

How New CSS Is Changing Everything About Graphic Design on the Web




W3C Publishing Summit
@jenSimmons

@jensimmons

Layout & The Web

BORED

A large, light blue, sans-serif word "BORED" is projected onto a screen. A cartoon character of a man with glasses and a red tie is superimposed over the letter 'O'. He has a speech bubble above his head containing the text "zzzzzzz...".

Stephen Waller at Enhance Conf expressing how BORED he is with web design today.

[Home](#)[Moments](#)[Search Twitter](#)[Have an account? Log in](#)

gold @jongold · Feb 2

which one of the two possible websites are you currently designing?



1.9K



2.6K

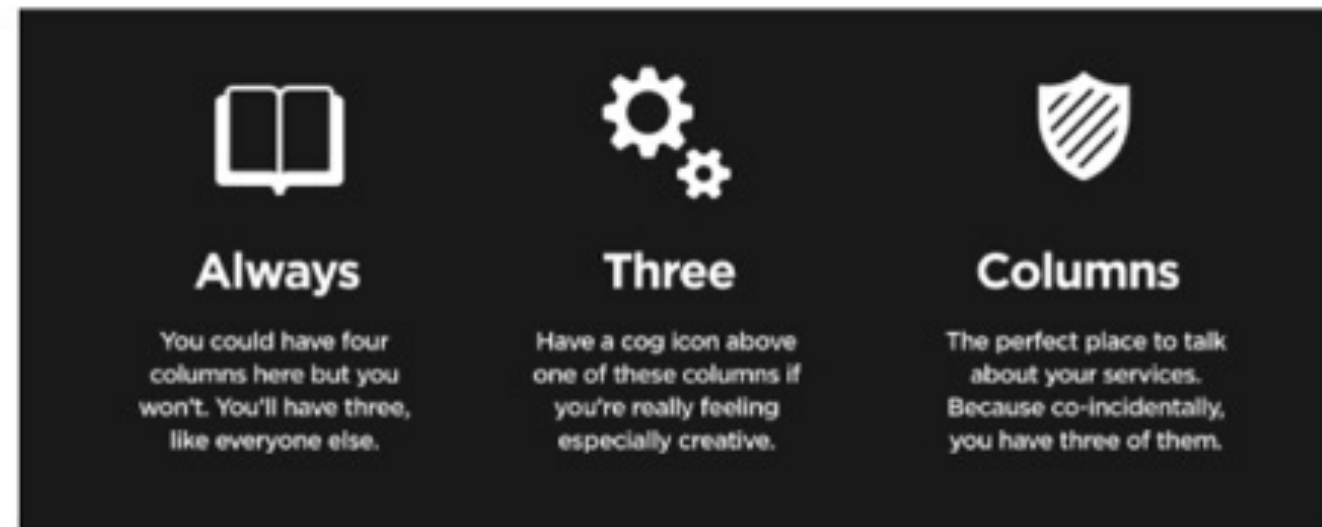


YOUR WEBSITE

IS | THIS | YOUR | WEBSITE



This is the bit where you talk about how unique you are as a business and that you're different to all of your competitors. Your website looks the same though.



© If someone did own the copyright to this layout, if that were even possible, they'd be rich!

drawing by Dave Ellis
novolume.co.uk

Site under (re)construction. Coming soon: a new Pied Piper. Please check back soon. In the meantime, visit bachmanity.com.



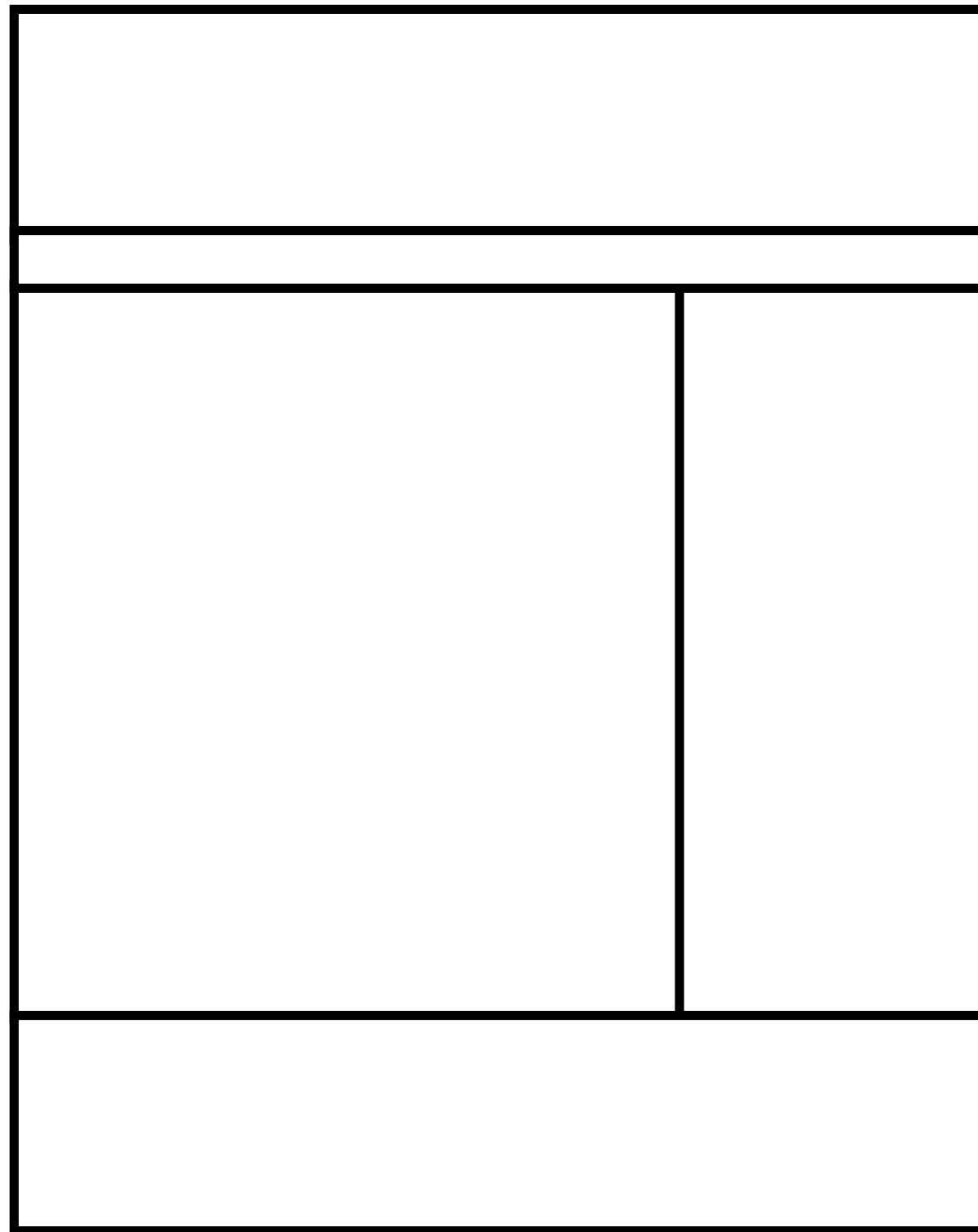
*A Middle-Out Compression Solution
Making Data Storage Problems Smaller*

[Home](#) | [Technology](#) | [Who We Are](#) | [Blog](#)

What is Pied Piper?

The Pied Piper platform is finally HERE, so climb on up and join us! Scroll down to see how the music of our 'compression flute' will tootle away the rats of file storage dilemmas, video buffering marathons, and endless download times!





Intelligence / BLOG STAINED WRITERS

Bill and Emma Keller Write Matching Cancer Columns, Face Internet Wrath

By Joe Gasaroff Follow @joeasaroff

January 13, 2014
3:47 p.m.

14
Shares

Facebook 1
Twitter 5
LinkedIn 0
Stumble 1
Email
Print



Last week at the *Guardian*, the writer Emma Gilbey Keller wondered aloud, "Forget funeral selfies. What are the ethics of tweeting a terminal illness?" Her commentary centered on the public presence of Lisa Bonchek Adams, who has [blogged](#) and [tweeted](#) her way through treatment for metastatic breast cancer. "As her condition declined, her tweets amped up both in frequency and intensity. I couldn't stop reading — I even set up a dedicated @adamalisa column in Tweetdeck — but I felt embarrassed at my voyeurism," Keller explained. "Should there be boundaries in this kind of experience? Is there such a thing as TMI? Are her tweets a grim equivalent of deathbed selfies, one step further than funeral selfies? Why am I so obsessed?"

Keller's rhetorical questions were met with anger and hurt from her audience, including Adams, and the *Guardian* has since [removed the entire column](#), but not before she passed the obsession on to her husband, former *New York Times* executive editor Bill Keller.

In the *Times* today, Mr. Keller picked up where his wife left off, likening Adams's treatment and personal writing to "a military campaign" and contrasting her cancer fight with that of his father-in-law's: "His death seemed to me a humane and honorable alternative to the frantic medical trench warfare that often makes an expensive misery of death in America," Keller wrote.



Lisa Bonchek Adams
@AdamsLisa

I've written extensively on my hatred of war metaphors and cancer.

11:19 PM · 12 Jan 2014

22 RETWEETS 52 FAVORITES

His point, like his wife's, is underinformed and muddled in a mess of condescension toward Adams's suffering and her work. In addition to factual errors, he described Adams as "a cheerleader for cancer research," noting the research fund she helped start, but asked, "Beyond that, whether her campaign has been a public service is a more complicated question." Her writing was described as pecking, and so on:

"The words of disease become words my brain gravitates to," she pecked the other day after a blast of radiation. [...]

... any reader can see that Adams's online omnipresence has given her a sense of purpose, a measure of control in a tumultuous time, and the comfort of a loyal, protective online community. Social media have become a kind of self-medication. [...]

Her digital presence is no doubt a comfort to many of her followers. On



Most Viewed Stories



Is Terry Richardson an Artist or a Predator?

3.7K Shares



Game of Thrones Season 4 Finale Recap: I Have Always Been Your Sun

365 Shares

What Happened With Eran Stark on the Game of Thrones Season Finale?

279 Shares

Game of Thrones: Why Did Stannis Do That, and What Is His Endgame?

159 Shares

The Telegraph

Search - enhanced by Google

Monday 16 June 2014

Home News World Sport World Cup Finance Comment Culture Travel Life Women Fashion Luxury Tech Cars
Film Music Art Books TV and Radio Theatre Comedy Dance Opera Photography Glyndebourne Hay Video
Architecture Art Sales Art Video Turner Prize Leonardo da Vinci Colin Gleadell Alastair Cooke Richard Dormest Auctions

Inside artist Louise Bourgeois' New York home

Untouched since the day she died, Louise Bourgeois' New York home-cum-studio offers an intimate portrait of the artist



The room at the front of Louise Bourgeois' home in New York. Photo: © Nicholas Canali

By Lucy Davies
8:00AM BST 15 Jun 2014
Follow 1,972 followers

Comment

At 13ft wide, the townhouse in New York that was both home and studio to Louise Bourgeois is almost as tiny as the artist herself. It was here, on the site of an old apple orchard, half a mile from the shore of the Hudson river and Chelsea's elevated railway, that Bourgeois moved back in 1962 when she was 51 years old. It was here too that she died almost half a century later at the age of 98.

The transition from domestic to work-space was engineered with maximum efficiency. When her husband died in 1973, she got rid of the dining table, then the stove, and turned their bedroom into a library for her self-help and psychology books.

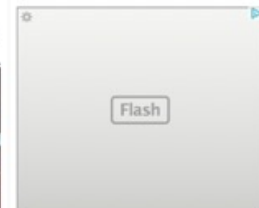
Little by little this elfin woman with her ballerina bun colonised the house like one of the spiders she became famous for sculpting. Cocooning herself into the spaces within its walls, she hollowed out arches and knocked through walls, burrowed through floorboards and installed spiralling stairwells to open up cavities below. No space was wasted in pursuit of her art, and nothing has been tidied away since the day she died. Kitchen cupboards are stacked full of tins, Coty foundation and her hairbrush still twined with hair sit on the mantelpiece, next to a book titled 'Taxes for Dummies.'

On the day that I visit, the street outside is glossy with rain, but the spring downpour has brought with it a flock of birds, chirping happily and noisily in the trees. Opposite sits a beautiful church, its bell chiming the hour.

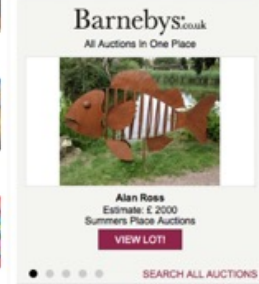
"Louise loved to sit by the window, drawing and writing, watching the street," says her long-time assistant and friend Jerry Gorovoy, who is guiding my visit. A show dedicated to her tapestry works is shortly to open at Hauser & Wirth in Zurich, and though, as he tells me, he doesn't often curate her work, this time he took the reins with pleasure. "I like projects with a small focus where you can bring something new to people," he says. The show includes a number of her heads, as well as spiders and cushion towers. Much of it has never been seen before. Meanwhile, from tomorrow, an exhibition of her works on paper opens at Tate Modern in London.

Related Articles

- The world of Louise Bourgeois 15 Jun 2014
- Sculptor Louise Bourgeois dies 01 Jun 2010
- From China with love: mementos of adoption 11 May 2014
- Photographs of Hollywood's heyday 06 Jun 2014
- Belle: a success story about overcoming prejudice Fox



The Gallery



HomeMailNewsSportsFinanceWeatherGamesGroupsAnswersScreenFlickrMobileMore

YAHOO! NEWS

Search NewsSearch Web

JenniferMail

Follow Yahoo News

f t g +


Today's top headlines
Get the App

Harrison Ford broke leg, not ankle, on 'Star Wars' set

AFP5 hours ago

Y+X

t f t w



US actor Harrison Ford poses at the Cannes Film Festival in Cannes, southern France...

News Home
U.S.
World
Politics
Tech
Science
Health
Odd News
Local
Dear Abby
Comics
ABC News
Yahoo Originals
Photos

Featured

Kerry on Iraq extremists
Cantor needed to get real

Make YAHOO! your homepage

Sponsored
REG Savings
360 Savings Account
No fees. No minimums.
FDIC insured.
Open online in less than 5 minutes.

Los Angeles (AFP) - Harrison Ford broke his leg on the set of the new "Star Wars" movie last week, a spokeswoman said Thursday, correcting initial reports that the veteran actor fractured his ankle.

The 71-year-old had surgery on the broken limb after being hurt when a garage door fell and hit him at Pinewood Studios outside London last Thursday, according to British emergency services at the time.

In an update a week after the accident, spokeswoman Ina Tre-clokas said: "Harrison Ford's left leg was broken in an accident. His surgery was successful and he will begin rehab shortly.

"He's doing well and looks forward to returning to work," she added in a statement.

Filming began in May on the new episode of the iconic franchise, directed by blockbuster filmmaker J.J. Abrams.

Original cast members Ford, Carrie Fisher, Mark Hamill, Anthony Daniels, Peter Mayhew and Kenny Baker star in the new film, due for worldwide release on December 18, 2015.

Ford is back as smuggler Han Solo, 62-year-old Hamill will return as Jedi Knight Luke Skywalker and Fisher, 57, reprises the role of Princess Leia.

Disney recruited "Star Trek" and "Mission: Impossible III" director Abrams in a bid to re-create the magic from the original trilogy: "Star Wars," "The Empire Strikes Back" and "Return of the Jedi."

> View Comments (238)

Top Stories

Obama's war on ISIL could reach beyond Iraq into S ...

Gerry Goffin, Carole King's ex-husband, dies at 75

McCarthy elected new House majority leader

Videos For You

89 Year Old Johann Breyer May Be Prosecuted as a Nazi ...

Duck Stampede Floods Thailand Road

NASA Makes Progress on World's Largest Rocket

Taliban attack NATO supplies in Afghan east, destroy ...

Several large snakes seized from woman's Heights ...

Related Stories

Harrison Ford injured on 'Star Wars' set AFP

Harrison Ford injures ankle on set of 'Star Wars' Associated Press

Harrison Ford injured on set of 'Star Wars: Episode VII' Reuters

Harrison Ford injured while filming 'Star Wars Episode VII' MarketWatch

Spoiler pictures from the set of Star Wars Episode VII leak showing new alien creature BGR News

Vintage Engagement Rings

Sponsored Brilliant Earth

Latest Slideshows

Kyle Carpenter receives Medal of Honor

Photos of the day - June 19, 2014

Germany cave rescue

International origami

Flash

DAILY NEWS

NEW YORKNEWSPOLITICSSPORTSENTERTAINMENTOPINIONLIVINGAUTOS

CONFIDENTIALGOSSIPTVMOVIESMUSIC & ARTSEVENTS NEARYOUCOMICSGAMESENTERTAINMENT PICSBLOGS

Truck driver in Tracy Morgan crash was driving 65 in 45 mph zone: NTSB


The report released by the National Transportation Safety Board says that about a half-mile south of the crash on the northbound New Jersey Turnpike, Kevin Roper, the driver of the truck, ignored signs advising drivers to slow from 55 mph to 45 mph because of construction ahead. The June 7 crash with the comic's limo left one dead and critically Morgan and others.

BY LARRY MCSHANE / NEW YORK DAILY NEWS / Published: Thursday, June 19, 2014, 11:35 AM
Updated: Thursday, June 19, 2014, 12:35 PM

SHARE THIS URL

nydn.us/11CLNV

7591



JOHN TAGGART/REUTERS


Truck driver Kevin Roper (right) looks on during his hearing at a courthouse in New Jersey June 11.

RELATED STORIES

A tractor-trailer driver was flying 20 miles above the posted speed limit before his fatal wreck with a van carrying comic Tracy Morgan, investigators said Thursday.

A preliminary National Transportation Safety Board report indicated trucker Kevin Roper — charged with vehicular homicide in the June 7 crash — was zipping along at 65 mph on the New Jersey Turnpike.

"30 Rock" star Morgan, 45, was critically injured and his pal James (Uncle Jimmy Mack) McNair, 63, was killed in the 1 a.m. pileup in Cranbury, N.J.



WILL VAULTZ/AP

The Wal-Mart truck driven by Kevin Roper is seen in the crash on the New Jersey Turnpike on June 7.

According to the NTSB, Roper was cruising at a high rate of speed despite two warning signs posted on the northbound Turnpike.

The first, just under a mile away from the accident scene, warned of a lane closure ahead while a second about a half-mile away advised the speed limit was lowered from 55 mph to 45 mph, the report said.

POP!arts

CREATy GOOD SUMMER 50th BIRTHDAY BASH

FLY TO THE SHOW OF THE SUMMER AT THE CRAZY GOOD SUMMER CONCERT!

TEST THE NEWBORN CONCERT TO GET? FOR A CHANCE TO WIN A TRIP FOR YOU AND 3 FRIENDS!

CLICK HERE FOR DETAILS

PC RICHARD & SON

Check Out Our Newly-Expanded Small Appliance Department.

EDITORS' PICKS

Jill Duggar's registry includes guns, cereal

Jill Duggar and Derick Dillard have very specific tastes. The reality star and her fiancé requested items not typically listed on a gift

Ben Affleck to star in 'Batman' standalone film: report

Batman fans may be getting the solo movie they deserve, just not the one they need right now. Warner

Fish parade returns to the Bronx

Guppies, fishermen, mermaids and even Dwight Gooden will swim their way through a South Bronx neighborhood Saturday to

'Third Person': Movie review

In the opening moments of "Third Person," a writer played by Liam Neeson sits at a desk in a hotel room and, as happens often in

Stoudemire and Kimmel prank Metta World Peace

Ten years ago, Jimmy Kimmel would have gotten a much different reaction from Metta World Peace

FROM AROUND THE WEB

Why Families Keep Coming Back to Aruba Year After Year (Aruba)

Six Steps to Take If You're in a Car Accident (Automobile Magazine)

Adorable Black-Footed Cats Born in Philadelphia (Vetstreet)

These Annoying

WNYC RADIO

NewsArts & EtcMusicPodcasts

Shop


Search

podcast directory

categorieswnyc radio podcasts

npr

planet money



planet money

podcasts > Business

Planet Money

From NPR

Money makes the world go around, faster and faster every day. On NPR's Planet Money, you'll meet high rollers, brainy economists and regular folks — all trying to make sense of our rapidly changing global economy. More from Planet Money »

SUBSCRIBE

SHARE

RELATED PODCASTS

WNYC-RH

Money Talking

APM

Marketplace Whiteboard (video)

APM

Marketplace Morning Report

WNYC-RH

Out to Lunch


View All Podcasts from Business

View All Podcasts from NPR

MOST RECENT EPISODES

AUGUST 7, 2015

#644: How Much Does This Cow Weigh?




We wanted to understand an eerie phenomenon that drives everything from the stock market to the price of orange juice. So we asked you to guess the weight of a cow.

listen

DownloadEmbed

AUGUST 7, 2015

#496: Where The Planet Money T-Shirt Began




We made a T-shirt, and followed it every step of the way. First step: a high-back cotton shirt.

listen

DownloadEmbed

AUG 30, 2015

#643: The Taxi King




Dave Feldman built a taxi empire in New York City. Now his empire is starting to crumble.

listen

DownloadEmbed

JULY 26, 2015

#642: The Big Red Button



The big question surrounding automation isn't just about economics, automation, or who's going to

listen

DownloadEmbed

HELP TURN THE TURNSTILE BEEPS INTO MUSIC

Find friends and podcasts | Become an NPR sponsor

SOUNDCLOUD

Explore

Search for artists, bands, tracks, podcasts

Sign in

Create account

Upload

WRITERS' BLOC

with J.R. HAVAN

New York City, United States

WRITERS' BLOC

with J.R. HAVAN

New York City, United States

AllTracksPlaylistsReposts

FollowShare

Spotlight

WRITERS' BLOC

WRITERS' BLOC Podcast

Episode 43: Doug Abeles

3 months

Follow

Like

Repost

Add to playlist

Share

6,667

4

1

Recent

WRITERS' BLOC

WRITERS' BLOC Podcast

Episode 48: Matthew Diffee

10 days

Comedy

Like

Repost

Add to playlist

Share

6,393

12

1

WRITERS' BLOC

WRITERS' BLOC Podcast

Episode 47: Arthur Meyer

5 months

Comedy

Like

Repost

Add to playlist

Share

6,393

12

1

WRITERS' BLOC

WRITERS' BLOC Podcast

Episode 46: Ted Alexandro

6 months

Comedy

Like

Repost

Add to playlist

Share

7,753

5

1

WRITERS' BLOC

WRITERS' BLOC Podcast

Episode 45: Jessi Klein

6 months

Comedy

Like

Repost

Add to playlist

Share

8,606

14

3

WRITERS' BLOC

WRITERS' BLOC Podcast

Episode 44: Eric Drysdale

7 months

Comedy

Like

Repost

Add to playlist

Share

1,705

5

1

WRITERS' BLOC

WRITERS' BLOC Podcast

Episode 42: Hugh Moore

10 months

Comedy

Like

Repost

Add to playlist

Share

1,705

5

1

Followers

Following

Tracks

271K

1

49

J.R. Havan, 17-year veteran writer for The Daily Show with Jon Stewart, picks the complicated and janky brains of the writers who help create The Daily Show, The Colbert Report, 30 Rock, Lemony Snicket, The Office, and more. Writers' Bloc

Show more

WRITERS' BLOC Podcast Official Website

Twitter

RSS

iTunes Podcast

1 Like

View all

Jonathan Singer

Havan A Good Time (Unofficial Wr...

29

1

All Things Comedy Live

Follow

75 comments

View all

on Episode 26: Pilot Season Reviews, Part 2

"Super Fan Night"

1 year

on Episode 26: Pilot Season Reviews, Part 2

"Hello Ladies"

1 year

on Episode 26: Pilot Season Reviews, Part 2

"Eastbound and Down"

1 year

Go mobile

Download on the App Store

GET IT ON Google play

Legal

Privacy

Creators

Feedback

Language

English (UK)

BRAND NEW

Opinions on corporate and brand identity work.

About

A division of UnderConsideration.

Contact

adv @ underconsideration

more info on this

Media Design
MFA - Online

BUILD BRAND
Strategies

FULL SAIL
UNIVERSITY
LEARN MORE

submit tips

browse →

By Industry

By Project Type

By Tags

Search

Go

follow →

twitter

facebook

pinterest

mailing list

rss

Reviewed

Tweet

39

Pin it

Share

34

New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joins Realized

Cambridge
Design
Partnership

CAMBRIDGE
DESIGN
PARTNERSHIP

before

after

Reviewed June 16, 2014 by Armin

Comments (35)

Filed under corporate and tagged with monogram, monospace, moving brands

Established in 1996, Cambridge Design Partnership (CDP) is a technology and industrial product development consultancy with 65 employees in two offices — its headquarters in Cambridge, England, and a new one in Palo Alto, CA. Working for the consumer, healthcare, energy, and industrial markets, CDP designs products like a disposable splint system for fractured limbs, a respiratory humidifier, a self-cleaning powered painter, a device to help save water in the shower. CDP recently introduced a new identity designed by Moving Brands.

[The] existing business story "Think differently" — although genuine — was almost a replica of Apple's "Think Different," an irony that worked directly against communicating its truly innovative approach. We redefined the brand story as "Potential realised," precisely encapsulating the company's purpose and its ability, through innovation, to realise potential for its clients.

moving brands case study



CDP folks explain their business and how the new identity works for them.

We retained the name Cambridge Design Partnership as it anchored the business to positive perceptions, but we knew its

Jump to:

Noted / Linked / Full Archives

Poll

On Monogram

☐ Great

☐ Fine

☐ Bad

vote

view results

On Wordmark

☐ Great

☐ Fine

☐ Bad

vote

view results

On Application

☐ Great

☐ Fine

☐ Bad

vote

view results

Log In

Become a Member

Follow AIGA

f

t

in

New here?

I AM A

SEARCH

FIND A JOB

FIND A DESIGNER

FIND A CHAPTER

FIND A STUDENT GROUP

Home · Tools and Resources ·

WHAT IS GRAPHIC DESIGN?

Suppose you want to announce or sell something, amuse or persuade someone, explain a complicated system or demonstrate a process. In other words, you have a message you want to communicate. How do you "send" it? You could tell people one by one or broadcast by radio or loudspeaker. That's verbal communication. But if you use any visual medium at all—if you make a poster, type a letter, create a business logo, a magazine ad, or an album cover, even make a computer printout—you are using a form of visual communication called graphic design.

Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens. Designers create, choose, and organize these elements—typography, images, and the so-called "white space" around them—to communicate a message. Graphic design is a part of your daily life. From humble things like gum wrappers to huge things like billboards to the T-shirt you're wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.

Graphic design is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools in order to convey a message from a client to a particular audience. The main tools are image and typography.

Image-based design

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. For example, you know that a chili pepper is hot, and this knowledge in combination with the image creates a visual pun.

In the case of image-based design, the images must carry the entire message; there are few if any words to help. These images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is employed when the designer determines that, in a particular case, a picture is indeed worth a thousand words.

Type-based design

In some cases, designers rely on words to convey a message, but they use words differently from the ways writers do. To designers, what the words look like is as important as their meaning. The visual forms, whether typography (communication designed by means of the printed word) or handmade lettering, perform many communication functions. They can arrest your attention on a poster, identify the product name on a package or a truck, and present running text as the typography in a book does. Designers are experts at presenting information in a visual form in print or on film, packaging, or signs.

When you look at an "ordinary" printed page of running text, what is involved in designing such a seemingly simple page? Think about what you would do if you were asked to redesign the page. Would you change the typeface or type size? Would you divide the text into two narrower columns? What about the margins and the spacing between the paragraphs and lines? Would you indent the paragraphs or begin them with decorative lettering? What other kinds of treatment might you give the page number? Would you change the boldface terms, perhaps using italic or underlining? What other changes might you consider, and how would they affect the way the reader reacts to the content? Designers evaluate the message and the audience for type-based design in order to make these kinds of decisions.

Image and type

Designers often combine images and typography to communicate a client's message to an audience. They explore the creative possibilities presented by words (typography) and images (photography, illustration, and fine art). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

Designers are the link between the client and the audience. On the one hand, a client is often too close to the message to understand various ways in which it can be presented. The audience, on the other hand, is often too broad to have any direct impact on how a communication is presented. What's more, it is usually difficult to make the audience a part of the creative process. Unlike client and audience, graphic designers learn how to construct a message and how to present it successfully. They work with the client to understand the content and the purpose of the message. They often collaborate with market researchers and other specialists to understand the nature of the audience. Once a design concept is chosen, the designers work with illustrators and photographers as well as with typesetters and printers or other production specialists to create the final design product.

Symbols, logos and logotypes

Symbols and logos are special, highly condensed information forms or identifiers. Symbols are abstract representation of a particular idea or identity. The CBS "eye" and the active "television" are symbolic forms, which we learn to recognize as representing a particular concept or company. Logotypes are corporate identifications based on a special typographical word treatment. Some identifiers are hybrid, or combinations of symbol and logotype. In order to create these identifiers, the designer must have a clear vision of the corporation or idea to be represented and of the audience to which the message is directed.

Graphic Design: A Career Guide and Education Directory
Edited by Sharon Helmer Poggenpohl
Copyright 1993
The American Institute of Graphic Arts

Recommend 2 people have recommended this

in

en

f

g+

in

p

t

148 Comments

AIGA website

Login

Sort by Best

Share

Favorite



Join the discussion...

Recommendations 2

WHAT DESIGNERS NEED TO KNOW

Designers need to master a wide variety of skills and concepts.
Section: Tools and Resources · Topic: graphic design

DESIGNERS AT WORK

What do professional designers really do? This question needs to be asked in order to answer why you need a design education and what you need to study.
Section: Tools and Resources · Topic: graphic design

WHO BECOMES A DESIGNER?

There are probably as many kinds of designers as there are kinds of design, so how do you know whether a career in design might be right for you?
Section: Tools and Resources · Topic: graphic design



EDUCATION AND DESIGN

Through AIGA, the professional association for design, educators have opportunities to learn new skills, develop design curriculum, get advice on pressing questions and hear insights from peers.
Section: Tools and Resources · Topic: education

WEBINAR: TYPOGRAPHY FOR THE WEB

Event: December 7, 2011

Breakthroughs
A free webinar series designed by Adobe and AIGA, exclusively for members.

At last, web designers have the freedom to choose their typefaces as print designers do. Hear from Tim Brown, type manager for Typetalk, about the possibilities for "Typography for the Web," part of the "Breakthroughs" webinar series designed by Adobe and AIGA—exclusively for AIGA members.

JOIN THE DIALOGUE

FEATURED JOB

Senior Designer (print and interactive)
Adios On Purpose
New York
May 12, 2014

FEATURED PORTFOLIO

B
BROLLY'S LONDON
Federico Zuleta
New York

DESIGN ENVY

Signage in Flushing, New York
June 11, 2014

RECENT TWEET

FROM THE ARCHIVES

AIGA MAKE/THINK Conference · Title Sequences & Motion Graphics
Monogram Studio

FROM THE BLOG

Mind Documentary on James Victore
Posted by xulacris
7 days ago from xulacris

TALK TO US

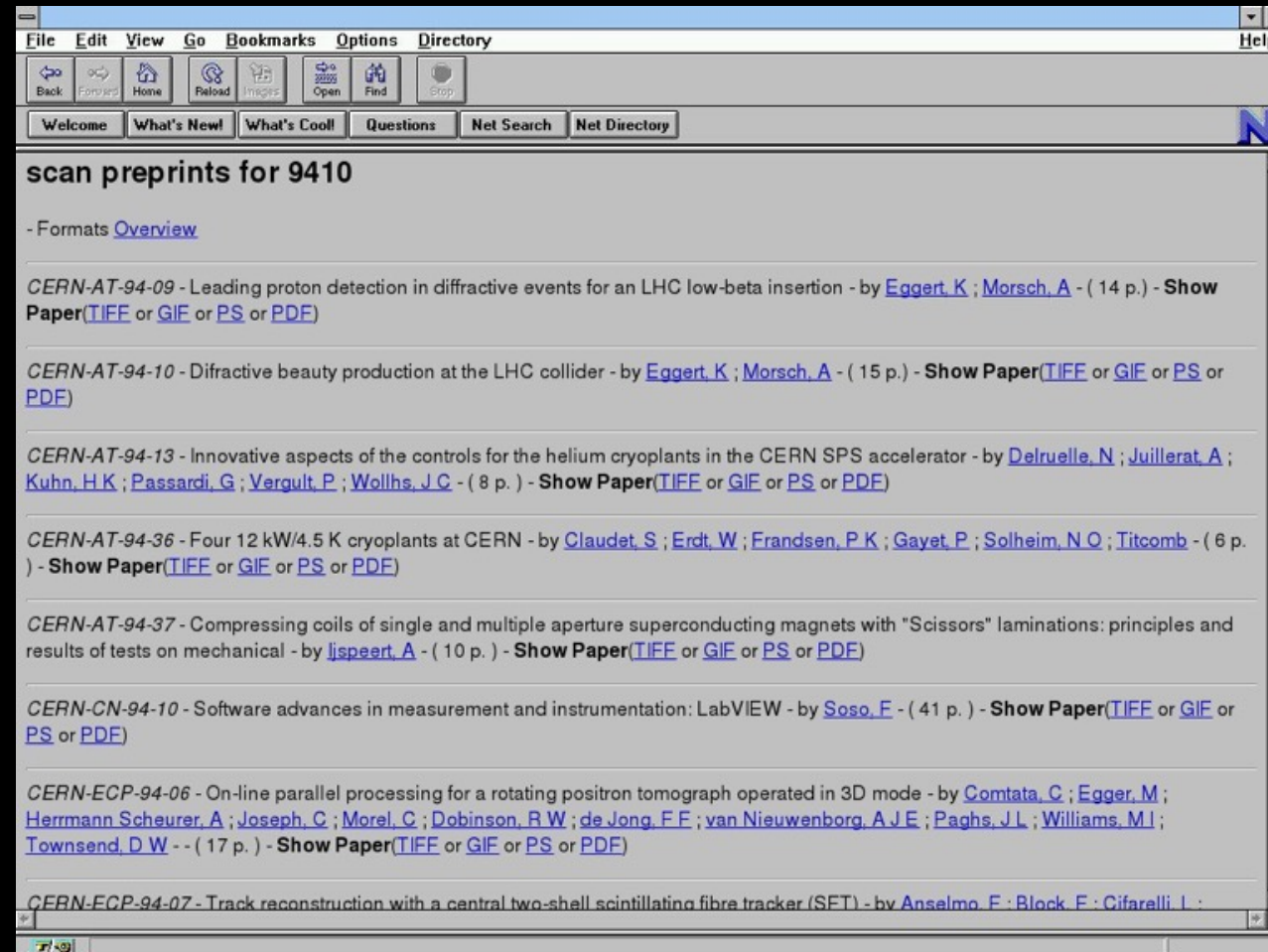
FEATURED PORTFOLIO

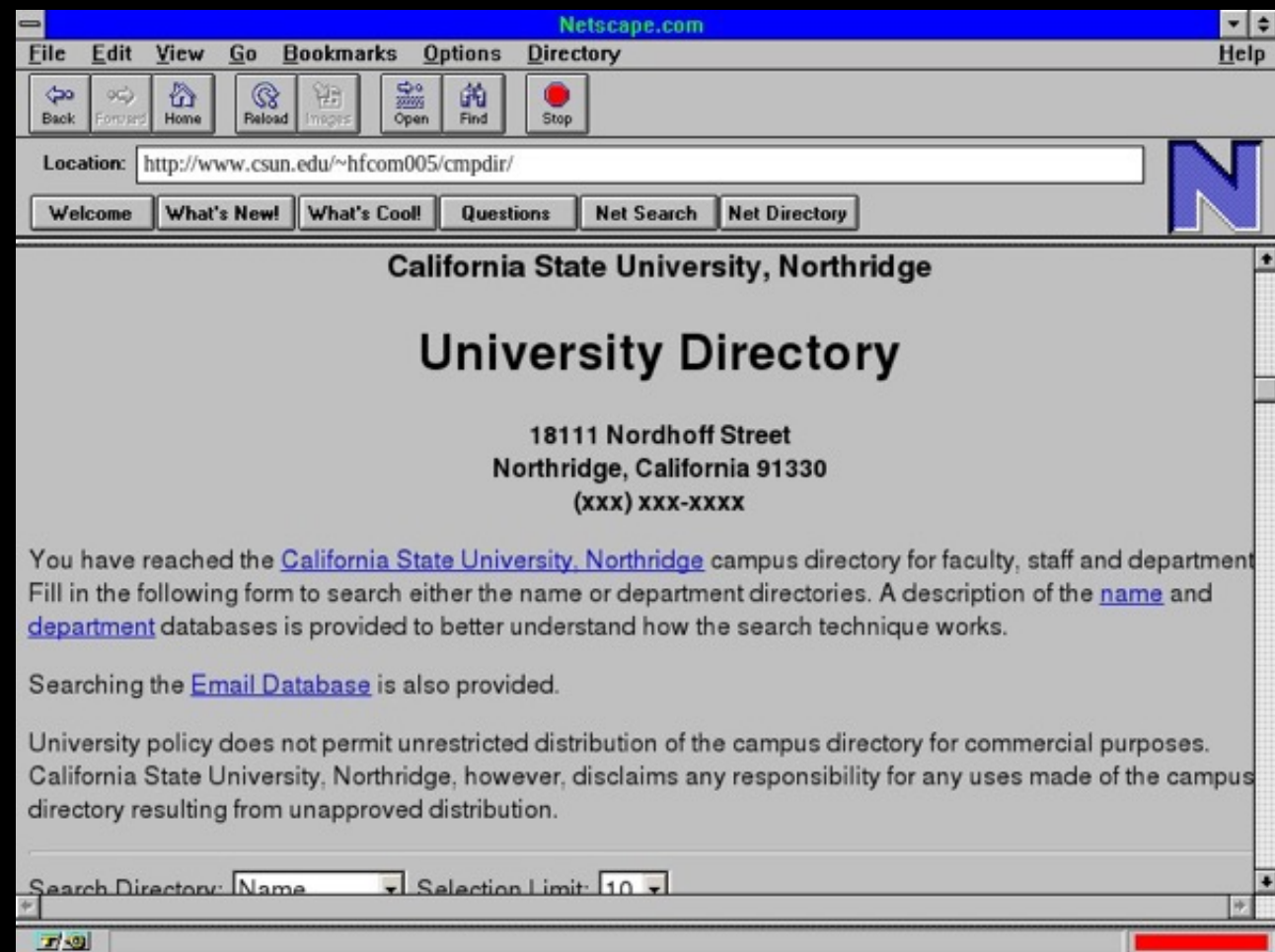
Paul Berkholder
Wiscasset

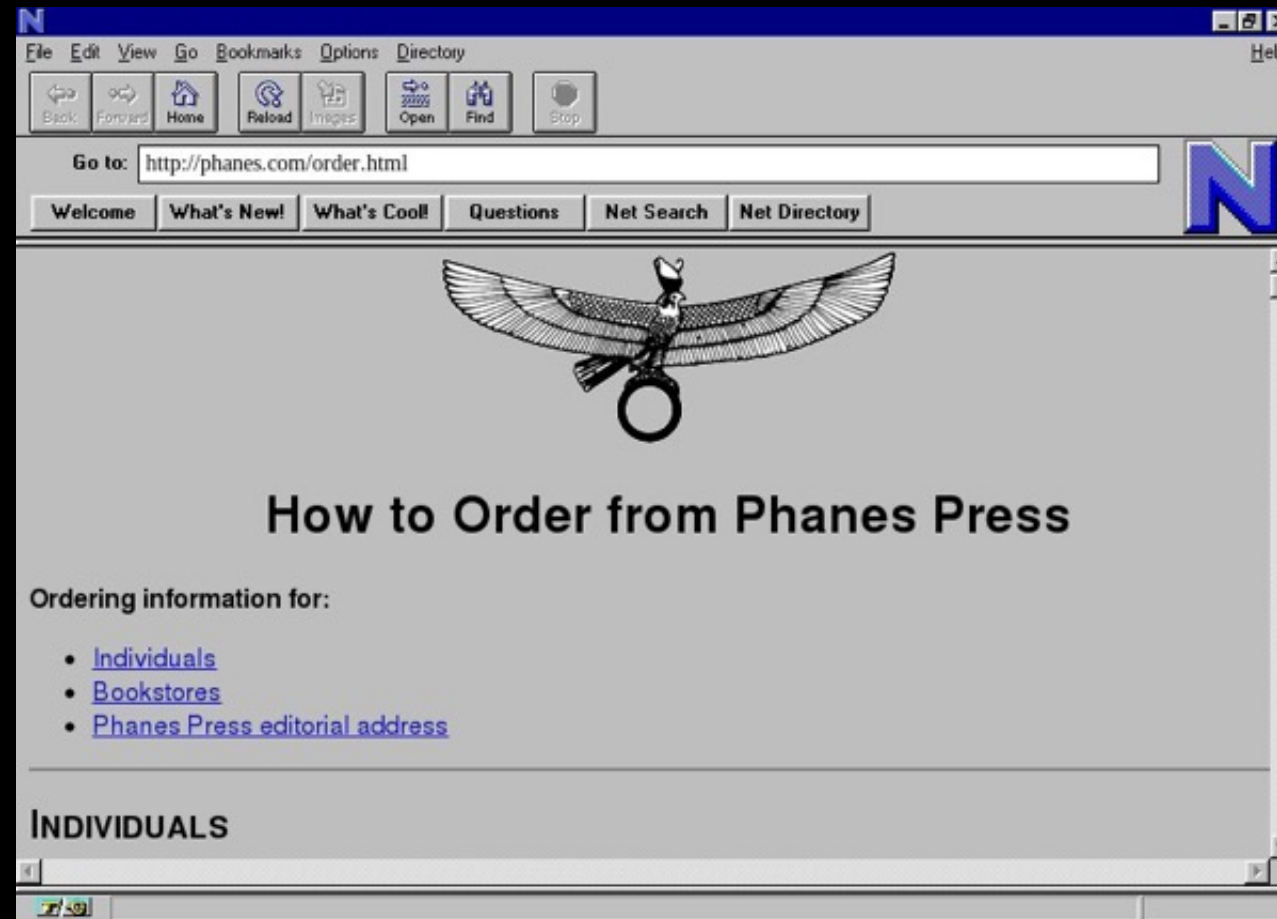
FROM THE ARCHIVES

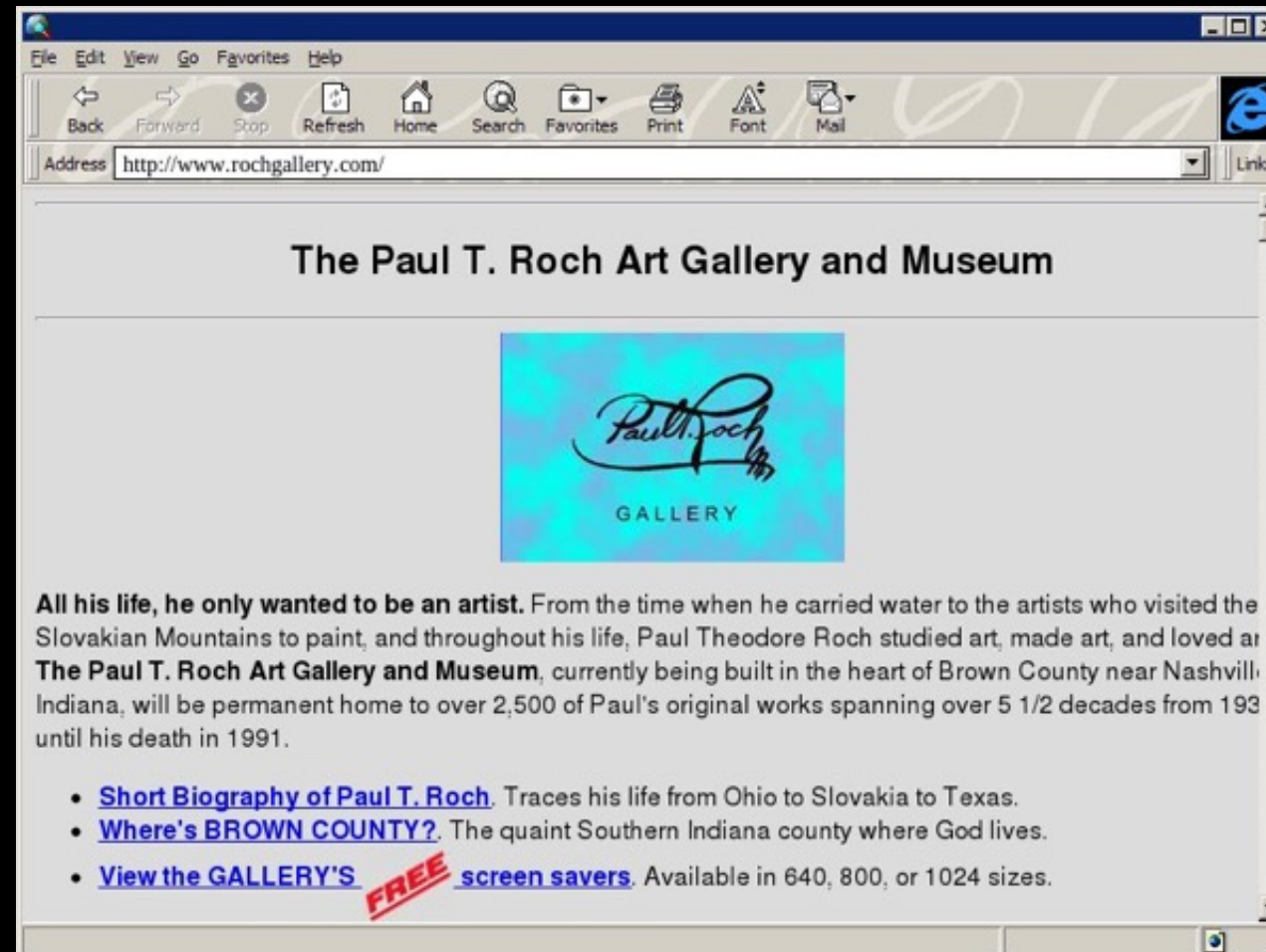
*The web wasn't
always like this*











FileEditViewGoBookmarksOptionsDirectory

Help

BackForwardHomeReloadImagesOpenFindStop

Location: http://chat.yahoo.com/chat/events/calendar.html

Guided Tour

What's New

Questions

Net Search

Net Directory

Newsgroups

YAHOO! Chat

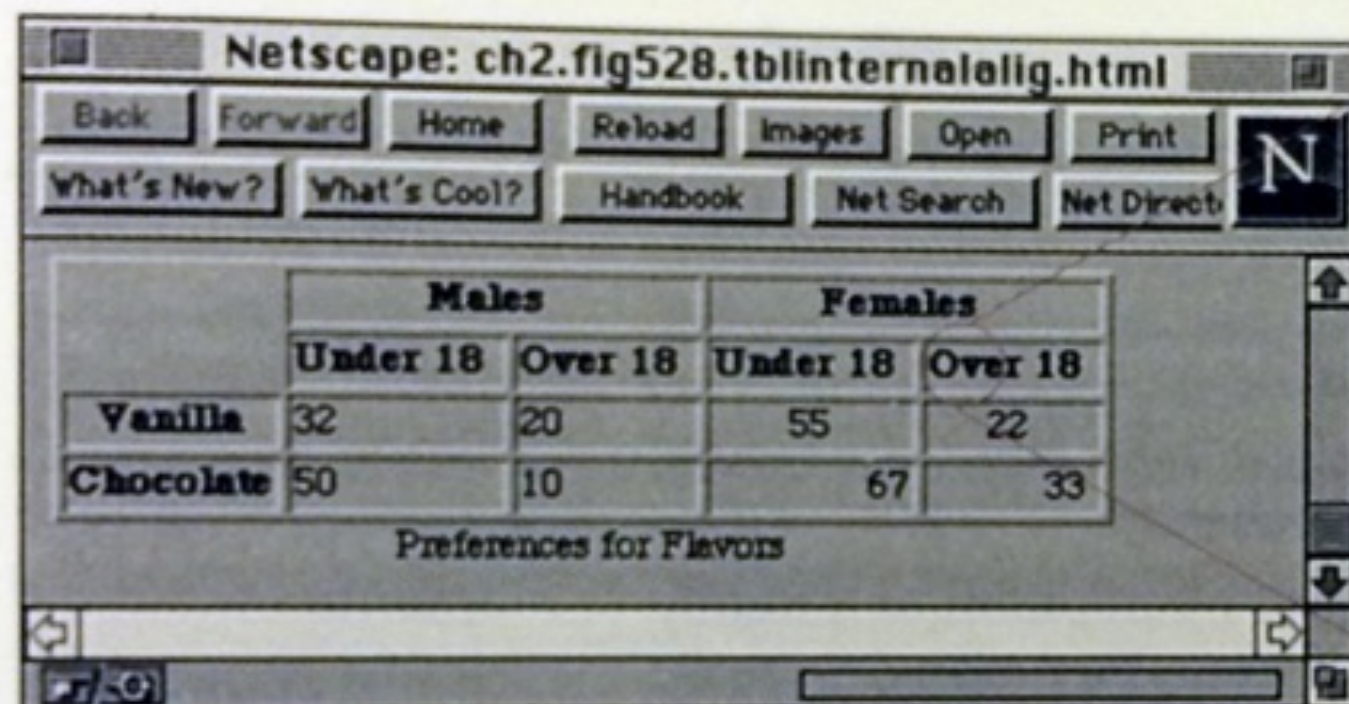
[Chat Home Page](#) - [Help](#) - [Preferences](#) - [Upcoming Events](#) - [Sign Out](#)

Missed One Of Our Chats?

