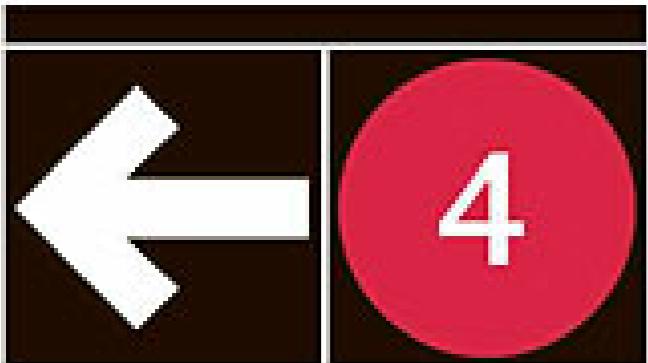
Hilton

Carnegie Mellon

NIRVANA

Anthem. The logo features a blue cross with a white globe icon in the center, and the words "Anthem" and "Blue Cross" below it.

Blue Cross



Downtown
& Brooklyn

Broadway Nassau



From the Giller Prize finalist
for KILTER: 55 FICTIONS

JOHN

GOULD

Line Spacing is also referred to as “Leading”

Obit quunctionet, et fuga. Dessin con rem audiorum audis nonsed quos utem sim sunt, qui dolum sit, con pa doluptae vene nonet et restemquam, consequibusa numque volupti ipsapel esequidus explamu scipit ut accum a soluptat ut a doluptaeriam doloreperro ma nient est facitat aute debit fugia dipsum velectatem quasi vent, sit re di quatinv endenihitae. Et aut eliberum de nam laut qui reruptur sant eic to eum ditium quiae es nonector arume culpa volorep elesed quam quatiiscim nimintur as solupta turiatiscia audant, in rerit et quis pratiatios erum doluptate none dic totaect

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Alignment can greatly affect Readability

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Force-Justified text must often be manually edited

Watch out:
*Force-Justified text can
cause rivers of space.*



Ur rerspeliqui qui cullaccus dem harum corem. Expellu ptaquas magnis sam, que aut qui quiae. Ullaborem quia consentem. Bitaecatqui blam quas etur, nimuscii recessus. Ictore nissi cus essum quiae pro quisti dem quis eium rem aut reliam et valor aut harum qui abo. Event rem quis aut millate mquiam arupic tores entiusam que consequae perrovitate ne et laut odia quatum alignie ndaeper ferspero incitatem eum veliam nis eum et el idestrum aut endae pa consequate es apidiam eniatusdae cum nonsequamus nonse lab is alissen tiunt. Aquid que laut optatem ollorepedis sus dunt. Pudae potunt rati derum exceperae acea pliquam res ex etum rernati tibust aliquo to to officiderrum il ipsuntur, sim cus, occum re ve lendi qui valorporepro quis aut et quamusam volupta tiania sequam sapere reicae serion nem laboribusam quae as seque cumentur, sit facculparum fugitaquam fugit et

Kerning refers to spacing between letters

Kerning Matters.

Kerning Matters.

Context is important regarding type point size

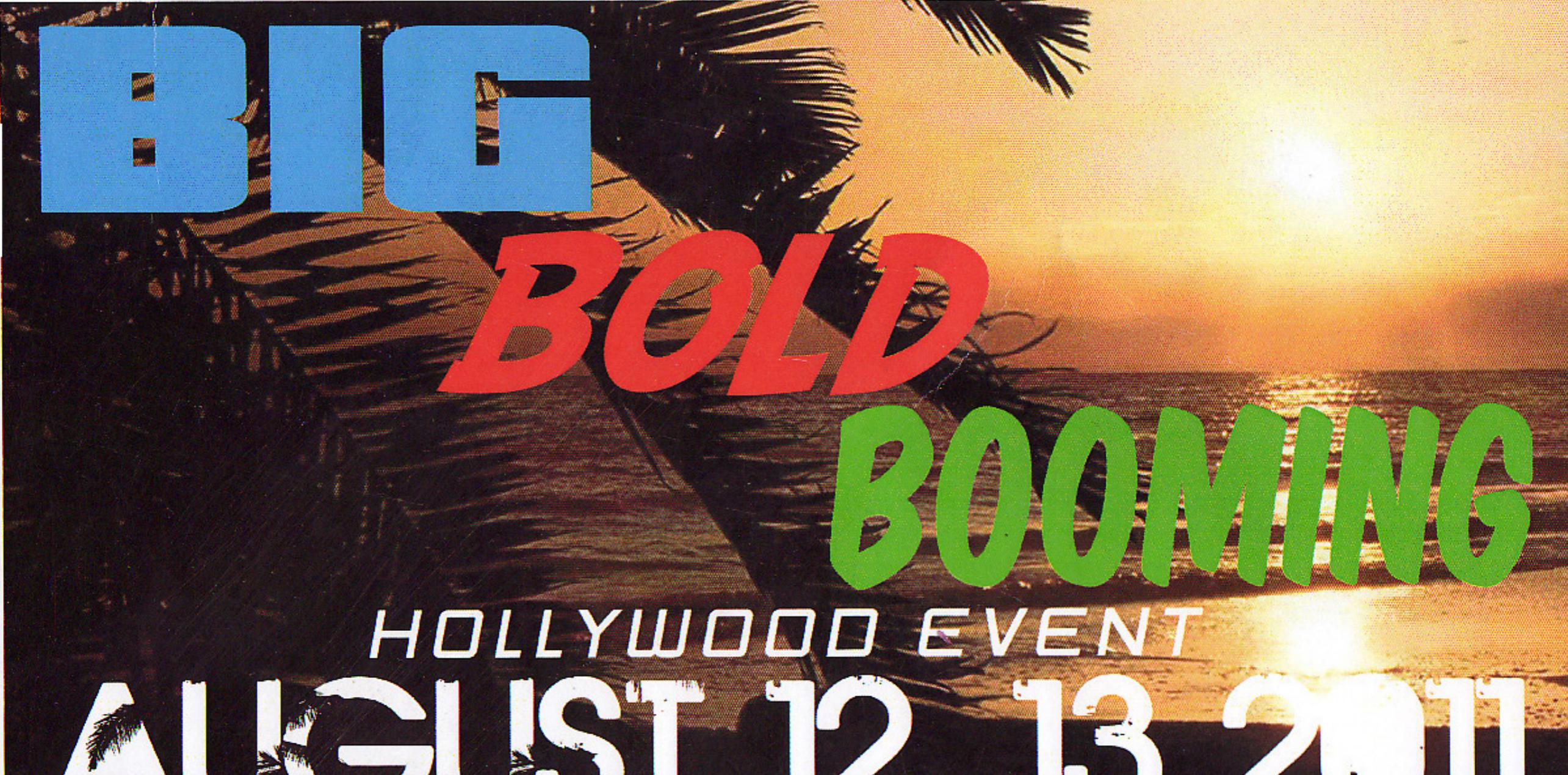
Myth: *Body text should be 12pt.*

Typewriters used Monospaced type

Myth: *There must be a double space
after all periods.*

Aim for no more than Two Fonts

Don't Use Too Many Fonts.



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Well designed typefaces often contain many weights

Meet the family

Helvetica LT STD Black Condensed 19/

ABCDEFGHIJKLMN
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Light 12/14

ABCDEFGHIJKLMN
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Light Oblique 12/14

ABCDEFGHIJKLMN
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Light Condensed 12/14

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abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Light Condensed Oblique 12/14

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abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Roman 12/14

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Helvetica LT STD Compressed 12/14

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abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Ultra Compressed 12/14

ABCDEFGHIJKLMN
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Extra Compressed 12/14

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abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

