

Designing With Grid



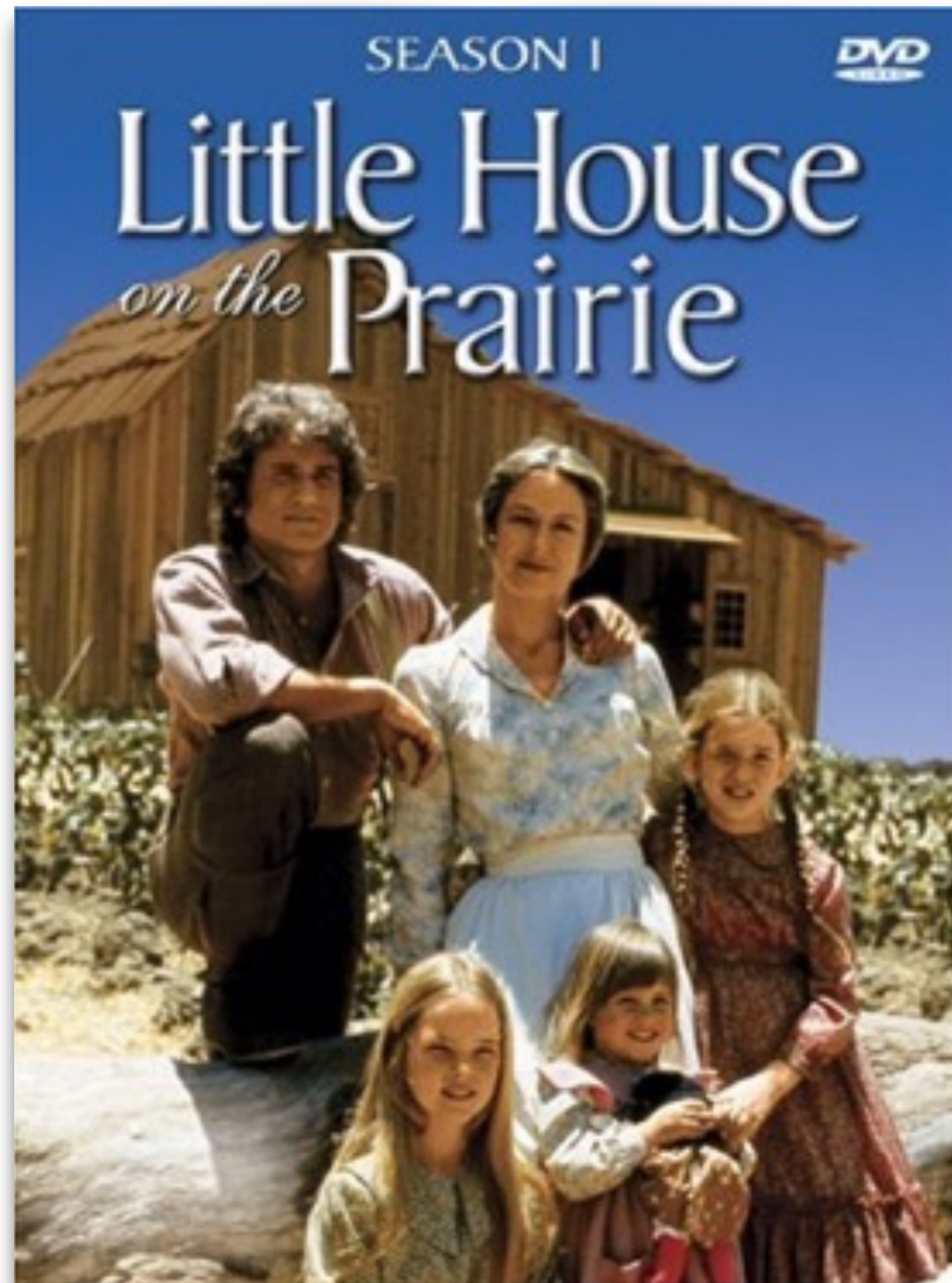
An Event Apart San Francisco

@jenSimmons

CSS Grid



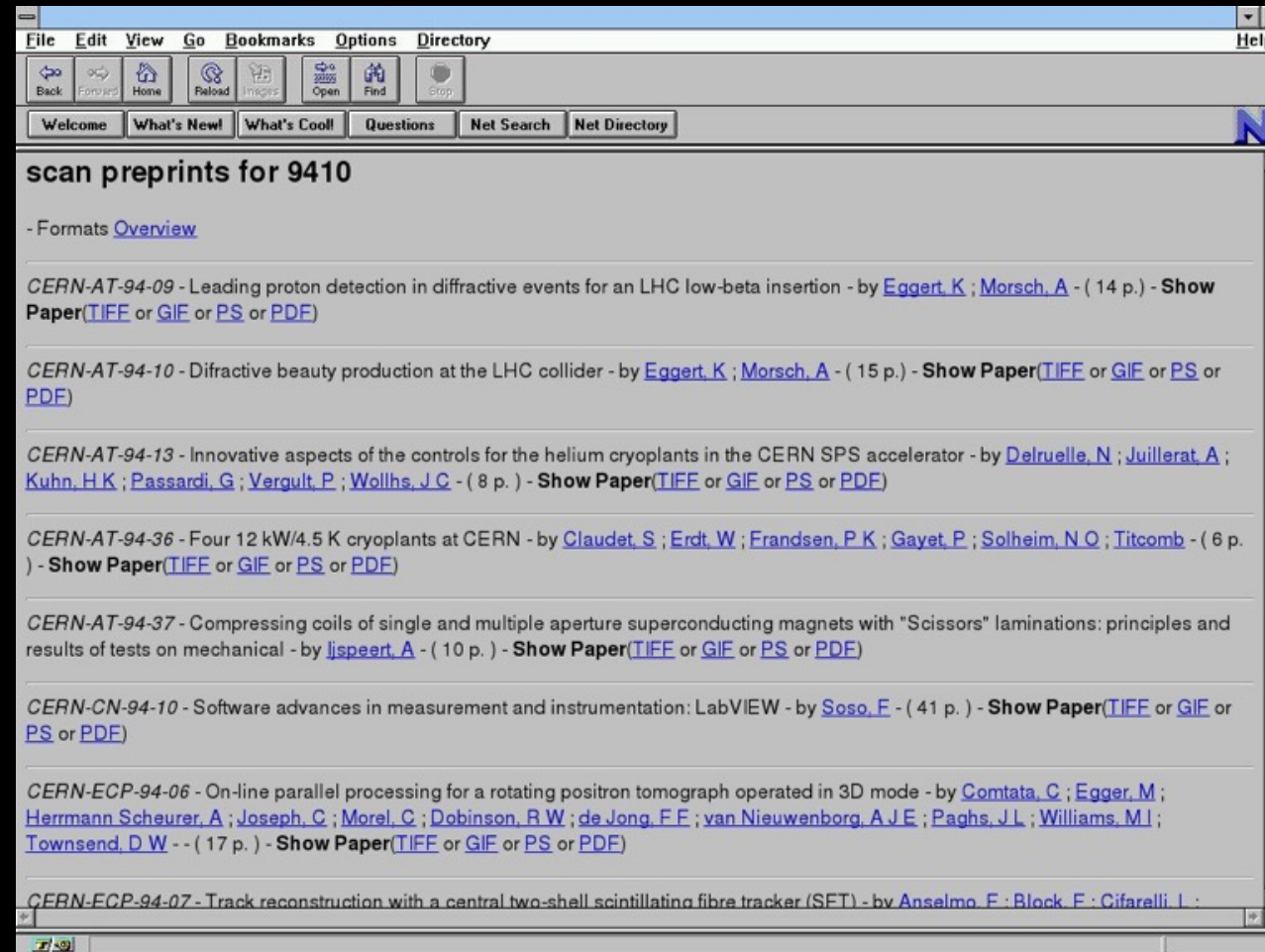
The Kiss, 1896

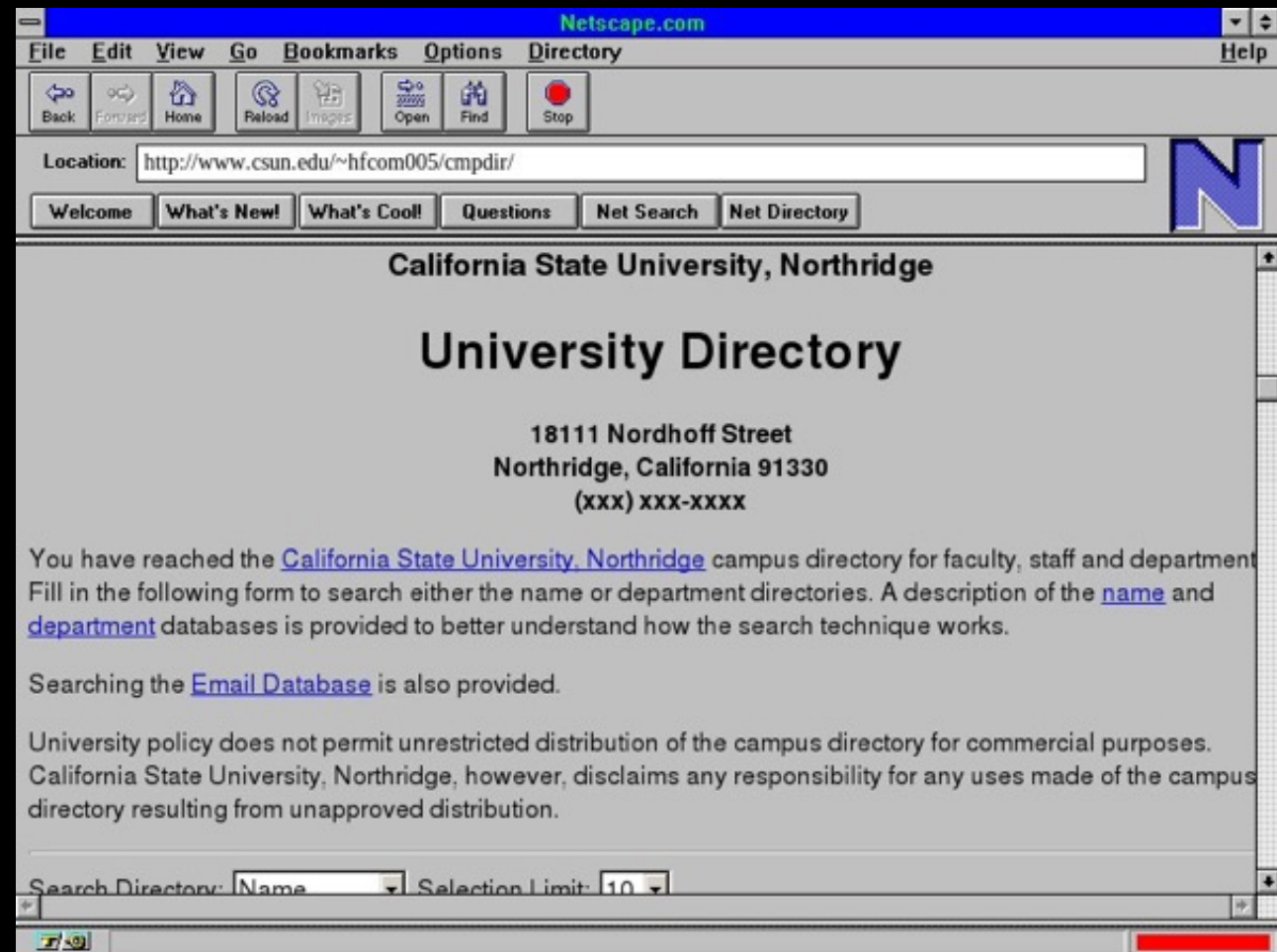


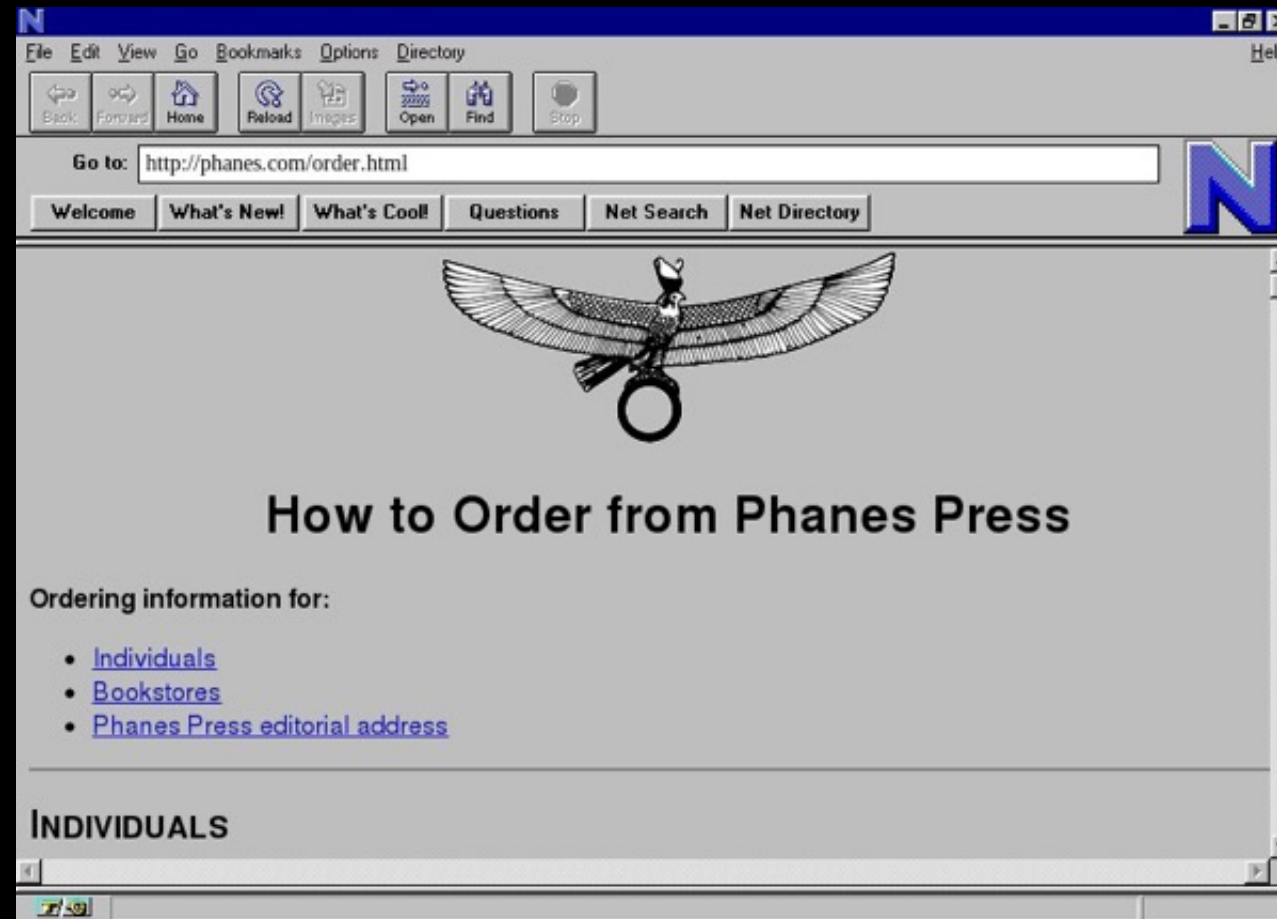
Our medium is not done

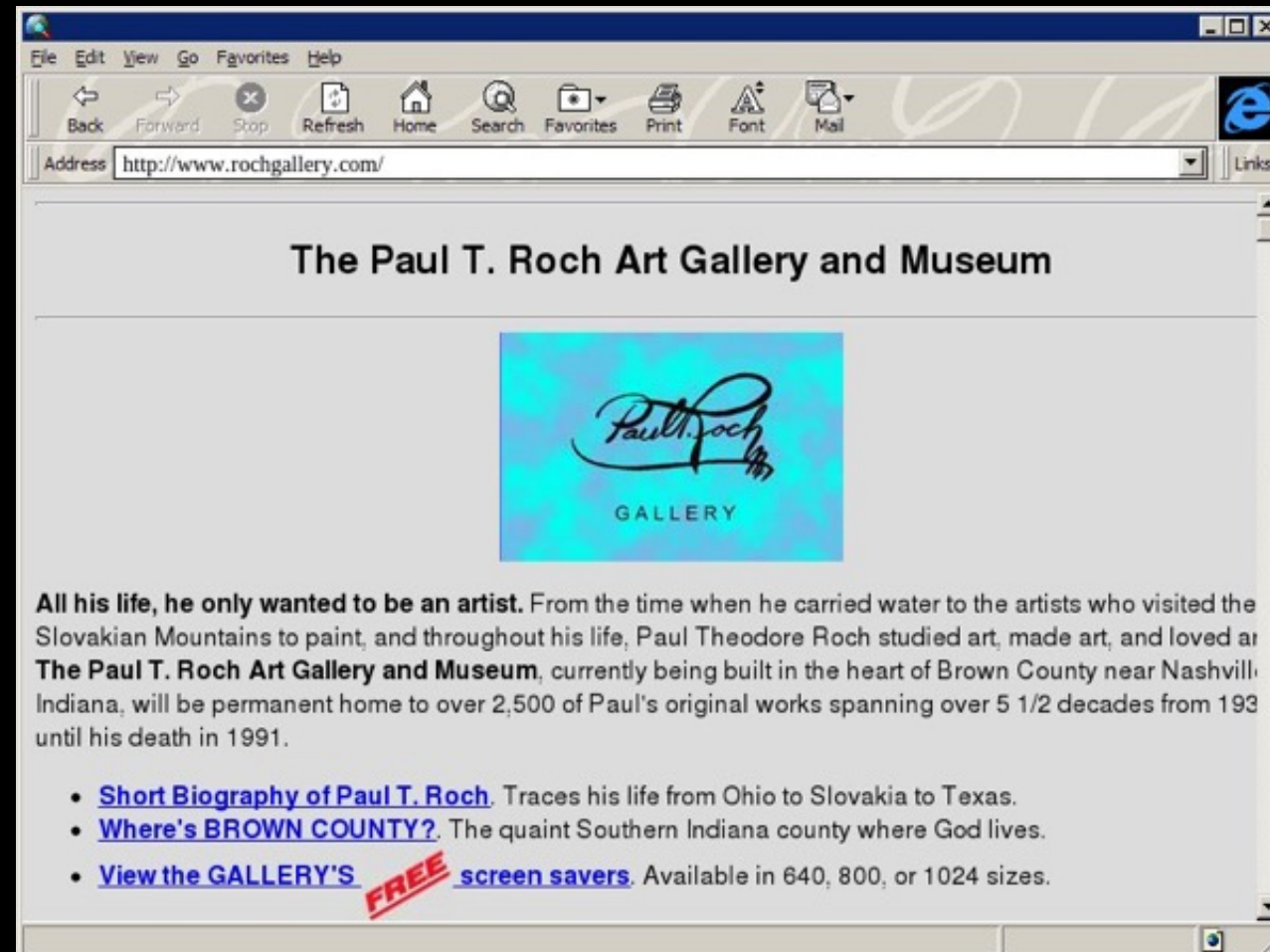
Layout on the web











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Missed One Of Our Chats?

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

UPCOMING YAHOO! CHAT EVENTS

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

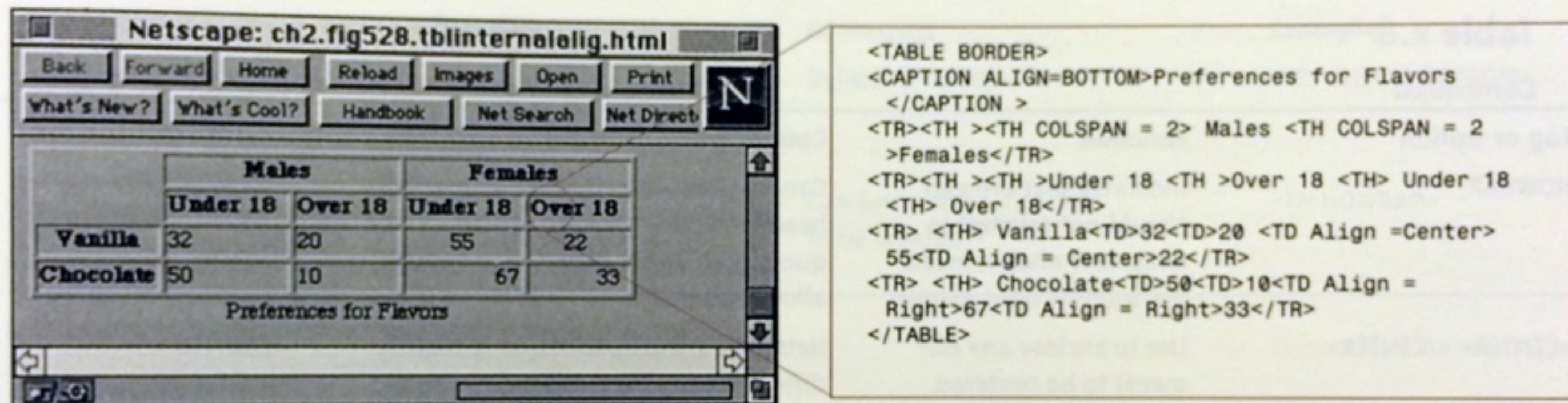


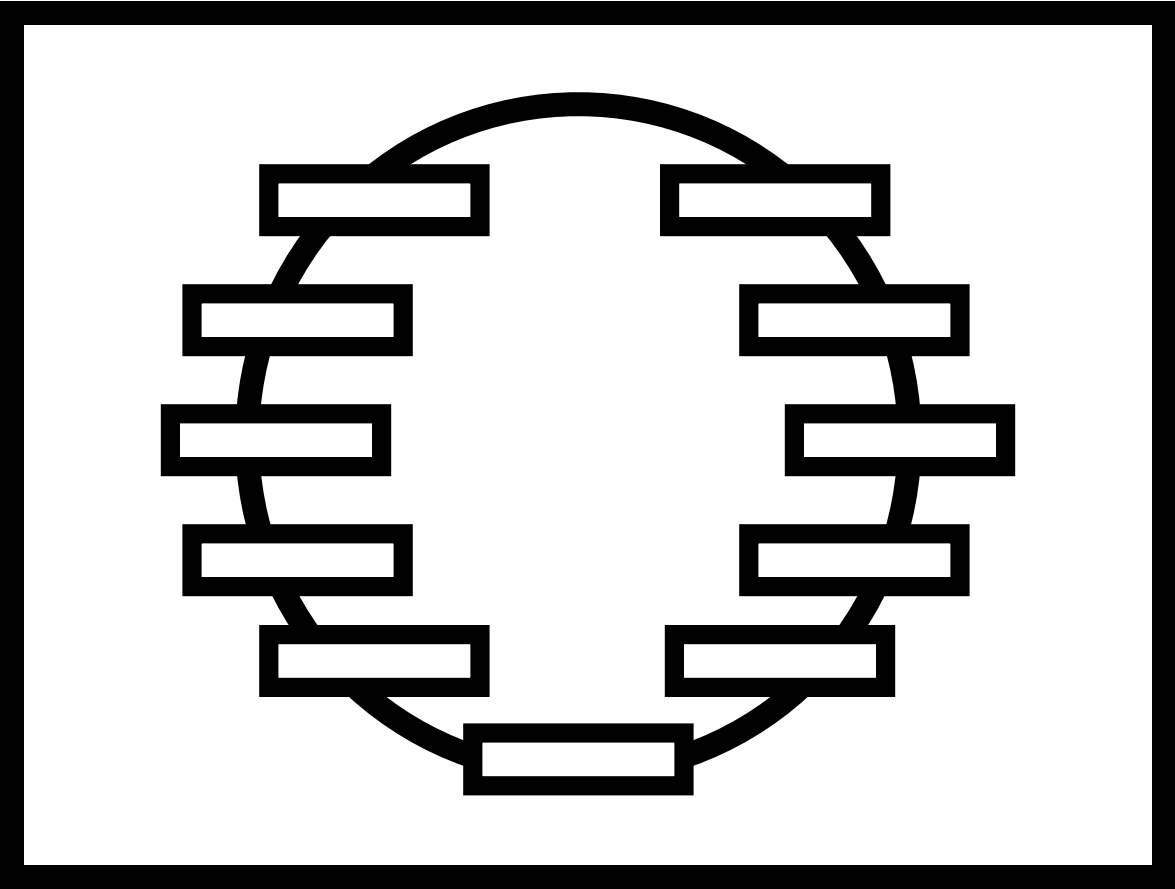
Figure 2.27:

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	<pre> <H2 ALIGN=RIGHT> <PRE ALIGN=CENTER> <BLOCKQUOTE </pre>







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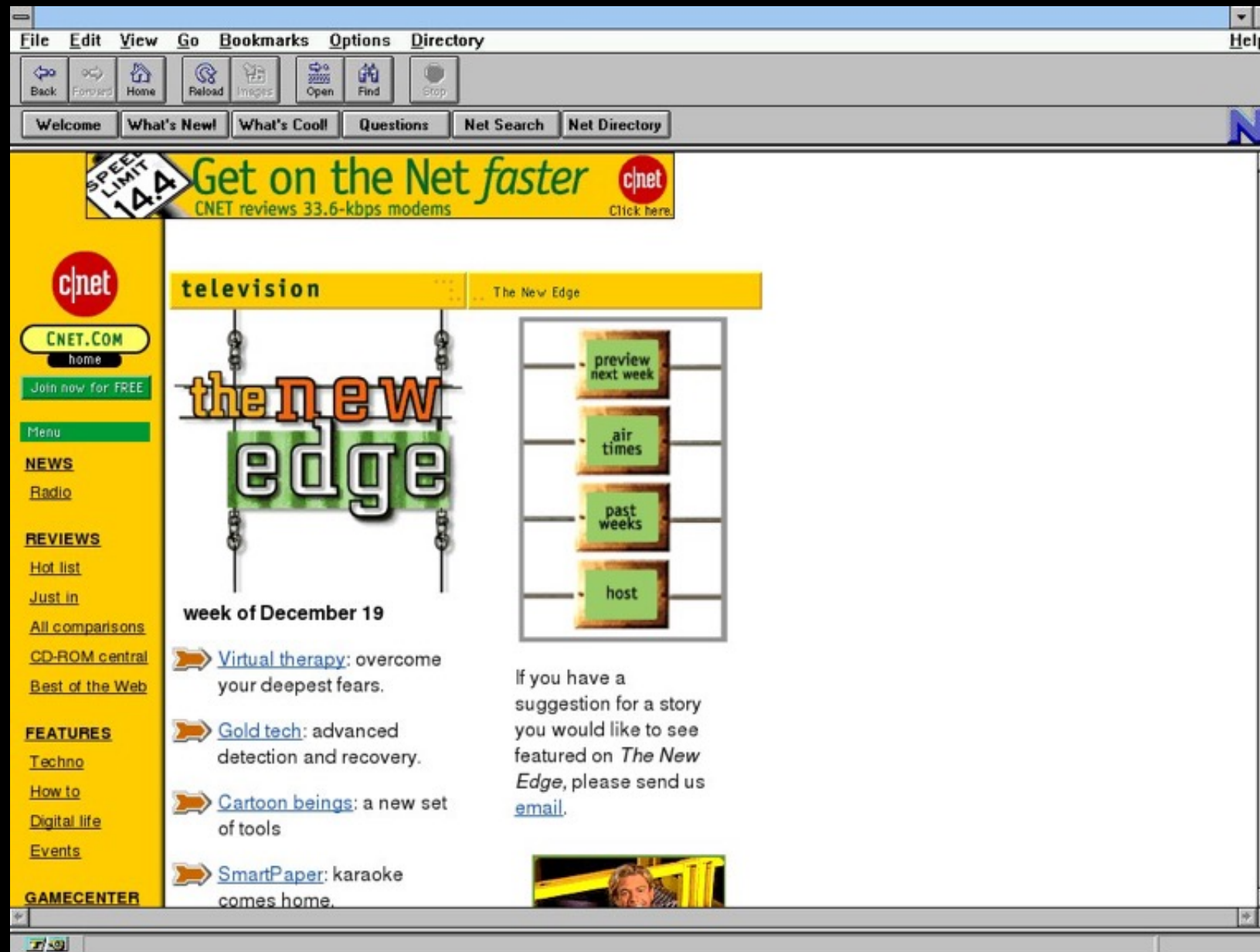
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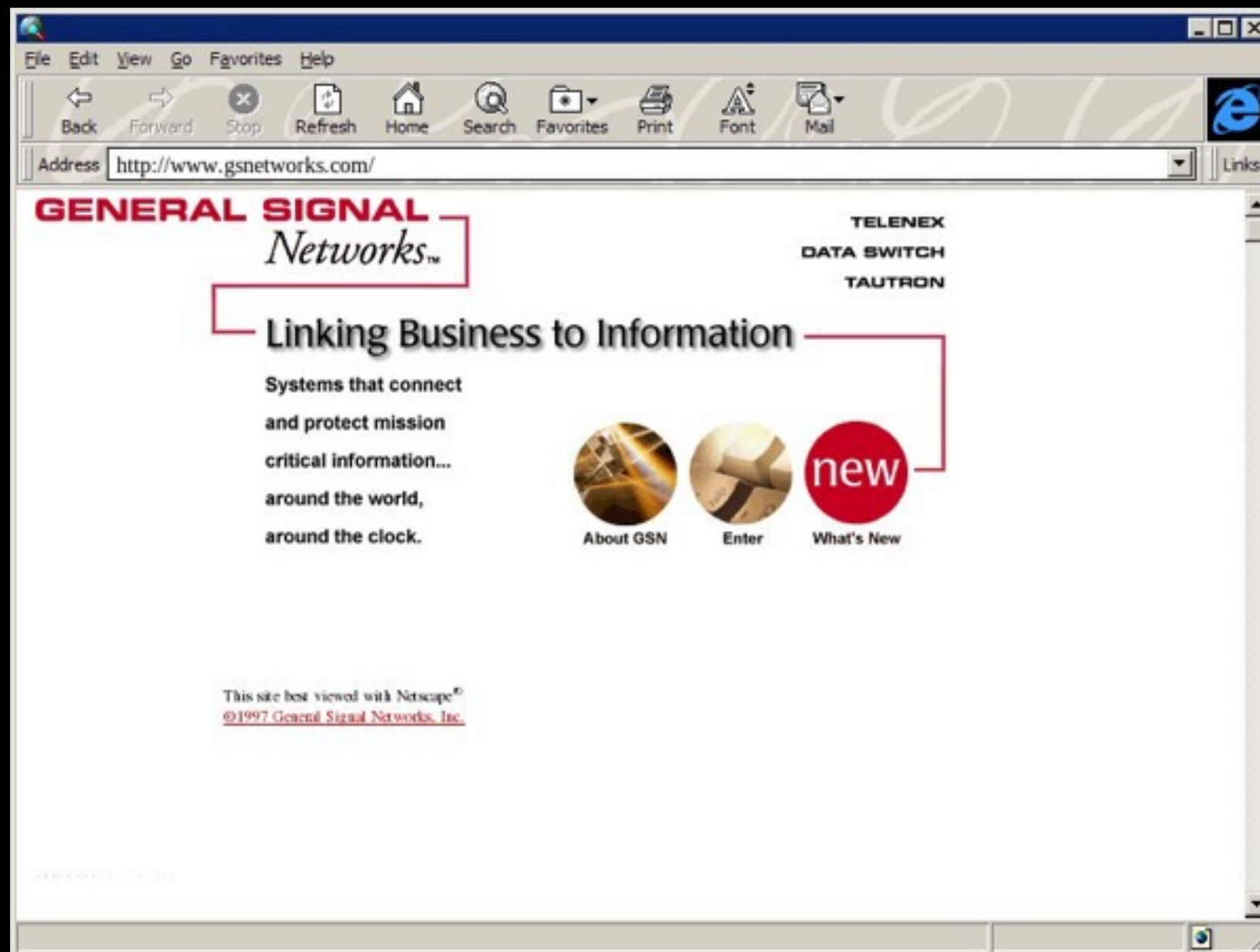
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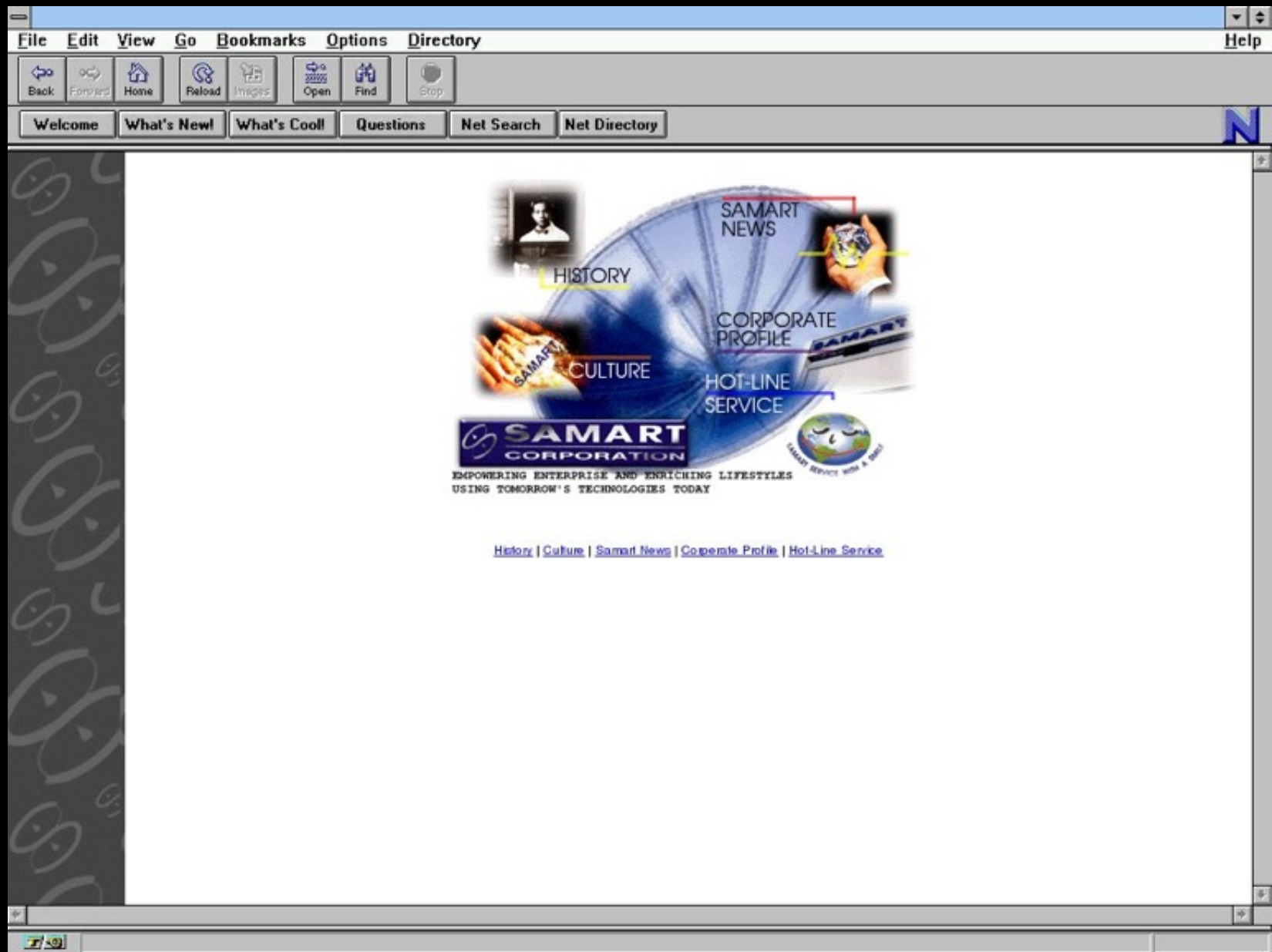
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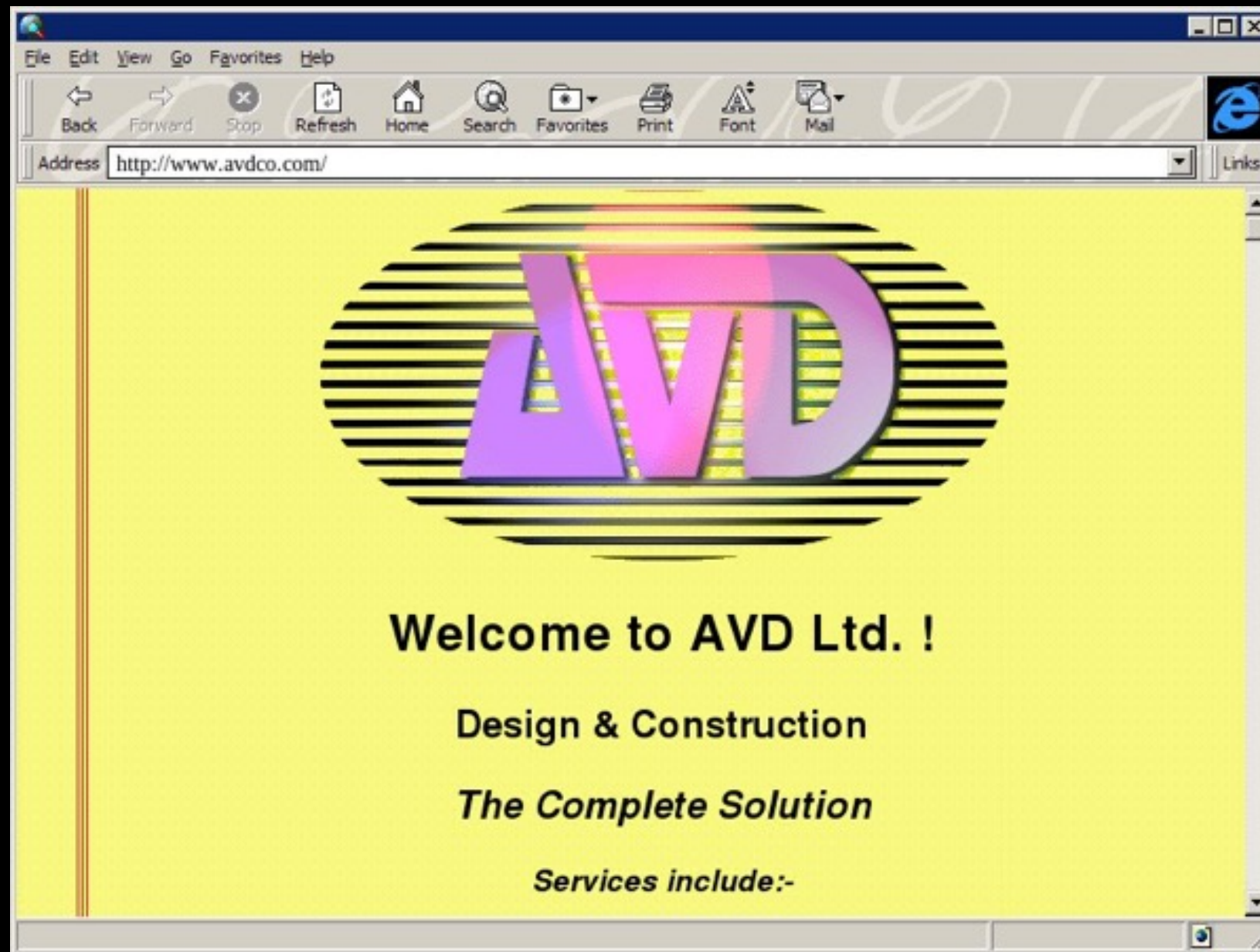
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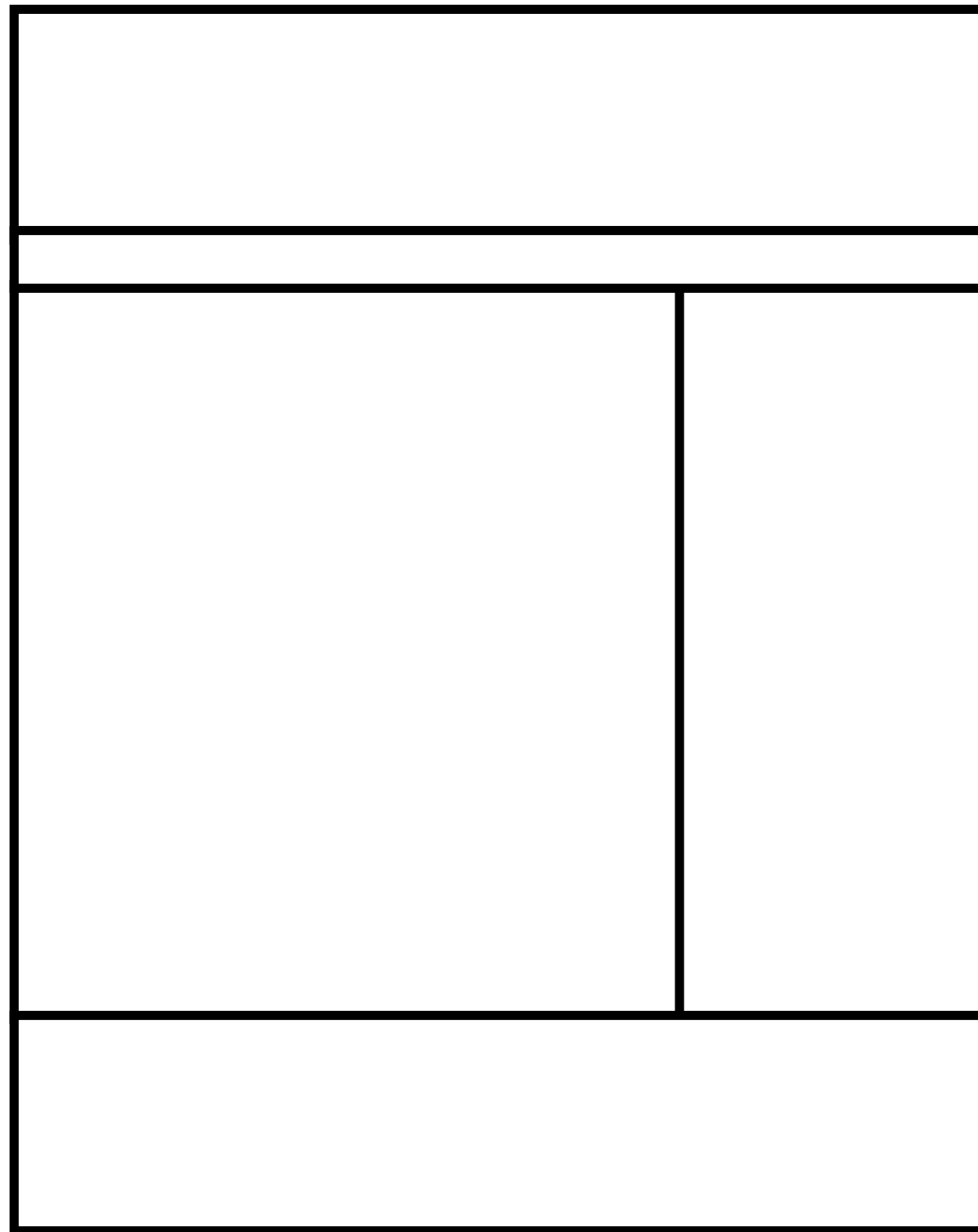












Intelligencer / BLOG STAINED WRITERS

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

By Joe Coscarelli Follow @jcoscarelli

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:

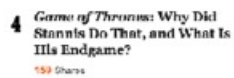
"The words of disease become words my brain gravitates to," she pecked the other day after a blast of radiation. [...]

... 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



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.

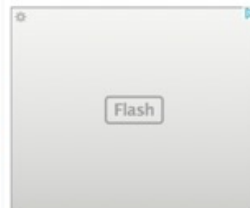
Little by little this elfin woman with her ballerina bun colonised the house like one of the spiders she became famous for sculpting. Cocooning herself into the spaces within its walls, she hollowed out arches and knocked through walls, burrowed through floorboards and installed spiralling stairwells 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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- The world of Louise Bourgeois 15 Jun 2014
- Sculptor Louise Bourgeois dies 01 Jun 2010
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Harrison Ford broke leg, not ankle, on 'Star Wars' set

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

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

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.

RELATED STORIES

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

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

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

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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EDITORS' PICKS

Jill Duggar's registry includes guns, cereal

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

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

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

Fish parade returns to the Bronx

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

'Third Person': Movie review

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

Stoudemire and Kimmel prank Metta World Peace

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

FROM AROUND THE WEB

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

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

Adorable Black-Footed Cats Born in Philadelphia (Vetstreet)

These Annoying



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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Convention further strengthens church's position on immigration, refugees

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WORLDWIDE

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

Zimbabwe Anglican churches help launch Gender and Faith Network

Anglican cathedral in Zanzibar joins fight against modern slavery

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Plans to be created for prayer book, hymnal revision
[Episcopal News Service - Salt Lake City] General Convention 2015 took a step toward revising the 1979 Book of Common Prayer and The Hymnal 1982, electing the Standing Commission on Liturgy and Music (SCLM) to prepare plans for revising each and to b... [\[Read More\]](#)



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 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... [\[Read More\]](#)

Clergy
94
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12
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2
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General Convention approves marriage equality
[Episcopal News Service - Salt Lake City] In the wake of the June 26 U.S. Supreme Court ruling legalizing same-sex marriage for all Americans, General Convention followed suit on July 1 with canonical and liturgical changes to provide marriage e... [\[Read More\]](#)




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

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New Logo and Identity for Cambridge Design Partnership by Moving Brands

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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 realized," precisely encapsulating the company's purpose and its ability, through innovation, to realize 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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WHAT IS GRAPHIC DESIGN?

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

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

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

Image-based design

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

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

Type-based design

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

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

Image and type

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

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

Symbols, logos and logotypes

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

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

Recommend 2 people have recommended this

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148 Comments

AIGA website

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Join the discussion...

WHAT DESIGNERS NEED TO KNOW

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

DESIGNERS AT WORK

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

WHO BECOMES A DESIGNER?

