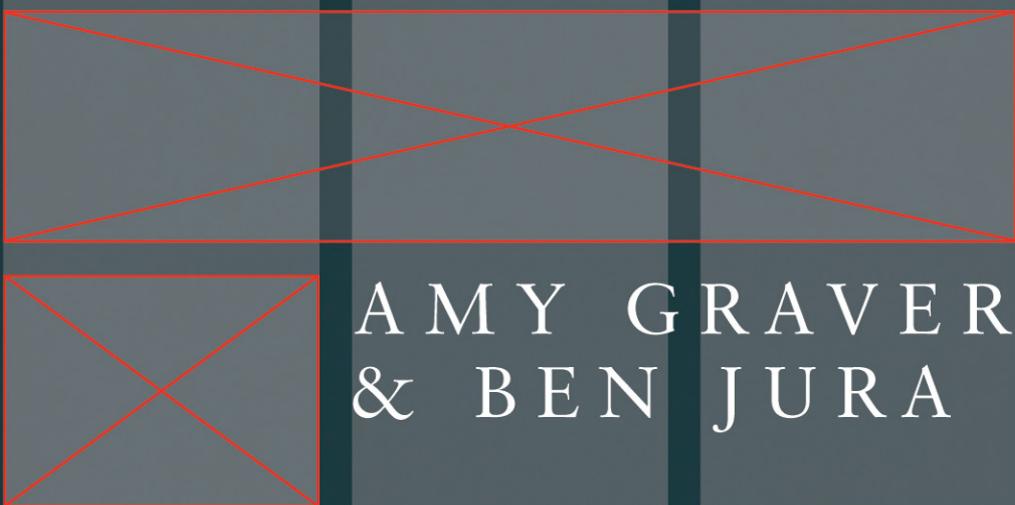


BEST PRACTICES FOR
GRAPHIC DESIGNERS

GRIDS AND PAGE LAYOUTS

AN ESSENTIAL GUIDE FOR
Understanding & Applying Page Design Principles

ROCKPORT



BEST PRACTICES FOR GRAPHIC DESIGNERS:

GRIDS AND PAGE LAYOUTS

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GRAPHIC DESIGNERS:

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AN ESSENTIAL GUIDELINE FOR
Understanding & Applying Page Design Principles

AMY GRAVER
& BEN JURA



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A C K N O W L E D G M E N T S

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We also wish to give a special shout-out to three talented, rock-star designers who contributed project samples to our book: Bryony Gomez-Palacio, Robynne Raye, and Sean Adams. You contributed more than just your work and words; you really came through for us—quickly and with few questions asked—when we needed you, which is the truest measure of a good friend.

Next, we'd sincerely like to express our gratitude to Paul Johnson, www.pauljohnsonphoto.com, who not only is an amazing photographer but also one of the kindest people we've had the pleasure of working with. Thank you, Paul, for stepping up on very short notice when we needed several work examples shot immediately (although when looking at the images one would never know you were rushed—they're beautiful, as always!). We feel lucky every time we get to collaborate with you.

A M Y G R A V E R :

I would first like to dedicate this book to my husband, Scott, and my children, Cole and Adaline, who love me even though I never finish my work when I say I will. I would also like to dedicate this book to my dad who passed away not too long ago and whom I miss every single day. As he wrote in his dedication to me and my brother many years ago—you made it all worthwhile. Thanks, Dad.

B E N J U R A :

To all those who have inspired me, and brought beauty into my life—I sincerely hope that I have been expressive enough in my deep gratitude over the years for you to know who you are.

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ELEMENTS OF A GRID SYSTEM
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HOW MAGAZINE
**DESIGNING
DESIGNERS**



1988 Summer Camp Report, Canada





I N T R O D U C T I O N

“Just as in nature, systems of order govern the growth and structure of animate and inanimate matter, so human activity itself has, since the earliest times, been distinguished by the quest for order... The desire to bring order to the bewildering confusion of appearances reflects a deep human need.”

—*Josef Müller-Brockmann,
Grid Systems in Graphic Design*

As human beings, it is in our nature to seek order when we are presented with new information, in an attempt to sort and classify that information quickly. This action is paramount to our understanding of what is being presented.

When a graphic designer—whose primary goal is to communicate effectively—is faced with making the complicated easily understood and the conceptual visually realized, it becomes obvious that layouts

and grids are the most basic and important tools to utilize. Putting information in a hierarchy, groups, or columns, or utilizing any of the many layout and grid tools available, helps us, as graphic designers, design in a clear and useful way. We can embellish our designs and make them more appealing, and therefore draw the reader in by incorporating fonts and colors and images. But the initial groundwork of a solid, thoughtful layout is the key element that holds the design together—and makes order out of ambiguity.

We wrote this book to be a tool to help designers achieve their communication goals by defining and showing how page layouts and grids work. The design examples, which we have carefully selected to accompany the text, were created by some of the best professional graphic designers working in our industry

today—from New York to California, and from London to New Zealand. We hope you will find them inspirational and helpful.

Scattered throughout the book you will also find a number of detailed case studies. These case studies were written to illuminate a specific point or technique employed. We probed the designers a little further to share with us some specifics regarding their particular challenge with the project they faced, the choices and decisions they needed to consider, the winning results that followed, and what they learned from the experience. For example, for one case study we interviewed a designer who made the most of his strategic decisions unknowingly, which only exemplified the difference between success and failure when trying to communicate an idea as abstract as a brand. For another, we learned from

design legend Massimo Vignelli that following a strategic grid system has never been a choice, but rather a principle of any great design (and we agree).

We hope these valuable visual examples and the more detailed behind-the-scenes case studies will give you—as they did us—a new appreciation for the purpose and importance of a great page layout and grid system.

Lastly, we hope they will also serve to educate, inspire, and increase the repertoire of questions, theories, and techniques you can bring with you to the start of your next project.

VIGNELLI ASSOCIATES

APPROACH TO GRID-BASED DESIGN

After more than forty years of designing in the modernist tradition, Massimo Vignelli and the team at Vignelli Associates have established themselves as experts in the organization of information. Whether they are designing for a book or for a direct mailer that folds out into a poster, they use grids to tie together the content within each project as well as link all of those projects under their consistent, grid-based approach. Because the variations and types of grids that can be used are unlimited, the ability to recognize the most appropriate structure for the project and discard the others is a crucial step in the design process that they have refined over a long career.

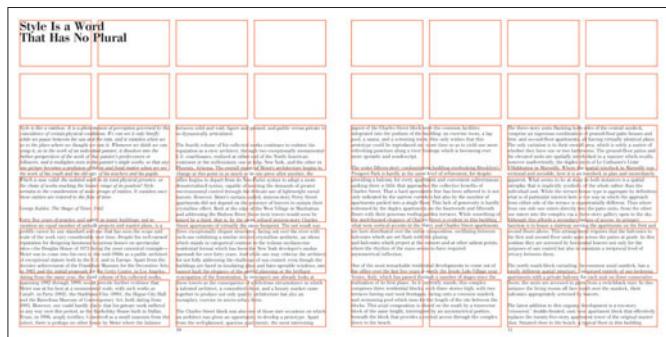
“THE CONTENT DETERMINES THE CONTAINER—A BASIC TRUTH IN BOOK DESIGN.”

—Massimo Vignelli, *Vignelli Associates*



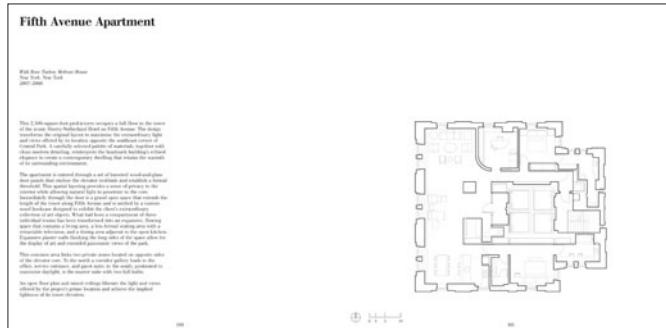
RIGHT A 4 x 6 modular grid was used to organize the content for the book *Richard Meier Vol. 5* so that small diagrams, lengthy text, and big, beautiful photographs could all be communicated with consistency and regularity.

FIRM Vignelli Associates
DESIGNERS Massimo Vignelli,
 Beatriz Cifuentes
CLIENT Richard Meier &
 Partners + Rizzoli

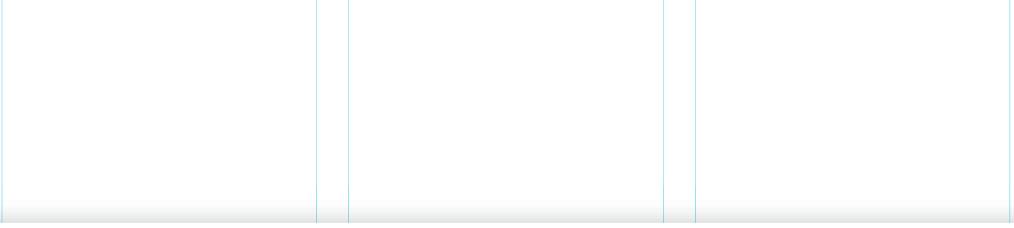


OPPOSITE PAGE These sketches show the storyboarding step of the process that allows the designers to step back and look at the flow of the information to observe how the pages will be viewed as readers flip through the book.

FIRM Vignelli Associates
CLIENT Rizzoli International

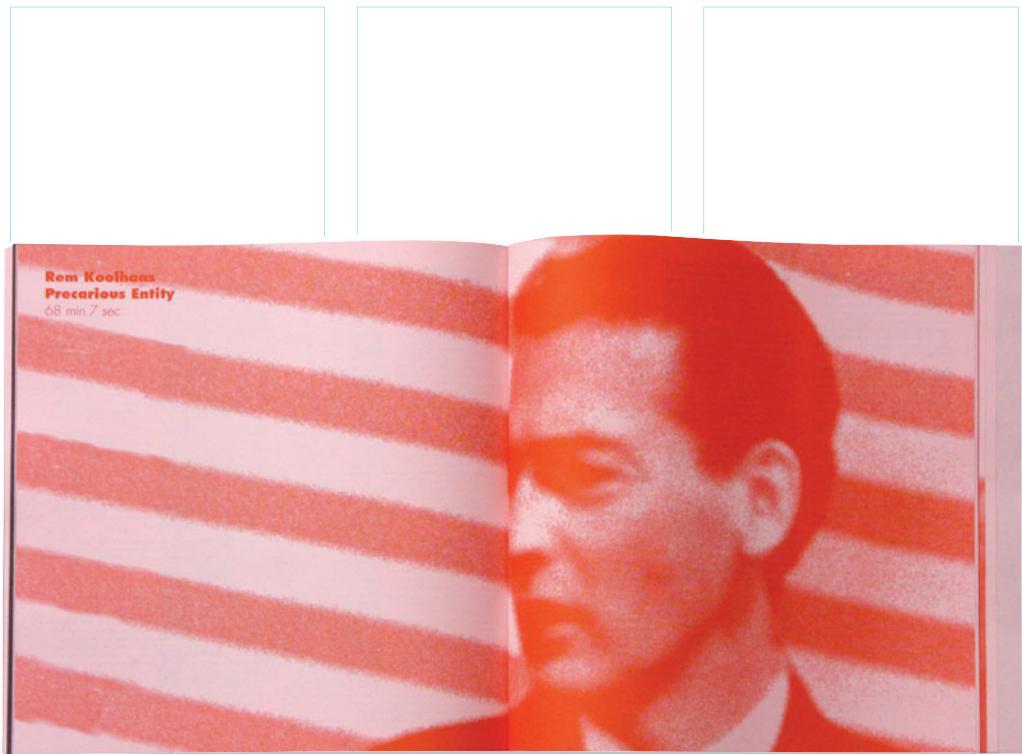






“IT IS IMPORTANT TO REMEMBER THAT MANY DEVICES ARE AVAILABLE TO MAKE LAYOUTS EXCITING. THE PURPOSE OF THE GRID IS TO PROVIDE CONSISTENCY TO THE LAYOUTS, BUT NOT NECESSARILY EXCITEMENT—WHICH WILL BE PROVIDED BY THE SUM OF ALL THE ELEMENTS IN THE DESIGN.”

—Massimo Vignelli, *Vignelli Associates*



When thinking about a book design, the team at Vignelli Associates first determines the size of the book based on the content, to ensure that the grid system used to organize the content will provide structure and continuity from cover to cover without obscuring the content. For example, square pictures tend to work better in a square book format to best exhibit the content without cropping images.

After finessing the storyboard and getting the layout just right, the designers build each spread using the storyboard as a guide. Following the sketches as closely as possible so as not to negate the work already done establishes the cinematic flow of the piece as a whole.

FIRM Vignelli Associates
CLIENT Rizzoli International



From content to grid to sketch to finished book, this process has been refined by the team at Vignelli Associates over decades and is an approach to grid-based design with proven results.

FIRM *Vignelli Associates*
CLIENT *Knoll*

Another essential step is determining the sequence of the layouts. This is a very important phase of the team's process when looking at books, magazines, and tabloids as cinematic objects—composed simultaneously of static pages and the experience of a sequence of pages. Rather than determining this organically as they go, they build tight sketches of each spread into a storyboard so that they can easily view them together and individually as well as change them until the pacing and flow feel correct. This then becomes the map that guides and informs the rest of the process.

The timeless clarity of the design to emerge from Vignelli Associates over the years is a testament to the designers' philosophy that a design whose structure is invisible to the viewer is stronger than an illustrative or narrative layout where the structure is at the forefront of the design. A neutral, systematic approach to layout aided by an unobtrusive grid and subtly articulated design sensibilities have positioned Vignelli Associates as masters of information organization.

ELEMENTS OF A GRID SYSTEM

AN OVERVIEW

MARGINS

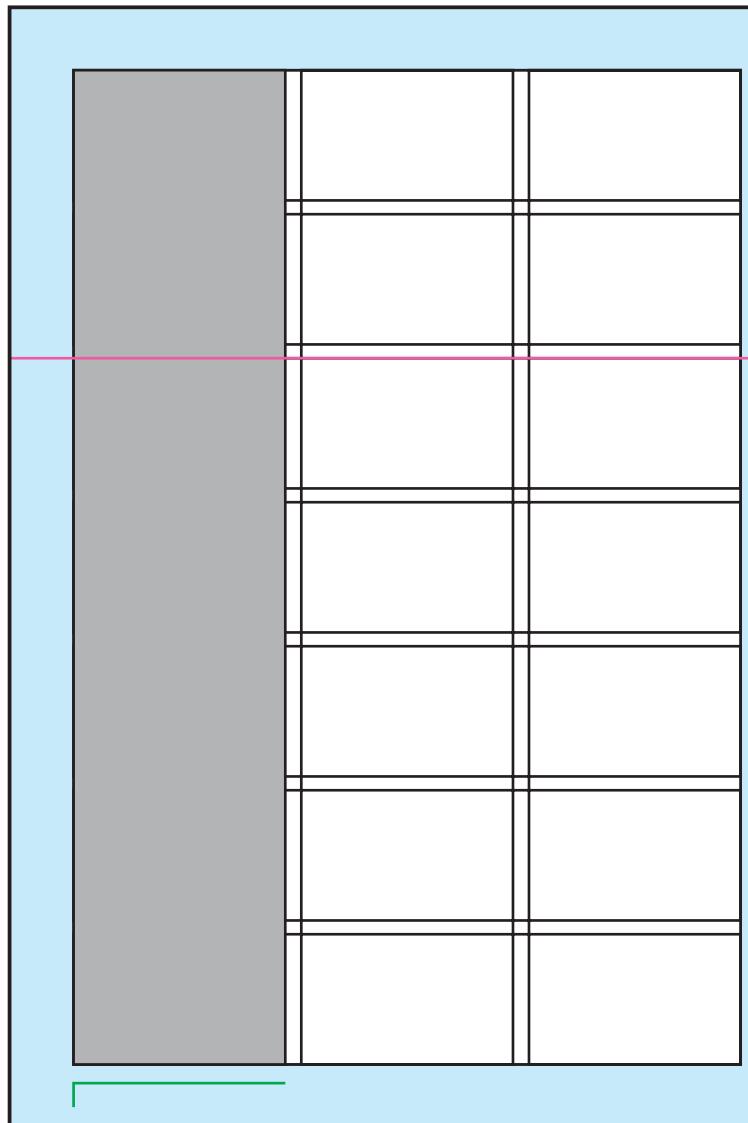
Margins are the areas of negative space between the edges of the page and the content on the page. They define the live area and allow the designer to focus the viewer's attention, create areas of rest for the eye, or separate subordinate information such as running heads or folios.

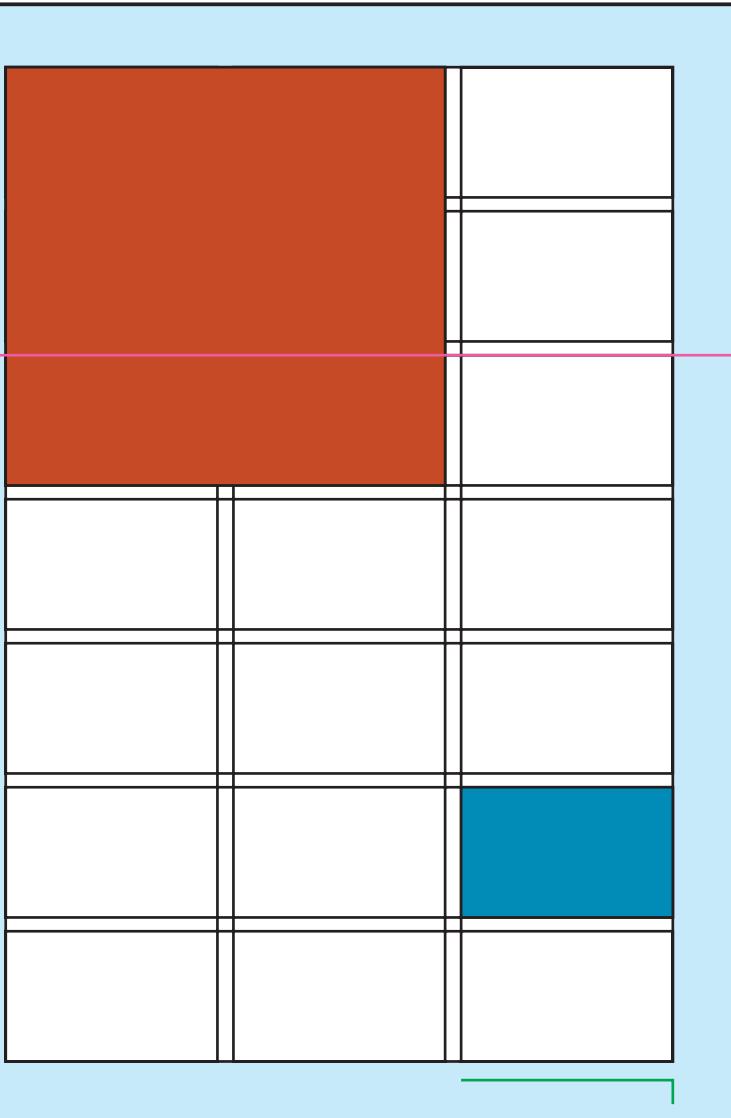
FLOWLINES

Flowlines are the standard alignments that help to guide the viewer across the page and create horizontal bands of information.

COLUMNS

Columns are the vertical containers that create divisions in the live area to hold content. Columns vary in width—even within one grid—in order to accommodate specific information.





■ MODULES

Modules are the individual units of space separated by standard intervals that, when repeated across the page, create a recurring series of columns and rows.

■ SPATIAL ZONES

Spatial zones are distinct areas formed by combining groups of modules, and can create regular, specific areas to contain any type of content in a consistent manner.

■ MARKERS

Markers specify areas for subordinate information or consistently appearing content such as folios, running heads, icons, or any other repeated content.

TURNING THE GRID INTO A FOCAL POINT

Typically, grids are the underlying structure only, serving to organize the content and facilitate communication while remaining mostly invisible to the viewer. In this brochure for Cleaf, however, Italian design heavyweight Oikos took an entirely different approach. The concept of space is at the heart of every grid-based project—but what happens when a bidimensional surface such as a sheet of paper acquires volume? This question was at the heart of an event titled “Thin Space” to which this brochure was a companion piece.

As this pattern developed and spread throughout the booklet, it became the primary organizational element. The triangular modules were removed from the foreground or merged together to create content areas unified by a visible and provocative method of dividing the space. The result is a contemporary layout incorporating large images, text, and the ever-present geometric pattern that really communicate the ideas and the aesthetic of the event.

“THE TRIANGULAR SHAPE WHICH STEMS FROM THE INSTALLATION HAS ALSO BEEN USED INSIDE THE BOOKLET AS A GRAPHIC-CONNECTING ELEMENT.”

—*Oikos Associati*

THIN
STRUCTURE / surface

SPACE



ABOVE: Images of CLEAF's surfaces paired with explanatory copy on the inside spreads do not entirely let this grid disappear. Printing it as a low-contrast background pattern on facing pages ties the individual spreads back to the cover and maintains the visibility of the organizing structure of the piece.

RIGHT: The pattern was carried through to all of the other event materials, including promotional bags, invitations, and more. In other areas—such as the interior of the invitations pictured above—the typography was locked together to make a texture that filled its space, reminiscent of the pattern on the cover and other materials.

FIRM Oikos Associati
CLIENT Cleaf

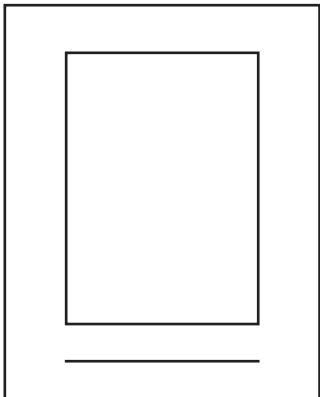




“WE MANAGED TO TURN A BIDIMENSIONAL MATERIAL LIKE PAPER INTO SOMETHING THREE-DIMENSIONAL, A TACTILE EXPERIENCE WHICH HAD THE SAME LOOK AND FEEL OF THE INSTALLATION. THIS IS WHY WE REPRODUCED THE SAME SORT OF TRIANGULAR SHAPES ON THE COVER THAT WERE CUT INTO THE PAPER—IN ORDER TO GAIN MOVEMENT, THREE DIMENSIONS, AND AN EVER-CHANGING EFFECT.”

—*Oikos Associati*

SINGLE-COLUMN/ MANUSCRIPT GRIDS



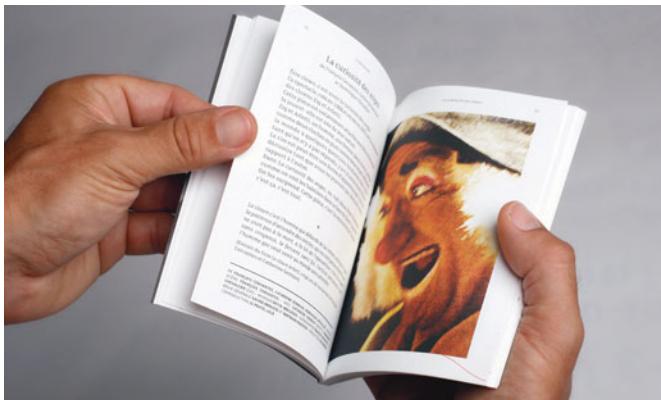
The simplest form of grid, the single column, creates a standard area with no divisions to contain content. This form of grid is most prevalent in applications of continuously running text such as books or essays, and allows the text to be the main feature on the page or spread. Because of the static nature of content laid out in this manner, extra care must be taken when constructing this type of grid. The position of subordinate pieces of information, including headers, footers, folios, and chapter heads, will be of great importance to add interest to what would otherwise be a passive, staid composition, page after page. Without great care, this type of layout can lack the visual appeal and stimulation to keep the reader's eyes from tiring and losing their place. By adjusting the size, proportions, and relationships between the type styles, interest can be added to the layout.

Another way to create visual stimulation is by adjusting the relationship of the text area to the page as well as its position on the page to guide the reader through the text. Wider margins generally create a feeling of stability, while narrow margins create tension. To help provide a sense of direction and movement for the reader, designers may use a mathematical ratio to create a harmonic balance between the live area and the page, or place the text block asymmetrically on the page. Even then, the boundaries of a text block are seldom absolute. The margins will be affected by hanging numbers or punctuation, indents or outdents, blank spaces between sections or lines of type.

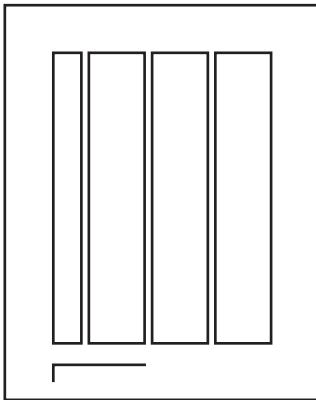


A combination of typographic treatments and large images keeps this manuscript grid-based layout fresh, page after page.

DESIGNER Johann Hierholzer
CLIENT Compagnie de
l'Entreprise



MULTICOLUMN GRIDS



OPPOSITE TOP: Here a multicolumn grid has been used to accommodate multiple tiers of content.

FIRM Curious
CLIENT Electrolux

When the content consists of a large range of types of material, a multicolumn grid can be a powerful tool to help organize and standardize the communication. Columns can be used independently for small blocks of content, used in sequence for sections of running text, or combined by crossing the gutter to make wider columns. A column grid is an extremely flexible structure; therefore, all possible configurations must be considered when creating it. For example, what might be an appropriate column width with a suitable text line length for a single column might not work in an application where the text crosses two columns. This type of grid may have columns of different widths and can be combined in a number of ways, so considering the substructure is crucial—the width of the internal gutters, and the position and frequency of flow lines to control how the columns are subdivided are two examples.

A hang line is one type of flow line that is particularly useful when setting up a multicolumn grid. This establishes the position of the cap line for the first line of text or image and helps to establish some points of regularity throughout the layout. When turning pages, the viewer already knows where to look first, thereby making processing the information quicker and easier.



CLEANING

RELAXING

CREATE. THEN RELAX.

When the meal's over, it's time for you to be spoiled. Snuggle up on the sofa. Catch the don't miss episode from your favourite TV show. Lose yourself in a chapter from your book. Treat yourself to some quality time knowing that all the dishes and everything else your creation required are in good hands.

Indulge yourself!
How many times have you put to bed your feet up or massaged your navel? There's too much to ignore. The Peacock™ dishware is built for the kitchen. No matter how many pots, pans, plates, bowls, glasses, mugs, cutlery, spoons and signs you just had to add to the Peacock™ dishware, it will always open. Beautifully. Not only is the Peacock™ extra large, but its unique design means each radio will accommodate bulky oddities such as and delicate items like oysters which can't be washed by hand.

The satellite spray arm that gets right into the corners, sprays water to keep everything as washed to the same high standard. In other words, the Peacock™ dishware is made for real life.

For more information on Peacock™ and our range of dishwashers, call us or visit us at www.electrolux.com

Your way to shine
Wet your hands... by these natural ingredients... Soak your hands in warm milk for five minutes. Milk contains proteins and hydrate your skin. To remove dead particles, to refresh dead particles, to deodorise, gently rub your hands with sea salt crystals and freshly cut lemon.

Model shown.
For more details on dishwashers go to page xx-xx or visit www.electrolux.com

28



A multicolumn grid lends a contemporary and technical feel to this brochure.

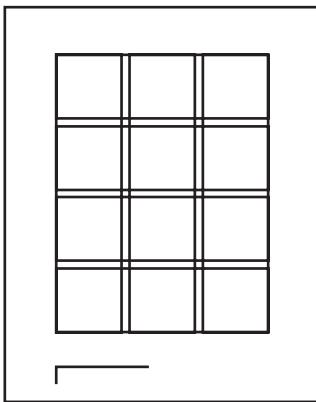
FIRM Oikos Associati
CLIENT Sidesign





BASIC STRUCTURES

MODULAR GRIDS



OPPOSITE AND NEXT PAGE:
This use of a modular grid allows the designer to accommodate multiple types of content while ensuring that the content still feels unified.

FIRM *DeDaLab*
DESIGNER *Martina Sangalli*
CLIENT *City of Sotto il Monte Giovanni XXIII*

Modular grids are essentially compound grids consisting of both columns and rows. This combination creates a series of small content areas called modules that may be combined both vertically and horizontally, allowing the designer to create a myriad of different size and shape spatial zones. These types of grids are useful for complex projects with many components of varying sizes and importance, such as newspapers. They are well suited for charts, tables, and forms, but can provide a feeling of order and mathematical rationality to even simple publications. Modular grids were a product of the International Typographic Style developed from Bauhaus ideals in Switzerland in the mid-twentieth century, and have a historical background in politics, rational objectivity, and reduction to essentials and are sometimes used to add historical, political, or philosophical meaning to a design.

la nostra città

03 settembre 2010

Foto: Ufficio Immagine Comunale



Periodico di informazione della Città di Sotto il Monte Giovanni XXIII



Se PLIS dev'essere, che sia:
PLIS DEL MONTE CANTO

Eugenio Bolognini

Il Parco denominato PLIS (Parco Locale di Interesse Sovra comunale) del Monte Canto e del Bedesco ha avuto, fin dall'inizio, una storia piuttosto tribolata.

Pur nato con belle intenzioni, queste sono sempre rimaste sulla carta.

Livio Mazzola, al tempo sindaco del Comune di Carvico e promotore di tale iniziativa, ha spesso affermato: «... come Sindaco, sul finire degli anni '90, mi sono chiesto come era possibile recuperare, salvaguardare, vivere in sintonia con una risorsa così preziosa come il bosco, che nel nostro territorio occupa un'ampia fascia di circa 1.200 ettari intorno al Monte Canto, sostanzialmente abbandonato ad un degrado naturale da circa 60 anni. Come quindi recuperare

e rivalutare un ambiente che pure, in un passato non molto lontano, aveva rappresentato una fonte di reddito e di calore per gli abitanti del posto. Da qui l'idea, insieme con i sindaci dei dieci Comuni del Comprensorio, di cui Calusco è il centro più grande, di dare vita ad un Parco, col supporto ed un finanziamento signifi-

ticativo. PLIS del Monte Canto e del Bedesco, ma gli unici interventi effettuati dalla sua costituzione si sono limitati alla realizzazione di una centrale termica a biomasse a Calusco d'Adda. Peraltra, tale centrale avrebbe dovuto funzionare almeno con la legna raccolta all'interno

L'Assessorato alle Politiche Sociali unitamente all'equipe che ha al suo interno diversi soggetti cittadini impegnati nell'attività di volontariato sul nostro territorio ha rilevato l'esigenza di intraprendere un percorso finalizzato ad analizzare la realtà giovanile di Sotto il Monte Giovanni XXIII per comprenderne le peculiarità e i bisogni.

