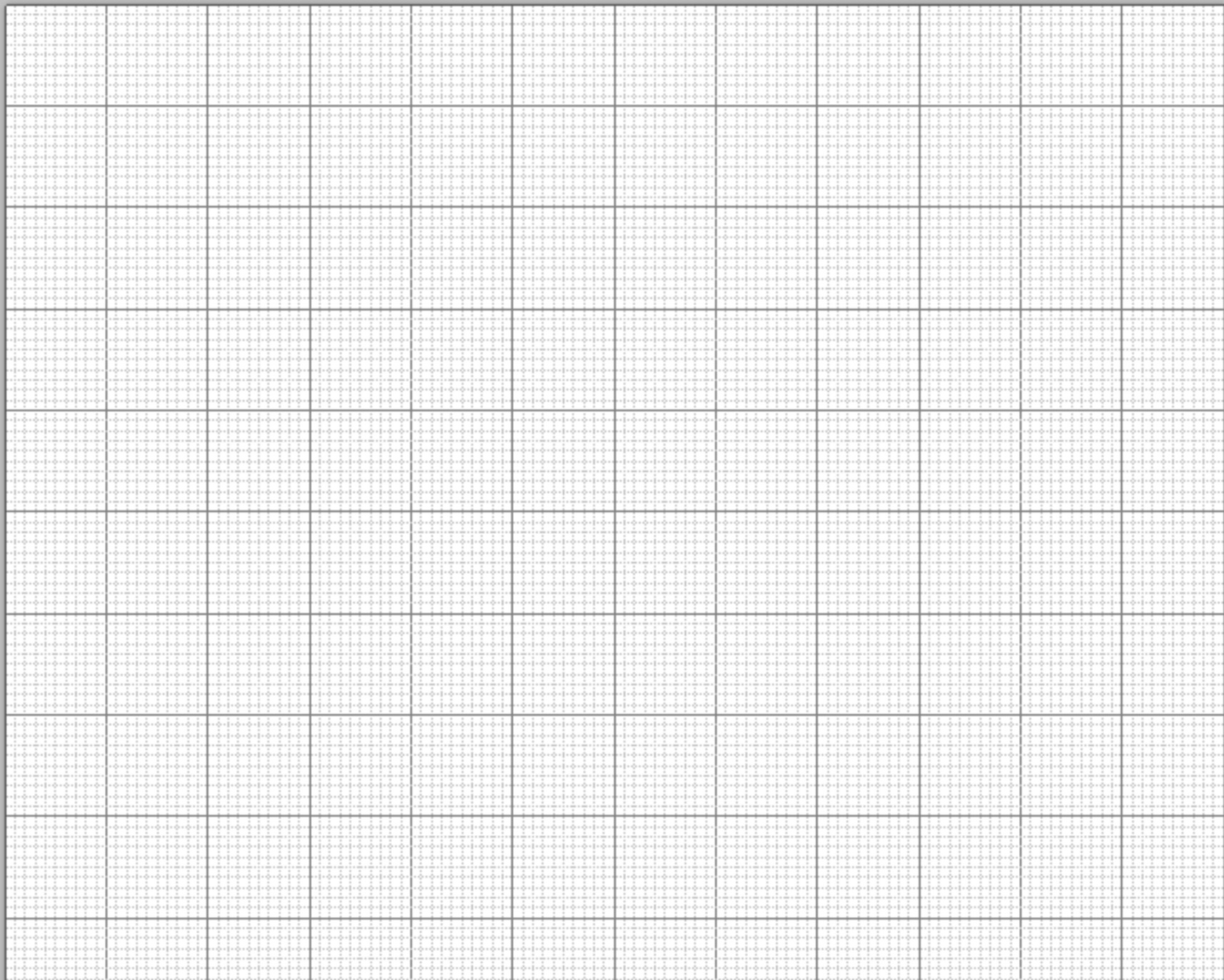


# TODAY

1. Posters!
2. Grids
3. Margins
4. Grids in InDesign
5. Workshop



**WHY USE A GRID?**



## **TYPES OF GRIDS**

1. Manuscript
2. Column
3. Modular
4. Baseline

# **MANUSCRIPT GRID**

**AKA SINGLE-COLUMN GRID**

Used primarily in books, a manuscript grid is good for long, continuous passages of text.



listened to the radio every night at 6 PM to get the latest news. I didn't understand the war. I knew it was bad because people were being killed. But it was good when bad people died. War was very confusing. So I wanted to know everything about it. At home I would always try and get my head close to the radio loudspeaker by lying on the floor.

During the years of WWII, radio was our communication with the rest of the world. It blared news of the war with Germany and Japan every day. The war in Europe was more interesting to us kids because our fathers and relatives were in the fight. We didn't care about Japan. Letters to mothers and sons and daughters were very exciting events. We would sit around and listen to someone read the letter. The newspaper articles were never really read by kids, but we followed the arrows on the maps in the paper. They showed the Allied Forces driving the Germans back to their country. My mom was now, and throughout the war period, very busy: working during the day, and volunteering in the evening with the Women's Auxiliary. This organization did everything they could to help the soldiers: preparing food packages, arranging the knitting of sweaters, pullovers, scarves and socks for the troops. In addition, they helped soldiers, sailors, and airmen who were on home leave. They also entertained a large number of British Servicemen who were being sent to South Africa for rest and recuperation. Many of them had been in the war for years and the British Isles was short of food and not necessarily a good place to rest. South Africa was not rationed severely with food and had no ongoing local conflicts.

World War II was continuing as the United Kingdom and the Commonwealth countries were fully committed to battle. The Japanese attacked Pearl Harbor, and America entered the conflict. The grown-ups in South Africa were glad about America's entry because the British and their allies were having a tough time. We learned of these events by listening to adults and to the radio. The war was also affecting lifestyle in South Africa and taking its toll on the family.

My dad joined the Army even though he was not that young. My uncle Dennis joined the South African Air Force and went to England to fly with the Royal Air Force squadrons. My mom joined the Women's Auxiliary, an organization to support the war effort. Families in Andrew Street had sons 'going off to war'. Many families made clothes, knitted sweaters and scarves and supported Women's Auxiliary groups. All the women in our family knitted. They did it while sitting chatting, while

listening to the radio, and even on buses. My sister could knit a sweater in two days. The house was full of balls of wool. They were fun to kick around barefoot in the house.

Now the Movietone Newsteels at the movies started to become important. We understood more, as it had started to affect families and the kids in the Southern Suburbs of Johannesburg. We hated the Germans and the Japanese. We didn't know why the Italians joined the Germans; we knew some Italians who lived on Main Street, opposite Andrew Street, and they didn't seem like fighters. It was just a big game adults were playing and we had started to see the right and wrong of it. But, as much as we talked, we didn't understand the horror.



