

# Designing With Grid



UX Burlington  
@jenSimmons

*Slides & more:  
@jensimmons*



*CSS Grid*

W3C Candidate Recommendation

W3 CSS Grid Layout Module Level 1

W3C

This version:

<https://www.w3.org/TR/2017/CR-css-grid-1-20170509/>

Latest published version:

<https://www.w3.org/TR/css-grid-1/>

Editor's Draft:

<https://drafts.csswg.org/css-grid/>

Previous Versions:

<https://www.w3.org/TR/2017/CR-css-grid-1-20170209/>  
<https://www.w3.org/TR/2016/WD-css-grid-1-20160519/>  
<https://www.w3.org/TR/2015/WD-css-grid-1-20150917/>  
<https://www.w3.org/TR/2015/WD-css-grid-1-20150806/>  
<https://www.w3.org/TR/2015/WD-css-grid-1-20150317/>  
<https://www.w3.org/TR/2014/WD-css-grid-1-20140513/>  
<https://www.w3.org/TR/2014/WD-css-grid-1-20140123/>  
<https://www.w3.org/TR/2013/WD-css3-grid-layout-20130402/>  
<https://www.w3.org/TR/2012/WD-css3-grid-layout-20121106/>

Test Suite:

[http://test.csswg.org/suites/css-grid-1\\_dev/nightly-unstable/](http://test.csswg.org/suites/css-grid-1_dev/nightly-unstable/)

Issue Tracking:

[Disposition of Comments](#)  
[Inline In Spec](#)  
[GitHub Issues](#)

Editors:

## # CSS Grid Layout - CR

Global **63.92% + 5.39% = 69.3%**  
unprefixed: **63.92%**

Method of using a grid concept to lay out content, providing a mechanism for authors to divide available space for layout into columns and rows using a set of predictable sizing behaviors

Current aligned Usage relative Date relative Show all

IE	Edge *	Firefox	Chrome	Safari	Opera	iOS Safari *	Opera Mini *	Android Browser *	Chrome for Android
			1 49						
			1 56						
			4 57						
	2 14	4 52	58			9.2		4.4	
						10.2		4.4.4	
2 11	2 15	4 53	59	10.1	44	10.3	all	56	57
		54	60	11	45	11			
		55	61	TP	46				
		56	62						

Notes Known issues (0) Resources (11) Feedback

Supported in WebKit Nightly with `-webkit-` prefix.

<sup>1</sup> Enabled in Chrome through the "experimental Web Platform features" flag in `chrome://flags`

<sup>2</sup> Partial support in IE refers to supporting an **older version** of the specification.

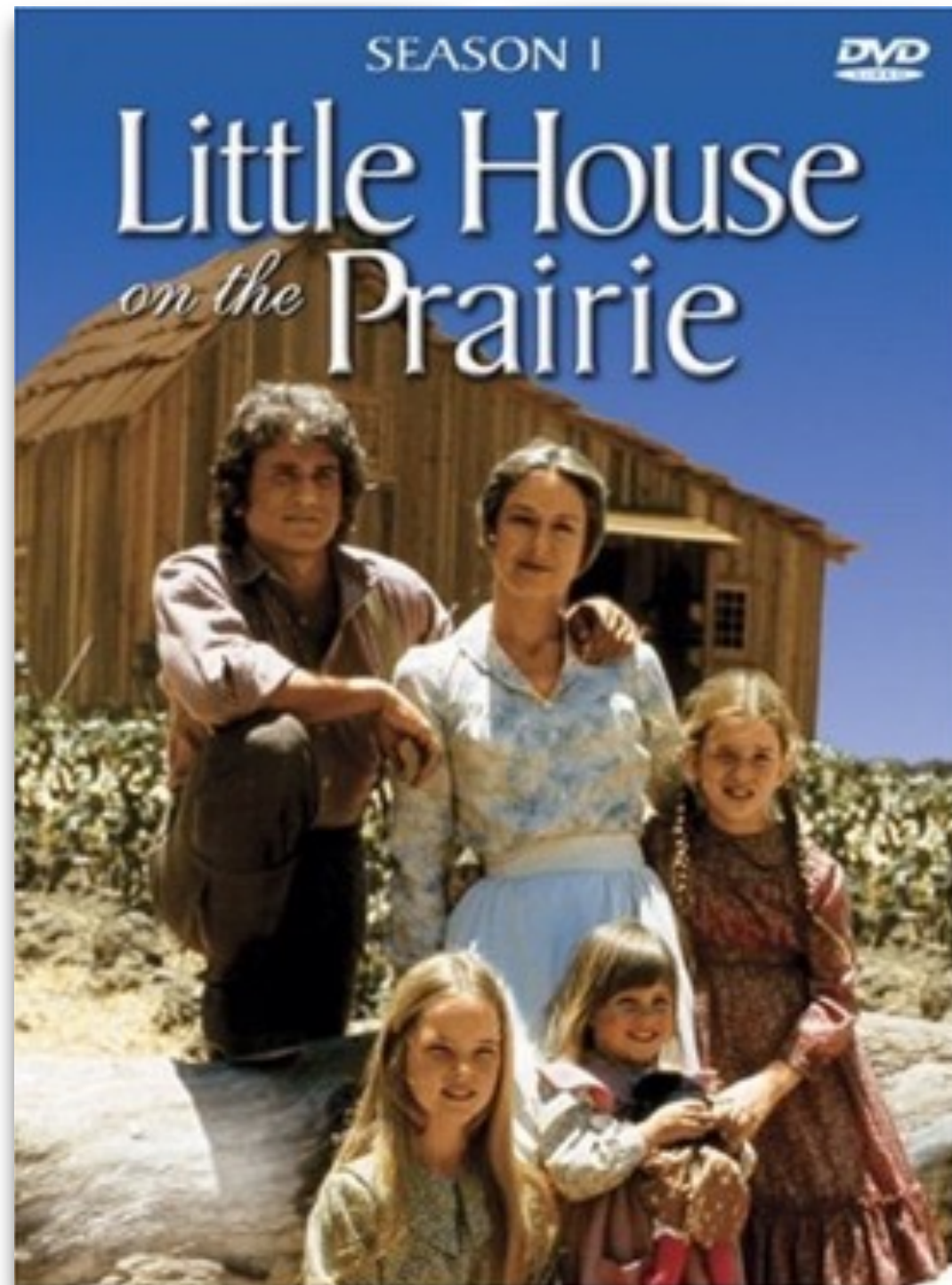
<sup>4</sup> There are some bugs with overflow ([1356820](#), [1348857](#), [1350925](#))





The Kiss, 1896





*Our medium is not done*

*Layout on the web*





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CERN-AT-94-10 - Diffractive beauty production at the LHC collider - by [Eggert, K](#) ; [Morsch, A](#) - ( 15 p.) - **Show Paper**([TIFF](#) or [GIF](#) or [PS](#) or [PDF](#))

CERN-AT-94-13 - Innovative aspects of the controls for the helium cryoplants in the CERN SPS accelerator - by [Delruelle, N](#) ; [Juillerat, A](#) ; [Kuhn, H.K](#) ; [Passardi, G](#) ; [Vergult, P](#) ; [Wollhs, J.C](#) - ( 8 p. ) - **Show Paper**([TIFF](#) or [GIF](#) or [PS](#) or [PDF](#))

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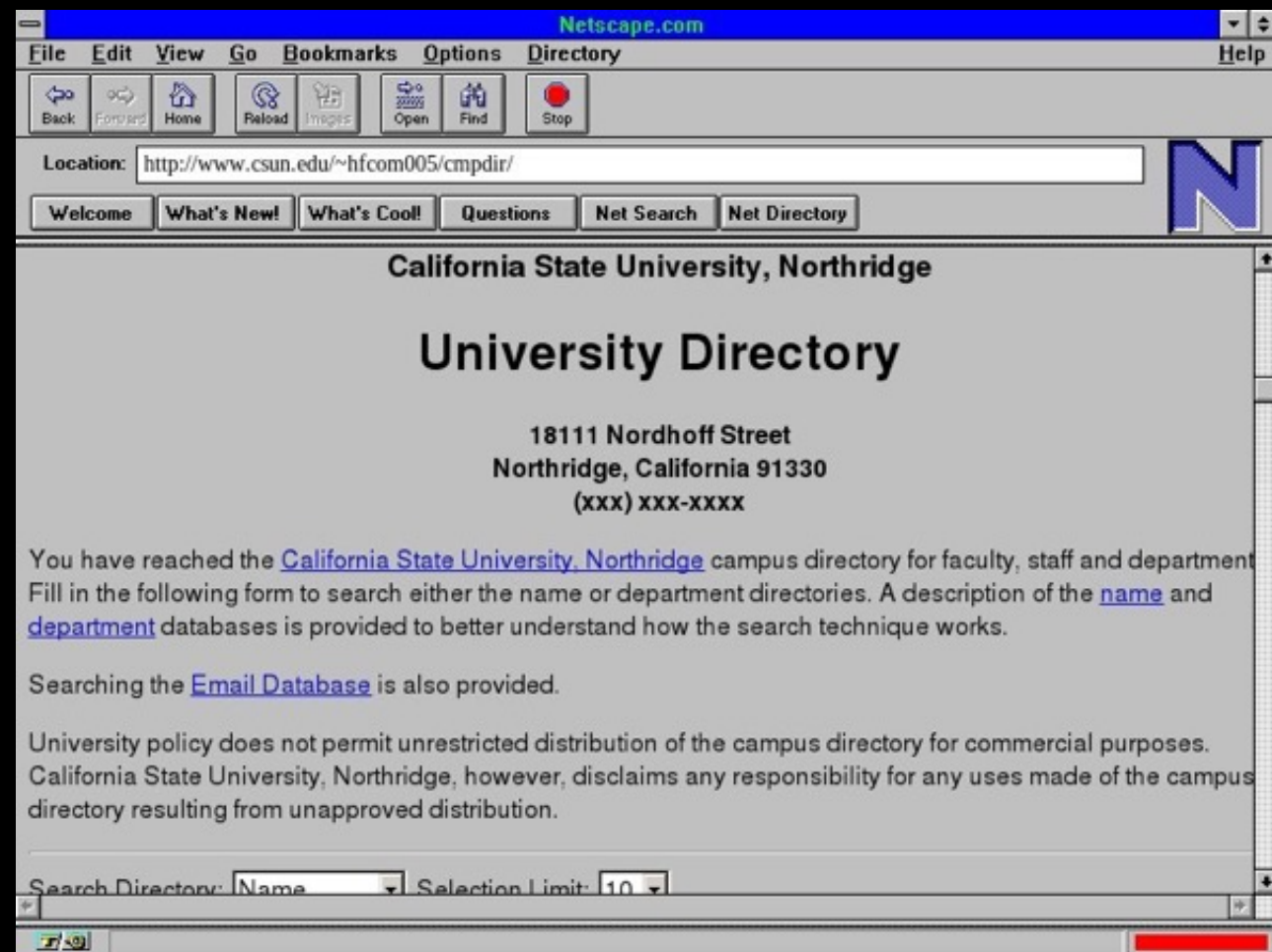
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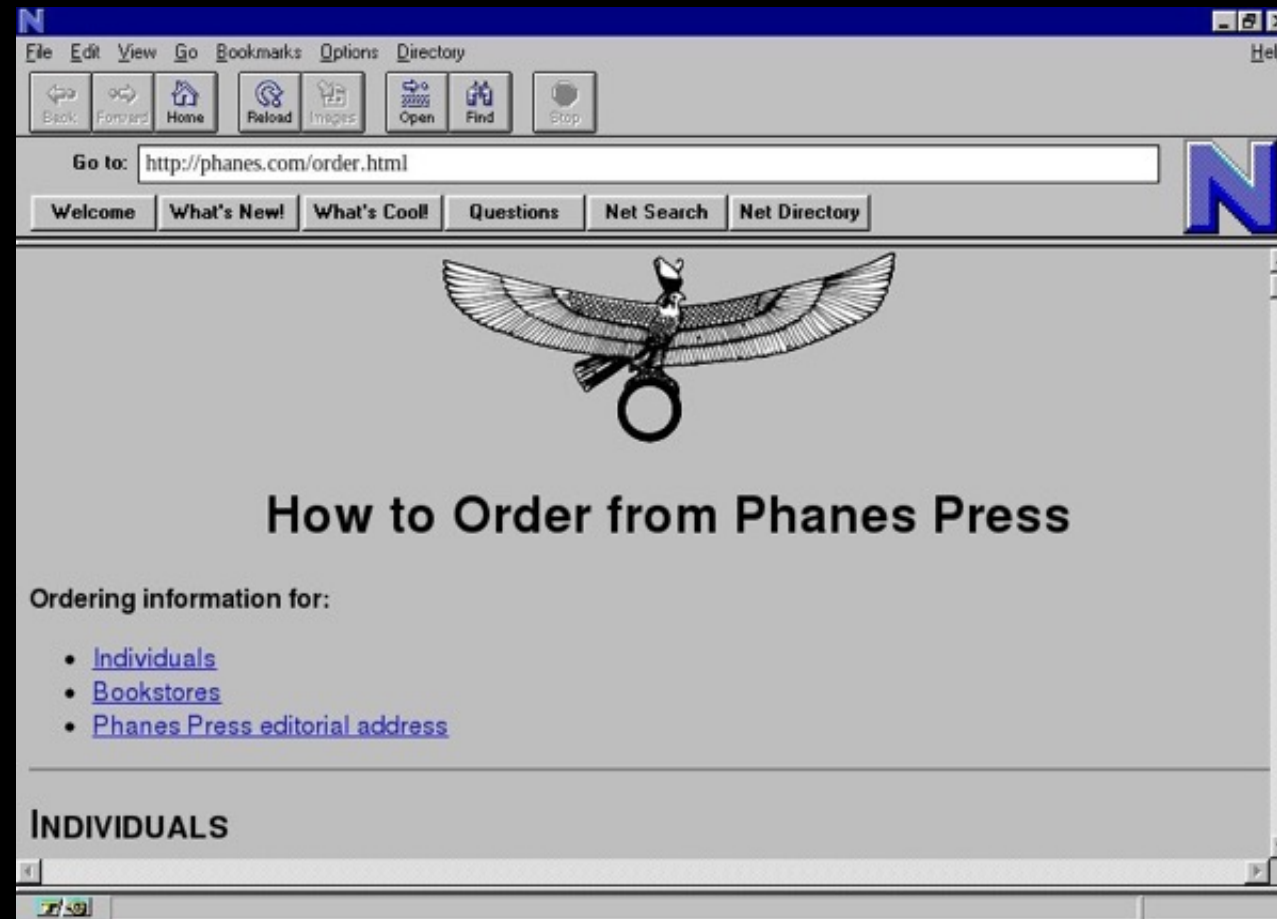
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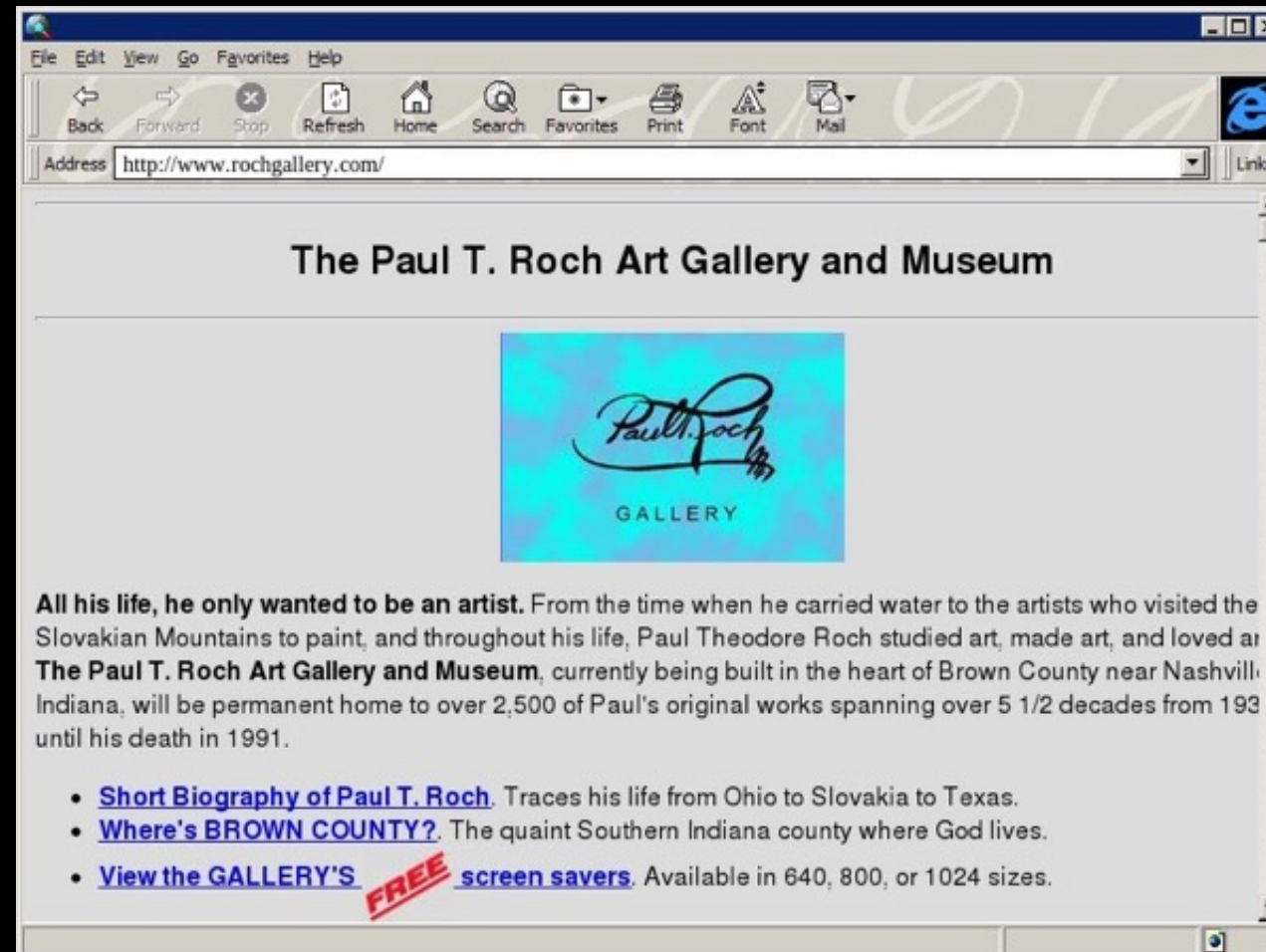
CERN-ECP-94-06 - On-line parallel processing for a rotating positron tomograph operated in 3D mode - by [Comtata, C](#) ; [Egger, M](#) ; [Herrmann Scheurer, A](#) ; [Joseph, C](#) ; [Morel, C](#) ; [Dobinson, R.W](#) ; [de Jong, F.E](#) ; [van Nieuwenborg, A.J.E](#) ; [Paghs, J.L](#) ; [Williams, M.I](#) ; [Townsend, D.W](#) - - ( 17 p. ) - **Show Paper**([TIFF](#) or [GIF](#) or [PS](#) or [PDF](#))