SEGUE A PAGINA 2



- Alta Luna
- Il nuovo P.G.T.
- Forse non tutti sanno che...
- Progetto E...STATE
- Oktoberfest

futtivo da parte degli enti territoriali competenti, come la Provincia e la Regione».

Nessuno però ha ben chiaro o conosce l'ambito territoriale di questo cosiddetto "Comprensorio".

È ancora Mazzola ad affermare che «si tratta di un Parco in ambito collinare, il più grande della Regione Lombardia, che mira da un lato ad un recupero di attività agricole e forestali abbandonate o molto trascurate negli ultimi anni e dall'altra ad una riqualificazione dell'ambiente e dei prodotti locali al fine di contribuire ad una migliore visibilità».

Parole senz'altro condensabili ma che non sono state supportate dai fatti.

Si è costituito questo "fan-

del PLIS, ma così non è stato. La legna proviene da tutt'altra zona non certo dai boschi del Parco.

Certamente l'interesse dei comuni dall'aderire al progetto del PLIS era quello di realizzare o rendere praticabili alcune strade silvo-pastorali, così da permettere l'accesso ai fondi, condizione indispensabile per il taglio dei boschi e, conseguentemente, rendere più percorribile e accessibile la nostra collina.

Non so se c'è mai stato un mìo, di certo, da quando sono Sindaco di Sotto il Monte Giovanni XXIII, ma anche prima, i sentieri della collina sono così bel-

SEGUO A PAGINA 2

**Politiche Sociali
e Associazionismo**
Assessore e Vice Sindaco ROSSI Luca

PROGETTO 2010

I nostri giovani e l'adolescenza

L'Assessorato alle Politiche Sociali unitamente all'equipe che ha al suo interno diversi soggetti cittadini impegnati nell'attività di volontariato sul nostro territorio ha rilevato l'esigenza di intraprendere un percorso finalizzato ad analizzare la realtà giovanile di Sotto il Monte Giovanni XXIII per comprenderne le peculiarità e i bisogni.

SEGUE A PAGINA 2

**Urbanistica
Lavori Pubblici ed Edilizia Privata**
Assessore CHIAPPA Alan

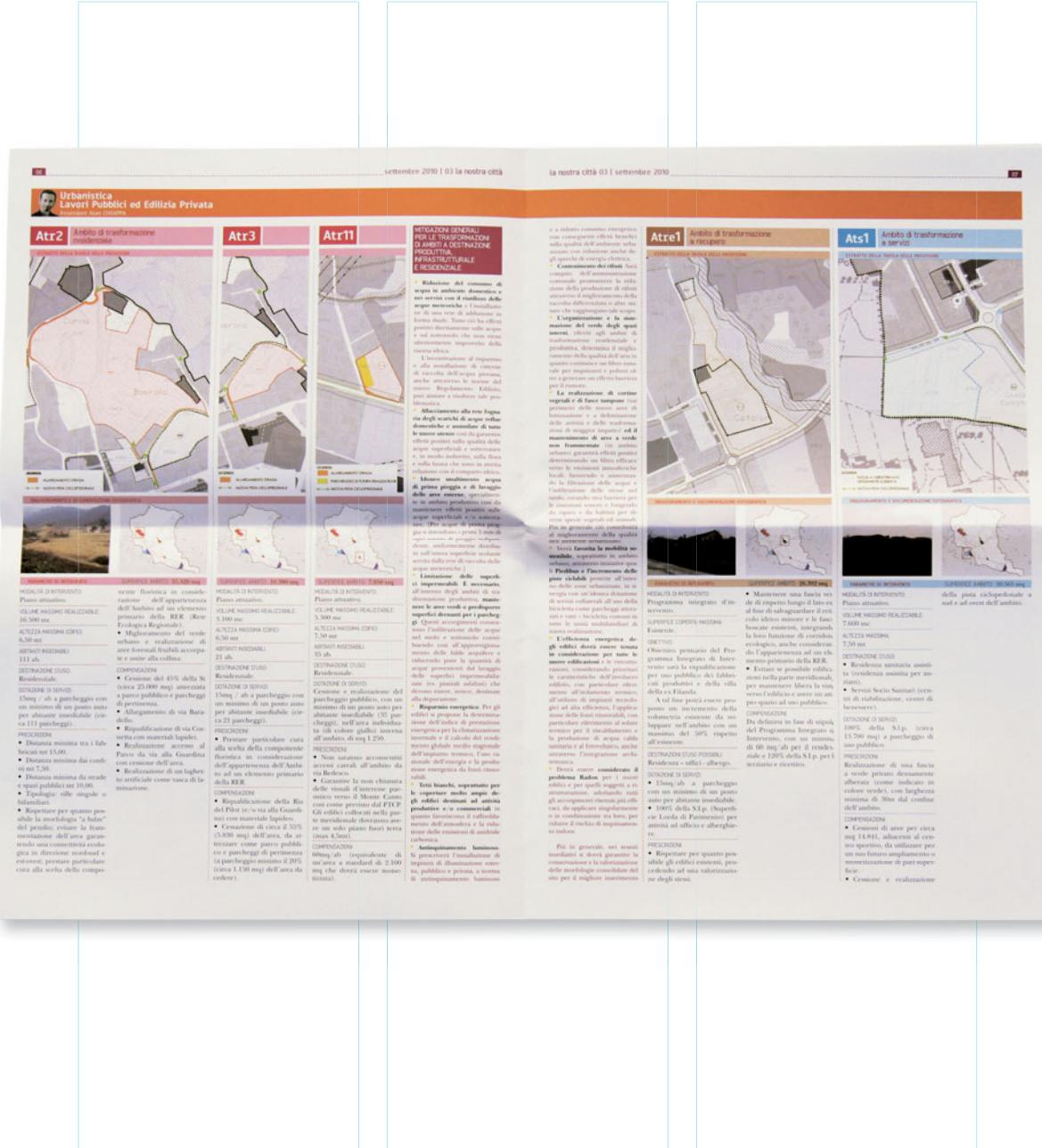


SEGUE A PAGINA 2

Vista aerea di Sotto il Monte Giovanni XXIII

29 luglio 2010

Al via il nuovo Piano di Governo del Territorio



Different newspapers utilize modular grids in slightly different ways to accommodate a wide range of content types in a way that makes the consumption of information quick and easy.

PUBLICATION *Boston Globe*
DATE October 14, 2011



THE BOSTON GLOBE • FRIDAY • OCTOBER 14, 2011

g THIS 72 -YEAR-OLD WRITER ...

ARTS + MOVIES

FOR PLAYWRIGHT ROSANNA YAMAGIWA ALFARO, IT'S ALL ADDING UP

SHE HAS SOME 40

... HAS LIVED QUIETLY IN HARVARD SQUARE FOR NEARLY 50 YEARS.

PLAYS TO HER NAME.

SHE WROTE A NEW DRAMA ABOUT 4 CAMBRIDGE FRIENDS ...

... WHO HAVE KNOWN ONE ANOTHER FOR 4 DECADES.

IT'S 1 BIG WORLD PREMIERE AT THE HUNTINGTON THEATRE COMPANY.

BY PATTI MARTIGAN PAGE 3

MOVIES COMIC STARS ARE BIRDS OF A FEATHER IN 'THE BIG YEAR' PAGE 30
MOVIES ★★★ 'WEEKEND' TELLS BEAUTIFUL STORY OF STRANGERS PAGE 31
MUSIC GAVIN ROSSDALE IS AMPED UP BY THE RETURN OF BUSH PAGE 22

BOOKS BOSTON FESTIVAL GROWS ALONG WITH A LARGER TREND PAGE 7

ARTS NOT THRILLED WITH HAPPINESS MONGERS — OR THEIR APPS PAGE 39

ALEX BEAM

THE WALL STREET JOURNAL

HOLLYWOOD'S FAVORITE VILLAIN: BUSINESS

Trader Draws Record Sentence

Troubles of West Take Toll On Emerging Economies

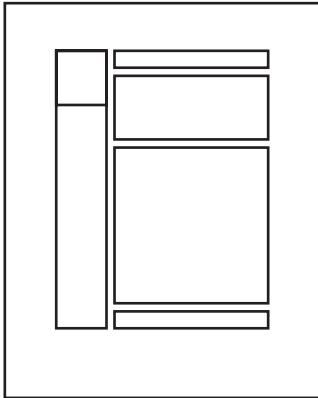
Solyndra Came Close To Landing Navy Deal

AT&T. Get it faster with 4G

PUBLICATION Wall Street Journal
DATE October 14, 2011

BASIC STRUCTURES

HIERARCHICAL GRIDS



These images illustrate how a hierarchical grid can be a useful way to organize websites into different content areas and subareas.

FIRM Gee + Chung Design
DESIGNERS Earl Gee,
Fani Chung
CLIENT Gee + Chung Design

When the specific needs of a project are not conducive to regular structuring or repeated intervals separating information areas, a hierarchical grid structure can be a good solution. These grids create specific alignments within the material as a method of developing a hierarchy of information. Because they rely on an intuitive placement based on specific content, an in-depth review of the materials and requirements at the outset of the project is crucial. Packaging, posters, and websites are some applications that are well suited to the use of hierarchical grids. This type of grid can provide a feeling of order and help navigate the viewer through the information to be presented in a more organic way than a modular grid would allow.

The following timeline represents the breadth and depth of our work in branding, print, packaging, environmental and interactive design for a wide range of clients over the past 20 years.

20 Year Historical Timeline

2001 2002 2003 2004 2005

info@geechungdesign.com
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GEE + CHUNG DESIGN

PORTFOLIO CASE STUDIES ABOUT US OUR CLIENTS RECOGNITION CONTACT US

About Us
What We Do
Contributors
20 Year
Historical Timeline

H **N** **A** **D** **I** **K** **L** **M** **O** **P** **R** **S** **T** **U** **V** **W**

20 Year Historical Timeline

The following timeline represents the breadth and depth of our work in branding, print, packaging, environmental and interactive design for a wide range of clients over the past 20 years.

See + Chung Design 38 Bryant Street San Francisco, CA T 415.545.1192 F 415.542.6566 info@geechungdesign.com Copyright © 2011 Gee + Chung Design.

Image 01 of 04 >



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Vinital Vineyards Logo

Virtual Vineyards


Chemical Boxes
Grimm's Display


SRTECE FTFSU
NORTON TFSUF
SECRET STUFF
ERSCET FUFTS
TERECES UFTSF
Bomber
Secret Stuff
Logo


1996  1997  1998  1999  2000 
Art Center College of Design
Alumni Circles Logo

Apparel Merchandise Bag

BMW Group

Star Wars
Chronicles Book

Star Wars
Chronicles Book

Star Wars
Chronicles Book

Star Wars
Chronicles Book

Star Wars
Chronicles Book

Star Wars
Chronicles Book

American's
Bravest Kids
Audio Toy
Display

Xerox Stationery

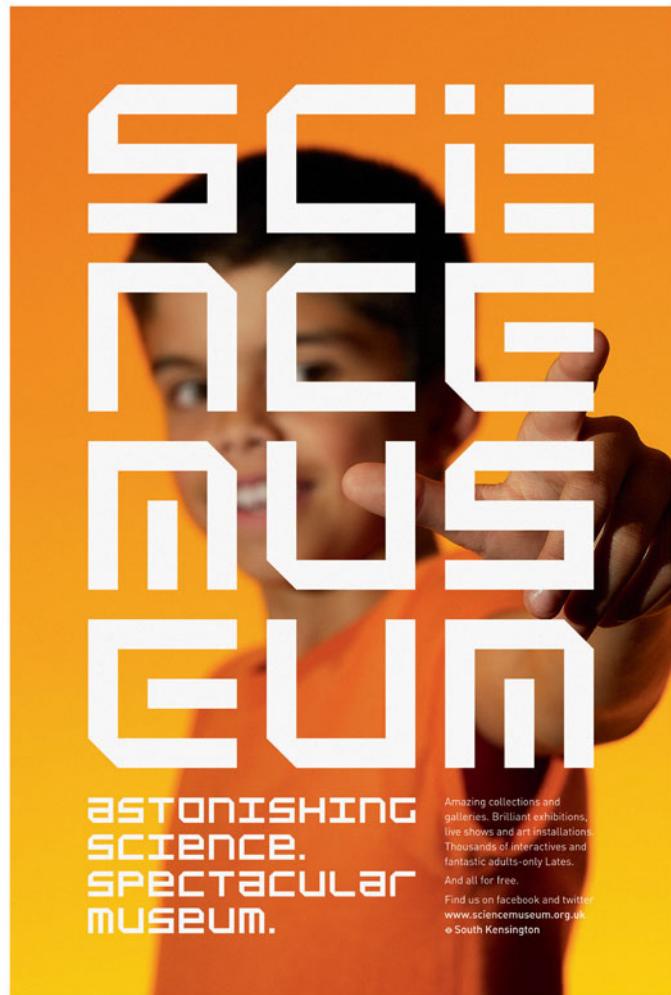
Hanover
Technologies
Logo

Applied
Materials
"Technology"
Seminar Invitations

20 Year Historical Timeline
The following timeline represents the breadth and depth of our work in branding, print, packaging, environmental and interactive design for a wide range of clients over the past 20 years.
Image 02 of 04 < >
Gee + Chung Design 38 Bryant Street, Suite 100, San Francisco, CA 94103 USA T 415.545.1155 F 415.545.6998 info@geechungdesign.com Copyright © 2011 Gee + Chung Design.

These posters are split into three main content areas that help communicate the information in the desired order from name and logo, to tagline, to details.

DESIGNER Johnson Banks
CLIENT Science Museum



The background features a close-up photograph of a person's hands, one reaching upwards and the other partially visible behind it, all set against a vibrant blue and purple gradient.

SCIENCE MUSEUM

ASTONISHING
SCIENCE.
SPECTACULAR
MUSEUM.

Amazing collections and
galleries. Brilliant exhibitions,
live shows and art installations.
Thousands of interactives and
fantastic adults-only Lates.

And all for free.

Find us on facebook and twitter
www.sciencemuseum.org.uk
• South Kensington

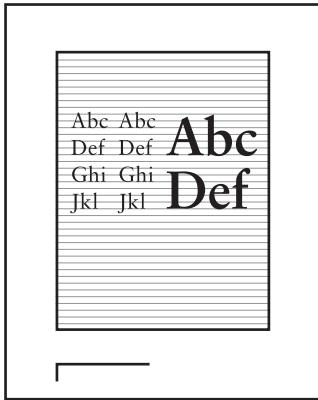
Packaging is another application where hierarchical grids work particularly well. These coffee bags utilize a series of content areas—each with subdivisions within them—to ensure the proper order of communication. The grid becomes apparent as the line grows, and content is located consistently across all bags so that a user of one variety will know where to look for comparable information on another variety of coffee from the same company.

FIRM Chen Design Associates
CLIENT Verve Coffee Roasters



BASIC STRUCTURES

BASELINE GRIDS



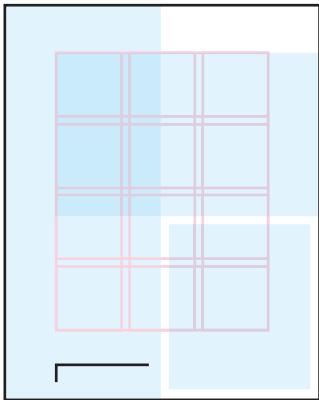
A type of substructure, a baseline grid aids in the consistent alignment of typographic elements by creating a series of rows, based on the size of type to be used. The name comes from how it is used—essentially providing guides for alignment of the baselines of all rows of type. Especially important for multicolumn applications, the baseline grid will ensure that one consistent point between all typefaces and sizes—the baseline—aligns across all the gutters.



As these examples show, a baseline grid can help to align the baselines of copy across columns and pages, creating an ordered, structured feeling for the text.

FIRM Gee + Chung Design
DESIGNERS Earl Gee,
Fani Chung
CLIENT Velocity Interative
Group

COMPOUND GRIDS



Compound grids are formed by integrating multiple grid systems into one organized, systematic armature. While keeping aspects of the system cohesive—such as margins, placement of flow lines, and subordinate elements, for example—compound grids help to keep the reader from becoming confused. Multiple structures can exist within one area to allow more variations in the layout. An example of this is a two-column grid superimposed over a three-column grid so that the page can be divided in either proportion. Similarly, a hierarchical grid could be used to accommodate issues posed by limited, specific parts of the layout. For example, an important element bleeds off the edge of the page, yet needs to remain proportionally equal to nonbleed materials. Another example is a baseline grid as a subordinate structure to ensure typographic regularity within the main grid used to build the spatial zones on the page.

ALUM FROM THE LAMAR DODD SCHOOL OF ART, 1970



**MESSAGE
FROM
THE
DIRECTOR**

While attending the recent conference of the College Art Association in Dallas, Texas, I had an opportunity to meet with University of Georgia alumni. One special individual was Ada Fernandez ('48), an active 83-year-old painter, who was excited to share her colorful stories about Lamar Dodd.

Ada, I later learned, was the person who proposed the University of Georgia's art program into the college level. She was a dedicated teacher and an alumna who pushed that Lamar Dodd was as generous and supportive of students as he was. Ada has remained a vibrant member of our UGA family. Ada Fernandez still could recite the longest of assignments required each week by this disciplined teacher and prolific artist. While aged and failing, Ada still has the energy and enthusiasm to continue chattering endlessly about assignments and regaling shoulders every she had a cane and white hair. She is a true inspiration. Ada and her husband, Robert, are participating in our "Take a Seat" fund-raising campaign to support one new chair. We are privileged to have these names on chairs in the auditorium.

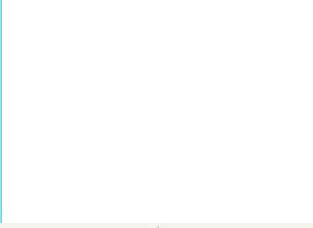
Much has been said about the progress of the new art building since construction began in earnest last summer. The project has brought dramatic changes. In a few weeks, the Brasfield & Gorrie construction company and university officials will move into the building by glass, concrete and steel, and ten undergraduate art and graduate programs in the Lamar Dodd School of Art will begin classes of our major academic disciplines. The highly anticipated opening begins in Fall with formal and specialized openings in May. The first classes are scheduled this summer. The official ribbon-cutting will take place in August. The official opening ceremony for the building will be held Sept. 4. This celebratory event also heralds the opening of the fine arts

Georgia Spivey

AN 83-YEAR-OLD ALUMNA, ADA FERNANDEZ, SHARES HER COLORFUL STORIES ABOUT LAMAR DODD.

<p>Lamar Dodd School of Art University of Georgia Athens, Georgia phone: 404-542-4717 e-mail: lamar.dodd@uga.edu</p>	<p>Michael F. Adams President University of Georgia Athens, Georgia phone: 404-542-4717 e-mail: adams@uga.edu</p>
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STUDIES ABROAD IN THE LAMAR DODD SCHOOL OF ART:
DRAWING SKETCH



**STUDIES ABROAD IN THE LAMAR DODD SCHOOL OF ART:
The Art and Culture of Cuba**

Each year Normas invites other School of Art students to study abroad in Cuba. This year we sent six students to participate.

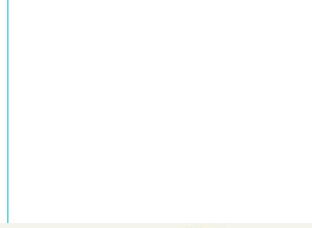
Judith McMillin, a three-year veteran of the program, is leading the drawing discipline, as well as her community service projects. "We are very lucky to be able to visit Cuba at a time when only a few U.S. studios offer this kind of program," says Judith. "It is able to balance our official itinerary with the more personal gatherings and visits to local studios and galleries, making it a life-changing experience for all of us."

The idea of taking students to Cuba was drawn by the director of the program, Joseph Normas, when he arrived in Cuba in 2000 to teach at the drawing and painting area.

**THERE ARE ALSO
SO MANY HOPES
THAT I CARRY
WITH ME NOW
BECAUSE OF MY
TIME IN CUBA.**

Photo credit: Normas, 2003 Cuban itinerary

STUDIES ABROAD IN THE LAMAR DODD SCHOOL OF ART:
DRAWING SKETCH



Compounds grids can add interest by creating one grid for images and a different set of alignments for text.

FIRM Type-A Creative
DESIGNER Julie Spivey
CLIENT UGA Lamar Dodd
School of Art

MULTICOLUMN FLEXIBILITY

UPPERCASE is a magazine for the creative and curious that covers design, illustration, typography, and craft. The content, which is mostly reader-submitted, is as eclectic and diverse in look, feel, and execution as the topics the magazine covers. To be flexible enough to accommodate this diversity, and to be rigid enough to make this diverse content feel unified, Janine Vangool—designer, publisher, and editor—employs a highly divided multicolumn grid combined with some general rules about the number of columns that are combined to create the various text areas.

“THE FLEXIBILITY OF TWELVE COLUMNS ALLOWS FOR WIDER COLUMNS FOR LONGER TEXT, OR SMALL AND NARROW COLUMNS FOR SHORT, BITE-SIZED BITS OF TEXT OR CONTENT.”

—*Janine Vangool, UPPERCASE*



This image displays a multi-page spread from 'UPPERCASE' magazine. The left page features a large, stylized number '4' constructed from a stack of books, with the text 'Read more about Paul on page 26.' and 'PHOTO BY PAUL OCTAVIUS'. The right page is a grid-based layout with several columns and sections, including:

- CONTENTS**
- WELCOME**
 - Editorial
 - Cover Artist
 - Magazine Subscriptions
- SNIPPETS**
 - Season
 - Places for Writers
 - Print
 - Craft
 - Audiodvisual
 - Rare Recordings
 - Unsung Hero
 - Colour Coding
 - Performance
 - Watch & Learn
 - Talent
- ART & DESIGN**
 - Snapshot
 - Portfolio
 - Subscriber Profiles
 - Alphabet
 - Sketchbook
 - Inspiration
 - Sweets
 - Collections
 - Craft
- STYLE**
 - Accessories
 - Discover
 - Wardrobe
 - Patent
- CRAFT**
 - Snitch
 - Vintage
 - Froggy & Fancy
- MISC.**
 - Post Service
 - Play
 - Source

ABOVE AND NEXT PAGE: A grid system with fine divisions offers great flexibility to accommodate many diverse sizes and shapes of content. Those modules can also be easily combined to form larger columns when the content does not demand quite so many divisions.

FIRM UPPERCASE
Publishing, Inc.
DESIGNER Janine Vangool

by Glen Dresser

AN ABECEDARY OF PIGMENTS

**AZURITE**

A blue pigment, naturally created when copper ore is weathered. Over time, azurite may turn greenish in tint, reflecting a natural process where azurite morphs into malachite.

b

BONE CHAR

A black pigment made from charring animal bones. Originally, ivory char was used. It is used in printing and calligraphy.

**CARMINE**

A red pigment made from the scales of the cochineal, a small insect. While it has been used as a paint, it is often used today in both cosmetics and as a food colouring.



DULSE
A leafy seaweed that has been used as a brown dye in Scotland.

**Egyptian Blue**

Egyptians made this synthetic blue pigment from copper, natron, and lime-rich sand. It is generally thought to be the earliest synthetic pigment.

**FILIPENDULA ULMARIA**

Meadowsweet, an herb that grows throughout Europe. A black dye can be created from it.

G

GAMBOGE

A mustard yellow pigment made from certain south asian evergreen trees. The pigment comes from the resin of the trees.



h

HENNA

A plant dye most famously used for dying skin and hair, but also used for leather and wool. Henna is cultivated from Morocco to Pakistan, and is an important dye throughout the region.

**KERMES**

A natural red dye made from undried eggs of an insect of the same name. In the middle-ages, it became a much-sought-after dye for silk. It was largely replaced by carmine.

**JUGLONE**

A brown dye based found in the roots of the walnut tree. It is commonly used for dyeing wool, but it is also used as an ingredient in hair dyes and food colouring.

**MADDER LAKE**

A pigment made from the roots of the common madder, with a history of use spanning more than three millennia.

m

**LAPIS LAZULI**

This rare, semi-precious stone that was ground down to create an ultramarine blue for tempera painting.

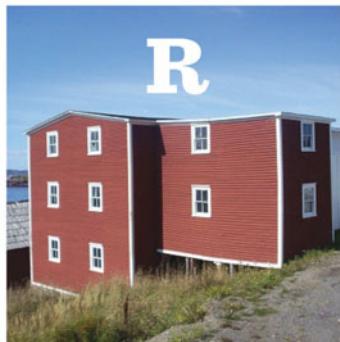
N

NAPLES YELLOW

An early synthetic pigment, associated with Naples. It uses, as its base, lead antimonate, which itself was used in bricks and ceramics dating back to ancient Babylon.

ORCEIN AND ORCHIL

Two families of dyes made from related species of lichen. Orcein dye is reddish-brown, Orchil is purple. Orchil was prized as an inexpensive alternative to Tyrian purple.



RED OCHRE

A naturally occurring clay pigment, used in cave art. More recently, it was favoured in Newfoundland where a cod-oil or seal-oil based red ochre paint was often used for out-buildings.

P

PHTHALO BLUE

A synthetic pigment dating from the 1930s. It is one of the most frequently-used pigments today, not only in paints and inks but in industrial manufacturing processes, particularly plastics.



QUINACRIDONE

A family of synthetic pigments with excellent durability and weatherfastness properties, often used in automobile paints. The quinacridone family of pigments range from yellowish red to violet.



SIENNA

A clay-based pigment, originally mined in Siena, Italy. In its raw form, sienna is a muddy brown, but the more popular burnt sienna brings out the red tones in the clay.



TYRIAN PURPLE

A highly prized purple pigment made from the crushed shell of the murex snail. The Phoenician Empire, once a major force in the Mediterranean, had an economy based largely on the manufacture and export of Tyrian purple.



u

UMBER

A clay-based pigment mined in Umbria. Like sienna, it has a raw and a burnt form.

V

VERMILION

A pigment that was highly prized and used for illuminated manuscripts. It is naturally occurring, but rare. A Chinese process of synthesizing it from mercury and sulphur made it more commonly available from the 8th century onward.



w

WOAD

Although the desert-growing woad flowers are yellow, it is the indigo in the plant's leaves that makes it valuable. Woad is not the only plant capable of producing indigo, but it was valuable as the only indigo source that grew in temperate climates.

x

YELLOW OCHRE

One of a family of ochre pigments. It was particularly popular in Renaissance France and in French colonies.

y



It's also the pigment that makes egg yolks yellow.

Z



ZINC OXIDE

A white pigment that was particularly useful in tinting other colours. In the late 1800s, it was often used as a ground in oil paintings, until it was realized that this application lead to significant cracking over the long-term.

These two spreads illustrate the extreme flexibility of a multicolumn grid. Columns can be combined to whatever extent is possible to simplify a layout when that is what is called for, or they can be left finely divided to accommodate large amounts of different types of content.

FIRM UPPERCASE
Publishing, Inc.
DESIGNER Janine Vangool

Because of the deep familiarity with the content and audience, and the flexibility of the multicolumn grid, Vangool is able to exercise a great deal of control over how the content is presented. Sometimes, because of the type of content, she feels it is better to present content texturally across a spread, utilizing the modules to create a patchwork of information. The grid allows areas of content and bits of information to interlock with one another, filling the space with image and text and thereby becoming more than a linear narrative. Other times, she merges columns to consolidate information areas as well as to create distinct content areas and present information in a more linear manner.

“I AM CERTAIN THAT THE MAGAZINE WILL UNDERGO A REDESIGN TO KEEP THINGS FRESH, BUT ITS TWELVE-COLUMN GRID HAS PROVEN SO USEFUL THAT IT WILL LIKELY REMAIN A FOUNDATION.”

—Janine Vangool, UPPERCASE

A *ABCs of creative things*

an abecedary of writing

a = a *calligraphy*
The size is a depicted calligraphic profile which often features decorative flourishes. The letters are formed.

B *ballpoint*
A ballpoint pen is an inverse chamber pen with a different mechanism. The ink is deposited from the nib onto the paper. It is used in pens, where the ink is contained in a small reservoir and is released as it is compressed.

C *cursive*
Cursive is any style of handwriting that is fluid and continuous. Latin and cursive writing are the most common forms of cursive handwriting. In Latin cursive, the letters are connected by loops or dashes. Latin cursive, meaning "flowing".

D *dip pen*
The dip pen is a pen consisting of a small ink reservoir at the top of the pen. Other materials can be used for the ink reservoir, such as leather, wood, or metal. Therefore the user has to recharge the ink from an ink bottle.

E *eraser*
An eraser is an article of stationery that is used to remove pencil marks from paper. It has a battery consistency and can often write or print, although it is not a true ink eraser. Many pencils are equipped with an eraser at one end. Erasers are made of various materials, such as rubber, vinyl, or plastic. Some are made entirely of glass. Dip pens have no ink reservoir, therefore the user has to recharge the ink from an ink bottle.

F *fountain pen*
A fountain pen is a pen that, unlike the predecessor the dip pen, consists of an internal reservoir of water-based liquid ink. From this reservoir, the ink is drawn through a feed to the nib and then applied to the paper. Ink is absorbed by the paper and set in place. As a result, the typical fountain pen requires little or no pressure to write.

G *graphite*
Graphite is a mineral that is often used in pencils. It is used in pens, where the ink is contained in a small reservoir and is released as it is compressed.

H *handwriting*
Handwriting is a personal form of writing. It is the act of writing with the hand and a pen. Handwriting is a form of handwriting and is also called cursive script.

I *ink*
Ink is the colorant in a British English, or in some countries, called Chinese ink. It may have been first used in India, where it was used to write on cloth. It was later used in China, where it was used more commonly for drawing, especially when writing poems and poems. India tends to use ink in its traditional form, while China uses ink in its modern form. India's ink is known as Indian ink, while China's ink is known as Chinese ink.

J *the J-form*
The J-form is one of the basic forms of cursive handwriting. It is also called the "J-form" because it is always written in the same direction. It is formed and printed, and is often used in cursive handwriting.

K *kurrent*
A kurrent is a kind of German handwriting that is very similar to the J-form. It is a cursive handwriting that is formed and printed, and is often used in cursive handwriting.

L *lettering*
Lettering is the art of making letters look good. It is often used in book titles, logos, and other designs.

M *marker*
A marker is a pen that is used to make marks. It is a pen that is used to make marks and is usually a type of pen that is used to make marks.

N *pen nib*
A pen nib is the tip of a soft, thin pen or fountain pen which comes into contact with the paper to produce ink. They vary in their purpose, angle, form, as well as the materials they are made from.

O *oblique penholder*
Oblique penholders are designed so that the pen is held at an angle. This allows for better handwriting and easier writing. Oblique penholders are often used in cursive and print work.

P *pens*
Pens are the invention of ballpoint pens. The ballpoint pen is a pen that has a small ball on the end of the pen that is used to write. Pens are often used in cursive and print work.