Helvetica LT STD Bold 12/14

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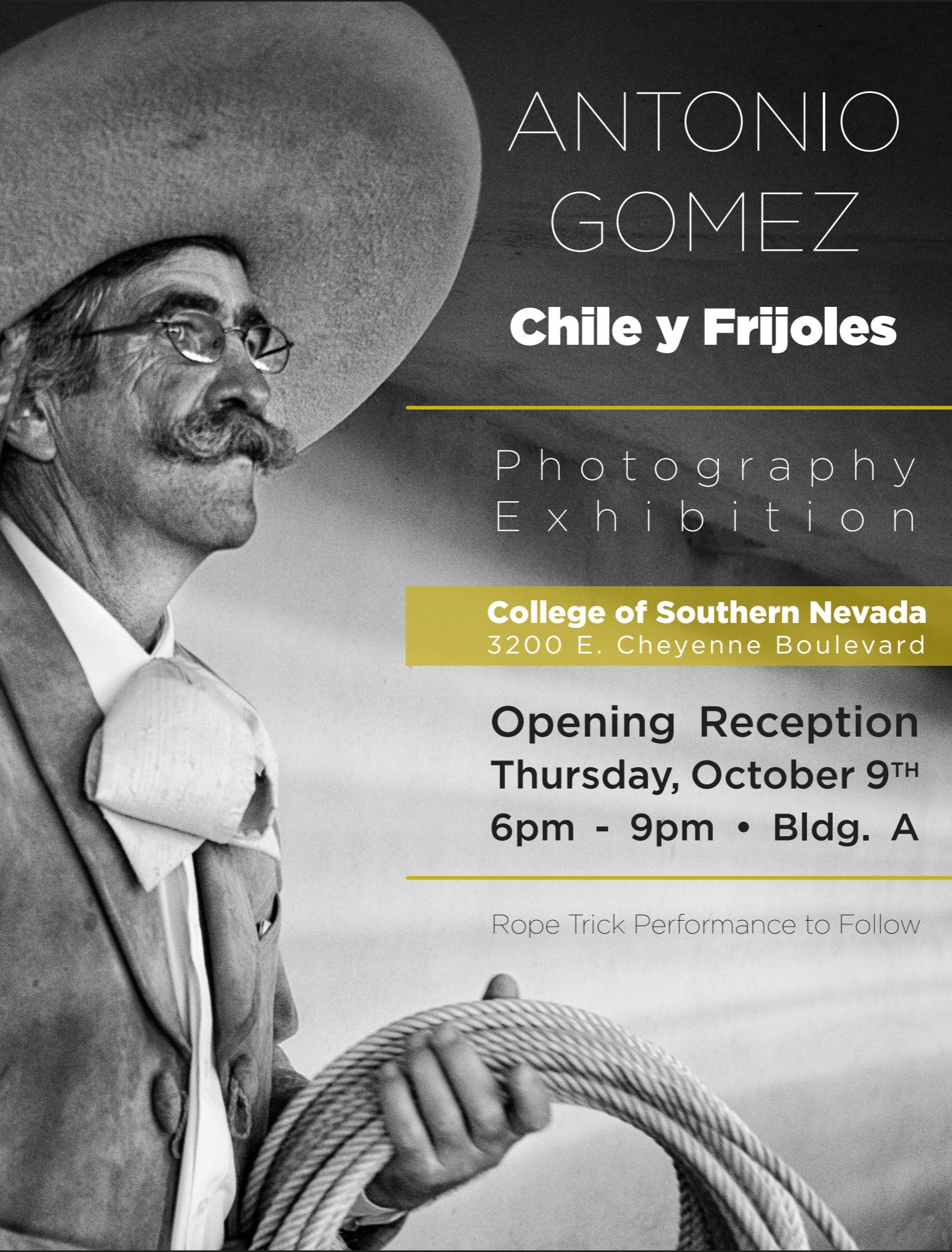
Helvetica LT STD Condensed Oblique 12/14

1234567890

Helvetica LT STD Fractions 12/

1234567890

Helvetica LT STD Fractions Bold 12/



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Rope Trick Performance to Follow

Use a Condensed Typeface if necessary

Never Stretch Text.

The Caps Lock key doesn't convey importance

TYPING IN ALL CAPS FOR
EXTENDED LENGTHS OF TEXT
CAN BE RUDE AND HARD TO
READ. THERE ARE BETTER WAYS
TO EMPHASIZE SOMETHING.

Script Typefaces don't read well set in all caps

NEVER

DO THIS.

Negative Space draws attention to the focal point

Embrace White Space.



© 1968 VOLKSWAGEN OF AMERICA, INC.

Think small.

Our little car isn't so much of a novelty any more.

A couple of dozen college kids don't try to squeeze inside it.

The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape. In fact, some people who drive our little

flivver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or rocking up 40,000 miles on a set of tires.

That's because once you get used to

some of our economies, you don't even think about them any more.

Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.



GRID SYSTEMS

2 .

Always Adhere to a Grid.

Nequam rae mo vent dolorem ipsae cor aborroreri rectium ea sunt aut qui re as et vererspit aut lam reribus re poria nim aciis dolut hit offic tem ipiento volo totam experro ipsani quae. Ut ea quam quas dolorerum et et ipsum, illaut essi to dit adis adionem olupitat repressit is aliquas sitatque namenducid quam, venis eum que nonsequundae sunt omnihit atinum cum ne volo mosa doles et aut occaes suntur sam num dolumen

imaio. Bereica estotas ut ipiti arum fugia senda sitatente vel il mo vitatem quidunt pe quo deles eum aut fugitiu ntempore dis eraeperferes doluptam hil ea debita valorum eatur a voloribus, nate ne vendi autempor sime endiasi nvellab in pel ius, a dolenih itatinissit qui sedi con eum ate pra ditam, untis eum as alitae rehendi ctaqui od modis sunt, id mint, am, quam, sus volorunction res veliatur sinvellorum re molorio nseces rest ea sum, volorest velendant res volorporat.

**Non em et ullit del-
itati alibusam, non
re alita dolectur,
sunt quas voluptate
erspietur, aliquibera
voluptatur?**

It is a stated aim of the proposal for this publication that the design acts as a didactic model in its own right. It is hoped that students of design will learn from the published essays and the form they take.

The Module

Tony Pritchard
School of
Graphic Design
LCP 2003

The third 'essay' in this publication is the design. The design adopts a modular approach to the structuring of the typography. The format, grid and typography are unified through the use of the module of a square.

The format is determined by economic considerations. The size of 140mm square allows for the production of a 12 page self cover booklet from an SRA3 sheet.

The grid is composed of a 25 unit module (five divisions horizontally and five vertically). Each module is 20mm divided by a 5mm inter-module space. The head, foot and side margins are 10mm each. An individual module accommodates six lines of 8pt Helvetica Neue 55 and 85 on a 10pt line feed. There exists within these parameters the potential to structure the typography both horizontally and vertically and for there to be an inter-relationship between the two.

If you wish to pursue the notion of the modular in design, the following books are recommended.

The Modulor

Le Corbusier
Faber and Faber 1951

The Designer and the Grid

Lucienne Roberts and Julia Thrift
Rotovision 2002

The Typographic Grid

Hans Rudolf Bosshard
Verlag Niggli 2000

Grid Systems in Graphic Design

Josef Müller-Brockmann
Verlag Niggli 1996

Comments

Please reply to:
t.pritchard@lcp.linst.ac.uk

Published by Visual Research
ISBN 0-9539967-3-5

**International Society of
Typographic Designers and
London College of Printing**

**Lecture series
2000 – 2003**

istd lcp

This project has been funded
by a London College of Printing
research grant.

In March 1999 the International
Society of Typographic Designers
convened a meeting at the London
College of Printing to discuss its
future. It was at this meeting that
the LCP and ISTD decided to
collaborate on a lecture series.
The series continues today and has
been established as a regular forum
for typographic debate.

Over the period of three years the
programme has included:

**Keith Martin, Michael Johnson,
Raymond and Lucienne Roberts,
Richard Hollis, Bruce Mau,
Robin Kinross, Derek Birdsall,
North, Graham Wood, Jonathan
Ellery, Alan Kitching, Roger
Fawcett-Tang, Rick Poynor,
Philippe Apeloig, Rosmarie Tissi
and Lars Müller.**

This booklet publishes updated
versions of two lectures from the
first series in essay form.

text stating
the title
content:

