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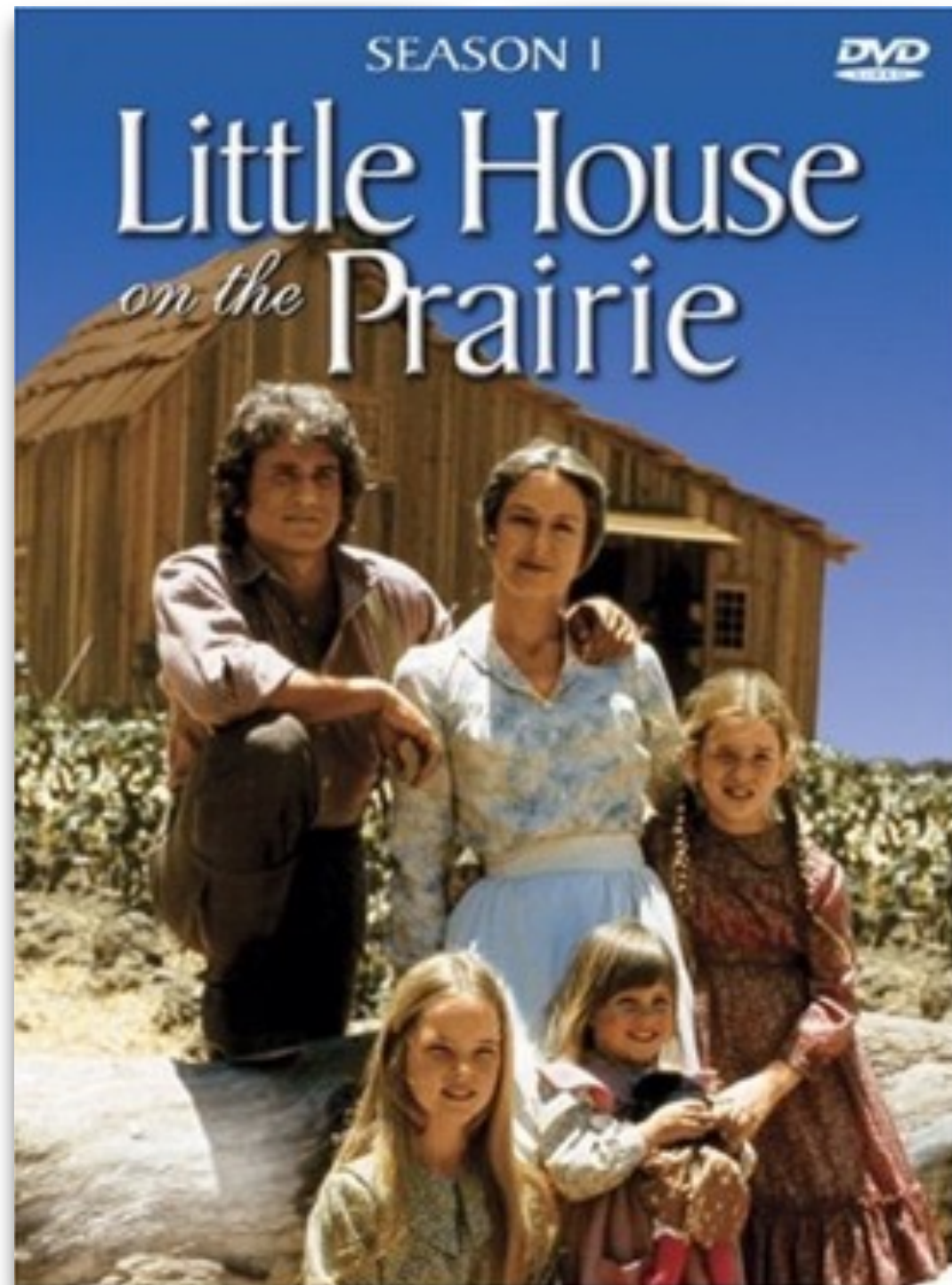


An Event Apart Boston
@jenSimmons

CSS Grid

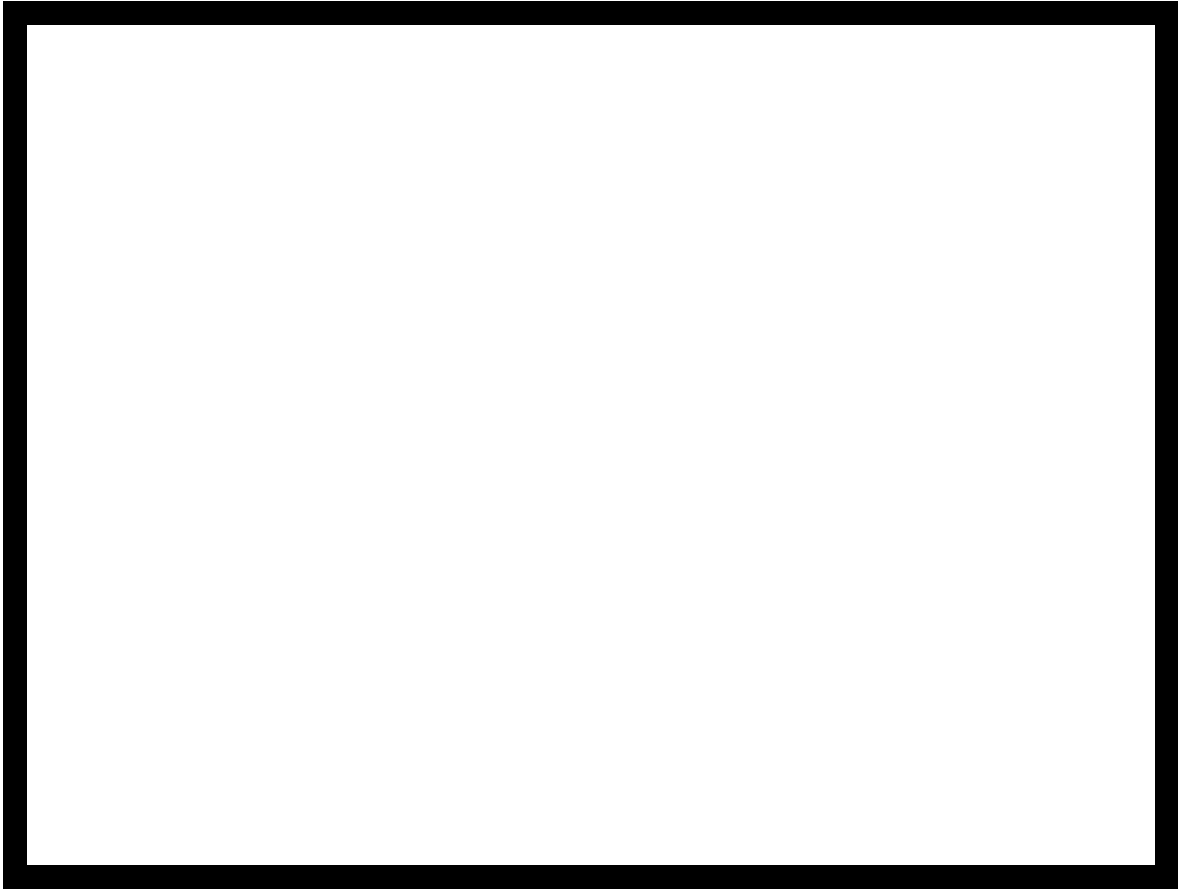


The Kiss, 1896



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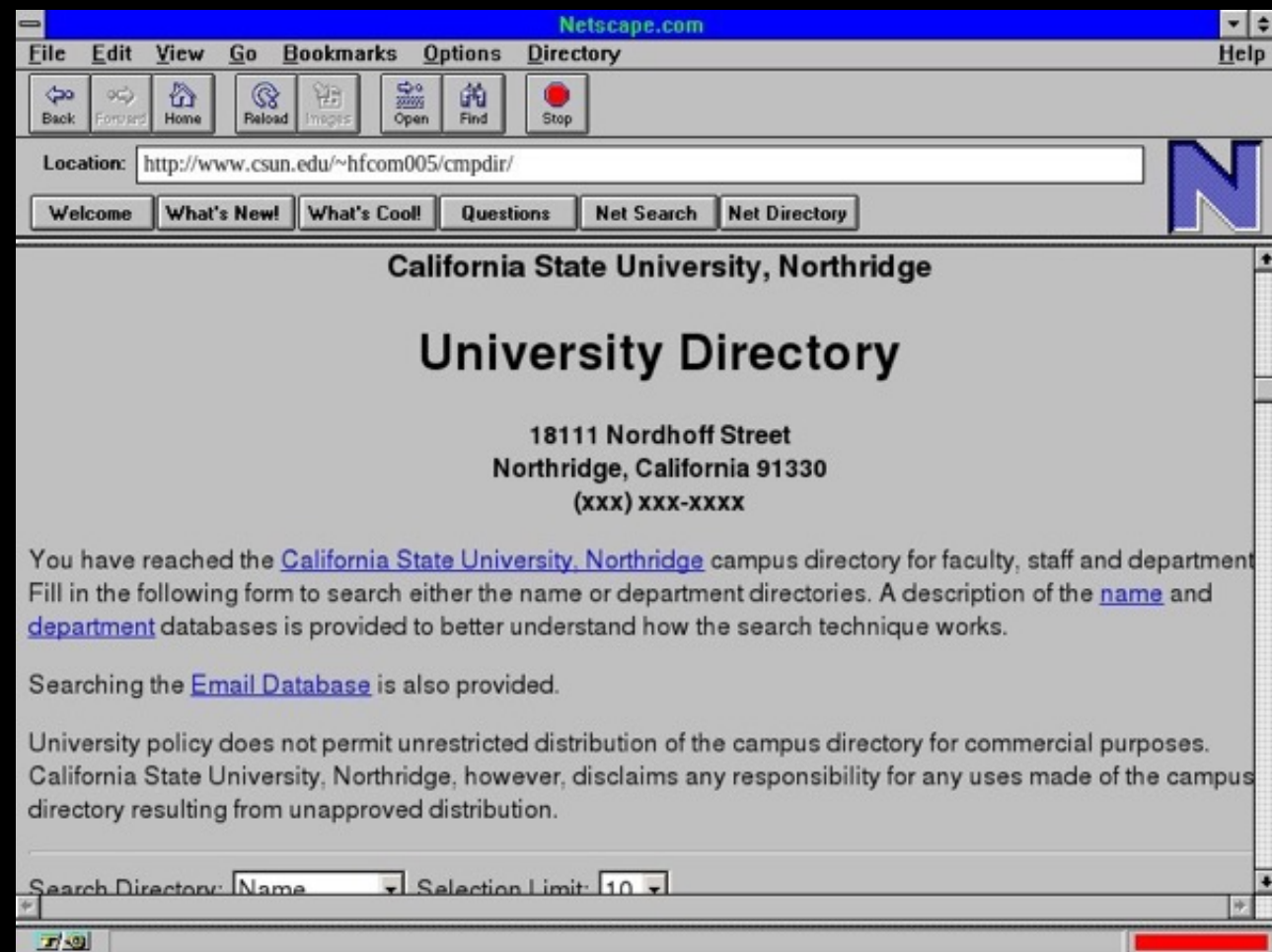
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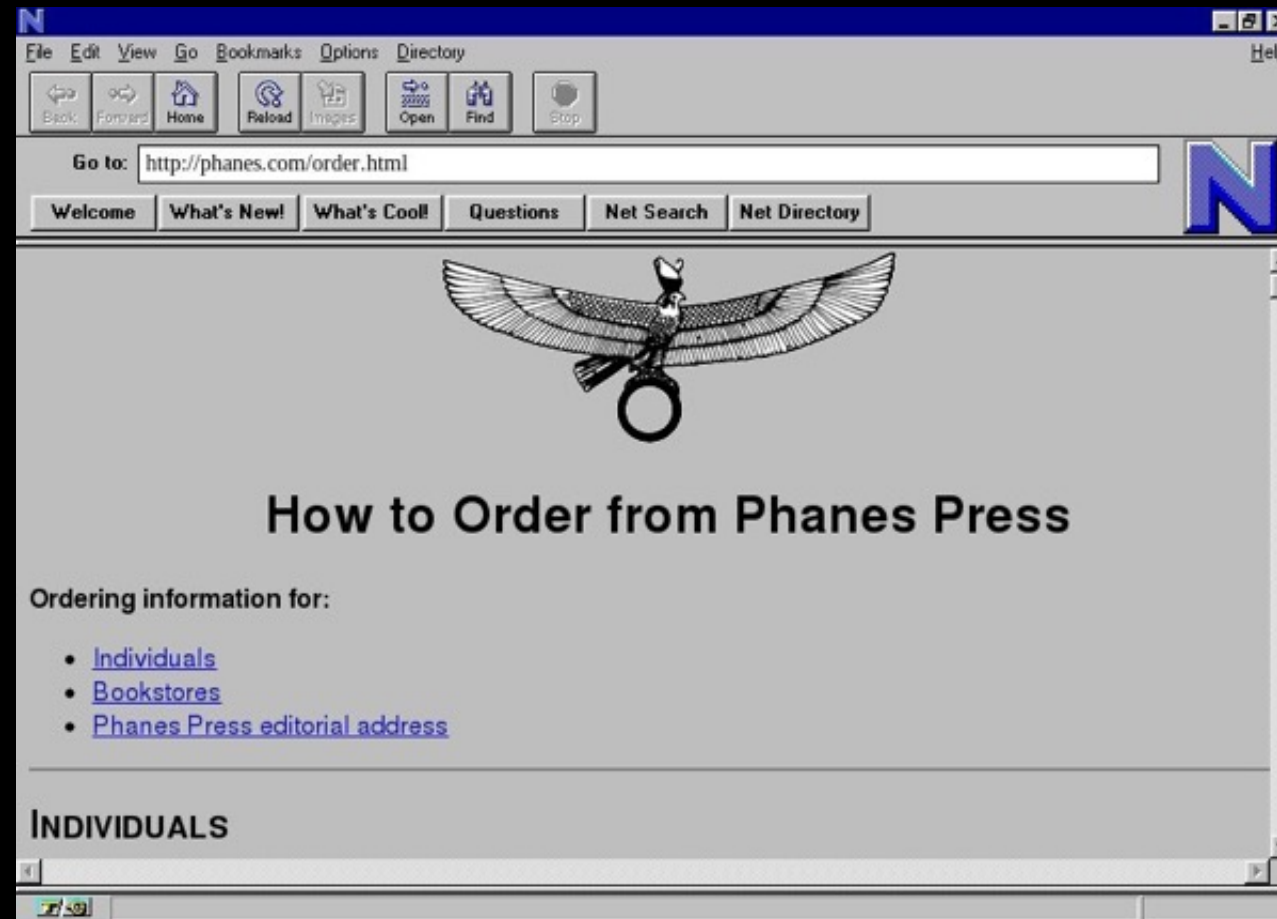
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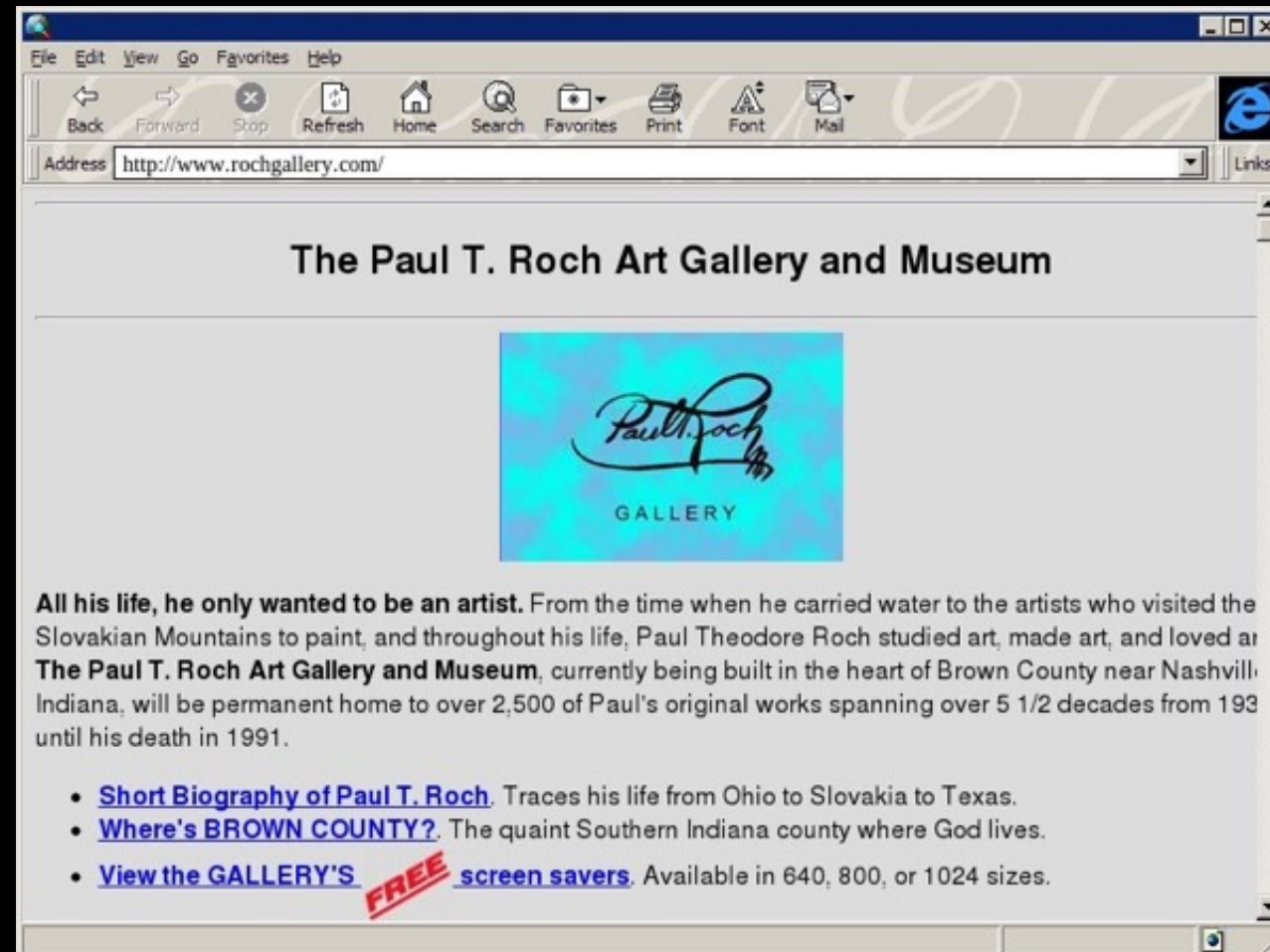
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The Paul T. Roch Art Gallery and Museum



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 art. **The Paul T. Roch Art Gallery and Museum**, currently being built in the heart of Brown County near Nashville, Indiana, will be permanent home to over 2,500 of Paul's original works spanning over 5 1/2 decades from 1931 until his death in 1991.

- [Short Biography of Paul T. Roch](#). Traces his life from Ohio to Slovakia to Texas.
- [Where's BROWN COUNTY?](#) The quaint Southern Indiana county where God lives.
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UPCOMING YAHOO! CHAT EVENTS

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

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	Males		Females	
	Under 18	Over 18	Under 18	Over 18
Vanilla	32	20	55	22
Chocolate	50	10	67	33

Preferences for Flavors

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</CAPTION>
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  Females</TR>
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  <TH> Over 18</TR>
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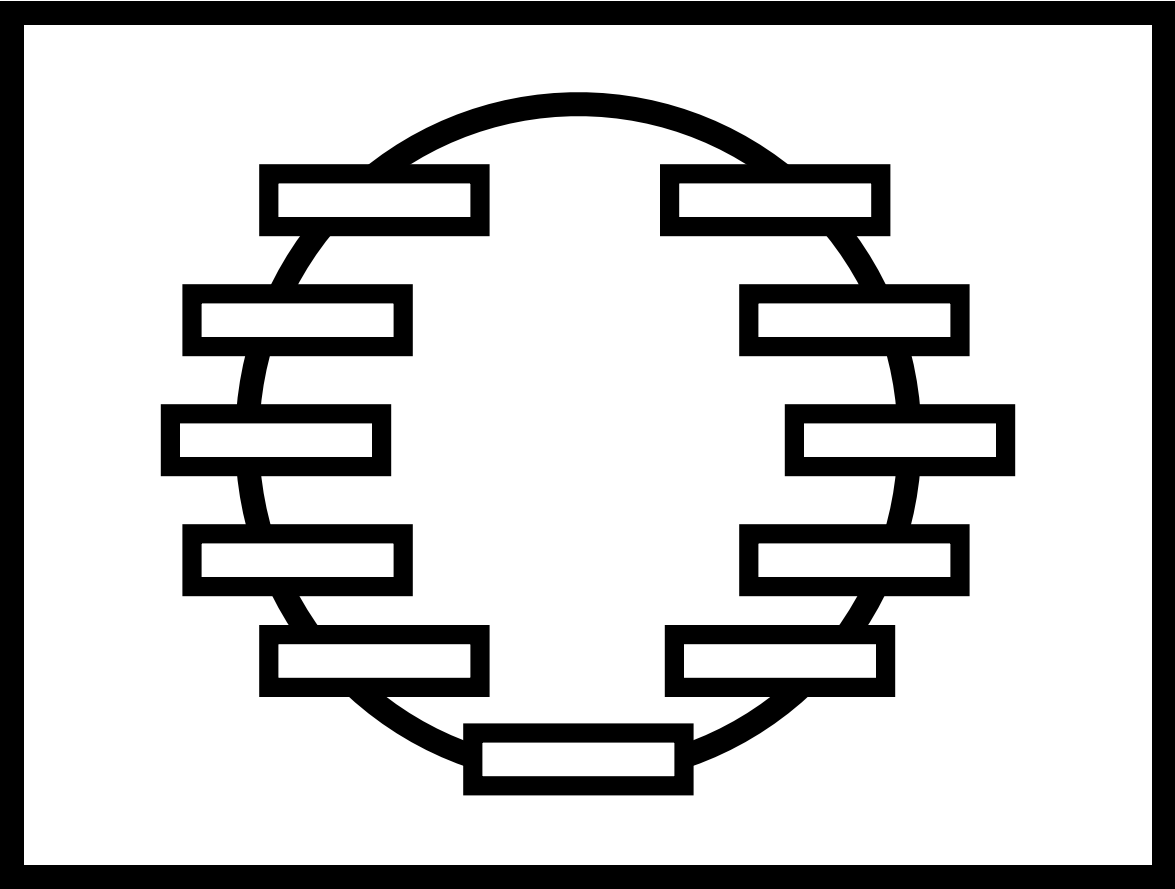
Figure 2.27:

HTML 3.0 alignment options used in tables.

Table 2.8

HTML 3.0 Alignment Control Options

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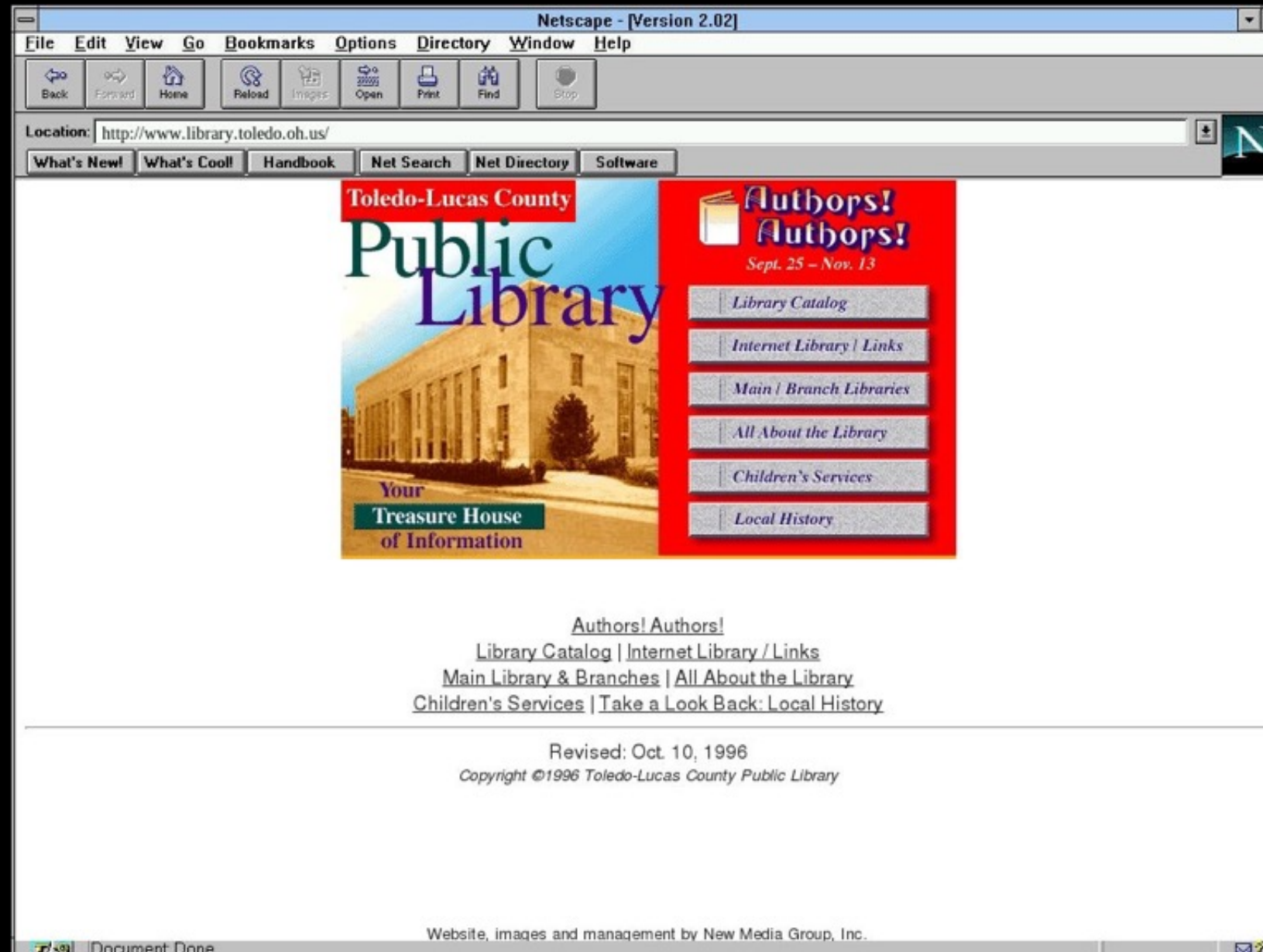
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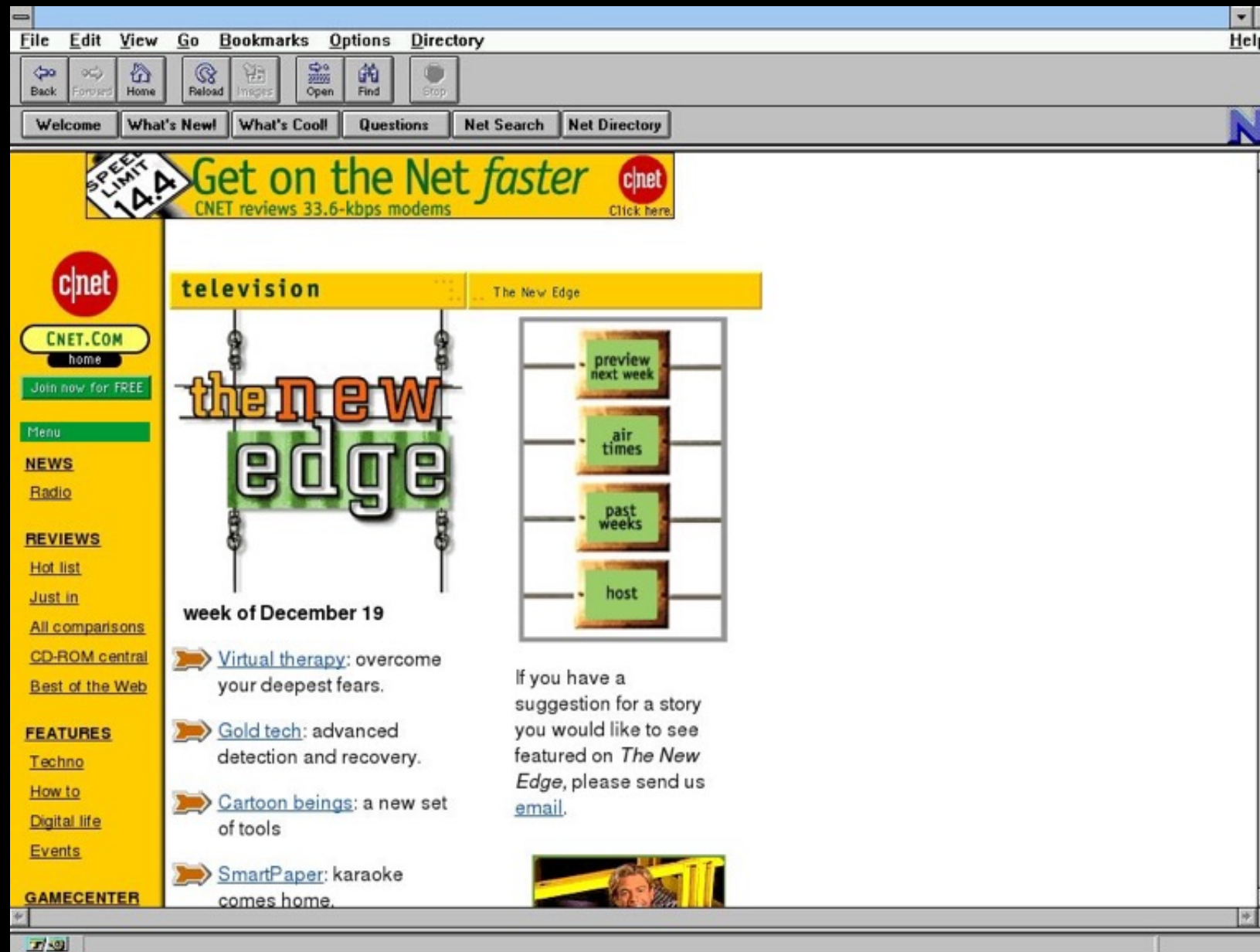
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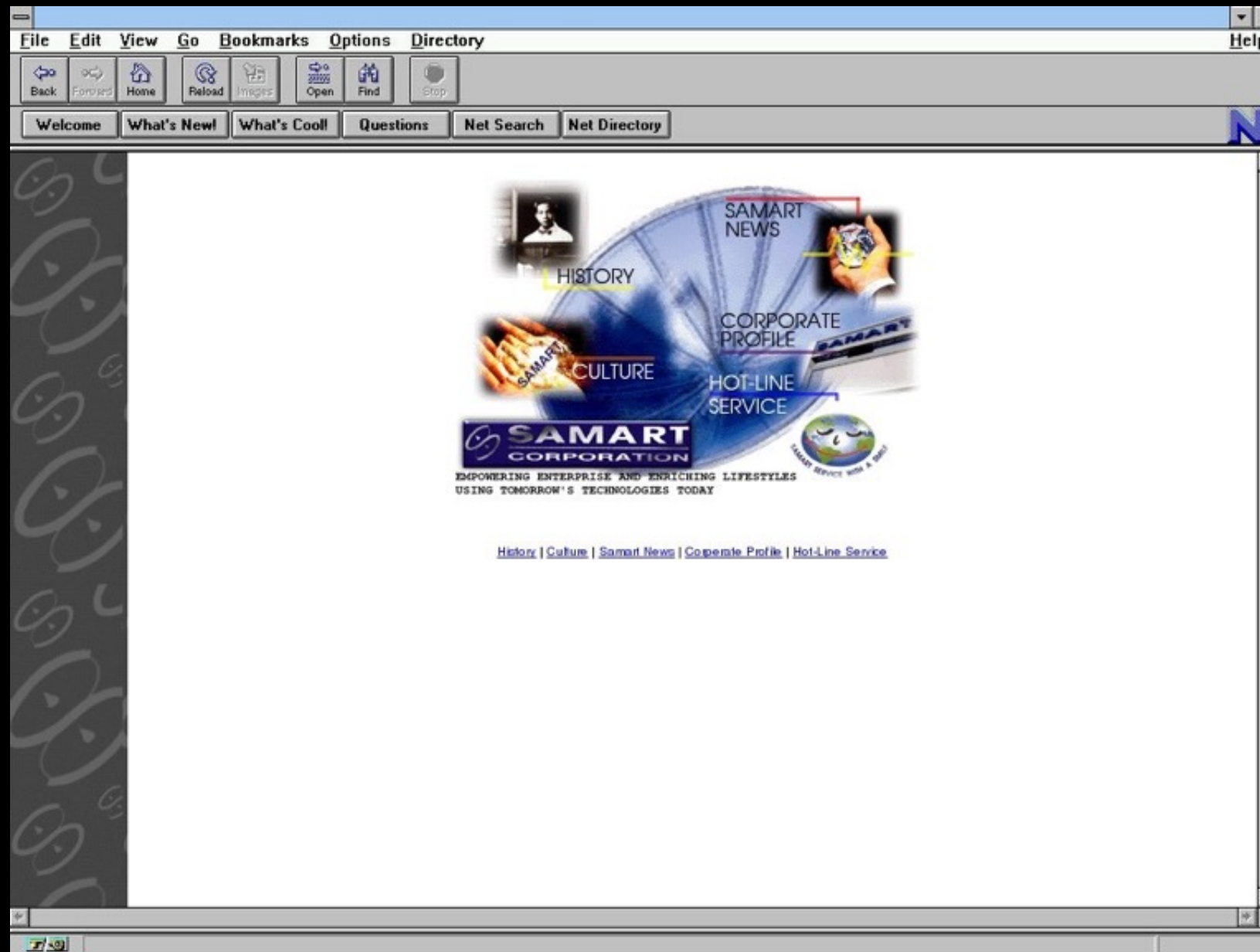


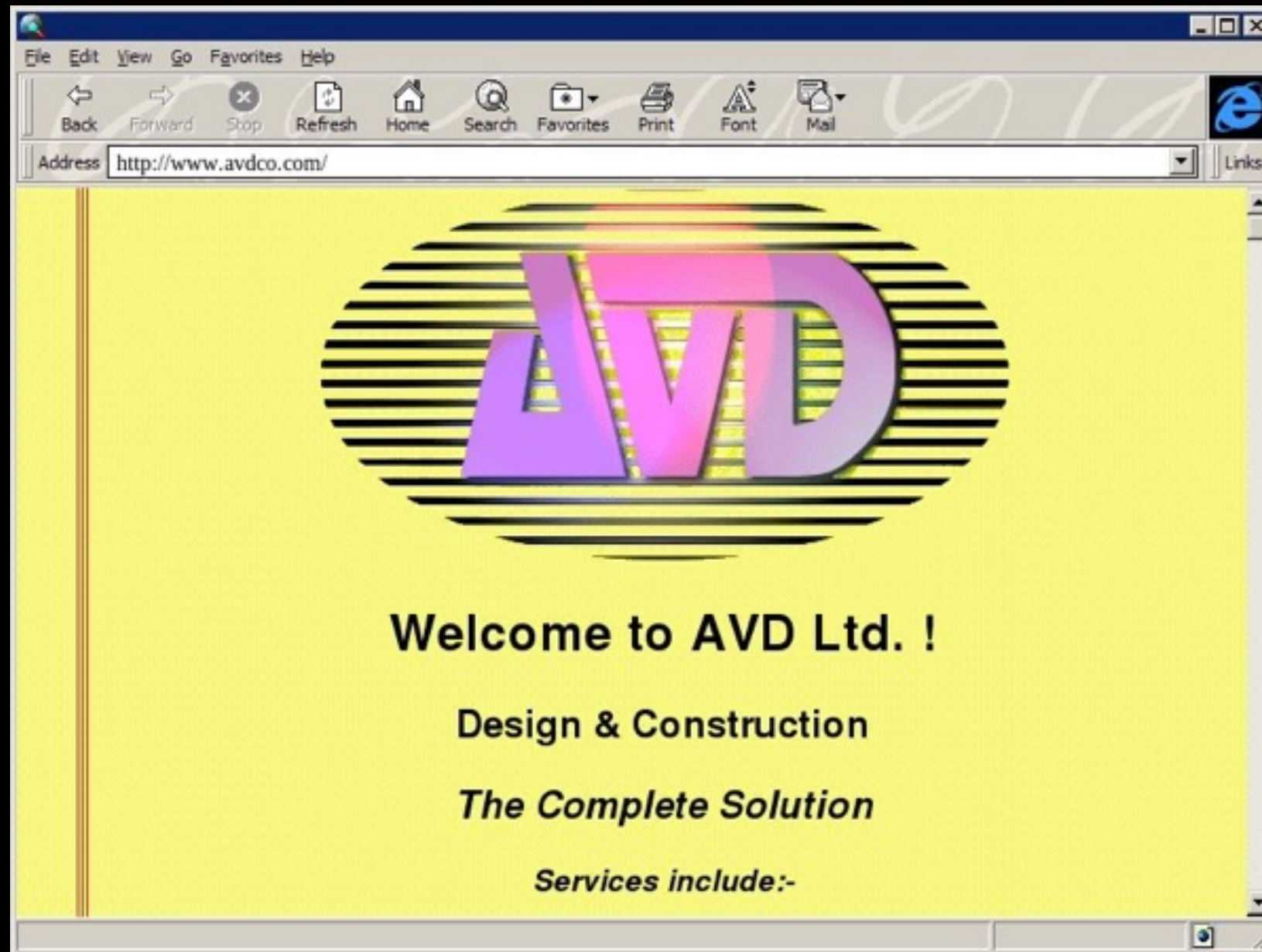
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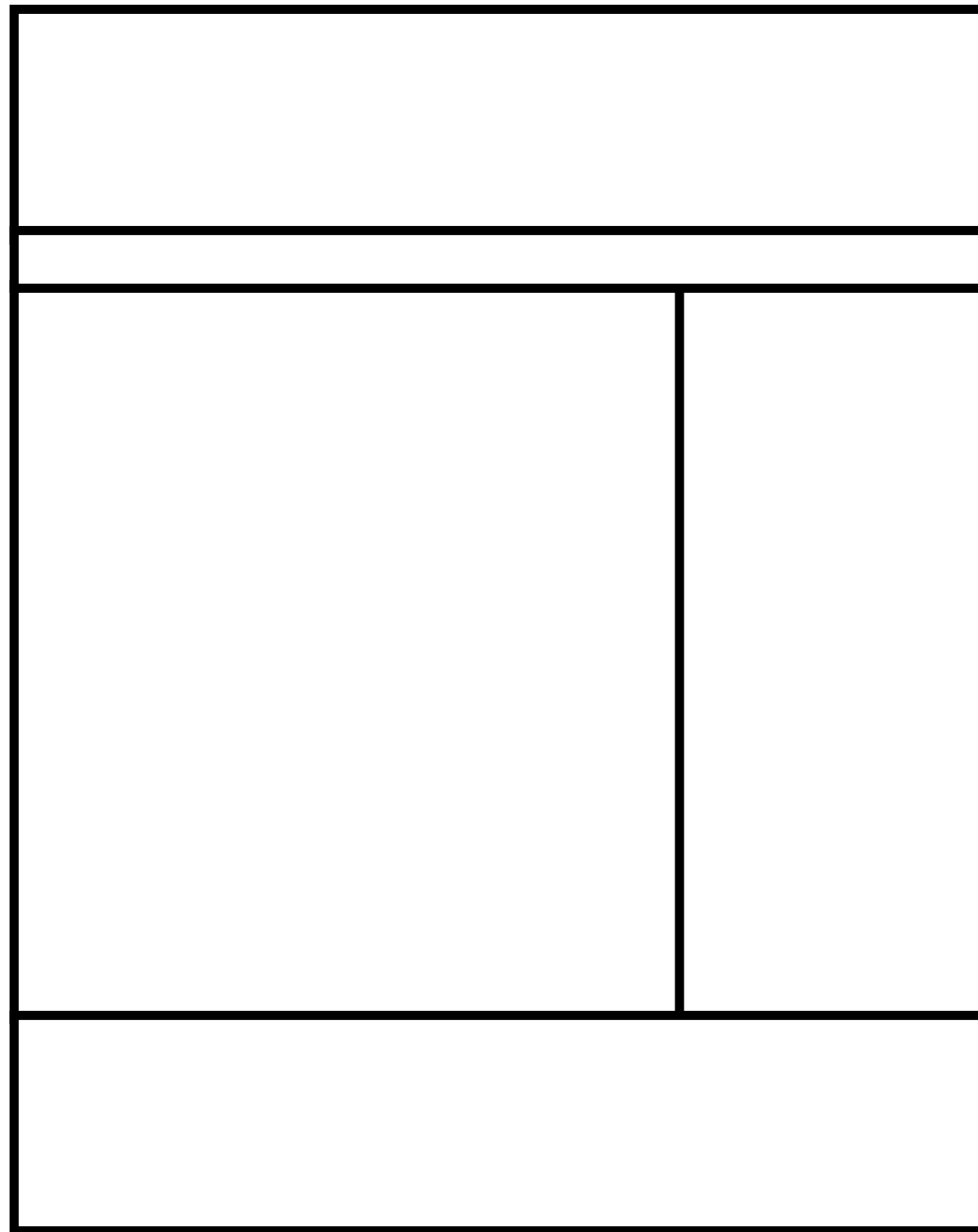












Intelligence / BLOG STAINED WRITERS

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

By Joe Gasaroff Follow @joeasaroff

January 13, 2014
3:47 p.m.

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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.



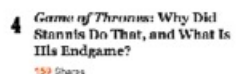
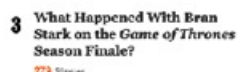
His point, like his wife's, is underinformed and muddled in a mess of condescension toward Adams's suffering and her work. In addition to factual errors, he described Adams as "a cheerleader for cancer research," noting the research fund she helped start, but added, "Beyond that, whether her campaign 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 pecked the other day after a blast of radiation. [...]
... any reader can see that Adams's online omnipresence has given her a sense of purpose, a measure of control in a tumultuous time, and the comfort of a loyal, protective online community. Social media have become a kind of self-medication. [...]
Her digital presence is no doubt a comfort to many of her followers. On

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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 Caon

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.

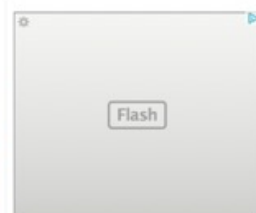
Little by little this elfin woman with her ballerina bun colonised the house like one of the spiders she became famous for sculpting. Cocooning herself into the spaces within its walls, she hollowed out arches and knocked through walls, burrowed through floorboards and installed spiralling stairwells 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, chirping happily and noisily in the trees. Opposite sits a beautiful church, its bell chiming the hour.

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

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

AFP5 hours ago

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

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

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

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

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

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

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

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

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

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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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Tracy Morgan upgraded to fair condition

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

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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.

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

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

Fish parade returns to the Bronx

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

'Third Person': Movie review

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

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

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

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

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These Annoying



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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 skill set 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 Mincy 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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[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 to the 78th General Convention of The Episcopal Church in his sermon on July 5, "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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General Convention approves marriage equality
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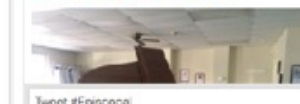
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Writers' Bloc Podcast

with J.R. Hovlan
New York City, United States

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3 months

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Comedy



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Episode 47: Arthur Meyer

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Comedy



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6 months

Comedy



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7,453

14

3




Writers' Bloc Podcast

Episode 45: Jessi Klein

6 months

Comedy



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6,393

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1

Writers' Bloc Podcast

Episode 44: Eric Drysdale

7 months

Comedy

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7,453

14

3

Writers' Bloc Podcast

Episode 42: Hugh Moore

10 months

Comedy

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Repost

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3

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

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Jonathan Singer

Hovlan A Good Time (Unofficial Wr...

29

1

All Things Comedy Live

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on Episode 26: Pilot Season Reviews, Part 2

"Super Fan Night"

1 year

on Episode 26: Pilot Season Reviews, Part 2

"Hello Ladies"

1 year

on Episode 26: Pilot Season Reviews, Part 2

"Eastbound and Down"

1 year

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BRAND NEW

Opinions on corporate and brand identity work.

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New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joins Realized

Cambridge
Design
Partnership

CAMBRIDGE
DESIGN
PARTNERSHIP

before

after

Reviewed June 16, 2014 by Armin

Comments (35)

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

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

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

moving brands case study



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

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

Jump to:

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Poll

On Monogram

☐ Great

☐ Fine

☐ Bad

vote

view results

On Wordmark

☐ Great

☐ Fine

☐ Bad

vote

view results

On Application

☐ Great

☐ Fine

☐ Bad

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WHAT IS GRAPHIC DESIGN?

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

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

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

Image-based design

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

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

Type-based design

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

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

Image and type

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

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

Symbols, logos and logotypes

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

Graphic Design: A Career Guide and Education Directory
Edited by Sharon Helmer Poggenpohl
Copyright 1993
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AIGA website

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WHAT DESIGNERS NEED TO KNOW

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

DESIGNERS AT WORK

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

WHO BECOMES A DESIGNER?

