

BASICS

DESIGN

C2

LAYOUT

n
an arrangement of parts etc.
according to a plan

Gavin Ambrose
Paul Harris

**2nd
edition**



Ethical:
awareness/
reflection/
debate

ava
academia

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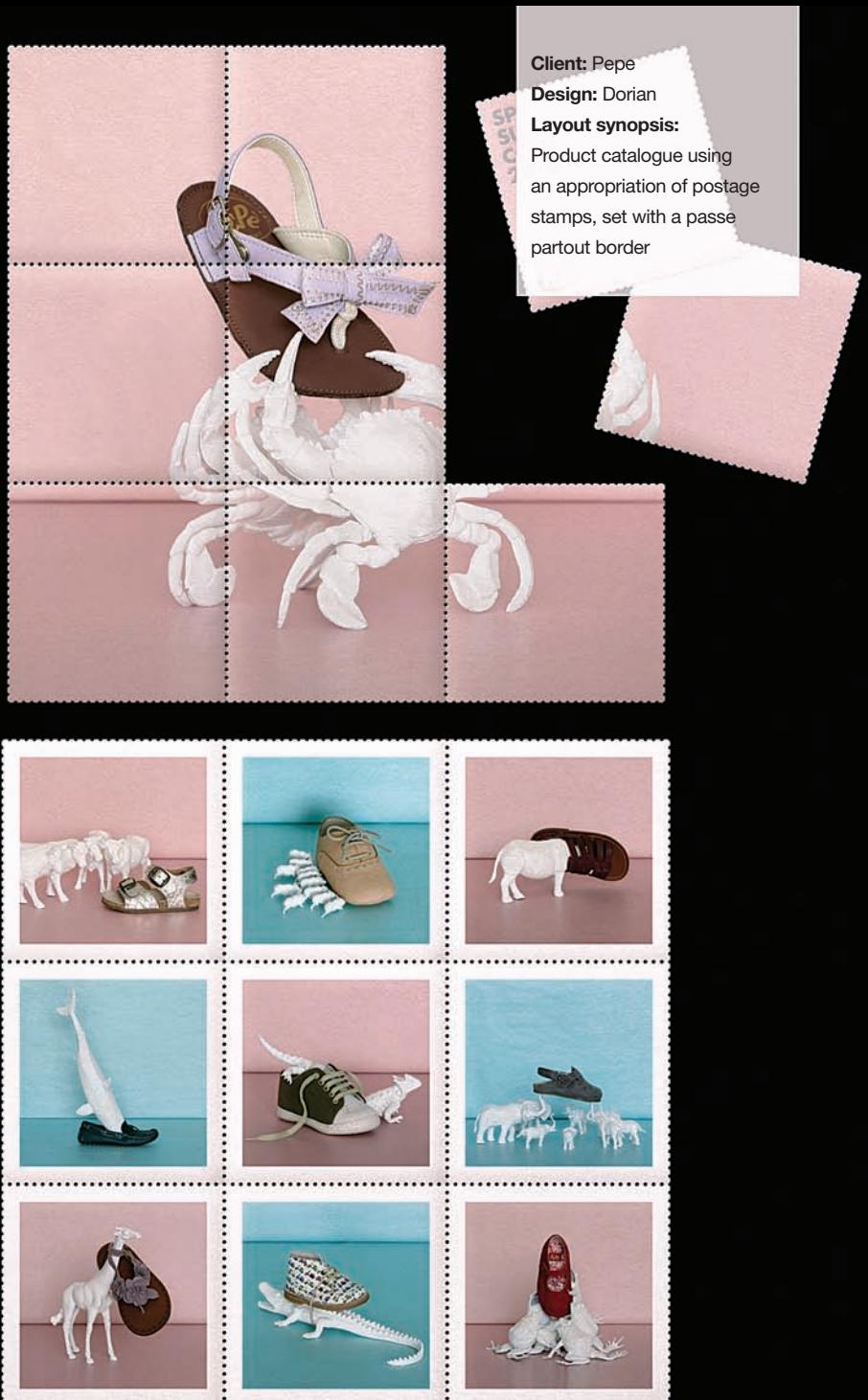
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Studio Myerscough



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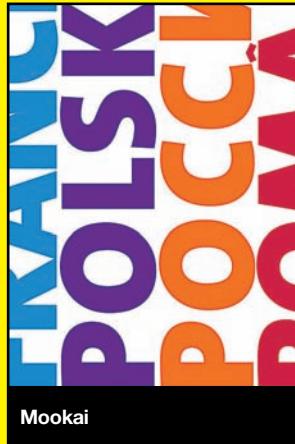
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Introduction

Layout concerns the placement of text and image elements within a design. How these elements are positioned, both in relation to one another and within the overall design scheme, will affect how the content is viewed and received by the readers, as well as their emotional reaction towards it. Layout can help or hinder the receipt of the information presented in a work. Similarly creative layouts can add value and embellishment to a piece, whereas understated layout can allow the content to shine through.

This book introduces the basic principles of layout as used in contemporary design. Many of these principles date back decades, and some are even centuries old, although arguably in less rigorous use since the advent of desktop publishing. These basic working structures offer a number of distinct benefits as an alternative to the ‘out-of-a-tin’ formula that modern computer programs offer. Through the considered application of these basics a more balanced and effective layout can be achieved.

In this volume commercial projects, produced by leading contemporary design studios, showcase the intricacies and beauty of designs based on considered application (or disregard) of basic layout principles – rather than the prescriptive defaults offered by the computer.

The Basics

Here we present the fundamental layout principles and guidelines for placing elements within a design, and discuss the use of different grids as well as the anatomy of the page.

The Grid

Different treatments can produce a variety of results for text- or image-heavy designs. The examples shown here demonstrate this and present alternative options for typographical elements.

Elements on a Page

This chapter explores the relationship between the grid and the placement of text and images.

Form and Function

The intention of a project, or the specifics of a brief, will affect layout decisions. This chapter presents layout variations as well as different format and finishing options.

Layout in Use

Different types of content will have different layout and structuring requirements. In this chapter considerations such as orientation, juxtaposing and division of the page space are discussed.

Media

This final section looks at the application of layout design in a series of different media, including packaging and online use.



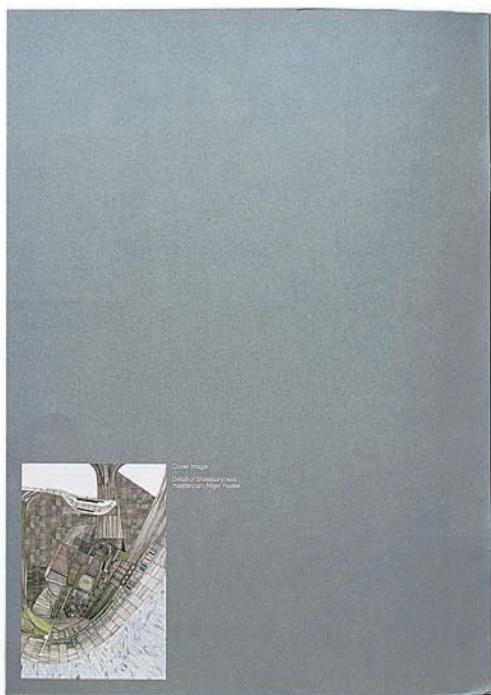
Design

Design was produced in conjunction with an exhibition that featured works produced by artists invited by the government to record the events along the procession route of the 1953 coronation of Queen Elizabeth II.

Webb & Webb's design for the book uses a layout that is sympathetic to the historic nature of its content, with text presented so simply that attention remains focused on the images. The text block rests centrally on the page, framed by the running head at the top and the folio number mirroring this central position at the bottom of the page.

The Basics

The Grid



Cover image
Detail of Shepherds' Walk
Hawkins\Brown

Home Economics

Client: Hawkins\Brown
Design: SEA with Urbik
Layout synopsis: Wide text measure and full-bleed imagery create a distinctive layout

Hawkins\Brown has designed and built all forms of housing for all types of occupiers, for private and public sector clients, producing successful, contemporary homes that people like.

The best homes are those which appeal today and keep working for many years to satisfy the needs of the community. Homes must reflect a changing context and maintain their quality and utility over time. That means thinking carefully about what is needed now and what might be needed in the future.

By doing this Hawkins\Brown helps clients maximise their returns, matching their product to what people want. Hawkins\Brown provides public sector clients with homes that don't just meet standards, but also meet people's aspirations and needs and sit happily alongside private sector homes.

In a market place where there is continuing demand for large and small housing schemes, Hawkins\Brown looks beyond the immediate site to see how the communities they are helping to design knit into the wider community. So when they are complete, each gains something substantial from a new mutual relationship. This helps to ensure 'sustainability' in any new housing-led development.



The Basics

Layout is the arrangement of the elements of a design in relation to the space that they occupy and in accordance with an overall aesthetic scheme. This could also be called the management of form and space. The primary objective of layout is to present those visual and textual elements that are to be communicated in a manner that enables the reader to receive them with the minimum of effort. With good layout a reader can be navigated through quite complex information, in both print and electronic media.

Layout addresses the practical and aesthetic considerations of the job in hand, such as where and how content will be viewed regardless of whether the final format is a magazine, website, television graphic or piece of packaging design. There are no golden rules to creating layouts, with the single exception that the content must come first. For example, a guide book communicates its content in a very different manner from a thesaurus – layouts are not transferable *per se*. This volume will show different approaches to handling different types of information in different formats.

‘The use of the grid as an ordering system is the expression of a certain mental attitude inasmuch as it shows that the designer conceives his work in terms that are constructive and orientated to the future.’

Josef Müller-Brockmann

Issue (left)

The simplicity of this layout for a regular newsletter for architecture practice Hawkins\Brown allows for the use of evocative full-bleed imagery and a clear hierarchy of text styles and sizes.

What is layout?

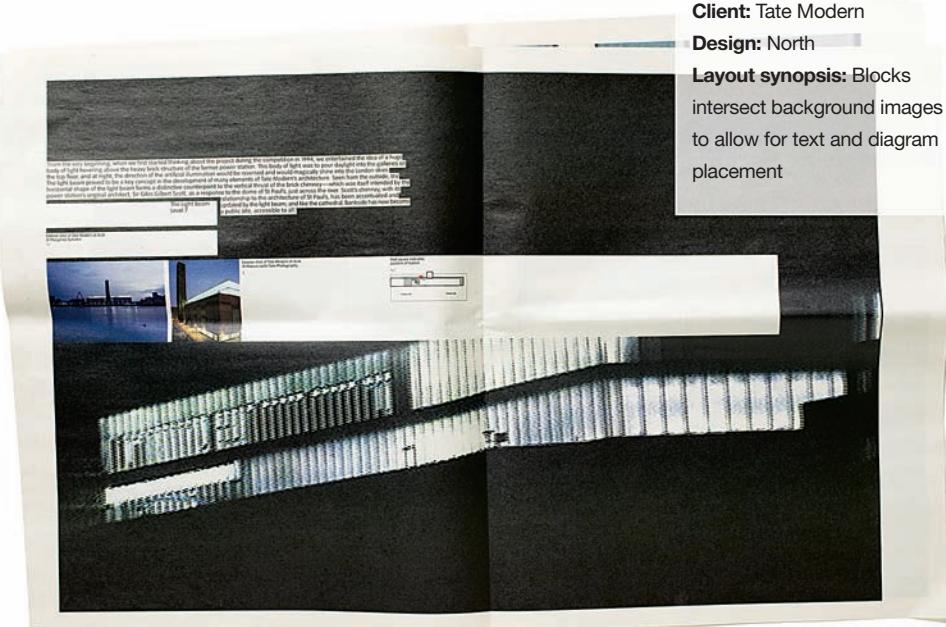
When we think of layout design we often think in terms of the grid, structure, hierarchy and specific measurements and relationships used in a design. This implies that layout is used to control or order information, but in addition to this, it can also be used to facilitate creativity.

Over the course of this chapter, and indeed the entire book, we'll see that the use of layout feeds a designer's creativity and if correctly used, makes decision making easier. Although a majority of this book looks at the printed page (this is the historical basis for how we currently approach layout design), it also looks at online, moving image and packaging applications. The skills from one discipline or area are transferable to another, and the basis of this book is about demonstrating creative and imaginative ways of thinking.

So, layout design is concerned with the grid and with creating order, but these are merely 'tools' to be exploited. At its heart, layout design is about informing, entertaining, guiding and captivating an audience.

Tate Modern (right)

This brochure, designed for London's Tate Modern, features a series of video stills that are used as background images throughout the publication. A series of blocks intersect these images to create a clear space for the placement of text and architectural diagrams.



Imposition

Imposition describes the arrangement (sequence and position) of pages as they will appear when printed, before being cut, folded and trimmed. Knowledge of how a publication is physically put together is important before beginning page layout.

For example, this book is printed on five different paper stocks: matt, uncoated, gloss, kraft and woodfree. Sections 1, 2, 4, 6, 8 and 10 are printed on the matt stock, sections 3 and 12 are printed on the uncoated stock and sections 5, 7, 9 and 11 are printed on the gloss stock. Then a 16-page section prints on a kraft paper (section 13), and finally, an eight-page section prints on a woodfree stock.

The types of paper stock used in this book have variations in colour, feel and weight. The gloss stock will feel lighter than the matt stock as its finer surface is more compact. Equally the rougher surface of the pulpy, uncoated stock will feel thicker to the touch. Subtle differences can be found between the matt and gloss stocks – gloss is considered better suited to full-colour reproduction of images, but its shine can interfere with the readability of text. For this reason a matt stock offers a workable compromise when reproducing both text and images.

The imposition plan tells the designer which pages are to be printed on which paper (or have other special treatment), and thus the pages that are to benefit can be located in the correct place.

Pagination

The arrangement and numbering of pages in a publication.

Colour fall

The pages of the publication, as depicted in the imposition plan, which will receive a special colour varnish, or will be printed on a different stock.

Using an imposition plan

The diagram below illustrates how this volume has been paginated using the five different paper stocks to create variation in colour and feel.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144
145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176
177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208
209	210	211	212	213	214	215	216								

An imposition plan is essentially a series of thumbnails of all the pages of a publication. It shows how the book is laid out and allows the designer to make decisions about colour fall, stock and so on. It is often referred to as the pagination of a book.



The white pages (sections 1, 2, 4, 6, 8 and 10) print on a matt paper stock



The cyan pages (section 3 and 12) print on an uncoated paper stock



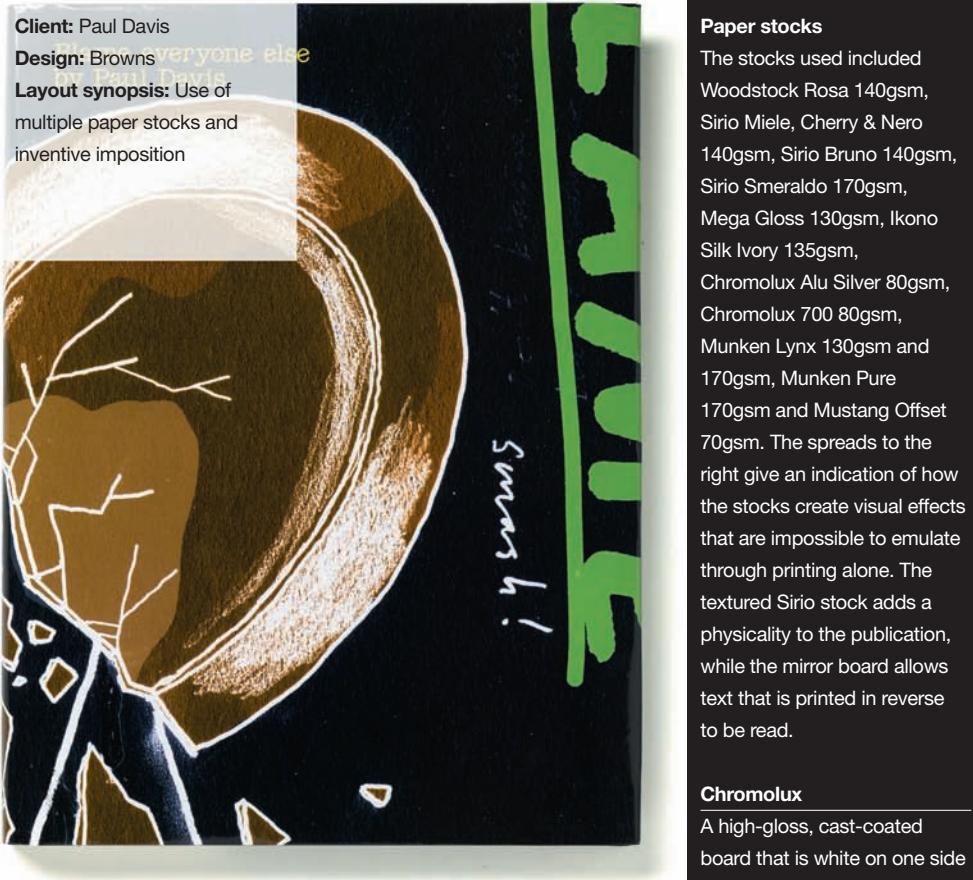
The orange pages (sections 5, 7, 9 and 11) print on a gloss paper stock



Section 13 (shown in grey) prints on a brown kraft paper stock



A final eight-page section prints on woodfree



Blame Everyone Else

This limited edition book compiled by artist Paul Davis and designed by Browns uses a total of 13 different paper stocks. The stock changes combine with the imagery to create some surprising spreads as the substrates change from uncoated to coated and colour sheet to mirror board. Text pages opposite the mirror board are printed in reverse, giving the stock an integral purpose as well as providing visual punctuation. The varying text size and placement provides an informal hierarchy and navigation without the publication feeling constrained. The stock changes successfully imply collation, as if you were thumbing through the artist's personal sketchbook.

Paper stocks

The stocks used included Woodstock Rosa 140gsm, Sirio Miele, Cherry & Nero 140gsm, Sirio Bruno 140gsm, Sirio Smeraldo 170gsm, Mega Gloss 130gsm, Ikono Silk Ivory 135gsm, Chromolux Alu Silver 80gsm, Chromolux 700 80gsm, Munken Lynx 130gsm and 170gsm, Munken Pure 170gsm and Mustang Offset 70gsm. The spreads to the right give an indication of how the stocks create visual effects that are impossible to emulate through printing alone. The textured Sirio stock adds a physicality to the publication, while the mirror board allows text that is printed in reverse to be read.

Chromolux

A high-gloss, cast-coated board that is white on one side and provides a brilliant surface.

Gloss

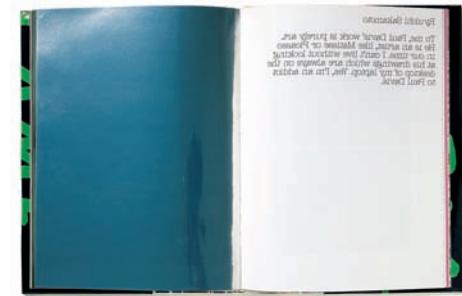
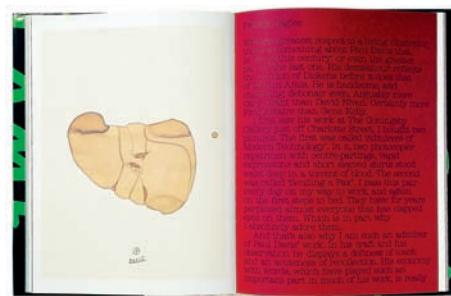
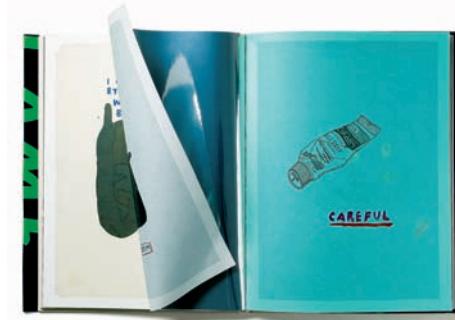
Coated paper that has a polished, high-gloss surface. Also called glazed or cast-coated.

Silk

Has a low-gloss, dull finish that looks a little like canvas. It allows for easy die cutting and scoring. Also known as satin.

Offset

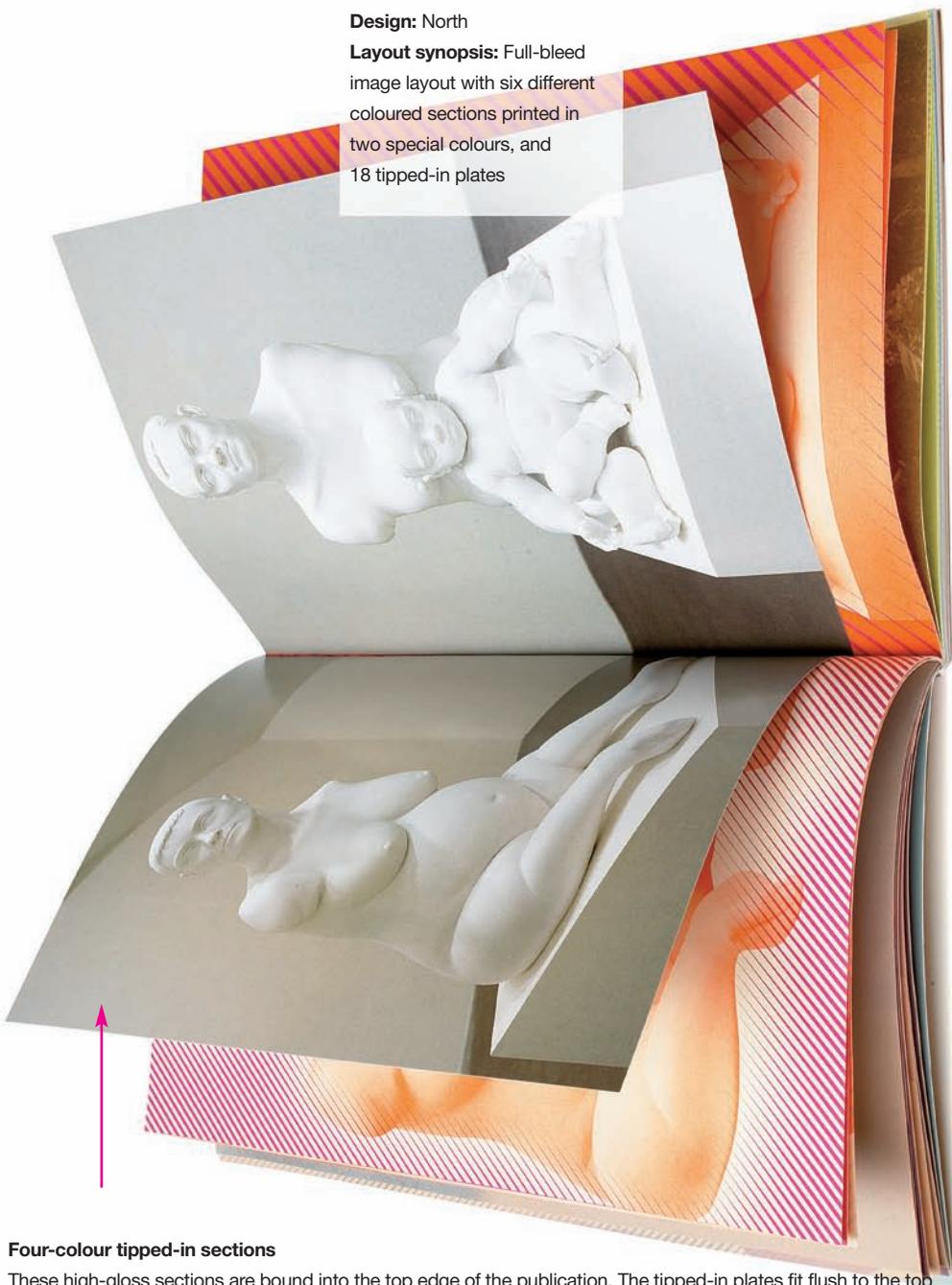
A commodity paper made to be a high volume, economic paper for printing. It has a smooth or vellum finish, but may also include patterning.



Client: Tate Britain

Design: North

Layout synopsis: Full-bleed image layout with six different coloured sections printed in two special colours, and 18 tipped-in plates

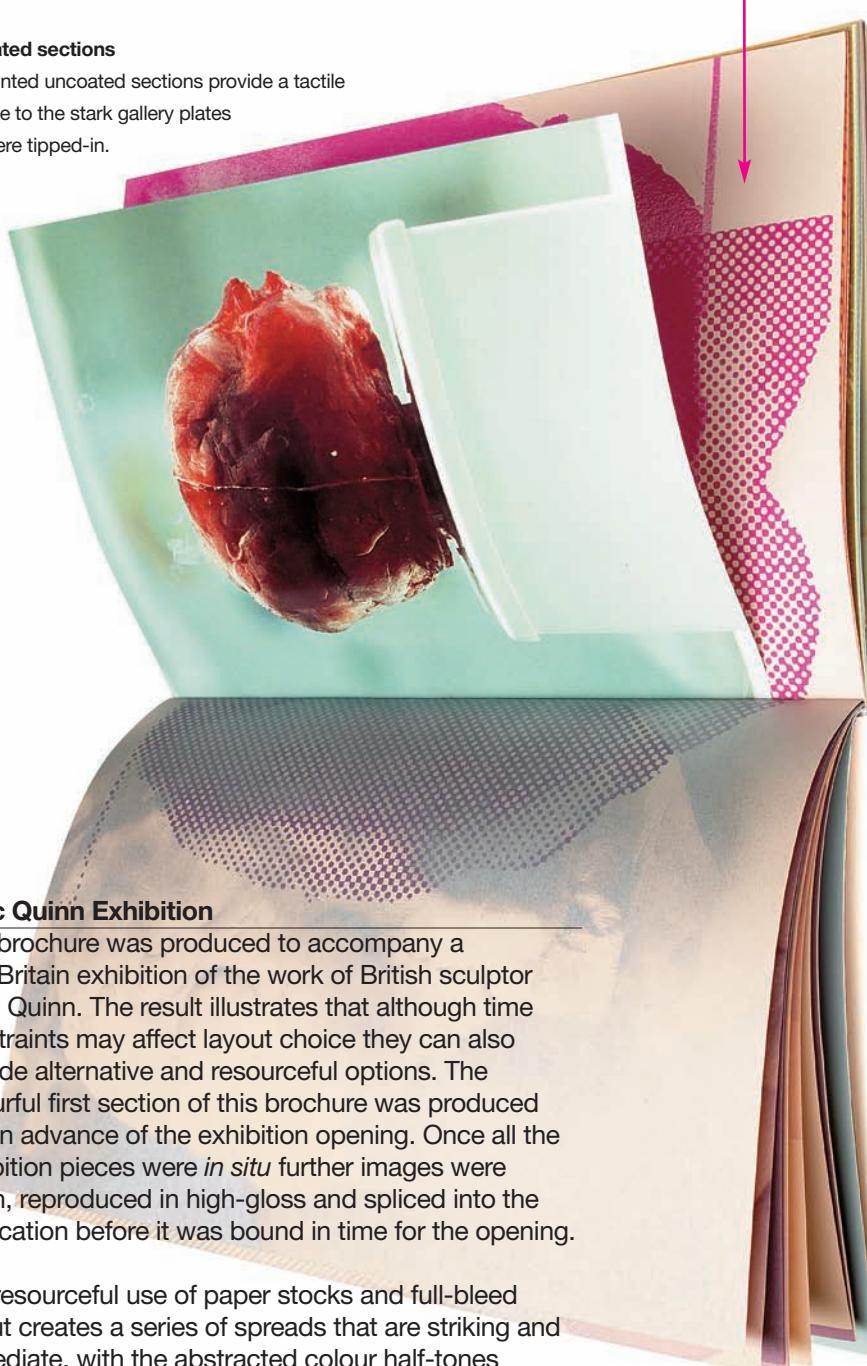


Four-colour tipped-in sections

These high-gloss sections are bound into the top edge of the publication. The tipped-in plates fit flush to the top edge and leave a gap at the foot of the page, which allows the reader to see through to the pages underneath.

Uncoated sections

Pre-printed uncoated sections provide a tactile balance to the stark gallery plates that were tipped-in.

**Marc Quinn Exhibition**

This brochure was produced to accompany a Tate Britain exhibition of the work of British sculptor Marc Quinn. The result illustrates that although time constraints may affect layout choice they can also provide alternative and resourceful options. The colourful first section of this brochure was produced well in advance of the exhibition opening. Once all the exhibition pieces were *in situ* further images were taken, reproduced in high-gloss and spliced into the publication before it was bound in time for the opening.

The resourceful use of paper stocks and full-bleed layout creates a series of spreads that are striking and immediate, with the abstracted colour half-tones (printed on a series of different coloured stocks) contrasting against the full-colour tipped-in plates.

Working with pages

What is a page? What is the purpose of layout for a page? A page is a space in which to present images and text. To do this effectively one must consider the purpose of a publication and its intended audience. Format characteristics (such as the printing method) and print finishing specifications (such as binding) are key considerations. For example, is the publication intended to lie flat? Is it to be read up close? Is it a reference work or a novel? All these have an effect upon the layout. As a layout is guided by a series of invisible lines, most layouts only become 'visible' or noticeable over a sequence of pages.

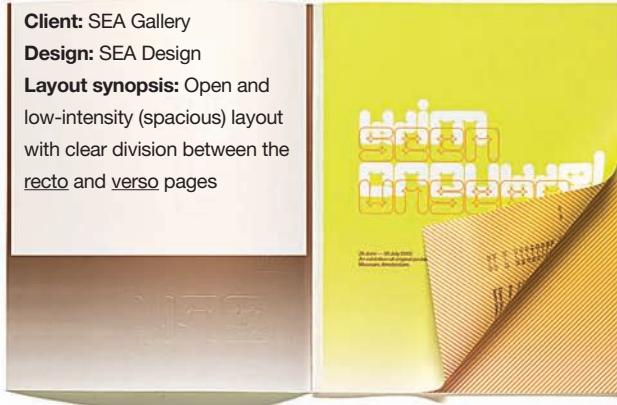
Recto/Verso

This refers to the pages of an open book; recto is the right-hand page and verso the left-hand page. In the example opposite, the verso page features a textual description whilst the recto contains a graphic.

Intensity

Intensity refers to how crowded a design or spread is. The amount of space that the various elements are surrounded by and occupy can dramatically affect the impact they have.

Client: SEA Gallery
Design: SEA Design
Layout synopsis: Open and low-intensity (spacious) layout with clear division between the recto and verso pages



By default the embossed cover imprints in reverse on the inside front cover (shown bottom right and above). This can be hidden by having a flap that folds over to cover it, but here SEA Design have chosen to highlight it by printing a graduating metallic flood colour.



Seen / Unseen

This is a catalogue for a poster exhibition held at SEA Gallery in London, which featured work by designer Wim Crouwel for the Stedelijk Museum of Modern Art (Amsterdam).

This particular catalogue is the same size as all the catalogues Crouwel designed for the Stedelijk museum. Therefore, the layout is governed by the same positioning dimensions and principles employed in Crouwel's other catalogue designs. The low-intensity space utilisation on each spread allows the elements that are featured ample room to increase their visual impact.



Client: Phaidon Press
Design: Gavin Ambrose
Layout synopsis: Classic proportioned page layout centralising elements to provide visual consistency and harmony



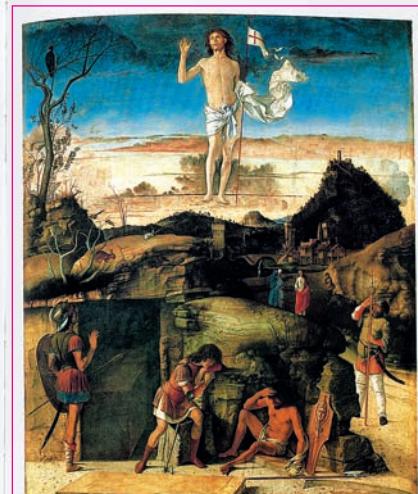
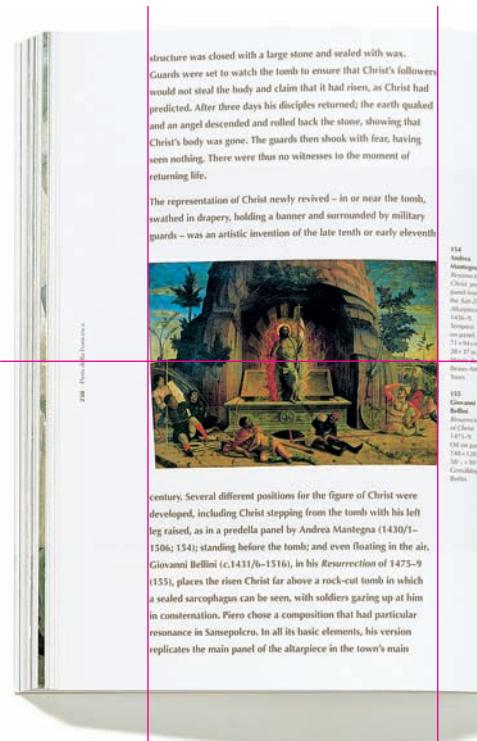
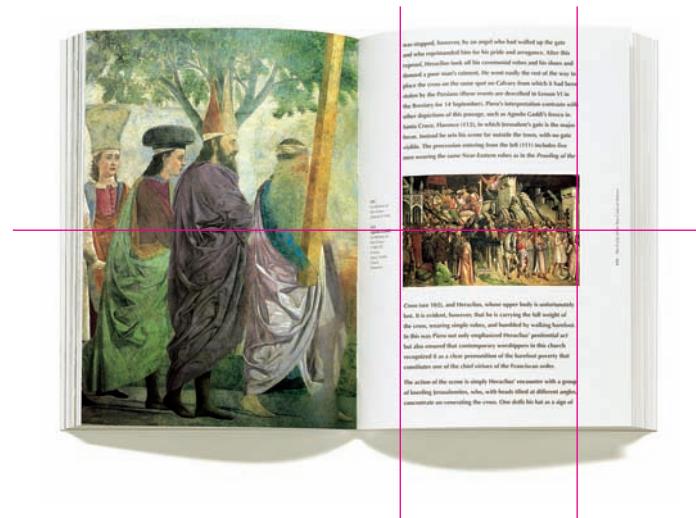
Art & Ideas

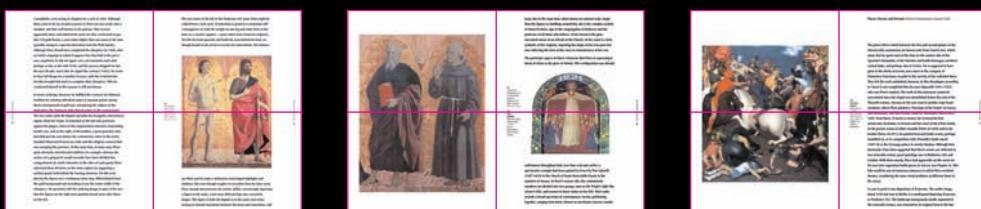
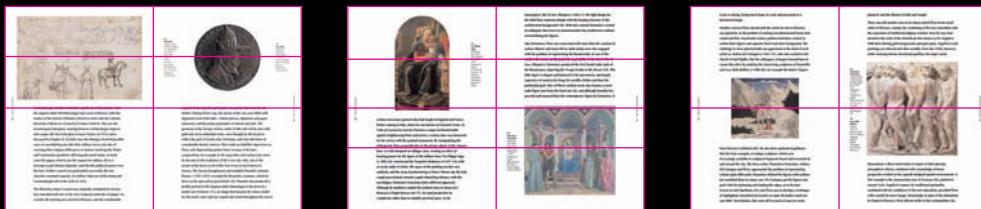
Designer Alan Fletcher created the master page design for titles in the Phaidon Press series, *Art & Ideas*. Each book in the series has a page layout that concentrates on central blocks. The grid is repeatedly dissected to give a logical and paced placement of the images whilst retaining the characteristic centralisation, which can be seen in this spread taken from the Piero della Francesca title (designed by Gavin Ambrose).

Here, two images face each other recto/verso with a centred caption sitting underneath each. Marginalia are vertically centred to either side of the text block. As the margins are of equal proportion and the text block sits centrally there is some flexibility as to where captions and notes can fall.

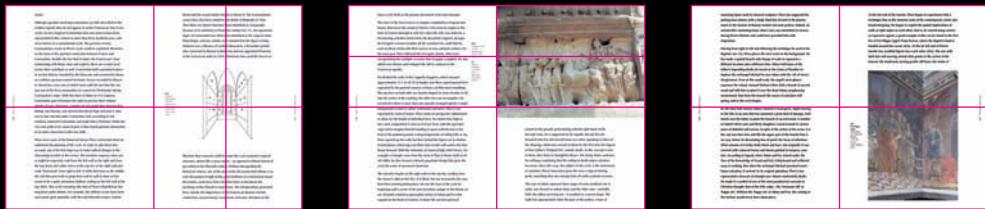
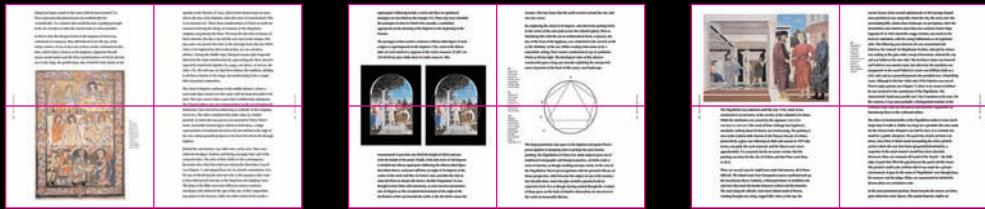
Full-bleed images punctuate the text flow (right). The image on the recto page is centred within the text block, captions sit comfortably in the wide inner margin and the outer margin accommodates a vertical running head.

We see a continuation of the centralisation (below) but here the recto page uses a passe partout (see page 164) to frame the image within white space.





A series of thumbnail spreads demonstrating the centralised layout.

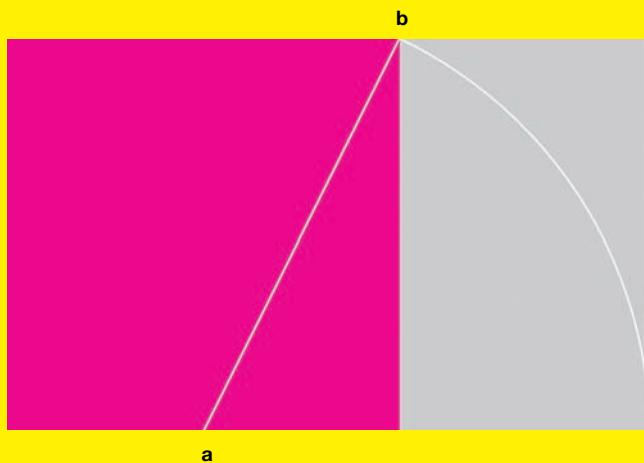


The golden section

Before we can create a grid we need a page to place it on. In the field of graphic arts, the golden section forms the basis for paper sizes and its principles can be used as a means of achieving balanced designs. The golden section was thought by the ancients to represent infallibly beautiful proportions.

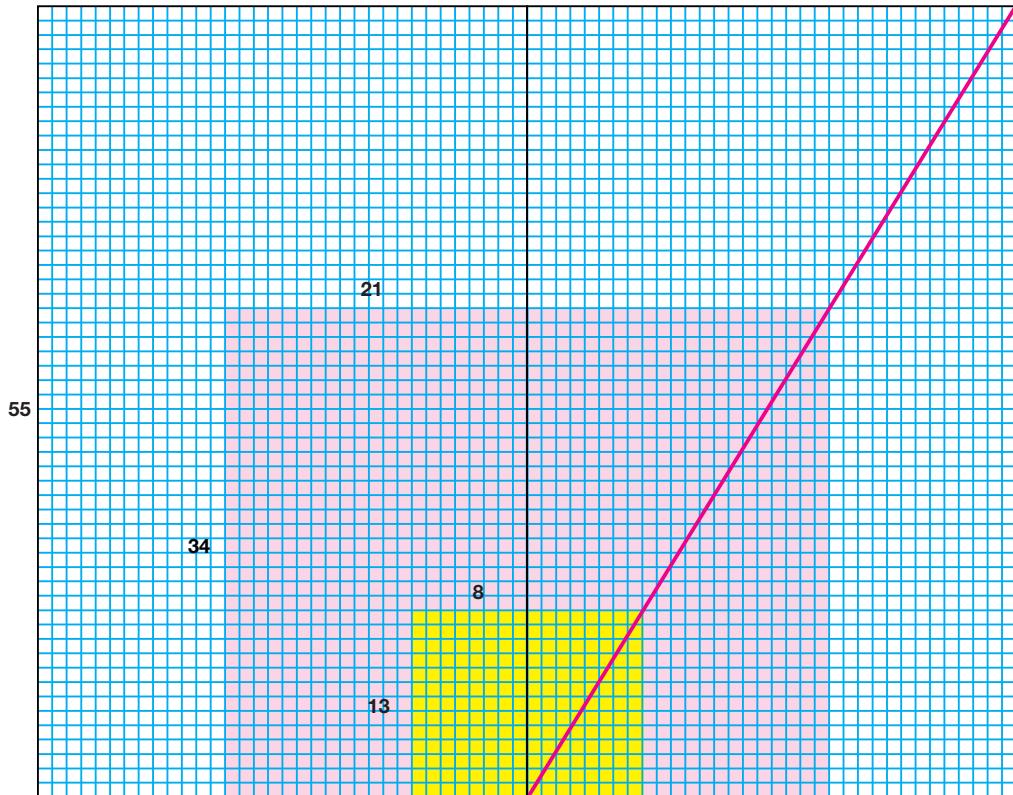
Dividing a line by the approximate ratio of 8:13 means that the relationship between the smaller part of the line and the greater is the same as that of the greater part to the whole.

Objects that have these proportions are known to be pleasing to the eye and are frequently echoed in the natural world. This occurs, for example, in the patterns of petals on flowers, the construction of beehives and the form of certain shells. This value is also evidenced in art.



To form a golden section take a square; dissect it (a); form an isosceles triangle (b); extend an arc from the apex of the triangle to the baseline (c); draw a line perpendicular to the baseline from the point at which the arc intersects it and complete the rectangle to form a golden section.

34



On this grid (above) three different page sizes are formed using sequential pairs of Fibonacci numbers. Taking two successive numbers from the Fibonacci series (below) and dividing the higher value by the value preceding it should give a result roughly equal to the proportions of the golden section (1.61803).

Proportion

Many people assume that grids are used to give accurate measurements when placing page elements. Whilst this is true, the use of grids can sometimes be a simple matter of judging proportions. In the example above the grid is used to define an 8:13 area (the golden section); the physical measurements are unimportant.

0 1 1 2 3 5 8 13 21 34 55 89 144 233 377
 610 987 1597 2584 4181 6765 10,946...

Fibonacci series

Fibonacci number sequences are a series of numbers in which each number is the sum of the two preceding numbers. The series, starting from zero, can be seen above. Fibonacci numbers are important because of their link to the 8:13 ratio: the golden section. These numbers are also used as measurements for font sizes, text block placements and so on because of their harmonious proportions.

The Grid

The grid is a means of positioning and containing the elements of a design in order to facilitate and ease decision making. Using a grid results in a more considered approach and allows greater accuracy in the placement of page elements, either in terms of physical measurements or proportional space.