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



EDUCATION AND DESIGN

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

WEBINAR: TYPOGRAPHY FOR THE WEB

Event: December 7, 2011

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

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

JOIN THE DIALOGUE

FEATURED JOB

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

FEATURED PORTFOLIO

B
BROLLY'S LONDON
Federico Zuleta
New York

DESIGN ENVY

Signage in Flushing, New York
June 11, 2014

RECENT TWEET

FROM THE ARCHIVES

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

FROM THE BLOG

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

TALK TO US

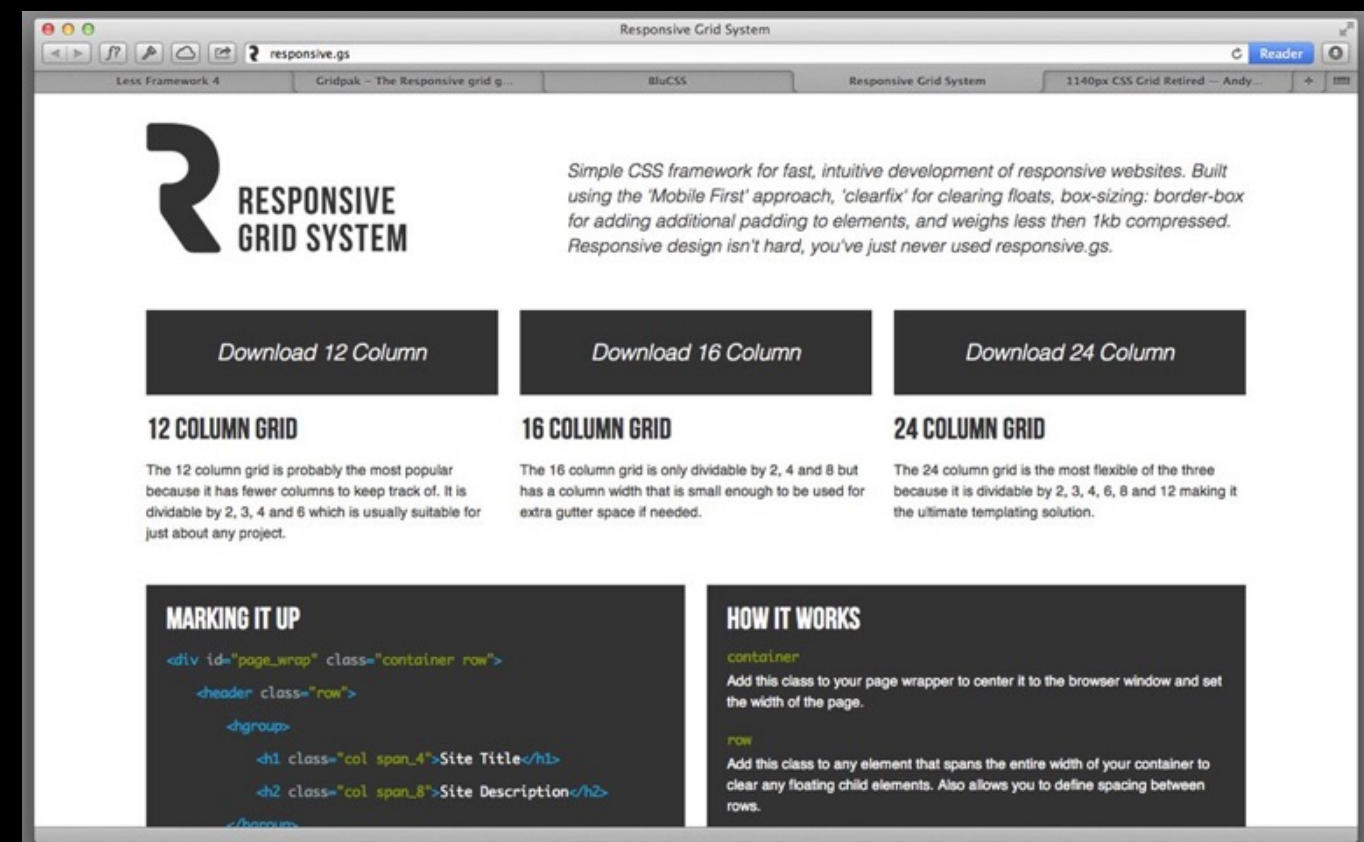
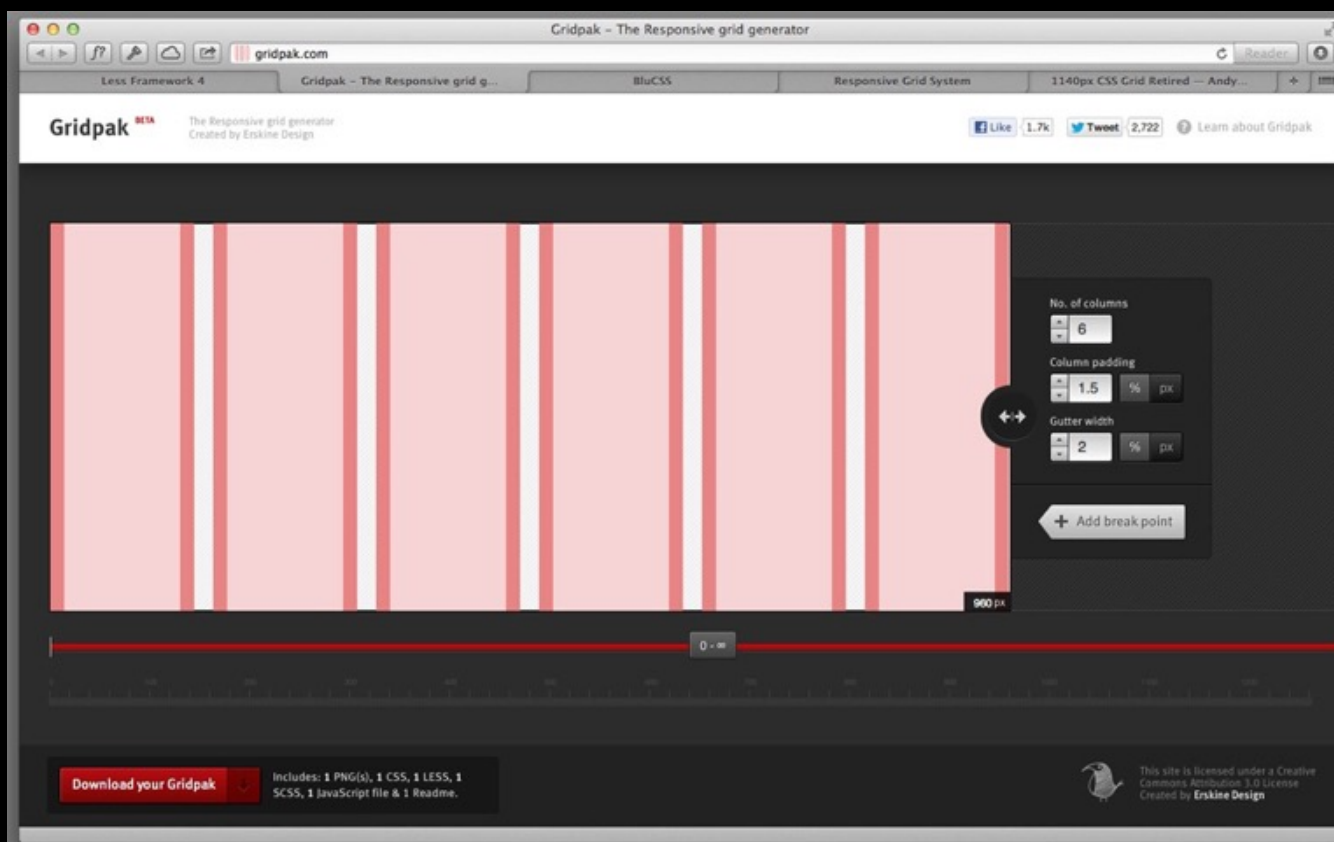
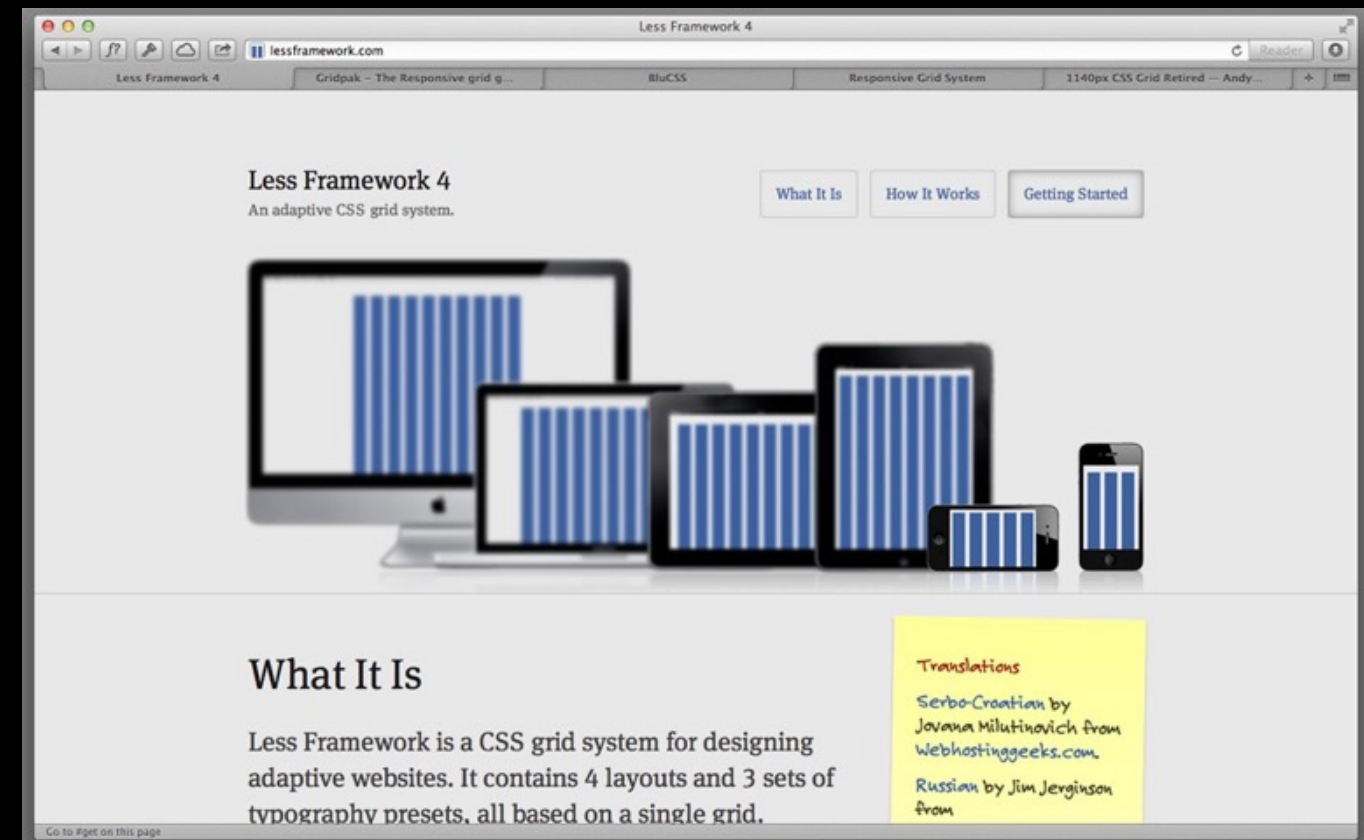
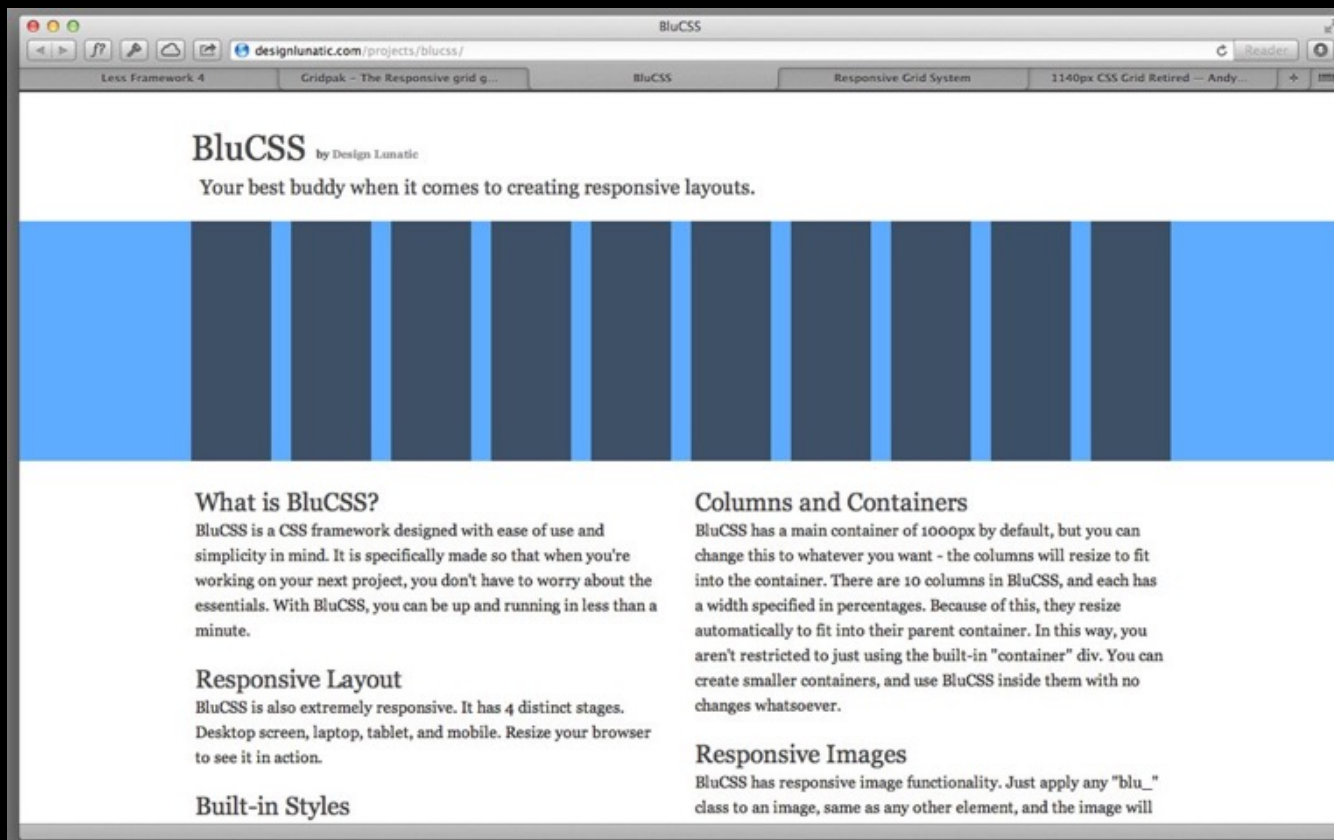
FEATURED PORTFOLIO

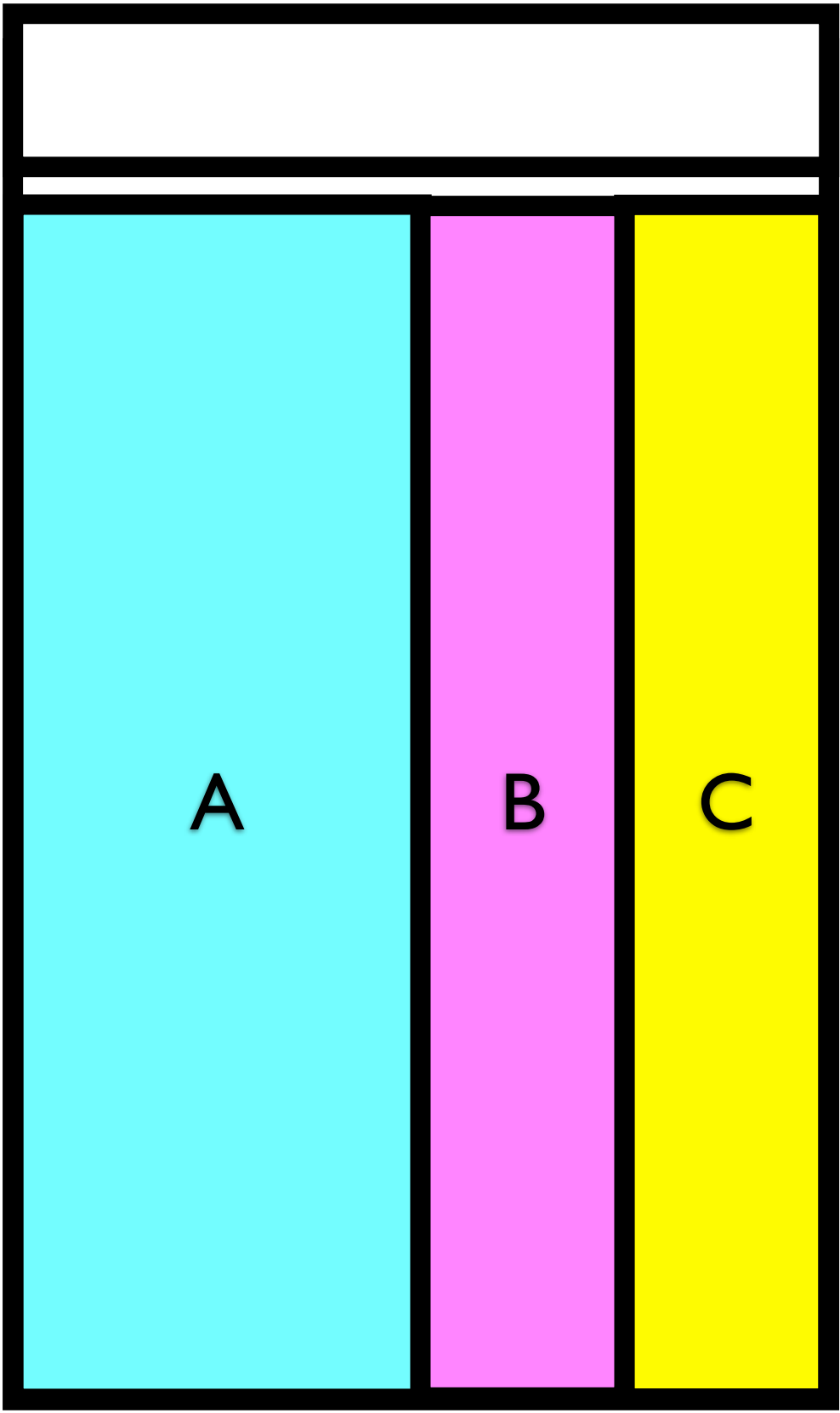
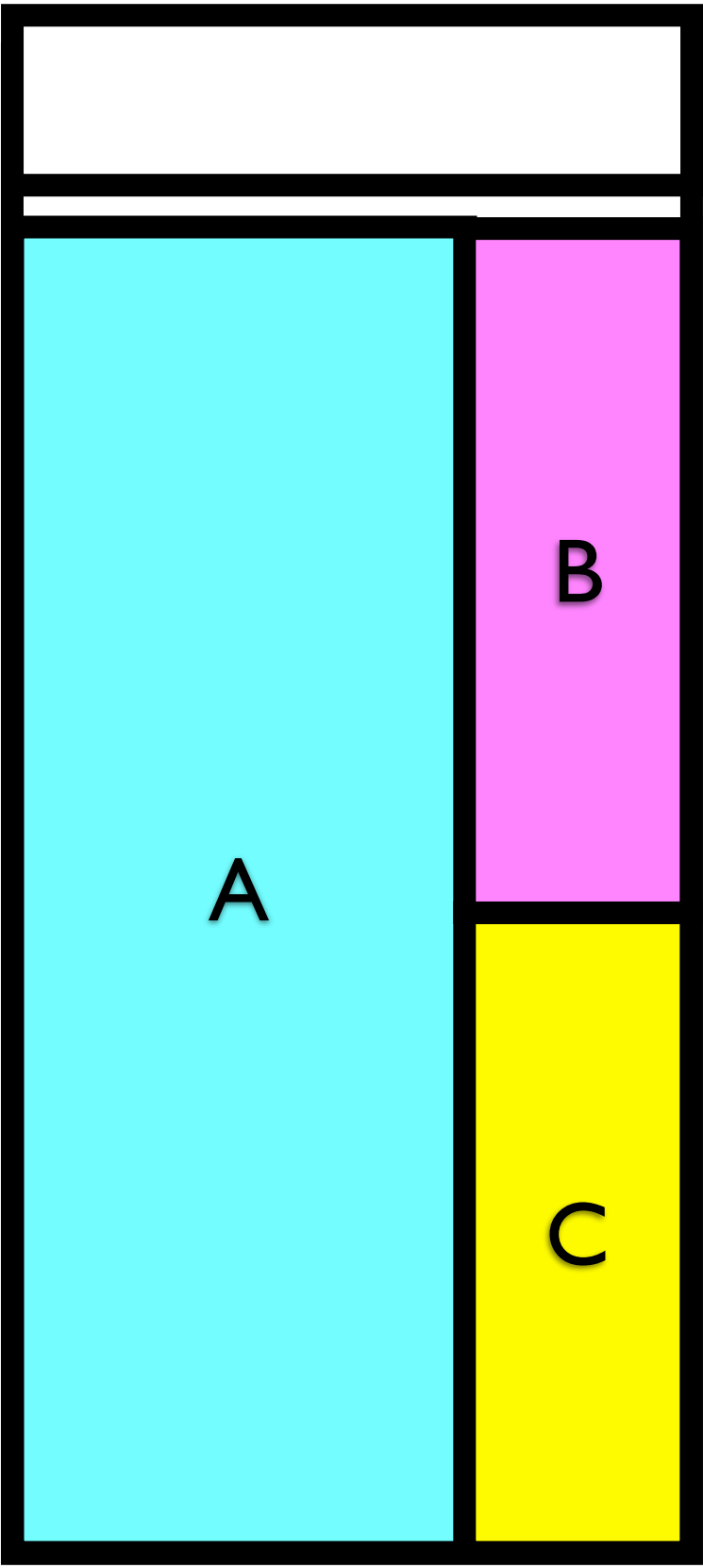
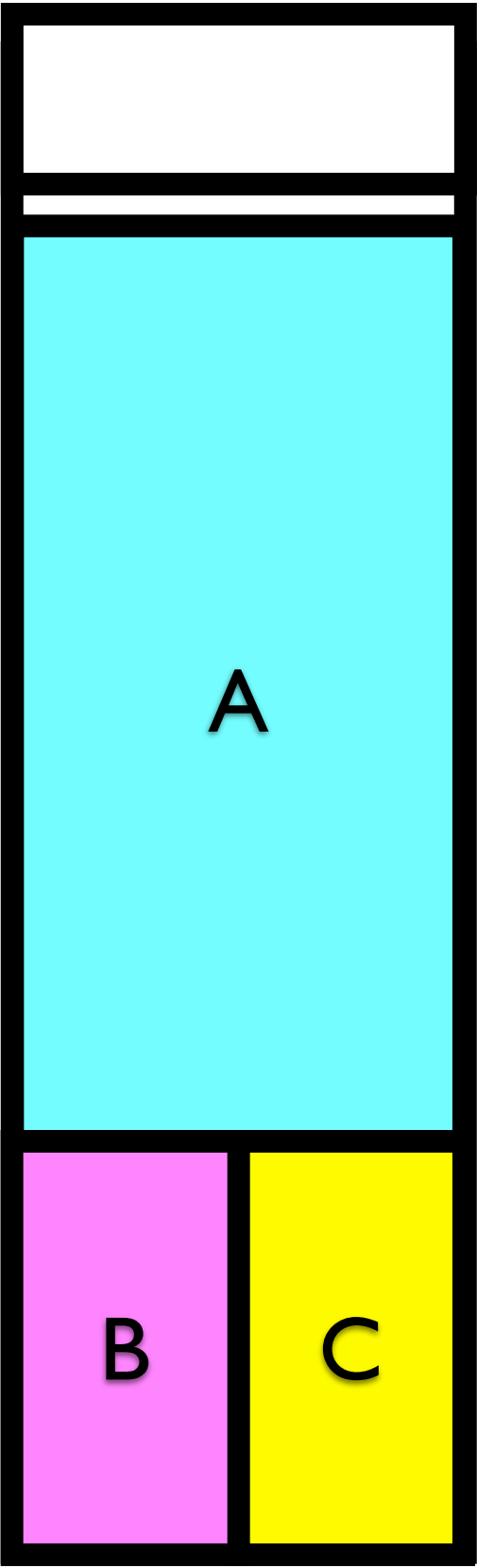
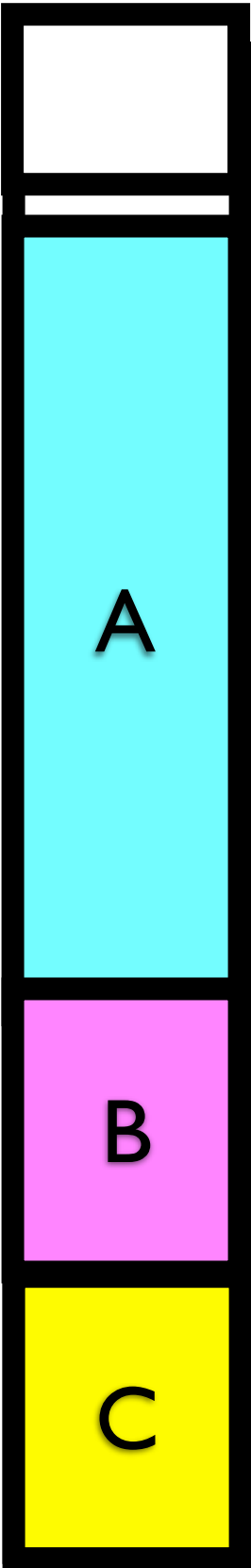
Paul Berkholder
Wiscasset

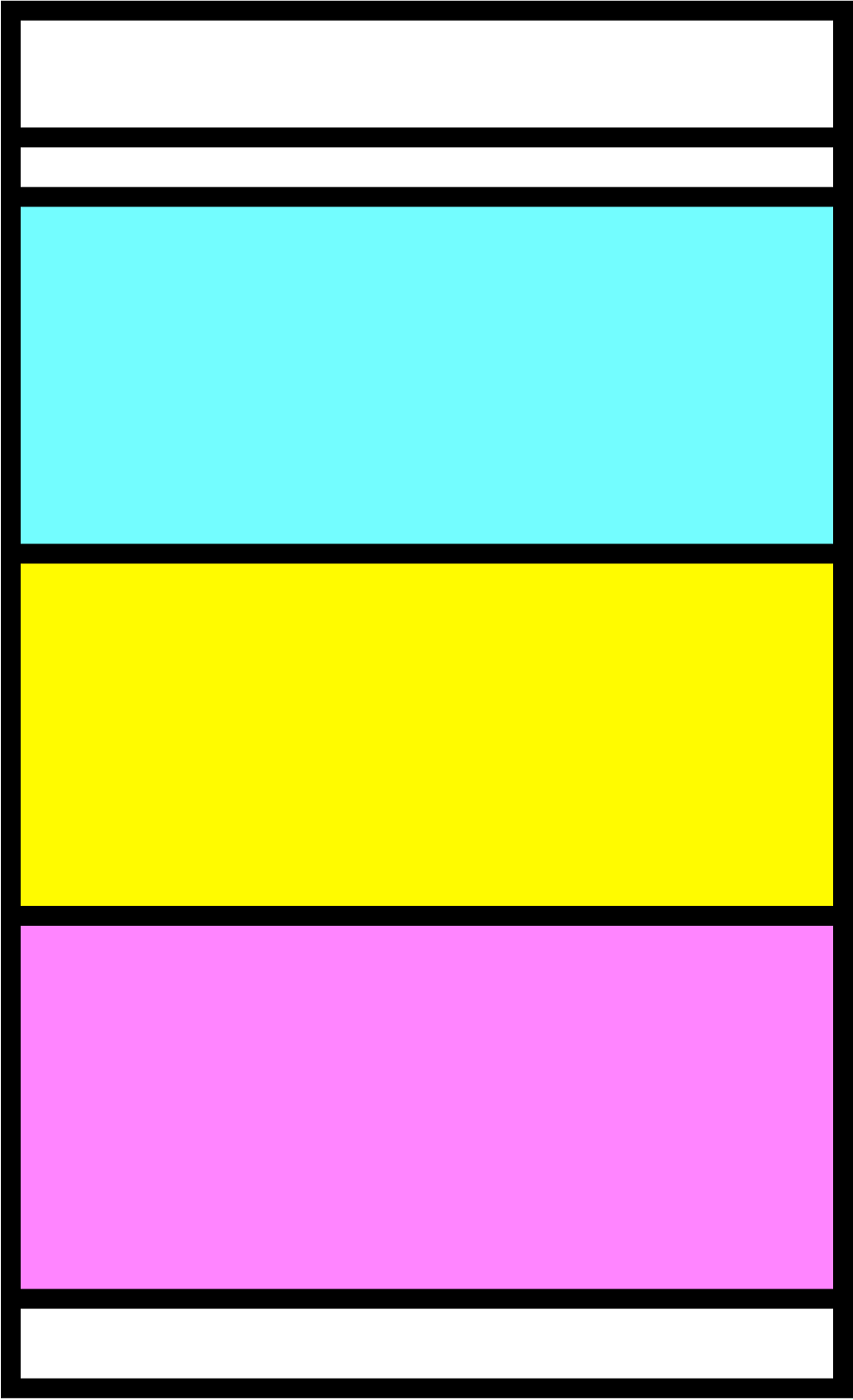
FROM THE ARCHIVES

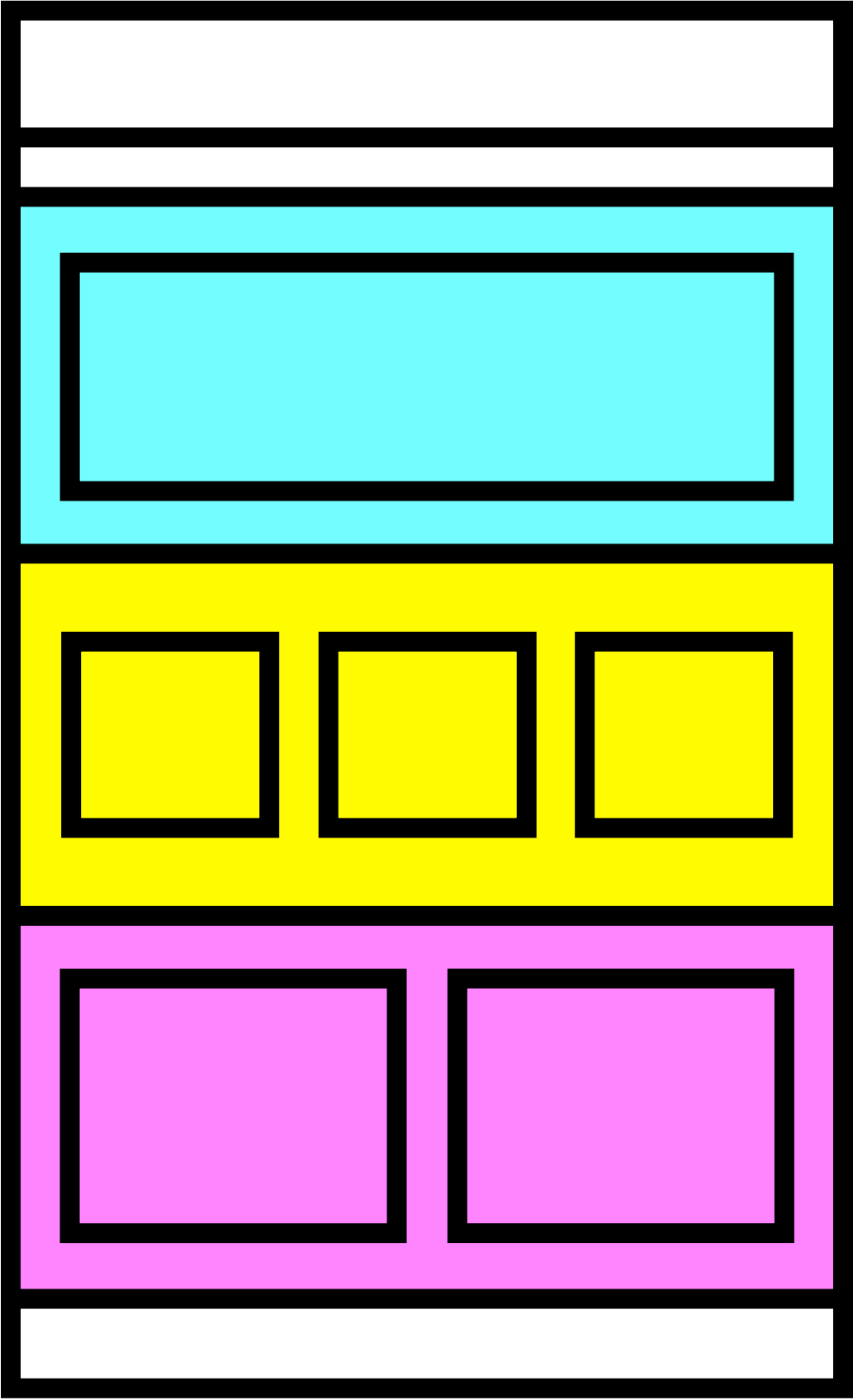












Site under (re)construction. Coming soon: a new Pied Piper. Please check back soon. In the meantime, visit bachmanity.com.



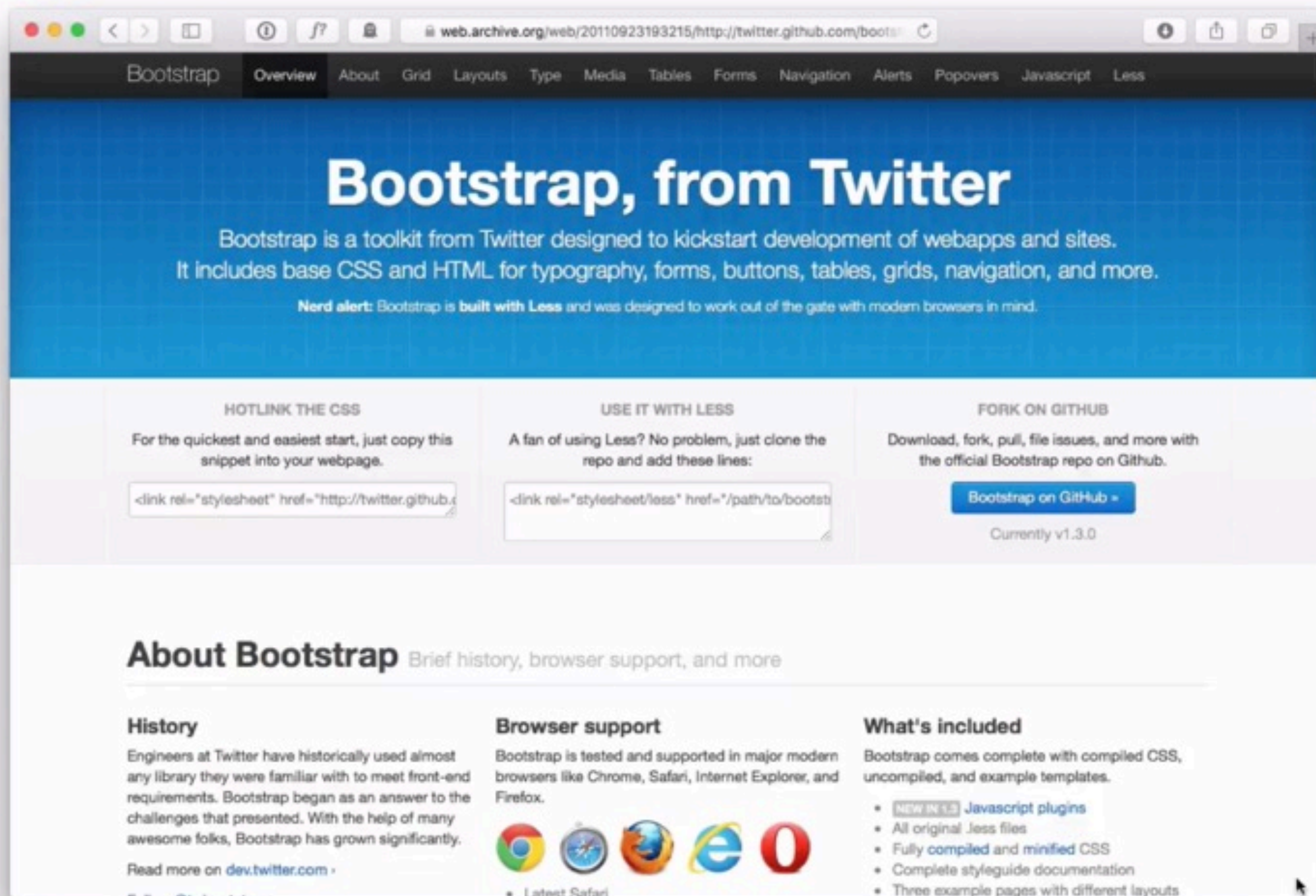
*A Middle-Out Compression Solution
Making Data Storage Problems Smaller*

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

What is Pied Piper?

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





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.com/bootstrap/css/
```

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/bootstrap/
```

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](#) »

Follow @twbootstrap

Browser support

Bootstrap is tested and supported in major modern browsers like Chrome, Safari, Internet Explorer, and Firefox.



• Latest Safari

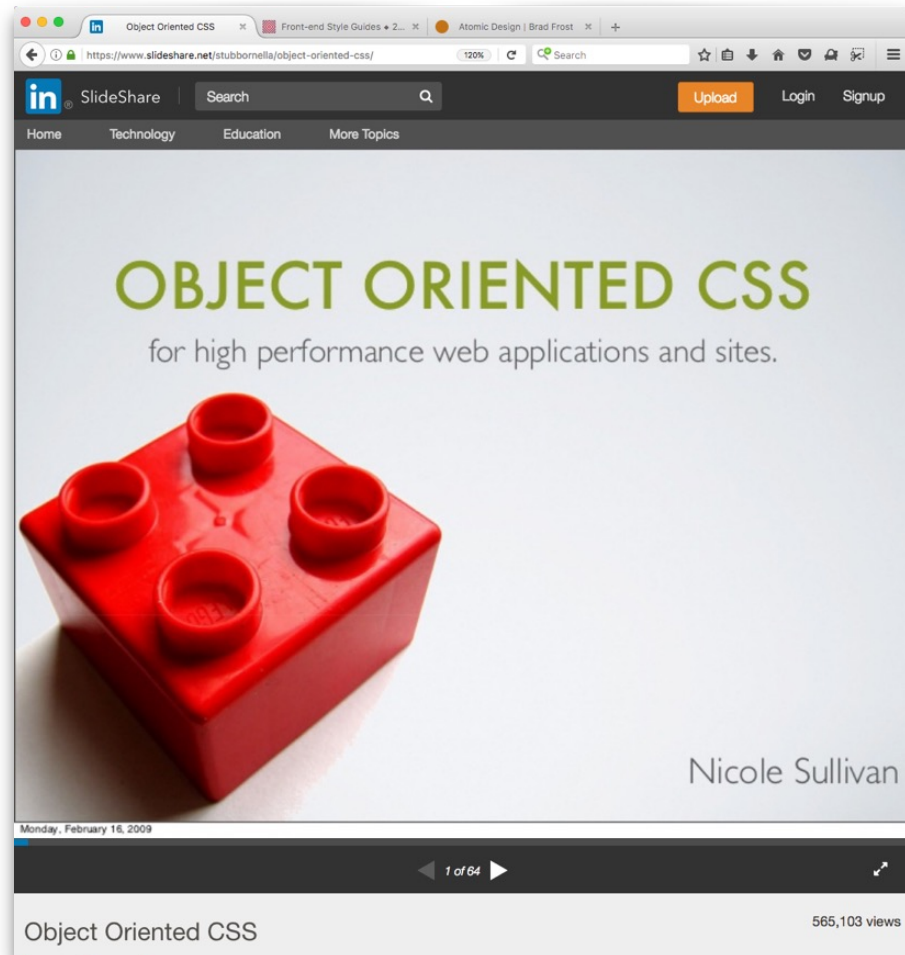
What's included

Bootstrap comes complete with compiled CSS, uncompiled, and example templates.

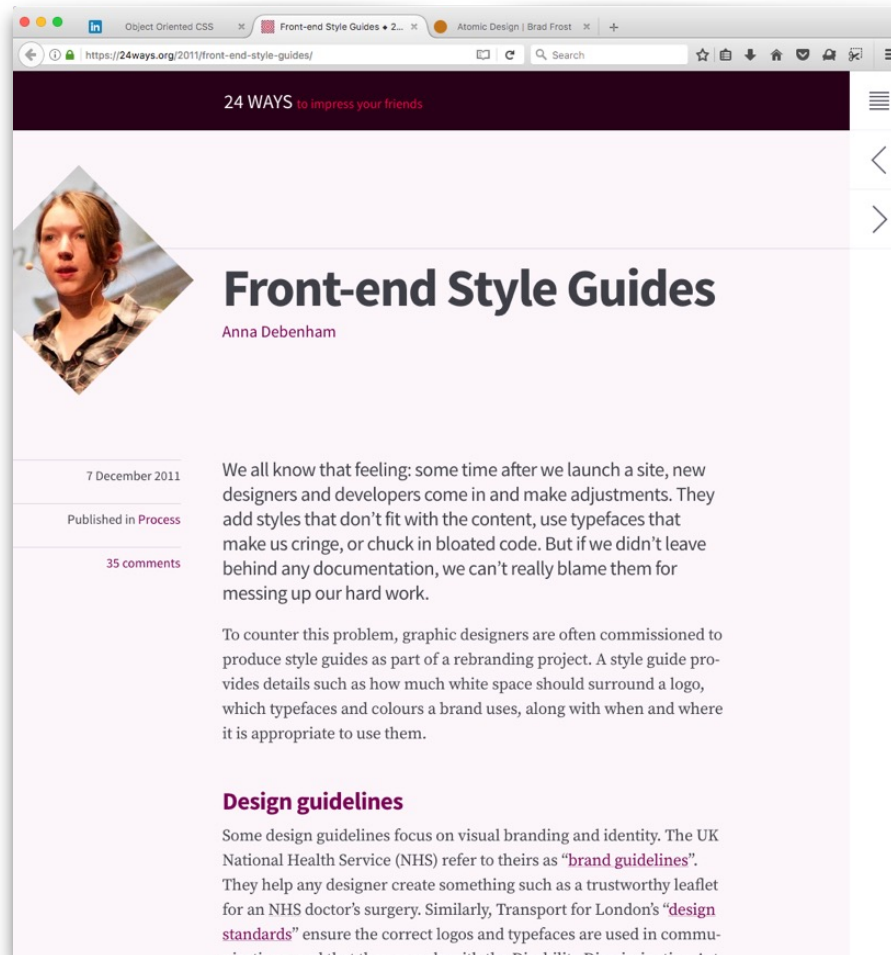
- **NEW IN 1.3** Javascript plugins
- All original Less files
- Fully compiled and minified CSS
- Complete styleguide documentation
- Three example pages with different layouts

starter-kit
framework

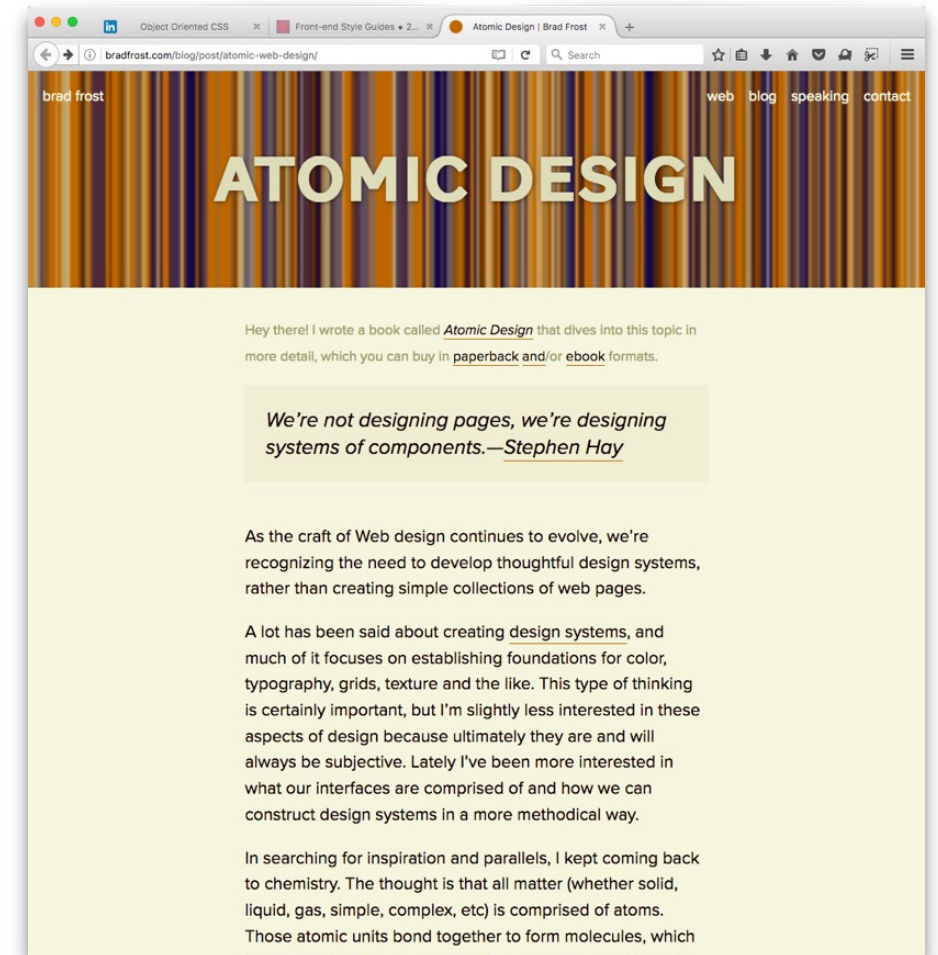
Designing Systems of Components



Nicole Sullivan
2008



Ana Debenham
2011



Brad Frost
2013

Headline 1

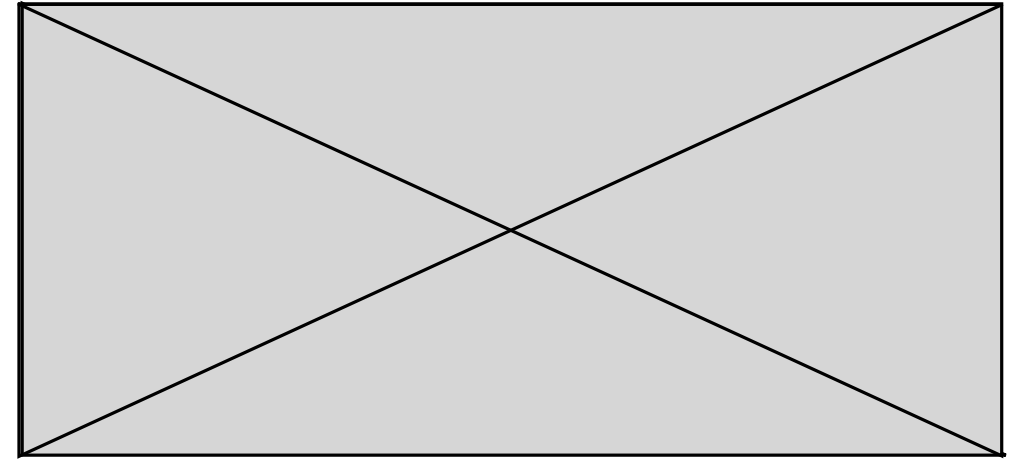
Headline 2

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

BUTTON

BUTTON

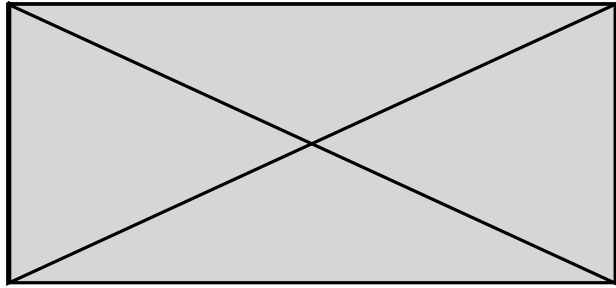
BUTTON



Headline 1

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

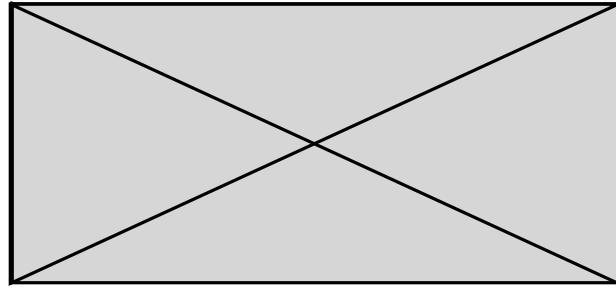
BUTTON



Headline

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

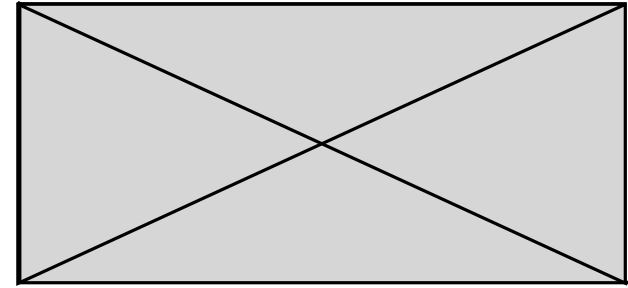
BUTTON



Headline

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

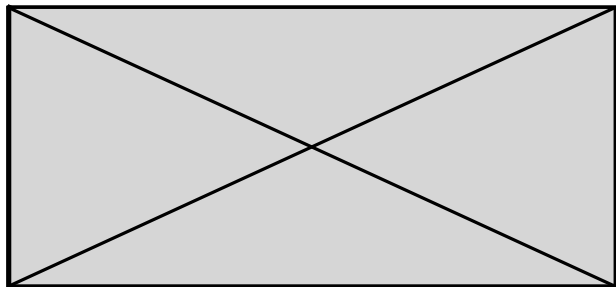
BUTTON



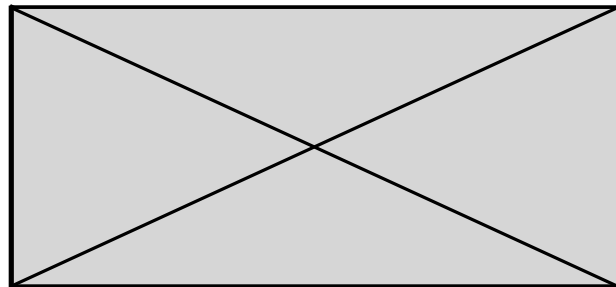
Headline

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

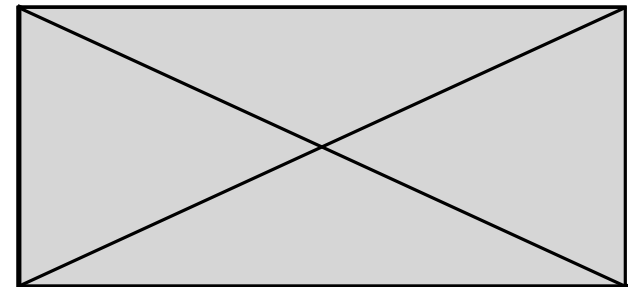
BUTTON



Headline



Headline



Headline

color palette

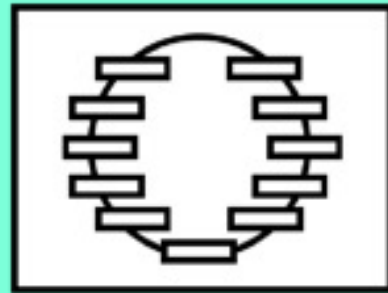
typography palette

layout palette

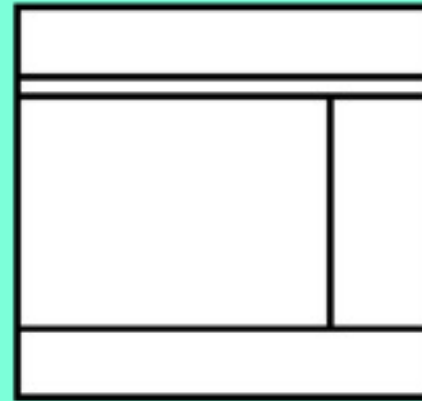
The Official Timeline of Web Page Layout



*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
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*

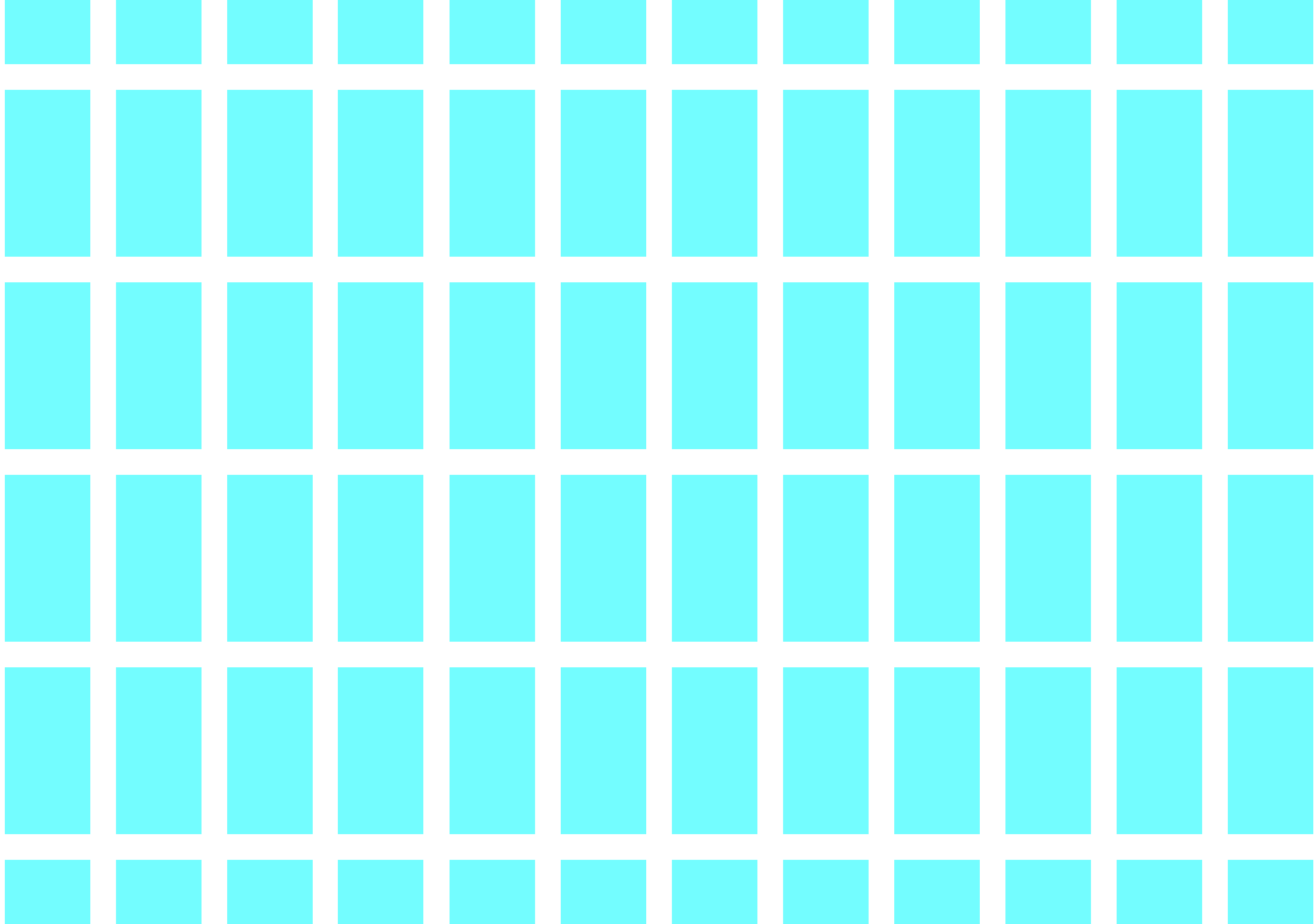


*Place each item
into a specific
cell or area*

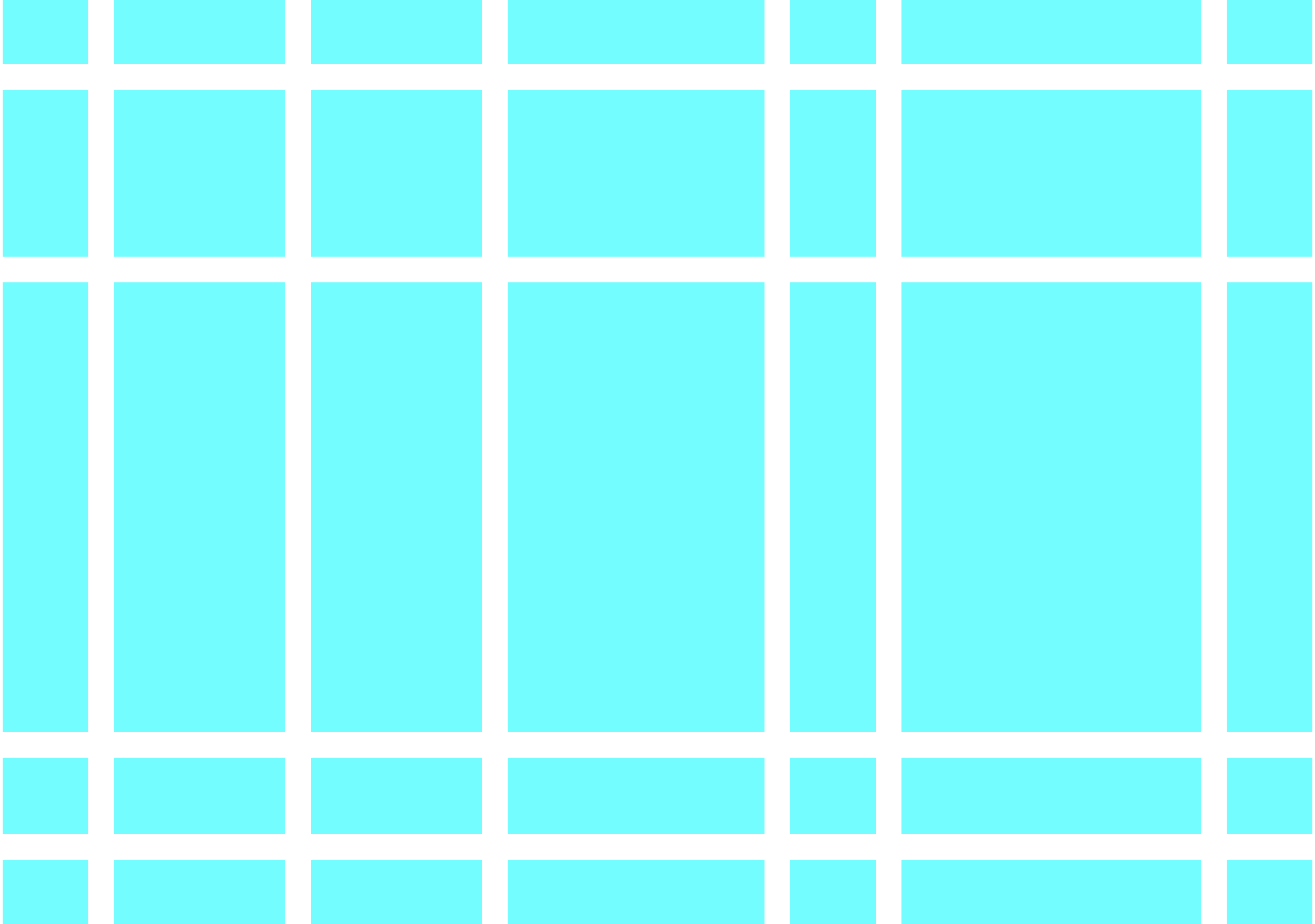
*Let the browser
place each
item using
auto-placement
algorithm*

