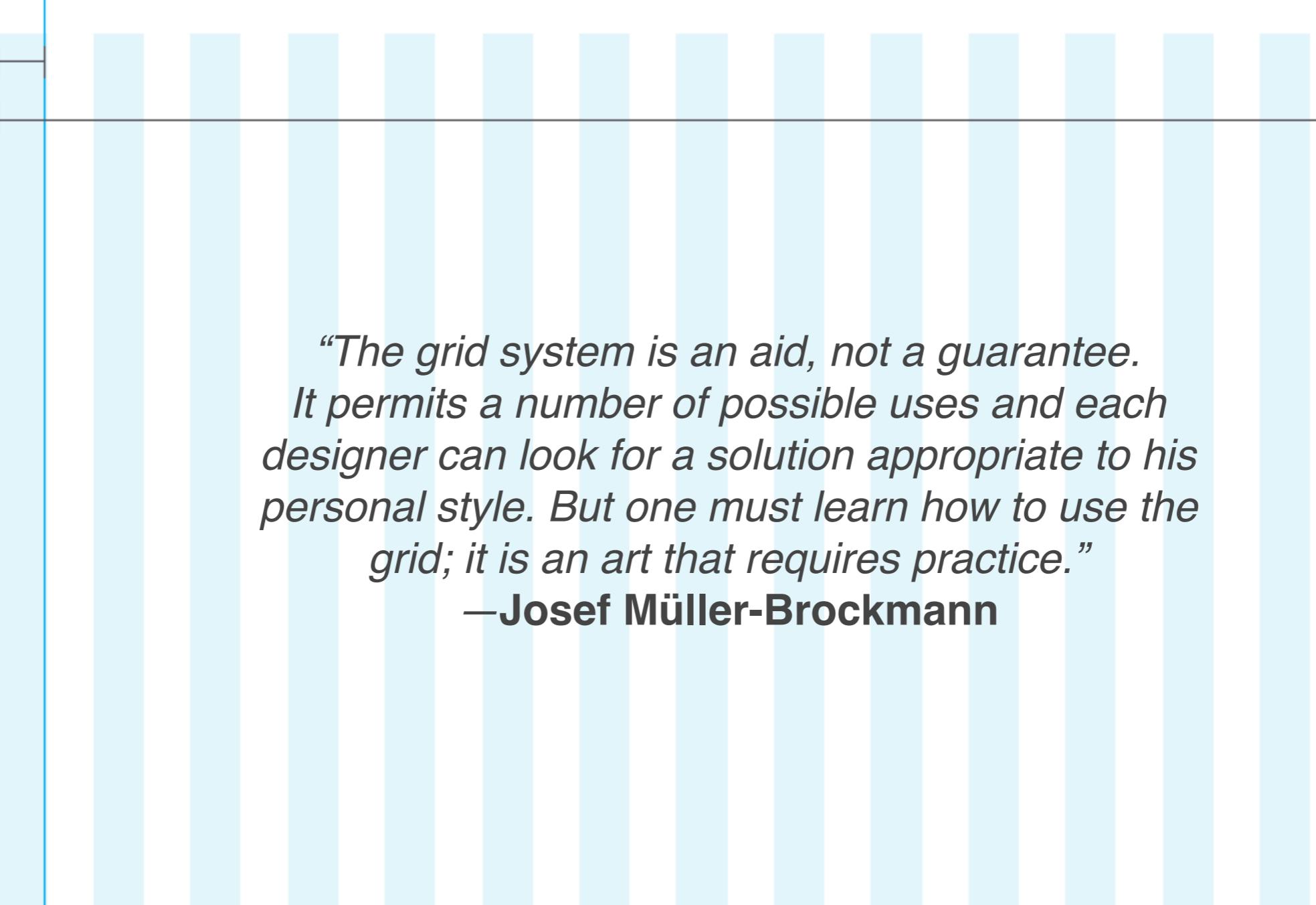


16px unit



“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.”

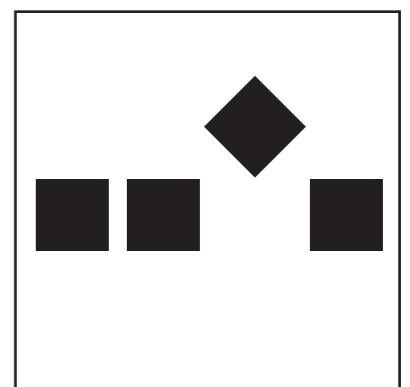
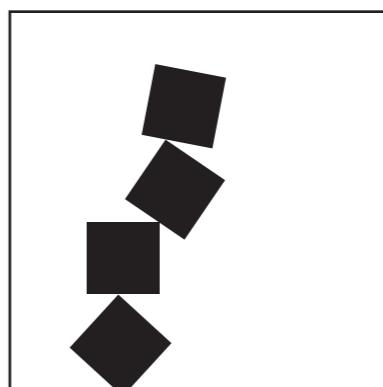
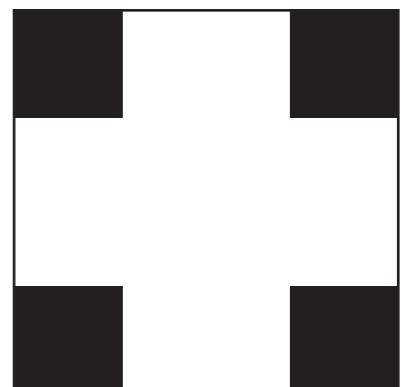
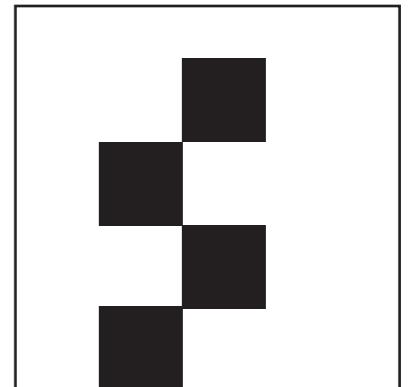
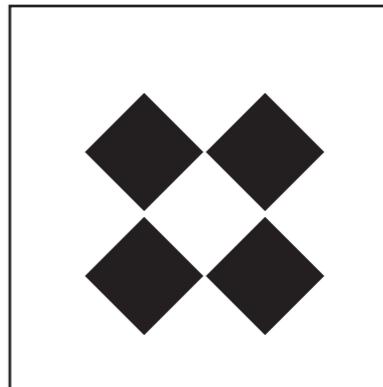
—Josef Müller-Brockmann

Grids and Typographical Hierarchy a.k.a Layout Tips

Sabrina Wood

Warm-Up Exercise

- Arrange 4 black squares into a graphic image that best expresses the meaning of each of the following words:
 - Order
 - Increase
 - Congested
 - Bold
 - Tension
 - Playful
- Next analyze your forms through the principles of organization (harmony, variety, balance, proportion, dominance, and movement)



The Grid Approach

- All design work involves problem solving on both visual and organizational levels. Every piece of information (pictures, symbols, fields of text, headlines, and tabular data) needs to come together to effectively communicate.
- A grid is simply **one approach** to bringing those pieces together.
- Grids can be loose and organic, or they can be rigorous and mechanical.



The Grid Approach

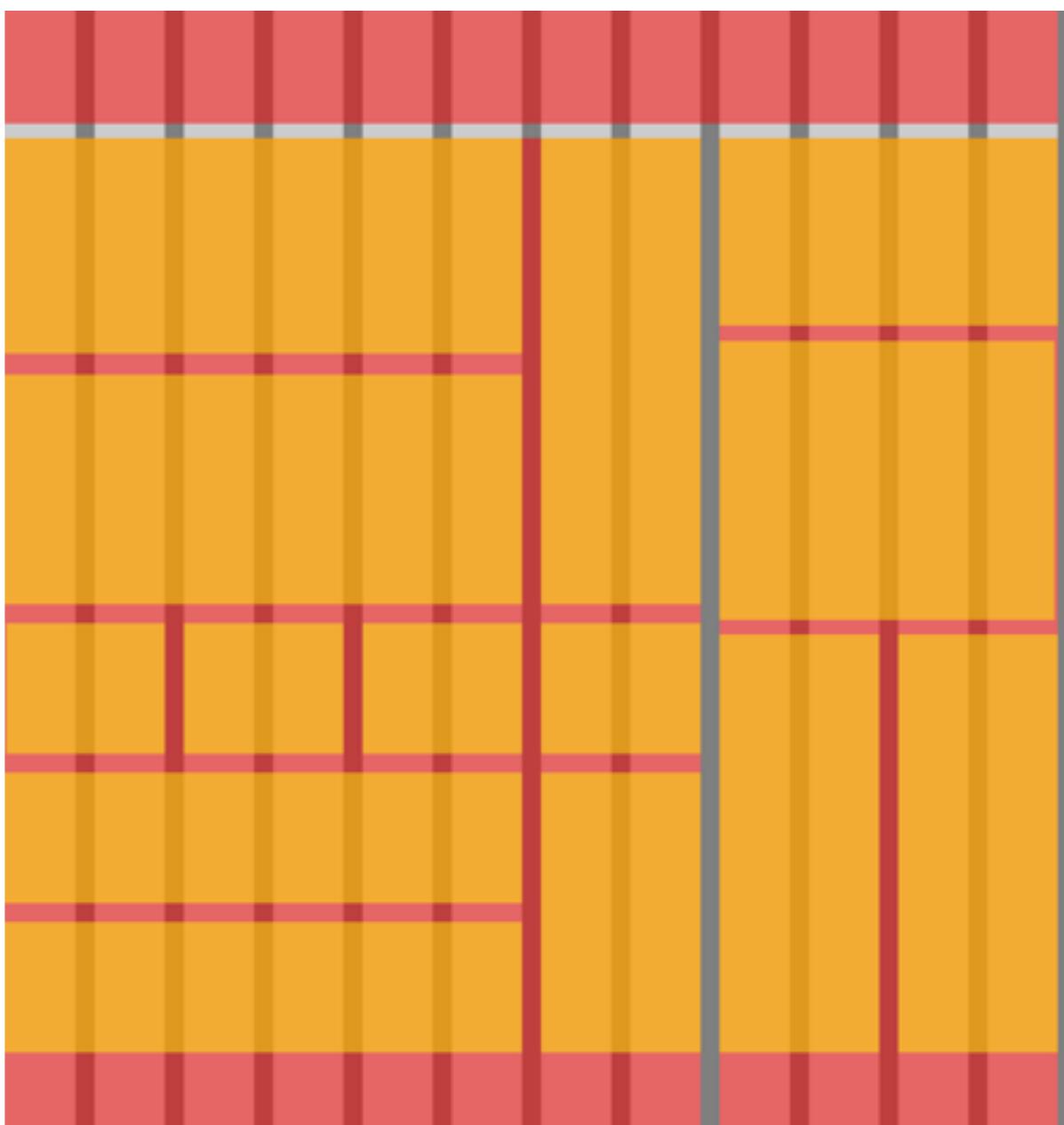
- In one sense the grid is like a visual file cabinet.
- It arranges items so that their *similarities* are made *more apparent*, and therefore more recognizable.



Benefits of the Grid

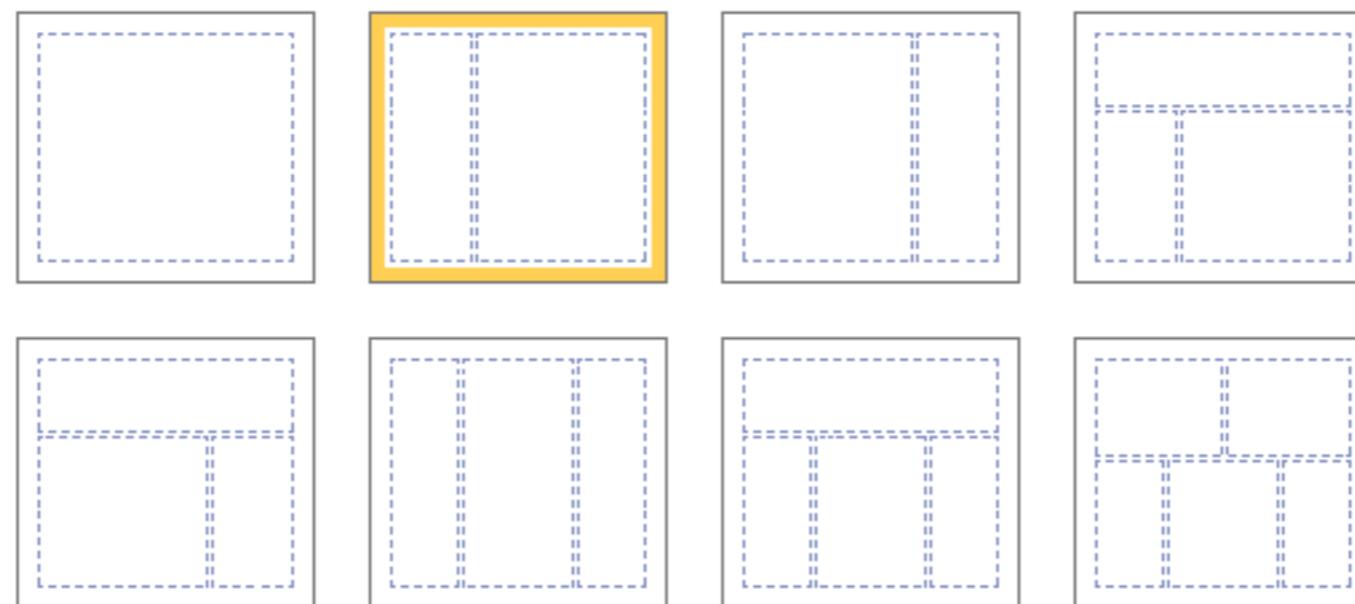
- The benefits of working with a grid are simple:

- clarity
- efficiency
- economy
- continuity



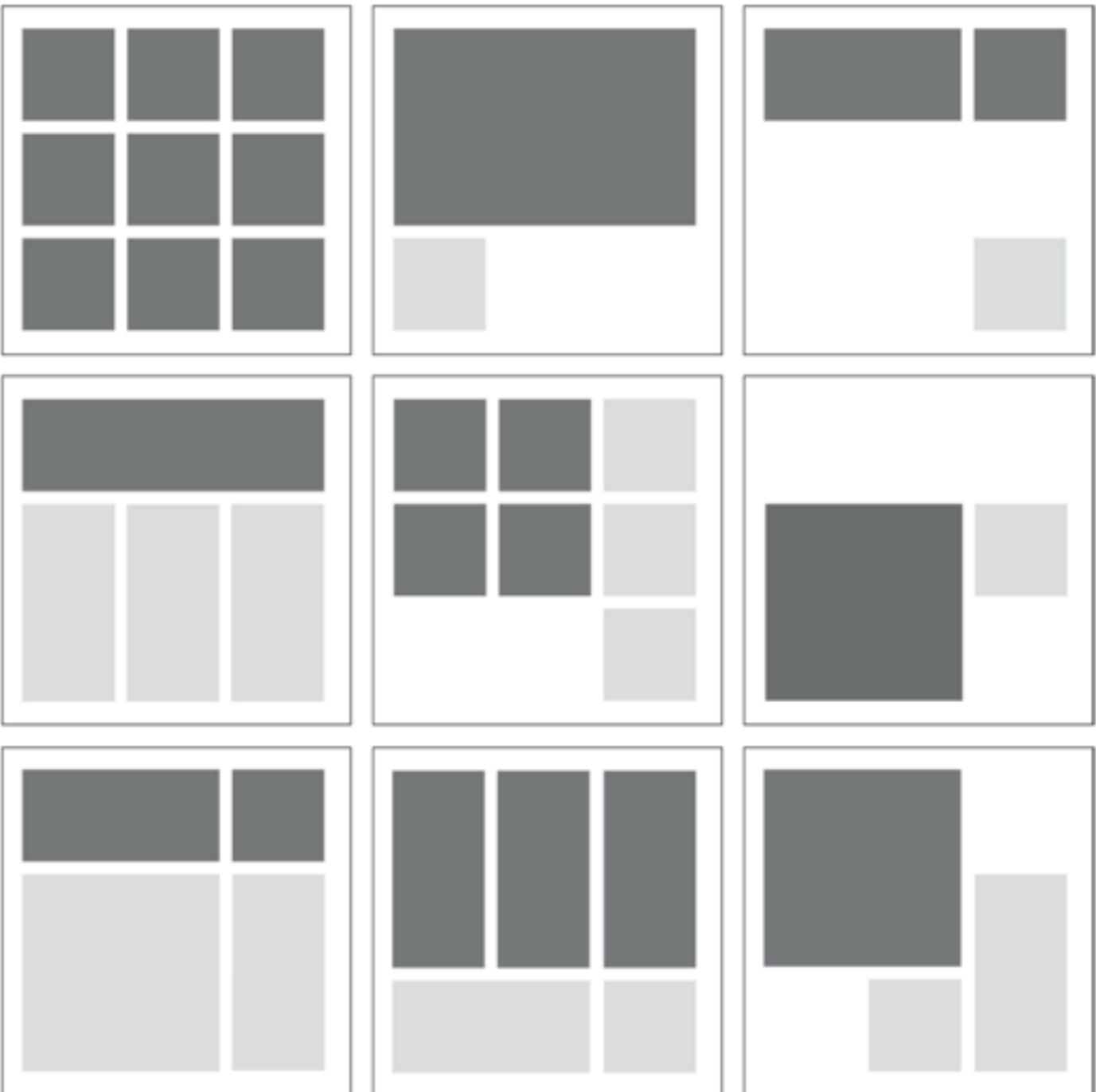
More Benefits

- Using a grid also permits one to **layout enormous amounts of information** in substantially *less time* because the design considerations have been addressed in building the grids structure.
- The grid also allows several individuals to *collaborate* on the same project, or in series of related projects over time, without compromising established visual qualities.



Breaking into Parts

- Typographic space is ultimately governed by a series of part-to-whole relationships.



Breaking into Parts

- By introducing changes, such as a larger interval between lines or heavier weight, creates *emphasis* within the textural uniformity.
- The mind perceives that emphasis as having *importance*. Creating importance establishes an *order*, or *hierarchy*, between elements on the page or screen, and each successive change introduces a new relationship between parts.

Breaking into Parts

Subtraction		+5 Version 2.0 What Works Best Site		Search	
Photo	Archive	Elsewhere	Recent		
					X
The 23 Aug 2007	Four Pictures	11:15 PM	REMARKS (0)	<p>I've had tattos all week, and I've been doing my duty as tour guide. We've seen the Lower East Side Tenement Museum, Yankee Stadium, Ripley's Believe It or Not and went around Manhattan on the Circle Line Cruise among other things. I've added my cameras with me, mostly for the sake of documenting my totally awesome trip. Shifting away from several dozen pictures, I sifted through a week's worth of photography and came up with exactly four really interesting photo to share here.</p> <p>[+] CONTINUE READING</p> <p>[+] ADD REMARKS</p>	
Wed 23 Aug 2007	Email Bonding	11:02 PM	REMARKS (0)	<p>One of the revelations of working at a large-scale content site is how effective email newsletters are as a tool for driving traffic. Didn't I just say that email newsletters are as an tool for driving traffic? But I admit I had nearly under-emphasized this, but it makes sense: your email client is open all day and open wide, the arrow of messages is more or less tailor-made for your interests.</p> <p>Part of a result of that discovery, I've been toying a while with the idea of creating a Subtraction.com email newsletter that would be released monthly -- or perhaps more frequently if the demand is there. This would be a simple digest of each of the blog posts I published leading</p>	

dustin heerkens®

DAILY

ABOUT

CITY GUIDE



Edits : arrived in Tibetan border town "zongdian".

GREEN T HOUSE

05.27.2011
by Dustin Heerkens
In Design, Places
2 Comments
Share Article



INSIGHT

Welcome to the Journal of Dustin Heerkens. A curation of updates on places, people & everyday life. The site is a casual place for me to take note of things I find inspiring. Somewhere in between Tokyo, Seoul and Shanghai.

CATEGORIES UPDATES

Design
Life
People
Places
Product

Green T House
Teachers
The Waterhouse
The Opposite
American Home

CITY GUIDE



World

When the green house by artist and musician JinR opened in the late 90s it was groundbreaking, bringing unique and contemporary design to Beijing's restaurant scene. Having lived nearby for extended periods of time, I love the ambience and still enjoy taking friends to get impressions of the interior and fashion-conscious crowd.

Ordering a cross-section of seven different items, the bowl of "heaven on earth rice"

About Me
I work as the Daily Economic at NYTimes.com, and have a very normal Water Project. Read more

A Commercial Message
About The Site
20,000 PERL USERS
Use Perl and All MAKE IT NOW!
More info, including Test Link Ads, can be found on our system.

Breaking into Parts

- The unlimited options for making changes in type size, weight, and placement affect the perceived sequence of the information.
- So, the grid ultimately organizes this relationship of alignments and hierarchies into an intelligible order that is repeatable and understandable by others.

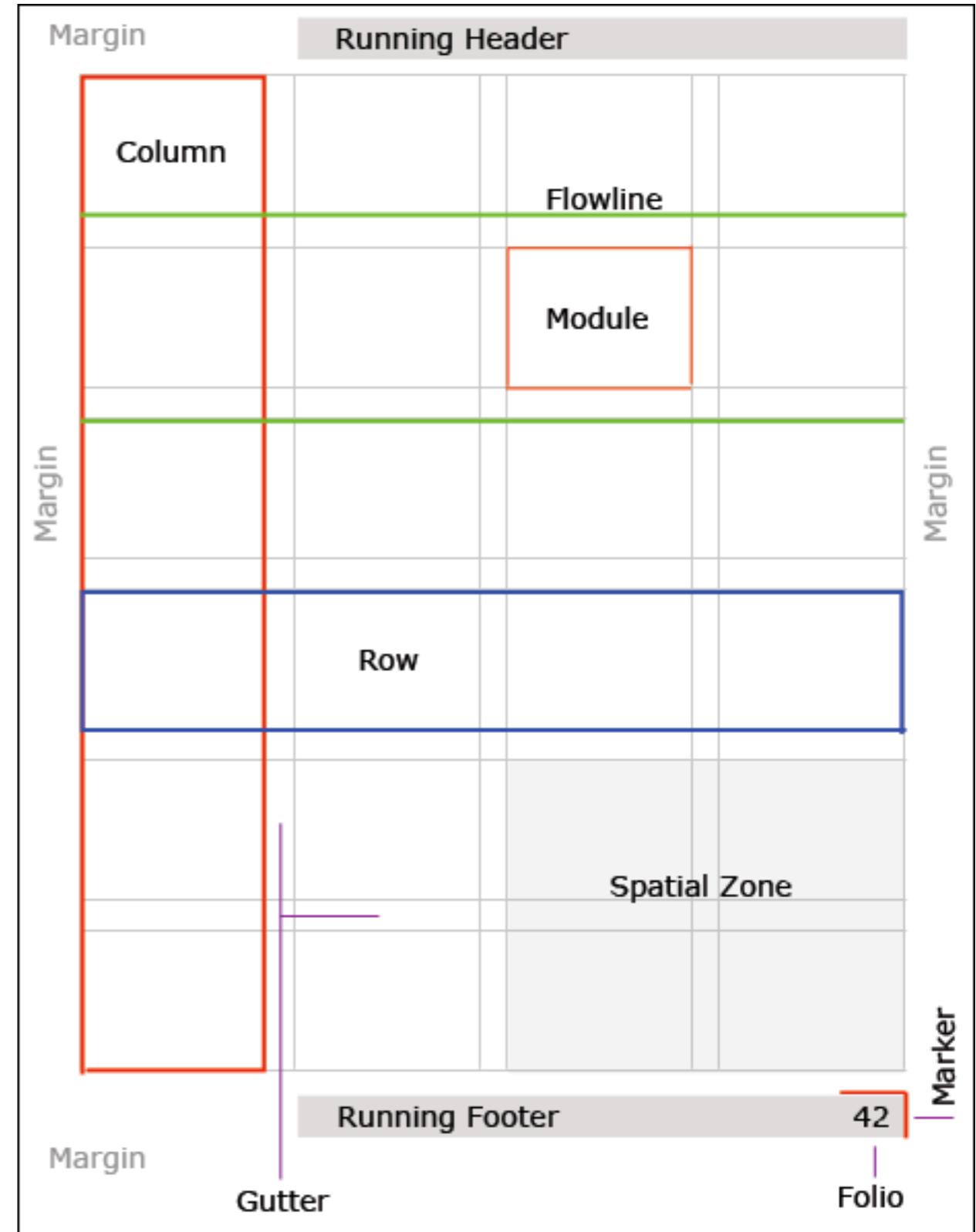


Anatomy of a Grid

- A grid consists of a distinct set of alignment-based relationships that act as guides for distributing elements across a format.
- Every grid contains the same basic parts, no matter how complex the grid becomes.
- Each part fulfills a specific function; the parts can be combined as needed, or omitted from the overall structure at the designer's discretion, depending on how they interrupt the informational requirements of the material.

