

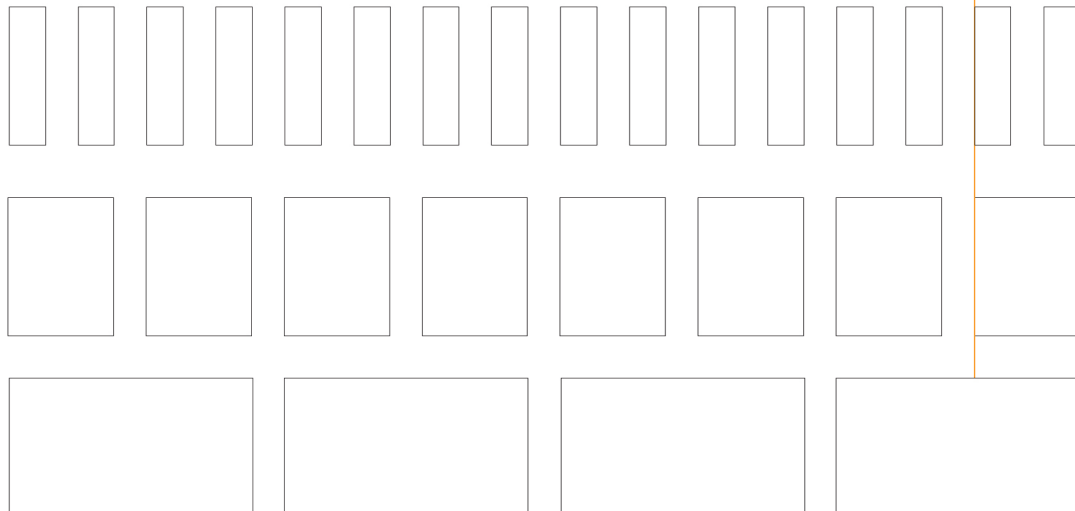
REVISED AND UPDATED

LAYOUT ESSENTIALS

100 Design Principles for
using grids

BETH TONDREAU

Know the Components
Learn the Basic Structures
Assess the Material
Do the Math
Make it Easy for the Reader
Determine an Order
Consider All Elements
Define Space with Color
Use Space as a Graphic Element
Maintain Interest with Pacing
Give the Subject a Face
Decide Margins
Work in Proportion
Consider Equality
Design for Differences
Regulate Rules
Add Fluidity to Order
Define Understandable Zones
Mix Quirks with Consistency
Alternate Formats
Make it Look Simple
Define Columns Typographically
Control Crowding
Lower the Columns
Shift Shapes
Syncopate the Rhythm
Mix It Up
Simplify Complex Elements
Make Do-it-Yourself Easy to Follow
Know Website Basics
Break It Down
Leave Some Breathing Room
Combine Modules
Make Space Count
Consider Organic Modules
Think of the Chart as a Whole
Enhance Charts
Deploy Joy
Use Frames Judiciously
Think Outside the Rectangle
Arrest Attention with Color
Control the Palette
Let the Color Be the Information
Marry Color and Typography
Contain and Clarify with Color
Emphasize Info with Color Typography
Enliven Calendar Boxes with Color
Code with Color
Separate Items with Color
Attain Color Using Weight, Size, and Shape
Separate Signage into Sections
Systematize using Bands
Use Space to Define Horizontal Areas
Illuminate Timelines
Treat the Navigation Bar as a Flag
Be Clear *and* Playful
Flip It



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100 Design Principles for
using grids

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Inspiring | Educating | Creating | Entertaining

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FOR
PATRICK JAMES O'NEILL

Who is kind, loving, funny, nurturing, a good sport, wry, patient, a great cook—and at least 92 other attributes.

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“Just as in nature, systems of order govern the growth and structure of animate and inanimate matter, so human activity itself has, since the earliest times, been distinguished by the quest for order.”

—JOSEF MULLER-BROCKMANN

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“A grid is truly successful only if, after all of the literal problems have been solved, the designer rises above the uniformity implied by its structure and uses it to create a dynamic visual narrative of parts that will sustain interest page after page.”

—TIMOTHY SAMARA
*Making and Breaking
the Grid*

INTRODUCTION

“Grids are the most misunderstood and misused element in page layout. A grid is only useful if it is derived from the material it is intended to handle.”

—DEREK BIRDSALL
Notes on Book Design

A grid system organizes space and supports a range of material for many kinds of communication; it ordains and maintains order, oftentimes without being obvious. A grid is a plan and not a prison.

Although grids have been used for centuries, many graphic designers associate grids with the Swiss, whose rage for order in the 1940s led to a systematic way of visualizing pretty much everything. Towards the end of the last century, grids were considered monotonous and boring, but currently, with so much data and imagery moving swiftly along multiple platforms, grids are again viewed as essential tools, relied upon by both newbies and seasoned practitioners alike.

This book is a primer, a short take on how grids can be used. Each of the 100 principles offers a nugget that is helpful in building a layout or communication system—and each contains images of projects in a range of media by designers or design firms throughout the world.

No single principle works on its own. Often, projects or systems incorporate multiple precepts. So, this update lists how some principles cross refer to different portions of the same project or to a completely different project. One case shows components of communication system in more than one principle. This edition contains more examples of design’s applications to print, desktop, tablet, device, or all of the above.

The strength of this book stems from the work of talented and generous designers whose work is inspiring, solid, delightful, controlled, and augment the topic. I hope the examples in *Layout Essentials* will instruct, intrigue, and excite, while guiding you to recall the most essential precept of communication: Ensure that your work reflects and enhances what you or the author want to communicate.

[illegible]

ELEMENTS OF A GRID

1. Know the Components

The main components of a grid are margins, columns, markers, flowlines, spatial zones, and modules. Starting a new project can be hard. Begin with your content, then set up your margins and columns. You'll need to make adjustments. Just start.

COLUMNS

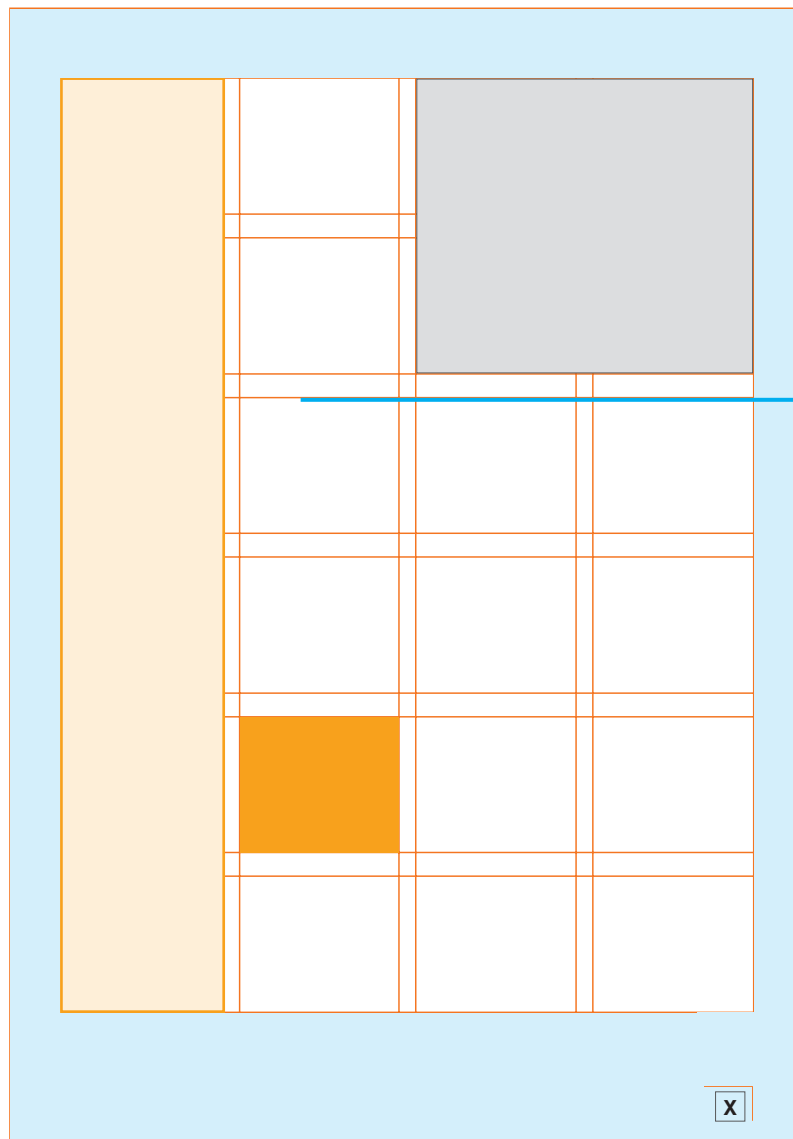
are vertical containers that hold type or images. The width and number of columns on a page or screen can vary, depending on the content.

MODULES

are individual divisions separated by consistent space, providing a repeating, ordered grid. Combining modules can create columns and rows of varying sizes.

MARGINS

are buffer zones. They represent the amount of space between the trim size, including gutter, and the page content. Margins can also house secondary information, such as notes and captions.



SPATIAL ZONES

are groups of modules or columns that can form specific areas for type, ads, images, or other information.

FLOWLINES

are alignments that break space into horizontal bands. Not actual lines, flowlines are a method for using space and elements to guide a reader across a page.

MARKERS

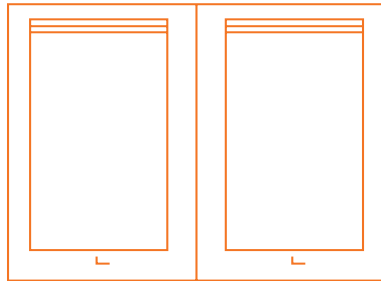
help a reader navigate a document. Indicating placement for material that appears in the same location, markers include page numbers, running heads and feet (headers and footers), and icons.

BASIC GRID DIAGRAMS

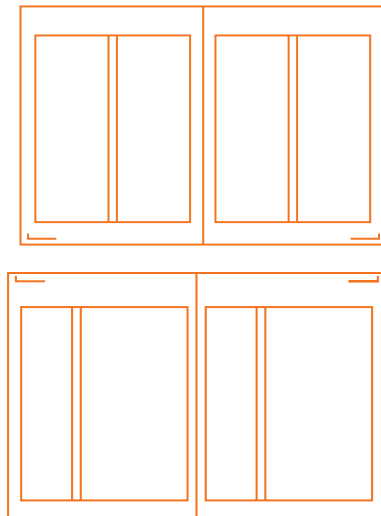
2. Learn the Basic Structures

Although the diagrams below show common structures, there are additional variations on the basic configurations. The multicolumn grids of newspapers and their sites extend beyond three columns to five or more.

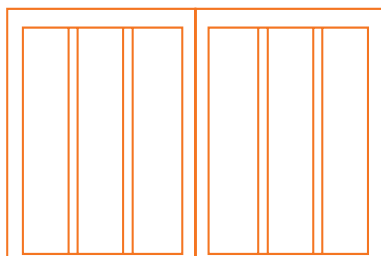
A SINGLE-COLUMN GRID is generally used for continuous running text, such as essays, reports, or books. The block of text is the main feature on the page, spread, or device screen.



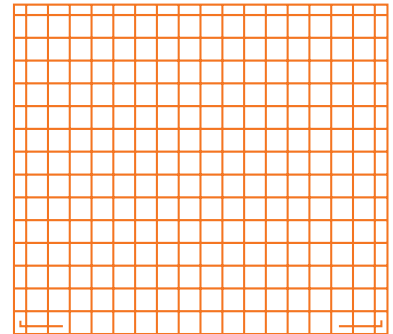
A TWO-COLUMN GRID can be used to control a lot of text or to present different kinds of information in separate columns. A double-column grid can be arranged with columns of equal or unequal width. In ideal proportions, when one column is wider than the other, the wider column is double the width of the narrow column.



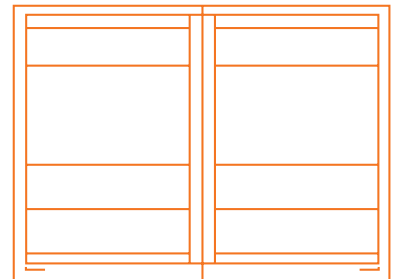
MULTICOLUMN GRIDS afford greater flexibility than single- or two-column grids, combine multiple columns of varying widths and are useful for magazines and websites.



MODULAR GRIDS are best for controlling the kind of complex information seen in newspapers, calendars, charts, and tables. They combine vertical and horizontal columns, which arrange the structure into smaller chunks of space.



HIERARCHICAL GRIDS break the page into zones. Many hierarchical grids are composed of horizontal columns. Some magazines organize contents pages horizontally. For ease and efficiency, many devices break material into horizontal bands.

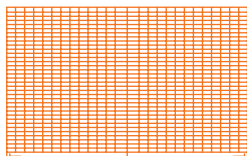


START BY ASKING

- What is the material? Is it complicated?
- How much of it is there?
- What is the goal?
- Who is the reader/browser/user?

DETERMINE THE APPROPRIATE GRID

3. Assess the Material



Content, margins, amount of imagery, desired number of pages, screens, and panels all factor into deciding how to set up a grid. Above all, the content determines the structure of the grid. The grid you use depends on each specific design problem, but below are some general guidelines:

- Use a **SINGLE-COLUMN GRID** when working with continuous text, such as an essay or a book. A single column of text can seem less intimidating and more luxurious than multiple columns, making it suitable for art books or catalogs.
- For more complicated material, **TWO-COLUMN** or **MULTICOLUMN** grids afford flexibility. Columns that can be further broken into two provide the greatest number of variations. Multicolumn grids are used for websites to manage a huge range of information that includes stories, videos, and ads.

- For a lot of information, such as that in a calendar or schedule, a **MODULAR** grid helps to arrange units of information into manageable chunks. A modular grid can also be applied to newspapers, which have many zones of information.

- **HIERARCHICAL** grids divide pages or screens **HORIZONTALLY** and are often useful for simple websites, in which chunks of information are ordered, to provide easier reading while scrolling down a page.

All grids create order, and all involve planning and math. Whether a designer is working in pixels, picas, or millimeters, the key to the rational order of a grid is making sure the numbers add up.

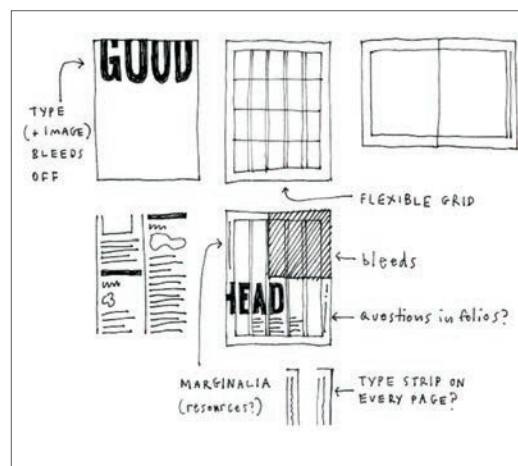
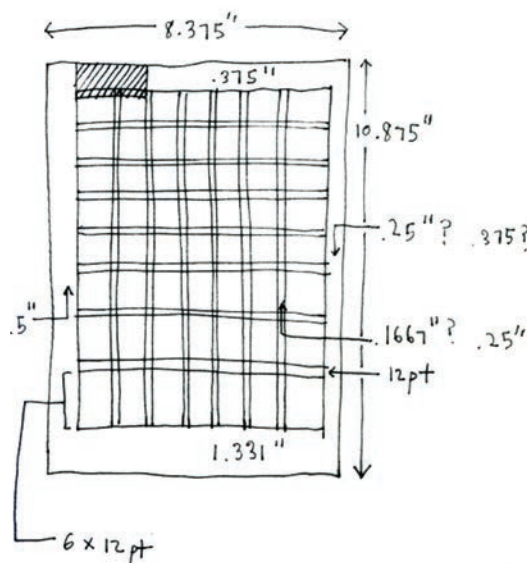
PROJECT
Good magazine

CLIENT
Good Magazine, LLC

DESIGN
Open

DESIGNER
Scott Stowell

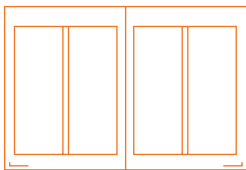
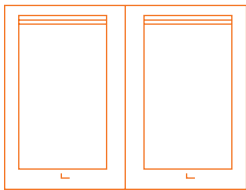
Sketches by a master designer show how a grid evolves.



Developmental sketches show possible grids for the format of a magazine.

FORMATTING TEXT

4. Do the Math



Consider the main text first and analyze the project's complexity—most projects have restrictions, such as size, number of pages, and colors. When paying attention to the content, also factor in any project criteria.

Once you know the sizes of the page or screen and your basic text, figure out how the elements fit on the page. If you're working with text only, you can fit your text into the allotted number of pages. If you also need to include images, headings, boxes, or charts, first determine the amount of space needed for the text. The remainder is the amount of space left for imagery, charts, and other information. Often, you will need to simultaneously calculate numbers for all elements.

When you have determined the basic approach to the material and its fit, you can dive into the details of headings and hierarchies. (See next principle.)

TYPOGRAPHY TIPS

Type's texture springs from size, space, width, and line breaks. Consistent color of running copy is easy for the reader to follow. If the text is lengthy, it must be large enough, with enough leading (space between the lines), to support an easy reading experience. If the columns are narrow, avoid gappy word spaces, by either setting type small or, alternatively, flush left, unjustified right.

Because different typefaces set differently, there is no perfect criterion for type sizes. For instance, 10 pt. Helvetica looks a lot bigger than 10pt. Garamond. With the exception of the words Helvetic and Garamonhe, the bulk of this paragraph is set in 8 point Interstate with 4.5 points of space between lines. It's worth studying typefaces.

PROJECTS
*Astronomy and
Symbols of Power*

CLIENT
Harry N. Abrams, Inc.

DESIGN DIRECTOR
Mark LaRivière

DESIGN
BTDnyc

DESIGNER
Beth Tondreau, Suzanne
Dell'Orto, Scott Ambrosino
(for *Astronomy* only)

Single or double-column grids
depend on the content and
extent of the text.



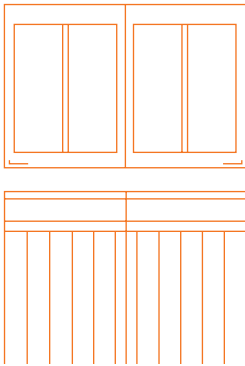
A single column of text for this book of astronomical images echoes the idea of deep space.



A catalog with reams of text employs two columns to contain text and frame images.

HIERARCHY OF INFORMATION

5. Go Easy on the Reader



Does the material have headings? Subheadings? Lists? Bullets? If not, does it need any or all of the above? Make the most important information larger or bolder, or set it in another face to distinguish it from less-important text. Varying fonts as well as text size and weight can also help set apart different types of material, but keep it simple. If each style doesn't have a clear purpose, many different styles can be confusing.

Although size matters, space matters just as much. The location of a head and the amount of space surrounding it can also convey importance. To make a lot of disparate or varied material easy to parse, break it into segments for easy reading. Pull quotes are the visual equivalents of sound bites. Use sidebars and boxes to break information into chunks that can be easily skimmed. Typography can help a user immediately understand the content.

PROJECT (ON LEFT)
Symbols of Power

CLIENT
Harry N. Abrams, Inc.

DESIGN DIRECTOR
Mark LaRivière

DESIGN
BTDNYC

Classical typography using the face Bodoni reflects the Napoleonic time period of the artifacts shown.

PROJECT (ON RIGHT)
Blueprint

CLIENT
Martha Stewart Omnimedia

DESIGN DIRECTOR
Deb Bishop

DESIGNER
Deb Bishop

Contemporary typography is clean, informative, and assertive.

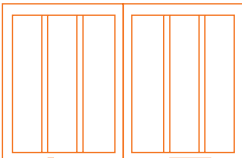


For those starting out and using only one typeface, a rule of thumb is to set up a hierarchy by incorporating roman upper- and lowercase and italic upper- and lowercase fonts. For more complex information, use various typefaces and sizes to set off chunks of text.



Varying typefaces and sizes and setting material within boxes are ways to handsomely contain a large range of information.

6. Determine an Order



Rarely are all images in a piece used at the same size. Just as text conveys information, image size indicates the importance of an event or subject. Some companies rank images in size order prior to proceeding to layout. Others rely upon the designer to define

an order or bring drama to a piece by varying size. Of course, some complex images need to be larger simply for readability's sake. In addition to function and dynamics through size, projects also need variation to keep the reader engaged.

Images can be half a column, one column, or two columns wide. Occasionally breaking the grid can add drama and call attention to an image. It's possible to signal the importance of an image by the amount of space it fills.

PROJECT
étapes: magazine

CLIENT
Pyramyd/étapes: magazine

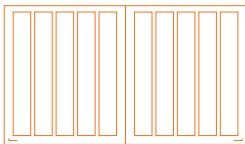
DESIGN
Anna Tunick

Images of varying sizes establish a pecking order for visuals.

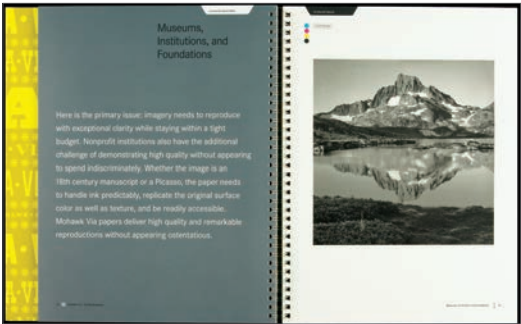


COMBINING GRID, TYPE, AND IMAGE

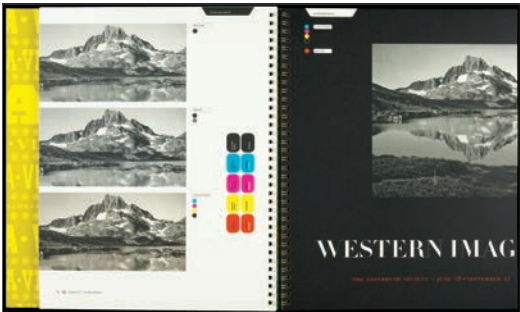
7. Consider All Elements



Depending on the medium or project, grids can isolate elements, by presenting type in one column or zone and images in another. Most grids integrate type and image, giving each enough emphasis to clarify information for the reader.



Emphasis on text. Here, the text is by itself on one page, with the image on another.



LEFT AND BELOW: A grid can let an image march across columns in a horizontal fashion, with captions below, or it can stack images vertically, with captions to either side of the image.

PROJECT
MOHAWK VIA
THE BIG HANDBOOK

CLIENT
Mohawk Fine Papers Inc.

DESIGN
AdamsMorioka, Inc.

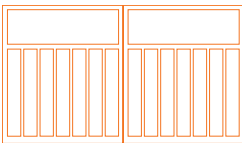
DESIGNERS
Sean Adams, Chris Taillon

Grids control varied imagery in a paper promotion.



COLOR

8. Define Space with Color



Color is a way to make modules or sections stand out. Color defines space as well as helps to organize elements within a space. Color also enlivens a page and provides a psychological signal for the kind of message that's being conveyed. When setting up colors, consider the audience. Saturated colors attract attention, while desaturated colors support the material in a more understated way. Too many colors can cause a piece to be busy and hard to navigate.

Colors can act as containers for separate bits of information.

Color sets off information, whether it is used in modules, boxes, or blocks. Modules can be quasi-ornamental—setting off colored boxes against boxes containing text—or functional, helping to differentiate between various kinds of boxed text.

COLOR ON SCREEN VS. ON PAPER

We live in an RGB world, in which both clients and designers view almost everything on screen. Colors on screen are luminous, saturated, beautiful, and RGB. However, there is a big difference between color on screen and on paper. Traditional four-color printing requires the careful choice of paper and rounds of color correcting to approximate onscreen luminosity.



PROJECT
Color Design Workbook

CLIENT
Rockport Publishers

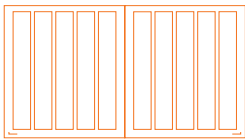
DESIGN
Sean Adams

Spreads from this book demonstrate how color can serve a strong function as well as add a strong and bright presence to a piece.



SPACE

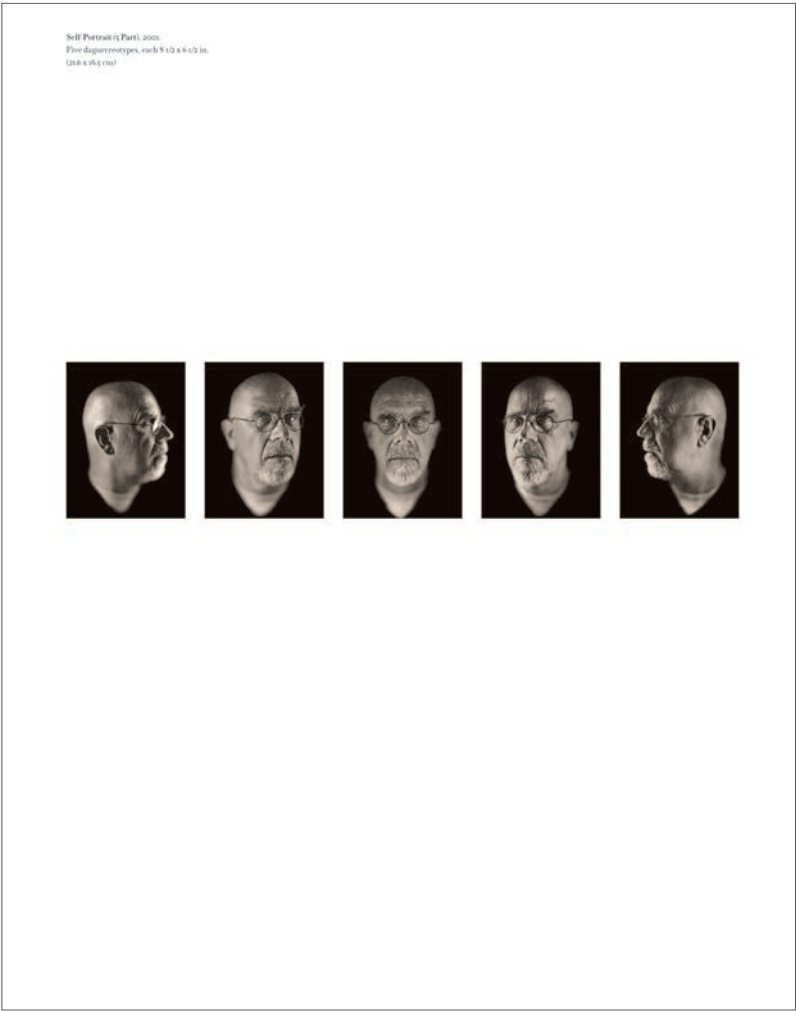
9. Use Space as a Graphic Element



Space communicates volumes. Although a grid must be strong and clear enough to hold rafts of information, it's not necessary to fill every part of it. Space sets off the message, giving appropriate room

for reading and understanding text. By design, a large amount of space creates drama and focus. Space can signal luxury or importance, and the absence of anything else on the page transmits a definite aesthetic.

Also see pages
176–177



The use of space is a conscious design decision to give the reader pause.

PROJECT
Chuck Close | Work

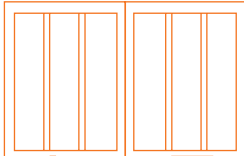
CLIENT
Prestel Publishing

DESIGN
Mark Melnick

Like design, art is about space.

RHYTHM AND FLOW

10. Maintain Interest With Pacing



Some grids include mechanical, clear, repeated, or marching columns of images or information to catalog as much material as possible. However, most grids also allow for lyrical movement from one block of information to the next, from spread to spread, or

from screen to screen. The pacing of material on the page makes a difference in attracting or sustaining interest. Pacing can stem from variation in sizes and positions of images and typography as well as the amount of margin around each image.

While designing a landmark publication replete with thoughtful essays and historical images, Bobby Martin and his team at OCD put the spreads on a wall to review and rejig position, drama, and flow.

PROJECT

King, a special-edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King Jr.

CLIENT

The Atlantic

CREATIVE DIRECTOR

Paul Spella

ART DIRECTOR

David Somerville

DESIGN FIRM

OCD | Original Champions of Design

DESIGNERS

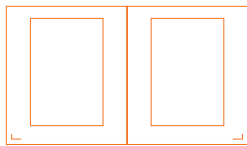
Bobby C. Martin Jr.,
Jennifer Kinon

The flow of layouts tells a 100% clear story.



A large grid layout with the title "GRIDS AT WORK" in the top right corner. The grid is composed of 5 columns and 3 rows of cells. The top row of cells is empty. The middle row of cells contains the title "GRIDS AT WORK" in a large, bold, dark gray font, positioned in the rightmost column. The bottom row of cells is empty. The grid is defined by thin orange lines.

11. Give the Subject a Face



When choosing an appropriate typeface for a page or spread of a single-column grid, consider the subject matter. Some faces are classic and neutral and work with most material, while other faces give a point of view and nearly mimic the topic. A typeface

can help set an attitude or it can recede discreetly. Do historical research to give a sense of a time period. Conversely, work against type—ie. overturn typographical clichés. Type width, type size, and leading (interlinear space) all affect the overall fit and feel.

Also see page
25

For this project, the sans serif typeface Geometric avoids the cliché of a pretty script face for the color pink and instead establishes punk power.



PROJECT
Pink

CLIENT
Thames and Hudson

DESIGN
BTDNYC

A spare page in a clean serif typeface for text is set off by a no-nonsense, unfrilly sans serif.

there were at least “two pinks” in the 1950s: a feminine pink and “young, daring—and omnisexual” pink.⁶⁹

THE NAVY BLUE OF INDIA

Pink has long been a very popular color in India for both men’s clothing and adornment. In Rajasthan, for example, it is still common men wearing hot pink turbans. India’s polychromatic sensibility has many Westerners. Already in 1956, Norman Parkinson did an infl

Carefully consider the leading, or interlinear space. Allow enough space to avoid typesetting that looks like a dense, gray mass. Conversely, setting too much space can result in type that looks more like texture than readable text.

The sample to the left shows the faces in their reproduction sizes, which are 10/15.75 pt Geometric caps and 10/15.75 pt Meridian. Note how the sans serif sets larger than the serif.



FEMININE DESIRE AND FRAGILITY: PINK IN EIGHTEENTH-CENTURY PORTRAITURE

A. Cassandra Albinson



83. François Boucher, *Jeanne-Antoinette Poisson, Marquise de Pompadour*, 1750, with later additions. Harvard Art Museum.

A SURVEY OF OBJECTS MADE IN FRANCE AND BRITAIN IN THE EIGHTEENTH CENTURY REVEALS A REMARKABLE NUMBER OF PINK ITEMS: coverings for furniture; colored prints; porcelain; paint for interiors; paint for works of art; suits for men; and especially dresses and ribbons for women.

Aside from its plentitude, what did the color pink represent in women's clothing? Portraiture provides us with a fruitful entryway because we often have indications about the sitter's life and circumstances that can provide further understanding of the choices they made in terms of costume and adornment.⁸¹ In comparable portraits of Jeanne-Antoinette Poisson, Marquise de Pompadour, (1721–1764) and Frances Abington (1737–1815), each woman is depicted close to the picture plane and from the waist up. Both Pompadour and Abington were exceedingly famous at the time they were painted, and their fame and fortune rested in large measure on their physical beauty and prowess. And each woman had the means to be painted by the most famous artist of her day: François Boucher for Pompadour, Joshua Reynolds for Abington.⁸² Each woman gestures toward herself and suggests a touch, either in the immediate future—in the case of Pompadour, who holds a rouge brush as if poised to apply color to her cheeks—or concurrently with being painted in the case of Abington in the role of Miss Prue. Hands in each portrait are as important as faces and are stressed by the inclusion of bracelets at the wrist. Both portraits also feature a second figure around the sitter's midriff. In the case of Pompadour we see a miniature portrait of her lover, the French king, Louis XV, while a fluffy white dog sits on

82. Joshua Reynolds, *Mrs. Abington as Miss Prue* in "Love for Love" by William Congreve, 1771. Oil on canvas. Yale Center for British Art, Paul Mellon Collection.

115

without one." A few years later, it was back, "beautifully refreshed" in a variety of styles—"pink evening shirts, pink-shirt dresses, even a pink swimming shirt," not to mention "one of 1953's prettiest little-evening blouses."⁴³

"Across the US, a pink peak in male clothing has been reached as manufacturers have saturated more and more of their output with the pretty pastel," reported *Life* magazine in 1955. "Sole responsibility lies with New York's Brooks Brothers," whose pink shirt "was publicized for college girls and caught on for men too." Gradually, pink neckties, dinner jackets, golf jackets, trousers, and other garments also became increasingly visible. "Like most male fashions, including the Ivy League Look, this pink hue and cry has taken some time to develop." But by 1955, the "traditionally feminine color" had become "a staple for [the] male."⁴⁴

Elvis Presley not only wore pink suits, jackets, and trousers, he also drove a pink car and slept in a pink bedroom. Was he influenced by African-American style? His fans wore lipstick in Heartbreak Hotel Pink, and rock and roll extolled the color with songs like "Pink Pedal Pushers" (1958), "Pink Shoe Laces" (1959), and "A White Sport Coat (and a Pink Carnation)" (1957). Meanwhile, the warm carotenoid pink of flamingos was increasingly associated with newly affordable, warm-weather vacations in places like Florida and the Caribbean. So perhaps there were at least "two pinks" in the 1950s: a feminine pink and an emerging "young, daring—and omnisexual" pink.⁴⁵

THE NAVY BLUE OF INDIA

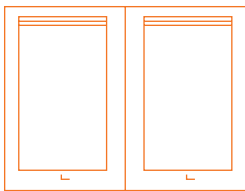
Pink has long been a very popular color in India for both men's and women's clothing and adornment. In Rajasthan, for example, it is still common to see many men wearing hot pink turbans. India's polychromatic sensibility has influenced many Westerners. Already in 1956, Norman Parkinson did an influential photo shoot in India for British *Yōgur*. One of his striking images juxtaposed a Western model in the latest fashion with an Indian girl in a hot pink sari. Another, shot in Jaipur, the "Pink City," posed the model in pale pink with a group of Indian men in bright pink coats and turbans. Diana Vreeland, then editor of *Harper's Bazaar*, saw the images and allegedly said, "How clever of you, Mr. Parkinson, also to know that pink is the navy blue of India."⁴⁶

Traditionally, there were many rules about color in clothing related to age, region, caste, occasion, complexion, and time of day. More recently, the individual's personal taste has played an increasingly important role. In their book

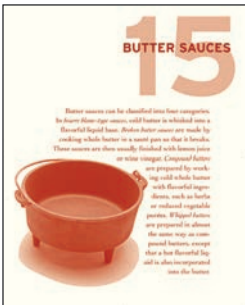
43. Unknown artist, *Portrait of an Indian Prince Wearing a Wedding Sutra (headgear)*, ca. 1920–40, Rajputana Photo Art Studio. Gelatin silver print and watercolor, 14 1/2 x 11 in. (36.5 x 28 cm). The Albert Collection of Photography.



12. Determine Margins



Also see pages
22–23



PROJECT
Sauces

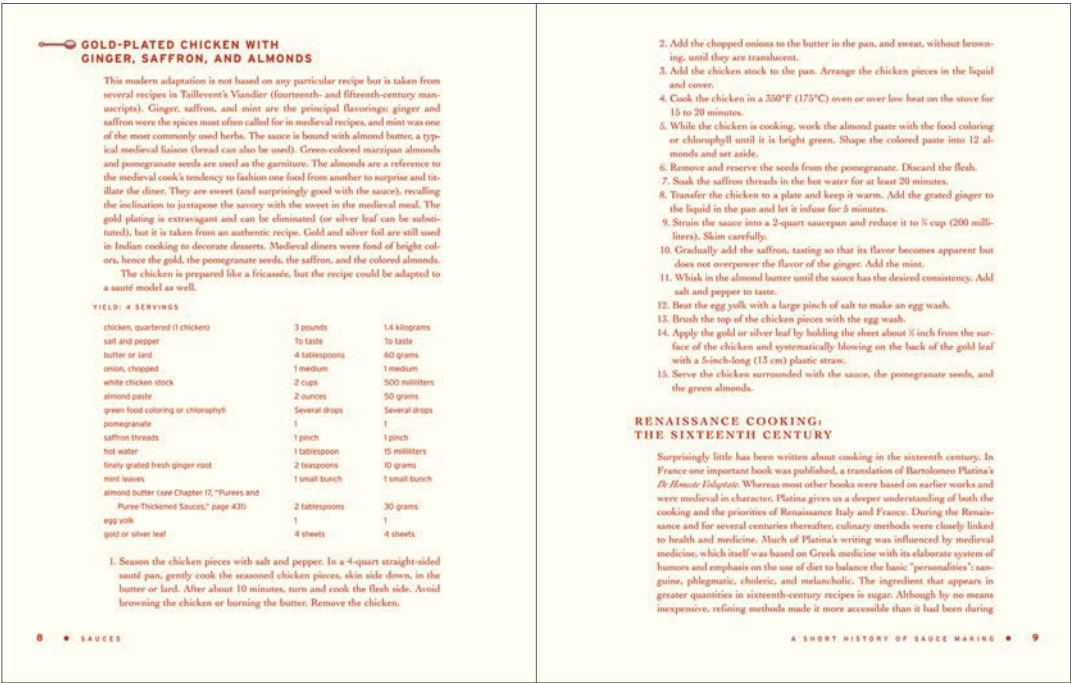
CLIENT
John Wiley and Sons

DESIGN
BTDnyc

Eight hundred-plus pages of hard-core cooking information begs for—and receives—healthy portions of gutter space.

Images are from *Sauces*, published by John Wiley & Sons, © 2008 by James Peterson. Reprinted with permission of John Wiley & Sons, Inc.

If a printed project has a long page count, there's a danger that material could get lost in the gutter. Therefore, a good practice is to leave a gutter margin large enough to keep the text from disappearing into binding. When the project is a book, a spread that looks proportionate on screen or in laser printouts can change radically once the book is printed and bound. The amount of spatial loss in the gutter depends on the length of the book or brochure as well as the binding method. Whether the piece is perfect bound, sewn, or saddle stitched, it's a good idea to make certain that nothing goes missing.



Generous margins ensure that important recipe instructions remain easy to read, without text slipping into the gutter. In addition, wide margins take into account elements such as subheads and charts,

BINDING METHODS AND MARGINS
Depending on the number of pages in a project, some binding methods cause type to get lost in the gutters more than others. A project with a sewn or notch binding can be opened flatter than a perfect-bound (glued) project. Type may get lost in the gutter of a perfect-bound project and readers may be reluctant to crack the binding when pulling the book open. If the project is spiral bound, leave enough space in the gutter for the spiral holes.

which may appear outside of the text block. Generous margins for markers such as running feet and folios also give a sense of calm and leisure.



PROJECT

King, a special edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King, Jr.

CLIENT

The Atlantic

CREATIVE DIRECTOR

Paul Spella

ART DIRECTOR

David Somerville

DESIGN FIRM

OCD | Original Champions of Design

DESIGNERS

Bobby C. Martin Jr.,
Jennifer Kinon

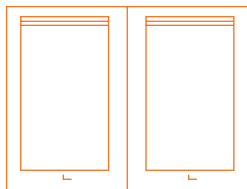
Dynamics of size and space, with tight margins for markers add energy and tension.

On the other hand—and this works for situations that are not solely single column—certain margins may be intentionally tight in order to add a sense of tension and of history on the edge. Page numbers and section information designed dangerously near the head or foot trim contrast with white space in the case of this spread or, in the case of the spreads on page 85, heighten awareness of the material's importance.

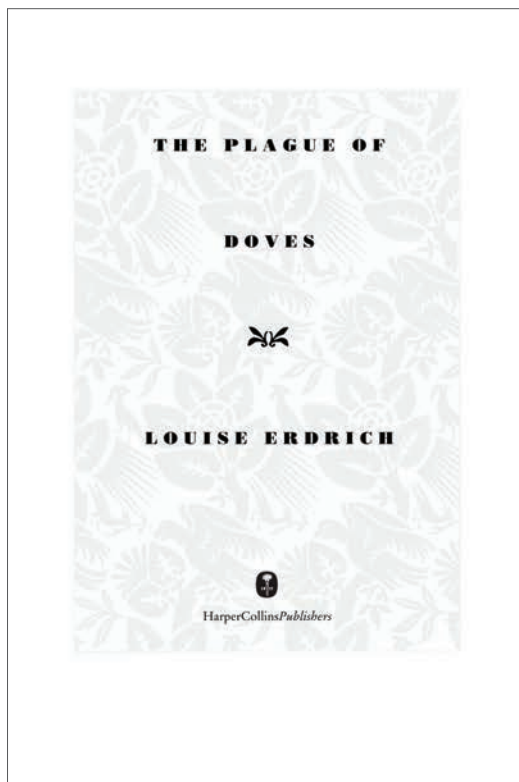
RULE OF THUMB

A common question is what the rule of thumb for print margins is. There is no magic solution, but I suggest starting with .5"(1.25cm) and adding or subtracting from there. Less than a .25"(6mm) outside margining can mean flirting with something called bounce on press. The final decisions depends on the proportion of your page and your material and, if a print project, your output provider. A common error in print is too large a text for too small a margin. On the web, tablet, or device, margins are important as well, but less margin can lose less information.

Although this is technically a single-column layout, the principle of smaller margins applies throughout the issue of this magazine. For a trim size of 7³/₄" x 10⁷/₁₆" (19.5 x 26.4 cm), the outside margins of 7⁷/₃₂" (5 mm) from top trim down to running head and bottom trim up to the base of the folios and running feet push the limits of printing and trimming. It works.



a deliberate use of space that will set off material on a printed page and, ideally, a screen.



An example of crystal goblet design, this simple text page allows the work of a major literary talent to shine. In her book, *The Crystal Goblet: Sixteen Essays on Typography*, typographer and scholar Beatrice Warde wrote that "printing should be invisible," and noted that quiet design is like a crystal goblet: "Everything about it is calculated to reveal rather than the hide the beautiful thing which it was meant to contain."

A centered page number, or folio, is a signal of a classical design.



The Plague of Doves

cousin John kidnapped his own wife and used the ransom to keep his mistress in Fargo Despondent over a woman, my father's uncle, Octave Harp, managed to drown himself in two feet of water And so on As with my father, these tales of extravagant encounter contrasted with the modesty of the subsequent marriages and occupations of my relatives We are a tribe of office workers, bank tellers, book readers, and bureaucrats The wildest of us (Whitey) is a short order cook, and the most heroic of us (my father) teaches Yet this current of drama holds together the generations, I think, and my brother and I listened to Mooshum not only from suspense but for instructions on how to behave when our moment of recognition, or perhaps our romantic trial, should arrive.

The Million Names

IN TRUTH, I thought mine probably had occurred early, for even as I sat there listening to Mooshum my fingers obsessively wrote the name of my beloved up and down my arm or in my hand or on my knee If I wrote his name a million times on my body, I believed he would kiss me I knew he loved me, and he was safe in the knowledge that I loved him, but we attended a Roman Catholic grade school in the early 1960's and boys and girls known to be in love hardly talked to one another and never touched We played softball and kickball together, and acted and spoke through other children eager to deliver messages I had copied a series of these second hand love statements into my tiny leopard print diary with the golden lock The key was hidden in the hollow knob of my bedstead Also I had written the name of my beloved, in blood from a scratched mosquito bite, along the inner wall of my closet His name held for me the sacred resonance of those Old Testament words written in fire by an invisible hand Mene, mene, teckel, upharsin I could not say his name aloud I could only write it on my skin with my fingers without cease until my mother feared I'd gotten lice and coated my hair with mayonnaise, covered my head with a shower cap, and told me to sit in the bathtub adding water as hot as I could stand.

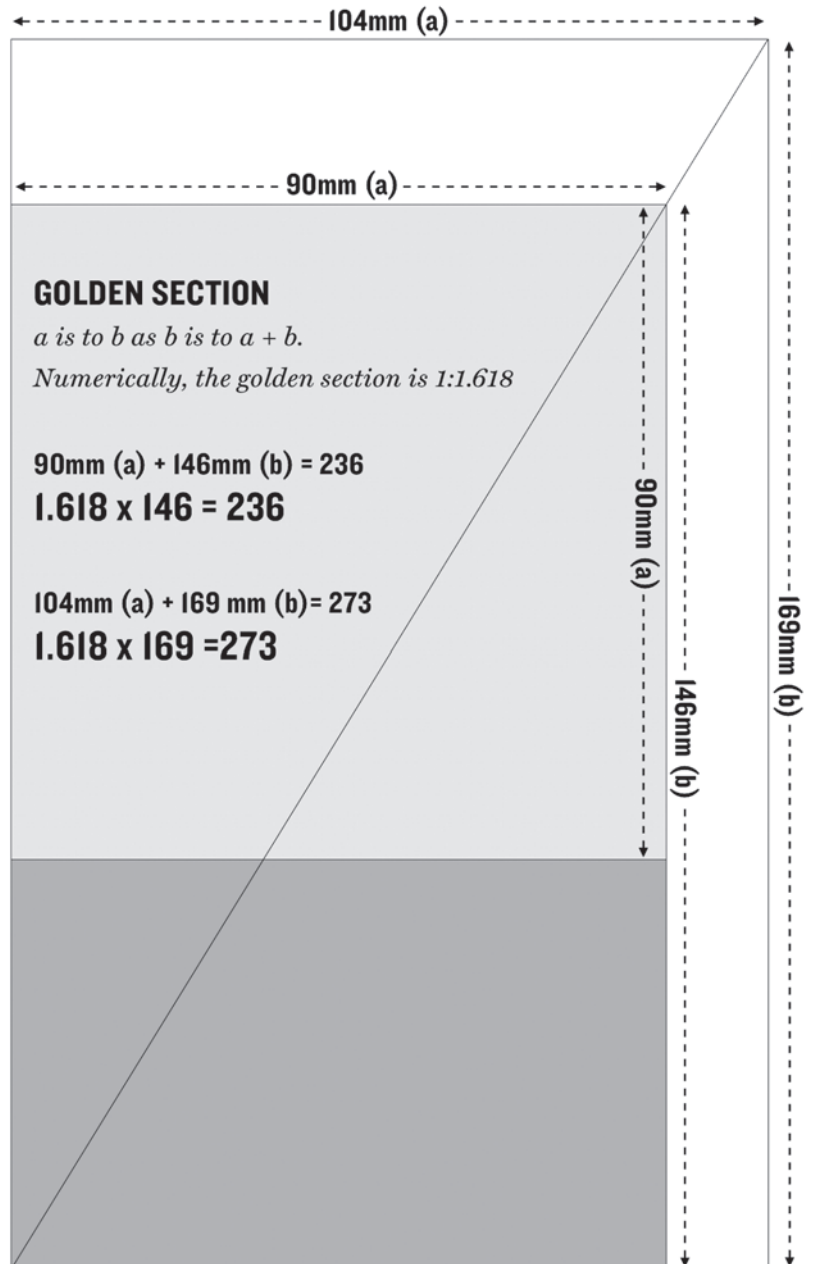
The bathroom, the tub, the apparatus of plumbing was all new Because my father and mother worked for the school and in the tribal offices, we were hooked up to the agency water system I locked the bathroom door,

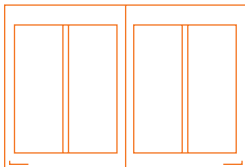
9

Bold, letterspaced running heads (headers) and folios (page numbers) give texture to a full page of type. Reading is easier with generous margins and ample leading.

THE GOLDEN RATIO

The golden ratio has been used in art and architecture for thousands of years. Also called the golden section, the golden ratio describes a ratio of elements, such as height to width. The ratio is approximately 0.618 or 1:1.618. In other words, the smaller segment, for example, the width or (*a*), is to the larger segment, the height or (*b*), as the larger segment is to the sum of both segments. So, a designer could have a measure that is 22 picas wide with a height of 35 picas 6 points. The diagram to the right shows two different rectangles that mathematically work out to the golden ration. Designers often work by eye and instinct instead of using exact numbers, but they achieve pleasing proportions.

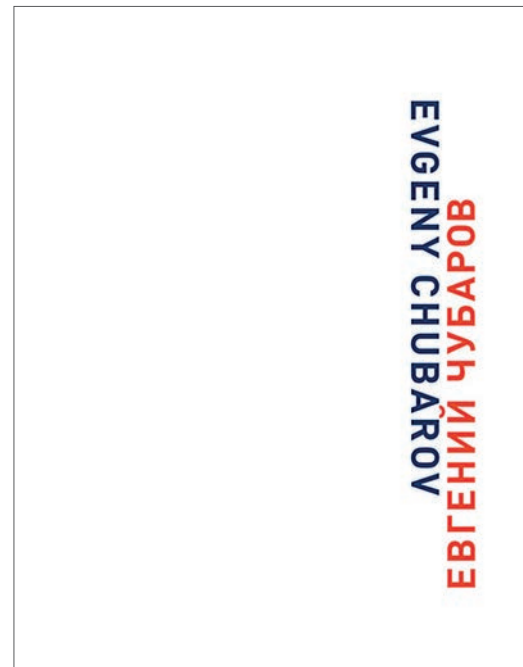




Traditional justified columns provide a sense of order and comfort for conservative editors and readers.



Two columns present information in two languages, Russian and English.



[illegible]

нового художественного сознания, прорывая типовую
языковую ограниченность через жест своеобразной
«диссоциации».

[illegible]

abstraction, one that is free from the pressure of the artist's monologue and one that realizes itself in the context of a new field of meaning, packaging spontaneous feelings into intellectual reflection. It emerges naturally as densities and empty spots, inflows and gaps, as a horizontal model of a new artistic consciousness, breaking through the hypnosis of the sign surface by way of a deconstructing gesture.

The technology of Chaboun's art, in essence, creates for self-consumption a self-developing, expanding painting that have the effect of being objects of pure nostalgia for painting. A recollection of a painting where in the thick of the information noise, in a recession, a former masterpieces of abstract art is considered, "impenetrable" to quote J.K. Bakhtin. Its style and complex landscapes, brilliantly structured with all their associations, where different layers of artistic reality show through the preface, suggesting all sorts of riddles – all this results to the new, deep-going orientation in abstract art. They demonstrate the withering of the abstract anti-utopian models and the emergence of a new corporality, critically thought out and generally transformed. This new form of painting is a new way of thinking and the history and the sequences of the artist's personal experience. Intriguing questions from the world cultural heritage is evident in

[illegible]

Длинноты и разломанные концы Давидова Писмока присутствуют в современной культуре как трансформации, переосмысленный архаический мир и мир акарада 20-21 века. Они являются не только частью культуры, но и частью культуры. Длинноты (длинноты) и разломанные концы Давидова Писмока присутствуют в современной культуре как трансформации, переосмысленный архаический мир и мир акарада 20-21 века. Они являются не только частью культуры, но и частью культуры.

Джонс Р. «Страны и народы», 144.

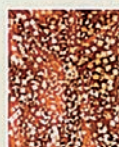
[illegible]

Виктор Васильев, «Три Алена», опубликованное Александром в Ереване, 1896

Cloud and open-ended curves of lacustrine Pellicoid exist in contemporary culture in translation, conveying the archaic world and that of the avant-garde art of the signs and its. They never disappear from view in our mythology. The signs symbolism in the art of Evgeny Chaburak corresponds to the archetypes of Shamanic trend, pecking in his compositions and disclosing the meaning of their yet unexpressed messages.

Jakob Pollock, "Page Six Black Book", 141

William Blake, "The Body of Abel Found by Adam and Eve," c.1800.



Государственный Эрмитаж Петербург с использованием новейших технологий воспринимается в качестве «недостоинства» и материальности Тельки. Именно проблема «пространства как текста» сегодня становится общей для европейской и русской культуры, перепада из «таблиц» смысла в «таблицы» пространства. Евгений Чубаров в этих телькиных словах обретает свои собственные измерения.

James Curren, "Apprentice," 1984

Pseudo-painting of Egon Schiele, based on new technologies, returns us to pure "objectivity" and materiality of the text as such. It is precisely the problem of "space as text" that has become soition for European and Russian cultures, marked by the fact of transition from the texture of meaning to the texture of space. In these textual layers Evgeny Chakovsky inscribes his own dimension.

Sigmar Pella, *Uppdrags*, 1986.



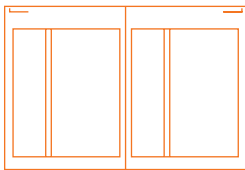
Для Е. Чебырева, так же как и для А. Пеньки, объединение в подполнозначное делало вывод о новых формах устойчивости, чем сформулированы на теоретическая реальность. «Делом» А. Пеньки, является открытие абсолютное сопротивление взаимной социальности, фактически не из взаимодействующих существ — знаки, возникающие силой деловой коммуникации Е. Чебырева.

A. Flesia, *et al.*, 1993

A.B. Book, "C" 8.1.7.12.88

A.R. Peak, °C. B.I. $\mu\text{g/g}$

15. Design for Function



Although a typical approach to a two-column grid employs columns of equal widths, a two-column grid can consist of two unequal columns. When the purpose of an information-rich piece is to be open, readable, and accessible, an option is to construct a

grid containing a narrow column and a wider column. The wider column works well for running text and enables the author(s) to deliver a coherent running narrative, while the narrow column can hold material such as captions, images, or tables.



PROJECT
Extreme Textiles

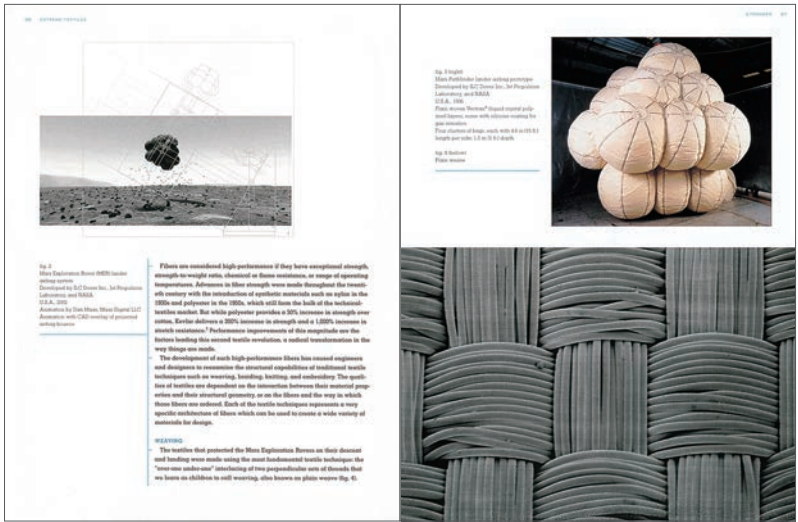
CLIENT
Smithsonian, Cooper-Hewitt,
National Design Museum:
Extreme Textiles Exhibition
Catalog

DESIGN
Tsang Seymour Design

DESIGN DIRECTOR
Patrick Seymour

DESIGNER
Susan Brzozowski

An exhibition catalog weaves different formats together, depending on the needs of the material.



Used for captions, a narrow column can work readably, whether the caption appears on a chapter opener or a text page. Note that chapter openers often have more space before the text starts (also known as a sink, or drop) than a normal text page.

Successful and balanced grid construction employs a wide column that is double the width of the narrow column. The type in the narrower column is set in the same typeface as the running text but in a lighter-weight font. Using varying font weights adds rich texture.

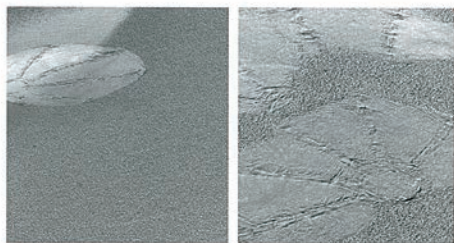


Fig. 3
Impressions left by the airbags of the Mars
Exploration Rover (MER) Opportunity in
Meridiani, January 24, 2004

This classic plain weave has the greatest strength and stability of the traditional fabric structures. While no textiles survive from the earliest dates, impressions in clay of basic woven cloth demonstrate its use from at least 7000 BC.¹ Older than metal-working or pottery-making, perhaps even older than agriculture, cloth-weaving has a very primary relationship to the pursuits of humankind.²

It is fitting, then, that among the first marks made by man in the soil of Mars was that of a plain woven fabric: an impression made by the impact of the airbags (Fig. 3).³ Each bag has a double bladder and several abrasion-resistant layers made of tightly woven Vectran. Like most synthetic fibers, Vectran liquid crystal polymer is extruded from a liquid state through a spinneret, similar to a shower head, and draws into filament fibers. The stretching of the fiber during the drawing process orients the polymer chains more fully along the fiber length, creating additional chemical bonds and greater strength. Vectran provides equal strength at one-fifth the weight of steel.⁴ Weight is of premium importance for all materials used for space travel, and Warwick Mills, the weaver of the fabric for the bags, achieved a densely woven fabric at a mere 2.4 ounces per square yard, but with a strength of 250 pounds per inch.⁵

The materials are also required to perform at severe temperatures. Because impact occurs two to three seconds after the inflation of the airbags, the fabric endures their greatest stresses at both extremes of temperature: the explosive gases that inflate the bags may elevate the temperature inside the

bladder layers to over 212°F, but the temperature on the Martian surface is -117°F. Retraction of the airbags to allow the egress of the rovers required that the fabrics remain flexible at these very low temperatures for an extended period of time—about ninety minutes for the deflation and retraction process. Two other fiber types, aramid fibers Kevlar 29 and Twaron T240 and ultra-high molecular weight polyethylene (UHMWPE) Spectra 1000, were also considered during the development of the Pathfinder airbags. Spectra, a super-drawn fiber, is among the strongest fibers known—fifteen times stronger than steel. However, it performs poorly at extreme temperatures, and so was eliminated early in the development process. Vectran was ultimately selected for the best performance at low temperatures, but Kevlar 129 was used for the tethers inside the bags because of its superior performance at higher temperatures.

The rovers themselves are also textile-based; they are made from super-strong, ultra-lightweight carbon-fiber composites, which are being widely used for aerospace components as well as high-performance sports equipment.⁶ As composite reinforcements, textiles offer a high level of customization with regard to type and weight of fiber, use of combinations of fibers, and use of different weaves to maximize the density of fibers in a given direction. Fiber strength is greatest along the length. The strength of composite materials derives from the intentional use of this directional nature. While glass fibers are the most commonly used for composites, for high-performance products the fiber used is often carbon or aramid, or a combination of the two, because of their superior strength and light weight.

One advantage of composite construction is the ability to make a complex form in one piece, called monocoque construction. A woven textile is hand-laid in a mold; the piece is wetted out with resin and cured in an autoclave. The textile can also be impregnated with resin and cured without a wet stage. The same drupe or hand that makes twill the preferred weave for most apparel is also desirable for creating the complex forms of boats, paddles, bicycle frames, and other sports equipment. The wet in a twill, rather than coming under and over each consecutive warp, floats over more than one warp, and with each subsequent weft the grouping is shifted over one warp, creating the marked diagonal effect typical of twills (Fig. 4).

Boat builders were among the first to experiment with carbon-reinforced composites. One early innovator, Edward S. ("Red") Van Dusen, began making carbon-fiber composite racing shells in the 1970s (Fig. 5). The critical factor in shell design is the stiffness-to-weight ratio, with greater stiffness meaning that more of the rower's power is translated into forward motion. Van Dusen found that all of the standard construction materials had about the same specific stiffness, or stiffness per unit weight, and began experimenting with glass, boron, and carbon fiber—reinforced composites.⁷

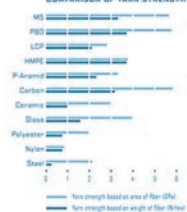
For his adventure racing shells, Van Dusen uses glass fiber in a complex twill commonly known as satin weave. In a satin, each weft may float over

When there are few or no images, the structure of two uneven columns can support a page with nothing in the smaller text column.

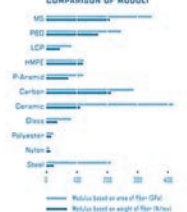
Rules can function as devices to either divide the space or connect columns within the space. Here, the blue rules become part of the weave of the page without overwhelming the material; they also denote new paragraphs.

The numbers in these tables represent typical values of some important fiber properties; the actual behavior of fibers may differ as variants are produced for diverse end uses. These numbers were compiled from many different sources and are meant for illustration purposes only.

COMPARISON OF YARN STRENGTH



COMPARISON OF MODULI



CARBON

Thomas Edison first used carbon fiber when he employed charred cotton thread to conduct electricity in a lightbulb; he patented it in 1878. Only in the past fifty years, however, has carbon developed as a high-strength, high-modulus fiber.⁸ Oxidized then carbonized from polyacrylonitrile (PAN) or pitch precursor fibers, carbon's tenacity and modulus vary depending on its starting materials and process of manufacture.⁹

Less dense than ceramic or glass, lightweight carbon-fiber composites save fuel when used in aerospace and automotive vehicles. They also make for strong, efficient sports equipment. Noncorroding, carbon reinforcements strengthen deep-seawater concrete structures such as petroleum production risers.¹⁰ Fine diameter carbon fibers are woven into sails to minimize stretch.¹¹ In outer apparel, carbon fibers protect workers against open flames (up to 1000°C/1,800°F) and even burning napalm; they will not ignite, and shrink very little in high temperatures.¹²

ARAMIDS

Aramids, such as Kevlar (DuPont) and Twaron® (Teijin), are famous for their use in bulletproof vests and other forms of ballistic protection, as well as for cut resistance and flame retardance. Initially developed in the 1960s, aramids are strong because their long molecular chains are fully extended and packed closely together, resulting in high-tenacity, high-modulus fibers.¹³

Corrosion- and chemical-resistant, aramids are used in aerial and mooring ropes and construction cables, and provide mechanical protection in optical fiber cables.¹⁴ Like carbon, aramid-composite materials make light aircraft components and sporting goods, but aramids have the added advantages of impact resistance and energy absorption.

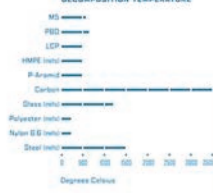
LIQUID CRYSTAL POLYMER (LCP)

Although spun from different polymers and processes, LCPs resemble aramids in their strength, impact resistance, and energy absorption, as well as their sensitivity to UV light. Compared to aramids, Vectran (Celanese), the only commercially available LCP, is more resistant to abrasion, has better flexibility, and retains its strength longer when exposed to high temperatures. Vectran also surpasses aramids and HMPE in dimensional stability and cut resistance: it is used in wind sails for America's Cup races, inflatable structures, ropes, cables and restraint-lines, and cut-resistant clothing.¹⁵ Because it can be sterilized by gamma rays, Vectran is used for medical devices such as implants and surgical-device control cables.¹⁶

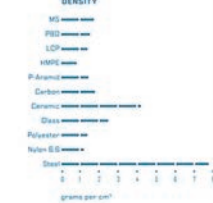
HIGH-MODULUS POLYETHYLENE (HMPE)

HMPE, known by the trade names Dyneema (Toyobo/DSM) or Spectra (Honeywell), is made from ultra-high molecular-weight polyethylene by a special gel-spinning process. It is the least dense of all the high-performance

DECOMPOSITION TEMPERATURE



DENSITY



fibers, and the most abrasion-resistant. It is also more resistant than aramids, PBO, and LCP to UV radiation and chemicals.¹⁷ It makes for moorings and fish lines that float and withstand the sun, as well as lightweight, cut-resistant gloves and protective apparel such as fencing suits and soft ballistic armor. In composites, it lends impact resistance and energy absorption to glass- or carbon-reinforced products. HMPE conducts almost no electricity, making it transparent to radar.¹⁸ HMPE does not withstand gamma-ray sterilization and has a relatively low melting temperature of 150°C (300°F)—two qualities that preclude its use where high-temperature resistance is a must.