Q *quill*
A quill pen is a writing implement made from the feathers of a swan, geese, or other birds.

R *rollerball*
A rollerball is a pen that is used to make marks. It is a pen that is used to make marks and is usually a type of pen that is used to make marks.

S *spencerian script*
Spencerian script is a script that is based on the style of the American artist, Spencerian script. It is a script that is used to make marks. It is a script that is used to make marks and is usually a type of pen that is used to make marks.

T *tip*
The tip of a pen is the part of a soft, thin pen or fountain pen which comes into contact with the paper to produce ink. They vary in their purpose, angle, form, as well as the materials they are made from.

U *universal pencase*
Universal pencases are designed to hold all types of pens. They are often used in cursive and print work.

V *vellum*
Vellum is a material that is prepared for writing or printing.

W *wavy*
Wavy is a cursive script that is used to make marks. It is a script that is used to make marks and is usually a type of pen that is used to make marks.

X *xerographic*
Xerographic is a script that is used to make marks. It is a script that is used to make marks and is usually a type of pen that is used to make marks.

Y *yester*
Yester is a script that is used to make marks. It is a script that is used to make marks and is usually a type of pen that is used to make marks.

Z *zannerian*
Zannerian is a script that is used to make marks. It is a script that is used to make marks and is usually a type of pen that is used to make marks.

42 UPPERCASE

CRAFT

THE ART OF THE HANDMADE AND THE BEAUTY OF PROCESS

pet project

SIAN KEEGAN INTERVIEWED BY KATHY VALINO

When Sian Keegan started hand-crafting stuffed animals in her Brooklyn apartment, she had no idea it would someday turn into a thriving business. Today she works through an ever-growing list of commissions to craft three-dimensional portraits of people's pets. Using recycled materials and masterful stitching, Sian recreates each animal's personality and unique features in a most charming way.

Where did your creative, crafty journey begin? What have been the highlights of your career thus far? What's next on the horizon?

My first big craft project was creating a small menagerie in the November 2010 issue of *Martha Stewart Living* that I created for my dog, Merrin. She was always a big part of my life, I had to do something with her. The response from those who saw it was great; that for the first time I could make a living doing what I love. That was a huge moment. It still moves my mind to think about it!

Four handcrafted pet portraits in my very design. What made you decide to start making little doghouse-sized stuffed animals, inspired by my dog, Merrin? I had signed up for the Martha Stewart Living craft fair in New York City, and I had a booth at FIT. At the time I didn't have a clear idea of what I wanted to make for my table. After talking with a few people, I got the idea to design portraits, the thought of choosing a unique animal or personmaking was not very appealing to me.

People seemed to like the whimsical dogs, so I started making other breeds and a took off running. The first dog I made was a small doghouse pet portrait from my shop's website. Canine Creations. I had a black and tan dog at the time (and her dog), and I asked for a better first subject than Merrin.

More and more people started challenging me every way to push the new models. Recently I received a commission for a doghouse pet portrait with shihtzu. The owner wanted to include his late dad's spots on the portrait, so I had to make a shihtzu doghouse pet portrait. I had to learn how to train the doghouse to fit the shihtzu's body. I did a one-eyed bichon-coated pup and two weenies. The client was very happy.

What is your process to create a 3D pet portrait? Do you request more than one photo of the animal? Do you take your own photos or should not a professional do your shots?

I ask the pet owners to send a photo of their pet. I then take a photo of the dog house itself, a good close-up photo of their face and photo of any spots or distinguishing characteristics. I then use the photo of the dog house to ground the dog's personality and quirks. I then use the photo of the dog to ground their personality. I then photograph my dog house to have the love and warmth coming through everything I do.

I start by making a sewing pattern for each dog house looking at the photos for references. The has part is adding the little details (like the ears, tail, paws, and the dog's legs) after the dog house is sewn together. I then add the dog's face and accessories.

You use recycled and reclaimed materials for your projects. What are your favorite materials for these materials?

My grandmother has given me a lot of old vintage quilting fabrics as well as old linens and old lace. I have a lot of old lace that I have had to cut up at first, but I'm happy to give them a second life. I have a lot of old lace that I hold on to the craftful animal's a long time.

Aside from that, I get a lot of fabric scraps fabrics from my mom and my grandmother in the family. They have given me a lot of old linens around my hometown, and pick up old linens and fabrics from estate sales. I have a lot of old lace that I do in NYC. My favorite shop is Brooklyn, Butter Business, just outside of Williamsburg. They have a lot of old lace and fabrics donated by home furnishings companies, which were often the perfect weight and texture for my projects. They are very affordable by the pound, and I still use quite a bit of it in my collections.

For now, Sian's keeping busy with all the demand for her pet portraits, but she would love to write a craft book about making stuffed animal art.

www.siankeegan.com

B E H I N D T H E G R I D

AN OVERVIEW

The addition of a controlling grid system can order and systematize the page layout process by providing consistency and regularity, even when organically constructed. Some designers also involve mathematics to different extents in the process of developing grids to add a further level of organization and rationalization to the design process.



TYPE & COLUMN WIDTHS

When setting up the grid system for a project, you should consider the amount, type, and importance of the materials to be communicated. These will go a long way toward determining the basic structure of your grid. However, when it's time to start setting up columns and flow lines, this information is still not enough. The typeface, size, and style will all play a role in determining the width of any area that is intended to contain text. A measure of sixty-six characters is widely considered ideal for legibility when looking at a single column of serif text, while anything from forty-five to seventy-five is acceptable. If multiple columns are going to be used to flow text, line measures of forty to fifty characters should be employed.

Although columns set wider than seventy-five characters for the given typeface can be comfortable to read in some applications—and can even convey a feeling that a piece should be read more slowly or carefully—more than ninety or so characters will likely be too long for continuous reading, causing the reader difficulty in finding the beginning and end of lines. In the other extreme, an unsightly and distracting rag will mar a column that keeps line measures too short for the typeface. Large holes, excessive hyphenation, and short line measures creating a strong vertical motion, will cause the reader to rush through the text, hindering retention.

OPPOSITE: Longer line lengths—even averaging 100+ characters per line—can at times work as illustrated at left when the characters are nicely set, have some positive leading and are meant to be read either discontinuously or in small increments.

FIRM Oikos Associati
CLIENT SIO2

HOW MAGAZINE

DESIGNING FOR DESIGNERS



PUBLICATION *HOW*
DATE *December, 2010*
ART DIRECTION *Bridgid
McCarren*

NEXT PAGE:
PUBLICATION *HOW*
DATE *July, 2011*
ART DIRECTION *Bridgid
McCarren*

HOW magazine is one of a handful of graphic design trade magazines still in print. Above all the normal challenges of designing a reader-friendly magazine is that the audience comprises designers—a persnickety crowd that will complain to the editor if there's a bad rag or the leading is too tight. A good grid system is paramount for this crowd to keep cohesion between articles, while displaying great graphic design projects.

"It is of utmost importance in publication design to make the content as easy to absorb as possible, while still remaining interesting," explains Bridgid McCarren, *HOW* magazine's senior art director. "While we like to take creative risks and push the boundaries of our designs, the grid allows the magazine's overall design to hold together as a whole piece of work instead of merely a collection of disjointed articles and images."

DESIGN FOR THE GREATER DESIGN GREATER

BY DAVID C. BAKER

If you run a design firm or manage a creative group, you can make a difference for your team, your community and your world. Get inspired by 5 designers' efforts to do good by doing well.

Designers have a unique penchant for doing good. In working with design firms around the world, I've seen it time and again. And I'm grateful for their efforts to reduce the cumulative impact that these principals and their employees have.

That passion takes different forms. Some firms make it their primary contribution to society. Others give back through volunteer work and donations from employees. Others work for significant causes directly, offering their expertise to solve marketing and communication problems for others who are doing good. Yet others do good by doing well, making the money and time that makes it possible to do good apart from the business.

These three approaches sum up the different options design firms have for affecting the world. They're not mutually exclusive. Sometimes there's a mix of the three, but generally firms pursue one of these paths. That balance would be the best of all worlds: a firm where people have to work, succeed and grow, yet also have the time and energy to provide a short burst of time and energy to pursue projects for the greater good outside the business.

Not only are designers generous with their assistance; they're also innovative in how they impact their world. I interviewed five principals whose creative firms help others do good. I asked them for advice for others, asking them to explain how they think and work. I've collaborated with them, and I've seen the effects of their commitment. Here are their stories.

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"Your company should be a place where honesty is absolutely both valued and expected." HANNAH PARAMORE

DOING GOOD: YOUR FIRM'S CULTURE

At the end of the intersection-design marketing agency Household in Nashville, TN, Hannah Paramore is committed to an open, impactful culture. "I think the most important thing is that our culture is one where the idea is that it creates deep buy-in into making good decisions for both the clients and the company," she says. "It's not just about what we can do, but what we can't do, what they can do in positively and negatively that. They know what it costs to run this business, and they know what it costs to do that. We call that or 'We can respect that client base.' We do all of that."

The openness encourages dialog that lays it all atop. It reminds us it's not a matter of what we can do, but what we can't do based on how we feel at that particular moment. Rather, our actions are based on real information."

Paramore's employees are like family. They feel like

part of the intersection of the company, and they like feel like they're learning and growing. Employees who've joined the firm since its inception in 2008 have stayed with the company because they see how well known what the budgets on individual projects were; much less seen the complete financials.

But it's not just about data; it's about the sense of ownership that comes from knowing these numbers. "There's something else besides just operating a business that has to happen, which is that it's responsibility and accountability," Paramore says.

She believes that her employees are highly empowered to make decisions. If they see a better way to do something, if they have an idea, I'll back them even if they fail. If they're honest, however, sharing information and acting transparently will lead to success.

"In doing so, we're able to move around inside their realm of operation, or directly influence projects and clients in a big manner," Paramore says.

Paramore is committed to changing employees' lives by helping them understand business better. "I think it's my responsibility to help my employees and nation improve in every way possible," she says.

And businesses are more limited in the benefits we can offer our employees, but we can challenge them

to live life to the fullest and prepare them for a better life,

living free in love and die by the rule of ethics

project touches them the accountability they really need, within a culture that supports and encouraging, but also that expects them to perform.

When I asked Paramore to describe her ideal work environment, she said, "It's quick and heartfelt.

"Your company should be a place where

employees can come up,

but where you learn from

them and move on. The culture is

open and honest,

but instead people are

there enough to let just about anything. You should be able to be yourself, and you should be rewarded. You should reward. You should focus. And then you should go home."

That's been Paramore's goal for 12 years.

Her mission is to Twenty years from now, if I try to

ask one of our current clients about their firm

and work, chances are they would be able to dredge

up some great stories.

The last part is to ask to

ask one of your current employees about their firm in 20

years, they'll remember you for sure. Hopefully all be

the same.

If you want to change the world—a lasting

and personal way—through your management prac-

tices.

Then you

should go home."

DOING GOOD: YOUR WORK

The folks at Brio Creative in Vancouver, British Columbia, are a group of interdisciplinary organizations from around the world working for sustainability and social change. Brio's work helps move movements forward. From Greenpeace to the World Bank to the UN, Brio Zero educating a new generation on the threat of nuclear weapons, or Point Carbon to the World Bank to the UN, Brio is a sustainable service across America.

Founders Tom Walker and Nicholas Dawson met while working at the Canadian government.

The two collaborated with Canadian writers and activists Alisa Bowman and EE MacKenzie on their 100-Mile Diet book, which was followed by a 100-Mile Diet campaign (an effort to eat locally produced foods).

The success of that movement (100-Mile Diet grew into an online community and educational book) got their brains firing

about the other things they could do, so they quit their

jobs and started Brio.

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WORKSPACE

THE HEAVYWEIGHTS

This knockout Indy-based agency emphasizes de-cluttering of the mind and workspace.

If walking through the halls of The Heavyweights office feels dizzying, it's not your blood sugar plummeling. The walls twist and lean, having no right angles.

The office is a mix of industrial and organic. This Indianapolis-based design agency's space. When The Heavyweights moved to their current location, part of a warehouse that had been converted into office space, they joined a creative hub. Artists, sculptors, designers, architects, filmmakers and musicians all share the space. The office spans over 400,000 square feet warehouse. Creative energy is emitted from all directions surrounding The Heavyweights. John Lippard, founder, from the start, has been passing a sculper in the hallway with a fail to the mouth, feng shui at its creation.

And if that's not for this 30-person design firm, you'll have to travel far and fast. Every few months, the staffers switch offices—off to a musical chairs type of game, but to great team members strategic advantage. "It's a great way to keep the working life of a designer and vice versa," Lippard notes that on each of these moving days, the pile-up that can occur in a traditional office is avoided.

De-cluttering is not only good for aesthetics, but also for the mind. "You change the place where you live or work, and that changes your mood. Your mood—mentally is free to do other things," Lippard says.

All these things, the prompted collaboration and proximity to other creative professionals, and the lack of four weeks of vacation, contribute to increased productivity, in Lippard's opinion. "It's human nature to be around other creative things. Those things get you going. These are ways to create space around you and in your head," he says.

Jessica Kahn is HOW's associate and online editor. jessica.kahn@futuremedia.com

THE HEAVYWEIGHTS | INDIANAPOLIS, IN | WWW.THEHEAVYWEIGHTS.COM

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1. **THE HEAVYWEIGHTS**
Particularly the entire office is designed to encourage collaboration and innovation, but the bedrooms and showers, for CEO John Lippard, serve as quiet spaces for staffers. People can have a place to scream or their

2. **OFFICE, INDIA**
John Lippard's office is a living and other things. Through this space, the CEO can see his entire office and the rest of the expertise. The office is a mix of industrial and organic.

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CREATE TOMORROW

Designing a publication specifically for the graphic design industry sets the bar high on creativity. HOW magazine's cover layout never disappoints. The cover grid allows several areas for the creative team to play artistically. While the publication name, website, issue date, and topic remain constant in their positions, the area behind the masthead and the large space below it are up for creative grabs—and boy, do the designers deliver with delightful, unique, and unexpected visual interpretations for each issue.

As Khoi Vinh states in the book *Ordering Disorder: Grid Principles for Web Design*, “Grids add order, continuity, and harmony to the presentation of information.” HOW’s grid creates the structure in which a formula was developed to present various types of information in perfect harmony with one another.



Once a reader familiarizes himself with a publication, he will know where to find the information he's looking for. For example, a reader might look for an image caption in the outside columns of the page or rely on information boxes to be treated in the same format graphically from page to page. Once that expectation is in place, the designer can either choose to continue to meet those expectations by positioning captions and information in the same manner, or surprise readers by treating these elements in a non-uniform way. Without the structure and formula of an already established grid system, you eliminate the opportunity to break out of the norm to delight your reader.

TYPE & VERTICAL INCREMENTS

While ideal line measure plays a role in determining the width of the columns and the size of the type, the amount of leading will influence the size of the vertical divisions, either by flow lines or by modules. The height of modules within a grid should be divisible by the increments by which the baseline grid is composed. If not, gutters between rows will look sloppy and inconsistent. If the size of type being used is 10pt with 13pt leading, and the height of the module in points is not divisible by 13, there will always be extra space at the bottom of the modules that will affect the way horizontal gutters are seen. Typically, more than one size of type will be used in a layout; therefore, all of the sizes should be related in a fixed way so that the ability to begin and end text areas at fixed points is not impacted by the use of headlines and subheads or captions within the column. These relationships can be based on modular scales set up for the project, musical harmonic relationships, or concepts such as the golden section (discussed shortly).

BEHIND THE GRID

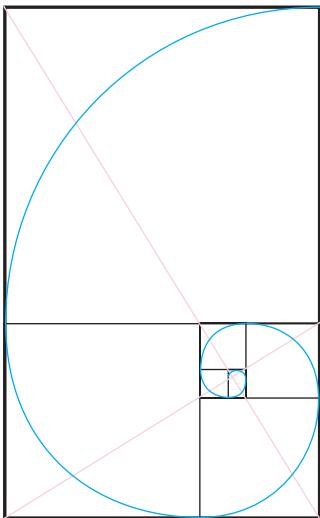
TYPE & BALANCE IN COLUMNS

Despite the number of mathematical formulas that designers have been using for years to aid in page layout, there is a purely visual and aesthetic approach to determining column widths and module heights based on the intended typeface. Consider the movement and axis of the typeface intended for use. Romantic typefaces, such as Bodoni and Didot, have a strong vertical axis. If more than a few points of positive leading are used, the line measure/column width may need to be adjusted to visually balance this vertical motion.

Donec at odio nisl, et male
suada risus. Integer pellen
ut eleifend a, tincidunt ut
mauris. Vivamus venenatis
sodales dolor vitae sceler
isque. Suspendisse potenti.
Donec sem purus, hendrerit
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Lorem ipsum dolor sit amet,

Donec ipsum dolor sit amet, consectetur adipiscing elit. Donec sem purus, hendrerit ut eleifend a, blandit incidunt ut mauris. Vivamus venenatis sodales dolor vitae scelerisque. Suspendisse potenti. Donec at odio nisl, et malesuada risus. Integer pellen tesque mattis justo, non malesuada tortor rutrum at. Cura bitur ac nibh ac eros iaculis ornare faucibus at odio. Phasellus blandit, non eros at blandit fermentum, justo felis bortis eros, non gravida eros ante eu arcu. Aenean eleifend felis varius magna dapibus a mollis orci varius. Nullam quis vehicula orci.

THE GOLDEN SECTION



The golden section is a ratio—a relationship built from two asymmetric components. These components may be anything—live area, page area, headline type size, body type size, and so on. The golden section refers to the ratio where the smaller is to the larger as the larger is to the sum, or $a:b=b:(a+b)$. This can also be expressed as $1:\varphi$. This ratio is equal to $1:(1+\sqrt{5})/2$. φ can also be approximated numerically as 1:1.61803 and is the ratio expressed in the series of numbers known as the Fibonacci sequence. Although mathematically this ratio of $1:\varphi$ that Fibonacci used to approximate unchecked propagation in nature continues to spiral out infinitely, in the tangible world it can be seen in many things ranging from pinecones and sunflowers to snail and nautilus shells as well as in the human body. It has also been used intentionally throughout history by the ancient Greeks, Renaissance artists, and architects, and in the design of modern books and the “modulor” based architecture of Le Corbusier. With the development of the International Typographic Style, the golden section was given a strong prominence in design and is still used to varying degrees today when making design decisions.

While concepts such as the number φ may seem arbitrary, mathematics must be used on an even more fundamental level when beginning a layout project. Before starting, the designer must carefully consider the content he needs to communicate. How much can fit on a page? How many pages, and at what size, will be needed to accommodate the information provided? How many pages, and in what size signatures, will the project be split into if it is a longer-format piece? These are all questions to be answered before the actual design process can begin, and all require basic mathematical calculations to find answers.

Additionally, a little bit of arithmetic up front is one of the hallmarks of designing with more sustainable processes. By selecting a printer and paper stock before laying out the page, you can make concessions as to the size of the page to eliminate waste. How large is the sheet? How large is the form the printer can accommodate? Can adjusting your page size or count slightly, or choosing a different paper, ensure full, even press forms that maximize the overall paper area? A savvy layout designer will consider these questions before beginning her project, whether the project is a poster or a publication. The International Typographic Style helped to popularize the use of grid systems in graphic design by placing a huge emphasis on finding efficiencies and integrating some of these mathematical principles into the design process.

THE TWELVE-COLUMN GRID & WEBSITE DESIGN

OPPOSITE: Built into a twelve-column grid of 60 pixel columns with a 20 pixel gutter, the Lucid Design website is split into a 3:6:3 layout allowing for the work to be the focal point in the middle, with a 2:2:2 subdivision possible within that area for the overview of the projects.

FIRM *Lucid Design*

New Zealand-based Lucid Design is known for creating clean, clear, and accessible design for print and online applications. While Web design is almost inherently grid-based in the way that the sites are ultimately built, the team at Lucid Design thinks about the grid system up front to determine how the interface will work with the different types of content that live on the site. Working within a twelve-column grid, they have the ability to merge columns to make two columns of six, three columns of four, and so on, each with the ability to be subdivided further to accommodate lower tiers of information. “We chose the twelve-column layout as it is extremely versatile in terms of how it can be split and how different splits can work so well together in a complementary way,” explains Darryn Soper of Lucid Design.

When approaching website projects, the Lucid designers consider the types of content to be accommodated and the various audiences that the content will need to speak to, as well as the flexibility of the system to evolve over time as the content and needs change. While a grid with few divisions allows for the greatest consistency, it is also the most restricting. Similarly, a grid with many divisions will offer greater flexibility but will offer less support and structure.

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LUCID DESIGN is a graphic design and web development studio based in Nelson, New Zealand. We specialize in creating beautiful, elegant designs for young, creative people with cool, **TEST VERITY, INNOVATORS**.

We love clean, simple, minimalist design and work hard to create beautiful work that fits your budget needs while also giving us the creative freedom to produce great results.

Whether your project is the first step for a startup or a larger project spanning several months, our talented team has the skills to create beautiful things.

We have a strong commitment to working efficiently and sustainably and strive to use ecological, environmentally-friendly materials and processes.

Our talented team have a diverse range of skills ranging in web design, graphic design, illustration, packaging and label design, web application development and iOS app development. We are all here to have a chat and enjoy working on new projects even if it's not something we have done before.

Whether you're located in Nelson, New Zealand or anywhere else in the world, if you're looking for a web designer or graphic designer, we'd love to hear about your project and how we can help.

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LUCID DESIGN

HUTLI - OUR MIX & MATCH COMPETITION ENTRY

COMPARE PHONE APP LIVE ON THE APP STORE
Published on 24 June 2011 at 10:07

OUR THIRTEEN APPS DEDICATED TO THE PEOPLE OF CHRISTCHURCH
Published on 29 February 2011 at 10:00

WIN A FREE LENS AT PETROL PLAZA AT SOUTHERN ESTATE
Published on 17 January 2011 at 10:00

THREE PACKAGING ON THE DESIGN AND DESIGN PACKAGED
Published on 18 January 2011 at 11:00

HUTLI - OUR HUT & BEACH COMPETITION ENTRY
Published on 20 November 2010 at 10:00

THE BRONZE STREET COLLECTIVE - A SPACE FOR CREATIVE PEOPLE TO GATHER
Published on 10 December 2010 at 10:00

TODAY WE LAUNCH OUR NEW WEBSITE
Published on 27 October 2010 at 21:18

CAMP 2010 IN NELSON AND TAURANGA
Published on 21 October 2010 at 10:00

WE ARE OFFICIALLY PART OF SWIFTWAY AND SWIFTWAY TRAVEL
Published on 10 August 2010 at 10:01

TOP 100 TO REBOOT YOUR PAYPAL ACCOUNT
Published on 10 July 2010 at 10:00

Allowing for large images and tiered navigation, Lucid Design was able to use its grid to create a site that feels very clean and elegant while still offering a wealth of content in an accessible way. This type of interface, which keeps viewers from feeling overwhelmed, encourages them to stay longer, working their way through the site and finding everything they need.

When they were approached by Aquaculture New Zealand for a website design, the team at Lucid Design decided on a twelve-column grid with some standard divisions to balance the needed flexibility with a consistent, organized layout. This was determined both by the sheer quantity of information that would need to be available through the site, and the different groups of people who would be using the site in different ways.

The screenshot shows the homepage of the Aquaculture New Zealand website. At the top, there's a header with the logo "Aquaculture New Zealand" and the tagline "Representing the New Zealand aquaculture industry". Below the header is a navigation bar with links to Home, Products, Cuisine, Farming, Environment, Health, Science & Innovation, Education, Regulations, Maori, and News. The main content area features a large image of a coastal aquaculture facility with ponds and distant mountains. To the right of the image, the text "The dawning of the age of aquaculture" is displayed, along with the date "Apr 12, 2011". Below the main image are three smaller cards: one for "I RUGBY" (May 6, 2011), one for "GET IT WHILE IT'S HOT!" (April 30, 2011), and one for "RACHEL'S RESTAURANT RULES" (April 29, 2011). To the right of these cards is a section for the "9-10 NOVEMBER | NELSON NEW ZEALAND AQUACULTURE CONFERENCE 2011" with a blue wavy graphic. The footer is divided into several columns: "AQUACULTURE NEWS" (with links to various news items), "AQNZ DIARY" (with links to diary entries), "RESOURCE LIBRARY" (with links to various resources like "10 Things about aquaculture" and "Food guides"), and "ABOUT US" (with links to "Contact Us" and other organization details).

A system that allows for the seamless integration of imagery with text keeps the layouts feeling light and friendly, page after page.

FIRM Lucid Design
CLIENT Aquaculture NZ

The designers took a strategic approach when integrating current issues and news features into virtually every main landing page with an interface that would be equally accessible to farmers, consumers, media, and others so that the site would not feel busy or become difficult to navigate. Soper says, “We are especially proud of this website in terms of the design and the structure and the way it delivers the vast amount of content.”

The screenshot shows the homepage of the Aquaculture New Zealand website. At the top, there's a navigation bar with links for Home, Products, Cuisine, Farming, Environment, Health, Science & Innovation, Education, Regulations, Māori, News, and various sections for Aquaculture New Zealand diary, Cuisine, Education, Environment, Farming, Health, Innovation, King Salmon, Mussels, Oysters, and Regulations. Below the navigation is a large banner image featuring two mussels and the text "I RUGBY". To the right of the banner, there's a news article titled "Winning over the world" with a photo of a man in a suit. Further down, there are several other news items and images, each with a thumbnail, title, date, and a "read more" link. The news items include "Mussel man", "Talk of change", "Big bucks for geoducks", and "Stewardship meets investment".

H I E R A R C H Y / O R G A N I Z A T I O N O F I N F O R M A T I O N

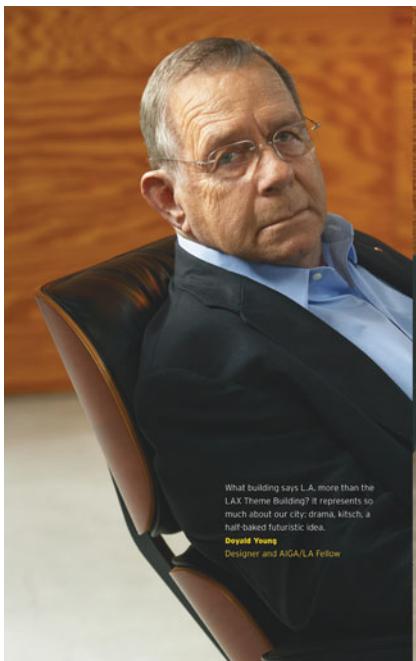
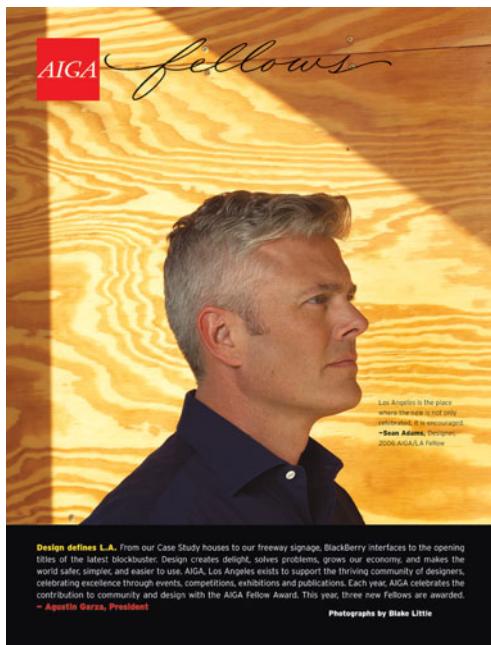
A N O V E R V I E W

OPPOSITE: *Hierarchical codification here is achieved through a combination of scale, color, contrast, and illustrative typographic treatments.*

FIRM AdamsMorioka, Inc.
CLIENT AIGA Los Angeles

Hierarchy is like visual hand-holding. When done correctly, it directs readers where to look first—what is the most important information—and takes them through the layout to where the designer wishes them to go. Hierarchy is one method of moving readers through content in a dynamic, systematic way.

Hierarchy is the ordering system used for the elements controlled by the grid and provides an additional navigational structure. Visual consistency will be recognized by the viewer and will allow for easy access to all tiers of information efficiently by structuring information from most to least important.



HIERARCHY/ORGANIZATION OF INFORMATION

ORGANIZING THE CONTENT

Establishing the hierarchy of content is equal parts strategic and visual. All layouts contain information that varies in importance. Some information, such as section headings and titles, should be consumed immediately; other information, such as subheads and chart titles, highlight important information within the text. Within all of this is the main content that these items help to organize—such as the primary body copy of the communication. Employing a hierarchical system creates visual consistency and dynamism across the communication and places proper emphasis on content in a predictable, orderly way.

The level of success to which a designer codes information will determine how clear and cohesive a layout is, allowing for easy retention of core messages.

The balance and order created by an effective hierarchy is navigational, yet also serves to draw relationships among areas of content without being intrusive. This is established through a number of compositional factors such as scale, space, position, typography, and color. While any one of these techniques can establish a rudimentary hierarchy within a layout, most frequently the relationships among elements using a combination of these techniques is the most visually compelling. Contrast, in all forms, is key in establishing hierarchy. It is this relationship between elements that gives them importance.

HIERARCHY/ORGANIZATION OF INFORMATION

SCALE & IMPACT

In this promotional binder produced for Darwin Professional Underwriters, scale is used to navigate the viewer through the information in a particular order. Paired with a bright background, the sheer size of the tongue-in-cheek pull quote immediately sets the tone and context of the information on the spread. Mid-sized and next in line, the heading for the chart explains why the reader should continue to the smallest and most granular information on the spread—the questionnaire itself.

FIRM *Bertz Design Group*
CLIENT *Darwin Professional
Underwriters*

Increasing scale is one way to accomplish this goal. However, if all elements have massive scale, nothing comes forward and nothing recedes, no matter how large it is. No single element can be more important if nothing is less important. While elements of the same scale serve to negate one another, progressive scale relationships can help to define rhythm and impact, moving viewers through the layout and giving them a place to look.



HIERARCHY / ORGANIZATION OF INFORMATION

TYPOGRAPHIC TECHNIQUES CAN IMPACT FLOW

OPPOSITE: As Alexander Isley was designing PaknTreger—a magazine for a Yiddish book center—developing typographic hierarchy was extremely important. The magazine, simultaneously produced in two languages, needed to have equal visual weight between the languages, yet remain distinct enough not to be confused. This was done throughout the articles by careful font selection for headlines, subheads, and body copy. For example, the heading “The Wonderful Theory of Prentsik the Shoemaker” has heavy, dark letters, but the more ornate form of its Yiddish counterpart gives it a similar visual weight while having a lighter stroke.

FIRM Alexander Isley, Inc.
CLIENT Yiddish Book Center,
Amherst, MA

RIGHT: The section intro uses a combination of size, photographic lettering, and different styles within a family to establish an ordered communication hierarchy despite closely positioned content.