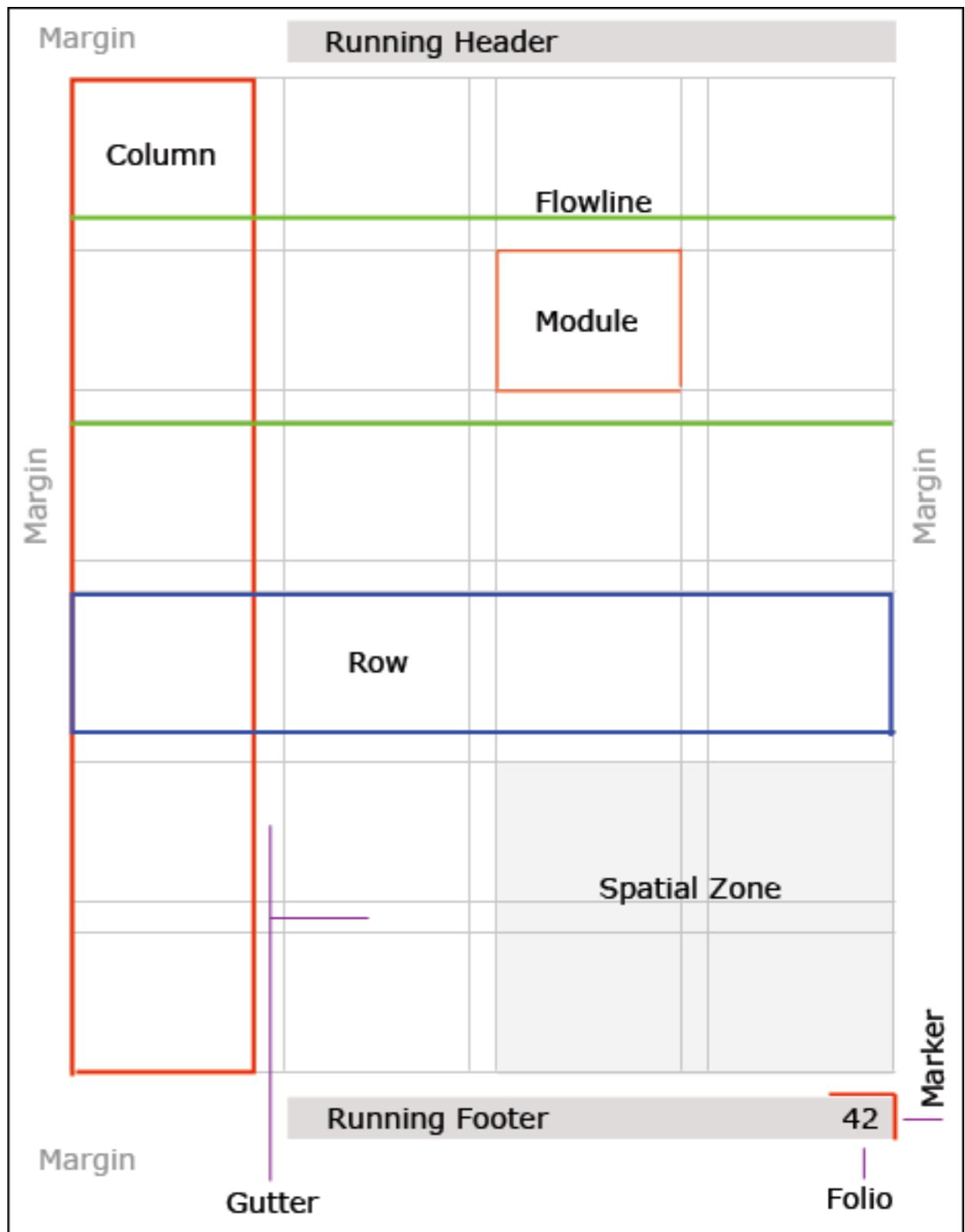
Anatomy of a Grid

- **Format:** is the area in which the design sits. The format defines the live area of a design where type, images, and other media are present.
- In a book or magazine the format is the page.
- On a website the format is the browser window.



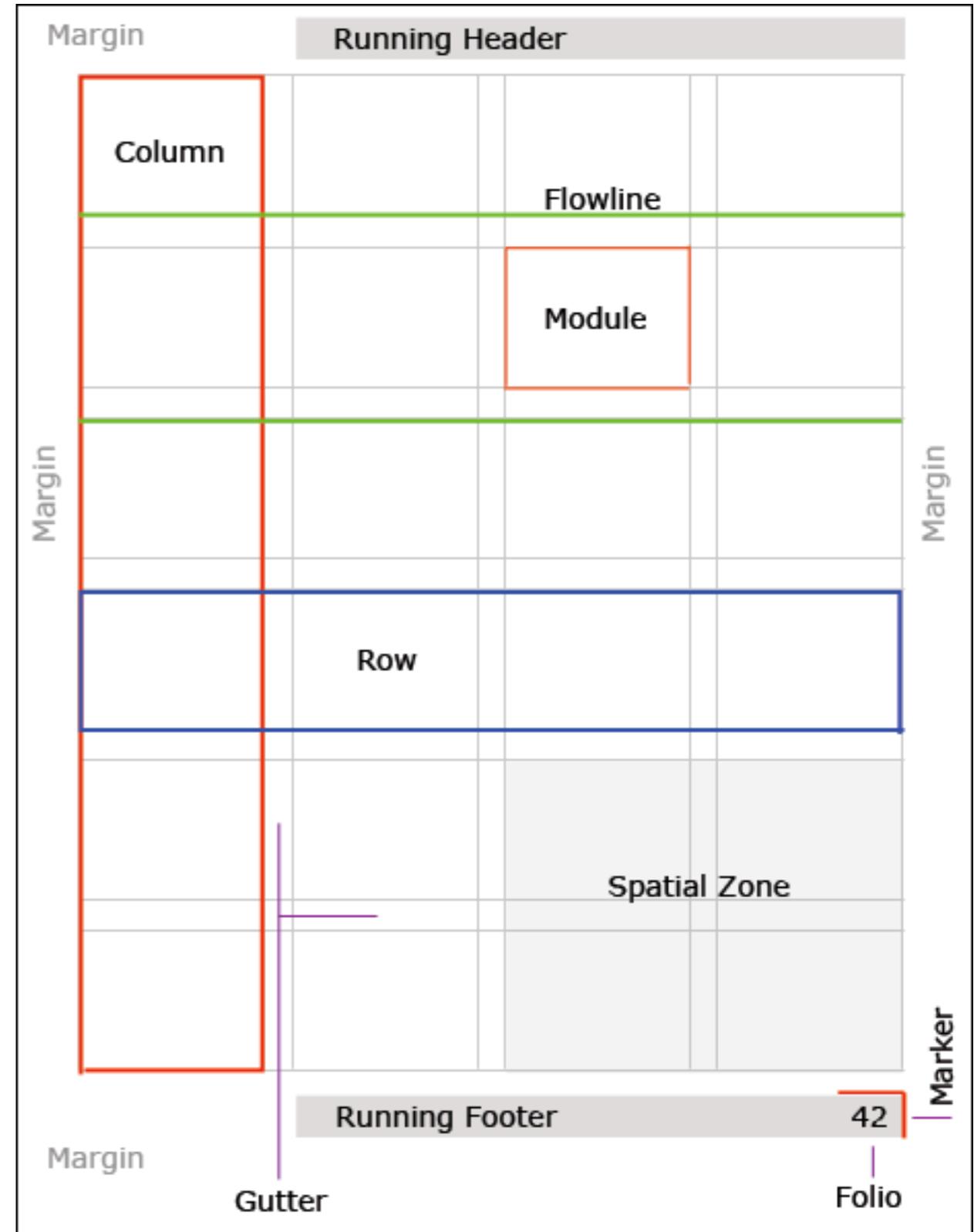
Anatomy of a Grid

- **Margins:** are the negative space between the edge of the format and the outer edge of the content.
- The proportions of margin help to establish the overall tension, or lack of tension in a composition.
- The smaller the margin the more tension is created. Larger margins create more whitespace and help focus attention on the positive space of the design.



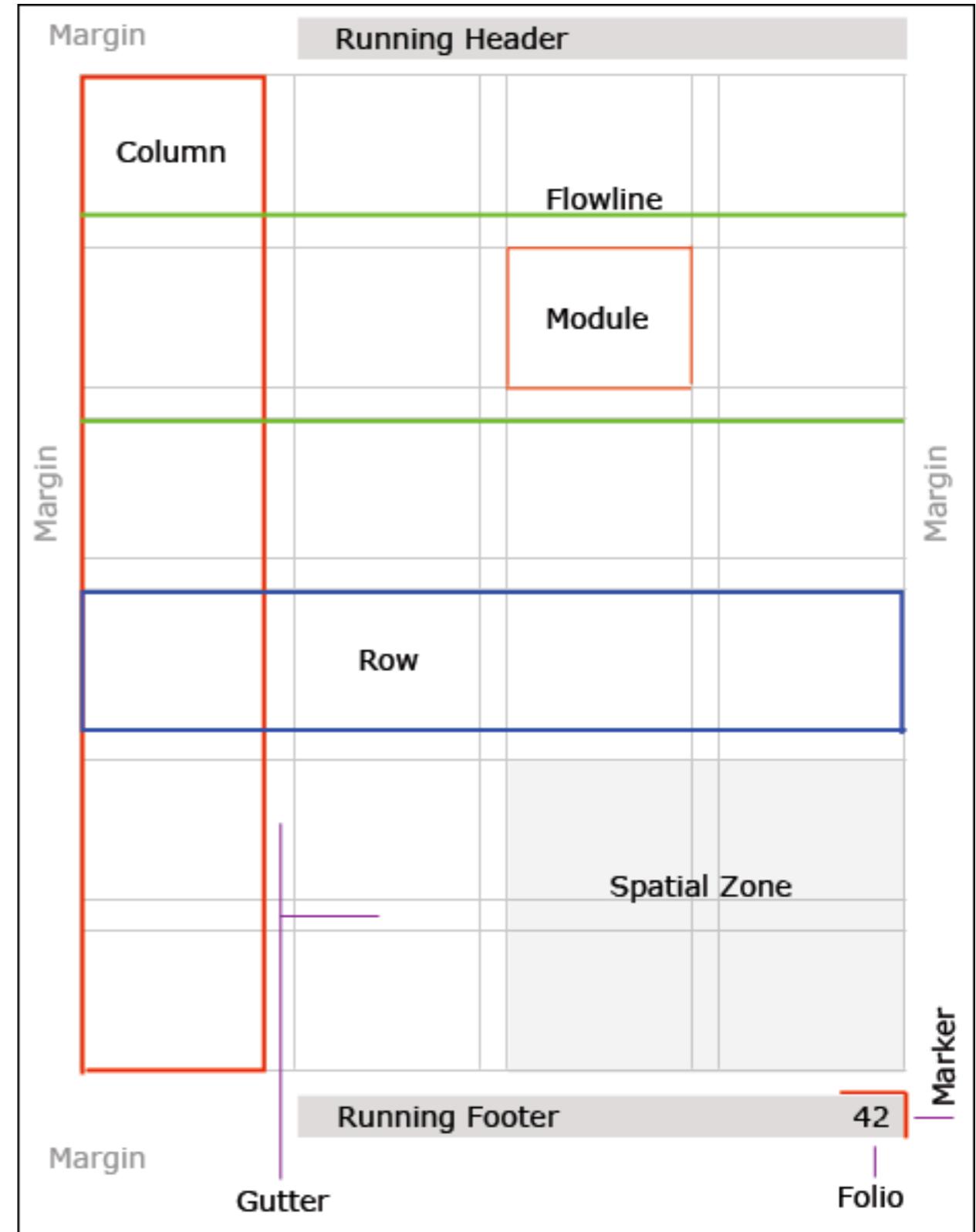
Anatomy of a Grid

- **Flowlines:** are horizontal lines that break the space into horizontal bands.
- They can be used to help guide the eye across the page and can be used to impose starting and stopping points for text and images to be aligned.

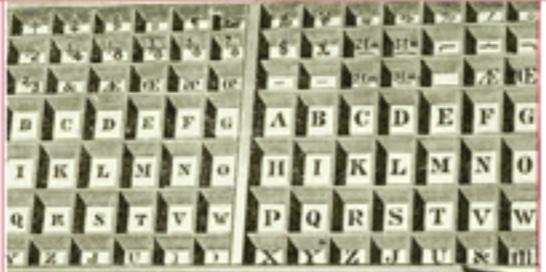


Anatomy of a Grid

- When elements are aligned to the top of a flowline it is called a *hangline* as the elements appear to hang from the line.
- When the type sits on the bottom of the flowline, it is called a *baseline*. Aligning type to a baseline can help establish a vertical rhythm in a design.



Designing with Hanglines

Grid systems				The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items.
The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items.	A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient	The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items.	A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient	

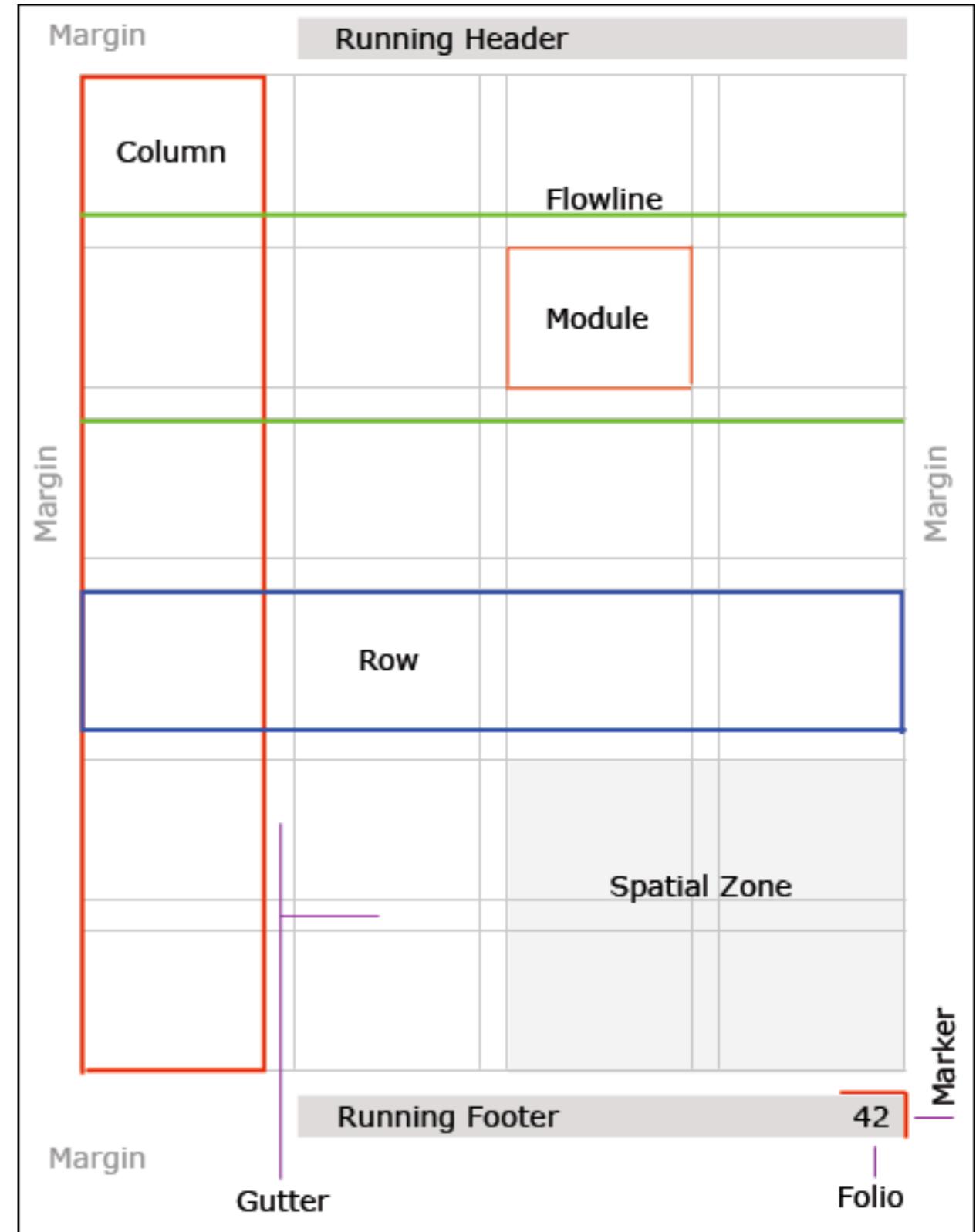
Designing with Baselines

The diagram shows a red rectangular frame containing text elements. Red lines form a baseline grid both within and outside the frame. Two red lines extend from the top right of the frame to point to text above the frame: 'MAIN HEADLINE' and 'SUBHEAD'. Inside the frame, a large bold headline 'baseline grids' is centered, with a subtitle 'create a common rhythm' below it. The text is set against a background of light blue horizontal lines.

<p><i>Captions and other details are styled to coordinate with the dominant baseline grid.</i></p>	<p>Modular grids are created by positioning horizontal guidelines in relation to a <i>baseline grid</i> that governs the whole document. Baseline grids serve to anchor all (or nearly all) elements to a common rhythm.</p>	<p>bottom page margins to absorb leftover lines.</p>
	<p>Create a baseline grid by choosing the typesize and leading of your text, such as 10-pt Scala Pro with 12 pts leading (10/12). Avoid auto leading so that you can work with whole numbers that multiply and divide cleanly. Use this line space increment</p>	<p>To style headlines, captions, and other elements, choose line spacing that works with the baseline grid, such as 18/24 for headlines, 14/18 for subheads, and 8/12 for captions. (Web designers can choose similar increments (line height) to create style sheets with coordinated baselines.)</p>
		<p>Where possible, position all page elements in relation to the baseline</p>

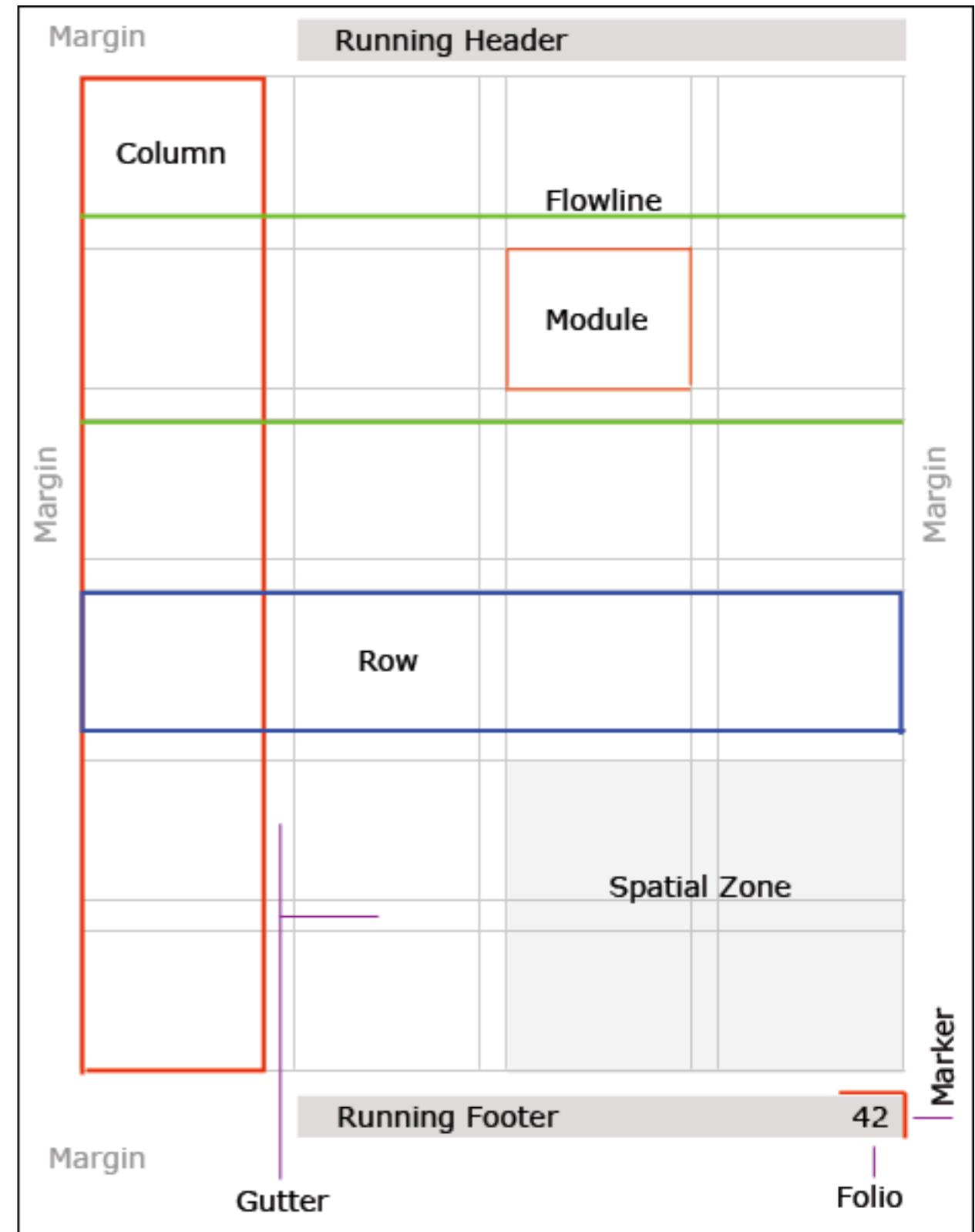
Anatomy of a Grid

- **Modules:** are individual units of space that are separated by regular intervals.
- Modules are the basic building blocks of grids. When combined they create columns and rows. The upper left corner of a module is considered to be the *active corner* and the lower right corner, the *passive corner*.



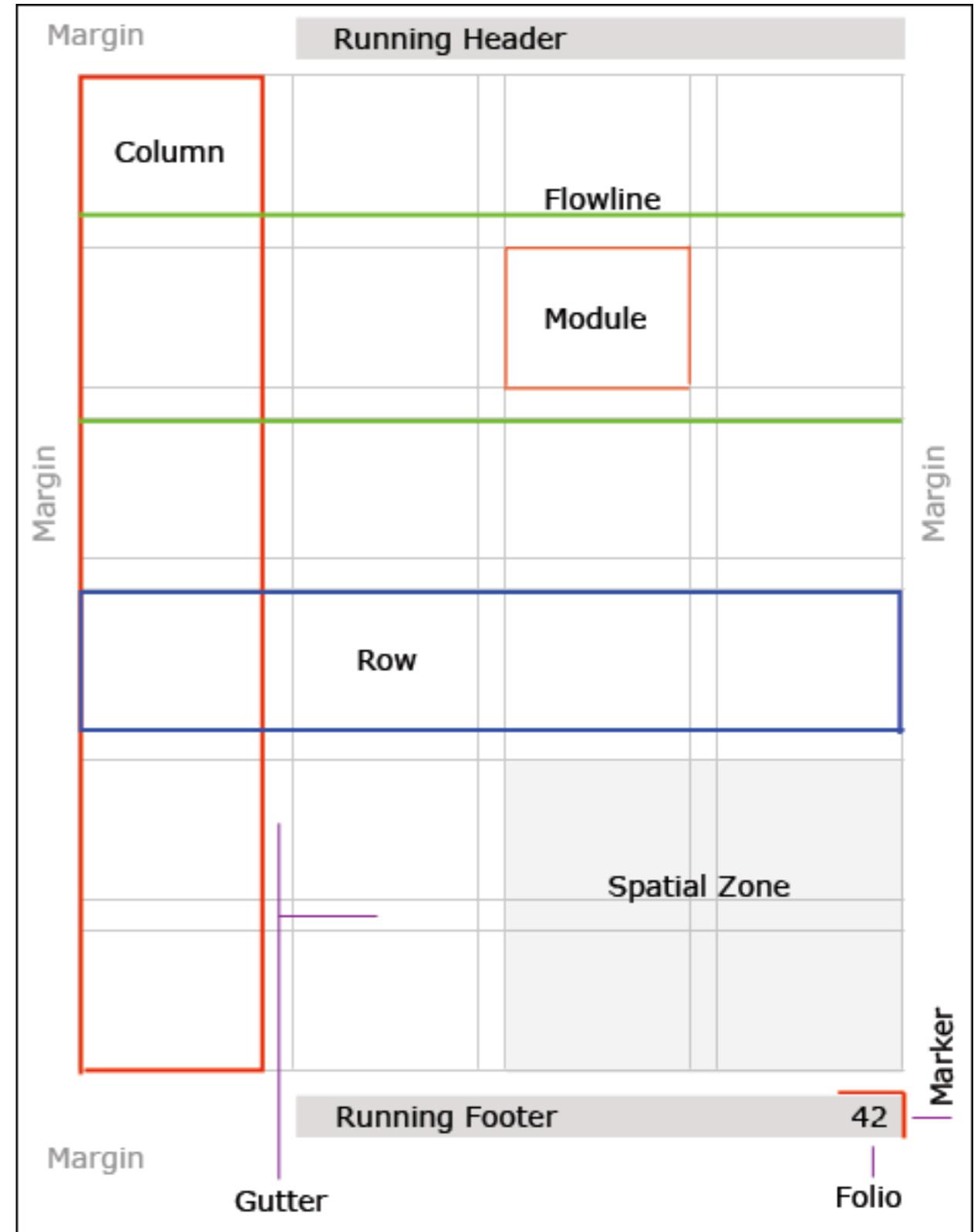
Anatomy of a Grid

- **Spatial zones:** are fields of adjacent modules. Each field can be assigned a specific function within the design.



