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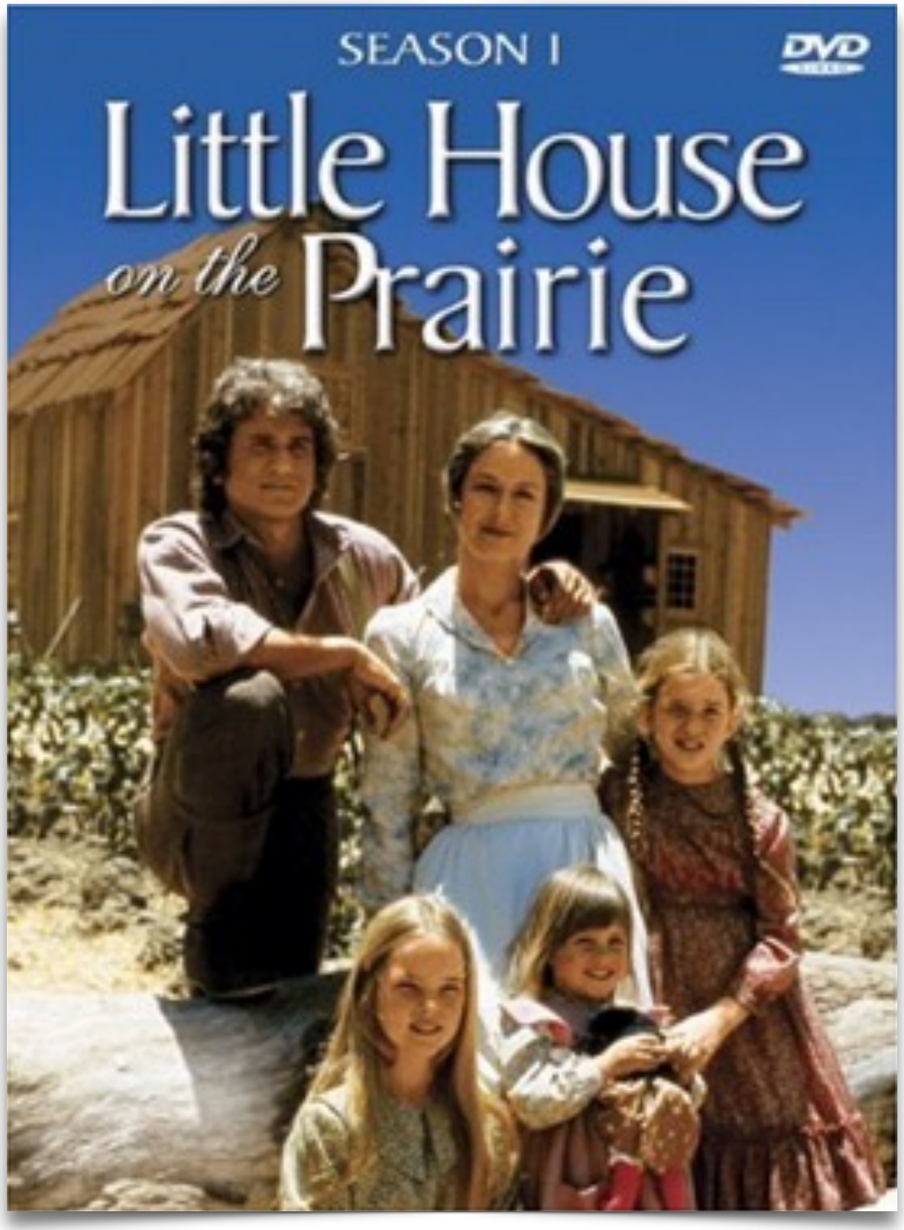
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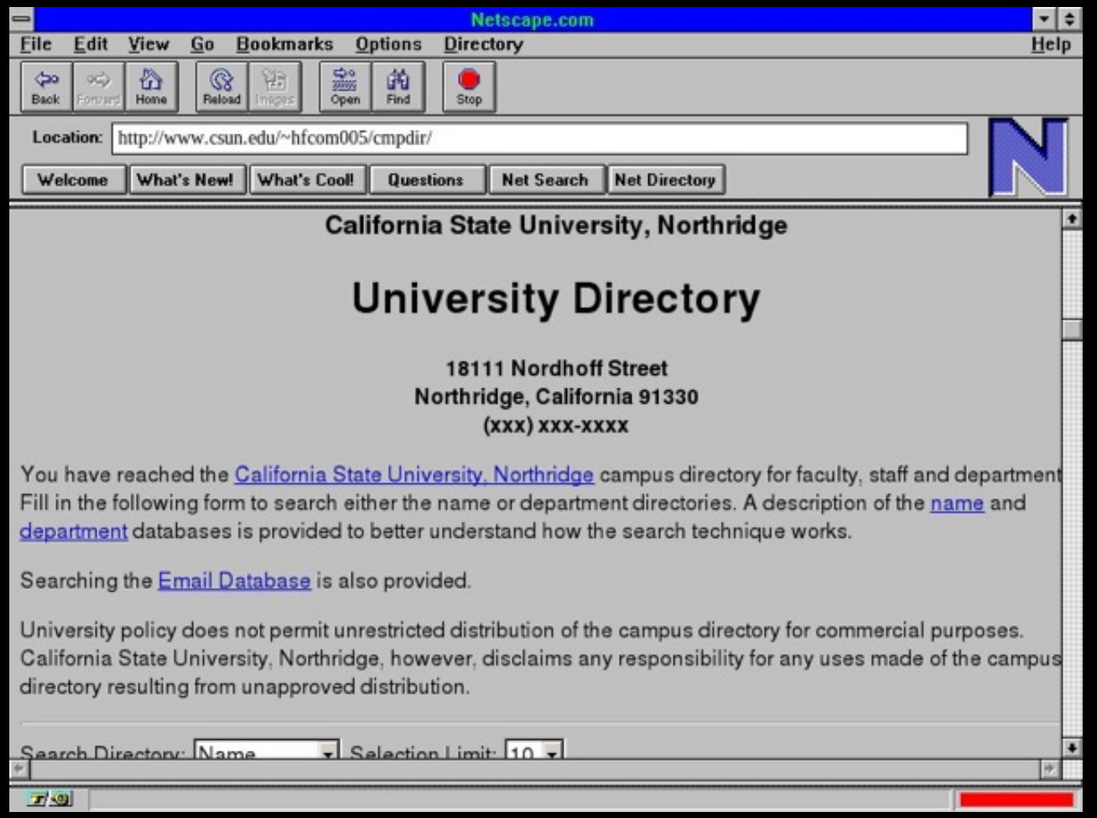
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The Paul T. Roch Art Gallery and Museum

All his life, he only wanted to be an artist. From the time when he carried water to the artists who visited the Slovakian Mountains to paint, and throughout his life, Paul Theodore Roch studied art, made art, and loved ar **The Paul T. Roch Art Gallery and Museum**, currently being built in the heart of Brown County near Nashvill Indiana, will be permanent home to over 2,500 of Paul's original works spanning over 5 1/2 decades from 193 until his death in 1991.

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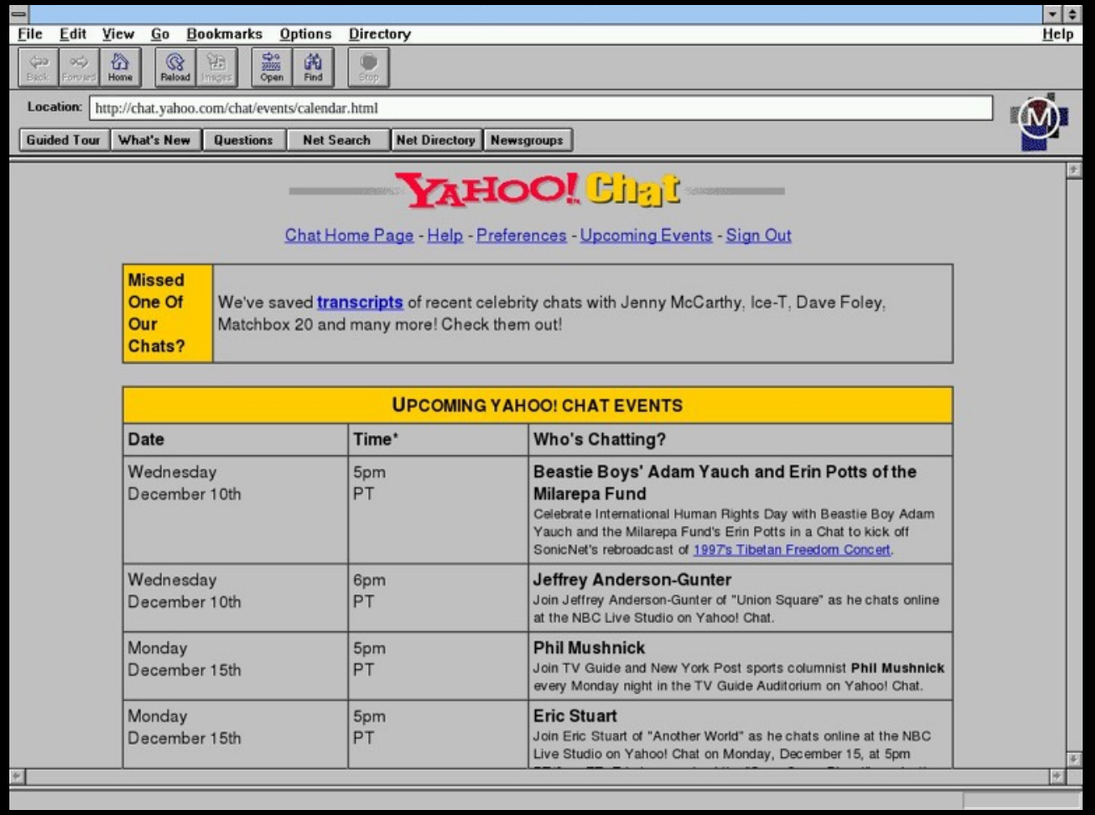
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Wednesday December 10th
6pm PT
Jeffrey Anderson-Gunter
Join Jeffrey Anderson-Gunter of "Union Square" as he chats online at the NBC Live Studio on Yahoo! Chat.
Monday December 15th
5pm PT
Phil Mushnick
Join TV Guide and New York Post sports columnist Phil Mushnick every Monday night in the TV Guide Auditorium on Yahoo! Chat.
Monday December 15th
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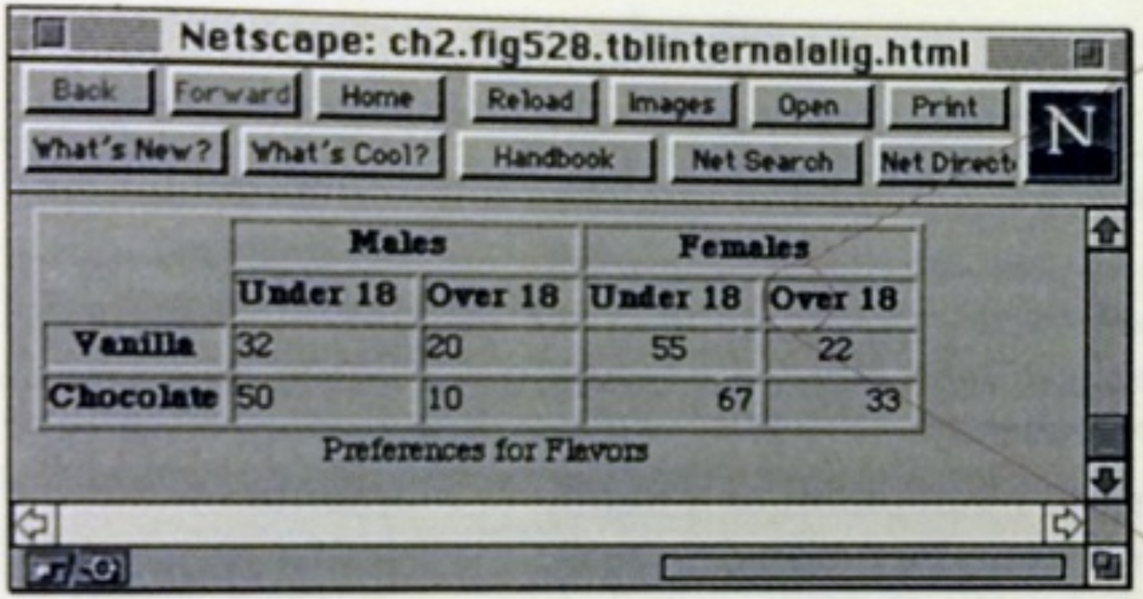
Join Eric Stuart of "Another World" as he chats online at the NBC Live Studio on Yahoo! Chat on Monday, December 15, at 5pm

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 >Females</TR>
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 55<TD Align = Center>22</TR>
<TR> <TH> Chocolate<TD>50<TD>10<TD Align =
 Right>67<TD Align = Right>33</TR>
</TABLE>
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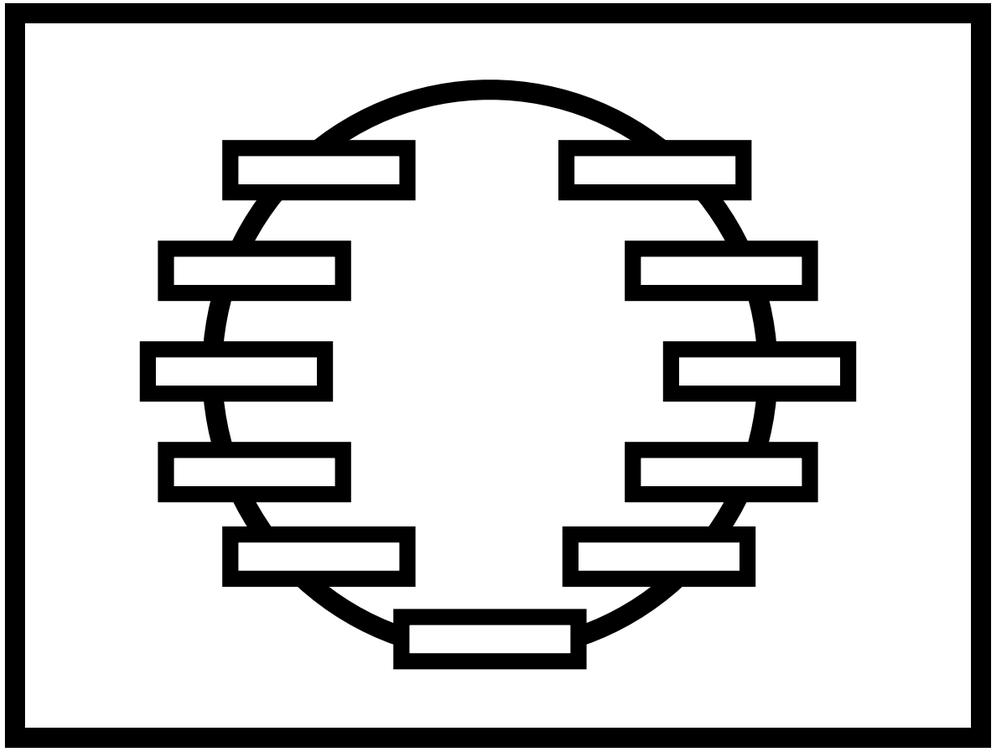
Figure 2.27:
HTML 3.0 alignment options used in tables.

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



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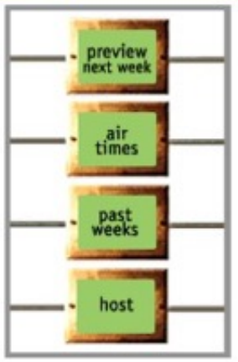

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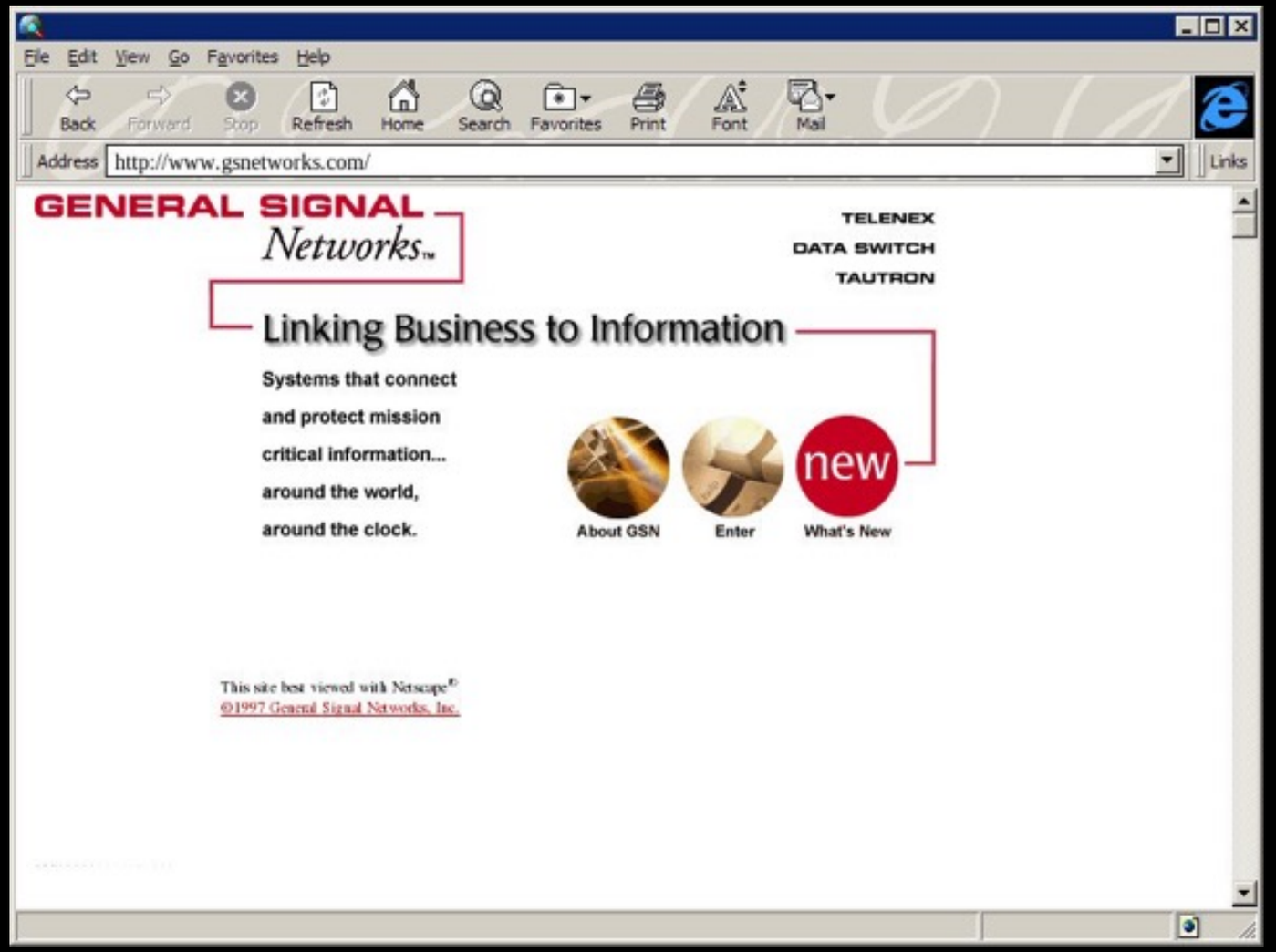
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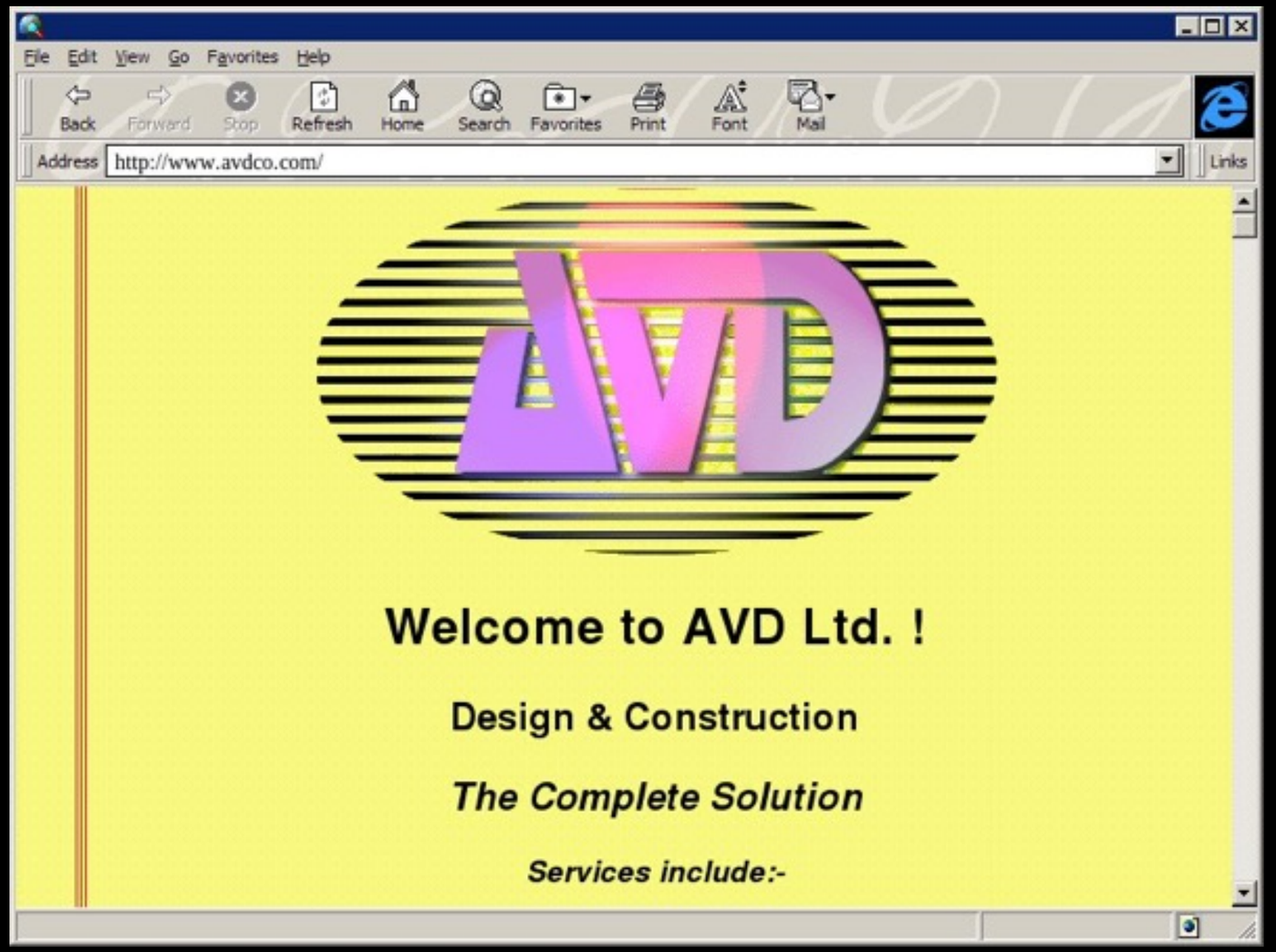
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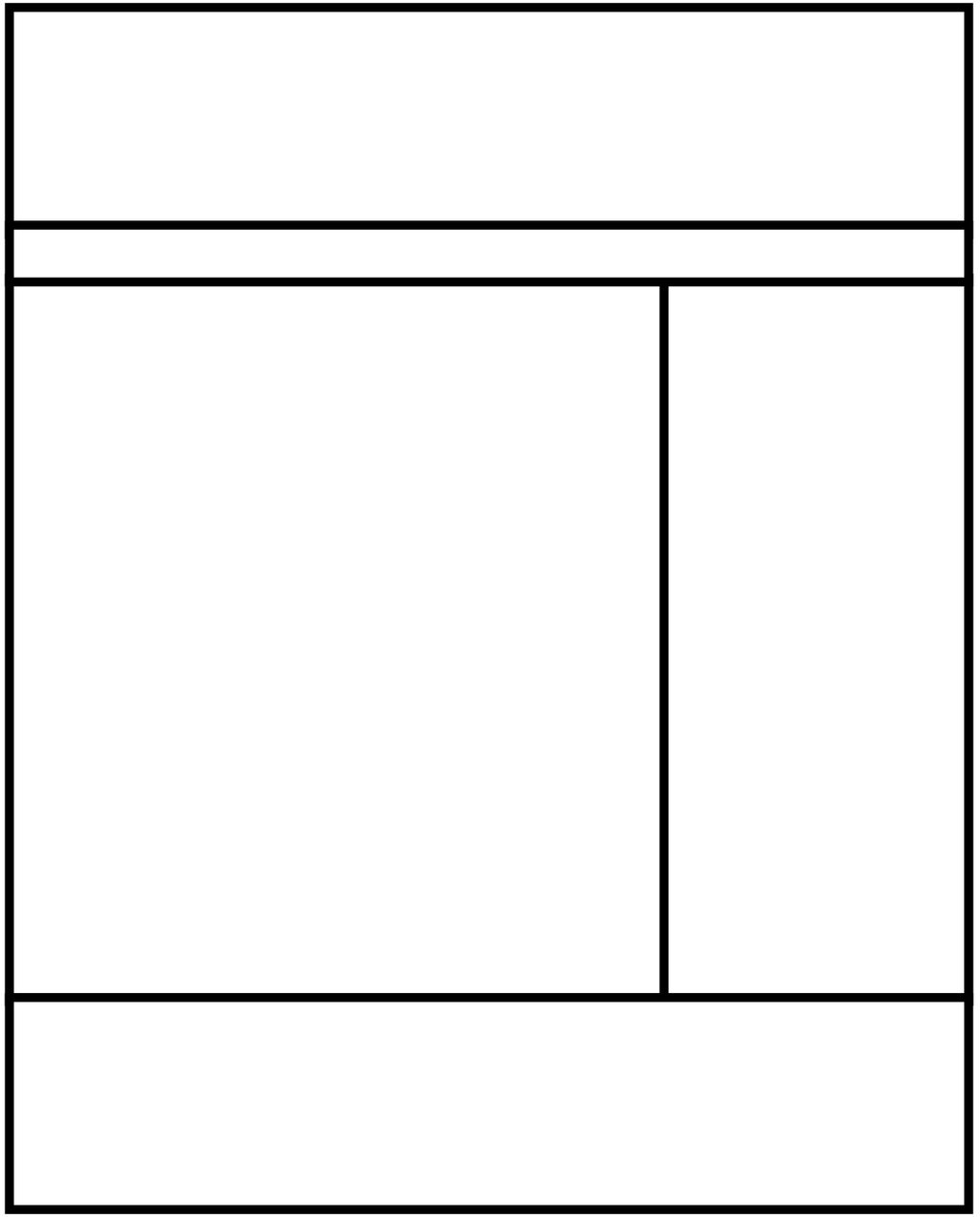

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Intelligencer / BLOG STAINED WRETCHES

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

By Joe Coscarelli Follow @joecoscarelli

January 13, 2014
3:47 p.m.

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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 @adamslisa 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.

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 added, "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 posted 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. [...]

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Monday 16 June 2014

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 Cariolt

By Lucy Davies
8:00AM BST 15 Jun 2014
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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, chirruping 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.

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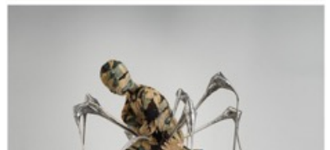

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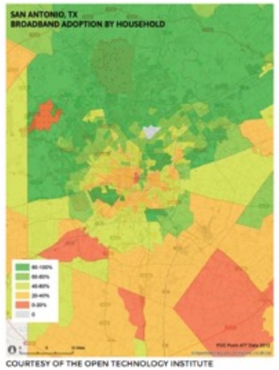

COURTESY OF THE OPEN TECHNOLOGY INSTITUTE

The map reveals disparities in internet access along socio-economic and geographical lines

By **Mary Tuma**
PUBLISHED: JUNE 18, 2014

In February, Mayor Julián Castro, flanked by a handful of council members, the city manager and a former state representative, delivered an announcement that held the potential to revolutionize the digital landscape of San Antonio. The Alamo City, said Castro, is being considered by tech industry giant Google as a site for lighting-fast "Fiber" internet access.

"San Antonians deserve internet speeds that are faster than the Third World," said Castro earlier this year.

Sending a ripple of excitement through the city, the plan carries with it not only the ability to increase productivity-encouraging internet speed, but perhaps more importantly the prospect of shortening the gap between the digital haves and have nots. As Castro himself said, the availability of Google Fiber could be instrumental in helping bridge the "significant digital divide," that exists within San Antonio.

While still months away from officially sealing the deal, should we count on one private company to fix the digital equity problem, or should the City shoulder that responsibility? The answer isn't so simple.

Need For Speed

The idea for Google Fiber hatched back in 2009 when Google and other leading tech companies were consulting with the federal government to come up with ways to increase speed for a national broadband plan.

"Through our work on that, we did a lot of thinking internally on why speed mattered and why it was important," Google Fiber spokesperson Jenna Wandres tells the *Current* from the company's San Francisco Bay Area headquarters. "So when we finished advising on the national broadband plan we took a step back as a company and said, 'If this is something important to us then we should try to do something about it'—speed has always been part of Google's DNA."

So the company decided to experiment with gigabit fiber and in 2010 placed an open call to gauge which cities might be interested in the service.

"We weren't sure what the response would be. We knew we were excited about it but we weren't sure if others would be, too," says Wandres.

Turns out, they very much were.

More than 1,100 cities applied to the request for information. "That was the moment we realized there is a need for speed out there," said Wandres.

Of the applicants, Google introduced the service to Kansas City, Kan., and is rolling it out to Kansas City, Mo. They have plans to offer fiber to Provo, Utah, as well as Austin. And as we learned earlier this year, San Antonio and eight other metro areas across the nation—Phoenix, Portland, San Jose, Atlanta, Nashville, Raleigh-Durham, Charlotte and Salt Lake City—are under consideration for the next possible Google Fiber site.

Imagine surfing the web at speeds 100 times faster than you do now. Internet speeds today average 9 megabits per second; with Google's "1 Gigabit" plan the speeds would rise to an astonishing 1,000 megabits per second, thanks to fiber optic cables thinner than human hair strands transmitting information at the speed of light.

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NEWS

Loop 1604 speed limits to change June 25

BY VIANNA DAVILA : JUNE 18, 2014 : Updated: June 18, 2014 6:11pm

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Photo By Courtesy TxDOT ‹ 1 of 24 ›

TxDOT engineer Brad Adame inspects portable signs with the variable speed limit signs, ready to be installed along Loop 1604 in San Antonio.

SAN ANTONIO — Drivers, stay alert and prepare to slow down: starting next week, speed limits will be intermittently lowered and raised on westbound Loop 1604, between U.S. 281 and Interstate 10, as part of a state testing program.

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The change begins June 25 and will last at least three months, according to a news release from the Texas Department of Transportation.

The varying speed limits, which will depend on how fast traffic is moving, will be posted on portable electronic signs along the westbound lanes. The speeds will change gradually in 5 mph increments. The idea is to start lowering speed limits before congestion starts.

The speed limit could remain as high as 70 mph — the current speed limit — or go as low as 30 mph if there's a lot of slowed traffic on the road, said Josh Donat, TxDOT San Antonio spokesman. The change will only affect traffic on the westbound lanes.

Drivers can be ticketed if they are caught violating the speed limits posted on the electronic signs.

TxDOT is testing the electronic variable speed limit system that changes speeds depending on road conditions, taking into account factors like congestion, construction and weather.

TxDOT is also testing the program on Interstate 35 in Temple because it's an active construction zone, and on Interstate 20 in Eastland County, between Abilene and Fort Worth, because the corridor is on a hill that's known to experience traffic problems when it is rainy or icy, Donat said.

He said Loop 1604 was chosen to represent a metropolitan highway in the state.

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

AFP 5 hours ago

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

Flash

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 Treciokas 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."

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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

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

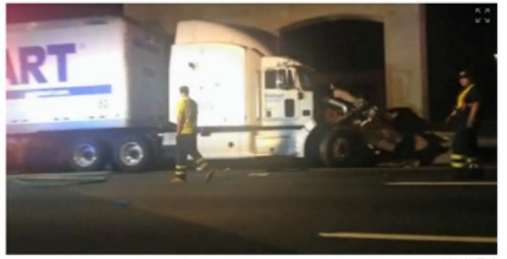
RELATED STORIES

Tracy Morgan upgraded to fair condition

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 VAULTZIAP

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.

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

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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

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About Grace Community Church

In 2010 Grace Community Church started with just a handful of people, a small place to meet and a dream to grow a church that was fresh, real, powerful and relevant.

God was faithful and the church began to grow – eventually outgrowing its previous facility. Pastor Chip and the other leadership prayerfully decided to relocate to Lakewood Ranch – where Grace has continued to grow - going from 1 to 3 Weekend Services!

Grace Community Church is a non-denominational church that centers on having a real and vibrant relationship with Jesus Christ. If you are looking for a fun, real, non-traditional, life changing, applicable to life church that ministers to the entire family, then Grace Community Church might just be the place for you!

About Our Pastor

Dr. Chip Bennett serves as the Founding Senior Pastor of Grace Community Church. Chip is a very bright and talented young man, being both an accomplished Pastor and successful Businessman throughout his life.

Chip also serves as an adjunct professor in multiple universities, training the next generation of Pastors. His education is as follows:
B.S. – Biblical Studies
M.A. – Theology
M.A. – Classic and Hellenistic Literature
M.Div. – Theology
D.Min – Literary Biblical Preaching & Teaching
Ph.D - Theology

Chips education, coupled with his real life experience gives him a very unique skillset when it comes to preaching and teaching. You will hear the Bible in a new and fresh way, as Chip uses practical application, literary understanding and the imaginative gift of story in his weekend messages.

Chip and his wife Mindy have a wonderful family. His hobbies include reading, electric guitar and being an avid University of Kentucky Basketball fan!

Grace Community Church

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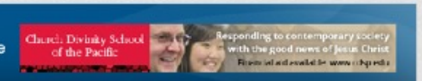

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First female diocesan bishop in Church of England consecrated

Ecumenical Institute for the Middle East will train young Christians

Evangelical Lutheran Church in Canada approves lay communion presiders

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Anglican cathedral in Zanzibar joins fight against modern slavery

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Plans to be created for prayer book, hymnal revision
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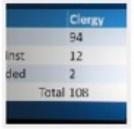
Video: Presiding Bishop-elect Michael Curry preaches at General Convention Closing Eucharist
[Episcopal Church Office of Public Affairs press release] "Now I've got one word for you," the Rt. Rev. Michael Curry of North Carolina, Presiding Bishop-elect, told the 78th General Convention of The Episcopal Church in his sermon on July 3. "If you ... [Read More]

President Obama sends greetings to Presiding Bishop-elect Curry
[Episcopal News Service – Salt Lake City] President Barack Obama sent congratulations to Presiding Bishop-elect Michael Curry in a letter dated July 2. Presiding Bishop Katharine Jefferts Schori, the first female presiding bishop of The Episcopal C ... [Read More]



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Video: Interview with Presiding Bishop-elect Michael Curry
[Episcopal News Service] In an 18-minute interview with the Episcopal

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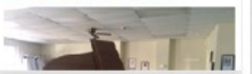

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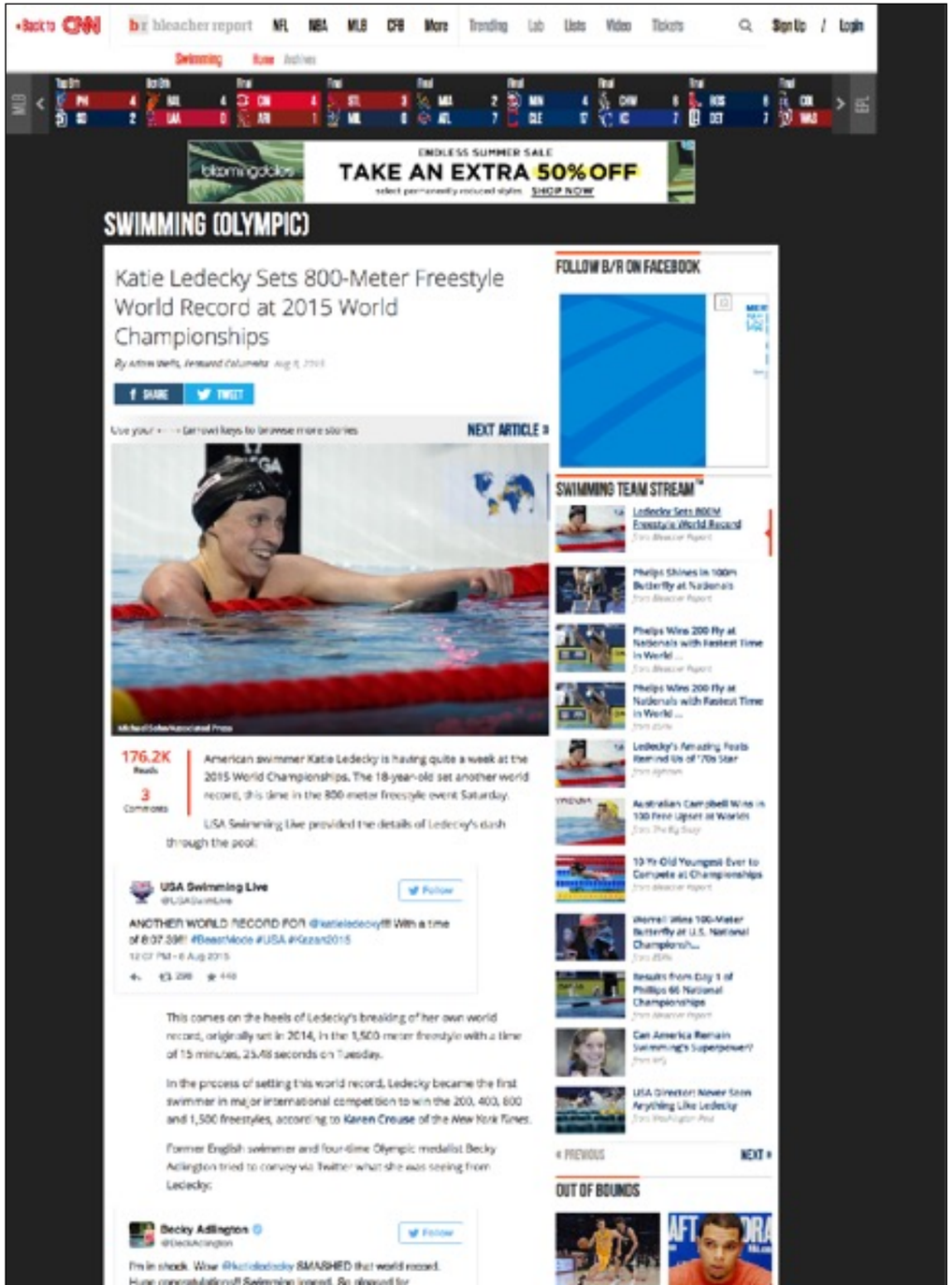
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Katie Ledecky Sets 800-Meter Freestyle World Record at 2015 World Championships
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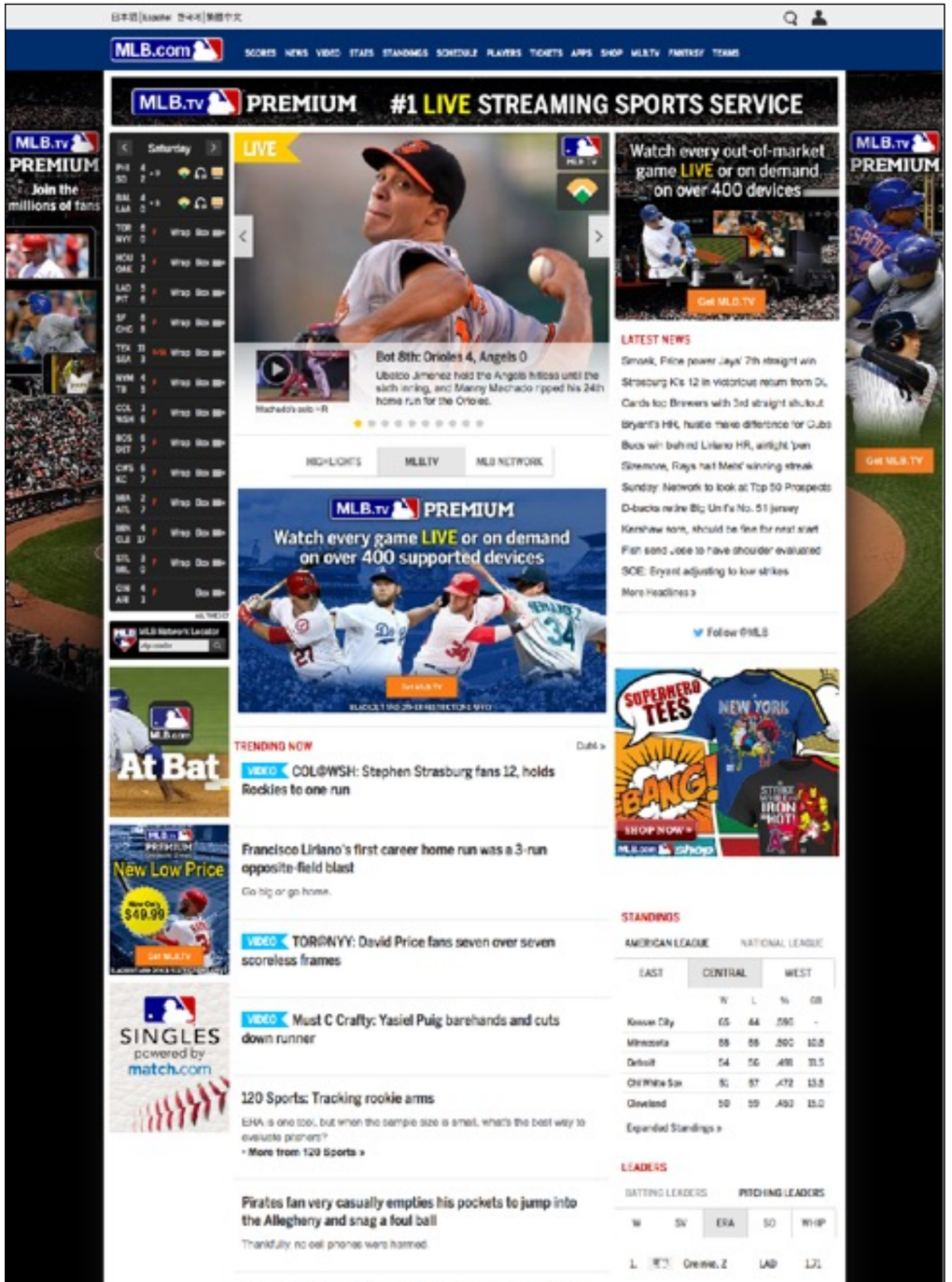
176.2K
American swimmer Katie Ledecky is having quite a week at the 2015 World Championships. The 18-year-old set another world record, this time in the 800-meter freestyle event Saturday.
USA Swimming Live
This comes on the heels of Ledecky's breaking of her own world record, originally set in 2014, in the 1,500-meter freestyle with a time of 15 minutes, 25.48 seconds on Tuesday.
In the process of setting this world record, Ledecky became the first swimmer in major international competition to win the 200, 400, 800 and 1,500 freestyles, according to Karen Crouse of the New York Times.
Former English swimmer and four-time Olympic medalist Becky Adlington tried to convey via Twitter what she was seeing from Ledecky:
Becky Adlington
OUT OF BOUNDS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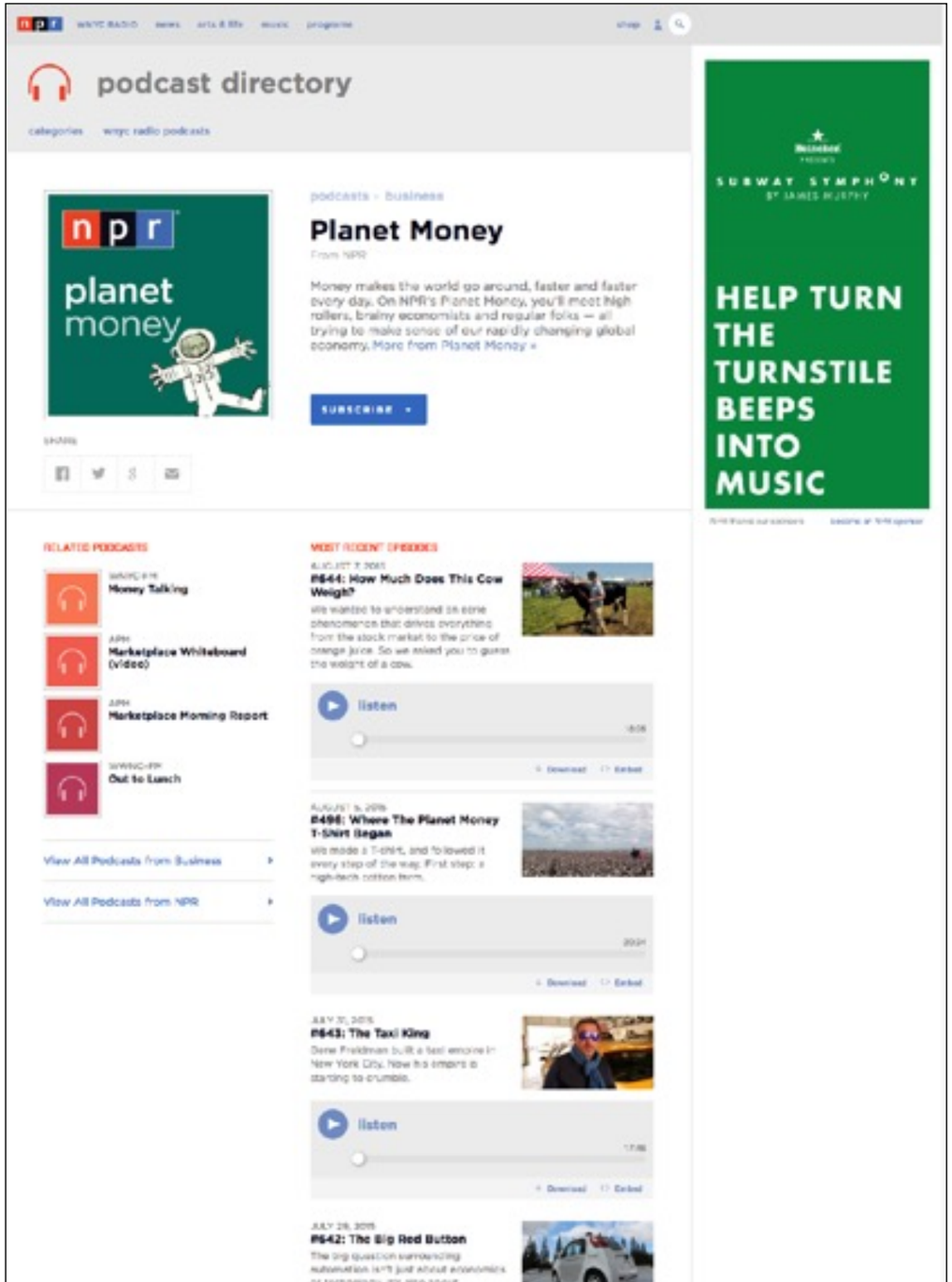
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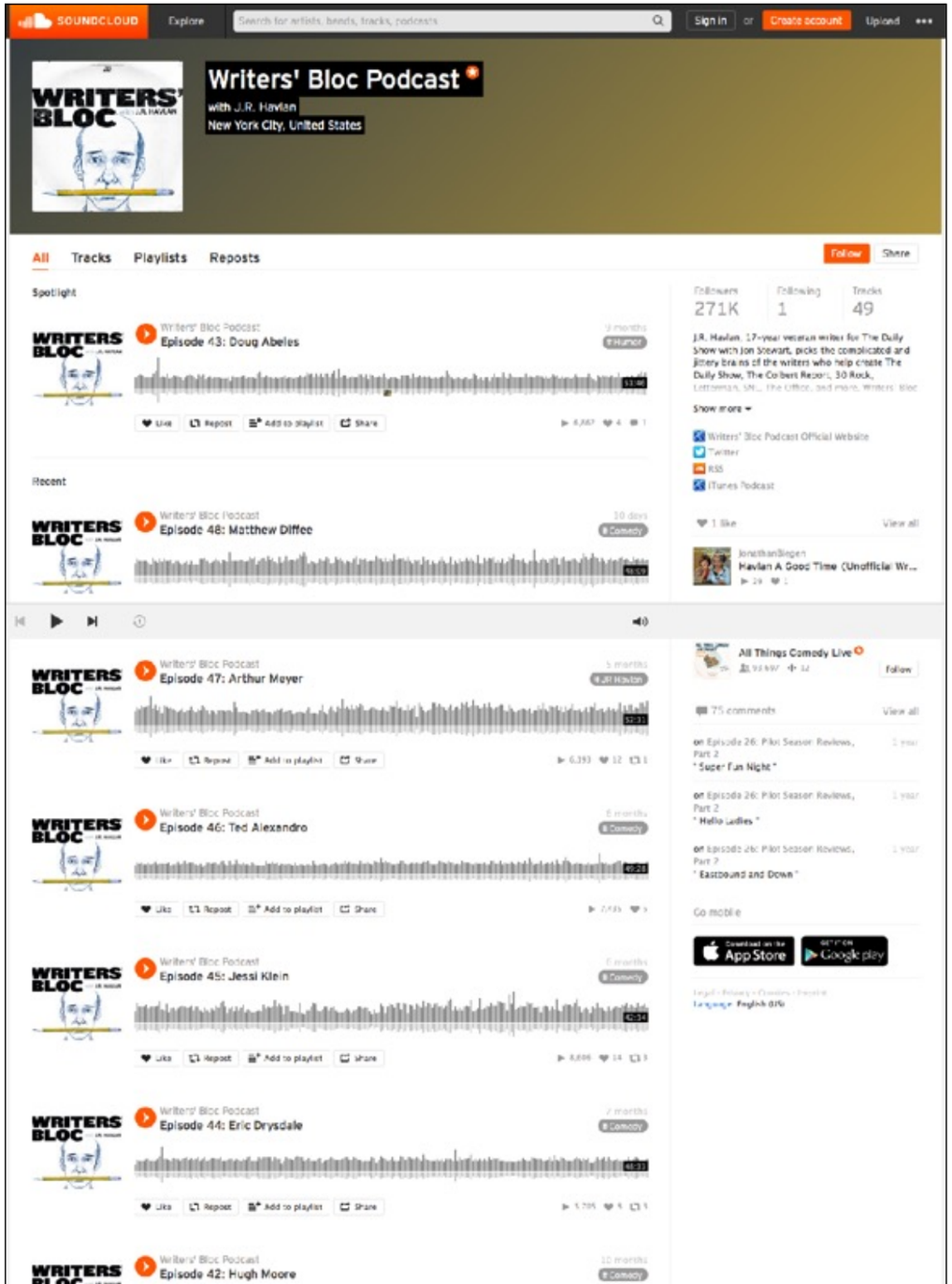
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New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joints Realized

Cambridge Design Partnership

CAMBRIDGE DESIGN PARTNERSHIP

before after

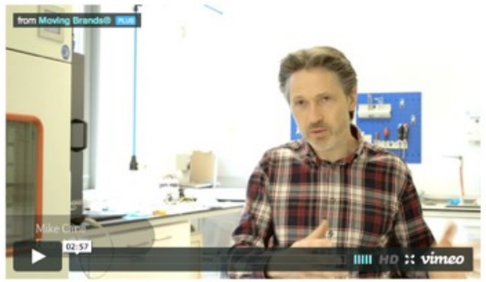
Reviewed June 16, 2014 by Armin Comments (35)

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 markers, 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

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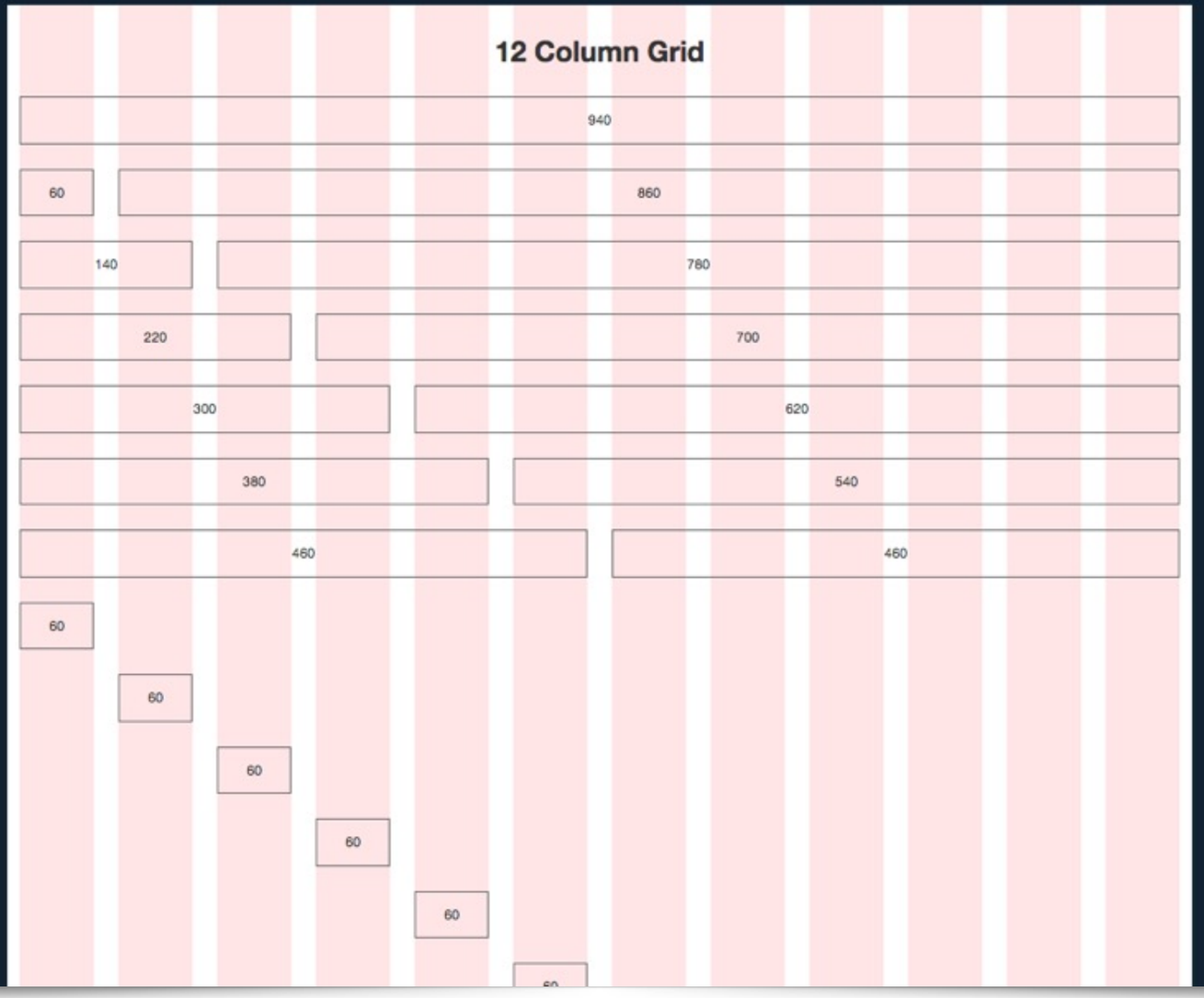