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



EDUCATION AND DESIGN

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

WEBINAR: TYPOGRAPHY FOR THE WEB

Event: December 7, 2011

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

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

JOIN THE DIALOGUE

FEATURED JOB

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

FEATURED PORTFOLIO

B
BROLLY'S LONDON
Federico Zuleta
New York

DESIGN ENVY

Signage in Flushing, New York
June 11, 2014

RECENT TWEET

FROM THE ARCHIVES

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

FROM THE BLOG

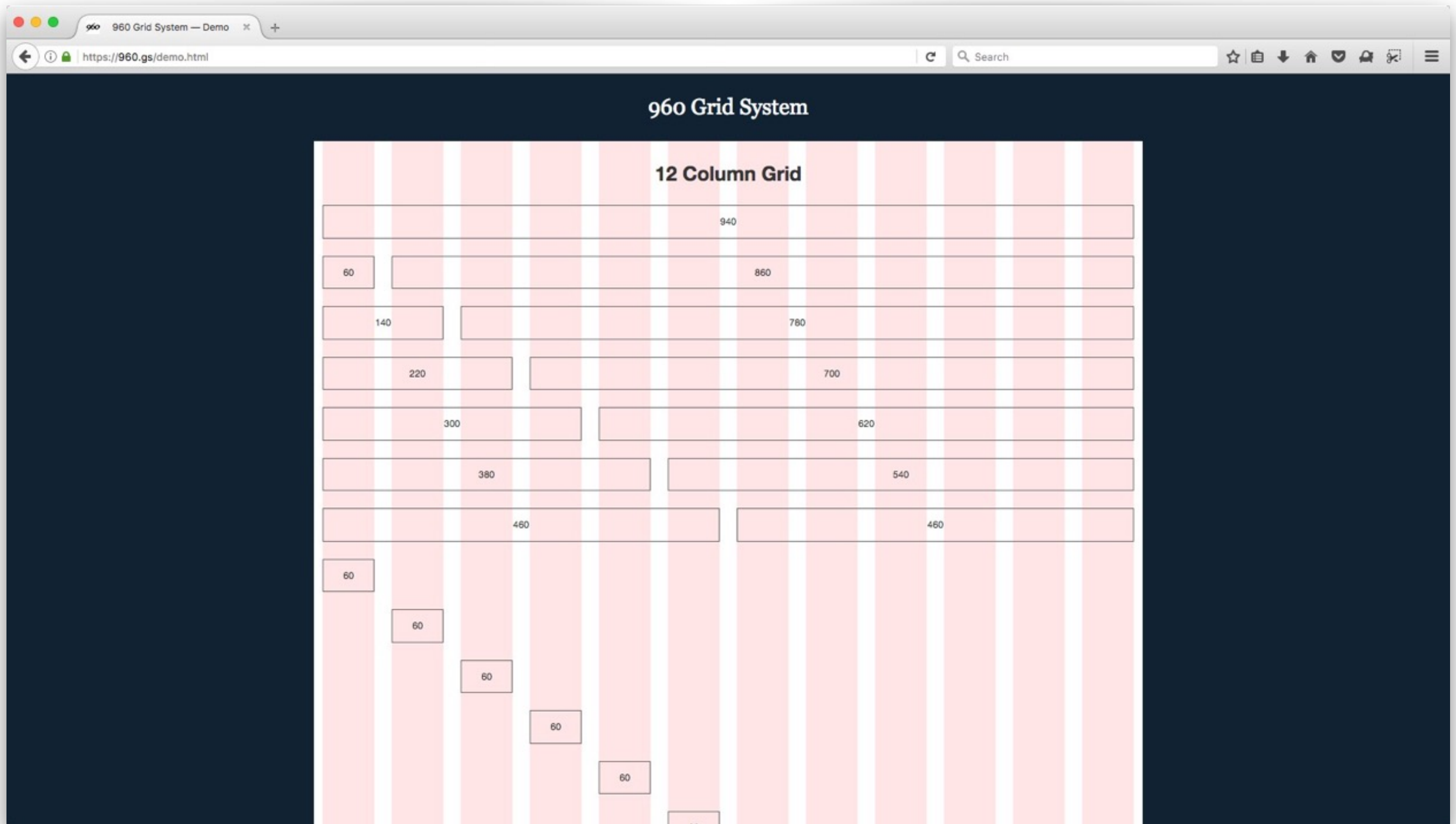
Mind Documentary on James Victore
Posted by xulacris
7 days ago from xulacris

TALK TO US

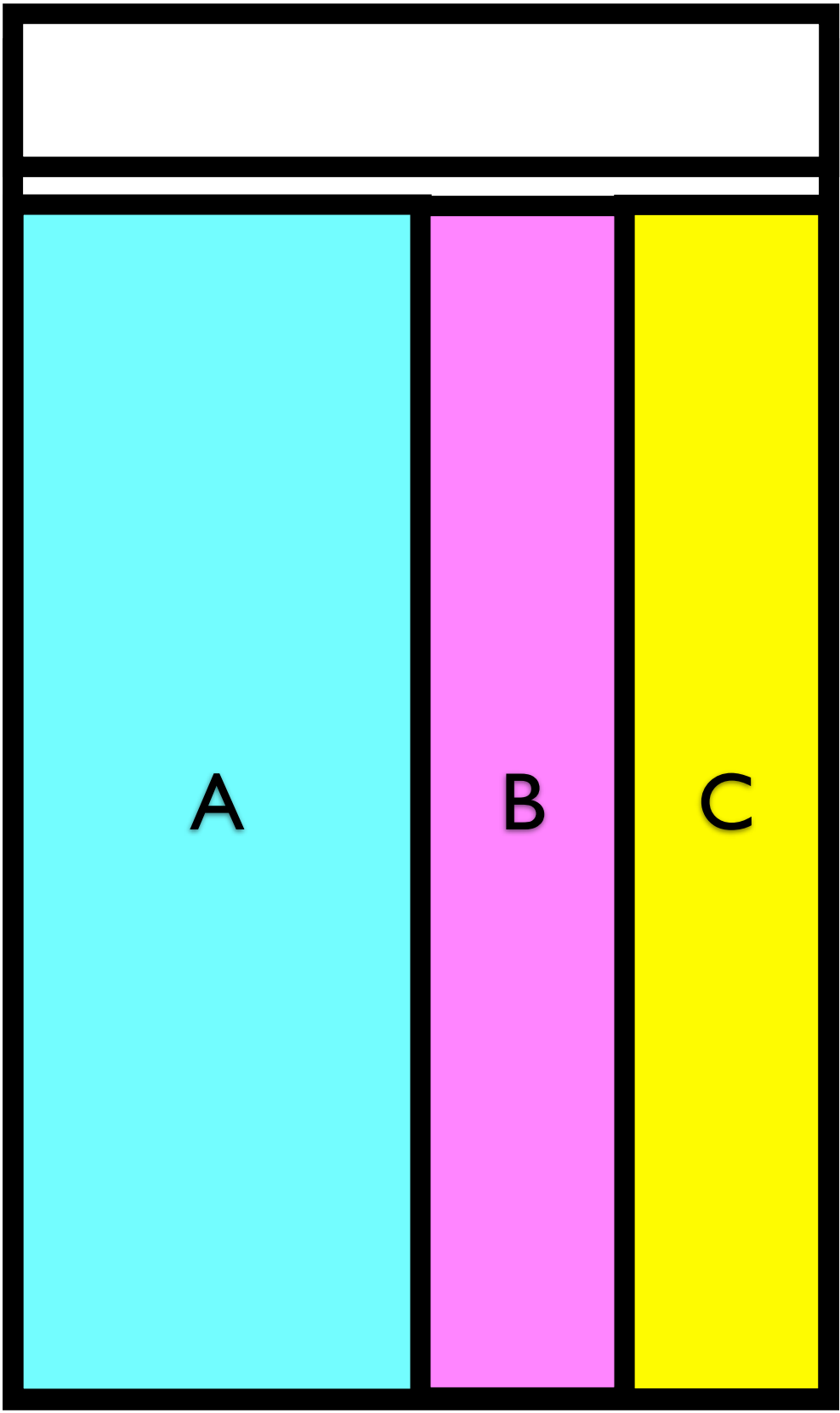
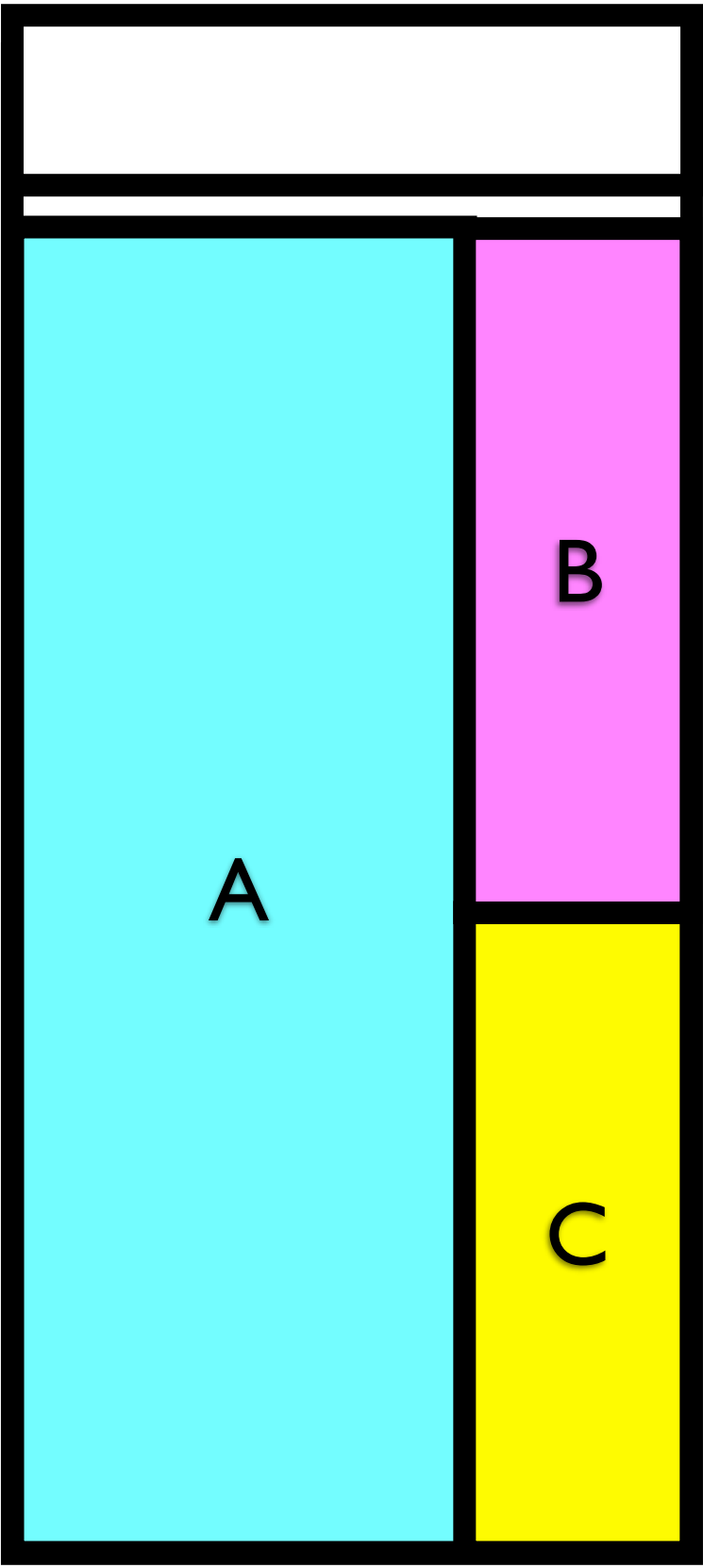
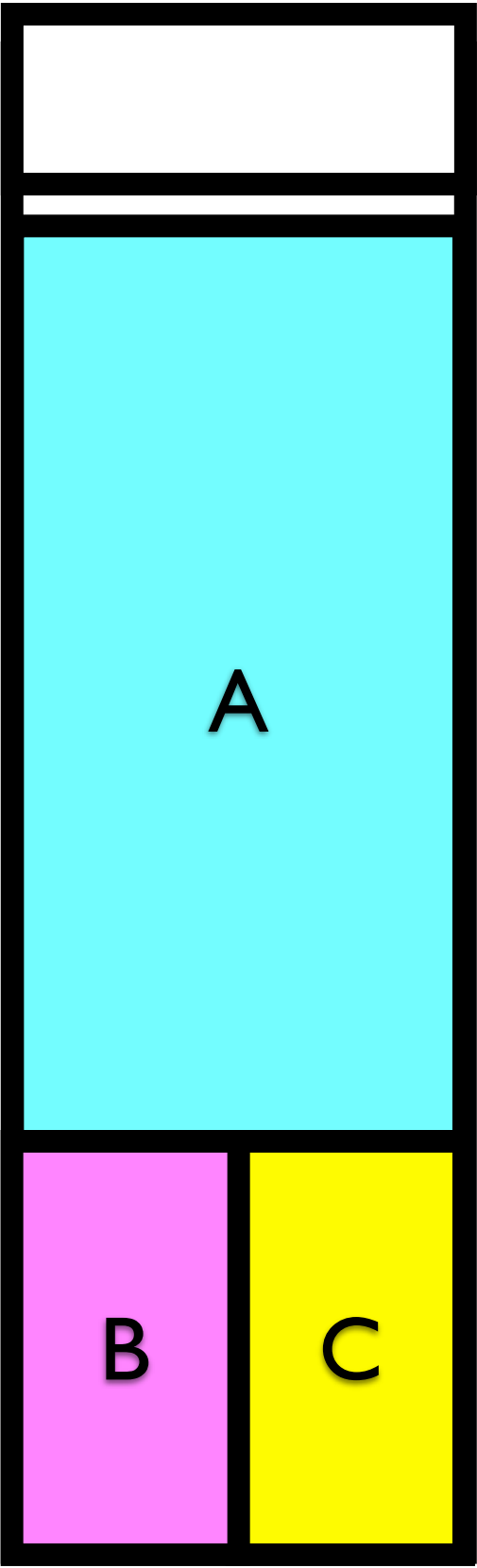
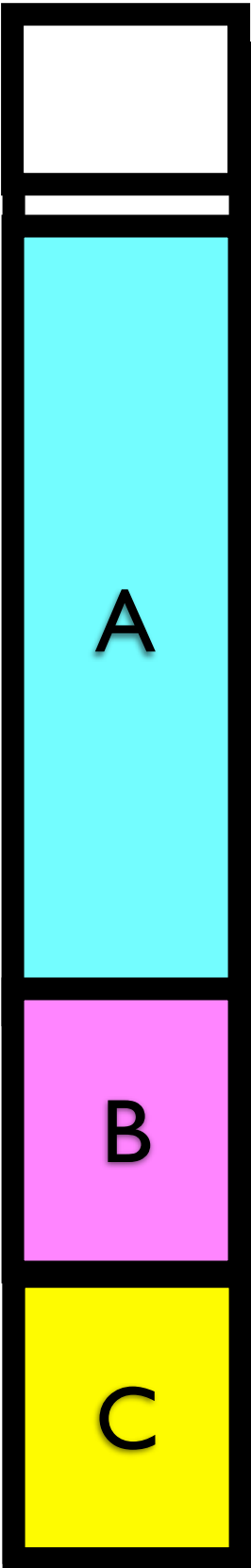
FEATURED PORTFOLIO

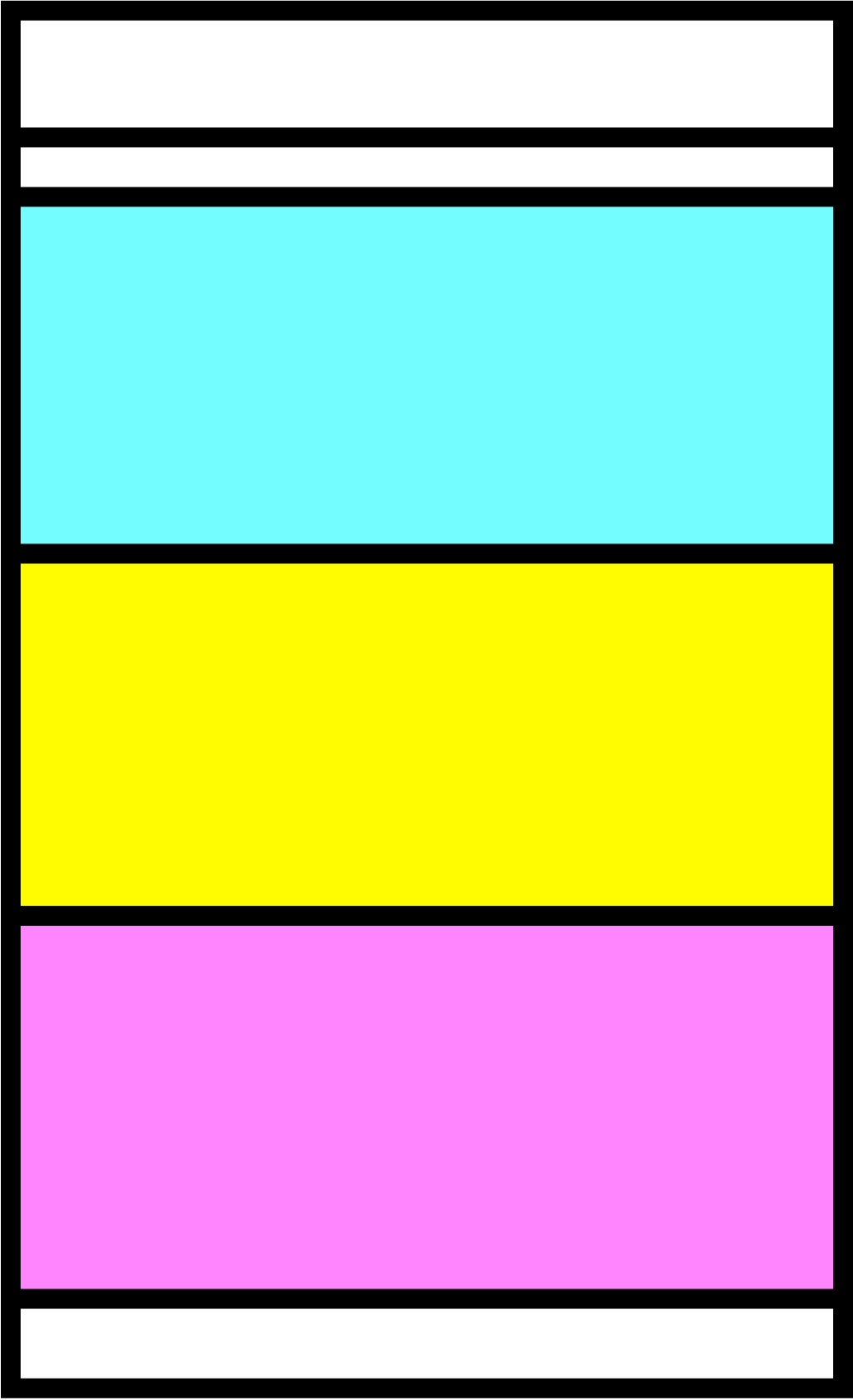
Paul Berkholder
Wiscasset

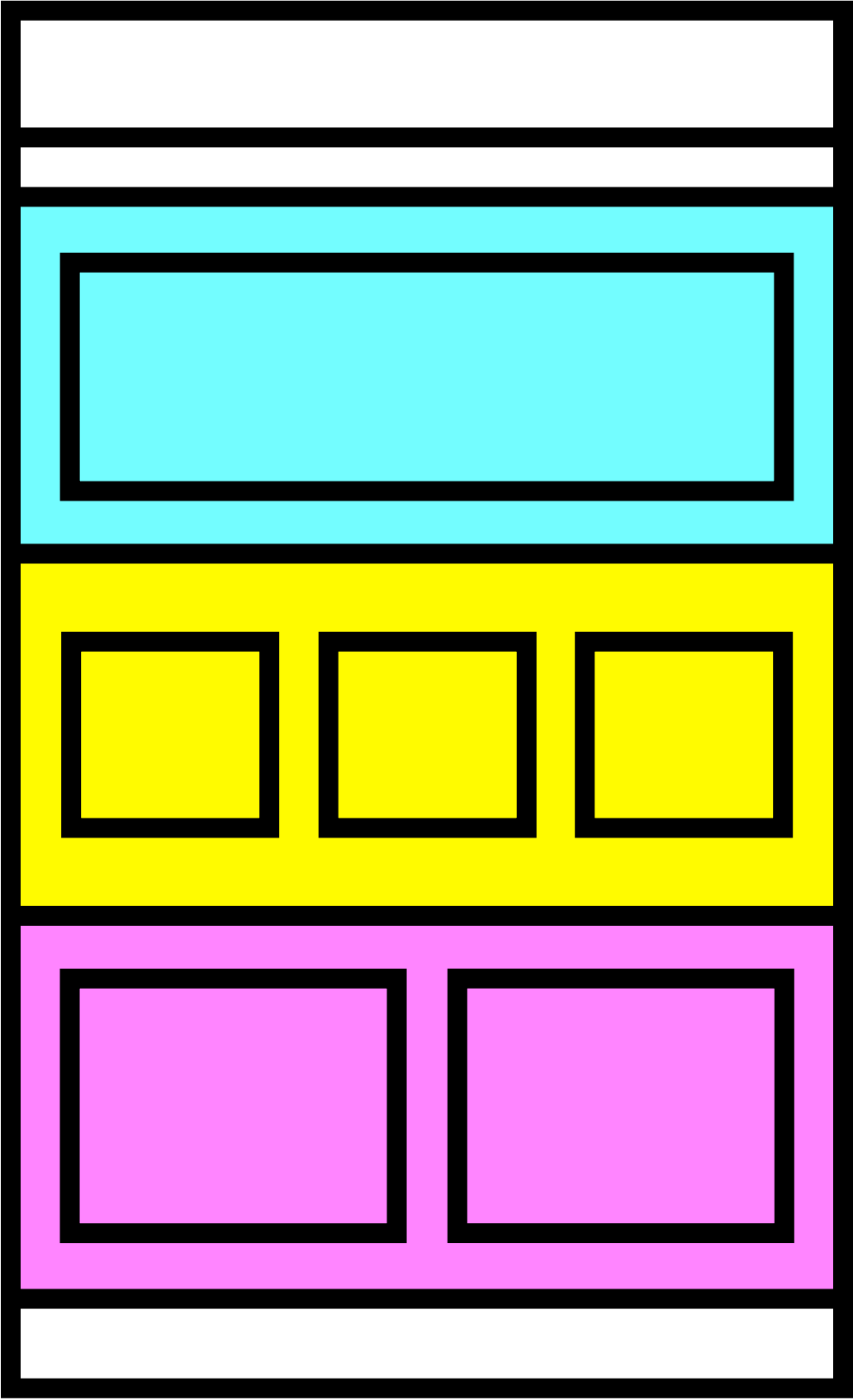
FROM THE ARCHIVES











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



pied piper

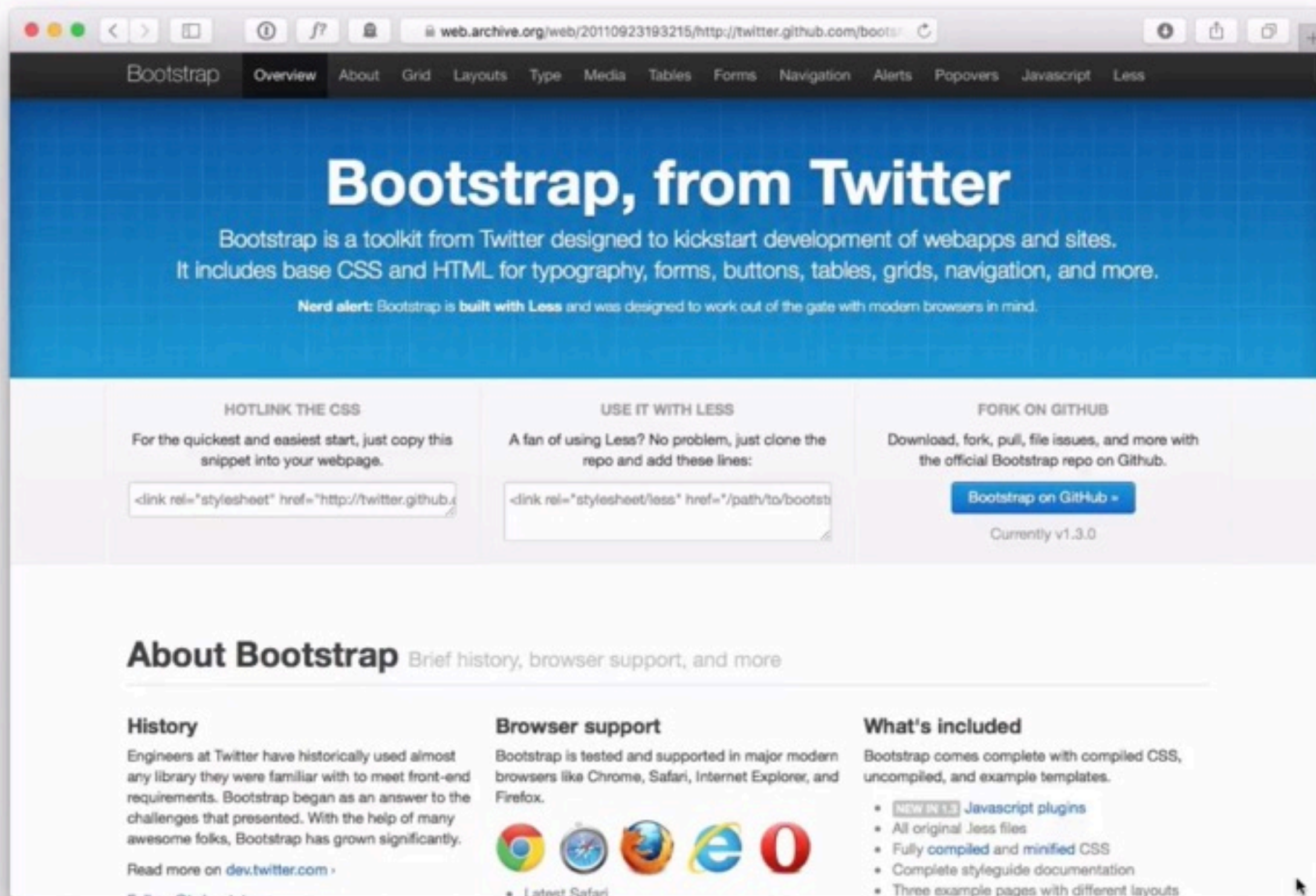
*A Middle-Out Compression Solution
Making Data Storage Problems Smaller*

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

What is Pied Piper?

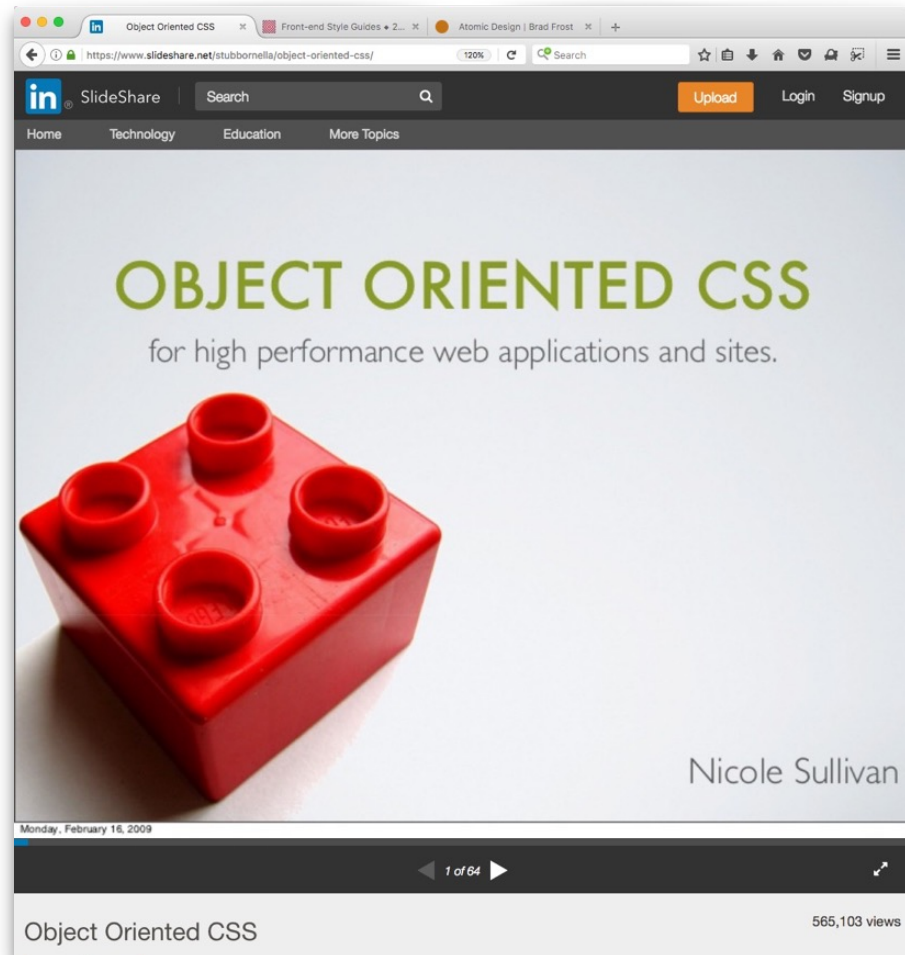
The Pied Piper platform is finally HERE, so climb on up and join us! Scroll down to see how the music of our 'compression flute' will tootle away the rats of file storage dilemmas, video buffering marathons, and endless download times!



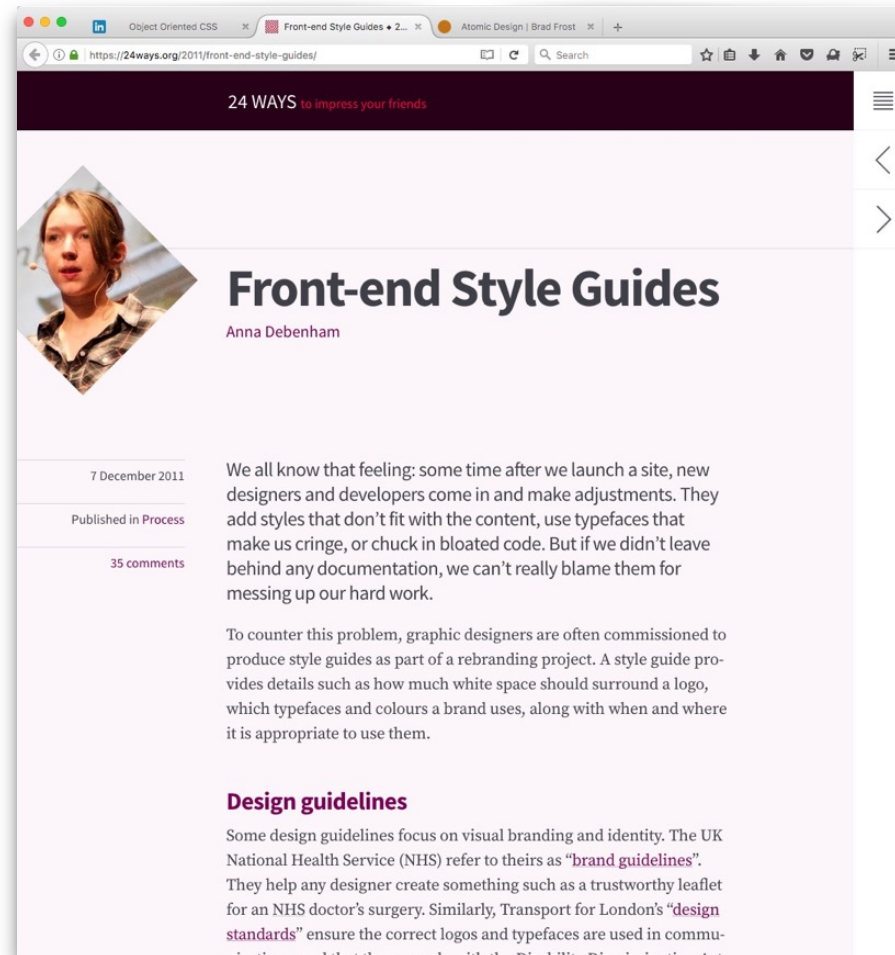


starter-kit
framework

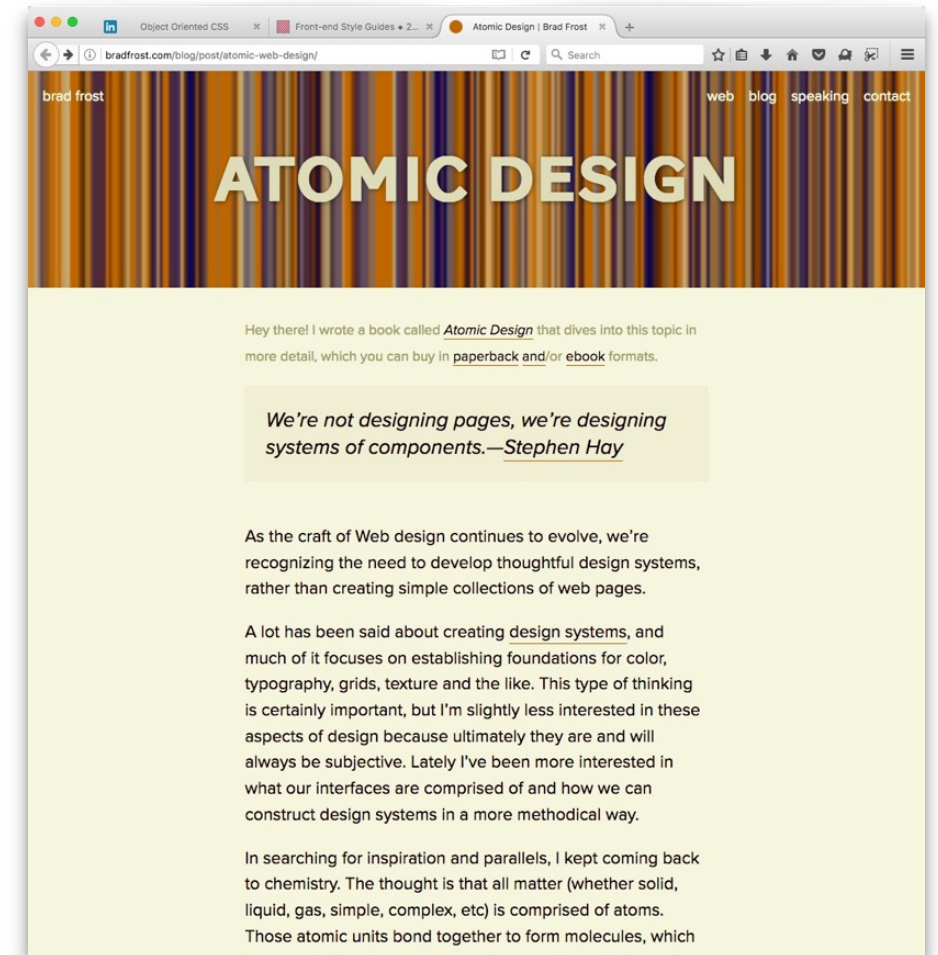
Designing Systems of Components



Nicole Sullivan
2008



Ana Debenham
2011



Brad Frost
2013

Headline 1

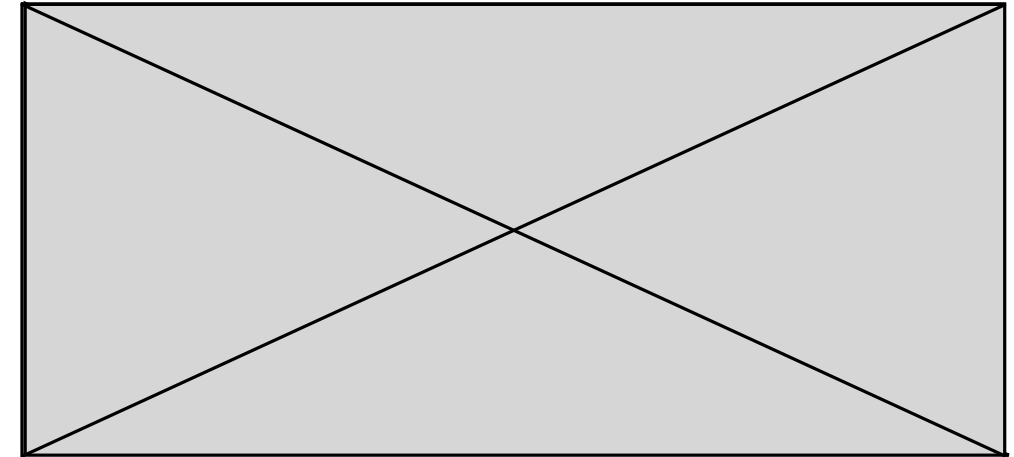
Headline 2

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

BUTTON

BUTTON

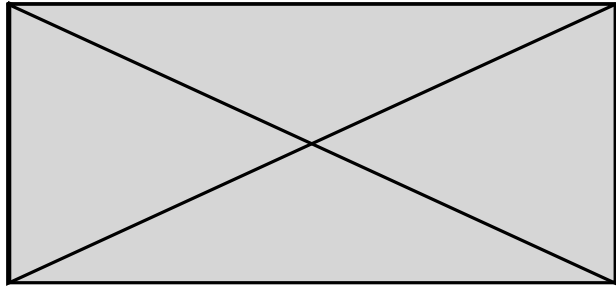
BUTTON



Headline 1

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

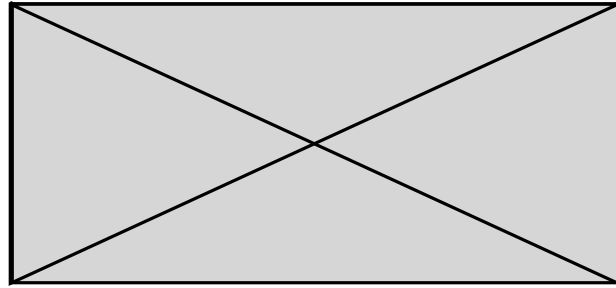
BUTTON



Headline

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

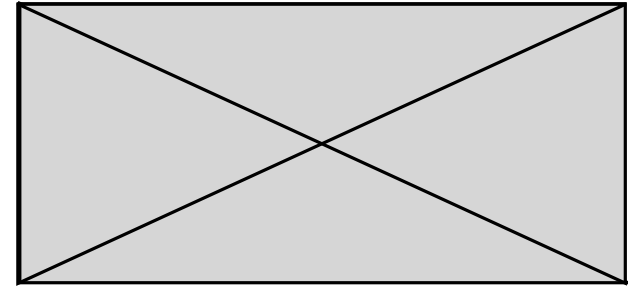
BUTTON



Headline

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

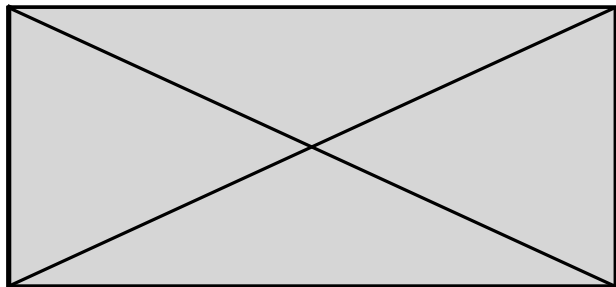
BUTTON



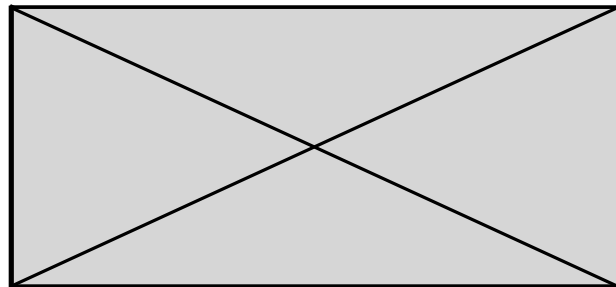
Headline

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

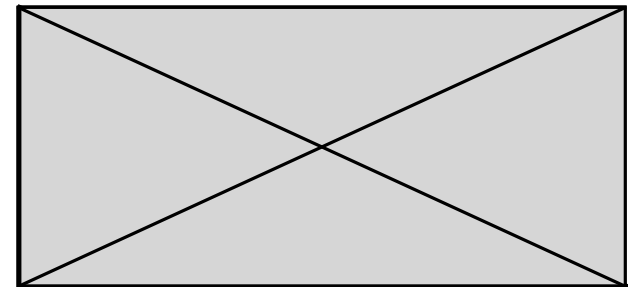
BUTTON



Headline



Headline



Headline

color palette

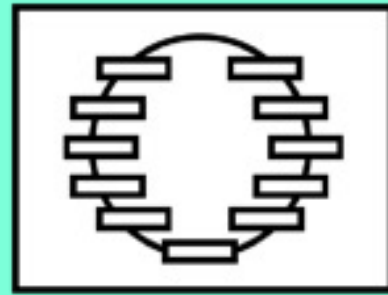
typography palette

layout palette

The Official Timeline of Web Page Layout



*The
No-Layout
Layout*



*Table-based
Layouts*



*Hand-coded
Float
Layouts*



*Framework
Layouts*



*Amazing
Future!*

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

*This new CSS revolutionizes
web page layout.*



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)*

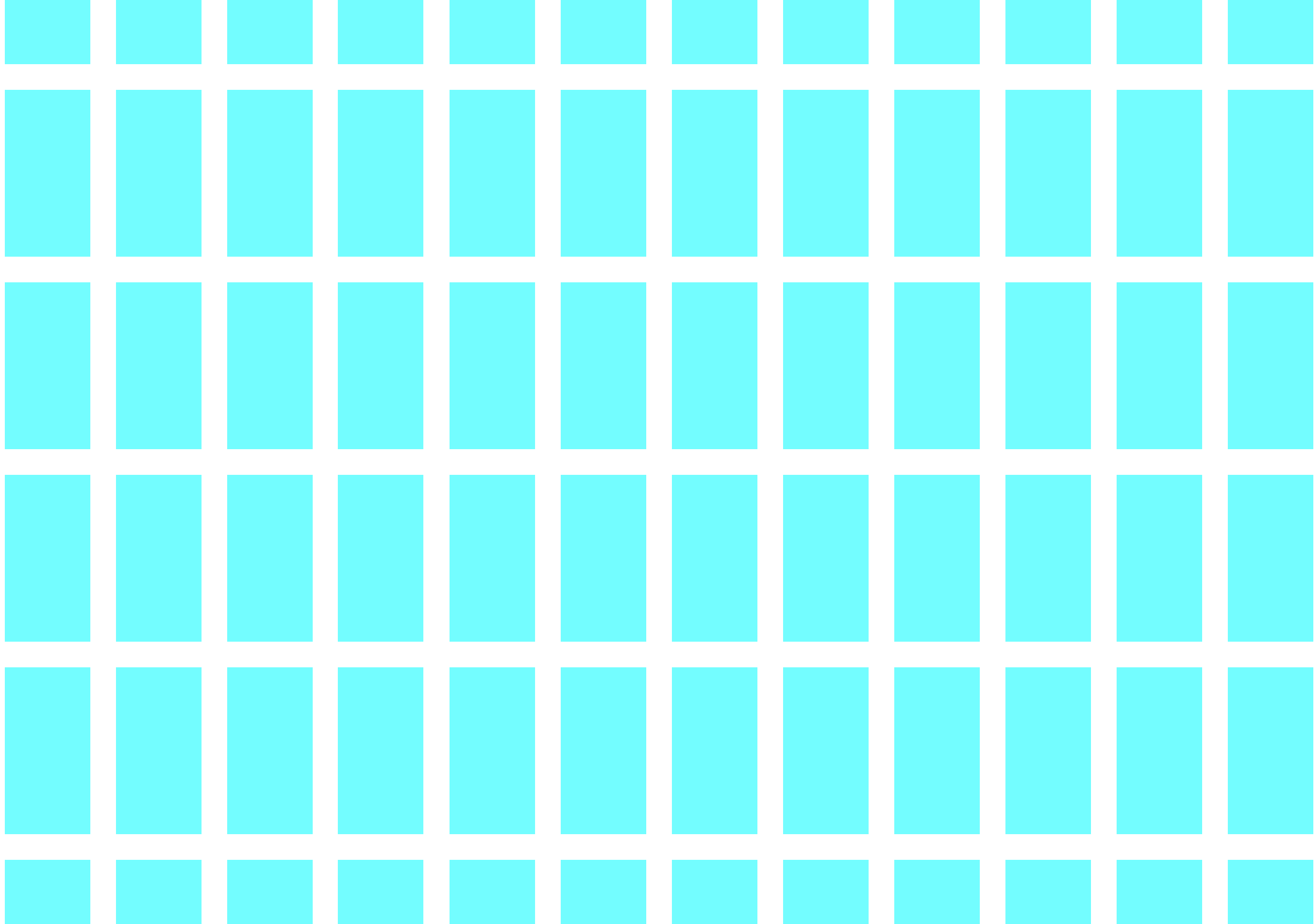


Place each item
into a specific
cell or area

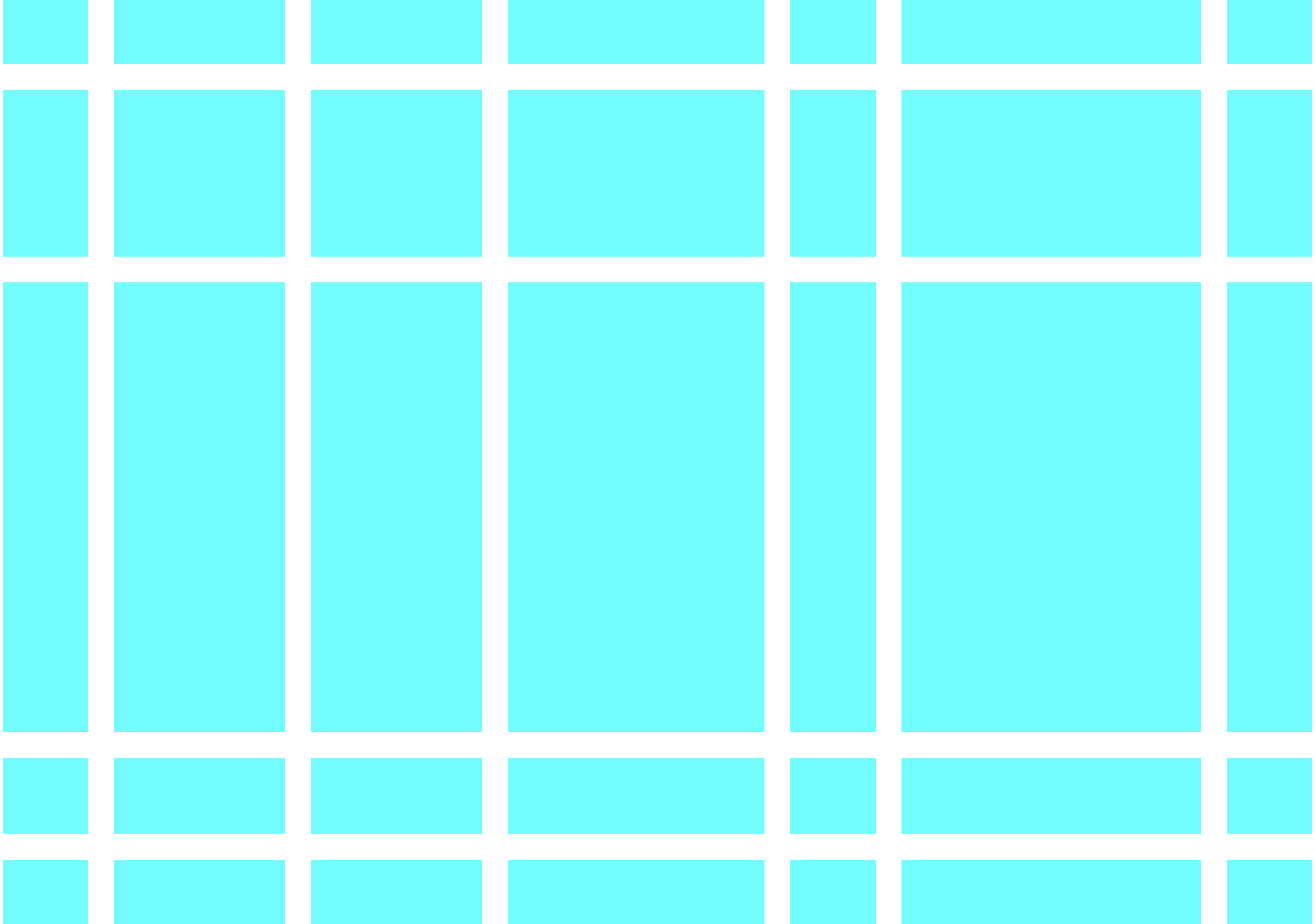
Let the browser
place everything
using
auto-placement
algorithm