POLYPHENYLENE BENZOBISOXAZOLE (PBO)

PBO fibers surpass aramids in flame resistance, dimensional stability, and chemical and abrasion resistance, but are sensitive to photodegradation and hydrolysis in warm, moist conditions.¹⁹ Their stiff molecules form highly rigid structures, which grant an extremely high tenacity and modulus. Apparel containing Zylon® (Toyobo), the only PBO fiber in commercial production, provides ballistic protection because of its high energy absorption and dissipation of impact. Zylon is also used in the knee pads of motorcycle apparel, for heat-resistant work wear, and in felt used for glass formation.²⁰

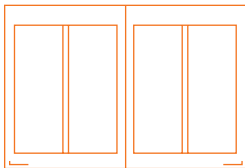
PIPD

PIPD, MS fiber (Magellan Systems International), expected to come into commercial production in 2005, matches or exceeds aramids and PBO in many of its properties. However, because the molecules have strong lateral bonding, as well as great strength along the oriented chains, MS has much better shear and compression resistance. In composites it shows good adhesion to resins. Its dimensional stability under heat, resistance to UV radiation and fire, and transparency to radar expands its possible uses. Potential applications include soft and hard ballistic protection, fire protection, ropes and tethers, and structural composites.²¹

HYBRIDS

A blend of polymers in a fabric, yarn, or fiber structure can achieve a material better suited for its end use. Comfortable fire-retardant, anti-static clothing may be woven primarily from aramid fibers but feature the regular insertion of a carbon filament to dissipate static charge. Yarns for cut-resistant applications maintain good tactile properties with a wrapping of cotton around HMPE and fiberglass cores. On a liner level, a single fiber can be extruded from two or more different polymers in various configurations to exhibit the properties of both.

16. Regulate Rules



Sometimes, instructional material includes so many discrete chunks of information that a page needs more than mere space between the columns for readability. In such cases, a vertical rule can function as a dividing line between columns.

Horizontal rules can separate information within columns by dividing running text from boxed material, or by separating the overall text area from the running feet and folios by means of another horizontal rule. Caution: Too many rules can dull a page.

This vertical rule keeps chunks of different information, sometimes with different type attributes—such as bolds, all capitals, italics, fractions—in their respective columns.

PROJECT
America's Test Kitchen Family Cookbook

CLIENT
America's Test Kitchen

ART DIRECTION
Amy Klee

DESIGN
BTD_{NYC}

Horizontal rules at the head and foot can set off information or frame an entire box.

NONFAT ROASTED GARLIC DRESSING

MAKES about 1 ½ cups
PREP TIME: 10 minutes
TOTAL TIME: 2 hours (includes 1 ½ hours roasting and cooling time)

To keep this recipe nonfat, we altered our usual technique for roasting garlic, replacing the oil we typically use with water.

- 2 large garlic heads
- 2 tablespoons water
- Salt
- 2 tablespoons Dijon mustard
- 2 tablespoons honey
- 6 tablespoons cider vinegar
- ½ teaspoon pepper
- 2 teaspoons minced fresh thyme, or ½ teaspoon dried
- ½ cup low-sodium chicken broth

1. Adjust an oven rack to the upper-middle position and heat the oven to 400 degrees. Following the photos on page 000, cut ½ inch off the top of the garlic head to expose the tops of the cloves. Set the garlic head cut side down on a small sheet of aluminum foil, and sprinkle with the water and a pinch of salt. Gather the foil up around the garlic tightly to form a packet, place it directly on the oven rack, and roast for 45 minutes.

2. Carefully open just the top of the foil to expose the garlic and continue to roast until the garlic is soft and golden brown, about 20 minutes longer. Allow the roasted garlic to cool for 20 minutes, reserving any juices in the foil packet.

3. Following the photo on page 000, squeeze the garlic from the skins. Puree the garlic, reserved garlic juices, ½ teaspoon salt, and the remaining ingredients together in a blender (or food processor) until thick and smooth, about 1 minute. The dressing, covered, can be refrigerated for up to 4 days; bring to room temperature and whisk vigorously to recombine before using.

LOWFAT ORANGE-LIME DRESSING

MAKES about 1 cup
PREP TIME: 10 minutes
TOTAL TIME: 1 hour (includes 45 minutes simmering and cooling time)

Although fresh-squeezed orange juice will taste best, any store-bought orange juice will work here. Unless you want a vinaigrette with off flavors make sure to reduce the orange juice in a nonreactive stainless steel pan.

- 2 cups orange juice (see note above)
- 3 tablespoons fresh lime juice
- 1 tablespoon honey
- 1 tablespoon minced shallot
- ½ teaspoon salt
- ½ teaspoon pepper
- 2 tablespoons extra-virgin olive oil

1. Simmer the orange juice in a small saucepan over medium heat until slightly thickened and reduced to ¾ cup, about 30 minutes. Transfer to a small bowl and refrigerate until cool, about 15 minutes.

2. Shake the chilled, thickened juice with the remaining ingredients in a jar with a tight-fitting lid until combined. The dressing can be refrigerated for up to 4 days; bring to room temperature, then shake vigorously to recombine before using.

Test Kitchen Tip: REDUCE YOUR JUICE

Wanting to sacrifice calories, but not flavor or texture, we adopted a technique often used by spa chefs in which the viscous quality of oil is duplicated by using reduced fruit juice syrup or roasted garlic puree. The resulting dressings are full bodied and lively enough to mimic full-fat dressings but without the chemicals or emulsifiers often used in commercial lowfat versions. Don't be put off by the long preparation times of these recipes—most of it is unattended roasting, simmering, or cooling time.

Salads

65

EASY JELLY-ROLL CAKE

MAKES an 11-inch log
SERVES 10
PREP TIME: 5 minutes **TOTAL TIME:** 1 hour

Any flavor of preserves can be used here. For an added treat, sprinkle 2 cups of fresh berries over the jam before rolling up the cake. This cake looks pretty and tastes good when served with dollops of freshly whipped cream (see page 000) and fresh berries.

- $\frac{3}{4}$ cup all-purpose flour
- 1 teaspoon baking powder
- $\frac{1}{4}$ teaspoon salt
- 5 large eggs, at room temperature
- $\frac{3}{4}$ cup sugar
- $\frac{1}{2}$ teaspoon vanilla extract
- $\frac{1}{4}$ cups fruit preserves
- Confectioners' sugar

1. Adjust an oven rack to the lower-middle position and heat the oven to 350 degrees. Lightly coat a 12 by 18-inch rimmed baking sheet with vegetable oil spray, then line with parchment paper (see page 000). Whisk the flour, baking powder, and salt together and set aside.

2. Whip the eggs with an electric mixer on low speed, until foamy, 1 to 3 minutes. Increase the mixer speed to medium and slowly add the sugar in a steady stream. Increase the speed to high and continue to beat until the eggs are very thick and a pale yellow color, 5 to 10 minutes. Beat in the vanilla.

3. Sift the flour mixture over the beaten eggs and fold in using a large rubber spatula until no traces of flour remain.

4. Following the photos, pour the batter into the prepared cake pan and spread out to an even thickness. Bake until the cake feels firm and springs back when touched, 10 to 15 minutes, rotating the pan halfway through baking.

5. Before cooling, run a knife around the edge of the cake to loosen, and flip the cake out onto a large sheet of parchment paper (slightly longer than the cake). Gently peel off the parchment paper attached to the bottom of the cake and roll the cake and parchment up into a log and let cool for 15 minutes.

MAKING A JELLY-ROLL CAKE

1. Using an offset spatula, gently spread the cake batter out to an even thickness.

2. When the cake is removed from the oven, run a knife around the edge of the cake to loosen, and flip it out onto a sheet of parchment paper.

3. Starting from the short side, roll the cake and parchment into a log. Let the cake cool seam-side down (to prevent unrolling) for 15 minutes.

4. Unroll the cake. Spread $\frac{1}{4}$ cups jam or preserves over the surface of the cake, leaving a 1-inch border at the edges.

5. Re-roll the cake gently but snugly around the jam, leaving the parchment behind as you go.

6. Trim thin slices of the ragged edges from both ends. Transfer the cake to a platter, dust with confectioners' sugar, and cut into slices.

658

THE AMERICA'S TEST KITCHEN FAMILY COOKBOOK

The space between units of information separates horizontal elements and gives a page clarity.

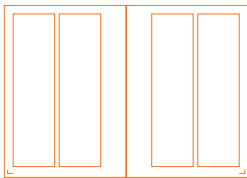
TYPE OF BEAN		AMOUNT OF BEANS	AMOUNT OF WATER	COOKING TIME
	BLACK BEANS			
	Soaked	1 pound	4 quarts	1½ to 2 hours
	Unsoaked	1 pound	5 quarts	2¼ to 2½ hours
	BLACK-EYED PEAS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	CANNELLINI BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	CHICKPEAS			
	Soaked	1 pound	4 quarts	1½ to 2 hours
	Unsoaked	1 pound	5 quarts	2¼ to 2½ hours
	GREAT NORTHERN BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	NAVY BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	PINTO BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	RED KIDNEY BEANS			
	Soaked	1 pound	4 quarts	1 to 1½ hours
	Unsoaked	1 pound	5 quarts	1½ to 1¾ hours
	LENTILS Brown, Green, or French du Puy (not recommended for red or yellow)			
	Unsoaked	1 pound	4 quarts	20 to 30 minutes

Rice, Grains, and Beans

195

Horizontal rules can also help control components. When there's a lot of informational action going on, a horizontal rule can separate a page number or a running foot from the rest of the hard-core information.

17. Add Fluidity to Order



Variations include making the images wider and using various type widths.

A two-column grid is a pronounced framework that makes a piece easy to follow. Images can fit comfortably within a column, with captions above or below. But why stop there? Once the basic

framework is determined, there is room to vary the spreads. Wider images, sized to two columns, or captions set out into the margin, can enliven the overall project, adding rhythm as well as order.



1. A woman sorts beans from a basket of the produce she has grown. 2. A woman in a blue shirt sorts green beans in a metal crate. 3. A woman in a blue shirt sorts green beans in a metal crate. 4. A woman in a blue shirt sorts green beans in a metal crate.

DESIGN TO KICKSTART INCOMES

By Martha Fugère

As an engineer, I am convinced that technology has a critical role to play in ending the scourge of global poverty. Finding and developing such technologies have been my life's work for more than twenty years, and in particular since 1999, when I teamed up with Nick Mason to establish Kikadorn. The tools and technologies our organization has designed have already helped more than 100,000 people in Africa escape from poverty, but we have only scratched the surface of what is needed and what is possible. It has been an exciting journey, with both failures and successes, and a lot of learning.

I started on this path in 1981, after finishing my Ph.D. in Mechanical Engineering at Stanford. I was inspired by my prospects for employment—working at a university or conducting research for the military or big oil companies—so I went to the United States and worked in industry. But I began to think about how many millions of people in Africa had been left out of the economic growth that had come from the United States. I was determined to use my engineering skills to help the poor, and received a grant from the National Science Foundation to study the Appropriate Technology Movement.

The Appropriate Technology Movement was inspired in the mid-1970s by E. F. Schumacher's book *Small Is Beautiful: A Guide to Sustainable Development*. Schumacher, a small-scale, locally made technologies in the hands of the poor would help bring an end to poverty, and the concept had

quickly become the rage in development circles. However, by the time I moved to Africa in 1981, I had learned that the Appropriate Technology Movement had been hijacked. Once again, development agencies had spent millions of dollars with very little lasting impact.

I expected to be in Africa for six months, I stayed for seven years. I spent the first year studying what had gone wrong with the Appropriate Technology Movement and worked with a major nonprofit agency to implement "integrated rural development programs." This had become the new fashion, and it involved providing a large amount of development resources to a small geographical area in the hopes that this would raise people out of poverty. The rationale of the approach, but when we went back to the communities the year later, we found that our work had had no enduring effects. The community water systems we had built were crumbling. The income-generating projects we had started had collapsed, and the things we had given away had created dependency rather than empowerment. Disappointed, I realized that what had gone wrong and how we could fix it, and also why forty years and billions of dollars in development projects had actually left Africa a deeper poverty. During this period, I met and worked closely with Nick. The lessons we learned during this time—and that we continue to learn—formed the foundation on which Kikadorn was built.

One of most important lessons was that the poorest people in the world are also among the most entrepreneurial—they have to be to survive. They don't want handouts, they want opportunities. Nick and I decided to start to address this fundamental fact.

PROJECT
Design for the Other 90%,
exhibition catalog

CLIENT
Smithsonian, Cooper-Hewitt,
National Design Museum

DESIGN
Tsang Seymour Design

DESIGN DIRECTOR
Patrick Seymour

ART DIRECTOR/DESIGNER
Laura Howell

The flow of layouts tells a 100% clear story.



1. A person uses a long-handled tool to lift a large, round, flat object from a pot. 2. A person cooking in a large pot over a fire.

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7. Felix Muriu with his MoneyMaker Pump in his farm in Mungu District, Kenya

lawnmowers, and cell phones. They are made in large quantities in big factories. The economy of scale created by centralized manufacturing lowers the price, making the product affordable and ensuring higher quality and reliability. KickStart does the same thing. By centralizing our manufacturing in the most advanced factories available, we can produce high-quality, durable products at a lower cost (\$65 vs. \$85). Wholesalers and middlemen move these goods from factory to marketplace, making a profit in the process. A network of more than 300 local retail shops in three countries stock and sell our pumps. This supply chain needs no artificial support, and will exist as long as there is consumer demand. KickStart also uses donor funds to market the new technologies and generate demand. As with any new product, this takes both time and money. When you are selling an expensive item to the poorest people in the world, it takes even longer and is more expensive (again, the \$65 is a perfect example). But eventually, we will reach a point where we can end our marketing efforts and sell each pump at a profit, which we will then reinvest in developing new technology and expanding into new countries. This is a sustainable supply chain.

Third, there is a question of fairness. I have heard people say that it is not "fair" to ask poor people to invest in their own future, but is it fair to give one person or one village a gift when there are others just as needy? By making our products available through the marketplace, they are available to everyone, without patronage or favoritism. This is perhaps the hardest lesson for someone who wants to do good in the world. We see people in desperate need and want to alleviate their suffering. This spirit of generosity is human nature at its best. But as noble as this motivation is in the giving, it is demoralizing in the receiving. When people invest in themselves and their own futures, they have full ownership of their success, and that creates dignity.

INDIVIDUAL OWNERSHIP WORKS BEST

A good question to ask about any program is, Who will own the new technology? If the answer is unclear, or vague, then the program is unlikely to succeed in the long term. We have learned that individual ownership works better than group ownership. Africa is covered with failed community-owned technologies—tractors, water pumps, ambulances, water purification and irrigation systems, etc. often. The list goes on.

There is a common idea that poor people will come together for their collective benefit, or that "investing" in a community is more cost-effective or efficient than working with individuals. There are some situations where this works, like building roads or farmers' cooperatives. But it is much less likely to be effective with the joint ownership of a physical asset. The problem is that if everybody owns an asset, in reality, nobody owns it, and if nobody owns it, nobody will maintain it. Unless there is a way to extract a payment from everyone who uses the asset to cover the

costs of maintenance, repair, and replacement, you have the classic free-rider problem.

It comes down to this: The poorest people in the world are just like you and me. No matter how community-minded we are, we will take care of the needs of our family first. And we value the most the items we had to work for.

DESIGN FOR AFFORDABILITY

Our best-selling Super MoneyMaker Pump can be used to irrigate more than two acres of land, and on average the users make \$1,000 profit from selling fruits and vegetables in the first year of use. We continue to work to reduce the cost, but at \$95, it is still too expensive for many families. In response, we designed the Hi Pump, which can irrigate almost an acre and retail for less than \$75. It looks like a bicycle tire pump pivoted on a hinge at the end of a small platform. However, unlike a bicycle pump, it uses the operator's whole body. It is lightweight, portable, and extremely easy to use.

The Hi Pump has been a tremendous success. Its initial production run of 750 units sold out almost immediately. One of them was bought by Felix Muriu, a young man from rural Kenya. He had a wife and three children to support, but they owned no land. Felix left his family to seek work in Nairobi, where he managed to earn \$40 a month working in a restaurant in the city's slums, sending what he could home to his wife and children. When he saw the Hi Pump, he realized he could make money farming back in his village. He saved his money, bought a pump, went home, and rented a small plot of land. He grew tomatoes, kale, baby corn, and French beans, which he sold to middlemen who took them to the city. Felix planted different crops on each of his small plots so he would have harvests at different times of the year. When we visited Felix three months after he started using his pump, he had already made \$500 profit, and he and his wife were talking eagerly about buying land and building their own house. This small pump had enabled Felix to turn his own sweat and drive into cash, look after his family, and plan for his future (Fig. 8).

MEASURE THE IMPACT OF WHAT YOU DO

Measuring real impact or outcome is where many would-be social entrepreneurs fail. The number of products you have sold or distributed tells the world nothing. You have to measure the change you are hoping to create with your invention. It is hard and expensive to do, but it is vital. We have learned a great deal from our impact-monitoring efforts. Not only does it enable us to measure ourselves against the goals we have set, it has also been hugely valuable in the design and improvement of our products and marketing efforts.

These are KickStart's core values, and they come together to create a very cost-effective and sustainable way to help people help themselves out of poverty. None of these principles are unique to KickStart or our technologies.



8. A farmer waters her French bean crop with water from a MoneyMaker pump, outside of Nairobi, Kenya (2). A Kampi Vehicle Manufacturing (KVM) location in Thika, north of Nairobi, is one of the companies KickStart partners with to manufacture MoneyMaker Pumps.

They can be applied to many other technologies to make a real difference in the world. Each of these is important individually, but in our experience it is their combination that makes them truly effective.

Finally, for those people who are driven to innovate for the developing world (and also for those who are eager to fund such efforts), I offer this test: A truly successful program to develop and promote new technologies and/or business models needs to meet the following four criteria:

DOES THE PROGRAM CREATE MEASURABLE AND PROVEN IMPACT?

This means that you need to carefully define the problem you are trying to solve, then carefully monitor and measure the actual impact you are having on that problem. In the case of KickStart, we are trying to bring people out of poverty by enabling them to earn more money. So we carefully measure how much more money the buyers of our technologies make as a result of owning them. If a program cannot create and prove real impact, then it is not worth implementing.

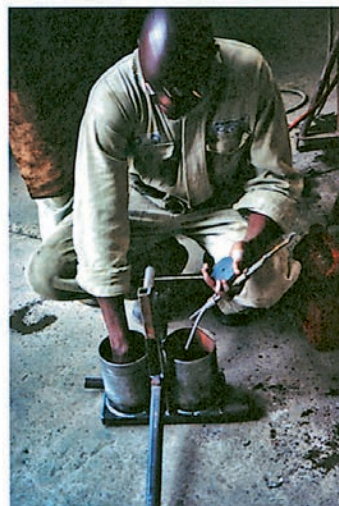
IS THE PROGRAM COST-EFFECTIVE? There are limited funds for developing and promoting new technologies, and we need to ensure that whatever is done uses these funds efficiently. "Cost-effective" is a subjective measure, so we offer this companion: KickStart spends about 15% of donor funds to take an average family out of poverty, whereas a more traditional aid program claims to do this with one-third the same for \$2,500.

IS THERE A SUSTAINABLE EXIT STRATEGY? One has to ensure that the benefits will continue to accrue for both the existing and new beneficiaries, even after the donor funds are depleted. Creating a program that continues to depend on donor funds forever is not a viable

solution. There are four different ways that an effort can become sustainable: (1) build and leave in place a profitable supply chain to continue providing the goods/services; (2) hand over the program to a government which will fund it using tax money; (3) create a local situation that can continue to prosper without the injection of any new outside funds, for instance, establishing a local group savings and loan (money-growth) system; (4) completely eliminate the problem, such as eradicating a disease.

IS THE MODEL REPLICABLE AND SCALABLE? The problems we are trying to solve—poverty and climate change, among others—are very large in scale, and it is expensive to develop new technologies and new business models. So we want to ensure that the technologies themselves as well as the dissemination models are not too dependent on specific local conditions, and can be easily adapted to many different settings and locations.

Incorporating all of these guidelines into your work will be a challenge, but great inventors and designers enjoy a challenge. I can tell you that this experience has been an exciting, sometimes frustrating, often exhausting, and immensely satisfying journey. I wish you a fantastic journey of your own.



KICKSTART'S DESIGN PRINCIPLES

Any tool or technology KickStart produces must meet all of the following design principles:

INCOME-GENERATING—Any tool must have a profitable business model attached to it.

RETURN ON INVESTMENT—The business opportunity must be available to thousands of people, and the business must be profitable enough that the entrepreneur recoups his or her investment in six months or less.

AFFORDABILITY—Any design new tools to retail at less than \$100 (under \$50), ideally less than \$75.

ENERGY-EFFICIENCY—All of our tools are human-powered, so they must be extremely efficient at converting human power into mechanical power.

ERGONOMICS AND SAFETY—Our products must be able to be used for long periods of time without injury.

PORTABILITY—Tools must be small and light enough to transport from store to home on foot, by bike, or by motor.

EASE OF INSTALLATION AND USE—Tools must be easy to set up and use, without additional tools or training.

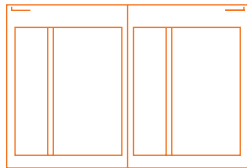
STRENGTH AND DURABILITY—Our tools are used in harsh conditions and will be pushed to their limits. They must be built to withstand abuse. We offer a one-year guarantee on all of our products.

DESIGN FOR AVAILABLE MANUFACTURING CAPACITY—Mass production keeps cost down, but locally available materials and processes can reduce the design.

EDUCATIONAL ACCEPTABILITY—Local culture and belief systems must be taken into account. The technology has to be accepted by local customs.

ENVIRONMENTAL SUSTAINABILITY—Our tools must not create a negative impact on the environment.

18. Define Understandable Zones



Good design reflects and relates to the material and, therefore, to the reader. Successful typography defines clear and understandable zones, no matter the publication's purpose. Zones can work both horizontally and vertically within a spread or story and still maintain orderly integrity. The key is to make

certain that material corresponds. Specifically, make sure the reader understands the basic material at a glance. Make certain the headline or headlines stand apart. Ensure that captions are positioned so they correspond with their images and help the reader—especially when the piece is instructional.

PROJECT
Croissant magazine

CLIENT
Croissant magazine

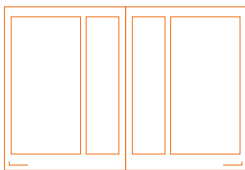
ART DIRECTION AND DESIGN
Seiko Baba

Croissant, a Japanese magazine geared to women over thirty, makes instructions handsome and clear. This particular magazine is a MOOK, a special edition published by *Croissant* editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means “time-honored wisdom of living.”



Headlines are set in an area separate from the text—in some cases on the right edges of the page. In other cases, headlines are set in the center of the page. Sections of text are set off by space or rules, with a distinct area for captions.

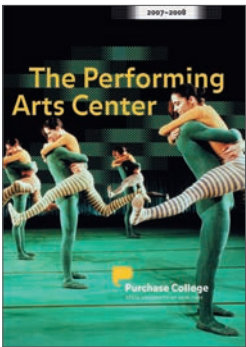
19. Mix Quirks with Consistency



The most successful grids have consistency, order, clarity, and a strong structure—then they shake things up. A two-column grid can be set with columns of different widths, which add visual tension and movement to a project. Even when quirky variations are used to enliven a design, a stable basic structure provides a clear framework while allowing drama.

Consistent elements in many projects are

- a heading area at the top of the page
- a consistent text box in the same location on both left and right pages that acts as an effective signpost for the reader
- running feet and folios at the foot of the page to help the reader navigate through the piece



This project has a master format to support key information used throughout the brochure. Key descriptive text with auxiliary information is easy to find. The clear structure holds its own against an energetic ornamental device.

PROJECT
Brochure for the Performing Arts Center, Purchase College

CLIENT
SUNY Purchase

DESIGN
Heavy Meta

ART DIRECTOR
Barbara Glauber

DESIGNER
Hilary Greenbaum

A sound organizational structure allows quirky variation to enliven a design.



DANCE



Mark Morris Dance Group

"Morris is one of the great choreographers of our time."
— MICHAEL BARRYMORE

FRIDAY, SEPTEMBER 28, 2007, 8 PM
CONCERT HALL

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert that year in New York City. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. The company's 25th Anniversary celebration included over 100 performances throughout 26 U.S. cities and ten U.K. cities.

PROGRAM:
The Argument
Sang-Froid
Italian Concerto
Love Song Waltzes

DANCE SERIES SUBSCRIPTION
\$207, 167, 122

SINGLE TICKETS \$65, 55, 45
CVO \$59, 50, 41

TEL 914.251.6200

DANCE



"These were some of the greatest dancers Tampa Bay audiences have seen in years."
— TAMARA TREIBER

Beijing LDTX Modern Dance Company

FRIDAY & SATURDAY, OCT 19 & 20, 2007, 8 PM
PEPSICO THEATRE

Integrating China's traditional culture with influences from abroad and contemporary dance technique, **BEIJING LDTX** offers a unique and seamless blending of these three elements in a repertoire that shows off unsurpassed technical skill and choreographic excellence.

FRIDAY'S PROGRAM: *The Cold Dagger* is the company's new full-evening work, choreographed by Li Han-zhong and Ma Bo. Based on the traditional Chinese game of Weigi, this intricately choreographed look at human confrontation juxtaposes incredible acrobatics with paired movement that would be otherwise impossible on a normal stage.

SATURDAY'S PROGRAM: A rep program that includes *All River Red*, a striking piece performed to Stravinsky's classic, *The Rite of Spring*; coupled with the company's newest commissioned work *Pilgrimage*, featuring music by the "father of Chinese rock," Cui Jian.

DANCE SERIES SUBSCRIPTION
\$207, 167, 122

SINGLE TICKETS \$45, 35, 25
CVO \$41, 32, 23

WWW.ARTSCENTER.ORG 9



Ronald K. Brown/ Evidence

Urban Bush Women/ Compagnie Jant-Bi

Ladysmith Black Mambazo

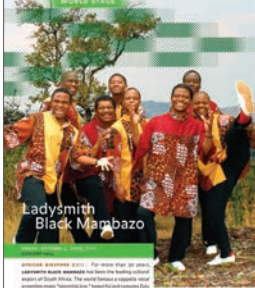
Yamato

OPPOSITE PAGE: Most images are used as full-page horizontals, but text boxes and color bars cutting into some images add movement and drama. Names of performers, positioned in clear but different areas of the image add texture and a sense of play.

Colors harmonize with the information.

RIGHT: Silhouettes and white space vary the pace.

ABOVE: Along with a strong structure, this project has a clear typographic hierarchy. The first use of the heading is larger; subsequent headings are repeated in a box of the same size but with smaller type. Dates and locations are found in a color bar with the same color code but a more straightforward treatment. Consider all relationships and keep the hierarchy clear.

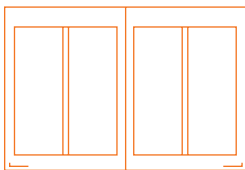


Ladysmith Black Mambazo



Yamato

20. Alternate Formats



Within one piece, it's legitimate to combine a number of grid and typographic systems. When there are different kinds of information, even

a clear two-column grid needs to be altered a little so that there's clarity and balance.

PROJECT
2007–2008 HD Program Guide

CLIENT
The Metropolitan Opera

DESIGN
AdamsMorioka, Inc.

CREATIVE DIRECTORS
Sean Adams, Noreen Morioka

ART DIRECTOR
Monica Schlaug

DESIGNERS
Monica Schlaug, Chris Taillon

A controlled and classical yet lively design brings youthful energy to the collateral graphics for a timeless art form.



A John Macfarlane costume sketch for Hansel and Gretel

Engelbert Humperdinck
HANSEL and GRETEL

LIBRETTO
Adelheid Wette, after the fairy tale by the Brothers Grimm

ENGLISH VERSION
David Pountney

TUESDAY, JANUARY 1, 2008
1:30–3:50 PM ET

New Production

CAST & CREDITS

CONDUCTOR
Vladimir Jurowski

THE WITCH
Philip Langridge

SET & COSTUME
DESIGNER
John Macfarlane

GRETEL
Christine Schäfer

PETER
Alan Held

LIGHTING
DESIGNED BY
Jennifer Tipton

HANSEL
Alice Coote

PRODUCTION
Richard Jones

CHOREOGRAPHER
Linda Dobell

GERTRUDE
Rosalind Plowright

SYNOPSIS

ACT I

Hansel and Gretel have been left at home alone by their parents. When Hansel complains to his sister that he is hungry, Gretel shows him some milk that a neighbor has given them for the family's supper. To entertain them, she begins to teach her brother how to dance. Suddenly their mother returns. She scolds the children for playing and wants to know why they

have gotten so little work done. When she accidentally spills the milk, she angrily chases the children out into the woods to pick strawberries.

Hansel and Gretel's father returns home drunk. He is pleased because he was able to make a considerable amount of money that day. He brings out the food he has bought and asks his wife where the children have gone. She explains that she has sent them into the woods. Horrified, he tells her that the children are in danger because of the witch who lives there. They rush off into the woods to look for them.

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa, and Karen and Kevin Kennedy. Additional funding from Joan Taub Ades and Alan M. Ades.

Hansel and Gretel was originally created for Welsh National Opera and Lyric Opera of Chicago.

18 • THE METROPOLITAN OPERA HD LIVE

19 • HANSEL AND GRETEL

Running text, such as a continuous story or synopsis, is set in two even columns.

Sections devoted to each performance open with large, dramatic photos.

Richard Wagner
TRISTAN und ISOLDE

LIBRETTO
Wagner

CONDUCTOR
James Levine

CAST
Bernard Lloyd
Michaela Schuster
Michaela Schuster
Bernard Lloyd

SET & COSTUME
DESIGNER
John Macfarlane

LIGHTING
DESIGNED BY
Jennifer Tipton

CHOREOGRAPHER
Linda Dobell

SYNOPSIS

ACT I

Isolde, an Irish princess, is being taken to the wedding of her brother, King Mark, to the daughter of the King of Ireland. On the way, she meets Tristan, a young knight who is being taken to the same wedding. Tristan and Isolde fall in love. When they reach the wedding, they are separated. Tristan and Isolde meet again in a forest. They are discovered by the King of Ireland. Tristan and Isolde are executed. The King of Ireland is killed. Tristan and Isolde are reunited in the afterlife.

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa, and Karen and Kevin Kennedy. Additional funding from Joan Taub Ades and Alan M. Ades.

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GRETEL WAKES HANSEL, and the two find themselves in front of a gingerbread house.

ACT II

Gretel sings while Hansel picks strawberries. When they hear a cuckoo calling, they initiate the bird's call, eating strawberries all the while, and soon there are none left. In the sudden silence of the woods, the children realize that they have lost their way and grow frightened. The Sandman comes to bring them sleep by sprinkling sand on their eyes. Hansel and Gretel say their evening prayer. In a dream, they see 14 angels protecting them.

ACT III

The Dew Fairy appears to awaken the children. Gretel wakes Hansel, and the two find themselves in front of a gingerbread

house. They do not notice the Witch, who decides to lasso Hansel up with a spell. She immobilizes him with a spell. The oven is hot, and the Witch is overjoyed at the thought of her banquet. Gretel has overheard the Witch's plan, and she breaks the spell on Hansel. When the Witch asks her to look in the oven, Gretel pretends she doesn't know how the Witch must show her. When she does, peering into the oven, the children shove her inside and shut the door. The oven explodes, and the many gingerbread children the Witch had enchanted come back to life. Hansel and Gretel's parents appear and find their children. All express gratitude for their salvation.

IN FOCUS

Engelbert Humperdinck HANSEL and GRETEL

PREMIERE: HOFTHEATER, WEIMAR, 1893

Originally conceived as a small-scale vocal entertainment for children, *Hansel and Gretel* outgrew its original design to become the most successful fairy-tale opera ever created. Like so many children's classics, *Hansel and Gretel* achieved greatness because it resonates with both adults and kids. The composer Engelbert Humperdinck was a protégé of the musical titan Richard Wagner, and the score of *Hansel and Gretel* is flavored with the sophisticated musical lessons he learned from his idol while maintaining a charm and a light touch that were entirely Humperdinck's own. The ancient tale of the young brother and sister who get lost in a dark forest and almost get eaten by an old witch became a classic of German literature in the famous collected stories of the Brothers Grimm. The opera acknowledges the darker features present in the story, yet presents them within a frame of grace and humor. Humperdinck's fellow composer Richard Strauss was delighted with this score from the start and conducted its world premiere. *Hansel and Gretel* has been internationally popular ever since and must be one of the very few operas that can boast equal acclaim from both diverse and demanding critics as children and musicologists.

THE CREATORS

Engelbert Humperdinck (1854–1921) was a German composer who began his career as an assistant to Richard Wagner in Bayreuth in a variety of capacities, including tutoring Wagner's son Siegfried in music and composition. Humperdinck

even composed a few minutes of orchestral music for the world premiere of Wagner's *Parsifal* (1882) when extra time was needed to effect a scene change. (This music is not included in the printed score of *Parsifal* and is no longer performed.) *Hansel and Gretel* was Humperdinck's first complete opera and remains the foundation of his reputation. The world premiere of his later opera *Königskinder* took place at the Met and was one of the sensations of the company's 1910–11 season, following less than three weeks after the world premiere of Puccini's *La Fanciulla del West*. *Hansel and Gretel*, however, is the only one of Humperdinck's works to remain in the repertoire. The libretto was written by his sister, Adelheid Wette (1868–1914), and is based on the famous fairy tale from the Grimms' collection. The brothers Jacob (1785–1863) and Wilhelm (1786–1859) Grimm were German academics whose groundbreaking linguistic work revolutionized the understanding of language development. Today, they are best remembered for editing and publishing collections of folk tales.

THE SETTING

In the libretto, the opera's three acts move from Hansel and Gretel's home to the dark forest to the witch's gingerbread house deep in the forest. Put another way, the drama moves from the real, through the obscure, and into the unreal and fantastical. In this production, which takes the idea of food as its dramatic focus, each act is set in a different kind of kitchen, informed by a different theatrical style: a D.H. Lawrence-inspired setting in the first, a German Expressionist one in the second, and a Theater of the Absurd mood in the third.

THE MUSIC

The score of *Hansel and Gretel* successfully combines accessible charm with subtle sophistication. Like Wagner, Humperdinck assigns musical themes to certain ideas and then transforms the themes according to new developments in the drama. Much of this development occurs in the orchestra, like the chirpy cuckoo, depicted by the winds in Act II, which becomes

Typography, adjusted to distinguish information, shows a counterpoint between serif and sans serif information.

Presenting different kinds of information, such as a question-and-answer format, calls for a two-column grid, with a narrower column for the questions and the wider column for the answers.

that Tristan is simply performing his duty. Isolde maintains that his behavior shows his lack of love for her, and asks Brangäne to prepare a death potion. Kurwenal tells the women to prepare to leave the ship, as shouts from the deck announce the sighting of land. Isolde insists that she will not accompany Tristan until he apologizes for his offenses. He appears and greets her with cool courtesy ("Herr Tristan trete nah"). When she tells him she wants satisfaction for Morold's death, Tristan offers her his sword, but she will not kill him. Instead, Isolde suggests that they make peace with a drink of friendship. He understands that she means to poison them both, but still drinks, and she does the same. Expecting death, they exchange a long look of love, then fall into each other's arms. Brangäne admits that she has in fact mixed a love potion, as sailors' voices announce the ship's arrival in Cornwall.

ACT II

In a garden outside Marke's castle, distant horns signal the king's departure on a hunting party. Isolde waits impatiently for a rendezvous with Tristan. Horrified, Brangäne warns her about spies, particularly Melot, a jealous knight whom she has noticed watching Tristan. Isolde replies that Melot is Tristan's friend and sends Brangäne off to stand watch. When Tristan appears, she welcomes him passionately. They praise the darkness that shuts out all false appearances and agree that they feel secure in the night's embrace ("O sink hernieder, Nacht der Liebe"). Brangäne's distant voice warns that it will be daylight soon ("Einsam wachend in der Nacht"), but the lovers are oblivious to any danger and compare the night to death, which will ultimately unite them. Kurwenal rushes in with a warning: the king and his followers have returned, led by Melot, who denounces the lovers. Moved

and disturbed, Marke declares that it was Tristan himself who urged him to marry and chose the bride. He does not understand how someone so dear to him could dishonor him in such a way ("Tatest Du's wirklich?"). Tristan cannot answer. He asks Isolde if she will follow him into the realm of death. When she accepts, Melot attacks Tristan, who falls wounded into Kurwenal's arms.

ACT III

Tristan lies mortally ill outside Karelol, his castle in Brittany, where he is tended by Kurwenal. A shepherd inquires about his master, and Kurwenal explains that only Isolde, with her magic arts, could save him. The shepherd agrees to play a cheerful tune on his pipe as soon as he sees a ship approaching. Hallucinating, Tristan imagines the realm of night where he will return with Isolde. He thanks Kurwenal for his devotion, then envisions Isolde's ship approaching, but the Shepherd's mournful tune signals that the sea is still empty. Tristan recalls the melody, which he heard as a child. It reminds him of the duel with Morold, and he wishes Isolde's medicine had killed him then instead of making him suffer now. The shepherd's tune finally turns cheerful. Tristan gets up from his sickbed in growing agitation and tears off his bandages, letting his wounds bleed. Isolde rushes in, and he falls, dying, in her arms. When the shepherd announces the arrival of another ship, Kurwenal assumes it carries Marke and Melot, and barricades the gate. Brangäne's voice is heard from outside, trying to calm Kurwenal, but he will not listen and stabs Melot before he is killed himself by the king's soldiers. Marke is overwhelmed with grief at the sight of the dead Tristan, while Brangäne explains to Isolde that the king has come to pardon the lovers. Isolde, transfigured, does not hear her, and with a vision of Tristan beckoning her to the world beyond ("Mild und leise"), she sinks dying upon his body.

CLOSE-UP

SCALING THE HEIGHTS

Deborah Voigt and Ben Heppner on how they'll ascend opera's Mount Everest—the title roles of *Tristan und Isolde*—with a little help from Maestro James Levine.



Debbie, you've only sung *Isolde* on stage once before, several years ago. Why the long interval?

Ben, what makes you keep coming back to *Tristan*?

The two of you appear together often, and you've also both worked a lot with James Levine.

This *Tristan* will be seen by hundreds of thousands of people around the globe. How does that impact your stage performance?

Deborah Voigt: I first sang the part in Vienna five years ago. It came along sooner than I anticipated, but the circumstances were right and I decided to go ahead and sing it. When you sing a role as difficult as *Isolde*, people are going to want you to sing it a lot, and I didn't want to have a lot of them booked if it didn't go well. So I didn't book anything until the performances were over. The first opportunity I had after Vienna are the Met performances.

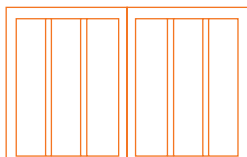
Ben Heppner: Before it starts, it feels like I'm about to climb Mount Everest. But from the moment I step on the stage to the last note I sing it feels like only 15 minutes have gone by. There is something so engaging about this role that you don't notice anything else. It takes all of your mental, vocal, and emotional resources to sing. And I like the challenge of it.

DV: Maestro Levine is so in tune with singers—how we breathe and how we work emotionally. I remember I was having trouble with a particular low note, and in one performance, he just lifted up his hands at that moment, looked at me and took a breath, and gave me my entrance. The note just landed and hasn't been a problem since.

BH: He has this wonderful musicality that is so easy to work with. As for Debbie, we just love singing together and I think that is really its own reward.

DV: None of us go out to sing a performance thinking that it is any less significant than another, so my performance will be the same. But when you are playing to a huge opera house, gestures tend to be bigger. For HD, some of the operatic histrionics might go by the wayside. **BH:** When the opera house is filled with expectant listeners—that becomes my focus. The only thing I worry about is that it's a very strenuous role, and I'm basically soaking wet from the middle of the second act on!

21. Make It Look Simple



The most successful design looks simple but is subtly versatile. A design that seems open and spare can support a lot of material, especially in a book or catalog.

If the project contains both text and images, look at the proportion between the two and determine how much space is needed for each. When captions are long and contain a lot of additional information, such as credits and supplemental descriptions, distinguish the captions from the text by using different type-faces, by setting the type smaller, or by varying the amount of space between elements.

One structural solution is a three-column grid that scans like a one- or two-column design. Use two of the columns for a single text width and position the text on the right side of the page. The result is a clean look for the running text and a generous left margin for a long caption.

If the material dictates, two columns of captions can replace the single text column, allowing captions and images to sit readably on the same page. With a three-column grid, it's possible to size images to be one, two, or three columns wide or a full-page bleed.

PROJECT

Beatific Soul

CLIENT
New York Public Library/
Scala Publishers

DESIGN
Katy Homans

This book, a companion to an exhibition exploring the life, career, art, journals, and manuscripts of Jack Kerouac, features his landmark novel, *On the Road*. The three column grid allows many variations and extreme flexibility, resulting in a page that looks spacious, calm, and beatifically simple.



This simple but versatile multicolumn grid accommodates all kinds of information. The generous leading of the serif running text makes it easy to read. Captions sit in the left column and are set in a sans serif face for ultimate clarity. The page structure can easily accommodate variations in the text.

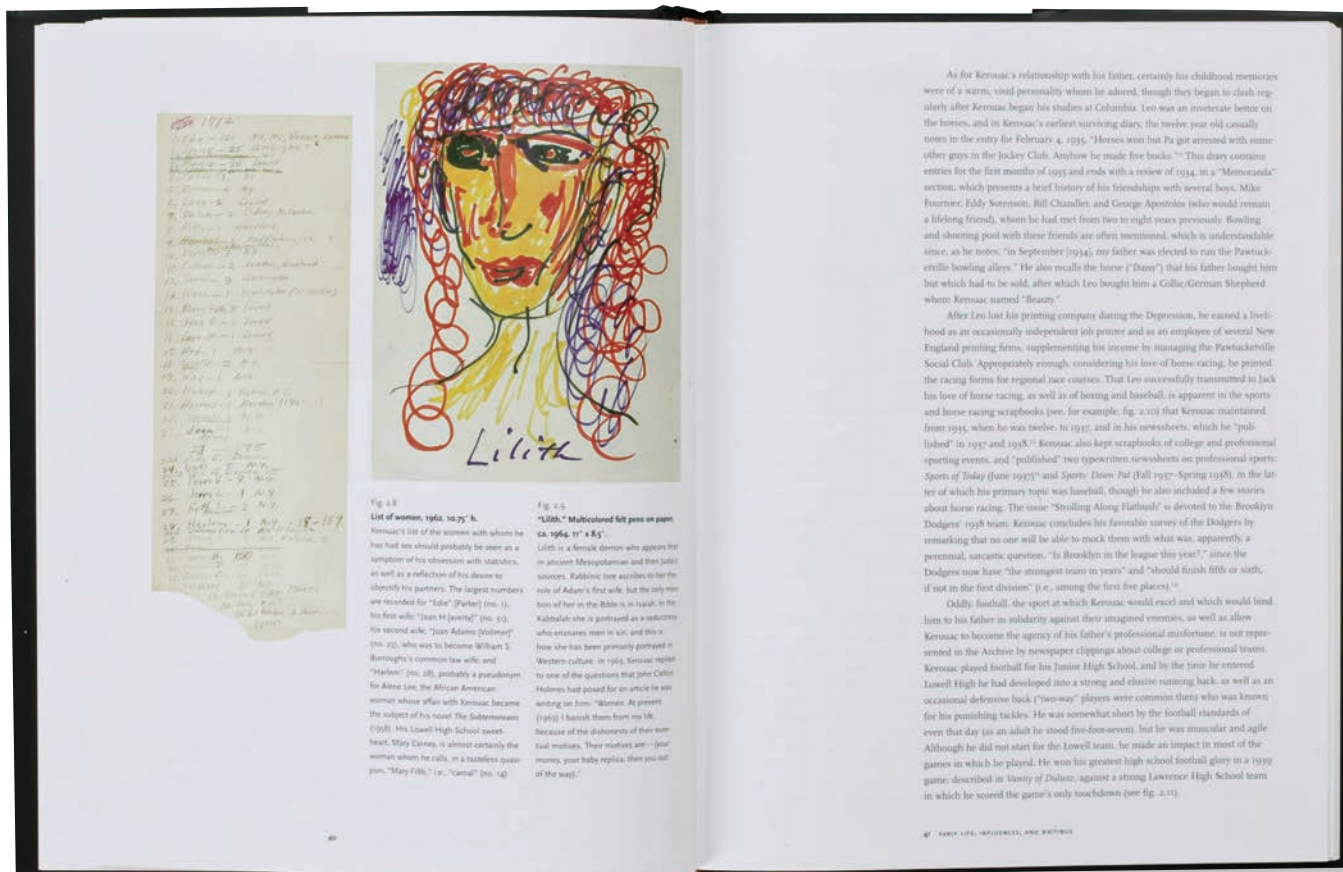


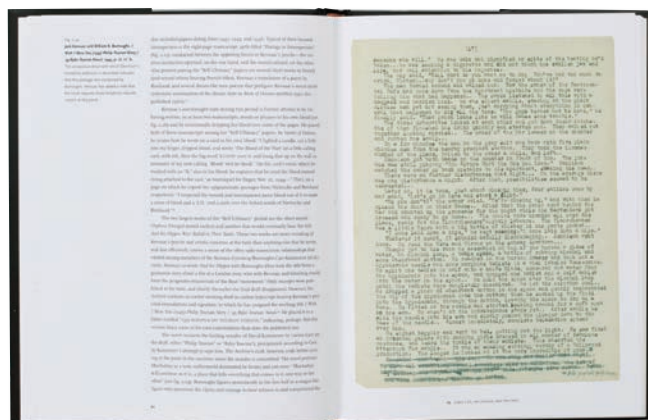
Fig. 2.8
List of women, 1914-1925

Kerouac's list of the women with whom he has had sex should possibly be seen as a symptom of his obsession with statistics, as well as a reflection of his desire to absolve his partners. The largest numbers are recorded for "Lilith" (Parker) (no. 1), his first wife, "Joan Adams (Delmore)" (no. 2), who was to become William S. Burroughs's common law wife, and "Harlow" (no. 28), probably a pseudonym for Aline Lee, the African American woman whose affair with Kerouac became the subject of his novel *The Subterraneans* (1958). Mrs. Lowell High School sweetheart, Mary Carey, is almost certainly the woman whom he calls, in a tasteless question, "Mary Fido?" ("a female" (no. 14).

Fig. 2.9
"Lilith," Multicolored felt pen on paper, ca. 1966, 11" x 8 1/2"

Lilith is a female demon who appears first in ancient Mesopotamian and then Jewish sources. Rabbinic lore ascribes to her the role of Adam's first wife, but the only mention of her in the Bible is in Isaiah, in the Kabbalah she is portrayed as a seductress who ensnares men in sex, and this is how she has been generally portrayed in Western culture. In 1914, Kerouac replied to one of the questions that John Calvi Holmes had posed for an article he was writing on him: "Women. At present (1914) I banish them from my life. Because of the dishonesty of their sexual mores. Their motives are -- [sic] money, your baby replica, then you out of the way."

Three columns provide a strong framework for narrow art and multiple captions. On the left page of the spread, captions take the place of the running text, and a narrow image sits in the left column; the right page of the spread is reserved for text alone.

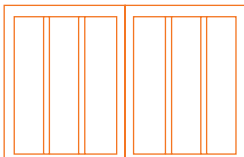


For pacing and clarity, large images occasionally have a page to themselves. Here, an image of Jack Kerouac's typewritten manuscript holds its own against the calm column of text on the left page.



For reference material, such as the notes and index sections, the grid becomes three columns.

22. Define Columns Typographically



Typography can help define columns. The use of different weights and sizes can help to determine the order of information, creating a hierarchy that can be either horizontal (title, description, yield) or vertical (columns, left to right). Different type, such as a sans serif, can set off lists or information that differs

from running text or instructions. Bold weights for titles or the numbers in instructions can function as alerts as well as add zest to the page. Lighter weights, possibly in a different face, can work for headnotes or subservient copy. The clearly-defined spaces can keep the range of typefaces from becoming a visual mash.

Soft and Chewy Chocolate Chip Cookies

A sugar- and butter-rich batter is the foundation for these cookie-jar classics. Just baked, they make a perfect snack on a chilly winter night—or any time. MAKES ABOUT 3 DOZEN

2½ cups all-purpose flour

½ teaspoon baking soda

1 cup (2 sticks) unsalted butter, room temperature

½ cup granulated sugar

1 cup packed light brown sugar

1 teaspoon coarse salt

2 teaspoons pure vanilla extract

2 large eggs

2 cups semisweet or milk chocolate chips, or a combination (about 12 ounces)

1. Preheat oven to 350°F. Whisk together flour and baking soda in a bowl. Put butter and sugars in the bowl of an electric mixer fitted with the paddle attachment. Mix on medium speed until pale and fluffy, about 2 minutes. Reduce speed to low. Add salt, vanilla, and eggs; mix until well blended, about 1 minute. Mix in flour mixture. Stir in chocolate chips.

2. Drop heaping tablespoons of dough onto baking sheets lined with parchment paper, spacing 2 inches apart. Bake cookies, rotating sheets halfway through, until edges turn golden but centers are still soft, 10 to 12 minutes. Let cool on sheets on wire racks 2 minutes. Transfer cookies to wire racks; let cool completely. Cookies can be stored between layers of parchment in airtight containers at room temperature up to 1 week.

Peanut Butter and Jelly Bars

This version of a well-loved combination from childhood concentrates the flavors into a sweet dessert that appeals to all ages. We like strawberry jam, but feel free to substitute any flavor you prefer. MAKES ABOUT 3 DOZEN

1 cup (2 sticks) unsalted butter, room temperature, plus more for pan

2 cups all-purpose flour, plus more for pan

½ cup sugar

2 large eggs

2½ cups smooth peanut butter

½ teaspoon salt

1 teaspoon baking powder

1 teaspoon pure vanilla extract

½ cup strawberry jam, or other flavor

1 cup salted peanuts (5 ounces), roughly chopped

1. Preheat oven to 350°F. Butter a 9 by 13-inch baking pan, and line the bottom with parchment paper. Butter the parchment, dust with flour, and tap out excess.

2. Place butter and sugar in the bowl of an electric mixer fitted with the paddle attachment. Beat on medium speed until fluffy, about 2 minutes. With mixer running, add eggs and peanut butter; beat until combined, about 2 minutes. Whisk together flour, salt, and baking powder. Add to the butter mixture, and beat on low speed until combined. Add vanilla.

3. Transfer two-thirds of mixture to prepared pan; spread evenly with an offset spatula. Using offset spatula, spread jam on top of peanut-butter mixture. Crumble remaining third of peanut butter mixture on top of jam. Sprinkle evenly with peanuts.

4. Bake until golden, 45 to 60 minutes, rotating halfway through. Test loosely with foil if bars are getting too dark. Transfer to a wire rack to cool. Run knife around edges and refrigerate, 1 to 2 hours. Cut into about thirty-six bars (about 1½ by 2 inches). Cookies can be stored in airtight containers at room temperature up to 3 days.

58 • soft and chewy

59

PROJECT
Martha Stewart's Cookies

CLIENT
MSL Clarkson Potter

DESIGN
Barbara deWilde

Sophisticated photography and typography accurately reflect the elegance and taste of a domestic authority.

Ingredients are in sans serif, and instructions are in a serif typeface. A bolder version of the sans serif is used for emphasis.

44 | LAYOUT ESSENTIALS



Coconut-Cream Cheese Pinwheels

Rich cream cheese dough, coconut-cream cheese filling, and a topper of jam make these pinwheels complex—chewy on the outside, creamy in the center. Create a variety of flavors by substituting different fruit jams for the strawberry. **MAKES ABOUT 2½ DOZEN**

for the dough:

- 2 cups all-purpose flour, plus more for work surface
- ¾ cup sugar
- ½ teaspoon baking powder
- ½ cup (1 stick) unsalted butter, room temperature
- 3 ounces cream cheese, room temperature
- 1 large egg
- 1 teaspoon pure vanilla extract

for the filling:

- 3 ounces cream cheese, room temperature
- 3 tablespoons granulated sugar
- 1 cup unsweetened shredded coconut
- ½ cup white chocolate chips

for the glaze:

- 1 large egg, lightly beaten
- Fine sanding sugar, for sprinkling
- ½ cup strawberry jam

1. Make dough: Whisk together flour, sugar, and baking powder in a bowl. Put butter and cream cheese into the bowl of an electric mixer fitted with the paddle attachment; mix on medium-high speed until fluffy, about 2 minutes. Mix in egg and vanilla. Reduce speed to low. Add flour mixture, and mix until just combined. Divide dough in half, and pat into disks. Wrap each piece in plastic, and refrigerate until dough is firm, 1 to 2 hours.

2. Preheat oven to 350°F. Line baking sheets with nonstick baking mats (such as Silpats).

3. Make filling: Put cream cheese and sugar into the bowl of an electric mixer fitted with the paddle attachment; mix on medium speed until fluffy. Fold in coconut and chocolate chips.

4. Remove one disk of dough from refrigerator. Roll about ¼ inch thick on a lightly floured surface. With a fluted cookie cutter, cut into fifteen 2½-inch squares. Transfer to prepared baking sheets, spacing about 1½ inches apart. Refrigerate 15 minutes. Repeat with remaining dough.

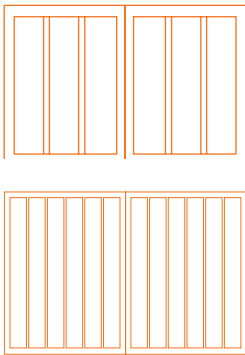
5. Place 1 teaspoon filling in center of each square. Using a fluted pastry wheel, cut 1-inch slits diagonally from each corner toward the filling. Fold every other tip over to cover filling, forming a pinwheel. Press lightly to seal. Use the tip of your finger to make a well in the top.

6. Make glaze: Using a pastry brush, lightly brush tops of pinwheels with beaten egg. Sprinkle with sanding sugar. Bake 6 minutes. Remove and use the lightly floured handle of a wooden spoon to make the well a little deeper. Fill each well with about ½ teaspoon jam. Return to oven, and bake, rotating sheets halfway through, until edges are golden and cookies are slightly puffed, about 6 minutes more. Transfer sheets to wire racks; let cool 5 minutes. Transfer cookies to rack; let cool completely. Cookies can be stored in single layers in airtight containers at room temperature up to 3 days.

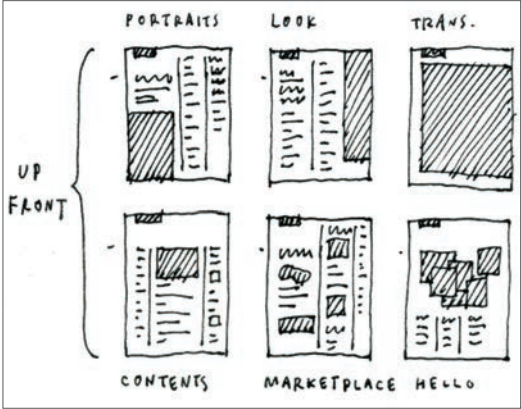
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Elements are wittily stacked to create a sense of play. Using different faces for accents enlivens the format, so it can be fun and instructive.

23. Contain Crowding



When designing multiple columns, it's not necessary to fill absolutely every inch of space. It's good to leave certain columns open. White space directs the reader's eye around the page, making it easy to pick and choose certain stories, images, or logos. Rules of varying weights help control and give punch to the information.



Preliminary sketches show a sense of space.

PROJECT
Good magazine issue 008

CLIENT
Good Magazine, LLC

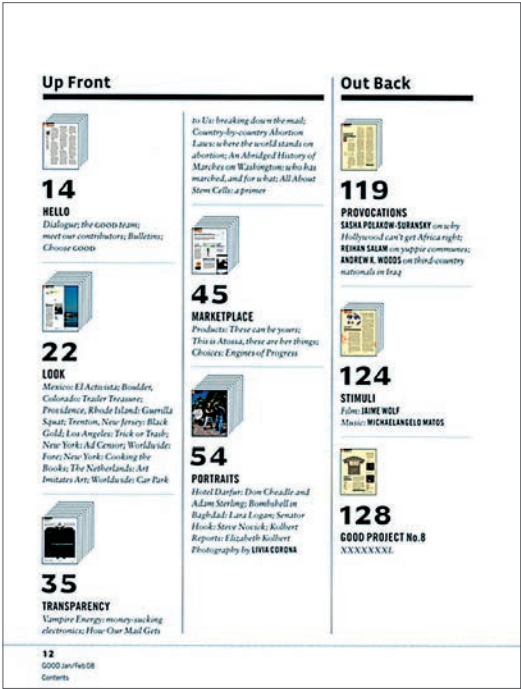
DESIGN DIRECTION
Scott Stowell

DESIGN
Open

White space and witty, edgy design help readers cruise through a lively combination of hard-core big ideas that make the globe a better place.

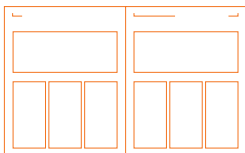


Contents pages are often difficult to parse. This one gets rid of the clutter and makes it easy for readers to find their way around the magazine's offerings. The various sizes and weights of the typography give the page interest and balance. Icons at the upper right determine a format used throughout the magazine.



The page contains five levels of information, which are clear and easy to read due to tidy typography and generous space.

24. Lower the Columns



A full page of three-column text can become dense. A good way to keep the reader engaged and undaunted is to lower the columns on the page, which creates clean spreads and a feeling of movement.

Lowered text columns also enable the designer to create a clear area for lead information, such as the running head and page number, spread title, headnote, and photos.

8

Pew Environment Group

Halloween 1948 was all trick and no treat in Donora, Pennsylvania. In the last week of October, this town of 14,000 in the western part of the state underwent a weather event called a “temperature inversion,” trapping at ground level the smog from local metal factories.

Nearly half of Donora’s residents experienced breathing problems, hundreds suffered permanent heart and lung damage, and some 30 deaths were attributed to the disaster. Sixty years ago, public policy gave Americans relatively little protection from industrial accidents. However, Donora and similar disasters helped focus national attention on the government’s responsibility to protect the population from environmental hazards. Eventually, the Donora catastrophe led to the Air Pollution Control Act of 1955, the United States’ first piece of federal legislation on this issue and an early step in what has become an ongoing effort to save the environment, for the sake of the natural world as well as public health.

A related development in 1948 produced no fatalities but was a harbinger of a situation that was ultimately even more serious. As energy demand and prices soared in the postwar boom and Western companies discovered vast oil fields in the Middle East, the United States for the first time became a net importer of oil.

Sixty years later, this country—indeed, the world—faces unprecedented environmental challenges. Changes to terrestrial and marine environments resulting from climate change, overfishing, agriculture, grazing and logging are already transforming the planet in ways that impair its ability to be hospitable to life—both ours and that of the countless other species that occupy it with us. The Pew Environment Group is focused on reducing the scope and severity of three major global environmental problems:

- Dramatic changes to the Earth’s climate caused by the increasing concentration of greenhouse gases in the atmosphere;
- The erosion of large wilderness ecosystems that contain a great part of the world’s remaining biodiversity;
- The destruction of the world’s oceans, with a particular emphasis on global marine fisheries.

Climate change. To reduce the threat of climate change, we are urging the adoption of a mandatory national policy to reduce greenhouse gas emissions. While its centerpiece is a market-based cap and trade system, complementary measures are needed to invest in less polluting technologies in key sectors, particularly transportation.

Early in 2007, we launched the Pew Campaign for Fuel Efficiency to increase fuel-efficiency standards for passenger vehicles to 35 miles per gallon by 2020. Nationwide, vehicles account for two-thirds of oil consumption and one-third of greenhouse gas emissions, with light-duty passenger vehicles—cars, pick-ups, minivans and SUVs—producing about 60 percent of transportation-related emissions. Globally, U.S. transportation accounts for about 8 percent of all greenhouse gas pollution and 17 percent of an increasingly tight and volatile world oil market. Higher standards would reduce our country’s dependence on foreign oil, enhance national security, save consumers money and reduce global warming pollution.

Wilderness protection. Due to the spread of human civilization, habitat destruction and, increasingly, climate change, scientists estimate that we may be losing as many as 30,000 species each year. To slow or stop this loss, many conservation biologists say, we need to create new parks, wildlife refuges and protected areas where extractive activity and development are prohibited. Pew has played a critical role in the permanent protection of more than 200 million acres of wilderness in the United States and Canada since 1960. More recently, we have launched a joint initiative with The Nature Conservancy to establish new national parks and indigenous protected areas in Australia. Together, these three countries contain more than 30 percent of the world’s remaining old growth forests and an even larger share of pristine wilderness areas.

Ocean conservation. Overfishing, chemical and nutrient pollution, habitat alteration, introduction of exotic species and climate change are taking what may be an irreversible toll on the world’s marine environment. The Pew Environment Group has helped lead the way in bringing about many of the major improvements in fisheries management and marine conservation in the United States since the mid-1990s. In recent years, we have expanded our oceans work internationally and are working in various other regions of the world to curtail overfishing, protect critical marine habitat and reduce the amount of unintended bycatch—the fish, seabirds, sharks, whales and other species that are routinely thrown back into the sea, either dead or dying.

Pew today is in a stronger position to address all of these problems as the result of the merger of our Environ-

ment Program with the National Environmental Trust. The consolidated team has a domestic and international staff of more than 100, making us one of the nation’s largest environmental scientific and advocacy organizations with a presence across not only the United States but also Australia, Canada, Europe, the Indian Ocean, Latin America and the Western Pacific.

Joshua S. Reichart
Managing Director
Pew Environment Group

Pew Prospects 2008 IMPROVING PUBLIC POLICY
Pew Environment Group

Sealing protection from the smog in Donora, Pa., in 1948

Car emissions, a leading contributor to climate change

Sharks, sought for their fins, among the sea’s endangered creatures

PROJECT
Pew Prospects 2008

CLIENT
The Pew Charitable Trusts

DESIGN
IridiumGroup

EDITOR
Marshall A. Ledger

ASSOCIATE EDITOR/
PROJECT MANAGER
Sandra Salmans

A nonprofit’s works are pre-
sented seriously, yet elegantly.

Variation is the spice of design, so it’s also good to add contrast by designing the introductory material to a wider measure. For additional texture, set the headnote in a typeface altogether different from the typeface used for rest of the material.

Culture

Change was sweeping the arts scene in 1948, with an impact that would not be fully realized for years. American painters led the way into abstract expressionism, reshaping both the visual arts and this country's influence on the art world.

Meanwhile, technology was setting the stage for revolutions in music and photography. The LP record made its debut, and the Fender electric guitar, which would define the rock 'n' roll sound in the next decade and thereafter, went into mass production. Both the Polaroid Land camera, the world's first successful instant camera, and the first Nikon went on sale.

In New York, the not-for-profit Experimental Theatre, Inc., received a special Tony honoring its path-breaking work with artists such as Lee Strasberg and Bertolt Brecht. But in April it was disclosed that the theatre had run up a deficit of \$20,000—a shocking amount, given that \$5,000 had been the maximum allocated for each play—and in October *The New York Times* headlined, "ET Shelves Plans for Coming Year."

Apart from its minuscule budget, there is nothing dated about the travails of the Experimental Theatre. The arts

still struggle with cost containment and tight funds. But if the Experimental Theatre were to open its doors today, it might benefit from the power of knowledge now available to many nonprofit arts organizations in Pennsylvania, Maryland and California—and, eventually, to those in other states as well. Technology, which would transform music and photography through inventions in 1948, is providing an important tool to groups that are seeking to streamline a grant application process that, in the past, has been all too onerous.