We've saved [transcripts](#) of recent celebrity chats with Jenny McCarthy, Ice-T, Dave Foley, Matchbox 20 and many more! Check them out!

UPCOMING YAHOO! CHAT EVENTS

Date	Time*	Who's Chatting?
Wednesday December 10th	5pm PT	Beastie Boys' Adam Yauch and Erin Potts of the Milarepa Fund Celebrate International Human Rights Day with Beastie Boy Adam Yauch and the Milarepa Fund's Erin Potts in a Chat to kick off SonicNet's rebroadcast of 1997's Tibetan Freedom Concert .
Wednesday December 10th	6pm PT	Jeffrey Anderson-Gunter Join Jeffrey Anderson-Gunter of "Union Square" as he chats online at the NBC Live Studio on Yahoo! Chat.
Monday December 15th	5pm PT	Phil Mushnick Join TV Guide and New York Post sports columnist Phil Mushnick every Monday night in the TV Guide Auditorium on Yahoo! Chat.
Monday December 15th	5pm PT	Eric Stuart Join Eric Stuart of "Another World" as he chats online at the NBC Live Studio on Yahoo! Chat on Monday, December 15, at 5pm



```
<TABLE BORDER>
<CAPTION ALIGN=BOTTOM>Preferences for Flavors
</CAPTION>
<TR><TH colspan=2>Males<th colspan=2>Females</TR>
<TR><TH><TH>Under 18<TH>Over 18<TH>Under 18
<TH>Over 18</TR>
<TR><TH>Vanilla<TD>32<TD>20<TD Align =Center>
55<TD Align = Center>22</TR>
<TR><TH>Chocolate<TD>50<TD>10<TD Align =
Right>67<TD Align = Right>33</TR>
</TABLE>
```

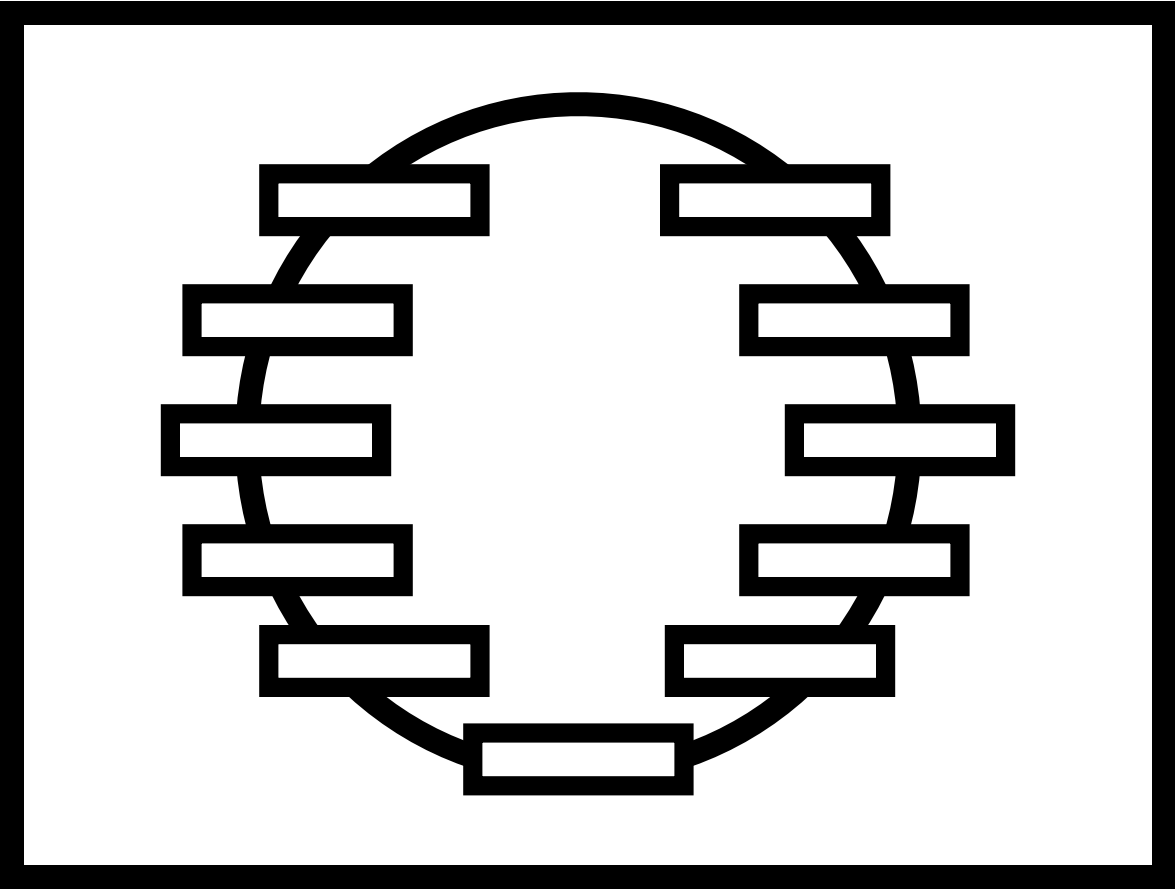
Figure 2.27:

HTML 3.0 alignment options used in tables.

Table 2.8

HTML 3.0 Alignment Control Options

Tag or Option	Function	Comments	Examples
ALIGN = (right, left, center)	Indicates horizontal alignment.	Can be used as an option in block elements, header, lists, preformatted text, tables, equations, and images. Default	<H2 ALIGN=RIGHT> <PRE ALIGN=CENTER> <BLOCKQUOTE









File Edit Options Navigate Annotate Hotlist

7:18 PM



Apple Computer, Inc.



Apple Computer, Inc.



Search

keyword

URL : http://www.apple.com/map?232,89





[\[Shop Our Store\]](#)[\[Enter Our Garden\]](#)

Copyright © 1996 1-800-FLOWERS, Inc.

CORE INDUSTRIAL
DESIGN
NETWORK

October 1996

TV GUIDE October Issue

Current
state
of the
art...

REACTOR
ARTICLES, PROJECTS

DESIGN.EDU
SCHOOLS, WHAT IS ID?

CHIT-CHAT
BULLETIN BOARD, DESIGN FORUM

RESOURCES
FIRM LIST, EMPLOYMENT, CALENDAR

SOFT CORE
GAMES, O' THE MONTH

CORE STORE

EMPLOYMENT

CONTRAPTION-
PRODUCT
REVIEWS

FIRM LIST

What's new?



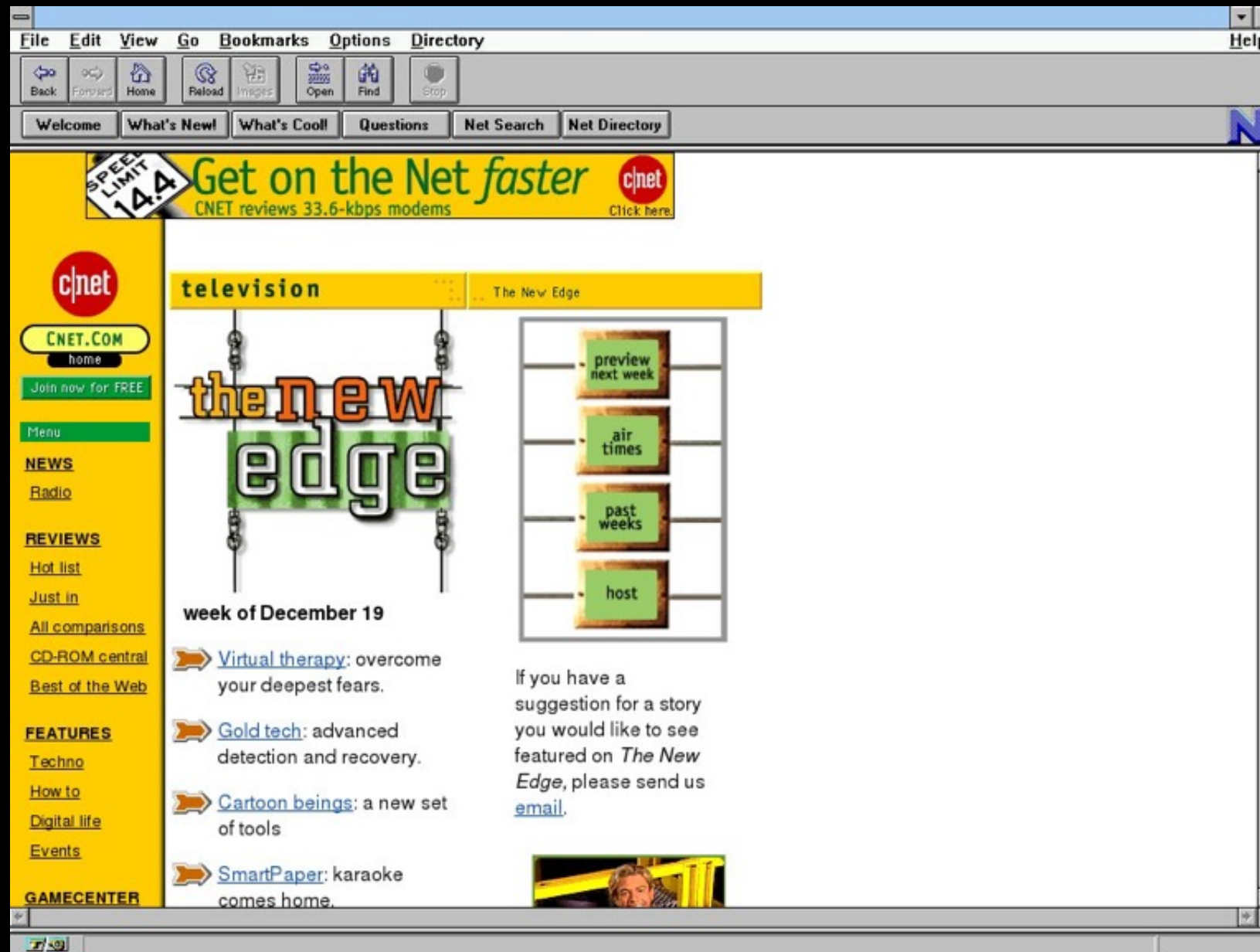
OCT. 31 - NOV. 3
PHILADELPHIA, PA

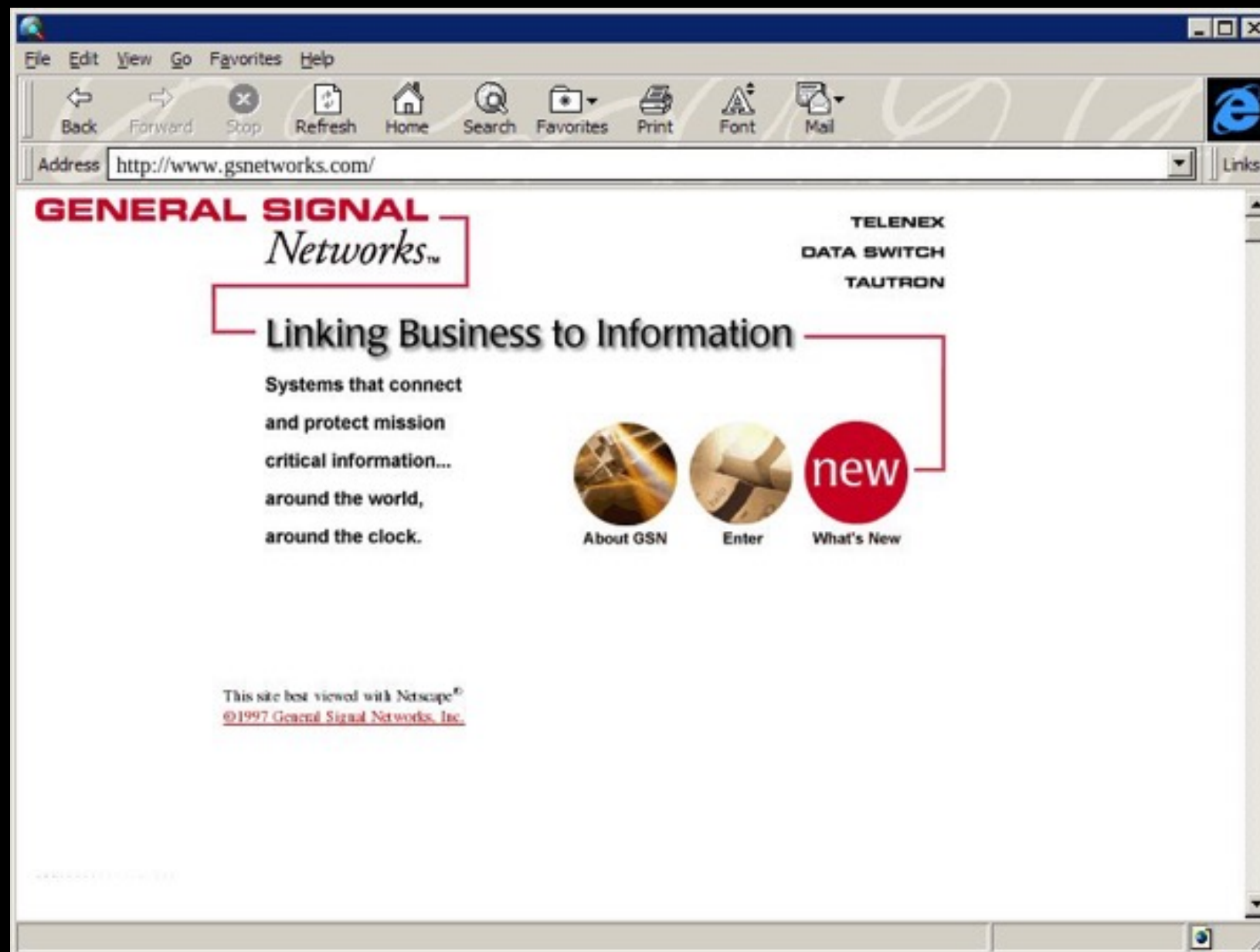
the nation invites you.

CORE Industrial Design Network- [Reactor](#) || [Design.edu](#) || [Chit-Chat](#) || [Resources](#) || [SoftCORE](#)

Would you like to receive an [e-mail update](#) when CORE posts new material, i.e. jobs, events, articles?

CORE is produced by [Core77, Inc.](#)







WELCOME TO GOTHAM



GALLERY

MAIL

LIBRARY

CINEMA

RADIO

WHAT'S NEW

RIDDLES

PATHFINDER

HELP

What Happened?

RecentLogentries

Such is life

wednesday | 19 may 2004

Underline Text in Adobe Illustrator

Last week, when I [announced](#) the Blogger redesign, I mentioned that I've been using Adobe Illustrator much more often to comp my designs, instead of Photoshop. The vector-based Illustrator provides more flexibility in shape rendering, and allows me to create and tweak designs faster than the bitmap editing of Photoshop. Once we've honed in on a final design, then I move over to Photoshop for a final polish and pixel-level precision for the site's images. Just after the Illustrator mention in the Blogger entry, I tossed in this little frustration:

One gripe about using Illustrator for web stuff: after 11 versions, there's still no easy way to simulate underlined text without manually drawing lines with the pen tool, then moving them every time the text reflows.

Before drawing attention to this one missing feature, I should mention that I love Illustrator. I've been working with this vector app since it was dubbed **Illustrator 88** — the equivalent of version 1 or 2. I briefly switched over to Freehand (when it was still produced by Aldus) because I could edit and preview artwork at the same time. But Adobe quickly caught up with Aldus, and I switched back. Illustrator is invaluable for working in print design and illustration, and I've been finding more and more uses for it when designing for the Web.

When creating web comps, it's not uncommon to

AboutStopdesign



As a design consultancy, Stopdesign

specializes in collaborative problem solving, and in producing simple, clean, cost-effective results. [read more](#)

RecentLinks

- ◀ New way to Clear Floats
- ◀ UseIt Makeover
- ◀ Andy Kaufman Returns?
- ◀ Collective Deep Breath
- ◀ Choate on MT 3.00
- ◀ The Incredibles
- ◀ Tables My Ass
- ◀ New DWM
- ◀ Trojan Horses/OS X
- ◀ Blog This

[View all Links](#)

UpcomingSpeakingDates

11 may 2004

Beautiful Interfaces with CSS

Sonoma County Web Developers SIG Event
Sonoma, CA

[View all Speaking Dates](#)

MostRecentArticle

Sliding Doors of CSS, Part II

◀ | 30 oct 2003 A follow-up to the popular "Sliding Doors of CSS" (Part I, published at A List Apart)



Current ALA: [10 Tips on Writing the Living Web | Manage Your Content With PHP](#)

Current Glamour: [The Velvet Fist](#)

Noteworthy: [Web Standards for Hard Times](#)

Recent [Essentials](#) (clickety-click)

26 August 2002

[5 pm]

After a brief visit, Zeldman's dad and bride Catherine have sailed out of New York Harbor on their honeymoon cruise. Bon voyage! :))

[5 pm]

Catscape's [Design Project: Currency](#) asks you to design money for the fictional nation of Zambonia. The creator of the winning design will receive Curt Cloninger's [Fresh Styles for Web Designers: Eye Candy from the Underground](#). The deadline is 30 September.

Good thinking: [xBlog](#), "the visual thinking weblog" (and one of our favorite web design resources) is now laid out in CSS2, and marked up in XHTML 1.

[Pirated Sites](#), recently added to our Affiliates bar, may have a new crime to punish. [Tyler's Room](#) ("Where the Boys Are!") smells a lot like [Glassdog](#), Lance Arthur's long-running personal site. Hat tip: [Joe Clark](#). **WARNING:** Tyler's Room contains content unsuitable for children and may be blocked as an "adult site" by gateway software installed on your computer or your office network. If you're at work and don't want to be logged as having attempted to visit an adult site, avoid the link.

The DOM-compliant Opera 7 browser mentioned [last week](#) may be closer to release: Opera Software has published a preliminary [Opera 7](#) news page. Our fingers are crossed that the new Opera browser will provide standard DOM support comparable to that of IE6/6, Mozilla, and Netscape 6/7. Imagine scripting behaviors that work the same way in all major browsers.

We've been getting bug reports aplenty from people who use Mozilla 1.1 to visit [zeldman.com](#), [ALA](#), and our other sites. Bug reports are great, but only if they're sent to the right people. The WaSP's [Report Browser Bugs](#) tells how to let browser makers know about flaws in their software. (By the way, Mozilla 1.0 works great. It's the 1.1 version that seems to have gone off its meds.) :))

23 August 2002

ISSN: 1534-0309

Daily Divisions:

World Tour
Interviews
Link Log
About
F.A.Q.
Mail
Exit
Be

Jakob Nielsen Corner:

Skin1
Skin2
Skin3

Search:

Search

DESIGNED/DESIGN
10-400007
DESIGNED/DESIGN
DESIGNED/DESIGN



Designing With Web Standards:

[XHTML/CSS Style Guide](#) (NYP)
[Better Living Through XHTML](#) (ALA)
[Fix Your Site With the Right DOCTYPE](#) (ALA)

The Classics:

[Style vs. Design](#) (Adobe)
[If the Great Movies Had Been Websites](#)

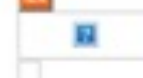
Other Works:

[A List Apart](#)
[Happy Cog](#)
[Independents Day](#)
[Web Standards Project](#)

Rotating Affiliates:

[Be](#)
[Digital Web](#)
[Stacyphoto](#)
[K3D](#)
[NewDriver](#)
[New Riders](#)
[Pirated Sites](#)
[Pweburgers](#)
[Pki Design Portal](#)

OK





Acme Widgets

[Home](#) [Event](#) [Accessories](#) [Apparel](#) [Featured Items](#)

Image Gallery of Featured Products

Intro Copy Headline

lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Image of Featured Product

Image of Featured Product

Image of Featured Product

Image of Featured Product

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00

Quick Links

[Home](#)
[Event](#)
[Support](#)
[Contact](#)

Announcements / Promoted Content

lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Coming Soon

Image of upcoming product

Acme Widgets

[Home](#) [Event](#) [Accessories](#) [Apparel](#) [Featured Items](#)

Image Gallery of Featured Products

Intro Copy Headline

lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Image of Featured Product

Image of Featured Product

Image of Featured Product

Image of Featured Product

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00

Quick Links

[Home](#)
[Event](#)
[Support](#)
[Contact](#)

Announcements / Promoted Content

lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Coming Soon

Image of upcoming product

Acme Widgets

Intro Copy Headline

lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.



Image of Featured



Image of Featured

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00



Image of Featured



Image of Featured

Item Title
Item Category
\$88.00

Item Title
Item Category
\$88.00

Quick Links

[Home](#)
[Event](#)
[Support](#)
[Contact](#)

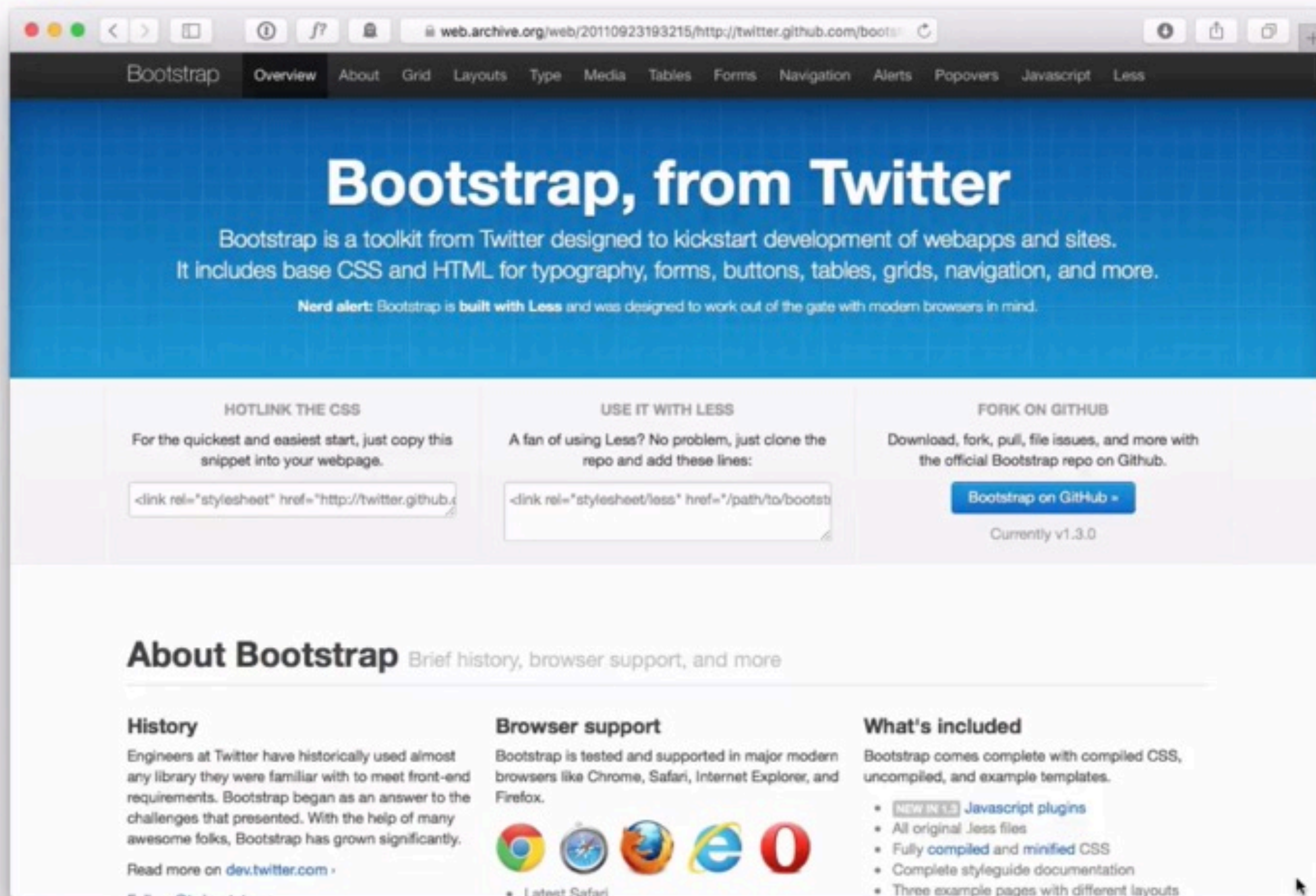
Announcements / Promoted Content

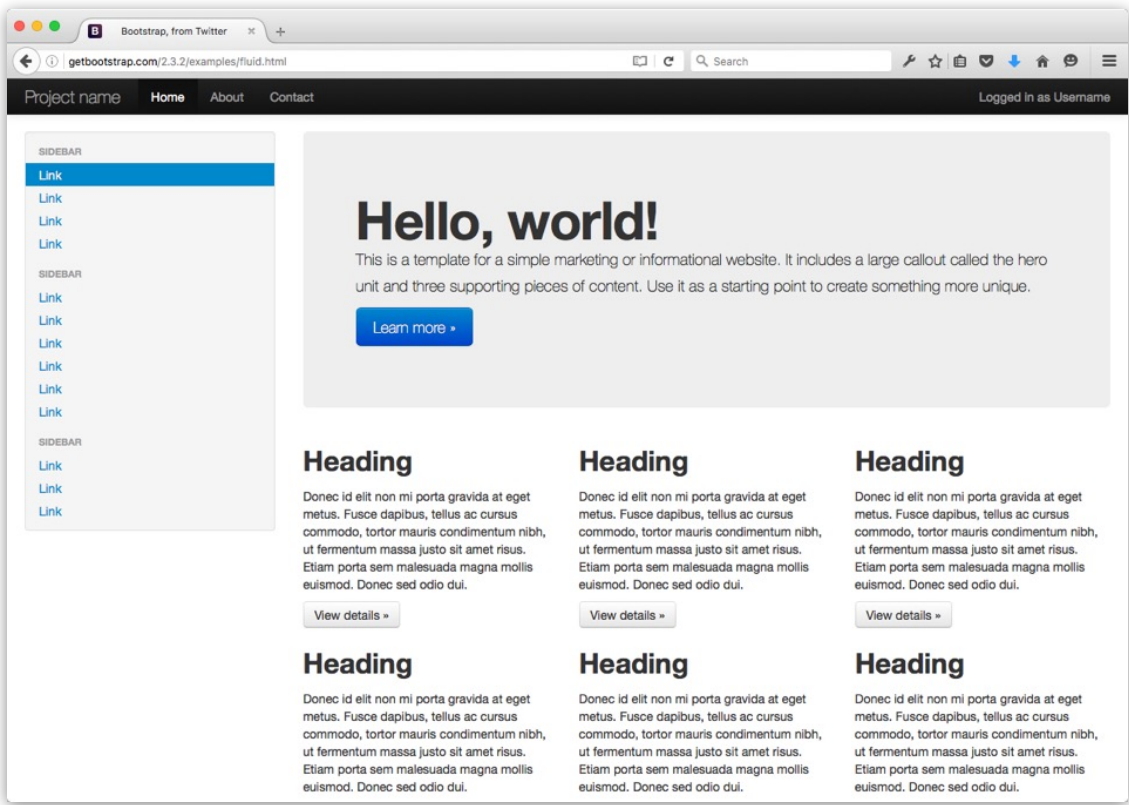
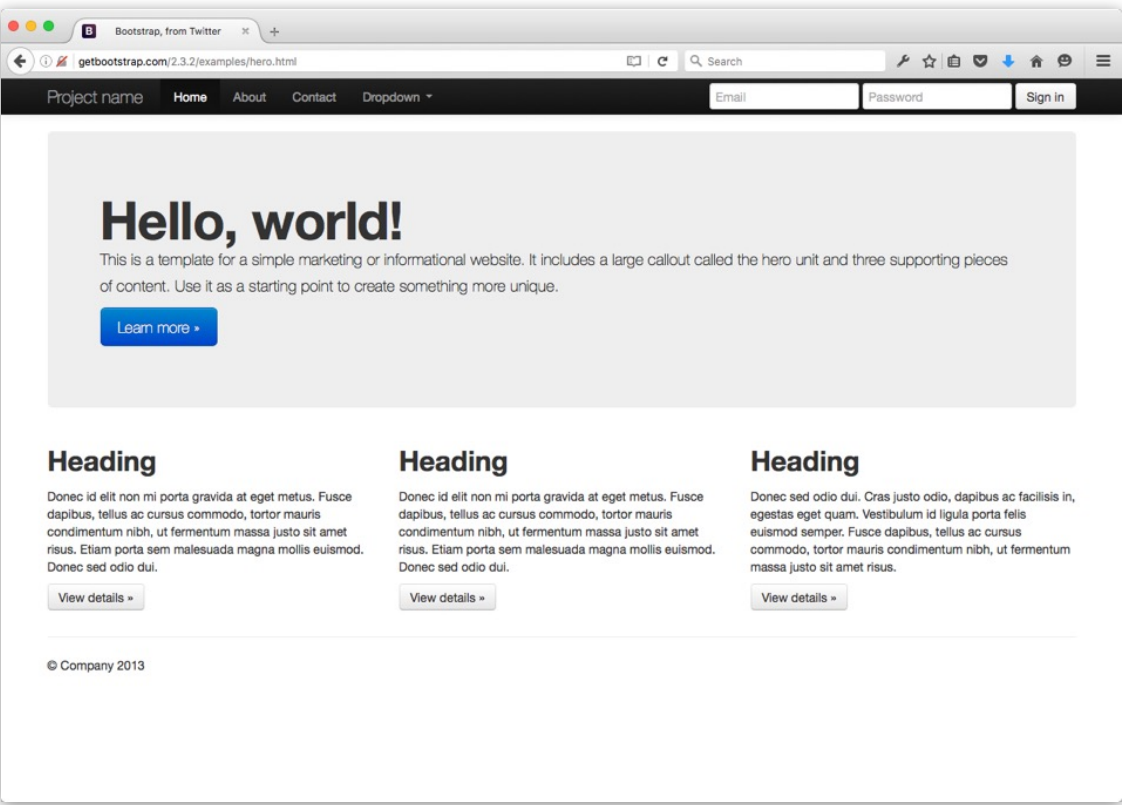
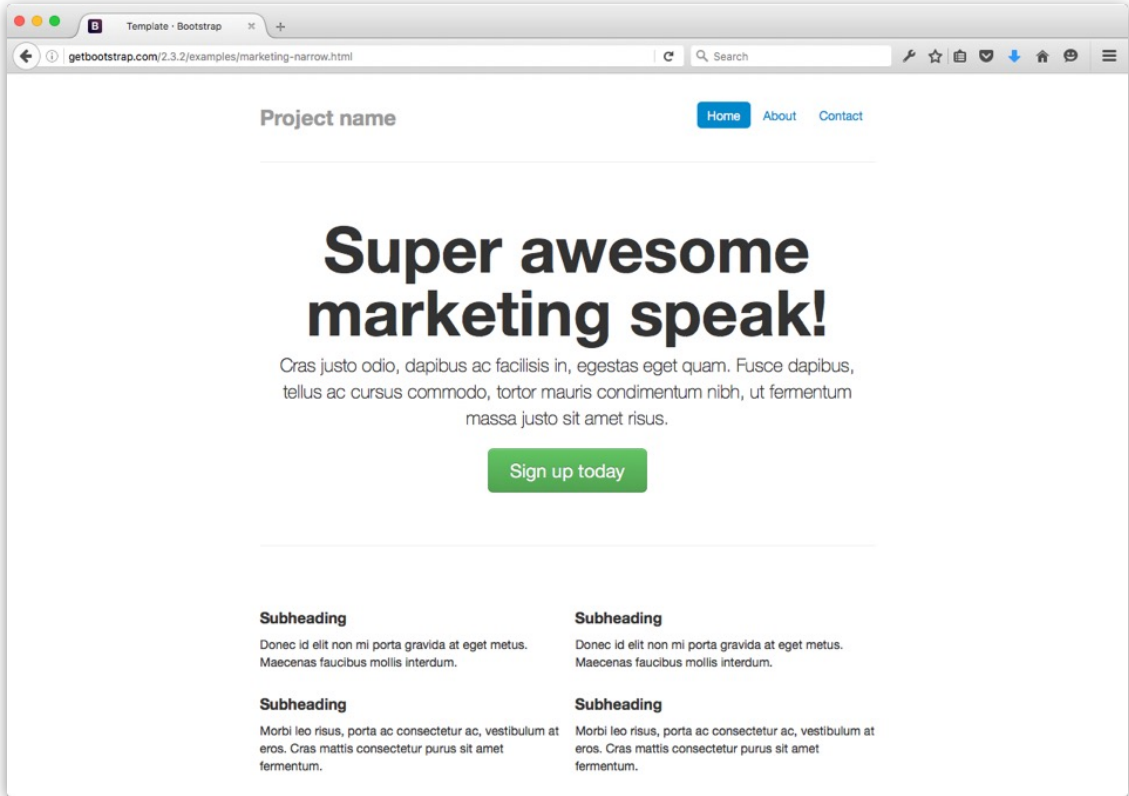
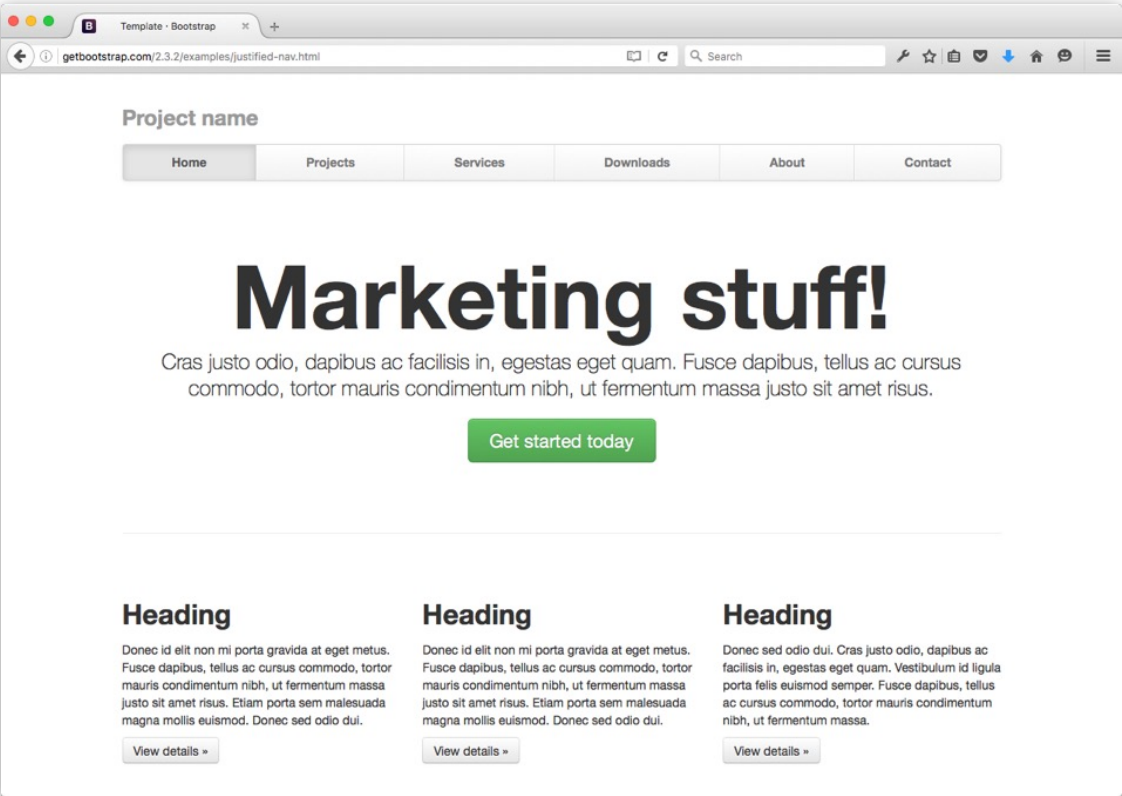
lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Coming Soon



Image of upcoming product





CSS Floats



The Official Timeline of Web Page Layout



The
No-Layout
Layout

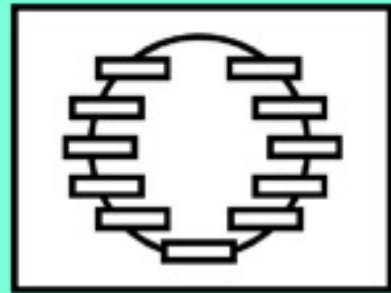
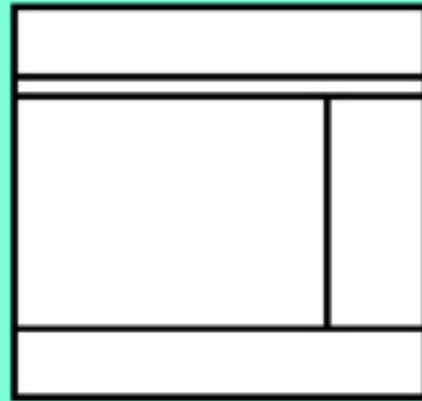


Table-based
Layouts



Hand-coded
Float Layouts



Framework
Layouts



Amazing
Future!

