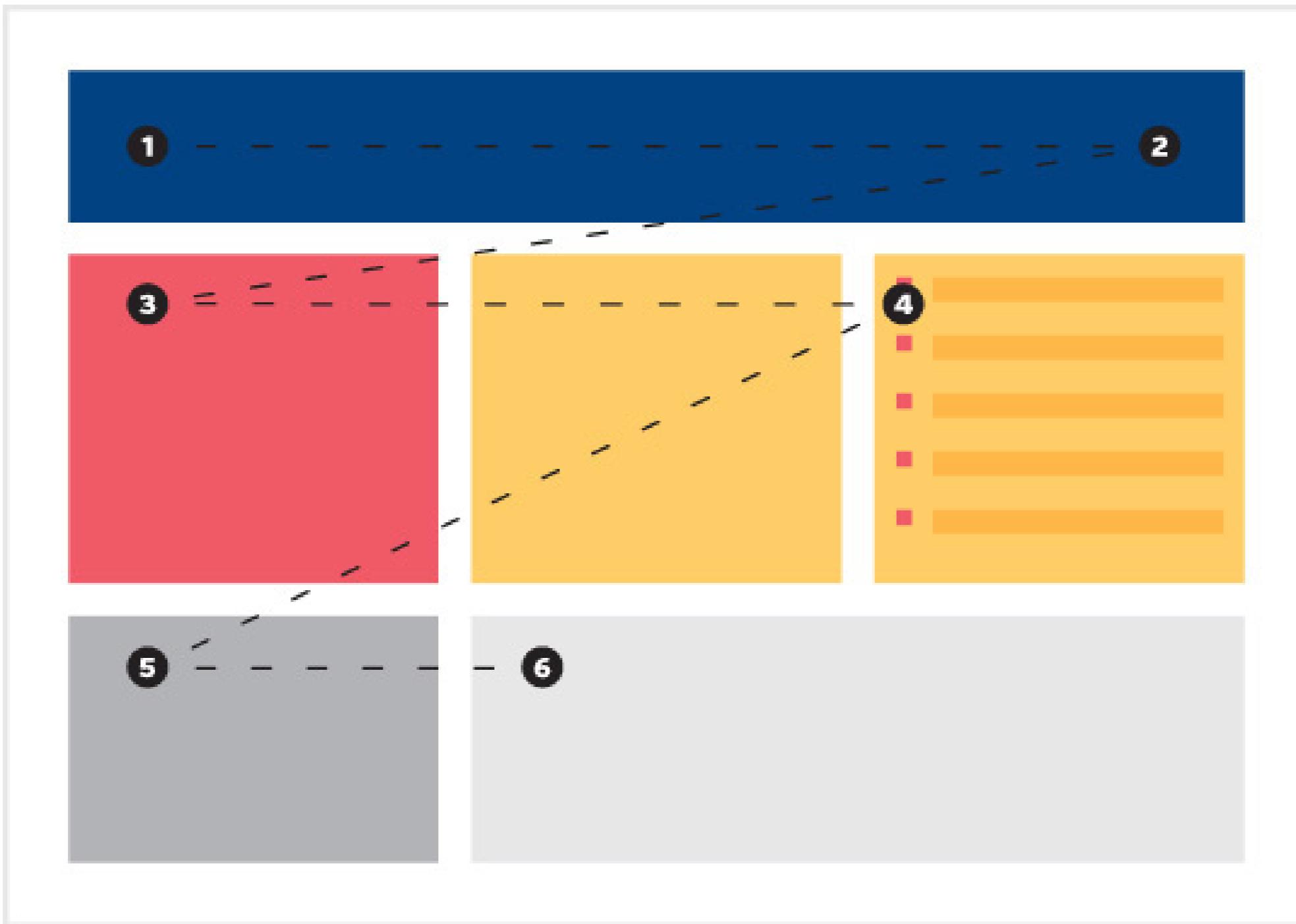


GRAPHIC DESIGN 101



PRESENTED BY:

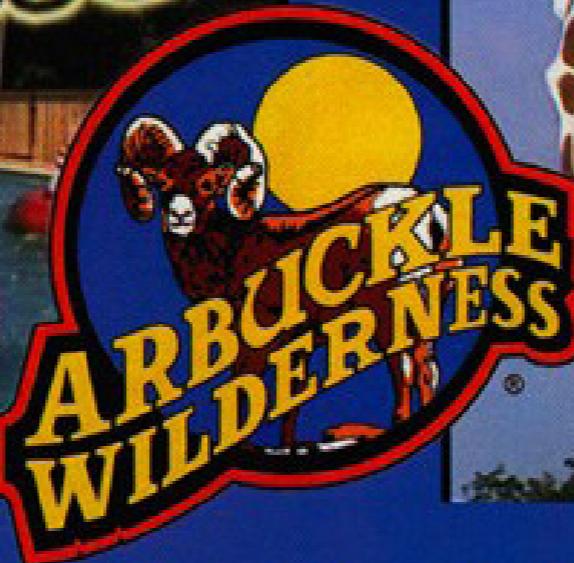
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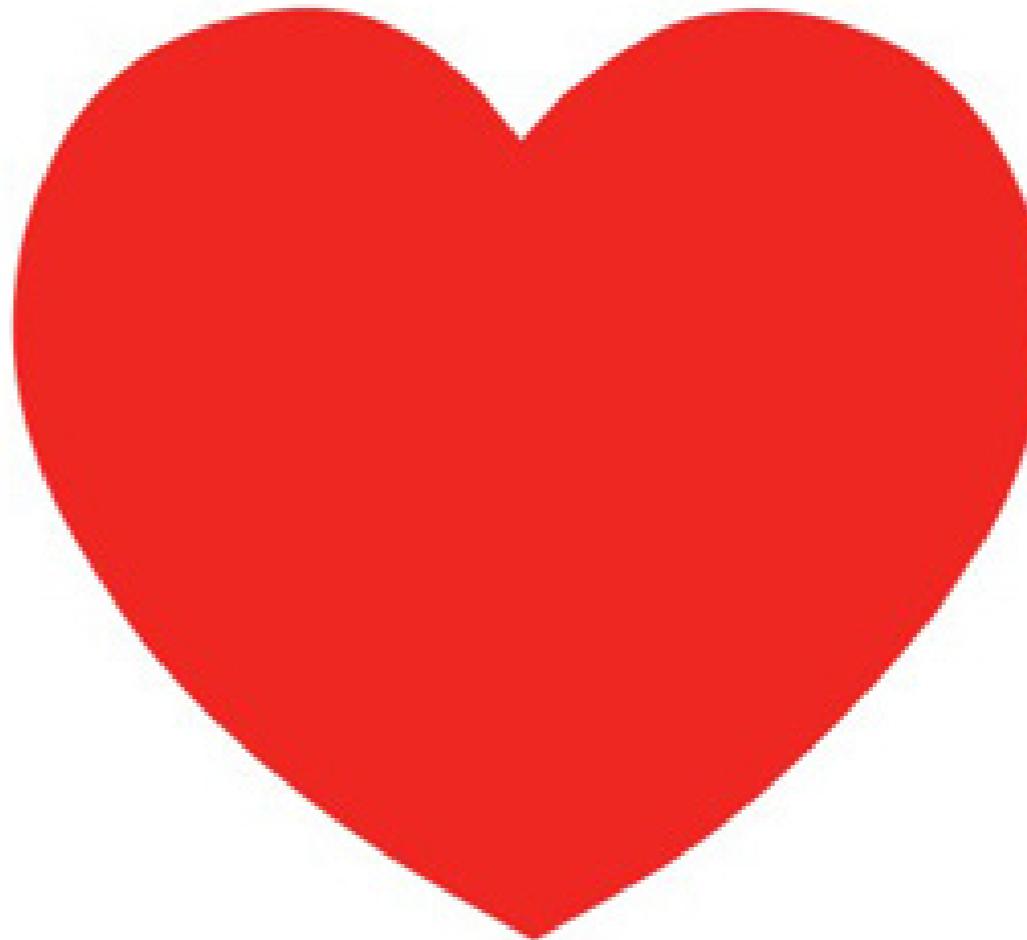
1974-1975
Annual
Report

Canadian
Broadcasting
Corporation

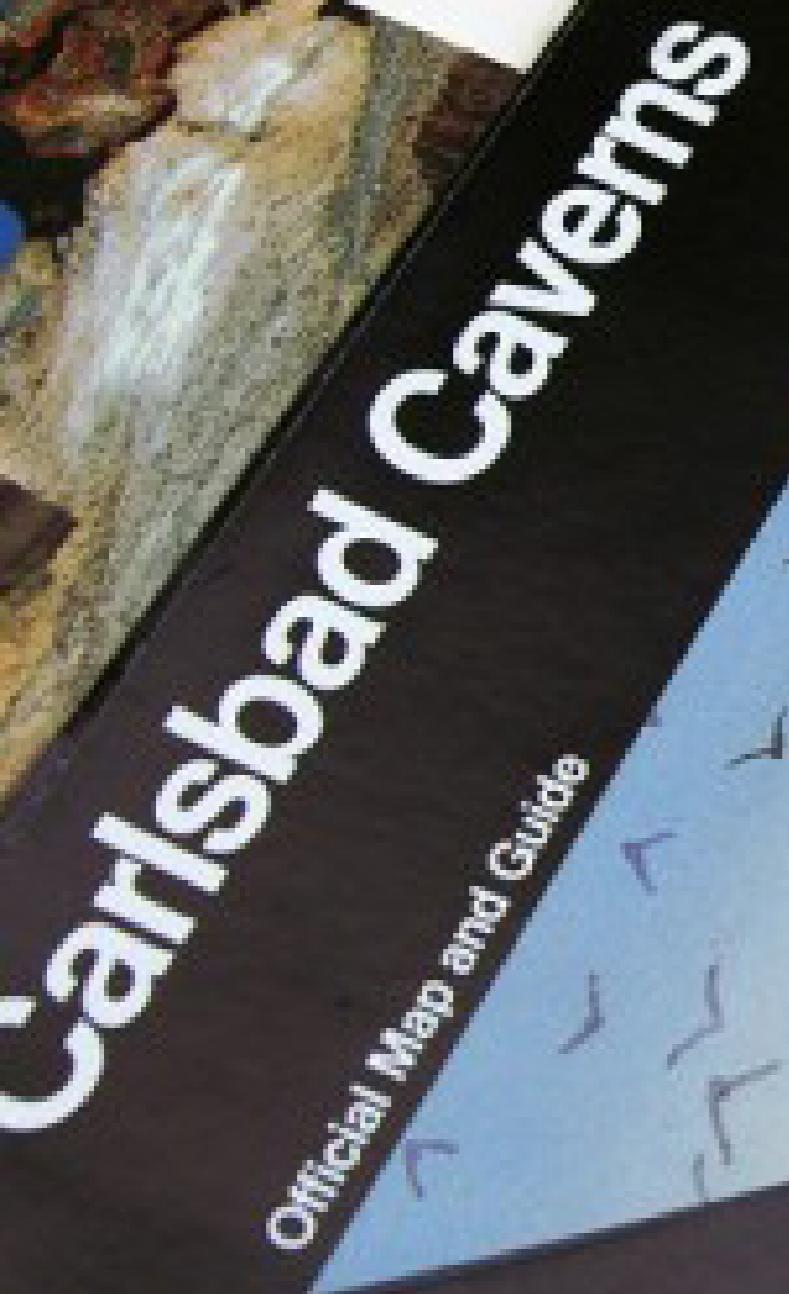
Société
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**Good design is as little
design as possible.**

I 

NY 



**Good design is
aesthetic.**



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13.-17.7.1982

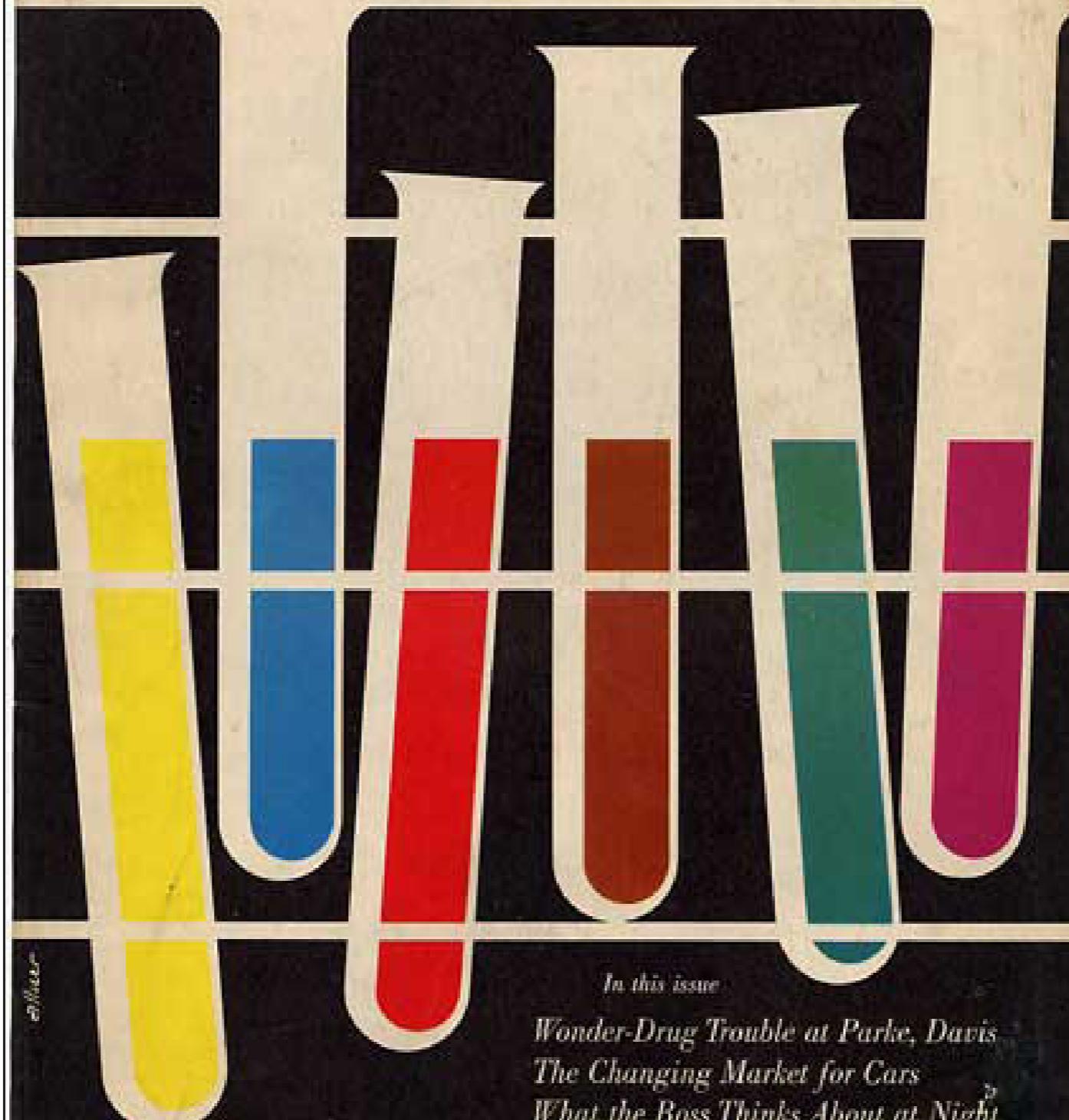
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Fortune