That tool is the Cultural Data Project, a Web-based data collection system that aggregates information about revenues, employment, volunteers, attendance, fund-raising and other areas input by cultural organizations. On a larger scale, the system also provides a picture of the assets, impact and needs of the cultural sector in a region.

The project was originally launched in Pennsylvania in 2004, the brainchild of a unique collaboration among public and private funders, including the Greater Philadelphia Cultural Alliance, the Greater Pittsburgh Arts Council, The Heinz Endowments, the Pennsylvania Council on the Arts, Pew, The Pittsburgh Foundation and the William Penn Foundation. Until then, applicants to these funding organizations had been required to provide similar information in different formats and on multiple occasions. Thanks to the Pennsylvania Cultural Data Project, hundreds of nonprofit arts and cultural organizations throughout the state can today update their information just once a year and, with the click of a computer mouse, submit it as part of their grant applications. Other foundations, such as the Philadelphia Cultural Fund, the Pennsylvania Historical and Museum Commission and the Independence Foundation, have also adopted the system.



Long-playing records, including the public in 1948.



The Village of Arts and Humanities, revitalizing North Philadelphia.



Development workshop for Bill Brown, The Happiness Initiative.

So successful has the project been that numerous states are clamoring to adopt it. In June, with funding from multiple sources, Maryland rolled out its own in-state Cultural Data Project. The California Cultural Data Project, more than five times the size of Pennsylvania's with potentially 5,000 nonprofit cultural organizations, went online at the start of 2008, thanks to the support of more than 20 donors. Both projects are administered by Pew.

As cultural organizations in other states enter their own data, the research will become exponentially more valuable. Communities will be able to compare the effects of different approaches to supporting the arts from state to state and city to city. And the data will give cultural leaders the ability to make a fact-based case that a lively arts scene enriches a community economically as well as socially.

The Cultural Data Project is not the first initiative funded by Pew's Culture portfolio to go national or to benefit from state-of-the-art technology. For example, the system used by PhillyFunGuide, the first comprehensive, up-to-date Web calendar of the region's arts and culture events, has been successfully licensed to other cities.

In addition to the Cultural Data Project, another core effort within Pew's Culture portfolio is the Philadelphia Center for Arts and Heritage and its programs, which include Dance Advance, the Heritage Philadelphia Program, the Pew Fellowships in the Arts, the Philadelphia Exhibitions Initiative, the Philadelphia Music Project and the Philadelphia Theatre Initiative. Since the inception of the first program in 1989, these six initiatives have supported a combined total of more than 1,100 projects and provided more than \$48 million in funding for the Philadelphia region's arts and heritage institutions and artists.

Through its fellowships, Pew nurtures individual artists working in a variety of performing, visual and literary disciplines, enabling them to explore new creative frontiers that the marketplace is not likely to support. The center also houses the Philadelphia Cultural Management Initiative, which helps cultural groups strengthen their organizational and financial management practices.

Almost from the time it was established, Pew was among the region's largest supporters of arts and culture. While it continues in this role, committed to fostering nonprofit groups' artistic excellence and economic stability, and to expanding public participation, Pew—like the arts themselves—has changed its approach with the times.

Marian A. Godfrey
Managing Director
Culture and Civic Initiatives

2007 Milestones

Each year, we join with excellent organizations to produce work that exemplifies exactly what we mean in stating that Pew serves the public interest. On these pages, we highlight the results of some of the Pew-supported work that made a difference in 2007.

Environment

Pew's Environment Group and the National Environmental Trust (NET) have merged. The consolidated trust has a combined and diversified staff of more than 100, making Pew one of the nation's largest environmental scientific and advocacy organizations, with a presence across the United States and in Australia, Canada, Europe, the Indian Ocean, Latin America and the Western Pacific.

Congress passes and the White House signs the Clean Water Act, which will help protect the nation's water resources. The act will also help protect the nation's water resources.

The United States Climate Action Partnership, an unprecedented alliance of leading environmental organizations and major corporations, calls upon the federal government to quickly enact strong national legislation to achieve significant reductions of greenhouse gas emissions. To develop regional strategies address-

ing climate change, two groups are launched: the Western Climate Initiative (WCI) and the Eastern Climate Initiative (ECI). The WCI is a coalition of 12 western states, including California, Oregon, Utah and Washington, and the Eastern Climate Initiative is a coalition of 12 eastern states, including New York, Pennsylvania, Maryland, Delaware, New Jersey, Connecticut, Massachusetts, Vermont, New Hampshire, Maine and Rhode Island.

The International Botanical Congress (IBC) is held in the city of Curitiba, Brazil. The IBC is the largest botanical congress in the world, with more than 1,000 scientists from more than 100 countries attending.

Pew and The Nature Conservancy launch WWF Australia, an ambitious three-year project to protect the continent's terrestrial and marine wilderness and biodiversity. One goal is to establish up to a million acres of new protected areas.

Approximately one-fourth of the world's high seas will be off-limits to bottom trawling under an agreement by the 23 nations negotiating the establishment of a regional fisheries management organization for the

South Pacific. In addition, controls will be imposed on bottom trawling vessels and observers will be mandated on every bottom-trawling vessel. The agreement covers areas extending roughly from the equator to the Antarctic Circle and from Australia to the east coast of South America.

Pew's advocacy and public education efforts help reduce overfishing in various regions of the United States. Congress reauthorizes the Magnuson-Stevens Fishery Management and Conservation Act of 1976 and 2003.

The New England Fishery Management Council makes hearing management a priority in 2007. The hearing management council makes hearing management a priority in 2007.

The College Cost Reduction and Access Act, signed into law, includes an income-based payment program modeled on a proposal developed by the Pew-supported Project on the Short Debt of the Institute for College

Access and Success. The new law makes loan payments for and manages debt by capping them at a reasonable percentage of income, waiving borrowers' family responsibilities, loan forgiveness of interest, and creating most remaining balances after 25 years (20 years for those in public service careers). It also reduces unnecessary lender subsidies and uses the savings to increase Pell grants, which will help more students avoid debt as they pursue higher education.

Republican legislative proposals model on the policy recommendations of the Pew Commission on Children in Foster Care are introduced in the U.S. House of Representatives. The bills would improve opportunities for foster children in foster care, promote better outcomes through adoption or legal guardianship and ensure that foster care children in foster care are eligible for federal foster care funding and other state services they need.

Republican legislation to encourage the use of automatic individual retirement accounts is introduced in both houses of the U.S. Congress. Modeled on a proposal developed by the Retirement Security Project, the legislation would allow IRAs to be funded through automatic payroll deductions to help

workers whose employers do not offer a retirement plan. Legislation in the National Bureau of Retirement Savings conference endorses the proposal, and several presidential candidates promise expanding retirement saving through programs substantially similar to that recommended by the project.

The Project on Emerging Nanotechnologies, a partnership of Pew and the National Science Foundation Center for Science, Technology, Policy and Society, facilitates a first-ever collaboration between a major industrial corporation and a public research group of nanotechnology, the DuPont Company, and a public research group of nanotechnology, the DuPont Company, and a public research group of nanotechnology, the DuPont Company.

Republican legislative proposals model on the policy recommendations of the Pew Commission on Children in Foster Care are introduced in the U.S. House of Representatives. The bills would improve opportunities for foster children in foster care, promote better outcomes through adoption or legal guardianship and ensure that foster care children in foster care are eligible for federal foster care funding and other state services they need.

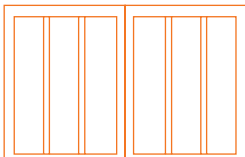
Congress passes and the White House signs the Clean Water Act, which will help protect the nation's water resources. The act will also help protect the nation's water resources.

marketing. The project, which is supported by Pew and its partners, also calls on the American Medical Association to stop selling its comprehensive physician database to companies that use the information to market directly to doctors.

Pew Center on the States
New Web-based voter services become available to help the more than 50 million Americans living overseas, including members of the military, vote in upcoming elections. Created by the Overseas Voting Fund, the new Web site and integrated voter services application offer a user-friendly online system to register to vote, request an absentee ballot and obtain information about voting requirements. Alabama, Minnesota and Ohio are the first states to deploy the new software for their own election Web site.

The Pew Center on the States issues a report on the impact of the 2007 election on the states. The report finds that, while states have increased their 2007 revenue by an average of \$1.2 billion in per capita health care and other retirement benefits for public employees over the most three decades, they have used

25. Shift Shapes



Changing the shapes of photos and drawings can enliven and enlighten a how-to story. If everything is the same size and width, the piece will be clear but dull. Instead, it's possible—and better—to vary the mix.

PROJECT
Martha Stewart Living

CLIENT
Martha Stewart Omnimedia

DESIGN
Martha Stewart Living

CHIEF CREATIVE OFFICER
Gael Towey

Clear how-to images and finished photos sit in a strong yet flexible format.

Handbook How-Tos

HOW TO WASH, DRY, AND STORE LETTUCE

1. Fill a clean basin or a large bowl with cold water, and submerge the lettuce leaves completely. (For head lettuce, first discard the outer leaves; they're most likely to harbor bacteria. Chop off the end, and separate the remaining leaves.) Swish the leaves around to loosen dirt.

2. Once sediment has settled, lift out the lettuce, pour out the dirty water, and re-fill the bowl with clean water. Submerge the lettuce again, and continue swishing and refilling until there are no more traces of dirt or sand in the bowl. You may need to change the water 2 or 3 times.

3. Dry the lettuce in a salad spinner until no more water collects at the bottom of the bowl. Alternatively, blot the leaves between layered paper towels or clean dish towels until no water remains.

4. If you plan to store the lettuce, arrange the dry leaves in a single layer on paper towels or clean dish towels, roll up, and seal inside a plastic bag. Lettuce can be stored this way in the refrigerator for 3 to 5 days. To prevent it from browning rapidly, don't tear the leaves into smaller pieces until you're ready to use them.

SOAK AND SPIN — THE LEAVES

STORE IN A TOWEL

62

HOW TO IRON A BUTTON-FRONT SHIRT

For easier ironing and the best results, start with a thoroughly damp shirt. Mist the shirt with water using a spray bottle, roll it up, and keep it in a plastic bag for 15 minutes or up to a few hours. (If you can't iron the shirt sooner, refrigerate it in the bag so the shirt won't acquire a sour smell.) Most of the ironing will be on the wide end of the board. If you're right-handed, position the wide end to your left; if you're left-handed, it should be on your right.

1. Begin with the underside of the collar. Iron, gently pulling and stretching the fabric to prevent puckering. Turn the shirt over, and repeat on the other side of collar. Fold the collar along seam. Lightly press.

2. Iron the inside of the cuffs; slip a towel under the buttons to cushion them as you work. Iron the inside of the plackets and the lower inside portion of the sleeves, right above the cuffs. Iron the outside of the cuffs.

3. Drape the upper quarter of the shirt over the wide end of the board, with the collar pointing toward the narrow end of the board, and iron one half of the yoke. Reposition, and iron the other half.

4. Lay 1 sleeve flat on the board. Iron from shoulder to cuff. (If you don't want to crease the sleeve, use a sleeve board.) Turn the sleeve over, and iron the other side. Repeat with the other sleeve.

5. Drape the yoke over the wide end of the board, with the collar facing the wide end, and iron the back of the shirt.

6. Drape the left side of the front of the shirt over the board, with the collar pointing toward the wide end; iron. Repeat with the right front side, ironing around, rather than over, buttons. Let the shirt hang in a well-ventilated area until it's completely cool and dry, about 30 minutes, before hanging it in the closet.

One way to clarify text or instructions is to include how-to illustrations and a photo of the finished recipe or craft object. The images will be useful, and their varying shapes keep the page from being static.

OPPOSITE PAGE: The typography in this piece is functional and detailed; it's also exquisite without being precious. The boxed-in sidebar signals the reader to important information that's separate from the recipes.

SAUTÉED SOLE WITH LEMON

SERVES 2

Gray sole is a delicately flavored white fish. You can substitute flounder, turbot, or another type of sole.

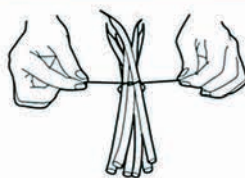
- ½ cup flour, preferably Wondra
- 1 teaspoon coarse salt
- ½ teaspoon freshly ground pepper
- 2 gray sole fillets (6 ounces each)
- 2 tablespoons unsalted butter
- 2 tablespoons olive oil
- 2 tablespoons sliced almonds
- 1½ tablespoons chopped fresh parsley
- Finely chopped zest and juice from 1 lemon, plus wedges for garnish

1. Combine flour, salt, and pepper in a shallow bowl. Dredge fish fillets in flour mixture, coating both sides, and shake off excess.
2. Melt butter with oil in a sauté pan over medium-high heat. When butter begins to foam, add fillets. Cook until golden brown, 2 to 3 minutes per side. Transfer each fillet to a serving plate.
3. Add almonds, parsley, zest, and 2 tablespoons juice to pan. Spoon over fillets, and serve with lemon wedges.

HARICOTS VERTS

SERVES 2

- Coarse salt, to taste
 - 8 ounces haricots verts
 - 2 tablespoons extra-virgin olive oil
 - Freshly ground pepper, to taste
 - 1 bunch chives, for bundling (optional)
1. Bring a pot of salted water to a boil. Add haricots verts, and cook until bright green and just tender, 3 to 5 minutes. Drain, and pat dry. Transfer to a serving bowl.
 2. Toss with oil, salt, and pepper. Tie into bundles using chives.

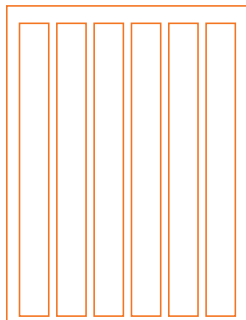


HOW TO BUNDLE GREEN BEANS

1. Cook haricots verts. Drain, and pat dry. Let stand until cool enough to handle.
2. Lay a chive on a work surface. Arrange 4 to 10 haricots verts in a small pile on top of chive. Carefully tie chive around bundle. Trim ends of chive if desired.

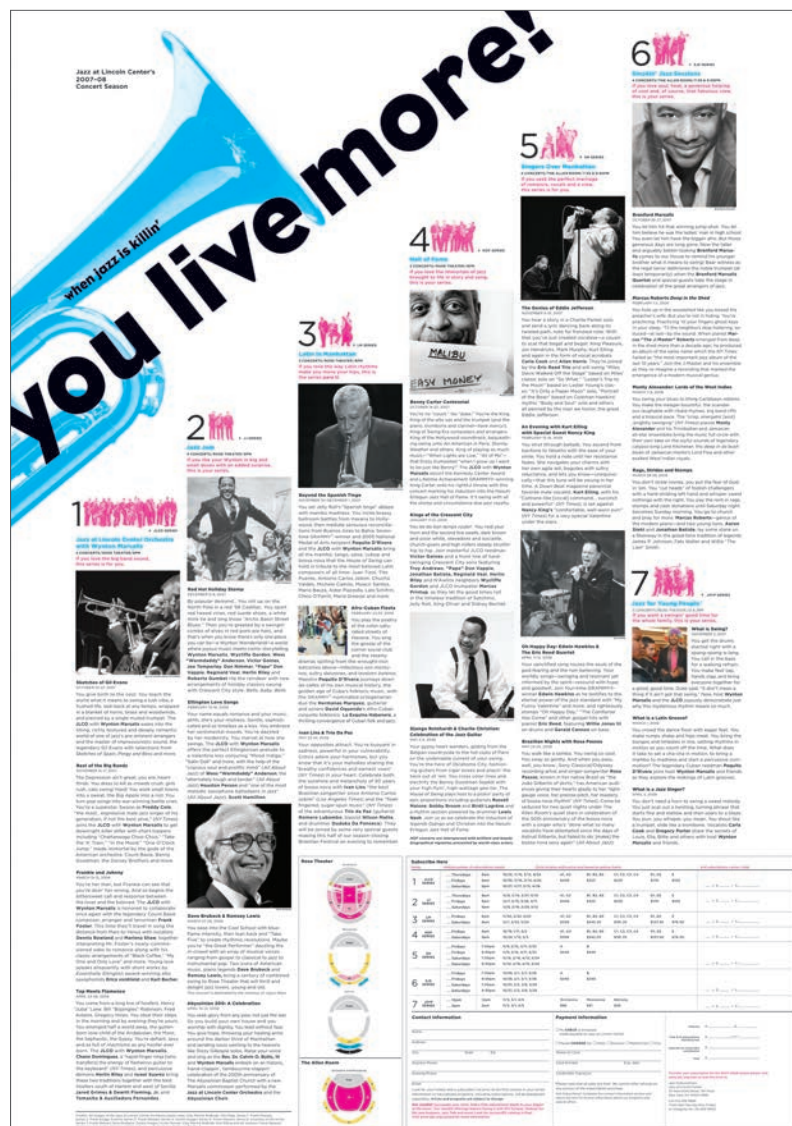
QUICK-COOKING CLASSIC Seared sole fillets glisten beneath a last-minute pan sauce made with lemon, parsley, and almonds. The resulting entrée, served with blanched haricots verts, is satisfyingly quick yet sophisticated.

26. Syncopate the Rhythm



As crucial as it is to have a clean, controlled page or screen, the same elements repeated without variation can lull the reader into boredom. Avoid

gridlock by having the column of text follow the shape of the art. Variation can help underline, as opposed to undermine, hard-core information.



This grid contains huge amounts of information. The staggered columns follow the shape of the trumpet and enhance an already handsome and lively listing. Typographically, the schedule is a virtuoso work of balance, rhythm, and craft.

PROJECT

Program schedule

CLIENT

Jazz at Lincoln Center

DESIGN

Bobby C. Martin Jr.

Large amounts of information
are jazzed up by a sharp layout.

Jazz at Lincoln Center proudly acknowledges



JAZZ AT LINCOLN CENTER SPRING 2007

Bebop Lives!

Celebrating the best of
Dizzy Gillespie and Charlie Parker
with Roy Hargrove, James Moody,
Charles McPherson & Roberts
Gambierini.

January 22-23, 8pm
Rose Theater

Jazz and Art

The Jazz at Lincoln Center
Orchestra with Wynton Marsalis
& special guest Mark O'Connor
bring modern jazz interpretations
to Museum of Modern Art
masterworks. Featuring a new
commission by Ted Nash.

February 22-24, 8pm
Rose Theater

CECIL TAYLOR: The New AHA 3 & John Zorn's Acoustic Masada

A journey from Taylor's fluid
landscapes of sound to Zorn's
sacred and secular Masada.

March 8-10, 8pm
Rose Theater

The Songs We Love

The Jazz at Lincoln Center
Orchestra with Wynton Marsalis
swing the perfect songs—"April
in Paris," "Summertime" and many
others—arranged to perfection.

March 29-31, 8pm
Rose Theater

The Birth of Cool: Bill Charlap

Leslie Young, Count Basie,
Miles Davis—the inventors
of cool. The Bill Charlap Trio
leads a celebration of the
classics of cool.

March 20-21, 7:30/9:30pm
The Allen Room

Todo Tango

The Afro-Latin Jazz
Orchestra with Arturo O'Farrill is
joined by Tango crusader Pablo
Ansel to celebrate the legendary
Astor Piazzolla.

April 12-14, 8pm
Rose Theater

Dianne Reeves

Classics styled by a voice power-
ful when soft, intimate at a fever
pitch and agile at any tempo.

April 20-21, 7:30/9:30pm
The Allen Room

The Legends of Blue Note

The Jazz at Lincoln Center
Orchestra with Wynton Marsalis
swing long-overdue big band
arrangements of some of the
best music ever made.

April 20-21, 8pm
Rose Theater

The Many Moods of Miles Davis

From *Kind of Blue* to *Bitches
Brew*, the hippest journey in the
history of the music.

May 11: Ryan Kisor
& Terence Blanchard
May 12: Nicholas Payton
& Marcus Miller
8pm, Rose Theater

15th Anniversary: In This House, On This Morning

Wynton's soulful convergence of
gospel and jazz performed by the
Wynton Marsalis Septet.

May 24-26, 8pm
Rose Theater

Darin Atwater Gospel

Come testify with Kim Burrell
as we raise voices in a divine
congregation of jazz, classical,
and gospel.

May 22-26, 7:30/9:30pm
The Allen Room

GET TICKETS

WHILE THEY LAST!

www.jalc.org
CenterCharge 212-721-6500

Box Office
Broadway at 60th St.
(ground floor)
Mon-Sat 10am-6pm
Sun 12pm-6pm

Photo by Chip Fukuda/MLB.com

jazz
at Lincoln Center

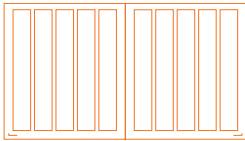
Produced by Rose Hall, home of Jazz at Lincoln Center, Broadway at 60th Street



Lead New York Sponsor

A columnar grid provides a clear framework for boxes, which fill a number of roles. The boxes contain the material, give a sense of dimension to the schedule by creating a plane on top of the photo, and they rhythmically move across the page.

27. Mix It Up



Weight. Size. Texture. Shape. Scale. Space. Colors. It's possible to combine a lot of elements for an energetic look that is varied but coherent. A firm grid can act as a base, enabling a piece containing

lots of images and headlines to make room for one or two more. Weights and sizes of type, and dynamics of image sizes and shapes call for attention without sacrificing readability in the basic story.

The bold, five-column grid that appears consistently in this magazine grounds the spread and supports a variety of shapes and sizes. The page structure is strong, especially with extra space around images.

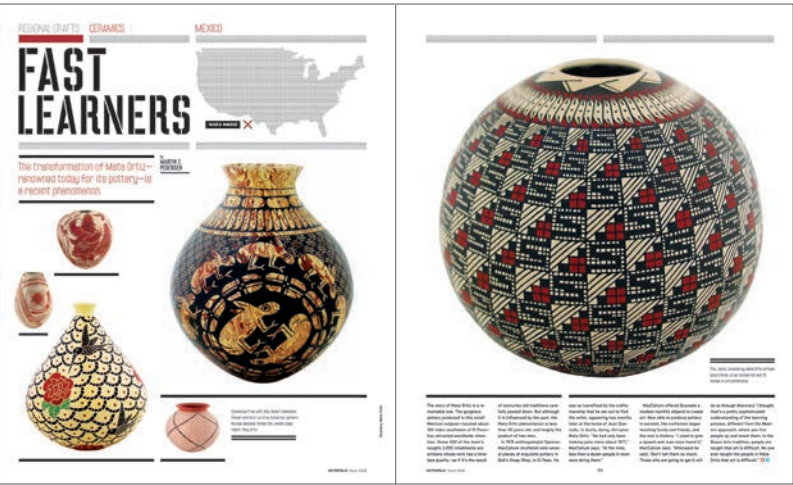


PROJECT
Metropolis magazine

CLIENT
Metropolis magazine

CREATIVE DIRECTOR
Criswell Lappin

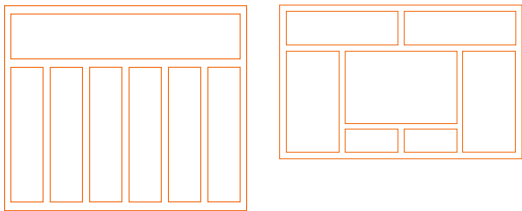
A disciplined grid enables local work to shine. A strong multicolumn grid foundation at the base of a page provides a sturdy underpinning to a spread with a cavalcade of sizes, weights, and colors.



Although the typography is black with only an accent color, it adds color and texture through the dynamics of bold, stencil-like type playing off smaller sizes and weights. Thick and thin rules also add texture.

OPPOSITE PAGE: Rules become grounding elements for the rocking chair silhouettes

28. Simplify Complex Elements



Multicolumn grids are perfect for controlling a range of no-nonsense elements within a report. A explicit plan can chunk information in a number of ways. Columns, rules, and text in different sizes, typefaces, and colors work together to convey technical information.

A bold horizontal band defined by heavy rules supports and contains headlines, authors, locations, and logos. Occasionally, bands below the headings are broken to denote space between each of the multiple columns.

Figure 2: The ICE probe is placed in the right heart for imaging during PFO closure and pulmonary vein isolation.

The ICE probe can be advanced into the inferior vena cava (IVC), enabling high quality imaging of the abdominal aorta (Figure 3).

Varying sizes and leadings distinguish research information from conclusions, which are set large. Captions, in a contrasting sans serif, tidily recap the facts. A vertical rule sets off each section of text that appears within the column, further clarifying the information.

PROJECT (ABOVE)
Poster

CLIENT
NYU Medical Center

DESIGN
Carapellucci Design

DESIGNER
Janice Carapellucci

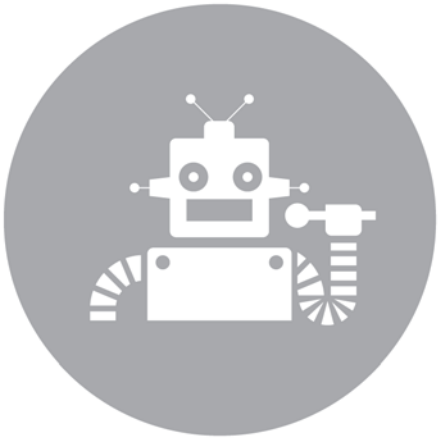
A poster for NYU Medical Center is a textbook example of a clearly handled information hierarchy. Facts and findings are easy to read. Each type of information is differentiated, and the leading and space between elements are in perfect, readable proportions. Although chock-full of information, each section is easy to read, even for a nonphysician.

PROJECT (OPPOSITE)
Workshop Placemat for SXSW

CLIENT
smith + beta

DESIGN
Suzanne Dell'Orto

Hard-working, step-by-step instructions for makers includes different elements, icons, tips, hierarchies, a checklist, and fearlessness.



TEACH & INSPIRE

EVALUATE & ADJUST

..... BY STEP

Text running from left to right across the top of the placemat explains the overarching idea. The middle zone bursts with infobits. Type dropping out of horizontal bars separates the middle zone of lists, flow diagrams, and resources.

Evaluation of the Abdominal Aorta and its Branches Using an Intravascular Echo Probe in the Inferior Vena Cava

Carol L. Chen, MD
Paul A. Tunick, MD
Lawrence Chinitz, MD

Neil Bernstein, MD
Douglas Holmes, MD
Itzhak Kronzon, MD

New York
University
School of
Medicine
New York, NY
USA

NYU
Medical
Center

Background

Ultrasound evaluation of the abdominal aorta and its branches is usually performed transabdominally. Not infrequently, the image quality is suboptimal. Recently, an intracardiac echocardiography (ICE) probe has become commercially available (Acuson, Mountain View CA, Figure 1). These probes are usually inserted intravenously (IV) and advanced to the right heart for diagnostic and monitoring purposes during procedures such as ASD closure and pulmonary vein isolation (Figure 2). Because of the close anatomic relation between the abdominal aorta (AA) and the inferior vena cava (IVC), we hypothesized that these probes would be useful in the evaluation of the AA and its branches.



Figure 1: ICE probe (AcuNav, Acuson)

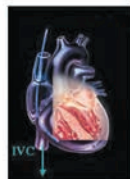


Figure 2: The ICE probe is placed in the right heart for imaging during PFO closure and pulmonary vein isolation.

The ICE probe can be advanced into the inferior vena cava (IVC), enabling high quality imaging of the abdominal aorta (Figure 3).

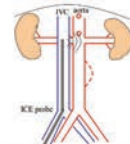


Figure 3: The position of the ICE probe in the IVC allows for excellent imaging and Doppler flow interrogation of the abdominal aorta and its branches (renal arteries, SMA, celiac axis) and the diagnosis of diseases such as renal artery stenosis and abdominal aortic aneurysm.

Methods

Fourteen pts who were undergoing a pulmonary vein isolation procedure participated in the study. In each pt, the ICE probe was inserted in the femoral vein and advanced to the right atrium for the evaluation of the left atrium and the pulmonary veins during the procedure. At the end of the procedure, the probe was withdrawn into the IVC.

Results

High resolution images of the AA from the diaphragm to the AA bifurcation were easily obtained in all pts. These images allowed for the evaluation of AA size, shape, and abnormal findings, such as atherosclerotic plaques (2 pts) and a 3.2 cm AA aneurysm (1 pt). Both renal arteries were easily visualized in each pt. With the probe in the IVC, both renal arteries are parallel to the imaging plane (Figure 4), and therefore accurate measurement of renal blood flow velocity and individual renal blood flow were possible.



Figure 4: Two-dimensional image with color Doppler of the abdominal aorta at the level of the right (R) and left (L) renal ostia. Note visualization of the laminar renal blood flow in the right renal artery, toward the transducer (red) and the left renal artery, away from the transducer (blue).

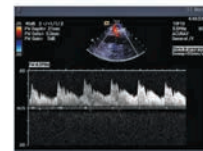


Figure 6: Pulsed Doppler of the right renal artery blood flow. The diameter of the right renal artery was 0.65 cm, and the VTI of the right renal blood flow was 0.19 meters (19 cm). Therefore the right renal blood flow was calculated as 516 cc/minute.

Calculation of renal blood flow: The renal blood flow in each artery can be calculated using the cross-sectional area of the artery (πr^2) multiplied by the velocity time integral (VTI, in cm) from the Doppler velocity tracing, multiplied by the heart rate (82 BPM in the example shown).

$$CSA \times VTI \times HR = \text{renal blood flow}$$

Figure 5

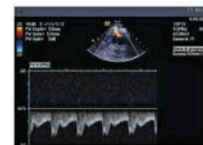


Figure 7: Pulsed Doppler of the left renal artery blood flow. The diameter of the left renal artery was 0.51 cm, and the VTI of the left renal blood flow was 0.22 meters (20 cm). Therefore the left renal blood flow was calculated as 334 cc/minute.

The total renal blood flow (right plus left) in this patient was therefore 850 cc/min. (average normal = 1200 cc/min.)

Conclusions

High resolution ultrasound images of the AA and the renal arteries are obtainable using ICE in the IVC. The branches of the abdominal aorta can be visualized and their blood flow calculated. Renal blood flow may be calculated for each kidney using this method. This may prove to be the imaging technique of choice for intra-aortic interventions such as angioplasty of the renal arteries for renal artery stenosis, fenestration of dissecting aneurysm intimal flaps, and endovascular stenting for AA aneurysm.

Why making? Are you a maker? We hope so.

It is a particularly critical time to put intelligent, ethical thought into "things." Perhaps you are shaping products that move markets...or, knitting fluffy hats. Do you recognize, in an antique chair, its narrative... The hand of the artisan who reshaped a tree to offer comfort?

Have you ever optimistically pulled apart broken electronics with hope of resuscitation? Confused by new car engines? (You are not alone.) Since the onset of the Anthropocene Age, humans have been obsessed with things. We have allowed them to help us, crowd us, amuse us, comfort us, etc. Joy, sustainability, curiosity and purpose are some of the keywords for 21c making manifests. One must have trust in invisible electronic worlds yet remember the many paths we have traveled.

Why make makers?

Once making can be manifested in so many ways—software, toys, or an epicurean meal, it is essential to recognize the elements of a making processes that transcend media.

Materials, meaning-making, and mastery come together as a guide for companies who value creative processes and courageous individuals.

“

I HEAR AND I FORGET. I SEE AND I REMEMBER. I DO AND I UNDERSTAND.”
—Confucius



10 tips

1. Know what your team makes. Know their skills.
2. Design learning experiences that engage the senses...have emotional meaning and connect to everyday work.
3. Define common terminology around making. Acknowledge team's existing knowledge.
4. Manage people so that their inner imaginations soar. Tell them that what they know recombines as "creativity."
5. Encourage everyone around you to have pride in their craft and continue to grow over a lifetime.
6. Design learning experiences that support multiple learning styles and configure complementary teams.
7. Making EXPLICIT a vision and your provisional goals.
8. AND...create a work (making) process that is shared and iterative.
9. Get people to connect with their inner child to lift creative blocks. Take makers to unexpected places.
10. This workshop is a beginning. You have a specific culture, individual needs...take a first step.

Making Makers Who Fearlessly Make

SXSW 2015

Lori Kent, Ed. D.
Allison Kent-Smith
Catherine McGowan



Resources

Texts

- Shopcraft as Soulcraft: An Inquiry into the Value of Work by Matthew B. Crawford
- The Courage to Create by Rollo May
- Spark: How Creativity Works by Julie Bernstein (Studio 360)
- Makers: The New Industrial Revolution by Chris Anderson
- The Craftsmen by Richard Sennett
- Ten Faces of Innovation by Kelley & Littman (locos)

www

- <http://aeon.co/magazine/being-human/>
- <https://dschool.stanford.edu/groups/dhandbook/>
- <http://edge.org/>
- <http://makerfaire.com/>
- <http://dx.cooperhewitt.org/lesson-plans/>
- <http://www.fiverscollective.org/>
- <http://www.techshop.ws/>

Thanks to

Strawbees, SparkFun, Sally Oettinger, Meredith Olsen, Grace Borchers, and the s & b teacher collective. Designed by Suzanne Dell'Orto.

3 ELEMENTS OF MAKING : MATERIALS, MEANING-MAKING, & MASTERY

Materials

- Materials tell you what to do.
- "Functional fixedness" is seeing a "thing" or material as having a specific use...rethink.
- Ordinary materials can inspire, transform...

Meaning-Making

- Be a generative thinker...able to sort, filter, bifurcate, combine and expand.
- Your experience gives you an incredibly rich "well" for making.
- Develop wonder. Think too much.

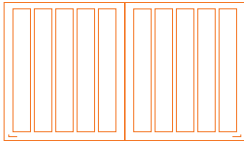
Mastery

- Mastery? What do you do best?
- How can you deconstruct process to teach mastery?
- How do you support individual and team mastery?

smith&beta.

www.smithandbeta.com

SXSW Evaluation Link: sxswfeedgo.com/talk.do?sid=IAP36301



means of numbered steps and images. Choices of what to photograph as well as photos that are clear in and of themselves can be combined in a layout that is as delightful as well as easy to follow.



Space can set off introductory text. A cartoon speaks to a number of cultures.

Ruled boxes set off ways to get from one bullet point to another. Each component on the page is clearly on a well-defined grid.

Numbers clarify each step of the process, with subset steps defined by small, circled numbers. Every element is organized; diagrams are so clear that a motivated craftsperson without knowledge of the language could make the item. The space and relative sizes of each component, along with handsome photos, can make the most detailed instructions seem less daunting.

2 タテ、底を作る

1で引いた線に忠実に、一つずつきっちりたたむのが、きれいな仕上がりのコツ。折り紙の感覚で思えます

71

1 準備する

材料となる布は、防水キャンバス地。寸法は、型紙の大きさ+縫い代分だ。線をまっすぐ引くことが大切ですよ

70

再現したい、紙袋の魅力は、何だろうか？

- ・素材感と自立すること
- ・開くと一枚の長方形
- ・縫うのも二カ所、簡単です

そんな、便利なバッグの作り方をお教えます

布で作ったなら、こんな発見や、いいことがありました

布で作ったら、こんな発見や、いいことがありました

布で作ったら、こんな発見や、いいことがありました

4 整える

それぞれの角をぴしっと作ると、とてもブラウンバッグらしくなります。つまり、この作業が一番肝心です

73

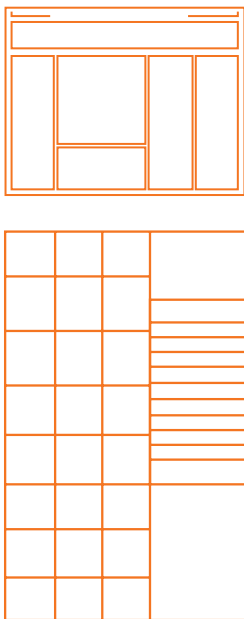
3 ひっくり返す

出来上がり間近です。直までマチをしっかりとって、一気にひっくり返します。少し力のある作業です

72

毎日使える
ブラウン
バッグ
完成

30. Know Website Basics



To accommodate huge amounts of information, large websites are organized using grids. Space is broken into chunks to control information. Start by reviewing any constraints. Take into account screen margins and toolbars, such as the navigational toolbar for the screen, as well as the browser. As with print, web design calls for considering anything that takes up space. In the case of many websites, items to consider include ads, videos, and a complex array of heads, subheads, bylines, lists, and links. Clear typographical choices are crucial.

SCREEN SIZES

Users have different screen sizes, so many designers define a live area, of certain pixel width and depth, that will fit readably on a small screen. Computer screen sizes have become larger over the years, but the introduction of handheld devices has resulted in the variation of screen sizes and a simpler, hierarchical formats.

PROJECT
nytimes.com

CLIENT
The New York Times

DESIGN
The New York Times

CREATIVE DIRECTOR
Tom Bodkin

The design of this site combines non-nonsense information and clear, handsome, traditional typography, enhanced by a sense of detail, a variation of sans serif complementing serif, and colors highlighting stories and time frames.



A tight structure creates a container for a navigation column, stories, images to different sizes and grid widths, ads, and videos.

According to Khoi Vinh, former design director of the *New York Times*, “units are the basic building blocks of a grid,” and “columns are the groupings of units that create the visual structure of the page.” Vinh notes that, ideally, a designer will “create units in multiples of three or four, with twelve as an ideal, because it is a multiple of three and four.” Although not visible, such calculations give a strong underpinning to the site, which shows an extreme discipline of units and columns.



Once a designer consolidates units into columns, it's important to design additional space, or insets, to the left and right of the type, so there's a consistent alignment, whether the column contains images, type only, or type in a box.

World »

Thai Cave Rescue Will Be Murky, Desperate Ordeal, Divers Say

English City, Stunned, Tries to Make Sense of New Poisonings

Japan Executes Cult Leader Behind 1995 Sarin Gas Subway Attack

U.S. »

A Black Oregon Lawmaker Was Knocking on Doors. Someone Called the Police.

Migrant Shelters Are Becoming Makeshift Schools for Thousands of Children

Trump Administration in Chaotic Scramble to Reunify Migrant Families

Politics »

Amy McGrath Set Her Sights on the Marines and Now Congress. Her Mother Is the Reason.

Trump Assails Critics and Mocks #MeToo. What About Putin? 'He's Fine'

Brett Kavanaugh, Supreme Court Front-Runner, Once Argued Broad Grounds for Impeachment

New York »

The Rise of the Stressed-Out Urban Camper

A City Founded by Alexander Hamilton Sets the Stage for Its Next Act

Culture of Fear and Ambition Distorted Cuomo's Economic Projects

Science »

Trilobites: Never Mind the Summer Heat: Earth Is at Its Greatest Distance From the Sun

The Lost Dogs of the Americas

Rhino Embryos Made in Lab to Save Nearly Extinct Subspecies

Health »

Global Health: In a Rare Success, Paraguay Conquers Malaria

Trilobites: Lots of Successful Women Are Freezing Their Eggs. But It May Not Be About Their Careers.

Voices: When a Vegan Gets Gout

Education »

'Access to Literacy' Is Not a Constitutional Right, Judge in Detroit Rules

Colleges and State Laws Are Clamping Down on Fraternities

In the Age of Trump, Civics Courses Make a Comeback

Real Estate »

New Buildings Rise in Flood Zones

Right at Home: Buried in Paperwork

The Hunt: Trading Chelsea Clatter for Greenpoint Calm

Business Day »

U.S. Hiring Stayed Strong in June Despite Trade Strains

The Unemployment Rate Rose for the Best Possible Reason

China Strikes Back at Trump's Tariffs, but Its Consumers Worry

Technology »

Tech Giants Win a Battle Over Copyright Rules in Europe

State of the Art: Employee Uprisings Sweep Many Tech Companies. Not Twitter.

The New New World: Why Made in China 2025 Will Succeed, Despite Trump

Fashion & Style »

Modern Love: This Is What Happens When Friends Fall in Love

The Secret Price of Pets

Fashion Review: A Declaration of Independence at Valentino and Fendi

Sports »

Neymar and the Art of the Dive

Garbiñe Muguruza and Marin Cilic Join the Wimbledon Exodus

On Pro Basketball: Finally Free From LeBron's Reign, the N.B.A. East Has No Reason to Change

Obituaries »

Ed Schultz, Blunt-Spoken Political Talk-Show Host, Dies at 64

Michelle Musler, Courtside Perennial in the Garden, Is Dead at 81

Claude Lanzmann, Epic Chronicler of the Holocaust, Dies at 92

Travel »

The Getaway: Looking for a Weekend Escape? Here Are 5 Family-Friendly Options

Carry On: What W. Kamau Bell Can't Travel Without

The Rise of the Stressed-Out Urban Camper

Food »

Wines of The Times: American Rosés Without Clichés

Hungry City: A Filipino Specialty Best Paired With a Brew in the East Village

Australia Fare: Yatala Pies Has Served Nostalgia for More Than 130 Years. Arguably.

Magazine »

Feature: Can the A.C.L.U. Become the N.R.A. for the Left?

Letter of Recommendation: Letter of Recommendation: 'The Totally Football Show With James Richardson'

Feature: Who's Afraid of the Big Bad Wolf Scientist?

Times Insider »

Outsmarted by a Smart TV? Not This Reporter.

With Our World Cup App, Fans Are Part of the Action

The Times at Gettysburg, July 1863: A Reporter's Civil War Heartbreak

Opinion »

What Nelson Mandela Lost

'Hope Is a Powerful Weapon': Unpublished Mandela Prison Letters

We'll All Be Paying for Scott Pruitt: for Ages

Arts »

If It's on 'Love Island,' Britain's Talking About It

Four Musicals on Three Continents: An Australian Company's Big Bet

The Art of Staying Cool: 10 Can't-Miss Summer Shows in New York

Movies »

Lakeith Stanfield Is Playing Us All

Review: 'Ant-Man and the Wasp' Save the World! With Jokes!

Review: 'Sorry to Bother You,' but Can I Interest You in a Wild Dystopian Satire?

Theater »

Four Musicals on Three Continents: An Australian Company's Big Bet

Review: 'The Royal Family of Broadway,' This Time in Song

Critic's Notebook: Orlando Bloom and Aidan Turner Are Drenched in Blood in London

Television »

If It's on 'Love Island,' Britain's Talking About It

'Sharp Objects,' a Mesmerizing Southern Thriller, Cuts Slow but Deep

On Comedy: A Netflix Experiment Gives Deserving Comics Their 15 Minutes

REAL ESTATE »

THE HUNT

Trading Chelsea Clatter for Greenpoint Calm

By JOYCE COHEN

Living on Eighth Avenue was fun, but after six years Emery Myers wanted some peace and quiet — not to mention a garden. Walls were optional.

• Search for Homes for Sale or Rent

• Mortgage Calculator

MOST EMAILED

MOST VIEWED

RECOMMENDED FOR YOU

1. What Can You Do About a Hammertoe?

2. Mom, I Need a Break

3. Countdown to Retirement: A Five-Year Plan

4. A Cult Show's Recipe for Success: Whiskey, Twitter and Complex Women

5. Facebook Removes a Gospel Group's Music Video

6. A Cult Show's Recipe for Success: Whiskey, Twitter and Complex Women

7. Airline Crew Have Higher Cancer Rates

8. London Mayor Allows 'Trump Baby' Blimp for President's Trip to U.K.

9. When a Vegan Gets Gout

10. Statue of Liberty Stamp Mistake to Cost Postal Service \$3.5 Million

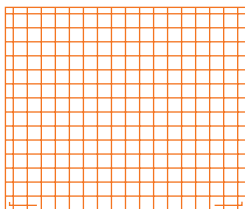
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REGISTER NOW

What's This? | Don't Show

31. Break It Down



Sometimes information is a cross between a chart and a module. When presenting complex information, consider clarity, readability, space, and variation. Breaking complicated information into manageable chunks results in clearer layouts.

Use a modular grid when

- there are so many chunks of separate information that continuous reading isn't necessary or possible
- you want all material to fill a similar block of space
- you want a consistent—or nearly consistent—format
- units of information are headed by numbers or dates, with similar amounts of material

Breaking the material down also involves the typography that serves the content. Playing off size and weight against the explanatory copy helps make a page easier to follow. As mentioned in other principles, using different typefaces in a controlled way can make the difference between information that is clear but dull, and information that borders on the whimsical.

PROJECT

Kurashi no techo (Everyday Notebook) magazine

CLIENT

Kurashi no techo (Everyday Notebook) magazine

DESIGNERS

Shuzo Hayashi, Masaaki Kuroyanagi

A feature in a how-to magazine lists tips for domestic life in a controlled fashion.

OPPOSITE PAGE: In this list of tips, there's a consistent amount of space around the copy, with the amount of copy driving the size of the box. A rule, with a weight that doesn't overshadow the material in the box, can separate each tip, resulting in a sidebar that consists of subinformation.

In any language, bullets function as an alert in a heading, and, as always, sizes and weights signal the pecking order of information.

As for the numbered items, just as size and weight help to vary the look of the typography, Arabic numbers and Kanji characters give variation and a homey spin to the helpful, if odd, information. Translation of tip 7 is "It's getting dry. When you come home from outside, try to gargle. Having a glass near the sink makes it easier."

●暮らしの ヒント集

ここにならんでいる
いくつかのヒントのなかで、
ふと目についた項目を
読んでみてください。
たぶん、ああそうだったと
いうことになるでしょう



今日は
なにを

1 テーブルにコップを置くときは、静かに置くことを心がけましょう。やさしいしぐさが気持ちをやわらげます。

2 組み立て式の椅子やテーブルのネジは、意外とゆるんでいるものです。締めなおしておきましょう。

3 暮らしには笑顔が大事です。いろいろあっても、にっこり笑顔を忘れずに。

4 一年使った枕を新しいものに替えてみましょう。新しい気持ちで眠りにつけるでしょう。

5 今日こそゆるんだ水道のパッキンを取替えましょう。家中の蛇口をチェックします。

6 毎日の暮らしのなかで見えぬふりはやめましょう。そういう癖を身につけてはいけません。

7 空気が乾燥してきます。外から帰ったらすぐにうがいができるように、洗面所のコップをきれいにしておきましょう。

8 朝、目が覚めたら、ベッドの中で今日一日、何をするかを考えます。することがたくさんあれば、うかうかしてられず、すぐ起きるでしょう。

9 どんなことでもまずはお金を使わずにできるかを考えてみましょう。それが工夫の一步になります。

10 言いたいことを言った後は、笑顔で接することが大事です。険悪にならないように、まわりに気を使いましょう。

11 日曜日の朝、天気が良いかったら、外でご飯にしませんか。ごく簡単なお弁当を近所の公園などで食べるのです。散歩もかねて気分も変わります。

12 風邪をひいて、お風呂に入れないときは、足だけでも洗って、温めましょう。さっぱりして気分がよくなります。

13 今日は一歩ゆずってみましょう。その一歩がそのまま新しい一歩を進めるちかになるものです。

14 裁縫箱を整理しましょう。さびた針やよれた糸は処分して、新しいものに取替えます。

15 今夜は粗食デーにしましょう。味噌汁にお漬物とか、ありあわせのおかずで間に合えます。明日は今夜の分もごちそうにしましょう。

16 冷蔵庫が夏の設定になっていませんか。気温も下がったし、あけたての回数も減ってきたので、調節しておきます。

17 虫歯があつたら、いますぐ治しておきましょう。年末年始のお医者さんが休みのときに痛くなったら大変です。

18 手紙ばさみを買ってみましょう。とても便利なので、毎日届く郵便をさつさと片づけられます。

19 今日是一日、お年寄りのお相手をつとめましょう。お茶を飲みながら、ゆつくりと昔話を聞いてあげたり、一緒に出かけたりします。

20 毎日を心地よく過ごすには、あまりに潔癖すぎてもいけません。よこれやけがあるのですね。そこ暮らしがあるのです。人との関係も同様です。

21 きびしい肌寒さをおぼえる夜になりました。ことにお年寄りにはひざ掛けか、肩掛けを一枚、早めに用意してあげましょう。

22 しめきりの窓をあけて、敷居のゴミを払いましょう。アルミサッシの溝など、ほこりがつまっているものです。

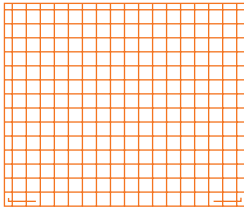
23 洋服ダンスの防虫剤は大丈夫でしょうか。においはしていても、中身はもうなくなっていることが案外多いものです。

24 新しいチャレンジは自分で決めるものです。ひとに惑わされて後悔しないように。

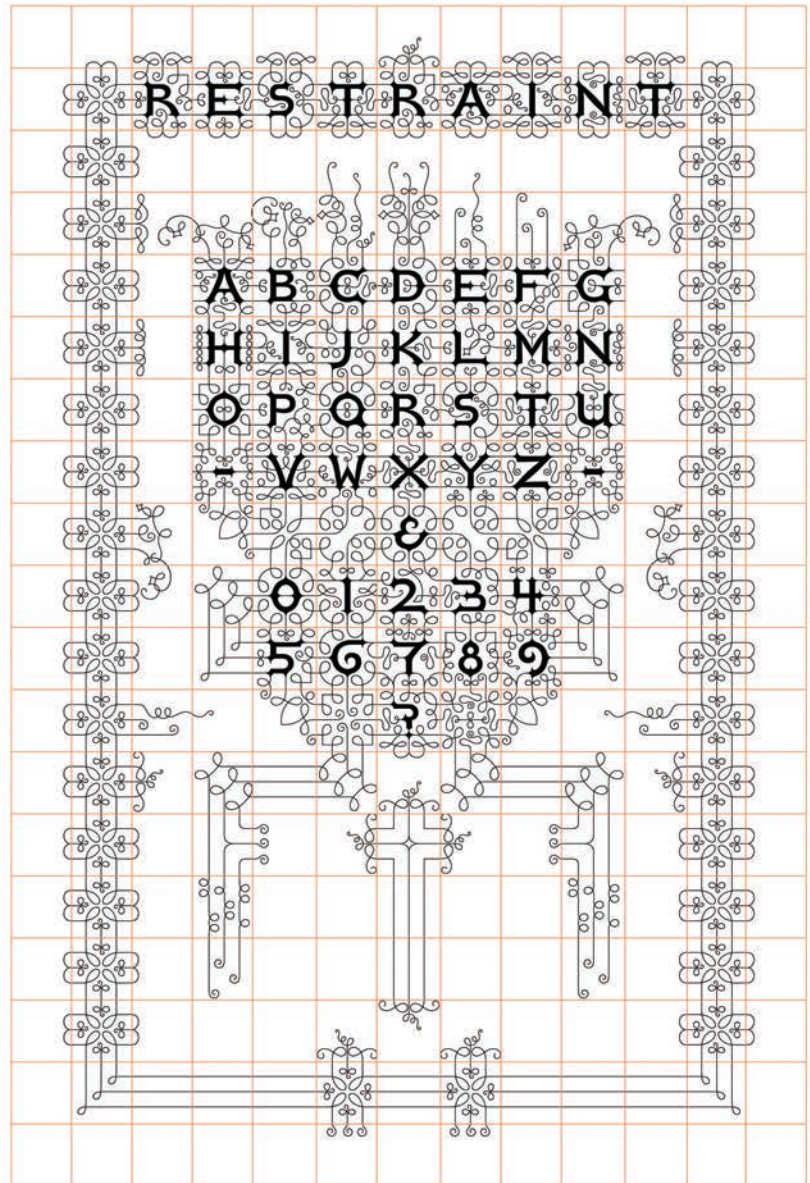
25 ガス台の下やすきを掃除しましょう。意外に汚れているものです。きれいになると気持ちよく料理ができるでしょう。

MODULAR

32. Leave Some Breathing Room



Not all modules need to be filled. A modular grid determines precise increments and lets designers plot out and manage multiple details. The modules can be invisible or visible. They can be large or small. They render a firm structure, holding type, a letter or color, or ornamentation. And they can simply support white space.



PROJECT
Restraint Font

CLIENT
Marian Bantjes

DESIGN
Marian Bantjes, Ross Mills

Handcrafted typography brings
digits to digital.

The display face is designed for use in headings or titles but not for running text. When used at small sizes, display faces become hard to read because their distinguishing features disappear.



Filling modules in the center of a piece and leaving space around the edges turns the space at the outer areas into a frame.



Another approach is to use the modules as a frame, leaving space in the center. In all cases, showing restraint marks the difference between a cacophony and a symphony.

This end user license agreement shows beautiful typography, as well as the terms for using the font Restraint.

RESTRAYNTS

Font Software Product License End-User License Agreement (EULA)

(page 1 of 2)

✱ PLEASE READ ✱

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United States

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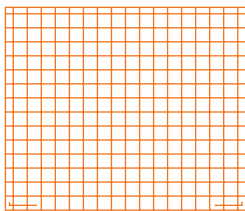
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We acknowledge that no typeface can solve all problems and accept that some clients may wish to have modifications made to suit their particular needs. We would be happy to help with this and no one knows better the typefaces you are licensing, so please ask first.

MODULAR

33. Combine Modules



When viewed as a diagram, a modular grid can look complicated, but it's not—and it's not necessary to fill every module. Depending on the amount of information you need to fit into the space,

it's possible to set up a module with a few large boxes containing images and, more importantly, key information, such as a table of contents and other kinds of indexed information.



Modules appear in the photo, with the modular Flor logo in the lower left corner.

PROJECT
Flor Catalog

CLIENT
Flor

DESIGN
The Valentine Group

Modular grids are perfect for rationing space and breaking a page into a step-by-step visual guide, as seen in this catalog for modular floor tiles.



Broken into boxes, this contents page combines easy-to-read and easy-to-view color-coded contents.

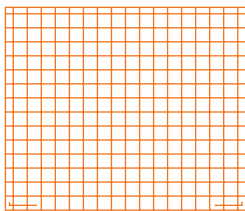
Modules of color swatches play off against wittily art-directed photos and ample space.



ROOM FEET APPROX	7' 9' 11' 12' 13' 15' 17' 18' 20' 22' 23' 25' 27'												
	12 TILES	16	19	21	22	26	29	30	34	37	39	42	45
4'	12 TILES	16	19	21	22	26	29	30	34	37	39	42	45
5'	15	19	23	26	28	32	36	38	42	46	48	52	56
7'	21	27	32	35	38	44	50	53	58	64	67	73	78
9'	27	34	41	45	49	56	64	67	75	82	86	93	100
11'	32	41	50	55	59	68	77	82	91	100	104	113	122
12'	35	45	55	60	65	75	84	89	99	109	114	124	133
13'	38	49	59	65	70	81	91	97	107	118	123	134	144
15'	44	56	68	75	81	93	105	111	124	136	142	154	167
17'	50	64	77	84	91	105	119	126	140	154	161	175	189
18'	53	67	82	89	97	111	126	133	148	163	170	185	200
20'	58	75	91	99	107	124	140	148	165	181	189	205	222
22'	64	82	100	109	118	136	154	163	181	199	208	226	244
23'	67	86	104	114	123	142	161	170	189	208	217	236	255
25'	73	93	113	124	134	154	175	185	205	226	236	256	277 TILES

Flor's calculator is essentially a modular chart.

34. Make Space Count



Plotting out complicated information starts with a strong grid design. Plan the proportions of each module based on the information being presented so that even potentially confusing material is clear.

Thanks to their larger format, posters are a great vehicle for nabbing attention. Headlines are best set large in order to be readable from a distance to intrigue a user to read every detail.

PROJECT
Voting by Design poster

CLIENT
Design Institute,
University of Minnesota

EDITOR/PROJECT DIRECTION
Janet Abrams

ART DIRECTION/DESIGN
Sylvia Harris

An extremely disciplined breakdown of a crucial process, this poster takes advantage of every inch of space, using a grid to control the reading experience.



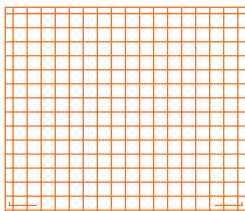
OPPOSITE PAGE: Although the poster contains a lot of information, its method for breaking the experience into steps makes it easy to follow.

Voting is not just an event. It's a complex communications process that goes well beyond the casting of a vote. For example, in the 2000 presidential election, 1.5 million votes were missed because of faulty equipment, but a whopping 22 million voters didn't vote at all because of time limitations or registration errors. These and many other voting problems can be traced not just to poor equipment, but also to poor communications.

Take a look at the voting experience map below, and find all the ways you can put design to work for democracy.

MODULAR

35. Consider Organic Modules



The beauty of a modular grid is that it doesn't necessarily need to be squared off. Within a consistent modular program, it's possible to vary shapes, sizes, and patterns and maintain a sense of order and delight.



Limiting the color variations and creating a palette for each page provides a sense of balance.

PROJECT
House Beautiful

CLIENT
House Beautiful magazine

DESIGN
Barbara deWilde

A magazine gains new life with a crisp redesign.

Consistent and structured typography grounds each module, while the tempered, all-cap, sans serif type works as a textured rule.



SAN MARGHERITA; \$245; RANI ARABELLA: 561-802-9900.



LATTICE, FROM \$95; SEACLOTH: 203-422-6150.



SEABLOOM, FROM \$110; OROMONO: 917-338-7568.



CORAL ON WHITE LINEN, \$185; HOMENATURE: 631-287-6277.



MARYANN CHATTERTON, \$498; D. KRUSE: 949-673-1302.



CHRYSANTHEMUM, \$55; PINE CONE HILL: 413-496-9700.



TRANSYLVANIAN TULIP, FROM \$83; AUTO: 212-229-2292.



SUZANI FLORAL, \$212; MICHELE VARIAN: 212-343-0033.



IKAT, \$500; D. KRUSE: 949-673-1302.



GREEK REVIVAL EMBROIDERY, \$260; DRANSFIELD & ROSS: 212-741-7278.



PLAID, \$135; ALPANA BAWA: 212-254-1249.



WEE LOOPY FELTED, \$213; THE CONRAN SHOP: 866-755-9079.



VESUVIO, \$395; DRANSFIELD & ROSS: 212-741-7278.



NIZAM, \$83; JOHN DERIAN DRY GOODS: 212-677-8408.



CYLINDER LINEN, \$195; GH INTERIORS: 888-226-8844.



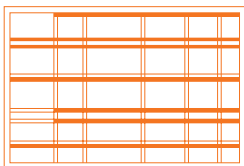
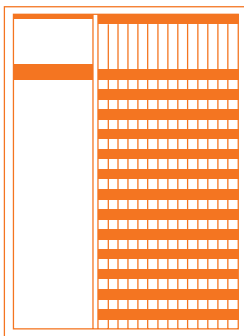
LINEN, \$70; ALPHA BY MILLI HOME: 212-643-8850.



KAFFE FASSETT HIBISCUS, \$68; PINE CONE HILL: 413-496-9700.

DAVID TURNER/STUDIO D

36. Think of the Chart as a Whole



PROJECT
Timetables for
New Jersey Transit

CLIENT
New Jersey Transit

DESIGN
Two Twelve Associates

These timetables for New Jersey Transit show that, by simplifying and streamlining, a designer can set off material without the separation anxiety of too many ruled boxes. Devices such as icons or arrows also help the traveler navigate through copious information. Arrows and icons may be clichés, but, sometimes, using a common denominator is the best way to get the message to a mass of readers.

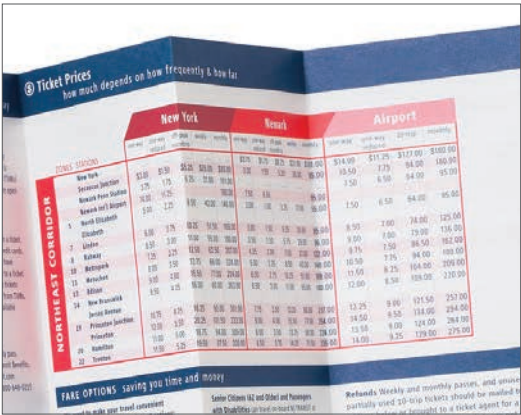
Creating charts, tables, and timetables is an intimidating feat dictated by numerical information. In her book, *Thinking with Type*, Ellen Lupton advises designers to avoid the type crime of creating what she calls a data prison, with too many rules and boxes. Following Lupton's advice, think of the chart, grid, or timetable as a whole and consider how each column, row, or field relates to the entire scheme.

Use shades of a color to help the user navigate through dense information. Shades work whether the job is black and white only or whether there's a budget for color. Shaded horizontal bands can be used to set off rows of numbers, enabling users to find information. As organizational devices, frames and rules aren't completely verboten. Rules can distinguish particular sections and, in the case of timetables, define specific zones of content. For more complex projects, such as a train schedule, where a complete system is necessary, color coding can distinguish one rail or commuter line from another.

A grid is nothing without the information it displays, and in multiple columns, clean typography is crucial. For directions at an airport or train station, the way the data is typeset can make the difference between easy travel and missed connections. Be certain to leave adequate space above and below each line, even when there's an abundance of information. Space will aid readability, which is the first principle of a timetable.

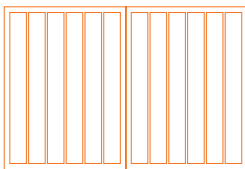


Alternating bands of color set off each stop in this timetable. Rules are used sparingly and clearly define sets and subsets of information. Vertical rules distinguish stations from their destinations, while horizontal rules separate major geographical zones.



The same system that works for timetables also works for tables of fees. Again, alternating bands of color define stations, with horizontal and vertical rules setting off headings, such as One Way and Off-peak Roundtrip, from the stations and fees.

37. Enhance Charts



Charts and tables of necessity contain crucial information, whether it is mandated by law or a strategy to engage or persuade shareholders or investors. Such info, especially in annual reports, can sometimes be continuous droning columns of figures.

However, dynamics devised by strong graphic elements—used together with changes in size and weight can create warm rapport as much as a clear report. Even with a limited palette, sizes and shapes give the financials color and texture.