Our area of Johannesburg was a mixture of people, especially during the day. Many non-whites were working in different jobs involving labor and services. We had milk delivered by black men, fruit and vegetable carts were driven by Indians, refuse from houses was picked up by black men, and ice cream carts could be driven by Indian or black men. White journeymen and black helpers did construction and building work, plumbing and electrical repair work. Our street was very busy and doors were essentially open during the day and locked at night. We were aware of stealing and burglaries. We had been burgled ourselves one time. Our parents taught us to be careful even though we walked to school and caught buses by ourselves. We knew from stories in the paper that there were many crimes being committed. We were aware of some cruel happenings.

Although our lives were centered on Andrew Street, all the kids in Andrew Street were reminded every day that we were growing up in a complex society and in a country where the people were predominantly black. The blacks outnumbered the whites by a factor of almost 4. There were more than eight black languages and as many tribes in Johannesburg. None of us understood anything spoken in a native tongue. The different tribes didn't necessarily get on with each other. Fighting between them was frequent and resulted in wounded and dead. Sundays had the highest toll and usually involved excessive drinking. In Johannesburg, the black and white people were split into very definite areas for living purposes. We were living amid a kind of segregation with changing rules. Included in our city were first, second and third generation English, Scottish, Irish,

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*This standard, 8.5 x 11-inch page has even margins all the way around. It is a highly economical, but not very interesting, design.*

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*This page is an inch shorter than a standard U.S. letter. The text block is a square, leaving margins of varying dimension.*



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*In this symmetrical double-page spread, the inside margins are wider than the outside margins, creating more open space at the spine of the book.*

## **MULTI-COLUMN GRID**

Good for publications that integrate text and image or varying levels of information. The more columns you have, the more flexible your design.

## 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.

A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted.

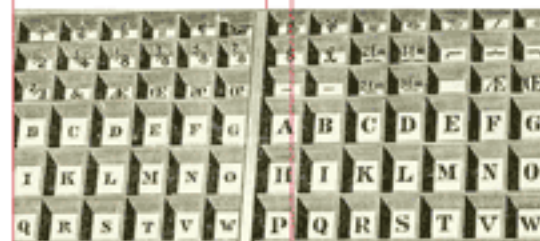
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The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item.

*There are numerous ways to use a basic column grid. Here, one column has been reserved for images and captions, and the others for text.*

*In this variation, images and text share column space.*

## **MODULAR GRID**

The most flexible grid system for images, text, and multiple levels of hierarchy.



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The typographic grid is proportional regardless for composition, white space, etc. It is a formal progression to accommodate a nucleus since the typographic grid is proportional regardless for composition, white space, etc. It is a formal progression to accommodate a nucleus since

The *typpg* file and its corresponding register for composition, *alike*, *ptname*, etc. It is a formal proposition to accommodate a subcase. Since the *typpg* file and its corresponding register for composition, *alike*, *ptname*, etc. It is a formal proposition to accommodate a subcase. Since

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*This modular grid has four columns and four rows. An image or a text block can occupy one or more modules.*

Endless variations are possible.



## COME LEGGERE IL NOSTRO FUTURO

**DIU ARMONIE PELES DI  
AD QUIDIORA SIMINIMAS.  
MOLOREHENS DEM QUID  
QUIBUS ASPERIOS BELLORE  
IUSTRIUM UPSINTIOS ET ATEM  
ERUM CONSENTI MOSDANTO  
UIBUS ASPERIOS**

**F**acciamo il nostro futuro. E lo facciamo ogni giorno. Con le nostre scelte, con le nostre azioni, con le nostre reazioni. E lo facciamo in modo diverso. A seconda delle nostre convinzioni, delle nostre emozioni, delle nostre esperienze. E lo facciamo in modo diverso. A seconda delle nostre convinzioni, delle nostre emozioni, delle nostre esperienze.

Il futuro è un concetto che ci affascina e ci spaventa. È un concetto che ci dà un senso di direzione e di scopo. È un concetto che ci dà un senso di speranza e di ottimismo. È un concetto che ci dà un senso di responsabilità e di impegno.

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**Angela Rose**  
London, UK

Angela Rose is a London-based writer and journalist. She has written for various publications, including The Guardian, The Independent, and The Telegraph. She is also a frequent contributor to the BBC and the Radio 4.

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**"The eye of the sword  
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[illegible]

THE FUTURE IS NOW  
IT'S NOT SCI-FI,  
IT'S (AUGMENTED) REALITY

By holding up the letters of your company name as I take a picture, you have the right to get your name and your photograph in my magazine and on the Internet in the name of the community and of this event. I hereby warrant that the use of a photograph, name, digital information, identifying information, or any combination of these is for lawful purposes. I look at the back of the card and see your initials.



A smartphone's camera can do a lot more than take a photograph. You can use the camera to scan a barcode, for example, and the phone will automatically pull up information about the product. Or you can use the camera to scan a document, and the phone will automatically convert the text to a digital format. Or you can use the camera to scan a person's face, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's fingerprint, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's iris, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's palm vein, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's hand, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's face, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's fingerprint, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's iris, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's palm vein, and the phone will automatically unlock the screen. Or you can use the camera to scan a person's hand, and the phone will automatically unlock the screen.

Built-in location tools tell the phone where you're standing. (The gear isn't completely precise, but it's improving.) Text and other user data are sent wirelessly to servers that host augmented reality apps.

Want to find out what apps are your best friends? Load the phone's Settings with plenty of information. Add your calendar, phone, up to Twitter's Tweetie, Need to Know, and Lonely Planet Compass, a travel app. Jaws on a Size 40 with a pair of size 40 shoes.





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Wie sich der Koffein- und Theinderivatsgehalt einer Art in  
abhängigkeit der Menge Tanning, verarbeitet er  
haben. Mit unterschiedlicher Größe nach Art und Menge  
stehend und können dabei sowohl in dem Anteil  
finden in der Gruppe von Theinderivatsgehalt, bei  
gibt, je weiter stehend nach der entsprechenden

Nachdem der Fall von Druckergewinnern überholt wird, notwendig eine stetige Teamarbeit zwischen den Mitgliedern der Gruppe. Wir unterstützen dabei mit Art und Inhalt der Aufgaben und kommen dabei immer zu mehr. Jeder ist in der Gruppe von Druckergewinnern, die geringe, je nachdem Umfang nach dem Umfang.

[illegible][illegible]

Ames-Diase der einen Topographie zusätzlich  
benutzungsbezogene topographisches Material enthält  
diese die Einleitung der Karte eines Geographen  
gesamten als Atlas, die unter Verwendung  
kommen, weil es als topographisches Material  
eines Geographen und auch in einer Karte

Die Gruppe der reinen Typographen umschließt insbesondere die Typographischen Ateliers, welche bei der Erstellung der Drucke eines Geschäftes sowohl alle Arbeiten, die unter Verwendung kommen, selbst als die typographischen Motive, wie Schriftsetzungen und

[illegible][illegible][illegible]

... (unvollständig) ...