September 1953



In this issue

Wonder-Drug Trouble at Parke, Davis

The Changing Market for Cars

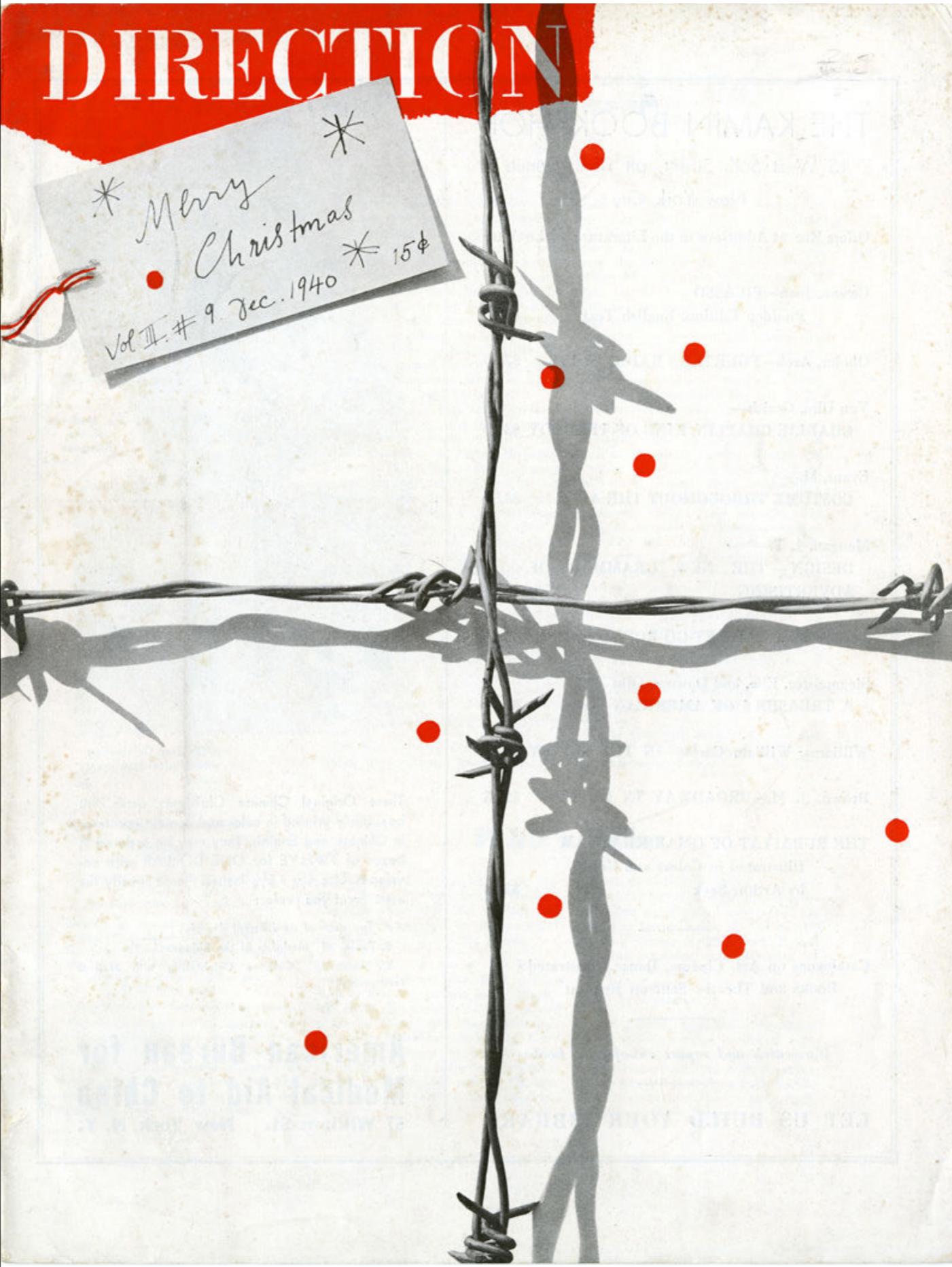
What the Boss Thinks About at Night

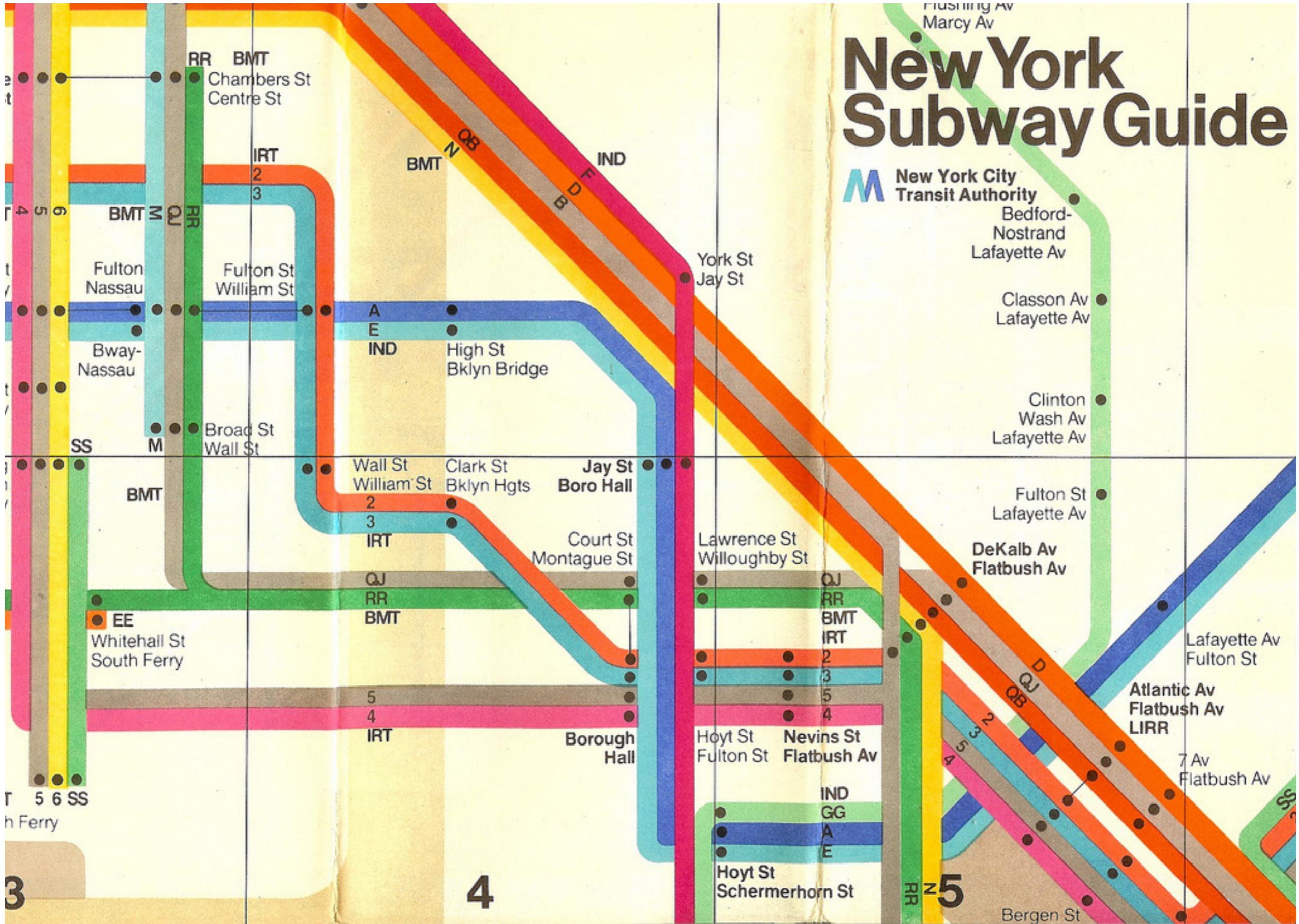


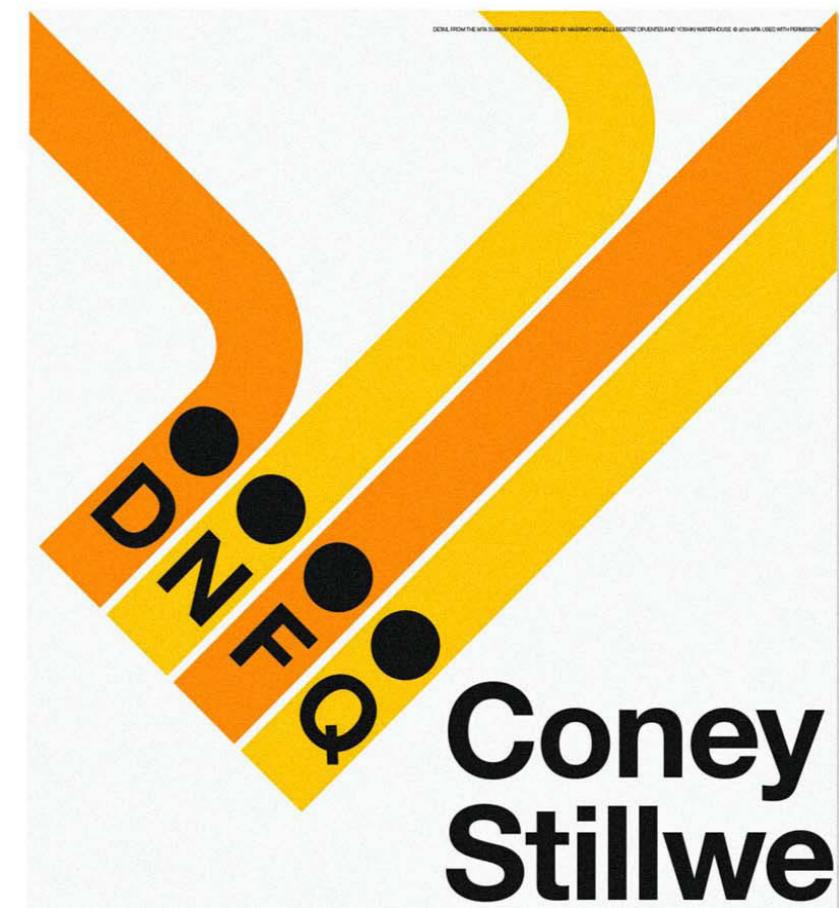
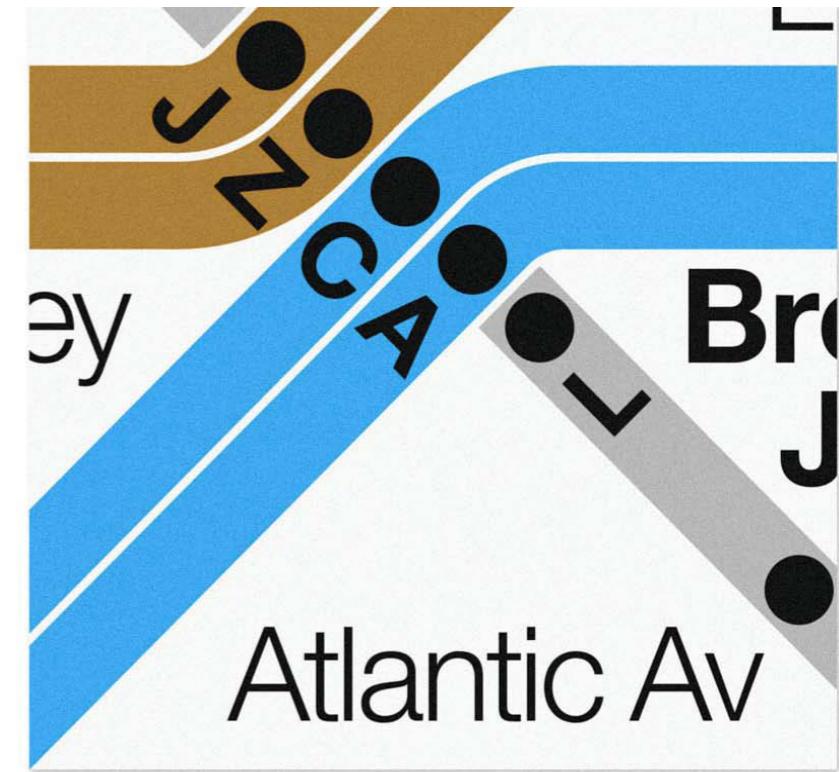
Good design is serious.