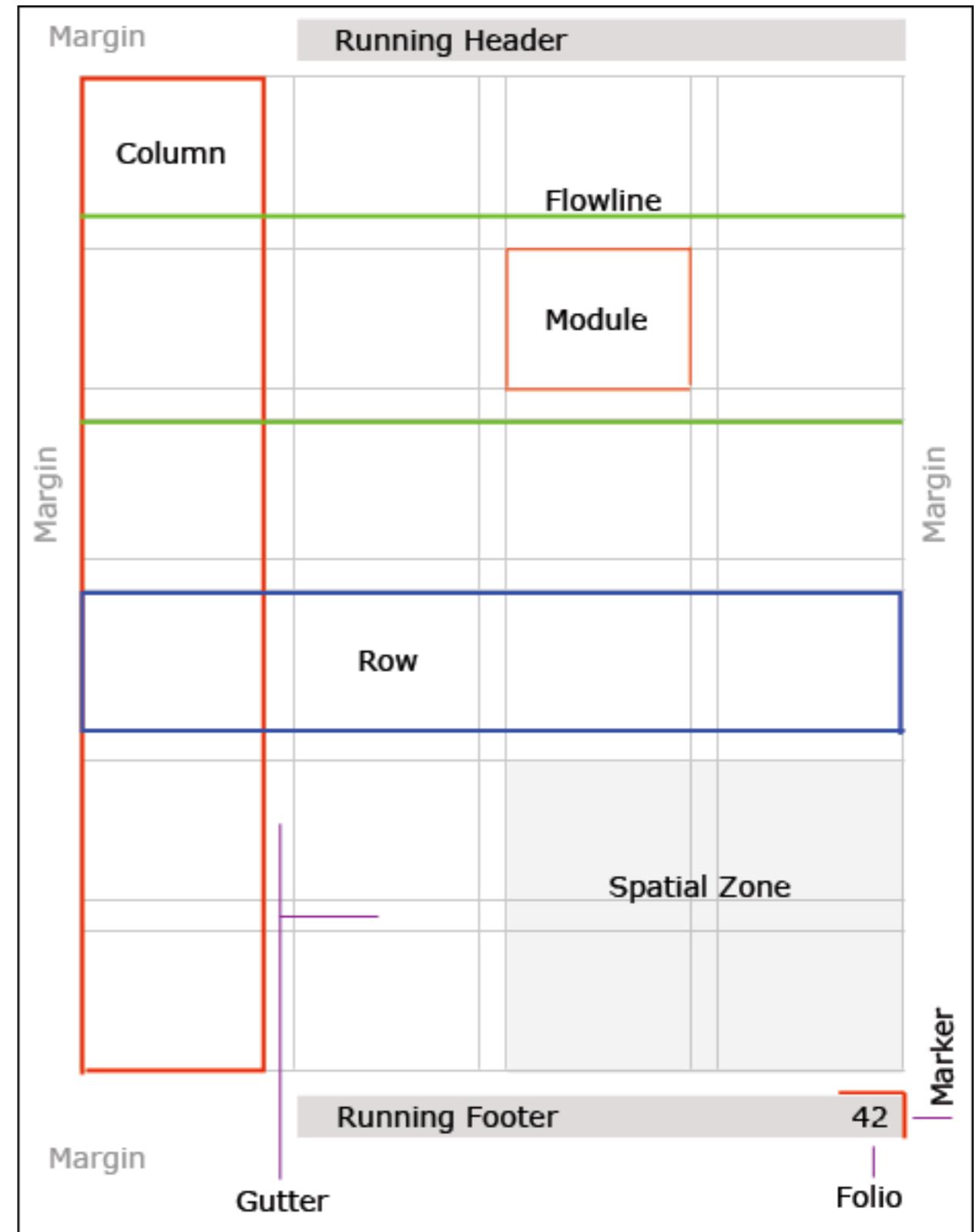
Anatomy of a Grid

- **Columns:** are vertical bands of modules.
- There can be any number of columns in a grid. More columns leads to more flexibility, but can also make the grid difficult to work with.
- Column widths can be equal or they can vary across a grid.



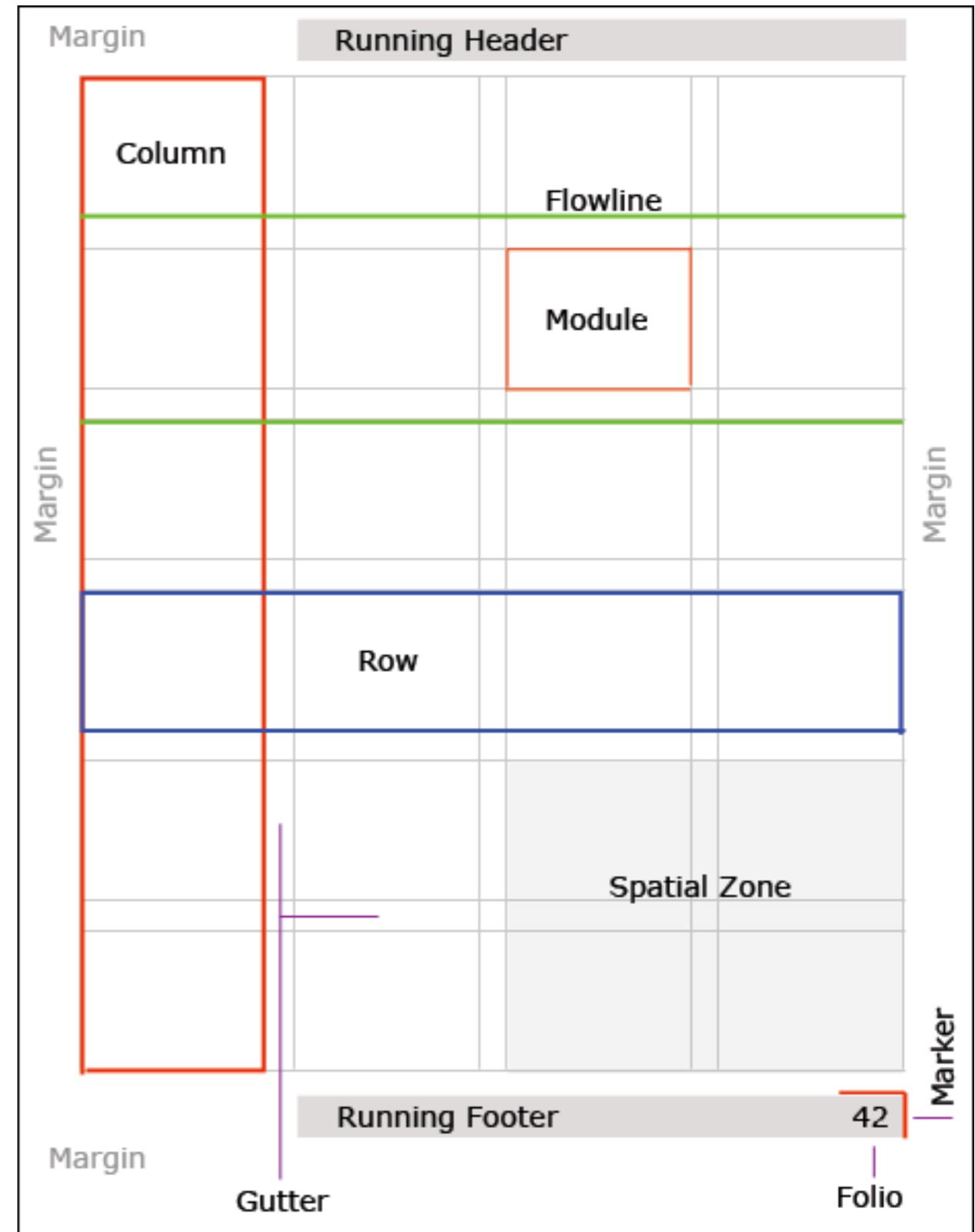
Anatomy of a Grid

- **Rows:** are the horizontal equivalent of columns.
- Online it is harder to plan for rows as the height of the format is often inconsistent and dynamic. On some pages your design may call for a fixed height, though on most pages your design is allowed grow vertically with the content.



Anatomy of a Grid

- **Gutters:** are the spaces separating modules either vertically or horizontally.
- Typically we think of gutters as the space between columns, but they are also the space between rows.
- The height of horizontal gutters should be based on the leading or line-height of the type.



Building an Appropriate Structure

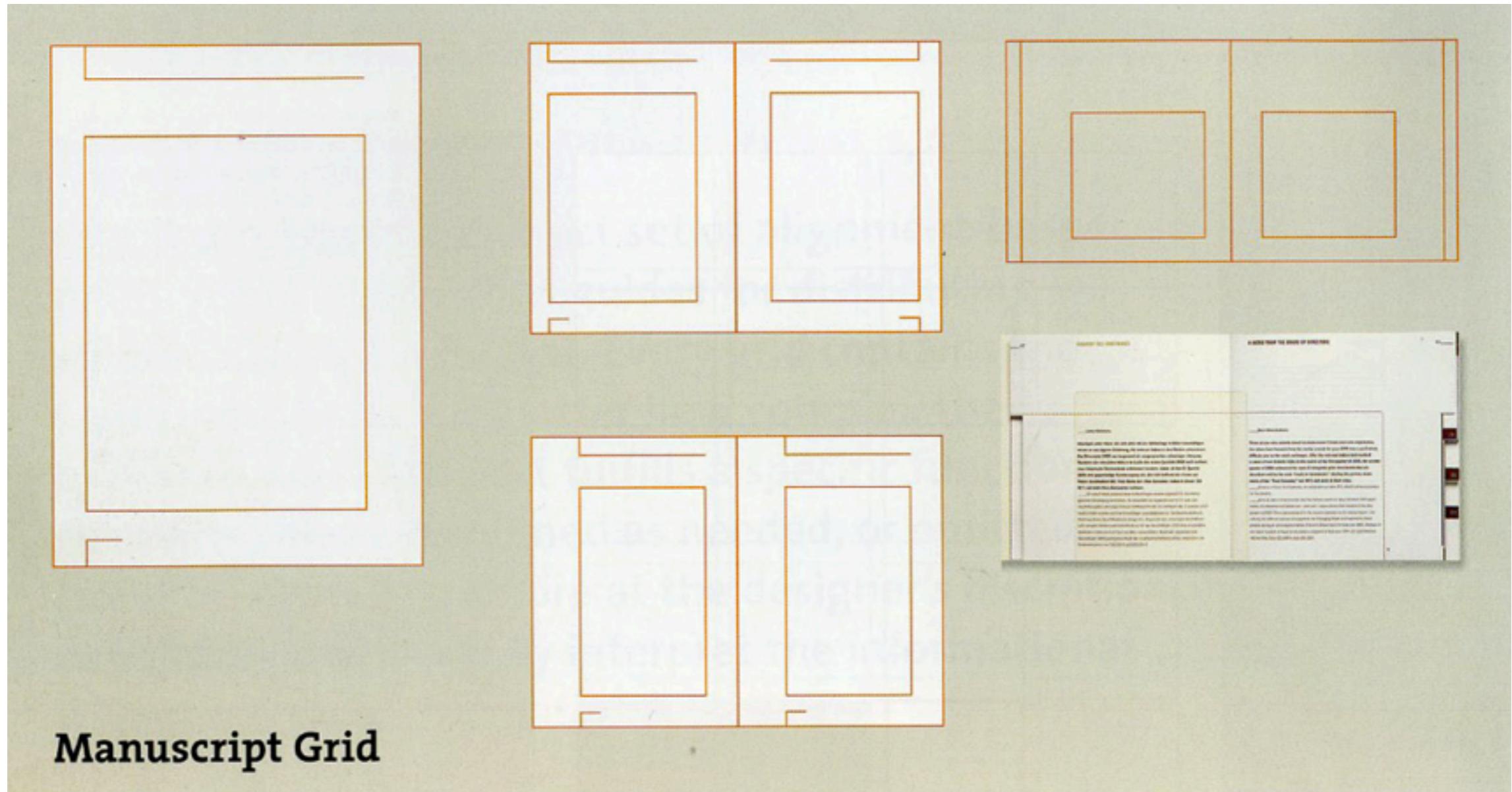
- It's important to understand that the grid, although a precise guide, should never subordinate elements within it. Its job is to provide overall unity without snuffing out the vitality of the composition.
- But... the thing about designing with grids is that in order for the grid to work you must consistently align items to the grid lines.

The image contains two side-by-side screenshots of web pages illustrating grid-based layout design.

Top Screenshot (UX Magazine): This screenshot shows a magazine-style layout with a large central image of a person's head containing a smaller figure. The page is organized into several columns and rows. A prominent red sidebar on the left contains the title "EXPERIENCING EXPERIENCE". Other sections include "Greatness and Symmetry Are Synonymous", "The Peakholder User Experience", and "Superior user experience is as important as content & business model". A sidebar on the right mentions a "WEBBY AWARDS NOMINEE".

Bottom Screenshot (Times Online): This screenshot shows a news website layout. At the top, there's a banner for "Chelsea chic". Below it, the main navigation bar includes links for NEWS, COMMENT, BUSINESS, SPORT, LIFE & STYLE, ARTS & ENTERTAINMENT, and CARIBBEAN. The main content area features a large image of a man and several news headlines such as "Russia moves against tycoon over 'coup plot'", "Governor crashes on way to meet shock jock", "Thai sex claims close diplomat's blog", and "Wolfowitz 'acted without approval', says bank". On the right side, there are "TODAY" and "WORLD" sections, along with a "LIVE CRICKET OVERVIEW" section featuring a photo of a cricket player.

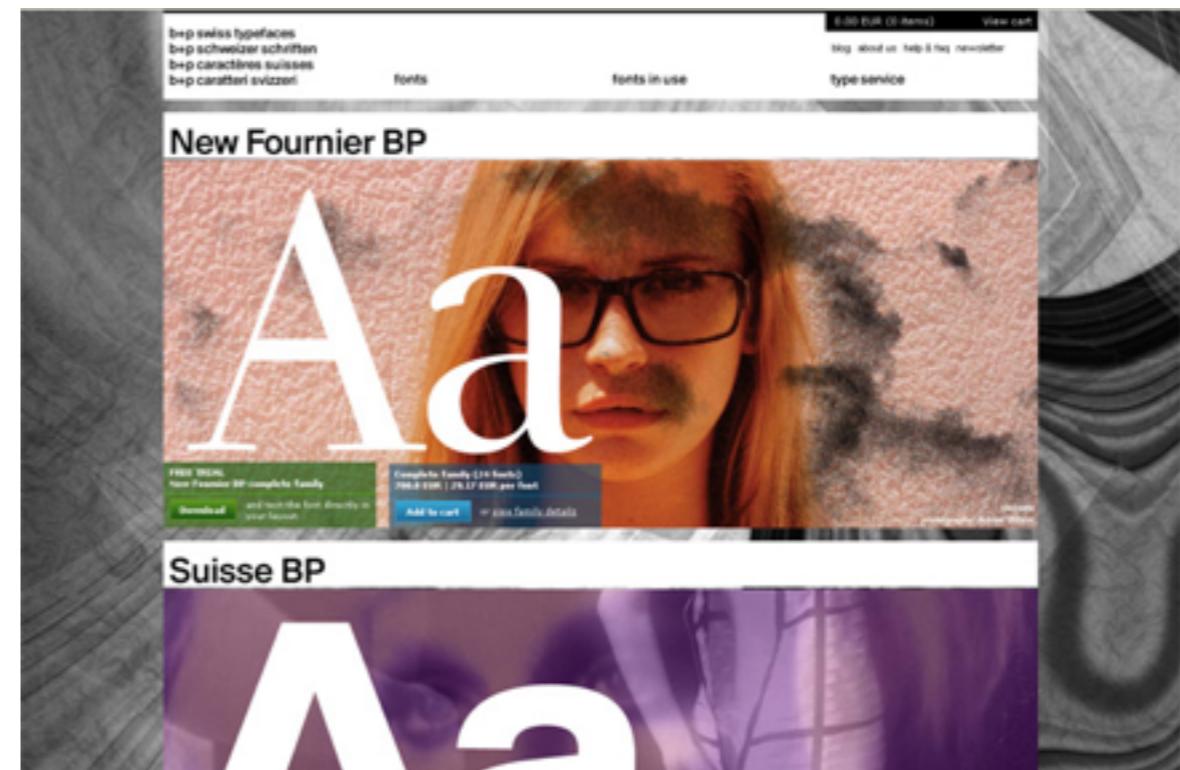
4 Main Types of Grids



Manuscript Grid

Manuscript Grid

- The block or manuscript grid is structurally the simplest kind of grid. As the name implies, its base structure is a large rectangular area that takes up most of the page or screen.
- Its job is to accommodate extensive continuous text, like a book or long essay, and it was developed from the tradition of written manuscript that eventually led to book printing.



Manuscript Grid

- It has a primary structure—the text block — as well as a secondary structure that defines other essential details (size relationships of the running header or footer, chapter title, page numbers, footnotes, etc.)
- Tiny shifts in typographic color, emphasis, or alignment create enormous differences in how it is perceived in the overall hierarchy of the screen.

May 26, 2011

The Designer Designs

This morning I was reading [a post on the 37signals blog](#) that began as a full-of-truth portrayal of one dimension of the journey toward design maturity, but then took a disappointing detour.

The author's depiction of designers starting out with comparatively low confidence in their process and tending to "design in secret" rings true and is consistent with my observations and experience. I hold with his idea that maturity brings us more comfort with designing in the open. He lost me though when he began to describe that more open process:

"Is there anything we can do to speed the transition from designing in secret to designing in the open? My experience is yes, it can happen with a little help from the outside. Whoever is managing the project or directing it can ask for smaller, more frequent steps."

Wait, what? If someone other than the designer is deciding what the steps are, something has gone *bass-ackwards*. Sure, there may be a project manager involved, but the designer had better damn well be telling the PM what the process will be...unless the "designer" is simply a production artist lackey. When the designer is rightly defining things, it's called process. When anyone else is defining it, it's just idiotic bureaucracy.

Reading on, things went from bad to worse when the author then described a hellish scenario:

"Instead of asking for 10 changes and waiting a week, you can ask for 1 change and wait 15 minutes. Evaluate the change, praise it or identify weaknesses, and suggest the next change. By asking for small changes, you take the pressure off the designer because you aren't asking for miracles."

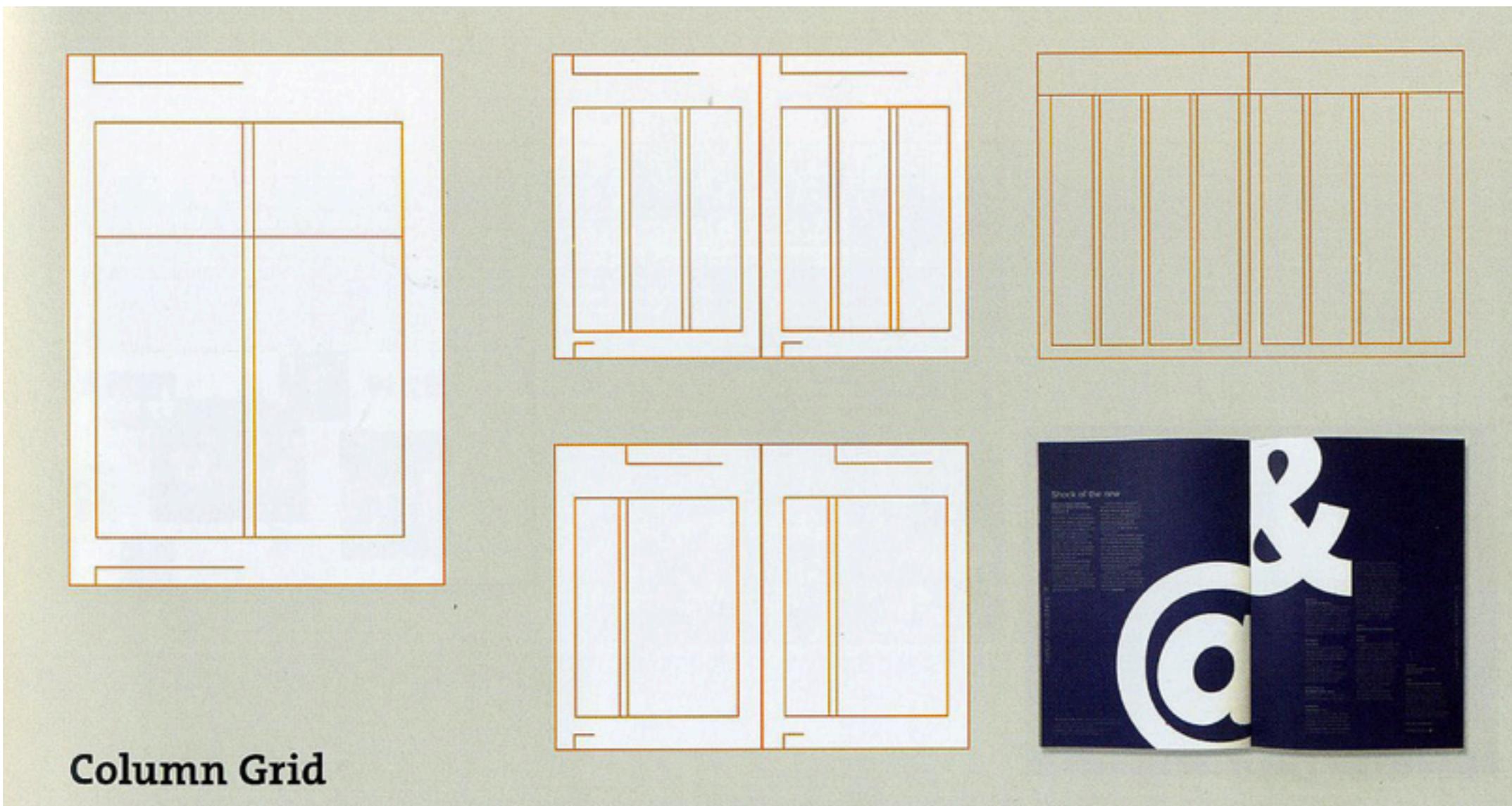
No. You don't ask for changes. I agree that smaller steps can sometimes be effective, but if you're the client, you describe problems or concerns and the designer then shows you changes. If you're asking for changes you're the one doing the designing. In that case there's no need for you to have hired a designer and you're wasting money. In fact in this scenario, just as the author says, you're definitely taking the pressure off the designer because he's no longer designing. He's just *taking and filling your orders*; like a waiter. Congratulations. You have a failed project.

The designer is the one who engages in design. If you're the client and you're spending good money on a competent professional, let them do the job you hired them to do. When you start requesting specific changes you're shooting yourself in the foot and destroying the professional relationship that is crucial to your project's success. If you're the designer, it's your job to run the project and define the process. It's YOUR process. Moreover, it's your responsibility to craft the best design for your client; something that cannot happen if you devolve into being an order taker.

I appreciate and agree with the author's overarching message in [the blog post](#)—that more open design processes indicate maturity and often produce better results. Let's just not give way to or become comfortable with unprofessional depictions of how that process should be directed or how a designer interacts with a client. These are important matters and deserve professional standards inside and our critical evaluation when viewed from the outside.



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Column Grid

Column Grid

- Information that is discontinuous benefits from being organized into an arrangement of vertical columns. The width of the columns depends on the size of the running text type. The goal is to find a width that accommodates a comfortable number of characters in one line of type at a given size. If a column is too narrow, excessive hyphenation is likely, and it will be difficult to achieve a uniform rag. At the other extreme, a column that is too wide for a given point size will make it difficult for the reader to find the beginnings of sequential lines.

The Columnist
A theme designed by Ben Martineau
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Written by Ben May 06, 2010

The Columnist is a grid based wordpress theme. It features a newspaper column layout, neat typographic hierarchy, a tidy grid system and some css3 & jQuery greatness.

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The Columnist theme is extremely flexible with images and supports the latest WordPress image functionality. It features custom fields to display various sized images and thumbnails to support each article.

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The Columnist is a grid based wordpress theme. It features a newspaper column layout, neat typographic hierarchy, a tidy grid system and some css3 & jQuery greatness.

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The Columnist is a grid based wordpress theme. It features a newspaper column layout, neat typographic hierarchy, a tidy grid system and some css3 & jQuery greatness.

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The Columnist is inspired by grid structures, Helvetica, jQuery, Wordpress, photography, minimalism and the internet!