*Rows *and* Columns*

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

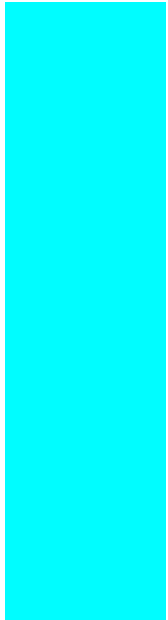


*Tracks don't have to all
be the same size.*

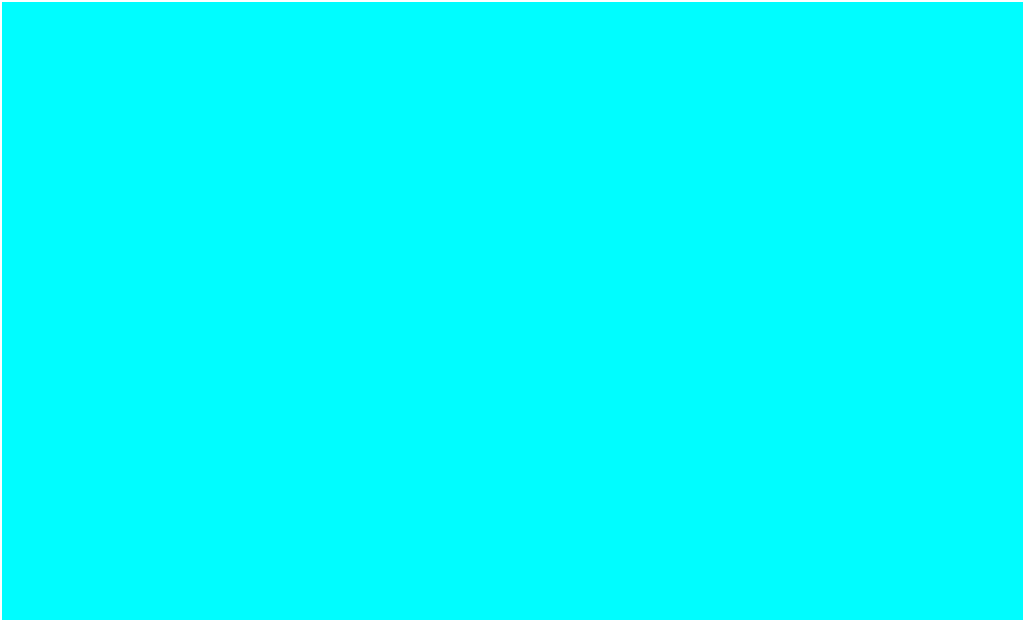


*Content sized by
the size of a track.*

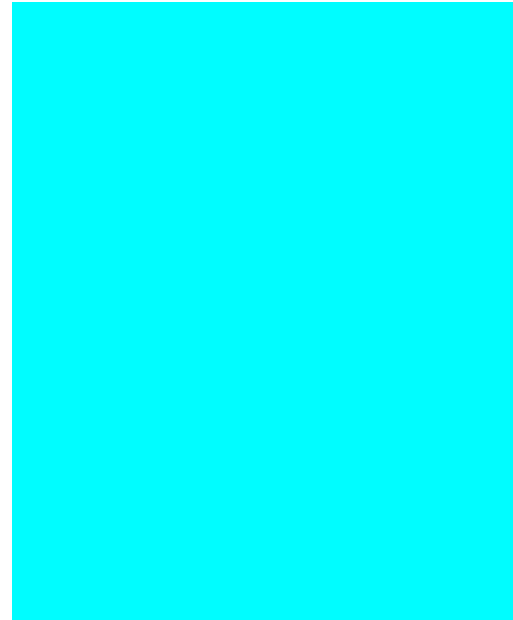
*Tracks sized by
the size of content.*



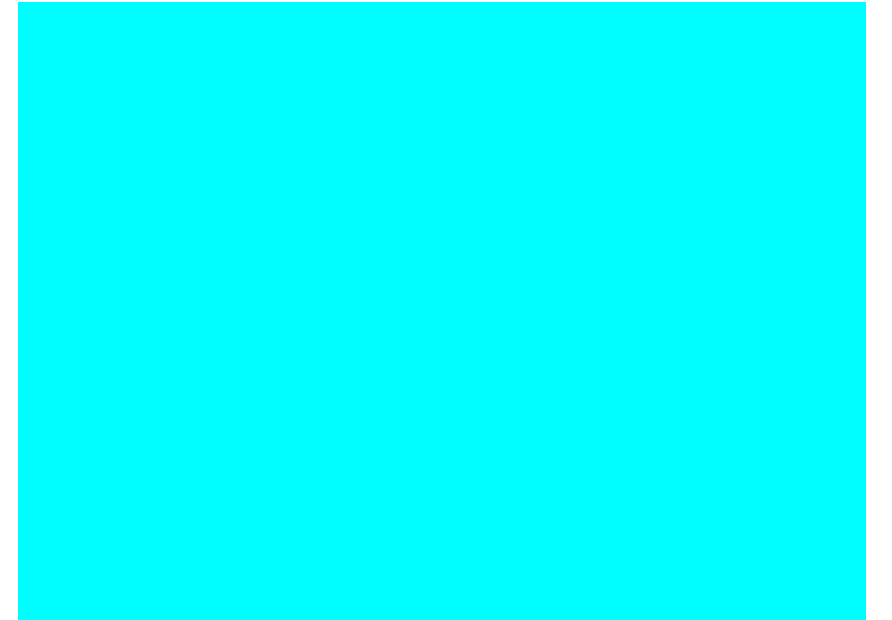
fixed



**portion of
available
space –
2 parts**

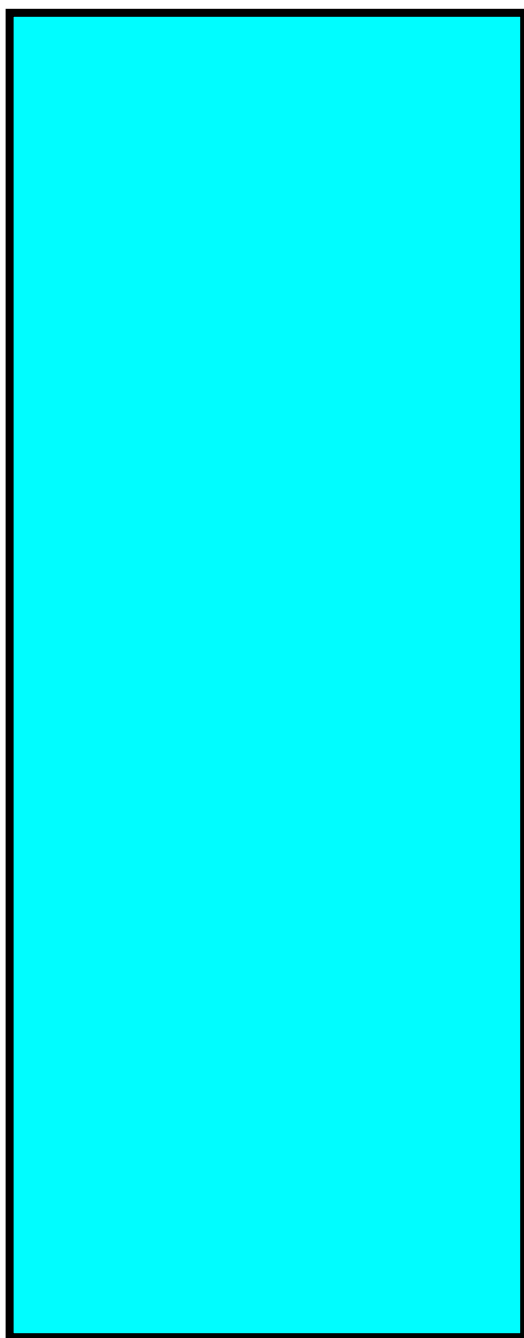


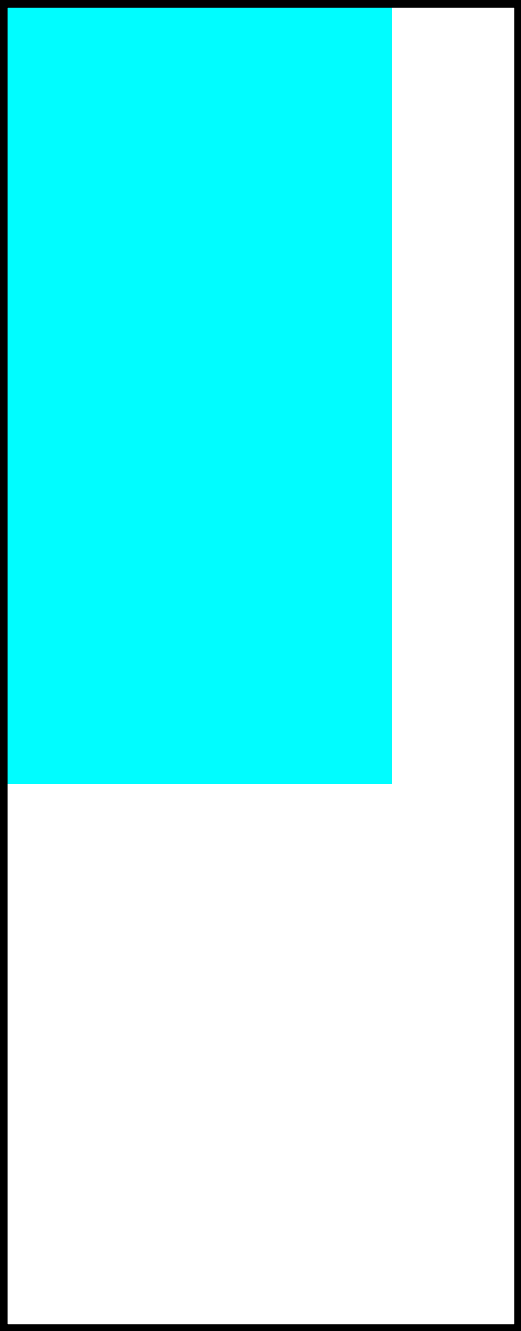
**portion of
available
space –
1 part**



**set by
content size**

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





justify-items:



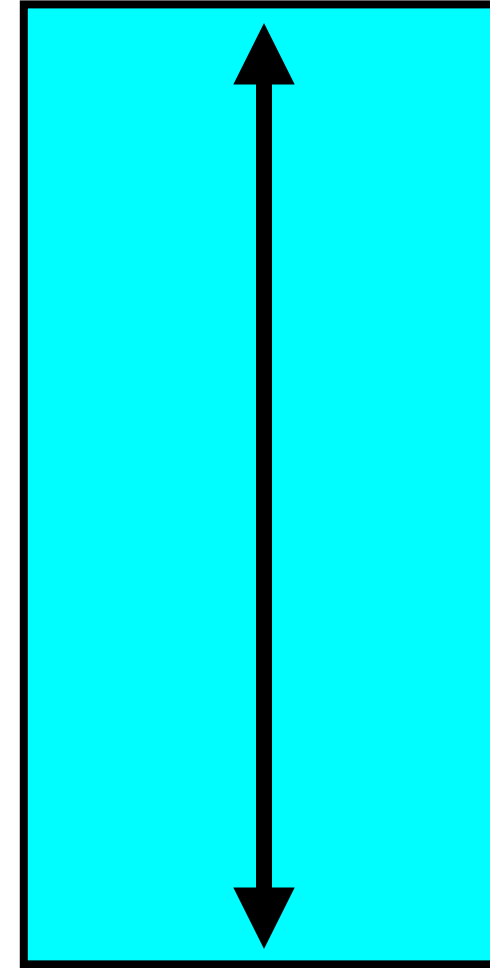
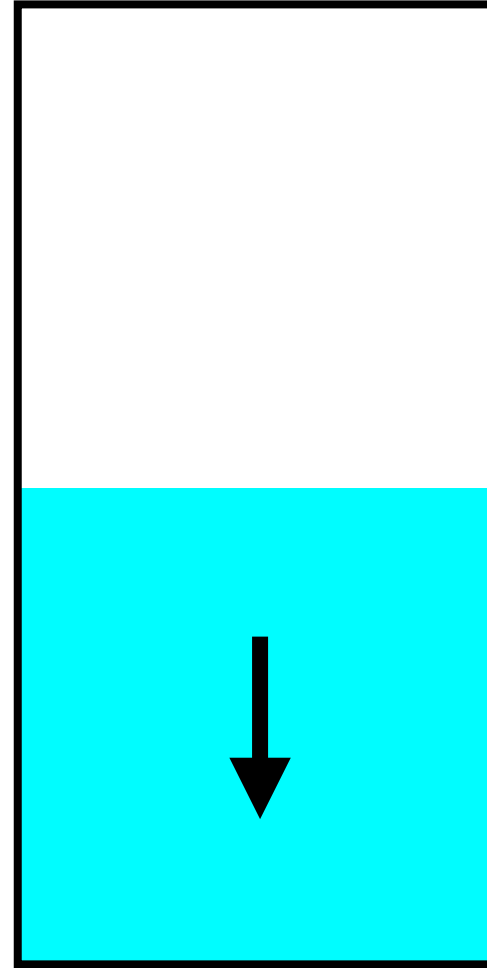
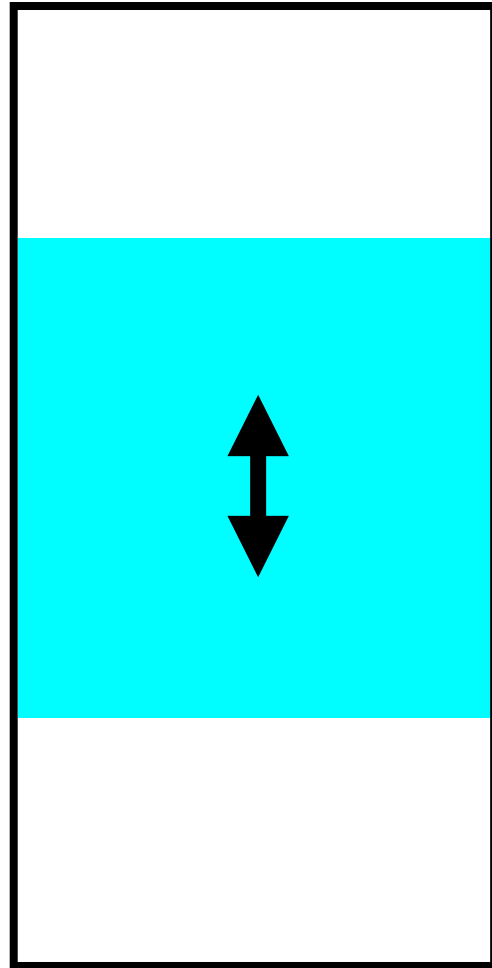
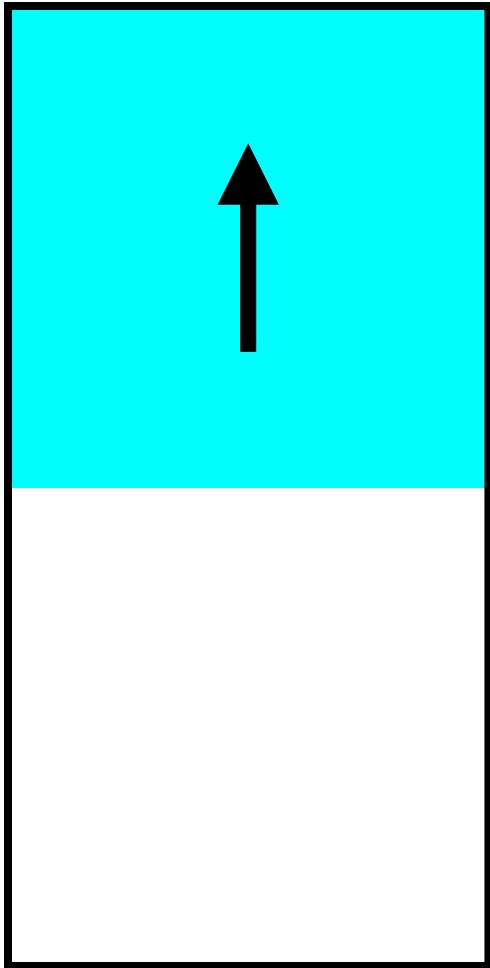
start

center

end

s t r e t c h

align-items:

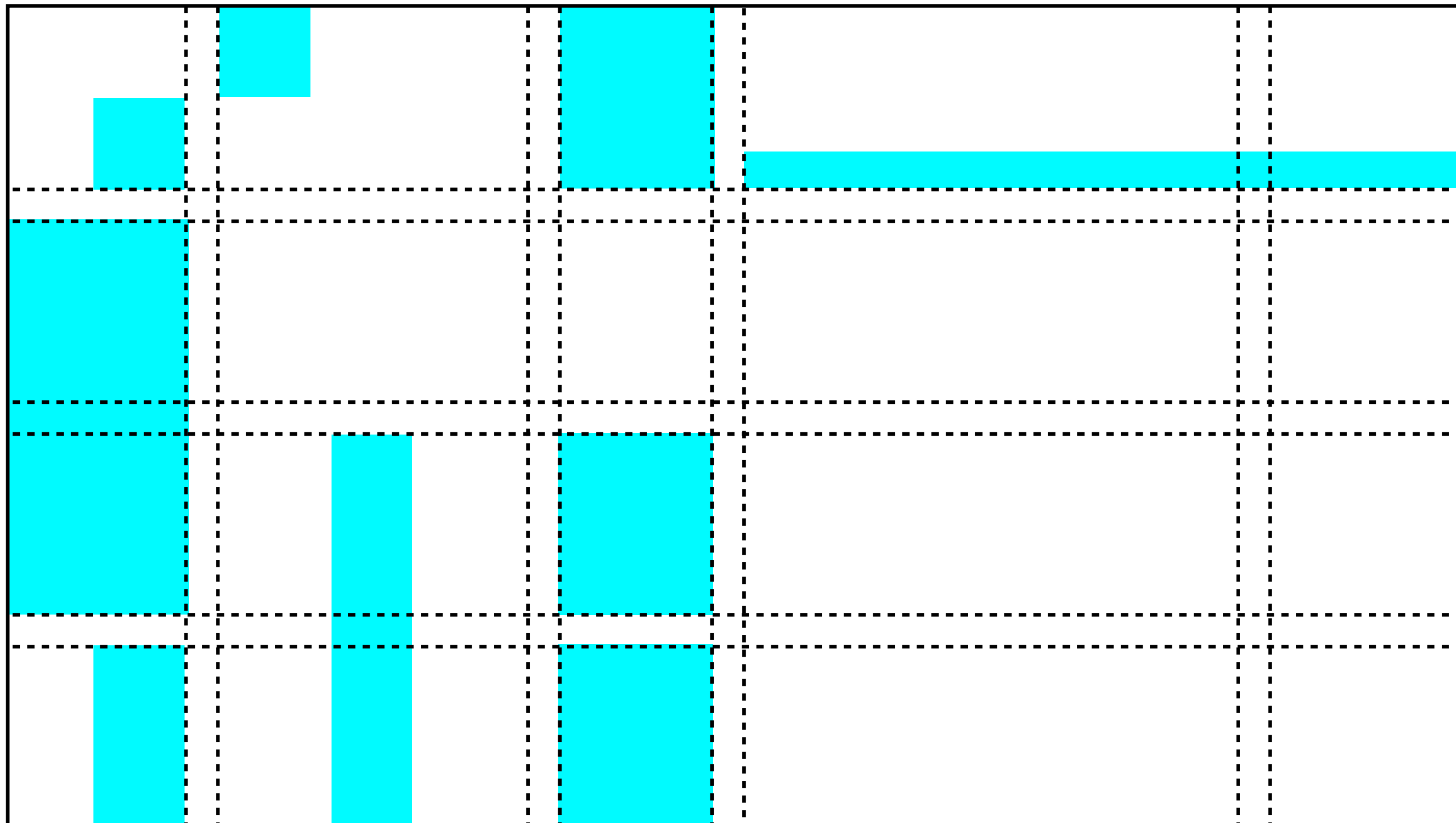


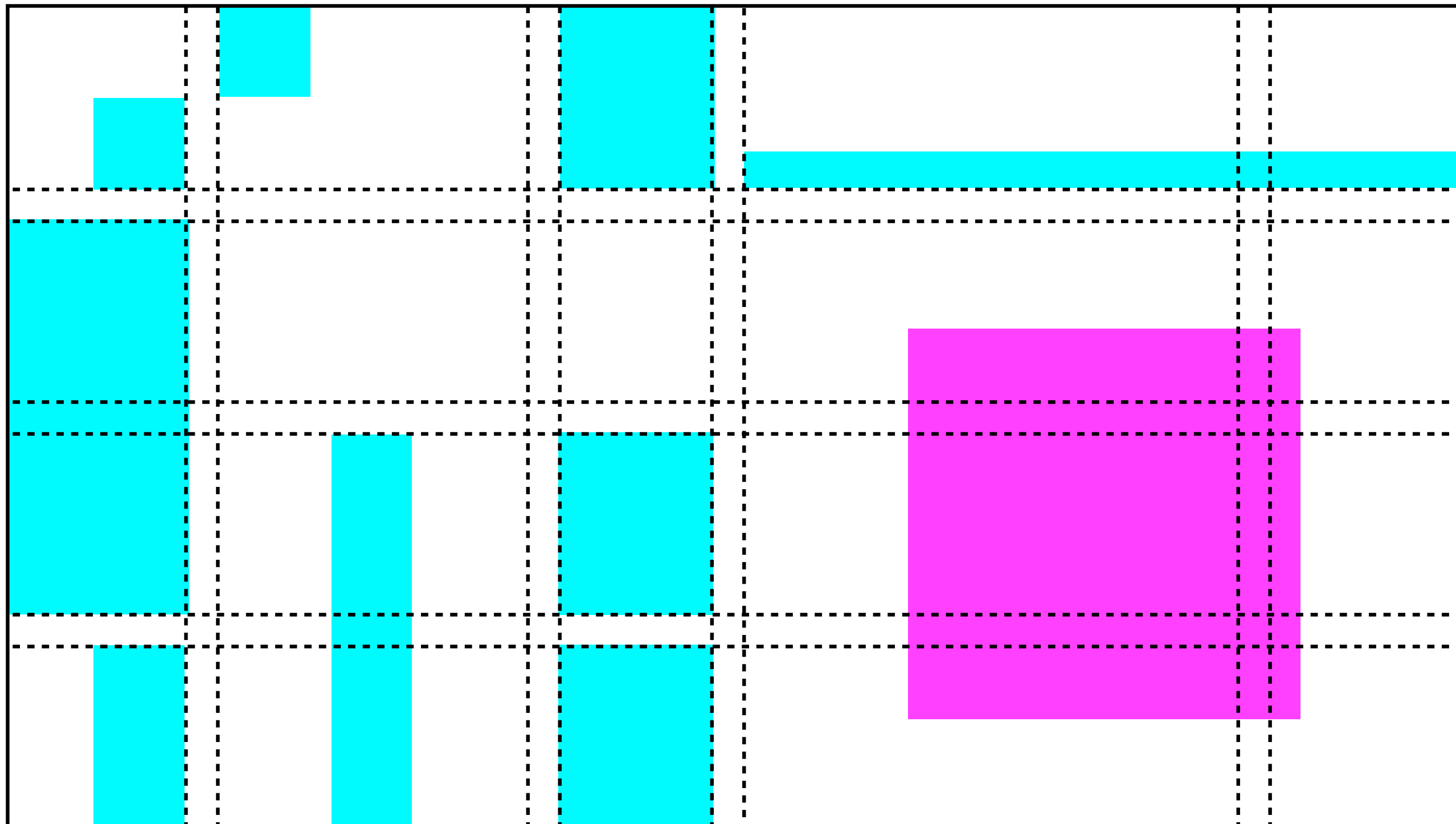
start

center

end

s
t
r
e
t
c
h





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

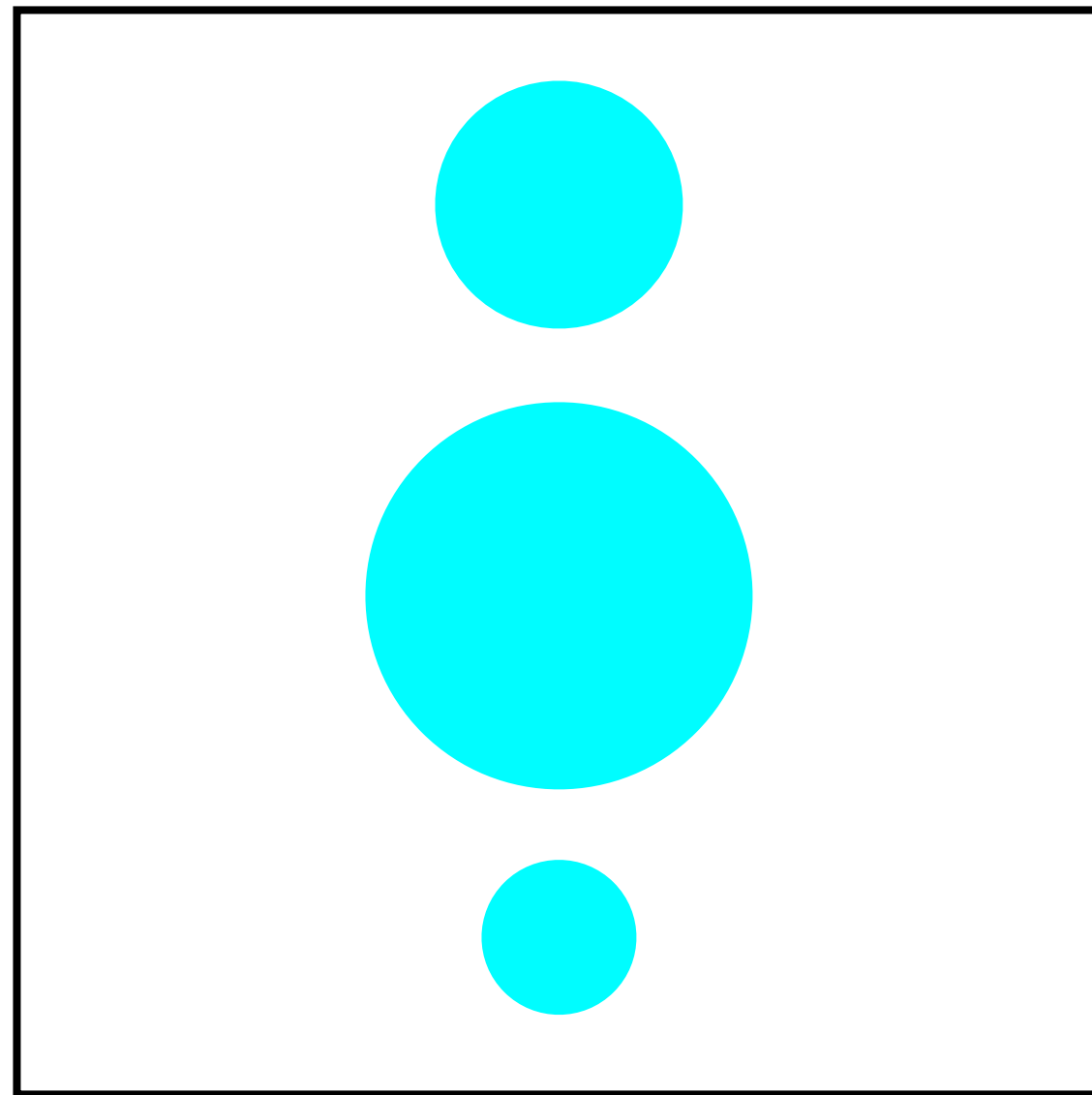
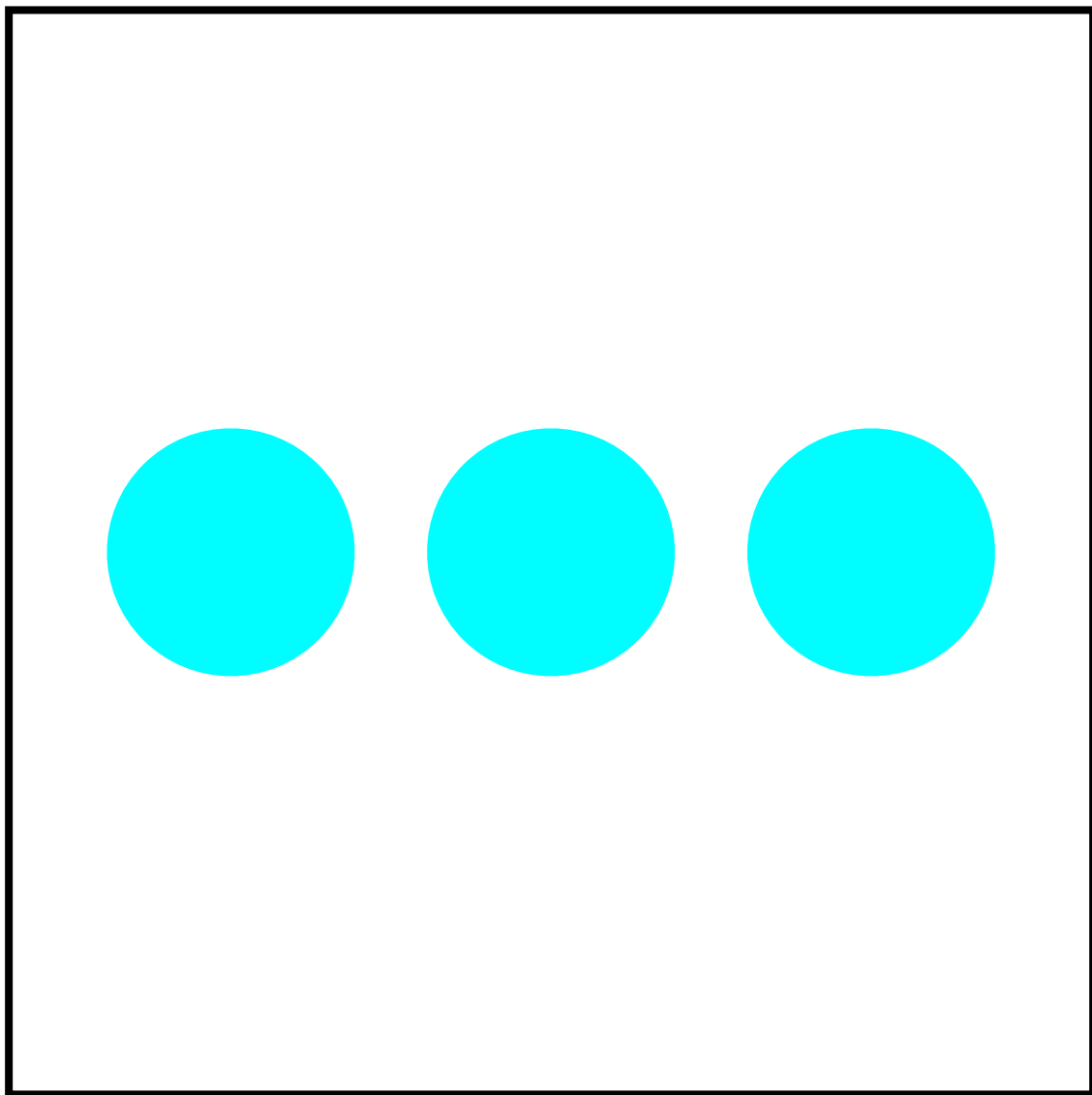


visual hierarchy

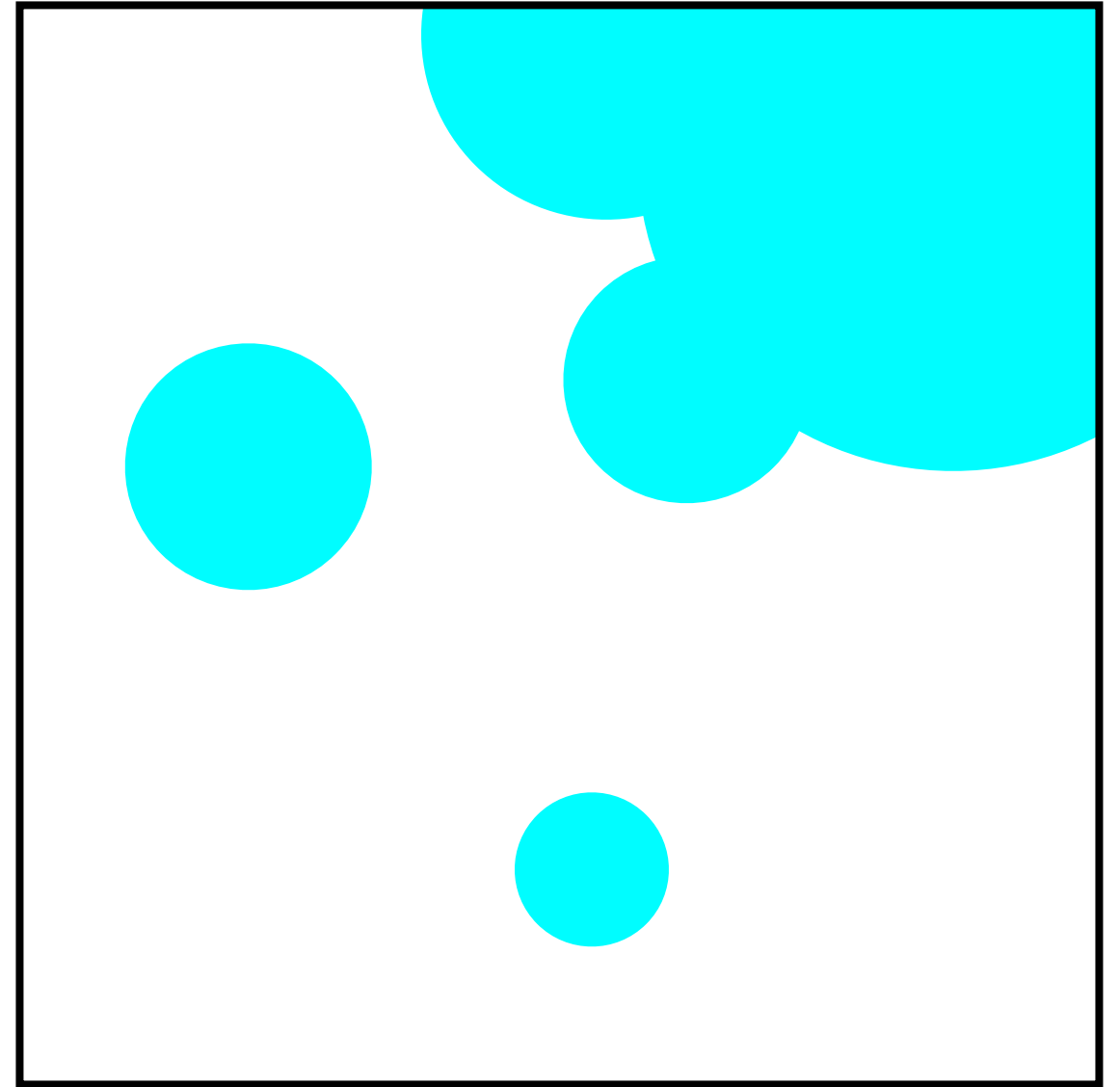
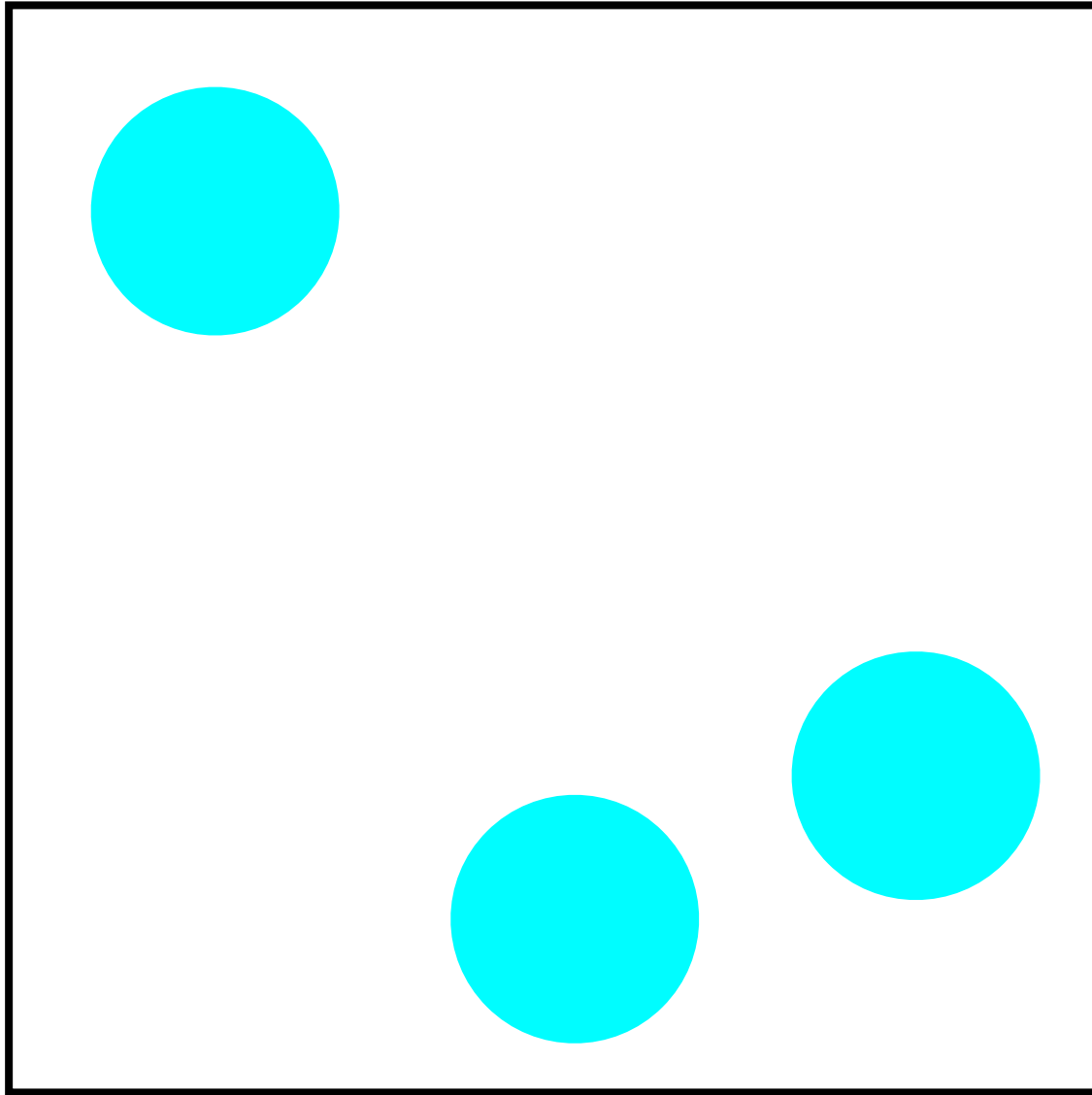
FUSCE UT TURPIS SIT AMET

