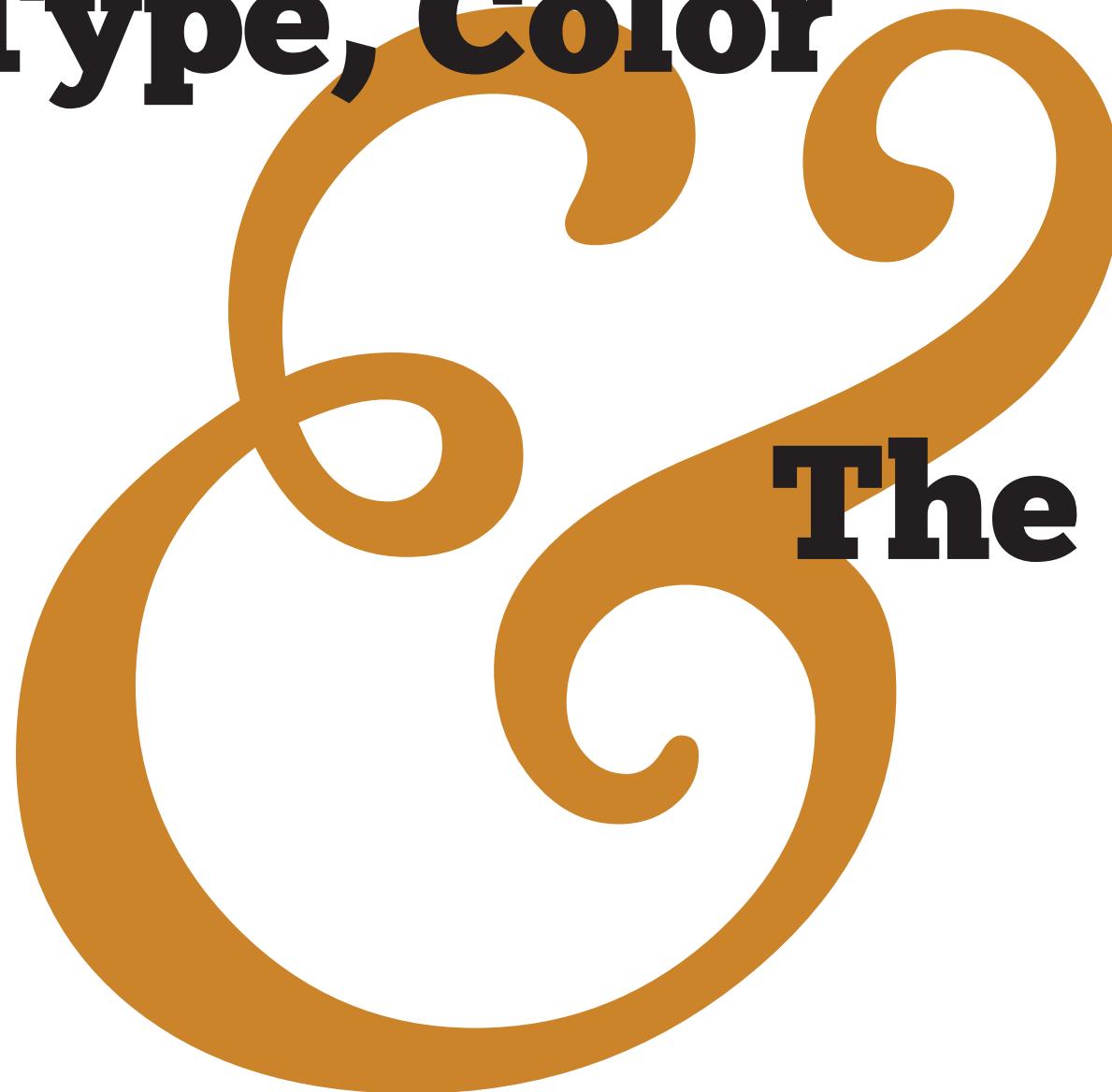


Type, Color

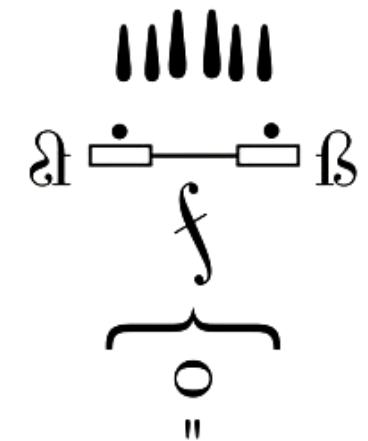


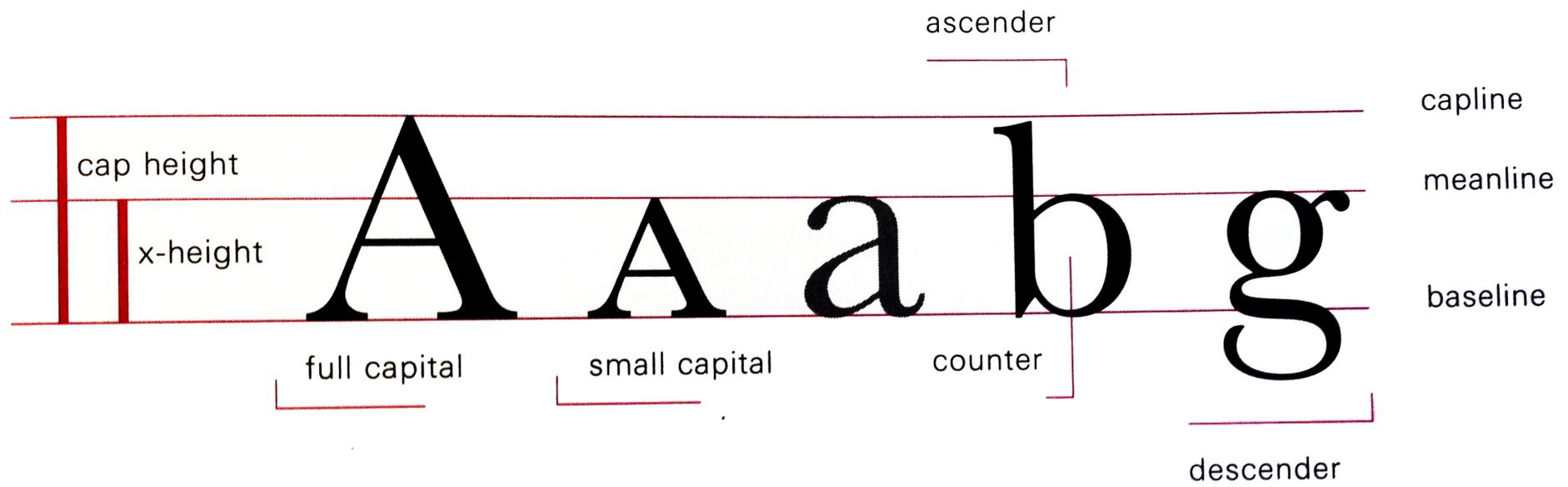
The Grid

1 Letter

Letter

Know the faces of type





Oldstyle



SABON

Aa Aa Aa

HUMANIST OR OLD STYLE
The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

BASKERVILLE

TRANSITIONAL
These typefaces have sharper serifs and a more vertical axis than humanist letters. When the fonts of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

MODERN
The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

Modern



L'EBDON

Aa Aa Aa

RENDON

Slab serif



GILL SANS

Aa Aa Aa

Egyptian or slab serif
Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian fonts have heavy, slablike serifs.