CERN-ECP-94-07 - Track reconstruction with a central two-shell scintillating fibre tracker (SET) - by [Anselmo, F](#) ; [Block, F](#) ; [Cifarelli, L](#) :

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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	<b>Beastie Boys' Adam Yauch and Erin Potts of the Milarepa Fund</b> 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 <a href="#">1997's Tibetan Freedom Concert</a> .
Wednesday December 10th	6pm PT	<b>Jeffrey Anderson-Gunter</b> Join Jeffrey Anderson-Gunter of "Union Square" as he chats online at the NBC Live Studio on Yahoo! Chat.
Monday December 15th	5pm PT	<b>Phil Mushnick</b> Join TV Guide and New York Post sports columnist <b>Phil Mushnick</b> every Monday night in the TV Guide Auditorium on Yahoo! Chat.
Monday December 15th	5pm PT	<b>Eric Stuart</b> Join Eric Stuart of "Another World" as he chats online at the NBC Live Studio on Yahoo! Chat on Monday, December 15, at 5pm



Netscape: ch2.fig528.tblinternalolig.html

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What's New? What's Cool? Handbook Net Search Net Direct

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

Preferences for Flavors

```

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

```

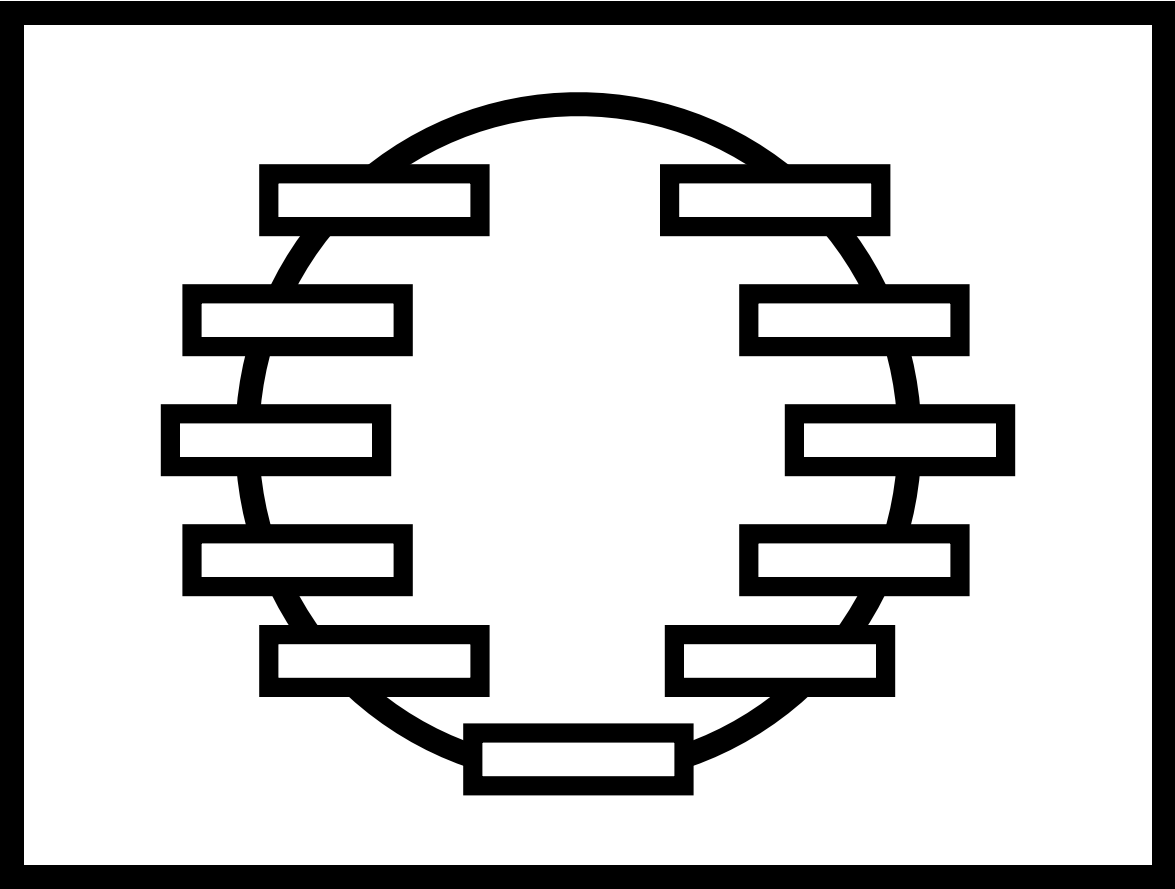
Figure 2.27:

HTML 3.0 alignment options used in tables.

## Table 2.8

### HTML 3.0 Alignment Control Options

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









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## TV GUIDE October issue

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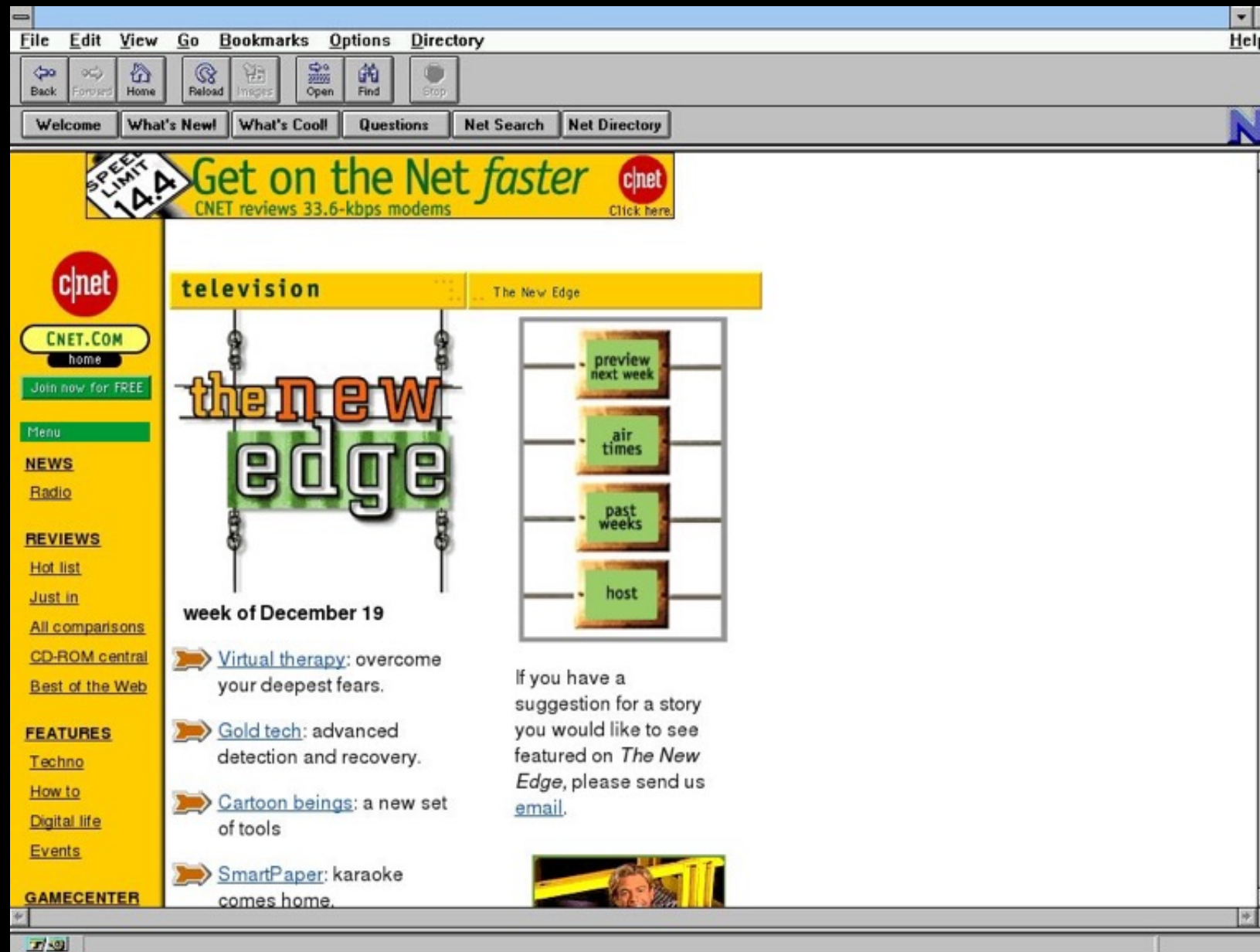
the nation invites you.