Also see pages
76–77

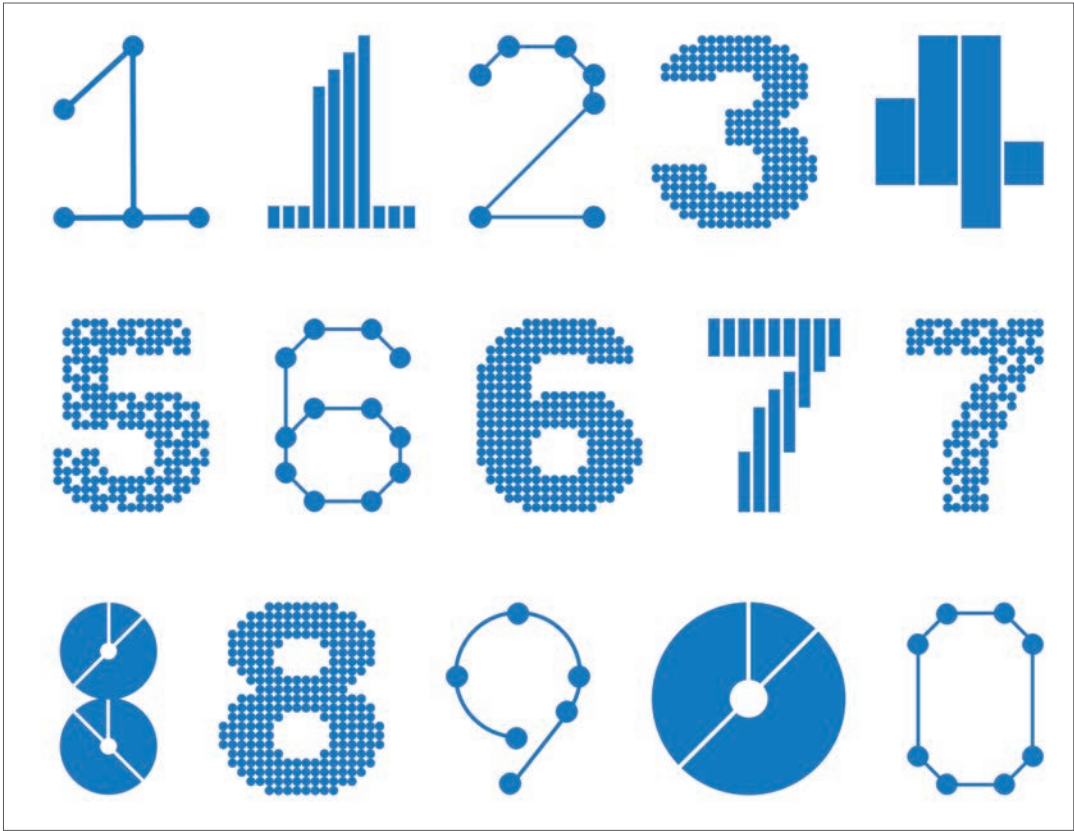
PROJECT
Banc Sabadell Numbers and
Annual Report 2017 (Print)

CLIENT
Banc Sabadell

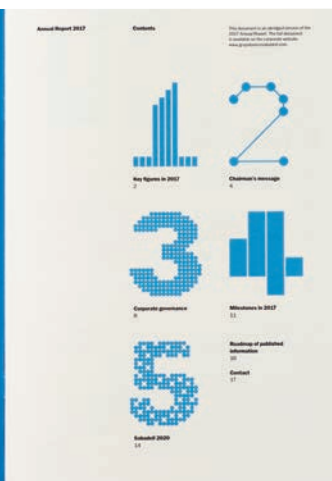
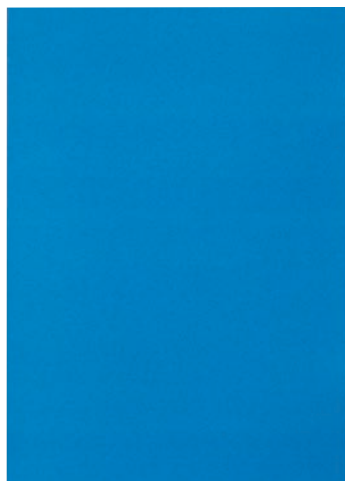
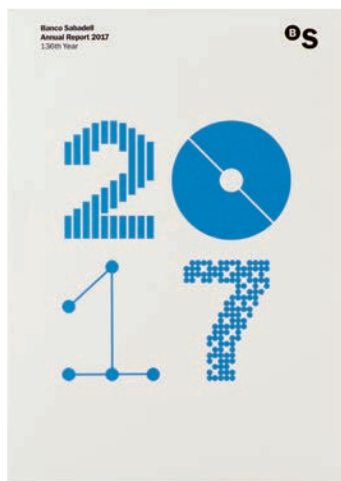
DESIGN
Mario Eskenazi Studio

DESIGNERS
Mario Eskenazi,
Gemma Villegas

Numbers designed for the Banc Sabadell's Annual Reports added so successfully to the annual report that they have also been used in different promotional material (Christmas, gifts, etc.).

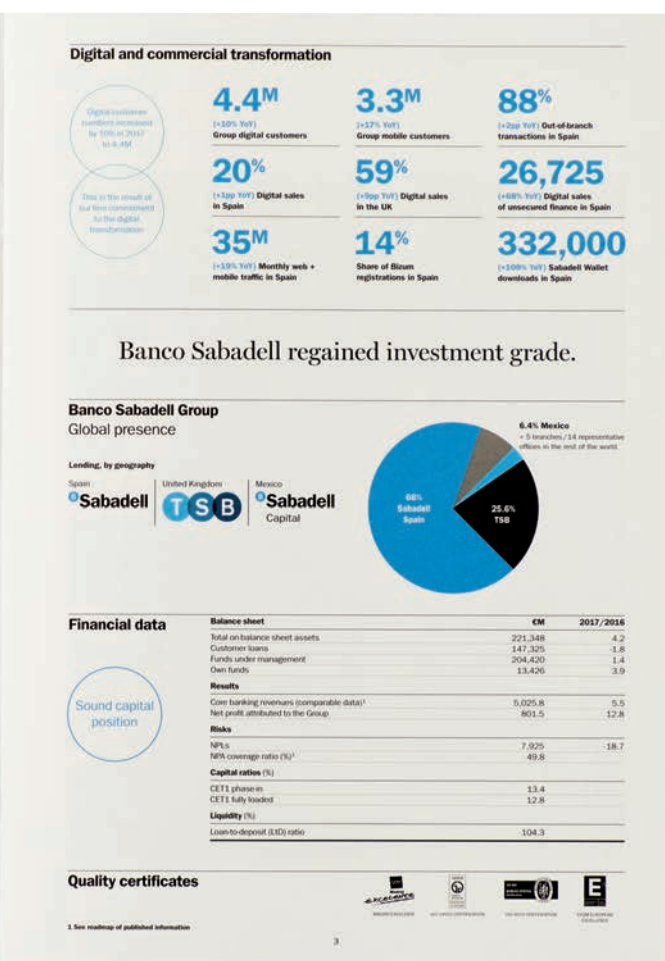


Cleverly constructed numbers are as disciplined and delightful as they are graphic.

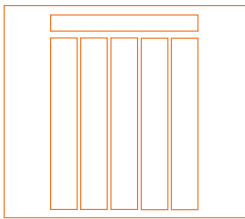


The cleverly constructed numbers grace the cover and contents and recur consistently as section numbers.

Highlighted statistics are presented in varied but controlled grids that use vertical and horizontal hierarchies as well as clearly organized heads and subheads.



38. Deploy Joy



Also see pages
74–75

THIS PAGE:
PROJECT
Banc Sabadell
Annual Report 2016
Desktop

CLIENT
Banc Sabadell

DESIGN
Mario Eskenazi Studio

DESIGNERS
Mario Eskenazi,
Gemma Villegas

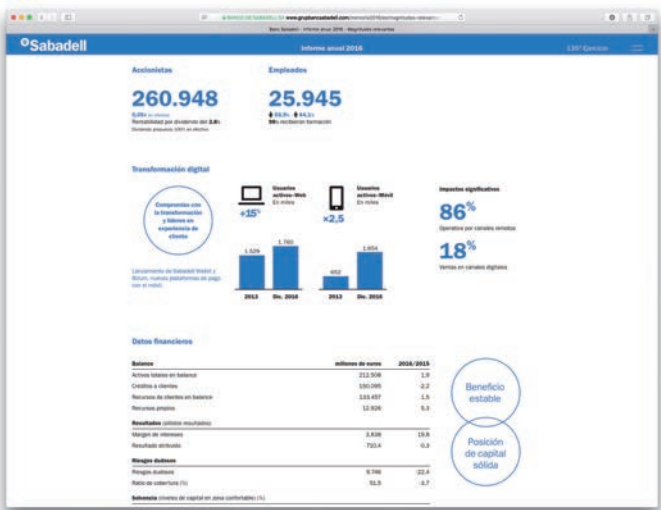
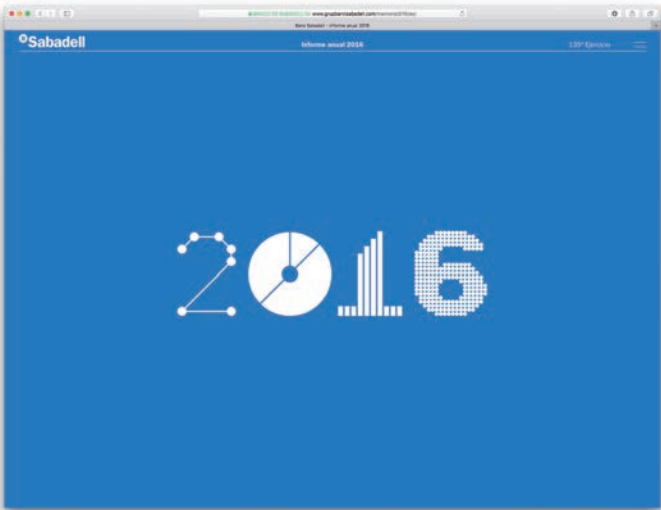
OPPOSITE PAGE
PROJECT
Banc Sabadell
Annual Report 2016
Devices

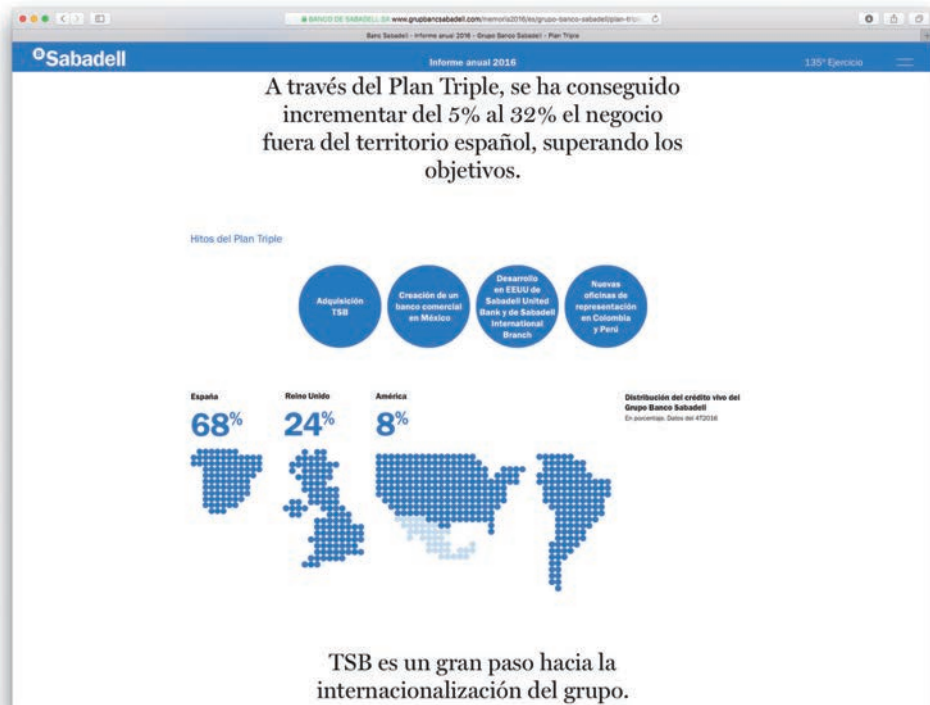
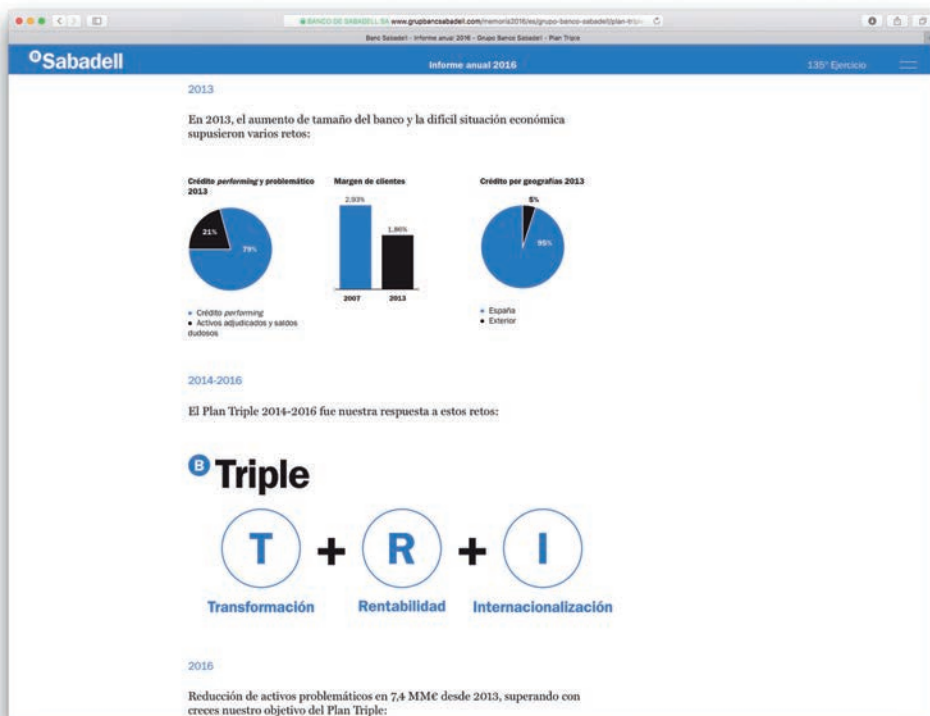
CLIENT:
Banc Sabadell

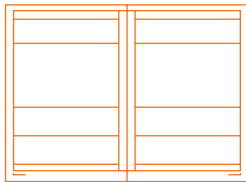
DESIGN
Mario Eskenazi Studio

DESIGNERS
Mario Eskenazi,
Gemma Villegas

Showing consistency throughout the range of media, custom numbers provide a welcome on landing pages. Map graphics, which use some of the same patterns as the custom numbers, work well with bar charts and statistics.







Although it's possible to devise subscription cards that work without rules and frames and borders, different fields, as well as weights of rules and frames, cannot only impose order, but also create a layout that is reassuring in its sense of order.

[illegible][illegible]

A subscription card is beautiful,
as well as functional.

- 【定期購読】【商品、雑誌・書籍】のお申込みは、こちらの払込取扱票に必要事項を必ず記入の上、最寄りの郵便局に代金を添えてお支払い下さい。
- 169項、183頁の注文方法をご覧ください。
- 表示金額はすべて税込価格となっております。
- 注文内容を確認させていただく場合がございます。平日の日中に連絡のつく電話番号を、FAX番号がございましたら払込取扱票にご記入ください。
- プレゼントの場合はご注文いただいたお客様のご住所、お名前でお送りします。

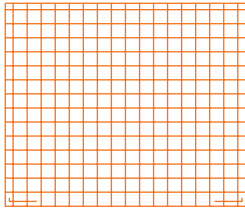
02	東京	払 込 取 扱 票										通常払込料金 加入者負担			
口座番号				百 十 万 千 百 十 番		金 額		千 百 十 万 千 百 十 円							
0 0 1 9 0 7				4 5 3 2 1		6 3 0 0									
加入者名		株式会社 暮らしの手帖社						料 金		特殊 取扱					
通 信 欄		* 「暮らしの手帖」の定期購読を 20 年 号より1年間(6冊)申し込みます ※プレゼントされる場合、送付先が異なる場合はご送付先を下欄へ記入下さい。 〒 - - - - - 〒 - - - - - tel - - - - - 〒 - - - - - (郵便番号) () 〒 - - - - - (電話番号) () 〒 - - - - - (FAX) ()										受付局日附印			
裏面の注意事項をお読みください。(私製承認東第43990号)															
これより下部には何も記入しないでください。															

払 込 金 受 領 証									
口座番号		0 0 1 9 0 7				通常払込 料金加入 者負担			
		百 十 万 千 百 十 番							
		4 5 3 2 1							
加入者名		株式会社 暮らしの手帖社							
金額		千 百 十 万 千 百 十 円							
		6 3 0 0							
払込人住所氏名		※							
料 金		受 付 局 日 附 印							
特殊取扱									

02	東京	払 込 取 扱 票										通常払込料金 加入者負担			
口座番号				百 十 万 千 百 十 番		金 額		千 百 十 万 千 百 十 円							
0 0 1 7 0 1				5 9 1 2 8		8									
加入者名		株式会社 グリーンショップ						料 金		特殊 取扱					
通 信 欄		※プレゼントされる場合、送付先が異なる場合はご送付先を下欄へ記入下さい。 〒 - - - - - 〒 - - - - - tel - - - - - 〒 - - - - - (郵便番号) () 〒 - - - - - (電話番号) () 〒 - - - - - (FAX) ()										受付局日附印			
裏面の注意事項をお読みください。(私製承認東第44327号)															
これより下部には何も記入しないでください。															

払 込 金 受 領 証									
口座番号		0 0 1 7 0 1				通常払込 料金加入 者負担			
		百 十 万 千 百 十 番							
		5 9 1 2 8							
加入者名		株式会社 グリーンショップ							
金額		千 百 十 万 千 百 十 円							
払込人住所氏名		※							
料 金		受 付 局 日 附 印							
特殊取扱									

40. Think Outside the Rectangle



Grids can be set up to organize unconventional shapes, breaking space into discreet areas. A circle can be bisected horizontally and vertically to create quadrants, or cut radially to make pie shapes.

On one side, images bleed off and create a contrast between facts and illustrations. Typography is simple, with bold headlines echoing the logo and calling attention to the headline and URL. The horizontal lines on the subway car echo the lines in the text area.

PROJECT
Circle Book education tool,
New York Transit Museum

CLIENT
New York Transit Museum

PROJECT DEVELOPERS
Lynette Morse and Virgil Talaid,
Education Department

DESIGN
Carapellucci Design

DESIGNER
Janice Carapellucci

This educational volvelle combines education, information, and activity—and, like its subject, it moves!

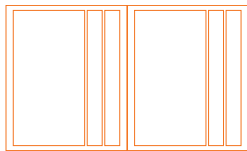




On the other side, heavy rules cleverly contain instructions and areas for notations. The blue and red colors are the actual colors used for the A, C, E, and 1, 2, 3 trains in New York City.

COLOR AS KEY COMPONENT

41. Get Attention with Color



Whether its grid is unvarying or versatile, a publication benefits greatly from strong color to highlight sections, stories, or set off text. Pages with color backgrounds set against white pages or

pages of lighter colors vary the pacing and keep interest and attention. Sidebar or subsidiary text in a different color is a way to set off different information without using rules or frames.

The first and second issues of a magazine launched by The Wing, a work and community space for women, boldly and colorfully informs their audience that women are on their way.

PROJECT
No Man's Land

CLIENT
The Wing

DESIGN
Pentagram

CREATIVE DIRECTION
Emily Oberman

PARTNER
Emily Oberman

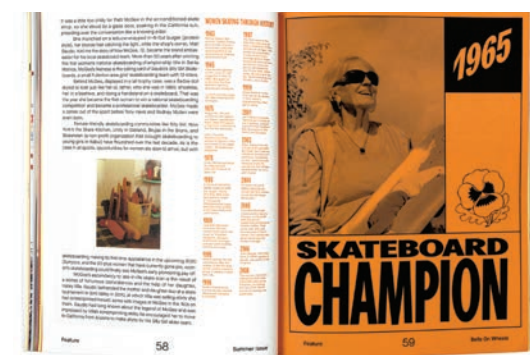
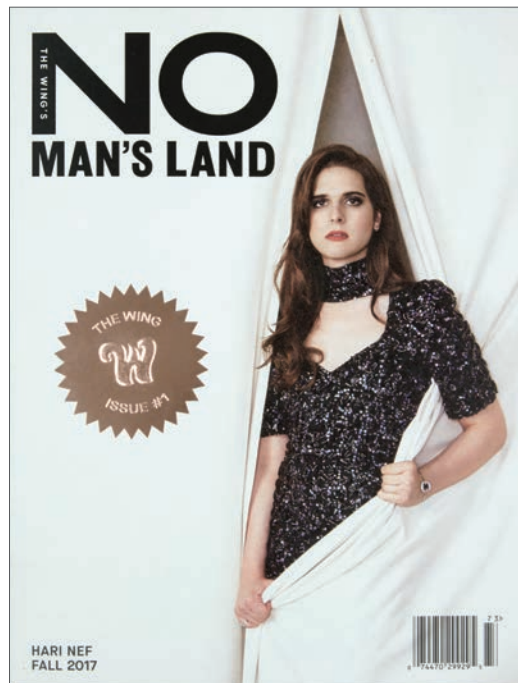
SENIOR DESIGNER
Christina Hogan

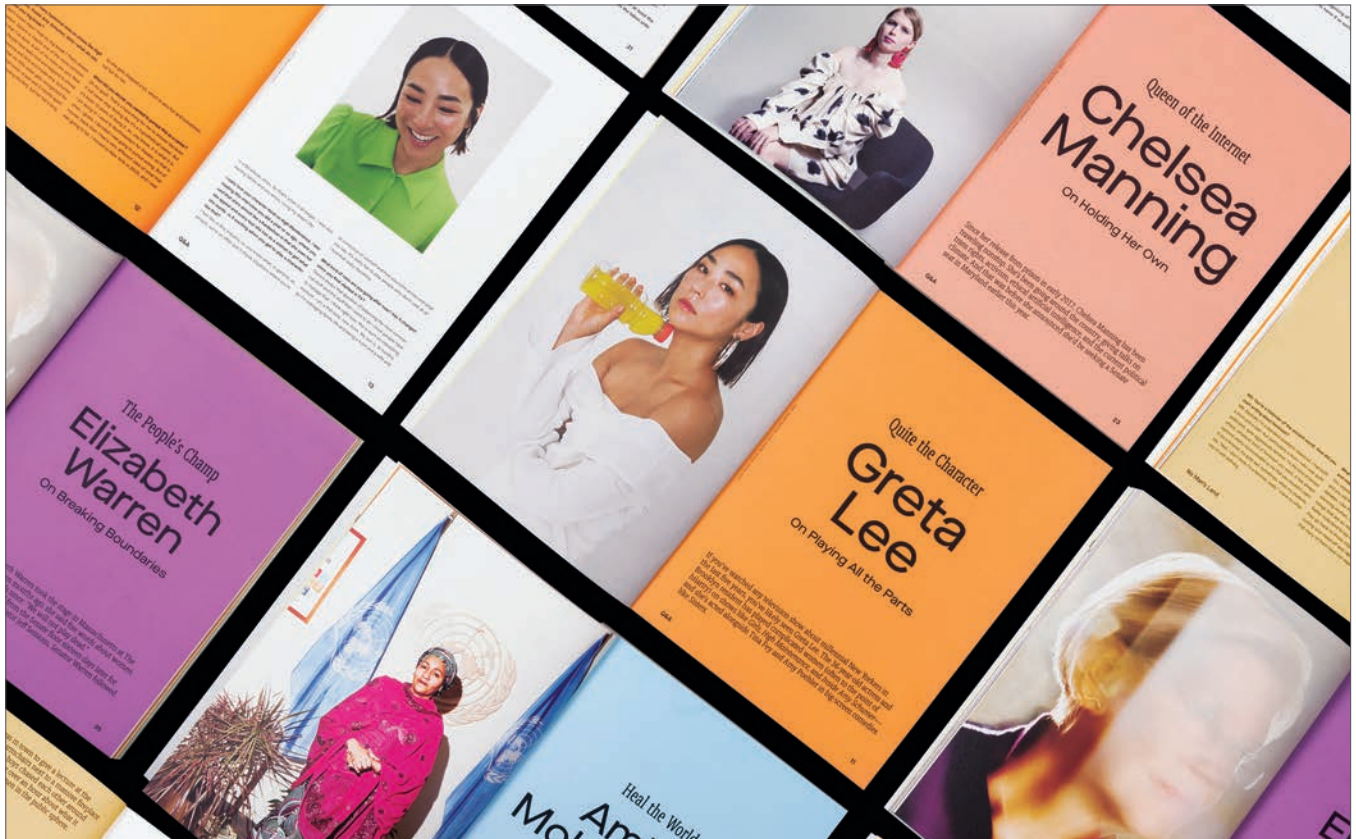
DESIGNER
Elizabeth Goodspeed

DESIGNER
Joey Petrillo

PROJECT MANAGER
Anna Meixler

Color pages, backgrounds and type make a strong publication make an even stronger statement.





ABOVE: Color in story openers provides excitement and varies pacing.

BELOW, LEFT: Spreads with color backgrounds shake things up. BELOW, RIGHT, DETAIL: Timeline text in color and in different column widths is a clear counterpoint to running text.



It was a little too chilly for Patti McGee in the air-conditioned skate shop, so she stood by a glass door, soaking in the California sun, presiding over the conversation like a knowing elder.

She munched on a lettuce-wrapped In-N-Out burger (protein style), her blonde hair catching the light, while the shop's owner, Matt Gaudio, told me the story of how McGee, 72, became the brand ambassador for his local skateboard team. Nearly 50 years after winning the first women's national skateboarding championship title in Santa Monica, McGee's likeness is the calling card of Gaudio's Silly Girls Skateboards, a small Fullerton-area girls' skateboarding team with 13 riders.

Behind McGee, displayed in a tall trophy case, was a Barbie doll styled to look just like her or, rather, who she was in 1965: shoeless, hair in a beehive, and doing a handstand on a skateboard. That was the year she became the first woman to win a national skateboarding competition and became a professional skateboarder. McGee made a career out of the sport before Tony Hawk and Rodney Mullen were

WOMEN SKATING THROUGH HISTORY

1963
Wendy Beazer Bull and her brother Danny become the first professionally endorsed skateboarders to be sponsored by Makaha Skateboard Club.

1965
Patti McGee appears on the cover of *LIFE* magazine in May 14, 1965. She goes on to become the first Women's National Skateboard champion.

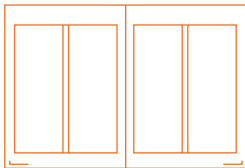
1975
Peggy Oki, the only woman on the legendary Zephyr skateboard

1997
The first issue of the *Ville Ville Cole* zine debuts, created by Tiffany and Nicole Morgan, two skateboarding sisters. It uses humor to encourage girls to skateboard and offers advice on how to overcome being intimidated by men in the field. Other zines, *Bruisers* and *50-50: Skateboarding and Gender*, soon follow.

1999
Eliasa Steamer is the first woman to appear in Tony Hawk's skateboarding video game series.

2001
Jen O'Brien becomes the first girl to skate at

42. Control Your Palette



A controlled palette with only gold and black on the cover distinguishes this cover from others in the market. Thoughtful cropping makes the image more intriguing than the full frame and alludes to a life cut short.

PROJECT

King, a special edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King Jr.

CLIENT

The Atlantic

CREATIVE DIRECTOR

Paul Spella

ART DIRECTOR

David Somerville

DESIGN FIRM

OCD | Original Champions of Design

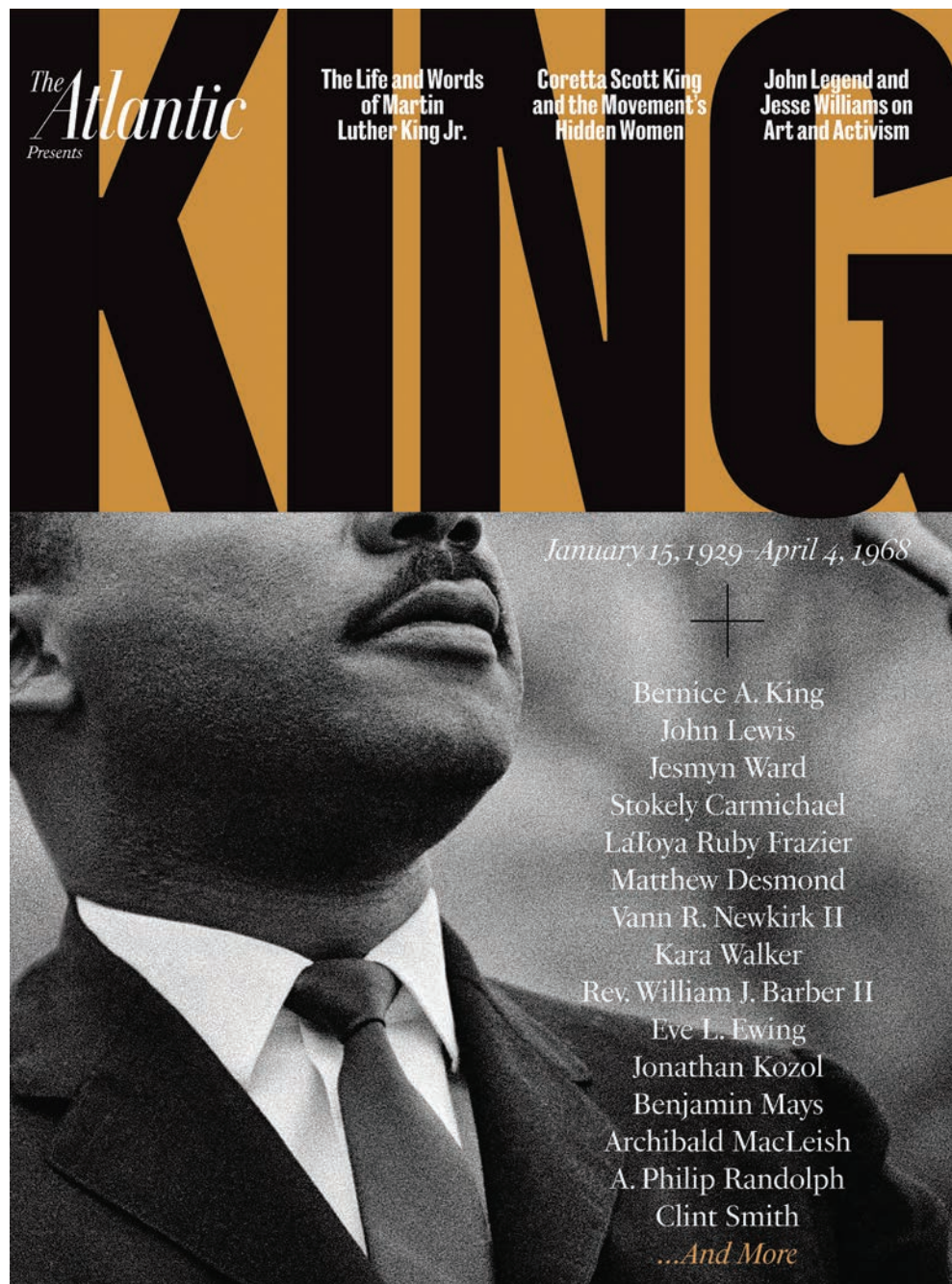
DESIGNER

Bobby C. Martin Jr.
Jennifer Kinon

Strong black-and-white pages, bold display typography that refers to history, and a limited palette with only an accent of green for the type, heightens drama throughout the piece.

Although many colors can arrest attention, an overabundance of colors can overwhelm the

overall message. A controlled palette maintains focus on a sober or sobering subject.





Designers occasionally use the phrase “design and the movie metaphor.”

Laid one on top of the other, these spreads show the filmic use of “The Negro Is Your Brother,” the headline *The Atlantic* magazine used in 1963 when it published Martin Luther King Jr.’s “Letter from Birmingham Jail.”

The green headline is the equivalent of a visual voiceover.



Space, black type, and an accent of green make certain to draw the reader’s attention to the essay as a whole and to crucial statements.

Although this principle features color and control thereof, these spreads also embody many other aspects of working with a grid. Note the use of space, especially on the essay opening. See, too, how the caption does not fill the entire text width but instead uses a different grid module. The space allows the caption to echo the meditative image of Martin Luther King Jr.



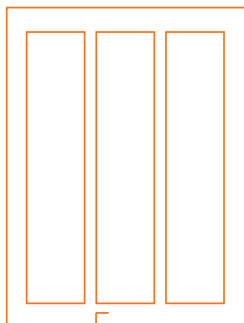
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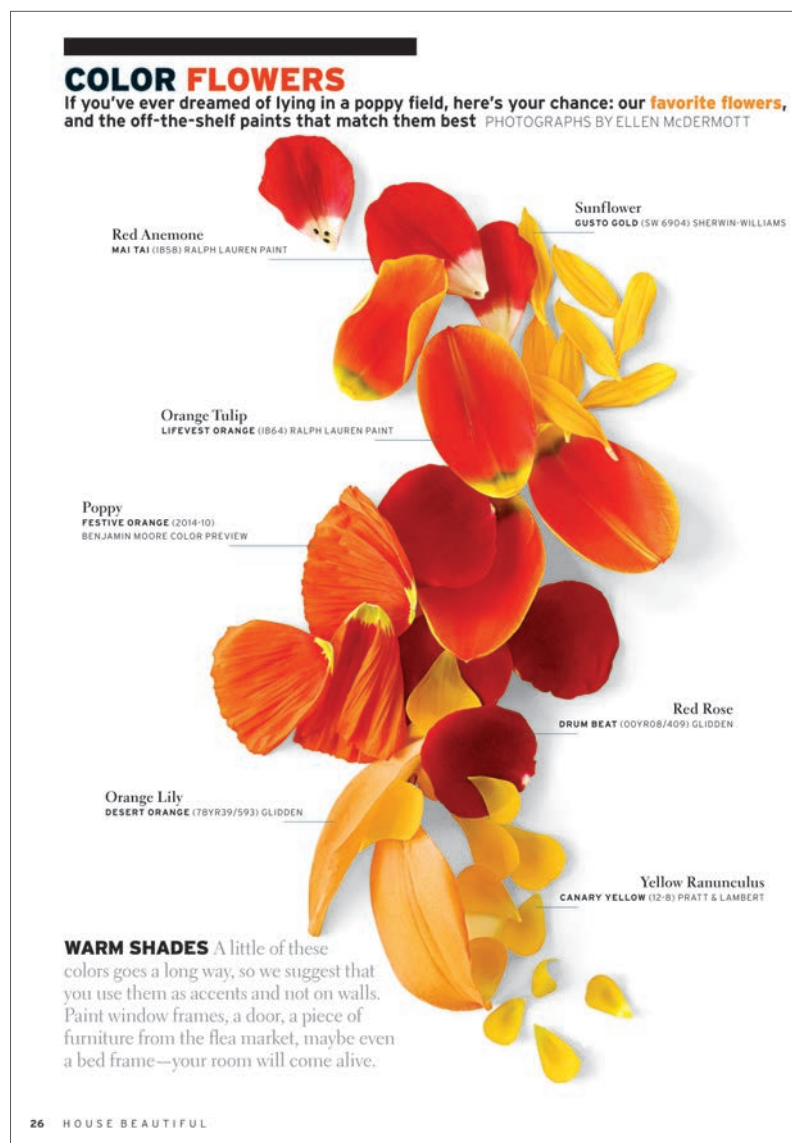
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43. Let the Color Be the Information



When there's a solid structure—as there often is in magazines—sometimes it's good to simply take a break, keep the typography simple, and let the color, especially in a gorgeous photo, take center stage (and sometimes center layout).



THIS PAGE AND OPPOSITE PAGE:
Although it's tempting to use color to the maximum in a full-color project, using a limited amount of color—black, for instance—to offset highly saturated images allows the reader to focus on the point of the image. Too much visual competition is counterproductive.

PROJECT
House Beautiful

CLIENT
House Beautiful magazine

DESIGN
Barbara deWilde

A lush and smartly art-directed image shines without competition from other elements in the layout.

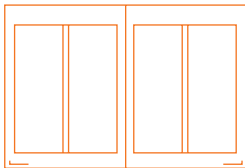
COLOR



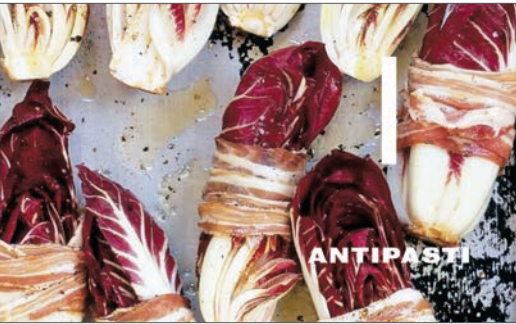
COOL SHADES A word about finishes: Light colors look darker in a flat finish. Dark colors look brighter in a gloss or semigloss. A flat finish will work well for the lighter shades here, but the deep purples and pinks will definitely look better with a sheen.

FOR MORE DETAILS, SEE RESOURCES

44. Marry Color and Typography



In a full-color instructional book, it's often wise to control color so that the instructions themselves aren't upstaged by the other elements on the page. However, wise color choices in a controlled palette can make typography stand out.



Section openers have lavishly colored bleed photos. Bold typography holds its own against the rich color.



An introductory spread follows each full-bleed photo. In contrast to the bold sans serif of the opener, introductory material set in serif typography drops out of the flagship color.

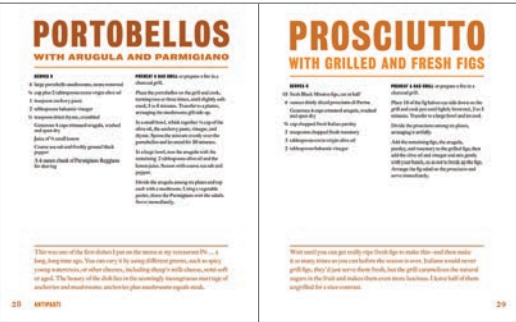
PROJECT
Italian Grill

CLIENT
HarperCollins

DESIGN
Memo Productions, NY

ART DIRECTORS
Lisa Eaton,
Douglas Riccardi

Grids underpin a cookbook by a chef with an outsized personality. This cookbook employs saturated, bold color and unabashedly hefty typography. Each chapter, which uses a palette with slight variations on a master color, is as handsome as the last.



THREE BOTTOM IMAGES ON THIS PAGE AND OPPOSITE PAGE: Colors vary within the palette for each section and complement the full-color photography.



In Italy, cooking fish is all about freshness and simplicity—as I’ve said before, the philosophy of Italian fish cookery can be summed up in three words: *Fante il alone*. Complicated sauces and techniques are not part of the repertoire, and, in fact, Italians almost never serve any sauce at all with fish, other than an excellent olive oil. Lemon may sometimes appear, but even that is often considered beside the point. The one exception is *salsa verde*, the fragrant green herb sauce, which may sometimes accompany a fish with character enough to stand up to it, such as a whole grilled branzino (see page 126).

Few Italians would consider cooking anything other than local fish, whether from a mountain stream or the ocean, and I urge you to think in the same way: find a good fish market, and remember that what is freshest is best. If the specific fish called for in your recipe is not available—or doesn’t look pristine and glistening—the fishmonger can help you choose another option (I include suggestions for substitutions in many of the recipes). If you are able to get fresh king mackerel for “Mackerel ‘in Scapce’” with Annulli Lemon Salad, you will have the best mackerel dish you’ve ever tasted; if you can’t find it, make the recipe with very fresh bluefish, or move on to another one. Most of the other fish recipes in this chapter, such as Monkfish in Prosciutto with Pesto Fregola and Swordfish Involtini Sicilian-Style, call for widely available varieties. But you’ll want to be sure

to get the best tuna available—nishi-quality, that is—for Tuna Like Prosciutto, and you really should use wild salmon for the Salmon in Cartoccio with Asparagus, Citrus, and Mint.

Cooking shellfish on the grill is easy, and the recipes in this chapter use several different techniques for achieving simple perfection. Clams in Cartoccio are wrapped in a foil package and allowed to steam in their fragrant juices. The shrimp in Shrimp Rosemary Spiedini alla Romagnola are threaded onto rosemary skewers, which impart their herbal fragrance and look sexy besides. I love cooking shellfish (and cephalopods) on a pialtra, a flat griddle or stone placed on the hot grill (see page 000 for more on the subject), because it gives them a great sear and char, as in Sea Scallops alla Cippese or Marinated Calamari with Chickpeas, Olive Pesto, and Oranges.

Thinking globally while buying locally is especially important when you are buying fish. Some “trendy” fish have been overharvested to the point of extinction, and we now know that there can be problems with farmed fish as well, like salmon. The Monterey Bay Aquarium, at www.montereybayaquarium.com, maintains an up-to-date list of species that are being overfished in the United States and in the rest of the world. It’s an invaluable resource, and I urge you to consult it when writing your shopping list, as I do both at home and at the restaurants.



MARINATED CALAMARI

WITH CHICKPEAS, OLIVE PESTO, AND ORANGES

SERVES 6

CALAMARI

- 3 pounds cleaned calamari (tubes and tentacles)
- $\frac{1}{4}$ cup extra-virgin olive oil
- Grated zest and juice of 1 lemon
- 4 garlic cloves, thinly sliced
- 2 tablespoons chopped fresh mint
- 2 tablespoons hot red pepper flakes
- 2 tablespoons freshly ground black pepper

CHICKPEAS

Two 15-ounce cans chickpeas, drained and rinsed, or $3\frac{1}{2}$ cups cooked chickpeas

- $\frac{1}{2}$ cup extra-virgin olive oil
- $\frac{1}{4}$ cup red wine vinegar
- 4 scallions, thinly sliced
- 4 garlic cloves, thinly sliced
- $\frac{1}{4}$ cup mustard seeds
- Kosher salt and freshly ground black pepper

OLIVE PESTO

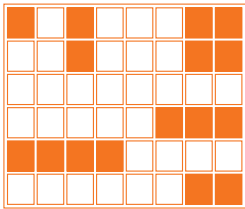
- $\frac{1}{4}$ cup extra-virgin olive oil
- Grated zest and juice of 1 orange
- $\frac{1}{2}$ cup black olive paste
- 4 jalapeños, finely chopped
- 12 fresh basil leaves, cut into chiffonade (thin slivers)
- 3 oranges
- 2 tablespoons chopped fresh mint

CUT THE CALAMARI BODIES crosswise in half if large. Split the groups of tentacles into 2 pieces each.

Combine the olive oil, lemon zest and juice, garlic, mint, red pepper flakes, and black pepper in a large bowl. Toss in the calamari and stir well to coat. Refrigerate for 30 minutes, or until everything else is ready.

Put the chickpeas in a medium bowl, add the oil, vinegar, scallions, garlic, and mustard seeds, and stir to mix well. Season with salt and pepper and set aside.

45. Contain and Clarify with Color



Consistent in size and within an overall grid, tightly plotted yet flexible color modules can support playful variations of both text and images, as shown in this program calendar. Boxes and color can provide an overall system and structure and can also control information clearly. When listing a lot of specific details, a grid that combines color modules can set off dates and information from other kinds of text, such as URLs, calls to action, or banners with the main title of the piece.



PROJECT
Program calendar

CLIENT
Smithsonian, Cooper-Hewitt,
National Design Museum

DESIGN
Tsang Seymour Design, Inc.

DESIGN DIRECTOR
Patrick Seymour

ART DIRECTOR
Laura Howell

This system for seasonal program calendars supports a uniform message. It also allows dynamic variations of colors and images.





Synopses of the lead exhibits and their dates complement exuberantly large and unfettered images on the reverse side of the program calendar, setting up visual tension and compression.



Varied image sizes and the occasional silhouette adhere to, but also pop out of, the framework of the color boxes.

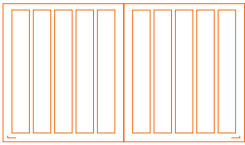
First, define the size of your overall area, breaking it into equal squares. Then take into account an overall outside margin. Use squares as single boxes, doubled (or even tripled) horizontally or vertically, or stacked. Paying attention to the information to be contained, the modules can be color-coded by date, month, price, event, or whatever is appropriate for the project. When designing with hardworking information, the color should communicate and enlighten the message.

Modules also support photos and illustrations. As with text, an image can fit into one module, two vertical modules, two or four horizontal modules, or four stacked modules. In short, the color boxes allow a range of variation, while maintaining control and integrity. To add further interest, play against the grid of the boxes by silhouetting the occasional image, giving further rhythm and visual space to a lively program.

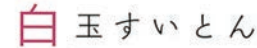
Within the structural support from a cavalcade of colors, information can exist in its own space. Color modules can support a readable hierarchy of information with small type sizes, as well as larger headlines and bolder information. Varied type sizes and weights along with upper- and lowercase type make it easy for the reader to scan dates, events, times, and descriptions. Large headlines in the multimodule boxes add rhythm and surprise, as well as a consistency among similar kinds of copy, such as marketing lines, the client or museum, calls to action, and contact information.

A double-sided project, or a project on a spread, can also take advantage of the modular format, by following, but also interrupting, clearly defined areas.

46. Emphasize Info with Color Typography



Too much color can be busy and confusing. However, the right amount of color provides a guide to help the reader recognize priorities. A pronounced hierarchy of headings can be easy to follow if aided by accents in color.



あり合わせの根菜と一緒に白玉団子を煮込んだ手軽な汁料理。「主食もおかずも一度に食べられる。撮影など仕事の合間の昼食としても活躍したものです。祖母もよく準備の手を休めて食べていました。すいとんと言えようとん粉が王道だが、阿部さんはよく手軽な白玉粉が好んで使った。豆腐を練り込んだ白玉は、もちもちと柔らかい食感。

材料 4人分
大根6cm 人参1/3本 ごぼう10cm
しめじ1/3房 まいたけ1/3房 油揚げ
1枚 三つ葉8本 煮干し10本 薄口
醤油大さじ2 豆腐約1/6丁 白玉粉約
1/3カップ

作り方
1 煮干しは頭と内臓を取り、鍋などで乾煎りしてから、水につけておく。(約6カップ、分量外)

2 人参、大根は皮をむいて薄めのイチヨウ切り、ごぼうは皮をたわしなどでよくこそいで洗い、薄く斜めに切って水にさらしておく。

3 油揚げは熱湯をかけ、油抜きして食べやすい大きさに切り、しめじ、まいたけは小房に分けておく。

たら3も加え、薄口醤油を半量入れてしばらく煮る。

5 白玉粉に豆腐を混ぜ(写真)、みみたぶ
くらいの柔らかさにして形を整え、熱湯
に入れて浮き上がってくるまで茹でたの
ち冷水に取る。

64に5を加え、ひと煮立ちしたら、残りの薄口醤油を加え味を調えて、ざく切りにした三つ葉を加える。



PROJECT
Croissant magazine

CLIENT
Croissant magazine

DESIGNER
Seiko Baba

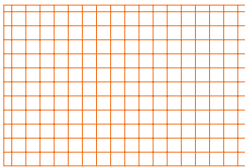
ILLUSTRATION
Yohimi Obata

Color subtly sets off type, adding clarity and zest to magazine spreads. This particular magazine is a MOOK, a special edition published by *Croissant* editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means "time-honored wisdom of living."

Setting one character larger and in color calls attention to a particular heading.

COLOR AS ORGANIZING ELEMENT

47. Enliven Calendar Modules with Color



Using color in a calendar makes it easier to separate specific elements, such as days of the week. The information both stands out and works with the overall spread. Colors can also complement the palette of the photo.

For situations where it's important that the dates are featured but not obscured, chose colors or shades that are muted and and do not upstage the material. Desaturated colors (colors with more gray) work best if type is surprinting, that is printed on top of the color.

PROJECT
Calendar of events

CLIENT
New York City Center

DESIGN
Andrew Jerabek

Photos and palettes work together to determine shades for calendar boxes.

ALVIN AILEY AMERICAN
DANCE THEATER

Nov. 28 – Dec. 31

Tickets: Start at \$25

The dancers of Alvin Ailey American Dance Theater have it all – exquisite technique, breathtaking artistry and passionate spirit. The Company's 2007 season offers electrifying world premieres by Camille A. Brown and Frederick Earl Mosley; sumptuous new productions of classic works by Alvin Ailey and Talley Beatty and a Company premiere of Robert Battle's *Unfold*. AAADT becomes the first American company to perform a complete work by Maurice Béjart when they take on the radiant grandeur of his famous *Firebird*. Come to experience something brand new, see a forgotten favorite or revisit the beloved masterpiece *Revelations* once again.

Tue 7pm	Nov 27 No Performance	Dec 4 Love Stories Saddle Up! Revelations	Dec 11 ALL AILEY The River Flowers Revelations	Dec 18 Celebrating Masazumi Chaya Episodes Flowers Revelations	Dec 25 No Performance
Wed 8pm	Nov 28 7pm Opening Night Gala LIVE MUSIC Firebird Reflections in D Revelations	Dec 5 The River The Road of the Phoebie Snow Love Stories	Dec 12 Memoria Reflections in D Revelations	Dec 19 ALL NEW Saddle Up! Unfold The Groove To Nobody's Business Firebird	Dec 26 Episodes Solo Vespers Revelations
Thu 8pm	Nov 29 Night Creature Urban Folk Dance The Golden Section Revelations	Dec 6 ALL AILEY Night Creature Pis de Duke The River Revelations	Dec 13 The Groove To Nobody's Business Unfold The Road of the Phoebie Snow The Golden Section	Dec 20 Night Creature Revelations Revelations	Dec 27 The Groove To Nobody's Business Reflections in D The Road of the Phoebie Snow Firebird
Fri 8pm	Nov 30 Vespers Solo Saddle Up! Revelations	Dec 7 Night Creature Revelations The Groove To Nobody's Business Urban Folk Dance Revelations	Dec 14 Ailey Classics includes Revelations	Dec 21 ALL NEW The Groove To Nobody's Business Unfold Flowers Saddle Up!	Dec 28 Firebird Episodes Revelations
Sat 2pm	Dec 1 Night Creature Solo Saddle Up! Revelations	Dec 8 Firebird The Groove To Nobody's Business Pis de Duke The Golden Section	Dec 15 Ailey Classics includes Revelations	Dec 22 Saddle Up! Reflections in D Pis de Duke Love Stories	Dec 29 Ailey Classics includes Revelations
Sat 8pm	Dec 1 LIVE MUSIC Firebird The Golden Section Revelations	Dec 8 The Groove To Nobody's Business Solo The Road of the Phoebie Snow Revelations	Dec 15 ALL NEW The Groove To Nobody's Business Unfold Flowers Firebird	Dec 22 Memoria The Golden Section Revelations	Dec 29 Love Stories Urban Folk Dance The Groove To Nobody's Business Revelations
Sun 3pm	Dec 2 Firebird Vespers Revelations	Dec 9 ALL AILEY Night Creature Pis de Duke The River Revelations	Dec 16 ALL AILEY Memoria The River Revelations	Dec 23 ALL NEW The Groove To Nobody's Business Reflections in D Saddle Up! Firebird	Dec 30 Love Stories The Golden Section Revelations
Sun 7:30pm	Dec 2 Firebird Saddle Up! The Golden Section	Dec 9 The Road of the Phoebie Snow Love Stories	Dec 16 Celebrating Paul Sardard Revelations	Dec 23 ALL AILEY Night Creature Revelations	Dec 30 ALL NEW The Road of the Phoebie Snow Flowers Firebird
Mon 7pm	Dec 3 No Performance	Dec 10 No Performance	Dec 17 No Performance	Dec 24 No Performance	Dec 31 7pm SPECIAL NEW YEAR'S PERFORMANCE Firebird Saddle Up! Revelations

premieres in red

94 | LAYOUT ESSENTIALS

PENNSYLVANIA

BALLET

Nov. 14 – 18

Tickets: \$25, \$55, \$75, \$110

Pennsylvania Ballet returns to New York City Center for the first time in more than twenty years with two dynamic programs. The first features a live orchestra in a riveting

new *Carmina Burana*, deemed a "triumph" by *The Philadelphia Inquirer* and choreographed by the Company's own Matthew Neenan. The second program features works by Balanchine, Neenan, and Val Caniparoli's vibrant *Lambarena*, a celebration of African and Classical music and dance.

Wed

Nov 14

Serenade

Peter Ilyich Tchaikovsky/George Balanchine
Carmina Burana
 Carl Orff/Matthew Neenan

Thu

Nov 15

Concerto Barocco

Johann Sebastian Bach/George Balanchine
As It's Going
 Dmitri Shostakovich/Matthew Neenan

Lambarena

Johann Sebastian Bach/Val Caniparoli

Fri

Nov 16

Serenade

Peter Ilyich Tchaikovsky/George Balanchine
Carmina Burana
 Carl Orff/Matthew Neenan

Sat

Nov 17

Concerto Barocco

Johann Sebastian Bach/George Balanchine
As It's Going
 Dmitri Shostakovich/Matthew Neenan

Lambarena

Johann Sebastian Bach/Val Caniparoli

Sat

Nov 17

Serenade

Peter Ilyich Tchaikovsky/George Balanchine
Carmina Burana
 Carl Orff/Matthew Neenan

Sun

Nov 18

Serenade

Peter Ilyich Tchaikovsky/George Balanchine
Carmina Burana
 Carl Orff/Matthew Neenan

Principal Dancer Amy Jahnke Photo: Gabriel Roca/2010

NYCITY
CENTER

MORPHOSES/
THE WHEELDON COMPANY

Oct. 17 - 21

Tickets: \$30, \$50, \$85, \$110

Morphoses/The WheelDON Company makes its New York debut at New York City Center, performing two unique programs featuring seven New York premieres and an American premiere. Founded by internationally acclaimed choreographer Christopher WheelDON, Morphoses aims to revitalize contemporary classical ballet by marrying dance, music, visual art and design - infusing it with a newfound energy and vision by embracing all art forms in a collaborative environment. The dancers comprise a first-class ensemble of guest artists from leading companies including New York City Ballet, San Francisco Ballet and the Royal Ballet, among others. Celebrated couture designer Narciso Rodriguez will design the costumes for both of Mr. WheelDON's new works, and will also be working with him on each of the ballets' stage designs.

"...Mr. WheelDON's mastery is unmistakable..." - Alastair Macaulay, *The New York Times*

Wed
7:30pm

Oct 17, Oct 18*, Oct 19
There Where She Loved
New York Premiere
Christopher WheelDON

Thu
7pm

Trust Pay
New York Premiere
Christopher WheelDON
Singerland
New York Premiere
William Forsythe

Fri
7:30pm

Prokofiev Pas De Deux
New York Premiere
Christopher WheelDON
New WheelDON Ballet
American Premiere
Christopher WheelDON

Sat
2pm

Oct 20, Oct 21
Movements
Christopher WheelDON
Singerland Pas de Deux
New York Premiere
William Forsythe

Sat
8pm

Propeller
New York Premiere
Lia Lorenz
Latin Stud
New York Premiere
Michael Clarke

Sun
3pm

Wideblade
New York Premiere
Edward Liang
Morphoses
Christopher WheelDON

*Special Gala
Performance

Join Christopher
WheelDON and
Morphoses
dancers for a
Gala celebration.

For more
information
please call
212.763.1205.

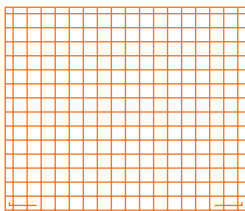
Generously Supported by

John Philip Falk
Frederic and Robin Seegal
Anne H. Bass
Douglas S. Cramer
New York City Center Dance Council

Photo: William S. Scott. Design: Patricia Smith and John

COLOR AS ORGANIZING ELEMENT

48. Code with Color



Coding information by color can help viewers quickly find the information they need. A scan of a color key, in conjunction with icons, quickly communicates far more information than words or colors alone.

Depending on the client or material, the colors can be muted or bright. Saturated colors—colors with less gray—immediately command attention.

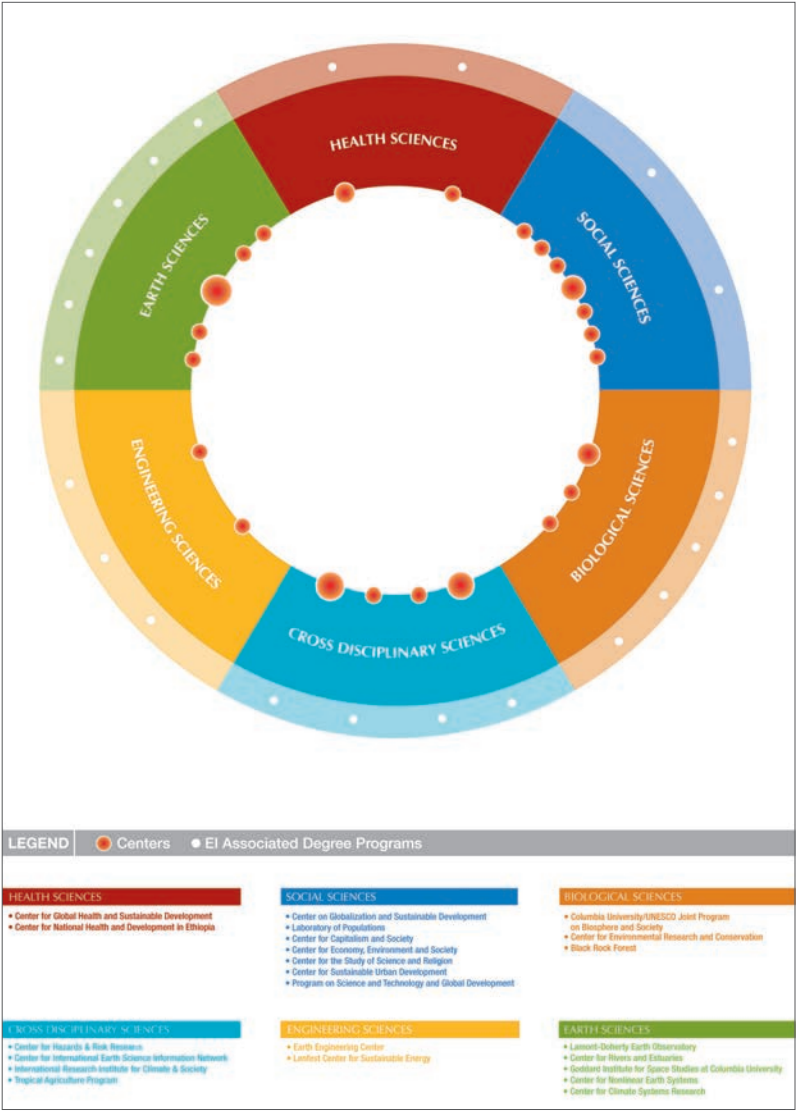
PROJECT
Identity program

CLIENT
Earth Institute at
Columbia University

DESIGN
Mark Inglis

CREATIVE DIRECTOR
Mark Inglis

Color codes differentiate a suite of six scientific disciplines for the Earth Institute at Columbia University.



By design, each discipline includes a number of research centers and associated degree programs. Each discipline has an assigned color system.

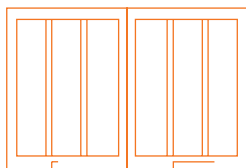
Icons also tie into the color system.



The colors work with icons, color bands, or type.



49. Separate Items with Color



Also see pages
100–101

Columns with horizontal and vertical containing rules are perfectly clear and legitimate ways to separate components, but shades of different colors can add extra pizzazz and interest and differentiate the voices of various contributors. Dropout type, i.e., type that is white reversed out of the background color, works to even greater effect.

DROPPING OUT

Dropout type is dramatic. But be aware that using dropout type for a lot of small text can easily lose clarity, especially with a serif font. Sans serifs may hold up better. On screens, type dropping out of black can be even trickier to read, so it may be necessary to go bigger and bolder.

AT SPOTCO, WE BEGIN WORK-
ing on a show by understanding its Event.
I didn't invent this phrase—it was loaned
to me by producer Margo Lion. But what
I came to understand it as is quite simply
the reason you see a show. Or even more
simply, the reason you tell someone else
to see a show. It can be straightforward,

The sample above shows the reproduction size.

PROJECT
Broadway;
From Rent to Revolution

CLIENT
Drew Hodges, author;
Rizzoli, publisher

CREATIVE DIRECTOR
Drew Hodges

DESIGN
Naomi Mizusaki

Recollections of different collaborators with Spotco, Broadway's most illustrious agency, are spotlighted in different colors.

Each color signals a contribution from a different collaborator. The text for the page finale, the black box, is not by or about a person but rather "The Event," an essential element of the agency's philosophy.

1987

ACT ONE

DREW HODGES

FOUNDER AND CHIEF EXECUTIVE OFFICER

WE OPEN ON A YOUNG

design firm called Spot Design. It was named for a dog the landlord said we couldn't have. So I named the office as my pet.

After attending art school at School of Visual Arts in New York City, I had left working for my college mentor Paula Scher and began freelancing solo out of my apartment. I was working in the kitchen of my loft, across from the now-defunct flea markets on 26th Street and Sixth Avenue. This is the same kitchen where producers Barry and Fran Weissler came to see the early designs for *Chicago*—but I get ahead of myself. Ultimately, we were five designers and one part-time bookkeeper doing entertainment and rock 'n' roll work. We were young and laughed a lot. Ten years later, we had been privileged to work with Swatch Watch, MTV, Nickelodeon, the launch of Comedy Central and *The Daily Show*, as well as record work for Sony Music, Atlantic Records, and Geffen/DreamWorks records, where our most notable projects were album packages for downtown diva Lisa Loeb and iron-lunged Aerosmith. We grew adept at strategy, design, and collaboration with many downtown artists, illustrators, and photographers,—all people we would come to take full advantage of as we began our theater work. I went to the theater—it was a New York City joy for me. I had gone since early high school, riding the train to the city. But I never dreamed I would get any nearer than second-acting *Dreamgirls* from the mezzanine.

Two bold incidents happened to change that. First, Tom Viola and Rodger McFarlane were heroes of mine for the work they did through what was to become Broadway Cares/Equity Fights AIDS. A friend and art director from Sony Music named Mark Burdett

was assigned to work with Spot on an ad for the Grammy Awards program in the prime position of the back cover. It was Martin Luther King Jr. Day, and the clients were all away. So we moaned that doing yet another ad filled with album minis of the labels and latest Streisand release with hollow congratulations was a waste of a great opportunity. We posited that Sony could be the first record company to take a stand against AIDS by making a donation and attaching a red ribbon to the back of each issue of the program. And to pitch that idea, we called Rodger and Tom at their offices to help us fulfill it. The ribbon was theirs after all. Remarkably, they were working on the holiday and answered the phone. They agreed to help, and the rest is history. I believe it was the first awards ceremony to publicly script the concern over AIDS, and deep friendships were formed. Later that year, Tom and Rodger called. They had an ad due in three days for their new show, *The Destiny of Me*, Larry Kramer's sequel to *The Normal Heart*. We sent them a design based on a photo of my right hand—I guess we felt it seemed personal—and they loved it. This was our first theater poster.

But it would have been a short-lived career without the second event. Two years later, we had just finished doing the Aerosmith album for Geffen. Robin Sloane, David Geffen's star creative director, called and asked us to meet with the producers of *Rent*—Geffen would be releasing the album. I took a meeting with the ad agency in charge, and got the assignment and a ticket to the hottest show in town a week after it had opened Off-Broadway. Within a year, we would have designed *Rent* and *Chicago*, and Jeffrey Seller sat me down in a mall in Miami to ask if we had thought about starting an ad agency. It seemed a big risk—but it also seemed like a world where you could actually meet the people doing the creative work you were assigned to promote. And we began to try and figure out just how an ad agency worked anyway.



BRIAN BERK
CO-FOUNDER AND CHIEF OPERATING
OFFICER / CHIEF FINANCIAL OFFICER

IN THE SPRING OF 1997, after designing the successful ad campaigns for *Rent* and *Chicago*, we decided to attempt to open a theatrical ad agency. The first question was: What would we need to be able to pull this off? For starters, we would need equipment, office space, a staff, and most importantly, clients.

The equipment was easy. In order to keep upfront costs down, we could lease—a few computers and a fax machine. From there, we could scrape by until we had some clients.

Office space: The design studio was currently housed in Drew's apartment. We knew that for potential clients to consider hiring us, we would need to be in the theater district, and we would need to have a large conference room for the weekly ad meetings. I set out to look at space. One space was located in 1600 Broadway. The building was fairly run-down (and we would later learn it had a mouse problem), but it did have a long and interesting history. It was built in the very early 1900s as a Studebaker factory and showroom. In the 1920s, it was converted to offices and at one point housed the original offices of Columbia Pictures, Universal Pictures, and Max Fleischer Studios, creator of Betty Boop. This seemed a fitting place for a theatrical ad agency. By 1997, the building held a combination of offices and screening rooms. (It has since been torn down.) The space we looked at consisted of two small offices, a big bullpen area for our designers, and one large conference room with the most amazing view of Times Square. We actually found a photograph of a movie executive sitting at his desk in the room that would eventually become our conference room. It has the same wood paneling and window with the view. However, the bearskin rug, which is seen on the floor in the photo, is long gone. The space had character. We had to furnish it on the cheap. We hired a set decorator friend to style the office circa 1940s, so all the used office furniture we purchased would look

like a very conscious design choice. We moved to the space in June 1997.

Staff: We already had a creative director (Drew), four graphic designers, an office manager, and me. I handled finance, administration, and facilities. We needed someone to head account services, an assistant account executive and a graphic production artist to produce all the ads. We'd hire a writer once we had some clients. For the production artist, we knew just who to hire: Mary Littell. She had worked for us before and was great. The person to head account services was harder to find. We needed someone who had worked at an ad agency before and understood media. From what Drew learned, one of the most respected account managers in the industry was Jim Edwards, or as was said by several producers, "He is the least hated." He had worked at two of the existing theatrical ad agencies. But would Jim join a startup? He was game and joined our team. Jim walked in the door on July 21, 1997. Mary was at her desk working on dot gain so she would be ready if we were ever hired to place an ad. Now, all we needed were some clients.