text →

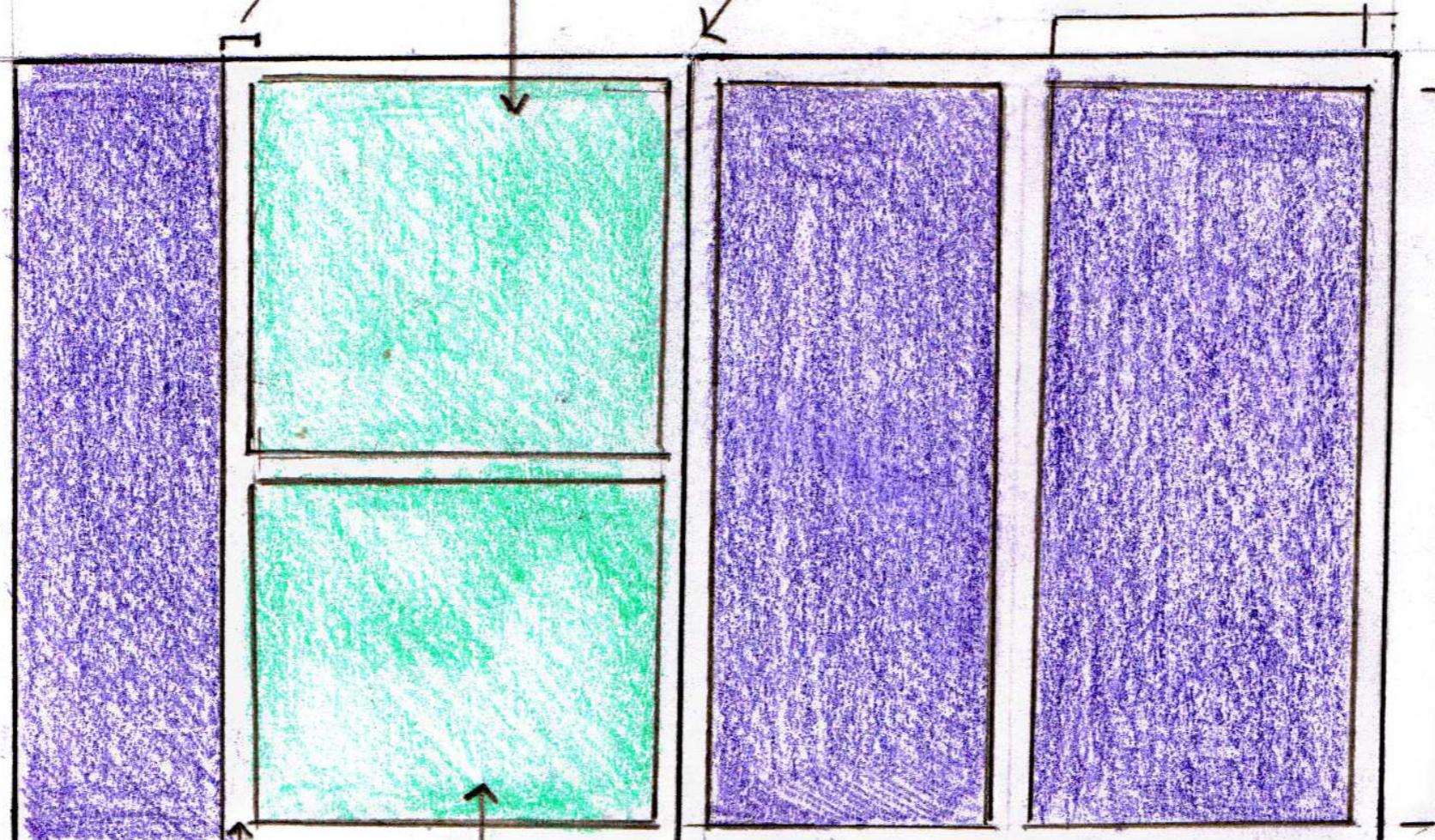


image of an advert

0.5cm

0.5cm

0.5cm

9.2cm

← text that will store the content article within the magazine

6.4cm

image of an advert.

background white

— text

— image

Internationale Juni-Festwochen 1962 Stadttheater Zürich

Direktor

Dr. Herbert Graf

Freitag, 1. Juni
20.00 Uhr
Eröffnungs-
vorstellung

Fidelio
Oper von
L.van Beethoven

Leitung
Otto Klemperer

Hainer Hill

In den Hauptpartien

Jean Cook

Sena Jurinac

Heinz Borst

James McCracken

Deszö Ernster

Gustav Neidlinger

Leonhard Päckl

Sonntag, 3. Juni

20.00 Uhr

Welturaufführung

Donnerstag, 7. Juni

20.00 Uhr

Blackwood und Co.