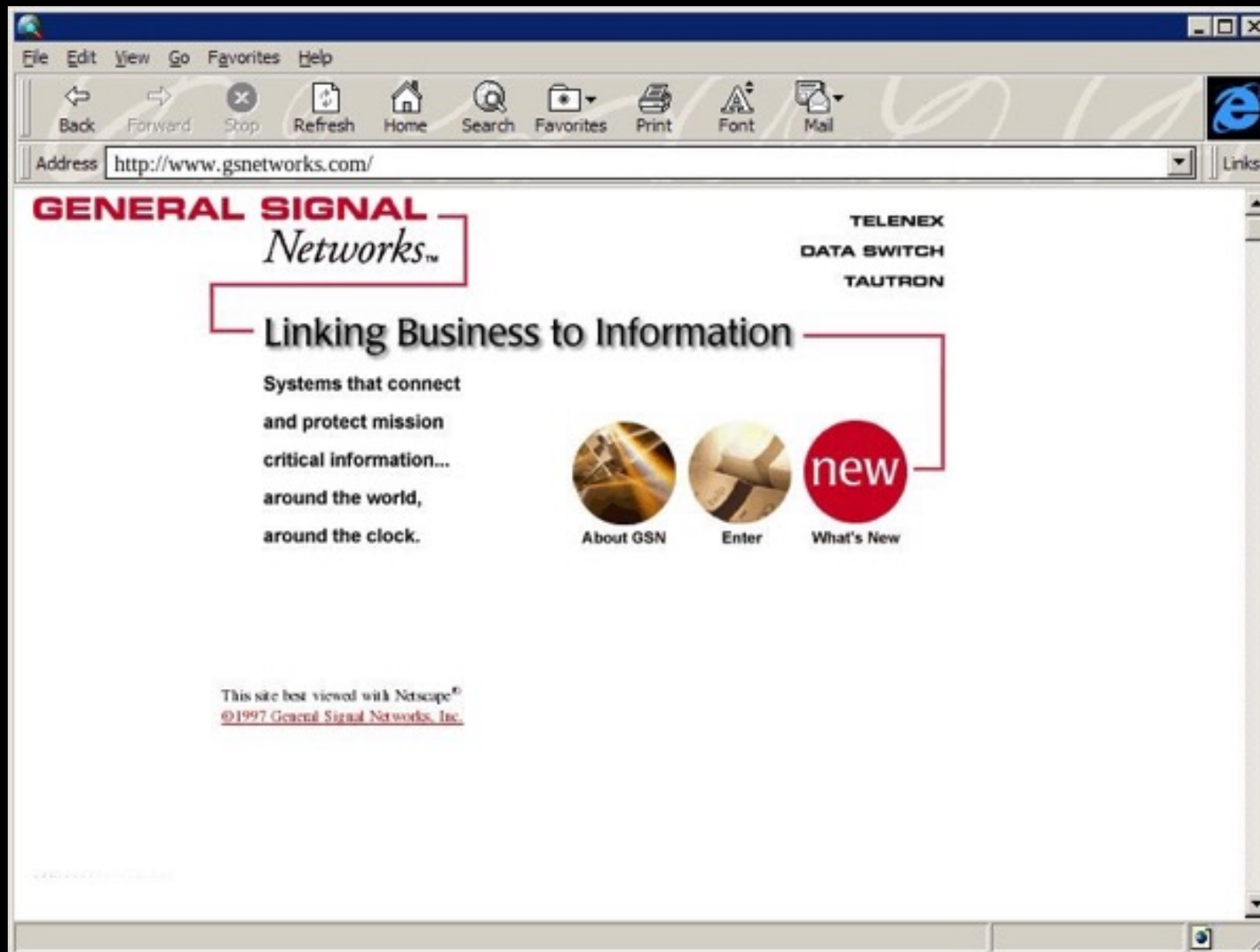
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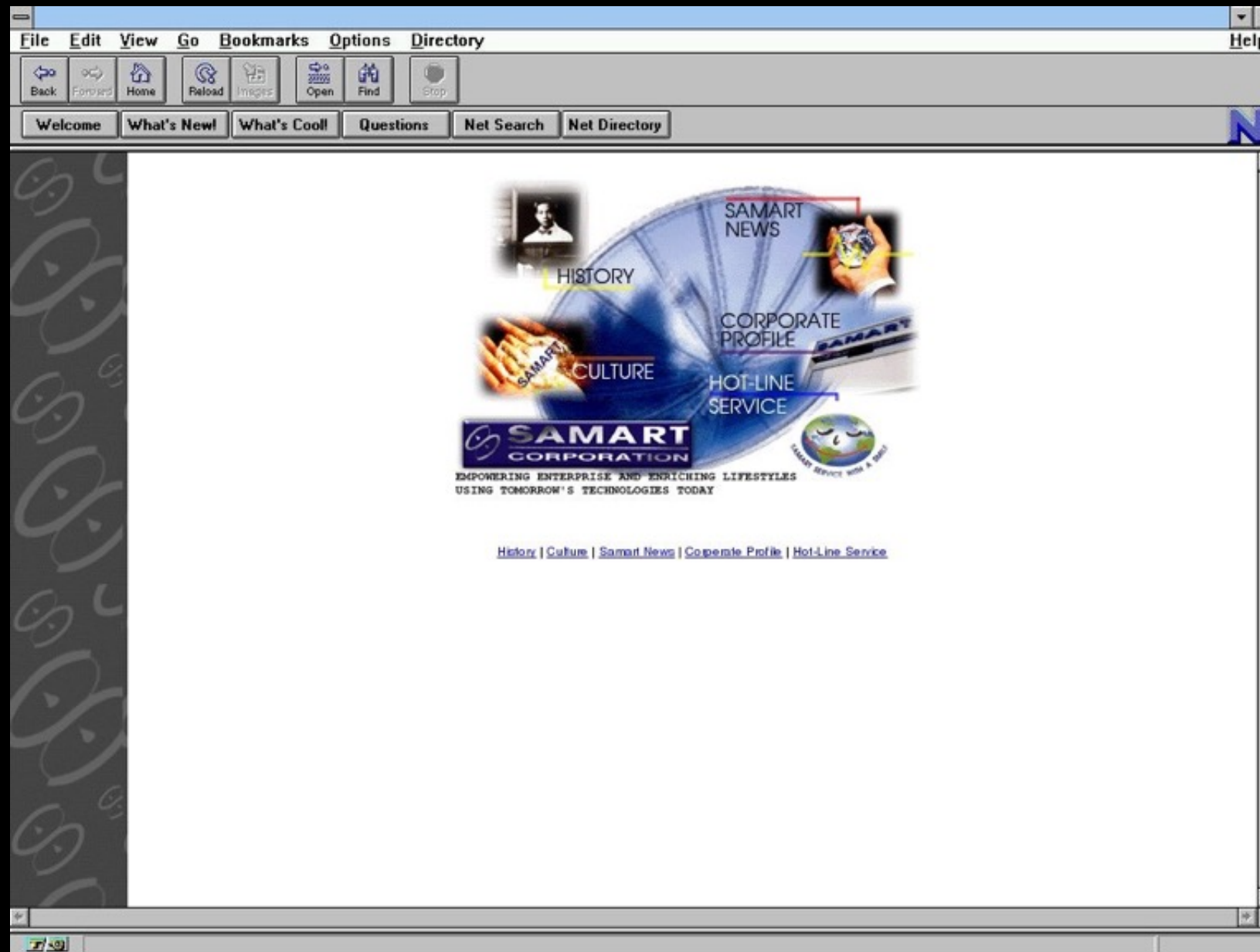
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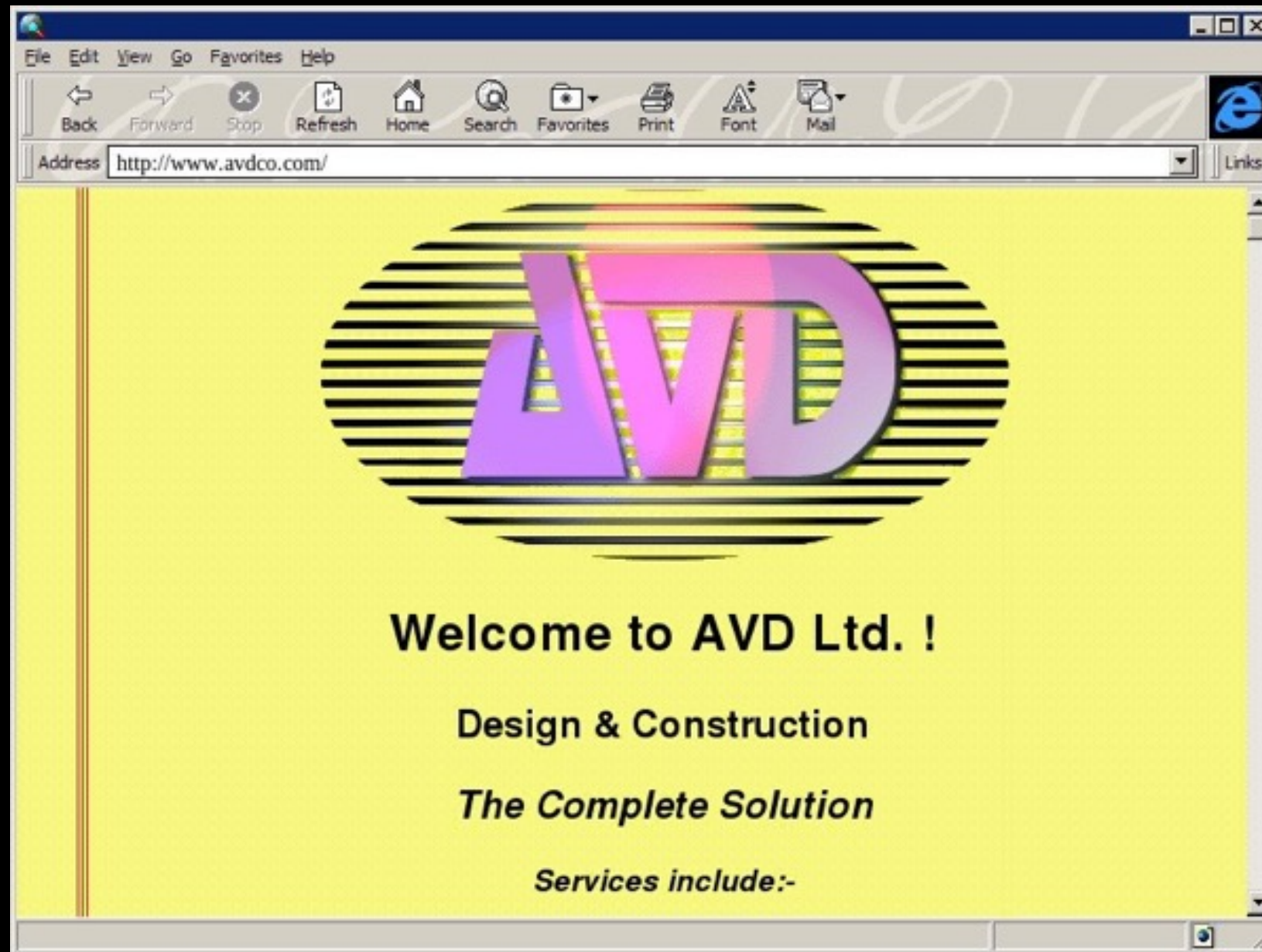






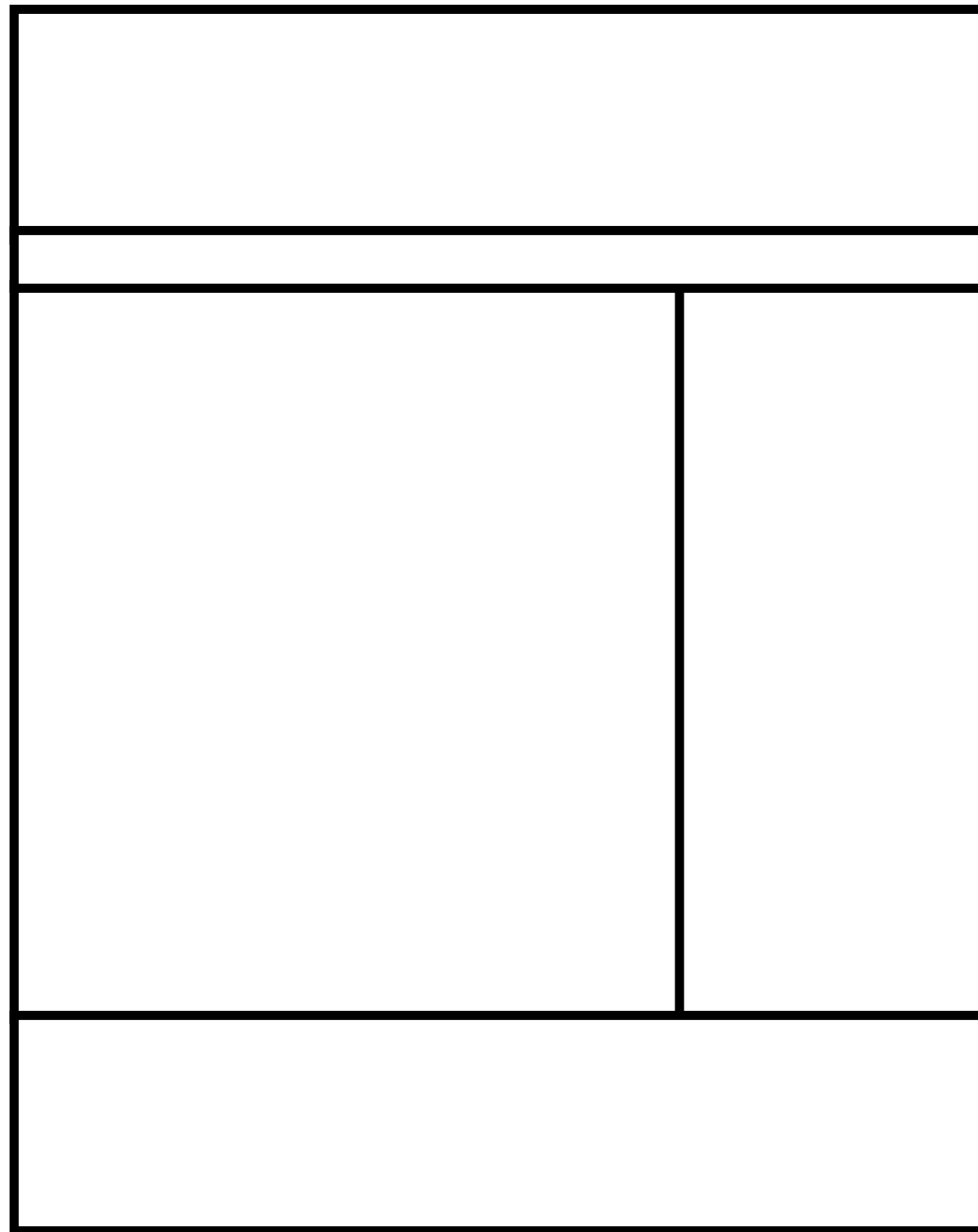












Intelligencer / BLOG STAINED WRITERS

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

By Joe Gasaroff Follow @joeasaroff

January 13, 2014  
3:47 p.m.

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Lisa Bonchek Adams  
@AdamsLisa  
LIVING alongside breast cancer. Writing about it at lisabadams.com.  
Mommy & Cancer of @metastaticpink. Doing as much as I can for as  
long as I can.  
Connecticut lisabadams.com

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.



Lisa Bonchek Adams  
@AdamsLisa

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

11:19 PM · 12 Jan 2014

22 RETWEETS 52 FAVORITES

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

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

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

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



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### 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

6932 Professional Pkwy E  
Lakewood Ranch, FL 34240  
(941) 921-5784  
grace@gracesarasota.com

### Upcoming Events

**Saturday Night Service**  
6 PM

**Sunday Service**  
9 and 11 AM

**All 4 One Youth Ministry**  
Wednesdays at 7 PM

Sermon Archives



### CHURCHWIDE

Russell Kendrick consecrated bishop of the Central Gulf Coast

Diocese of the Dominican Republic elects Moisés Quezada Mota bishop coadjutor

10 years building in Nicaragua

Episcopal clergy reach out to help burned churches

Convention further strengthens church's position on immigration, refugees

[More...](#)

### 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

[More...](#)

### EDITORS' CHOICE



**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
Inst
ded
2
Total 108

**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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### #Episcopal

Grace Episcopal (WI) @GEO\_Gheoygan  
Podcast - "Evangelism - Feast of the Transfiguration"  
> [gracehst.org/an/index.php?option=com\\_content&view=article&id=123&Itemid=123](#)  
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Gara Ellen Modicott @GaraModicott  
Late afternoon, @HolyCremis #episcopal moments [pic.twitter.com/5u0qWVtR](#)



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- [CORN RIPENING Meditation Retreat Navajoland](#)
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New Logo and Identity for Cambridge Design Partnership by Moving Brands

## Joins Realized

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Partnership

CAMBRIDGE  
DESIGN  
PARTNERSHIP

before

after

Reviewed June 16, 2014 by Armin

Comments (35)

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

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

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

moving brands case study



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

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

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### Poll

#### On Monogram

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☐ Fine

☐ Bad

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☐ Fine

☐ Bad

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## WHAT IS GRAPHIC DESIGN?