CSS Grid	Flow
Flexbox	Floats
Alignment	Block
Writing Modes	Inline
Multicolumn	Inline-block
Viewport Units	Display:table
Transforms	Margin
Object Fit	Negative margins
Clip-path	Padding
Masking	
Shape-outside	everything else
Initial-letter	in CSS



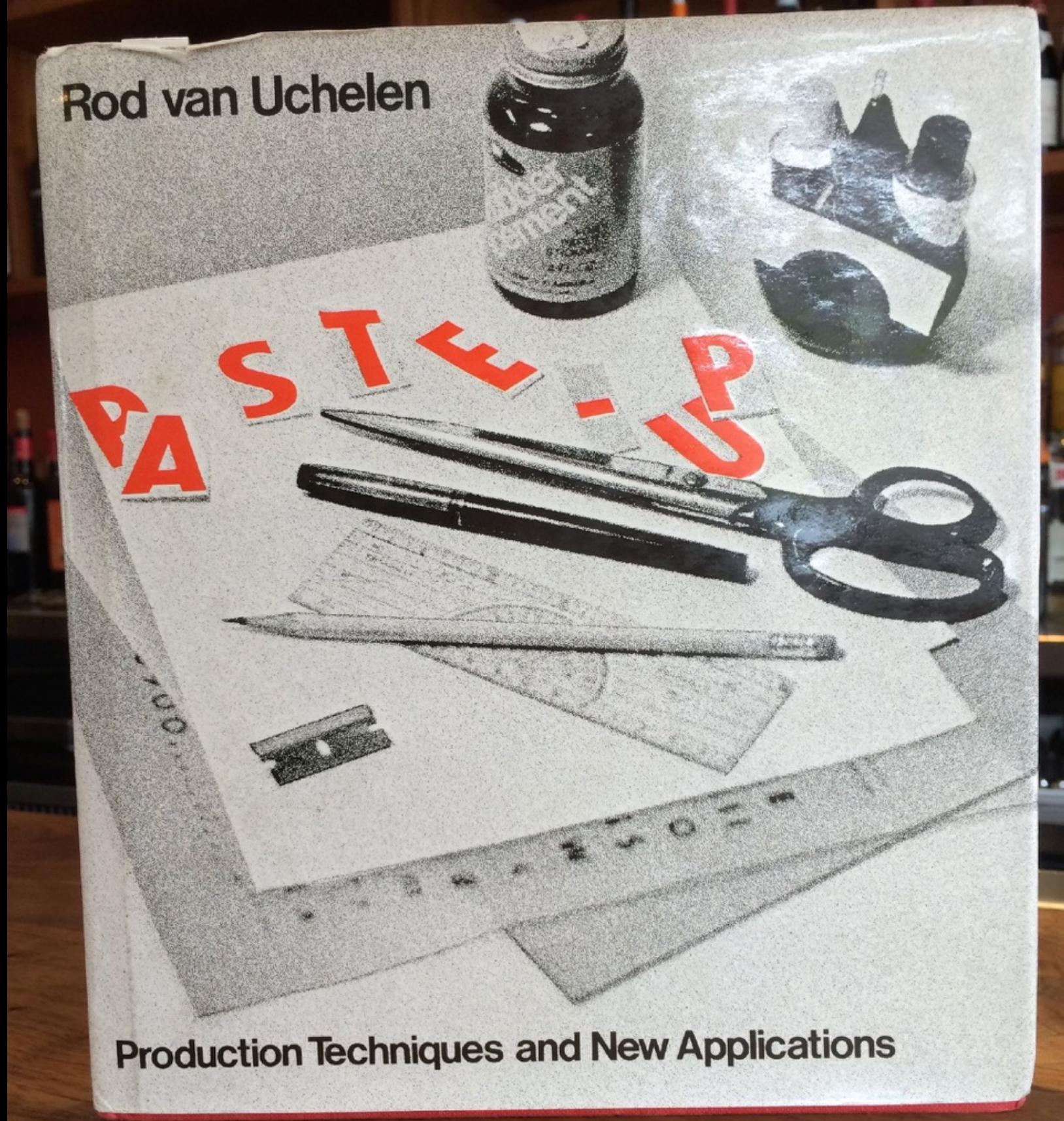
*This new CSS
changes everything
in web layout.*



Rod van Uchelen

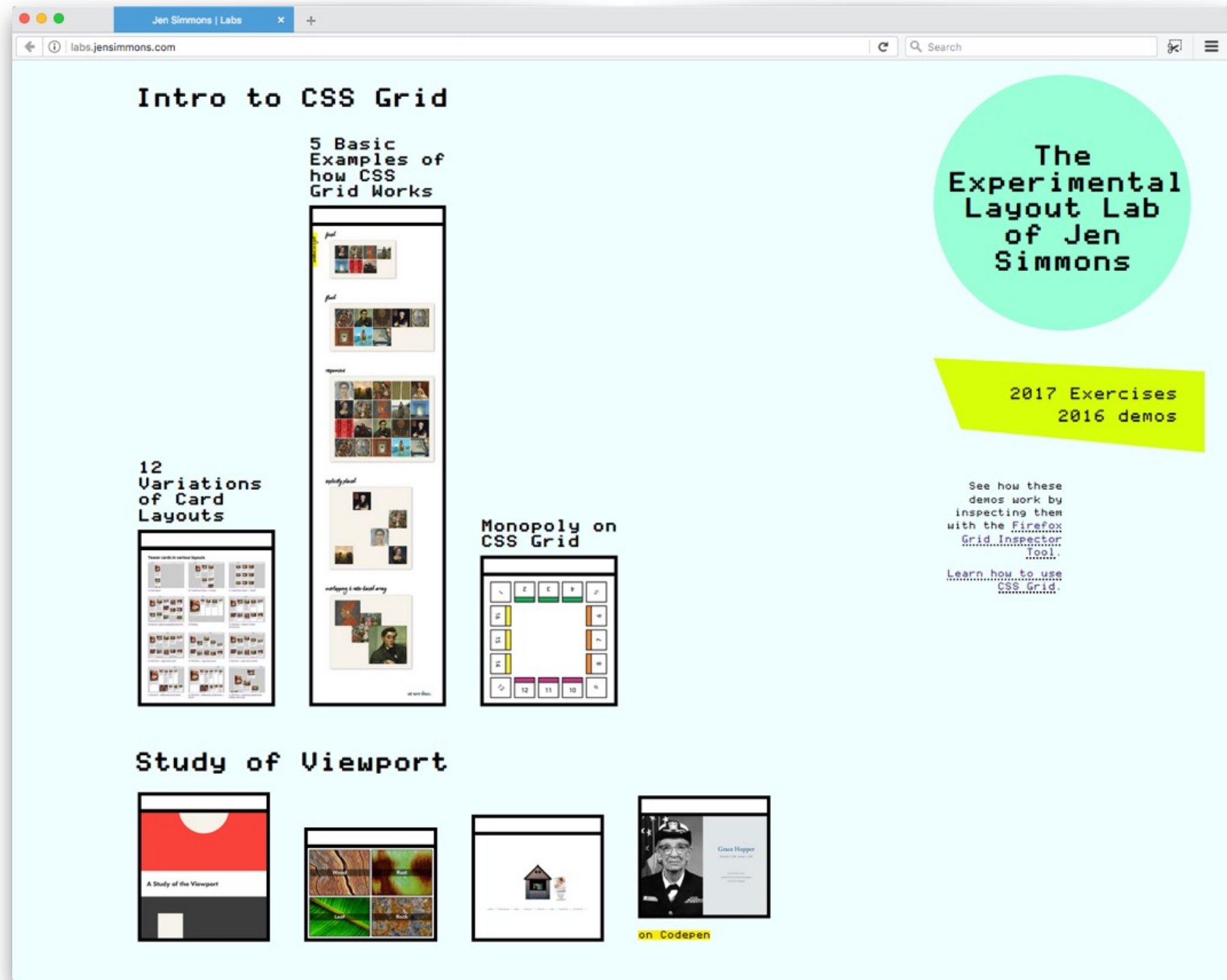
PASTE-UP

Production Techniques and New Applications



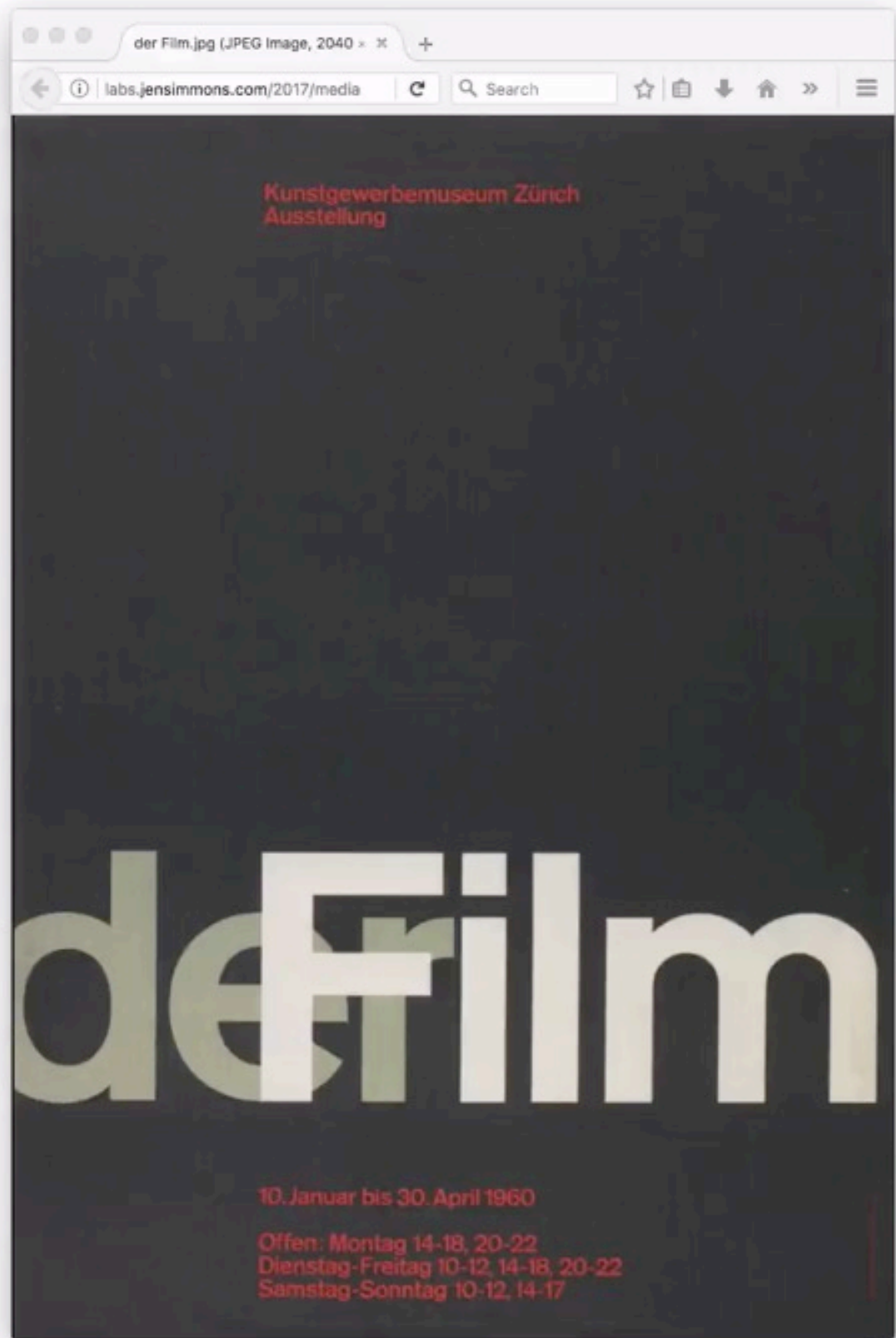


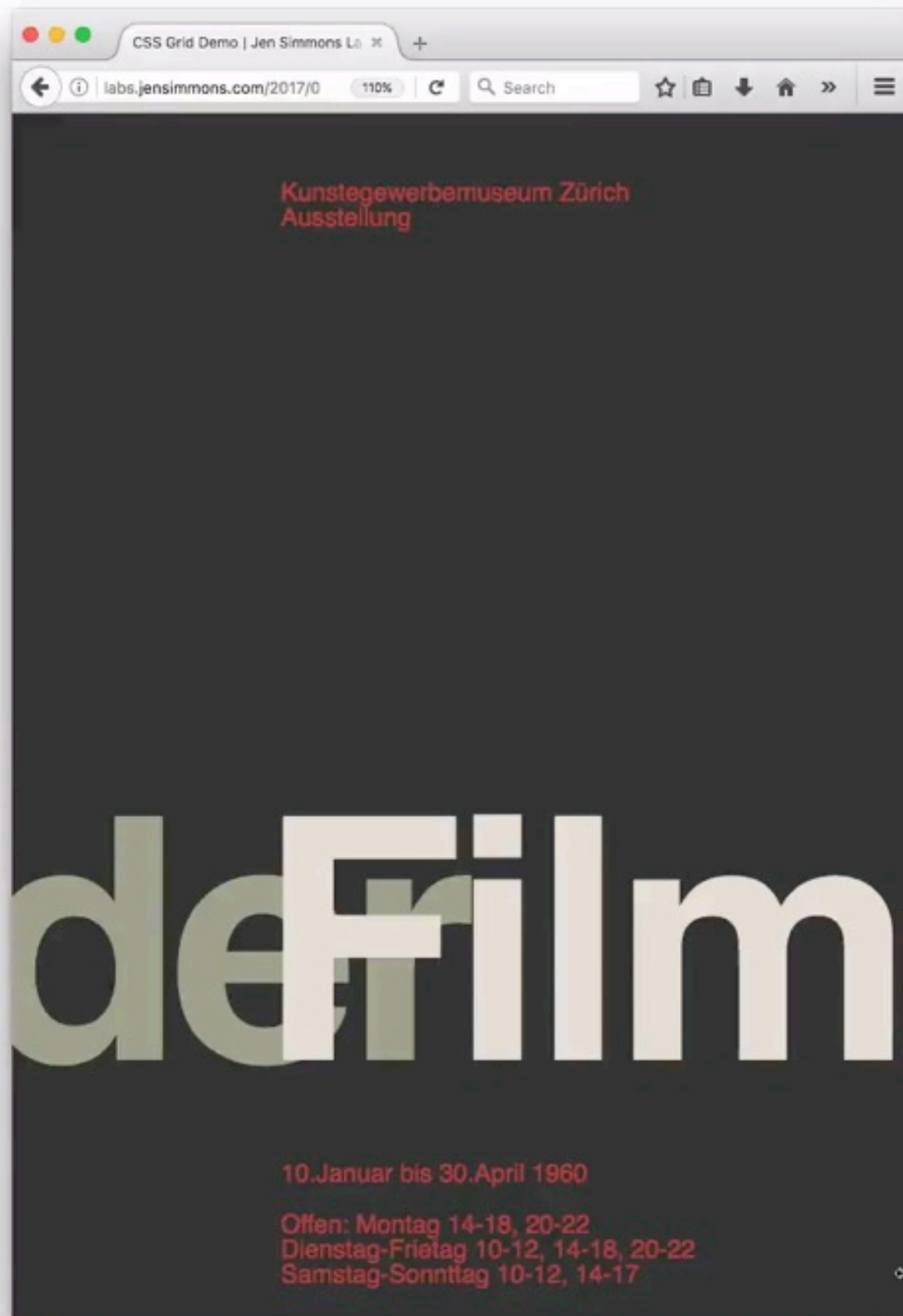
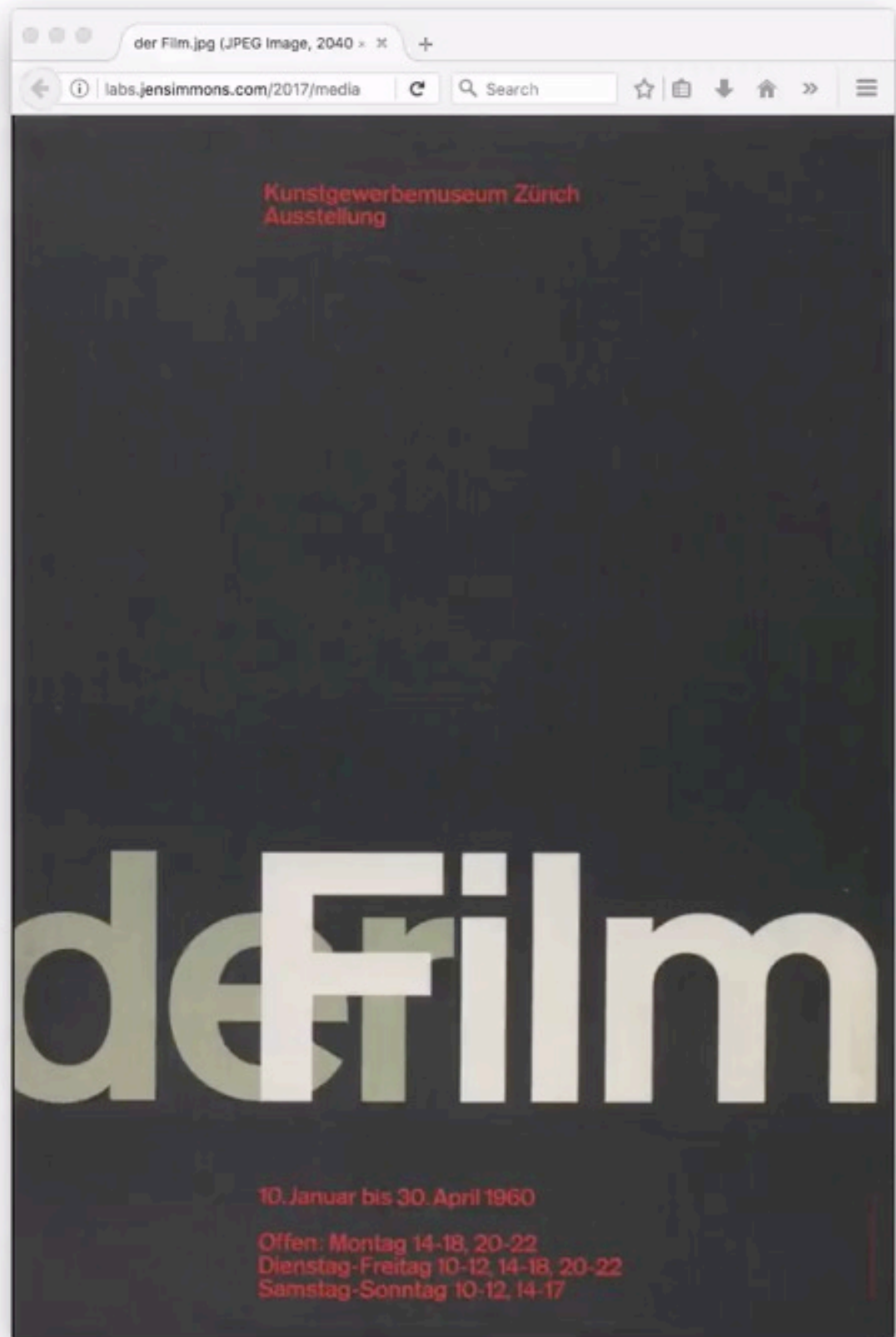
Hot metal composition: Pasteup ::
Floats : CSS Grid



labs.jensimmons.com

1.





2.



and early 'thirties, using the new machine-composition series of typefaces that were then becoming available, Tschichold demonstrated the subtlety, the precision, and the elegance of which modern typography is capable. But in the articles and books which he wrote during this period, Tschichold attempted to formulate a narrow definition of modern typography. The simple rules-of-thumb which he then proffered were quickly grasped by compositors and printers and, at first, Tschichold's dogmatic assertion of his ideas served to quicken the pace at which asymmetric typography was adopted by the German printing industry. However, in relation to the emerging techniques of reproduction and new needs and opportunities in publishing and in advertising,



Tschichold's attempt to codify modern typography in this way was neither necessary nor relevant. It was an endeavour which contradicted the spirit of modern typography and one which, if it had succeeded, would have done much to vitiate it and to diminish its essential vitality and flexibility.

The fundamental difference between traditional, centred and modern typography is that the one is passive and the other is active, though not necessarily aggressive. Asymmetry and contrast provide the basis of modern typography.



BERKEL
HET
GROOTSTE
WEEGINSTRUMENTEN
CONCERN TER WERELD
FABRIEKEN TE
ROTTERDAM
TOLEDO - U.S.A.
WINDSOR-CANADA
BRUSSEL
BERLIJN
LONDEN
MILAAAN

SNELHEID
ECONOMIE
HYGIENE

VOOR

RESTAURANTS
ZIEKENHUIZEN
GESTICHTEN
HOTELS
CANTINES
SCHEPEN

SNIJDT

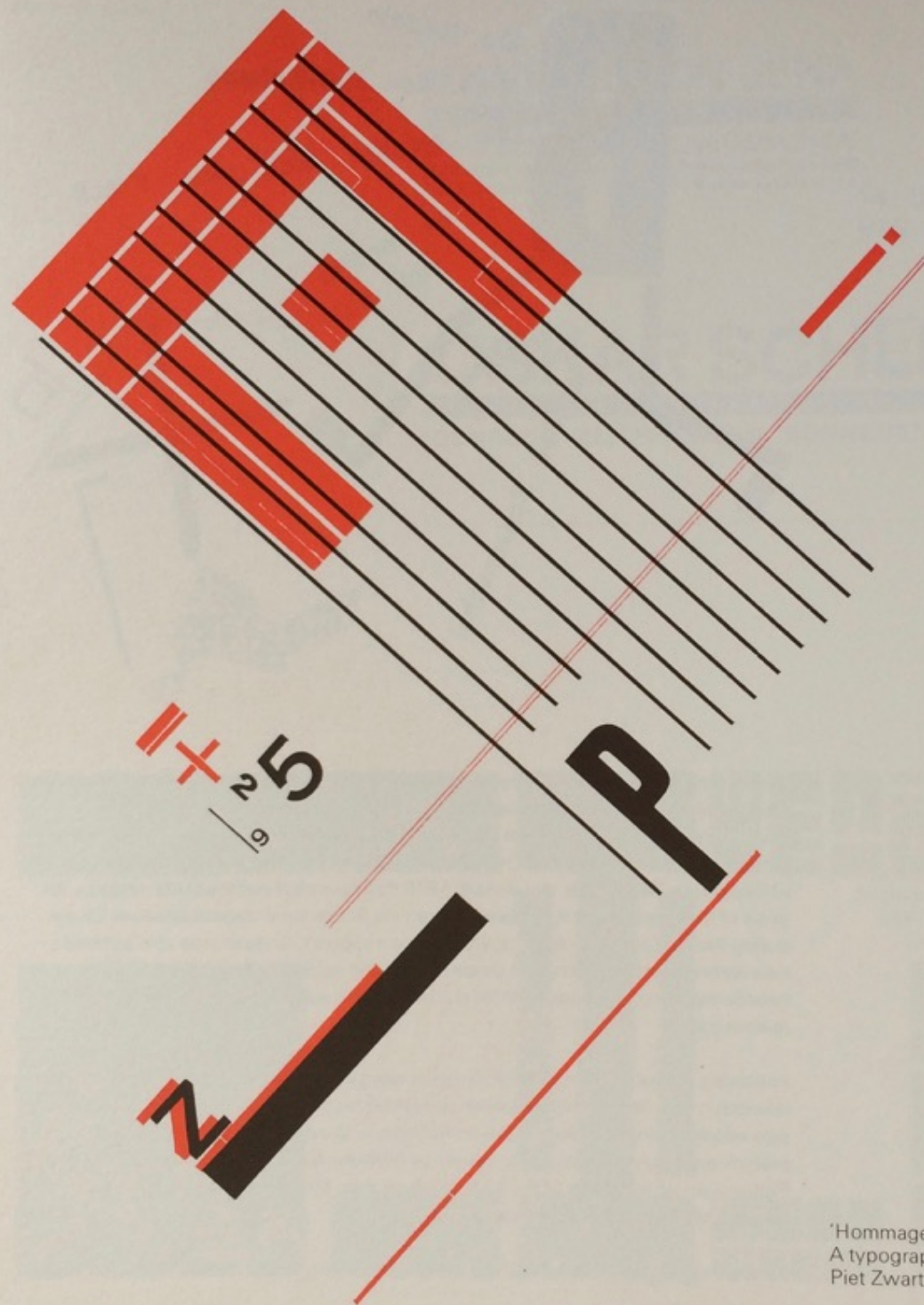
WITBROOD
BRUINBROOD
ROGGEBROOD
KOEK
CAKE

SNEL
ECONOMISCH
HYGIENISCH

Advertisements designed by Paul
Schuitema for Berkel c. 1927.

In 1929 he began work on a film, *De Bruggen*. This took as its subject the bridges of Rotterdam and it was concerned primarily with the movement of things. He followed it during the 1930's with two other related films: *De Hallen*, which explored the movement of people, and *De Bouwhoek*, in which it is the camera that moves over an unmoving landscape.

Schuitema's long career as a teacher began in 1930 when he became a lecturer at the Royal Academy in The Hague. He continued to teach there until 1963. He died in 1973.



'Hommage à une jeune fille'.
A typographical composition by
Piet Zwart, 1925. Actual size.

One of several synagogical
compositions by Karel Teige for a book
of poems by Konstantin Biebl, published
in Prague in 1928.



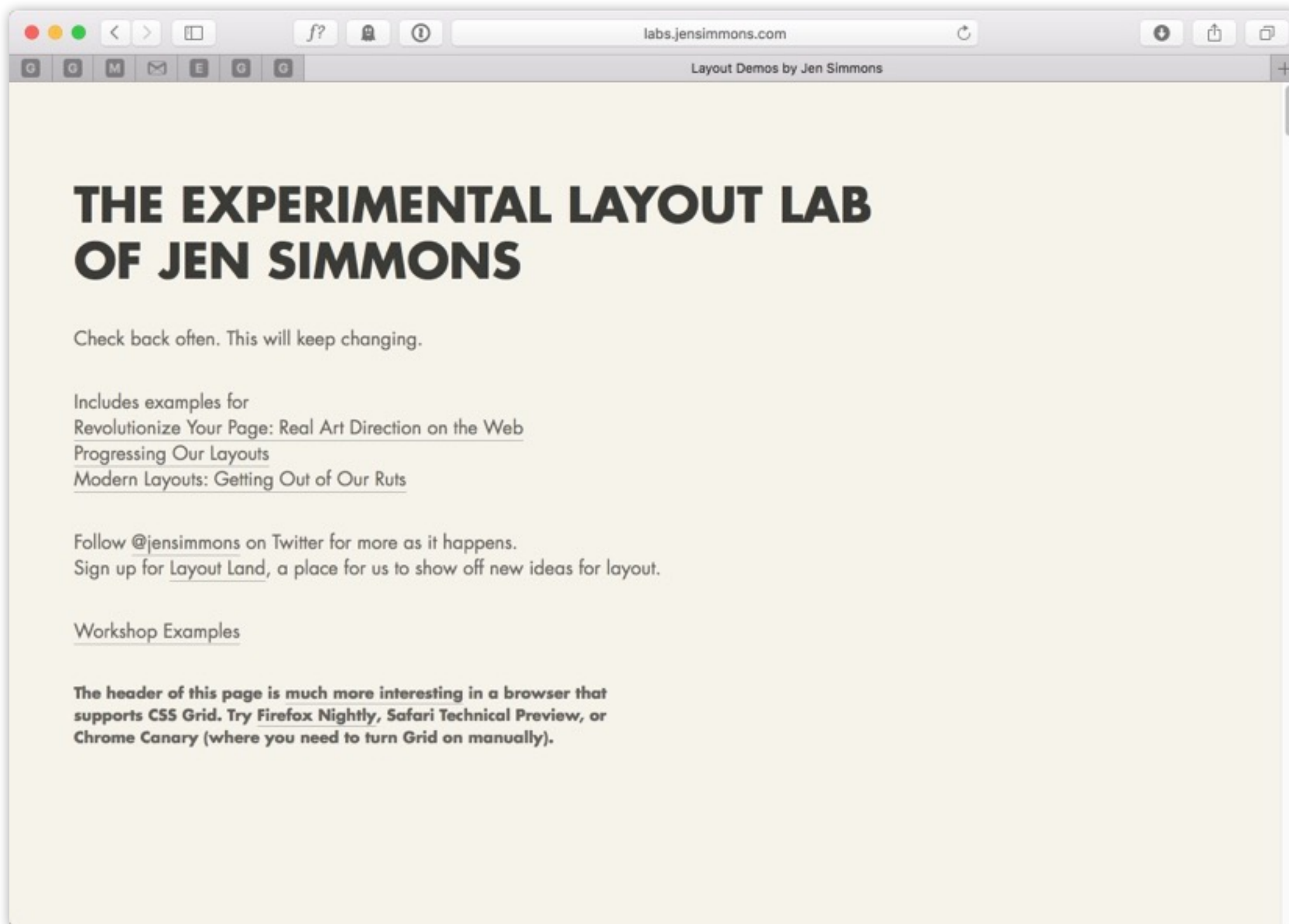
THE EXPERIMENTAL LAYOUT LAB

OF JEN SIMMONS

WORKSHOP EXAMPLES

Includes examples for
REVOLUTIONIZE YOUR
PAGE: REAL ART DIRECTION
ON THE WEB
PROGRESSING OUR
LAYOUTS
MODERN LAYOUTS:
GETTING OUT OF OUR

Follow @JENSIMMONS on Twitter for more as it happens.
Sign up for **LAYOUT LAND**, a place for us to show off new ideas for layout.



THE EXPERIMENTAL LAYOUT LAB OF JEN SIMMONS

Check back often. This will keep changing.

Includes examples for
[Revolutionize Your Page: Real Art Direction on the Web](#)
[Progressing Our Layouts](#)
[Modern Layouts: Getting Out of Our Ruts](#)

Follow [@jensimmons](#) on Twitter for more as it happens.
Sign up for [Layout Land](#), a place for us to show off new ideas for layout.

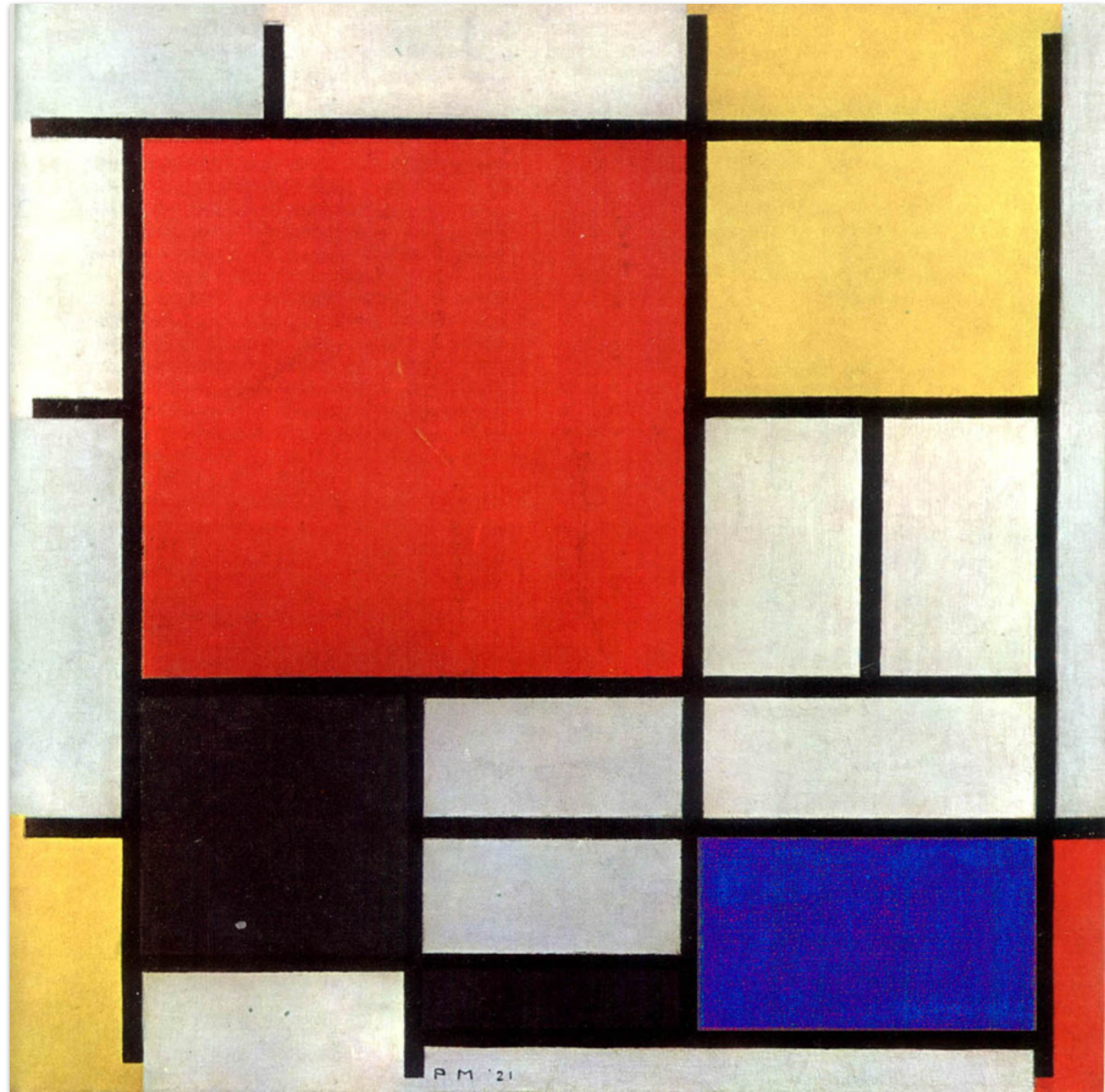
[Workshop Examples](#)

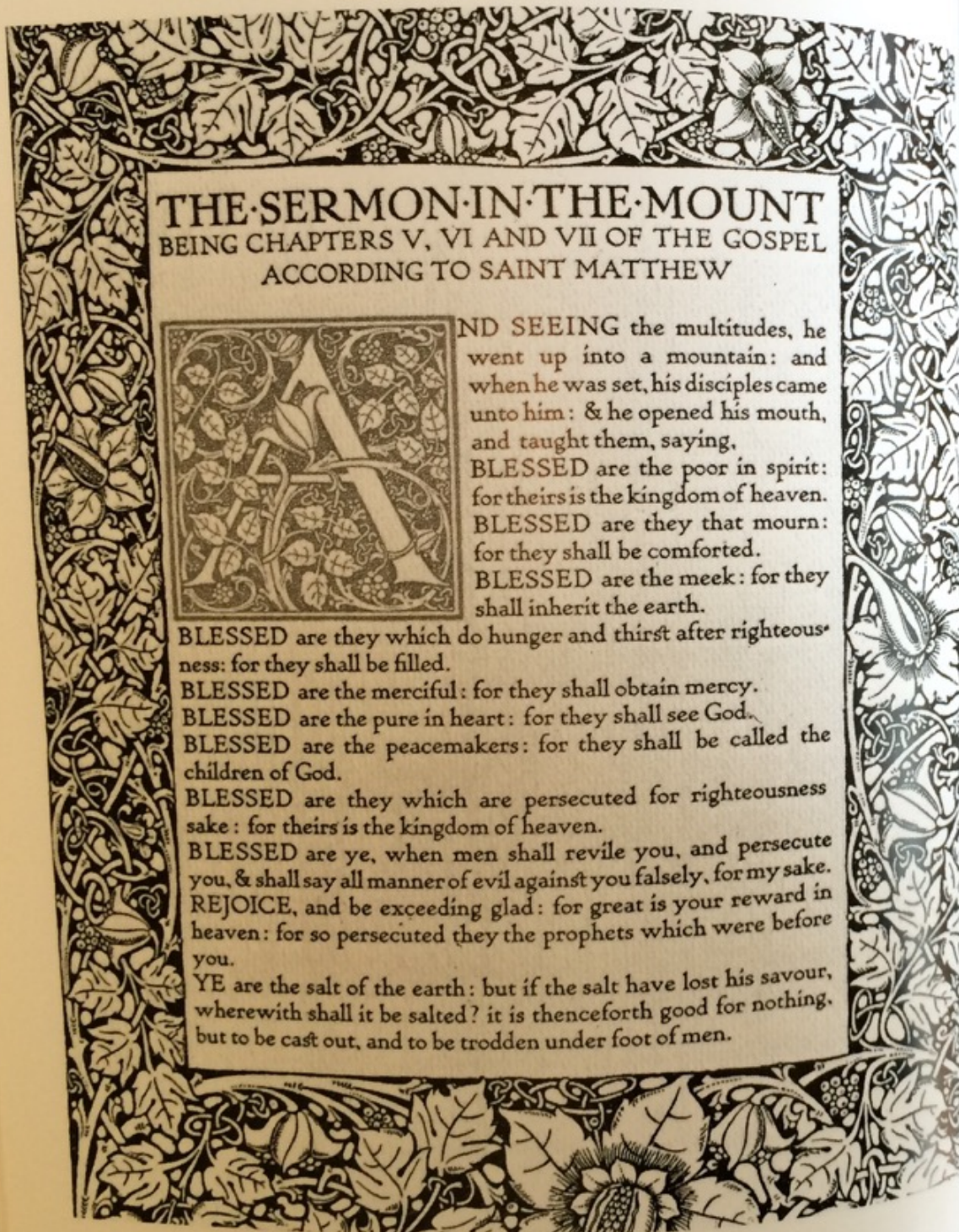
The header of this page is much more interesting in a browser that supports CSS Grid. Try [Firefox Nightly](#), [Safari Technical Preview](#), or [Chrome Canary](#) (where you need to turn Grid on manually).





3.





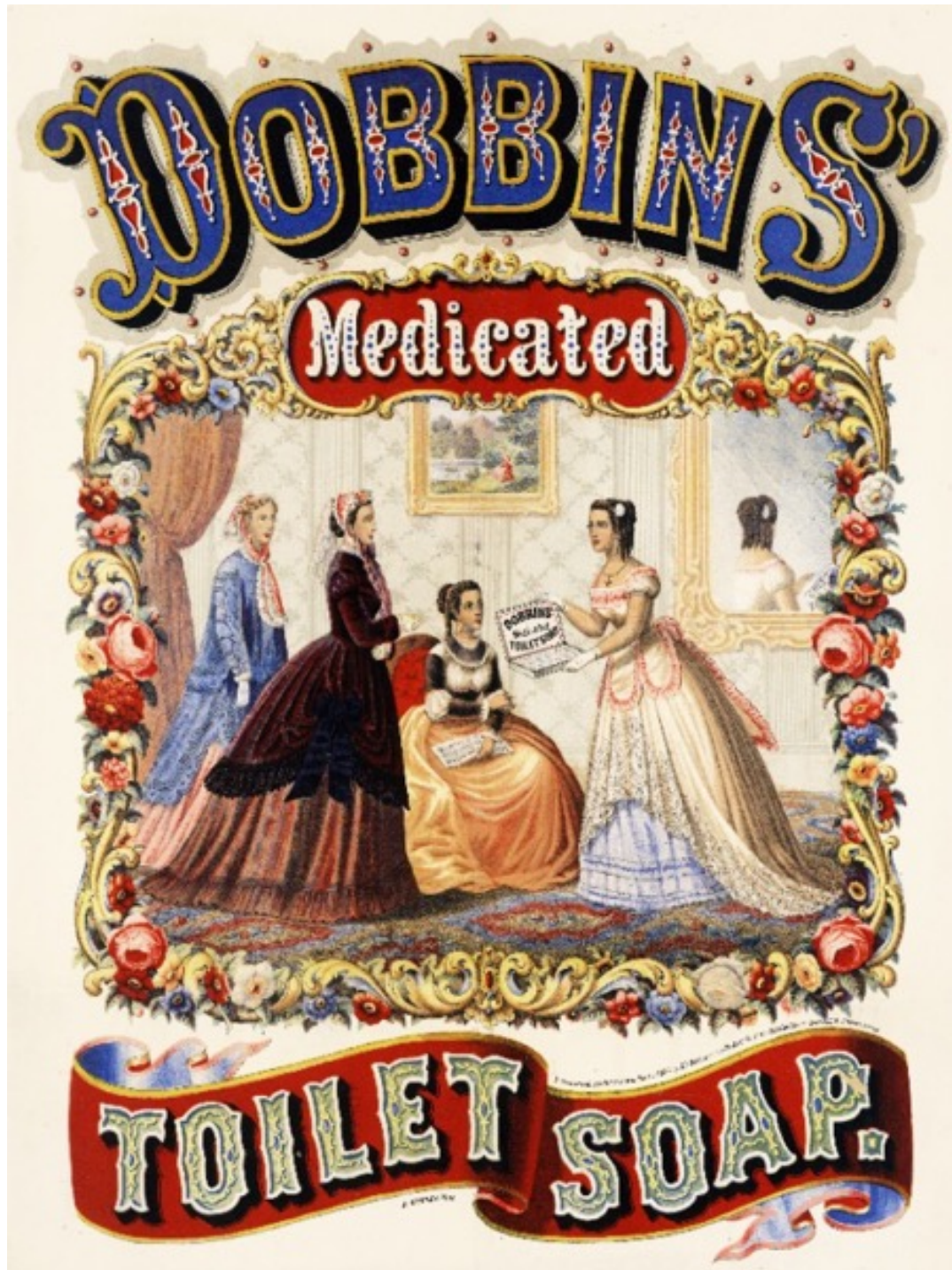
In the world of typography and printing, the ornamental letter became a symbol for the era, 'mirroring the values of the Victorians in its vitality, ingenuity and love of ostentatious display. The great number of decorative typefaces in American print shops indicated the taste of the rising middle class and the nouveaux riches. The subject matter frequently reflected the political and industrial attitudes of the era.⁷ Frederick W. Goudy was a typographer who designed his first font in 1903. In his private press printing he used modern letterpress technology, but his aesthetics were rooted in the tradition of William Morris, the leader of the Arts and Crafts Movement in England. Medieval patterns and natural forms predominated. Commercial artwork was supplied by illustrators, the best of whom had been trained at fine-arts schools. The technology of printing continued to control the look of publications. By 1840, a process called chromolithography allowed images in multiple colours to be printed from separate polished stone surfaces. The use of colour printing enhanced posters – particularly those representing the consumer products of the Industrial Age. Advertising had entered the modern world.



Opposite Frederick Goudy was a prolific American type designer and printer. This page is from a bible that he illustrated and designed in 1918. The page is reminiscent of William Morris's work and shows the strength of traditionalism in design and printing in the United States and the ambivalence of many to the potential of Modernism. Throughout the 1920s there was a duality – one group clinging to the traditional while another was ready to embrace the influence of the European avant-garde.

Above left In England William Morris was a great creative spirit whose ornamental style was influential in the era of the Arts and Crafts movement. Among his many talents was an interest in type and book design. Shown here is the trademark for his private press – the Kelmascott Press – from 1892. The traditional style of this mark was typical of Morris's work in its decorative and ornamental form.

Above right Victorian form was evident in American graphics through many decorative letterforms of the mid-1800s, produced from wood by a pantograph machine. There were more than 20,000 decorative fonts available to printers. The majority were designed by anonymous craftsmen and reflect the beauty of ornamental print form.



Four-Line Small Pin Condensed Tenth Shaded.

GROWING PLANTS

Canon Unshaded.

RADIANT

Four-Line Pin Ornamented.

SNAKES

Four-Line Pin Open Gothic Condensed Shaded.

FLAG OF TRUCE

Four-Line Pin Italian.

COMIC Tricks

Four-Line Pin Ornamented, No. 1.

UNDER A CLOUD

Four-Line Pin Ornamented, No. 2.