Lorem ipsum dolor sit amet

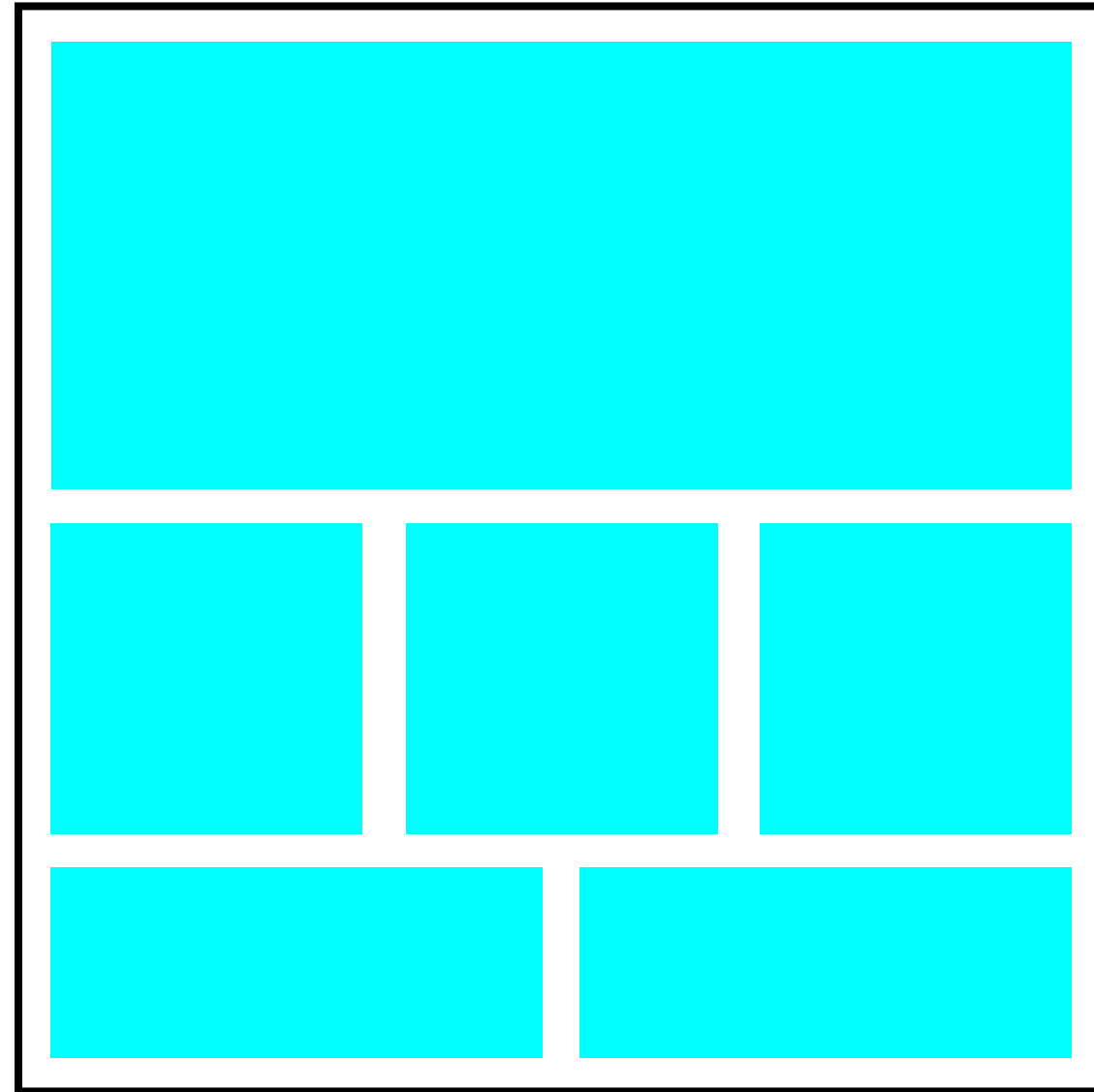
visual hierarchy



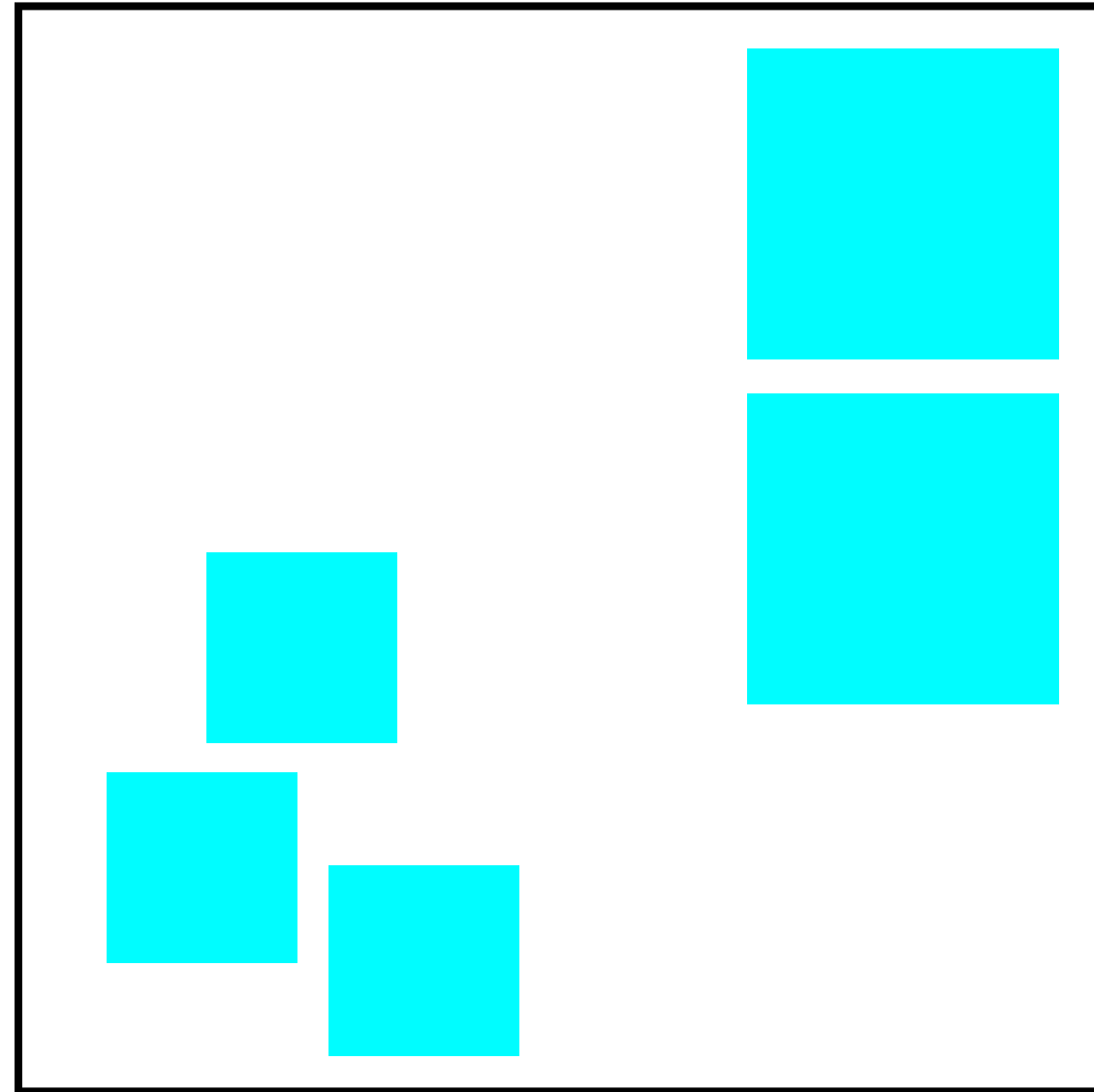
symmetry



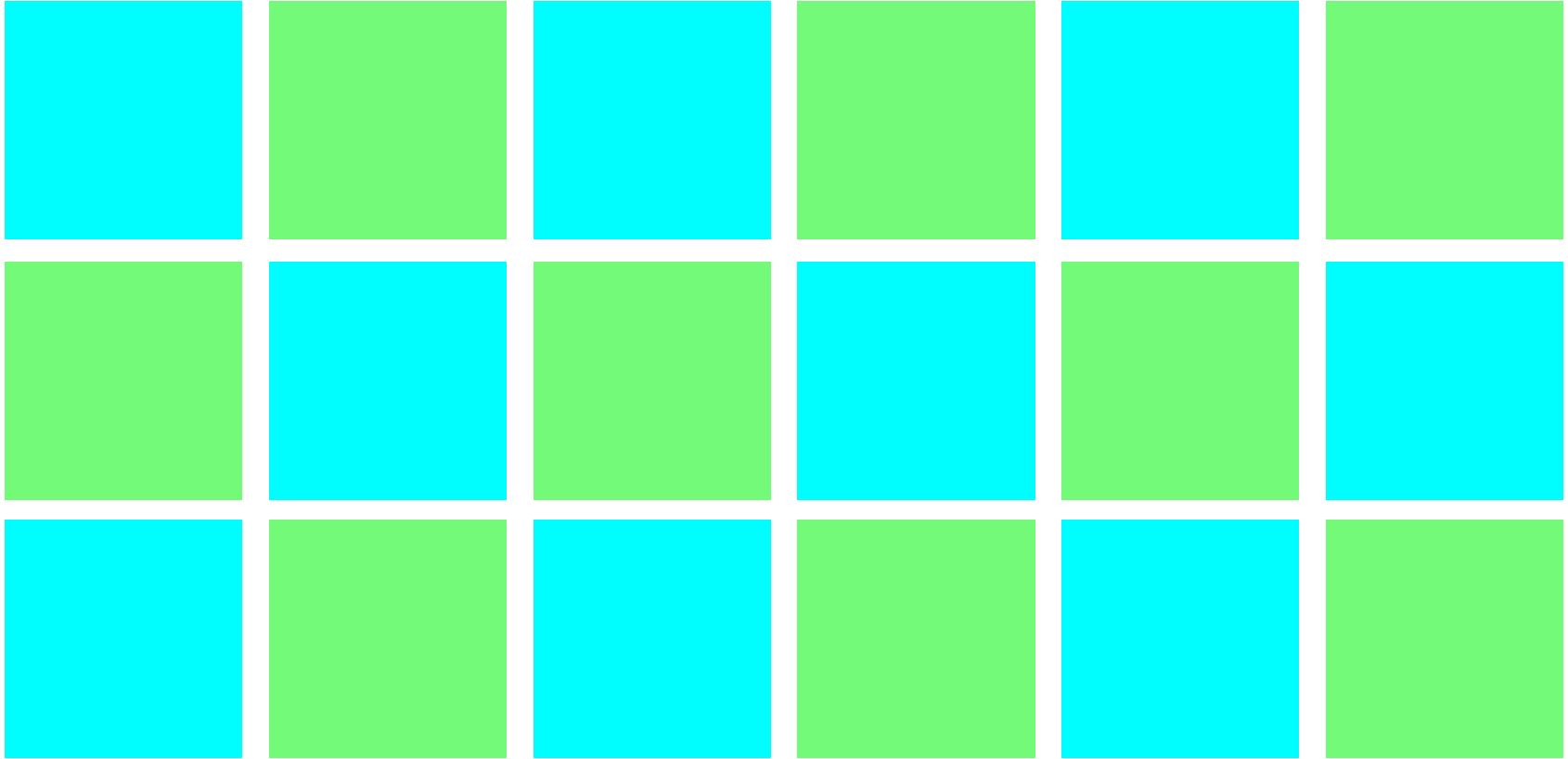
asymmetry



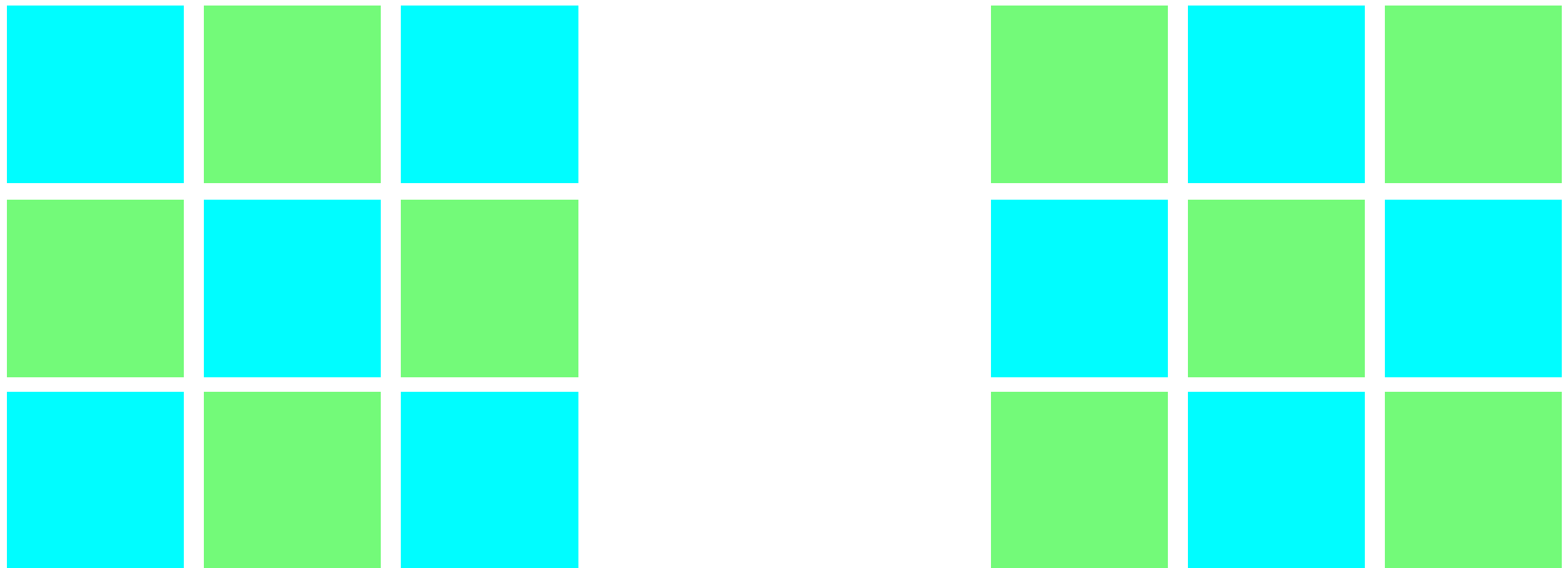
symmetry



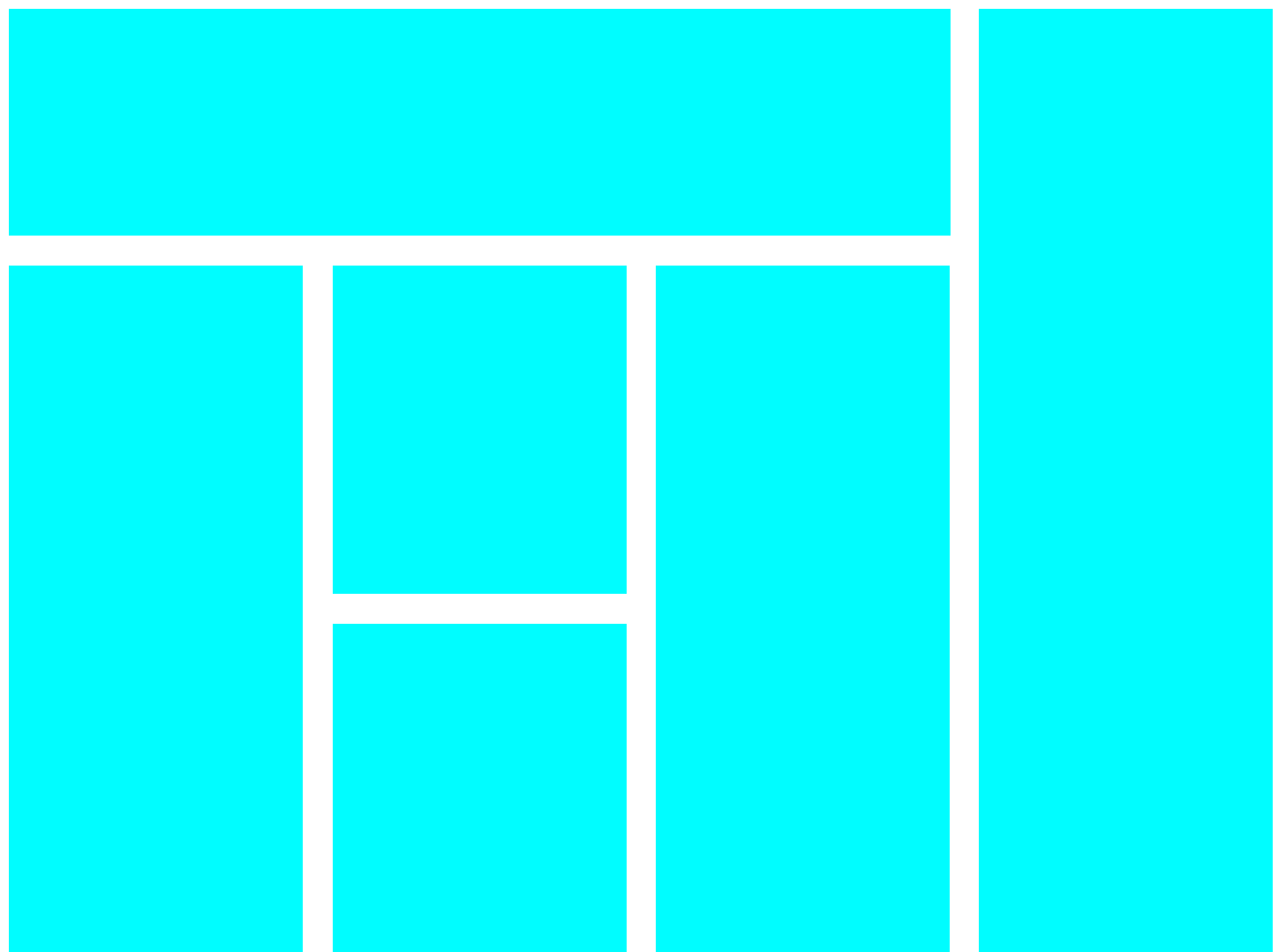
asymmetry



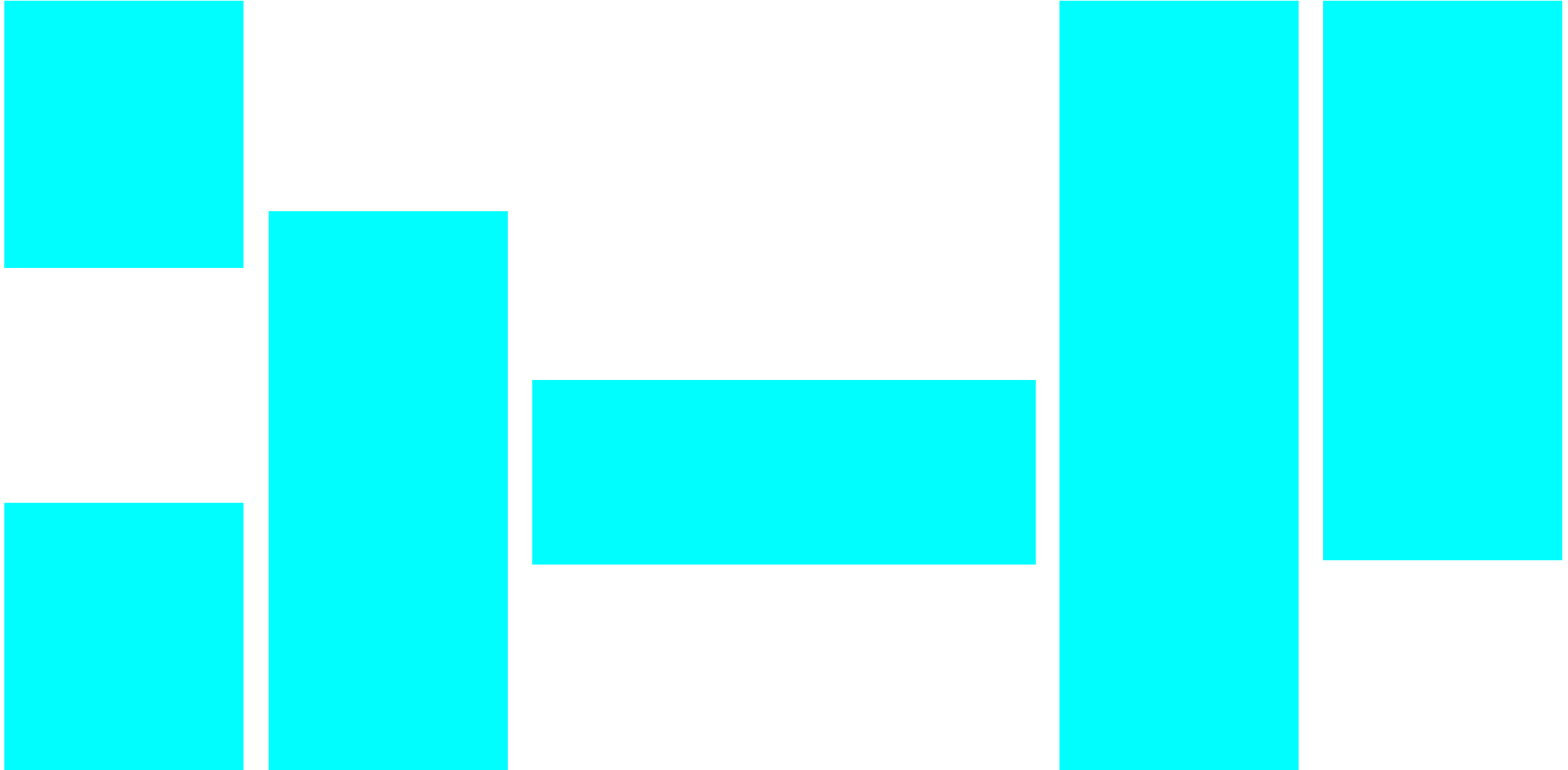
proximity



proximity



density



density

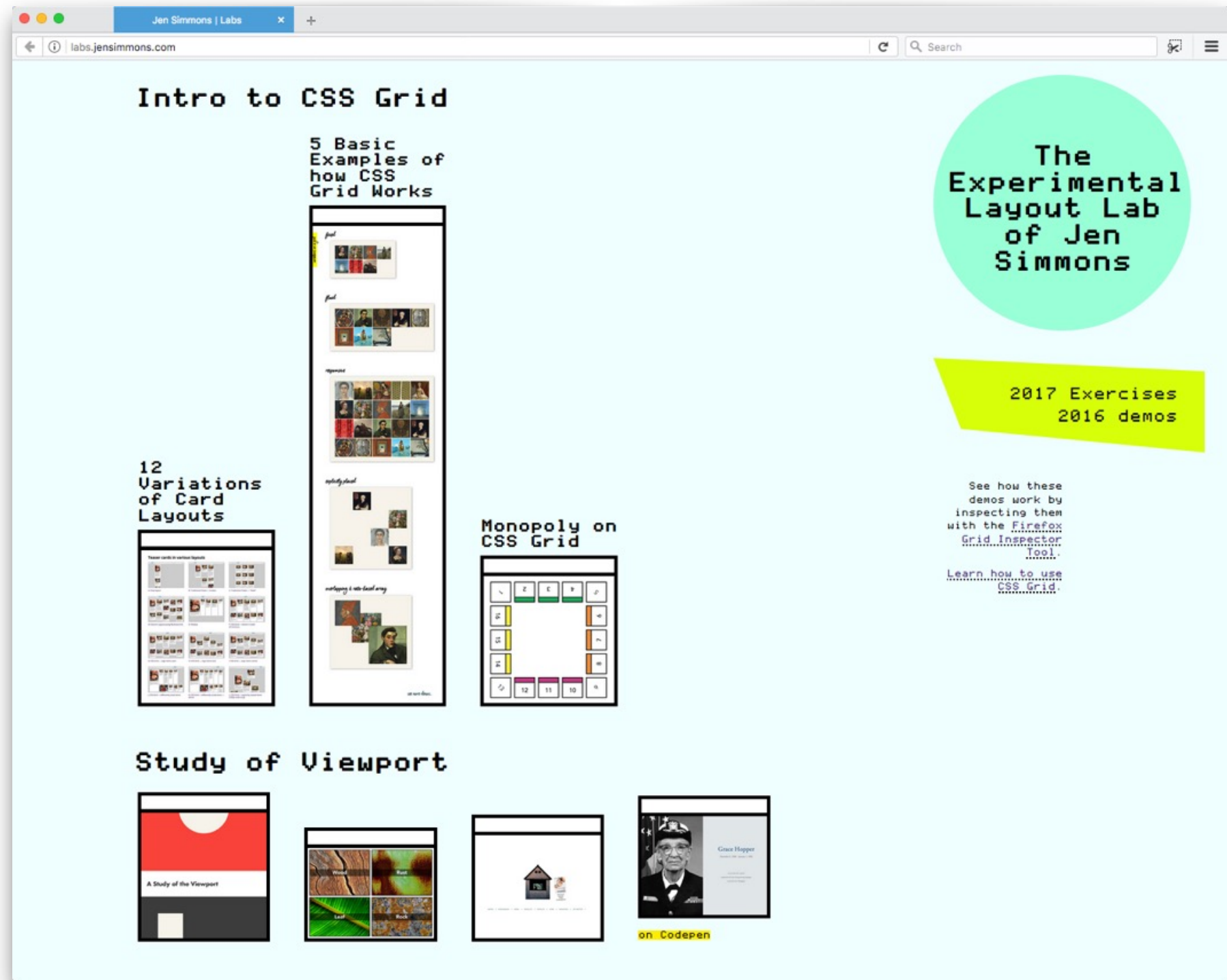


My deep respect for form and positive and negative space comes from studying Frank Lloyd Wright's idea of compression and expansion. You walk into a F.L.W. building and the entrance way is so small it makes you almost dip your head. And then as soon as you walk into the main room, he blows up the space,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

— Platon, photographer

Graphic design for the web

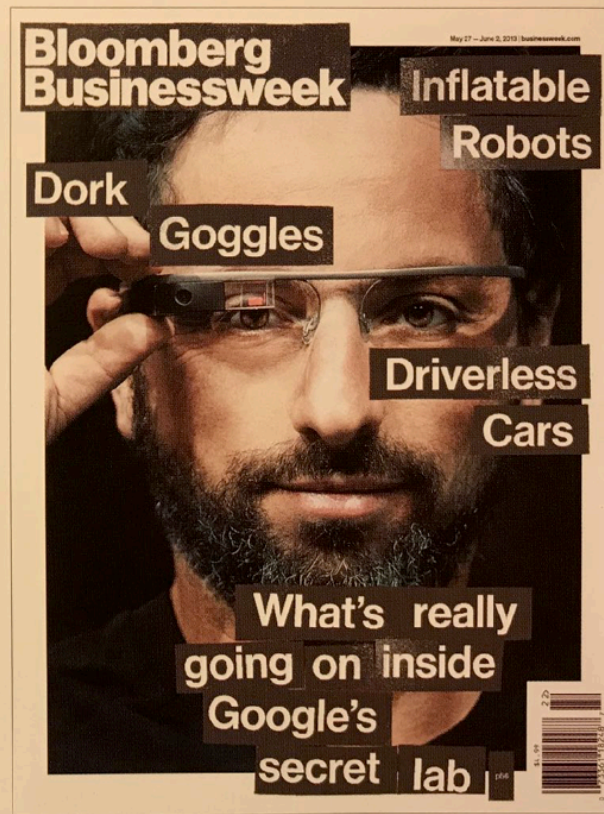
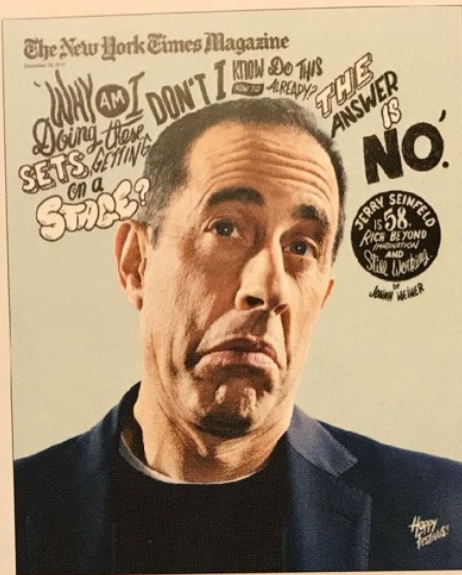
Graphic design of the web

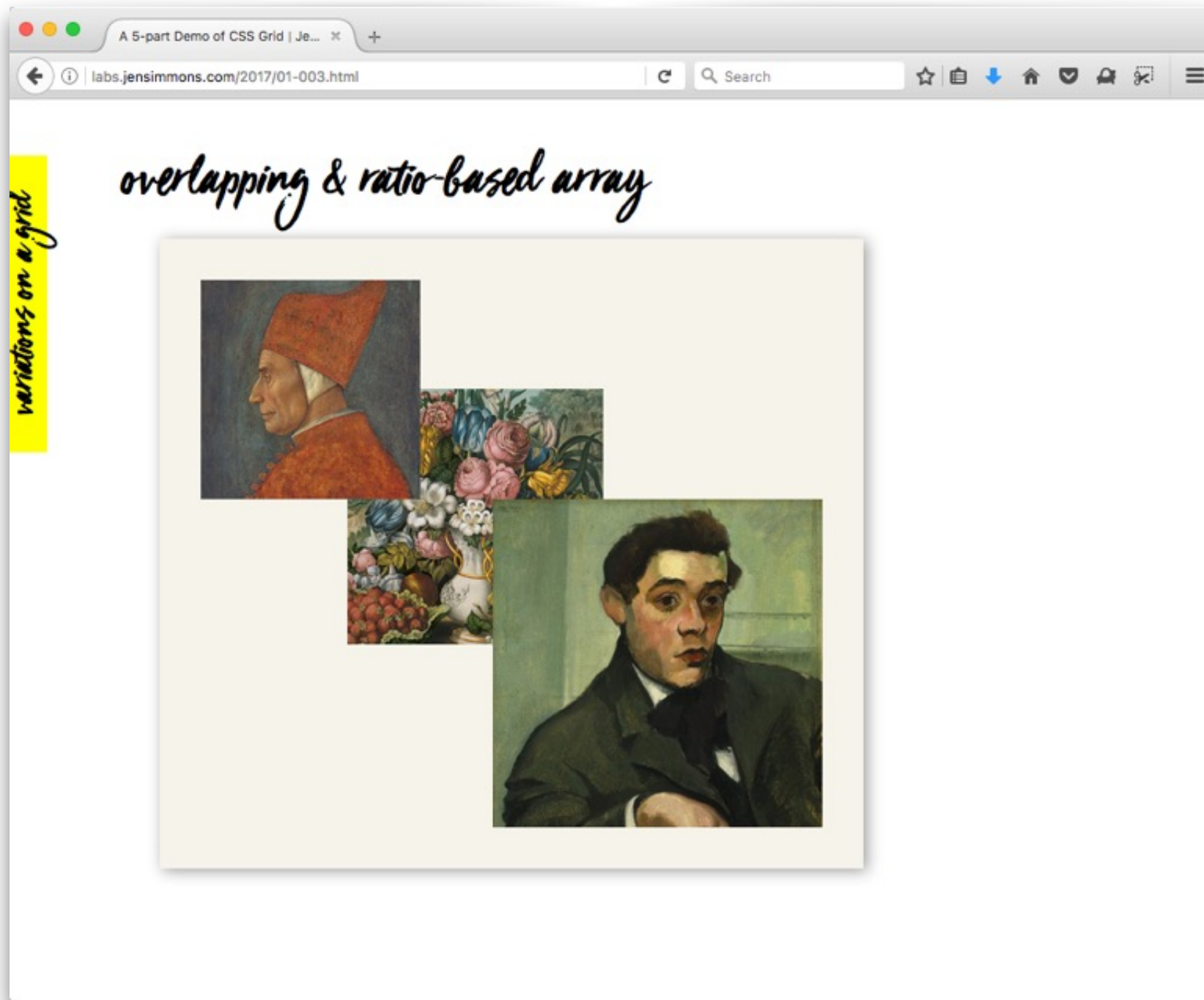


labs.jensimmons.com

*What I've Discovered
in Six parts*

1. Overlap



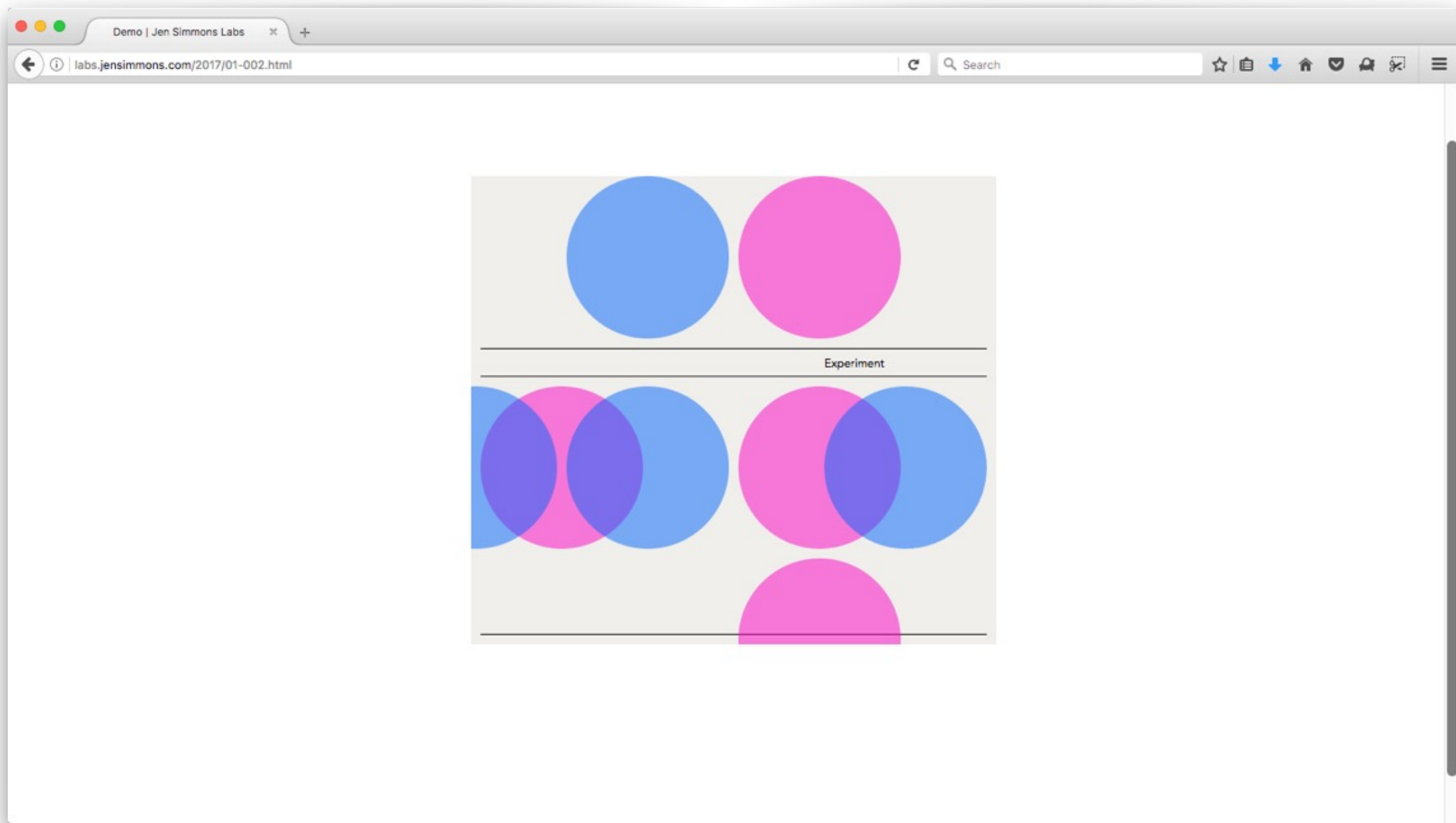


labs.jensimmons.com/2017/01-003.html

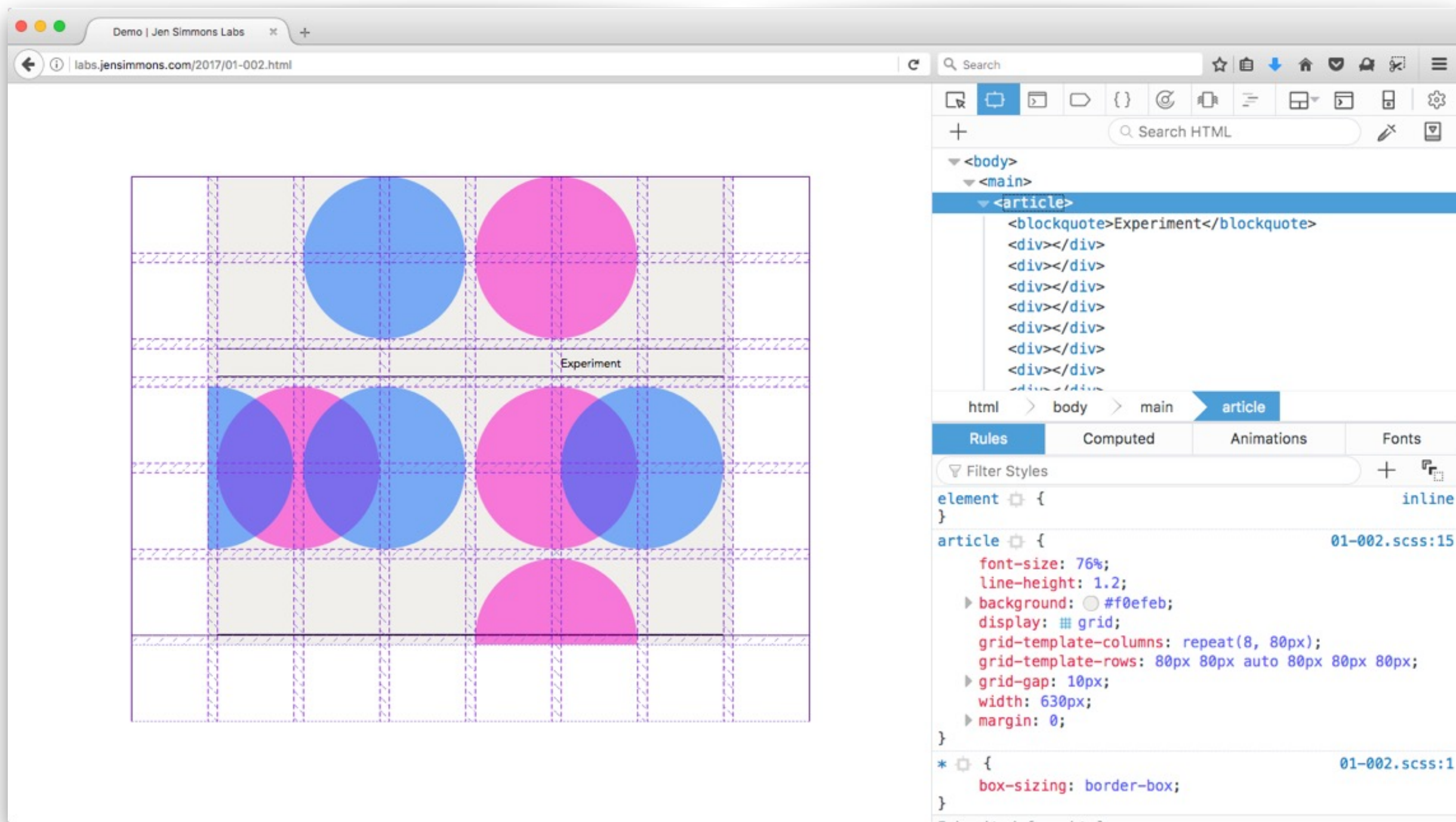
variations on a grid

overlapping & ratio-based array

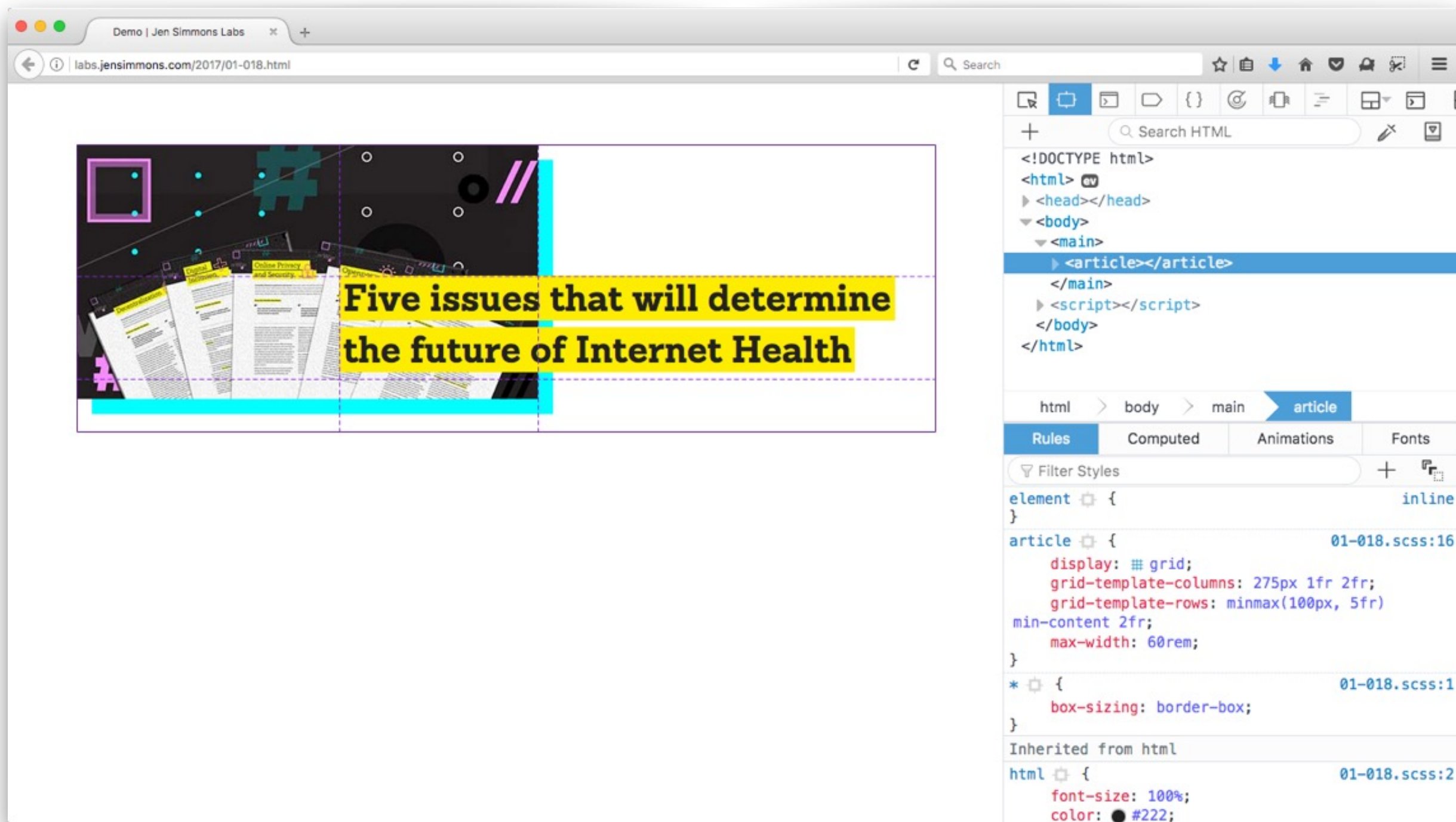




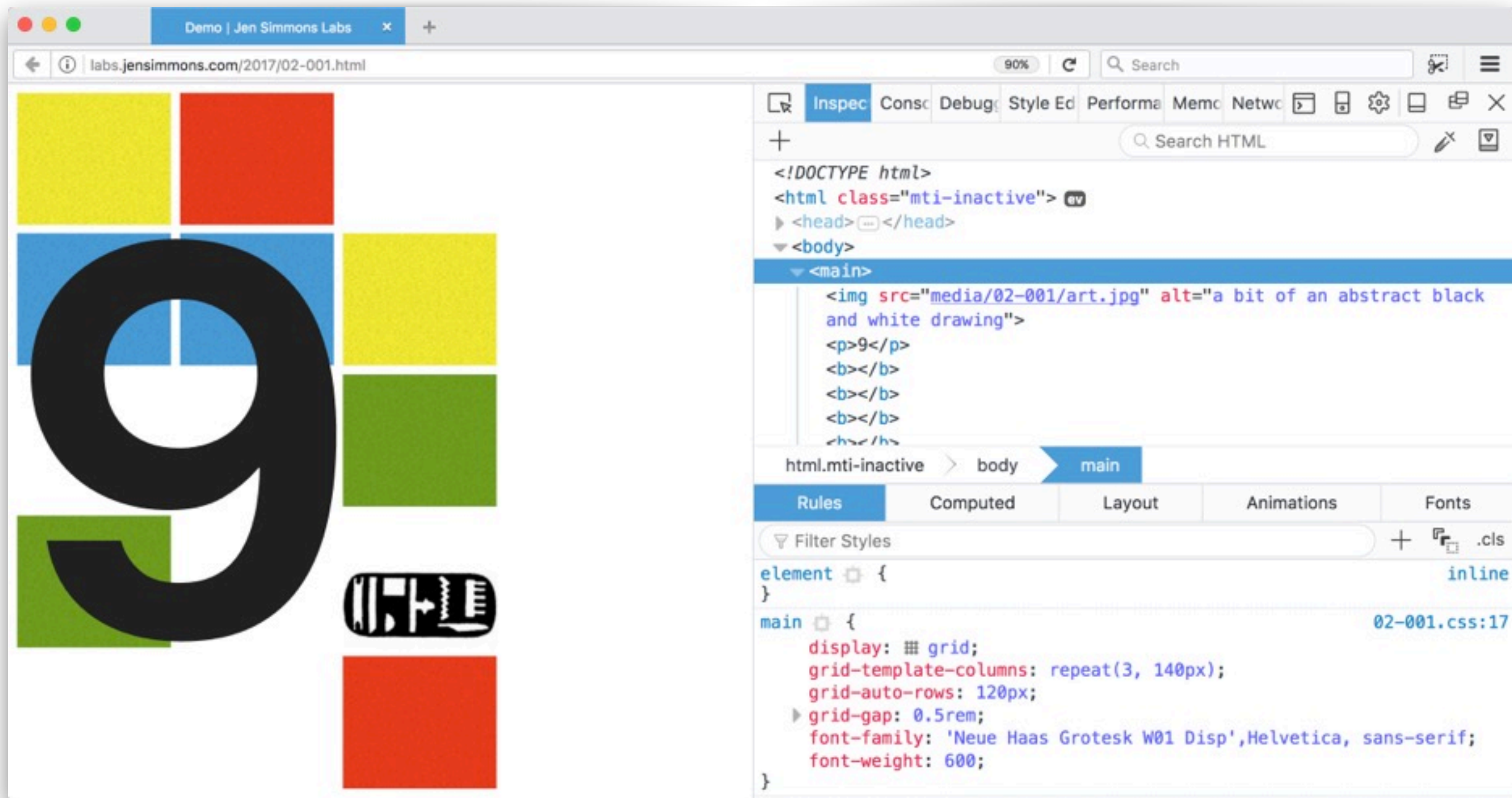
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labs.jensimmons.com/2017/01-002.html



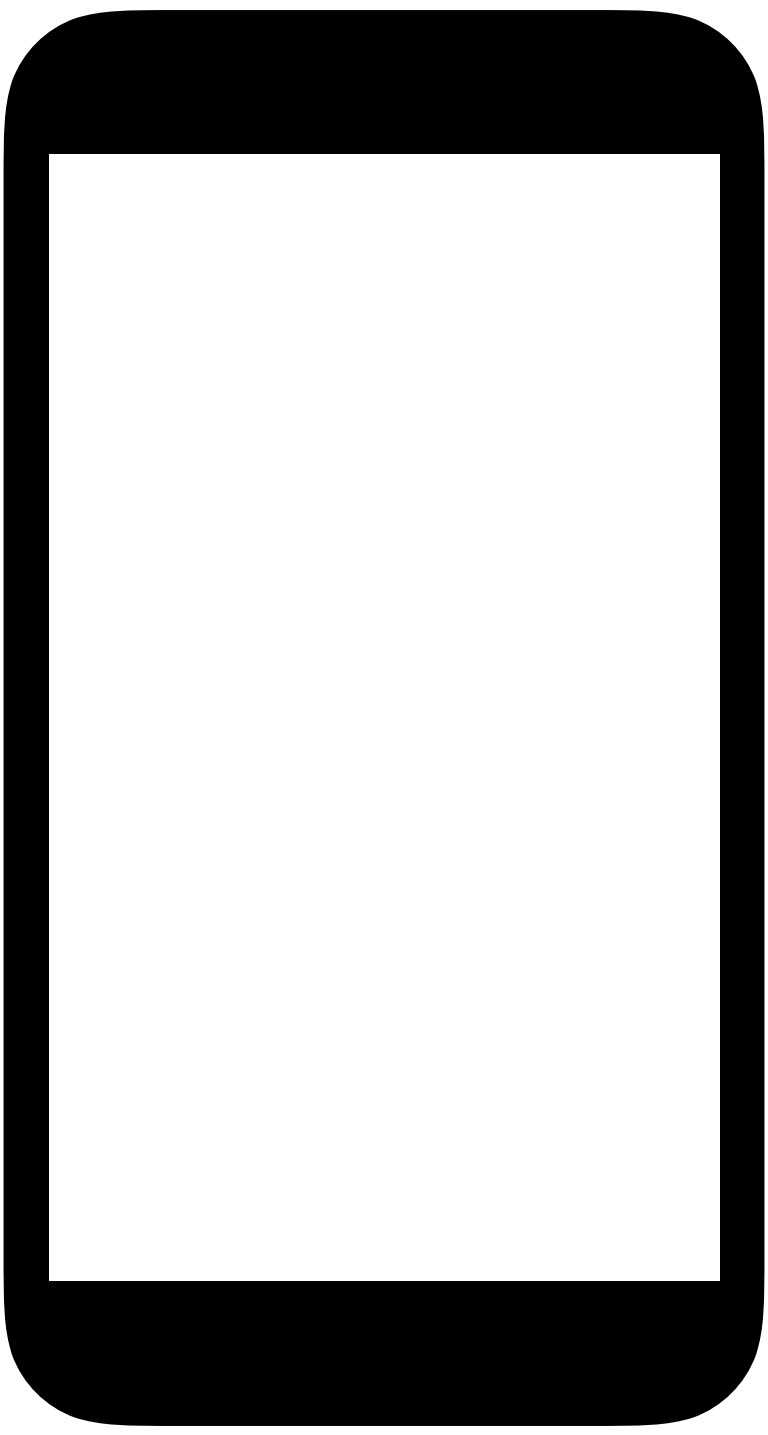
labs.jensimmons.com/2017/01-018.html



labs.jensimmons.com/2017/02-001.html

Overlap

2. The Viewport



MARKET
SPORTS·KIDS
·ART·

Y
a
a
m

20m

RENT
A
BIKE

YAH BIKE

0171 804 9754

star fm
LASS ES
UNS
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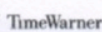
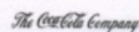
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February 22-24, 8pm
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The Birth of Cool: Bill Charlap

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Pete Dink – the masters
of cool. The Bill Charlap Trio
leads a celebration of the
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
Astor Piazzolla.

April 12-14, 8pm
Rose Theater

Dianne Reeves

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pitch and swift at any tempo.

April 20-21, 7:30/9:30pm
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The Legends of Blue Note

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May 24-26, 8pm
Rose Theater

The Many Moods of Miles Davis

From *Kind of Blue* to *Black and
White*, the hippest journey in the
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May 11: Ryan Kiser
& Terence Blanchard

May 12: Nicholas Payton
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Darin Atwater Gospel

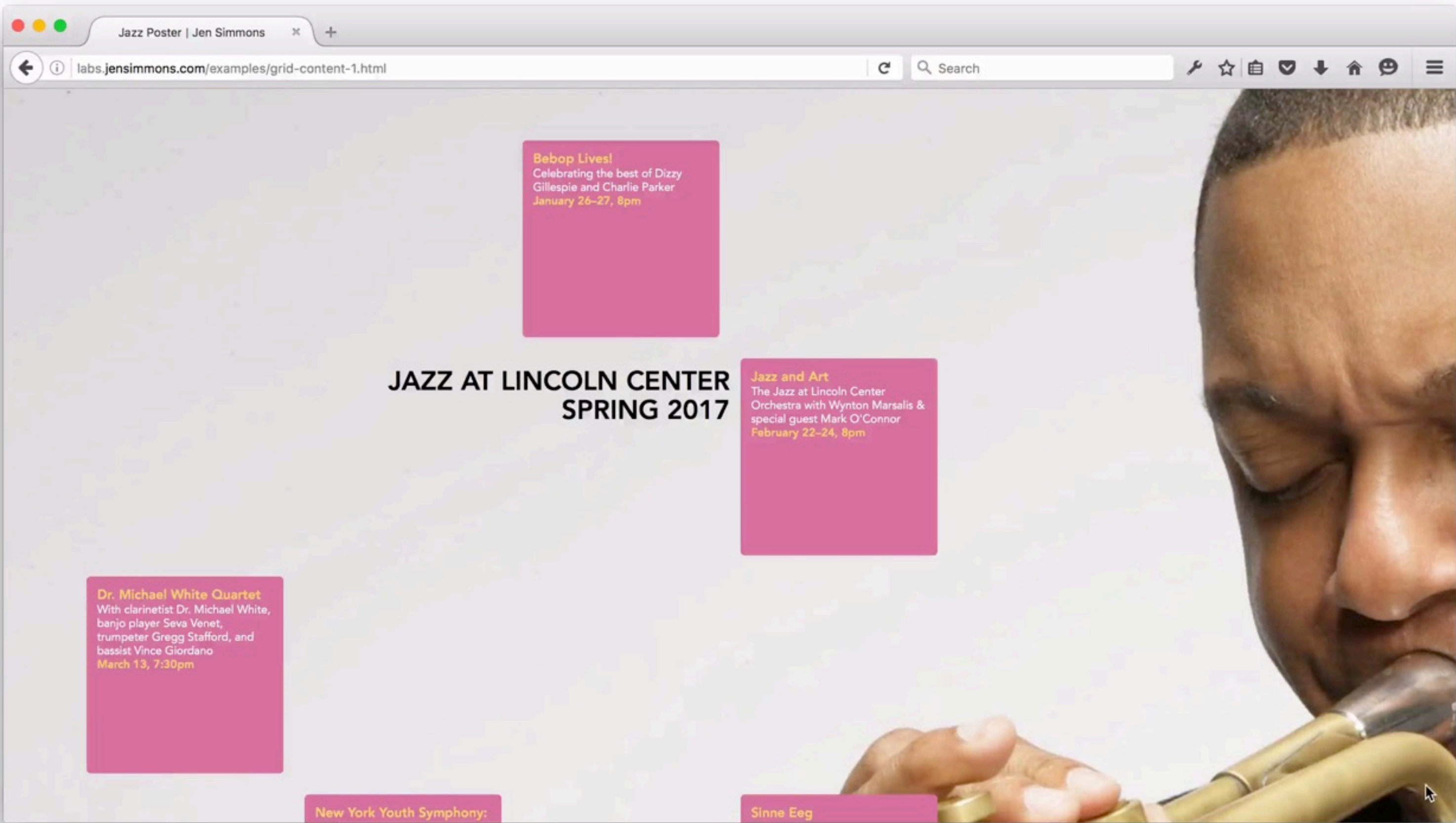
Come testify with Kim Burrell
as we raise voices in a divine
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and gospel.