JIM EDWARDS
CO-FOUNDER AND FORMER CHIEF
OPERATING OFFICER

OF DREW, BRIAN, MARY, BOB Guglielmo, Karen Hermelin, and Jesse Wann, I was the only one who had worked at an ad agency before. Little things like a copy machine that can make more than one copy every thirty seconds was not part of our infrastructure. I started on a Monday, and the pitch for *The Diary of Anne Frank* was that Friday. We didn't have any clients so that entire week was all about the pitch. Thursday night we were there late and inadvertently got locked in the office (how that is even possible still strikes me as odd). We couldn't reach anyone who had a key so we had to call the fire department to let us out. They did—and were adorable too.

Once we had a show, we became a legitimate advertising agency, which led to David Mamet's *The Old Neighborhood*, John Leguizamo's *Freaky*, and Joanna Murray-Smith's *Honour* within months of being open for business.

Since SpotCo was a brand-new company, we had no credit with any of our vendors. The *New York Times* made us jump through so many hoops about establishing a relationship with them. I think we had to have a letter from the producers of *Anne Frank* saying they were hiring us as their ad agency. When it came time to reserve our first *Times* ad, about a month had passed since all those rules were handed down. Back then, you

simply called the *Times* reservation desk and reserved the space. That's what I had been doing for years so I did it again, inadvertently forgetting that the ad needed to be paid for well in advance. I knew everyone there so they accepted my reservation without question. The ad ran. No one said anything. The bill came about a month later, and we paid it. About two months in, the *Times* noticed that we were sliding under their rules but since we were paying our bills and were current, they granted us credit. By that first Christmas, we had established credit everywhere, which was and is a big deal. Not many new companies can make that kind of claim.

In the first eighteen months of SpotCo, I never worked harder in my life. The hours were long (I gained a lot of weight during that time—do not put this in the book), and it wasn't easy, but we also saw direct results from all the hard work. The work was good, and people noticed what we were doing—and we were making money! The Christmas party of 1998 was particularly memorable. That day, we had just released the full-page ad for *The Blue Room*, which was pretty provocative because all we ran was the photo and a quote about how hot the ticket was. It was a big deal for us and kind of heady. The party was at some restaurant, and Brian had secured a private room. There were only three tables of ten, and we shared our Secret Santa gifts. Everyone was really into it and every time someone opened a gift, Amelia Heape would shout, "Feel the love, people! Feel the love!" Indeed.

TOM GREENWALD
CO-FOUNDER AND CHIEF STRATEGY OFFICER

WHAT AM I, NUTS? IT WAS early 1998. I had a good job, an amazing wife, three adorable kids under five years old, and a modest but nice house in Connecticut. In other words, I was settling in nicely to the 9 to 7, suburban commuting life. But I kept hearing about this guy Drew Hodges. First I heard about him through my friend Jeffrey Seller, who had worked with Drew on the designs for *Rent*. Then I heard about him through my friend David Stone, who was just about to start working with him on *The Diary of Anne Frank*. Then, I realized, they're talking about the tall guy who talked a lot and had barreled his way through meetings at Grey Advertising (where I worked at the time) while designing the artwork for *Chicago*. So when Jim Edwards called me and said, "Hey, I'm joining up with this guy Drew and we're turning his design shop into an ad agency and did you want to meet him?" I had to think about it. No way was I going to give up my job security, right? The odds of any theatrical

ad agency surviving at all were miniscule, much less one with... wait, let me add them up... one client. And besides, I'd probably have to take a cut in pay. Only an insane person would consider it. "Sure," I told Jim. "Set it up."

So I went in to talk to Drew, and after about eighteen seconds, I'd made up my mind. When Drew asked if I had any questions, I had only one. "Where do I sign?" I joined SpotCo as the head (only) copywriter, head (only) broadcast director, and head (only) proofreader. On the downside, we were a very lean department. On the upside, I never had any problems with my staff.

Now here we are, almost eighteen years later. My wife is still amazing, my three kids are still adorable (although no longer under five), and my house is still modest but nice (although we redid the TV room). I never did settle in to that 9 to 7 job, though. Instead, I decided to take a chance, a flyer, and a crazy ride—and it's worked out pretty well. So yeah, I guess I was a little nuts. But it turns out craziness has its perks.

THE EVENT

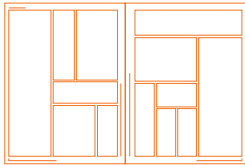
*AT SPOTCO, WE BEGIN WORK-*ing on a show by understanding its Event. I didn't invent this phrase—it was loaned to me by producer Margo Lion. But what I came to understand it as is quite simply the reason you see a show. Or even more simply, the reason you tell someone else to see a show. It can be straightforward, or subtle. As much as I love advertising, branding and design and what it can do for a show, word of mouth is the number one reason a show becomes a hit. So the most effective branding hopes to invite, encourage, and curate that word of mouth. It has to be true to the experience of that show—otherwise it will fail miserably. If every great musical begins with an "I want" song, then every show's voice begins with "I want you to think of this show this way" tune.

What we as an agency have also learned is you choose your Event or it will be chosen for you, and you (and ticket buyers) may not like the sound of that choice. Lets call that the non-event.

At the beginning of each show presented here, we have listed the non-event first—the thing we feared the Broadway customer would default to when describing a show, knowing little else. This is followed by the Event (capital E!) that we wanted to communicate. Hopefully, this informs our successes and disappointments and, more to the point, why a certain idea was ultimately chosen. —D.H.



50. Attain Color Using Weight, Size, and Shape



Sometimes, to reduce the barrage of elements, designers choose to print in black and white or in as few colors as possible. Other times, there are budget restrictions that dictate the use of one color. Whether with limited colors or one color only, it's possible to achieve color and texture through means of typeface, type size, and font, as well as how much of the page grid image elements inhabit. A versatile grid supports many widths and sizes, and taking advantage of all of the options creates variation and fascination. Space, which is in effect a graphic element, also provides power and contrast.

Also see pages
98–99, 112–113

PROJECT

King, a special edition issue commemorating the fiftieth anniversary of the assassination of Martin Luther King Jr.

CLIENT

The Atlantic

CREATIVE DIRECTOR

Paul Spella

ART DIRECTOR

David Somerville

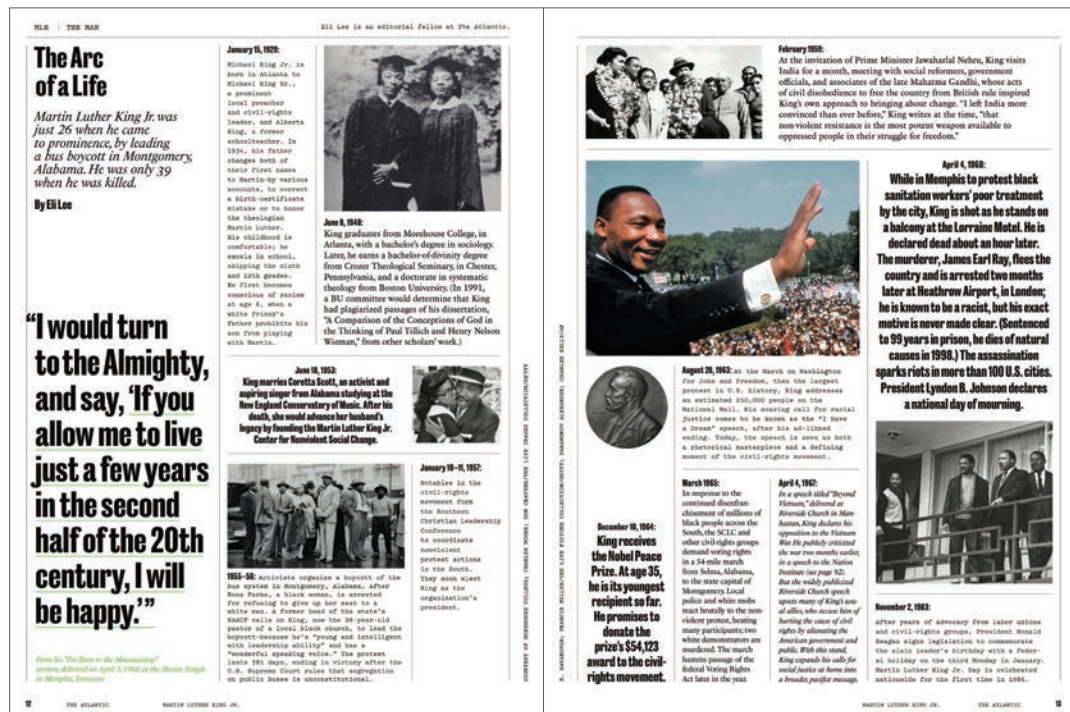
DESIGN FIRM

OCD | Original Champions of Design

DESIGNERS

Bobby C. Martin Jr.,
Jennifer Kinon

Varied typefaces in varying sizes and dramatic use of size and space create an epically successful special edition.

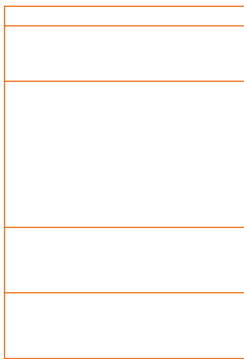




OPPOSITE PAGE: A masterpiece of presenting historical photos, quotes, and reports, the spread uses many aspects of its versatile grid to achieve texture. The three different typefaces work together to both evoke the 1960s and give a fresh face to clearly organized sections where sizes vary but timeline dates are consistent.

THIS PAGE, ABOVE: Four section openers set a dramatic pace with size, not color. THIS PAGE, BELOW: The eulogy for the Reverend Martin Luther King Jr. is respectful but dynamic. Limiting color, enhancing passages by dropping type out of the background, spotlighting certain text by setting it in larger, wider, and narrower widths and in varying weights, and leaving parts of the grid unused, makes space as eloquent as the essays and images.

51. Separate Signage into Sections



Designing signs is a specific design challenge that requires logic, organization, and consistency. A grid system for the graphics applied to a sign system—especially designs that wrap around kiosks—can accommodate

- levels of information that are searched in sequence—choice 1, choice 2, and so on
- secondary choices that are still important, such as which language to read
- tertiary information that answers basic questions and needs, such as gate information at an airport, restroom designations, and where to get something to eat
- a host of complex options that arise in the course of following signs: for example, a user realizing he has to retrace steps.

Because the user must also be able to see the signs and read them easily, even while walking or driving, the type should be readable, with a clear hierarchy, and the colors should flag attention without obscuring the message.



Shown for use on pylons, the main signs and graphic plates form bands of information.

PROJECT
Identity and Signage

CLIENT
The Peter and Paul Fortress,
St. Petersburg, Russia

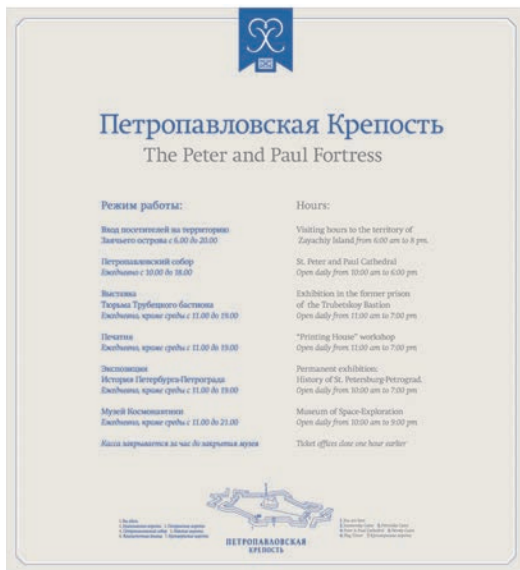
ART DIRECTION
Anton Ginzburg

DESIGN
Studio RADIA

A presentation for the identity of the Peter and Paul Fortress in St. Petersburg, Russia, shows how people can find their way in both English and Russian. Parts of the project have been completed.



Details of the graphic plates show the many kinds of information the designers had to present and specify.



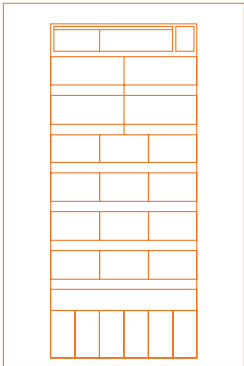
The text for a sign mounted on a pylon is set in clear, classic typography with a nod to the history of the city.



The blue panels are temporary banners, printed digitally and mounted on pylons, to announce changeable events. The photo panel shows the format of posters for such events.

HORIZONTAL HIERARCHY

52. Systematize Using Bands



A clear way to separate information is to use a horizontal hierarchy. Information can also be organized in bands and exist as part of the navigational system. Such a hierarchy applies to devices as well as to the main site.

PROJECT
Jewish Online Museum Website

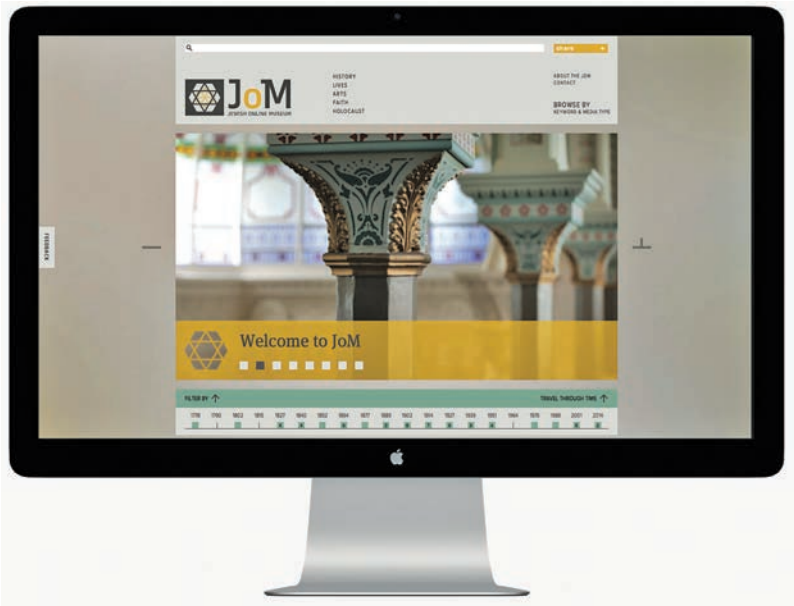
CLIENT
Jewish Online Museum

BRANDING/FRONT-END
DEVELOPMENT
Threaded

WIREFRAMING
Lushai

WEB DEVELOPMENT
Ghost Street
Reactive

The website for the Jewish Online Museum—the first of its kind not only in New Zealand but internationally—was designed to be an engaging and educational resource for a wide range of visitors and to act primarily as a repository and accessible resource for the Jewish community in New Zealand.

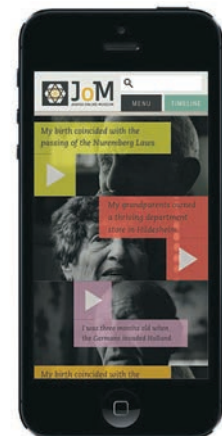
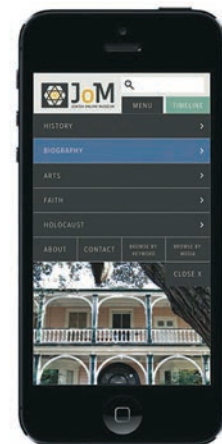
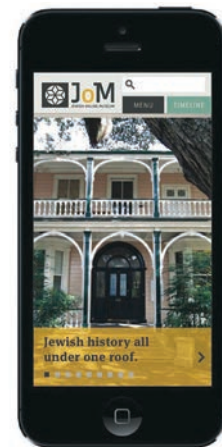


ABOVE AND OPPOSITE: Horizontal bands provide a framework, with the navigation bar in the top band. Making a choice in the navigation bar leads to a cascade of additional horizontally organized information.

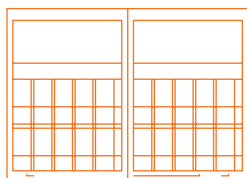
THE IMPORTANCE OF CODERS

Often the front-end designer is not the back-end coder. This may seem incredibly obvious, yet clients often assume a designer can do it all. A good coder is sometimes hard to find. For the Jewish Online Museum site, the designers and Lushi, the company that did the wireframes, worked together through a series of workshops to develop dynamic wireframes designed to suit the needs of JoM's users. The workshops covered user interaction and responsive translation to mobile devices.

FAR RIGHT: Devices maintain consistency with the website, even when breaking the bands with other shapes to signify recollections.



53. Define Horizontal Areas Using Space



Adequate space on a text page provides order and a sense of balance. By using a larger amount of space, it's possible to separate introductory materials,

such as headings and text, from more explanatory copy, such as captions or step-by-step information. The discrete areas help the reader navigate the page.



PROJECT
Kurashi no techo (Everyday Notebook) magazine

CLIENT
Kurashi no techo (Everyday Notebook) magazine

DESIGNERS
Shuzo Hayashi, Masaaki Kuroyanagi

In pages or spreads with a bounty of images and information, a horizontal hierarchy can demarcate headings and then levels of steps, giving a sense of order and calm and making it easy to parse the information.



Space clearly sets off text from images and defines pockets of information.

実際に和紙を
折ってみましょう
4種類の作り方です

折形と
日本のしきたり

[illegible]

- ③いったん開いて、同寸の赤い紙を重ねて折り返し、両方を片端結びにします。赤い紙を最初から重ねて折ってもいいでしょう。
- ④目を元に戻し、下端を真横に折ります。
- ⑤目を開き、その開いた折りに目を合わせて、左端の端を折ります。
- ⑥Aを左端の端に合わせるように折ります。
- ⑦煙草を平紙の大きさに切って、左下の角を対角線に折ります。



- ③出来上がりです。
- ④上の角の2枚の紙の間から三つ折りのお札や硬貨を入れ、上の角を、下の角の2枚の紙の間差し込みます。
- ⑤上の角の上に引き上げて、右辺を中央に合わせて折ります。
- ⑥右端の角を左に折ります。
- ⑦18cm四方の緑紅紙を対角線まで折り、左辺を三等分して、上の角、下の角の順に折ります。

----- は手前に向る折り返し目、----- は奥に向り返す折り返し目、——— は辺を示します。

屠蘇散包み



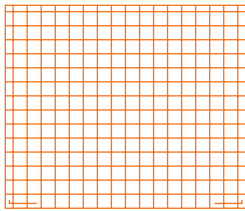
- ①赤い紙を、下の三角の
上端から少し出る大
ききに切って、差し込
みます。
- ②上端の4枚の紙を巻
きつづいて開いて扇貝
敷を入れ、右上の角を、
下の角に合わせて差し
込みます。
- ③下端を左端に合わせ
て折り上げます。
- ④右下の角を上端に合
わせて折り、左端を右
に折り通します。
- ⑤横半分にしたつち紙
を縦に置き、下端を上
端に合わせて折り上げ
ます。

箸包み



- ①のいたん開いて、同寸の赤い紙を重ねて折り直します。赤い紙を最初から重ねて折ってもいいでしょう。
- ②下端を真横に折ります。
- ③左にある二つの角が右辺に接するように折ります。
- ④上に、右と同じ正方形ができるように、右にある二つの角を、2枚一緒に左に折ります。
- ⑤平紙を横半分、縦四分の四のように置き、左上の端を、右上の端と平行で、右に正方形ができる位置に折ります。

54. Illuminate Timelines



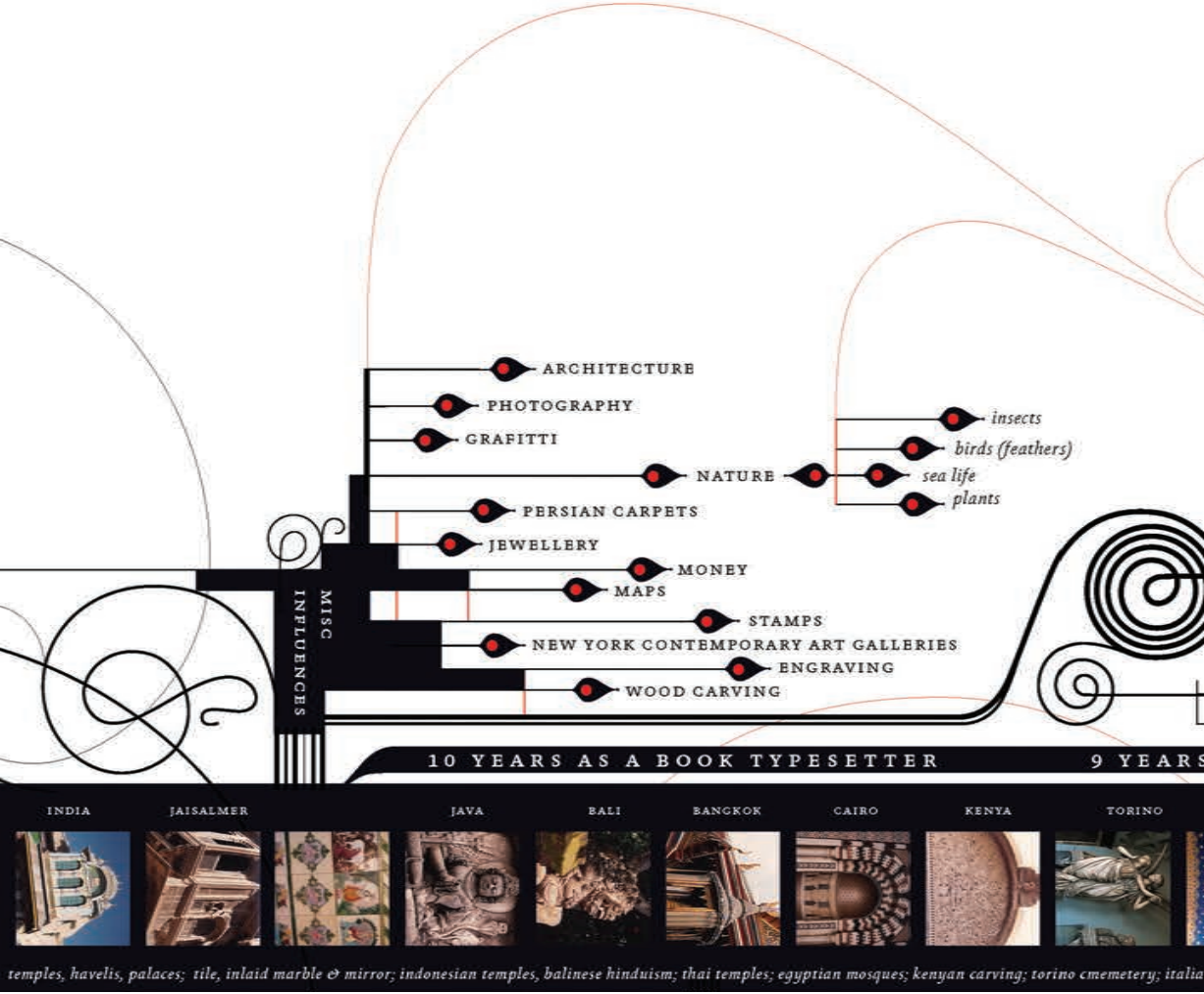
It's wise to think of a timeline as more than a functional piece of information. A timeline can also represent a person's life or an era, so the design needs to reflect the content.

PROJECT
Influence map

CLIENT
Marian Bantjes

DESIGNER AND ILLUSTRATOR
Marian Bantjes

In Marian Bantjes's illustration of influences and artistic vocabulary, craft and detail are paramount. Lessons learned from influences, such as movement, flow, and ornamentation are all in evidence. Bantjes's ten years as a book designer have informed her considerable typographical talent.

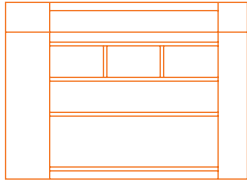


Lyricism stems not only from the curved lines of the illustrations but also from the weights of the rules. The letterspacing of the small caps creates texture and lightness. The ampersand is beautiful, and, although the piece is a knockout of movement, carefully controlled alignments play off the curves.



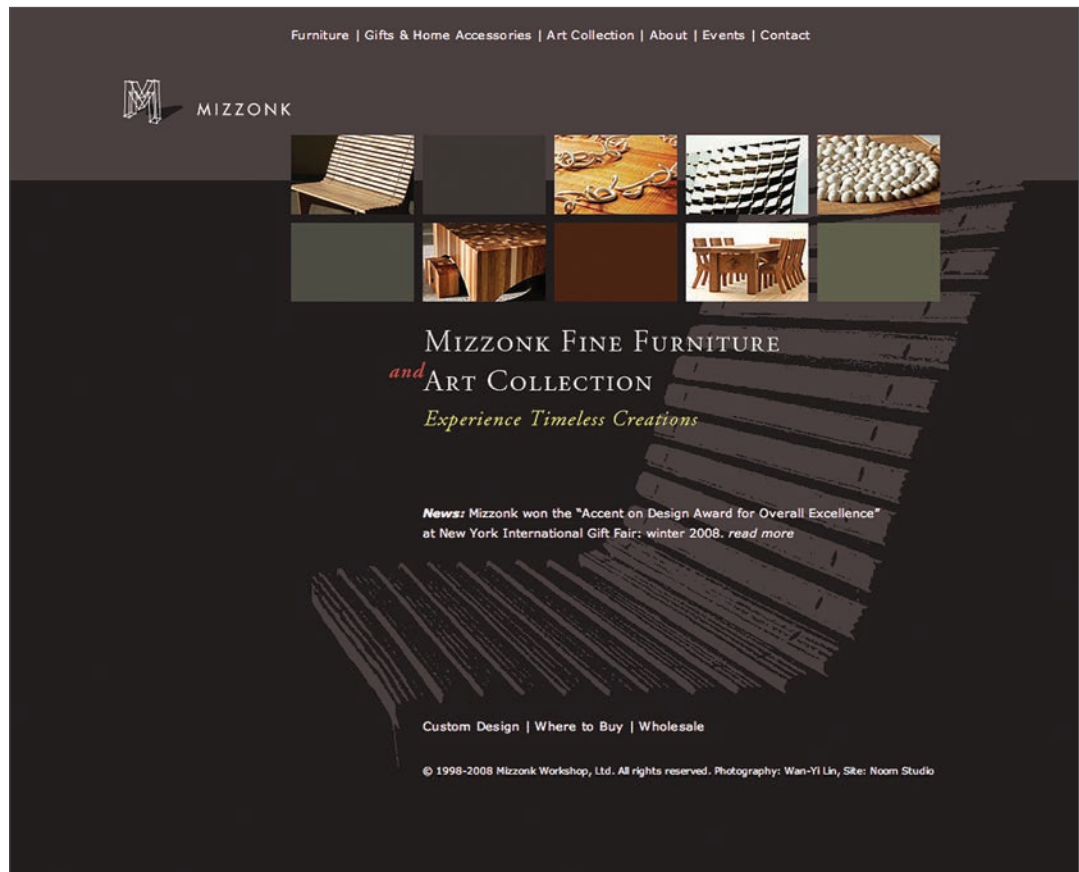
HORIZONTAL HIERARCHY

55. Use the Nav Bar as a Flag



One strong way to segregate items is to simply divide the available space. A clear horizontal bar can function as a flag, a way of calling attention to the top story or information. Furthermore, using a color

at the top of the bar offers the option of dropping the information out of the headline, creating a happy tension of negative versus positive, light versus dark, and dominant versus subservient.



PROJECT
www.mizzonk.com

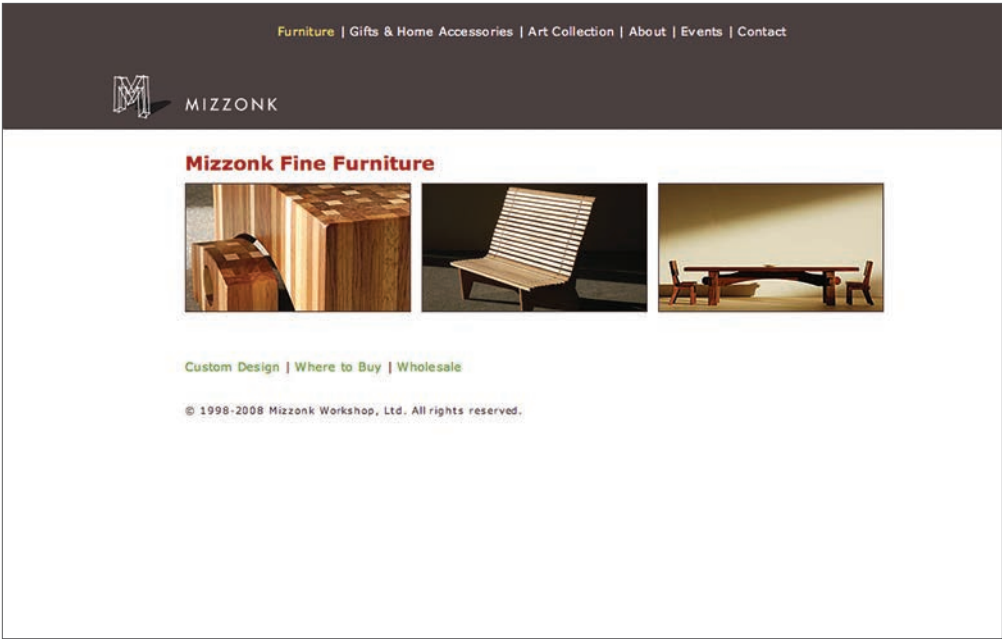
CLIENT
Mizzonk Workshop

DESIGN
Punyapol "Noom" Kittayarak

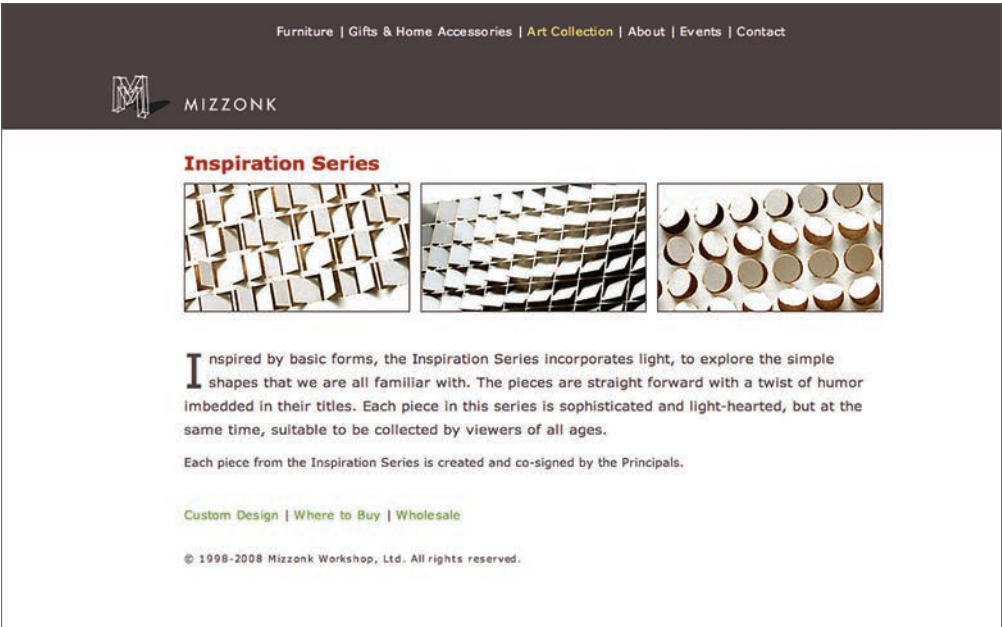
Lean, low lines characterize a site for a custom furniture business based in Vancouver, British Columbia.

Within a horizontal organization, the home page can be skimmed from top to bottom.

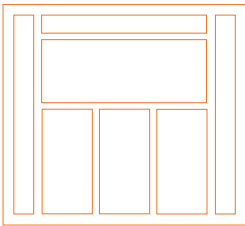
On subscreens, the navigation bar remains as a strong horizontal guide.



Not all elements are sized or set to the same depth. When text dips below the base of the image, it creates a lyrical flow.



56. Be Both Clear and Playful



There's no confusion about what this label means. Everything is clear in two languages and two colors, and is designed in a system that organizes all the statistics you need to know (0%!). This lucid use of a grid is as lighthearted as it is playful (and keeps the user from becoming light-headed).



Also see pages
100–101

PROJECT
Identity and packaging for
Free Damm Alcohol-Free Beer

CLIENT
Cervezas Damm, Barcelona

DESIGN
Mario Eskenazi Studio

DESIGNERS
Mario Eskenazi,
Marc Ferrer Vives

A delightful package with
organizing rules and a great
amount of free spirit.



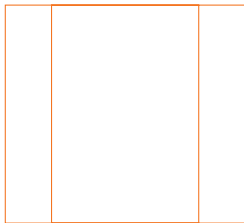
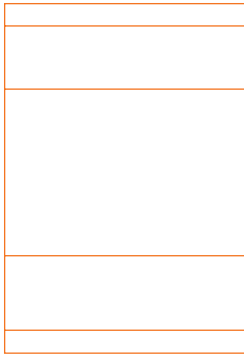
OPPOSITE PAGE, BOTH PHOTOS:
The label could work as a poster, even without the bottle.
The press sheet (ABOVE) forms a modular grid of its own. The label is two only colors, yet there is a lot of power and punch thanks to type size, faces, and dropout white type.



THIS PAGE, BOTH PHOTOS:
The identity works as design and functions on the package. It is premium-quality branding.



57. Flip It



Type can work simultaneously on horizontal and vertical axes. Large type functions as a container to hold the rest of the information in the piece. The width of each name can be manipulated by clever use of tracking and varied type sizes, widths, and weights.

PROJECT
Theater ad for *Cyrano de Bergerac*

CLIENT
Susan Bristow, Lead Producer

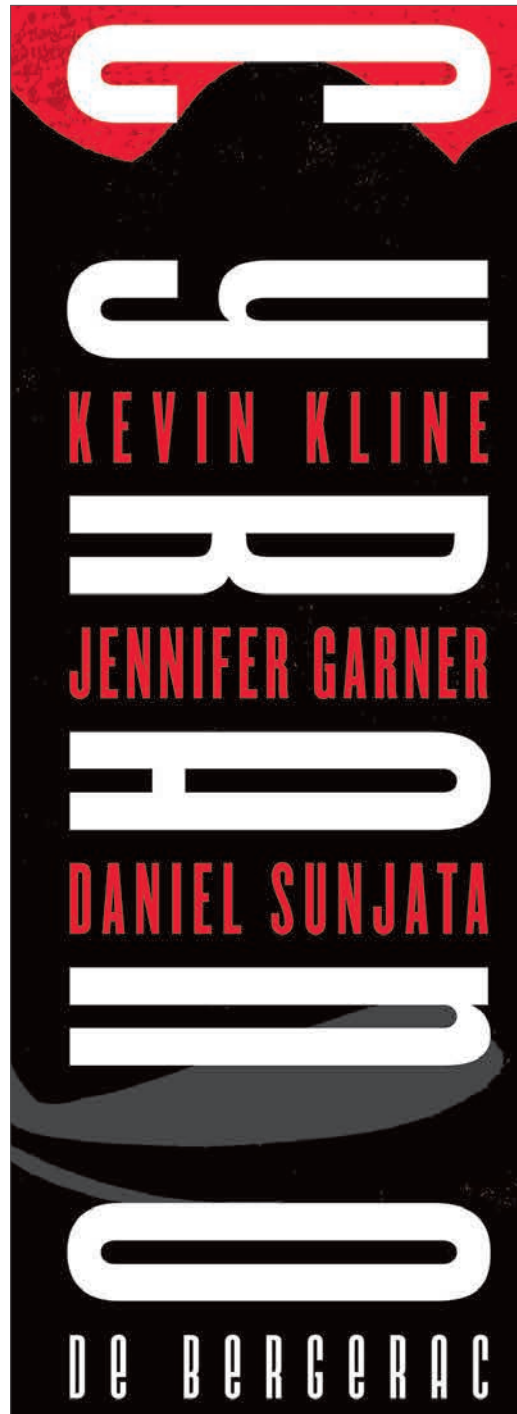
DESIGN
SpotCo

CREATIVE DIRECTOR
Gail Anderson

DESIGNER
Frank Gargiulo

ILLUSTRATOR
Edel Rodriguez

This ad emphasizes the most memorable part of a title, avoiding a lot of text that might easily be ignored in favor of one punchy name with the surname in a smaller size.



THIS PAGE AND OPPOSITE PAGE:
A tidy arrangement and a limited palette doesn't necessarily result in a static piece. Arresting, bold type forms a central column of information. The designers featured the star of the performance by marrying a brilliant illustrated profile with showstopping typography.

10 WEEKS ONLY

C

y

KEVIN KLINE

R

JENNIFER GARNER

H

DANIEL SUNJATA

M

O

DE BERGERAC

by EDMOND ROSTAND

TRANSLATED AND ADAPTED BY
ANTHONY BURGESS

DIRECTED BY DAVID LEVEAUX

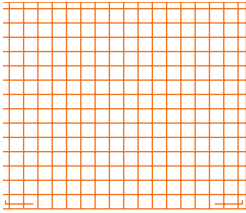
KEVIN KLINE JENNIFER GARNER DANIEL SUNJATA in CYRANO DE BERGERAC by EDMOND ROSTAND Translated and Adapted by ANTHONY BURGESS Also Starring MAX BAKER EVAN MORTON CHRIS SARANDON
JOHN DOUGLAS THOMPSON CONCETTA TOMEI STEPHEN BALANTZIAN TOM BLOOM KEITH ERIC CHAPPELLE MACINTYRE DIXON DAVIS DUFFIELD AMEFIKA EL-AMIN PETER JAY FERNANDEZ KATE GUYTON GINJEER
KING CARMAN LACIVITA PIYER MAREK LUCAS PAPALIAS FRED ROSE LEENYA RIDEROUT THOMAS SCHALL DANIEL STEWART SHERMAN ALEXANDER SOVRONSKY BAYLEN THOMAS NANCE WILLIAMSON
Set Design by TOM PYE Costume Design by GREGORY GALE Lighting Design by DON HOLDER Sound Design by DAVID VAN TIEGHEM Hair Design by TOM WATSON Casting by JV MERCANTI Technical Supervision HUDSON THEATRICAL
ASSOCIATES Press Representation BARLOW-HARTMAN Production Stage Manager MARYBETH ABEL General Management THE CHARLOTTE WILCOX COMPANY Directed by DAVID LEVEAUX

TICKETMASTER.COM or 212-307-4100/800-755-4000
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GOLD CARD EVENTS PREFERRED SEATING
 **800-NOW-AMX**
BROADWAY.YAHOO.COM
©2004 AMX

ILLUSTRATION BY GAIL KOSKOFF

58. Keep It Clean



A typeface designed on a grid and for use on a grid will, by nature, be fresh and clean. Even so, the letterforms can have fun around the curves as well as numerous other applications.



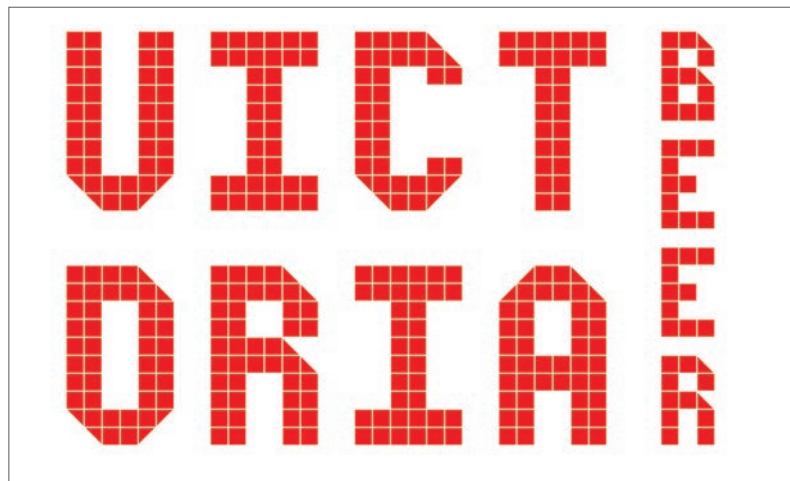
PROJECT
Cervezas Victoria
Typography

CLIENT
Cervezas Victoria (Damm)

DESIGN
Mario Eskenazi Studio

DESIGNERS
Mario Eskenazi,
Dani Rubio,
Marc Ferrer Vives

This alphabet, designed in 2017–2018 to be applied as ceramic tiles for an exhibition at the Victoria brewery in Málaga, Spain, celebrating the 90th anniversary, is also used for promotional items and advertising campaigns.



This alphabet for Victoria beer celebrates not only the brew's 90th anniversary but also its return to the city of Málaga, Spain, after twenty years away from the region. "Malaguena y exquisita" means "Malagan and Exquisite."

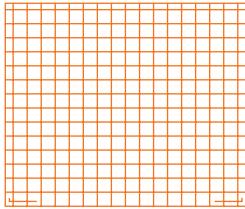
MALAGUEÑA
Y EXQUISITA



90 AÑOS



59. Play with the Grid



As with jazz, typography can be syncopated. Even within a tight and well-considered grid, it's possible to have a typographic jam session by varying widths, weights, and positions. The next step is to see what happens when you turn everything on its side.



Thanks to the dynamics of small sans serif type against a larger line, the type has a strong sense of movement. On its side and surpring two layered silhouettes, the type really swings.

PROJECT
Ads and promos

CLIENT
Jazz at Lincoln Center

DESIGN
JALC Design Department

DESIGNER
BOBBY C. MARTIN JR.

The look of Jazz at Lincoln Center is bright, disciplined, and full of energy. The design is clean, Swiss, but syncopated—and very cool.





White dropout type in boxes of different sizes and depth makes a sharp and rhythmic counterpoint against smartly cropped images.

WILLIE NELSON

LINCOLN CENTER JAZZ ORCHESTRA
WYNTON MARSALIS

JAZZ AT LINCOLN CENTER'S 06-07 SEASON

WHEN

JAZZ

IS

KILLIN'

JOHN ZORN
DAVE DOUGLAS

DIANNE REEVES

NOTES EXPLODE.

CROWDS PRESS.

TICKETS EVAPORATE.

06-07 SUBSCRIPTIONS

WHILE THEY LAST!

FOR MORE INFORMATION
Call 212-258-9999 or visit www.jalc.org/subs

JOE ZAWINUL

AFRO-LATIN JAZZ ORCHESTRA
ARTURO O'FARRILL

THE MUSIC OF
GEORGE GERSHWIN

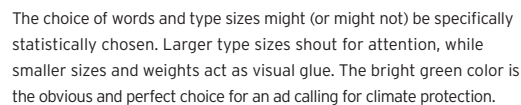
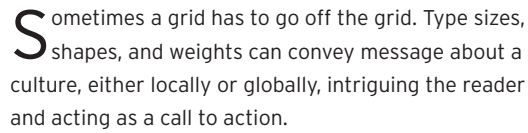
& MANY MORE

THE MUSIC OF
JOHN COLTRANE

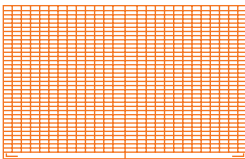
jazz at lincoln center

Cadillac
Audi New York Region

60. Involve the Viewer



61. Master Tight Spaces



With a well-conceived grid, small margins can work. When images are aligned cleanly on obvious gridlines and when space and typography are carefully controlled, small outside margins can be part of a carefully crafted concept. The skill and order of a well-balanced page can act as a foil for narrow margins, bringing an edge to a controlled layout.

That said, when starting out, leave a margin for error. Margins are tricky for beginners and

seasoned practitioners alike. Setting up a grid with few or many variables involves balance and skill, as well as trial and error. Most traditional offset printers and trade publishers wince at margins that are too small. Tiny outside margins leave little room for bounce, a slight movement of the roll of paper as it speeds through the press. For that reason, publication designers often make sure to leave generous outside margins.

PROJECT
étapes: magazine

CLIENT
Pyramyd/étapes: magazine

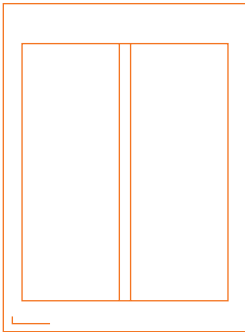
DESIGN
Anna Tunick



The clean grid of this French design magazine presents such an effective sense of order that small margins are part of a plan to fit in as much information as possible.

A balanced page with absolutely clear alignments shows the flexibility of the grid. All elements are aligned, yet the large type gives a sense of movement. Space within the spread contrasts successfully with the small outside margins. The typography is also balanced, with numerous weights, sizes, faces, and colors working harmoniously together.

62. Use Devices to Help Make Your Point



Some subject matter involves a great degree of detail, depth, and complication. When there's a wealth of information to fit into a finite amount of space, use devices to highlight points.

Such devices can include the use of space to form a masthead and color (and color-coded) sidebars, bulleted lists, icons to call attention to specific heads, and color for headings and crucial text.

PROJECT
Materials and Displays
for a Public Event

CLIENT
Earth Institute at
Columbia University

CREATIVE DIRECTOR
Mark Inglis

DESIGN
Sunghee Kim

These complex and detailed education displays employ an integrated system of icons and colors, which are used to signal issues discussed in each section or paragraph. Varied graphic devices, such as icons, headings, titles, text, images, and graphs, set off sections and make the information experience easy to navigate, while adhering to the ideal goals of space, texture, color, organization, white versus dark space, and readable type. Where a variety of educational tools are employed, clean alignments can make the difference between edifying and losing the user.

A complete system of icons appears at the head of each display. The icons for relevant issues are highlighted and used as beacons for each paragraph.

Garbage Disposal

Addressing the Problem in New York City

New York City is responsible for disposing of approximately 12,000 tons of garbage per day. This project was developed as a response to the growing problem of garbage disposal in New York City. The project was developed by the Earth Institute at Columbia University, in collaboration with the New York City Department of Sanitation, and the New York City Department of Environmental Protection.

1 What's the Problem?

The City's Current Use of Landfills

- Landfills are the primary method of garbage disposal in New York City.
- Landfills are a source of air and water pollution.
- Landfills are a source of greenhouse gas emissions.
- Landfills are a source of odors and noise.
- Landfills are a source of visual pollution.

2 Alternative Technologies for Garbage Disposal

Alternative technologies for garbage disposal include:

- Incineration
- Landfill
- Composting
- Recycling
- Biogas
- Landfill
- Composting
- Recycling
- Biogas

3 What is New York City doing to remedy the problem?

New York City is currently working on several projects to address the problem of garbage disposal:

- Landfill
- Composting
- Recycling
- Biogas
- Landfill
- Composting
- Recycling
- Biogas

4 Issues and Controversies of Alternative Garbage Disposal Technologies

Alternative technologies for garbage disposal have several issues and controversies:

- Landfill
- Composting
- Recycling
- Biogas
- Landfill
- Composting
- Recycling
- Biogas

5 Conclusion

New York City is currently working on several projects to address the problem of garbage disposal. Alternative technologies for garbage disposal have several issues and controversies. New York City is currently working on several projects to address the problem of garbage disposal.

Project Participants:
 Dr. Lisa Chen, Columbia University, Earth Institute, New York City Department of Sanitation, New York City Department of Environmental Protection, Earth Institute at Columbia University.

The overall display format is carefully integrated, using a consistent black band that acts as a masthead throughout all displays. The black band contains and controls information such as the system of icons, the logos for Columbia University and the institute within the university, the heading, and the subheads.

Below the black band, each section includes not only the icon but also headlines that are set in different faces and color coded for each display.

Exploring Jamaica Bay

An Integrated Analysis of its Physical and Biogeochemical Characteristics

1 Why Jamaica Bay?

Jamaica Bay is a unique and important ecosystem in New York City. It is a source of food, shelter, and breeding grounds for many species of birds, fish, and plants. It is also a source of recreation and education for the people of New York City.

2 Jamaica Bay Dye Experiments

Dye experiments were conducted in Jamaica Bay to study the physical and biogeochemical characteristics of the bay. The experiments showed that the bay is a source of food, shelter, and breeding grounds for many species of birds, fish, and plants.

3 Research in Jamaica Bay

Research in Jamaica Bay has shown that the bay is a source of food, shelter, and breeding grounds for many species of birds, fish, and plants. The research has also shown that the bay is a source of recreation and education for the people of New York City.

4 Results' Section

The results of the research in Jamaica Bay show that the bay is a source of food, shelter, and breeding grounds for many species of birds, fish, and plants. The results also show that the bay is a source of recreation and education for the people of New York City.

5 Conclusion

The research in Jamaica Bay has shown that the bay is a source of food, shelter, and breeding grounds for many species of birds, fish, and plants. The research has also shown that the bay is a source of recreation and education for the people of New York City.

Project Participants:
 Dr. Lisa Chen, Columbia University, Earth Institute, New York City Department of Sanitation, New York City Department of Environmental Protection, Earth Institute at Columbia University.

Typography is clear. Bullet points break down the information. Conclusions are always highlighted in the signature color of the scientific discipline driving the display.

Sidebars, also color coded for each system, set off information categories such as Experiments and Research.

Green Roofs

in the New York Metropolitan Region

1 Introduction

Green roofs are a sustainable and effective way to reduce the environmental impact of buildings. They can help to reduce the urban heat island effect, improve air quality, and reduce the amount of water runoff from buildings.

2 Green Roof Research Station

The Green Roof Research Station is a facility where researchers can study the effects of green roofs on buildings. The station includes a variety of green roof systems, including extensive, intensive, and semi-intensive systems.

3 Costs and Benefits

Green roofs can be a cost-effective way to reduce the environmental impact of buildings. They can help to reduce the urban heat island effect, improve air quality, and reduce the amount of water runoff from buildings.

4 Green Roof Policy for New York City

New York City has implemented a green roof policy that requires buildings to have green roofs. The policy is designed to reduce the environmental impact of buildings and improve the quality of life in the city.

5 Conclusion

Green roofs are a sustainable and effective way to reduce the environmental impact of buildings. They can help to reduce the urban heat island effect, improve air quality, and reduce the amount of water runoff from buildings.

Project Participants:
 Dr. Lisa Chen, Columbia University, Earth Institute, New York City Department of Sanitation, New York City Department of Environmental Protection, Earth Institute at Columbia University.

Watershed Protection

Evaluation of New York City's Catskill/Delaware Watershed policy

1 New York City's Watersheds: Why We Care?

New York City's watersheds are a source of food, shelter, and breeding grounds for many species of birds, fish, and plants. They are also a source of recreation and education for the people of New York City.

2 Challenges of providing clean water?

Providing clean water to New York City is a challenge because of the large amount of water that is needed. The city must find ways to protect its watersheds and ensure that the water is clean and safe to drink.

3 Legislative steps taken to protect Catskill/Delaware Watershed

New York City has taken several legislative steps to protect the Catskill/Delaware Watershed. These steps include the creation of the Catskill/Delaware Watershed Authority and the implementation of the Catskill/Delaware Watershed Protection Act.

4 How does a watershed provide clean water to NYC residents?

A watershed provides clean water to NYC residents by collecting rainwater and snowmelt from the land and directing it to the city's water supply system.

5 Measuring the success of watershed protection as proposed in the Act

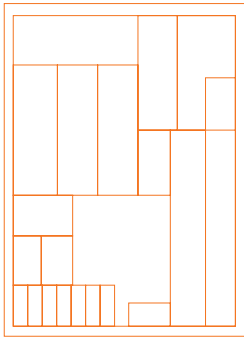
The success of watershed protection can be measured by the amount of water that is collected and the quality of the water. The Act provides for the implementation of a water quality monitoring system to ensure that the water is clean and safe to drink.

6 Conclusion

Watershed protection is a key component of ensuring clean water for New York City residents. The Catskill/Delaware Watershed Authority and the Catskill/Delaware Watershed Protection Act are important steps in this process.

Project Participants:
 Dr. Lisa Chen, Columbia University, Earth Institute, New York City Department of Sanitation, New York City Department of Environmental Protection, Earth Institute at Columbia University.

63. Give It a Break



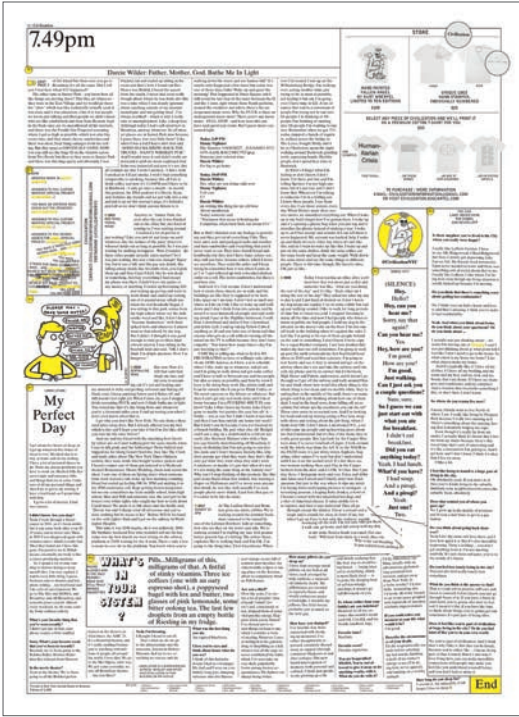
What do you do with immense numbers of stories, images, charts, cartoons, statistics, rants, and rambles? Throw everything into the overall loose structure—then, break it up.

PROJECT
Civilization

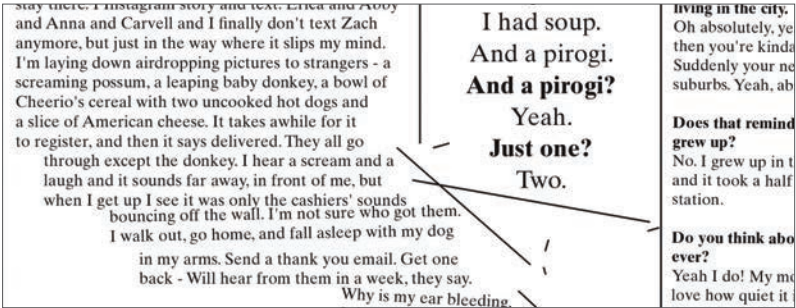
CLIENT
Richard Turley

EDITORS/DESIGNERS/WRITERS
Richard Turley,
Lucas Mascatello,
Mia Kerin,
with other contributors,

A self-published newspaper reflecting life in New York, New York, is as dense with musings, facts and factoids as the metropolis itself. When starting the publication in 2018, the creator deliberately chose a Victorian technology to deliver news to a world dazed by digital.

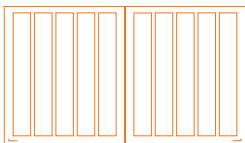


OPPOSITE PAGE: The creator and design maven of a broadsheet newspaper created to give city residents a tactile sense of life in a crowded city notes that his paper does not use a grid. Even so, the designers certainly understand and work with grid systems.



Swiss system meets concrete poetry, as shown in this detail at reproduction size.

64. Balance Dense Material



Some types of communications call for a balancing act. Length is often of paramount importance in newsletters, especially for nonprofit organizations. The need to fit everything into a predetermined number of pages (often four or eight) imposes strictures, which in turn help to determine structure.

PROJECT
Newsletter

CLIENT
Cathedral Church of
St. John the Divine

DESIGN DIRECTION
Pentagram

DESIGN
Carapellucci Design

A newsletter for a nonprofit organization is a hymn to the versatility of a five-column grid.



On this page, the outside column is a utility area, listing credits, services, contact information, and directions. Separated from the outside column by a vertical rule, the remaining columns contain an essay. Art and a quote quietly interrupt the meditative essay.



The grid structure appears consistently on the back page, which doubles as a mailer.

The Cathedral Church
of Saint John the Divine
1047 Amsterdam Avenue
New York, NY 10025
212 316-7540
www.stjohnndivine.org

Children's Programs

Medieval Arts Children's Workshop
Saturday, December 1, 10 a.m.-noon
In this signature workshop, children create a block of literature; create medieval illustrations; learn to make a medieval manuscript and more! Recommended for ages 4 and up. \$5 per child, with accompanying adult. For more information and reservations please call 212 932-3747.

A Season of Lights: A Winter Solstice Celebration
Saturday, December 15, 10 a.m.-noon
In this special workshop, families brighten their winter with a reading of Nancy's family's Celebrations of Light. They are then off to the workshop to construct paper lanterns, dance, brews candles and more! Recommended for ages 4 and up. \$5 per child, with accompanying adult. For more information and reservations please call 212 932-3747.

Spotlight Tours
Select Sundays, 2 p.m.–3 p.m.
Spotlight tours are especially created by major Cathedral guides to give visitors a closer look to some of the many wonderful, unique aspects of the Cathedral's architecture and art. There are over 100 individual descriptions listed under each month for more information. Reservations recommended. \$10 per person, \$8 per student/member. Meet at the Visitor Center inside the Cathedral entrance, at 12160 Street & Amsterdam Avenue.

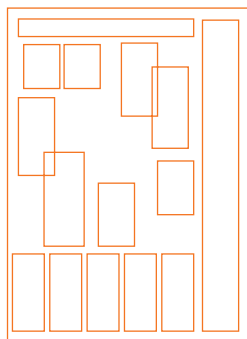
Medieval Birthday Parties
entireties of Sundays, by availability
Children ages 4 and up. Call the Public Education & Visitor Services Department for a two-hour party in the Medieval Arts Workshop, where children learn rubrics, weave, make bean rubbings, carve blocks of limestone and much more! For reservations ages 7 y.p. Call the Public Education & Visitor Services Department at 212 912-7147 for more information and reservations.

The Congregation of St. Saviour
congregates Christmas Parish and 15-
year Anniversary Parish, Jan. 26: 10:
discussing the 11 a.m. service. Join us for
Dinner on Jan. 26 and celebrate 15 years as an
incorporation at this wonderful Cathedral.
For more information, please send email
event@stsaivior.org

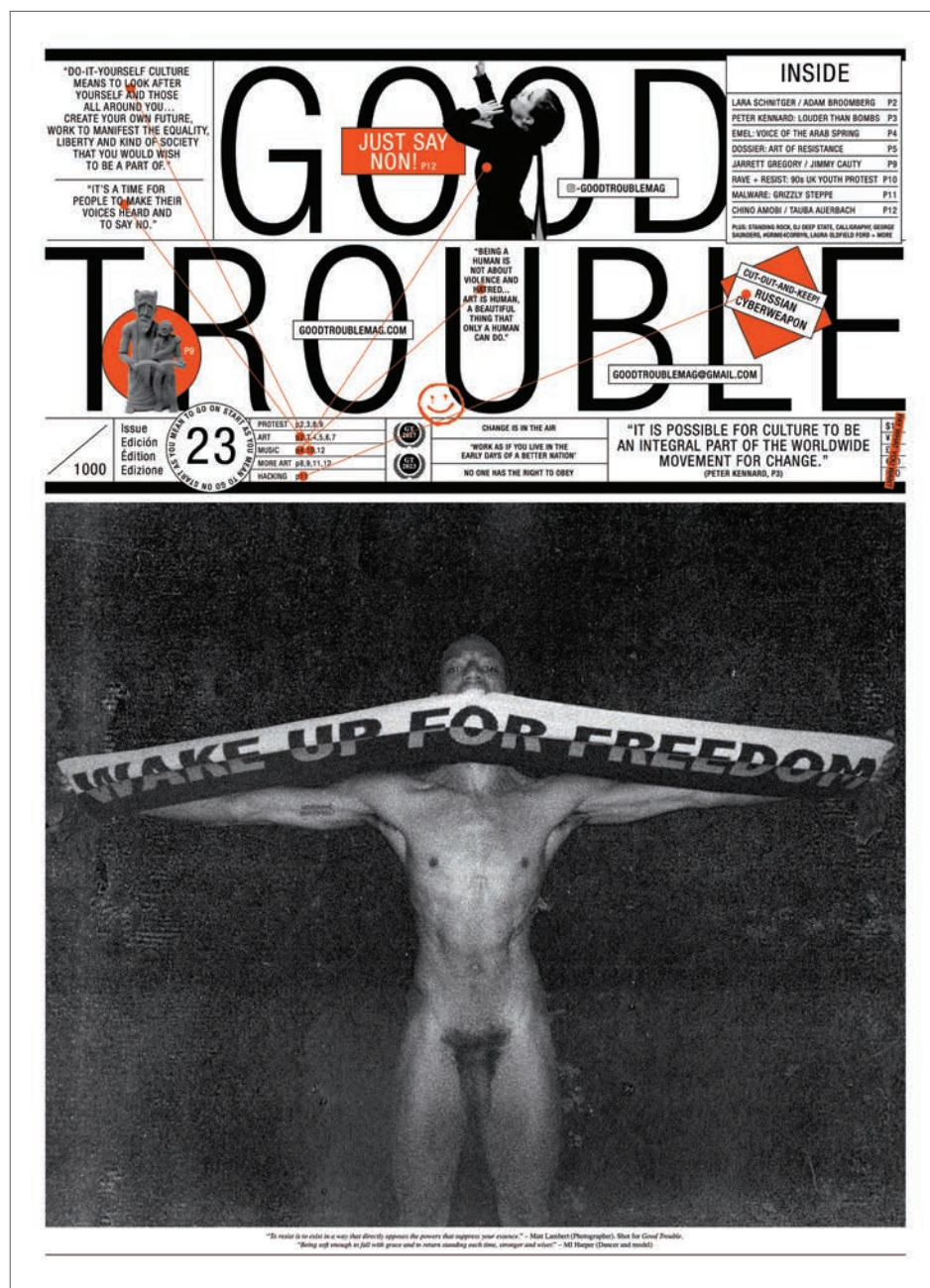
**Inspiring Wild Angels Poets and
Writers Group Thurs., Jan. 24, 31: Feb. 7,
6, 21, 28; Mar. 6, 13, 2009; 6:00 p.m.-8:00
p.m.** Meet in room 118, Cathedral House.
Theme for this series: Rebuilding Through
Structure. Foundation and Form. \$40.00
suggested donation for the series. The
sponsor for the series is Rosie Schaub.
He is an editor and writer at Guidposts,
an inspirational magazine.

Articles and their headings can fill one, two, or three columns. Images fill every parameter of the column widths, with a vignette giving organic relief to a disciplined structure.

65. Combine Density with Dynamism



Sometimes the main goal of a project is to include everything readably. For directories, glossaries, or indexes, the best way to start is to figure out how things fit.



THIS PAGE: A clear nameplate with horizontal organization withstands a lot of good visual trouble on the first page of a protest zine.

OPPOSITE PAGE: The zine's columns are unregimented and peppered with a question and answer feature in separate, skittishly placed boxes.

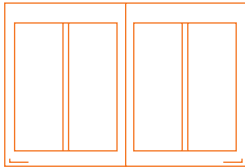
PROJECT
Good Trouble

CLIENT
Ron Stanley

DESIGNER
Richard Turley

A broadsheet that puts the "pro in protest" skews what most likely was a clean plan and moves it off the grid.

66. Guide Your Reader



Even the most compelling piece benefits from a design that leads the eye through the material. Rules, drop caps, bold headlines, and different (although controlled) weights and colors can break

up the grayness of many pages of running text and help the reader find various points of interest—along the way. Judiciously sized and placed images further enhance the reading experience.

PROJECT
Upfront

CLIENT
The New York Times and
Scholastic

DESIGN DIRECTION
Judith Christ-Lafond

ART DIRECTION
Anna Tunick

The crisp design of this magazine helps fulfill its mission to engage its teen readers with news of the world and to regard them as “seriously and straightforwardly as they regard themselves.”

NATIONAL

A Girl in Exile

After the FBI pegged her as a potential suicide bomber, the 16-year-old daughter of Bangladeshi immigrants living in New York was forced to leave the United States

security is still shrouded in government secrecy. This account, therefore, is in large part Tashnuba's, since federal officials will not discuss the matter.