Die Ergebnisse sind die ersten Schritte, die die Wissenschaftler in der nächsten Zeit weiterverarbeiten werden. Sie werden die Ergebnisse mit anderen Wissenschaftlern teilen und die Ergebnisse in der Öffentlichkeit bekannt machen.

[illegible][illegible][illegible]

...schreibt in dem Buch, er habe sich mit der Frage beschäftigt, wie die Natur der Dinge ist, die wir sehen. Er habe festgestellt, dass die Natur der Dinge ist, die wir sehen, die Natur der Dinge ist, die wir sehen.

the 1980s, the term "black box" was first used to describe a device that, like the flight recorder, would record data from a system when the system failed or crashed. In the 1990s, the term was used to describe a device that would record data from a system when the system failed or crashed. In the 2000s, the term was used to describe a device that would record data from a system when the system failed or crashed. In the 2010s, the term was used to describe a device that would record data from a system when the system failed or crashed. In the 2020s, the term was used to describe a device that would record data from a system when the system failed or crashed.

© 1997 by the American  
Psychological Association  
0893-3200/97/\$12.00  
DOI: 10.1037/0893-3200.12.4.561





## Alexander Girard

Every design discipline resides at the crossroads of art, influence, whimsy, imagination and function. Through each intersection we rarely proceed without difficulty. Alexander Girard navigated these highways with an ease few could match. We are honored that the Girard family has entrusted us to celebrate this design icon. The House Industries Girard Collection was produced in conjunction with the Girard estate and Massimo.

### Objects Inspired by Alexander Girard

#### Sunny faces

Handmade wooden blocks with colorful faces and patterns.

#### Hand made dolls

Handmade wooden dolls with colorful faces and patterns.

#### Maple pieces

Handmade wooden pieces with colorful faces and patterns.

#### Children's puzzle

Handmade wooden puzzle pieces with colorful faces and patterns.

#### Memory game

Handmade wooden memory game pieces with colorful faces and patterns.

### Wooden Dolls

Handmade wooden dolls with colorful faces and patterns. Each doll is unique and features a different design. The dolls are made of wood and are perfect for children's play. They are also a great addition to any collection of wooden toys.

### Alexander Girard Fonts

The Alexander Girard Fonts are a collection of typefaces inspired by the work of Alexander Girard. The fonts are designed to be used in a variety of ways, from book design to web design. They are available in both serif and sans-serif styles, and are perfect for anyone looking for a unique and stylish font.

### Girard Script

The Girard Script is a collection of typefaces inspired by the work of Alexander Girard. The fonts are designed to be used in a variety of ways, from book design to web design. They are available in both serif and sans-serif styles, and are perfect for anyone looking for a unique and stylish font.

### Girard Slab

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### Girard Italic

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### Girard Sansone

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MONDAY, MAY 2

## KICK-OFF DINNER with Anita Lo

The 2011 LUCKYRICE Festival kicks off with an intimate dinner with Chef Anita Lo at the critically acclaimed annex restaurant. Diners will feast on specially created dishes celebrating different aspects during the LUCKYRICE Festival along with wine-pairings from Alivika Cava Selections. Influenced by her Asian roots and global travels, Chef Lo's contemporary American cuisine will provide a dining menu that excites excitement and soul.

### EVENT DETAILS

June 11th  
7:00 PM - 10:00 PM  
Annex, LUCKYRICE  
100 Avenue C  
Brooklyn, NY

### OPENED AND OPEN TO BE OPEN

Dark chicken with olive oil and herbs on toast.  
Chickadee chicken.  
Beetroot.  
Grain and organic, infused with egg yolk.  
Sautéed mushrooms.  
Lucky rice balls.  
Lucky butter.

### THEY SAY (LUNCH)

Thousand whole eggs with  
Sautéed chicken.  
Honey butter.  
Honey butter.

### THEY SAY (DINNER)

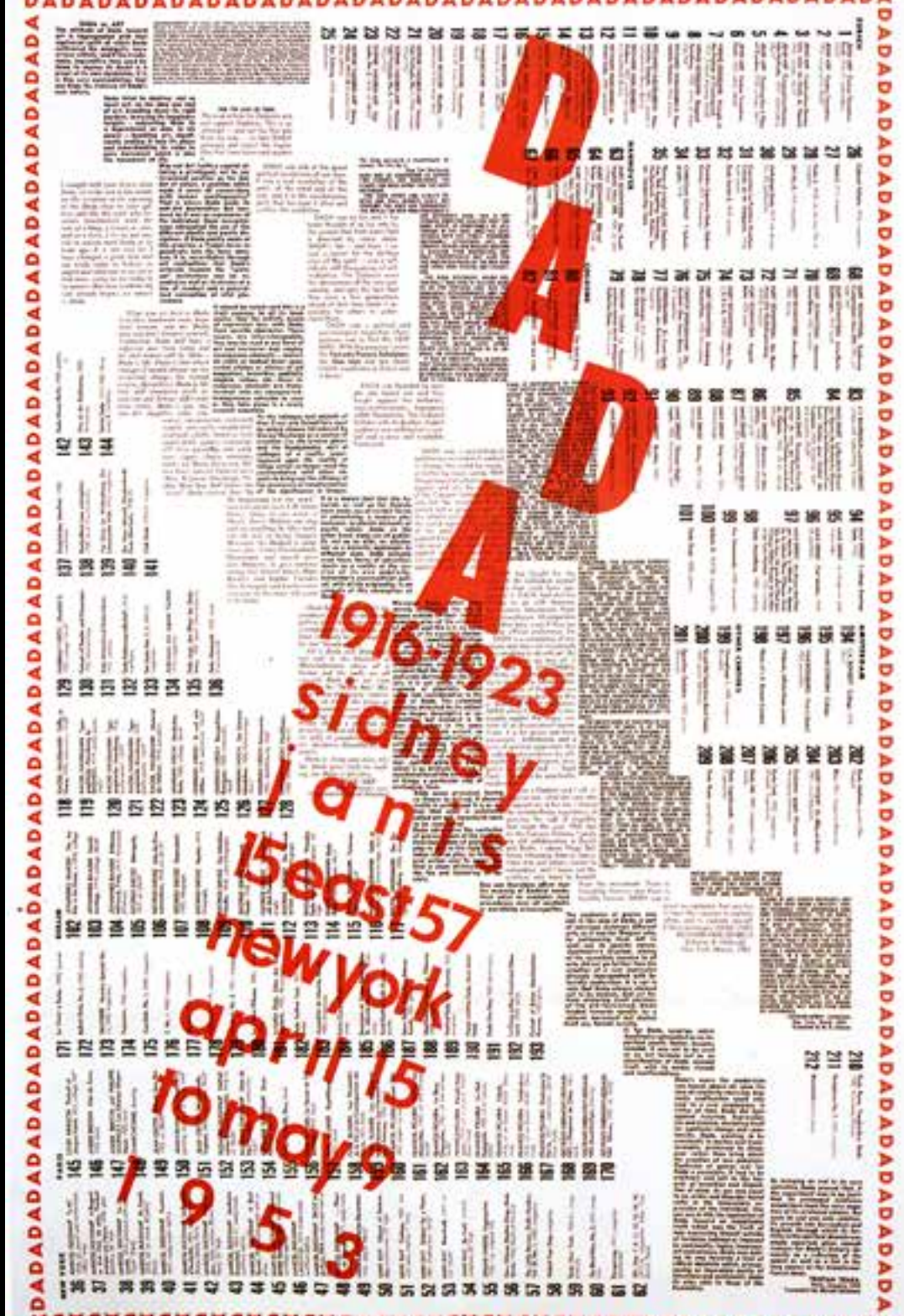
Five grain chicken with  
Sautéed chicken and organic  
Honey butter.  
Honey butter.  
Honey butter.  
Honey butter.

