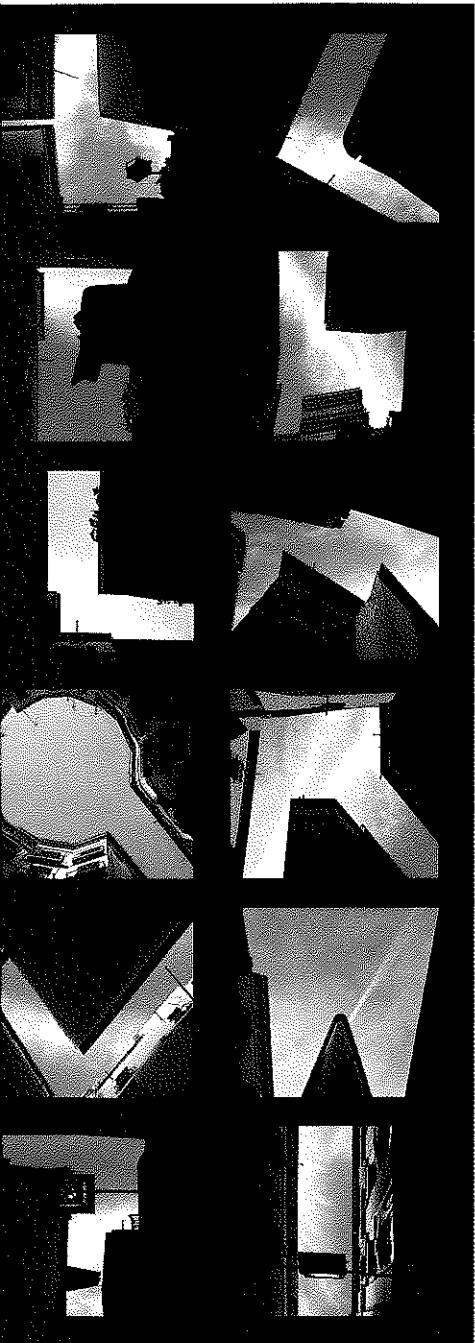


# Gestalt Principles



The form of an object is not more important than the form of the space surrounding it. **All things exist in interaction with other things.**

In music, are the separations between notes less important than the notes themselves? Malcolm Grear

Perception is an active process. Human cognition simplifies an enormous range of stimuli into understandable units. The myriad colors, shapes, textures, sounds, and movements that confront us from moment to moment would be overwhelming and incomprehensible if the brain didn't structure the so-called sense data into coherent objects and patterns. The brain actively breaks down and combines sensory input. It merges what we see with what we know to build a coherent understanding of the world. Building on memory and experience, the brain fills in gaps and filters out extraneous data.

By exploiting the brain's capacity to find and create order, designers construct simple, direct logos, layouts, and interfaces. In addition to seeking out clear, direct communication solutions, they can also use the processes of perception to invent surprising forms that challenge viewers to fill in the gaps.

Visual perception is shaped by figure/ground relationships.

**Figure Sky** These photographs use urban buildings to frame letterforms. The empty sky becomes the dominant figure, and the buildings become the background that makes them visible. Lisa Riemann, University of Essen, Germany.

We separate figures (forms) from the space, color, or patterns that surround them (ground, or background). We see letters against a page, a building in relation to its site, and a sculpture against the void that penetrates and surrounds it. A black shape on a black field is not visible; without separation and contrast, form disappears.

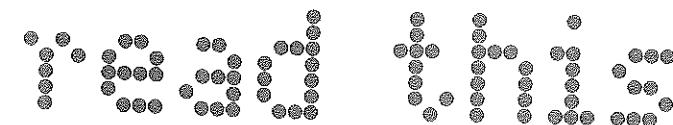
People are accustomed to seeing the background as passive and unimportant in relation to a dominant subject. Yet visual artists become attuned to the spaces around and between elements, discovering their power to become active forms in their own right.

Graphic designers often seek a balance between figure and ground, using this relationship to bring energy and order to form and space. They build contrasts between form and counterform in order to construct icons, illustrations, logos, compositions, and patterns that stimulate the eye and mind. Creating ambiguity between figure and ground can add visual energy and surprise to an image or mark.

Figure/ground, also known as positive and negative space, is at work in all facets of graphic design. When creating logotypes and symbols, designers often distill complex meaning into simplified but significant form; the resulting marks often thrive on the interplay between figure and ground, solid and void. In posters, layouts, and screen designs, what is left out frames and balances explicit forms.

The ability to create and evaluate effective figure/ground tension is an essential skill for graphic designers. Train your eye to carve out white space as you compose with forms. Learn to massage the positive and negative areas as you adjust the scale of images and typography. Look at the shapes each element makes, and see if the edges frame a void that is equally appealing.

Recognizing the potency of the ground, designers strive to reveal its constructive necessity. Working with grouping, patterns, and figure/ground relationships gives designers the power to create—and destabilize—form.



**Bubble Dot Typeface**  
The letters of the alphabet are so ingrained in our memory that they are still recognizable when fragmented or distorted. Typeface by Cornel Windlin.

### Sense Data + Experience

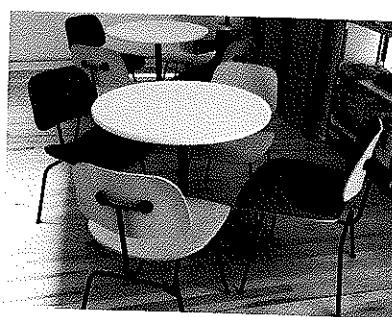
In the act of perception, the brain puts together past experience and immediate sensory input in order to successfully navigate the environment. We know a chair has four legs, even when some of them are hiding. When we see the top part of a face, we reasonably expect a mouth and chin to follow. Designers crop, overlap, and fragment images to create dynamic forms that exploit the brain's powerful ability to fill in missing information.

Typography is an especially powerful system of sensory objects. Because reading is such a deeply ingrained habit, we immediately recognize the shapes of letterforms. It is difficult not to read a word sitting in front of us. Yet letterforms are also abstract symbols built from lines and curves. They make no sense outside the regime of literacy. By blocking, cutting, or distorting letterforms, designers exploit the tension between meaning and abstraction, familiarity and strangeness.

Perception isn't just visual.<sup>1</sup> As we walk through a city street or shady forest, layers of sound surround us. We navigate this complex sensory environment by intuitively associating sounds with objects, from the drumbeat of footsteps to the song of a bird and the shriek of an ambulance.



**How Many Cars?** We perceive two cars, a red car and a blue car, even though our sensory information about the red car is incomplete.



**How Many Legs?** Based on our knowledge of chairs as well as the sense data provided by the picture, we intuit that each chair has four legs.



**The Power of the Gaze**  
The human brain is keenly attuned to facial features, especially eyes. Designers often focus our attention on the eyes. Blocking the eyes can create emotional tension.

1. For an outstanding introduction to the science of perception, see Michael Haverkamp, *Synesthetic Design: Handbook for a Multisensory Approach* (Basel: Birkhäuser, 2013).

21 novembre 2013 – 30 mars 2014

Design graphique

Philippe Apeloig

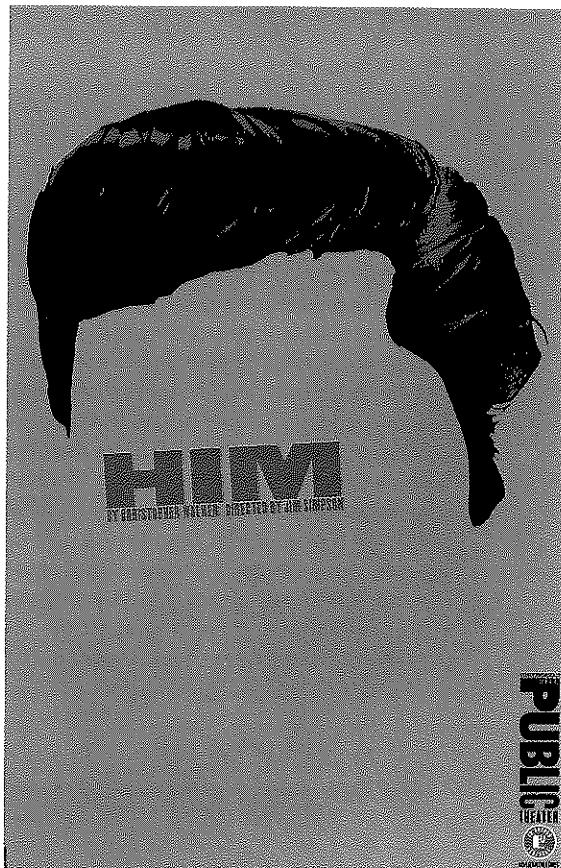
TYPORAMA

Les Arts Décoratifs

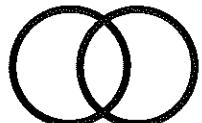
107 rue de Rivoli

Paris

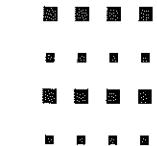
**Fill in the Blanks** Our brain connects the parts back into wholes in this logotype for an exhibition. Philippe Apeloig.



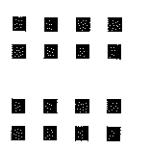
**Denying Eye Contact** The blocked eyes produce a sense of psychological erasure. Paula Scher, Pentagram.



**Simplicity** We see two circles rather than three odd shapes.



**Similarity** We see two groups based on the size of the elements.



**Proximity** We see two groups based on the closeness of the elements.



**Closure** We close the gap in the shape.



**Continuity** We see two long lines crossing rather than four short lines converging.

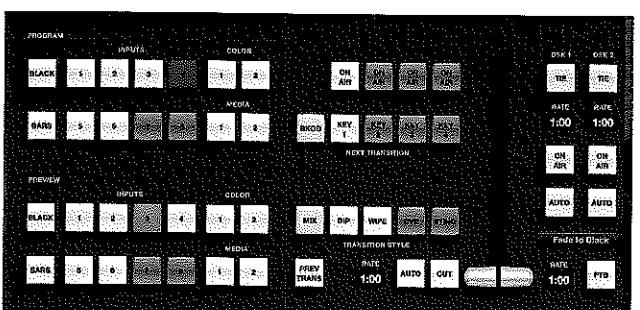


**Symmetry** We tend to close symmetrical forms to make a single object.

### Grouping

In human perception, grouping serves to both combine and separate. As a process of combining, grouping transforms multiple elements into larger entities based on size, shape, color, proximity, and other factors. For example, we might group three blue circles and three yellow circles into two clusters. Interface designers use the principle of grouping to color-code buttons with related functions (similarity) as well as to position related buttons close together (proximity).

As a process of separating, grouping serves to break down large, complex objects into smaller, simpler ones. When we simplify criss-crossing marks into a few overlapping lines or shapes, the mind turns complex sensory input into more manageable objects.