THE END

Royal Worcester
Bon-Ton AND Corsets

PRINCESS HIP
Price \$2.50

ROYAL WORCESTER
STYLE 586

DOWAGER
Price \$2.50

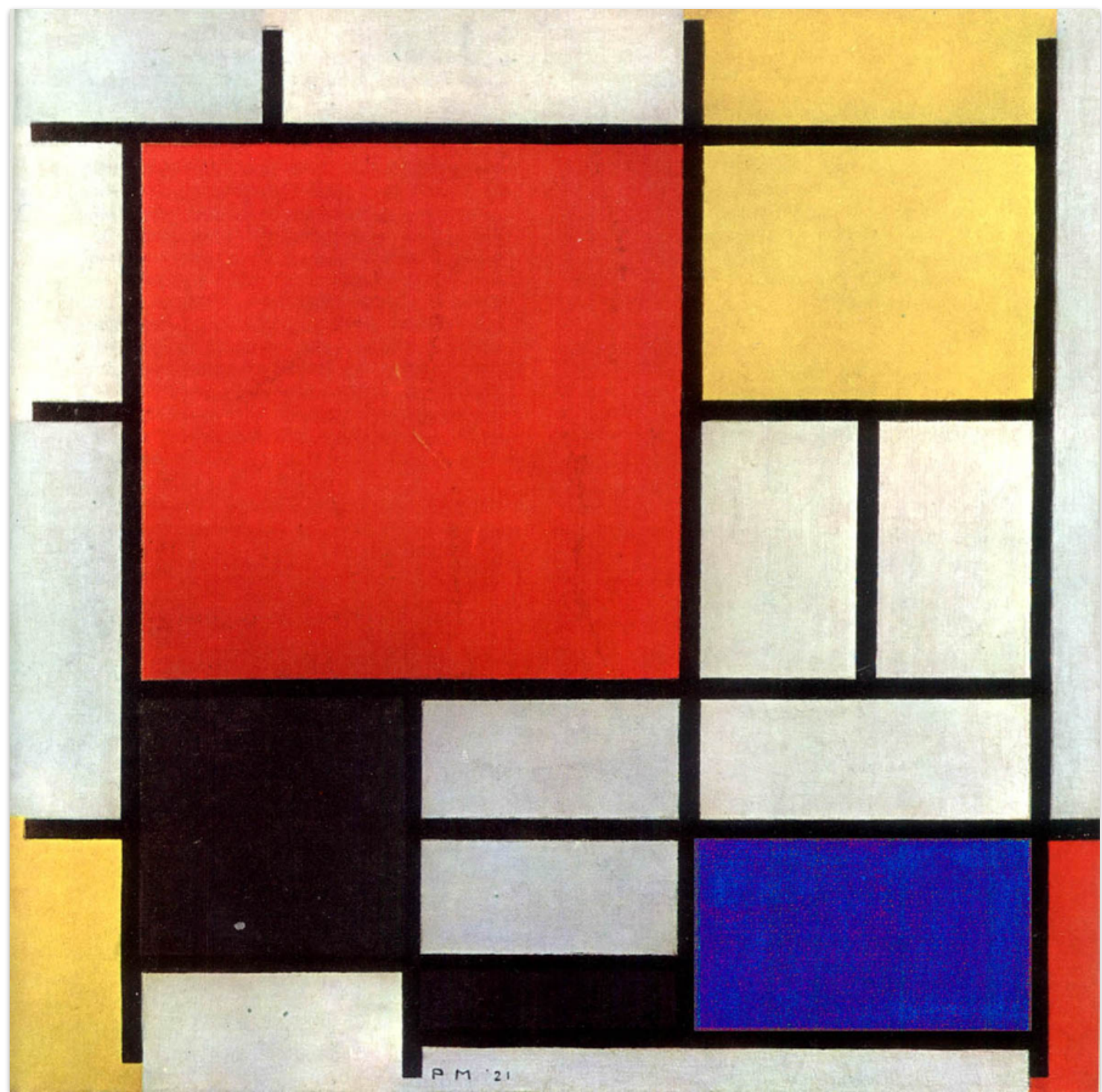
ROYAL WORCESTER
STYLE 600

THE PRINCESS HIP
Assures correct fit in gowning giving also grace and comfort

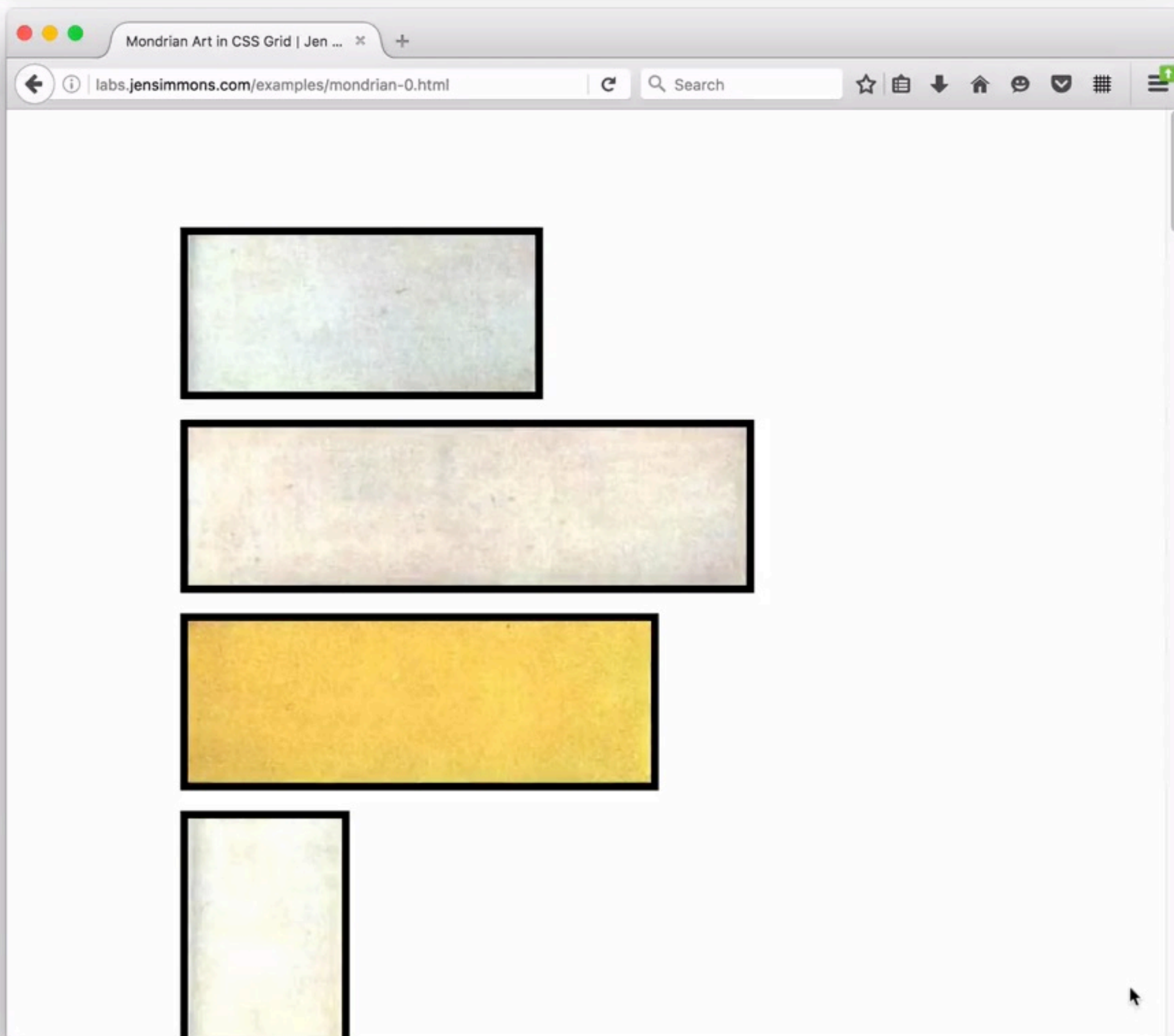
DOWAGER
STYLE 600
The ONLY Corset made that will properly reduce stout figures to correct proportions

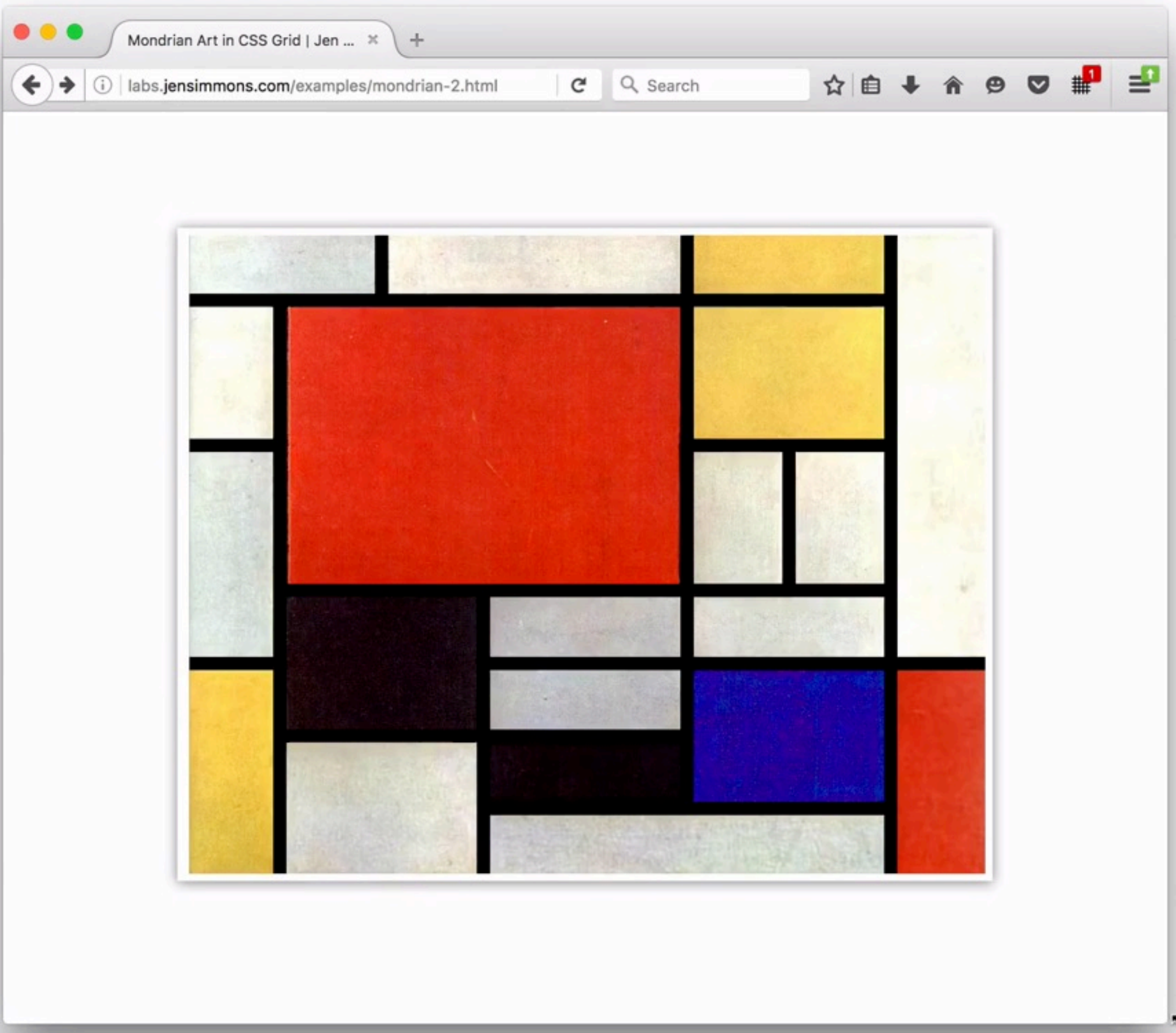
SEND FOR THE ROYAL BLUE BOOK
HANDSOMELY ILLUSTRATED
Prevailing Modes for all Figures Correctly Pictured

ROYAL WORCESTER CORSET CO. Worcester Mass.
Western Salesroom Chicago Ills.




```
11 </head>
12 <body>
13
14 <main>
15 <ul>
16 <li></li>
17 <li></li>
18 <li></li>
19 <li></li>
20 <li></li>
21 <li></li>
22 <li></li>
23 <li></li>
24 <li></li>
25 <li></li>
26 <li></li>
27 <li></li>
28 <li></li>
29 <li></li>
30 <li></li>
31 <li></li>
32 <li></li>
33 <li></li>
34 <li></li>
35 <li></li>
36 </ul>
37 </main>
38
```



4.

26. Get Off the Straight and Narrow



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 flow of the art. Variation can help underline, as opposed to undermine, hard-core information.



This grid contains huge amounts of information. The steps of the columns follow the shape of the trumpet and enhance an already handsome and lively layout. Typographically, the scheme virtuoso work of balance, form and craft.

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.

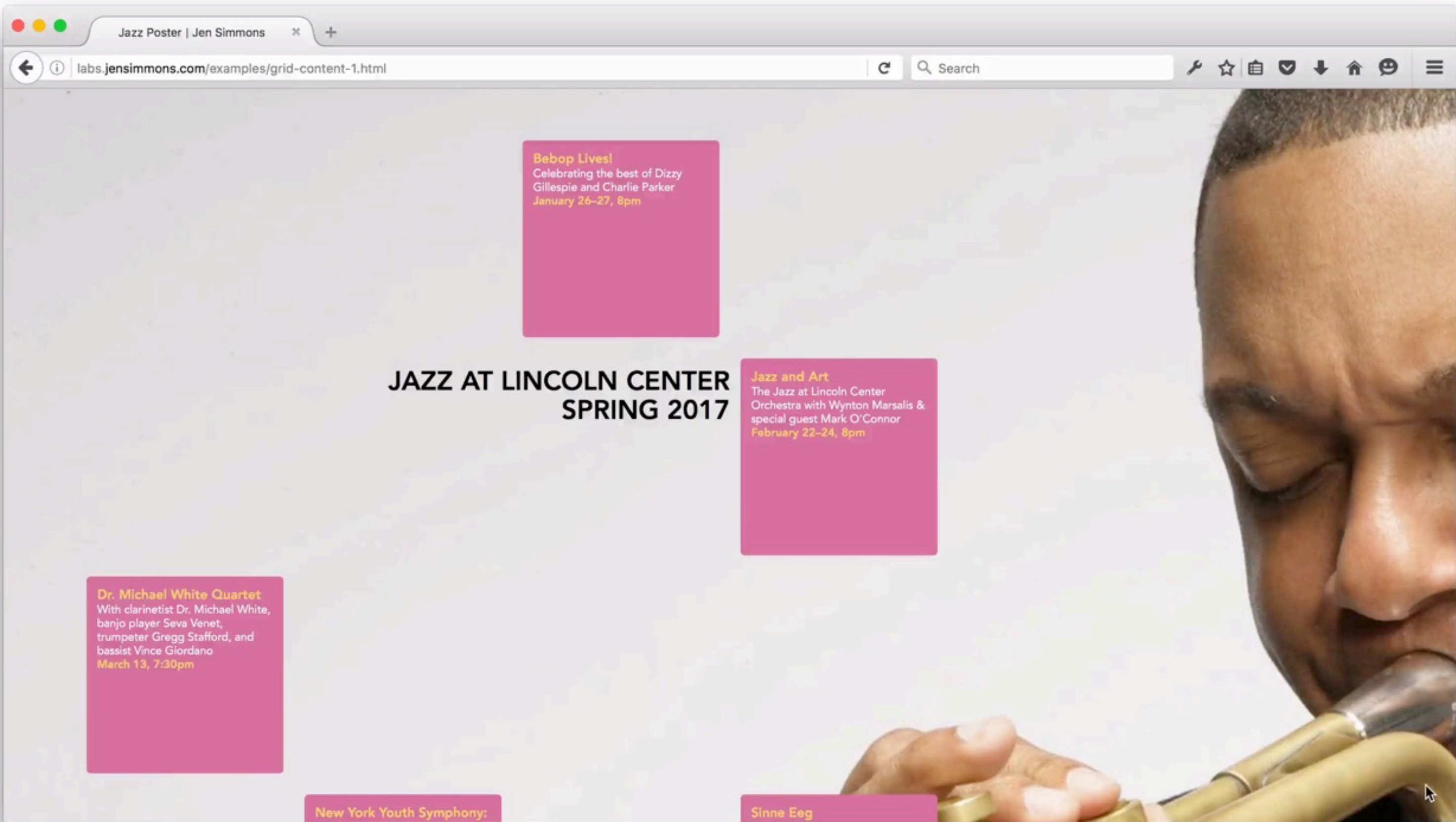
Project
Program schedule
Client
Jazz at Lincoln Center
Design
Bobby C. Martin Jr.

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



jazz
Produced by David G. Davis, Jr. and Bobby C. Martin Jr. for Jazz at Lincoln Center. Designed by Bobby C. Martin Jr.





JAZZ AT LINCOLN CENTER SPRING 2017

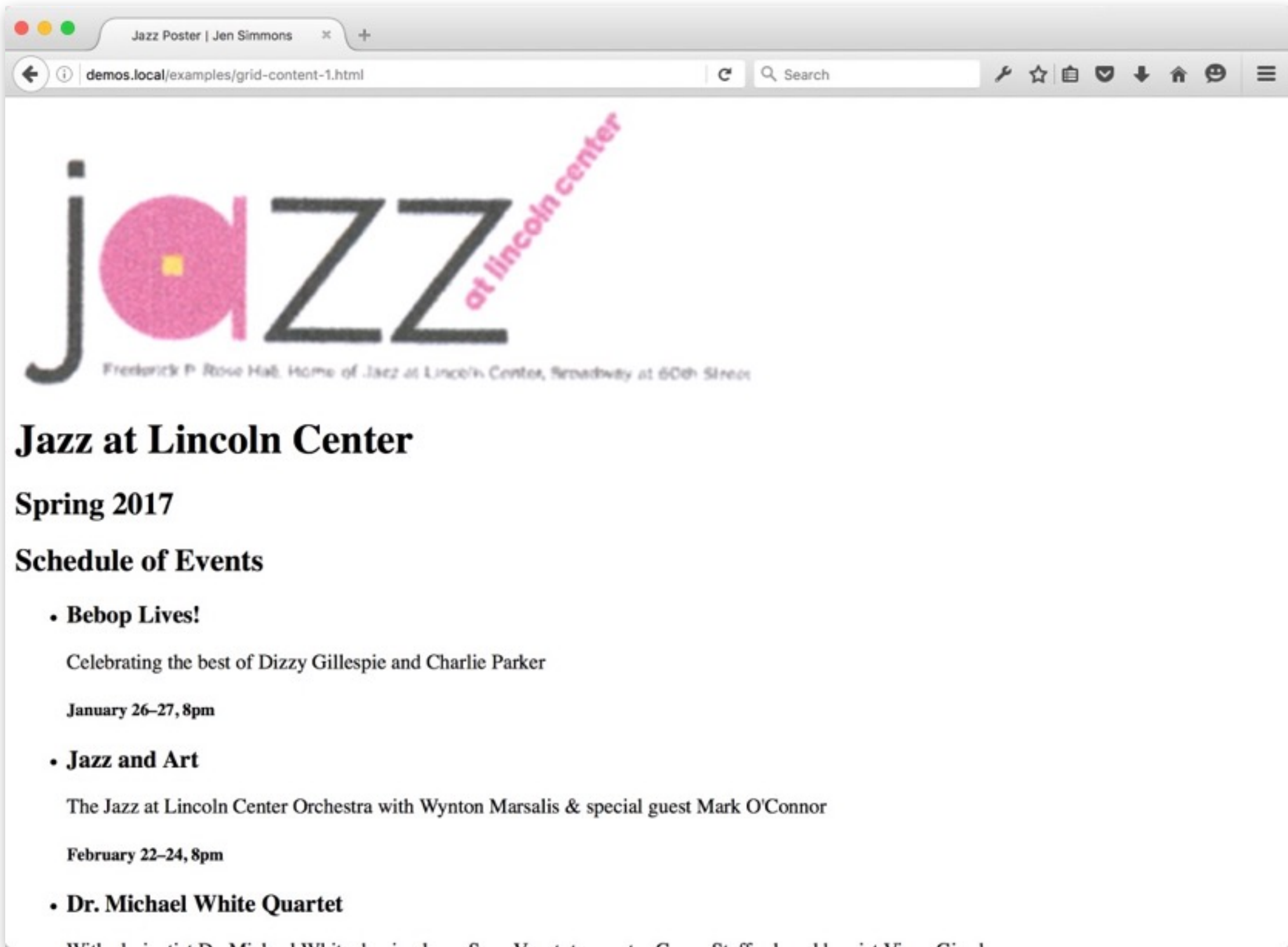
Bebop Lives!
Celebrating the best of Dizzy
Gillespie and Charlie Parker
January 26-27, 8pm

Jazz and Art
The Jazz at Lincoln Center
Orchestra with Wynton Marsalis &
special guest Mark O'Connor
February 22-24, 8pm

Dr. Michael White Quartet
With clarinetist Dr. Michael White,
banjo player Seva Venet,
trumpeter Gregg Stafford, and
bassist Vince Giordano
March 13, 7:30pm

New York Youth Symphony:

Sinne Eeg





JAZZ AT LINCOLN CENTER SPRING 2007

Bebop Lives!

Celebrating the best of
Dizzy Gillespie and
Charlie Parker
January 26-27, 8pm

Jazz and Art

The Jazz at Lincoln Center
Orchestra with Wynton
Marsalis & special guest
Mark O'Connor
February 22-24, 8pm

Dr. Michael White Quartet

With clarinetist Dr.
Michael White, banjo
player Seva Venet,
trumpeter Gregg Stafford,
and bassist Vince
Giordano
March 13, 7:30pm

New York Youth Symphony:

Dedicated to Diz
with special guest Jon
Faddis
March 14, 8pm

Sinne Eeg

With vocalist Sinne Eeg,
pianist Jacob
Christoffersen, drummer
Clarence Penn, and
bassist Johannes
Weidenmueller
March 15, 2:30pm

Late Night Session: Evan Sherman Entourage

Tuesday-Saturday
evenings, doors open at
11:15pm for Late Night
Sessions.
March 15, 11:15pm

An Evening with Audrey Shakir

With vocalist Audrey
Shakir, Musical
Director/pianist Ted
Howe, bassist Tom
Kennedy, and drummer
Matt Slocum
March 16, 8pm

New York City Opera Concerts

The New York City Opera
Concert Series launches
with the world premiere of
David Hertzberg's
"Sunday Morning".
March 16, 9pm

Evan Sherman Big Band

Tuesday-Saturday
evenings, doors open at
11:15pm for Late Night
Sessions featuring some
of the most talented
emerging artists in jazz.
March 17-22, 11:15pm

Aaron Diehl: The Real Deal

Pianist Aaron Diehl,
known fondly as "The
Real Diehl" in jazz circles,
has been a Jazz at Lincoln
Center favorite since he
was named "Outstanding
Soloist".
March 18, 7:30pm

Walter Blanding: Fantasy in Blue

With saxophonist Walter
Blanding, trumpeter
Freddie Hendrix, pianist
Emmet Cohen, bassist
Yasushi Nakamura, and
drummer Ulysses Owens,
Jr.
March 18, 8pm

GET TICKETS WHILE THEY LAST!

This would be box office information, but this is a fake
poster. This content might seem real, but it's all made up so
I can do a demonstration of new website technology.



JAZZ AT LINCOLN CENTER SPRING 2017

Bebop Lives!

Celebrating the best
of Dizzy Gillespie
and Charlie Parker
January 26-27, 8pm

Jazz and Art

The Jazz at Lincoln
Center Orchestra
with Wynton
Marsalis & special
guest Mark
O'Connor
February 22-24,
8pm

Dr. Michael White Quartet

With clarinetist Dr.
Michael White,
banjo player Seva
Venet, trumpeter
Gregg Stafford, and
bassist Vince
Giordano
March 13, 7:30pm

New York Youth
Symphony:
Dedicated to Diz
with special guest
Jon Faddis
March 14, 8pm

Sinne Eeg

With vocalist Sinne
Eeg, pianist Jacob
Christoffersen,
drummer Clarence
Penn, and bassist
Johanes
Weidenmueller
March 15, 2:30pm

Late Night Session: Evan Sherman

Entourage
Tuesday-Saturday
evenings, doors
open at 11:15pm for
Late Night Sessions.
March 15, 11:15pm

An Evening with Audrey Shafir

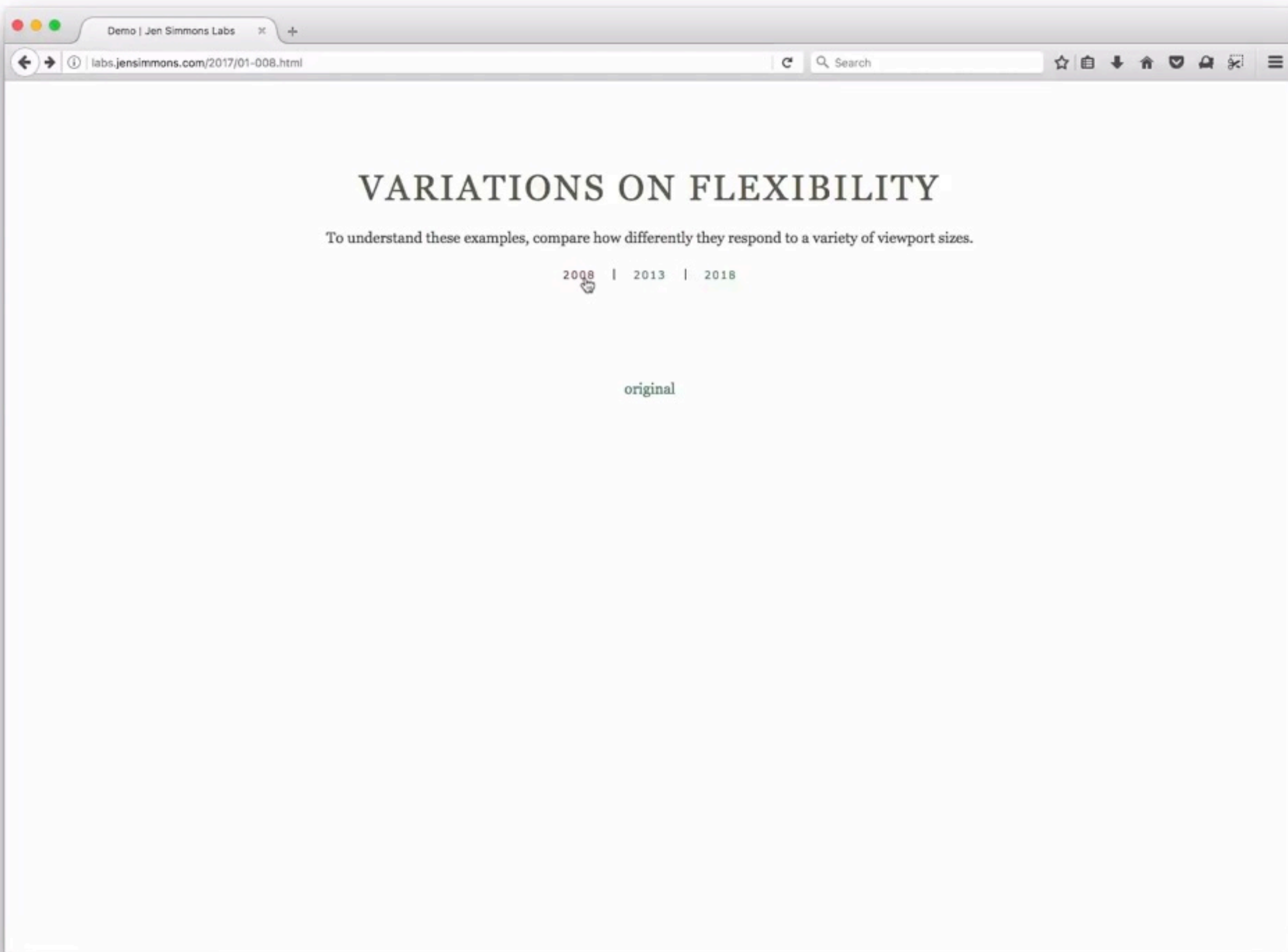
With vocalist Audrey
Shafir, Musical
Director/pianist Ted
Howe, bassist Tom
Kennedy, and
drummer Matt
Slocum
March 16, 8pm

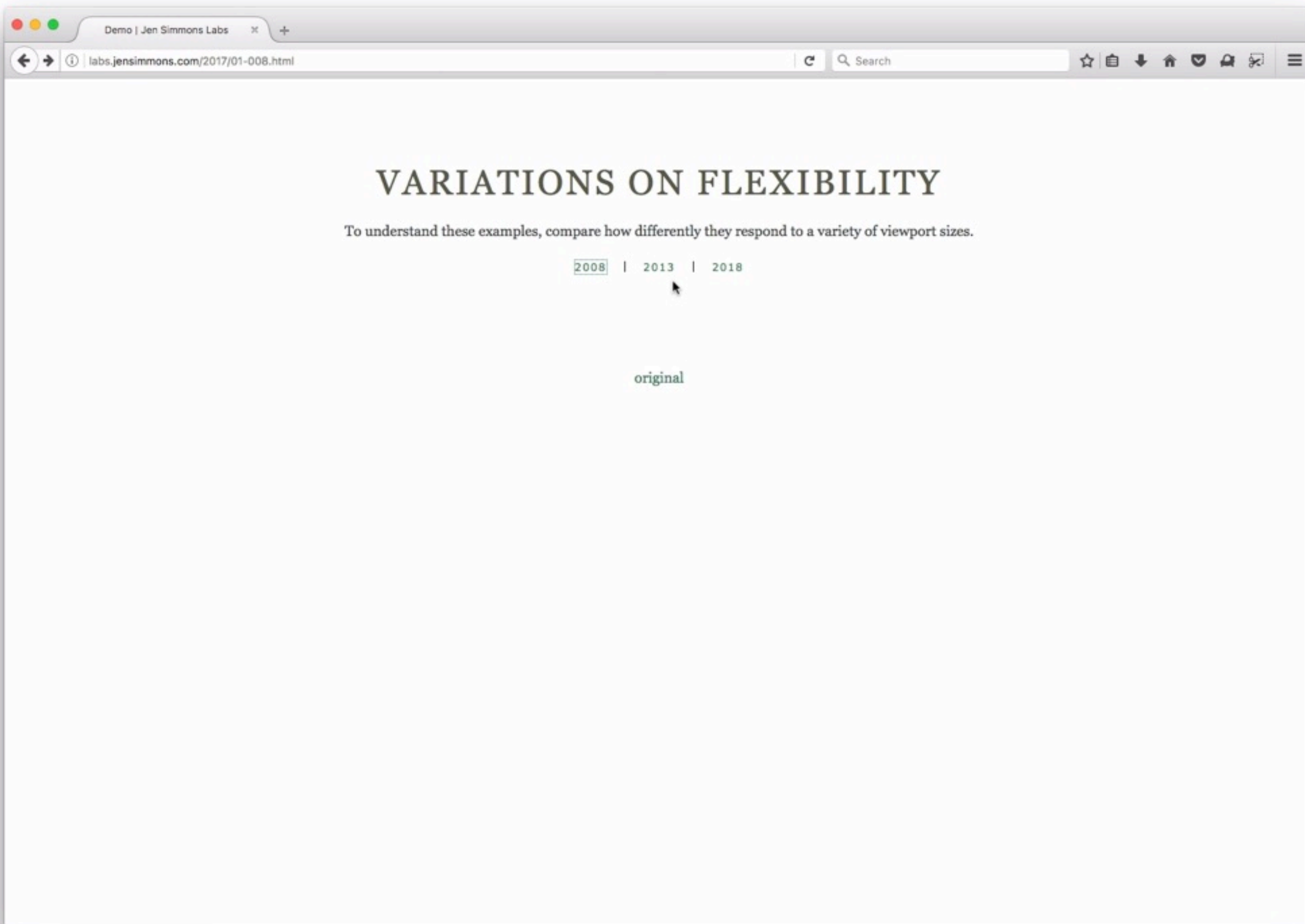
New York City

GET TICKETS WHILE THEY LAST!

This would be box office information, but this is a fake poster.

5.



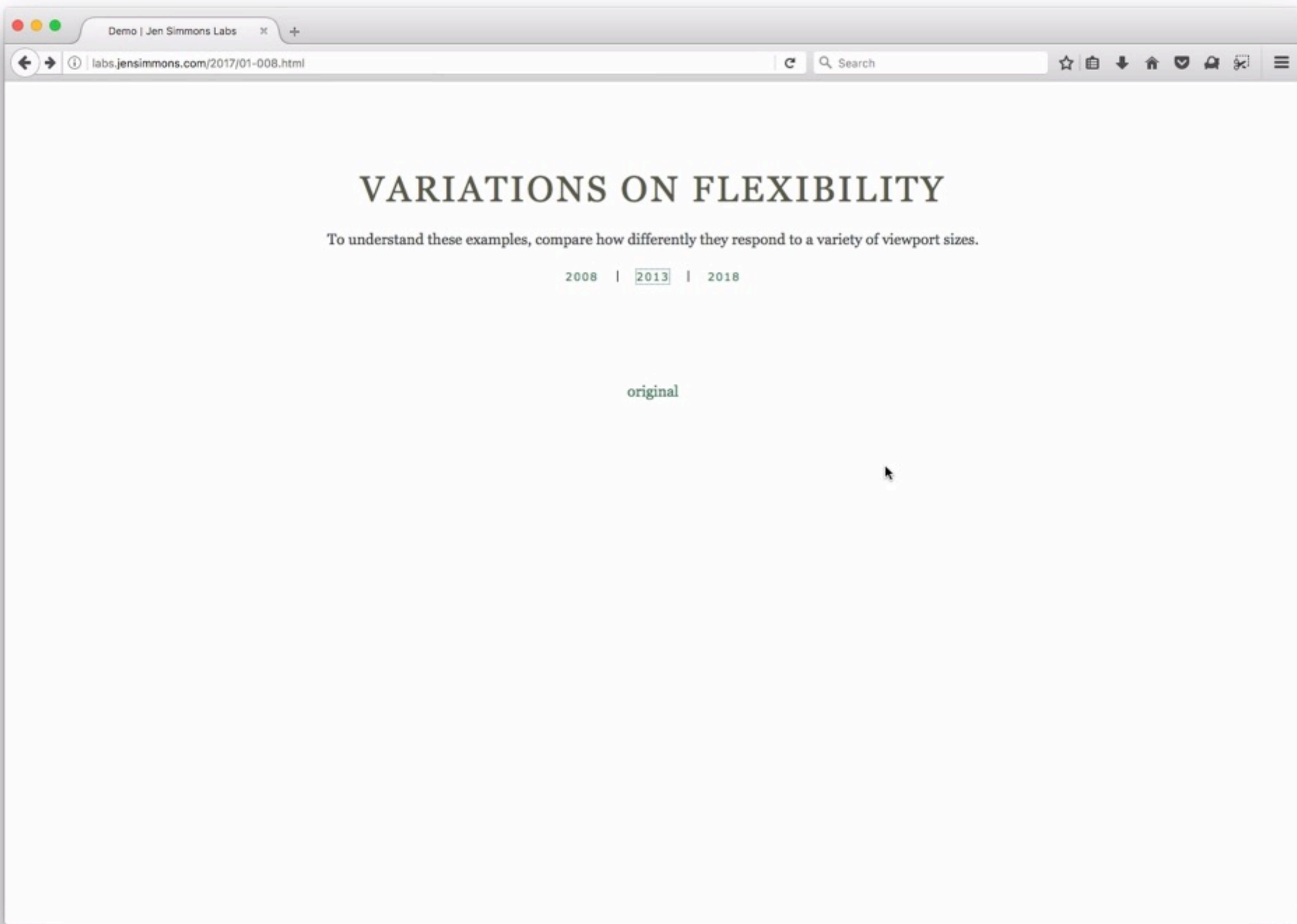


VARIATIONS ON FLEXIBILITY

To understand these examples, compare how differently they respond to a variety of viewport sizes.

[2008](#) | [2013](#) | [2018](#)

original



Tools

CSS Shapes



Taylor Swift

Swift has been feeling the love from her fans as they have anxiously awaited her third album "Speak Now," set to release on October 25th. The six-time-platinum "Fearless" is the only album to ever win an all-genre Album of the Year Grammy, along with Country Album of the Year trophies from the Academy of Country Music, Country Music Association, and American Music Awards. Taylor sold more than 15 million records, had more than 25 million digital downloads, headlined numerous performances including the 2010 NFL kickoff concert live from New Orleans, Louisiana, and topped the charts several times with "Our Song," "Love Story," and "You Belong With Me."

"Some of these things I wrote about are things nobody ever knew about. I'm beyond excited for you to hear these confessions."

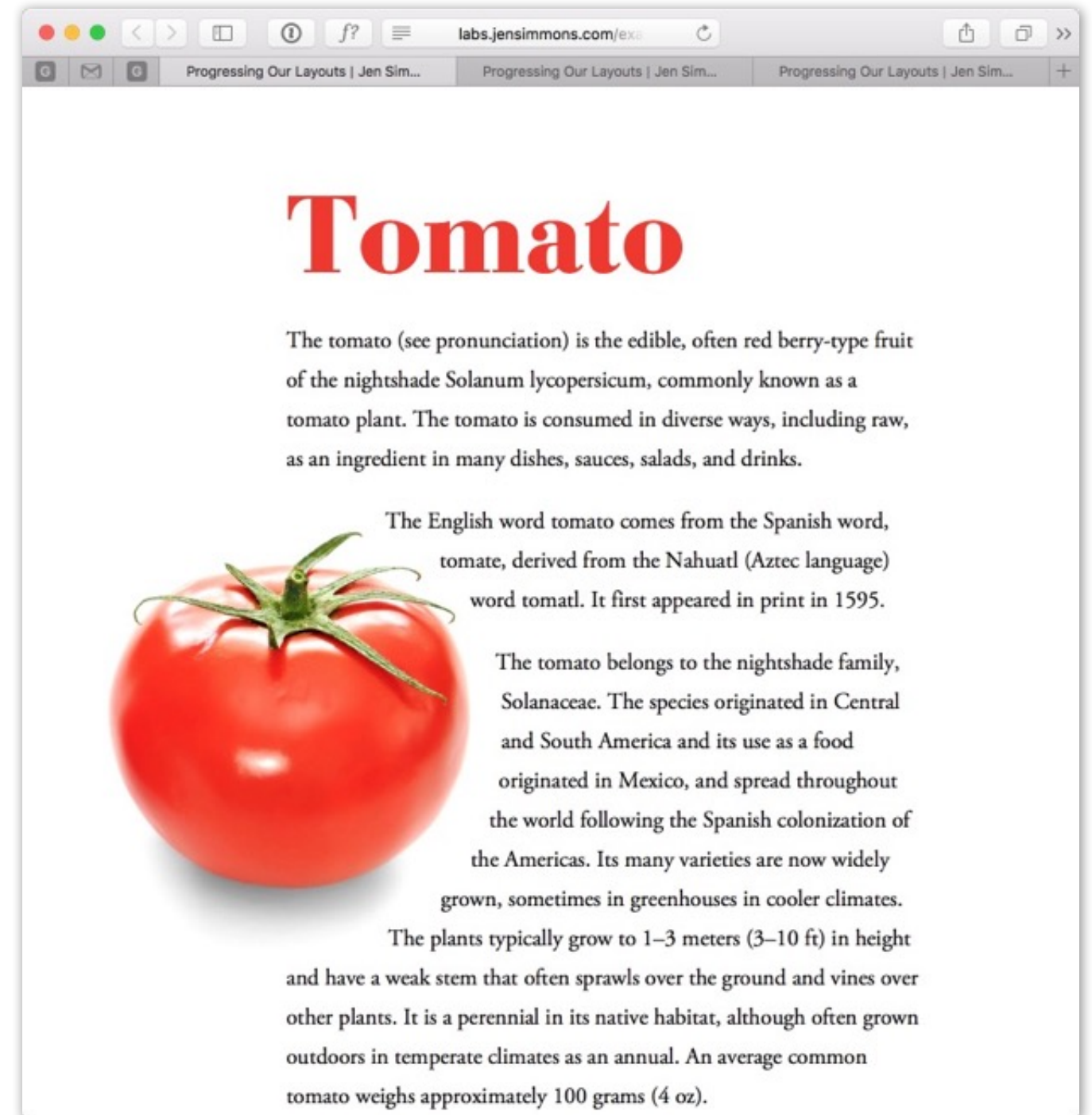
While Swift keeps quite about her personal life in interviews, she speaks volumes through her music. Since the release of Fearless in 2008, she has captured her life in song, journaling her life in detail through words and melody. "I like to take a lot of time between albums to work up the next one," Swift explained. "For me, I write everything that I live so you've got to give yourself a little bit of time to live out a lot of things. Thankfully, in the past two years, I've experienced a lot of things that I've been dying to write about."

For her latest album, Swift wrote all the songs herself. "It just sort of happened that way," Swift explains. Like I'd get my best ideas at 3:00 a.m. in Arkansas, and I didn't have a co-writer around so I would just finish it. That would happen again in New York and then again in Boston. The song that made the cut for the album were songs that I wrote by myself, so wish me luck on this one," Swift adds with a laugh.