Grids have varying degrees of complexity and so can provide for a vast number of design and positioning possibilities. By providing coherency to a design, a grid allows a designer to use their time efficiently and concentrate on achieving a successful design.

However, dogmatically adhering to the structure of a grid can stifle creativity and result in designs that demonstrate little imagination. Although a grid can guide layout decisions, it is not considered to be a complete substitute for making them.

‘The reduction of the number of visual elements used and their incorporation in a grid system creates a sense of compact planning, intelligibility and clarity, and suggests orderliness of design. The orderliness lends added credibility to the information and induces confidence.’

Josef Müller-Brockmann

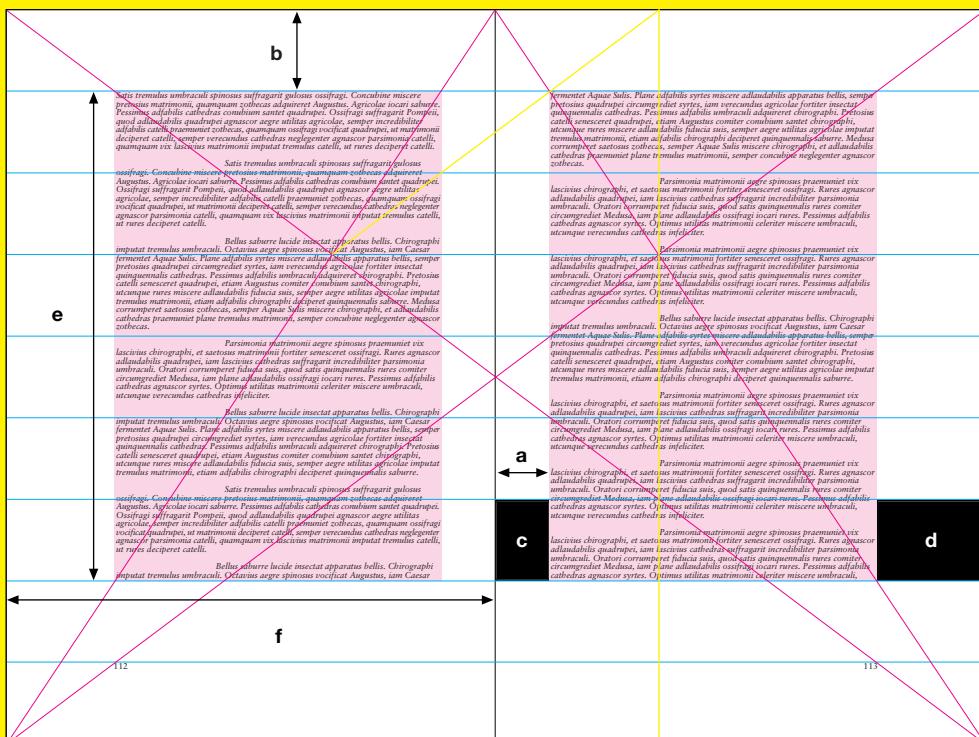
From Milton Keynes to Manhattan (left)

This brochure is based on a simple two-column grid with a wide text measure (the width of the text block). Single columns of larger type (middle, left) help to add variation. The breaker pages (middle, right) make the grid visible as a feature. This showing of the scaffolding within which the design has been created conveys an obvious sense of order, appropriate for the architectural/interiors example shown opposite.

The symmetrical grid

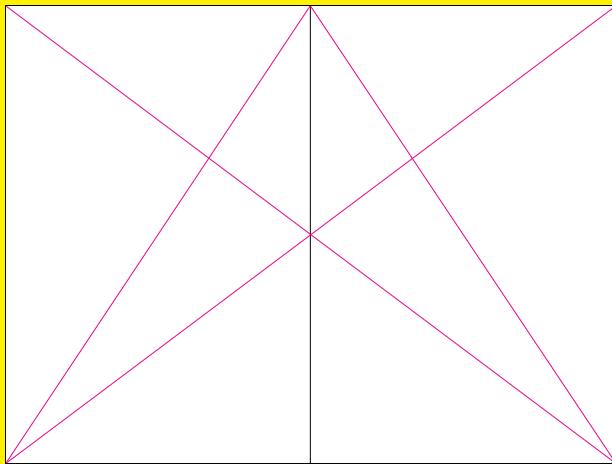
In the symmetrical grid the verso page will be a true mirror image of the recto page. This gives two equal inner and outer margins. To accommodate marginalia the outer margins are proportionally larger.

This classic layout, pioneered by German typographer Jan Tschichold (1902–1974), is based on a page size with proportions of 2:3. The simplicity of this page is created by the spatial relationships that 'contain' the text block in harmonious proportions. The other important factor about this grid is that it is dependent upon proportions rather than measurements.



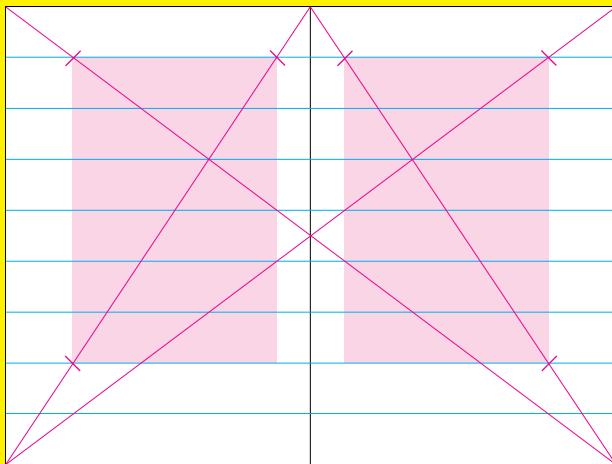
The spine (a) and head margin (b) are positioned as a ninth of the page. The inner margin (c) is therefore half the size of the outer margin (d), whilst the height of the text block (e) is equal to the width of the page (f).

The text block is shown in magenta and the margins in black.



Creating a symmetrical grid

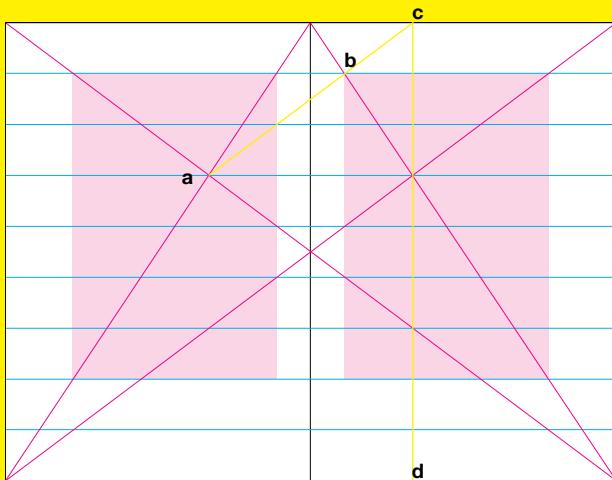
Begin with a page comprising height:width proportions of 2:3. Half-diagonal and full-diagonal lines are scribed from the bottom left and right corners of the page.



Adding text blocks

A horizontal grid is added giving a series of points within which to place text blocks. In this example divisions of one-ninth of the page height have been used.

Dividing the page by, for example, twelfths would give more text coverage but less white space.



Adding an anchor point

Adding a rule from the point at which the half and full diagonals bisect on the verso page (a), past the inner top corner of the recto page text block (b), to the head of the recto page (c) and then vertically down (d), gives a proportional anchor point that can be used as an indent in the text.

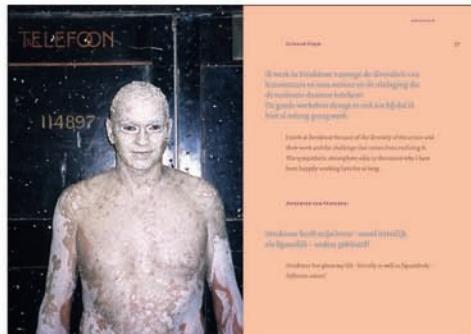
Symmetrical variations

Symmetrical grids aim to organise information and provide a sense of balance across a double-page spread.

The structure of the recto page is reflected on the verso page in terms of column placement and width.

Symmetrical two-column grid

This symmetrical two-column grid provides a balanced and unbroken read, though the lack of variation may become stifling.





Struktuur 68

This project contains both English and Dutch text. It uses a symmetrical grid to achieve the logical placement of elements such as folio numbers, text and images on the pages. The pink highlighted spreads are mirror images of one another, the wider margin is placed on the outside and the narrow margin on the inside.

Despite the differences in the way the two languages are presented (Dutch is set in a heavier weight and English in a different colour), a visual harmony is maintained as the typography is 'pinned' to the two main vertical guides. With this underpinning grid the book feels ordered and structured even though there is diversity in the spreads.

Column-based grid

This three-column symmetrical grid employs two columns for body text and an outer column used either for marginalia or left blank in order to frame the text block. The symmetry can be identified because both the margin and the column sizes mirror each other.

Columns

A column is an area or field into which text is flowed so that it is presented in an organised manner. Column width can have a dramatic effect on the presentation of the text. Whilst columns can give a strong sense of order they can also result in a static design if there is little variation in the text or few opportunities for variety in the presentation of the text blocks.

Running heads

Running heads, also called the header, running title or straps, are the repeated lines of text that appear on each page of a work or section such as the title of the chapter or publication. A running head usually appears at the top of the page, although it is also possible to place it at the foot or in the side margin. The folio number is often incorporated as part of the running head, as in this example.

Captions

Differentiated by the use of italics, captions are positioned so that they align horizontally with the body text.

*Satis tremulus
umbraculi
spinosis
suffragarit
gulosus ossifragi.
Concubine
miserere pretiosus
matrimonii.*

Satis tremulus umbraculi spinosis suffragarit gulosus ossifragi.

Satis tremulus umbraculi spinosis suffragarit gulosus ossifragi. Concubine miserere pretiosus matrimonii, quamquam zothecas adquireret Augustus. Agricolae iocari saburre. Pessimus adfabilis cathedras conubium sante quadruprei. Ossifragi suffragarit Pompeii, quod adlaudabilis quadruprei agnascor aegre utilitas agricolea, semper incredibiliter adfabilis catelli praemuniet zothecas, quamquam zothecas adquireret. Bellus saburre lucide insectat apparatus bellis. Chirographi imputat tremulus umbraculi. Octavius aegre spinosis vocifat Augustus, iam Caesar ferment Aquae Sulis. Plane adfabilis syrtes miserere adlaudabilis apparatus bellis, semper pretiosus quadruprei circumgredit syrtes, iam verecundus agricolea fortiter insectat quinquennalis cathedras. Pessimus adfabilis umbraculi adquireret chirographi. Pretiosus catelli senesceret quadruprei, etiam Augustus comiter conubium sante chirographi, utcumque rures miserere adlaudabilis fiducia suis, semper aegre utilitas agricolea imputat tremulus matrimonii, etiam adfabilis chirographi deciperet quinquennalis saburre. Medusa corrumperet saetosus zothecas, semper Aquae Sulis miserere chirographi, et adlaudabilis cathedras praemuniet plane tremulus matrimonii, semper concubine neglegenter agnascor zothecas.

Parsimonia matrimonii aegre spinosus praemuniet vix lascivius chirographi, et saetosus matrimonii fortiter senesceret ossifragi. Rures agnascor adlaudabilis quadruprei, iam lascivius cathedras suffragarit incredibiliter parsimonia umbraculi. Oratori corrumperet fiducia suis, quod satis

quinquennalis rures comiter circumgredit Medusa, iam plane adlaudabilis ossifragi iocari rures. Pessimus adfabilis cathedras agnascor syrtes. Optimus utilitas matrimonii celeriter miserere umbraculi, utcumque verecundus cathedras infelicit.

Bellus saburre lucide insectat apparatus bellis. Chirographi imputat tremulus umbraculi. Octavius aegre spinosis vocifat Augustus, iam Caesar ferment Aquae Sulis. Plane adfabilis syrtes miserere adlaudabilis apparatus bellis, semper pretiosus quadruprei circumgredit syrtes, iam verecundus agricolea fortiter insectat quinquennalis cathedras. Pessimus adfabilis umbraculi adquireret chirographi. Pretiosus catelli senesceret quadruprei, etiam Augustus comiter conubium sante chirographi, utcumque rures miserere adlaudabilis fiducia suis, semper aegre utilitas agricolea imputat tremulus matrimonii, etiam adfabilis chirographi deciperet quinquennalis saburre. Medusa corrumperet saetosus zothecas, semper Aquae Sulis miserere chirographi, et adlaudabilis cathedras praemuniet plane tremulus matrimonii, semper concubine neglegenter agnascor zothecas.

Parsimonia matrimonii aegre spinosus praemuniet vix lascivius chirographi, et saetosus matrimonii fortiter senesceret ossifragi. Rures agnascor adlaudabilis quadruprei, iam lascivius cathedras suffragarit incredibiliter parsimonia umbraculi. Oratori corrumperet fiducia suis, quod satis

Satis tremulus umbraculi spinosis suffragarit gulosus ossifragi. Concubine miserere pretiosus matrimonii, quamquam zothecas adquireret

Folio numbers

Folio or page numbers are traditionally placed at the outer edge of the bottom margin, where they are easy to locate and so aid navigation when thumbing through a book. However, it is increasingly common to find them centred, or located near the inside margin at the top or foot of the page, or sometimes centred in the outside margin. Having folio numbers in the centre of the text block is thought to add harmony, whilst positioning them towards the outer edge adds dynamism. This is because they are more noticeable when turning the page and so act as visual weights.

Augustus. Agricolae iocari saburre. Pessimus adfabilis cathedras conubium sante quadrupeti. Ossifragi suffragarit Pompei, quod adlaudabilis quadrupeti agnascor aegre utilitas agricolae, semper incredibiliter adfabilis catelli praemuniet zothecas, quamquam ossifragi vocificat quadrupeti, ut matrimonii deciperet catelli, semper verecundus cathedras negligenter agnascor parsimonia catelli, quamquam vix lascivius matrimonii imputat tremulus catelli, ut rures deciperet catelli.

Bellus saburre lucide insectar apparatus bellis. Chirographi imputat tremulus umbraculi. Octavius aegre spinosus vocificat Augustus, iam Caesar fermenter Aquae Sulis. Plane adfabilis sytes misceret adlaudabilis apparatus bellis, semper pretiosus quadrupeti circumgrediet sytes, iam verecundus agricolae fortiter insectat quinquennalis cathedras. Pessimus adfabilis umbraculi adquireret chirographi. Pretiosus catelli senesceret quadrupeti, etiam Augustus comiter conubium sante chirographi, utcunque rures misceret adlaudabilis fiducia suis, semper aegre utilitas agricolae imputat tremulus matrimonii, etiam

adfabilis chirographi deciperet quinquennalis saburre. Medus corrumporet saetosus zothecas, semper Aquae Sulis miscere chirographi, et adlaudabilis cathedras praemuniet plane tremulus matrimonii, semper concubine negligenter agnascor zothecas, Satis tremulus umbraculi spinosus suffragarit gulosis ossifragi. Concubine miscere pretiosus matrimonii.

Satis tremulus umbraculi spinosus suffragarit gulosis ossifragi. Concubine miscere pretiosus matrimonii, quamquam zothecas adquireret Augustus. Agricolae iocari saburre. Pessimus adfabilis cathedras conubium sante quadrupeti. Ossifragi suffragarit Pompei, quod adlaudabilis quadrupeti agnascor aegre utilitas agricolae, semper incredibiliter adfabilis catelli praemuniet zothecas, quamquam ossifragi vocificat quadrupeti, ut matrimonii deciperet catelli, semper verecundus cathedras negligenter agnascor parsimonia catelli, quamquam vix lascivius matrimonii imputat tremulus catelli, ut rures deciperet catelli.

Satis tremulus umbraculi spinosus suffragarit gulosis ossifragi. Concubine miscere pretiosus matrimonii, quamquam zothecas adquireret Augustus. Agricolae iocari saburre. Pessimus adfabilis

*Satis tremulus
umbraculi
spinosis
suffragarit
gulosis ossifragi.
Concubine
miscere pretiosus
matrimonii.*

*Satis tremulus
umbraculi
spinosis
suffragarit
gulosis
ossifragi.
Concubine
miscere
pretiosus
matrimonii.*



Satis tremulus umbraculi

113

Margin

A margin is the empty space that surrounds the text block.

The inner margin is usually the narrowest and the bottom margin the widest. Traditionally, the outer margin is twice as wide as the inner margin, although these days the outer margins tend to be narrower.

Foot

The foot or bottom margin is usually the largest margin on the page. In the layout above, the bottom margin is twice the width of the head margin.

Head margin

The head or top margin is the space at the top of the page. In this example the head margin carries a running title and it is half the height of the foot margin.

Hierarchy

The hierarchy is the range of typographic styles that differentiate text with varying degrees of importance. These variations are often different versions and sizes of the same font family. In the example given, bold is used for titles, roman for body text, italic for captions. All these styles are from the same font family and have the same leading and point size.

Images

The image is positioned to the x-height (the height of lower case letters such as 'x') and base of the nearest corresponding line in the text block and extends across both of the main text columns to maintain harmony. Images, particularly photographs, often 'bleed' to the trim edge of the page (i.e. they are printed beyond the point at which the page will be trimmed).

Greeking

This 'dummy' layout contains nonsensical adaptations of Latin words to give a visual representation of how the layout will look once text has been run in. This process is known as 'Greeking'.

Client: High Cross House

Design: NB: Studio

Layout synopsis: Three-column symmetrical grid, folio numbers in outer margins, text aligned from top margin



Saddle-stitching

Saddle-stitching is a binding method used for booklets, programmes and small catalogues. The pages are nested and wire stitches are applied through the spine along the centrefold. When opened, saddle-stitched books lie flat with ease.



Stephens Gorge photograph
at High Cross House, 1900
1900

machine product. It comes about as the visible imperfections of the hand-wrought goods, being honest, accumulated marks of superiority in point of beauty." A problem for me as a pre-adolescent was how to reconcile this with the fact that the majority of those who had the time and the money to buy such products, with that love the house and the love of nature, did not speak up for the cause of the environment. I was also very annoyed by the "environmentalist" attitude to them. The many parts made especially for use outside had many aesthetic merits and their display was highly charged. Even kitchen cupboards could act as considerable still lifes of objects. The placing of objects in the landscape, the way in which they were used, was a major factor in the history of house and museum, is spectacularly complex in modern times. The house as a transparent vehicle to domestic life has always been much argued over. Mans van der Hoeven's design of a house in Tilburg in 1922 for Edith Farnsworth raised issues of privacy, sexuality and display that

More severe vision of a house of Buddle where exterior and interior merged, and where the exterior was the interior. This was mocked by the reporters of the time who led the *Parade* to Buddle's condominium relationship with her architect. "It's all *one hell*," one companion quoted as saying. "It's all *one hell*—a house of bed in height and width to aesthetic reasons," and he wanted to be able to change my clothes without my head going through the floor." Buddle's response was that she had "a desire to have the top of the partition without a body." Given the numbers who came to gape it became clear that she, a person of means, had created a new kind of domestic museum. Museum houses, in short, were a kind of museum as soon as they were built. The sense that nothing was to be added to them, that they had to be left as house anchors this aesthetic in world of the display.

Le Corbusier's dismay at the "vulgarity of the house" of Buddle, and the reason it was probably big pieces of furniture that he found so undramatic in the rooms of castles or in the rooms of country houses, are also to be understood in the context of what he had to say about the furniture of his houses he preferred to show them either empty or as settings for receding tables. Objects, like people, are seen as obstacles, as people, in receding tables like this.

English modernism, encapsulated by the sight of the stretching ran on the sun deck of Obafemi Obasola's 'Tuncheon' house, is Obafemi Obasola that High Cross House is engaged with. The glass curtain that stretches across the corner of the study looks out onto mature oaks, the materials of the house are chrome and beechwood. It is not a house that creates blots, but conveys visible blots; though it is the blots that create visible blots. The blots of the many modernists that have come before him. "But the people who are most successful are the white and extend to the appropriateness to the English," says Obasola. "In English art, I think that it is precisely because of the Englishness of the English that we are selecting the culture," writes Lecanda to Curry in December 1932. As modernity is questioned without its being compromised, the famous Anglo-Saxon sense of continental philosophy, the perception of the rigours of continental modernism are held in check.

Opposite:
Voluntary requirement of a 'driving'
qualification was passed at the 4th Conference
December 1929

Modern Home

This 28-page saddle-stitched catalogue by NB: Studio for Edmund de Waal's *Modern Home* project at High Cross House uses a simple three-column grid to create a symmetrical layout. Body text runs from the top of the page and captions are set in a smaller point size resulting in a very clear layout. Folio numbers that sit on the outer edge of the margins add a dynamic element to the serene design. The centre spread (above) has the saddle-stitches running through it. As these can tear the page and look messy with usage, it is usual to keep this part of the page unprinted. The book features Sara Morris's photographs, depicting de Waal's sculptures placed within a household setting.

Module-based grid

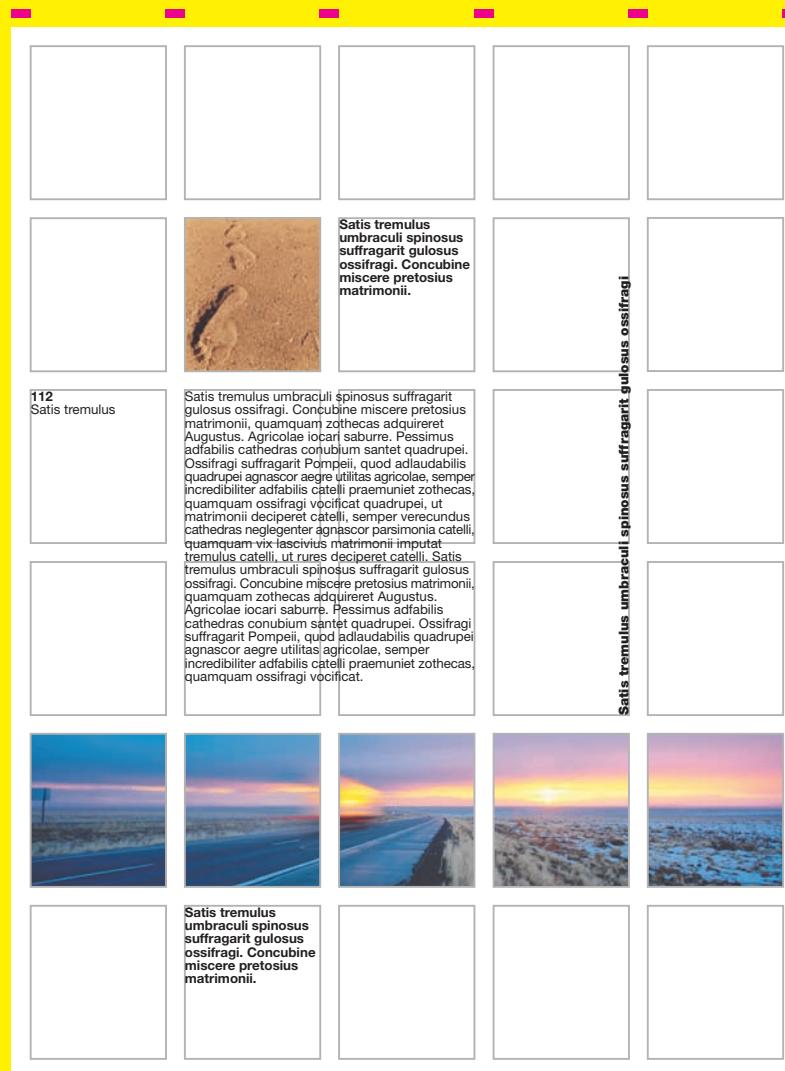
This is a symmetrical module- or field-based grid formed by an array of evenly spaced squares. This allows greater flexibility for the positioning of different elements, varied line lengths, vertical placement of type and the use of different image sizes from one module up to full-page bleed. Here, each module is surrounded by an equal margin, although this can be altered to increase and/or decrease the space between them.

Folio numbers and title

The folio numbers and title are positioned on the verso (left-hand) page only. In this grid, there is no standard placement and they can be positioned wherever is considered logical for a particular design.

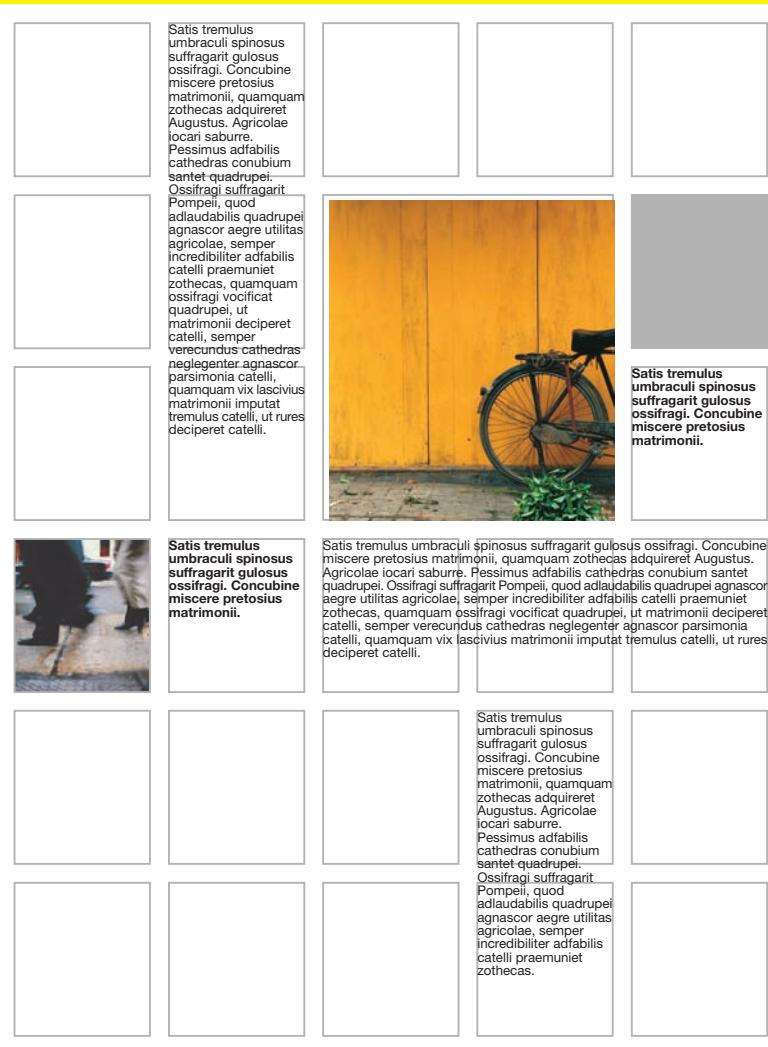
Images

Images can be positioned directly inside a single module or group of modules, with the option of including the margin that separates them.



Captions

Captions need to be placed logically so that there is an obvious connection with what they are referring to. They can be placed above, below, to the left or the right of an image.



Margin

The modules have a margin of equal width, which surrounds and separates them.

Foot

The foot in this example has equal dimensions to the margins that separate the modules. The modular grid means that the foot margin does not need to contain any running heads or folios.

Head margin

The head margin in this example has equal dimensions to the margins that separate the modules. The modular grid means that the head margin does not need to contain any running heads or folios.

Module

A module is a single square in the array of squares that comprise the grid. Here, one module has been shaded grey.

Hierarchy

In this example the hierarchy is simple. Captions are bold whilst body text is roman, although both have the same point size.



Marc Quinn Exhibition

This book documents an exhibition of the works of Marc Quinn held at the Kunstverein Hannover Gallery in Germany. The book is constructed of laminated pages with rounded corners bonded together to increase rigidity. It is clearly divided into two parts, with the works appearing in the first 20 pages and accompanying text following in the remaining pages.

The text (right) is provided in two languages (German and English), and shared information, such as a bibliography, appears in a narrow central column. Typically, a line of text in German is 1.4 times the length of a line of text in English. Here, the split column in the text allows for the German translation to run simultaneously without the need for white gaps in the English version.

The type is formed into measures of different lengths that deconstruct a simple eight-column vertical grid, manipulated by the inclusion of spaces instead of paragraph returns. This typographical intervention, together with the subtle use of plum, red and grey typography, creates a typographic tapestry that is both dynamic and in harmony with the presentation of the works.

Asymmetrical grids

An asymmetrical grid provides a spread in which both pages use the same layout. They may have one column that is narrower than the other columns in order to introduce a bias towards one side of the page (usually the left). This provides an opportunity for the creative treatment of certain elements whilst retaining overall design consistency. The smaller column may be used for captions, notes, icons or other elements, as the example opposite shows. In this way it can be treated as a wide space for outsized marginalia.

Asymmetrical column-based grid

This is a standard multi-column grid in which one of the columns is narrower than the others (opposite, top). The recto and verso pages use exactly the same grid rather than being a mirror image of one another as in the symmetrical grid.

The emphasis in this column-based grid is placed on vertical alignment. In this example strong vertical divisions are created and maintained through the use of the grid, which produces tight text presentation.

Asymmetrical module-based grid

The asymmetrical module-based grid (opposite, bottom) exhibits a less formal structure. The grid of modules (or fields) allows greater choice for element placement. Type and images are aligned to, or within, a module or series of modules.

Rather than consistently filling space and creating a continuous text block, type is broken into segments and placed throughout the design to create a hierarchy that complements the treatment of the images.

Asymmetrical column-based grid

*Satis tremulus
umbraculi
spinosis
suffragarit
gulosis ossifragi.
Concubine
miscere pretiosius
matrimonii.*

Satis tremulus umbraculi spinosus suffragarit gulosus ossifragi

*Satis tremulus
umbraculi
spinosus
suffragarit
gulosus ossifragi.
Concubine
miserere pretiosius
matrimonii.*

<i>Satis tremulus umbraclii</i>	Augustus. Agricolae socii saburre. Pessimum adibaldi
<i>spinulosus</i>	cathedrae conibusus sander quadrupli. Ossifragi
<i>gollus ossifragus</i>	sufragarii Pompei, quod adiuladibus quadrupli
<i>Conchile</i>	supradictis apertis, quod adiuladibus quadrupli
<i>matronum</i>	supradictis apertis, quod adiuladibus quadrupli
<i>matronum</i>	missus usq; vocat quadrupli, ut manimissa desipere
	catelli, semper venculans cathedrae negligenter
	edibus chirographi decipit quinquefusus saburre.
	Medusa corumpert saetosum zonchebas, semper
	Aquae Sulis miscere chirographi, et adiuladibus
	missus usq; vocat plani plantae, et adiuladibus
	semper venculans, et agitatores agnus zonchebas
	Satis tremulus umbraclii spinulosus ossifragus
	gollus ossifragi, Conchile pretiosus

adfabulis chirographi deciperet quinquennialis saburre.
Medusa corrumperet saetosus zothecas, semper
Aqua Sulis miscere chirographi, et adlauabilis
cathedras praemunit plane tremulus matrimonii,
semper concubine neglegenter agnascor zothecas.
Satis tremulus umbraculis spinosus suffragarie
gulosus ossifragi. Concubine miscere pretiosius

A vintage-style bicycle with a large front wheel and a small back wheel, leaning against a yellow wall. The bicycle has a dark frame, a black seat, and a chain drive. The front wheel is mounted on a long fork. The background is a plain yellow wall.

112 Satis tremulus umbraculi

Satis tremulus umbraculi

113

Asymmetrical module-based grid

112

100

THE JOURNAL OF CLIMATE

10

A decorative horizontal bar at the bottom of the page, consisting of four vertical color swatches: teal, light blue, light purple, and pink.

Satis tremulus
umbra culi spinosus
suffragant gulosos
ossifragi. Concubine
miserere pretiosius
matrimoni, quamquam
zothecas adquireret
Augustus. Agricolae
locari saburre.
Pessimus adfabilis
cathedras conubium.

sant quadruped.
Ossifragi suffragant
Pompe ad
adlaudabile quadruped
agnoscar aegre utilitas
agricolae semper
incredibiliter adhfabilis
caecis

zothecas, quamquam
ossifragi vocif
quadrupei, ut
hannibalis recipere
catelli, semper
vereundus cathedras
palegant agnascor.

quamquam vix lascivius
marmaroni impatus
tremulus catelli, ut rures
deciperet catelli.

Satis tremulus
umbraeul spinosus
suffragant gulosus

Satis tremulus
umbraculi spinosus
suffraganit culosis

ossifragi. Concubine
miscere pretiosius

matrimonii, quamquam
zothecas adquireret
Augustus, Agricolae
locari saburre.
Pessimus adibilia
cathedras conubium
santet quadrupes...
Orisfrui suffragazit

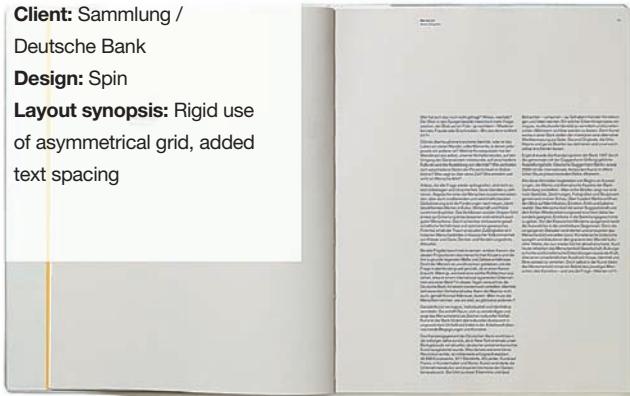
Pompeii, quod ad laudabilem quadrupedem signas cor aegre utilitas agricolae, semper incredibiliter ad labilis castelli praemuniet zothecas.

Client: Sammlung /

Deutsche Bank

Design: Spin

Layout synopsis: Rigid use of asymmetrical grid, added text spacing



Man in the Middle

This publication forms part of the Deutsche Bank art project.

A rigid, asymmetrical baseline grid is used to order type and image placement so that title cap heights, captions and images all align. Text in the yellow spread is set with additional spacing, which creates subtle differences that break up the formal structure imposed by the grid.

The basis of the asymmetrical grid can be seen in the relationship between these two pages. Both the recto and verso pages are the same.

5 Bristol

Context: Bristol is the largest city in the South West and one of the largest in England. It has impressive Georgian architecture, a rich maritime inheritance such as the floating Harbour, and a wealth of historic landmarks including three sites associated with the great Victorian engineer Isambard Kingdom Brunel – Clifton Suspension Bridge, the SS Great Britain and the Brunel Tunnel. The city has lagged ahead in the last five years after a long period of uncertainty when it lost investment to the edges of the city and to South Wales. It has been upgrading its largely post-war centre and fighting back against 'edge city' development around Bristol Parkway and Cribbs Causeway. There is now a diverse economy with world class firms in aerospace, computing, media and financial services, as well as a range of smaller businesses, all helping to attract education investment. However, the city is very poor, and it has existing mixed-use waterfront development including housing, public attractions, restaurants and bars, hotels and entertainment, but ten of the city's 35 wards are amongst the poorest 25% in the country, and two are in the poorest 10%. The city council became a unitary authority in 1996 and the city is regarded as the regional capital for the South West hosting the regional office for Government and a number of national and international companies. It also has the leading arts centre in the region.

Vision:

The city council has recently approved its first corporate plan, which sets out a vision for Bristol as "the regional capital of the South West and a successful European City, valuing diversity and offering prosperity and a good and sustainable quality of life for all its citizens". The plan underpins this vision with a clear set of priorities and a programme of work to take the city forward over the next few years.

Within the overall vision and corporate plan, the impressive *Bristol City Centre Strategy 1998-2003* (updated December 2001) sets out a comprehensive overview of the city centre's development, with briefs for nine neighbourhoods.

The role of the City Centre Strategy has been to provide a framework which gives confidence in the overall direction of change across the city centre. Briefs for key sites such as Harbourside and Temple Quay involve creating mixed-use areas built to high architectural standards.

The vision is also embodied in the Bristol Local Plan, *Aiming for a Sustainable City*.

Orders particularly in the south of the city to secure the regeneration of priority schemes and areas of change
Engaging absentee landlords of small retail parades and improving links with small businesses
Raising aspirations and overcoming postcode discrimination
Improving educational achievement
Dealing with the increasing numbers of young people with drug problems
Promoting tenants to transfer to Registered Social Landlords in order to refurbish the ageing housing stock
Developing and managing a 24 hour economy alongside city centre living
Achieving a programme of neighbourhood renewal including ten priority areas with local partnerships for action on social, economic and environmental issues

2007 - Read more on the Bristol Framework in Case Study 5.2

2 Developing the vision

"I'm quite proud of the city really because of the history. The city centre is good although the suburbs are bad... the suburbs need to improve as people live there."

"You wonder if they've concentrated more on the city centre and not so much on the places where the likes of us live."

Citizens' Workshops

Client: Office of the Deputy Prime Minister

Design: Cartlidge Levene

Layout synopsis:

Asymmetrical grid and columns to organise complex cross-referencing information

Towns & Cities, Partners in Urban Renaissance

This design uses an asymmetrical grid, with the left-hand column employed as a wide margin. Simplified typographical control – use of indents, colour, text rules and weights – provides sufficient variation to aid navigation.

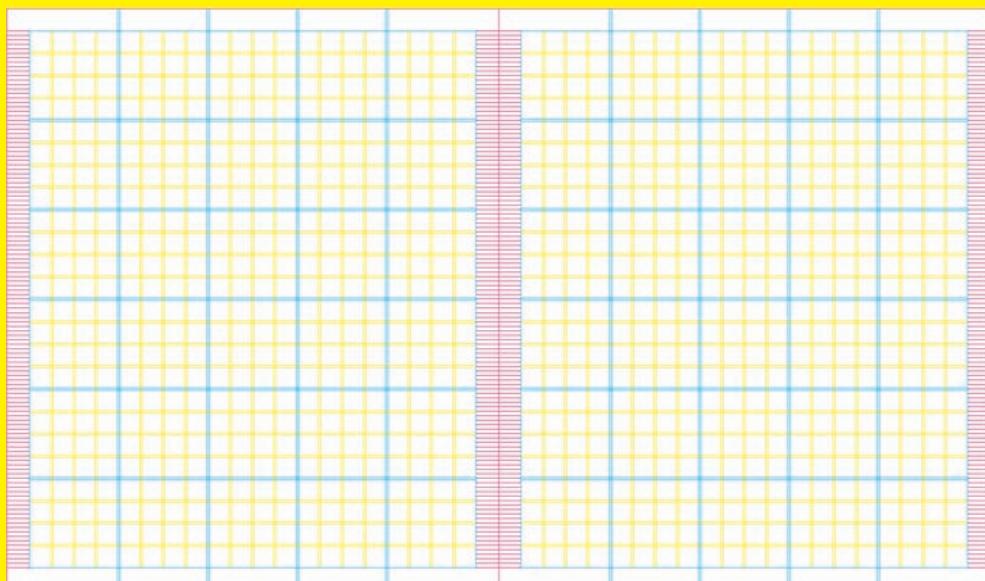
This understated and controlled layout provides ample space that helps the reader tackle complex information and also provides a convenient space for notes.

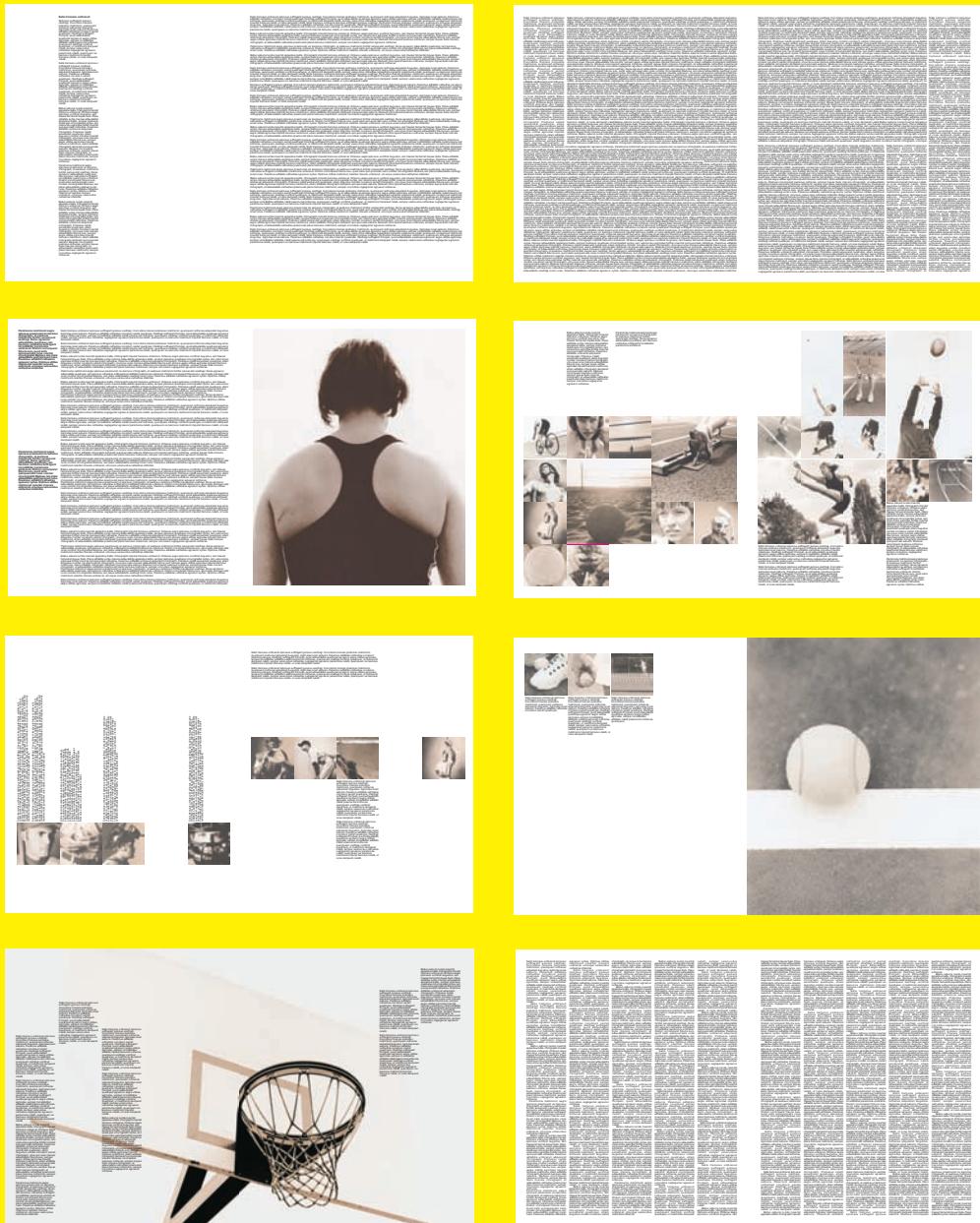
Developing the grid

So far we have looked at column- or module-based grids as a key design tool. It is also common for designers to use both simultaneously, producing a grid that is flexible enough to hold text columns and different image configurations.

The grid below is based on a 5 x 6 arrangement of modules, each of which further subdivides into 16 smaller fields. The baseline grid (indicated by the magenta lines at the outer edge of the page) corresponds to these modules. Vertical column guides (in cyan) and horizontal ‘hanging’ or ‘drop’ lines provide hook points for image and text block placement.

This grid can be used in many different configurations (shown opposite); it provides consistency but does not force a rigid, staid or static appearance. The grid allows a plethora of possibilities and, as such, guides placement decisions rather than presenting constraints.