Sans-serif



HELVETICA

Aa Aa Aa

HUMANIST SANS SERIF
Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

FUTURA

TRANSITIONAL SANS SERIF
Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

GEOMETRIC SANS SERIF
Some sans-serif types are built around geometric forms. In *Futura*, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

Serif

Sans-serif

Type Categories

There are many more ways
to slice up typefaces, but
be on a first name basis
with these six.



Old Style
bembo

Modern
bodoni

Slab Serif

clarendon

Sans Serif

trade gothic

Display

cooper black

Script
zapf chancery



Goudy Palatino Times

Baskerville Garamond

Vertical stress

Serifs on lowercase letters
are thin and horizontal

Modern

Bodoni Poster Compressed

Radical thick/thin transition
in the strokes

Bodoni

Times Bold

Onyx

Didot, Bold

Walbaum

Serifs on lowercase letters are horizontal and thick slabs

The diagram illustrates the characteristics of a slab serif font. It features the words "Slab serif" in a bold, black, slab serif typeface. A vertical line passes through the center of the letters, labeled "Vertical stress" at the top. Two short vertical lines extend downwards from the top of the "l" and the bottom of the "s", labeled "Serifs on lowercase letters are horizontal and thick slabs".

Slab serif

Clarendon

Very little or no thick/thin transition, or contrast, in the strokes

Clarendon

Memphis

New Century Schoolbook

Silica Regular, Light, **Black**



Proxima Nova

Helvetica

Gill Sans

Formata

Akzidenz Grotesk

Calibri

Gotham

Script

Edwardian Script

Miss Fajardose Arid Ministry Script

Fountain Pen Emily Austin

Cocktail Shaker

Decorative

Curlz MT

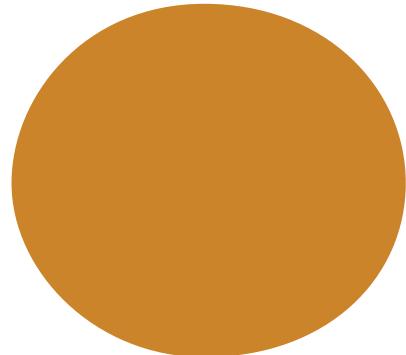
JUNIPER THE WALL Tabitha

Pious Henry FlySwim Blue Island

FAJITA SCARLETT



Name that font!



Oldstyle

AT THE RODEO

Modern

High Society

Slab serif

?

Too Fussy for Words

Sans serif

As I remember, Adam

Script

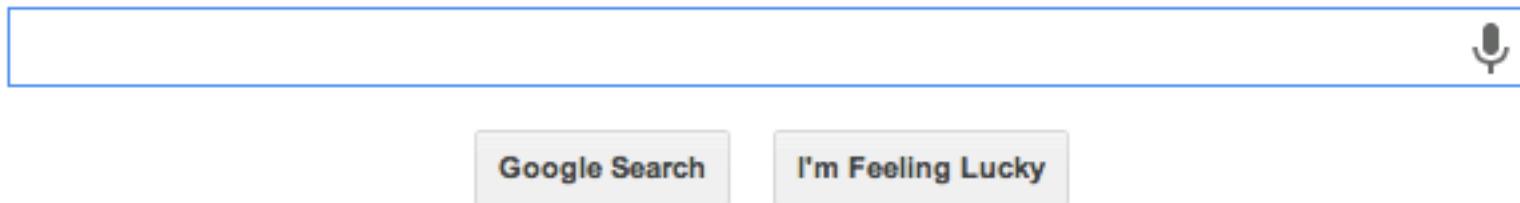
The enigma continues

Decorative

It's your attitude



Google



TYPEFACE
Catull



FORTUNE
AN ANNIVERSARY ISSUE
PRICE Rs 100

BUSINESS AS UNUSUAL

CASH TRANSFERS AND THE RISE OF THE RIGHTS CONSUMER
By Hindol Sengupta

THE HUNT FOR THE NEXT 150 MILLION INTERNET USERS
By Nirmal John & Anurag Prasad

THE NEW FACE OF TRADE UNIONS
By Mansi Kapur

REINVENTING TENNIS
By Jyudhajit Basu

Gitanjali Gems is a fallen icon. Can it rise again?
By Pavan Lall

Of infrastructure companies, banks, and bad debts. The ugly story.
By Ashish Gupta



OCTOBER 2013

100>

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TYPEFACE
Brunel



October 14 – October 20, 2013 | businessweek.com

Bloomberg Businessweek

SECRET AMAZON

AN EXPLOSIVE
NEW ACCOUNT WILL CHANGE
EVERYTHING
YOU KNOW ABOUT
JEFF BEZOS

A black and white profile photograph of Jeff Bezos, showing him from the chest up, looking slightly upwards and to his left with a thoughtful expression. He has short hair and is wearing a dark shirt.

TYPEFACE

Neue Haas Grotesk



New York

Saturday 12 Oct 2013

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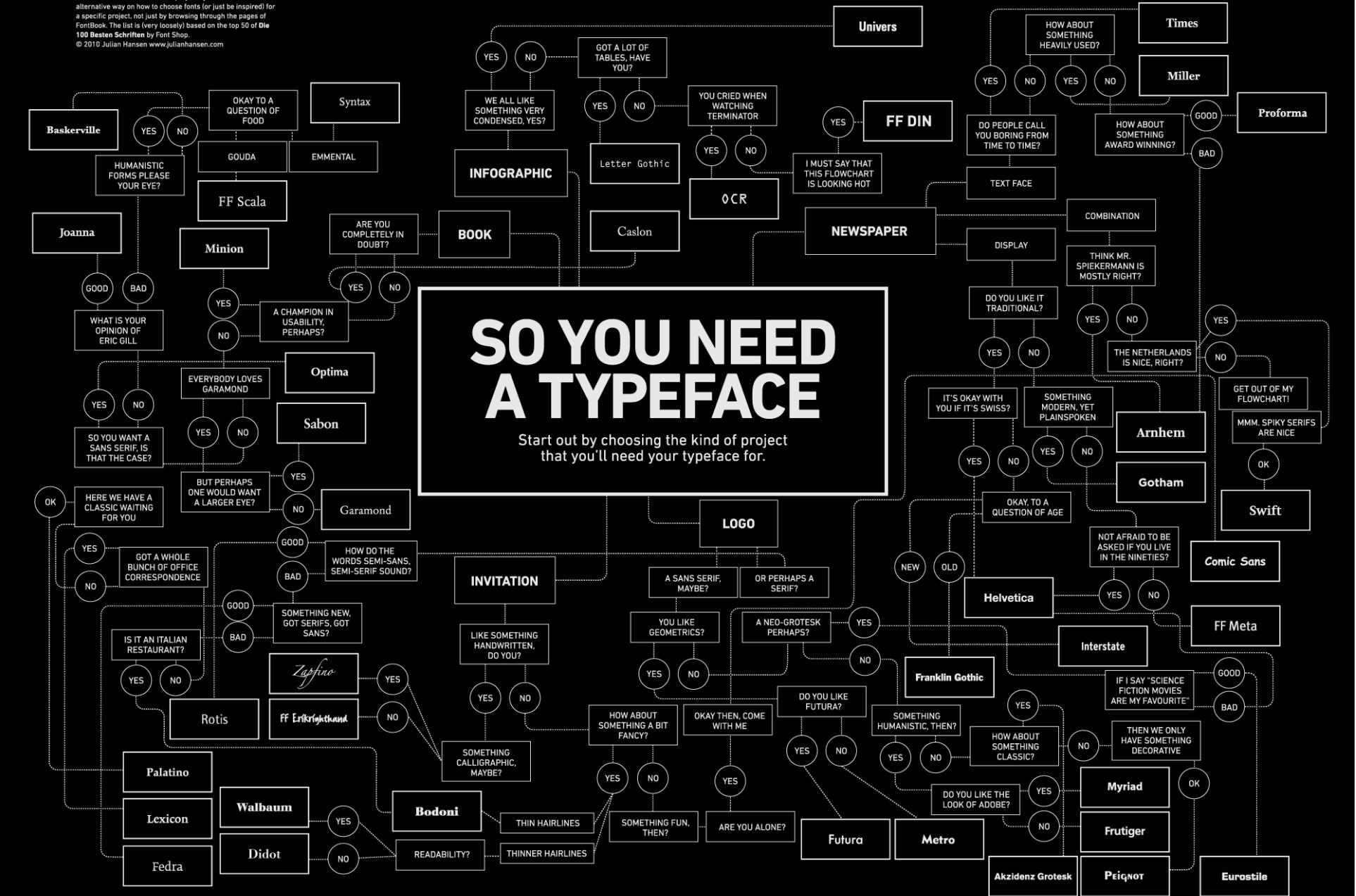
TYPEFACE