*Rows *and* Columns*

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

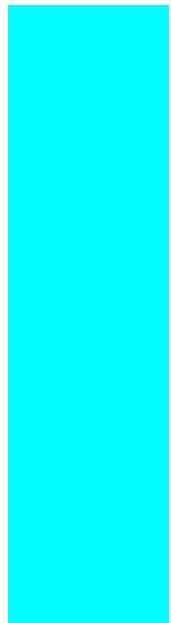


*Tracks don't have to all
be the same size.*



*Content sized by
the size of a track.*

*Tracks sized by
the size of content.*



fixed



**portion of
available
space –
2 parts**

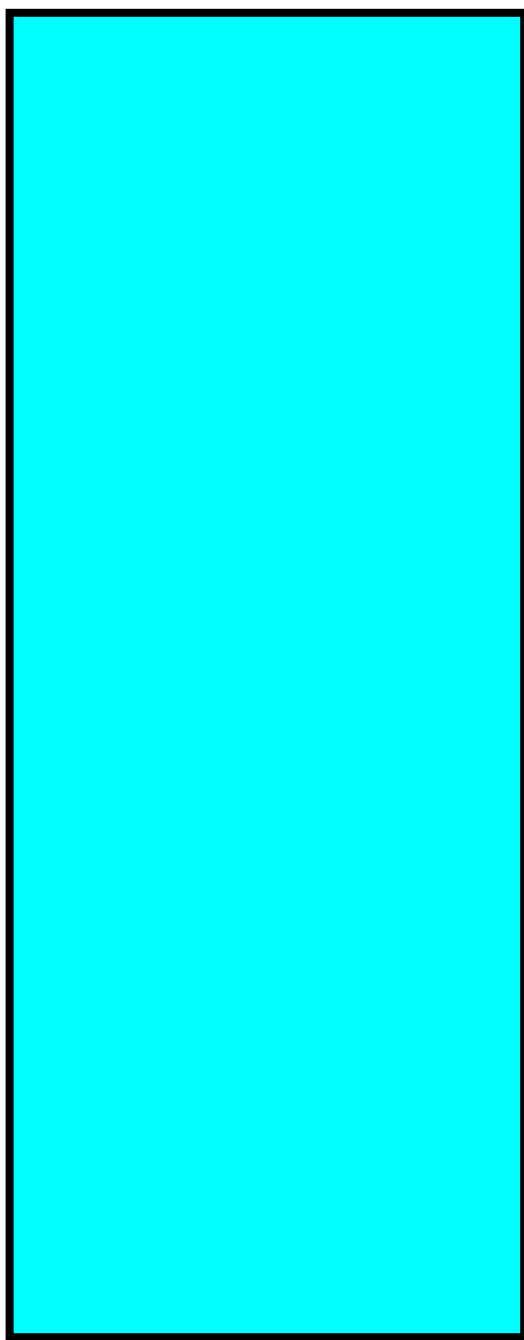


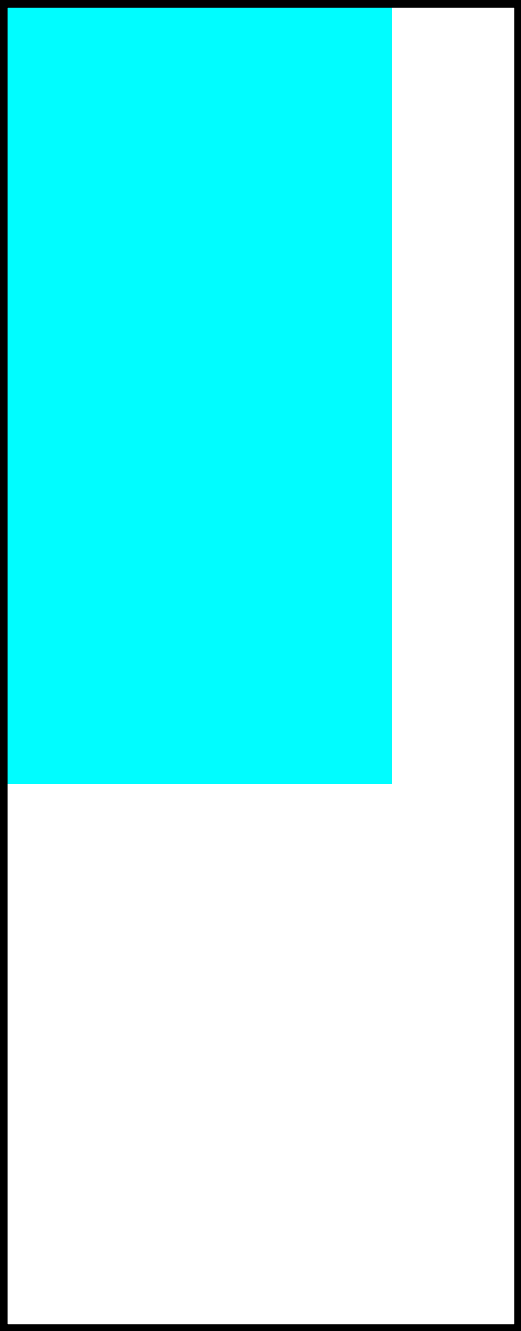
**portion of
available
space –
1 part**



**set by
content size**

*Content doesn't have
to fill a track.*





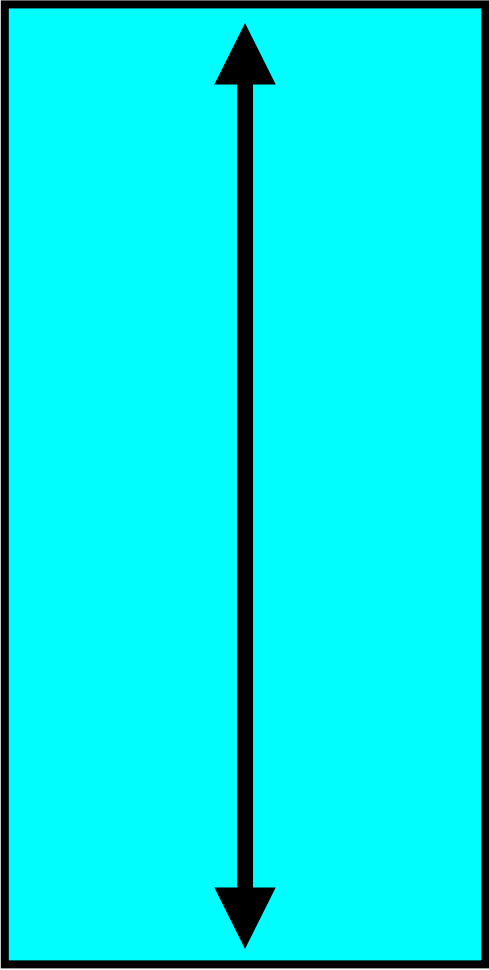
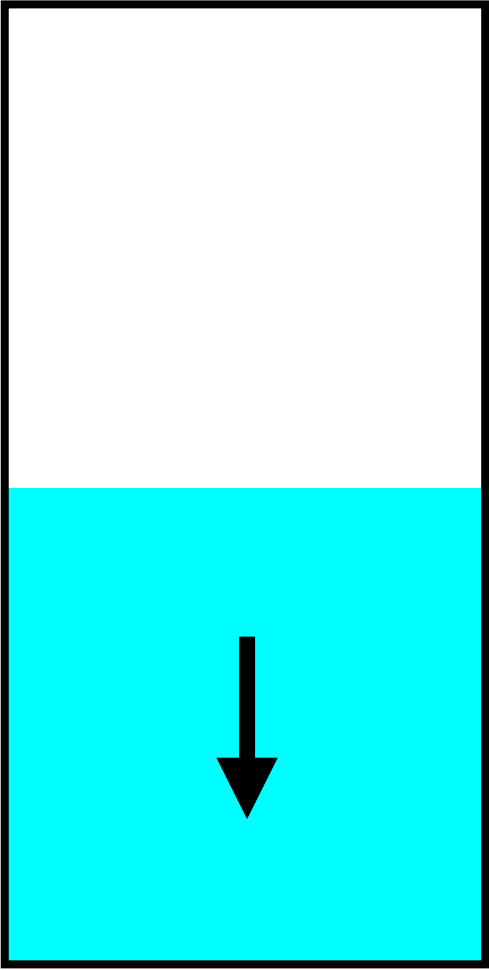
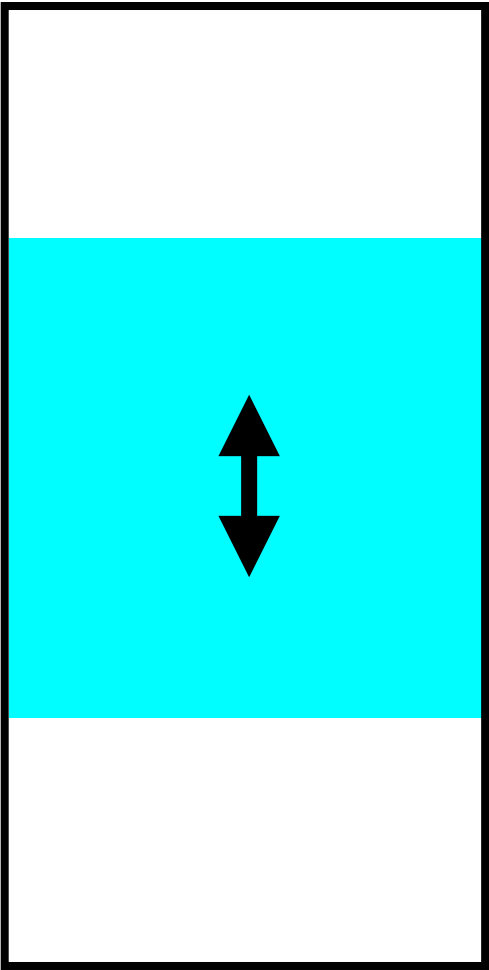
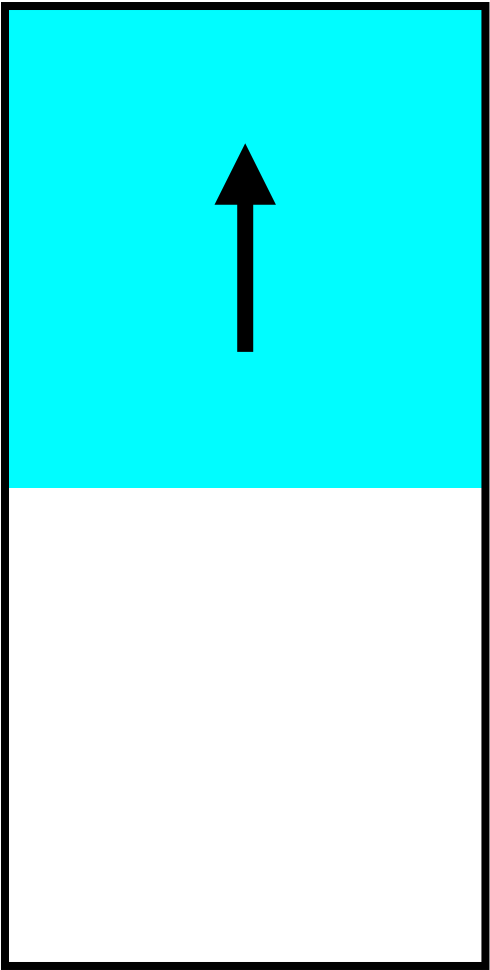
justify-items:



start center end

s t r e t c h

align-items:

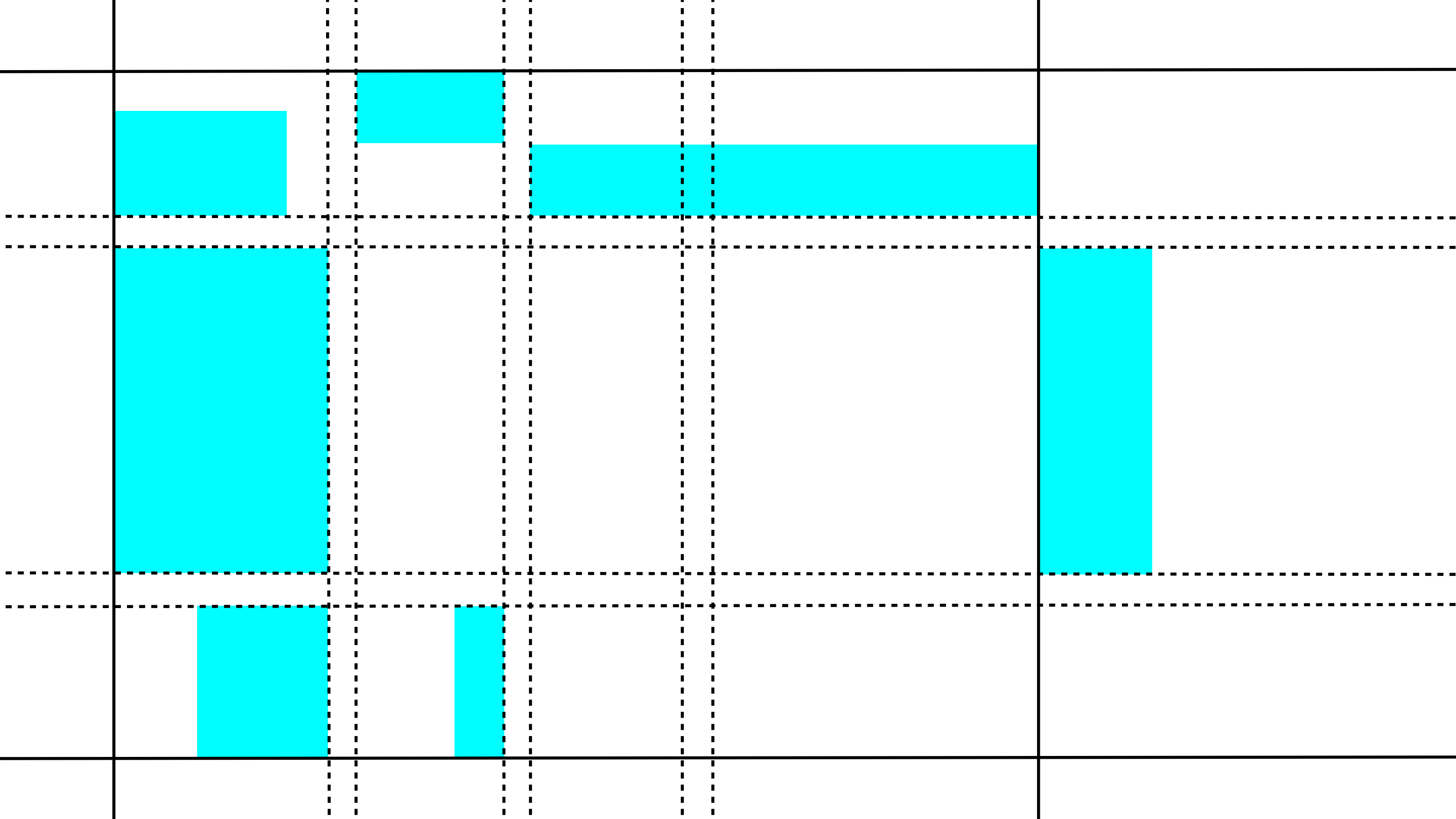


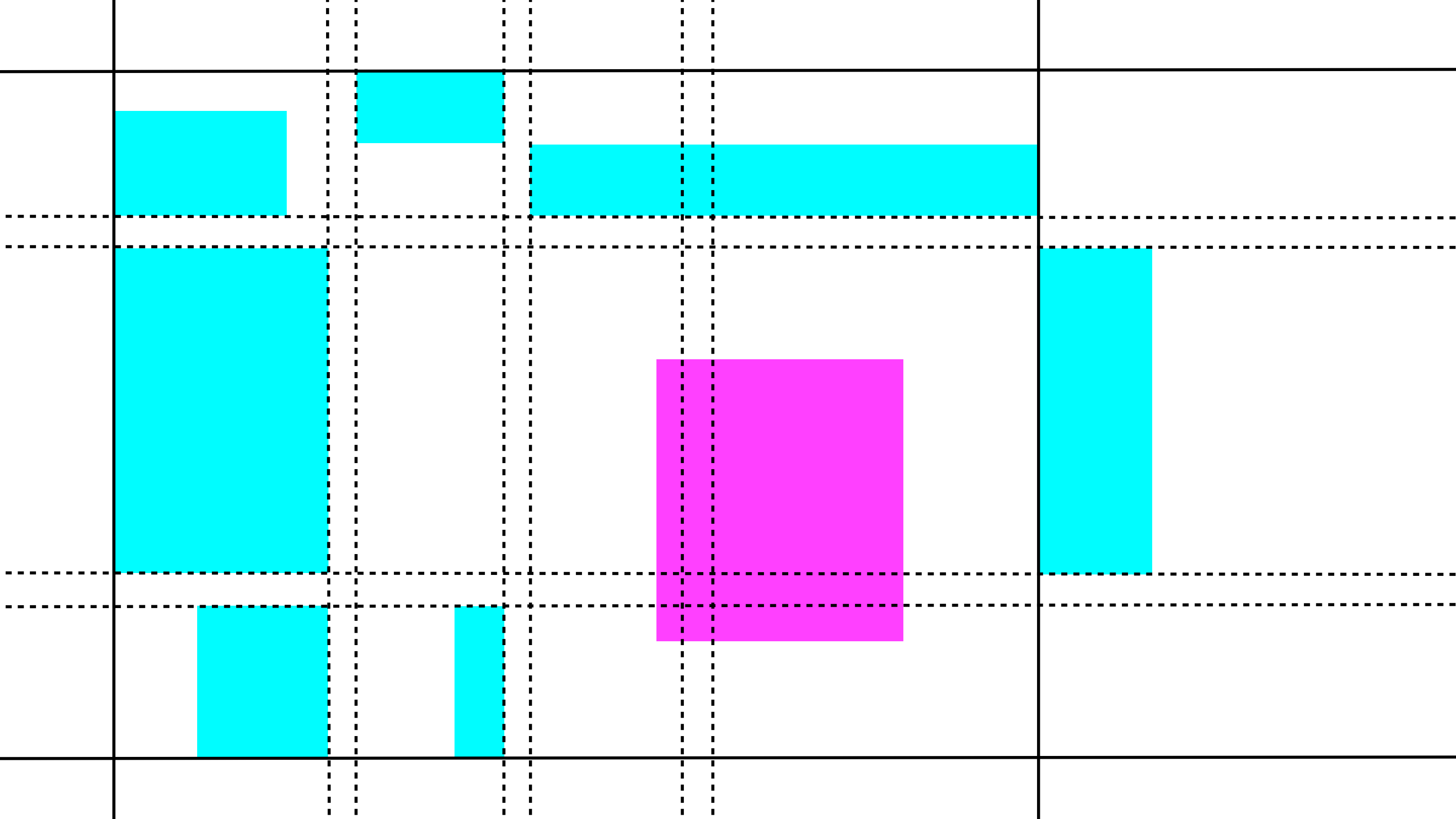
start

center

end

s
t
r
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You can use Grid
to line things up.
Or not.

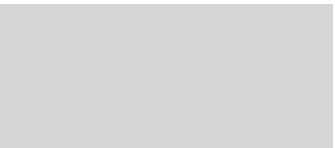
*What shall we do
with CSS Grid?*

*How do we know
where to put things?*

SECOND EDITION, REVISED AND EXPANDED

GRAPHIC DESIGN THE NEW BASICS

ELLEN LUPTON AND JENNIFER COLE PHILLIPS

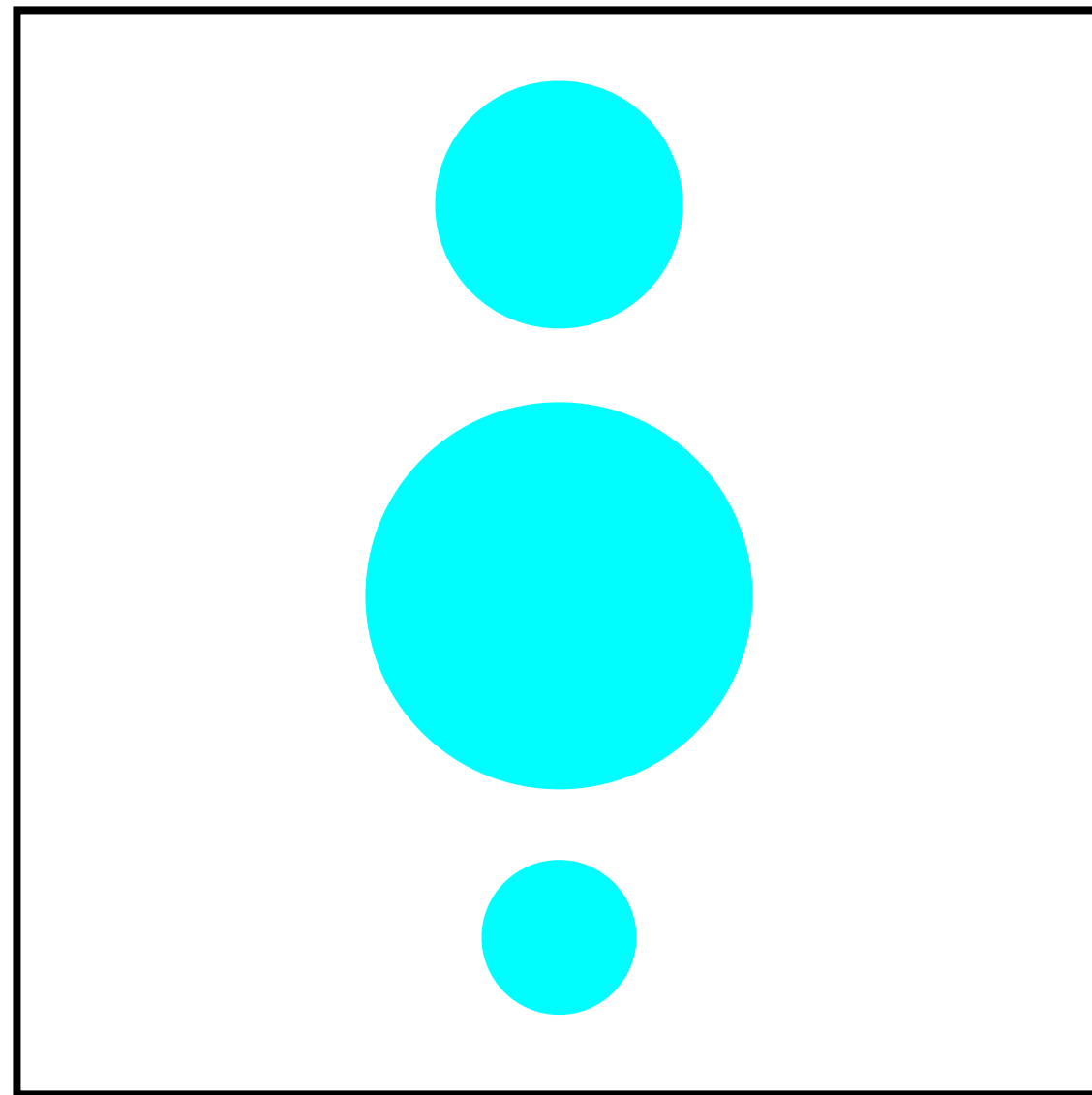
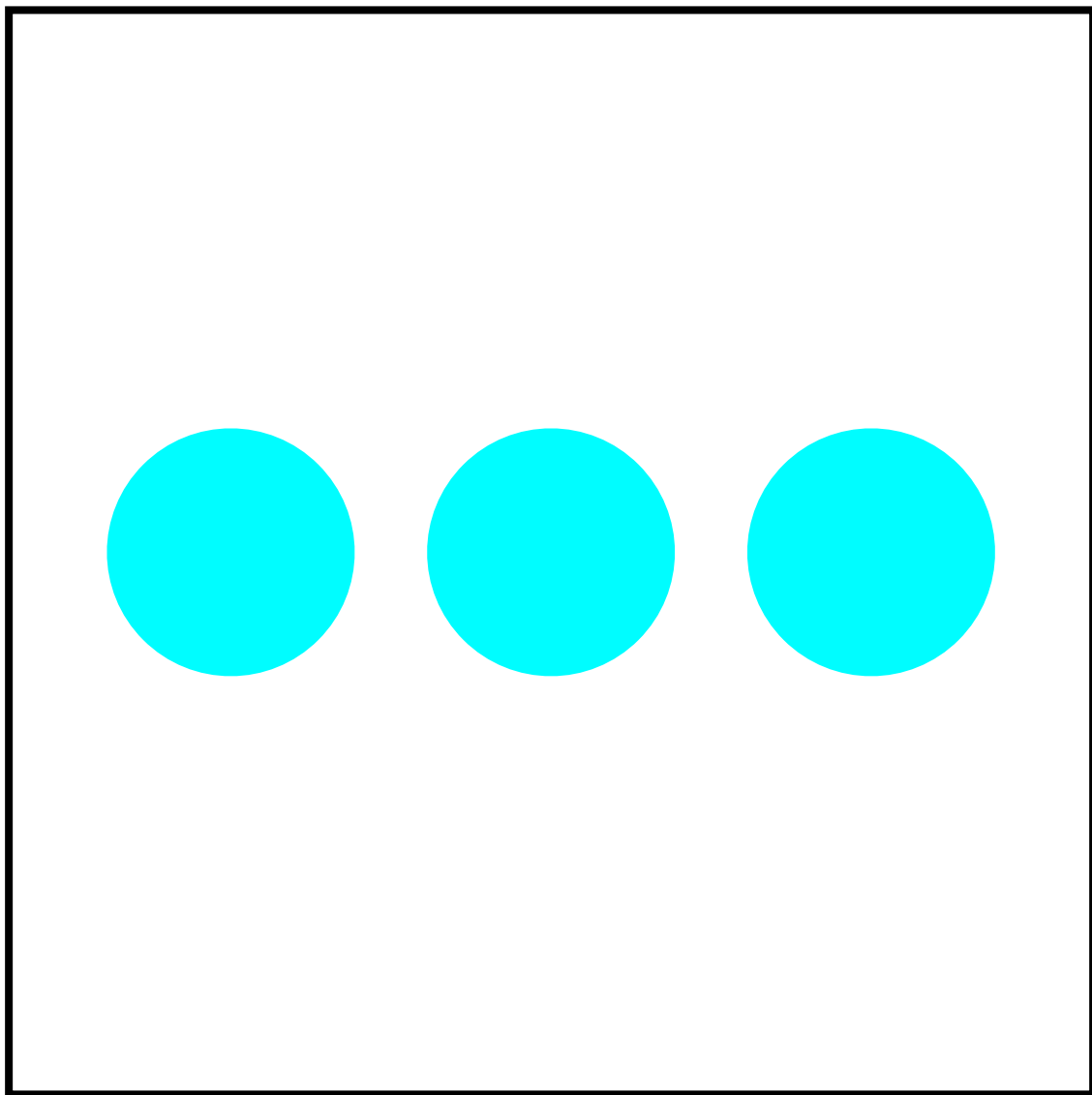


visual hierarchy

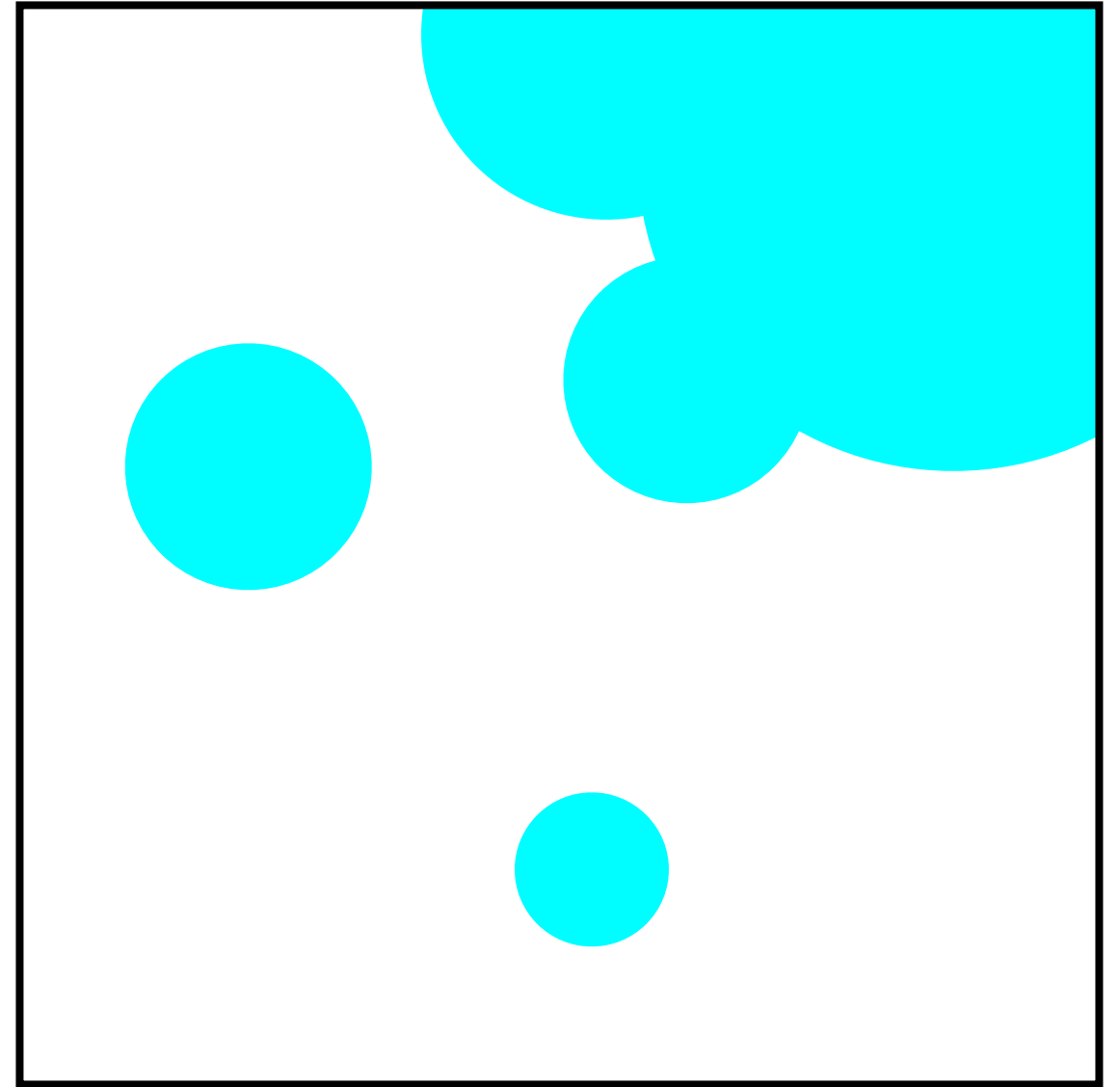
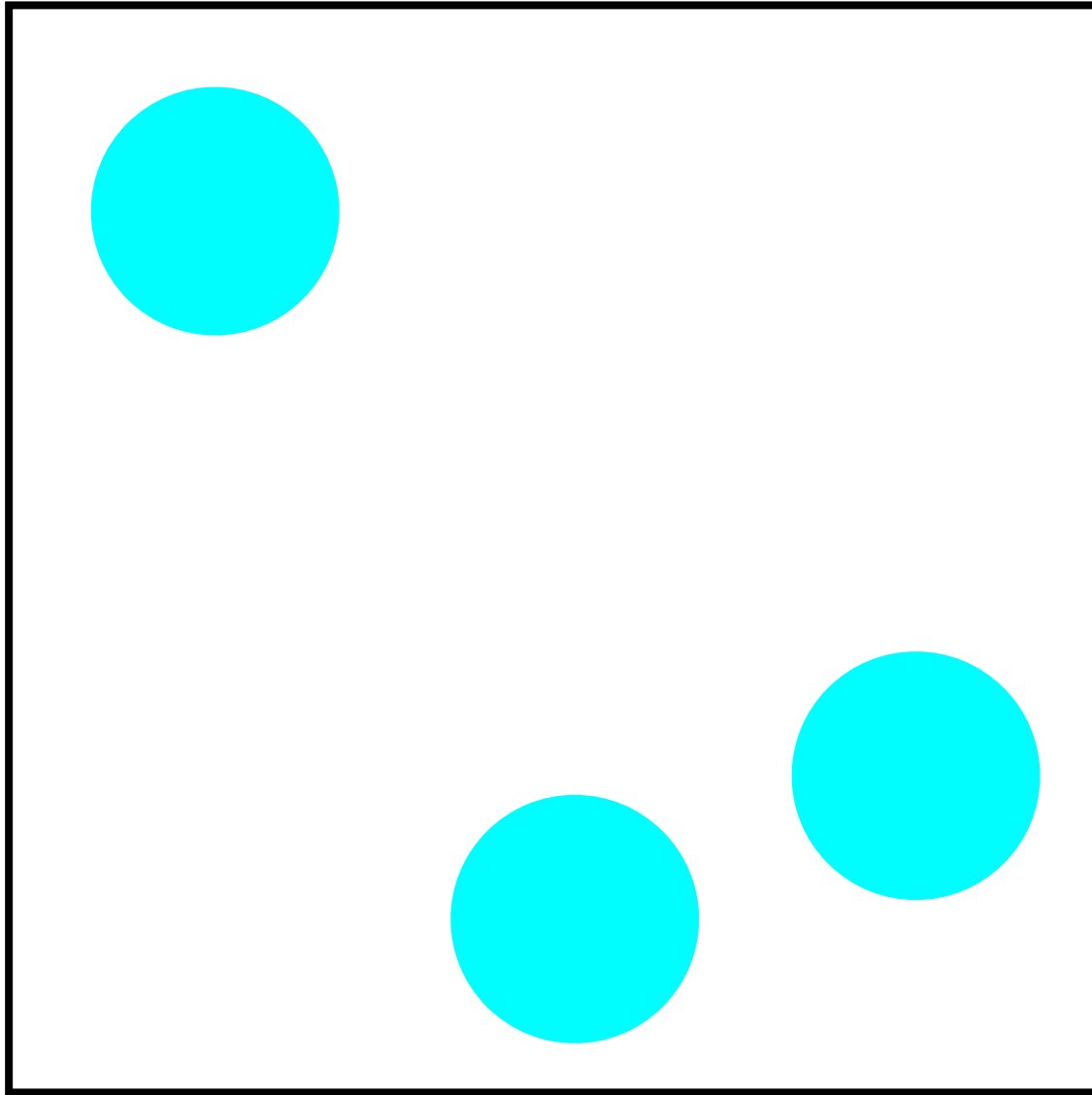
FUSCE UT TURPIS SIT AMET