von Armin Schibler

Leitung

Nello Santi

Lotti Mansouri

Max Bignens

Juan Tena

Mittwoch, 6. Juni
19.30 Uhr
Freitag, 15. Juni
19.30 Uhr

Der Prophet
Oper von
G.Meyerbeer

Leitung
S.Krachmalnick

Lotti Mansouri

Hainer Hill

In den Hauptpartien

Virginia Gordoni

Sandra Warfield

Heinz Borst

James McCracken

Heinz Borst

Fritz Peter

Andrew Foldi

Siegfried Tappolet

Ralph Telasko

Die Zauberflöte
Oper von
W.A. Mozart

Freitag, 8. Juni

20.00 Uhr

Le Mystère de la

Nativité

von Frank Martin

Gastspiel
Maria Stader

Ernst Häfliiger

Peter Lagger

Mitwirkende

Mary Davenport

Regina Sarfaty

Vera Schlosser

Werner Ernst

Reinhold Güther

Walter Hesse

Wolfram Mertz

Victor de Narké

Leonhard Päckl

Fritz Peter

Glade Peterson

Abe Polakoff

Siegfried Tappolet

Ralph Telasko

Robert Thomas

Gottli. Zeithammer

Samstag, 9. Juni
20.00 Uhr

Il Trovatore
Oper von
Giuseppe Verdi

Leitung
Nello Santi

Herbert Graf

Max Röthlisberger

René Hubert

In den Hauptpartien

Virginia Gordoni

Sandra Warfield

Heinz Borst

James McCracken

Alfred Rasser

Rudolf Schöck

Ralph Telasko

Robert Thomas

Samstag, 16. Juni

20.00 Uhr

Leitung
Hans Erismann

Rudolf Hartmann

Max Röthlisberger

Chr.W.von Gluck

In der Hauptpartie

Regina Sarfaty

Sonntag, 17. Juni

20.00 Uhr

Mittwoch, 20. Juni

20.00 Uhr

Neu-Inszenierung

Der Freischütz
Oper von Carl Maria

von Weber

Leitung
Rudolf Kempe

Herbert Graf

Rudolf Heinrich

Gastspiel
Ingrid Blöner

Hanny Steffek

Gottlob Frick

Fritz Uhl

Mittwoch, 13. Juni
19.30 Uhr

Die Fledermaus
Operette von
Johann Strauss

Leitung
S.Krachmalnick

Herbert Graf

Max Röthlisberger

René Hubert

In den Hauptpartien

Adèle Leigh

Eva-Maria Rogné

Regina Sarfaty

Wolfram Mertz

Alfred Rasser

Rudolf Schöck

Ralph Telasko

Robert Thomas

Donnerstag, 21. Juni

20.00 Uhr

Die Nachtwalz/
Die Geschichte

vom Soldaten

von Igor Strawinsky

Leitung
Victor Reinshagen

Hans Zimmermann

Hans Erni

In den Hauptpartien

Reni Grist

Heinz Borst

Glade Peterson

Robert Kerns

Fritz Peter

Leitung
Nello Santi

Lotti Mansouri

Max Röthlisberger

René Hubert

In den Hauptpartien

Reni Grist

Heinz Borst

Glade Peterson

In den Hauptpartien

Reni Grist

Heinz Borst

Glade Peterson

In den Hauptpartien

Reni Grist

Heinz Borst

Glade Peterson

In den Hauptpartien

Reni Grist

Heinz Borst

Glade Peterson

In den Hauptpartien

Reni Grist

Heinz Borst

Glade Peterson

Sonntag, 24. Juni
20.00 Uhr

Ballet
du XXième Siècle

du Théâtre Royal

de la Monnaie

Bruxelles

Leitung
Maurice Béjart

André Vandernoot

Choreographie
Maurice Béjart

Janine Charrat

Freitag, 29. Juni

20.00 Uhr

Sonntag, 1. Juli

14.30 Uhr

1. Programm

Mittwoch, 27. Juni

20.00 Uhr

Hommage
à Igor Strawinsky

Don Giovanni
Oper von
W.A. Mozart

Samstag, 23. Juni

19.00 Uhr

Dienstag, 26. Juni

19.00 Uhr

Leitung
Peter Maag

Josef Gielen

Max Röthlisberger

Richard Strauss

In den Hauptpartien

Maria van Dongen

Reri Grist

Vera Schlosser

Heinz Borst

Fernando Corena

Werner Ernst

Anneliese Rothenberger

Regina Sarfaty

Rudolf Knoll

James Pease

In den Hauptpartien

Lisa Della Casa

Anneliese

Rothenberger

Regina Sarfaty

Rudolf Knoll

James Pease

In den Hauptpartien

Divertimento

Musik von

Fernand Schirren

Fantaisie

Concertante

Musik von

S.Prokofieff

Sonate à trois

Musik von

Béla Bartók

Bolero

Musik von

Maurice Ravel

Signs and emblems

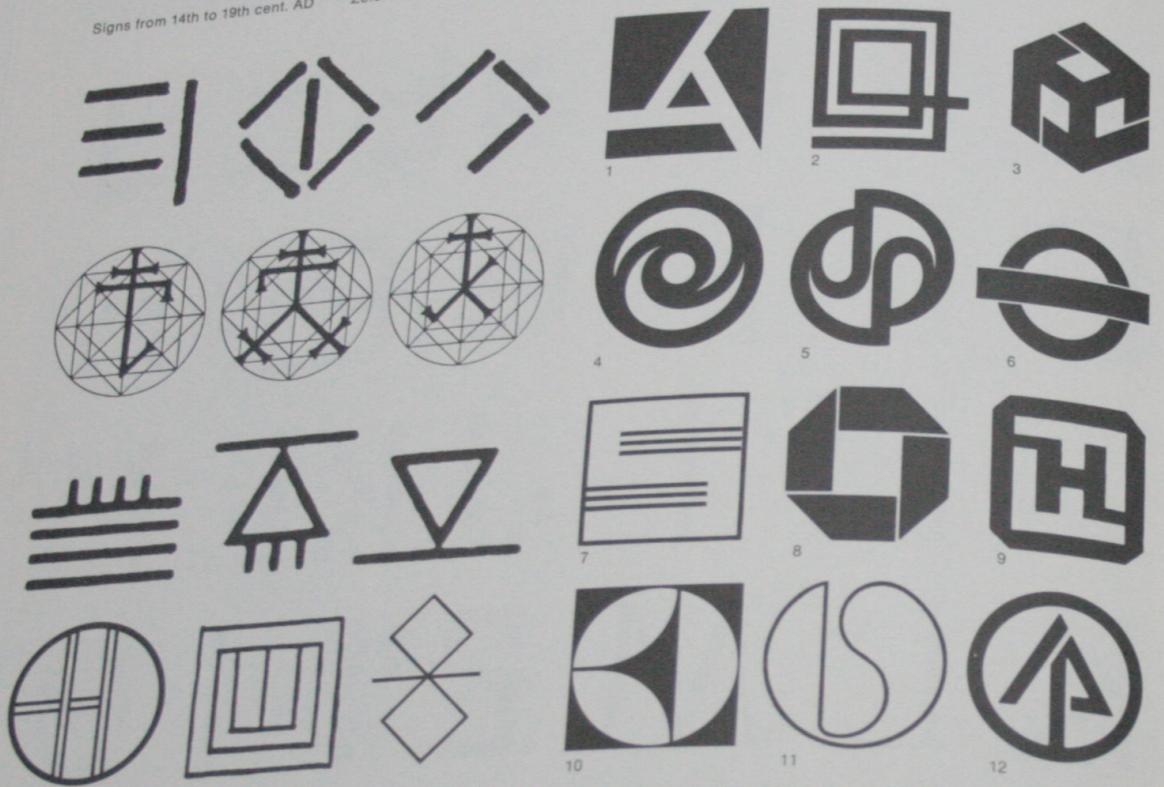
Signs from 14th to 19th cent. AD

Zeichen vom 14. bis 19. Jh. n. Chr.

Emblems of the 20th century

Signete des 20. Jahrhunderts

Zeichen und Signete



162

Many signs used in the past are striking by reason of their strict observance of form. Often they are based on a circle, a square, a triangle or the combination of these basic shapes. Signs like those used by masons during the Gothic period were formed by subdividing, for example, a circle in which squares of various sizes were drawn and placed horizontally and diagonally. The vertical, horizontal and diagonal connecting lines and their intersections determined the length and the direction of the parts constituting the signs.

The emblems 1–12 are characterized by the same clear conception of the idea and its conversion into form. Both the positive and negative forms are interrelated in a way that activates the whole. The form of the emblem may give visible expression to the idea partly by a strict geometrical construction and partly by a well-proportioned formal idea which is primarily emotional. Emblems are expressions of the will to attain a law-based formal quality which is independent of time and transcends it.

Viele Zeichen der Vergangenheit beeindrucken durch strenge Formgebung. Oft sind sie auf der Basis eines Kreises, eines Quadrates, Dreieckes oder der Kombination dieser Grundformen zustande gekommen. Zeichen, wie die der Steinmetzen in der Zeit der Gotik, entstanden durch die Unterteilung z. B. einer Kreisform, in die verschiedenen grossen Quadrate, horizontal und diagonal gestellt, eingezeichnet wurden. Die vertikalen, horizontalen und diagonalen Verbindungslien und ihre Überschneidung bestimmten die Länge und Richtung der Teile, aus denen die Zeichen bestanden.

Den Signeten 1–12 eignet dieselbe klare Konzeption der Idee und der formalen Umsetzung an. Sowohl die positiven als auch die negativen Formen stehen in spannungsvoller gegenseitiger Beziehung. Die Form der Signete vermag den Inhalt der Idee zum sichtbaren Ausdruck zu bringen, teils durch eine strenge geometrische Konstruktion, teils durch eine primär emotionale, doch wohlproportionierte Formidee. Die Signete sind Ausdruck des Willens, zu einer zeitunabhängigen, zeitüberdauernden formalen Gesetzmässigkeit zu gelangen.

Pictograms

Egyptian pictograms
Read from left to right, these signs mean: Man / king / divinity / sky / star / sun / water / ox / house / path / town / land

Agyptische Bildzeichen
Die Zeichen von links nach rechts gelesen bedeuten:
Mann / König / Gottheit / Himmel / Stern / Sonne / Wasser / Ochse / Haus / Weg / Stadt / Land

Piktogramme

Pictograms of Swiss Federal Railways, 1980

Piktogramme der Schweizerischen Bundesbahnen, 1980



163

Pictorial signs representing objects in the world around us are to be found in the writing systems of the Sumerians, Hittites, Egyptians and Chinese. They stand as symbols for the words of the language in question. They are sometimes imitations of articles of everyday use. Others were gradually developed from traditional ideas. But in every case they are forms which are reduced to the minimum still required for the understanding of essential details. Our example shows some signs of the Egyptian system of writing

The pictograms were designed in the author's studio for Swiss Federal Railways on the basis of the square grid. By using a basic element of a specific length and thickness to design the pictograms it was possible to systematize the signs and thus produce a unified system. This is particularly important if, on the one hand, the public is to be given a number of necessary items of information with the aid of several pictograms and if, on the other hand, the traveller, wherever he may be, is always to find the same signs. This reduces the risk of misunderstandings.

Bildliche Zeichen von Gegenständen der Umwelt sind in den Schriftsystemen der Sumer, Hethiter, Ägypter und Chinesen zu finden. Sie stehen als Symbole für die Worte der jeweiligen Sprache. Sie sind teils Nachahmungen von Objekten des täglichen Gebrauchs. Andere entwickelten sich allmählich aus überlieferten Vorstellungen. Immer aber bedeuten sie Reduktionen der Formen auf das Minimum der für das Verständnis noch notwendigen Details. Unser Beispiel zeigt einige Zeichen des ägyptischen Schriftsystems.

Die Piktogramme sind vom Atelier des Autors im Auftrag der Schweizerischen Bundesbahnen auf der Basis des Quadratgrids entstanden. Mit einem Basiselement von bestimmter Länge und Dicke, mit denen die Piktogramme gestaltet wurden, konnte die Systematisierung der Zeichen und damit eine Einheitlichkeit erreicht werden. Das ist dort einerseits von besonderer Bedeutung, wo das Publikum mit Hilfe mehrerer Piktogramme eine Anzahl benötigter Informationen erhalten soll. Andererseits soll der Reisende, wo er auch hinkommt, immer dieselben Zeichen antreffen.

The New York Times

Saturday, January 12, 2013 Last Update: 1:20 PM ET

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Sales of Guns Soar in U.S. as Nation Weighs Tougher Limits

By MICHAEL COOPER

The rapid growth in gun sales began after President Obama's re-election and surged after the Dec. 14 shooting at a school in Newtown, Conn.



Matt Gentry/Roanoke Times, via AP

• Video Game Industry Braces for Regulations

New York City Ties Doctors' Income to Quality of Care

By ANEMONA HARTOCOLLIS



Rina Castelnovo for The New York Times

Weather Adds to Misery of Syria Refugees

By JODI RUDOREN 11:55 AM ET

With the number of Syrian refugees expected to reach a million in 2013, the misery in one struggling camp highlights a deepening humanitarian crisis.

• Video Feature: Watching Syria's War

Armstrong Expected to Tell Winfrey of Drug Use

By JULIET MACUR 10:26 AM ET

According to people with knowledge of the situation, Lance Armstrong will give a



EDITORIAL

Senator Reid Takes Fresh Aim

The Senate majority leader, a gun enthusiast, is now calling for better protections.

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They Got 2012 Right. What About 2013?

Experts who were accurate about 2012 discuss their thoughts on stocks, bonds and real estate for this year.

SPORTS »

In New England, Few Words and Many Wins

Bill Belichick and Tom Brady are the immovable objects of the N.F.L. playoffs, together capturing



What Came First, the Chicken or the Sack?

Von Miller of the Denver Broncos aspires to be the N.F.L.'s best defensive player and then maybe a top chicken farmer.