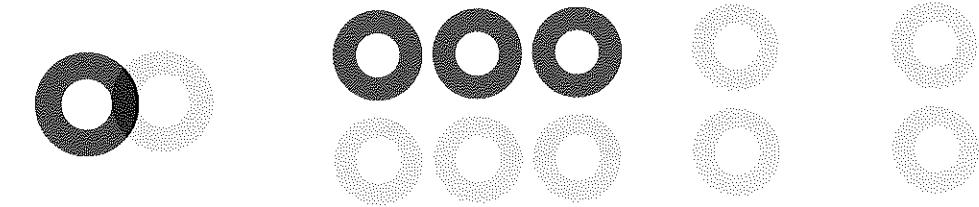


**Grouped for Function** This digital control panel groups related actions together.

### Project: Six Modes of Grouping

Psychologists have identified various principles of grouping; six common ones are diagrammed above. Designers often manipulate one or more principles of grouping in order to create images or compositions that are clear and focused or unsettled and surprising. Interesting effects emerge when we use our powers of perception to reassemble lines, shapes, or images that have been pulled apart or interrupted. Grouping prompts the observer to build parts into wholes.

Designers were challenged to create a series of diagrams that use a common language of line, shape, scale, and/or color to demonstrate six principles of grouping. As a starting point, designers researched the range of diagrams typically used by psychologists to demonstrate these principles, such as those shown above. Nick Fogarty, Laura Brewer-Yarnal, Angel Kim, Trace Byrd, Typography II, Ellen Lupton, faculty.



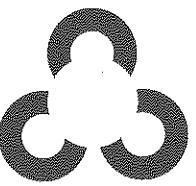
**Simplicity**

**Similarity**

**Proximity**



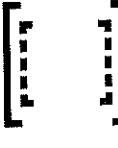
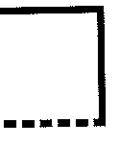
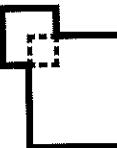
**Closure**



**Continuity**



**Symmetry**



**Simplicity**

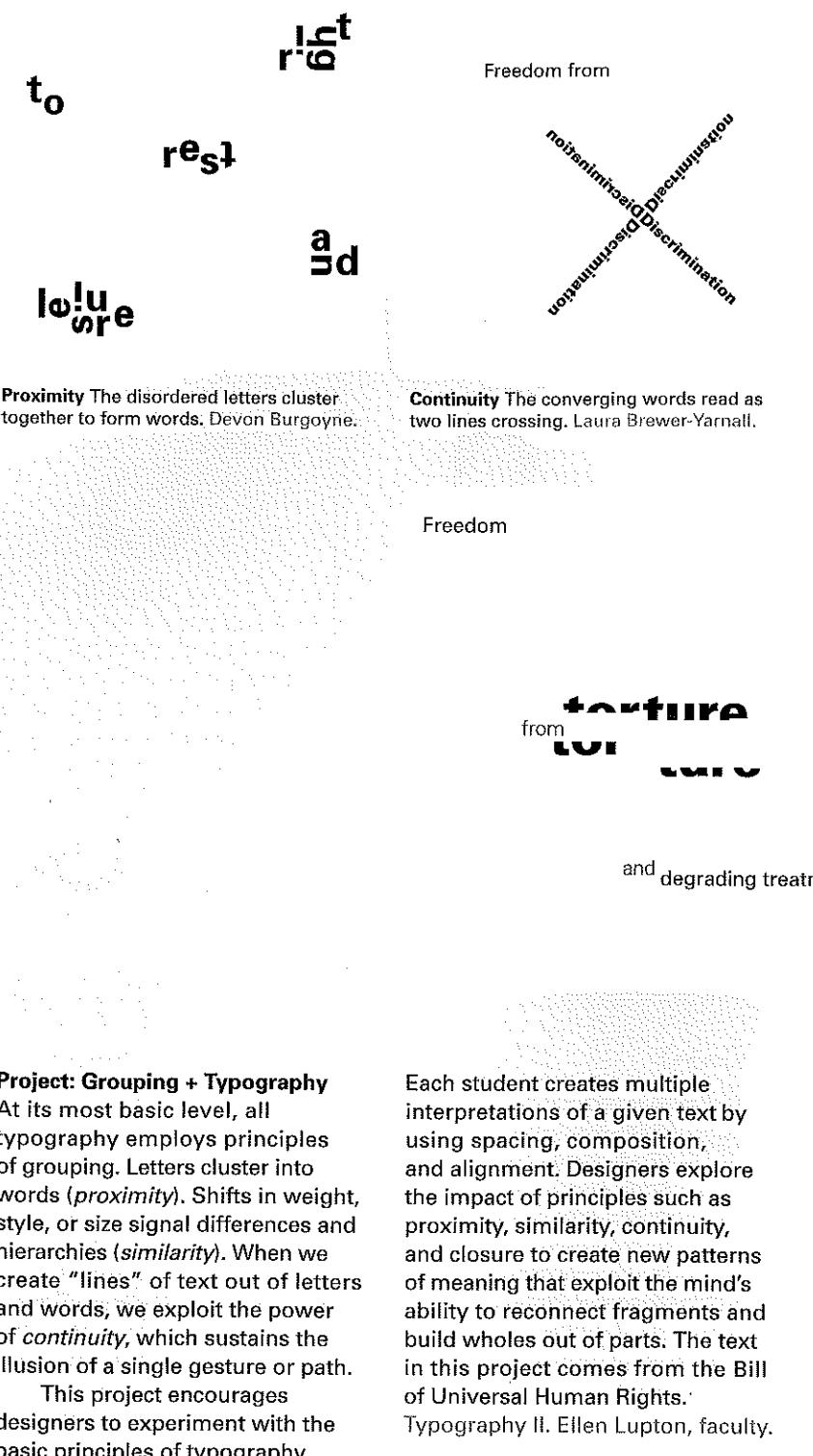
**Similarity**

**Proximity**

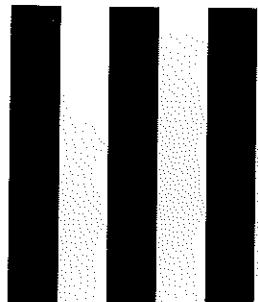
**Closure**

**Continuity**

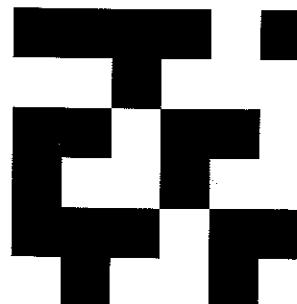
**Symmetry**



Stable



Reversible



Ambiguous

**Figure/Ground**

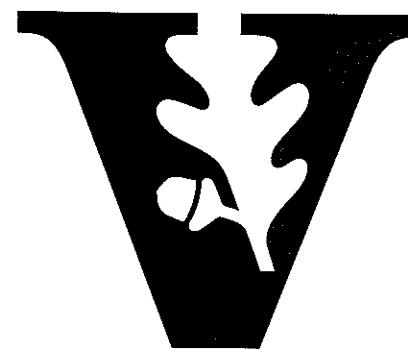
A stable figure/ground relationship exists when a form or figure stands clearly apart from its background. Most photography functions according to this principle, where an obvious subject is featured within a setting.

Reversible figure/ground occurs when positive and negative elements attract our attention equally and alternately. In stripes of equal width, each set of lines can come forward or recede as our eye perceives it first as dominant and then as subordinate. Reversible figure/ground motifs appear in ceramics, weaving, and crafts produced in cultures across history and around the globe.

Images and compositions featuring ambiguous figure/ground challenge the viewer to find a stable focal point. Figure flows into ground, carrying the viewer's eye in and around the surface with no discernible assignment of dominance. Cubist paintings mobilize this ambiguity.

**Interwoven Space**

Designers, illustrators, and photographers often play with figure/ground relationships to add interest and intrigue to their work. Unlike conventional depictions where subjects are centered and framed against a background, active figure/ground conditions churn and interweave form and space, creating tension and ambiguity.

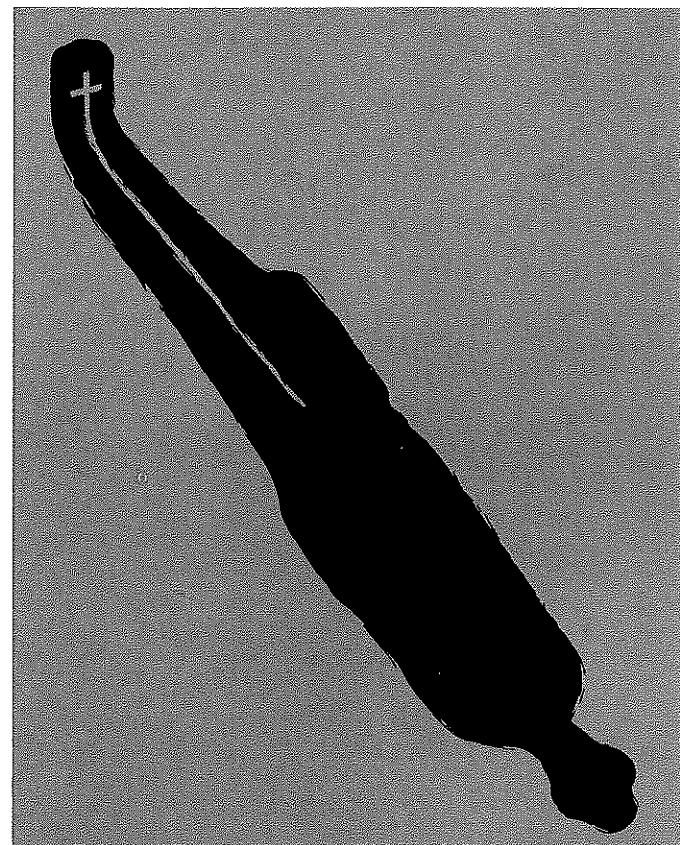
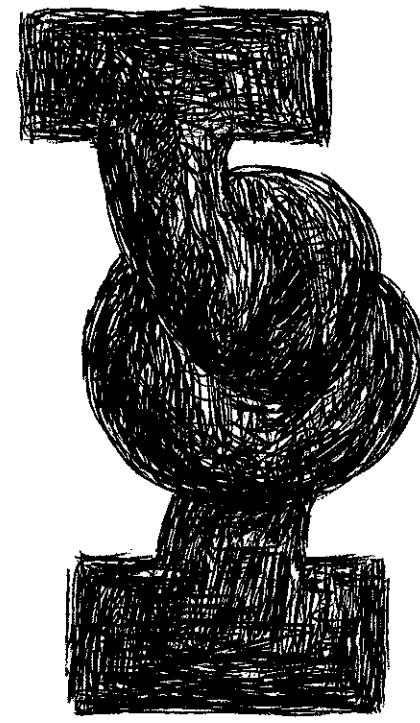
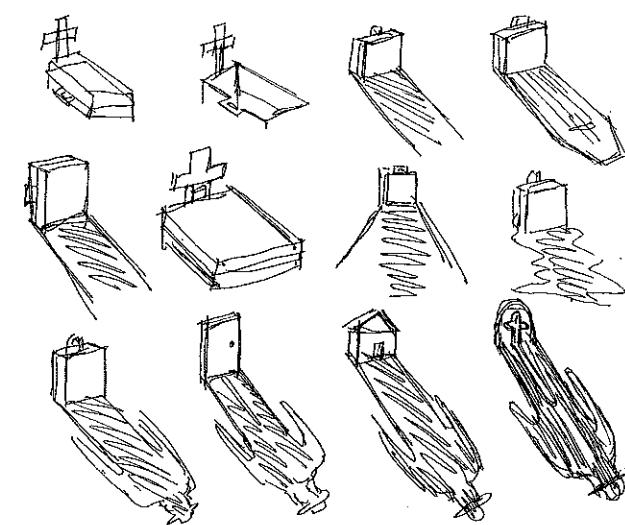
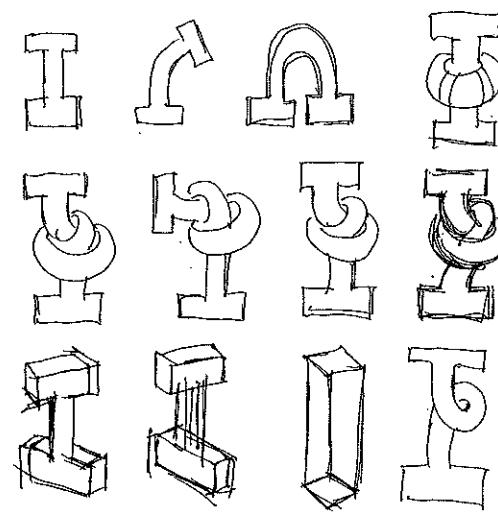
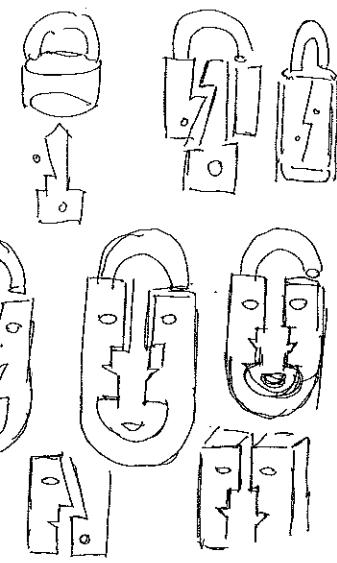