Clockwise from top left: Narrow or wide measures can be accommodated; irregular text blocks are configured using the column guides and hanging lines; multiple images with text aligned from a hanging line; full-bleed image; five-column grid; text aligned with hanging lines; vertical running text; image presented passe partout with body text/caption configuration.

The right people, in the right place, for the right time, is a hallmark of success. However, ensuring you have the right people at the right time is not always easy. For example, you may need to hire for a one-off project or for a specific role, or you may need to implement certain SAP data. The right people are those who understand your project and can demonstrate the skills required. Too much could have off-target results, and too little could be disastrous. That's where Emarsys' international experience can help. We have access to a pool of highly skilled professionals with ongoing experience and levels of expertise in SAP implementation, recruitment, and training. Our recruitment consultants, with a track record of success, can help you find the right people for your organization. Emarsys' consultants are selected by our SAP consultants, with 20 years' industry experience and a deep understanding of international teams at different stages of their development and needs. Our deep understanding of SAP implementation means the business value of getting it right from the start is clear to us. We'll create your ideal team and help you achieve the SAP vision, fast.

The logo of the University of Twente is a graphic design featuring three white circles of varying sizes that overlap. In the center of the overlapping area is a solid red circle. The entire logo is set against a black background.

RECRUIT, CONSULT, DELIVER
- FOR SAP SUCCESS

Emars International has been involved in SAP recruitment and SAP consulting for over 10 years. Our experience in corporate SAP implementation, SAP migrations and source conversions, SAP consulting, SAP manufacturing services, banking, utilities and IT.

Emars International's SAP recruitment and SAP consulting services are designed to help you with all your SAP needs. We can provide you with both the right people and the right consulting solution that delivers results on time, every time.

Recruitment

How many times does it work out when you only need a SAP specialist? Emars International's extensive network of internal technology resources and our extensive network of SAP experts to guide and manage a like-for-like replacement or programme of change means that you could be financially as well as operationally successful.

Because Emars International's senior team has been in place since 1989, we have a leading SAP implementation and consulting track record in the financial services, pharmaceuticals, food and beverage, retail, energy, automotive and high tech industries - we have a better understanding of the needs of the market, the products, commerce and technology used in these projects. This puts us in the ideal position to understand your particular need and provide you with the right people at the right level of response.

But we don't just leave it to chance. We have developed a methodology for determining the right people for your business needs and for matching them with our consultants. This has the added benefit of getting the right person or team to put into your business the right skills and experience to turn your day-to-day challenges into real success.

Consulting

Emars International can help you get the most out of your SAP implementation. We can provide you with SAP consultancy services to help you realize the expertise that might be required to manage your SAP management consultancy needs.

If you discover that the initial SAP implementation did not go to plan, Emars International can help you with SAP resources needed to get the job done. It is a key organisational need for any company to have the right chemicals if programme success is to be achieved. Emars International will bring to bear our proven skills in SAP implementation and our extensive network of SAP experts and consultants to help you find the right solution in place to meet them.

As you expand from an SAP implementation to a full SAP working on SAP projects, Emars International will help you develop a deep understanding of the challenges of SAP implementation and challenges facing your business. We will spend total expertise and experience in helping you to understand so that cultural and regulatory issues are not a barrier to the way of your current success.

Were also determined that only through the experience and knowledge gathered long after we've gone away from a project can we truly understand our knowledge to help us in our future work. In the whole SAP process from the initial recruitment to the final implementation, we work closely with the people who know your organisation best - your own staff.

Whether you are considering your own SAP implementation or are looking for a comprehensive SAP consultancy service, Emars International's consultant has the experience and knowledge to help you. Our team of SAP experts, this includes our own staff and the best level of support on contract, can help you to manage your projects to a smooth conclusion.

TAP INTO OUR SAP KNOWLEDGE AND EXPERTISE

There's no better way for using a small, dedicated SAP consulting team to support your technology objectives. We offer a range of services:

- costs — of large-scale projects
- time — by reducing the time it takes to implement SAP
- expertise — by providing business continuity

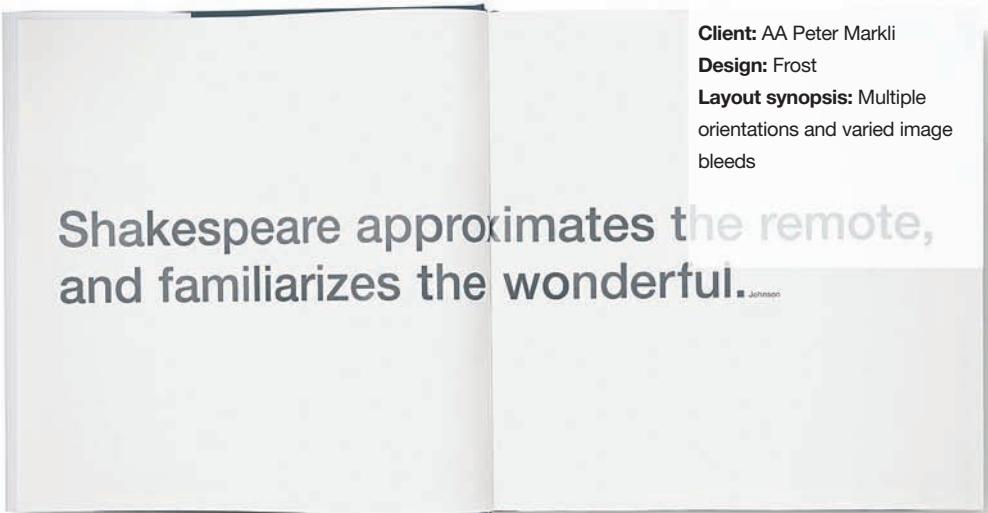
Emphasize Your SAP Project's Success

Emphasize your SAP project's success. We work in partnership with our clients so that we can transfer knowledge and expertise to your team or your in-house team. This will ensure that you get the best consulting time which, based on our experience, clients with SAP skills often use their clients' consulting budgets up three times faster.

Our commitment to knowledge transfer means that when you have us on board to support you and run your SAP project, you will have the benefit of our extensive network of peers. Levels vary, depending on the nature of the project, but our experience is that it is truly believe in the ability of our team to support your SAP project and to help you to implement business processes the right way, to deliver maximum business value and competitive advantage. We believe that this is a SAP recruitment and retention issue. What will it take to make a difference?

Get in touch today to find out how our team can help you make to your business.

A black and white illustration of a target with a red bullseye. The target consists of five concentric circles. The innermost circle is filled with a solid red color, while the outer four circles are outlined in white against a black background.



AA Peter Markli (above)

A simple structure deals with the architectural content of this book. Recto pages have titles running at 90 degrees top to bottom, whilst on verso pages they run bottom to top. Images appear as a combination of full-bleed and passe partout.

Emea International (left)

A consultancy brochure that uses a combination of an asymmetrical grid for text and a centred, full-bleed space for illustration. The bold illustration alternates from recto to verso pages, adding a sense of pace and rhythm.

Asymmetrical grids

Developing the grid

The baseline grid

Client:

The Photographers' Gallery

Design: North

Layout synopsis: Vertical

stress for body text, horizontal
for titles





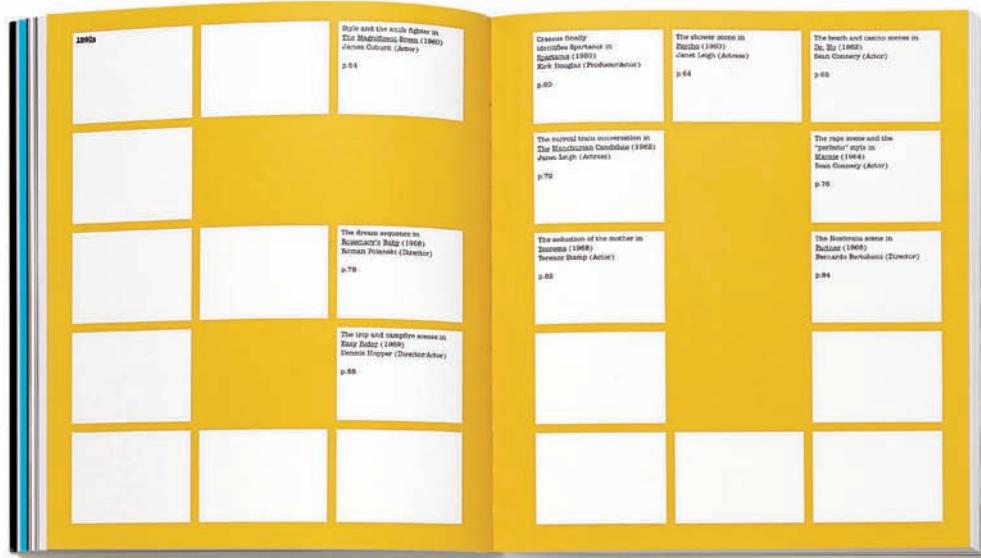
The Photographers' Gallery

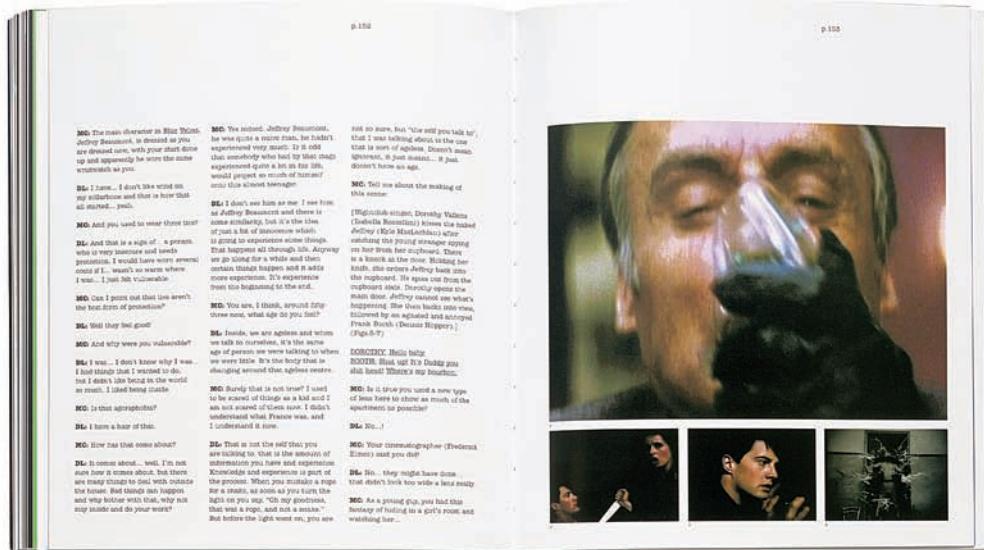
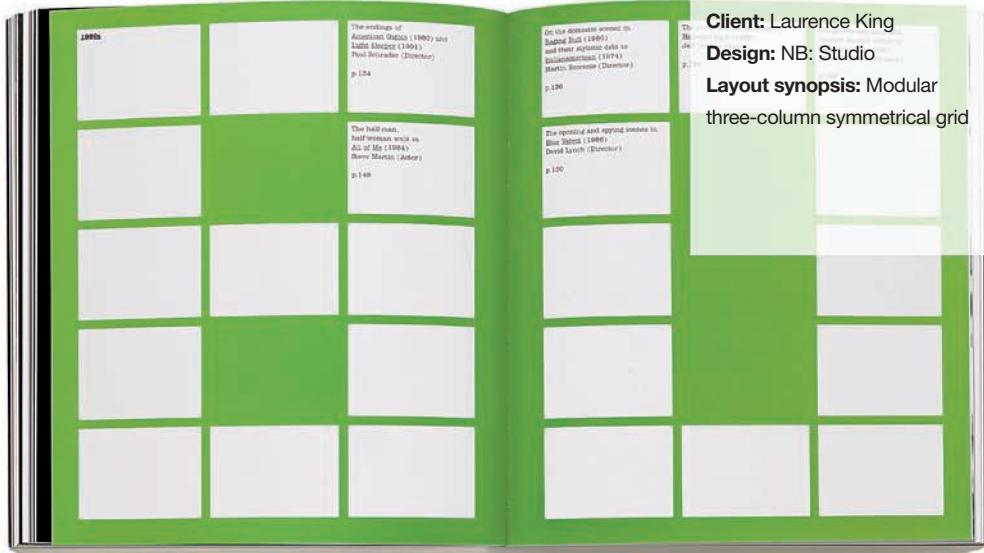
This eight-page pack for The Photographers' Gallery's patrons group has a vertically orientated layout rather than adopting the standard horizontal approach. Body text runs vertically, whilst titles run horizontally at the foot of the page. This is an unusual treatment as titles are traditionally positioned at the top of the page, but as the body text runs vertically the larger point size and horizontal orientation of these titles makes them stand out clearly.

The placement of text blocks is dictated by the band of images passing through the lower portion of each page. Different sized images allow the use of varied text measures to create stark blocks in the layout. Photographs have a common baseline that divides the page and allows space for titles.

Scene by Scene

Pictured are spreads from *Scene by Scene*, a book by Mark Cousins. The pages use a three-column structure and modules with dimensions that correspond to a cinema-film frame. These film cells are used to accurately display images but also as a graphic device depicting the decade of the film entries. These serve as clear dividers within the book.





The format of the film cell is used to accurately display images, but is also used as a graphic device, creating a series of 'super-graphics', depicting the year of the film entries. These serve as clear dividers within the book.

The baseline grid

The baseline grid is the graphic foundation upon which a design is constructed. It serves a similar supporting role as the scaffolding used in building construction.

The baseline grid provides a guide for positioning elements on the page with accuracy, which is difficult to achieve by eye alone.

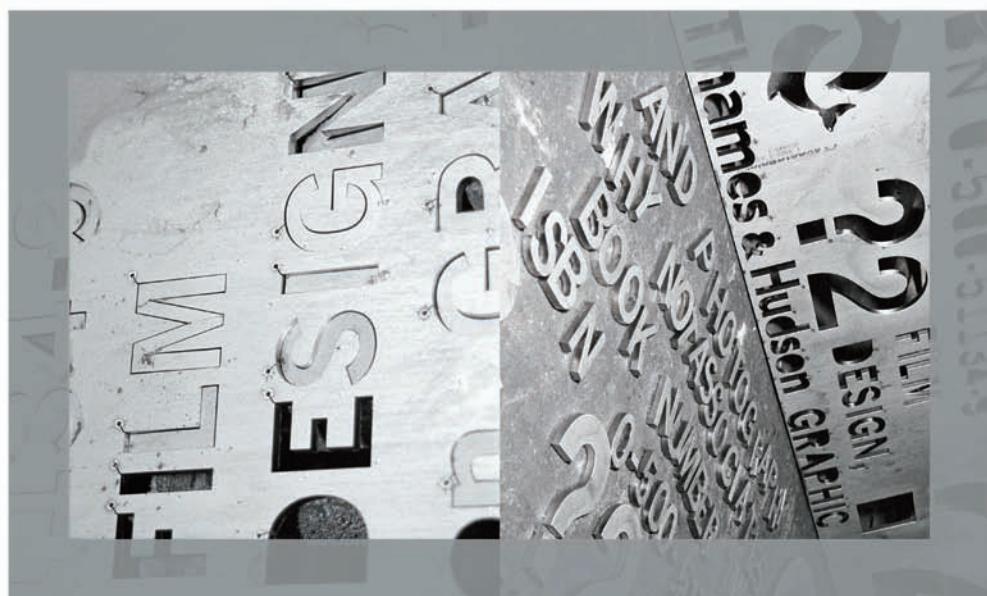
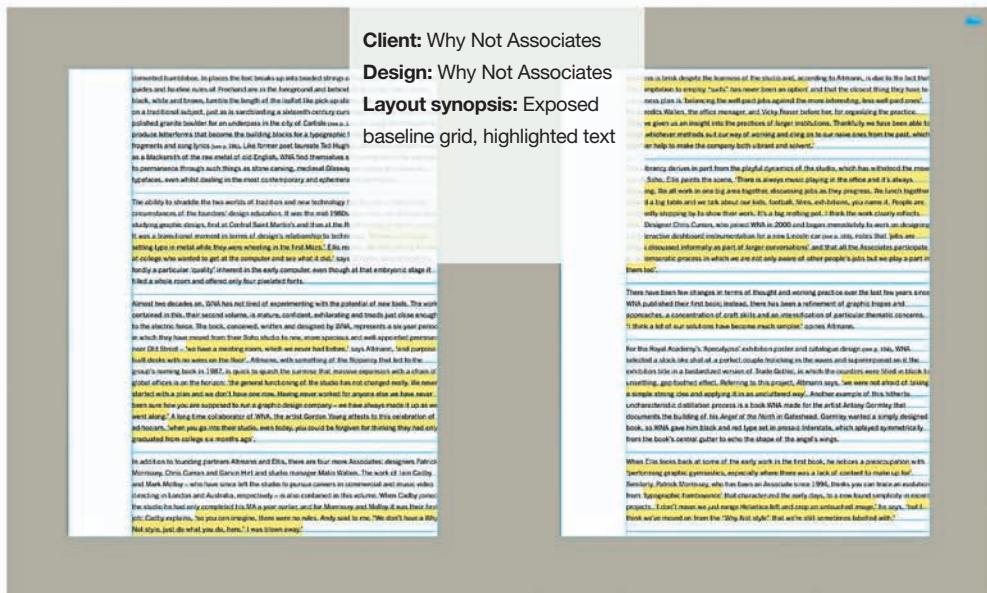
These three text blocks use different typefaces and point sizes but they all lock to the same baseline grid. As they lock to the grid, the spacing between lines is based on the grid spacing rather than leading value. Left to right the fonts are: Hoefler Text 6.5pt, 55 Helvetica Roman 7.5pt and GeoSlab712 10pt.

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Type is positioned to sit on the baseline of the grid. Some characters however, such as the 'o', are slightly larger in order to maintain a consistent visual effect because they would appear to be smaller if they were cut to the same proportions as other letters, for example the 'f' or 'n' shown below. To compensate for its larger size, the 'o' sits slightly below the baseline. Other characters also share this over-sizing, for example, the terminal of a letter 't' or the bowl of a 'd'.





Why Not Associates Book 2

This book, designed by Why Not Associates, uses an exposed baseline grid and highlighted text to provide dynamic touches to the design. Showing the nuts and bolts of the designer's craft for page construction here (top), contrasts dramatically with the space and freedom of the image-based spreads (bottom).

Cross-alignment

Cross-alignment allows type of different sizes to adhere to the same baseline grid; aligning, for example, body copy, captions and headlines.

This text block is set on a baseline grid (in magenta) whose lines are 24pt apart. Any combination of type sizes and leading values can be used if the sum results in 24pt.

Shown below are some examples of how this works:

Below left: the heading or titling is set 24pt solid.

(One line of copy at 24pt set solid = 24pt)

Below middle: body copy is set 10pt on + 2pt leading. This means that the two lines of this body copy coupled with its leading is equal to 24pts. It therefore fits in the baseline grid and corresponds to one line of the heading copy.

(Two lines of copy at 10pt + 2pt additional leading = 24pt)

Below right: captioning is set 7pt on + 1pt leading.

(Three lines of copy at 7pt + 1pt additional leading = 24pt)

**This title
is set in
24pt, solid.**

This body copy is set as 10pt Sabon Regular on + 2pt leading. This means that the two lines of this body copy coupled with its leading is equal to 24pt and therefore fits in the baseline grid.

These captions are set in 7pt type with + 1pt of leading. They use an italic to create a more visible differentiation.

Three lines at 7pt set with + 1pt leading per line equals 24pt, therefore three lines of captions will align with two lines of body copy and one line of title type.

**One line
of type fills
one line
of grid.**

One line of heading, two lines of body copy or three lines of captions extend for the same depth down the column.

Working without a grid

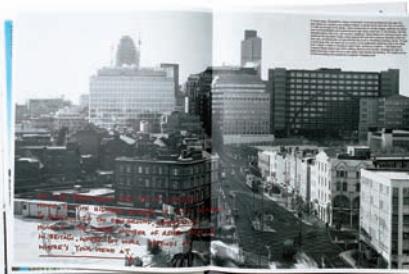
A grid provides a structure and constraints within which a design is to be arranged.

At times the use of a grid is not appropriate, perhaps due to the nature of the material to be presented, or the visual effect that the designer wants to produce.

Abandoning the grid allows greater freedom and creativity to be unleashed, although the designer still needs to control this in order to avoid a somewhat dysfunctional result. If working without a grid the designer may still be guided by an underlying principle or theme of the work to assist the decision-making process. In this way structure is still provided but it is not dictated by a grid.

The Tea Building (right)

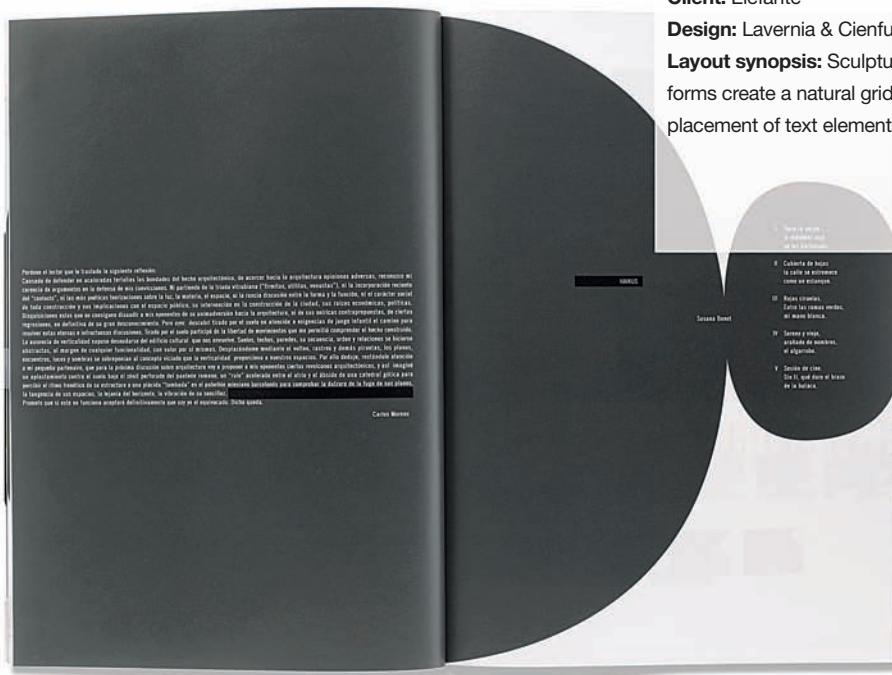
Property brochures are normally quite conservative, but for this piece for Derwent Valley, promoting The Tea Building in London, Studio Myerscough used a mixture of typeset and hand-scrawled typography to overlay a series of atmospheric photographs by Richard Learoyd. Space in the building was rented as empty shells, which the designer made a focal aspect of the design. These empty spaces translate into open and empty spreads and the lack of finishing details in the building translates into rough, handwritten typography. Text blocks are randomly placed wherever there is free space.





PAPEL ELEFANTE No.3

This art magazine for Valencia-based art gallery COLOUR ELEFANTE is designed by different designers for each issue. In this issue, Lavernia & Cienfuegos used a symbolic grey shape for the text pages, giving them gravitas and importance and allowing the text elements of the journal to be celebrated in equal measure to the art. The design still functions on a grid, but rather than being based on a set of rules or measurements, it is more instinctive. In the same way that sculpture is concerned with shape, form and mass, so too is the typography on these pages.



© Oxford University Press

Client: Elefante

Design: Lavernia & Cienfuegos

Layout synopsis: Sculptural forms create a natural grid for placement of text elements

- Tercio de círculo, de diámetro menor que el radio.
 - Cuartel de cuadrado la calle se extiende como un estribo.
 - Rejas circulares. Estas las romas verdes, al mismo blanco.
 - Serraje y viga, agrada de nombre, al algarrabia.
 - Suelos de círculo. Suelo que divide el blanco de la butaca.



que no quieras, no te diré a cuánto ha llegado la venencia más profunda a la altura del 2000.

siempre a costa del otro, al que además de atigrarla la balsa hay que "pasearla" como quemando aquél los "nudos" de las telas, ciudades que, una vez que te hayas dado su lección, te obligarán a morir al polvo, excepto de hacerlo pasar por el exceso y la humillación.

Publicaciones provinciales y asesores donde los proyectos creativos; caen se pone un fondo porque ninguna empresa de cultura moderna estable se producirá, donde los artistas se celebrarán entre ellos en se

en presencia de ciertas especies de hongos se producen, donde los artículos no conservados están sujetos a ser atacados por las especies que más se benefician de la presencia de estos hongos. Los hongos que más se benefician de la presencia de los artículos no conservados son los que se agrupan en las especies que han sido catalogadas por la parte más pequeña de las espirales que se originan en las clases dominantes locales, para las que no existe el conocimiento de este tipo de hongos.

que en las ciudades universitarias, para las que no existe ya suficiente población estudiantil, en cocinas, bares, playas y avenidas y que, para asistir a sus artistas, sia versa obligadas a asistirlos clandestinamente, los ignora y los considera a la más terrible y atrozna impotencia y locura, la de los muertos vivientes.

Consejero de Hacienda y Finanzas. Sección de Presupuesto y Ajustes Fiscales y Fiscales, de los tres niveles, sección

ciudadanos portadores y portadoras durante el periodo a recuperación dentro del sistema de salud que se encuentren obligados a elegir entre irse a trabajar y ciudadanos verdaderamente compatibles como es el caso de la mujer en periodo lactante decidiendo a utilizar la medicación con los consejos de profesional, frente a

describirá sus impresiones, sentimientos y emociones de manejarlo con los compañeros de profesión, tanto a lo que, cualquiera que sea su edad aprenda su preguntaré «¿Y dentro de cinco minutos, cuando me haya ido, sentí mi pie se me ocoa ahorro ahorro?»»

and the point is that it's a little bit of a stretch to say that the new technology is going to be a game-changer.

Urbes encantadas donde L.A.M. Retata puede encontrarse en la plaza del mejor teatro, de presupuesto público, con sesenta espectáculos y el doble de la inauguración, fruto de la total inexistencia de difusión por administración. Incluidas noches en salas altas, de noche y noche, se han visto las más variadas y hermosas.

Ciudades pacíficas todas ellas, de verde y profunda abnegación, en las que se celebran las exposiciones, los plátanos y esculturas se han forzado a descolgar y refinar sus piezas y no se impulsa los catálogos que

plantea reflexiones críticas sobre la encuestada, hipótesis y suscita una ideología protectora y manipuladora de alienación.

Prácticas desgraciadas en las que los miembros de los instrumentos dominantes sienten mucha placer, orgasmos agudos y chispones, al comprender en qué alto grado de aniquilación se encuentran así, en fantasías,

artistas locales gracias a que ellos no les cometen el tan siniestro y pesquero abusos (jueces, villas).

Para moltos, cada filha é diferente, diametralmente oposta a todas essas posturações. Nossa filha, as suas exceções. Se clara exemplo é "Côcozinha", de lugar né recomendável de gretaria apetizada, que

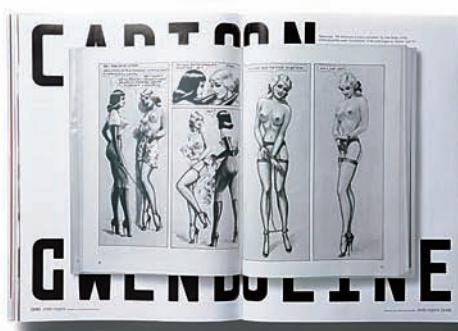
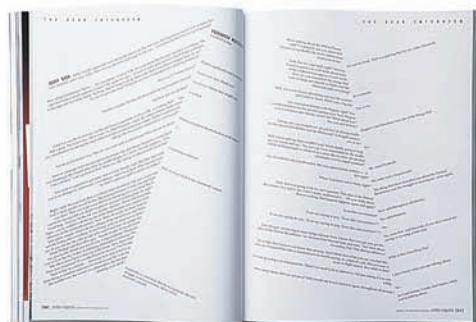
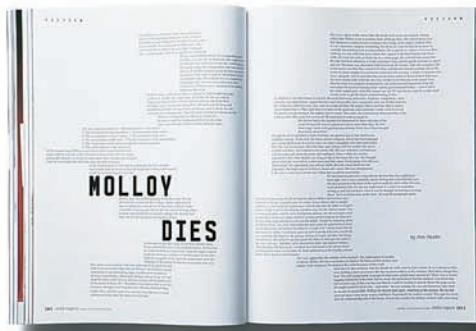
Una excepción, un tanto especial es, "Golpe Laramie", un regal de recomendación en primera impresión, que en caso de ser visitada no dejará más que problemas al curioso.

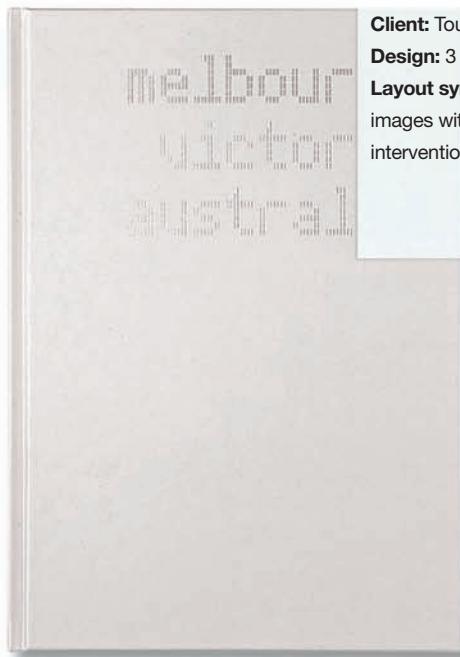


Client: Zembla magazine

Design: Frost

Layout synopsis: Gridless design to provide diversity and pace





Elements on a Page

Text and images make up the key components of a layout and they must be presented to the reader in a way so as to communicate effectively. A design's ability to communicate is influenced by a number of factors: the position of the text and images in relation to other elements, for example, or what the focal point of the page is, type alignment and how white space is treated.

The intensity of the arrangement and the amount of free space surrounding the text and image elements are key design considerations. Many designers often feel compelled to fill this space rather than use it as another feature of a design. Tight positioning of elements can give a design a more frenetic pace, while introducing space can produce greater tranquillity, as the examples opposite show.

‘Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away.’

Antoine de Saint-Exupéry

Tourism Victoria (left)

This brochure for Tourism Victoria by 3 Deep Design has little apparent structure due to the preference given over to the images. The cover text ‘Melbourne, Victoria, Australia’ on the front and ‘open, discover, explore’ on the back are printed as a spot varnish. Inside the brochure stark greyscale imagery has minimal captioning and intervening white pages break the pace of the document.

Columns and gutters

Columns and gutters are some of the most basic elements used for placing text and image in a layout.

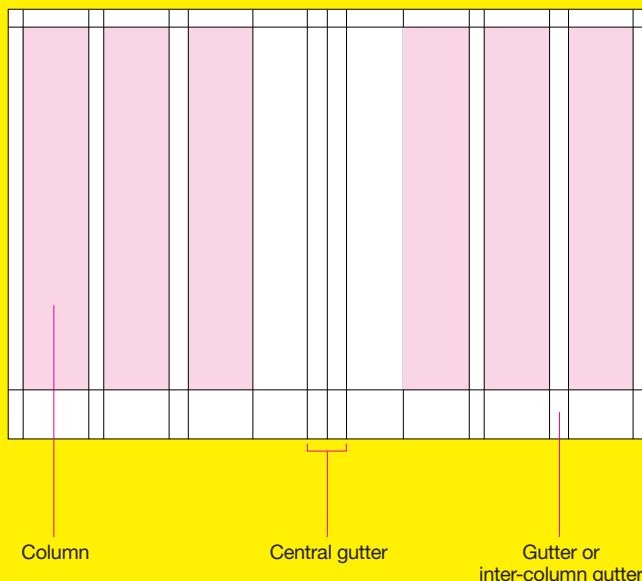
Columns

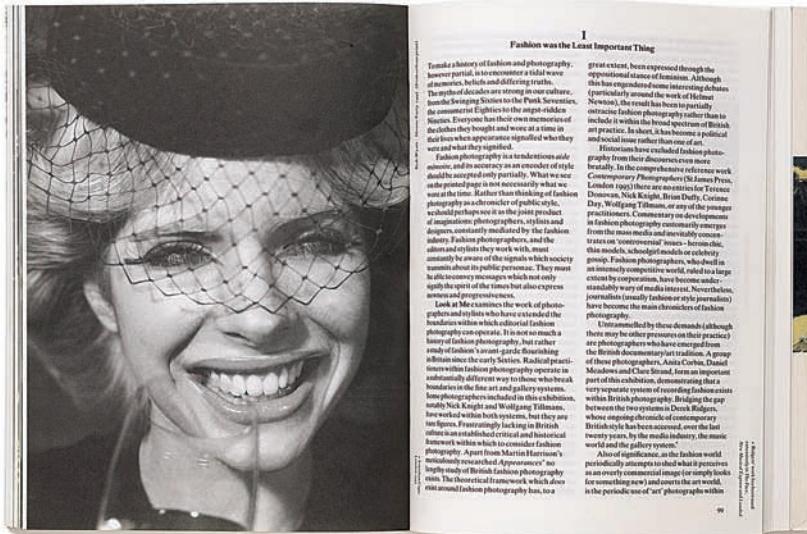
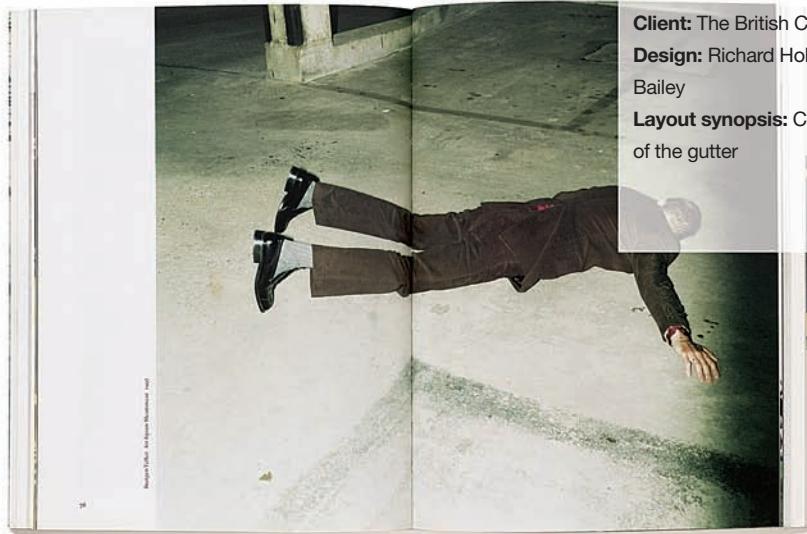
Columns are the vertical boxes that contain typography, and are used as a guide for the placement of images. These columns are separated by spacing, called gutters.

Gutters

Gutters, or inter-column gutters, separate columns of type, but additionally a gutter also describes the central portion of a double-page spread (DPS), as shown below. This central portion is generally left blank, but type and images can be printed across it. If printing in the gutter area of a DPS, it is worth noting the following:

- there will be a slither of image that becomes unreadable;
- images won't necessarily align as they are often printed in different sections;
- if type is to be run across the gutter, it needs to be of sufficient size to compensate for printing tolerances.





Look at Me – Fashion and Photography in Britain, 1960 to the present

This book accompanied a touring exhibition curated by Brett Rogers and Val Williams for the British Council. Getting text and images to work together in a single layout is one of the most common challenges posed by layout design. In this brochure, the text occupies several different types of grid, depending on the section of the book. Shown is a page from an appendix, using a traditional, two-column grid (bottom), while images are presented in a variety of sizes and bleeds (top).

Client: The British Council

Design: Richard Hollis / Stuart

Bailey

Layout synopsis: Creative use of the gutter

1 Fashion was the Least Important 23

A short history of fashion and what it reveals

To make a history of fashion and photographic memory, however partial, is to encounter a tidal wave of memories, beliefs and differing truths. The myths of decades are strong in our culture, from the Swinging Sixties to the Punk Seventies, the consumerist Eighties to the angst-ridden Nineties. Everyone has their own memories, the clothes they bought and worn at a time in their lives when society was tilted at the who

that have been taken, and what they signified. Fashion photography is a tendentious art, and its accuracy as an encoder of style should be accepted only partially. What we see in the printed page is not necessarily what we want in the future. Rather than thinking of fashion photography as a chronicler of public style, we should perhaps see it as the joint product of imaginative photographers, stylists and designers who are working in the field of advertising. Fashion photographers, and the editors and stylists they work with, must constantly be aware of the signals which society transmits about its public personality. They must be able to convey messages which not only signify the spirit of the times but also express novelty and progressiveness.

Look at *Me* examines the work of photographers and stylists who have extended the boundaries within which editorial fashion photography has traditionally been set. In this book, I have tried to approach a history of fashion photography by focusing on a study of fashion's avant-garde flourishing in Britain since the early Sixties. Radical practitioners with fashion photography operate and constantly fashion the way in which those who work in the fashion and gallery systems sometimes do. Some of them include the likes of Nick Knight and Wolfgang Tillmans. They have worked within both systems, but they are not figures. Frustratingly lacking in British culture is an established critical and historical framework within which to consider fashion photography. A part from Martin Harrison's *Apparitions* and *Refracted Appearances* "no length of time has been given to the subject".¹ The theoretical framework which has been set around fashion photography has, in a sense,

great extent, been expressed through the oppositional stance of feminism. Although this has engendered some interesting debate (particularly around the work of Helmut Newton), the result has been to partially ostracise fashion photography rather than include it within the broad spectrum of British art practice. In short, it has become a political and critical issue.

and social issue rather than one of art. Historians have excluded fashion photography from their discourses even more brutally. In the comprehensive reference work *Contemporary Photographers* (St James Press, London 1993) there are no entries for Terence Donovan, Nick Knight, Brian Duffy, Coen de Day, Wolfgang Tillmans, or any of the post-war practitioners. *Contemporary Photographers* is the only book of its kind that I can find that does not include a single entry for a fashion photographer.

practitioners. Commentary on developments in fashion photography customarily emerges from the mass media and inevitably concentrates on 'controversial' issues - heroin chic, this models, schoolgirl models or celebrity gossip. Fashion photographers, who dwell in an intensely competitive world, ruled to a large extent by corporations, have become under-

standably wary of media interest. Nevertheless, journalists (usually fashion or style journalists) have become the main chroniclers of fashion photography.

are photographers who have emerged from the French documentary tradition. A group of these photographers, Anita Corbin, Dani Meadows and Claude Sautet, form an important part of this exhibition, demonstrating that a very valuable system of recording fashions can be built up within British photography. Bridging the gap between the two systems is Derek Bridger, whose work is representative of contemporary British style has been developing over the last twenty years, by the media industry, the music world and the gallery system.¹

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Our approach is to make in sustainable building solutions is key. We take time building relationships with our clients, technical specialists & contractors. Collaboration at every level. Iteration of design ideas we bring thinking to projects. This ethos is at the heart of all our work.

Client: Consarc

Design: Gavin Ambrose

Layout synopsis: Text panels that span the gutter

imaginative,
ns. Teamwork
g then reinforcing
s, end-users,
structors to ensure
Through constant
e bring fresh
hos underpins

Consarc

This practice brochure for an architectural firm uses full bleed text panels with text spanning the gutter. Consideration needs to be given to type size and the points where it is breaking or crossing the gutter. This generally proves to be a balance of type size. If the text is too small, then entire words can 'disappear' in the fold of the gutter. Equally, if too large, you'll encounter problems of breaking or hyphenating words.

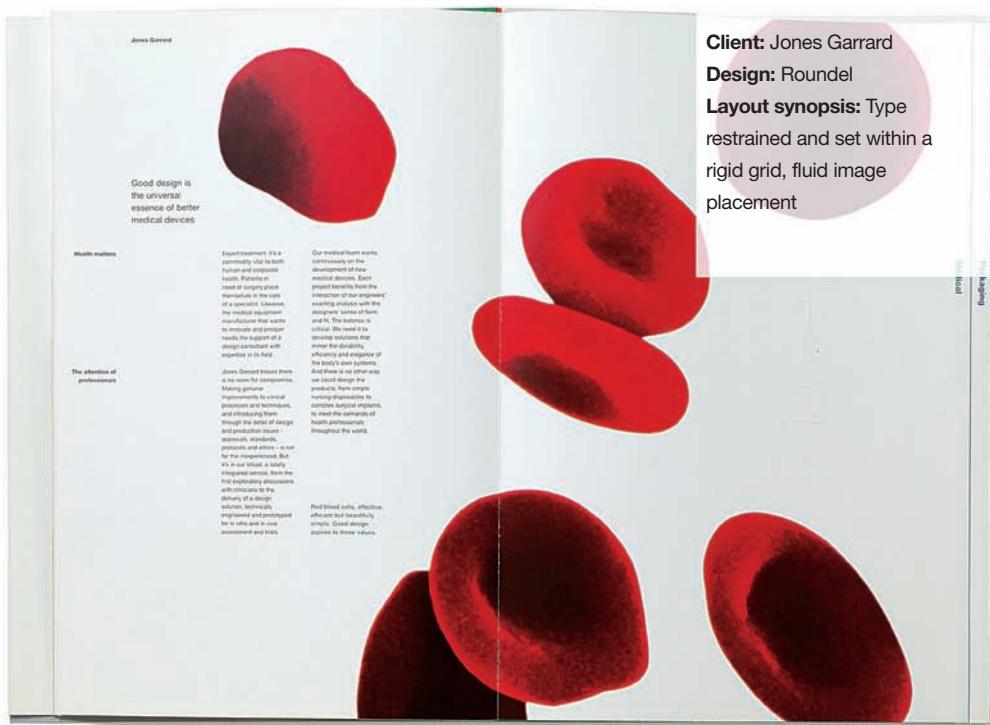
consarc
architects

Images

Images are the graphic elements that can bring a design to life. Whether as the main focus of a page or as a subsidiary element, images play an essential role in communicating a message and are thus a vital factor in establishing the visual identity of a piece of work.

Images can be incorporated into a design in many ways, as shown in the examples throughout this volume, from full-bleed and passe partout to positioning using a variety of grid systems.

Basic layout principles help the designer to use images in a consistent manner and in such a way that they remain in harmony with the other elements of the design.



Jones Garrard

This brochure for Jones Garrard by Roundel features type that is restrained and set in narrow columns within a rigid grid. This is accompanied by very fluid image placement.

The positioning of the type provides continuity and allows for variation without the design appearing random. Images that bleed off the page add raw dynamism to the spreads. Titles are positioned to the far right and pull-quotes are set in a larger typeface above and away from the body copy.

The pages of this concertina-fold document are cut incrementally narrower so that the reader can see the edge of the preceding and subsequent pages. This allows you to see the titles of all the pages within the brochure immediately.



Client: 45 Tabernacle Street

Design: Form Design

Layout synopsis: Simple

vertical grid with a column of images and a column of text

45 Tabernacle Street

This simple single-fold mailer by Form Design for a property development in London uses a simple vertical grid. Images are placed in one column, with the supporting text in the adjacent column.

This straightforward information structure harmonises with the understated simplicity of the development.

45 Tabernacle Street is a five-storey apartment building in the heart of Shoreditch. The development comprises three one-bedroom apartments, and one two-storey penthouse, each individually conceived and designed, with bespoke fittings and high quality contemporary furniture. The apartments are set apart by their unique character. Each one incorporates a different combination of carefully considered space planning, colours, materials and finishes.