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

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

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

### Image-based design

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

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

### Type-based design

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

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

### Image and type

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

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

### Symbols, logos and logotypes

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

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

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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

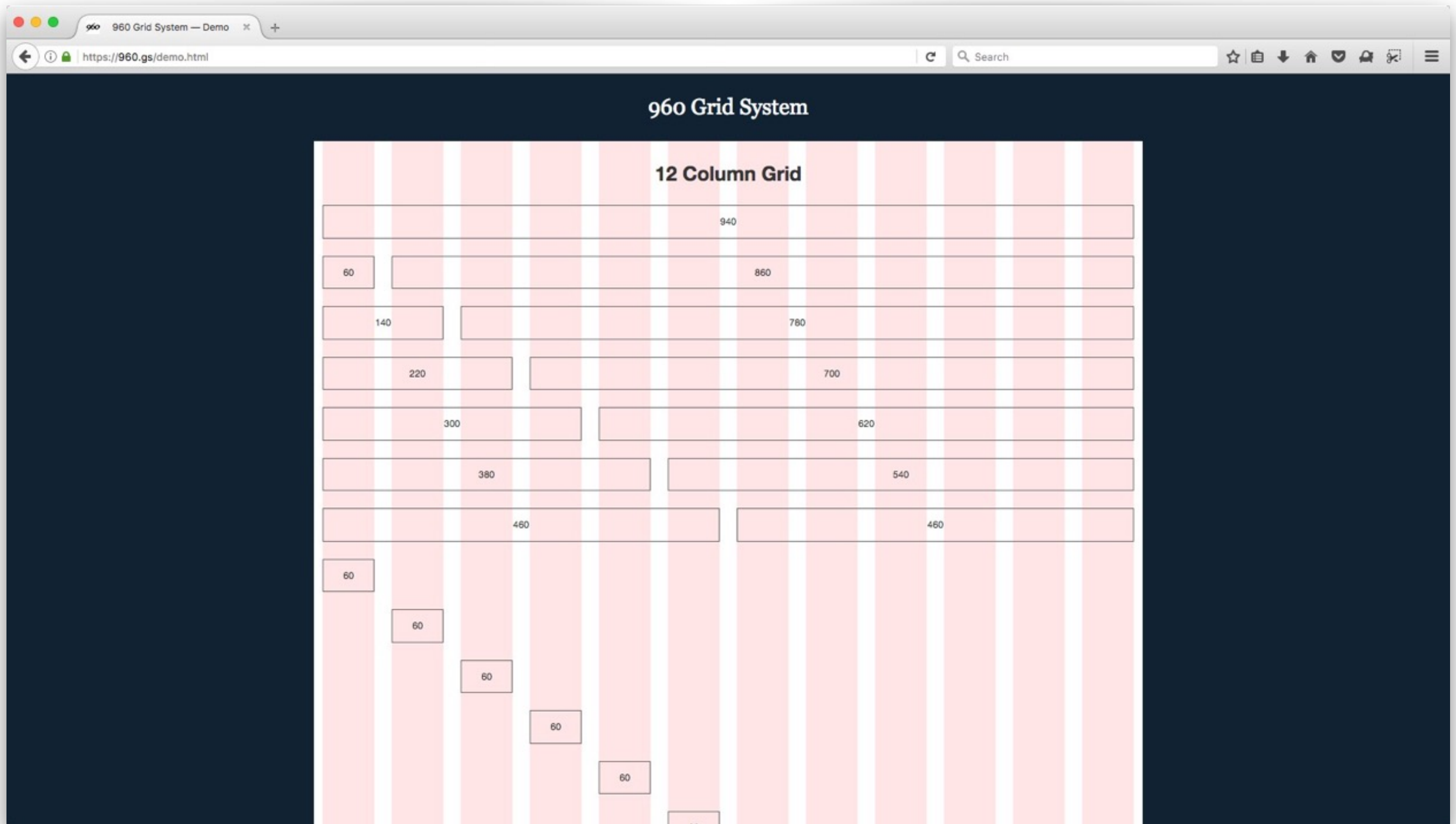
Mind Documentary on James Victore  
Posted by xulacris  
7 days ago from xulacris

TALK TO US

### FEATURED PORTFOLIO

Paul Berkholder  
Wiscasset

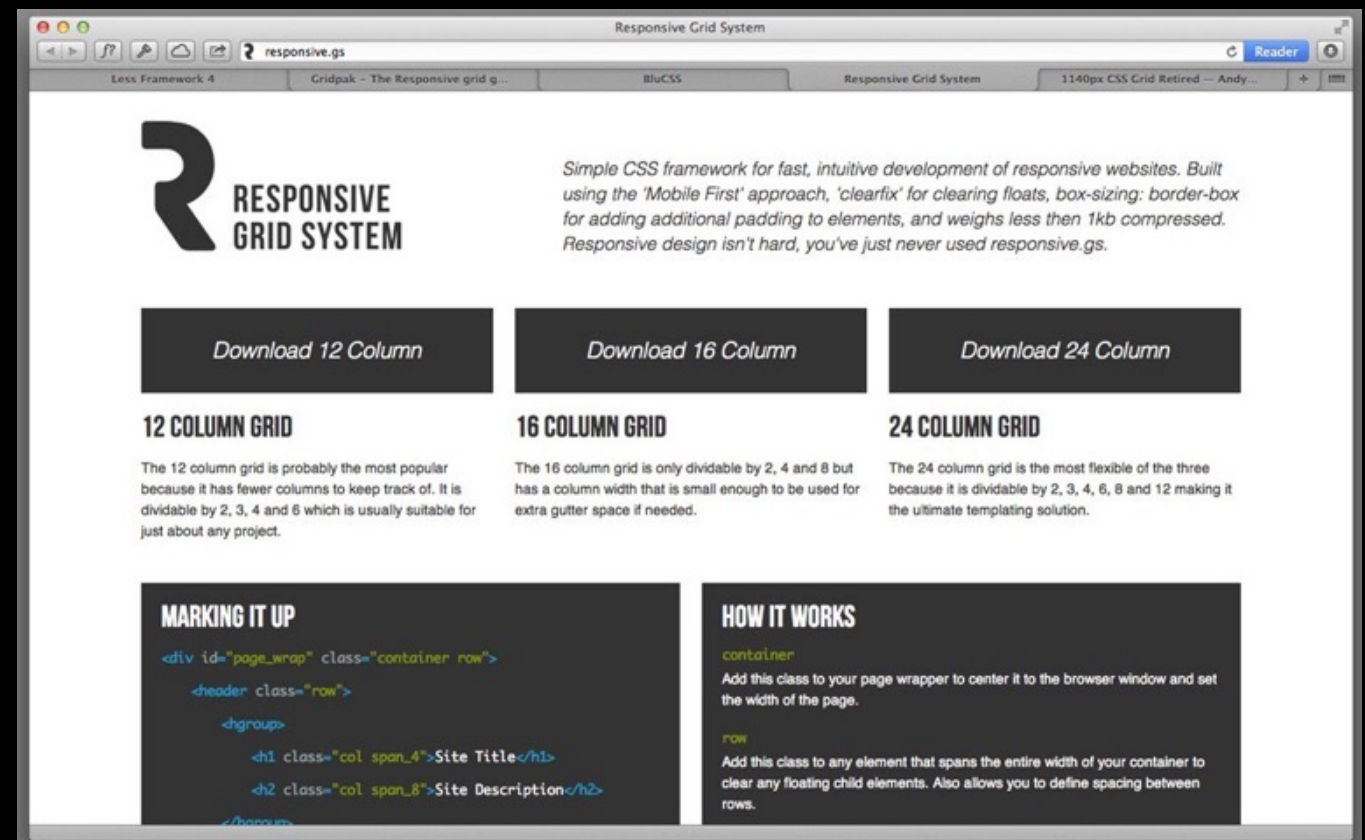
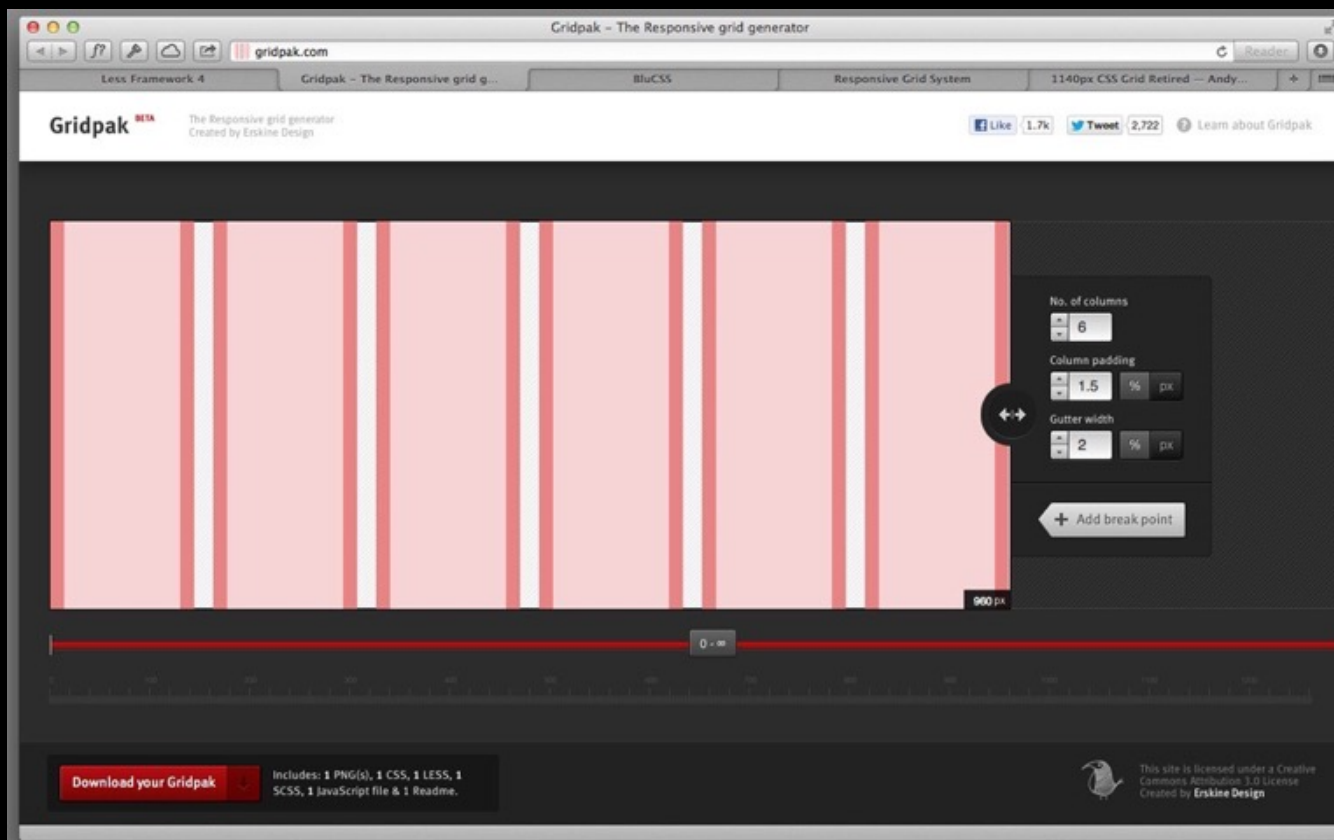
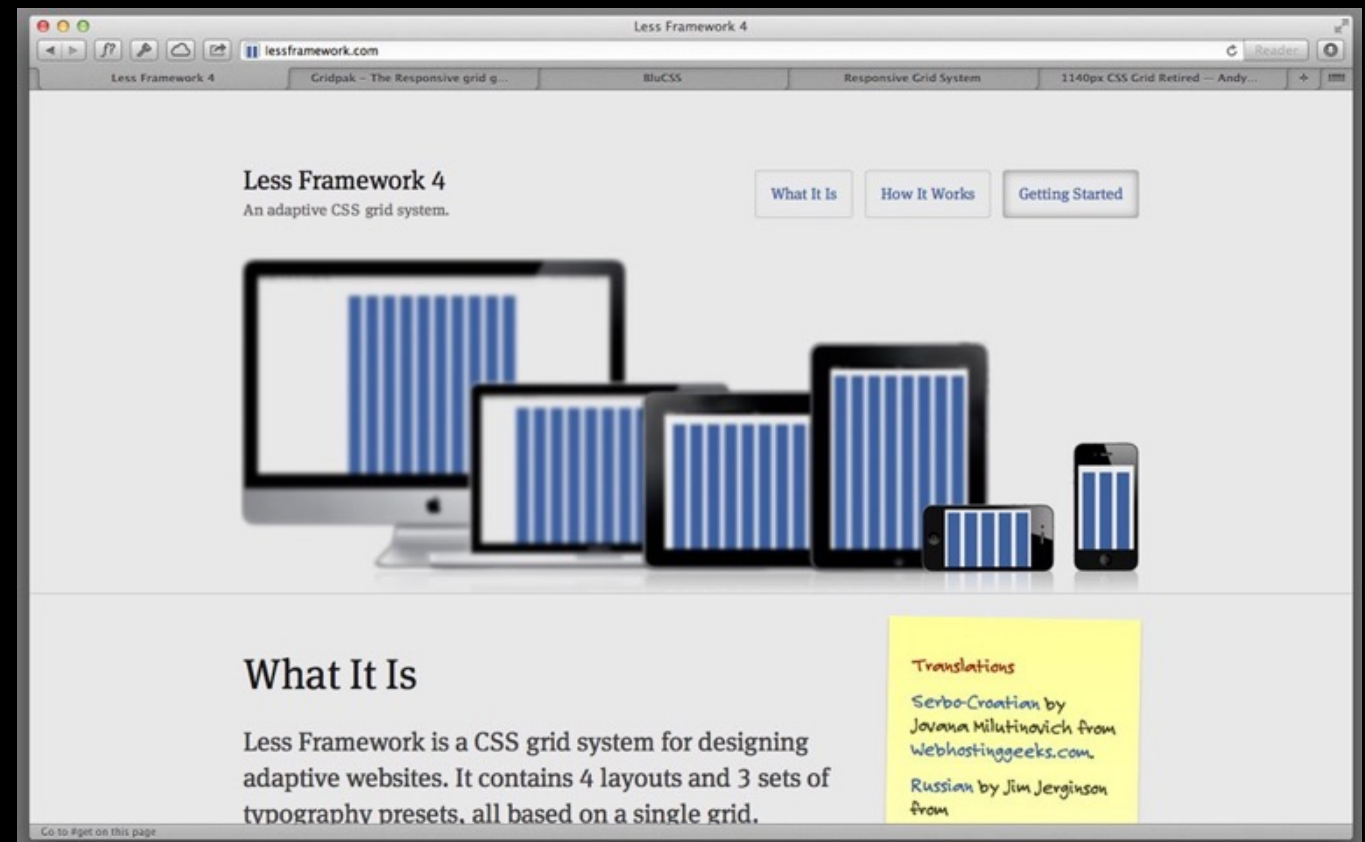
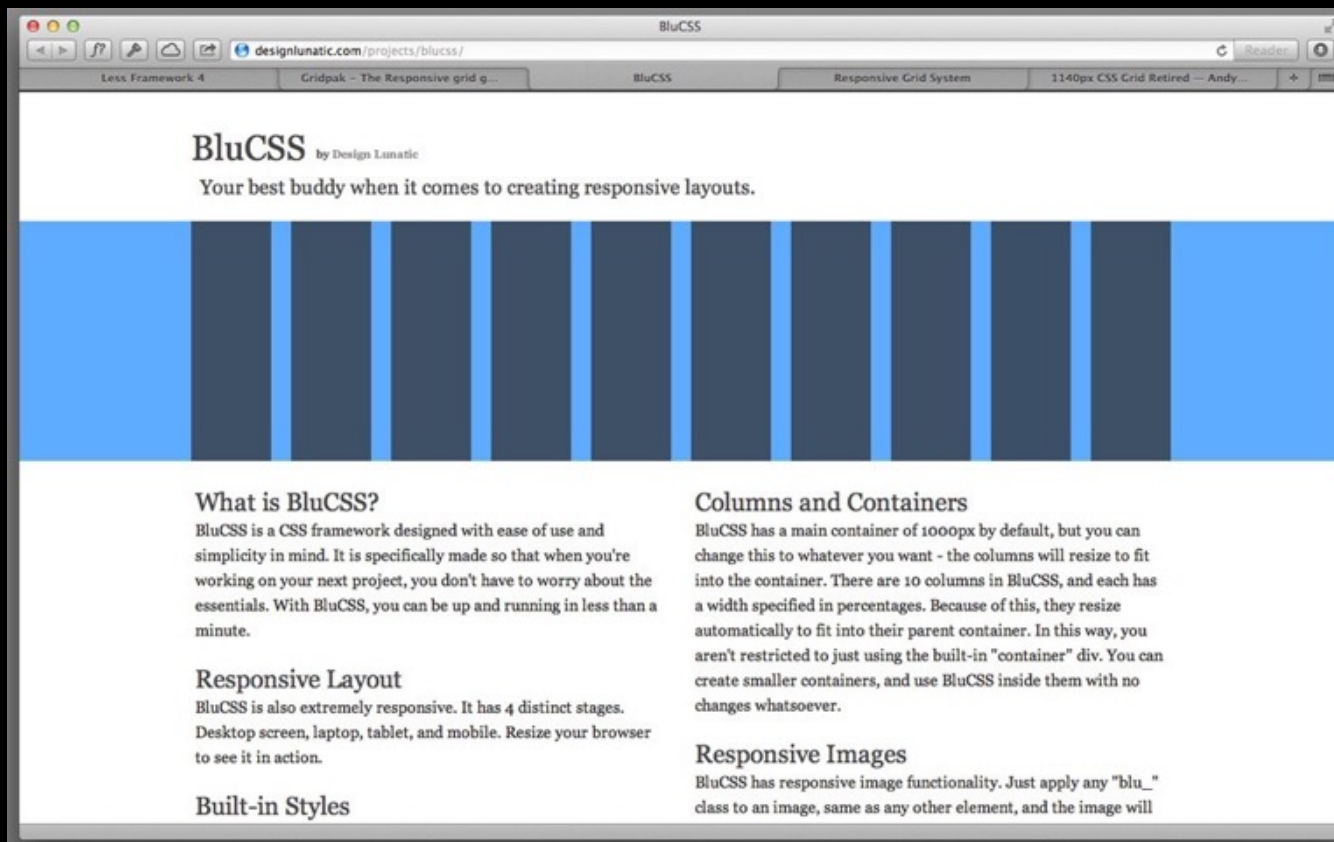
### FROM THE ARCHIVES