**Optical Interplay** This mark for Vanderbilt University employs a strong contrast between rigid form and organic counterform. The elegant oak leaf alternately sinks back, allowing the letterform to read, and comes forward, connoting growth, strength, and beauty. Malcolm Grear, Malcolm Grear Designers.



The Guggenheim Museum

**Artful Reduction** A minimal stack of carefully shaped forms, in concert with exacting intervals of spaces, instantly evokes this architectural landmark. Malcolm Grear, Malcolm Grear Designers.



# White Space is a Luxury Good

AVG. HOUSEHOLD INCOME OF READERSHIP

\$166,391 / €123,389

New York Times  
Style Magazine



\$93,960 / €69,677

RealSimple



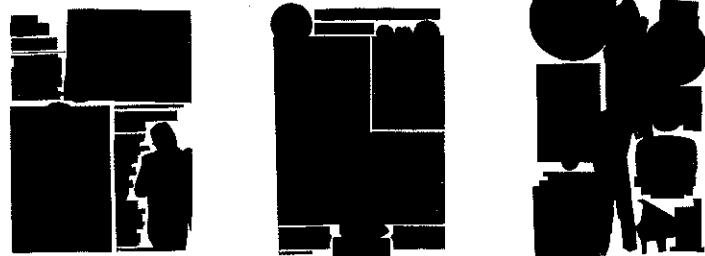
\$57,716 / €42,800

Ladies Home Journal



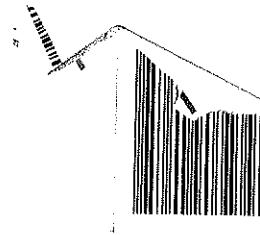
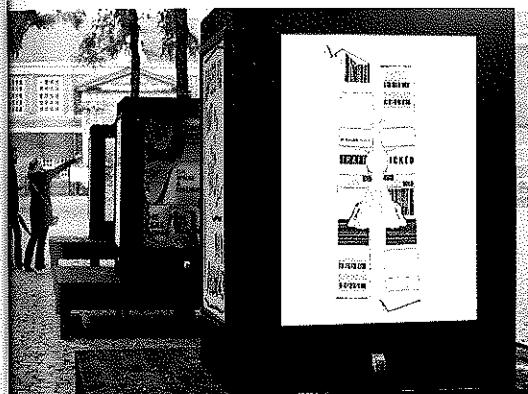
\$39,626 / €29,385

OK! magazine



**Is Negative Space a Privilege of the Rich?**  
This poster (opposite page) challenges designers' attraction to "white space" by analyzing (and materializing) the distribution of unprinted areas in magazines designed to appeal to readers with different levels of wealth. Sally Maier, MFA Studio.

**Trafficked** Luggage tags represent proof of ownership when baggage is moved from one destination to another via modern transportation networks. In this poster about the scourge of human trafficking, a female figure has been cut from a luggage tag, taking shape as negative space. This vulnerable, voided body has been stripped of identity. The bar code is scannable, linking readers to critical information about the magnitude and economics of human trafficking. The poster was exhibited in the Netherlands, a country where prostitution is legal and trafficking is endemic. Katrina Kean, MFA Studio. Winner, 4th Biennial Graphic Design Festival, Breda, Netherlands.



In 2012, the Netherlands ranked amongst the top 7 source countries for trafficked victims forced into prostitution.

<http://www.un.org/en/can/websitemainpage.htm>

USD 432,000,000 is generated from the human trafficking industry each year worldwide.

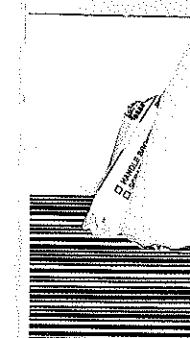
[http://www.unodc.org/documents/2012/06/05/trafficking\\_in\\_persons\\_2012\\_en.pdf](http://www.unodc.org/documents/2012/06/05/trafficking_in_persons_2012_en.pdf)

27 MILLION PEOPLE

TRAFF

ICED

SOLD



Every 30 seconds a person becomes a victim of trafficking.  
[http://www.unodc.org/documents/2012/06/05/trafficking\\_in\\_persons\\_2012\\_en.pdf](http://www.unodc.org/documents/2012/06/05/trafficking_in_persons_2012_en.pdf)

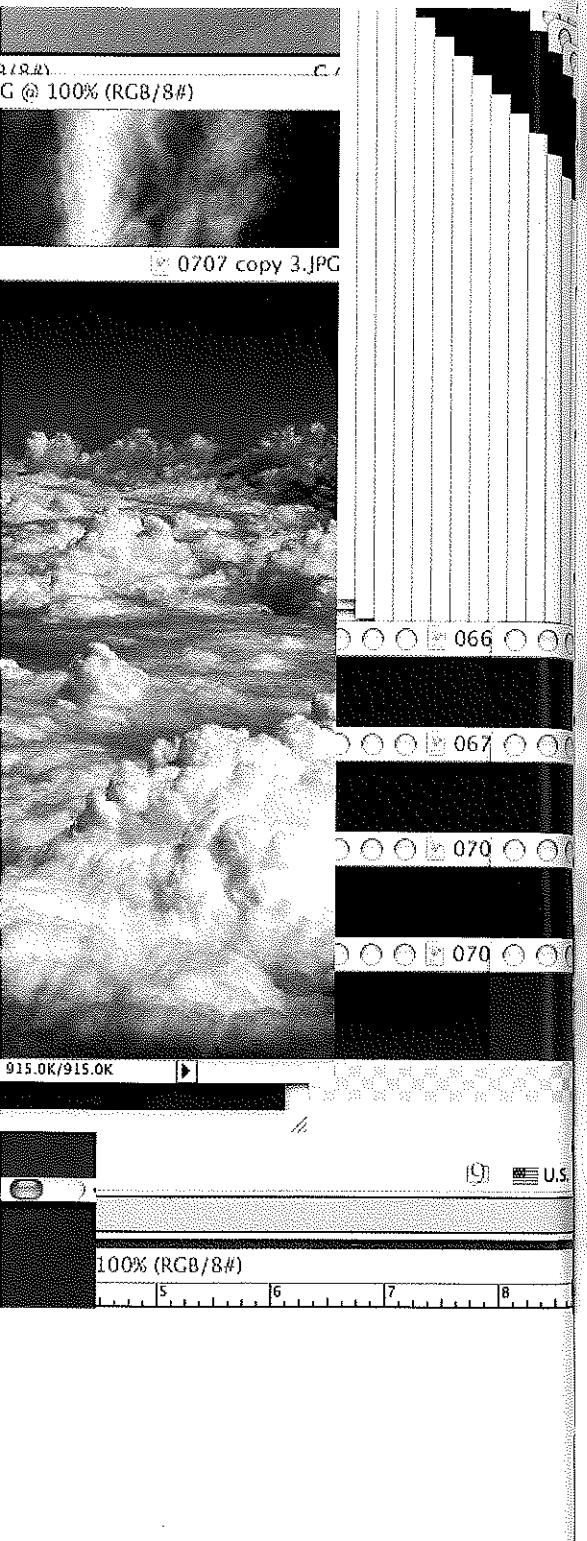
Sex trafficking comprises 79% of state identified trafficked victims, with the majority being women and girls.

[http://www.unodc.org/documents/2012/06/05/trafficking\\_in\\_persons\\_2012\\_en.pdf](http://www.unodc.org/documents/2012/06/05/trafficking_in_persons_2012_en.pdf)



**Counter Hand** The simple device of cut white paper held against a contrasting ground defines the alphabet with quirky style and spatial depth. FWIS Design.

## Framing



[The frame] disappears, buries itself, melts away at the moment it deploys its greatest energy. **The frame is in no way a background...but neither is its thickness as margin a figure.** Or at least it is a figure which comes away of its own accord. Jacques Derrida

Frames are everywhere. A picture frame sets off a work of art from its surroundings, bringing attention to the work and lifting it apart from its setting. Shelves, pedestals, and vitrines provide stages for displaying objects. A saucer frames a tea cup, and a place mat outlines the pieces of a table setting.

Modern designers often seek to eliminate frames. A minimalist interior avoids moldings around doors or woodwork where walls meet the floor, exposing edge-to-edge relationships. The full-bleed photography of a sleek magazine layout eliminates the protective, formal zone of the white margin, allowing the image to explode off the page and into reality.

In politics, "framing" refers to explaining an issue in terms that will influence how people interpret it. The caption of a picture is a frame that guides its interpretation. A billboard is framed by a landscape, and a product is framed by its retail setting. Boundaries and fences mark the frames of private property.

Cropping, borders, margins, and captions are key resources of graphic design. Whether emphasized or erased, frames affect how we perceive information.

Frames create the conditions for understanding an image or object. The philosopher Jacques Derrida defined framing as a structure that is both present and absent.<sup>1</sup> The frame is subservient to the content it surrounds, disappearing as we focus on the image or object on view, and yet the frame shapes our understanding of that content. Frames are part of the fundamental architecture of graphic design. Indeed, framing is one of the most persistent, unavoidable, and infinitely variable acts performed by the graphic designer.

An interface is a kind of frame. The buttons on a television set, the index of a book, or the toolbars of a software application exist outside the central purpose of the product, yet they are essential to our understanding of it. A hammer with no handle or a cell phone with no controls is useless.