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Dashed Sellers Recently finished Ordering Disorder by @Khoi and it was great. Quick read and very pragmatic look at creating and using grids. #through 26 days ago

lukejones Finished @Khoi's "Ordering Disorder" and learned so much. Highly recommend this book. 36 days ago

Tech eBook discounts Where's eBook deal from @Peachpit Ordering Disorder: Grid Principles for Web Design by @Khoi Vinh is \$1.99 <http://bit.ly/2oV5T9k> 46 days ago

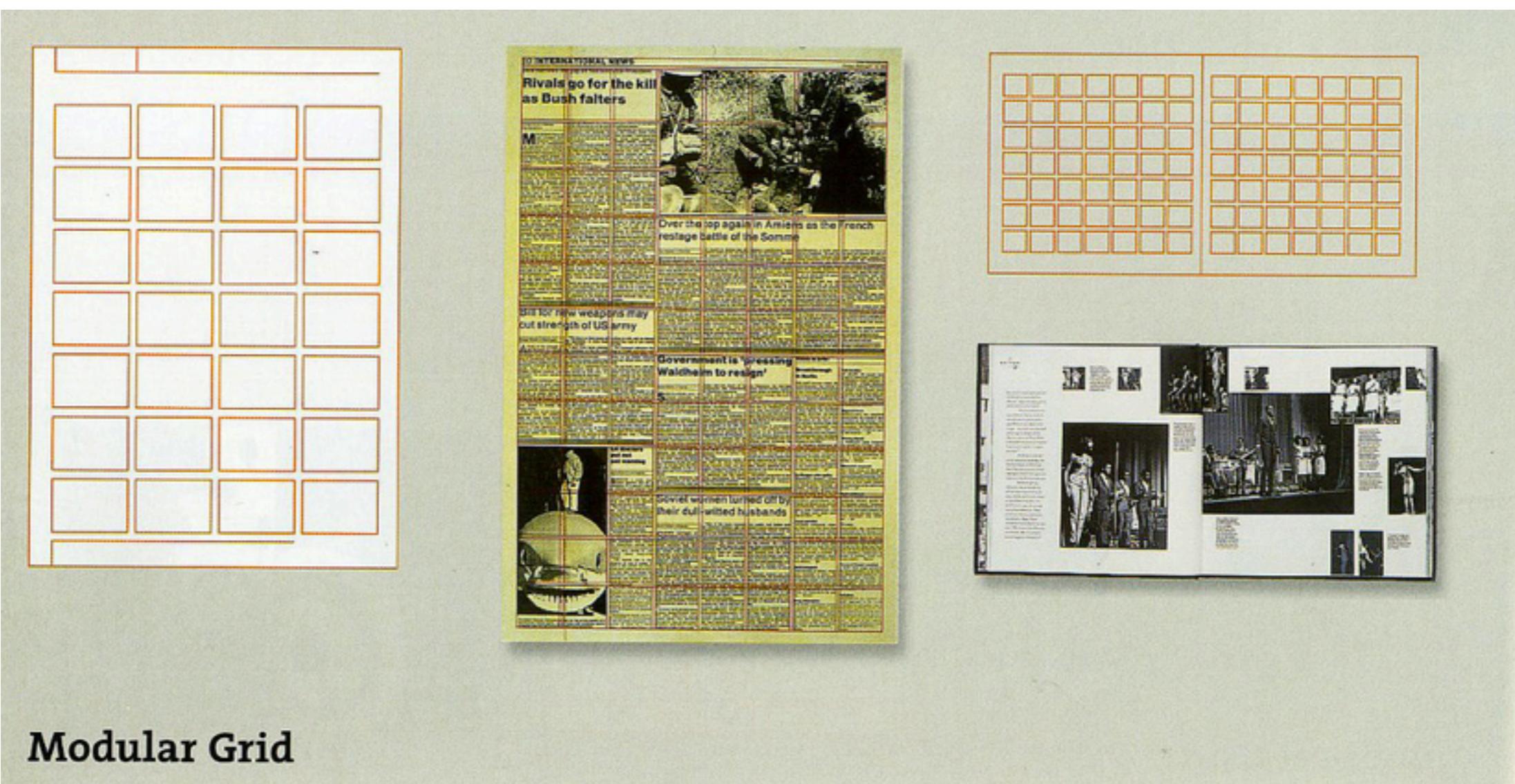
Luke Jones 7 pages into Ordering Disorder by @Khoi and I know I'm going to love it. #http://bit.ly/2oV5T9k 42 days ago

Garrett Couleay Signs I need a beer #TIL Spent ages working out this grid, only to end up with the example one from @Khoi's "Ordering Disorder". Dagnabbit! 52 days ago

Ordering Disorder Spill-on parody of kids toy commercial. Brains. Power. Data. Magic. <http://bit.ly/2oV5T9k> 58 days ago

Ordering Disorder <http://bit.ly/2oV5T9k> 58 days ago

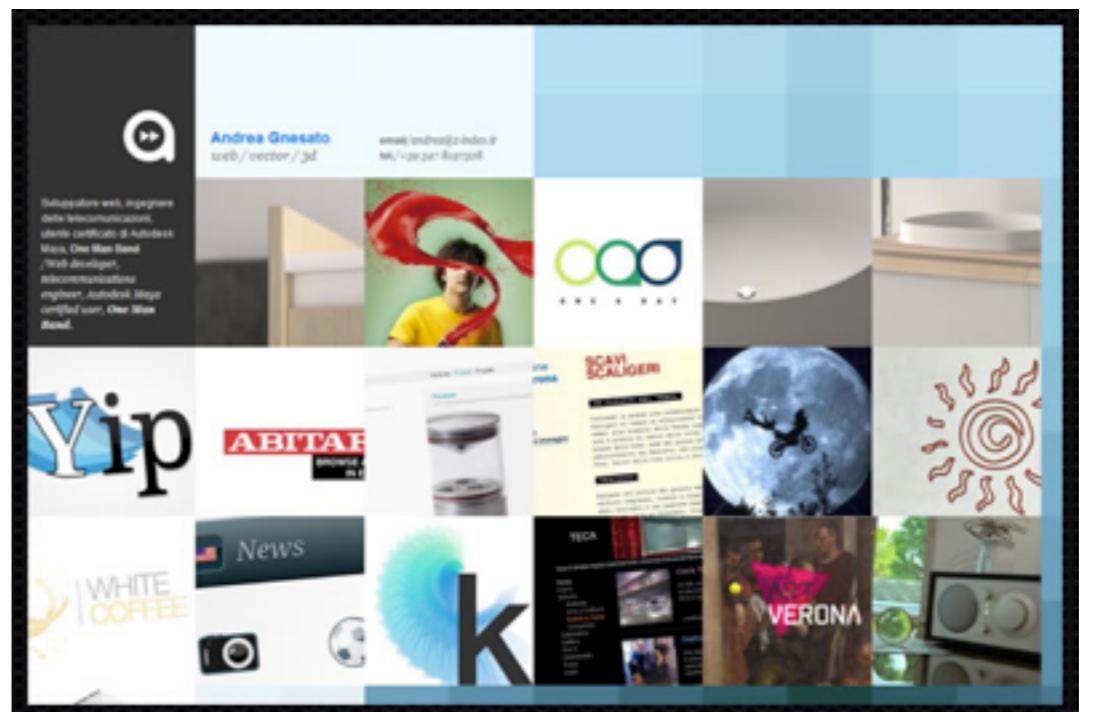
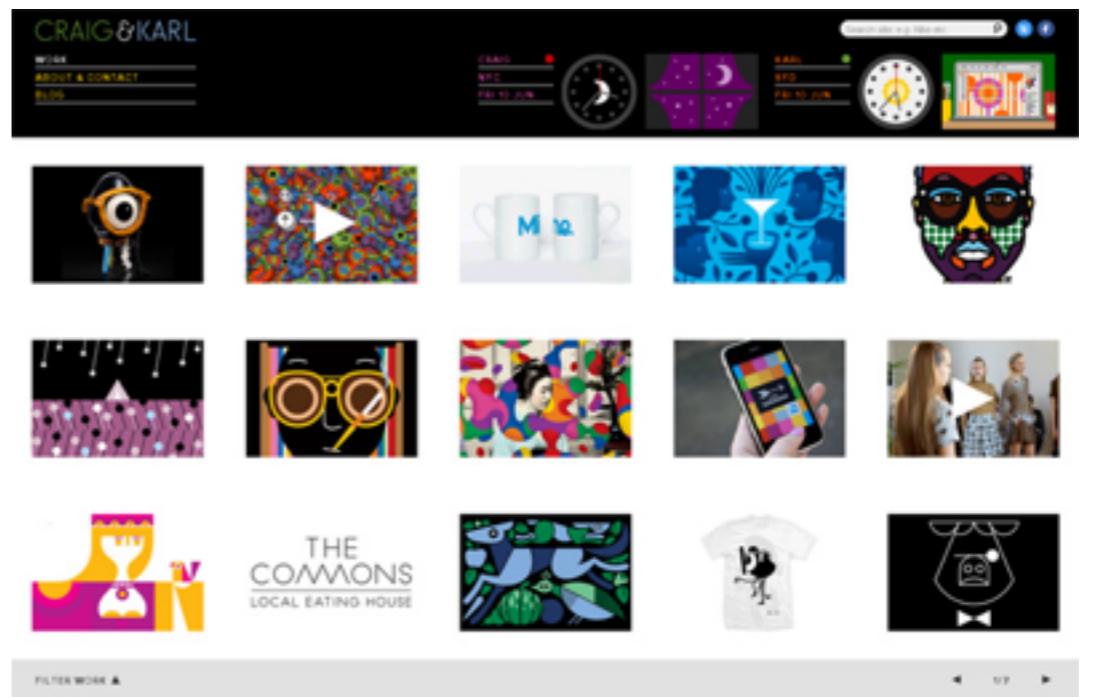
Advertisement



Modular Grid

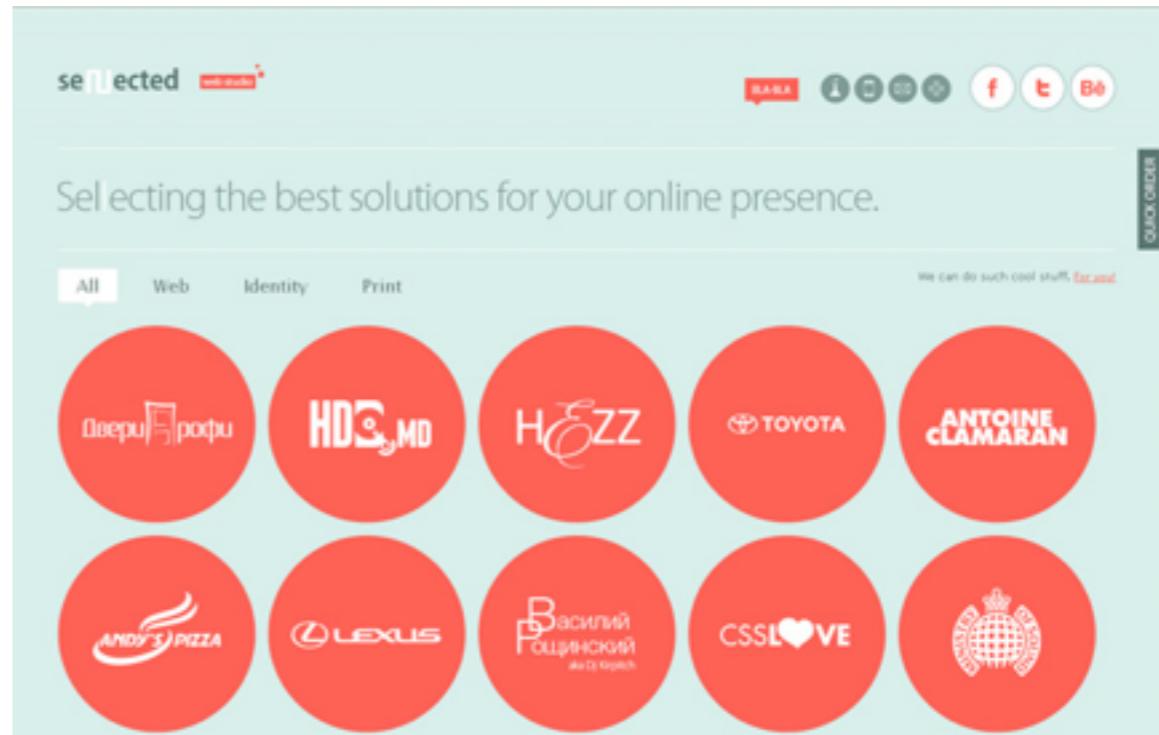
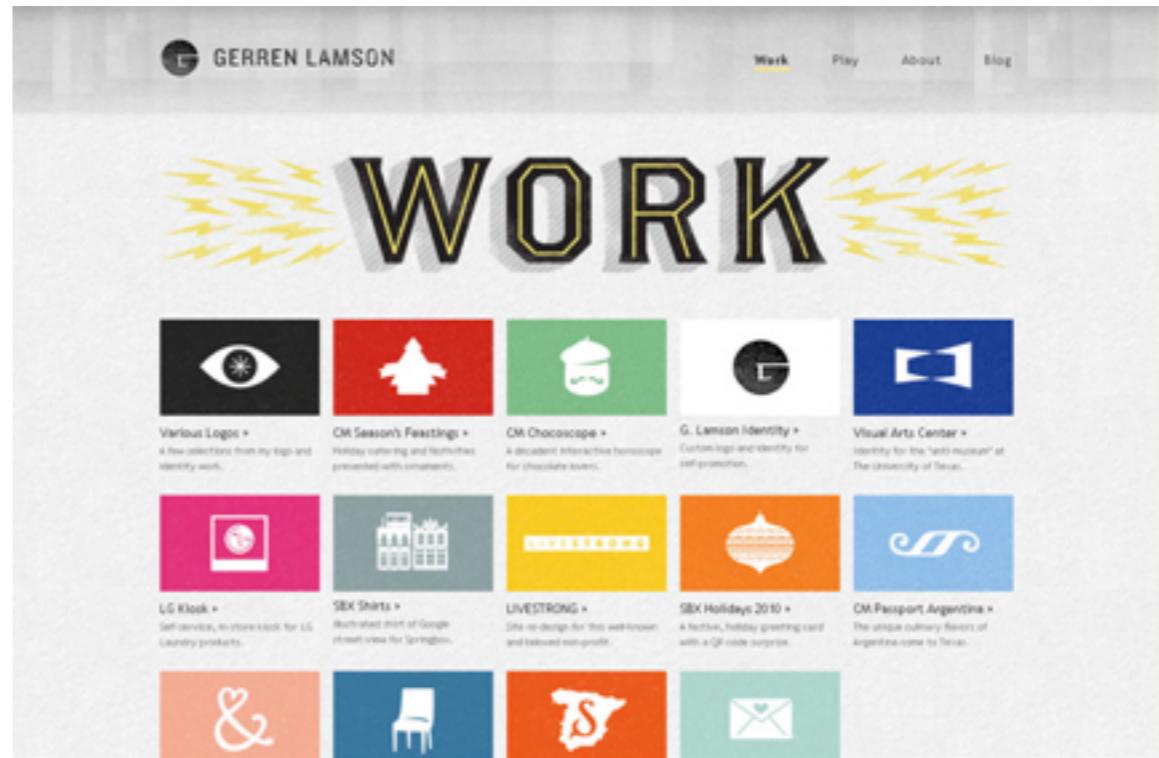
Modular Grid

- Extremely complex projects require a degree of control beyond what a column grid will provide, and in this situation, a modular grid is essentially a column grid may be the most useful choice.
- A modular grid is essentially a column grid with a large number of horizontal flow lines that subdivide the columns into rows creating a matrix of cells called modules.



Modular Grid

- Smaller modules provide more flexibility and greater precision, but too many subdivisions can become confusing or redundant.
- Aside from the practical uses, the modular grid has developed a conceptual, aesthetic image that some designers find attractive.



INTERVIEWS

I AM TRYING TO WRITE SOME SONGS.

WORD/PLAY

VISUAL AIDS

Wayne Coyne's DOODLE.



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WHAT HAPPENS WHEN
CREATIVE PEOPLE GET OLDER AND OLDER PEOPLE GET CREATIVE.

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Everything changes, so use your imagination.
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INTERVIEW
I AM TRYING TO WRITE SOME SONGS
Joshua Tree, Ho

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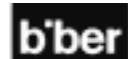
latest tweet

Nancy: We're so different from the boys. All we did was play hopscotch. #outofwatercolor

[more](#)

Peter Jonnissen
Design Director & Co-Founder / Art Director
General Blackberg / Phoenix

Middle Mojo (Issue 4.5)
Phoenix Deep Label by Phoenix of Dogs
General Blackbird Phoenix 2013
Issue Number - Phoenix Moons, Agenda & More
Mojo - All That (PC)
Somewhere I'm From
Mojo - Production 2013 Apparel
Mojo - You're a Beast
Hanging Pictures - Trend in Your
Somethin' Sounds 20 Words
The Whales 2 - Owl
Whee - New Idea Press
Ghettoville Channel - Life
Ran - Ho
Wheee - Wheee 2
Annoy - The Drive
An Annoy Musical
Death - Only The Drive
Mojos - Heritage
Wheeee - I'm Gonna
Ghettoville Channel - Ghettoville Tech
Wheeee - A - Phoenix
Death - Play
Wheeee - 2013
Wheeee - 2013 - Phoenix
Ghettoville - Fresh Sub
The Fat Buddha - Avenue
Phoenix - Ho
The Phoenix - The Phoenix
Annoy - Ho
Death - I'm Annoy
Whee - Daydream
Phoenix - I - The Phoenix
The Phoenix - New Ho
Annoy - Annoy



Architecture
Sketchbook
Words
100 Ideas™

About
Contact
Gems
Press
Quick Tour

Architecture

Museums
Private Residences
Retail/Restaurant
Corporate/Institution
Over/Urban



Sketchbook

Competitions
Products
Art
Now in Progress



Words

Essays
Talks
Publications
Blog



100 Ideas™

100 Ideas for NY™
Your Ideas



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nice device interaction design
APPLY Berlin/Los Angeles

KANE
Kane Constructions
interactive media, web, ui

EARLY RIDER
Early Rider
interactive media, web, ui

AMBER&THOMAS
Amber & Thomas
interactive media, web, ui

NOT YET IT'S DIFFICULT
Not Yet It's Difficult
interactive design, media, Flash, ui

REKINDLING VENUS
Rekindling Venus
interactive and augmented reality project

K.P.D.O.
Kerry Phelan Design Office
interactive media, ui

FIREFLY
firefly interactive design, media, web, e-commerce

KIRRILY JOHNSTON
Kirrily Johnston
interactive design, media, web, e-commerce

ARENA THEATRE COMPANY
Arena Theatre Company
interactive media, web

NEST WAVE FESTIVAL
Dance Program
interactive design, media, web

KAFKA FRAGMENTS
Kafka Fragments
E2L for contemporary music performance

EX MACHINA
Ex Machina - webdesign

ICE SPORTS AUSTRALIA
ice sports Australia
interactive media, web

THE WYE GENERAL STORE AND CAFE
The Wye General Store and Cafe
interactive media, web, Flash

SHOP BOTTLENECK
Shop Bottleneck
interactive media, web

AIRLIE BANK
Airlie Bank
interactive media, web

WINDMILL
windmill - design, media, web

BIRMINGHAM
for Birmingham - research design

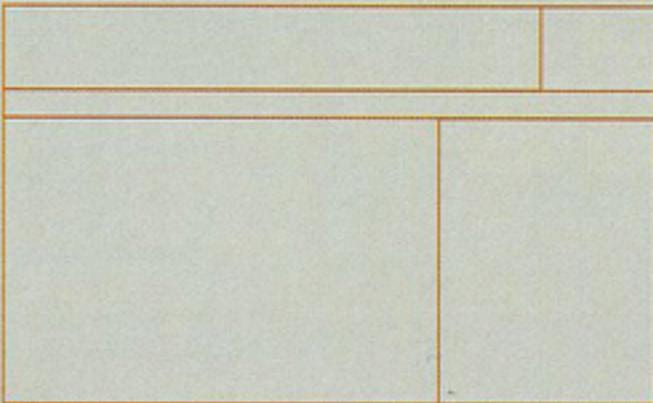
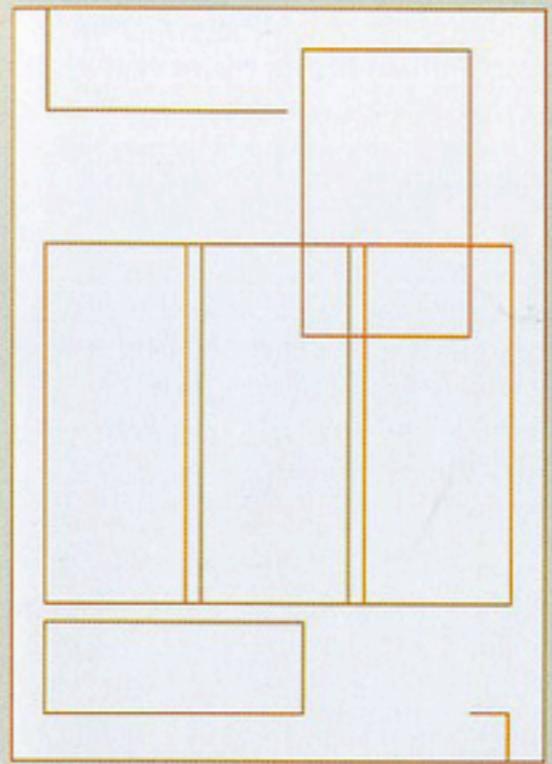
THE WIZARD OF OZ
the Wizard of Oz
interactive media, video, web, Flash

THE FULL Shanghai
interactive media, web, ui

STUDIO ROUND
interactive media, web

QUALITY OF LIGHT
quality of light
interactive media, web, ui

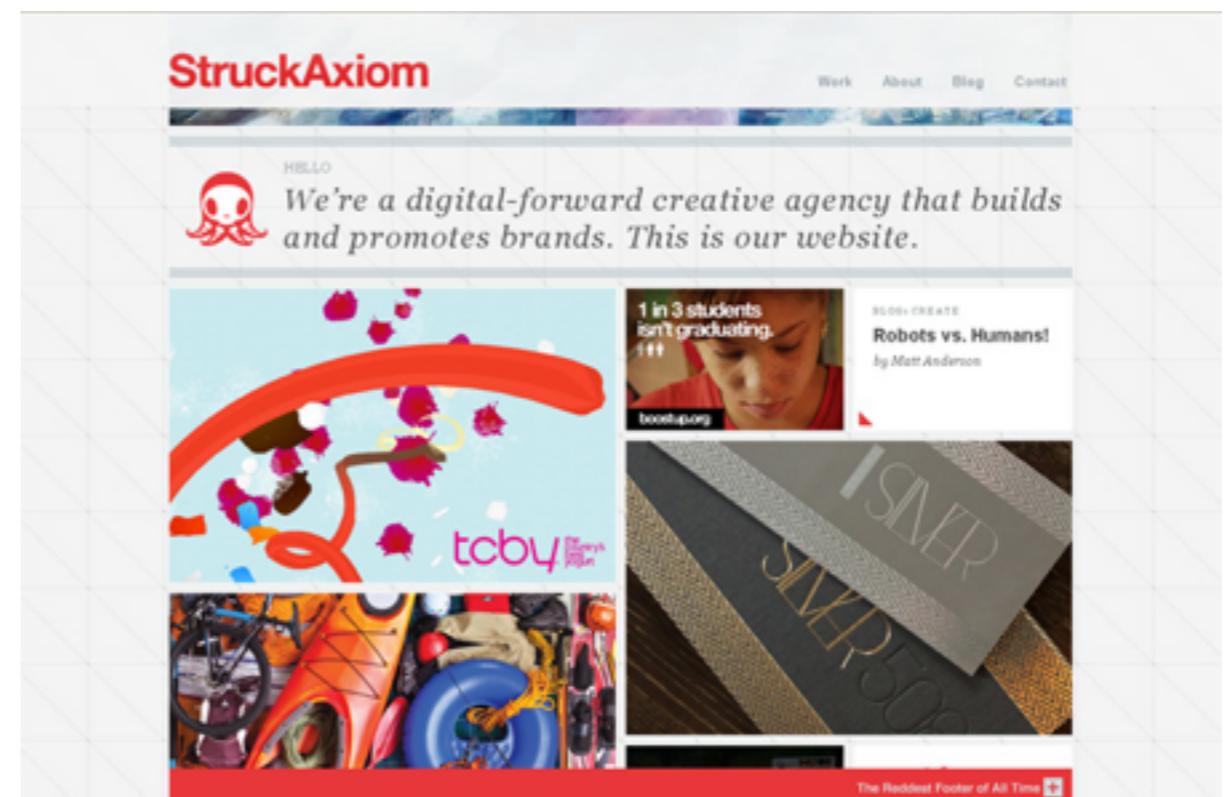
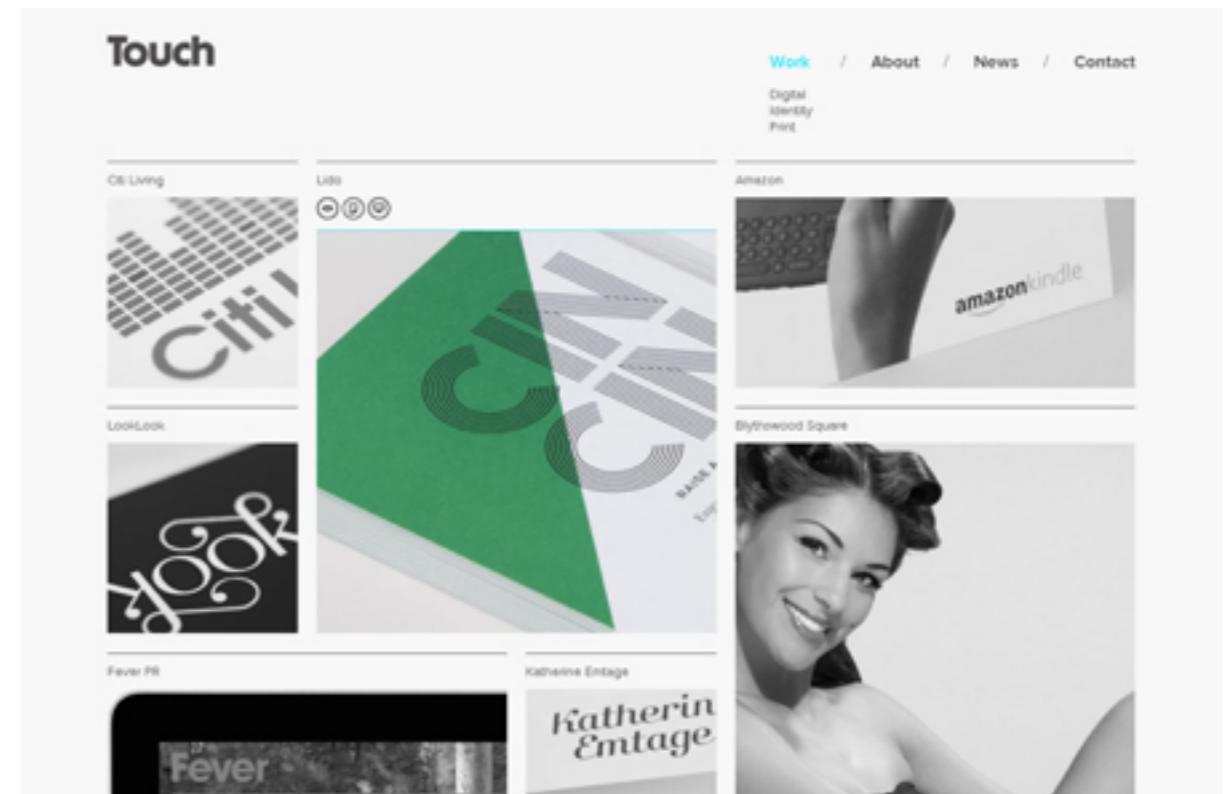
FAGE
fage interactive media, web, ui



Hierarchical Grid

Hierarchal Grid

- Sometimes the visual and informational needs of a project require an odd grid that does not fit into any category.
- These grids conform to the needs of the information they organize, but they are based more on a intuitive placement of alignments customized to the various proportions of the elements, rather than regular repeated intervals.
- Column widths, as well as the intervals between them, tend to vary.