But as the first serious investigation in the U.S. known to involve minors, Tashnuba's case reveals how deeply concerned the government is that a teenager living in America might become a terrorist. And it has stoked the debate over balancing government vigilance and the protection of individual freedoms in the post-9/11 world.

It is not known what prompted authorities to investigate Tashnuba, who says the accusations against her are false. She says that the government apparently discovered her visits to an Internet chat room where she took notes on sermons by Sheikh Omar Bakri Muhammad, a London-based Islamic cleric long accused of encouraging suicide bombings.

ALARM BELLS

As suicide bombings mount overseas—and with teenage girls among the perpetrators—there is no doubt that the government's intelligence efforts are spurred by legitimate fears. But Tashnuba says she opposes suicide bombing and that the government treated her like a criminal simply for exercising her freedom of speech and religion. She believes she was singled out because she is not a U.S. citizen, which allowed investigators to invoke immigration law, bypassing juvenile and criminal proceedings. “They gave them the green light to get me out of my family,” says Tashnuba.

The USA Patriot Act, enacted by Congress after the terrorist attacks of Sept. 11, 2001, provides for heightened domestic security against terrorism; it also facilitates surveillance procedures. A former FBI agent, presented with the known details of Tashnuba's case, cites pressures

and practices that shape today's investigations. Pasquale J. D'Amuro, head of New York's FBI office until April, says that since 9/11, agents have had to err on the side of suspicion. “The alarm bells are going off,” says D'Amuro.

Tashnuba arrived in Queens with her family at age 5. By 10, she was praying five times a day and reproaching her more secular father. She even explained Christianity for a while, but at 14 adopted a full Islamic veil. “This is what gives me an identity,” Tashnuba says of her religion.

It also estranged her from classmates at her Manhattan high school. When Tashnuba asked for home schooling, her parents refused. They also rejected her alternate plan: an arranged marriage to an American Muslim from Michigan. The couple tried to elope but quickly returned to New York on learning that Tashnuba's father had gone to the police. The police report would come back to haunt Tashnuba.

When she was finally allowed to begin home schooling, Tashnuba made time to listen to Sheikh Omar's live broadcasts every afternoon. “It was a causal thing,” she says. “I would have it on for a few minutes, then I would be going to CVS for my mom, whatever.”

Parts of the broadcasts have long alarmed counterterrorism investigators, who say the Syrian-born Sheikh urges young Muslim men worldwide to support the Iraqi insurgency on the front lines of “the global jihad,” and praises the 9/11 hijackers and suicide bombings. In January, The

By Nina Bernstein in Bangladesh

Nina Bernstein writes about immigration for The New York Times, and has reported from Bangladesh and other countries.

NOVEMBER 14, 2003 9

Agents later seized Tashnuba's diary, schoolwork, phone book—and the computer she had repeatedly tuned to Sheikh Omar's sermons.

“I am not interested in religion,” and “I am not like wearing all the prayer in my room,” she says. “I am not like wearing all the prayer in my room,” she says. “I am not like wearing all the prayer in my room,” she says.

A SUICIDE AT THE DOOR

On March 6, when FBI agent Eric Yousif knocked at the Elmhurst family's door, she and her parents did not expect that they were FBI agents, says Tashnuba's mother. They claimed to be from a youth center following up on the police report from five months earlier when Tashnuba told no drops. Her mother usually went to her daughter's bedroom.

From the moment Yousif walked in, says Tashnuba, the search passed through Tashnuba's room. She was especially interested in a page with a diagram highlighting the word suicide, which Tashnuba says was part of her sermon or a class discussion about why religious groups are violent.

According to Tashnuba, Yousif began questioning, “I am not interested in religion,” and “I am not like wearing all the prayer in my room,” she says. “I am not like wearing all the prayer in my room,” she says.

HELD FOR QUESTIONING

On March 24, a dozen immigration agents raided Tashnuba's home. She says the agents did not “have any idea about our lives,” she says. “I am not like wearing all the prayer in my room,” she says.

UNLAWFUL PRESENCE

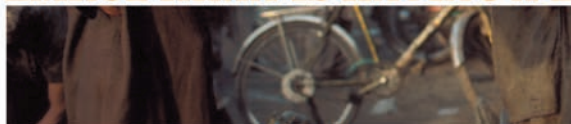
When the Bangladeshi Consul General in New York pressed the government for an explanation, the Department of Homeland Security replied: The sole reason Tashnuba was being held was her “alleged presence” in the U.S.

Large drop caps, bold subheads, and strong pull quotes provide color, texture, and interest, while an illustration surprinting a photo adds texture and depth. The pages are full but seem spacious.

Rules containing dropout type enhance elements, such as decks (similar to taglines) and pull quotes. A bold rule containing a caption leads the eye to an intriguing image.



EMROZ KHAN IS HAVING A BAD DAY



International

Emroz Khan destroys for a living. He dismantles car engines, slicing them open with a sledgehammer, tearing out pistons, and throwing the metal entrails into a pile that will be sold for scrap. His hands and arms are stained a rich black, like fresh asphalt, and ribboned with scars.

He is 21 and has been doing this sort of work for 10 years, 12 hours a day, 6 days a week, earning \$1.25 a day. Emroz rolls up his sleeve and puts his finger along a bulge on his forearm; it feels as hard as iron. It is iron, a stretch of pipe

he dove into his body by mistake. He cannot afford to pay a doctor to take it out.

"We work like donkeys," Emroz says, a few paces from the tiny shop where he works in Peshawar, a city in northwest Pakistan. "That's what our life is like. It is the life of animals."

Javed Khan watches with apprehension. Javed, who is 17, began chopping up engines four months ago when he left school because he could no longer pay the fees. Javed wishes he could be one of the clean-cut medical sales reps he sees at the nearby hospital. "I do not have the education," he acknowledges. "It makes me sad to think about it."

By Peter Maass

AT WORK: Emroz Khan, center, chops engines into scrap for \$1.25 a day.

Which is not unusual, and helps explain why Pakistan's youth are tinder for Islamic extremism.

If you want to understand why young Muslim men line up to be suicide bombers, you would do well to stroll down Cinema Road, where Emroz and Javed work. You would hear the chanting call to prayer, the shouts of peddlers selling beaded bangles, the groan of buses so overloaded that passengers ride on the roofs, and the cries of muffled beggars pleading for a few cents. And all around, you would notice young men for whom life is abuse. The population of Peshawar (pronounced puh-SHAH-wah) reflects the population of Pakistan as a whole—63 percent are under the age of 25.

Most of these young men are not burning effigies of President George W. Bush or fighting Pakistani riot police. Their anger is only loosely expressed, often because they are struggling to survive and cannot afford the luxury of taking an afternoon off to join a demonstration.

They believe, or can be led to believe, that America is to blame for their misery. Many are adults, cut off from their social foundations. Perhaps they moved to the city from dying villages, or were driven there by war or famine. There is no going back for them, yet in the city there is not much going forward; the movement tends to be downward. As they fall, they grab hold of whatever they can, and sometimes it is the violent ideas of religious extremists.

one he attends is of the extreme variety, as most are these days. I over him at a protest organized by a pro-Taliban religious party.

"The American leaders are very cruel to Muslims, so that is why I am taking part in the demonstration today," he says politely. What he means is that America supports Israel, which is seen in the Muslim world as oppressing Palestinians, and supports certain Arab regimes, such as the one in Saudi Arabia, which are regarded as corrupt and oppressive.

In the background, a speaker is railing against Pakistan's military government, which supports the U.S. anti-terror campaign. "The generals are stupid," the speaker shouts. Then, like a rock star inviting crowd participation, he calls out, "Genocides!" and the crowd roars back, "Noqul!" They are quick learners.

Aziz did not fall into religious extremism by choice; his preferred path, of becoming an engineer, was closed off by poverty. This is common in Pakistan. Poor families do their best to send a son to school, but in the end they cannot manage. The son will get a backbreaking job or maybe keep the donkey's life at bay by enrolling at a madrasa, most of which offer free tuition, room, and board. That's where they learn to think it's honorable to blow yourself up until a crowd of non-Muslims and that the greatest glory in life is to die in a holy war.

1,000 BRICKS A DAY, SIX DAYS A WEEK
On the outskirts of Peshawar is Dabray Ghara, an enclave of pits in which several thousand men, mostly Afghan refugees, make bricks. This labor, literally backbreaking, pays next to nothing and takes place outdoors, no matter how hot or cold.

Bakhtiar Khan began working in the pits when he was 10. He is now 25 or 26. He isn't sure, because nobody keeps close track. He works from 3 in the morning until 3 in the afternoon, making 1,000 bricks a day, six days a week, earning a few dollars a week. He is thin, wears no shirt or shoes, and he cannot believe a foreigner is asking about his life.

"Life is cruel," Bakhtiar says. "You can see for yourself. You wear nice clothes and are healthy. But look at us. We have no clothes to wear, and we are not healthy. Your question is amazing."

The youths at Dabray Ghara are illiterate, and the world of politics is beyond their grasp. They can be led to rally behind any person or idea that promises to improve their lot. "I don't know about politics, but for our problems, I blame the world community," Bakhtiar says. "All humans should be equal, but we are not. . . . We arrived from Afghanistan 15 years ago. Since then I blame America."

Peter Maass is the author of *Love Thy Neighbor: A Story of War, Its Victims, and the Conflicts in Bosnia*. Copyright 2001 Peter Maass.



The youths at Dabray Ghara are illiterate, and the world of politics is beyond their grasp. They can be led to rally behind any person or idea that promises to improve their lot.

because it used to support us, but now it leaves us in a place like this. So if someone is fighting a jihad against America, I would support them. But if America is willing to help us, we support that, too."

VIDEO GAMES & A FARAWAY FATHER

Ihsan is Dito is enrolled at a civil engineering college in Peshawar. Ihsan, 18, speaks good English, and he has the ultimate luxury in Pakistan—pocket money, which is why I ran into him at a video parlor. Compared with Emroz and the brick makers and most youths here, Ihsan has it good. But there's a catch. Pakistan is one of the poorest countries in the world. Even with a degree, it's very hard to get an

engineering job. You need connections and money. Ihsan's family doesn't have enough of either.

"It is a game of money," he explains. "Even if you are a good engineer, you will not get a positive response when you apply unless you pay. This has been the truth for 20 years."

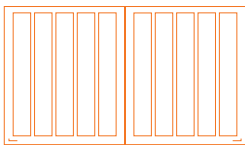
The second catch is this: Ihsan's father is staying in the United Arab Emirates, where he works as a taxi driver earning infinitely more than he could in Pakistan. He sends money back to his family so that his children can eat well and go to school, but he doesn't earn enough to buy a plane ticket home.

"I have not seen my father for eight years," Ihsan says. "Is that right? He sends pictures and calls. But we don't want

The strong structure of the page format is enlivened by a smartly chosen photo and white boxes that break into the image.

Color, caps, rules, and boxes pull the reader to the text start. Typographic elements work well together and lead to a touching photo.

67. Pace Yourself



Layout is storytelling, especially in a highly illustrated work with multiple pages. Many projects, especially book chapters or feature articles in magazines, involve devising layouts for multiple pages or screens.



Opening spreads provide opportunities for full-bleed layouts. This spread dramatically sets the scene for what follows, much as titles set the tone for a film.

PROJECT
Portrait of an Eden

CLIENT
Feirabend

DESIGN
Rebecca Rose

A book detailing the growth and history of an area employs varied spreads to guide the reader through time.



Varying type sizes, shapes, columns, images, and colors from one page or spread to the next guides the flow of the story and provides drama.



Coccoloba
Gertrude Lanning
posed by the Shower
of Gold (Coccoloba fidula)
in 1926. A hedge of
this aggressive
vine was used to
define the beach
front of the
Lummus Park
Hotel. The vine
was later removed
from the property
by the Lummus
Beach Realty
Company.

A Bermuda grass
was introduced to
the property in the
early 1920s. It was
used to define the
beach front of the
Lummus Park Hotel.
The grass was later
removed from the
property by the
Lummus Beach
Realty Company.

Left:
Barbara June Oak
posed by the Shower
of Gold (Coccoloba
fidula) in 1926. The
vine was later
removed from the
property by the
Lummus Beach
Realty Company.



Healing Plant
The Shower of Gold
vine was used to
define the beach
front of the
Lummus Park
Hotel. The vine
was later removed
from the property
by the Lummus
Beach Realty
Company.

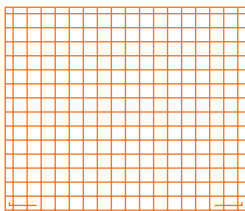


**Miami Beach
of the Orient**
In recognition of
the Japanese
people, the
Japanese people
were invited to
live in the city
of Miami Beach.
The Japanese
people were
invited to live
in the city of
Miami Beach.
The Japanese
people were
invited to live
in the city of
Miami Beach.

In recognition of
the Japanese
people, the
Japanese people
were invited to
live in the city
of Miami Beach.
The Japanese
people were
invited to live
in the city of
Miami Beach.

The drawing
by Carlotta Oak,
c. 1900

68. Create an Oasis



To present a sense of authority and focus attention, less is indeed more. Space allows the viewer to concentrate.

Also see pages
138–139

PROJECT
Cuadro Interiors
capabilities book

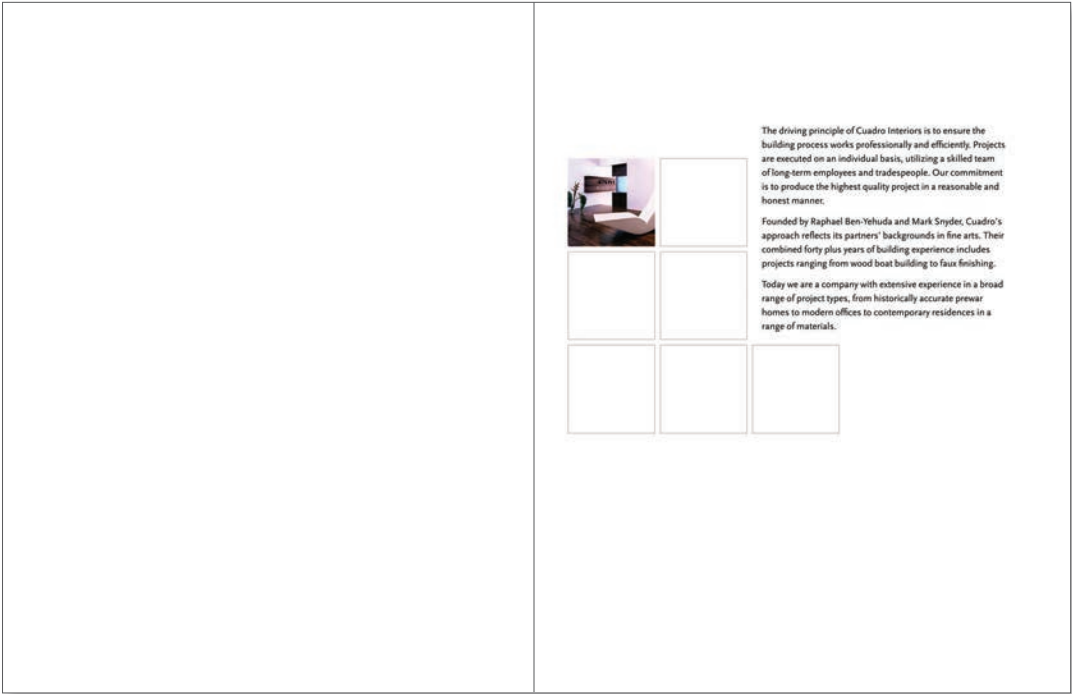
CLIENT
Cuadro Interiors

DESIGN
Jacqueline Thaw Design

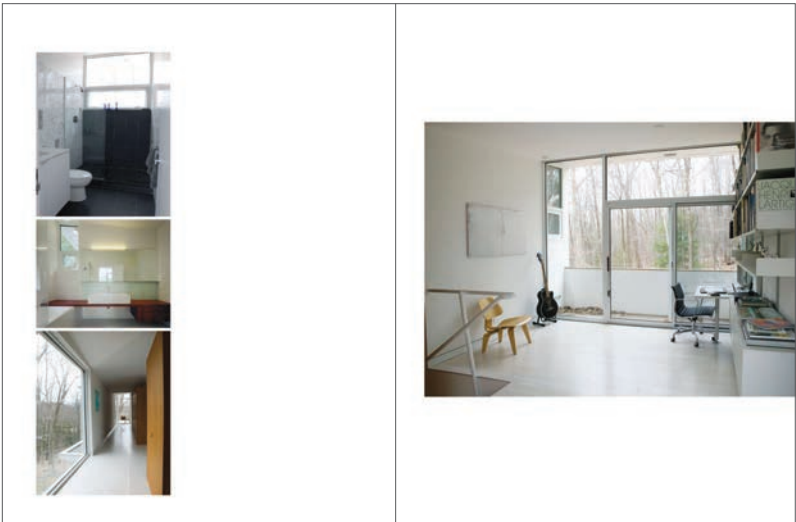
DESIGNER
Jacqueline Thaw

PRIMARY PHOTOGRAPHERS
Elizabeth Felicella,
Andrew Zuckerman

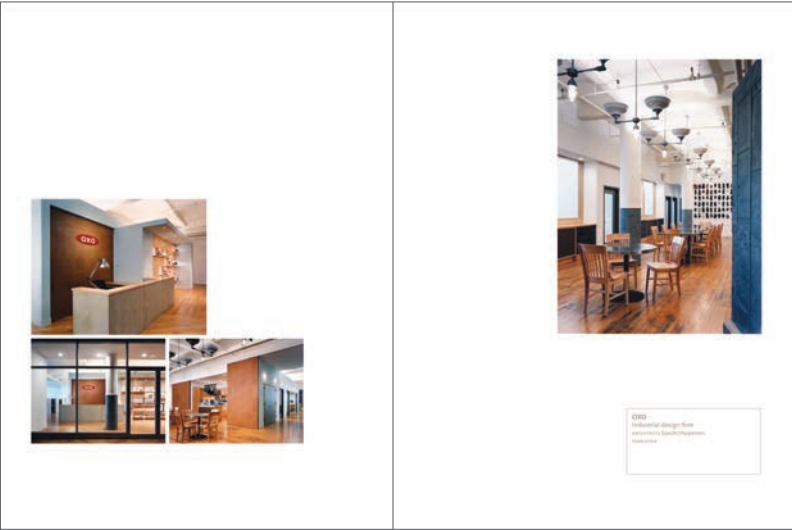
Founded on a modular grid,
a capabilities brochure for an
interior design firm is stripped
down to focus on the featured
homes and offices.



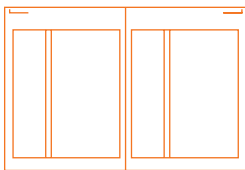
A modular motif introduces the piece.



An oasis of white affords the reader an opportunity to linger over every aspect of the images and information.



69. Let the Images Breathe



A spare page will quickly direct the focus on the photo or illustration being featured. Viewers can take in the main attraction without distraction.

MAKING SPACE

As always, the content of a piece leads the designer in apportioning space for text or images. If the text refers to specific photos, art, or diagrams, it's

clearest to the reader if the image appears near the reference. Flipping forward or backward through a piece to compare text is counterproductive.

Scale of images counts, too. Enlarging a piece of art to feature a detail lends energy to a spread. As for getting attention, image surrounded by white space tends to draw in the viewer more than images that are grouped with many other elements.

Also see pages
136–137

PROJECT
Mazaar Bazaar: Design and
Visual Culture in Pakistan

CLIENT
Oxford University Press,
Karachi, with Prince Claus
Funds Library, The Hague

DESIGN
Saima Zaidi

A history of design in Pakistan
employs a strict grid to hold
a trove of Pakistani design
artifacts, with ample resting
space built in.



An essay, titled “Storyboards in Stone,” features a hand holding a lotus; it’s given plenty of room and is balanced by captions, an essay, and footnotes on the opposite page.



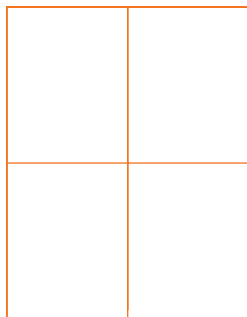
Packaging for hair oil is paired with a portrait, with plenty of room for review.

Paintings and patterns, one from the back of a truck, create a colorfully textured layout.

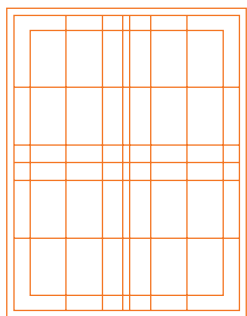


A strong image opens an essay.

70. Map It Out by Hand



This sketch shows both thinking and planning processes and a method of organizing the multiple images contained in the overall piece of art.



ABOVE AND BELOW: With the big picture taken care of and mapped out, each separate piece can be designed.



PROJECT
McSweeney's 23

CLIENT
McSweeney's

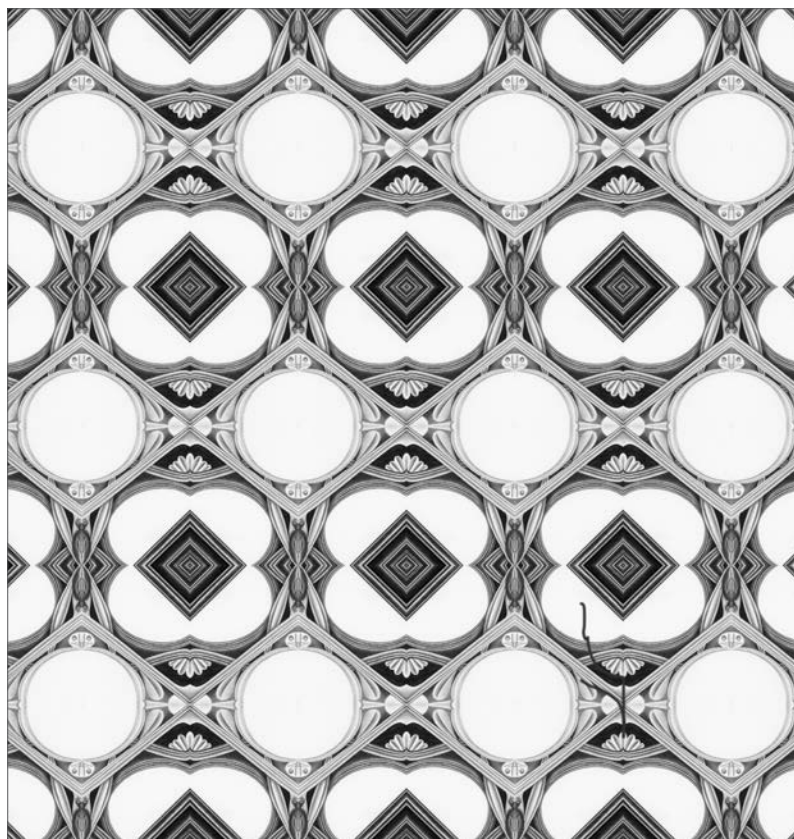
DESIGN
Andrea Dezsö

MANAGING EDITOR
Eli Horowitz

In this jacket for *McSweeney's 23*, artist Andrea Dezsö's hand-drawn, mirrored, and repeated pattern unifies work created in various media. Pencil drawings, hand embroidery, photographs of handmade three-dimensional shadow puppets, and egg tempera paintings coexist easily within the strong framework. For this project, Dezsö used the computer only for scanning and compositing.

Sketching gives form to ideas and helps to plan the layout of a publication or page. Initial sketches may look more like scribbles than recognizable elements, but they can give form to an overall plan or concept. When including one or more images within a larger concept, it's a good idea to organize templates and a grid to plot how various elements in a piece of art fit and work together.

Roughing out an idea and a template can save a lot of work. Few people have time to repeat steps. Plotting is vital, whether a layout includes type, images, or hand-drawn combinations of both.

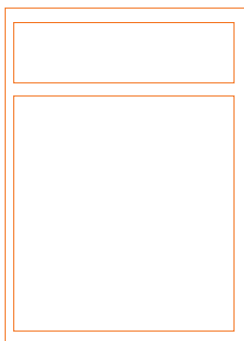


The project is about pattern and planning, as well as wrangling cover art for many different books within one large book jacket.



Frames within frames contain illustrations for ten front and back covers, one for each of the stories included in *McSweeney's* 23. All ten covers are further combined in a wraparound jacket that unfolds into a full-size poster suitable for display. The hand-drawn visual framework is such a successful unifying element that separate pieces of art fit together into an even-greater whole.

71. Wrangle Anarchy with Hierarchy



A consistent, simple band enables navigation through the steps of composting data.

Dealing with too much data can be complicated and messy. A simple horizontal band with clear explanations and instructions can wrangle the overwhelming into the comprehensible.



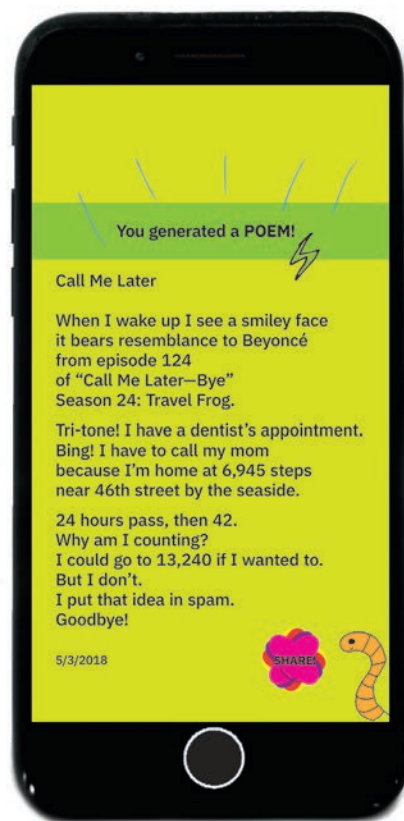
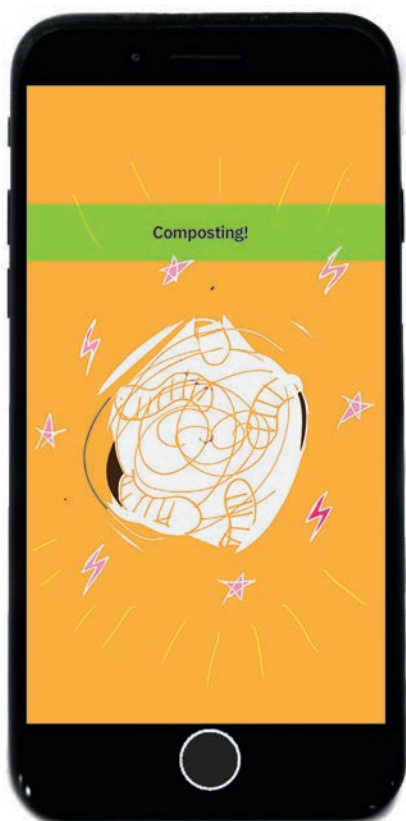
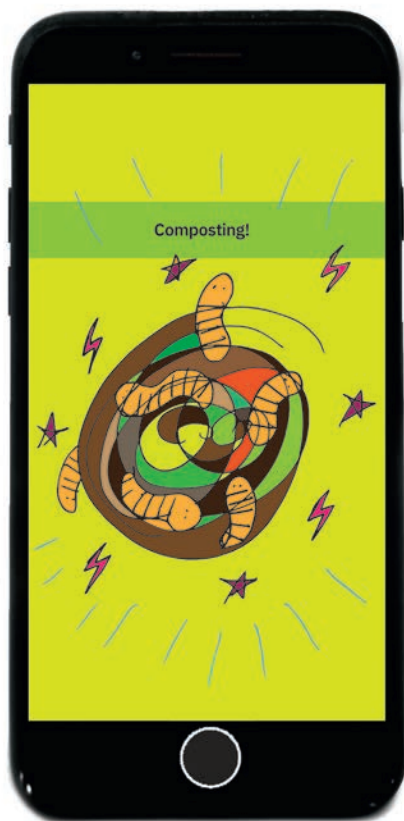
PROJECT
compost/r

CLIENT
Dopodomani

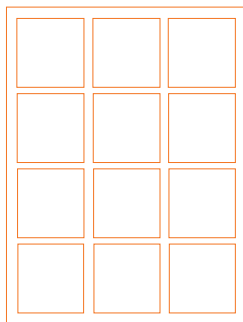
DESIGN
Suzanne Dell'Orto

ILLUSTRATOR
Nina Lawson

An app that echoes composting in the physical realm, *compost/r* wrangles a phone's deleted data into poems, patterns, ringtones, and music.



72. Use Organizing Principles



Designers use the basic principles of grids even when they are used instinctively instead of strictly. Some designs are clearly planned on a grid. Others are more optical. Still other designs have only the hint of an underpinning.

Also see page
27

PROJECTS

Some Fun, *I'm Special*, and
American Nerd

CLIENT

Simon & Schuster, Inc.
Scribner, an imprint of Simon
& Schuster

Some Fun

ART DIRECTOR

John Fulbrook

DESIGNER

Jason Heuer

I'm Special

ART DIRECTOR

Jackie Seow

DESIGNER

Jason Heuer

American Nerd

ART DIRECTOR

John Fulbrook

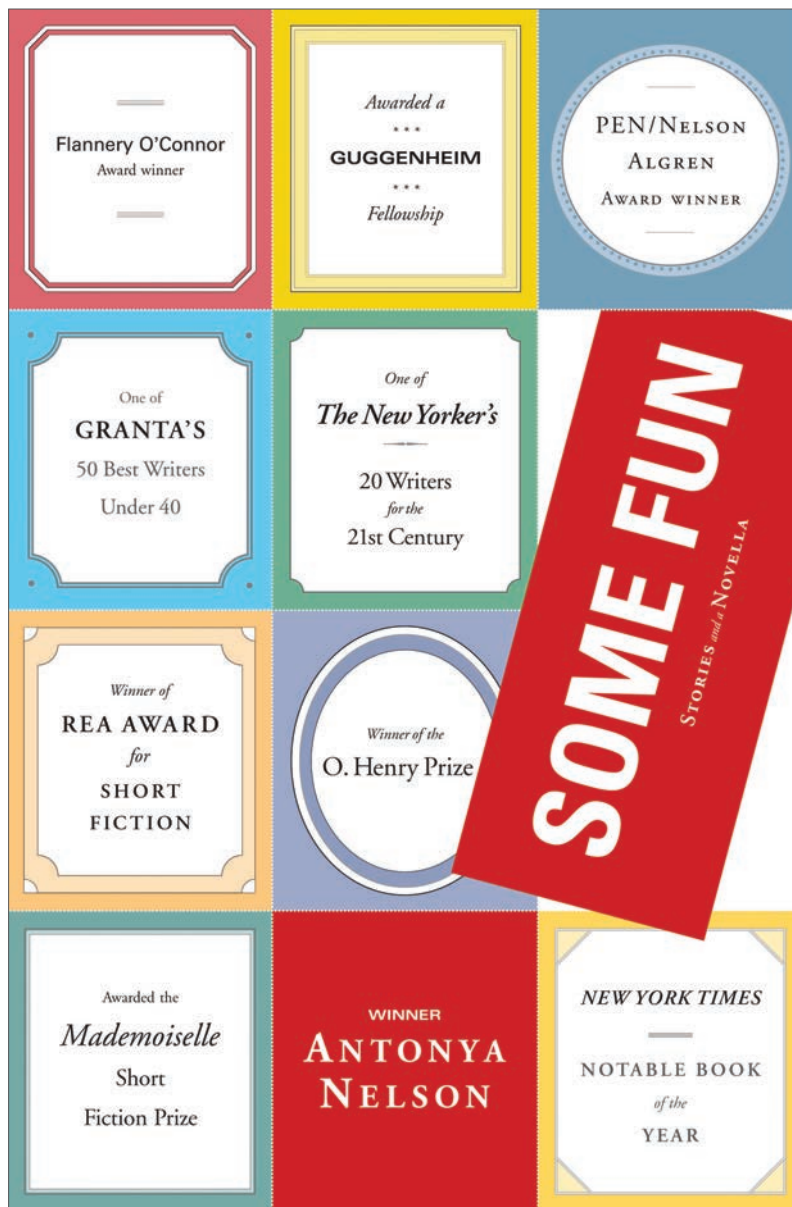
DESIGNER

Jason Heuer

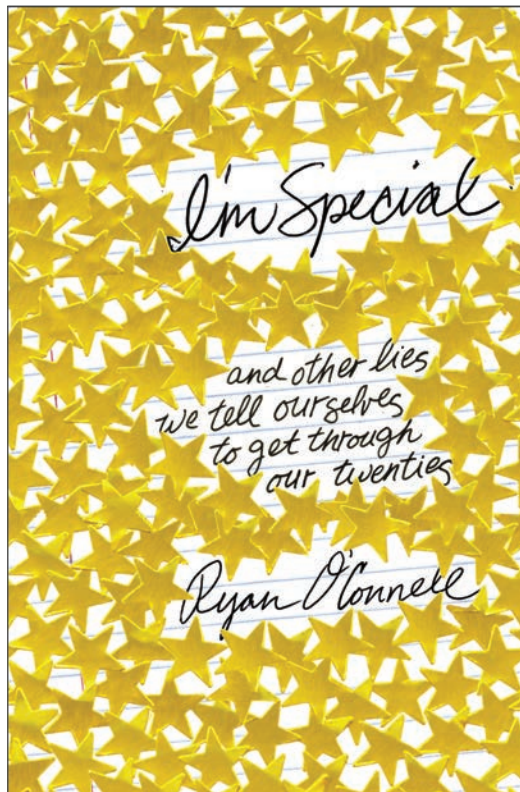
PHOTO ILLUSTRATIONS

Shasti O'Leary Soundat

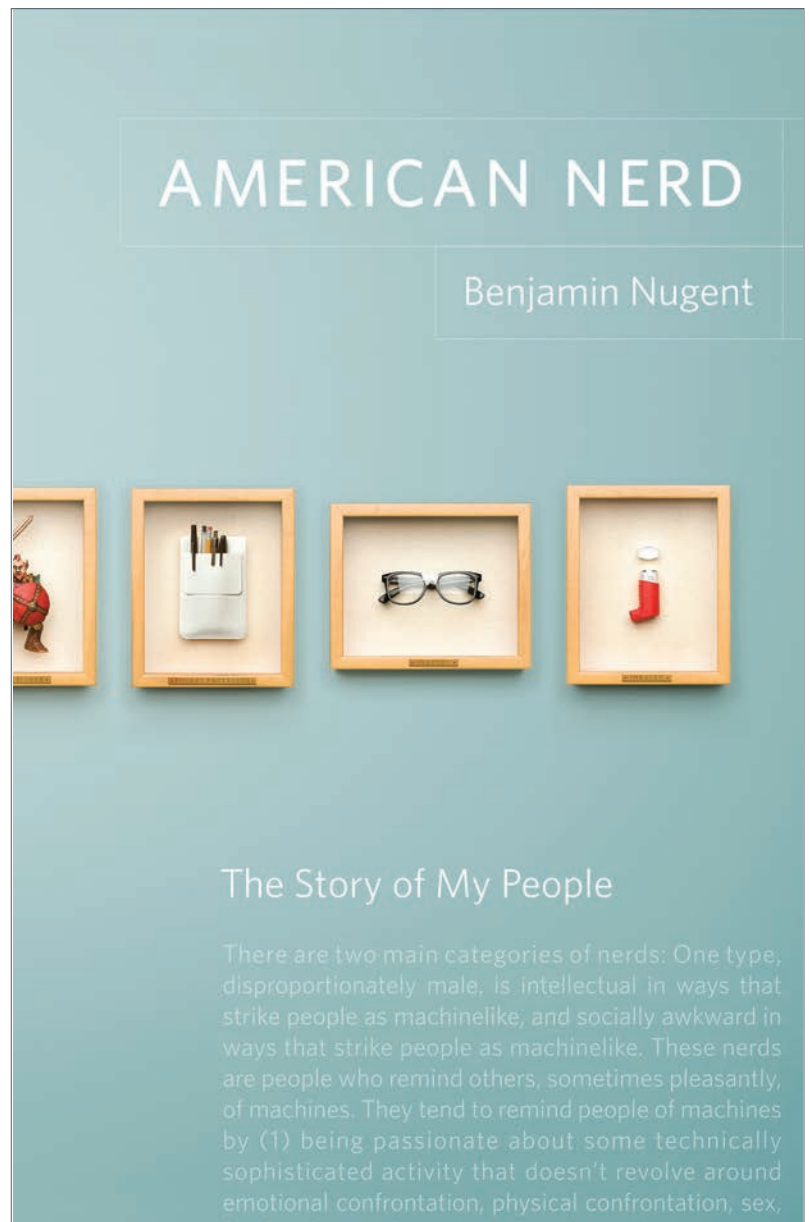
Three book jackets show
three uses of grids in varying
degrees of rigorousness.



Some Fun uses a strict grid
and then breaks it for the title,
which is . . . some fun.



I'm Special is so special that it throws the grid out in favor of an organic feel, with a hint of blue-lined paper to accentuate its nongrid organic aspects.

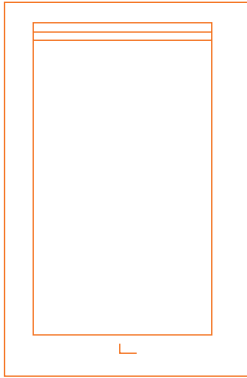


American Nerd uses an optical grid—as opposed to a mathematical grid—that galleries use, as shown on the clever back-to-front concept and photo.

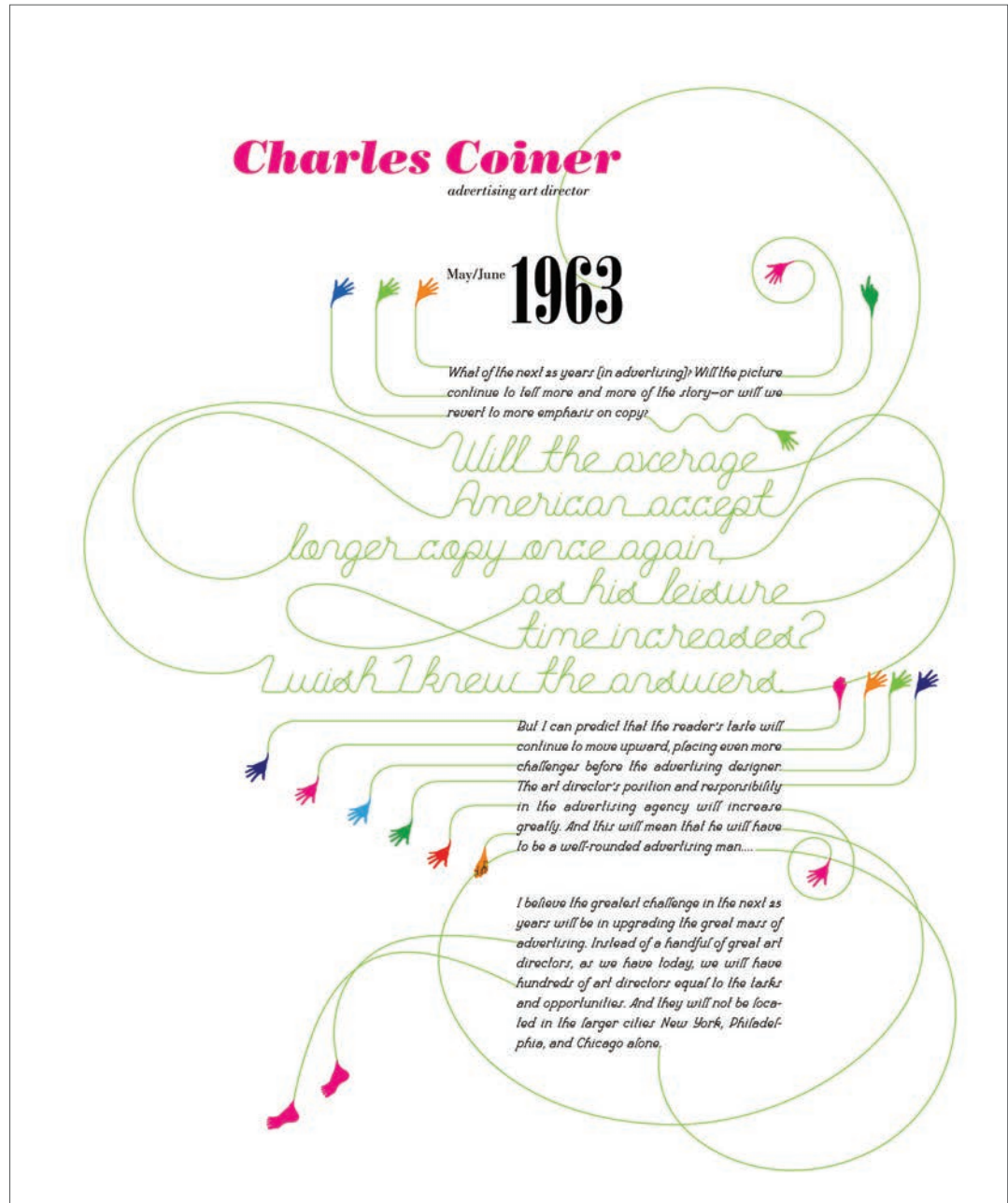
OPTICAL GRIDS: INSTINCTUAL RATHER THAN MATHEMATICAL

The designer of these jackets thinks artists naturally use the grid and the golden ratio in addition to purposefully applying them. Like many designers, Jason Heuer uses an optical (instinctual rather than mathematical) grid when designing and applies a mathematical grid to clean and line up design elements at the end.

73. Maintain Fluidity



A well-structured design has solid underpinnings, even when a framework is not immediately noticeable.



PROJECT
Magazine illustration

CLIENT
Print magazine

DESIGN
Marian Bantjes

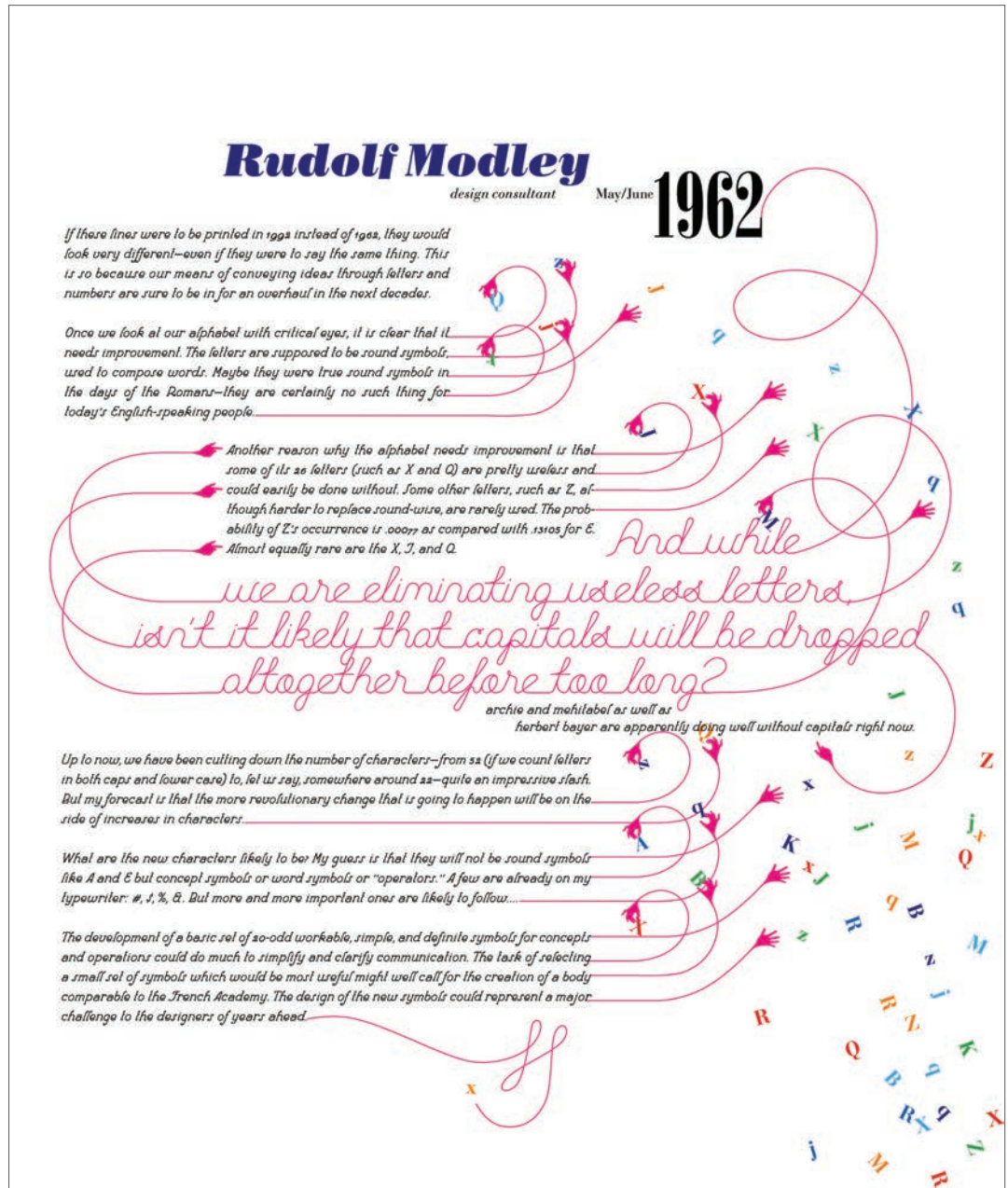
Pages created for a design magazine have a hand in a return to the craft of detailed typography.

MARIAN BANTJES ON CRAFT

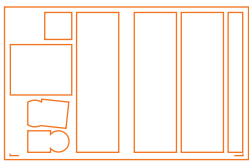
"I work with visual alignment. I can get pretty fanatical about this, making sure there's some structure in the piece. I'll align things with parts of imagery or strong verticals in headlines, and I'll fuss and fiddle a lot to make sure it works out. I'm also fanatical about logical structure, hierarchy of information and consistency. I believe that design and typography are like a well-tailored suit: the average person may not specifically notice the hand-sewn buttons (kerning); the tailored darts (perfect alignment); or the fine fabric (perfect type size) . . . they only know instinctively that it looks like a million bucks."

THIS PAGE AND OPPOSITE PAGE:

Marian Bantjes pays formal attention to typographic details, such as justified paragraphs, with consistent letter- and word spacing and typefaces from a particular time period that look all the fresher for her sharp eye. What really makes the page sing, though, is her illustrative, calligraphic wit.



74. Plan for Interruptions



Planning is one of the foremost principles of design. Formats are plans. Grids are plans. Interruptions can be a major part of the plan, and typography can be part of a very clear plan for interruptions. By determining what name or feature is worth setting larger or bolder, what needs a color,

and whether a drop cap is helpful or necessary, a designer makes decisions about what can be considered typographical interruptions.

Varying image sizes can also provide controlled interruptions, giving energy and excitement to a piece or spread.

PROJECT
étapes: magazine

CLIENT
Pyramyd/*étapes:* magazine

DESIGN
Anna Tunick

Spreads from the French magazine, *étapes*, show how a large image, a silhouette, or large amounts of white space can keep a spread or story from feeling mechanical.



Large, colorful images play against a clean grid.



6 pochette du maxi vinyle "vous savez" pour le groupe enco, enco, 1990.
7 pochette de pour avant été, album "W.A.L.L.", 1999.
8 pochette de "feedback" maxi-vinyle pour noies, (pour le label client soicot), utilisation d'une typographie originale, la copland.
9 pochette de pour expérience, album "néosphère gauche", 2004.



ses "gimmicks"

À l'incontournable – et douloureuse – question sur l'auto-définition de son style, Sylvia Tournerie évoque deux éléments signifiants. L'école s'étant équipée d'ordinateurs à la fin de ses études et le recours à la photocopieuse étant également plus facile, cela a entraîné un style repérable, économique, un jeu de découpes. Mon travail est marqué par des grosses masses noires avec des couleurs primaires. Difficile de ne pas faire allusion à l'empreinte de Cieslewicz, Sylvia Tournerie a étudié à l'ESAG-Penningshen au temps où Roman Cieslewicz y enseignait. Il fut son maître de thèse. De lui, elle se souvient d'un rire qu'il eut, durant un stage, alors qu'il manipulait des formes et concevait un hors-série pour *Le Monde*. Cette excitation, cette légèreté, qui ne s'essouffait pas malgré les années, cette ouverture d'esprit face aux étudiants, s'exhalant pas la sévérité, sont les "outils" qu'il lui légua. L'attitude de Cieslewicz, entre détachement et jouissance personnelle d'une affirmation, semble être une aspiration, comme un moteur pour la graphiste. Son style ne forçait aussi en raison des contraintes financières qu'elle subit. Les labels n'ayant pas de budgets pour une production photo, jugeant que ses propres photos ne pouvaient se suffire à elles-mêmes, elle transforme celles qu'elle reçoit ou qu'elle prend en paysages. Ainsi, ses photos sont elles plus à l'aise avec l'esprit décalé provoqué par les collages. Dans ces conditions naît la mûrissable et si furtive identité de *Point d'effluve*, où elle transforme en une toile de Jouy, les acteurs de la musique.

émergence

Sylvia Tournerie ne compose que sur ordinateur, et parle de la légèreté de l'outil, puisque, au propre comme au figuré, les données ne pèsent rien. Sur son Mac, un dossier vrac regroupe ses premières sessions de travail peu organisées, une étape de vider, suite à sa rencontre avec le communisme. Dans un état presque hypnotique, où l'important est de se laisser aller, elle façonne une matière formelle abstraite. Elle la pétrir jusqu'au moment où se manifeste la première émotion, cette émotion, qu'elle peut perdre en cours de route, mais qu'elle n'a de cesse de faire vivre, de conserver jusqu'au bout du projet. Tout est dans le doigté et dans ces ressentis impalpables. Sylvia Tournerie parle avec sensibilité, avec intelligence de cette étape de travail, capitale, qu'elle interroge douloureusement aussi. Elle évoque son incapacité à décrypter ses convictions. Cette étape est de l'ordre de l'émotion. J'ai rarement une idée avant de faire les choses. Ainsi, l'objet graphique émerge-t-il de son façonnage. Je justifie les formes une fois qu'elles sont là. Pendant longtemps, il lui fut difficile d'assumer cette prétention gratuite, aujourd'hui, Sylvia Tournerie se dit plus sereine face à sa façon de composer. Ses formes ne sont pas le fruit du



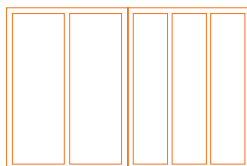
monter pour le stylisme moderne vient avec la participation de Leslie Ward, avide, au recto, les mannequins présentant la collection de la saison et des motifs géométriques auréolant chaque modèle et accentuant leurs postures indémodables. Au recto, le processus de travail d'autres créers se révèle dans un acte d'écriture visuelle. La styliste élabore ses poses uniques à partir d'photos réinterprétées et recyclées.

hasard, avec l'expérience, toutes relèvent d'un choix. Sylvia Tournerie agit dans la traduction – le graphisme avec ses composants parle à l'âme directement de la même manière que la musique parle avec ses notes et ses gammes –, elle n'est pas sur le territoire des intentions. Ses identités visuelles ne sont pas des chartes, mais des pulsations, des vibrations, concentrées ou fragmentées.

Peu d'affiches, pas de théâtre, ni d'identité institutionnelle (excepté sa participation avec Gilles Poplin à l'identité du CNAP n° 126), pas de gros chantiers, ni de régularité (cette situation qu'on retrouve chez d'autres de ses contemporains devrait inciter les commanditaires à défier ces graphistes sur ces terrains balisés). Pourtant, les gammes de Tournerie marquent leur empreinte dans le

Silhouetted shapes and cleverly chosen art bring energy to a well-ordered spread.

75. Be Dramatic



Cropping creates drama. Showing an image as it was originally photographed can tell the story, but cropping that same image makes a particular point, gives a point of view, and generates fear or excitement. A crop can also change what a photo communicates, directing the eye to one particular aspect of the shot and eliminating superfluous information.

CHECK FOR RESTRICTIONS

Be aware of restrictions on cropping some images. Many photographers, stock houses, and museums have strict regulations about how a piece of art can be reproduced. Some images, especially of famous paintings or sculptures, are inviolable.

OPPOSITE PAGE: The book jacket sets the format of callouts in circles (spotlight). Collages can dilute impact, but the cropping of all the images makes the art a showstopper.

THIS PAGE: RIGHT The callouts in circles add movement to the gritty photos designed on a grid.

PROJECT

*Broadway:
From Rent to Revolution*

CLIENT

Drew Hodges, author;
Rizzoli, publisher

CREATIVE DIRECTOR

Drew Hodges

DESIGN

Naomi Mizusaki

Energy, shapes, cropping and great typography add to the drama of a book designed with a clear grid but with All. That. Jazz.





ON BROADWAY

FROM RENT *TO* REVOLUTION

**DREW
HODGES**

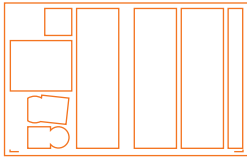
INTRODUCTION BY
DAVID SEDARIS

FOREWORD BY
CHIP KIDD

RIZZOLI
NEW YORK



76. Cut It Out



Silhouettes can keep a spread from feeling too regimented or blocky.

For layout purposes, a silhouette, also abbreviated to “silo,” is an image from which the background has been eliminated. A silo can be an organic shape such as a leaf or a more regular shape such as a circle. The more fluid shapes of a silhouette add greater movement to a spread.



いを醸し出すものなんです。そう

PROJECT
Croissant magazine

ART DIRECTOR
Seiko Baba

DESIGNER
Yuko Takanashi

This spread from a Japanese craft magazine reveals how a story that epitomizes discipline and organization benefits from silhouetted shapes. This particular magazine is a MOOK, a special edition published by *Croissant* editors. The title is *Mukashi nagara no kurashi no chie*, which roughly means “time-honored wisdom of living.”



Vertical and horizontal rules clearly define areas containing headlines, introductions, and information. The instructional aspects of these pages are successful, but they are enlivened by the organic shapes of the silhouettes.

おいしいものは、端っこまでおいしい。手を抜かず、手間かけて、余さず食べる知恵と工夫

「私の母はつくづくすごい人だな」と、野矢は思った。魚を煮たお湯めや、野菜を煮たお湯めをたべておいで、合わせておかわりを飲っていました」

何種類かの煮汁が混じり合って複雑さが増したうまみ。それをなつより吸った卵の花炊きの味はさぞや……

「これが、始末のお手本です」

「これが、始末のお手本です。始末とは、食べられるものは必ずとろろくなく使いきる惣菜のことです。だしをとった後の昆布や削り鰹を細かく刻んだもので作るふりかけ。捨ててしまうような古漬けのたくあん、味噌汁を使つて作る煮物。その旨味さんにもふきの葉が混入がある。捨てるものとして捨てたふきの葉が、京都ではあるときからゴミとして出なくなったというのだ。」

「よきの業をゆめて願ふ、じつこと合はせて甘辛く煎りつけてよきそれが仕がつて、八百屋さんの店先で業を捨ててすによきを貰つていく人が増えなげなうが。」

「その道だつたかな、娘が知人なんこんなこと言つたがあらうです。」

「あんなのとこのおかあちをん、余りものを使つた料理教室、開いてるんやて？」

「うて。」

「ちゃんとした料理も教へてさ。」

[illegible]

上。「かつお節はここまで小さくなるまで削って使います。削るのは今でも私がやっています」中。毎日の魚油製の鮎。打ち出しが削り切れるほど使い込んである。すき焼きに大活躍。下。「ごま油」「ごまはよく使えますよ。炒めるにも焼くにもコッがあります」



たくあん
ぜいたく煮



だし雑魚は頭、おた、
骨を削いて三枚に。こ
の手間がぜいたくて、
嫌いなわ。

ちりめん山椒



百勝さんは多めに取って袋に入れて保存している。

かつおと昆布の
ふりかけ



ふきの葉の佃煮



みしじみの
炊いたん



酒としは、コーヒーマ
イルター。広げると

材料(作りやすい分量) ふきの葉 3束分、みりん大匙2、酒大匙3、醤油カップ1/2、ちりめん紙魚1つかみ

作り方 ふきの葉は、よく洗っておく。たっぷりのお湯でよくゆでる。あまりゆすぎないうちに引きあたけで、2分ほどは湯にさらし、おたけで水をきる。このまま、煎りかつおと醤油だけでいたいても、はる香でおいしく、塩味にするときは、調味料をすべて合わせて中にかけ、ふきの葉とちりめん紙魚を加える。「葉巻」を3、4個いれ、かき混ぜながら、ぼろぼろになるまで炒めてください。

材料(4人分) しじみ(むき身) 400g、酒100cc、みりん20cc、砂糖大匙1、醤油大匙3、水50cc、粒生薑

作り方 しじみは茹でた後に何度かすり洗いを。砂を充分に洗いたら、水気を切って鍋に入れ、調味料の水を加え、粒生薑をのせる。湯と蓋をして中火にかけ、煮立ってきたらアクを取る。アクを取ったら中火のまま煮続け、煮立てるまで煮る。**【健康効果】**尿酸の身が今よりしじみの殻と近いといわれています。最近では輸入に押されてしまっ、なかなか

酒としは、コーヒーマ
イルター。広げると

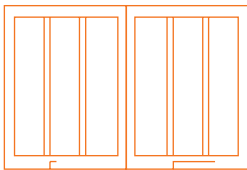
Rules create an additional grid within the magazine grid. Alignments are clear and clean. Varying shapes lend a sense of movement to the disciplined and hierarchical spreads.



首藤さんは多めに炊いて袋に入れて保存している。

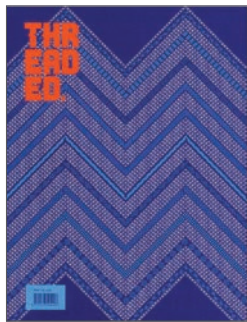
ORGANIC SHAPES

77. Let Culture Rule



It is possible to have a strong and clear framework with copious amounts of visual oxygen and yet maintain aspects that differentiate a project, not to mention educate the viewer or reader.

By incorporating cultural stories, mythologies, or symbols, a designer can make a piece far more evocative—and make the world smaller, but most importantly, richer, for glimpsing or understanding other cultures.



PROJECT
Threaded magazine

CLIENT
Threaded Studio, publisher

DESIGN
Threaded Studio

DESIGNERS, TEAM MEMBERS
Kyra Clarke,
Fiona Grieve,
Reghan Anderson,
Phil Kelly,
Desna Whaanga-Schollum,
Karyn Gibbons,
Te Raa Nehua

IMAGE CREDITS
Threaded Media Limited, 2016/17

New Beginnings, Edition 20 of an international magazine developed, designed, and published by an Auckland-based New Zealand design agency, is dedicated exclusively to the *kaupapa* (topic) of Maori art and designer practitioners.



Sans serif typography and lyrical numbers work with symbols derived from Maori culture. The publication's editors created each pattern specifically to reflect the *korero* (talk) of each *manuhiri* (guest) featured in the magazine, making the artwork a unique cultural signifier for each indigenous practitioner.

OPPOSITE PAGE: A simple grid and generous space frame breathtaking Maori art. Ornaments honor the culture, avoiding the banal or stereotypical. Subheads and basic text are spare sans serif typefaces, contrasting with the spectacular images.

ON LINE:

I'm acutely aware of how much the power of a line can influence how people read visual material. For me, when I'm working in a sculptural sense I'm analysing everything by the name of those lines. If they're transported into low relief or 3D we're talking about edges, edges are everything. You create a deep or powerful sense of space, direction and form with something that's relatively shallow. The edge of the line enables you to use light to give the impression of depth. I'm aware of it and I just try to exploit it I suppose. There's a beauty in line that's difficult to explain, but I get seduced by the ability to reduce down to linear form and play with it, there's so much you can do it's really just up to your imagination and over a period of time you get to a point where you can master it and then people, they follow it, they get it. They're not necessarily able to interpret it or explain it but they get it.

The energy contained in the line is no different than the principle of physics. It's the same as how you ever your aim to develop a centrifugal force to throw something. The line can do that as well. You can use that energy to influence and to give the impression [of that force] in the same way whether in 2D and 3D.

TOP
—
Moko, whatohone
BOTTOM
—
Moko, whatohone



REGARDING SCALE:

I work in so many different genres and scales. There are so many different ways to exploit them, they have weaknesses and strengths. And they can change as soon as you change scale or your relationship - for example physical proximity or moving from 2D to 3D. There are so many ways in which you can change the nature of the game and it forces you to engage differently with those elements or principles. As I get older in my craft and sense of self if you're fortunate enough to be given the freedom in your practice to pursue your own sense of design truth you find that as you journey along eventually as you refine based upon your own sensibilities, as you refine your craft you find the sweet spots. You find what works and what doesn't. What works for me is moko, using line at that proximity - you're working within one foot of your hand guiding the gun as its laying ink in the skin - works differently when you're standing away thing a large mural or a 4 metre bronze sculpture. So you can't use and engage the same principles in the same way, you're forced to negotiate your own scale or your own sense of gravity to your work.

TOP LEFT
—
Moko, whatohone
TOP RIGHT
—
Moko, whatohone
BOTTOM LEFT
—
Moko, whatohone
BOTTOM RIGHT
—
Moko, whatohone

CONNECTIONS AND PATHWAYS:

My artistic practice is strongly influenced by my political belief that we need to be relevant and that we have a role to bridge the past and the future. I'm lucky enough to grow up in my tribal area. I've had strong cultural connections to my community so I have a sense of allegiance to my culture and community that maddens itself in the work. But I can't change the past. I'm trying to visualise a pathway in the future and trying to use my art as a tool to help lay down some of that pathway. I'm trained as a social scientist as well so if you connect that to my cultural background it's part of my imperative to drive my art to always be forward focused. I believe we have a role to visualise the future and make it happen. If you look over my practice over the past 20-30 years, moko was like that, tangi



pono - Māori musical instruments - was like that, my role in waka in Taranaki was like that, so by taking those things off and by continuing to push them - the same with tangi whatohone (adornment arts) - restoring those art forms but restoring them in a way that continues to have relevance not only for now and being present in your work but also into the future. I'm trying to push my work so far ahead that it actually looks futuristic, that people can go 'wow' - I really like that. They can see the footprints of our old world in it but it's also out there tugging on them so the materiality, the aesthetics and the cultural imperative that's subtly locked in there pulls at them.

NEW MATERIALS:

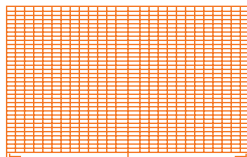
The interesting thing was about seeing how the Māori community would respond to media that wasn't seen as valuable, that didn't have a valuable (cultural) attribution, so creating beautiful stuff out of it, it enables itself to be relevant. The beautiful thing about Corian is you can get a great sense of colour - and if you're really good at finishing the work - it's an seductive as what whale tooth, whale bone or pounamu can be. That was the beauty of that exercise, seeing that material being adopted as a tangi. These approaches to materials are interesting journeys, they're not necessarily answers to questions but they're part of the journey.

“... you're working within one foot of your hand guiding the gun as its laying ink in the skin...”



TOP
—
Moko, whatohone
BOTTOM
—
Moko, whatohone
OPPOSITE PAGE
TOP
—
Moko, whatohone
BOTTOM
—
Moko, whatohone

78. Devise a Versatile System



A versatile system allows different sizes, shapes, and information to work in numerous configurations.