Lorem ipsum dolor sit amet

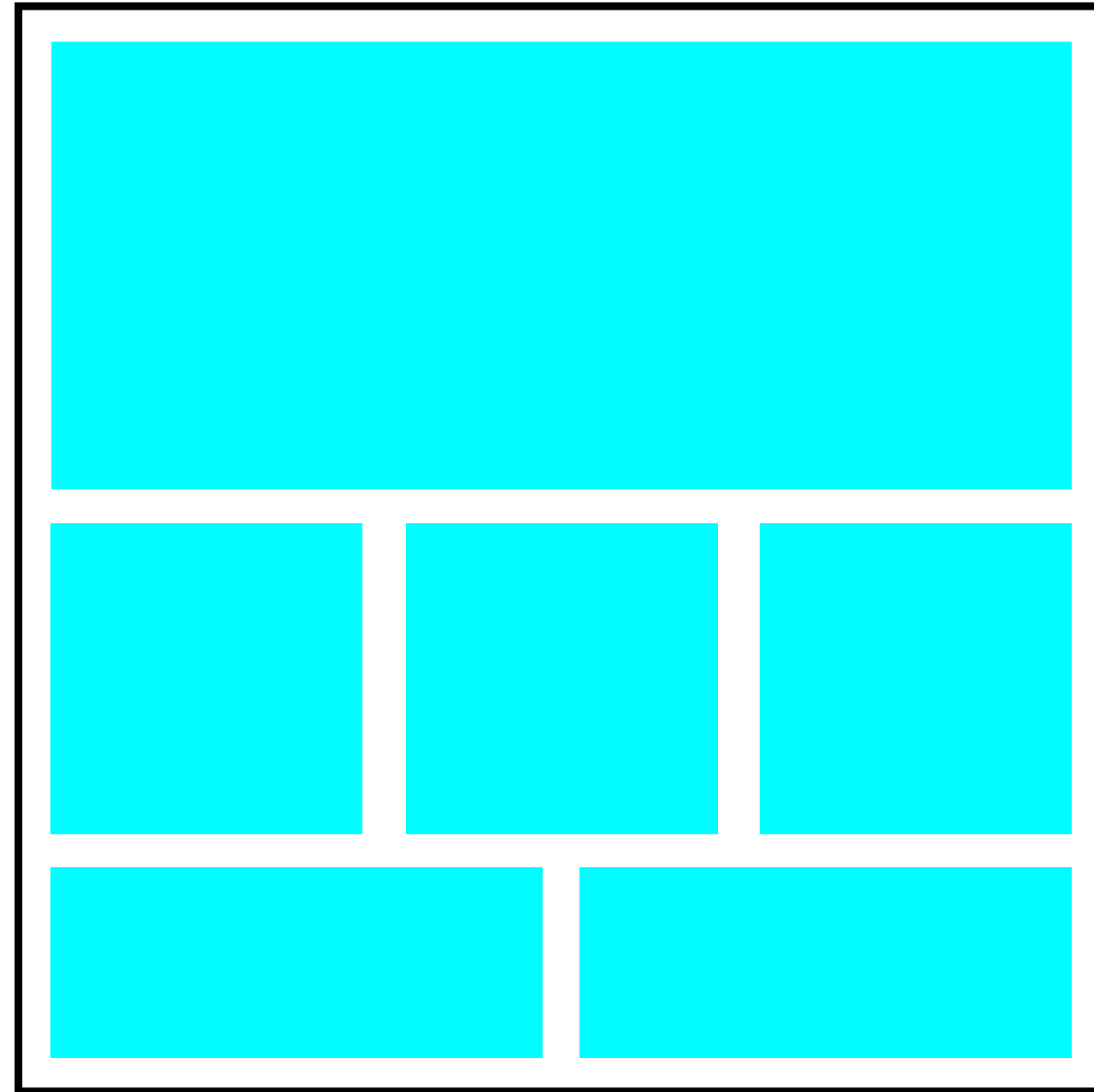
visual hierarchy



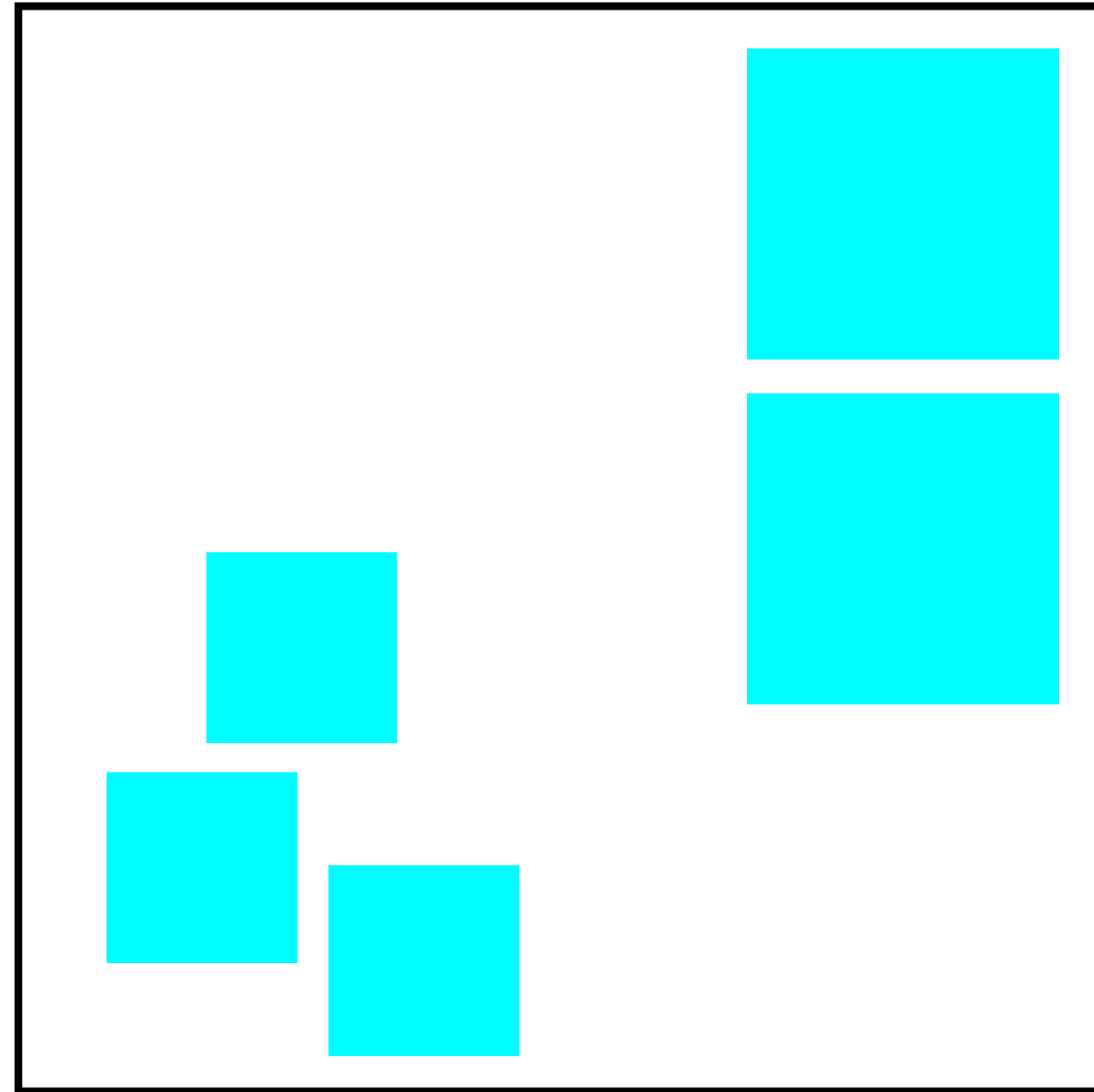
symmetry



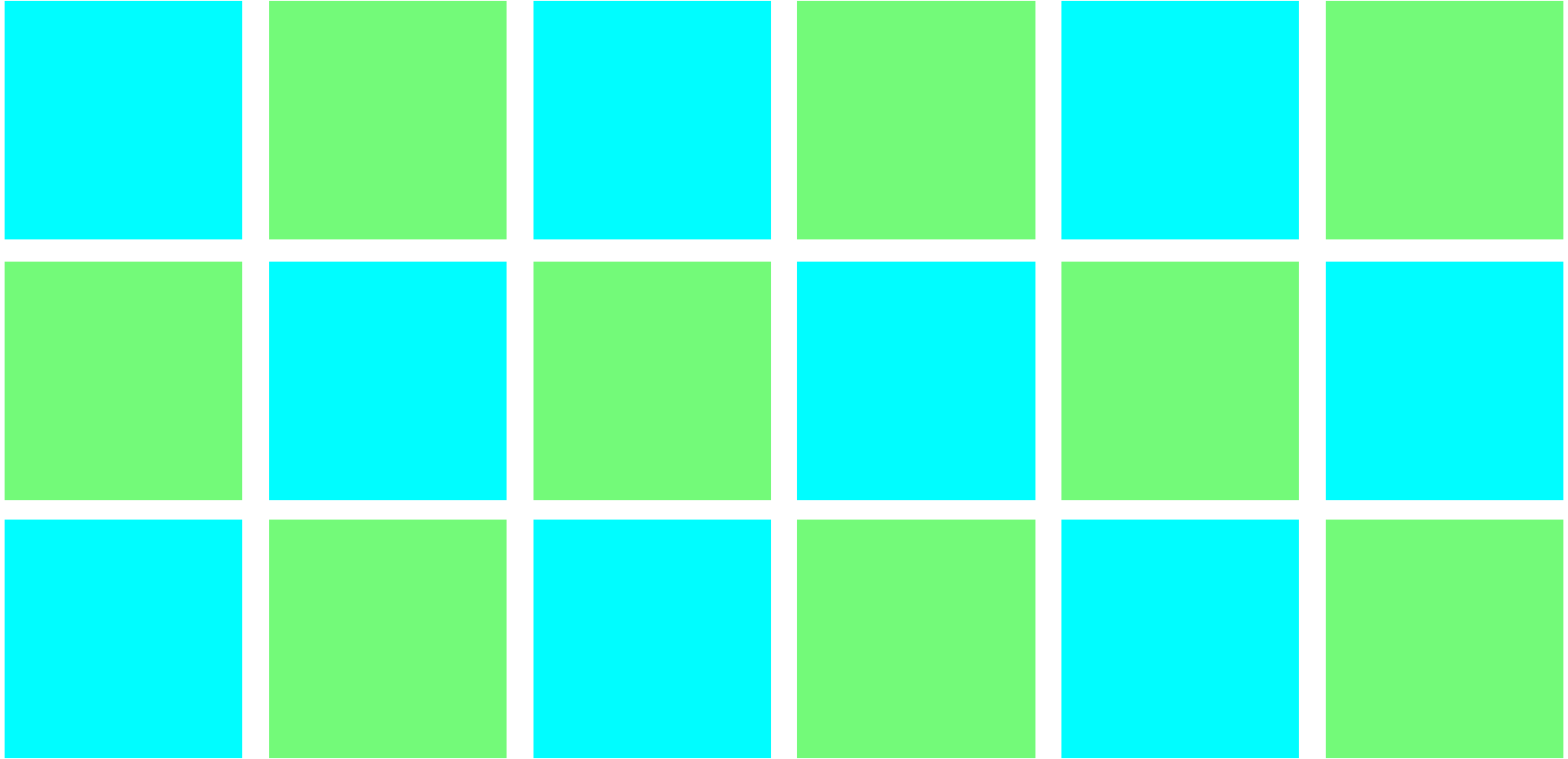
asymmetry



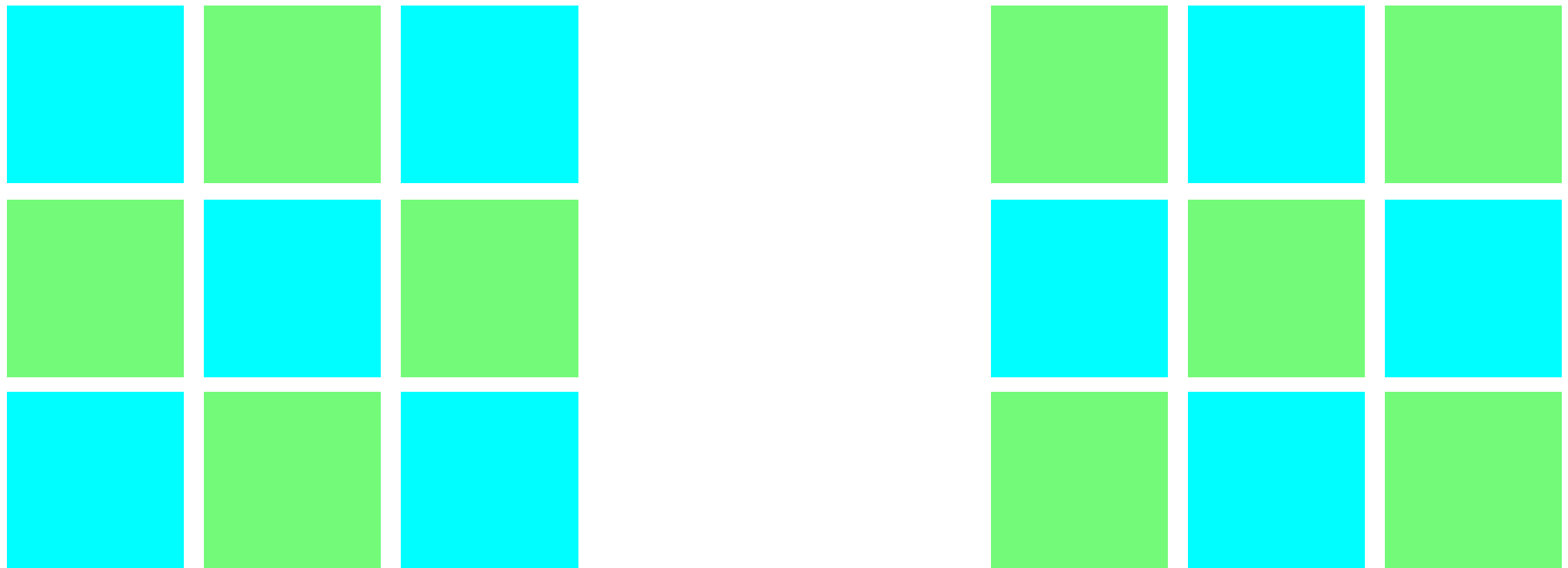
symmetry



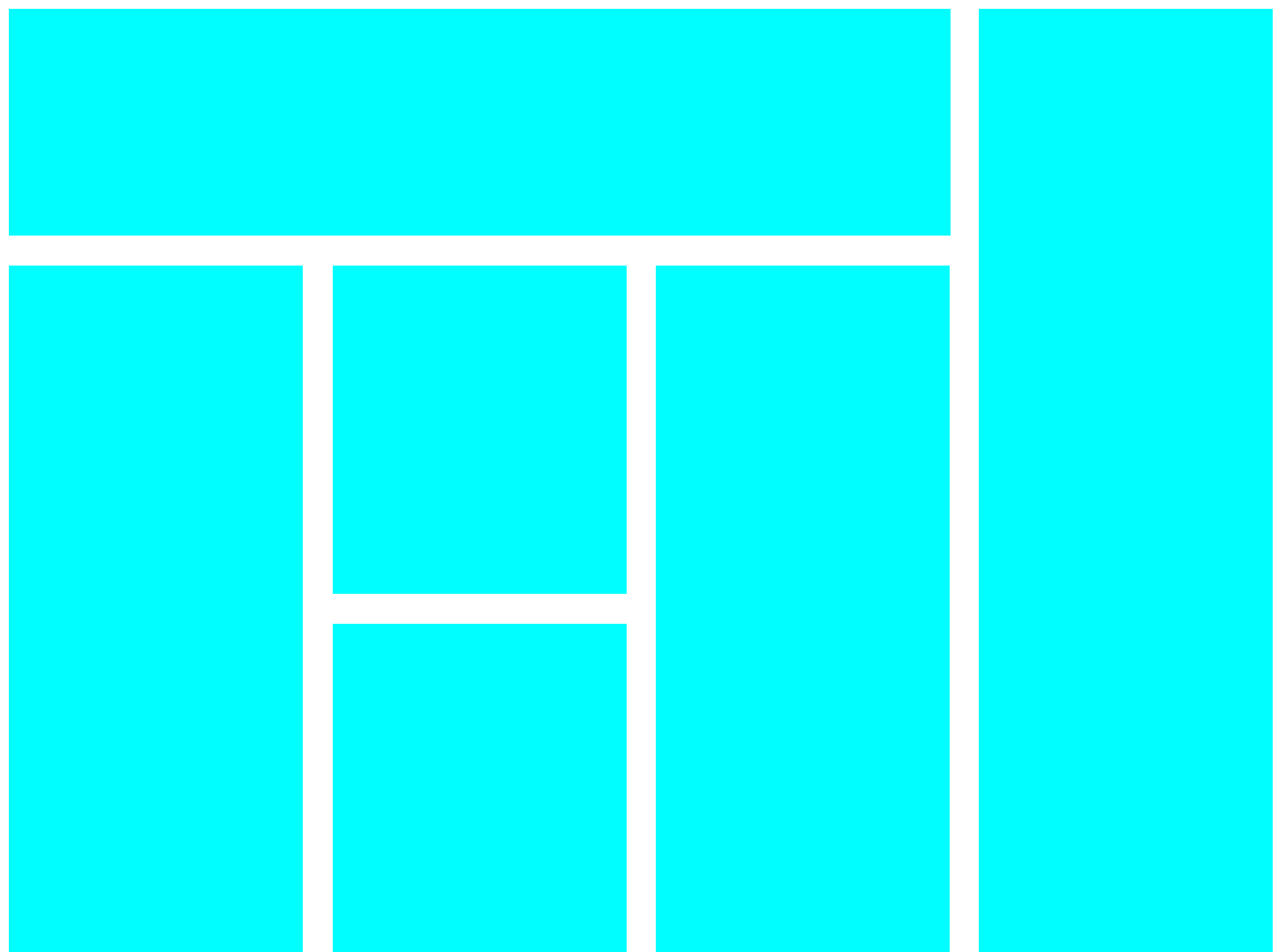
asymmetry



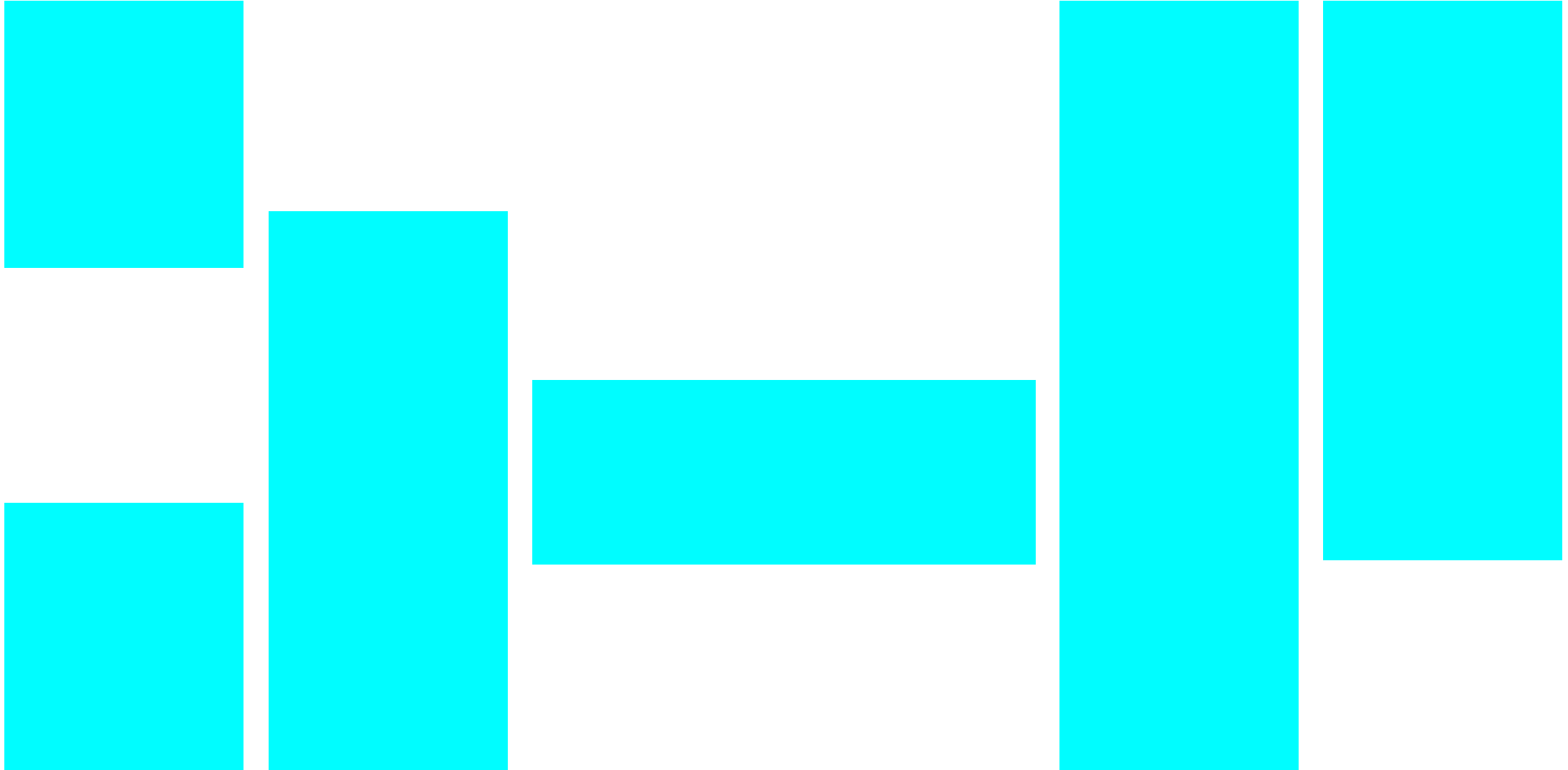
proximity



proximity



density



density

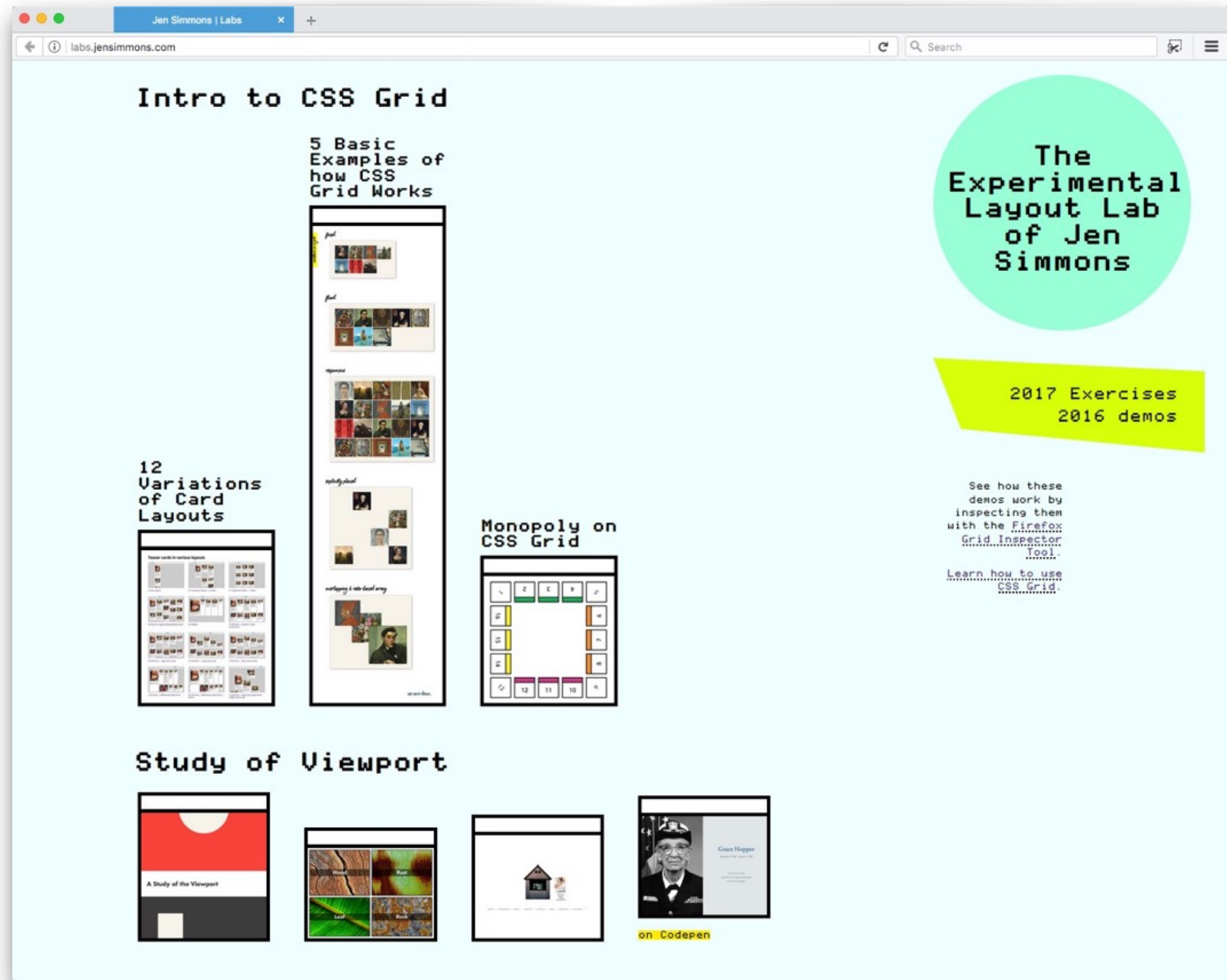


My deep respect for form and positive and negative space comes from studying Frank Lloyd Wright's idea of compression and expansion. You walk into a F.L.W. building and the entrance way is so small it makes you almost dip your head. And then as soon as you walk into the main room, he blows up the space,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

— Platon, photographer

Graphic design for the web

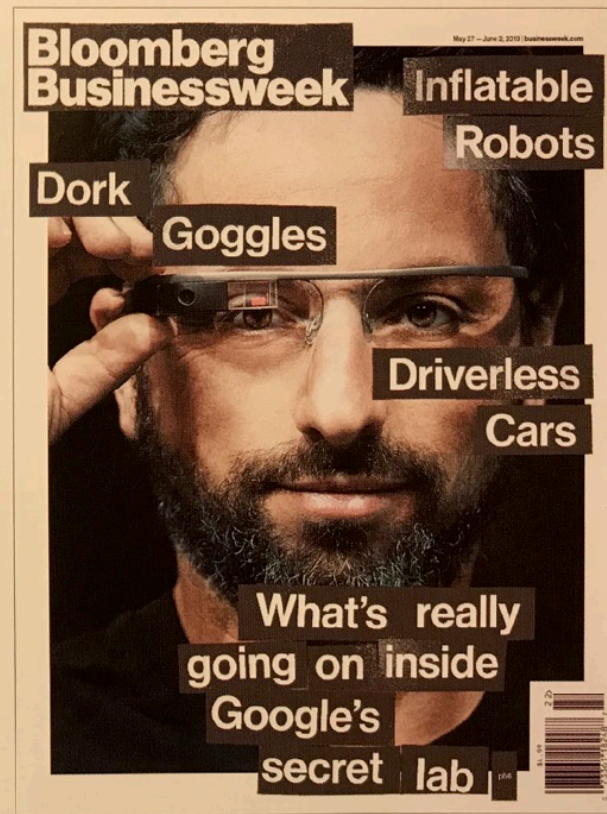
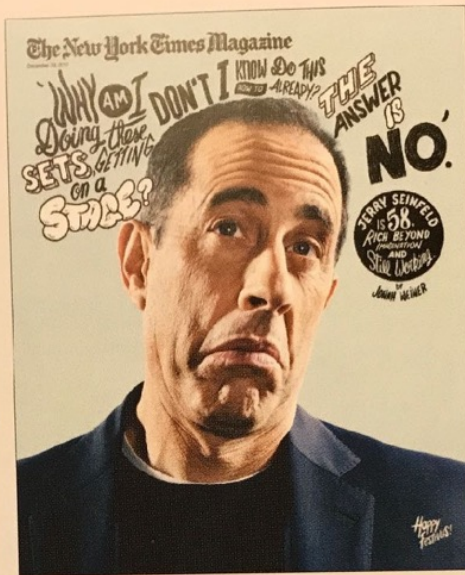
Graphic design of the web

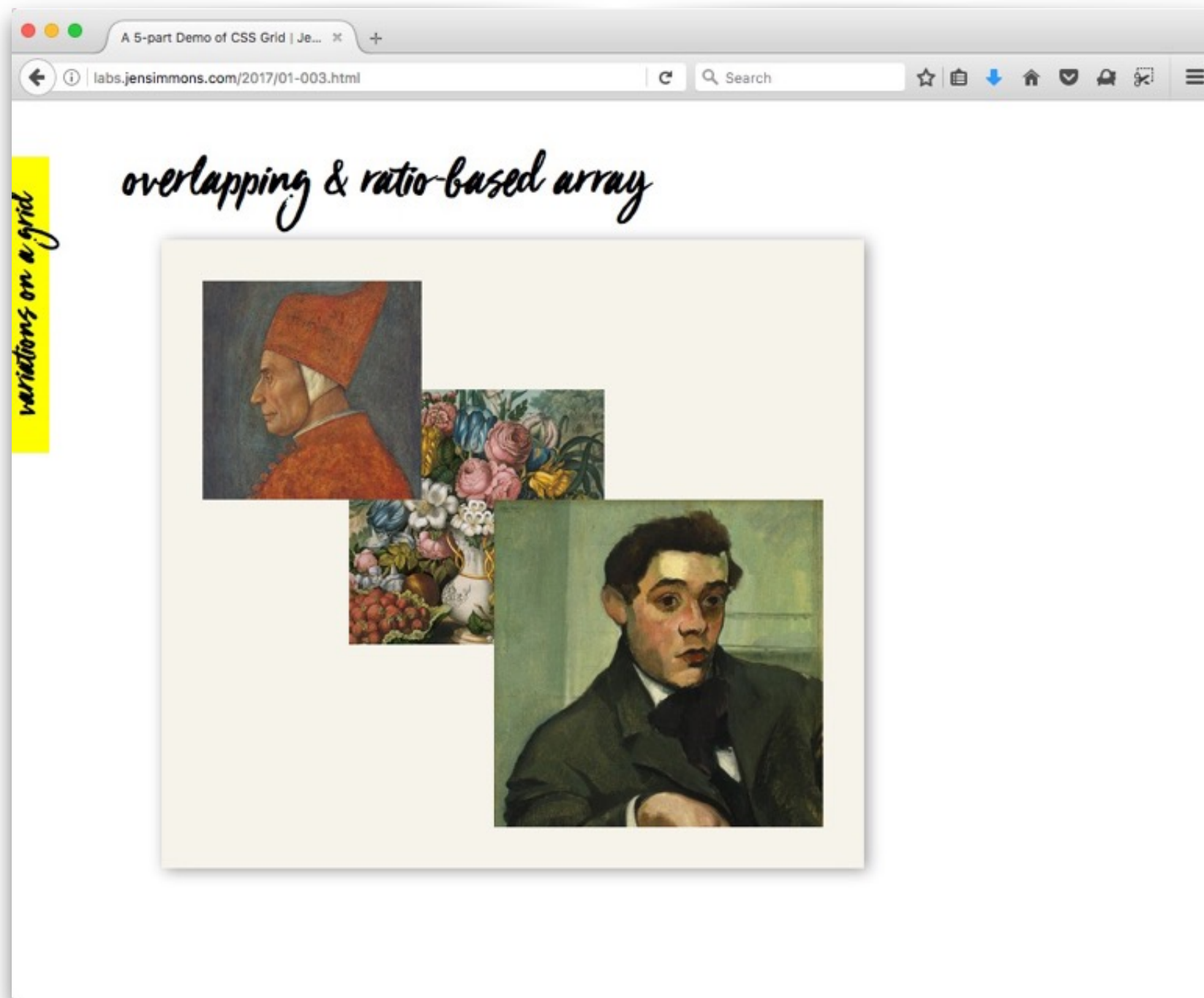


labs.jensimmons.com

*What I've Discovered
in 6 parts*

1. Overlap

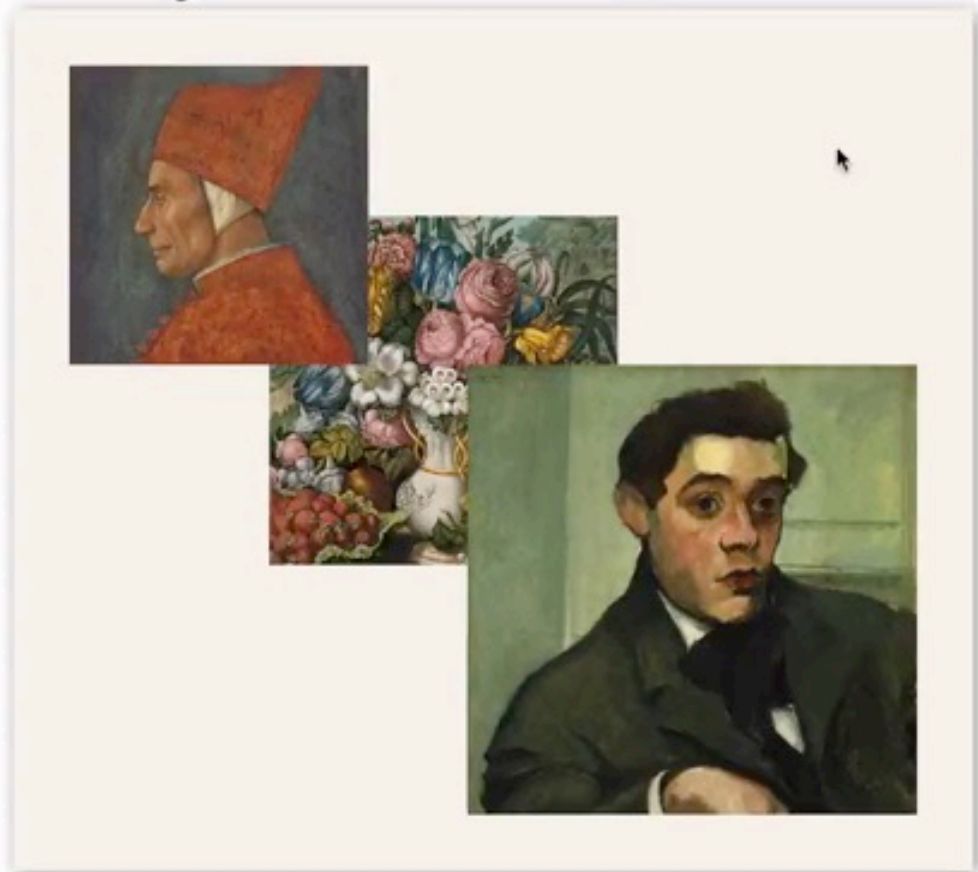




labs.jensimmons.com/2017/01-003.html

variations on a grid

overlapping & ratio-based array



variations on a grid

overlapping & ratio-based array



see more demos...

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


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

Navigation: `ve` `body` `main` `section.overlapping` **`ul.grid-container`**

Rules | Computed | **Layout** | Animations | Fonts

Box Model

Grid

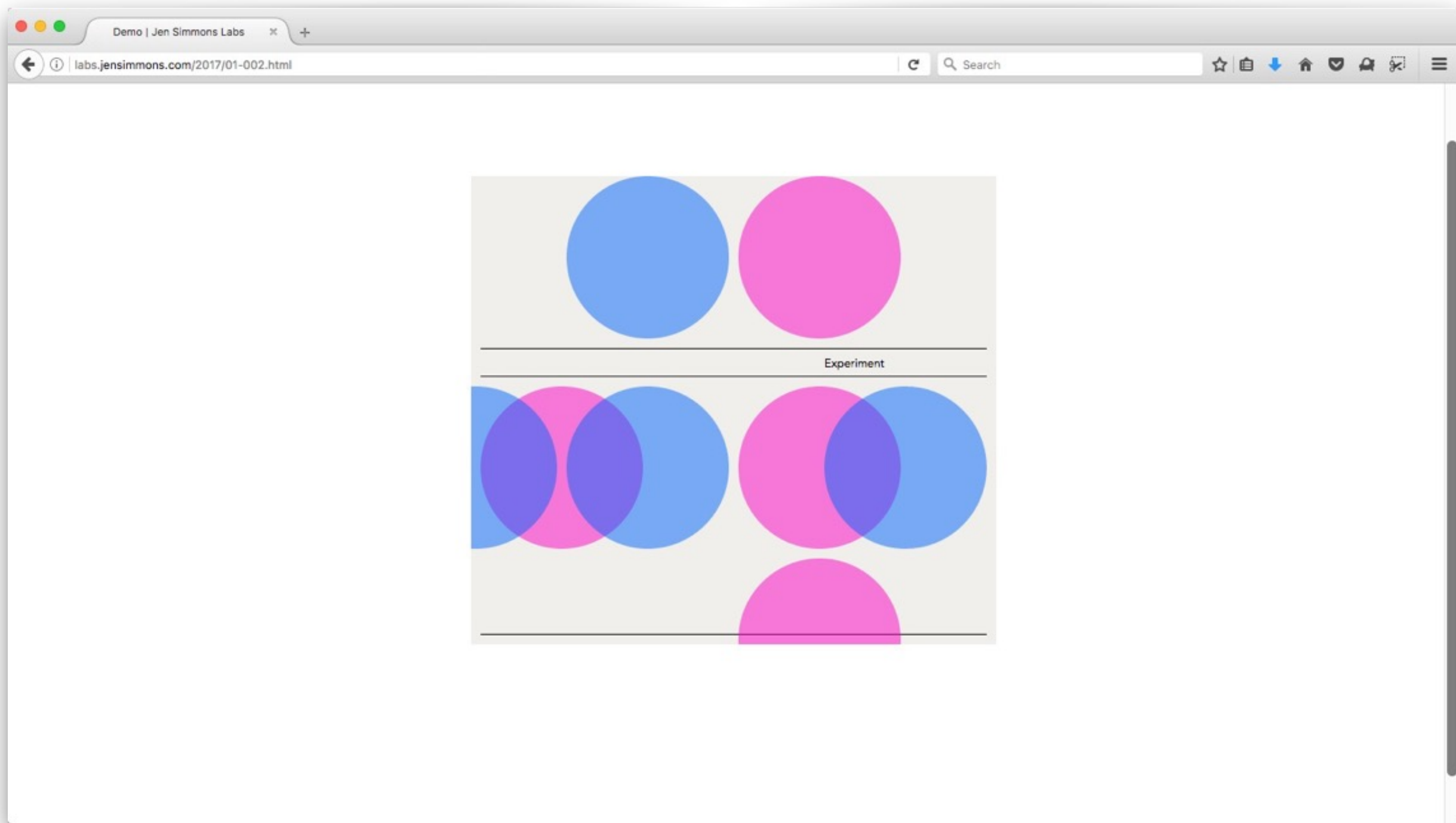


Overlay Grid

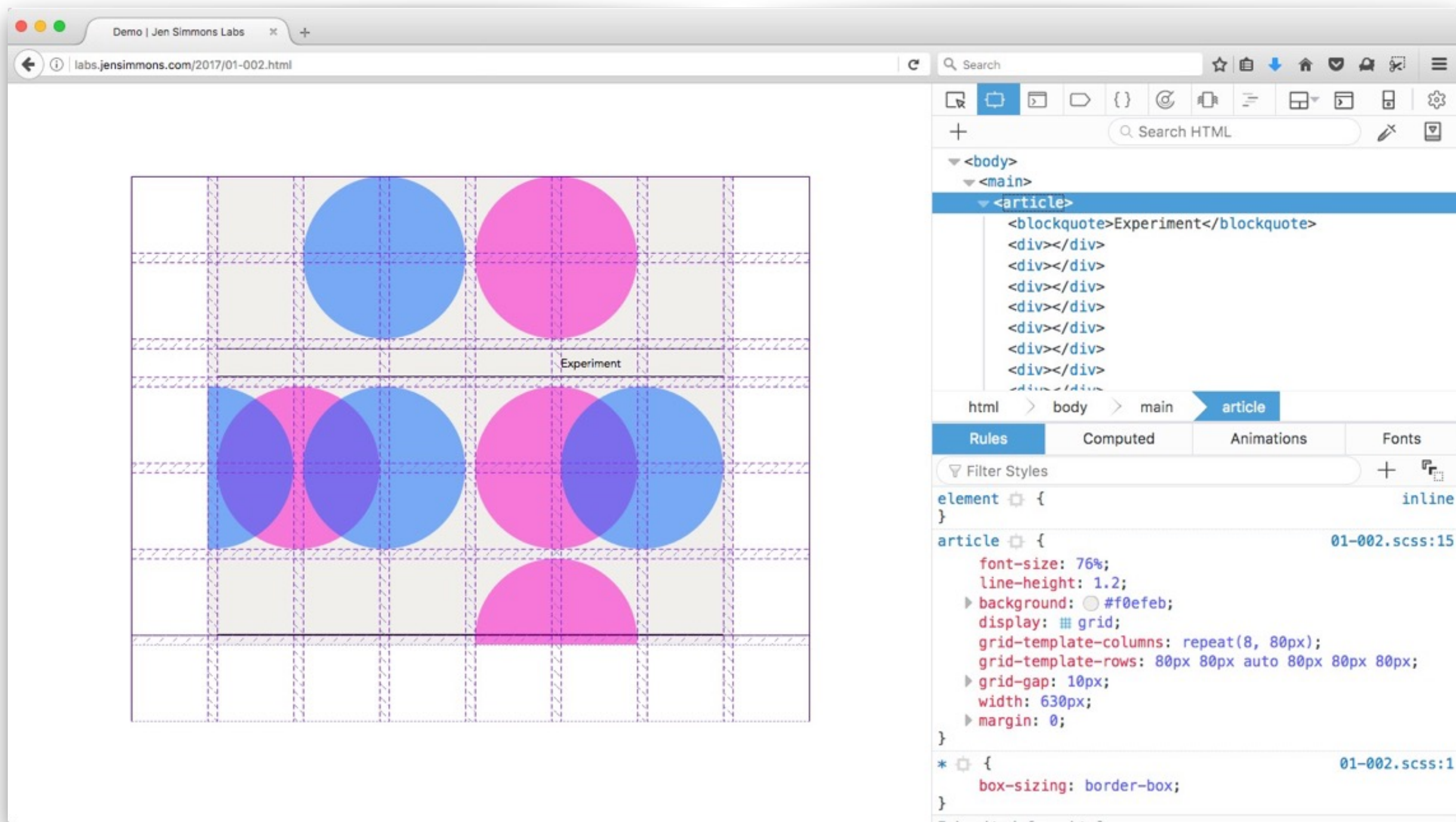
- ☐ `ul.grid-container` (light blue)
- ☐ `ul.grid-container` (light purple)
- ☐ `ul.grid-container` (light orange)
- ☐ `ul.grid-container` (light green)
- ☒ `ul.grid-container` (pink)

Grid Display Settings

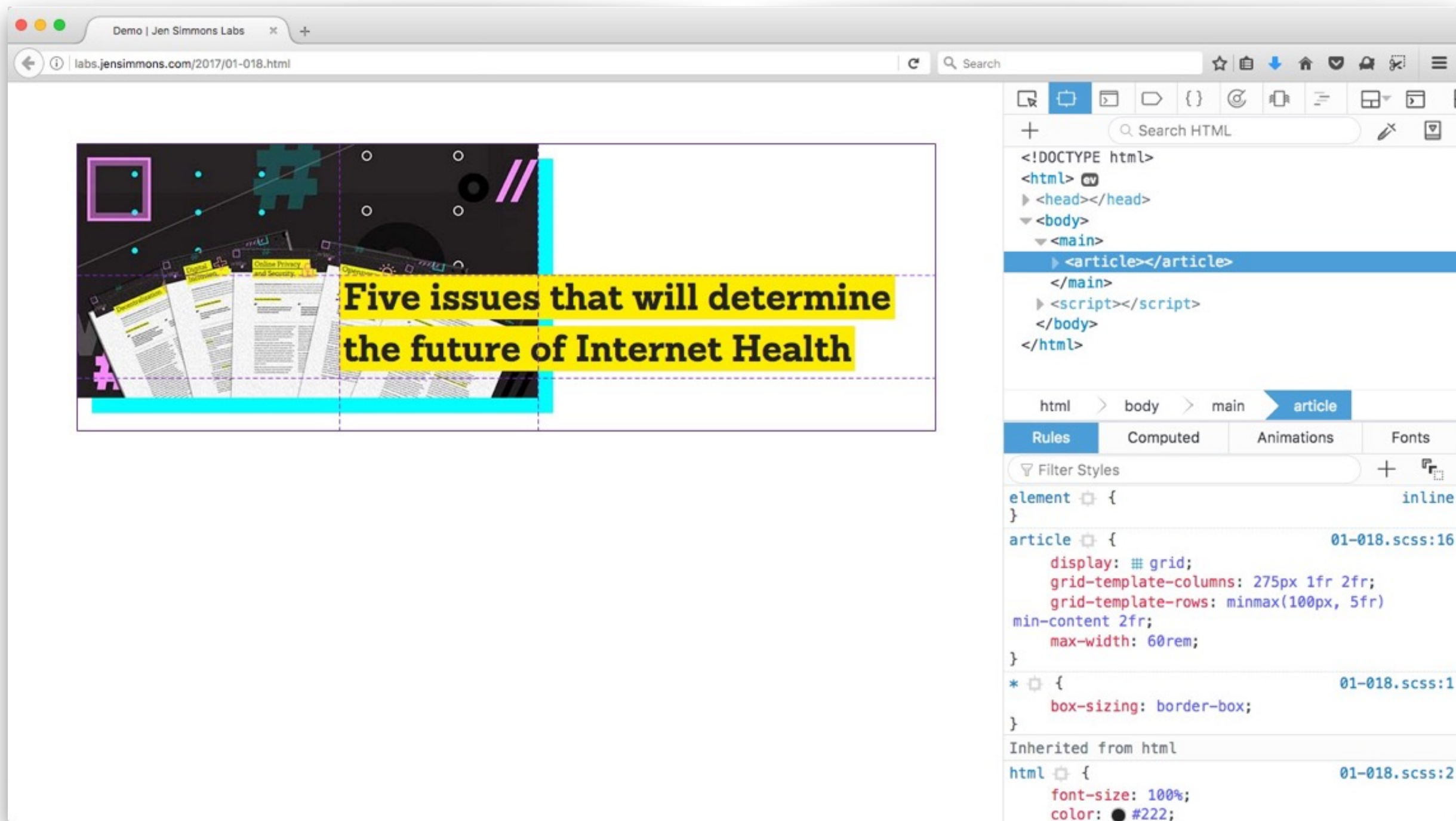
- ☐ Extend grid lines infinitely
- ☒ Display numbers on lines



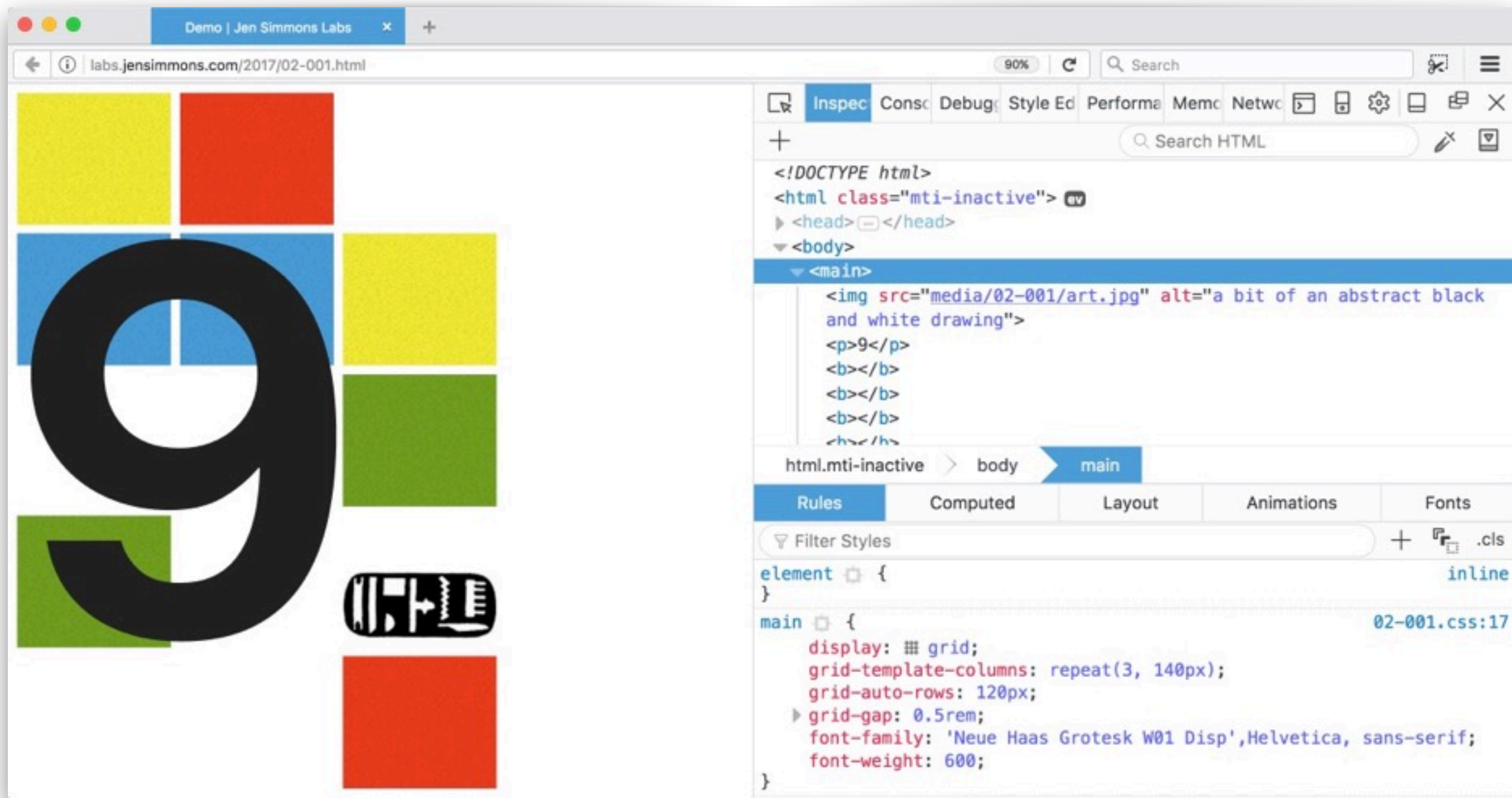
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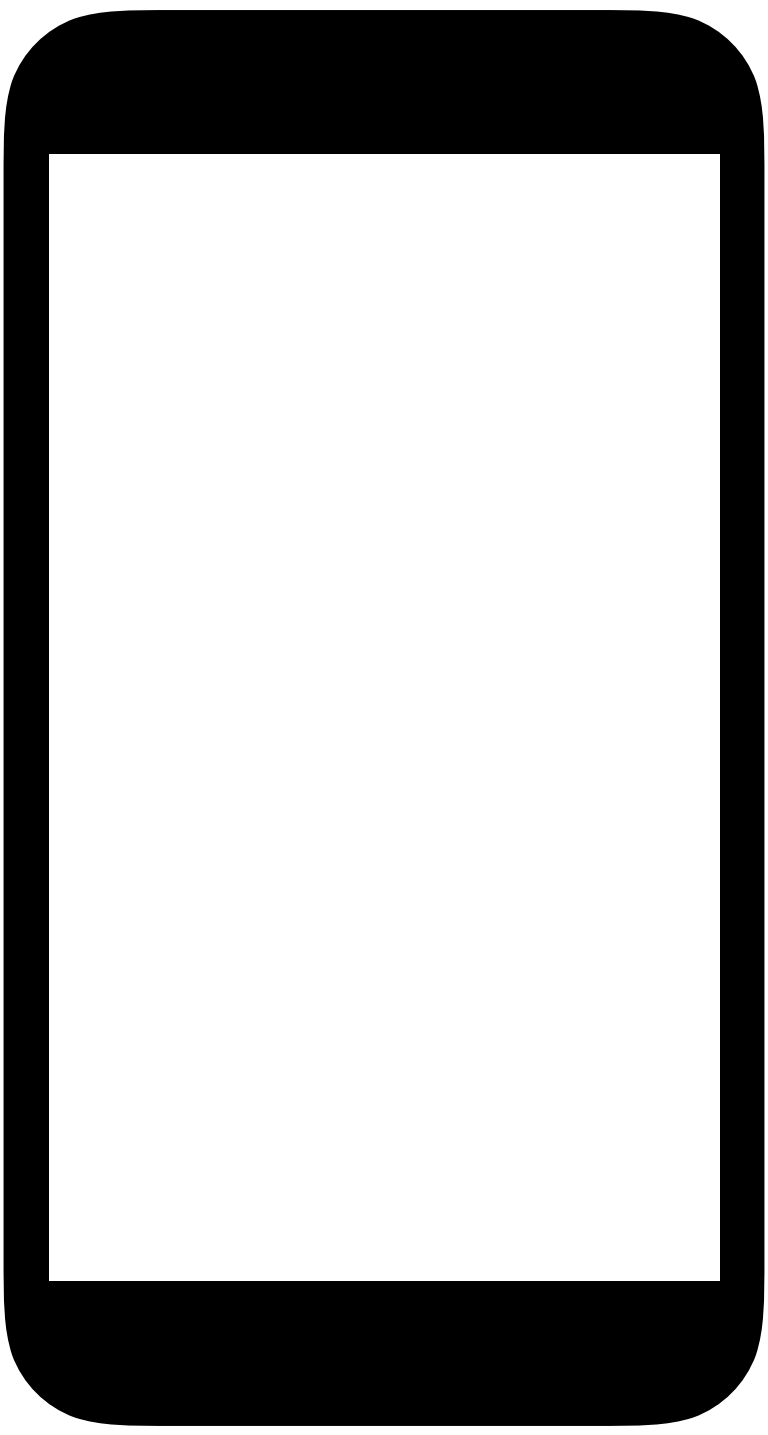
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Overlap

2. The Viewport





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UND SAFT. GIBT ES
EINEN KAFFEE, DER
SCHON VOR DER
Kaffeemaschine
mit einem Spritzer
Zitrusöl aromatisiert
wird. Oder einen
Kaffee, der mit einem
Spritzer Zitrusöl
aromatisiert wird.

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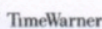
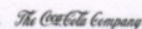
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March 27-31, 8pm
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The Birth of Cool: Bill Charlap

Lester Young, Count Basie,
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classics of cool.

March 22-24, 7:30/9:30pm
The Allen Room

Todo Tango

The Afro-Latin Jazz
Orchestra with Arturo O'Farrill II
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Asian to celebrate the legendary
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April 12-14, 8pm
Rose Theater

Dianne Reeves

Classics styled by a voice power-
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April 20-21, 7:30/9:30pm
The Allen Room

The Legends of Blue Note

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bring long-overdue big band
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April 26-28, 8pm
Rose Theater

The Many Moods of Miles Davis

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

May 11: Ryan Kiser
& Terence Blanchard

May 12: Nicholas Payton
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8pm, Rose Theater

15th Anniversary: In This House, On This Morning

Wynton's soulful convergence of
gospel and jazz performed by the
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May 24-26, 8pm
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Darin Atwater Gospel

Come testify with Kim Burrell
as we raise voices in a divine
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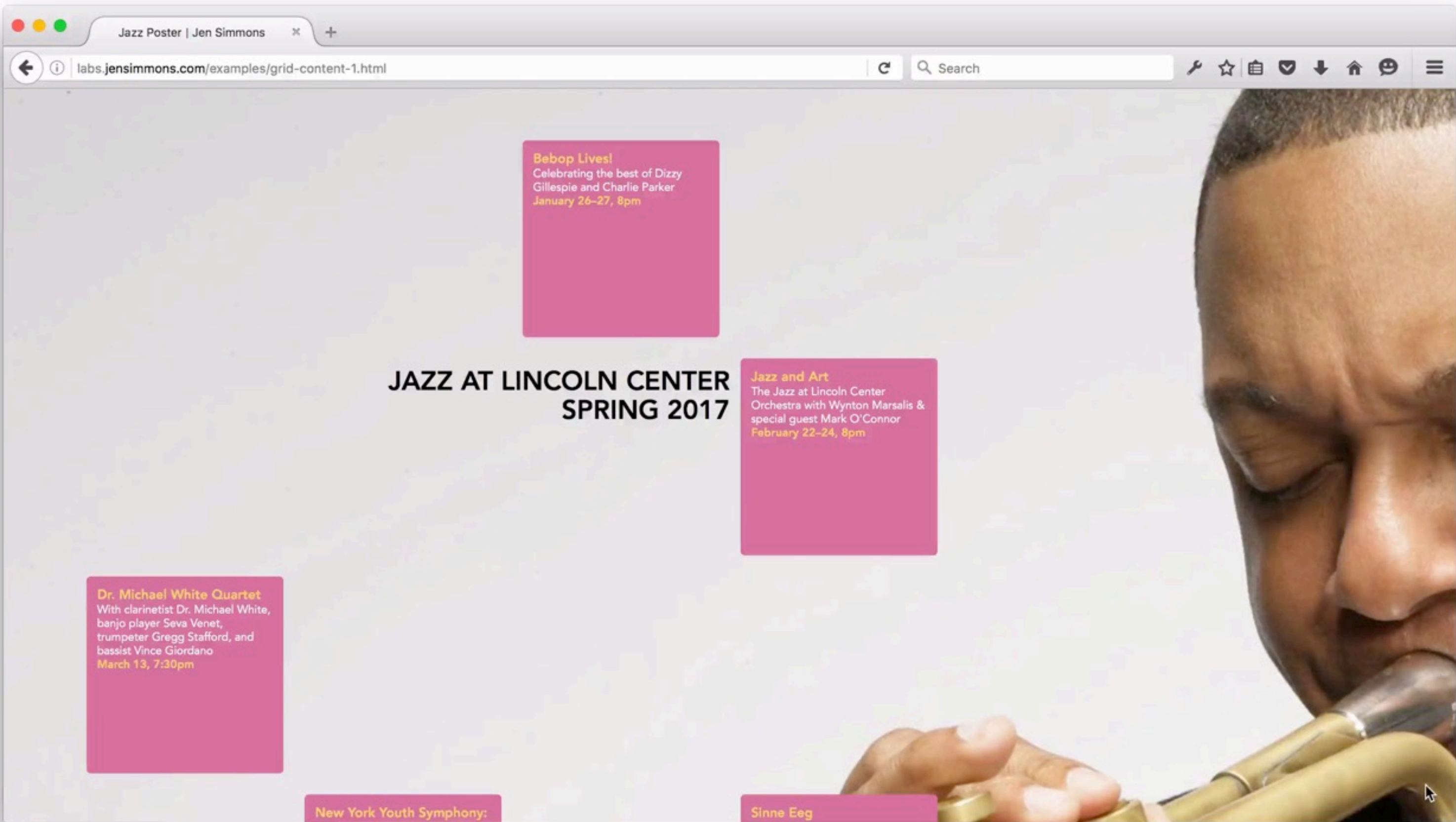
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Jazz and Art
The Jazz at Lincoln Center
Orchestra with Wynton Marsalis &
special guest Mark O'Connor
February 22-24, 8pm