DIRECTION

* Merry Christmas *
Vol III. # 9 Dec. 1940 * 15¢

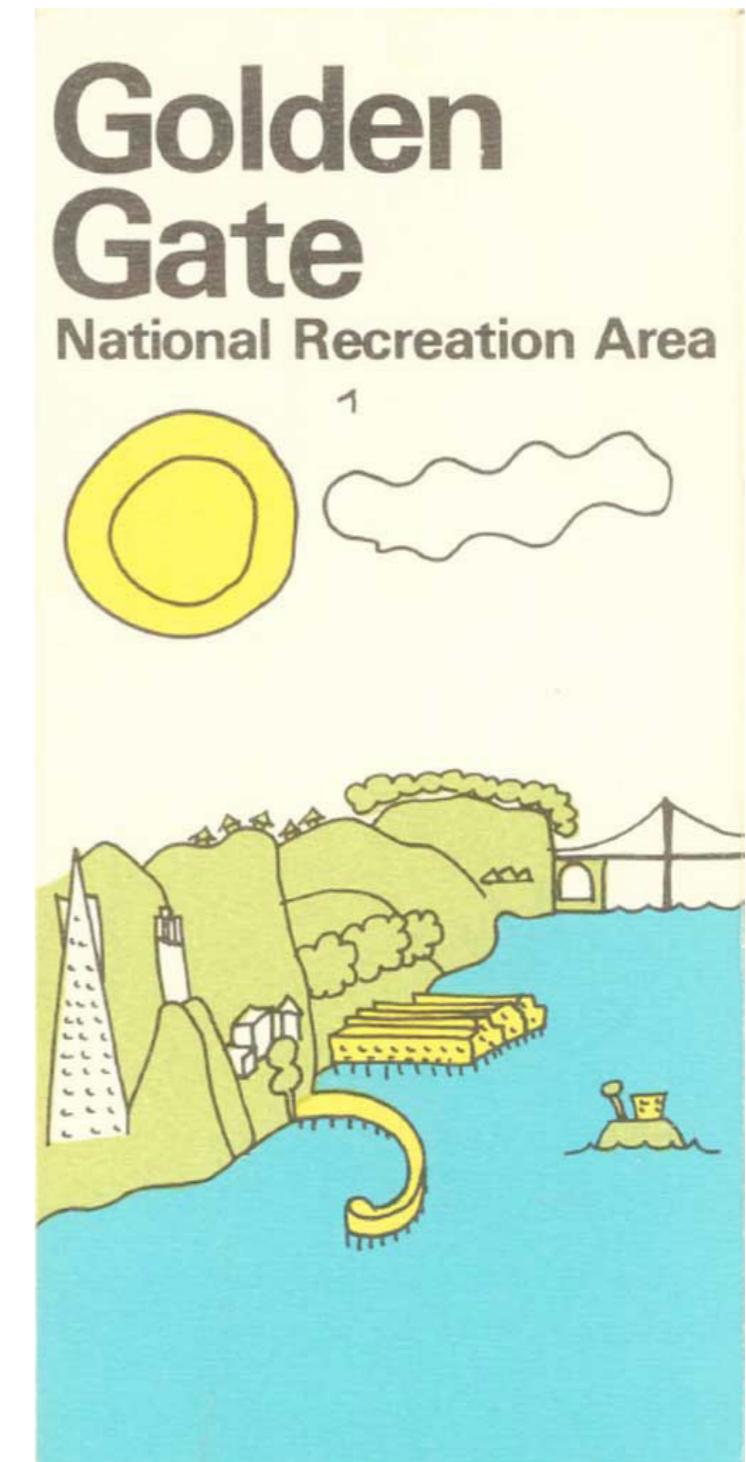
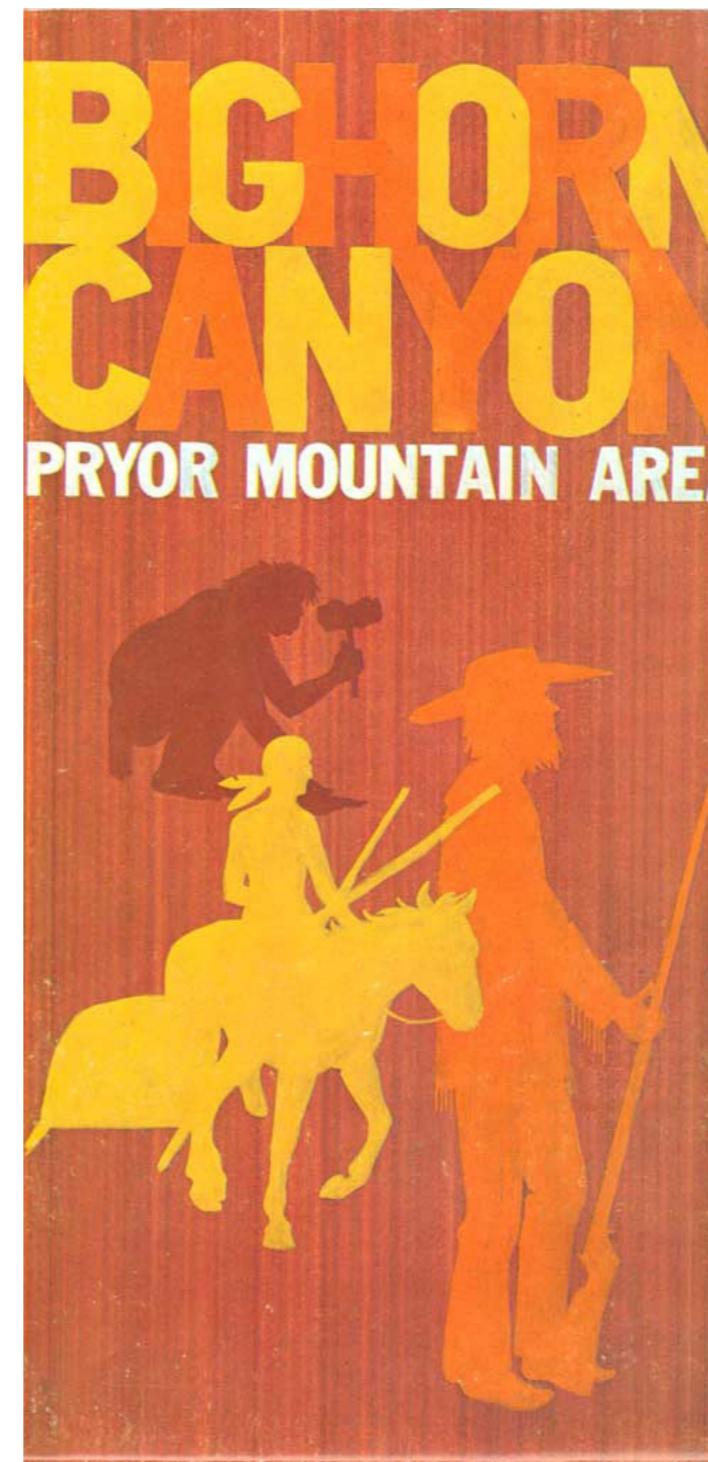
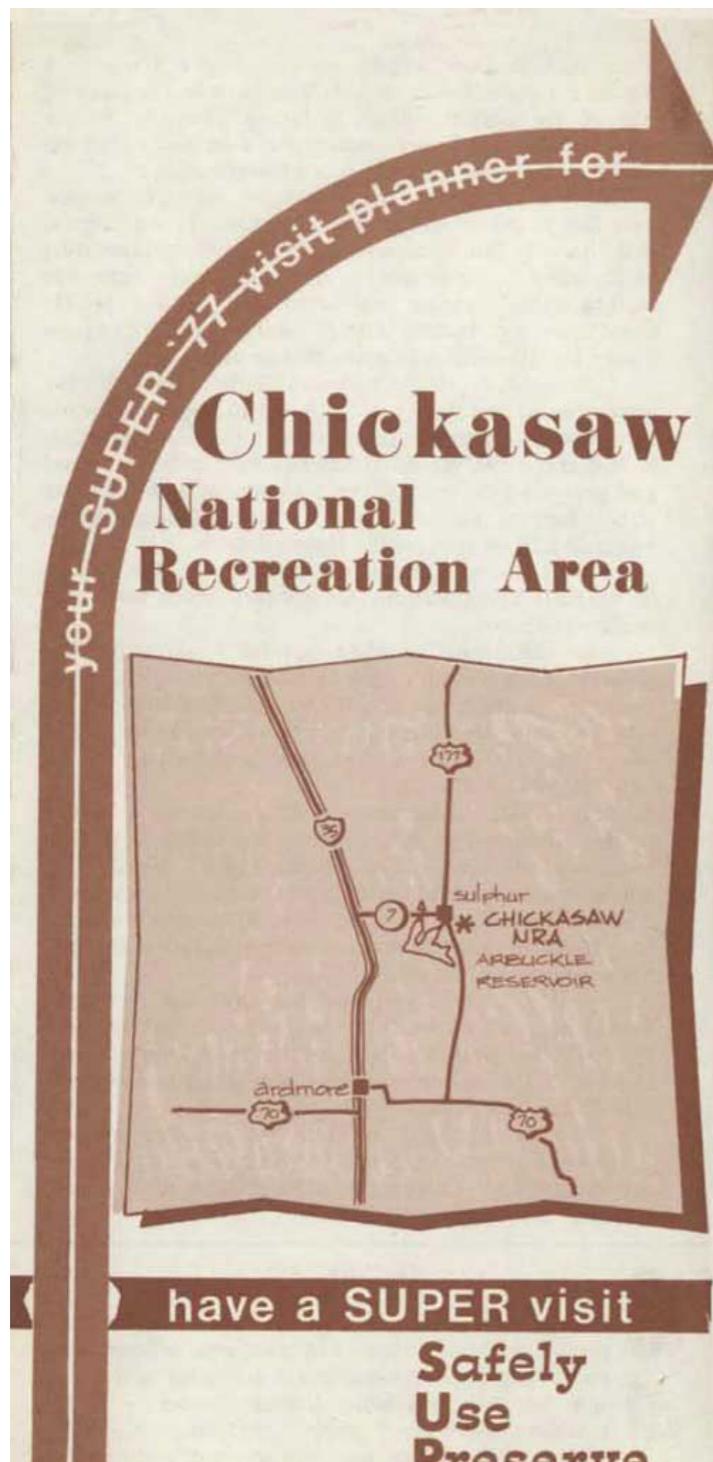






Case Study: National Parks

National Parks Brochures pre-1977

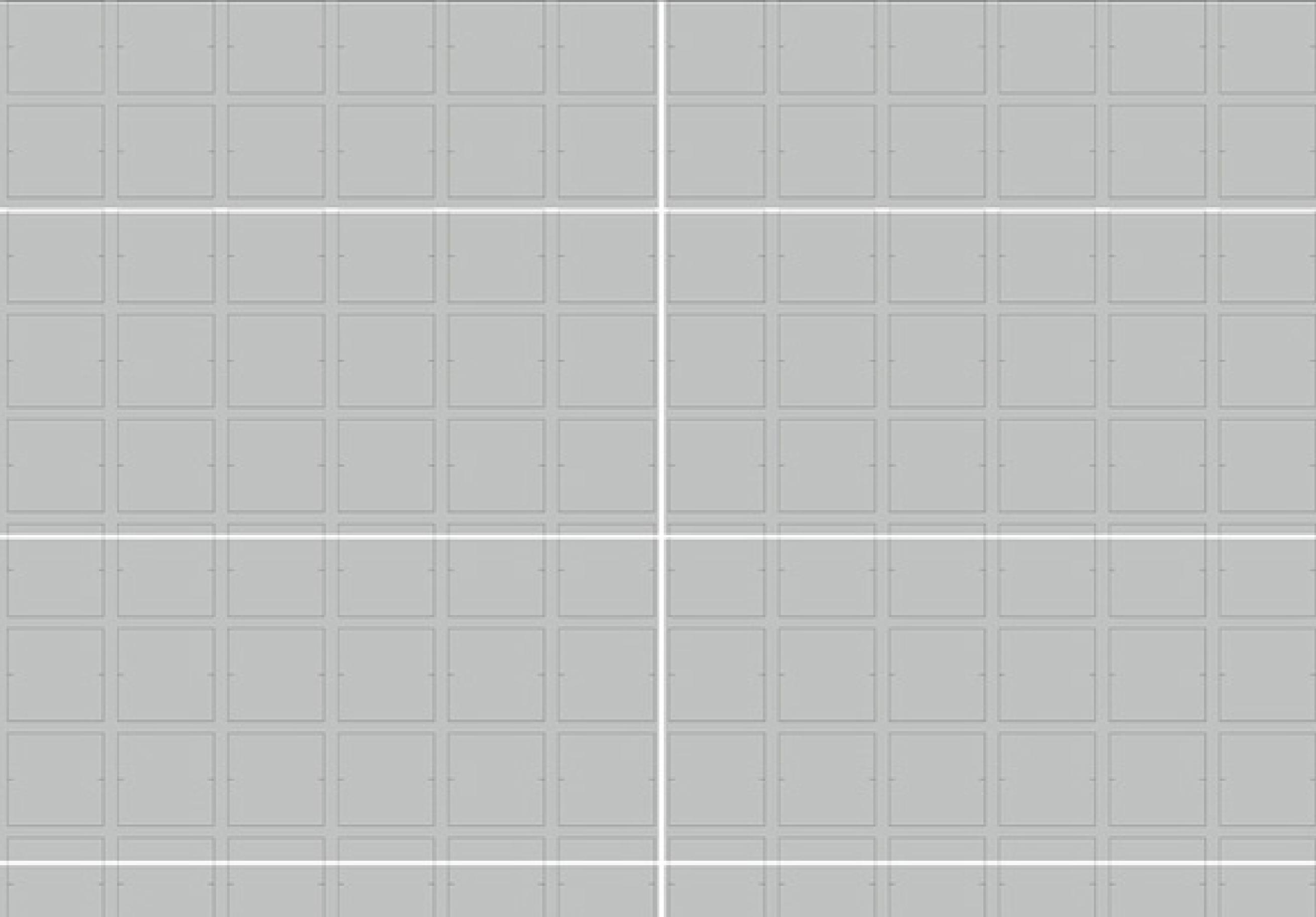




INDEPENDENCE

The park in pictures

Unigrid



Mesa Verde

Mesa Verde
National Park
Colorado

National Park Service
U.S. Department of the Interior



Painting by Roy Anderson

The World of the Mesa Verde People

About 1,400 years ago, long before any European exploration of North America, a group of people living in the Four Corners region chose Mesa Verde for their home. For more than 700 years their descendants lived and flourished here, eventually building elaborate stone communities in the sheltered alcoves of the canyon walls. Then in the late 1200s, after the span of one or two generations, they left their homes and moved away.