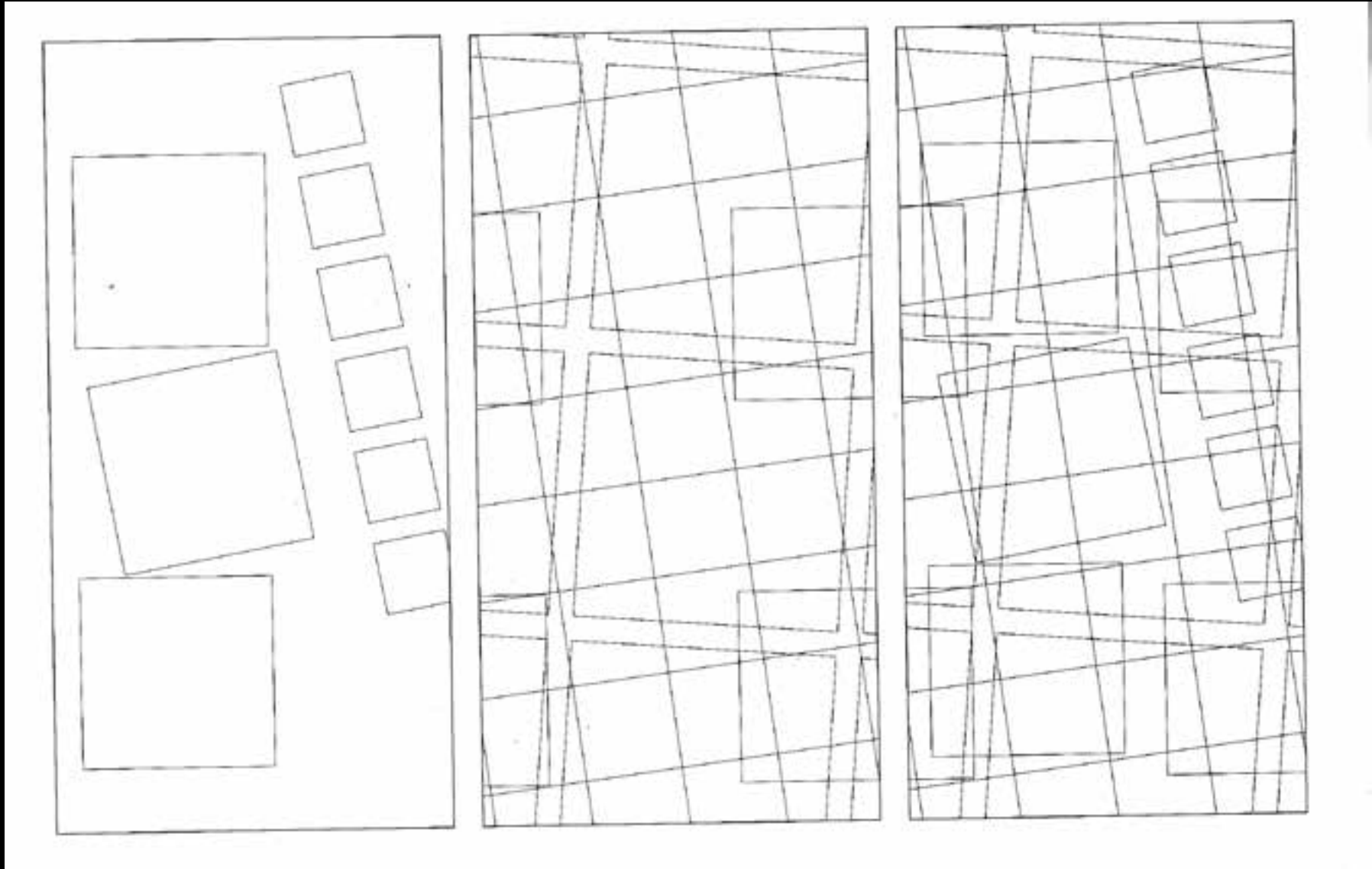
### THEY SAY (DINNER)

Five grain chicken with  
Sautéed chicken and organic  
Honey butter.  
Honey butter.  
Honey butter.  
Honey butter.



Marcel Duchamp, 1953





Willi Kunz, 1991



## **BASELINE GRIDS**

Baseline grids serve to anchor all (or nearly all) layout elements to a common rhythm.





Raphaël Zarka

## Raphaël Zarka

Forty-three-year-old Raphaël Zarka is a Paris-based photographer and filmmaker. For his latest video project, *Species of Spaces in Skateboarding* (2008), Zarka took inspiration from skateboarding's film archives, weaving together clips from famous skate videos to create a fast-paced montage that uses negative space to explore relationships of proximity.

"Take a look in 'Species', but what I want to say is not about the question of form through

time and space, and how a form has been used and interpreted in many ways through history. I don't really like sculptural objects, but also photography, film and writing. I prefer to discover things rather than create them. I don't believe in them yet, that's a technique, a concept, it's a form of photography to me.

"There is a quote by Robert Rauschenberg that says, 'Art is what makes life more interesting than art.' I really can relate to that... I think everything is already in space, in time, in a form of appropriation. That is a sculpture in themselves. But, in fact, what is a sculpture? It's a thing made out of polished black marble. As it sits in the beautiful area, the sculpture will be a piece of the world. That is clearly in appropriating the object, to me."

## Toby Paterson

Despite formally training as a painter, Glasgow-based Toby Paterson, now 30, is a sculptor, has created many three-dimensional projects, including a matrix-like pavilion in Victoria Field Park and a black-colour sculpture outside BBC Glasgow, which references his obsession with minimalist architecture.