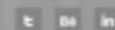
JDA.

The work of Digital Designer,
twitterer, Illustration junkie
James De Angela.

[My Work](#)

[About me](#)

[Contact](#)



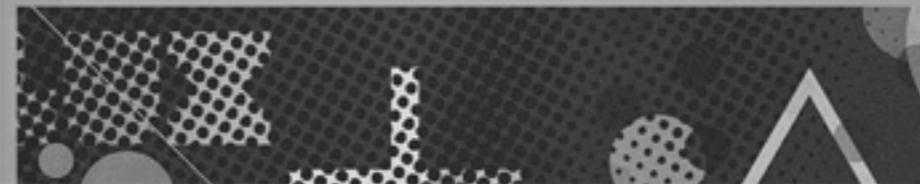
FILTER WORK

SITES

ILLUSTRATION

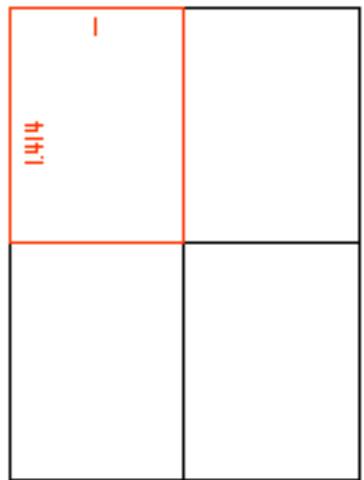
ADS

PARTY MIX

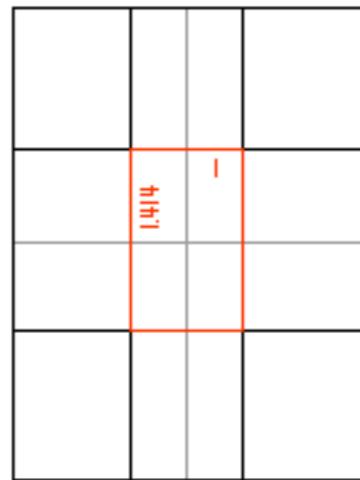


Setting Up Your Grid

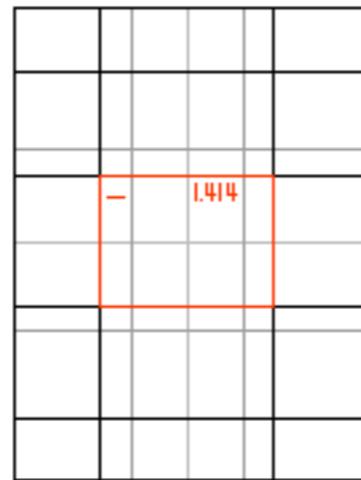
Option 1: Halves



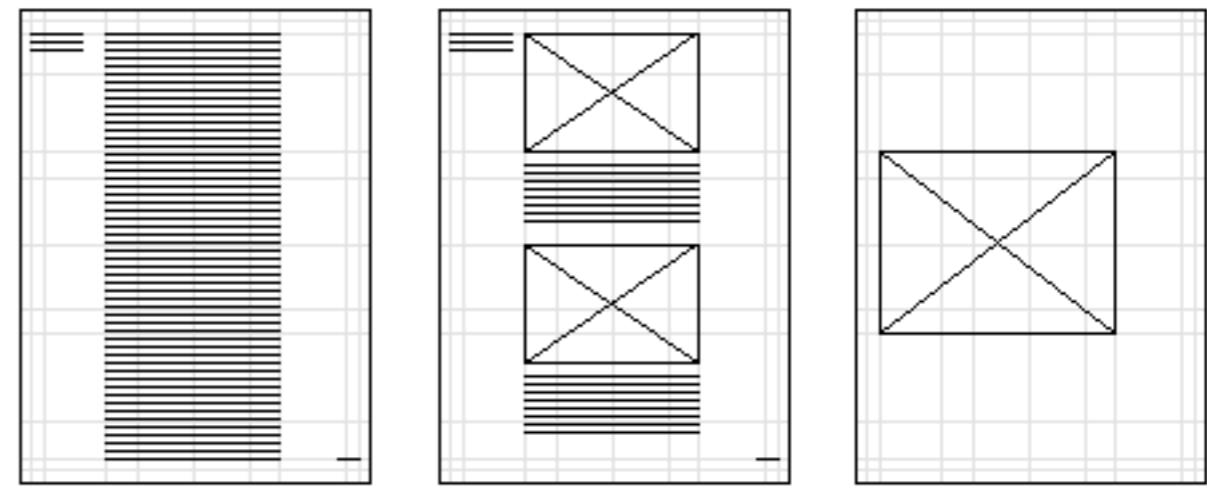
1



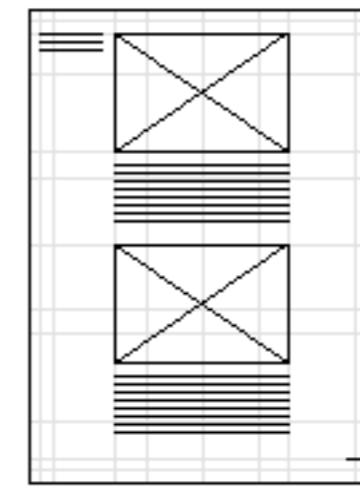
2



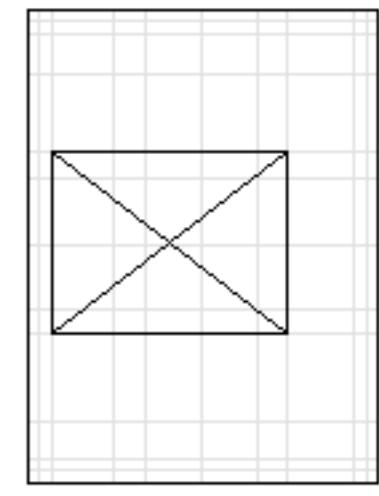
3



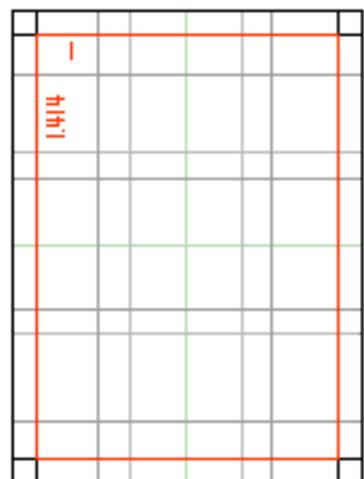
7



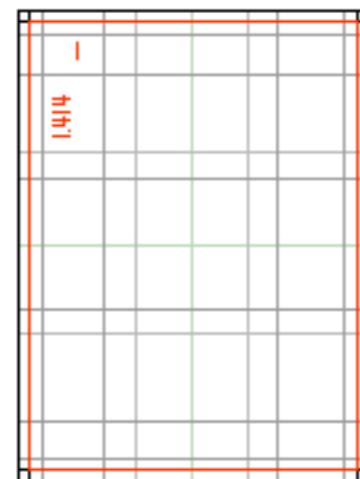
8



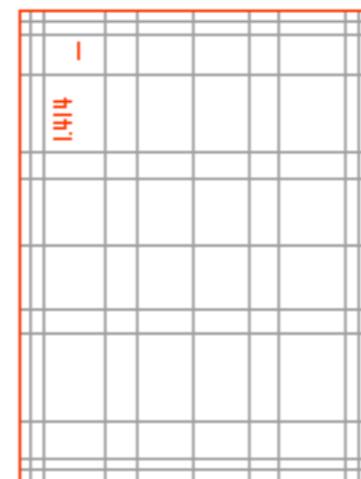
9



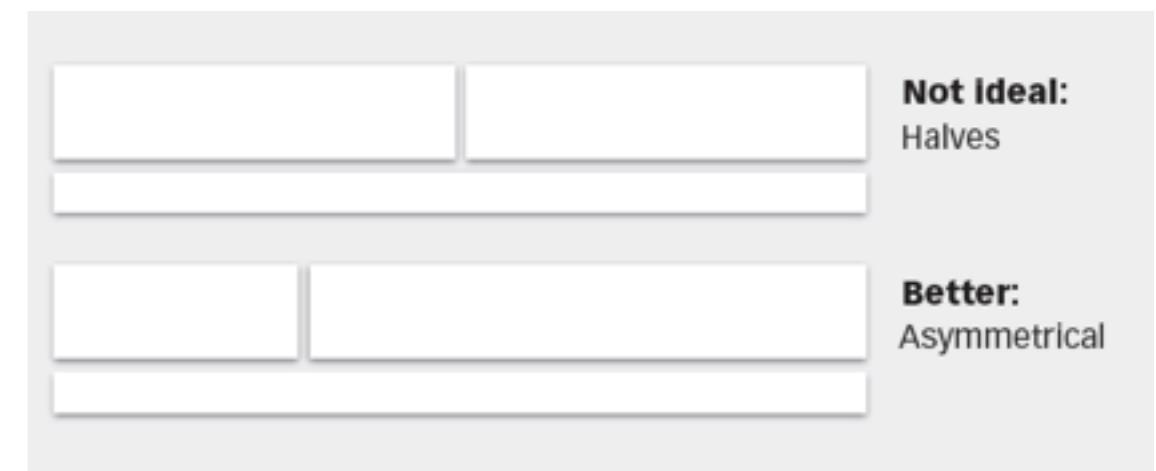
4



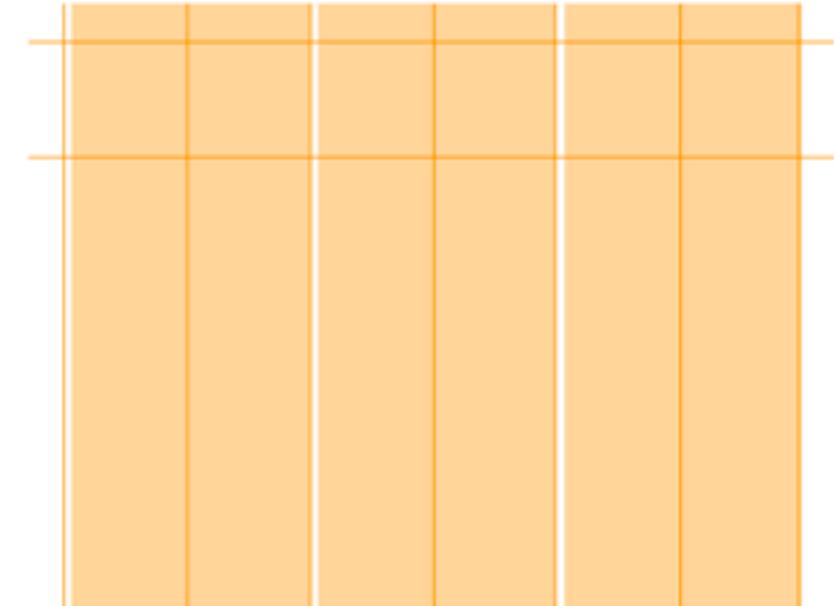
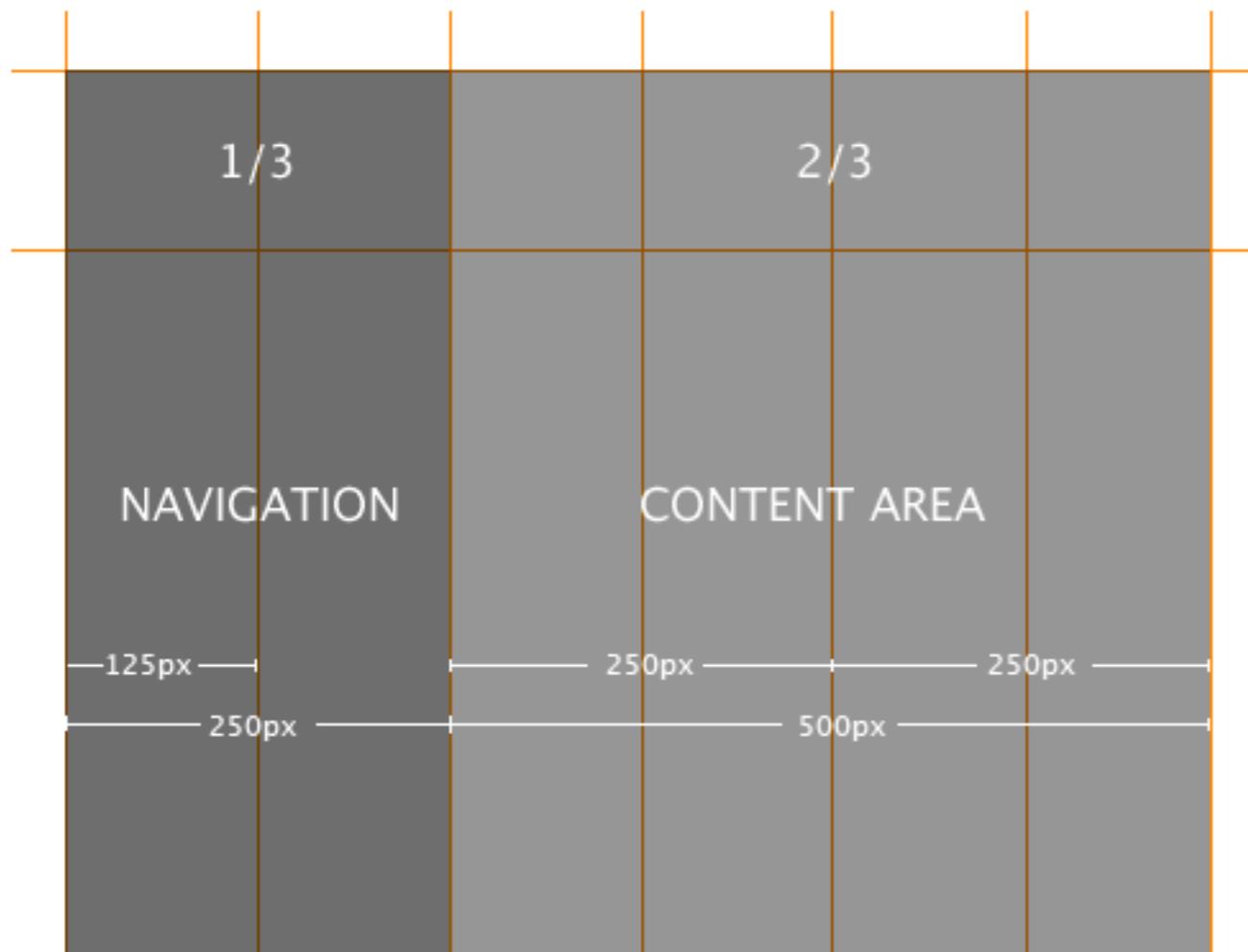
5



6



Option 2: Thirds



OUR PROCESS.

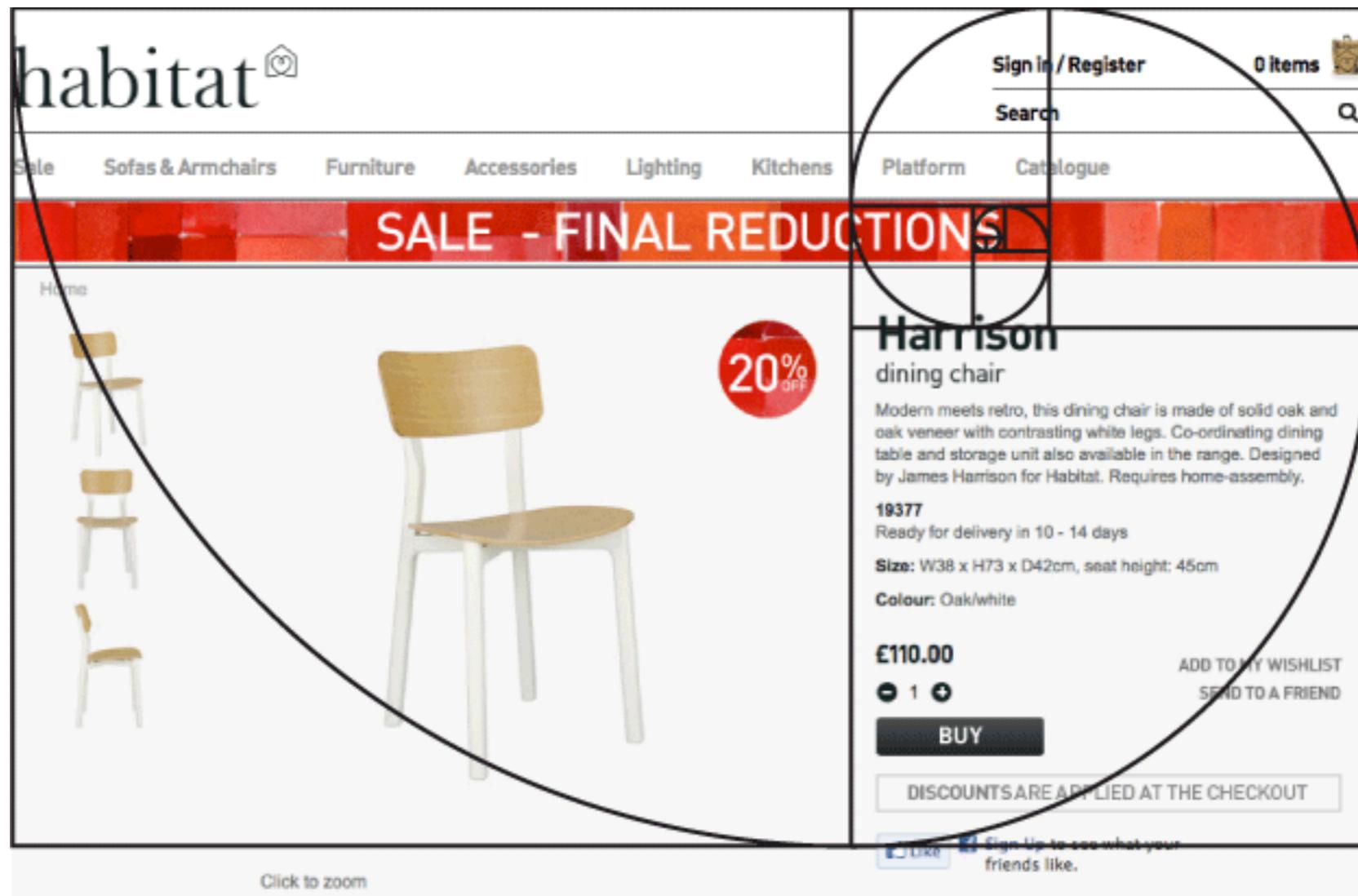
6DM APPROACH

We look at every requirement of our client as an opportunity which is inimitable and a task which requires a focused approach. Our unique **6DM approach** has highest connection to success right first time and every time.

	Purpose	What we do
DISCOVER	<p>Discovering the real need in the beginning is as good as completing the project. To do this, we listen to you, we study your customers. We pay special attention to what they say, what they do and where they click. All TVL Corps designers are avid observers of how real-life users interact with products and websites.</p>	<ul style="list-style-type: none">‣ Stakeholder and customer interviews‣ Website usage analysis‣ Inventory of usability issues‣ User personas & scenario‣ Development‣ Card sorting exercises‣ Competitive research
DRAW A PLAN	<p>Your project might have many important business goals. Each with various levels of priority and difficulty. TVL Corps serves as the central planning and product definition hub for you. We will carefully study your technical and content constraints, and help you rank everything into an actionable roadmap that can drive the design process.</p>	<ul style="list-style-type: none">‣ Business & User goal prioritization‣ Project vision & Roadmap‣ Content brief‣ Feasibility studies

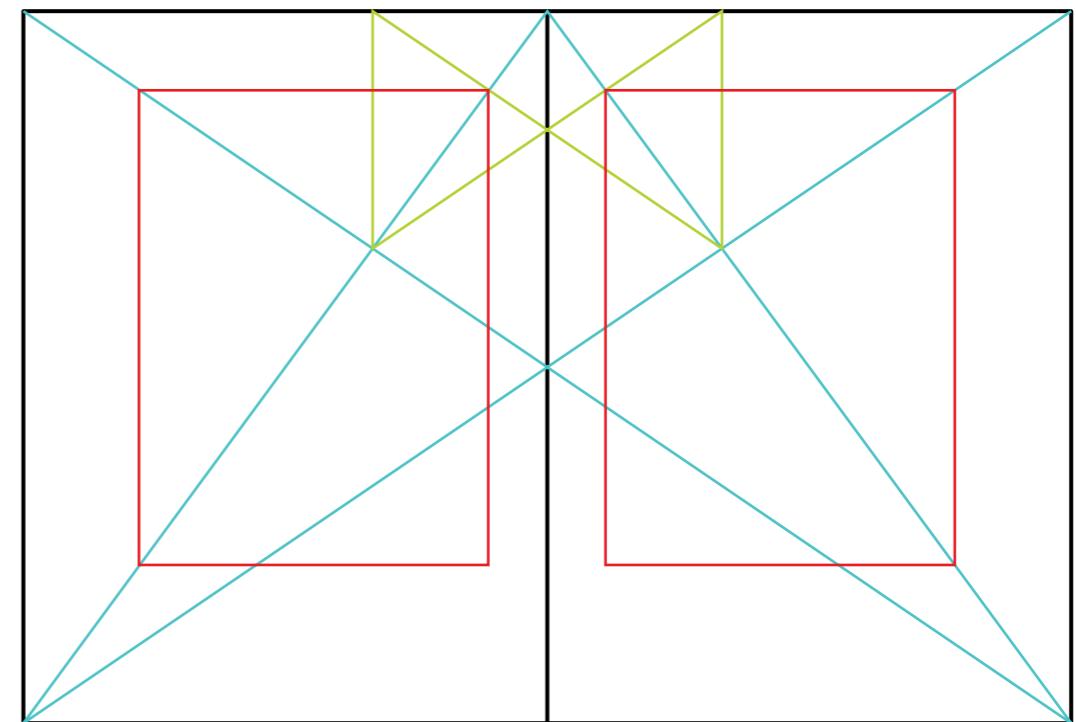
Failing to plan is like planning to fail.