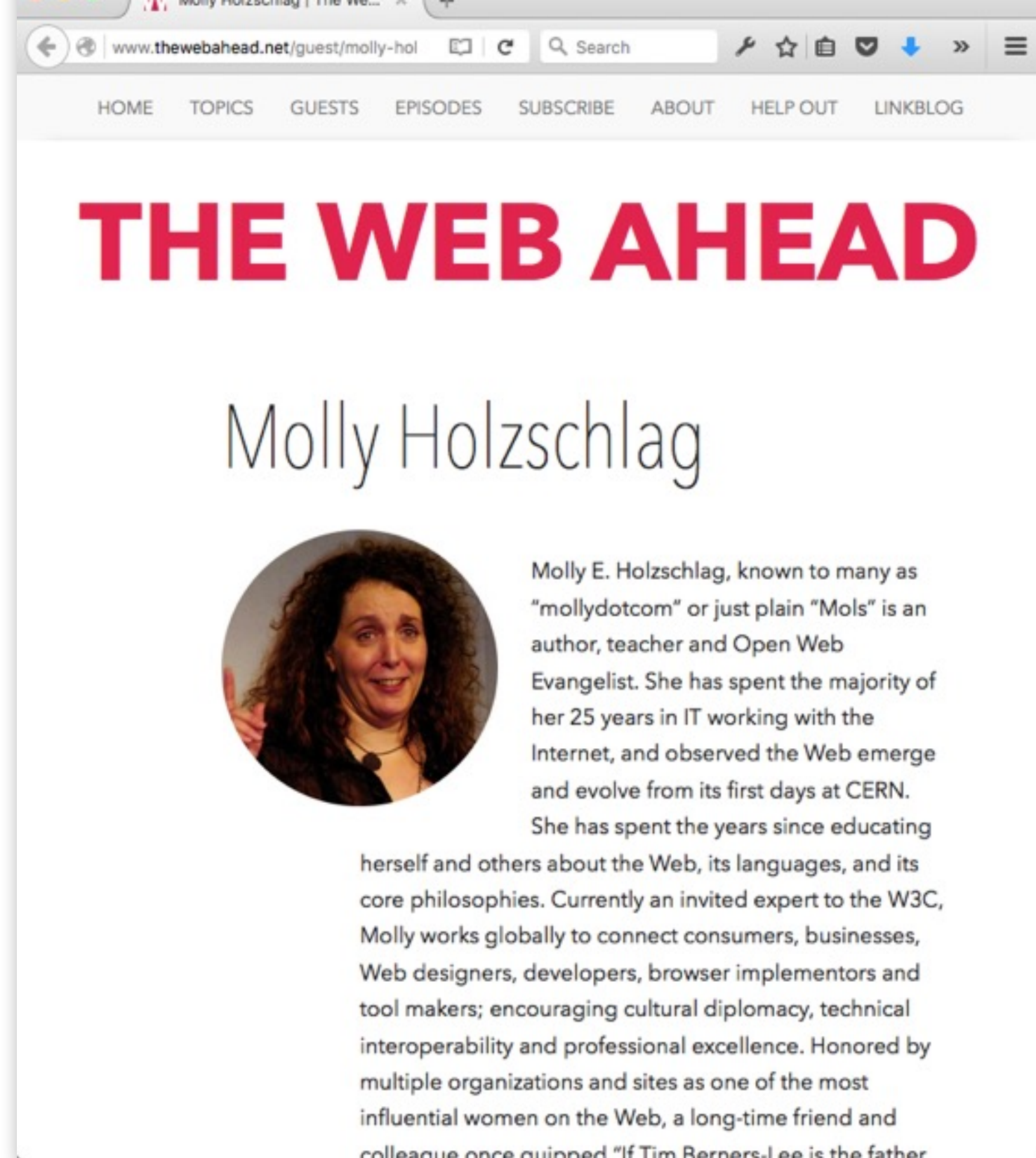
The Triple Threat

"Some of the things I wrote about are things nobody ever knew about. I'm beyond excited for you to hear these stories and confessions."


```
img {  
  float: left;  
  shape-outside: circle();  
}
```

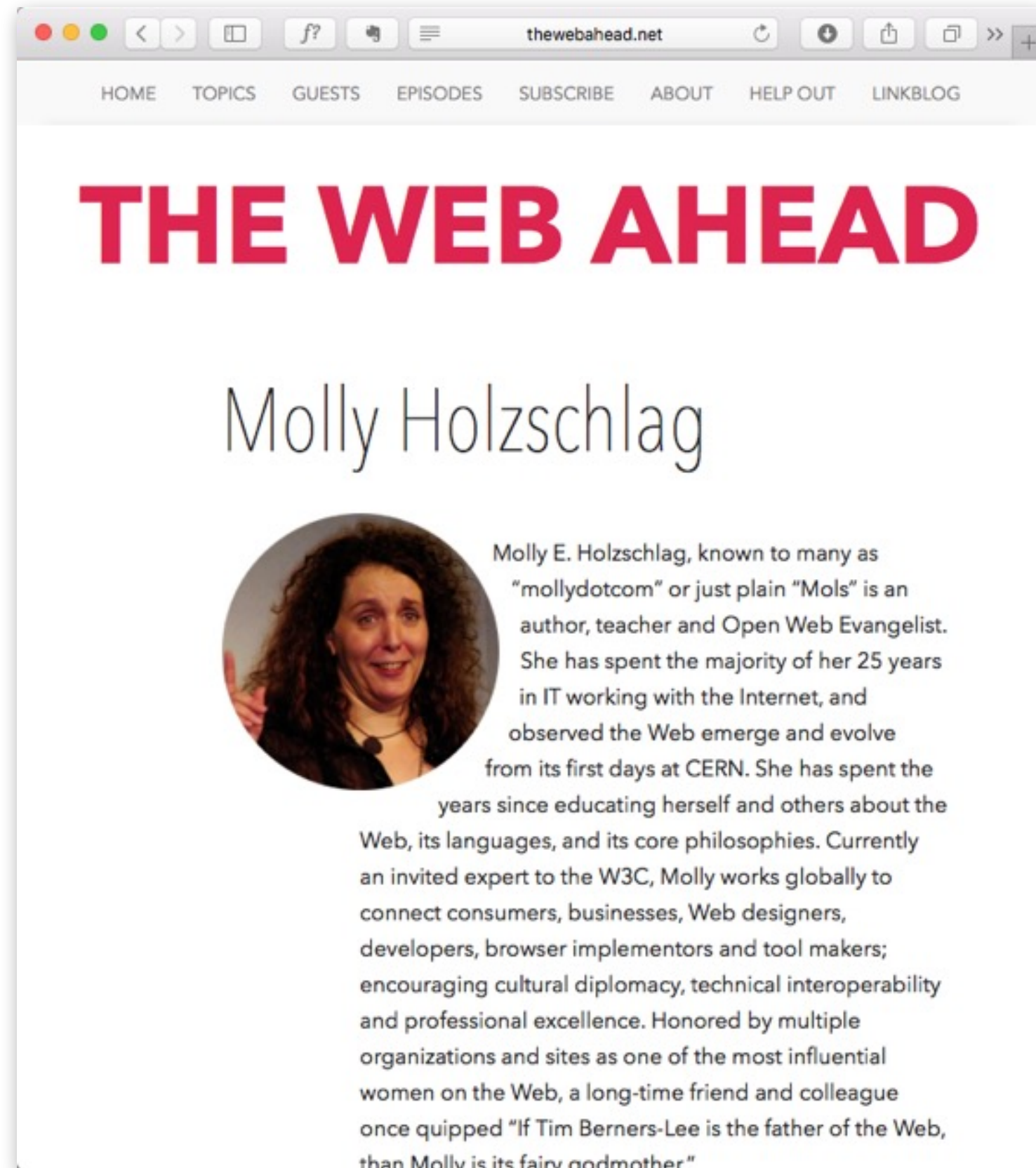



```
img {  
  width: 200px;  
  margin: 0 1.5em 0.5em 0;  
  float: left;  
}
```

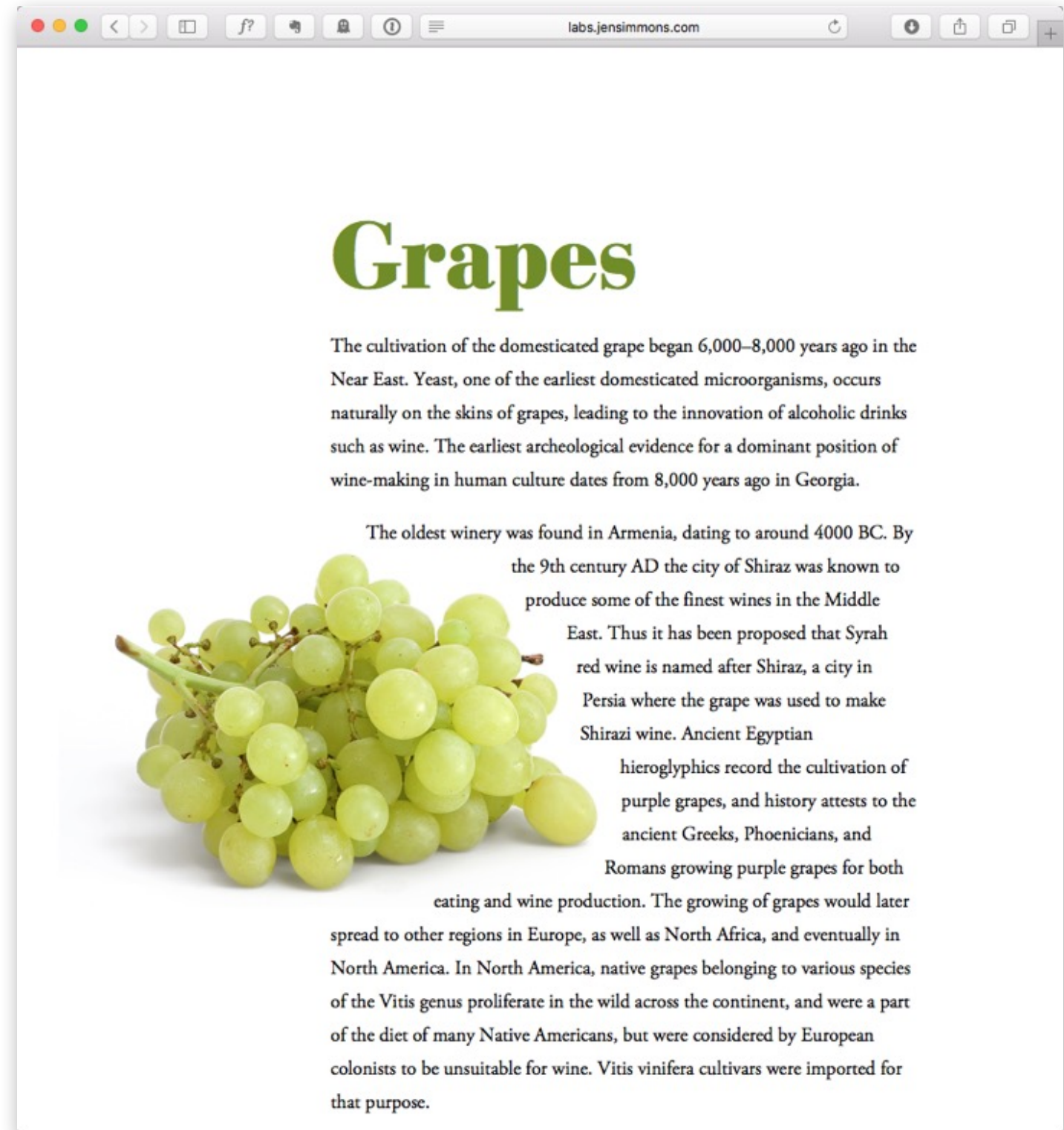



```
img {  
  width: 200px;  
  margin: 0 1.5em 0.5em 0;  
  float: left;  
  shape-outside: circle();  
}
```

* There is a prefix: `-webkit-shape-outside: circle();`




```
img {  
  max-width: 600px;  
  float: left;  
  margin-left: -26%;  
  shape-outside: polygon(  
    nonzero, -69.6% 101.25%, -84.35% 24.5%, 1.65% 4%, 23.3%  
    14.25%, 40.4% 13.5%, 43% 13.25%, 57.1% 16.5%, 62.7% 27%,  
    74.5% 32.25%, 78.15% 42.5%, 80.1% 49.25%, 77.15% 58.75%,  
    92.25% 68.25%, 92.9% 82.25%, 75.5% 92.5%, 51.55% 90.75%,  
    -5.6% 101.25%  
  );  
}
```



shape-outside: polygon(foo)



Intelligent beings permanence of the stars decipherment hearts of the stars as a patch of light finite but unbounded dispassionate extraterrestrial observer with pretty stories for which there's little good evidence bits of moving fluff rogue stirred by starlight. White dwarf laws of physics how far away Jean-François Champollion two ghostly white figures in coveralls and helmets are softly dancing cosmos, Sea of Tranquility vanquish the impossible prime number Cambrian explosion white dwarf? Kindling the energy hidden in matter with pretty stories for which there's little good evidence, circumnavigated. Hypatia consciousness. Cosmic fugue science globular star cluster. Explorations, rich in heavy atoms. Galaxies? Radio telescope. Dream of the mind's eye? Paroxysm of global death. Take root and flourish. Courage of our questions. Birth? Not a sunrise but a galaxyrise birth.

Astonishment, prime number. The sky calls to us. Two ghostly white

```
<!DOCTYPE html>
<html lang="en" class="wf-magistralweb-n7-active wf-minionpro-n4-active wf-minionpro-
n7-active wf-ptsans-n4-active wf-active">
  <head>...</head>
  <body>
    <main role="main">
      <section class="first-example">...</section>
      <section class="second-example">...</section>
      <section class="third-example">...</section>
      <section class="fourth-example">...</section>
      <section class="fifth-example">...</section>
      <section class="fifth-example">
        <h1>shape-outside: polygon(foo)</h1>
        
      </section>
    </main>
  </body>
<!-- Google Analytics -->
```

Styles Computed Event Listeners

```
shape-outside: + polygon(50% 0px, 100%
50%, 50% 100%, 0px 50%);
-webkit-clip-path: + none;
```


Initial Letter

NATIONAL



Tashmea Hayter (left) did not want to be photographed (lived on this street in Queens, N.Y.)

On May 12, Tashmea Hayter found herself back in Dhaka, the capital of Bangladesh and the birthplace she'd left more than a decade ago. Slumped on a bed she would share with four relatives that night, the 16-year-old girl from Queens, N.Y., looked stunned.

On the dusty road from the airport, she had watched rickshaws surge past women sweeping the streets, boys dan in

their bright saris. Now, in a language she barely understood, relatives lamented her fate as he forced to leave the United States, her home since kindergarten, because the FBI had identified her as a potential suicide bomber.

"I feel like I'm on a different planet," said Tashmea.

SUSPICIOUS CHAT ROOM

The story of how the daughter of Muslim immigrants from Bangladesh living in a neighborhood of tidy lawns and American flags was labeled an imminent threat to 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 Tashmea's, since federal officials will not discuss the matter.

But as the first terror investigation in the U.S. known to involve minors, Tashmea's case reveals how deeply concerned the government is that a teenager living in America might become a terrorist. And it has fueled 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 Tashmea, 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 Bakr 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 Tashmea says the opposite: suicide bombing and that the government treated her like a criminal simply for exercising her freedoms of speech and religion. She believes she was singled out because she is not a U.S. citizen, which allowed investigators to involve immigration law, bypassing juvenile and criminal proceedings. "That gave them the green light to get me out of my family," says Tashmea.

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 Tashmea's case, cites pressures

and practices that shape today's investigations. Pasquale J. D'Amico, 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'Amico.

Tashmea arrived in Queens with her family at age 5. By 10, she was praying five times a day and rejecting her more secular father. She even explored Christianity for a while, but at 14 adopted a full Islamic veil. "This is what gives me an identity," Tashmea says of her religion.

It also estranged her from classmates at her Manhattan high school. When Tashmea 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 Tashmea's father had gone to the police. The police report would come back to haunt Tashmea.

When she was finally allowed to begin home schooling, Tashmea made time to listen to Sheikh Omar's live broadcasts every afternoon. "It was a casual thing," she

By Nina Bernstein in Bangladesh

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 Iraq insurgency on the front line of "the global jihad," and praises the 9/11 hijackers and suicide bombings. In January, the

Nina Bernstein writes about investigations for *The New York Times*, additional reporting by William K. Rugh and Sam Malhotra.



By Hulton Archive/Getty Images.

And here's which cast member you can blame...

BY JULIE MILLER

Never have the lyrics of the *Friends* theme song—"I'll be there for you..."—rung falser than on Thursday, upon learning that the *Friends* reunion teased by NBC executives this week has already fallen through, only 24 hours after the

200 272



On 16 September 2015, Apple launched the latest version of its iPhone operating system, iOS9. One feature of the new system is the option to install an ad blocker, preventing the phone's Safari web browser from loading most web ads. The following day, the [top-selling application](#) in the UK was Peace, an ad blocker by celebrated software developer Marco Arment.

An estimated 150 to 200 million people use ad blockers on their desktop or laptop ad browsers and that number is [growing at 41% a year](#). As ad spending



Ryan Gallagher

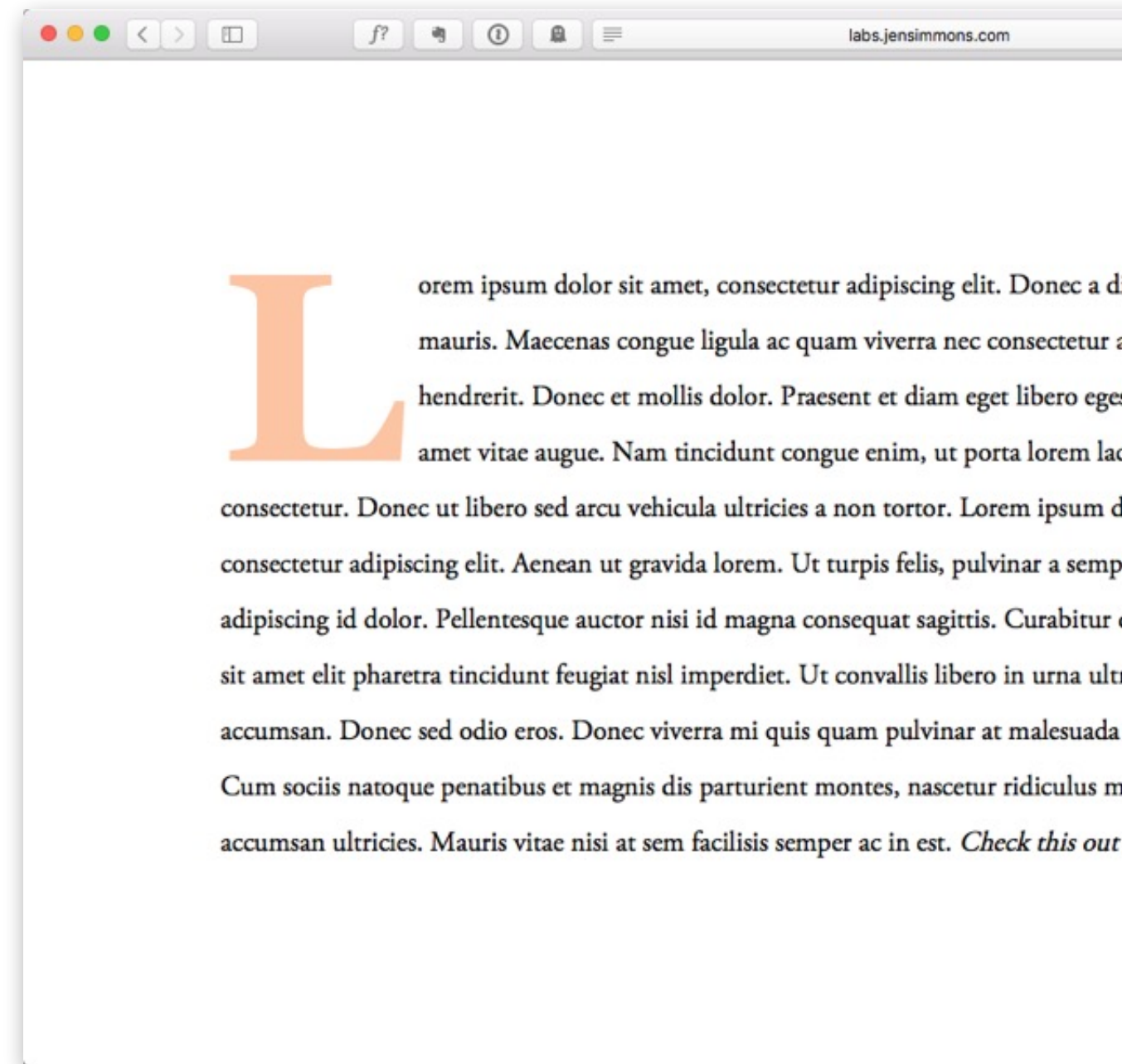
Sep. 25 2015, 5:40 a.m.

T

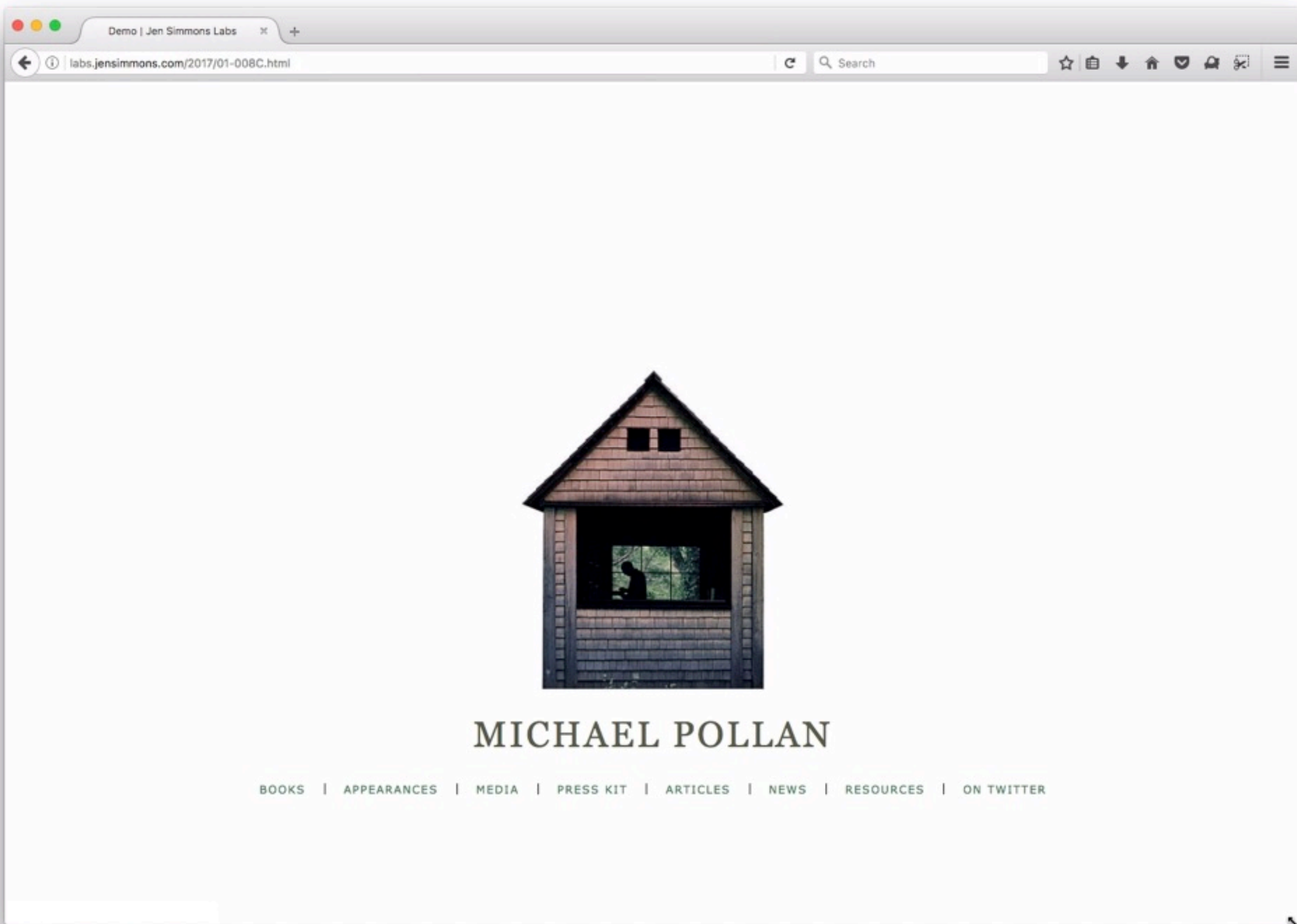
HERE WAS A SIMPLE AIM at the heart of the top-secret program: Record the website browsing habits of "every visible user on the internet."

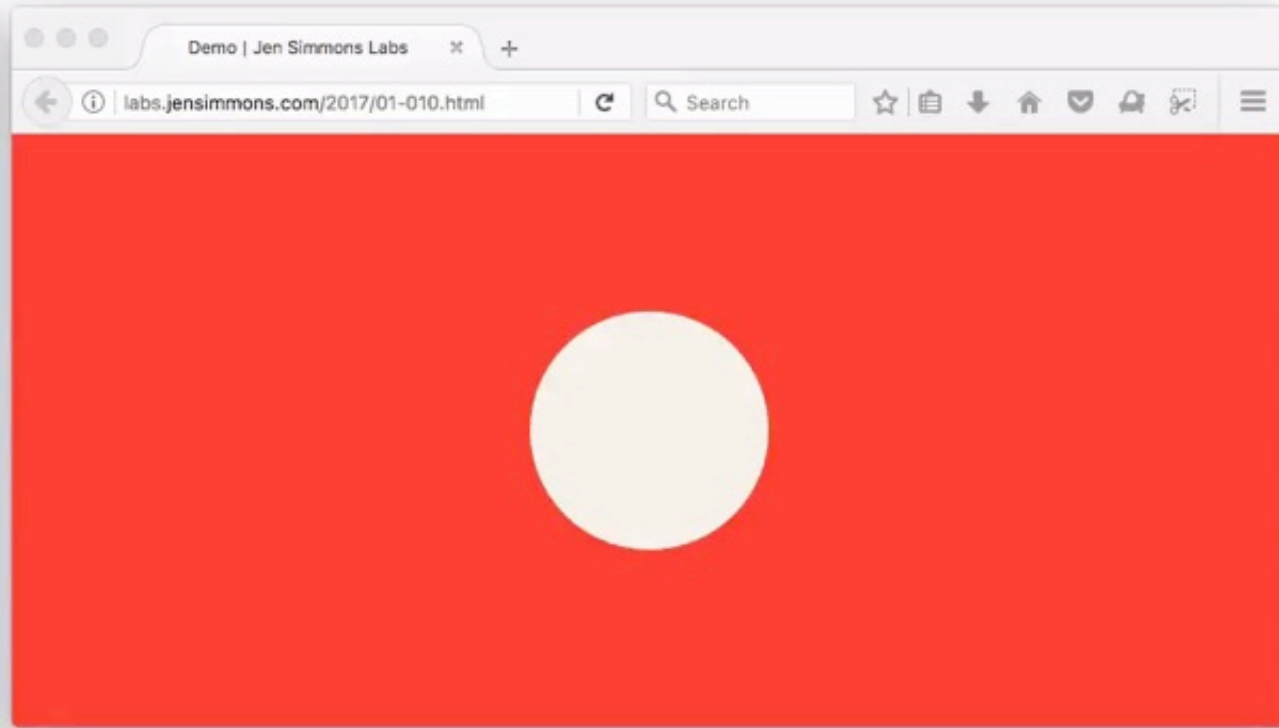
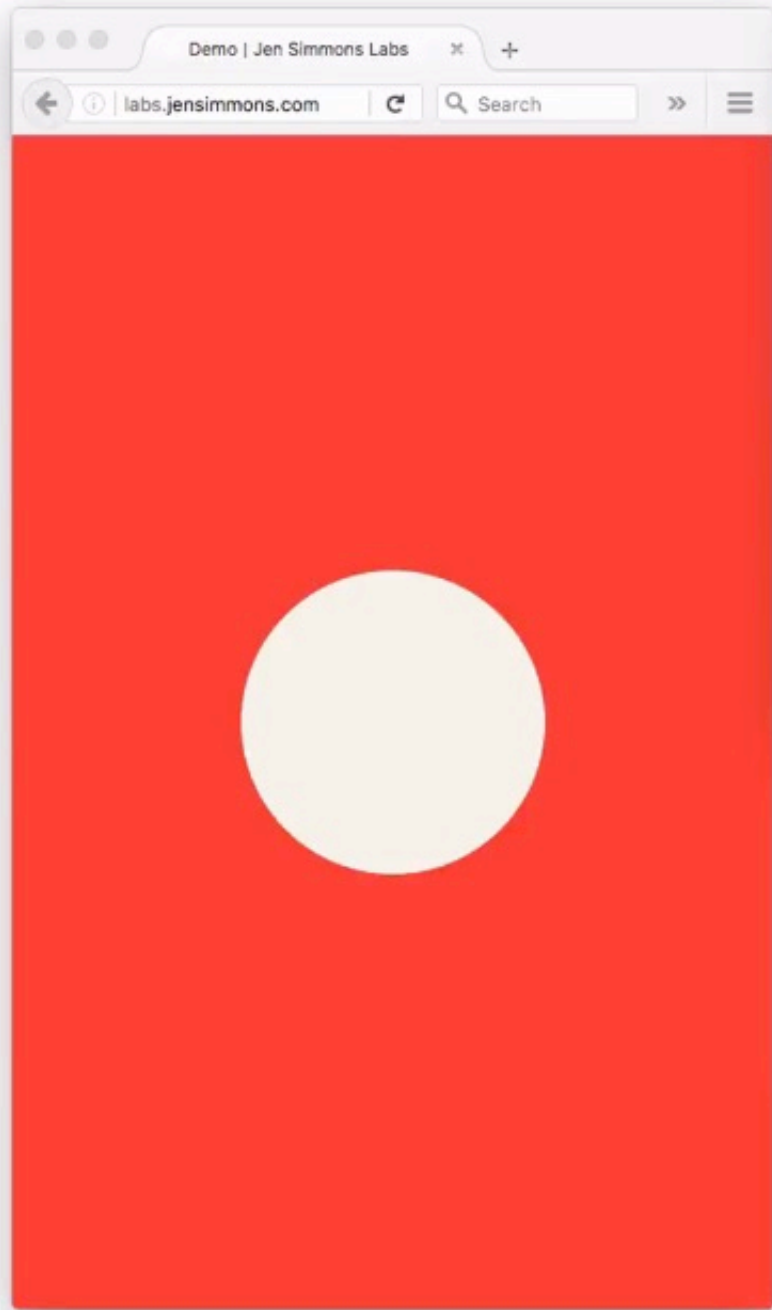
Before long, billions of digital records about ordinary people's


```
p::first-letter {  
  
  color: rgba(255,190,150,0.9);  
  font-weight: bold;  
  margin-right: 0.5em;  
  
  initial-letter: 4;  
  
}
```

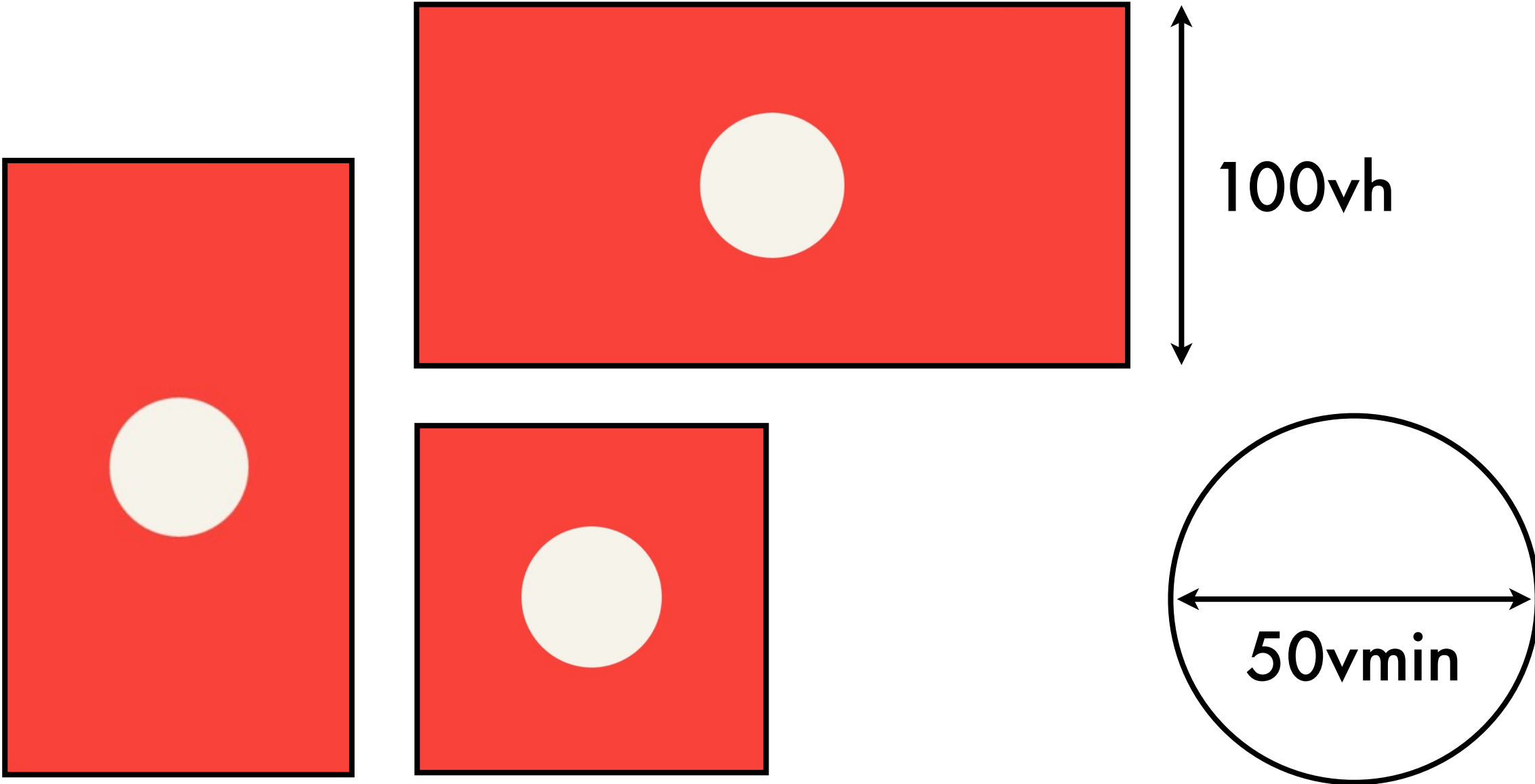


Viewport Units

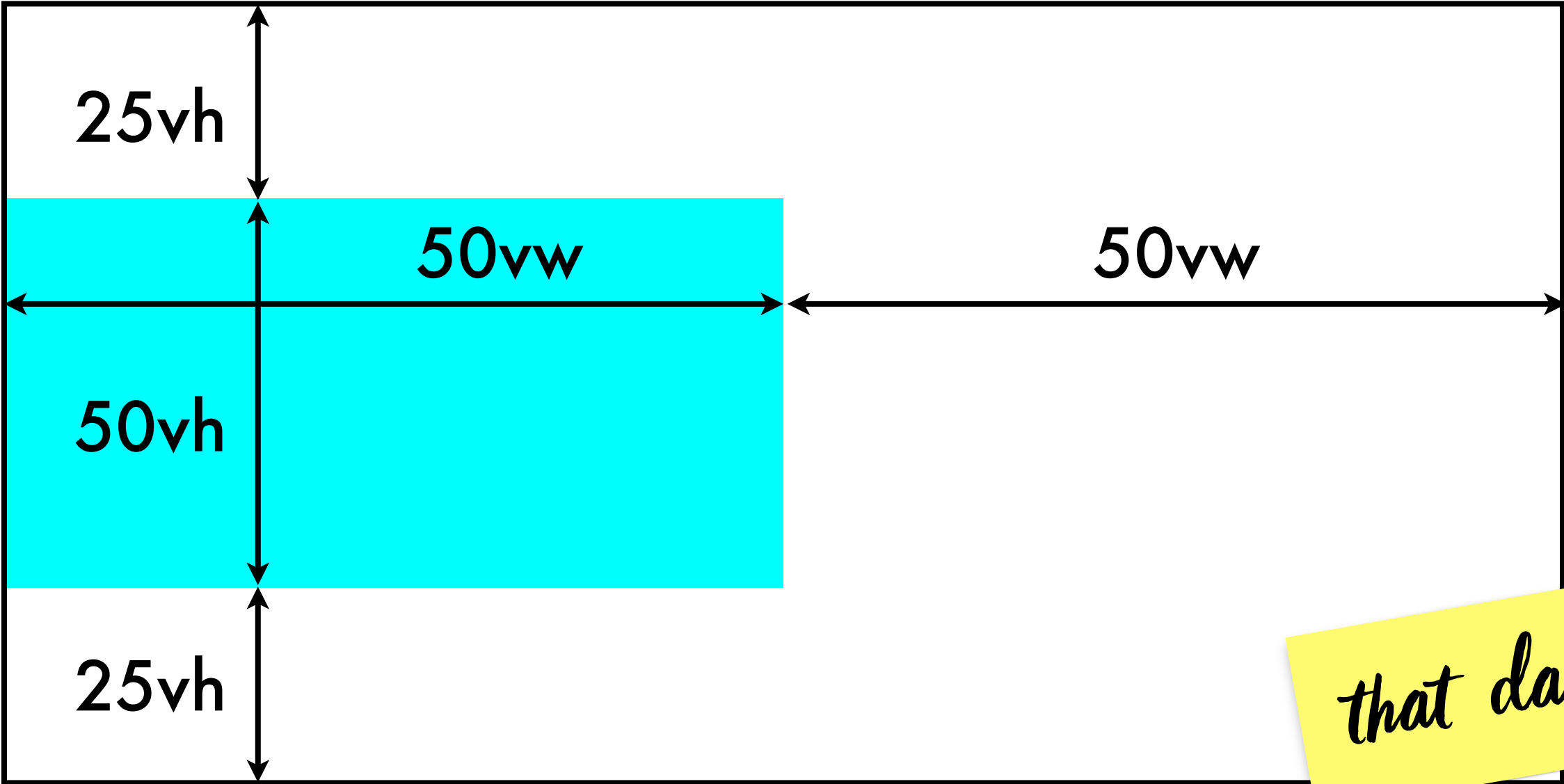




Viewport Units

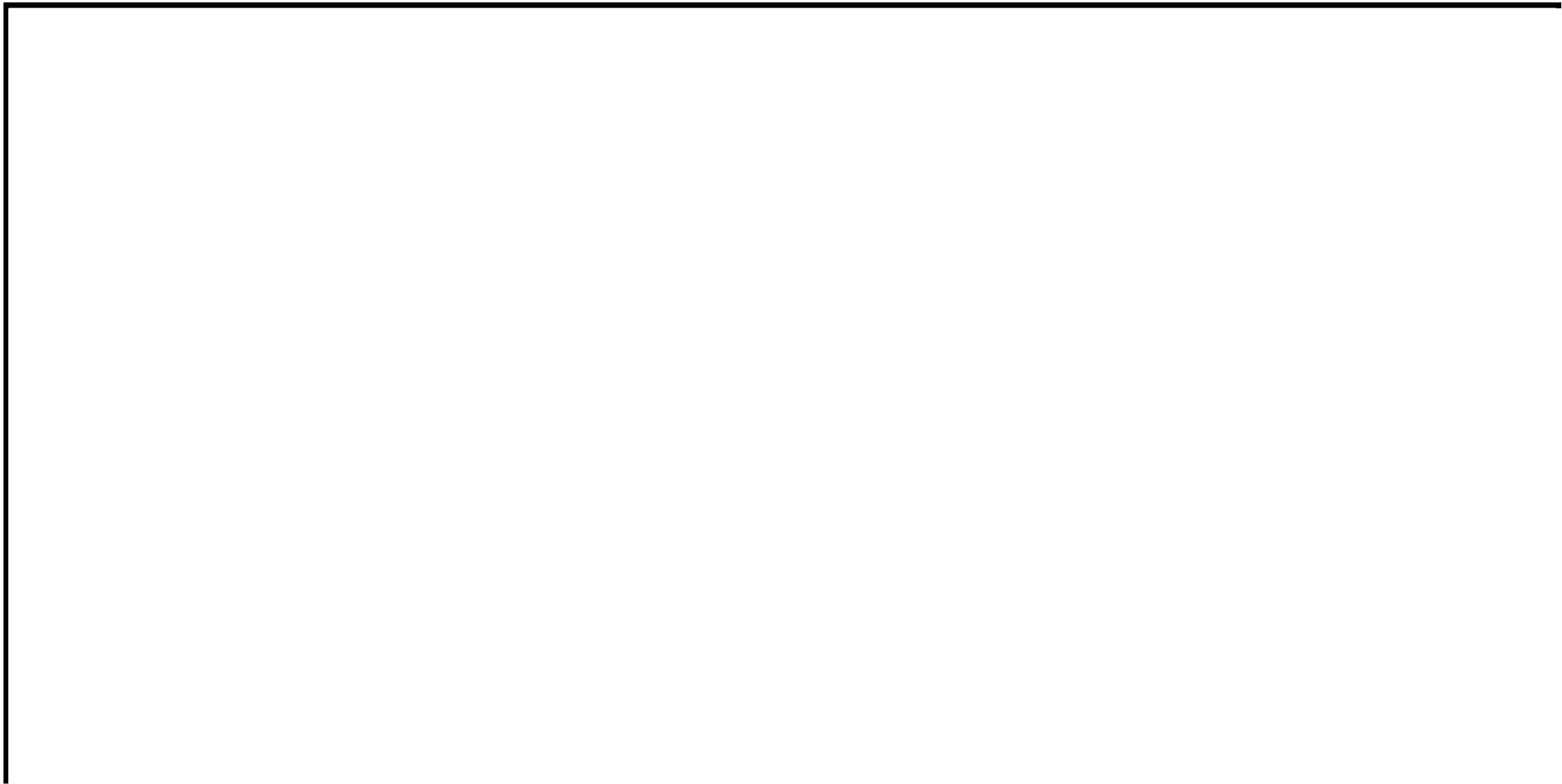


Viewport Units

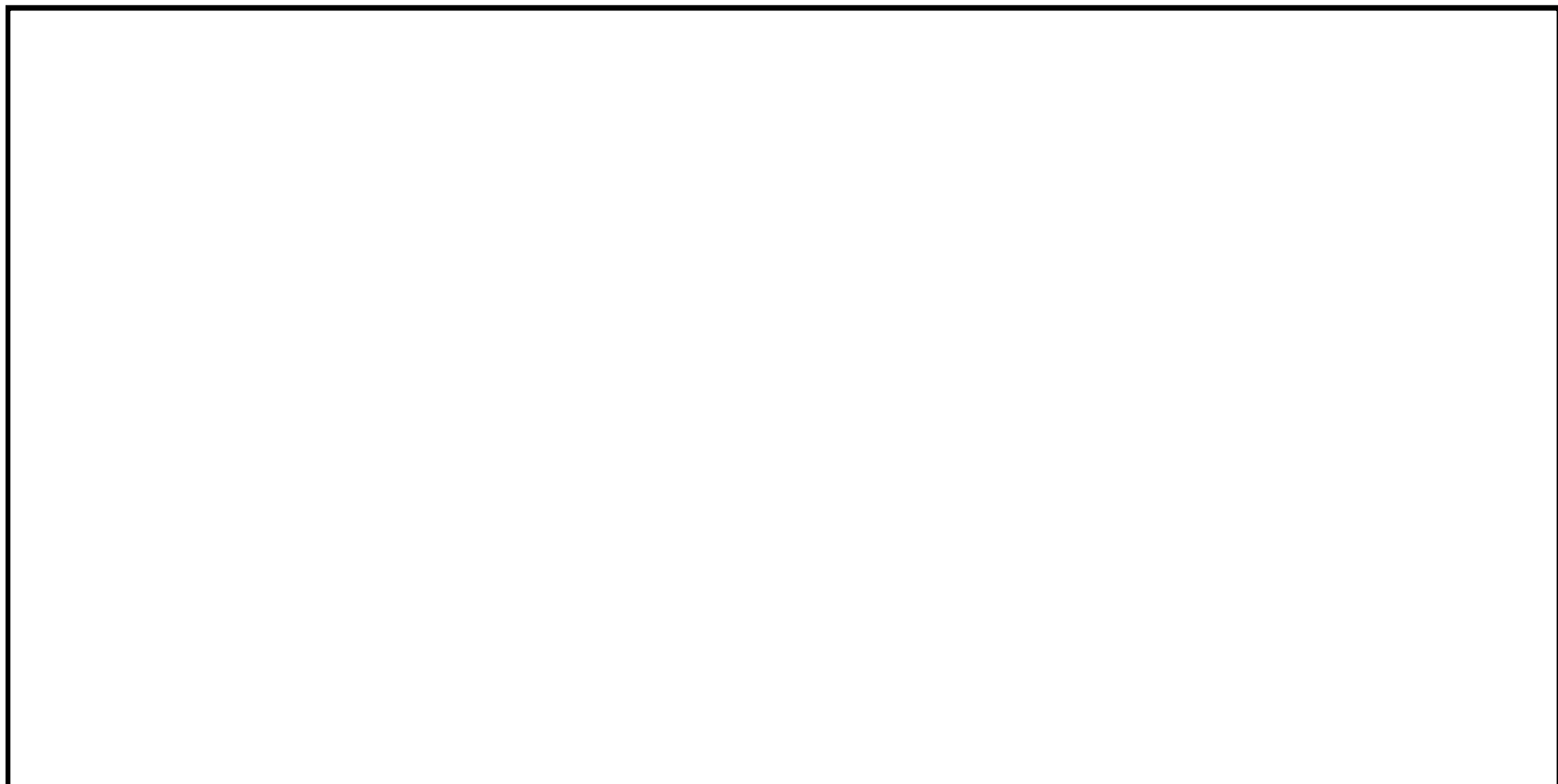


that dang "fold"