May 25-26, 7:30/9:30pm
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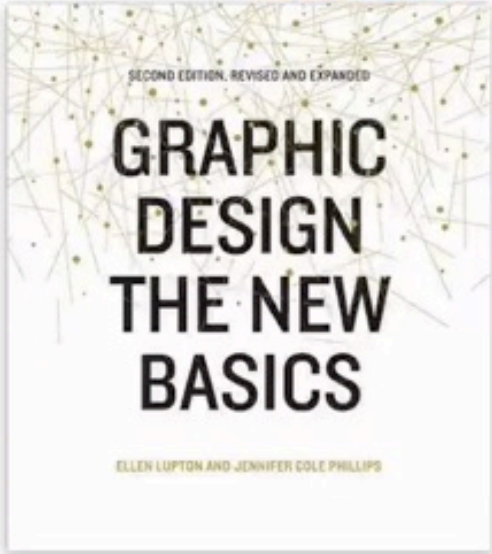
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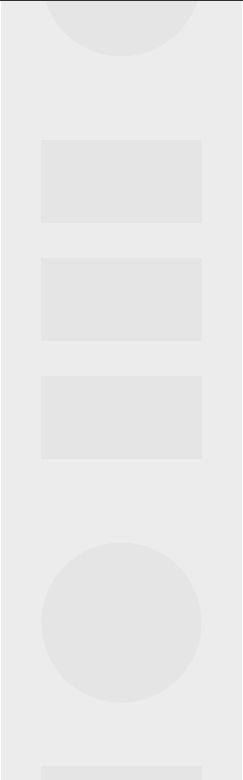
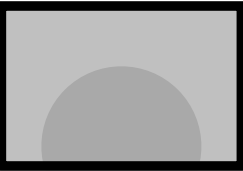
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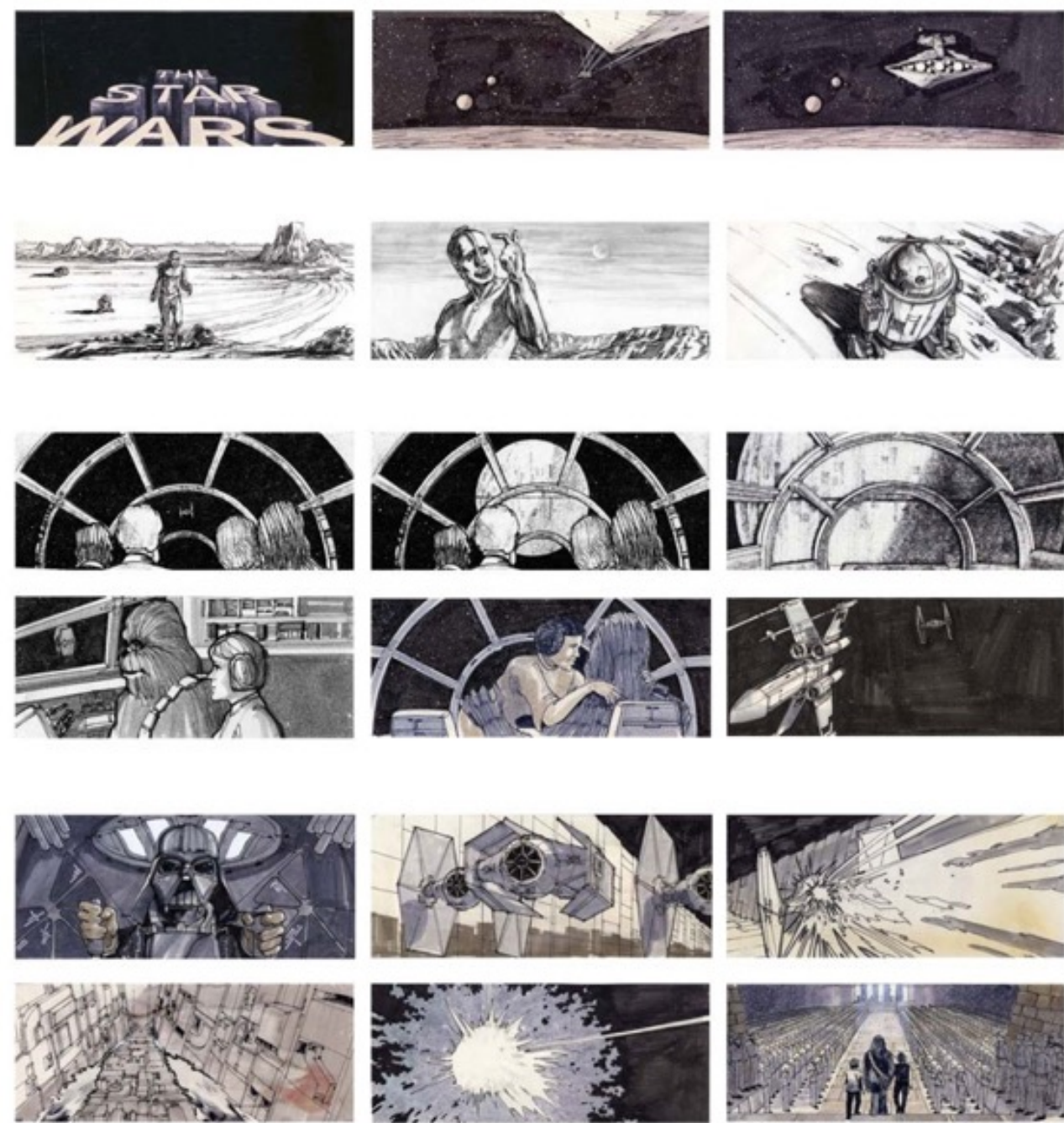
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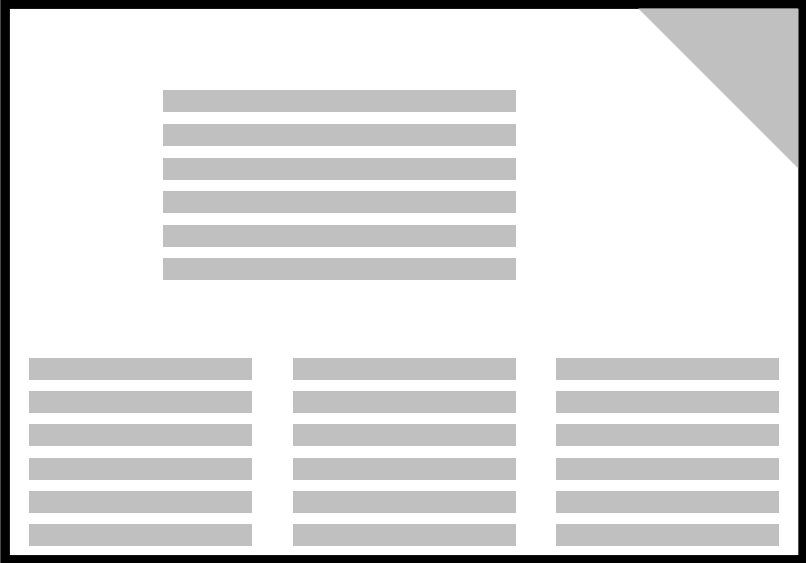
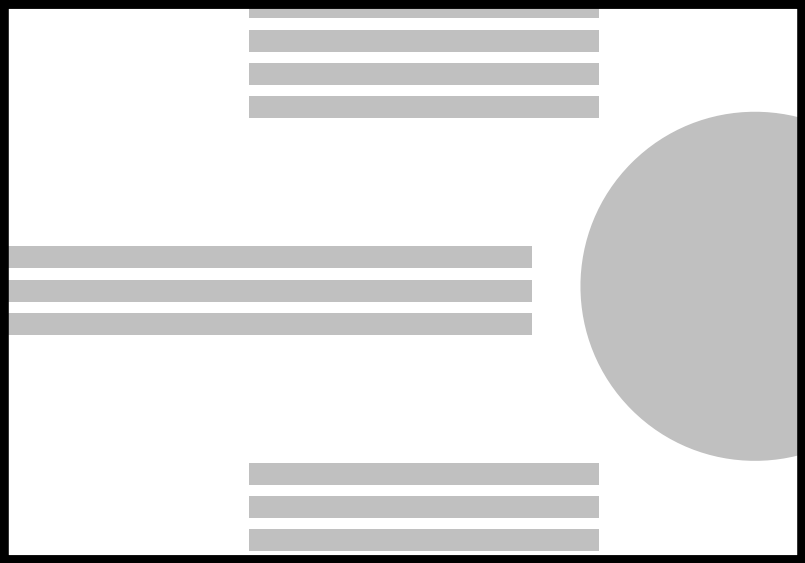
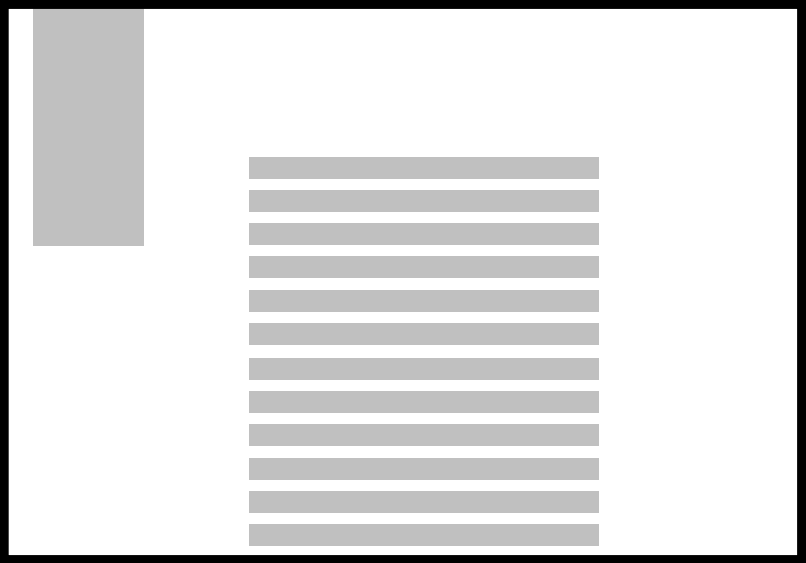
storyboards

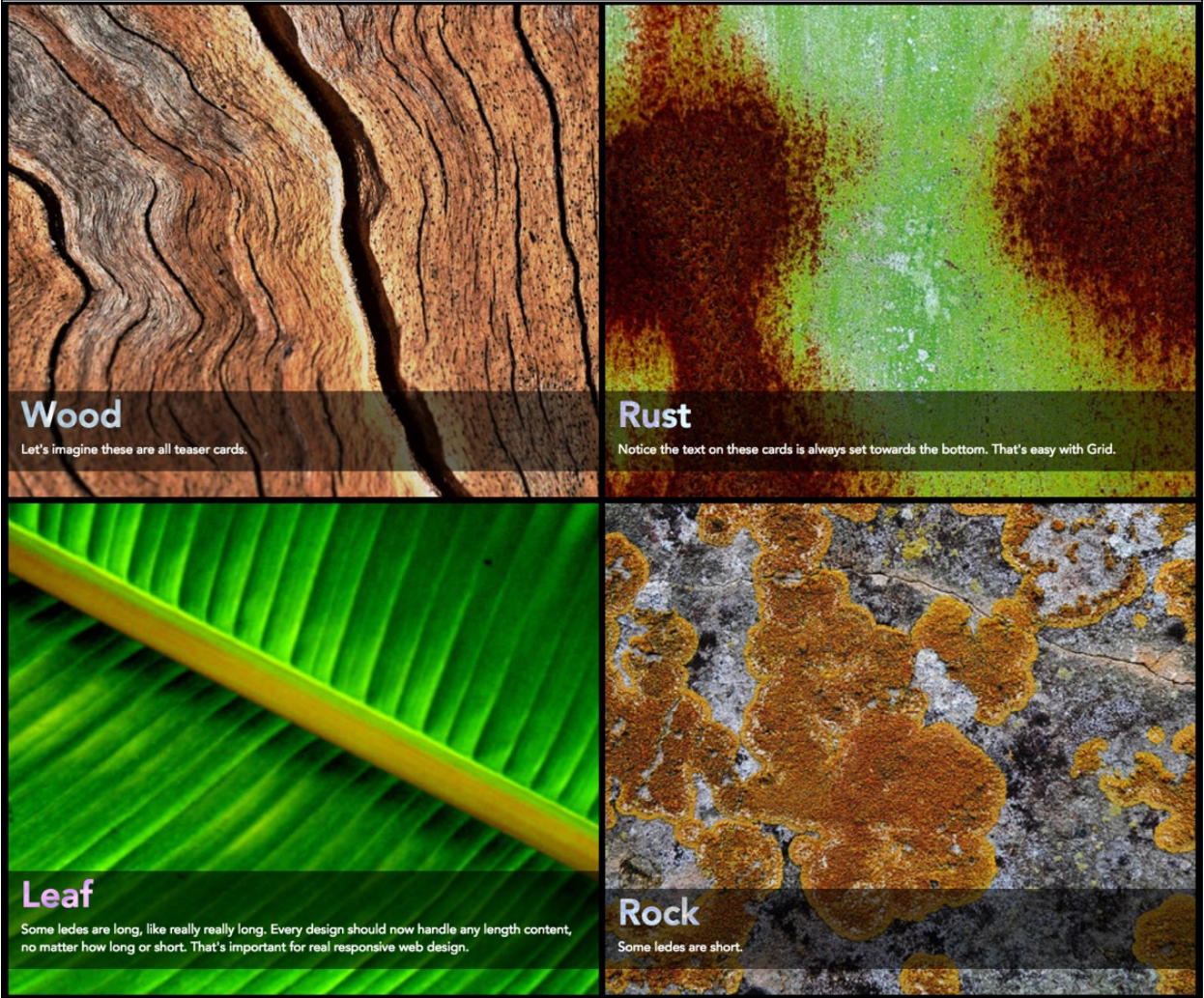
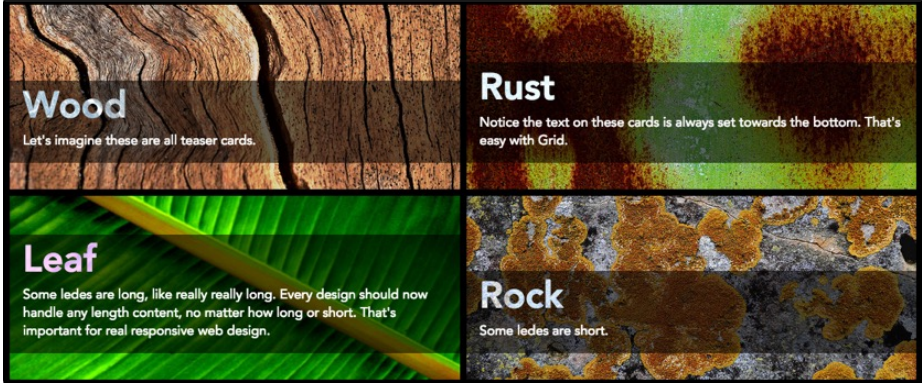


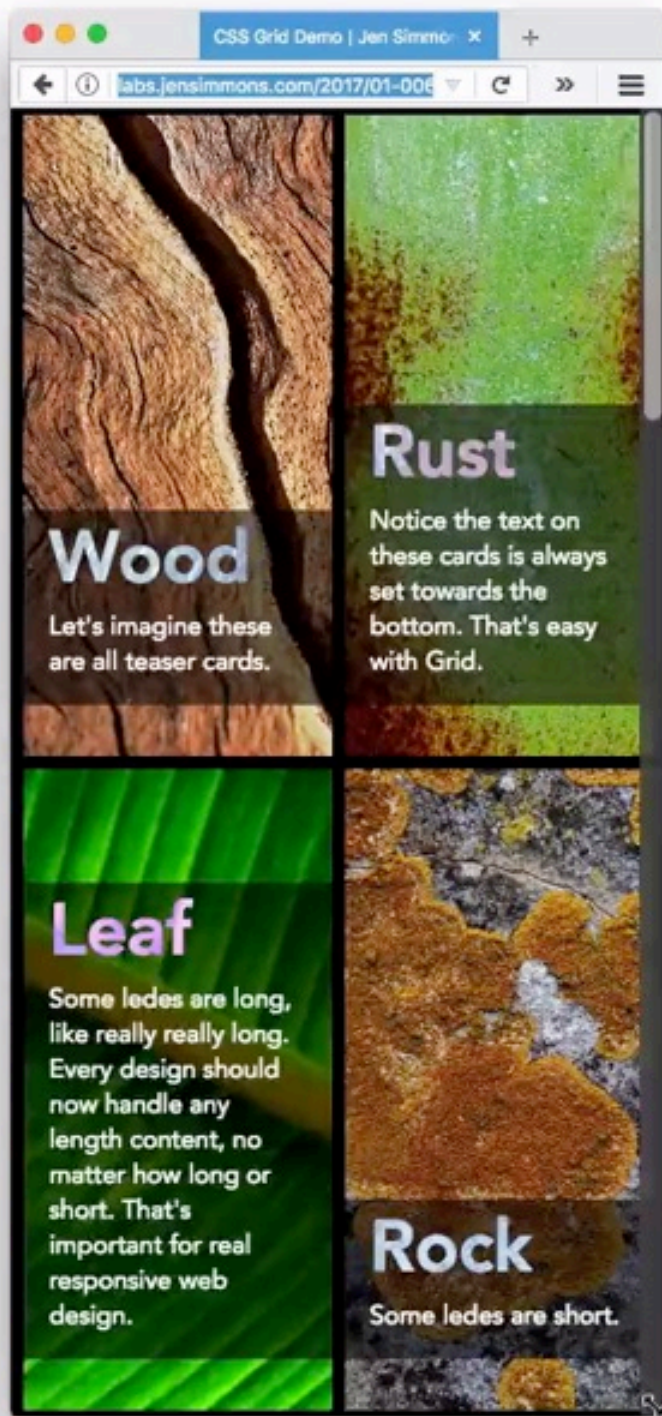
Storyboards for *Star Wars*,
directed by George Lucas.



Spartacus, directed by Stanley Kubrick.
Storyboards created by Saul Bass.



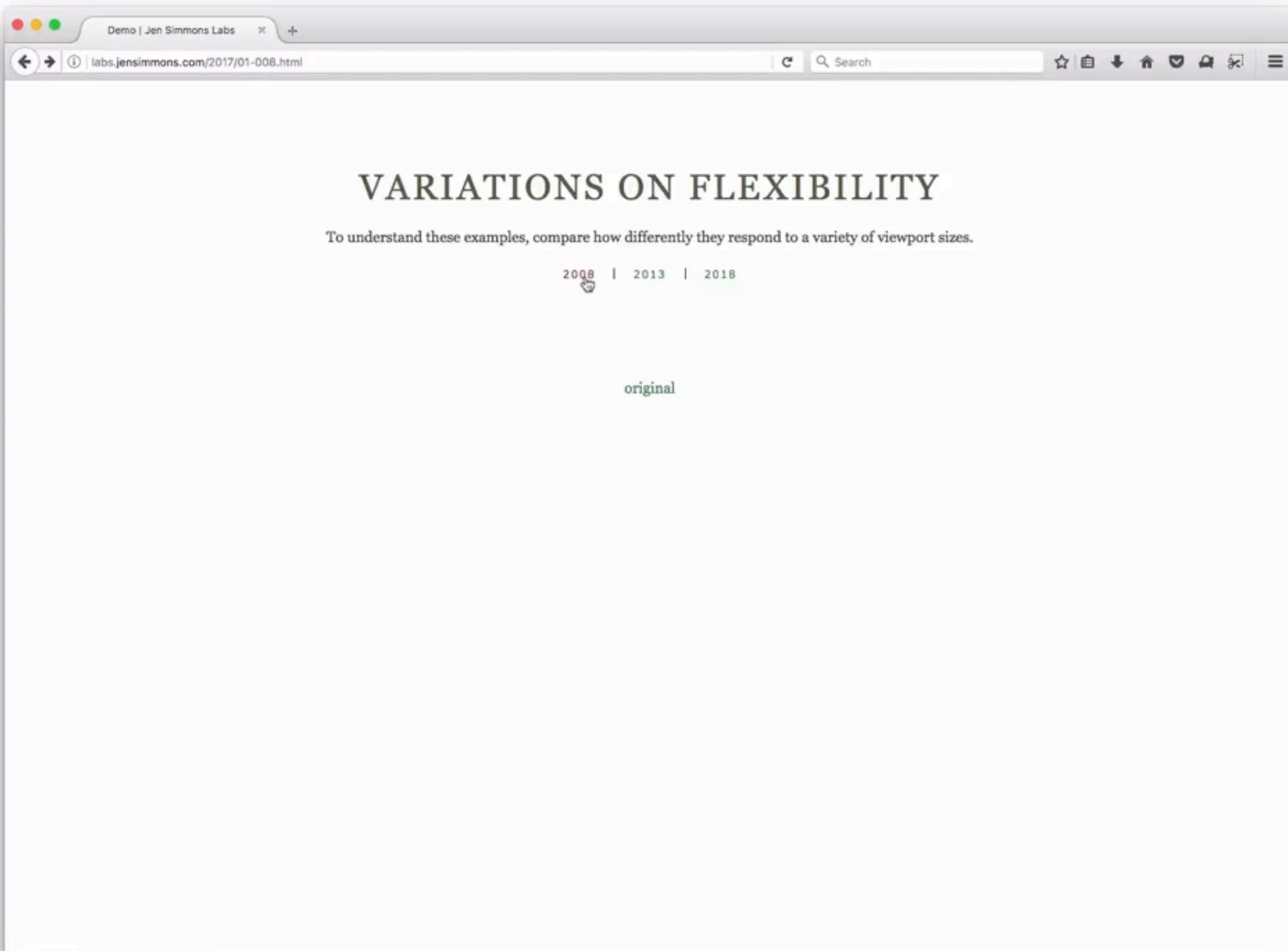


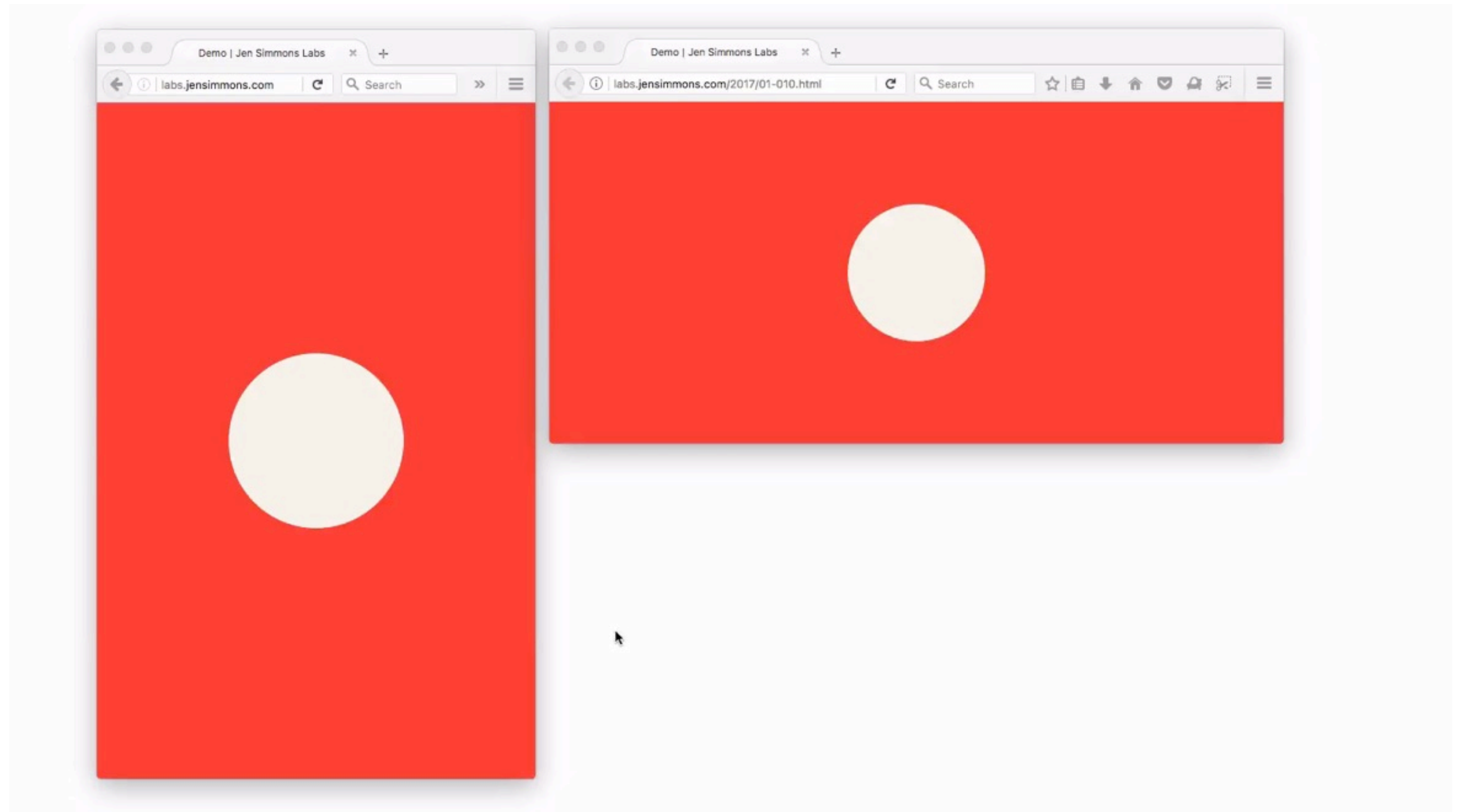


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Alignment

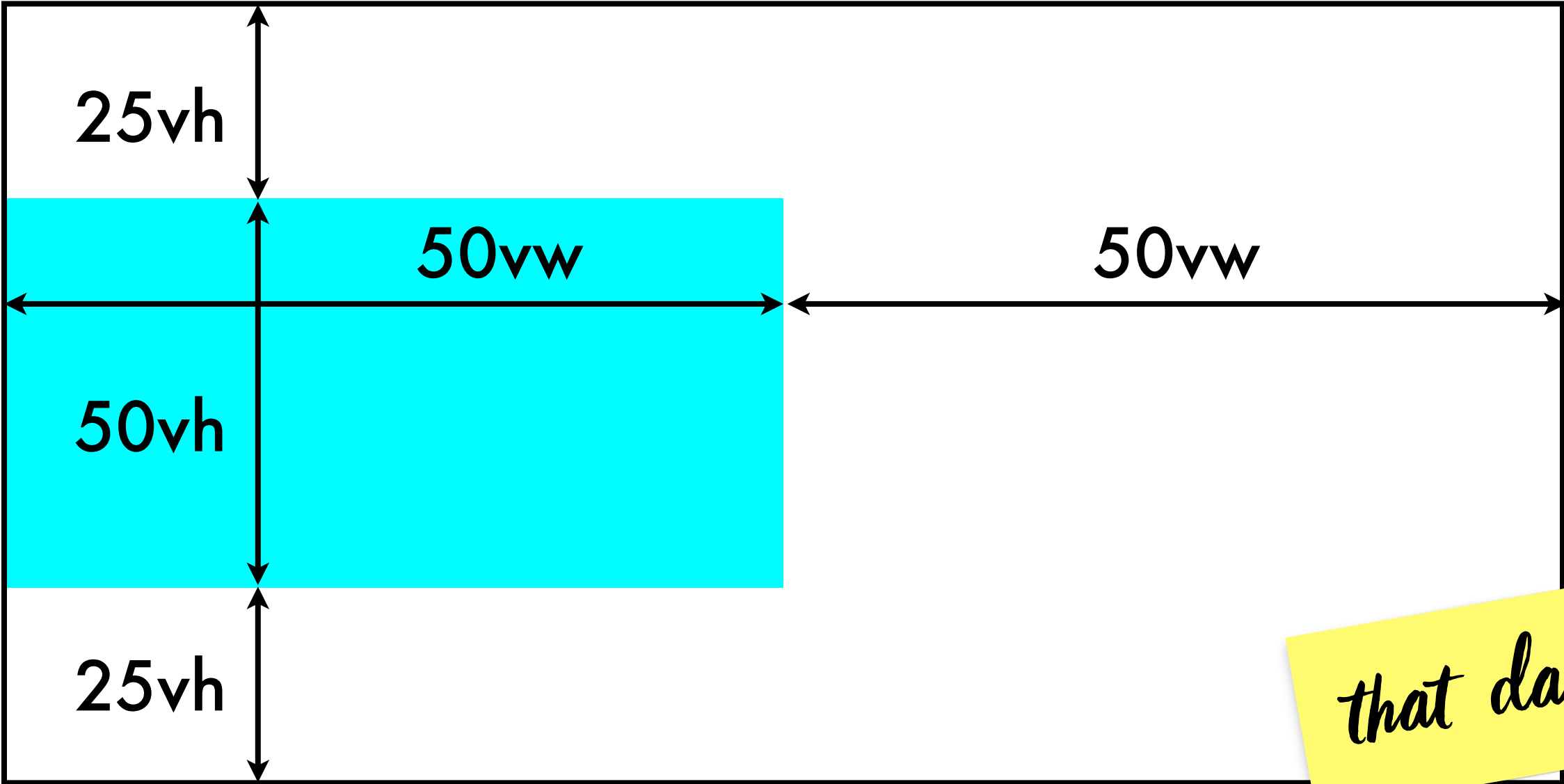
Viewport Units





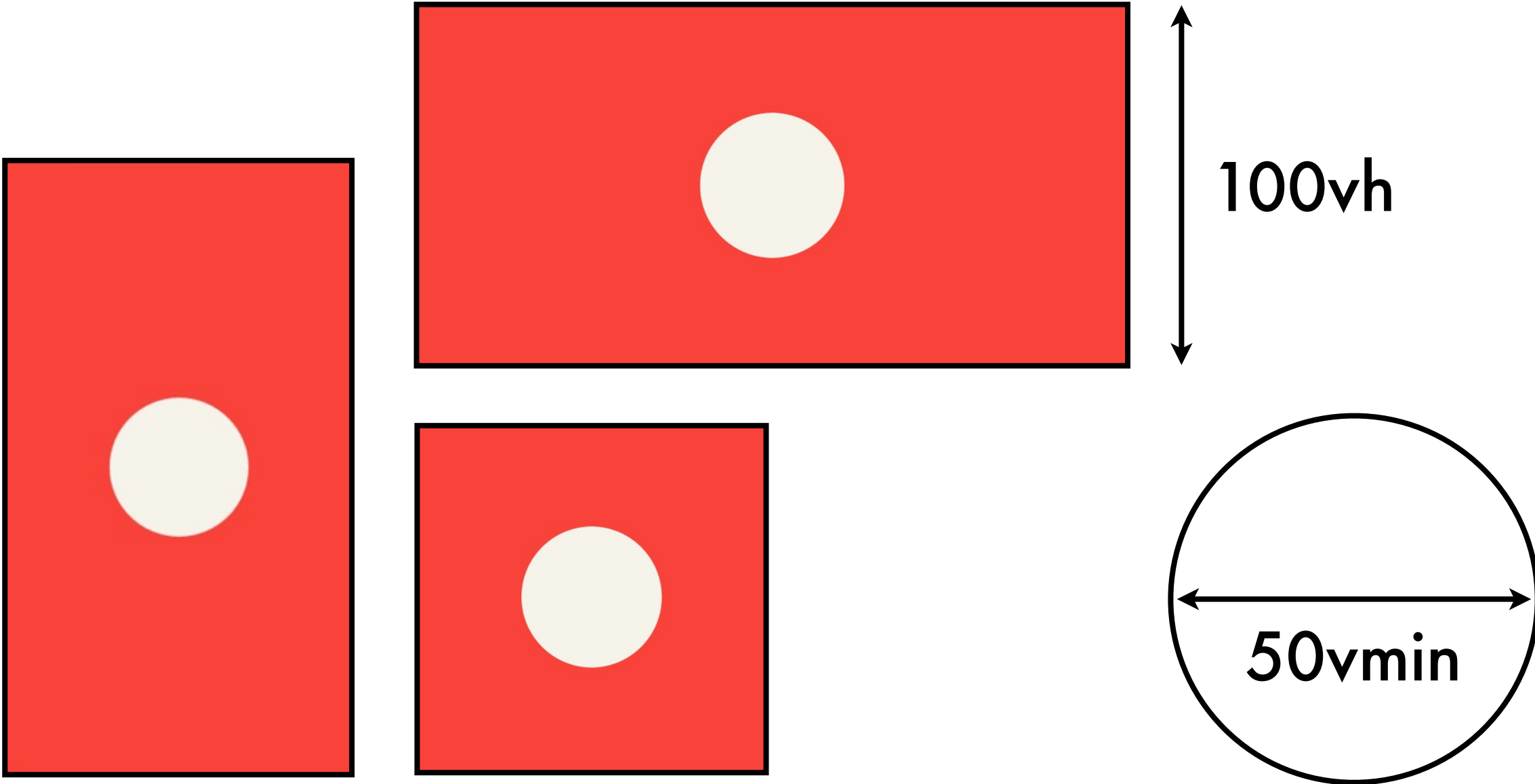
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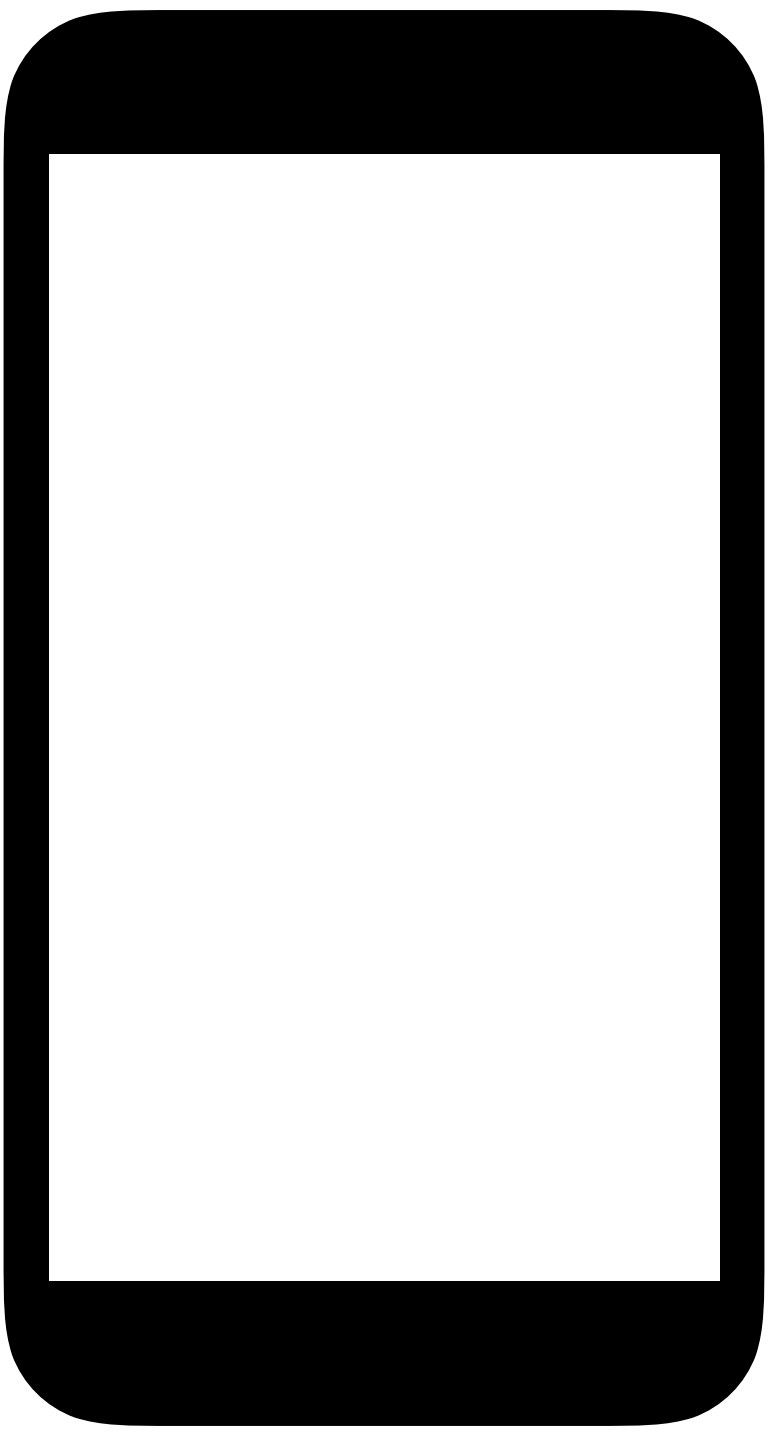
Viewport Units



that dang "fold"

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 possessed such hard-and-fast meanings, but we would lose much of their uniqueness and richness. The temptation to assign 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 determined by 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—his miscarried gubernatorial campaign (7.112)—affect 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 suggests the powerlessness of the main figure. The angle and distance of Hitchcock's shot wittily be carried out.

Similarly, the world is hardly out of kilter in the film *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 performs in the particular *context* of the total film.



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in and out of that frame?

what does it mean to have a
interaction experience with
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in and out of that frame?



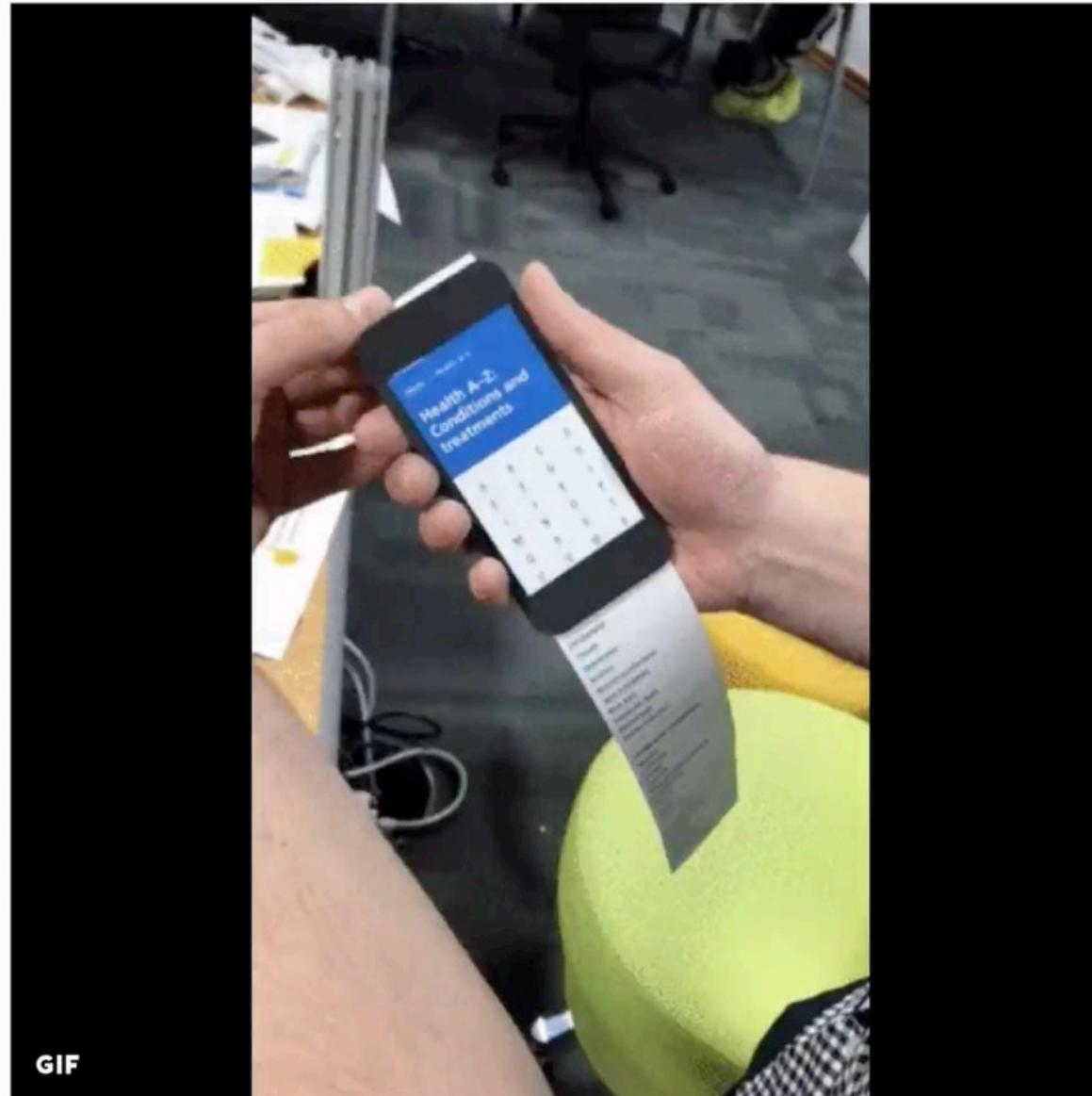
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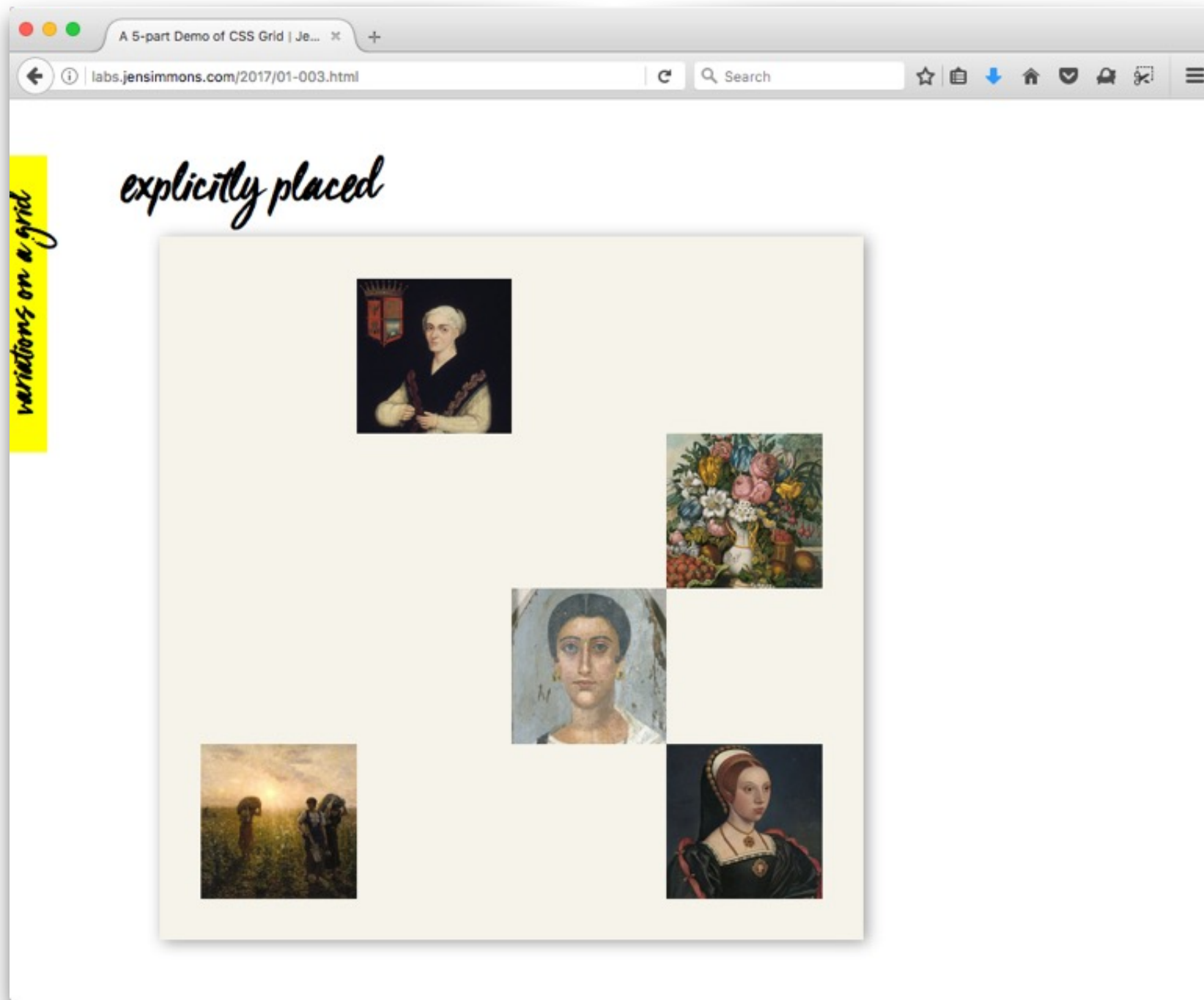
Made some paper prototypes of new NHS site design concepts so folks around the office can play with them. Better than a slide deck.



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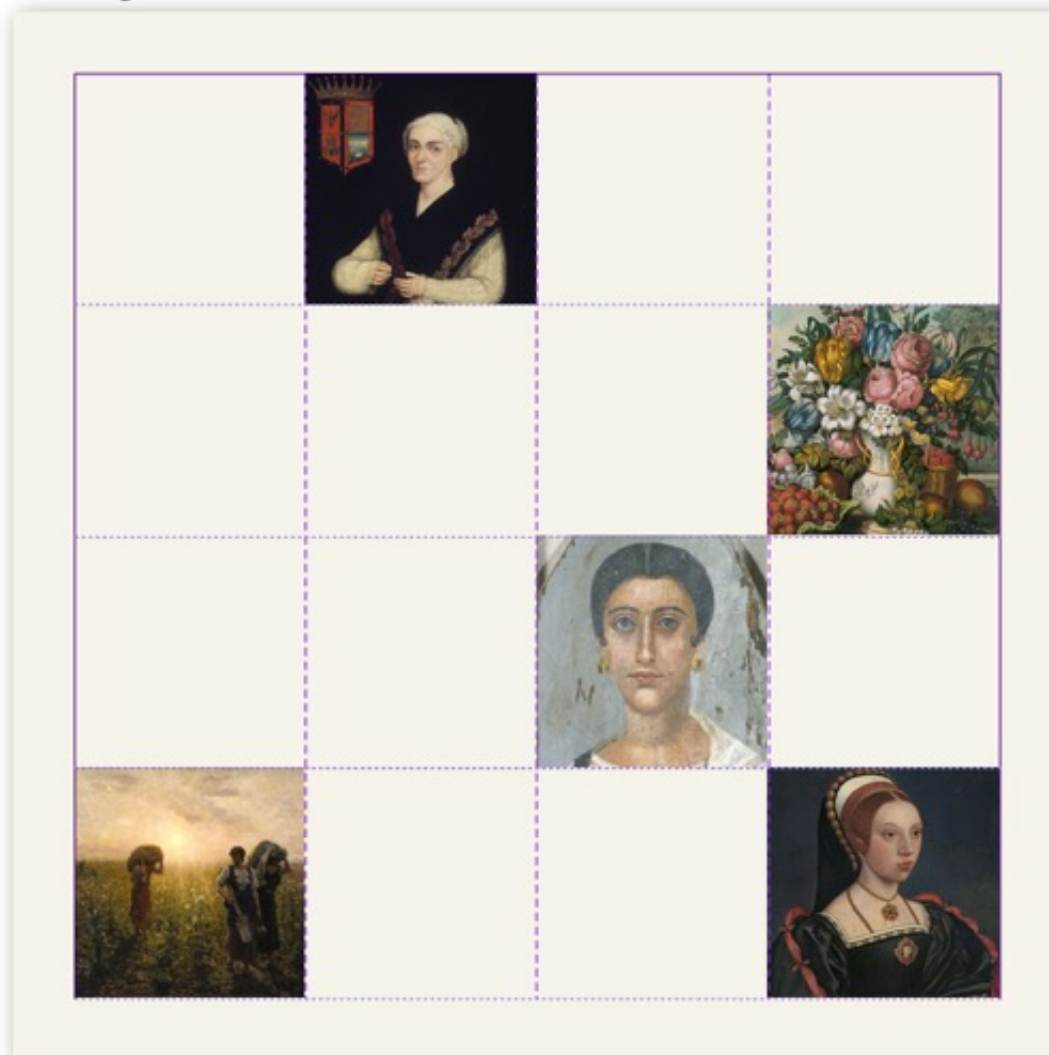
3. White Space