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

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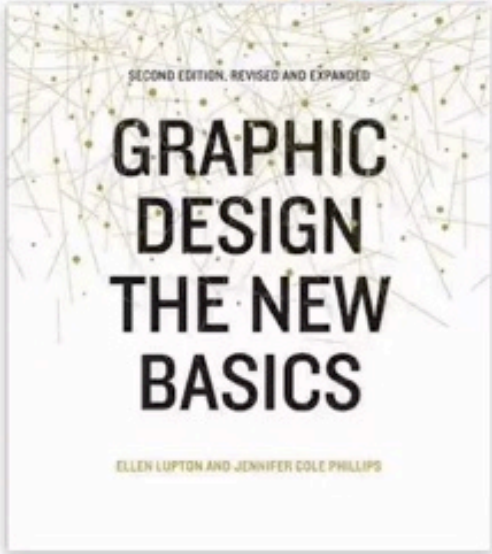
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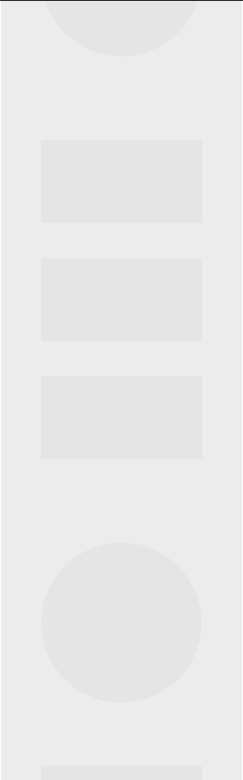
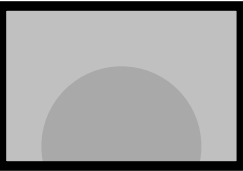
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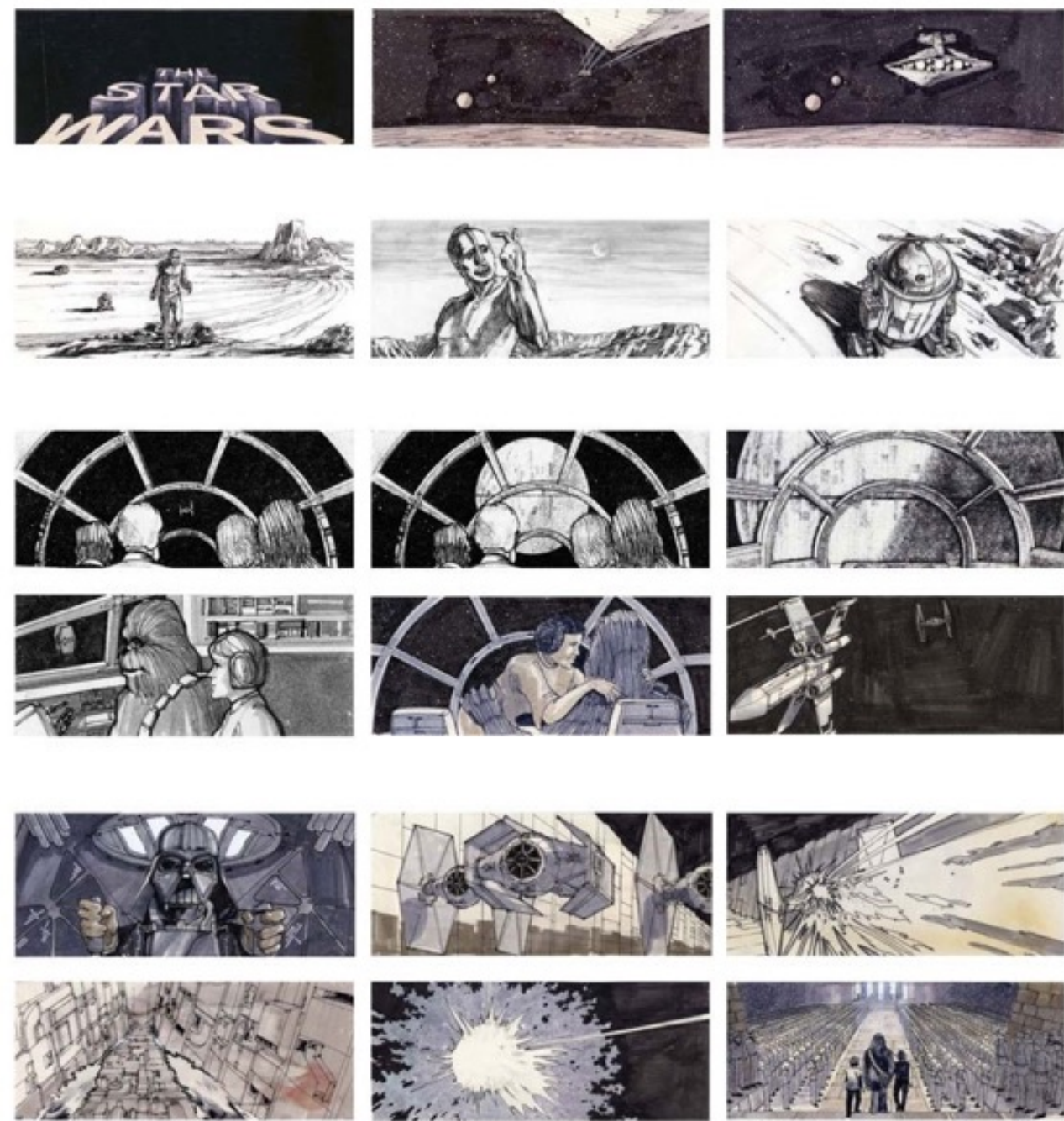
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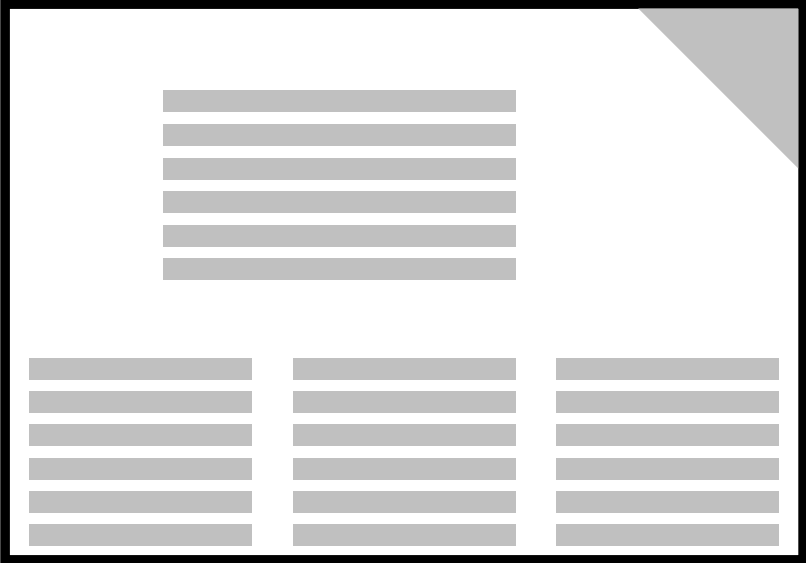
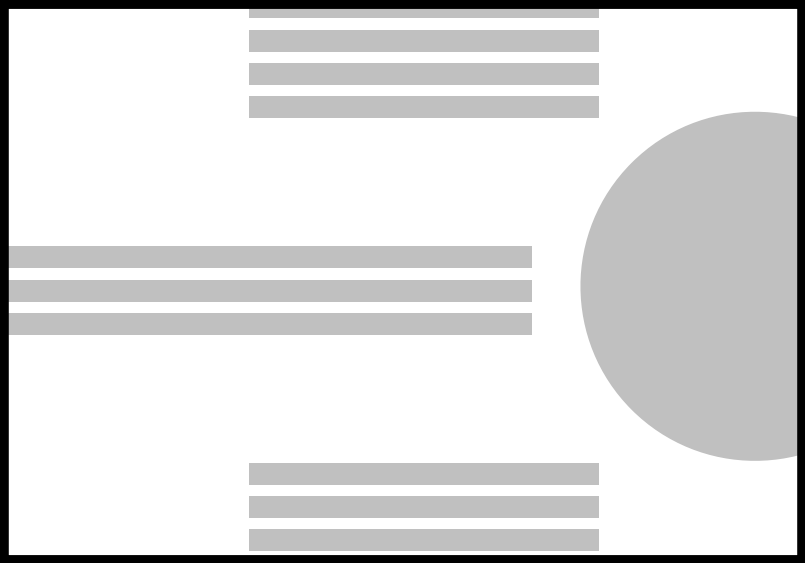
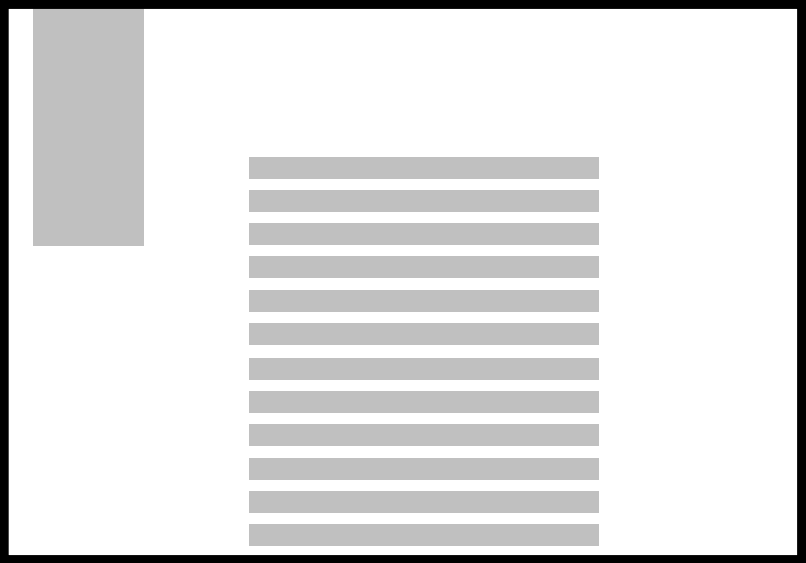
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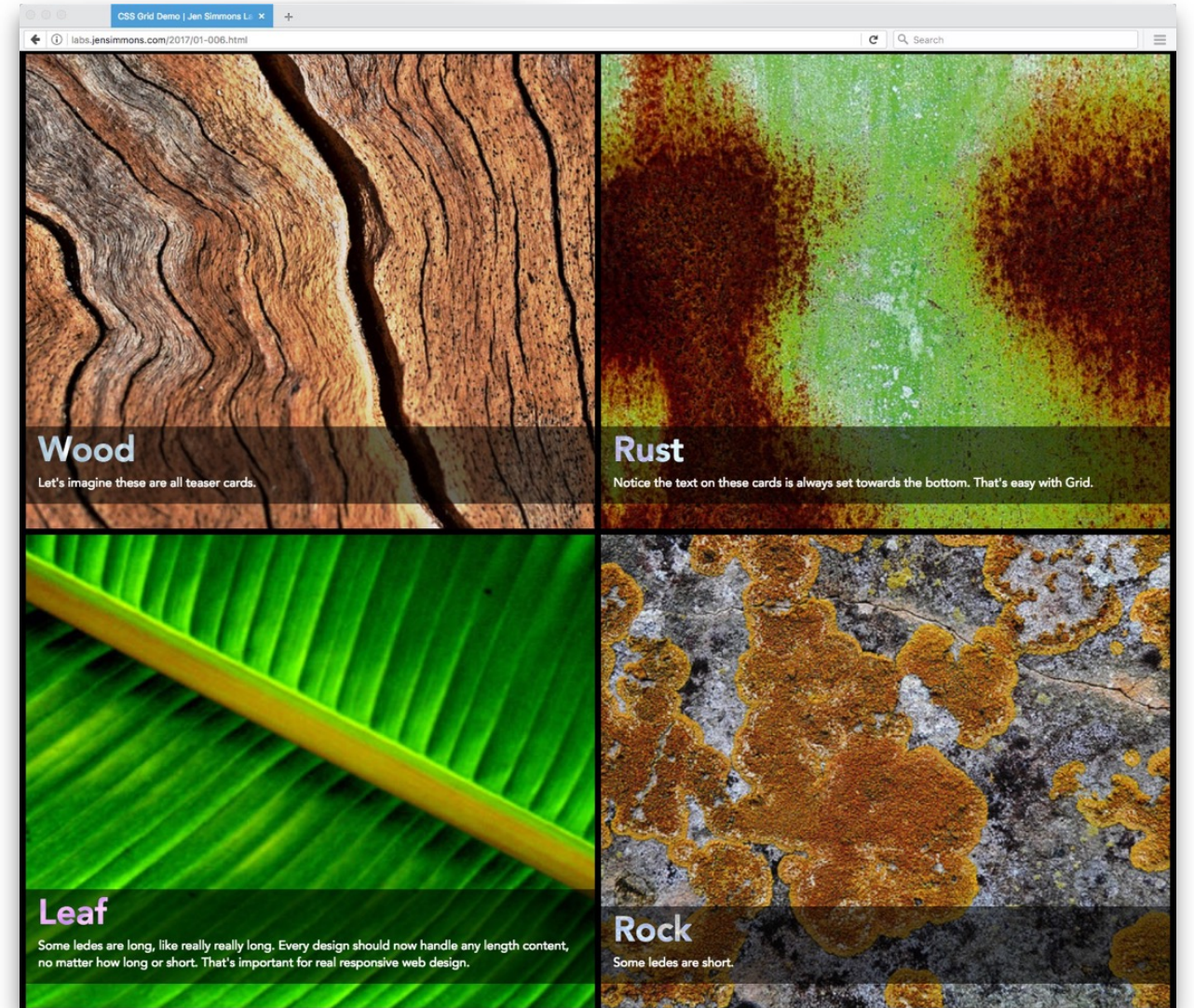
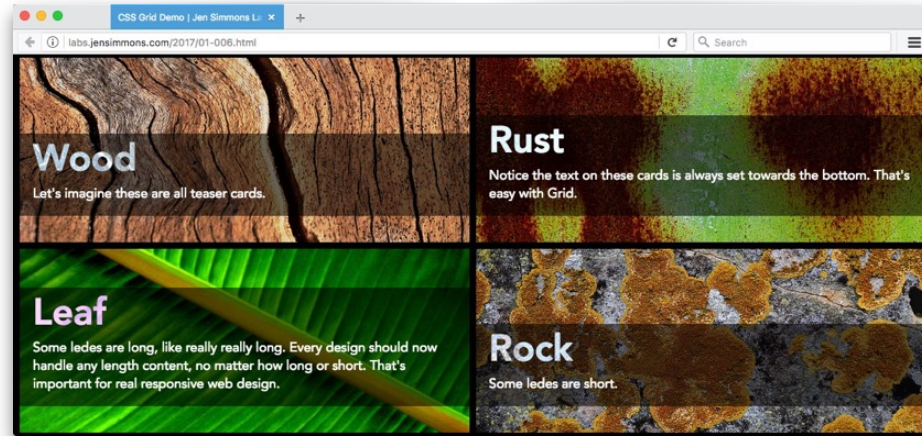


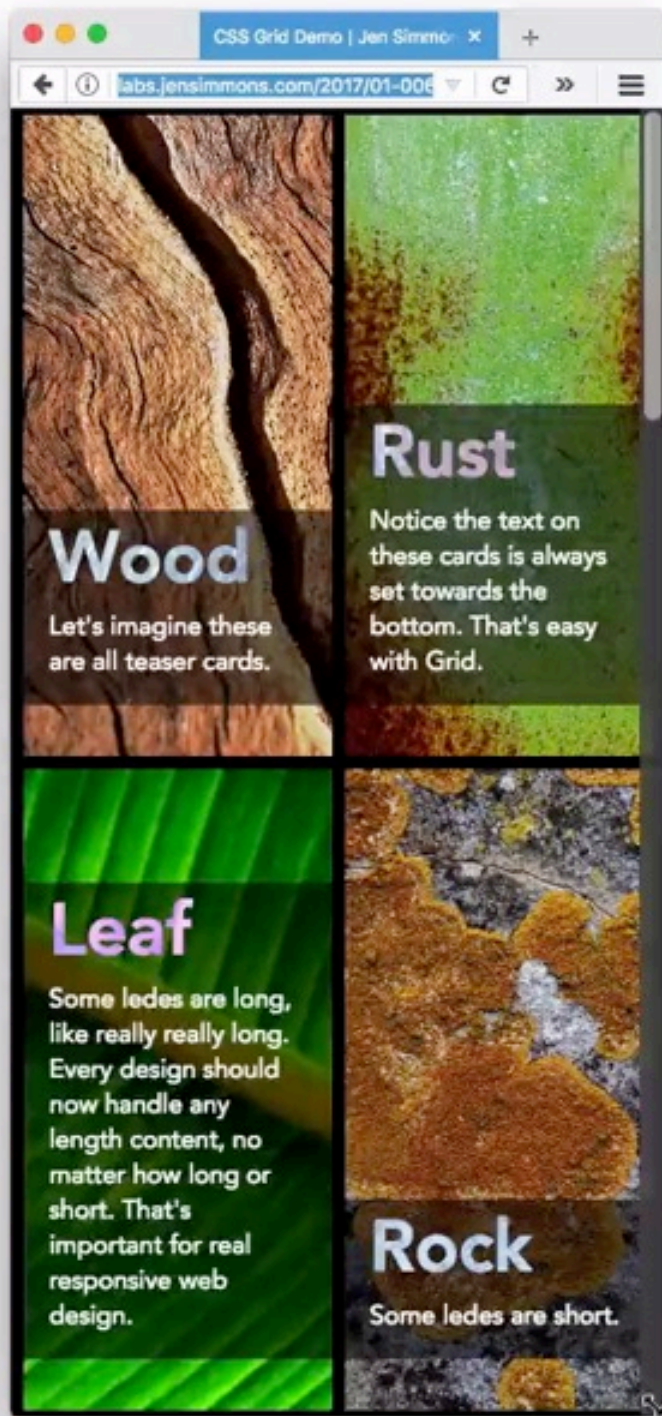
Storyboards for *Star Wars*,
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Spartacus, directed by Stanley Kubrick.
Storyboards created by Saul Bass.



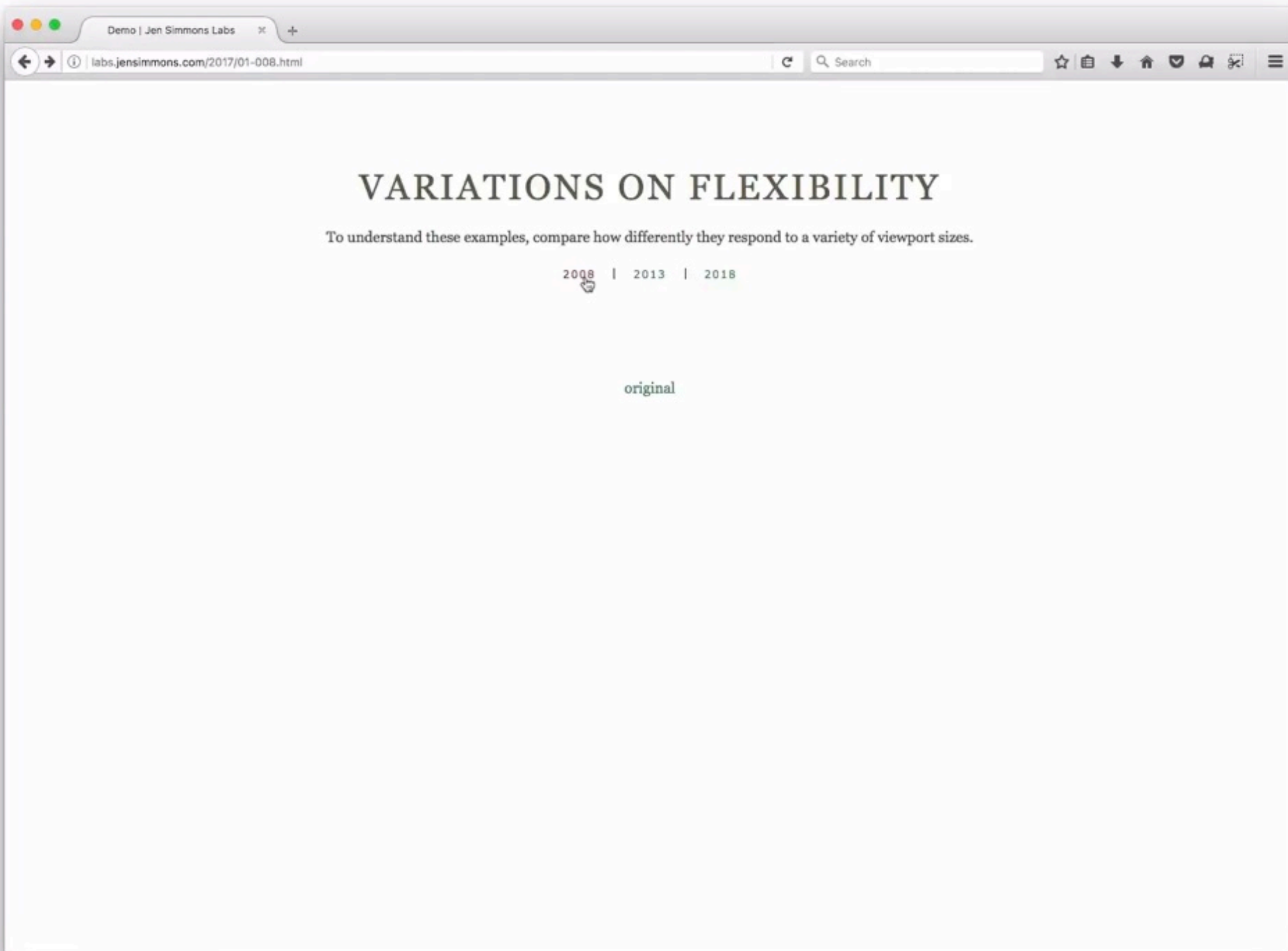


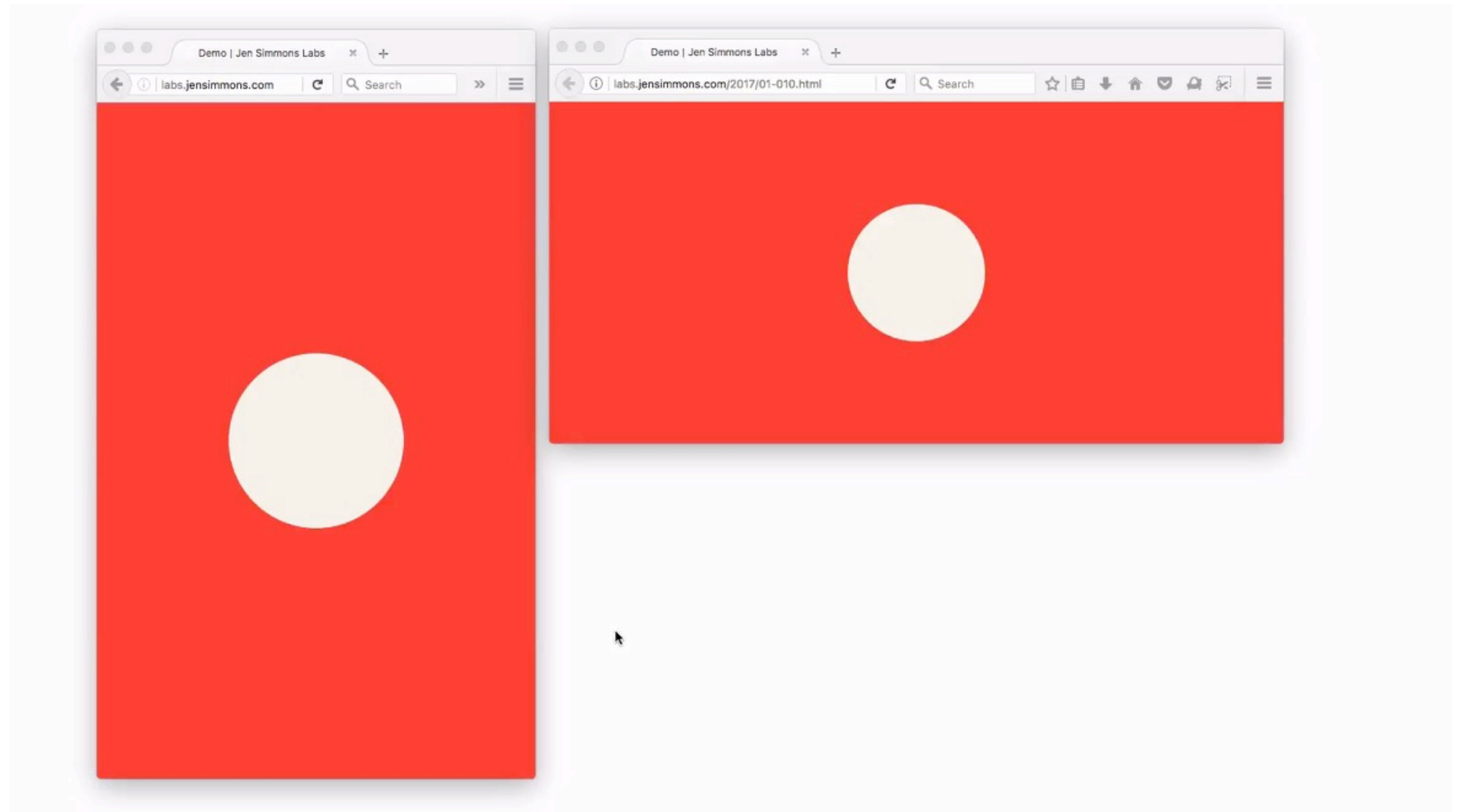


Grid rows & columns

Alignment

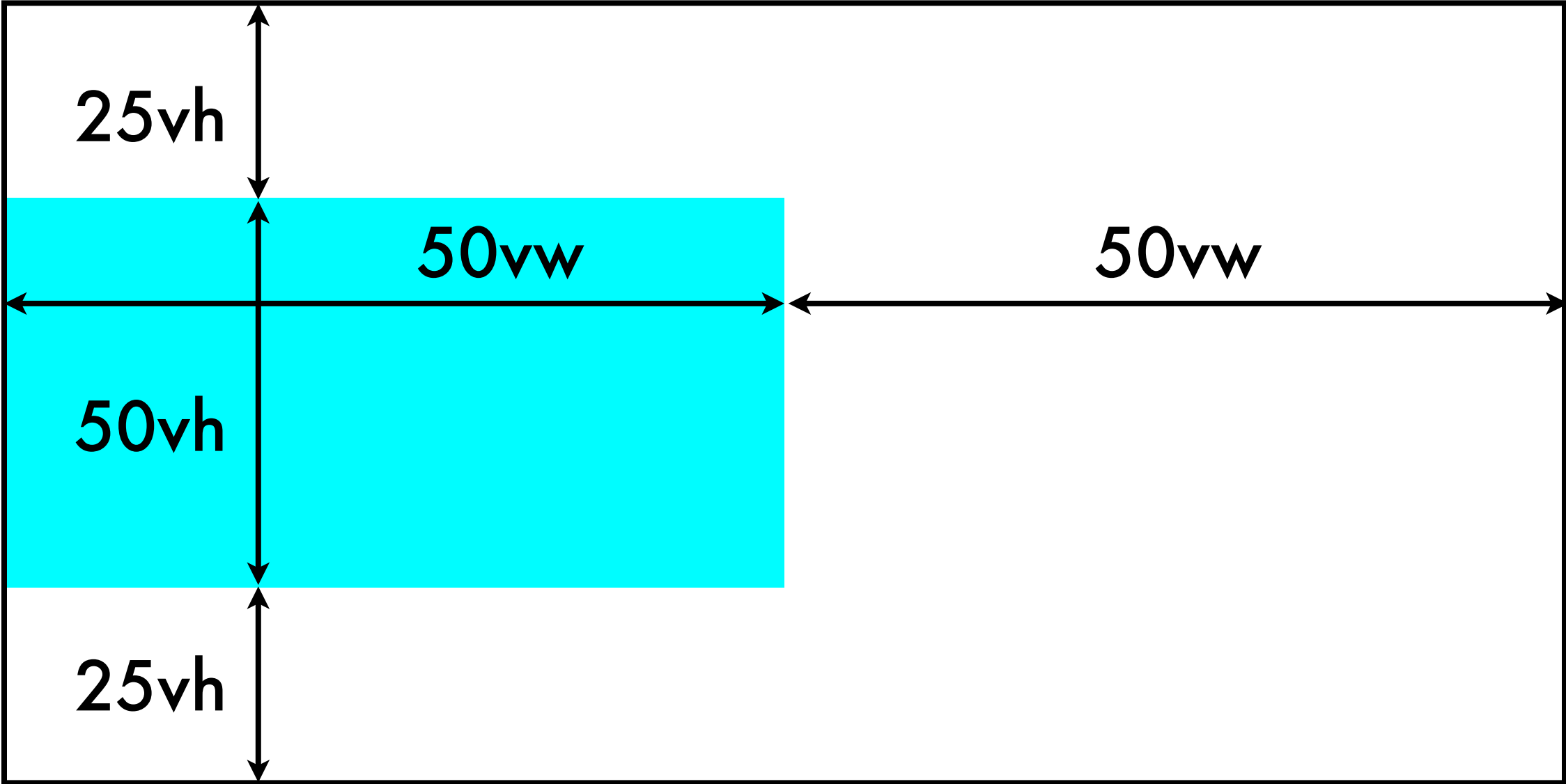
Viewport Units



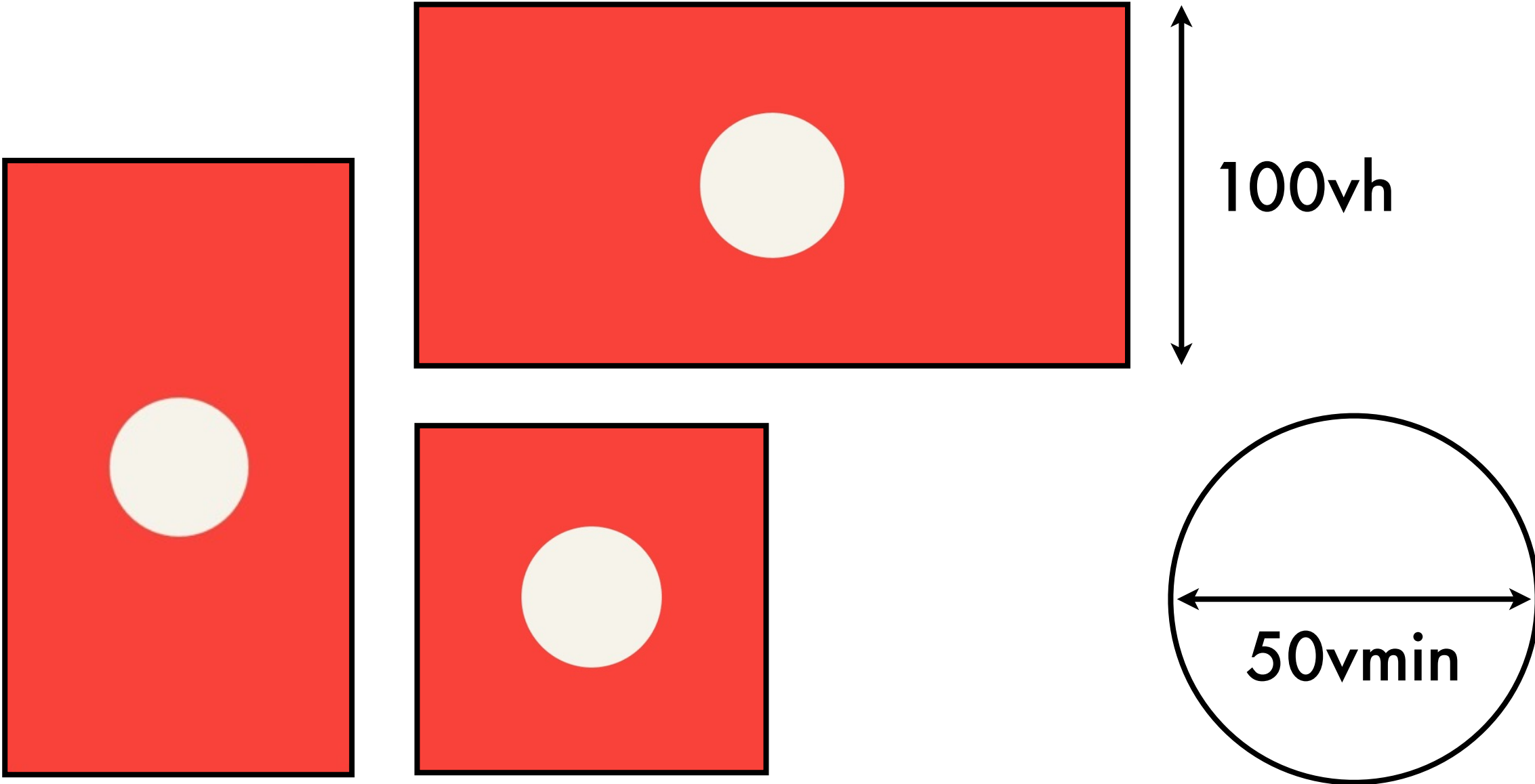


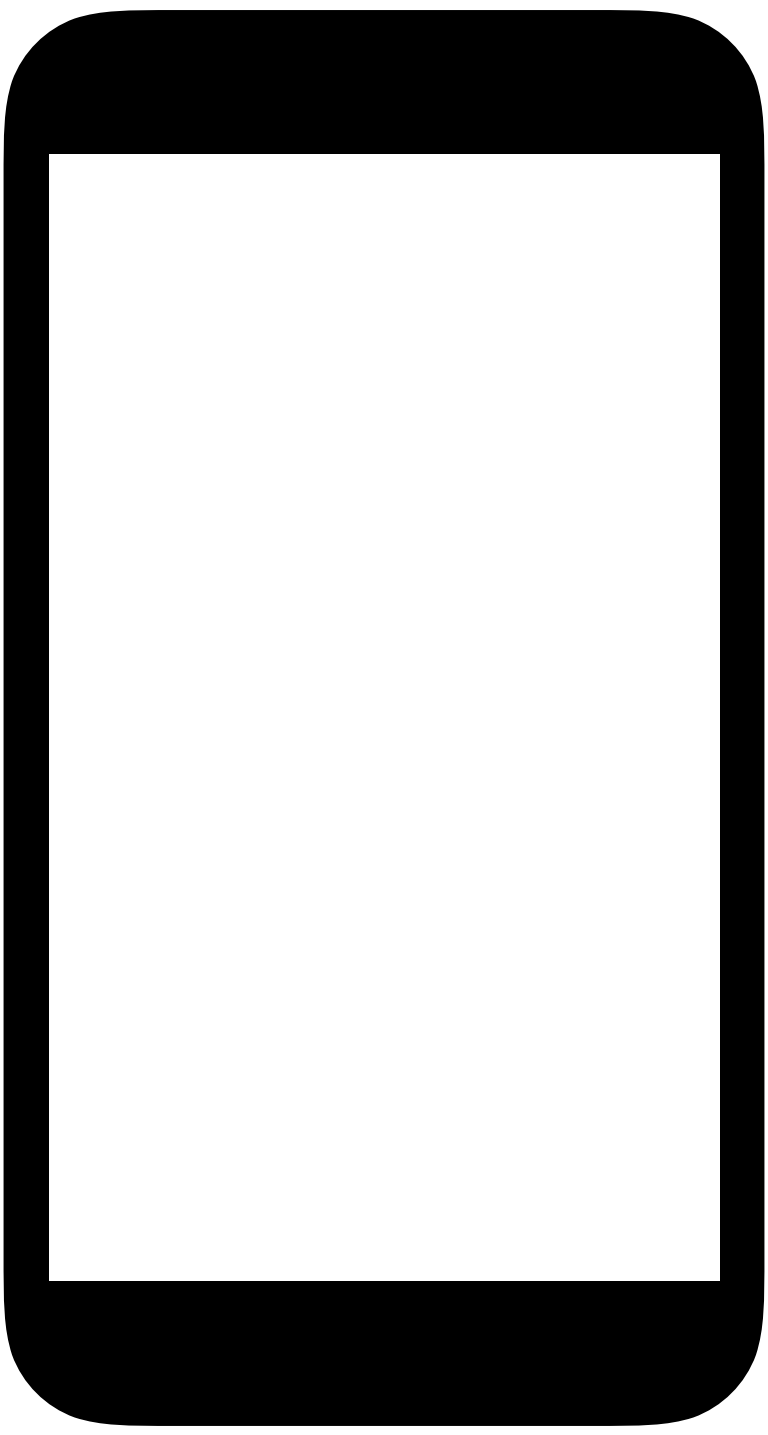
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Viewport Units



Viewport Units





Framing





7.105 *The Third Man*: extreme long shot.

aiming 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 do work.) In most cases, the concepts are clear enough about films. It is not of great importance whether the slightly above his waist is to be called a "true" medium close-up. What is important is that we use the term to analyze how that framing functions in the particular film.

Functions of Framing Another problem is more tempted to assign absolute meanings to angles, distances, and framing. It is tempting to believe that framing from a high angle presents a character as powerful and that framing from a low angle presents her as dwarfed and defeated. Verbal analogies are seductive, but the frame seems to mean that "the world is out of kilter."

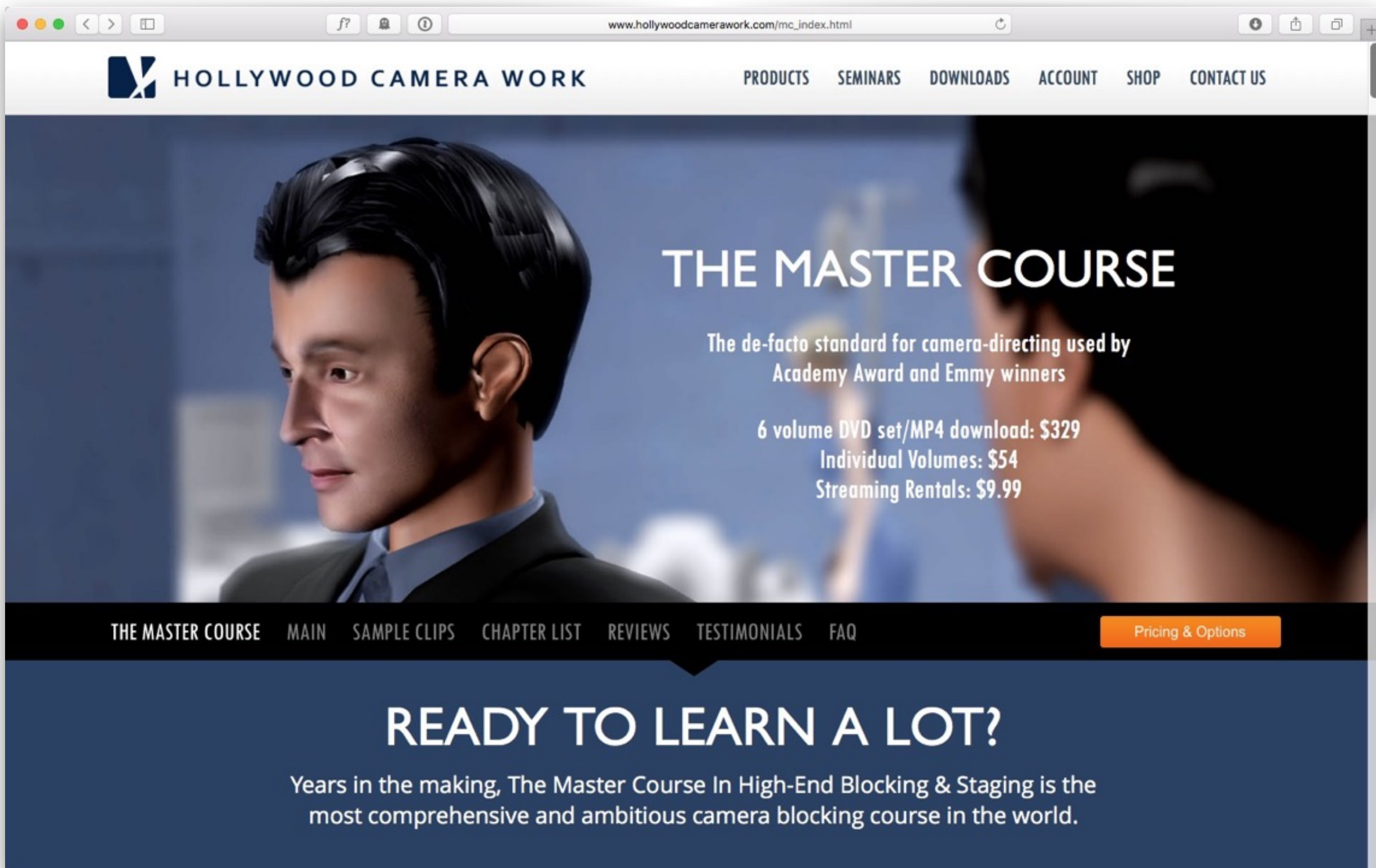
The analysis of film as art would be a lot easier if we could easily possess such hard-and-fast meanings, but we would lose much of their uniqueness and richness. The film would lose its absolute or general meanings. In *some* films angles are used as mentioned above, but in other films—probably those based on such formulas is to forget that meaning and effect are part of the film, from its operation as a system. The context determines the function of the framings, just as it determines the effect of the topographic qualities, and other techniques. Consider the following examples.

At many points in *Citizen Kane*, low-angle shots are used to give the main figures a sense of power, but the lowest angles occur at the point of the film when the main figure is at the point of his greatest defeat—his miscarried gubernatorial campaign (7.112). The low angle affects not only our view of the main figures but also the way those figures may appear.

If the cliché about high-angle framings were applied to the film *by Northwest*, would express the powerlessness of the main figure. Van Damm has just decided to eliminate his mistress, and he is saying, "I think that this is a matter best handled by the law." The angle and distance of Hitchcock's shot wittily suggest the powerlessness of the main figure. The shot is carried out.

Similarly, the world is hardly out of kilter in the film *by Northwest* shown in 7.115. The canted frame dynamizes the scene.

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



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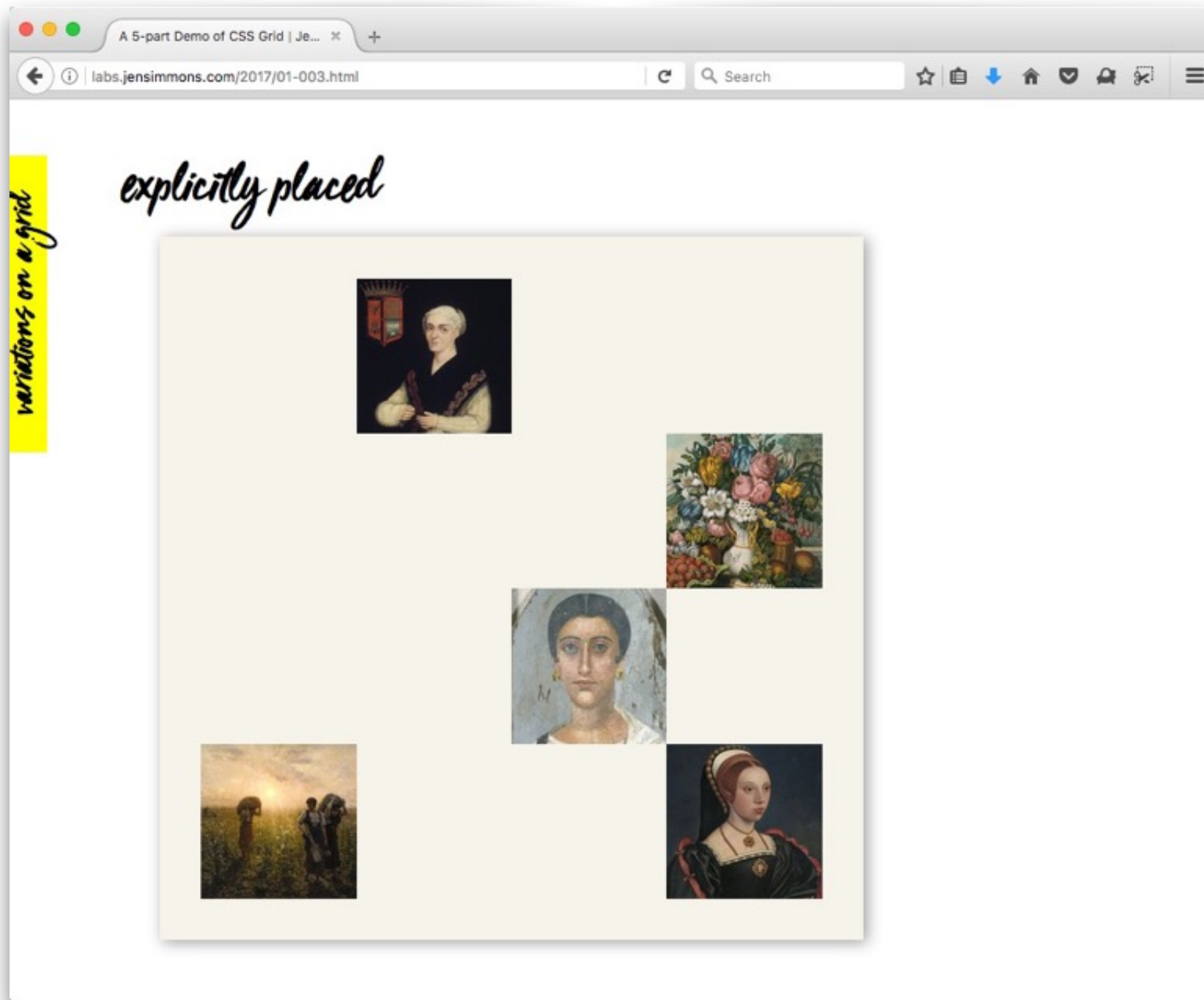
Webic Language

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 a
interaction experience with
a frame, where things move
in and out of that frame?

The Viewport

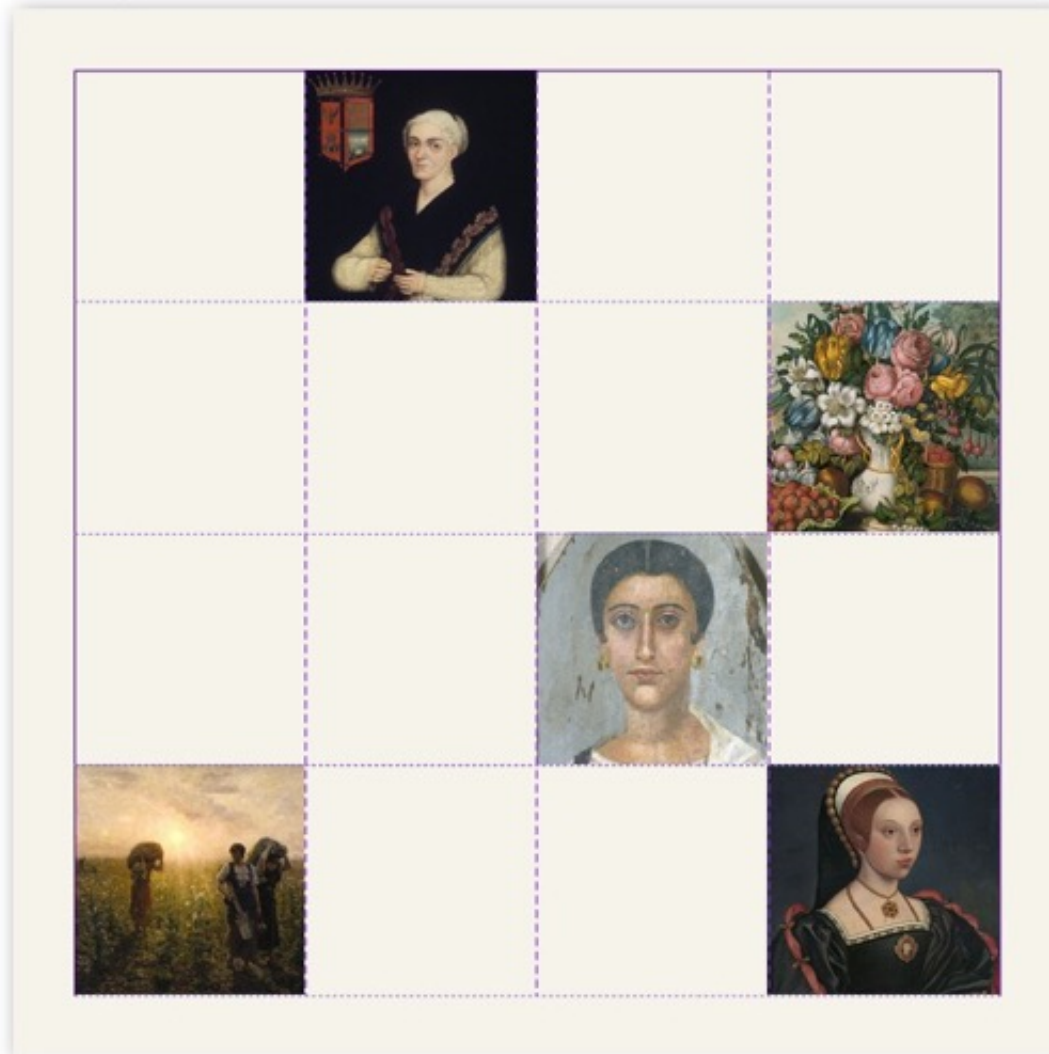
3. White Space



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variations on a grid

explicitly placed



110% Search

Search HTML

```
<!DOCTYPE html>
<html class="mti-inactive" dir="ltr" lang="en-us">
  <head>
  </head>
  <body>
    <main>
      <h1>Variations on a Grid</h1>
      <p class="warning">
      </p>
      <section class="fixed">
      </section>
      <section class="fluid">
      </section>
      <section class="responsive">
      </section>
      <section class="explicitly-placed">
        <h1>Explicitly Placed</h1>
        <ul class="grid-container">
          <li>
          </li>
          <li>
          </li>
          <li>
          </li>
          <li>
          </li>
          <li>
          </li>
        </ul>
      </section>
      <section class="overlappino">
      </section>
    </main>
  </body>
</html>
```

body

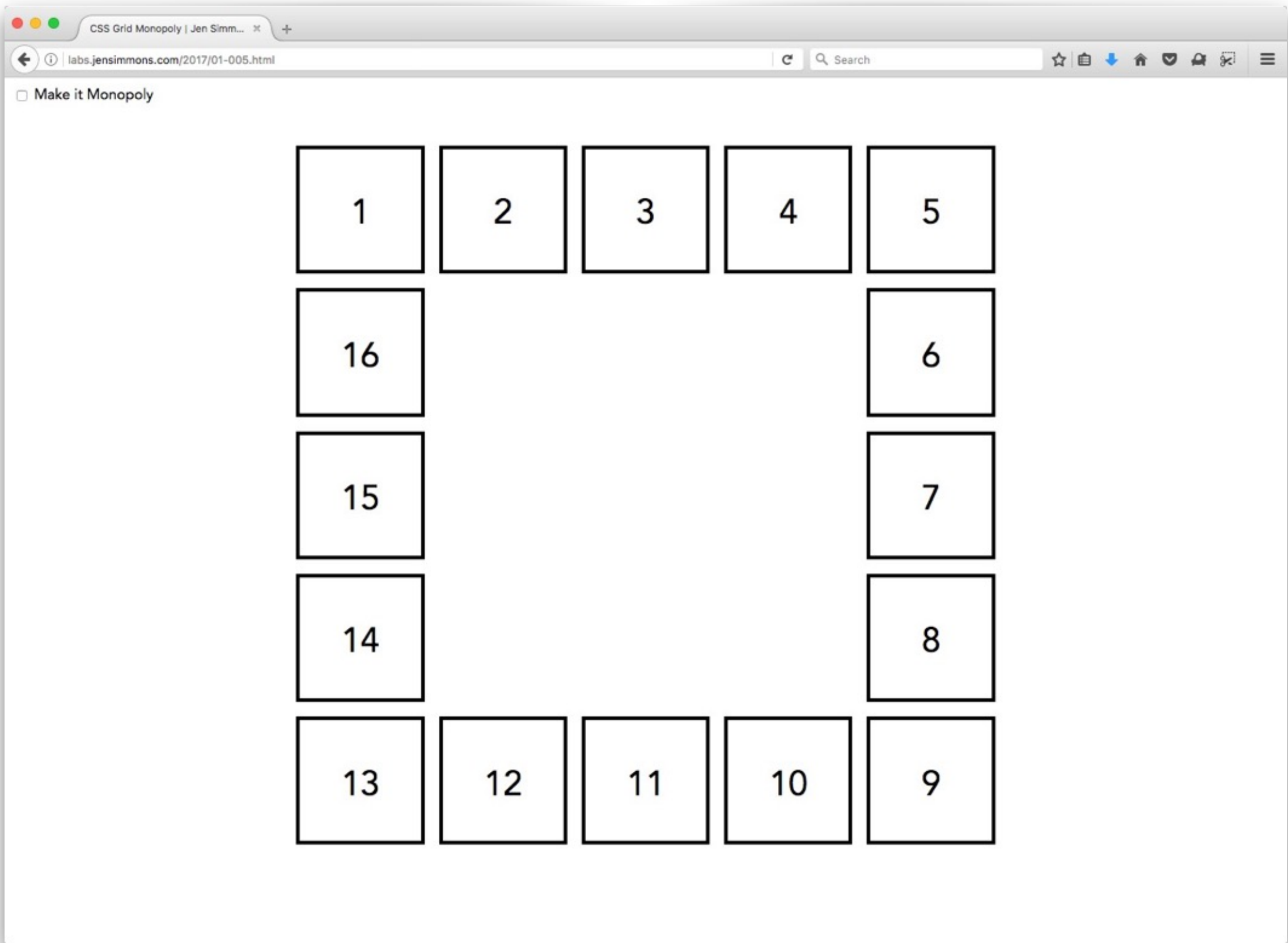
main

section.explicitly-placed

ul.grid-container

li

Rules	Computed	Animations	Fonts
Filter Styles			
element	{		inline
.explicitly-placed ul {			
	display: # grid;		
	grid-template-columns: repeat(4, 1fr);		
	max-width: 600px;		
}			
ul {			
	list-style: none;		
	margin: 0 0 0 2rem;		
	padding: 2.2rem;		
	background: #f6f3ea;		
	box-shadow: 3px 2px 12px rgba(0, 0, 0, 0.4);		
}			





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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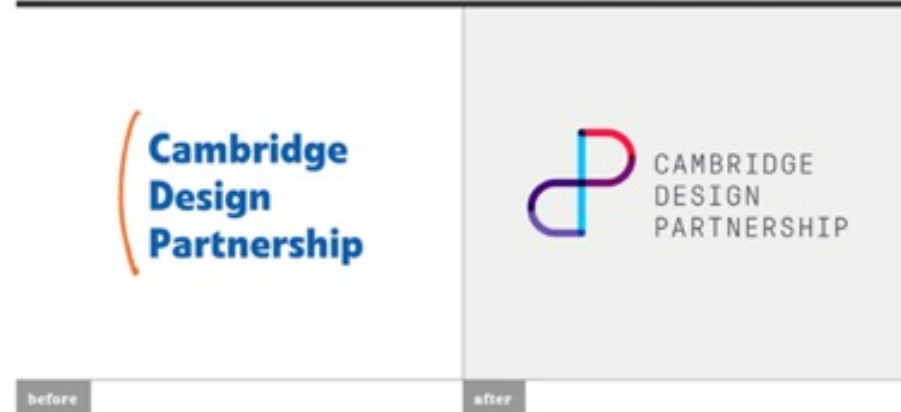
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34

New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joins Realized



Reviewed June 16, 2014 by Armin

Comments (35)

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

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

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

[moving brands case study](#)

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WHAT IS GRAPHIC DESIGN?

Recommendations 2

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

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

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

Image-based design

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

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

Type-based design

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

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

Image and type

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

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

WHAT DESIGNERS NEED TO KNOW

1 Recommendation

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

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

DESIGNERS AT WORK

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

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

WHO BECOMES A DESIGNER?