Bookmania
(or something close)



TYPEFACE
Salvo Serif

SO YOU NEED A TYPEFACE is a project by Julian Hansen. It's an alternative way on how to choose fonts (or just be inspired) for a specific project, not just by browsing through the pages of FontBook. The list is (very loosely) based on the top 50 of **Die 100 Besten Schriften** by Font Shop.
© 2010 Julian Hansen www.julianhansen.com





PRO TIP

Old Style

bembo

Modern

bodoni

Slab Serif

clarendon

Sans Serif

trade gothic

Display

cooper black

Script

zapf chancery

Never combine two typefaces
from the same category



You have so many to choose
from, make 'em different!

typography

is what language looks like



that went for a walk

**Am I the same? Maybe I am
but not exactly? I'm confused**

American Typewriter Bold

Rockwell Bold

I am clearly and unambiguously

American Typewriter

very different

Poplar Std

Interstate Light
Interstate Light Compressed
Interstate Light Condensed
Interstate Regular
Interstate Regular Compressed
Interstate Regular Condensed
Interstate Bold
Interstate Bold Compressed
Interstate Bold Condensed
Interstate Black
Interstate Black Compressed
Interstate Black Condensed

Designed by Tobias Frere-Jones, Font Bureau, 1993

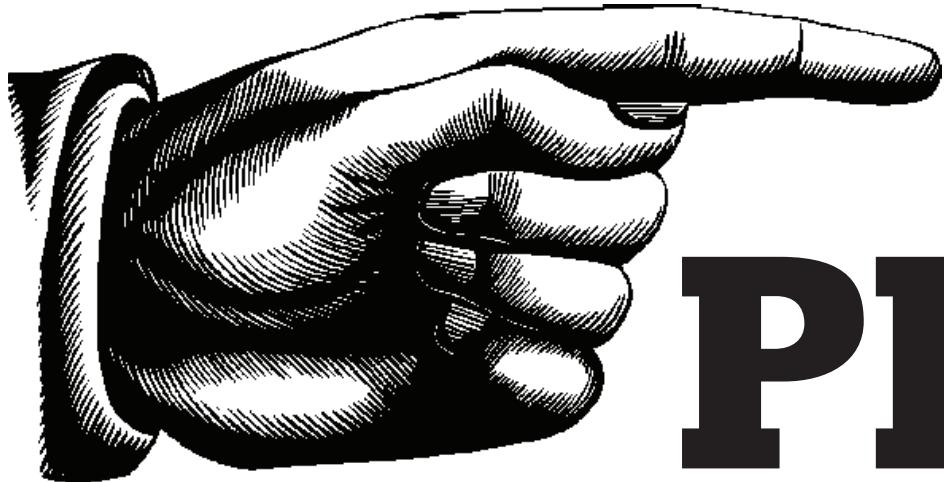
**Stay
in
the
family**



PRO TIP

Pick 1 or 2 fonts for your piece
and no more.

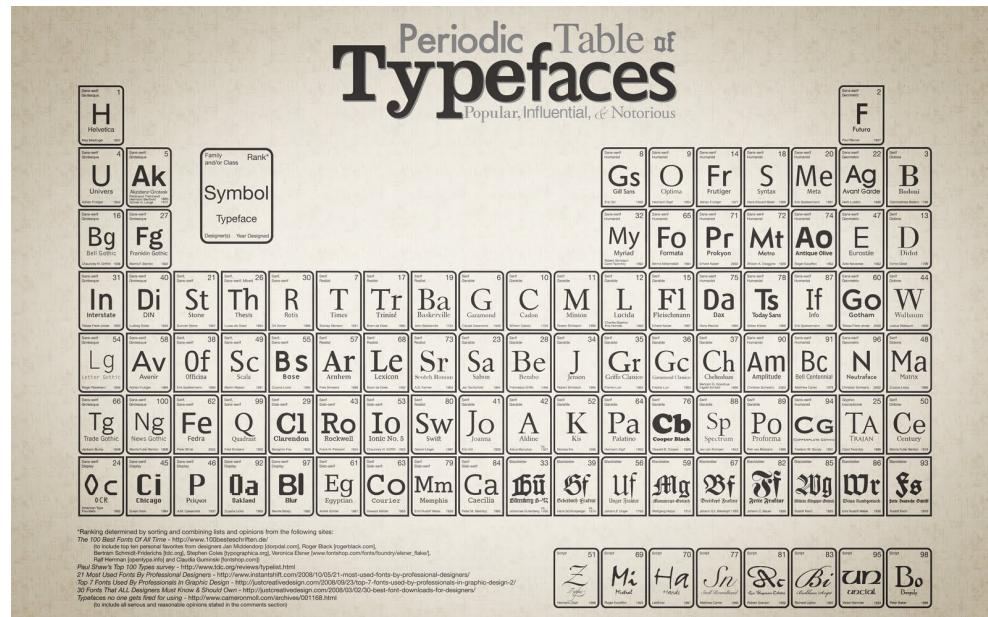
Variations like **bold**, *italic*, ALLCAPS and
differences in SIZE go a long way.
Think very hard before adding a third
font, and run screaming when anyone
wants you to add a fourth.



PRO TIP

Anything but Arial or Times New Roman.

Really, anything →





PRO TIP

Avoid too many signals.

Pick one, guys →

BOLD AND ITALIC
AND UNDERLINED
OH MY!!!!