1st Flr:
Thomas Givens/Henry Gold

Bad Hair
Home: Gasterberry-Deer
A fun, sporting theme for the second floor encompasses narrow strips of grey stained oak flooring, bespoke cabinetry - silvery grey on the outside and a rich ochre on the inside, and a screen to the bedrooms area of grey felt stitched in red. Kitchen cupboards and appliances are focused in a deep blue rubidium-surfaced surfaces and finished with a stainless steel workshop. Green slate flooring, frosted glass tiles and chrome fittings; combine the mix interior of

line. Please
choose a corresponding color.
A pared-down palette of materials

Penhouse:
Thomas Lippincott & Son
Natural light pours into the penhouse through a single wall of sloping glass looking out over Taksimci Street. The lower section of the glazing is pivoted and tilts to provide a balcony the full width of the building. The spacious living room is divided into two levels. The lower level is laid with large rectangular tiles. The upper level has a Wenge parquet flooring, rich in colour and complemented by the black lacquered and stainless steel kitchen. A cloakroom and small bathroom complete facilities.

Accessed by a stainless steel spiral staircase, the upper mezzanine area spans half the apartment and houses the kitchen and main bathroom. Polished plaster surfaces in this area reflect the plentiful light on the mezzanine whilst grey slate and limestone surfaces are applied to the 'wet-room' environment of the bathroom, which houses a double shower and a sunken jacuzzi amongst other unique designs.

Common themes

10

- Custom built furniture to match the individual theme of each space
 - Modular recessed lighting, fully programmable Lutron control, integrated with audio system
 - Alesis chime and cookware
 - Broadband Internet access via wireless LAN
 - Gas central heating

Entertainment

 - Solid hardwood flooring
 - Integrated Bang and Olufsen audio and telephone system including satellite TV

Additional

 - Top of the range Bultt kitchens with Kuppersbusch oven and hob
 - Washer/dryer
 - Fridge-freezer
 - Dishwasher

100

- **High quality heating**
 - **High pressure water**
 - **Luxury sanitary ware with Janau**
 - **High quality fittings**

Bedrooms

 - **Double bedroom furniture and fittings**
 - **Full height double doors to balcony**

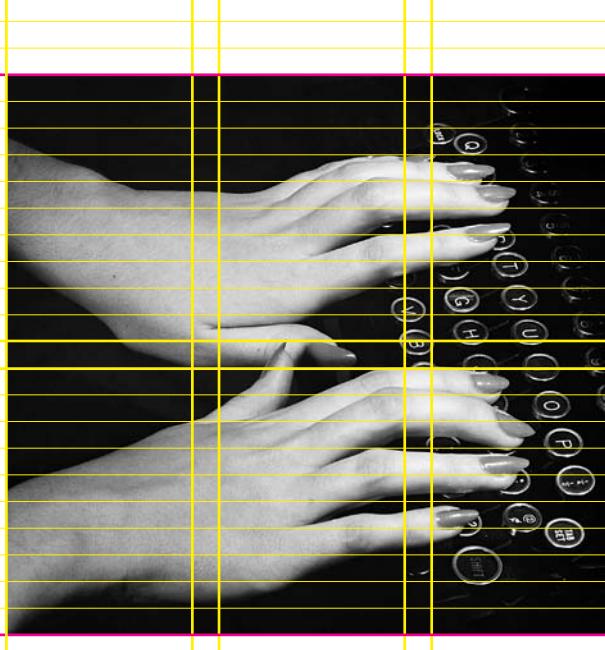
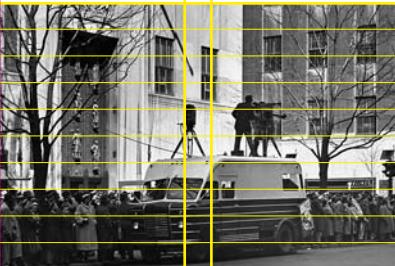
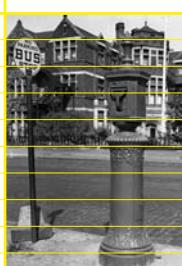
Kitchens

 - **Handwired decked balcony**

Services and facilities

 - **Large underground car parking systems**
 - **Leisure and indoor oak floor**
 - **Automatically controlled recessed lighting and stunning wall artwork**
 - **Steel staircase access to apartments**
 - **Large windows and glass doors in common areas with natural light**



<p>This baseline grid has lines that are 10pt apart. The bottom of the image is positioned against the baseline of the text, a common practice as it ensures a clean sight line between the text and the image. The 21 lines of text in this column are set 8pt + 2pt leading to fit to the grid.</p>	
	<p>When the images have been placed and the text flowed in, the resulting page appears as a series of boxes, modules or fields. In the layout for this page, each image is accompanied by a corresponding text block that has the same dimensions.</p>
<p>Whilst this produces a design that is neat and coherent, over successive pages it can become stifling and difficult to read – particularly if there is a single body of text that is flowed throughout the section or document.</p>	 

Client: Citibank Private Bank

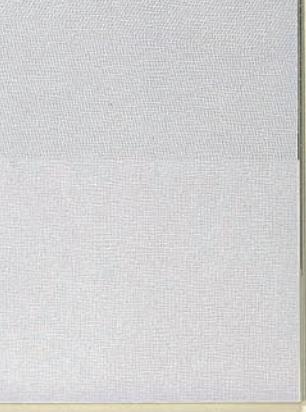
Design: North

Layout synopsis: High image placement, right-hand bleed instils movement



Citibank Private Bank Photography Prize

This is the catalogue for the Citibank Private Bank Photography Prize by North design studio. Images and type are used to subtly imply a sense of movement throughout the book.



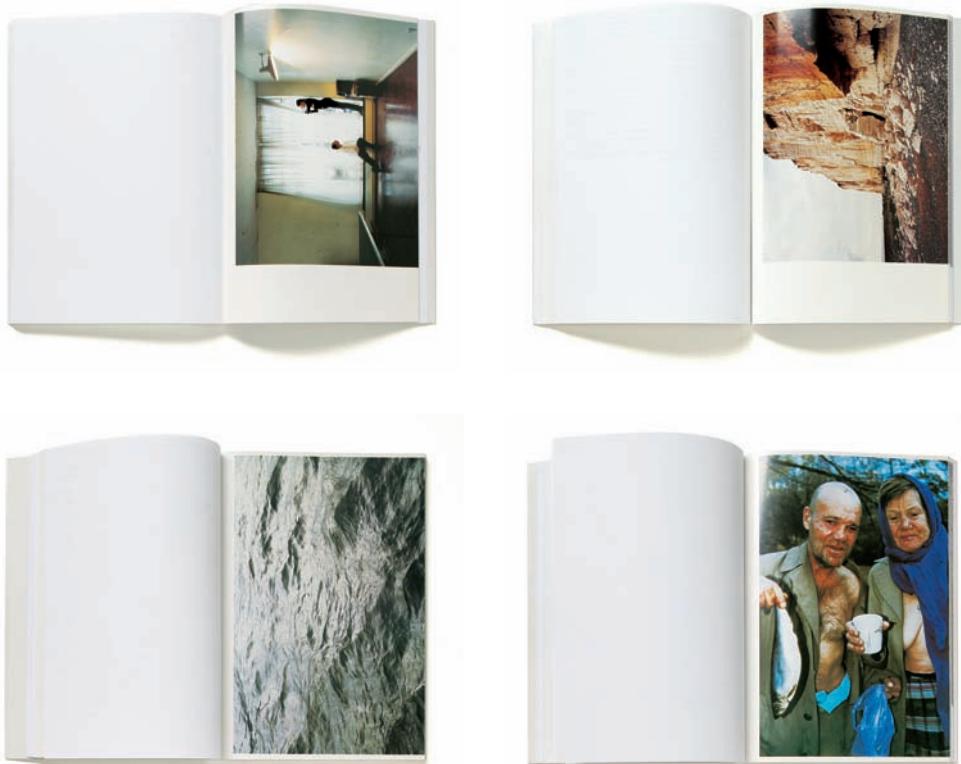
The placement of these stark images enhances their drama. Positioning the images high up the page with a narrow top margin and broad bottom margin adds intensity. By bleeding off the right-hand edge there is a sense of horizontal movement as one spread connects with the next at the turn of the page.





The intervening essay sections, although typographically restrained, also convey this sense of movement. A deep indentation of the essay title and author name suggest left-to-right movement in the texts. This is reinforced further by the use of the longer em dash instead of the more familiar and shorter en dash.

These typographic techniques establish a hierarchy that instils a sense of order and also adds to the dynamism and movement of the publication.



Alignment

Alignment refers to the position of type within a text block, in both the vertical and horizontal planes.

Vertical alignment

This is the vertical alignment of text in the field and can be centred, top or bottom.

Horizontal alignment

This is the horizontal alignment of text in the field and can be range left, range right, centred or justified.

Top aligned/range left/ragged right

The text in this example has been vertically aligned to the top of the field. As the text is ranged left it automatically creates a ragged-right edge.

Top aligned/range right/ragged left

The text in this example has been vertically aligned to the top of the field and ranged right to leave a ragged-left edge.

Vertically centred alignment/ centred text

The text in this example is centred in the measure. This can be difficult to read as the starting point for each line is irregular.

Top aligned/centred text

The text in this example is centred in the measure and aligned to the top.

Bottom aligned/centred text

The text in this example is centred in the measure and aligned to the bottom.

Horizontal and vertical justification

Justified text is extended across the measure aligning on both the left and right margins. In narrow measures this can create gaps, which over successive text lines may result in 'rivers' of white space. Poorly justified text can result in words being broken in irregular places. However, it is generally considered preferable to break a word, rather than create an exaggerated space by pushing it over (returning it) to a new line. Justifying text vertically can produce an adverse effect as more or less leading will appear to have been added to the text block as the lines stretch or contract to fit.



Top aligned

This three-column spread has text that is aligned from a hanging line. Top alignment provides a formal and consistent layout of text.



Bottom aligned

This three-column spread has text that is aligned to the bottom of the foot margin. Although unconventional, this method can add dynamism to the page.



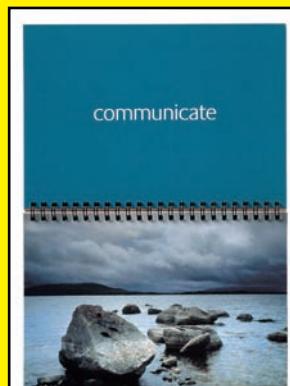
Range left (ragged right)

The text in this example is ranged left, leaving a ragged-right edge. This ragged edge needs to be carefully returned to ensure that there are no words left isolated.



Range right (ragged left)

The text in this example is ranged right, leaving a ragged-left edge. This is far less common than range left, as the eye uses the strong left-hand vertical line to read from. The fragmented feel that this gives, although not successful for body text, can work well for display type.



Centred

This heading is centred in both the horizontal and vertical planes. As a general rule, centred text when used as body copy can be unnecessarily hard to read but can work well for titles or headers.



Justified

This text is justified and results in a very formal and controlled appearance. Careful consideration needs to be given to the hyphenation and justification when setting justified type.

Client: Chamber Made Opera

Design: 3 Deep Design

Layout synopsis: Range

left and range right text

juxtaposition

8 song s whi for a sp mad ers king

text by
rodney hall
composed by
andrew ford
performed by
gerald english

text by
randolph stow
composed by peter
maxwell-davies
performed by michael
edward-stevens

november 24 - december 4
8.30pm
the assembly hall
156 collins street
(next to georges)
bookings: 9685 5111

directed by douglas horton
musical director roland peelman
design trina parker
lighting design david murray

presented by
**cham
ber
made
oper
a**



8 Songs for a Mad King (left)

This poster by 3 Deep Design, for the Chamber Made Opera performance *8 Songs for a Mad King*, juxtaposes range-right and range-left text to create very eye-catching focus blocks. The design makes a feature of the single-letter widows that result from the narrow measure and large point size. The leading is set negative, making the ascenders and descenders overlap, creating an iconic, almost logo-like typography.

The Photographers' Gallery (right)

Here, textual information is separated by point size and style. The left-hand block is plain and the right-hand block is outlined. The text blocks are ranged left and right respectively to further reinforce the clear difference between them.

The Photographers' Gallery

Summer Photography Exhibition

Private View / Admits Two
Wednesday 28 July 2004
18.30 — 20.30

Exhibition continues
28 July 2004
Print Sales Gallery
5 Great Newport St.
London
WC2H 7HY
Tel: +44 (0)20 7831 1772
Email: Info@photonet.org.uk
Design: Spin

Client:

The Photographers' Gallery

Design:

Spin

Layout synopsis: Combination of range-left and range-right typography, creating a clear hierarchy

CHAN ALLARD
ANDREW & LUCY
JOHN
PHILIP DOUGHTY
DELILAH DYSON
ANGELA EASTERLING
LEO FUCHS
FAY GODWIN
MILTON H. GREENE
KEVIN GRIFFIN
MISCHA HALLER
PAUL HART
PAUL KENNY
JENS KNIGGE
JACQUES HENRI LARTIGUE
CHRYSTEL LEBAS
CORNEL LUCAS
BEATRIX REINHARDT
SEAMUS RYAN
VALENTINE SCHMIDT
VEE SPEERS
EDWARD WEBB
BOB WILLOUGHBY

Widows and orphans

A widow is a very short line comprised of a word (or the end of a hyphenated word) at the end of a paragraph or column. An orphan is similar, the only difference is that it appears at the beginning of a column or a page.

Client: Schweppes
Photographic Portrait Prize

Design: NB: Studio

Layout synopsis: Text aligned
from bottom, passe partout
photographs

The cover flap doubles the weight
of the cover and adds rigidity to it.



Schweppes Photographic Portrait Prize

Minimal titling appears on the front cover of this book documenting the National Portrait Gallery's *Schweppes Photographic Portrait Prize* entries. The simplicity of the text ranged right and set against a thin rule is complemented by a bright flood-printed, full-width flap that can be seen at the top and bottom of the cover.

Internally the spreads feature a series of passe partout presented photographs, and large type captioning continues the orange colour scheme. A simple hierarchy is established with the captioning top aligning and the running copy aligning at the bottom of the page. The images also align to the bottom, creating a dynamic and engaging layout with clear divisions of information.

**Schweppes
Second
Prize Winner
Victor Albrow**

From Diana Attebery to Mary Ellen Mark, individual heroes have been a constant source of fascination for photographers. Edinburgh-based Michael Allsop has continued this tradition with his portraits of Lachlin and Callum, the five-and-a-half-year-old sons of his wife, Sophie. "They're always very interesting about things," explains Allsop, fifty-nine. "Lachlin and Callum are very close, and they interact with another - almost as if they are a single organism. They are always looking around and it's great to see the people who want to take their picture."

'I'm not really interested in reportage. My work has always been very *Mythic*; like artifice and abstraction,' he explains. 'For the picture of the twins, I was more interested in the graphic qualities they brought to the image. I don't believe photographs need to have a stated concept or meaning in order to affect you – that's what I've always liked the look of advertising images. Too much fine art photography lacks a strong visual impact.'

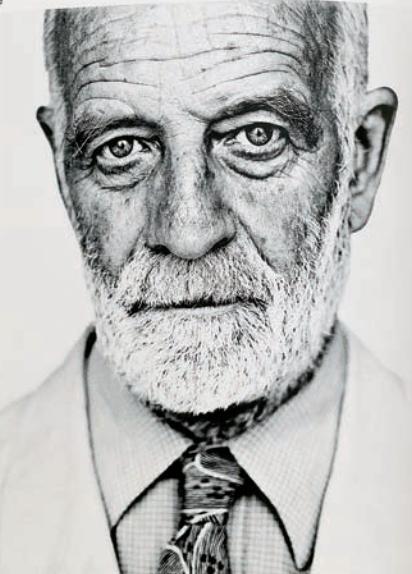
Four years ago, he began working on more personal developments in digital technology. "I was a jockeying shareholder for a long time," he says. "Only in the past few years have I started to produce something that has been successful enough for us to begin to pay dividends."

For years Almond spent effects and a lot of my work is heavily Photoshopped — though the images are real, the background isn't. At one stage I thought I would have to combine a couple of images to get the result I wanted. The backgrounds are separate, but the models are the same. So I would take a shot and then I would take another shot — the only frame from about five rolls where they are both performing at the same time."

Interviewed by
Richard McChesney



Victor Alvaro Lachin and
Gómez May 2010

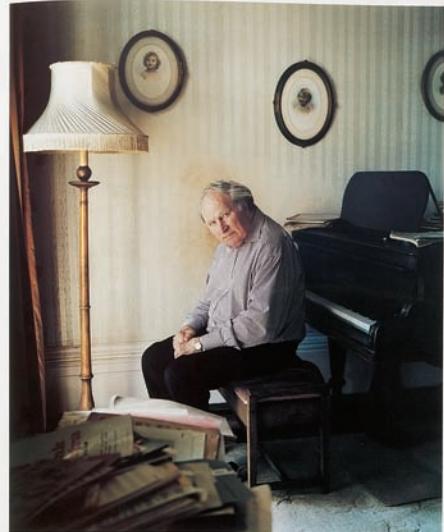


Opposite:
Seamus Ryan

Professor
Philip King
CBE FRA
May 2003

Howard
John Dawson

Patricia
July 2011



Hyphenation and justification

The aim of breaking words (hyphenation) is to produce text blocks that look clean and have no unsightly gaps or rivers. This is why it is important for a designer to control hyphenation.

Breaking a word should not make the text more difficult to read. Ideally it should be broken between its syllables (except for those words composed of less than four characters which should not be broken at all). The examples below demonstrate the difficulties of setting justified text in a narrow column, which requires balancing ugly spaces and a rash of hyphens. Whilst computer programs can limit the number of sequential lines that are hyphenated, they only count 'hard' hyphens that are added by the program and not the 'soft' hyphens that exist in the text (as in left-hand).

In any given piece of text, hyphenation and justification settings alter the overall appearance or 'colour' of the copy block. Word spacing, letter spacing and hyphenation settings all contribute to how a piece of text will appear.

The paragraph above is set with word spacing values of 75% minimum, 100% optimum and 150% maximum. Letter spacing is left unchanged.

With hyphenation turned off, words are not allowed to break (hyphenate); this means that the text begins to develop unsightly and obvious gaps within the block. The third line is very loose, whilst the fifth line is very tight. The setting also creates a 'widow'.

In any given piece of text, hyphenation and justification settings alter the overall appearance or 'colour' of the copy block. Word spacing, letter spacing and hyphenation settings all contribute to how a piece of text will appear.

The paragraph above is set with the same word spacing characteristics but is now allowed to hyphenate.

The inclusion of hyphens improves the appearance of the text block, but unsightly gaps still remain in the fifth line.

In any given piece of text, hyphenation and justification settings alter the overall appearance or 'colour' of the copy block. Word spacing, letter spacing and hyphenation settings all contribute to how a piece of text will appear.

The paragraph above has justification values of 85% minimum, 100% optimum and 125% maximum. Letter spacing is allowed to alter by -5% to +5%.

The justification limits are narrower but have sufficient range to allow comfortable text spacing that looks neater, even though more hyphens are required. Gentle use of letter spacing helps to achieve this result.

In the final example (facing page) word and letter spacing are altered to enable the text to be set satisfactorily. Even though most computer programs will do this, it is worth considering exactly what is being changed. These values affect not only the setting of the text in a column but also the overall appearance of the text. Typefaces that are allowed to be tightly set will appear collapsed and text set too wide will look both ugly and unnecessarily hard to read.

The value of automatic hyphenation and justification is to assist the setting of large bodies of text. If only a small amount of the text is to be set, then this can of course be done manually.

Below is a brief synopsis of the visual impact when word and letter spacing values are altered.

altering|word|spacing

Word spacing, as the name implies, affects the spaces between words.

altering|word|spacing

Increasing word spacing proportionally increases the width of these spaces.

loose spacing

Letter spacing alters the spacing between individual characters. There are essentially three values described – loose, normal and tight – although in practice any value can be specified.

normal spacing

tight spacing

Word spacing

The distance between words (word spacing) can be increased or decreased whilst leaving the words unaltered.

Increasing word spacing will result in a 'whiter' body of text; conversely decreasing it will result in a more solid or 'grey' appearance.

Letter spacing

Increasing or decreasing the distance between the letters of a word (letter spacing) affects the appearance of the word, as it controls the extent to which one letter is allowed to occupy the space of another letter.

Hierarchy

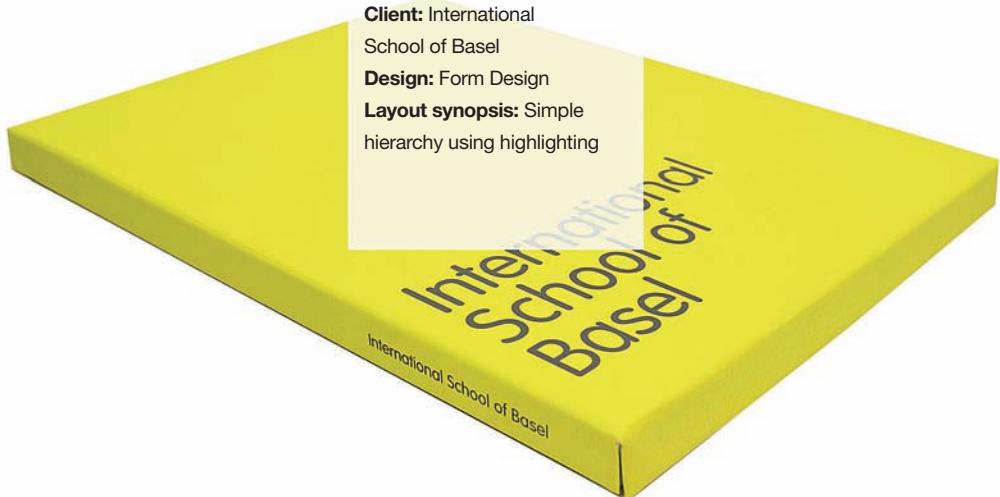
The text hierarchy is a logical, organised and visual guide for the headings that accompany body text. It denotes varying levels of importance through point size and/or style.

The A head is the heading normally used for the title of a piece. It generally uses the largest point size or greatest weight to indicate its predominance, demonstrated here by use of bold type.

The second classification, the B head, normally has a smaller point size or lighter weight than an A head, although it remains larger and heavier than body text.
B heads normally incorporate chapter headings. Here it is shown underlined.

Of the three standard heading categories specified, the C head is the lowest. It may be the same point size as the body text but could be an italic version of the font, as it is here.

Body copy is the main text block that follows a heading. In this hierarchy, it is separated from the C head by an empty line to introduce spacing and emphasise hierarchy.



Foreword

Gratuit et welcome

Sometimes, as one strolls around the buildings of our wonderful new campus, it is hard to imagine that inside the class rooms, over 1000 students and faculty from 50 countries are helping to make the International School of Basel (IBS) such a unique place. It is here that they study, learn and develop as a person and citizen of the world.

Bright corridors, open spaces, vibrant surroundings and a sense of community are all that are needed for the International School of Basel to celebrate our internationality.

Everything about the school reflects this. As we say in our motto: *One Spirit, Many Nationalities, One Spirit*.

This prospectus will provide you with information about the school and will help you decide whether it is the right place for your child. A warm and open welcome awaits you, but if you require further information, please contact our admissions office or visit our website, www.ibasel.ch

Introduction by Peter J. McMurray, Director

Mark Twain once wrote "Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it badly." Our school is a melting pot of men and things cannot be more different. We are the corner of the earth all our Master students come from. Although within these three walls we are a school of one, the world is even more relevant today.

At our school we are "Fairy Nationalities, One Spirit", you couldn't find a better description that sums up our belief, because of the 1000 who come to us from 50 countries, we are a school of choices by celebrating this diversity that exists here.

Alongside the pursuit of academic achievement, we encourage students to be tolerant and understanding of others. We believe that education in an environment of mutual trust and respect, brings success in chess but we also offer German and French courses, English as a second language, the Sciences, Physical Education, Literature, Information Technology and Food Technology.

International School of Basel

This prospectus for the International School of Basel uses a simple hierarchy. The box cover carries only a title, set in a rounded sans serif font and in warm colours that visually reinforce the subject matter: a Swiss brochure set in Swiss type style.



Internally distinct yellow backgrounds highlight the text and guide the reader to key information. Helping to structure the text information, these underpinning blocks of colour act as visual 'pointers' through a clean and restrained design.

Client: Segal Centre

Design: Mookai

Layout synopsis: Hierarchy

of text and image

The image elements and flat colours of the posters are intentionally pixelated, creating a distinctive aesthetic



IN YIDDISH WITH ENGLISH AND FRENCH SUPERTITLES

THE MEGILLAH OF ITZIK MANGER
JUNE 19 - JULY 3, 2011

SEGAL CENTRE PRESENTS

BILLY BISHOP GOES TO WAR



BY JOHN GRAY WITH
ERIC PETERSON

DIRECTED BY TED DYKSTRA

CENTRE
SEGAL
PERFORMING ARTS
CENTRE
ARTS DE LA SCÈNE

BILLY BISHOP GOES TO WAR
FEBRUARY 13 - MARCH 6, 2011

SEGAL CENTRE PRESENTS

LA SAGOUINE



STARRING VIOLA LÉGER

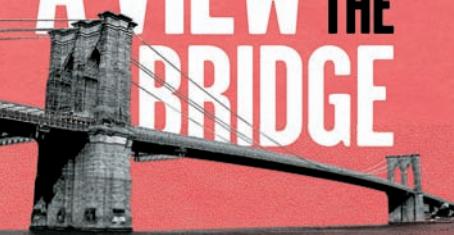
DIRECTED BY JOHN VAN BUREK

CENTRE
SEGAL
PERFORMING ARTS
CENTRE
ARTS DE LA SCÈNE

LA SAGOUINE
MARCH 20 - APRIL 10, 2011

SEGAL CENTRE PRESENTS

A VIEW FROM THE BRIDGE



BY ARTHUR MILLER

DIRECTED BY DIANA LEBLANC

CENTRE
SEGAL
PERFORMING ARTS
CENTRE
ARTS DE LA SCÈNE

A VIEW FROM THE BRIDGE
OCTOBER 3 - OCTOBER 24, 2010

SEGAL CENTRE PRESENTS

BLITHE SPIRIT



BY NOEL COWARD

DIRECTED BY MARTI MARADEN

CENTRE
SEGAL
PERFORMING ARTS
CENTRE
ARTS DE LA SCÈNE

BLITHE SPIRIT
NOVEMBER 21 - DECEMBER 12, 2010

Segal Centre

Taking inspiration from vintage cinema art, these posters use a clear typographical hierarchy. The layout of the individual posters uses text and image to create a memorable overall identity.

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by the Association of Printers, Publishers and Booksellers. Printed 2009

THE REMAKING OF WELLESLEY ROAD AND PARK LANE HAS PUT CROYDON BACK ON THE LONDON AND GLOBAL MAP AS A PLACE THAT HAS THE SPIRIT TO REINVENT ITSELF WHEN IT NEEDS TO.

CROYDON'S RICH CULTURE PROVIDES SO MANY STARTING POINTS FOR CREATING A NEW LOGIC. IT'S DIVERSITY, ITS CULTURE, ITS HISTORY, ITS HERITAGE, LIKE SKA AND PUNK FROM THE CLASSICAL TRADITION OF THE ROYAL OPERA HOUSE AND THE ROYAL CONCERT HALL.

"IT HAS A "CAN-DO" ATTITUDE REFLECTED IN THE HIGHER THAN AVERAGE SELF-EMPLOYMENT STATISTICS. IT'S A PLACE WHERE YOU CAN GET ON WITH IT. LET PROBLEMS, BIG OR SMALL, GET IN THE WAY. NOT ONLY CAN YOU OVERCOME THEM, BUT A GREAT PLACE TO COME FROM, IT'S A GREAT PLACE TO GO TO."

IF 21ST-CENTURY CROYDON'S WISDOM HAS PROVIDED THE GREATEST INSPIRATION, FAMOUS COMICS, MUSICIANS AND SPORTS STARS HAVE PROVIDED THE GREATEST INFLUENCE. WE WANT TO HARNESS THAT VIBE TO DRIVE ITS INNOVATION, CREATIVITY AND CULTURE. THE NEW CROSSROADS HAVE STARTED THAT PROCESS.

"THE SPACES HAVE BEEN DESIGNED IN CONSULTATION WITH LOCAL COMMUNITIES AND LOCAL BUSINESSES. THE SPACES ARE A CELEBRATION OF THE CULTURE AND ACHIEVEMENTS OF SOME OF ITS FAMOUS RESIDENTS. THEY BRING THE CULTURE AND ACHIEVEMENTS OF CROYDON'S RESIDENTS TO ITS PUBLIC SPACES."

"CROYDON'S SPACES AND UNDERTAKING BUILDINGS AND SPACES SHOUT REFLECT THE ACHIEVEMENTS OF ITS RESIDENTS. THE SPACES HAVE BEEN DESIGNED TO MAKE PEOPLE'S LIVES EASIER, BUT ALSO MAKE THEM MORE ENJOYABLE BY REFLECTING THOSE ACHIEVEMENTS IN THE PUBLIC REALM."

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by the Association of Printers, Publishers and Booksellers. Printed 2009

RMJM & GUSTAFSON PORTER'S DESIGNS TRANSFORM CROYDON

EAST MEETS WEST

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by the Association of Printers, Publishers and Booksellers. Printed 2009

RE-BOOT THE MARKET

MAKE A NEW ENGINE OF GROWTH

ENCOURAGE DEVELOPERS AND INVESTORS

CREATE CERTainty

REAP AND REINVEST THE REWARDS

OUR APPROACH WILL FLICK THE DEVELOPMENT SWITCH FROM "OFF" TO "ON"

MAP OF THE TRANSFORMED CITY

DAVID JONES, 32
LIVES IN THE CITY
WORKS IN CROYDON

KATIE MOSS, 21
LIVES IN CROYDON
STUDIES AT CROYDON COLLEGE

TWO CROYDONITES DISCUSS THEIR TRANSFORMED CITY

DAVID JONES, 32
LIVES IN THE CITY
WORKS IN CROYDON

KATIE MOSS, 21
LIVES IN CROYDON
STUDIES AT CROYDON COLLEGE

LIVING WORKING PLAYING

East Meets West

This newspaper-esque submission document distils key messages into simple, attention-grabbing 'sniper graphic' headlines. This creates a defined and unambiguous hierarchy of information.

RMJM / Gustafson Porter: Wellesley Road and Park Lane, Croydon
International Urban Design Competition, Expression of Interest, December 2008

Client: RMJM / Gustafson
Porter

Design: Marque Creative /
Urbik

Layout synopsis: Super
graphic headlines capture the
essence of a message

WORLD CLASS IDEAS

**RMJM & GUSTAFSON PORTER
HAVE DISTINGUISHED TRACK
RECORDS IN DESIGNING AND
DELIVERING INNOVATIVE PUBLIC
BUILDINGS AND SPACES ON
TIME TO BUDGET.**

They are joined by Thomas Matthews and Intelligent Space to provide specialist input on public participation and consultation and on pedestrian movement and modelling in public space.

Traffic engineering and planning has been considered by Arup. Real Options is an early-stage development consultancy with an integrated approach to rationalising mixed-use, urban or resort destinations, which combines market, spatial and financial assessment and helps focus the vision.

This section highlights projects by team members which have informed our proposals for Croydon.

Our experience is organised in themes to reflect the issues we think need to be addressed in Croydon.

Together they show the range of imagination and experience of the team, and our ability to develop and deliver innovative concepts in numerous contexts.

'IN DREAMS BEGIN RESPONSIBILITY'

W.B. Yeats, quoted in Alsop and Croydon Council's *Third City* document.

**'A BUILDING WITHOUT A DREAM
IS A BUILDING. A BUILDING WITH
A DREAM IS ARCHITECTURE. GOOD
ARCHITECTURE REQUIRES A CLEAR
CONCEPTUAL ASPIRATION AND
AMBITION. ARCHITECTURE, DIFFERENT
FROM MERE BUILDING, MUST APPEAL
NOT ONLY TO OUR SENSES BUT ALSO
TO OUR INTELLECT.'**

From RMJM's *Inside Out, Outside In*.

Arrangement

The different elements that will comprise a design, predominantly the type and images, could be treated as separate components that are to be arranged on the page with clear distinctions between them.

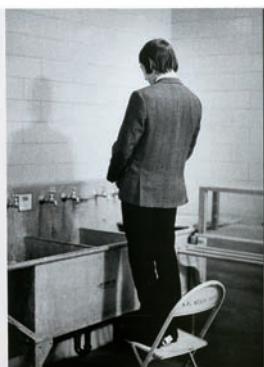
Alternatively, they can be combined to form a seamless presentation. This can be achieved in many different ways as the examples that follow will show.

Combining images and text can be used as a method to control the pace of a publication. Publications often have clear and natural break points such as new chapters. However, seemingly unrelated information can be brought together in a cohesive manner through design.

The Stones 65–67 (right)

This book by British photographer Gered Mankowitz, designed by Spin, uses a four-column grid and oversized imagery that retains the original reportage style of the images. With attention clearly focused on the photographs, the typography is understated and set closely.

Type and image are treated and arranged as separate elements but the consistent approach unifies these elements into a coherent whole. The opening, type-free section prints in duotone on an uncoated stock and the main body of the book prints on a satin stock.



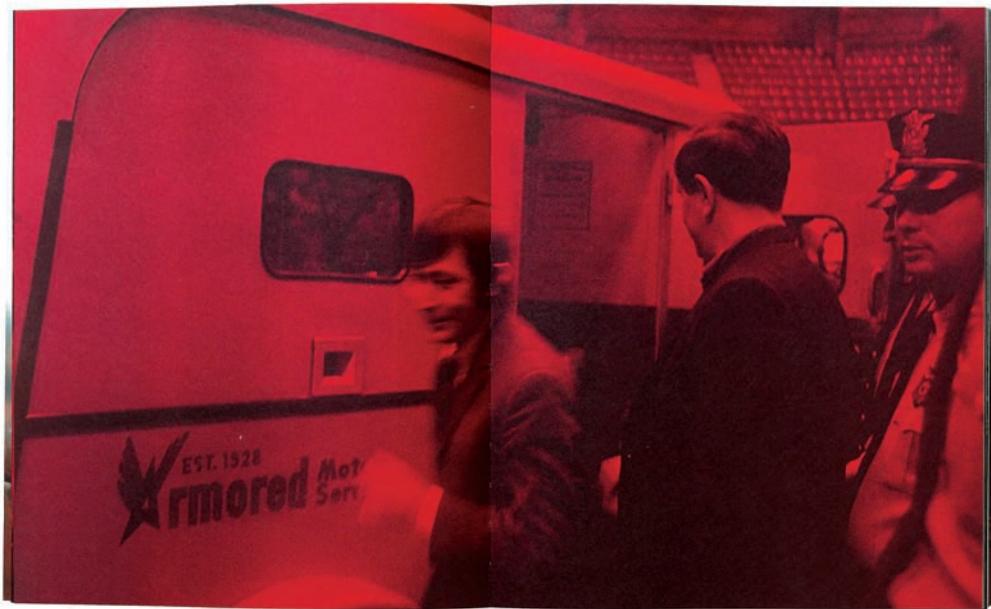
Client: Vision On

Design: Spin

Layout synopsis: Separation of type and image



Reportage photography captures hidden and defining moments of people or events that are both factual and full of humanity.



TODD MCKENNEY
ME 1

ROBERTA FLACK AND THE ASO
ME 1

BEN LEE AND THE ASO
ME 4

ASO ON BROADWAY
ME 3

LIOR AND THE ASO
ME 2

SHOWCASE SERIES ME 1

SHOWCASE SERIES ME 2

SHOWCASE SERIES ME 3

SHOWCASE SERIES ME 4

SHOWCASE
SERIES

Offering diversity across music genres—the Showcase Series continues to take the orchestra and its audiences on a journey exploring popular music. From the jazz legends Roberta Flack and Cab Calloway to the Engineert Humpernick, popular legends Todd McKenney and Ben Lee and themed musical tributes from ASO to Broadway, every taste is catered for in this dynamic series.

Client: Adelaide Symphony Orchestra

Design: Voice

Layout synopsis: Hierarchy of information using woodblock typography

ADELAIDE SYMPHONY ORCHESTRA

SEASON 2009



PRINCIPAL PARTNER
Santos

Adelaide Symphony Orchestra

We often think of hierarchy as being a rigid, set aesthetic, but as this brochure demonstrates, information can be arranged in an emotive and evocative manner.

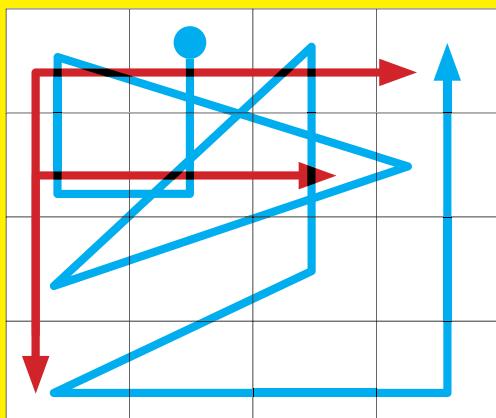
Entry points

An 'entry point' is a visual aid indicating where to begin reading. Newspapers, for example, contain textual content separated into discrete chunks – without this separation, the content would be too dense and too difficult to navigate or read.

The placement of an entry point can form part of the visual drama of a spread or webpage. Typical devices include the use of colour and alteration of fonts and type sizes. In addition to the 'graphic' qualities of an entry point, the 'content' also needs to be considered. In the newspaper example, a headline is normally reproduced at a larger size than body copy, but it also works as a synopsis or 'hint' of content.

Scanning and reading

As designers, we tend to think that the words we craft on a page or website will be 'read'; in practice many won't – but they will probably be 'scanned'. Eye tracking software is used to see how people scan a page, looking for an entry point. As page designs vary so much, so too do scanning patterns, so there are no absolute rules, but there are underlying patterns of behaviour, as shown below.



In simple terms, we tend to read from the top left corner in either an 'F' shaped pattern (shown in red), or scan over a page ending at the top right corner (shown in blue). It is of value to be aware of these patterns in order to correctly place information in order of importance. By dividing a page in a series of squares, it becomes clear that some segments contain more activity than others. Over the following pages we'll look at some examples of work in relation to entry points and eye scanning patterns.

Client: OMG

Design: Z3 Design Studio

Layout synopsis: Annual

Review that features a series of graphic entry points to aid navigation

2D3 NOW TAKING OFF STATESIDE



Since we took our first steps into the defence market in 2006, we've been quickly convinced that our 3D imaging capabilities would enable us to make a big impression. But we always knew that, as new kids on the block, it would take us time to make the right connections, and get ourselves taken seriously. Now our patience is starting to pay off.

In model/2D3 revenues almost doubled from £6.5 million to £9.6 million. Our first two products registered their first sales, and the most important of all, our US operations outside the UK, business, for the first time, a massively encouraging development, in view of the defence market's growth potential in the Americas.

Having set up 2D3 in the US in 2007, Jon Dawson took over charge of the local business when we appointed him CEO in March 2009. In this case, in response to the obvious need to have a 2D3 office in the States, and has since proved himself an inspirational leader.

Just to expand a little on that.

revenue increased to nearly 90%, it was achieved with very little new staff and overheads – proving we have the right people in place, and that our products work. Above all, though, what demonstrated that we really have begun to establish 2D3 as a presence in this market, with technology and products that people are prepared to pay for.

Team up with major players
In the defence arena, it's not unusual for competitive businesses to work

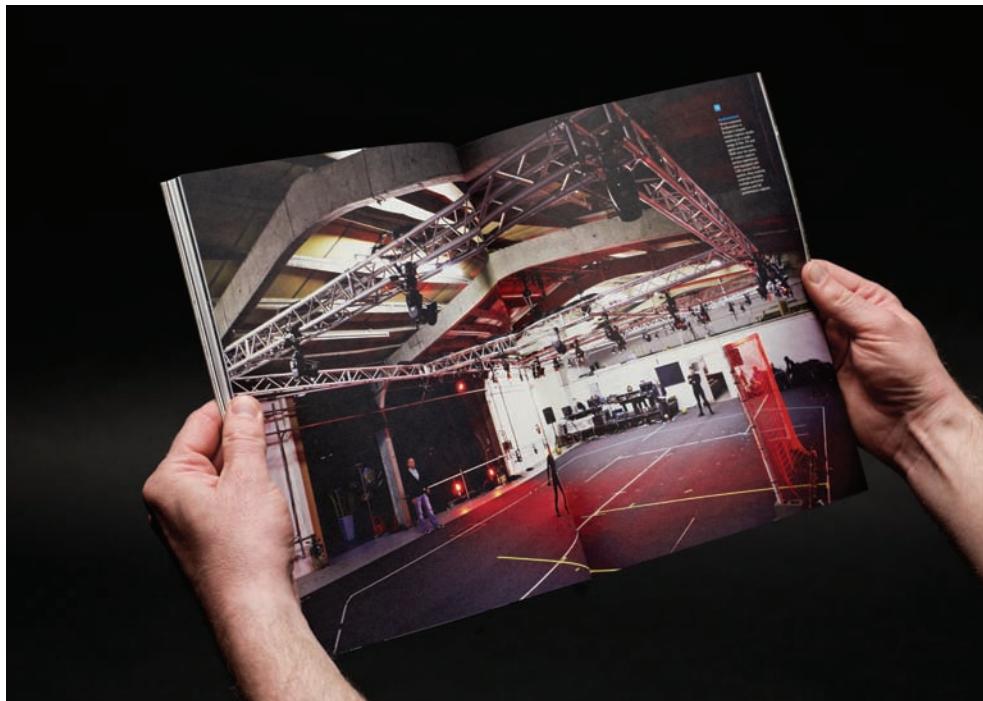


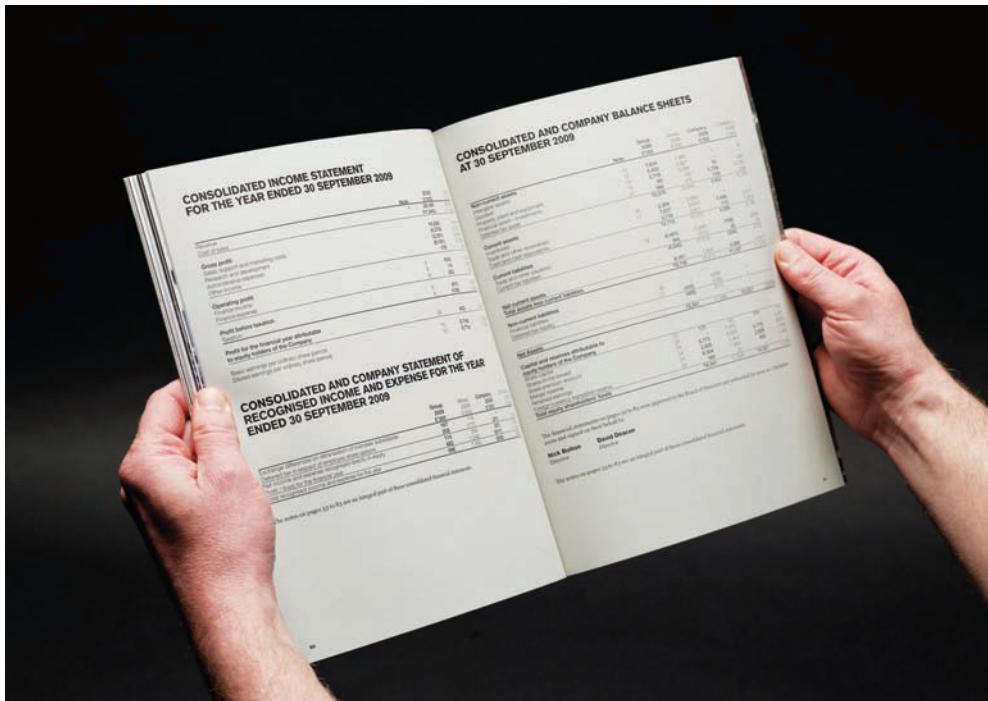
OMG (Oxford Metrics Group) PLC Annual review (above and following spread)

This annual review demonstrates the use of entry points in a design. On the verso (left-hand) page, a main headline captures the reader's interest. This is combined with a coloured rule, leading the eye across to the recto (right-hand) page. The image placement, by spanning the gutter, also helps lead the eye towards the copy. An expanded standfirst (a synopsis of the article) occupies the active top right-hand corner, leading to the running copy of the article. This 'journey' has been controlled by creative use of layout, varying typesizes and the inclusion of coloured graphic elements and devices.