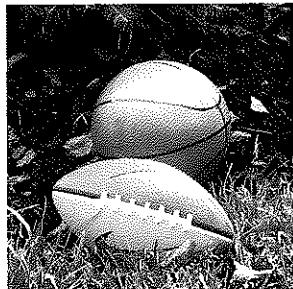
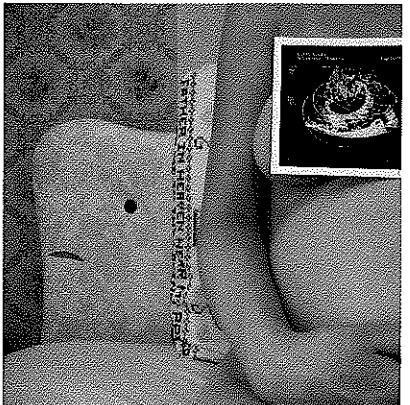
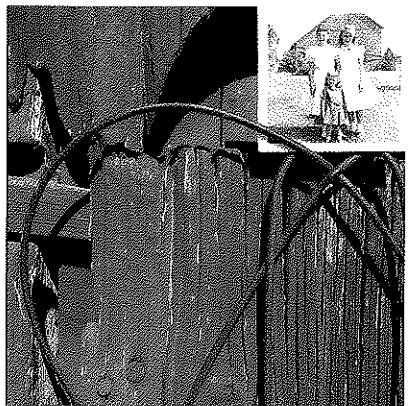
Consider the ubiquity of interfaces in the design process. The physical box of the computer screen provides a constant frame for the act of designing, while the digital desktop is edged with controls and littered with icons. Numerous windows compete for our attention, each framed by borders and buttons.

A well-designed interface is both visible and invisible, escaping attention when not needed while shifting into focus on demand. Once learned, interfaces disappear from view, becoming second nature.

Experimental design often exposes or dramatizes the interface: a page number or a field of white space might become a pronounced visual element, or a navigation panel might assume an unusual shape or position. By pushing the frame into the foreground, such acts provoke the discovery of new ideas.

This chapter shows how the meaning and impact of an image or text changes depending on how it is bordered or cropped. Frames typically serve to contain an image, marking it off from its background in order to make it more visible. Framing can also penetrate the image, rendering it open and permeable rather than stable and contained. A frame can divide an image from its background, but it can also serve as a transition from inside to outside, figure to ground.

1. Jacques Derrida, *The Truth in Painting*, trans. Geoff Bennington and Ian McLeod (Chicago: University of Chicago Press, 1987).

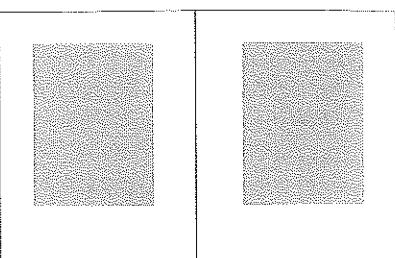
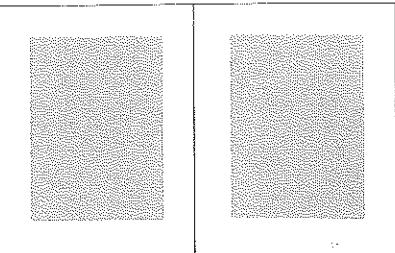


### Cropping

By cropping a photograph or illustration, the designer redraws its borders and alters its shape, changing the scale of its elements in relation to the overall picture. A vertical image can become a square, a circle, or a narrow ribbon, acquiring new proportions. By closing in on a detail, cropping can change the focus of a picture, giving it new meaning and emphasis.

By cropping a picture, the designer can discover new images inside it. Experiment with cropping by laying two L-shaped pieces of paper over an image, or look at the picture through a window cut from a piece of paper. Working digitally, move an image around inside the picture frame in a page-layout program, changing its scale, position, and orientation.

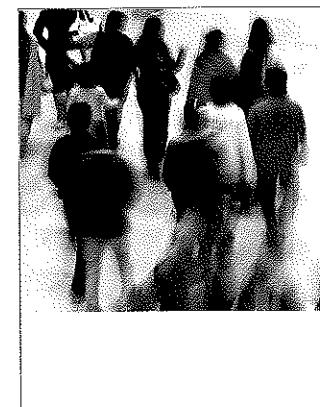
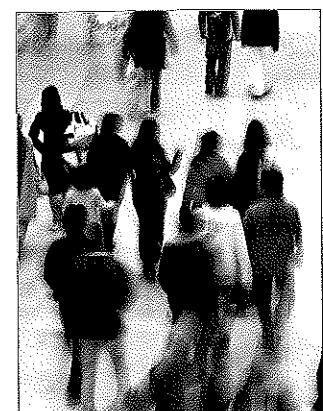
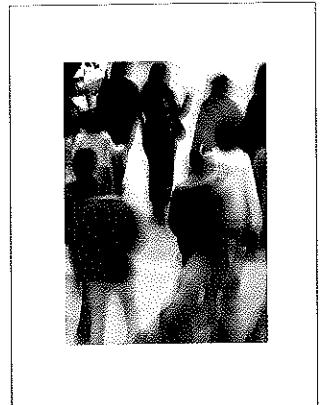
**New Frame, New Meaning** The way an image is cropped can change its meaning completely. Yong Seuk Lee, MFA Studio.



### Margins and Bleeds

Margins affect the way we perceive content by providing open spaces around texts and images. Wider margins can emphasize a picture or a field of text as an object, calling our attention to it. Narrower margins can make the content seem larger than life, bursting at its own seams.

Margins provide a protective frame around the contents of a publication. They also provide space for information such as page numbers and running heads. A deep margin can accommodate illustrations, captions, headings, and other information.



**Bleeds** The picture above is reproduced at the same scale in each instance, but its intimacy and impact change as it takes over more or less of the surrounding page.

**Margin** A margin creates a protective zone around an image, presenting it as an object on a stage, a figure against a ground. Margins can be thick or thin, symmetrical or asymmetrical. A wider margin can add formality to the image it frames.

**Full Bleed** An image "bleeds" when it runs off the edges of a page. The ground disappears, and the image seems larger and more active.

**Partial Bleed** An image can bleed off one, two, or three sides. Here, the bottom margin provides a partial border, yet the photograph still has a larger-than-life quality.

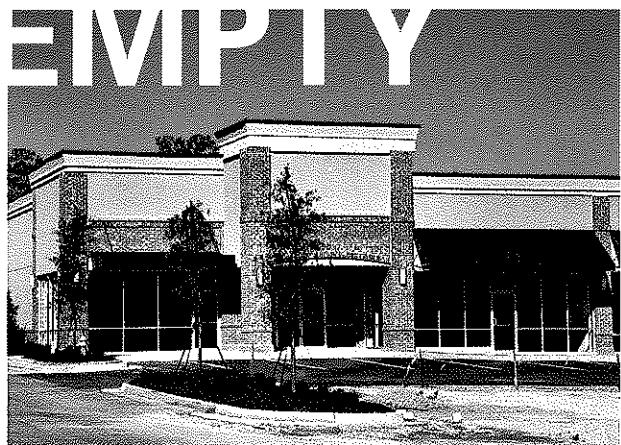
### Framing Image and Text

An image seen alone, without any words, is open to interpretation. Adding text to a picture changes its meaning. Written language becomes a frame for the image, shaping the viewer's understanding of it both through the content of the words and the style and placement of the typography. Likewise, pictures can change the meaning of a text.

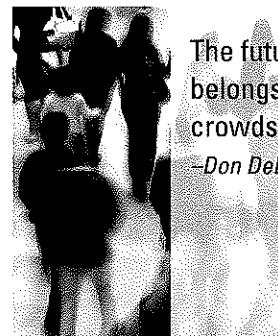
Text and image combine in endless ways. Text can be subordinate or dominant to a picture; it can be large or small, inside or outside, opaque or transparent, legible or obscure. Text can respect or ignore the borders of an image.



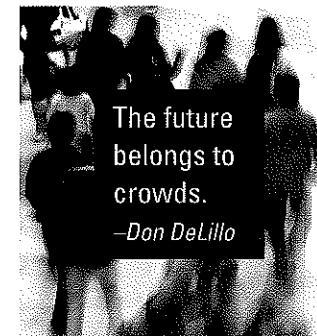
EMPTY SPACE AVAILABLE. COMMERCIAL LEASE, 10,000 SQUARE FT.



**From Caption to Headline** When a large-scale word replaces an ordinary caption, the message changes. What is empty? The sky, the store, or the larger social reality suggested by the landscape?



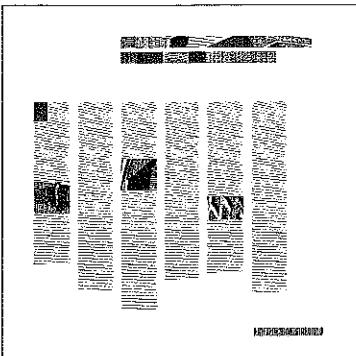
**Text Over Image** Putting type on top of a high-contrast image poses legibility conflicts. Boxes, bars, and transparent color fields are some of the ways designers deal with the problem of separating text from image.



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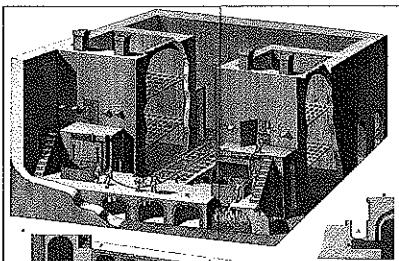


**Text Over Image** Putting type on top of a high-contrast image poses legibility conflicts. Boxes, bars, and transparent color fields are some of the ways designers deal with the problem of separating text from image.



Melanie M. Rodgers

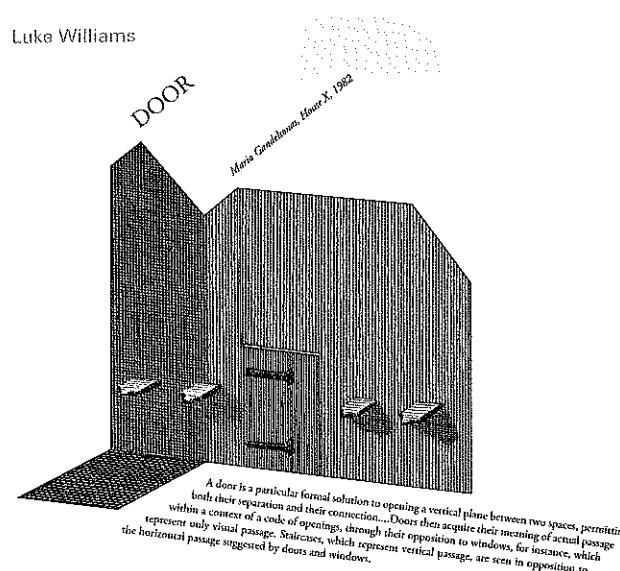
**Using Images Typographically** How can an image be arranged, like type, into words, lines, columns, and grids? This exercise invited designers to think abstractly about both image and type. Each designer created a new visual "text" by mining lines, shapes, and textures from a larger picture. Typography is experienced in terms of blocks of graphic tone and texture that are framed by the margins and gutters of the page. Different densities of texture suggest hierarchies of contrasting typefaces. Headlines, captions, quotations, lists, illustrations, and other material take shape in relation to bodies of running text. Advanced Design Workshop, York College. Ellen Lupton, visiting faculty.



Jonnie Hallman

**Framing Text and Image** In this project, designers edited, framed, and cropped a picture in relation to a passage of text. The challenge was to make the text an equal player in the final composition, not a mere caption or footnote to the picture.