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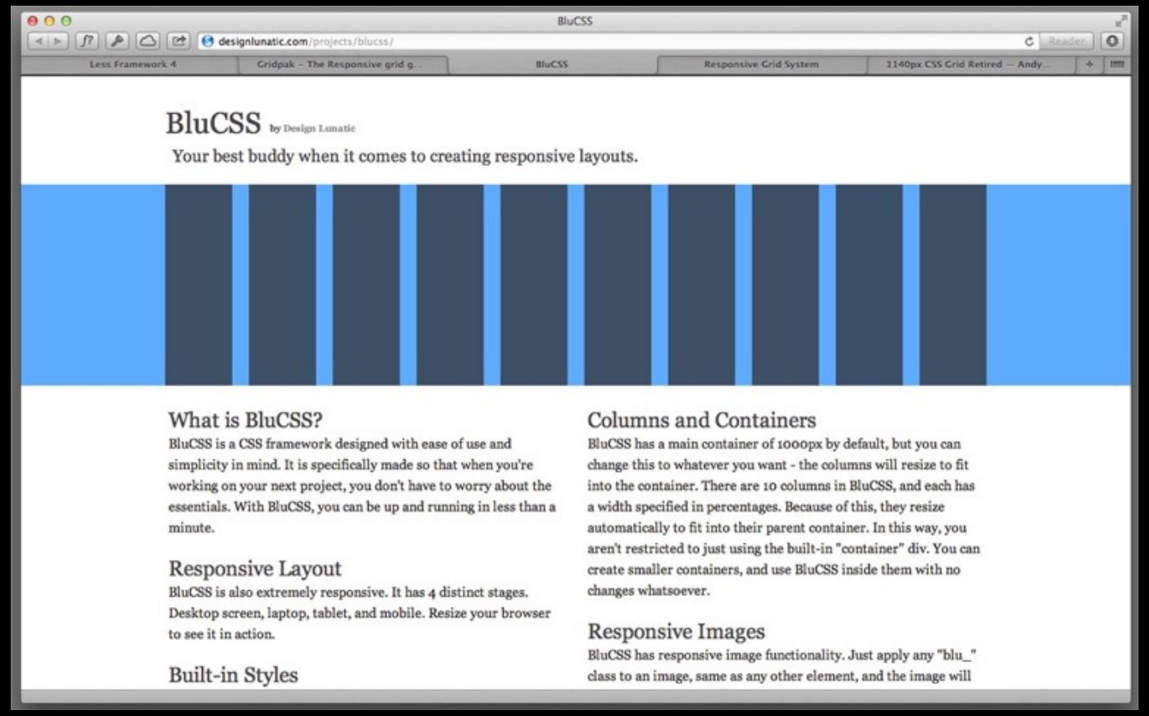
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BluCSS is a CSS framework designed with ease of use and simplicity in mind. It is specifically made so that when you're working on your next project, you don't have to worry about the essentials. With BluCSS, you can be up and running in less than a minute.
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BluCSS has a main container of 1000px by default, but you can change this to whatever you want - the columns will resize to fit into the container. There are 10 columns in BluCSS, and each has a width specified in percentages. Because of this, they resize automatically to fit into their parent container. In this way, you aren't restricted to just using the built-in "container" div. You can create smaller containers, and use BluCSS inside them with no changes whatsoever.
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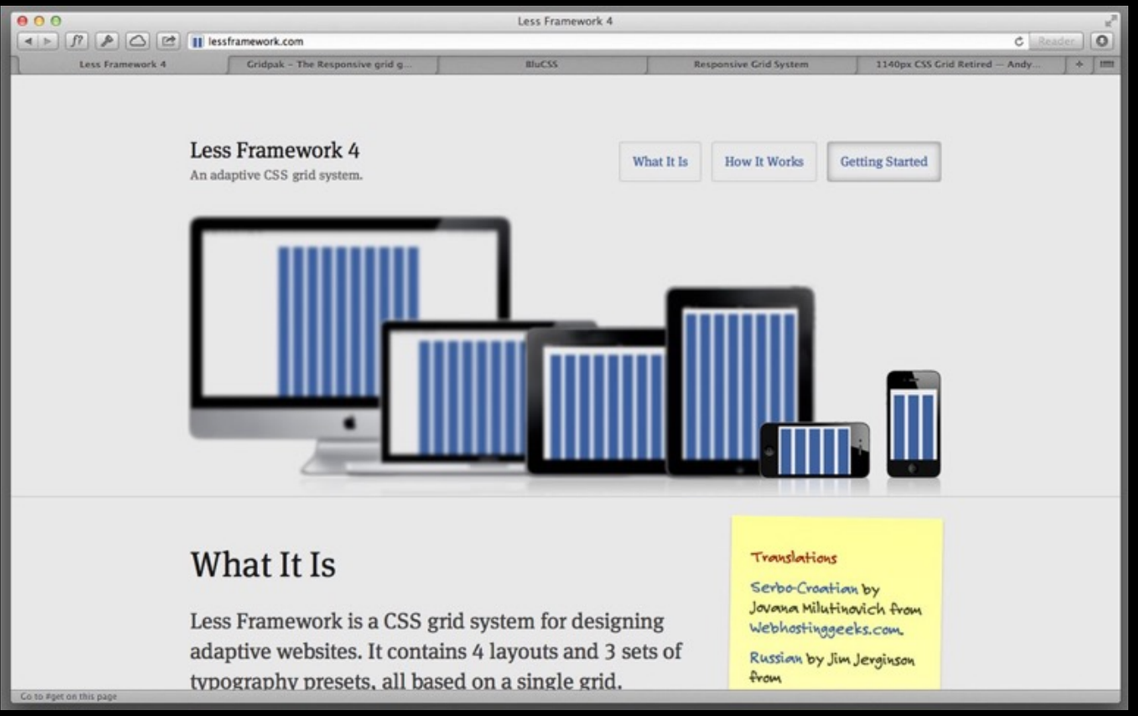
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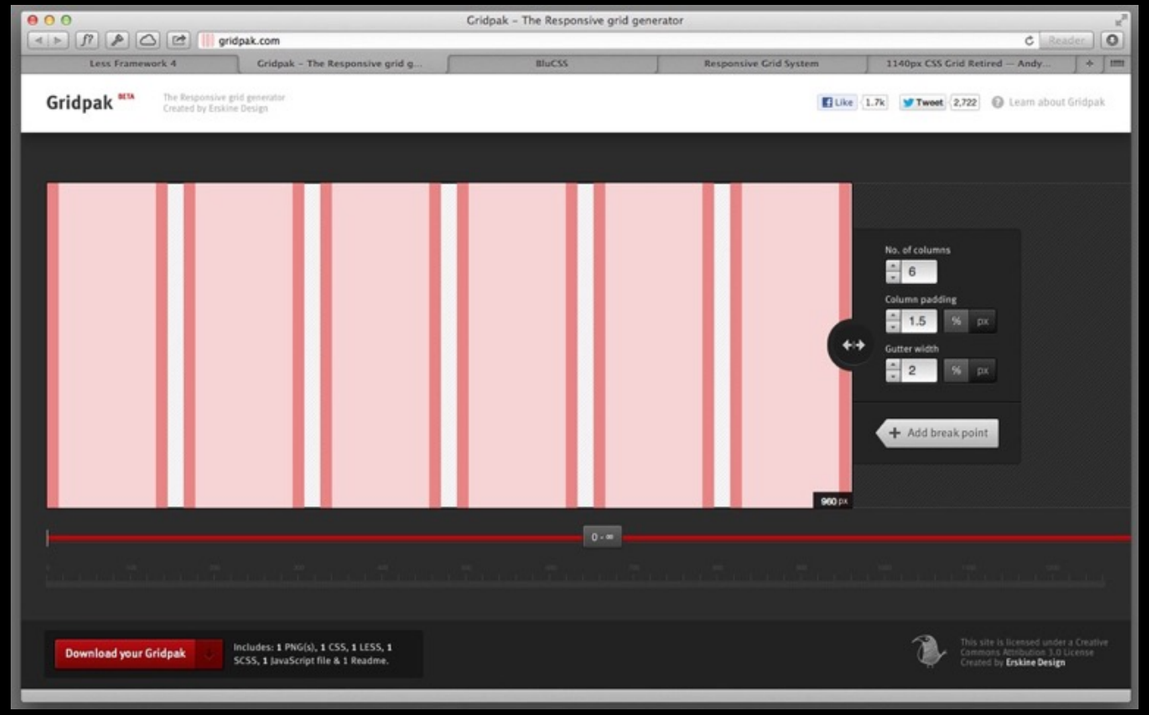
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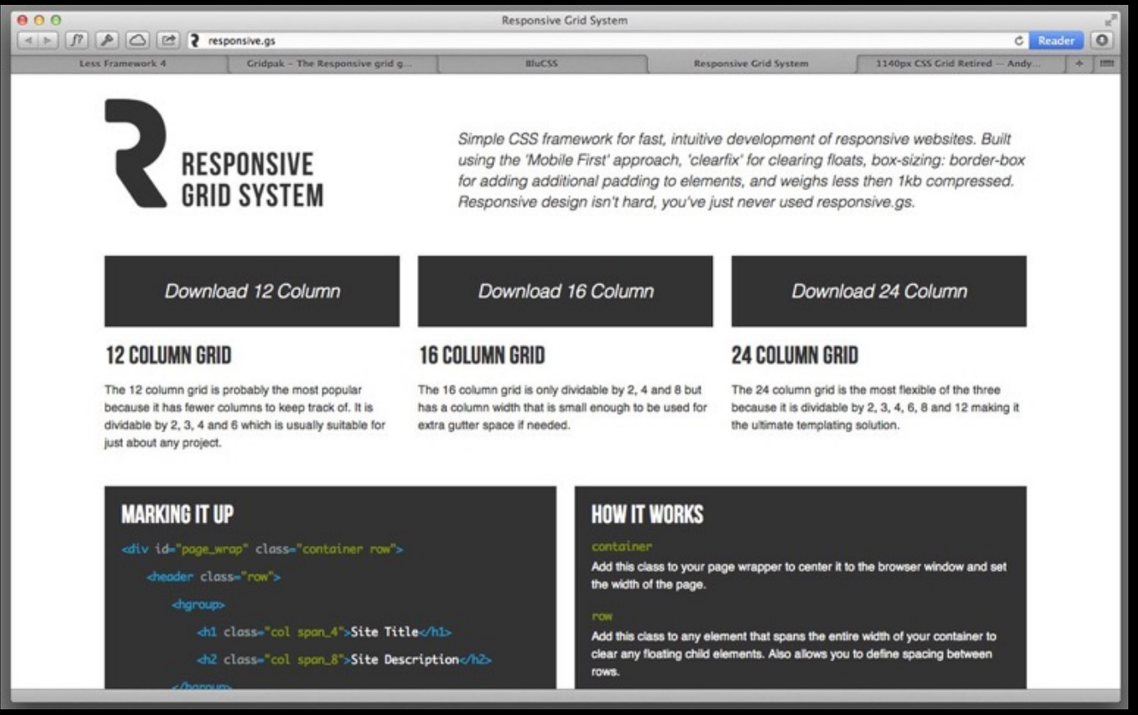
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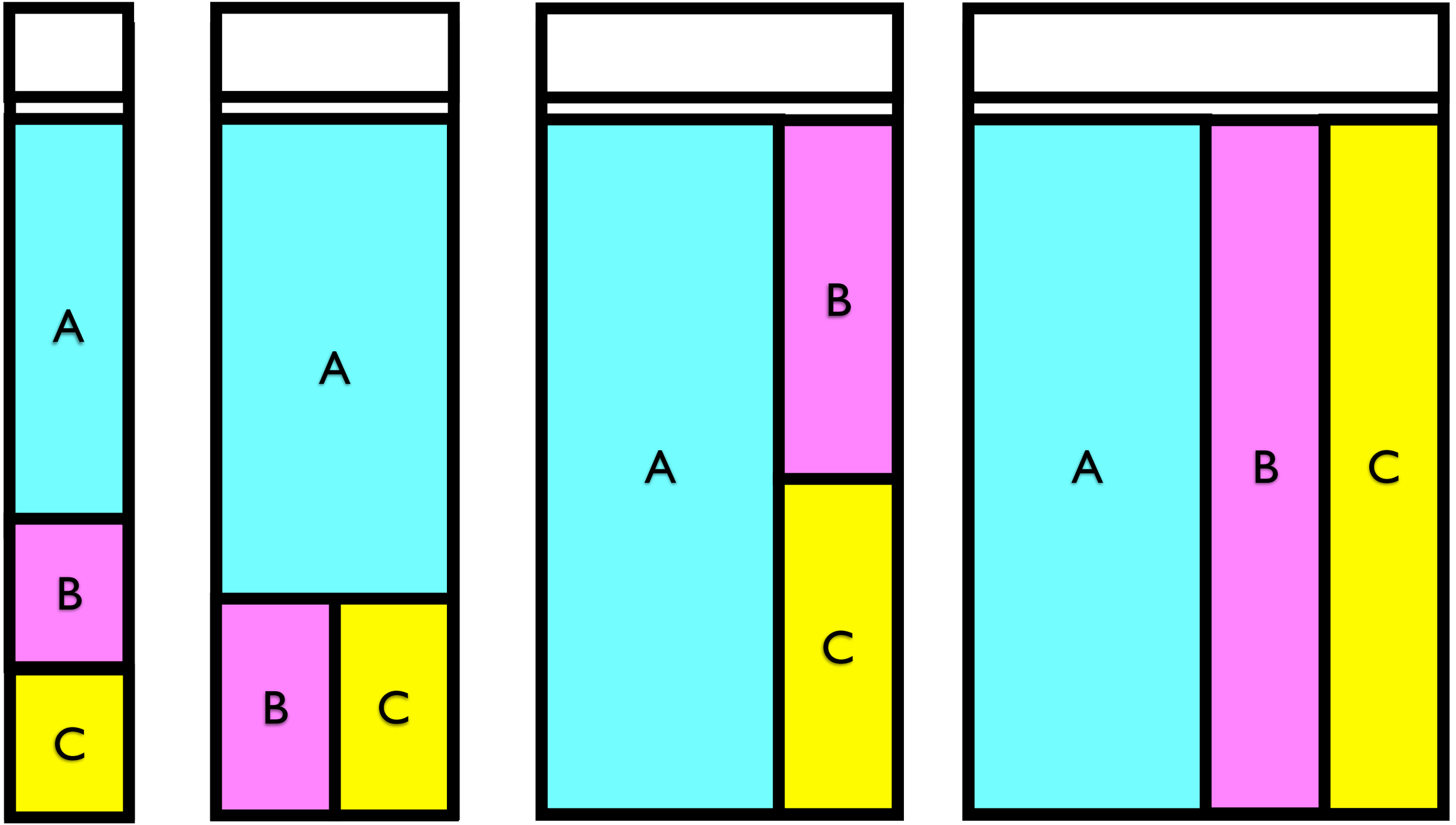
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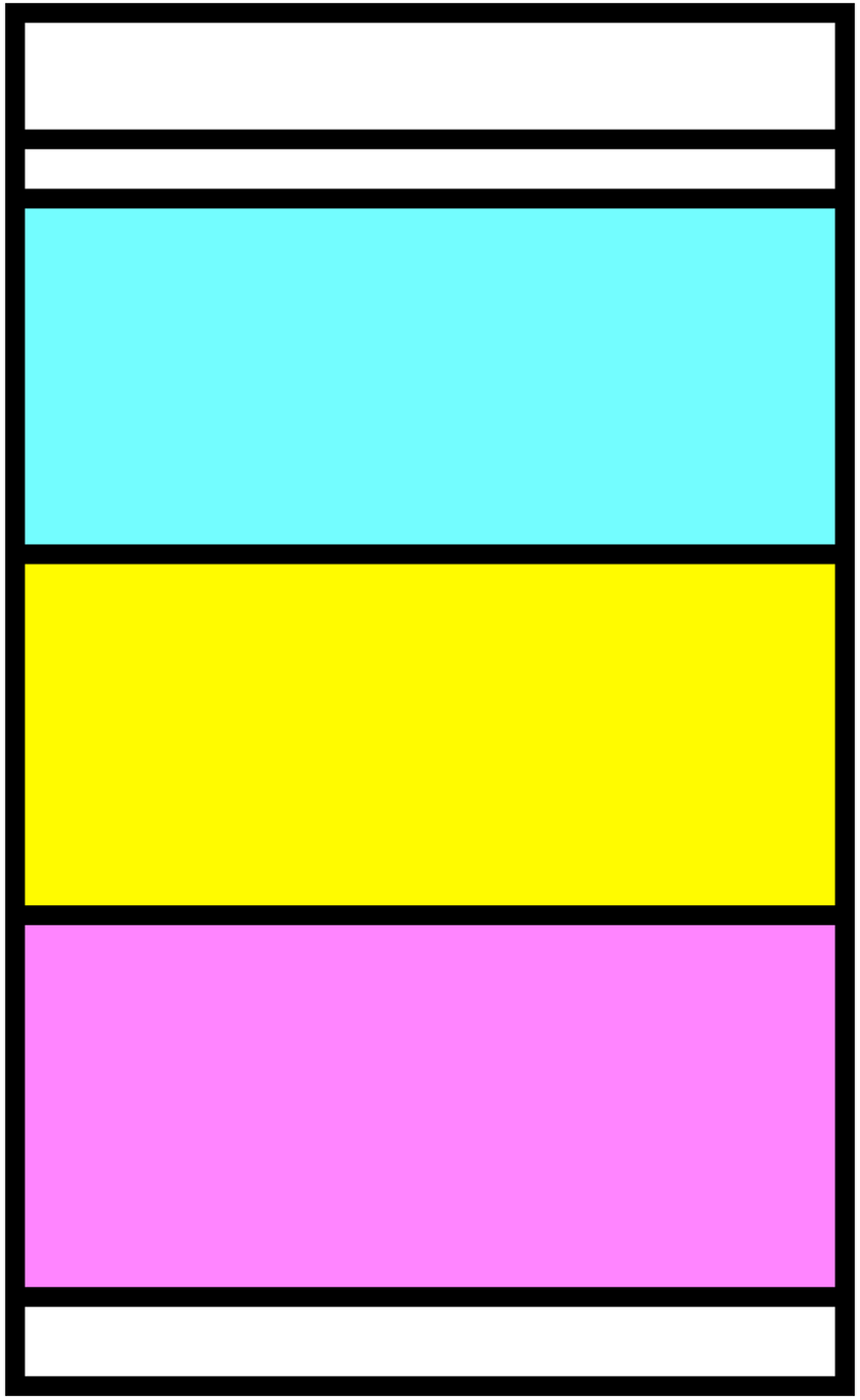

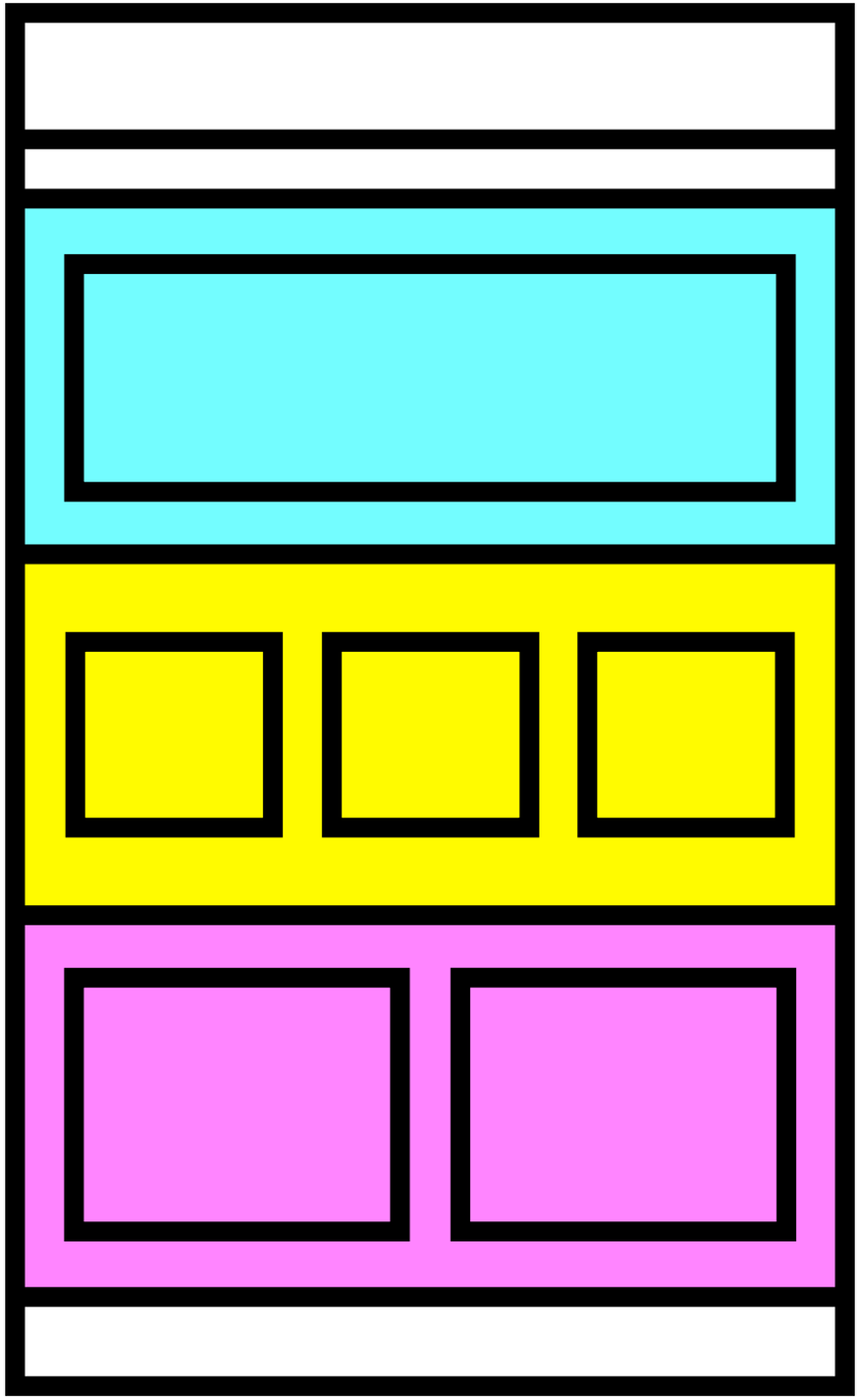

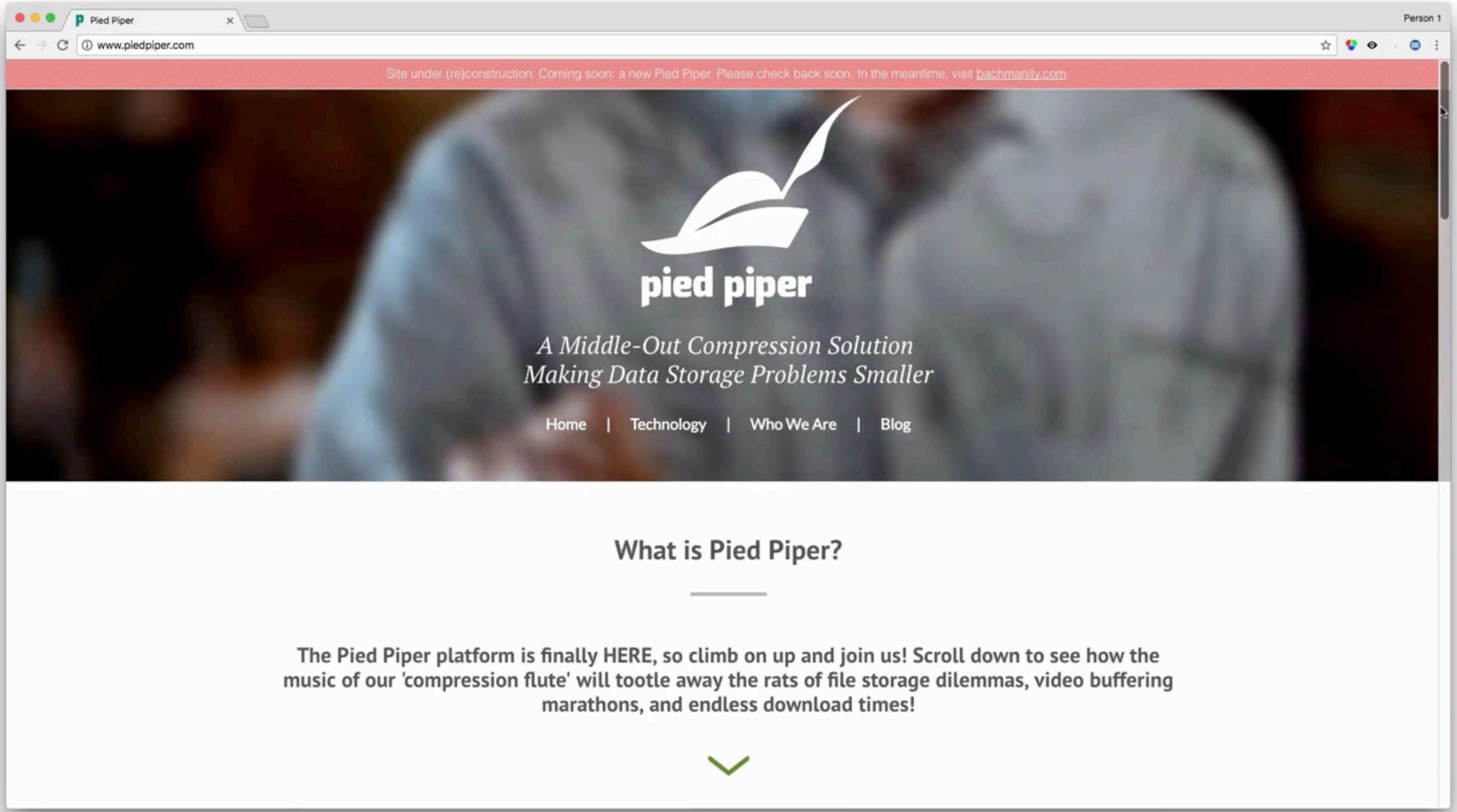
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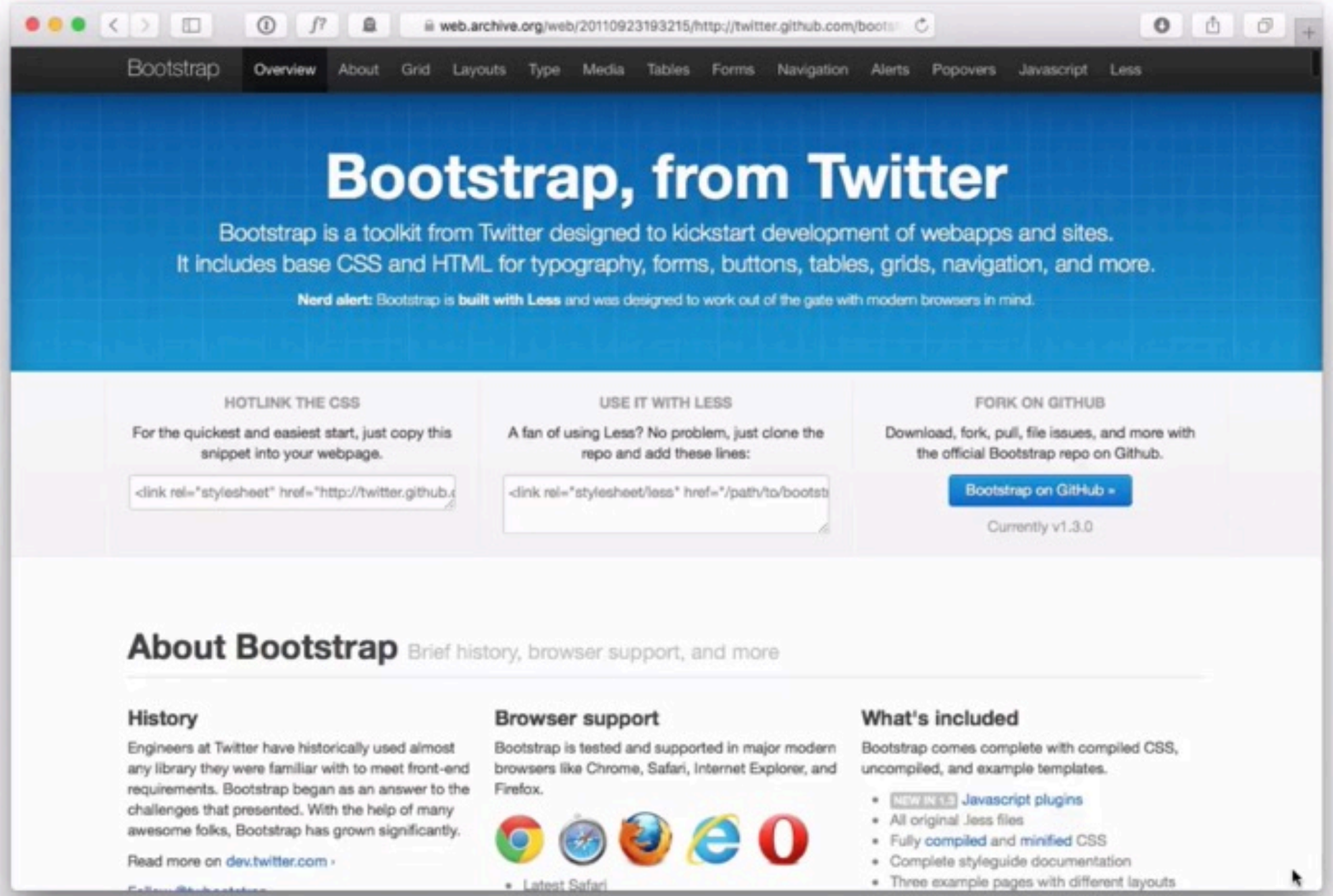
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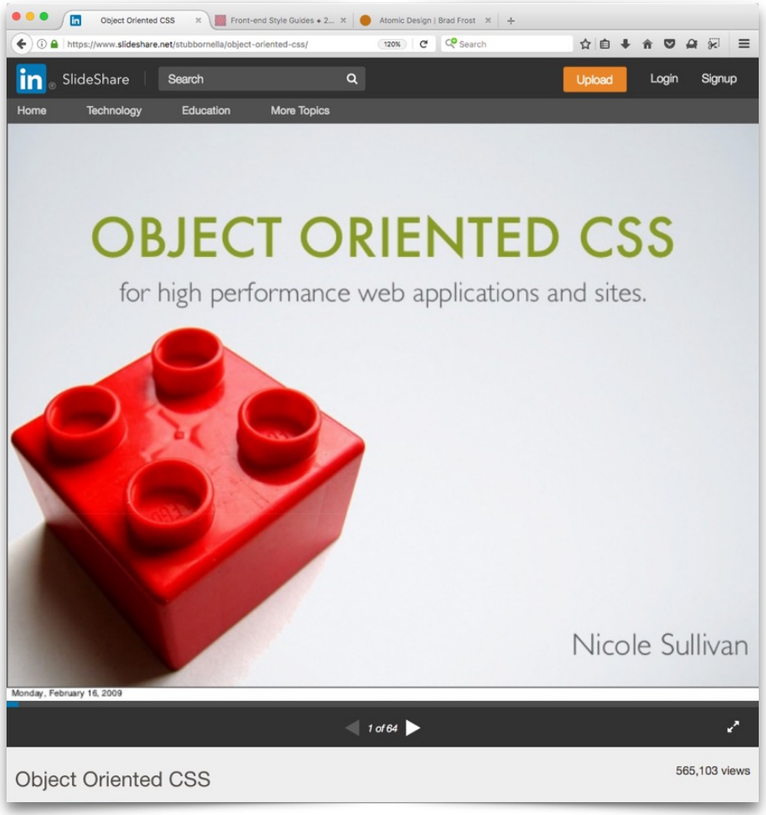
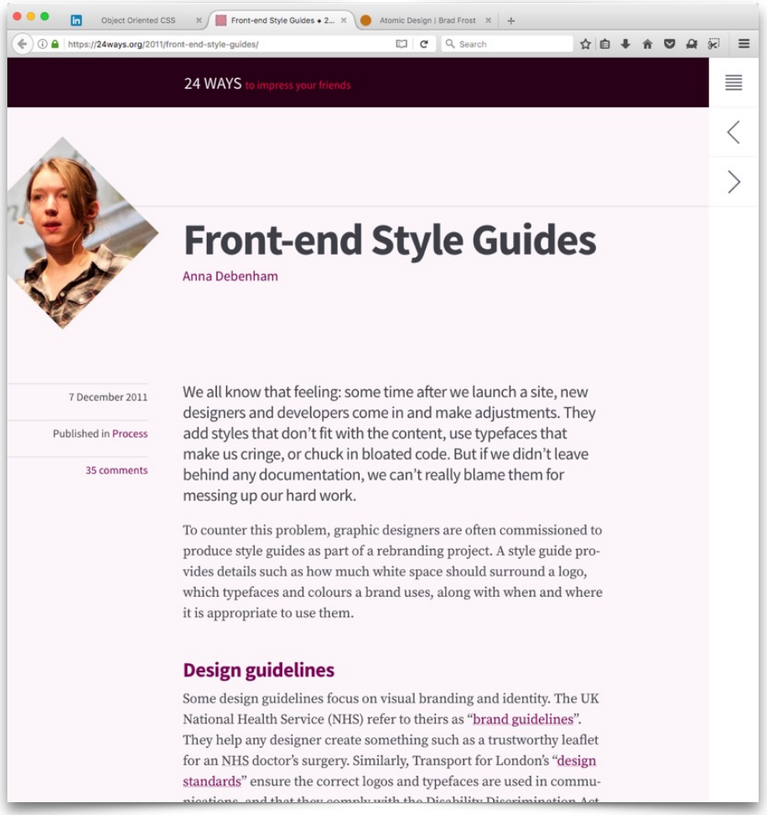
Javascript
Less
Bootstrap, from Twitter
Bootstrap is a toolkit from Twitter designed to kickstart development of webapps and sites.
It includes base CSS and HTML for typography, forms, buttons, tables, grids, navigation, and more.
Nerd alert: Bootstrap is built with Less and was designed to work out of the gate with modern browsers in mind.
HOTLINK THE CSS
For the quickest and easiest start, just copy this snippet into your webpage.
<link rel="stylesheet" href="http://twitter.github.
USE IT WITH LESS
A fan of using Less? No problem, just clone the repo and add these lines:
<link rel="stylesheet/less" href="/path/to/bootst
FORK ON GITHUB
Download, fork, pull, file issues, and more with the official Bootstrap repo on Github.
Bootstrap on GitHub »
Currently v1.3.0
About Bootstrap
Brief history, browser support, and more
History
Engineers at Twitter have historically used almost any library they were familiar with to meet front-end requirements. Bootstrap began as an answer to the challenges that presented. With the help of many awesome folks, Bootstrap has grown significantly.
Read more on dev.twitter.com ›
Browser support
Bootstrap is tested and supported in major modern browsers like Chrome, Safari, Internet Explorer, and Firefox.
Latest Safari
What's included
Bootstrap comes complete with compiled CSS, uncompiled, and example templates.
NEW IN 1.3
Javascript plugins
All original .less files
Fully compiled and minified CSS
Complete styleguide documentation
Three example pages with different layouts

starter-kit framework

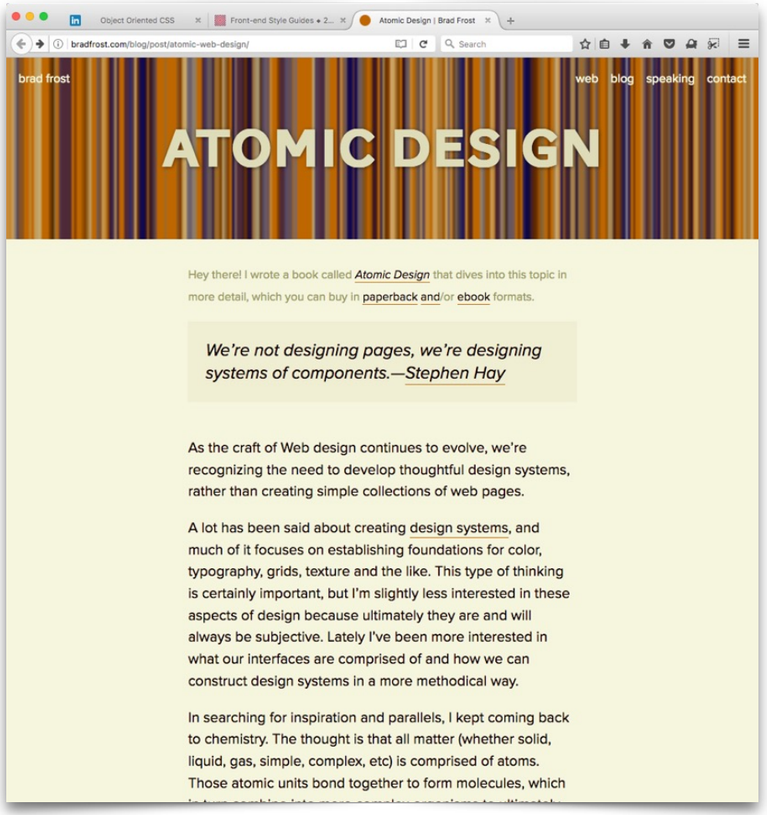
Designing Systems of Components



Nicole Sullivan
2008



Ana Debenham
2011



Brad Frost
2013

Headline 1

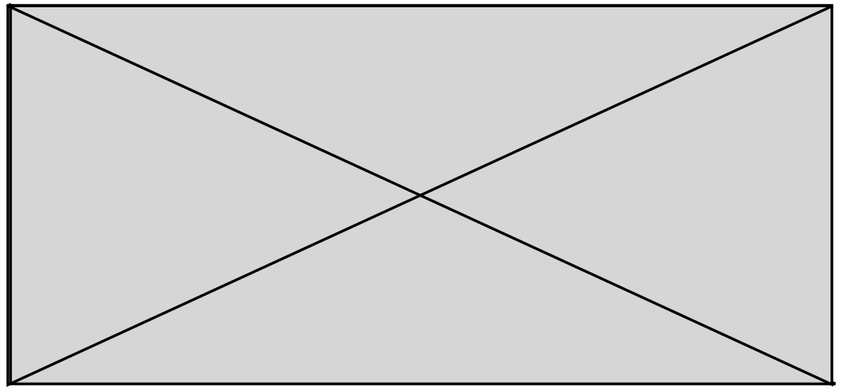
Headline 2

This is a paragraph of text. Do we like how this works? Yes, please. Ok. Do all the text like this.

BUTTON

BUTTON

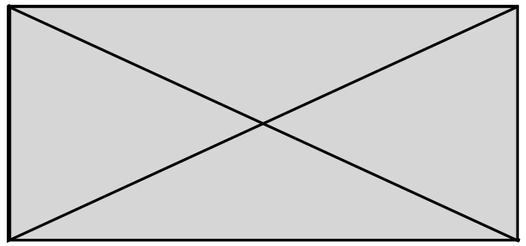
BUTTON



Headline 1

This is a paragraph of text. Do we like how this works? Yes, please. Ok. Do all the text like this.

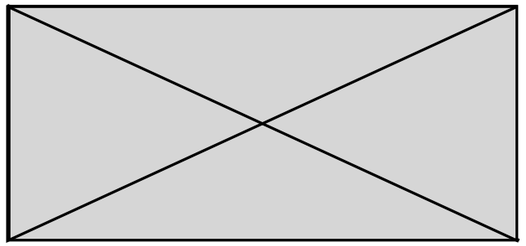
BUTTON



Headline

This is a paragraph of text. Do we like how this works? Yes, please. Ok. Do all the text like this.

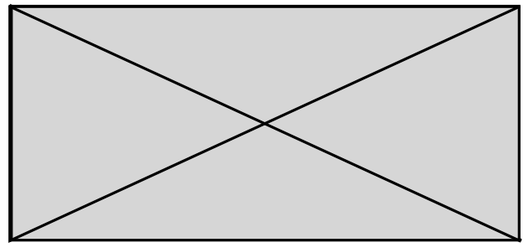
BUTTON



Headline

This is a paragraph of text. Do we like how this works? Yes, please. Ok. Do all the text like this.

BUTTON



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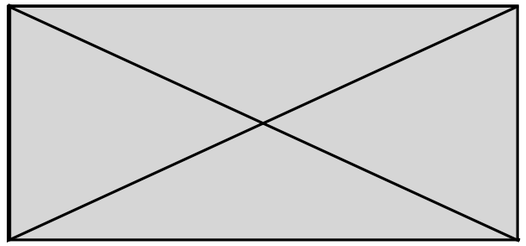
This is a paragraph of text. Do we like how this works? Yes, please. Ok. Do all the text like this.

BUTTON



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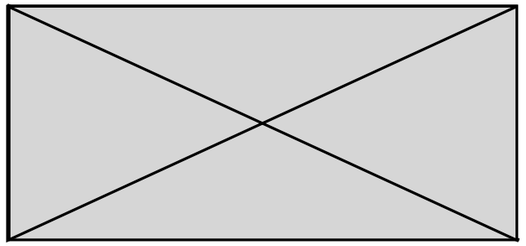

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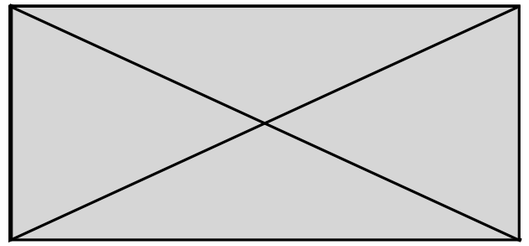


Headline

color palette

typography palette

layout palette

Designing custom layout palettes is the key to the next major phase of web design.

The Official Timeline of Web Page Layout

The No-Layout Layout

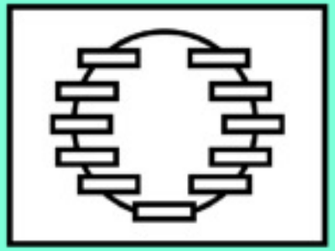
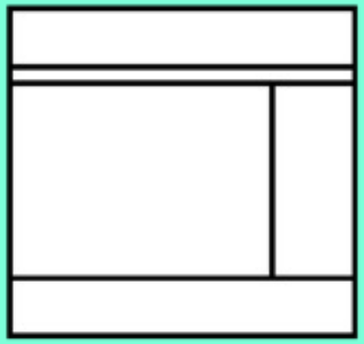
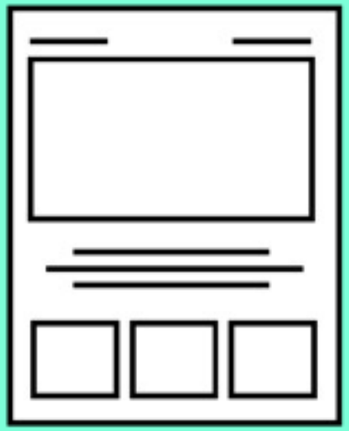


Table-based Layouts



Hand-coded Float Layouts



Framework Layouts

Amazing Future!

CSS Grid
Flexbox
Alignment
Writing Modes
Multicolumn
Viewport Units
Transforms
Object Fit
Clip-path
Masking
Shape-outside
Initial-letter

Flow
Floats
Block
Inline
Inline-block
Display:table
Margin
Negative margins
Padding

everything else in CSS

This new CSS changes everything in web layout.

CSS Grid

Nature of CSS Grid

(let's bust some assumptions)

explicit vs. implicit

You define the size and/or number of rows and/or columns

Let the browser define number or size of rows or columns

Place each item into a specific cell or area

Let the browser place each item using auto-placement algorithm

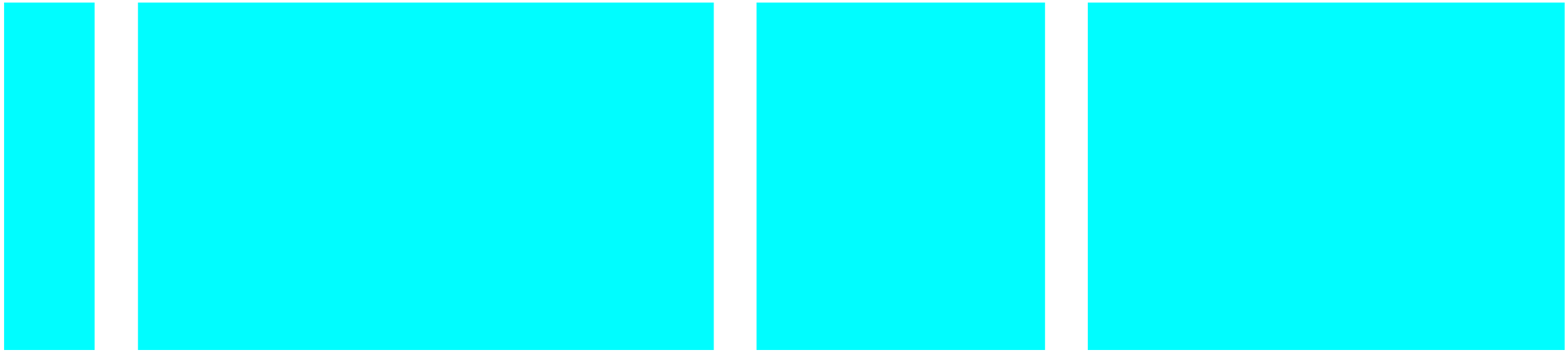
Rows *and* Columns

ROWS!!!!!!!!!!

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

Content sized by
the size of a track.

Tracks sized by
the size of content.



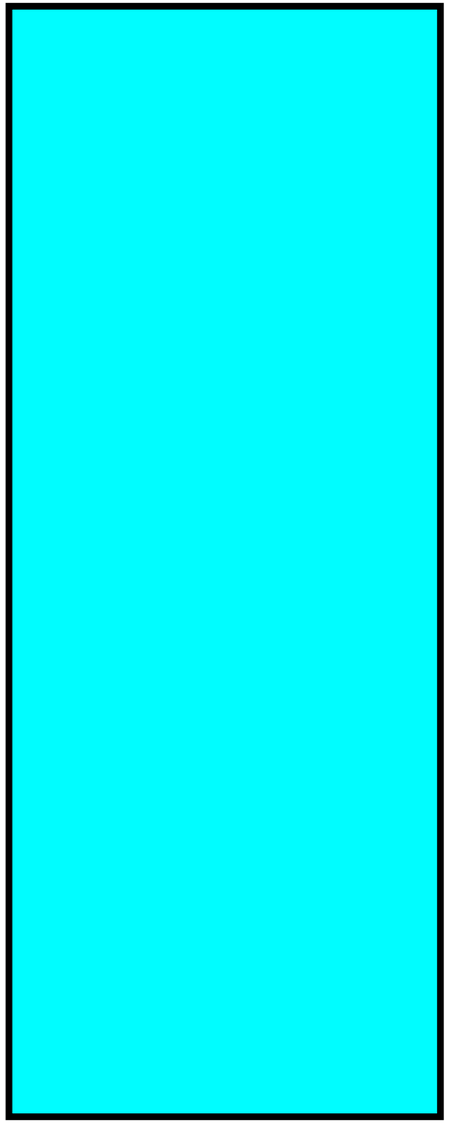
fixed

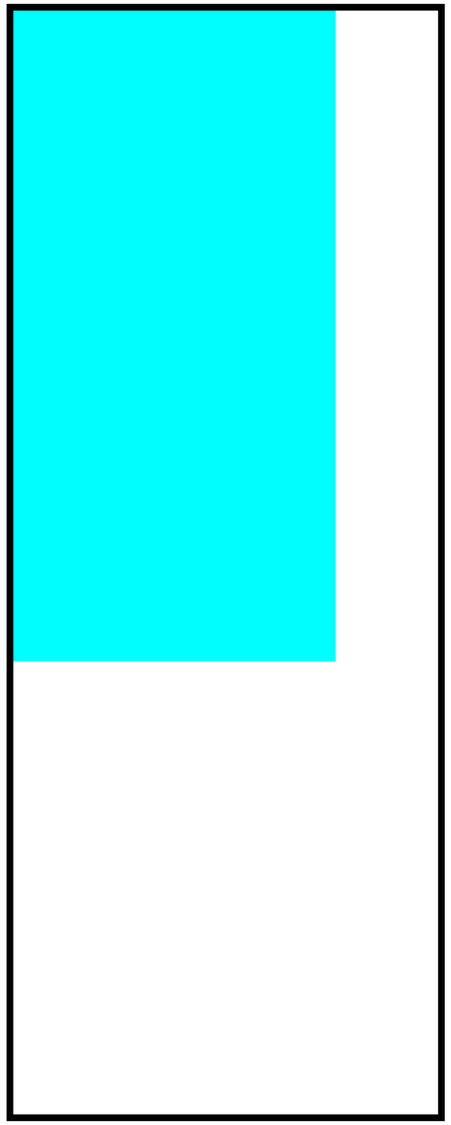
portion of available space — 2 parts

portion of available space — 1 part

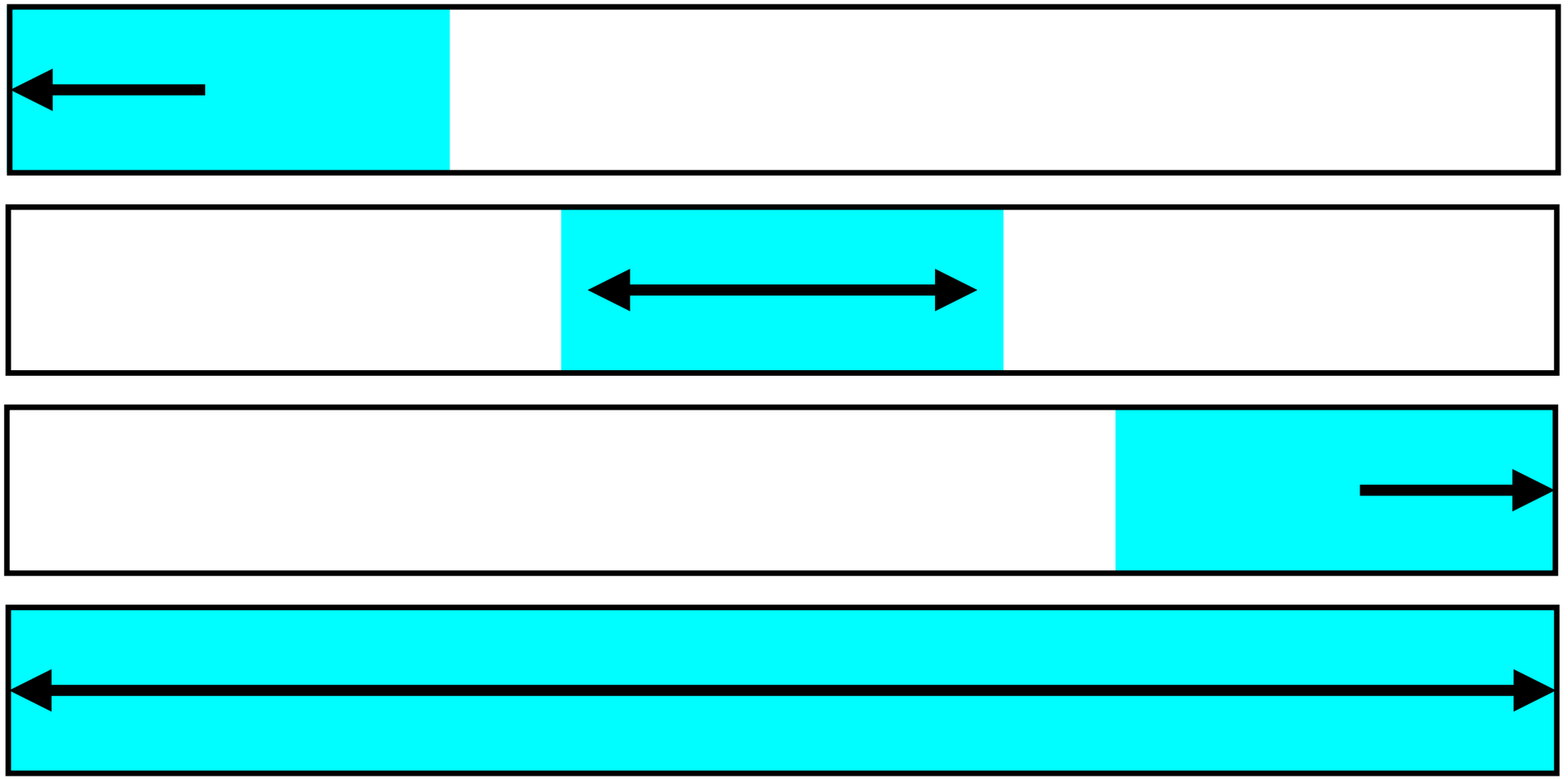
set by content size

Content doesn't have to fill a track.