Mesa Verde National Park, which occupies part of a large plateau rising high above the Mimbres and Mancos Valleys, preserves a spectacular reminder of this 1,000-year-old culture. Archaeologists have called these people Anasazi, from a Navajo word that has sometimes been translated to mean "the ancient ones." We now call them the Ancestral Puebloans, reflecting their modern descendants. Ever since local cowboys first saw the cliff dwellings a century ago, archaeologists have been trying to understand the life of these people. But despite decades of excavation, analysis, classification, and comparison, our scientific knowledge is still sketchy. We will never know the whole story of their existence, for they left no written records and much that was important in their lives has perished. Yet for all their

silence, these structures speak with a certain eloquence. They tell of a people adept at building, artistic in their crafts, and skillful at making a living from a difficult land. The structures are evidence of a society that over the centuries accumulated skills and traditions and passed them on from one generation to another. By Classic times (1100 to 1300), the people of Mesa Verde were the heirs of a vigorous civilization, with accomplishments in community living and the arts that rank among the finest expressions of human culture in North America.

Taking advantage of nature, the Ancestral Puebloans built their dwellings beneath the overhanging cliffs. Their basic construction material was sandstone, which they shaped into rectangular blocks about the size of a loaf of bread. The mortar between the blocks was a mix of mud and water. Rooms averaged about 8 feet by 8 feet, space enough for two or three persons. Isolated rooms in the rear and on the upper levels were generally used for storing crops.

Much of the daily routine took place in the open courtyards in front of the rooms. Pottery was fashioned there, as well as various tools—knives, axes, awls, scrapers—made from stone and bone. Firm

silts in summer were mainly for cooking. In winter, when the alcove rooms were damp and uncomfortable, fires probably burned throughout the village. Smoke-blackened walls and ceilings are reminders of the biting cold these people lived with for several months each year.

Clothing closely followed the seasons. In summer the adults probably wore simple loincloths and sandals. In winter they dressed in hides and skins and wrapped themselves against the cold in blankets made of turkey feathers and robes of rabbit fur.

The Ancestral Puebloans spent much of their time getting food, even in the best of years. Farming was the main business of these people, but they supplemented their crops of beans, corn, and squash by gathering wild plants and hunting deer, rabbits, squirrels, and other game. Their only domestic animals were dogs and turkeys.

Fortunately for us the Ancestral Puebloans tossed their trash close by. Scraps of food, broken pottery and tools, anything unwanted, went down the slope in front of their homes. Much of what we know about daily life here comes from these garbage heaps.



The Anasazi Family

Archaeology has yielded some information about the ancient people of Mesa Verde, but without a written record there is no way to be sure about their social, political, or religious ideas. We must rely for insight on comparisons with the modern Pueblo people of New Mexico and Arizona. In Classic times at Mesa Verde, several generations probably

lived together as a household. Each family occupied several rooms and built additional ones as it grew. Several related families constituted a clan, which was probably matrilineal (descent through the female line) in organization. If the analogy with current Hopi practice is correct, each clan had its own kiva and rights to its own agricultural plots.

The farmer at right is atrited for a warmer time of year. He holds a stone-tipped digging stick and wears sandals made of yucca, a useful native plant.

Mesa Verde's economy was more complex than it might appear to be at first glance. Even within a small agricultural community, there undoubtedly were persons more skilled than others at weaving or leather working or making pottery, soapstone, jewlery, baskets, serapes, or other specialized articles. Their efficiency gave them a surplus, which they shared or bartered with neighbors. This exchange went on between communities, too. Serapes from the Pacific coast and turquoise, pottery, and cotton from the south were some of the items that found their way to Mesa Verde, passed along from village to village or carried by traders on foot over a far-flung network of trails.

Tools

The Ancestral Puebloans used all available materials, without metal or any kind. They skillfully fashioned stone, bone, and wood into a variety of tools for grinding, cutting, pounding, scraping, perforating, and weaving. They usually made their stone tools from stream cobbles rather than the soft sandstone of the cliffs.

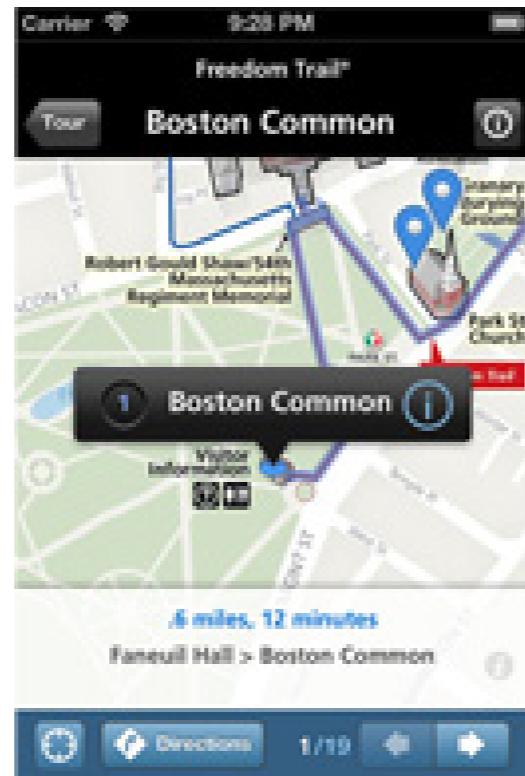
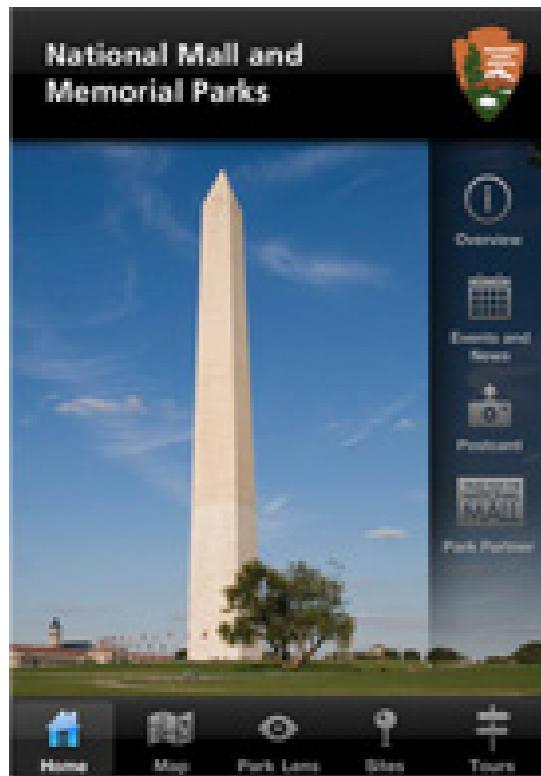


Pottery

Basketry

Trade

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

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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



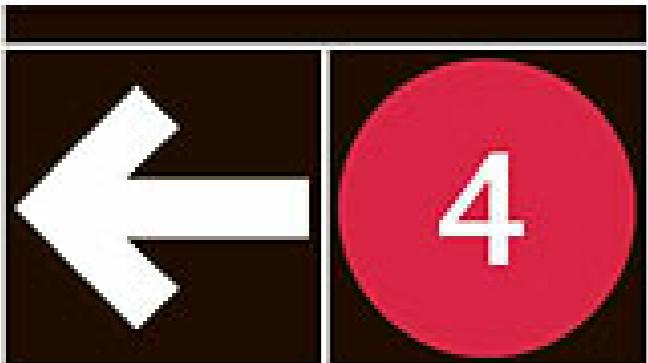
Hilton

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NIRVANA

Anthem. The logo features a blue cross with a white globe icon in the center, and a registered trademark symbol (®) at the bottom right.

Blue Cross



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& Brooklyn

Broadway Nassau



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all times or see agent
across 7 Av

From the Giller Prize finalist
for KILTER: 55 FICTIONS

JOHN

GOULD

TO BE

GOOD

NOT

A NOVEL

SEVEN

REASONS

GOOD

Iconic designer Yves Saint Laurent is famously quoted as saying, 'What is important in a dress is the woman who is wearing it.' Inspired by the muses he adored, his clothes spoke of a lasting love for women.

WITH FASHION mainlining all things '70s, this season there was only ever going to be one designer who mattered. The Spring/Summer 2011 shows were all about Yves. You couldn't look at a runway without seeing a reference to a Saint Laurent woman. Sonia Rykiel's sternly belted mustard dresses channelled a YSL-clad Catherine Deneuve in *Belle du Jour*. Halston Heritage's cream silk jumpsuits recalled Bianca Jagger in white YSL on her wedding day. Marc Jacobs' trailing chiffon and tightly teased hair? All Marisa Berenson in head-to-toe YSL. Louis Vuitton's lacquered red lips, mandarin collars and bright silks? Pure Jerry Hall in those Opium ads. Of course, he left us with plenty of icons to choose from. Yves Saint Laurent racked up more muses than any other designer, fastening on girls-of-the-moment like a magpie chancing on trinkets. There was Iman, the Somali supermodel he dubbed his 'dream woman'. Pat Cleveland – all corkscrew curls, attenuated limbs and limpid green gaze. Talitha Getty – rich, beautiful and dead by 30, found wrapped in furs in Yves' Rome apartment. And among this rotating cast, two hardy perennials: Betty Catroux, the angular blonde Yves called his 'twin sister', and Loulou de la Falaise, soignée head of his accessories division. For Loulou, the word muse is something of a misnomer.

Her position as a creative director meant she was in the studio twelve hours a day. Betty's role was more *By Tabitha Lasley*



Line Spacing is also referred to as “Leading”

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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

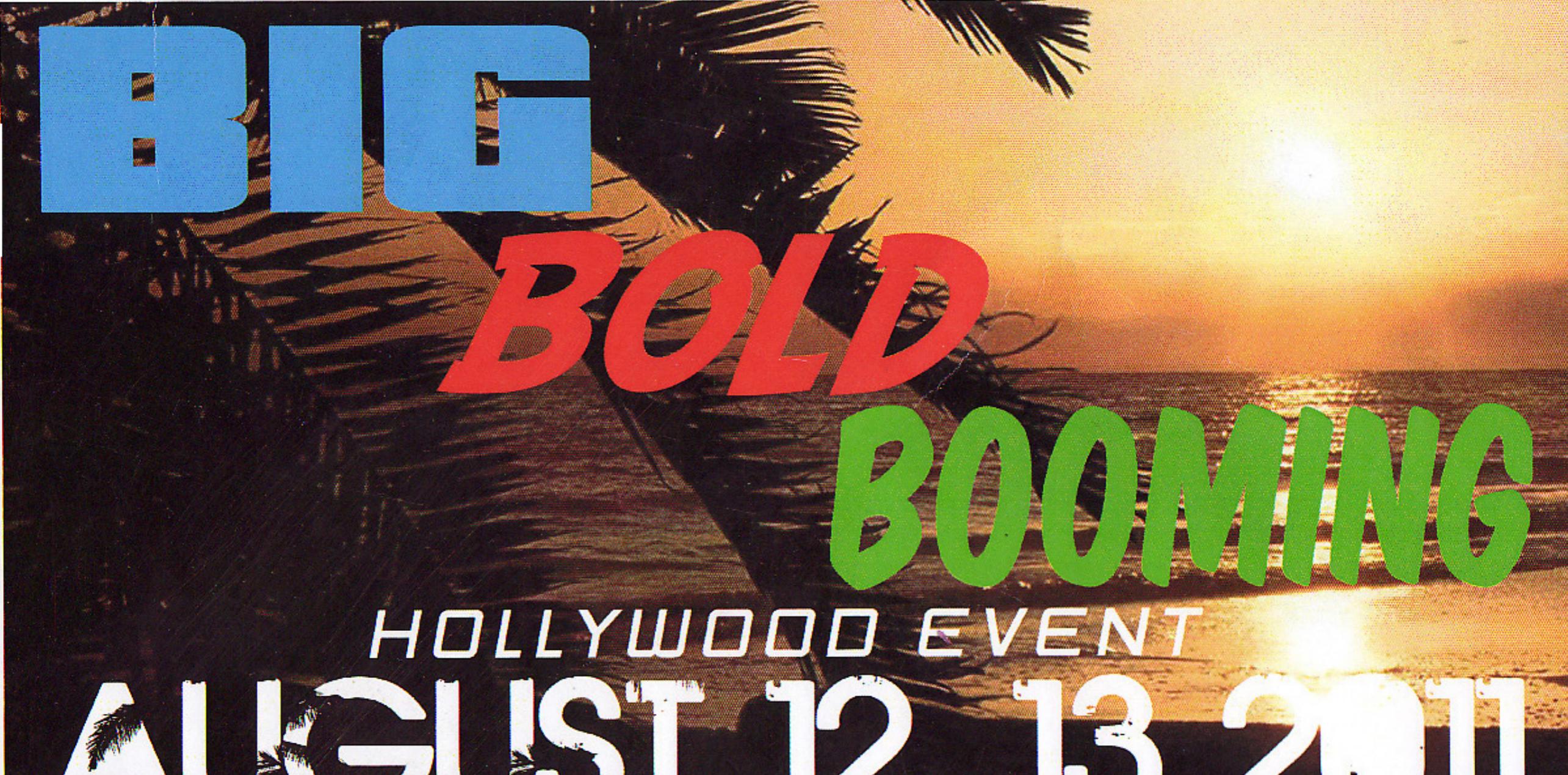
Myth: *Body text should be 12pt.*

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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Helvetica LT STD Light Oblique 12/14

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Helvetica LT STD Light Condensed 12/14

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1234567890

Helvetica LT STD Fractions Bold 12/

BERNSTEIN CENTURY

COPLAND

APPALACHIAN SPRING

RODEO

BILLY THE KID

FANFARE FOR THE COMMON MAN

NEW YORK PHILHARMONIC

LEONARD BERNSTEIN

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

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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.