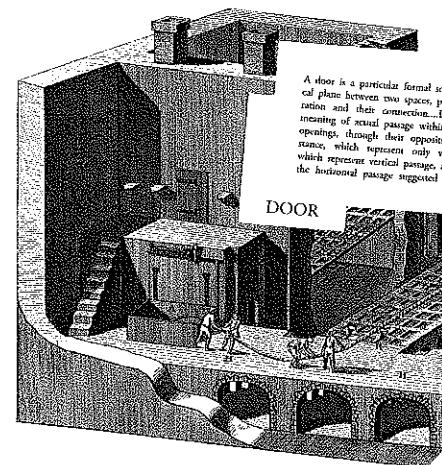
Luke Williams



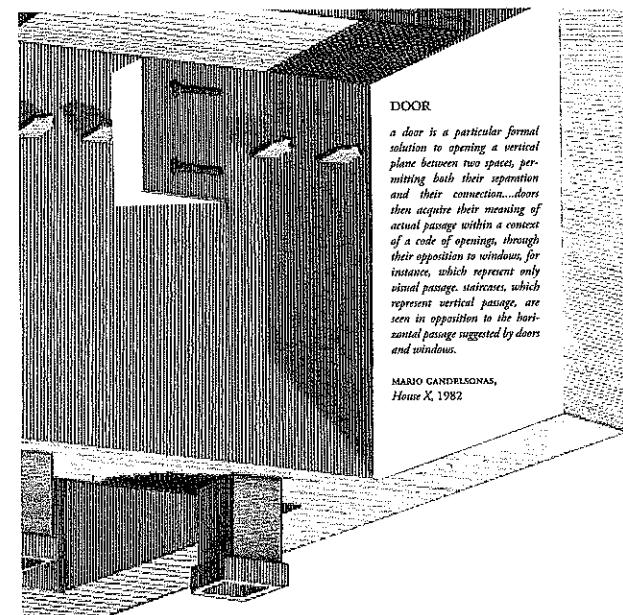
A door is a particular formal solution to opening a vertical plane between two spaces, permitting both their separation and their connection...Doors then acquire their meaning of actual passage within a context of a code of openings through their opposition to windows, for instance, which represent only visual passage. Staircases, which represent vertical passage, are seen in opposition to the horizontal passage suggested by doors and windows.

Lindsey Sherman

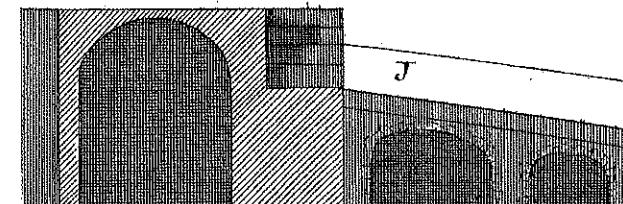
Designers approached the image abstractly as well as figuratively. Is the picture flat or three-dimensional? How does it look upside down? Designers edited the image by blocking out parts of it, changing the shape of the frame, or blowing up a detail.



A door is a particular formal solution to opening a vertical plane between two spaces, permitting both their separation and their connection...Doors then acquire their meaning of actual passage within a context of a code of openings through their opposition to windows, for instance, which represent only visual passage. Staircases, which represent vertical passage, are seen in opposition to the horizontal passage suggested by doors and windows.



Jessica Neil

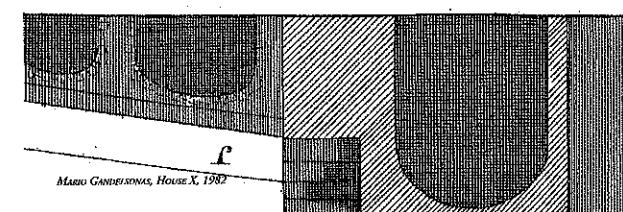


DOOR

A door is a particular formal solution to opening a vertical plane between two spaces, permitting both their separation and their connection...Doors then acquire their meaning of actual passage within a context of a code of openings through their opposition to windows, for instance, which represent only visual passage.

Staircases, which represent vertical passage, are seen in opposition to the horizontal passage suggested by doors and windows.

WINDOWS



They found lines, shapes, and planes within the picture that suggested ways to position and align the text. The goal was to integrate the text with the image without letting the text disappear. Typography I. Ellen Lupton, faculty.

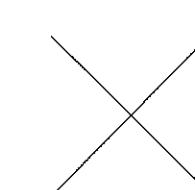


**Villa Borghese**, Rome, 1615. The ornament on this Renaissance palazzo frames the windows, doors, and niches as well as delineates the building's principal volumes and divisions. Architect: Giovanni Vasanzio. Vintage photograph.

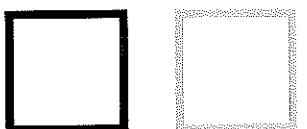
### Borders

A border is the frontier between inside and outside, marking the edge of a territory. A border naturally appears where an image ends and its background begins.

While many images hold their own edges (a dark picture on a white background), a graphic border can help define an image that lacks an obvious edge (a white background on a white page). A graphic border can emphasize an outer boundary, or it can frame off a section inside an image. Some borders are simple lines; others are detailed and complex. Around the world and across history, people have created elaborate frames, rules, cartouches, and moldings to frame pictures and architectural elements.

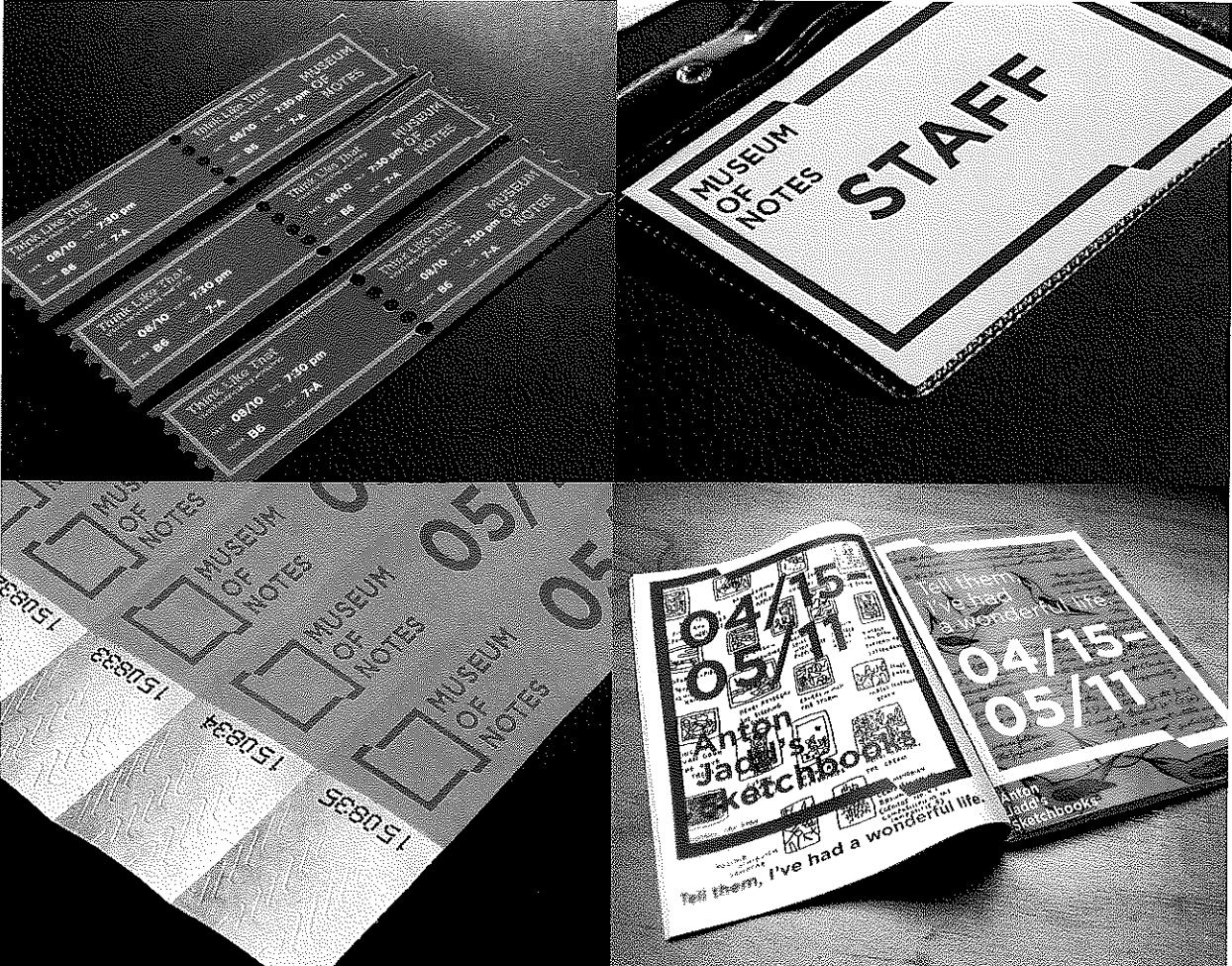


**Marking Space** A frame can mark off a space with just a few points. Territory can be defined from the outside in (as in crop marks for trimming a print), or from the inside out (an x drawn from the center of a space to its four corners).

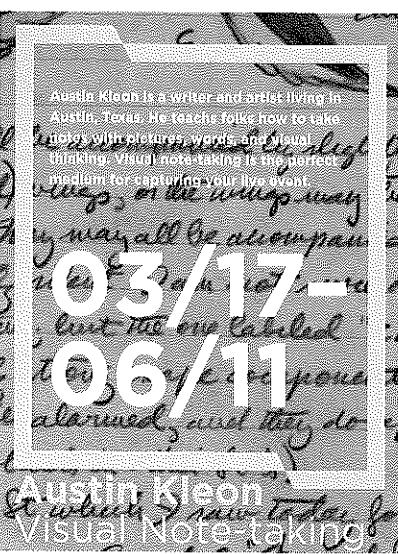


Whether simple or decorative, a border creates a transition between image and background. Against the pale wall of a room, for example, a black picture frame sharply separates a work of art from its surroundings. Alternatively, a frame whose color is close to that of the wall blends the work of art with the room around it. Graphic designers make similar decisions when framing visual elements, sometimes seeking to meld them with their context, and sometimes seeking to set them sharply apart. A frame can serve to either emphasize or downplay its contents.