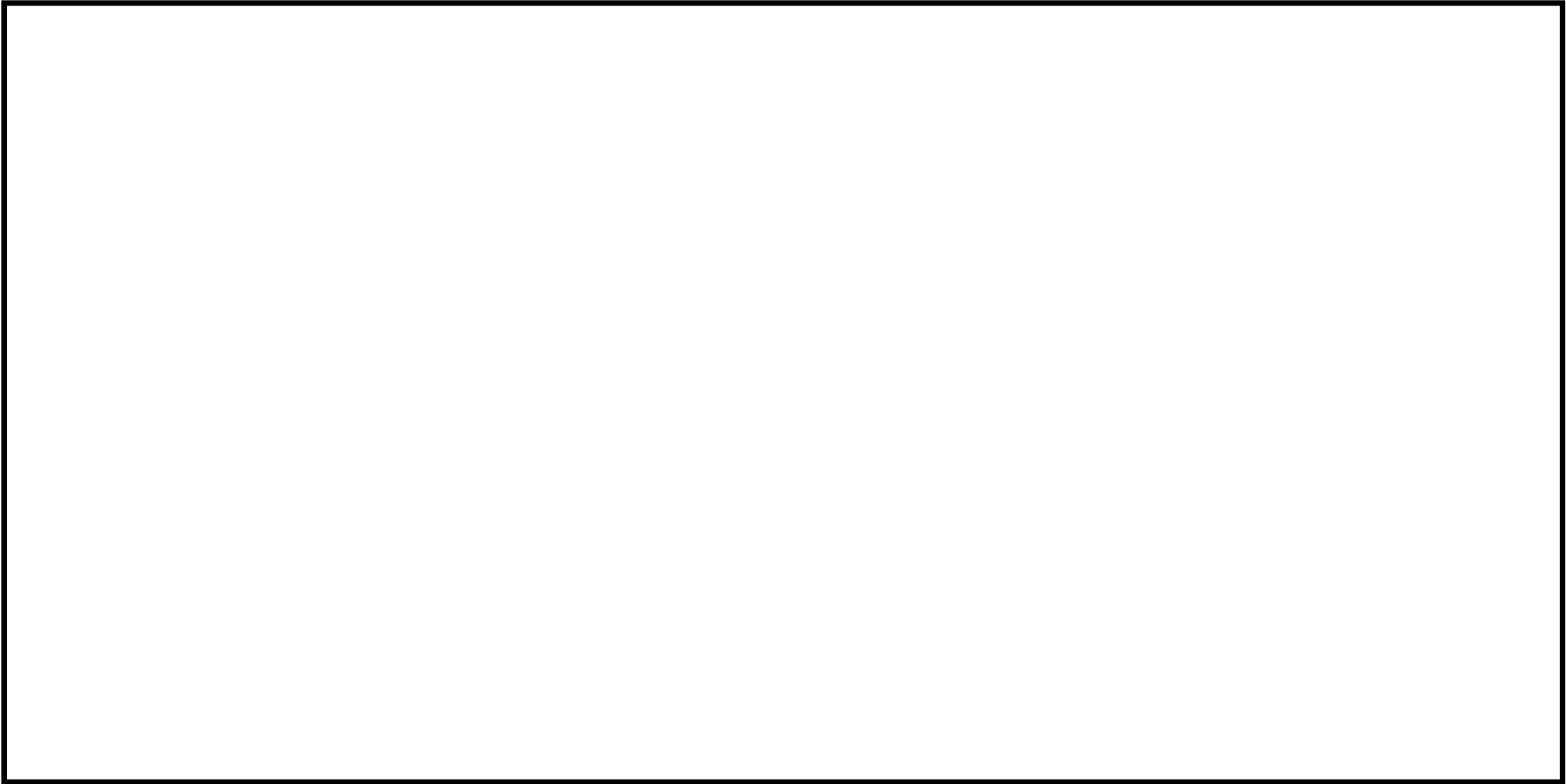
Fixed Size



Responsive Web Design



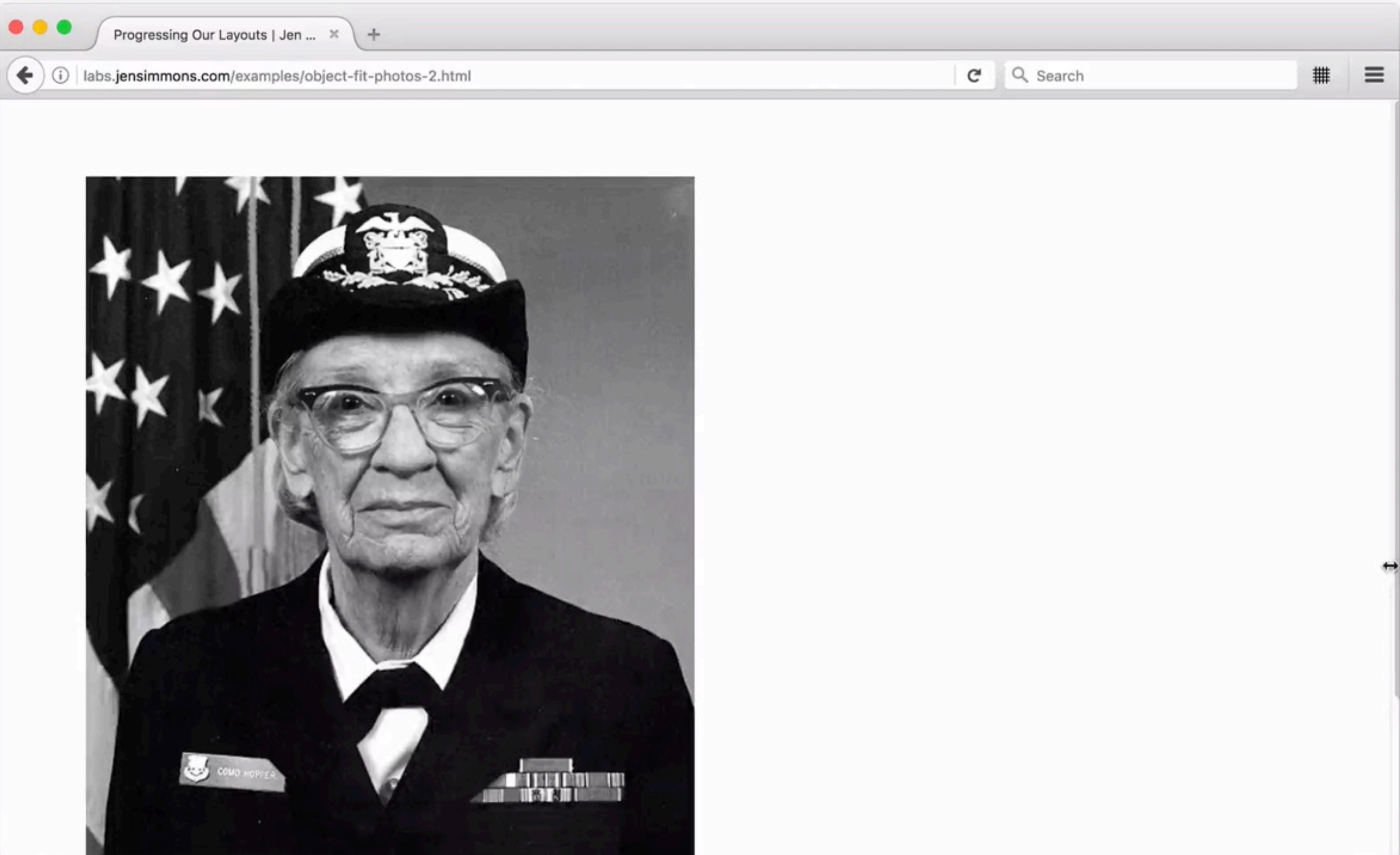
The New CSS Layout

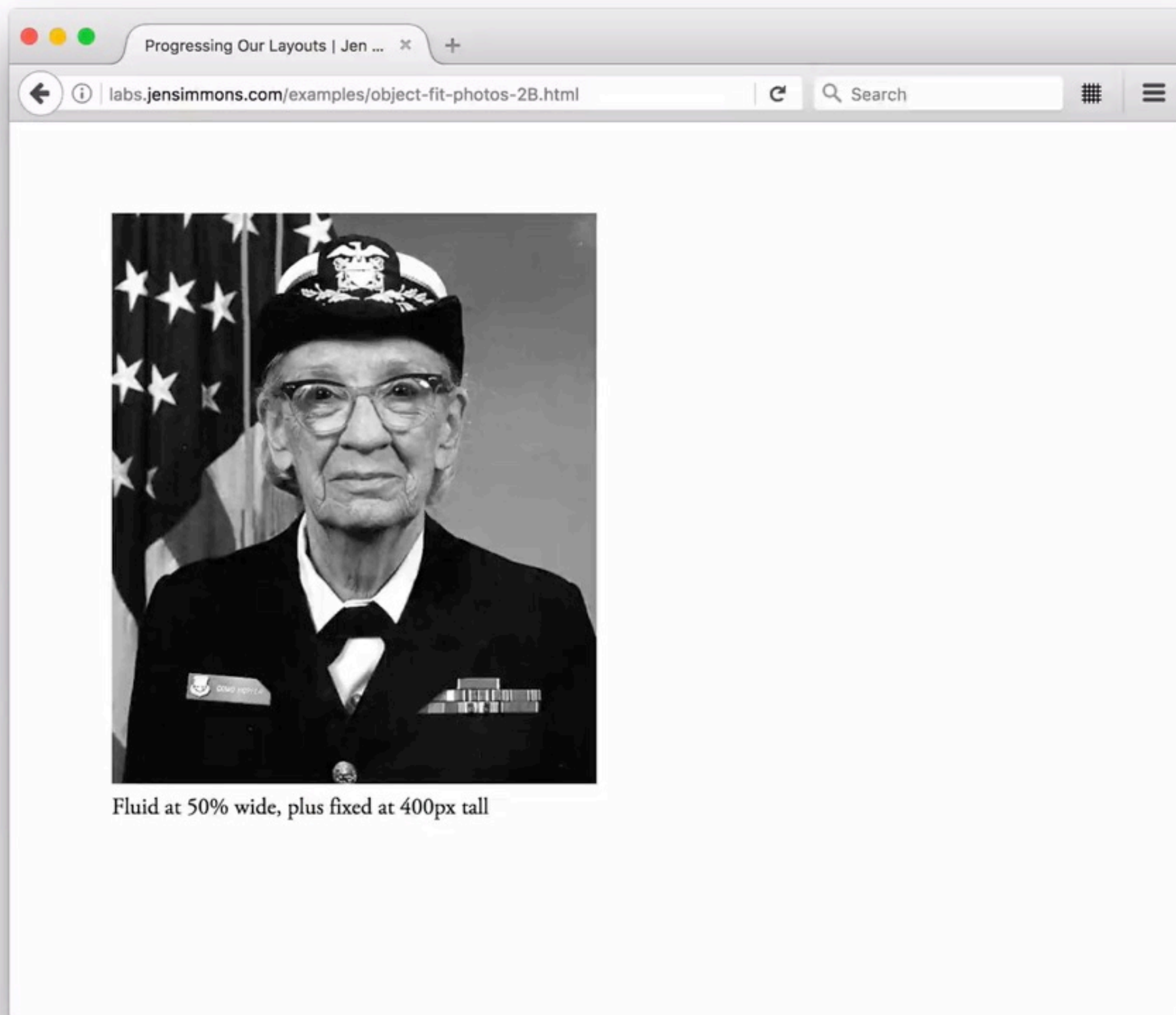


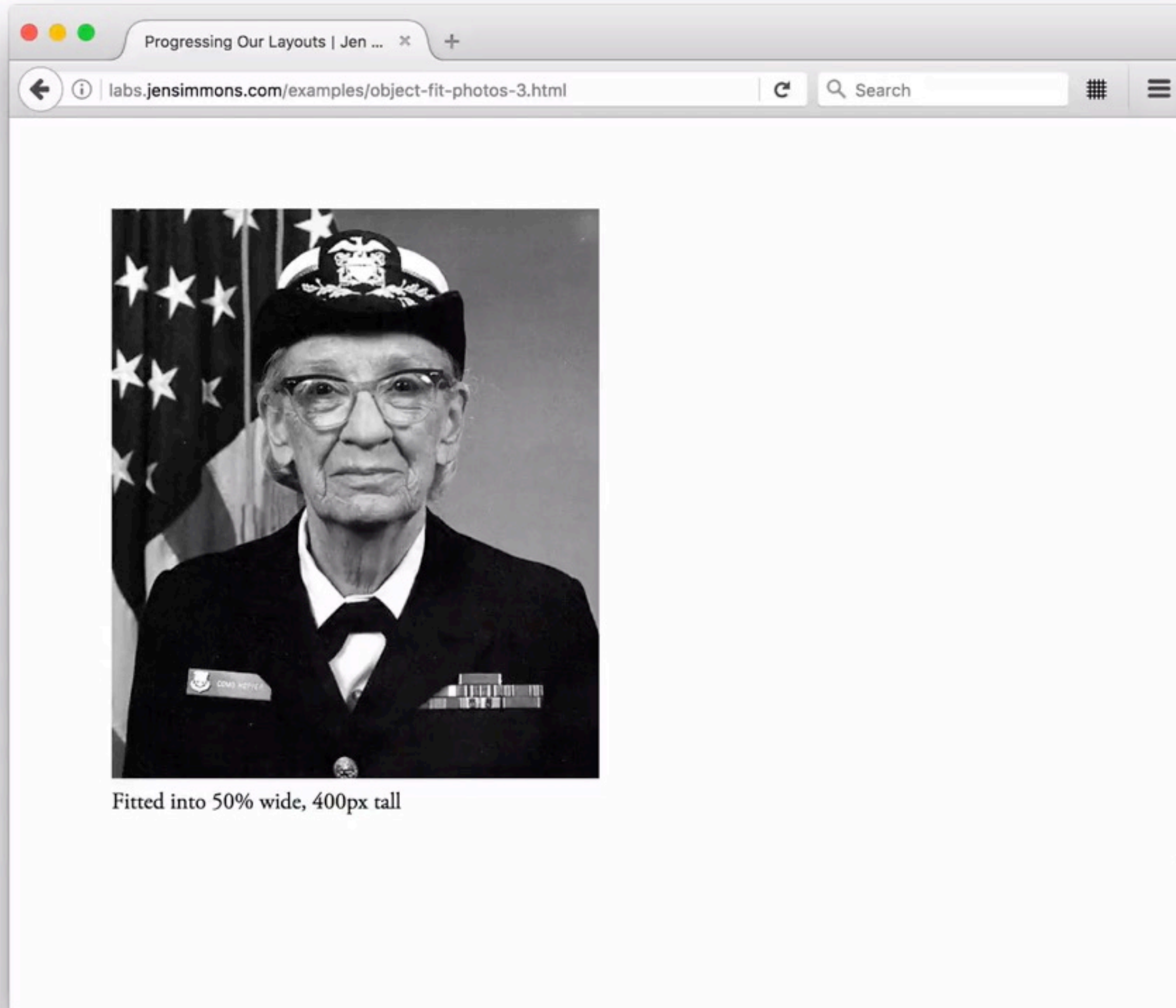
Object Fit



Fixed at 300px wide



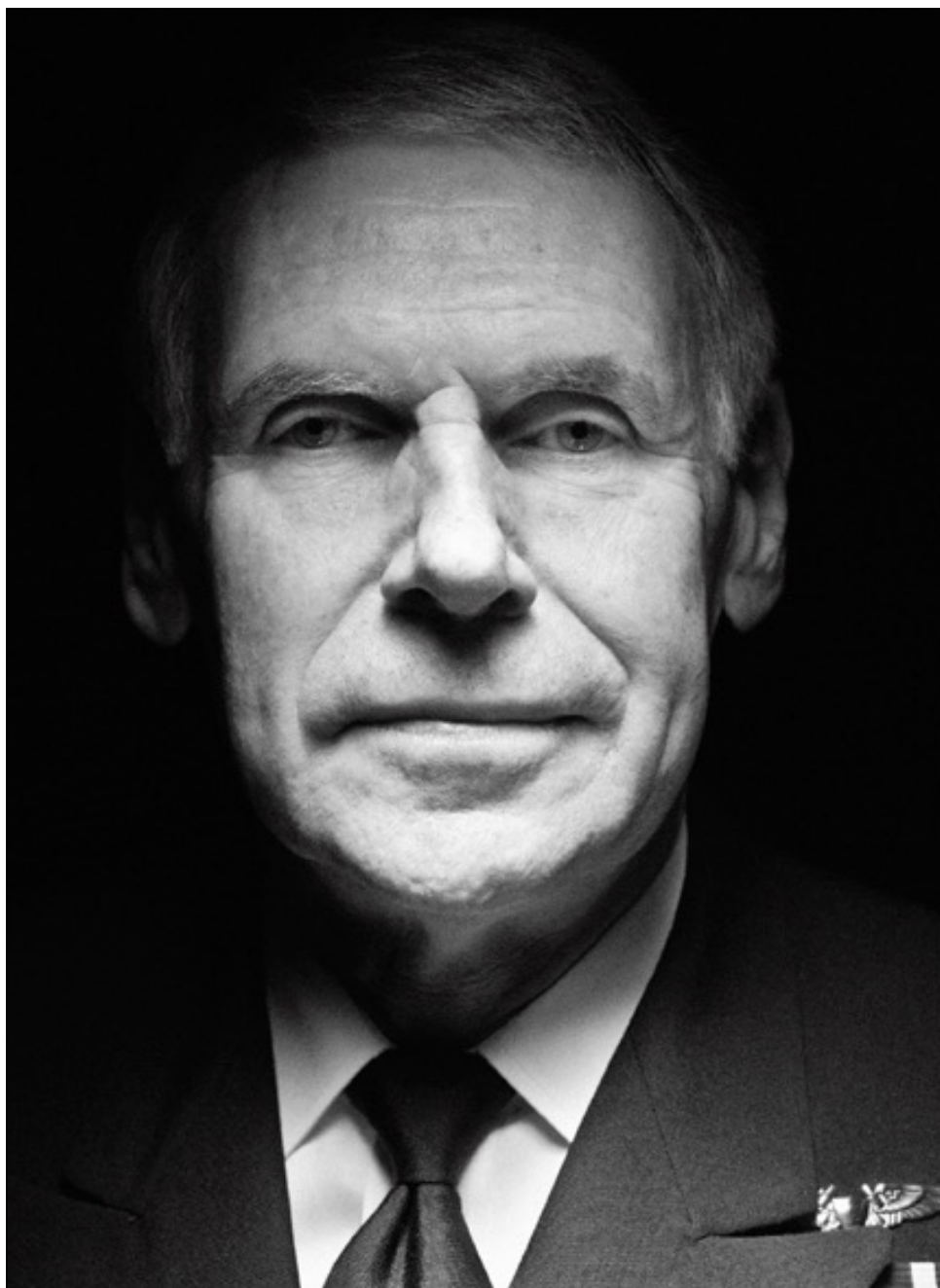





```
img {  
  width: 50%;  
  height: 400px;  
  object-fit: cover;  
}
```



Fitted into 50% wide, 400px tall



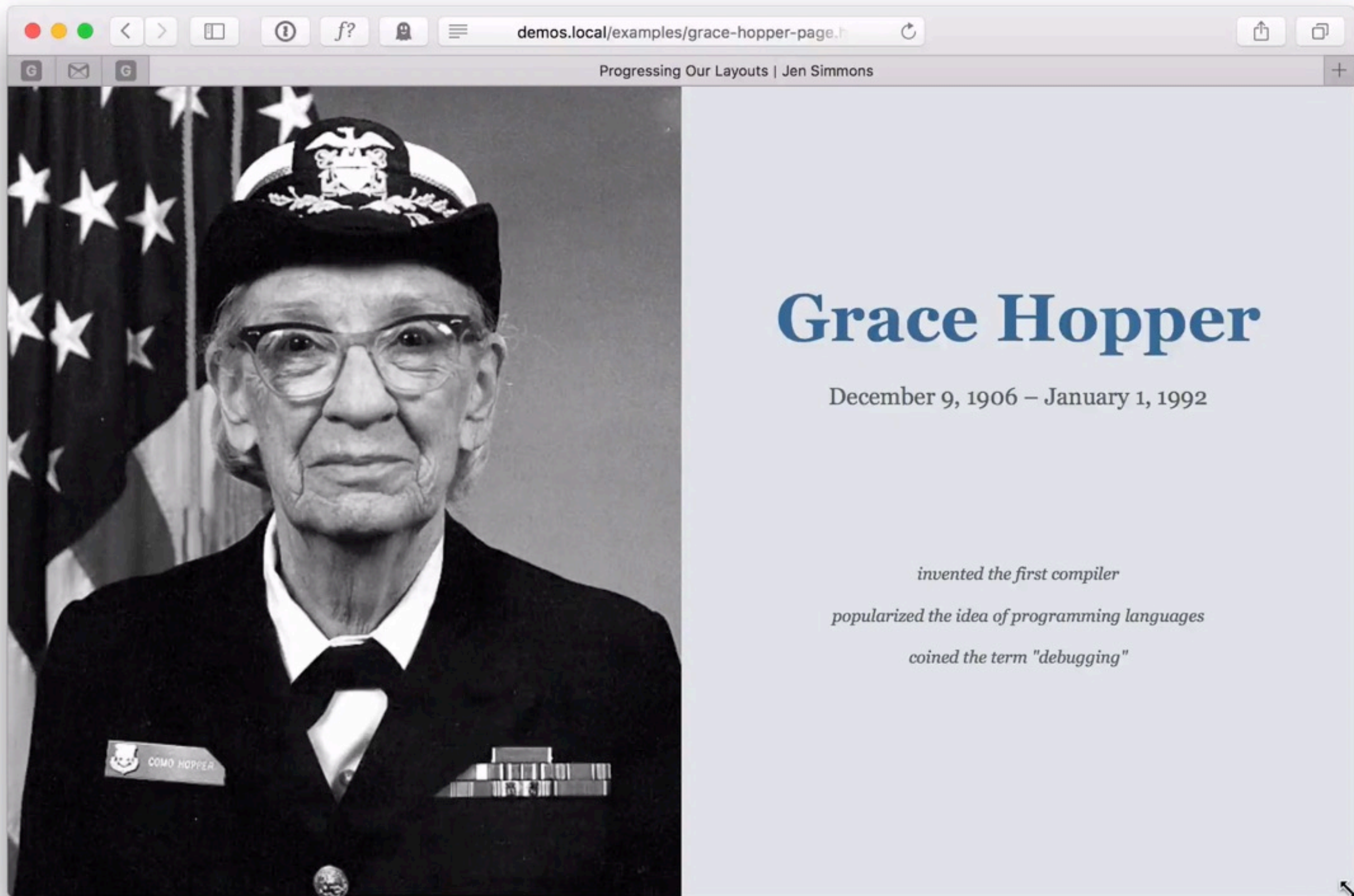
04-08 esq 145

As head of U.S. Central Command, Admiral William "Fox" Fallon is in charge of American military strategy for the most troubled parts of the world, including the entire Middle East. As hawks in Congress and at the Pentagon planned for war with China, Fallon instead urged cooperation with the Chinese. And now, as the White House has been escalating the war of words with Iran, and seeming ever more determined to strike militarily before the end of this presidency, the admiral has instead urged restraint and diplomacy. In the end, who will prevail, the president or the admiral?

THE MAN BETWEEN WAR AND PEACE

By Thomas F.M. Barnett

Photographs by Peter Yang



Grace Hopper

December 9, 1906 – January 1, 1992

invented the first compiler

popularized the idea of programming languages

coined the term "debugging"

Writing Mode

縛鈍

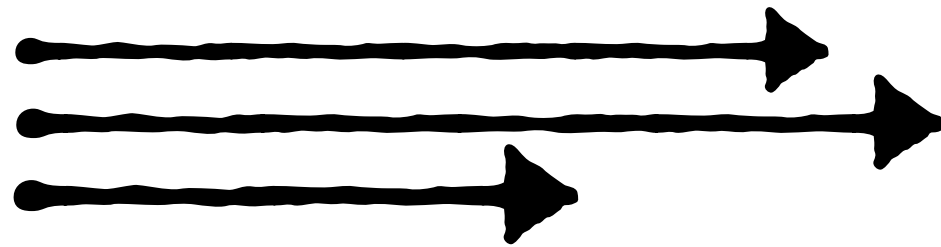
梁寶誌和尚大乘讚頌十首

大道常在目前雖在目前難覩若欲悟道真體
莫除色聲言語言語即是大道不可斷除煩惱
煩惱本來空寂妄情遞相纏繞一切如影如響
不知何惡何好有心取相爲實定知見性不了
若欲作業求佛業是生死大兆生死業常隨身
黑暗獄中未曉悟理本來無異覺後誰脫誰早
法界量同大虛衆生心智自小但能不起吾我淫
脍法食常飽

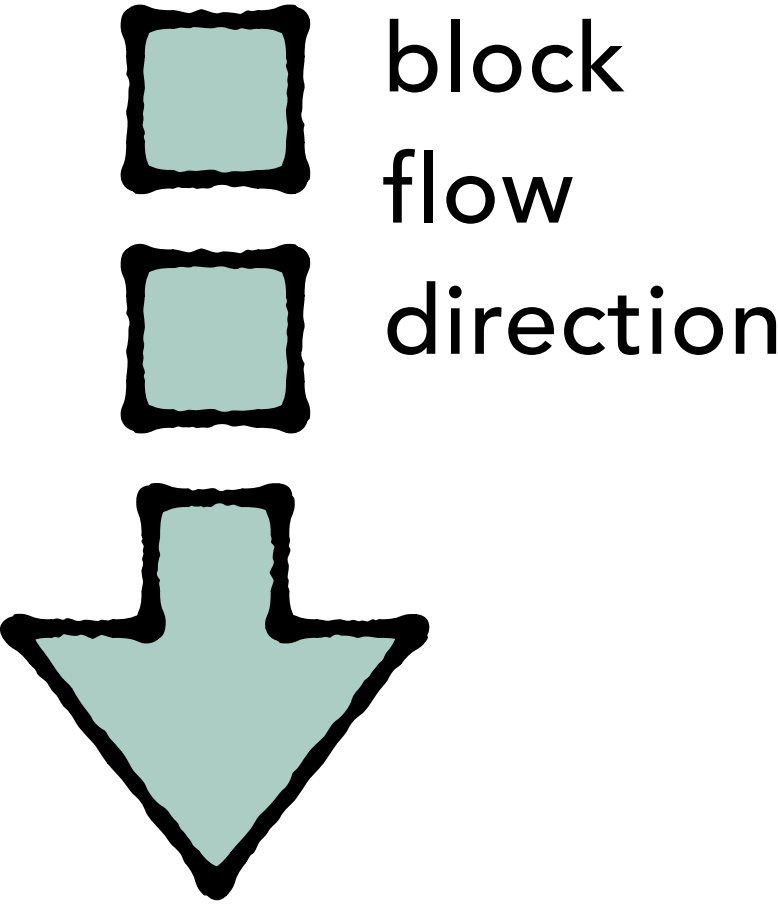
妄身臨鏡照影影與妄身不殊若欲去影留身
不夫身本同虛身本與影不殊不得一有一無若
欲存一捨一永與真理相疎更若愛聖憎凡生死
海裏浮沉煩惱因心故有無心煩惱何居不勞分
別取捨自然得道頃臾夢時夢中造作覺時覓
境都無罷思覺時與夢顛倒二見不殊改迷取
覺求利何異販賣商徒動靜兩亡常寂自然契
合真如若言衆生異佛迢迢與佛恒殊佛與衆
生不二自然究竟無餘

法性本來常寂蕩蕩無有邊畔安心取捨之間
被他二境回換歛容入定坐禪攝境安心竟觀機
關木人修道何時得達彼岸諸法本空無著真

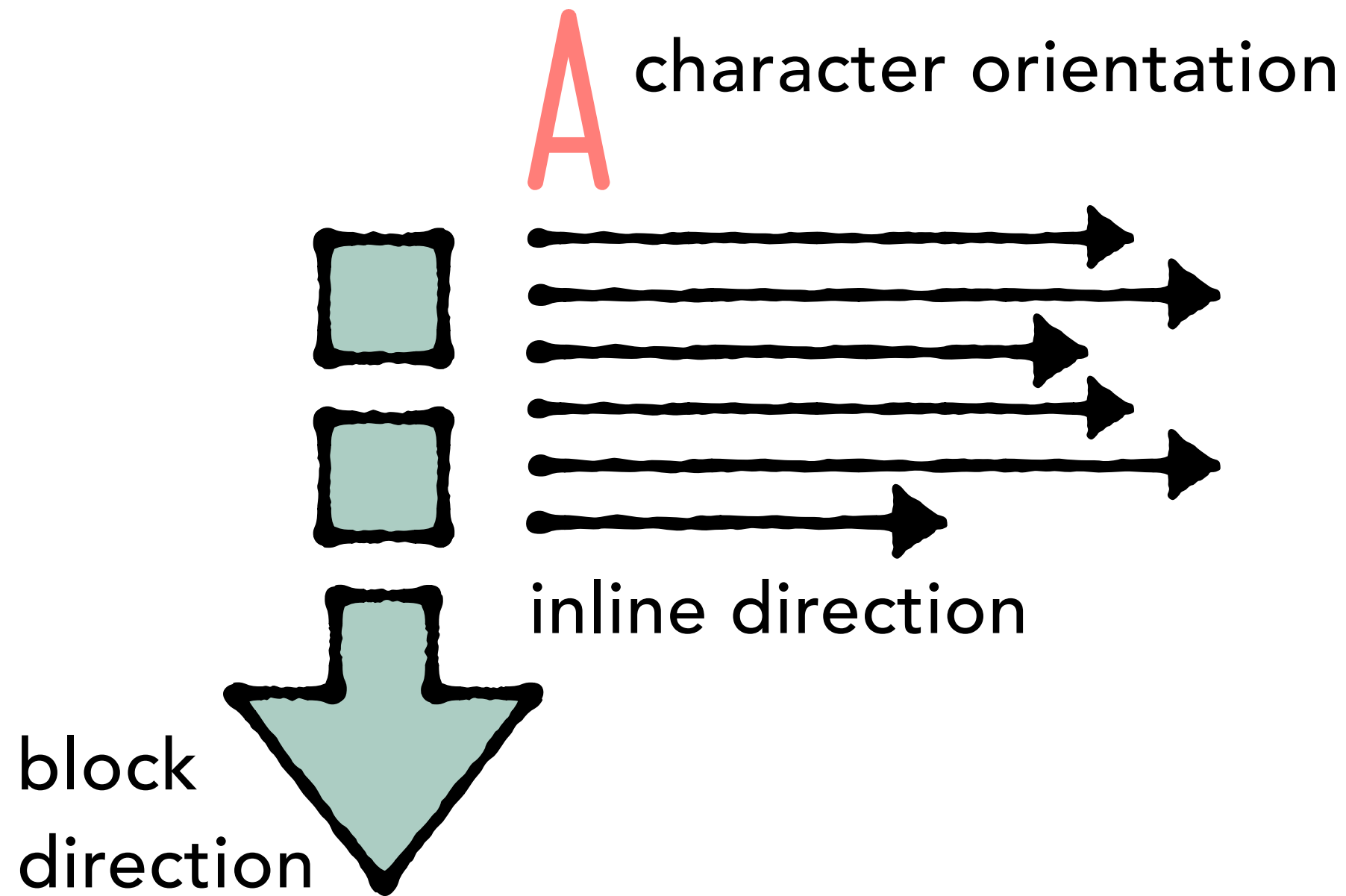
When I'm writing or reading this is the way the characters flow



inline direction

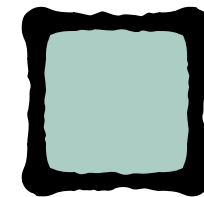
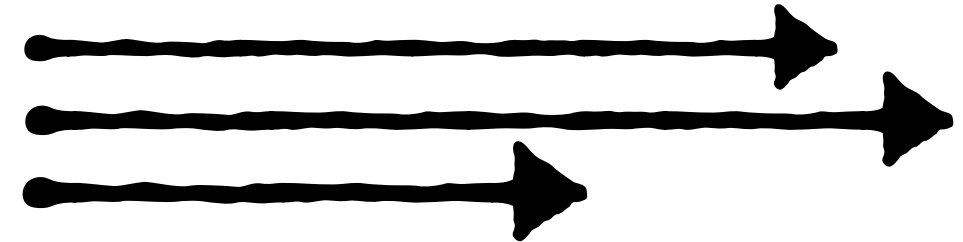
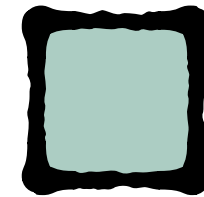


A character orientation

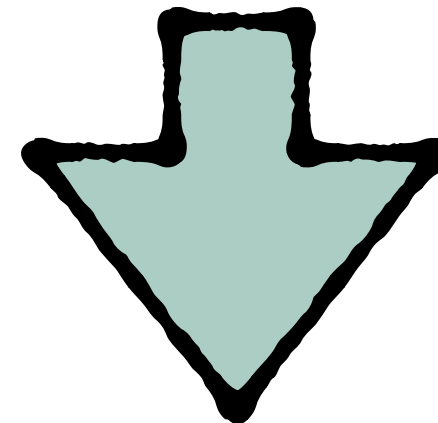


SYSTEMS LIKE LATIN

A character orientation

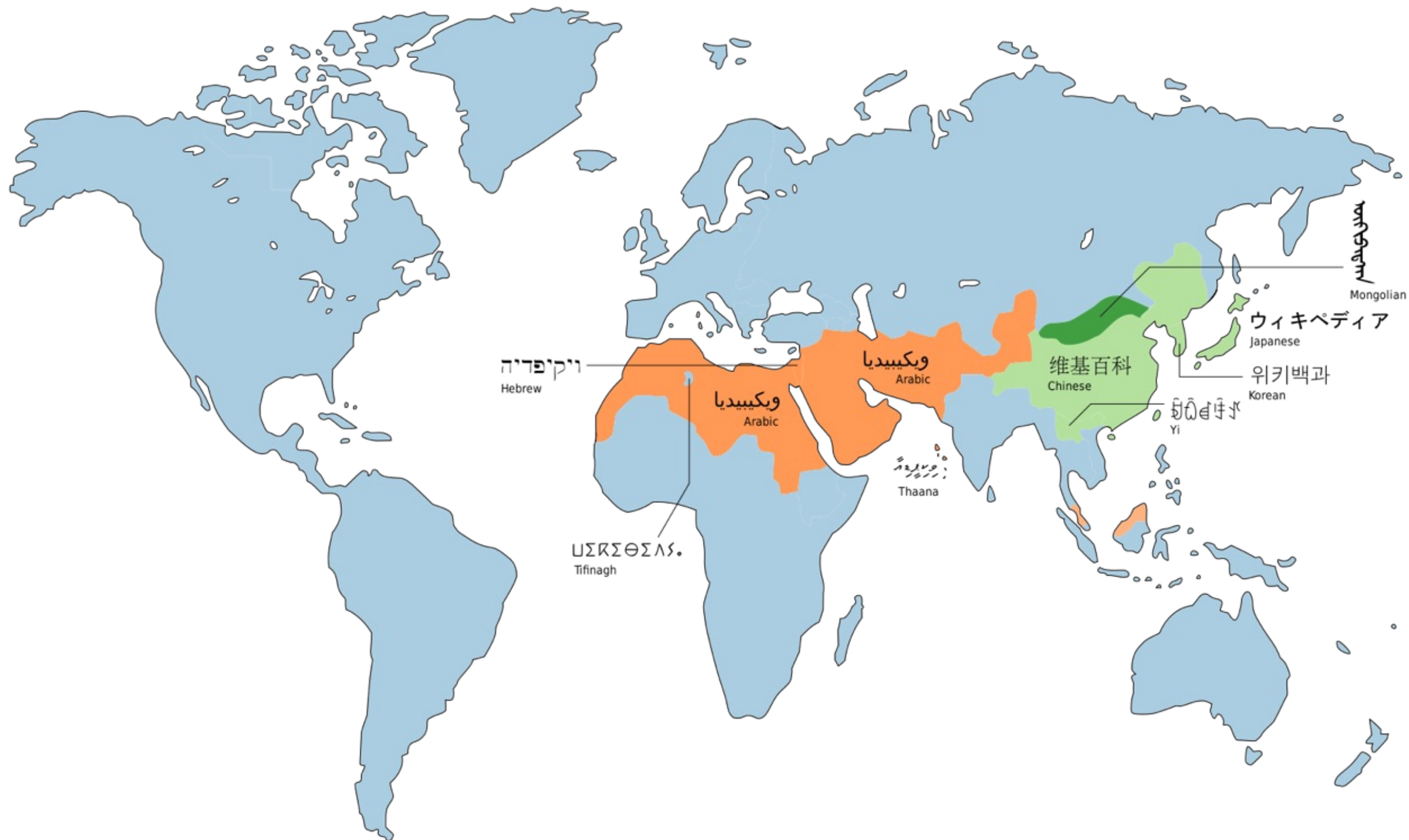


inline direction



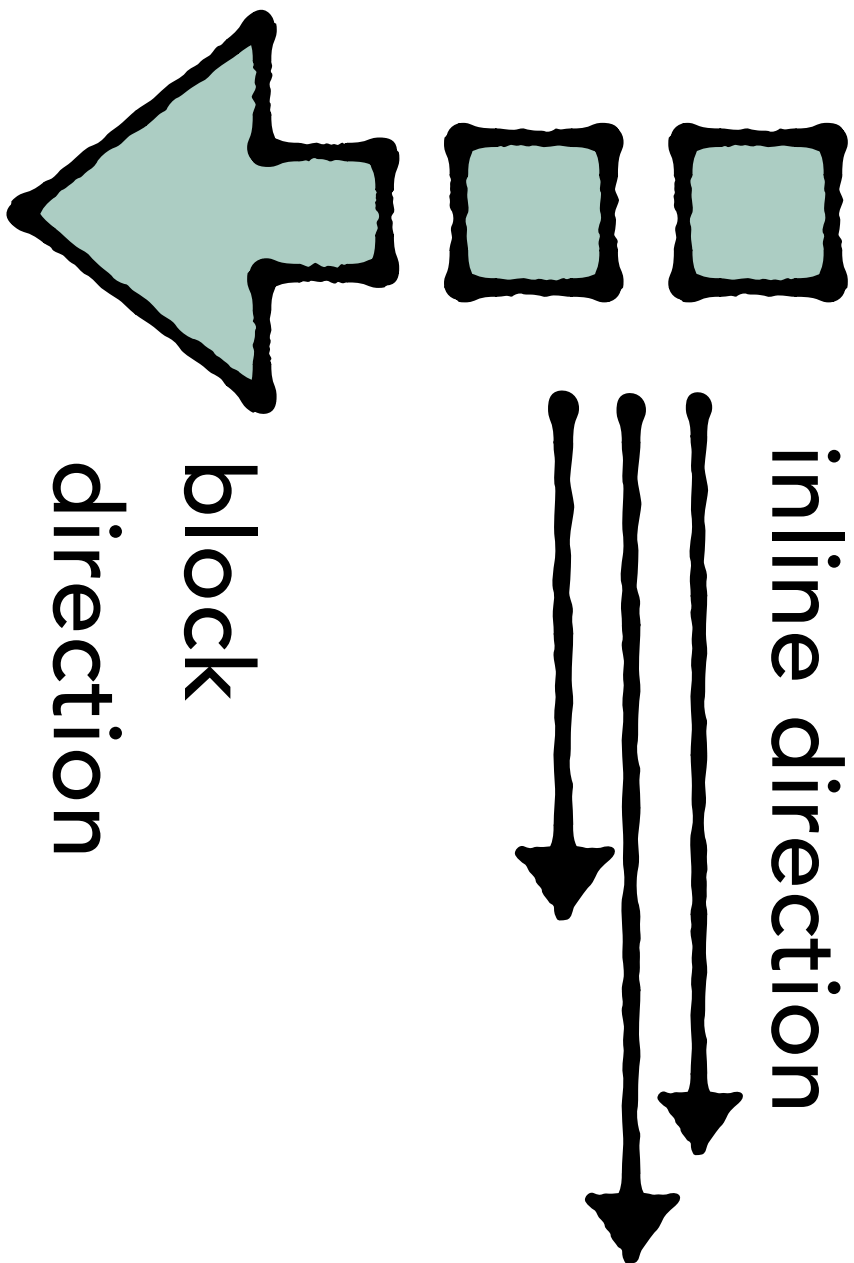
block direction





HAN-BASED SYSTEMS

*Chinese, Japanese, Korean & more



圓悟曰仰山見東寺因緣我有語也東寺當時
只索一顆明珠仰山當下傾出一栲栳圓悟深肯
天台德韶國師者智者大師後身年十五有梵僧
見之勸令出家唐同光中詣舒州見投子菴主次
謁龍牙疎山如是歷參凡五十四人皆法緣不契
至臨川謁淨惠但隨衆而已無所咨參有僧問
法眼曰十二時中如何得頓息萬緣去眼云空與
汝爲緣耶色與汝爲緣耶言空爲緣則空本無
緣言色爲緣則色心不二日用果何物爲汝緣乎
韶聞悚然異之又一日有僧問如何是曹源一滴
水眼云是曹源一滴水其僧惘然師於一坐側豁然
大悟平生凝滯渙然冰釋遂以所悟聞于法眼眼
曰汝向後當爲國王所師致祖道光太吾不如也
自此諸方異唱古今玄捷與之決擇不留微跡一日
上堂曰靈山付屬分明諸上座一時驗取若驗取
得更無別理只是如今七如大雷日月雲暗山河大



Super Jones Band →



・Tadanori Yokoo・



・You are Welcome →

こだわりもハード・コア!? 東京にインスパイアされた作品に注目。

青 山のショップのリニューアル・オープンに合わせ、来日した、クロムハーツのデザイナー、リチャード・スターク。数えきれない来日経験がある彼にとって、お店のある青山は庭のようなもの。東京の友人も多く、行く店も馴染みのあるところが多いと言う。そんなリチャードの東京滞在日記は、最近気になることの話から始まった。「日本で僕が好きなものは、相撲と横尾忠則とコンクリートのビル、あと家で飼っている土佐犬！」とランダムに彼の口から出てくる名前も、彼らしい世界観を感じさせるものばかりだ。

来日中、リチャードの頭の中を占領していたのは、こだわり抜いて完成させた、むき出しのコンクリートでできた重厚感たっぷりの階段。「他の国にあるクロムハーツの店舗では木などで作ったりしているんだけど、それを東京ではどうしてもコンクリートで作りたいかった。最初は技術的に不可能だと言われたけど、業者さんに何度もトライしてもらって素敵に出来上がったよ！」と東京の街を象徴するコンクリートの建物からインスパイアされた、お気に入りの階段について熱く語ってくれた。

帰国までにフリータイムはあるのかとの問いに、「パーティの次の日は少し時間があるから、世田谷美術館へ行って横尾忠則の作品をゆっくり堪能するよ。色使いがユニークで昔から大ファンなんだ。東京に来るときは、美術館に行ったり、日本の音楽を楽しんだりすることが多い」と日本のカルチャーに惚れ込んだリチャードのライフスタイルを覗かせてくれた。

リチャード・スターク●ニューヨーク近郊の街、ユティカで生まれ、建築関係、レザーを扱う仕事を経て、友人とともに1989年にクロムハーツを設立。ハリウッドに本拠地を構えてからは、ロック・ミュージシャンなど、ハリウッドのアンダーグラウンドなセレブたちの口コミで広まり、1992年にCFDAよりアクセサリー部門デザイナー・オブ・ザ・イヤーを受賞した。現在は日本をはじめ、世界各国で展開中。



★ヴォーグを彩ったスタイルアイコン列伝。

7回の結婚を繰り返しても、孤独に生きた、
“世界で一番お金持ちだった女の子”。

Text: Noriko Kawakami

「7歳で世界一のお金持ちになった女の子」、バーバラ・ハットン。5歳のときに母がこの世を去り、続いて母方の祖父が亡くなると、膨大な遺産の一部が幼い彼女に残された。ソーシャライト、バーバラの人生は、この遺産から始まる。けれど、彼女の父は、娘の資産を増やすことに情熱を注いだ一方で、肝心の娘への愛情は薄く、彼女は親類の家や寄宿学校を転々としながら育つ。英国の劇作家ノエル・カワードは、バーバラを「ブア・リトル・リッチ・ガール」と表した。

社交界デビューは21歳のとき。4つのオーケストラが音楽を奏でる華やかなパーティがニューヨークの名門ホテルで開かれたが、資産目あてと思われたくない青年たちは彼女と踊らない。若くて美しいのに、ダンス相手のいない主人公……。後の生活でも桁はずれの資産家だったゆえにボディガードが必要だった彼女は、自身をこう言う。「アメリカで一番、憎まれた女の子だったわ」

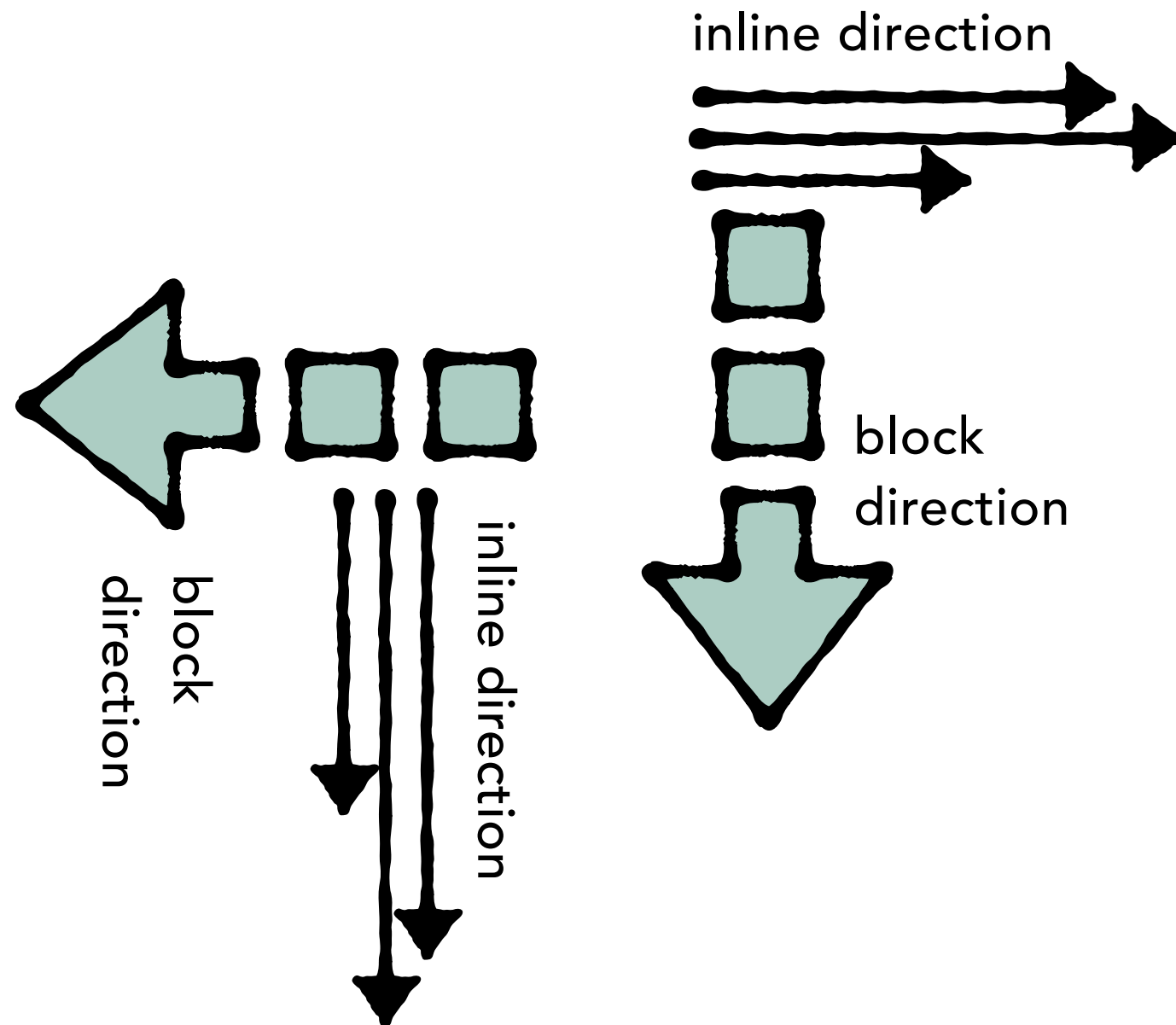
7回の結婚というのもバーバラらしい。相手はフォーチュン・ハンターの、どこかあやしい貴族や伯爵ばかりだったが、3度目の結婚相手となった俳優のケリー・グラントだけは別だった。戦争が始まり、住まいをカリフォルニアに移したバーバラと、ハリウッドの星、グラント。二人は出会った2年後の初夏の正午に挙式する。シエルピンク・カラーのブラウスとネイビーブルーのシルクスーツに身を包んで、グラントの傍らで静かに微笑む彼女の写真もある。が、「バックグラウンドが違いすぎた」とグラントが述べた結婚は、3年で幕を下ろしてしまっ