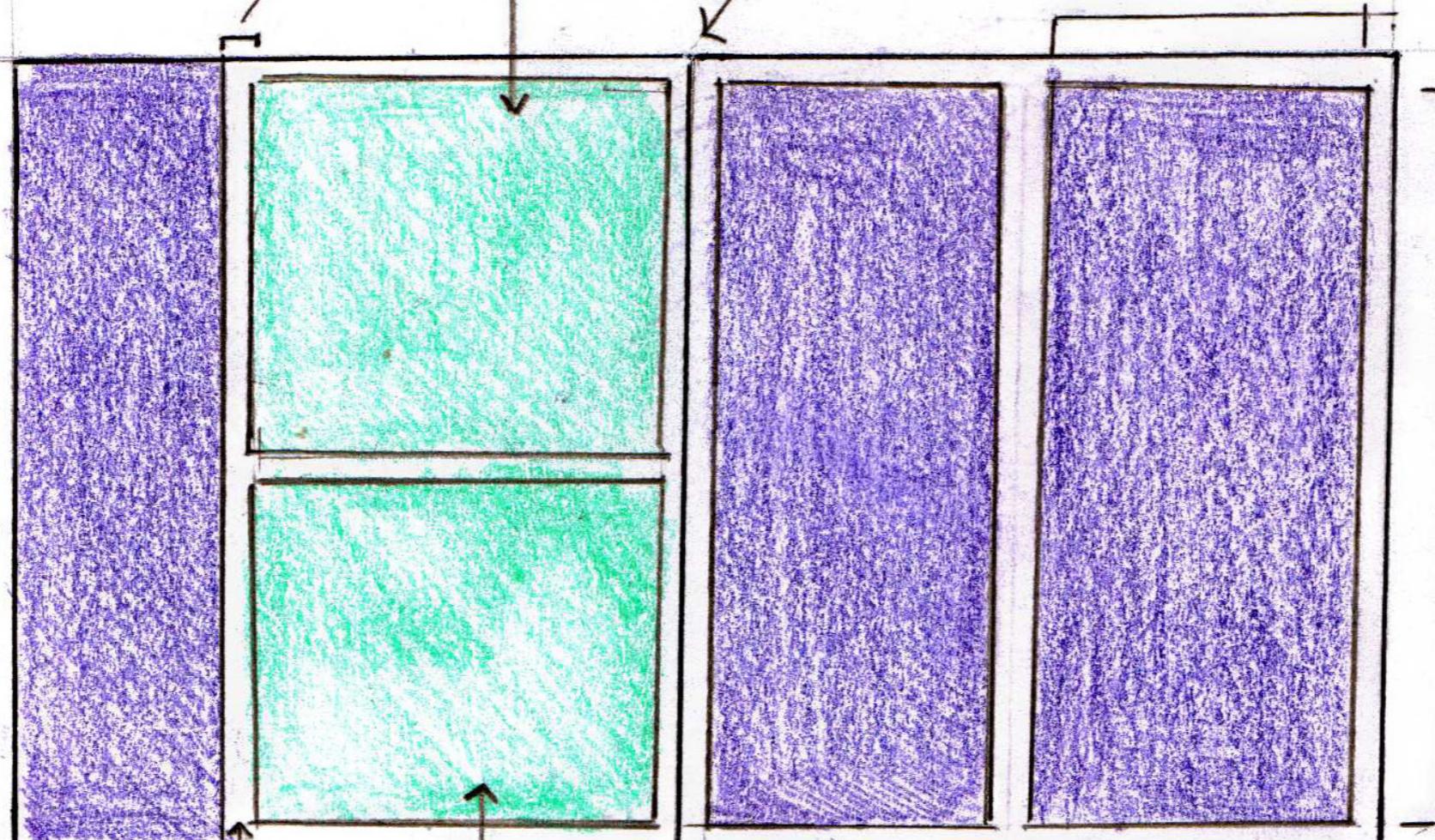
Over the period of three years the
programme has included:

**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 →



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0.5cm

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← text that will store the content article within the magazine

6.4cm

inside of an advert.

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— image

Internationale Juni-Festwochen 1962 Stadttheater Zürich

Direktor Dr. Herbert Graf	Freitag, 1. Juni 20.00 Uhr Eröffnungs- vorstellung	Mittwoch, 6. Juni 19.30 Uhr Freitag, 15. Juni 19.30 Uhr	Samstag, 9. Juni 20.00 Uhr	Mittwoch, 13. Juni 19.30 Uhr	Donnerstag, 21. Juni 20.00 Uhr	Sonntag, 24. Juni 20.00 Uhr	Ballet du XXième Siècle du Théâtre Royal de la Monnaie Bruxelles
Fidelio Oper von L.v. Beethoven	Der Prophet Oper von G.Meyerbeer	Leitung S. Krachmalnick Lofti Mansouri Hainer Hill	Il Trovatore Oper von Giuseppe Verdi	Die Fledermaus Operette von Johann Strauss	Die Nachtigall/ Die Geschichte vom Soldaten von Igor Strawinsky	Il Barbiere di Siviglia Oper von Gioacchino Rossini	Leitung Maurice Béjart André Vandernoot
Leitung Otto Klemperer Hainer Hill	Leitung Nello Santi Herbert Graf Max Röthlisberger	Leitung S. Krachmalnick Herbert Graf Max Röthlisberger	Leitung S. Krachmalnick Herbert Graf Max Röthlisberger René Hubert	Leitung Victor Reinshagen Hans Zimmermann Hans Erni	Leitung Nello Santi Lofti Mansouri Max Röthlisberger	Leitung Maurice Béjart André Vandernoot	Choreographie Maurice Béjart Janine Charrel
In den Hauptpartien Jean Cook Sena Jurinac Heinz Borst James McCracken Deszö Ernster Gustav Neidlinger Leonhard Pläckl	In den Hauptpartien Virginia Gordoni Sandra Warfield Virginia Gordoni Sandra Warfield James McCracken James McCracken Heinz Borst Fritz Peter Andrew Foldi Siegfried Tappolet Ralph Telasko	In den Hauptpartien Michel de Lutry	In den Hauptpartien Virginia Gordoni Sandra Warfield Heinz Borst James McCracken Abe Polakoff	In den Hauptpartien Adèle Leigh Eva-Maria Rognier Regina Sarfaty Wolfram Mertz Leonhard Pläckl Alfred Rasser Rudolf Schock Ralph Telasko Robert Thomas	In den Hauptpartien Die Nachtigall: Reri Grist Glade Peterson Die Geschichte vom Soldaten: Virginia Zango Hans-Joachim Frick Franz Matter Bill Ross	In den Hauptpartien Reiner Grist Heinz Borst Fernando Corena Robert Kems Fritz Peter	Freitag, 29. Juni 20.00 Uhr Sonntag, 1. Juli 14.30 Uhr 1. Programm
Sonntag, 3. Juni 20.00 Uhr Welturaufführung Donnerstag, 7. Juni 20.00 Uhr	Siegfried Tappolet Ralph Telasko	Die Zauberflöte Oper von W.A. Mozart	Samstag, 16. Juni 20.00 Uhr	Samstag, 23. Juni 19.00 Uhr	Don Giovanni Oper von W.A. Mozart	Pulcinella Musik von Igor Strawinsky	Jeu de Cartes Musik von Igor Strawinsky
Blackwood und Co. von Armin Schibler	Le Mystère de la Nativité von Frank Martin	Leitung Hans Erismann Rudolf Hartmann Max Röthlisberger	Orpheus und Eurydike Oper von Chr.W. von Gluck	Dienstag, 26. Juni 19.00 Uhr	Leitung Peter Maag Josef Gielen Max Röthlisberger	Le Sacre du Printemps Musik von Igor Strawinsky	Le Jeu de Cartes Musik von Igor Strawinsky
Leitung Nello Santi Lofti Mansouri Max Bignens Juan Tena	Gastspiel Maria Stader Ernst Häffiger Peter Lagger	Gastspiel Maria Stader Ernst Häffiger Peter Lagger	Der Rosenkavalier Oper von Richard Strauss	Leitung Robert F.Denzler Hans Zimmermann Max Röthlisberger Jaroslav Berger	In den Hauptpartien Maria van Dongen Reri Grist Vera Schlosser Heinz Borst Fernando Corena Werner Ernst George London Glade Peterson	In den Hauptpartien Maria van Dongen Reri Grist Vera Schlosser Heinz Borst Fernando Corena Werner Ernst George London Glade Peterson	Samstag, 30. Juni 19.00 Uhr Sonntag, 1. Juli 20.00 Uhr 2. Programm
Mitwirkende Mary Davenport Regina Sarfaty Vera Schlosser Werner Ernst Reinhold Güther Walter Hesse Wolfram Mertz Victor de Narké Leonhard Pläckl Fritz Peter Glade Peterson Abe Polakoff Siegfried Tappolet Ralph Telasko Robert Thomas Gottl.Zeithammer	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	In der Hauptpartie Lisa Della Casa Anneliese Rothenberger Regina Sarfaty Rudolf Knoll James Pease	Divertimento Musik von Fernand Schirren	Fantaisie Concertante Musik von S.Prokofieff
Gastspiel Ingrid Bjoner Hanny Steffek Gottlob Frick Fritz Uhl	Gastspiel Ingrid Bjoner Hanny Steffek Gottlob Frick Fritz Uhl	Gastspiel Ingrid Bjoner Hanny Steffek Gottlob Frick Fritz Uhl	Gastspiel Ingrid Bjoner Hanny Steffek Gottlob Frick Fritz Uhl	Gastspiel Ingrid Bjoner Hanny Steffek Gottlob Frick Fritz Uhl	Sonate à trois Musik von Béla Bartók	Bolero Musik von Maurice Ravel	

Opernhaus Zürich

Eröffnung der Spielzeit 1968/69

Palestrina

Musikalische Legende von Hans Pfitzner

**Erstaufführung
Samstag, 7. September, 19.00 Uhr**

Musikalische Leitung:
Inszenierung:
Bühnenbild/Kostüme:
Chöre:

Der Wildschütz

Komische Oper von Albert Lortzing

Neuinszenierung
Samstag, 14. September, 20.00 Uhr

Musikalische Leitung:
Inszenierung:
Bühnenbild/Kostüme:
Chöre:

Signs and emblems

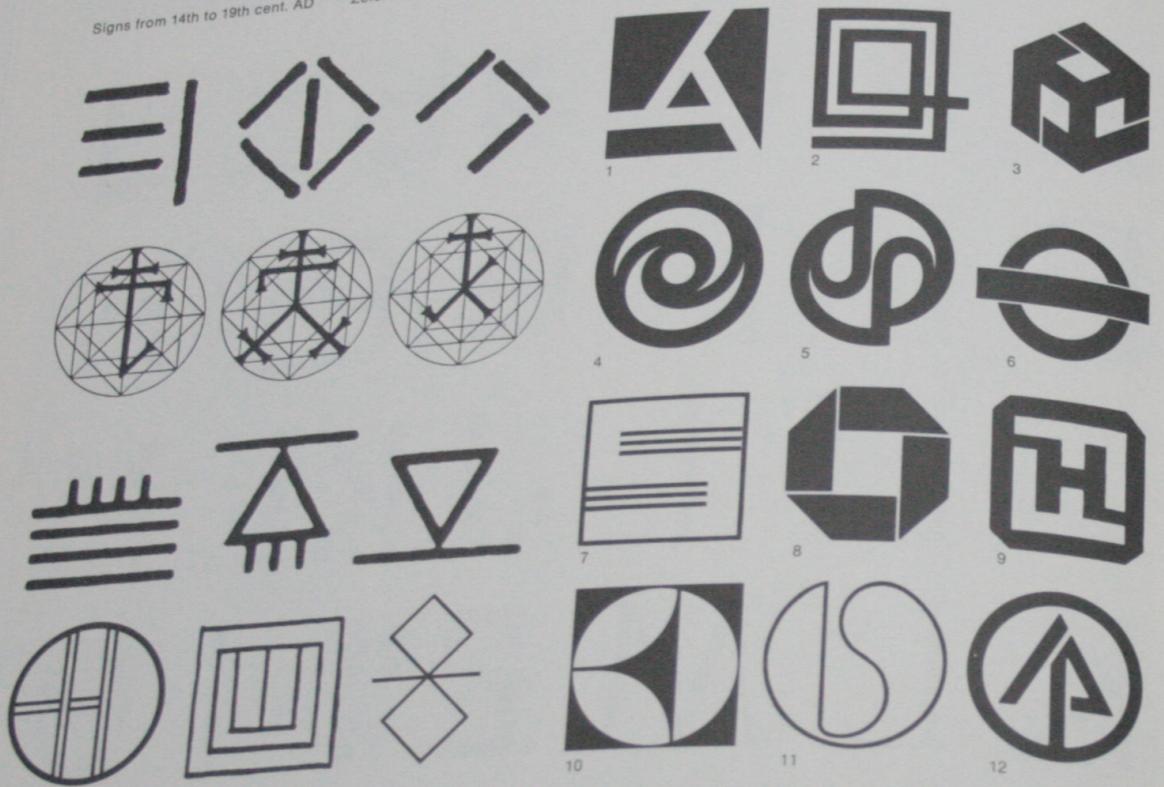
Signs from 14th to 19th cent. AD

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

Emblems of the 20th century

Signete des 20. Jahrhunderts

Zeichen und Signete



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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 bestimmen 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