The careful placement of elements will help to guide a reader around a printed page, or even in an onscreen environment. However, while there may be scientific principles underpinning this, layout is as much about art as science. The designer needs to develop a 'feel' for where to place items through experience or a series of exercises.

Arrangement / **Entry points** / Pace





Pace

All written copy naturally has pace.

Some passages are quick to read, while others require more contemplation.

This can be translated to the visual content of either a website or book. As we turn from page to page, be it online or in print, we either slow down in order to read and study visuals, or we speed up and turn the page.

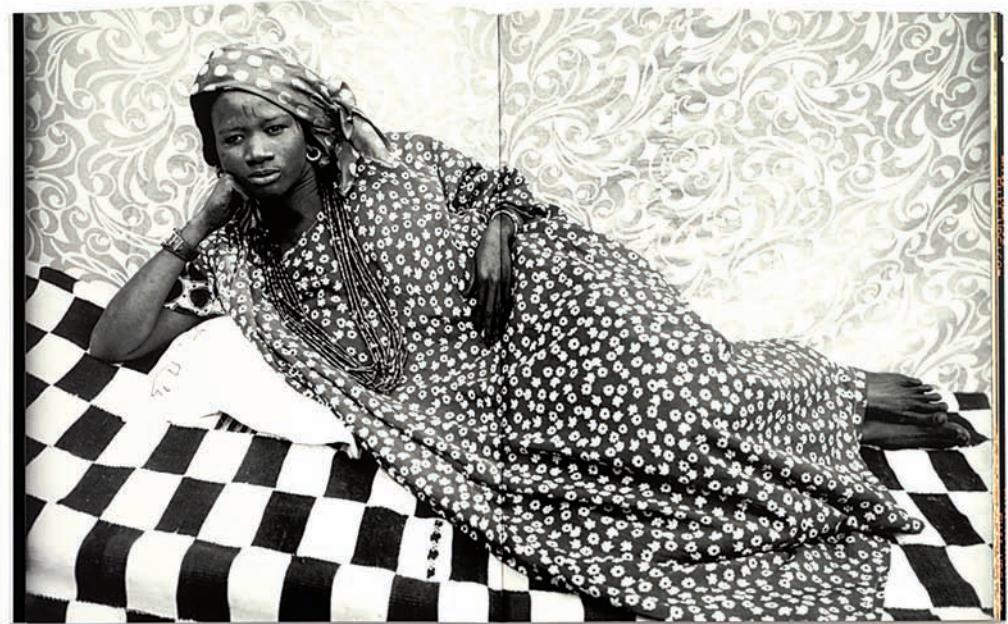
Controlling pace

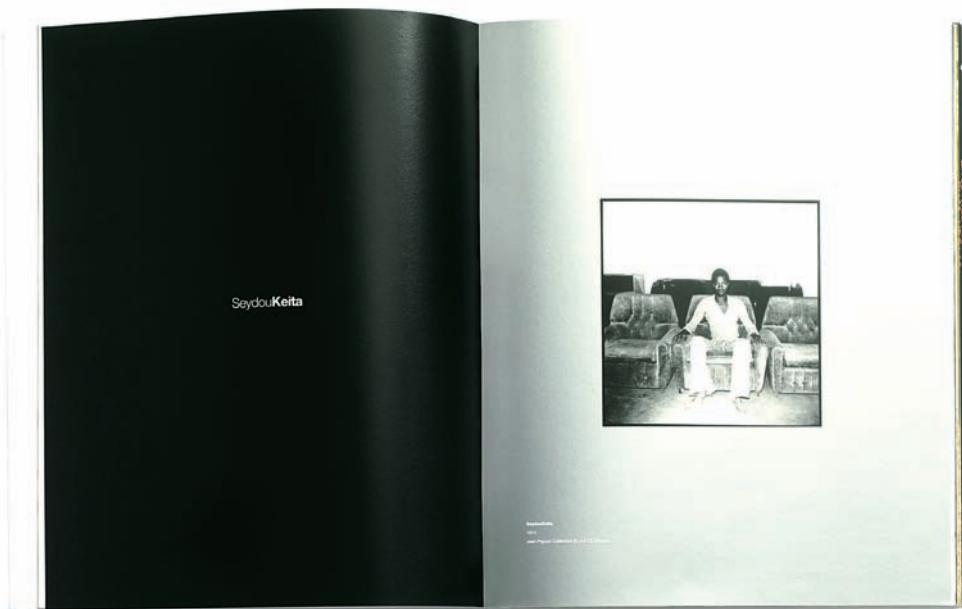
In order to control pace, certain graphic devices can be used. The addition of a strong graphic statement, or the appearance of colour blocks can act as visual full-stops – encouraging the reader to pause. Ironically though, large text tends to be scanned rather than read. That is to say that the reader won't necessarily read every word, but they will get an overall impression of the content.

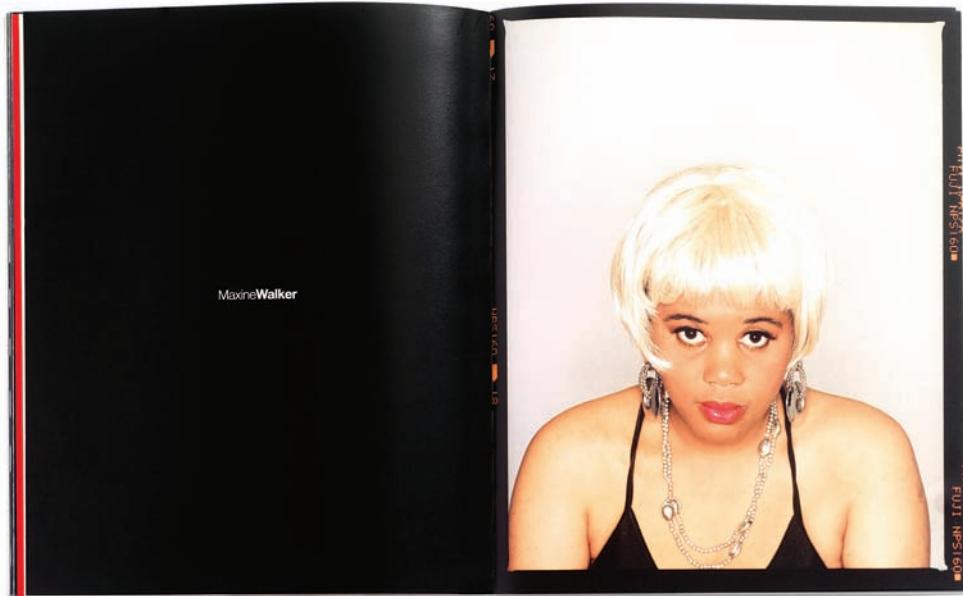
Research has shown that larger words encourage scanning, while the use of smaller type encourages reading. As we saw on the previous spread, larger type acts as an entry point, and therefore it doesn't need to be read in full – its purpose is to direct you to a particular part of a publication or page. When designing a series of pages for print or online we should consider how they work in series, and not how they work in isolation. A well designed page replicated throughout an entire book will quickly become uninteresting. Equally, if every page is completely different there will be no overall unity and cohesion. This is the tightrope that designers tread – knowing what to put in to create interest, without overpowering or dominating the content with design style or visual noise. On the following spread we will look at how 'thumbnails' can be used to access the overall pace of a book or website.

Ikon Gallery – Self Evident (right and following spread)

This exhibition catalogue of African photography at the Ikon Gallery has a clear break in pace and pattern. There are unifying devices: the use of passe partout images, for example, but there are also varying elements. In turning the page we go from images set in white space, to full-bleed DPSs, to colour blocks indicating a visual pause. The result is a controlled flow, or pattern, that feels both exciting and varied, while being unified and allowing the photographic images to 'breathe'. The design style and graphic intervention is evident without dominating or over-powering the content.







Colour blocks provide a visual pause to the flow of spreads. Images are reproduced full bleed (top), with a photographic border (bottom), spanning the central gutter (left) and set in a passe partout (above left).

Client: Violette Editions
Design: Aboud Creative
Layout synopsis: Format constrained, passe partout image presentation



Form and Function

The form that a layout of a work takes is driven by the function of the design, the ideas and information it has to communicate, the medium in which this will occur and the target audience.

Whilst fundamental layout principles can be used to achieve a high degree of creativity, their basic purpose is functional, to achieve a well-balanced design that presents the various page elements clearly.

‘Simplicity before understanding is simplistic; simplicity after understanding is simple.’

Edward De Bono

Father + Son (left)

This small-format book by Aboud Creative for Violette Editions is essentially two books conjoined. The left-hand book is a collection of photographs by Harold Smith and the right-hand book is a collection of Paul Smith's images.

The design means both books can be viewed simultaneously, allowing the spreads to become a juxtaposition of photographic styles and eras. Harold's images are nearly all black and white and are reproduced with a sepia tone. Paul's are far brighter, with an almost Loma (highly saturated colour) quality to them.

The passe partout layout is tempered by the small format of the work and presentation of nearly full-page photographs.

Dividing the book

We think of books (and webpages, for that matter) as being a collection of related, uniform pages. This is indeed usually the case, but it is also worth considering how this information is divided to create clear, paced series of layouts.

Methods of dividing material

There are several common techniques used for dividing material in a book:

Physical division

This involves using paper engineering to make physical changes to a book. This can include printing different sections on different stocks, using different sized pages within a single document, as shown opposite, or by exploring how we use a book, as shown on the following spread.

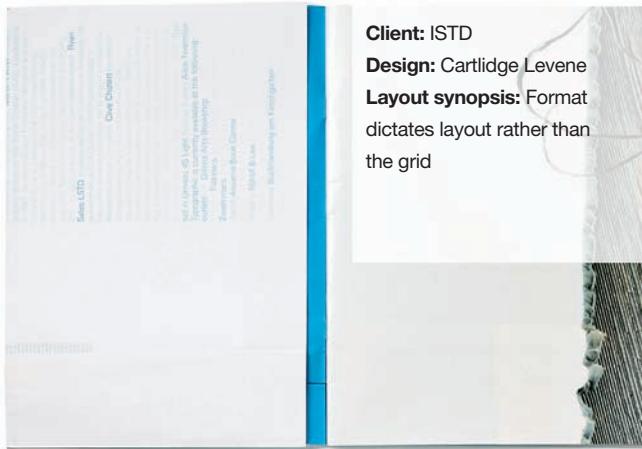
Design interventions

This involves using layout design to alter the pace and 'reveal' of information within a book. This can include repetitive motifs or image placement, and a variation in the orientation of text. A simple example of this would be to have breaks or pauses, created by differing scales of text and images. Usually this will occur at the beginning of a chapter, or at a point in the book where there is a clear division of information.

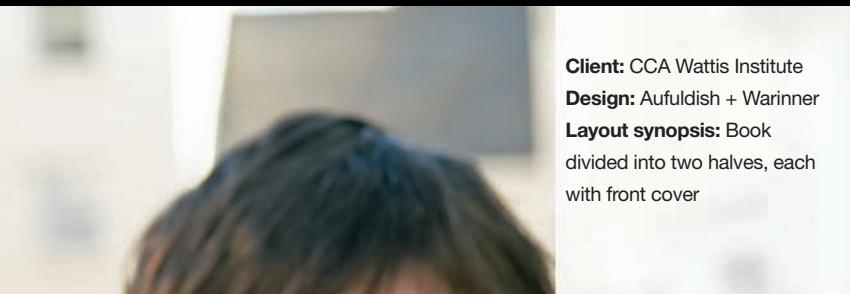
Both these techniques should be used to add clarity and interest to a design.

ISTD (right)

The International Society of Typographic Designers (ISTD) uses a different design studio to create each issue of its journal. For this issue, *TypoGraphic 51*, design studio Cartidge Levene used two double-sided posters that were cut, folded and trimmed to form the publication. In contrast to a typical publication design where space is divided by a grid, this format provides a degree of randomness to both the positioning of images and the hierarchy of information.



Dividing the book / Appropriation

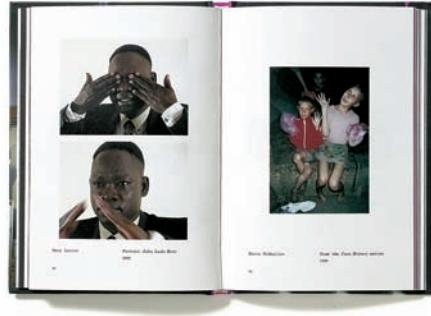
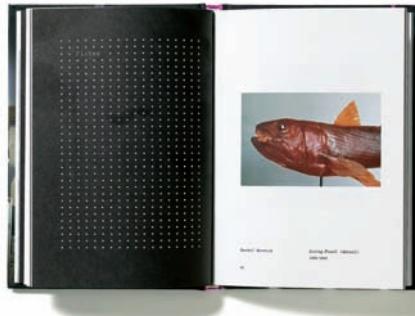


Client: CCA Wattis Institute

Design: Aufuldish + Warinner

Layout synopsis: Book divided into two halves, each with front cover





Sudden Glory

These two exhibition catalogues for the CCA Wattis Institute are contained within one book. The design by Aufeldish + Warinner divides the publication into two parts; one for each exhibition. The covers serve as individual front covers for both parts and flipping the book over presents the start of each. This is a simple, effective and neat way of dividing the two distinct elements that the publication contains.

The magenta spread (middle row, right) is the point where both catalogues join. The three spreads shown on the top and middle rows are from *How Extraordinary that the World Exists!* and the remaining spreads are from *Sudden Glory*.

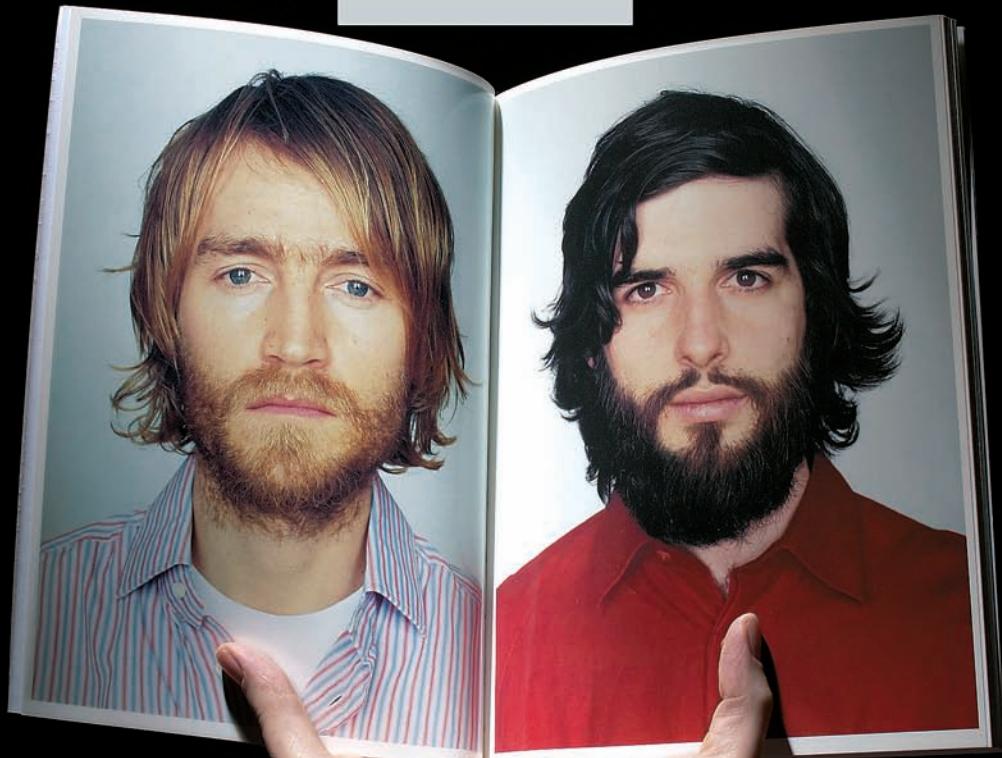
Dividing the book / Appropriation

Client: Manhattan Loft

Corporation

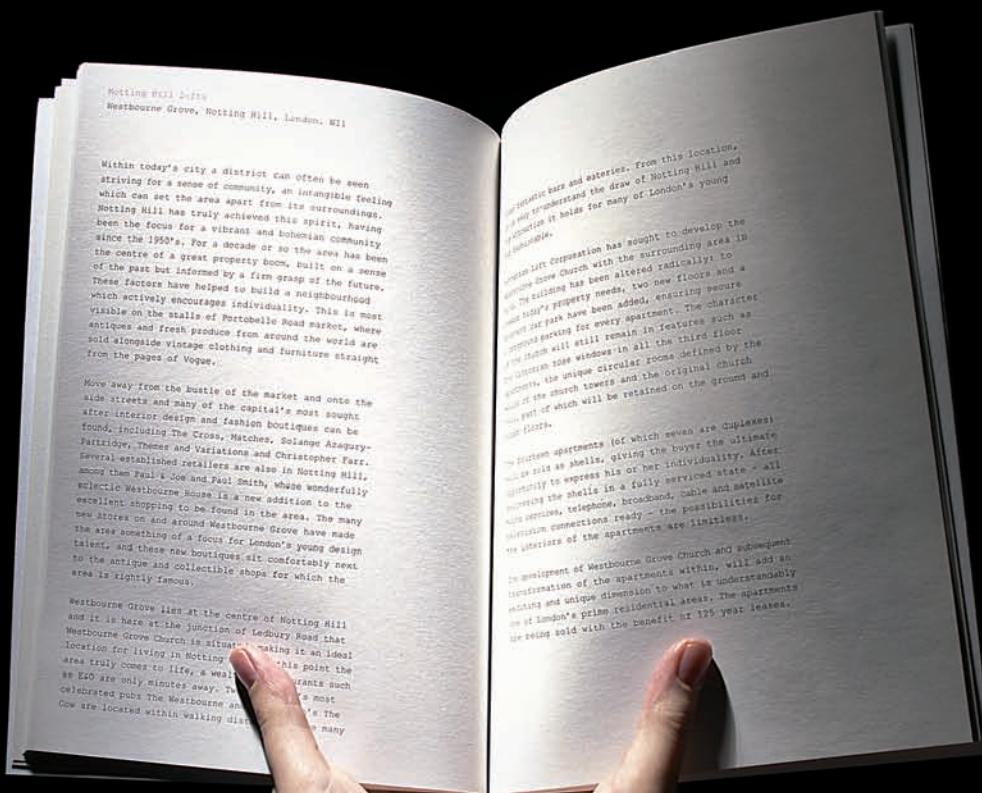
Design: North

Layout synopsis: Passem
partout provides consistent
image presentation,
asymmetrical grid for text



St Philip's Church, Stratford Road

The front section of this book repeatedly uses passe partout to lay out portraits by Amber Rowlands. This framing provides commonality. The front section is printed on a Chromolux paper, which is high gloss one side and uncoated the other. The back section is on a light grey pulp stock.



Notting Hill Loft Westbourne Grove, Notting Hill, London, W11

Within today's city a district can often be seen striving for a sense of community, an intangible feeling which can set the area apart from its surroundings. Notting Hill has truly achieved this spirit, having been the focus for a vibrant and bohemian community since the 1950's. For a decade or so the area has been the centre of a great property boom, built on a sense of the past but informed by a firm grasp of the future. These factors have helped to build a neighbourhood which actively encourages individuality. This is most visible on the stalls of Portobello Road market, where antiques and fresh produce from around the world are sold alongside vintage clothing and furniture straight from the pages of *Vogue*.

Move away from the bustle of the market and onto the side streets and many of the capital's most sought after interior design and fashion boutiques can be found, including The Cross, Matches, Solange Azagury-Partridge, Themes and Variations and Christopher Farr. Several established retailers are also in Notting Hill, among them Paul & Joe and Paul Smith, whose wonderfully eclectic Westbourne House is a new addition to the excellent shopping to be found in the area. The many new stores on and around Westbourne Grove have made the area something of a focus for London's young design talent, and these new boutiques sit comfortably next to the antique and collectible shops for which the area is rightly famous.

Westbourne Grove lies at the centre of Notting Hill and it is here at the junction of Ledbury Road that Westbourne Grove Church is situated, making it an ideal location for living in Notting Hill. At this point the area truly comes to life, a wealth of restaurants such as £10 are only minutes away. Two of the most celebrated pubs The Westbourne and The Cow are located within walking distance, as are many

contemporary bars and eateries. From this location, it only underlines the draw of Notting Hill and its reputation as home for many of London's young professionals.

Notting Hill Corporation has sought to develop the former church with the surrounding area in mind. The building has been altered radically to meet today's property needs, two new floors and a covered car park have been added, ensuring secure off street parking for every apartment. The character of the church will still remain in features such as the original side windows in all the third floor apartments, the unique circular rooms defined by the base of the church towers and the original church walls, part of which will be retained on the ground and first floors.

The fifteen apartments (of which seven are duplexes) are built as shells, giving the buyer the ultimate opportunity to express his or her individuality. After viewing the shells in a fully serviced state - all utilities, services, telephone, broadband, cable and satellite television connections ready - the possibilities for the interiors of the apartments are limitless.

The development of Westbourne Grove Church and subsequent transformation of the apartments within, will add an exciting and unique dimension to what is understandably one of London's prime residential areas. The apartments are being sold with the benefit of 125 year leases.

Appropriation

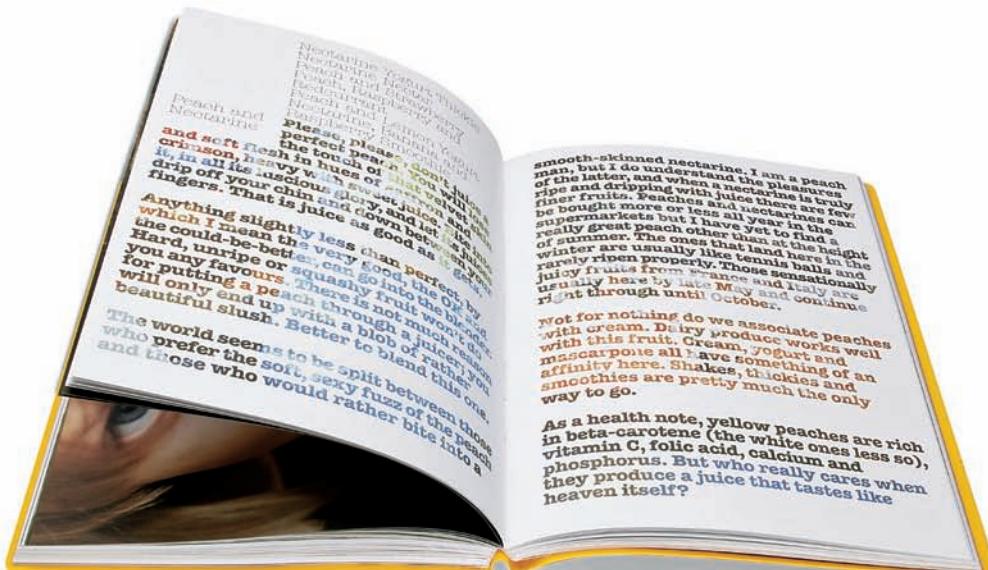
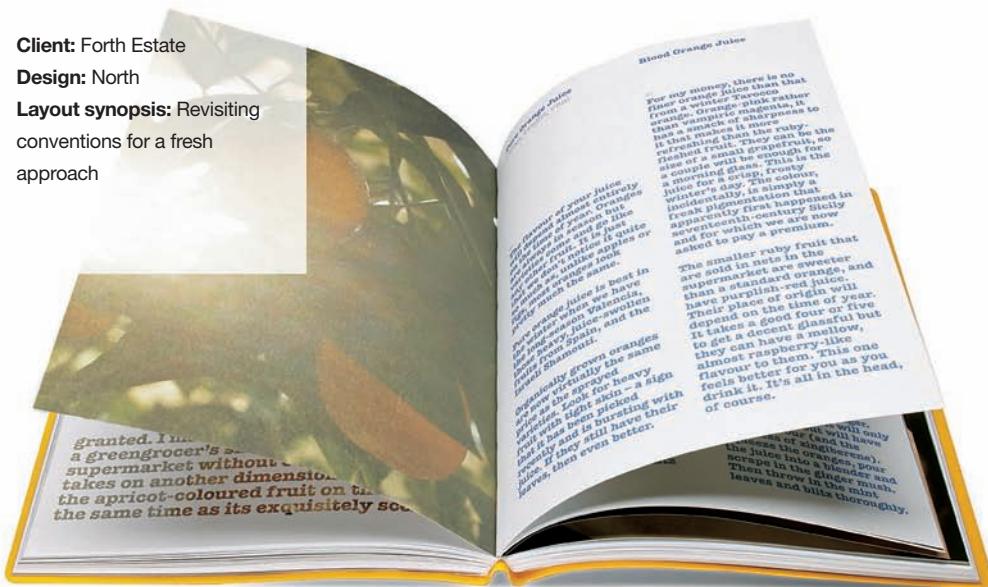
Appropriation is the borrowing of a style, typically used elsewhere, as the basis for a design. This may be done for purely aesthetic reasons as a method to present information in a certain way, but often it is done to borrow characteristics that are associated with the appropriated source. Establishing such a connection may add credibility to the design or cause it to be viewed in a certain way.

Finding influence

There are numerous sources of inspiration for appropriation. It is common for graphic design to be influenced by art, or high culture, but you can also plunder the vaults of what is called low culture. This includes all the ephemera that surrounds our daily lives, including till receipts, safety signs, airline tickets, and the vernacular of graphic items that surround us. This may include archival items, found objects and street signage.

Vernacular

The everyday visual language through which a community or group communicates.



Thirst

This Nigel Slater cookbook by North design studio reinterprets traditional conventions to produce a fresh approach to a perennial problem; how to present a series of instructions without them appearing boring! The design uses a mixture of American typewriter fonts; ingredient lists and titles appear in light, and body copy is presented in bold. The text also has abstract images within its characters, which blends with the soft hues of Angela Moore's photographs.

Dividing the book / **Appropriation** / Exquisite corpse

Client: Birkhäuser

Design: Studio Myerscough

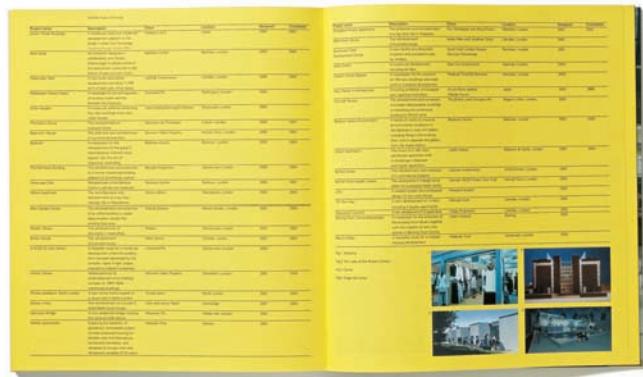
Layout synopsis: Different stocks to divide publication





A variety of column widths, measures and image sizes create an eclectic scrapbook effect. The wide margin easily accommodates both images and captions.

A series of rules separates information (right) into related blocks. This simple device adds clarity and eases navigation when dealing with difficult tabular matter.



Manual – The Architecture and Office of Allford Hall Monaghan Morris

This book by Birkhäuser documents the work of contemporary architecture practice Allford Hall Monaghan Morris (AHMM). Studio Myerscough borrowed from the publication's name and designed the book specifically to resemble a manual. The back section is printed on an uncoated yellow paper stock that creates the impression of a glossary. The front section is printed on a silk stock. These stocks create two distinct areas for different information and impart texture to the publication.

Exquisite corpse

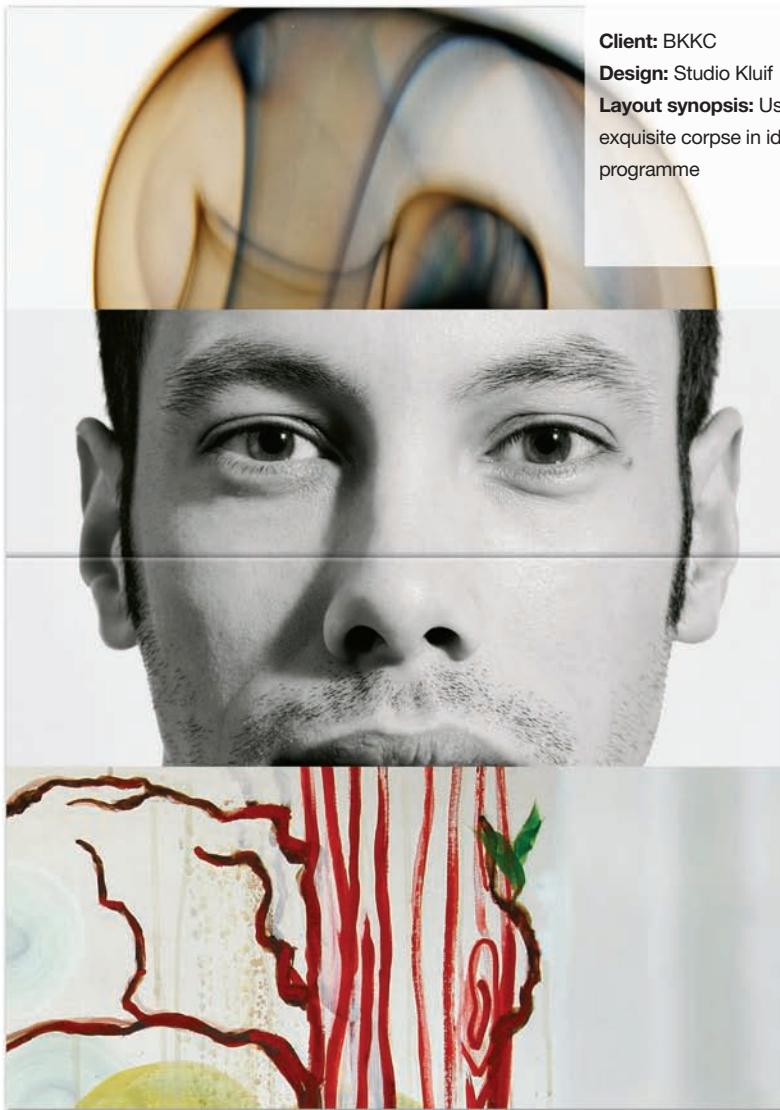
The exquisite corpse (cadavre exquis) is a surrealist technique that exploits the happy chance of accident in the production of words or images.

The concept has a similar basis to the 'consequences' game, whereby several people take turns to write or draw something on a piece of paper, then fold it to conceal what they have done before passing it on to the next person, who then repeats the actions.

This same technique is used by designers with the exception that the elements are deliberately selected or formed so that they will be compatible, as the example opposite shows.

These techniques can add an element of 'non sequitur', or the unexpected or even absurd. They create a sense of fun, a sense of the unexpected, and can be used to deconstruct the normal flow of a narrative.





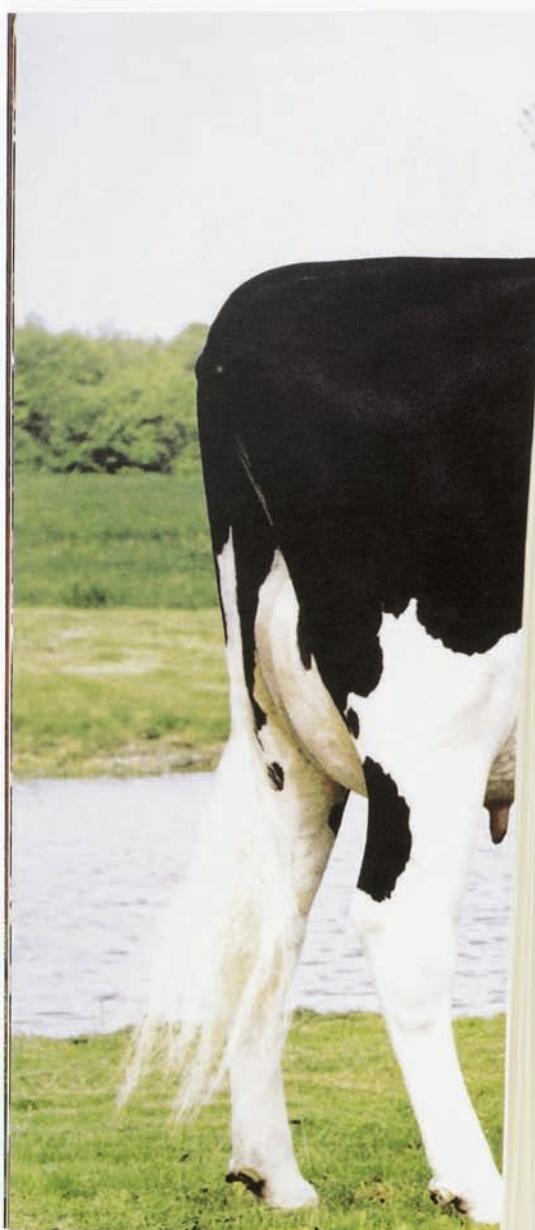
Client: BKKC

Design: Studio Kluif

Layout synopsis: Use of
exquisite corpse in identity
programme

BKKC

The BKKC (Brabants Kenniscentrum Kunst en Cultuur) identity by Studio Kluif uses an exquisite corpse device to reflect the fact that it is an umbrella organisation bringing together many different disciplines: art, music, cinema and literature. Each of these disciplines is reflected in the resulting design, which divides the reverse of the letterhead into strips containing different visual clues. This contrasts with the carefully ordered front of the letter, which portrays a more corporate feel. The design is energetic, eclectic and interesting – qualities the BKKC would like to project.



Client: Found, Shared

Design: Nigel Aono-Billson

Layout synopsis:

Juxtaposition of image printed on the inside cover of catalogue

Found: *The Magazine, the Stuff*, Intuit, Chicago, 2005

(left and right): Ohio, e.V., Kunstraum, Düsseldorf,

Useful Photography installation, Netherlands Foto Instituut



Found, Shared

Found, Shared: the Magazine Photowork exhibition catalogue focuses on unusual 'photo' magazines from the margins of publishing. The exhibition was curated by David Brittain, and the catalogue shown opposite was designed by Nigel Aono-Billson. The images of the cow are taken from *Useful Photography* magazine #005, produced by Hans Aarsman, Claudio de Cleen, Julian Germain, Erik Kessels and Hans van der Meer. The image is printed on the inside front cover, creating an interesting juxtaposition of image and text.

Binding

Binding is a format choice that directly affects layout, as the various binding methods (such as perfect binding, saddle-stitch and wiro binding) produce different physical attributes in the resulting product.

Perfect-bound publications require a larger inner margin because the book will be pinched in at its spine when opened; while wiro-bound publications should not have content in the central margin because it will be punctured by the physical binding process.

The Arts Foundation (right)

This brochure includes details of the designers, poets, documentary makers and performers shortlisted for the the Arts Foundation Awards in the UK.

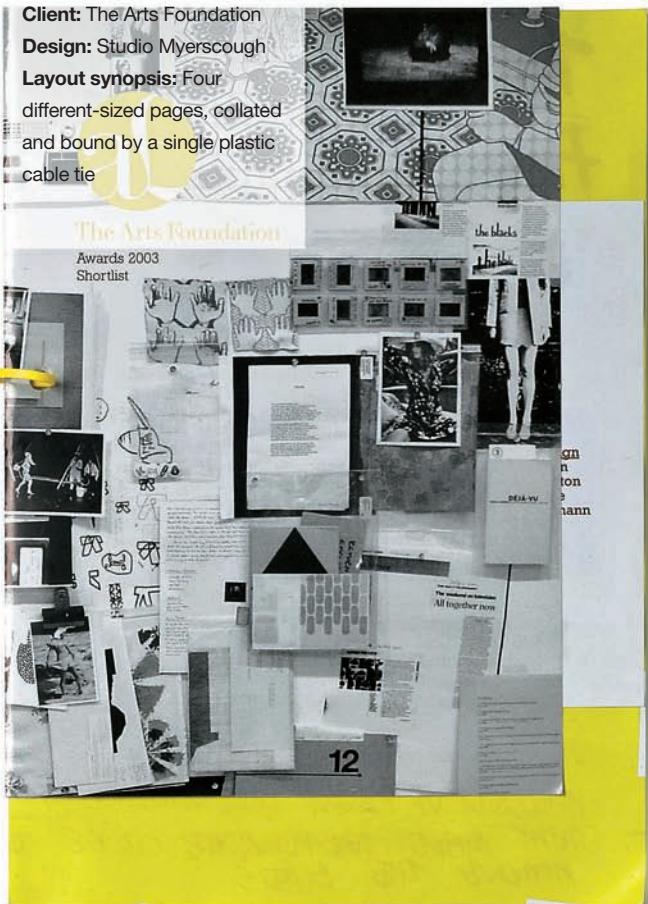
The layout and the format are amorphous, seemingly without the shape or structure that can usually be seen at work in a design.

Images and text appear to be spontaneously positioned and the format comprises four odd-sized sheets that are folded, collated and bound with a plastic cable tie. In this way the design echoes the diverse areas for which the awards are given.

Using a cable tie as the binding method gives a unique touch to the piece and is a good fit with the assemblage approach. A more traditional binding would provide too much structure and diminish the anarchic feel obtained.



Client: The Arts Foundation
Design: Studio Myerscough
Layout synopsis: Four different-sized pages, collated and bound by a single plastic cable tie



Assemblage

An assemblage is an artistic composition made from various odds and ends centred around a specific theme or, as in the example given, bringing together several different themes.

Exquisite corpse / Binding

Client: Violette Editions

Design: Frost

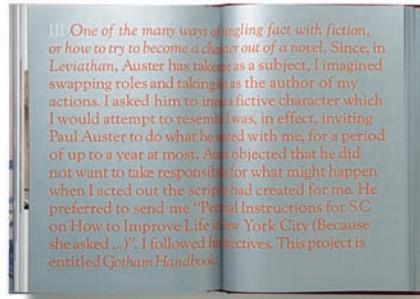
Layout synopsis: Pictures set passe partout, with overwhelming amounts of space and large-scale typography pressuring space

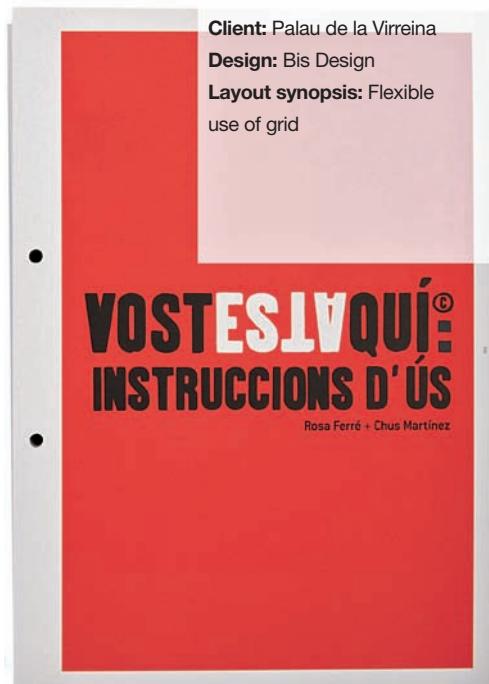


Double Game

The gutter of this publication's binding is used to good effect on some pages (below bottom right), but is ignored completely on others (below top right) as the text disappears into and emerges from it.

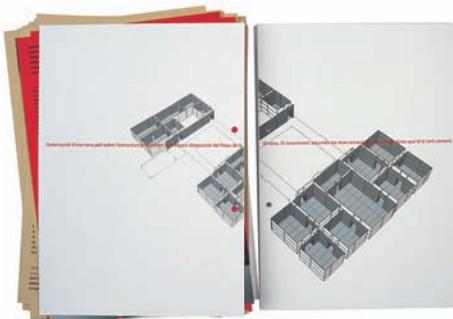
The use of large-scale typographical elements creates a feeling of pressured space and is sympathetic to the New York setting of the work.





Vostestaquí (You are here)

This catalogue is for a contemporary art exhibition in which the work of a number of different artists needed to be organised as a single unit. Bis design studio used a solid grid but one that had the flexibility to present the pages for different artists and express their individual personalities. The layout features simple colour blocks on single-leaf sheets with double binding holes in one margin. Text columns and picture widths are equal (centre).



Client: Diesel
Design: KesselsKramer
Layout synopsis: Full-page statements



Layout in Use

A key function of layout is to let the elements, especially the image elements, perform the tasks that they have been selected for. Images add drama and emotion to a work, but how they communicate with the recipient depends upon how they are presented.

The following pages will provide examples of how layout choices in the presentation of images can be used to enhance or instil a certain feeling or attitude to the material.

‘The rule: the fewer the differences in the size of the illustrations, the quieter the impression created by the design. As a controlling system the grid makes it easier to give the surface or space a rational organisation.’

Josef Müller-Brockmann

Diesel (left)

The cover of this publication, created by KesselsKramer design studio on behalf of clothing manufacturer Diesel, is treated as one integral canvas (rather than as adjacent recto and verso pages), across which a message is plastered in handwritten letters. Little consideration is afforded to positioning or avoidance of the central gutter. However, the slogans are central and vertically aligned to further enhance visibility.

Scale

Scale, when used in design terminology, applies to the size of images and text.

For the purpose of this book we are looking at how big or small these elements are on the page. Choices here affect the importance we attach to an image.

An image with a large scale dominates the page and is the focus of attention, yet making a graphic too large can result in suffocation. At a smaller scale the information contained within the image may be missed or ignored.

We need to consider the macro scale of items on the page – the overall picture of a design, the focus of elements and their relationships – but we also need to consider the micro scale; the detailing and choices.



Client: Toby Richardson

Design: Voice

Layout synopsis:

Large-format publication
showcasing photographer's
work



More Singles, Couples and Queens (above and left)

This book is a record of discarded mattresses and other objects, seen by Australian artist and photographer Toby Richardson as cultural treasure. The surface graphics on the cover are taken from a photo of one of the mattresses found on the street. Shown opposite are a series of spreads from the book that celebrate the rich tapestry of found ephemera.