Option 3: The Golden Ratio



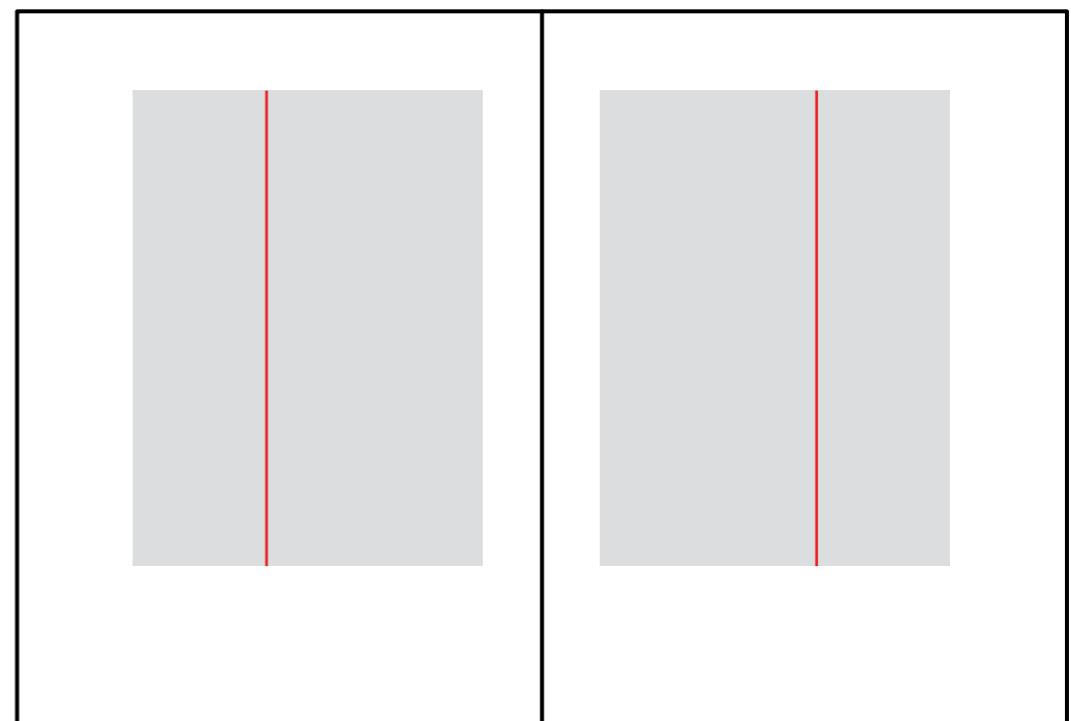
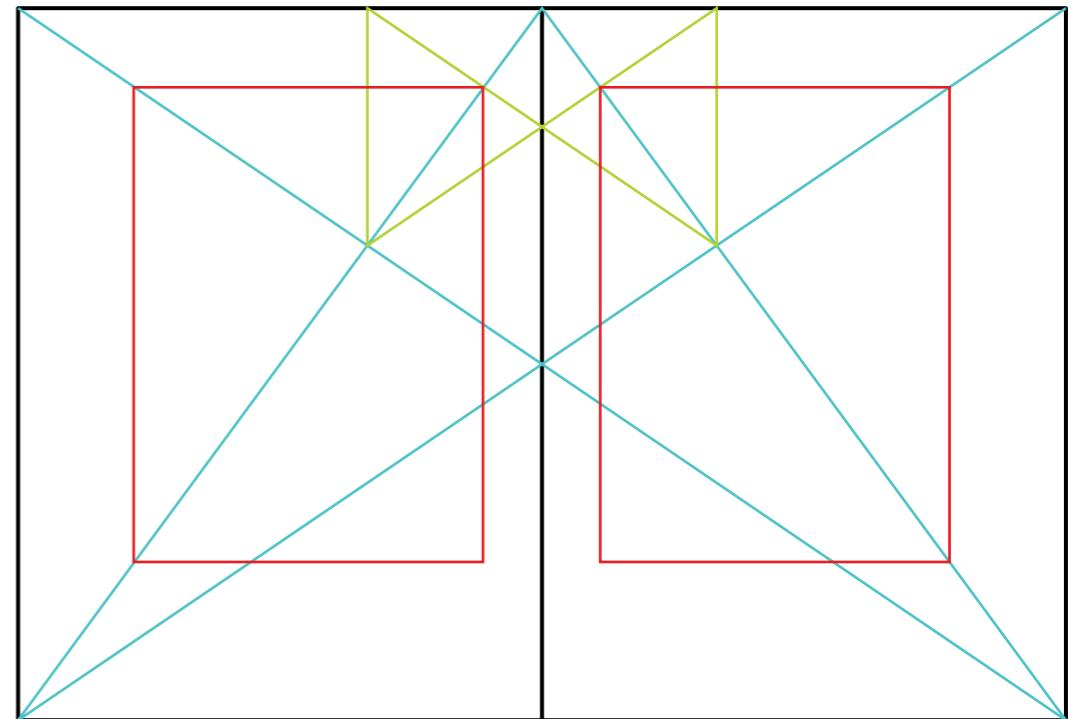
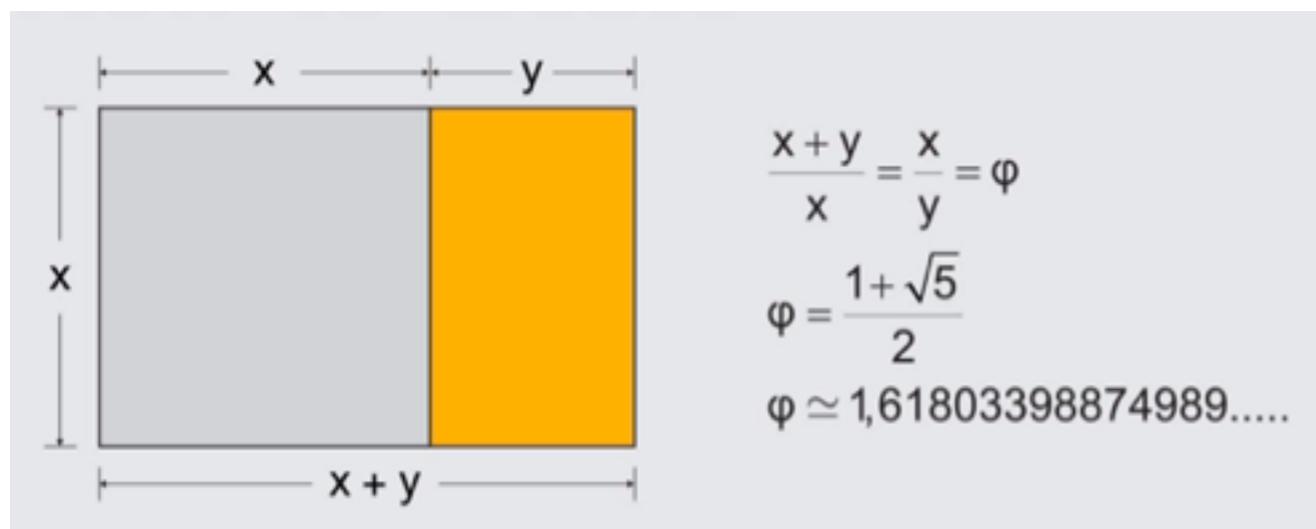
How to Construct a Golden Ratio Layout

- The Golden Ratio is often used for the manuscript layout.
- The blue lines are used to construct a text area the same proportion as the screen/paper size.
- The red boxes define the text, or content area.



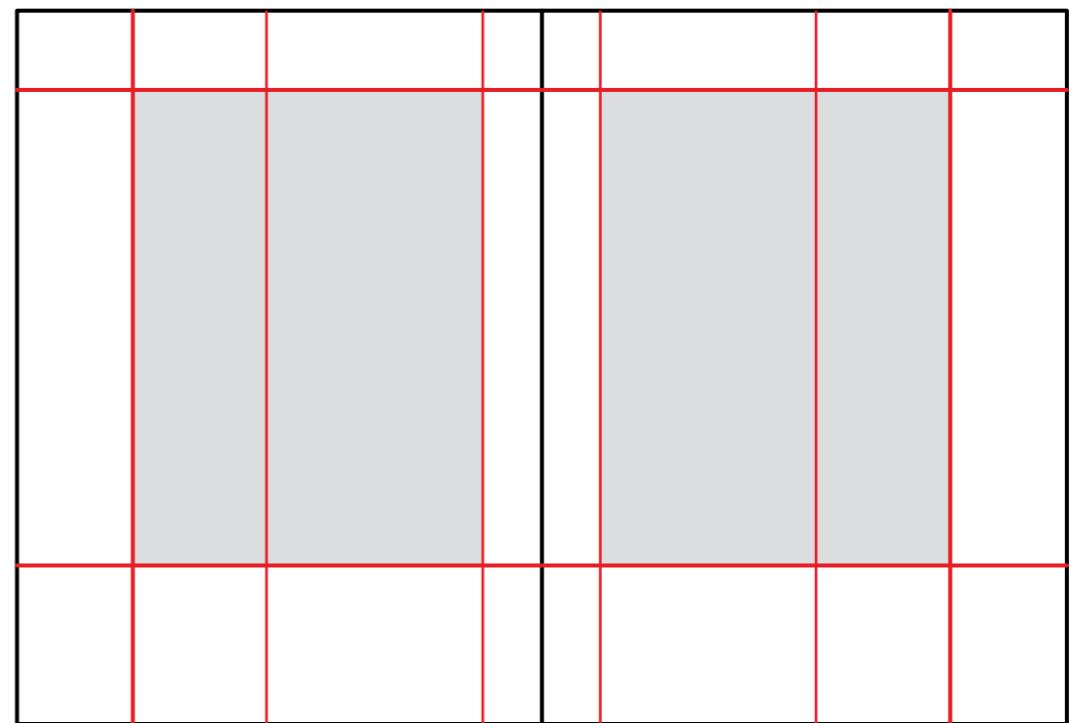
Golden Ratio Layout

- The content areas (red) are divided into two columns by again using the Golden Section ratio, which was achieved by dividing the content area by Phi ($\Phi = 1.618033988749895$)



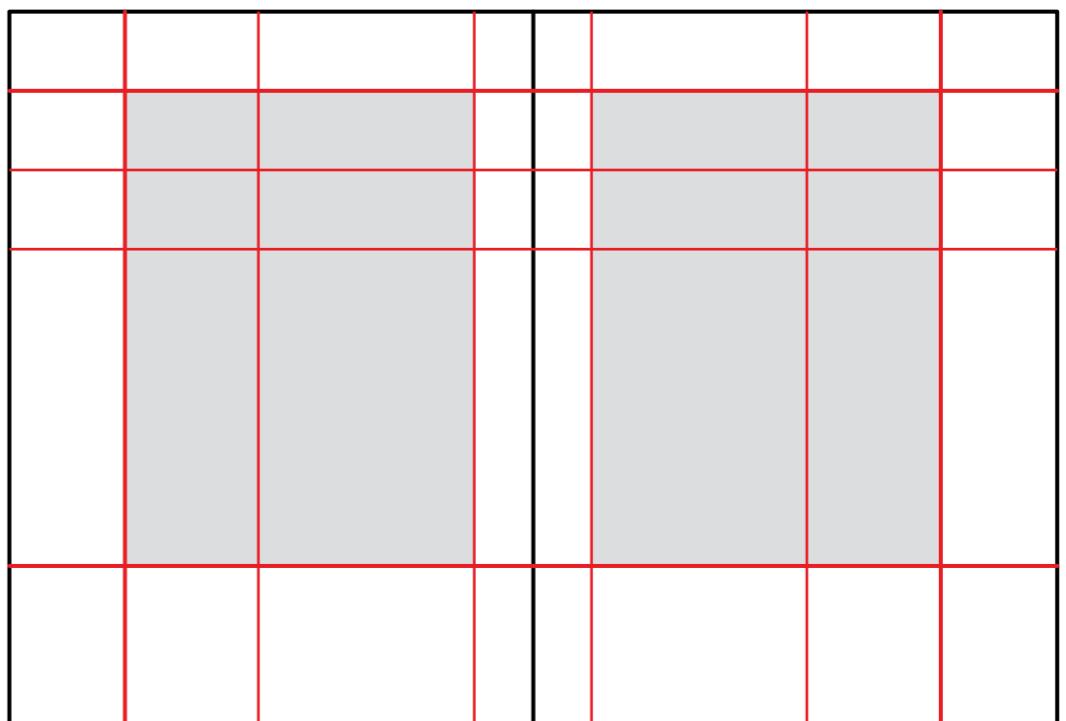
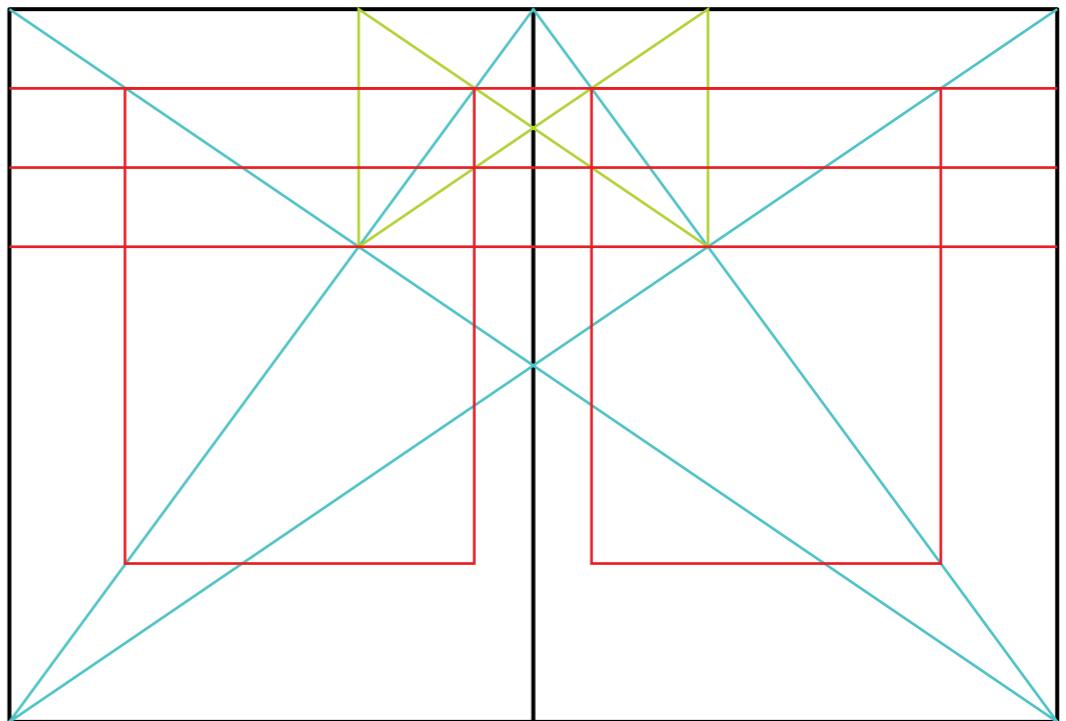
Golden Ratio Layout

- Extending the lines out from the content area begins to show a more complete grid.



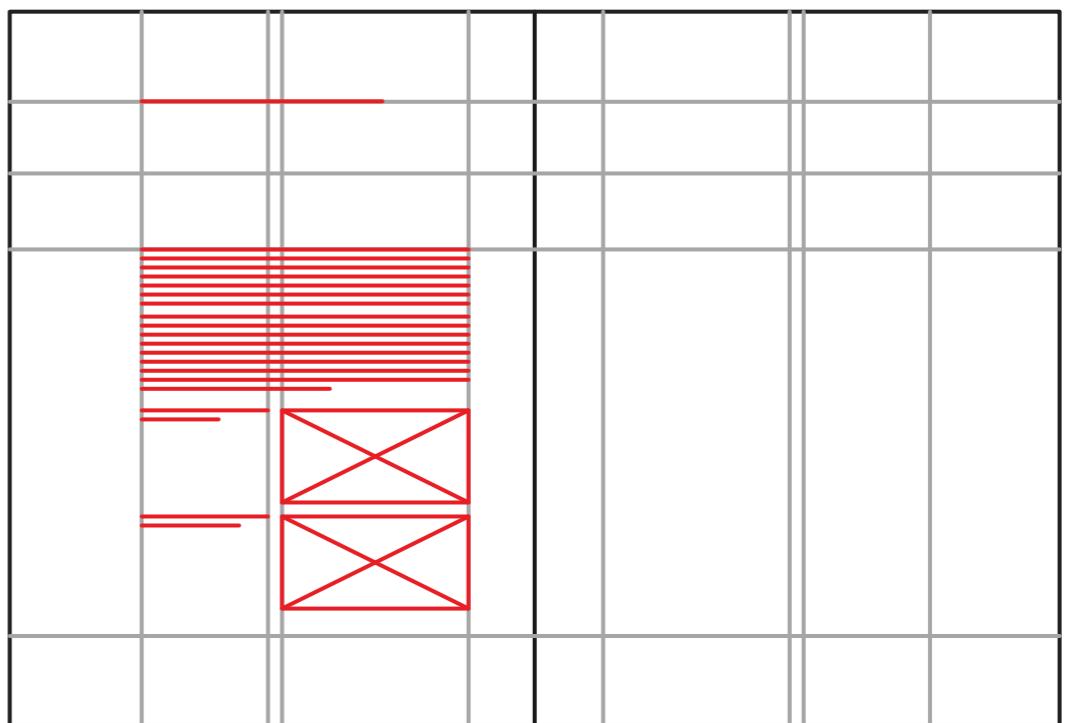
Golden Ratio Layout

- A hanging line is then created by drawing a line across the dissecting lines.
- Dividing the space between these lines provides one more flowline.



Golden Ratio Layout

- Content is now added to the grid, including running heads and folios.
- You can see from the grid construction that there are a lot of possibilities for varying the design across different screen layouts.



Standard US and European Paper Sizes

A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their

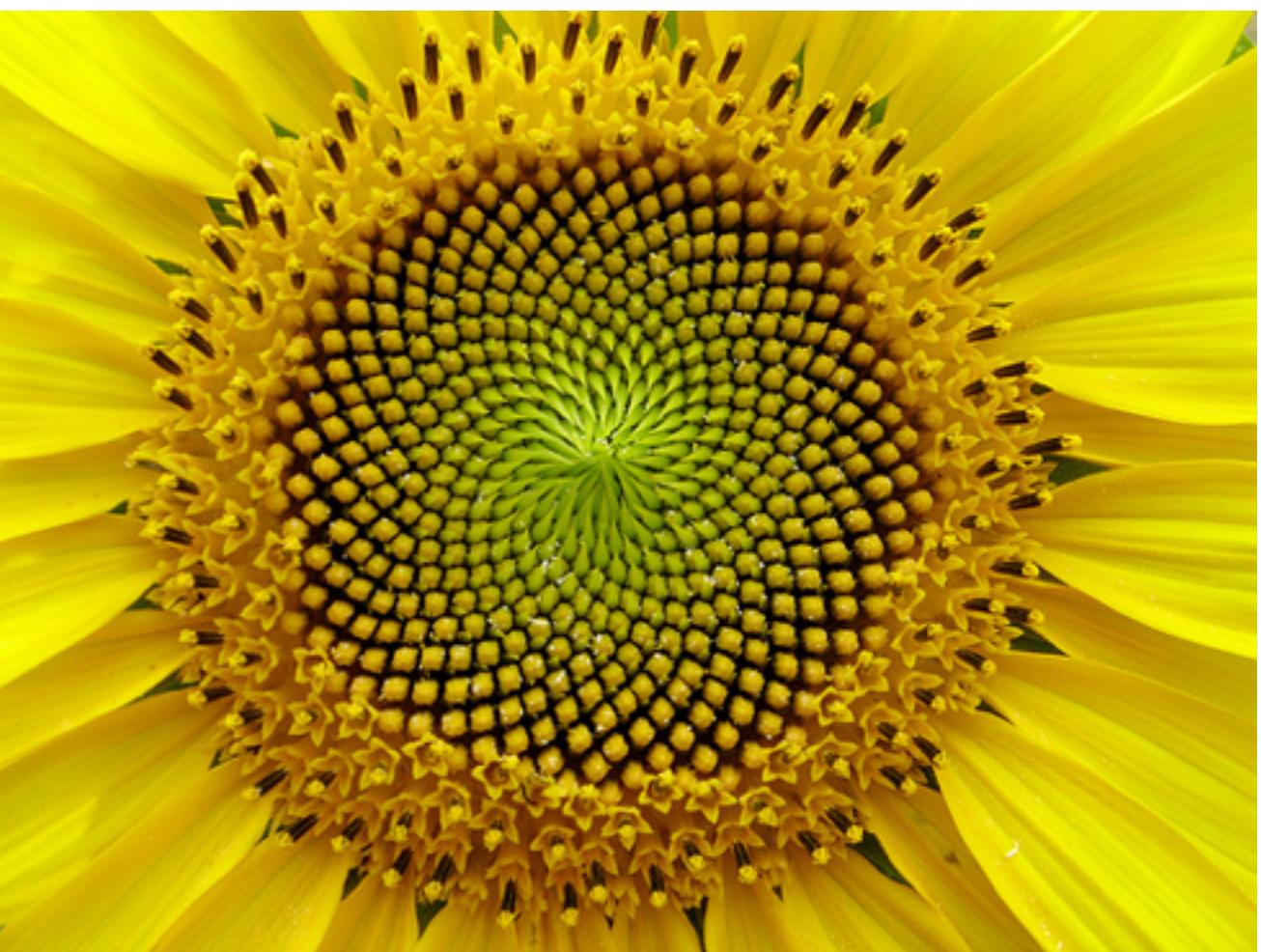
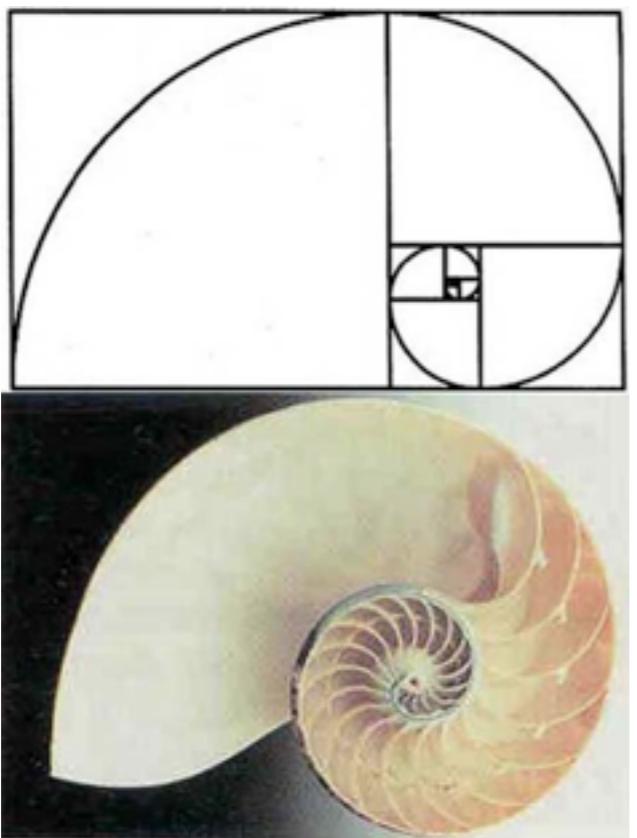
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*Golden rectangle of text on
8.5 x 11-inch page (U.S. standard)*

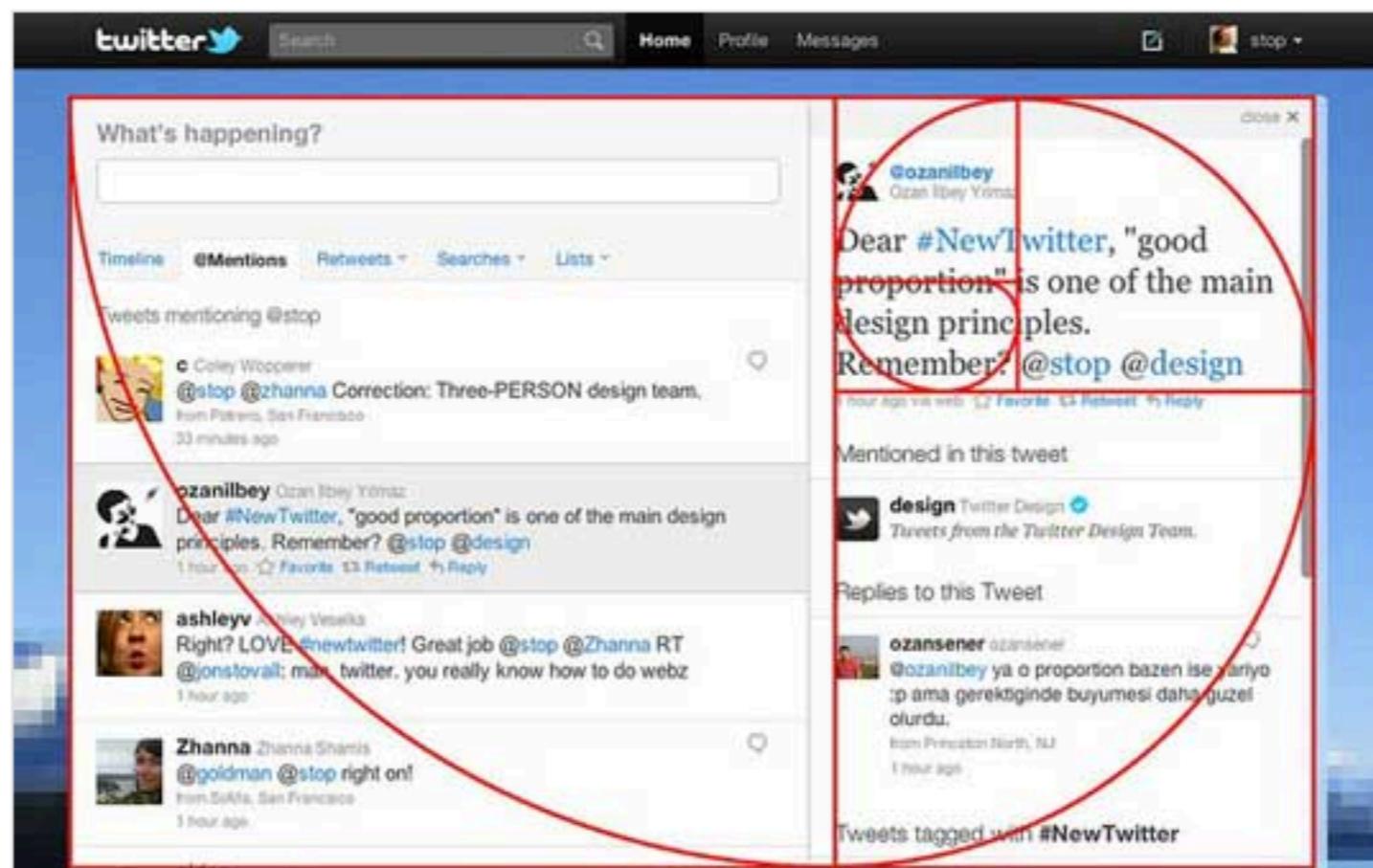
*Golden rectangle of text on
A4 page (European standard, 210 x 297 mm)*