Pictograms of Swiss Federal Railways, 1980

Piktogramme der Schweizerischen Bundesbahnen, 1980



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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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The Opinion Pages

- Blow: Revolutionary Talk
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BUSINESS DAY »

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

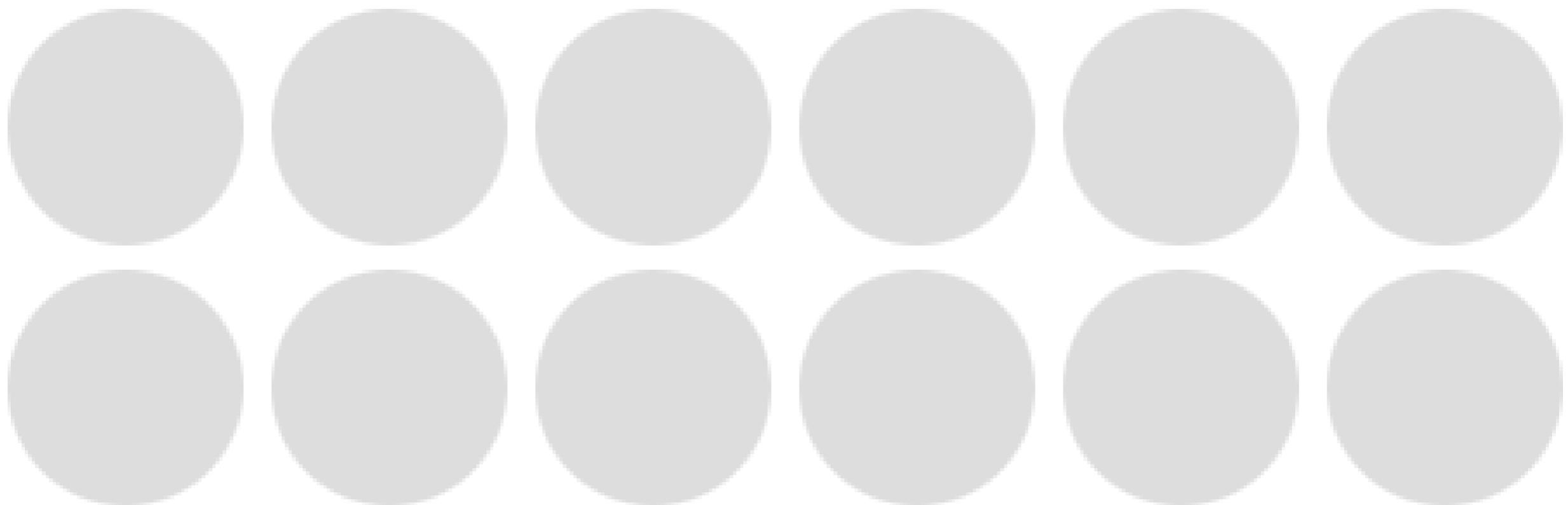


What Came First, the Chicken or the Sack?

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



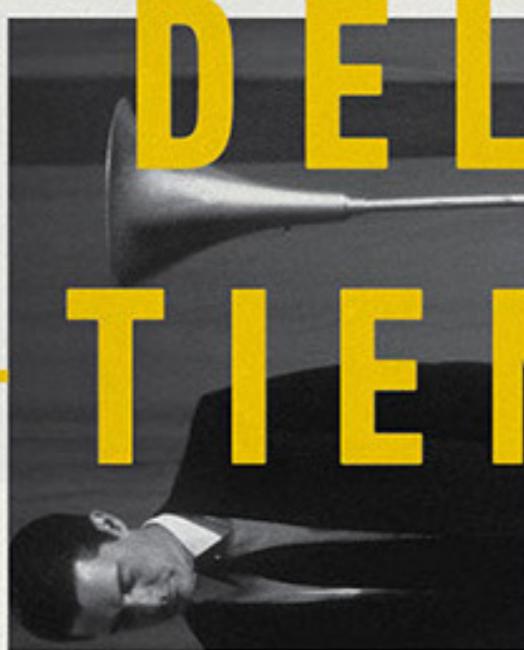
Controlling Hierarchy



Design is largely an exercise in creating contrasts



FUERA — DEL ESPACIO Y DEL TIEMPO



30



"EL ABSURDO ES LO QUE MÁS ME GUSTA EN LA VIDA."

— Muerte y Continuidad "La muerte en mi mente no es una finalidad. Hay un continuo: Es como por la noche, que te vas a dormir y durante el día te despiertas, o cuando te despiertas, y es un nuevo día."

— Lynchiano "Lo único que puedo decir es que mi doctor me ha recomendado no pensar en ello." (respuesta a la pregunta ¿Cómo definiría lo que es lynchiano?)

— Abstracción "Hay que estar dispuesto a dejarse llevar por el mundo abstracto. Hay que querer perderse en él. Si no, se tendrá la sensación de frustración."

— Público "Se dice que el público no quiere pensar, que prefiere las cosas ya masticadas. Eso son chorradas. A la gente le encanta pensar. Todos somos detectives, tenemos capacidad para sacar conclusiones. Y eso es francamente bueno."

Quizá el surrealismo como tal haya quedado atrás en el siglo XX, pero nadie como David Lynch lo ha arrastrado hasta la actualidad con tanta maestría. Si has visto alguna de sus películas, o su serie Twin Peaks, sabrás que el director apela a algo que resuena en áreas que las palabras no te ayudan a entender. Su cine es desde el inconsciente artístico hacia el inconsciente receptivo. Y por ello es mucho mejor experimentarlo que tratarlo de explicar.

En 1987, el año después del lanzamiento de Blue Velvet, la BBC consideró a Lynch como una autoridad en la materia del surrealismo cinematográfico y lo convocó a presentar un episodio de Arena sobre ello. La tarea de Lynch, además de presentar hechos sobre los filmes y los cineastas, fue contar la historia del cine surrealista. Vemos pequeños recortes de películas como Un chien Andalou de Luis Buñuel y Salvador Dalí, La Jetée de Chris Marker y Entr'acte de René Clair, en donde aparecen Man Ray y Marcel Duchamp jugando ajedrez en un techo.

Lynch no sólo contextualiza estos filmes, sino que discute su influen-

cia en su propio trabajo. Al permitir que Lynch hable de cómo el cine es el formato perfecto del surrealismo ya que permite que el subconsciente hable, este programa es una de las producciones más desconcertantes e inusuales de la historia de la televisión. Vale la pena verla en su totalidad.

Magritte, Duchamp, Francis Bacon, Edward Hopper, Billy Wilder, Karl Freund, Stanley Cortez o Luis Buñuel entre otros, aunque el cine de Buñuel lo descubrió de forma tardía ya que al señalar algunos críticos el parecido de Cabeza Borradora con sus obras más surrealistas a Lynch le entró curiosidad por su obra, quedando patente la huella que le dejó en las escenas de insectos de Terciopelo Azul. De Magritte por la introducción de una simbología (aspecto muy patente en todas sus películas).

De Duchamp el insertar escenas ambivalentes y cuyo significado parece inalcanzable. De Bacon Lynch define que lo que más le impactó eran imágenes de carne y cigarrillos, y lo que más me impresionó fue la belleza de la pintura y el equilibrio y el contraste con los cuadros. Era como la perfección.

Edward Hopper, el pintor americano, "supo retratar la soledad del americano a través de desoladoras imágenes, serenas y perfectamente compuestas, en las que el vacío adquiere una importancia esencial". ■

31



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.

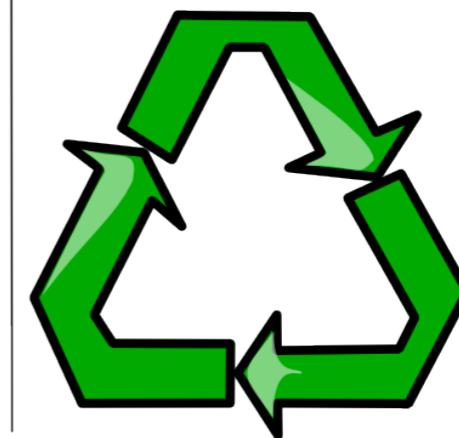
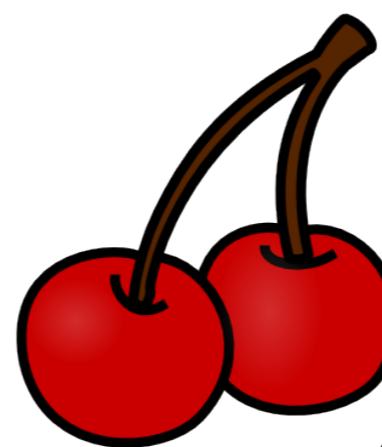
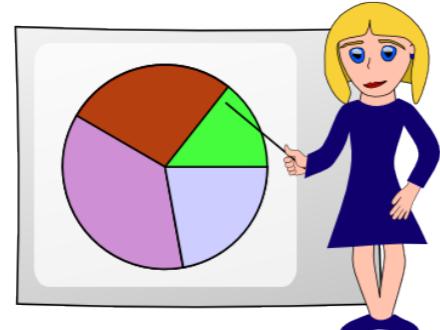
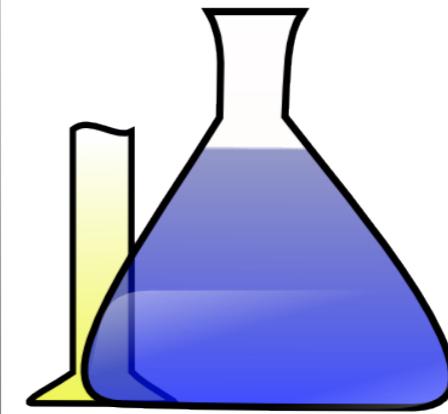
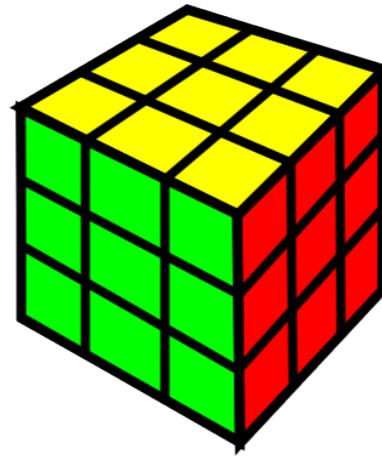
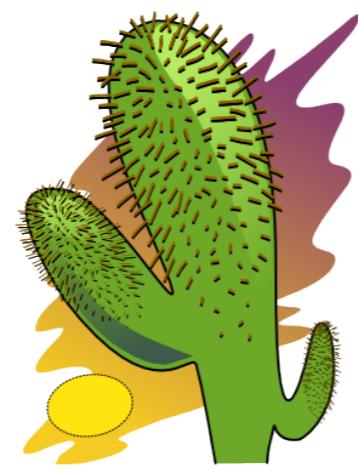
And one can only wonder whether writer Paul Ford will end up issuing apologies, congratulations, or nothing at all to the children he may yet father. He and his wife decided to donate their frozen embryos to a local fertility clinic, with the full knowledge that they may never have any information about 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