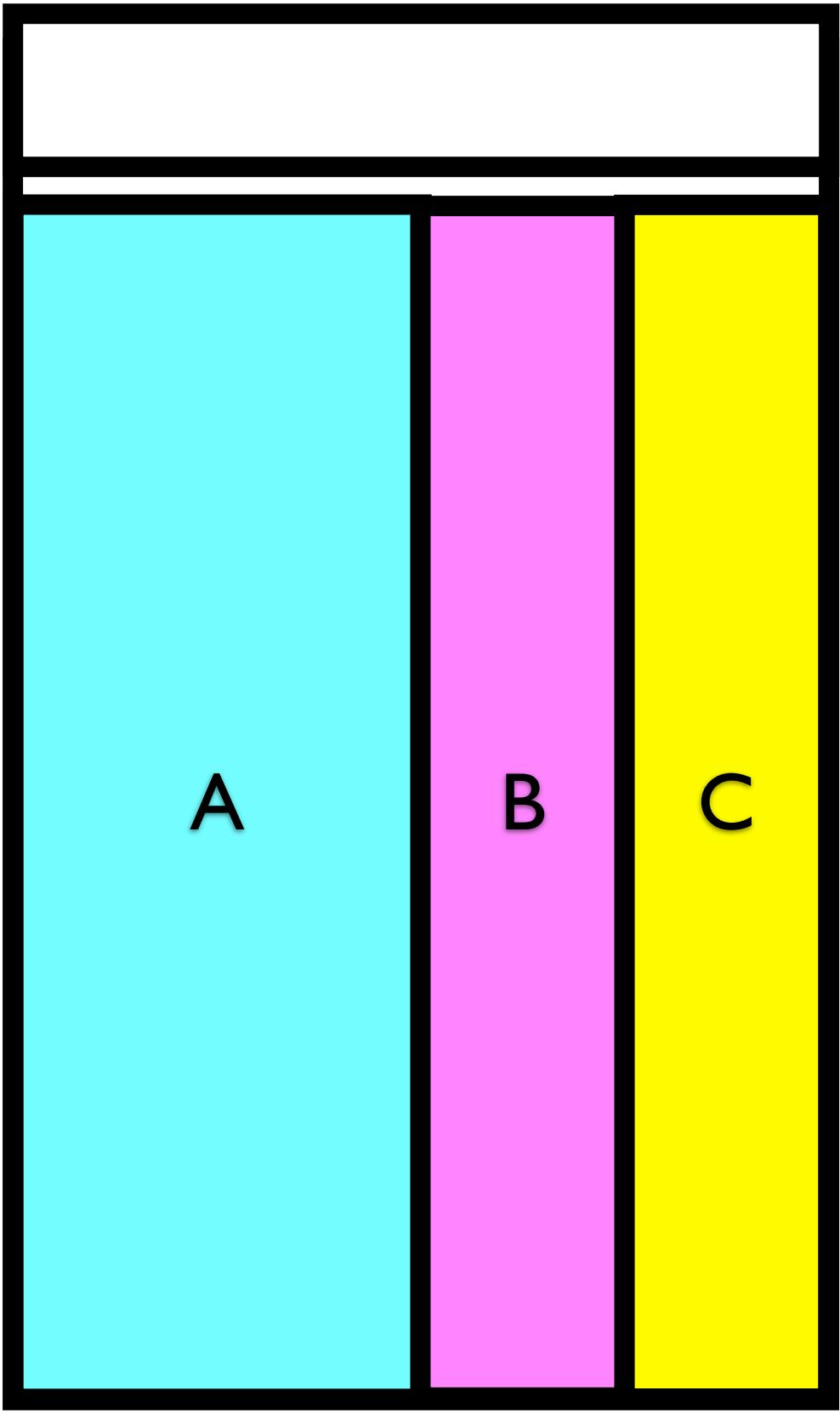
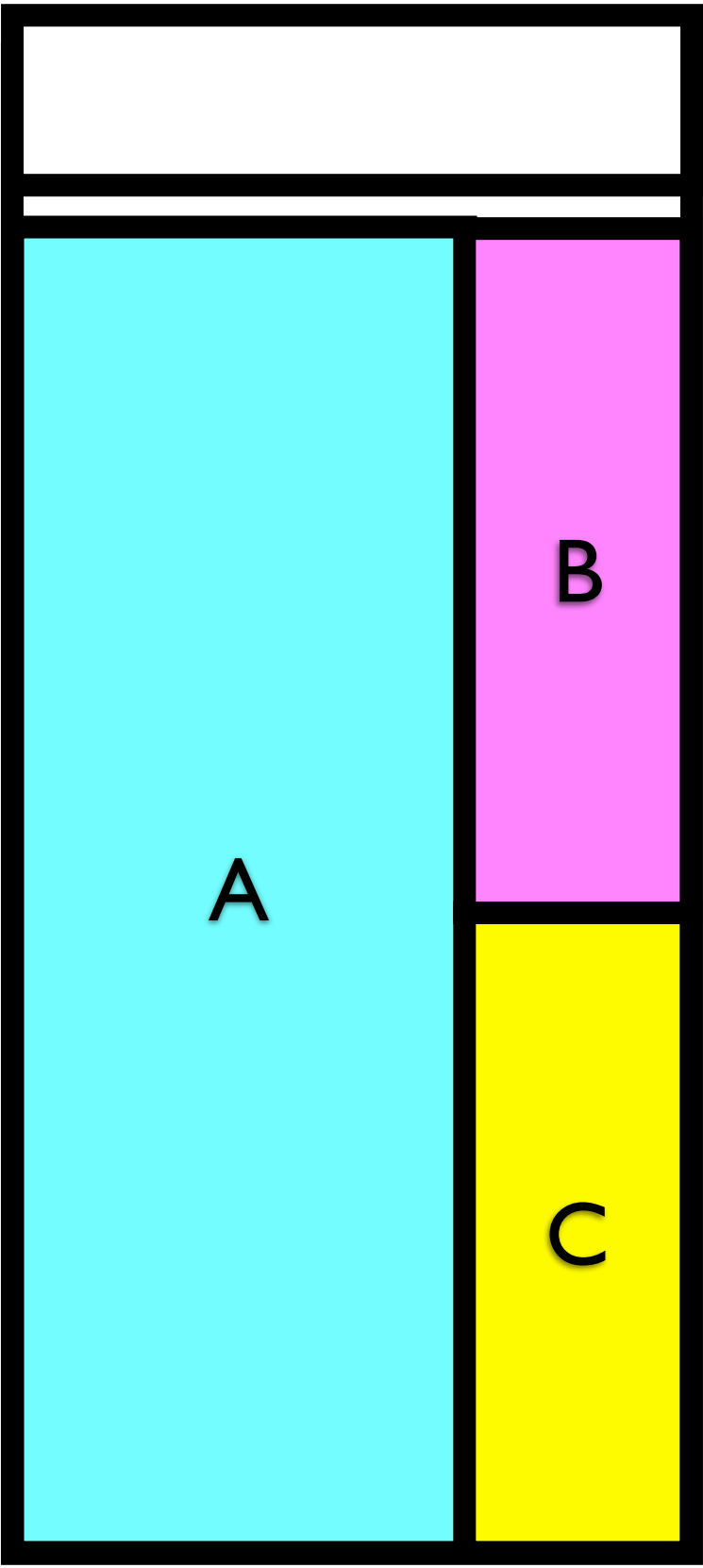
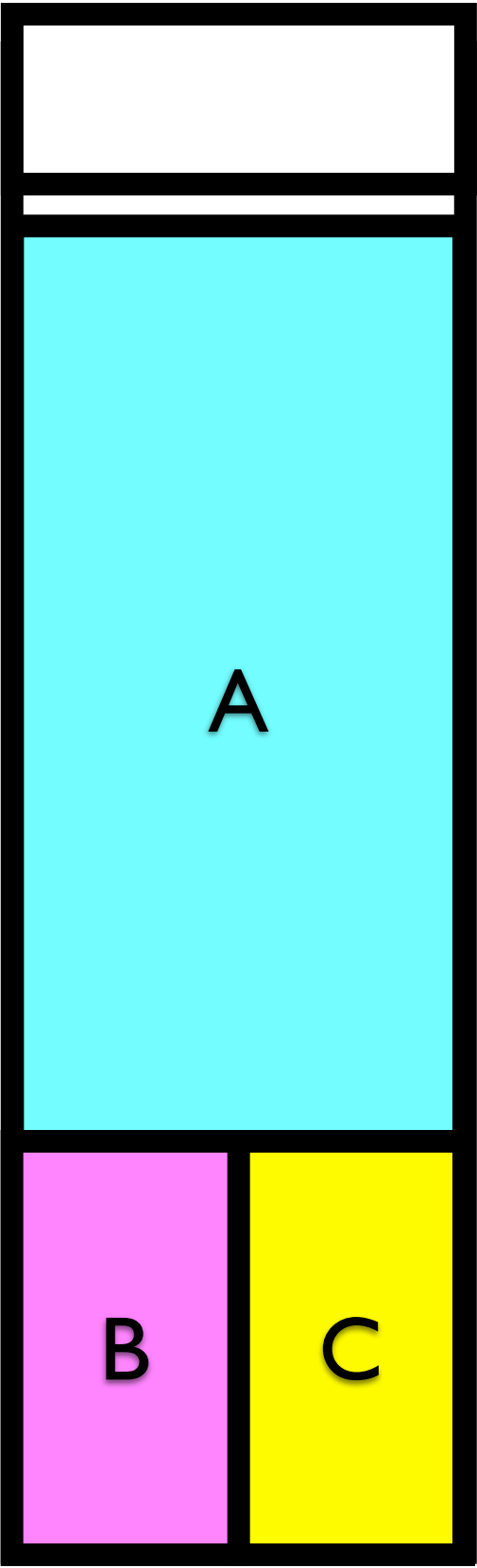
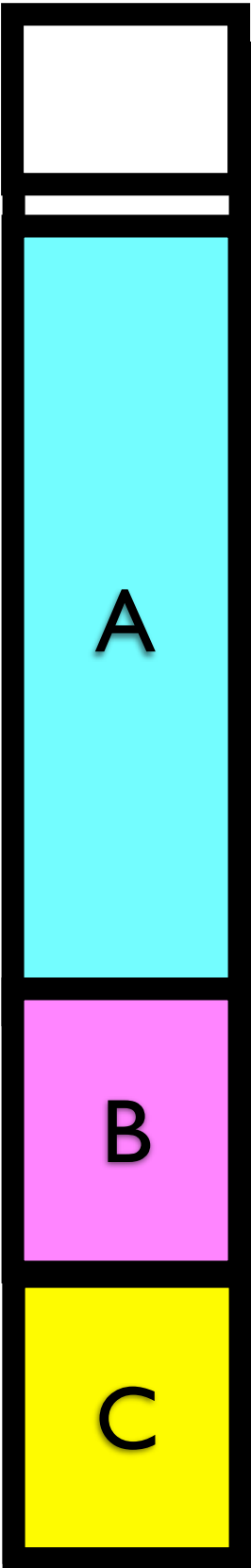