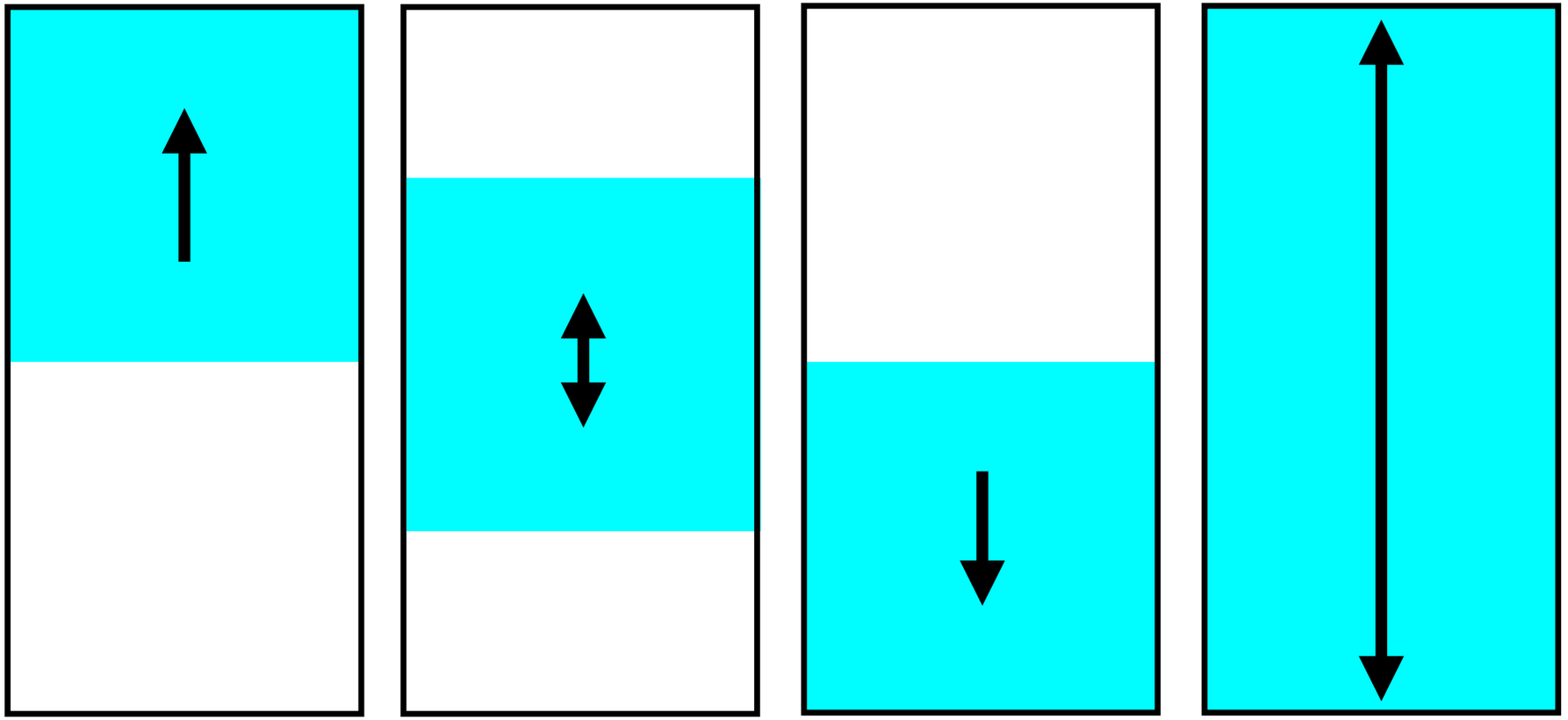
justify-items:



start center end

s t r e t c h

align-items:

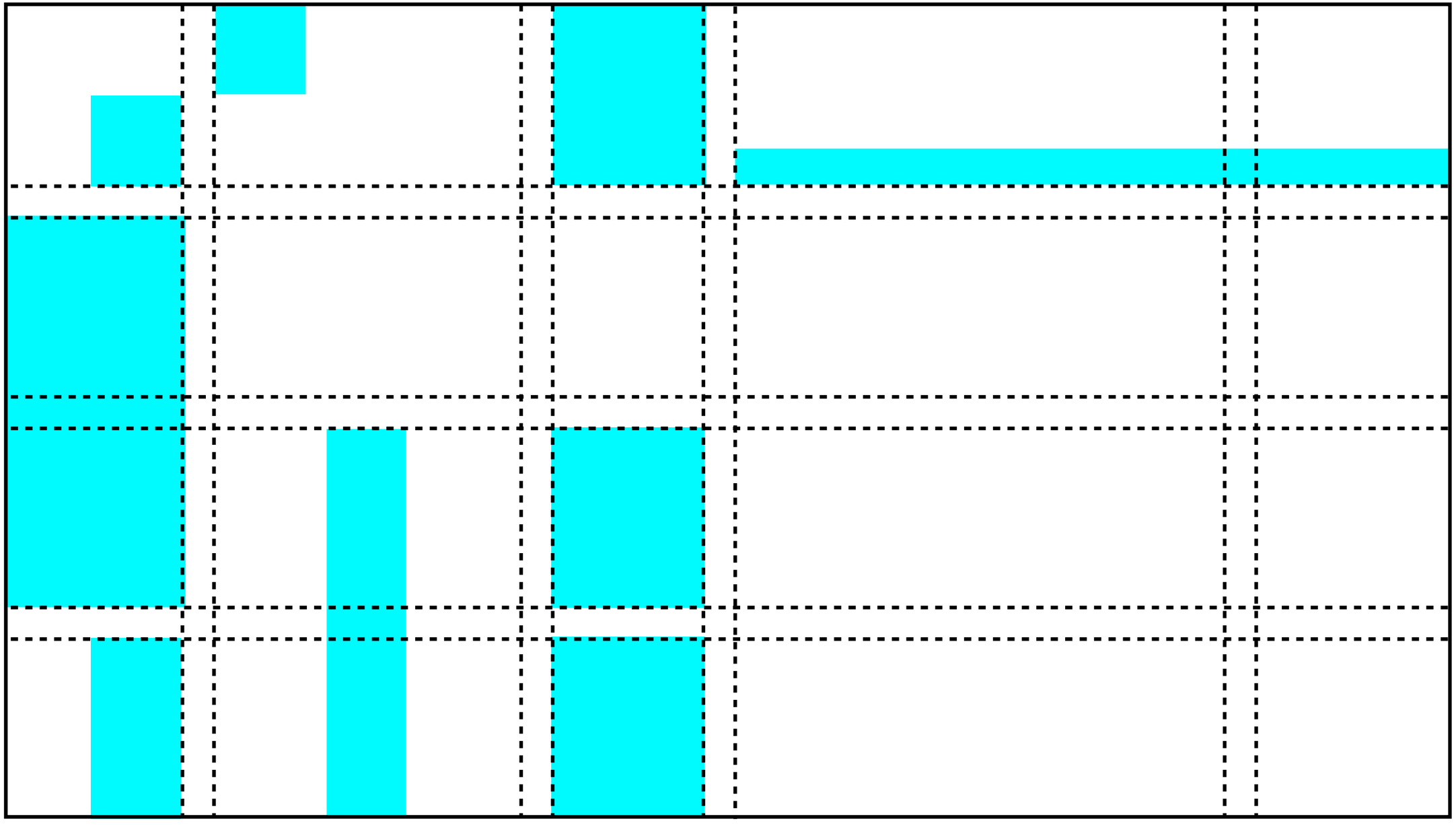


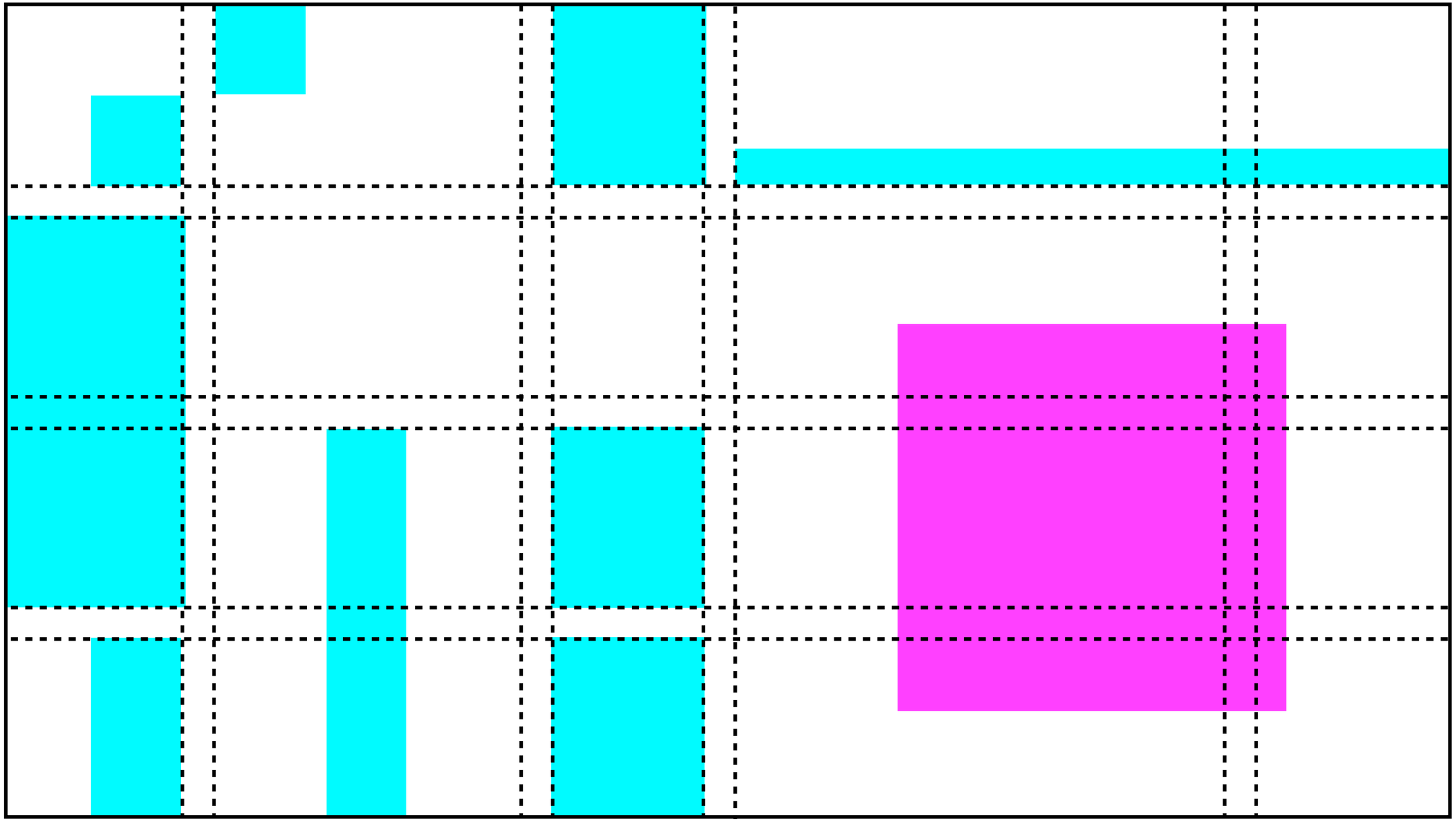
start

center

end

stretch

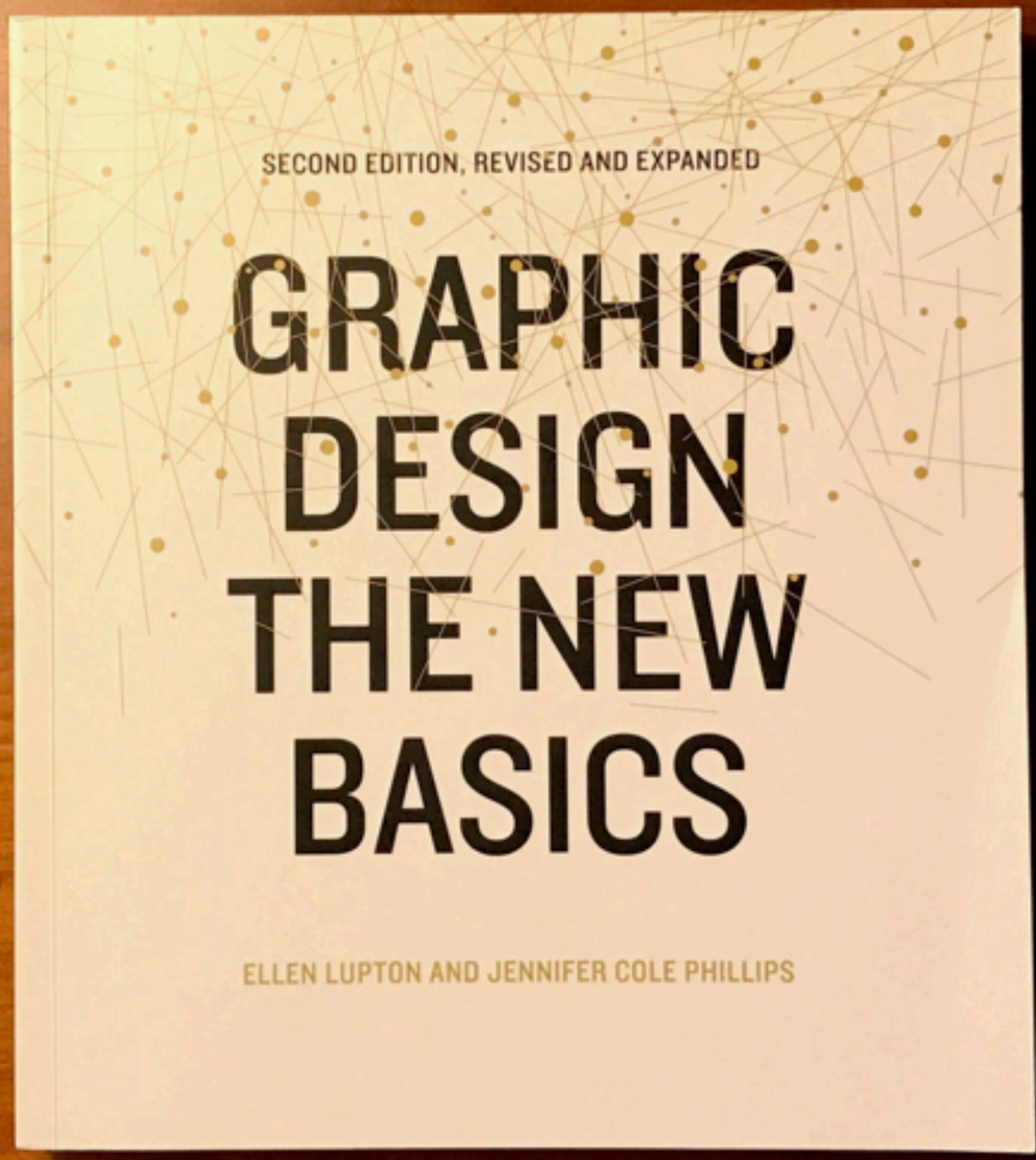




You can use Grid
to line things up.
Or not.

What shall we do with CSS Grid?

How do we know where to put things?

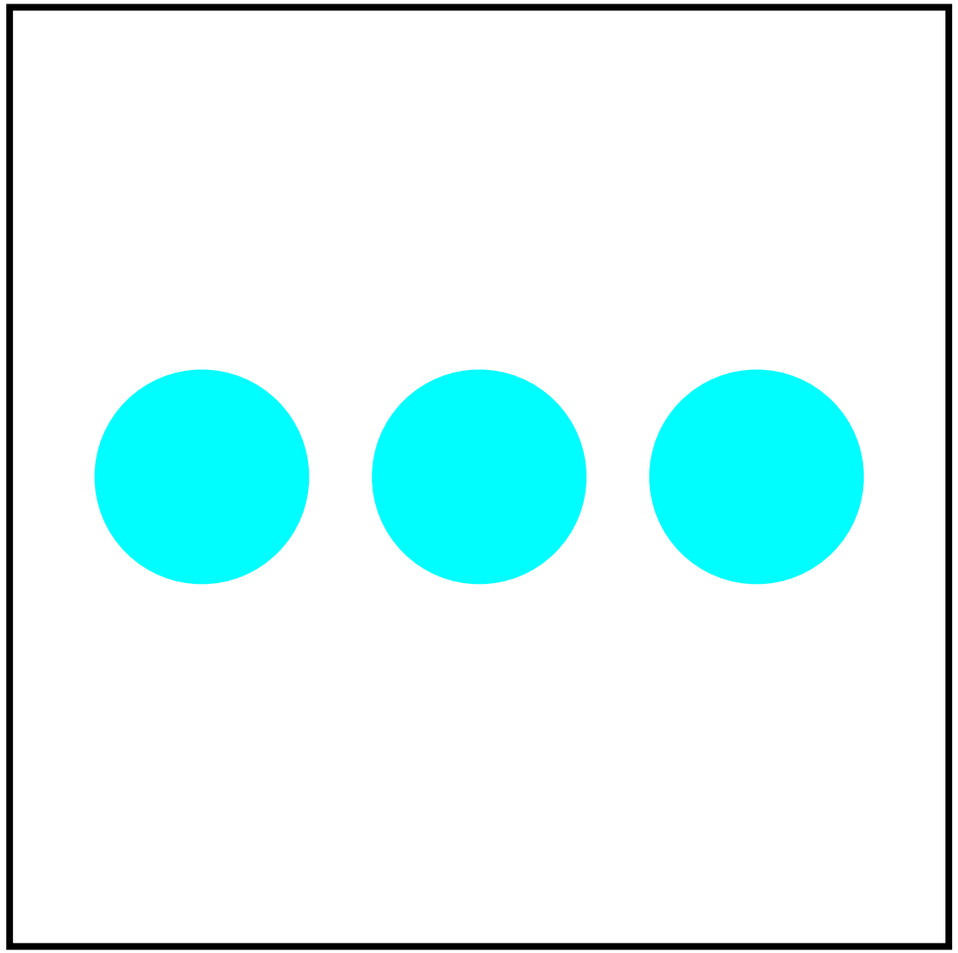

SECOND EDITION, REVISED AND EXPANDED
GRAPHIC DESIGN THE NEW BASICS
ELLEN LUPTON AND JENNIFER COLE PHILLIPS

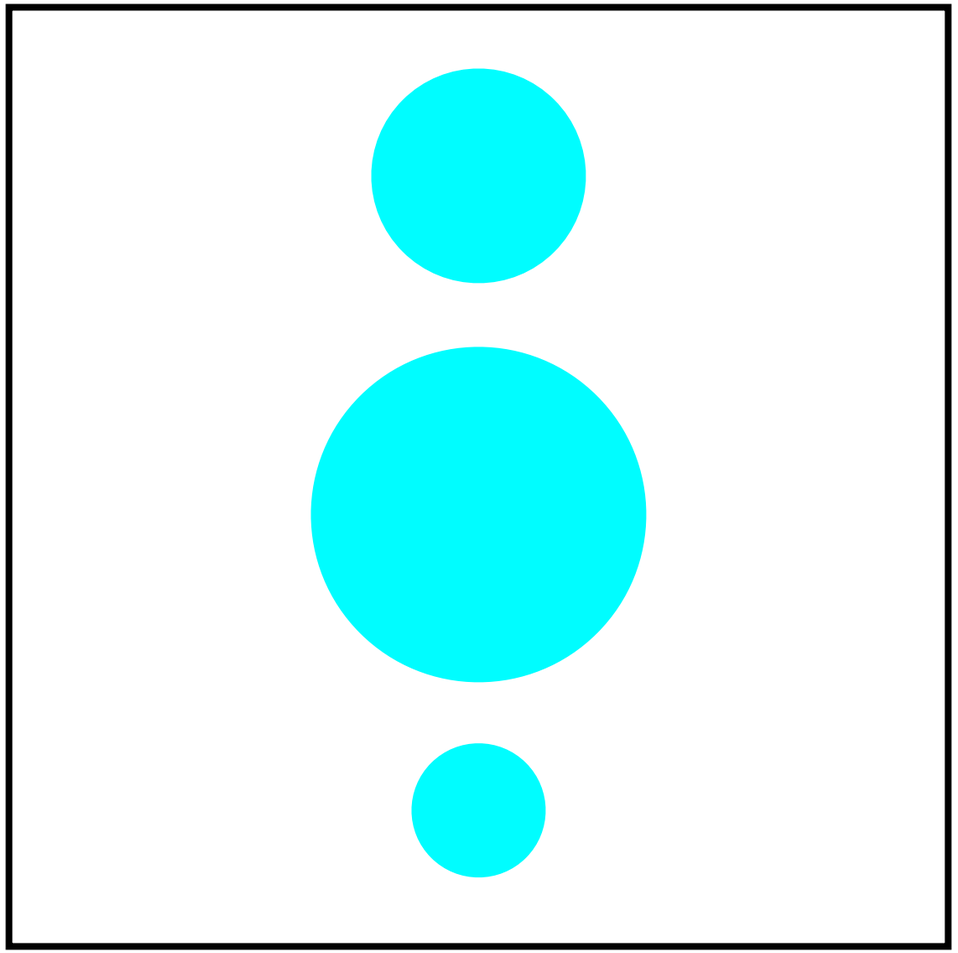
visual hierarchy

FUSCE UT TURPIS SIT AMET

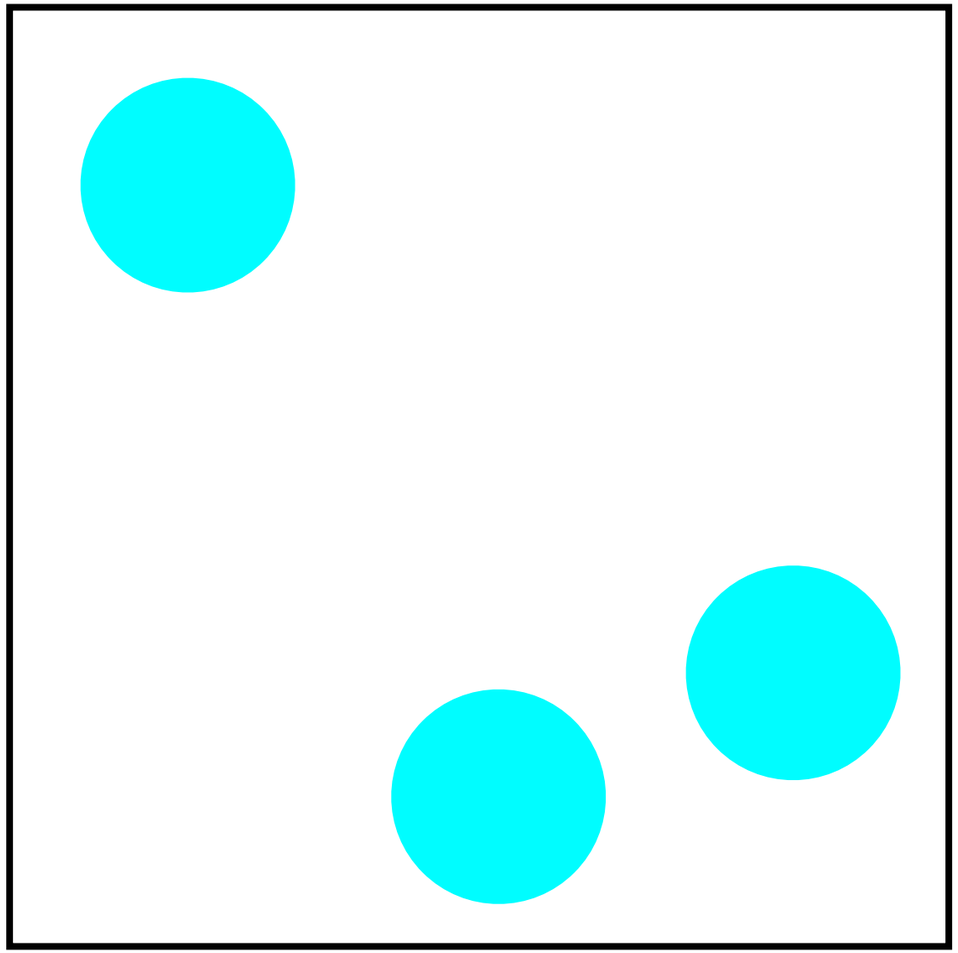
Lorem ipsum dolor sit amet

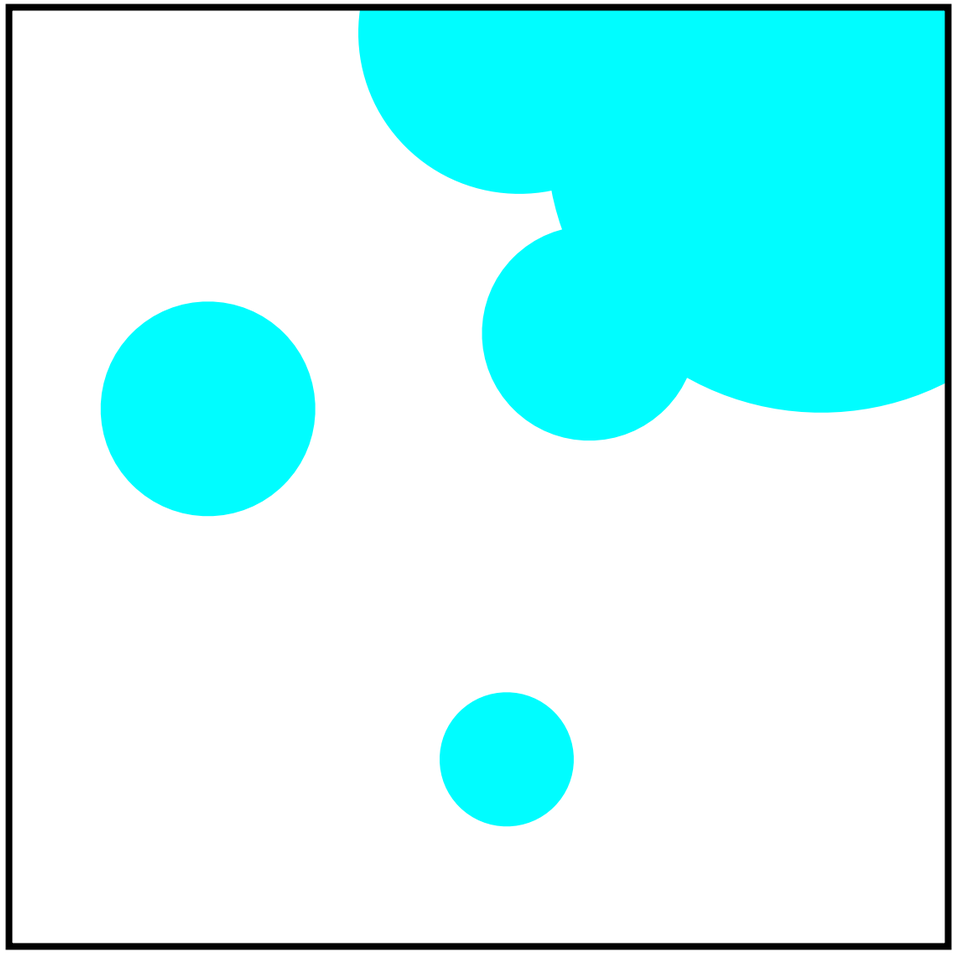
visual hierarchy



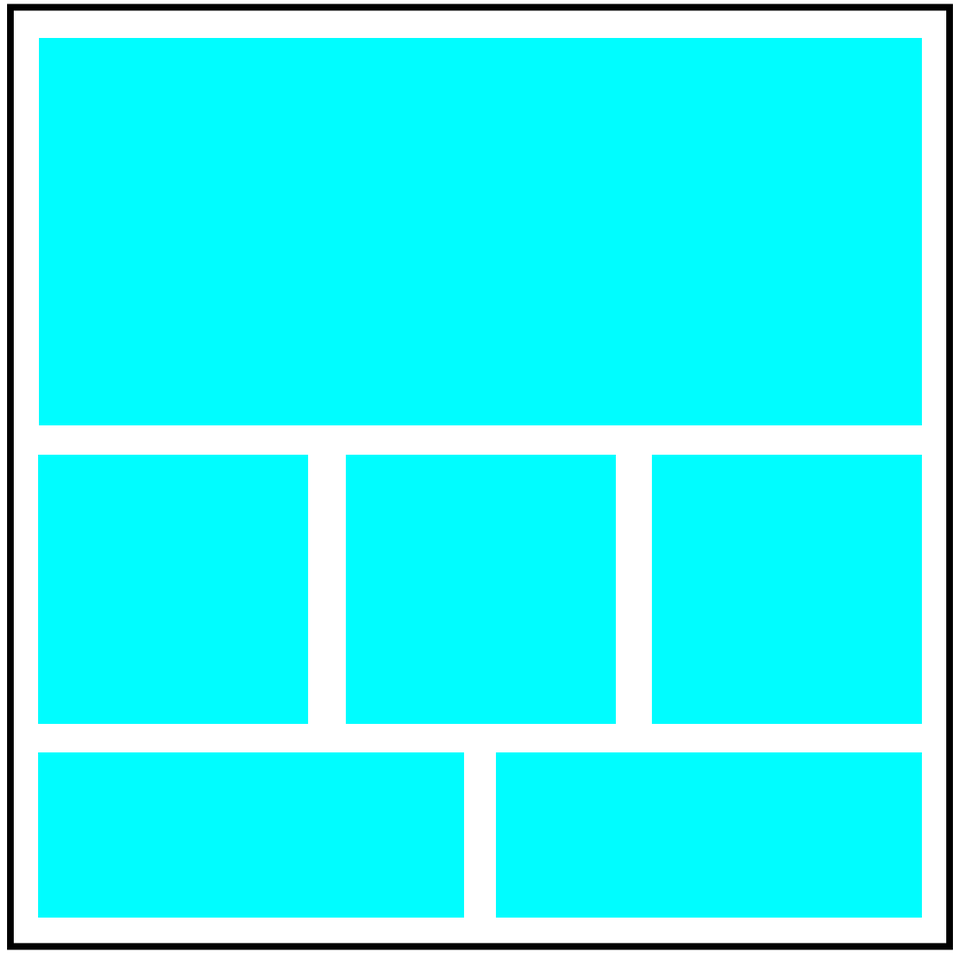


symmetry

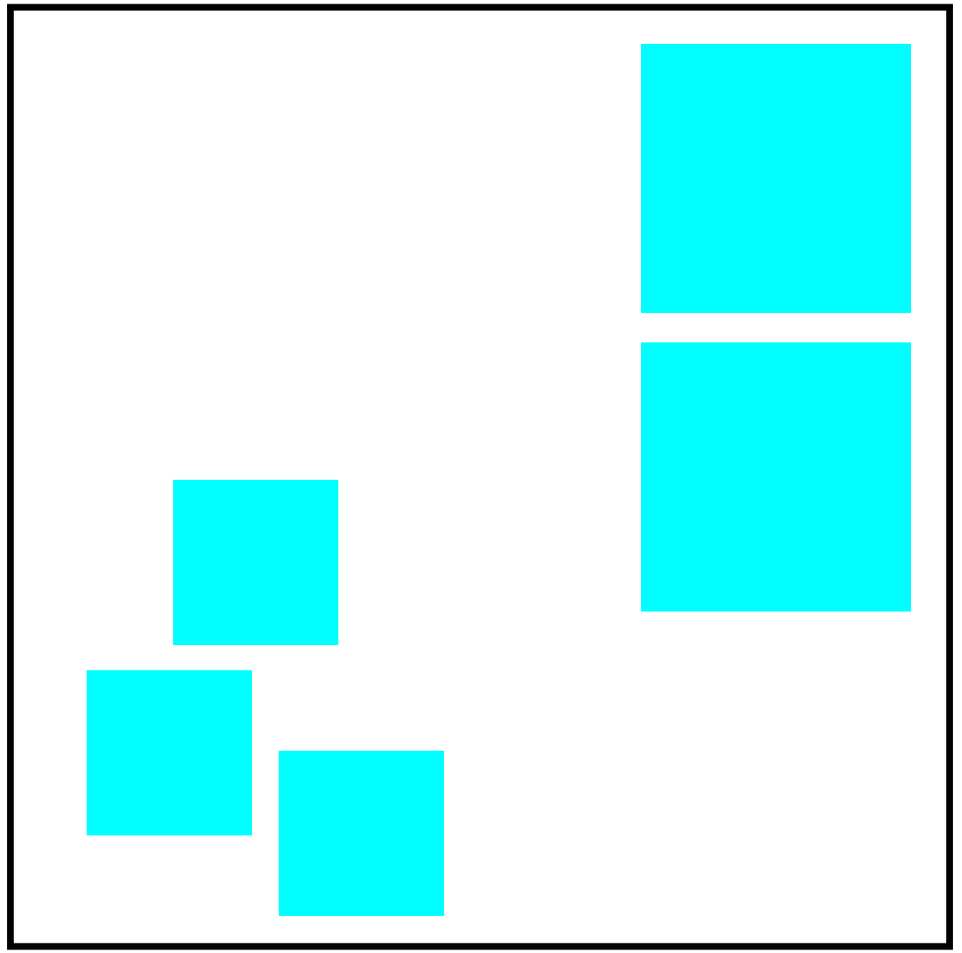




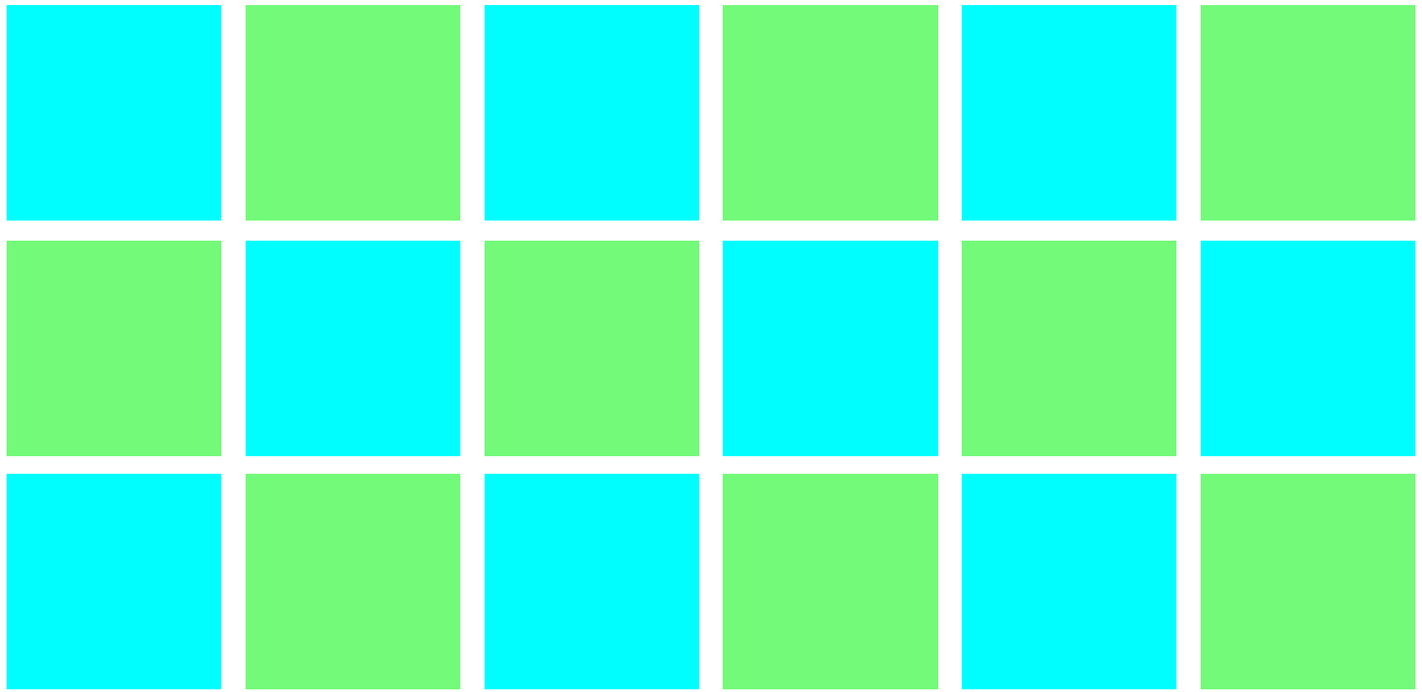
asymmetry



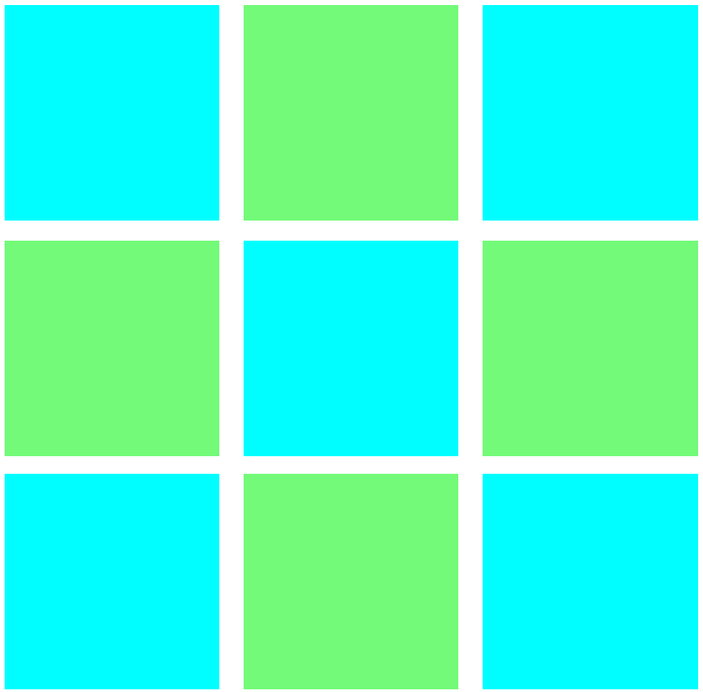
symmetry

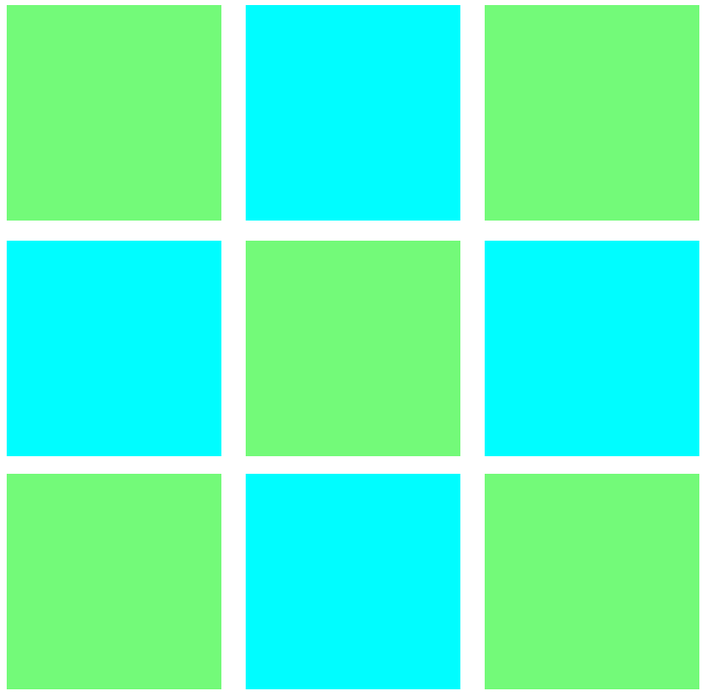


asymmetry

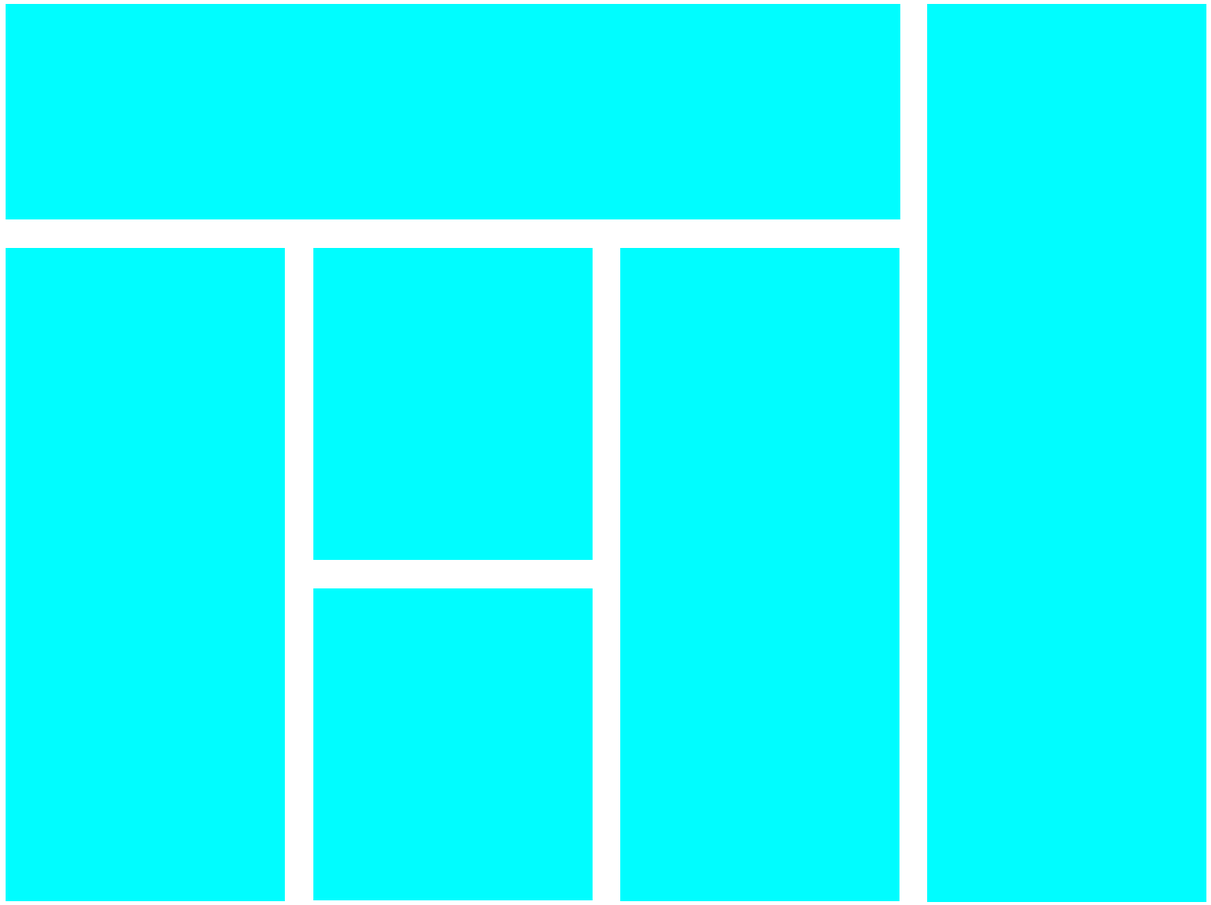


proximity

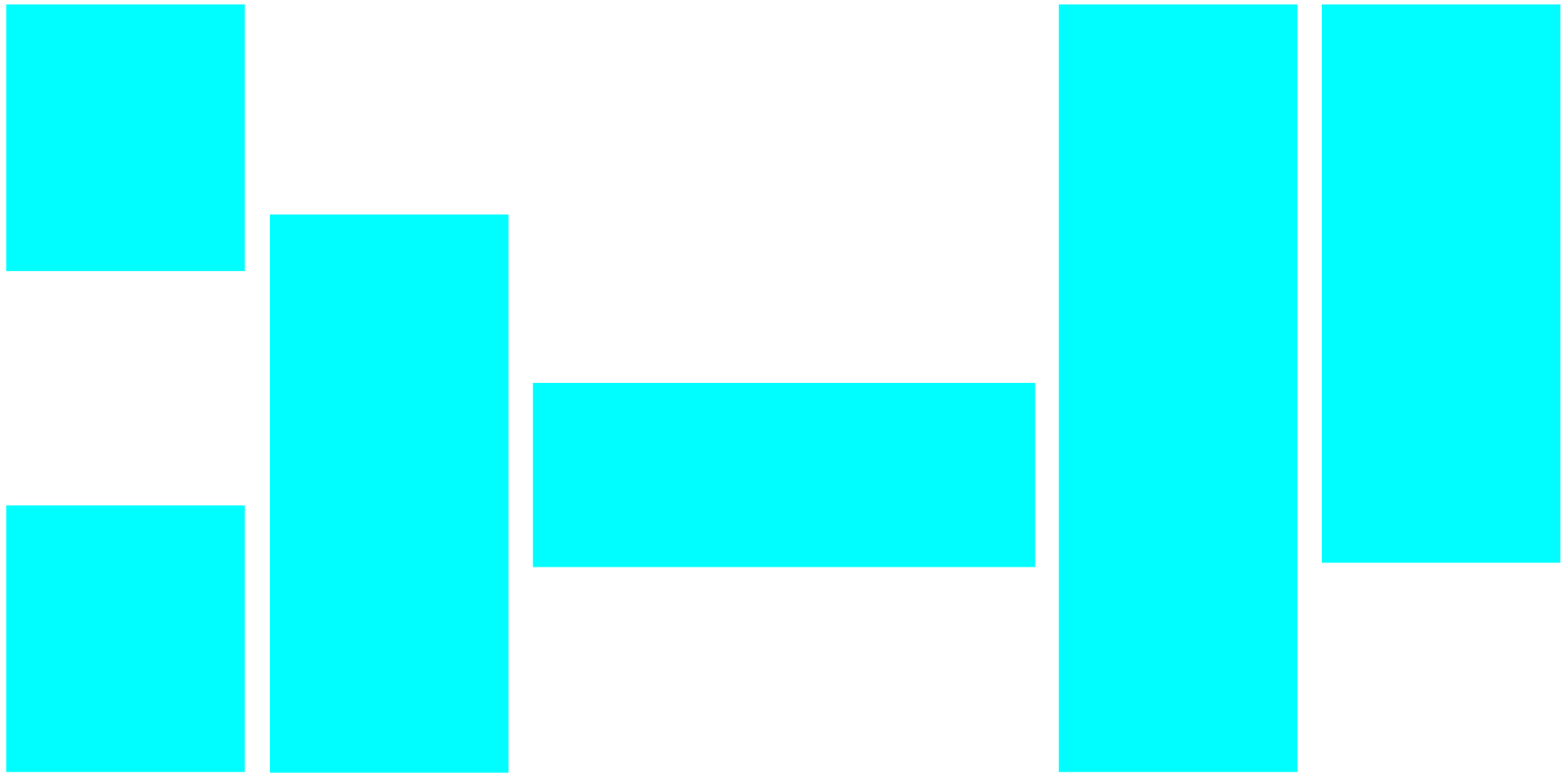




proximity



density



density

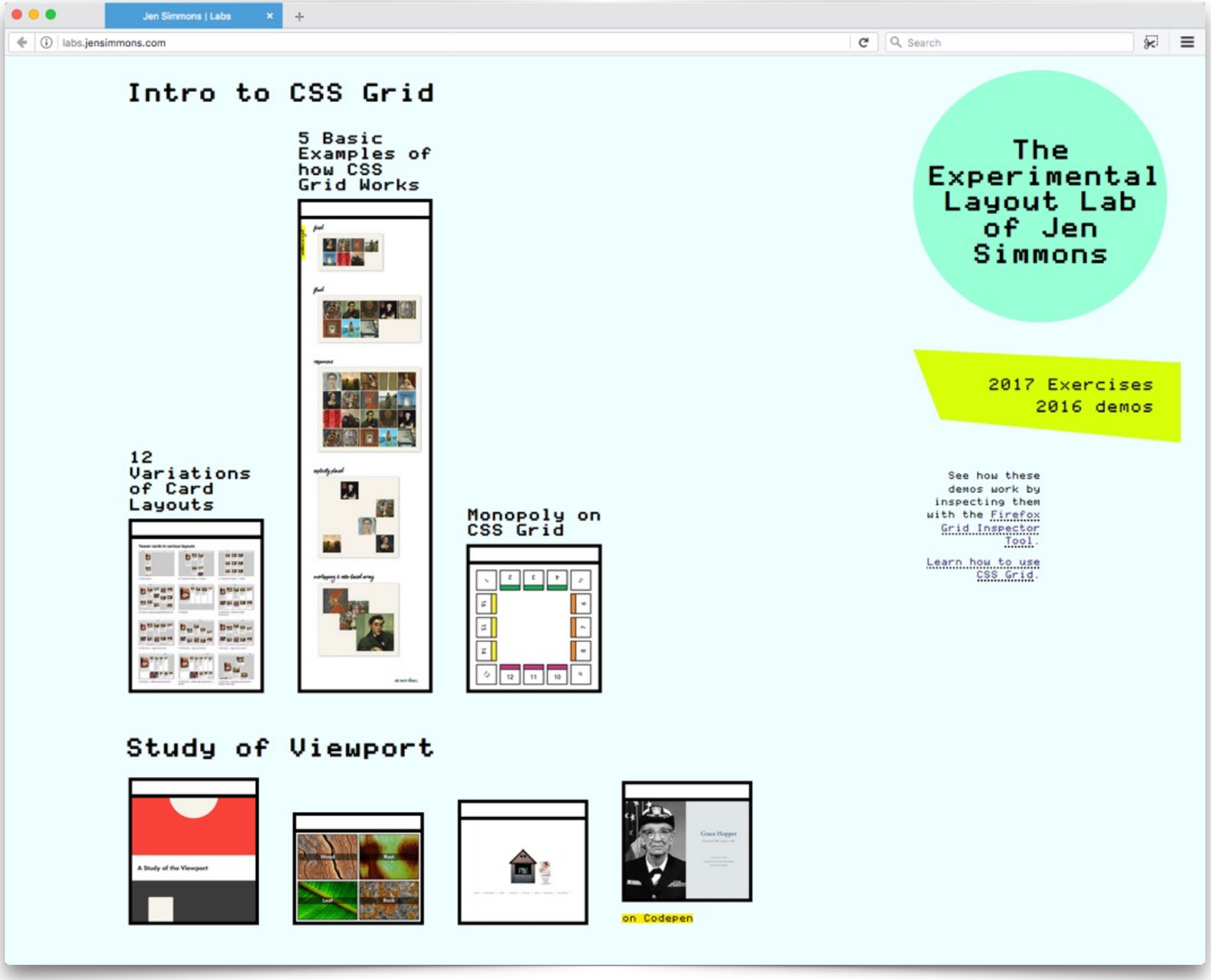
My deep respect for form and positive and negative space comes from studying Frank Lloyd Wright's idea of compression and expansion. You walk into a F.L.W. building and the entrance way is so small it makes you almost dip your head. And then as soon as you walk into the main room, he blows up the space, and it makes you feel 'oh, that's so good'.

— Platon, photographer

Abstract, Art of Design, season 1 episode 7

Graphic design principles to the web

Graphic design principles of the web



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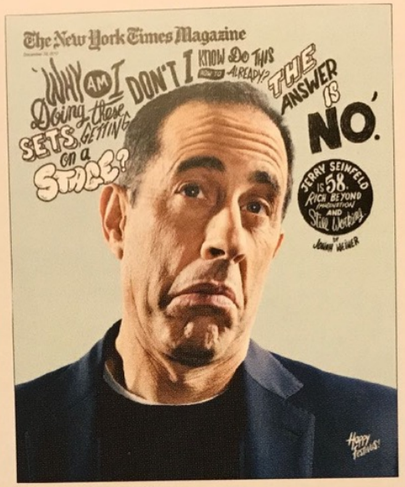
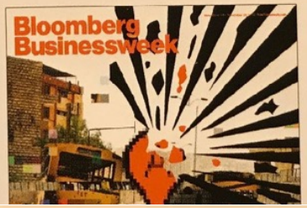
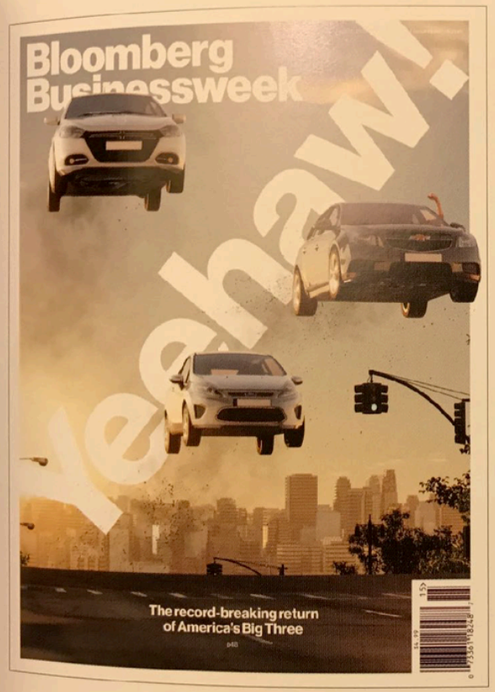
What I've Discovered in Six parts

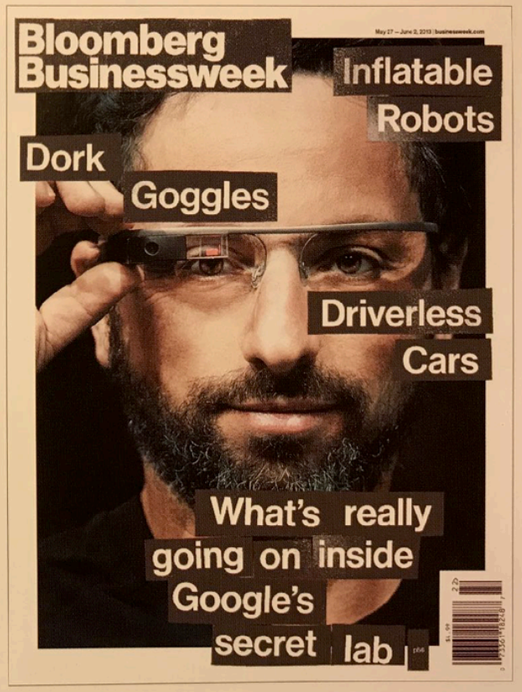
1. Overlap

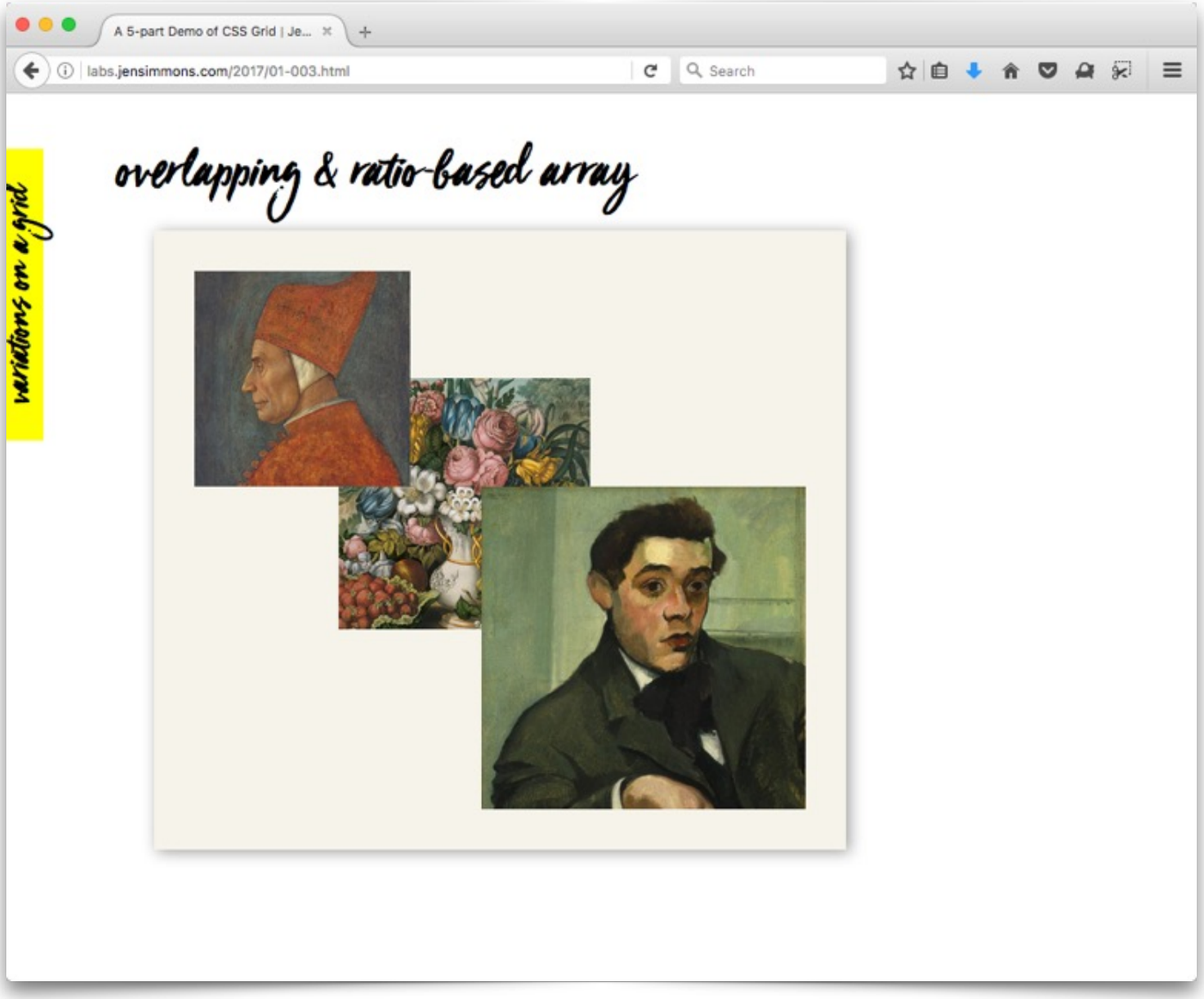
from Designing the Editorial Experience, Sue Apfelbaum and Juliette Cezzar