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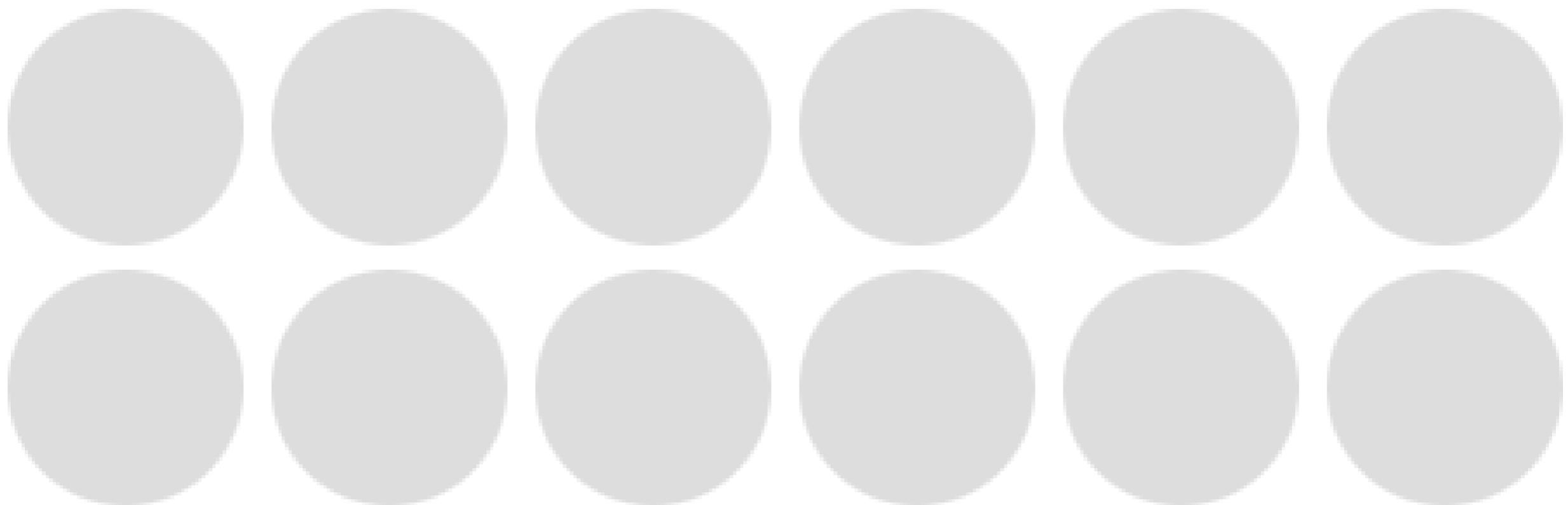
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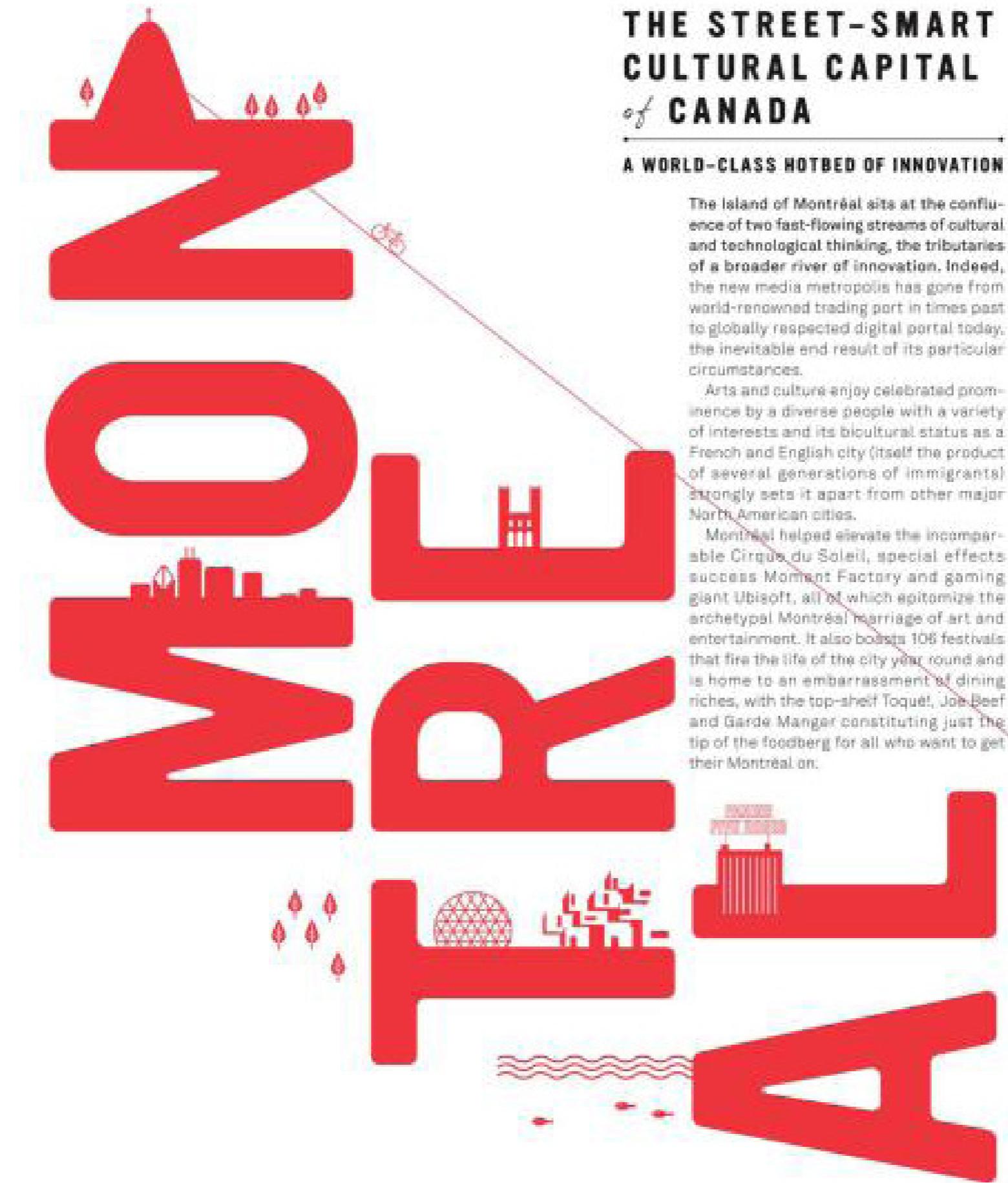
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Controlling Hierarchy



Design is largely an exercise in creating contrasts





THE STREET-SMART CULTURAL CAPITAL *of* CANADA

A WORLD-CLASS HOTBED OF INNOVATION

The Island of Montréal sits at the confluence of two fast-flowing streams of cultural and technological thinking, the tributaries of a broader river of innovation. Indeed, the new media metropolis has gone from world-renowned trading port in times past to globally respected digital portal today, the inevitable end result of its particular circumstances.

Arts and culture enjoy celebrated prominence by a diverse people with a variety of interests and its bicultural status as a French and English city (itself the product of several generations of immigrants) strongly sets it apart from other major North American cities.

Montréal helped elevate the incomparable Cirque du Soleil, special effects success Moment Factory and gaming giant Ubisoft, all of which epitomize the archetypal Montréal marriage of art and entertainment. It also boasts 106 festivals that fire the life of the city year round and is home to an embarrassment of dining riches, with the top-shelf Toqué!, Job-Beef and Garde Manger constituting just the tip of the foodberg for all who want to get their Montréal on.



NLY HUMAN

Some people's names always precede them—they're so famous, so widely renowned, their names take on a symbolism that somehow renders them superbeings. So much expectation—what happens when that person turns out to be...a person? It's always refreshing when one of these souls actually feels comfortable just being a human, and a nice one at that: polite, kind, engaged, open to asking a question or two of a companion rather than resentful at having to attend to something (say, a photo shoot) that they, after all, agreed to. And so it was for writer Carl Swanson when he met Barbara Bush the younger for an interview in this month's issue. The Bush name carries all kinds of associations—positive and negative, depending on your point of view—but Ms. Bush has the patience and good humor to get beyond them. She also has a palpable, steadfast desire to make the world a fairer place, and the organization she cofounded and runs, Global Health Corps, is doing just that.

We also have an interview with superbeing Lady Gaga. The groundbreaking photographs by Ruth Hogben reflect Gaga's startling new manifestation—a look that's pared down and sophisticated, and work that she considers the most artistic she's ever done. Writer Nojan Aminosharei met with the super-duper star and found her to be full of art, and a deep conviction about where it intersects with commerce, fame, and her intention to imprint her vision on the world. Aminosharei got Gaga to open up about her surgery, her body, her past, and her own genius.

Gaga is the perfect avatar for our Personal Style Issue—now in its tenth year—because her style so specifically messages the moment. Which is an apt approach for any of us, I think. So what does it say about writer Gillian Flynn, of *Gone Girl* fame, that she carries her things in a festive wine bag? (I love her for this, and for her riveting novels, which I read in one fell swoop.) Or Mary Gaitskill, who literally couldn't keep her hands off her best friend's style? Or Taiye Selasi, who went around the world only to come home again, sartorially speaking. We are thrilled to have these one-of-a-kind voices writing about what it means to create an exterior life that is true to their interior one.

But what happens when your circumstances are not of your own making? Celia Barbour was undergoing a rather routine operation when the surgeon made a mistake that nearly killed her. What's so surprising about her story is that a key element of her recovery was the surgeon's apology. It's a look into both the power of taking responsibility for one's actions and the intimacies of forgiveness.