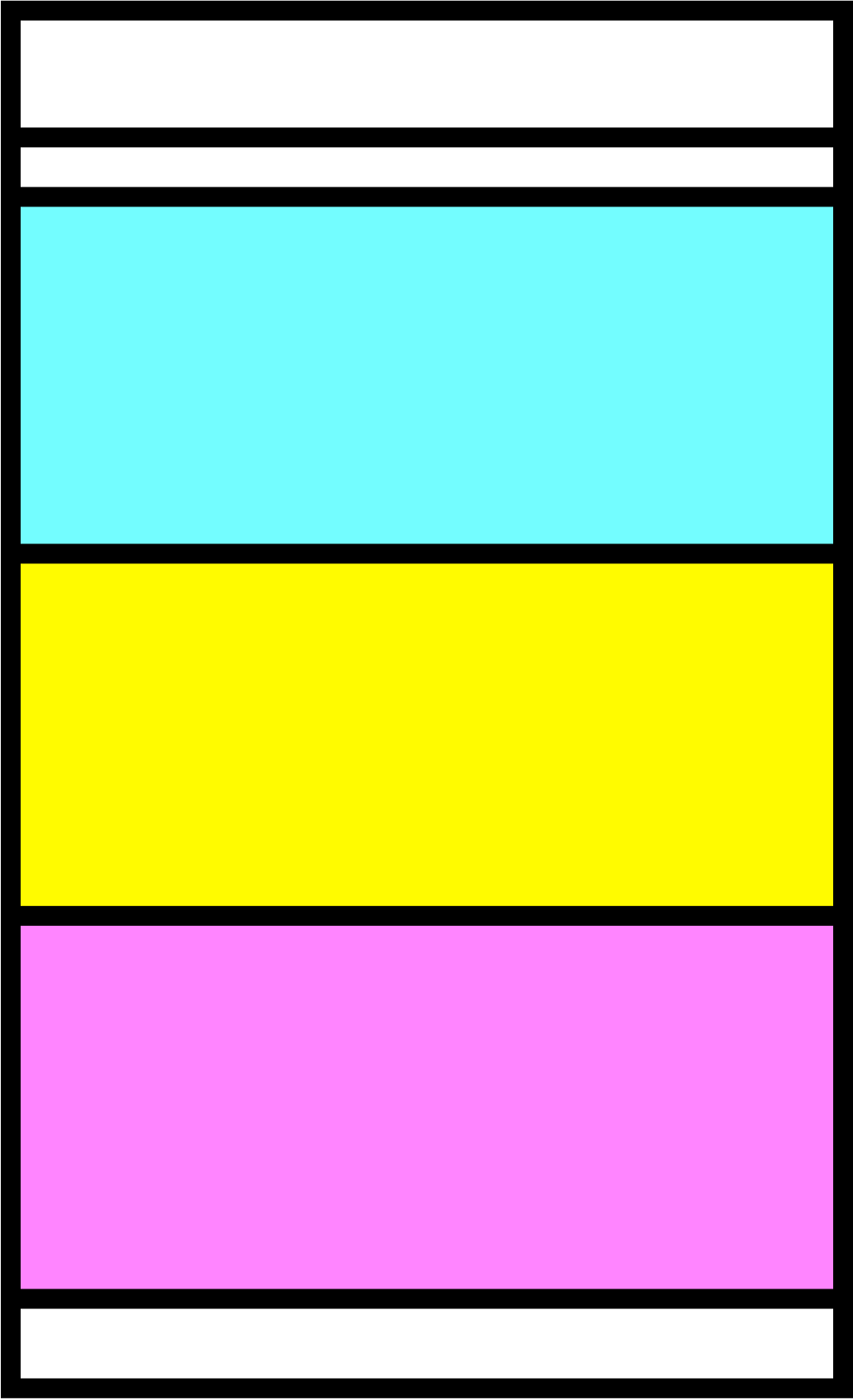


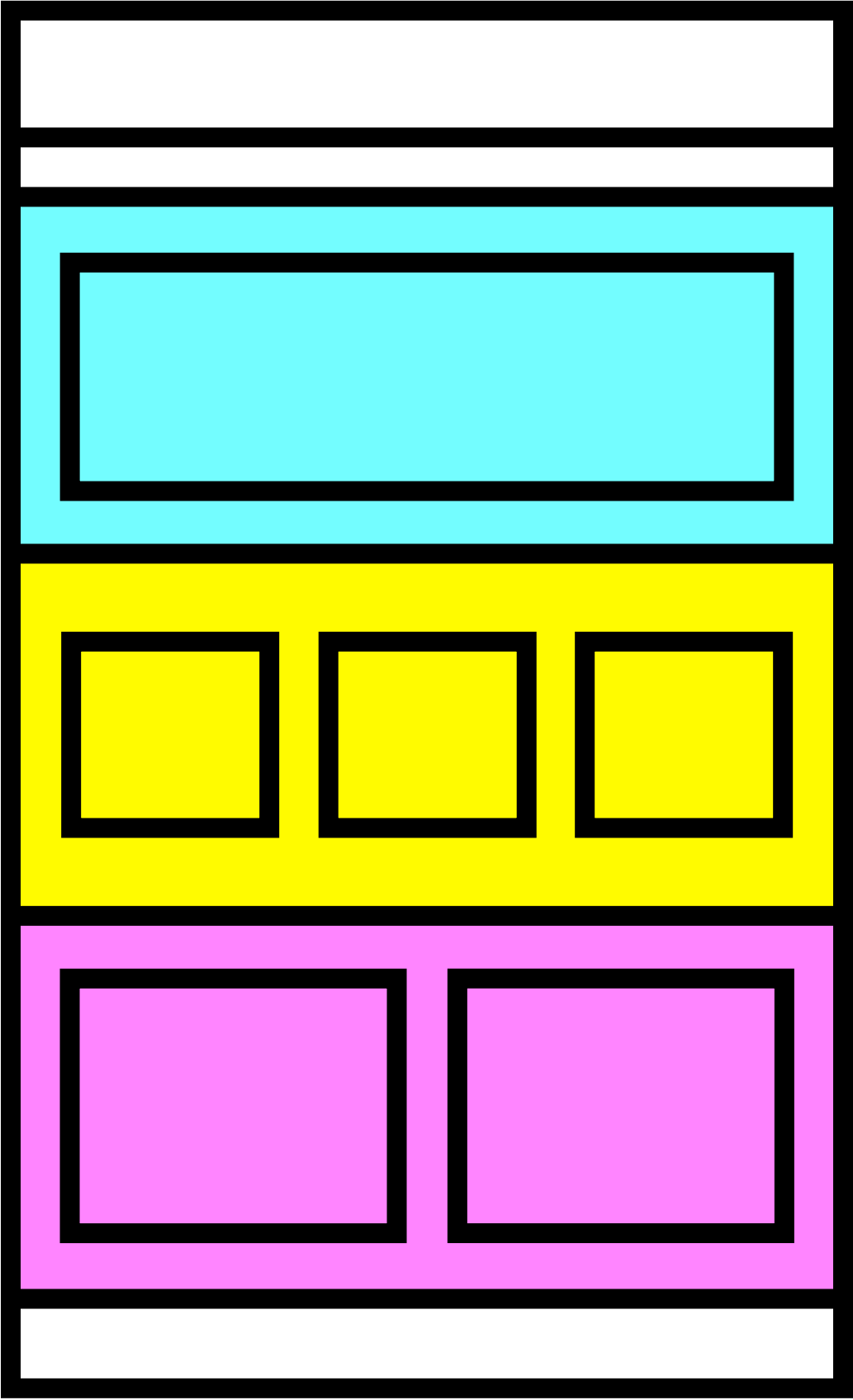












Site under (re)construction. Coming soon: a new Pied Piper. Please check back soon. In the meantime, visit [bachmanity.com](http://bachmanity.com).



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

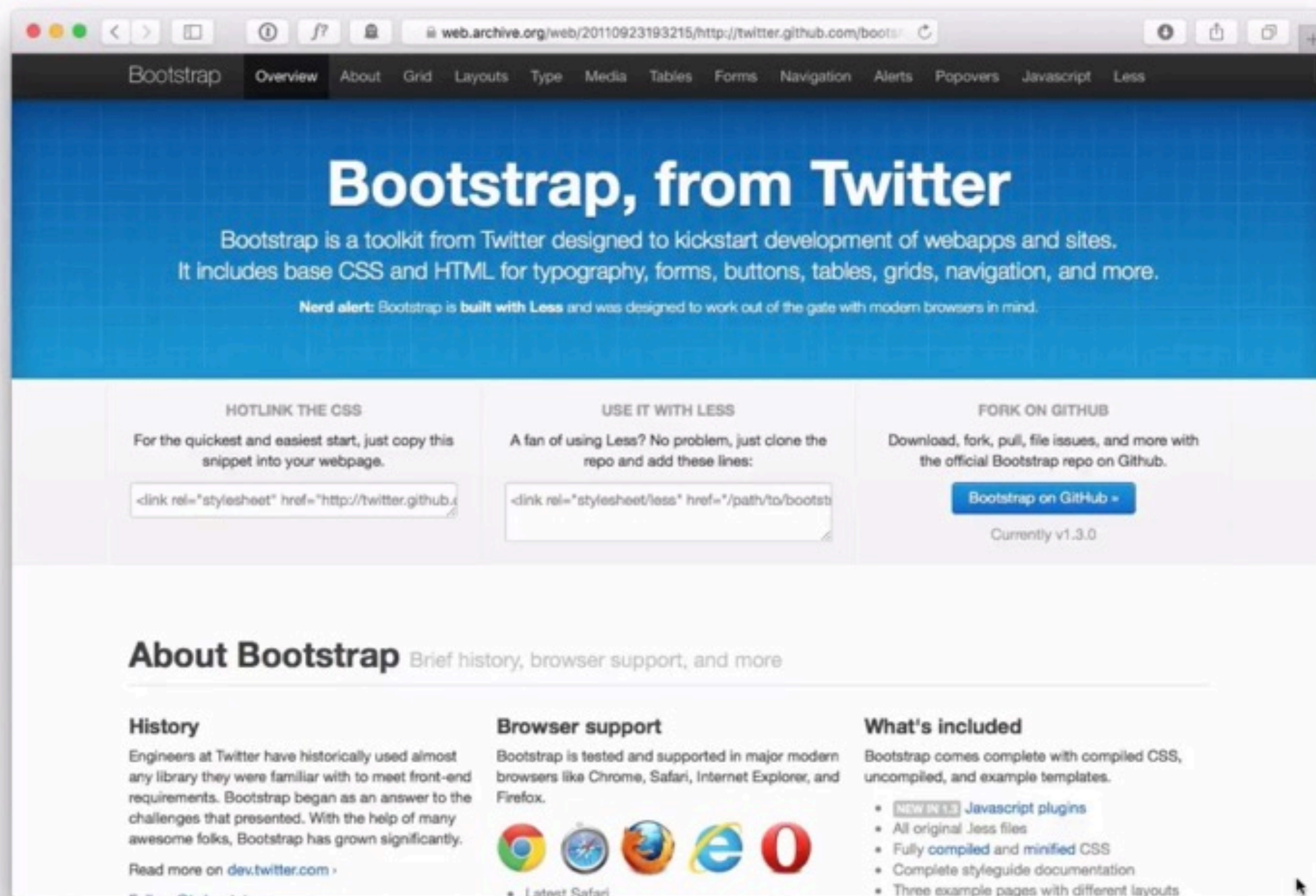
[Home](#) | [Technology](#) | [Who We Are](#) | [Blog](#)