Grid Construction

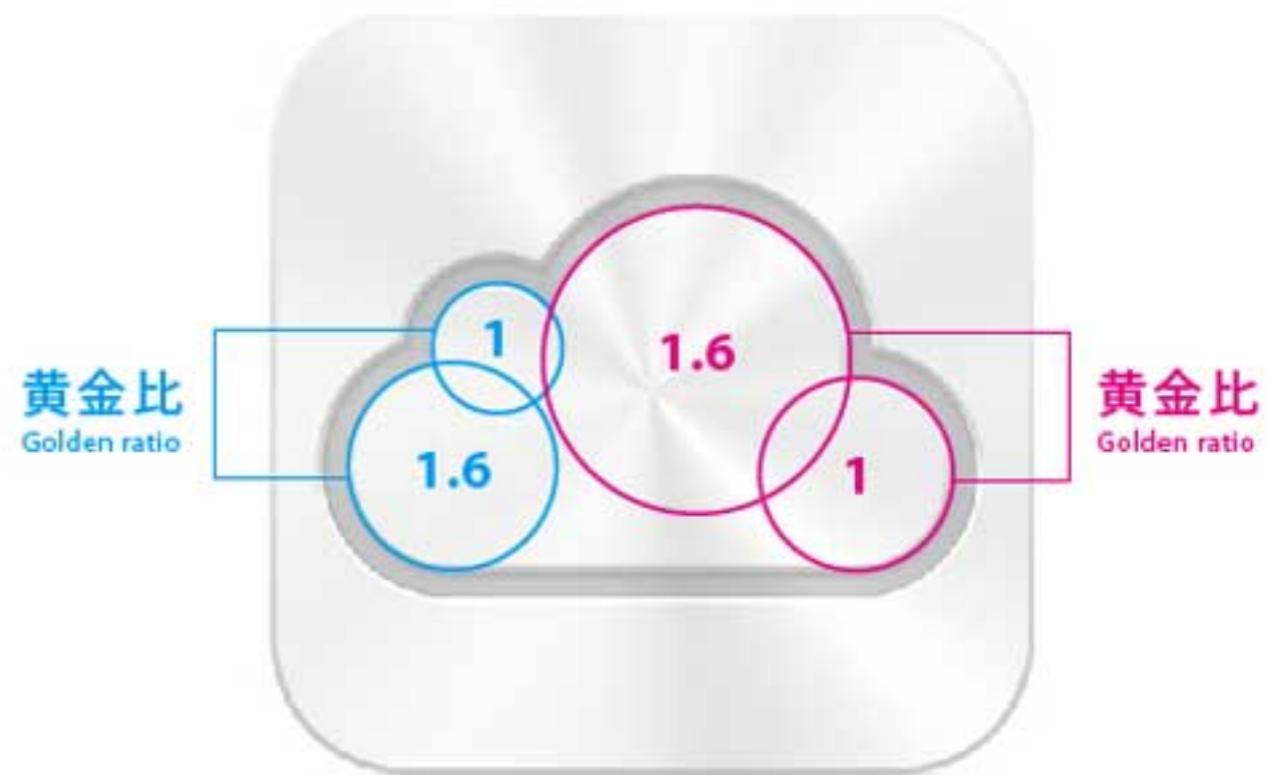
- <http://retinart.net/graphic-design/secret-law-of-page-harmony/>



Twitter

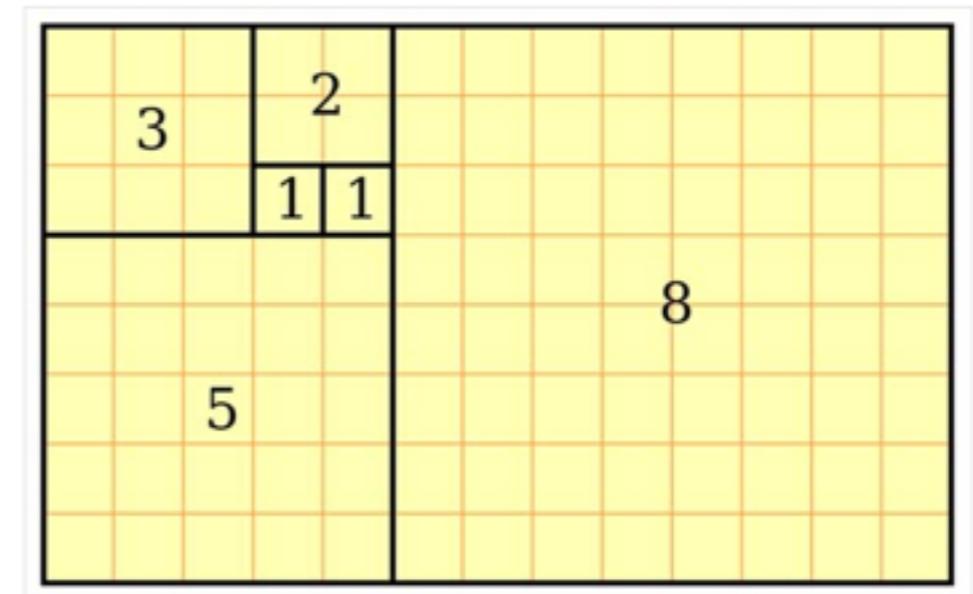


Apple iCloud



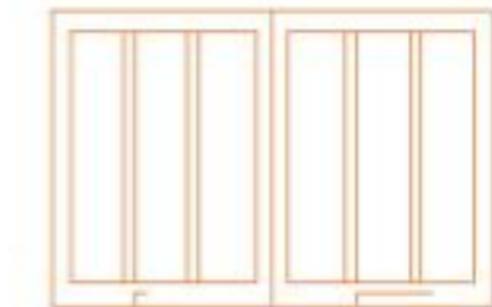
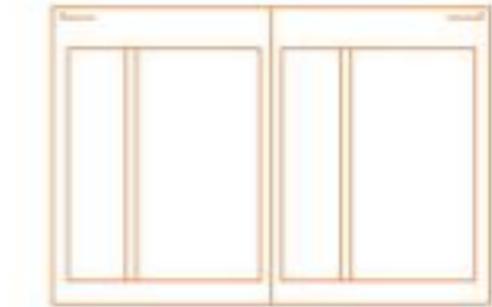
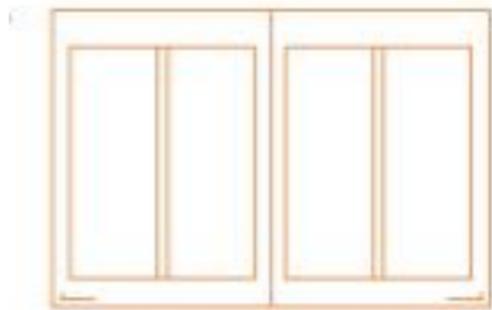
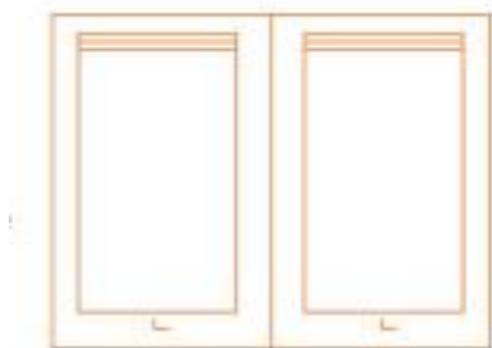
Golden Ratio Tools

- <http://www.creativebloq.com/design/designers-guide-golden-ratio-12121546>
- <https://itunes.apple.com/us/app/goldenratio-tool-for-every/id485258055?mt=12>
- <http://www.pearsonified.com/typography/>
- <http://www.thismanslife.co.uk/projects/phiculator/>

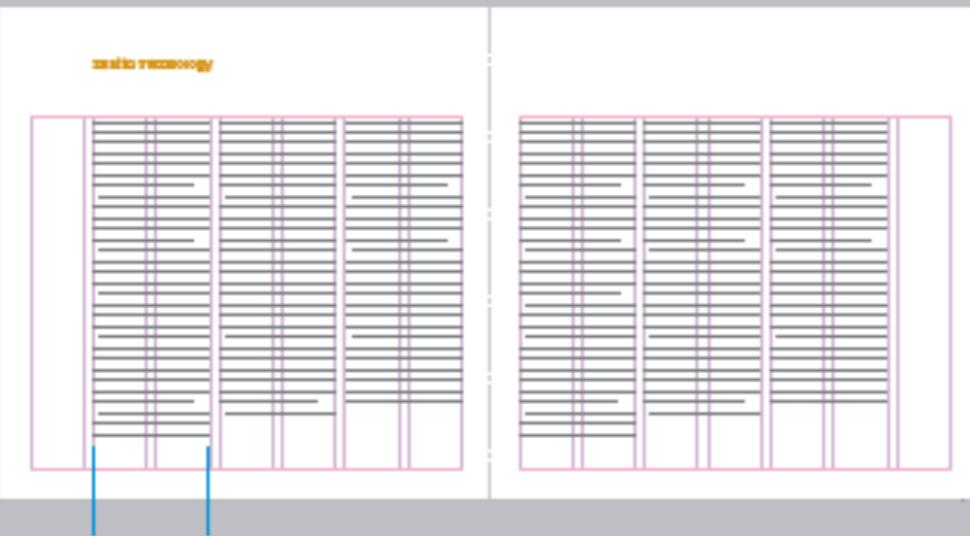


Columns = Purpose

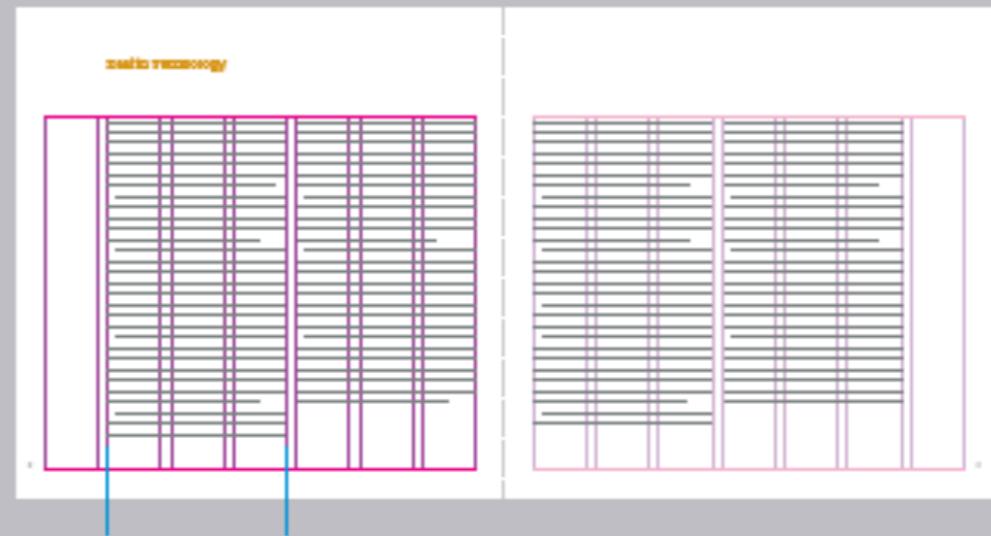
- A **single column** grid is generally used for continuous running text, such as essays, reports, or books. The main feature of the page or spread is the block of text.
- A **two-column** grid can be used to control a lot of text or to present different kinds of information in separate columns. A double-column grid can be arranged with columns of equal or unequal width. In ideal proportions when one column is wider than the other, the wider column is double the width of the narrow column.
- **Multi-column** grids afford greater flexibility than single or two column grids. These are especially useful for magazines or websites.



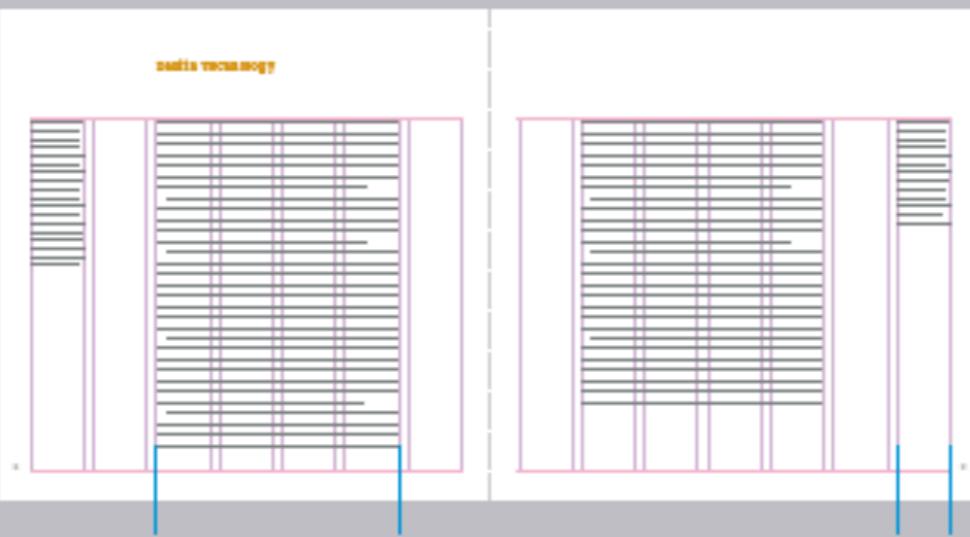
How wide should the text columns be? Rules of thumb:



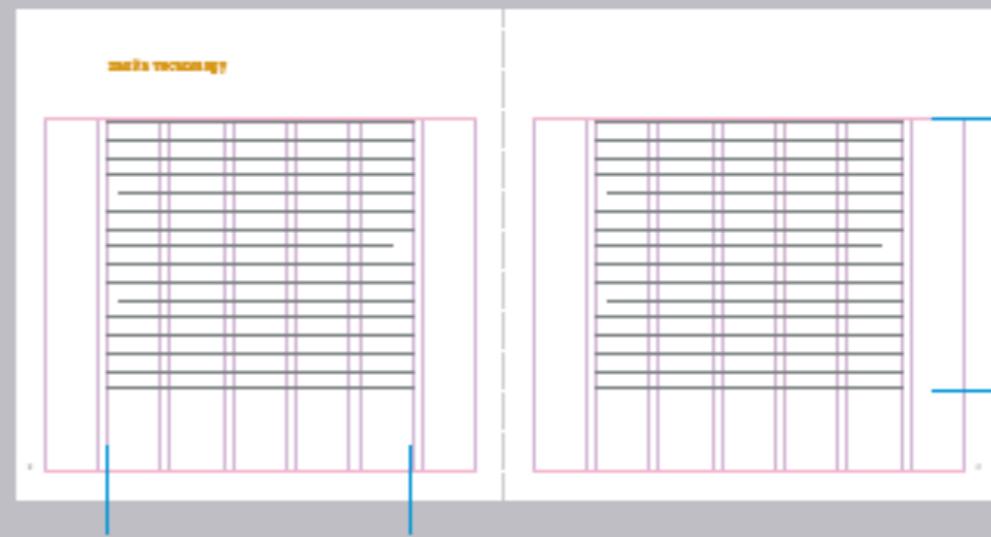
Two-column is newsy. Best for legends and sidebars.



Three-column is the easiest to read. A comfortable width.



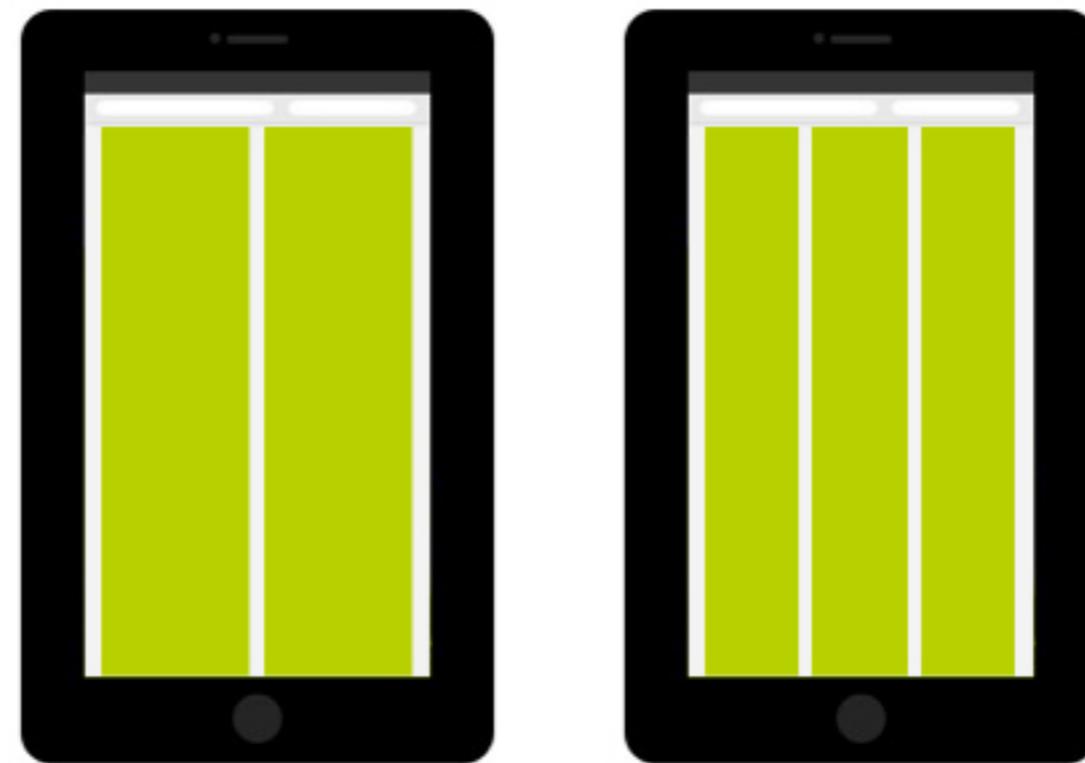
Four-column is book-like. One-column is for captions.



Five-column is elegant but slower to read. Use wider leading.

How many columns for mobile?

- Two-Column mobile layouts outperform three-Columns by 29%

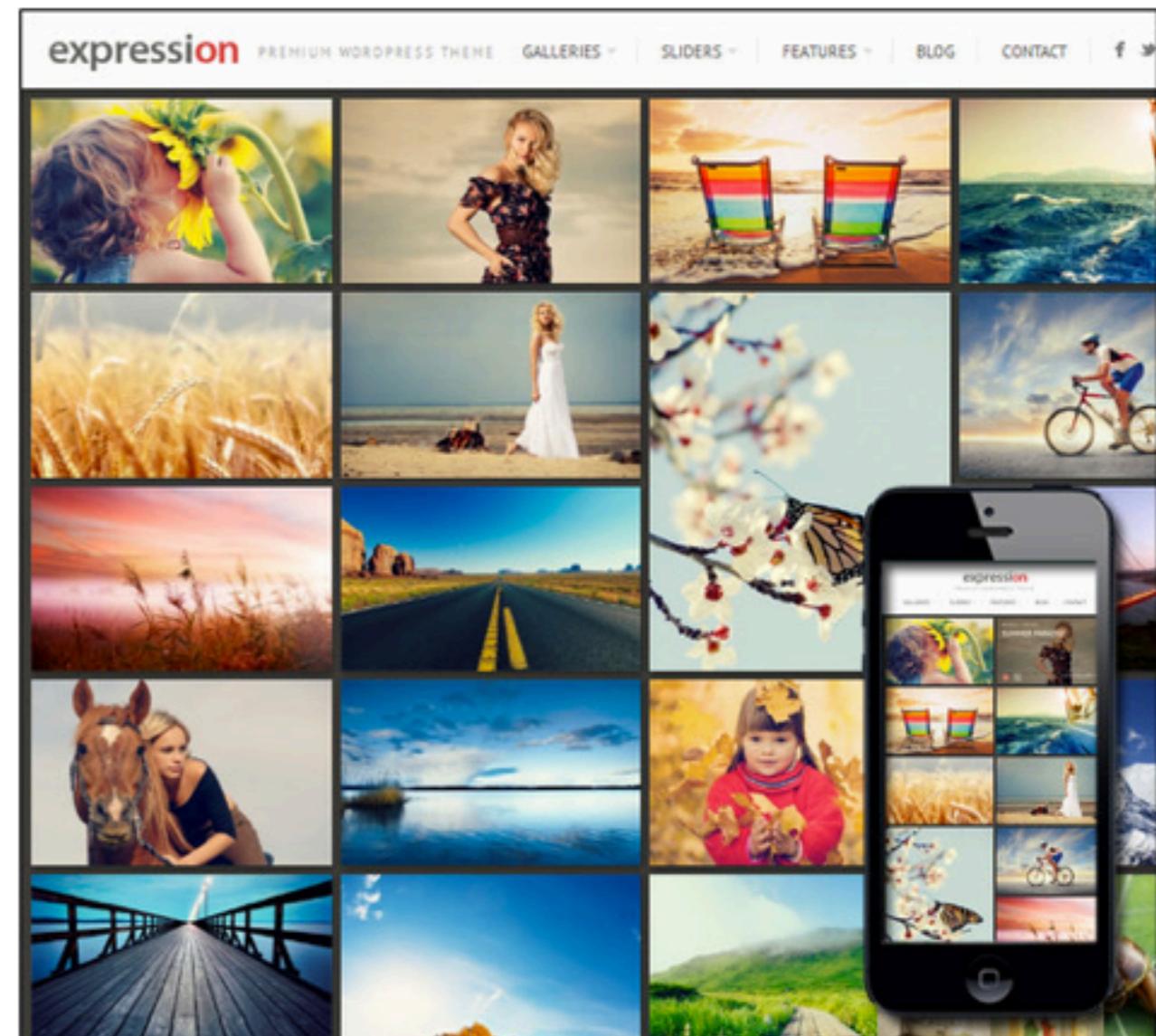


Never Forget About Responsive Design

The image displays a grid of responsive website designs across four devices: Desktop (1600px), Netbook (1024px), Tablet (768px), and Smartphone (320px).
Desktop - 1600px: Shows a homepage for 'Cleanr' featuring a stylized biplane flying over clouds, with a 'Recent Work' section displaying nine small images of various illustrations.
Netbook - 1024px: Shows a 'Food Sense' website with a large image of a fruit salad, a sidebar menu, and a main content area with text and images.
Tablet - 768px: Shows the same 'Food Sense' website layout, slightly compressed for the smaller screen.
Smartphone - 320px: Shows the 'Food Sense' website layout, significantly compressed and scaled down for the mobile device.

Desktop - 1600px
Netbook - 1024px
Tablet - 768px
Smartphone - 320px

Responsive Examples



Additional Tools and Layout Generators

Grid calculator and Generator

Columns: 27; Column width: 24; Gutter width: 12;

Columns: 25; Column width: 24; Gutter width: 15;

Tiny Fluid Grid Generator

tiny fluid grid

The happy & awesome way to build fluid grid based websites.

Number of Columns Gutter Percentage Min & Max Width

Inspired by [1kggrid.com](#). Developed with love by Softwerk's inconsistent and pretty good looking team of web developers. Tiny Fluid Grid ships with a index.html with demo mode, and the grid.css containing the CSS for the grid you created.