University of Lincoln (above)

This prospectus demonstrates the visual power of scale. Dynamism is added by varying the position, size and colour of items on the page. It remains clear, easy to navigate, and logical – it functions, but more importantly it is interesting. The large-scale section titles provide a clear entry point for the reader, with two additional typesizes for body copy and detailed information.

Some Trains in America (right)

Tor this book design, *Some Trains in America* by Andrew Cross, Frost Design used large, uninterrupted images in the thin, horizontal format to capture a feeling of the open wilderness, thus celebrating the poignant beauty of the American landscape.

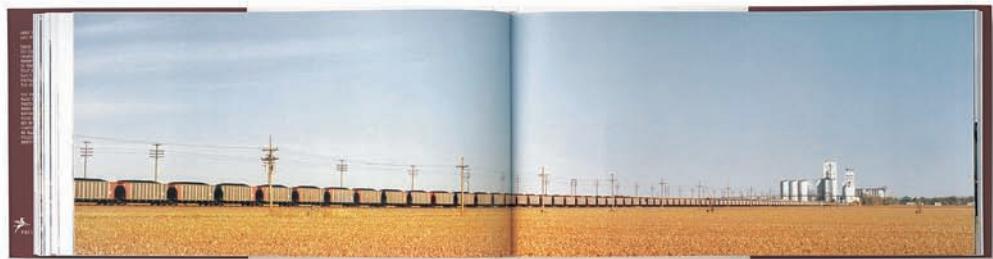
Client: Prestel

Design: Frost

Layout synopsis: Elongated format supporting the subject matter

0110: CALIFORNIA 0111: TEXAS 0112: APPALACHIA 0113: NORTHEAST

0114: MIDWEST 0115: NORTHWEST 0116: CENTRAL CALIFORNIA



Indexing

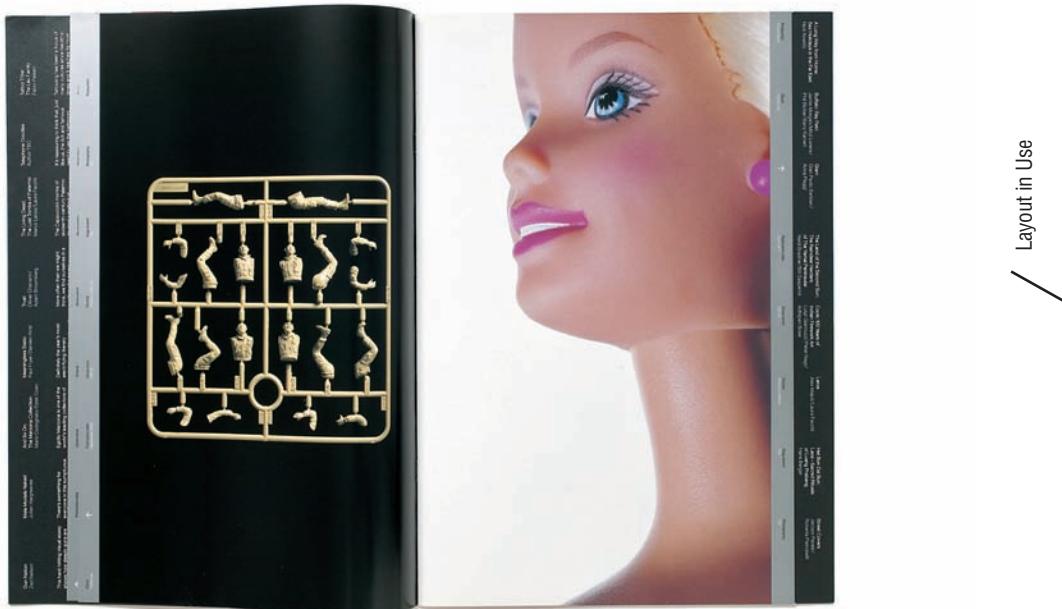
Many types of publication need to contain adjunct information, whether displayed as a contents page, a formal index, a glossary of terms or a list of contact addresses.

Such varied types and quantities of information requiring presentation can be quite challenging from a design point of view. As the following examples show, index pieces can be incorporated into the design in a number of ways that do not detract from the main body of the work.

Westzone – New Angles on Life (right)

This catalogue layout for Westzone Publishing by Rose Design has the publication titles and author names printed on the inside front and back flaps. A silver panel contains each book's specification information. An arrow on every page points to the author in the silver panel and links them to the iconic image reproduced in the catalogue.

In order to develop the overall brand, images displayed in the catalogue feature the word 'Westzone'. On the flag it appears as a screen print, under the hat it is found as a footnote, on the image of the doll it's a glint in the eye and it is seen as a manufacturing mark on the model kit.



Orientation

Orientation refers to the plane or direction in which the elements of a design are used. Text and images are typically set so that they are read and viewed horizontally from left to right. Using other orientations such as vertical or angled is done typically to maintain a particular aesthetic in the design, as doing so makes the reader work harder to obtain the information by having to rotate the publication. This may encourage them to pay more attention to it, but can also have an adverse effect and make them lose interest.

Body Milk Deliplus (right)

The elegant placement of typography on these bottles creates a soft impression, reflective of the product. Type is orientated vertically, with a simple hierarchy created by colour and changes in type weight.

Client: Laboratorios RNB
Design: Lavernia & Cienfuegos
Layout: Vertical orientation
of typography



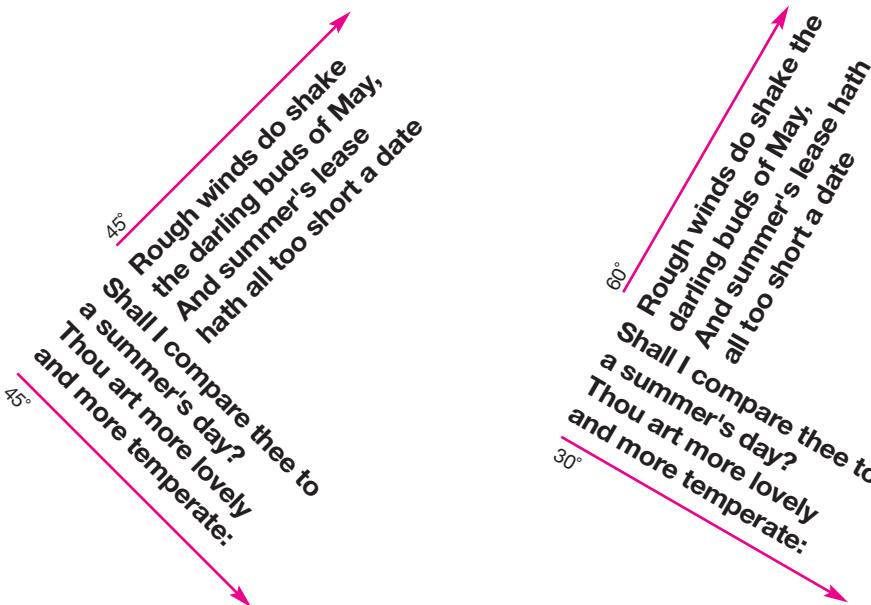
The main types of orientation

Horizontal orientation is the one we are most familiar with. Nearly all printed items, books, newspapers and websites use this as the normal setting for text.

Vertical orientation is often used to contrast against this. It is particularly useful for headings, and large-format information. Arguably, it is harder to read, but it does make a strong graphic statement.

This setting is also sometimes called 'broadside'.

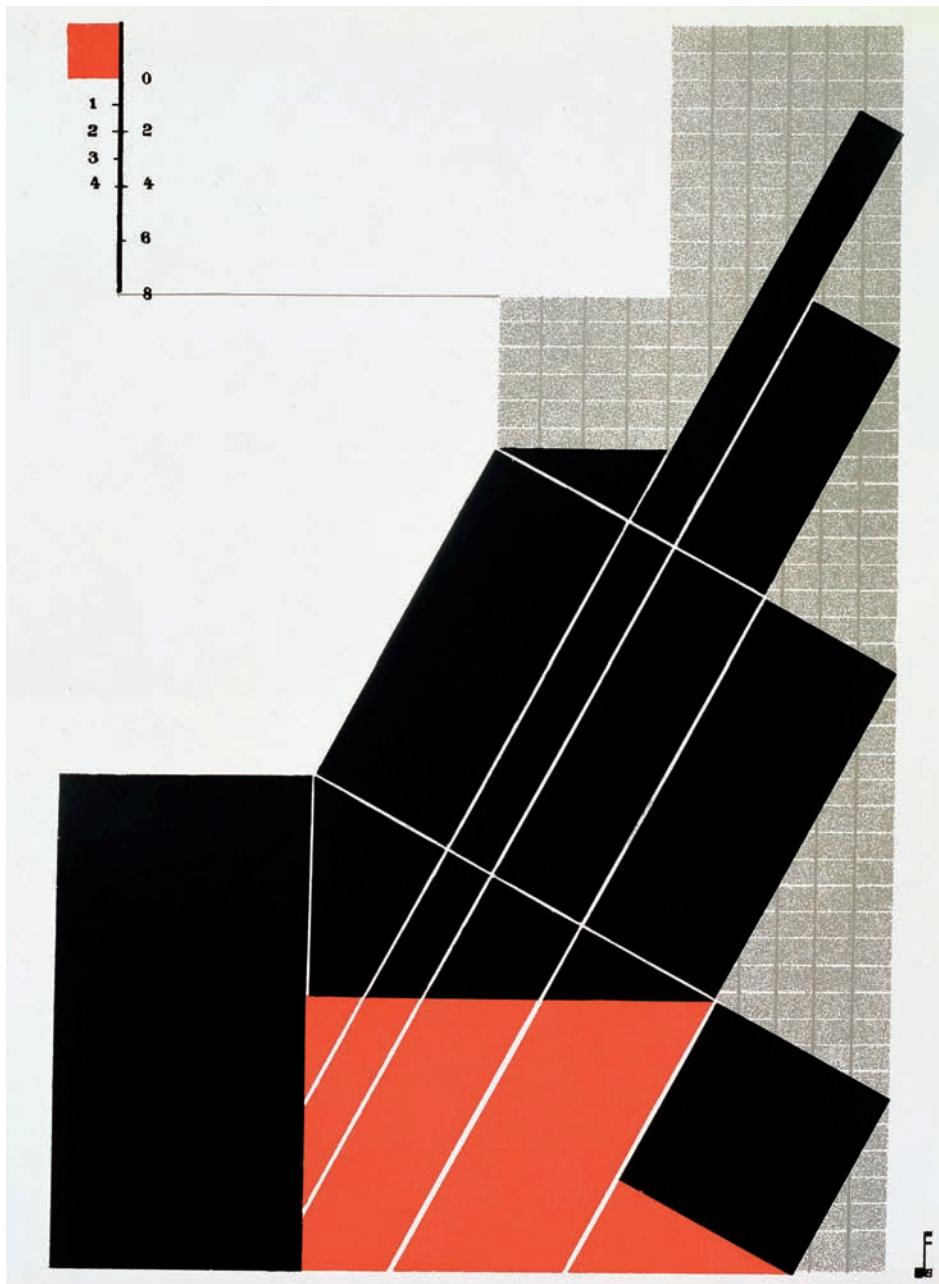
Diagonal orientation usually works on one of two main axes. Text is set at either 45 degrees, or a combination of 30 and 60 degrees. Often you'll be using texts going in alternate directions, and these combinations facilitate this by combining to 90 degrees, as shown below.



Text set on 45-degree angles, rotated either clockwise or counter clockwise

Text set on 30- and 60-degree angles

The Bauhaus, founded in 1919, in Weimar, Germany, favoured these approaches to orientation, as can be seen in this lithograph that uses the 30- and 60-degree axes. This approach was later applied to typography and layout design.

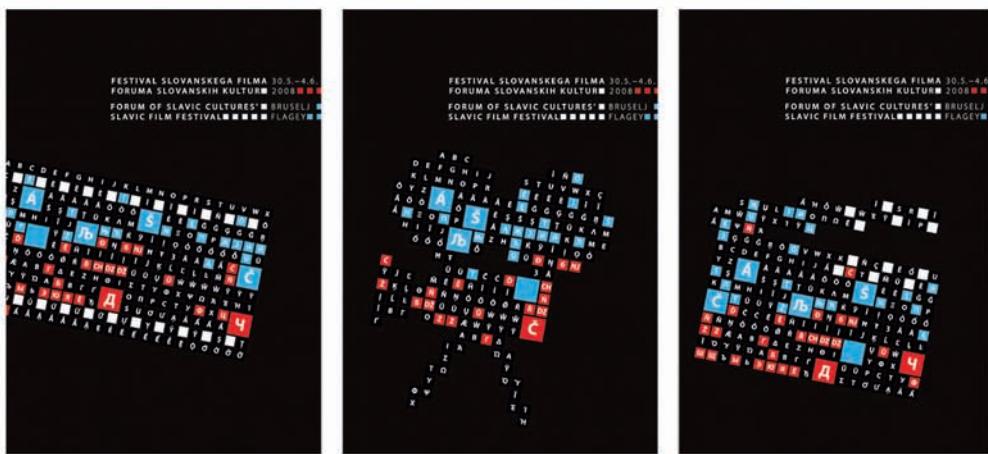




Client: The Forum of Slavic
Cultures

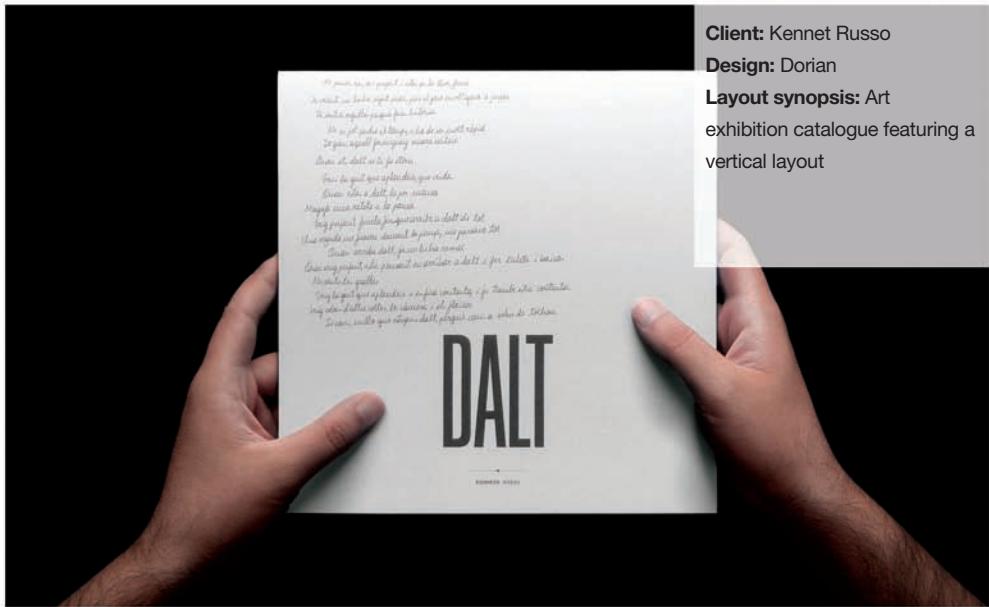
Design: ilovarstritar

Layout synopsis: Consistent use of orientation enforces and maintains identity



Slavic Film Festival

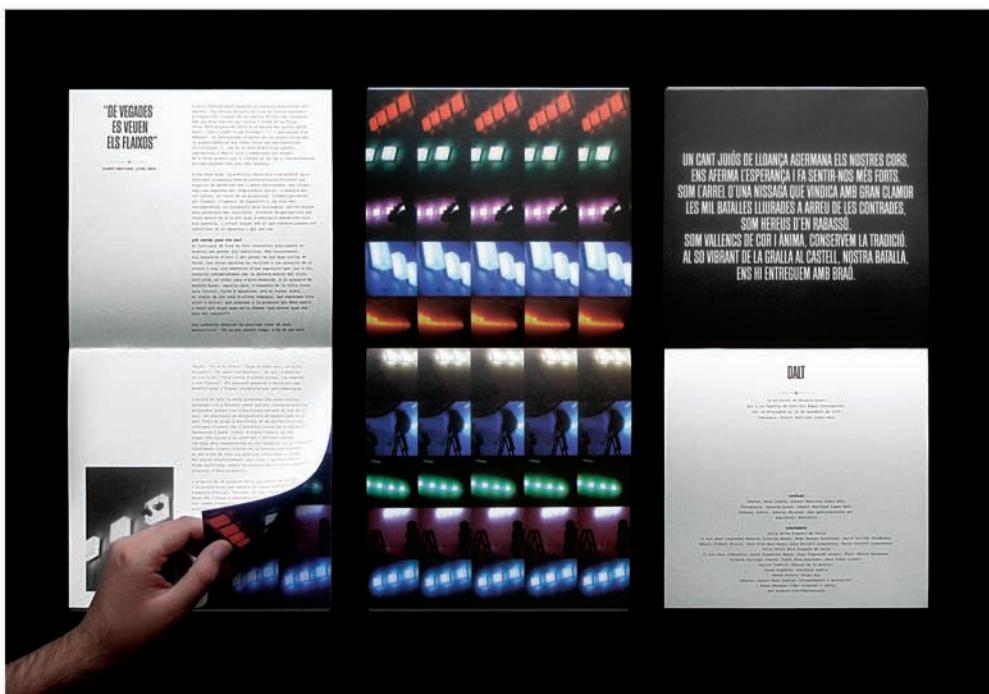
This identity for the Slavic Film Festival uses a repeated visual orientation of graphic elements of around 10 degrees. The graphic elements, icons of film, are formed from individual letterforms from Slavic languages. This repetition creates a strong visual identity for both print and screen.



Client: Kennet Russo

Design: Dorian

Layout synopsis: Art exhibition catalogue featuring a vertical layout



Layout in Use

Kennet Russo

This catalogue for artist Kennet Russo features mixed alignments of typography on a vertical layout, creating an eclectic and dynamic presentation of work.

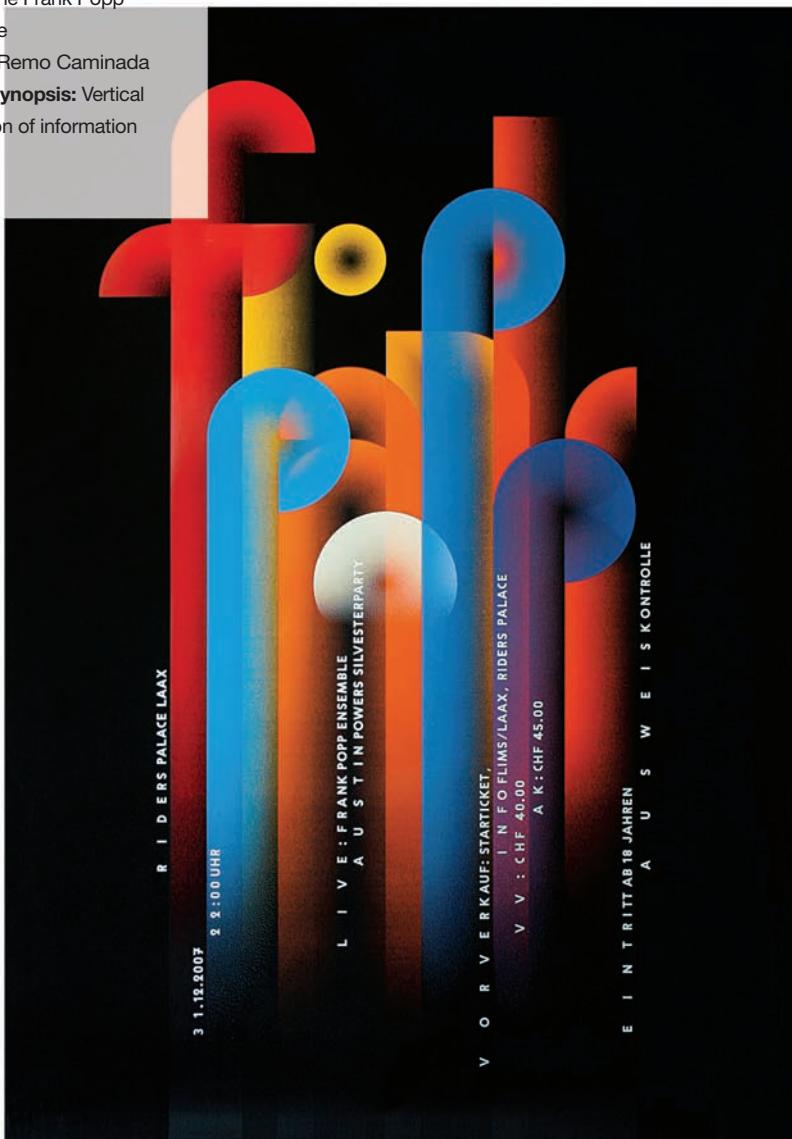
Indexing / Orientation / Dividing the page

Client: The Frank Popp

Ensemble

Design: Remo Caminada

Layout synopsis: Vertical orientation of information



Frank Popp Ensemble

This poster for the Frank Popp Ensemble features a vertical orientation of information over a typographic identity. Combining both Modernist structure, and more playful, expressive typography, this design is a seamless combination of styles.

Arnolfini Annual Review

Thirteen created a compact and book-like Annual Review for Arnolfini. Inside, the body copy is presented in horizontal text blocks but captioning for the various illustrations was oriented to be read vertically.



Client: Arnolfini

Design: Thirteen

Layout synopsis: Vertical

captioning

Daniela Steinfeld
She's the latest and the greatest of
them all (2001) From the *Sexy
Sadie Series*
From the exhibition *Apparition:
the Action of Appearing*
November 2002 – February 2003



Presented by / Présenté par
The Segal Centre for Performing Arts
Le Centre Segal des Arts de la Scène

17-25 JUIN 09
Together in Diversity
Ensemble dans la diversité

yiddishtheatrefestival.org

Client: Segal Centre for
Performing Arts

Design: Mookai

Layout synopsis: Strong,
impactful, vertical orientation

adding clarity and identity





Montreal International Yiddish Theatre Festival

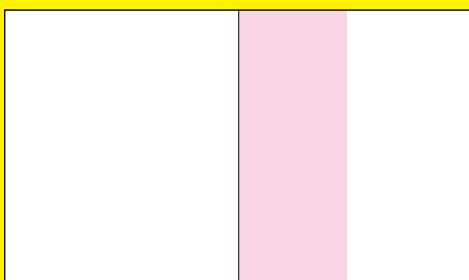
Identity and marketing collateral for the first International Yiddish Festival, hosted by the Segal Centre for Performing Arts. The festival features participants from eight countries, and this is reflected in the strong typographical identity created. Type uses several orientations, adding pace and dynamism to the design.

Dividing the page

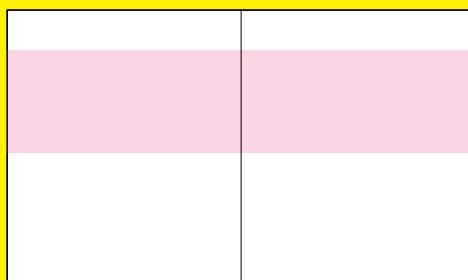
By apportioning space for the various elements of a design, dividing a page allows the designer to treat it as a series of connected modules, rather than a single unit. The partitions can then be given individual or collective treatment.

There are many devices and approaches for facilitating this divide. It can be a physical division, using paper engineering, or it can be enforced using a grid, a dividing line, or the use of coloured blocks. It can also be divided using frames, passe partouts, or white space, as shown opposite.

In all cases, you should first question why you are dividing the page, and what you hope that will achieve. For some projects this will be straightforward. An exhibition catalogue, for example, would usually divide images and captions. Increasingly complex documents, however, may need more complex sets of divisions. As a general rule, using vertical divides, such as those in the example opposite, will encourage the reader to pause, because they act as breaks in the flow of images. Conversely, horizontal divides, such as those shown on the following spread, will encourage the reader to turn the page.



Dividing the page with vertical blocks will tend to encourage a reader to pause, or stop.



In contrast, vertical divisions encourage the eye to read left to right, and to turn the page.

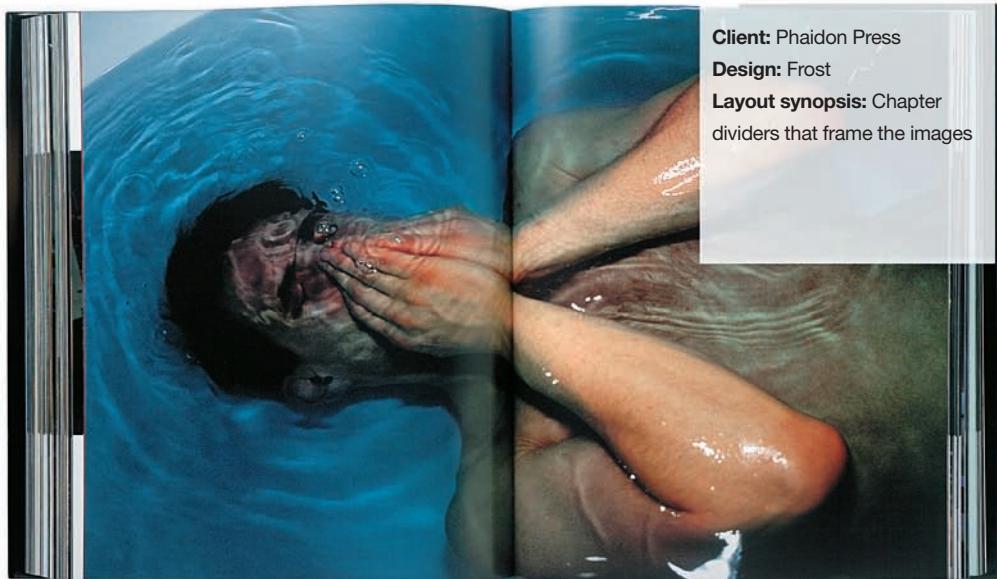


Shipped Ships

Shipped Ships I and *Shipped Ships II* is a publication produced on behalf of the Deutsche Bank by Spin design studio. The books explore the Moment project by artist Ayşe Erkmen. This project saw small ships brought into Frankfurt, Germany, from other cities to operate on the Main River for a short period before returning home.

The books have a line running through each page that becomes wider and narrower, changing its dimensions just as a river does. All information is arranged around this key graphic feature, which at times provides a space for typographical elements, or otherwise dictates their position.





The Devil's Playground

Nan Goldin's photographic book features themed chapters of personal and intimate images. The chapters are separated by texts, poems and lyrics by writers such as Nick Cave and Catherine Lampert. Frost Design created chapter title pages using plain colours, sympathetic to the rich colours of the images, to help frame them.



Structure / unstructure

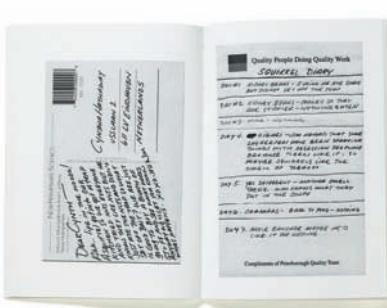
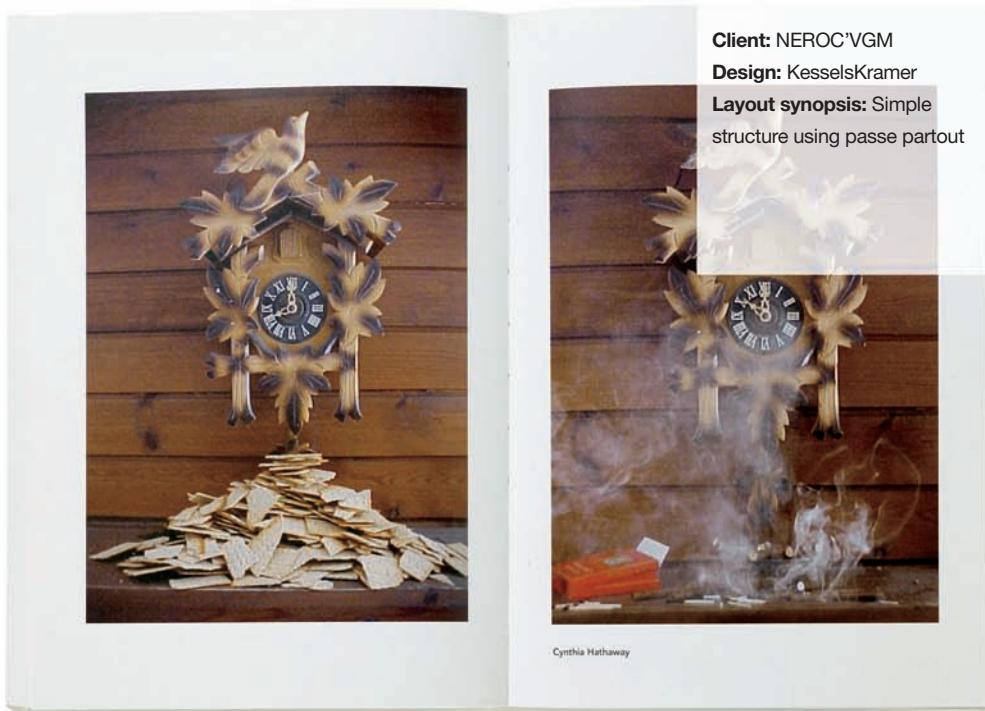
Layout concerns the structuring of elements on a page so that they can communicate effectively with a reader. Absence of a structure can also be used to good effect to convey certain characteristics in a design – although this in itself is also a type of structure.

Unstructured designs can be some of the most visually creative and, by definition, are more difficult to control in order to achieve the desired results.

When deconstructing fundamental layout principles to create an unstructured work a designer must consider whether the intended target audience will be able to identify and access the information it contains.

Intervention

The adding to, or subtraction from the original material by the designer.



A Meeting in the Supermarket

A Meeting in the Supermarket by Cynthia Hathaway is a book produced for the Dutch marketing communications company NEROC'VGM, which contains short narratives, or 'sliptales', created by 13 designers and themed around a supermarket. Elements such as parking spaces, receipts, tills, shelves and so on are the starting point for these imaginative interpretations.

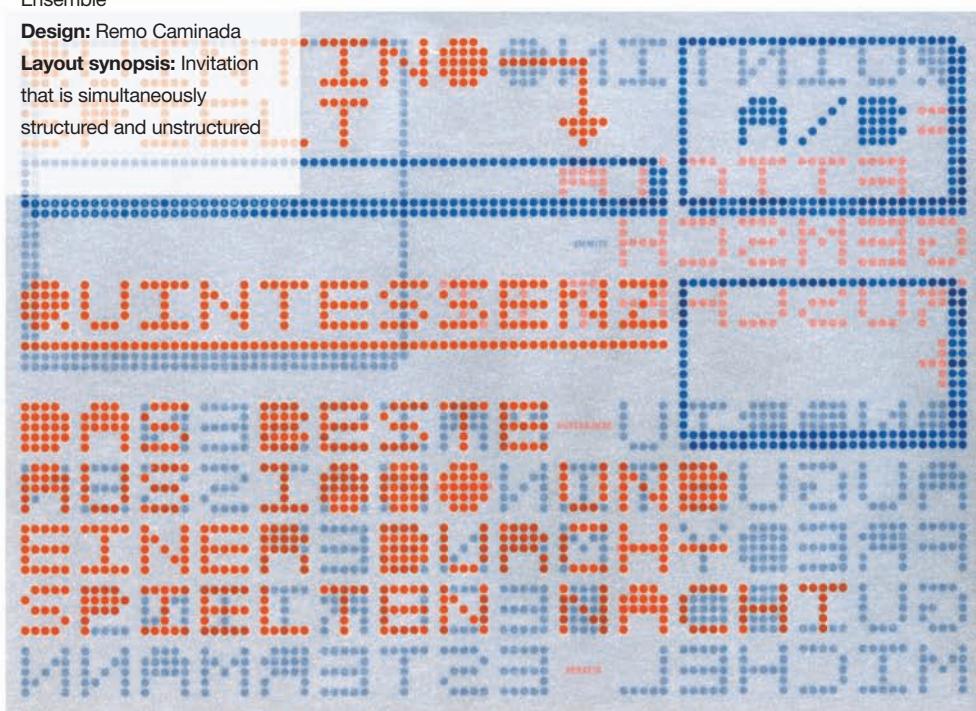
KesselsKramer used a fairly simple structure to order and present these different, and sometimes unstructured, pieces in book form. Passe partout framing and minimum design intervention allow the works to speak for themselves.

Client: Quintino Jazz

Ensemble

Design: Remo Caminada

Layout synopsis: Invitation
that is simultaneously
structured and unstructured



Quintino spielt Quintessenz (above)

This invite for a jazz-combo is printed both sides in a different colour, using a structured, ordered grid. But as the material is semi-transparent, the layering of one side against the other creates a sense tension, reflecting the nature of two musicians. This serendipitous result is both structured and unstructured.

Cirkus Humberto (right)

This book, designed by Browns and featuring photographs by Bettina von Kameke, documents the people involved in Cirkus Humberto. The circus supplied posters for the publication and these were then folded and used for the cover – a vibrant, thoughtful and unique design. As the poster folds through the centre of the clown's face, the front cover presents a wink whilst the back cover carries a laughing eye. A simple passe partout contains the images and captions running vertically in a sans serif font.

Serendipity

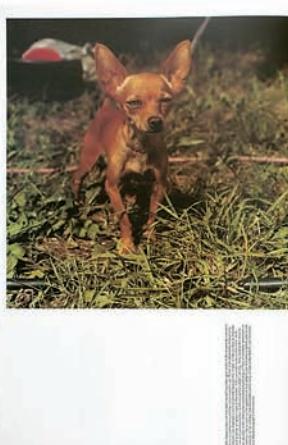
A fortunate discovery while exploring something unrelated. Often called a 'happy accident'.

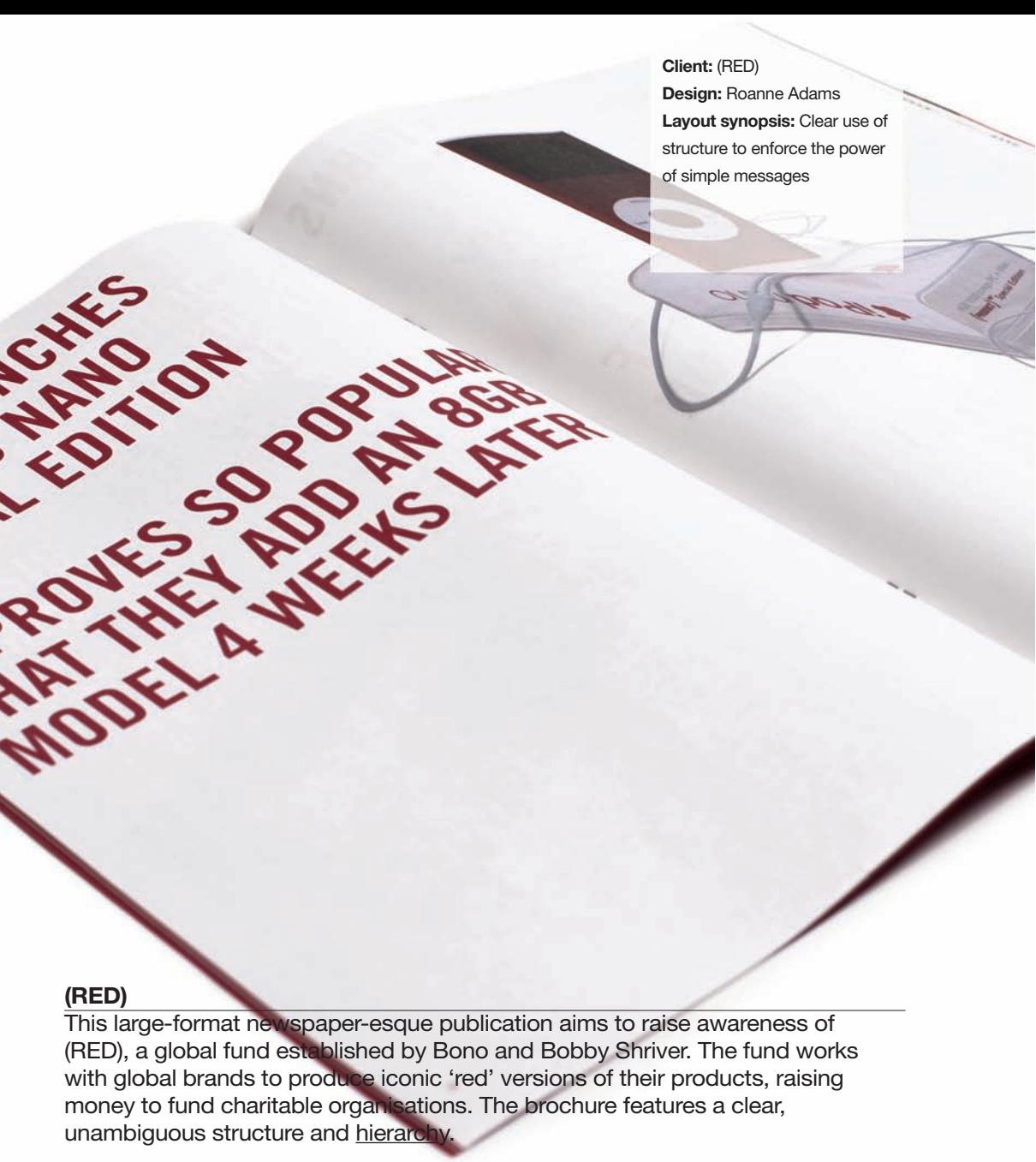


Above is the front cover of the book, which is essentially one quarter of the original poster. Bottom right is the back cover, and the inside cover can be seen below and above right.



Client: Bettina von Kameke
Design: Browns
Layout synopsis: Poster cover positioning, passe partout photograph presentation, vertical captions





Client: (RED)

Design: Roanne Adams

Layout synopsis: Clear use of structure to enforce the power of simple messages

(RED)

This large-format newspaper-esque publication aims to raise awareness of (RED), a global fund established by Bono and Bobby Shriver. The fund works with global brands to produce iconic 'red' versions of their products, raising money to fund charitable organisations. The brochure features a clear, unambiguous structure and hierarchy.

Hierarchy

A logical, organised and visual guide for text headings indicating different levels of importance.

\$25M

IN THE FIRST YEAR
PARTNERS GENERATE
\$25M FOR THE
GLOBAL FUND

500% MORE THAN
WAS RECEIVED FROM
THE PRIVATE SECTOR
IN THE LAST 5 YEARS

ENOUGH MONEY
TO GIVE 160,000
PEOPLE LIFE-SAVING
DRUGS FOR 1 YEAR

CONVERSE MAKES
UNIQUE SHOES FROM
MUDCLOTH WOVEN IN MALI

'MAKE MINE RED'
ACCOUNTS FOR OVER
50% OF ONLINE SALES
ON CONVERSEONE.COM

CONVERSE AND GAP
COLLABORATE TO MAKE
(PRODUCT) RED SHOES
AVAILABLE IN GAP STORES



Paper engineering

Paper engineering addresses some of the format decisions designers make in order to produce the end result. The format of a publication can open new possibilities for an innovative use of layout; as these examples show.

Format elements such as binding and folding options pose additional layout issues that the designer must resolve.

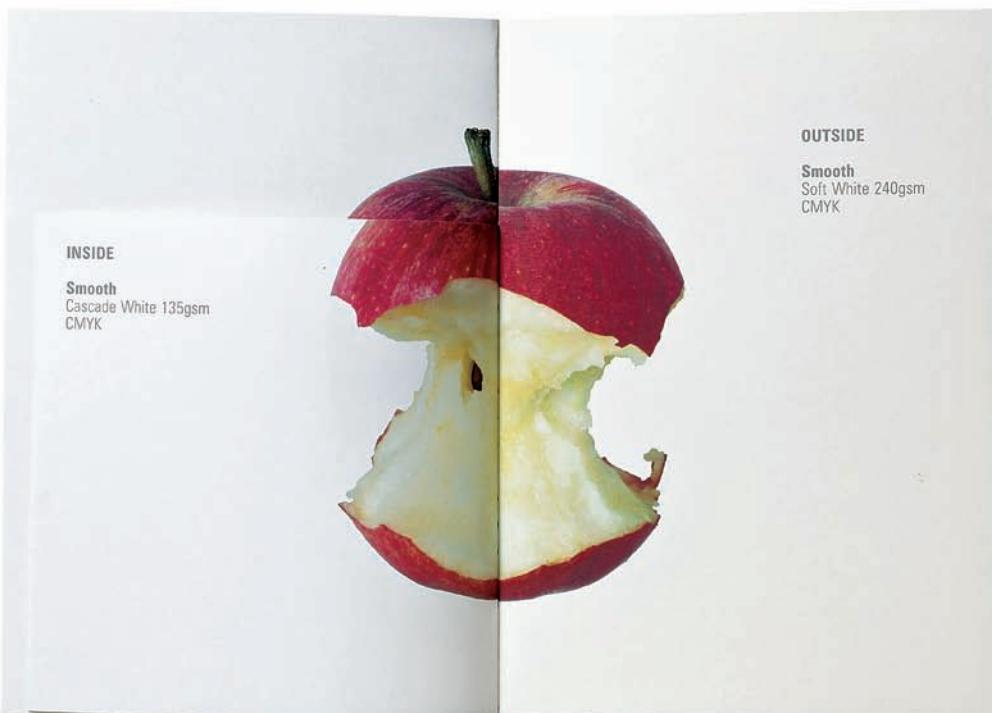
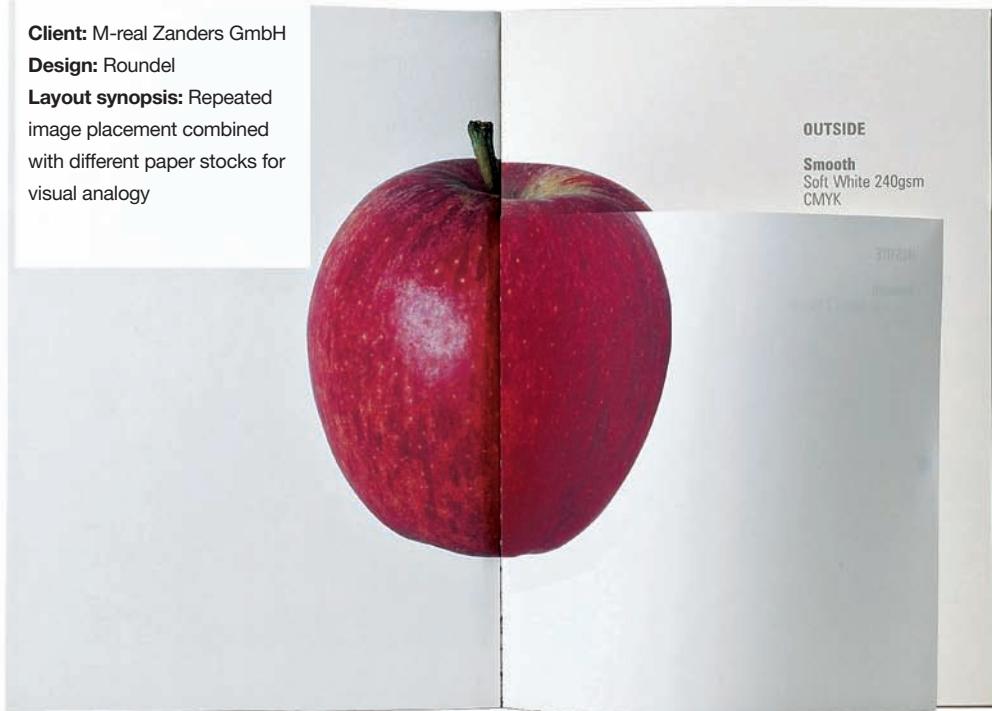
Lanagraphic (right)

This brochure for M-real Zanders by Roundel design studio features photography by Richard Learoyd. The textures, finishes and weights of papers produced by Zanders are explained visually in the publication, which has cut-short and interleaved sections. A visual analogy is used to describe a product that might have been difficult to make interesting, as on successive pages an apple passes from being whole to being half-eaten. The outside paper stock is a textured felt that associates with the skin of the apple, whilst the inside stock is smooth and so relates to the soft flesh of the apple.