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

A 5-part Demo of CSS Grid | Jen Si

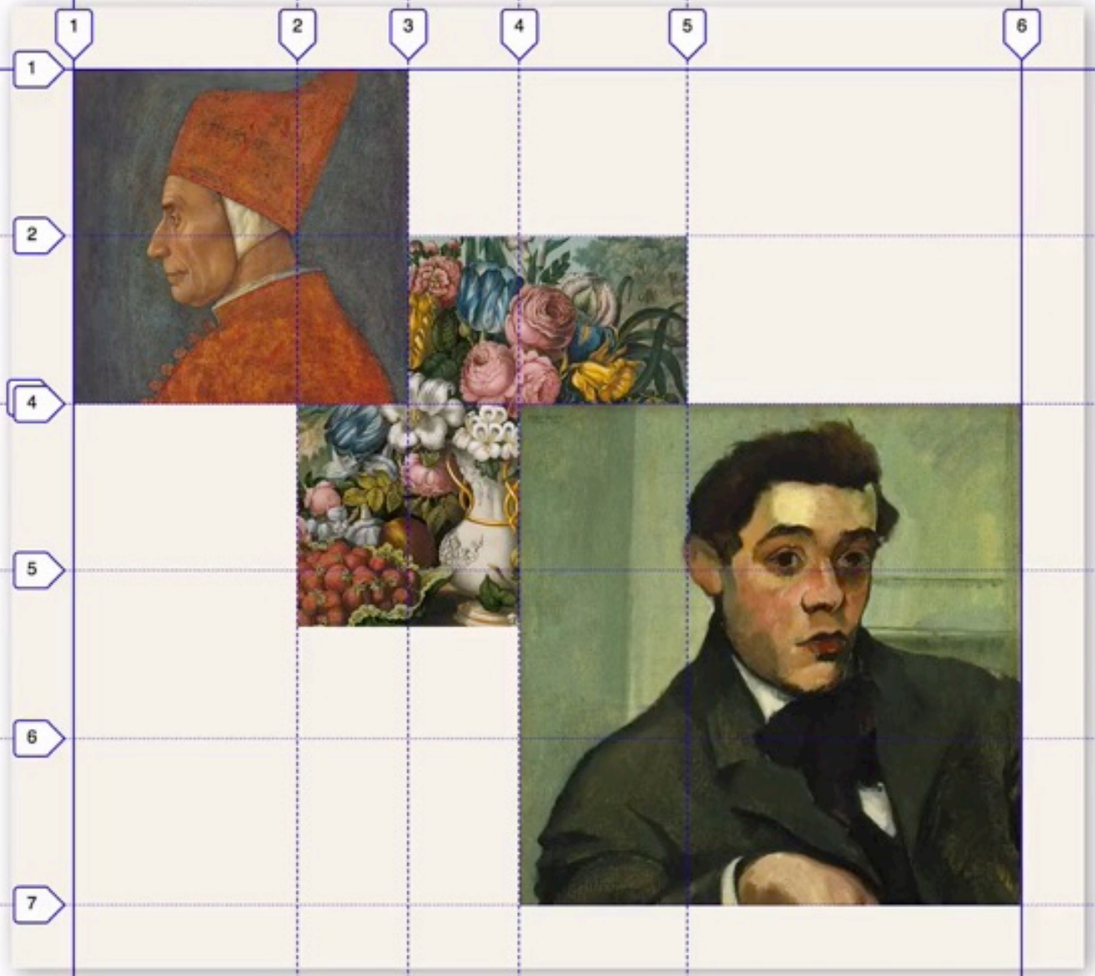
Example 11

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

Search

variations on a grid

overlapping & ratio-based array



Inspe Cons Debu Style Perfo Mem Ne

Search HTML

```
<section class="explicitly-placed">…</section>
<section class="overlapping">
  <h1>Overlapping & ratio-based array</h1>
  <ul class="grid-container">
    <li>…</li>
    <li>…</li>
    <li>…</li>
```

body main section.overlapping ul.grid-container

Rules Computed Layout Animations Fonts

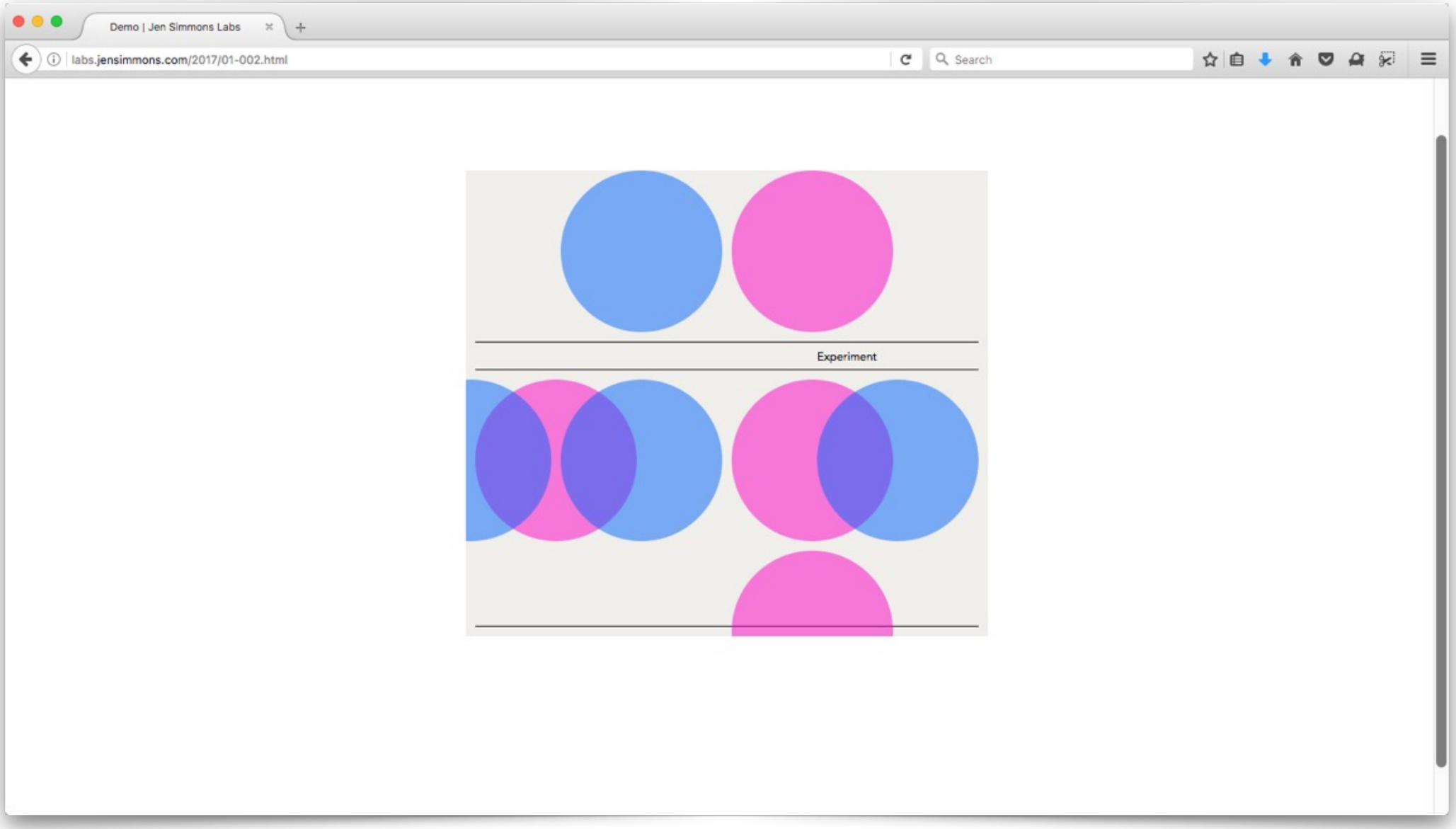
Grid

Overlay Grid

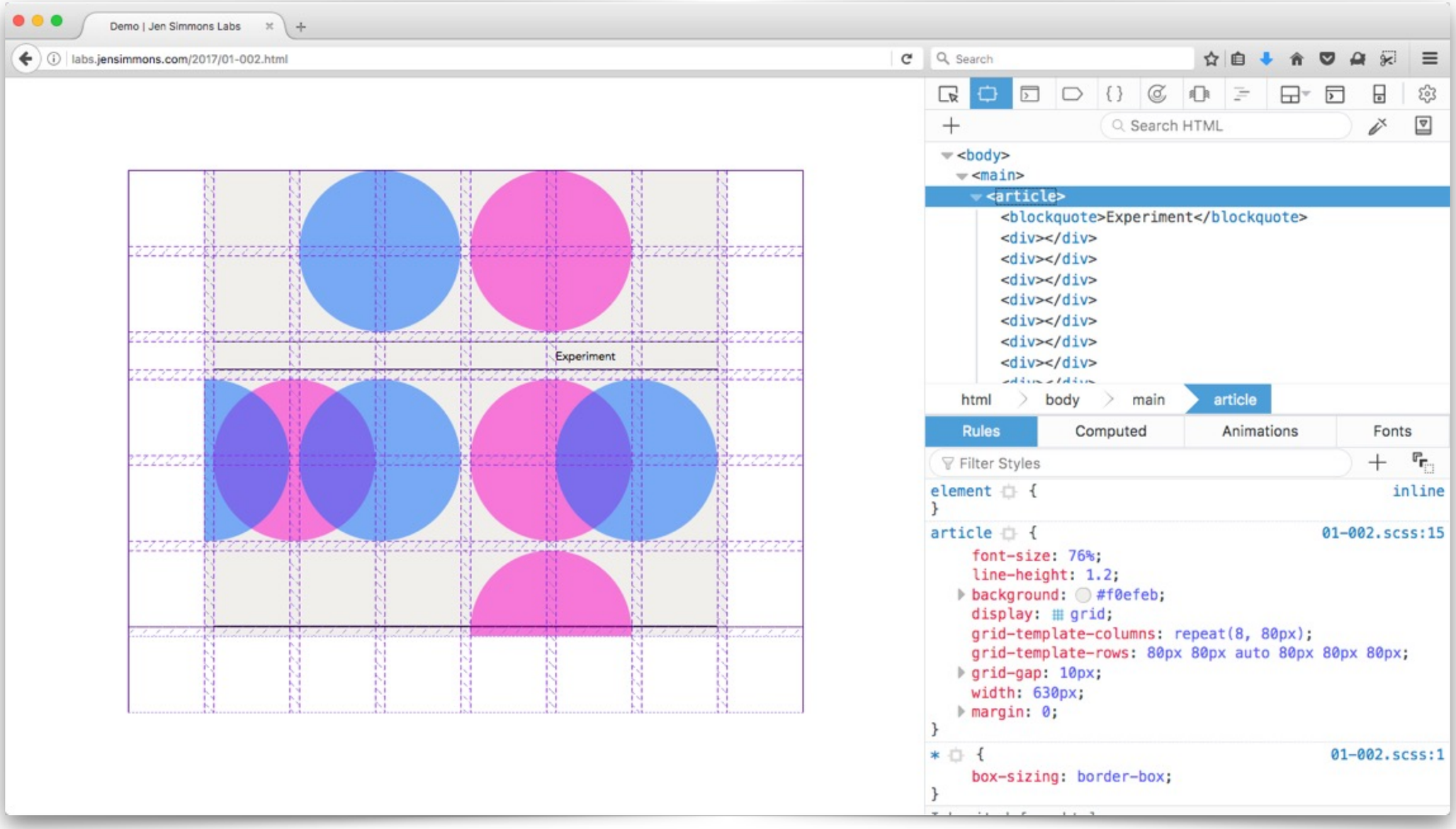
- ☐ ul.grid-container
- ☐ ul.grid-container
- ☐ ul.grid-container
- ☐ ul.grid-container
- ☑ ul.grid-container

Grid Display Settings

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



labs.jensimmons.com/2017/01-002.html



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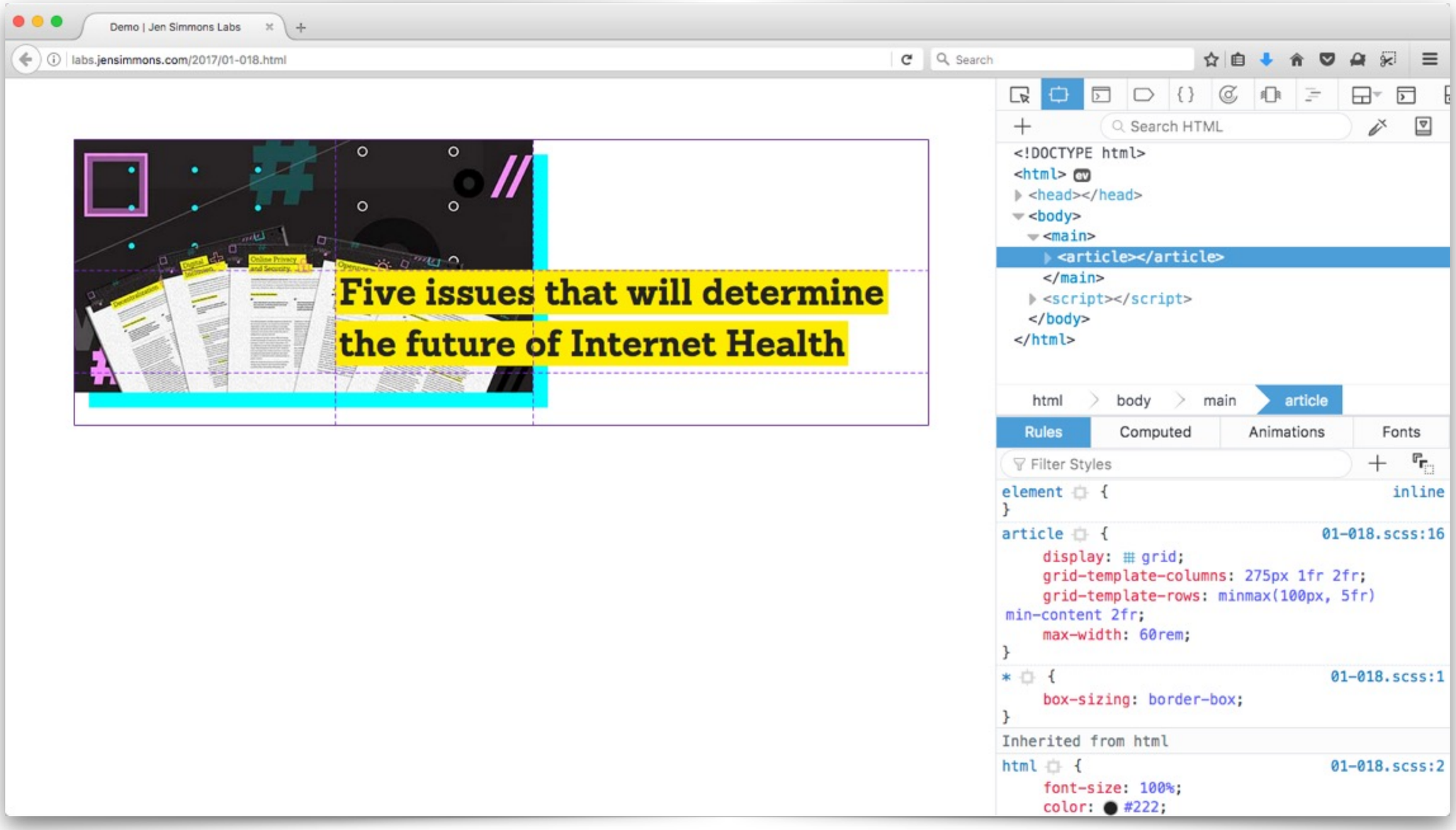
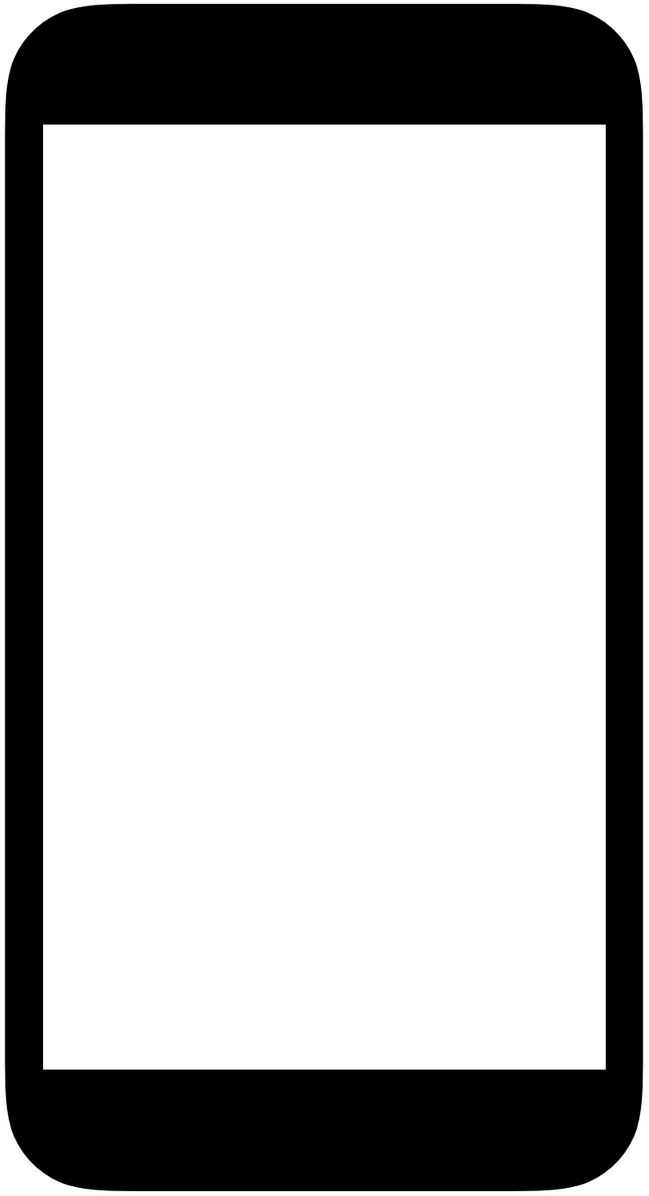


labs.jensimmons.com/2017/01-018.html

Overlap

2. The Viewport



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ibis HOTEL
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AB 9/SEPTEMBER/16
Smoking
Family Day // Sa. 16.-20h
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Ursina Lardi fotografiert von Brigitte Lacombe
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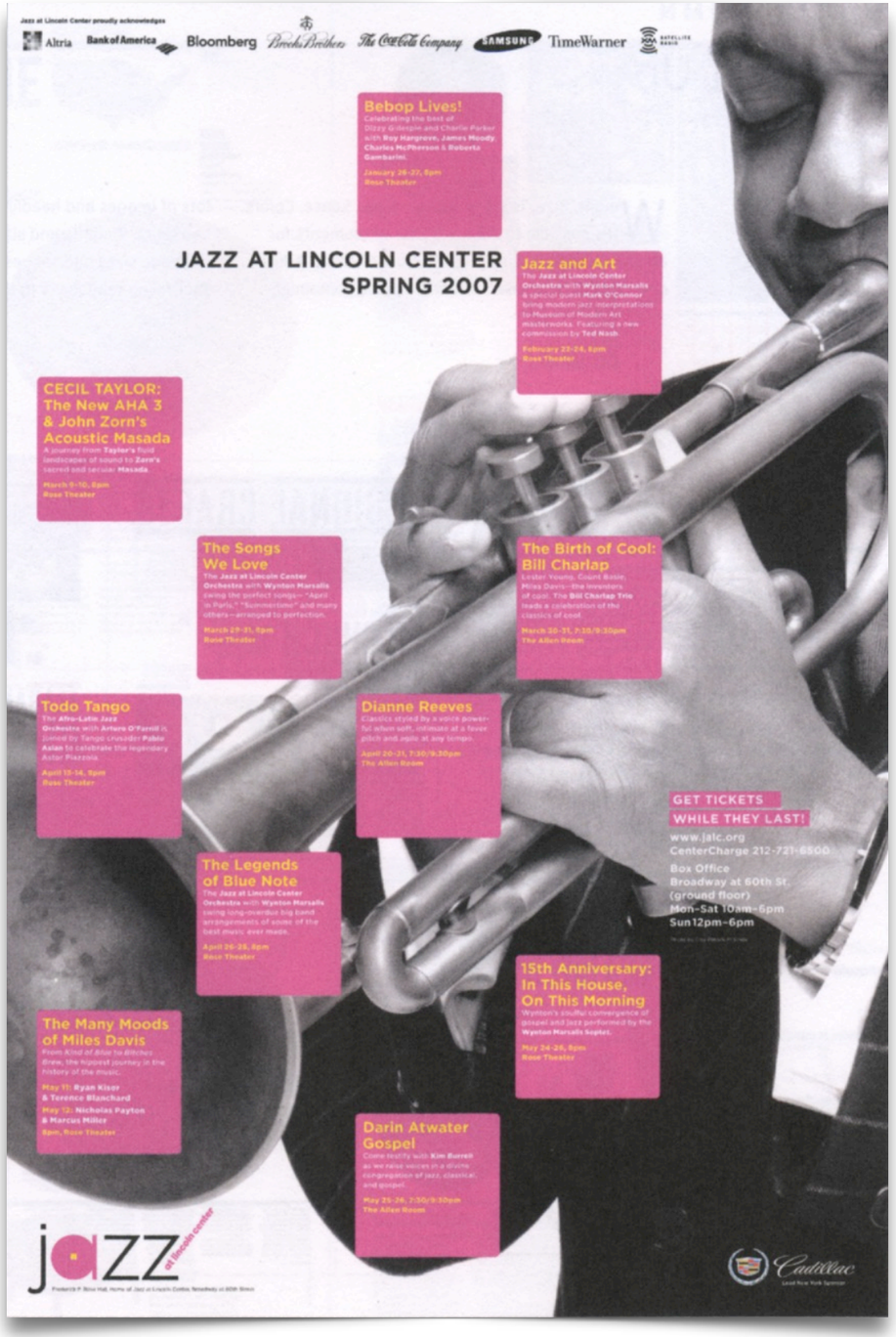
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SPRING 2007
Jazz and Art
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A journey from Taylor's fluid landscapes of sound to Zorn's sacred and secular Masada.
March 9-10, 8pm
Rose Theater
The Songs We Love
The Jazz at Lincoln Center Orchestra with Wynton Marsalis swing the perfect songs— "April in Paris," "Summertime" and many others—arranged to perfection.
March 29-31, 8pm
Rose Theater
The Birth of Cool: Bill Charlap
Lester Young, Count Basie, Miles Davis—the inventors of cool. The Bill Charlap Trio leads a celebration of the classics of cool.
March 30-31, 7:30/9:30pm
The Allen Room
Todo Tango
The Afro-Latin Jazz Orchestra with Arturo O'Farrill is joined by Tango crusader Pablo Aslan to celebrate the legendary Astor Piazzolla.
April 13-14, 8pm
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Dianne Reeves
Classics styled by a voice powerful when soft, intimate at a fever pitch and agile at any tempo.
April 20-21, 7:30/9:30pm
The Allen Room
The Legends of Blue Note
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From Kind of Blue to Bitches Brew, the hippest journey in the history of the music.
May 11: Ryan Kisor & Terence Blanchard
May 12: Nicholas Payton & Marcus Miller
8pm, Rose Theater
Darin Atwater Gospel
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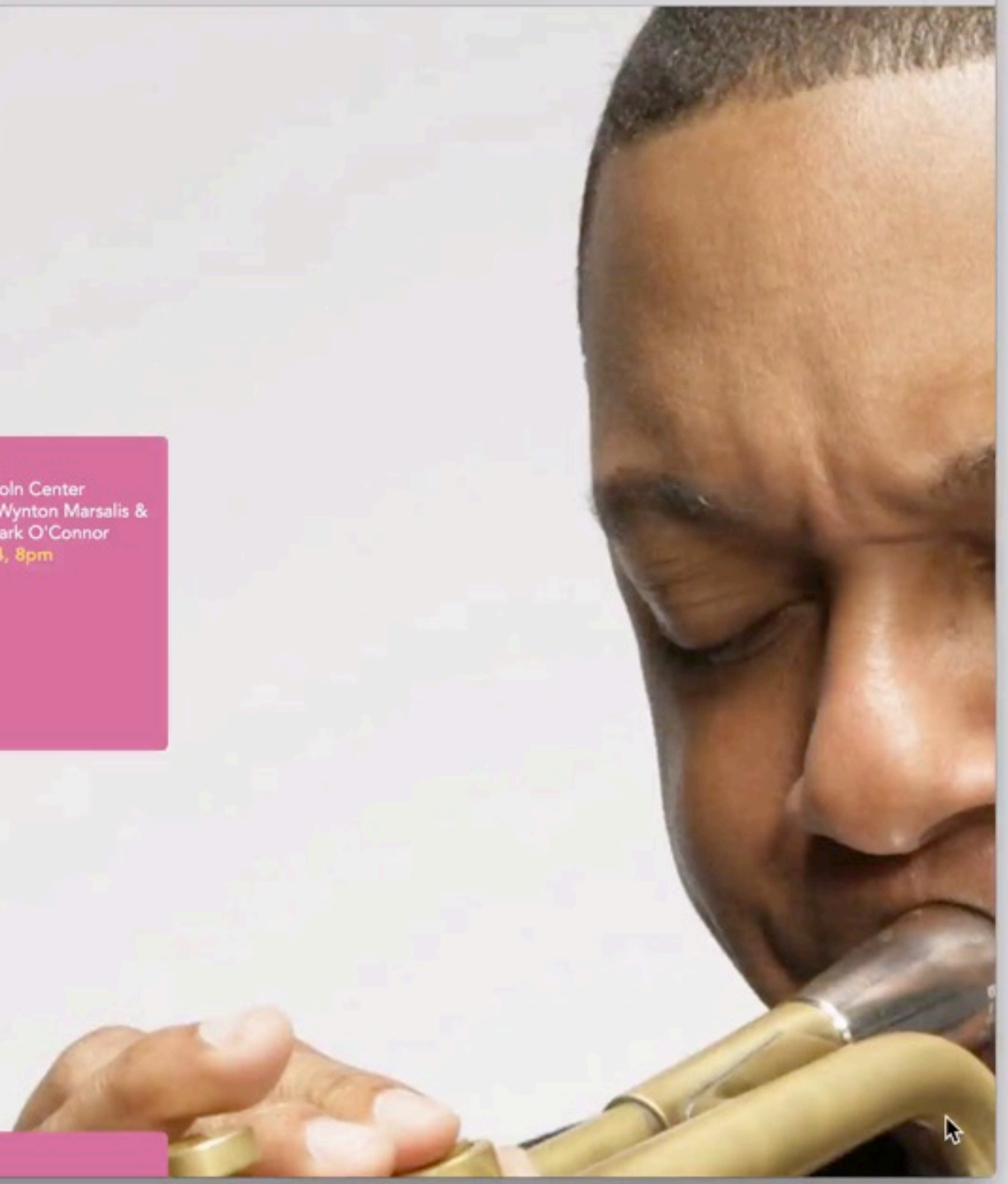
Dr. Michael White Quartet
With clarinetist Dr. Michael White, banjo player Seva Venet, trumpeter Gregg Stafford, and bassist Vince Giordano
March 13, 7:30pm



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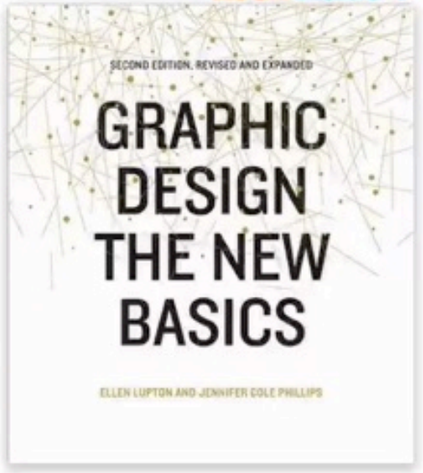

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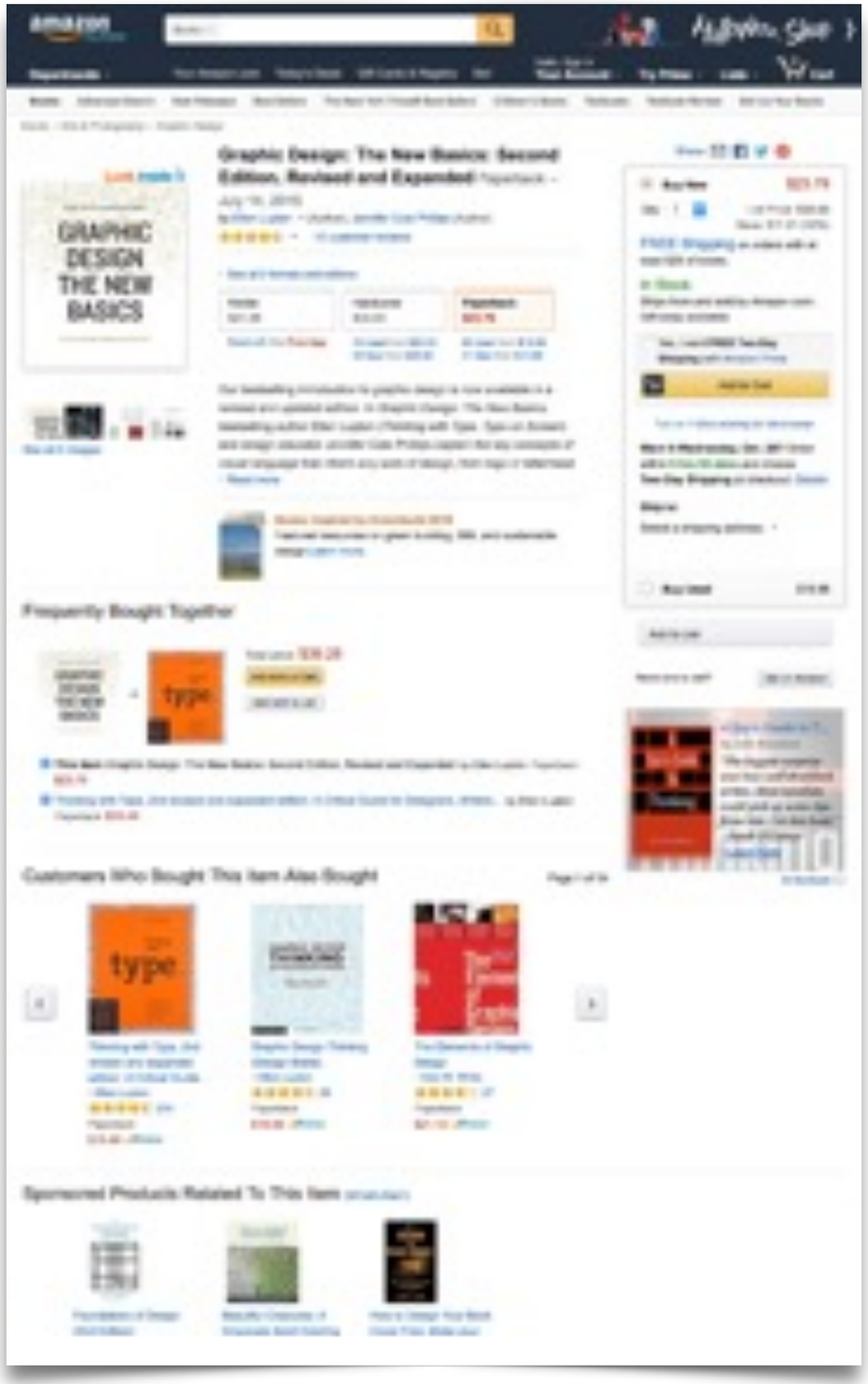
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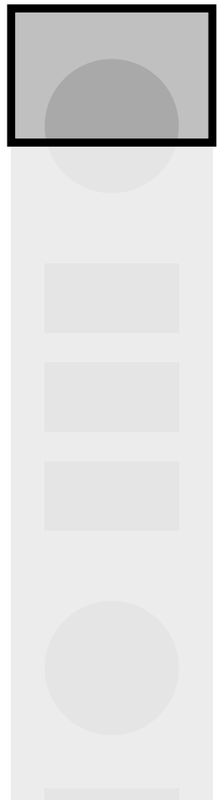

storyboards

Storyboards for *Star Wars*,
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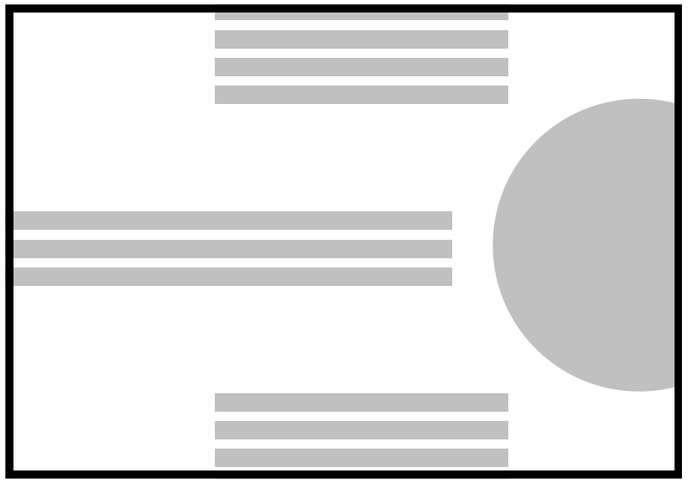
Spartacus, directed by Stanley Kubrick.
Storyboards created by Saul Bass.



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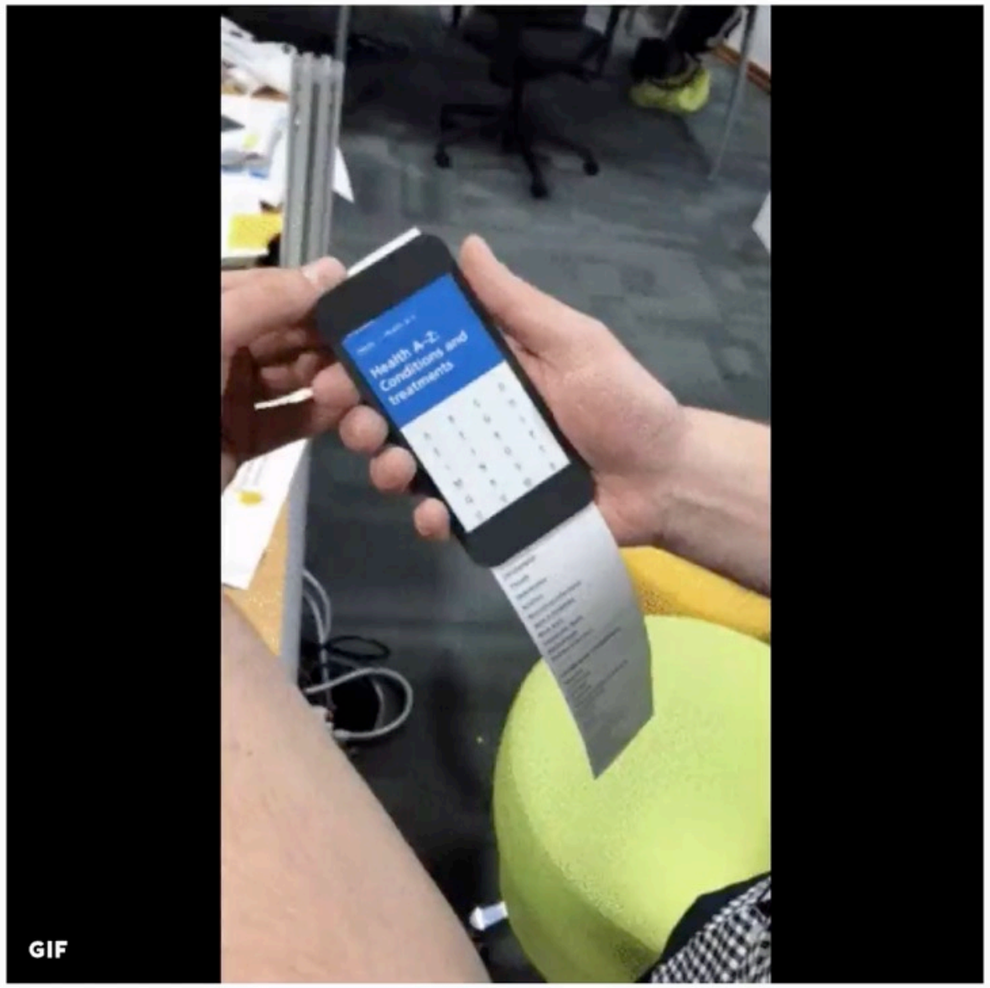

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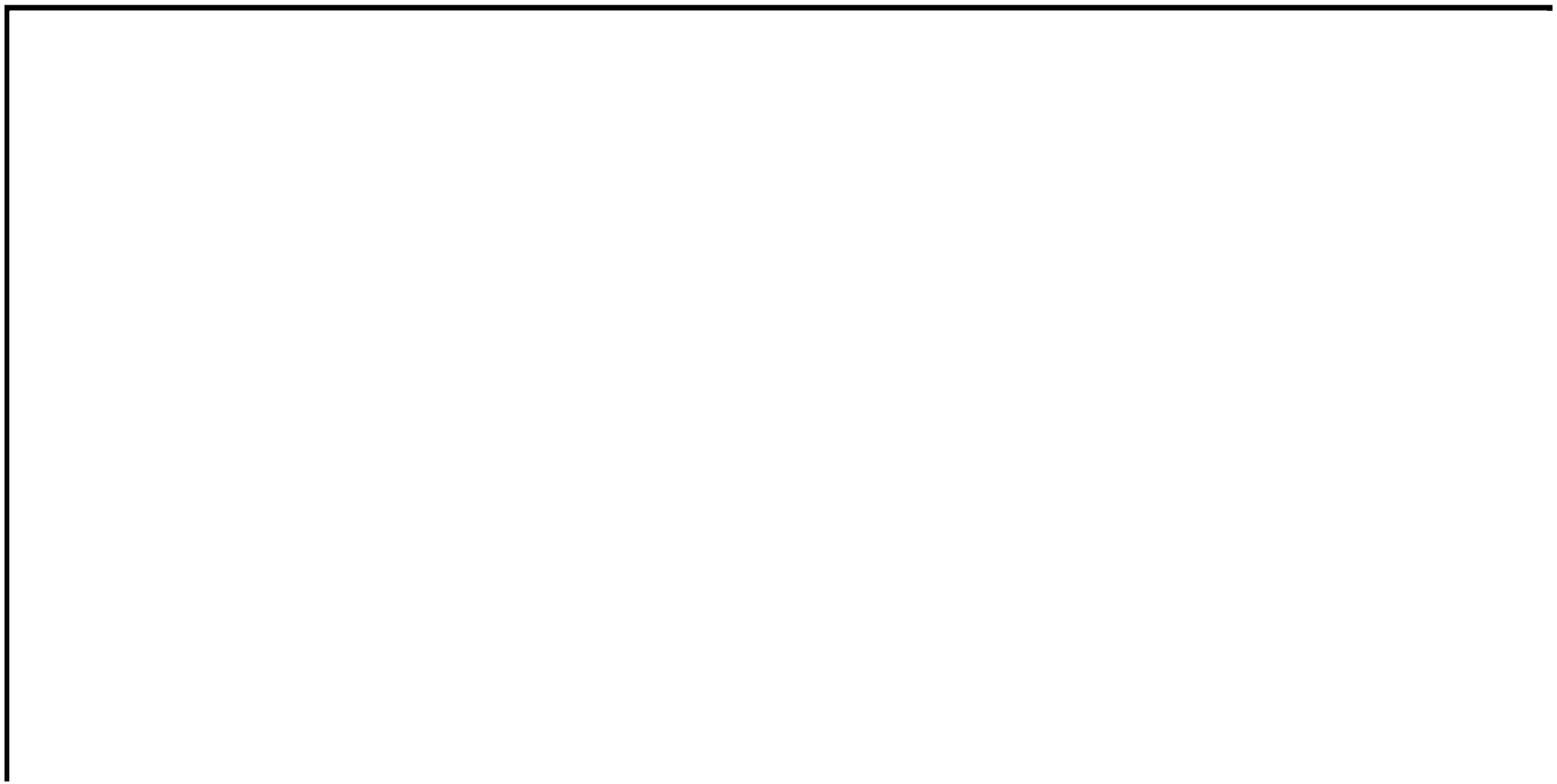

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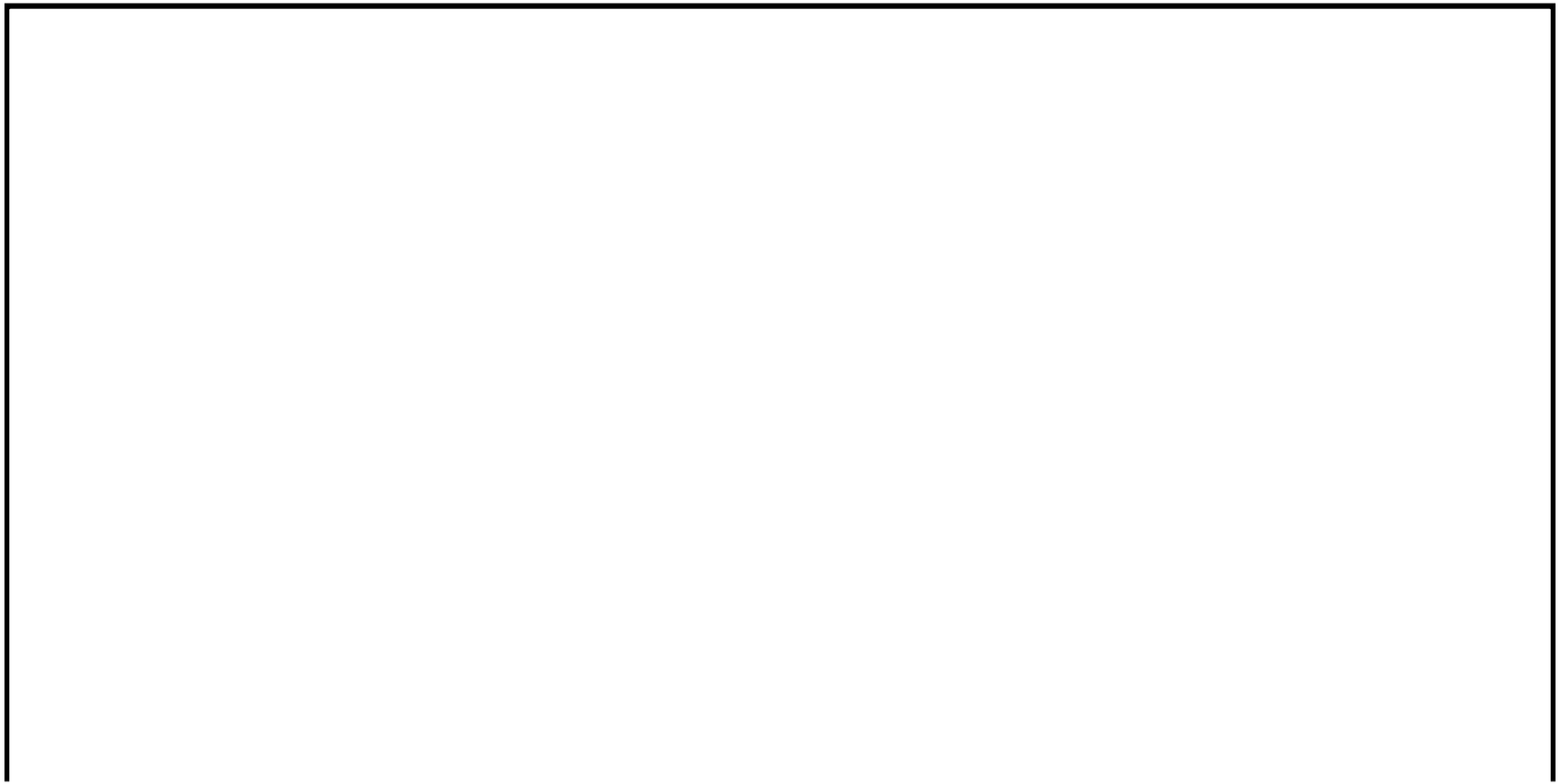

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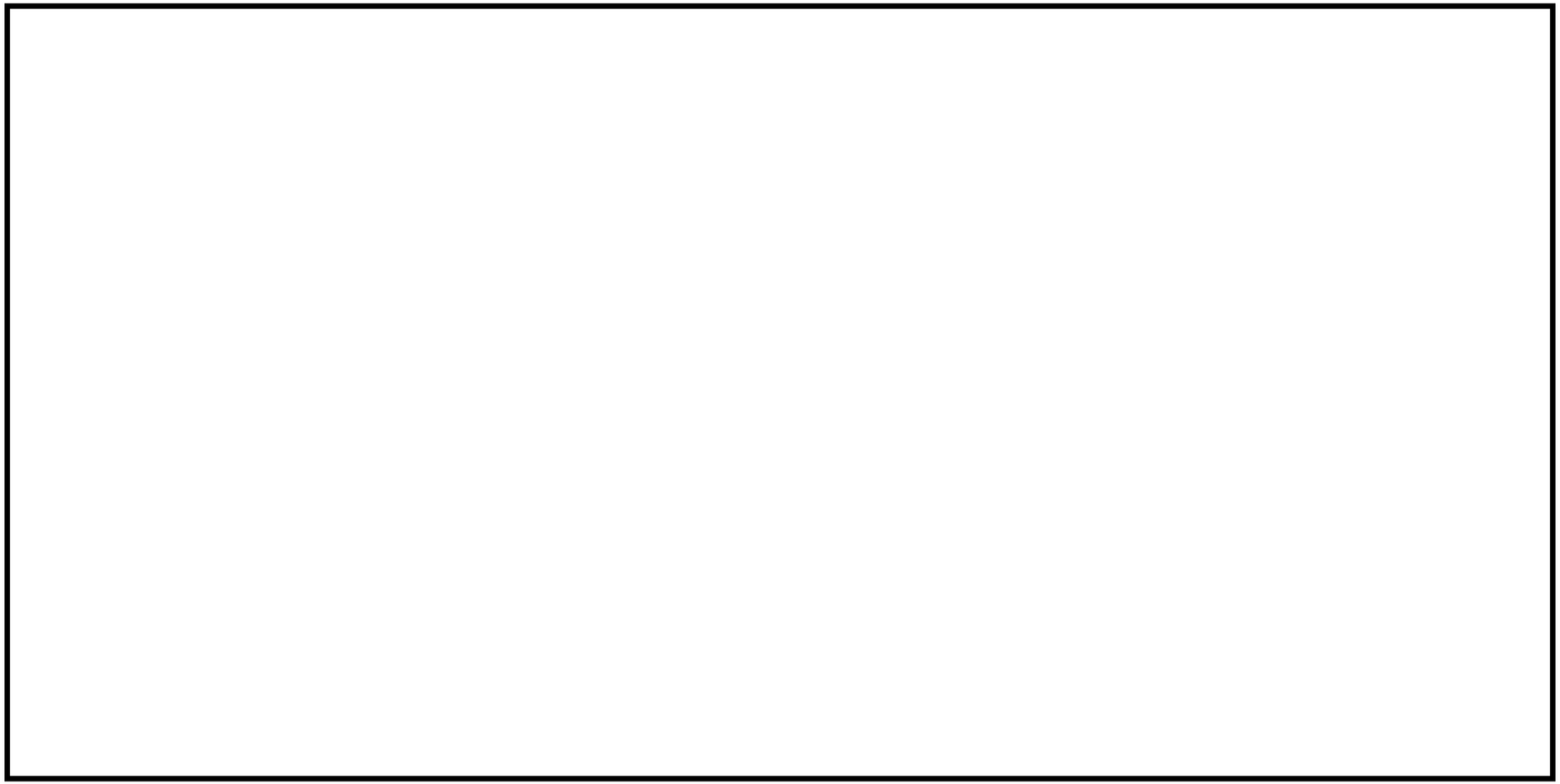

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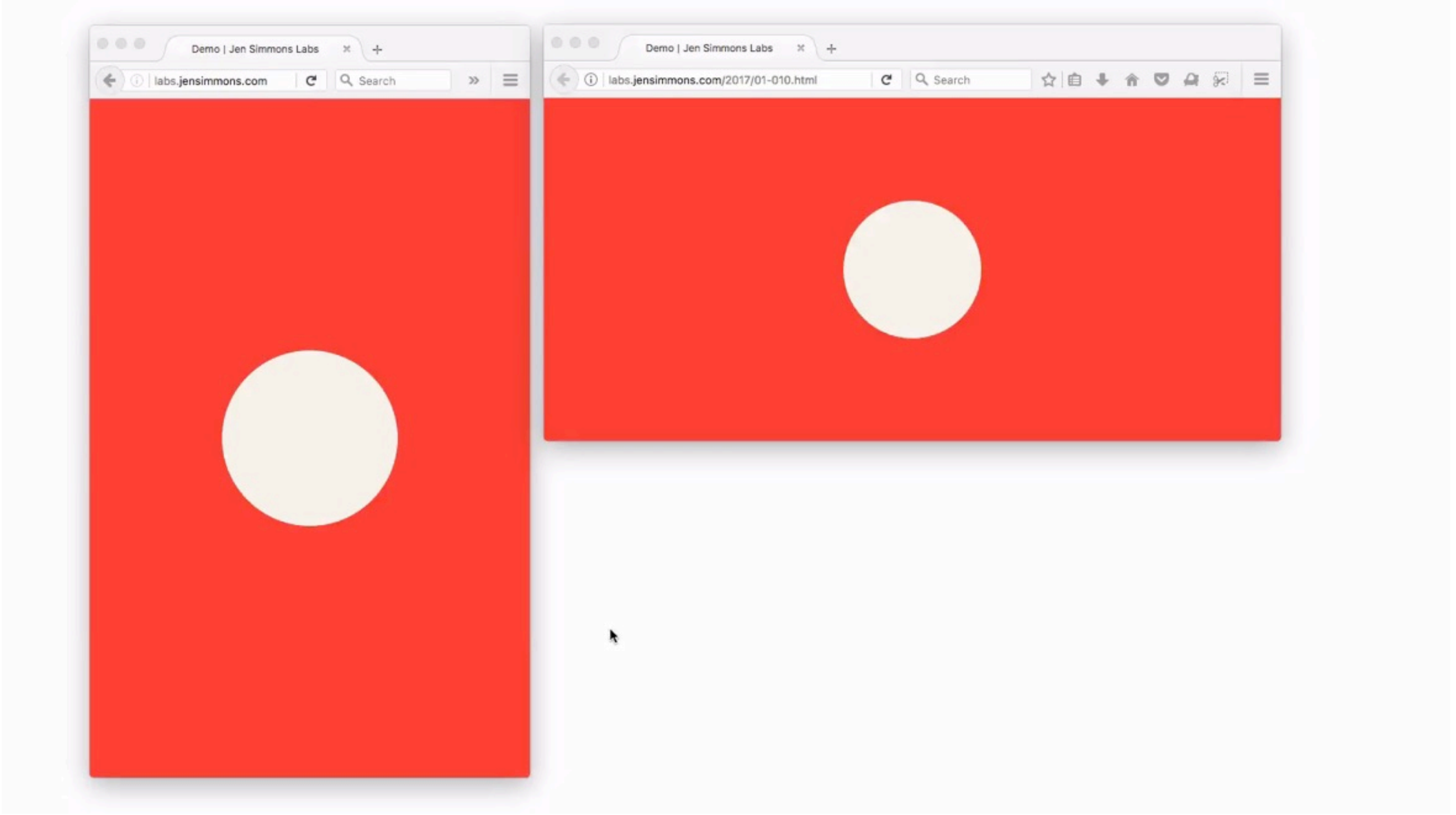

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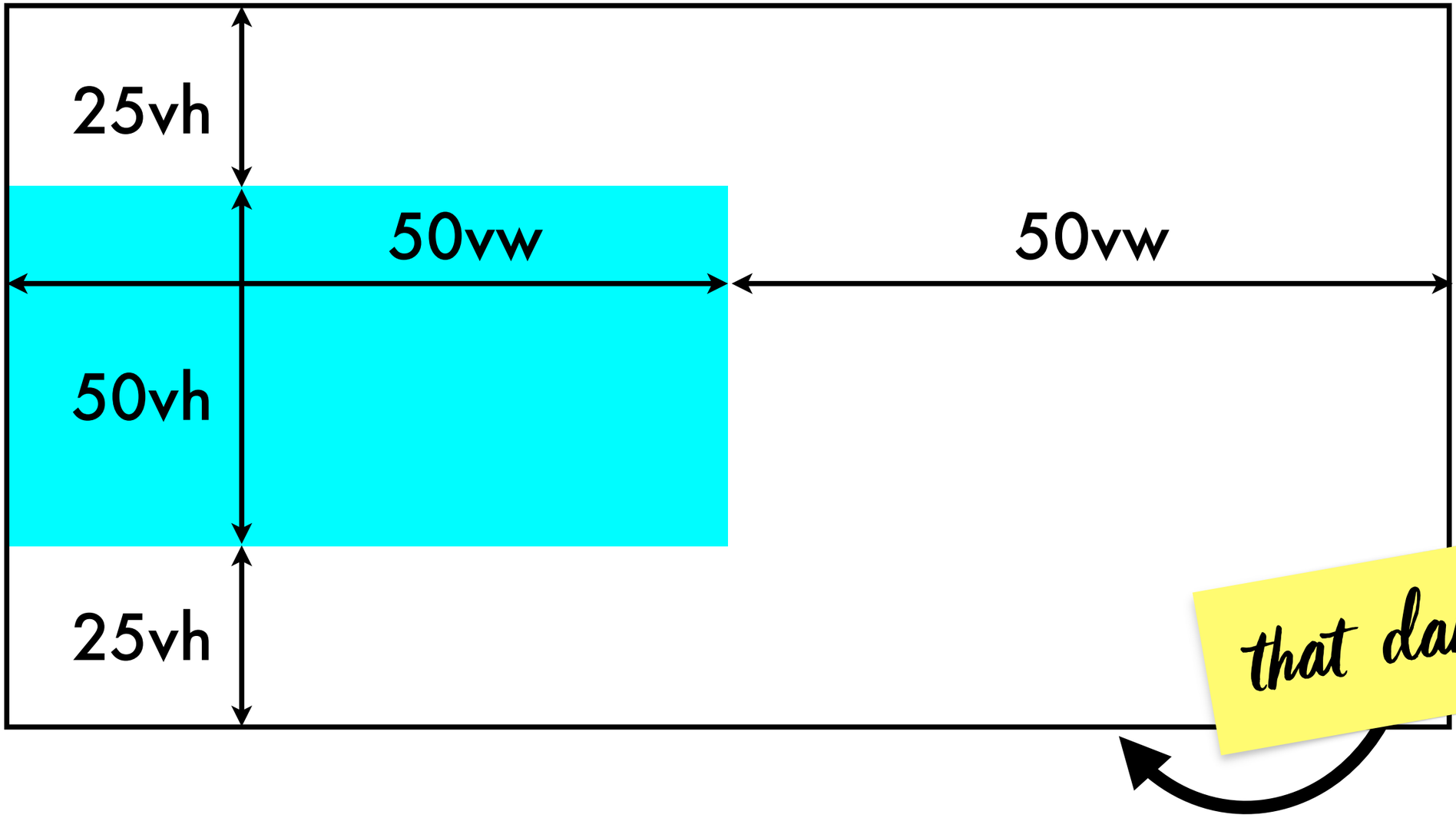

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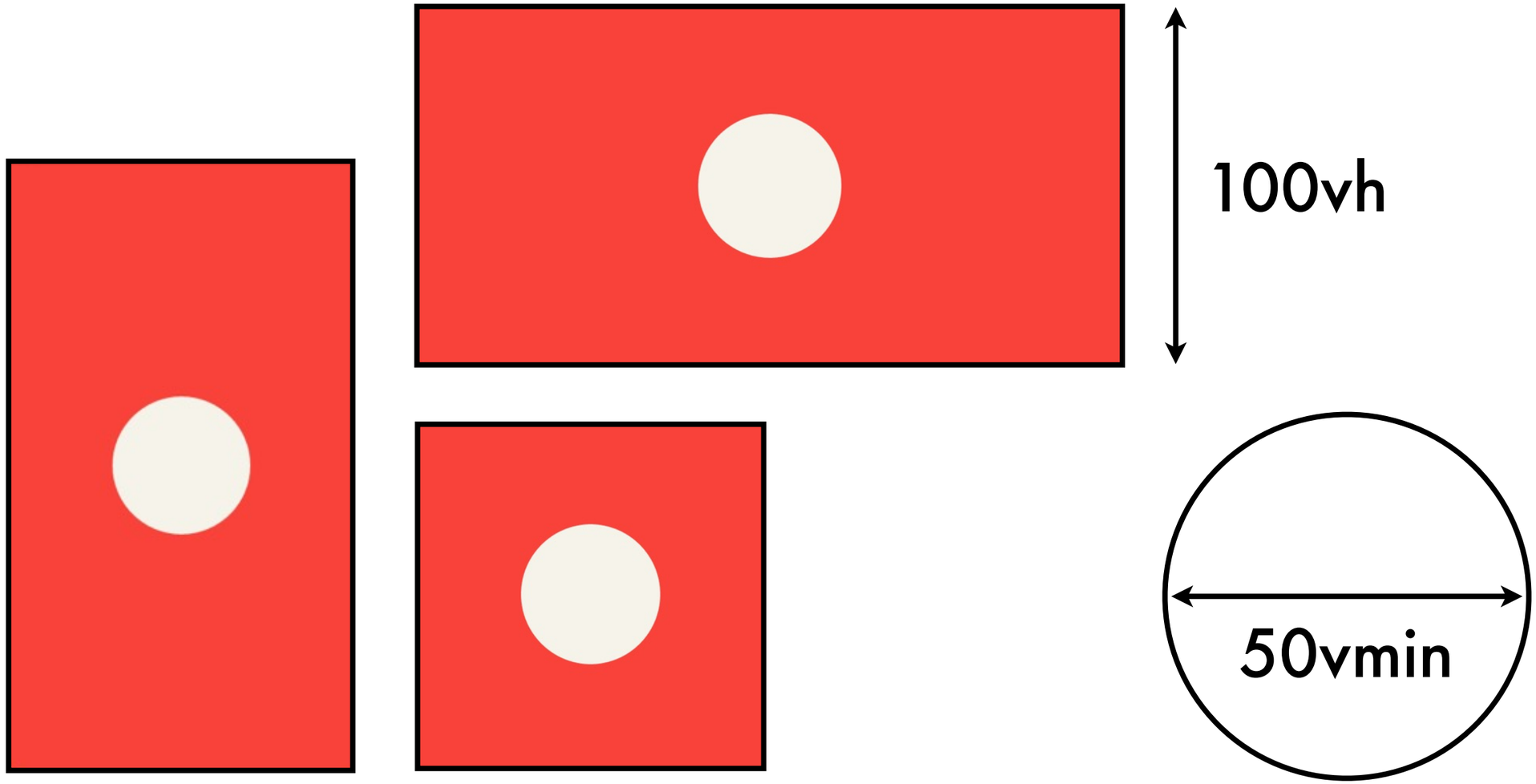

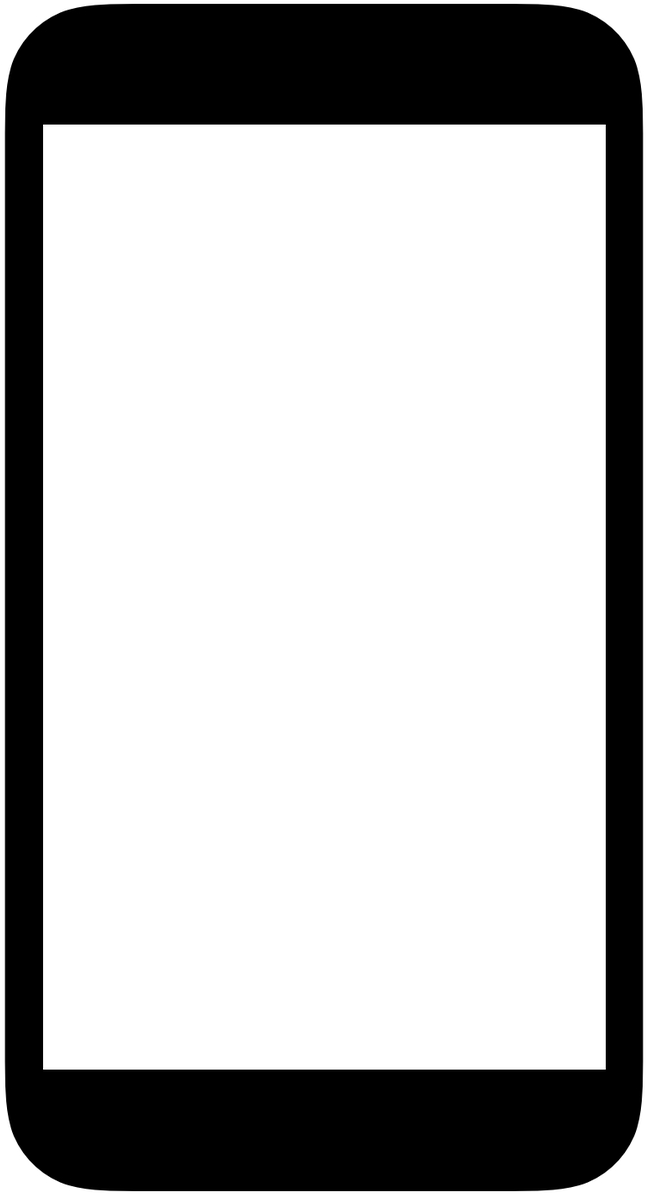

Framing

7.105 *The Third Man:* extreme long shot.

the framing for landscapes, bird's-eye views of cities, and other vistas. In the **long shot,** figures are more prominent, but the background still dominates **(7.106).** Shots in which the human figure is framed from about the knees up are called **medium long shots (7.107).** These are common, since they permit a nice balance of figure and surroundings.