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variations on a grid

explicitly placed



110% Search

Search HTML

```
<!DOCTYPE html>
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  <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>
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          <li>
          </li>
          <li>
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        </ul>
      </section>
      <section class="overlanning">
      </section>
    </main>
  </body>
</html>
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body

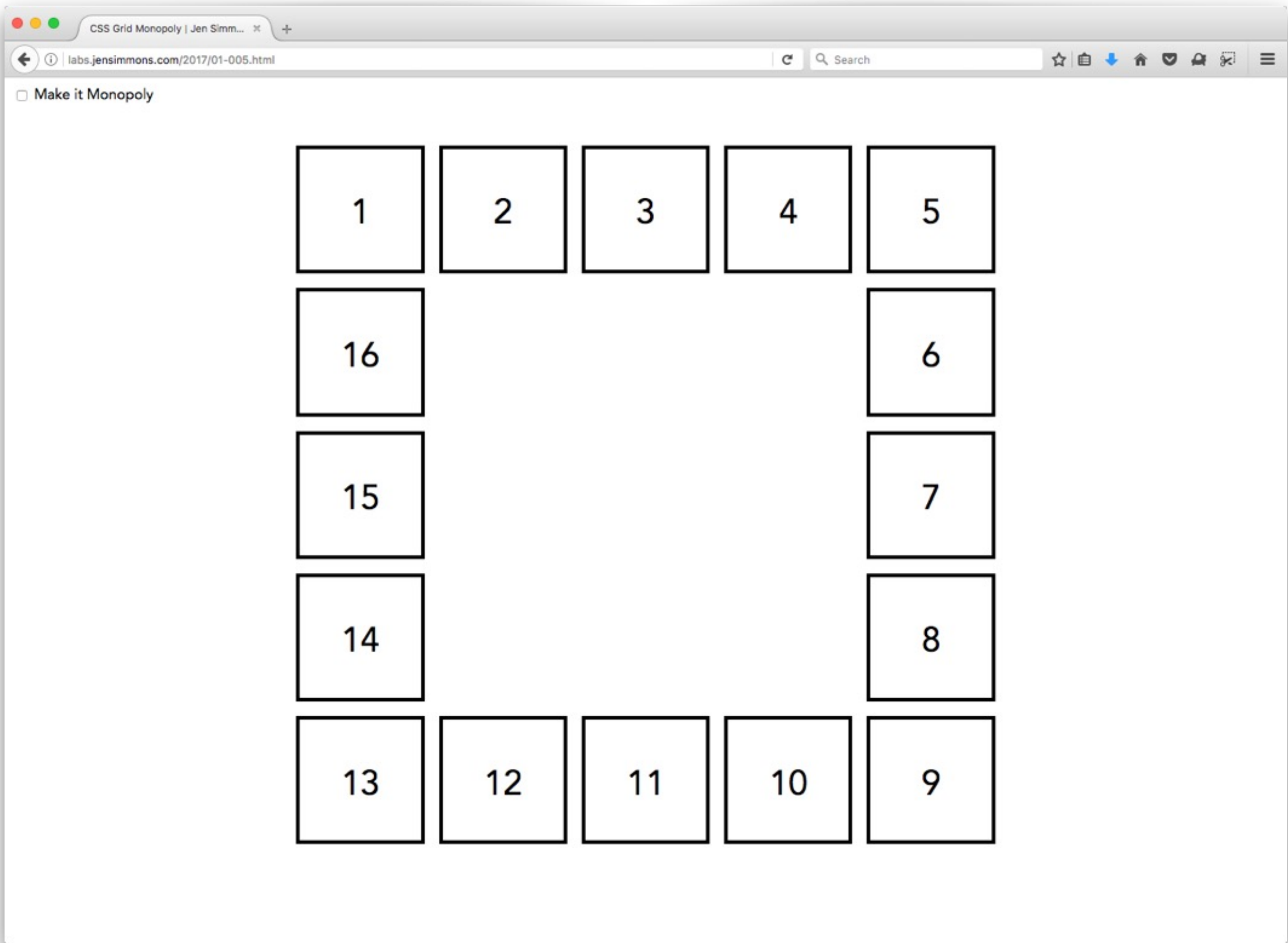
main

section.explicitly-placed

ul.grid-container

li

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element	{		inline
.explicitly-placed ul { 01-003.scss:47			
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	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);		
}			





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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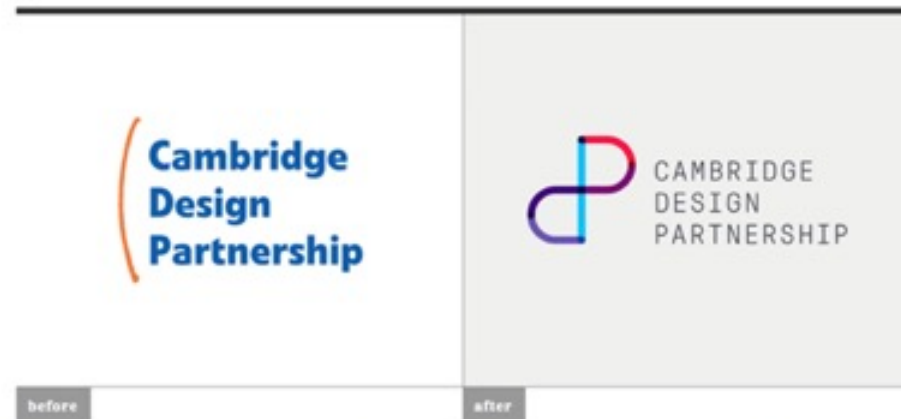
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New Logo and Identity for Cambridge Design Partnership by Moving Brands

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.

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

WEBINAR: TYPOGRAPHY FOR THE WEB

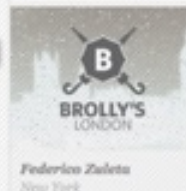
Event: December 2, 2014

JOIN THE DIALOGUE

FEATURED JOB

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

FEATURED PORTFOLIO



Federico Zuleta
New York

DESIGN ENVY



Signage in Flushing,
New York
June 11, 2014

RECENT TWEET

FROM THE ARCHIVES



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

FROM THE BLOGS

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
- 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
- 1967 Ruder, *Typography: A Manual of Design*
- 1968 Ulm School of Design closes; Stankowski, Berlin design project; Zapf, *Manuale Typographicum*
- 1930s Bill, Stankowski, and others, constructivist graphic design
- 1942 Bill, *Moderne Schweizer Architektur*
- 1948 Huber, *Gran premio dell'Autodrome* poster
- 1954 Frutiger, Univers designed
- 1955 Casey joins MIT
- 1940 Churchill, "blood, toil, tears, and sweat" speech

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 Alvid Eisenman creates graphic design program at Yale University
- 1952 Korean War ends
- 1955 Bass, *Man with the Golden Arm* graphics
- 1957 Brownjohn, Chermayeff, & Gelismar formed
- 1960s Lois, *Esquire* "statement" covers
- 1939 Thompson, his 1st *Westvaco Inspirations*
- 1945 Lustig, *New Directions* book covers
- 1941 Japan attacks Pearl Harbor
- 1953 Wolf, art directs *Esquire*
- 1954 Senate censures McCarthy
- 1958 Storch, redesigns *McCall's*
- 1960 Brodovitch's editorial design classes inspire a generation
- 1950 Brodovitch retires, Wolf art directs *Bazaar*; *Communication Arts* 1st issue
- 1960-71 Lubalin, *Ayer* *Garde* magazine

Corporate Identity and Visual Symbols

20

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

The Conceptual Image

21

- 1953 Trepkowski, "Niel" poster
- 1954 Testa, Pirelli graphics
- 1960 Kennedy elected President
- 1964 Massin designs *The Bold Soprano*
- 1967 Wilson & Wilson

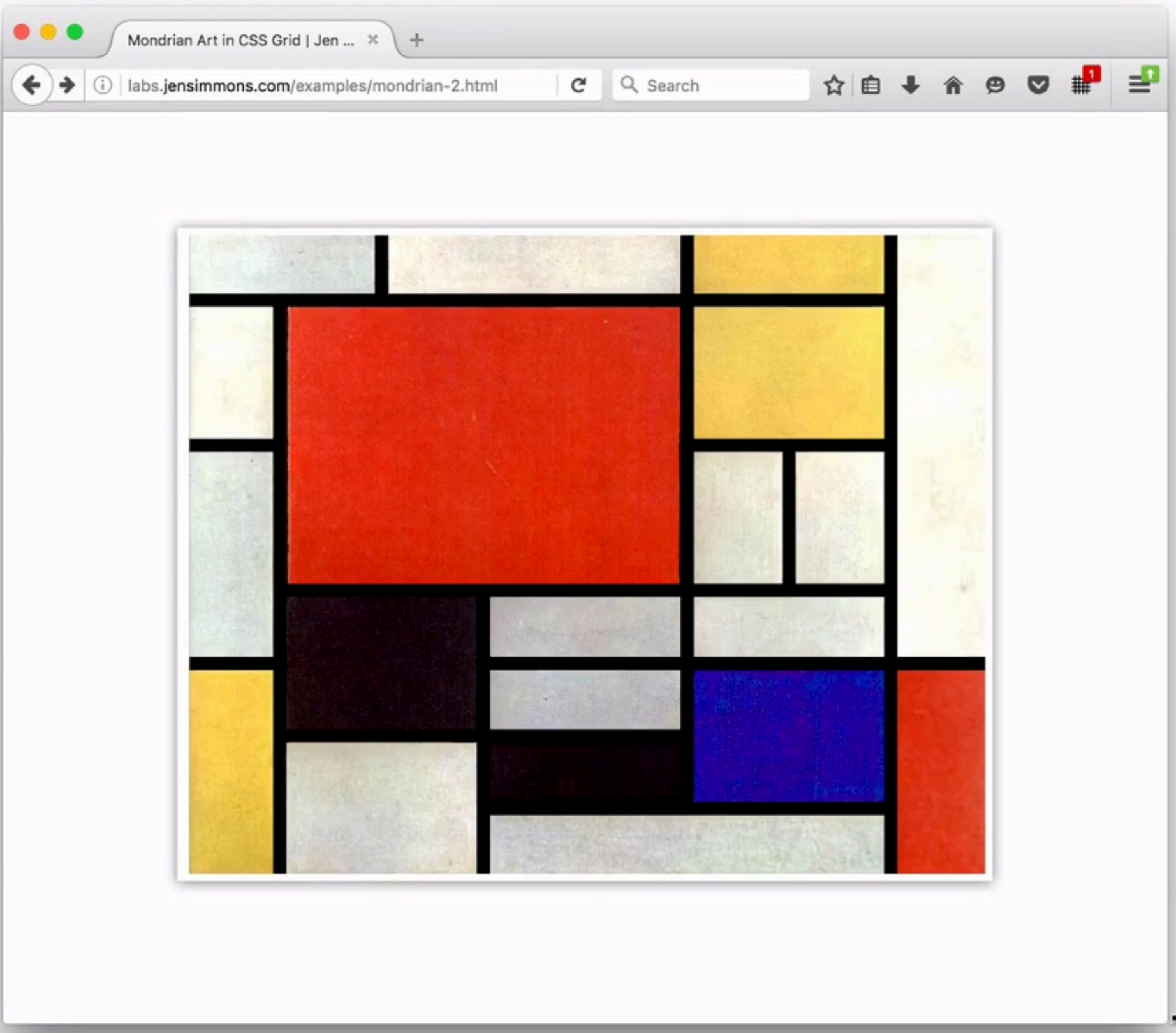
THE EXPERIMENTAL LAYOUT LAB

OF JEN SIMMONS

WORKSHOP EXAMPLES

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

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Museum
für Gestaltung
Zürich

100 Years of
Swiss Graphic
Design

Lars Müller
Publishers

J. Müller-Brockmann

Layout:
the design
of the
printed
page

Allen Hurlburt

Hans Rudolf E

Der
T

Raster:
Gr
Objekt
M
Papier

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

JAN TSCHICHOLD

THE NEW

TYPOGRAPHY

THE FIRST ENGLISH TRANSLATION

of the revolutionary 1928 document

Translated by RUARI MCLEAN

Introduction by ROBIN KINROSS

THE VIGNELLI CANON

Grid Systems

Kimberly Elam

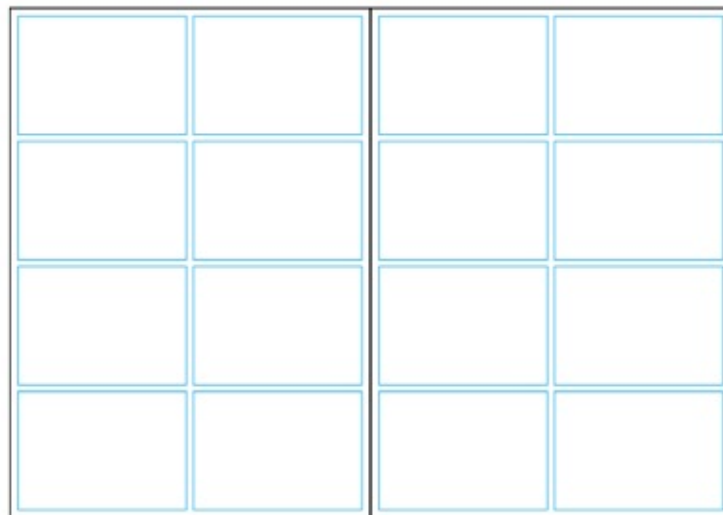
Filled with an expansive range of
examples of design, from Jan Tschichold
for Die Neue Typographie to Barbara
a Nike catalog, Grid Systems provides
understand overview of the grid
a step-by-step approach to typography
It reveals design strategies that
function and reductionist recipes for
means of truly dynamic communication

the grid

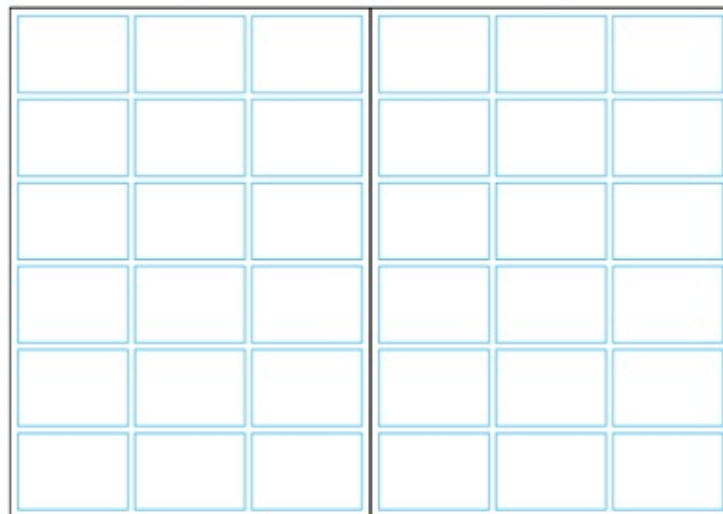
A modular system
for the design
and production
of newspapers,
magazines,
and books.

triburt

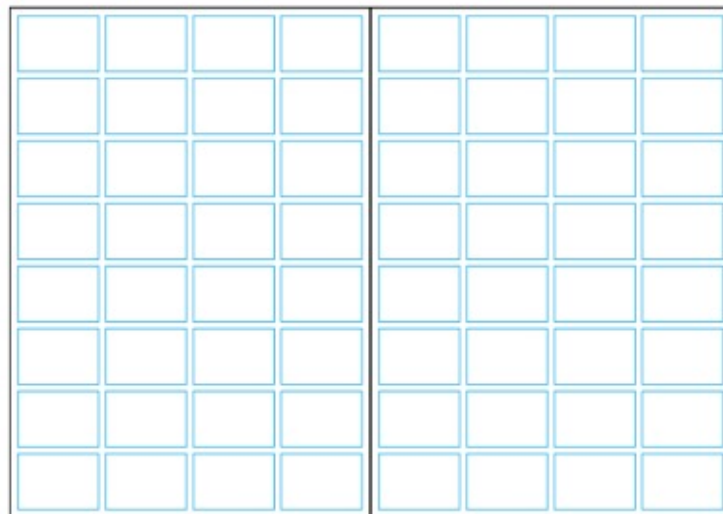
2x4 Grid



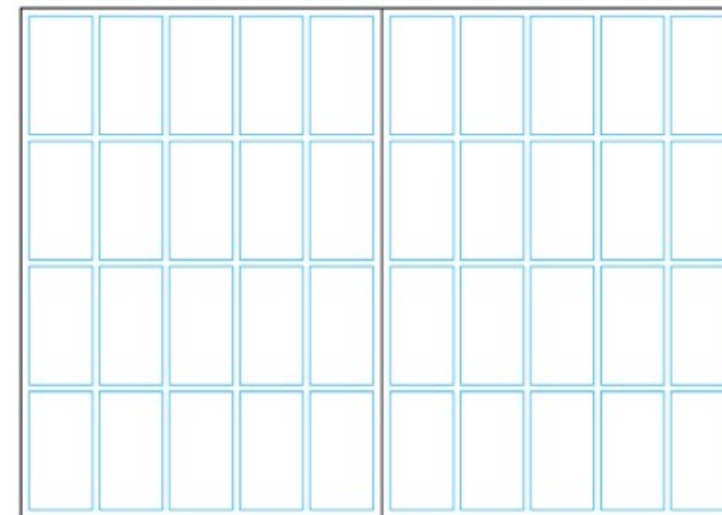
3x6 Grid



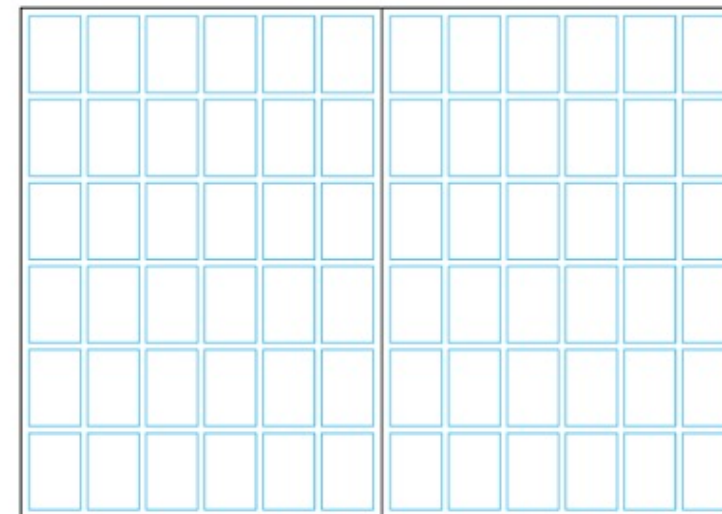
4x8 Grid



5x4 Grid



6x6 Grid



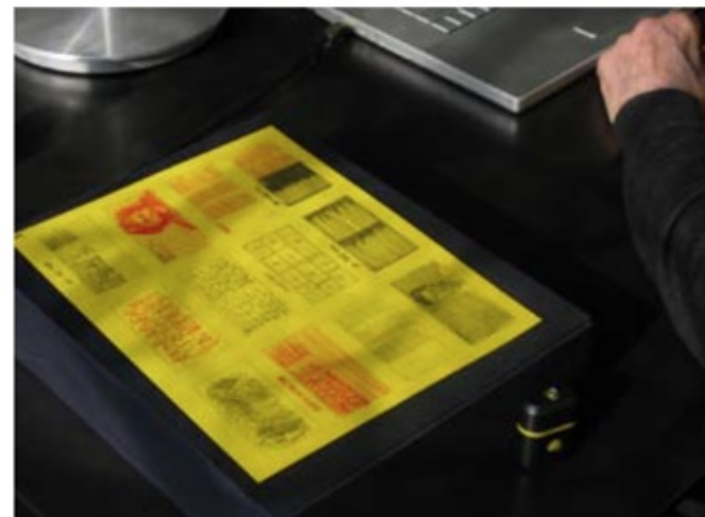
**Grids, Margins,
Columns
and Modules**

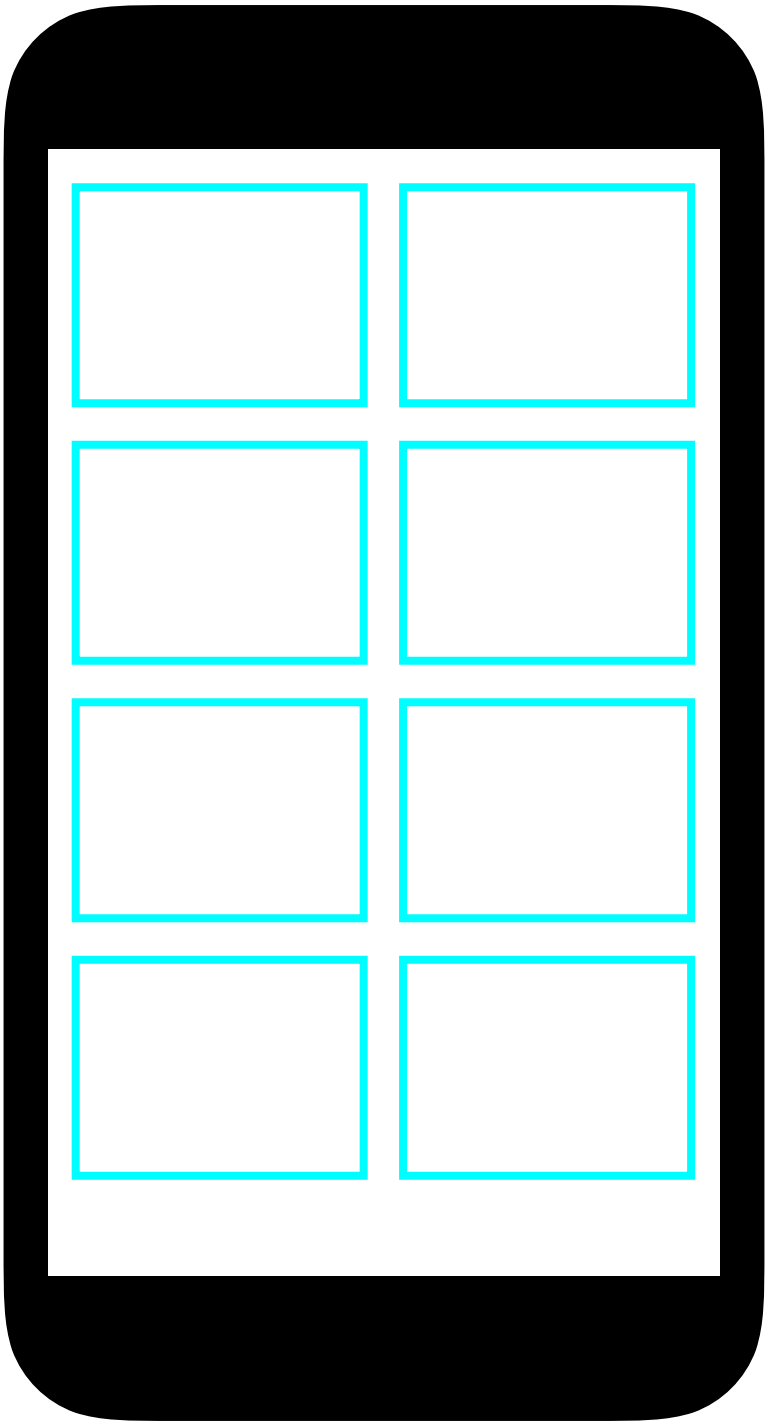
For us Graphic Design is “organization of information.” There are other types of graphic design more concerned with illustration or of a narrative nature.

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.



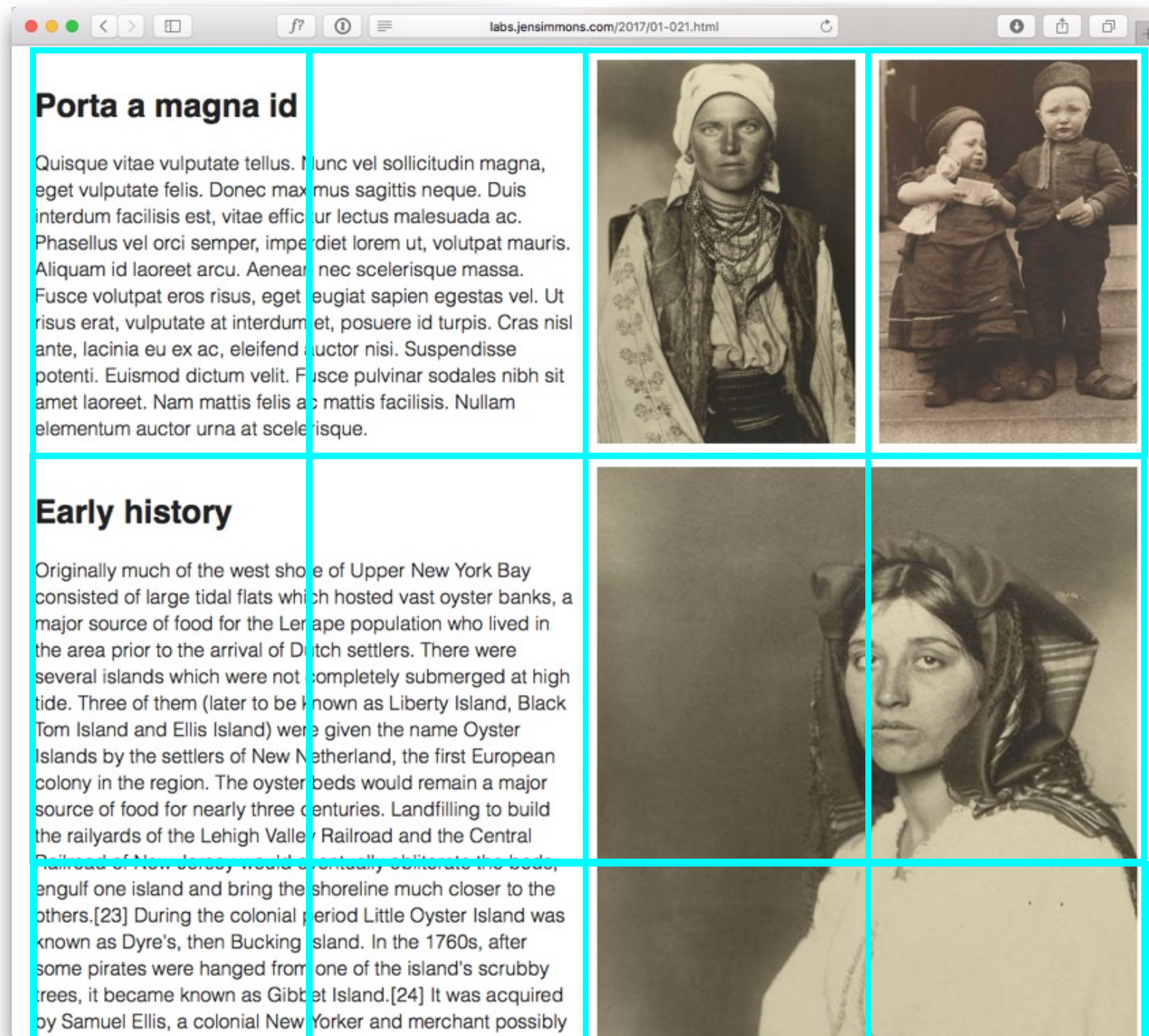


1. Control the size of the page?	Nope.	
2. Line things up?	Yes. Easy.	
3. Create white space?	Yes, absolutely.	
4. Maintain aspect ratios?	Nope. Not yet.	

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labs.jensimmons.com/2017/01-021.html



labs.jensimmons.com/2017/01-021.html

Portraits of Ellis Island Immigrants

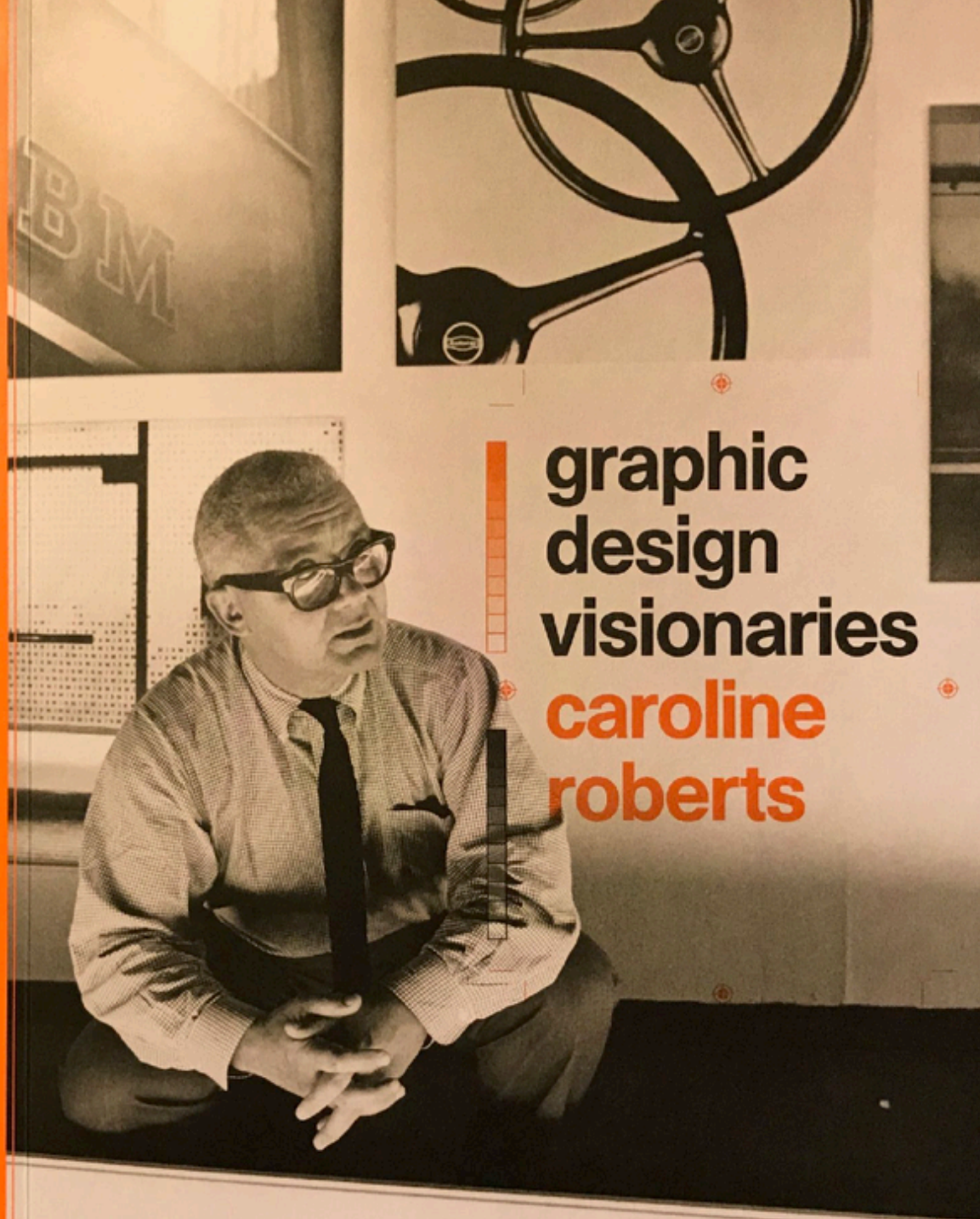
Between 1892 and 1954, Ellis Island served as an immigration inspection station for millions of immigrants arriving into the United States. The first immigrant to pass through the station was 17-year-old Annie Moore from Cork, Ireland, one of the 700 immigrants arriving on the opening day on January 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.



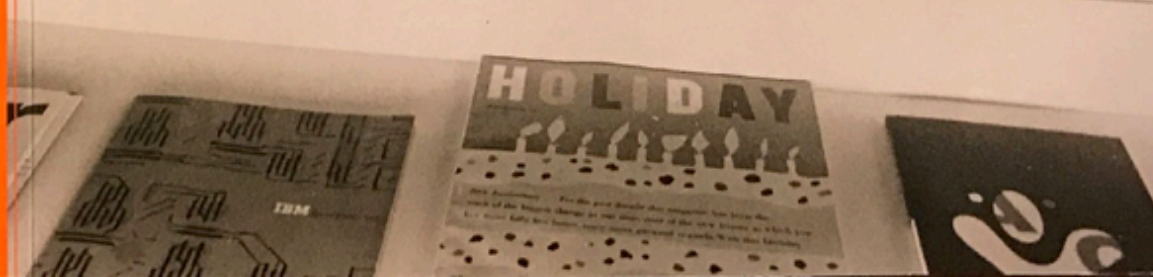
Grid like a Modernist?

White Space

4. Verticality



graphic
design
visionaries
caroline
roberts



TYPVS ORBIS TERRARVM.

SEPTENTRION.



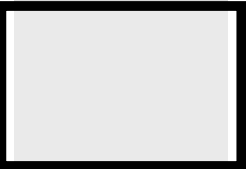
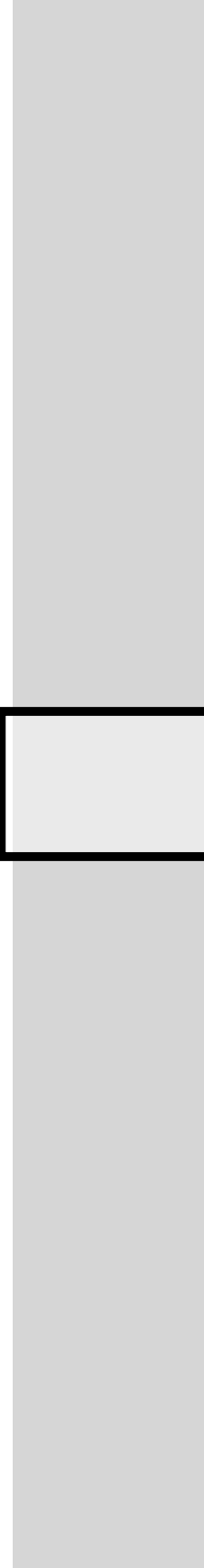
T E R R A A V S T R A L I S N O N D V M C O G N I T A

talking
about
arabic

by mourad boutros et al.

ARABIC
for
DESIGNERS

4. Verticality



報新新聞

社会教育

在安南の領事館

○獨逸と突尼斯

西洋と日本

食道樂編

食道樂續篇の春

種百一選料菜野錄附
像育入夫同及像育士居書技 繪口
増訂版代巻 ● 數十 巻 ● 数十人 備定
増訂版代巻 ● 数十 巻 ● 数十人 備定
増訂版代巻 ● 数十 巻 ● 数十人 備定



よみ婦人附録

皇太后の宮



皇太后陛下 御聖徳



世界童話

水入らずの盛宴

握手攻めて立往生



アッあの小父さん

社長夫人被し自供



日本京美術展

公職から追放



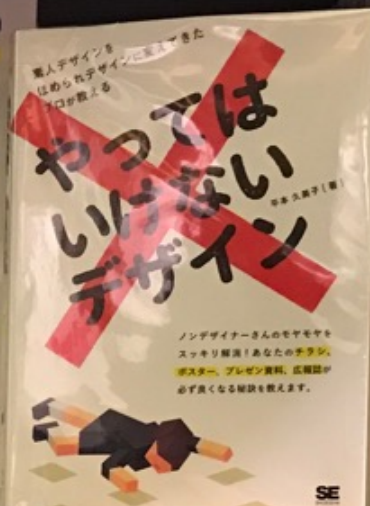
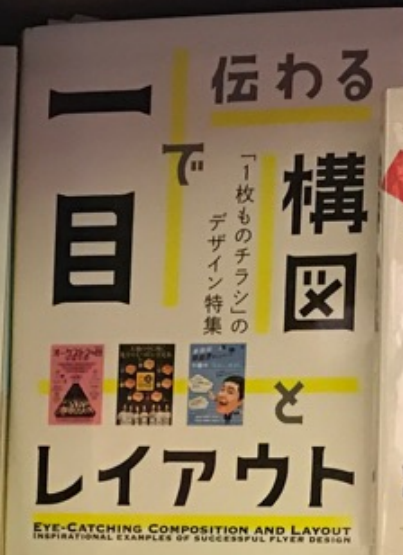
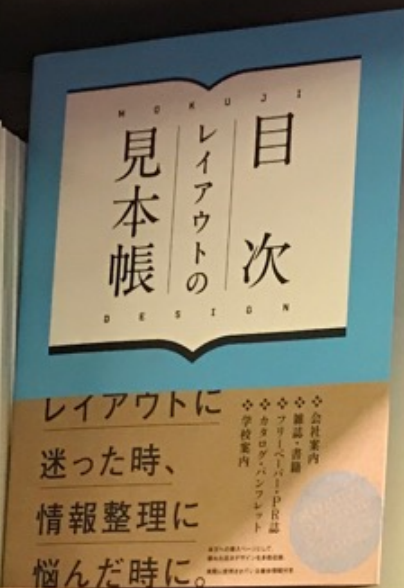
初姿

根本治療 美顔剤 ユキワリミン

素時ホルモンの効果 オレトン

家の月桃 日本電選

出しの大型化



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。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がするんですけどね。

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』という本があるんだけど、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っている。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つ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、清々しくなるといふ人もあるんや。

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、結構間違っているのかなという感じはしていますけども。ないのかなという感じはして、たとえばゲーテみたいな人が、だから、最近思うのは、たとえばゲーテみたいな人が、植物方では自然科学にもすごく引かれて、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宇宙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と

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立てたという人があるらしいな。

中沢

それ、すごいですね。ファウストなんて進化論ですよ、一種の。

本居宣長とか、ああいうのは興味ないですか。

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。

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い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。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。責任感をもったり、主体性をもつて何かしていくというよりも、何事かになっていくというのを思想にするとうなるかみた

37 自然

友は だち

テーマ

記念日のためのマッチ

日常の中で火をとす行為は、時にはもう少し神聖であってほしい。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



○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。

CONCEPT OF RE DESIGN

○記念日のためのマッチ制作意図

暮らしの中から、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、火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そう。キャンドルに火をとそう。忘れてならない日には火をとそう。嬉しい日にも火をとそう。火は山の神様からいただいていることを思い起こします。マッチを取り出そう。マッチは大切な木からつくられていることに感謝しよう。木は私たちの家をつくり、火をつくり、命を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。火をおこす行為を厳かに行なおう。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ジュ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。ロイヤルマギワ研究所勤務を経て、九〇年ライティンク・フランナース・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ス、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「ランタフルト・オペラハウス」、「臨海副都心道路景観」、「東京国際フォーラム」、「東京都庁」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、『あかりあふれるまち』(東京書籍)、『あなたも照明探偵団』(日経出版)、『建築照明の作法』(TOTO出版)など多数。写真は、『東京都立・ジオメトリカル・コース』(一九九七)

記念日のためのマッチ◎面出薫

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、

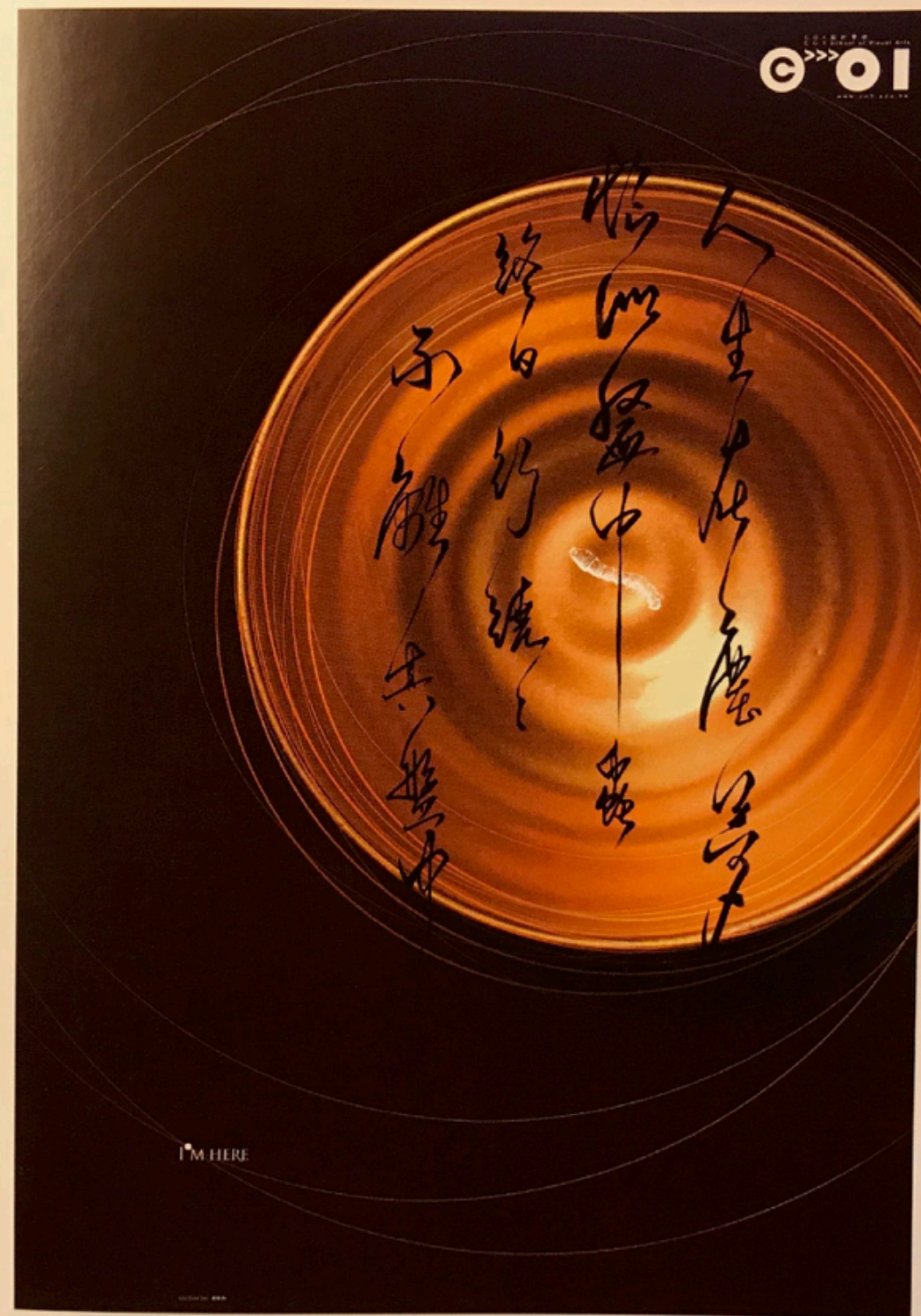
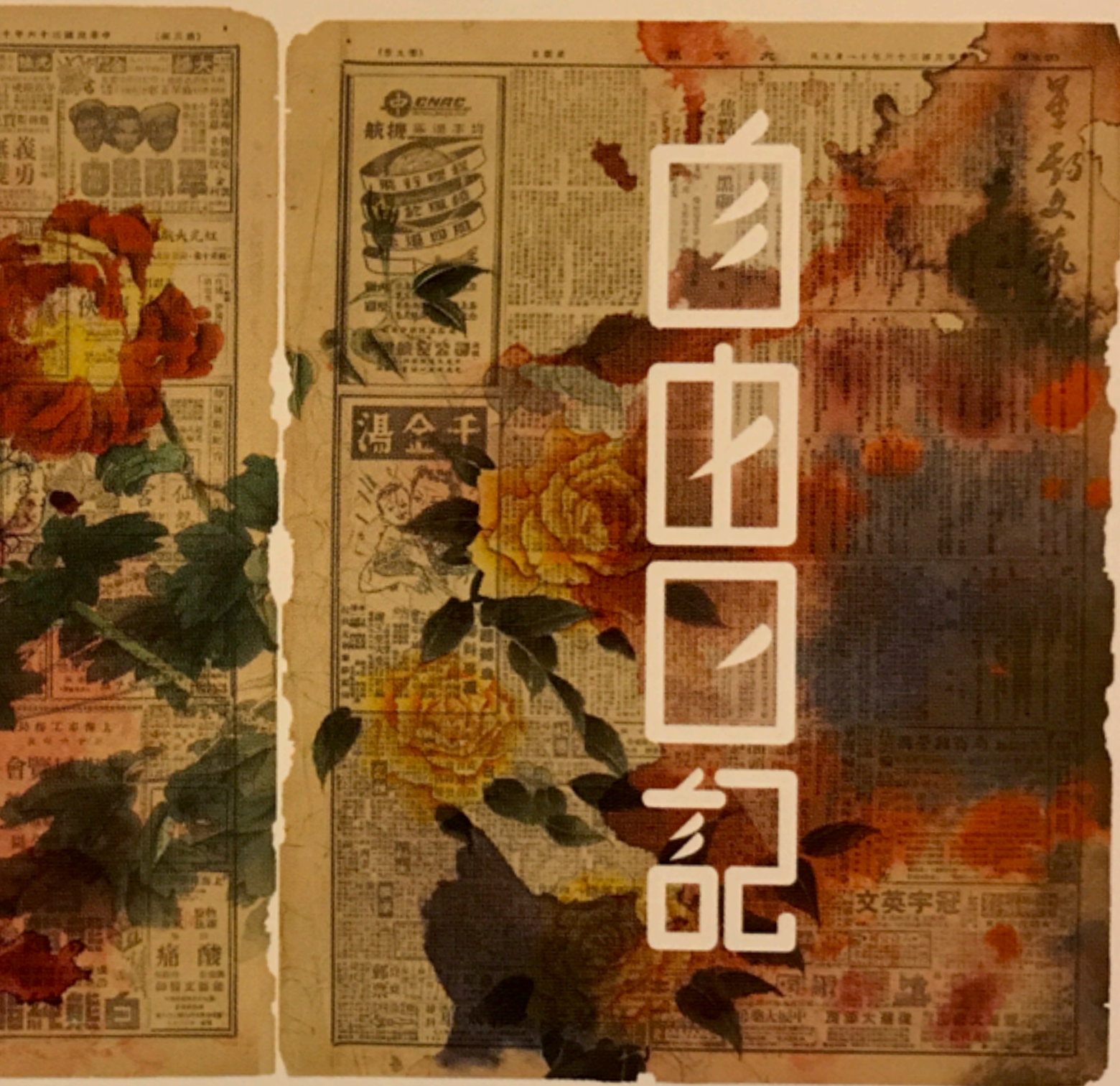
おやすいご用だ。



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)。

Sugiura Kohei

in Conversation with Leading Asian Designers



PROJECT

I'm here Exhibition, poster,
COI Design School

YEAR

2007

TEAM

Gideon Lai, Kenji

このサイドブックは2つの目的から作られています。一つは、もちろんクラレのことをよく
知ってもらいたいという目的だ。クラレという企業、クラレで行うことになる仕事、そして
クラレの独特の仕組み……。たしかにそうだし、世間の誤解・会社かもしれない。テレビや
新聞のように、身近にある。

イメージ写真では、 語れない。

かこの会社に行く」といった形で就職する人が増えている。学生が注目するポイントとして、たとえば1万円のグローバルパスがあげられれば、たとえ企業もそれ向けのアイディアを出す。こんな形で就職を決めているのだから、とウラレはおおきく安心もしている。だから、いまのイメージで学費では足りない。

考へ入る
入社案内

24

Cover

TEXT
社風論

君の知らない
資本主義。