1 Recommendation

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

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



EDUCATION AND DESIGN

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

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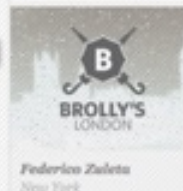
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FROM THE BLOGS

The International Typographic Style

18

- 1944 Herdeg, *Graphis* 1st issue
- 1945 A-bombs dropped; World War II ends
- 1947 Ruder and Hofmann join Basel School of Design faculty
- 1948 Churchill, "blood, toil, tears, and sweat" speech
- 1949 Mao Tse-tung's communist forces capture China
- 1950 Ulm School of Design planned; Odenmatt opens studio; Zapf designs Palatino
- 1952 de Harak opens New York studio
- 1953 Stankowski, Standard Elektrik Lorenz AG logo
- 1957 Miedinger, Haas Grotesque (later named Helvetica by Stempel foundry)
- 1959 *Neue Grafik Design* begins publication
- Hofmann, Gisele poster
- 1960 Müller-Brockmann, *der Film* poster
- 1962 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
- 1947 Rand, *Thoughts on Design*
- 1948 United Nations founded
- 1949 Doyle Dane Bernbach founded
- 1950 Thompson, his 1st *Westvaco* Inspirations
- 1951 Lustig, *New Directions* book covers
- 1951 Japan attacks Pearl Harbor
- 1952 Alvid Eisenman creates graphic design program at Yale University
- 1952 Korean War ends
- 1957 Brownjohn, Chermayeff, & Gelismar formed
- 1958 Bass, *Man with the Golden Arm* graphics
- 1960s Lois, *Esquire* "statement" covers
- 1963 Wolf, art directs *Esquire*
- 1964 Senate censures McCarthy
- 1968 Brodovitch retires; Wolf art directs *Bazaar*; *Communication Arts* 1st issue
- 1968 Storck, redesigns *McCall's*
- 1968 Brodovitch's editorial design classes inspire a generation
- 1968-71 Lubell, *Asst. Gard* magazine

Corporate Identity and Visual Symbols

20

- 1940 Dorfman joins CBS
- 1943 mass production of penicillin
- 1943 Golden becomes art director of CBS
- 1945 Olden joins CBS
- 1947 Pintori joins Olivetti
- 1950 Korean War begins
- 1952 Eisenhower elected President
- 1954 Matter, New Haven railroad program New York and Hartford
- 1954 Rand, IBM logo; Pintori, Olivetti *Electrosumma 22* poster
- 1960 Chermayeff & Gelismar, Chase Manhattan identity; Beall, International Paper logo
- 1962 Cuban missile crisis
- 1964 Mobil identity program
- 1964 Wyman, Mexico City Olympics
- 1965 Golden dies
- 1965 Castro ousts Batista from Cuba
- 1965 Wally dies
- 1966 Alcher & staff, Lufthansa identity system
- 1967 Golden, CBS symbol

The Conceptual Image

21

- 1963 Trepkowski, "Niel" poster
- 1964 Testa, Pirelli graphics
- 1964 Massin designs *The Bald Soprano*
- 1968 Kennedy elected President
- 1968 Beall joins CBS Records
- 1969 Wilson & Wilson

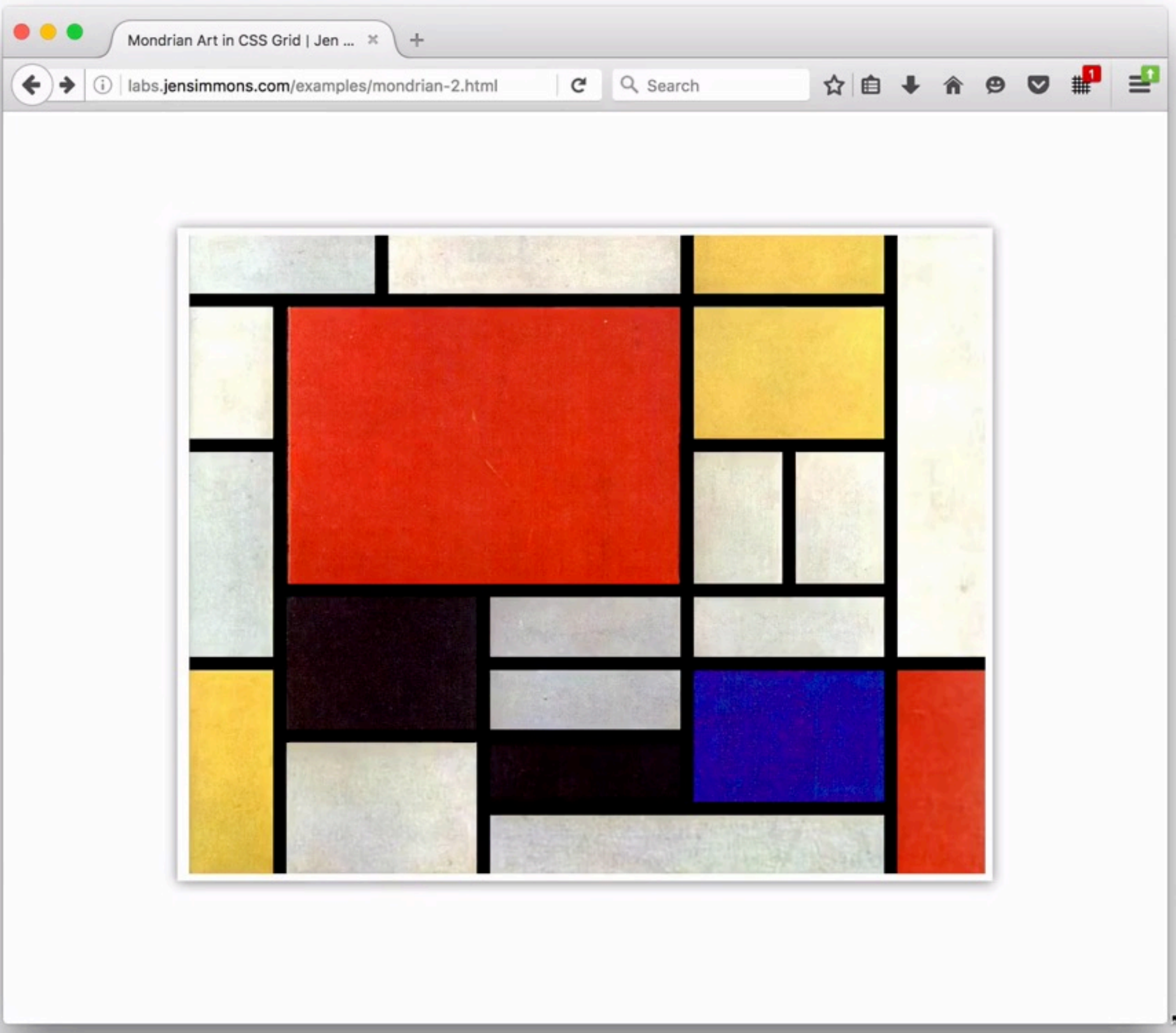
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THE NEW

TYPOGRAPHY

THE FIRST ENGLISH TRANSLATION

of the revolutionary 1928 document

Translated by RUARI MCLEAN

Introduction by ROBIN KINROSS

THE VIGNELLI CANON

J. Müller-Brockmann

Hans Rudolf E

Der
T

Raster:
Gr
Objekt
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in graphic design

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for Die Neue Typographie to Barbara
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a step-by-step approach to typographic
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the grid

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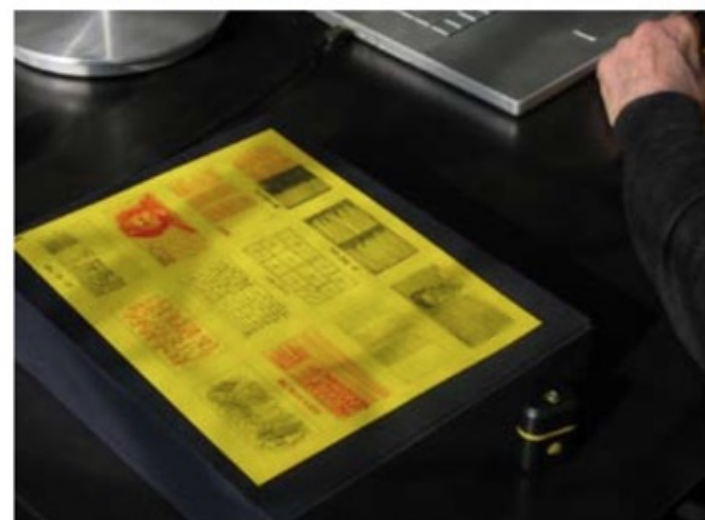
**Grids, Margins,
Columns
and Modules**

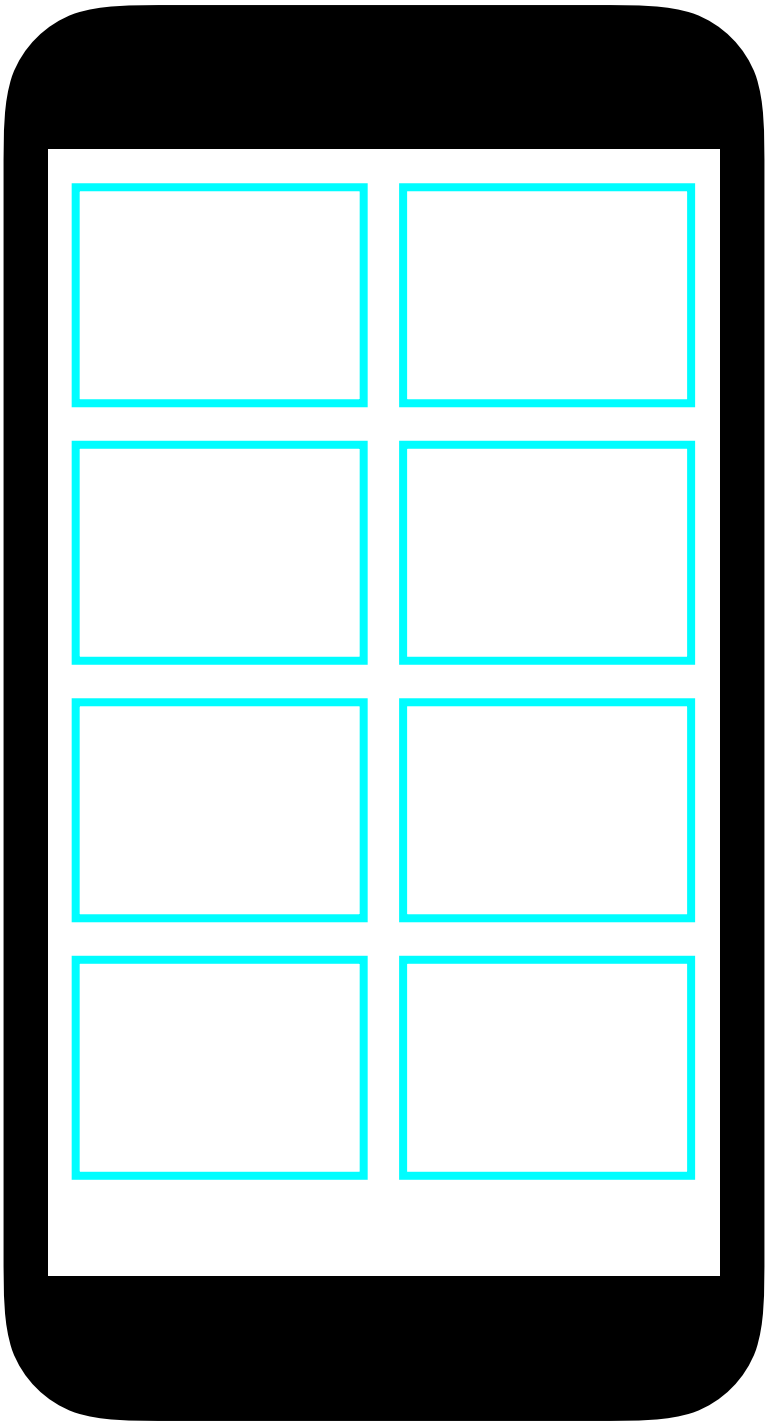
For us Graphic Design is “organization of information.” There are other types of graphic design more concerned with illustration or of a narrative nature.

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.

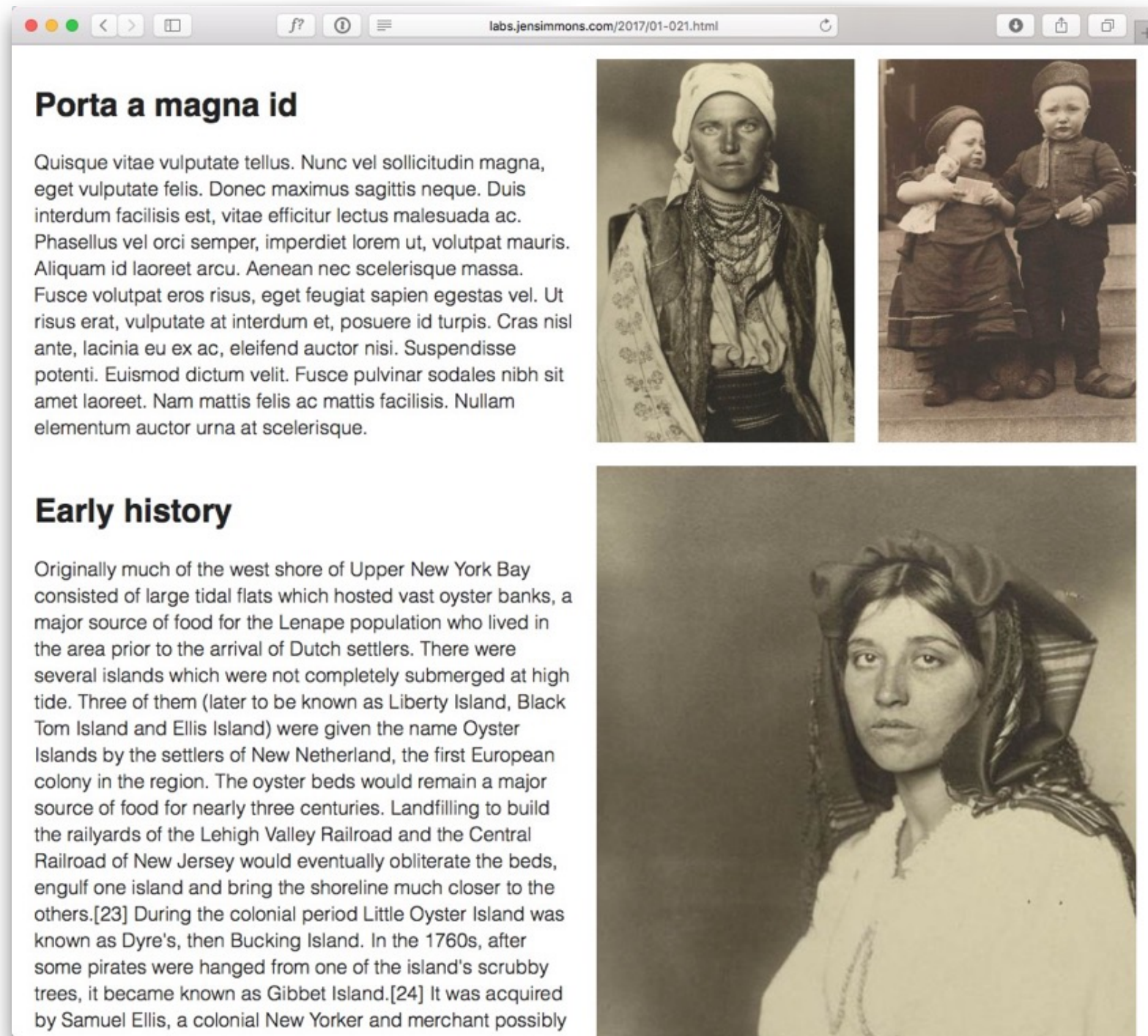
Conversely a page with a coarse grid is a very restricting grid offering too few alternatives. The secret is to find the proper kind of grid for the job at hand. Sometimes, in designing a grid we want to have the outside margins small enough to provide a certain tension between the edges of the page 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.



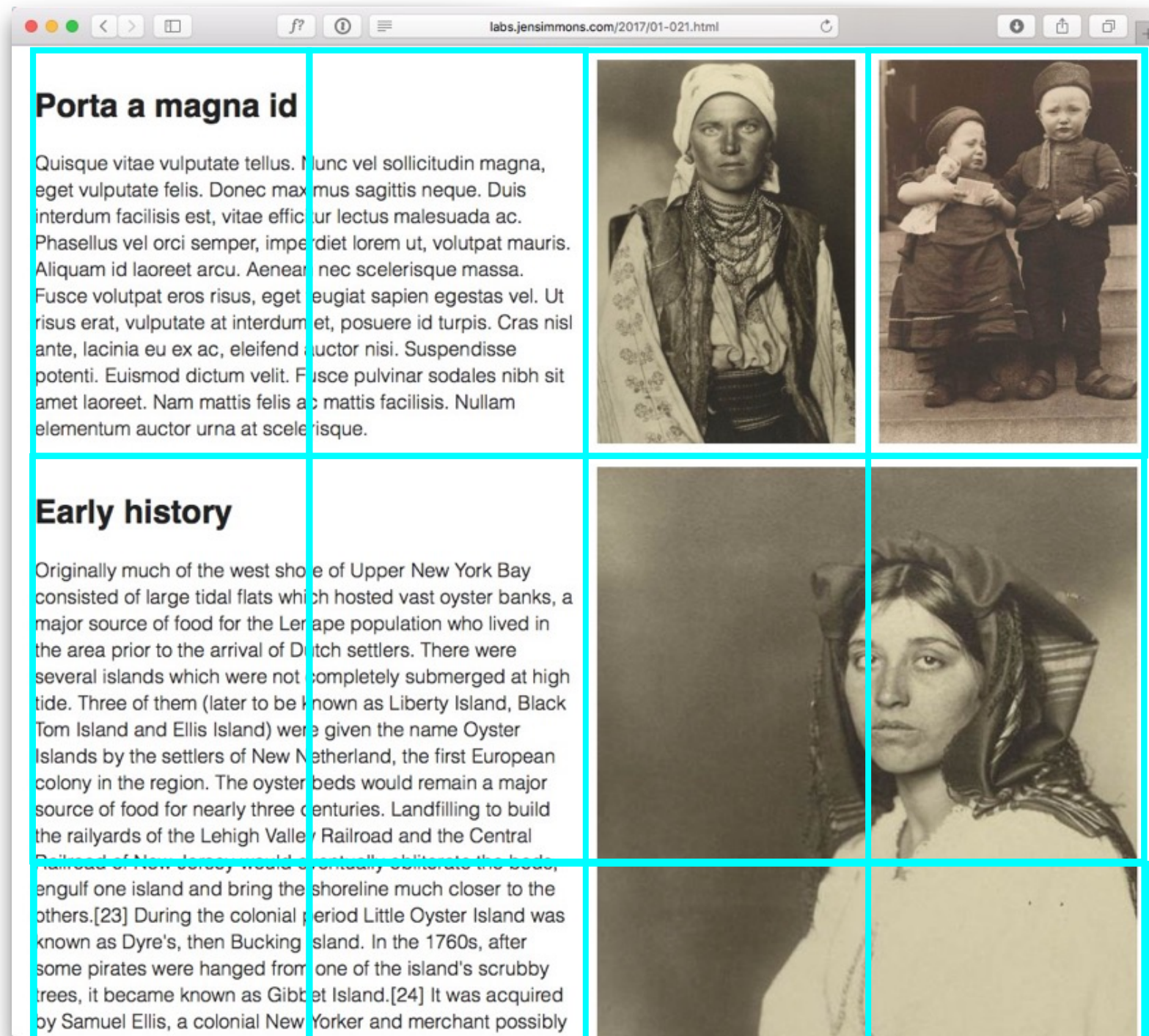


1. Control the size of the page?	Nope.	
2. Line things up?	Yes. Easy.	
3. Create white space?	Yes, absolutely.	
4. Maintain aspect ratios?	Nope. Not yet.	

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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 through 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.



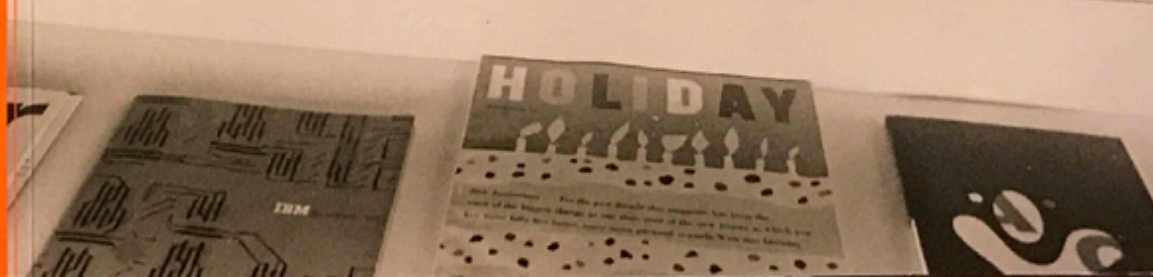
Grid like a Modernist?

White Space

4. Verticality



graphic
design
visionaries
caroline
roberts



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SEPTEN'RIO.



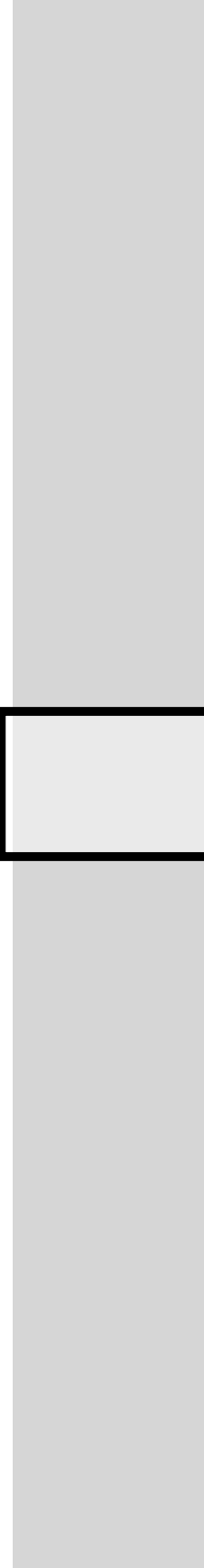
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talking
about
arabic

by mourad boutros et al.

ARABIC
for
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4. Verticality





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十五絃伽倻琴
創作曲
성금연
15현가야금
창작곡

伽倻鼓

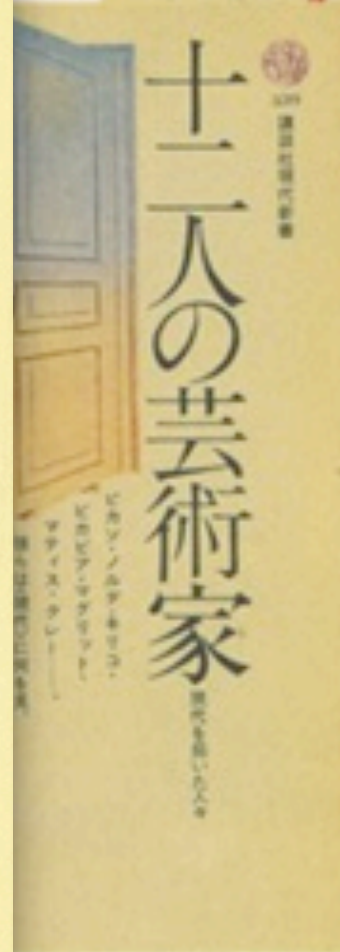
가야고

涙が真珠なら
눈물이 진주라면

池成子+高田みどりコンサート
지성자+따카다미도리



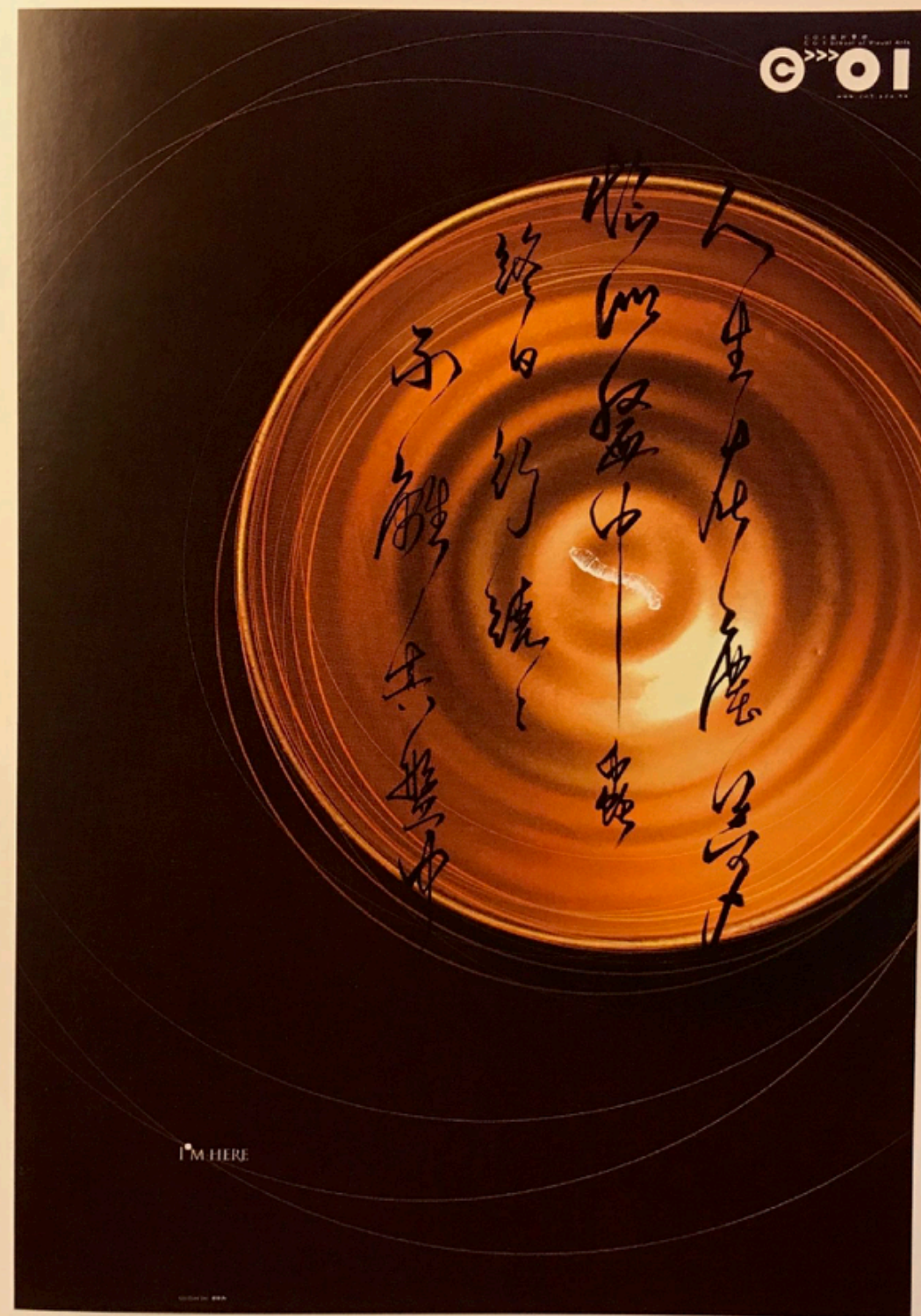
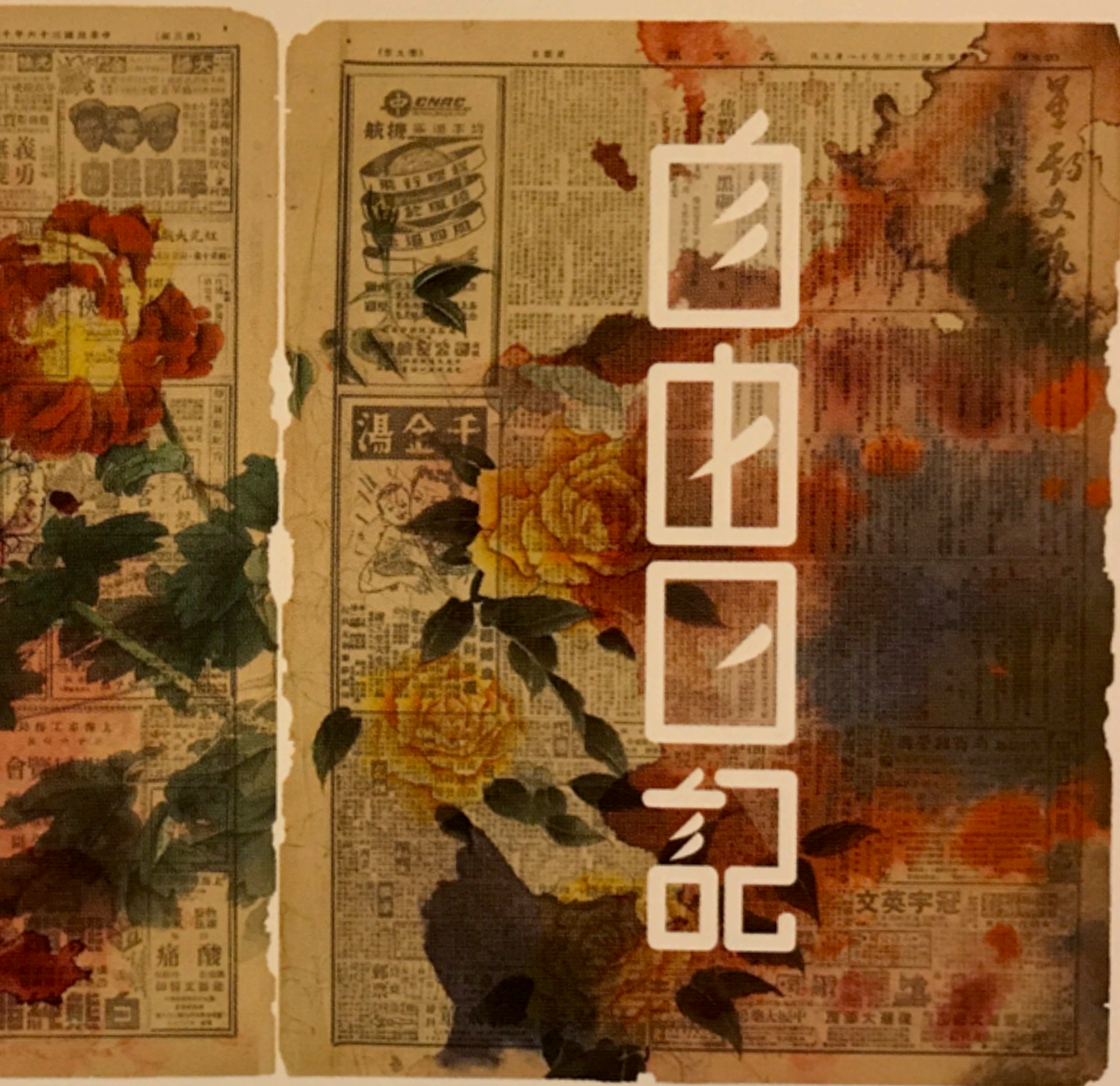
1993年 一九九三年 二月五日本
東京文化会館小ホール
TEL 03-5561-1100
FAX 03-5561-1101
www.kca.or.jp
www.kca.or.jp



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。

このガイドブックは2つの面から成り立っている。一つは、もちろんウクライナのことをよく説明しているという点だ。ウクライナとは何か、どうやって行こうことになる仕事、そしてウクライナの現状の地図……。たしかにその点、中身の濃い内容かもしれない。テレビや新聞の報道のように、身近にあって遠くで起きているというイメージを植え付けている。イメージ写真では語れない。ガイドブックのもう一つの目的は、ウクライナという社会を通じて、私たちと一歩に距離を縮めたいという思いだ。最近ますます「イメージ」からこの世界に行く「リコンマニッシュ」で有名な人々が増えている。学生が訪ねるポイントとして、たとえばITのグローバル化があげられる。とくに企業もそれ向けのIT人材を必要とする。こんな形で就職を決めているのだろうか、とウクライナはおせっかいにも思ってしまう。だからやっぱりイメージ写真では語れない。

RADICAL TEXT

考え 入社案内



Cover

TEXT
社風論

君の知らない 資本主義。

かつて、ドイツの社会学者M・ウェーバーは、資本主義の精神とは「計画的にひたすら利潤を追求する行為が、職業生活を営むすべての人間の義務、倫理的な善である」とみなし、資本主義の発展の合理化を人々に命令する精神である」と書いた。いま就職活動中の君の眼前にひらけている企業社会とは、まさしくこのような精神がひしひしとあふれているジャングルのようなものではないだろうか。あらゆる会社が、利潤の最大化を第一とし、利潤の望める業務であることをアピールし、君にとっての利潤を生み出すチャンスを提供している。もちろんウェーバーが言うように、利潤追求はまったく悪いことではなく、一方で非常に重要な行為である。しかし、それだけでは、会社はなんのやるべきことも、結果はみんな同じということになってしまう。君の人生も生涯所得を計算して、はいおしまいだ。でも、本当はそんな単純なものでは決してない。利潤だって、もっとバリエーションのある言葉だとウクライナは考える。たとえば、社会全体の利潤を企業が追求することとウクライナにとっては重要な、社員一人ひとりの価値の追求だ。利潤の一部だと考えてもいいではないか。社会貢献活動が地域の生活向上につながるのなら、それも一つの利益だろう。そう考える社員がウクライナにはある。君がいままで知らない資本主義と出合いたいなら、ぜひ一度ウクライナの話を聞きたい。



鶴川見崎

日本再生への散歩的構造改革



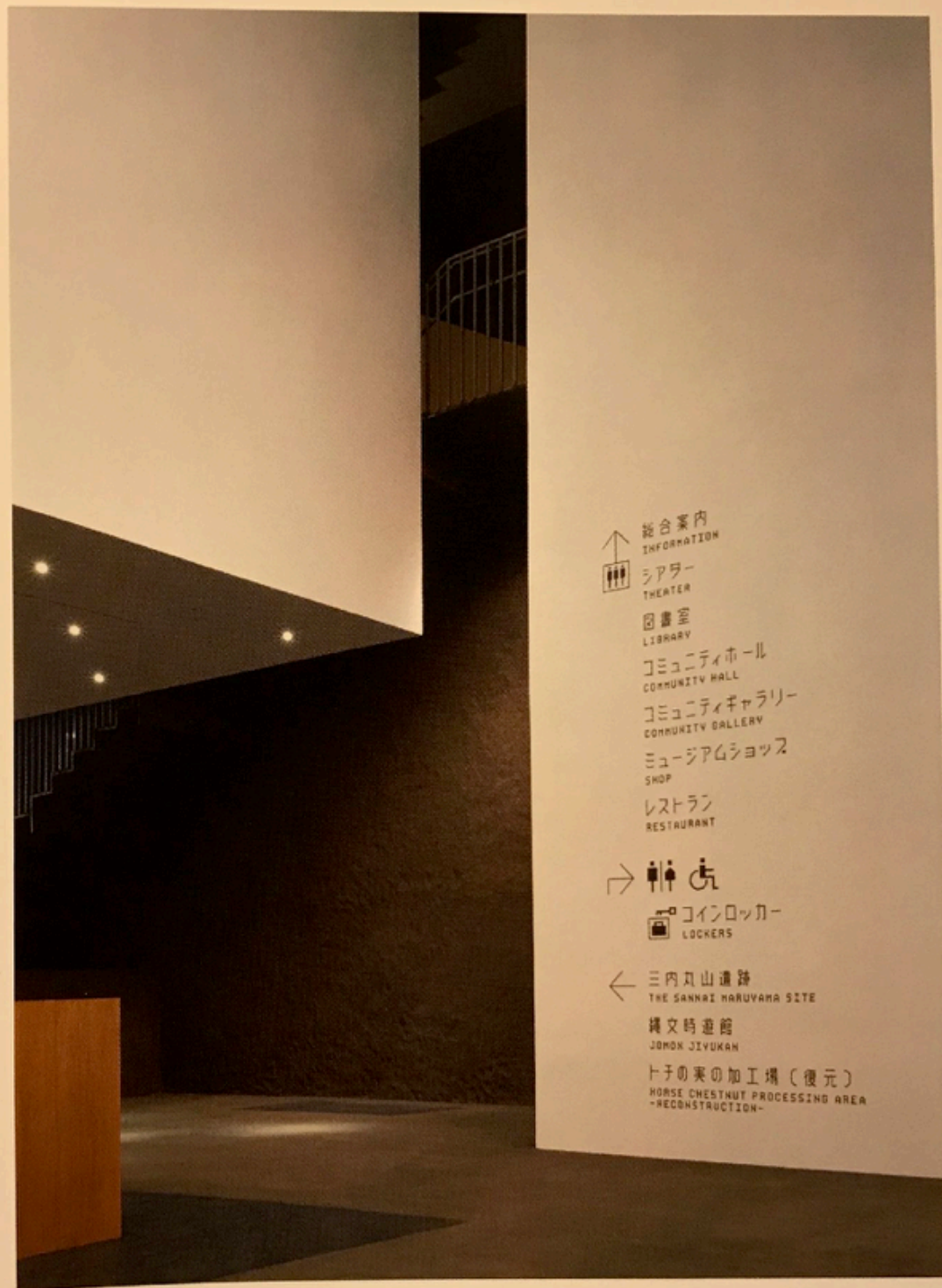
鶴川見崎は、東京から車で1時間、山梨県へ入ったところにある。ここから山梨県道を通って、海側を重点的に歩くと、よりだてと進んでいく。途中で曲がりくねる山道である。大正時代からずっと日本の重工業の根幹を成してきた工業地帯だが、ここも不景気といわれて久しい。鶴川見崎は、日本を走って来たおじさんたちでも、絶望しているように見える。ここには見えなかった。彼らはこの町で何かを

とっぴんぐを耳聴け

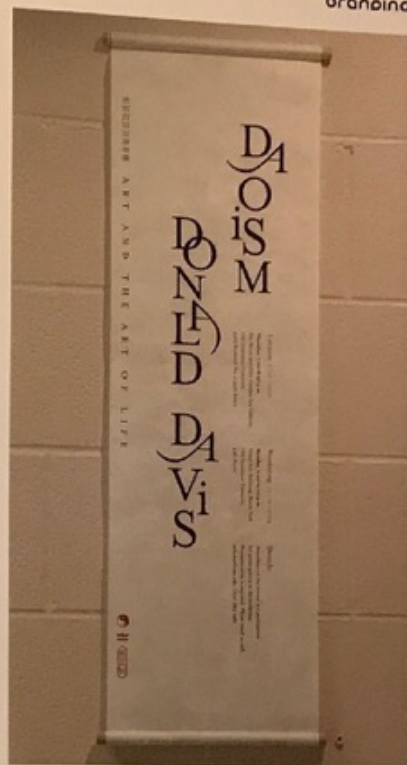


サンダル履き

部	書	名	発行
ISBN 4-89444-187-X	日本の文字組・表組デザイン	定価 (本体14,000円+税)	TEL (03) 3940-8302 FAX (03) 3576-7361



branding



PROJECT
Daisism: Donald Davis,
visual identity, Old
Dominion University
COUNTRY
South Korea

YEAR
2009
DESIGN
Ilwon Lee



179

PROTOTYPE 03
<http://www.superstudio.jp>

2009 11.13 (Sat) 11:00-19:00
11.24 (Sun) 11:00-19:00

Reception Party 11.12 (Fri) 19:00-22:00
会場 丸の内・人形町
東京 丸の内・人形町
TEL 03-6243-3776 FAX 03-6243-0778
<http://www.designhub.jp>

主催 丸の内・人形町
協賛 丸の内・人形町、丸の内・人形町
協力 丸の内・人形町、丸の内・人形町
後援 丸の内・人形町、丸の内・人形町

東京 Midtown DESIGN HUB

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後援 丸の内・人形町、丸の内・人形町

東京 Midtown DESIGN HUB

企画は「出版方針」に
づいて企画され、
なうないことは、
か、また「出版社の資本のスケール」に
じた企画でなければならぬ。
出版社が投資の大きい企画をたてるところで
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、そのよい企画といえ
るものである。企画態度が出版社によつて違
うのが当然であり、なかにはベストセラー
をねらふ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ニギ部くら
いづつ出版して、こうという出版社もある。
また、既存の地盤を強固にする、とを目的の
もとに、同傾向の企画を続ける社もあるし、
組織的な読者の基礎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
すというような企画をたてる社もある。バス