## 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!

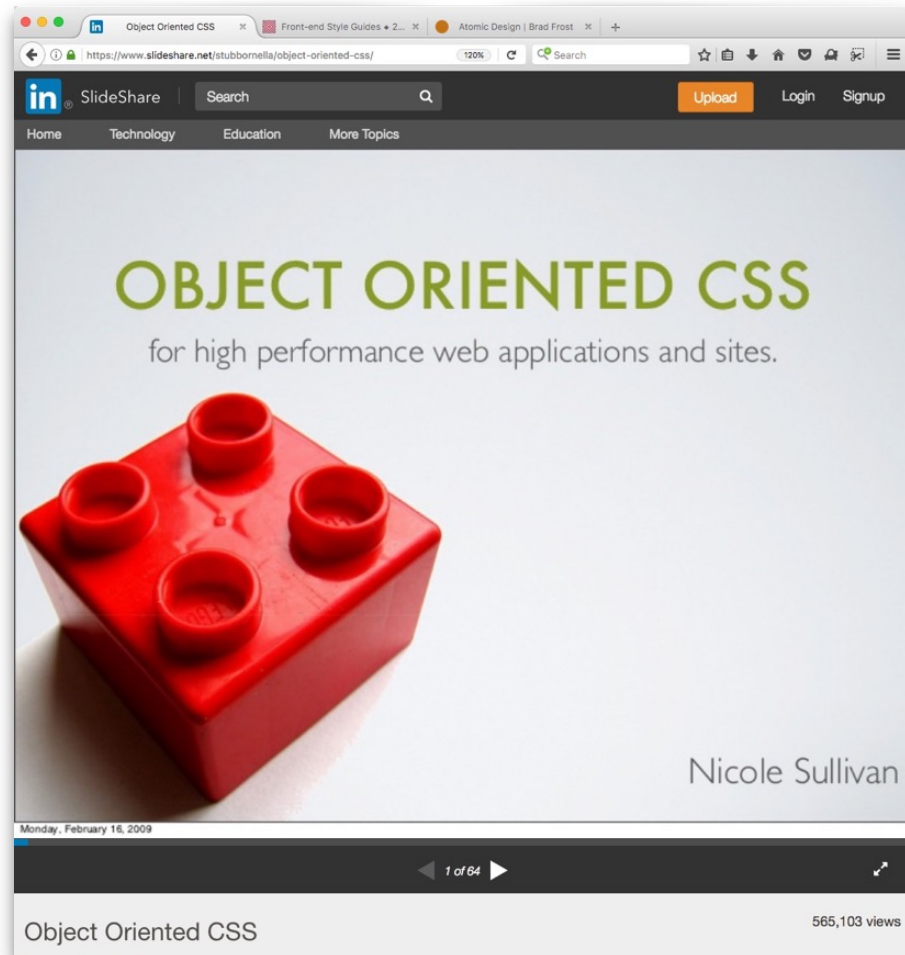




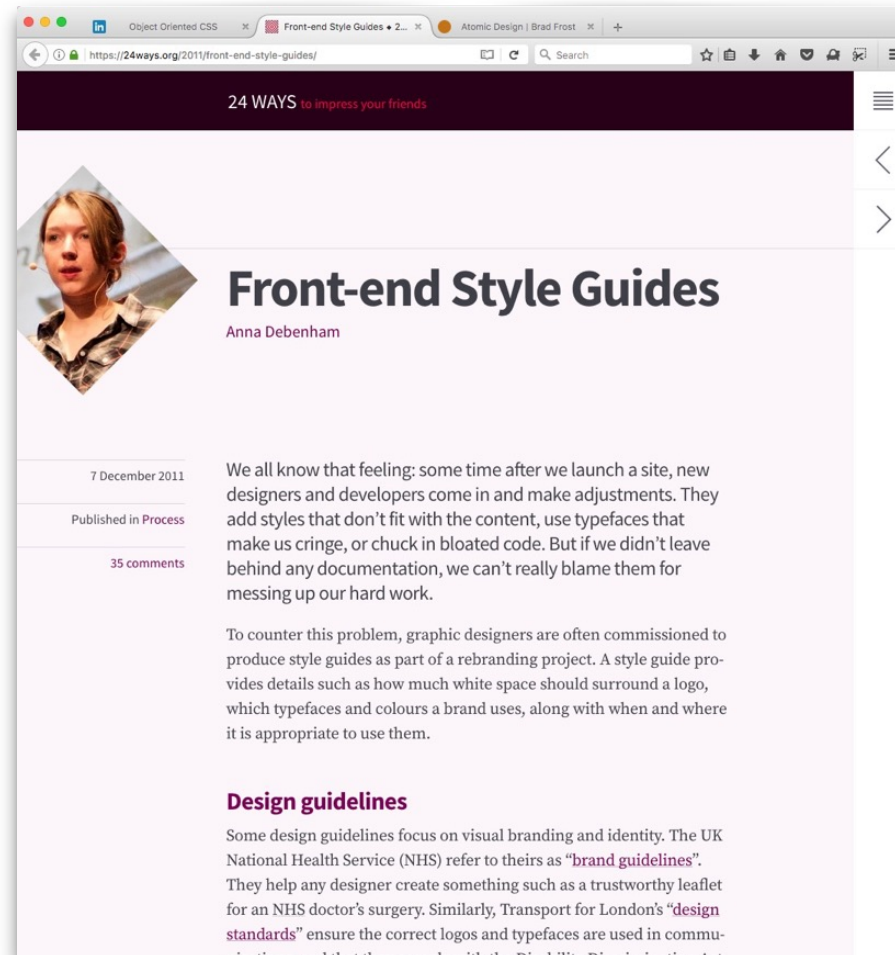
*starter-kit*  
*framework*



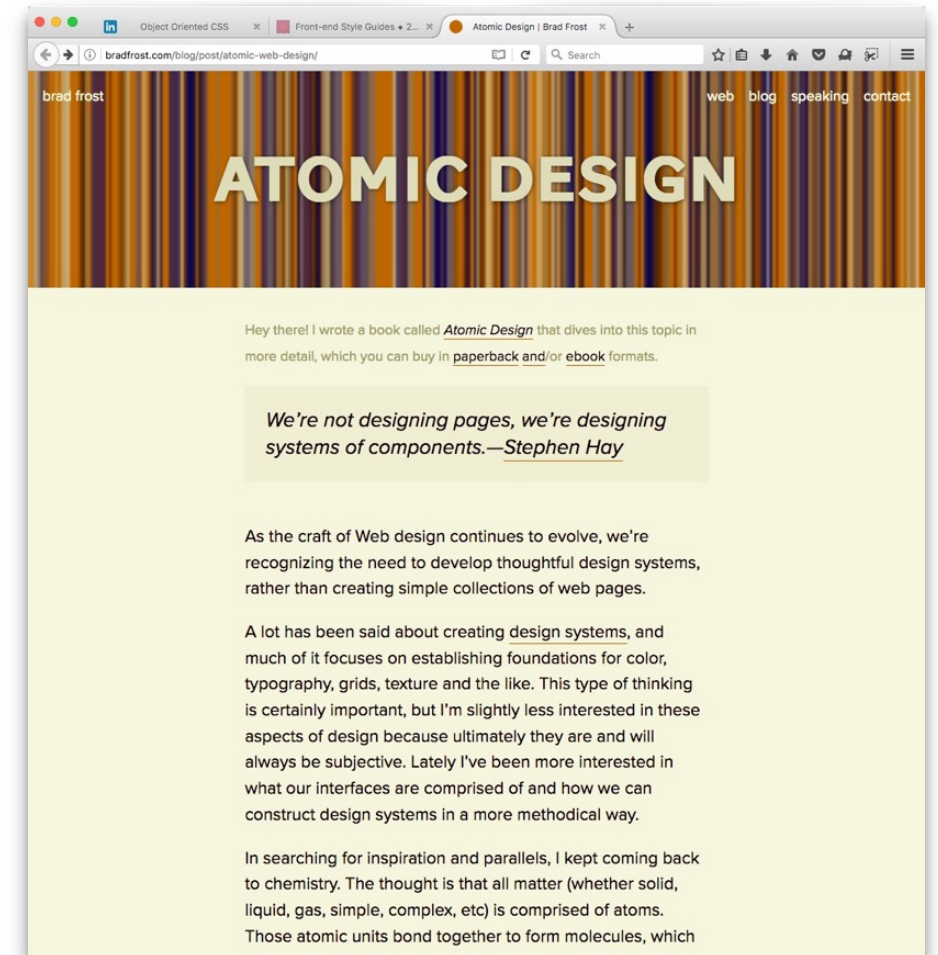
# Designing Systems of Components



Nicole Sullivan  
2008



Ana Debenham  
2011



Brad Frost  
2013

# Headline 1

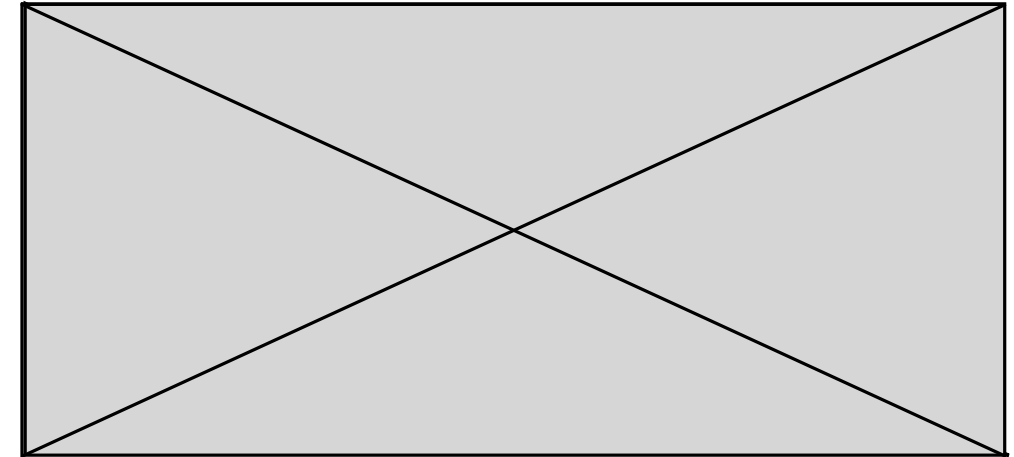
## Headline 2

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

BUTTON

BUTTON

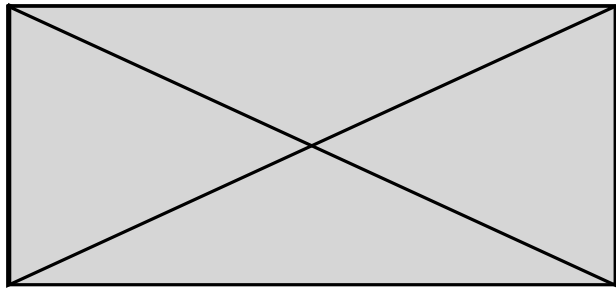
BUTTON



# Headline 1

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

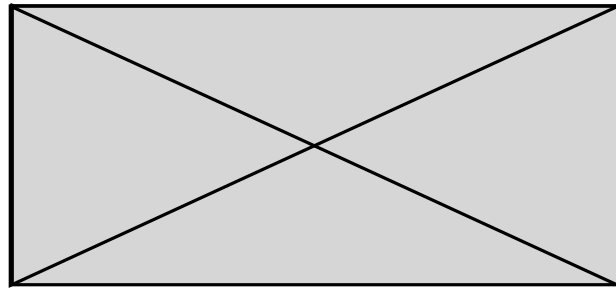
BUTTON



# Headline

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

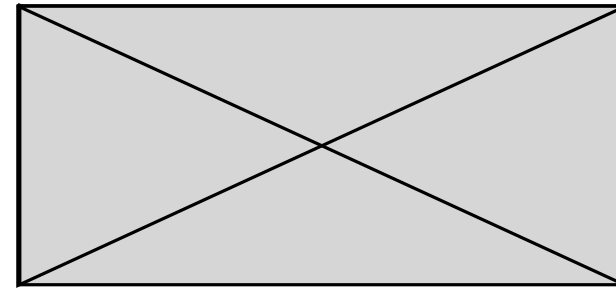
BUTTON



# Headline

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

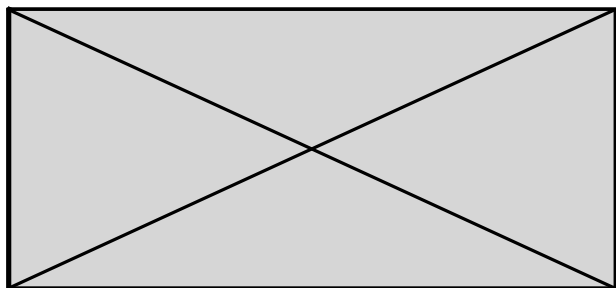
BUTTON



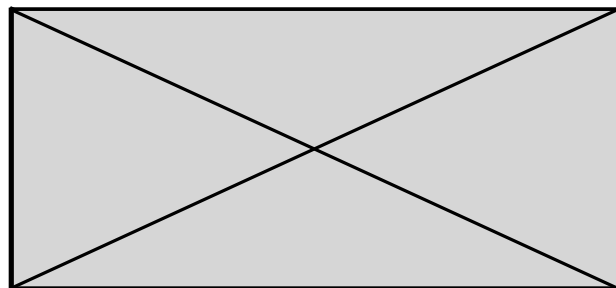
# Headline

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

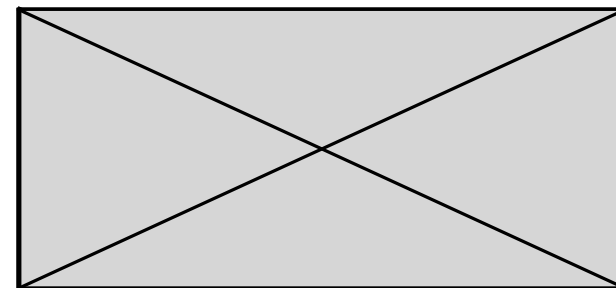
BUTTON



# Headline



# Headline



# Headline

color palette

typography palette

layout palette

# The Official Timeline of Web Page Layout



The  
No-Layout  
Layout

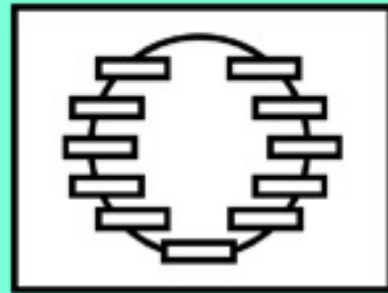
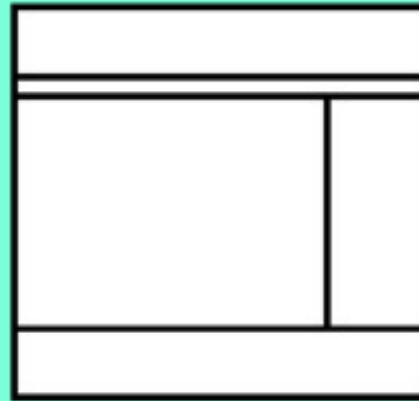


Table-based  
Layouts



Hand-coded  
Float Layouts



Framework  
Layouts



Amazing  
Future!



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



*This new CSS  
revolutionizes web  
page layout.*

# *Nature of CSS Grid*



*(Let's bust some assumptions)*

*explicit vs. implicit*



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

*Let the browser  
define number or  
size of rows  
or columns*



*Place each item  
into a specific  
cell or area*

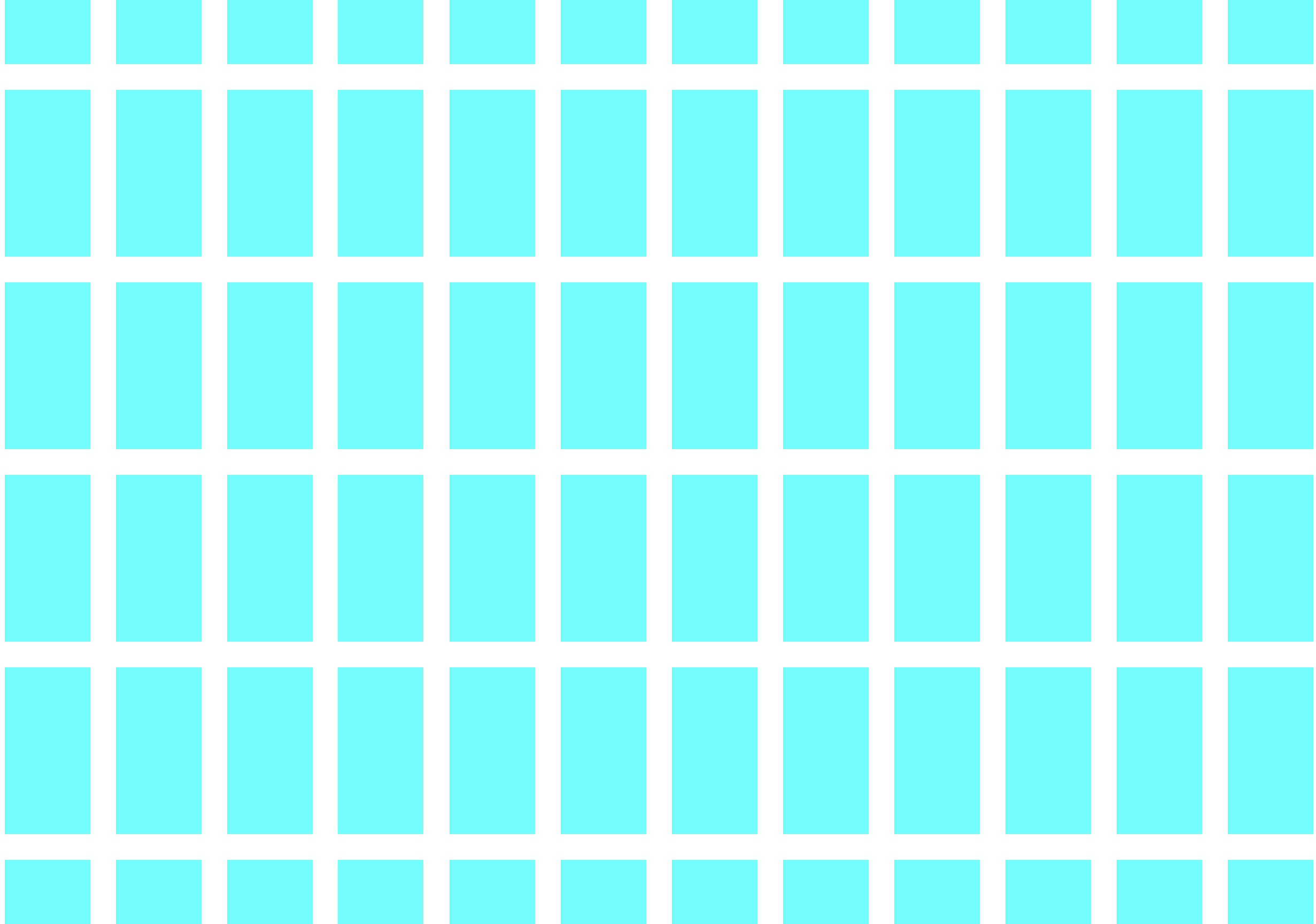
*Let the browser  
place each  
item using  
auto-placement  
algorithm*