かつて、ドイツの社会学者ヘルム・ヴェーバーは、資本主義の精神が「歴史的にどのような利権を追求する傾向が、職業生活を貫くすべての人間の活動、後進の精神であることにある。資材のたのむ生産の社会性からいって生命の精神的側面である」と言った。いまは経済活動中の者の眼前にひびくべきは企業社会である、とましくもこのような精神のひびくあつてはいるが、ツァンクルの志をもつてはいないだろう。あまやる金本位が、利権のなかのなかの利権、利権の隅の隅を算定してそこをアンビュッシュ、狙撃することの精神を生み出すチャンスと熟考している。もちろんヴェーバーが言うように、利権主義はまったく無に似てゐるが、一方でツァンクルは「無義」行為である。しかし、それだけで、会社は人々をのめりかたげても、人間はみんな無知というところになつてしまふ。無知の人生も生涯所得を計算して、はいおシマイだでも、本質的には無知と無能とはわけがしてない。利権はたゞ、純粋なリベラリズムであるの言論だとツァンクルは言う。たとえば、社会主義の利権社会主義を追求するところからいへば、利権の利権、社員一人ひとりの業績の算定であつて、利権の一部だと考えてもいいではないか。社会主義の利権社会主義の道徳的につながるのは、そこへの利権追求である。

そう考へる社員がツァンクルに思ひ、若い人々まで知らない「資本主義と出合い」になつて、ぜひ一度ツァンクルの志をきいてほしいといふ。



日本再生への散歩的構造改革

鶴川
見崎

然るに東京から秋田を結ぶされたのは川崎へ出てきた。ここから東の道へ向かう。秋田の町は、大正時代からずつ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う。昔は盛つて日本を驚かしたあけく職を失つたおじさんたちでも、絶望しているようには見えなかつた。彼らはこの町で何かを



屋下...
...
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...

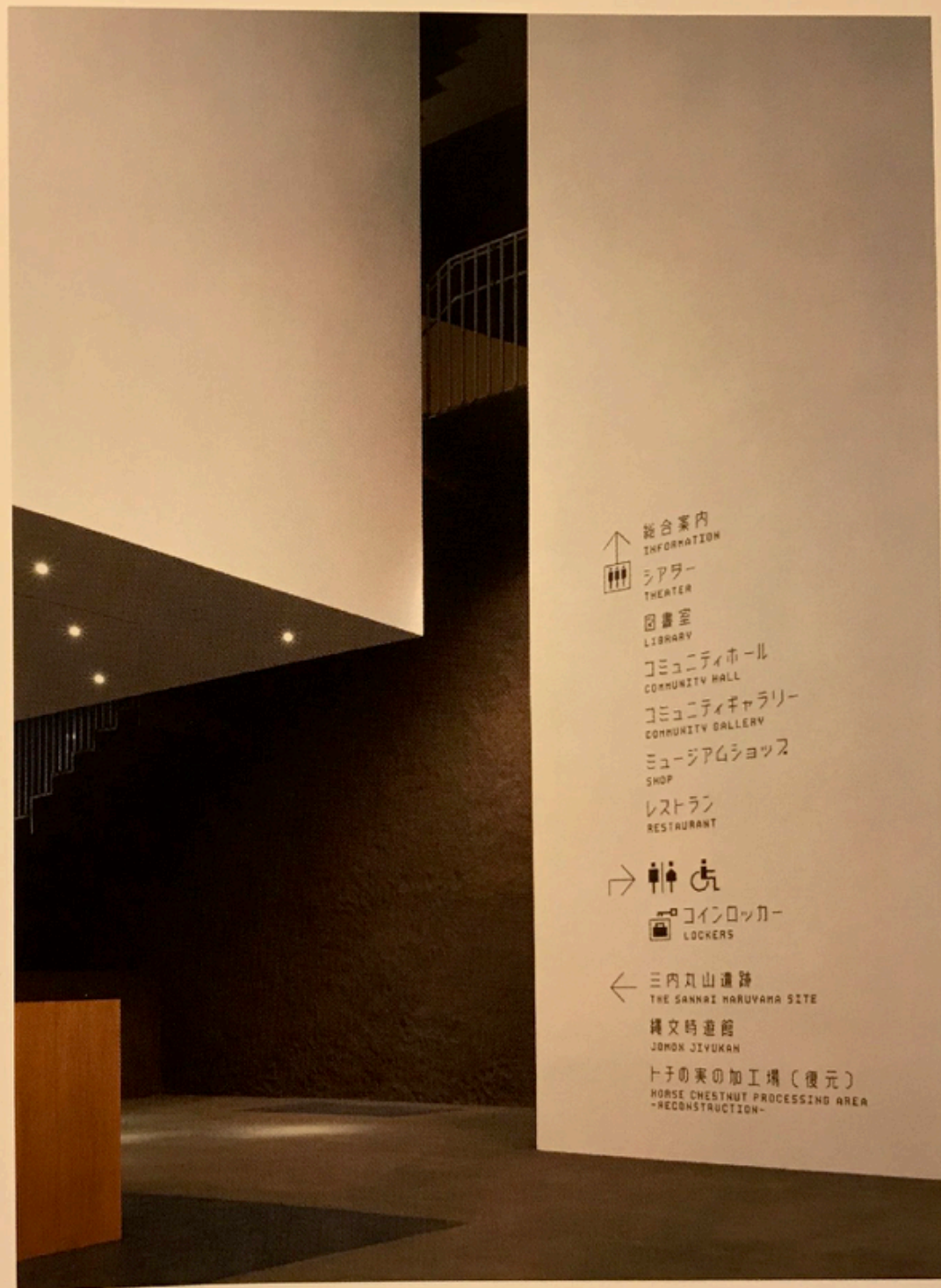
と、7人グループを聴いた

サンダル履き

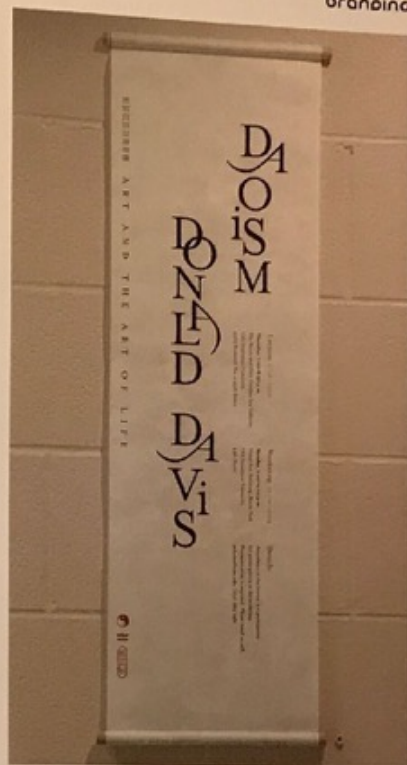
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部数	書名	発行
158N4-89444-1B7-X C3070 ¥14000	日本の文字組・表組デザイン	〃 ビエ・ブックス TEL (03)3940-8302 FAX (03)3576-7361

定価
(本体14,000円+税)



branding



PROJECT
Daivism: 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: 東京ミッドタウン デザインハブ
Tokyo Midtown Design Hub
〒106-6040 東京都港区赤坂 5-1-1 ミッドタウンタワー 1F
TEL 03-6743-3176 FAX 03-6743-0778
<http://www.designhub.jp>

主催: デザインハブ東京
協賛: 株式会社デザインハブ、株式会社デザインハブ
協力: 東京ミッドタウン デザインハブ
後援: 日本デザイン振興会

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協賛: 東京ミッドタウン デザインハブ
協力: 東京ミッドタウン デザインハブ
後援: 東京ミッドタウン デザインハブ

参加費: 無料
定員: 100名
申込: 不要
問い合わせ: 東京ミッドタウン デザインハブ
会場: 東京ミッドタウン デザインハブ
住所: 〒106-6040 東京都港区赤坂 5-1-1 ミッドタウンタワー 1F
TEL: 03-6743-3176 **FAX:** 03-6743-0778
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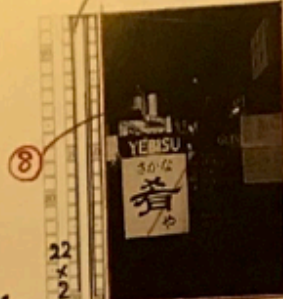
企画: 東京ミッドタウン デザインハブ
実行: 東京ミッドタウン デザインハブ
協賛: 東京ミッドタウン デザインハブ
協力: 東京ミッドタウン デザインハブ
後援: 東京ミッドタウン デザインハブ

企画は「出版方針」に「出版社の性格」に
づいて企画されなければならないことには
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
じた企画でなければならぬ。
資本のあり
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り違
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
部く
いづつ出版していうという出版社もある。
また既成の地盤を強固にするを目的の
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。ベース

日本エディタースクール

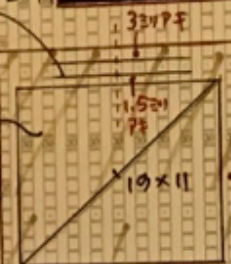
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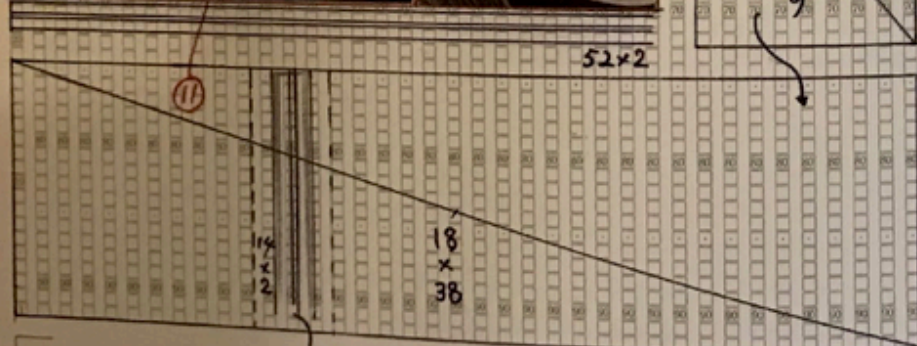


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227-4

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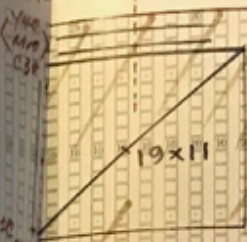
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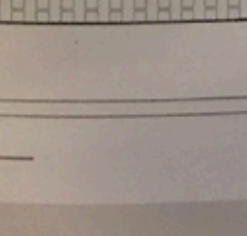
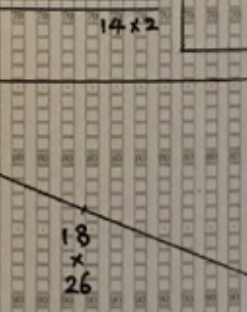
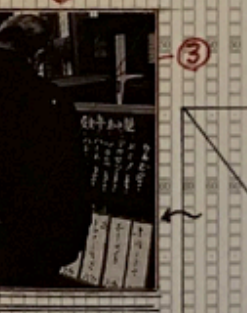
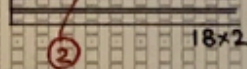
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21 以内
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14x2

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18x26

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)

photo (向)
0.2x4x4
白子x4x4
(5x4x4)

レイアウト mae

120 字送り 11H 行送り 19H

小崎 すこいね。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、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、ボロカすに言われる。まず、兄に「仕事汚い」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ね。

佐藤 六年生離れてます。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つちやいないと。

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つて、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いない」と言つて怒られました。

小崎 ちゃんと対等に扱つてもらつてたんだ。

佐藤 いまに思えば、ありがたいことです。それで、また挫折しての連続で、これはどこに持ち込んで、使えないものにならないから、やめておこうと思うわけなんです。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。ナディアつ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ど、信じられないく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くらい描写できてるんですよ。

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、ちよつ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。

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つて、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つた。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、絵の語つて

その後、絵ばかり描いていた幼稚園のときに、針田君な絵が描ける子に会つた。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と、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。頭のなかにはいつている。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「スキヤナー」と呼ぶ佐藤さんのたとえで言うところ、スキヤナーのスペックが異常にいんではないですか。佐藤 ブ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動きあがつていくんです。何か訓練して到達するようなレベルではまったくなくて、そういう人はいらんだつていうことなんです。やっぱりちよつと悔しいから、自分が見ながら描くんだけと、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と思つた最初の鮮明な記憶です。針田君は小崎 いまままでの話で、僕が抱いてきた佐藤直樹に関する三つの仮説つていうのは、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。そのどこかに擦つてでも

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ね(笑)。近くにはいるんだけど自分とは違つていう存在、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

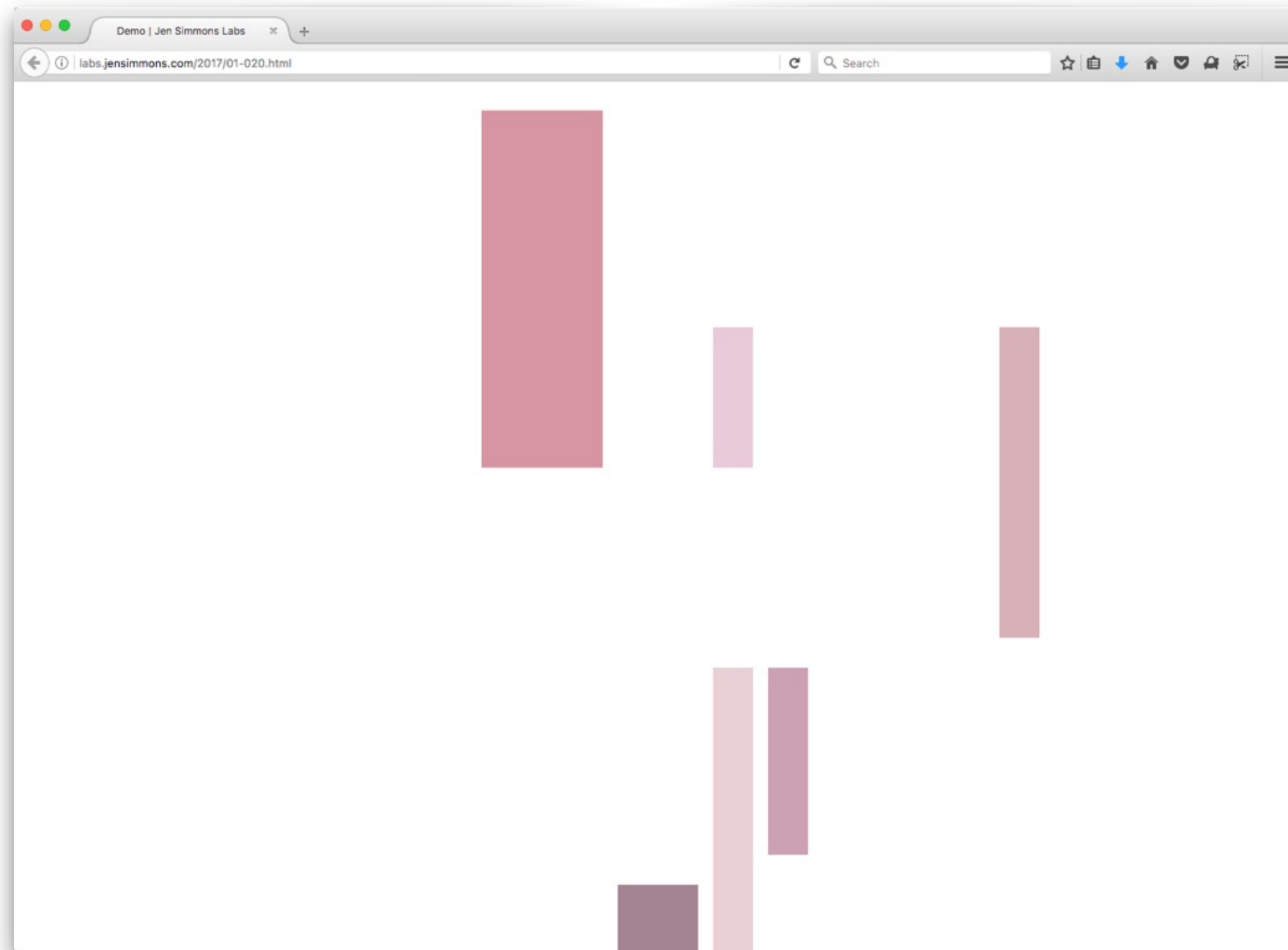
佐藤直樹(1961年東京生まれ) 学で教育 久馬絵画 あたりア デザイン イン・建 (CET) ツ千代 近代美 賞多数 ランス し、「大 際芸術 当)。3 術」講

佐藤 20 佐藤直樹の 20 歳の 佐藤直樹の 20 歳の

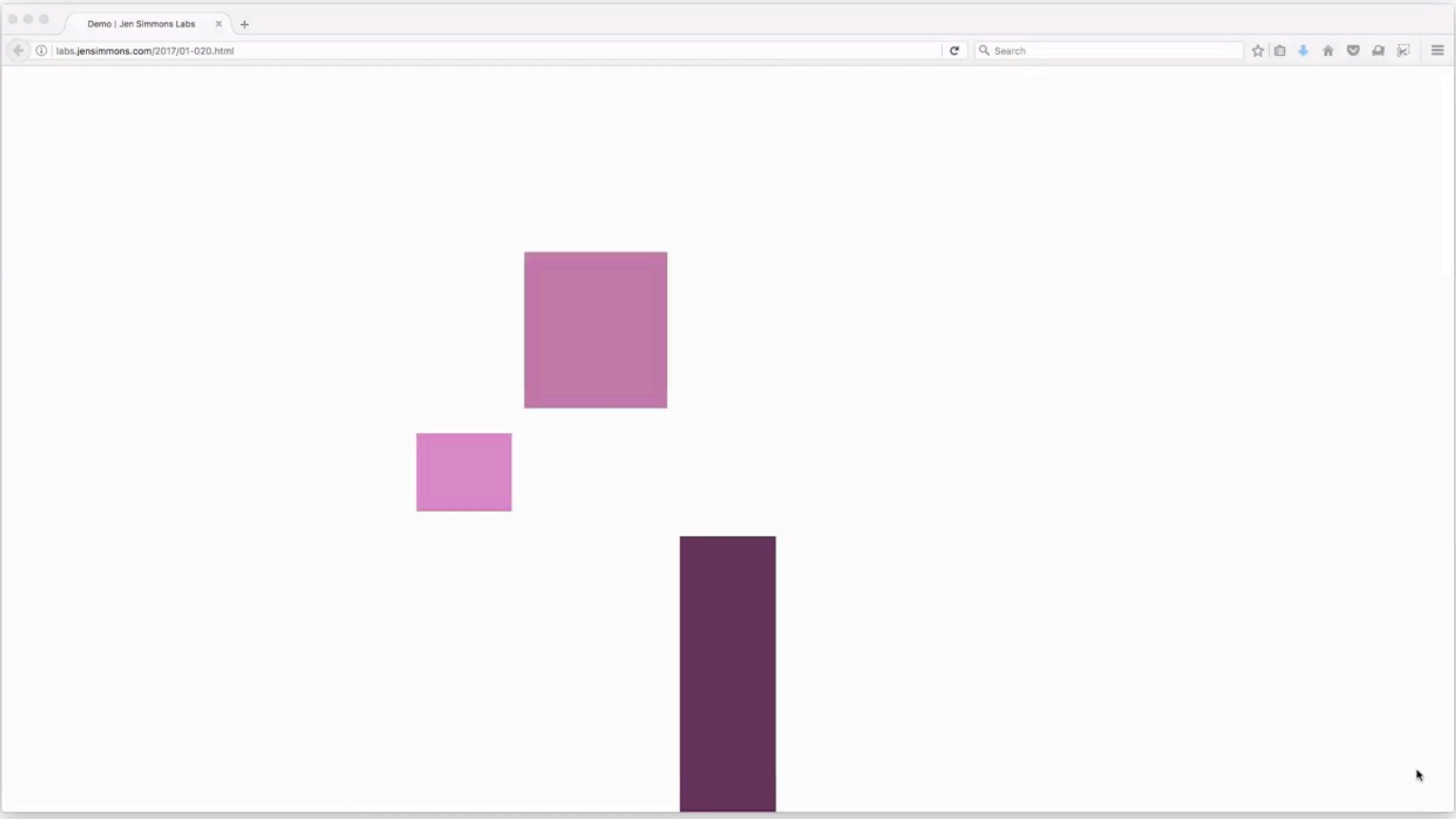








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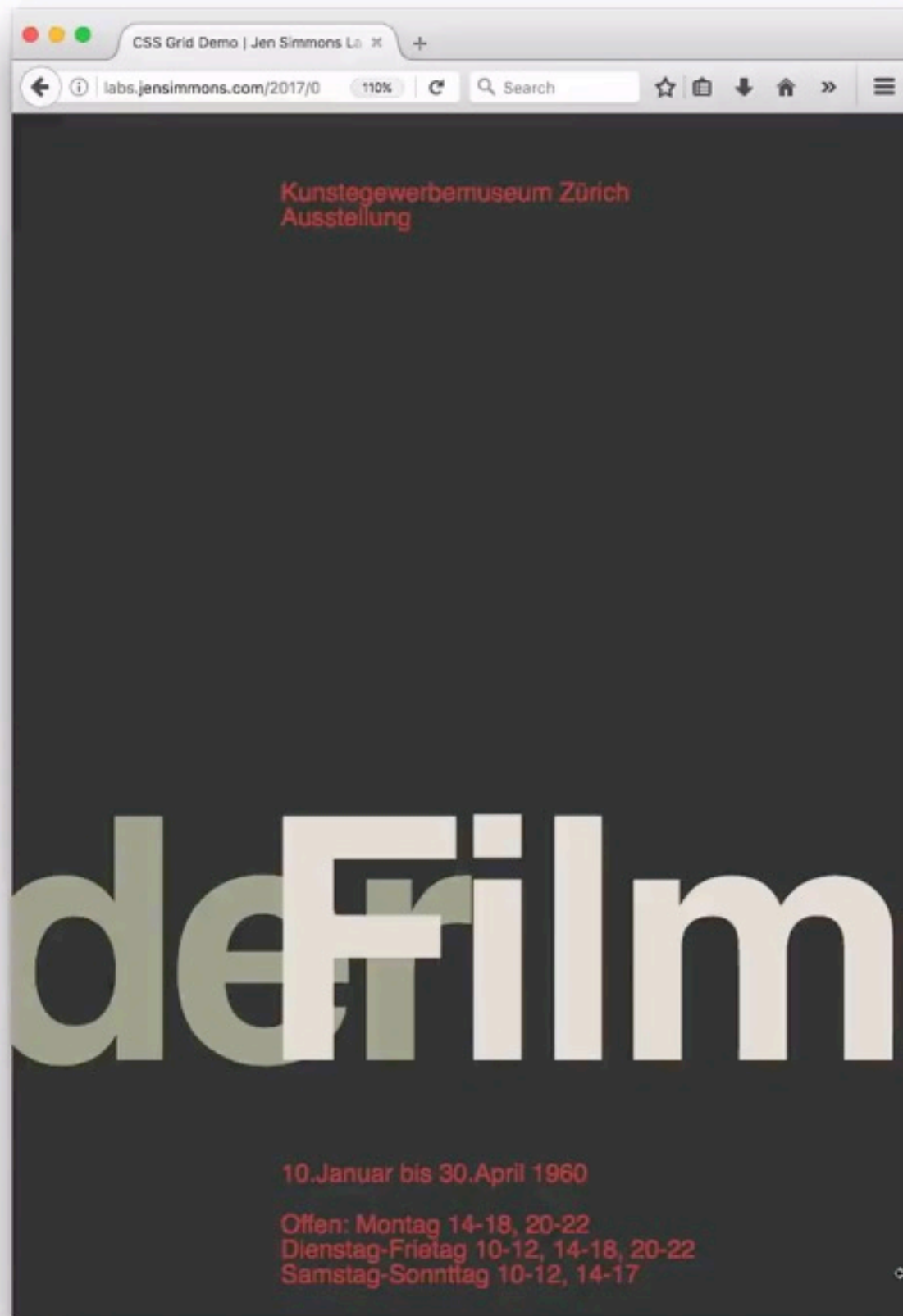
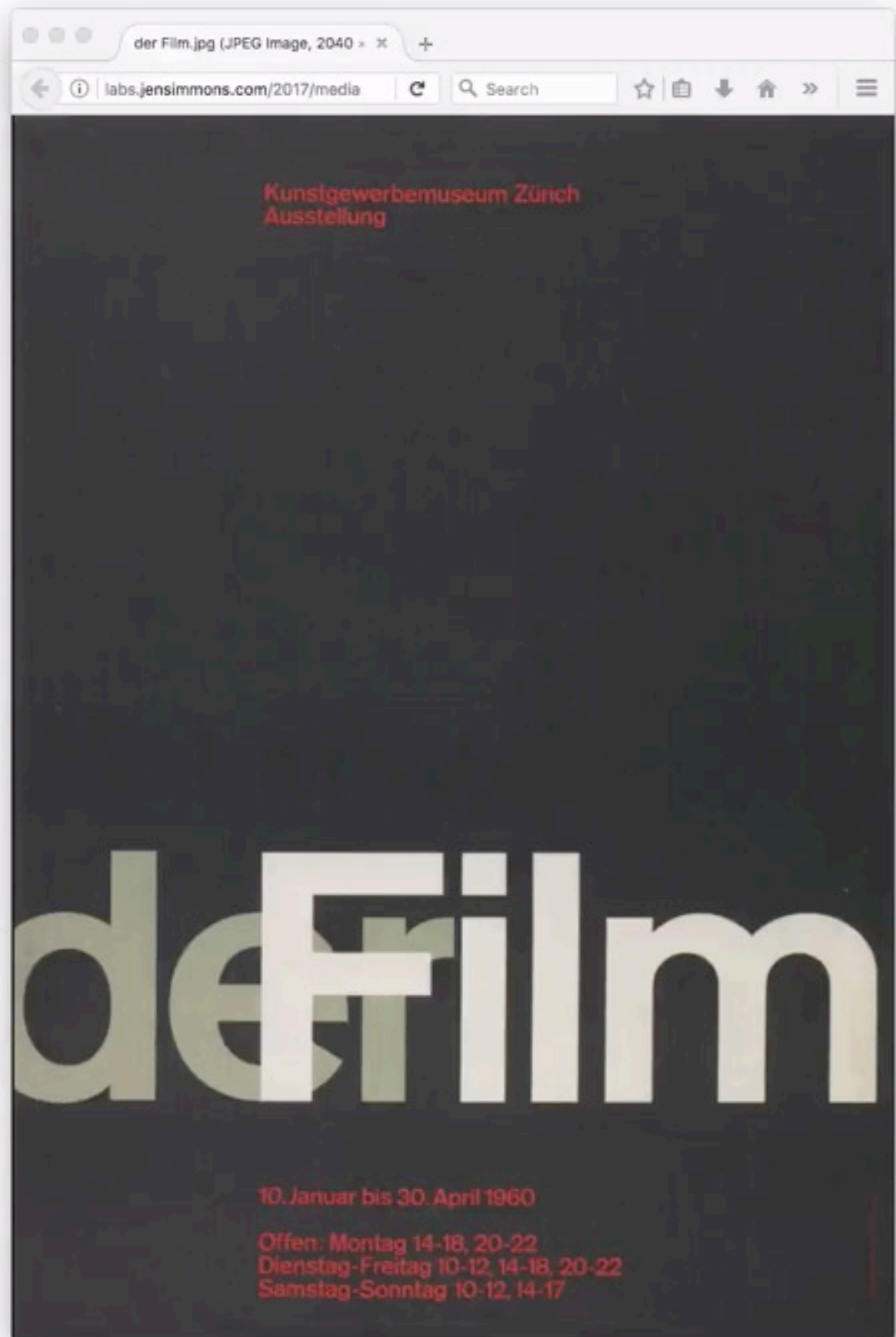


Verticality

5. Flexibility



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min-content

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minmax()



jan tschichold:

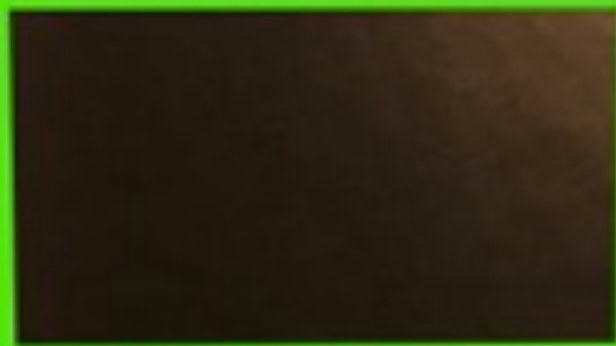
lichtbildervortrag die neue typographie

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:

lichtbildervortrag die neue typographie

am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule,
branckhstraße 2, am marsfeld, straßenbahnlinien: 3 (haltestelle hackerbrücke),
1, 4 und 11 (haltestelle wappenheimstraße) • der vortrag wird von über hundert
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ortgruppe
münchen
vorsitzender:
j. lehacker
münchen
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straße 14 c



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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

::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 ortsgruppe münchen vorsitzender: j. lehnacker münchen freottmaningerstraße 14c

html.mti-inactive > body > main > h1

Rules

Computed

Animations

Fonts

Filter Styles

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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

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

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

max-content

max-content



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

Search

+

Search HTML

<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">

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vorsitzender: j. lehnacker

münchen

freottmaningerstraße 14c

</div>

html.mti-inactive

body

main

h1

Rules

Computed

Animations

Fonts

Filter Styles

+

⌵

}

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;

}

min-content

max-content

max-content

1fr

freier eintritt

lichtbildervortrag

jan tschichold:

die neue typographie

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





jan tschichooold:

die neue
typographie

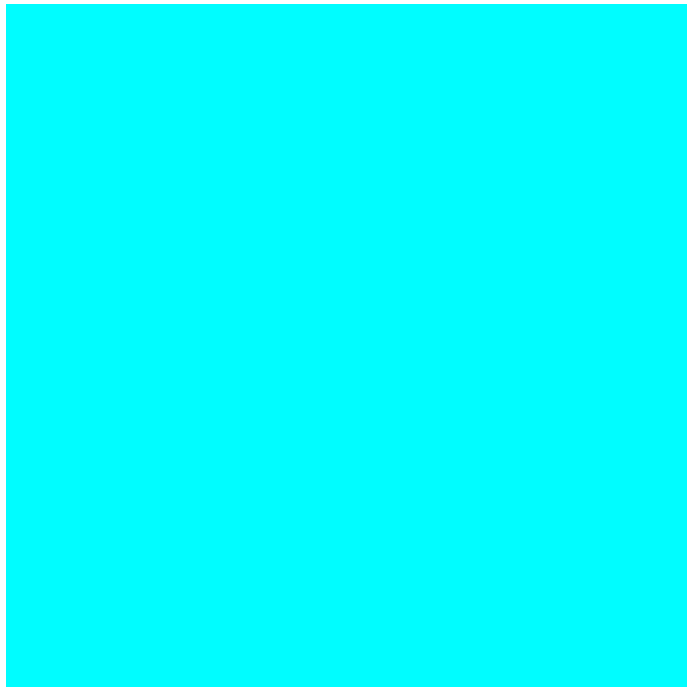
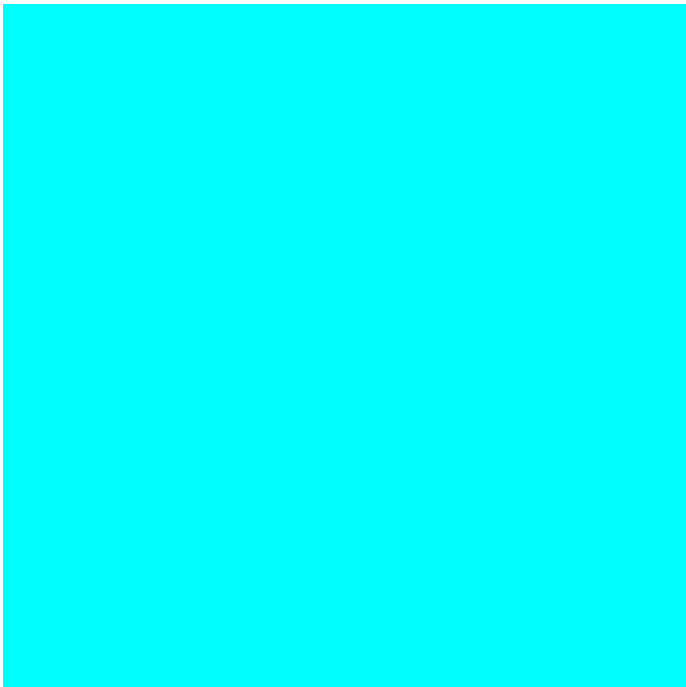
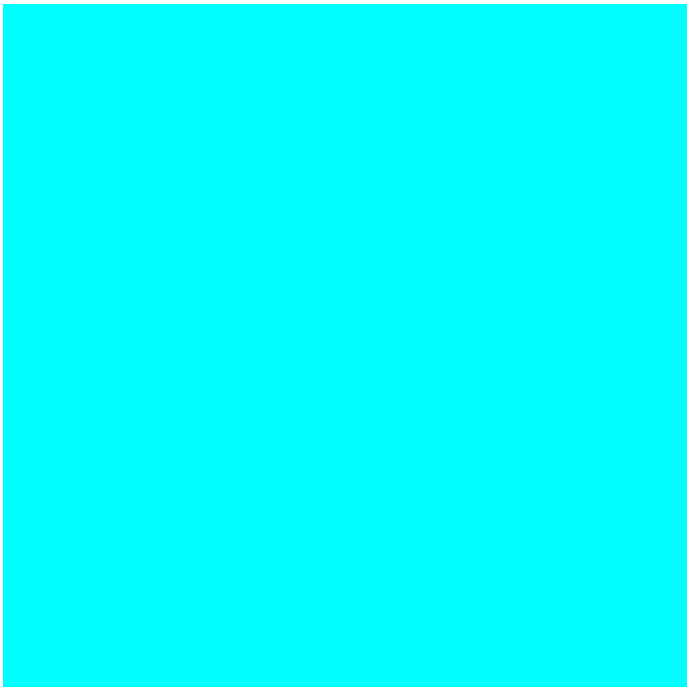
lichtbildervortrag

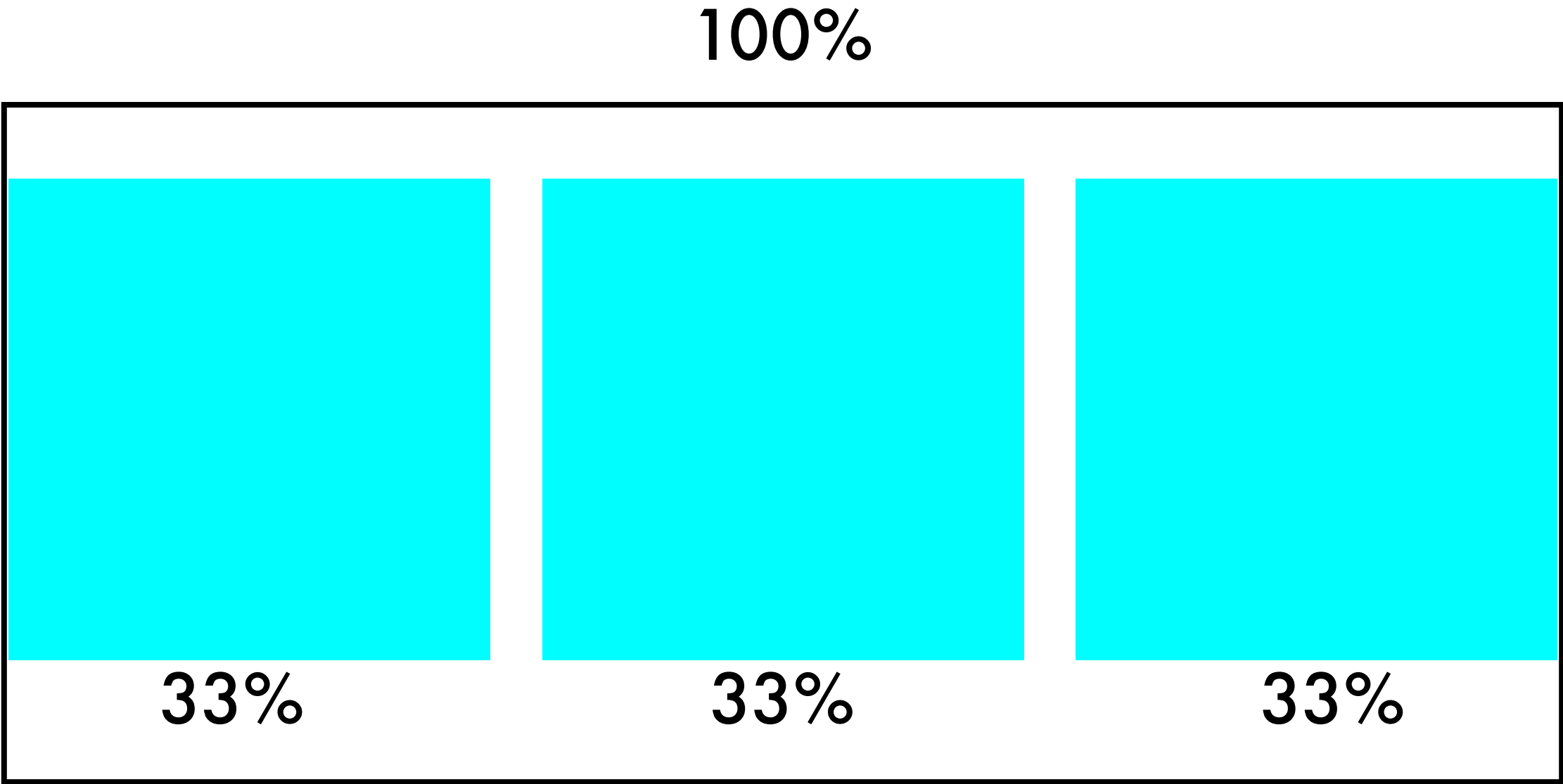
am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion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

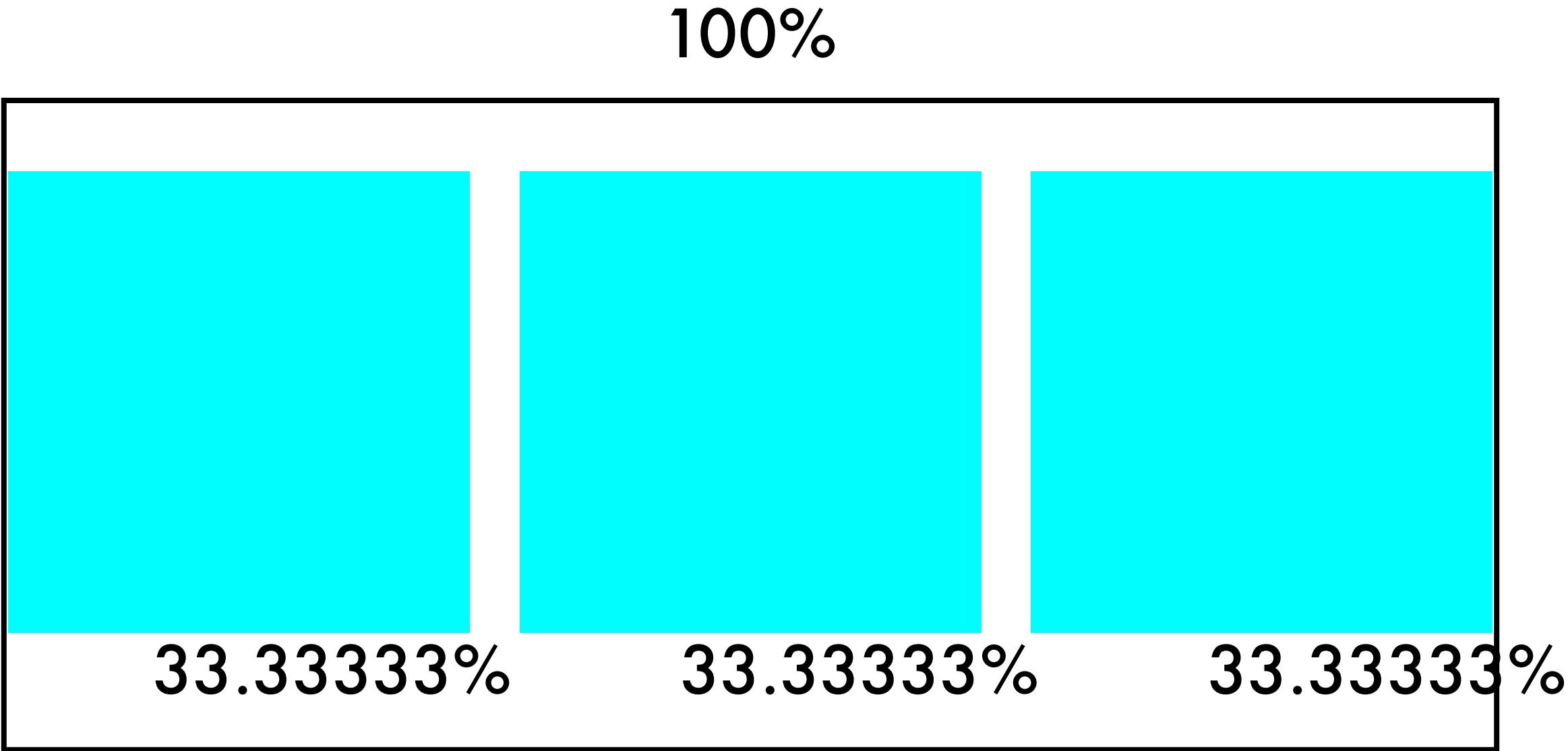
freier free free free eintritt

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ortsguppe
münchen
vorsitzender: j.
lehnacker
münchen
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straße 14c

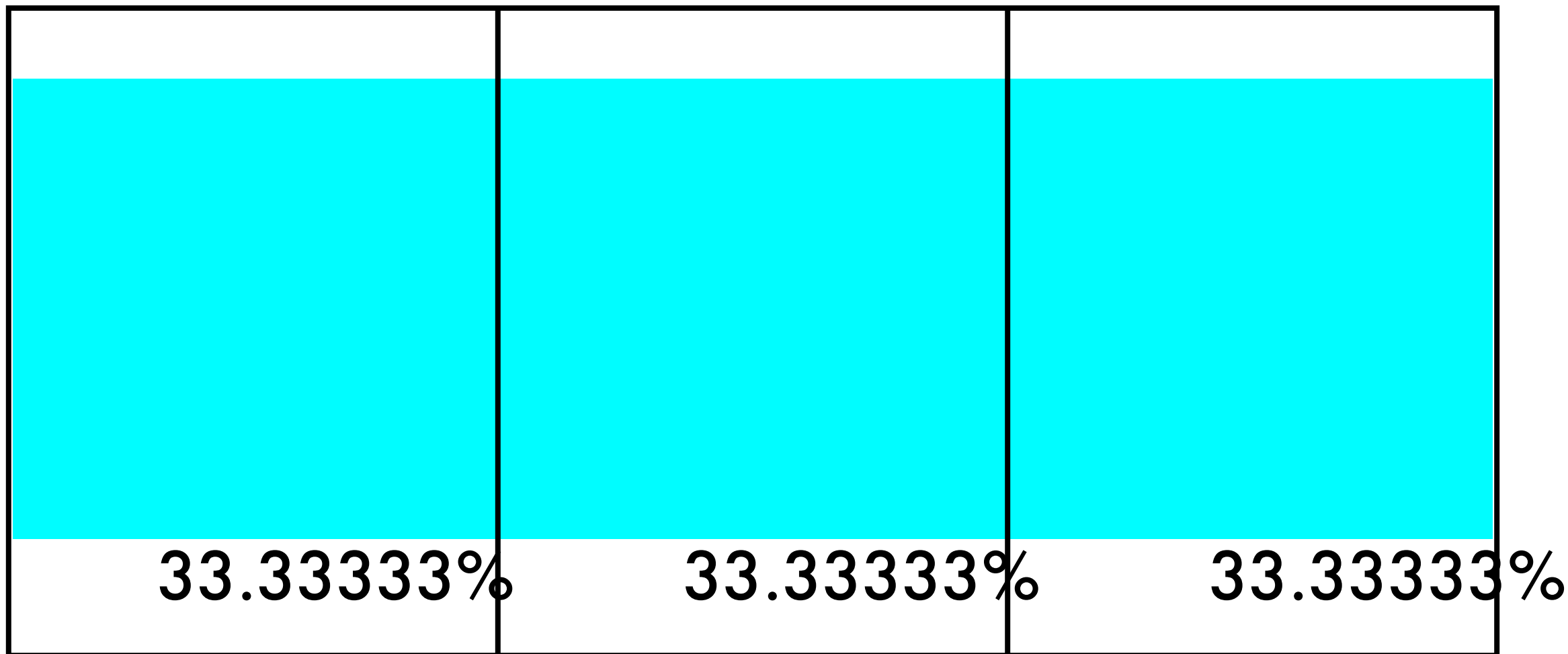
```
fr unit = "fraction"
```

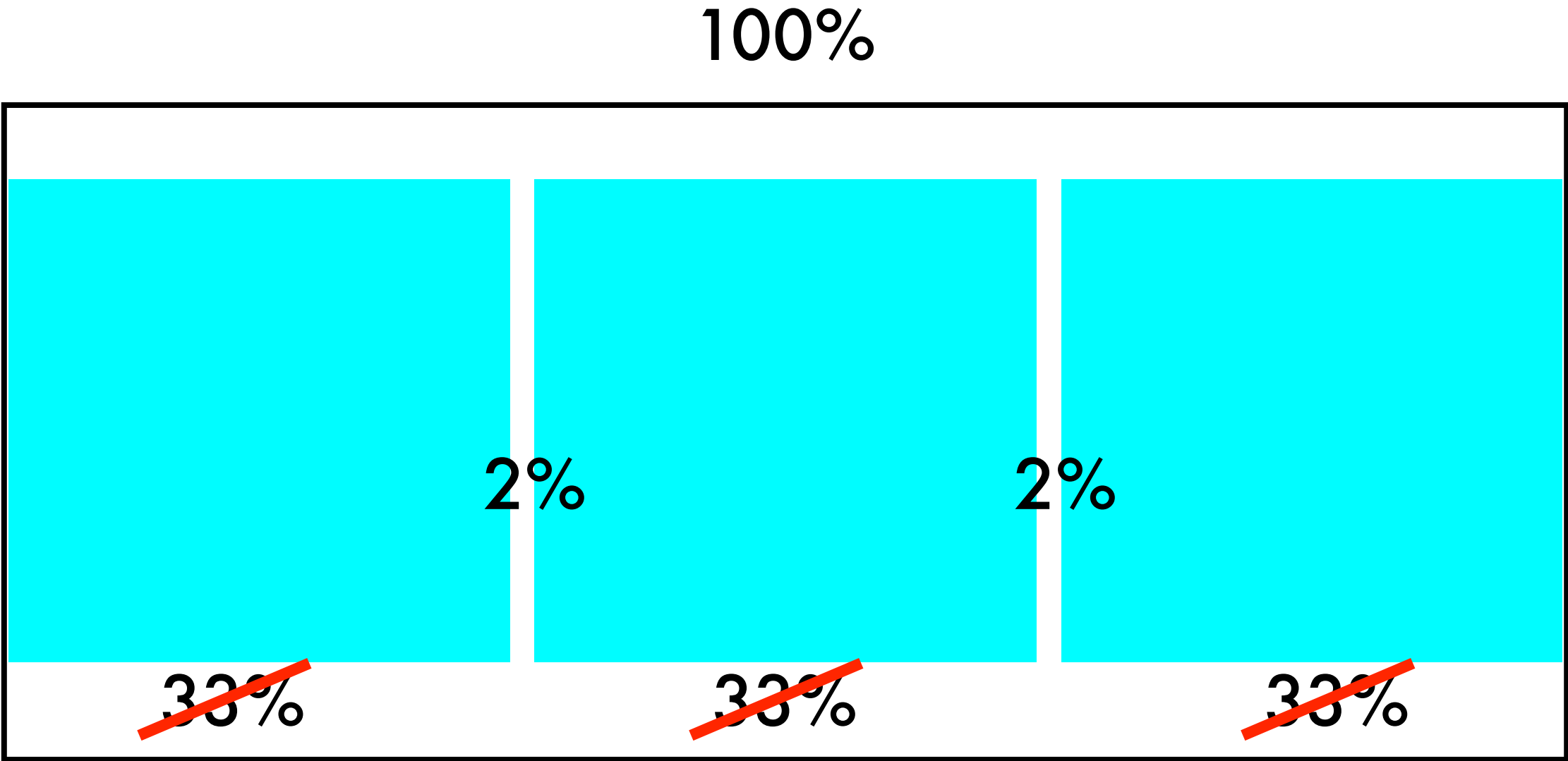


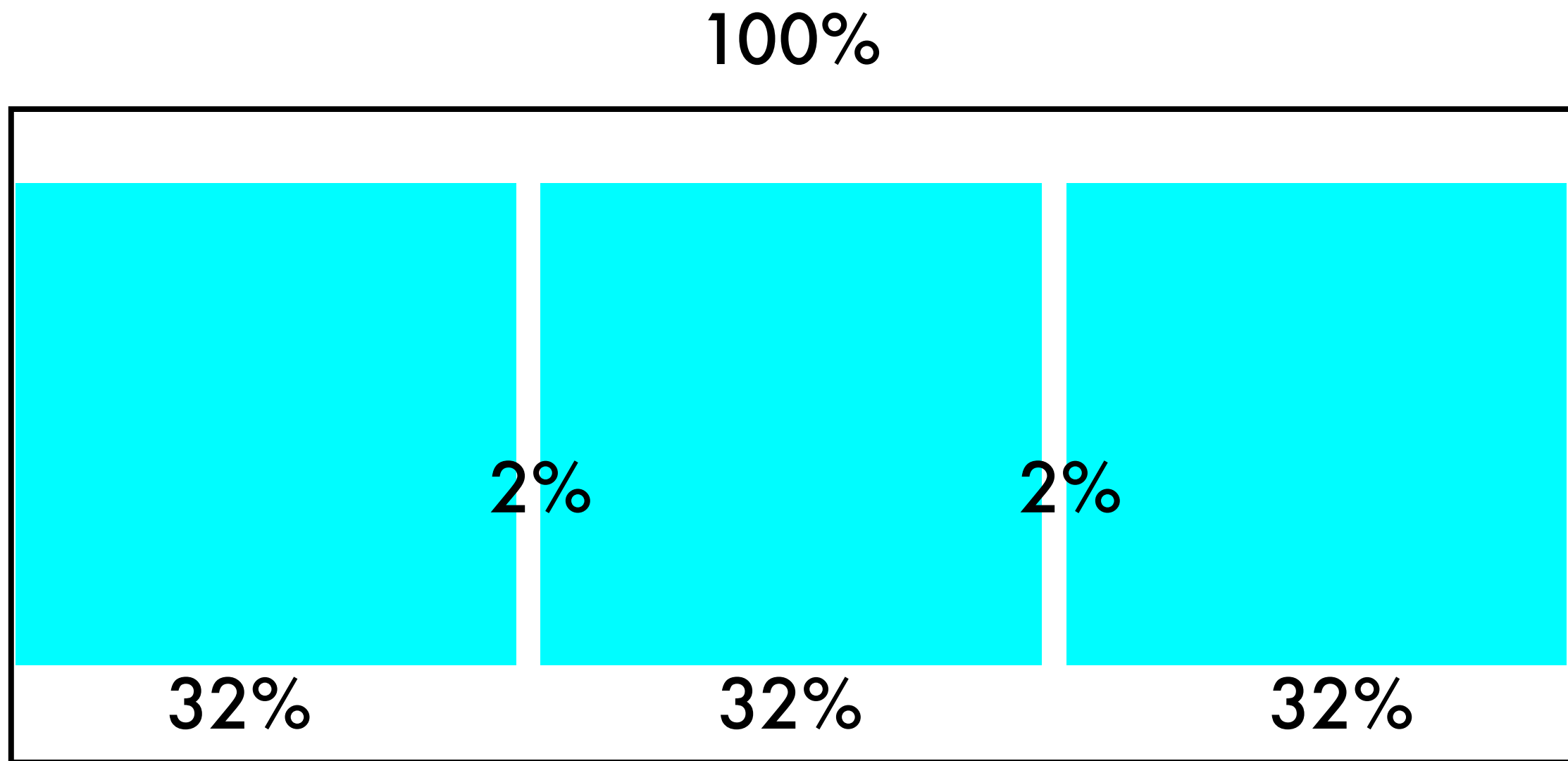




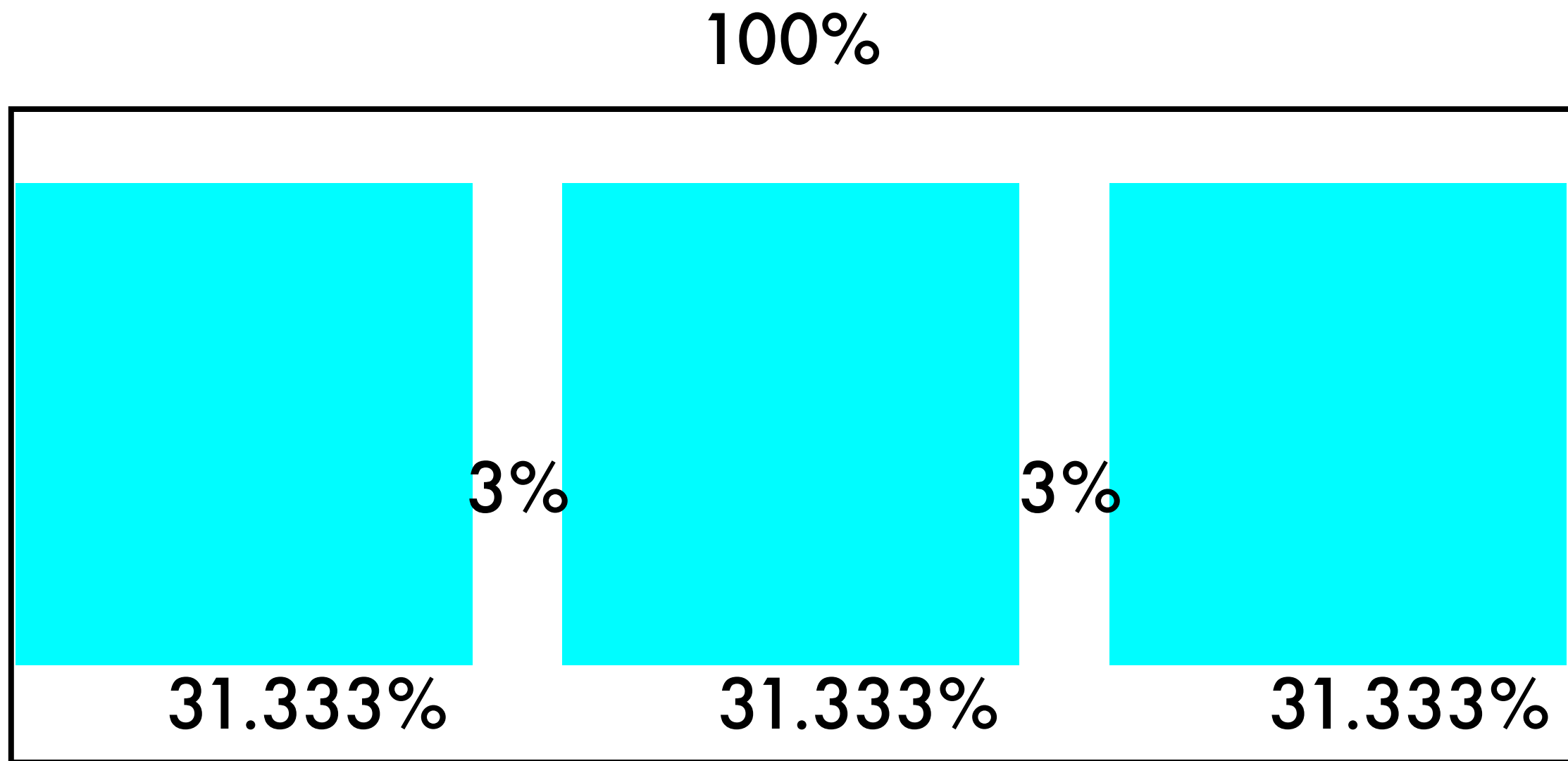
100%



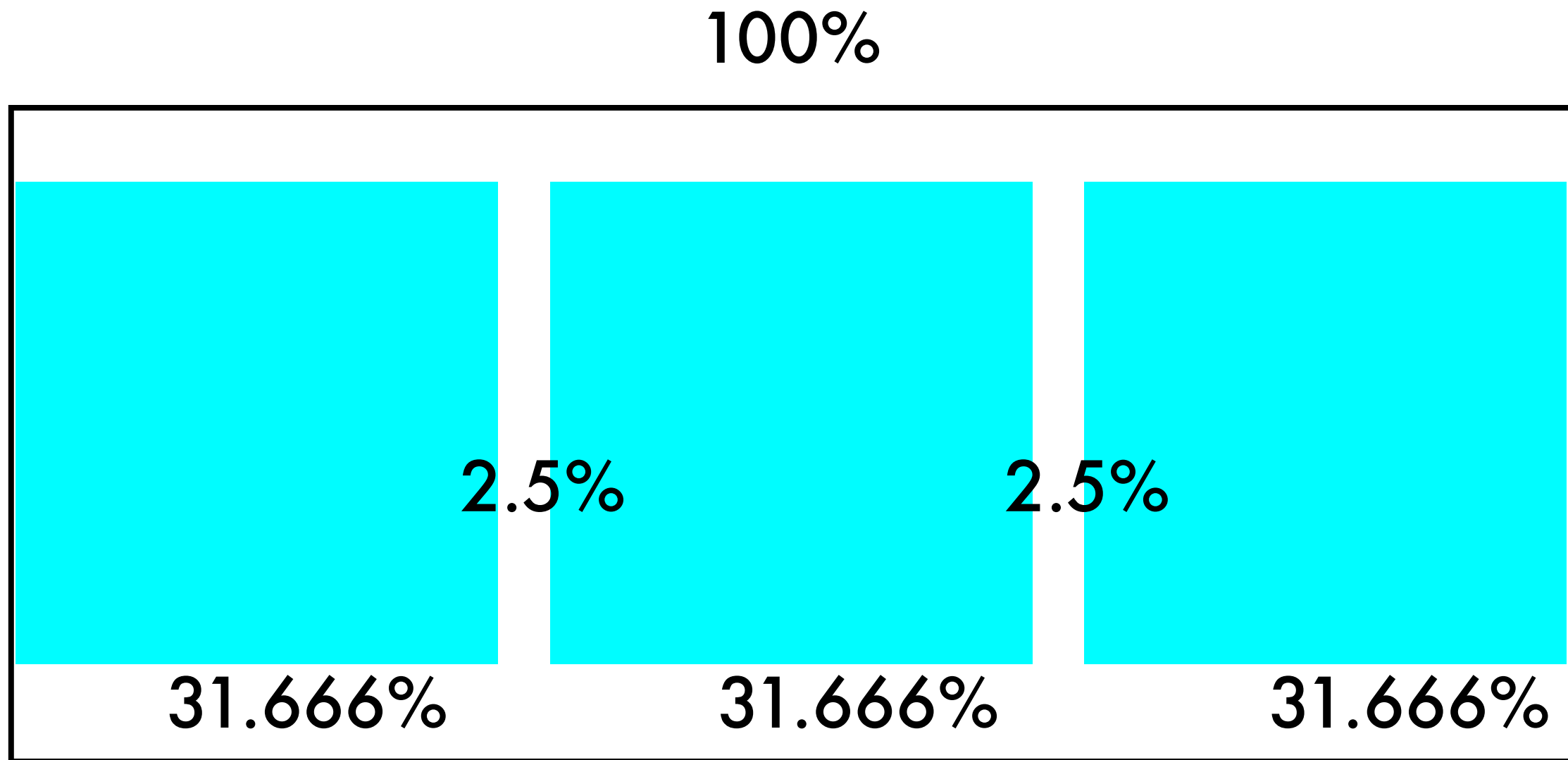




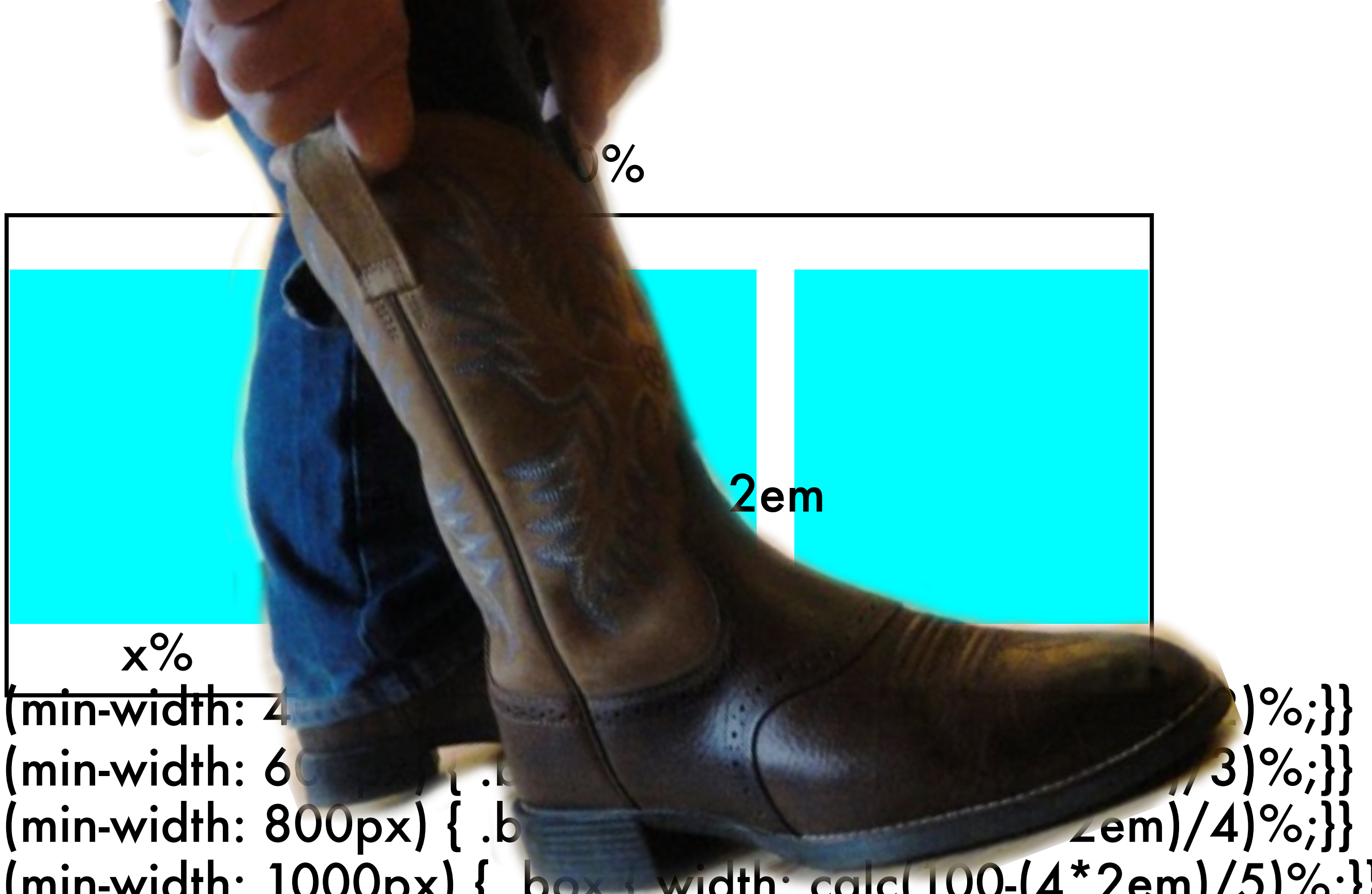
$$\frac{100\% - 4\%}{3} = \frac{96\%}{3} = 32\%$$



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



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



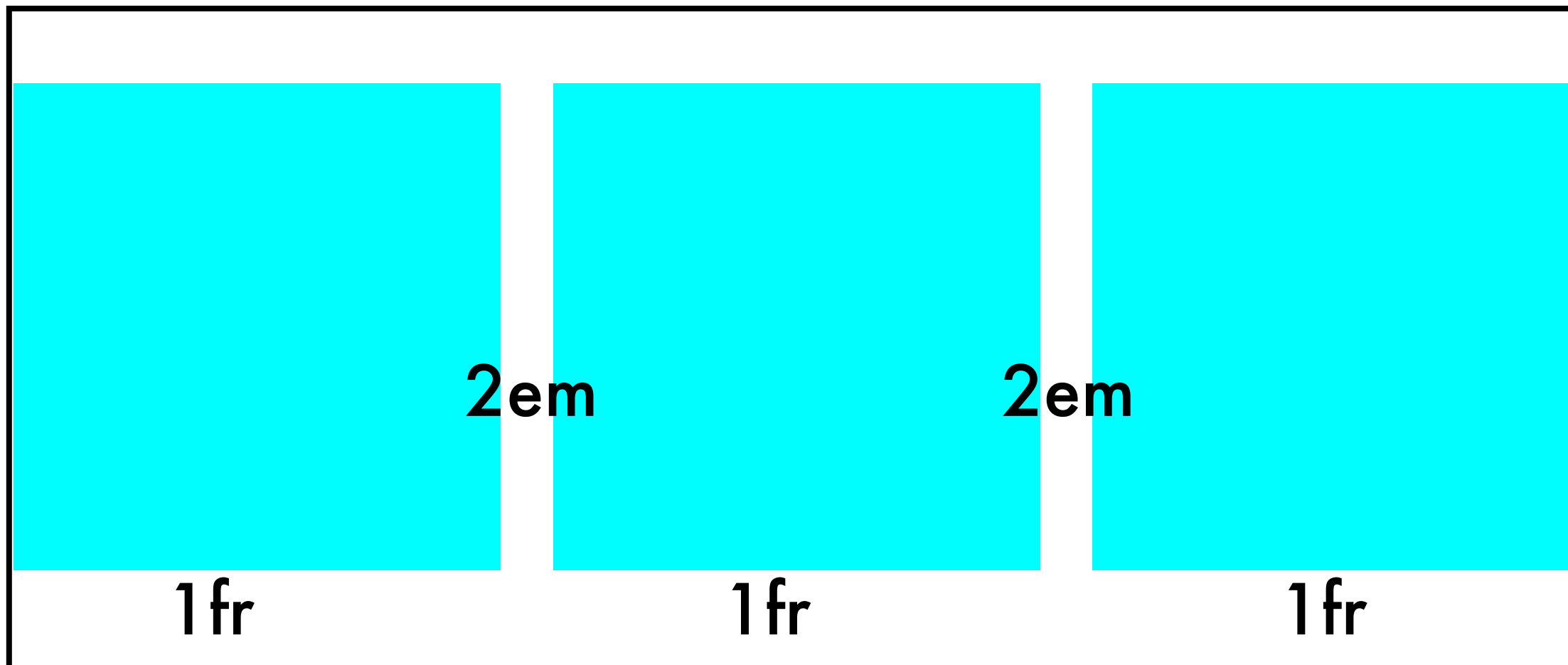
0%

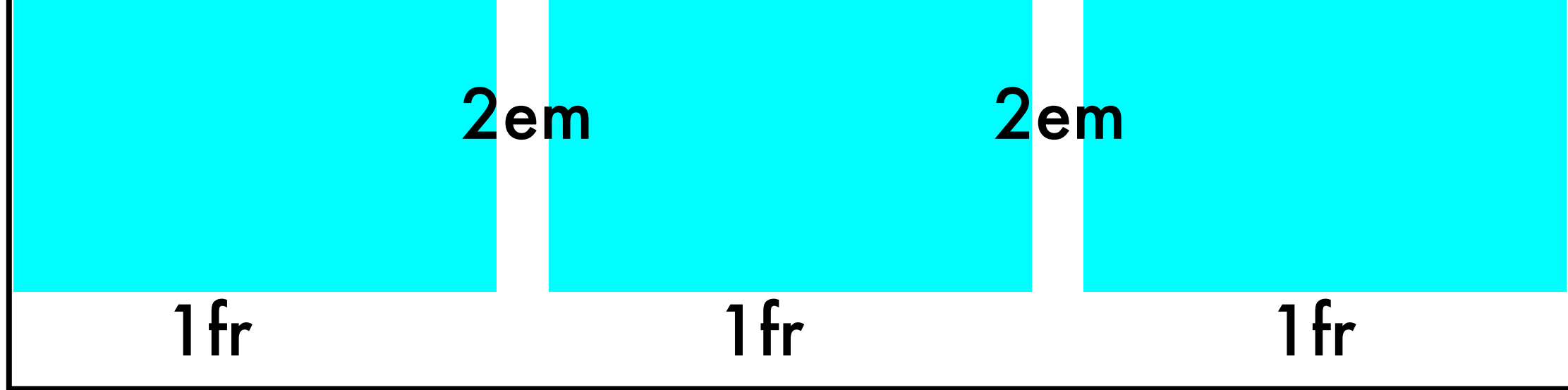
2em

x%

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

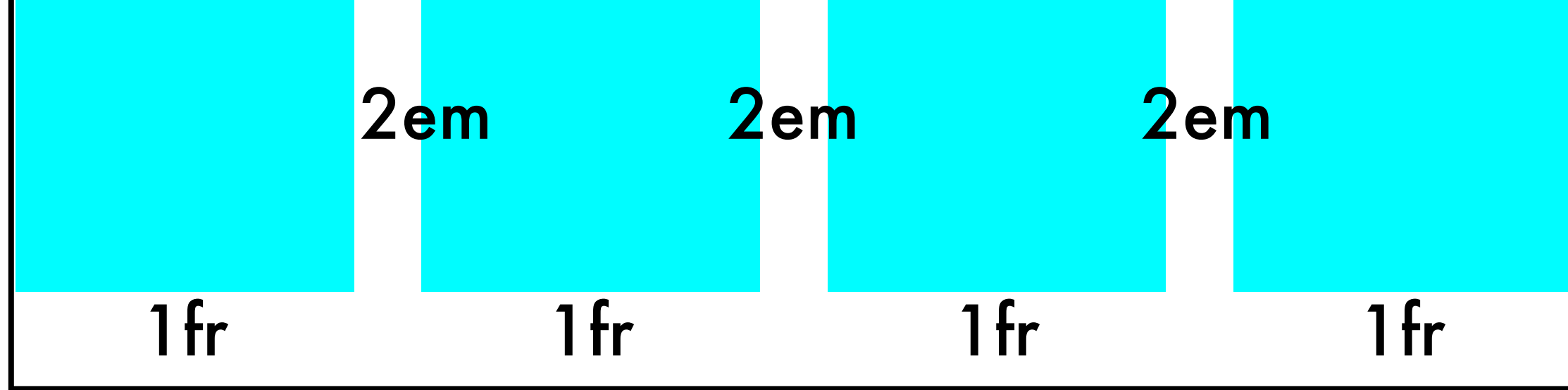
100%





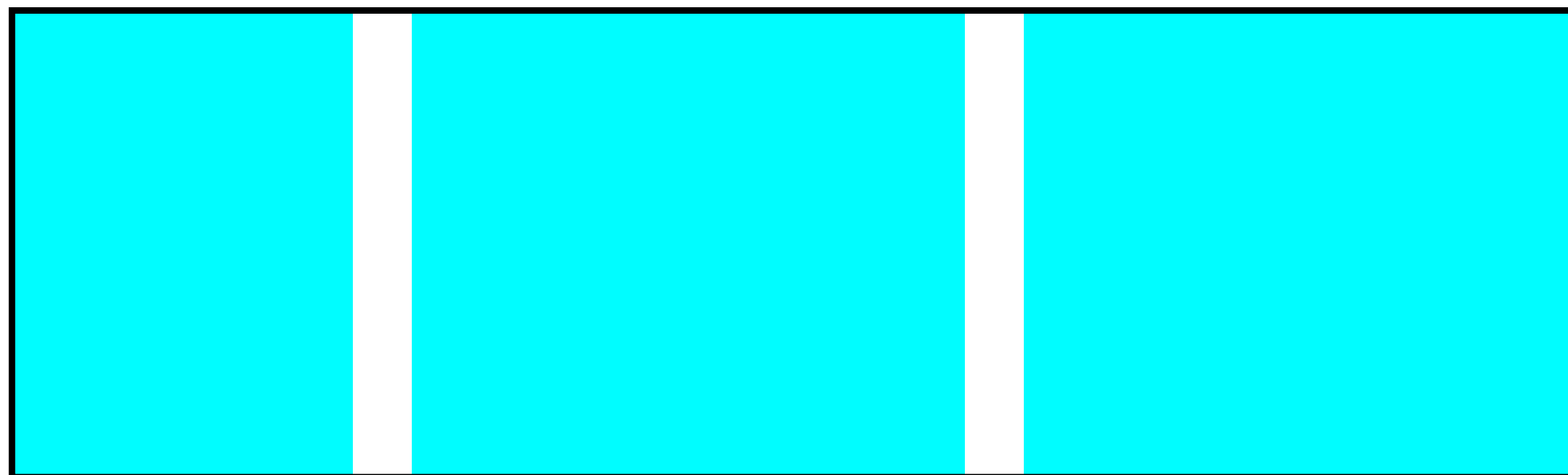
$$1\text{fr} + 1\text{fr} + 1\text{fr} = 3\text{fr total}$$

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

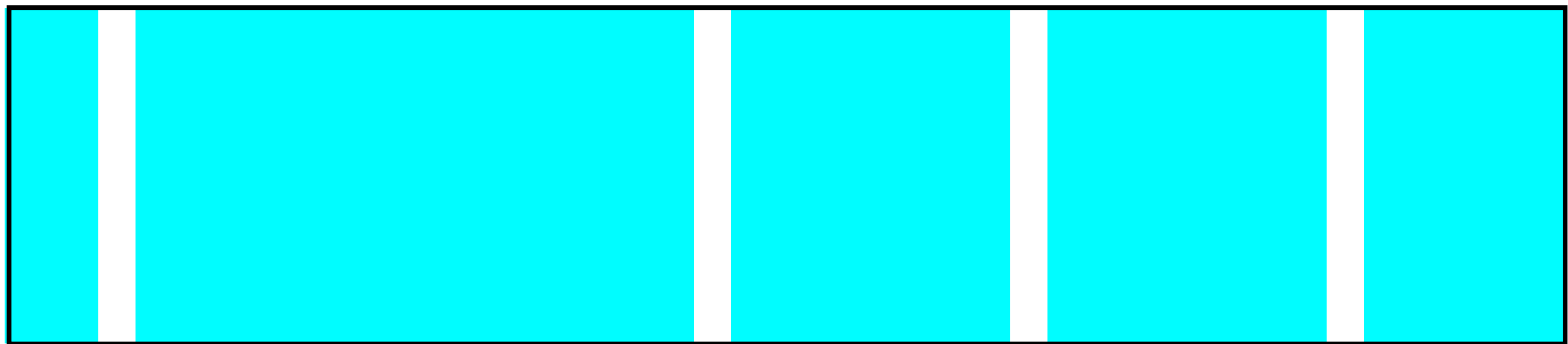
1fr



100px

1fr

1fr



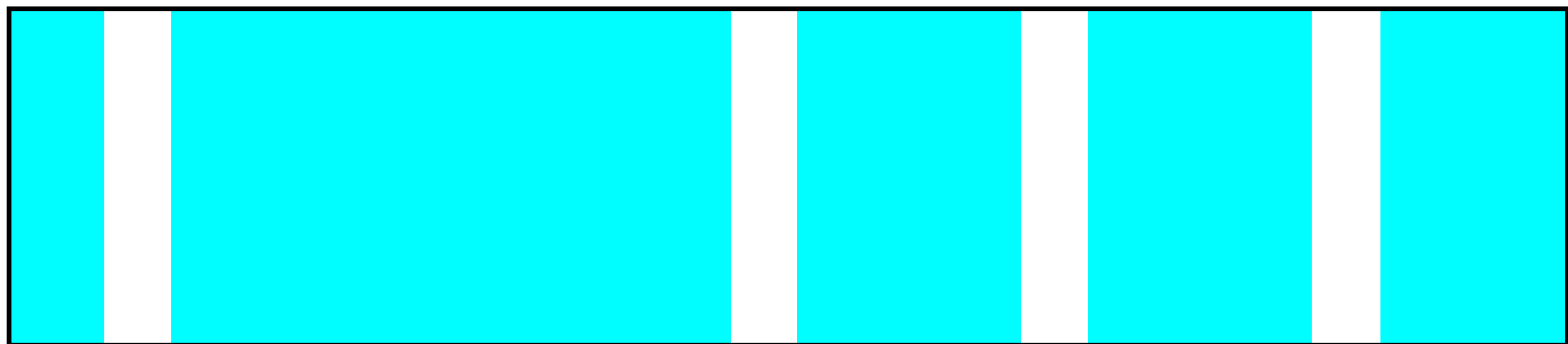
50px

2fr

1fr

1fr

min-content



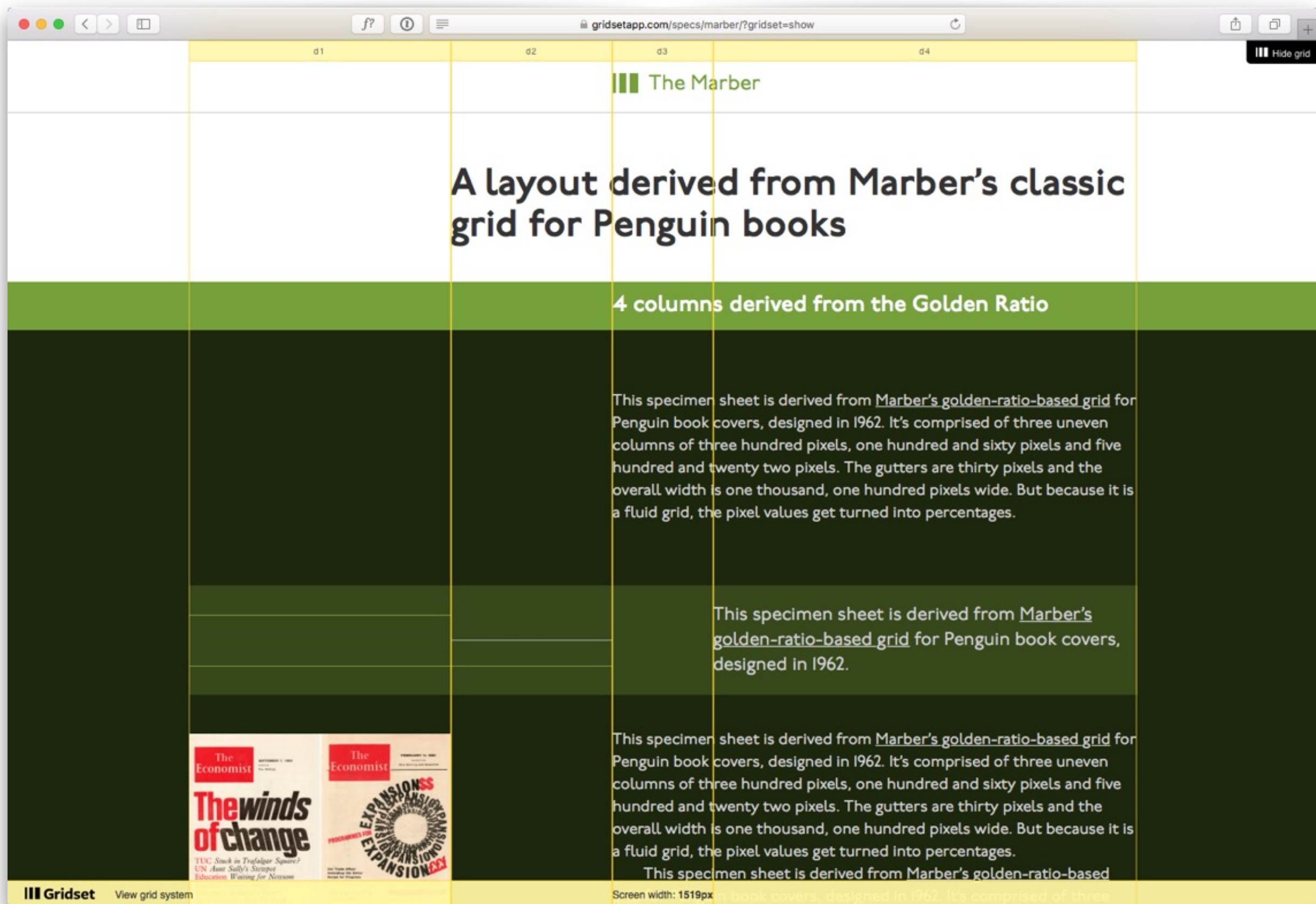
1fr

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

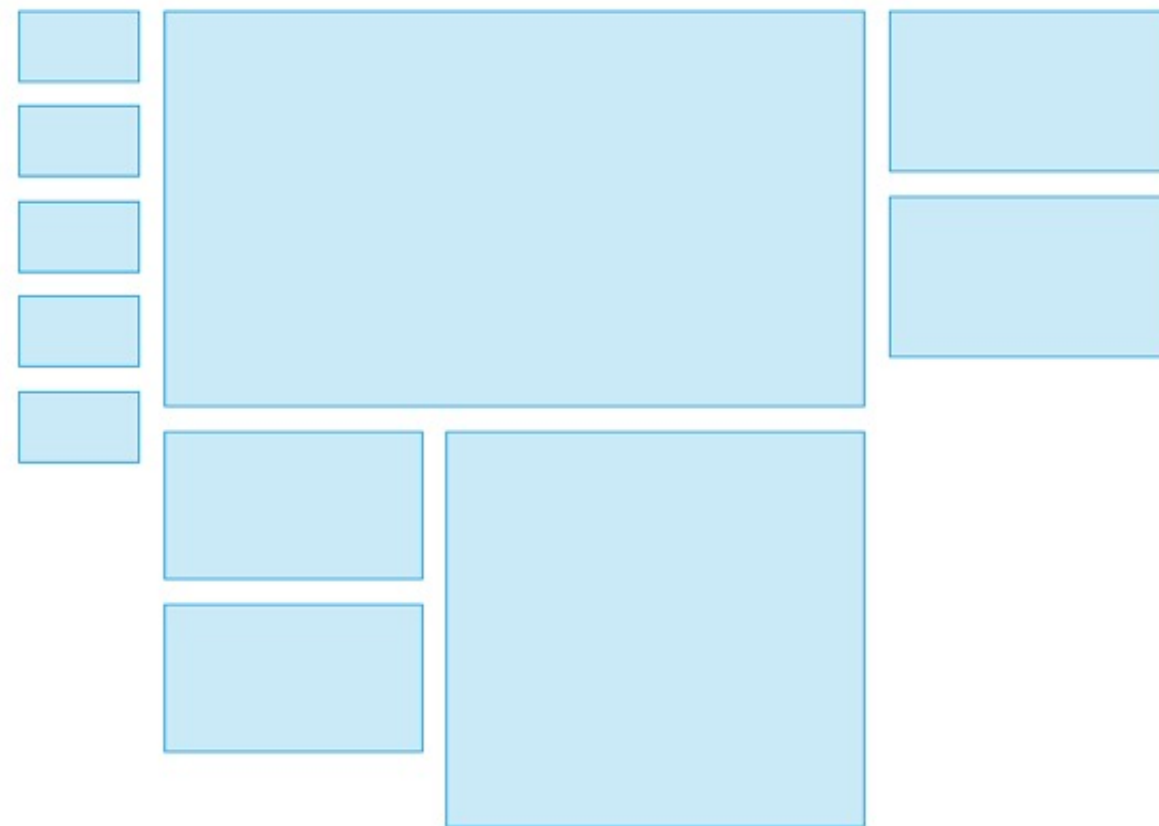
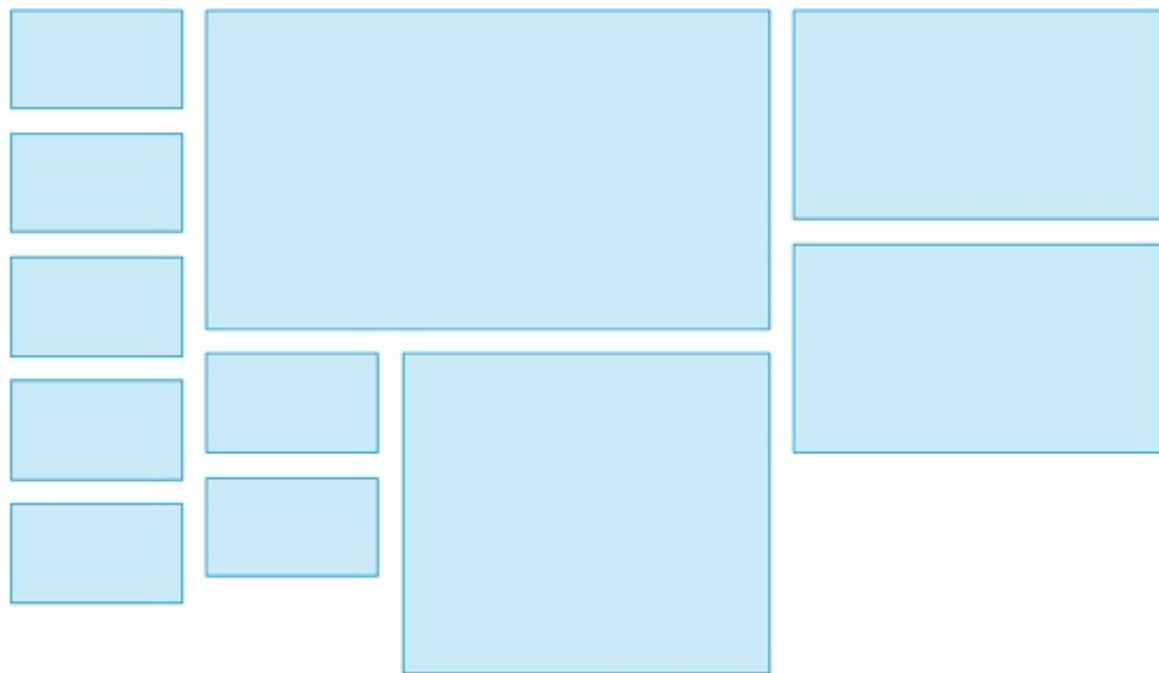
This specimen sheet is derived from [Marber's golden-ratio-based grid](#) for Penguin book covers, designed in 1962. It's comprised of three uneven columns of three hundred pixels, one hundred and sixty pixels and five hundred and twenty two pixels. The gutters are thirty pixels and the overall width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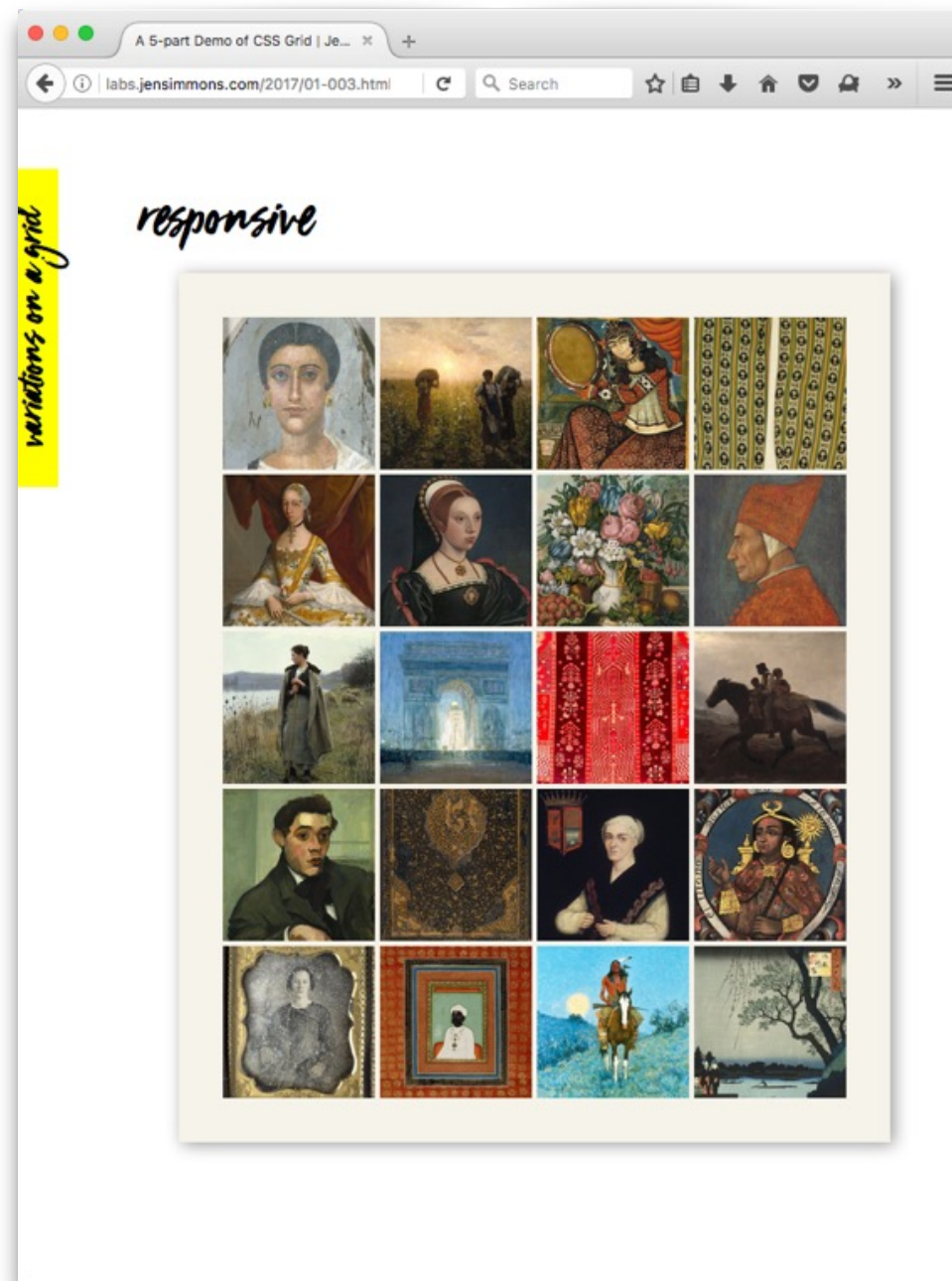
This specimen sheet is derived from Marber's golden-ratio-based

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



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

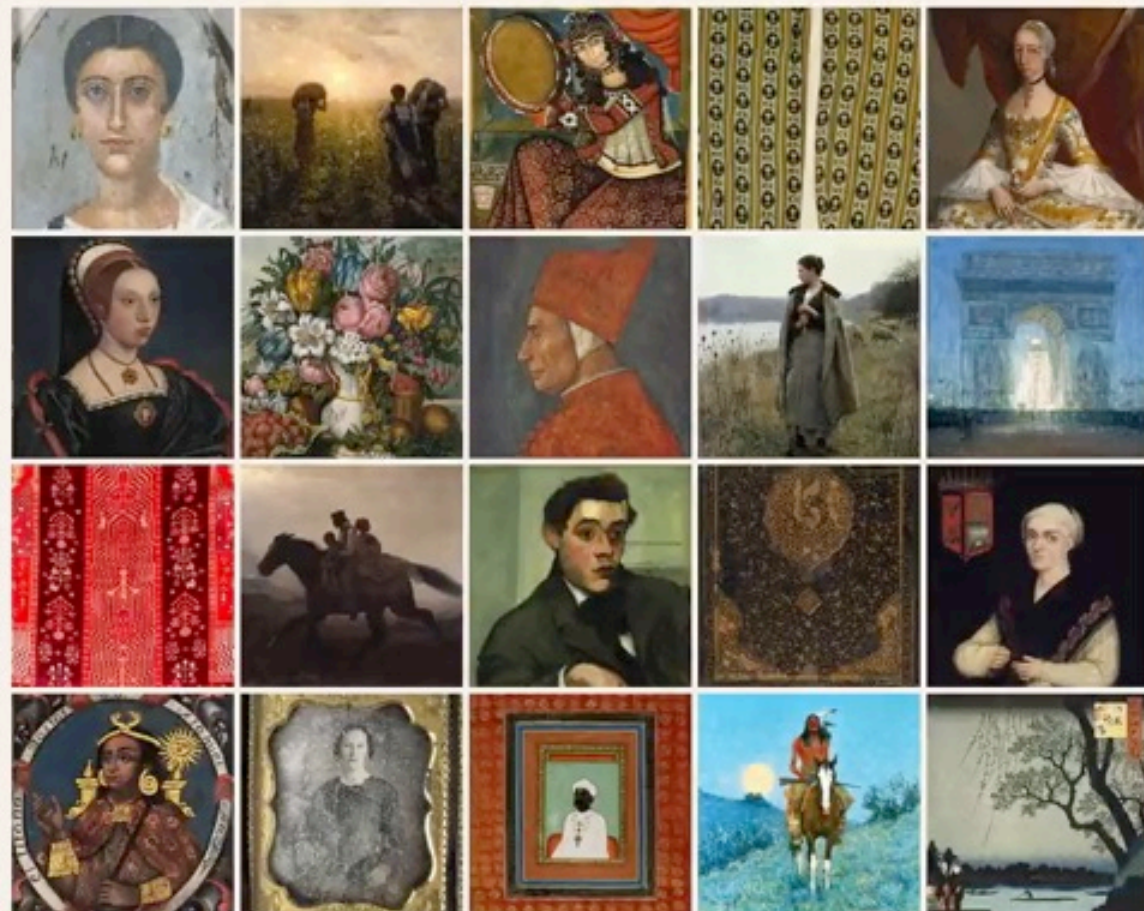
$\min \max ()$



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

variations on a grid

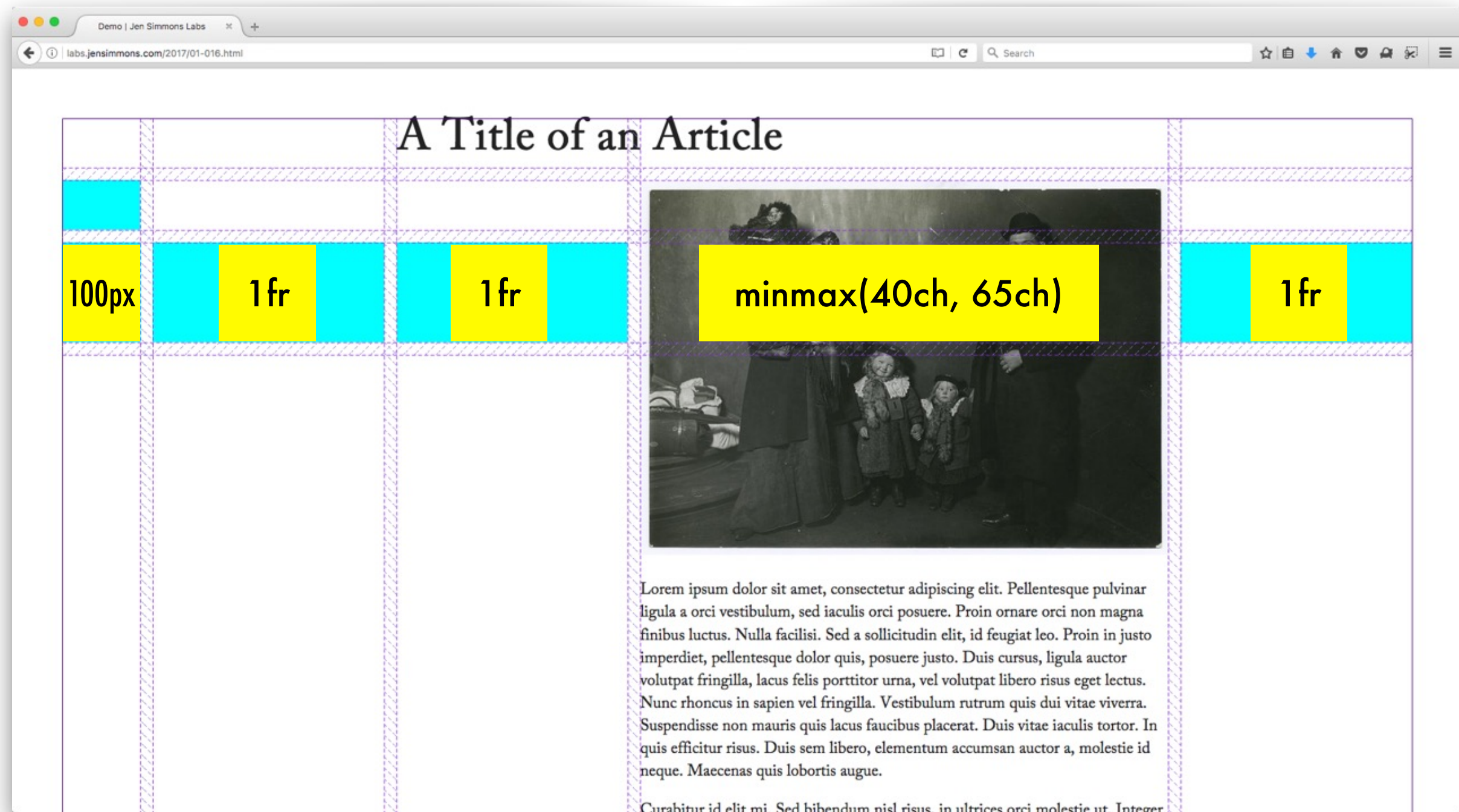
responsive