FIRM Alexander Isley, Inc.
CLIENT Yiddish Book Center,
Amherst, MA

A systematic and thoughtful approach to typography can also aid in establishing hierarchy. Typographic relationships among all of the elements of one group can create a sense of unity and establish a visual language for all like content. Changing a font size can achieve contrast, and changing the weight or face can also create emphasis in an unexpected way. The carefully considered pairing of typefaces can bring one to the foreground and cause another to recede to the background while still looking cohesive.





The Wonderful Theory of Prentsik the Shoemaker

די ווונדרער ליעבע טעאָרייע פּונעם שׂוֹסְטַעֵר פֿרֶעֲנֵץַיִק

by Avrom Karpinovitsh, translated by Marcy Blattner

Prentsik the shoemaker used to sleep in his clothes. Straight from his workshop, having finished a day's work, he used to lie down in bed without taking his hat off his head. He even took his hammer with him and shoved it under his pillow. Prentsik maintained that it was not necessary to get undressed. One barely looked around and one needed to go back to sleep. Especially when there was no one to get undressed for, it was more reasonable to sleep in one's clothes.

Prentsik was lonely.

ער שׂוֹסְטַעֵר פֿרֶעֲנֵץַיִק נְלָעֵם שְׁלָאָפָּן אֵין דַי
קלְלִידָרָה. אַפְּגַעַרְכָּבָס אַפְּגָגָה, וְזַי אַרְגְּנֵלְיךָן אֵין בעש
גְּנוּעַנְךָ גְּלָרְךָ פְּן וְאַרְשָׁסָם, וְזַי אַרְגְּנֵלְיךָן אֵין בעש
אֵין נִיטְאָרָאָמְבָּעָעָן פְּאַרְזְּחָקָט אִיט אַגְּטָנְלָלְיךָן וְזַי האַמְּמָעָה
הַשְּׁאָן עַרְיִינְגְּנוּעָמָעָן פְּאַרְזְּחָקָט אִיט אַגְּטָנְלָלְיךָן קְשָׁן.
פֿרֶעֲנֵץַיִק הַשְּׁאָן עַרְיִאלְוָן, אֵינְטְּבָּאָן זַי אַגְּטָנְלָלְיךָן מְעָן
קוֹטָט וְזַי קוֹטָט אַזְּטָו — רַאְקָפָט מְעָן וְזַי עַרְיִאלְוָן מְעָן.
בְּרָטָט, אֵזְסְאָיו נִיטְאָפָּר וְעַמְּמָנָן זַי אַיְסְטָוְתָאָגָן אֵין גְּלִיכְבָּרָה.
צַו שְׁלָאָפָּן אֵין דַי קְלִילְדָּרָה.
פֿרֶעֲנֵץַיִק אֵין גְּעוּנָן אֵין עַלְטָעָרָה.

ILLUSTRATED BY DAVID BRINLEY

Pakn Treger 31

50 / EXERCISE A

ASSIGNMENT

5

a **H**A!

your Encourager gets it

hint:

The "Aha!" moment is a critical step. You will have to rehearse telling your inspiration story an awful lot to be certain that you achieve this goal. See the special note on the foldout flap.

Whenever you get an "Aha!" moment, write it down in your WYRBB! Journal.

The goal of sharing your Box of Magic story is to experience the "Aha!" moment from your Encourager.

What is an "Aha!" moment?

It is the point when your Encourager clearly understands and believes your inspiration story.

Look for these reactions from your Encourager:

- ⇒ A big grin or a "Wow!"
- ⇒ A nodding of the head in agreement
- ⇒ A change in body position to leaning forward
- ⇒ A "That's cool, let me help you!" response is shouted.

All of these reactions signal interest, investment, excitement. Your Encourager is actively listening to you, and your story is clear and exciting. A positive reaction to your inspiration story will help give you the encouragement you need to discover your Red Rubber Ball and chase it for a lifetime.

! ☀️ 🚀 🌙 ! 🎯 🏃‍♂️ 💡 What's Your Red Rubber Ball?







These spreads from Willoughby Design's What's Your Red Rubber Ball (also on previous spread) book illustrate how typographic treatments or other elements with a handmade look can shift focus and draw the viewer to them when they impact the flow and hierarchy of the content on the page through their difference from the primary text.

FIRM Willoughby Design
DESIGNER Willoughby Design
CLIENT Kevin Carroll

HIERARCHY/ORGANIZATION OF INFORMATION

NEGATIVE SPACE AS A MAP

Sensus Design Factory made use of dynamic negative space to help the viewer navigate this book for the Croatian Designers Society. Placing images close to the trim with very little margin creates a strong tension, immediately drawing the eye to that content. The large amount of negative space helps to balance this tension by providing a large area of rest as well as giving emphasis to the small amount of copy on the spread.

FIRM Sensus Design Factory

Zagreb

CLIENT HDD - Croatian
Designers Society

The use of negative space is imperative in creating accessibility. Negative space provides paths for the eye to navigate through the content of the composition and can actually serve to move viewers through the piece, directing them where to look and when. You cannot create a layout with good activated negative space just by increasing the amount of space. Content centered with equal areas of surrounding space creates a static layout that will not move the reader through the format. Creating asymmetry with negative space activates the composition and can affect weight, stability, and movement to draw the eye to something, or cause it to linger somewhere else.



HIERARCHY/ORGANIZATION OF INFORMATION

USING RELATIVE POSITION TO ESTABLISH IMPORTANCE

In addition to the relationship between content and negative space, relative position can also affect the viewer. Altering the relative position or orientation of an element can create distinct contrast. Rotating one item will set it apart from the rest of the content and draw the eye to it. The same can be achieved by outdenting. Whenever a standard treatment is established, breaking the rule for position of that treatment will provide emphasis and interest, adding to its visual weight.

SVP Partners considered how key pieces of content would change in relation to one another as readers open this newsletter for Cabot Corporation. When the newsletter is closed, the title—rotated ninety degrees off its axis—immediately gains attention and has tremendous weight. However, as the newsletter opens and the orientation of the format changes, the title becomes parallel to the main content. The look of the piece as it is opened and the title's changed scale relative to the overall size of the piece create balance, allowing viewers to work their way into the opening headline and subsequent text, while remaining very aware of the publication title.

FIRM SVP Partners
CLIENT Cabot Corporation



HIERARCHY/ORGANIZATION OF INFORMATION

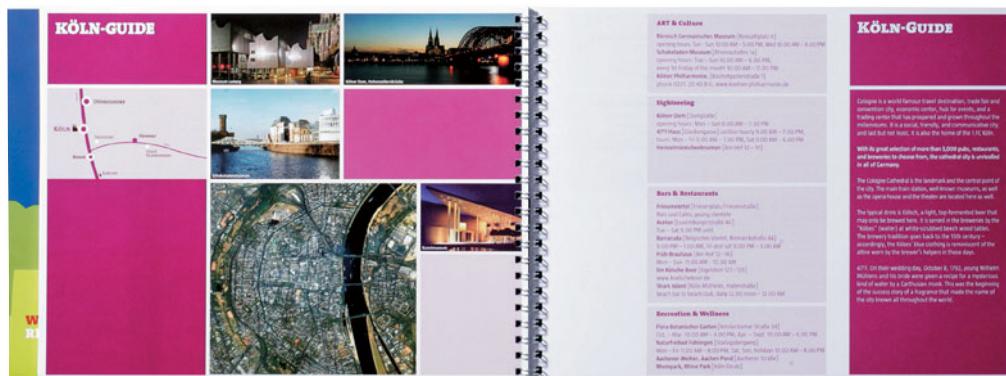
COLOR CAN BRING CONTENT FORWARD, OR PUSH IT BACK

Düsseldorf-based 804 used color to its advantage in the design of the corporate communications for Sportschule Hennef. While cool colors typically recede in a layout, warm colors and dark colors generally move forward. Putting this knowledge into practice, 804 placed key content in magenta boxes. Despite being similar in size and layout to the secondary content, the color immediately draws the eye and directs the order of the read.

FIRM 804

CLIENT Sportschule Hennef

Color can be used to call out or emphasize certain content requiring additional attention. The temperature or relationships of these colors to one another and to other items in the layout can create focal points or mute the impact of an element, allowing another area to take precedence.



GRIDS ON DISPLAY



In commemoration of the 200th anniversary of the African Meeting House in Boston, the Museum of African American History contacted Brandon Bird, whose firm, Brandon Bird Design, specializes in exhibit designs, to envision and execute the yearlong exhibition, *A Gathering Place for Freedom*. The massive exhibition included such diverse materials as maps, architectural sketches, photographs, paintings, poetry, newspaper articles, artifacts, antique books, and sculptures.

The first challenge was transforming an exhibit of more than 15,000 words into a dynamic, exciting, informative, and cohesive experience. Added to the task was that the newly restored African Meeting House is divided into three separate floors. Where to start?

Bird knew he needed to begin by dividing all the information into a tiered hierarchy tied together with a clear wayfinding system to move visitors through the exhibit space and multiple floors. Creating the right grid system up front was paramount to the project's success.

FIRM Brandon Bird Design
CLIENT The Museum of African American History



**CONGRESS SHALL MAKE NO LAW
RESPECTING AN ESTABLISHMENT OF RELIGION, OR
PROHIBITING
THE FREE EXERCISE THEREOF; OR ABRIDGING
THE FREEDOM OF SPEECH, OR OF THE PRESS; OR
THE RIGHT OF THE PEOPLE
PEACEABLY TO ASSEMBLE,
AND TO PETITION THE GOVERNMENT FOR A
REDRESS OF GRIEVANCES.**

THE FIRST AMENDMENT TO THE CONSTITUTION OF THE UNITED STATES. DECEMBER 15, 1791





Bird first divided the exhibit text into eight distinct sections and marked each with a bright red fabric banner—the start of the exhibit’s grid section. Next, he designed a system of large panel graphics, which mounted to the walls. The panels were part of the overarching system, established together with the client, to sort out each section’s title, narrative, infographics, images, and captions and to clarify for viewers exactly where they were within the exhibit as they moved through the space.



The task was daunting, but Bird simplified it by beginning with a solid grid system for the information and graphics. The unified graphics and display of information pulls the entire exhibit into a manageable, beautiful, and consistent experience for the visitor.

Upon completion of the project, the client remarked in an email to Bird, “A Gathering Place for Freedom was by far the most complicated and interesting exhibition the Museum has produced in some time. It was necessary, but difficult, to condense 200 years of history into one comprehensive exhibition, but the end result was stunning and impressive.”

"...the United States of America, is, to unite
and expedient; forming societies,
and keeping up correspondences, and not
ing any thing which may have the least tendency to
our miserable condition."

MASSACHUSETTS GENERAL
RED ASSOCIATION OFFICERS



William Lloyd Garrison (1805-1879)
Lithographer, William Coggeshall
Utagraphy from a lithograph by Coggeshall, 1835
Museum of African American History



bers of the church and a
extended national and in-
vited the opportunity to do
the African Baptist Church. T
distinguished abolitionists
ain Lloyd Garrison came to
er stirring lectures to the
on and the vicinity. The ab-
ewed the antislavery com-
ing House listeners.

The church accommodated a range of rights and citizenship, against colonization and emigration flourished in this comprehensive careers as activists.

African Baptist Church members from their full access to the church's precious resources for education.

"BURY ME IN .

Make me a grave where you will,
For a lonely plain, or a lonely hill;
Make it among rocks & brambles green,
But not in a land where men are dead.

I could not wait to stand my ground,
I heard the steps of a trembling horse
His shadow drove my silent task
Would make it a place of fruitful growth

(A wife going to the doctor's bed,
And the mother's check of cold along
Her like a snow on the trembling air.

10

To meet the gaze of the potter,
All that my yearning spirit craves,
Is here we rest in a land of dreams.

-Dorothy Ellen Walker Barger



E L E M E N T S

A MODULAR SYSTEM TO EASE LINE EXTENSION

FIRM *Elements*

DESIGNERS *Amy Graver,*

Rebekka Kuhn

CLIENT *Seabrook Brothers and
Sons, Inc.*

Seabrook Farms first approached Elements, a marketing communications and graphic design agency located in Branford, Connecticut, to redesign its entire line of twenty-three private label frozen foods.

The first challenge Seabrook posed to Elements was that of restraint. While Seabrook was looking to refresh its brand and product packaging, it did not wish to risk losing its loyal following that spanned three generations.





Elements began the redesign by presenting Seabrook with three conceptual directions for the new packaging. The first was a complete departure from the original; the second was very similar in layout but modernized for today's market, and the third was somewhere in between. While Seabrook appreciated the creative departure, in the end the company was most comfortable keeping a similar layout but with greatly updated typography and photography.

A second challenge (or maybe gift) Elements encountered was the lack of

any usable files from previous print runs, forcing the client to redesign not only its packaging, but its logo as well. It was this happy misfortune that provided the designers the chance to breathe new life into a previously dated, tired logo, and elevate the entire package line's look and feel.

Elements' solution for the layout design needed to take several items into consideration at once. First, it needed to accommodate both very short and very long product names—everything from Cut Okra to Normandy-Style



Vegetables—along with health claims, recipes, and cooking instructions of varying lengths. Elements owner and designer Amy Graver worked with designer Rebekka Kuhn to develop a grid layout that would have the flexibility to work across all twenty-three varieties of vegetables and styles of packages, from waxed paper-wrapped boxes to extra-large polybags.

A large part of the solution was determining a photography direction and background color theme

“A LARGE PART OF OUR INITIAL PROJECT TIME WAS SPENT EXAMINING, ORGANIZING, AND CONSIDERING THE ENTIRE LINE AS A WHOLE. WE ADJUSTED, NUDGED, PUSHED, AND FUSSED OVER OUR GRID UNTIL IT WORKED FOR EVERY SINGLE CONTINGENCY.”

—Amy Graver, *Elements*

that not only would work for all the vegetables, but also was timeless, appealing, and fresh. Elements partnered with Stamford food photographer Paul Johnson and food stylist Leslie Gavin. “This is a team we’ve used successfully in the past,” Graver explains. “They really understood our concept of wanting the vegetables to be the hero while keeping the look modern and clean. It may not look it to the consumer, but we spent hours positioning every single vegetable in just the exact space within our layout.”

Since the redesign, Seabrook has enjoyed increased sales and brand recognition, and the client has an easily adaptable package grid moving forward.

“Even now,” notes Graver “when the client calls for another line extension as it continues to grow our grid works seamlessly. All that time invested in sweating over the details of our grid ad nauseam continues to pay off for us—and our client.”



CASE STUDY

THE OFFICIAL MANUFACTURING COMPANY DIVISIONS IN SPACE FORM CONTENT AREAS

OPPOSITE: A sign needed to be customized to work on a double door framed in wood with glass centers. The design needed to work when the doors were open or closed.

FIRM Official Mfg. Co.
DESIGNERS Fritz Mesenbrink,
Jeremy Pelley, Mathew Foster
CLIENT Olympic Provisions

The Official Manufacturing Company (OMFGCO) faced some interesting challenges when approaching the creation of an overarching brand identity for Olympic Provisions, a charcuterie and restaurant in Portland, Oregon. Aside from creating consistent small-scale designs for business cards, menus, and stickers, the designers were tasked with developing graphics within the store itself. The store imposed some grid challenges on the design process. Divisions in the windows, walls made of different materials, and natural divisions in the space by pillars, windows, and doors created a very rigid grid within which graphics could be applied.







The Meat/Eat sign needed to be custom-built to fit the space appropriately while not feeling cramped within the wall.

When designing in a fixed space, the space and form with which the designer can work are already established. A wall may have divisions built into it. A door may open down the middle, creating two modules that are combined at some times and separate at others.

Then there are products that must communicate clearly on their own and look beautiful when stacked together on a shelf. OMFGCO worked within the grid imposed by the job, and structured its design to work within the existing grid, whether that was a stack of salamis with information on the wrappers or double doors with thick frames creating extra-wide gutters. The result was a



For the product labeling, the width of the salamis determined the column width for the information on the stickers. These columns needed to be narrow enough so that when they were stacked together all of the crucial information in the primary content panel would still be visible, and when viewed on an individual basis the hierarchy of information would feel comfortable and clear.

flexible design system that works equally well on menus as on doors or meat. “For the signage, they needed interior moments that lived well in the space and helped tell the brand story,” says Jeremy Pelley. “We modeled the M/EAT sign after old, broken, lit signage. When the bulbs burn out in one letter, it can change the meaning of the word in the sign, which was our goal: We wanted it to say both ‘EAT’ and ‘MEAT,’ so we made the ‘M’ intentionally flash and flicker.”

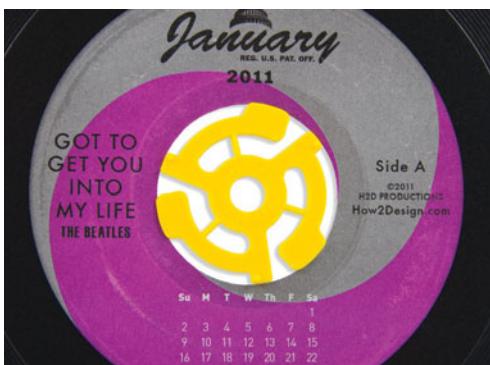
AN OVERVIEW

For this series of promotional mailers, having a unique size and shape was deemed necessary to stand out in the mail. The shape of the piece and its conceptual value as a record determined the usable live area and the manner in which the content would be treated.

FIRM *How 2 Design*
DESIGNER *Noemi Kearns*

When approaching a new project, one of the first considerations is the structure of the content area. The possibilities for size, proportions, live area, and the way in which the viewer interacts with the piece—through folding, reading across pages, or even the way it is held—are nearly endless. The choices should be carefully considered. In addition to strategic and aesthetic choices, the practical application of the piece will play an important role in determining size and shape. Will it need to fit into an envelope or a brochure rack? Should it be easy to transport? Does it need to be legible from a distance? The functionality of the piece should not be compromised for the sake of a more aesthetically pleasing size.

Ever since the move from papyrus and cloth scrolls to bound folios, humans have refined the way they view and interact with materials that are opened, unfolded, or leafed through. Standard industrial sizes have emerged, forcing tough decisions about final size versus paper waste and the cost of designing to unique sizes and proportions. However, as humans have developed a history with the page, standard proportions have emerged that are distinctly more pleasing than others, and historical and aesthetic contexts are frequently read into the design by the viewer.



SIZE & SHAPE OF THE PAGE

In designing a journal where content varied widely from issue to issue, Sergio Alves took advantage of a large format and rigid grid that would accommodate a lot of content in a way that would not feel cluttered or overwhelming. This format allows for short column widths with enough space for the luxurious margins and large lead-in treatments to balance large areas of copy in a visually compelling way.

DESIGNER *Sergio Alves*
CLIENT *Núcleo de Jornalismo da Academia do Porto*

Certain sizes and proportions are innately more comfortable interacting with one another or are simply more pleasing to the eye. Mathematical ratios based on numbers such as φ , π , and $\sqrt{2}$ appear again and again in page proportions. Some standard musical relationships such as the intervals 2:3 and 4:5 (harmonic fifth and fourth, respectively) are also used frequently because of their pleasing form.

Aside from waste, cost, end use, and aesthetic considerations, the content will play a large part in determining the final page structure. For example, narrow pages with a strong vertical movement will imply that the content should be consumed quickly. Shorter line lengths will result in an easier read, since the eye does not have to travel far from the end of one line to the start of the next (part of the reason newspaper columns are set narrow). Prose or materials focusing on the writing itself may be better served by a slightly wider format that encourages slow, deliberate reading. Similarly, content that is primarily defined by horizontal images should not be forced into a narrow vertical format. Content rife with complicated diagrams should not be shrunk to fit into a small size, and content requiring the use of long, multirow tables may be best served by a strongly vertical page.



PAGE MARGINS

OPPOSITE: For this book celebrating the twentieth anniversary of Texaco Havoline, small margins were used to maximize the live area of the page. This allows for the large quantity of diverse content needing to be communicated to not feel crowded or small. This also encourages reading by way of large images and ample space between content, which gives the impression that the material is less dense and thereby more quickly absorbed.

FIRM SVP Partners
CLIENT Chevron Corporation

Although margins on a page are a seemingly simple and widely used convention, determining their use for a particular application can be challenging. Margins serve several purposes, such as framing the content in a way that is visually pleasing and aids in the design. For example, equal margins can create a static page with no real weight, while margins that position the live area asymmetrically can help to activate the negative space and make the composition more dynamic. Margins also protect the content. Because of variations in printing and trimming, the margins keep the content from accidentally being trimmed off. They also keep the content from being obscured by the reader's thumbs (in the case of a book or brochure), or allow for mounting hardware in the case of point-of-purchase displays or posters.

When planning the margins for a piece with facing pages, such as a standard book or saddle-stitched brochure, it is a common practice to have the margins progress from the smallest at the spine, to larger toward the top, to larger still at the fore-edge, to largest at the foot of the page. Top margins of ninths, tenths, or twelfths of the page size are typical but may be set up in any desired proportions to the page size or live area that work visually in that particular application. Remaining cognizant of the final format is crucial here.



To create visual balance in a booklet with few pages and a small, flexible binding—such as a simple coil, perfect or PUR binding—a fore-edge margin that is twice the size of the spine margin will create a feeling of stability and regularity by creating a space between the two live areas equal to the fore-edge margins. In a thicker book or one with a stiffer binding, the inner margin may need to be increased to read as optically correct.

CASERTA DESIGN

LAYOUT THAT EVOKE AN EMOTIONAL RESPONSE

Working creatively with nonprofit organizations poses its own design challenges: limited resources and staffing, finding funding to complete projects, and getting good photography, to name a few. Caserta Design of Stratford, Connecticut, had the added challenge of convincing the Connecticut Food Bank to move away from its traditional letter-sized annual report. The client was concerned that any other format would not accommodate its long list of donors—to the tune of 500 names per page.

“THE UNDERLYING GRID PERMITTED ME TO CREATE THESE VISUAL MOMENTS—WITH BOLD COLORS, AREAS FRACTURED BY LINES, AND RANDOM CALLOUTS—WITHOUT ALL HELL BREAKING LOOSE.”

—*Fred Caserta, Caserta Design*



It was designer and owner Fred Caserta's vision to convey a sense of urgency by using the taller, narrower-sized format to create tension and still accommodate all of the names that needed to fit.

Luckily, Caserta had been working with the Connecticut Food Bank on its previous year's award-winning annual report, so he was able to convince the nonprofit to go with a taller, narrower format. The five-column grid paired with a highly legible 5pt font would maximize the number of donors per page while simultaneously reducing the overall number of pages, thus saving the client money.

FIRM Caserta Design Company
CLIENT Connecticut Food Bank



This cost savings allowed Caserta some other niceties that would not have been obtainable otherwise, such as using Connecticut photographer Aaron Kotowski's beautiful, sensitive portrait images and a 100% Post Consumer Waste uncoated Mohawk paper, which held the knocked-out 5pt type beautifully and gave the book a warmth and glow.

“I FIND GRIDS ARE INVALUABLE—
THEY MAKE YOUR JOB AS A
DESIGNER SO MUCH EASIER,
ESPECIALLY IN BIG BOOKS WHERE
STRUCTURE IS NEEDED.”

—Fred Caserta, Caserta Design

IMAGINE

IN CONNECTICUT, 1 OUT OF EVERY 6 CHILDREN IS FOOD INSECURE.

THOUSANDS OF SCHOOL-AGE CHILDREN IN CONNECTICUT RELY ON SCHOOL FOOD PROGRAMS FOR ONE OR TWO MEALS A DAY. BUT WHAT HAPPENS WHEN SCHOOL IS OUT?

Our Kids' BackPack Program continues to grow with your support... providing nutritious food for the weekend to more than 1,500 students in 60 schools.

**THAT'S
>16%**

The Kids' BackPack Program provides food to children when they aren't in school – during the weekend. By partnering with local public school systems, teachers and staff, Connecticut Food Bank provides a weekend's worth of kid-friendly food to children who are at risk of hunger when they won't have access to school meals.

2008-2009 CONNECTICUT FOOD BANK ANNUAL REPORT | 15

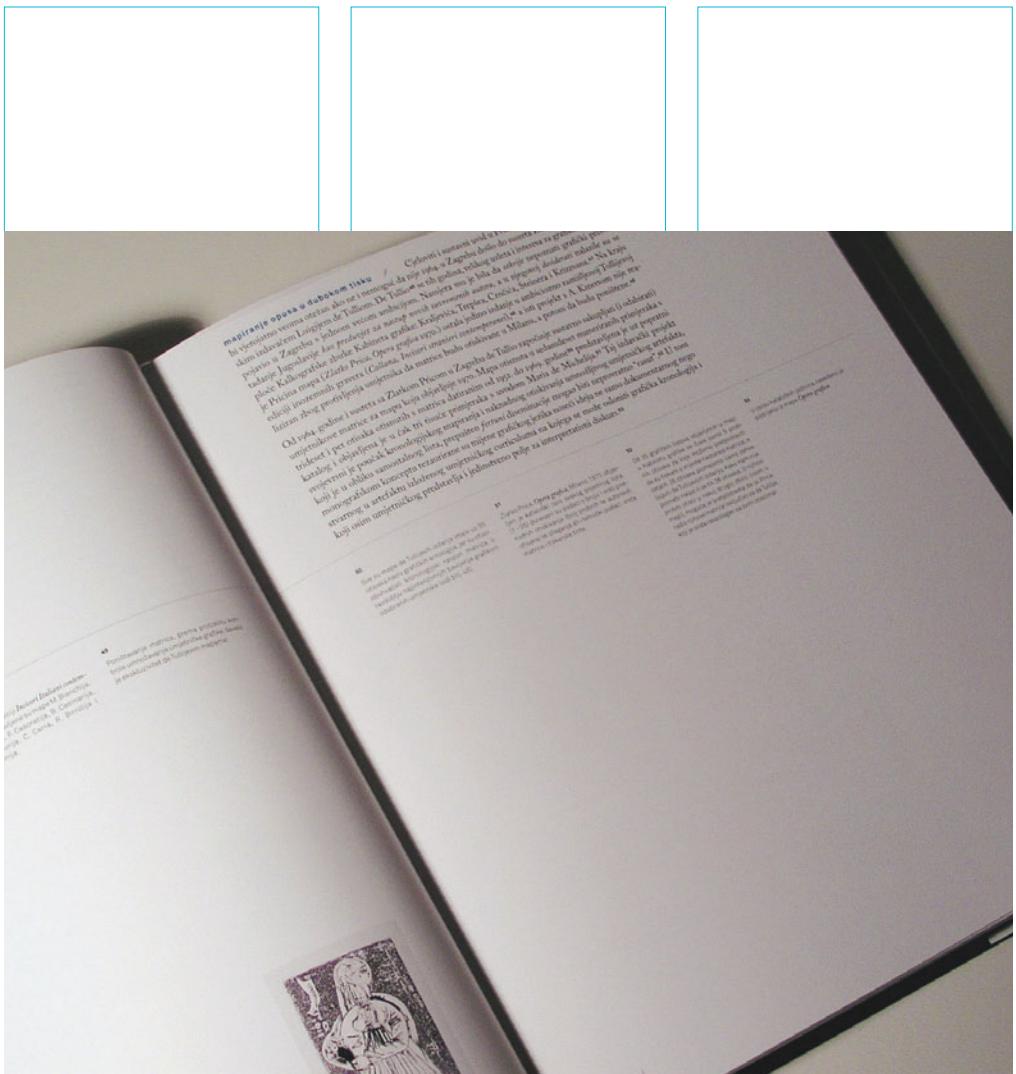
The five-column grid throughout gave the annual a flexible framework to keep the piece interesting. Caserta used awkwardly placed lines, typography, and gradients to convey the feeling of uneasiness that spoke directly to the report's theme: that hunger can happen anytime to anyone.

The result? Another home run for Caserta Design. Nancy Carrington, CEO and president of the Connecticut Food Bank, said to Caserta, "I am so pleased with our annual report. It is scaled back in size, yet doesn't look it. The design is clean and clear. You got it. Outstanding job."

LIVE AREA: PAGE SIZE

You can determine the live area in much the same way as you determine the page size: It can be the direct result of the needs which the project imposes on the design. For example, a small format with a great deal of content would require that the live area be quite large in relation to the final page size in order to allow all content to fit. It could also be a size and shape carefully designed to create balance and harmony within the page, or conversely, to create imbalance and dynamically guide the reader through the piece.

While live areas are seldom absolute, with folios, running heads, and marginal notes altering the shape of the primary content area, the live area will have presence. The shape of the live area should be thoughtfully related to the overall page shape and size.



A nice visual play can sometimes be achieved through varying sizes and shapes creating visual movement. In this example, a large, stable format is coupled with a small, narrow, primary content area placed near the top of the page to achieve this effect.

FIRM *Sensus Design Factory
Zagreb*
CLIENT *Kabinet Grafike HAZU*

SYMMETRY & COMPOSITION

In this 2009 annual report for Aegis, SVP Partners structured the pages so that design elements from each page echo one another and lead the viewer through the spread. Strategically placed throughout the piece, the variations in color, content, and type keep the layout feeling fresh, while expected positioning maintains consistency.

FIRM SVP Partners
CLIENT Aegis

In order to keep the viewer interested page after page, each layout should be considered both in isolation and in relation to the facing layout and the one overleaf. Whereas a composition may be highly impactful in isolation, if it is in discord with its facing page, it won't work. The grid should allow for a conversation. A visual statement set up on one page should be responded to on the next in a way that is distinct, yet similar. In this way, each page embodying the underlying grid and design language will feel fresh and unique in an expected and predictable manner.



FOLDS & RELATIONSHIP OF CONTENT ACROSS PAGES



This trifold brochure for Re Metal Tools, designed by Martina Sangalli of DeDaLab, uses an angled shape with background colors on each panel that, when folded, adds visual interest and changes the physical shape of the piece as it is opened. This creates a successful and interesting relationship between the flexible format and the rigidly structured information within.

FIRM DeDaLab
 DESIGNER Martina Sangalli
 CLIENT Re Metal Tools

The relationship of content areas across pages is important in multipage documents, but in a format such as a brochure or piece that has compound folds, this relationship is in constant flux. Content must be structured in an expected, orderly manner that is visually compelling, with proper hierarchy regardless of whether the viewer is looking at a “closed” single page, the piece fully opened, or anything in between. The way in which a viewer interacts with a folded piece will dictate, to a large extent, how the progression of information is delivered. For something like a map, where the most crucial stage of interaction is when the piece is fully open, having some content upside down during the unfolding is not an issue. However, if the format is unfamiliar to viewers, will they feel the need to rotate the piece as they unfold it? Does an additional level of interaction help or hinder the delivery of information? No matter the ultimate decision, the design and layout should clearly support that decision. Viewers who are confused about how they should interact with the piece will be frustrated and suffer from poor retention as a result.