Text

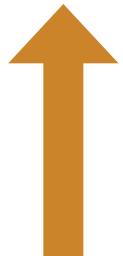
How to deal with words



Typographic Maps by axismaps

Legibility

how easy it is to recognize individual letterforms



Legibility



**Large X-Height
Large Counters
Simple Letterforms**

Clearview Hwy 6-W

A	B	C	D	E	F	G	H	I	J	K
a	b	c	d	e	f	g	h	i	j	k
ß	o	1	2	3	4	5	6	7	8	9
? @ [\] { : } † ‡										
Œ œ	Æ æ	µ	ð	»	... — “ ” „ „					
2	3	4	5	6	7	8	9	0	/	1
.	,	"	"	"	"	"	"	"	a	o
Ā ā	Ä ä	Ā ā	Ā Ä	ä	q	Ç ç	ç	Č Č		
Ě ě	É É	É ē	É È	è	È	ë	ë	Ğ		
í	í	í	í	k	k	í	í	í		



Highway Gothic (old standard)



Clearview Hwy (replacement)

Taller ascenders Taller lower case More open space where letters terminate

Larger interior spaces

Lower descenders

ClearviewHwy 5-W

FHWA Series E "Highway Gothic"

Readability

how easy it is to read words, lines and paragraphs



Readability



Not ALL CAPS

Proper letter/word/line spacing

Big enough type size

typography

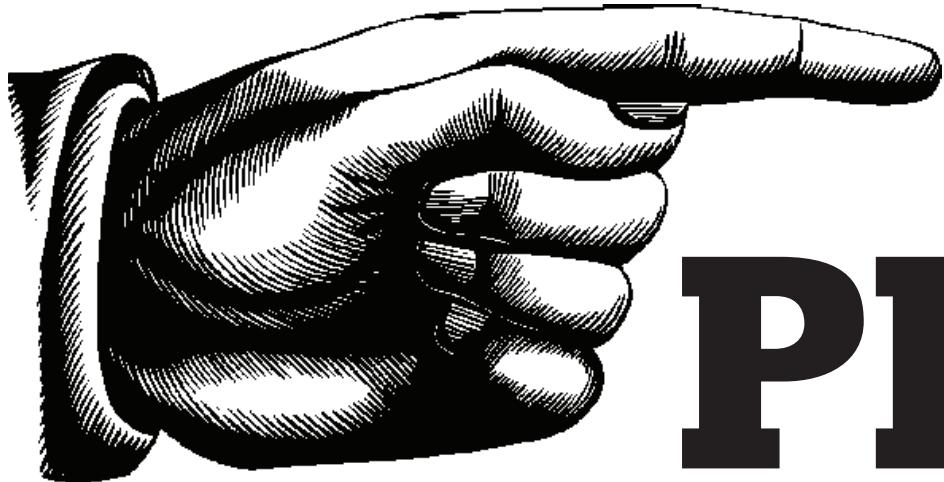
TYPOGRAPHY

Not only is ALL CAPS hard to read, it also takes up much more space.



READABILITY REFERS TO THE EASE WITH WHICH A READER CAN SCAN OVER PARAGRAPHS OF TYPE. IN OTHER WORDS, HOW EASY IT IS TO READ! READABILITY IS DEPENDENT ON THE MANIPULATION OR HANDLING OF THE TYPE. FACTORS WHICH AFFECT READABILITY INCLUDE: LINE LENGTHS, POINT SIZE, LEADING, TYPEFACE SELECTION, SPACING, TYPE ALIGNMENT, AND BACKGROUND.

Readability refers to the ease with which a reader can scan over paragraphs of type. In other words, how easy it is to read! Readability is dependent on the manipulation or handling of the type. Factors which affect readability include: line lengths, point size, leading, typeface selection, spacing, type alignment, and background.



PRO TIP

Avoid ALL CAPS as much as possible

I'M JUST ONE BIG 'OL RECTANGLE AND HARD TO READ

I've got shapes and contours and you can scan me much faster

Kerning

Kerning is the adjustment of spacing between specific characters

Tracking
Tracking
T r a c k i n g

Tracking is the overall spacing
between letters

Leading **Leading**
Leading **Leading**

Leading **Leading**
Leading **Leading**

Leading is the spacing
between lines of text



PRO TIP

Watch your line-length. 45–90 characters per line is ideal (including spaces).

Your eyes have trouble following very long lines of text across the page, so longer lines are very hard to read, especially on the web.

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PRO TIP

The internet hates indents.

Kinda messy ↓

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it.

I would rather be left with the unavenged suffering, I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible.

And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket."

yuck

So much better ↓

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it. I would rather be left with the unavenged suffering.

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And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket."



PRO TIP

No orphans or widows.

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it. I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible. And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket.

widow

And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't want the mother to embrace the oppressor who threw her son to the dogs! She dare not forgive him! Let her forgive him for herself, if she will, let her forgive the torturer for the immeasurable suffering of her mother's heart. But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want it. I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible. And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket."

It's not worth the tears of that one tortured child who beat me to a bust with its little fist and prayed in its stinking outhouse, with its unexpected tears to 'dear, kind God!' It's not worth it, because those tears are unatoned for. They must be atoned for, or there can be no harmony. But how? How are you going to atone for them? Is it possible? By their being avenged? But who do I care for avenging them? What do I care for a hell for oppressors? What good can hell do, since those children have already been tortured? And what becomes of harmony, if there is hell? I want to forgive. I want to embrace. I don't want more suffering. And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't want the mother to embrace the oppressor who threw her son to the dogs!

orphan

3

Grid

Putting the pieces together

Grid systems

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 grid of nested blocks of letters 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 1970s and 1980s exposed the 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 as a central element of typographic evolution. For graphic designers, grids are carefully planned interfaces that are infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and

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The typographic grid is a proportional grid. It is a visual proportion to accommodate a volume of content. It is a visual proportion to accommodate a volume of text. The typographic grid is a proportional grid for composition, while, perhaps, on the x-axis, the typographic grid is a proportional grid for communication.

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Single Column



Multi Column

Grid systems	A grid can be simple or complex, specific or generic, tightly defined or loosely integrated.	A grid can be simple or complex, specific or generic, tightly defined or loosely integrated.	A grid can be simple or complex, specific or generic, tightly defined or loosely integrated.
<p>A grid can be simple or complex, specific or generic, tightly defined or loosely integrated.</p> <p>Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed to manage the visual pressure of content contrast, type, image, and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible framework, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, the conceptual language used to frame the ubiquitous rules, guides, and coordinate systems of graphical applications. Although software generates illustrations of smooth curves and straight lines, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>	<p>grid is a system for arranging content within the space of page, screen, or built environment. Designed to manage the visual pressure of content contrast, type, image, and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible framework, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, the conceptual language used to frame the ubiquitous rules, guides, and coordinate systems of graphical applications. Although software generates illustrations of smooth curves and straight lines, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>	<p>grid is a system for arranging content within the space of page, screen, or built environment. Designed to manage the visual pressure of content contrast, type, image, and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible framework, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, the conceptual language used to frame the ubiquitous rules, guides, and coordinate systems of graphical applications. Although software generates illustrations of smooth curves and straight lines, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>	<p>grid is a system for arranging content within the space of page, screen, or built environment. Designed to manage the visual pressure of content contrast, type, image, and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible framework, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, the conceptual language used to frame the ubiquitous rules, guides, and coordinate systems of graphical applications. Although software generates illustrations of smooth curves and straight lines, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>



Modular

Common
typographic
disorders

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

typophilia
An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

phobia
irrational dislike
of forms, often
caused by a
preference for icons,
symbols, and—in
some cases—bullets
and daggers. The
fear of the
phobe can often
be alleviated (but not
cured) by steady
exposure to forms of Helvetica
and Times Roman.

hondria
sistent anxiety
one has selected
wrong typeface.
condition is often
d with OKD
cal kerning
der), the need to
antly adjust and
ust the spaces
een letters.

Common typographic disorders								
	Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.							
typophilia	typophobia	typochondria						
An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices.	The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and— in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.							

Useful for Print...