The **medium shot** frames the human body from the waist up **(7.108).** Gesture and expression now become more visible. The **medium close-up** frames the body from the chest up **(7.109).** The **close-up** is traditionally the shot showing just the head, hands, feet, or a small object. It emphasizes facial expression, the details of a gesture, or a significant object **(7.110).** The **extreme close-up** singles out a portion of the face (eyes or lips) and isolates and magnifies a detail **(7.111).**

7.106 Long shot.

7.107 Medium long shot.

7.108 Medium shot.

7.109 Medium close-up.

7.110 Close-up.

7.111 Extreme close-up.

are regularly used in screenplays, so filmmakers d
work.) In most cases, the concepts are clear enou
about films. It is not of great importance whether th
slightly above his waist is to be called a "true" m
close-up. What is important is that we use the term
alyze how that framing functions in the particular f

Functions of Framing

Another problem is more
tempted to assign absolute meanings to angles, d
framing. It is tempting to believe that framing fron
sents a character as powerful and that framing fro
her as dwarfed and defeated. Verbal analogies are
frame seems to mean that "the world is out of kilte

The analysis of film as art would be a lot easie
cally possessed such hard-and-fast meanings, but
lose much of their uniqueness and richness. The f
solute or general meanings. In *some* films angles a
as mentioned above, but in other films—probably
on such formulas is to forget that meaning and e
film, from its operation as a system. The contex
function of the framings, just as it determines the
tographic qualities, and other techniques. Conside

At many points in *Citizen Kane,* low-angle sh
ing power, but the lowest angles occur at the poin
feat—his miscarried gubernatorial campaign (7.1
affect not only our view of the main figures but al
those figures may appear.

If the cliché about high-angle framings were
by Northwest, would express the powerlessness of
Van Damm has just decided to eliminate his mistr
and he is saying, "I think that this is a matter best
The angle and distance of Hitchcock's shot witti
be carried out.

Similarly, the world is hardly out of kilter in
ber shown in **7.115.** The canted frame dynamizes

These three examples should demonstrate th
of cinema to a few recipes. We must, as usual, lo
performs in the particular *context* of the total film

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Filmic Language

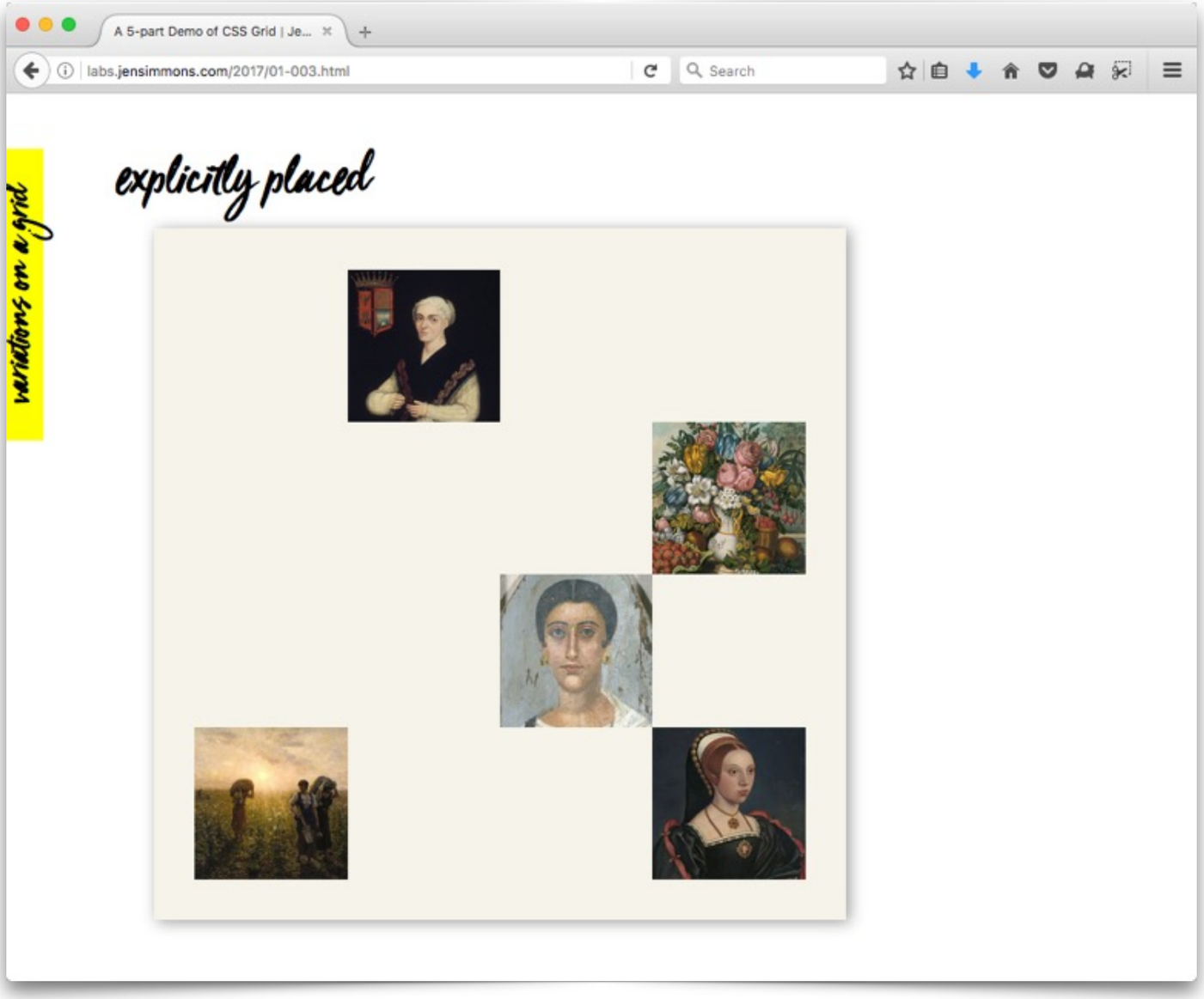
Webic Language

What does it mean to have a reading experience with a frame, where things move in and out of that frame?

What does it mean to have an interaction experience with a frame, where things move in and out of that frame?

The Viewport

3. White Space



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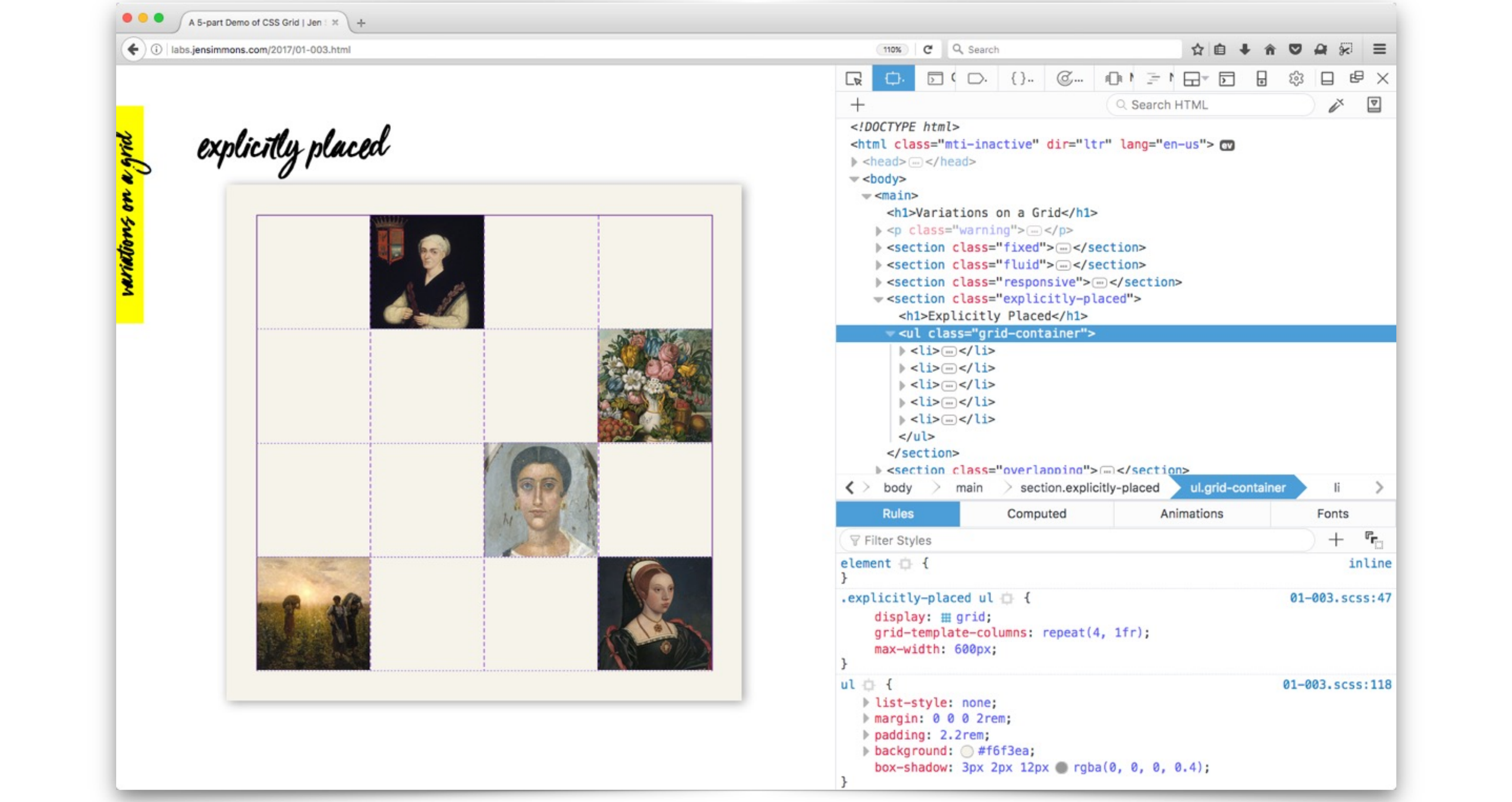
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variations on a grid
explicitly placed
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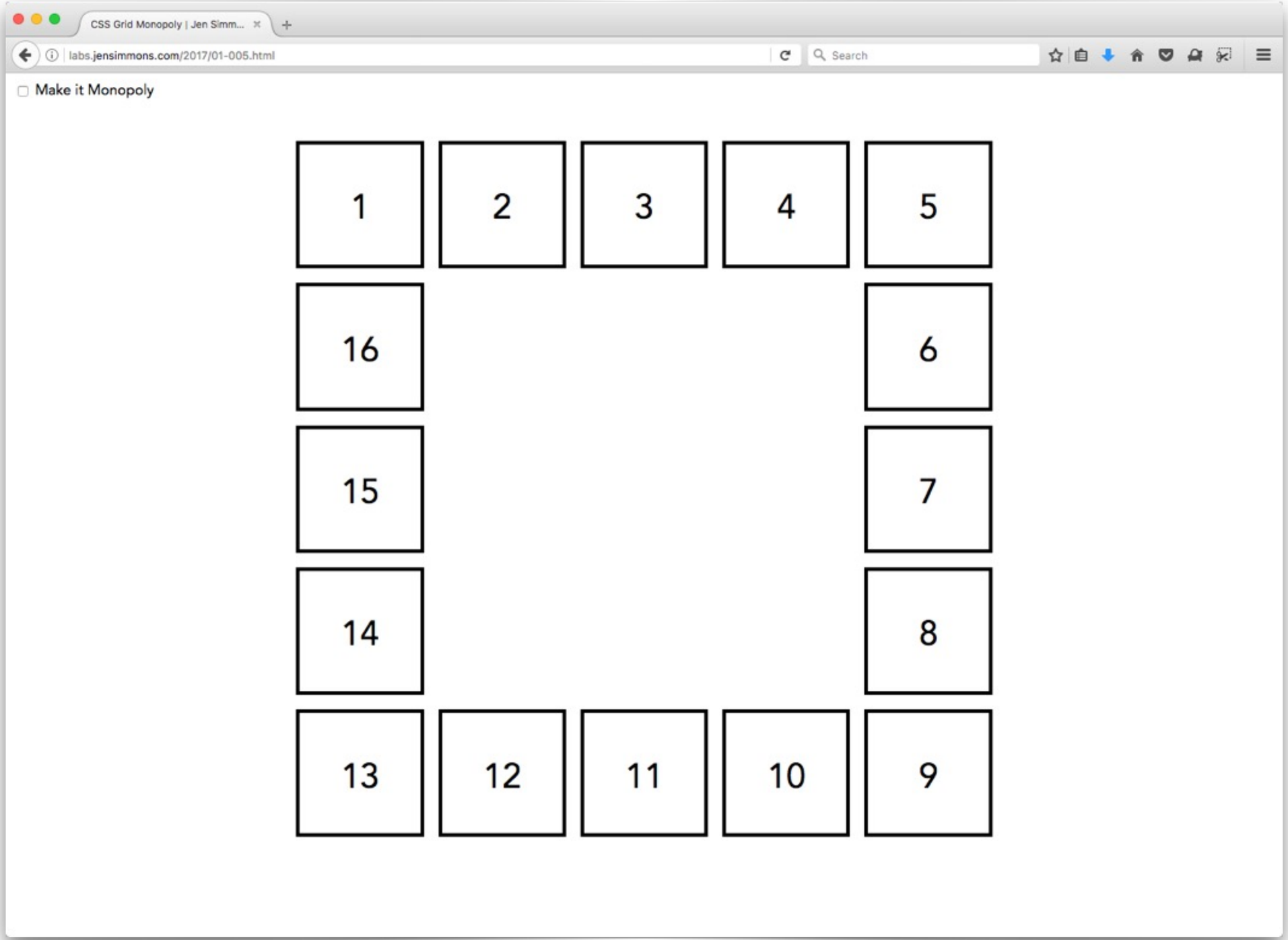
<!DOCTYPE html>
<html class="mti-inactive" dir="ltr" lang="en-us">
<head></head>
<body>
<main>
<h1>Variations on a Grid</h1>

<section class="fixed"></section>
<section class="fluid"></section>
<section class="responsive"></section>
<section class="explicitly-placed">
<h1>Explicitly Placed</h1>
<ul class="grid-container">

</section>
<section class="overlapping"></section>
body
main
section.explicitly-placed
ul.grid-container
li
Rules
Computed
Animations
Fonts
Filter Styles
element { inline
}
.explicitly-placed ul { 01-003.scss:47
display: grid;
grid-template-columns: repeat(4, 1fr);
max-width: 600px;
}
ul { 01-003.scss:118
list-style: none;
margin: 0 0 0 2rem;
padding: 2.2rem;
background: #f6f3ea;
box-shadow: 3px 2px 12px rgba(0, 0, 0, 0.4);
}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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.

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New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joints 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 markers, 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

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Recommendations 2

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

1 Recommendation

WHAT DESIGNERS NEED TO KNOW

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.
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1 Recommendation

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?
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FROM THE BLOGS

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Edition

The International Typographic Style

18

1940 *Churchill, "blood, toil, tears, and sweat" speech*
1942 **Bill, *Moderne Schweizer Architektur***
1930s **Bill, Stankowski, and others, constructivist graphic design**
1944 **Herdeg, *Graphis 1st* issue**
1945 *A-bombs dropped; World War II ends*
1947 **Ruder and Hofmann join Basel School of Design faculty**
1948 **Huber, *Gran premio dell' Autodrome* poster**
1949 *Mao Tse-tung's communist forces capture China*
1950 **Ulm School of Design planned; Odermatt opens studio; Zapf designs Palatino**
1952 **de Harak opens New York studio**
1953 **Stankowski, Standard Elektrik Lorenz AG logo**
1954 **Frutiger, Univers designed**
1955 **Casey joins MIT**
1957 **Miedinger, Haas Grotesque (later named Helvetica by Stempel foundry)**
1959 ***Neue Grafik Design* begins publication**
Hofmann, *Giselle* poster
1960 **Müller-Brockmann, *der Film* poster**
1967 **Ruder, Typography: A Manual of Design**
1968 **Ulm School of Design closes; Stankowski, Berlin design program; Zapf, *Manuale Typographicum***

The New York School

19

1940s **Rand, *Directions* covers**
1940 ***Print* magazine, 1st issue**
1941 *Japan attacks Pearl Harbor*
1945 *United Nations founded*
1945 **Lustig, New Directions book covers**
1947 **Rand, *Thoughts on Design***
1949 **Doyle Dane Bernbach founded**
1950 **Alvid Eisenman creates graphic design rogram at Yale University**
1950s **Brodovitch's editorial design classes inspire a generation**
1952 *Korean War ends*
1953 **Wolf, art directs *Esquire***
1954 *Senate censures McCarthy*
1955 **Bass, *Man with the Golden Arm* graphics**
1957 **Brownjohn, Chermayeff, & Geismar formed**
1958 **Storch, redesigns *McCall's***
1959 **Brodovitch retires, Wolf art directs *Bazaar*; *Communication Arts*, 1st issue**
1960s **Lois, *Esquire* "statement" covers**
1968-71 **Lahalin, *Avant Garde* magazine**

Corporate Identity and Visual Symbols

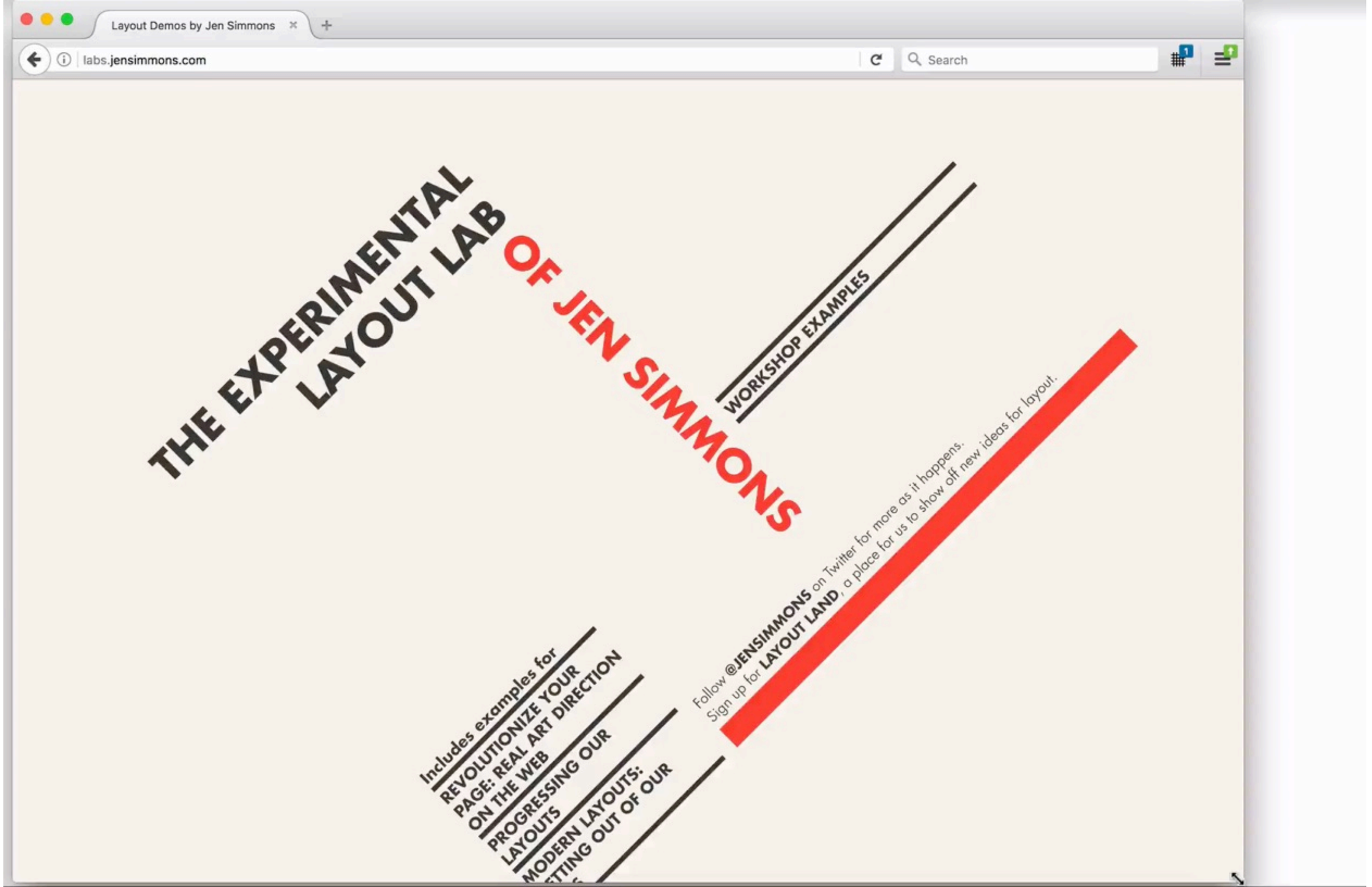
20

1940 **Golden becomes art director of CBS**
1943 *mass production of penicillin*
1945 **Olden joins CBS**
1946 **Dorfsman joins CBS**
1947 **Pintori joins Olivetti**
1948 *Gandhi assassinated*
1950 *Korean War begins*
1951 **Golden, CBS symbol**
1952 *Eisenhower elected President*
1954 **Matter, New Haven railroad program New York and Hartford**
1956 **Rand, IBM logo; Pintori, Olivetti Electrosumma 22 poster**
1959 **Golden dies**
1959 *Castro ousts Batista from Cuba*
1960 **Chermayeff & Geismar, Chase Manhattan identity; Beall, International Paper logo**
1962 *Cuban missile crisis*
1962 **Aicher & staff, Lufthansa identity system**
1964 **Mobil identity program**
1965 *Watts riots*
1968 **Wyman, Mexico City Olympics**

The Conceptual Image

21

1953 **Trepkowski, "Nie!" poster**
1954 **Testa, Pirelli graphics**
1960 *Kennedy elected President*
1964 **Massin designs *The Bald Soprano***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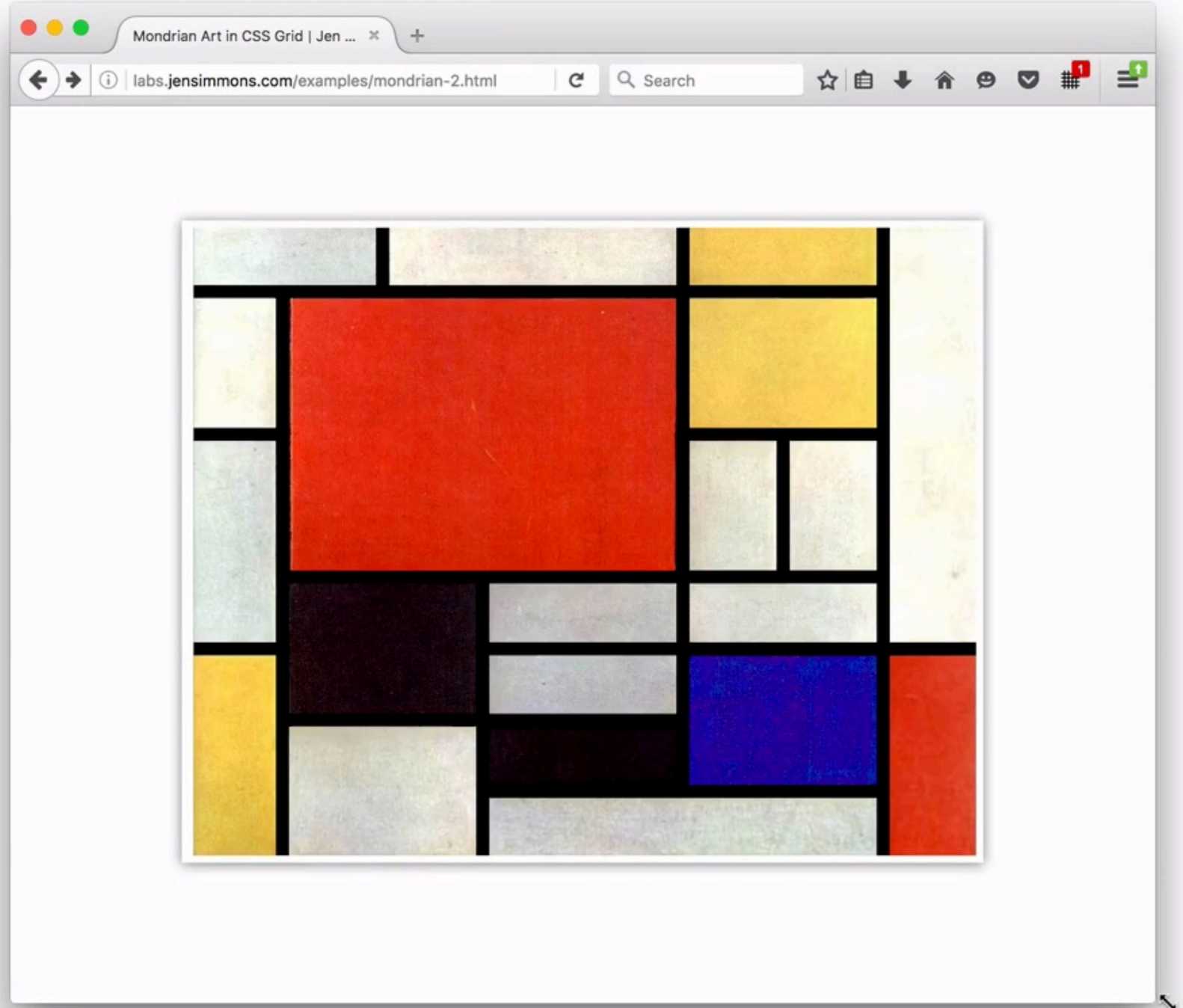
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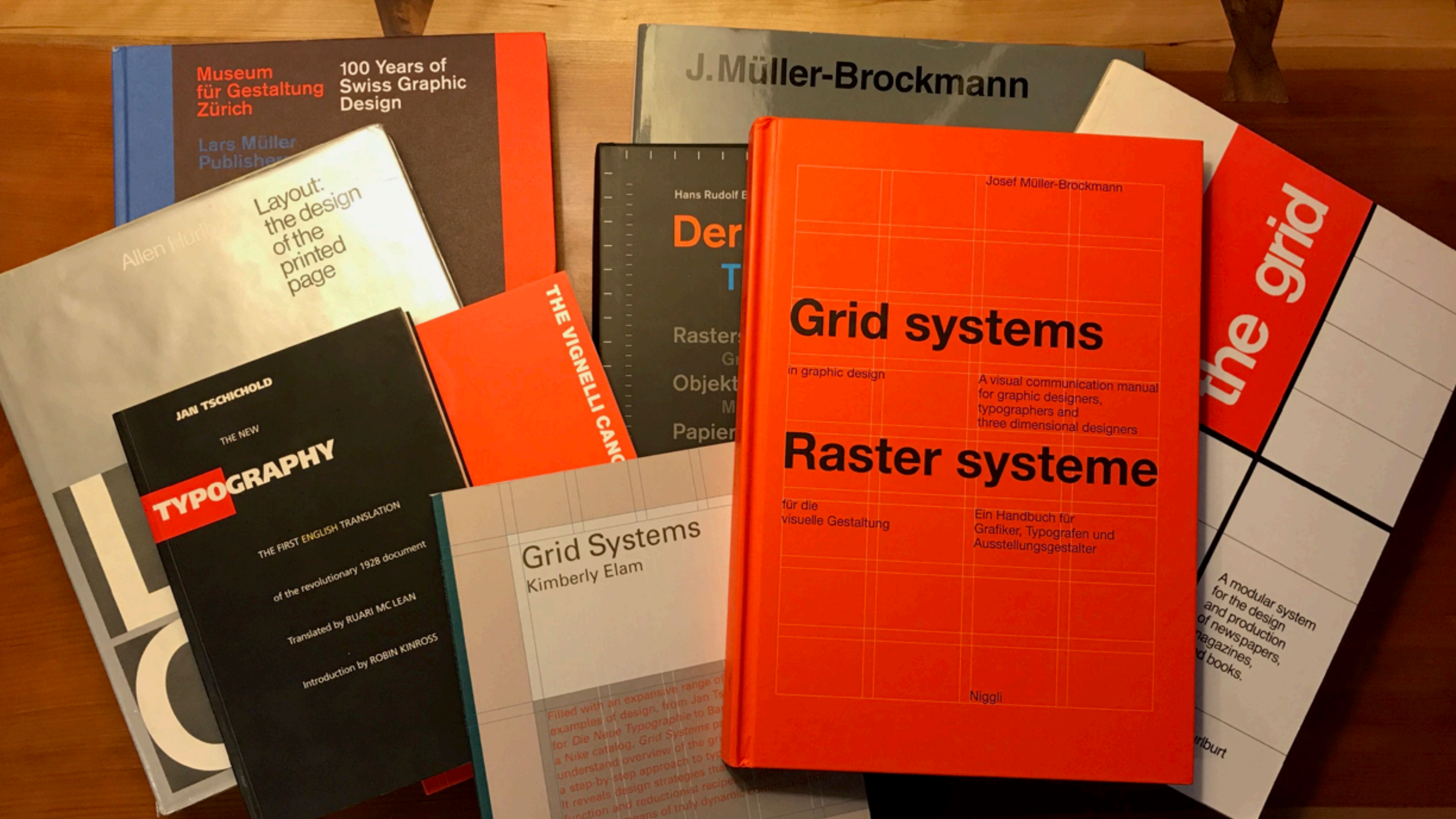
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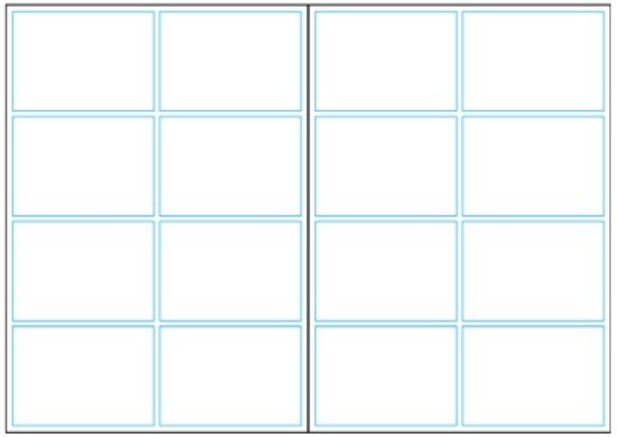
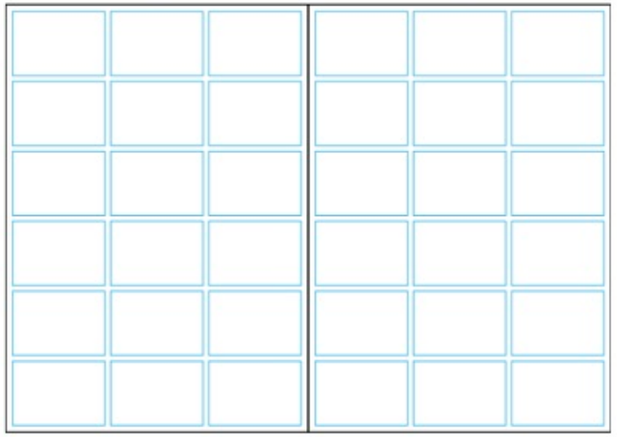
100 Years of Swiss Graphic Design
Lars Müller Publishers
J. Müller-Brockmann
Layout: the design of the printed page
Allen Hurlburt
THE VIGNELLI CANON
JAN TSCHICHOLD
THE NEW
TYPOGRAPHY
THE FIRST ENGLISH TRANSLATION
of the revolutionary 1928 document
Translated by RUARI MC LEAN
Introduction by ROBIN KINROSS
Grid Systems
Kimberly Elam
Josef Müller-Brockmann
Grid systems
in graphic design
A visual communication manual for graphic designers, typographers and three dimensional designers
Raster systeme
für die visuelle Gestaltung
Ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter
Niggli
the grid
A modular system for the design and production of newspapers, magazines, and books.

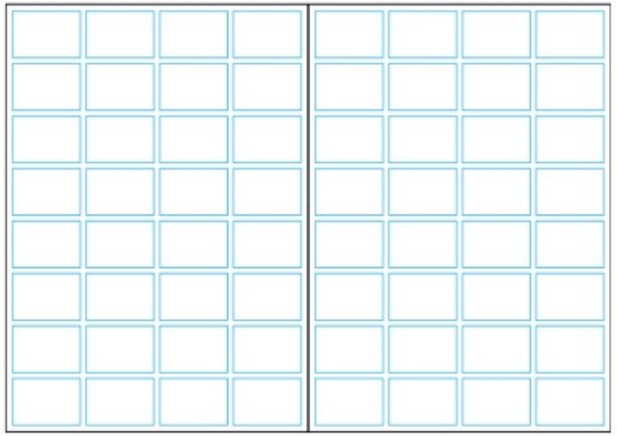
2x4 Grid



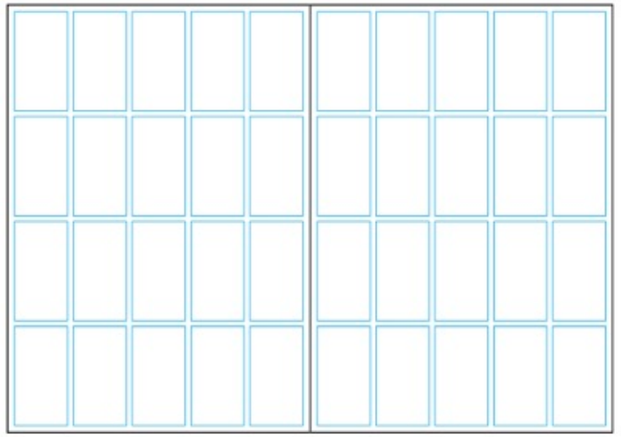
3x6 Grid



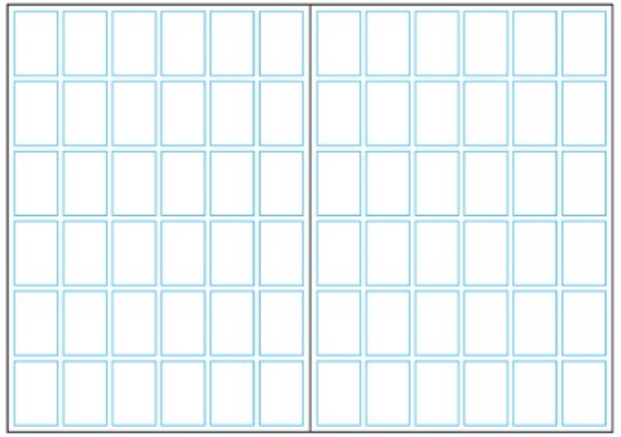
4x8 Grid



5x4 Grid



6x6 Grid



Grids, Margins, Columns and Modules

For us Graphic Design is “organization of information.” There are other types of graphic design more concerned with illustration or of a narrative nature.
Nothing could be more useful to reach our intention than the Grid. The grid represents the basic structure of our graphic design, it helps to organize the content, it provides consistency, it gives an orderly look and it projects a level of intellectual elegance that we like to express.
There are infinite kinds of grids, but just one - the most appropriate - for any problem. Therefore, it becomes important to know which kind of grid is the most appropriate. The basic understanding is that the smaller the module of the grid the least helpful it could be. We could say that an empty page is a page with an infinitesimal small grid. Therefore, it is equivalent to not being there. Conversely a page with a coarse grid is a very restricting grid offering too few alternatives. The secret is to find the proper kind of grid for the job at hand. Sometimes, in designing a grid we want to have the outside margins small enough to provide a certain tension between the edges of the page and the content. After that we divide the page in a certain number of columns according to the content, three, two, four, five, six, etc. Columns provide only one kind of consistency, but we also need to have an horizontal frame of reference to assure certain levels of continuity throughout the publication. Therefore, we will divide the page from top to bottom in a certain number of Modules, four, six, eight, or more, according to size and need. Once we have structured the page, we will begin to structure the information and place it in the grid in such a way that the clarity of the message will be enhanced by the placement of the text on the grid. There are infinite ways of doing this and that is why the grid is a useful tool, rather than a constricting device. However, one should learn to use it so as to retrieve the most advantageous results.

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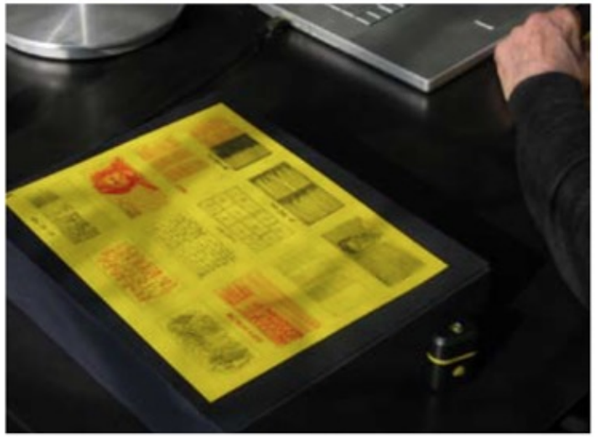

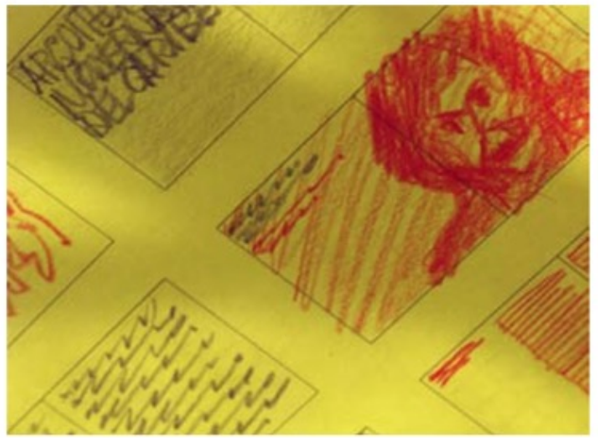

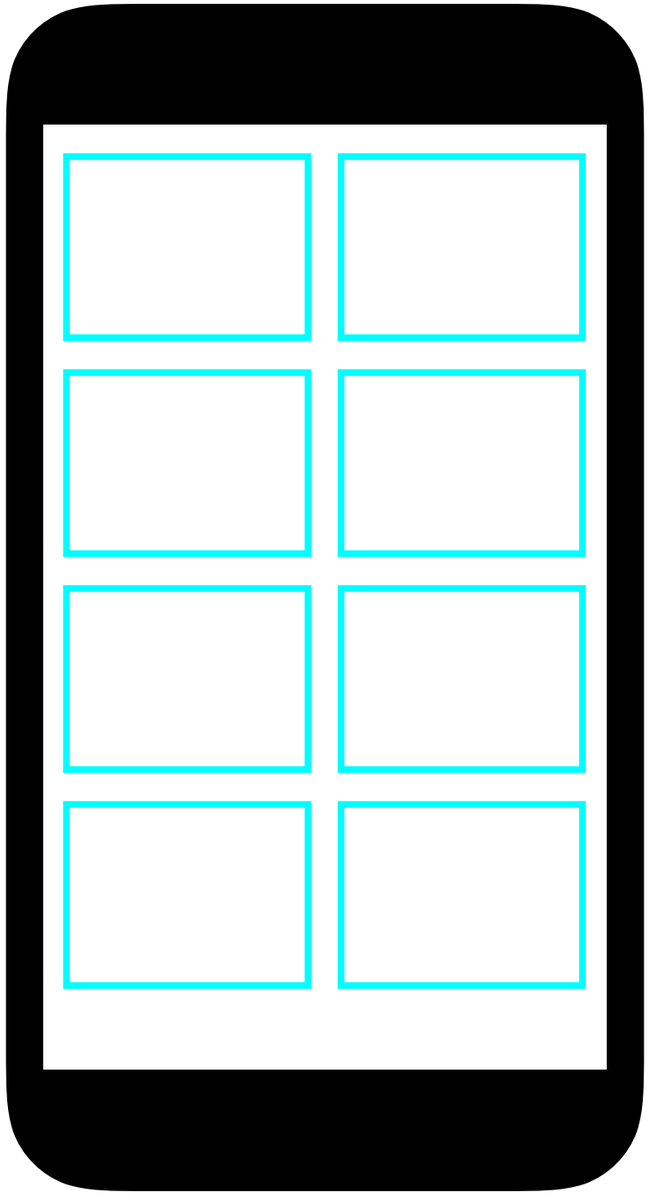

1. Control the size of the page? Nope.
2. Line things up? Yes. Easy.
3. Create white space? Yes, absolutely.
4. Maintain aspect ratios? Nope. Not yet.

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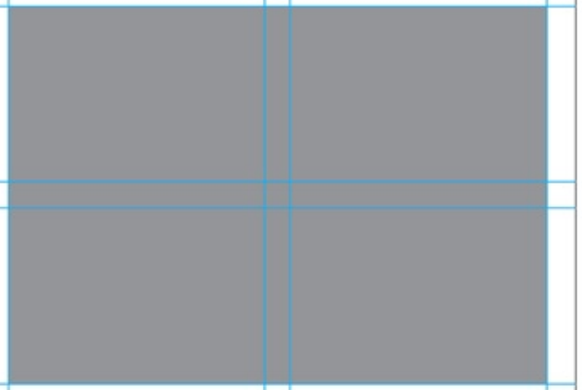

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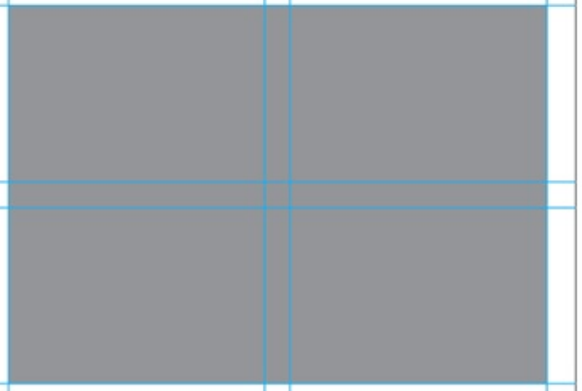

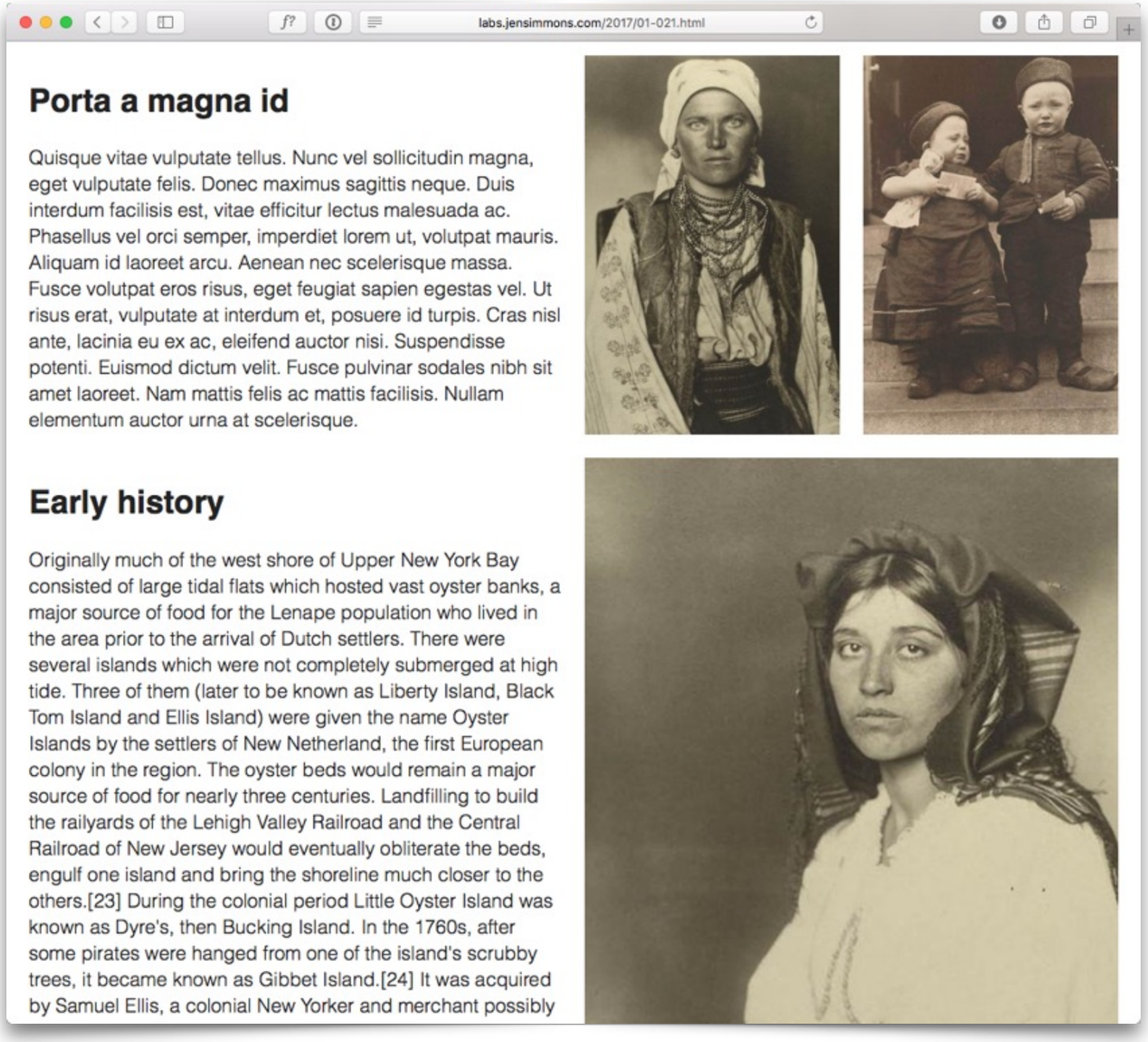

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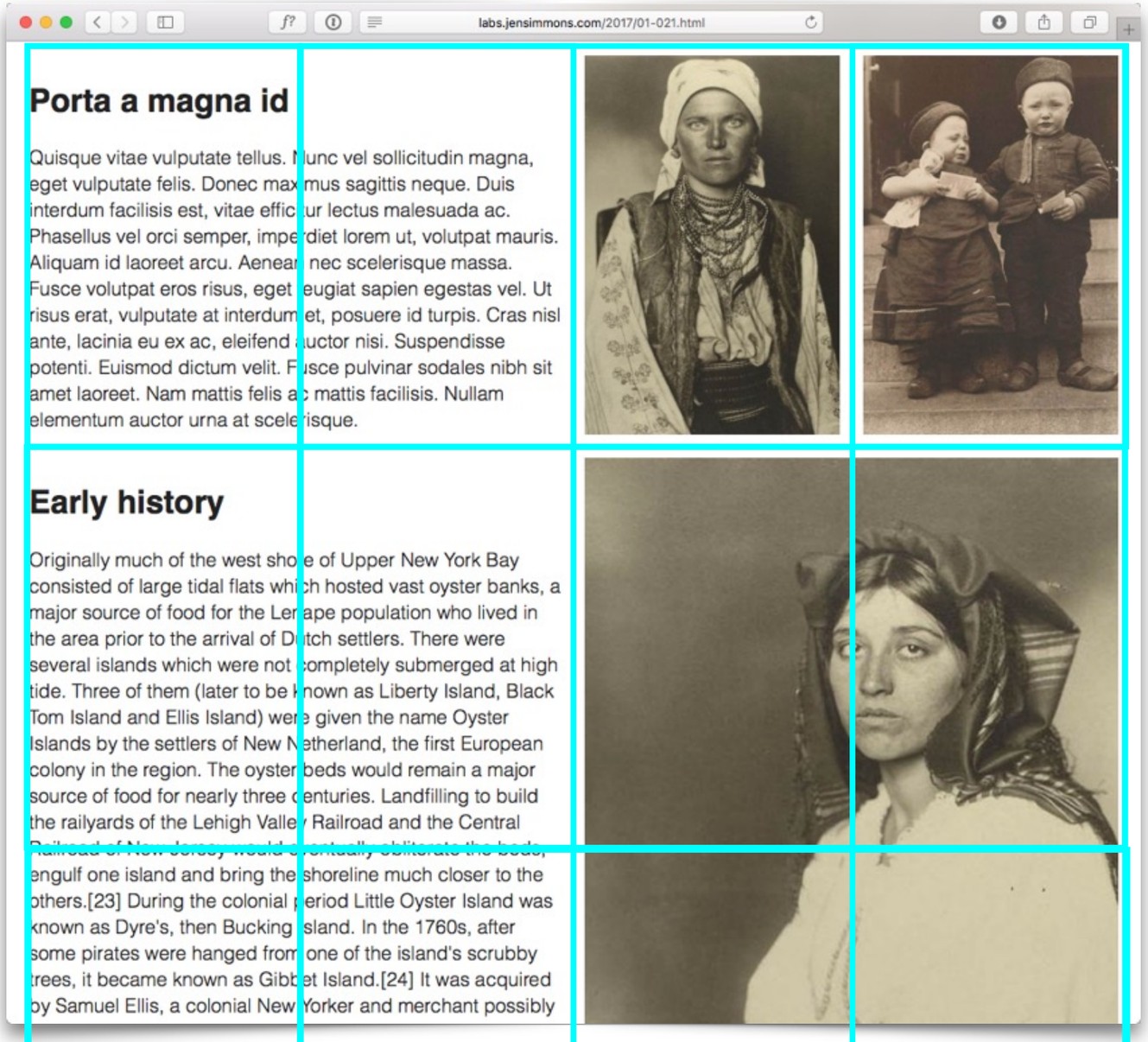

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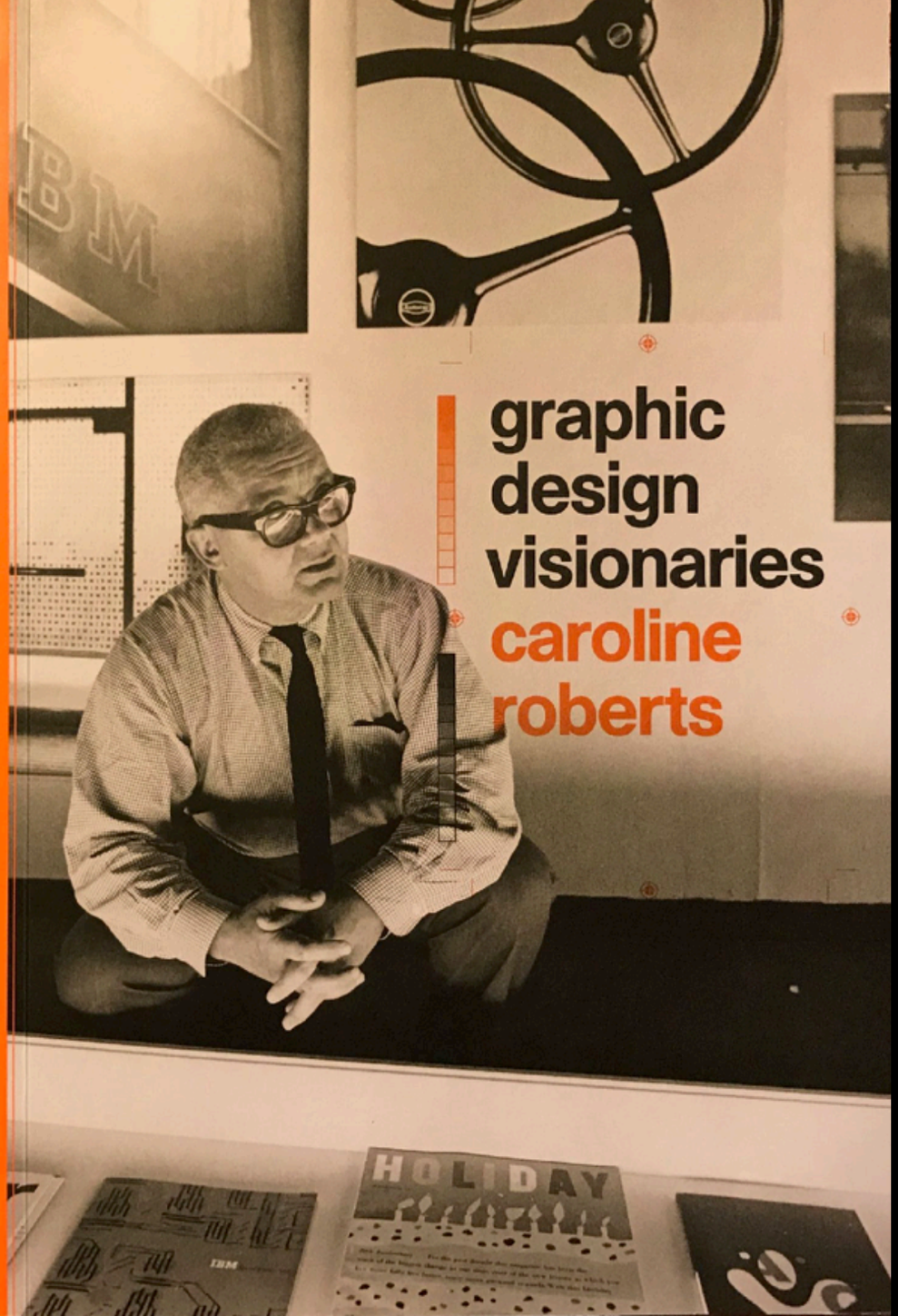
Portraits of Ellis Island Immigrants

Between 1892 and 1954, Ellis Island served as an immigration inspection station for millions of immigrants arriving into the United States. The first immigrant to pass though the station was 17-year-old Annie Moore from Cork, Ireland, one of the 700 immigrants arriving on the opening day on January 1, 1892. The first and second class passengers were considered wealthy enough not to become a burden to the state and were examined onboard the ships while the poorer passengers were sent to the island where they underwent medical examinations and legal inspections. These images of people wearing their folk costumes were taken by amateur photographer Augustus Sherman who worked as the Chief Registry Clerk on Ellis Island from 1892 until 1925. The people in the photographs were most likely detainees who were waiting for money, travel tickets or someone to come and collect them from the island. In 1907, the photographs were published in National Geographic, and they were also hung on the walls of the lower Manhattan headquarters of the federal Immigration Service. In 2005, Aperture brought out a book of the photographs, containing 97 full-page portraits.

Grid like a Modernist?