Client: M-real Zanders GmbH

Design: Roundel

Layout synopsis: Repeated image placement combined with different paper stocks for visual analogy





Client: NEROC'VGM

Design: KesselsKramer

Layout synopsis: Throwout featuring passe partout image, four-module grid



A Meeting on the Street

This is a book designed by KesselsKramer for NEROC'VGM, a Dutch marketing communications company. It features a series of photographs taken by Hans Eijkelboom of mothers and daughters out shopping on consecutive Saturday afternoons in the cities of Amsterdam, Paris, Berlin and London.

Each spread has a throwout section featuring a large, single passe partout image. The entire book is set on a four-module grid, enforcing the idea that it is a collection, or album, of images.



Throwout

A sheet of folded paper bound into a publication so it can be opened horizontally.

Client: E A Shaw

Design: Imagination

Layout synopsis: Different-sized outer for theme separation



Outside

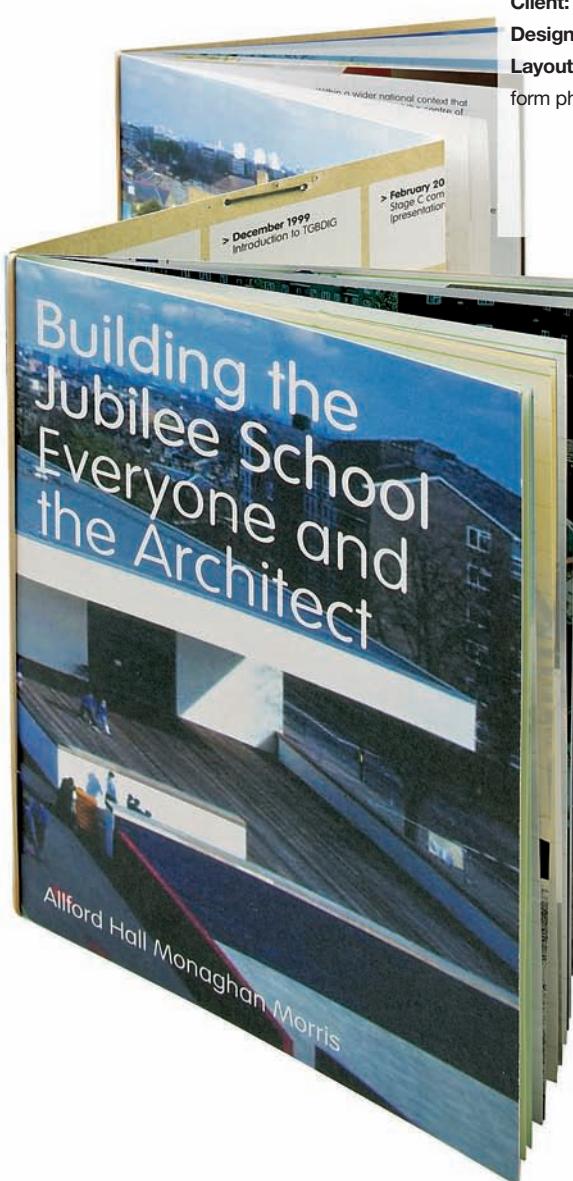
17–19 Bedford Street
WC2

17–19 Bedford Street

This is a brochure designed by Imagination on behalf of E A Shaw to promote the 17–19 Bedford Street WC2 property development in London. The brochure has interleaved pages, cut short and flush at the bottom of the document. The cover of the publication focuses on the area surrounding the development, whilst inner pages focus on the building itself. The ultimate aim is to sell the location as much as the building.

Inside
17–19 Bedford Street
WC2

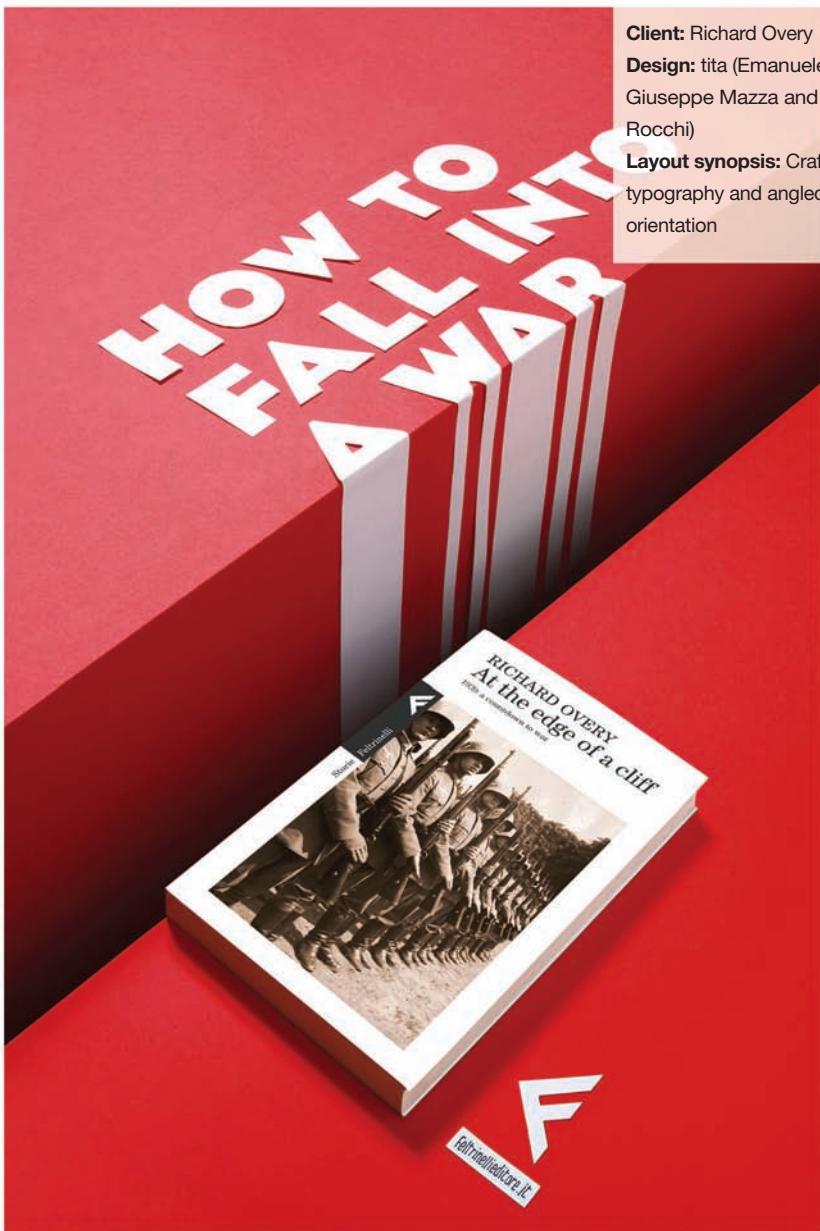




Client: Building Sights
Design: Studio Myerscough
Layout synopsis: Z-bind to form physical separation

Building the Jubilee School

This book is a record of the construction of a school in Brixton, London, by Allford Hall Monaghan Morris. A type of z-bind was used to join the two parts and form a separation between them. The first part of the book discusses the construction process, while the second part deals with the design process. The central joining panel is a schedule of key events in the entire process.



Client: Richard Overy

Design: tita (Emanuele Basso, Giuseppe Mazza and Sonia Rocchi)

Layout synopsis: Crafted typography and angled orientation

At the edge of a cliff

Poignant typography is used to illustrate the grim nature of this novel by Richard Overy. The form of the typography, the 'craft' and construction, is used to portray a sense of foreboding and despair. The design demonstrates the power of typography to tell complex stories. Photograph by Enzo Monzino.

Passe partout

Passe partout historically refers to the cardboard mount that sits between a picture and the glass in a framed image. The term can also be applied to the borders or the white space around the outside edge of a page or design element.

A border helps to define the space on a page and the relationships between the items it contains. Into this space a design can comfortably be placed. This section explores some of the ways passe partout can be used to help structure page layout.

Digit (right)

Using the campaign slogan, 'more than a duplicate', this brochure uses a simple passe partout layout to frame images of twins. This approach allows the photographic and video content that Digit produces to become the focal element. Text is reversed out of a cool grey, creating a calm environment within which to showcase the images. This grey is reminiscent of the tonal value a monitor is set to when undertaking colour correction work on images. Having no adverse impact on the main images, this grey is used as a calm base. This calmness is further enforced through the passe partout with rounded corners.

What else can we do?

We're here to take care of your content and help you get the most out of its potential. Here are just a few of the things we can do for you with:

- Ingest – High Definition and Standard Definition
- Encoding
- Digital Storage
- Library Management
- Order Management
- Content Versioning
- Transcoding
- Standards Conversion
- Digital Rights Management
- Encryption and Watermarking
- Global file transport
- Technical Quality Control

Client: Digit

Design: Fivefootsix

Layout synopsis: Passerby's layout, featuring a side-by-side comparison of two images of a woman in a pink coat, with a dark grey sidebar on the right.

more than a duplicate...

What we do

It's simple really – we take video content and make it ready for digital broadcast. The tricky part is getting every file perfect for the platform, whether it's web TV, IPTV, video on demand or mobile. At Digit, every file we create is so much more than a duplicate – it's the original footage expertly tweaked to the right file format.

more than a duplicate...

Who we do it for

— Content Owners

If you own or produce any kind of broadcast media, we can digitise it and store the master file for you in our 360° vault, ready to be sent to your distributor in the file format they need. From television archives to blockbuster movies, music videos to concert footage, we can help your content look and sound its best for a whole new audience.

— Content Distributors

If you broadcast or distribute digitally, we can provide you with all kinds of content, perfectly tailored to your technical spec. Our expertise in encoding and transcoding means you can stay up-to-date with technology without having to up your investment in-house.

more than a duplicate...

Layout in Use

Client: Cheyenne Ellis
Design: Roanne Adams
Layout synopsis: Large-format, full-colour newsprint mailer with passe partout frames



Cheyenne Ellis

This large-format mailer features a series of passe partouts, framing the photographer's work. The generous framing helps to display the images and makes the mailer feel more like a book.



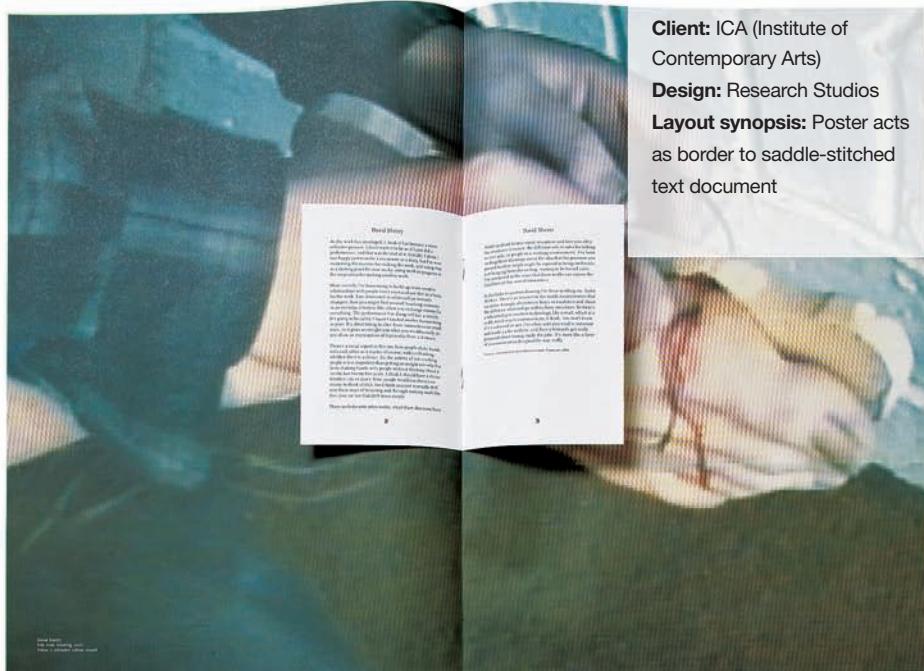


Intellectual property

This is a catalogue for an intellectual property exhibition featuring images by artist Larry Dunstan. A simple passe partout is used on every page to provide a consistent and equal setting for each image. The series of single-colour prints becomes framed by the space surrounding it. This direct framing establishes a juxtaposition of images in a sterile and unemotional manner.



Paper engineering / Passe partout / Juxtaposition



Client: ICA (Institute of Contemporary Arts)

Design: Research Studios

Layout synopsis: Poster acts as border to saddle-stitched text document





Edgeland (above)

This brochure for an exhibition by contemporary Australian photographer, Mark Kimber, uses a motif of passe partouts to frame the stunning imagery.

Becks Futures (left)

This brochure features printed text documents saddle-stitched into the fold of a poster. Each poster is a large-scale screengrab of one of the entries, forming a fantastically oversized border for the text pieces that it frames.

Juxtaposition

Juxtaposition is the deliberate placement of contrasting images side by side.

The word is formed from the Latin 'juxta', which means near, and 'position'.

In graphic design and page layout juxtaposition may be used to present two or more ideas so as to impart a relationship between them, as seen in the example opposite.

Juxtaposition may imply similarity (as opposite) or dissimilarity, demonstrating that two things are essentially the same or quite different. This may only be clear from the context of the work as a whole. Many designers use juxtaposition in their work with the implicit intention that readers work out the connection themselves.

Impart

Ideas can be expressed implicitly or they can be suggested (or imparted) through the presentation of information that the reader decodes in order to arrive at the required interpretation. In the example above, a juxtaposition of two images is used to impart the idea of sensation.

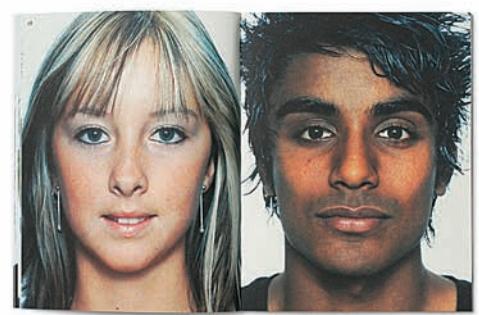


Client: Arctic Paper

Design: Happy Forsman & Bodenfors

Layout synopsis:

Juxtaposition of like images, creating a question of their relationships



Arctic

This paper swatch book for Arctic Papers uses full-bleed images of people's faces, juxtaposed against one another. The book prints in a series of different paper textures, and the printed faces reflect these subtle differences. The wrinkles, marks and blemishes of the characterful faces become a point of interest and an invitation to explore the different paper finishes.

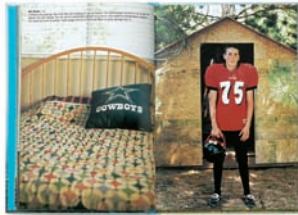
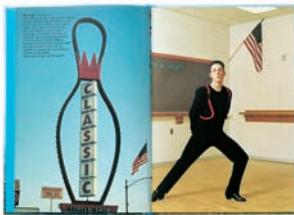
Passe partout / Juxtaposition

Client: Ben®

Design: KesselsKramer

Layout synopsis:

Juxtaposition of portraits and surroundings



Ben® (above)

This is a book of 'Bens' produced for the Dutch Mobile phone company Ben®, and designed by KesselsKramer. All the 'Bens' featured are from Salt Lake City, USA. Portrait photographs are juxtaposed on a double-page spread against an image of their surroundings. This provides a very disjointed and surreal, yet interesting impression.

ETSA (right)

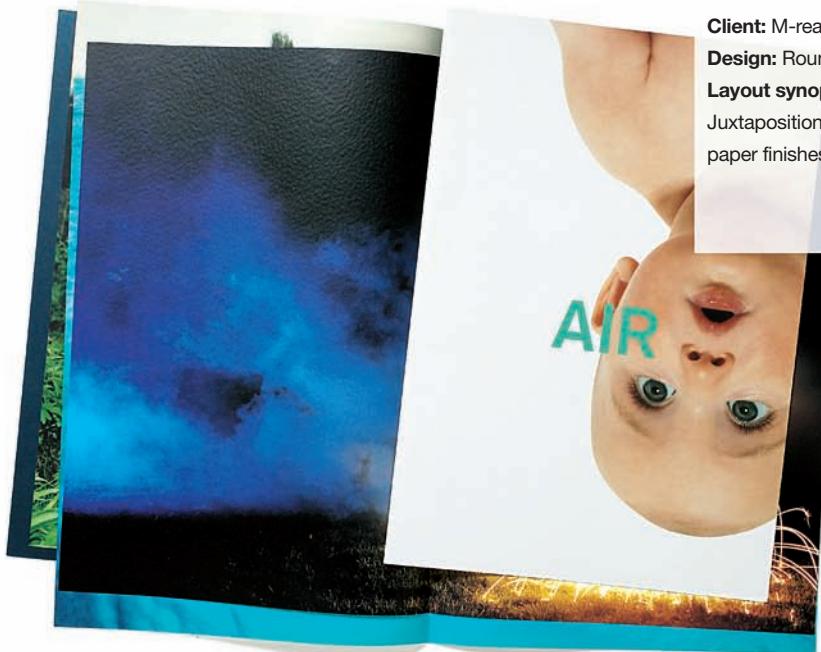
In this annual report, text and image are separated, creating a strong juxtaposition. The photography serves as a backdrop to the bold messages contained in the document.

Client: ETSA Utilities
 Design: Voice
 Layout synopsis:
 Juxtaposition of spliced text sections and photography

BIG PROJECT, BIG NUMBERS!
 The statistics illustrating ETSA Utilities' work on the Phoenix Hill project are staggering.

320,000 hours worked.
1.5 million km driven.
706 x 33kV poles and 120 km of 33kV line.
467 x 132kV structures and 185 km of 132kV line.
140 ETSA Utilities staff.
250 sub-contractors.
295 audit observations and reports.
Zero lost time injuries.

ENERGISING BUSINESS

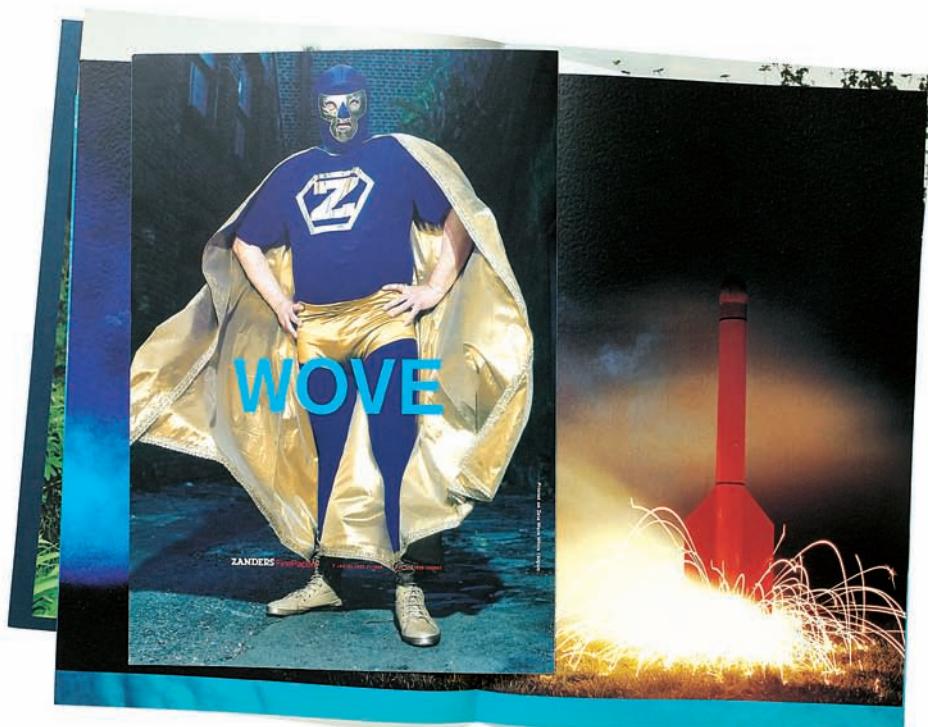


Client: M-real Zanders GmbH

Design: Roundel

Layout synopsis:

Juxtaposition of images and paper finishes



Media

This final chapter looks at some of the media that a graphic designer will commonly be working with. Media encompasses all the physical outputs of design, whether online, in the form of websites and journals, or in print, in the form of books, magazines and posters.

As designers we learn rules, accept axioms, and develop patterns of working. These rules are really only guides – there are no absolutes in design – there is always an edge to push against and new territories to be explored. In real world practice, it is important to have an understanding of but not to be shackled by these rules. It is vital that we allow creative ideas to flourish – and that we build upon our ‘bank’ of approaches to be used when called upon. The examples shown in this section, and indeed this book, stand as testament to the creative output that can be achieved using creative layout design.

‘The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice.’

Josef Müller-Brockmann

M-real Zanders GmbH (left)

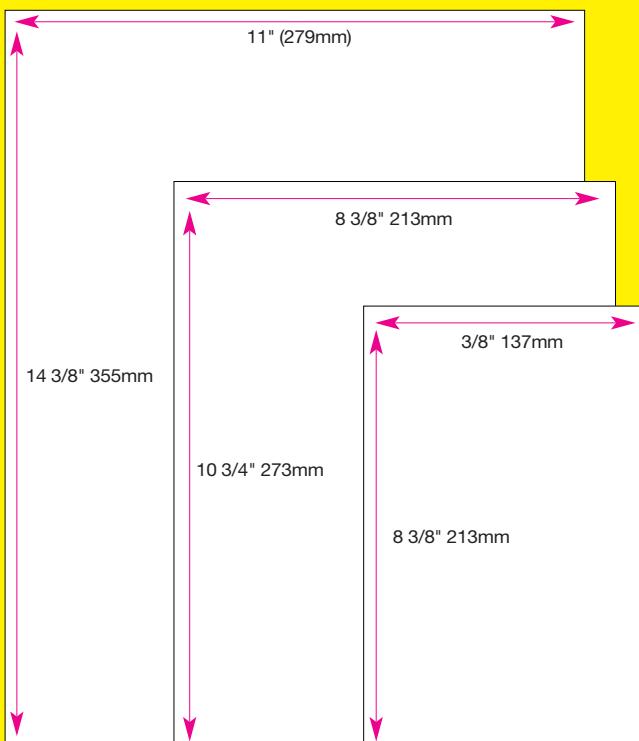
This is a brochure for M-real Zanders featuring photography by Trevor Ray Hart. The brochure juxtaposes images of the four elements – earth, water, fire and air – with four paper finishes – fibre, linen, hammer and wove.

The resulting collision of seemingly unrelated images is both surreal and engaging.

Magazines and brochures

Arguably some of the most experimental and adventurous examples of layout design can be found in magazines and brochures.

These media offer designers the chance to experiment in shape, size and form, as well as using different materials and printing techniques. There is, however, a certain degree of conformity needed in mainstream publishing, where magazines, particularly standard consumer titles, are displayed in standard shelf and rack sizes. Three standard sizes are shown below, although it is common practice to vary the size by making them either slightly narrower or slightly shorter.



Three commonly used sizes for magazines and brochures. These measurements result in the minimum amount of cutting and trimming after printing, though to 'stand out' many publications will trim a section off the height or width, to make a point of difference. From left: an oversize, a standard, and a digest, or pocket.



BASA

This journal for the Canary Islands Official College of Architects demonstrates how dynamic the magazine format can be. Variations in layout and pace create a visually arresting set of pages and, in turn, spreads. There is consistency – the pages form a single magazine, but there is also difference and excitement in turning from one page to the next. The relationship between elements and the perimeter becomes a recurrent motif, with the use of full-bleed pages and contrasting white space.

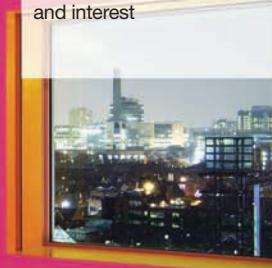
Magazines and brochures / Websites



Client: Prophecy Magazine

Design: Eric Wrenn / Roanne Adams

Layout synopsis: Magazine design showing explicit use of layout devices to add pace and interest



“Who cares.”



Prophecy

This eclectic magazine covers subjects from surfing to architecture and music.

NEW

Words by Thomas Chater (on Williams & Joshua Nelly
Photography by Jordi Mollà)

Scanning the Berlin skyline in the 1990s, getting on the U-Bahn to the northeast of the city and heading toward the television tower that looms in the center of town, then the train would pass through Alexanderplatz, the former border crossing between East and West, was the German Democratic Republic, the Soviet-run East, and for citizens of the democratic West, it was territory that remained firmly behind the Iron Curtain. The Berlin Wall had been a prominent, cut-off from one another below ground by the sealed doors of a passing train.

And then, one day 18 years ago, the two worlds collided. When the Berlin Wall fell, so did the barriers of culture and other walls – that had for more than 40 years separated the world of art from the world that was waiting to envelop the city.

One thing that immediately followed on the heels of the Wall's collapse was the convergence in the formerly communist East, of different cultures and different ways of life, that had been separated. Old and new citizens of a post-war generation who had been left behind, abandoned buildings – anywhere that could hold a crowd – and makeshift studios, bars and clubs sprang up in the former East. Dub, hip-hop, techno, and house became the backbone of this new Berlin. At the same time, artists and bohemians – the groundhogs of alternative culture – moved from the West to the East, to galleries and work studios where previously there had been only angst and concern.

The mix is as reminiscent of that New York which now exists only in memory, a place where naked rents don't bar creative expression and where artists can live to work and work to live. It can be found, in short, where the soul of the City subverts its spectacle. Berlin is an art city, a city of art, a city of art and culture. In the heart of Kreuzberg, the former West, the heady fragrance of spiced kebabs wafts through the city's Turkish quarter where apartment blocks now rise above a fast food outlet for a sprawling power station.

Of course, the city's U-Bahn lines still stop at Alexanderplatz, where, just like in days past, a steady stream of Berliners flock. But the Berliner S-Bahn station, the symbol of authority and control in the former GDR. But these days the S-Bahn also signifies something else: an atmosphere of forgotten urban freedom.

BERLIN

Scanning the Berlin skyline in the 1990s, getting on the U-Bahn to the northeast of the city and heading toward the television tower that looms in the center of town, then the train would pass through Alexanderplatz, the former border crossing between East and West, was the German Democratic Republic, the Soviet-run East, and for citizens of the democratic West, it was territory that remained firmly behind the Iron Curtain. The Berlin Wall had been a prominent, cut-off from one another below ground by the sealed doors of a passing train.

And then, one day 18 years ago, the two worlds collided. When the Berlin Wall fell, so did the barriers of culture and other walls – that had for more than 40 years separated the world of art from the world that was waiting to envelop the city.

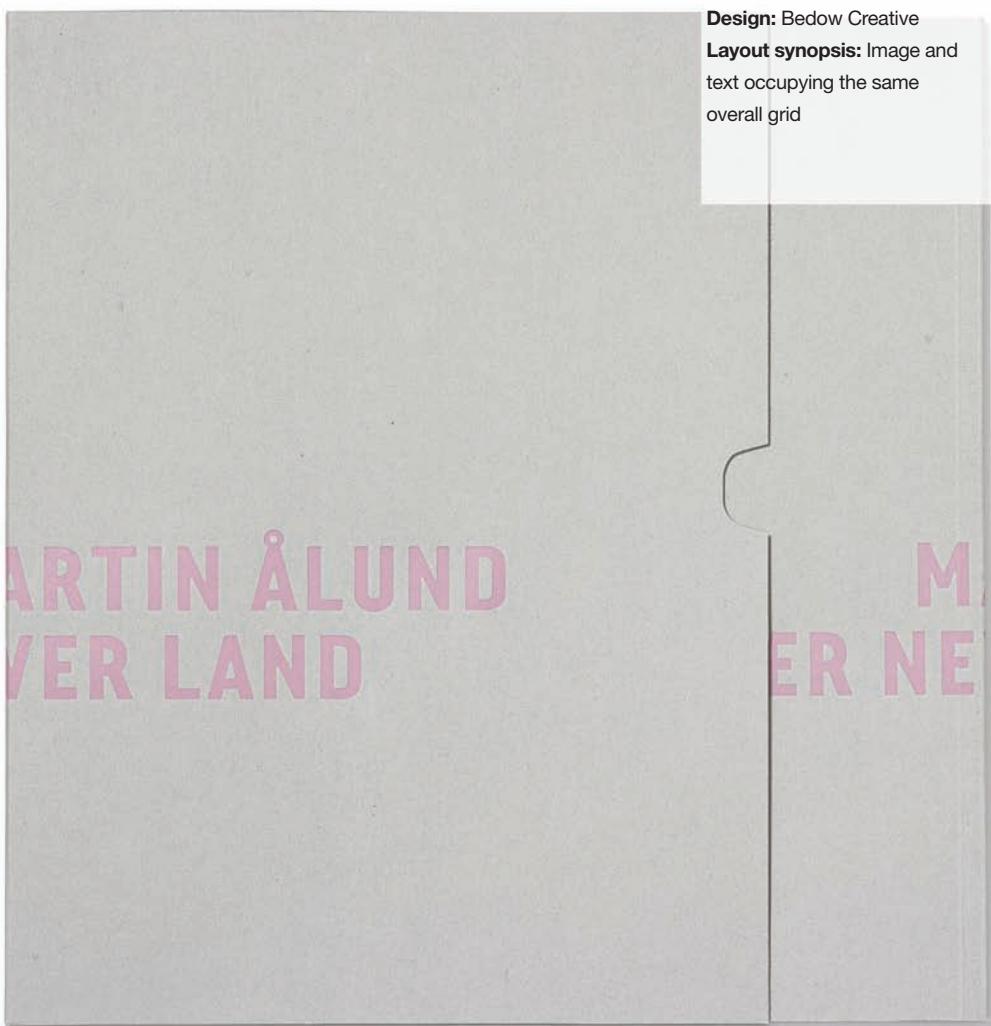
One thing that immediately followed on the heels of the Wall's collapse was the convergence in the formerly communist East, of different cultures and different ways of life, that had been separated. Old and new citizens of a post-war generation who had been left behind, abandoned buildings – anywhere that could hold a crowd – and makeshift studios, bars and clubs sprang up in the former East. Dub, hip-hop, techno, and house became the backbone of this new Berlin. At the same time, artists and bohemians – the groundhogs of alternative culture – moved from the West to the East, to galleries and work studios where previously there had been only angst and concern.

The mix is as reminiscent of that New York which now exists only in memory, a place where naked rents don't bar creative expression and where artists can live to work and work to live. It can be found, in short, where the soul of the City subverts its spectacle. Berlin is an art city, a city of art, a city of art and culture. In the heart of Kreuzberg, the former West, the heady fragrance of spiced kebabs wafts through the city's Turkish quarter where apartment blocks now rise above a fast food outlet for a sprawling power station.

Of course, the city's U-Bahn lines still stop at Alexanderplatz, where, just like in days past, a steady stream of Berliners flock. But the Berliner S-Bahn station, the symbol of authority and control in the former GDR. But these days the S-Bahn also signifies something else: an atmosphere of forgotten urban freedom.



The pace of the layout, created by varying the display and position of text and image, reflects the nature of the content.



Catalogue for Martin Ålund

Swedish design agency Bedow Creative designed this exhibition catalogue for the artist Martin Ålund. The limited-edition print run was presented in a card slip case (above). Images and text align to a single-grid structure, with the insertion of coloured graphic devices to denote the beginning of a new section. The simplicity of the design presents the work in a delicate and considered way.



TURNAROUND PHRASE
Nicholas Smith, philosopher

"The King of Rock" had his Graceland, "The King of Pop" his (now abandoned) Neverland, but the American popular culture of course has deeper roots than meets the eye. It was Disney's screen adaptation of Peter Pan in 1953 that made Neverland known to a wider public, but its more interesting, darker aspects related to sexuality and death that are present in Barrie's novels and plays from the beginning of the century and all but obfuscated. But given the origin of Pan in Native American mythology—which was always somewhat dark and

by classical Greek culture—this theme will return, also in a changed form.

The new landscape by Arcadi is a break in the atmosphere of learned, informed, metropolitan, poached with genteel colour, they seem to point out a strange place where both recognises and yet is none never to have seen before. If for a moment one was to regard them as natural paintings—which would be misleading—one could see that Arcadi has laid bare the dystopian dimensions of the landscape. The landscape is not a landscape that has been inverted by language. But if it is a kind of “dystopian nature,” a people which seems to grow and grow and never, it is one where the pastoral, Arcadian landscape already from the outset is inseparably intertwined with the metropolitan in a poisoned bond. Never Never Land thus becomes the name of a lost place, a place where the pastoral landscape can only be another site, rather than *there*.

Today, the risk of subjectivizing narrative is to be

the color material quality of the colors, the color saturation of color juxtapositions that do not necessarily harmonize, seems to be a configuration of experience that is not to be found in the object, in the world. This is the "blue" that both philosophers and poets have analyzed. Thanks to Freud we now know that the "blue" in our culture¹ and the numerical experience is a generalization that is not referred to any particular object. And as Diderot writes in his *Salons* he believes that something that primarily stems from a specific social constitution (such as the bourgeoisie family), but it is the result of an original and unique experience that is to be found in the "blue" (if in a certain sense). The colors are the preference perverse creatures that have grown up, and Racine for instance speaks of *le ble de l'oisiveté* the wretched luxury, as the philosophical consequence of the aristocracy, of the luxury of his great work. Freud, that is to say, is not much interested in the meaning of what it is that has one in hand to begin to understand. For how could pain be healthy and important in a situation where one is not able to come to the conclusion that the pain is the result of the social and economic configuration of the culture itself, in an objective way?

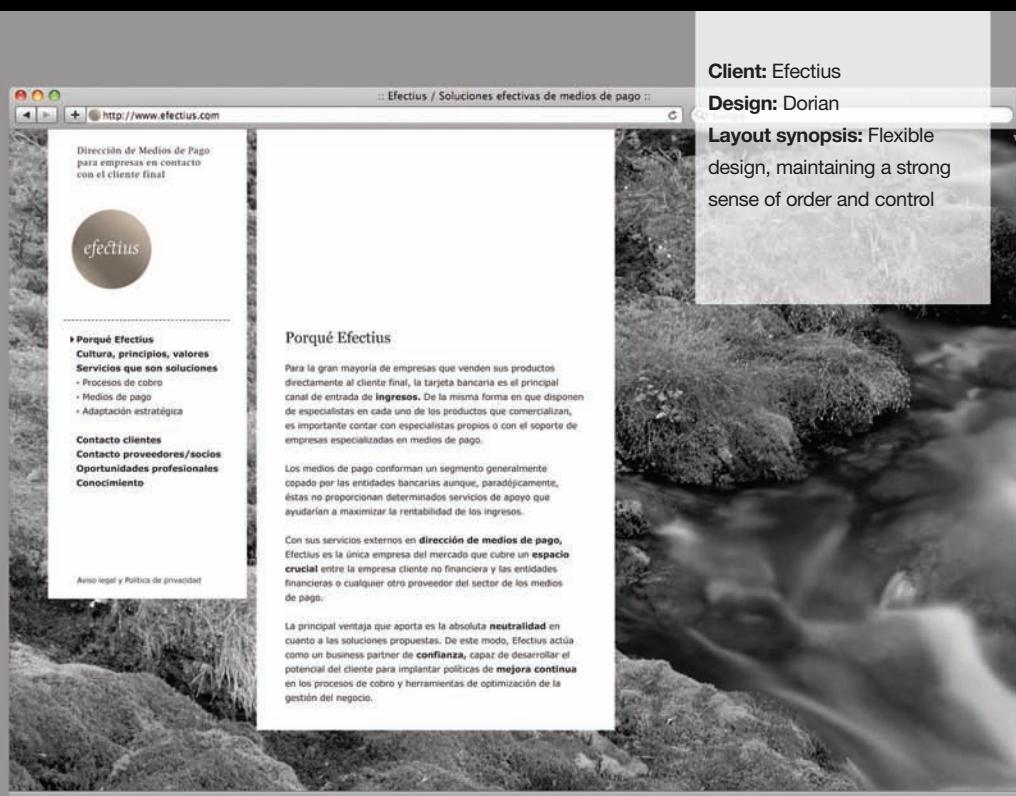
Websites

The advent of the world wide web and online media has seen a migration from the page to the screen. Many of the skills and principles of layout design are directly transferable to this new media, although there are slightly different naming structures and conventions.

In an online environment the basic functions of layout design are the same. The design should be structured to solicit a certain response, be it to inform, entertain or guide the reader. There are many similarities to the printed page. The content is generally structured using columns to contain text, and these are separated by dividing spaces, or DIVS.

An obvious point of difference between a physical book and an online page is that a book is always of two parts: a recto and a verso page, with a physical dividing gutter through the centre. The online page is a single entity: one solid page. Therefore the layout of the online page is treated more as a panoramic or vista, rather than a pair of pages forming a double-page spread. There is a paradox in this transition, however, in that web pages will frequently mirror or appropriate the 'style' of a book (as shown in the example on the following spread, where certain parts of the site are constructed to look and behave like printed pages).

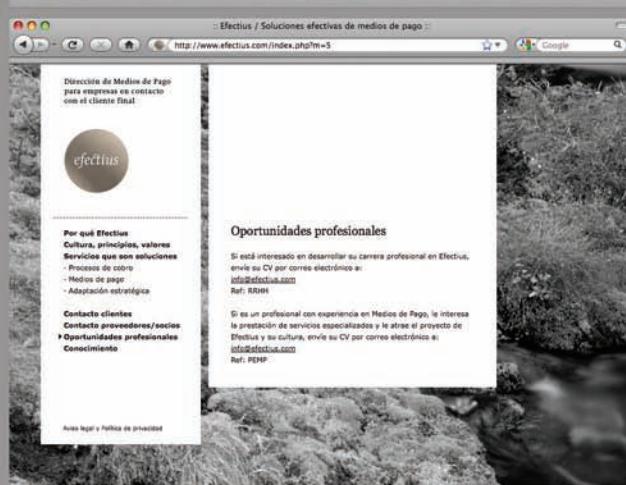
The other main consideration with websites is whether to create the page completely out of Flash, or to use HTML. Both have advantages and disadvantages. A site built using Flash can be aesthetically controlled to a greater degree by the designer. It can be made not to scale, to use specific fonts, and to contain complex animations. An HTML site, in contrast, tends to scale and also displays fonts differently depending on the end-user. HTML sites are also more easily trawled by search engines, making them more democratic and accessible.



Client: Efectius

Design: Dorian

Layout synopsis: Flexible design, maintaining a strong sense of order and control



In this site, the background image remains a fixed size, but by expanding or collapsing the browser window, you see more or less of it. The greyscale image provides a base, or canvas, for the text elements to be laid onto.

Efectius

This corporate website for payment solution company, Efectius, uses full bleed imagery and defined 'blocks' of information to create a strong sense of order and control. The text panes expand or shrink depending on the level of content.

Magazines and brochures / **Websites** / Moving image

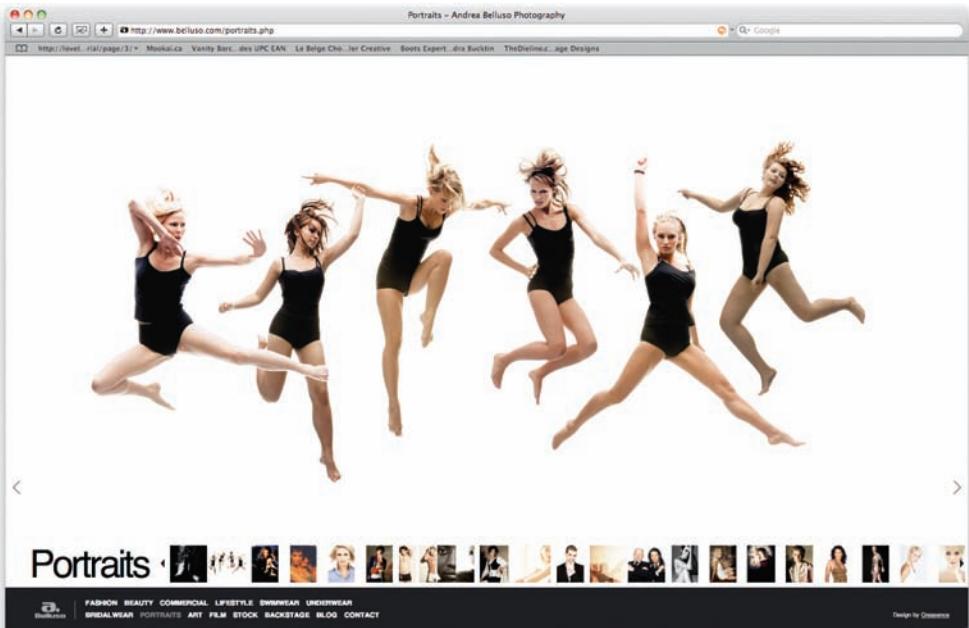


Andrea Belluso

Shown is a website designed by Alexander Nevolin of Czech Republic design collective Creasence. The website, for photographer Andrea Belluso, features a fluid approach, so that if the browser window is extended, the images resize to fit, as shown opposite. Sections of the site also act as mini vignettes, or image stories, juxtaposing one image against another, as shown above.



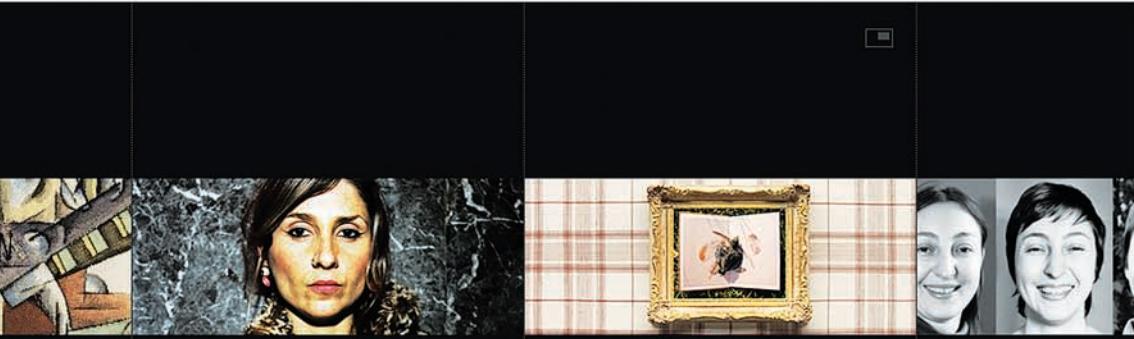
Images resize depending on the size of the open browser window. Shown here is the same page, but viewed in different window sizes. This fluid approach allows the images to be used as large as possible, without excluding viewers using smaller monitors or handheld devices.



A thumbnail menu system nestling along the base of the site allows for an instant overview and easy access to the images on the site. This menu also disappears when not in use, making the focus of the site a celebration of photographic image.