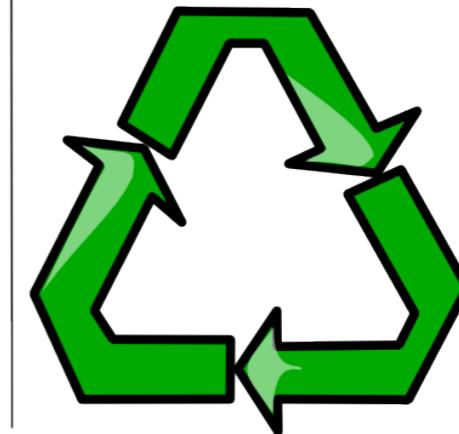
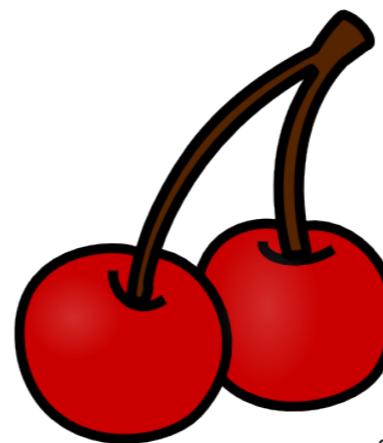
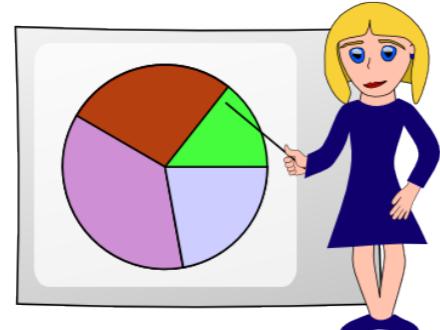
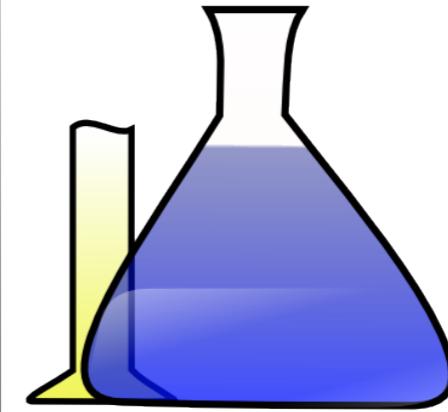
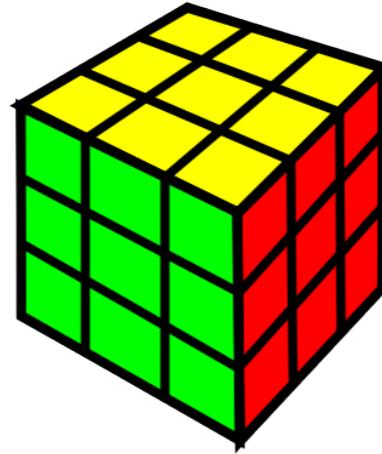
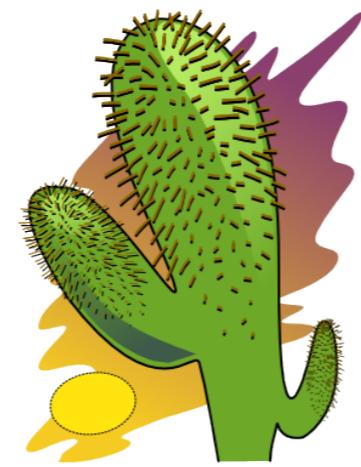
And one can only wonder whether writer Paul Ford will end up issuing apologies, congratulations, or nothing at all to the children he may yet father. He and his wife decided to donate their frozen embryos to a local fertility clinic, with the full knowledge that they may never have any information about whether those embryos become children, then teenagers, then adults, though they carry his and his wife's DNA. That's what I call generous—superhumanly so, you might say.



IMAGES

3.

Using Clip Art is a surefire way to be ignored

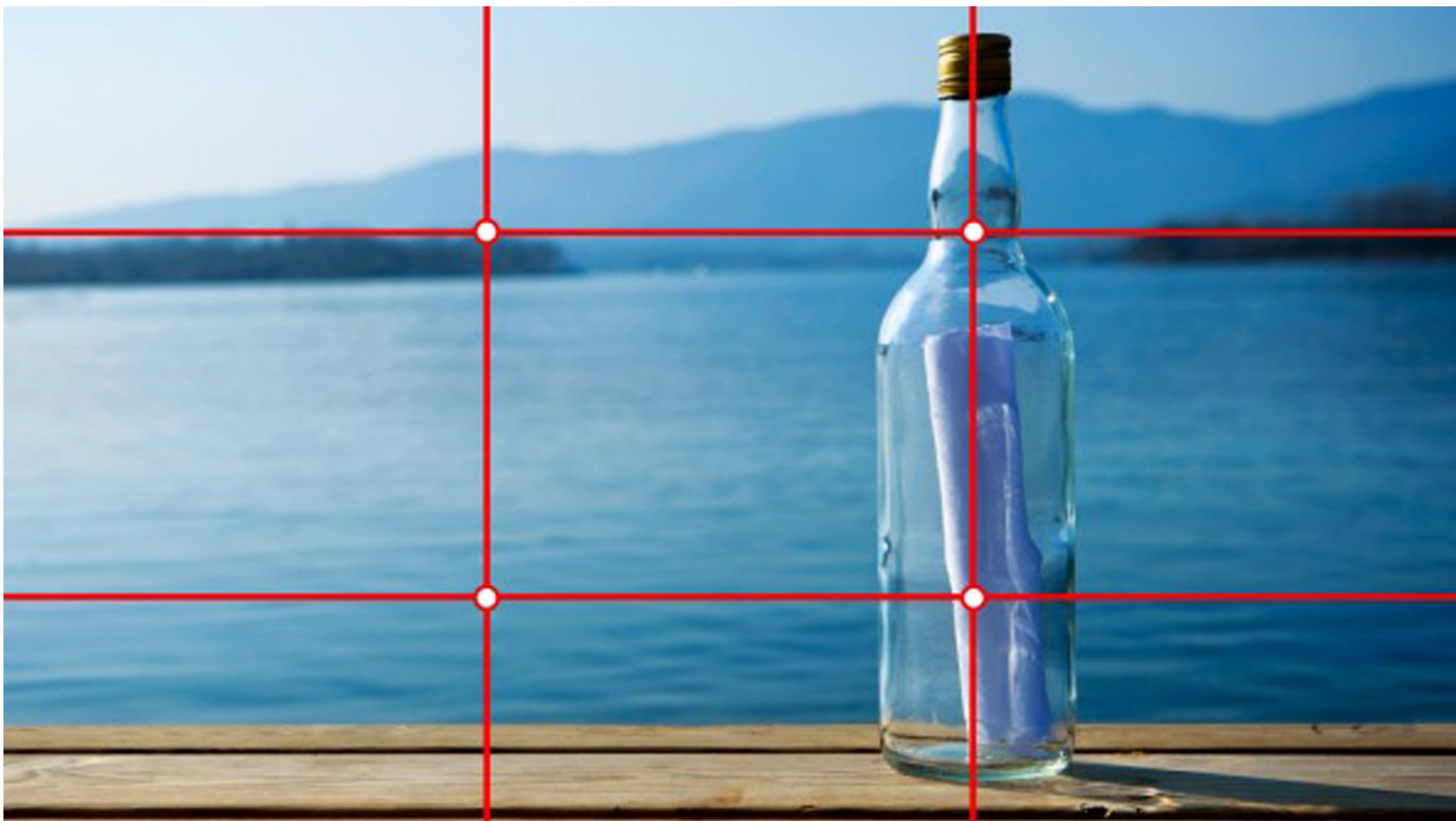


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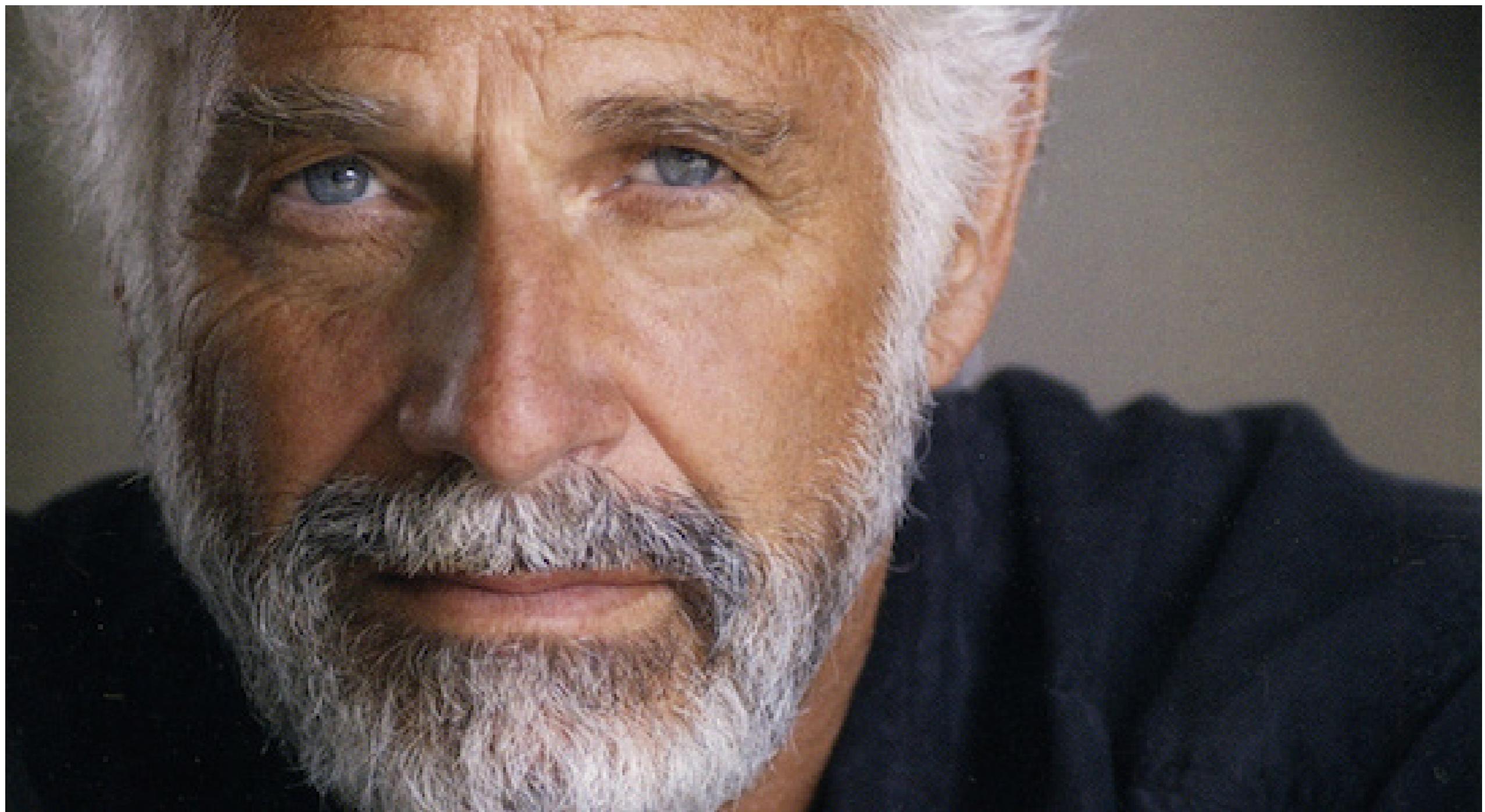
Following the Rule of Thirds can aid composition