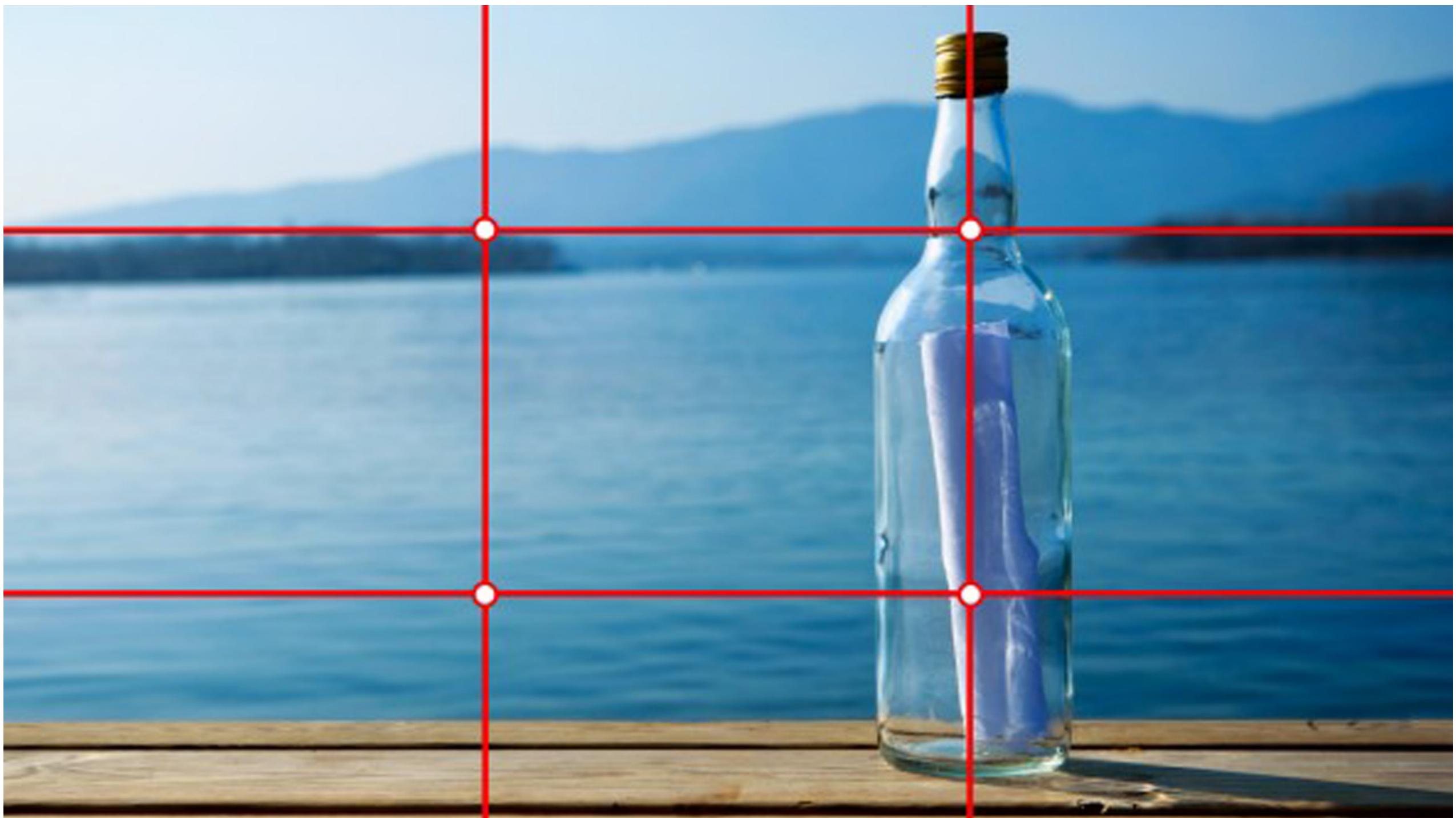


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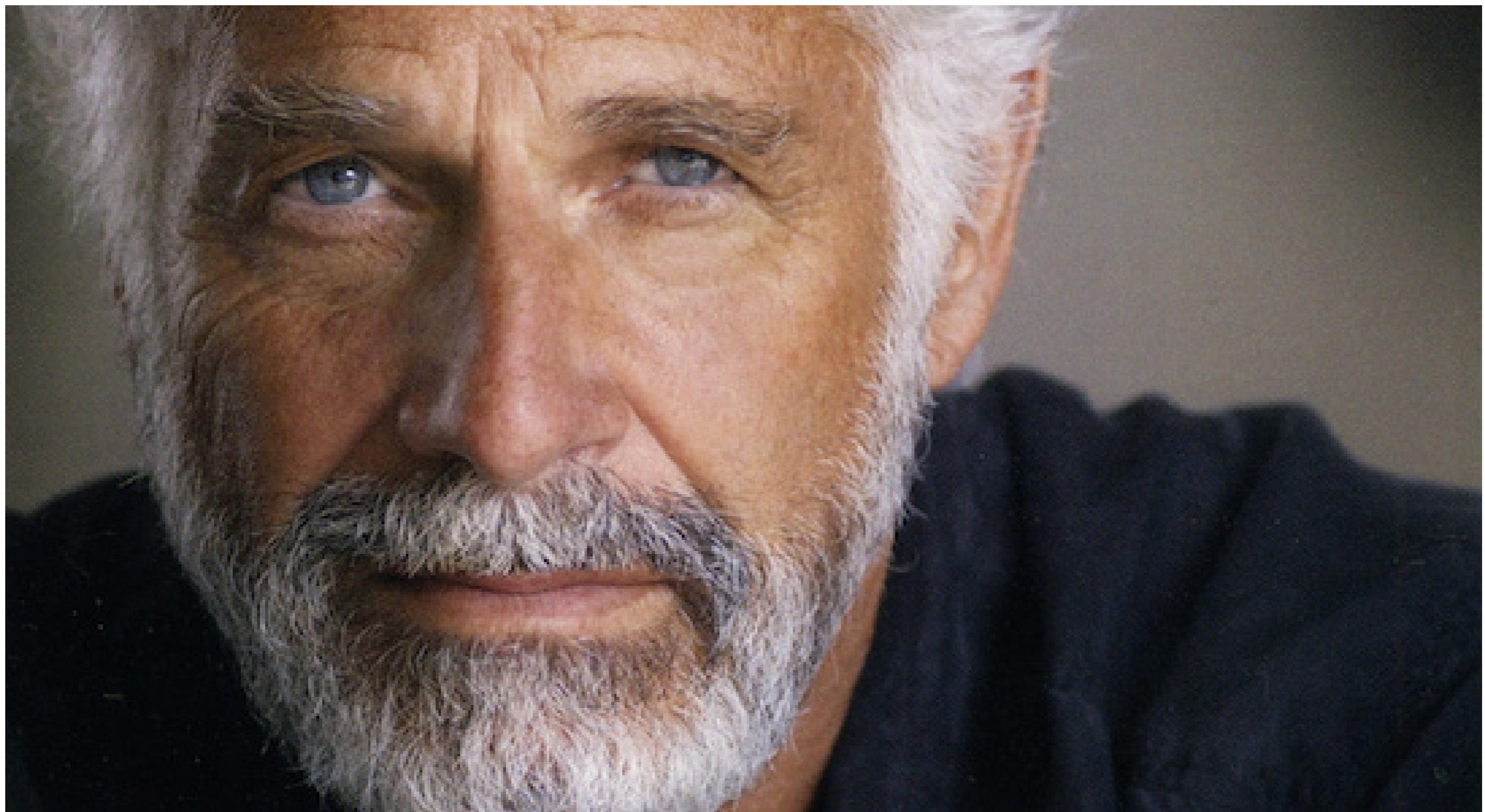
Following the Rule of Thirds can aid composition



Cropping a photo can make it more dynamic



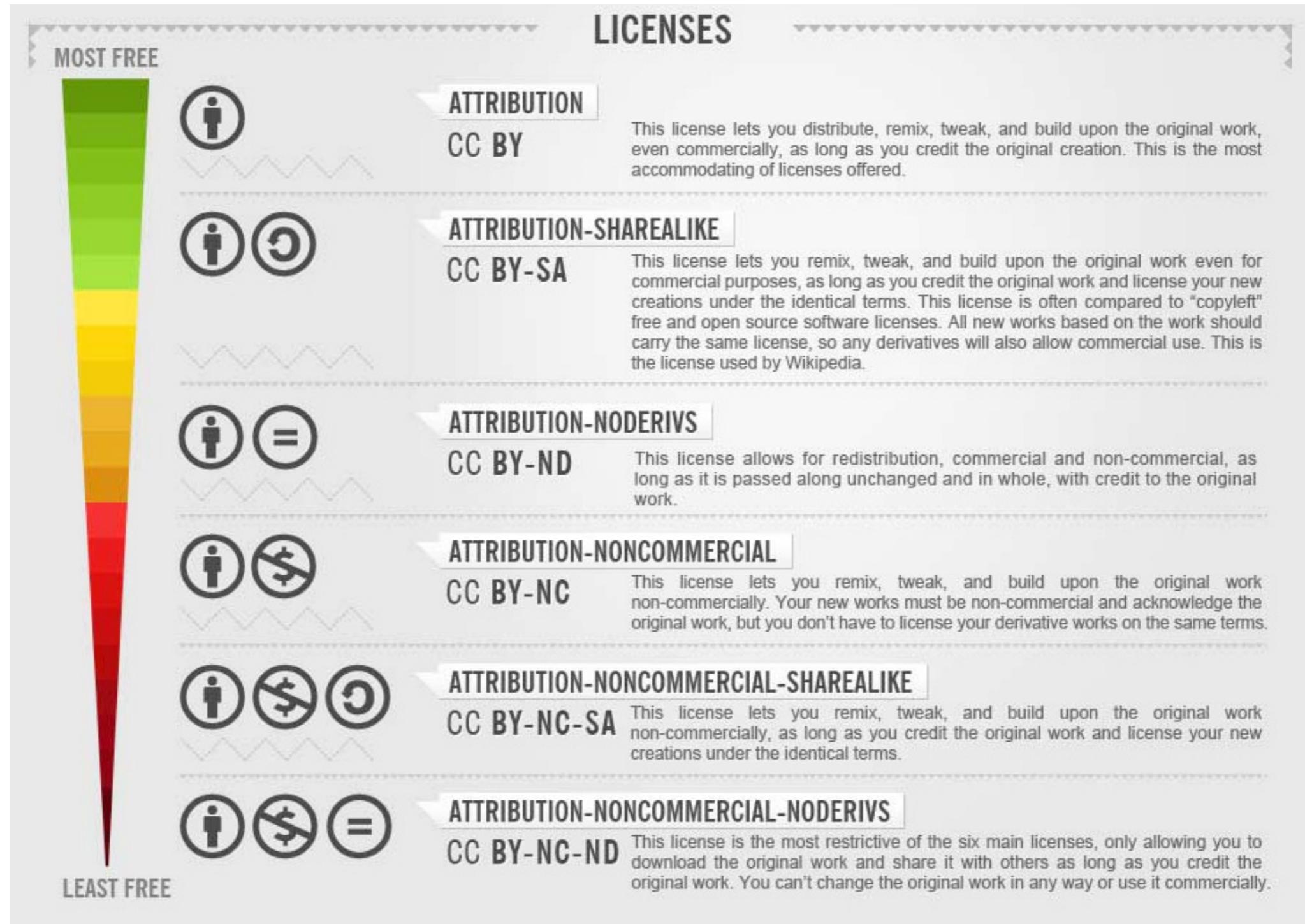
Using both concepts can yield interesting results



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Copy and Context are equally important



*I never
want
children
are great.*

*For all life's twists and turns:
Flexible financial plans.*



**“ Good ideas are obstinate, and have a
way of materializing only when and
where they choose”**

- Paul Rand

Guidelines for Good Copy

Create a riveting headline.

Many careers end in success. A few begin with it.

Begin your career with Hong Kong CPA on your CV and you are already a success story. The highest standard of qualification in the accounting profession, a Hong Kong CPA is equipped with the unique combination of accounting expertise and business acumen that many spend their whole career aspiring to.

CPA: The Success Ingredient



Hong Kong Institute of
Certified Public Accountants
香港會計師公會

The Hong Kong Society of Accountants (HKSA) is now the Hong Kong Institute of Certified Public Accountants (HKICPA).



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 communes 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.



Guidelines for Good Copy

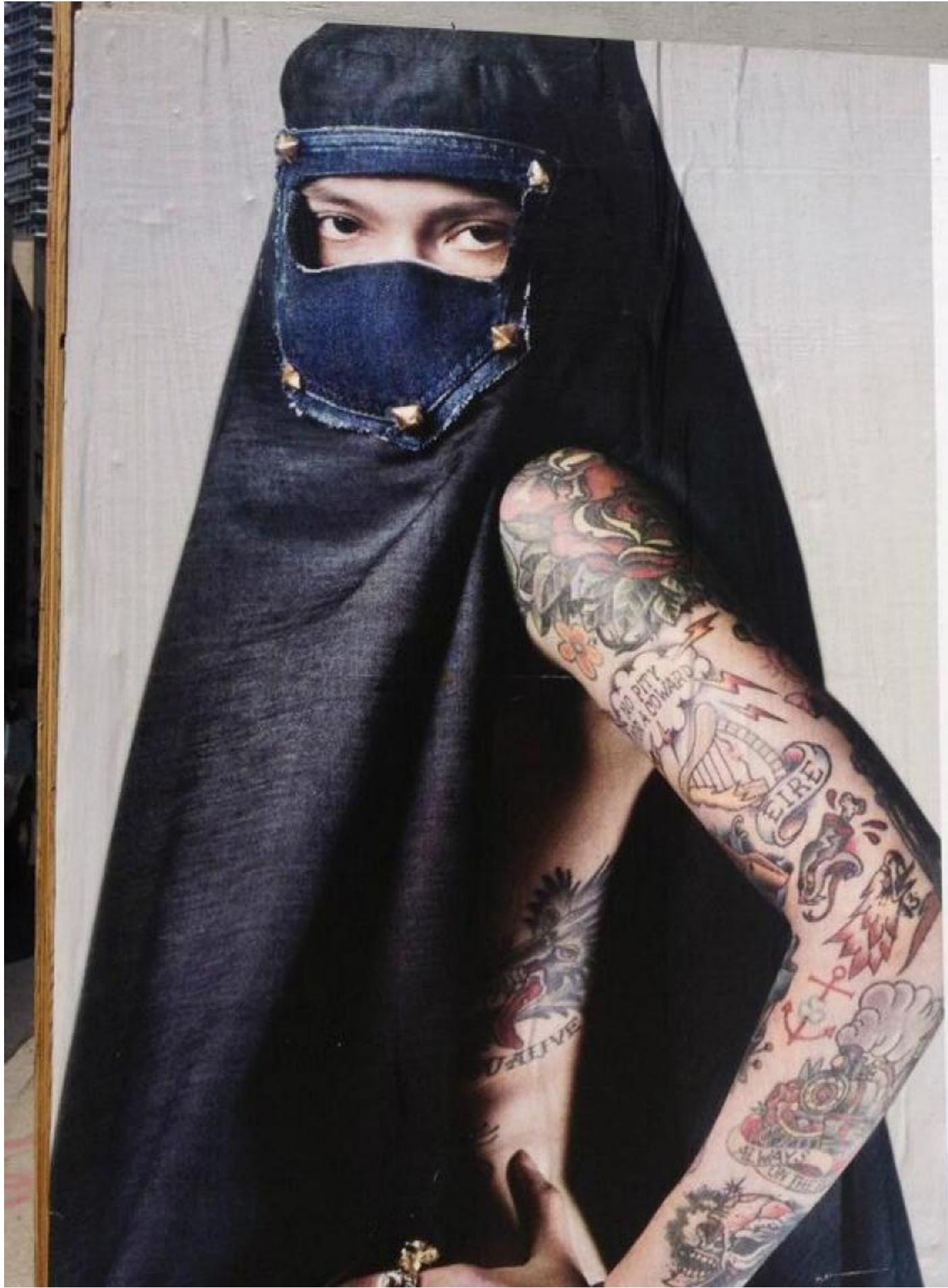
Know your Unique Selling Proposition.