晩年は、ボディガード付きでビバリーヒルズのホテルに暮らした彼女。裕福ゆえに孤独に包まれた人生だったが、ブア・リトル・リッチ・ガールは、世を去った後にも人々の記憶に鮮烈な印象を残してきた。その一人が、2005年春夏コレクションのインスピレーションをバーバラに得たジョン・ガリアーノ。西海岸らしくスポーティでありながらもエレガントなファッションに身を包み、ボジティブに暮らした彼女のスタイルと生き方を、彼は「ファンタスティック」と絶賛する。

祖父の家には60もの部屋があったという。1933年の結婚を皮切りに、計7回結婚、3度目のグラントとの結婚は3年続いた。若くから過度のダイエットを繰り返し、晩年は痩せすぎてボディガードに抱きかかえられて移動していた。最後の離婚は1966年。晩年はビバリーヒルズのリージェント・ビバリー・ウィルシャー・ホテルに暮らし、1979年に他界。写真は、アメリカン・ヴォーグ 37年11月15日号、ホルスト・P・ホルスト撮影。

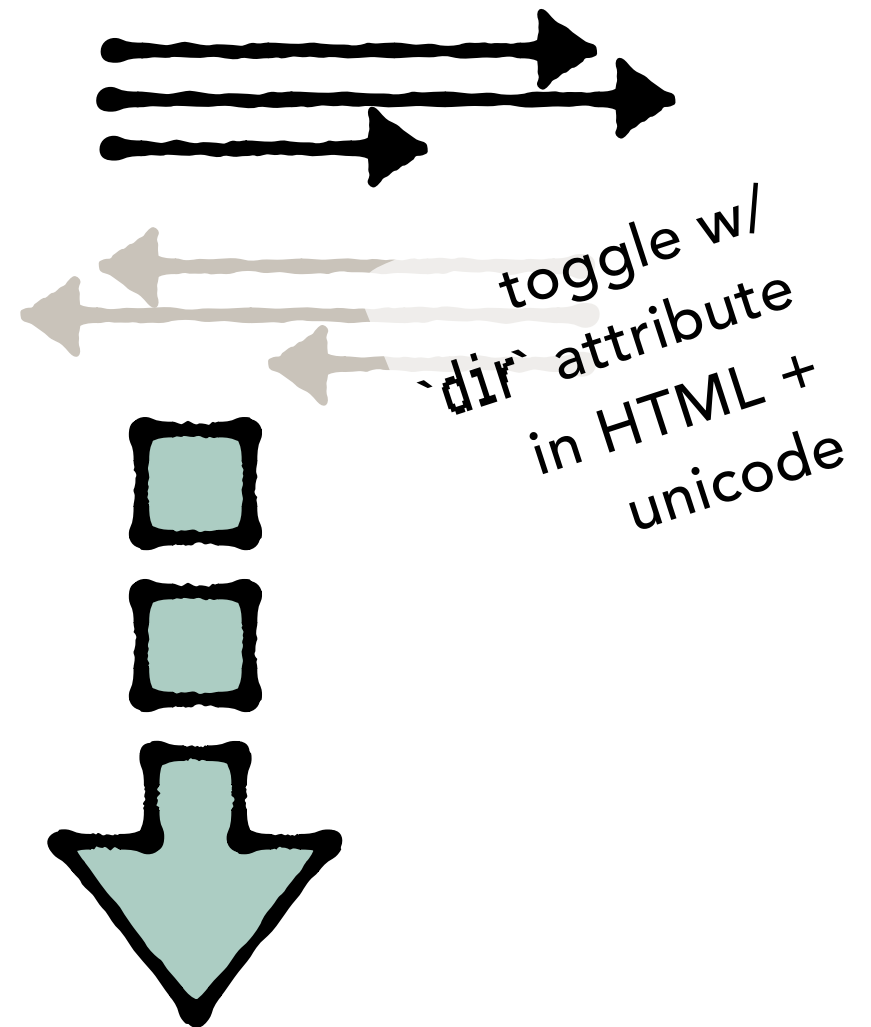
HAN-BASED SYSTEMS

*Chinese, Japanese, Korean & more

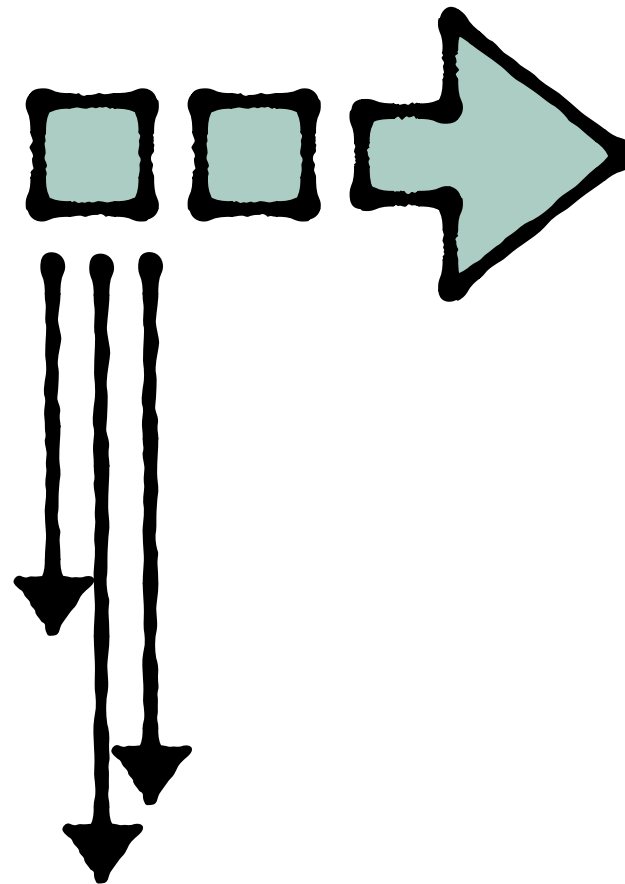


THREE OPTIONS FOR WRITING-MODE

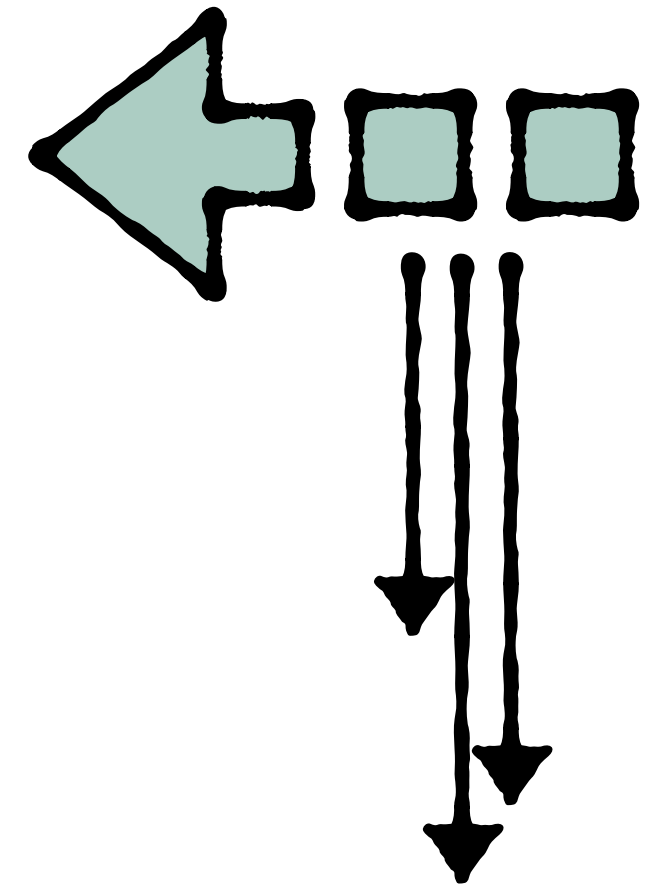
writing-mode:
horizontal-tb;



writing-mode:
vertical-lr;

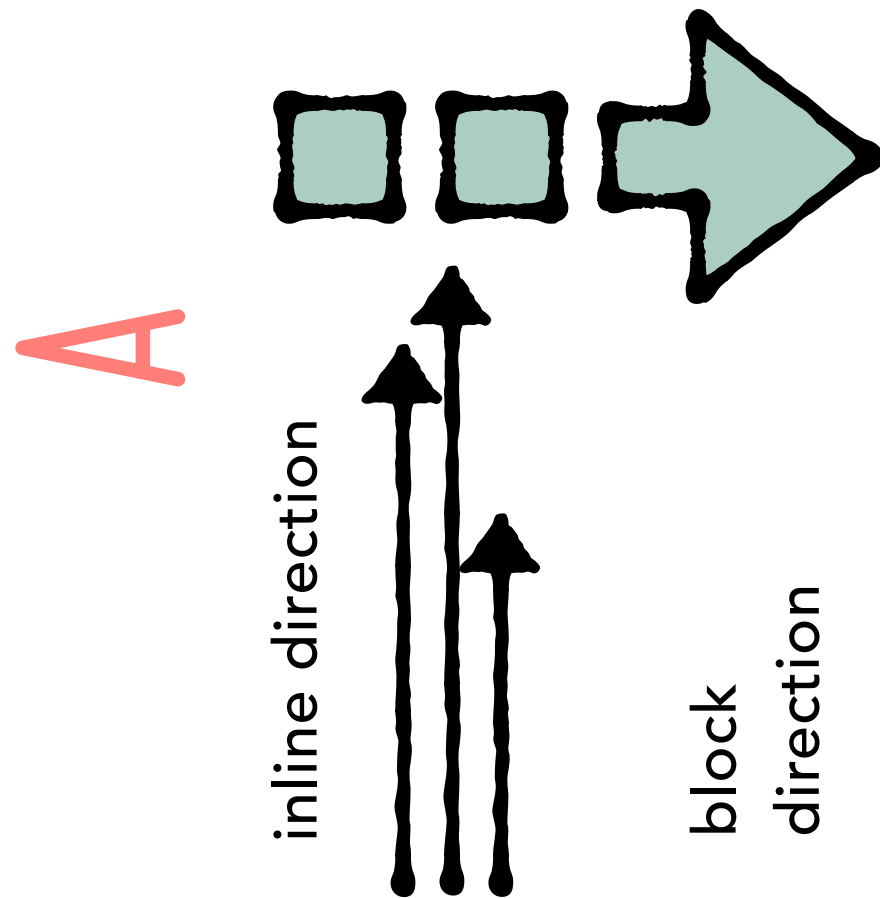


writing-mode:
vertical-rl;

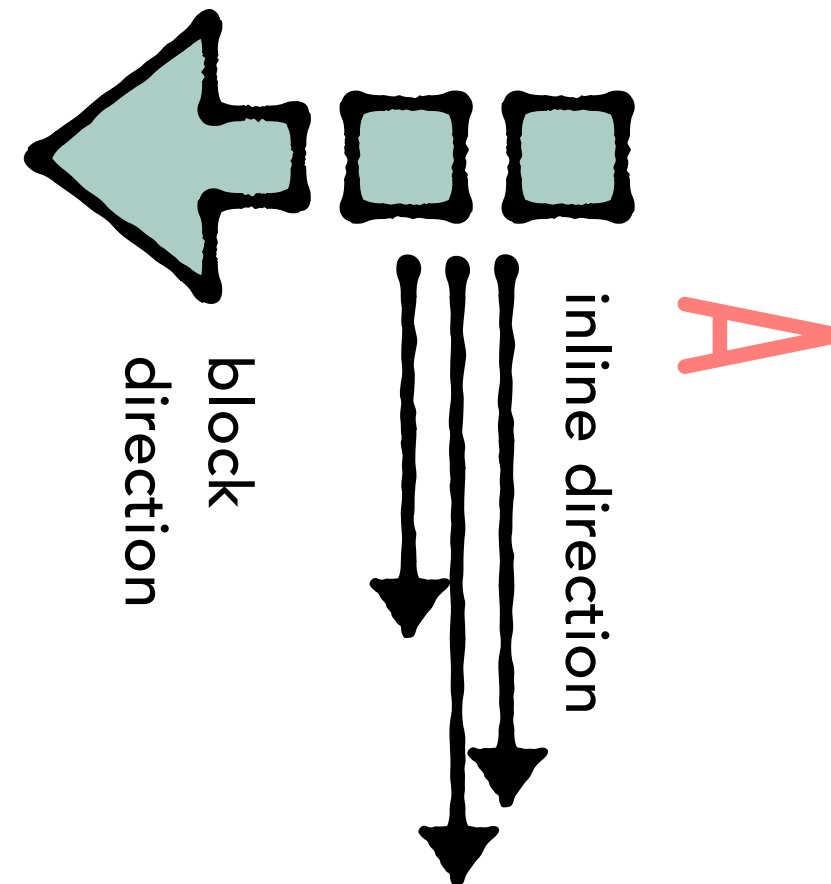


TWO MORE (FUTURE) OPTIONS FOR WRITING-MODE

writing-mode:
sideways-lr;



writing-mode:
sideways-rl;



creates a *horizontal* typographic mode





chenhuijing.com/zh-type

文字的故事

記錄：演變 05/20/2014

人類和其他生物物種總是在以自己獨特的方式和語言給大自然和自己的生命歷程留下一些印跡。當遠古時期的獵人根據熊掌印開始追蹤的時候，那便是最早的「視覺交流與傳播」(Visual Communication) 的開始。

最早的視覺傳達方式基本都是利用圖形進行的。這是北美印地安在史前的岩洞壁畫



法國發現的拉斯考克岩洞中，古代人類的原始繪畫，大約西元前一萬——萬五千年

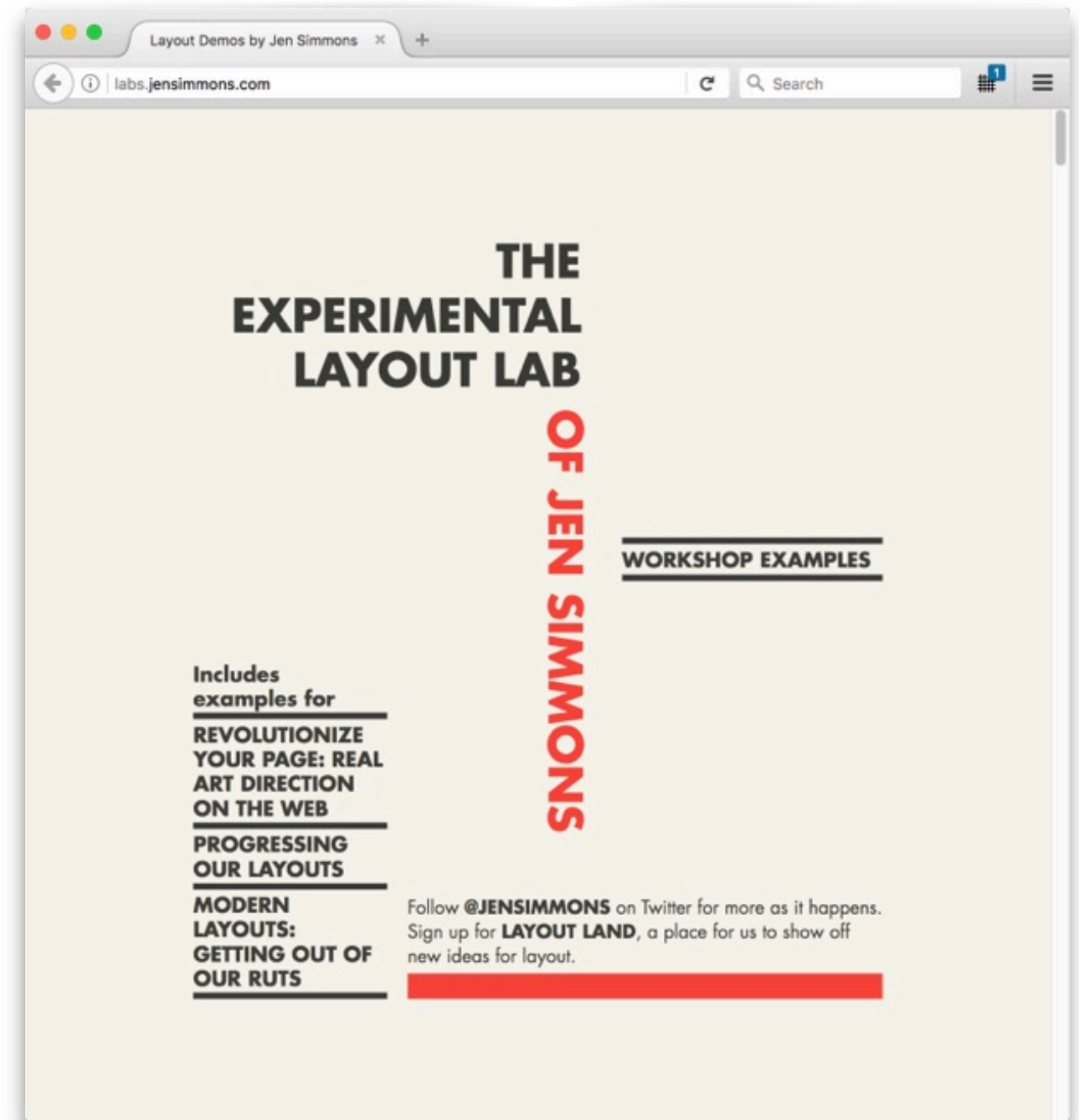


古代中亞文明的黑石鴨形，是由烏爾王奉獻給南那神的供品，公元前3000年左右

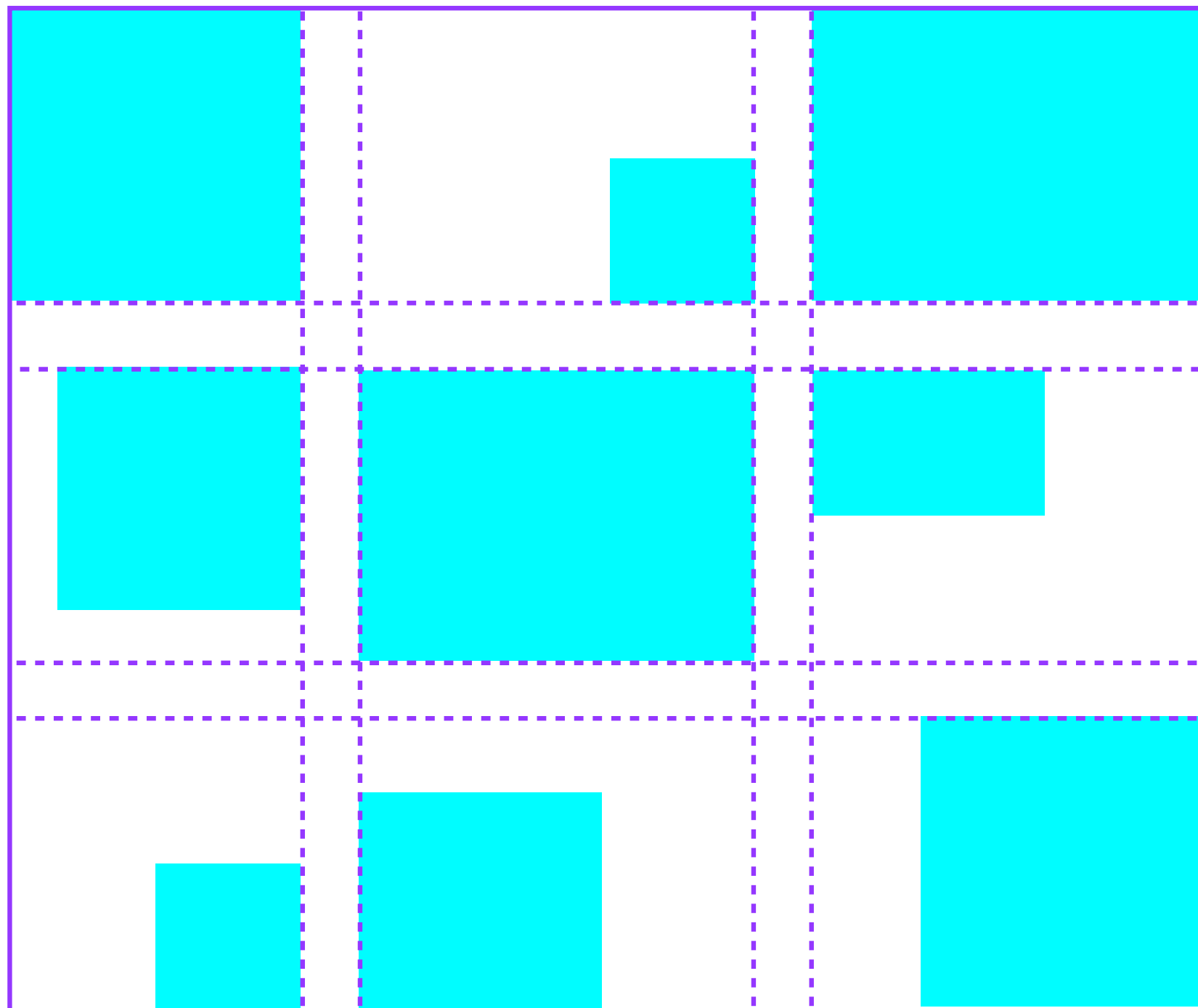


豎排


```
h1:nth-child(2) {  
  writing-mode: vertical-rl;  
}
```



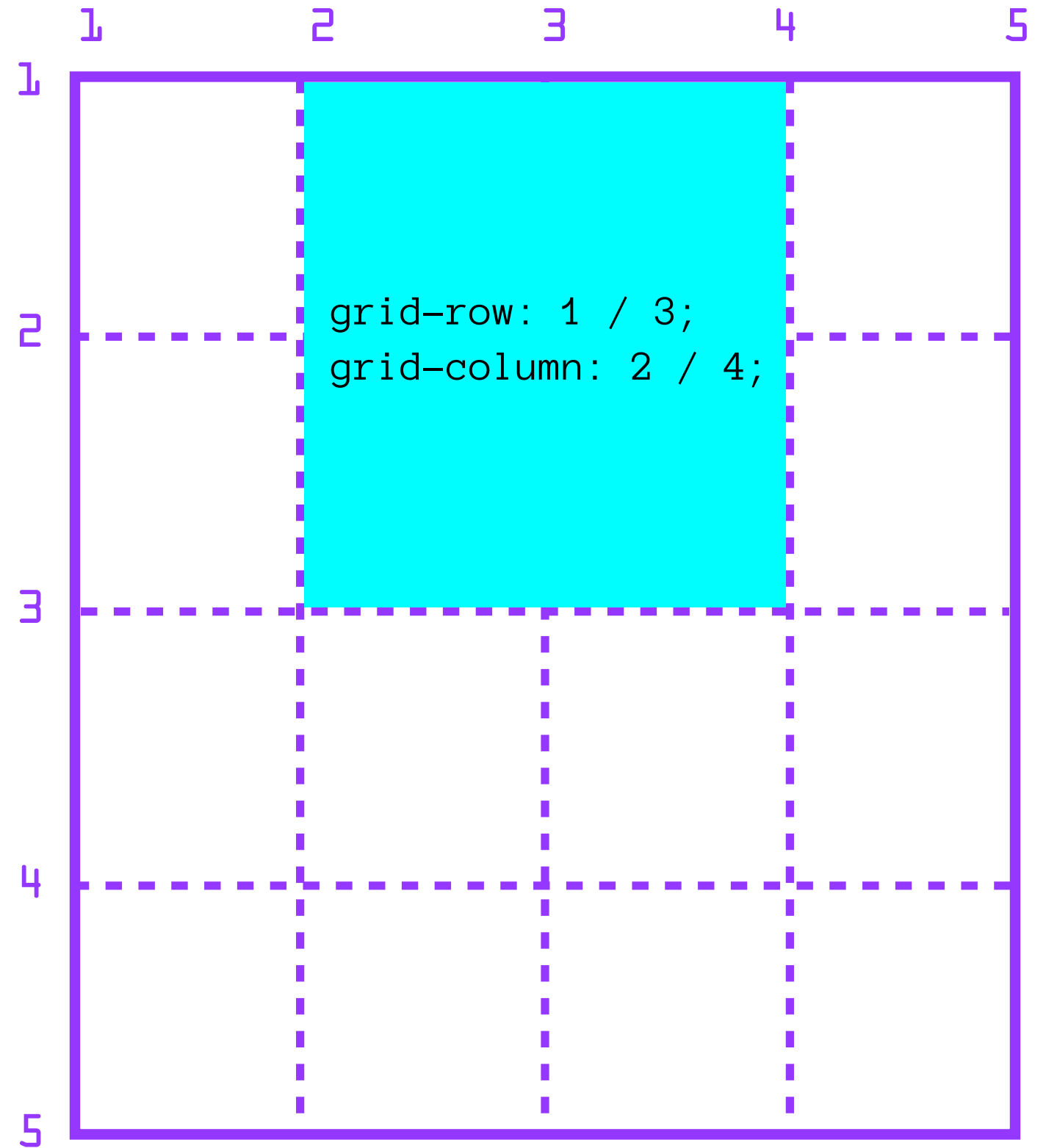
CSS Grid



Grid

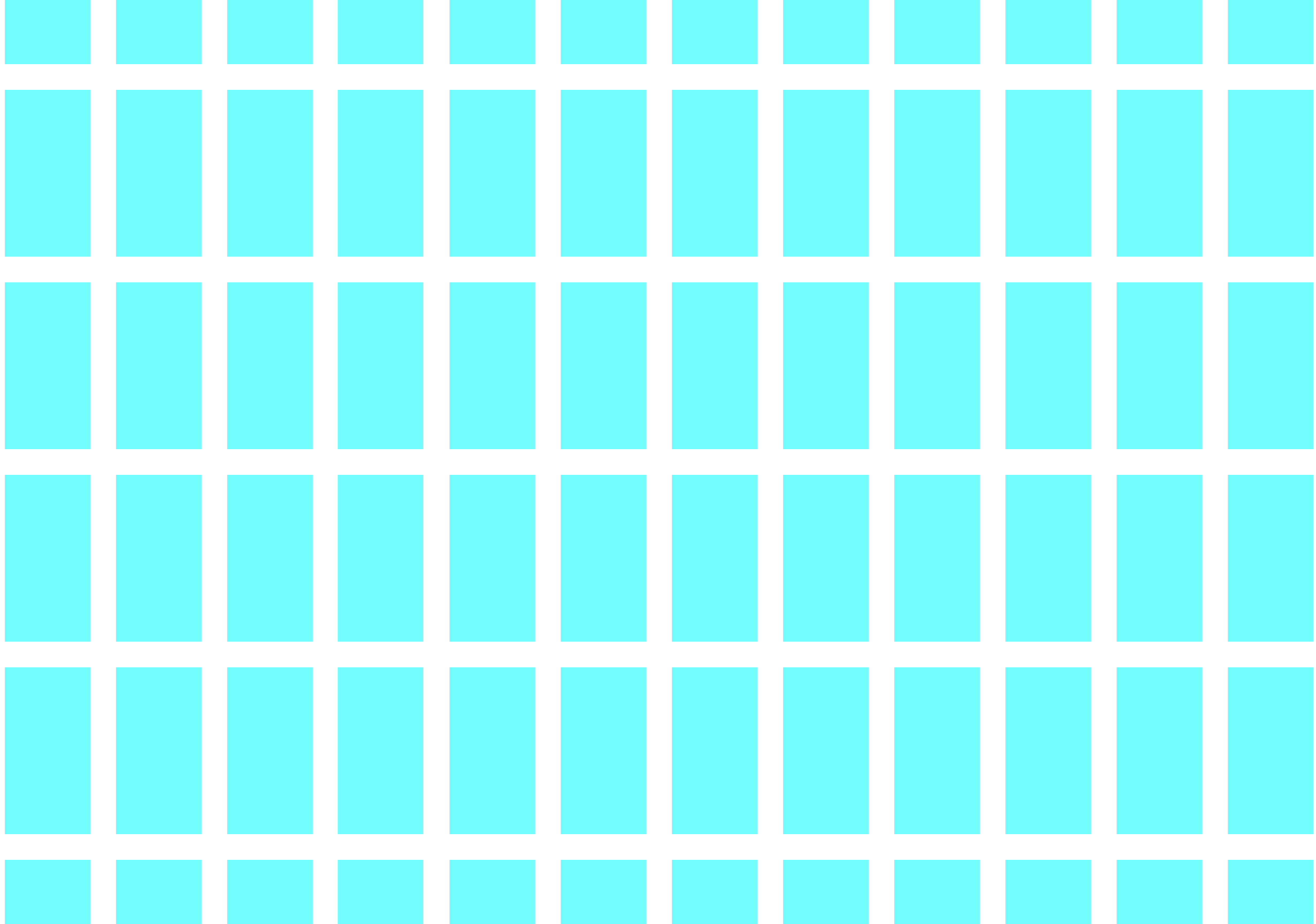

```
.container {  
  display: grid;  
  grid-template-columns:  
    1fr 1fr 1fr 1fr;  
  grid-template-rows:  
    1fr 1fr 1fr 1fr;  
}
```

```
.item {  
  grid-row: 1 / 3;  
  grid-column: 2 / 4;  
}
```



*Rows *and* Columns*

ROWS!!!!!!!!!!!!



White Space



Great designs can be achieved without the use of the grid, but the grid is a very useful tool to guarantee results.

Ultimately the most important tool is the management of the white space in layouts. It is the white space that makes the layout sing. Bad layouts have no space left for breathing — every little space is covered by a cacophony of type sizes, images, and screaming titles.

THE VIGNELLI CANON

BRAND NEW

Opinions on corporate and brand identity work.

About

A division of UnderConsideration.

Contact

adv @ underconsideration more info on this



submit tips

browse →

By Industry

By Project Type

By Tags

Search

Go

follow →

twitter

facebook

pinterest

mailing list

rss

Reviewed

Tweet 39

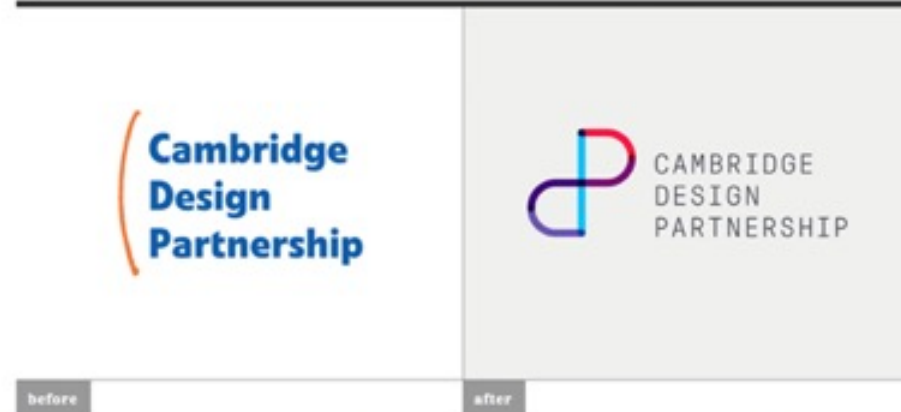
Pin it

Share

34

New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joins Realized



Reviewed June 16, 2014 by Armin

Comments (35)

Filed under [corporate](#) and tagged with [monogram](#), [monospace](#), [moving brands](#)

Established in 1996, [Cambridge Design Partnership \(CDP\)](#) is a technology and industrial product development consultancy with 65 employees in two offices — its headquarters in Cambridge, England, and a new one in Palo Alto, CA. Working for the consumer, healthcare, energy, and industrial markets, CDP designs products like a disposable splint system for fractured limbs, a respiratory humidifier, a self-cleaning powered painter, a device to help save water in the shower. CDP recently introduced a new identity designed by [Moving Brands](#).

[The] existing business story "Think differently" — although genuine — was almost a replica of Apple's "Think Different," an irony that worked directly against communicating its truly innovative approach. We redefined the brand story as "Potential realised," precisely encapsulating the company's purpose and its ability, through innovation, to realise potential for its clients.

[moving brands case study](#)

Jump to:

[Noted](#) / [Linked](#) / [Full Archives](#)

Poll

On Monogram

☐ Great

☐ Fine

☐ Bad

vote

view results

On Wordmark

☐ Great

☐ Fine

☐ Bad

vote

view results

On Application

☐ Great

☐ Fine

☐ Bad

vote

view results

Log In Become a Member Follow AIGA: f t w

New here? I AM A

SEARCH

FIND A JOB

FIND A DESIGNER

FIND A CHAPTER

FIND A STUDENT GROUP

AIGA

INSPIRATION

ABOUT AIGA

WHY DESIGN?

EVENTS & COMPETITIONS

TOOLS & RESOURCES

Home · Tools and Resources ·

WHAT IS GRAPHIC DESIGN?

Recommendations 2

Suppose you want to announce or sell something, amuse or persuade someone, explain a complicated system or demonstrate a process. In other words, you have a message you want to communicate. How do you "send" it? You could tell people one by one or broadcast by radio or loudspeaker. That's verbal communication. But if you use any visual medium at all—if you make a poster; type a letter; create a business logo, a magazine ad, or an album cover; even make a computer printout—you are using a form of visual communication called graphic design.

Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens. Designers create, choose, and organize these elements—typography, images, and the so-called "white space" around them—to communicate a message. Graphic design is a part of your daily life. From humble things like gum wrappers to huge things like billboards to the T-shirt you're wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.

Graphic design is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools in order to convey a message from a client to a particular audience. The main tools are image and typography.

Image-based design

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. For example, you know that a chili pepper is hot, and this knowledge in combination with the image creates a visual pun.

In the case of image-based design, the images must carry the entire message; there are few if any words to help. These images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is employed when the designer determines that, in a particular case, a picture is indeed worth a thousand words.

Type-based design

In some cases, designers rely on words to convey a message, but they use words differently from the ways writers do. To designers, what the words look like is as important as their meaning. The visual forms, whether typography (communication designed by means of the printed word) or handmade lettering, perform many communication functions. They can arrest your attention on a poster, identify the product name on a package or a truck, and present running text as the typography in a book does. Designers are experts at presenting information in a visual form in print or on film, packaging, or signs.

When you look at an "ordinary" printed page of running text, what is involved in designing such a seemingly simple page? Think about what you would do if you were asked to redesign the page. Would you change the typeface or type size? Would you divide the text into two narrower columns? What about the margins and the spacing between the paragraphs and lines? Would you indent the paragraphs or begin them with decorative lettering? What other kinds of treatment might you give the page number? Would you change the boldface terms, perhaps using italic or underlining? What other changes might you consider, and how would they affect the way the reader reacts to the content? Designers evaluate the message and the audience for type-based design in order to make these kinds of decisions.

Image and type

Designers often combine images and typography to communicate a client's message to an audience. They explore the creative possibilities presented by words (typography) and images (photography, illustration, and fine art). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

Designers are the link between the client and the audience. On the one hand, a client is often too close to the message to understand various ways in which it can be presented. The audience, on the other hand, is often too hard to have any direct input on how a communication is presented. Therefore, it is usually

WHAT DESIGNERS NEED TO KNOW

1 Recommendation

Designers need to master a wide variety of skills and concepts.

Section: [Tools and Resources](#) · Tags: [graphic design](#)

DESIGNERS AT WORK

What do professional designers really do? This question needs to be asked in order to answer why you need a design education and what you need to study.

Section: [Tools and Resources](#) · Tags: [graphic design](#)

WHO BECOMES A DESIGNER?

1 Recommendation

There are probably as many kinds of designers as there are kinds of design, so how do you know whether a career in design might be right for you?

Section: [Tools and Resources](#) · Tags: [graphic design](#)



EDUCATION AND DESIGN

Through AIGA, the professional association for design, educators have opportunities to learn new skills, develop design curriculum, get advice on pressing questions and hear insights from peers.

Section: [Tools and Resources](#) · Tags: [education](#)

WEBINAR: TYPOGRAPHY FOR THE WEB

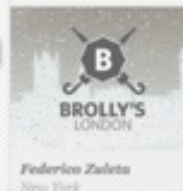
Event: December 2, 2014

JOIN THE DIALOGUE

FEATURED JOB

Senior Designer (print and interactive)
Ideas On Purpose
New York
May 12, 2014

FEATURED PORTFOLIO



Federico Zuleta
New York

DESIGN ENVY



Signage in Flushing,
New York
June 11, 2014

RECENT TWEET

FROM THE ARCHIVES



AIGA MAKE/THINK
Conference · Title
Sequences & Motion
Graphics
Monica Studio

FROM THE BLOGS

A collection of experiences



Very early on we discovered that modular and standard dimensions offer benefits that are economical from both cost and meaning points of view. The use of standard and modular sizes of paper in the printing industry can achieve considerable savings. The standardization of paper sizes in the project we did for the National Park Service economized million of dollars - something we are proud of.

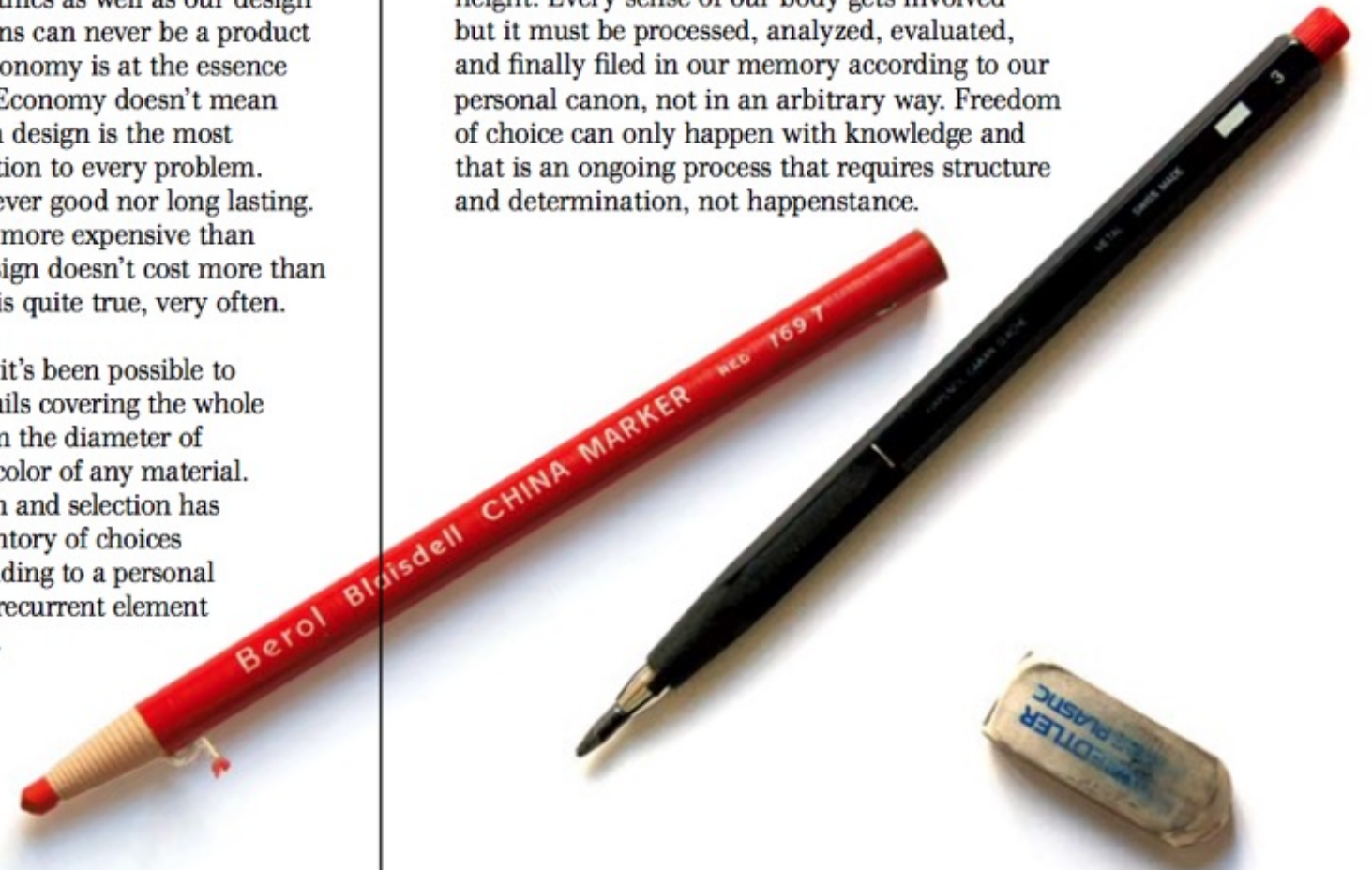
Standardization related to the size of construction materials can bring significant savings in any three dimensional project. Odd sizes imply more labor costs and waste of materials.