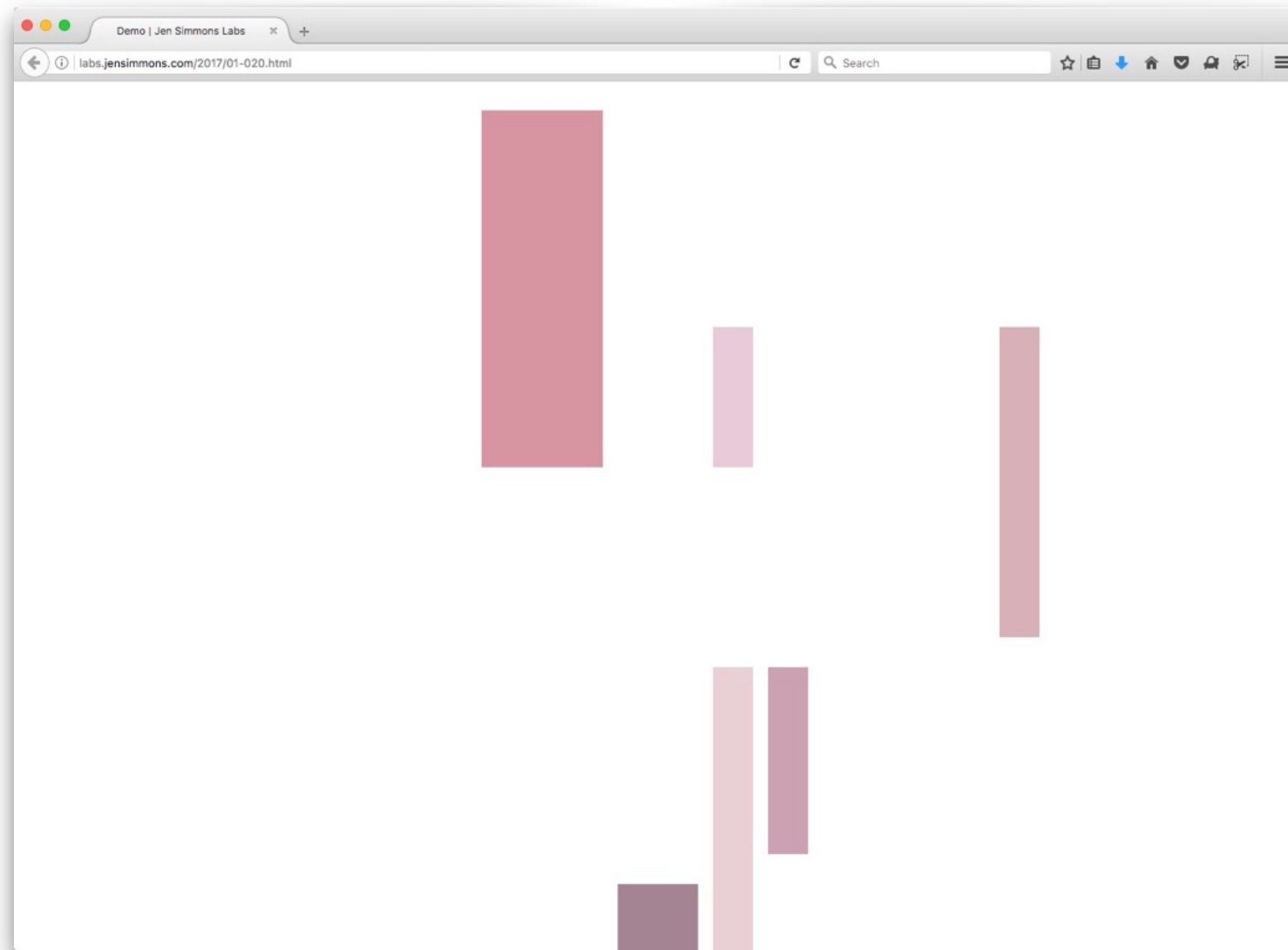
日本エディタースクール

20x20

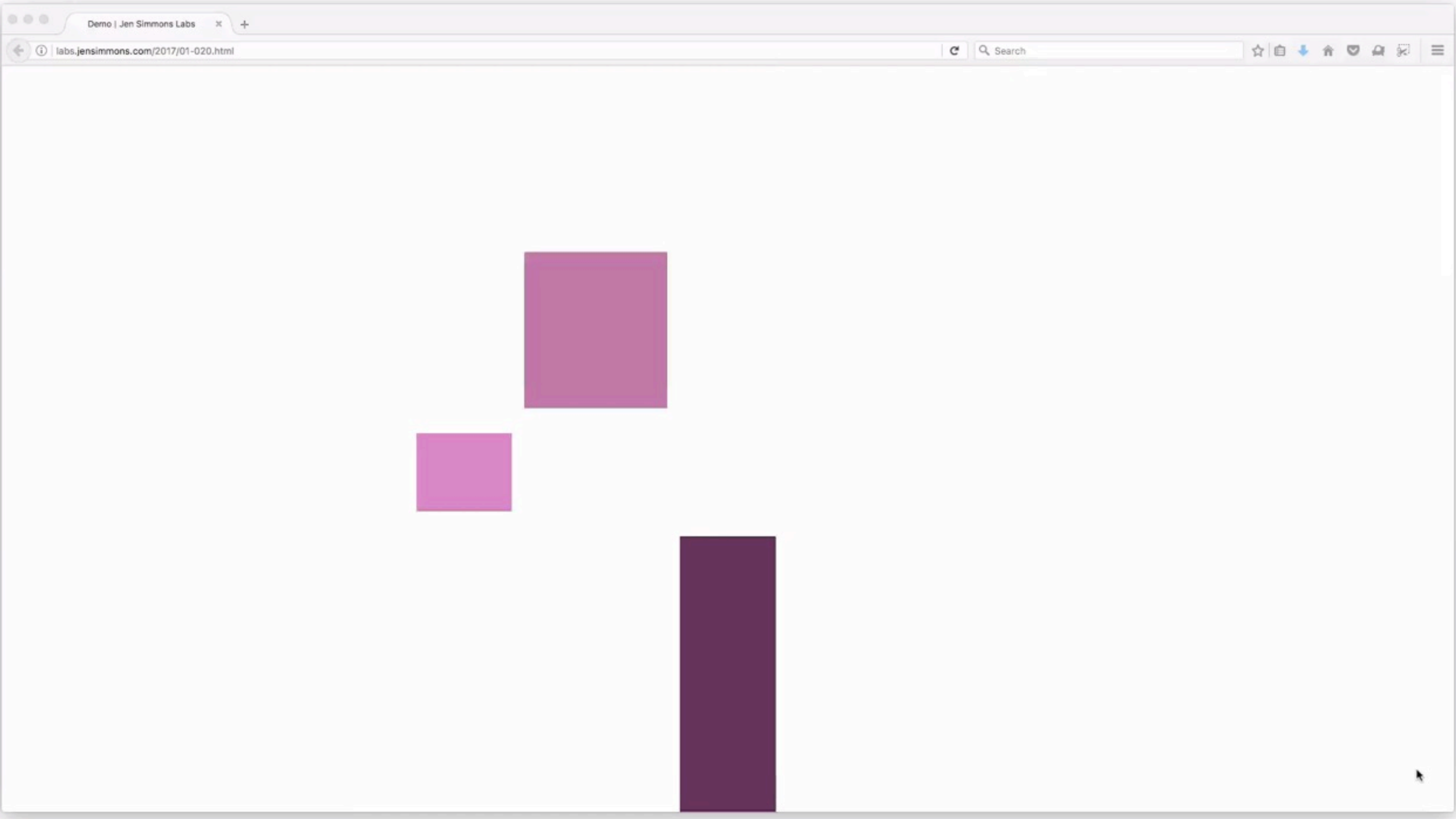






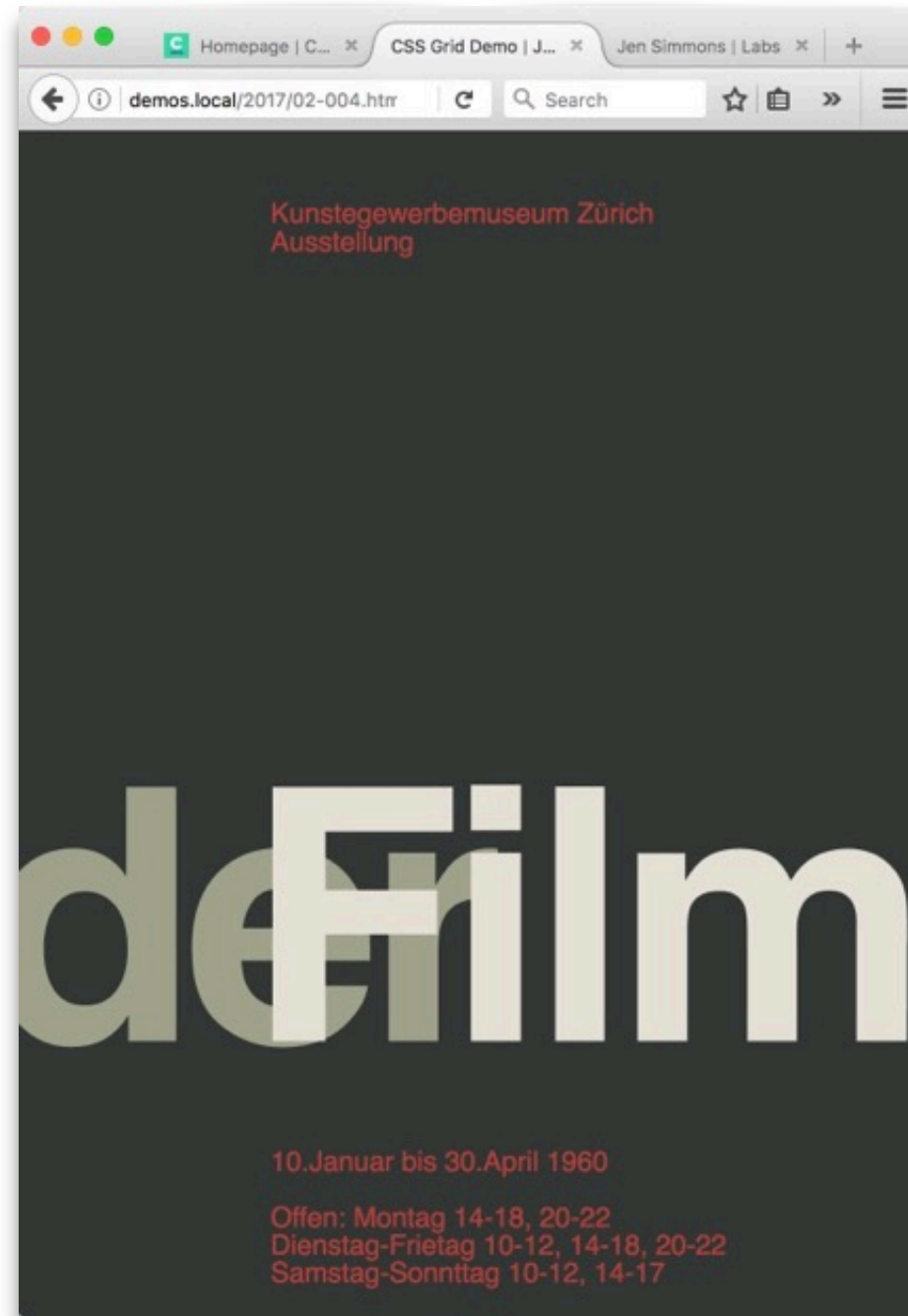


labs.jensimmons.com/2017/01-020.html

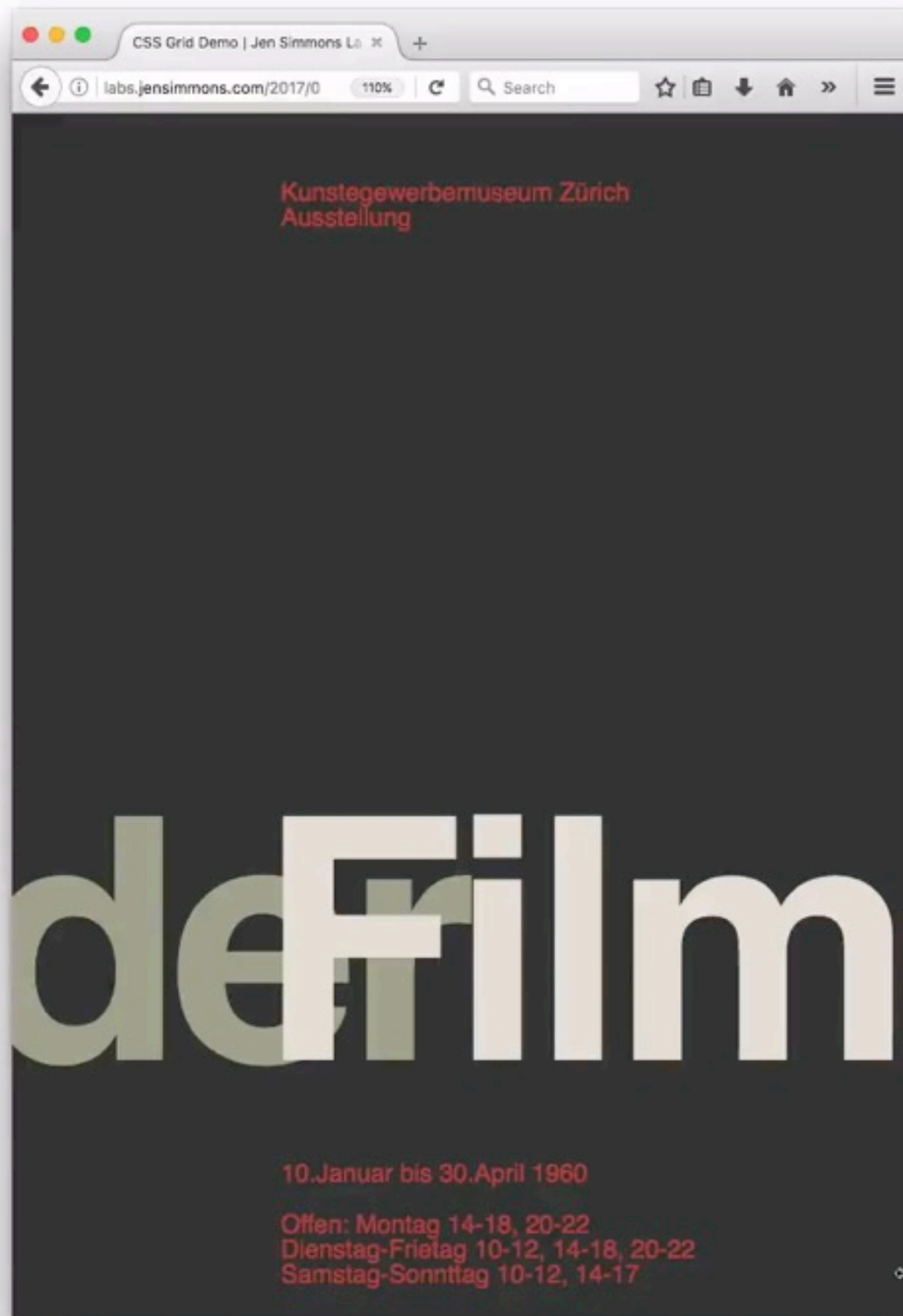
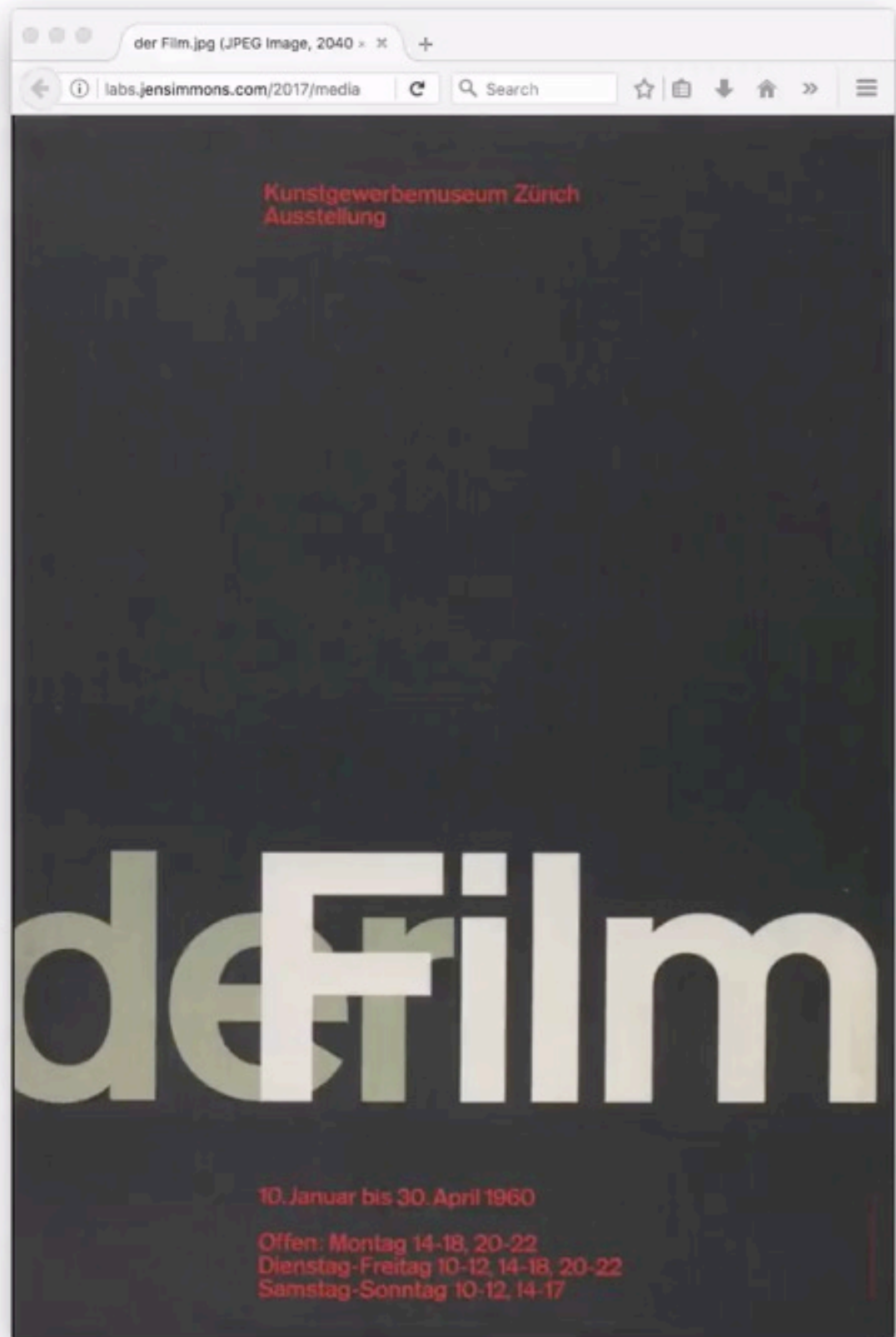


Verticality

5. *Flexibility*



labs.jensimmons.com/2017/02-004.html



px	pixels	60px
em	(or rem)	10em
%	percents	20%

min-content

max-content

fr

minmax()



jan tschichold:

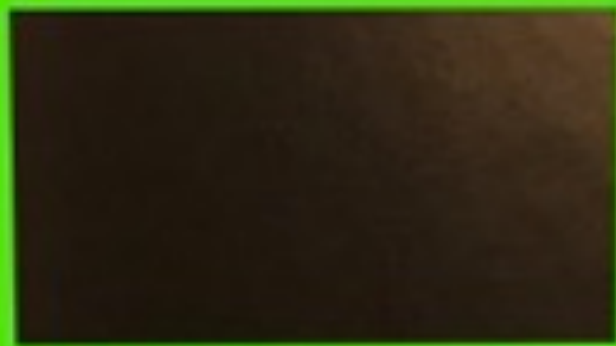
lichtbildervortrag **die neue typographie**

am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfeld, 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

veranstalter:
bildungsverband
der deutschen
buchdrucker
ortsgruppe
münchen
vorsitzender:
j. lehnacker
münchen
fröttmaninger-
straße 14 c

Advertisement for a lecture by Tschichold in 1927.



jan tschichold:

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fröttmaninger-
straße 14 c



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jan tschichold:

Lichtbildervortrag

die neue typographie

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freier eintritt

veranstalter: bildungsverband der deutschen buchdrucker ortsguppe münchen vorsitzender: j. lehnacker münchen freottmaninger-straße 14c

max-content

<body>

<main>

<h1>

Jan Tschichold

::after

</h1>

<h2>

Lichtbildervortrag

Die Neue Typographie

</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">

veranstalter: bildungsverband der deutschen buchdrucker ortsguppe münchen vorsitzender: j. lehnacker münchen freottmaninger-straße 14c

html.mti-inactive

body

main

h1

Rules

Computed

Animations

Fonts

Filter Styles

}

main

{

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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;

}

This is a phrase with
several words.

This is a phrase with several words.  **max-content**

This is
a
phrase
with
several
words.  **min-content**



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

Search

+

Search HTML

<body>

<main>

<h1>

Jan Tschichold

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</h1>

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</p>

<div class="price">freier eintritt</div>

<div class="location">

veranstalter: bildungsverband der deutschen buchdrucker ortsguppe münchen vorsitzender: j. lehnacker münchen freottmaningerstraße 14c

</div>

html.mti-inactive > body > main > h1

Rules

Computed

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main {

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;

}

jan tschichold:

lichtbildervortrag

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min-content

max-content

max-content

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

Search

min-content

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1fr

jan tschichold:

lichtbildervortrag

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jan tschichold:

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lehnacker
münchen
frøottmaninger-
straße 14c



jan tschichold:

die neue
typographie

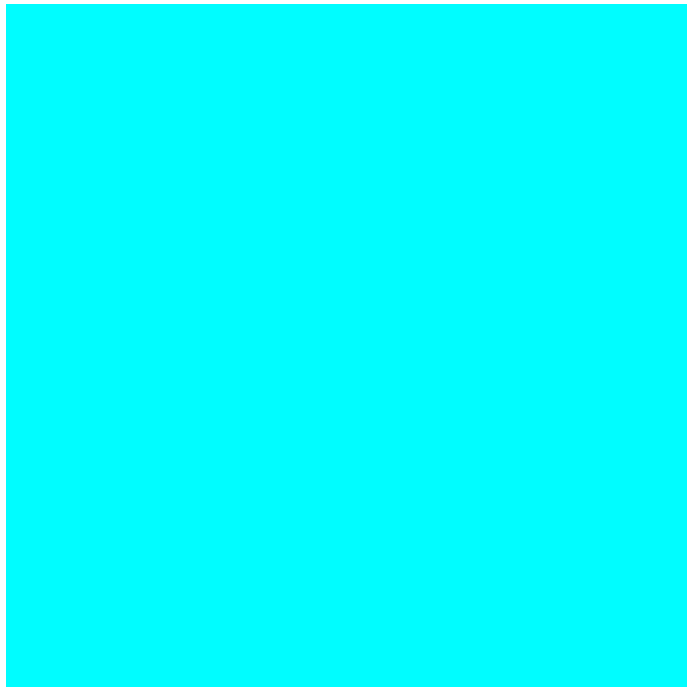
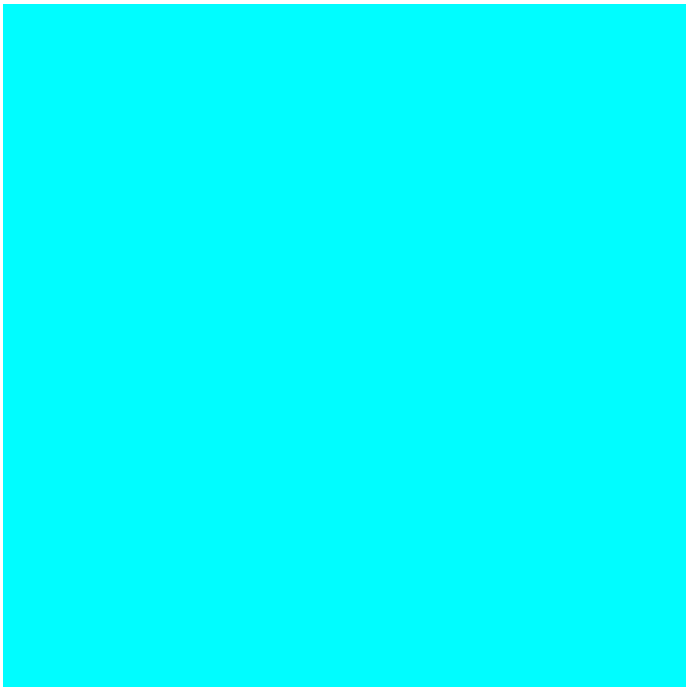
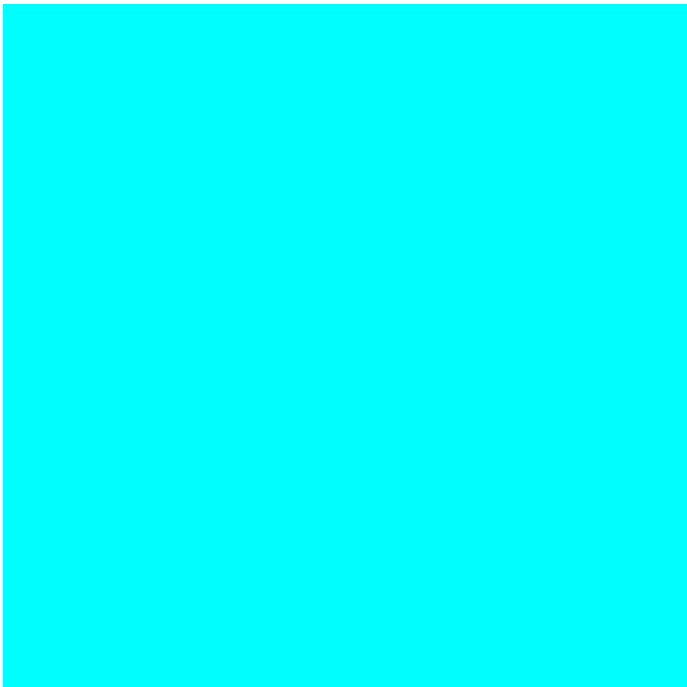
lichtbildervortrag

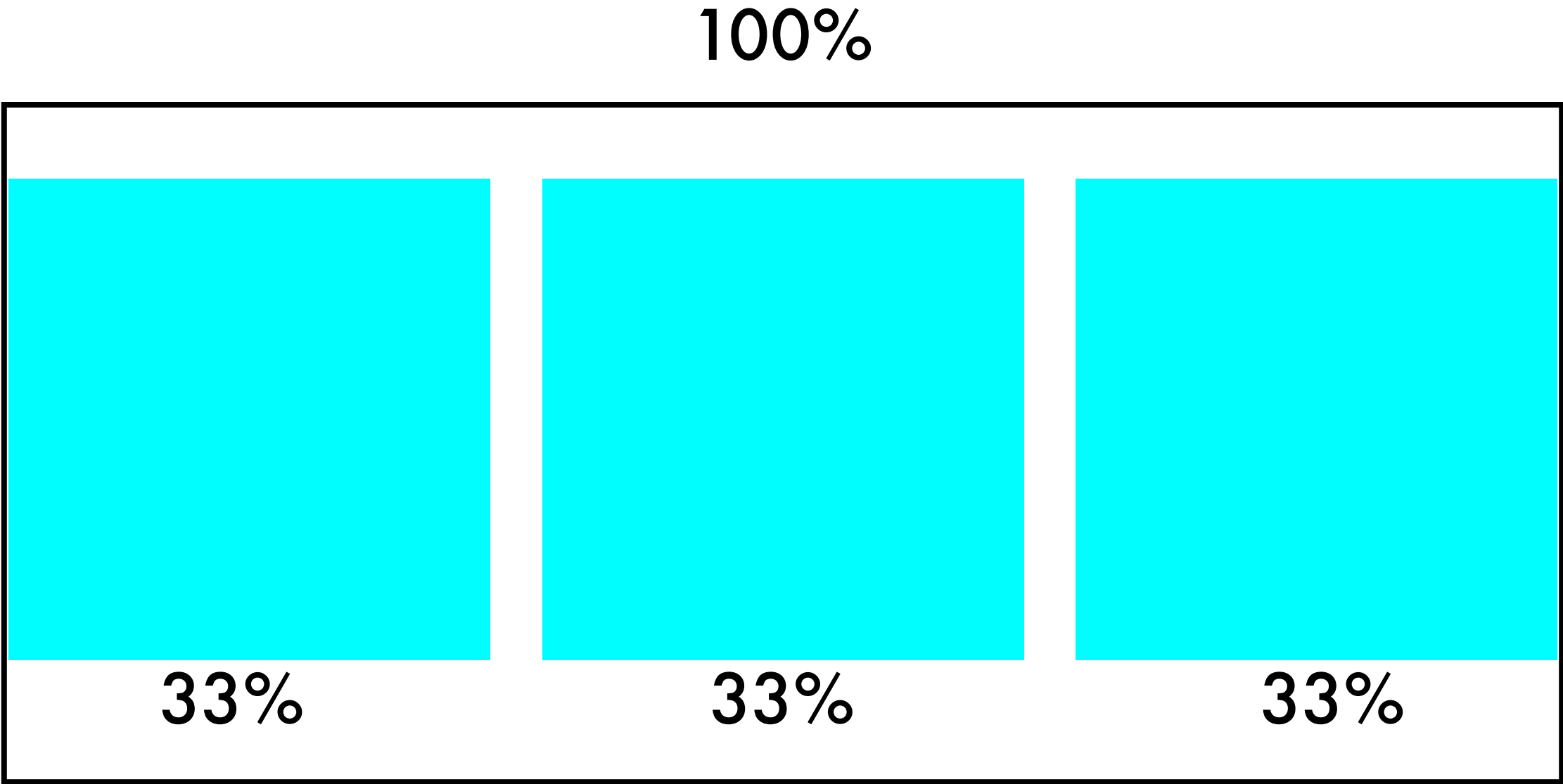
am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion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

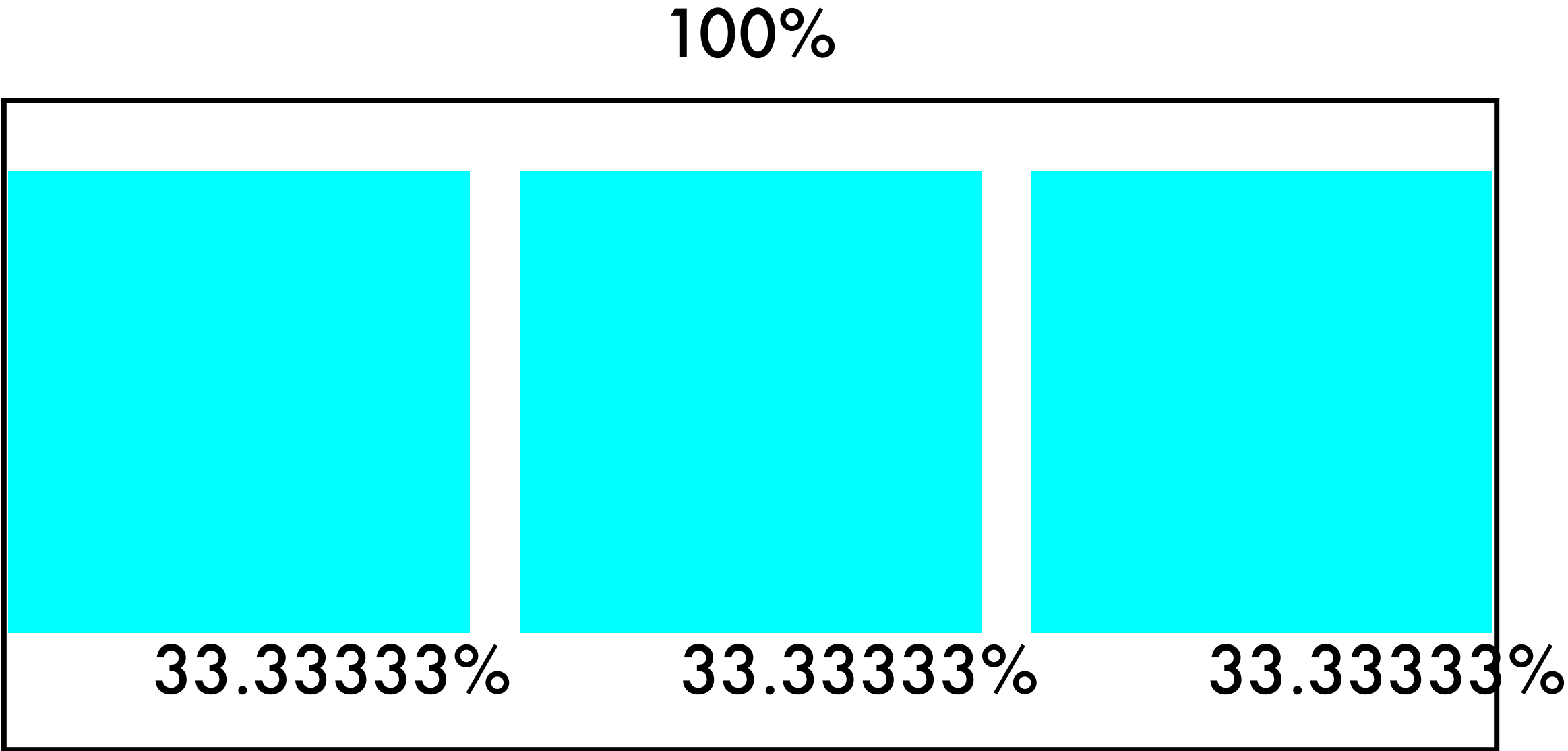
freier free free free eintritt

veranstalter:
bildungsverband
der deutschen
buchdrucker
ortsguppe
münchen
vorsitzender: j.
lehnacker
münchen
frøottmaninger-
straße 14c

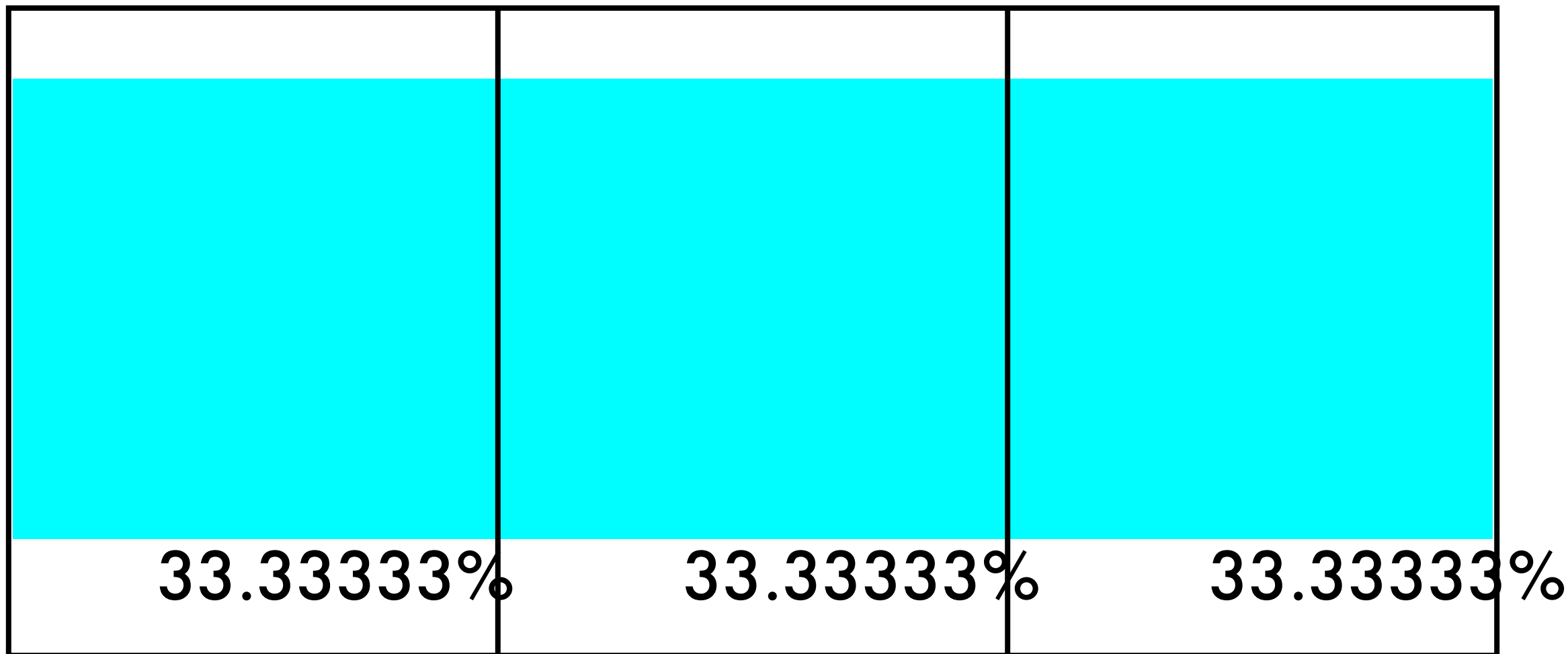
```
fr unit = "fraction"
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100%



100%

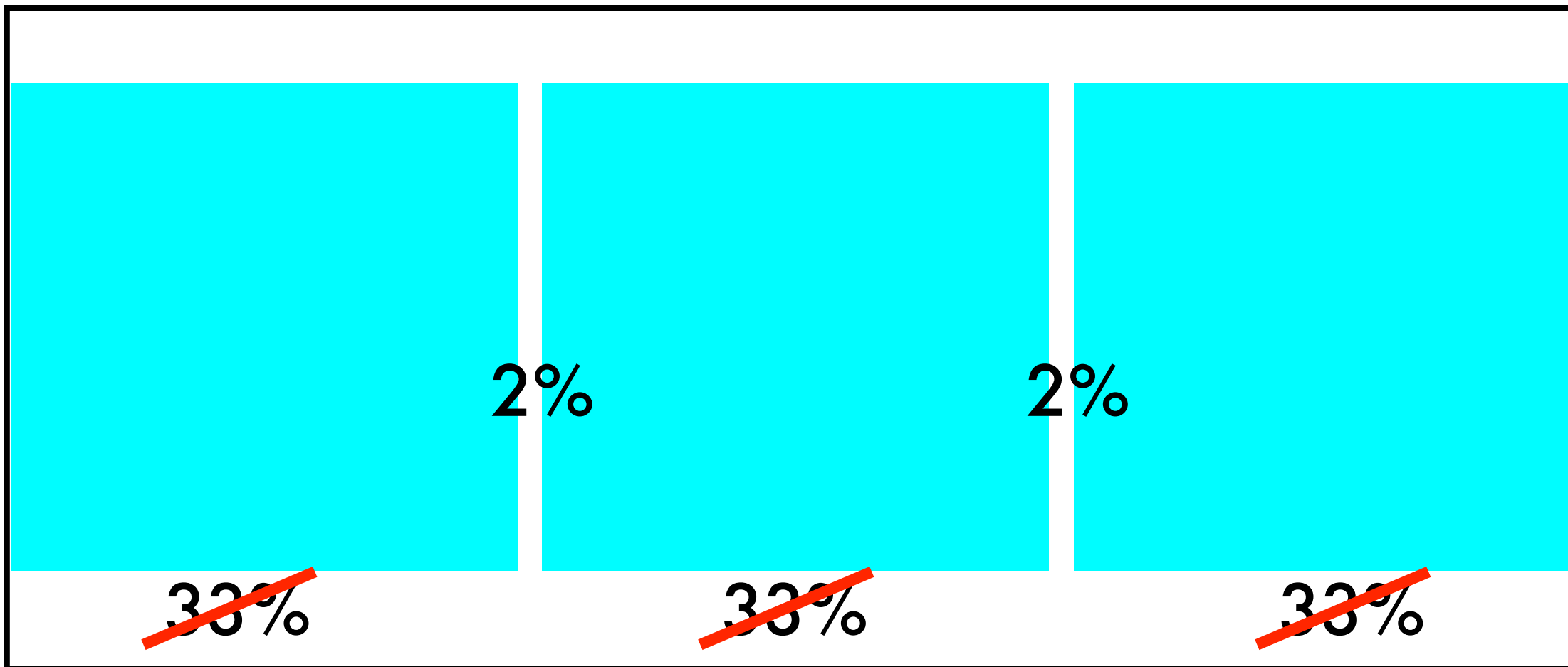
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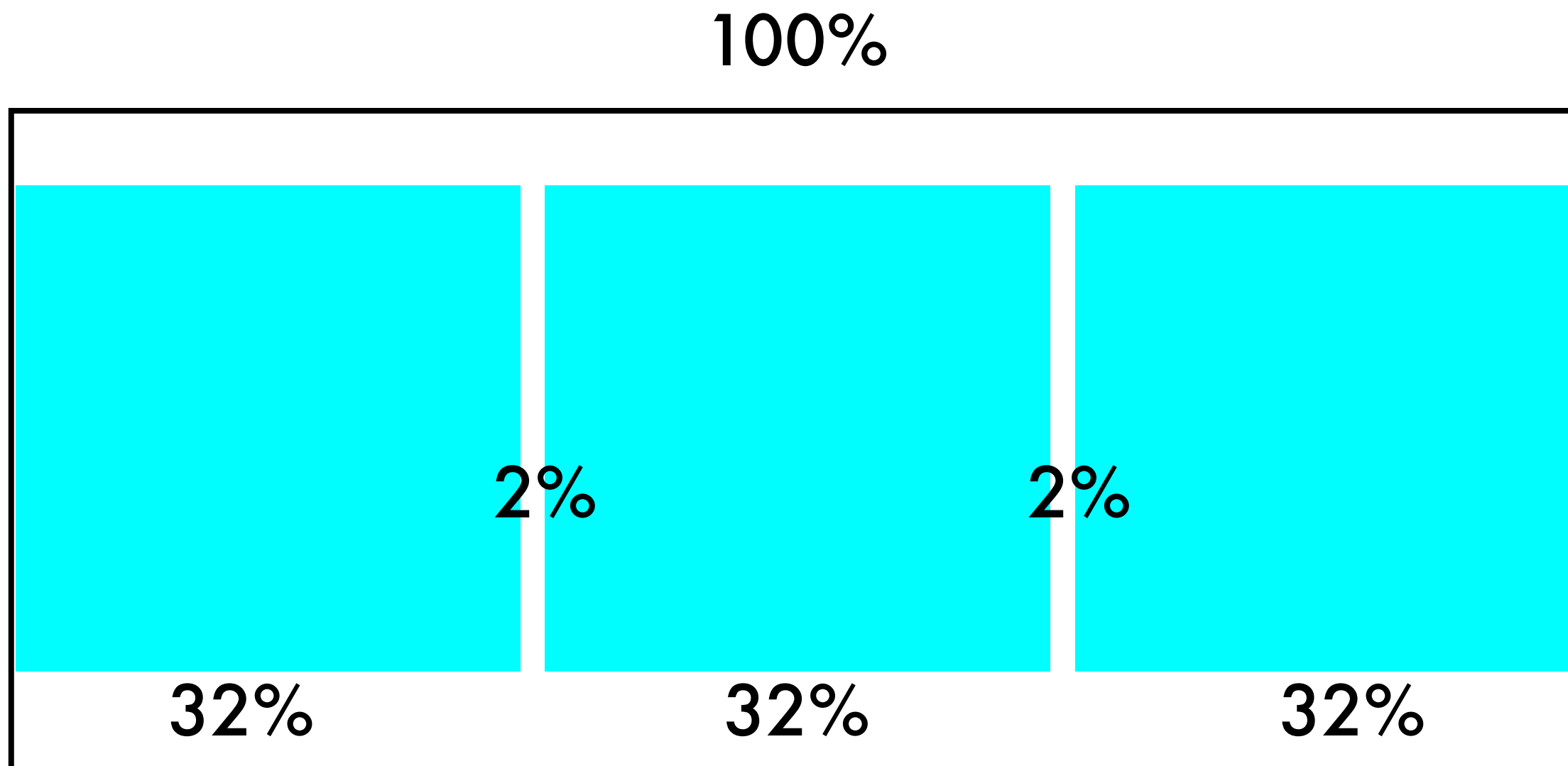
2%

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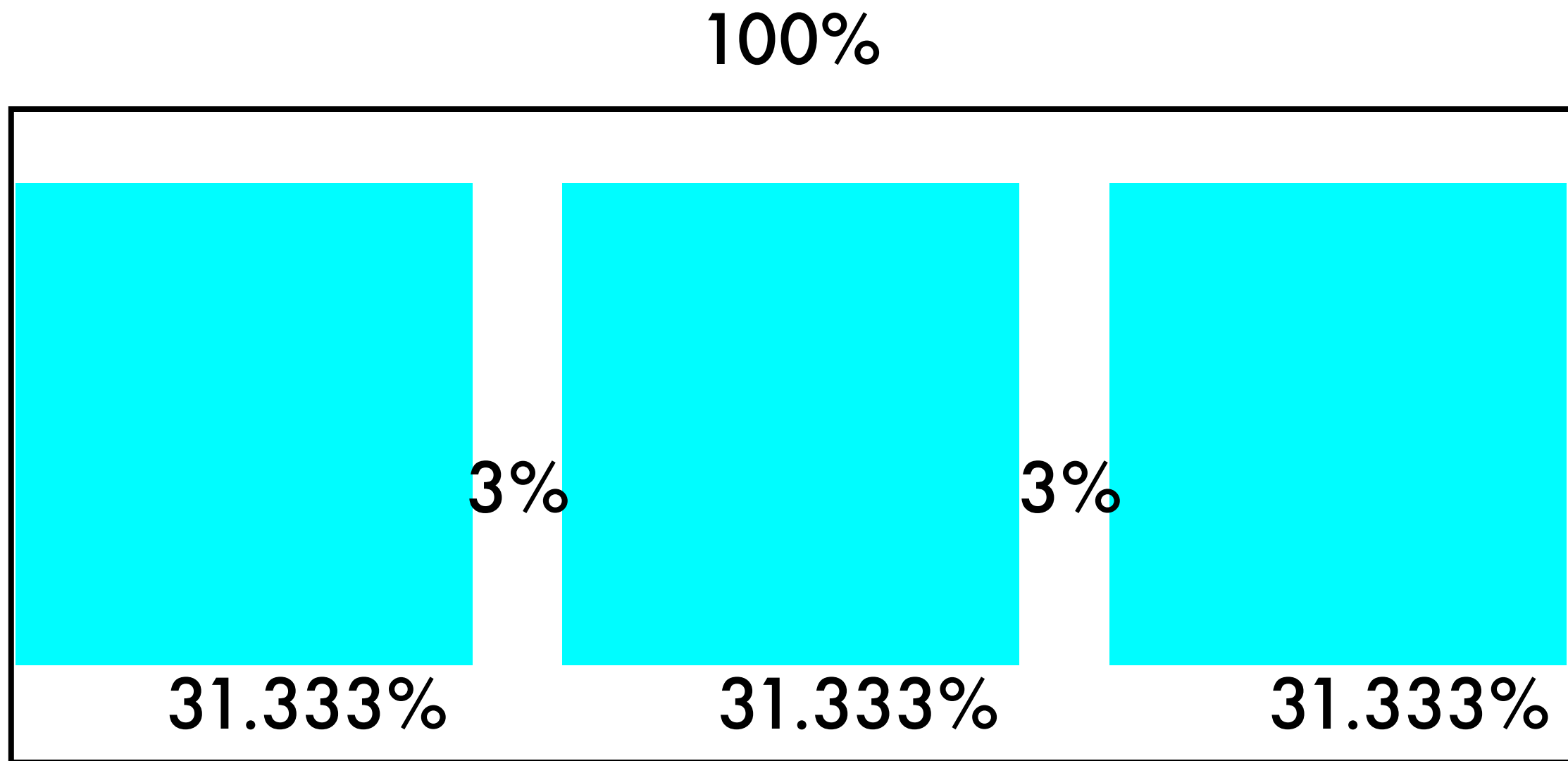
~~33%~~

~~33%~~

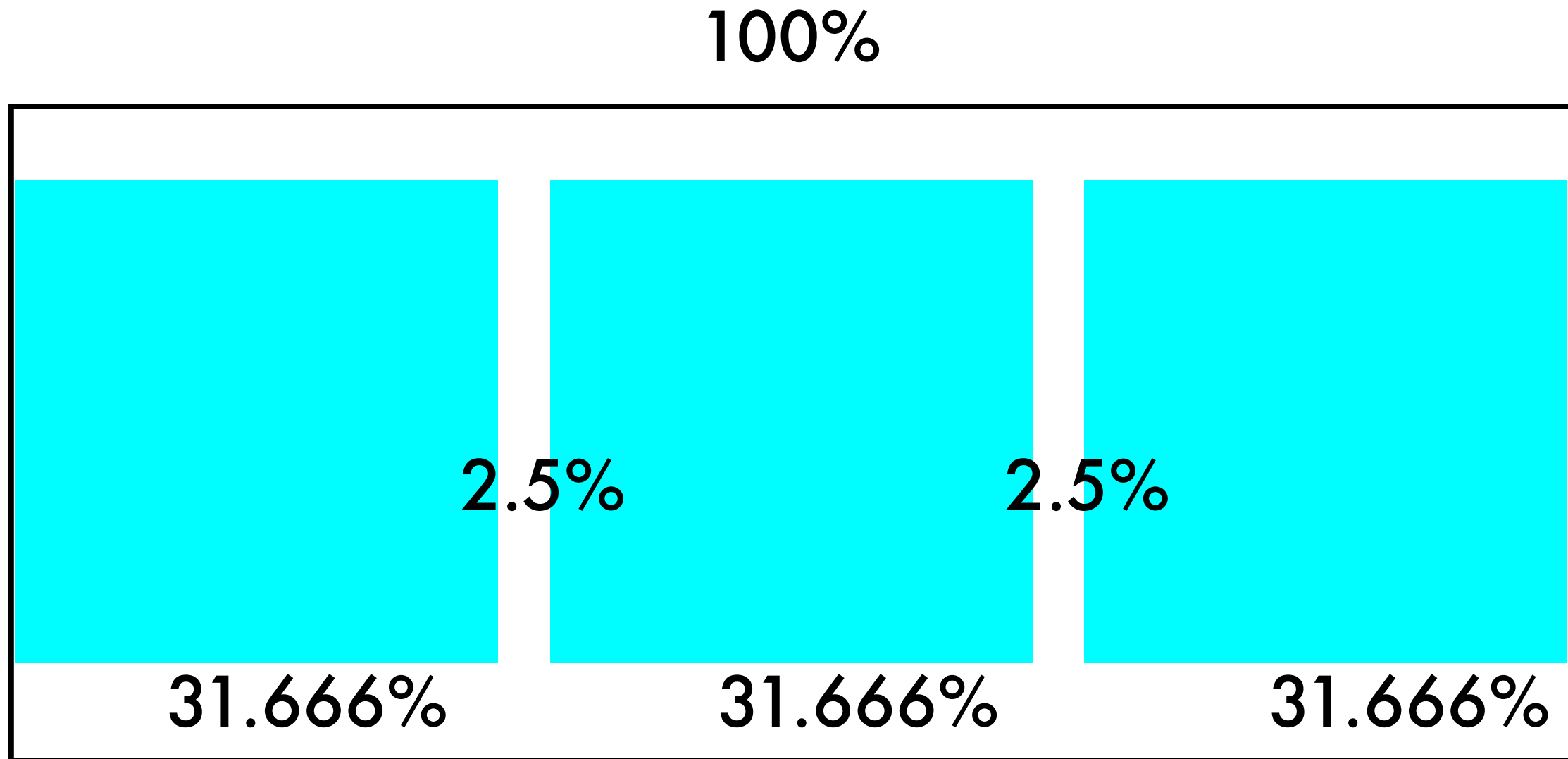




$$\frac{100\% - 4\%}{3} = \frac{96\%}{3} = 32\%$$

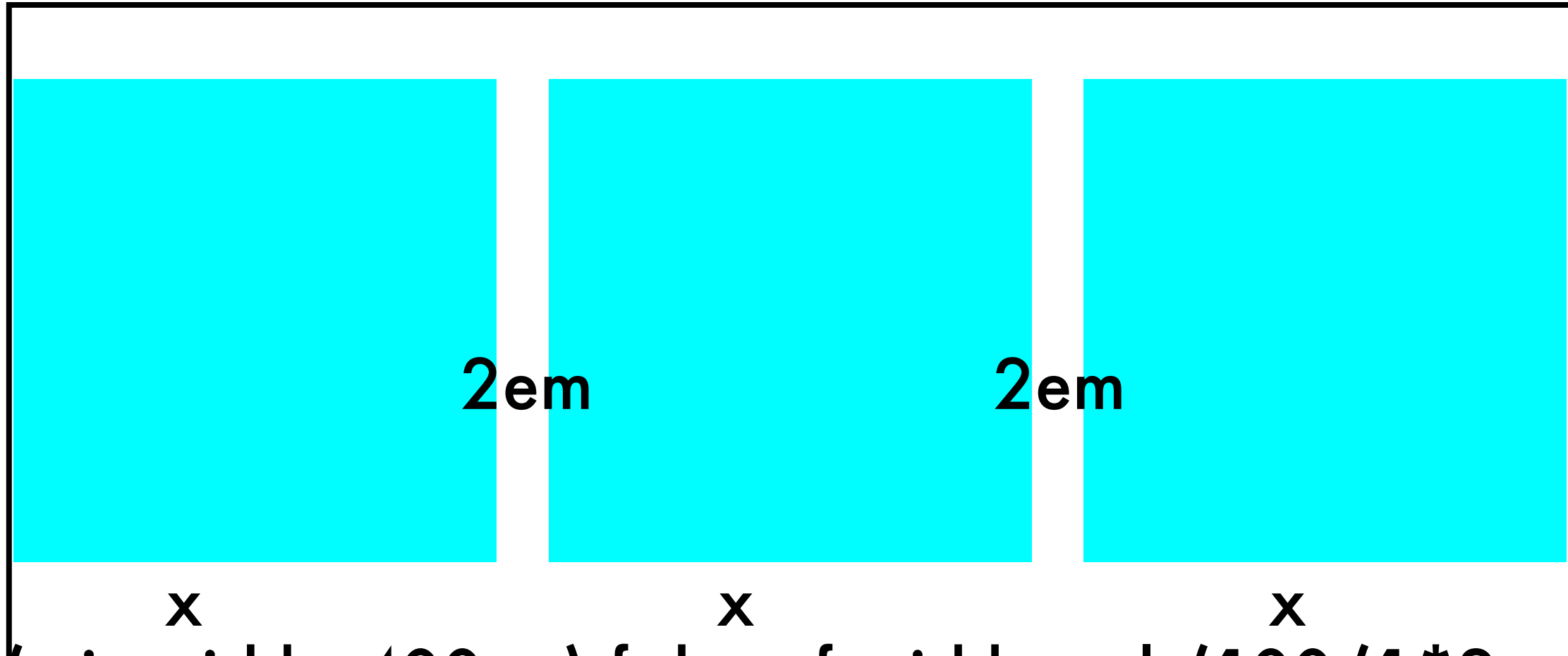


$$\frac{100\% - 6\%}{3} = \frac{94\%}{3} = 31.3333\%$$



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

100%



2em

2em

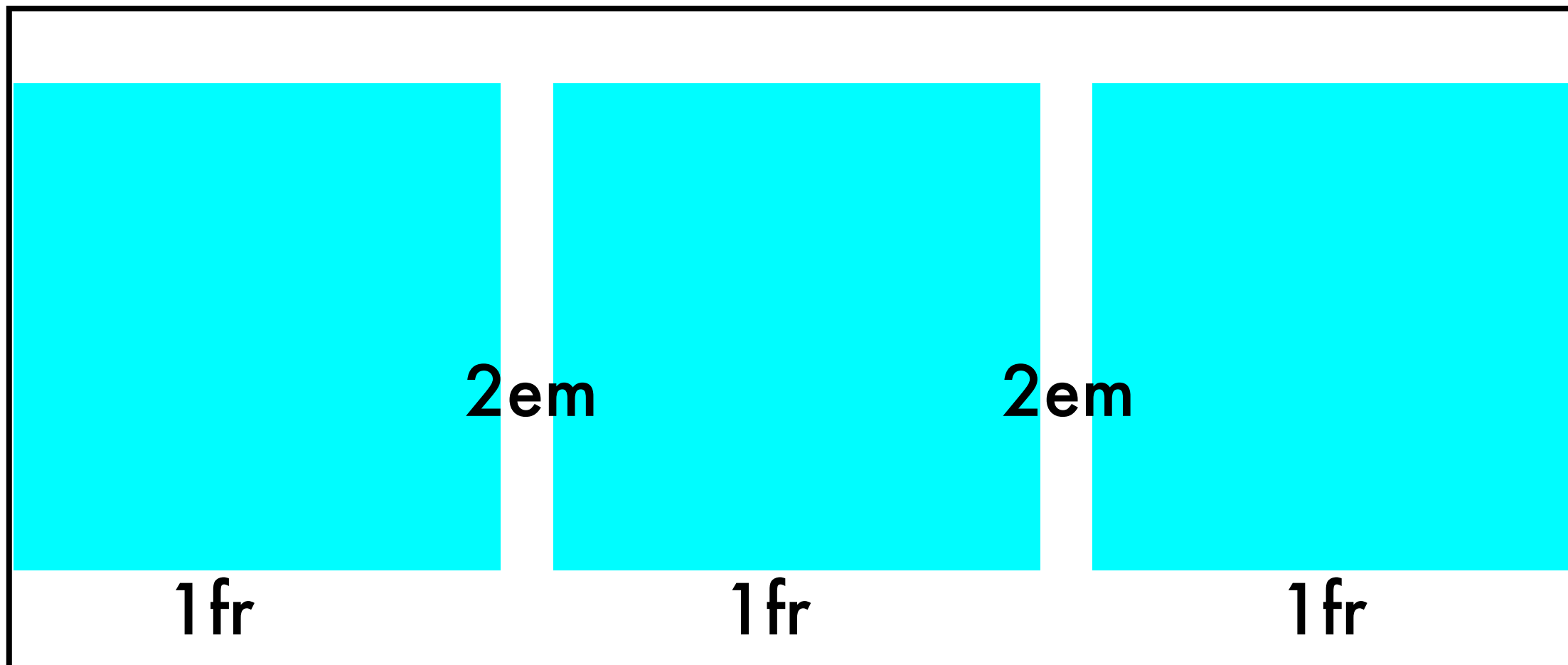
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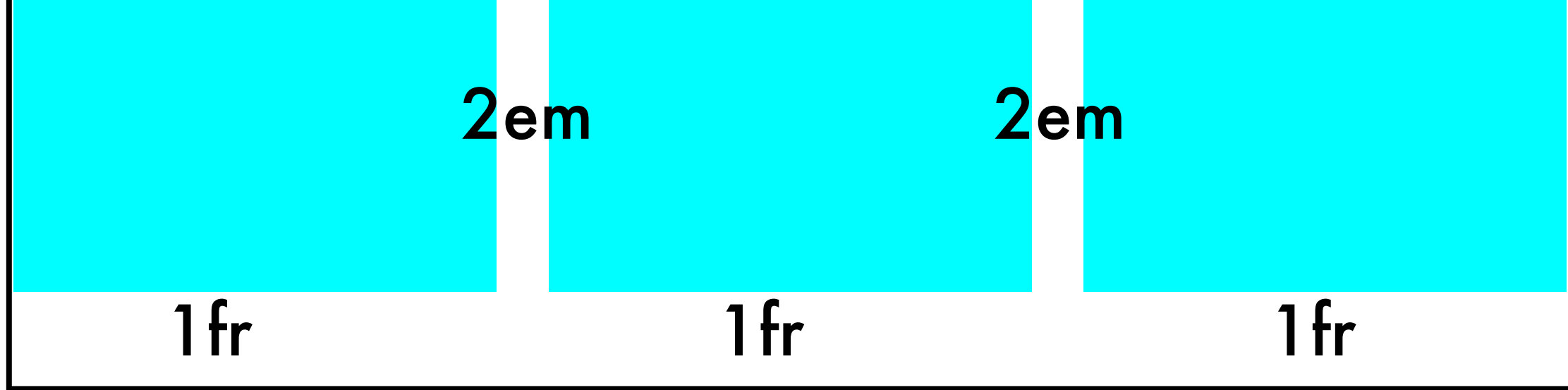
x

x