Cropping a photo can make it more dynamic



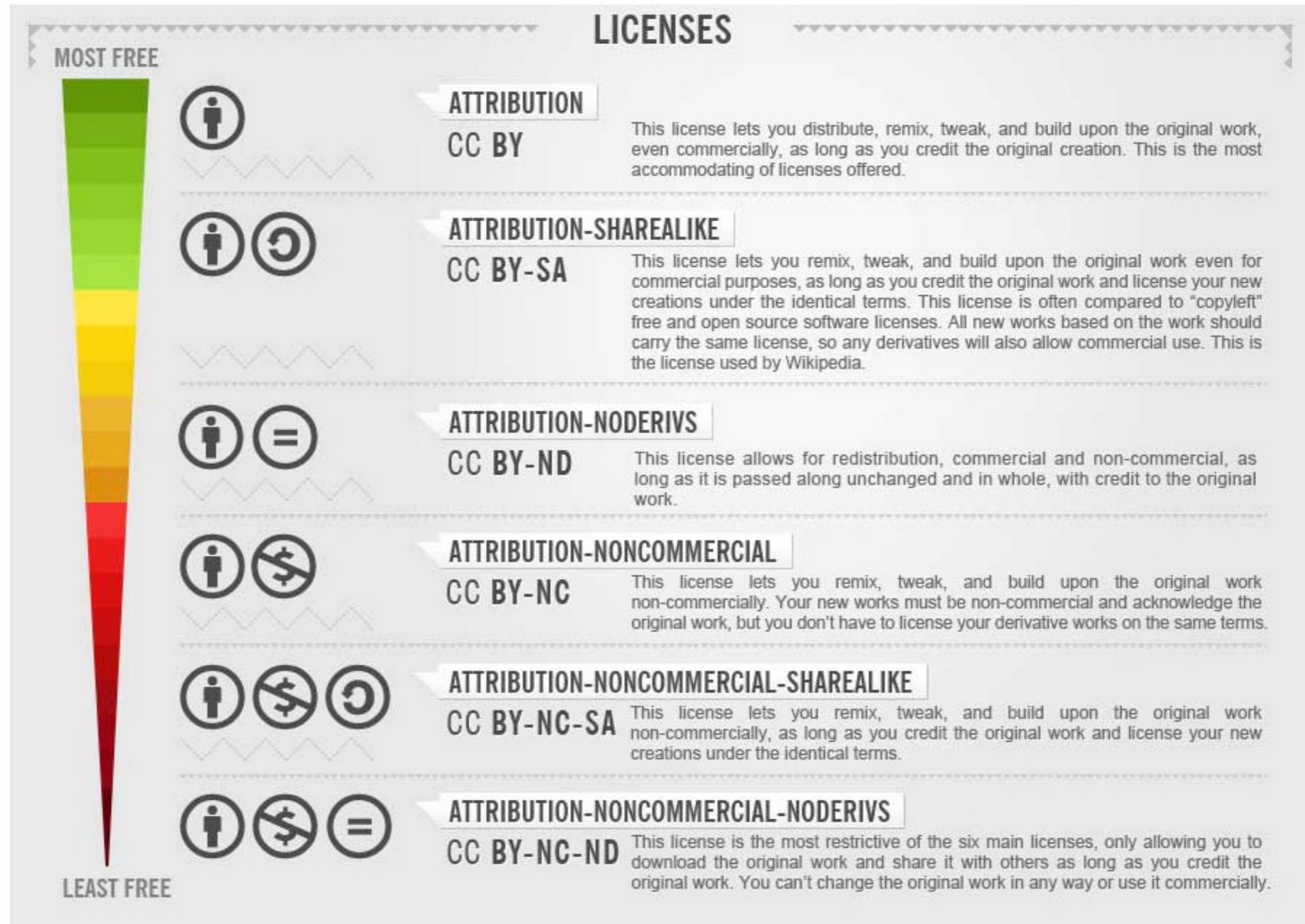
Using both concepts can yield interesting results



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Copy and Context are equally important



Simple copy is powerful

“Simplicity is the ultimate sophistication.” –
Leonardo Da Vinci



It's unusual to drive the vehicle you were conceived in.

Love was everywhere the year you were born. Love on sheepskins now moth-eaten. Love on thick pink polyester rugs now burned to ashes. Love in communities now long shut down. Love un-

der trees that were cut down since. Love on beaches now washed away, in countries with new names. Love without even taking off their now outdated clothes. Love on music nobody remembers and fol-

lowing gurus now turned realtors. Come to think of it, apart from you and the Volkswagen Van, there isn't much left of those years.
The Van is 60.





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A black and white photograph of Francesco Schettino, looking down and slightly to his left with a somber expression. He has dark, wavy hair and is wearing a light-colored, possibly grey, crew-neck sweater over a collared shirt.

**Tapes reveal
captain's
cowardice:
'Get back
on board
for f***
sake!'**

**CHICKEN
OF THE SEA**

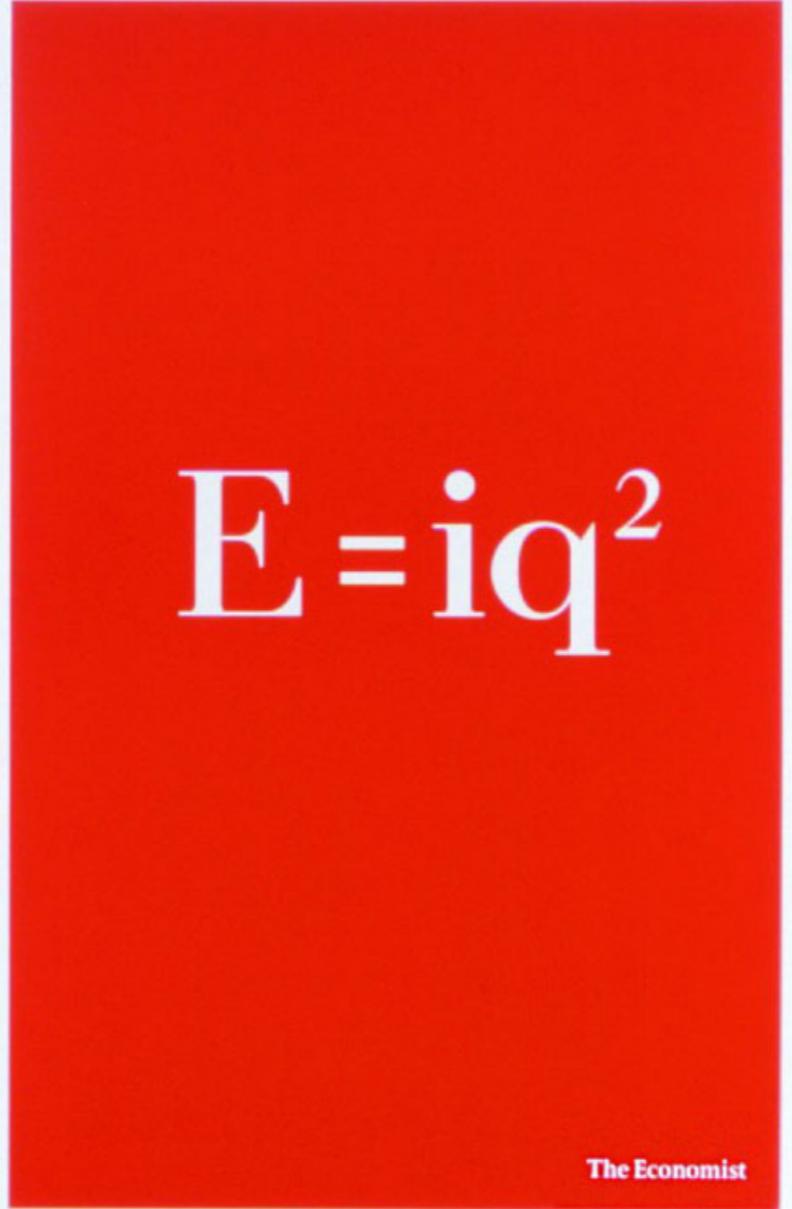
Gutless. Francesco Schettino, captain of the doomed cruise ship Costa Concordia, not only abandoned his terrified passengers—he claimed it was dark out when he was ordered back to help, tapes revealed yesterday.