White Space

4. Verticality


IBM
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design
visionaries
caroline
roberts
HOLIDAY
IBM

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SEPTENTRIO.
CIRCVLVS ARCTICVS.
AMERICA SIVE INDIA NOVA. Ao 1492. a Christophoro Colombo nomine regis Castellæ primum detecta.
Noua Francia.
Estotilant.
Tartaria
Mongol.
Catthaio
China.
India orientalis.
Persia
Arabia.
AFRICA.
Nubia
Abissini
Barbaria
Aegyptus
Natolia
Soria.
Turchestan
Guzarate
Manicongo.
Melinde
Lantchidol mare.
Chilaga cia.
Tolm
Totonteac
Calicuas
Florida.
Caribana.
Tisnada
Peru.
Amazones.
Brasil
Chica.
Chile.
Terra del Fuego.
Archipelago di:
S.Lazaro.
Las islas hermanas
Las Bokanes
Las sirenas
Las tortugas
Las islas de los reyes
Las islas de los tiburones
Las islas de los ladrones
Las islas de los gallegos
Las islas de los pajaros
Las islas de los hombres blancos
Las islas de los cabos
Las islas de los perros
Las islas de los caballos
Las islas de los vacas
Las islas de los ovejas
Las islas de los cerdos
Las islas de los gallinas
Las islas de los patos
Las islas de los gansos
Las islas de los cisnes
Las islas de los pavos
Las islas de los faisanes
Las islas de los perdices
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Las islas de los tórtolas
Las islas de los conejos
Las islas de los liebres
Las islas de los ciervos
Las islas de los venados
Las islas de los gamos
Las islas de los corzos
Las islas de los jabalíes
Las islas de los osos
Las islas de los lobos
Las islas de los zorros
Las islas de los tigres
Las islas de los leones
Las islas de los elefantes
Las islas de los rinocerontes
Las islas de los hipopótamos
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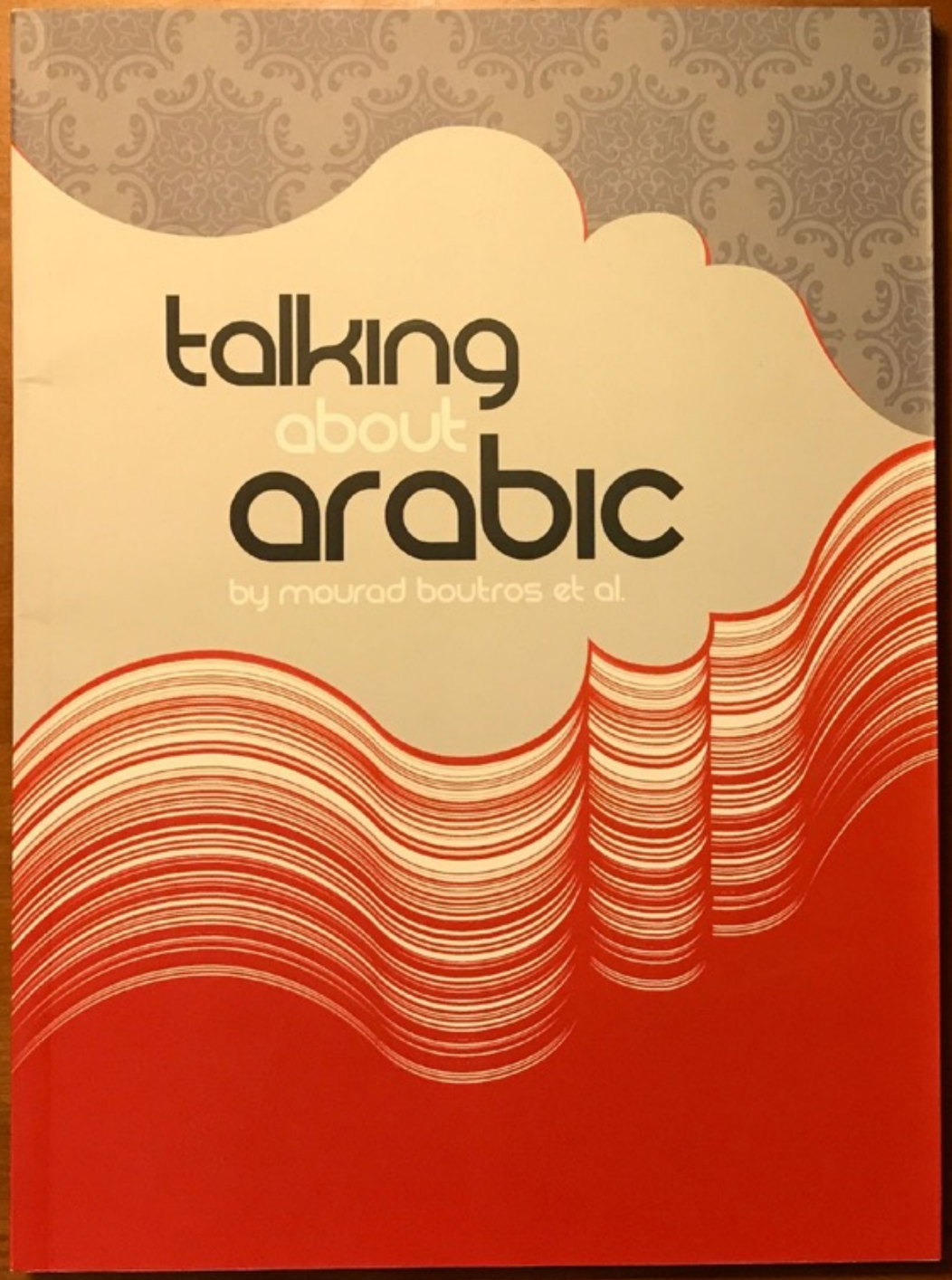
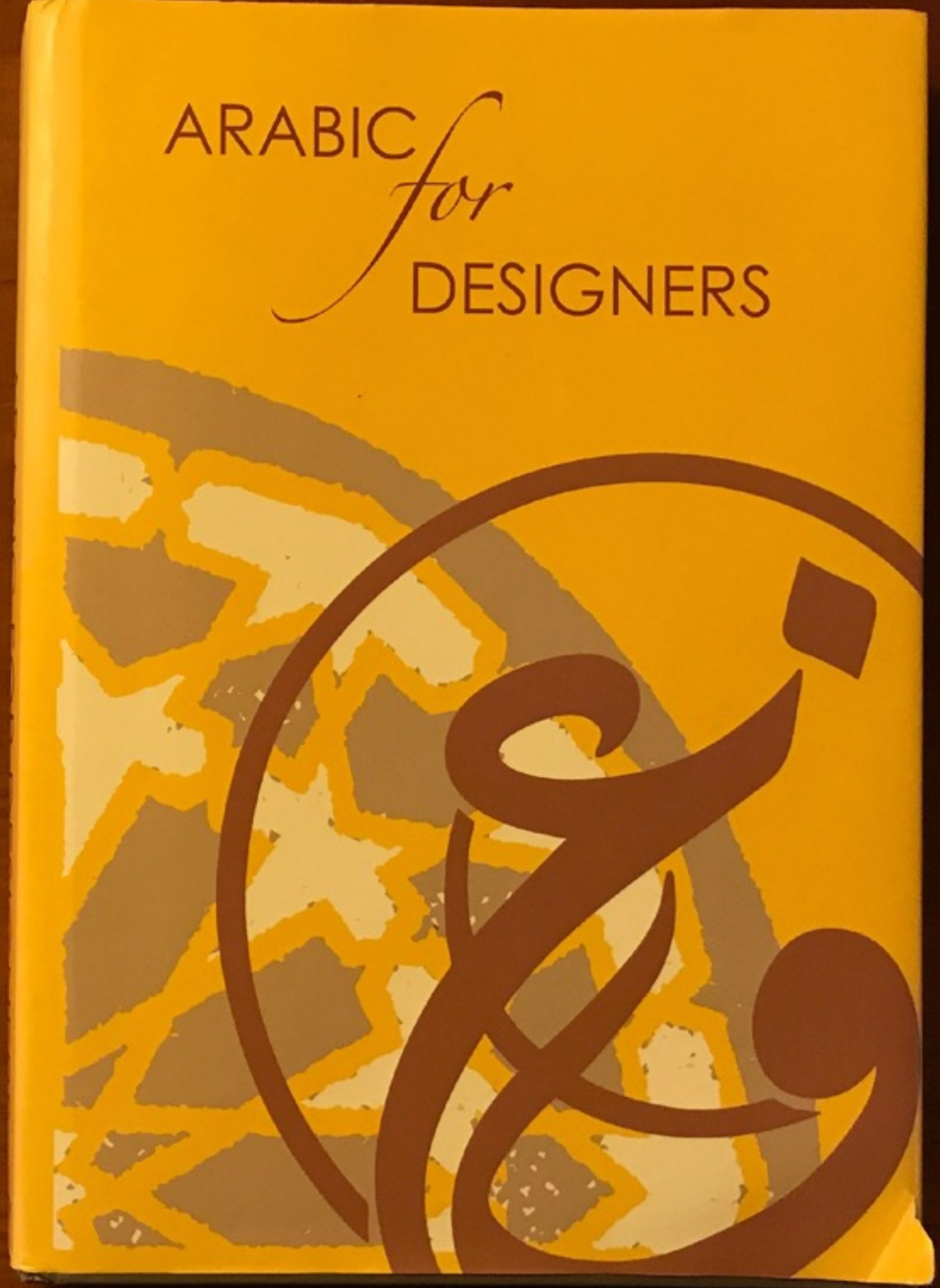
Las islas de los toros


talking
about
arabic
by mourad boutros et al.


ARABIC for DESIGNERS

4. Verticality

THE HOCHISHIMBUN
報知新聞
社會教育
天皇陛下の御贈品
在安南の領事館
西洋と日本
食道樂續編
食道樂續篇春の巻
縮緬兵帯
松谷正太郎

よみうり婦人附錄
皇太后の宮
皇太后陛下御聖德
世界童話

水入らずの盛宴
在米邦人に招かれて
握手攻めで立往生
アッあの小父さん
社長夫人殺し自供
日本美術展
公職から追放
初姿
ユキワリミン
根本治療
ホルモンの効果
オレトン
プロピー
日本電建

出しの大型化

フラットデザインの基本ルール
目次 レイアウトの見本帳
レイアウトに迷った時、情報整理に悩んだ時に。
伝わる一目で構図とレイアウト
やってはいけないデザイン
デザインの組み方
レイアウトがうまくできないのは、「基本中の基本」がわかってないからかも。
レイアウト、基本の「き」

う気がするんですけどね。そこまで言ったら問題かもしれないけど、発想が韻文的な発想ですよね。外国人が今西先生のことを見て、「詩人のようだ」というとき、彼等が感じ取っているのはそういうことなのかなという気もするんですけどね。

そうかな。僕の『生物社会の論理』よりも前に出した『生物の世界』という本があるんやけど、非常に難しいことが書いてあってね、あれはもう睡眠薬のかわりに使うている ちう人がおったんやけど。しかしまたね、あの文章に特別な味があって書いてあることはわからんけれども、あの文章を読んでいると、清々しくなるという人もあるんや。

中沢——ぼくの書いたものって、わけわかんないと言われるけど、人によっては、清々しいって言われるから、結構間違って ないのかなという感じはしていますけども。

だから、最近思うのは、たとえばゲーテみたいな人が、一方では自然科学にものすごく引かれて、ニュートンに反抗しながらいろんなことやったりしてましたでしょう。植物形態学とか、工学の問題とか。彼は最後まで自分は科学者になりたいと思っていたけども、自分が直感している宇宙の神秘というのは、韻文でしか表現できなかったというこ

今西——ドイツ人は今でも、ダーウィンよりもゲーテが進化論を打ちたてたという人があるらしいな。

中沢——それ、すごくいいですね。ファウストなんて進化論ですよね、一種の。

今西——うーん、小林秀雄の『本居宣長』という本もろうたことあるけど、読み返してへんなあ。

本居宣長とか、ああいうのは興味ないですか。

中沢——今西先生が生物学で言っていることと小林秀雄の言ってることはほとんど同じだ。戦争の後に、戦争の責任のことをいろいろ言い出したのに、小林秀雄が反発するわけですよね。日本人が、例えばなるようにしてなっていくって、戦争に巻きこまれていくということの、そのなるようにしてなっていくということは、実はすごく大きい意味をもっているんだということをやっていくわけですよね。責任感をもったり、主体性をもって何かしていくというよりも、何事かなっていくということを思想にするとどうなるかみた

とが、ゲーテとしての不思議な謎であるけども。やっぱり今西先生を見ていると、そのゲーテが抱えていたようなところというのと、日本語の中ですごく近づいてるなという気がしてるんです。

テーマ

記念日のためのマッチ

日常の中で火をともす行為は、時にはもう少し神聖であってもいい。
それが光の演出であるとするならば、これはまさに照明家の仕事であろう。
というわけで、照明デザイナー、面出薫氏に、
マッチのデザインをお願いした。
面出薫氏は「照明探偵団」というチームを仕立てて、自動販売機の照明から
道路工事の夜間標識、はてはビニールハウスの照明まで、
実にさまざまな生活の中の光の様相に目をこらしてきた。
さて、面出氏自ら拾い集めた素材をもとにつくり上げた回答とは。

回答者

面出 薫

MENDE KAORU

●商品プロフィール
フランスに留学した清水誠が一八七五年に東京で黄リンマッチを発売したのが日本でのマッチ産業の始まりである。大正初年には生産量の八〇%が輸出され、スウェーデン、アメリカと並ぶ世界の三大マッチ生産国のひとつとなったが、使い捨てライターの出現により、一九七五年より生産量も需要も激減している。

●記念日のためのマッチ制作意図

暮らしの中から今、火と煙の姿が消え去ろうとしています。路地裏では落ち葉を集めた焚き火がご法度となり焼き芋の香りも立ちません。町中の炭屋も姿を消しました。家の厨房でさえ火を見ずとも、電気コンロや電磁器による調理ができてしまいます。おまけに近頃は禁煙者が増えちゃって、タバコに火をつけるのでさえ肩身の狭い思いをさせられるのです。いったい私たちは、何億年も前から受け継いだ火のある暮らしを気前よく捨て去ろうというのでしょうか？

火は感謝と愛情の証です。さあ記念日に火をともそう。嬉しい日にも火をともそう。キャンドルに火をともそう。忘れてならない日には火をともそう。嬉しい日にも火をともそう。火は山の神様からつくられていることを思い起こします。マッチを取り出そう。マッチは大切な木受け継ぐ役割を果たしてきました。火に深い祈りを捧げよう。火をつくり、命をかに行なおう。できるだけ頻繁に、小さな祝いを繰り返したい。火に感謝しよう。木に感謝しよう。友人や愛人に感謝しよう。マッチにも感謝しよう。

毎朝早く、表参道のけやき道を事務所に向かって歩きます。ある日、落ち葉も許さないほど掃き清められたベーヴメントに美形の枝がポツンと落ちていました。本当に美形なので持ち帰りました。暖かい気持ちになりました。自然の持つ部分の形が美しいことは当然のことですが、私たちに課せられた煩雑な日常はそれを気づかせません。身の回りには整えられた形ばかりです。せめて小さな記念日には、美形の小枝マッチで火をともしたいと考えました。

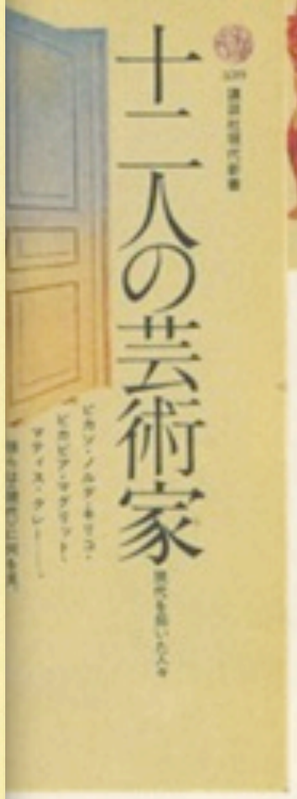
●面出薫（めんでかおる）
照明デザイナー。一九五〇年東京都生まれ。東京芸術大学美術学部デザイン科卒業後、同大学院美術研究科修士課程を修了。ゴヤマギワ研究所勤務を経て、九〇年、ライティングプランナーズアソシエーツを設立。現在、住宅照明から建築照明、都市・環境照明の分野まで幅広い照明デザインのプロデューサー、プランナーとして活躍する傍ら、市民参加の照明文化研究会「照明探偵団」を組織し、団長として精力的に活動を展開中。主な仕事に、フランクフルト・オペラハウス、「臨海副都心道路景観」、「東京国際フォーラム」、「JR京都駅」など、主な受賞に日本文化デザイン賞、毎日デザイン賞など多数。主な著書に、『あかり楽しんでますか』（東京書籍）、『あなたも照明探偵団』（日経BP社）、『建築照明の作法』（「JR京都駅・ジオメトリカル・コンコース」（一九九七）

11月21日

●スマイル パンケーキ

晩秋のハイキング。
針葉樹に包まれたキャビンで、
友たちと一泊。
パンケーキをたっぷり焼いておけば、
晩のパンになり明日の朝食になり重宝だ。
何よりパンケーキを焼けば、
みんなの喜ぶ顔が見られるのだから、
おやすいご用だ

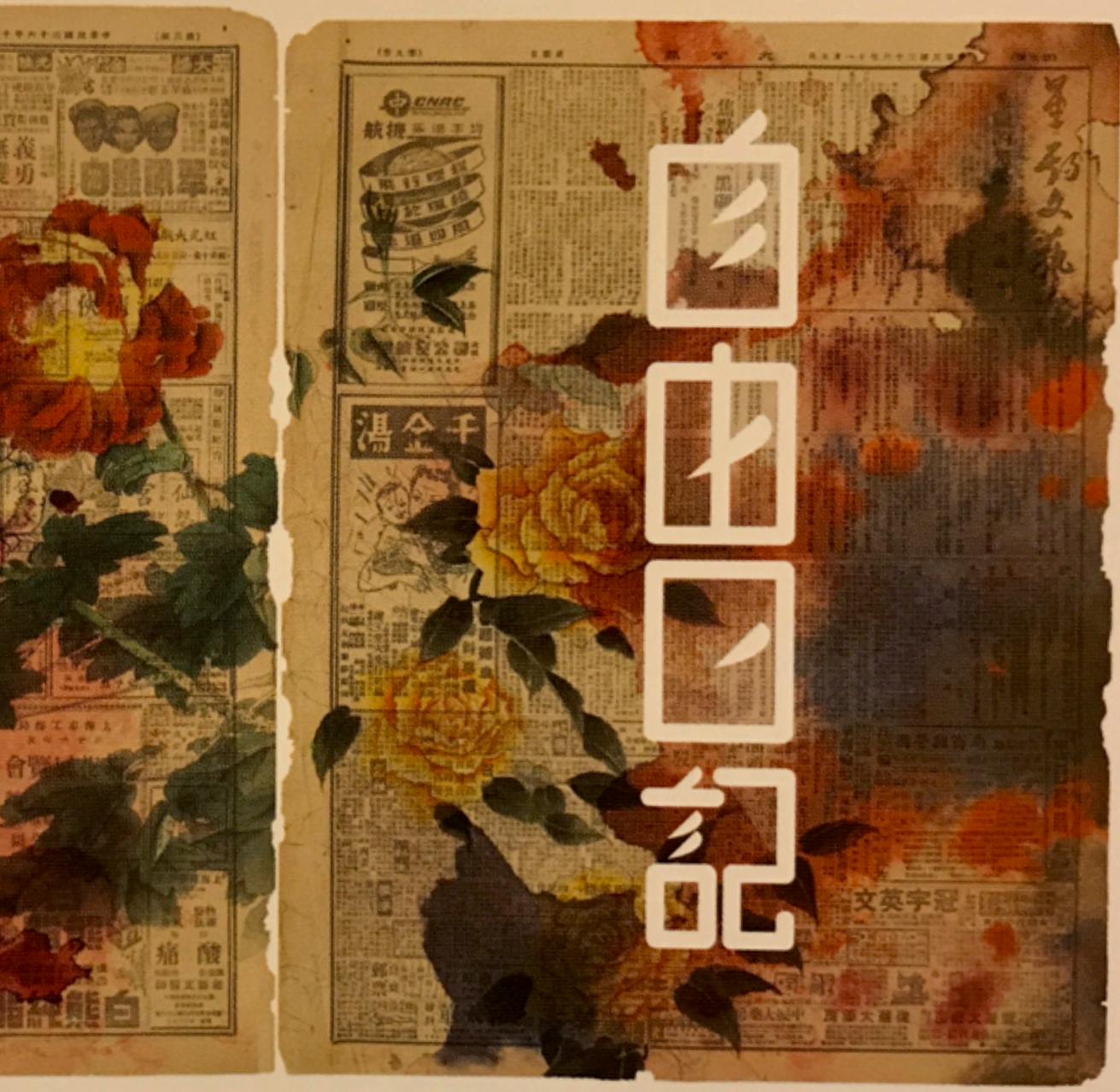
パンケーキ　材料の配合がシンプルで美味しいパンケーキ。何度も作って、レシピ帖を見なくても作れるようになると重宝だ(P373)。

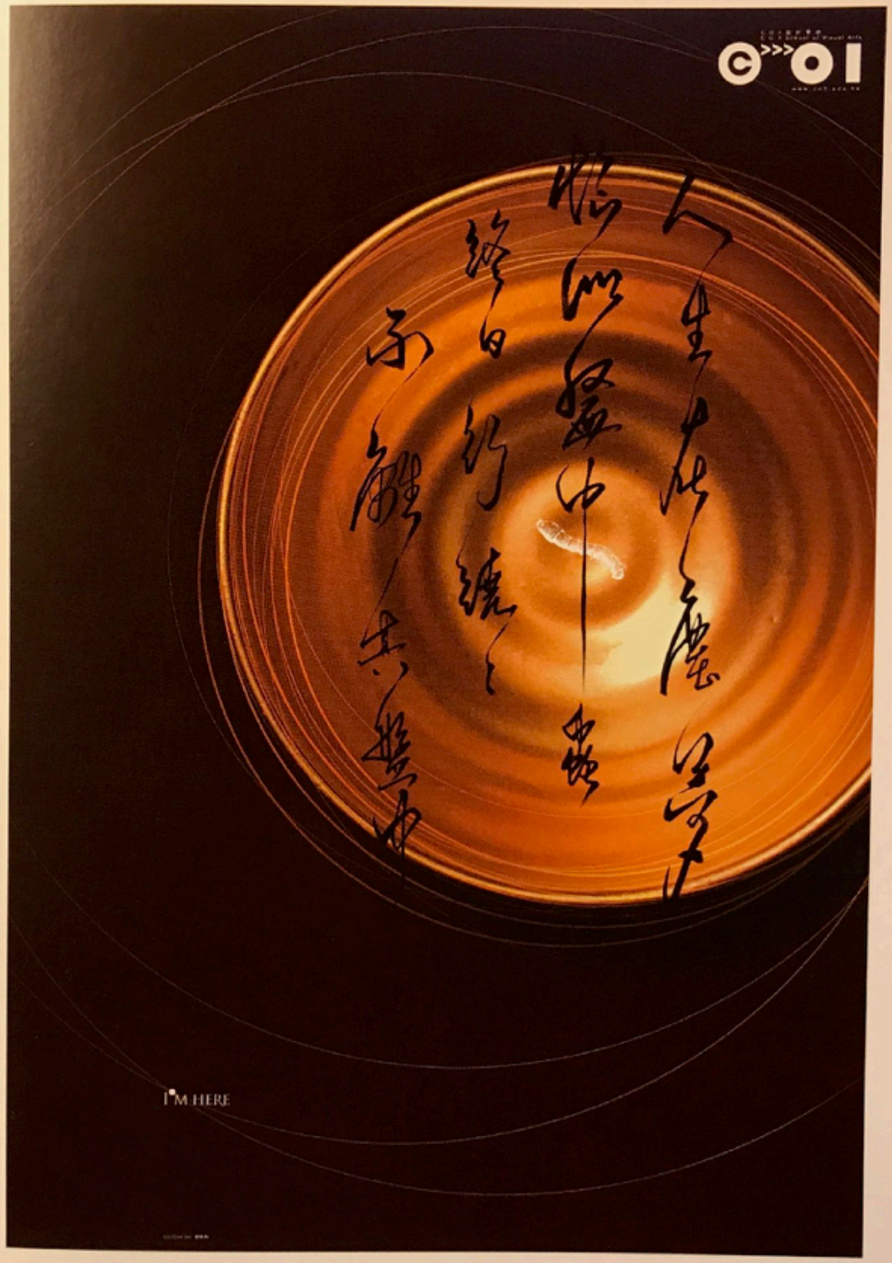


Books, Letterforms and Design in Asia

Sugiura Kohei

in Conversation with Leading Asian Designers





PROJECT
I'm here Exhibition, *poster*, CO1 Design School

YEAR
2007

TEAM
Gideon Lai, Kenji

TEXT
企業論

イメージ写真では、語れない。

Cover

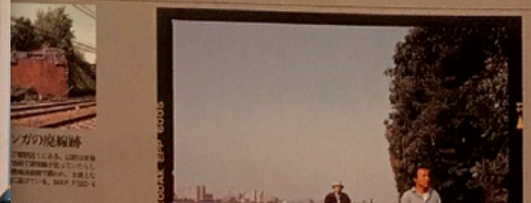
TEXT
社風論

君の知らない、資本主義。

川崎鶴見

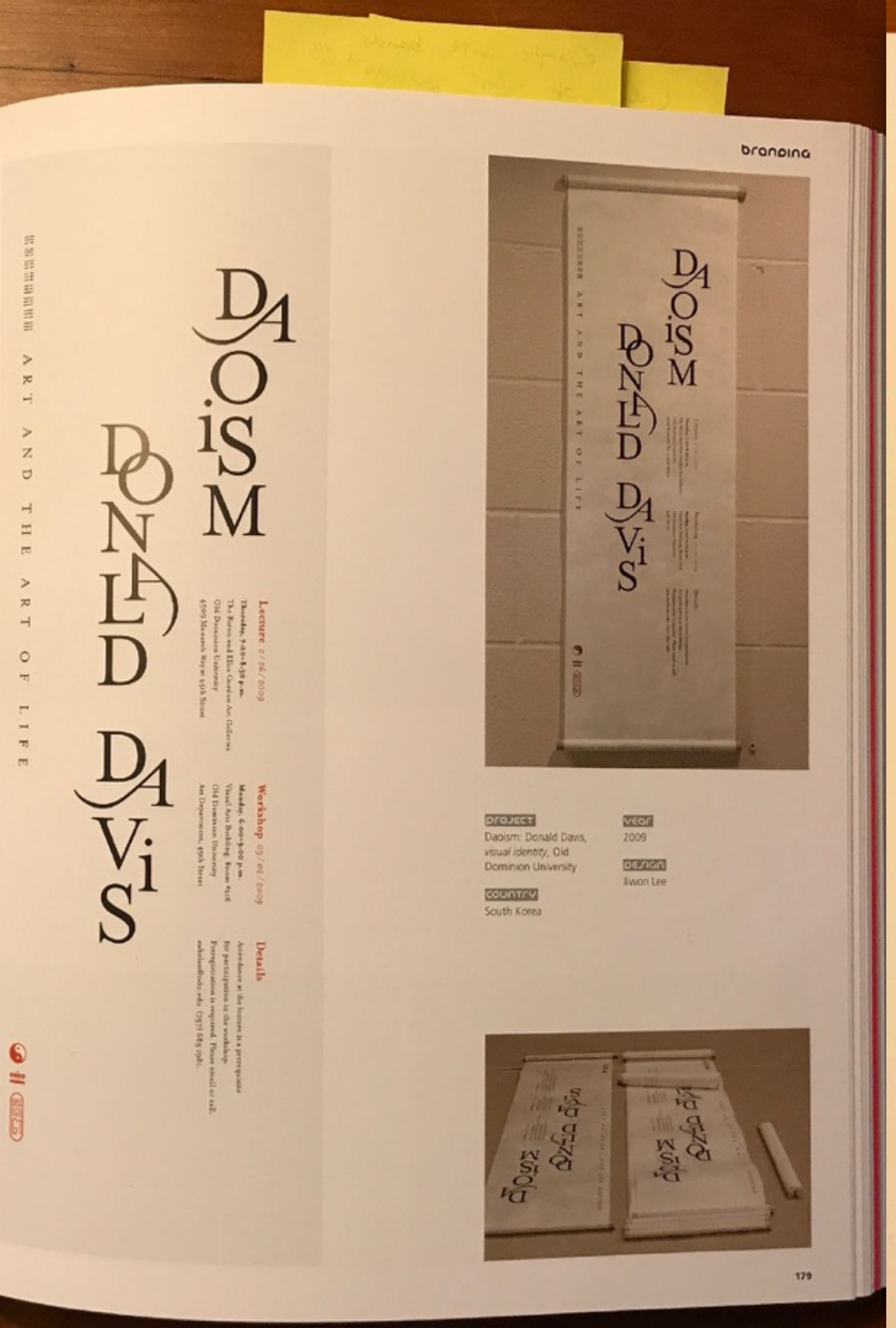
日本再生への散歩的構造改革

とってあんずルースを耳聴け



サンダル履き

冊名
発行
書名
部数
ピエ・ブックス
日本の文字組・表組デザイン
TEL (03)3940-8302
FAX (03)3576-7361
ISBN4-89444-187-X C3070 ¥14000E
定価
(本体14,000円+税)

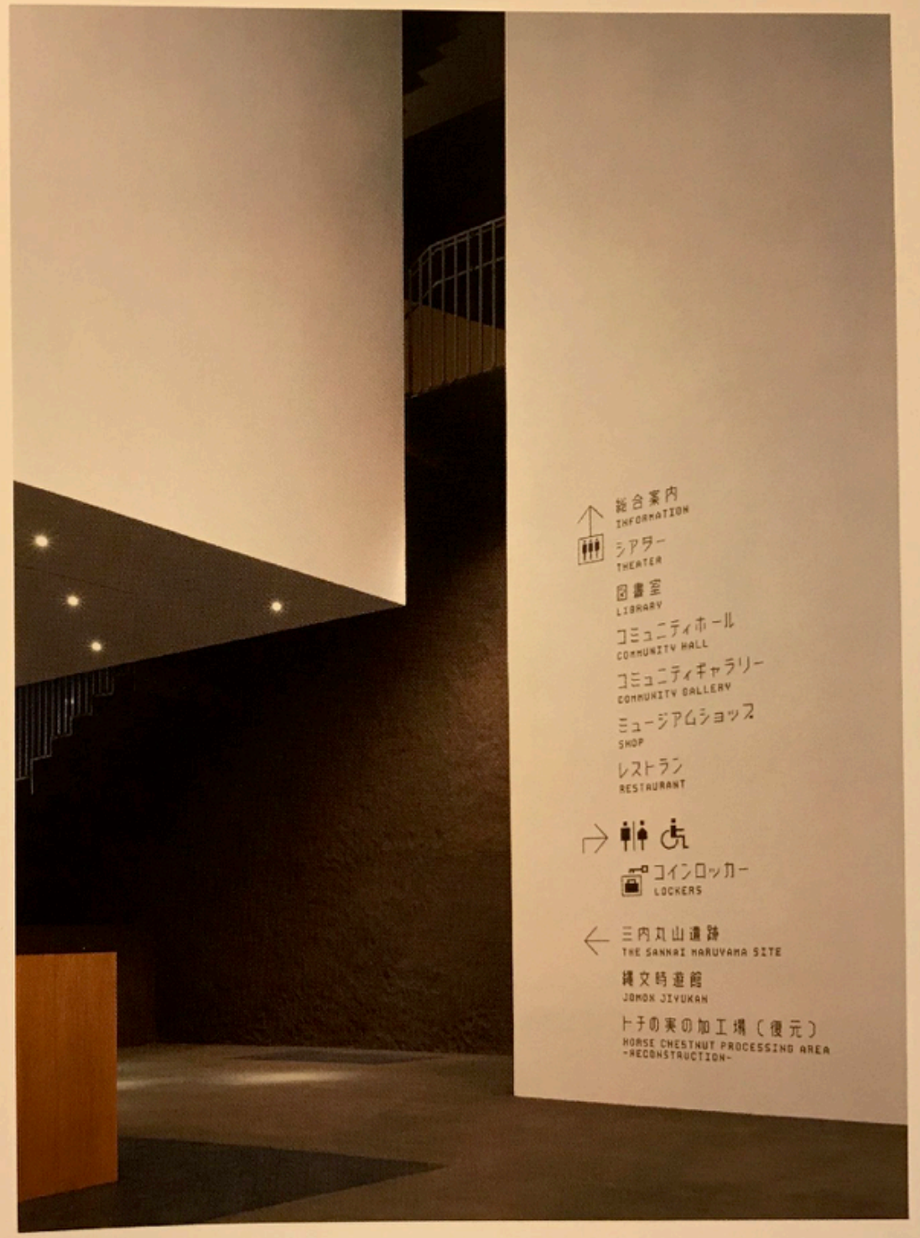


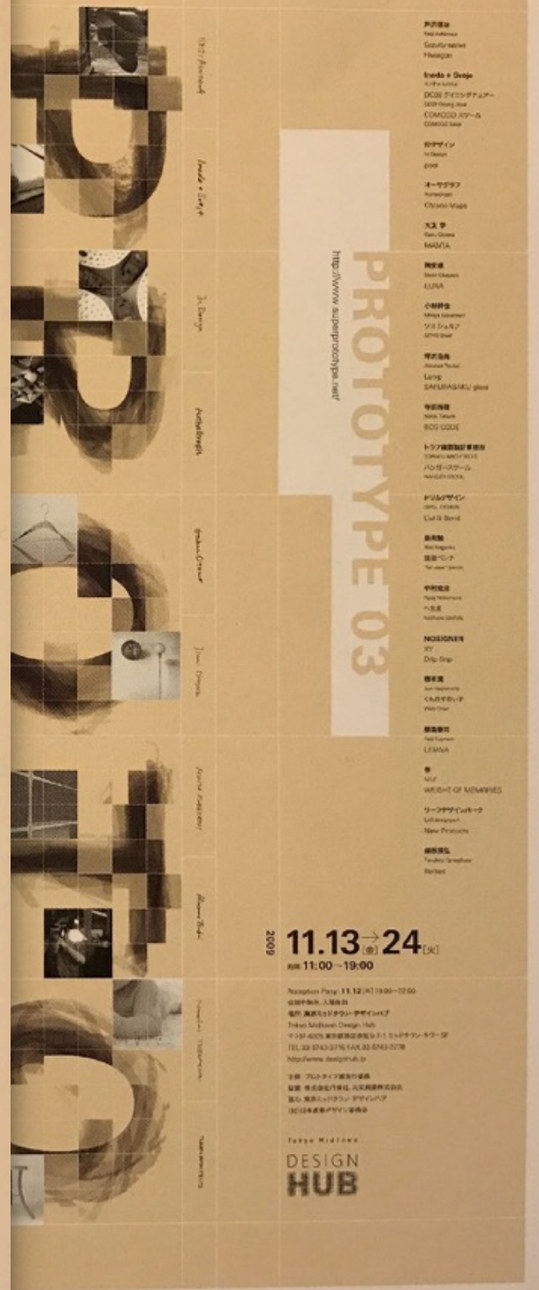
PROJECT
Daoism: Donald Davis, *visual identity*, Old Dominion University

COUNTRY
South Korea

YEAR
2009

DESIGN
Jiwon Lee





企画は「出版方針」「出版社の性格」に基づいて企画され~~ることになる~~。なければならないことは前にも述べた通りである。

が、また「出版社の資本のスケール」に応じた企画でなければならない。資本の~~[illegible]~~出版社が投資の大きい企画をたてたところで実現は極めて困難である。

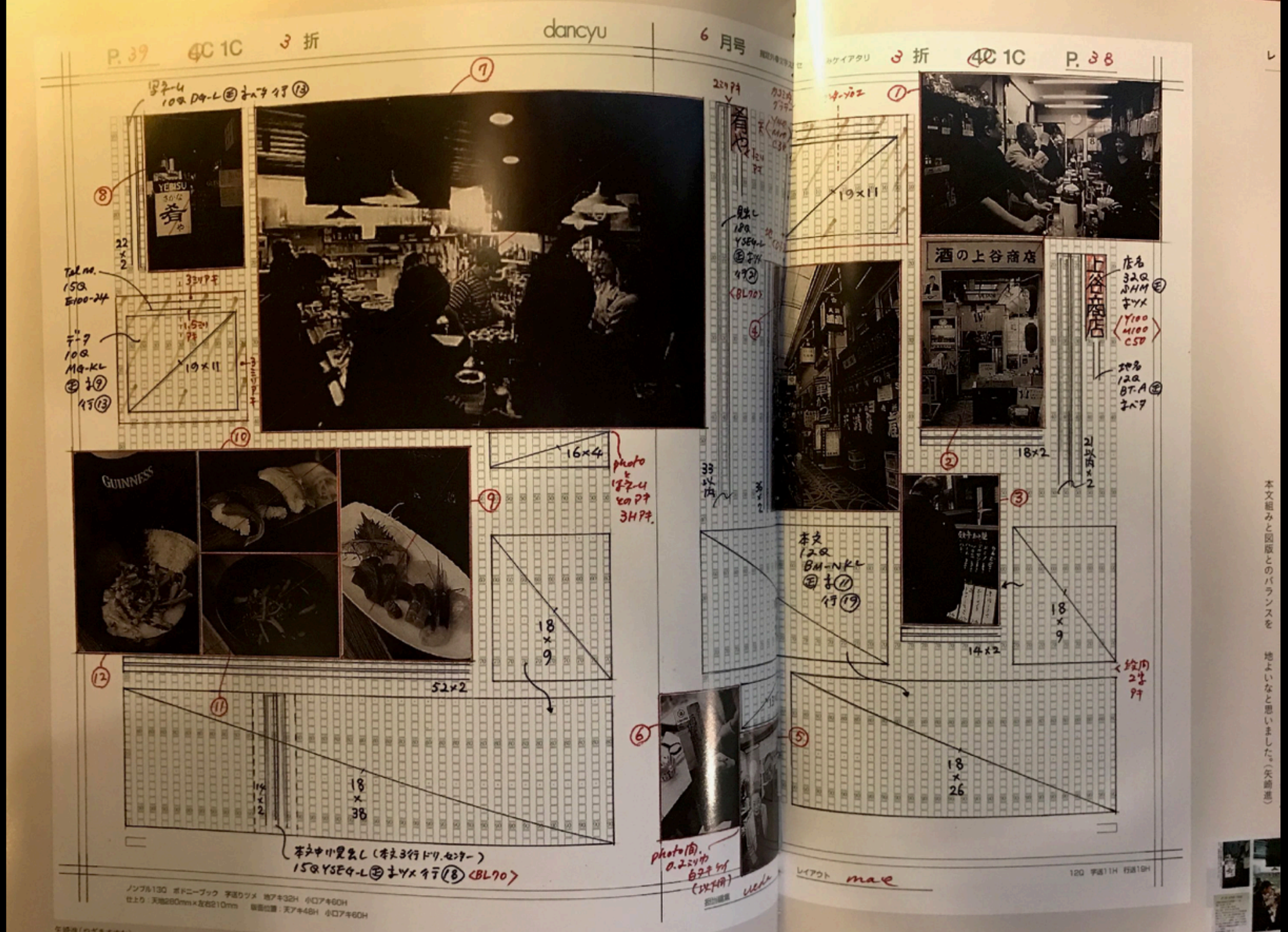
すなわち企画はその社のスケールや方針の上に適切にたてられてこそよい企画といえるのである。企画態度が出版社によって違うのが当然であり、なかには、ベストセラーをねらおうという方針で企画する出版社もあれば、つねに手堅く学術書を二手部くらいづつ出版していこうという出版社もある。

また既成の地盤を強固にする~~ことを~~目的の

もとに、同傾向の企画を続ける社もあるし、組織的な読者の上に企画をたてる社もある。

~~また~~、さらに新しい分野の読者を獲得する意図のもとに企画をたてる社もあり、社運を賭すというような大企画をたてる社もある。ベス

日本エディタースクール


P. 39
4C 1C
3 折
dancyu
6 月号
3 折
4C 1C
P. 38
YEBISU
GUINNESS
酒の上谷商店
上谷商店
19×11
16×4
18×9
52×2
18×38
18×2
14×2
18×26
本文中小見出し（本文3行ドリ.センター）
15Q YSEG-L 正 まツメ 行 18 <BL70>
本文
12Q
BM-NKL
正 ま 11
行 19
本文組みと図版とのバランスを
地よいなと思いました。（矢崎進）
レイアウト mae
12Q 字送11H 行送19H

小崎　すごいね。同人誌をつくる小学生。

佐藤　それで、今度はいよいよ、「あ、そっか、少年誌に応募すればいいんだ」と。その準備をしていたんだけども、まだ小学生ですからね、やっぱり見るからに劣る。兄や姉に見せると、ボロかすに言われる。まず、兄に「仕事が汚い」って言われる（笑）。

小崎　子供に言う言葉か（笑）。お兄さんとは歳が離れてるんですよね。

佐藤　六学年離れてます。兄はその後、武蔵野美術大学に行きました。で、姉に見せたらストーリーがそもそも何一つわかっちゃいないと。

小崎　お姉さんもアーティストだったの？

佐藤　姉は京都教育大学に行って、幼児教育の勉強をしていました。僕が北海道教育大学に進んだのはこの姉の影響も大きいんです。一〇歳上なので、学生運動の時代の人です。「ストーリーの裏づけがまるでなってない」と言って怒られました。

小崎　ちゃんと対等に扱ってもらってたんだ。

佐藤　いまにして思えば、ありがたいことですよね。それで、また挫折しての連続で。これはどこに持ち込んでも使いものにならないから、やめておこうと思うわけです。でも、最初のときの、いちばん純粋に描ける状態はずっと自分のなかにあるんだなということに最近やっと気づいた。

小崎　なるほどね。で、三つ目の仮説はサヴァン症候群です。ナディアって少女の話は知っているでしょう。幼児期に、話はできないけど、異常なリアリズムの絵を描いた女の子。僕は印刷物で見ただけだけれど、信じられないぐらい上手な馬の絵なんですよ。普通「馬の絵を描け」と言われるとほとんどの子供は横向きに描くけど、彼女は正面から馬を描いている。馬が動いているんです。

佐藤　ようにしか見えないぐらい描写できてるんですよね。

小崎　そう。だから、平面作品なんだけど、あたかも動いているかのように見える。洞窟壁画のなかにある動物の絵に、ちょっと通ずるところがあります。壁画は記号的な部分が入ってるじゃないですか。あの絵は、もう大人の絵ですよね。

佐藤　知的な絵だと思います。

小崎　ね。だけど、その後、その子は教育を受けて、言語を習得するに従って、まず絵に関心を示さなくなり、描かせてみたら、普通の子供の絵しか描けなくなった。

佐藤　普通の能力と引き換えに消えていく。意志で描くとか、何かを目標にするっていうところに、絵の話って

[illegible]ということ。そういう気づきがかなり早い段階でありながらも、褒められれば図に乗ってまたどんどん描いてました。それはそれで楽しいことだし、子供がずっと哲学的な問いを抱えているわけではない。そういう瞬間があったことを覚えているっていうだけで。しかも、それはもしかしたら、僕のなかで後からつくられた物語かもしれない。だけど、そのときのことは、いまだに、どこかに記録が残っているというより、しょっちゅう思い出すことで、しかもずっと未解決なままなので、何らか普遍的な問いがあると思うんです。

その後、絵ばかり描いていた幼稚園のときに、針田君といって、いまでも名前を覚えてますが、異様にリアルな絵が描ける子に会った。針田君のところに遊びに行くと、素でスラスラと電車とか描くんだけど、下の機械類が全部正確に描けているんです。

小崎　それは図鑑とか参照してるの？

佐藤　してません。見てないんです。頭のなかにはいっている。記号表記までしてある。もう全部この人のなかに入っているんだと。

小崎　直観像記憶ですね。外界の視覚的な情報を取りこむ能力を「スキャナー」、それを絵にしてアウトプットする能力を「プリンター」と呼ぶ佐藤さんのたとえで言うと、スキャナーのスペックが異常にいいんでしょうね。

佐藤　プリンターの性能も非常にいいから、目の前でサラサラと電車ができあがっていくんです。何か訓練してはいるんだっていうことなんです。やっぱりちょっと悔しいから、自分は見ながら描くんだけど、見ないで描いている針田君のほうが速い（笑）。描けるってこういうことなんだなと思った最初の鮮明な記憶です。針田君はその当時の自分のなかのビッグスターで、憧れでした。

小崎　いままでの話で、僕が抱いてきた佐藤直樹に関する三つの仮説っていうのは、ことごとく打ち破られました（笑）。佐藤さんは幻覚を見る盲人ではないし、チンパンジーでもなく、サヴァン症候群でもない。

佐藤　そういうことですね。そのどこかに擦すってでもいれば、そういう領域に近づけたかもしれないんだけど。

小崎　いや、チンパンジーになるの、相当難しいと思う。

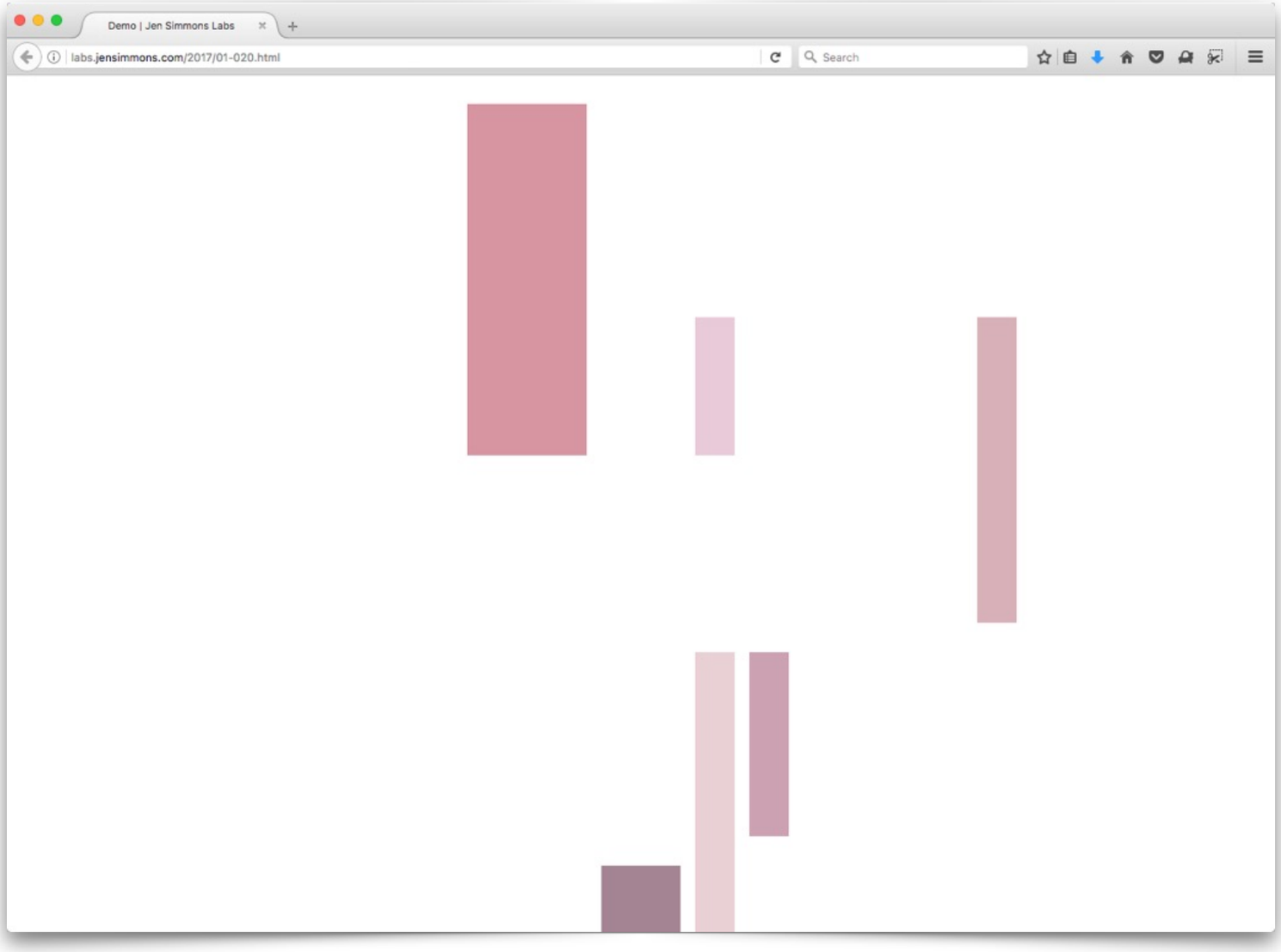
佐藤　しかも目指すものでもないですしね（笑）。

近くにはいるんだけど自分とは違うっていう存在、成長の過程で共鳴していて、でも自分はそうじゃないっていう、その哀しさがありますよね。自分のなかでは、小

photo by Fan Ho

photo by Fan Ho

photos by Fan Ho



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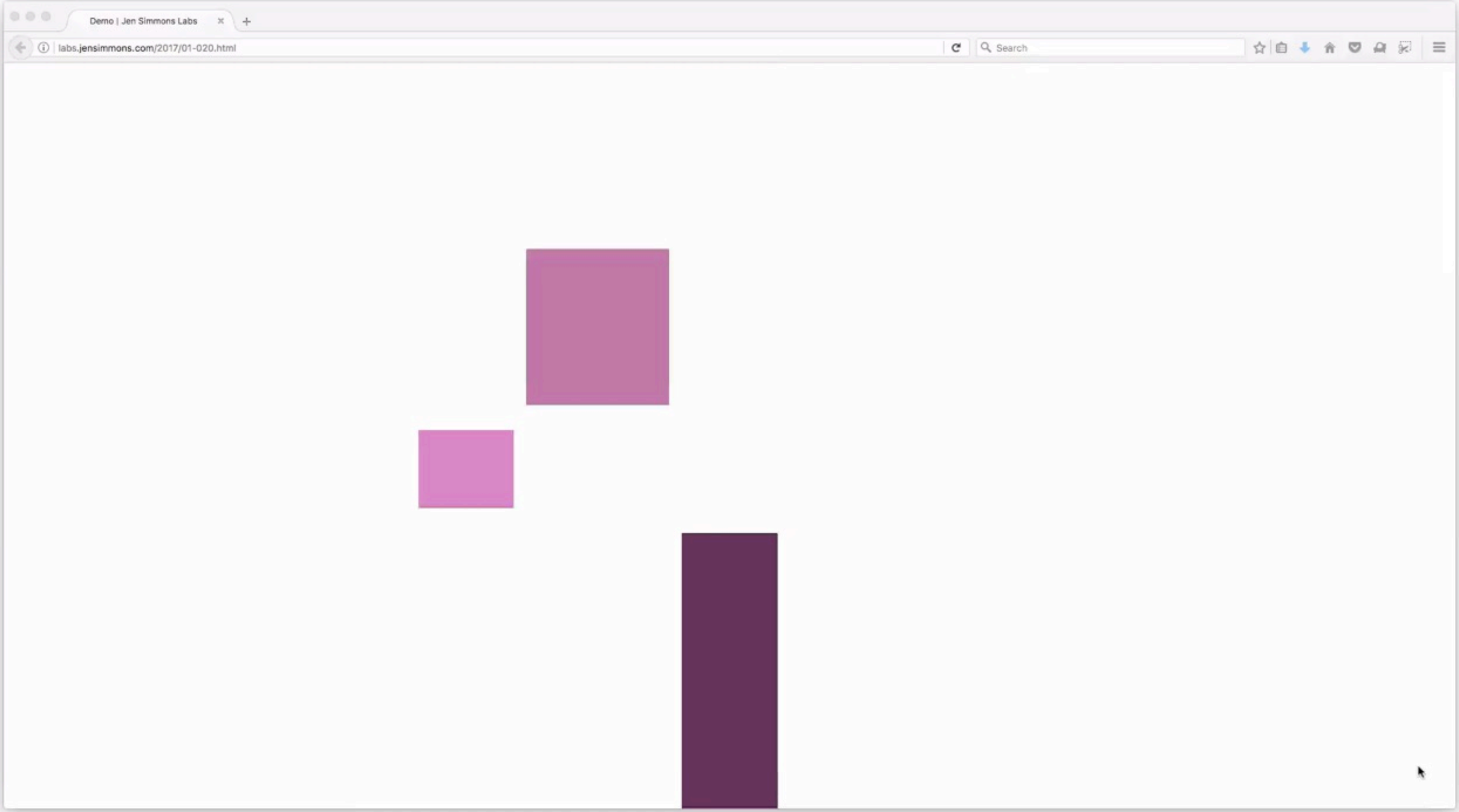
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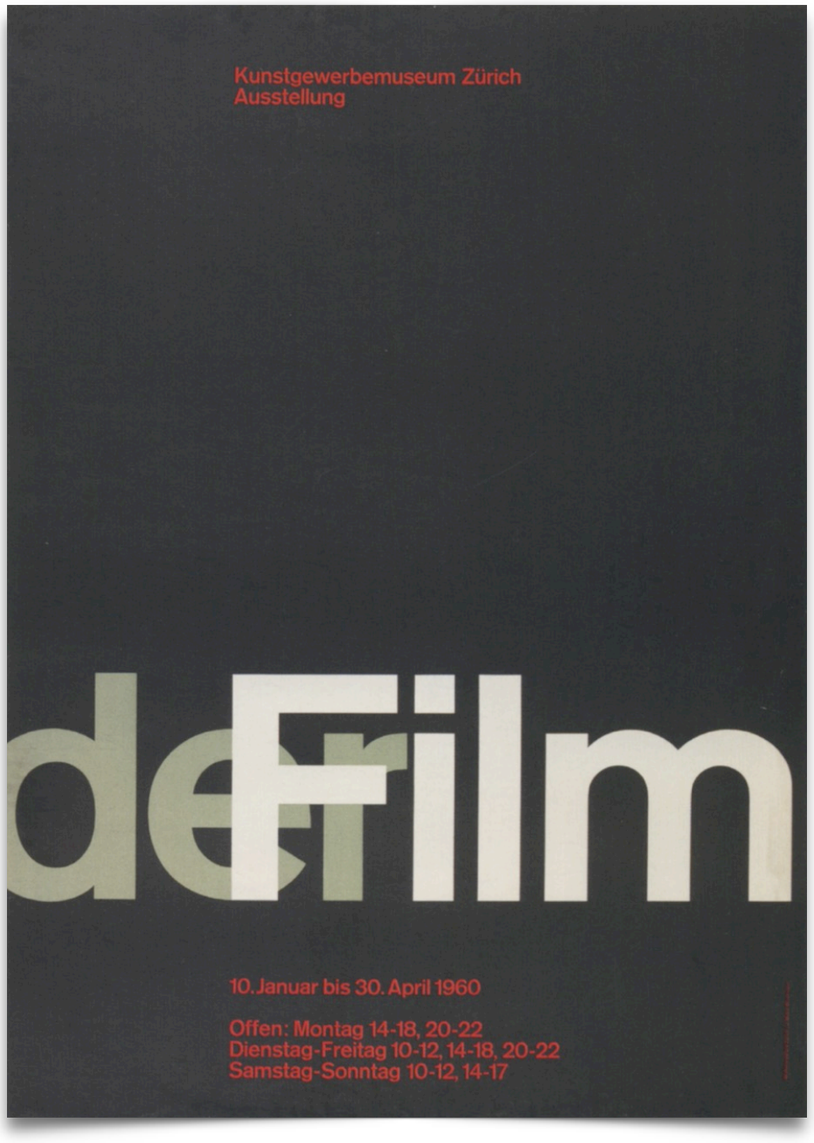