PIONEERS

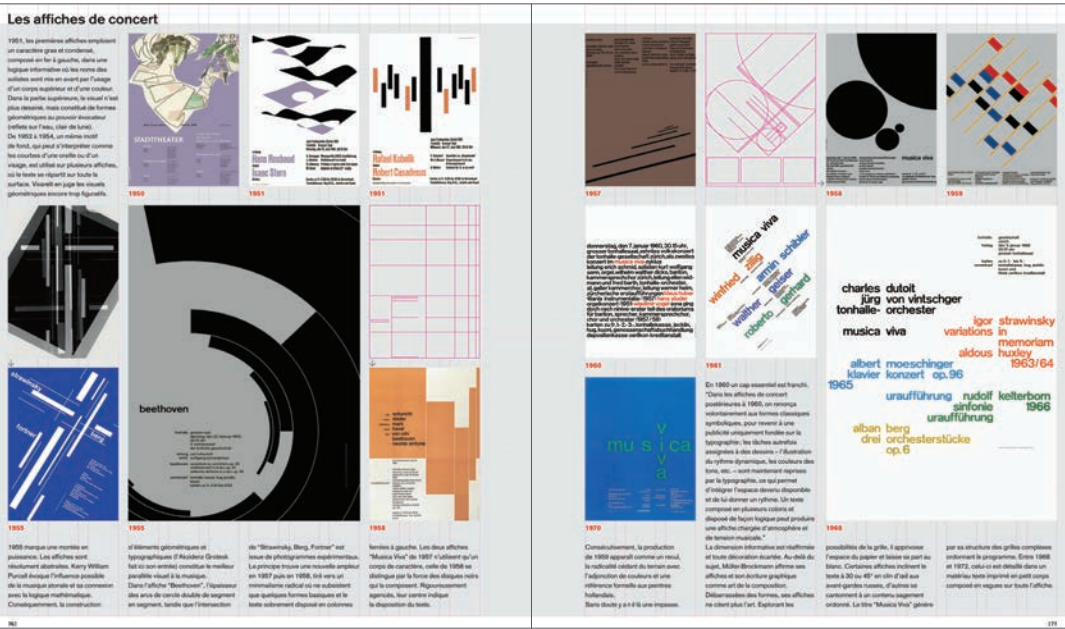
Ellen Lupton notes that the Swiss grid pioneers Josef Müller-Brockmann and Karl Gerstner defined a design

“programme” as a set of rules for constructing a range of visual solutions. Lupton nails the crucial aspects of Swiss design. “The Swiss designers used the confines of a repeated structure to generate variation and surprise. A system allows for both dense and spacious pages within the same project.



This systematic grid allows the page to be broken into halves, thirds, and quarters; it can also be subdivided horizontally.

The strong grid controls image sizes and supports variations.



PROJECT
étapes: magazine

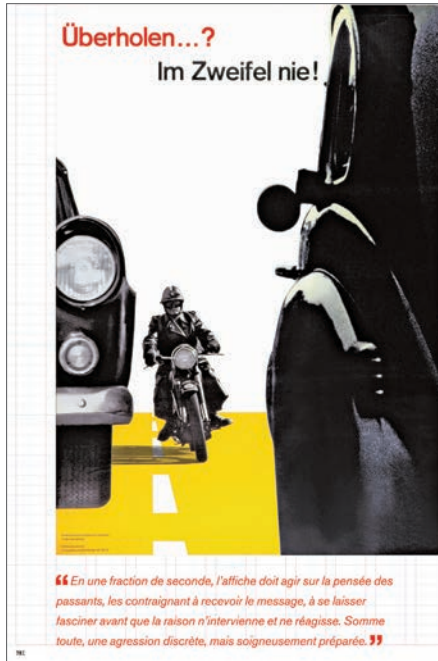
CLIENT
Pyramyd/étapes: magazine

DESIGN
Anna Tunick

This magazine article employs a flexible system in its visual review the work of the great gridmeister Josef Müller-Brockmann.

Strict grids do not preclude excitement. Arresting images and rhythmic placement create variation and surprise.

This spread shows how the grid can easily accommodate a sidebar and illustrates how the grid can also support a page with ample white space.



“En une fraction de seconde, l’affiche doit agir sur la pensée des passants, les contraignant à recevoir le message, à se laisser fasciner avant que la raison n’intervienne et ne réagisse. Somme toute, une agression discrète, mais soigneusement préparée.”



« T » L'adaptation visuelle, affiche rigide et typé et harmonie des accents.



est capable de rendre en cause profonde. Malgré le succès de son style illustré, il sait que les progrès dans cette voie sont déterminés par des talents artistiques dont il se veut dépourvu. Le dessin, le plan de coupe le guide de la nouvelle surprenant et la joie de la communication spontané, satisfactions personnelles du graphiste, ne sont pas le langage formel le plus sûr à répondre aux aspirations de l'époque, à qui les lois du design et d'un graphisme abstrait seraient plus adaptés. La vision essentielle du mouvement à l'illustration réside dans le fait que l'œuvre illustrative ne résout aucunement les problèmes que pose le travail. La conception illustrative à elle seule ne rend pas l'indispensable caractère documentaire de la publicité et n'offre au dessin une voie personnelle qui se harmonise pas avec le style publicitaire moderne. En 1930, la commande de la suite de concerta (Erich Kästner) de Zurich constitue à ce voyage déterminant. Samuel Hirschi, secrétaire du lieu, a programmé des compositions modernes et cherche à actualiser le lieu. Les deux hommes trouvent une unité solide et durait gré de venir cinq ans, sans autre raison, le graphiste va y exploiter les possibilités de l'abstraction et de l'art de la construction typographique. La relation du graphiste à la musique, qu'il estime l'art le plus abstrait, y a certainement sa part de responsabilité. Malheureusement, après l'été viennois, il passe ses années à s'y intéresser et trouve dans son cœur des responsables comme John Cage. Autre domaine d'horizon, l'art concret, dont l'influence est sensible dans les affiches pour le Festival Dada Postmodern ou la programmation. Malgré l'été, les années, chaque année au Tonhalle et dans les lieux de la ville. Les plus grandes œuvres d'art sont impressionnées par leur qualité, leur harmonie et leur proportion, tout ce qui peut être marquant. En 1960, il cesse de créer les œuvres de l'art moderne et met en place sa propre écriture. La composition d'affiches exclusivement typographiques. Expressions artistiques, ces travaux sont pourtant très connus car ils ont été par leur auteur, soucieux de moderniser la communication visuelle, le design graphique et la publicité, pour accroître leur efficacité et inscrire leurs formes dans le temps présent. Dans cette perspective, ils sont aussi un territoire d'exploration formelle et d'exploration sur la fonction informative de l'affiche et les possibilités de la grille. Avant de découvrir, qui transforment en principes, constituent la matière de ses livres et de ses discours.

nationalité, objectivité et efficacité

Les progrès sont et restent déterminés par des critères mesurables de précision au travers des années humaines. Les possibilités nouvelles et de les transformer en certitudes visuelles. La question des liens entre de Miller Brockmann rattachée avec les tournants de son parcours professionnel. En 1930, il entame un voyage en Amérique, dresse des conférences aux États-

Philosophie de la grille et du design

L'usage de la grille comme système d'organisation est l'expression d'une certaine attitude en ce sens qu'il démontre que le graphiste conçoit son travail dans des termes constructifs et orientés vers l'avenir.

C'est la l'expression d'une éthique professionnelle, le travail du designer doit avoir l'évidence, objective et esthétique qualité du raisonnement mathématique.

Son travail doit être la contribution à la culture générale dont il constitue lui-même une partie.

Le design constructiviste qui est capable d'analyse et de reproduction peut influencer et relever le goût d'une société et la façon dont elle conçoit les formes et les couleurs.

Un design qui est objectif, engagé pour le bien-être collectif, bien composé et raffiné constitue le base d'un comportement démocratique. Un design constructif signifie la conversion des lois du design en solutions pratiques. Un travail accompli de façon systématique en accord avec de stricts principes

formels, permet ces exigences de clarté d'intelligibilité et l'intégration de tous les facteurs eux-mêmes vœux pour la vie sociopolitique. Travailler avec un système de grille implique la soumission à des lois valables universellement.

L'usage du système de grille implique la volonté de systématiser, de clarifier, la volonté de pénétrer à l'essentiel, de concentrer, la volonté de cultiver l'objectivité au lieu de la subjectivité.

la volonté de rationaliser les modes de production créatifs et techniques; la volonté d'intégrer des éléments de couleur, de forme et de matière; la volonté d'accomplir la domination de l'architecture sur l'espace et la surface.

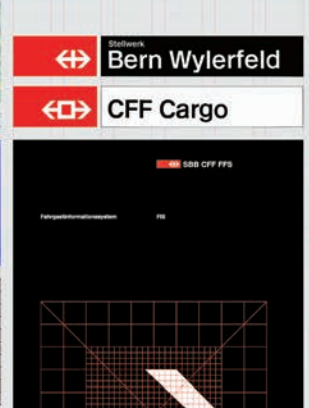
la volonté d'adopter une attitude positive et visionnaire; la reconnaissance de l'importance de l'éducation et les effets du travail conçu dans un esprit constructif et créatif.

Tout travail de création visuelle est une manifestation de la personnalité du designer. Il est marqué de son savoir, de son habileté et de sa mentalité. — Josef Müller-Brockmann



Unis, visite le Mexique et prend des contacts à New York, où il songeait à s'établir, devant la difficulté pour la Suisse à reconnaître et à laisser s'exprimer ses talents, du fait de son esprit de villageois et de paysans. Il retourne finalement à Zurich, où il prend la suite de son professeur à l'école des arts et métiers. Ernst Kellner, et met en place la revue qu'il inaugure à monter depuis 1955: Une publication pour un graphisme national et constructif pour contrer les excès d'une publicité irrationnelle et pseudo-artistique que je voyais autour de moi. Animée et éditée avec Richard Paul Lohse, Carlo Vivarelli et Hans Neuberg, la revue Neue Grafik ("Graphisme actuel"), éditée en allemand, anglais et français approximatif, comptera dix-huit numéros publiés jusqu'en 1965. D'abord approchées, des personnalités comme Armin Hofman ou Emil Ruder sont écartées, leurs productions étant jugées trop diversifiées par le quartier des puristes. Une idéologie formelle et fonctionnelle se met en place. Les trois mots-clés en sont rationalité, objectivité et efficacité: "Je n'ai voulu d'acquiescer l'Abstraktion Crétacé davantage que vers ses successeurs Helvetica et Univers. Il est plus expressif et ses

bases formelles sont plus universelles. La fin du "e", par exemple, est une diagonale qui produit des angles droits. Dans le cas de l'Helvetica et de l'Univers, les terminaisons sont droites, produisant des angles aigus ou obtus, des angles subjectifs. Après la Seconde Guerre mondiale et le désordre naît, le graphisme espère un retour à l'harmonie et ambitionne un rôle constructif. La subjectivité du dessin est écartée au profit de l'objectivité de la photo et de la construction. Les règles de la nouvelle typographie constituent avec le fer à gauche une dynamique vers le progrès technique et social: La symétrie et l'axe central sont ce qui caractérisent l'architecture fasciste. Le modernisme et la démocratie rejettent l'axe. Le savoir-faire du designer se précise et quitte la théorie pour passer à l'épreuve du réel au service des entreprises: Un design constructif signifie la conversion des lois du design en solutions pratiques. C'est dans ce sens que s'orientent son premier livre Problèmes d'un artiste graphique, dont la publication en 1961 correspond à son départ de l'école des arts et métiers de Zurich, où il est parvenu à installer son enseignement. Dix ans plus tard, il publie une Histoire de la communi-

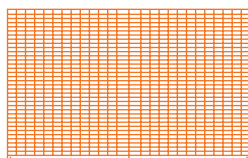


programme d'identité, de signalétique et d'informations visuelles, des chemins de fer suisses (SBB), assorti de recommandations typographiques (sur l'écriture, la couleur), le gabarit permet de garantir l'unité du système dans le temps et d'un type idéologique sur une multiplicité de supports, lequel réalisé par milieu académique, les cas et notes typiques, print en 1959 par le dessin avants-propos.

cation visuelle et (avec sa seconde épouse) une Histoire de l'affiche, qu'il organise de nouveau avec l'affiche constructive en ligne de mire et l'efficacité en lieu et place de l'expressivité. En une fraction de seconde, l'affiche doit agir sur la pensée des passants, les contraignant à recevoir le message, à se laisser fasciner avant que la raison n'intervienne et ne réagisse. Somme toute, une agression discrète mais soigneusement préparée. Quatre ans plus tôt, Müller-Brockmann a fondé avec trois associés l'agence Müller-Brockmann & Co, qui intègre la publicité dans son activité régulière, aux côtés de l'identité visuelle, la signalétique et la communication culturelle. Au travers de dix années supplémentaires, en 1961, il publie son ouvrage de référence: Raster système für die

visuelle Gestaltung. Ses expérimentations dans les affiches du Tonhalle ainsi que son récent travail pour les chemins de fer suisses lui ont permis de forger une théorie mais aussi une critique de la grille. Derrière son apparence de manuel technique, l'ouvrage est un manifeste. Le livre est introduit par un texte sur la philosophie de la grille et du design (voir encadré) qui conclut par un renvoi à l'individualité du créateur: Tout travail de création doit être une manifestation de la personnalité du designer. Il est marqué de son savoir, de son habileté et de sa mentalité. Las, les progrès qu'il contient et propose ne servent pas perçus comme les choix déterminés d'un graphiste ou comme des règles parfois compliquées proposées à la profession, mais plus souvent

79. Show Weights and Measures



A gridded piece with Swiss design foundations can make a lot of text a delight to read. This system visually broadcasts information so that it reads loud and clear. Multicolumn grids can contain copious

amounts of information and accommodate images and color boxes for sectional information. The system also allows for variation; what is left out enhances the material that is put in.

7 GREAT SERIES. 7 GREAT EXPERIENCES!

2

JJ SERIES

Jazz Jam
4 Concerts
Rose Theater, 8pm

3

MM SERIES

Music of the Masters
4 Concerts
Rose Theater, 8pm

1

LCJO SERIES

Lincoln Center Jazz Orchestra
with Wynton Marsalis
4 Concerts
Rose Theater, 8pm

WYNTON AND THE HOT FIVES
SEPTEMBER 28, 29 & 30, 2006

Hearts beat faster. It's that moment of pure joy when a single, powerful voice rises up from sweet polyphony. Louis Armstrong's Hot Five masterpieces—"West End Blues," "Cornet Chop Suey," and others—quickened the pulse with irresistibly modern sounds. Wynton Marsalis, Victor Goines, Don Vappie, Wycliffe Gordon, and others re-imagine the recordings that defined jazz, and then bring that pure joy to the debut of equally timeless new music inspired by the original.

RED HOT HOLIDAY STOMP
DECEMBER 14, 15 & 16, 2006

Tradition gets fresher. When Santa and the Mrs. get to dancin' the "New Orleans Bump," you know you're walking in a Wynton Wonderland—a place where joyous music meets comic storytelling. Wynton Marsalis, Herlin Riley, Dan Nimmer, Wycliffe Gordon, Don Vappie, and others rattle the rafters with holiday classics swung with Crescent City style. *Bells, baby, Bells.*

THE LEGENDS OF BLUE NOTE
APRIL 26, 27 & 28, 2007

Bop gets harder. The music is some of the best ever made—Lee Morgan's *Cornbread*, Horace Silver's *Song for My Father*, Herbie Hancock's *Maiden Voyage*—all wrapped up in album cover art as bold and legendary as the music inside. The LCJO with Wynton Marsalis debuts exciting and long-overdue big band arrangements of the best of Blue Note, complete with trademark cracklin' trumpets, insistent drums, and all manner of blues.

IN THIS HOUSE, ON THIS MORNING
MAY 24, 25 & 26, 2007

Tambourines testify. It's that sweet embrace of life—sometimes celebratory, sometimes solemn—rising from so many houses on so many Sundays. We mark the 15th anniversary of Wynton's first in-house commission, a sacred convergence of gospel and jazz that

FUSION REVOLUTION: JOE ZAWINUL
OCTOBER 27 & 28, 2006

Grooves ask for mercy, mercy, mercy. Schooled in the subtleties of swing by Dinah Washington, keyboardist Joe Zawinul brought the fundamentals of funk to Cannonball Adderley, the essentials of the electric to Miles Davis, and carried soul jazz into the electric age with his band Weather Report. Now the Zawinul Syndicate takes us on a hybrid adventure of sophisticated harmonies, world music rhythms, and deeply funky grooves. *Mercy,*

BEBOP LIVES!
JANUARY 26 & 27, 2007

Feet tangle and neurons dance. Fakers recoil, goatees sprout, and virtuosos take up their horns. Charlie Parker and Dizzy Gillespie set the bebop revolution in motion, their twisting, syncopated lines igniting the rhythms of jazz. Latter day fakers beware as the legendary James Moody and Charles McPherson, the alto sax voice of Charlie Parker in Clint Eastwood's *Bird*, raise battle axes and swing.

CECIL TAYLOR & JOHN ZORN
MARCH 9 & 10, 2007

Souls get freer. Embark on a sonic voyage as the peerless Cecil Taylor navigates us through dense forests of sound—percussive and poetic. He is, as Nat Hentoff proclaimed, "a genuine creator." The voyage banks toward the avant-garde as John Zorn's *Massada* with Dave Douglas explores sacred and secular Jewish music and the "anguish and ecstasy of klezmer." Musical wanderlust will be satisfied.

THE MANY MOODS OF MILES DAVIS
MAY 11 (Kisor/Blanchard) & MAY 12 (Payton/Miller), 2007

Change gets urgent. "I have to change," Miles said. "It's like a curse." And so his trumpet voice—tender, yet with that edge—was bound up in five major movements in jazz. The LCJO's Ryan Kisor opens with bebop and the birth of the cool. GRAMMY®-winner Terence Blanchard interprets hard bop and

COLTRANE
SEPTEMBER 14, 15 & 16, 2006

Blue tranes run deeper. Ecstatic and somber, secular and sacred, John Coltrane's musical sermons transform Rose Theater into a place of healing and celebration with orchestrations of his small group masterpieces "My Favorite Things," "Giant Steps," "Naima," and more. Join us as the LCJO with Wynton Marsalis marks the 80th year since the birth of one of

PROJECT
Subscription brochure

CLIENT
Jazz at Lincoln Center

DESIGN
Bobby C. Martin Jr.

Typography readably wrangles
a rich offering of programs.

DETAIL (ABOVE) AND OPPOSITE PAGE: This brochure shows a controlled variation of weights, leading, labels, heads, and deks. Hierarchy is clean and clear. Color modules signal the seven different series. The typography within each color module is clear and well

balanced, with sizes and weights that clearly denote the series information. The color modules are successful subset layouts within the overall layout of the brochure. Within the modules, an elegant choice of typefaces and alignments act as minibanners.

JAZZ AT LINCOLN CENTER'S 06-07 SEASON

From Satchmo's first exuberant solo shouts to Coltrane's transcendent ascent, we celebrate the emotional sweep of the music we love by tracing the course of its major innovations. Expression unfolds in a parade of joyous New Orleans syncopators, buoyant big band swingers, seriously fun beboppers, cool cats romantic and lyrical, blues-mongering hard boppers, and free and fusion adventurers. From all the bird flights, milestones, and shapes of jazz that came, year three in the House of Swing is a journey as varied as the human song itself, and the perfect season to find your jazz voice.



7 GREAT SERIES. 7 GREAT EXPERIENCES!

2

Jazz Icons

4 Concerts

Rose Theatre, Sept

WYNTON AND THE HOT FIVES

Hearts beat faster. It's that moment of pure joy when a great, powerful piece of music is first heard. Wynton Marsalis and his Hot Fives are the perfect example of this. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new. Wynton Marsalis, Victor Davis, Don Payne, Wynton Marsalis, and the Hot Fives are the perfect example of this. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

1

Lincoln Center Jazz Orchestra

4 Concerts

Rose Theatre, Sept

THE LEGENDS OF BLUE NOTE

Blue Note Records is the most important label in jazz history. It has produced some of the most important jazz recordings of all time. The Lincoln Center Jazz Orchestra is proud to present a series of concerts dedicated to the music of Blue Note. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

3

Music of the Masters

4 Concerts

Rose Theatre, Sept

THE MANY MOODS OF MILES DAVIS

Miles Davis was one of the most important jazz musicians of all time. His music was a blend of traditional jazz and modern influences, creating a sound that is both familiar and new. The Lincoln Center Jazz Orchestra is proud to present a series of concerts dedicated to the music of Miles Davis. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

4

Coltrane

4 Concerts

Rose Theatre, Sept

COLTRANE

John Coltrane was one of the most important jazz musicians of all time. His music was a blend of traditional jazz and modern influences, creating a sound that is both familiar and new. The Lincoln Center Jazz Orchestra is proud to present a series of concerts dedicated to the music of John Coltrane. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

5

Bershwin

4 Concerts

Rose Theatre, Sept

BERSHWIN

Barbra Streisand and her band are the perfect example of this. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new. The Lincoln Center Jazz Orchestra is proud to present a series of concerts dedicated to the music of Barbra Streisand. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

6

Jazz and Art

4 Concerts

Rose Theatre, Sept

JAZZ AND ART

Jazz and art are two of the most important forms of expression. The Lincoln Center Jazz Orchestra is proud to present a series of concerts dedicated to the music of jazz and art. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

7

The Songs We Love

4 Concerts

Rose Theatre, Sept

THE SONGS WE LOVE

Music is a part of our lives. The Lincoln Center Jazz Orchestra is proud to present a series of concerts dedicated to the music we love. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

4

Alto-Latin Jazz Orchestra

4 Concerts

Rose Theatre, Sept

ALTO-LATIN JAZZ ORCHESTRA

The Alto-Latin Jazz Orchestra is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

5

Singers Over Manhattan

4 Concerts

Rose Theatre, Sept

SINGERS OVER MANHATTAN

The Singers Over Manhattan are a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

6

Cubana Be Cubana Bop

4 Concerts

Rose Theatre, Sept

CUBANA BE CUBANA BOP

Cubana Be Cubana Bop is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

7

Fusion Revolution

4 Concerts

Rose Theatre, Sept

FUSION REVOLUTION

Fusion Revolution is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

8

Red Hot Holiday

4 Concerts

Rose Theatre, Sept

RED HOT HOLIDAY

Red Hot Holiday is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

9

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

10

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

11

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

12

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

13

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

4

Alto-Latin Jazz Orchestra

4 Concerts

Rose Theatre, Sept

ALTO-LATIN JAZZ ORCHESTRA

The Alto-Latin Jazz Orchestra is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

5

Singers Over Manhattan

4 Concerts

Rose Theatre, Sept

SINGERS OVER MANHATTAN

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6

Cubana Be Cubana Bop

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Rose Theatre, Sept

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Rose Theatre, Sept

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Red Hot Holiday

4 Concerts

Rose Theatre, Sept

RED HOT HOLIDAY

Red Hot Holiday is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

9

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

10

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

11

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

12

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

13

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

6

Singer & Songwriter

4 Concerts

Rose Theatre, Sept

SINGER & SONGWRITER

The Singer & Songwriter is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

7

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

8

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

9

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

10

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

11

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

12

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

13

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

14

Big Band

4 Concerts

Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

15

Big Band

4 Concerts

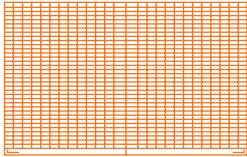
Rose Theatre, Sept

BIG BAND

Big Band is a unique blend of traditional jazz and modern influences. The band's music is a blend of traditional jazz and modern influences, creating a sound that is both familiar and new.

SWISS GRID

80. Use Helvetica



In 2007, Helvetica's fiftieth anniversary helped make this classic and clean sans serif typeface a star. Why is Helvetica so clearly associated with the Swiss grid? Aside from its name, tweaked from *Helvetica*, the Latin name for Switzerland, the functional lines of the face originally christened as Neue Haas Grotesk, worked in tandem with the orderly grids that defined modernism in the 1950s.

A thin, elegant weight of Helvetica can look quiet yet sophisticated.

Various showings
of Helvetica

CLIENT

- Designcards.nu by Veenman Drukkers
- Kunstvlaai/Katja van Stiphout

PHOTO

Beth Tondreau

Helvetica can be used in a range of weights and sizes. The medium and bold weights often signal a no-nonsense approach to quotidian information. Thinner weights can conjure simplicity, luxury, and a Zen-like calm.



K_nst

VI_..

Art Pie
International

A.P.I.

Een boek navertellen
op video in precies
één minuut of kom

Win 1000 euro

naar de Kunstvlaai A.P.I.
bij de stand van The One Minutes en
maak hier jouw boek in één minuut.
Van 10-18 mei 2008

Westergasfabriek
Haarlemmerweg 6-8
Amsterdam
www.kunstvlaai.nl

Helvetica's readable features
render it as typographically
elemental as air and water.

50c

AIR INSTRUCTIONS
 CHECK PRESSURE.
 DEPOSIT QUARTERS.
 PULL TIE TO PROPER PRESSURE.
 RETURN BOMB TO HANGER.
 THANK YOU.

WATER INSTRUCTIONS
 DEPOSIT QUARTERS.
 DEPRESS LEVER ON NOZZLE
 TO RELEASE WATER.
 RETURN BOMB TO HANGER.
 THANK YOU.

"QUARTERS ONLY"
 (No Money Left In)
 (This Machine Overright)

WARNING!!
 DO NOT USE EXPLOSIVE AEROSOL.
 TIME READER WITH THIS MACHINE.
 Explosive gas can cause explosion and
 bodily harm.

CAUTION
 WATER IS DANGEROUS BECAUSE IT CAN PROTECT YOUR
 THROAT AND NOSE FROM COLD AIR. IT CAN ALSO
 BE DANGEROUS.
 RETURN BOMB TO HANGER AND BOMB TO HANGER.
 RETURN BOMB TO HANGER AND BOMB TO HANGER.
 RETURN BOMB TO HANGER AND BOMB TO HANGER.
 RETURN BOMB TO HANGER AND BOMB TO HANGER.

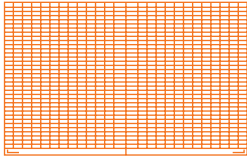
Air

Water

GRIDS AT WORK | 161

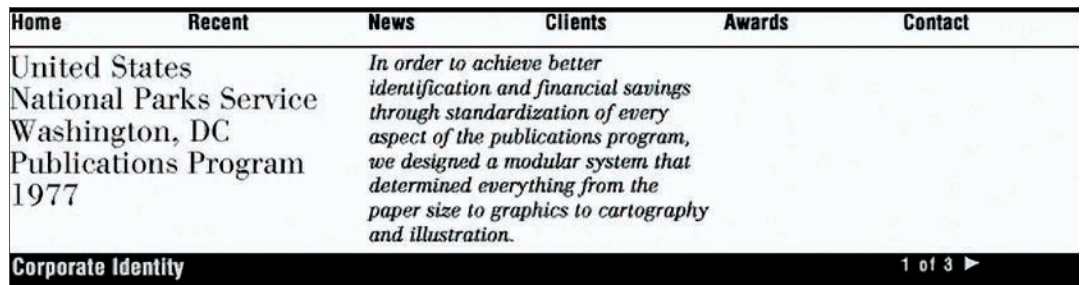
SWISS GRID

81. Vary Rule Weights



Rules are versatile. They can function as

- navigation bars
- containers for headlines
- grounding baselines for images
- separation devices
- mastheads



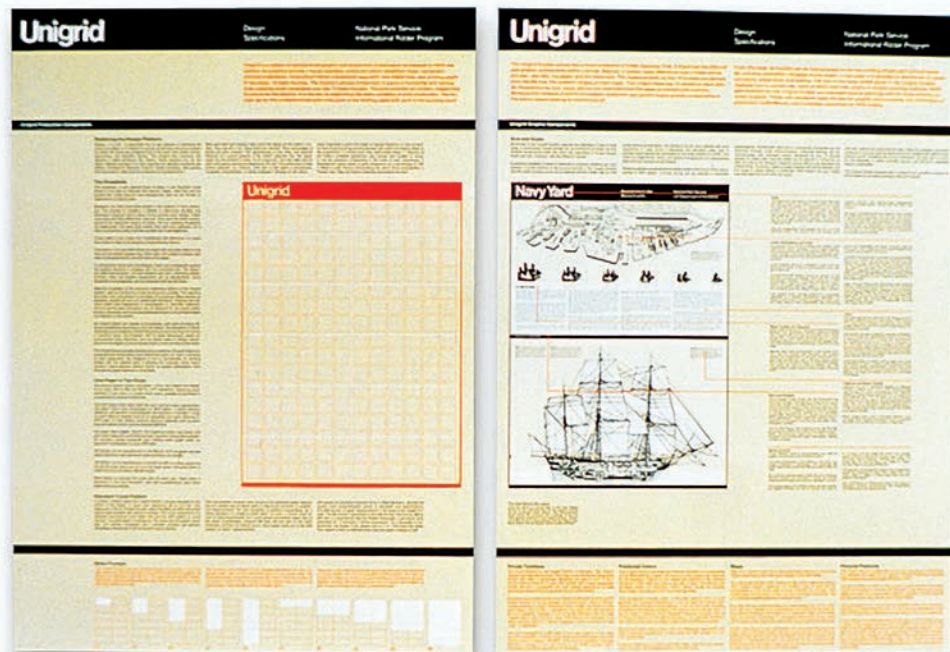
PROJECT
www.vignelli.com

CLIENT
Vignelli Associates

DESIGN
Dani Piderman

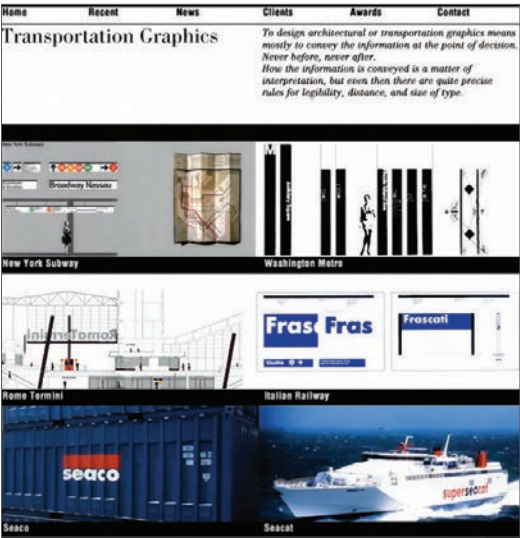
DESIGN DIRECTOR
Massimo Vignelli

A master of grids and rules, the late Massimo Vignelli showed his trademark Unigrid on his website. This spread in the updated edition of *Layout Essentials* is a tribute to Vignelli and his associates.



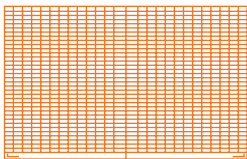
OPPOSITE PAGE TOP: Always consistent, Vignelli Associates' well-ordered work translates to the Web.

Rules of varying weights both separate and contain information.



OPPOSITE PAGE BOTTOM: Headings set in Franklin Gothic Bold contrast with and complement Bodoni and Bodoni Italic, providing Swiss design with an Italian accent.

82. Employ Vertical and Horizontal Hierarchies



Dividing a page into clearly delineated areas can make stationery, forms, and receipts beautiful as well as utilitarian. Horizontal and vertical grids can coexist successfully, ordering units of information in a way that differs from a more expected approach but contains all of the necessary elements.

PROJECT
Stationery receipt

CLIENT
INDUSTRIES Stationery

DESIGN
Drew Souza

The design of this receipt takes to heart Herbert Bayer's method of treating an entire page as a surface to be divided.

IS

INDUSTRIES stationery

91 Crosby Street
New York, NY 10012
212.334.4447
www.industriesstationery.com

ITEM NUMBER	DESCRIPTION	QUANTITY	PRICE	EXTENSION
11.150.3	Small Spiral Pads with Black cover/Colorfest pages-set of 3	1	16.50	16.50
71.120.2	SpiniSquare Notebook PopPrints Khaki	1	6.50	6.50
71.120.1	SpiniSquare Notebook PopPrints Blue	1	6.50	6.50

SALES RECEIPT

DATE
4/8/2008

REFERENCE NUMBER
80901

SALESPERSON
CE

SOLD TO

SHIP TO

RETURN POLICY
Merchandise may be returned for exchange or store credit within 14 days of purchase with the store receipt. Sale merchandise is non-returnable. All returns must be in saleable condition.

STORE HOURS
Monday-Saturday 11:00-7:00
Sunday Noon-6:00

MERCHANDISE TOTAL	29.50	SHIPPING		OTHER CHARGES		DISCOUNT		TAXABLE SUBTOTAL	29.50	SALES TAX	2.47	NON TAX SALES		TOTAL	31.97	AMOUNT PAID	31.97	BALANCE DUE	
-------------------	-------	----------	--	---------------	--	----------	--	------------------	-------	-----------	------	---------------	--	-------	-------	-------------	-------	-------------	--

OPPOSITE PAGE AND THIS PAGE: Employing horizontal and vertical hierarchies in one piece, the stationery system and receipt creates a clearly divided container for many chunks of data. Without the sales information, the receipt is a beautiful abstract composition. With the nuts-and-bolts info, the receipt is a functional system.

IS

INDUSTRIES stationery

91 Crosby Street
New York, NY 10012
212.334.4447
www.industriesstationery.com

SALES RECEIPT

DATE

REFERENCE NUMBER

SALESPERSON

SOLD TO

SHIP TO

RETURN POLICY

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Monday-Saturday 11:00-7:00
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ITEM NUMBER

DESCRIPTION

QUANTITY

PRICE

EXTENSION

MERCHANDISE TOTAL

SHIPPING

OTHER CHARGES

DISCOUNT

TAXABLE SUBTOTAL

SALES TAX

NON TAX SALES

TOTAL

AMOUNT PAID

BALANCE DUE

SALES DRAFT

DATE

REFERENCE NUMBER

SALESPERSON

SOLD TO

DISCOUNT

MERCHANDISE TOTAL

SHIPPING

OTHER CHARGES

TAXABLE SUBTOTAL

SALES TAX

NON TAX SALES

TOTAL

AMOUNT PAID

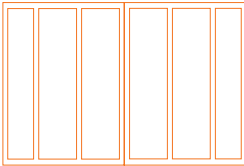
BALANCE DUE

PAID BY

PAID BY

GRID, DISRUPTED

83. Build in a Surprise



The rigorous underpinnings of a magazine's grid system give it an overall plan, but too much structure can render any publication uninvitingly dull. An unexpected insert, interrupted grid, or use of space keeps readers nimble.



PROJECT
No Man's Land

CLIENT
The Wing

DESIGN
Pentagram

CREATIVE DIRECTION
Emily Oberman

PARTNER
Emily Oberman

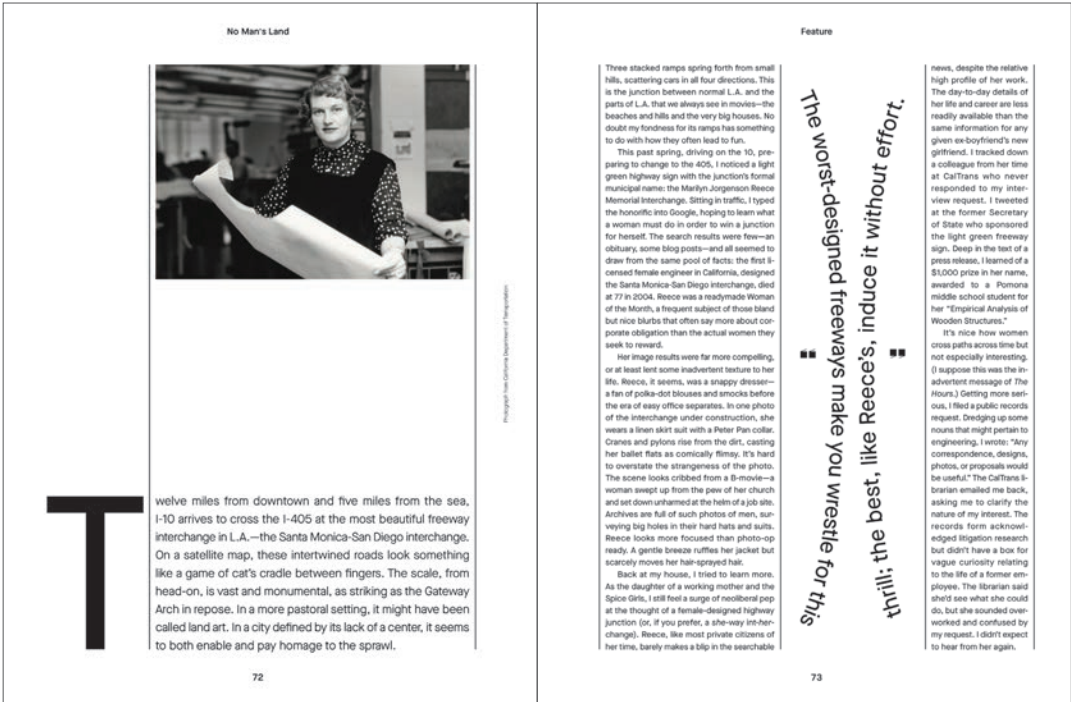
SENIOR DESIGNER
Christina Hogan

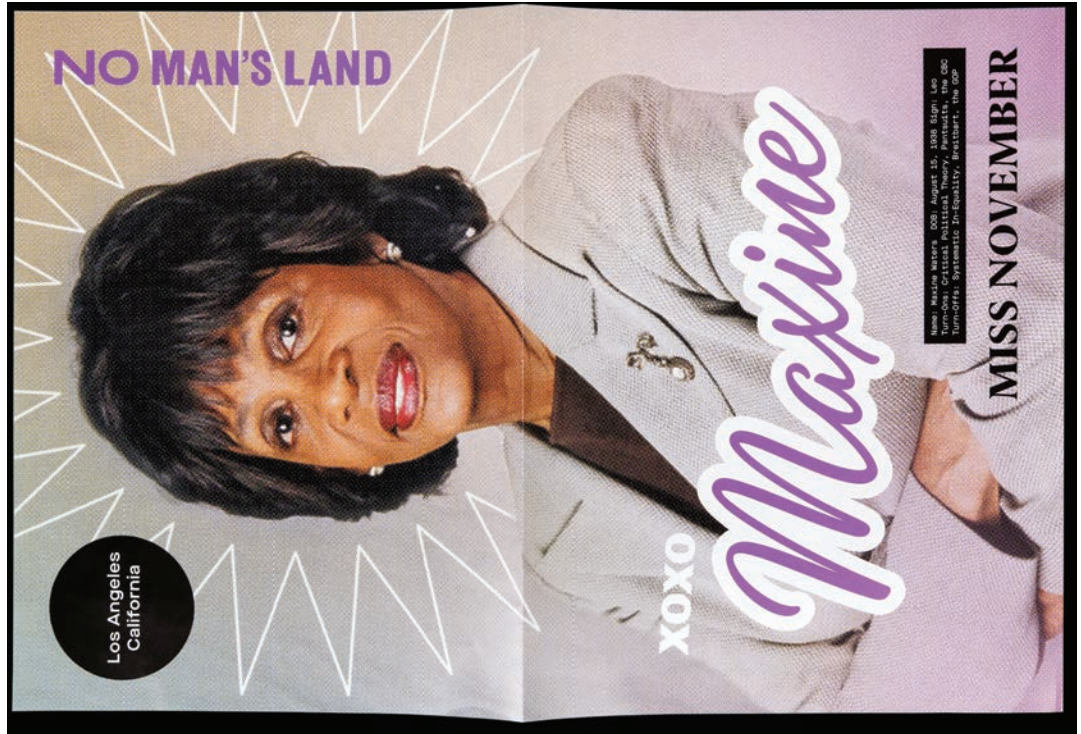
DESIGNER
Elizabeth Goodspeed

DESIGNER
Joey Petrillo

PROJECT MANAGER
Anna Meixler

The designers mapped out a strong overarching grid but willfully interrupt the system by inserting posters, stickers, and designng typographic visual puns.

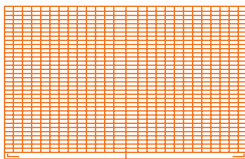




OPPOSITE PAGE AND ABOVE:
A feature story headed with
“California’s First Female
Overpass Designer Created
Poetry with Pavement” plays
with a little concrete poetry
itself by breaking the grid and
echoing the shape of overpasses
in its typography. (Off the grid
comment: the article is as
fascinating as it is fun.)

Striving to connect with readers/users/browsers in a dauntingly digital market, publications increasingly vary tactics. Building a community through a print magazine—in this case for a community of women with a shared philosophy—is risky in the digital age. Enter tactile treats such as stickers or a sly fold-out. The poster, which features an accomplished politician, upends clichés of the centerfold by changing the “Miss” of the month from calendar to power girl.

84. Vary Sizes



Once an overall grid is determined, there is room to play with scale, space, size, and typography. Springing from the intent and importance of the text, the sizes of images and text can be dynamic or dull, depending on the amount of space the material needs.



The image on this cover makes such an unmistakable statement that the typography can be minimized.

PROJECT
What Is Green?

CLIENT
Design within Reach

DESIGN
Design within Reach Design

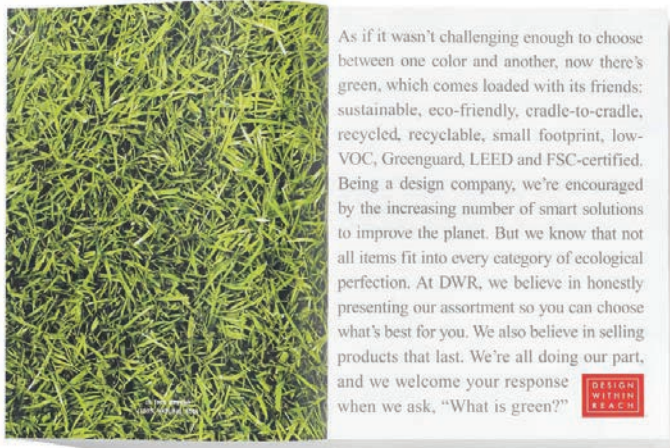
CREATIVE DIRECTOR
Jennifer Morla

ART DIRECTOR
Michael Sainato

DESIGNERS
Jennifer Morla, Tim Yuan

COPYWRITER
Gwendolyn Horton

“Green-ness” and sustainability are hot (globally warmed) topics, addressed by many companies, including DWR, which has been ecologically conscious for years. The first thirteen pages of this project provide a sense of flow for a story with one related issue and a variety of layouts.



On the first page, the typography makes a statement—and a lengthy proclamation—filling the entire area of the grid.



In a dramatic shift of scale, the contents page employs a horizontal setup for easy flow. Leaders—rules, for example—direct the eye to the contents. Thumbnails act as quick signals for the content.



The hand-brushing department at Emeco, U.S.A.
At Emeco, all aluminum waste is recycled, even the aluminum dust that's filtered out of the air.

The upside of up-cycling aluminum chairs for a lifetime or two.
When Emeco started making its aluminum chairs in 1944, you can be damn sure there wasn't a marketing brief that said, "Make it attractive to the eco-conscious community." Emeco had other things on its mind, namely how to make a chair withstand a torpedo blast. The irony is that Emeco chairs have become an outstanding example of what's commonly referred to as "green." To create the 1006 Navy Chair (1944), Emeco invented a 77-step process to satisfy the military's need for lightweight, corrosion-resistant chairs for destroyers and submarines. In the process, the company invented a method to make aluminum three times stronger than steel, and a chair so durable that it has an estimated lifespan of 150 years. Legend has it that Wilton Dinger, who founded Emeco in 1944, actually tossed a 1006 Navy Chair out the window of a six-story building. The people on the sidewalk below weren't a bit surprised, but the chair was fine, with the exception of a few scratches. Today, everything Emeco makes is still manufactured by hand using the same 77-step patented process. Emeco chairs and tables all begin with 80% recycled aluminum, which requires only 5% of the energy needed to produce virgin aluminum, and they're all made in Pennsylvania, U.S.A. Emeco's all-aluminum chairs and stools are built to last, and generations from now, when your great-great grandchildren finally manage to wear out a chair that's tested to withstand 3,700 pounds of weight (big kids), the aluminum can be 100% recycled and made into something else. In recent years, Emeco has partnered with Philippe Starck, Norman Foster and others to create classic designs for a new century, and these collections are made in the same facility, using the same processes and by the same people who make everything else at Emeco. Perhaps Philippe Starck said it best when he explained that "working with Emeco has allowed me to use a recycled material and transform it into something that never needs to be discarded – a timeless and unobscurable chair to enjoy for a lifetime. It is a chair you never own, you just use it for a while until it is the next person's turn." On the next page you'll find Emeco chairs and stools, all of which contribute to LEED® credit #4.2 Recycled Content (and credit #5.1 if shipped within 500 miles of Hanover, Pennsylvania). For the entire **Emeco Collection**, visit emeco.com.

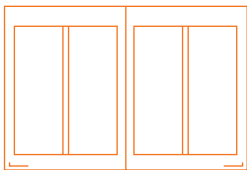
DESIGN WITHIN REACH: APRIL 2009 | 11

These layouts show the shifts in text sizes. Note that one spread has a very wide text measure, which is generally undesirable in text setting. In this case, however, style and message trump normal design precepts. If you want to read about the recycled aluminum chairs, you will. The payoff is that the description of the chairs is very pithy.



GRID, DISRUPTED

85. Ask What You Can Leave Out



When you have a fabulous photo, don't wreck it. Sometimes the best solution is to make a photo as large as possible, crop very little or avoid cropping

altogether, and leave the image free of surprinted type or graphic gimmicks. In other words, relate it to your grid, but, otherwise, let it have its day.



PROJECT
Magazine

CLIENT
Bidoun

CREATIVE DIRECTOR
Ketuta-Alexi Meskhishvili

DESIGNER
Cindy Heller

PHOTOGRAPHERS
Gilbert Hage (portraits) and
Celia Peterson (laborers)



THIS PAGE AND OPPOSITE PAGE: There is no need to do anything to these photos, which speak volumes on their own without graphic devices.

82 Tourism

Cautious Radicals

Art and the invisible majority

By Antonia Carver

At the 2005 Sharjah Biennial, artist Peter Stiefel attempted to get himself "themed." Taking inspiration from the services placed by employers in local newspapers, featuring the names, nationalities, passport numbers and long shots of ex-employees, Stiefel requested that the biennial's organizing body (for him and announce his occupational demise in the same way. Other potential employers—presumably those organizing another biennial in the UAE—would be hiring him "at their own risk and responsibility." At the same time, the biennial would write Stiefel a recommendation letter "acknowledging his artistic services as an artist," which would be freely available to visitors to the biennial.

The artist's concept turned out to be more potent than the proposed work itself. In keeping with the generally labor nature of discussion surrounding the rights of the Gulf's underclass of foreign male and laborers, the biennial organizers declined to go along with Stiefel's ruse. During the exhibition, he showed two panels of text—one a narrative explaining his concept and the other, the other a page from a local newspaper with advertisements placed by "sponsors" of Sri Lankans and Pakistanis who had "absconded from duty" and were therefore now outside the employer's responsibility.

For Gulf-based biennial visitors, Stiefel's project was andrews in its attempt to query the region's strict racial and financial hierarchy of workers' rights. (Since the biennial, new legislation has begun to address both the rights of the employee in the transfer of sponsorship and the prerogative of sponsors to impose the customary six-month ban—from the country, and/or from working for a competitor company—on some employees.)

As he describes it, Stiefel attempted to establish a connection between the smallest minority in the UAE, that of the immigrant artist, and the largest, the immigrant laborer. (About two-thirds of the UAE's work force comes from abroad, and about a quarter of all export work is undertaken by laborers for construction companies.) Stiefel concluded that the "two parallel lines of the biennial artist and the Pakistani worker never cross, and that in the paradox of the paradox, that even at an imaginary point, within an artwork, it's impossible to establish a connection."

Despite being the largest segment within the UAE population, the foreign working class remains by and large a faceless majority, known only to the wealthy minority through increasingly hollow local media stories. Every week, the usually self-censoring UAE newspapers detail grisly tales of trafficking, suicide, and rape; of false promises made by dubious foreign employment agencies and mounting debts, of dehydration while working in extreme summer heat and humidity; of industrial accidents and lost limbs; of depressed, desolate labor camps. The Indian Embassy's official list of its functions includes such grisly tasks as "processing applications received for providing first aid tickets by Air India Indian Airlines for transportation of dead bodies of destitute/stranded/abandoned Indian nationals."

In many ways, the situation faced by the Gulf's legions of immigrant laborers is mirrored worldwide, from Chinese cockle-pickers in the U.S. to Mexican maquilas in U.S. plantations. But the particular state of affairs in Dubai, with its rapid growth and sun-fair profusion, takes a microscope to what's vaguely termed globalization.

83 Tourism

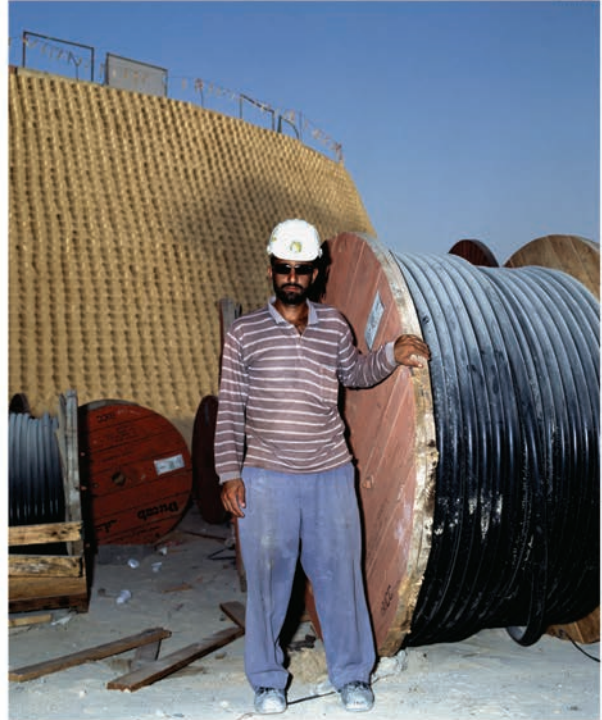


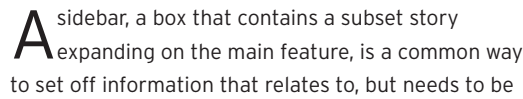
Photo of laborers in Dubai by Colin Fennell, 2005, courtesy of Colin Fennell and author/for

84 Tourism



Tourism 85





separate from, the main text. Boxes can work within the grid; they function as adjunct information as opposed to interruptions.



労務費動向

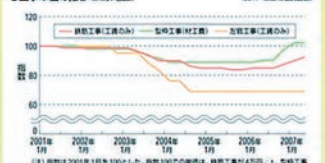
職人不足で鉄筋、型枠工事は市況上伸 職人不足で鉄筋、型枠工事は市況上伸

建築工事の単価は、昨年比べてマンション、オフィスビルともに増減傾向にあり堅調に推移している。鉄筋工、型枠工の専門工事業者は底堅い工事需要、材料費の上昇より、職人不足などを背景に、安値受注を回避し契約価格の改善に努めており、市況は上伸基調に転じている。今後も首都圏を中心に大型物件を担え、繁忙期の商戦はひっ迫が懸念されるため市場には先高感が強い。

一方、左官工事は外壁パネルなどユニットによる仕上がりとなったことから需要は減少している。業者の廃業が続く、一部に職人が不足する状況が見られるものの、工事費が上昇するまでには至っていない。



●工事単価の推移 (東京地区)



●建物種別に応じた受注動向の推移



から労働単価も上昇している。アンケート調査では、資材単価はどではないが、労働単価が値上がりしたとの回答が多かった。

目立つのは「鉄筋工」と「型枠工」。「非常に値上がり」と「やや値上がり」と回答した建設会社の割合を足すと、「鉄筋工」が59.4%、「型枠工」が74.2%を占める。

「専門工事会社も職人の数が足りない」と、信用力の低い施工会社の工事は単価を上げて引き受けたがらない(大手建設会社の担当者)という状況だ。型枠工事では、減少した土木工事から需要が旺盛な建築工事は職人が移っている。

ところが、工事需要が増えても、左官工事は状況が異なる。外壁パネルなどのユニットによる仕上がりが多くなってきたことから、需要自体が減少してきた。そのため、鉄筋工や型枠工と同様に職人の数は減っているものの、工事単価は値上げが続く。

建設物価調査会の調査によると、鉄鋼・全金属や木材は、世界的な市況の影響を受けて、資材単価の上昇は続く見通し。鉄筋や型枠工事では今後の工事需要を見越して、値上げ基調にある。今後も建設コストは上昇しそうだ。建築需要の増減を示す「受注動向指数」は1ポイント下だった。(森下 慎一)

図表の見方

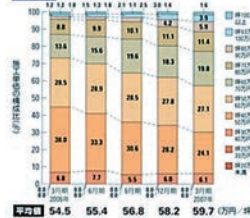
▶ 図表における各期のデータは、特記なき限り、直近1年(4四半期)の集計値を使用している。例えば、「2007年3月期」は2006年4月～2007年3月、「2006年12月期」は2006年1月～2006年12月を指す。

▶ 施工単価は設備や内装などの工事費も含む総工費(消費税は除く)を法定受注相場で除した上で、建設会社の受注相場を指す。

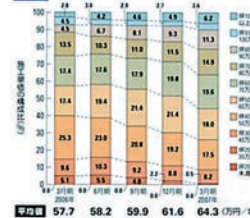
COST&PRICE/コスト&プライス

●建物種別に応じた施工単価の構成比の推移

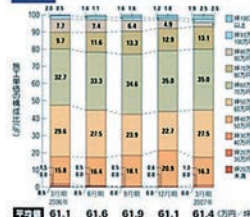
集合住宅



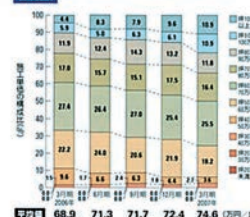
事務所



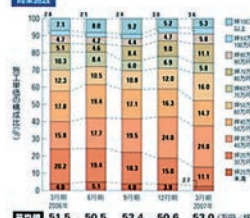
店舗施設



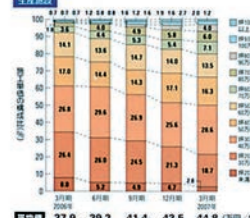
民営施設



商業施設

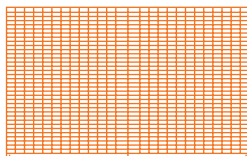


生産施設



Often, the boxes or sidebars function as discrete designs, but they always relate graphically to the main story by using common colors, typefaces, or rules.

87. Observe Masters



Making a close study of the work of graphic pathfinders can result in layouts that are similar to the work of the masters and yet offer fresh interpretations of grid systems.

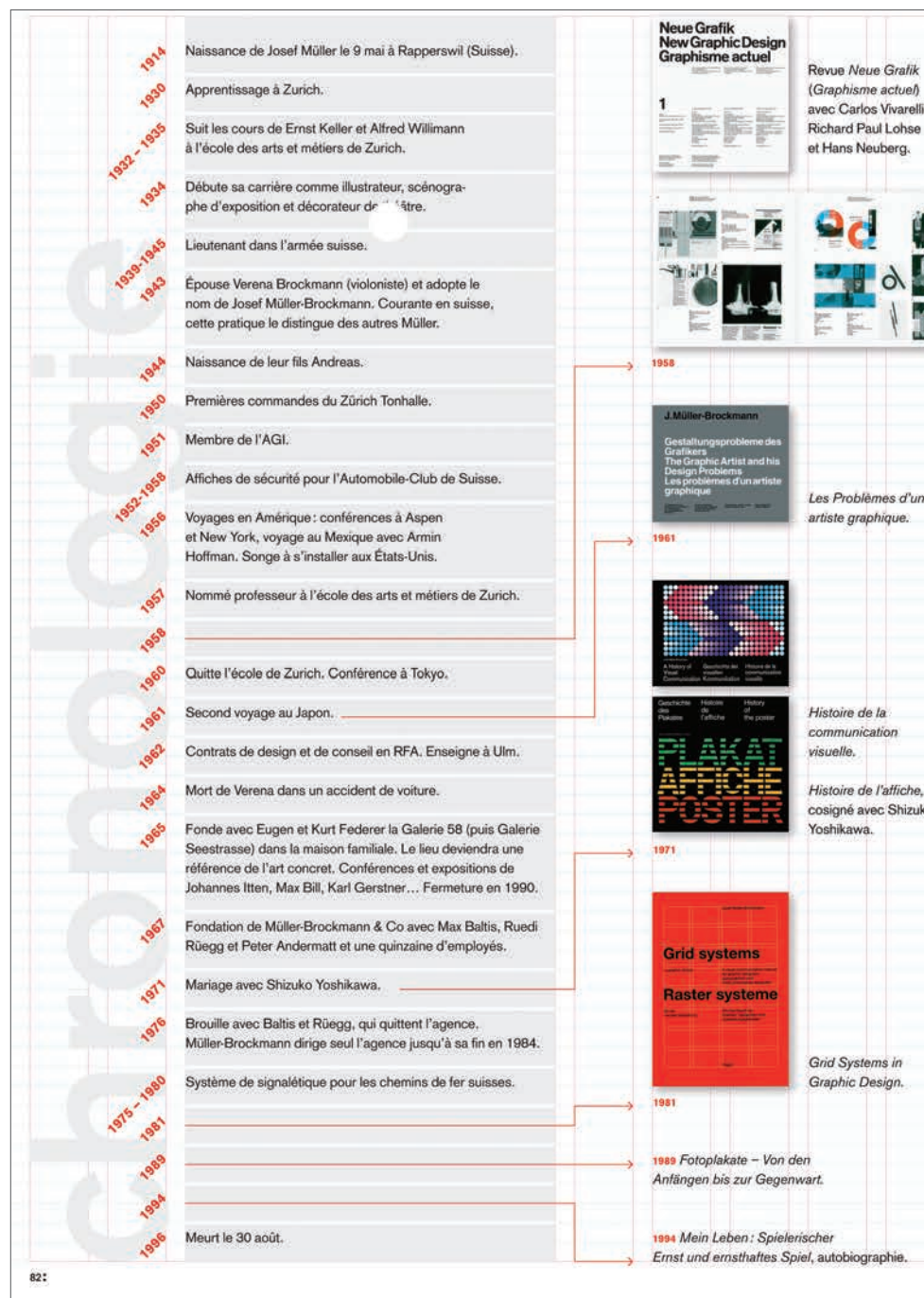
Layouts designed as an homage, with echoes of original Swiss masters, can have a fresh feeling thanks to a deep and basic understanding of the overall precepts rather than a slavish copying of specific elements.

PROJECT
étapes: magazine

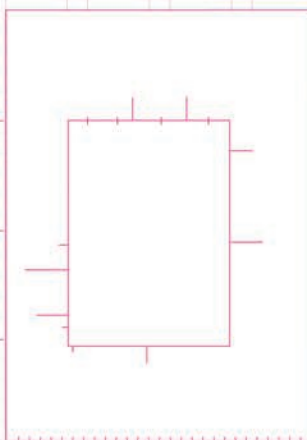
CLIENT
Pyramyd/*étapes: magazine*

DESIGN
Anna Tunick

A spread from a magazine article about the designer Josef Müller-Brockmann is a trove of grid basics, from the chronology of his life to book jackets and seminal images.



“ Plus la composition des éléments visuels est stricte et rigoureuse, sur la surface dont on dispose, plus l'idée du thème peut se manifester avec efficacité. Plus les éléments visuels sont anonymes et objectifs, mieux ils affirment leur authenticité et ont dès lors pour fonction de servir uniquement la réalisation graphique. Cette tendance est conforme à la méthode géométrique. Texte, photo, désignation des objets, sigles, emblèmes et couleurs en sont les instruments accessoires qui se subordonnent d'eux-mêmes au système des éléments, remplissent, dans la surface, elle-même créatrice d'espace, d'image et d'efficacité, leur mission informative. On entend souvent dire, mais c'est là une opinion erronée, que cette méthode empêche l'individualité et la personnalité du créateur de s'exprimer.”



comme des recettes appliquées par défaut. Phénomène encore appuyé par la structure des logiciels de PAO, qui recourent au gabarit comme point de départ à l'édition de tout document. L'efficacité radicale de l'abstraction sera quant à elle escamotée au profit d'effets plus spectaculaires et moins préoccupés.

ceci dit, au boulot

Depuis ses débuts de scénographe, Müller-Brockmann a réalisé un grand nombre de travaux, seul ou à la tête de son agence (1965-1984): scénographies d'expositions didactiques ou commerciales, identité, communication et édition (brochures, publicités et stands) d'entreprises pour des fabricants de carton (L + C: lithographie et cartonnage, 1954 et 1955), de machines-outils (Elmag, 1954), de machines à écrire (Addo AG, 1960) pour des fournisseurs de savon (CWS, 1958) de produits alimentaires (Nestlé, de 1956 à 1960) ou pour la chaîne de magasins néerlandais Bijenkorf (1960). En 1962, il décroche d'importants contrats auprès d'entreprises allemandes: Max Weishaupt (systèmes de chauffage) et Rosenthal

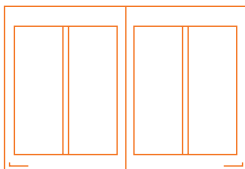


graphies d'expositions didactiques ou commerciales, identité, communication et édition (brochures, publicités et stands) d'entreprises pour des fabricants de carton (L + C: lithographie et cartonnage, 1954 et 1955), de machines-outils (Elmag, 1954), de machines à écrire (Addo AG, 1960) pour des fournisseurs de savon (CWS, 1958) de produits alimentaires (Nestlé, de 1956 à 1960) ou pour la chaîne de magasins néerlandais Bijenkorf (1960). En 1962, il décroche d'importants contrats auprès d'entreprises allemandes: Max Weishaupt (systèmes de chauffage) et Rosenthal

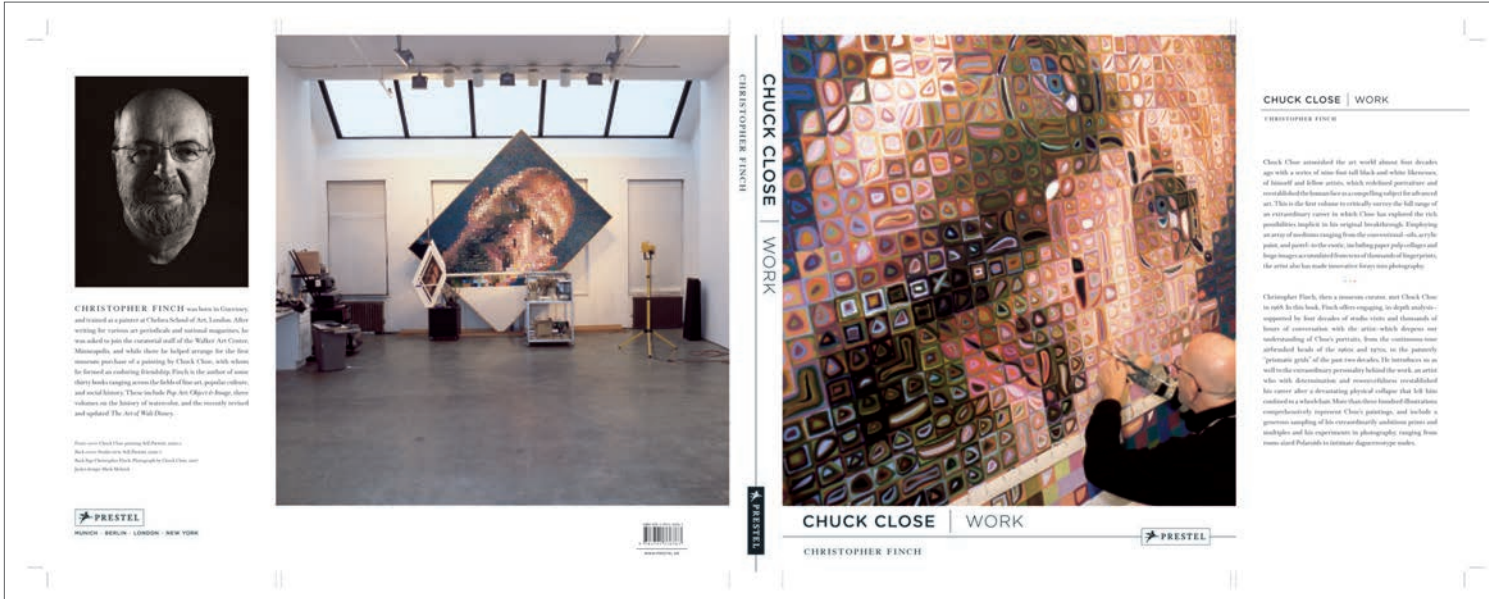
“Zürcher konkrete kunst”, affiche pour une exposition d'art concret, référence implicite à l'affiche “Alland” par Max Ell. 1959. “Kleines Küchenlexikon”, livre de cuisine, 1956.