Juni-Festwochen Zürich 1959

Stadttheater

Schweizerische Erstaufführung
Mittwoch, 3. Juni 20.00 Uhr

Der Sturm

Oper von Frank Martin
Leitung: Christian Thielemann
Christian Völcking
Hans Zimmermann
Max Rüthlisberger

In den Hauptrollen:
Ingeborg Friedrich
Helmut Berndt
Jean-Pierre Genet
Hermann Weidler

Gastspiel
Städtische Oper Berlin
Freitag, 5. Juni
Samstag, 6. Juni
20.00 Uhr

Così fan tutte

Komische Oper von W.A. Mozart
Leitung: Arthur Koller
Carl Mertl
Jean-Pierre Ponnelle

Elizabeth Grümmer
Lisa Ots
Sieglinde Wagner
Hildebrand Bräuer
Joseph Grundl
Ernst Höfliger

Samstag, 6. Juni
Mittwoch, 10. Juni
20.00 Uhr

Lucia di Lammermoor

Oper von G. Donizetti
Leitung: Hans Gentil
Ettore Celli
Max Rüthlisberger

In den Hauptrollen:
Amelia Bremennus
Lorenzo Martorano
Ludwig Dierstein
Mario Zanasi

I. Programm
11. Juni, 20.00 Uhr
14. Juni, 20.00 Uhr

II. Programm
12. Juni, 20.00 Uhr
14. Juni, 15.00 Uhr

III. Programm
13. Juni, 20.00 Uhr

London's Festival Ballet

Uraufführung Chopin
Petrushka
Etudes
B. Programm
Coriolan
Giselle
B. Programm
Schwanensee II Akt
Le Pas de Quatre
Variations for Four
Don Quixote
Polowetzer Tänze

Leitung:
Julian Braunschweig
Anton Dolin
Geoffrey Cobrett
et al.
Tamara Toumanova
Natalia Krassovska
Toni Lander
Marilyn Burns
Anton Dolin
John Gilpin
Corps de Ballet

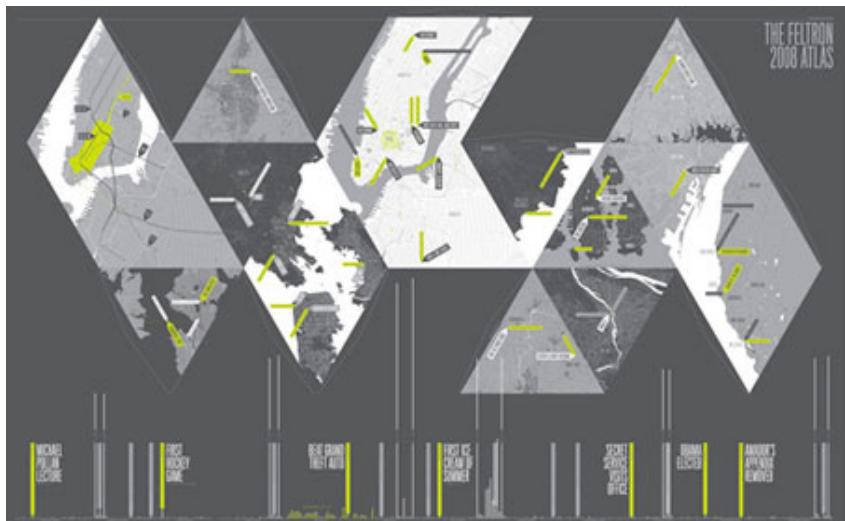
21. Juni, 20.00 Uhr
Das Rheingold
23. Juni, 19.00 Uhr
Die Walküre
24. Juni, 18.00 Uhr
Siegfried
26. Juni, 18.00 Uhr
Götterdämmerung

Der Ring des Nibelungen

Bühnenfestspiel von Richard Wagner
Leitung: Robert F. Deutler
Karl Heinz Kraft
Philipp Esslasing

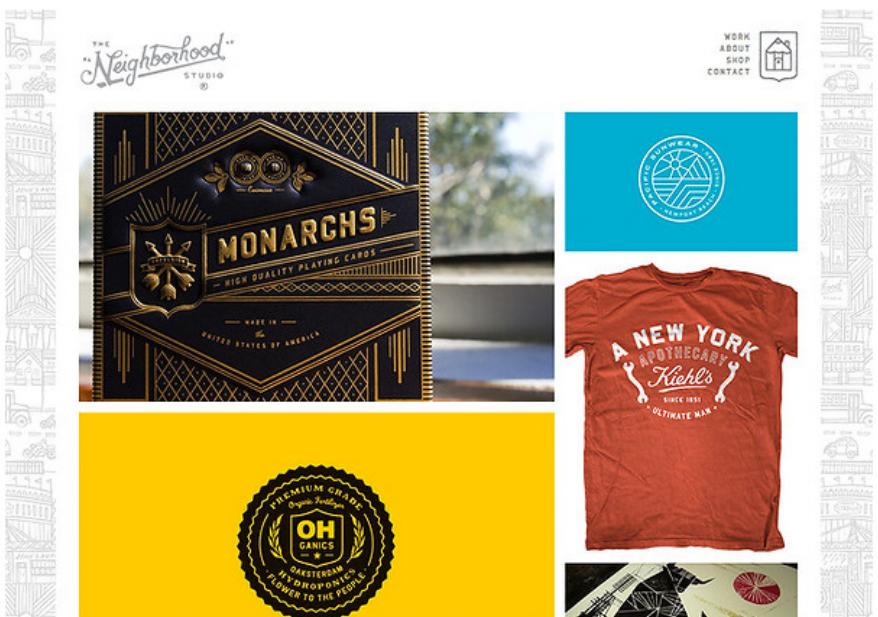
In den Hauptrollen:
Eva Corvello
Sigrid Nilsson
Aslind Vanney

Mary Davenport
Hilde Koch
Bernd Altenhoff
Kurt Böhme
Tomislav Neralic
Albrecht Künzler
Heinz Berndt
Eduard Delitz
Hans-Bernd Dick
Charles Gigli
Franz Leichtner



...and the web

A collage of various New York Times news sections and advertisements. It includes the front page with the headline 'Debt Talks in Disarray as House Banks', a political cartoon by Tom Toles, and several other news articles and ads. The collage also features a large photo of a woman in a red dress, likely from a fashion spread.



Lots of resources



Inspired by a trip to the library of Fonmon castle, this layout is inspired by the large collection of 18th century volumes there. Designed around an asymmetric five column grid, the first and last columns are two hundred pixels wide. The centre three are ninety six pixels wide each. The gutters are thirty pixels. The centre three columns can be combined to one master column – like the one you’re now reading. This can comfortably contain a three hundred pixel wide advertising unit.

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12 Column Grid

2 = 56 px 2 = 56 px

9 Column Grid

3 sqr = 84 px 3

6 Column Grid

5 squares = 140 px 5 squares = 140 px

4 Column Grid

8 squares = 224 px 8 squares = 224 px 8 squares = 224 px

Fluid 960 Grid System

Fluid 12-column Fluid 16-column Fixed 12-column Fixed 16-column Download / Forum The 960 Grid System

Templates for Rapid Interactive Prototyping

DESIGN PROCESS

Design is based on the inspiration of past accomplishments. On that foundation, we can build upon those achievements to shape the future. Design is about life — past, present and future — and the learning process that happens between birth and death. It is about community and shared knowledge and experience. It is the passion to build on what we've learned to create something better.

DESIGN INFLUENCES

The words "design influences" can be understood as both a plural noun and as subject and verb. The plural noun speaks of those who have come before us and paved the way. The verb speaks of the responsibility of design to lead the way. By understanding where we have come from, we have a better idea of where we are going and, perhaps, where we should be heading.