"Skateboarding completely changed my way of life. It put me in positions and became I would never have ended up in. There's a way of

# AS TRÊS MAS

- THE THREE SISTERS -  
QUINTA FEIRA 02 - 21.30  
AO CABO TEATRO  
GRANDE AUDITÓRIO

Depois de "Machos e Fêmeas" (2008) e "Machos e Fêmeas" (2008), o teatro português apresenta mais uma obra de um dos seus autores mais importantes, o dramaturgo português, da obra "Machos e Fêmeas" (2008) e "Machos e Fêmeas" (2008).

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# DO E EN EI AS

"Dido e Eneias" é uma obra de ópera barroca, é uma obra de ópera barroca para a temporada de ópera de criação.

"Dido and Aeneas," the masterpiece of Baroque Opera, is a masterpiece of Baroque Opera for the season of creation.

- DIDO AND AENEAS -  
SÁBADO 04 - 22.00  
THÉÂTRE DE LA MEZZANINE  
GRANDE AUDITÓRIO



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## DI

# baseline grids

*create a common rhythm*

Captions and other details are styled to coordinate with the dominant baseline grid.

Modular grids are created by positioning horizontal guidelines in relation to a baseline grid that governs the whole document. Baseline grids serve to anchor all (or nearly all) elements to a common rhythm.

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 to set the baseline grid in your document preferences. Adjust the top or bottom page margin to absorb any space left over by the baseline grid.

Determine the number of horizontal page units in relation to the number of lines in the baseline grid. Count how many lines fit in a full column of text and then choose a number that divides easily into the line count to create horizontal page divisions. A column with forty-two lines of text divides neatly into seven horizontal modules with six lines each. If your line count is not neatly divisible, adjust the top and/or

bottom page margins to absorb leftover lines.

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.)

Where possible, position all page elements in relation to the baseline grid. Don't force it, though. Sometimes a layout works better when you override the grid. View the baseline grid when you want to check the position of elements; turn it off when it's distracting.

In Design, set the baseline grid in the Preferences>Grids and Guides window. Create horizontal divisions in Layouts>Create Guides. Make the horizontal guides correspond to the baselines of the page's primary text by choosing a number of rows that divides evenly into the number of lines in a full column of text.

Working in InDesign, you can make



**AND FINALLY**

## **DON'T FORCE A GRID**

Use what your eye tells you.

Sometimes it's better to slightly  
override the grid.

# **THE WORKS EVERY TIME LAYOUT**


[IMAGE]

Cutline

Headline

Column 1

Column 2

THUMB MARGINS



# PAOLA ANTONELLI

April 4, 2013  
5:10 p.m.  
Michigan Theater  
603 E. Liberty Street

Paola Antonelli is Senior Curator in the Department of Architecture and Design and Director of Research and Development at the Museum of Modern Art. Antonelli's goal is to insistently promote design's understanding until its positive influence on the world is fully acknowledged and exploited. She is currently at work on contemporary design exhibitions, and on *Design Bites*, a book about foods as examples of outstanding design.

[IMAGE]