```
.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”

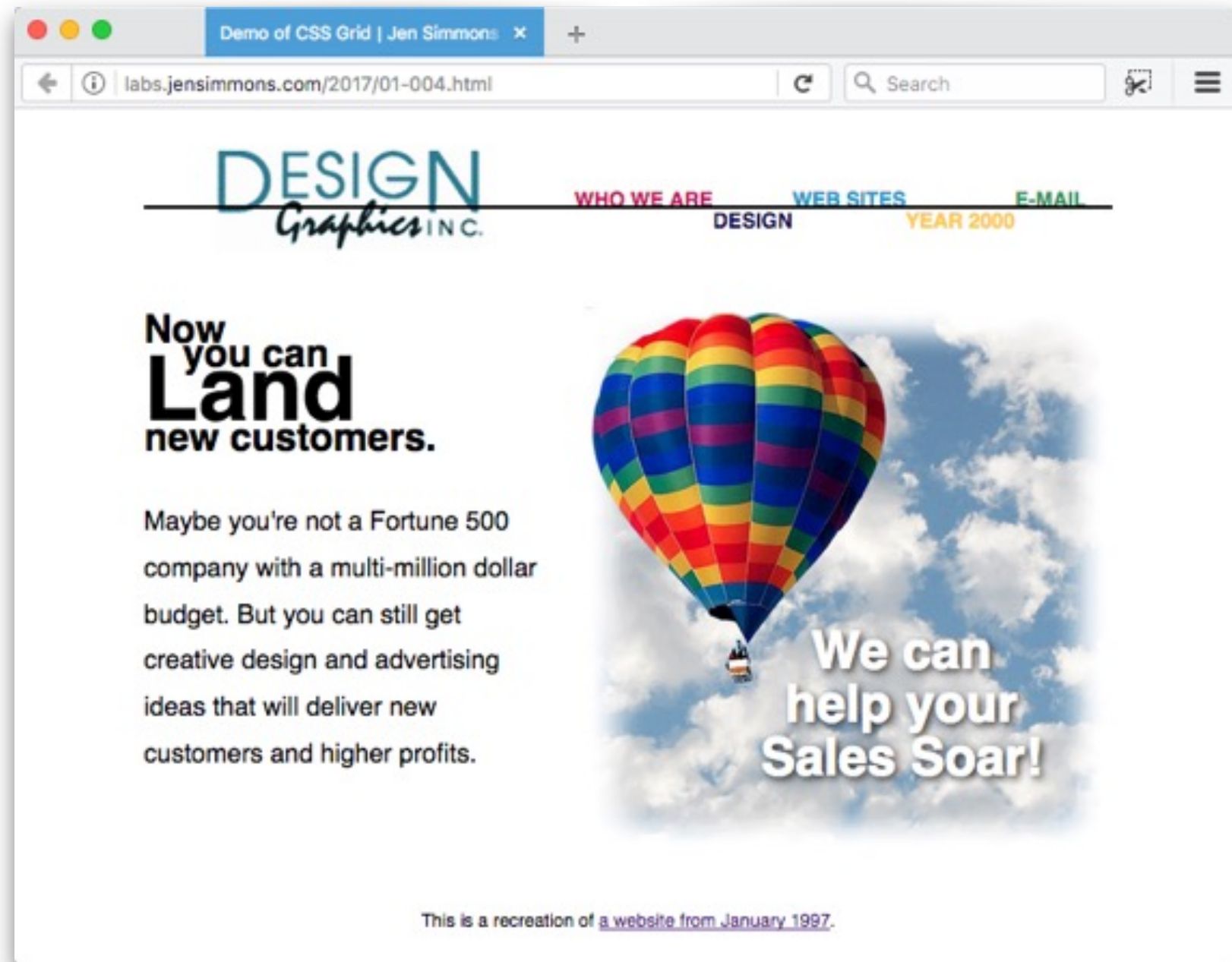
*What happens when parts of
the content / interface are 'missing'?*

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

Design the flexibility model.

Flexibility

6. Creativity



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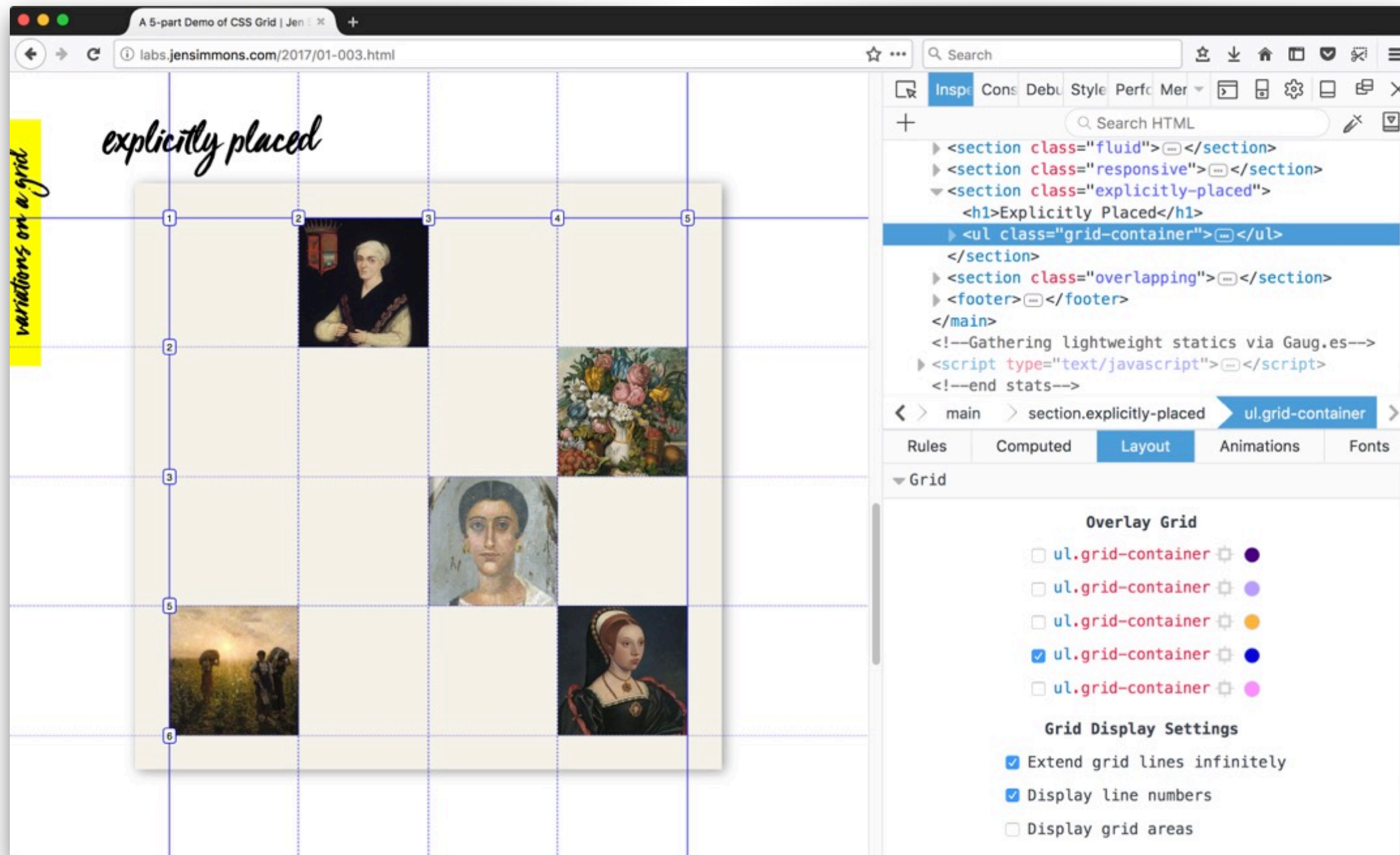
Maybe you're not a Fortune 500 company with a multi-million dollar budget. But you can still get creative design and advertising ideas that will deliver new customers and higher profits.



This is a recreation of a website from January 1997.

1. Overlap
2. The Viewport
3. White Space
4. Verticality
5. Flexibility
6. Creativity

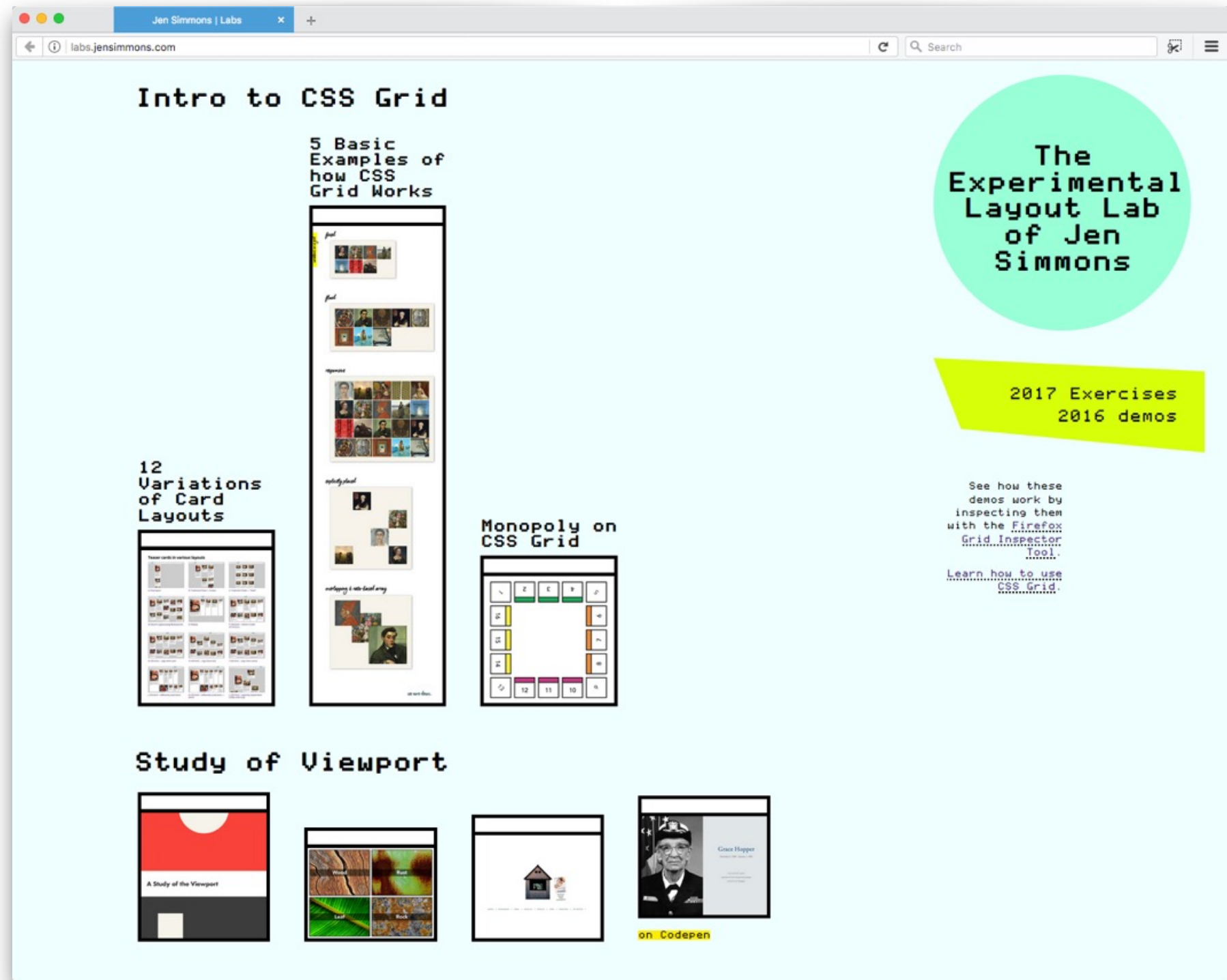
Time to play.
Time to learn.



nightly.mozilla.org



www.layout.land



labs.jensimmons.com

2015



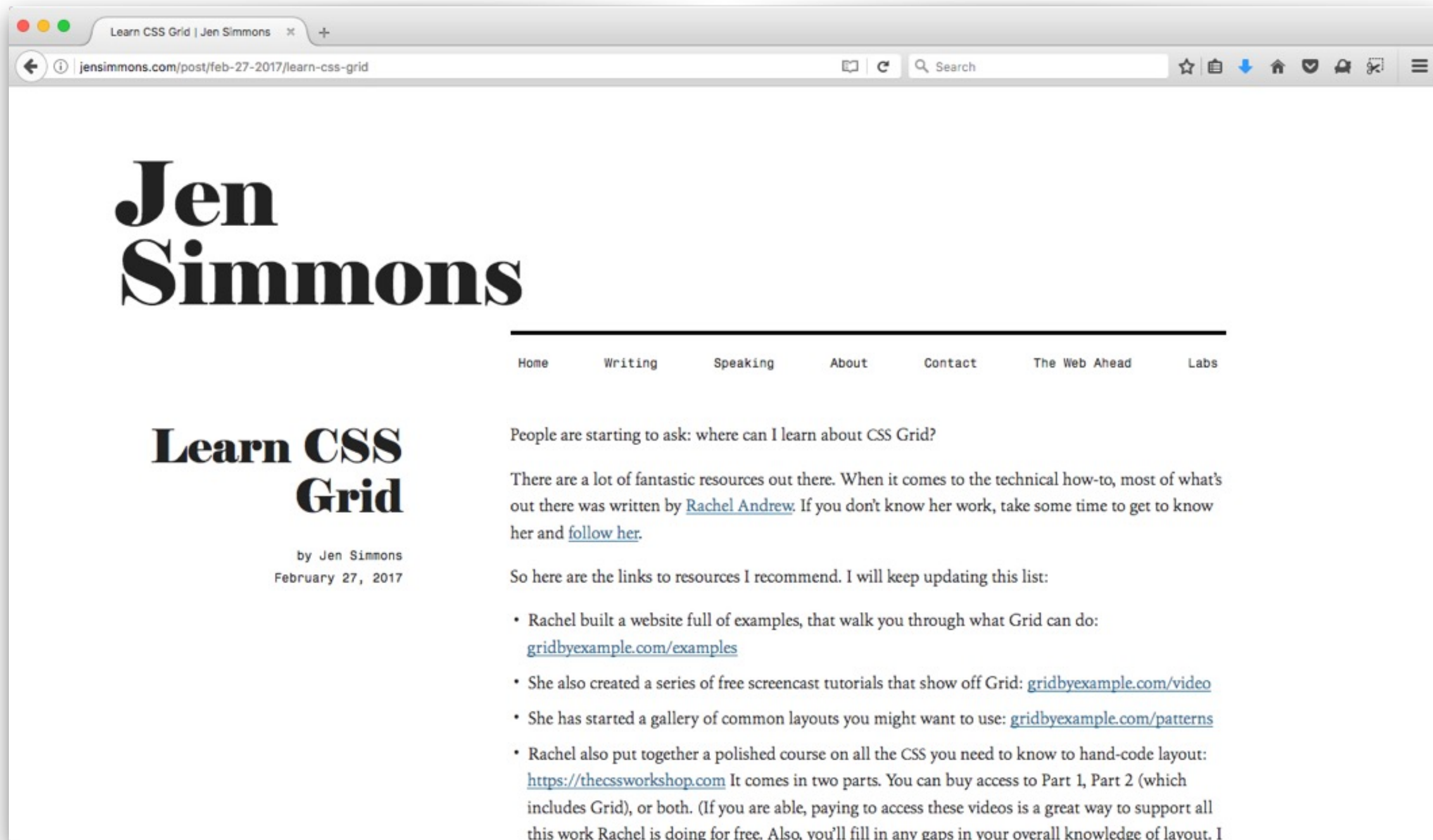
Modern Layouts:
Getting Out of Our Ruts

2016



Revolutionize Your Page:
Real Art Direction on the Web

available on jensimmons.com



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

CSS Grid Layout - CSS | MDN

Mozilla Foundation (US) https://developer.mozilla.org/en-US/docs/Web/CSS/CSS_Grid_Layout

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CSS Grid Layout

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 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>
```

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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