In this interesting paper promotion, Hong Kong's Studio Will designed a storybook whose subject was related to the benefits of Cocoon Paper. In order to ensure that the story line was uninterrupted by the specifications of the paper—so that the piece could function at once as a brand-building promotion and a content delivery tool—the deeper content was printed on the backs of the pages and then French-folded into the book. This way, if viewers wanted deeper information they could tear the perforated page and access it, and if they just wanted to read the story they could do so without interruption.

FIRM Studio Will
CLIENT ANTALIS (HK) Ltd.





PRODUCTION CONSIDERATIONS

OPPOSITE: When Katrina Strich of Rule29 approached the design of the Neenah Paper Against the Grain blog, she turned production restrictions of Web design into an effective, attractive site. A strong hierarchical grid creates distinct content areas, which keeps crucial information above the fold. Integrating type into the images allows for the use of fonts that would otherwise be impossible to control in an expected manner. Folded corners on the content areas suggest sheets of paper, making this type of layout seem a natural choice for Neenah Paper.

FIRM Rule29
DESIGNERS Tim Damitz,
Justin Ahrens
CLIENT Neenah Paper

One must consider the production requirements and restrictions at the outset of a project in order to build communication so that these restrictions are invisible to the viewer. If binding will require large gutters, build out the design to play off of that requirement rather than adjusting for it at the end of the process. If the piece will have clearly visible margins and will fold, compensate for how two margins will look side by side when open by reducing the fold margin ever so slightly. If the piece will be printed on a web press or on newsprint, bond, or other coarse, uncoated paper, perhaps the overall size is increased to allow the larger type to appear proportionate to the piece. Similarly, if the piece is a website, the grid must ensure that no crucial content is cropped off-screen in even the most adverse scenarios. A hierarchical grid is a good way to deal with restrictions imposed by smaller monitors or mobile devices.

N AGAINST THE GRAIN
NEENAH PAPER

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RT @kkwalker: Site goes live in 12 hours: <http://www.onedayforadesign.org/#ID4D> 26 minutes ago

01
21
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Rule29 Repositions Neenah Paper's Against the Grain for Success

Written by Neenah Paper in Community, Good Company, To Do List

Justin Ahrens is the founder and principal of Rule29 Creative. You're already familiar with his work; Rule29 did the identity redesign of this very blog, from the wood-grain visual access to the refreshed functionality and navigation. We emailed Justin this week to ask his blessing on Against the Grain redux. He reflected on the thinking that went into the project.

RT @informer: @NeenahPaper & @abineloss of PaperSpecs giving webinar (FREE) on designing for #letterpress on Oct 7. <http://bit.ly/pGTL> ... 6:44 AM Sep 30th

N AGAINST THE GRAIN

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GROUPING WITH GRIDS

FIRM *UnderConsideration LLC*
DESIGNERS *Bryony Gomez-Palacio, Armin Vit*
CLIENTS *F+W Media, HOW Books*

When UnderConsideration creative duo Bryony Gomez-Palacio and husband Armin Vit began the design of their book *Women of Design*, they had several main challenges to resolve.

They first created a master list of characteristics to highlight within each profile. This allowed a broad view of what type of information they wanted to fit into each spread.

Next, they designed the book's structure with the understanding that they needed to be flexible to accommodate for the varied responses they would receive. There was a lot of information to include, such as each woman's nationality, year of birth, location, years in the business, current position/firm, previous employment, and design education.

“WE ARE VERY PLEASED WITH THE RESULT AND WE CAN’T STRESS ENOUGH THE USE OF AN ODD, RATHER THAN EVEN, NUMBER OF COLUMNS. THIS SMALL DETAIL MADE ALL THE DIFFERENCE.”

—*Bryony Gomez-Palacio, UnderConsideration*

JENNIFER MORLA

define a West Coast aesthetic or sensibility, and many of its most pleasing attributes. I moved from New York to San Francisco in 1977, working in publishing and design, and then joined the Gap in 1984 at the age of 28. It was a ripe time and provided the profession into new territory, one that Morla was instrumental in defining. She became creative director of Design Within Reach's brand manifestations (catalogue, stores, new products) and founded Morla Design.

"I listen to my own firm you designer for Levi's 20 years later you have a more creative role as creative Within Reach. What kind of environment do you feel that there is much difference between being creative director in a house team versus being creative director for my studio. Bottom line: client. But our responsibility is to create meaningful design to appropriate. It is what I try to teach and instill in my students. It is what I try to teach and instill in my students. It will allow you to inject individuality into every problem."

You started Morla Design in 1984 in San Francisco, where the new technology was being embraced by the likes of April Greiman and Emigre. How influential was this period of change in our profession?

It was radical, especially in California and specifically in the San Francisco area where Apple formed the nucleus of digital design. That said, I did not feel that the aesthetic of design was contingent on the aesthetic of software. It was a new medium, with graphic elements (the pixel) that allowed for new forms of experimentation within a new language. My office was all on Macs by 1989, and

design with Angela Williams; illustration by Jennifer Morris; photo by Hizam Haron; design with Arts & Crafts; design with John Underwood

Institute
spaced out:
www.spacedout.org

"Within Reach; design
by writing by Rob
Bailey (1998)



In addition, they thought about the space for the interviews, which followed a formula, but were unique to each individual in their fluctuating length of responses.

Lastly, images were submitted in varying formats and sizes. They also introduced some full-page spreads with images accompanied by quotes, giving the reader a chance to visually breathe and enjoy the beauty in the work presented. The pull quotes were strategically placed throughout the profiles to entice those readers who were just skimming over the pages to stop and look.



OPPOSITE TOP: Gomez-Palacio and Vit established a horizontal division across all pages. When starting each profile, they used the top page hemisphere to include the characteristics, profile picture, and introduction. The bottom of the page was reserved for the interviews. The remaining pages within each profile were used for images—both top and bottom—and, if needed, to conclude longer interviews (always at the bottom half of the page)

OPPOSITE BOTTOM: A three-column grid was critical to the success of the book's layout because it neatly pulled together the text and images, which were all of various sizes and lengths. Another appealing aspect was how it trained the readers where to look for specific information for each profile after reading just a few pages.

ABOVE: "While our structure was rigid, we were able to accommodate a surprising amount of information in a limited number of pages without making the pages feel too crowded or overwhelming," explains Gomez-Palacio.

A N O V E R V I E W

After determining the shape and format of the piece to be designed, the next step is figuring out the structure of the content. It might be tempting to start developing the visual language for the piece right away, but without a plan, more work later in the process is almost certainly the result. What story needs to be told and who is the audience? This partnership between the message and the audience plays a crucial role in building the foundation for successful communication. The communication must build in a way that is legible and believable so that it feels natural to the audience and fits the content. This arc should be able to hit all the key points in an orderly way so that the different content areas and pages do not feel disjointed, but should also be individually unique so as not to bore readers, while providing a road map to move them through the piece, compelling them to turn pages and consume information.

C O N T E N T S T R U C T U R E

DEVELOPMENT OF READ/ PROGRESSION OF INFO

It is crucial before even putting pencil to paper or turning on the computer to think about the pacing and the information hierarchy of the project. This is especially important in the development of multipage documents such as brochures, magazines, or books. The story needs to unfold in a captivating way that moves the viewer along the desired course. This content arc will be different for a direct mail piece than it would be for the annual appeal for a nonprofit, a strictly brand-building piece, or an annual report. For all of these pieces, however, the initial statement needs to be exceptionally strong, for a number of reasons. First, getting the viewer to take the piece off the shelf or to turn the cover page requires an amount of interest on the part of that viewer. Once this level of interest is gained, the odds of pulling the viewer into the piece are increased. Second, the statement made by the cover sets the stage for the rest of the piece. It can pose a question that is answered later or can start a conversation that is carried through the piece; or, like the root of a musical chord, content within can relate back to that initial statement in a way that builds meaning through their relationship.



For an exhibition rife with little details and requiring intimate interaction with each station while they build together to create a greater understanding of the unifying subject, a familiar progression—the Roman alphabet—was used to facilitate easy navigation through the information.

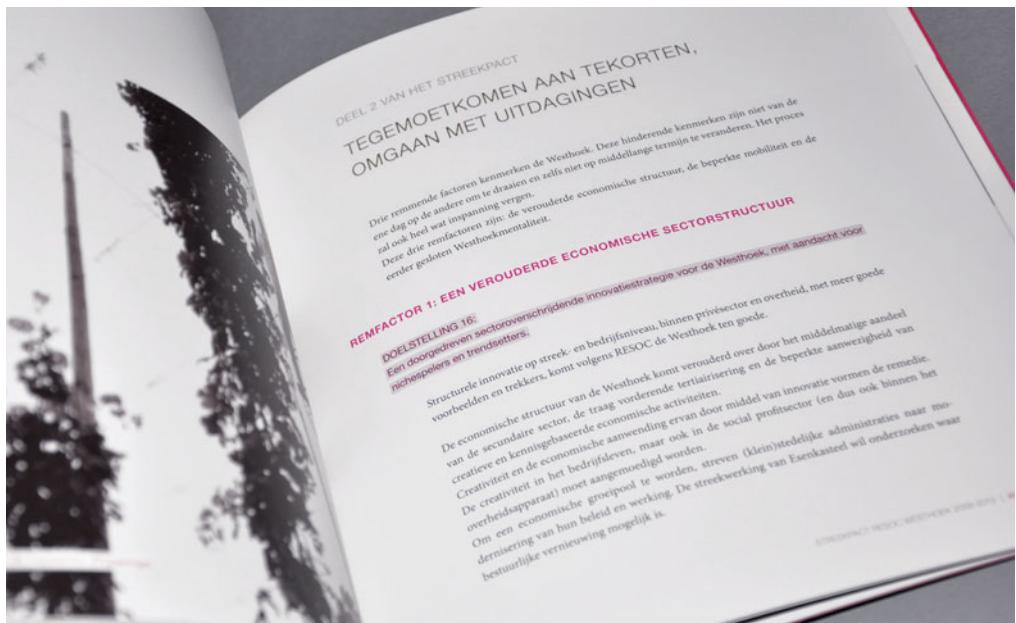
FIRM Michael Osborne Design
DESIGNERS Michael Osborne,
Cody Dingle
CLIENT Smithsonian National
Postal Museum

GROUPING INFORMATION

On these two representative spreads from the RESOC Westhoek Regional Charter 2008–2012 publication, consistent treatments of like information—whether photography, headline, subhead, or body copy—make it easy to flip through reading only one level of content, without sacrificing the cohesion of the elements on each spread.

FIRM *Design Sense*
DESIGNER *Katelijne De
Muelenaere*
CLIENT *RESOC Westhoek,
Diksmuide*

After determining the general progression of the content through the piece, it is time to get into the nitty-gritty. One way to keep a feeling of consistency from page to page is to treat like items in a similar way. In addition to creating a common thread for the viewer to navigate the piece along different levels of importance, it makes the information more accessible in that the viewer does not have to redetermine content relationships with each page turn. In order to do this, however, a high level of familiarity with the content is required. In structuring the content, the designer needs to be able to recognize not only items that are on the same level objectively, but also how this grouping of information will subjectively relate to viewers and help move them through the content in the desired way. For instance, what sort of “big picture” is implied by giving two statements the same weight? Content needs to be grouped in two directions: All similarly tiered content needs to make sense when viewed together, and all the content of differing tiers that occupy the same page or spread needs to form a cohesive unit—what do viewers take away if they read only the headlines and what do they take away if they look at only one single page? The overall story must build in a sensible manner, much in the same way each page builds logically.



CONTENT STRUCTURE

RHYTHM & FLOW

Willoughby worked with JET magazine to reposition and update the JET brand for the changing needs of the African American community. By paying close attention to the rhythm and flow, designers ensured that the publication's content takes on a more "snackable" read that quickly delivers African Americans' unique take on the latest in news and entertainment.

FIRM Willoughby Design
CLIENT Johnson Publishing



How these groups of information are distinguished from and linked to one another plays a large role in determining the viewer's accessibility to the content. It is seldom conducive to improving legibility by having body copy that looks like an afterthought tacked on to a headline. Working closely with a copywriter can also help to ensure that relationships among the hierarchical groups of content are consistent. A three-sentence headline might feel awkward next to a three-sentence section of body copy if, on the following page, there is a one-sentence headline with ten sentences of body copy. A consistent proportional rhythm should exist throughout the piece to avoid confusing the viewer or creating unintentional tension. Just as the various hierarchies of content should naturally and predictably flow into one another, page or section transitions should also feel easy and natural to encourage viewers to continue their relationship with the piece.



JUP

À RASCA!

À RASCA!

À RASCA!

FIM DE ESTÁGIOS NÃO REMUNERADOS

ESTUDAR ARTES

Numa altura de crise económica, quando se fala em "fim de estágio", "à rasca", a educação deixa de ser vista como um direito e passa a ser considerada uma privação a qual todos podem acceder. O JUP é o único jornal que continua a falar de artes em Portugal, numa das áreas que mais sofre com as dificuldades que o país atravessa.

PÁGINAS / P. 02 - 03

Cerca de 300 mil pessoas saíram às ruas de Portugal para protestar contra o novo acordo social de Março de 2011. O Porto foi sede dos principais protestos, com cerca de 150 mil pessoas de milhares de pessoas manifestar a solidariedade com os protestos de Lisboa na Avenida dos Aliados.

ESTADO / P. 04 - 05

A partir de agora os estágios são remunerados visto deixar de existir. A medida foi apresentada pelo então ministro da Juventude, como uma das cinco medidas para combater a desigualdade social entre jovens com menos ou mais qualificações. O JUP vai a sua pais descrever a ameaça e os operacionais da medida.

ESTADO / P. 06

GRAFFITI

Reflexo de um desânimo, desespero e cansaço da cidade de Nova Iorque e ganhador do prémio de melhor graffiti do ano. No topo do High Line, o grafite canta com a audição de um rapero que se considerava fico, mas a figura não tem de todo o mundo a mesma opinião. O JUP traz a sua perspectiva de uma arte urbana que é uma actividade remunerada.

DESCARTE / P. 07

**PARKOUR
ON THE
STREETS**

Ja alguma vez pensou por algures no meio da rua a seguir pessoas que praticavam parkour? O JUP dá-lhe como achados curiosos também a sua perspectiva. O JUP não precisa desse perigo. Só precisa de um par de sapatos e roupa adequada e ficará com os seus "inconscientes".

DESCARTE / P. 08

This cover for the newspaper JUP shows effective proportional relationships from the title to the headlines to the body copy for the articles. The length of these sections is managed by indications that the story is continued at a later point in the publication—a strategy often employed in the layout of websites as well. The image is also used to help pull the eye through the content, ensuring that one area flows appropriately into the next.

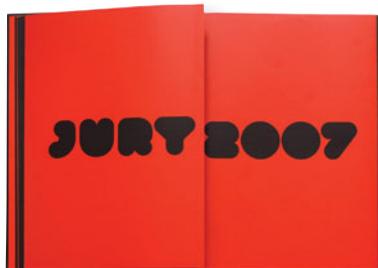
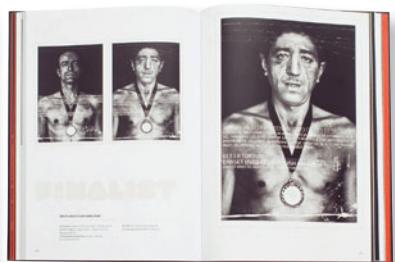
DESIGNER Sergio Alves
CLIENT Núcleo de Jornalismo da Academia do Porto

PACING

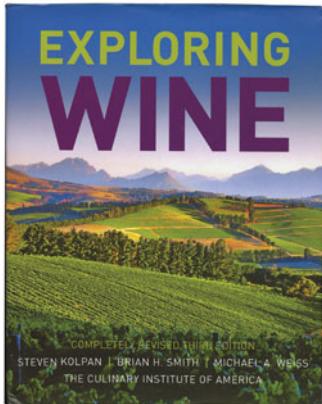
OPPOSITE: This book of the best Danish advertising of 2007 needed to showcase a wide range of materials from intricate storyboards to full-page print ads reproduced at smaller sizes—both of which require in-depth scrutiny. To create a reader-friendly experience, this content was carefully spread out, interspersed with children's art and large, bubbly typographic treatments, to help tie the pieces back to the year's theme: Make Your Parents Proud.

FIRM Brandcentral
CLIENT Trocaire

Determining the pacing of a piece is the next consideration in building out an effective communication. Much of this will come directly from the results of the in-depth target audience analysis. Whether the tone of the piece—manifested through the content, design, and format—is serious, fun, authoritative, or any of a number of other styles, it should be appropriate for the audience. The type of piece is the other large determinant. If, for example, the piece is a direct mail promotion and needs to be consumed at once, it may benefit from communication points that are succinct and energetic in order to shepherd the viewer quickly through as the sell builds. If the piece is something that may be consumed slowly or over the course of multiple sittings, like a magazine, building in predictable, regular areas of rest and interest facilitates easy use and increases the likelihood that the viewer will not put it down right before a crucial bit of information comes out. This also gives readers periods to absorb and internalize what they are looking at.



CONTENT IS KING



OPPOSITE: *Keeping the live area and primary divisions consistent ensures that the section openers are tied back to the primary text block. The section heads positioned within the primary grid fill out the live area and also serve as an intermediary between the collage pages and the text areas.*

FIRM Memo Productions
CLIENT John J. Wiley and Sons, Inc.

When Douglas Riccardi of New York-based Memo Productions prepared to design the book *Exploring Wine*, the massive amount of content posed the single biggest challenge to the design team. With more than 800 pages and a client that was still concerned about fitting in all of the content, Memo Productions needed to develop a grid system and layout that would maximize usable space but remain flexible enough to accommodate a wide array of art types ranging from photos, to silhouettes of labels in all shapes, to information graphics, charts, and sidebars. Quickly realizing that it needed a page layout with the largest possible text area, it established a two-column grid that would allow the different sized art and copy elements to be organized with minimal run-arounds and empty white areas. In addition to this primary two-column grid, Memo Productions developed a compound grid for the section openers and headers that was based off the primary grid. This was done to accommodate either a photo or a type collage that would feel distinct from the primary content but still related to it.

PART 2

WINES OF THE NEW WORLD

IN THE SPACE of less than four decades, the North American continent has emerged from relative obscurity as a wine producer to a position of prominence as a major producer of quality wines. Alas, the United States has become a country with a true wine culture, as wine is now produced in almost every state, and the nation's wine drinkers have made the United States a major consumer of wine from all over the world.

While it may not possess the *terroir* of Burgundy, the romance of Tuscany, or the rustic spirit of Rioja, California is still one of the most exciting and vibrant wine-producing regions in the world. It is here, where Prohibition virtually wiped out the possibility of an American fine wine industry, and where the public's tastes in the immediate post-Prohibition years was largely limited to inexpensive jug wines, what has happened by California's emergence as a wine in the past forty years is nothing short of revolutionary.

The recent history of wine in California is a compelling story, a complex and rapidly unfolding narrative, but California's meteoric rise in the wine world has not occurred in a vacuum. The state's success is due in part to its continued well-being. On balance, however, the story of wine, especially of fine wine, post-Prohibition California is one of a miraculous rise to prominence.

California, a behemoth in the North American wine industry, has set the pace for producing wines at every conceivable quality and price level, and we will discuss California in Chapter 4. It is not only California, however, that produces great wine in the United States. Washington State, Oregon, New York State, and Virginia, among several other states, have garnered national and international attention for the remarkable quality of the wines produced in their vineyards and wineries.

Chapter 5 is dedicated to the wines of other U.S. states, and to the wines of the other wine-producing nations that complete North America: Canada and Mexico. Mexico is not a major player on the international wine scene, but produces an interesting range of wines, and is an important producer of wine, especially much sought-after wines made from cool-climate vineyards.

PART 2 WINES OF THE NEW WORLD

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along with high-yielding native vitisfrera that, with the help of the long growing seasons in southern Italy, could produce wines of high alcohol but little complexity. Italy began to develop a reputation as the world's largest supplier of inexpensive and indifferent wine, a reputation that lasted well into the 1970s.

The reputation for frivulous wines sometimes dressed up in silly bottles was hard for Italy to shake, but eventually the image of quality began to change. The turning point came in the mid-1970s. One of the important reasons for this change was the upgrading of Italy's wine laws, but the integrity, passion for quality, and increasing financial strength of Italian wine producers cannot be underestimated.

producers, in the name of consistency and profit, to leave the best growing districts—low-yielding hillside vineyards—for the warmer vineyard sites at lower elevations. This was wine production's most politically powerful and progressive form of the DOC system, which failed to achieve. Intense criticism of the post-DOC Italian wines in foreign markets finally had an impact on the DOC bureaucracy and the agricultural ministry.

Although the committee behind DOC legislation had been instrumental in its creation, enforcement of quality-based changes was virtually nonexistent. When Giovanni Gorla, a former prime minister of Italy, was appointed agricultural minister in 1991, he promised sweeping changes in the DOC laws and immediately pushed through his own Code for the Protection of Wines of Origin within three months of his government appointment. The new Law 164 has come to be known as the Gorla Law, and it has made a tremendous difference in the quality of Italian wine.

Before Gorla's arrival, the Italian Union revamped its wine regulations and affecting all member nations. So far, in Italy the impact of these changes has been minimal, especially for familiar traditional labels such as Chianti, Barolo, and Soave. (For a discussion of these EU wine law changes see page 250.)

As in many countries, but especially in Italy, wine laws are helpful, but the reputation of the producer is the most reliable guide to quality. The following categories of Italian wines, listed here from lowest to highest quality, have been established by the union of origin controlata (DOC), not actioned for separation. The first DOC zone, Brunello di Montalcino from Tuscany, was followed by Barolo and Barbaresco from Piedmont, DOCG established the tradition of "guarantees," an even higher level of regulation for very few vineyards and limited quality and reputation within a given DOC area. At present, there are a total of forty DOCG wines in Italy, with several more awaiting this highest designation.

The purpose of Italy's wine law is to uphold and improve the reputation of Italian wine, not to regulate quality. There are roughly 350 DOC and DOCG zones spread throughout Italy's twenty regions. Each region is an independent political unit, similar to the congressional states in the United States, and the DOC-appointed zones within the region can have a total area under 2,000 acres—indeed, red, sparkling, and fortified, from dry to exuberantly sweet. These zones can vary widely in size: The entire Abruzzi region contains only three DOC zones and one DOCG zone, encompassing merely 20,000 acres of vineyards. The Piedmont region, where the wine zone in the region of Abruzzi contains forty-one DOC zones and thirteen DOCG zones on less than 90,000 acres/36,000 hectares.

WINE LAWS

AT THE END OF WORLD WAR II, WITH economic prosperity attained and the European Union a political and political confederacy, France and Italy, both agreed that a pan-European approach to enforceable wine laws would be necessary. Perhaps the most important of the European Union's two main actions planned to prevent a壆on for each nation for wine production law in Europe. Certainly, if Italy wanted to become a part of the modern wine industry, the adoption of modern wine laws was necessary. This was especially true because the United States, Italy's chief competitor in the market, began to develop a worldwide reputation as the leading producer of inexpensive, low-quality bulk or jug wines. Producers, especially in the southern and central areas of the country, took advantage of the fact that growing conditions were often very rapid, leading to wines of little depth. Although fine wines were being produced in Italy, they were overshadowed by the cheap, one-dimensional wines that flooded the international market.

In 1963, the Italian Parliament adopted the Denominazione di Origine Controllata (DOC) law, modeled after the French appellation contrôlée law (see page 237). This law established the DENOMINAZIONE DI ORIGINE CONTROLLATA (DOC) category, guaranteeing the origin of a particular wine. The purpose of the law was to ensure that Italy could compete with France and Germany in high-quality wines. At first, the law did little to improve overall quality of the wines and in some ways encouraged

Of course, as with all members of the European Union, Italy's wine laws must adhere to the EU wine laws. Italian wines that are DOC may also bear the acronym VQPRD, a European Union designation. Also, Italy must recognize the import laws of other countries. For example, any Italian wine shipped to the United States must have the words "Product of Italy" on the label.

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INDICAZIONE GEOGRAFICA TIPICA (IGT)

UNDER THE CURRENT EUROPEAN UNION wine laws as amended in 2009, the "table wine" (vin de table in Italy) no longer exists as a quality category, as the new law proposes that all wines produced by EU member nations may list grape variety and vintage, even for those wines that do not adhere to traditional wine-making practices and wine quality levels. As for place of origin, these wines must be labeled "Product of Italy." The idea of this new law is to enable EU wine nations to compete with New World wine producers, who have never been hampered by such restrictions. There are no formal regulations for IGT, beyond Italy's general public health and safety laws.

Before the changes in the EU wine laws, the Vino da TAVOLA designation included wines that never reached the table, mostly the wine used for blending in inexpensive table wines, and most of the wine distilled for industrial alcohol. Even before the changes in EU regulations, VdT was a shrinking category, as wines in Italy continued to improve in quality.

Before the Gorla Law took effect in 1992, some of Italy's finest wines were bottled as *vino da tavola*, because many of the country's artisan producers wanted to make world-class wines that did not fit the traditional guidelines of the original DOC laws adopted in 1963. Beginning in the early 1990s, however, these wines were no longer called *VINO DA TAVOLA*, with most of the wines rolled into the INDICAZIONE GEOGRAFICA TIPICA (IGT) category, discussed below.

VINO DA TAVOLA (VDT)

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In 1996, after much discussion and negotiations between the wine-growing and leading wine producers, applications for IGT designation poured into the agricultural ministry. Currently, there are about 120 IGT wines in Italy, and the number is increasing. Giovanni Gorla's fervent hope was that eventually 40 percent of Italy's wine production would fall into the IGT category. This would represent about 10 percent of the world's production of wine.

PART 2 WINES OF THE OLD WORLD

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CHAPTER 8 ITALY

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Memo Productions: Content is King 123

OPPOSITE TOP: Collages of words related to the chapter, and set in a combination of diverse typefaces that complement the main body text, add depth to the layout.

OPPOSITE BOTTOM: When necessary, the two columns could be combined and the entire live area filled with charts, tables, or other information. A color flood behind this information ties back into the clearly defined text areas formed by the justified columns of text on the other pages.

The section heads and openers are a bit oversized; faced with limited space the team carefully considered how these elements would be treated. Ultimately it decided the value added to the layout, in terms of adding points of interest and breaking the monotony of the highly text-heavy spreads, would allow it to fit in more text content without losing the reader's interest. The section heads and openers serve to add accents within the flow of content and punctuate the pacing of content delivery with refreshing splashes of color and image.

Through the combination of thoughtful pacing and a primary grid and live area that maximizes usable space and use of color, Memo Productions was able to develop an exceedingly content-heavy layout that keeps the interest of the reader.

“EVEN IN A SIMPLE, HIGHLY STRUCTURED PAGE LAYOUT, BOLD USE OF LARGE TYPE ELEMENTS AND VIBRANT COLOR BLOCKS CAN DRAW INTEREST, GUIDE THE READER, AND CREATE SURPRISE.”

—Douglas Riccardi, Memo Productions



CHAPTER

4

UNITED STATES: CALIFORNIA

THE UNITED STATES HAS EMERGED from relative obscurity as a wine-producing country only forty years ago to a prominent position today as a major producer of quality wines. In fact, no state, California is the single largest producer of wine, accounting for at least 90 percent of the nation's wine production.

In this chapter, we will discuss the United States, its current wine culture and wine laws, and then focus on California. Admittedly, there is a tendency, even within the United States, to think only of California producing good wine. However, the rest of the country deserves focus deserved attention on other areas of the United States as well as Canada and Mexico. So we will discuss California, the largest producer in North America, in this chapter, and then focus on the rest of North America in the next chapter.

UNITED STATES

AS A WINE-PRODUCING AND wine-consuming nation, the United States is a collection of contradictions and inconsistencies. Although in 2008 the nation was the fourth-largest producer of wine in the world (see Table page 900), it ranked only thirteenth in annual per capita consumption. On the other hand, total amount of wine consumed in the

United States, as of 2007, places the nation third in total consumption (see Table on page 900). And if current trends continue, by the time you read this, it is quite possible that the United States will be the number one wine consumer, or very close to it, in the world, by volume. The United States is the sixth-largest wine-producing nation, claiming about 6 percent of the world wine market.

While many U.S. wineries are proud to advertise the fact that their wines have been served at White House dinners, this is contrasted by the government's labeling and monitoring, which is now widely discredited. The United States was the first nation in the world to require health warning labels on every bottle of wine sold, while American wines are expected to many other nations are not permitted to carry the warning label by the International Health, Welfare, and Public Safety Agency for wine in the Alcohol and Tobacco Tax and Trade Bureau of the Treasury, or TTB.

Many Americans see the consumption of wine as one aspect of living well, yet wine is also a stress-management technique, particularly for older people. Many physicians recommend a glass of wine or two per day for their patients' overall health, but there are many people who regard someone who drinks one or two glasses of wine every day as an alcoholic. And for all of the United States' contradictions, an attitude that encourages individuals to buy and use the newest, most complicated, and technological

CHAPTER 4 UNITED STATES: CALIFORNIA

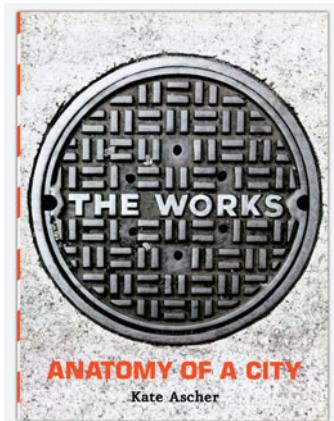
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WHITE WINE/COOKING METHODS						
WHITE WINES	POACHING	STEAMING	SAUTÉING	PAN-FRYING	STIR-FRYING	
Muscat, Riesling, Gewürztraminer, Pinot Gris, Pinot Blanc	•	•	•	•	•	
Chardonnay, Sauvignon Blanc	•	•	•	•	•	
Pinot Noir	•	•	•	•	•	
Chablis, Chardonnay, Sauvignon Blanc	•	•	•	•	•	
Albariño, Alvarinho	•	•	•	•	•	
Malvo-Világai, Sz. Mérán, Pálóc-Füredi	•	•	•	•	•	
Chardonnay from U.S.A., Australia, New Zealand	•	•	•	•	•	
Viognier, Condrieu	•	•	•	•	•	
Côtes du Rhône, St. Joseph, Maurellet, Poligny-Montrachet, Châlon-sur-Saône, Chardonnay, Côte Charlemagne, Le Montrachet	•	•	•	•	•	
Medium-to-full-bodied sweet white wines						
Auslese, Bernkasteler, Traminer, Riesling, Sylvaner						
Baileys, Sauternes						
Tokaji Aszu						

WHITE WINE/COOKING METHODS (CONTINUED)						
WHITE WINES	DEEP-FRYING	ROASTING	RAISING	BBQING	BARBECUE	PASTRY MAKING
Muscat, Riesling, Gewürztraminer, Pinot Gris, Pinot Blanc	•	•	•	•	•	
Chardonnay, Sauvignon Blanc	•	•	•	•	•	
Pinot Noir	•	•	•	•	•	
Chablis, Chardonnay, Sauvignon Blanc	•	•	•	•	•	
Albariño, Alvarinho	•	•	•	•	•	
Malvo-Világai, Sz. Mérán, Pálóc-Füredi	•	•	•	•	•	
Chardonnay from U.S.A., Australia, New Zealand	•	•	•	•	•	
Viognier, Condrieu	•	•	•	•	•	
Côtes du Rhône, St. Joseph, Maurellet, Poligny-Montrachet, Châlon-sur-Saône, Chardonnay, Côte Charlemagne, Le Montrachet	•	•	•	•	•	
Medium-to-full-bodied dry white wines						
Muscat, Riesling, Gewürztraminer, Pinot Gris, Pinot Blanc						
Chardonnay, Sauvignon Blanc						
Pinot Noir						
Chablis, Chardonnay, Sauvignon Blanc						
Albariño, Alvarinho						
Malvo-Világai, Sz. Mérán, Pálóc-Füredi						
Chardonnay from U.S.A., Australia, New Zealand						
Viognier, Condrieu						
Côtes du Rhône, St. Joseph, Maurellet, Poligny-Montrachet, Châlon-sur-Saône, Chardonnay, Côte Charlemagne, Le Montrachet						
Medium-to-full-bodied sweet white wines						
Auslese, Bernkasteler, Traminer, Riesling, Sylvaner						
Baileys, Sauternes						
Tokaji Aszu						

ALEXANDER ISLEY, INC.