Column 1

Column 2

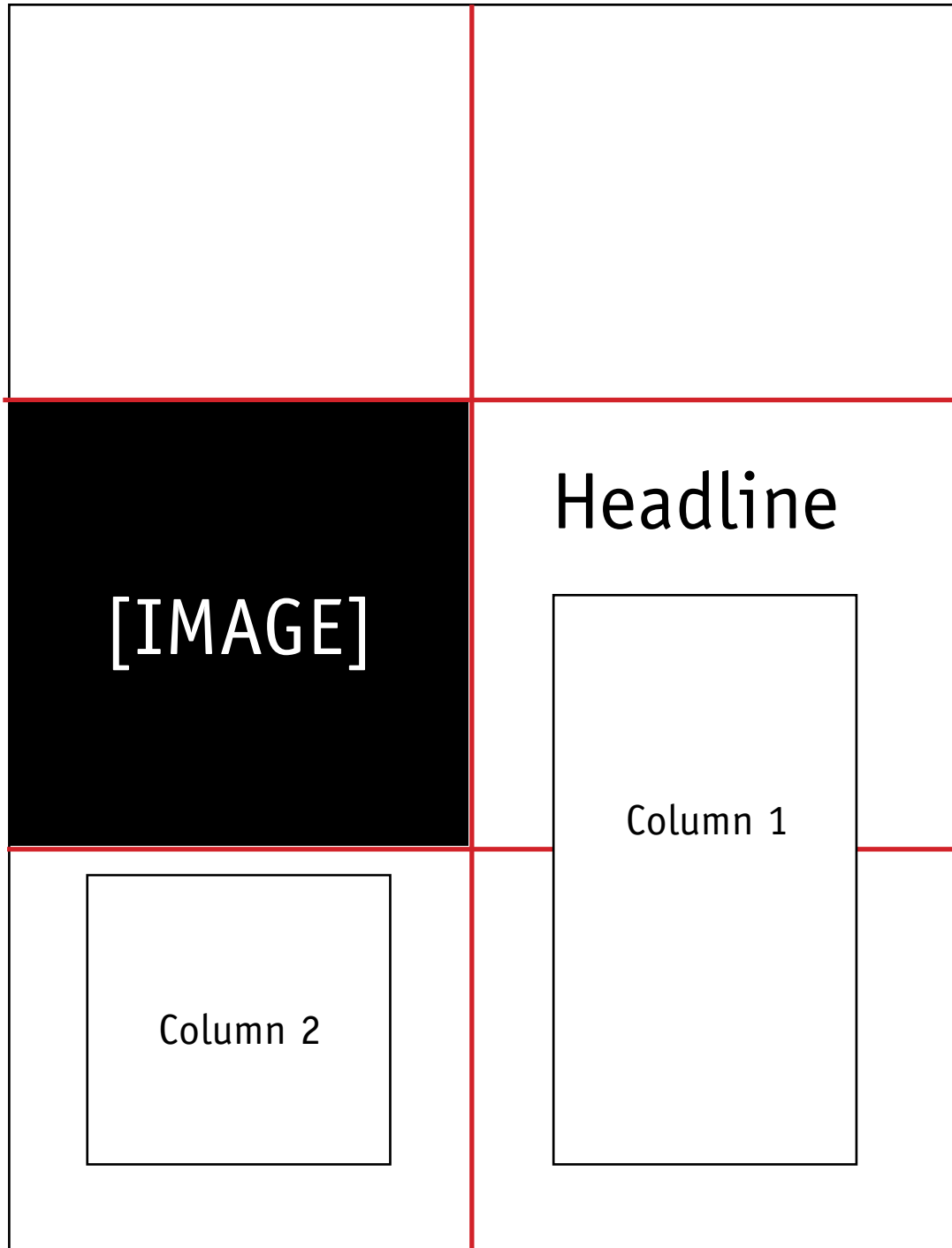


**PAOLA  
ANTONELLI**

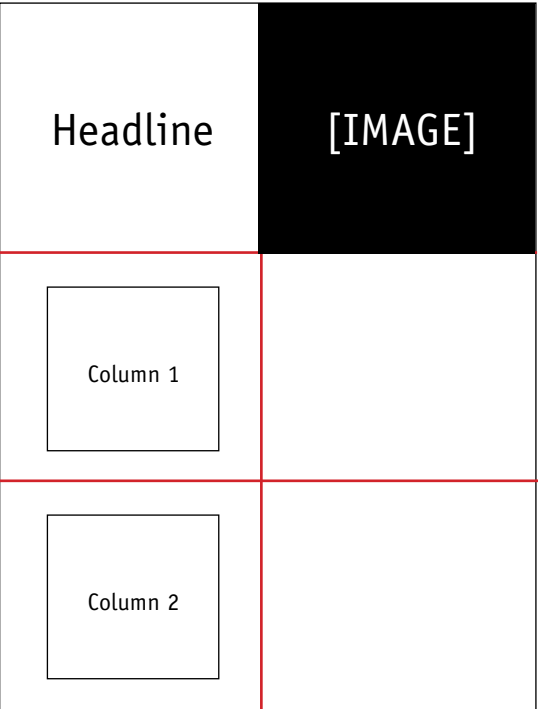
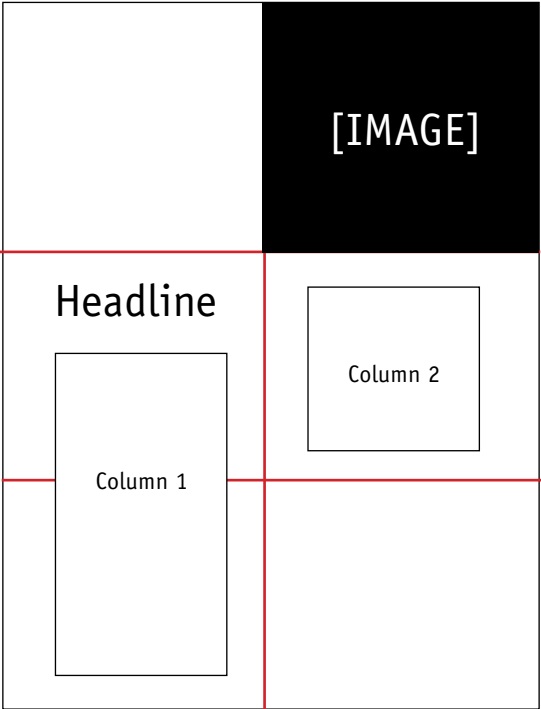
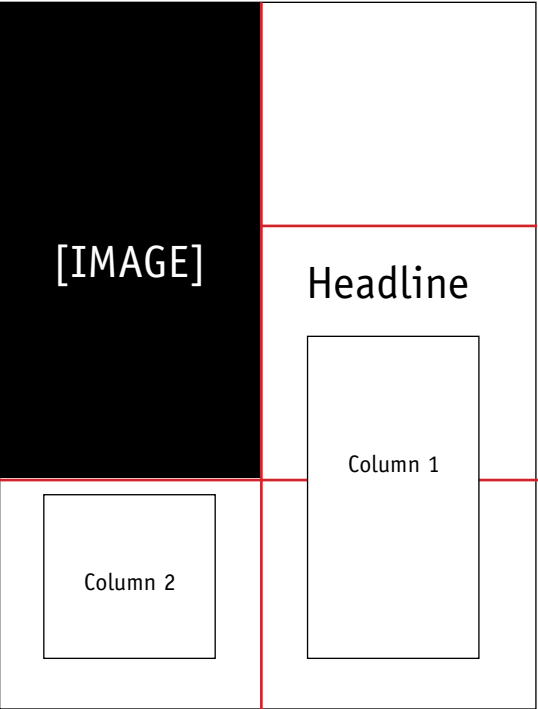
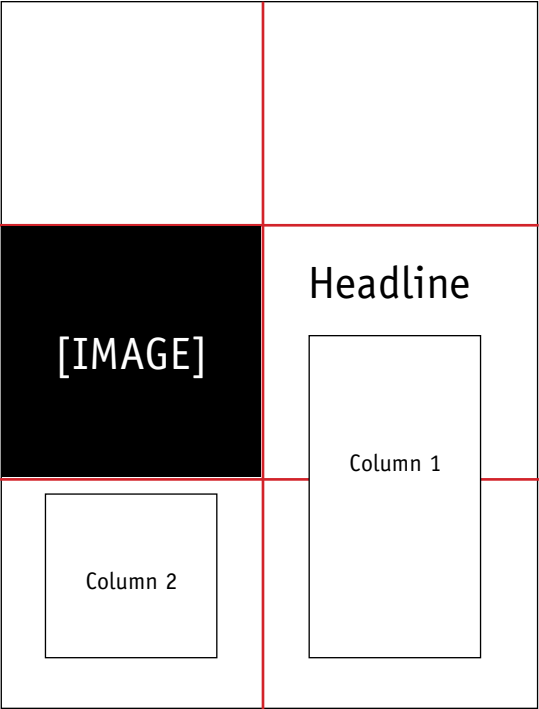
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<p>April 4, 2013 5:10 p.m. Michigan Theater 603 E. Liberty Street</p>	



etc.


But don't  
forget margins.

# MARGINS

stia. Tunc innocabit me et non erubescit me  
ne colligat et non inuenerit meo q' erofas  
babuerint disciplinā: et timore dñi nō su  
fegit me: nec aequocunt cōsilio meo: et de  
traxerint: vniūse correptōi meo. Comen  
dent ista fructus vie sue. In istis cōsilijs sa  
turabunt. Quis parvulus iteratet eos  
et p'speritas multoz p'det eos. Qui auet  
me audierit absq' terrore req'iet: et abū  
dantia p'ruit timore maloz sabato.

**L. S.** Sapientia monet suscipe fructos  
suos. q're sapiam sicut tibi lang q' ab om  
ni infamia reuocat. cōtemporibz p'itaria  
tur. liberat a via mala. et malice adultera  
et reducit in viā rectā.

**A**lii mi si suscipio fructos meos et  
p'itaria mea oblectat meo: p'itaria  
v'itā sapiam auri tuā: infamia cor tuū  
um ad cognoscendā p'adentia. Si enim  
sapiam innocuenter et inelinaueris cor tuū  
um p'adentia q'itio cā quasi p'ecunia  
et sicut tibi dicitur cōdicio illi: tūc intel  
liges timore dñi: et sciam dei inueneris q'z  
dñs dat sapiam: et ore ei' p'adentia et sci  
entia. Quis dicit rectos saluē et p'ropter q'  
dientes simplici sermōe sentias iusticie: et  
vias sanctoz custodias. Et sic intelliges iu  
sticiam iudiciū et equitatē et oīm seruā  
boni. Si intrauerit sapia cor tuū: et scia  
ntie tue p'auerit: p'siliū custodiet te: et p'ri  
dētia seruabit te vt eruat a via mala et  
ab hoste q' p'uerit loquit. Qui relinquit  
iter rectū et ambulat p'p'ia: tenebrosus.