Astute observation of Müller-Brockmann's work results in a rich design that is an intelligent homage as well as an independent study.

88. Get Close; Crop



Grids can overwhelm a project and become an overriding force, or they can be subtle underpinnings that, in the words of one author, contribute “a layout that is elegant, logical, and never intrusive.”



Also see page 18

PROJECT
Chuck Close | Work

CLIENT
Prestel Publishing

DESIGN
Mark Melnick

An unobtrusive design elegantly presents big-personality paintings.

The strength of the cover lies in its simplicity and its focus on the artist and his work. Note the overall layout of a book jacket, prior to folding and wrapping around the bound book.

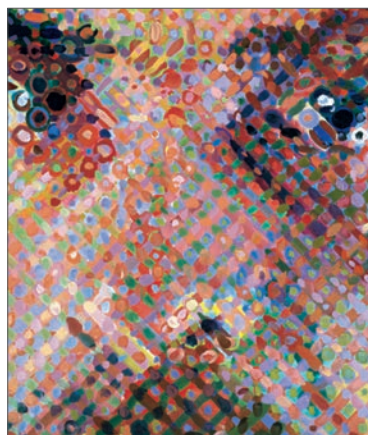
Images on the endpapers move from the artist at work to the artist in profile.





CHUCK CLOSE | WORK

CHRISTOPHER FINCH



PRISMATIC GRIDS

[illegible]

rich period of some political chaos and war, it was these years that can be found the beginnings of the ideas that would become central to his career from the late 1850s onward. "Ultimately, one could trace a line to the black and white that drawing that followed the 1870s scenario, but more particularly it can be seen as being rooted in the *point perspective* mentioned in the previous chapter."



ture are a painting of his inner Fausto, an infant at the time he was photographed. This painting, made in zinc, has an appropriately childlike character, with the treatment of the eyes having neurotic overtones, comatose-like smiles.

In 1930 came a new likeness of the artist with which, like *Emme*, utilizes a diagonal grid. In this incarnation, Lindt's face is tightly cropped, its turned-inward the viewer to such a way that the face itself is off at an angle to her darkness. The background is reduced to narrow perpendiculars of darkness that allow Chiss's own intentions to be fully expressed. The lighting of the face is difficult to interpret, making this one of the least explicitly photographic of Chiss's recent portraits. There is a liquid aspect to the way in which her features are evoked, with fluid diagonals oscillating the grid lines in some parts of color never to quell into the rest. As in the case of *Emme*, there is something curiously about the treatment of the eyes, and the handling of the lips is executed

Florb/zing is something of a departure, at least in the work of the past couple of decades, in that it portrays neither an artist nor family member, but a Freud. Stylistically, this painting is in line

ways the opposite of the 1902 *Leilei* in that the phasing again has a certain very explicit, and for the moment, a reason. Like rather than fluid. At the same time, this painting has a distinctive individuality within the sequence of prismatic grid paintings in that the distribution of chromatic marks across the entire surface of the canvas is especially evenly handled. There are some places where marks flow from one square to the next, but these instances are few in number. Essentially, this is a painting in which the structure of the diagonal grid has been allowed to fully express itself.

In an earlier chapter I noted the echo of cubist method the studies an appearance in the 1904 *Armen Blue*. In the case of 1905

...of the grid's "promotive" or "image" side. As one looks at the face, it becomes apparent that it is split into two diamonds, one upside down, and the other right side up. We shape, too, that delicate feature, the eyebrows, the eyelids, and the cheek planes. Each eye is created in a barely half diamond, made up of perhaps one hundred grid units, impression on impression. When this all is done, the whole face would be rather smooth.

in, but in fact, the colorization and calligraphy of these suits is a subtle achievement that the geometry is not quite dead. Glance away from the painting for a second, then glance back, and it seems that the edges of the diamonds have shifted. This gives the painting more substantial character than its resemblance to a mosaic.

If *Black is Beauty* by graffiti artist is a departure from more graphic in terms of choice of subject, then the most apparent is President Bill Clinton is a far greater anomaly. As mentioned in the last chapter, *Black is Beauty* photographs Clinton in the past. So his roles regarding what he gains results for artifice than he collects his photography. From the beginning it has been his preference to accept a commission. Until the Clinton painting, the source he had come together to was his own self-portrait of an American, painted at the behest of a Canadian businessman, Ian MacKenzie, and presented by Commemorative to the National Portrait Gallery in Washington. De'Chon felt he could undertake that assignment because Johnson is an artist he knows and admires, so this was a painting that he might have made without being in

It was Constance who suggested the possibility of making a portrait of President Clinton, to be presented to a national institution. This time, Clear, an adviser of the *Kennedy Foundation* was more hesitant. Although he had met Clinton on a number of occasions, he would not presume to describe him as a close friend and the fact that the *Kennedy President* plays the saxophone does not make him an artist. In the end, Clear decided that, given the subject, he could not refuse the commission, but he imposed one condition. He would make the painting on the understanding that if it did not come up to his standards, so if he simply didn't like

There were reasons for his creation. To put it as my world celebrates the finger Jesus is now thing, he is put the flowers of someone who for eight years was the most powerful man in the world, given all kinds of potential profits. Then I have seen how much of indulging in fantasy in the way he portrays his subjects, the amount of material matters how they are constructed because

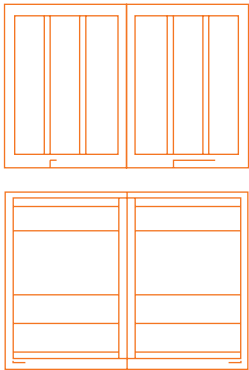


THIS PAGE TOP LEFT: For the title page spread, an enlargement of the eye captures the artist, while the title is, again, simple.

THIS PAGE TOP RIGHT: Here, the obvious grid is in the subject matter and its title.

THIS PAGE TWO MIDDLE IMAGES: Again, the grid of the subject matter reigns supreme.

89. Change Boundaries



Auxiliary material can be as beautiful as the main text—and can change the boundaries between primary and supporting material. Back matter, that is the material at the end of a book or catalog such as

appendixes, timelines, notes, bibliography, and index, can be complex. Details throughout a project define a thorough design, including a clear and handsome design for pages that are sometimes less noticed.

PROJECT
Exhibition Catalog
Show Me Thai

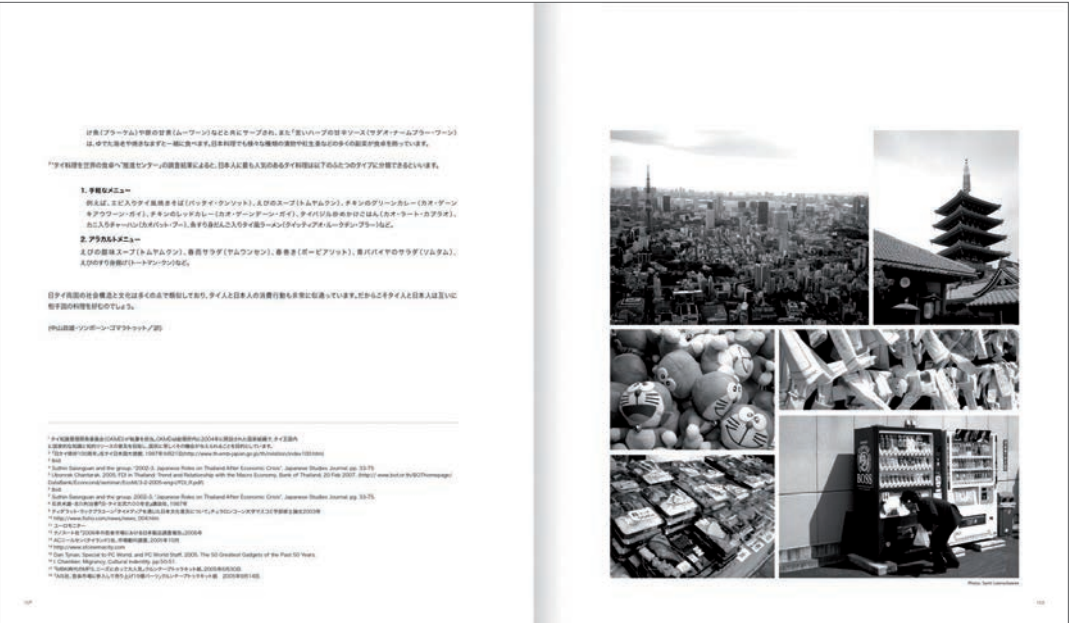
CLIENT
Office of Contemporary
Art and Culture, Ministry
of Culture, Thailand

DESIGN
Practical Studio/Thailand

DESIGN DIRECTOR
Santi Lawrachawee

GRAPHIC DESIGNERS
Ekaluck Peanpanawate
Montchai Suintives

An exhibition catalog contains a number of useful grids, with an especially interesting treatment of the list of participants.



1

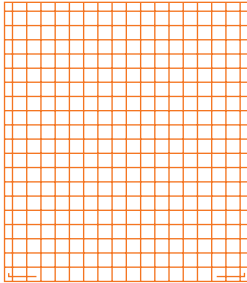
OPPOSITE PAGE BOTTOM: On the left page, the text measure, or width of the set type, is the same as the width of two images combined. Wide measures are generally not encouraged, but the layout works.

1

—

LAYERED GRID

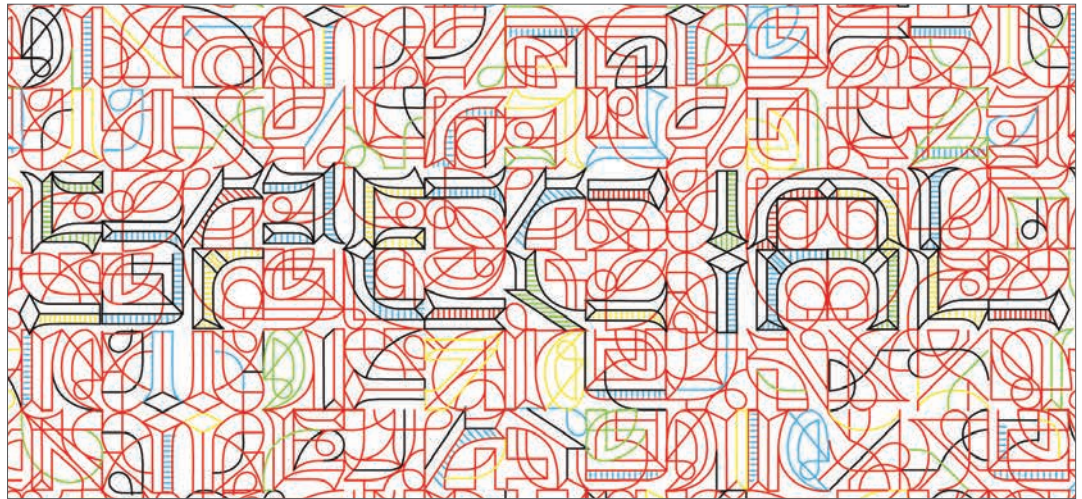
90. Trust the Module



Also see page
29

The near-impossible can be designed if you break down the steps. Color can create shapes and spaces. A receding color is, essentially, a negative space. A dominant color becomes part of the

foreground. Plot out how various overlaps can create another dimension for the entire piece. Allow yourself to experiment with layers and shapes. The result may epitomize the golden ratio.



The ultimate grid, a puzzle, gets depth via the skilled hands of Marian Bantjes, who likes “to push those rules that I know and try and make something that is making me uncomfortable, but in a good way.”

PROJECT

Cover for the Puzzle
Special of *The Guardian's G2*

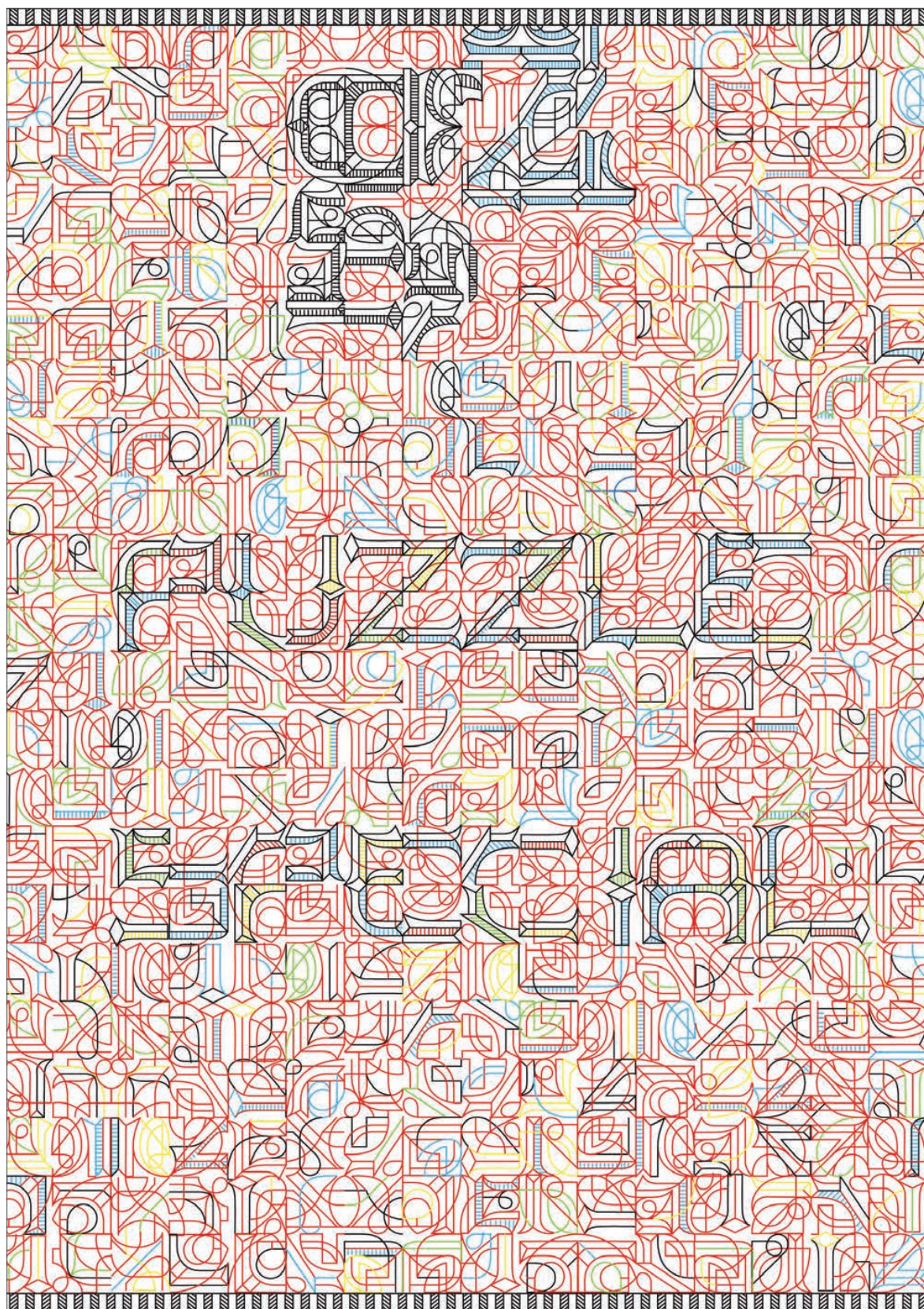
CLIENT

The Guardian Media Group

DESIGN

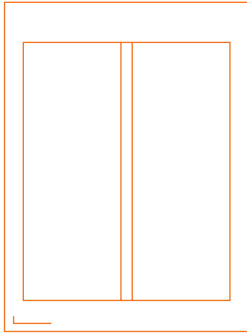
Marian Bantjes

This cover for the puzzle issue of *G2*, uses layers of lines and squares.



LAYERED GRID

91. Work in Multiple Dimensions



Although most layouts using grids are flat, whether on a printed page or a computer screen, they need to capture the dimensions of the work they illuminate. A brochure can be produced in a format

other than a book or booklet or flat page. Conceived three-dimensionally but designed as a flat piece, brochures with accordion or barrel folds can give additional depth to a piece.



PROJECT
Exhibit Catalog for Stuck, an art exhibit featuring collages

CLIENT
Molloy College

GALLERY DIRECTOR
Dr. Yolande Trincere

CURATOR
Suzanne Dell'Orto

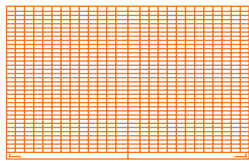
DESIGNER
Suzanne Dell'Orto

Cleverly conceived as a fold-out piece, this brochure for an exhibit of collages evokes some of the playful art in the gallery show.



LAYERED GRID

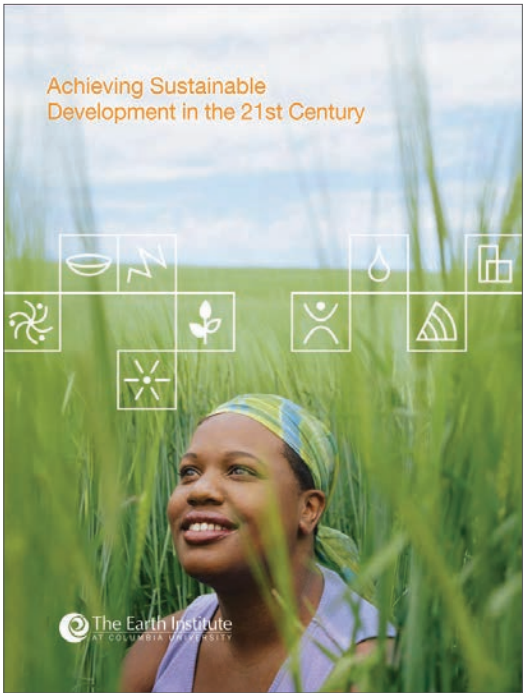
92. Think Globally



The framework of the grid can support many superimposed elements. Keep in mind that

- informational typography needs to be readable
- open space is crucial to the success of a composition
- it is not necessary to fill every pixel or pica

On the most literal level, layers can intrigue the reader. On a deeper level, they are an invitation to mull over combinations of elements.



PROJECT
Branding posters

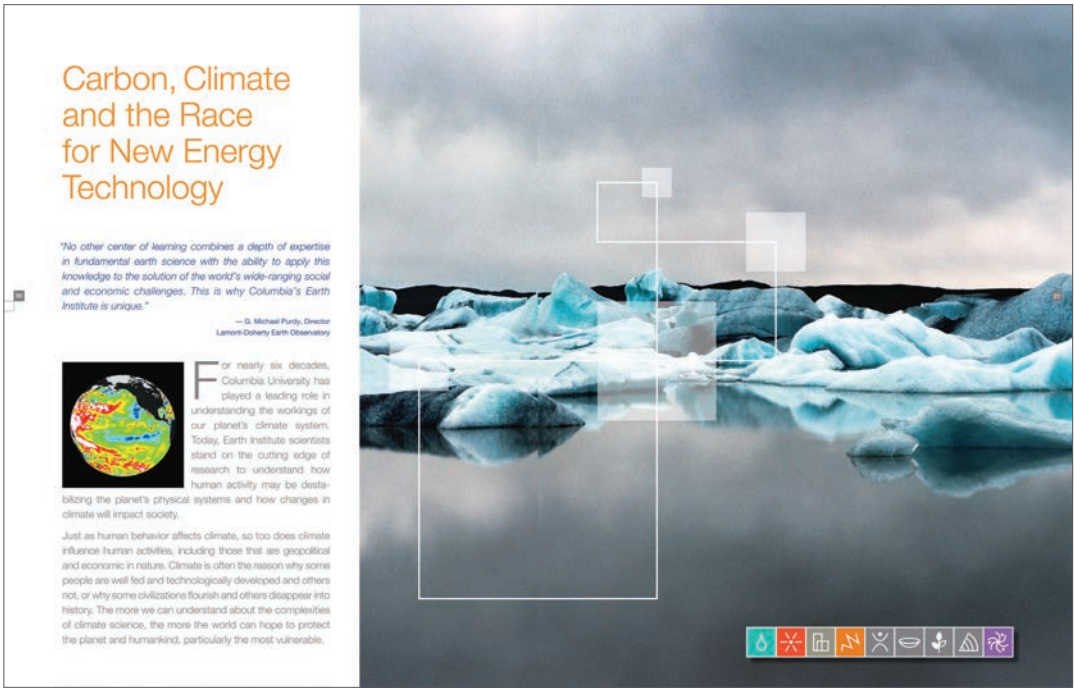
CLIENT
Earth Institute at
Columbia University

CREATIVE DIRECTOR
Mark Inglis

DESIGNER
John Stislow

Illustrator
Mark Inglis

Layered photos, line illustrations, and icons add depth and imply levels of meaning, as well as interest, in this project.



THIS PAGE BOTH IMAGES: Layering adds dimension but keeps the message clear in this cover and inside spread of a brochure.

CSSR Spring 06 Seminar Series

The Center for the Study of Science and Religion (CSSR) is a forum for the examination of issues through scientific and religious perspectives. Now in its sixth year, the CSSR Seminar Series covers a range of topics featuring speakers who offer their observations and ideas in the context of both scientific research and personal conviction.

CSSR Seminars
Schapiro Center, Davis Auditorium
Columbia University, 530 W. 120th Street, 4th floor, Room 412
(Between Broadway and Amsterdam Avenue)
For more information on these seminars, visit www.columbia.edu/cu/cssr or e-mail cssr@columbia.edu

Do Religion and Medicine Collide?
The Case of Assisted Reproductive Technologies
Thursday, April 6th, 2006, 6:00 p.m.-7:30 p.m.
Wendy Chavkin, M.D., M.P.H.
Director, Soros Reproductive Health and Rights Fellowship;
Chair, Board of Directors of Physicians for Reproductive Choice and Health

Darwin, Design and the Future of Faith
Wednesday, April 26th, 2006, 6:30 p.m.-8:00 p.m.
Philip Kitcher, Ph.D.
John Dewey Professor of Philosophy, Columbia University

Mapping Genomes, Remapping Race
Wednesday, June 7th, 2006, 6:00 p.m.-7:30 p.m.
Troy Duster, Ph.D.
Director, Institute for the History of the Production of Knowledge, New York University; President, American Sociological Association
www.columbia.edu/cu/cssr

The Center for the Study of Science and Religion
THE EARTH INSTITUTE AT COLUMBIA UNIVERSITY

Elements superimposed over a photo and the use of transparent areas of color enhance the three columns of typography.

Typography is only the top layer on a poster for a talk about complex health issues.

Accelerating the Fight against AIDS, Tuberculosis, and Malaria:

A European Union Perspective

A Talk by
Poul Nielson
European Union
Commissioner for
Development and
Humanitarian Aid

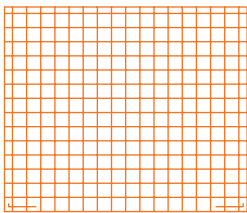
MONDAY
APRIL
4:30 PM **28**

Faculty Room, Low Library, Columbia University
118th Street and Broadway, New York

The Institute for the Study of Europe, SIPA

The Earth Institute
AT COLUMBIA UNIVERSITY

93. Support All Platforms



Fields and colors can deliver information in byte-size containers. Occasionally, using the metaphor of a client's name can help determine colors and movement. Categories of information can be located

in boxes, or neighborhoods, with navigation bars all around the site. In a densely populated site, results can be like a metropolis: gridded but busy, but sometimes a dizzying ride is just the ticket.

PROJECT
Website

CLIENT
Design Taxi

DESIGN
Design Taxi

DESIGN DIRECTOR
Alex Goh

The website for Design Taxi, which hails from Singapore, shuttles the user from one grid to the next, in a high-density digitopolis loaded with frames, rules, boxes, guides, colors, shades, links, and searches—but no Starbucks.



Black headline bars and taxi-yellow boxes form the signature look of Design Taxi.

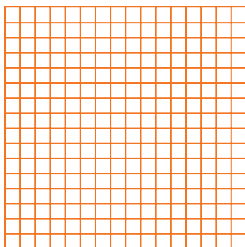


With a lot of offerings, the site controls information through framed fields and various shades of gray. The ride can be a bit bumpy, at times. Finding the title that corresponds to the html can be tricky.



Typography is designed for functionality, rather than finesse, for constant and easy updating.

94. Stagger It



Based on a module, shapes can be skewed, repeated, or deleted to keep an overall identity system fresh and forward thinking.

PROJECT
Santa Eulalia
Identity

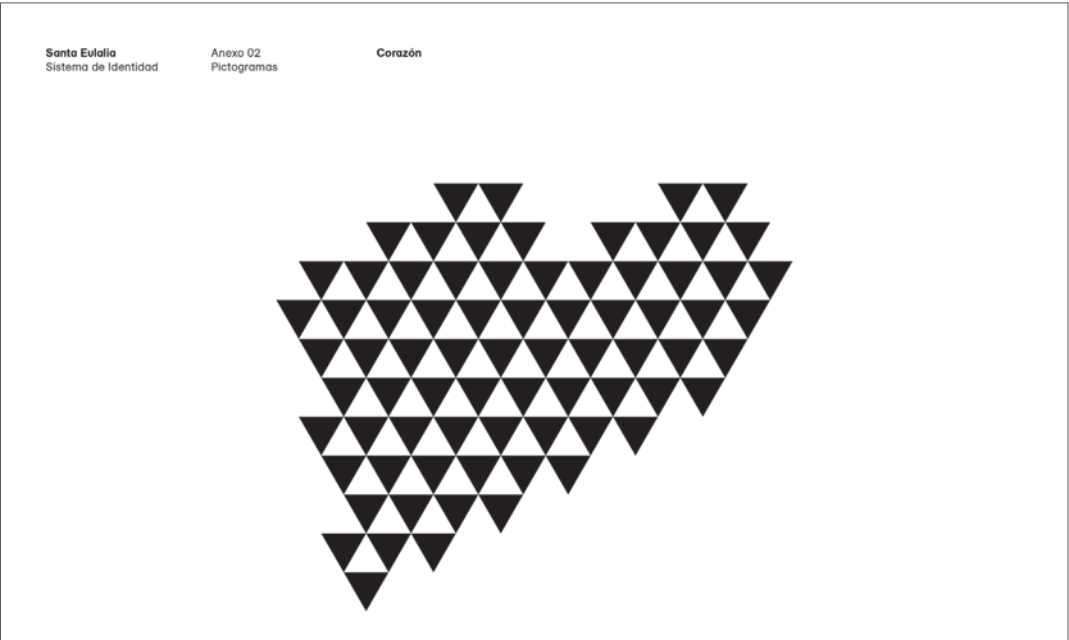
CLIENT
Santa Eulalia

DESIGN
Mario Eskenazi Studio

DESIGNER
Mario Eskenazi

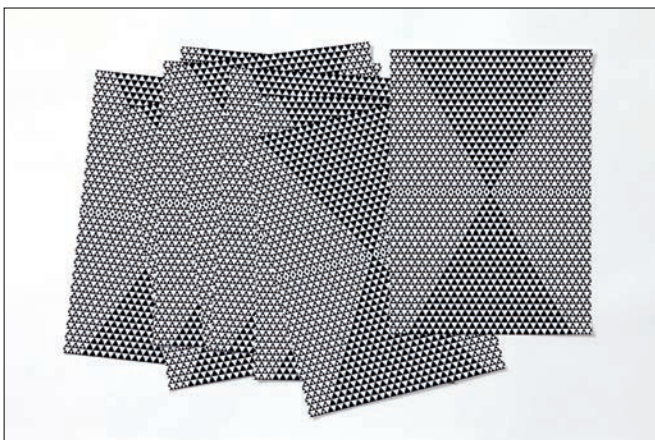
For Santa Eulalia, a multibrand luxury fashion retail store from Barcelona, the design agency based the identity on a pattern that suggests an X. (The X is the symbol for Santa Eulalia in Catalunya, who was crucified by the Romans on a cross of the same shape.)

Over the years since the original 2006 identity design, Mario Eskenazi Studio has been adding different elements (numbers and pictograms) based on the original pattern.

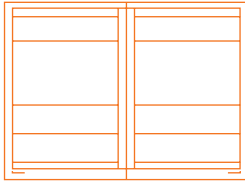


OPPOSITE PAGE, BOTH PHOTOS:
The stylized X pattern of the Santa Eulalia identity is offset by a straightforward serif and clean grid for the brand name and dates and cover of the identity system

THIS PAGE, ALL PHOTOS:
Expansion of the identity's basic patterns become ever more complex grids, while still implying an X.



95. Super Size It



Supergraphics are large-scale examples of typographic rules to live by.

- Play sizes, weights, and color values against each other to create dynamic layouts.
- Consider the dimensions of the letterforms.
- Take into account the dynamics; compared to type on a page, type that moves requires extra letter-spacing to remain legible

PROJECT
Bloomberg Dynamic
Digital Displays

CLIENT
Bloomberg LLP

DESIGN
Pentagram, New York

ART DIRECTOR/DESIGNER,
ENVIRONMENTAL GRAPHICS
Paula Scher

ART DIRECTOR/DESIGNER,
DYNAMIC DISPLAYS
Lisa Strausfeld

DESIGNERS
Jiae Kim, Andrew Freeman
Rion Byrd

PROJECT ARCHITECTS
STUDIOS Architecture

PROJECT PHOTOGRAPHY
Peter Mauss/Esto

Big, bold supergraphics on
electronic displays, with
moving messages, couple
information with brand.

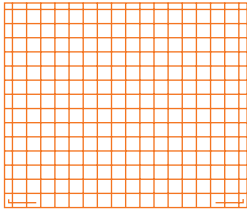


BOTH PAGES: The supergraphics
combine substance, statistics
and style.

The dynamic signs on the four
horizontal panels change colors;
the sizes of type and colors of
the letters vary with the mes-
sage, creating a point of view as
well as data points.



96. Move the Modules



On the web, as in print, equal modules provide a versatile way to compartmentalize content, including areas for videos that help animate the site.

FLUIDITY

In the brave new world of interactive design, a topic worth mentioning is fluid grids and layouts. What do

you do when paper size is no longer relevant? Do you stick to arbitrary dimensions and center the layout on the screen? Or do you create layouts that are fluid—that reconfigure themselves for different screen sizes? Web experts may prefer the latter, but keep in mind that the technical aspects of setting up such layouts are more complex.

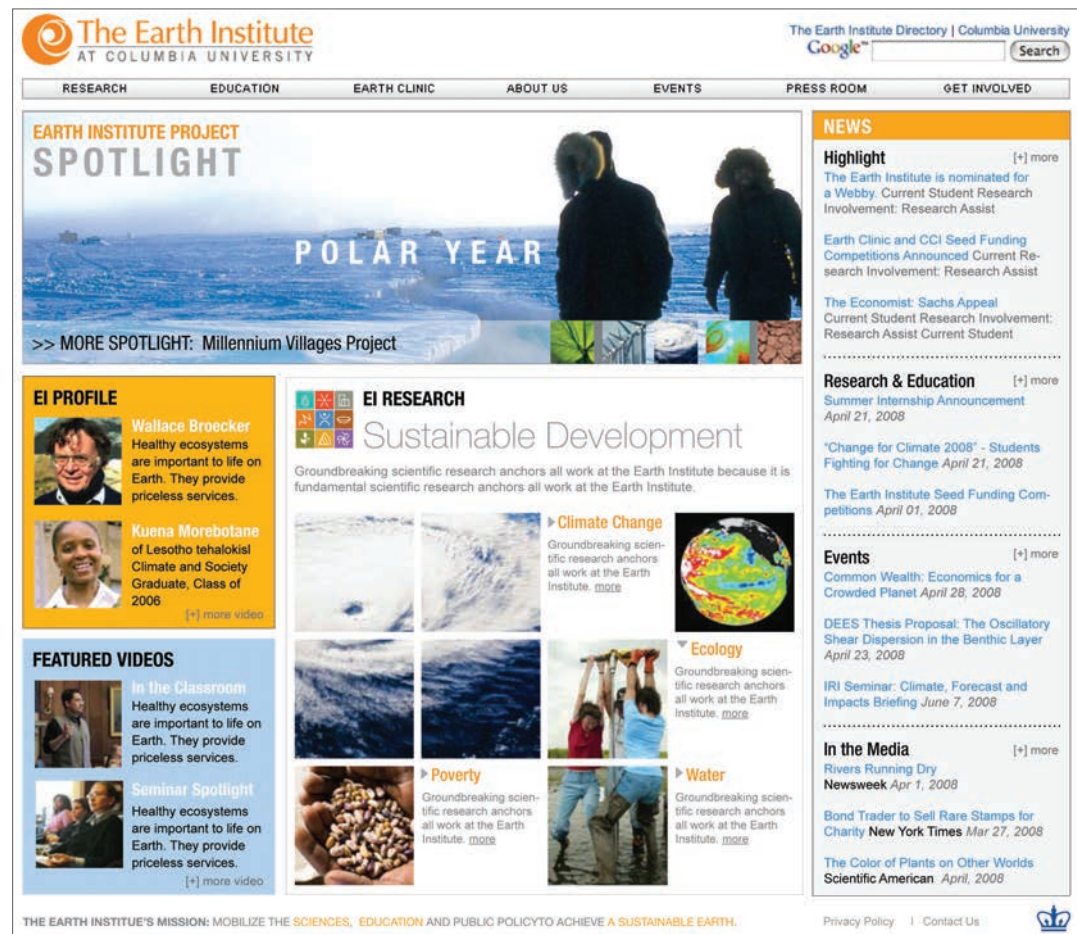
PROJECT
Website

CLIENT
Earth Institute at
Columbia University

CREATIVE DIRECTOR
Mark Inglis

DESIGN
Sunghee Kim, John Stislow

Modular sections allow the presentation of rich and varied information.

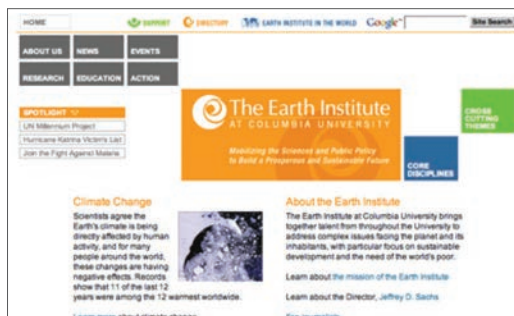


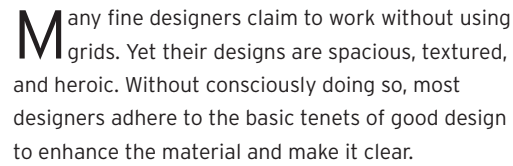
THIS PAGE AND OPPOSITE PAGE:
Designed to appear below the main navigation bar, modules on a home page can be combined into versatile configurations.

- All modules across the width can be used as a masthead, links included.
- A single module can present one subject.
- Two modules together can form a sidebar.
- Modules on the side of the page can form a long vertical column to serve as a bulletin board for news and events.
- Modules can contain videos.

Navigating away from the home page can provide a reader with a deeper reading experience.

Subpages use a modular organization and diverge slightly into a horizontal hierarchy, depending on the needs of the information.





ELITES

Elites are the primary warrior class of the Covenant—relentless, merciless, and fearless. Elites possess energy shields, and fight with a variety of energy and hand-to-hand weapons.

▲ A Flood Combat Form—this one created from a Covenant Elite.

▲ Early designs of the various Flood Combat Forms. These creatures were once human or Covenant Elites—warped into deadly killing machines by the Flood Infection Forms.

The final fate of Captain Keyes—absorption into the Flood. Screen capture from Halo. ▶

3.4 Robert Williams

"Jason Jones always wanted to put a tail on the Elites. That became the source of a lot of debate. I felt it made the alien look too animalistic, rather than a sentient, technologically-enhanced creature. Plus, we would've had to figure out where to put the tail when an Elite sat in a vehicle. At one point, we considered just having the Elites tuck their tails forward, between their legs, but abandoned that ... for obvious reasons."

Concept art of Flood Combat Forms. These were once Covenant Elites.

▲ Screenshot of a "Majin" Covenant Elite.

18 THE ART OF HALO

CHARACTER DESIGN 19

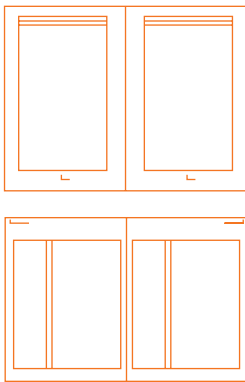
Heroes become doubly immortal in this book featuring the art of Halo, the game.



The book combines classic with stylized futuristic typography. Captions are differentiated from the text through the use of a different color, blue. Rules and directionals (arrows and words such as “left” and “right”) appear in an orange accent color.

Screened areas along the side of the page create sidebars and set one character off from another.

98. Be Flexible



Sometimes, the formal aspects of design, such as ample margins, readable type, and correct italics, need to be tossed aside. In certain contexts, a “wrong” design can be right. If a communication is meant to be provocative or visionary, a solution that breaks the rules can be perfect.

RIGHT: Elastic.
Layered. Intriguing.



PROJECT
Design and the Elastic Mind

CLIENT
Museum of Modern Art

DESIGN
Irma Boom, the Netherlands

COVER TYPE
Daniël Maarleveld

In this catalog for the exhibit “Design and the Elastic Mind,” the designer eschews the traditional formal aspects of design. The result is as provocative—and, sometimes, as irritating—as the show.

Foreword

With *Design and the Elastic Mind*, The Museum of Modern Art once again ventures into the field of experimental design, where innovation, functionality, aesthetics, and a deep knowledge of the human condition combine to create outstanding artifacts. MoMA has always been an advocate of design as the foremost example of modern art’s ability to permeate everyday life, and several exhibitions in the history of the Museum have attempted to define major shifts in culture and behavior as represented by the objects that facilitate and signify them. Shows like *Italy: The New Domestic Landscape* (1972), *Designs for Independent Living* (1988), *Mutant Materials in Contemporary Design* (1995), and *Workspheres* (2001), to name just a few, highlighted one of design’s most fundamental roles: the translation of scientific and technological revolutions into approachable objects that change people’s lives and, as a consequence, the world. Design is a bridge between the abstraction of research and the tangible requirements of real life.

The state of design is strong. In this era of fast-paced innovation, designers are becoming more and more integral to the evolution of

society, and design has become a paragon for a constructive and effective synthesis of thought and action. Indeed, in the past few decades, people have coped with dramatic changes in several long-standing relationships—for instance, with time, space, information, and individuality. We must contend with abrupt changes in scale, distance, and pace, and our minds and bodies need to adapt to acquire the elasticity necessary to synthesize such abundance. Designers have contributed thoughtful concepts that can provide guidance and ease as science and technology proceed in their evolution. Design not only greatly benefits business, by adding value to its products, but it also influences policy and research without ever reneging its poetic, nonideological nature—and without renouncing beauty, efficiency, vision, and sensibility, the traits that MoMA curators have privileged in selecting examples for exhibition and for the Museum’s collection.

Design and the Elastic Mind celebrates creators from all over the globe—their visions, dreams, and admonitions. It comprises more than two hundred design objects and concepts that marry the most advanced scientific research with the most attentive consideration of human limitations, habits, and aspirations. The objects range from

Tiny margins, mutant type, disappearing page numbers, and running feet (or footers) are all part of a plan to intrigue, provoke, and mirror the subject matter.

sometimes for hours, other times for minutes, using means of communication ranging from the most encrypted and syncretized to the most discursive and old-fashioned, such as talking face-to-face—or better, since even this could happen virtually, let's say nose-to-nose, at least until smells are translated into digital code and transferred to remote stations. We isolate ourselves in the middle of crowds within individual bubbles of technology, or sit alone at our computers to tune into communities of like-minded souls or to access information about esoteric topics.

Over the past twenty-five years, under the influence of such milestones as the introduction of the personal computer, the Internet, and wireless technology, we have experienced dramatic changes in several mainstays of our existence, especially our rapport with time, space, the physical nature of objects, and our own essence as individuals. In order to embrace these new degrees of freedom, whole categories of products and services have been born, from the first clocks with mechanical time-zone crowns to the most recent devices that use the Global Positioning System (GPS) to automatically update the time the moment you enter a new zone. Our options when it comes to the purchase of such products and services have multiplied, often with an emphasis on speed and automation (so much so that good old-fashioned cash and personalized transactions—the option of talking to a real person—now carry the cachet of luxury). Our mobility has increased along with our ability to communicate, and so has our capacity to influence the market with direct feedback, making us all into arbiters and opinion makers. Our idea of privacy and private property has evolved in unexpected ways, opening the door

top: James Powderly, Evan Roth, Theo Watson, and HELL. Graffiti Research Lab, L.A.S.E.R. Tag, Prototype, 2003. 60 in. green laser, digital projector, camera, and custom GNU software (L.A.S.E.R. Tag V1.0, using OpenFrameworks)

Two forms of communication transcend scale and express a yearning to share opinions and information. This project simulates writing on a building. A camera tracks the beam painter of a laser pointer and software transmits the action to a very powerful projector.

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Design and the Elastic Mind

bottom: James Powderly, Evan Roth, Theo Watson, DASH, FOX, LADY, and BENNETTAGENATE. Graffiti Research Lab, L.A.S.E.R. Tag graffiti projection system, Prototype, 2007. 60 in. green laser, digital projector, camera, custom GNU software (L.A.S.E.R. Tag V1.0, using OpenFrameworks), and mobile broadcast unit.

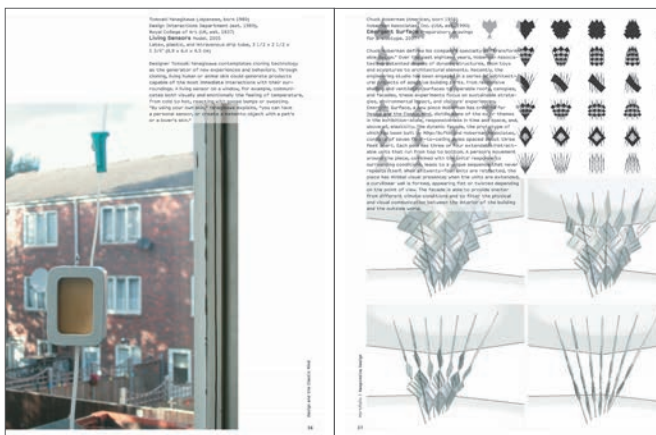
Photo: Andrew D. Design and the Elastic Mind



for debates ranging from the value of copyright to the fear of ubiquitous surveillance.² Software glitches aside, we are free to journey through virtual-world platforms on the Internet. In fact, for the youngest users there is almost no difference between the world contained in the computer screen and real life, to the point that some digital metaphors, like video games, can travel backward into the physical world: At least one company, called area/code, stages “video” games on a large scale, in which real people in the roles of, say, Pac Man play out the games on city streets using mobile phones and other devices.

Design and the Elastic Mind considers these changes in behavior and need. It highlights current examples of successful design translations of disruptive scientific and technological innovations, and reflects on how the figure of the designer is changing from form giver to fundamental interpreter of an extraordinarily dynamic reality. Leading up to this volume and exhibition, in the fall of 2006 The Museum of Modern Art and the science publication *Seed* launched a monthly salon to bring together scientists, designers, and architects to present their work and ideas to each other. Among them were Benjamin Aranda and Chris Lasch, whose presentation immediately following such a giant of the history of science as Benoit Mandelbrot was nothing short of heroic, science photographer Felice Frankel, physicist Keith Schwab, and computational design innovator Ben Fry, to name just a few.³ Indeed, many of the designers featured in this book are engaged in exchanges with scientists, including Michael Burton and Christopher Woebken, whose work is influenced by nanophysicist Richard A. L. Jones; Elio Caccavale, whose interlocutor is Armand Marie Leroi, a biologist from the Imperial

Images are lost in the binding, which is normally verboten in a less-elastic project.

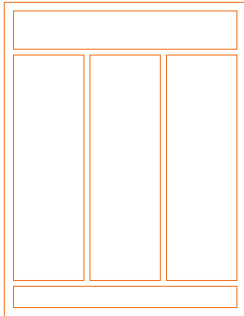


Art superimposed over type is laid out with a purpose in this book.



Ghosted bars containing text surprint images.

99. Follow Your Heart



Determining the grid for a project is like working a puzzle. Sometimes, the concept itself is a puzzle, both in its subject matter and its charge to convey an important idea. Such a meaningful cause can inspire

strong work that communicates a valuable message and feeds heart and soul—a big factor in devising work that reflects love for and interpretation of the communication necessary to engage an audience.



PROJECT
Conundrum

DESIGNER
Dayna Iphill,
New York City College
of Technology, 2018

PROFESSOR
Douglas Davis

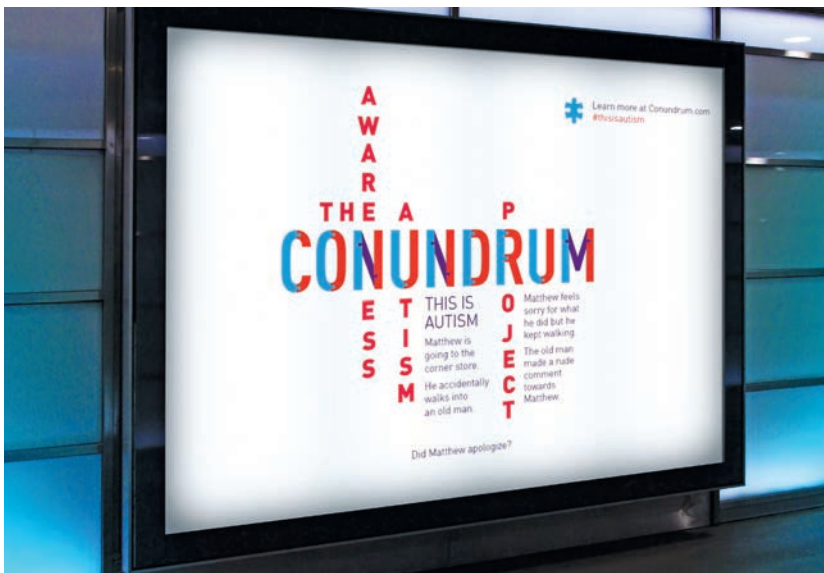
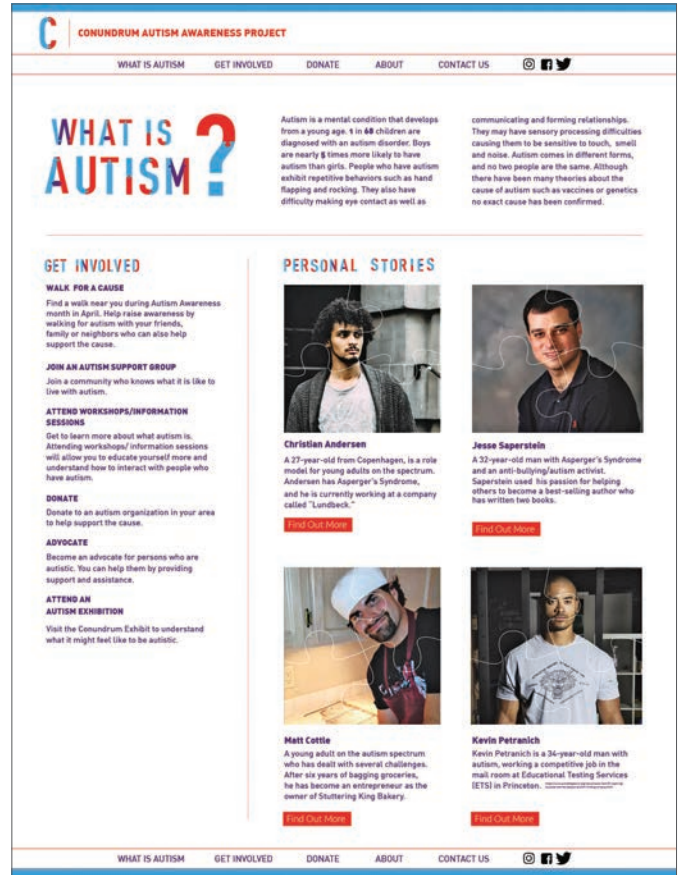
Conundrum is an organization that helps raise autism awareness. Because the developmental disorder can be confusing to those who are unaware of what autism is, the design presents the idea as a typographical puzzle. The Conundrum Identity system includes the logo, posters, brochures, website, and social media platforms.



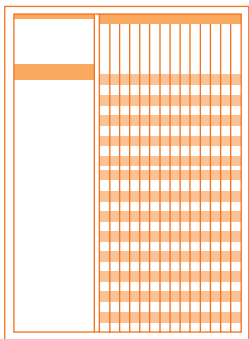
THIS PAGE: Balancing Conundrum's puzzle logo/lockup, the brochure employs a clear two-column grid that guides readers. Blue vertical rules recur throughout components.



OPPOSITE PAGE: Echoing the brochure, blue rules head the website. Screens are simplified for social media. Subway and bus posters incorporate text into the logo's puzzle.

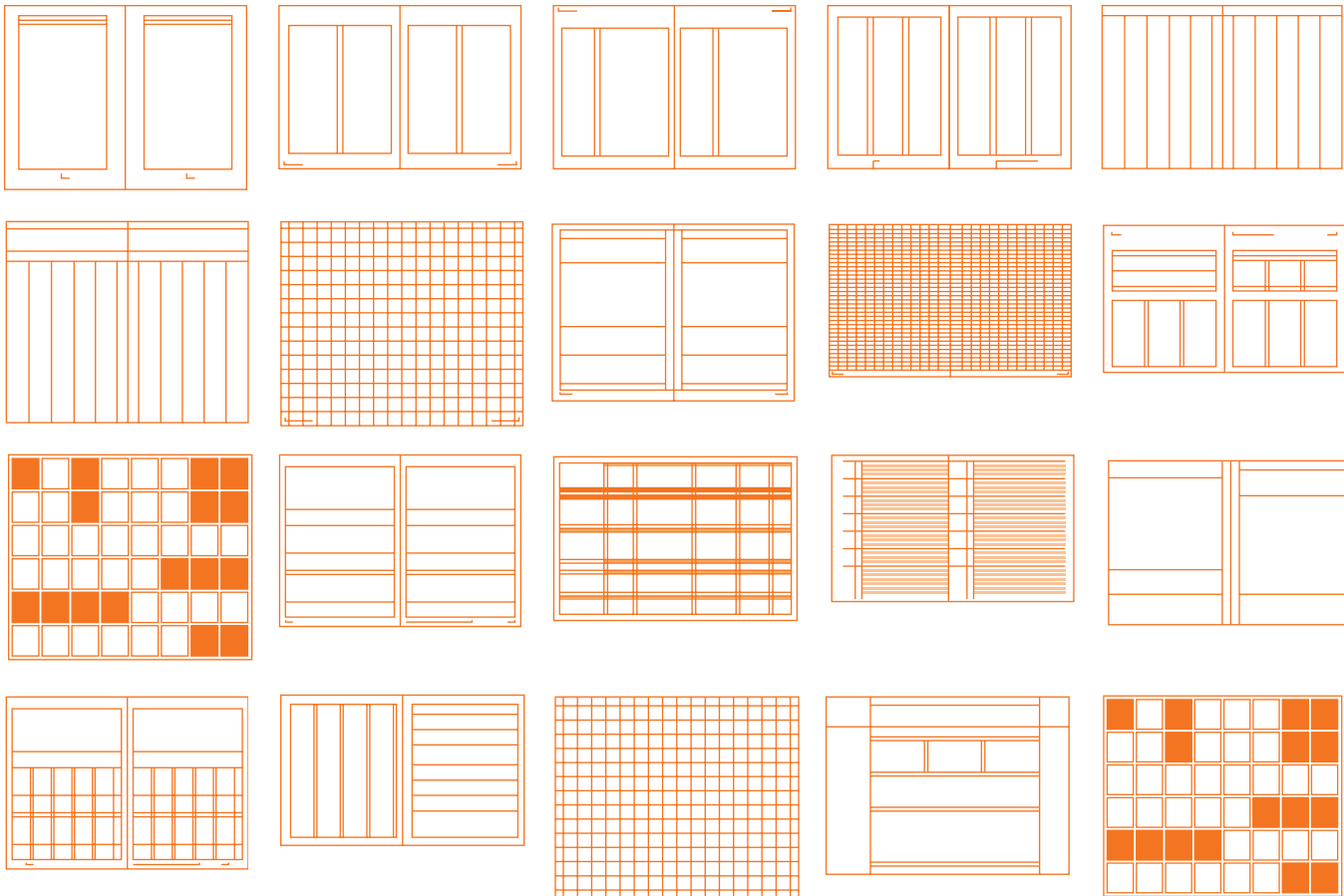


100. Ignore the Rules



Covering layout essentials such as typography, space, and color, this book shows a range of communications that use grid systems. As noted earlier, the primary rule is to make certain your grid system relates the design to the material. Make the hierarchy of information clear, paying attention to typography, whether it's classical and clear or a lively mix of different faces and weights. In layout, craft counts. Work in balance and with consistency.

Learn from the nuggets in this book, but think for yourself. As crucial as it is to know formal principles, it's also necessary to break the rules occasionally. No book or site can teach everything. Observe. Ask questions. Collaborate. Learn from others. Request help if necessary. Keep a sense of humor. Be flexible and persistent. Practice. Keep practicing. The success of a design depends on reiteration while enjoying in the process. Feel free to ask me questions.



“Don’t be governed by the grid, govern the grid. A grid is like a lion cage—if the trainer stays too long it gets eaten up. You have to know when to leave the cage—you have to know when to leave the grid.”

—MASSIMO VIGNELLI

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

—JOSEF MULLER-BROCKMANN

“A grid is like underwear, you wear it but it's not to be exposed.”

—MASSIMO VIGNELLI

Glossary

A SELECTION OF TERMS USED THROUGHOUT THE PRINCIPLES

Back Matter—Supportive material that is not part of the text and can include items such as the appendix, notes, bibliography, glossary, and index.

CMYK—Cyan, magenta, yellow, and black (K), the four colors used in full-color process printing.

Column—A vertical container that holds type or images. Text in a column is measured horizontally.

Deck—Similar to a tagline

Flush Left—Text that is aligned (straight) on the left margin, with a right margin of varied—but not too greatly varied—widths. Uneven margins are also called “ragged.”

Flush Right—Text that is aligned (straight) on the right margin, with a left margin of varied widths.

Font—Digitally, a font is a single style of one typeface and is used in typesetting. Font is often used interchangeably (and incorrectly) with typeface. Think of font as production and typeface as design in hot metal, a complete assortment of type characters of one face and size.

Front Matter—In a book, copy preceding the main text, such as title page, copyright, and contents.

JPEG—Acronym for Joint Photographic Experts Group. A compression format used for images used on the Internet and not suitable for traditional printing.

Justify—To align text on both left and right margins of a column.

Layout—The arrangement of elements such as type and visuals on a page or screen.

Masthead—A list of people involved with a publication, along with their job titles. A masthead also contains information about the publication.

Negative Space—The space between shapes and masses, used mostly in referring to fine art, sculpture, or music.

Orphan—The first or last line of a paragraph that has become separated from the rest of its paragraph and is positioned at the bottom or top of a page or column, alone.

Perfect Binding—An adhesive binding technique. Edges of printing signatures are glued, then covered. The covered book is then trimmed cleanly on the remaining three sides.

Pica—A unit of measurement used for type. A pica is equal to 12 points. In Postscript printers, a pica is $\frac{1}{6}$ th of an inch.

Pixel—A square dot that represents the smallest unit displayed on a computer screen. (Stands for picture elements).

Point—A unit of measurement in typography. There are 12 points in a pica and approximately 72 points to the inch

RGB—Red, green, blue, the colors on computer monitors.

Photoshop provides images in RGB when scanning. For most web offset printing, images must be printed as CMYK tiffs.

Running Head—Headings at the tops of pages that indicate the section and locations of materials. A running head can contain a page number, or folio. A running foot is the same element positioned at the page foot.

Running Text—Solid copy, normally not interrupted by headings, tables, illustrations, etc.

Saddle Stitched—Binding with wires, similar to staples.

Saturated—A color that contains little gray; an intense color. As saturation increases, the amount of gray decreases.

Silhouette—An image where the background has been eliminated, leaving only a figure or object.

Sink—Also called sinkage. The distance down from the topmost element on a page.

Spec—Formally called specification. Instructions for typesetting, now most often determined using the style sheets function of page layout programs.

Surprint—To lay down one ink on top of another.

Tagline—A slogan or a few lines extracted from text.

TIFF—Acronym for Tagged Image File Format. A format for electronically storing and transmitting bitmapped, grayscale, and color images. TIFF is the format desired for traditional printing.

Typeface—A type design with specific characteristics. Typefaces can have characteristics in common. One typeface can include designs for italic, bold, small caps, and different weights. The typeface is the design. See Font.

Typography—The style, arrangement, or appearance of typeset matter. The art of selecting and designing with type.

Web—The Internet.

Web Offset—Printing on a press designed to use paper supplied in rolls (printers use “web” to refer to the roll of paper). The image is offset from a blanket onto the paper.

White Space—Blank areas on a page or screen that do not contain text or illustrations.

Widow—A short line, word, or part of a word left bereft at the end of a paragraph. People often use widows and orphans interchangeably. The definition in this glossary is from *The Chicago Manual of Style*.

Recommended Reading and Listening

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PODCASTS

The Observatory. Design Observer

Design Matters with Debbie Millman

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Quick Start Guide

1

ASSESS THE MATERIAL

- ☐ What is the subject matter?
- ☐ Is there a lot of running text?
- ☐ Are there a lot of elements? Section headings? Subheads? Run in heads? Charts? Tables? Images?
- ☐ Has an editorial staff determined and marked the hierarchy of information, or do you need to figure it out yourself?
- ☐ Does art need to be created or photographed?
- ☐ Will the piece be printed traditionally or posted online?

2

PLAN AHEAD. KNOW PRODUCTION SPECIFICATIONS

- ☐ How will the material be printed?
- ☐ Is it one color, two color, or four color?
- ● ● If the material will be printed traditionally, you must work with or assemble 300 dpi tiffs at reproduction size.
- ● ● 72 dpi jpegs are not suitable for printing; they're suitable for the Web only
- ☐ Are there a lot of elements? Section headings? Subheads? Run in heads? Charts? Tables? Images?
- ☐ Will the piece be printed traditionally or posted online?
- ☐ What is the trim size of your piece and your page?
- ☐ Does the project need to be a specific number of pages? Is there any leeway?
- ☐ Does your client or printer have minimum margins?

3

CHOOSE FORMAT, MARGINS, AND TYPEFACE(S)

- ☐ Work with the number of pages/screen you have and determine best format.
- ● ● If the material is technical or on a larger size page, it may warrant two, or multiple, columns
- ☐ Determine your margins. This is the trickiest part for beginners. Allow yourself some time for trial and error. Keep in mind that space helps any design, even when there's a lot of material to fit onto the page.
- ☐ Given the subject matter, which you assessed in step 1, determine your typeface. Does the material warrant just one face with different weights or a number of typefaces?
- ● ● Most computers have a lot of resident fonts, but familiarize yourself with fonts and families. Dare to be square sometimes. You don't always need to use funky faces.
- ☐ Think about the type sizes and the space between lines. After visualizing and maybe sketching, go ahead and flow (pull) the text into your document to see how it fits.

4

KNOW THE RULES OF TYPOGRAPHY AND TYPESETTING

GET SMART; AVOID “DUMB QUOTES”

"Dumb Quotes"
“Smart Quotes”

"Dumb Quotes"
“Smart Quotes”

5

KNOW THE RULES OF GOOD PAGING

- ❑ In typesetting, there's only one space after a period.
- ● ● Working in layout programs differs from word processing; you're setting correct typography now. The double spaces originally set up to mimic typewriters are history.
- ❑ Within a paragraph, use only soft returns if you need to break text to eliminate too many hyphenations or odd breaks
- ❑ Use the quotation marks in the typeface, not the hatch marks (those straight marks used to denote inches and feet)
- ❑ Use the spell checker
- ❑ Make certain your italic and bold setting is the italic of the typeface. If your layout program enables you to bold or italicize the words, don't be tempted. It's wrong.
- ❑ Watch out for bad line breaks, like splitting names, or more than two hyphens in a row, or a hyphen followed by an em dash at the end of a line
- ● ● And yes, if you catch bad breaks in this book, I'll be happy to hear from you and rectify any gaffes in the next printing
- ❑ **Dashes make a difference.**
 - Em Dash.** Use for grammatical or narrative pauses. The width of the letter m in the chosen face (Shift-Option-hyphen)
 - En Dash.** Use for the passage of time or to connect numbers. Half an em; the width of the letter n in the chosen face. (Option-Hyphen)
 - Hyphen.** Connect words and phrases; break words at ends of lines (Hyphen key)

PAGING

- ❑ When paging, avoid widows and orphans (See Glossary)
- ❑ See, but don't copy, the examples in the previous pages
- ❑ Be aware that when you send a project to a printer, you'll need to collect (if you're working in QuarkXPress) or package (if you're working in InDesign) the fonts along with your document and images

SPECIAL CHARACTERS AND ACCENT MARKS

SPECIAL CHARACTERS

- Option - hyphen en dash
- Option - Shift - hyphen em dash
- ... Option - ; ellipsis (this character can't be separated at the end of a line as three periods can)
- Option - 8 bullet (easy to remember as it's the asterisk key)
- n (*ZapfDingbats*) black ballot box
- n (*ZapfDingbats, outlined*) empty ballot box
- © Option - g
- ™ Option - 2
- ® Option - r
- ° Option - Shift - 8 degree symbol (e.g. 102°F)
- ¢ Option - \$
- " Shift - Control - quotes inch marks (same as dumb quotes)

ACCENT MARKS

- ´ Option - e (e.g. Résumé)
- ˘ Option - ~
- ¨ Option - u
- ˜ Option - n
- ^ Option - i

Acknowledgments

Curating a book like this is an adventure in humility. I thank Steven Heller for suggesting me for the task. I also wish to thank Judith Cressy for her patience and David Martinell for his diplomacy.

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Throughout, I've noted that graphic design is a collaboration. Janice Carapellucci provided support, as she did in the first edition. George Garrastegui Jr., reviewed the first edition and offered insightful comments and suggestions that helped make this edition more useful for students and practitioners alike. I'm also grateful to Punyapol "Noom" Kittayarak, Suzanne Dell'Orto—and especially Patricia Chang, who is eagle-eyed, talented, reliable, responsible, and a paragon of an associate.

My favorite life collaborator, Pat O'Neill, was, again, characteristically as kind as he is funny, which are essentials in my book.

LAYOUT ESSENTIALS

100 Design Principles for

using grids

**The one-stop reference and resource for
building and using grids in all design projects**

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ABOUT THE AUTHOR

Beth Tondreau is the founder and principal of BTD, a small design firm that works with publishers to design books and book jackets and small businesses to develop logos, identities, and websites. She currently teaches design courses at New York City College of Technology in New York. Tondreau has been involved as a mentor in the AIGA/NY Mentoring Program and has served on the board of directors of AIGA/NYC.

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