INSPIRATION

I have been inspired by the work of many who have pioneered advances in Web Standards, including Jesse Bennett-Chamberlain, Douglas Bowman, Allen Chang, Andy Clark, Jon Hicks, Shaun Inman, Cameron Moll, Veerle Pieters, Jason Santa Maria, Dave Shea, Ryan Sims, Nathan Smith, and Jeffrey Zeldman, to name a few. Thank you for inspiring me to give something back.

CONTRIBUTION

The Fluid 960 Grid System templates have been built upon the work of Nathan Smith and his [960 Grid System](#) using effects from the [MooTools](#) and [jQuery](#) JavaScript libraries. The idea for building these templates was inspired by Andy Clarke, author of [Transcending CSS](#), who advocates a containerless approach to rapid interactive prototyping, credits Jason Santa Maria with the grey box method.

16-COLUMN GRID

MOOTOOLS FX-ELEMENTS

One	Two	Three	Four
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PARAGRAPHS

ACCORDION

SEARCH

Design Process The Value of Design

g-d-6 g-d-6 g-d-12

2-column asymmetrical layout

c1 c2

2-column layout, switched columns
Code-wise, c1 comes before c2.

c1 c1

3-column symmetrical layout

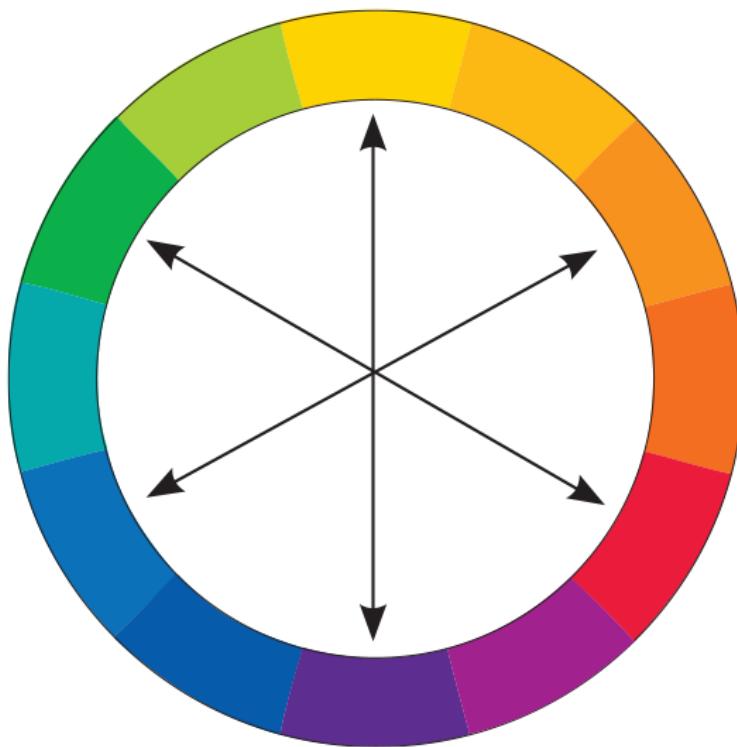
c1 c2 c3

Color

Wheels and Schemes

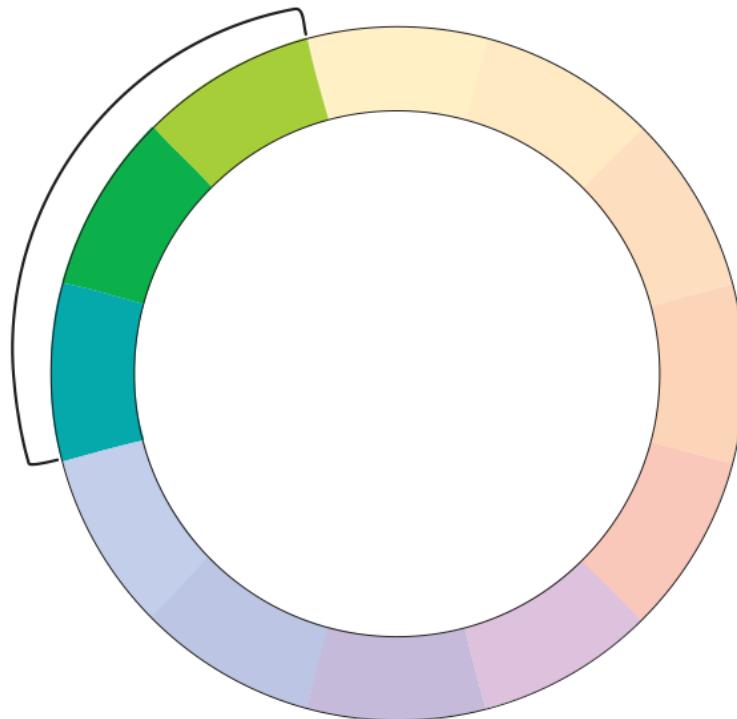
Ocra	Léda.	Nyxos.	Electricus.	Hæxagonæ		
Cœruleum.	Cœurs.	Cœur Col.	Amber C.	Amber C.		
Turizymenium.	Citimus.	Kirkios.	Bistinus.	Büxitive.		
		Orange C.		Ranville.		
Almoria	Ficus.	Φαῖδος.	Subfurcus.	Dun.		
	Brun.	Brenne.				
... ces.				Rubri mixti.	Pur.	... rie
Micrum	Graue.	Riggiōns	Gilvus.	Kiggos.		
	C de feu.	Fire Col.		Bricle C.		
Ocra usta	Ruffus.	Carret C.	Halurus.	Sorrel.	Bædus.	Bædus.
					Bay.	Bay.
Cinalaris	Miniatum.	Μινιάτης du Tonillon.	Cameus	Σωκράτης		
				Carnation		
Carmin	Cochineus.	Kókkinos	Roseus	Podosis	Melachinus.	Melachinus.
	Cinnarlate.	Crimson		Rosey	Mallorus C.	Mallorus C.

Complementary

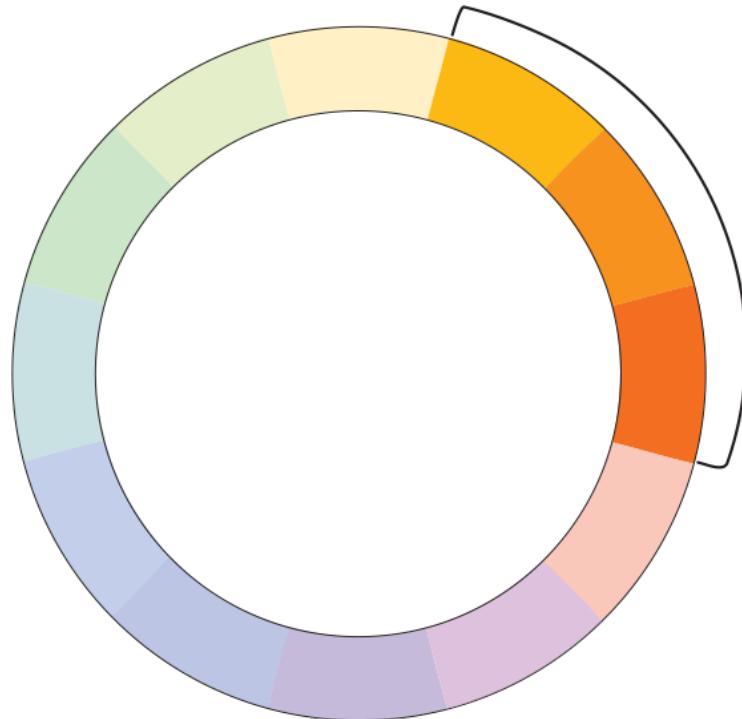


-   Blue & orange
-   Red & green
-   Yellow & purple

Analogous



Aqua, green, lime-green



yellow-orange, orange,
red-orange

Shade | Hue | Tint





PRO TIP

CMYK for print, RGB for web.