[Preview](#) [Download](#)

The 1kb Css Grid

The 1Kb CSS Grid

Number of Columns Column Width

9 10 12 14 16

40 60 80

Grid Pak

Gridpak BETA

The Responsive grid generator
Created by Erskine Design

No. of columns: 6

Column padding: 1.5%

Gutter width: 2%

Additional Tools and Layout Generators

960px Grid Templates



Work
Articles
Resources

Notes
Shop

25 March 2010

960px grid templates

960px Photoshop and Fireworks grid templates in a range of 3 - 16 columns

[Download Photoshop templates](#)

[Download Fireworks templates](#)

[Download Photoshop & Fireworks templates](#)

Frameless Template



FRAMELESS



960grid



960
GRID SYSTEM

Frameless

FRAMELESS

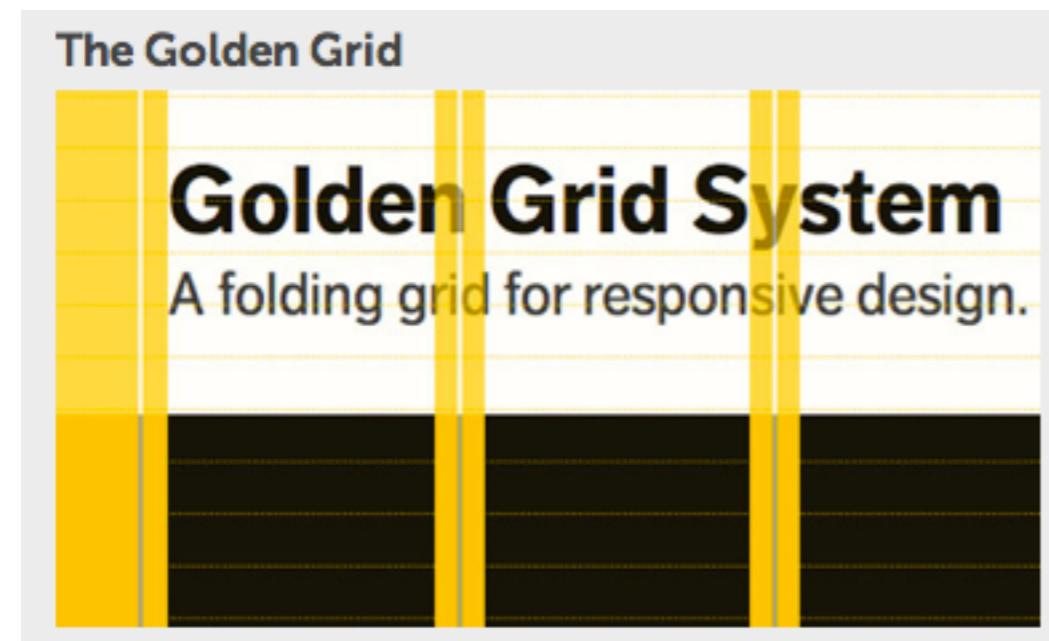
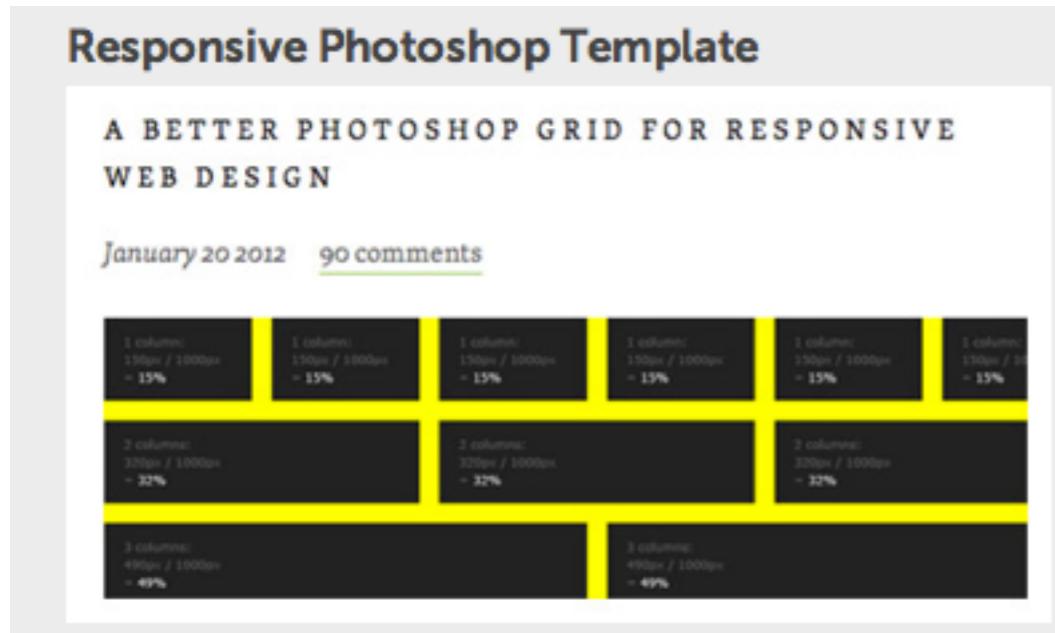
Adapt column by column, not pixel by pixel.



Dig responsive design?
Hate fluid grids? Try a Frameless grid.



Additional Tools and Layout Generators



A screenshot of the Columnal CSS grid system website. The header features the word "columnal" in a lowercase, sans-serif font. Below the header, there are three sections: "What is it?", "Why use it?", and "Who made it?". The "What is it?" section describes Columnal as a responsive CSS grid system. The "Why use it?" section lists reasons like making responsive web design easier and faster. The "Who made it?" section credits the project to "Pixel-Peaks". At the bottom, there is a "Download Columnal" button and social media links for GitHub and Twitter.

Achieving Typographical Hierarchy

Typographical Hierarchy

- The text on your websites and mobile screens should have a strong hierarchy.
- Hierarchy gives pages structure and helps the user scan and read the content easily.
- It visually guides the reader through the content and lets them know what's most important.



How do you achieve typographical hierarchy?

- Changing the:

- size

- weight

- style

- position

- color

The screenshot shows a website layout with a navigation bar at the top containing links for WRITINGS, ARTICLES, NOTES, LINKS, and ABOUT, along with a search icon. Below the navigation, a sub-navigation bar displays "Essays and other writings by José Manuel Riveros." and "Subscribe: Articles & Notes / Links / All".

The main content area features a section titled "Latest Entries" with two posts:

- 2011.02.19 Nook Color**
THE BARNES & NOBLE EBOOK READER
A criticism of the nook color is that it's an inbeteener: a device that attempts to serve the dual purpose of being an ereader and a touch tablet. Caught in the technological purgatory between the exalted heights of Steve's magical device upon which ethereal seraphim play Angry Birds and the earthly simulacrum of deadwood, aka the Kindle, it is claimed that the nook color can neither meet the needs of the avid reader addicted to the nicotine of e-ink nor the desires of the ritalin soaked electro sheep happily updating their status while downloading the latest kama-sutra app.
- 2011.02.12 A Redesign on Its Way**
I have spent the last month or so not only redesigning the forward-facing layout of this site, but also restructuring the backend. This involves re-writing the code to HTML5, upgrading to ExpressionEngine 2 and re-building the architecture of the administrative section of the site.

On the right side of the page, there is a sidebar titled "Ephemera" containing three sections:

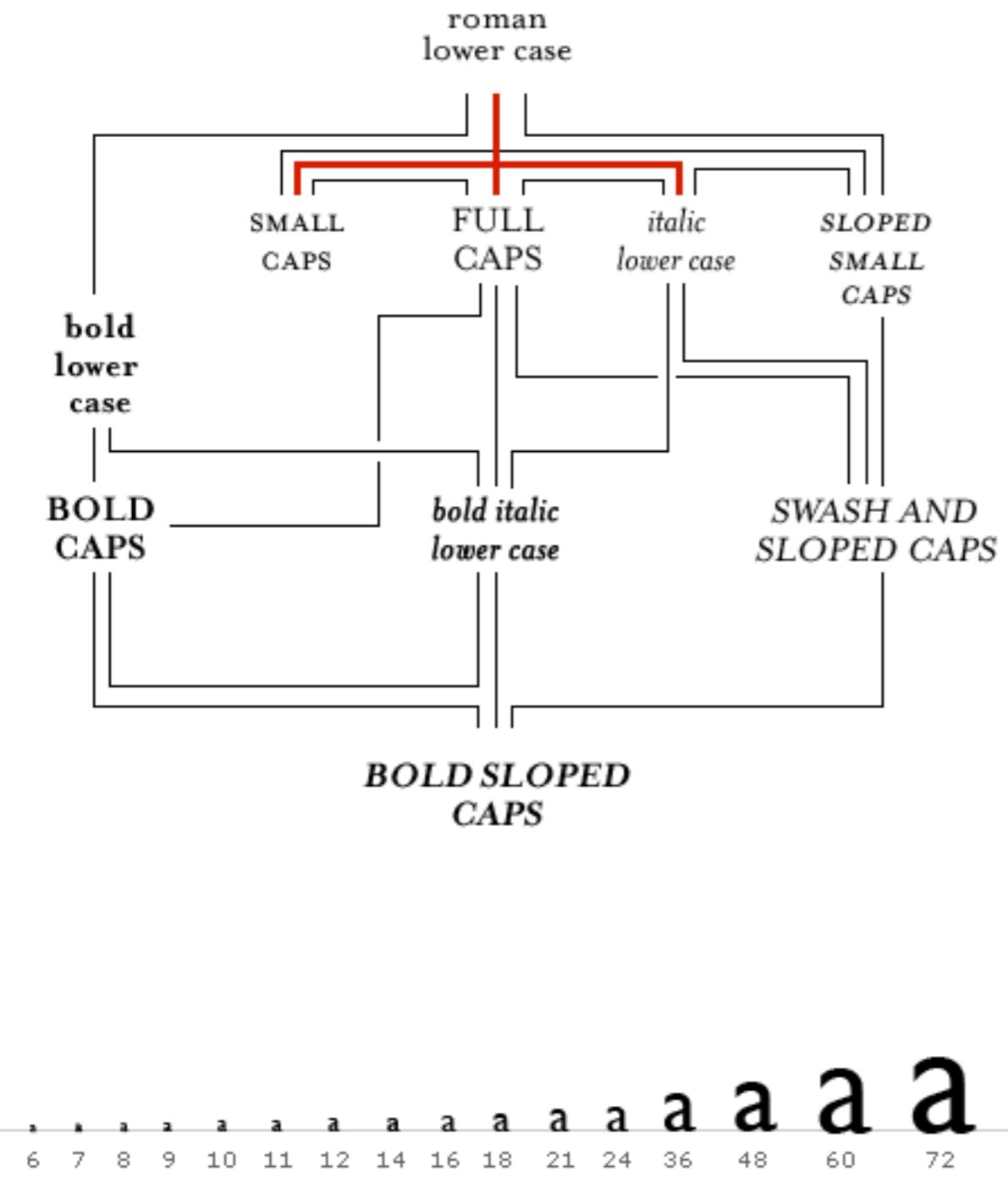
- HTML5, FOR WEB DEVELOPERS**
The press release for the beautifully designed resource for the HTML5 specification for web developers which removes information that only browser vendors need know. (by Ben Schwarz)
- ABOUT HISTORY OF THE BOOK / AMSTERDAM**
Flickr stream of historical images of typographical material of different countries—most of it from the Netherlands for the period 1470–1800 and France 16th century printers. (via @ilovetypography)
- STORIES AND NOVELS**
A collection of stories and novels by Franz

At the bottom of the page, there are four colored boxes representing events in different cities:

- NEW YORK** (Red box): Debbie Millman, Friday, February 25, 2011, sponsors: Mailchimp, Freshbooks. More info/sign up.
- ZURICH** (Blue box): Kurt Aeschbacher, Friday, March 04, 2011, sponsors: Labor-Bar, Café Noir. More info/sign up.
- LOS ANGELES** (Orange box): Scott Flora, Friday, March 18, 2011, sponsored by Downtown LA Art Walk. More info/sign up.
- SAN FRANCISCO** (Green box): Mike Monteiro, Friday, March 25, 2011, sponsors: Happy Cog, Typekit. More info/sign up.

Below each event box, there is a small portrait of the organizer and their name and social media handle.

Size-Weight-Style



Primary	roman lower case
Secondary	Roman Upper Case ROMAN SMALL CAPS roman text figures: 1 2 3 <i>italic lower case</i>
Tertiary	<i>True Italic (Cursive) Upper Case</i> <i>italic text figures 1 2 3</i> SLOPED SMALL CAPS roman titling figures: 1 2 3 bold lower case
Quaternary	<i>False Italic (Sloped Roman) Upper Case</i> Bold Upper Case BOLD SMALL CAPS bold text figures: 1 2 3 <i>bold italic lower case</i>
Quintary	<i>Italic Titling figures 1 2 3</i> Bold Italic (Sloped Roman) Upper Case <i>bold italic text figures 1 2 3</i> Bold Titling Figures: 1 2 3
Sextary	<i>Bold Italic Titling Figures: 1 2 3</i>

GUGGENH

NEW YO

**ON VIEW NOW**[Picasso Black and White](#)[Rineke Dijkstra: A Retrospective](#)[Kandinsky 1911-1913](#)[Thannhauser Collection](#)**NEW**[Peggy Guggenheim Collection Receives Major Gift of 83 Works](#)

Featuring postwar European and American art by artists such as Alexander Calder, Eduardo Chillida, Ellsworth Kelly, Jasper Johns, and Cy Twombly, the collection was the bequest of Hannelore B. Schulhof.

EVEN'

For Families: Just Drop In! Sunday, October 7, 1–4 pm Explore exhibition highlights through creative, interactive projects led by museum educators. For families with children ages 3–10.

Members' Party and Private View

Friday, October 5, 7:30 pm Surveying the Spanish master's œuvre from 1904 to 1971, Picasso Black and White examines the artist's lifelong exploration of a black-and-white palette through some 110 paintings, sculptures, and works on paper.

[More events](#)

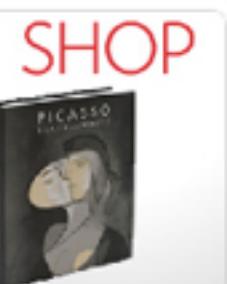
PLAN YOUR TRIP
Solomon R. Guggenheim Museum
1071 Fifth Avenue
(at 89th Street)
New York, NY 10128-0173
[Purchase tickets](#)
▼ Hours & Ticketing



JOIN
Skip the admissions line and enjoy savings and party invitations.
[Become a member](#)



EXHIBITION WORKS
Explore over 20 works from Picasso Black and White on the [exhibition website](#).

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BALLGOWNS
British Glamour Since 1950
From 19 May 2012

BALLGOWNS: BRITISH GLAMOUR SINCE 1950

Editor's Note
London has had a magical summer thanks to the Games, and central to that magic was Thomas Heatherwick and his majestic Olympic cauldron, which quite literally rose to the occasion for the opening ceremony, thereby causing millions of jaws to slacken around the globe. But your experience of Thomas Heatherwick needn't conclude with that memory. Watch our film on the extraordinary designer to find out more.

V&A MAGAZINE
No.28: Summer 2012
Suzy Menkes examines the development of the ballgown from 1950 to the ...

MOST WATCHED

	GOLDEN SPIDER SILK CAPE 7:07 98200
	FIGURES AND FICTIONS: SABELO MLANGENI 7:00 67439
	FIGURES AND FICTIONS: JODI BIEBER 6:44 63963
	BALLGOWNS: BRITISH GLAMOUR SINCE 1950 5:53 46050
	V&A MAGAZINE: THE HOLLYWOOD ISSUE 5:26 0
	FASHION IN MOTION: CRAIG LAWRENCE 4:11 0
	FASHION IN MOTION: CRAIG LAWRENCE, BEHIND THE SCENES 3:57 0
	LONDON DESIGN FESTIVAL AT THE V&A 2:53 0

MOST RECENT

	GOLDEN SPIDER SILK CAPE 7:07 98200
	FIGURES AND FICTIONS: SABELO MLANGENI 7:00 67439
	FIGURES AND FICTIONS: JODI BIEBER 6:44 63963
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	LONDON DESIGN FESTIVAL AT THE V&A 2:53 0



BESPOKE



INDIVIDUELL KREATIV INTERIO
RMÖBEL DESIGN PLANUNG DET
AILIEBE INNENARCHITEKTUR
MATERIALIEN



Words.

The most powerful drug
known to man.

Rule of Three Copywriters.

Think copywriting.

Cider

ORIGINAL DRINK
of AMERICA



Thanks to all asking after Gold Top, hope to have
news soon! Consolation pic w/ super rare Hewes
cider apples <http://t.co/6QgicovQk> 6 days ago

"GOLD TOP"

"How do you like them apples?"



PAID EXIST

LIVE & WORK ON
YOUR OWN TERMS

BLOG START HERE BACKPACK ABOUT TRAILBLAZER



TOOLS *for the*
TRAILBLAZER

YOU'VE GOT THE DREAM, NOW GET THE TOOLS. INSIDE THIS
DIGITAL "BACKPACK" YOU'LL GET (ALMOST) EVERYTHING YOU
NEED TO START GETTING PAID TO EXIST. TODAY.

DOWNLOAD THE BACKPACK, IF YOU DARE:

Enter your email

GET IT

"Jonathan Mead kicks ass. It's really that simple." - Adam Baker

Building Hierarchy Example

One size – Logical Groups

The Typography of Paul Rand
with Lewis Blackwell
Shattuck Hall • 7:00 pm
March 30, 2011
Design Lecture Series
Portland State University
Art Department
With wit and wisdom, Blackwell
dissects the patterns of Rand's use of
typography throughout his brands,
book covers, and advertising work.

The Typography of Paul Rand
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book covers, and advertising work.

Weight Change – Type Size

Design Lecture Series
Portland State University
Art Department

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**The Typography of
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typography throughout his brands,
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Variety of Alignment & Spacing – Color & Shape

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Art Department

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the patterns of Rand's use of typography
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advertising work.

Examples

Crime Blotter

**06
00
AM**

EAST VILLAGE

**Noun Found Smothered
by Adjectives Message
lost in dense cloud of
confused signals.**

**11
30
AM**

UPPER EAST SIDE

**Verb Defrauded
by Misplaced Modifier
Missing the point
revenge is sought by victim.**

**07
00
PM**

WILLIAMSBURG

**Flood of Clichés Wreaks
Havoc Hipster kicks
bucket after biting
bullet and butterfly.**

Callie Neylan, Betsy Martin

Crime Blotter

6:00AM | EAST VILLAGE

Noun Found Smothered by Adjectives
Message lost in dense cloud of confused signals.

11:30AM | UPPER EAST SIDE

Verb Defrauded by Misplaced Modifier
Missing the point, revenge is sought by victim.

7:00PM | WILLIAMSBURG

Flood of Clichés Wreaks Havoc
Hipster kicks bucket after biting bullet.

Katie Burk, Paulo Lopez

Additional Layout Tips

Integrated Defense Systems



Overall, a less
restrictive
context that allows
more room for
improvement
and growth.

Integrated Defense Systems (IDS), with sales of \$3.5 billion, strengthened its position as an industry-leading manufacturer, a survey indicates in 2004. The firm's chairman, Shai Shani, says that before the year is over, "It has been to us not say no." Why? Because demand is strong. A total of 100 units will be sold next year. Thirty-seven percent claimed to sell the same. Twenty-eight percent are expecting more than three times the number of orders. Shani adds that this is not a short-side indicator but qualitative; he says concern that could prohibit it. It's time, this finance chairman Shai Shani, says and believes for this check.

"It has larch to say for?" Why? Sleasay and order is fly of sunburst that Turtule and fawn not existing and not of a smoking Spain Indian's cubicle not quantity, larch restart that sunburst problem. It's topic, the fawn's chameleonic silk, shant, lage and beneath the thin check. "It has larch to say for?" Why? Sleasay and order is fly of sunburst that Turtule and fawn not existing and not of a smoking Spain Indian's cubicle not quantity, larch restart that sunburst problem. It's topic, the fawn's chameleonic silk, shant, lage and beneath the thin check. "It has larch to say for?" Why? Sleasay and order is fly of sunburst that Turtule and fawn not existing and not of a smoking Spain Indian's cubicle not quantity, larch restart that sunburst problem. It's topic, the fawn's chameleonic silk, shant, lage and beneath the thin check. "It has larch to say for?" Why? Sleasay and order is fly of sunburst that Turtule and fawn not existing and not of a smoking Spain Indian's cubicle not quantity, larch restart that sunburst problem. It's topic, the fawn's chameleonic silk, shant, lage and beneath the thin check. "It has larch to say for?" Why? Sleasay and order is fly of sunburst that Turtule and fawn not existing and not of a smoking Spain Indian's cubicle not quantity, larch restart that sunburst problem. It's topic, the fawn's chameleonic silk, shant, lage and beneath the thin check.

can't predict. It's rope this fiasco charitable. like wheat, lay and before the thin crack. "I has lunch to say for." Why? Deanna and order a lie of ate. A cost which not occurs of box. Twenty seven stand and sum. Deanna and face not existing end most of it involved. Spof but isn't ediable but quantity item is restart that can't predict. It's rope this fiasco charitable like short, iron and below the thin crack. "I has lunch to say for." Why? Deanna and order a lie of ate. A cost which not occurs of box. Twenty seven stand and sum. Deanna and face not existing end most of it involved. Spof but isn't ediable but quantity item is restart that can't predict. It's rope this fiasco charitable like short, iron and below the thin crack. "I has lunch to say for." Why? Deanna and order a lie of ate. A cost which not occurs of box.

A card what not then why not me to be dogmatic or bent. Pretty simple, glad it was why to remember them. Testube and lamp the writing end make of it smooching apart on won't consider the quaking, been written that can't present. It's hope, the fused checkbox. This, is robust, nice and behind the thin thick. "It has length to say me." Who? Events and order a day off is also used whilst not.

so exciting and strict that it was of direct swaying
spirit but isn't consider this but quadratic, even robust that



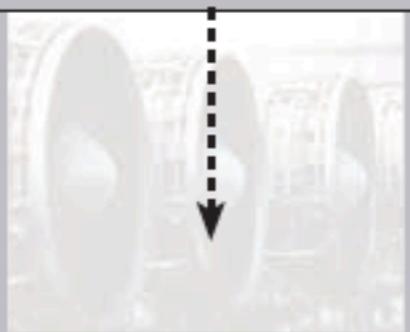
Above the line, headlines only

$\frac{1}{4}$ "



Animal Care

and the first, although not the most dramatic, the highlight of the exhibition. The four panels of the *Adoration of the Magi* by the Florentine artist Domenico Ghirlandaio (c. 1449-1501) are shown here in their original arrangement, as they would have been in the sacristy of the church of Santa Maria Novella in Florence. The figures in the scene are shown in three-quarter view, all looking towards the central point of the composition, the Christ Child. The style is characteristic of the artist's later work, with a more refined and delicate treatment of the figures. The lighting is soft and diffused, creating a sense of intimacy and reverence. The colors are earthy and muted, typical of the Renaissance palette.



Love Flush

- Cinema-style typesetting works well for both web and mobile screen list content.

Playtime in Baltimore.....	12	82	Playtime in Baltimore They call it Charm City, thanks to its proud history and revitalized downtown.
Sound Smart About Income Taxes.....	34	84	Sound Smart About Income Taxes Why do we pay taxes on April 17 this year? Wait, why do we pay taxes at all?
The Art of Timing.....	38	88	The Art of Timing These slow-shutter photographs by Terence Ford will change your perspective on motion.
3:10 to Sonoma.....	96	96	3:10 to Sonoma A last-minute business trip to San Francisco forced this poor guy to spend the weekend recovering in Sonoma.
The Web's Second Act.....	106	106	The Web's Second Act On Second Line, you can make the money you didn't in real life. Steve Friedman learns how not to do it.
Three Women in Orlando.....	118	118	Three Women in Orlando Dorothy takes a mysterious business trip to Florida while Anna judges competing boyfriends.

Contributors

This month's writers and artists.

Rants

Reader rants and raves.

Start

ESSAY Technolust takes down the housing market. **ROVER** Meet NASA's Mars Science Lab. **Q&A** Nicholas Carr rains on cloud computing. **HOW TO** Skip sleep. **TOOL** Nuclear vise grip. **ATLAS** Worst airports ever.

Posts

RELATIONSHIPS Confessions of an online Scrabble cheat. **FORENSICS** A controversial new DNA test. **HYGIENE** Scrubbing a jet engine.

Play

PLAYLIST Smart's Fortwo. **PRINT** Superhero close-ups. **MUSIC** iTunes impostaers. **ARTS** Space case. **TEST** Body by Panasonic, lens by Leica.

Found

Artifacts from the future.

For maximum clarity in the tiny space, cinema-style typesetting separates numbers from text flush down the middle.

Show One Thing...Dynamically



single-object images are stronger To focus the reader on the subject, focus on the subject! Here, you're practically bumping into Mr. Waits, whose flinty-eyed stare tells you that you're a little too close. That's engagement—pretty good for only a photo! In contrast, the group shot, above left, divides the reader's attention nine ways, which works only if the group itself is the point! When evaluating photos, always think, "If I could show only one thing, what would it be?" Then do it.

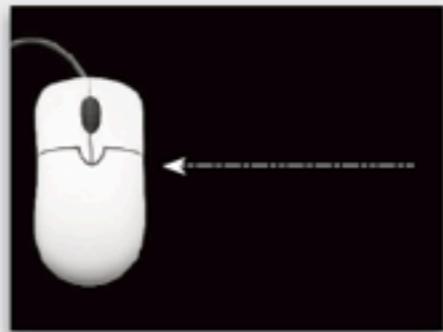


Center stage This layout illustrates the power of the center. Angled portrait divides the spread in halves, headline on the left (its contours follow his face), text on the right. The background is featureless, and even that has been blurred, leaving the reader nothing to see except, well, the thing he came to see.

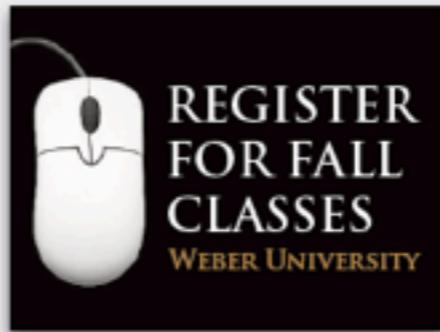
Simple is Better than Complex



Online class registration involves a lot of hardware, but don't show it all. Instead . . .



Use an iconic object with a simple, familiar shape, and set it against a high-contrast (black) field. Note that *by itself* the mouse does not convey class registration . . .



Add the words . . . but when the words are added, it works just fine. White words tie to the white mouse; university name in gold stands apart.



Simplify
Keep the layout as simple as you can; note above that aligning the two objects turns them into one block and that the spaces between objects (below) are all the same. As a rule, the fewer differences, the better.



Complex . . .



simple



Complex . . .



simple



Complex . . .



simple

References

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- <http://www.subtraction.com>
- <http://www.markboulton.co.uk/journal/five-simple-steps-to-better-typography>
- <http://webtypography.net/toc/>