ILLUSTRATION GROUPED WITH TEXT



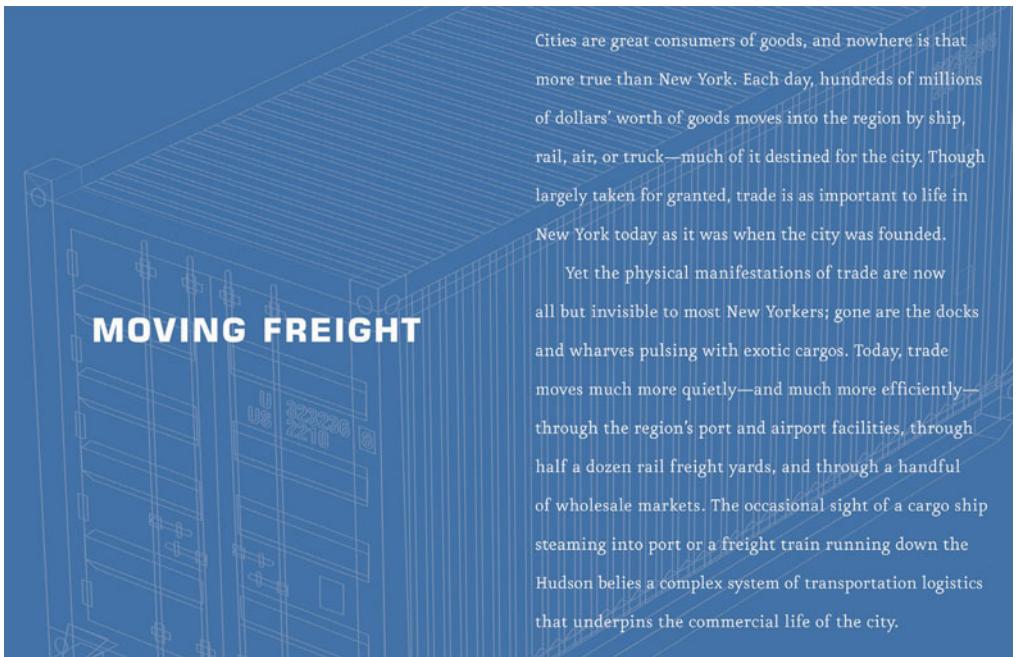
Typically, when a graphic designer is asked to lay out and design a book, the book has already been written.

However, this was not the case when Alex Isley, of Alexander Isley, Inc., was approached by author Kate Ascher to design *The Works*, an infographics book about the infrastructure of New York City.

Ascher had noticed some of Isley's work and thought his studio would be a good fit for what she had in mind. Isley next met with the publishers to discuss the great deal of planning and coordination this project would require. It was going to take a talented and tight team to pull it off.

Working in a highly unusual way, Isley was provided only the raw material for the book up front, which he and his twelve-person team of designers and artists used to lay out and break up the manuscript. A key component of the project's success was putting together a detailed illustration style sheet for all the artists to follow early in the process. This helped with the overall system of organization for the book, which is illustration-driven.

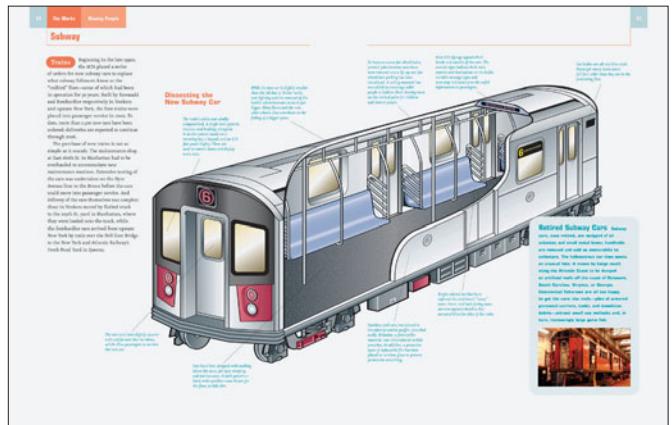
The writer, meanwhile, was providing text to the designed layouts the Isley team was providing. This allowed the writer to see beforehand each page's space in which to write within the grid of the book.



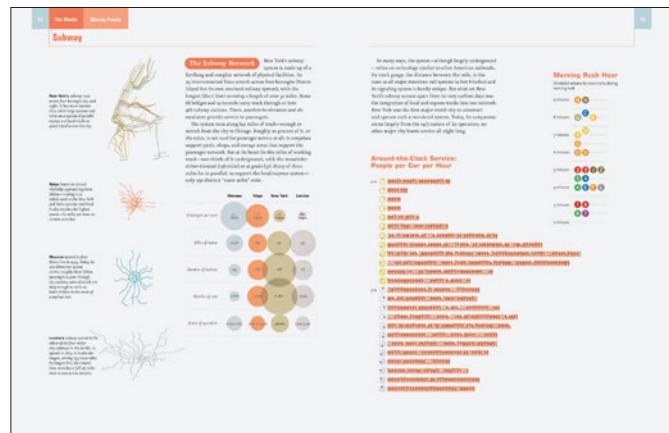
ABOVE: Illustrations and text content are both joined together and kept separate in a way that feels highly integrated into the manuscript by way of the grid system and due to the close collaboration between Isley and Ascher in developing content.

RIGHT: The diagrammatic illustrations would be a focal point of the book, and as a result, they played a significant role in determining the placement of the other content on the page or spread.

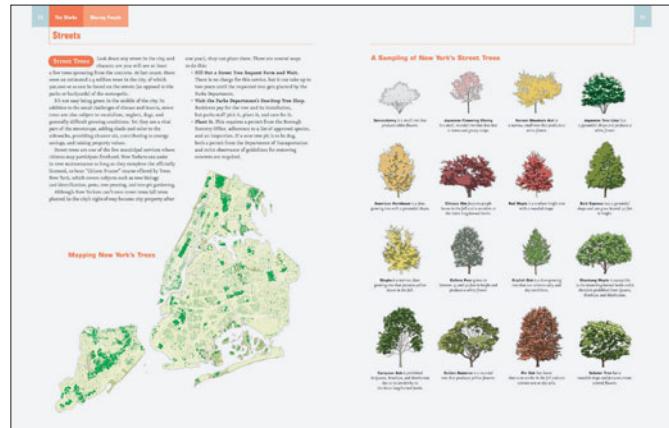
FIRM Alexander Isley, Inc.
DESIGNER Alexander Isley, Inc.
CLIENT Penguin Press



To create such an informative book with complex facts, statistics, and analyses, a highly structured layout system had to be developed to keep the content from becoming overwhelming.



A strong grid helps to tie illustrations and text together into modules which then are tied together visually to read as a chart or table of information.



To add to the overall challenge, Isley's team and Ascher were given only six months to conceptualize, art-direct, design, commission, lay out, write, produce, print, and deliver the book.

"It was an incredibly complex book to produce," Isley explains. "Since our deadline was so crazy, the grid, typographic, and visual systems had to be well considered and set up so that the process could proceed like clockwork. It had to."

Having an established grid system in place—coupled with detailed illustration guidelines—enabled the designers, artists, and author to work concurrently on the book. This was critical to meeting the incredibly rushed deadline and enabled them to keep the project moving forward, maintain organization, and seamlessly add each component to its proper place even when those components were being completed at different times by different individuals—including the hundreds of illustrations being worked on simultaneously.

The result is a beautiful book, which was one of Amazon.com's books of the year in 2005.

“THIS WAS A TOTALLY FUN AND EXCITING PROJECT TO WORK ON—ONE FOR WHICH OUR TEAM HAD A GREAT SENSE OF ACCOMPLISHMENT AND PRIDE WHEN IT WAS COMPLETED.”

—*Alex Isley, Alexander Isley, Inc.*

HERE DESIGN

ILLUSTRATIONS ADD FLAVOR TO LAYOUTS



By showing some of the pasta in cross sections, and illustrating them in black and white, the team was able to show a wide range of pastas in their actual size in relation to the other pastas in the book.

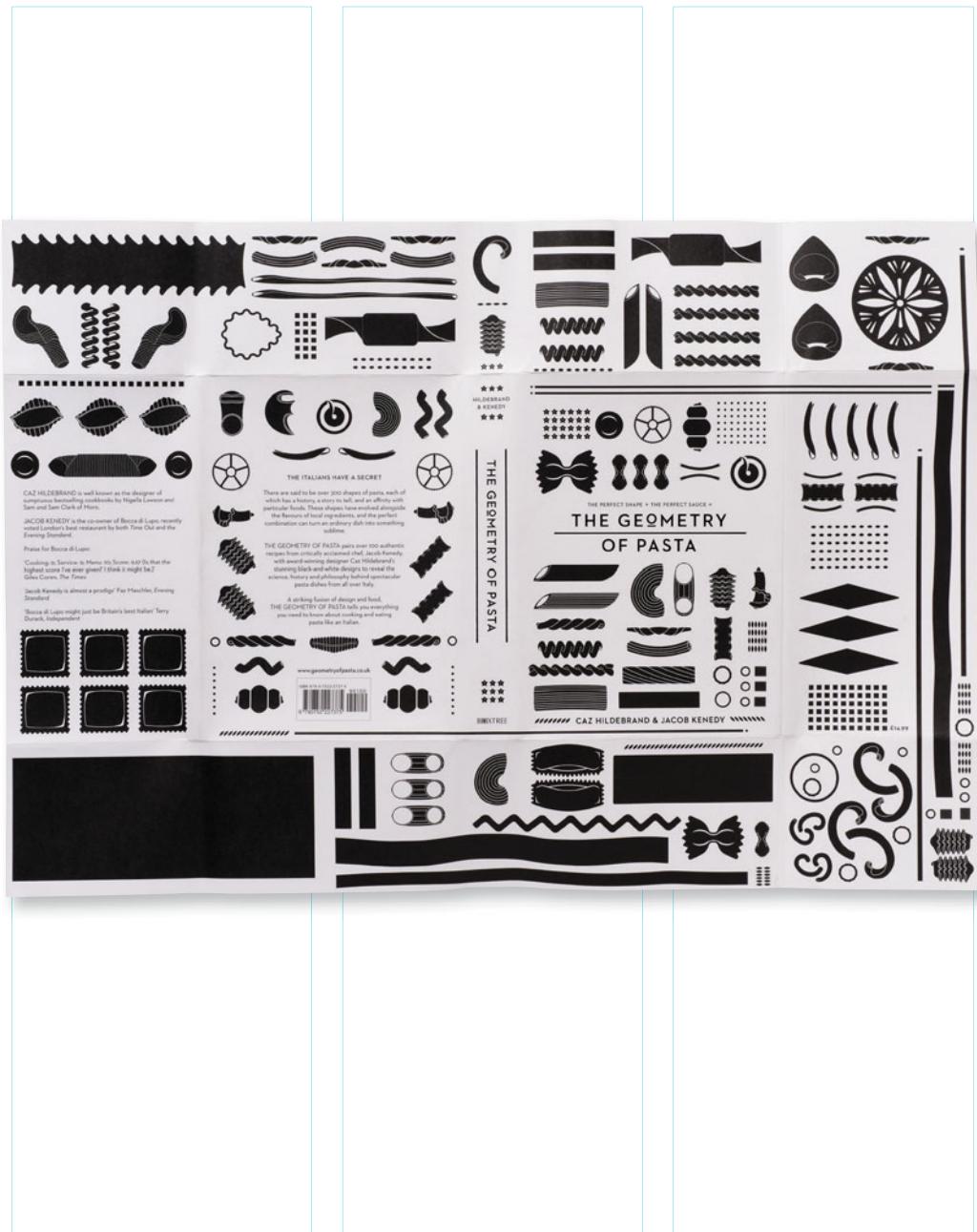
FIRM *Here Design*
DESIGNER *Caz Hildebrand*
CLIENT *Boxtree / Macmillan*

Grid systems and layout design are very focused on classification and organization to provide structure and regularity to a piece of communication. They rely heavily on pairings and groupings to create a rhythm and flow that make the piece accessible to the viewer, and the way the content is organized will directly affect the way the viewer interprets the information. For London-based Here Design, the problem of pairing information was at the root of its book *The Geometry of Pasta*.

In an attempt to demonstrate how to choose the right pasta shape to eat with the right sauce, the Here Design team needed to build a structure that would allow it to showcase a wide range of pasta of different shapes and sizes, at their actual size, in one unified format.

“THE UNDERLYING TYPE GRID IS FORMAL, BUT THE USE OF ILLUSTRATIONS HELPS TO MAKE THE PAGES FEEL VARIED.”

—Caz Hildebrand, *Here Design*





Dimensions
Length: 36mm
Width: 24mm
Diameter: 4.2mm

Also good with this pasta
artichokes, broad beans and peas; cabbage and sausage; cime di rapa and sausages; courgettes, ricotta cheese and tomato; norma puttanesca; Romanesco broccoli; rabbit and asparagus; rigatoni, ricotta cheese, saffron, tomatoes and onions; sausages, tomatoes and saffron; sausages and cream

Arced in cross-section, and curved in the shape of an *crescita*, *spaccatelle* are like *pompeii* (page 134), but over double the size. The name possibly has something to do with there being a *spaccatura* (cleft) along the middle. These are one of the few originally Sicilian pasta forms – best like the local pastis.

Serves 4 as a starter
or 2 as a main

140g *spaccatelle*
150g dried top-quality
canned tuna in oil (plus 2
200g fresh tuna, plus 2
tablespoons extra-virgin
olive oil)
1 medium shallot, roughly
chopped
1 small aubergine (300g)
vegetable oil for deep-frying
1 red onion (150g), finely
chopped
1 clove garlic, finely
chopped
½ teaspoon crushed dried
red flakes
2 tablespoons extra-virgin
olive oil
240g fresh tomatoes
(cherry or plum), cut into
chunks
75ml white wine
2 tablespoons chopped mint
2 tablespoons chopped flat-
leaf parsley

Also good with this sauce
maccarrone

SPACCATELLE CON TONNO E MELANZANE

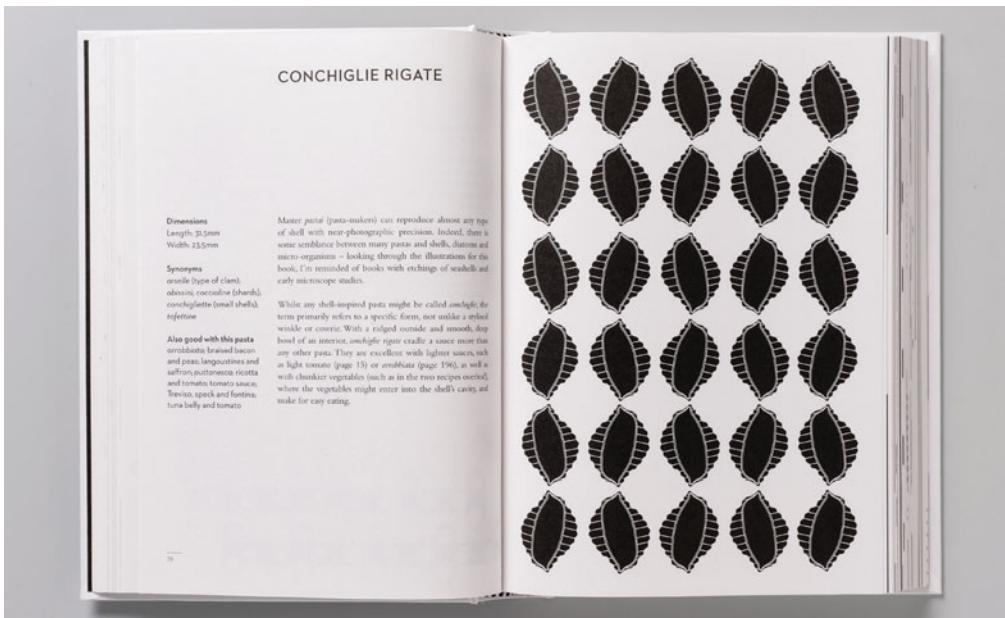
Tuna and aubergine

This recipe would traditionally be made with swordfish. Given our huge appetite and lack of regard for this majestic creature, which has been hunted to the brink of extinction, I use tuna from sustainable sources instead. Best to direct our consumption temporarily elsewhere until the swordfish have recovered from our excesses.

If using canned tuna, break it up into chunks. If using fresh, dice 2cm, season with salt and toast briefly in the oil, just to seal the outside.

Dice the aubergine 2cm, season lightly with salt and deep-fry in very hot vegetable oil (corn or sunflower are best) until golden brown. Drain and set aside.

About 20 minutes before you're ready to eat, fry the onion, garlic and chilli with a pinch of salt in the olive oil over a medium heat until soft and lightly coloured (10 minutes). Add the tomatoes and fry for a few minutes (about 5, until starting to break down), then add the wine, mint and aubergine and let the mixture cook until the aubergine is soft and tender. Season with salt and pepper. Add the drained tuna (which you have of course timed perfectly and drained when just a touch firmer than you might like to serve it), a dollop of pata negra, and most of the mint and parsley. Allow to cook for a minute until the sauce coats and the pasta is done, then serve with the remaining herbs on top.



Dimensions
Length: 21.5mm
Width: 23.5mm

Synonyms
conchiglia (type of clam);
obusio; coquilles (shard);
conchigliette (small shells);
cicchette

Also good with this pasta
arrosticini braised bacon
avocado, basil and lime
saffron, puttanesca, ricotta
and tomato; tomato sauce;
Treviso, speck and fontina;
tuna belly and tomato

Master pasta (pasta-maker) can reproduce almost any type of shell with near-photographic precision. Indeed, there is some semblance between many pasta and shells, dinoflagellates and micro-organisms – looking through the illustrations for this book, I'm reminded of books with etchings of seashells and early microscope studies.

Whilst any shell-inspired pasta might be called *conchiglia*, the term primarily refers to a specific form, not unlike a walled town or castle. With a rugged outside and smooth, deep bowl of an interior, *conchiglie rigate* create a sauce more than any other pasta. They are excellent with lighter sauces, such as light tomato (page 15) or *arrabbiata* (page 196), as well as chunkier vegetables (such as in the two recipes overleaf), where the vegetables might enter into the shell's cavity and make for easy eating.





Trying to keep the communication with so many distinct parts as simple as possible, the team used black and white for everything in the book. Aside from some of the production challenges posed by using dense black, this approach made it even more important for the illustrations to do some heavy lifting as graphic elements in this layout. The combination of repetition of elements to create patterns, thoughtfully composed illustrations of the pastas to interact with the text on the spread, and interesting cropping added all of the visual interest anyone could ask for and creates a consistent look for the piece. The only more-involved—but higher-impact—part of this book is a cover that folds out into a poster showing all of the pasta types in the same textural way.

ABOVE: *The book jacket folds out into a textural poster of pasta illustrations.*

OPPOSITE: *The dynamic way in which these distinct illustrations are incorporated into the layout keeps each spread feeling unique and interesting, while the primary text area is built in a simple two-column grid that offers unity between the treatments of the spreads.*

AN OVERVIEW

Most grids serve to integrate type and image, leaving the treatment of those elements to clarify and codify the information for the reader and create added meaning through their juxtaposition. At times, however, it is necessary to maintain separation between the bits of content in the piece. Whether to ensure an uninterrupted story line in the main content or to add emphasis to an image or a pull quote, content areas can be united or separated by a number of techniques. The treatment of the constituent parts on the page, their relative scale, and the spatial relationships between the content or the manifestation of a well-thought-out organizational grid are all methods that can be used to create a context within the format that can unify elements on the page or create distinction between them.

RELATIONSHIP OF DESIGN COMPONENTS

HOW TEXT & IMAGE CAN BE SEPARATED

One common way to separate the components of the layout is through the grid system itself. A hierarchical grid used to set up a website can ensure that areas of content are sufficiently distinct from others by way of the repeated physical position of those on the format (in this case the screen). Items such as navigation aids on websites will look and feel distinct as a result of their seemingly static nature as a viewer parses through the site and the other dynamic content flows and reflows around those navigational structures. In a printed piece, a similar effect can be achieved through the use of a grid employing a combination of wide and narrow columns. In this type of setup, a running narrative can be maintained from page to page in the main content area, while supporting content (charts, captions, photos, etc.) can live parallel to the main story in the narrow column.



For the packaging of the Williams-Sonoma Soaps and Lotions Program, information sections were distinguished typographically. Subtle rules help to further the hierarchical separation between the content areas. The pairing of a modern serif with a strong vertical movement with a friendly, informal script allowed for clear separation of the content, even within the small space of a label.

FIRM Michael Osborne Design
DESIGNERS Michael Osborne,
Alice Koswara, Sheri
Kuniyuki
CLIENT Williams-Sonoma

When further distinction must be made beyond what the grid alone achieves, varying typographic treatments will add another level of separation. For type-driven content challenges, using a different face/size/style of type can set off lists or captions and keep the content from blending together. Using varying weights or sizes of the same face can help keep a level of overall uniformity or consistency while still differentiating the content areas.

Sidebars or other containing shapes can be used to separate or call out content, distinguishing it from the primary communication. This can be especially helpful when the material to separate is not simply text-based, but requires more distinction than can be achieved by the grid alone. If these sidebars or modules containing tiered subcontent are not part of the regular design language for the piece, or if they provide detailed information on a more granular level than the main content hierarchy is able to reasonably accommodate, a special compound grid may need to be developed. Taking cues from the main grid system, the compound grid will control and organize the information within that section.

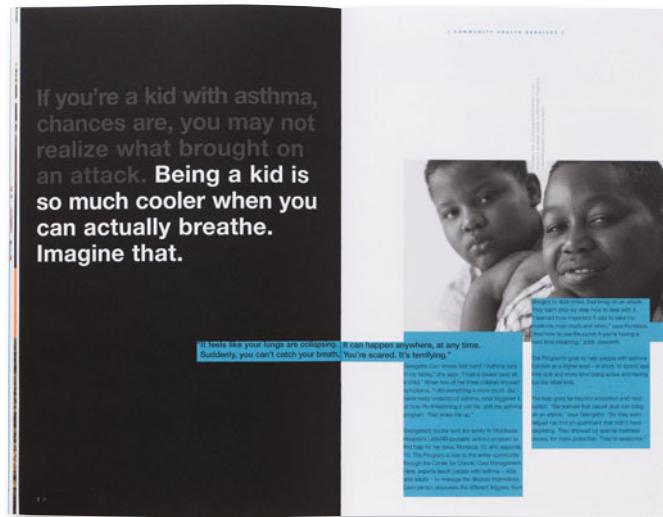
RELATIONSHIP OF DESIGN COMPONENTS

HOW TEXT & IMAGE CAN BE UNITED

Similar to instances when certain content needs to be distinguished from other areas, there are times when types of content or different areas of a piece need to be unified. This can be done through a firm grid that links elements together by way of the underpinning structure on which they are organized or in the way that they are visually treated. When attempting to unify content elements through the organizing principle implied by the grid itself, it is important to make sure there is visual balance between the items. Frequently, this is successfully achieved when the content areas seem to communicate with one another. Even if the question

In this spread from VITA magazine, a combination of techniques has been used to tie the content together. A containing shape that actually breaks the photo frame ties the photo to the main content block, while the strong vertical and horizontal motion allowed by the underlying grid moves the viewer's eye around the spread, directing it to the necessary elements in the correct order, and causing things to read as linked units of information.

FIRM *Bertz Design Group*
CLIENT *Middlesex Health System*



These posters tie the text and image together using illustrative type that interacts with the content in the photography.

DESIGNER Johnson Banks
CLIENT The British Library

posed by the first content area is not addressed until later (once the brochure is fully opened, for instance), the relationship implied by a shared message puts these content areas on the same level for the viewer. A similarly close connection can be established through physical proximity—where each of a series of photos or diagrams is related directly to text content by appearing closer to it than any other. This can also be done through visual proximity where color, scale, a containing shape, or other visual attribute is shared.



The Smartest Snacks

Nibbling on the right foods can **PROTECT YOUR HEART.** So say goodbye to vending machines and hello to better pickings.

WHEN THE URGE for a snack strikes, the best strategy is to nibble on snacks that can have health benefits—and not just because of all those high-calorie, nutrient-poor junk-food snacks," says Penny Kris-Etherton, a professor of nutrition at Pennsylvania State University.

"That's too bad, because smart snacking can help you feel full longer and eat less overall," she says. "Smart snacking means eating meals made with well-chosen ingredients, which can help keep your cardiovascular system in good form and even make it easier to maintain a healthy weight."

But the choice of food is all important. It's important to eat whole grains, which are made with whole grains; protein, which are made with well-chosen ingredients; fruits and vegetables, such as avocados, fruits, nuts, seeds, beans, olive oil, dairy products, fish,

and whole grains. Remember to keep portion sizes small and calories modest. Each snack should have 200 calories at most. And ideally you'll choose a better snack if getting the full complement of recommended nutrients—such as fiber, potassium, calcium, and heart disease, such as antioxidants, omega-3s, and fiber. Having a few snacks when you're hungry can also help control your appetite, so you don't get famished and overeat later.

Kris-Etherton says, "And replacing low-nutrient, high-calorie snacks with healthy ones will help protect your heart." In a recent study, researchers at the University of California-Los Angeles compared two groups. One snacked on potato chips, the other on pretzels. After six weeks, the pretzel-eaters had significantly lower levels of triglycerides, particles in the blood that are a marker of heart-disease risk.

The key is to have healthy ingredients on hand. A few minutes of planning and prepping in the kitchen will make it much easier to opt for a healthy snack when afternoon hunger pangs strike. These recipes are surprisingly simple to prepare, and you'll find time to relax, connect, and never feel bad.



Tropical Salad

Heart-healthy highlights: Avocado (which is in the heart-healthy fats that can raise levels of HDL cholesterol) and cantaloupe (which is a good source of potassium and potassium, which helps regulate blood pressure).

Arrange 1/2 cup each of chilled Honeycrisp apples, cantaloupe, and cantaloupe salsa (see recipe, page 148) on a platter. Sprinkle with basil. Serve.

PER SERVING (1/4 CUP):
365 CALORIES, 13 G SATURATED FAT,
12 G UNSATURATED FAT, 10 MG CHOLESTEROL,
16 G CARBOHYDRATE, 19 MG SODIUM,
26 G PROTEIN, 8.2 FIBER



Chocolate-Nut Mix

Heart-healthy highlights: Dark chocolate with heart-protective flavonoids, walnuts with monounsaturated fat, and raisins with potassium and fiber.

Arrange 1/2 cup each of chilled Honeycrisp apples, cantaloupe, and cantaloupe salsa (see recipe, page 148) on a platter. Sprinkle with basil. Serve.

PER SERVING (1/4 CUP):
365 CALORIES, 13 G SATURATED FAT,
12 G UNSATURATED FAT, 10 MG CHOLESTEROL,
16 G CARBOHYDRATE, 2 MG SODIUM,
26 G PROTEIN, 4.5 FIBER



Tuna and White Beans

Heart-healthy highlights: Tuna (which is high in omega-3s) and white beans (which are high in fiber).

Arrange 1/2 cup each of chilled Honeycrisp apples, cantaloupe, and cantaloupe salsa (see recipe, page 148) on a platter. Sprinkle with basil. Serve.

PER SERVING (1/4 CUP):
365 CALORIES, 13 G SATURATED FAT,
12 G UNSATURATED FAT, 10 MG CHOLESTEROL,
16 G CARBOHYDRATE, 2 MG SODIUM,
26 G PROTEIN, 3.5 FIBER



Sardine-and-Pepper-Topped Cracker

Heart-healthy highlights: Sardines (which are high in omega-3s) and whole-grain crackers (which help reduce triglycerides levels).

Arrange 1/2 cup each of chilled Honeycrisp apples, cantaloupe, and cantaloupe salsa (see recipe, page 148) on a platter. Sprinkle with basil. Serve.

PER SERVING (1/4 CUP):
365 CALORIES, 13 G SATURATED FAT,
12 G UNSATURATED FAT, 10 MG CHOLESTEROL,
16 G CARBOHYDRATE, 2 MG SODIUM,
26 G PROTEIN, 3.5 FIBER



Red Wine and Dark Chocolate

Heart-healthy highlights: Red wine (which is high in resveratrol, an antioxidant that may reduce heart-disease risk) and dark chocolate (which is high in heart-protective flavonoids).

Arrange 1/2 cup each of chilled Honeycrisp apples, cantaloupe, and cantaloupe salsa (see recipe, page 148) on a platter. Sprinkle with basil. Serve.

PER SERVING (1/4 CUP):
365 CALORIES, 13 G SATURATED FAT,
12 G UNSATURATED FAT, 10 MG CHOLESTEROL,
16 G CARBOHYDRATE, 2 MG SODIUM,
26 G PROTEIN, 3.5 FIBER



Pita With Ricotta

Heart-healthy highlights: The flavor of ricotta cheese (which is high in calcium) and whole-wheat pita (which is high in fiber).

Arrange 1/2 cup each of chilled Honeycrisp apples, cantaloupe, and cantaloupe salsa (see recipe, page 148) on a platter. Sprinkle with basil. Serve.