PAGES 8-9

Disgraced Capt. Francesco Schettino leaves an Italian prison yesterday after a Judge ordered him placed under house arrest for his shocking dereliction of duty.

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**CHICKEN
OF THE SEA**

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PAGES 8-9

Disgraced Capt. Francesco Schettino leaves an Italian prison yesterday after a judge ordered him placed under house arrest for his shocking dereliction of duty.

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Gay man who tried to poison lesbian neighbours with slug pellets over three-legged cat feud walks free

By JAYA NARAIN

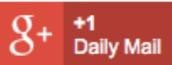
UPDATED: 07:24 AEST, 13 January 2010

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A gay man who attempted to poison his lesbian neighbours by pouring slug pellets into their curry after they accused him of kidnapping their three-legged cat has walked free from court.

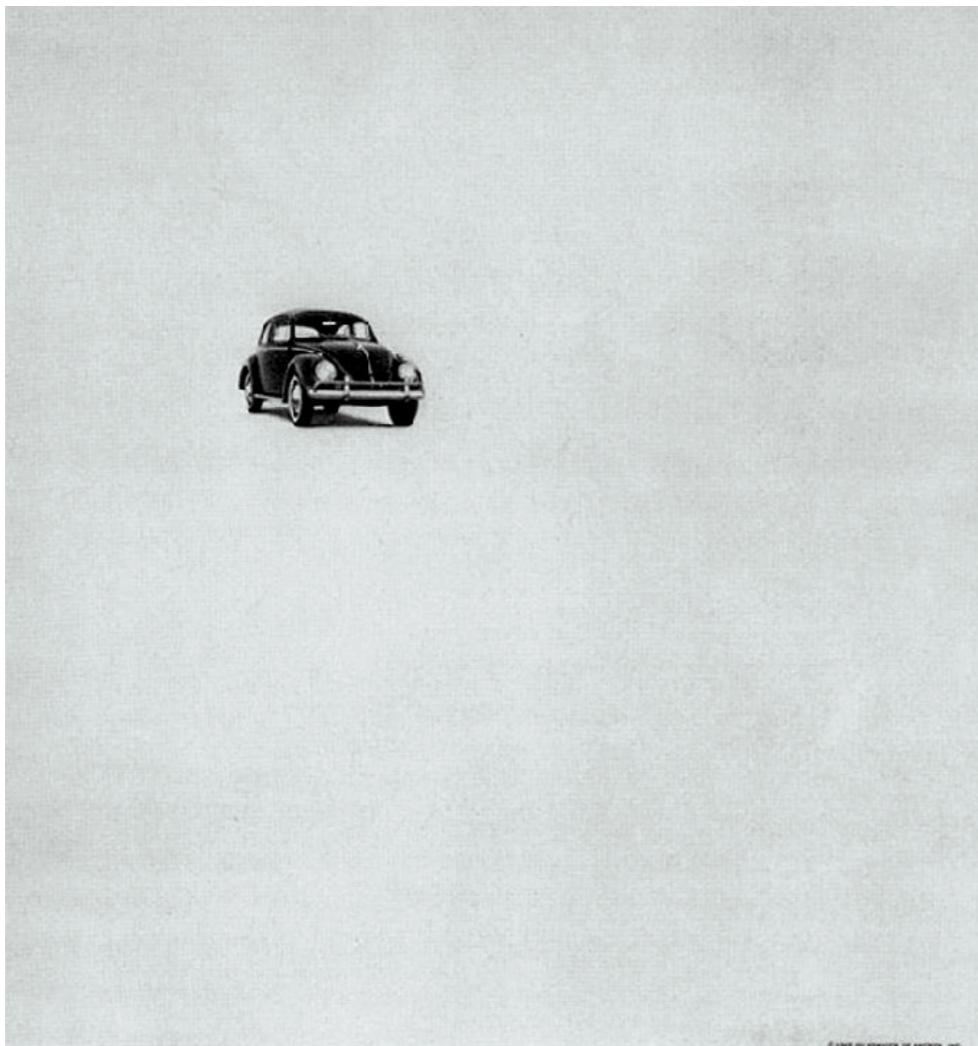
Gary Stewart, 37, had fallen out with his neighbours, Ann Marie Walton, 38, and Beverley Sales, 36.

But in an apparent bid to restore cordial relations with the pair he offered them a

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Our little car isn't so much of a novelty any more.

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The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape.

In fact, some people who drive our little

flivver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or racking up 40,000 miles on a set of tires.

That's because once you get used to

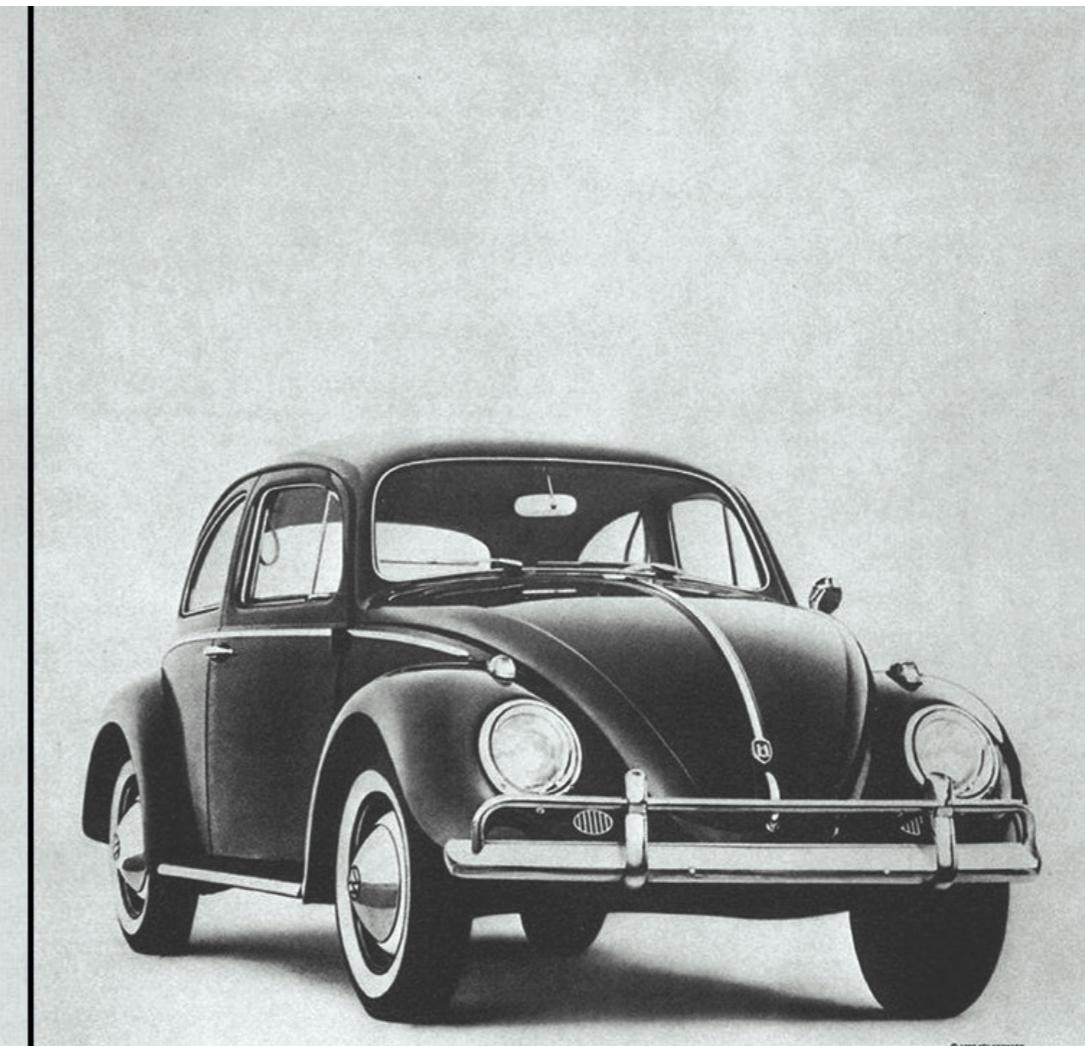
some of our economies, you don't even think about them any more.

Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.

 Volkswagen



Lemon.

This Volkswagen missed the boat.

The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kröner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. 13,000 Volkswagens are produced daily; there are more inspectors

than cars.)

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic

broke stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. It also means a used VW depreciates less than any other car.

We pluck the lemons; you get the plums.



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