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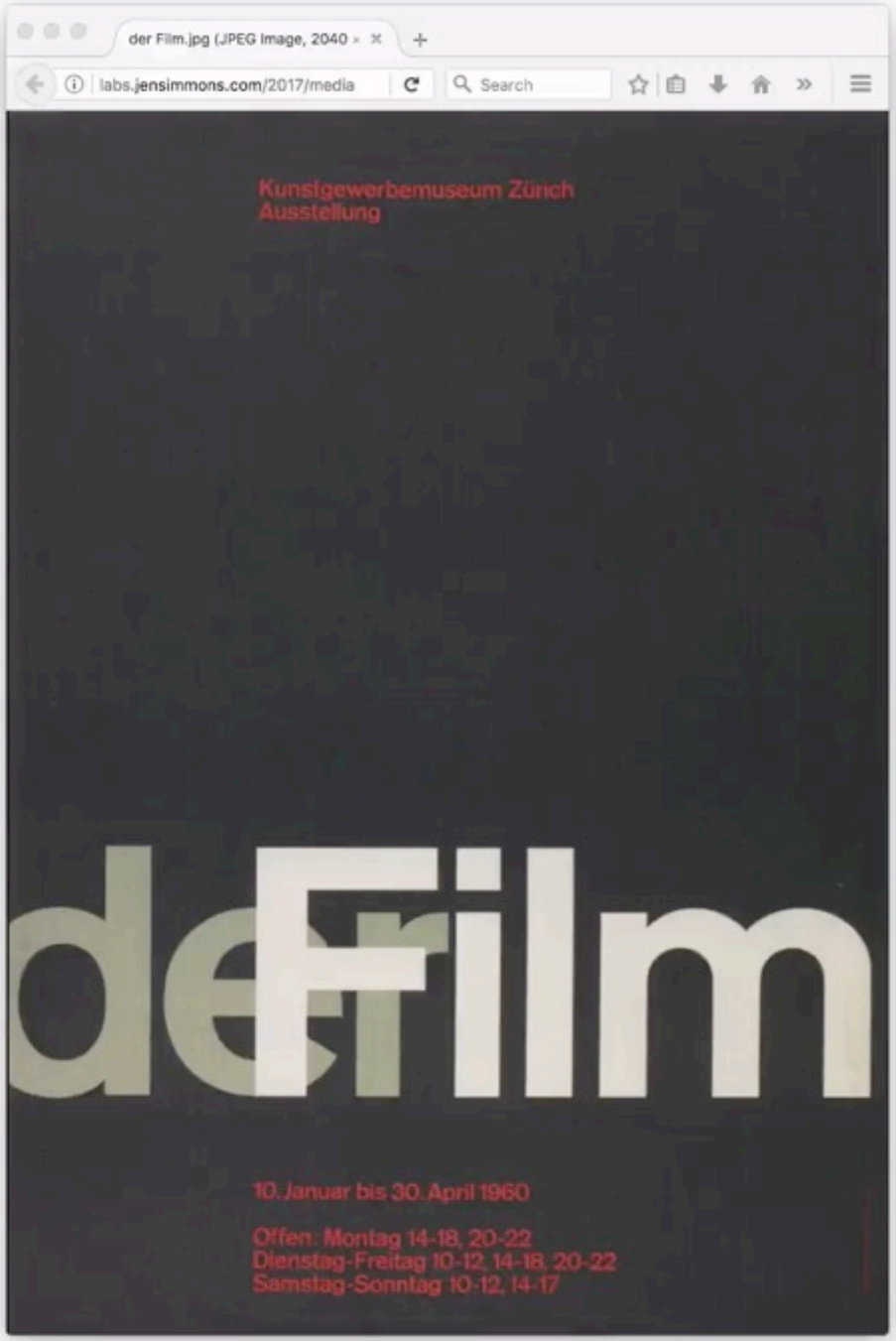
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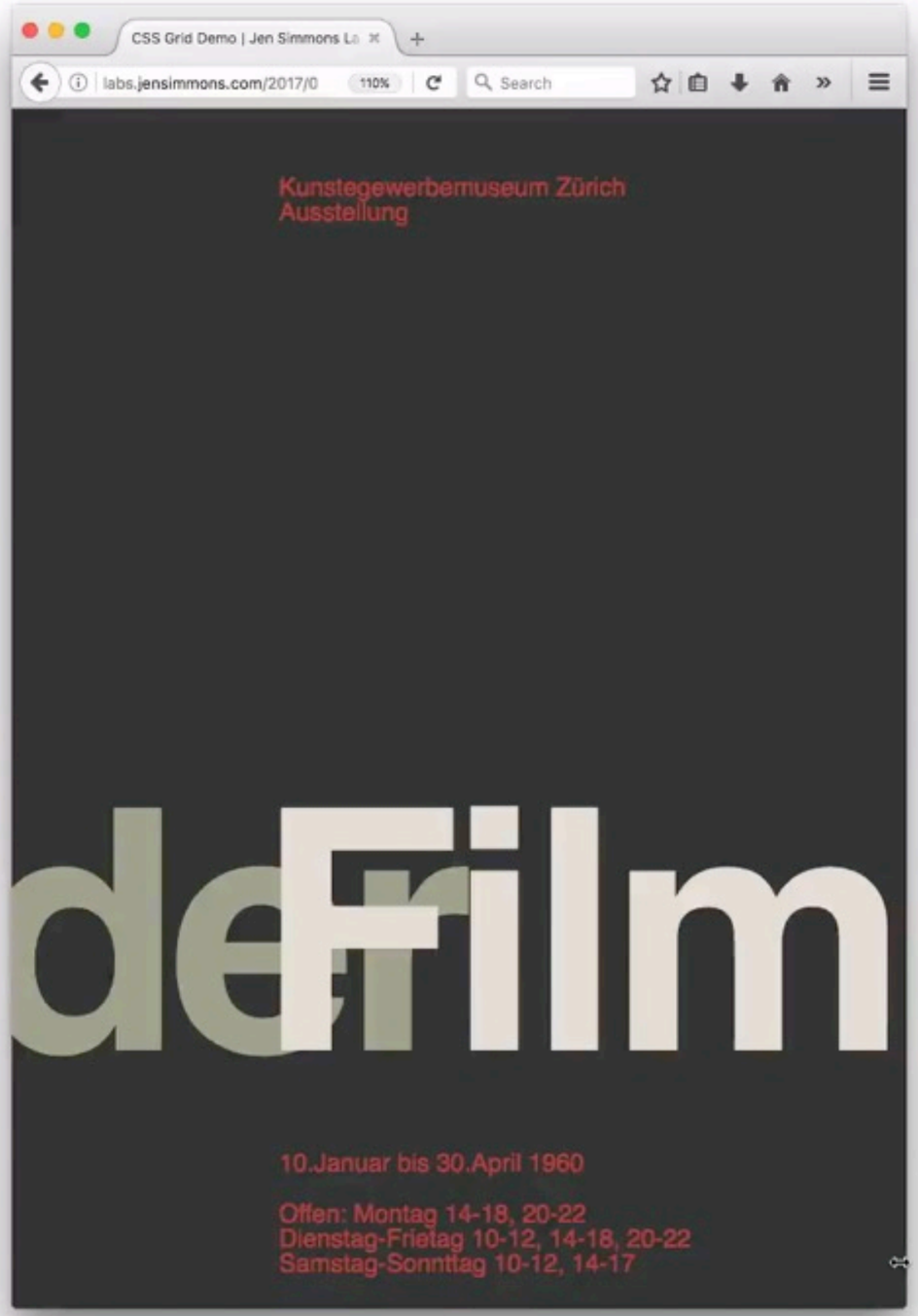
Dienstag-Freitag 10-12, 14-18, 20-22
Samstag-Sonntag 10-12, 14-17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Samstag-Sonntag 10-12, 14-17

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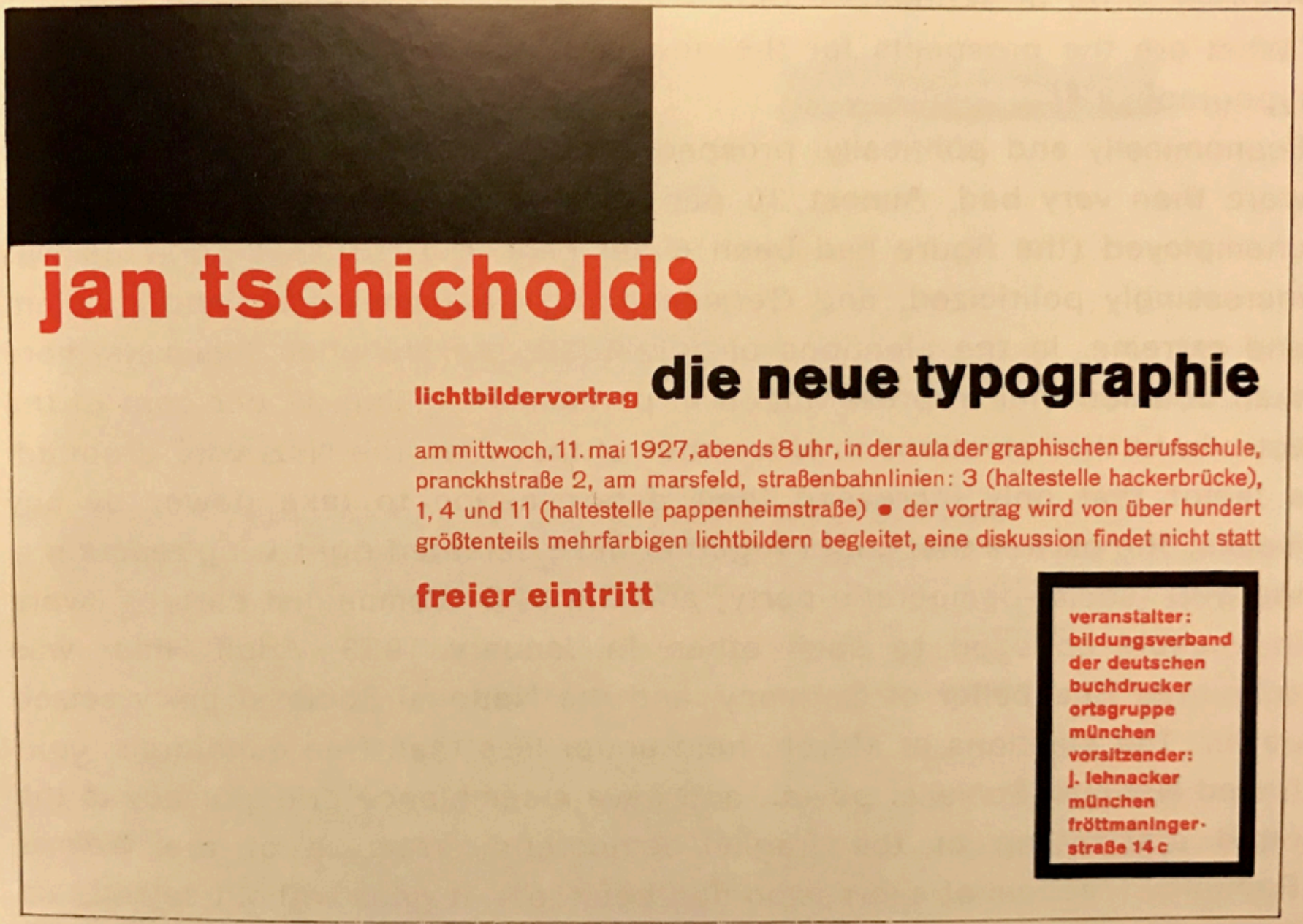
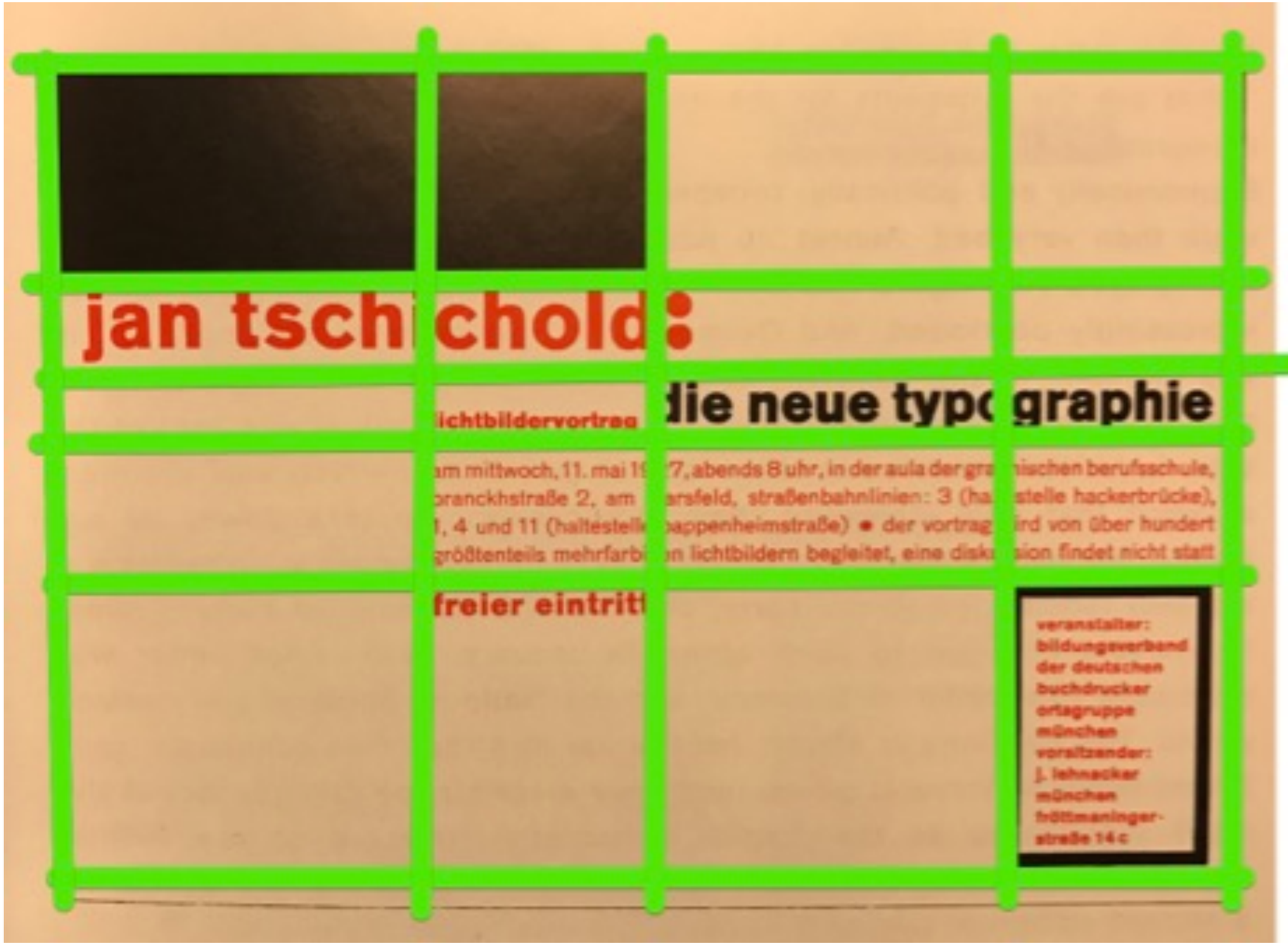


Advertisement for a lecture by Tschichold in 1927.


jan tschichold:
die neue typographie
lichtbildervortrag
am mittwoch, 11. mai 19
7, abends 8 uhr, in der aula der gra
ischen berufsschule,
branckhstraße 2, am
arsfeld, straßenbahnlinien: 3 (ha
stelle hackerbrücke),
1, 4 und 11 (haltestell
appenheimstraße) • der vortrag
ird von über hundert
größtenteils mehrfarbi
n lichtbildern begleitet, eine diska
sion findet nicht statt
freier eintritt
veranstalter:
bildungsverband
der deutschen
buchdrucker
ortsgruppe
münchen
vorsitzender:
j. lehnacker
münchen
höttmaninger-
straße 14 c

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jan tschichold:
lictbildervortrag
die neue typographie
am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt
freier eintritt
max-content
veranstaler: bildungsverband der deutschen buchdrucker ortsgruppe müchen vorsitzender: j. lehnacker münchen frøottmaninger-straße 14c

This is a phrase with several words.

This is a phrase with several words.

This is a phrase with several words.

```
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    <h1>
      Jan Tschichold
      ::after
    </h1>
    <h2>
      <span>Lictbildervortrag</span>
      <span>Die Neue Typographie</span>
    </h2>
    <p class="description">
      am mittwoch, 11.mai 1927, abends 8 uhr, in der
      aula der graphischen berufsschule, pranckhstraße
      2, am marsfel, straßenbahnlinien: 3 (haltestelle
      hackerbrücke), 1, 4 und 11 (haltestelle
      pappenheimstraße) der vortrag wird von über
      hundert größtenteils mehrfarbigen lichtbildern
      begleitet, eine diskussion findet nicht statt
    </p>
    <div class="price">freier eintritt</div>
    <div class="location">
      veranstaler: bildungsverband der deutschen
      buchdrucker ortsgruppe müchen vorsitzender: j.
```

html.mti-inactive › body › main › h1

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```
}
main {                                          01-007.scss:18
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max-content minmax(-webkit-min-content, 1fr) -webkit-
min-content;
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minmax(min-content, 1fr) min-content;
    grid-template-rows: 12vw auto auto auto auto;
    background: #F5F1E1;
    margin: 10rem 2rem;
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    min-width: 40rem;
}
```
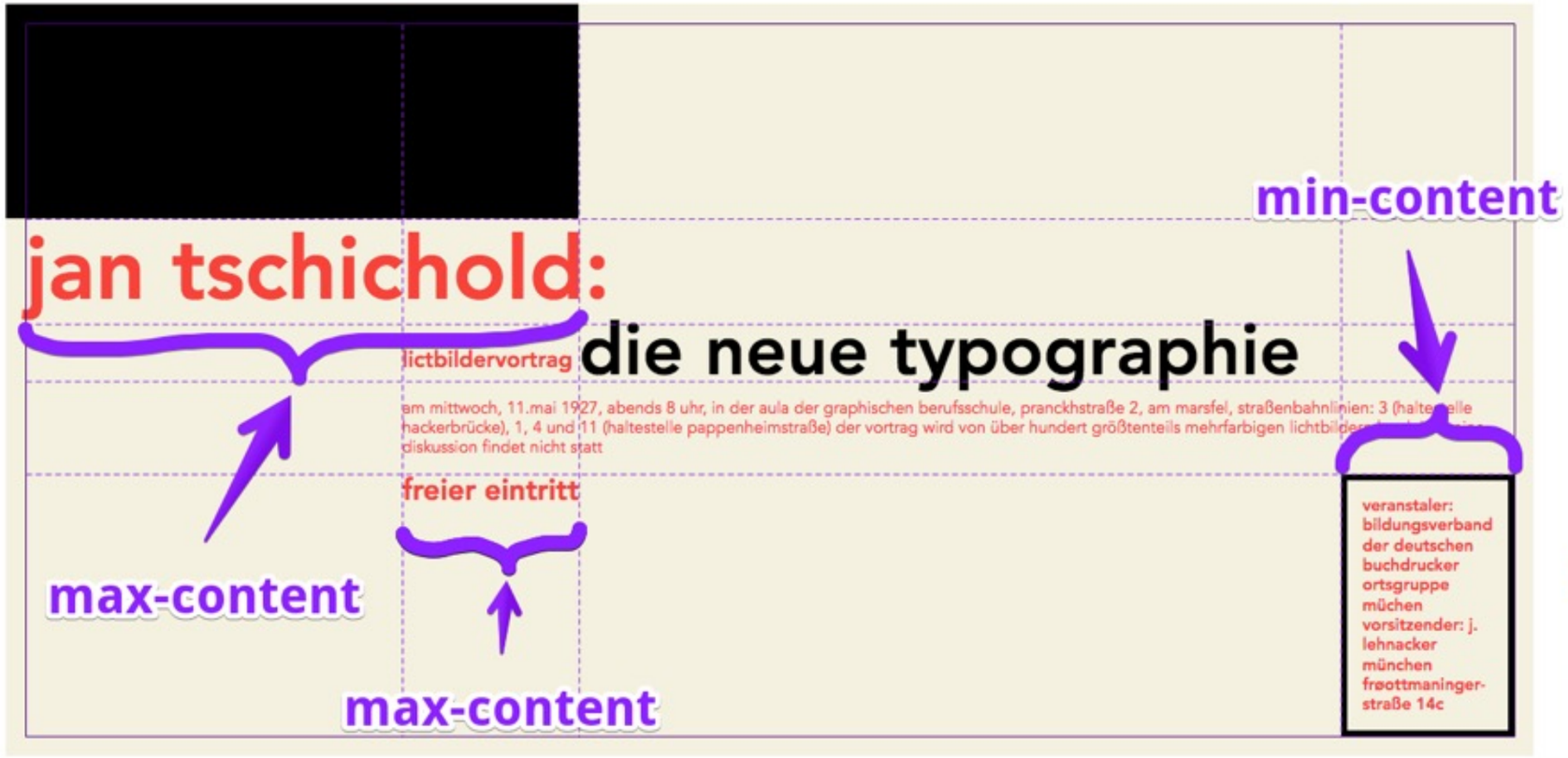
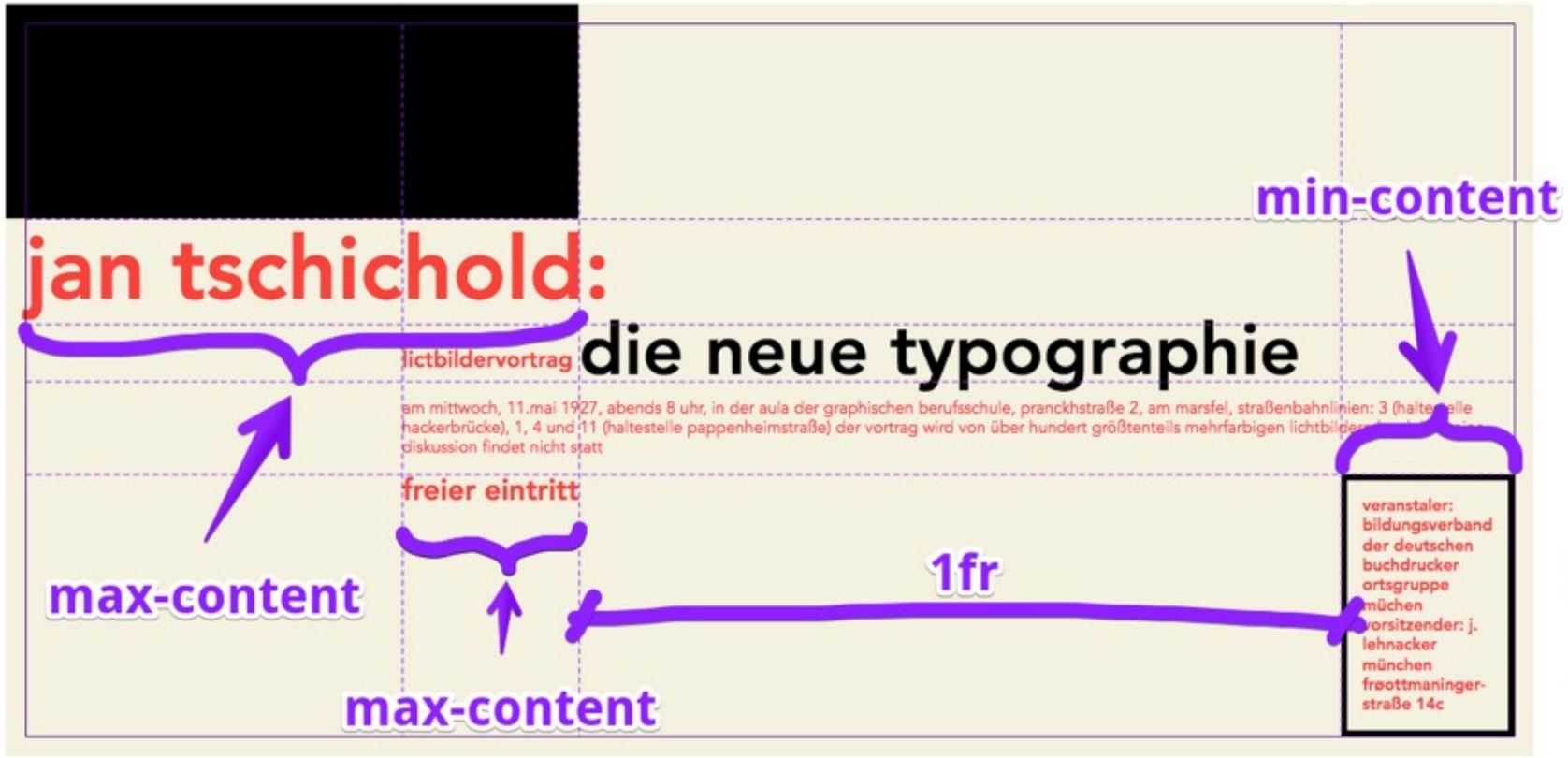


jan tschichold:
die neue typographie
lictbildervortrag
am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle
hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern
diskussion findet nicht statt
freier eintritt
veranstaler: bildungsverband der deutschen buchdrucker ortsgruppe müchen vorsitzender: j. lehnacker münchen frøottmaninger-straße 14c
min-content
max-content
max-content

CSS Grid Demo | Jen Simmons La
CSS Grid Demo | Jen Simmons La
labs.jensimmons.com/2017/01-007.html
Search
Search HTML
<body>
<main>
<h1>
Jan Tschichold
::after
</h1>
<h2>
Lictbildervortrag
Die Neue Typographie
</h2>

am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt

freier eintritt

veranstaler: bildungsverband der deutschen buchdrucker ortsgruppe müchen vorsitzender: j.
html.mti-inactive
body
main
h1
Rules
Computed
Animations
Fonts
Filter Styles
main { 01-007.scss:18
display: grid;
grid-template-columns: -webkit-max-content -webkit-max-content minmax(-webkit-min-content, 1fr) -webkit-min-content;
grid-template-columns: max-content max-content minmax(min-content, 1fr) min-content;
grid-template-rows: 12vw auto auto auto auto;
background: #F5F1E1;
margin: 10rem 2rem;
padding: 1rem;
min-width: 40rem;
}



CSS Grid Demo | Jen Simmons La

CSS Grid Demo | Jen Simmons La

labs.jensimmons.com/2017/01-007.html

Search

Search HTML

```
<body>
  <main>
    <h1>
      Jan Tschichold
      ::after
    </h1>
    <h2>
      <span>Lictbildervortrag</span>
      <span>Die Neue Typographie</span>
    </h2>
    <p class="description">
      am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt
    </p>
    <div class="price">freier eintritt</div>
    <div class="location">
      veranstaler: bildungsverband der deutschen buchdrucker ortsgruppe müchen vorsitzender: j.
```

html.mti-inactive › body › main › h1

Rules | Computed | Animations | Fonts

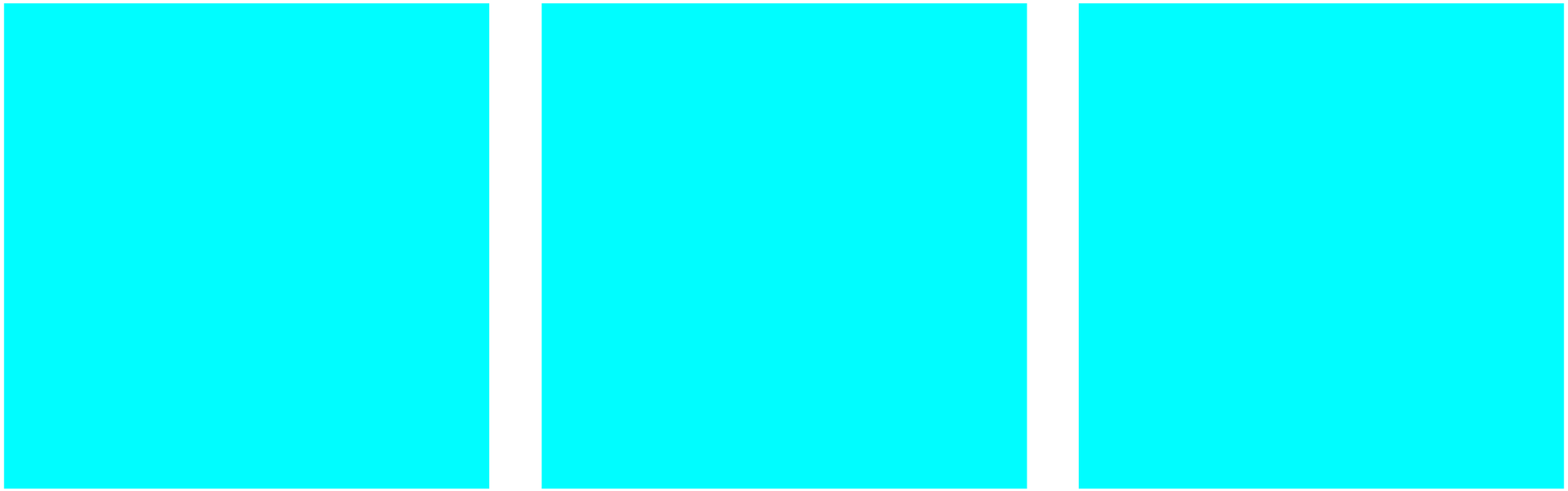
Filter Styles

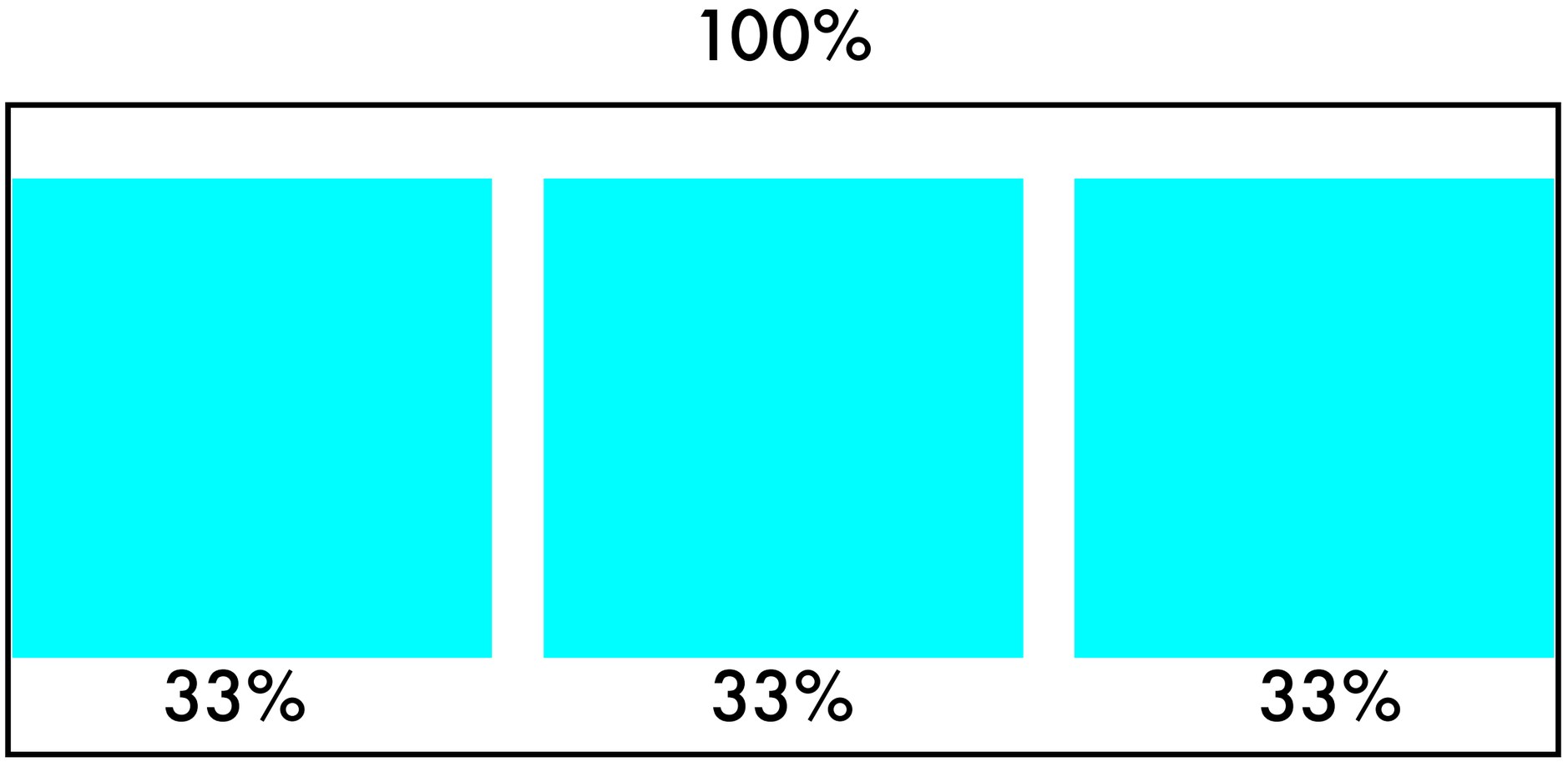
```
}
main {                                                01-007.scss:18
    display: grid;
    grid-template-columns: -webkit-max-content -webkit-max-content minmax(-webkit-min-content, 1fr) -webkit-min-content;
    grid-template-columns: max-content max-content minmax(min-content, 1fr) min-content;
    grid-template-rows: 12vw auto auto auto auto;
    background: #F5F1E1;
    margin: 10rem 2rem;
    padding: 1rem;
    min-width: 40rem;
}
```

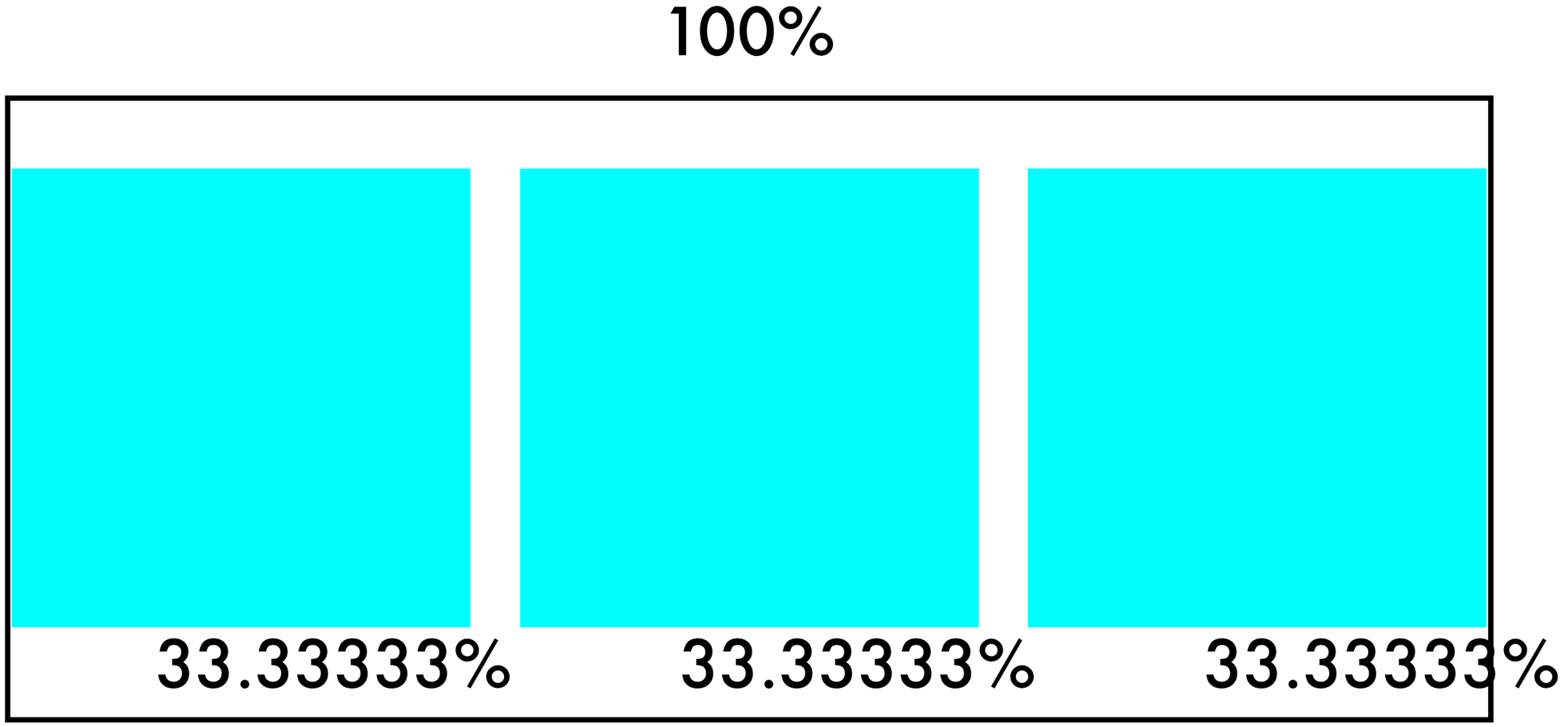
CSS Grid Demo | Jen Simmons La
labs.jensimmons.com/2017/01-007.html
Search
jan tschichold:
lictbildervortrag die neue typographie
am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt
freier eintritt
veranstaler:
bildungsverband
der deutschen
buchdrucker
ortsgruppe
müchen
vorsitzender: j.
lehnacker
münchen
frøottmaninger-
straße 14c

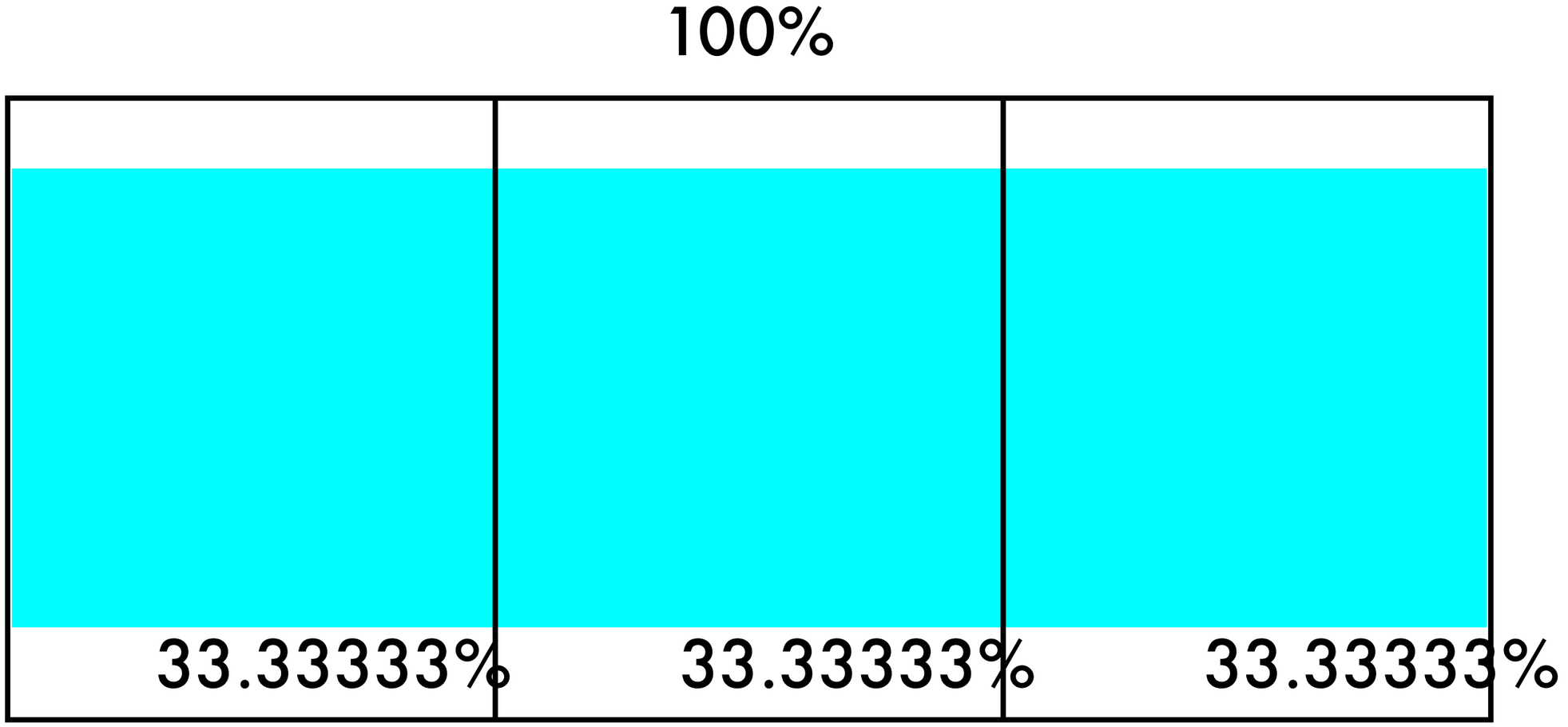
CSS Grid Demo | Jen Simmons La
labs.jensimmons.com/2017/01-007.html
Search
jan tschichoooooold:
die neue typographie
lictbildervortrag
am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt
freier free free free eintritt
veranstaler: bildungsverband der deutschen buchdrucker ortsgruppe müchen vorsitzender: j. lehnacker münchen frøottmaninger-straße 14c

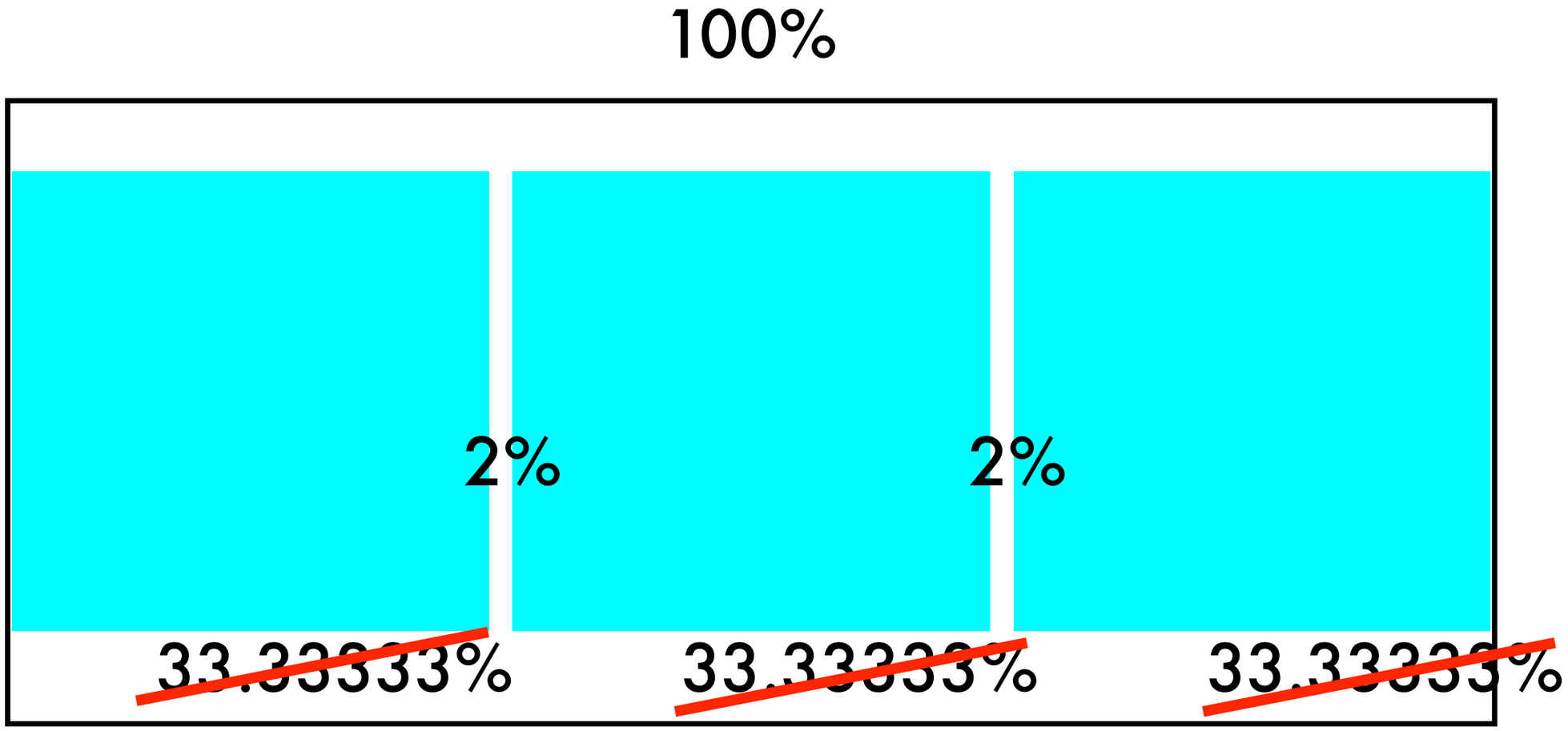
```
fr unit = "fraction"
```



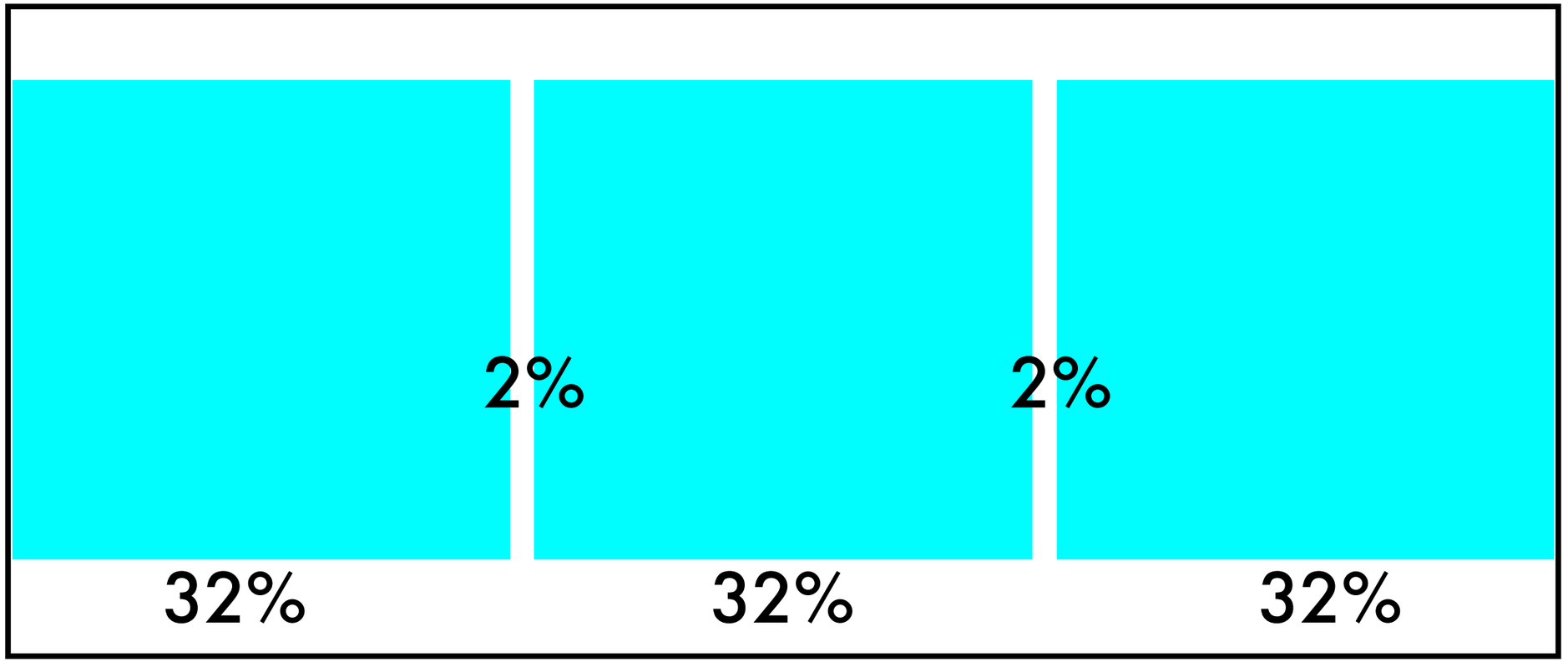

100%
33%
33%
33%


100%
33.33333%
33.33333%
33.33333%

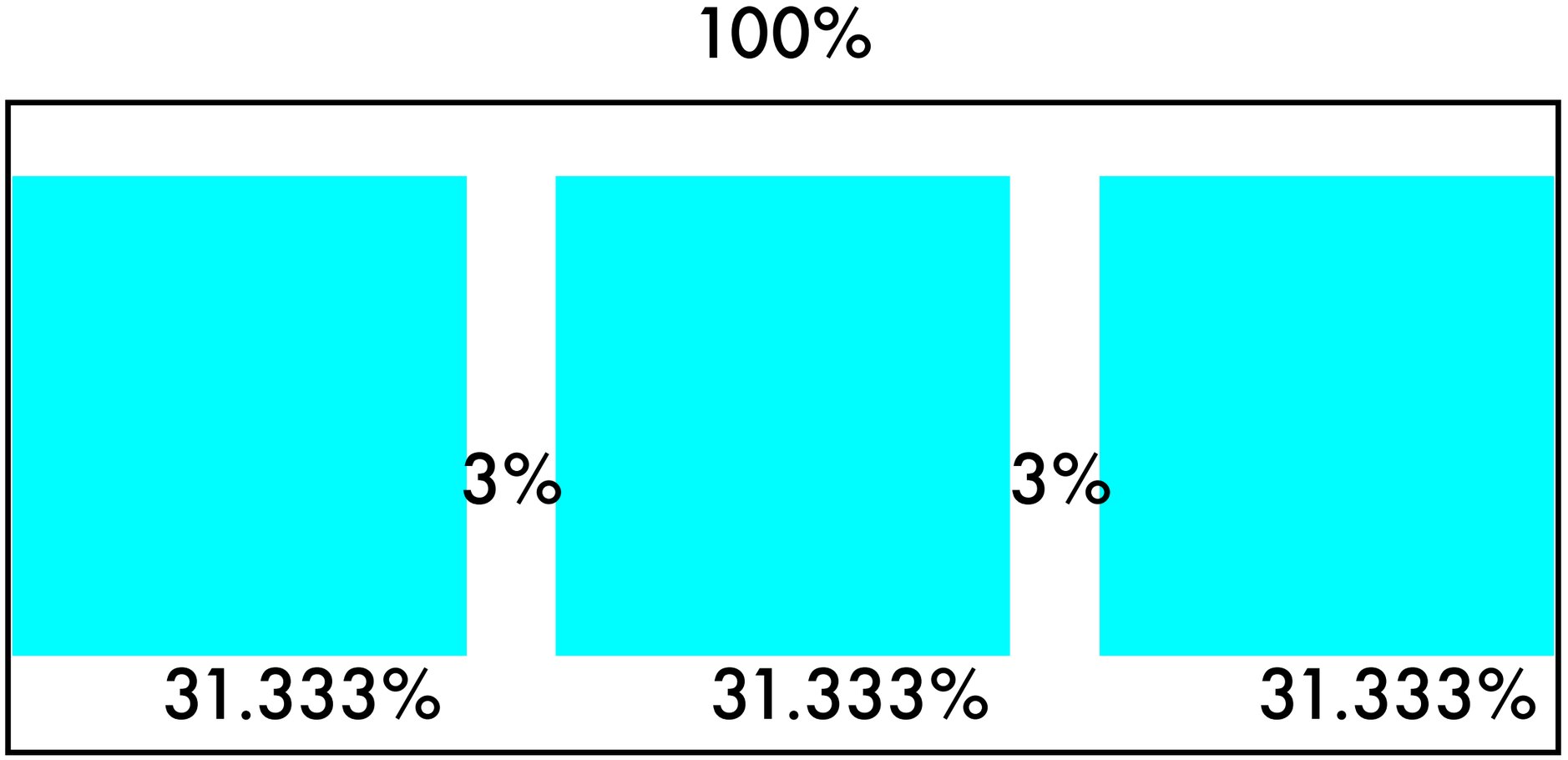

100%
33.33333%
33.33333%
33.33333%


100%
2%
2%
33.33333%
33.33333%
33.33333%

100%

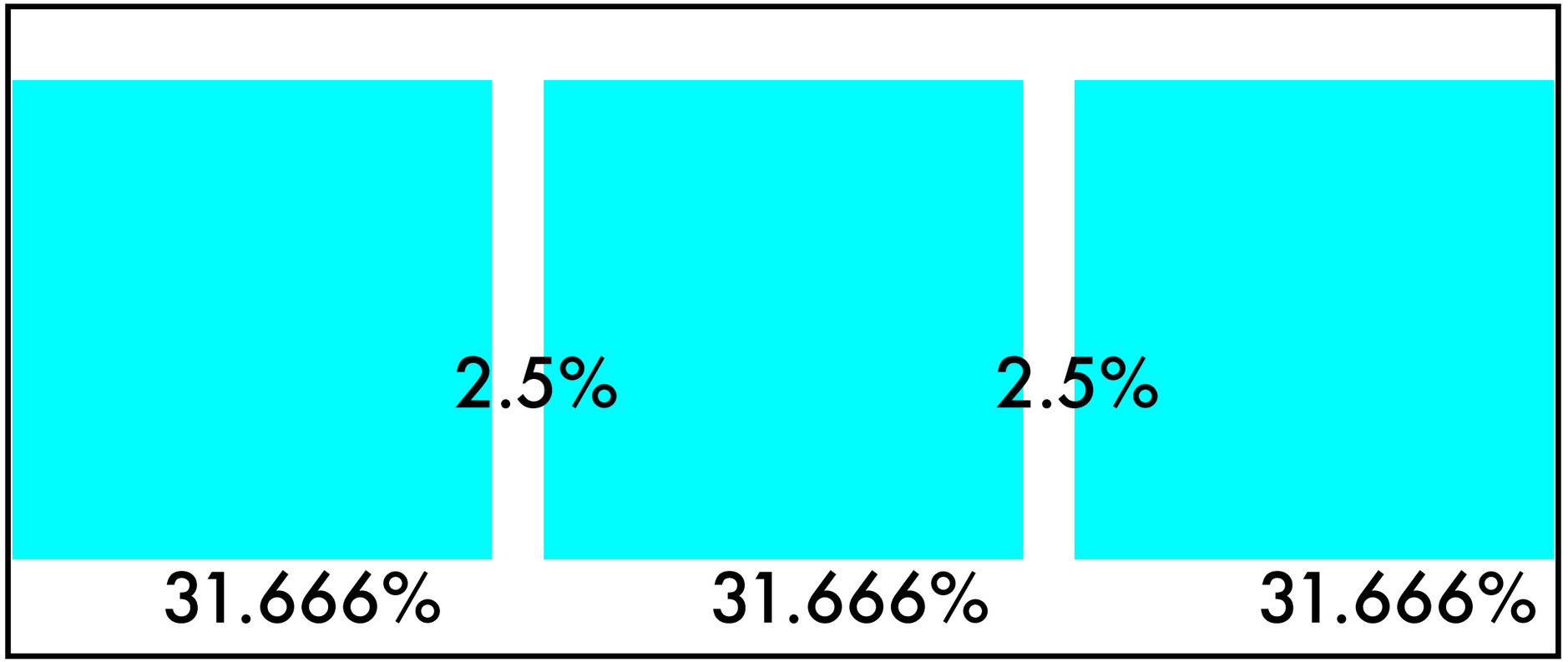


$$\frac{100\% - 4\%}{3} = \frac{96\%}{3} = 32\%$$

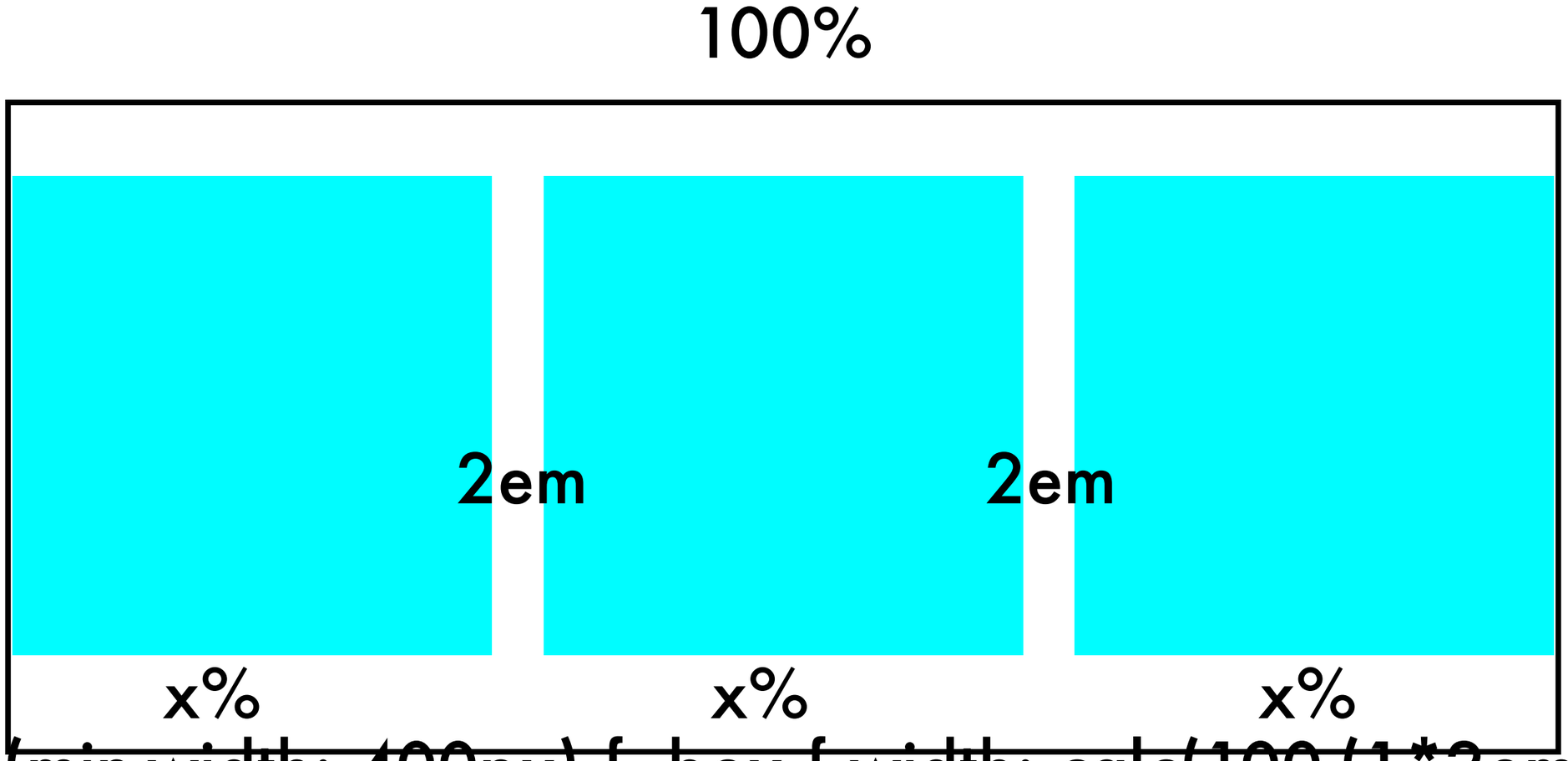


$$\frac{100\% - 6\%}{3} = \frac{94\%}{3} = 31.333\%$$

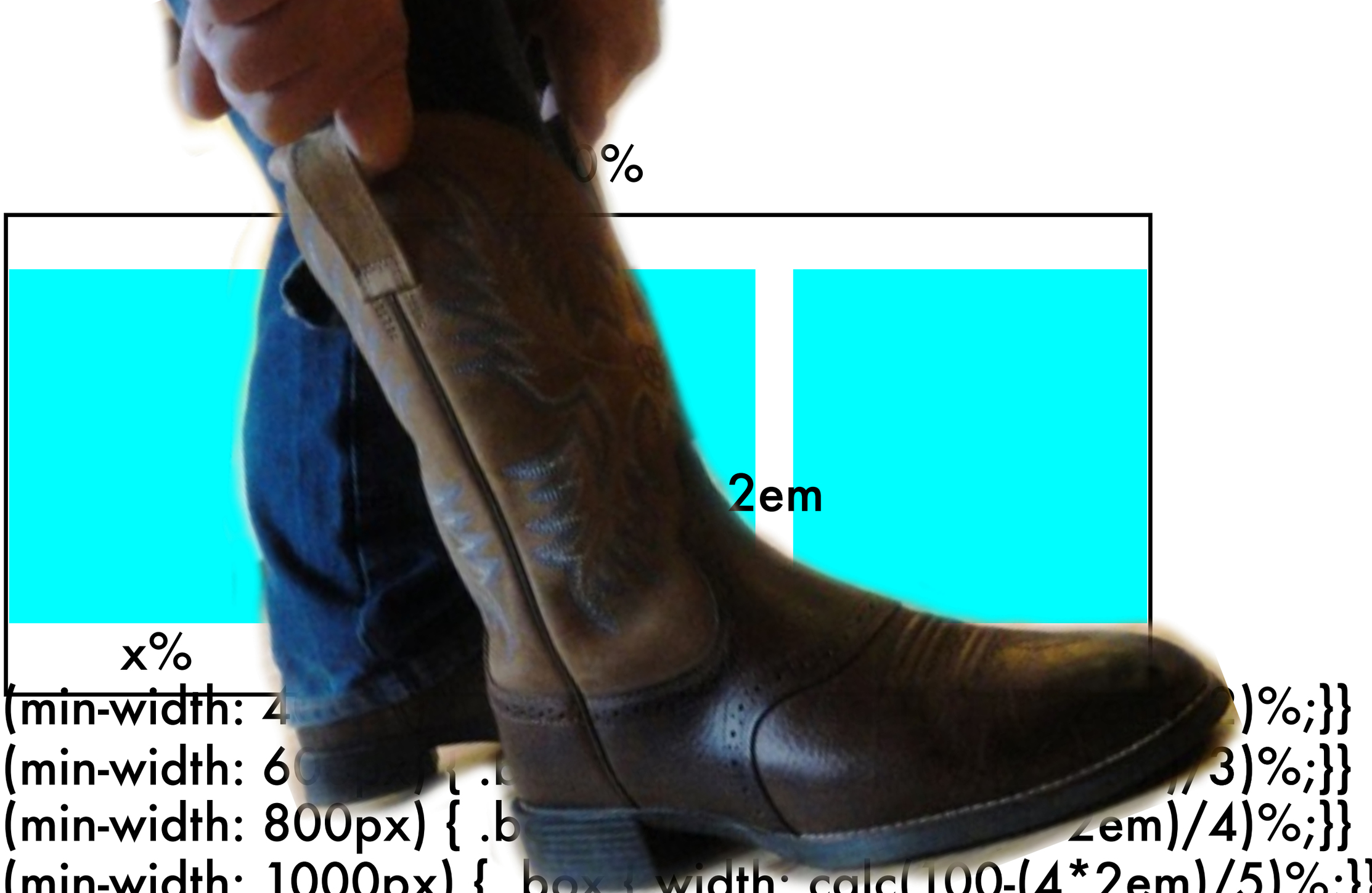
100%



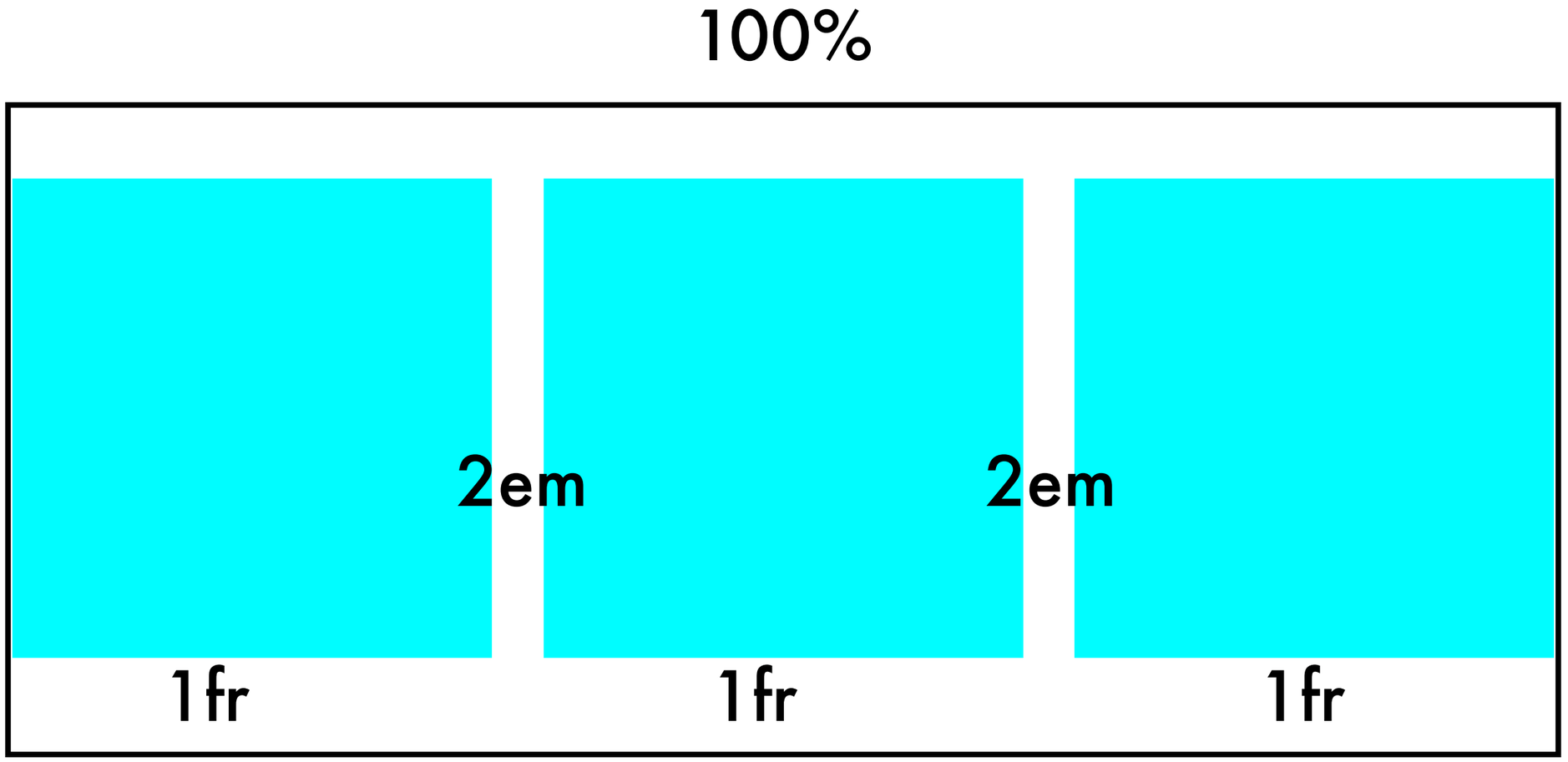
$$\frac{100\% - 5\%}{3} = \frac{95\%}{3} = 31.666666666666666\%$$

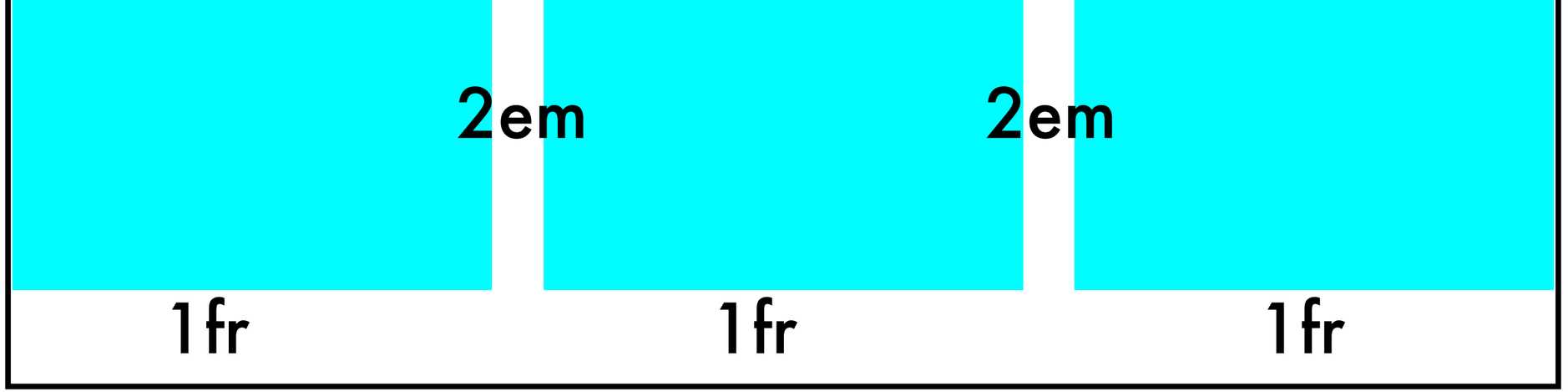