PER SERVING (1/4 CUP):
365 CALORIES, 13 G SATURATED FAT,
12 G UNSATURATED FAT, 10 MG CHOLESTEROL,
16 G CARBOHYDRATE, 2 MG SODIUM,
26 G PROTEIN, 3.5 FIBER

288 | MARTHASTEWART.COM

TEXT BY Peter Jones | PHOTOGRAPHS BY Raymond Hom

MARTHASTEWART.COM | 181

ABOVE AND NEXT PAGE: *In these spreads, the placement of text around photographic content without borders—or that creates a textural area of images with small areas for text integrated into the layout—allows for a strong visual connection between the text and image.*

PUBLICATION *Martha Stewart Living*
DATE February 2011
CREATIVE DIRECTOR
 Eric A. Pike



there's a better way to get more water. And women who indulge their tastebuds in delicious Crystal Light drink 20% more of it.* **Water your body.**

*Comparison based on consumption of tap, bottled, flavored water and prepared powdered beverages from Kantar Worldpanel Beverage Data.

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MARTHA STEWART LIVING February 2011

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SHARING THE LOVE

A group of crafters gather for a party at the New York Public Library to make valentines. Follow their lead and create some sweet cards with your friends.

112

CHOCOLATE, HOT & COLD

Whether it's molten hot fudge or frozen ice pops, chocolate is the ultimate indulgence. Warm up to a cup of hot cocoa or dive into baked Alaska.

120

OBJECTS OF THEIR AFFECTION

Eight collectors—including Martha—show off their beloved finds: vintage dress patterns, tin dollhouses, gleaming brass trays. Let their passion and connoisseurship inspire some hunting and gathering of your own.

A trio of hot chocolates (page 112) goes well with handmade valentines (page 104).

ON THE COVER
Our rich, delicious ice cream topper. Photographed by Con Poulos

XO, darling - Ch
No. 120

128

SPECTACULAR SEAFOOD PASTA

Elegant, delicious, and doable: These pasta dishes with shrimp, clams, lobster, and more are guaranteed to get forks twirling.

134

CAMELLIAS

Their pretty petals have long graced Southern gardens. But some camellias are easy to cultivate in cooler climates, too.

142

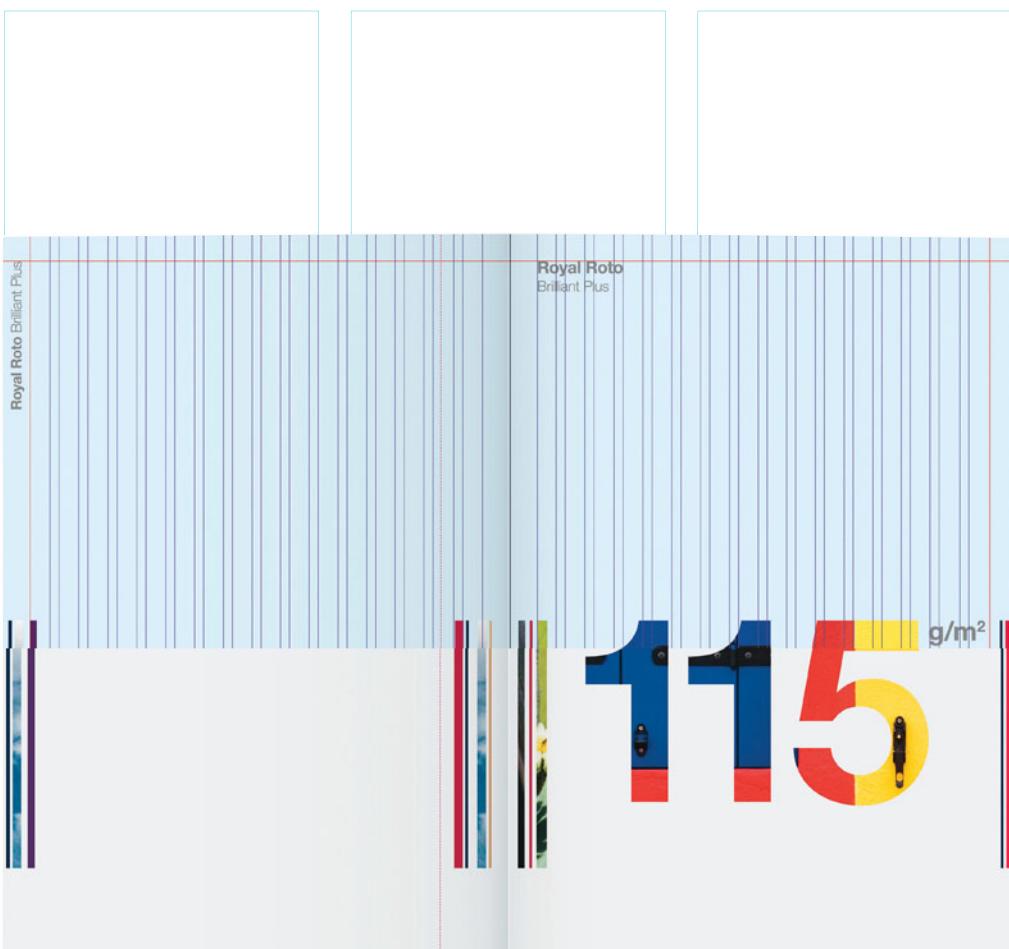
THE NEW ROMANTICS

Reproduced on a grand scale, damask prints add modern drama to chairs, cabinets, and carpets. Update rooms by stenciling a luxe pattern on a bureau or papering over a plain lampshade.

CONTINUED
ON PAGE 14

SPACE

It has been said that less is more. By definition, this is not true in the most literal sense; however, this sentiment gets to the heart of the creation of emphasis through contrasting relationships and can, at times, be true when applied to design principles. Negative space can communicate a great deal when its ratio to positive content area is increased. A ratio between the format and the content that favors empty space creates drama and will focus the viewer's attention on the little bit of content that is there. Expansive space in relation to the content implies great significance, suggesting that all content deserves a page to itself. However, it is important to note that this should actually be the case. If space is used to focus the viewer's attention on something that is not important to the piece in proportion to the amount of space setting it apart from the rest of the content, the viewer may think the piece is not something that should be taken seriously. Aside from directing the viewer's attention, ample space in a layout allows the viewer time to rest and absorb the information that is on the page. In this way, negative space is a very real component of every layout and should be considered to be equally important to the positive space when determining the relationships between different areas of content and the page itself.



The Royal Paper Booklets for Sappi Fine Paper are an interesting example because the negative space not only is an integrated design element, but also, in an attempt to actually show the paper, is tangible content itself. The limited, and relatively small, printed areas garner immediate attention and communicate the two most important items about that spread: the specifications of that particular sheet of paper and the characteristics of the sheet when printed.

FIRM Curious
CLIENT Sappi Fine Paper Europe

RELATIONSHIP OF DESIGN COMPONENTS

SCALE

OPPOSITE: *Scale is used dynamically in this magazine to explicitly link content together. By adjusting the proportional relationship between the image and the double f ligature, the image and text combine to create a word, drawing the viewer from the image, into the word, and then further into the full heading—the second part of which has been sized to imply that the front wheel of the bicycle is part of the first word, creating a concrete unit of content. The further relationship to the text on the facing page makes an even bolder statement.*

FIRM Sensus Design Factory
Zagreb
CLIENT Pliva d.d.

It is paramount to keep in mind that scale and size are not the same concept. Size refers to specific spatial dimensions, while scale refers to proportionate size and is relative. It is through the combination of elements that scale becomes apparent. Scale, as a relationship between component parts of the content, can be developed after the final grid has been established, and a plan outlining what needs to be on each page and how the story needs to build has been finalized. The relative scale of elements can be adjusted to ensure that proper hierarchy is apparent on each page and that the key communication points are given proper prominence. Developed out of the message in the text, the images and other content can be dynamic or static as a result of the disparate size of each element when viewed as a whole. Generally, more contrast creates a more active composition and can result in a sense of motion, while less contrast can create a more even layout with a sense of calm and stability. An effective way to approach the development of scale as a method of relating the elements of the communication piece is to determine the areas that will have the greatest and least amount of content and work up the system from those points. This will guarantee that the scale is consistent throughout the total arc of the piece—an item on one spread is in an appropriate proportional relationship to the other items on that spread, and is also appropriately related to the items on other spreads throughout the publication—and that there is nothing that cannot be handled by the system developed for the piece.



SPATIAL FLEXIBILITY

OPPOSITE: *The layout of the table of contents allows enough white space for translation of the publication into several different languages without upsetting the grid structure.*

FIRM 804
CLIENT Simonswerk GmbH

The design agency 804 was founded in Düsseldorf, Germany, by Helge Rieder and Oliver Henn in 1999.

It embarked on a three-year journey to completely refresh the corporate communication of Simonswerk, a German company that has a 100-year history of producing hinges and hardware products.

“WE HAD TO ARRANGE A LOT OF PRODUCT INFORMATION IN THIS 550-PAGE CATALOG. THE KEY WAS TO NOT ONLY ENHANCE THE OPTICAL SURFACE IN TERMS OF VISUAL CONSISTENCY, BUT TO COMPLETELY SIMPLIFY CONTENT TO MAKE IT EASY ON THE END-USER.”

—Helge Rieder, 804

TE 630 3D

Technische Daten
Bandbreite: 10 mm
Länge T (Rückwand): 240 mm
Höhe T (Rückwand): 200 mm

Ausführungsmerkmale
Drehungsfreiheit: TECTUS® TE 630 3D komplett verdeckt liegend für ungefertigte schmale Türen an Holz-, Stahl- und Aluminiumrahmen. Belastungskraft: 200 kg. Drehungsumfang bis 180°. Gesamtlänge: 240 mm. DIN-recht und DIN-links. Die Ausführung ist mit einer Schraube am Rahmen befestigbar. Farbe: RAL 9006 weiß und weinrot in 1 mm. Antrieb: 1 mm. Oberfläche: RAL 9006.

Kombination
Anwendung: Holztür
Material: Stahl
Fürtyp: Zarge
Drehrichtung: Rechts
Stahlstärke: 1,5 mm
Alu-Stahlzarge: 1,5 mm
Zugabe: 10 mm
Zulassung: TÜV Rheinland

Anschlagtechnik
Längs: 100 mm
Quer: 100 mm
Schlüssel für Universalzylinder: Rahmen Nr. 3200043
Schlüssel für Alu-Zylinder: Rahmen Nr. 3200044
Pinsel Nr. 3200045
für 3,0 mm Kali

Oberfläche
poliert lackiert, gold, perlmutt, P1 farbig, P2 farbig, überlackt, farbig
Rohstoffbeschaffenheit

Hinweis
Bei einer Querbeschleunigung kann geringerer Spalt zwischen Türblatt und Zarge
Zum störungsfreien Betriebswinkel finden Sie ausführliche Angaben im Kapitel
Technische Informationen.

Funktionsbereich
Feuerhemd, Rauchschutz, Schallschutz, Einbauschließung

TE 210 3D FZ/1

Technische Daten
Bandbreite: 10 mm
Länge T (Rückwand): 240 mm
Höhe T (Rückwand): 200 mm

Ausführungsmerkmale
Drehungsfreiheit: TECTUS® TE 210 3D FZ/1 komplett verdeckt liegend für Fürtypen mit Band
TE 210 3D FZ/1 für ungefertigte und gefertigte Rahmenkonstruktionen für Fürtypen: Über-/Unter-

Kombination
Bandbreite: 10 mm

Oberfläche
weiss

Hinweis
Die Längsaufteilung auf die Bauteile ist bei Fürtypen mit Band 22-28 mm erlaubt.

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Besuchen Sie auch unsere Website
www.bandsysteme.de



The designers at 804 first analyzed the form and function of all of Simonswerk's products. Upon in-depth examination of the suite of communication materials, an interesting pattern of geometrical forms and lines emerges.

By emphasizing and isolating the space and line form, a new logo developed along with the basis for the grid. The pattern created an orderly and spacious layout that referenced architectural lines, doors, and framework in the areas where the company's products are found.

OPPOSITE TOP: A tabular index was incorporated into the design to make it easy for the customer to find products with a minimum of three page turns.

OPPOSITE BOTTOM: "Lines—thick and thin—and white space are used to separate, structure, and focus information across all printed communications," notes Rieder.

DESIGN FIDELITY ACROSS PLATFORMS

OPPOSITE: *The print and iPad editions of the magazine share an aesthetic that leaves no doubts as to the relationship between the two.*

FIRM Condé Nast
DESIGNER Scott Dadich

When Scott Dadich of Condé Nast was tasked with creating a digital counterpart to *Wired* magazine for the iPad, he had to ensure that the application would share lots of DNA with the print version of the magazine—creating a seamless experience for the viewer while ensuring that the digital version took full advantage of the new platform. Being a publication about all things digital, the iPad edition of the magazine represents the integration of message and medium—a high bar to clear for *Wired*'s tech-savvy readership. Working closely with Adobe to develop new technology to meet the needs of digital publishing on the iPad platform, Condé Nast was able to create something that had many of the aspects of its print publication but was enhanced by interactive elements, such as audio/visual content and the ability to extend the stories and offer a more complete understanding of the subject through the use of dynamic integration of Web-based content.



Self-Helpers

A mirror will tell you how you look, but it won't tell you what's going on under your skin. These gadgets will help you **monitor your inner health** so the contents match the wrapper. —*Brian Mossop*

Touch each product to read the review.

1. Garmin Forerunner 110
The newest Forerunner is small enough to fit under the cuff of a dress shirt and yet it still talks to satellites. It's also a great example of a company listening to its customers: Garmin users have been clamoring for a less expensive watch that records where they go and how fast they get there. The 110 does just that. **WIRED** Small, affordable, accurate. Lets you use Garmin's Connect Web site, where you can save and track all your workouts. **Tired** Clip-on USB adapter can be flaky. Getting a lock on the satellites can take a minute or two, so leave time to do some quality stretching before you take off. **\$250**

Products rated on a scale of **1** to **10**

TESTED & RATED
39
NEW PRODUCTS
SUMMER GEAR

PHOTOGRAPH BY **Adrian Gaut**



The print edition of the magazine established the feeling that would need to be re-created in the digital version. Even though the actual grid and layout would need to change for the smaller live area of the iPad screen, the overall aesthetic was carried into the new format through consistent art direction, a textural modular grid, typographic considerations, and a clarity of purpose where the content takes the lead and the design serves to make the delivery as streamlined as possible.

The resultant *Wired* application for the iPad was a groundbreaking development in the digital publishing landscape that drew upon the foundation established by the grid and layout of the print magazine, but expanded on those layout decisions to create a tool for a more complete transfer of information than is possible in print. “Working on this project has changed the way I think about design,” notes Dadich. “I approached it with a design philosophy rooted in print but highly influenced by a publishing world view.” Being able to run a short film next to narrative content or allowing the viewer to flip through ten images when only one would fit into the print version adds a layer of complexity to the process but allows for a more comprehensive understanding of the topic of the article.

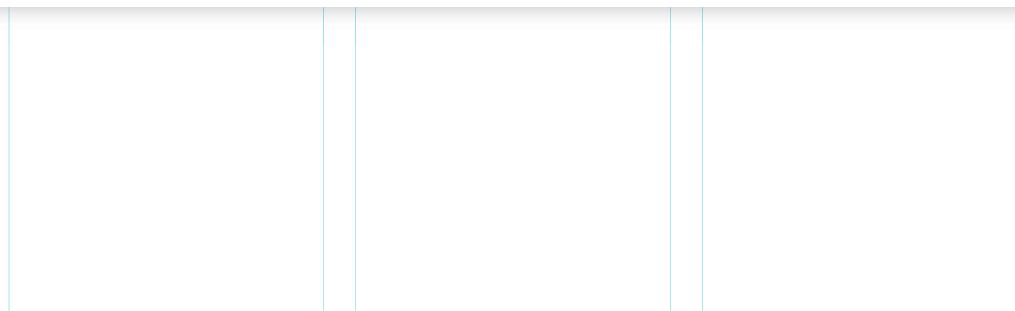
OPPOSITE: Able to enhance stories with dynamic content such as video, animated infographics and integrated social media, living within the layout alongside static content, the team at Wired has created a new reading environment that builds on their print publication.

OPPOSITE: A layout that encourages interaction or triggers a give-and-take relationship with the viewer makes the experience more memorable and can result in greater comprehension and retention of content.

This project was so well received that it has changed the focus of Condé Nast's publishing strategy. New features are constantly added to its applications to take this—and the many other digital editions that Condé Nast has followed *Wired* with on the same paradigm—to a higher level and create a more effective method of communicating a more complete story.

“THE CLARITY OF PURPOSE THAT GOOD UI AND UX DESIGN BRINGS TO A DIGITAL LAYOUT CAN HELP TO INFORM THE DECISIONS OF A PRINT DESIGNER AS WELL.”

—*Scott Dadich, Condé Nast*



BUILDING AN ICE HOTEL

Touch the buttons to see each step.

- 1
- 2
- 3
- 4
- 5
- 6



The Icehotel in Jukkasjärvi, Sweden, is exactly what it sounds like: a guest lodge built out of frozen water. The whole thing—bar, chapel, and accommodations for 100 guests—must be rebuilt annually, for obvious reasons.
—Michael Kaplan

March The Icehotel constructed last year is still open for business—the spring thaw comes late 125 miles north of the arctic circle—but this is the time to gather raw material for next year's structure. Workers use hydraulic saws to slice the surface of the nearby Torne river into 3-foot-thick blocks, which are extracted with earthmoving equipment.

April By now, workers have harvested 3,000 blocks of ice, each weighing 2.2 tons. They are transported to a warehouse and stored at 20 degrees Fahrenheit.

May–September

As the ice blocks chillax in storage, last year's hotel gradually melts back into the river.

November Brr! Time to start rebuilding. Large steel moldings are positioned where the finished edifice will stand, and snow machines produce tons and tons of "snice"—a mixture of snow and ice. Giant snow blowers inhale the slushy stuff and blast it onto the metal frames. After two days, the snice has frozen solid and the frames can be removed. The giant hunks of ice are removed

from storage and stacked on top of one another. Then they get doused with water. The liquid freezes quickly, cementing the blocks into support columns.

December Leftover ice is used to make windowpanes and beds (covered in reindeer fur for comfort). Icehotel's first guests of the season check in. They enjoy welcoming drinks of Absolut vodka—served, of course, in tumblers made of ice. The hotel provides boots and snowsuits, but if guests forget to bring their own thermal underwear, they'll have to buy some in the gift shop.

PHOTOGRAPH BY BEN NILSSON; ARTISTS: RASHID SAGADEEV & LEONID KOPEYKIN

AN OVERVIEW

At times, areas of the layout can work on multiple levels. Content cannot always be clearly broken into categories as clear as “text” and “image,” and this can create an engaging relationship between the viewer and the content. At first, the brain processes all words visually as the eyes take in the letter combinations, before they are processed into small sound units and before these are combined and linked with ideas which give them meaning to the viewer. This process happens when reading any text. All text has visual components that go beyond what is needed purely for the processing of information. Text set in a block, for example, has color, weight, movement, and presence. The individual letterforms are graphically meaningful. The words and the spaces between the letterforms allow them to have a visual presence and the lines of words come together—related by the space between lines and the way they rag—to form a shape itself. Good typographic practices can help ensure visually engaging and easily accessible text areas and will take into consideration all of these visual factors. However, since most of the processing for meaning takes place in the left hemisphere of the brain, creating more visually stimulating typography (visuals being processed more by the right hemisphere) can bring a greater balance to the viewer’s interaction with the piece, which is considered by many to aid in learning and comprehension. That being said, designers have a myriad of tools and techniques at their disposal to create text content that is visually stimulating.

HAND LETTERING & ILLUSTRATIVE TYPOGRAPHY

One way designers can create text that the viewer will register as image is through the use of illustrative typefaces or hand lettering. By using a more intricate typeface or drawing out a headline or title in a custom treatment, the designer can make the section stand apart from the remainder of the text, and command additional attention. This is also a useful technique for bringing focus to certain text. A type treatment with a great deal of character can have the power to stand up as one of a few items, or as the only item, on a page. In this way, the designer can simplify the layout, giving the text content the role as the primary visual driver as well.

In this moving announcement recalling 1950s-era scouting materials, a combination of illustrative and vintage-inspired typographic treatments gives structure to the different levels of information. In this instance, the grid is manifested out of different typographic areas, which also serve to add visual interest to a content-heavy two-color piece.

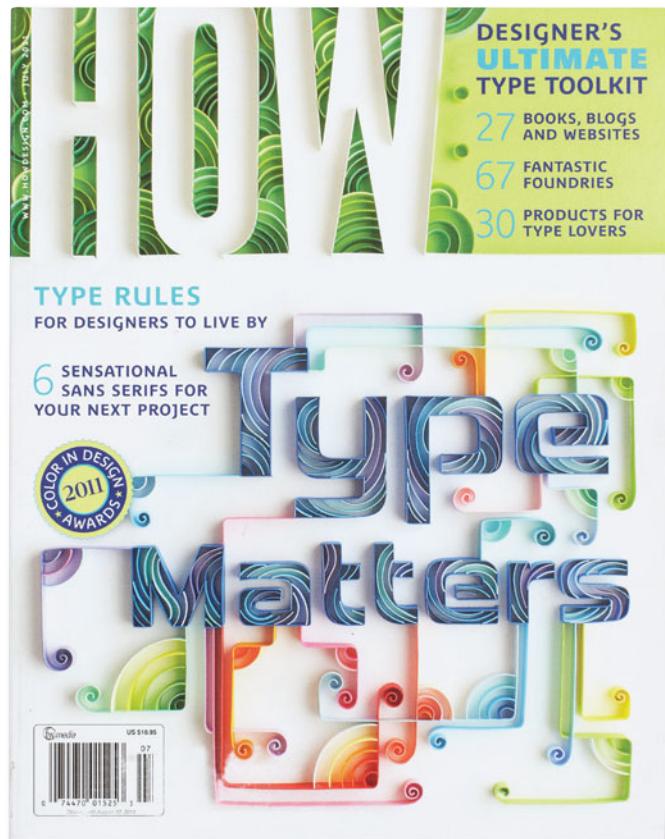
FIRM Elements
DESIGNERS Ben Jura,
Amy Graver



Whether the treatment looks like handwriting, an elegant calligraphic script, or an illustration of something else that can double as a letterform, the subtle differences between letters and what is expected allow for an organic quality to develop. Because of this ability for a viewer to recognize a personal touch, illustrative typography can greatly impact the aesthetic of a piece and can at times be a perfect fit, or out of place in a certain application.

HOW magazine uses illustrative typography to draw extra attention to headlines and section intros, and even to describe the feature story on the cover. This allows for extra impact and is a good way to differentiate levels of content.

PUBLICATION HOW
DATE July 2011
ART DIRECTION Bridgid
McCarren



CAPTION TREATMENT

By their very nature, captions need to be closely tied to the imagery they are clarifying—so much so that, at times, they come together to form a single visual unit. Many readers simply scan pages looking for images and captions that pertain to them at that moment, so captions should always be considered a separate text element from the body text. Their purpose is to help the reader to understand the image in a better or different way. The use of color, physical proximity, and a containing shape, as well as rules, numerals, text size and shape, and other typographic devices, can all effectively be used to establish a firm tie between the caption and its image. At times, caption and image can blend seamlessly into one unit having visual qualities that inform the text and change the way the viewer thinks about or interacts with the visual.



Because of the negative space and the relative proximity to the image, even on a facing page, a caption can be linked successfully to an image.

FIRM *Sensus Design Factory
Zagreb*
CLIENT *Kabinet Grafike HAZU*

T Y P E A S I M A G E

PULL QUOTES

Pull quotes are one commonly used method of injecting visual, typographic-based interest into a layout. In some applications, they are ideal for increasing graphics' power in spaces not conducive to using an image or within a context where it would be unsuitable to treat all of the text in a more graphic way. They can add a splash of interest, directing the viewer to a selected area, and changing the shape, the texture, and possibly the color of the text area—all things that will add visual interest. The effect of mixing typographic sizes, colors, weights, and so on is a patchwork of different textural areas within the live area that will stimulate the viewer, adding interest to the primary copy from which the callout is highlighted in addition to the selected, featured text.

In this exhibition catalog for the University of Georgia's MFA graduates, pull quotes add splashes of visual interest and punctuate content areas otherwise conservatively designed to let the student artwork take center stage.

FIRM Type-A Creative
DESIGNER Julie Spivey
CLIENT UGA Lamar Dodd
School of Art





In this brochure, a series of pull quotes has been used to add excitement and a fresh feel to a quietly elegant—and painstakingly set—block of copy. The pull quotes also use color to tie the copy area back to the images on the facing pages.

FIRM Cato Partners
CLIENT Foster's Group Limited

FOLIOS & WAYFINDING

In a bold move, Design Sense integrated large, graphic folios into the layout for the season brochure for the 123 Comedy Club. Capitalizing on the organization's name, and the numbers (years) that define this publication, the folios were made big and bold to facilitate navigation through the brochure and—by matching the type treatment to the comedian—to speak to the character of the comedian described on that page.

FIRM *Design Sense*
DESIGNER *Katelijne De
Muelenaere*
CLIENT *123 Comedy Club,
Sint-Niklaas*

Folios, running heads and feet, and other wayfinding devices are frequently overlooked as a potential opportunity to create visual impact outside of the primary content area. Like captions, their function should not be compromised through superfluous styling. By their very nature, small amounts of copy—such as a number, a single word, or a short sentence—are frequently viewed more as image than as text. It is like looking at a single tree as opposed to a forest of trees. As a set block of copy, the total form has more visual weight than the single words that it is composed of. The shape of the rag is more apparent than the shape of the arm on a letter, the leading is more apparent than the individual counters. As one word, individual ascenders and descenders shape the positive area, and the kerning of the letter pairs becomes more important as the ratio of



space between the letters to the positive letterform becomes more apparent and those spaces change the typographic color of the word in much the same way the leading or word spacing would in a set block of text. Since these markers are typically within the margins where there is ample space, it can be beneficial to use them to further develop the aesthetic of the piece.



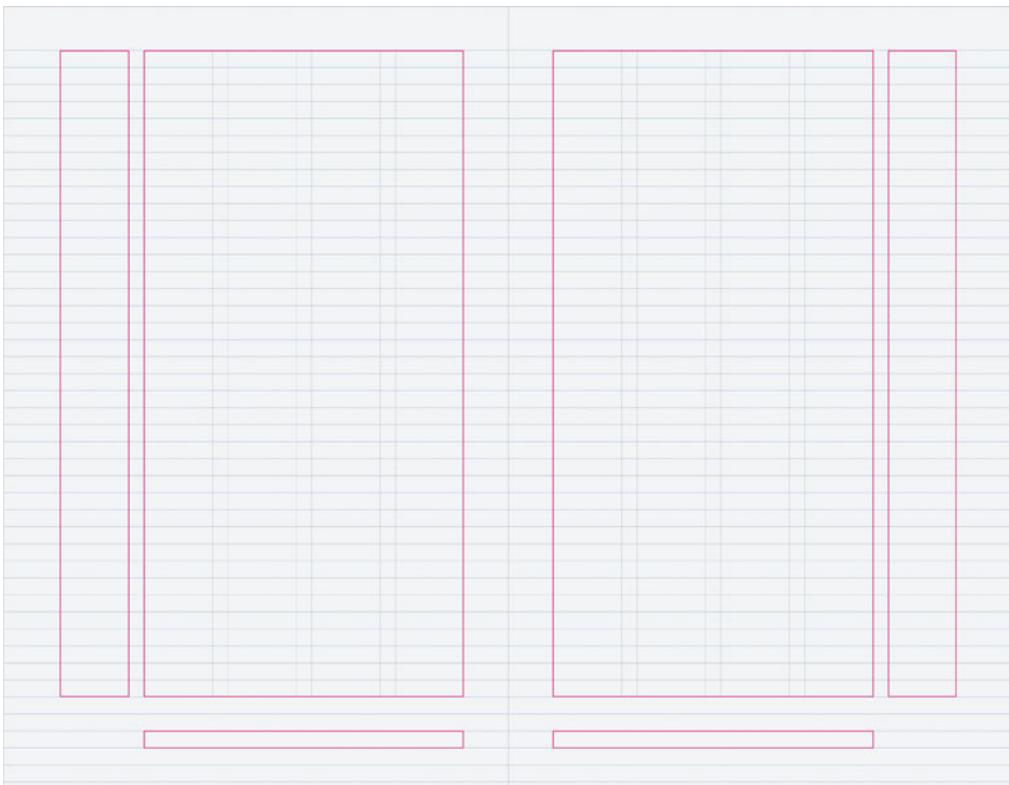
AYOUT WITH A TYPOGRAPHIC FOCUS



When Theo Rosendorf of Matador set out to create the *Typographic Desk Reference*, the knowledge of what the end result would need to be was at the forefront of his mind. Because he was creating something that would be a reference volume for other designers, significant planning was required up front. Beginning with the utility of the end goal, the mechanics of how it would need to function, and the possible visual directions available given these objectives, Matador developed a grid that would be highly accessible and serve to showcase the typographic ideas that it would use and explain.

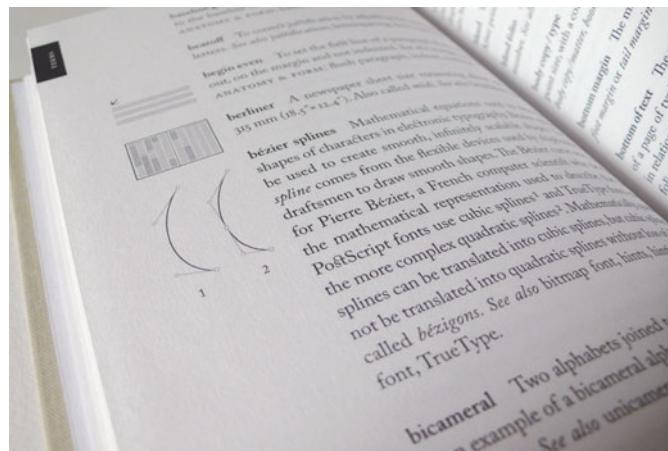
“IT’S A BOOK MADE OF THE STUFF IT’S ABOUT, WRITTEN AND DESIGNED BY A TYPE NERD, AND PUBLISHED BY A PUBLISHER WHO’S IN THE BUSINESS OF PUBLISHING BOOKS ABOUT BOOKS AND BOOKMAKING.”

—Theo Rosendorf, Matador



After determining the sheet size, Rosendorf did extensive exploration before landing on a slightly modified version of the Van de Graaf canon defining the text area. The grid—with ten columns with 12pt gutters and a thirty-eight-line baseline grid—was set up to maximize legibility of the 10/13.35 Caslon body copy and an area for illustrations and diagrams that would not compromise the carefully considered line length of the primary text area.