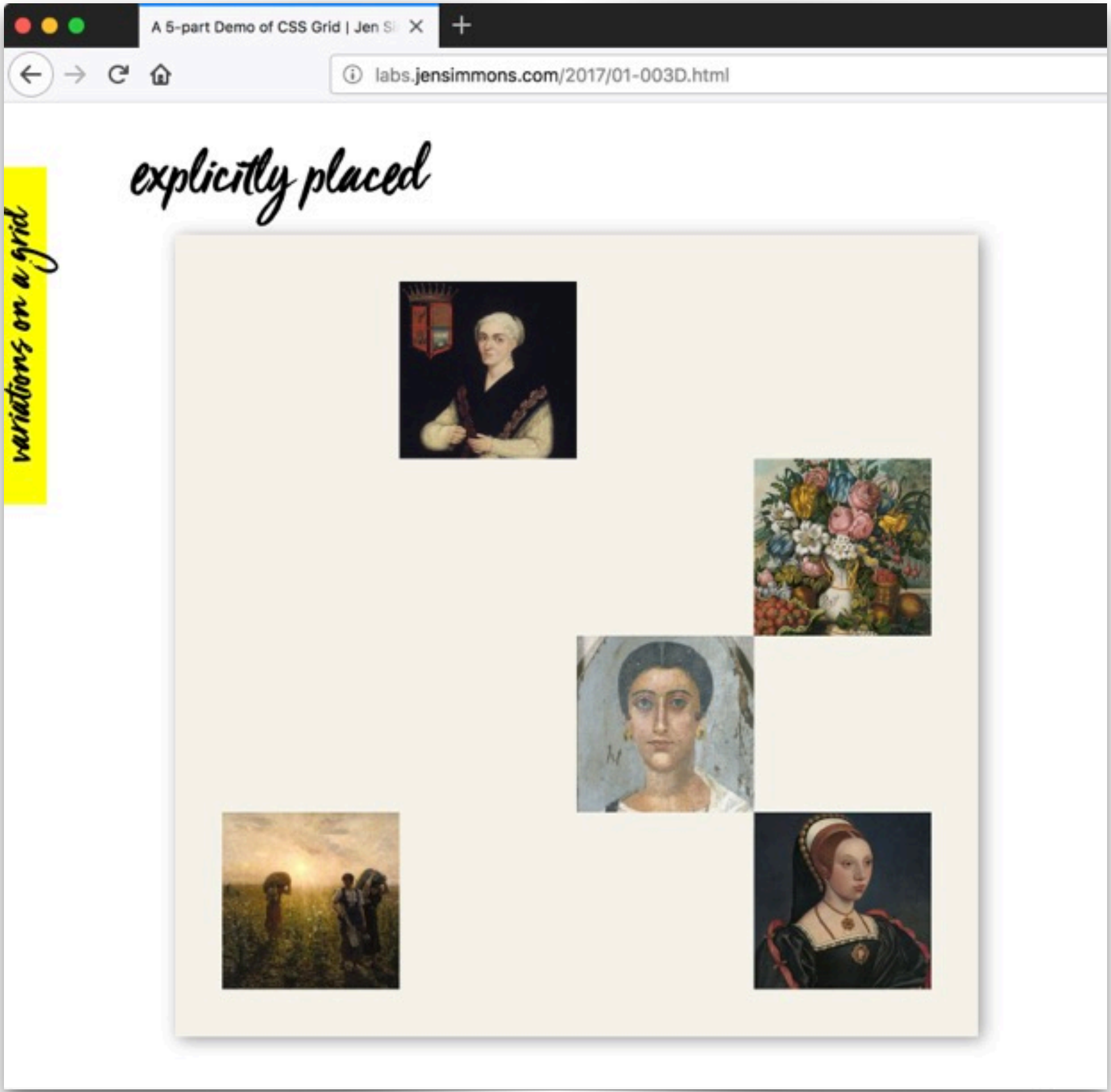
It is imperative that a designer becomes familiar with all these aspects of design and the realization process. It is part of our ethics as well as our design vocabulary. Costly solutions can never be a product of good design because economy is at the essence of the design expression. Economy doesn't mean cheap design. Economy in design is the most appropriate and lean solution to every problem. Contrived solutions are never good nor long lasting. Quality is not necessarily more expensive than cheap solutions. Good design doesn't cost more than bad design. The opposite is quite true, very often.

In the course of a lifetime it's been possible to continuously evaluate details covering the whole spectrum of materials from the diameter of a pipe, to the texture and color of any material. This process of observation and selection has gradually built up an inventory of choices and feelings eventually leading to a personal canon - which becomes a recurrent element of our creative vocabulary.

I think that this is quite an important aspect of a modus operandi. There are some basic elements, such as size relationship between parts of a given object, that are governed very often by a modular relationship ranging, for example, from single to double, from one to three, or four or more, but not an odd size in between. Also, a disc within a disc will have a diameter half the size of the larger or a third of it but not an odd, casual size. And that is because there is some universal harmony that demands those choices.

This process of sifting and selecting extends to everything around us - colors, textures, materials. It involves every detail, thickness, width, and height. Every sense of our body gets involved but it must be processed, analyzed, evaluated, and finally filed in our memory according to our personal canon, not in an arbitrary way. Freedom of choice can only happen with knowledge and that is an ongoing process that requires structure and determination, not happenstance.





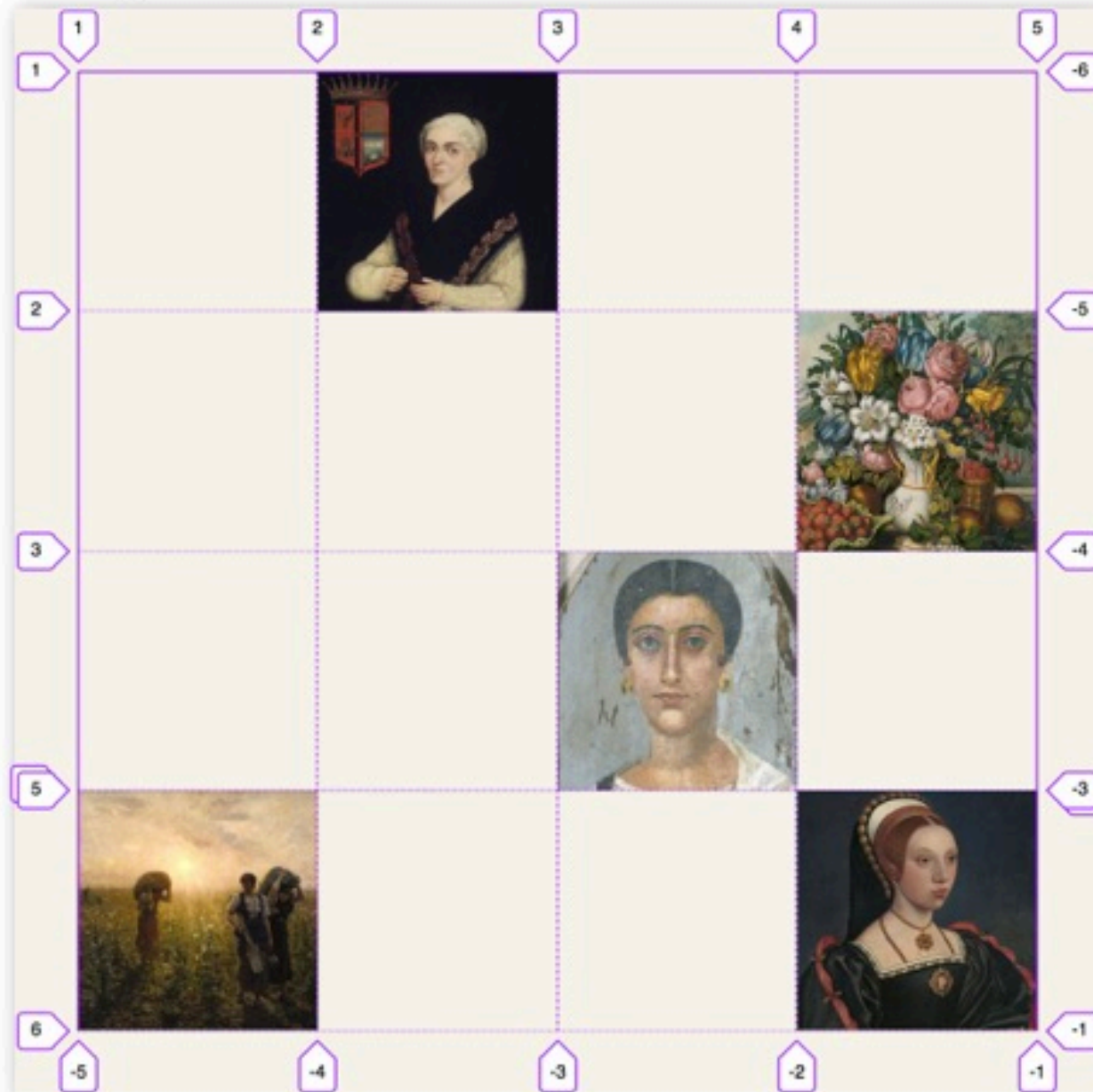
explicitly placed

variations on a grid



variations on a grid

explicitly placed



Inspector panel showing the HTML structure and the Layout tab for the `ul.grid-container` element.

HTML Structure:

```
<ul class="grid-container">
  <li>...</li>
  <li>...</li>
  <li>...</li>
  <li>...</li>
  <li>...</li>
</ul>
```

Layout Tab:

Grid

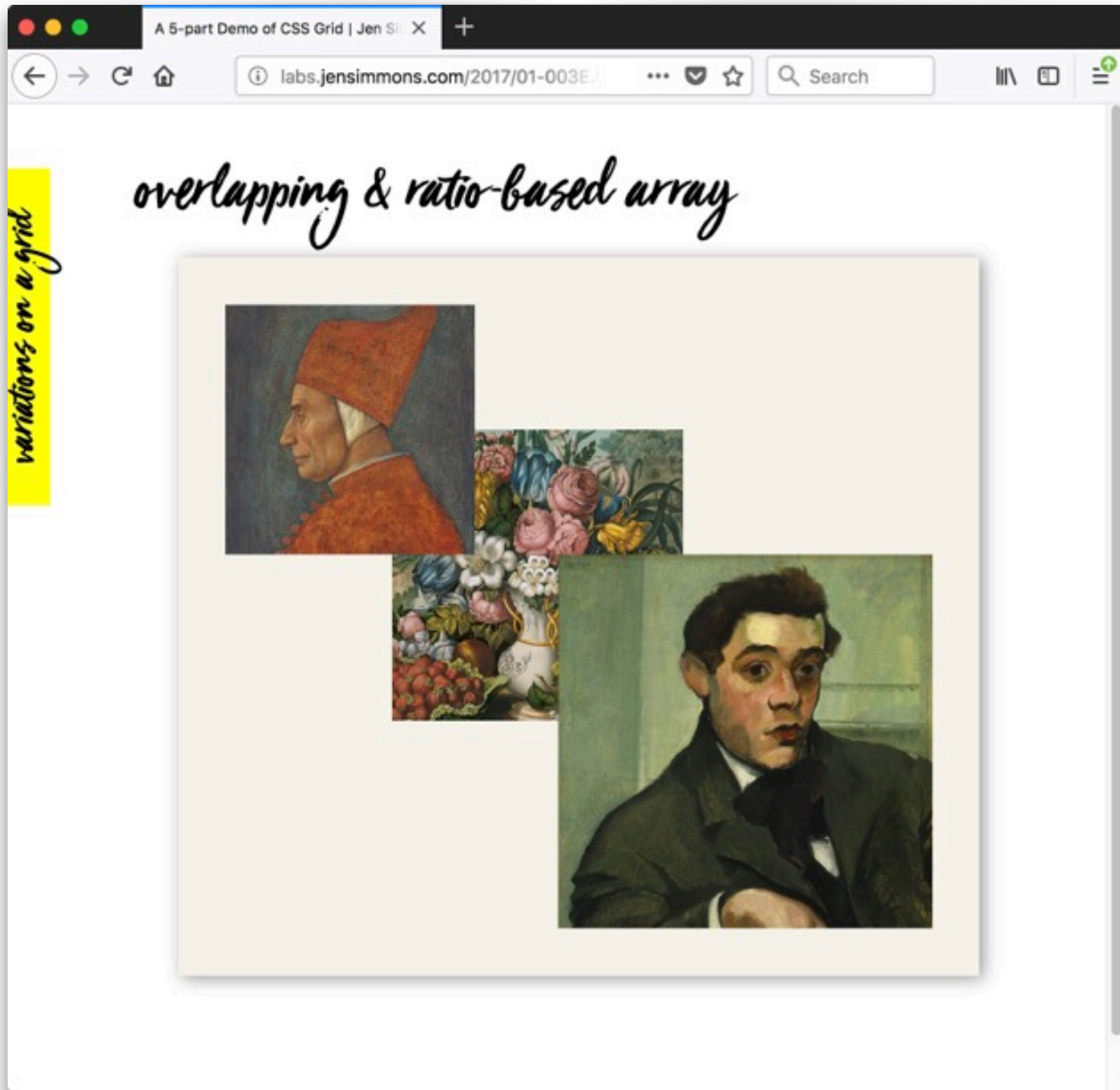
Overlay Grid

- ☒ `ul.grid-container`

Grid Display Settings

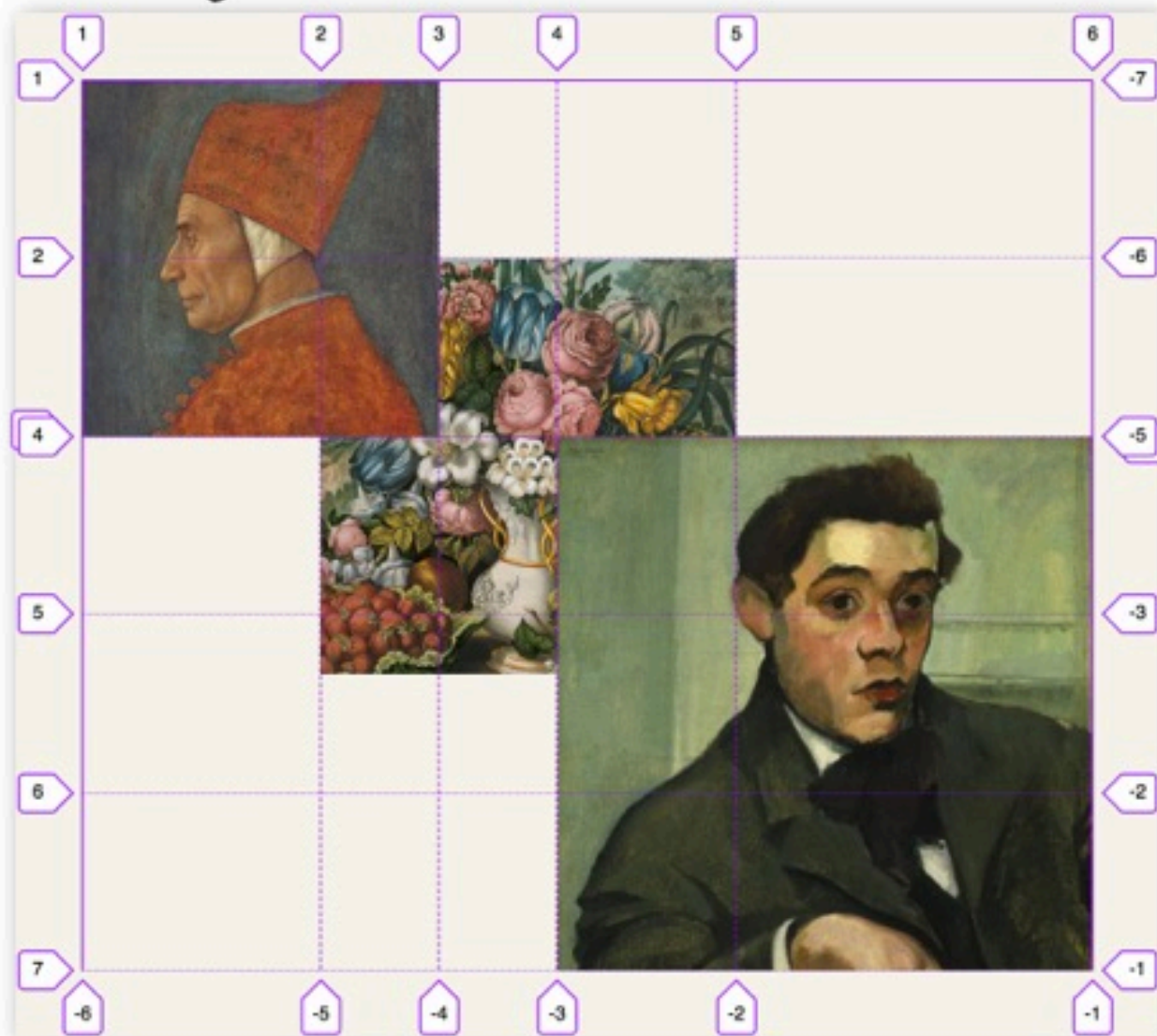
- ☒ Display line numbers
- ☐ Display area names
- ☐ Extend lines infinitely

Overlap



variations on a grid

overlapping & ratio-based array



Inspector panel showing the HTML structure and the CSS Grid settings for the `ul.grid-container` element.


```
<p class="warning">...</p>
<section class="overlapping">
  <h1>Overlapping & ratio-based array</h1>
  <ul class="grid-container">
    <li>...</li>
    <li>...</li>
  </ul>
</section>
```

body > main > section.overlapping > ul.grid-container

Rules Computed **Layout** Animations Fonts

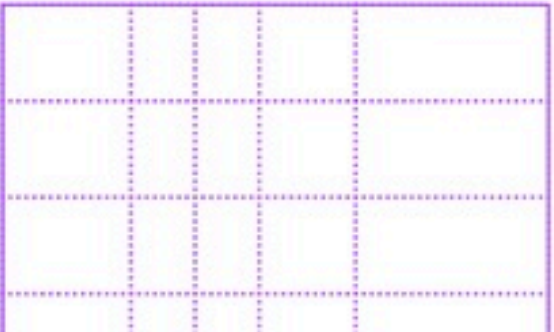
Grid

Overlay Grid

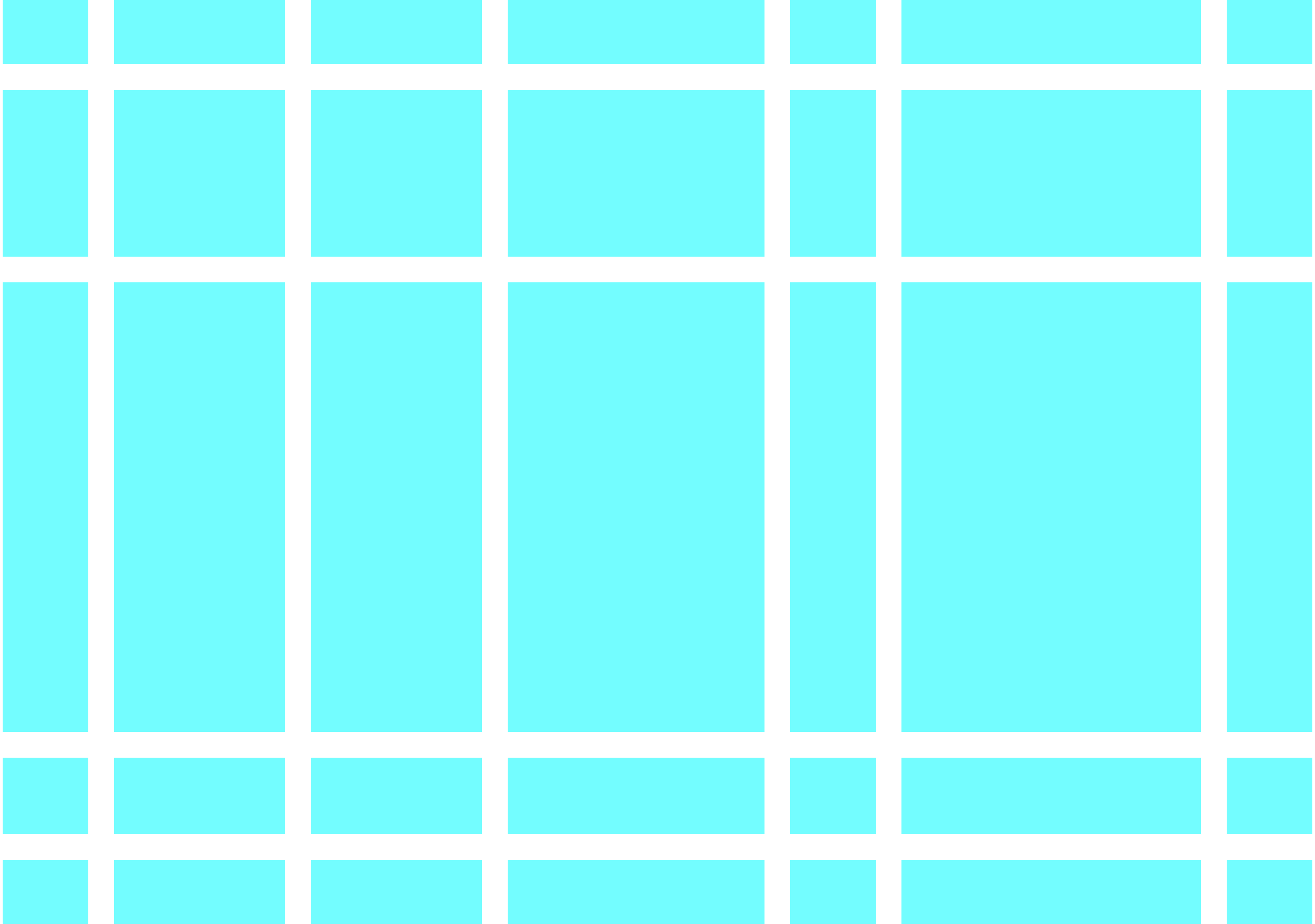
☒ `ul.grid-container` 

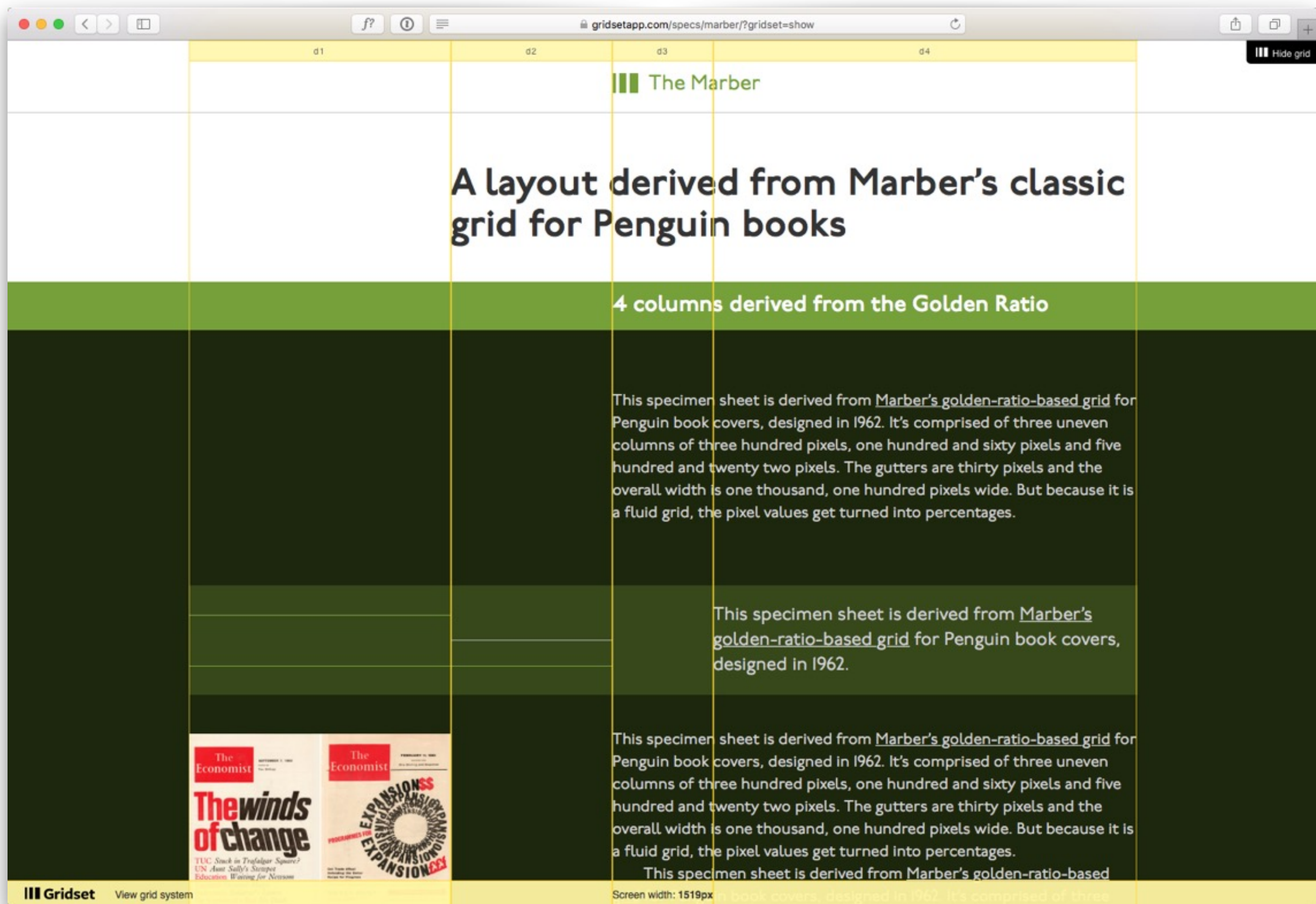
Grid Display Settings

- ☒ Display line numbers
- ☐ Display area names
- ☐ Extend lines infinitely



*Tracks don't have to all
be the same size.*





||| The Marber

A layout derived from Marber's classic grid for Penguin books

4 columns derived from the Golden Ratio

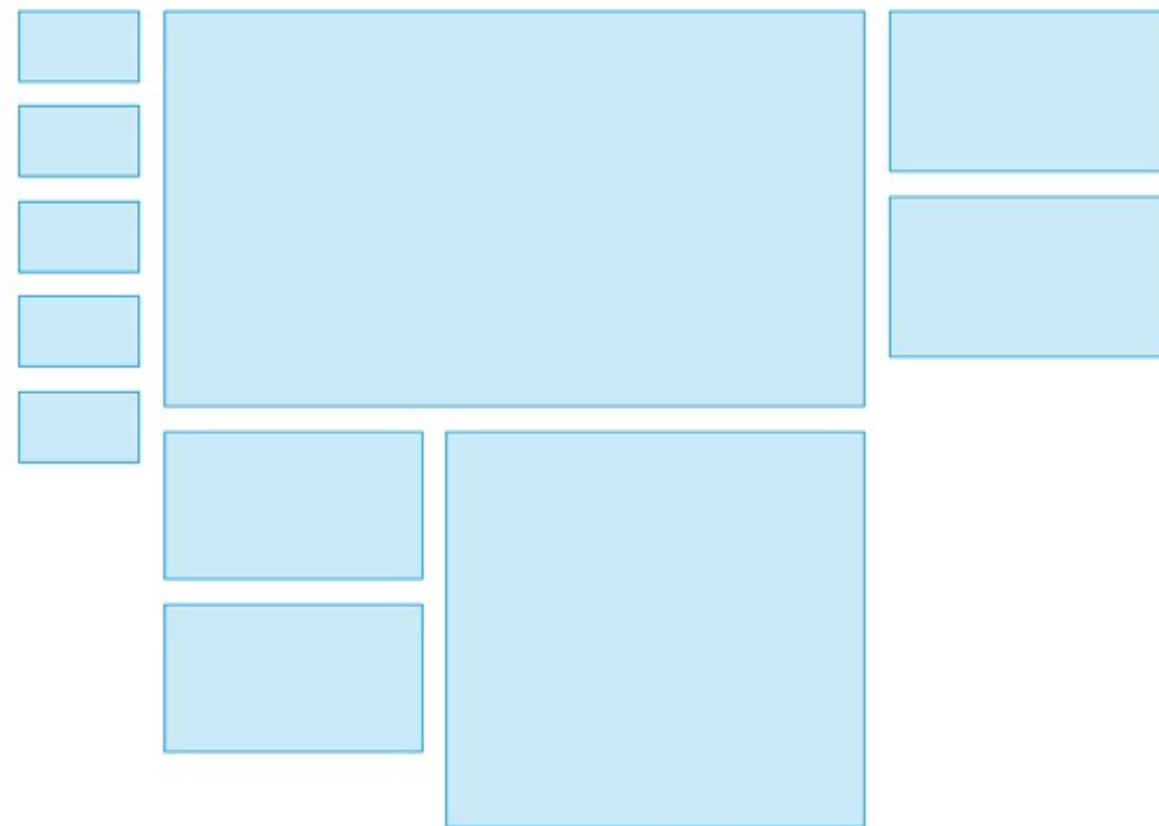
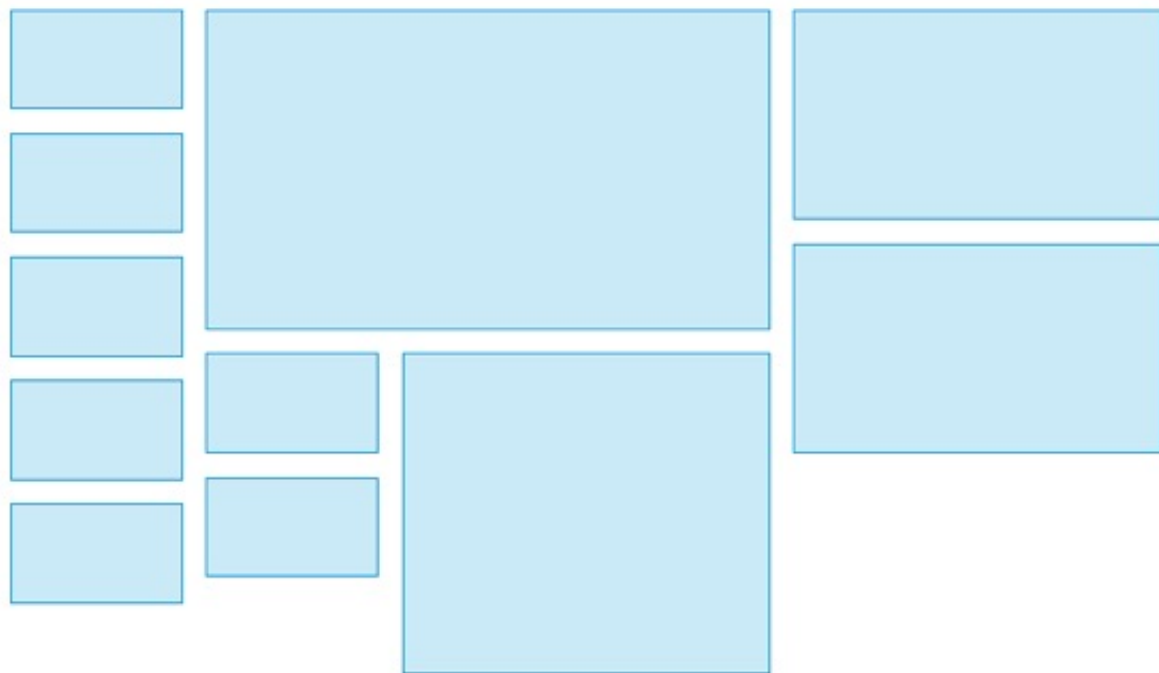
This specimen sheet is derived from [Marber's golden-ratio-based grid](#) for Penguin book covers, designed in 1962. It's comprised of three uneven columns of three hundred pixels, one hundred and sixty pixels and five hundred and twenty two pixels. The gutters are thirty pixels and the overall width is one thousand, one hundred pixels wide. But because it is a fluid grid, the pixel values get turned into percentages.

This specimen sheet is derived from [Marber's golden-ratio-based grid](#) for Penguin book covers, designed in 1962.

This specimen sheet is derived from [Marber's golden-ratio-based grid](#) for Penguin book covers, designed in 1962. It's comprised of three uneven columns of three hundred pixels, one hundred and sixty pixels and five hundred and twenty two pixels. The gutters are thirty pixels and the overall width is one thousand, one hundred pixels wide. But because it is a fluid grid, the pixel values get turned into percentages.

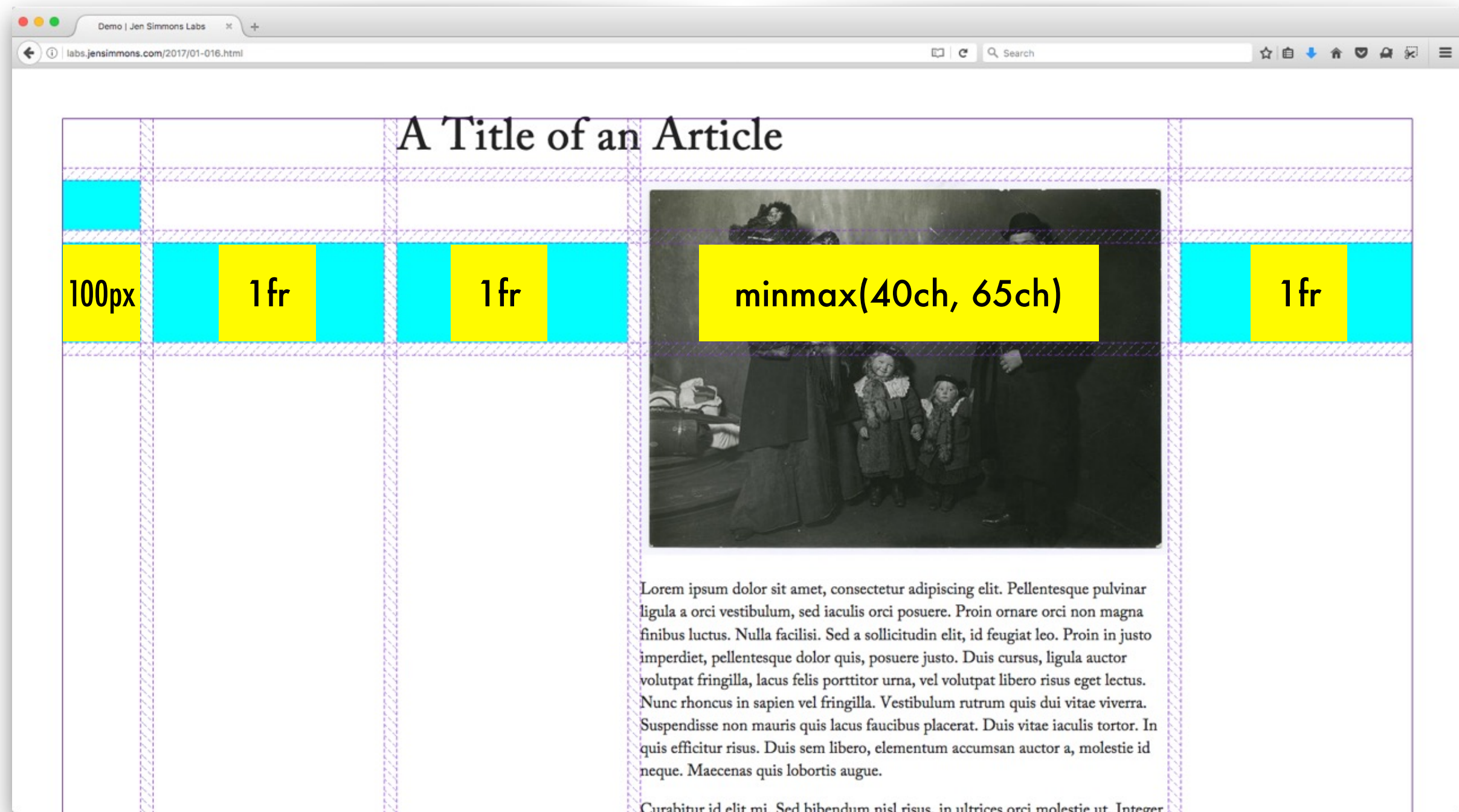
This specimen sheet is derived from Marber's golden-ratio-based

book covers, designed in 1962. It's comprised of three



from alistapart.com/article/content-out-layout

The New Flexibility



grid-template-columns: 100px 1fr 1fr minmax(40ch, 65ch) 1fr;



A Title of an Article



Lorem ipsum dolor sit amet, consectetur adipiscing elit. Pellentesque pulvinar ligula a orci vestibulum, sed iaculis orci posuere. Proin ornare orci non magna finibus luctus. Nulla facilisi. Sed a sollicitudin elit, id feugiat leo. Proin in justo imperdiet, pellentesque dolor quis, posuere justo. Duis cursus, ligula auctor volutpat fringilla, lacus felis porttitor urna, vel volutpat libero risus eget lectus. Nunc rhoncus in sapien vel fringilla. Vestibulum rutrum quis dui vitae viverra. Suspendisse non mauris quis lacus faucibus placerat. Duis vitae iaculis tortor. In quis efficitur risus. Duis sem libero, elementum accumsan auctor a, molestie id neque. Maecenas quis lobortis augue.

Curabitur id elit mi. Sed bibendum nisl risus. in ultrices orci molestie ut. Integer

“pixel perfect”

*What happens when parts of
the content / interface are 'missing'?*

*Or are shorter / longer
than 'ideal'?*

Design the flexibility model.

For more...

A 5-part Demo of CSS Grid | Jen Simmons


labs.jensimmons.com/2017/01-003.html

Search

Search HTML

explicitly placed

variations on a grid



Inspe Cons Debl Style Perf Mem

ul class="grid-container">-
-
-
-
-

body > main > section.explicitly-placed > ul.grid-container

Rules

Computed

Layout

Animations

Fonts

Grid

Overlay Grid

☐ ul.grid-container

☐ ul.grid-container

☐ ul.grid-container

☒ ul.grid-container

☐ ul.grid-container

Grid Display Settings

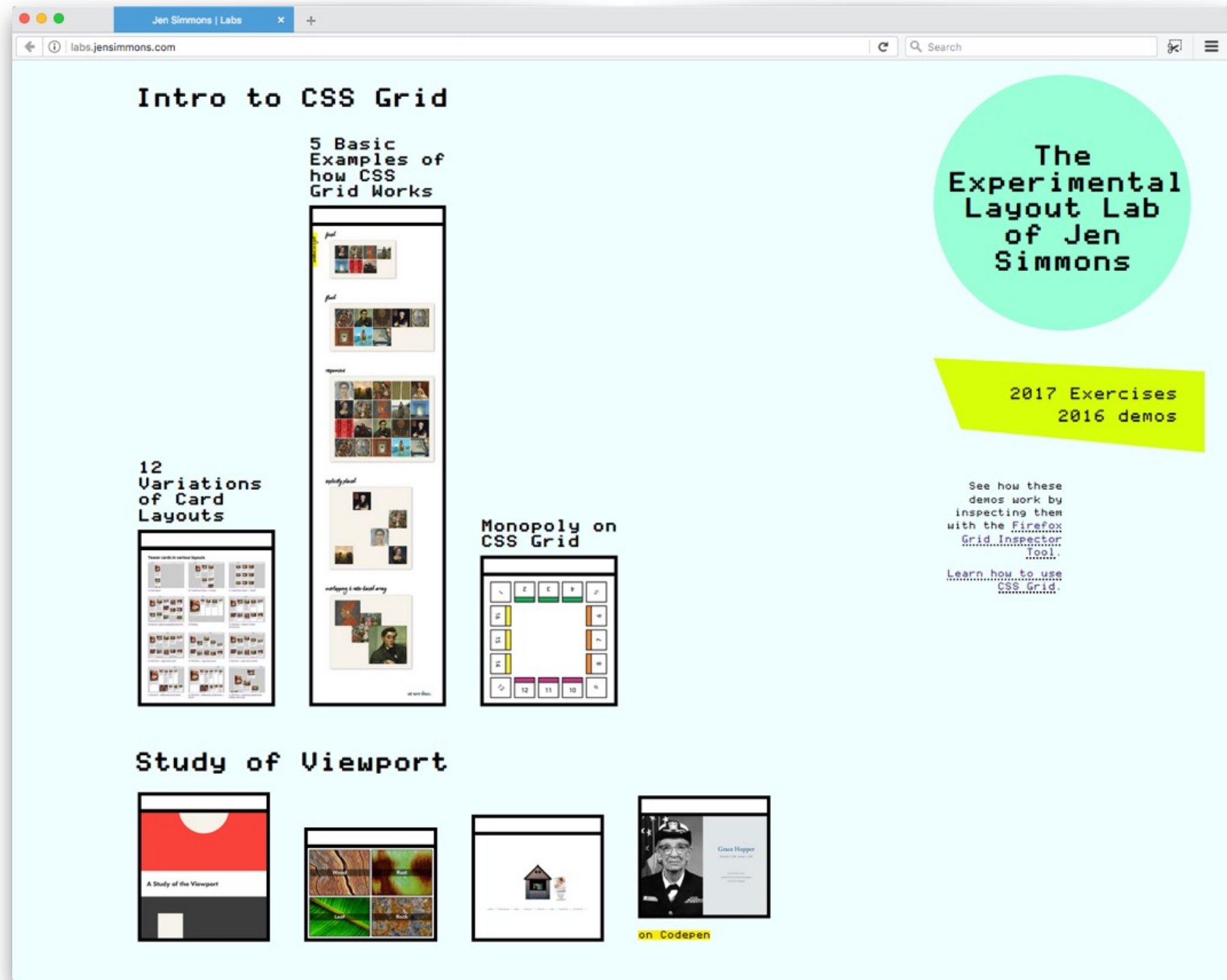
☒ Display line numbers

☐ Display area names

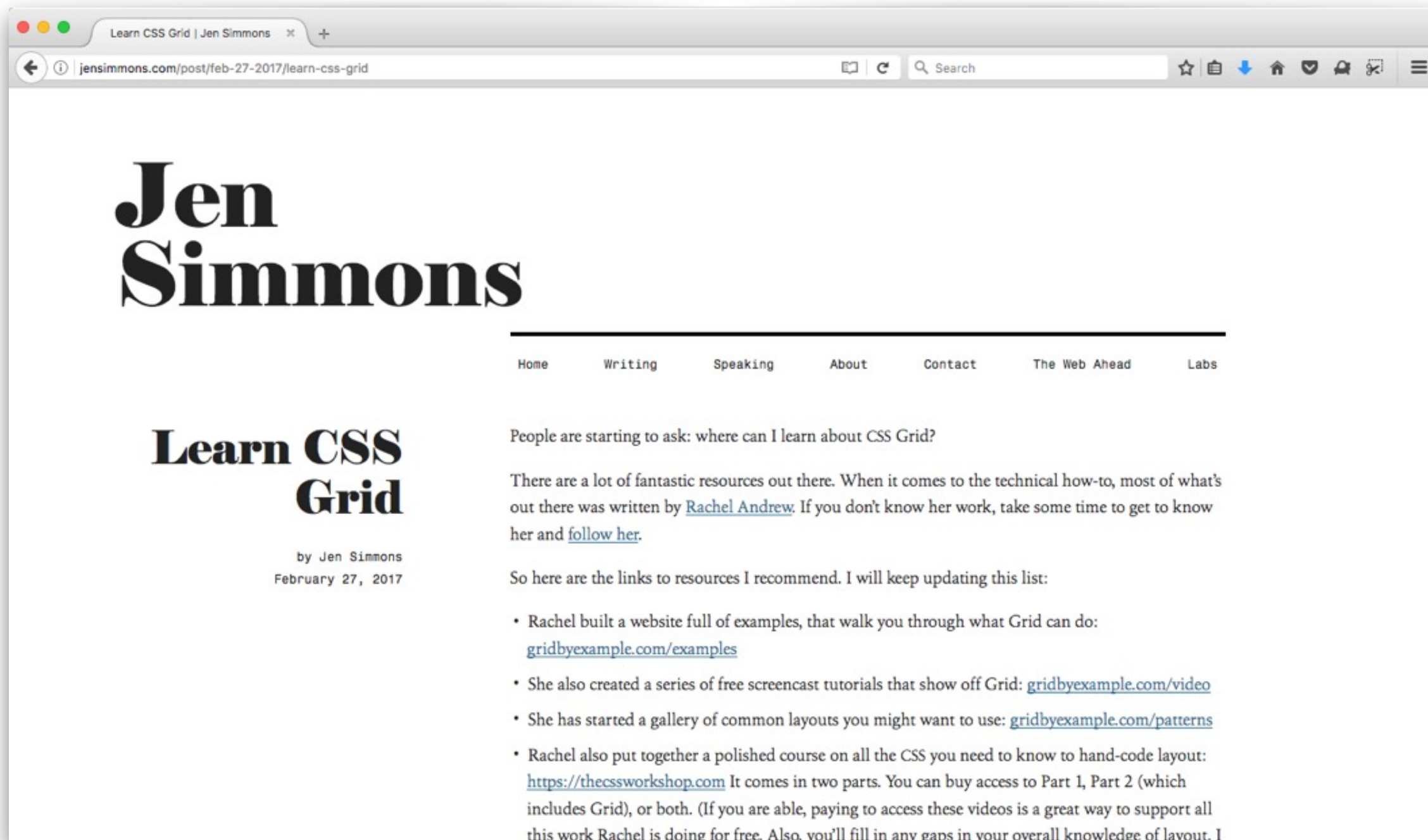
☒ Extend lines infinitely



nightly.mozilla.org



labs.jensimmons.com



jensimmons.com

2015



Modern Layouts:
Getting Out of Our Ruts

2016



Revolutionize Your Page:
Real Art Direction on the Web

available on jensimmons.com

Thanks!

jensimmons.com

@jensimmons

layout.land

labs.jensimmons.com