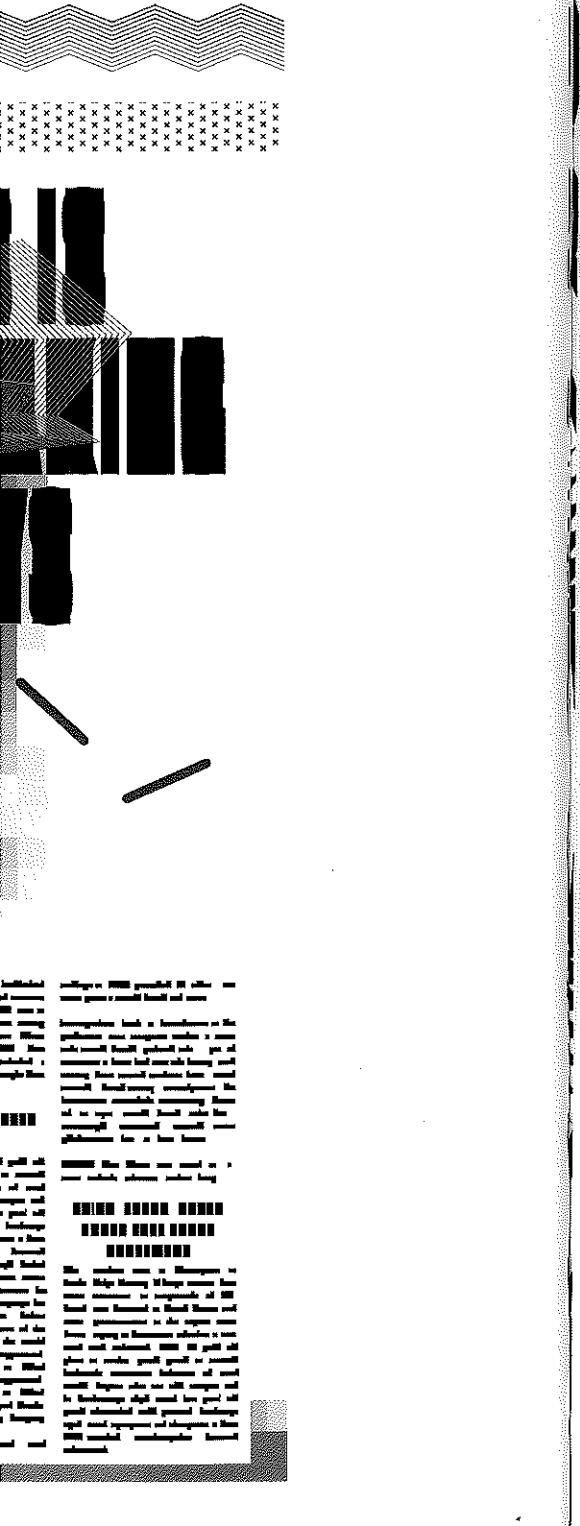
**Border Patrol** Frames interact with content in different ways. In the examples shown here, the border sometimes calls attention to the icon, lending it stature; in other instances, the border itself takes over, becoming the dominant form. Robert Lewis, MFA Studio.



**Flexible Museum Identity** The shape of the frame around the museum's name references folded paper and post-it notes, and the neon colors are inspired by highlighter pens. The frame of the logotype can be stretched to fit different applications.  
Lolo Zhang, MFA Studio.



**Publication: Page and Screen** This publication has a double structure that is interpreted differently in print and online.  
Alex Jacque, MFA Studio.



# Hierarchy

Design is the conscious effort to impose a meaningful order.

Victor Papanek

Hierarchy is the order of importance within a social group (such as the regiments of an army) or in a body of text (such as the sections and subsections of a book). Hierarchical order exists in nearly everything we know, including the family unit, the workplace, politics, and religion. Rankings of power and position define who we are as a culture.

Hierarchy is expressed through naming systems: general, colonel, corporal, private, and so on. Hierarchy is also conveyed visually, through variations in scale, value, color, spacing, placement, and other signals. Expressing order is a central task of the graphic designer. Visual hierarchy controls the delivery and impact of a message. Without hierarchy, graphic communication is dull and difficult to navigate.

Like fashion, graphic design cycles through periods of structure and chaos, ornament and austerity. A designer's approach to visual hierarchy reflects his or her personal style, methodology, and training as well as the zeitgeist of the period. Hierarchy can be simple or complex, rigorous or loose, flat or highly articulated. Regardless of approach, hierarchy employs clear marks of separation to signal a change from one level to another. As in music, the ability to articulate variation in tone, pitch, and melody in design requires

In interaction design, menus, texts, and images can be given visual order through placement and consistent styling, but the user often controls the order in which information is accessed. Unlike a linear book, interactive spaces feature multiple links and navigation options that parcel content according to the user's actions. Cascading Style Sheets (CSS) articulate the structure of a document separately from its presentation so that information can be automatically reconfigured for different output devices, from desktop computer screens to mobile phones, PDAs, kiosks, and more. A slightly different visual hierarchy might be used in each instance.

The average computer desktop supports a complex hierarchy of icons, applications, folders, menus, images, and palettes—empowering users, as never before, to arrange, access, edit, and order vast amounts of information—all managed through a flexible hierarchy controlled and customized by the user.

As technology allows ever greater access to information, the ability of the designer to distill and make sense of the data glut gains increasing value.

**Seeing What Matters** Even though the designer pixelated and abstracted the content of this simulated newspaper page, visual cues enable readers to understand the basic hierarchy. Chen Zui, MFA Studio.

### Basic Typographic Hierarchy

The table of contents of a printed book—especially one with many parts—provides a structural picture of the text to follow. When books are marketed online, the table of contents is often reproduced to allow potential buyers to preview the book. A well-designed table of contents is thus not only functional but also visually exciting and memorable.

The basic function of a table of contents is to help readers locate relevant information and provide an image of how the book is organized. Does the text fall into a few main parts with various subdivisions, or does it consist of numerous small, parallel entries? The designer uses alignment, leading, indents, and type sizes and styles to construct a clear and descriptive hierarchy.

A poorly designed table of contents often employs conflicting and contradictory alignments, redundant numbering systems, and a clutter of graphic elements. Analyzing tables of contents—as well as restaurant menus and commercial catalogs—is a valuable exercise.

SUMMARY	
Second Part	
<b>GREATER PARIS</b>	
I. W. and N. W. district : the valley of the Seine below Paris .....	313
1 <sup>a</sup> The first loop of the Seine .....	314
A. Bois de Boulogne, 314.	
B. Bois de Boulogne, 318.	
C. Bois de Boulogne, 318.	
D. Levallois-Perret, Clichy, Saint-Ouen, 321.	
2 <sup>a</sup> The L. Bank of the Seine below Paris .....	322
A. Bay of Charenteaux, Meudon and Bellevue, 323.	
B. Arcueil, 323.	
C. Saint-Cloud and Saint-Cloud Park, 331.	
D. Suresnes, 331.	
3 <sup>a</sup> The second loop of the Seine .....	332
A. From Porte Maillot to Nanterre, 332.	
B. From Nanterre to Saint-Denis, 341.	
II. N. and N. E. district : the plain of Saint-Denis .....	342
1 <sup>a</sup> Saint-Denis and surroundings, 342.	
2 <sup>a</sup> From Paris to Pierrefitte via Aubervilliers and La Courneuve, 350.	
3 <sup>a</sup> From Paris to Le Plessis-Robinson, 351.	
A. Via the route de Nanterre, 351.	
B. Via Bobigny and Drancy, 352.	
III. E. and S. E. district : from the Ourcq canal to the Seine .....	353
1 <sup>a</sup> From Paris to Le Raincy .....	
A. Via Pantin, Bondy and Les Pavillons-sous-Bâti, 353.	
B. Via Les Lilas, Romainville and Noisy-le-Sec, 355.	
C. Via Argenteuil, Marne-la-Vallée, Rosny-sous-Bois, and Villepinte, 355.	
2 <sup>a</sup> Vincennes and the Bois de Vincennes, 357.	
3 <sup>a</sup> Nogent, Charenton and the valley of the Marne .....	
A. From Paris to Nogent-sur-Marne, 370.	
B. From Paris to Joinville and to Champigny, 371.	
C. From Paris to Charenton and to Seine-Maurice-Fossâa, 373.	
4 <sup>a</sup> Between the Marne and the Seine : Maisons-Alfort, Alfortville, Creil, Bondy, 375.	
IV. S. district : from the Seine to the Seine .....	376
1 <sup>a</sup> From Paris to Choisy-le-Roi, 376.	
2 <sup>a</sup> From Paris to Ivry-sur-Seine, 378.	
3 <sup>a</sup> From Paris to Bourg-la-Reine and to Athis .....	
A. Via the valley of the Bièvre, 379.	
B. Via the Oise, 381.	
4 <sup>a</sup> From Paris to Sucy-en-Brie, 384.	
5 <sup>a</sup> From Paris to Clamart .....	
A. Via Châtillon, 387.	
B. Via Vanves, 388.	

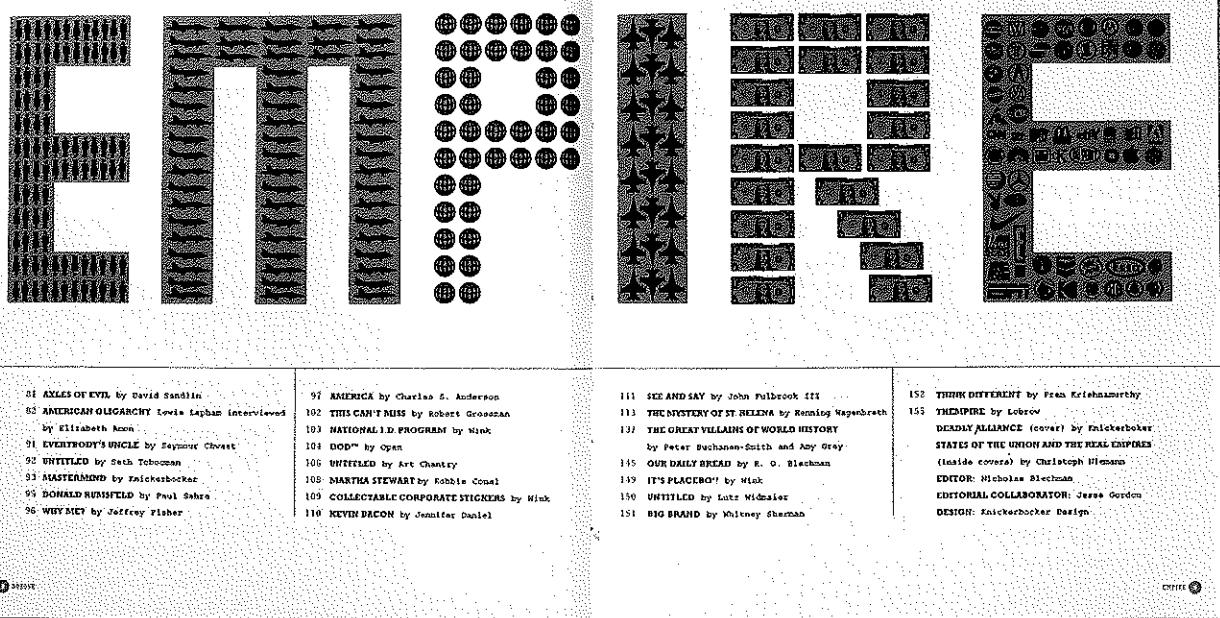
CONTENTS	
<i>Introduction</i>	vii
Chapter 1 Intelligence Test	1
Chapter 2 Introductions	5
Chapter 3 Shaking Hands	17
Chapter 4 At Table	20
Chapter 5 The Sprayer Family	64
Chapter 6 The Child's Hands	65
Chapter 7 The Birthday Cake	67
Chapter 8 Personality	68
Chapter 9 Visiting Cards and Calling	85
Chapter 10 Intruders	88
Chapter 11 Expectorating (Spitting)	90
Chapter 12 Picking	92
Chapter 13 Belching	93
Chapter 14 The Sniffer and the Snorter	94
Chapter 15 The Moistened Finger	95
Chapter 16 Hands Off!	97
Chapter 17 Odors	98
Chapter 18 Odoriferous Foods	105
Chapter 19 The Human Sponge	106
Chapter 20 The Sense of Humor	108
Chapter 21 Making One's Toilet in Public	109
Chapter 22 Chewing Gum	113
Chapter 23 Smoking	115
Chapter 24 Loud Talking	116

### What's Wrong with this Picture?

The function of a table of contents is to list the elements of a book and help readers locate them. In the table of contents shown here, the page numbers are stretched across the page from the chapter titles, and the word "Chapter" has been repeated twenty-four times. *Manners for the Millions*, 1932.