E=jq²

The Economist

Guidelines for Good Copy

Seduce your reader into wanting
to know more.



I AM NOT
WHAT
I APPEAR
TO BE

DIESELREBOOT.TUMBLR.COM

WIT & ABSTRACTION

5.

**“ The difference between good design
and great design is intelligence”**

- Tibor Kalman



Games of the XXIIIrd Olympiad · Los Angeles 1984



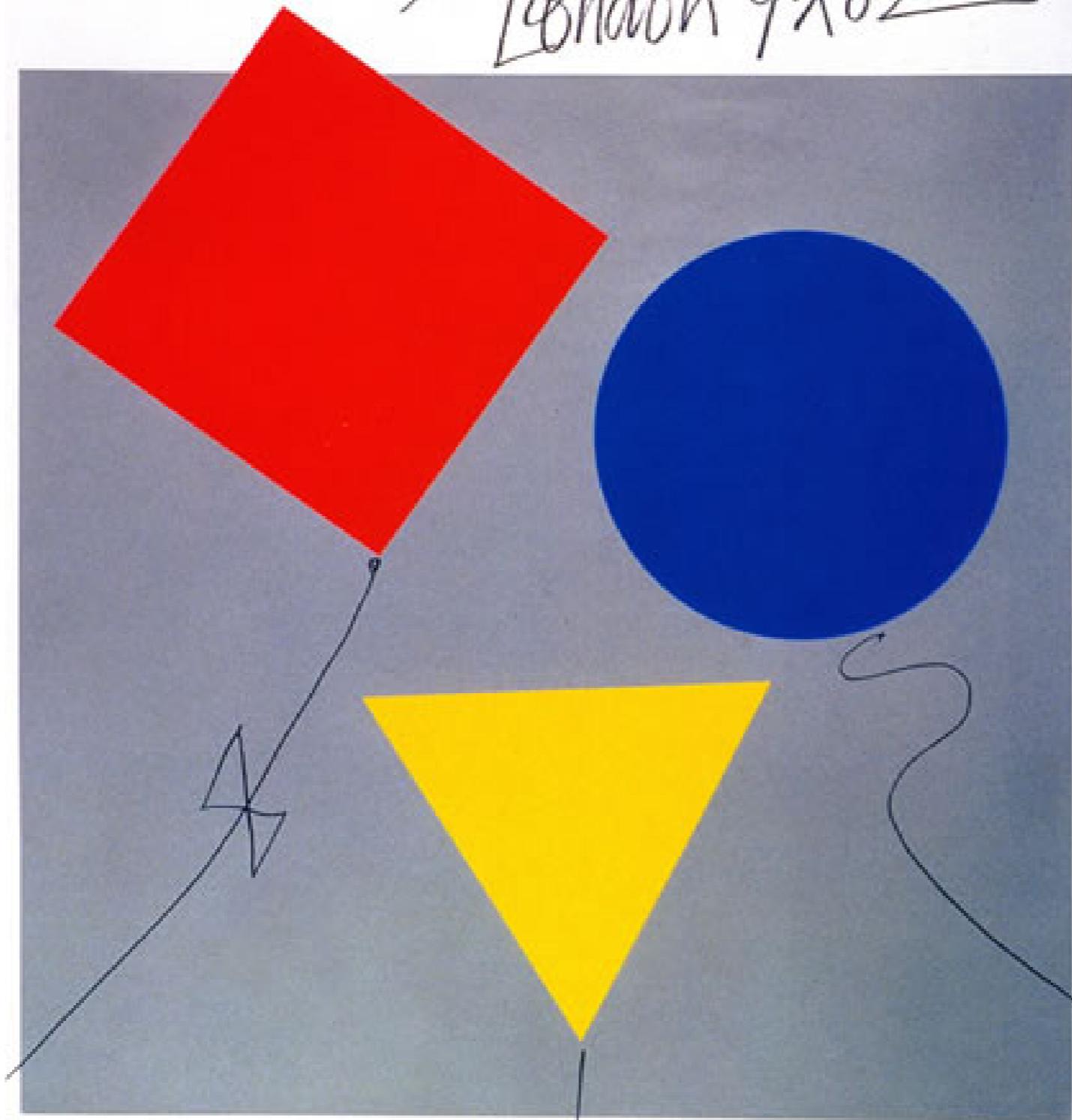
SOUVENIR EDITION
Arnold Schwartzman
Designed & Photographed by Arnold Schwartzman
© 1984 Los Angeles Organizing Committee for the Olympic Games

**Kieler
Woche
1986**

**21.–
29.
Juni**



Designers' Saturday
London 9.X.82



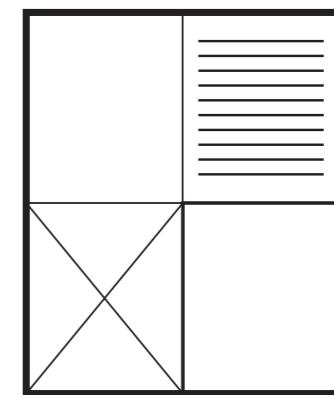
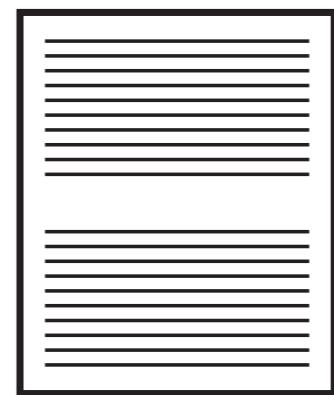
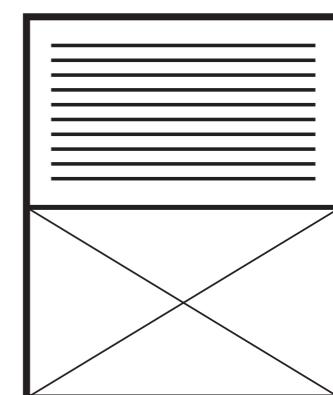
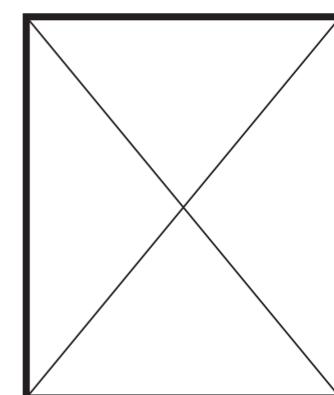
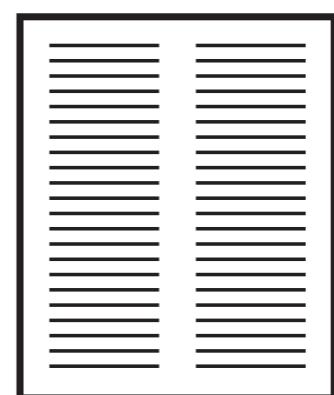
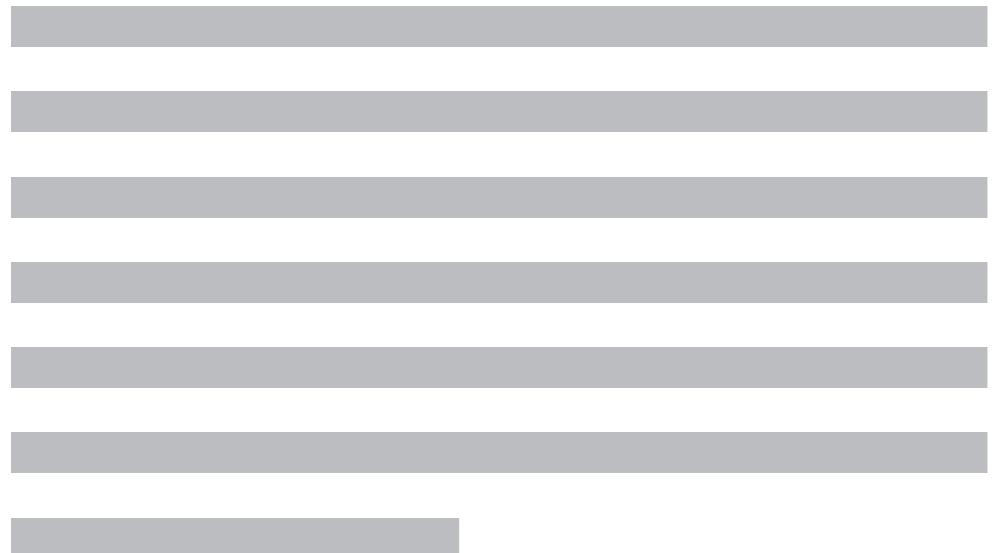
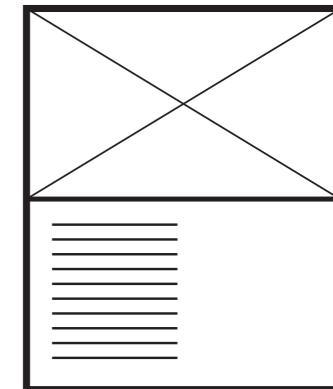
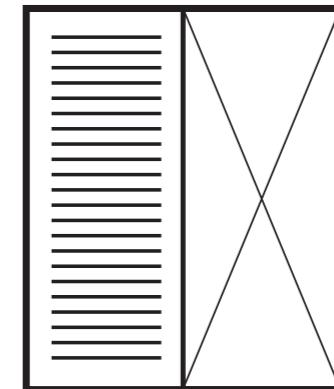
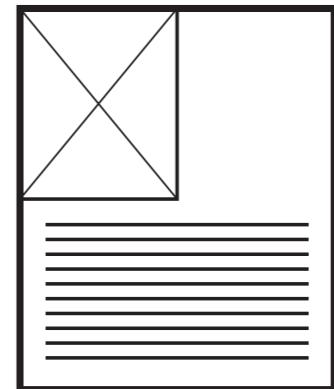
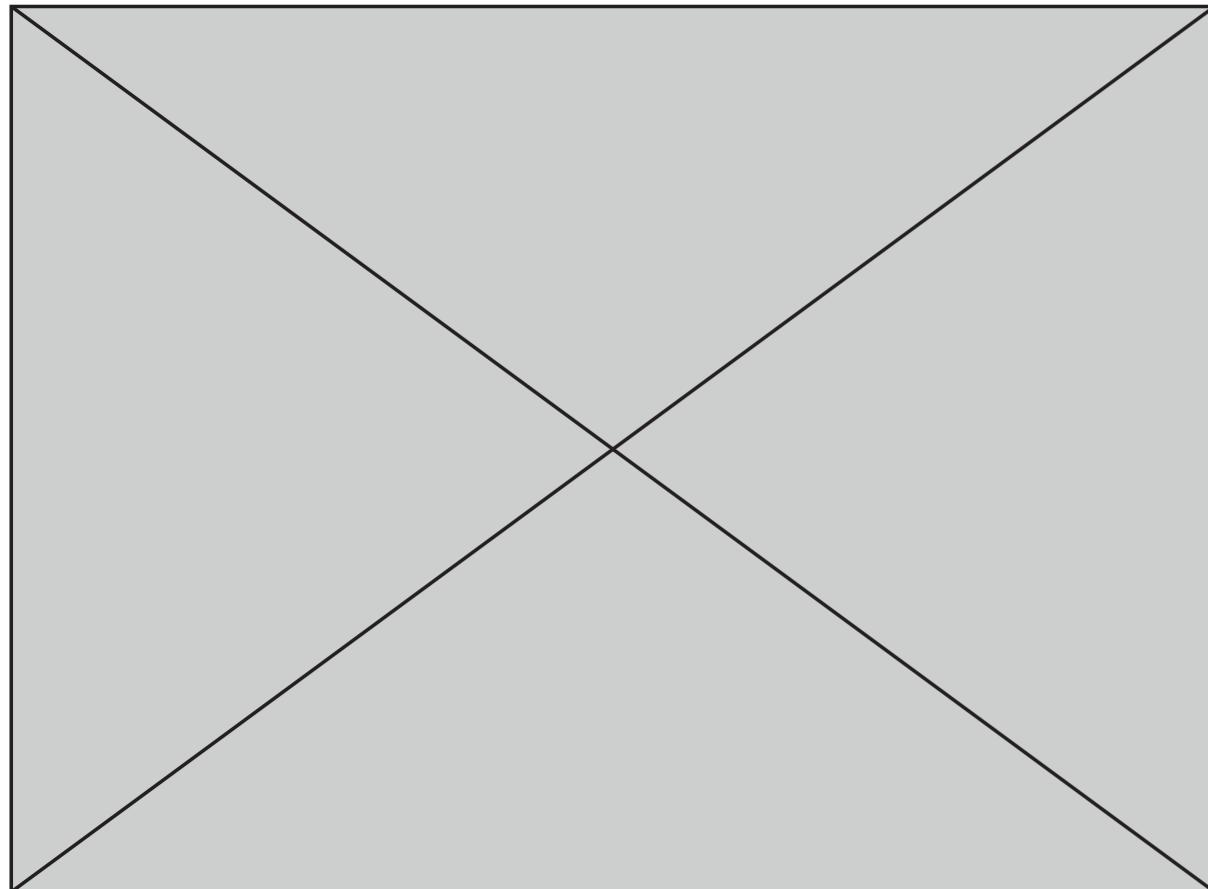
Alan Fletcher



Vladimir Nabokov

AYOUT

6 .



IN SUMMARY

Have a Concept.

Sketch your ideas on Paper.

Respect your Typography.

Use a Grid for Layout

Select Great Imagery.

Choose Copy Carefully.

Embrace the Power of Wit

Rethink what's Established.

Challenge Yourself.

Pay attention to Details.

Less is More.

DOWNLOAD GRIDS

www.csndesignclasses.com/grids.pdf

THANK YOU.

Questions?

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