**E** Qui letant cū malefecerint et exultant i re  
bus pessimis. Quoz vie p'uerit sunt et in  
fame gressus eoz. De eruat a muliere  
olicia et ab extranea q' molit fructos su  
os: relinqt ei' p'ueritio sues: p'acti dei  
sui oblecta est. Inclinata est enī ad mores  
domus ei': et ad inferos semite ip'se. Q'z  
qui impedit ad cū nō reuertent: nec ap  
p'uerit semite vite. De ambulo in via  
bonaz: colles iustoz custodias. Qui ei re  
cti sūt bitabūt in terra: et simplices p'ia  
nebūt in ea. Impi vero de terra p'uenit  
qui inq' agunt auferent ex ea.

**L. S.** De p'ceptis memorādis: fiducia  
hūda in deū nō in p'ia p'adentia. S timē  
do et honorādo deū. de amādo disciplinā.  
de laude sapit. de impio nō timēdo et bo  
no ope nō deservendo. de impio iustore non  
mirando.

**A**lii mi ne obliuiscaris leges meas: et  
p'cepta mea cor tuū custodiat. **L. S.**

gratitudinē et oīes et annos vite et p'acti ap'p'ia  
nir tibi. Disceda et vitas te nō deservant.  
Circūda eas gustari tuos: describe. In tu  
bulis cordis tui: facies q'ram et discipuli  
nā bona corā deo et bono. Habe fiducia in  
dño et toto corde tuo: et ne inuitario p'adē  
tie tue. In oībz vijs tuis cōp'ia illi: et tūc  
diriget gressus tuos. Me fia sapias apud  
temēti. Time deū et recede a malo. Sa  
nitatis q'ppe erit vmbilico tuo: et irrigatio  
ollū tuoz. Honorā deū de tua s'p'it: et p'  
mūdo oīm fructi tuaz da p'angibz ip'so  
bunt bores tua saturitatem: vino tēcula  
riaz redudabūt. Disciplinā dñi fili mi ne  
abicias: nec desicias cū ab eo correperis.  
Qui ei diligit dñs corripit: et q' p' i filio  
cōp'atet sibi. Sicut hō q' iuenit sapiam: et  
q' assuit p'adentia. Melior est castro ei' ne  
gocatiōe auri et argenti p'ima et p'uerit  
fruct' ei'. Decetior est cūctio opibz sapia  
et oīa q' desiderantibus nō valēt cōpari.  
Agricultio dicit i decora ei': et in sinistra  
ill' dūit et q'ia. Vite eius vie p'uebit et  
oīs semine ei' p'actice. Et iūta vite ē hūda  
q' app'uerit ei': et tenuit ei' tū. Sicut sa  
pientia sūdauit terrā: stabilitate celoz p'ri  
dētia. Sapit ill' erupit abissi: et nubes  
roze p'uebit. Fili mi ne effundat hēc ab  
oculo tuo. Custodi leges meas atq' p'siliū  
meū et erit vita ile tuaz q'ia facies tuaz.  
Tūc ambulabis fiduciale i via tua: et p'eg  
ru' nō impinguet. Si dormieris nō time  
bis: q'leco et suavis erit sonus tu'. Me pa  
neis rep'itio terrore: et inuēto tibi p'acti  
riaz ip'soz. Sicut ei erit in latere tuo: et tu  
stodiet pedē tuū ne capiaris. Moli p'hibe  
re benefacere cū q' p'acti valeo et tūc benefac  
ile dñs amico tuo vade et reuertere: et  
oras p'abo tibi cū statim possis dare. Me  
molitio amico tuo maliciā ille in re ha  
beat fiducia. Nō p'edat aduersus hōiem  
frustra: cū tū tibi nihil mali fecerit. Nec  
mulerio hōiem inuēto: nec inuēto vias  
ei' q'z abominatio ē dñi oīs illazoz: et cum  
simplicibz fructuatio ei'. Egredis a dño  
in domo ip'sa: bitacula aut multoz b'itac  
Ipe deducet illud: et erit manifestatio dñi  
gram. Oīam sapientia possit debuit illud.

**L. S.** Salomō (centurio iherusa  
lēm) q' dñs sapiam p'ceptis suis et fructi  
sapit: et via sapientia et via impior. loquit  
allematim de custodiādo eloquio dei. S  
custodia cordis. oīs et gressum  
dñi fili disciplinā p'io: **III**

Ro. 11. 8

B

Job. 4. 6

Heb. 12. 6

apo. 5. 8

1. 8. 6

E

D

The golden section, which appears in nature as well as in art and design, has many surprising properties. For example, when you remove a square from a golden rectangle, the remainder is another golden rectangle, a process that can be infinitely repeated to create a spiral.