### CONTENTS

01 FOREWORD by Knickerbocker and Jessie Gordon	29
11 CELESTINE PAS ONE COMIC by Peter Kuper	30
12 AMERICAN IMPERIALIST by Johnny Sweetwater	31
13 I AM NOT AN IMPERIALIST by Stefan Sagmeister	32
16 WAR IS NOT THE ANSWER by Lubo Lukova	33
31 THE AVENGELISTS by David Sandlin	34
31 DAY AT THE OFFICE by Jeffrey Fisher	35
33 UNTITLED by Lutz Wiedner	36
29 EMPIRICAL OBSERVATIONS by Gacy Clement	37
25 EMPIRICAL DATA by Wink	38
10 GLUTTONOUS by Mr. Mabry	39
42 NARCISSISTIC by Mr. Mabry	40
44 CLANDESTINE by Mr. Mabry	41
36 THEIR/OURS by George Herdin	42
37 ODD COUPLE by Edward Sorel	43
16 PEOPLE OF BACHRAD by Michael Sirut	44
51 PAULWOLFOWITZ by Paul Sahre	45
66 ALTARIO TO THE EMPIRE by Jessie Gordon	46
82 DAM by Jason Ford	47
53 THE EAGLE HAS LANDED by Johnny Sweetwater	48
70 EMPIRE, AMERICAN STYLE by Ward Sutton	49
72 WEAPONS OF MASS DESTRUCTION by Stephen Savage	50
75 CONDOLEEZZARICE by Paul Sahre	51
76 TURF WAR by Kowita Alchais	52
62 GLOBALIZED by Jessie Gordon and Knickerbocker	53
61 WALKER by Brad Holland	54
78 OIL AND THE U.S. MILITARY by Amy Balkin and Leah O'Conor	55
80 UNTITLED by Lutz Wiedner	56



**Lost in Paris** In this table of contents for a travel guide, the designer has used a muddled mix of centered, justified, and flush-left alignments. The desire to create an overall justified setting dominates the logic of the page—hence the long first lines and rows of dots at the top level of information. The three titling lines at the head of the page are centered (a traditional solution), but the result is awkward in relation to the irregular mass of subheads, which weight the page to the left. The whole affair is further confused by the elaborate system of indents, numerals, and letters used to outline the book's subsections. *Blue Guide to Paris*, 1957.

**Book as Billboard** This table of contents serves as a billboard for the book as well as a functional guide to its elements. The designer has approached the spread as a whole, with content stretching across it horizontally. The page numbers are aligned in columns next to the article titles, making it easy for readers to connect content with location. (No old-fashioned leader lines needed!) Chapter numbers aren't necessary because the sequential page numbers are sufficient to indicate the order of the pieces. The book has many contributors, a point made clear through the type styling. Nicholas Blechman, *Empire*, 2004.

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
Venice Biennale  
52nd International Art Exhibition  
10 June–21 November  
National and Regional Pavilions and Presentations.  
Parallel Exhibitions and Projects

## No hierarchy

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## Alignment

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## Weight, color, space, alignment

**Hierarchy 101** A classic exercise is to work with a basic chunk of information and explore numerous simple variations, using just one type family. The parts of a typographic hierarchy can be signaled with one or more cues: line break, type style, type size, rules, and so on.

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## Contrasting weight

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## Spatial intervals

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## Scale, space, alignment

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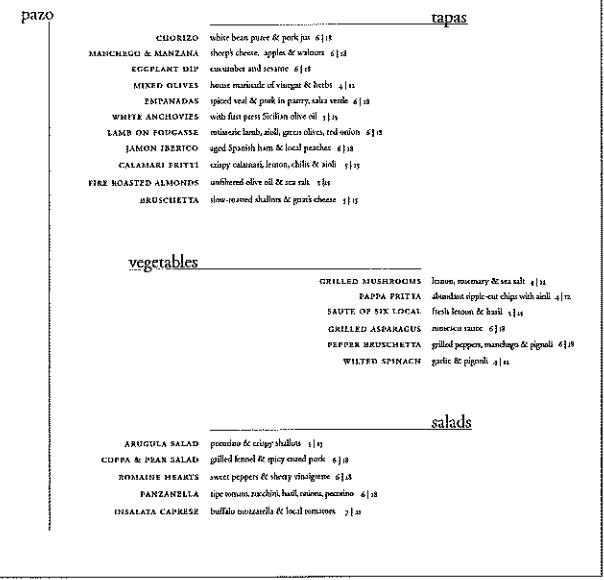
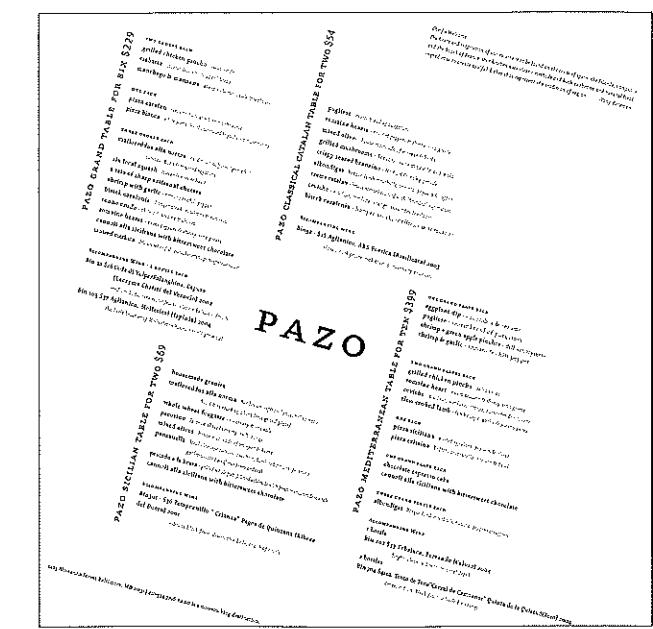
## Contrasting color

Think with the Senses  
Feel with the Mind.  
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## Uppercase and spatial intervals

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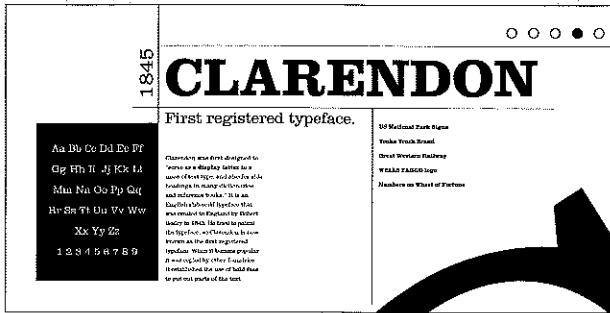
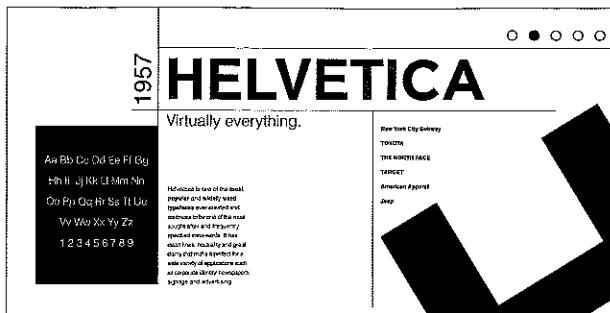
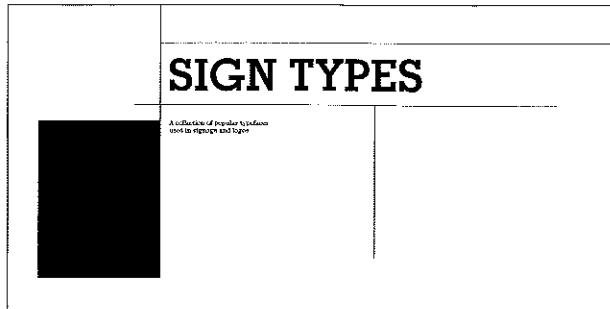
## Italic, scale, color, alignment



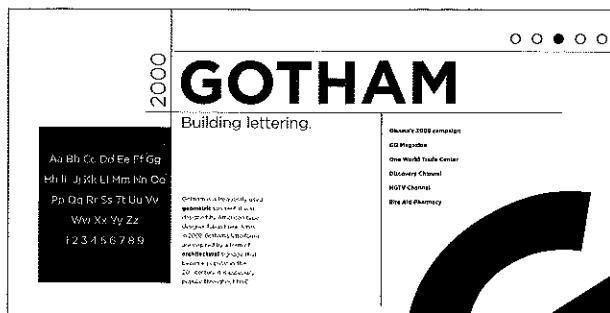
HyunSoo Lim

Katie MacLachlan

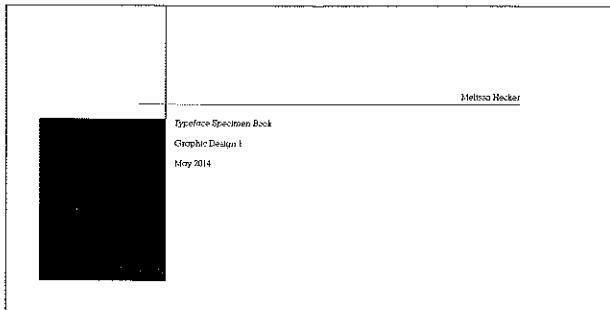
Claire Smalley  
Anna Eshelman



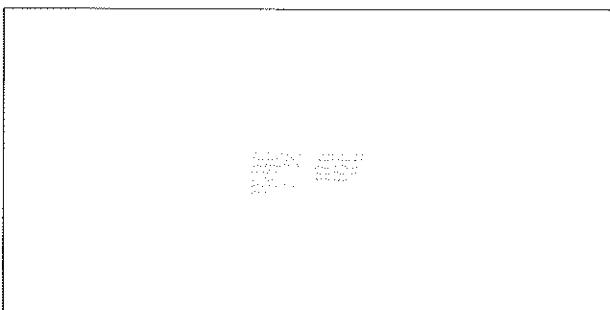
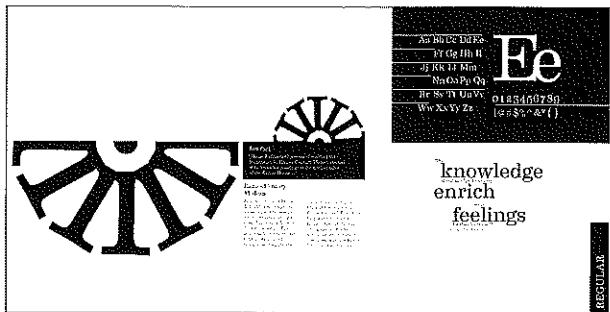
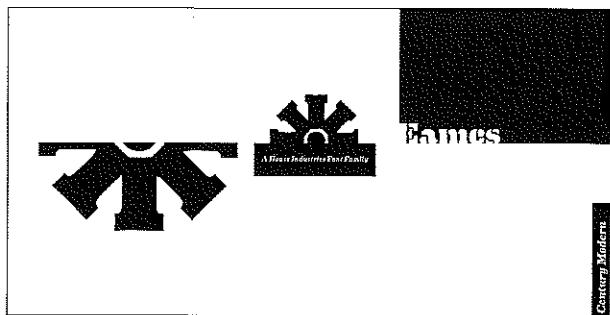
**Five Fonts** In this twist on the classic type specimen book, designers curate a collection of five typefaces and design a typographic hierarchy. Key content includes the typeface name, designer, year created, and descriptive or historical text. The compositional landscapes also contain a character set and some visual element focusing attention on the typeface's expressive or formal qualities. In structuring multiple pages, students consider continuity and pacing. Covers and colophons become graceful extensions of the interior. Typography I. Jennifer Cole Phillips, faculty.