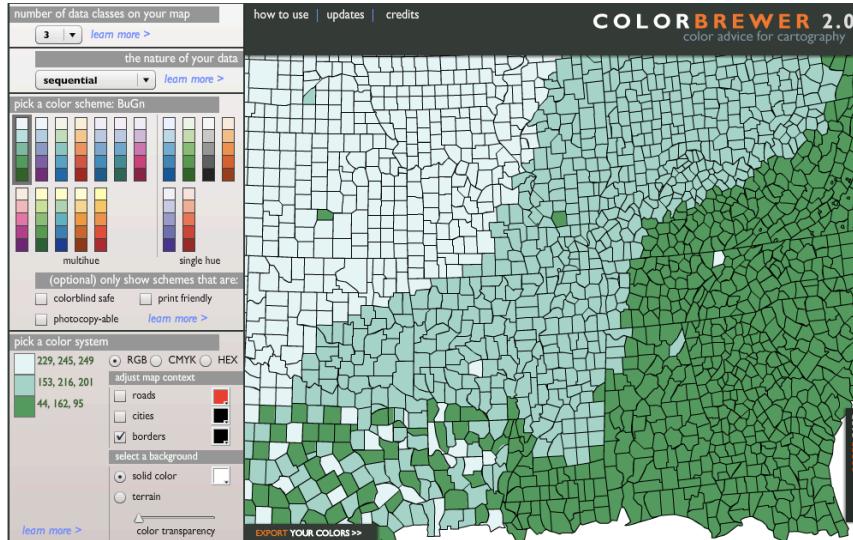


CMYK stands for **c**yan, **m**agenta, **y**ellow, and **k**ey (black), and is the color model that's used for books, magazines, or newspapers. CMYK acts like paint (blue + yellow = green).

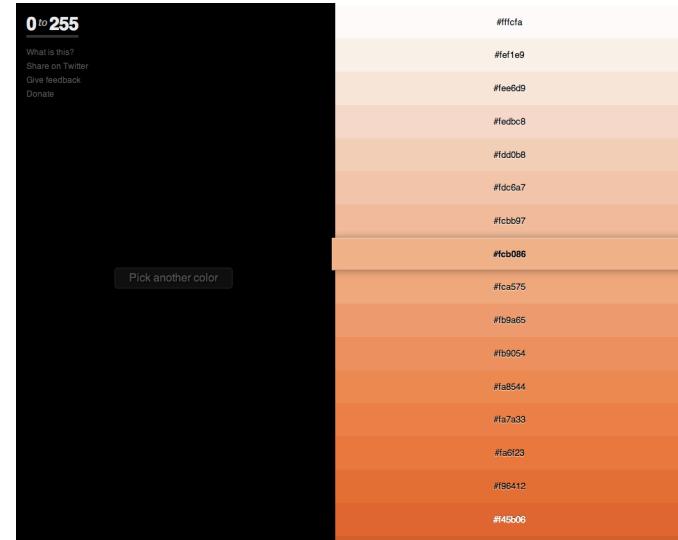


RGB stands for **r**ed, **g**reen, and **b**lue, and is what's used for screens like your computer, TV, or iPhone. RGB acts like light (all colors together = white).

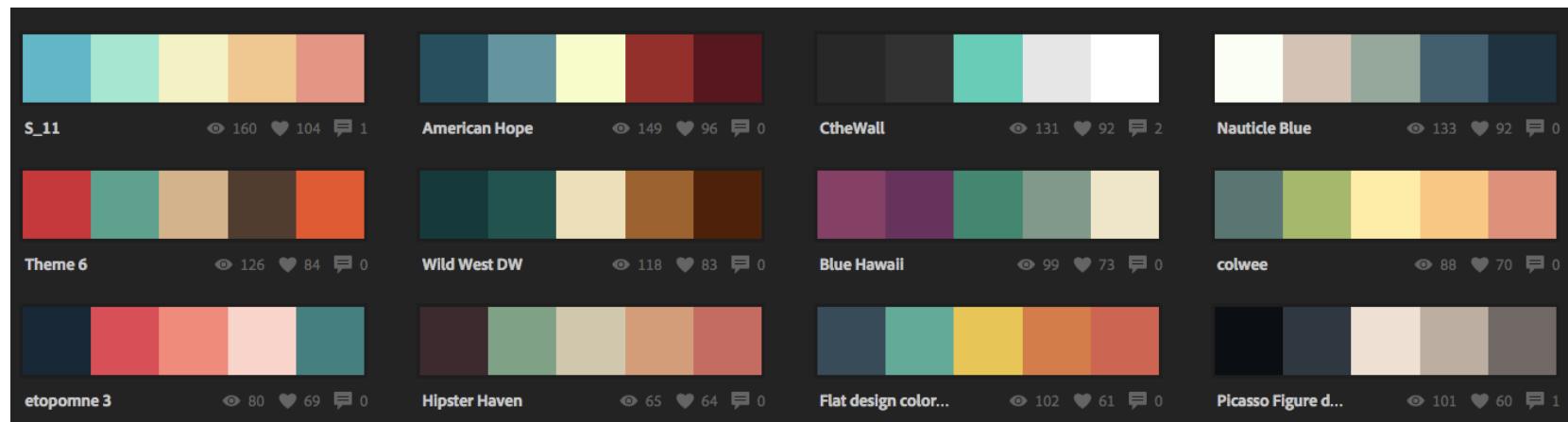
Combinations



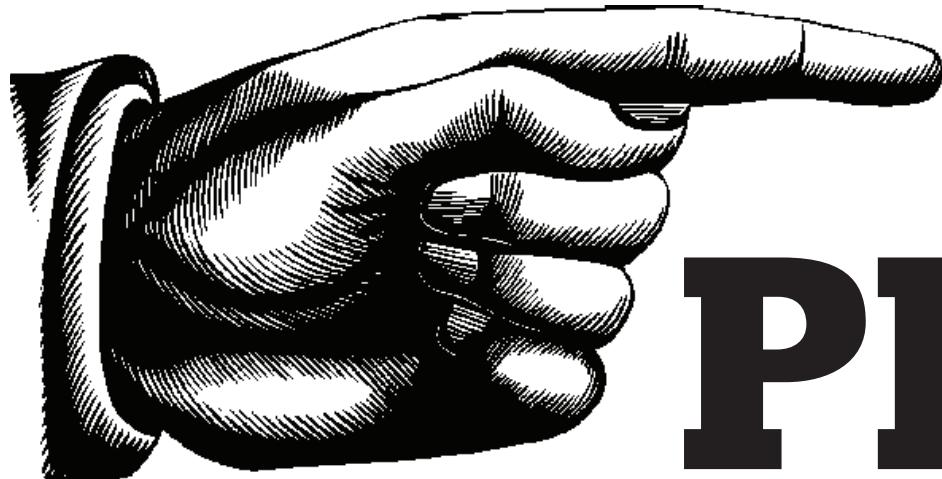
Color Brewer (good for data viz)