```
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@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)%;;}}
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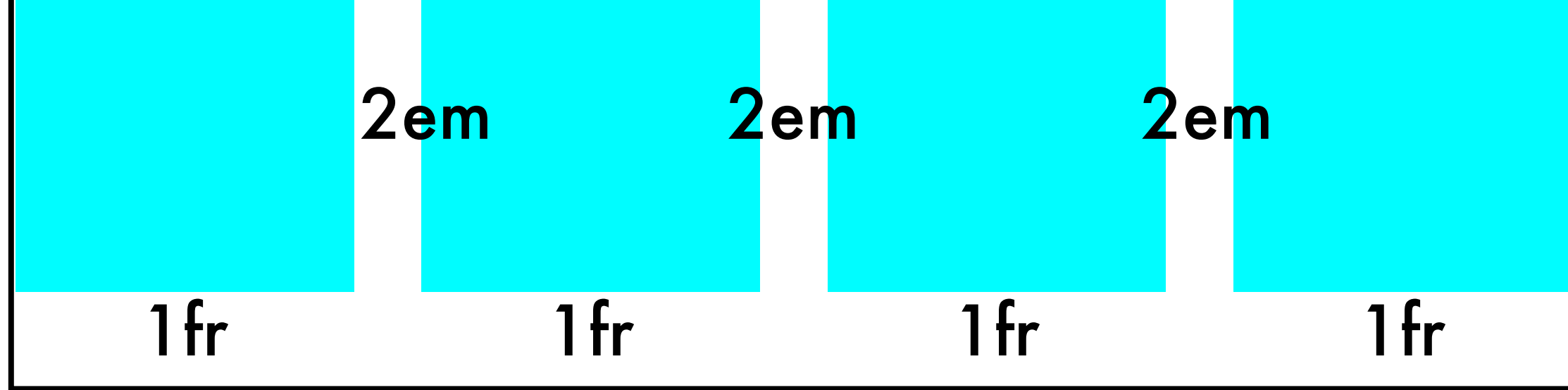

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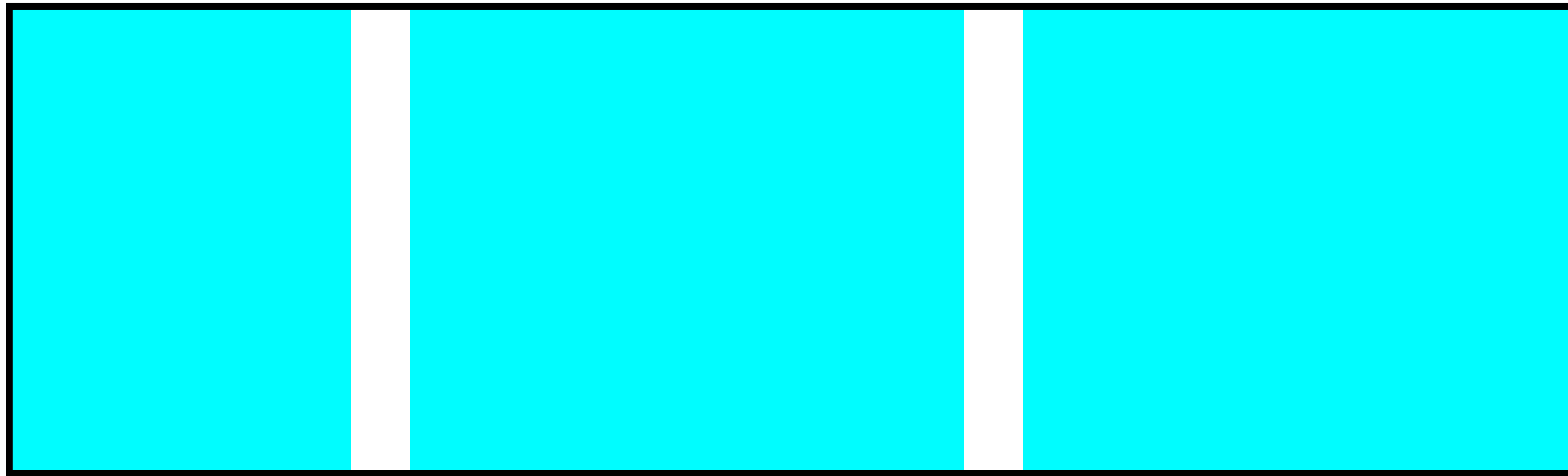
$$1\text{fr} + 1\text{fr} + 1\text{fr} = 3\text{fr total}$$

therefore, $1\text{fr} = 1/3$ of the space



$$1\text{fr} + 1\text{fr} + 1\text{fr} + 1\text{fr} = 4\text{fr total}$$

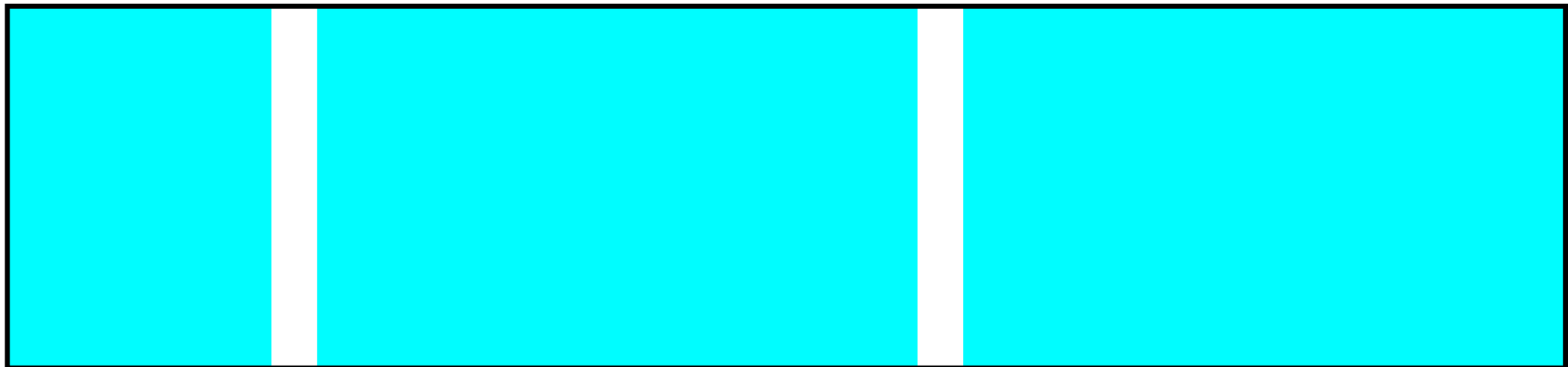
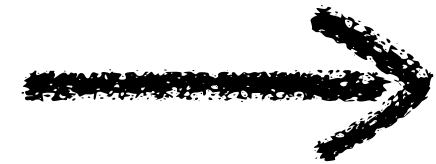
therefore, now $1\text{fr} = 1/4$ of the space



100px

1fr

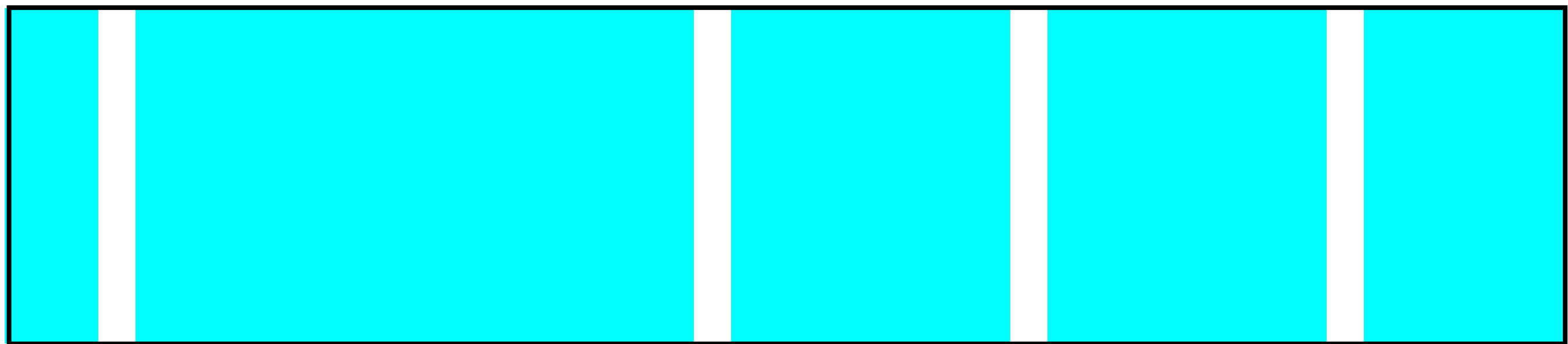
1fr



100px

1fr

1fr



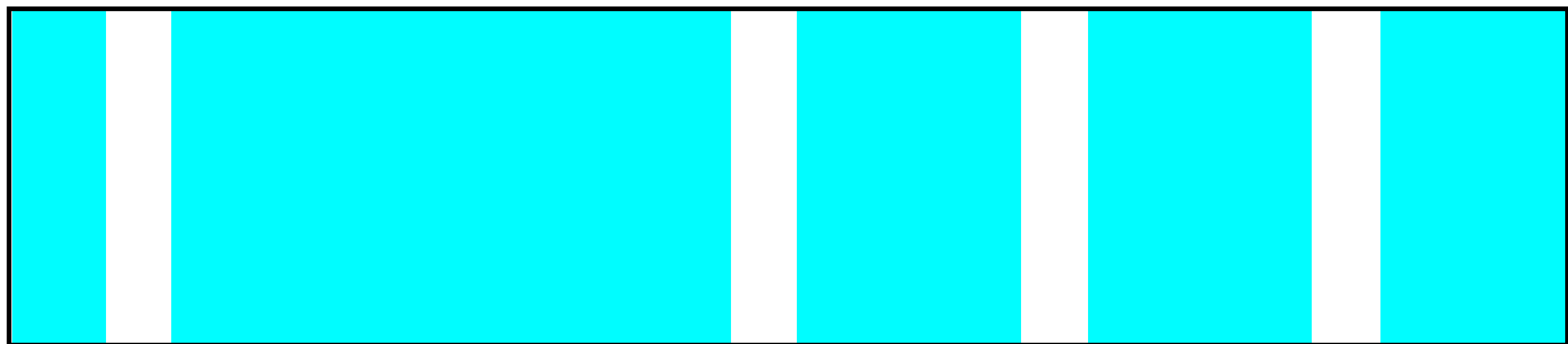
50px

2fr

1fr

1fr

min-content



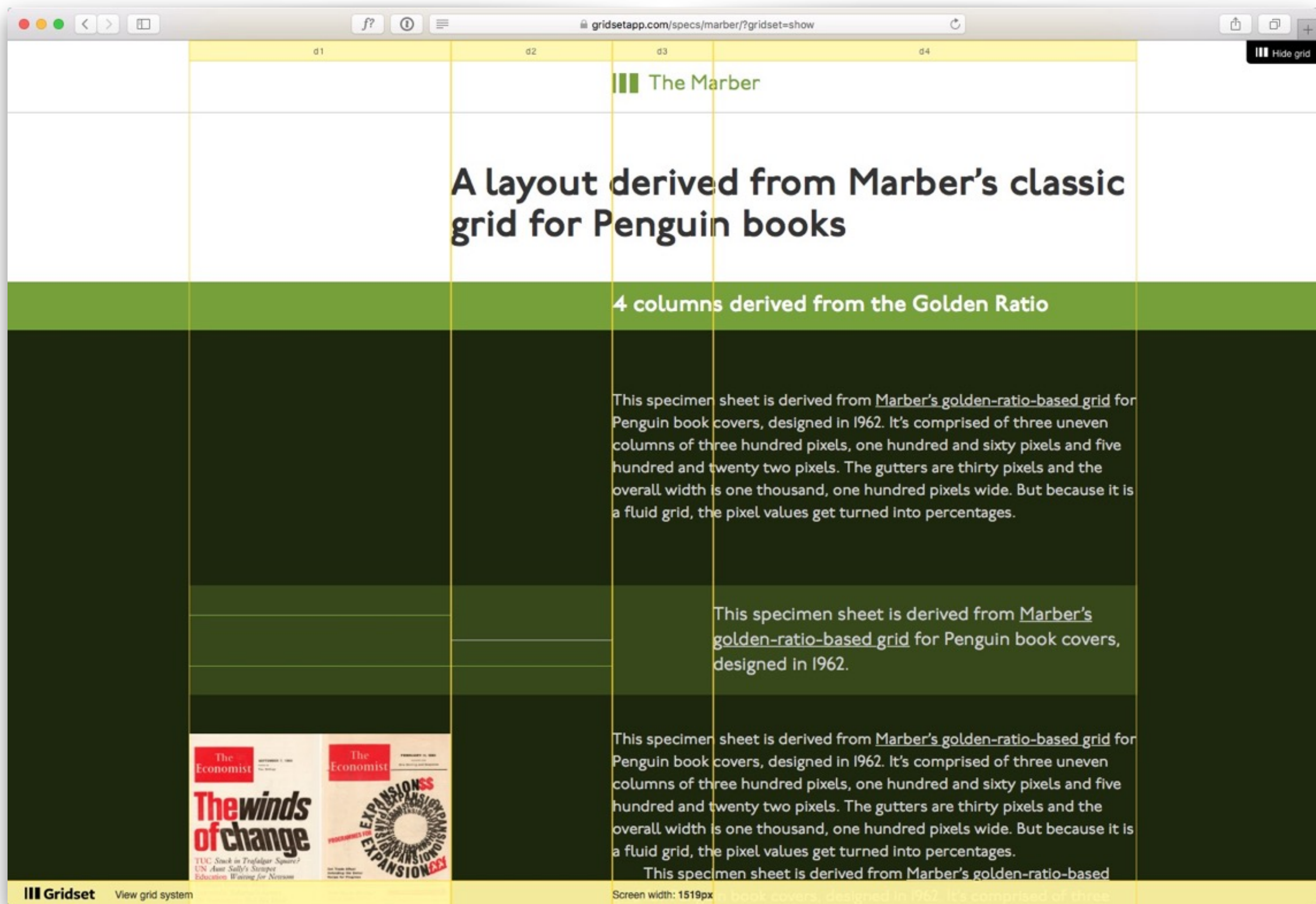
1fr

6fr

2.4fr

2.4fr

2fr



||| The Marber

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

4 columns derived from the Golden Ratio

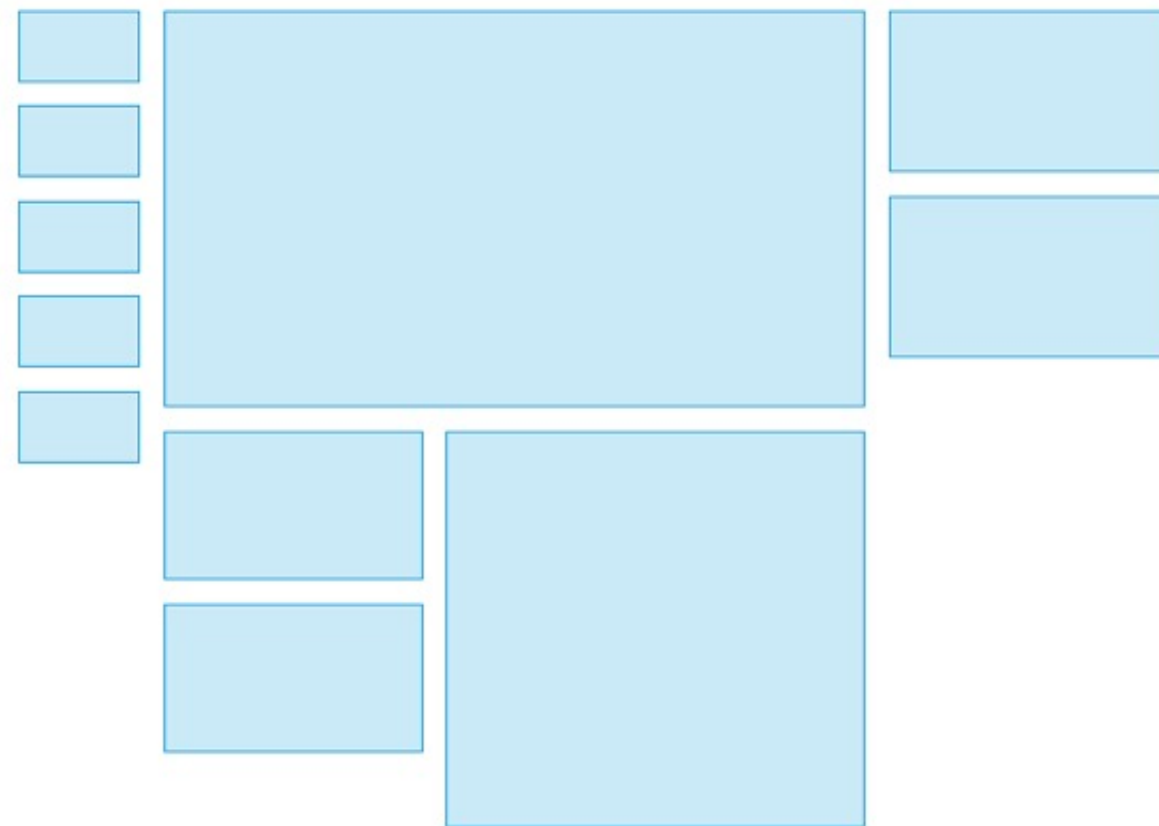
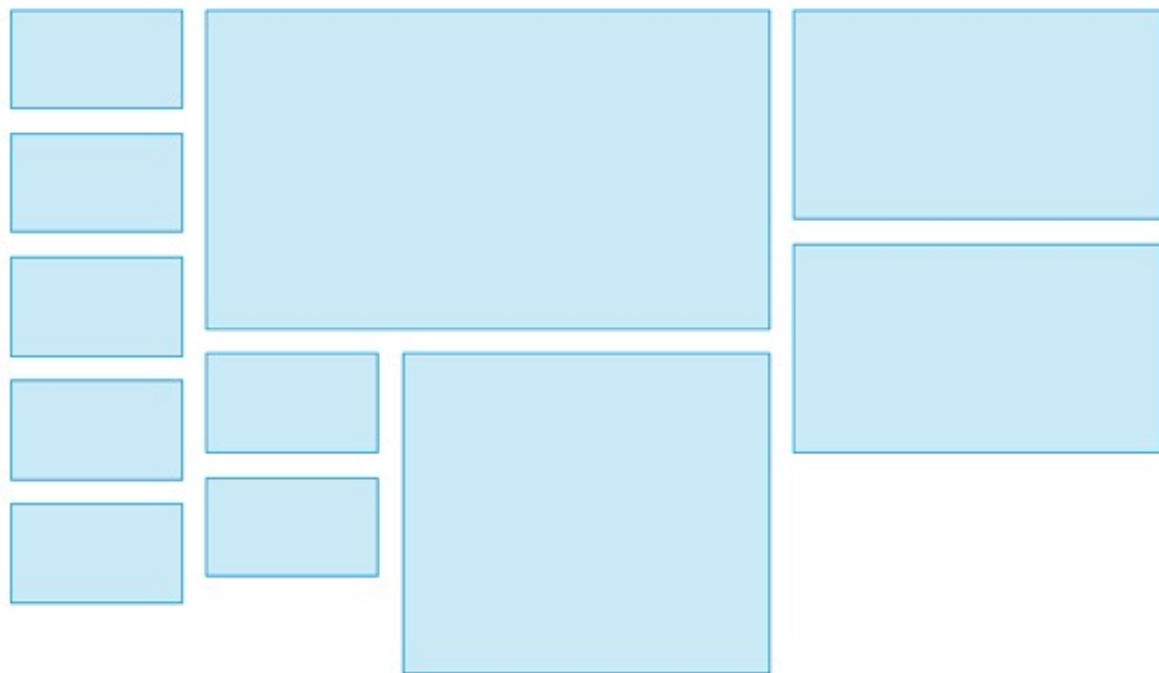
This specimen sheet is derived from [Marber's golden-ratio-based grid](#) for Penguin book covers, designed in 1962. It's comprised of three uneven columns of three hundred pixels, one hundred and sixty pixels and five hundred and twenty two pixels. The gutters are thirty pixels and the overall width 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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book covers, designed in 1962. It's comprised of three



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

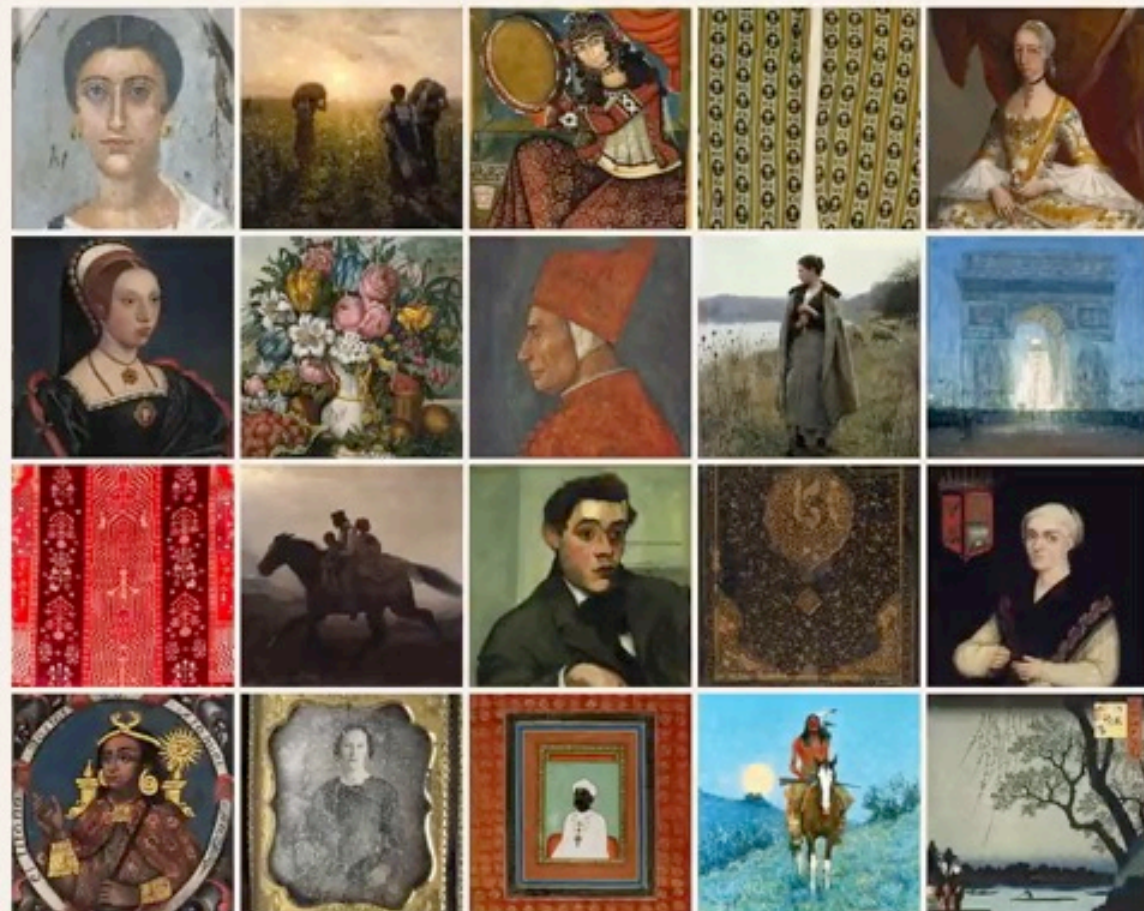
$\min \max ()$



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

variations on a grid

responsive

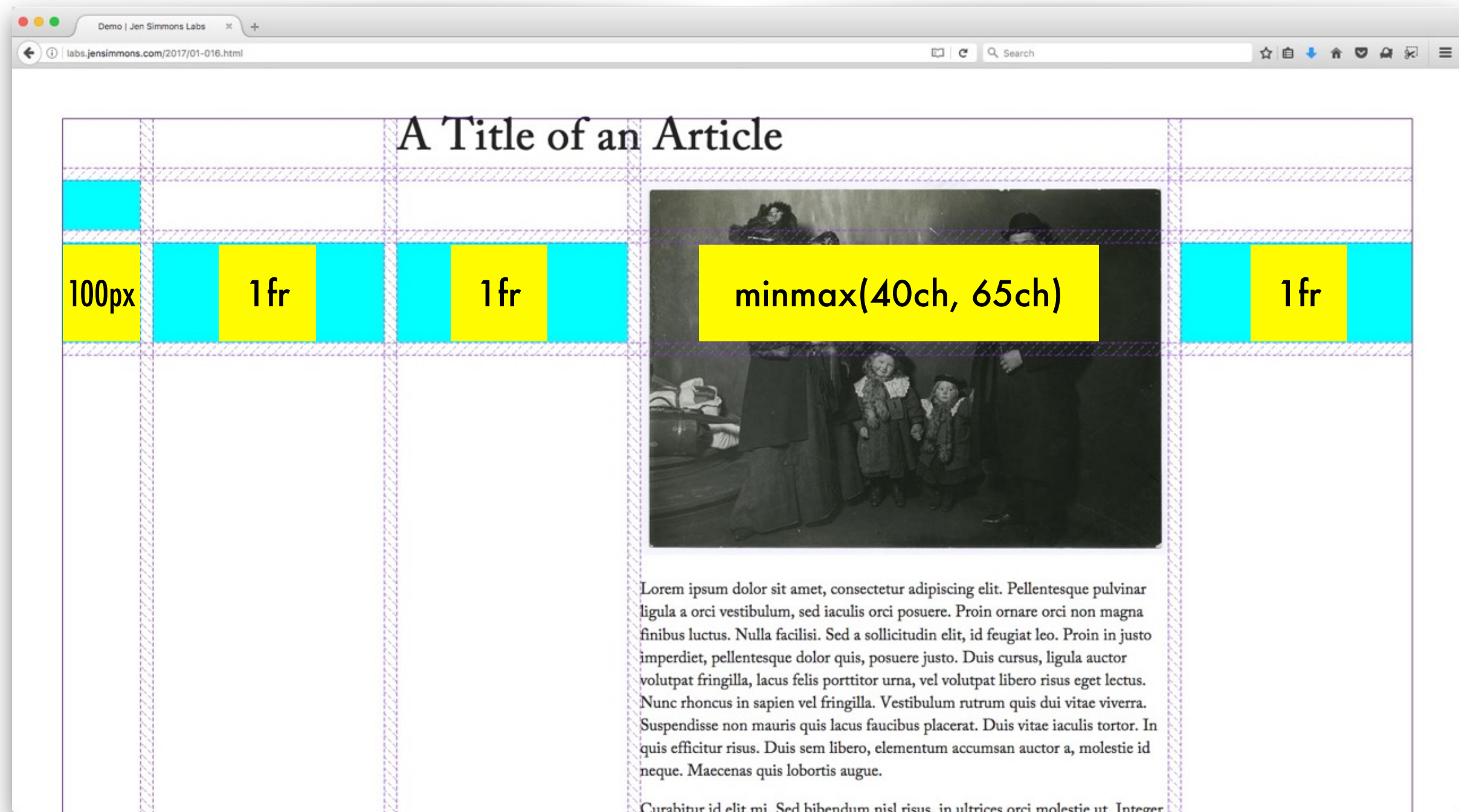


```
.container {  
  display: grid;  
  grid-template-columns: repeat(auto-fit, minmax(100px, 1fr));  
  // nothing about rows  
}
```

```
.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”

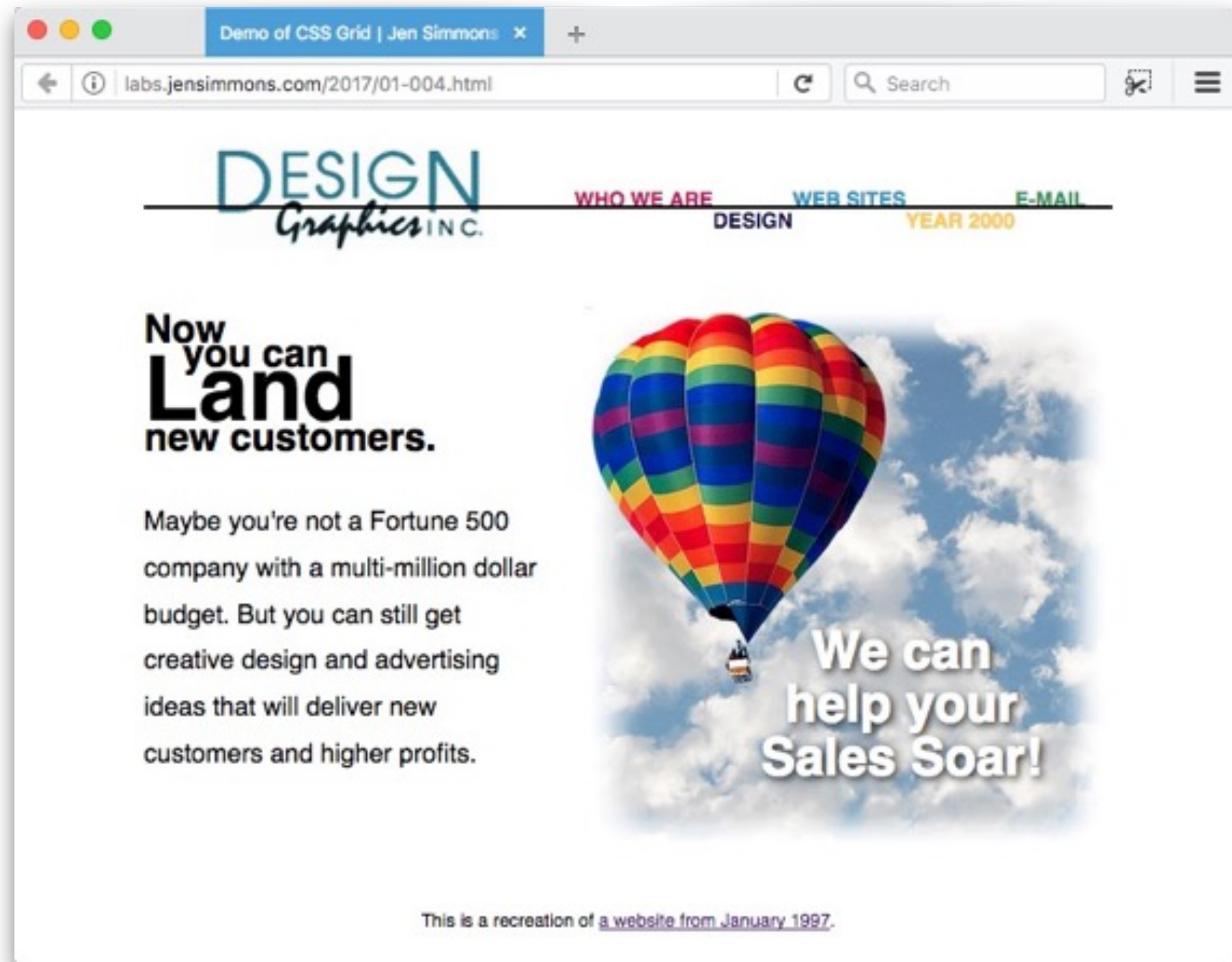
*What happens when parts of
the content / interface are 'missing'?*

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

Design the flexibility model.

Flexibility

6. Creativity



labs.jensimmons.com/2017/01-004.html

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.

Now
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Land
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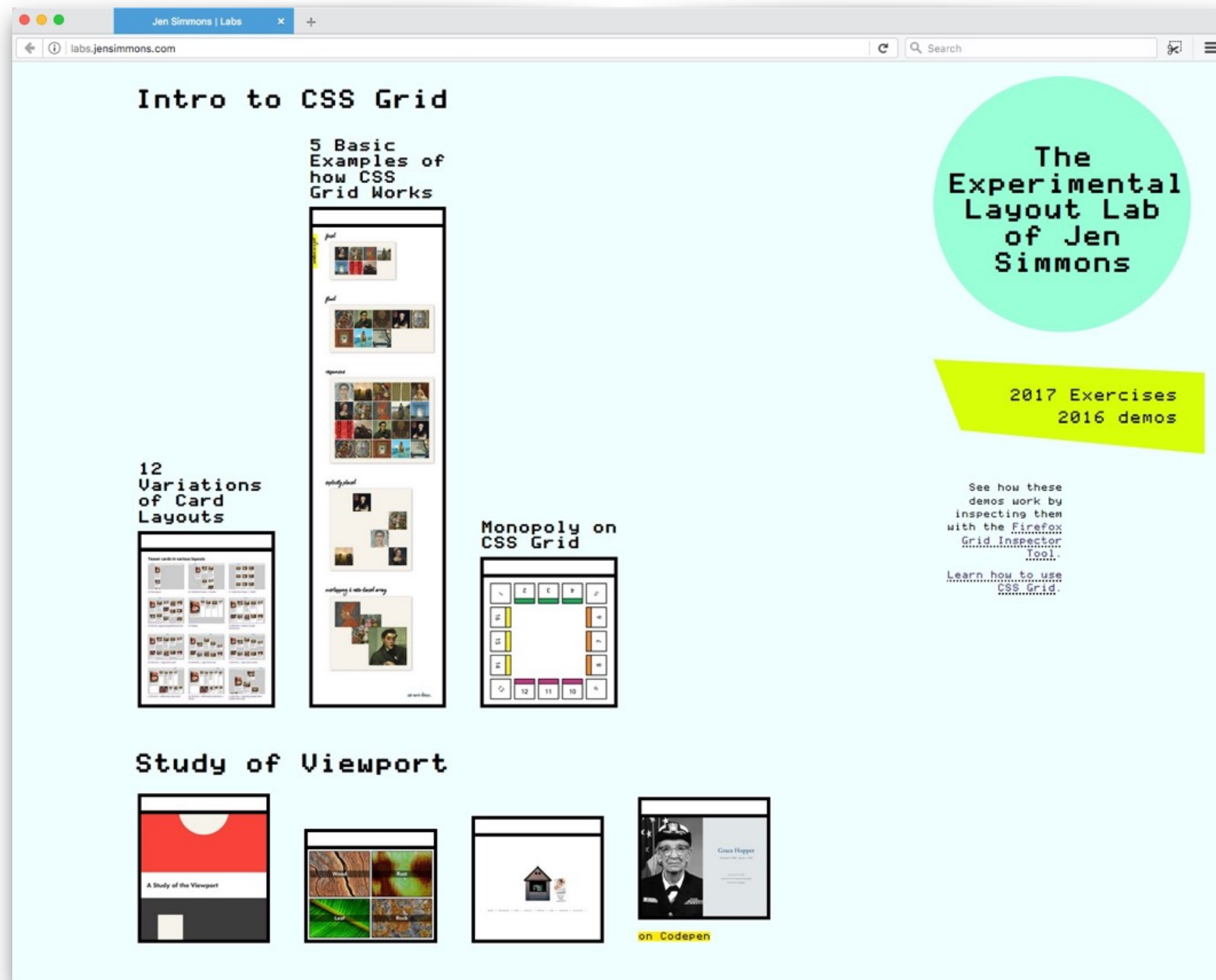


This is a recreation of a website from January 1997.

Time to play.
Time to learn.



www.layout.land



labs.jensimmons.com

2015



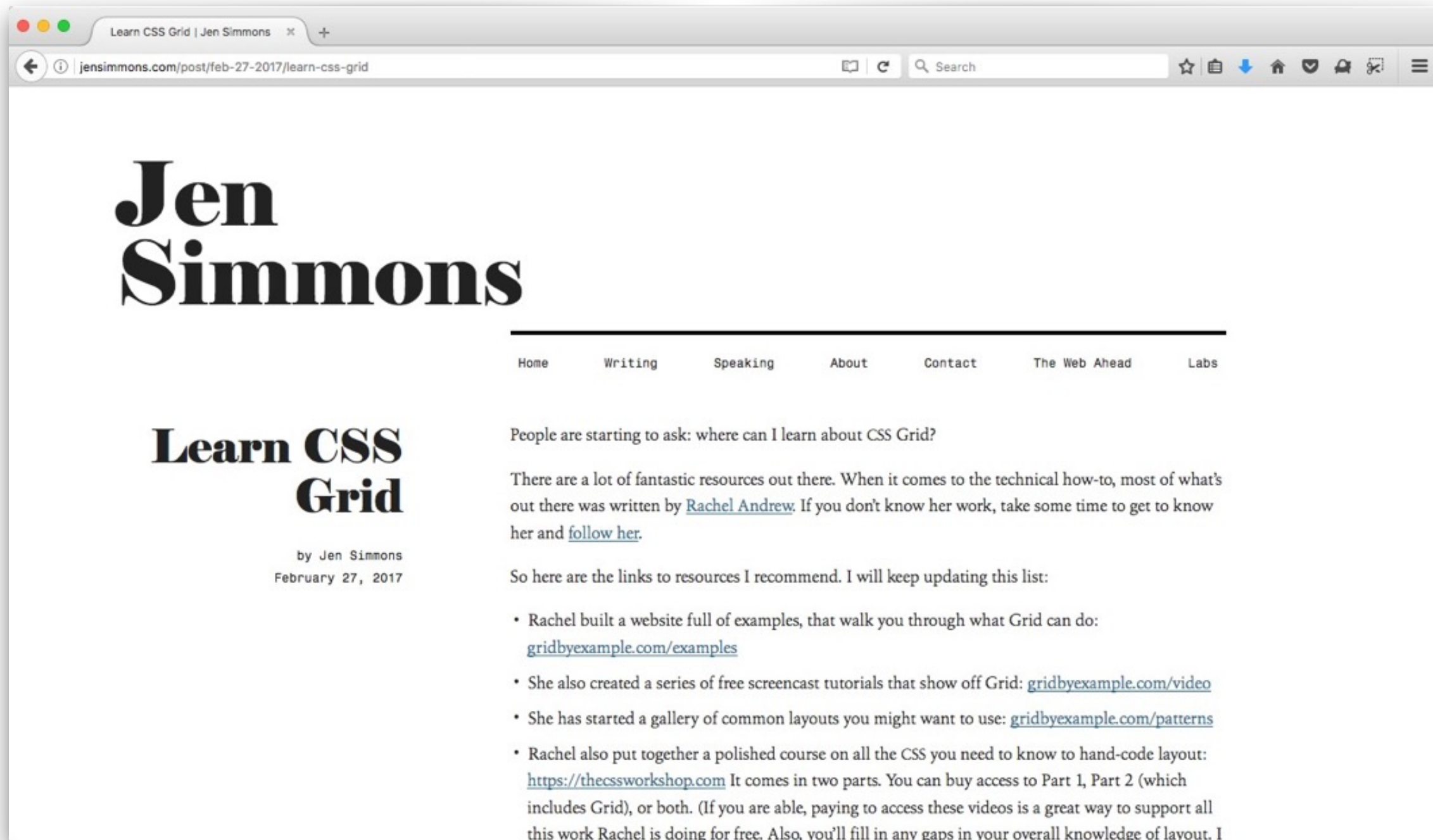
Modern Layouts:
Getting Out of Our Ruts

2016



Revolutionize Your Page:
Real Art Direction on the Web

available on jensimmons.com



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

SEE ALSO

- [CSS](#)
- [Reference](#)
- [CSS Grid Layout](#)
- Guides**
 - [Basics concepts of grid layout](#)
 - [Relationship to other layout methods](#)
 - [Line-based placement](#)
 - [Grid template areas](#)
 - [Layout using named grid lines](#)
 - [Auto-placement in grid layout](#)
 - [Box alignment in grid layout](#)
 - [Grids, logical values and writing modes](#)
 - [CSS Grid Layout and Accessibility](#)
 - [CSS Grid Layout and Progressive Enhancement](#)
 - [Realizing common layouts using grids](#)
- Properties**

CSS Grid Layout

CSS Grid layout brings a two-dimensional layout tool to the web, with the ability to lay out items in rows and columns. CSS Grid can be used to achieve many different layouts. It excels at dividing a page into major regions, or defining the relationship in terms of size, position, and layer, between parts of a control built from HTML primitives.

Like tables, grid layout enables an author to align elements into columns and rows. However, unlike tables, grid layout doesn't have content structure, therefore enabling a wide variety of layouts not possible in tables. For example, a grid container's child elements could position themselves so they actually overlap and layer, similar to CSS positioned elements.

Basic example

The below example shows a three column track grid with new rows created at a minimum of 100 pixels and a maximum of auto. Items have been placed onto the grid using line-based placement.

HTML

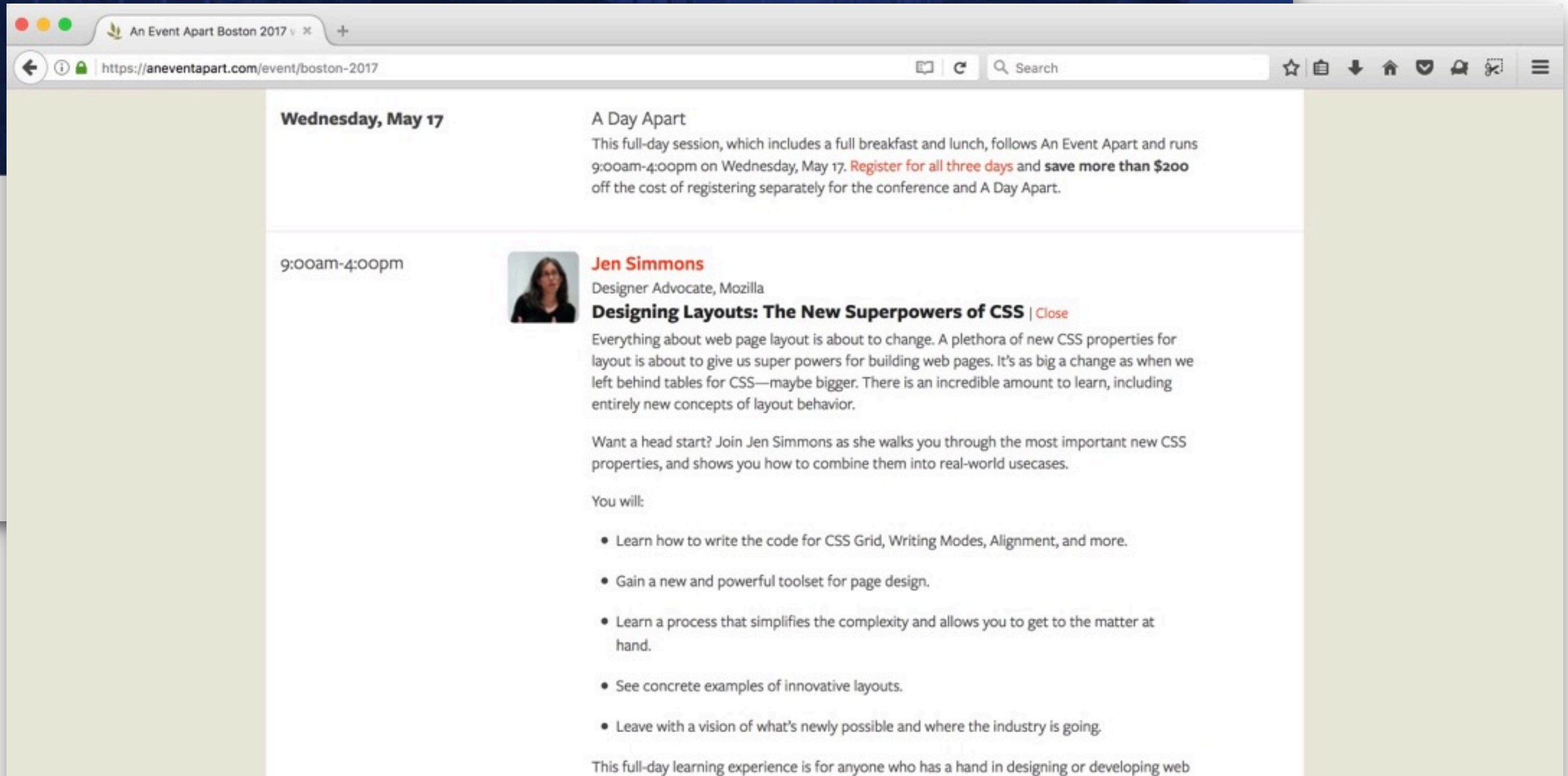
```
1 <div class="wrapper">
2   <div class="one">One</div>
3   <div class="two">Two</div>
4   <div class="three">Three</div>
5   <div class="four">Four</div>
```

IN THIS ARTICLE

- [Basic example](#)
- [HTML](#)
- [CSS](#)
- [Reference](#)
 - [CSS properties](#)
 - [CSS function](#)
 - [Glossary entries](#)
- [Guides](#)
- [External resources](#)
- [Specifications](#)

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

Boston




The screenshot shows a web browser window with the URL <https://aneventapart.com/event/boston-2017>. The page content is as follows:

Wednesday, May 17

A Day Apart
This full-day session, which includes a full breakfast and lunch, follows An Event Apart and runs 9:00am-4:00pm on Wednesday, May 17. [Register for all three days](#) and **save more than \$200** off the cost of registering separately for the conference and A Day Apart.

9:00am-4:00pm



Jen Simmons
Designer Advocate, Mozilla

Designing Layouts: The New Superpowers of CSS | [Close](#)

Everything about web page layout is about to change. A plethora of new CSS properties for layout is about to give us super powers for building web pages. It's as big a change as when we left behind tables for CSS—maybe bigger. There is an incredible amount to learn, including entirely new concepts of layout behavior.

Want a head start? Join Jen Simmons as she walks you through the most important new CSS properties, and shows you how to combine them into real-world usecases.

You will:

- Learn how to write the code for CSS Grid, Writing Modes, Alignment, and more.
- Gain a new and powerful toolset for page design.
- Learn a process that simplifies the complexity and allows you to get to the matter at hand.
- See concrete examples of innovative layouts.
- Leave with a vision of what's newly possible and where the industry is going.

This full-day learning experience is for anyone who has a hand in designing or developing web

Time to explore.

“



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

*– Tinker Hatfield,
shoe designer for Nike*

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