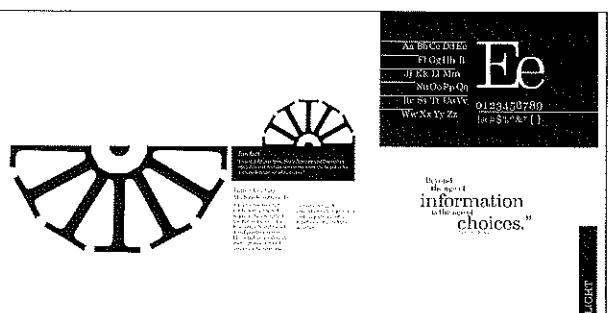
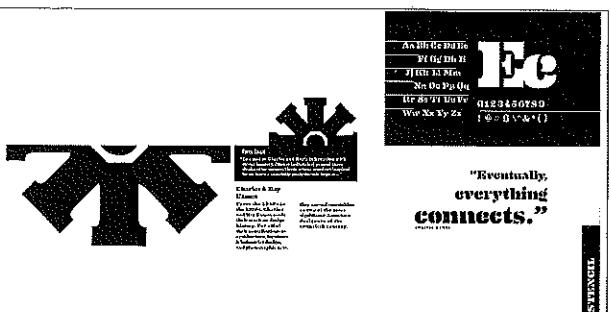
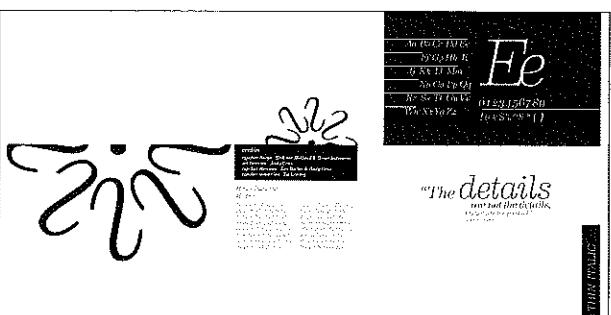
Melissa Hecke

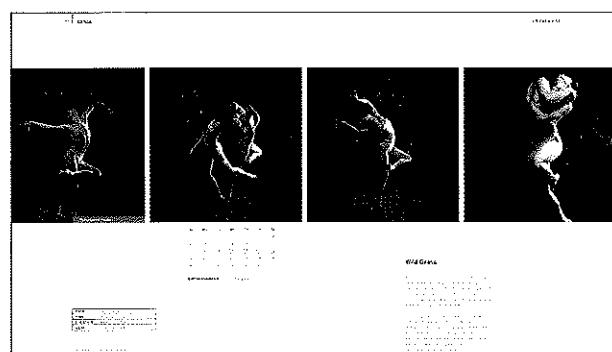
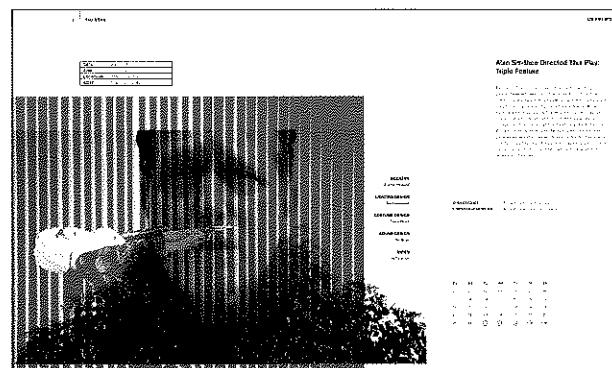
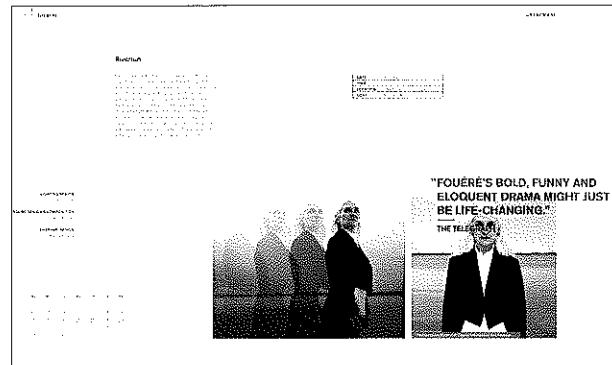
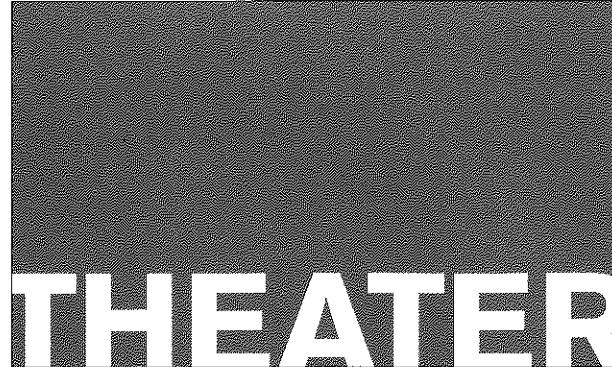
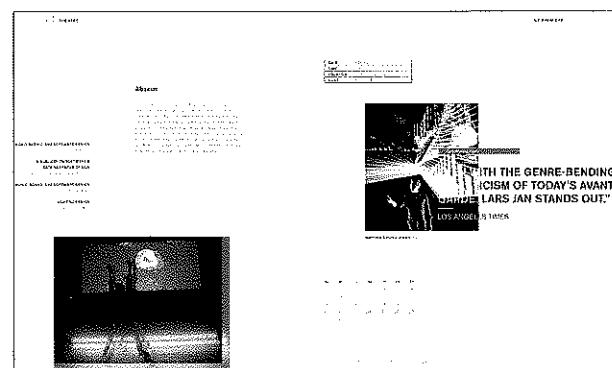
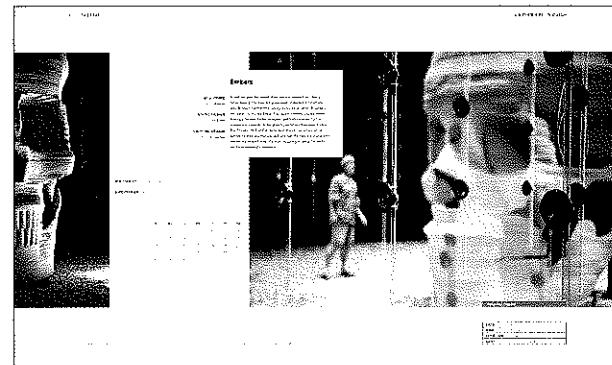
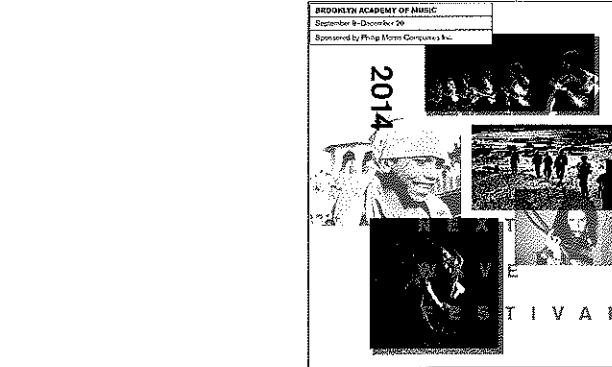
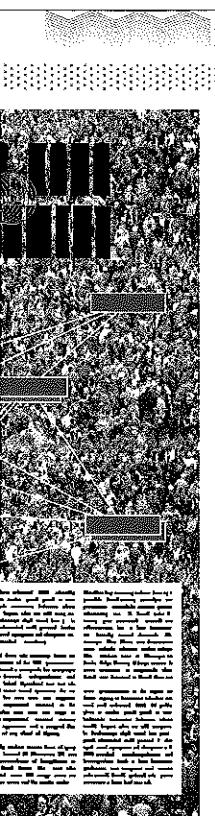
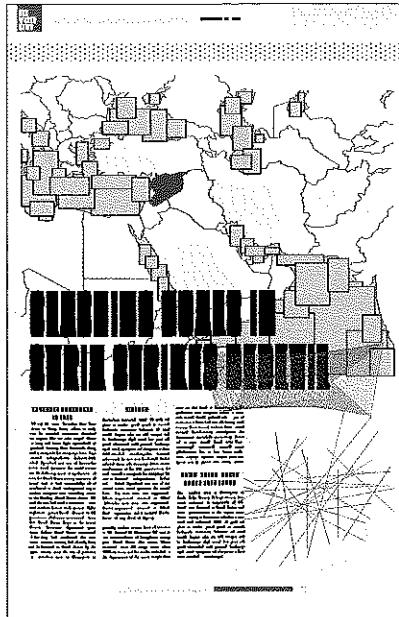


Melissa Hecke



Theresa Bonaddio





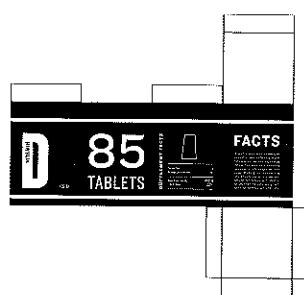
**Content Glut** This program for an arts festival contains multiple levels of typographic and photographic information, requiring the designer to establish clear and consistent visual signals of separation across all hierarchical levels. Amy Hushen, Advanced Graphic Design. Jennifer Cole Phillips, faculty.



**Inverted Hierarchy** The designer has placed suggestions for food compatibility at the top of the hierarchy on these spice bottles, subordinating the product name. Amy Lee Walton, Post Baccalaureate Workshop.



**Dynamic Dosage** A visual hierarchy is often necessary for objects in a series. This bold design for vitamin packaging magnifies unexpected product details and provides a surprising spout for dispensing tablets. James Anderson, Typography II. Jennifer Cole Phillips, faculty



#### Dimensional Hierarchy

Messages applied to three-dimensional form have the added challenge of legibility across and around planes. Objects sitting in an environment are bathed in shadow and light. Unlike books that can conceal elaborate worlds inside their covers—automatically separated from exterior contexts—environmental messages must interact beyond their boundaries and become either a harmonious or poignant counterpoint to their neighbors.

Notice in these examples how type, color fields, and graphic elements carry the viewer's eye around the dimensional form, often making a visual if not verbal connection with neighboring packages when stacked side by side or vertically.



**Architecture of Snacks** This design series for iconic snacks discards the usual overt cacophony of branding language in favor of a clear, stripped-down information hierarchy that situates the brand name neutrally with typography that sits back, while the celebrated ingredient takes center stage in exploded axonometric renderings. James Anderson, Advanced Graphic Design. Jennifer Cole Phillips, faculty



**Going with the Flow** The designer has built a visual language for a line of tampons that elevates the aesthetics for a more welcome place in the medicine cabinet. Visual pattern density signifies relative absorbency. Heda Hokschirr, Advanced Graphic Design. Jennifer Cole Phillips, faculty