```
@media (min-width: 400px) { .box { width: calc(100-(1*2em)/2)%;}}
@media (min-width: 600px) { .box { width: calc(100-(2*2em)/3)%;}}
@media (min-width: 800px) { .box { width: calc(100-(3*2em)/4)%;}}
@media (min-width: 1000px) { .box { width: calc(100-(4*2em)/5)%;}}
```



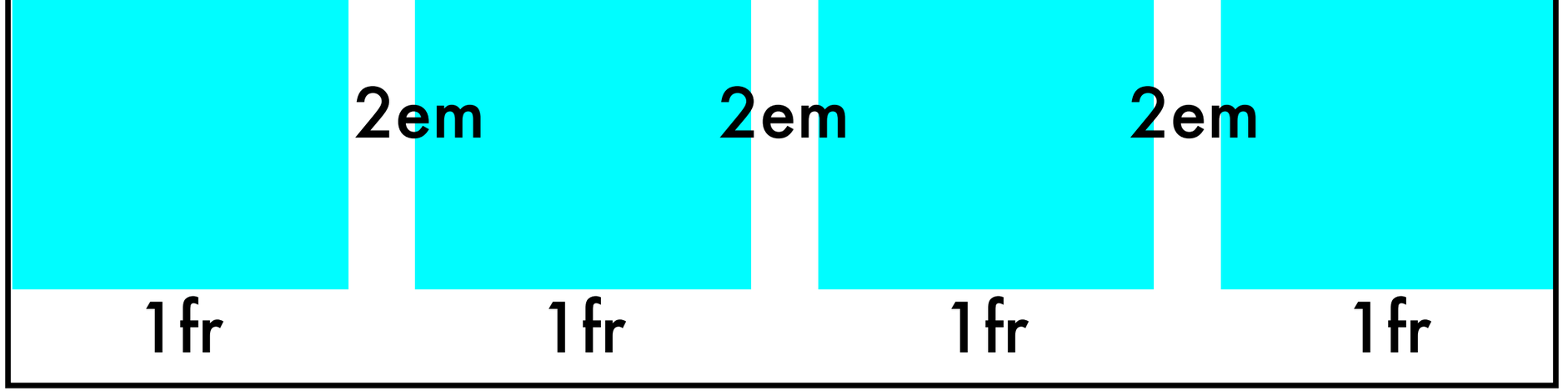
@media (min-width: 4 …)%;}}
@media (min-width: 60 … /3)%;}}
@media (min-width: 800px) { .b … 2em)/4)%;}}
@media (min-width: 1000px) { .box { width: calc(100-(4*2em)/5)%;}}


100%
2em
2em
1fr
1fr
1fr



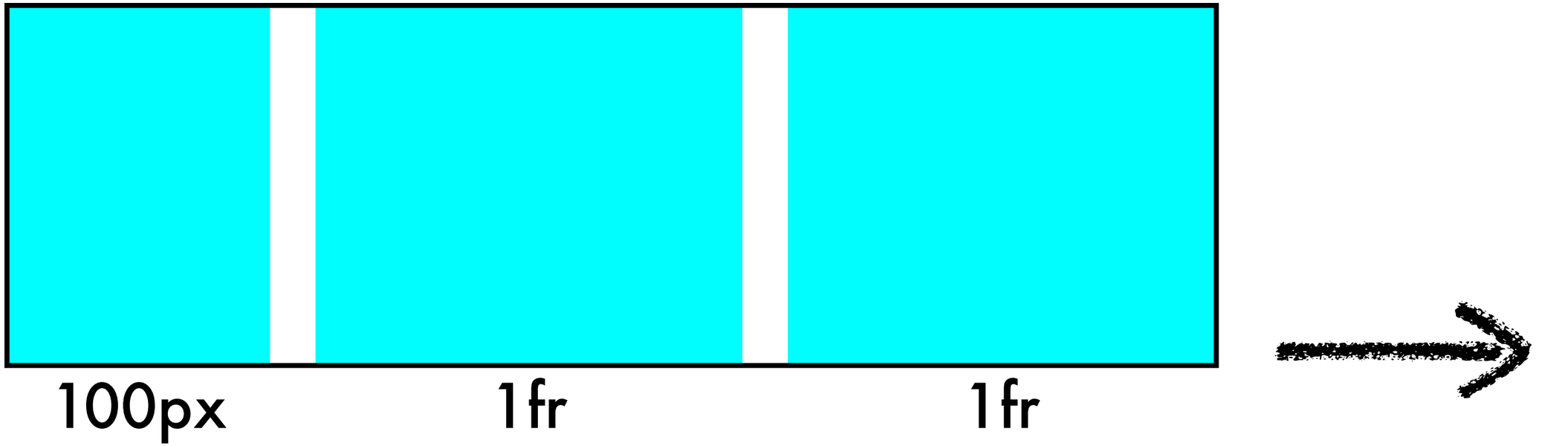
1fr + 1fr + 1fr = 3fr total

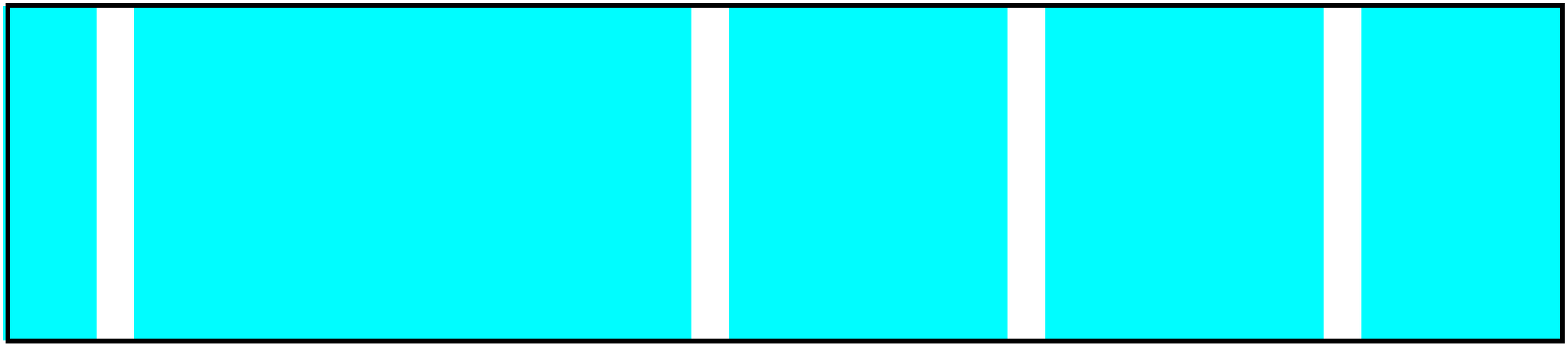
therefore, 1fr = 1/3 of the space

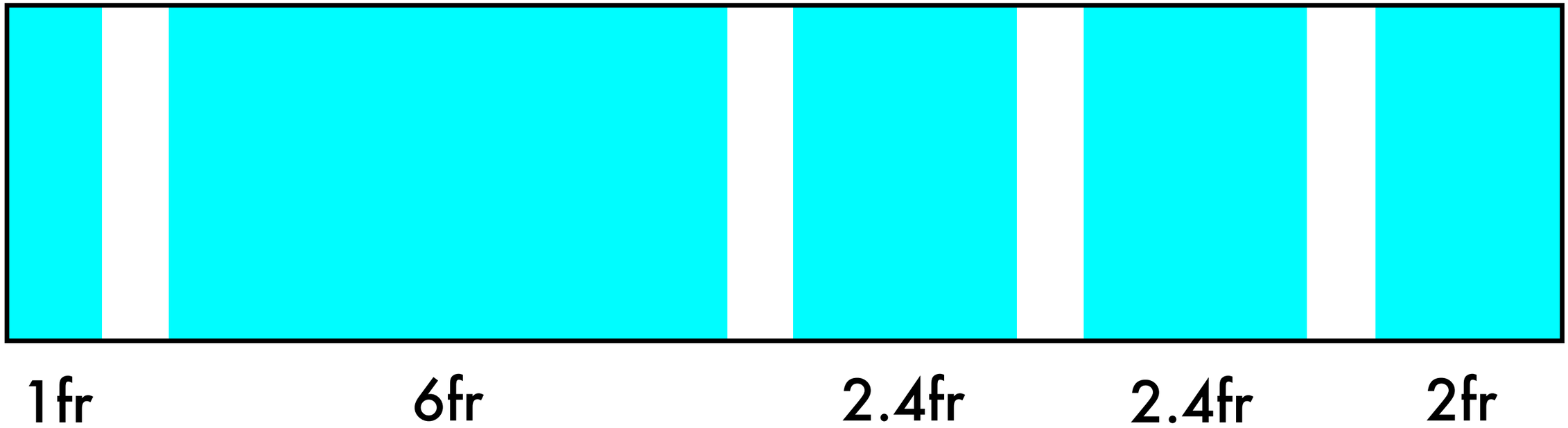


1fr + 1fr + 1fr + 1fr = 4fr total

therefore, now 1fr = 1/4 of the space


100px
1fr
1fr


50px
2fr
1fr
1fr
min-content


1fr
6fr
2.4fr
2.4fr
2fr

gridsetapp.com/specs/marber/?gridset=show

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.

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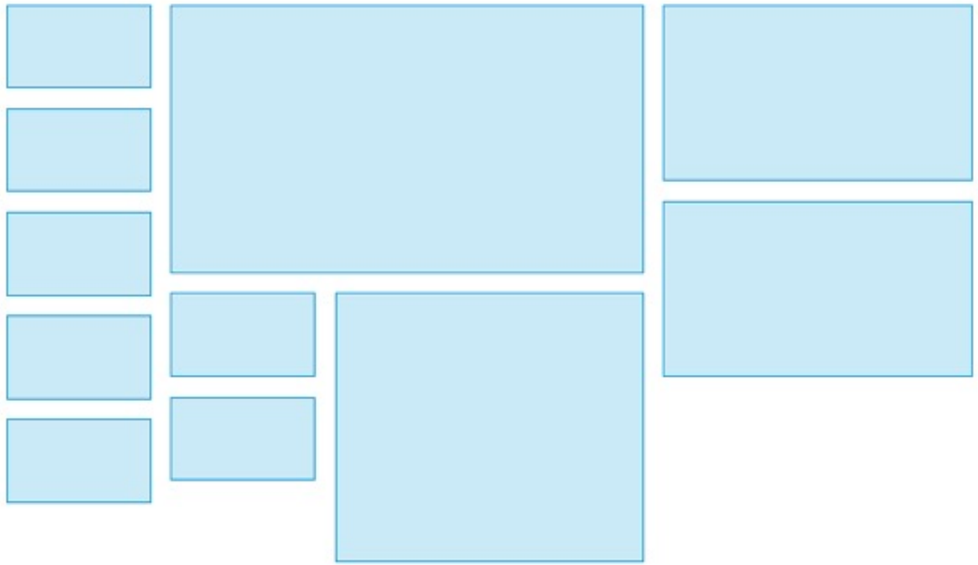
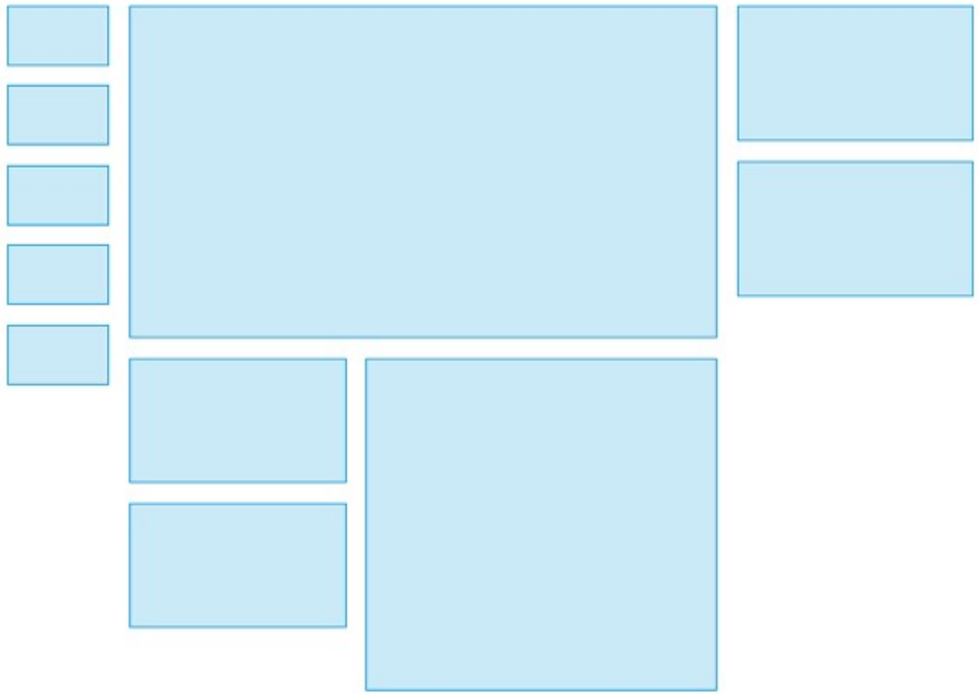
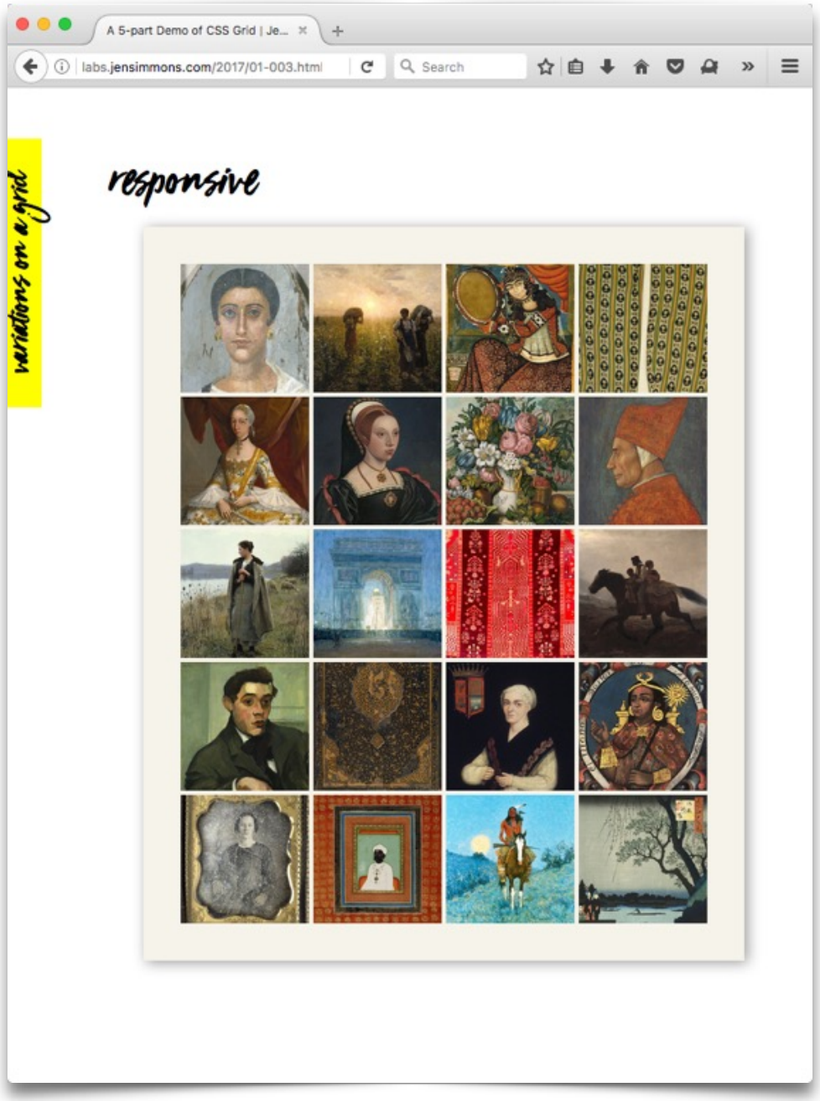
This specimen sheet is derived from Marber's golden-ratio-based





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

min∩max( )



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

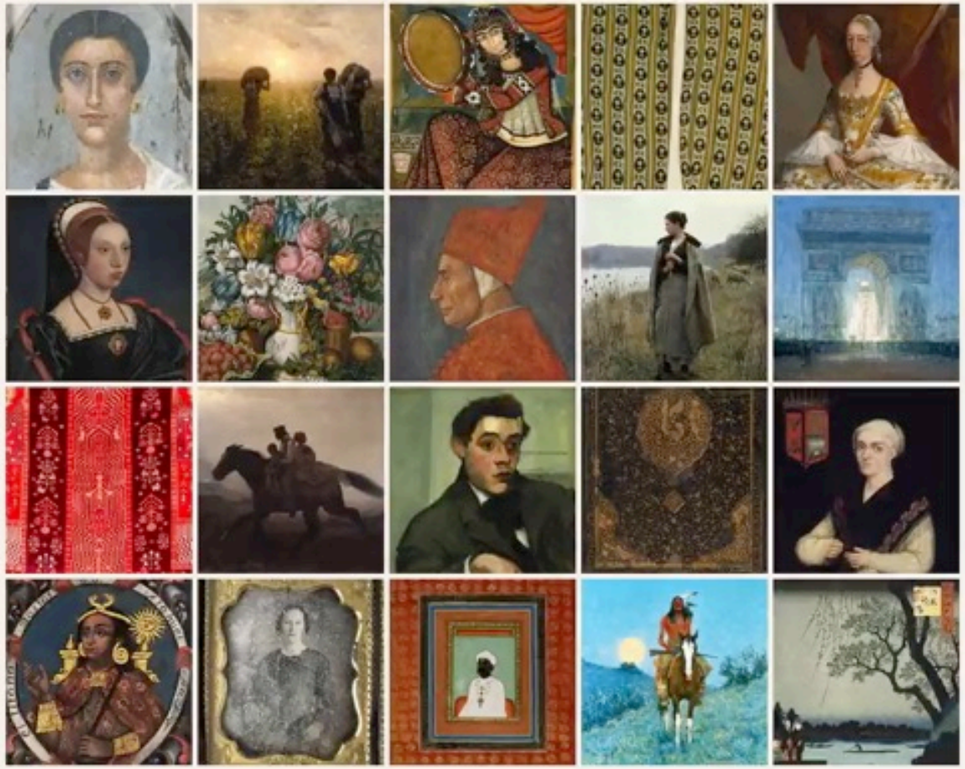
A 5-part Demo of CSS Grid | Jen

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

Search

variations on a grid

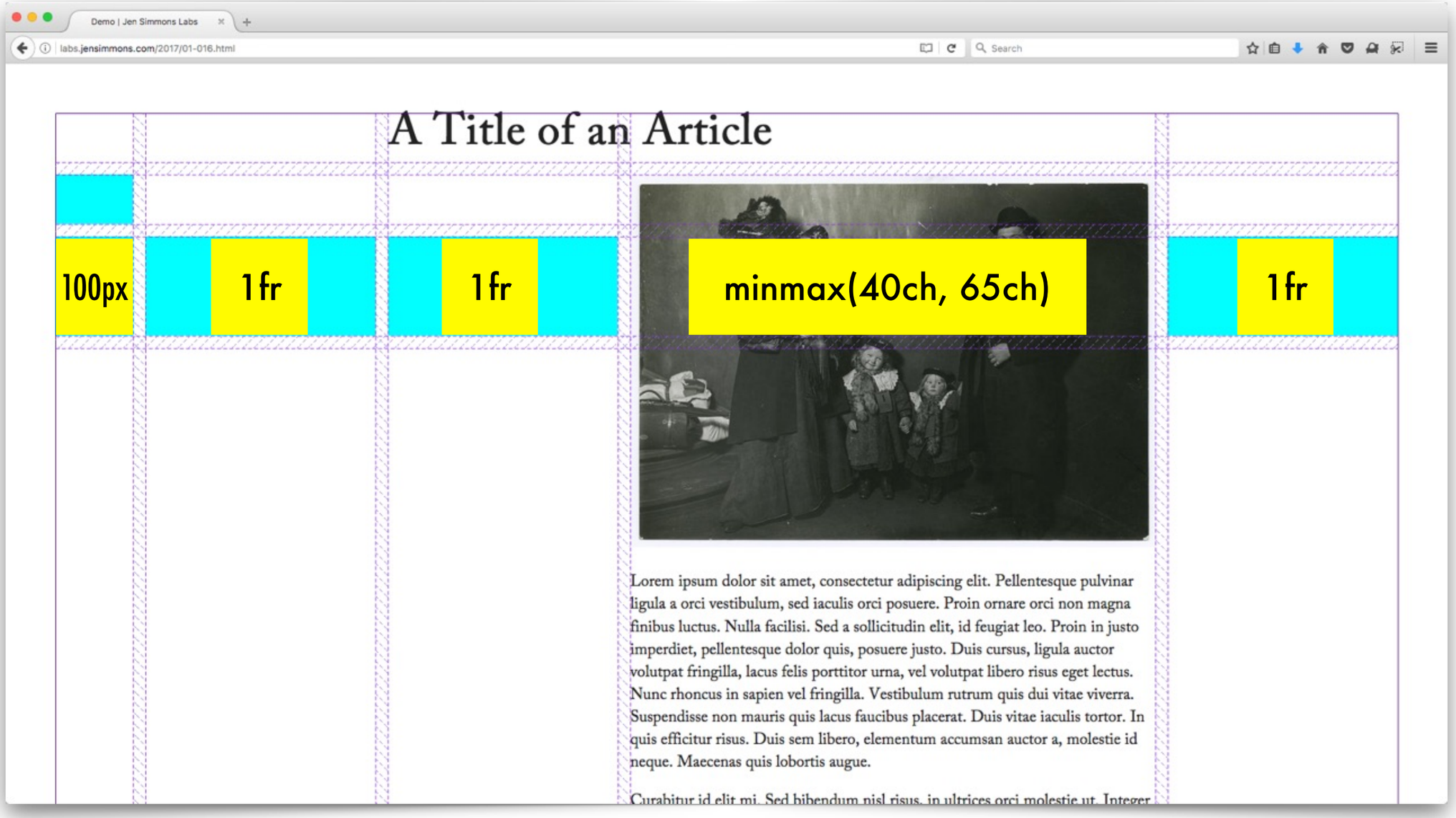
responsive



```
.container {
  display: grid;
  grid-template-columns: repeat(auto-fit, minmax(100px, 1fr));
  // nothing about rows
}

.item {
  // nothing about item placement
}
```

labs.jensimmons.com/2017/01-016.html



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.

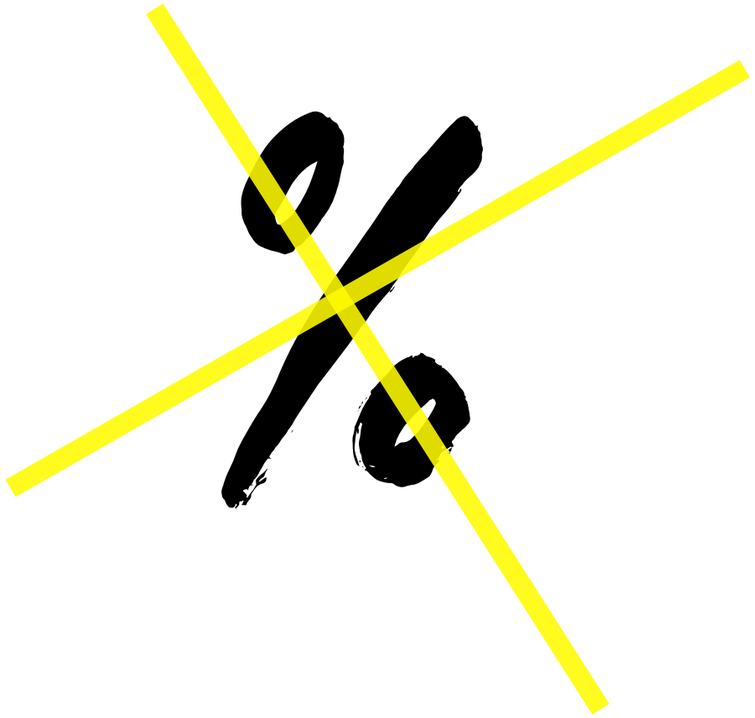
Curabitur id elit mi. Sed bibendum nisl risus, in ultrices orci molestie ut. Integer

“pixel perfect”

Not ~~Your Father~~'s Web Design

Ethan's

Responsive

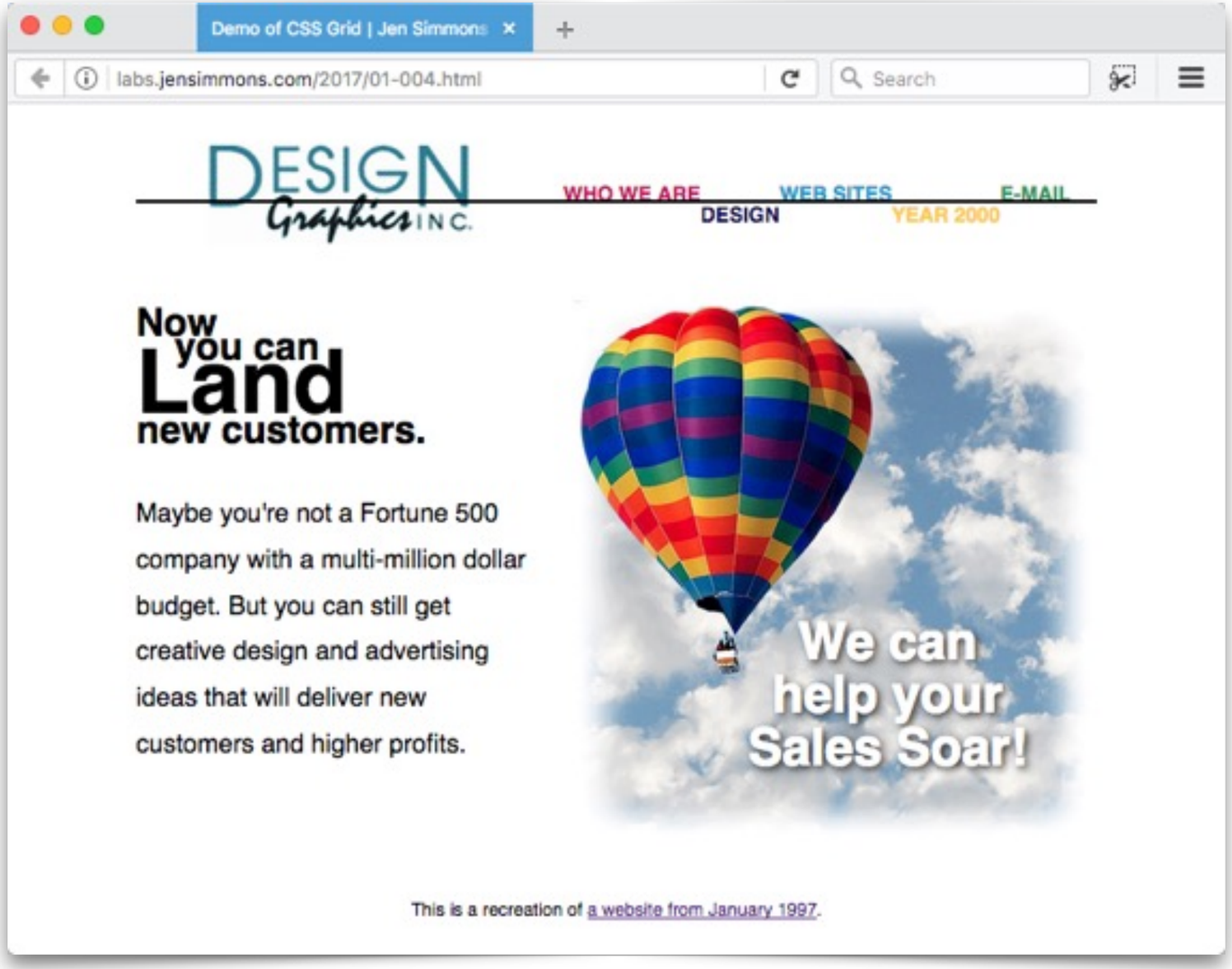


Program the flexibility model.

What happens when parts of
the content / interface are 'missing'?
Or are shorter / longer
than 'ideal'?

Flexibility

6. Creativity



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DESIGN Graphics INC.

WHO WE ARE
DESIGN
WEB SITES
YEAR 2000
E-MAIL

Now you can **Land** new customers.

Maybe you're not a Fortune 500 company with a multi-million dollar budget. But you can still get creative design and advertising ideas that will deliver new customers and higher profits.

This is a recreation of a website from January 1997.

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Search

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WEB SITES
YEAR 2000
E-MAIL

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This is a recreation of a website from January 1997.

1. Overlap

2. The Viewport

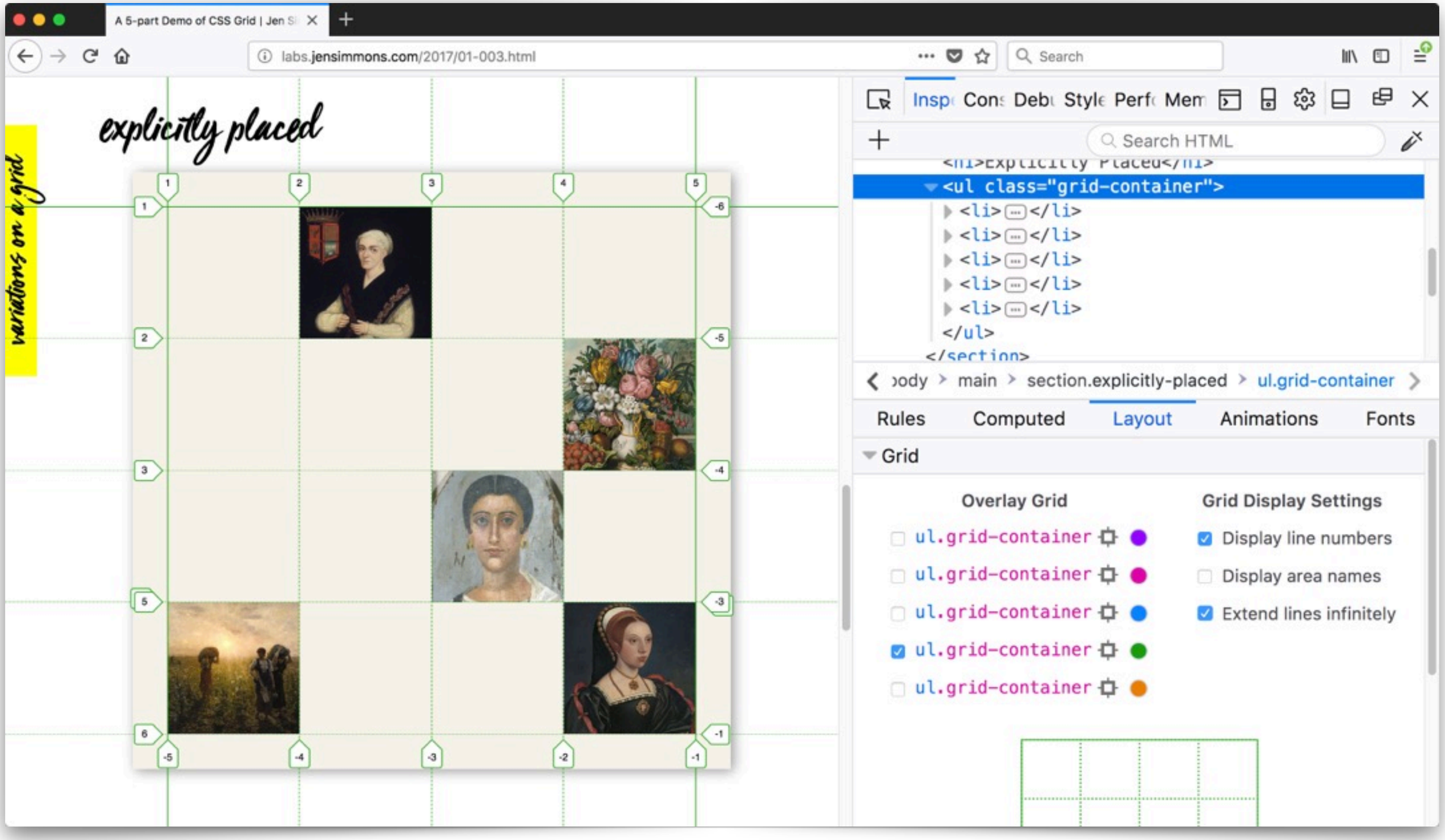
3. White Space

4. Verticality

5. Flexibility

6. Creativity

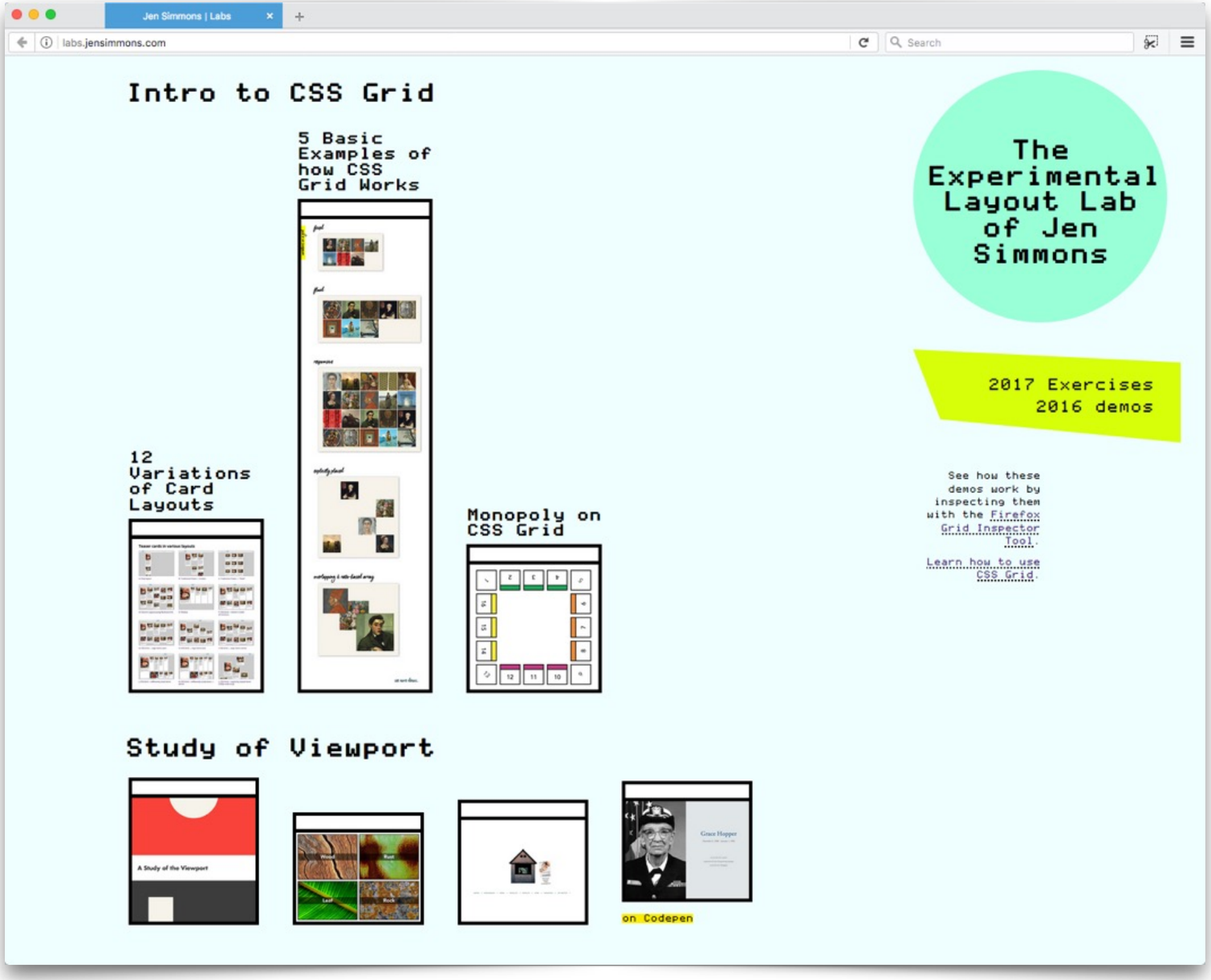
Time to play.
Time to learn.


A 5-part Demo of CSS Grid | Jen Si
labs.jensimmons.com/2017/01-003.html
Search
explicitly placed
variations on a grid
Search HTML
<ul class="grid-container">

</section>
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

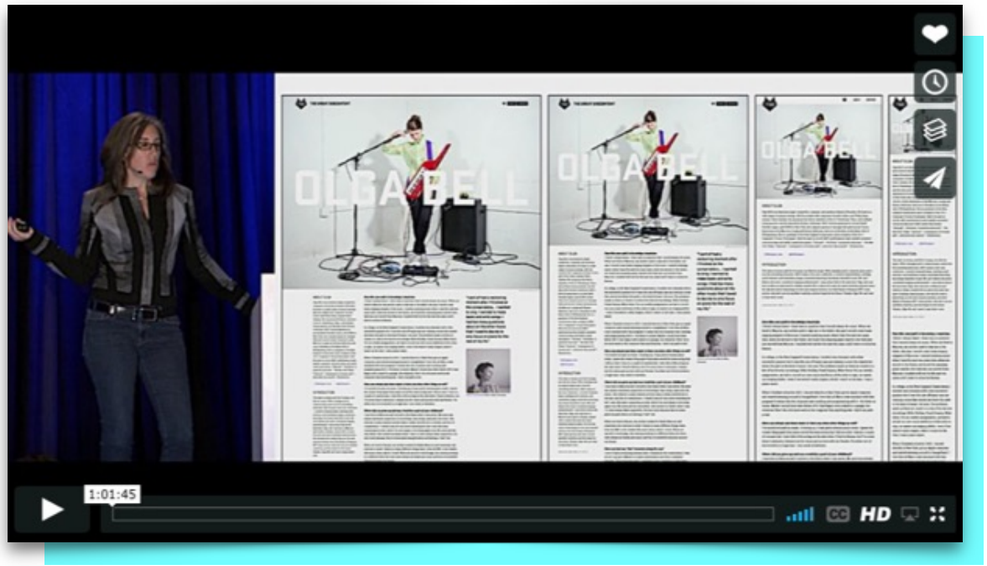
nightly.mozilla.org

www.layout.land



labs.jensimmons.com

2015

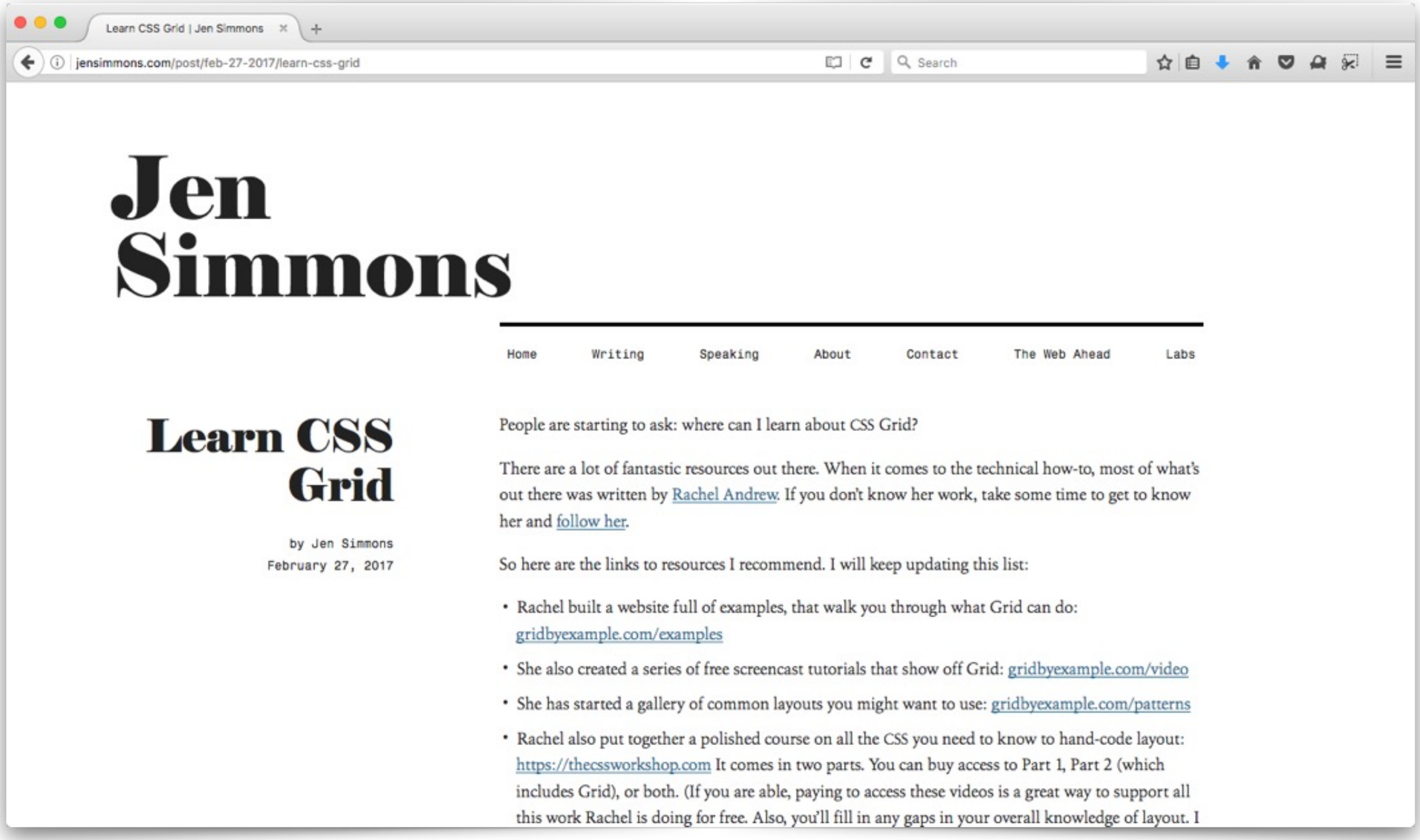


Modern Layouts:
Getting Out of Our Ruts

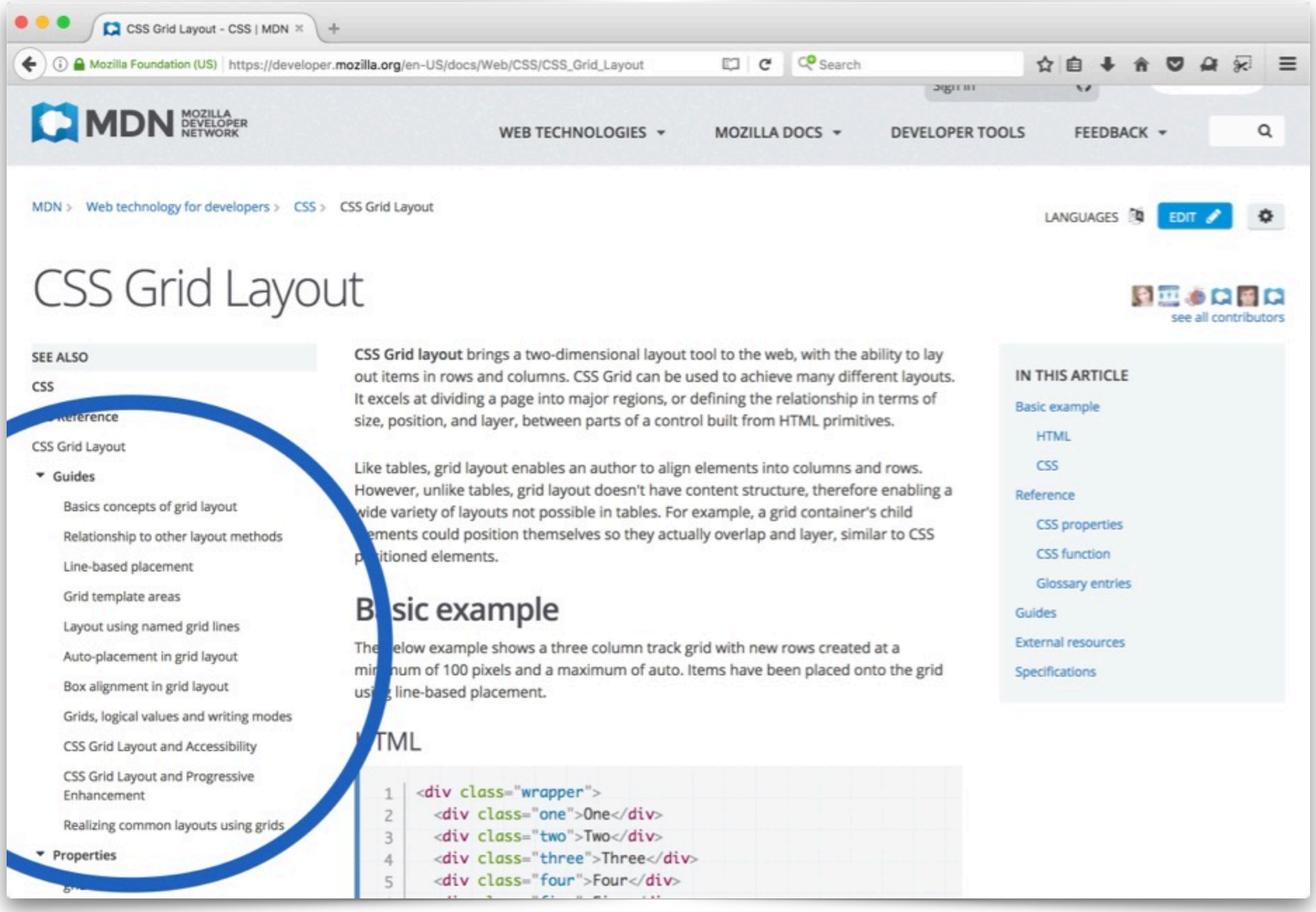
2016

Revolutionize Your Page:
Real Art Direction on the Web

available on jensimmons.com



jensimmons.com/post/feb-27-2017/learn-css-grid



developer.mozilla.org/docs/Web/CSS/CSS_Grid_Layout

Time to explore.

“A basic design is functional. A great one will say something.”

— Tinker Hatfield,
shoe designer for Nike

Thanks!

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layout.land

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