0to255 (good for shades and tints)

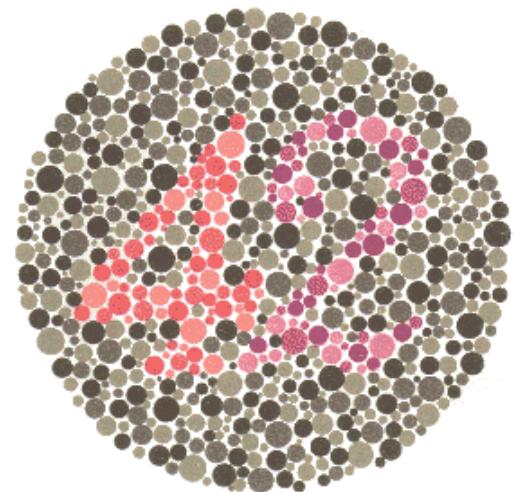


Adobe Kuler (good for getting inspired)

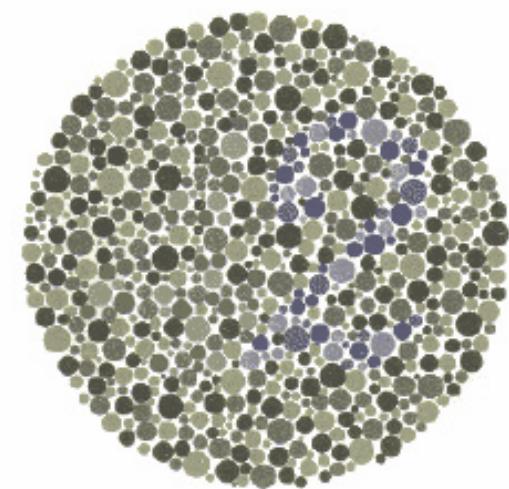


PRO TIP

Test your colors for color blindness



Normal Vision



Color Blind



Use Color Oracle to Test

(most of the time you just gotta up the contrast)

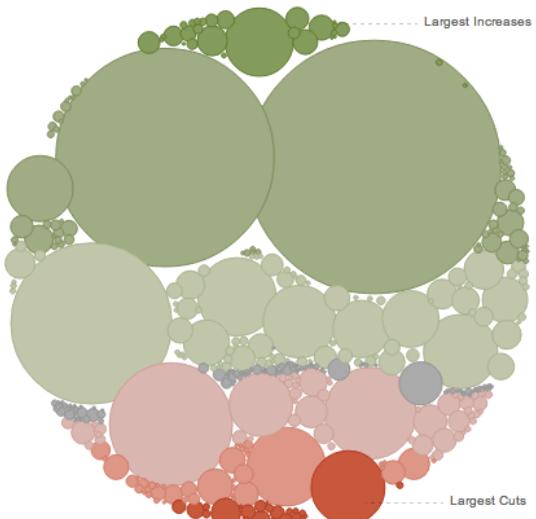
How \$3.7 Trillion Is Spent

Mr. Obama's budget proposal includes \$3.7 trillion in spending in 2013, and forecasts a \$901 billion deficit.

Circles are sized according to the proposed spending.



Color shows amount of cut or increase from 2012.



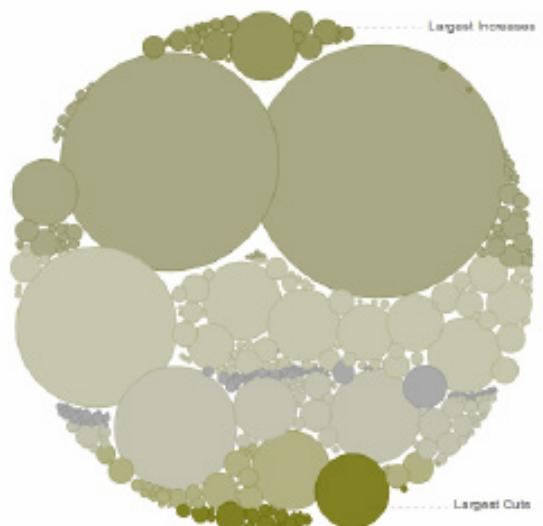
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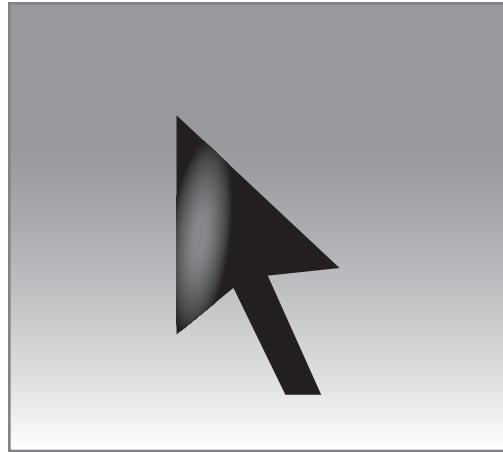
Color shows amount of cut or increase from 2012.



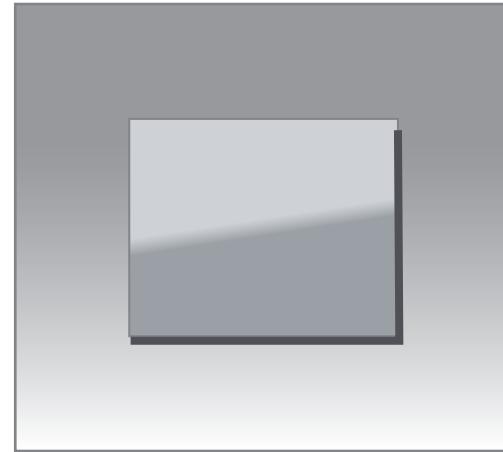
Now, let's get started with:



These tools:



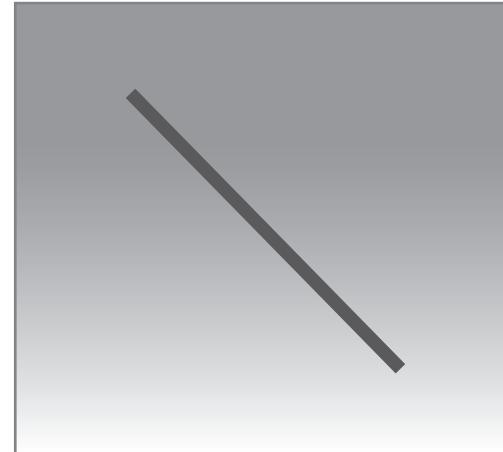
Selection tool



Rectangle tool



Type tool



Line tool

This Grid:

The layout consists of a central white area framed by a red grid, set against a dark grey background. The title 'The Grid' is at the top. The text is organized into columns and rows, with some cells containing solid grey blocks.

The Grid			
Typography matters because it helps conserve the most valuable resource you have as a writer—reader attention.	have a reader anymore. Then you become a writer only in the narrowest sense of the word. Yes, you put words on some pages. But if your reader has disappeared, what was the point? How is your writing more valuable than a random string of characters? Like the proverbial	This is some caption oh boy oh boy	
Attention is the reader's gift to you. That gift is precious. And finite. And should you fail to be a respectful steward of that gift—most commonly, by boring or exasperating your reader—it will be promptly revoked. Once a reader revokes the gift of attention, you don't	tree falling in the woods, no one's there to notice the difference. Unfortunately, many professional writers adopt a high-risk model of reader attention. Instead of treating reader attention as a precious commodity, they treat it as an unlimited re-		