FIRM Matador
 DESIGNER Theo Rosendorf
 CLIENTS Matador,
 Oak Knoll Press



A grid system was designed around the type that it would be supporting to allow for text of a variety of sizes and styles to be set as examples. It also needed to accommodate diagrams or to communicate the thoughts of the writer in a way that feels natural and comfortable, with sizes and positions of everything linked by the underlying structure.

FIRM Matador
DESIGNER Theo Rosendorf
CLIENTS Matador,
Oak Knoll Press

It is common that the content of the piece should inform the layout, but in this instance detail was key. Section tabs needed to align perfectly from page to page, posing some production challenges; diagrams, copy, and examples needed to be seamlessly integrated, and the audience that the piece was intended for could be expected to scrutinize the details of space, line length, word breaks, and alignments. However, a systematic approach with lots of effort up front, driven by a rigorous, pragmatic process, helped to ensure an end result as beautiful as it is useful.

“EVERYTHING HAS TO BE
VALIDATED. IF SOMETHING
CAN’T BE EXPLAINED, IT
GETS THE BOOT. THIS MAY BE
THE ONLY UNBREAKABLE
RULE IN MY OFFICE.”

—Theo Rosendorf, Matador



C O L O R

AN OVERVIEW

Color is subjective, but it is based on an objective science. It is a consideration of paramount importance and a key part of the design process in which the rules change drastically between applications and areas of design. Whether you are working in the hexadecimal spectrum for a Web project, RGB for on-screen, or CMYK and Pantone spot colors for print—which could be as diverse as an annual report for a financial institution or food packaging—color has a tendency to create the most impact on viewers over any other design element. It creates an emotional response, and the response will vary depending on the subject of the design, the cultural context that it will live within, and the personal preferences of the viewer. For example, blues and greens might be appropriate for a corporate brochure, but strange enough to cause a product to fail at market if you are selling tomato juice. A bright red might trigger feelings of anxiety in the United States but may be linked to prosperity and happiness in China. It can tie elements together either visually or emotionally, or it can provide a structural framework for the substance of the piece.

C O L O R

COLOR AS A UNIFYING ELEMENT

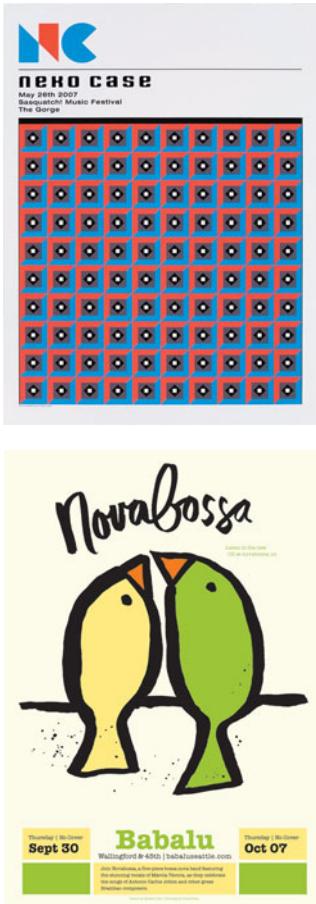
Color in layout design can serve many purposes simultaneously, but it can be a highly effective tool when used to unify or divide content into sections. Whether by creating a field of color to group information or making a headline a color that is used prominently in a nearby image that it refers to, color can be used to form strong emotional connections. In content-heavy applications, color can be used to set a sidebar of important information off from the primary content, or can add emphasis and weight to something while keeping it relatively small in relation to other items on the page.

Another way that color can unify elements of a layout is through consistent use and repetition. While people consistently read personal and cultural meaning into the colors that they see, they also—and with as strong a reaction—see patterns and fill in blanks. The use of a strong, emotionally relevant thing like color across multiple pages can create in the viewer a gestalt effect where those elements can add meaning to one another and form a complete idea despite being separated and spread through a publication or website.



In these cookbook spreads, the floods of color behind the text area echo tones that are prominent in the photography on the facing page to tie the text and image together and add visual interest in a book of more than 500 recipes.

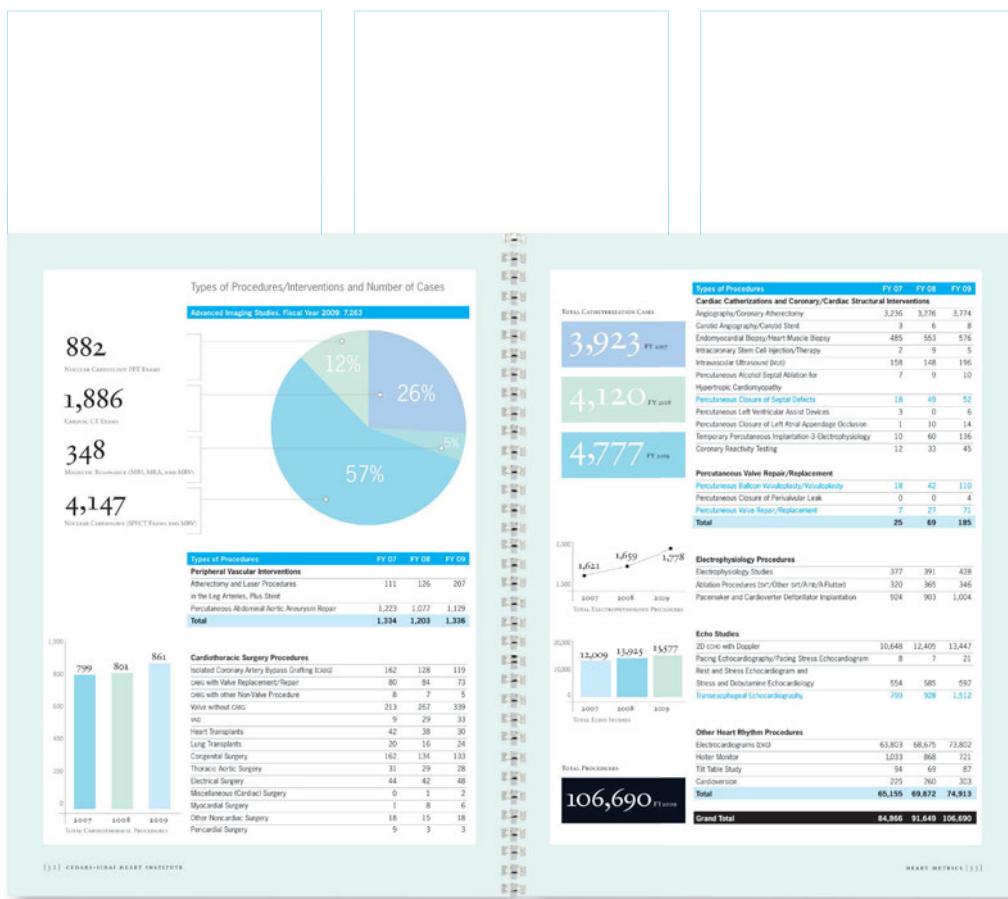
FIRM Memo Productions
CLIENT Ecco, an Imprint of HarperCollins Publishers



Colors can be magnetic. They aggregate into meaningful groupings of information as a result of complementary or related color families. This is another reason color palette is so important. Certain colors will pair up, creating visual partnerships more so than others. If there are three spot colors in a printed piece and two of them work together more closely than the other (perhaps two are cool and one is warm or two are dark in value and one is light) the viewer will associate the two and draw a connection between them. Items defined by the single color may seem to grab additional attention—which could be a good thing if this works with the hierarchy of the piece, but could be bad if all three content areas should actually be equally important thoughts.

In these two posters, colors used in the illustration are echoed in the typography to tie the image and the text together.

FIRM Modern Dog
CLIENT Live Nation (top),
Marty Jourad (bottom)



In this publication for Cedars-Sinai Heart Institute, a cooperative color palette helps to join together all of the visual representations of the data. Because all the colors are from the same family, uniformity is achieved by allowing the colors to be equal in weight and prominence while remaining distinct from one another. This ensures that the charts and key pieces of data stand out from the details where color is only used to call out totals and more important data.

FIRM AdamsMorioka, Inc.
CLIENT Cedars-Sinai

In this artist catalog, a simple grid serves to showcase the work without distraction. Colors pulled directly from the artist's palette for paper and typography mixed with large, bleed images of the work create a very strong impression of the artist and his work, while creating a strong link between the artwork and the other content of the book. In this way, color has been used to make this book a sort of window to the personality of the artist and more than a collection of words and images.

FIRM Brandcentral
CLIENT Peter Monaghan



ABOUT THE ARTIST



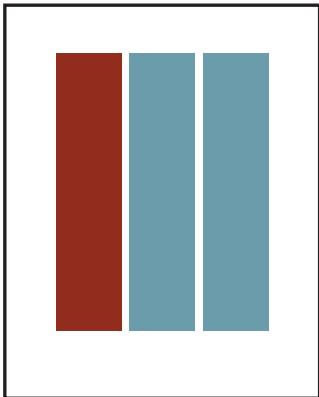
Peter Mwangi is a graduate of the *National College of Art and Design*, Dublin. He worked with *Dara El Lissitzky* and *Hansje Adriaens* before establishing his own business, *Mwangi Design*, now he becomes a partner in *Cognac Projects*, where clients include the *Patagonia Gallery*, *Irish Museum of Modern Art* and the *High Line*, New York. Peter had already started in his own time but in 2000, he decided to dedicate himself to painting full-time. He consequently developed a style which incorporates elements of a 20-year experience as a graphic designer. His work is concerned with space, art techniques, exploring the relationship between 2D and 3D and the visual effects achieved through

Blomquist has used this 'work' as the result of a film-project research into the experience of listening – the experience of visual simulation and anticipative pleasure. Forms and colours are used in repetition to engage the viewer. It is a dialogue about light, colour, movement and music; exploring the associations between painted art, surface-producing systems, colour and geometric shapes. The movement involved in the work triggers the viewer's imagination and this links the reader to the painter and brings them the most enjoyment. While I continue to draw from areas such as Stanley Alpern, Victor Vasarely



C O L O R

COLOR AS AN ORGANIZATIONAL TOOL



If the format is divided by an equal three-column grid, and two columns hold primary content, leaving only one of the columns to house section introductions, these introductions can be made to pop to the foreground by making them a rust color while the remaining content is a cool gray or a black with some blue in it. Without adjusting anything else—type size, style, etc.—a system where warm and cool colors are used to codify and separate content can be a very effective method of providing structure to a layout.

Knowing the ways in which color can unify content and create areas that are linked in the mind of the viewer, it is a short step to understanding that color can be used to organize the material itself. Perhaps even on a more basic level, color coding has been used extensively for years in everything from exit signs to office file folders, and is an organizational principle that people are very comfortable with. In a similar way to how people are used to using color to bring order to their lives, order can be brought to your layout by creating modules out of color to contain like information. Another way that order can be achieved is by deciding hierarchically that all “green” content is on one level, while all “tan” information would be subordinate. Color can be used in layouts to separate headlines or differentiate one section from another, or in a periodical to separate one issue from another.

The properties of the colors that are being used can also aid in organizing the content. Superficially, colors from the same family will group together to connect disparate areas of information and can be used to add structure to the layout. On a deeper level, warm colors—those like reds and yellows—tend to come to the foreground, while cool colors—like blues and greens—recede. With this in mind, combinations of warm and cool colors can be used to support the communication objectives.



It is important to note, however, that consistent use is key. Like the grid system itself, when color—or anything, for that matter—is used to organize the content, the viewer will come to expect certain things. When designing, think of rules for the way that color will be used. When it is appropriate, these rules can be bent or broken, but if there is no consistency, the information will appear chaotic and the orderly regularity that is required to build a solid foundation for your communication will not emerge to the viewer.

The signage developed for Sportschule Hennef was color-coded to help define the sections of information and ensure clarity for the viewer. The hierarchical grid used is visible through the divisions of color, providing unified areas to house directions, place names, and translations, as well as icons describing visually what can be found by going in each direction.

FIRM 804
CLIENT Sportshule Hennef

A D A M S M O R I O K A

FOR THE LOVE OF COLOR

FIRM AdamsMorioka, Inc.
CLIENT Time, Inc.

AdamsMorioka, the Beverly Hills studio of Sean Adams and Noreen Morioka, is known for its mastery of color. It was no surprise to learn that AdamsMorioka was the creative force behind the fresh and colorful *Health* magazine redesign.

Health magazine first approached AdamsMorioka to design a new format that was lively and energetic. The designers quickly realized that the grid and typographic system also needed to be simple enough for the magazine's design staff to continue to use on their own long after the redesign was complete. The use of color played several important roles in the redesign. By glancing at the new cover design, the reader immediately feels the vibrancy and excitement from the bright color palette. Color is also the hierarchical tool used for dividing content and directing attention to certain features throughout the magazine.

December 2005

Preview

Health

Feature

Movies

Lavie

A Time Inc. Magazine

Books



Health

LOOKS GOOD ON YOU

Make This Season Your Best Ever

14 can't fail Thanksgiving recipes

Rooms that relax you

Fixes for family feuds

Tired

A surprising reason,
a simple cure

Look Slimmer Tonight

Our no sweat secret

Flu-Proof Your Winter

9 ways to beat the bug





“MAGAZINE DESIGN IS LIKE RAISING A CHILD. YOU PUT ALL THE RIGHT ELEMENTS TOGETHER, SET IT UP FOR SUCCESS, AND THEN SEND IT OUT INTO THE WORLD.”

—Sean Adams, AdamsMorioka

OPPOSITE : Pairing vivid colors from the palette with large images differentiates the various departments within the magazine. The designers also considered how the new page design would compete visually, facing full-page ads. The solution was a tight and very structured system.

Health

May 2005

Lockin'

37 Sun-Safe Hair
A new UV filter may be just what your hair needs.

38 All-in-one Polish
The one product that can polish it all? See page 34.

Living

39 Coffee's Perks
Java has lots of health benefits that just might surprise you.

52 A Better Brake
New technology can give you more control, on the road.

Moving

79 Seven Streets
From New York to Paris, here's a guide to great streets around the world.

84 In Brief
Tighten your pants, now here on the left, plus the perfect fit for you.

Feeling

111 The Art of Beauty
Using makeup to make you look like a movie star.

150 Who's Sexier?
Report: Abstinence doesn't mean you're less attractive. Here's how to make sure he knows you're with it.

Flavor

1 31 Eat It Before
Grab a sandwich and head out with this picnic-perfect sandwich recipe.

151 Smart Cooking Gets Personal
Why you should never leave a library.

Work

1 32 Get Organized
Get rid of clutter and get organized with these tips from a productivity expert.

152 Smart Cooking Gets Personal
Why you should never leave a library.

39 Sun-Safe Hair
A new UV filter may be just what your hair needs.

38 All-in-one Polish
The one product that can polish it all? See page 34.

39 Great Finds
For show-off checklisters, here are 10 things to buy this month: Dior, and more.

52 Eye-Rip, Bag-It
This year's must-haves include eye bags and zip-top clutch bags with two top zips.

39 Great Finds
For show-off checklisters, here are 10 things to buy this month: Dior, and more.

52 Eye-Rip, Bag-It
This year's must-haves include eye bags and zip-top clutch bags with two top zips.

34 Problem Solver
Three easy ways to keep your hair from getting greasy.

40 Fashion for Every Body
The hippest spring styles for every body are both fun and flattering.

34 Wear Bare
Dress your air with these eight easy steps.

52 Spring, Intense
Captioned by fashion models who make life seem so sweet. We best it all.

34 Wear Bare
Dress your air with these eight easy steps.

52 Spring, Intense
Captioned by fashion models who make life seem so sweet. We best it all.

94 Keeping Score
How to score big for the latest from the fitness world.

95 How Comes The Sun
And odds are you need more sun than you think. Here are five steps to stay rose.

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95 How Comes The Sun
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96 5 Minutes With ...
...andrea McLean: How the fitness guru helps you get moving.

100 The Disappearing Gym
Gymnastic equipment secrets for helping your body move.

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102 Is the Moment Right?
What makes you feel most comfortable?

103 A Step Closer
He's had a bit more time to think about his decision to end his enduring power of maternal love.

102 Is the Moment Right?
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103 A Step Closer
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102 Remaining the Person You Want To Be
Success is not something you can force; it's something you have to work for.

103 The E-Mail Trap
How to stop the constant exchanges from blurring your focus.

102 Remaining the Person You Want To Be
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103 The E-Mail Trap
How to stop the constant exchanges from blurring your focus.

1 37 The Cheesecake Test
Find out the reason behind "alternative" cheeses and why they're good for you.

105 Keep It Simple
It's time to pack up your gear and hit the great outdoors — right here.

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102 Foundation Garments
How to build a better body with new diet, exercise, and clothing tips.

103 How Convenient
How to make sure your clothes always look good, even when you've got less behind them.

102 Foundation Garments
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103 How Convenient
How to make sure your clothes always look good, even when you've got less behind them.

Photo: Michael Hickey/PhotoEdit; Stockbyte/Corbis

105

RIGHT: AdamsMorioka began by creating several grids for the magazine, recognizing that one singular grid would not solve all the design challenges the team faced. The color palettes allow for the use of a minimal typographic palette and utilize scale coupled with bright colors to highlight important information.

May 2005 volume 16, number 4

B R E A K I N G T H E R U L E S

A N O V E R V I E W

Up to this point, grids have been discussed as the end result of a series of rational decisions about how to formally organize and design content communication. But there are times when these rational thought processes point the design in a different direction. What if the purpose of the communication is to establish the content as provocative or contrary? What if the communication needs to be a manifestation of a process that is inherently disorderly? At times, the content itself may have a structure to it that simply does not lend itself to being rendered within the confines of a grid system—where the content might need to be organized emotionally, or in an illustrative or linguistic manner, to work best. This does not mean there will be no structure, only that the structure on which the work is built is not grid-based. This approach to layout and design should be as thoughtfully considered as any discussed in this book to ensure that the audience is not alienated by the layout or the material made inaccessible. After you are familiar with grids and conventional layout techniques, as well as the benefits and potential snags that might arise in their use, you can decide to go your own way or down one of the alternative paths some have gone before.

B R E A K I N G T H E R U L E S

GRID DECONSTRUCTION

Grid deconstruction, as the name implies, is a method of breaking the grid by actually starting with a grid and modifying or distorting it to suit the needs of the project. Columns may be skewed or distorted. Text areas may overlap one another. Individual modules may be moved about and layered until there is no distinguishable trace of the previous structure whatsoever. One benefit of deconstructing a grid is that it ensures the choice to do so was made for the right reasons. There is no chance that a grid was not used because it would take additional time to set up. Another benefit is that—depending on the level of deconstruction—a more organic or provocative feeling can be developed while still maintaining some basic structural framework to help viewers make their way through the piece. Deconstruction can be used to create a feeling of highly layered content, or to create a “texture” out of the material that might be more important than the content itself or that can create physical interaction of materials without completely abandoning the desire to create an understandable, organized space.



This poster design that promotes an event about interaction uses cutout strips from magazines, built into a texture of colors, images, and words, to speak conceptually about the event it is promoting. The overlapping and cropped bits with gutters of varying sizes add to the dynamism of the piece and are more important coming together to form a feeling or to address an idea than they are individually.

FIRM Kelly Bryant Design
CLIENT Auburn University,
Department of Industrial +
Graphic Design

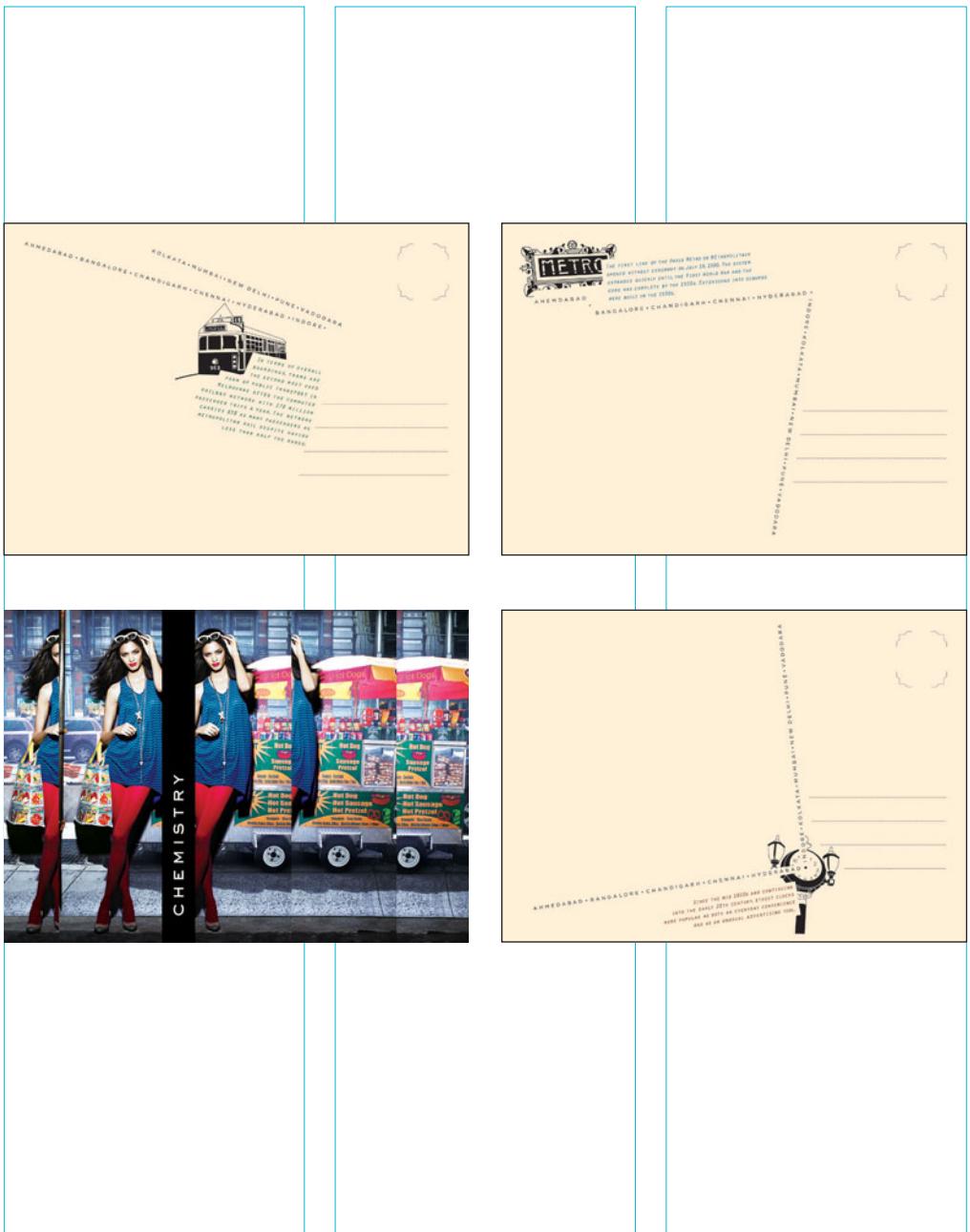
B R E A K I N G T H E R U L E S

OPTICAL COMPOSITION

OPPOSITE: This postcard series was created to build awareness of a women's fashion brand. It crops and repeats sections of the photography of the models against backdrops of international cities to create a look both immediate and in progress. The backs integrate the text and imagery with the actual form of the postcard. Building these layouts optically ensures that unique images have layouts built around them, and that they can feel consistent and part of a series even though the only consistently positioned elements are the stamp area and the address lines (which are impacted uniquely by the other content on each back).

FIRM Umbrella Design
CLIENT Chemistry

Optical composition is another way that a layout may be developed without the use of a grid. This method is similar to painting or collage in its reliance on intuitive placement of objects to form relationships within the content. Contrasts and connections are made based only on the judgment of the designer in response to the way the format appears either as a stand-alone item or how it relates to other areas of the page, package, or book. While there are clearly no rules about how optical organization is executed, it generally starts by loosely connecting items and ideas and roughly positioning them. Once a basic outline has been decided, content can be broken down, or moved around—refining these relationships until they reach a place where the designer is happy with their visual impact and their ability to meet the objectives of the piece. Much the same way a painter might start with a loose sketch before beginning to paint, these rough placements can quickly be done and undone while working from the whole to the part. Since there may not be a system for codifying and classifying content, working from the whole to the part helps to ensure that everything fits and that other layout considerations such as rhythm and flow and hierarchy are met. The result of this type of design can be very inviting—its purpose being to create a layout where the visual interaction of elements is the most important thing—and can establish in the viewer an appreciation for the strong ties between content around which the layout is built.



ORGANIC DESIGN

Organic design relies on chance operations or a non-structured process to build a composition from part to whole. This method of design might result in trouble if used for long-form applications such as books or websites where clear navigation is key. Because these layouts grow and change as they are developed, a great disparity may develop between pages, resulting in a confusing or inaccessible publication or a website that is frustrating or hard to use. However, in some applications such as posters, ads, or other single-part formats a loose design may offer more insight into the content for the viewer. In these types of compositions, some amount of consistency is still possible by controlling the process in which the layout is developed. For instance, if all the photos are from found sources such as newspapers and magazines with different printing processes, sizes, and so forth, but are all cut out of their source material with scissors, they will feel linked. Similarly, the content could be defined by a photo or illustration so that even though the content is not joined by any geometric structure, there is unity between the parts—one item providing structure for the others.



The layout of this packaging project developed organically out of the illustration that dominates the front of the pack. Product name and branding is actually drawn into the illustration, and other content was designed to work around that, in order to facilitate the dominant treatment of that primary content in a way that is still hierarchically relevant and meets necessary placement requirements for food packaging.

FIRM Elements
DESIGNERS Ben Jura,
Amy Graver
CLIENT Yumnuts

M O D E R N D O G

DESIGN ORGANICALLY BUT THINK RATIONALLY

FIRM *Modern Dog Design Co.*
CLIENT *Blue Q*

When approaching the layout of a catalog for Blue Q, Seattle-based Modern Dog set out to organize hundreds of products by using a strong and simple grid system. However, when the client saw the comps, it felt that the layout was too neatly organized and did not communicate its image as smart, fun, and a little crazy.

The Modern Dog team agreed and abandoned the idea of columns, but not the desire for consistency. Modern Dog wanted the products to feel organically placed on the page but not for every page to feel distinct from the last. By standardizing some of the elements such as margins and page markers and incorporating a strong color palette, they were able to walk a fine line between order and chaos. “We ended up fretting over that natural placement much more so than if we were using a grid,” says Robynne Raye, creative director and partner at Modern Dog.

Blue Q®
VERY BEST QUALITY

BIG FUN

5 NEW
CATEGORIES
54 TASTY
NEW SKUS

BATTERIES NOT INCLUDED

Blue Q
©2011 BLUE Q
PITTSFIELD MASS
blueq.com

**YOUR PLEASURE IS ARRIVED
WE JUST WANT YOU TO BE HAPPY**



Techniques such as a bar of a strong color consistently positioned at the tops of the pages and the position of page markers go a long way toward creating a feeling of consistency. The use of color as a strong element also serves to unify the spreads.





In their quest to make the products and information feel organically placed without becoming overwhelming to the viewer, the team took great care in building each spread as a unit where the position of one element determined the position of the next. This added to the amount of time that the process took, since there was no grid to help guide placement and relationships between the content on each page.

By utilizing high-contrast typographic treatments that were legible at a small size, and building the layouts organically, Modern Dog was able to maximize the space in the catalog, giving the products themselves the most real estate on the page and fitting a great deal of content into a sixty-four-page catalog.

ABOVE AND NEXT PAGE:
Despite the lack of a grid, things such as color, typographic treatment, and scale of the content elements unify the pages and create a cohesive catalog.



ORDER IN 4's • 16 INDIVIDUALLY WRAPPED CERTIFIED ORGANIC TEA BAGS

14

Easy Pleasy

All around loveliness



EASY PLEASY

Red Rooibos Tea Caffeine Free
A lovely red Rooibos tea with delicious rosehips and tangy hibiscus.

TB 107

0 92657 01700 5



EASY PLEASY

Earl Grey Tea
Organic black tea scented of organic bergamot and sweet black currants.

TB 108

0 92657 01704 3

TODAY'S SPECIAL

Oolong Tea
Irresistibly delicious with elegant oolong and lively plum.

TB 110

0 92657 01705 0



EASY PLEASY

Black Tea
Organic black tea with sweet peach and a grate of ginger.

TB 109

0 92657 01706 9



0 92657 01706 7

TODAY'S SPECIAL

Earl Grey Tea
Wake up, sleepy head! Classic bergamot Earl with fragrant floral notes.

TB 112

Today's Special

Makes tea time fun time



TODAY'S SPECIAL

Oolong Tea
Irresistibly delicious with elegant oolong and lively plum.

TB 110

0 92657 01704 3

TODAY'S SPECIAL

Green Tea
Makes tea time fun time! Delicate green tea with a playful pinch of Spanish orange peel.

TB 111

0 92657 01705 0



Tea Merci

Quite a crowd pleaser



15

TEA MERCI

Chamomile Tea Caffeine Free
So very relaxing. Egyptian chamomile,
blended with Orange peel,
rosehips and little bits of mint.

TB 100

0 92657 01693 0

Even the insides
of the boxes are
decorated with
**COLORFUL
SURPRISES.**

TEA MERCI

Black Tea
You make me blush.
Elegant India black tea
with organic strawberries
and a rose petal or two.

TB 101

0 92657 01694 7

This tea tastes as good as it looks. We hired one of the world's **MOST LEGENDARY importers & brewmeisters** to set us up and keep us on the path of the **righteous blend**.

A B O U T T H E A U T H O R S

Amy Graver began her career as a photojournalist for the *Boston Globe*. Then, in 1999, after working as a professional graphic designer for several more years at two very different studios, Amy decided to open her own agency and created Elements (www.elementsdesign.com), bringing together her passion and skills in writing, photography, and design. In one short year she gained recognition and awards both nationally and internationally, moved to a larger studio, and added staff. Today, Amy heads the firm as its creative director and president, speaks at numerous conferences and events, writes regularly for her company's popular marketing blog, and often contributes articles to magazines, newspapers, and online publications on graphic design, websites, and social media.

Along the way, Amy served as the Connecticut Art Director's Club (CADC) president and sat on its board for eight years. In 2008, she and a design colleague started a Connecticut chapter of the American Institute of Graphic Artists (AIGA), serving as the chapter's vice president for two years. She lives and works from her hometown of Branford, Connecticut, with her husband and their two young children.

Ben Jura works alongside Amy at Elements as the studio's senior graphic designer, project coordinator, and partner in the company. Ben graduated from The School of Visual Arts with a BFA in graphic design. He went on to develop his diverse set of skills working in the fields of advertising, branding, and design in New York and Connecticut for a prominent list of corporations.

Ben has an obsession with great typography and enjoys incorporating his hand-lettering and illustration skills into many of his designs. His other many interests include rare books, skateboarding, hiking, playing classical piano, and vintage motorsport.

Ben and his beautiful fiancé Kelly (who is also a graphic designer) live in an old Connecticut house that they are lovingly restoring—one weekend at a time.

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