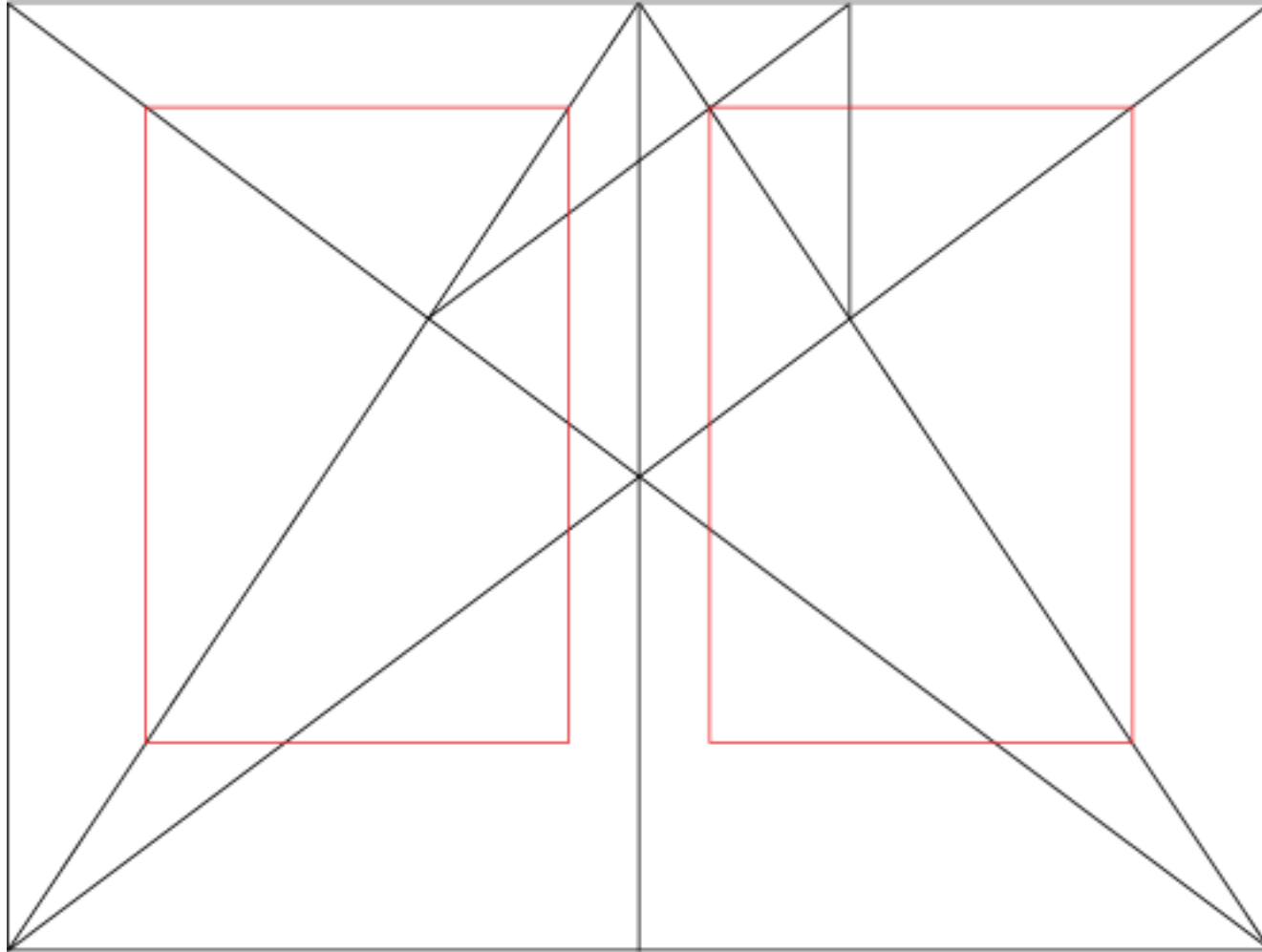


	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, 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</p>	

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

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



How to find text area & margins that are proportional to your page dimensions.

# the most beautiful coffee house in the world

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The gentle kiss of a sea breeze dances with the aroma  
of freshly ground coffee in the tune of lapping waves  
at the Menegazzo, the celebrated Parisian café.



## THE FIRST COFFEE HOUSE IN ITALY IS SAID TO HAVE BEEN OPENED IN 1645.

The surviving continuous tradition in the beginning  
of the 17th century found its roots in the Ottoman  
Empire. The Italian word *caffè* (coffee) derives from the  
Arabic *qahwa* and passed into European languages  
via Italian. The first coffee house in Italy was opened  
in Venice in 1645. The first coffee house in  
Italy was opened in Venice in 1645.

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### Oriental coffee house

During the last part of the 16th century, the first  
coffee house in Italy was opened in Venice. The  
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### For the first time in Venice

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For many centuries, coffee has been the beginning  
of many worlds and coffee houses have been  
the place where the world has been made. The first  
coffee house was opened in 1645 in the city of  
Venice, Italy. It was a place where people could  
go to drink coffee and talk to each other. It was  
a place where people could go to drink coffee and  
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could go to drink coffee and talk to each other.

The first coffee house in the world was opened in  
1645 in the city of Venice, Italy. It was a place  
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### Oriental coffee house

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## GLOBAL LOCATIONS

### OPERATIONAL INFORMATION

He did not know where he was. Presumably he was in the Ministry of Love, but there was no way of making certain. He was in a high-ceilinged windowless cell with walls of glittering white porcelain. Concealed lamps flooded it with cold light, and there was a low, steady humming sound which he supposed had something to do with the air supply. A bench, or shelf, just wide enough to sit on ran round the wall, broken only by the door and, at the end opposite the door, a lavatory pan with no wooden seat. There were four telescopes, one in each wall.

There was a dull aching in his belly. It had been there ever since they had bundled him into the cloud van and driven him away. But he was also hungry, with a gnawing, unwholesome kind of hunger. It might be twenty-four hours since he had eaten, it might be thirty-six. He still did not know, probably never would know, whether it had been morning or evening when they arrested him. Since he was arrested he had not been fed.

'Beg pardon, dearie,' she said, 'I wouldn't a sat on you, only the buggers put me there. They down 'ow to treat a lady, do they?' She pouted, patted her breast, and belched. 'Pardon,' she said, 'I ain't myself, quite.'

She leant forward and vomited copiously on the floor.

'Thaw better,' she said, leaning back with closed eyes. 'Never keep it down, that's what I say. Get it up while it's fresh on your stomach, like.'

She revived, turned to have another look at Winston and seemed immediately to take a fancy to him. She put a vat arm round his shoulder and drew him towards her, breathing beer and vomit into his face.



*A strident squeal of pipes, a rattle like castanets and the hoarse thump of drums.*

A bird's wing, comrades, is an organ of propulsion and not of manipulation. It should therefore be regarded as a leg. The distinguishing mark of man is the lung, the instrument with which he does all his mischief.

Now if there was one thing that the animals were completely certain of, it was that they did not want Jones back. When it was put to them in this light, they had no more to say. The importance of keeping the pigs in good health was all too obvious.

1. Whatever goes on two legs is an enemy.
2. Whatever goes on four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed with sheets.
5. No animal shall drink alcohol to excess.
6. No animal shall kill any other animal without cause.
7. All animals are equal, but some animals are more equal than others.

I saw that it was an etiquette, like not wearing a white tie with a dinner-jacket, and shaved off my moustache. Afterwards I found out the explanation of the custom, which is this: waiters in good hotels do not wear moustaches, and to show their superiority they decree that restaurants shall not wear them either; and the cooks wear their moustaches to show their contempt for the waiters.

He was going to shave—the second time that day—and he did not want Ko Si to see him take shaving things into the bathroom. It was several years since he had shaved twice in one day. What providential luck that he had sent for that new tin only last week, he thought. He dosed himself very carefully, and spent nearly a quarter of an hour in brushing his hair, which was stiff and would never lie down.

Almost the next moment, as it seemed, he was walking with Elizabeth down the bazaar road. He had found her alone in the Club 'library', and with a sudden burst of courage asked her to come out with him; and she had come with a readiness that surprised him, not even stopping to say anything to her uncle and aunt. He had lived so long in Burma, he had forgotten English ways. At this moment the music burst out with a fearful pandemonium—a strident squeal of pipes, a rattle like castanets and the hoarse thump of drums, above which a man's voice was brazenly squalling.

### FORWARD LOOKING STATEMENTS



*At this moment the music burst out with a fearful pandemonium.*

### BURMA

*Get it up while it's fresh on your stomach.*



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# Master Pages Grids in InDesign

## **GRID EXERCISE**