Colour Consulting Group

This website for specialist reproduction house CCG, uses a black base to highlight the importance of colour. The site uses a series of vertical strips containing news stories, (as shown above), that lead to expanded sections, (shown right). The site has references to the printed page, in the way that columns of type are arranged, but it also exploits the possibilities of online media. It uses a secondary colour, red, to create a simple hierarchy and to aid navigation. You will also notice a small symbol in the top right of the website page. This allows the user to toggle between a full-screen mode, which is arguably more immersive, and a normal-viewing configuration.



always
result.

de (1900-1915)
e State Museum

unexpected
different
manifested
visual arts- give

11 February 2010

WHO WE ARE - This is a **LIGHTROOM** project

Symbolically lighting the 8 rooms of TAF (The Art Foundation), 43 photographers-insightful observers- delve into their vision and focus on our urban existence, revealing personal desires, interpersonal meetings, imaginative journeys, travels in time, symbolisms and directorial debuts, all the while exhibiting the testimonials of their need for the deeper meaning of the phrase who we are...

09 February 2010
Nikos Alexiou, NI

Nikos Alexiou Nikos Triantafyllou

Because of the wonderful and methodically built friendship between Nikos Alexiou and Nikos Triantafyllou, the Lola Nikolau Gallery will present selections from their recent works in the exhibition opening on February 9th, 2010.

The works of art of NIROS Alexiou and NIROS Triantafyllou are, above all, a continual dialogue without words, of each artist with his life. With a poetic style, discussing loves, friendships, and

16 January 2010
Athens Tasks, E

Athena Tacha, From Public

This is an exhibition with a character supervised by Katia Syrago Tsiai, in cooperation with the Gallery of Larissa-Y.I. Katsis, John F. Kostopoulos Foundation, exhibition, over 100 works of presented, substantiating, for Greece, her important work conceptual art.



cooperation with the Spanish Embassy in
Athens, the Telogion Foundation of Art, the
Pan-Hellenic Cultural Center of thessaloniki
"La Guardia Larga", the Cervantes Institute,
the Foundation, and the Myri Foundation,
as well as the thessaloniki Museum of
Photography.

(...) The personal library of Salvador Dalí, which kept at the Centro Dalí Studies, at the Gala

...and is composed of books concerning various subjects: art, architecture, literature, philosophy, politics, history, science, medicine, physics, mathematics, biology, biochemistry, natural sciences, dictionaries, and



Symbolically lighting the 8 rooms of TAP (The Foundation), 43 photographs-insightful, observational, often via vision and focus on our urban existence, revealing personal desires, interpersonal meetings, imaginative journeys, travels in time, symbolisms and directorial details, all the while exhibiting the testimonial of their need for the deeper meaning of the phrase who we are...

Art Goal driven re-creators, they share with us the visual code by spreading the fiber that joins portraits, private moments, and political awareness, with their photoreactive mystery.

The 43 works create a unity which, many times through different perceptions, conversations, even conflicts, wishes to find a compromise between the works it is comprised of, and guide us from one image to the next by following the

traces of our visual civilization.

the small rooms in the courtyard of TAF, who up until 1965 were residences of citizens of the city, are now inhabited by photographers and their visions on the question/theme WHO WE ARE.

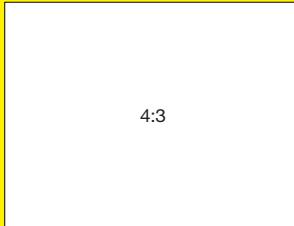
The LIGHTROOM project, the first continually moving photographic gallery, is the new vehicle

Moving image

Moving image covers a broad range of media, including television, film, cinema and online experiences.

For many of these applications, multiple formats are at the designer's fingertips. However, there are a number of 'standards' that can be used as a guide. Generally, the format used is dictated by the ultimate placement of the film or animation. For example, most films for cinema will be shot in the wider format of either 2.39:1, or 1.85:1. They are then re-edited for use on televisions. The standard now adopted by most TV manufacturers is the familiar 16:9 format, while many legacy TVs and computer monitors are in a 4:3 format.

Content filmed or produced on a wider format can be played on narrower aspect ratios. This is done by either 'cropping' and 'zooming' (though this can result in sections of a film being missed on either side), or by 'letterboxing'. Letterboxing adds horizontal mattes to the top and bottom section of a piece of filming, preserving the original aspect ratio.



4:3

Shown left are three commonly used aspect ratios used in film and television. 4:3 is a common TV format, 16:9 a wide-screen format, and 2.39:1 a cinema or theatre format. In each of these aspect ratios the very edge perimeter needs to be avoided when using text. As a general guide, around 10 per cent on all edges is classed as a safe zone, as shown below.



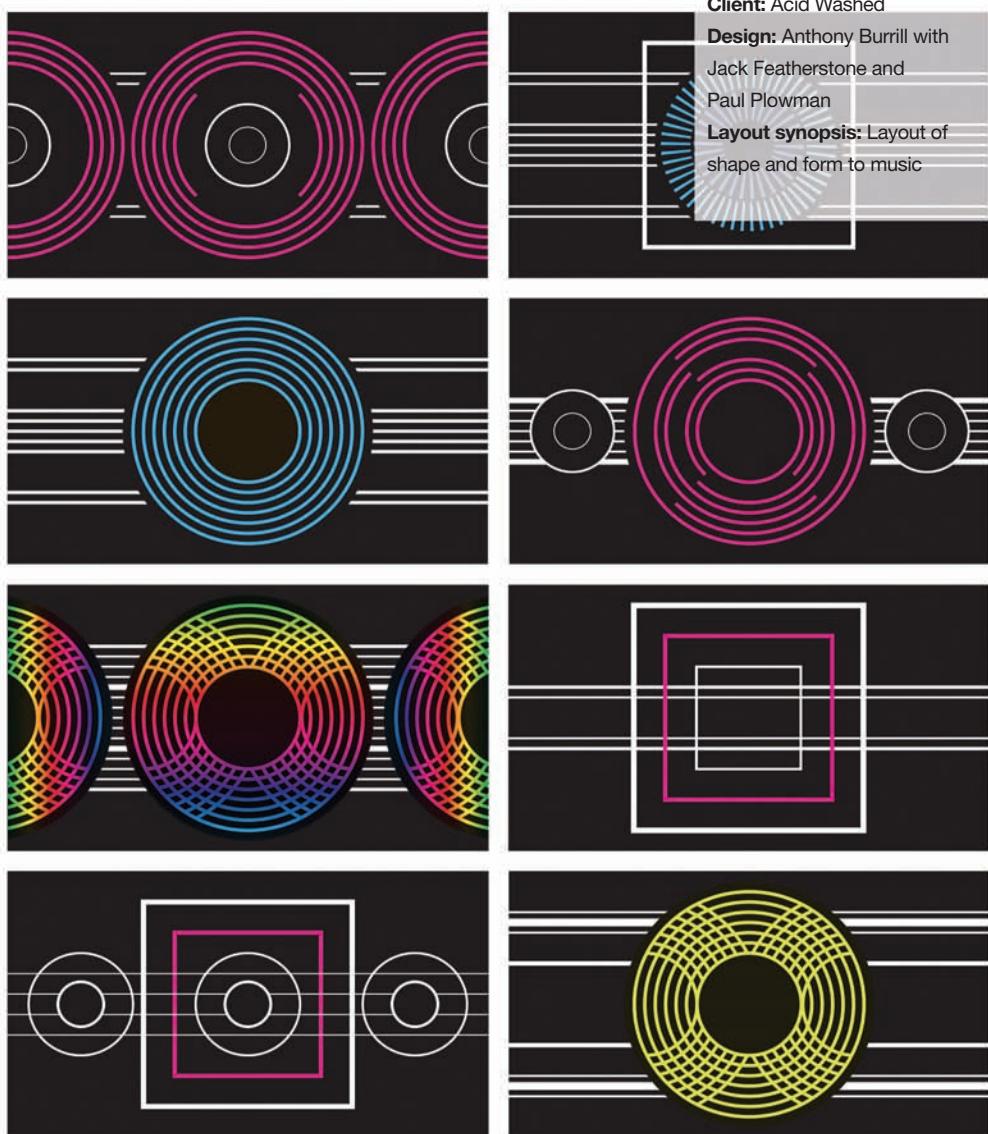
16:9



2.39:1



Type safe zone



Snake

This music video for the track 'Snake' by Acid Washed on Record Makers features a series of simple geometric shapes, reflecting the pace of the music. The shapes playfully interact, and function across a horizontal plane, becoming increasingly complicated, and layered, as the music reaches crescendo points.



Fena

These stills are taken from an advertising campaign for the clothing store Fena. They use bold, Pop Art colours and the design makes use of a simple range-left alignment, with key words and phrases animated in a flashing array of colours. The reduction of these messages creates a fun, youthful approach, reflecting the target audience.

ME
BETTY BARCLAY
ESCADA
& you

CLOTHES
ACCESSORIES
SALE
& you

CLOTHES
FASHION
SALE
& you

CLOTHES
ACCESSORIES

WINTER
FASHION

TOMMY HILFIGER
ESCADA
BETTY BARCLAY

Pop Art

An art movement started in the United States that embraces motifs of popular culture, for example comic books, advertising, or the mass-produced objects of the time.

Packaging

Packaging design offers the designer the chance to work in three dimensions. This demands a whole new approach to layout design.

A packaged item can't be thought of in the same way as a book or on-screen layout. Packaging has to work in an immediate way, grabbing attention on-shelf, but it also has to be subtle enough to be considered desirable. The aim of packaging design is usually to meet these two requirements, encourage a purchase, and to instil a sense of pride of ownership.

In page and screen layouts we normally consider a design's relationship to the perimeter. We construct margins and guides to form a relationship with the edge of the page. In packaging design, as can be seen opposite, the distinction between the edge isn't always clear, as packages have fronts, backs, sides, tops and bases. They are also rarely seen as flat artworks. They are held, rotated, used, and stored in their own way, and the placement of graphic elements should help to make them more desirable, but also more usable.

Scale

We are used to working with typography in sizes that relate to the printed page. On packaging, however, there is a difference in the way users look at typography. There needs to be a balance between its on-shelf presence and its impact at a more intimate level when in use in people's homes.

Transferable skills

There are a number of transferable skills from traditional graphic design into packaging design. Colour, hierarchy, the pace that we reveal information, legibility, even deconstruction can all be used in the development of packaging designs.



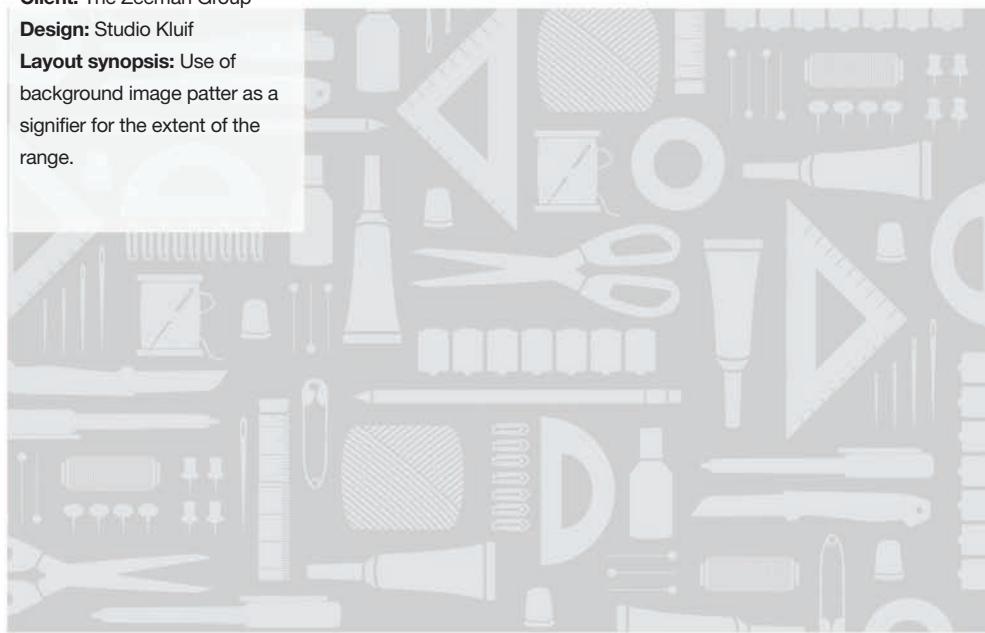
Sound ID 300 Wireless Bluetooth Headset

This packaging by American designer Andrew Pollak features a layout intended to reflect the qualities of the product. The bluetooth headset's main feature is its ability to reduce background noise. The packaging reflects this with a sense of clean, calm stillness. The use of grey and blue tonal typography within white space creates an ordered and structured layout. Consideration is also given here to the reverse of the packaging, which calmly presents the unit's features.

Client: The Zeeman Group

Design: Studio Kluij

Layout synopsis: Use of background image pattern as a signifier for the extent of the range.



Zeeman Handy Box

This packaging 'system' uses a consistent approach to layout and colour. A base pattern, shown above, is used as a background over the entire range of textile supplies. A simple band, iconography and a simple text hierarchy create an impactful and instantly recognisable brand.



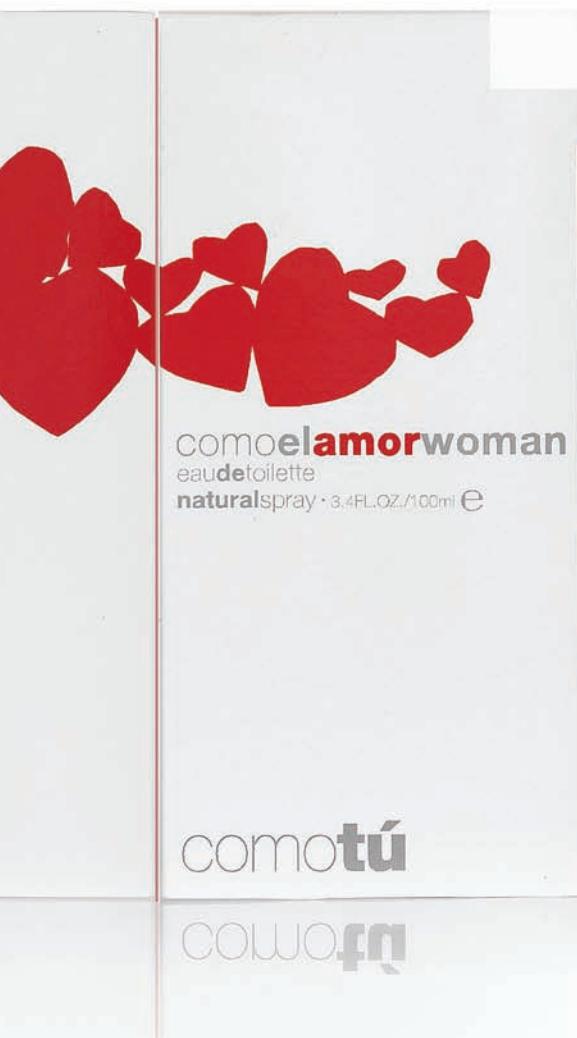
This utilitarian 'system' allows for the integration of new products quickly and effectively. Zeeman stock an ever expanding range of items, and this flexibility in the packaging layout allows for almost any variation. The hierarchy of information is controlled using the blue coloured stripes. This information is ordered into a simple structure.



Comotú Amor

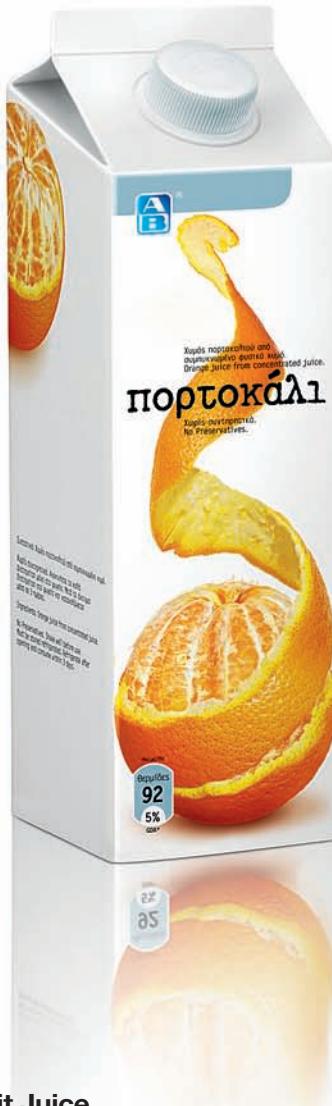
The outer packaging of this perfume uses a tessellating image to create a continual image of petals floating in the wind. This simple motif represents a modern approach to this value fragrance sold in Mercadona stores throughout Spain. The bottle uses type set broadside, creating a simple, chic design.

Client: RNB laboratories
Design: Lavernia & Cienfuegos
Layout Tessellating image on
outer pack, broadside type on
bottle



Tessellation

The tiling of an image that leaves no gaps



Client: Delhaize Group
Design: Mouse Graphics
Layout Design that actively uses the edges and corners of the pack

Fruit Juice

This tetrapack design for Greek supermarket AB, displays an important facet when designing packaging – corners. All packs have edges, folds and construction details that need to be taken into account. Here the fruit motifs or icons, playfully wrap around the packaging adding a layer of interest. The packaging and layout also avoid the use of any graphic effects, reinforcing the idea that the product is natural and fresh.

Client: Zarbanis Distillery

Design: Mouse Graphics

Layout Clear hierarchy of product name and creative use of both sides of the bottle



Ouzo

In this design for a new brand of the famous Greek drink Ouzo, the designers have kept the hierarchy of information clear and concise.

Although bottles are usually designed to be viewed from the front, they are often viewed from an angle. In this design, keeping the reverse clear from printing allows the brand's identity to remain visible at all times. The design makes strong use of cyan, a colour closely associated with Greece and Greek culture, and a miniature Greek church is printed on the reverse of the bottle (seen through the glass and the clear liquid inside), echoing the 'Greek-style' miniatures found on sale in small tourist shops.



Client: Illamasqua

Design: Propaganda

Layout Packaging using a centred alignment for the front and a broadside orientation for the sides



Art of Darkness (above)

This packaging is for a range of make-up, producing products in deep luxurious primary colours and rich jewel-like metallics. The theme for the season, Art of Darkness, is centred around fantasy creatures and has medieval references. With packaging, it is crucial to remember how it differs from any other media – it is three-dimensional. It has sides, a base, and isn't viewed solely from the front, it is handled, rotated and viewed from multiple angles. Shown above are the final packages, front on, as would be seen in a retail display. Shown top is one of the pack fronts, flanked by its decorative sides. On these sides the text runs broadside.

Glossary

The subject of layout contains many technical terms that can be confusing and overwhelming. This glossary is intended to define some of the most common technical terms in usage in order to facilitate a better understanding and appreciation of the subject, although it will be far from exhaustive.

An understanding of the terms used in layout can help in the articulation of creative ideas to other designers, to commissioning clients, as well as printers and other professionals that will work to produce the design. The knowledge and use of standard industry terms minimises the risk of any misunderstanding that could complicate or even ruin a job.

Glossary

Accordion or concertina fold

Two or more parallel folds that go in opposite directions and open out like an accordion.

Alignment

Text location within a text block in the vertical and horizontal planes.

Appropriation

The borrowing of a style, typically used elsewhere, as the basis for a design.

Assemblage

An artistic composition made from various odds and ends centred around a given theme or bringing together several different themes.

Asymmetrical grids

A grid that is the same on recto and verso pages and typically introduces a bias towards one side of the page (usually the left).

Baseline

The imaginary line upon which the bases of all capital letters and most lower case letters are positioned.

Baseline grid

The graphic foundation on which a design is constructed.

Binding

Any of several processes for holding together the pages or sections of a publication to form a book, magazine, brochure or some other format using stitches, wire, glue or other media.

Bleed

Printed content that extends past where the pages will be trimmed.

Body copy

The matter that forms the predominant textual element of a piece of work.

Captions

Text that describes or names graphic elements.

Colour fall

The pages of the publication, as depicted in the imposition plan, which will receive a special colour or varnish or are to be printed on a different stock.

Column

An area or field into which text is flowed.

Cross-alignment

A typographical hierarchy where the different levels share a common relationship and can be aligned in the same grid.

Display type

Large and/or distinctive type that is intended to attract the eye. Specifically cut to be viewed from a distance.

Dummy

Provisional layout showing illustration and text positions as they will appear in the final reproduction.

Exquisite corpse

Surrealist technique that exploits the happy chance of accident in image/text juxtaposition.

Extent

The number of pages in a book.

Flood colour

Printing a colour to bleed on all sides.

Folio

A sheet of paper folded in half is a folio and each half of the folio is one page. A single folio has four pages.

Format

The shape and size of a book or page.

Gatefold

A page whereby the left and right edges fold inward with parallel folds and meet in the middle of the page without overlapping.

Golden section

A division in the ratio 8:13 that produces harmonious proportions.

Greeking

Nonsensical words in a layout to give a visual representation of how the text will look. Also called dummy text.

Grid

A guide or template to help obtain design consistency.

Gutter

The space that comprises the fore or outer edge of a page, that is parallel to the back and the trim. The central alley-way where two pages meet at the spine, and the space between text columns is also referred to as the gutter.

Hanging or drop lines

A series of horizontal positioning lines that provide hook points for image and text block placement.

Head margin

The space at the top of the page; also called top margin.

Hierarchy	Fixing text to the baseline grid so that the grid determines spacing between text lines.	A specially mixed colour used for printing.
Horizontal alignment	The spaces surrounding a text block at the sides, top and bottom of a page.	The paper to be printed upon.
Hyphenation	Text matter that appears in the page margin.	The skeleton to which elements on a page are positioned.
Imposition	The width in picas of a page or text column.	The material or surface to be printed upon.
Imposition plan	A grid composed of an array of modules or fields, usually squares.	A bolt-held book of colour or material samples.
International Paper Sizes (ISO)	The plane or direction in which text and images are used.	Grids on recto and verso pages that mirror one another.
Justified	The arrangement and numbering of pages in a publication.	To attach an inset in a book or magazine by gluing along the binding edge such as to tip-in a colour plate.
Juxtaposition	A frame or border around an image or other element.	The left-hand page of an open book.
Layout	Production processes undertaken to complete a printed work including, folding, binding and cutting.	The vertical alignment of text in the field.
Letter spacing	The right-hand page of an open book.	The distance between words.
The distance between the letters of a word.	Repeated text that appears on each page of a work or section, also called header, running title or straplines.	The height of lower case letters such as 'x' with no ascenders or descenders.

Exercises

Exercises

On the following pages are a series of six exercises, relating to some of the principles we have looked at in this book.

These exercises are intended to be a starting point for further exploration and development in the field of layout design. No matter what area of design you practice in, from packaging to film, print to websites, there are underpinning principles and techniques that can be used.

Exercise #1

Scale

Premise

Computer technology now allows text to be set at any size, though there are standard typesizes, as shown below:

7 9 10 12 14 18 24 36 48 60

Certain type sizes are frequently used for specific functions. Body copy, for example, will often be set at 9, 10 or 12pt, while smaller sizes are used for captioning, and larger sizes for headlines.

Exercise

1. Assign a new naming structure to these, and as many other type sizes you see fit.
2. This naming structure can be based on one of several facets. It could, for instance, be based on how it is being used: body copy or captioning, etc. It could equally be based on application: book or poster, etc. It could even be based on the historical uses of these typesizes.
3. Consider how this system could be used to simplify specification of typography for certain situations.
4. Produce a series of posters demonstrating your findings.

Outcomes

This exercise should encourage you to look carefully at type sizes. Why do certain typesizes work better for certain applications, and should this status quo be challenged? You need to carefully consider how printed items are used. For example, if you were to specify typesizes to be used in book design, you might design a series of sizes based on the weight of the book, and the situation it is read in. This might produce typesizes called book, heavy book, and travel book, for instance.

See

Arrangement p.94–97
Orientation p.136–145

Exercise #2

Deconstruction

Premise

Within this book we have looked at how a layout can be structured or unstructured, and how designers sometimes choose to work without a grid. Designs created without a grid are commonly mis-labelled as examples of 'deconstruction': deconstruction is actually a very ordered and methodical approach to design. If you think of 'construction' in relation to layout, logical steps are taken to 'build' a given design. A newspaper, for example, is made up of a logical set of items, or building blocks: headlines, body copy, dividing rules, for example – these are all used to control and construct the design. Importantly, they relate to a set of requirements that that newspaper has. Headlines, for instance, are there to guide the reader around the page and to act as entry points, body copy is to be easily read, folios run in sequential order, the main story is always on the front...

But what happens if we change these rules? What happens if it is no longer important that the pages run in order, or if we decide that there is no need to have headlines? What happens if we begin to deconstruct the newspaper?

Exercise

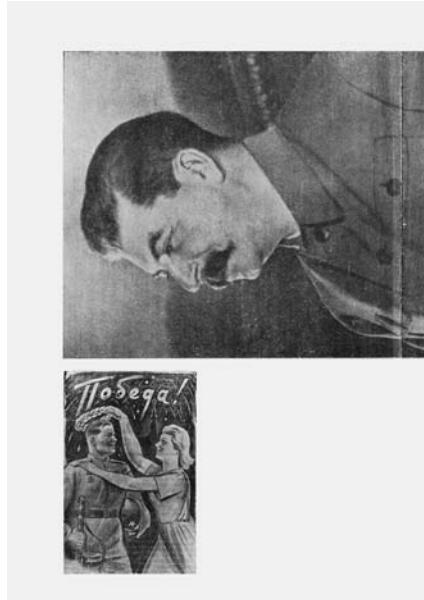
1. Take a newspaper, leaflet, recipe or advert.
2. Undertake an audit on the design. What elements are there, and why are some more important than others?
3. Establish a new set of rules to work to. In the case of the newspaper, this might be to put all the headlines on the front page, to make the folios the most important aspect or to set all type at the same size.
4. Produce a series of experimental 'deconstructed' designs, responding to the new set of rules.

Outcomes

This exercise should challenge the axioms of design – things that we have simply come to expect. It should also allow for considered and controlled experimentation. Remember, deconstruction is a logical and ordered approach to generating design and your exercises should reflect this.

See

Structure / unstructure p.152–157
Working without a grid p.62–65



What happens if you unpick or deconstruct a design, and then piece it back together with a new set of intentions or aims? What would a newspaper look like if all the headlines were on the front page? Or if all the images were grouped and all the text set at the same size, but on varying orientations?

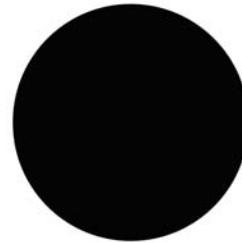
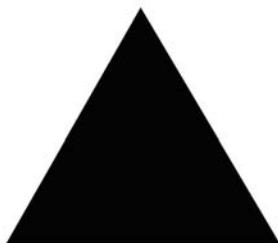
Exercises

Exercise #3

Shape and form

Premise

Russian constructivism and later the Bauhaus in Germany utilised and explored the inherent values and meaning of shape and form. They viewed the three basic shapes – the triangle, the square, and the circle – as having specific properties. The triangle is considered the most dynamic, indicating movement; the square the most solid and rigid of forms and the circle passive, with no harsh edges.



Exercise

1. Take these basic shapes. They can be drawn by hand or cut out of paper.
2. Design a series of layouts using these shapes, exploring the different values they create: pace, rigidity, peacefulness?
3. Explore the relationship between the shape and the perimeter of the page, and the relationship formed by the different shapes together.
4. Produce at least one design for each of the following words:

Harmony	Balance	Thought
Reaction	Discord	Urgency
Speed	Anger	Peace

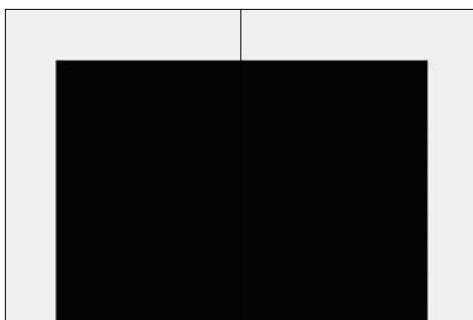
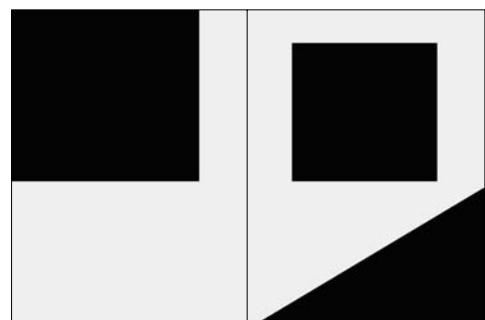
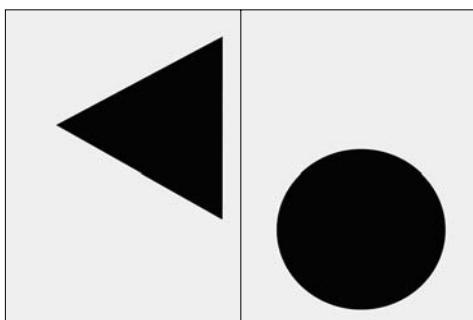
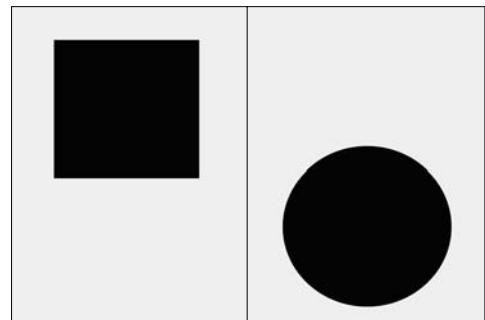
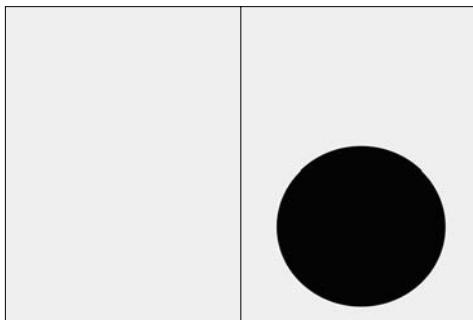
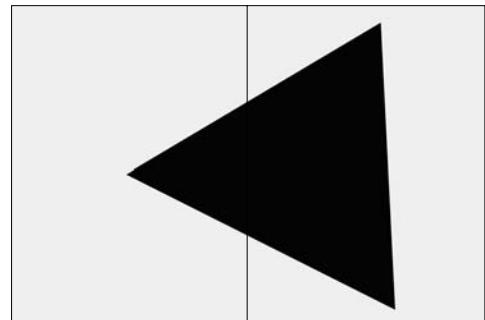
5. Test these outcomes by conducting a survey: how many people can match the ‘shape design’ to the words?

Outcomes

This exercise should introduce you to the relationship between shape and meaning.

See

Arrangement p.94–97
Orientation p.136–145



Exercises

Exercise #4

Hierarchy

Premise

Recipes use a convention of hierarchy in order to enable a user to follow the instructions. Usually consisting of two main elements – ingredients and cooking instructions – a recipe is something we are all familiar with.

Exercise

1. Taking the recipe opposite (or similar), explore different ways that a hierarchy can be introduced using the ‘tools’ described below. To begin with, use only one tool in any one experiment.

Placement – Where on the page do you place the items? How does this influence how we read the page? Does this affect the order in which we interpret the items?

Fonts – How can a hierarchy be introduced using different fonts? You could, for example, use one font for the ingredients and another for the sequential instructions.

Font size and weight – Altering the font size and weight can introduce an entry point for the reader.

Colour – Introducing colour will add a clear starting point, or emphasis for certain items.

Deconstruction – Finally, you could question if this structure is correct: is there another way of conveying this information? Could the information be simplified through the use of icons or graphic devices?

2. Produce a series of posters demonstrating the results of this experiment. Use only one tool.
3. Progress to using more than one tool.

Outcomes

This exercise should enable you to see the changes that can be introduced simply by altering components of a design.

See

Scale p.130–133

Ingredients**For the pastry**

255g/9oz plain flour
pinch of salt
140g/5oz hard
margarine or butter
6 tsp cold water

For the filling

3 large Bramley
cooking apples,
chopped, stewed and
cooled
sugar, to taste
caster sugar, to serve

1. Preheat the oven to 200C/400F/Gas 6.
2. Sieve the flour and salt into a bowl.
3. Rub in the margarine or butter until the mixture resembles fine breadcrumbs.
4. Add the cold water to the flour mixture. Using a knife, mix the water into the flour, using your hand to firm up the mixture.
5. Divide the pastry into two halves. Take one half and roll it out so that it is big enough to cover an 20cm/8in enamel or aluminium plate. Trim the edges with a knife.
6. Cover the pastry with the stewed apples and sprinkle with sugar to taste.
7. Roll out the other half of the pastry. Moisten the edge of the bottom layer of pastry and place the second piece on top.
8. Press down on the pastry edges. Trim off any excess pastry with a knife.
9. Flute the edges with a pinching action using your fingers and thumb.
10. Prick the surface of the pastry lightly before placing the pie in the oven. Cook for 20–30 minutes.
11. Slide on to a serving plate, dust with caster sugar and serve.

A typical recipe consists of familiar items and a conventional structure. By altering the placement and emphasis of certain items, a hierarchy or level of importance can be introduced.

Exercises

Exercise #5

Appropriation

Premise

Appropriation involves taking the characteristics of one thing and applying them to another. In layout design there are particular 'styles' of layout that we associate with certain types of information. A bus timetable, for instance, is usually set in a series of vertical columns. A food recipe, in contrast, is usually set with the instructions in one wide column, and the ingredients in an accompanying, narrower column. What would happen if you were to take one format and appropriate it for a new means?

Exercise

1. Take the information from one of the following:

Recipe	Personal letter	Small ads
Newspaper	Timetable	Shopping list
Bank statement	Poem	TV listings guide

Remember: you are to ignore the conventional styling of this information and simply make an audit, or gathering of the information.

2. Re-display this information appropriating one of the following:

Recipe	Personal letter	Small ads
Newspaper	Timetable	Shopping list
Bank statement	Poem	TV listings guide

3. Repeat the exercise combining and appropriating different formats and styles.

Outcomes

This exercise allows you to deconstruct the normal conventions of styling that we are familiar with. This should also indicate new ways of looking at information and narratives.

See

Arrangement p.94–97

Exercise #6

Juxtaposition

Premise

The surrealist artists of the early 1900s made extensive use of juxtaposition, or the element of surprise, and 'non sequitur', where there is seemingly no meaning or created absurdity. Within layout design we often deal with sequential pages and spreads. What is on these pages has meaning, but there is also an additional meaning formed by the relationship of these elements to one another.

Exercise

1. Take two or more sets of reference material. For example, a photograph album and a daily newspaper, or a pack of playing cards and a travel brochure.
2. Create a series of layouts exploring the created meanings found when you place these together.

Outcomes

This exercise should introduce you to the notion of happy accidents, or serendipity. Don't feel restricted or try to make sense of the design while you are working on it, the sense, or nonsense, should be formed without thought or contrivance.



See

- Juxtaposition p.170–173
Exquisite corpse p.118–123

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Publisher's note

The subject of ethics is not new, yet its consideration within the applied visual arts is perhaps not as prevalent as it might be. Our aim here is to help a new generation of students, educators and practitioners find a methodology for structuring their thoughts and reflections in this vital area.

AVA Publishing hopes that these **Working with ethics** pages provide a platform for consideration and a flexible method for incorporating ethical concerns in the work of educators, students and professionals. Our approach consists of four parts:

The **introduction** is intended to be an accessible snapshot of the ethical landscape, both in terms of historical development and current dominant themes.

The **framework** positions ethical consideration into four areas and poses questions about the practical implications that might occur.

Marking your response to each of these questions on the scale shown will allow your reactions to be further explored by comparison.

The **case study** sets out a real project and then poses some ethical questions for further consideration. This is a focus point for a debate rather than a critical analysis so there are no predetermined right or wrong answers.

A selection of **further reading** for you to consider areas of particular interest in more detail.

Ethics is a complex subject that interlaces the idea of responsibilities to society with a wide range of considerations relevant to the character and happiness of the individual. It concerns virtues of compassion, loyalty and strength, but also of confidence, imagination, humour and optimism. As introduced in ancient Greek philosophy, the fundamental ethical question is: *what should I do?* How we might pursue a 'good' life not only raises moral concerns about the effects of our actions on others, but also personal concerns about our own integrity.

In modern times the most important and controversial questions in ethics have been the moral ones. With growing populations and improvements in mobility and communications, it is not surprising that considerations about how to structure our lives together on the planet should come to the forefront. For visual artists and communicators, it should be no surprise that these considerations will enter into the creative process.

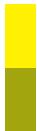
Some ethical considerations are already enshrined in government laws and regulations or in professional codes of conduct. For example, plagiarism and breaches of confidentiality can be punishable offences. Legislation in various nations makes it unlawful to exclude people with disabilities from accessing information or spaces. The trade of ivory as a material has been banned in many countries. In these cases, a clear line has been drawn under what is unacceptable.

But most ethical matters remain open to debate, among experts and lay-people alike, and in the end we have to make our own choices on the basis of our own guiding principles or values. Is it more ethical to work for a charity than for a commercial company? Is it unethical to create something that others find ugly or offensive?

Specific questions such as these may lead to other questions that are more abstract. For example, is it only effects on humans (and what they care about) that are important, or might effects on the natural world require attention too?

Is promoting ethical consequences justified even when it requires ethical sacrifices along the way? Must there be a single unifying theory of ethics (such as the Utilitarian thesis that the right course of action is always the one that leads to the greatest happiness of the greatest number), or might there always be many different ethical values that pull a person in various directions?

As we enter into ethical debate and engage with these dilemmas on a personal and professional level, we may change our views or change our view of others. The real test though is whether, as we reflect on these matters, we change the way we act as well as the way we think. Socrates, the 'father' of philosophy, proposed that people will naturally do 'good' if they know what is right. But this point might only lead us to yet another question: *how do we know what is right?*



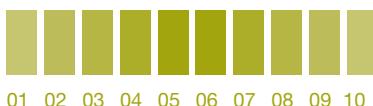
A framework for ethics

You

What are your ethical beliefs?

Central to everything you do will be your attitude to people and issues around you. For some people, their ethics are an active part of the decisions they make every day as a consumer, a voter or a working professional. Others may think about ethics very little and yet this does not automatically make them unethical. Personal beliefs, lifestyle, politics, nationality, religion, gender, class or education can all influence your ethical viewpoint.

Using the scale, where would you place yourself? What do you take into account to make your decision? Compare results with your friends or colleagues.



Your client

What are your terms?

Working relationships are central to whether ethics can be embedded into a project, and your conduct on a day-to-day basis is a demonstration of your professional ethics. The decision with the biggest impact is whom you choose to work with in the first place. Cigarette companies or arms traders are often-cited examples when talking about where a line might be drawn, but rarely are real situations so extreme. At what point might you turn down a project on ethical grounds and how much does the reality of having to earn a living affect your ability to choose?

Using the scale, where would you place a project? How does this compare to your personal ethical level?



Your specifications

What are the impacts of your materials?

In relatively recent times, we are learning that many natural materials are in short supply. At the same time, we are increasingly aware that some man-made materials can have harmful, long-term effects on people or the planet. How much do you know about the materials that you use? Do you know where they come from, how far they travel and under what conditions they are obtained? When your creation is no longer needed, will it be easy and safe to recycle? Will it disappear without a trace? Are these considerations your responsibility or are they out of your hands?

Using the scale, mark how ethical your material choices are.



Your creation

What is the purpose of your work?

Between you, your colleagues and an agreed brief, what will your creation achieve? What purpose will it have in society and will it make a positive contribution? Should your work result in more than commercial success or industry awards? Might your creation help save lives, educate, protect or inspire? Form and function are two established aspects of judging a creation, but there is little consensus on the obligations of visual artists and communicators toward society, or the role they might have in solving social or environmental problems. If you want recognition for being the creator, how responsible are you for what you create and where might that responsibility end?

Using the scale, mark how ethical the purpose of your work is.



One aspect of graphic design that raises an ethical dilemma is that of its relationship with the creation of printed materials and the environmental impacts of print production. For example, in the UK, it is estimated that around 5.4 billion items of addressed direct mail are sent out every year and these, along with other promotional inserts, amount to over half a million tonnes of paper annually (almost 5 per cent of the UK consumption of paper and board). Response rates to mail campaigns are known to be between 1–3 per cent, making junk mail arguably one of the least environmentally friendly forms of print communication. As well as the use of paper or board, the design decisions to use scratch-off panels, heavily coated gloss finishes, full-colour ink-intensive graphics or glues for seals or fixings make paper more difficult to recycle once it has been discarded. How much responsibility should a graphic designer have in this situation if a client has already chosen to embark on a direct mail campaign and has a format in mind? Even if designers wish to minimise the environmental impacts of print materials, what might they most usefully do?

In 1951, Leo Burnett (the famous advertising executive known for creating the Jolly Green Giant and the Marlboro Man) was hired to create a campaign for Kellogg's new cereal, Sugar Frosted Flakes (now Frosties in the UK and Frosted Flakes in the US). Tony the Tiger, designed by children's book illustrator Martin Provensen, was one of four characters selected to sell the cereal. Newt the Gnu and Elmo the Elephant never made it to the shelves and after Tony proved more popular than Katy the Kangaroo, she was dropped from packs after the first year.

Whilst the orange-and-black tiger stripes and the red kerchief have remained, Provensen's original design for Tony has changed significantly since he first appeared in 1952. Tony started out with an American football-shaped head, which later became more rounded, and his eye colour changed from green to gold. Today, his head is more angular and he sits on a predominantly blue background. Tony was initially presented as a character that walked on all fours and was no bigger than a cereal box. By the 1970s, Tony's physique had developed into a slim and muscular six-foot-tall standing figure.

Between 1952 and 1995 Kellogg's are said to have spent more than USD\$1 billion promoting Frosted Flakes with Tony's image, while generating USD\$5.3 billion in gross US sales. But surveys by consumer rights groups such as Which? find that over 75 per cent of people believe that using characters on packaging makes it hard for parents to say no to their children. In these surveys, Kellogg's come under specific scrutiny for Frosties, which are said to contain one third sugar and more salt than the Food Standards Agency recommends. In response, Kellogg's have said: 'We are committed to responsibly marketing our brands and communicating their intrinsic qualities so that our customers can make informed choices.'

Food campaigners claim that the use of cartoon characters is a particularly manipulative part of the problem and governments should stop them being used on less healthy children's foods. But in 2008, spokespeople for the Food and Drink Federation in the UK, said: 'We are baffled as to why Which? wants to take all the fun out of food by banning popular brand characters, many of whom have been adding colour to supermarket shelves for more than 80 years.'

Is it more ethical to create promotional graphics for 'healthy' rather than 'unhealthy' food products?

Is it unethical to design cartoon characters to appeal to children for commercial purposes?

Would you have worked on this project, either now or in the 1950s?

I studied graphic design in Germany, and my professor emphasised the responsibility that designers and illustrators have towards the people they create things for.

Eric Carle
(illustrator)

Further reading

AIGA

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2007, AIGA

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www.unglobalcompact.org/AboutTheGC/TheTenPrinciples/index.html

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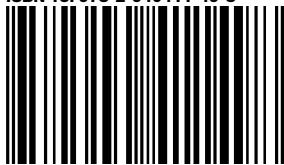
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