*Rows \*and\* Columns*

*ROWS!!!!!!!!!!!!*

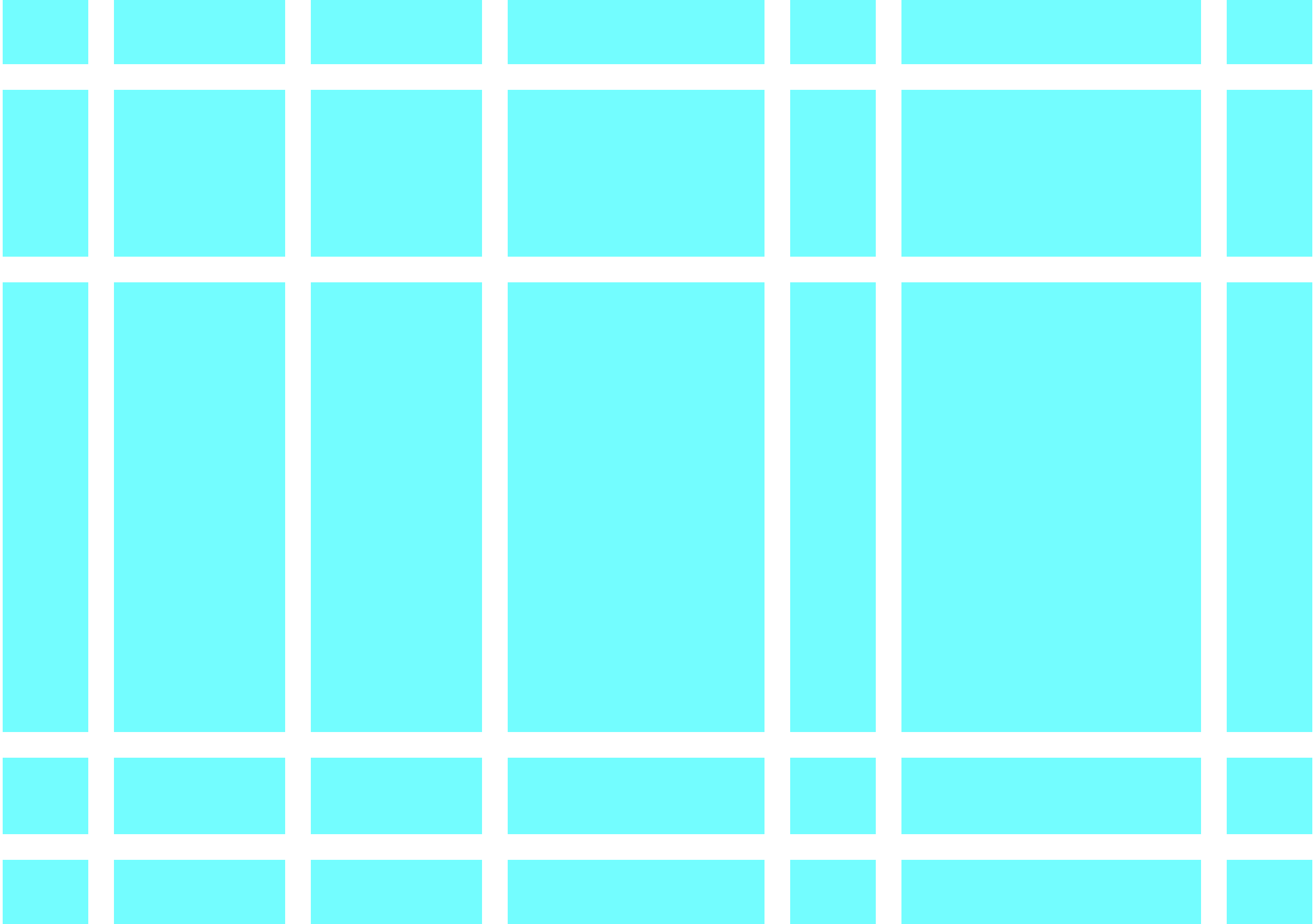






*Tracks don't have to all  
be the same size.*

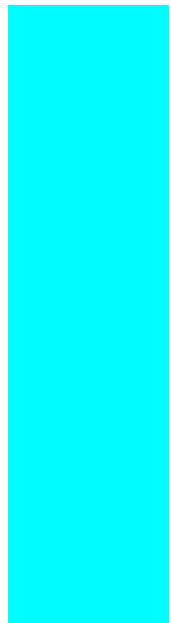




*Content sized by  
the size of a track.*



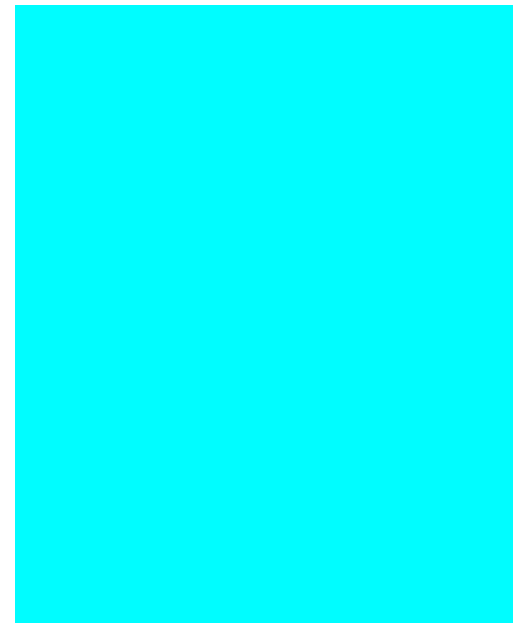
*Tracks sized by  
the size of content.*



**fixed**



**portion of  
available  
space –  
2 parts**

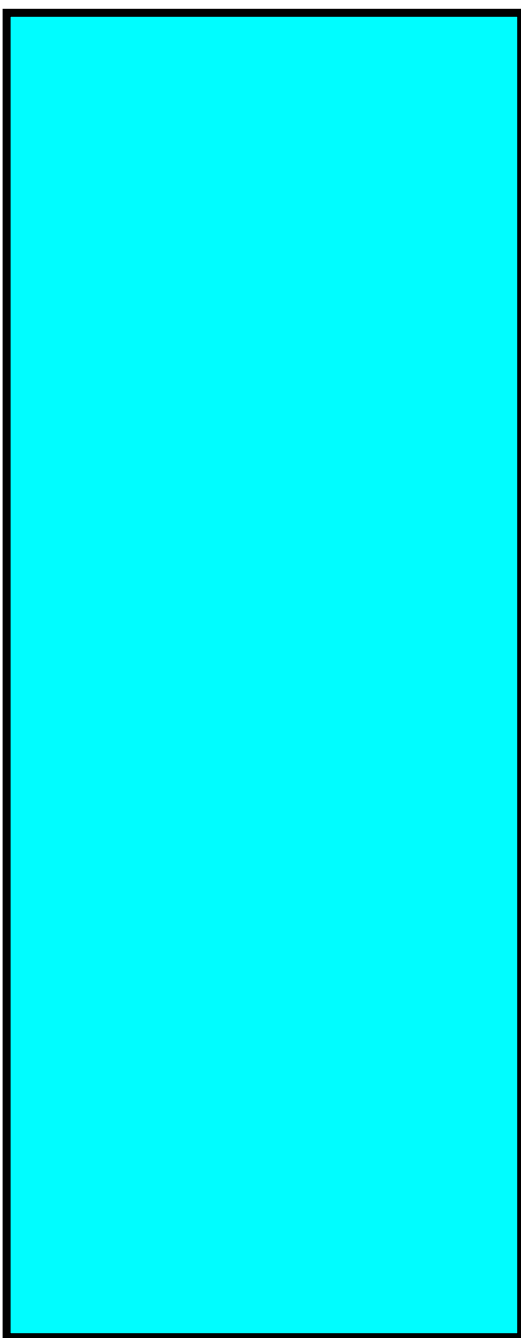


**portion of  
available  
space –  
1 part**

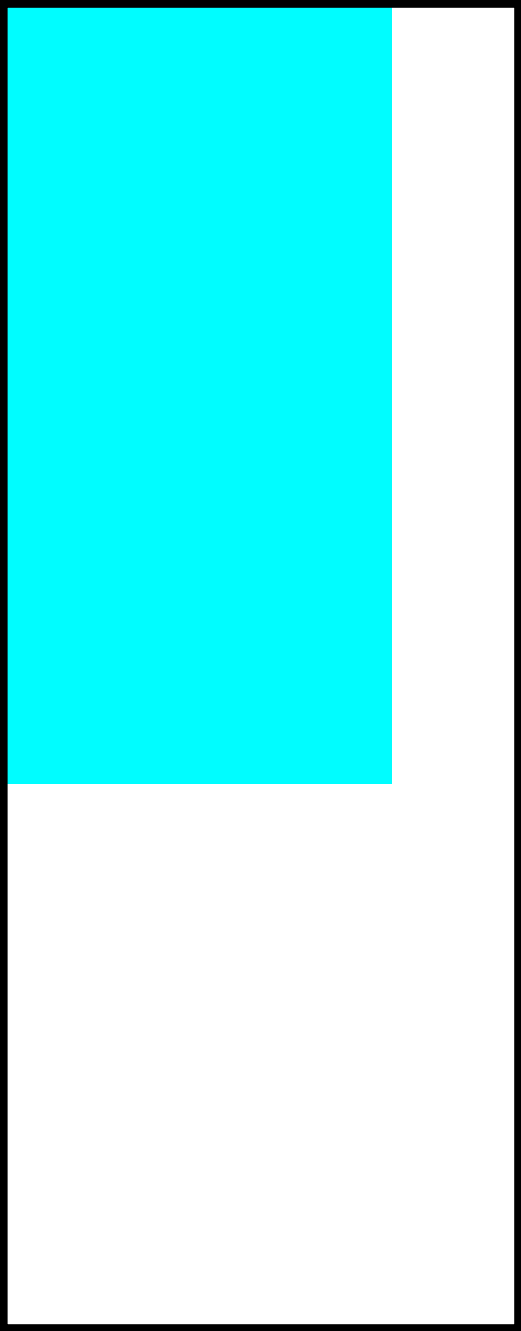


**set by  
content size**

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







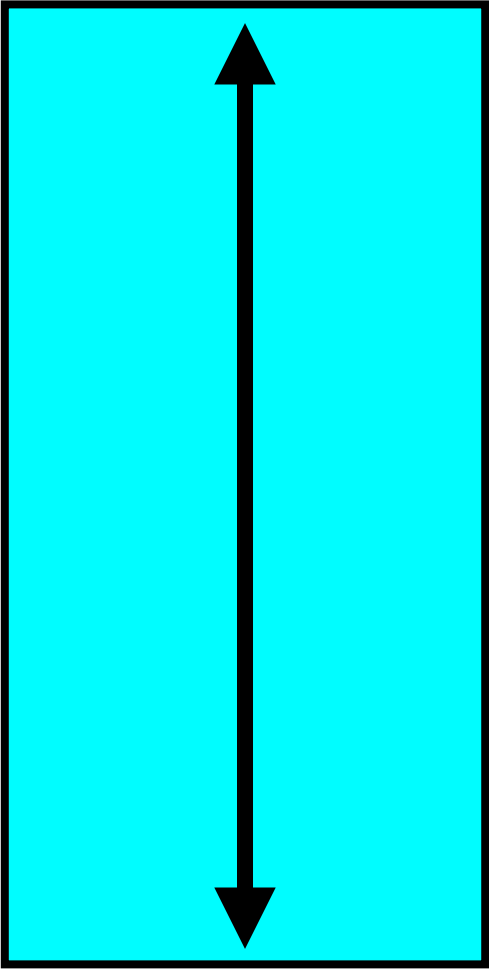
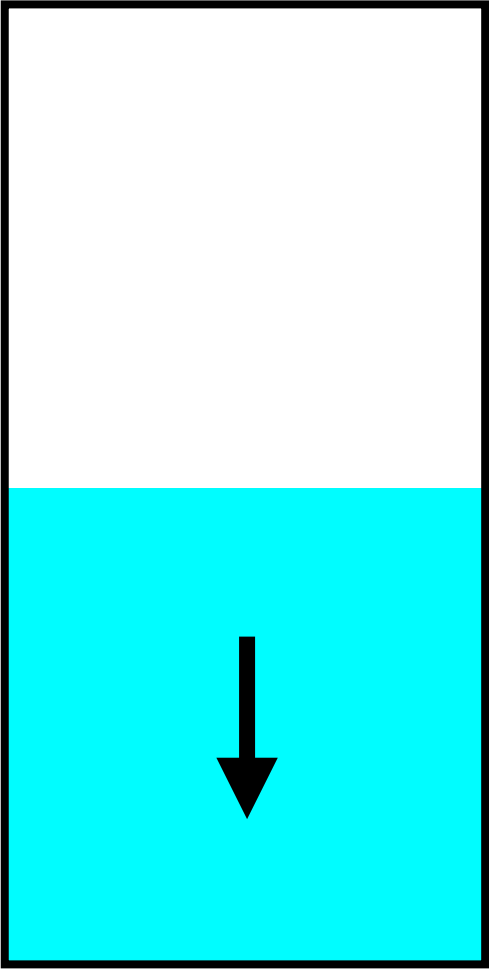
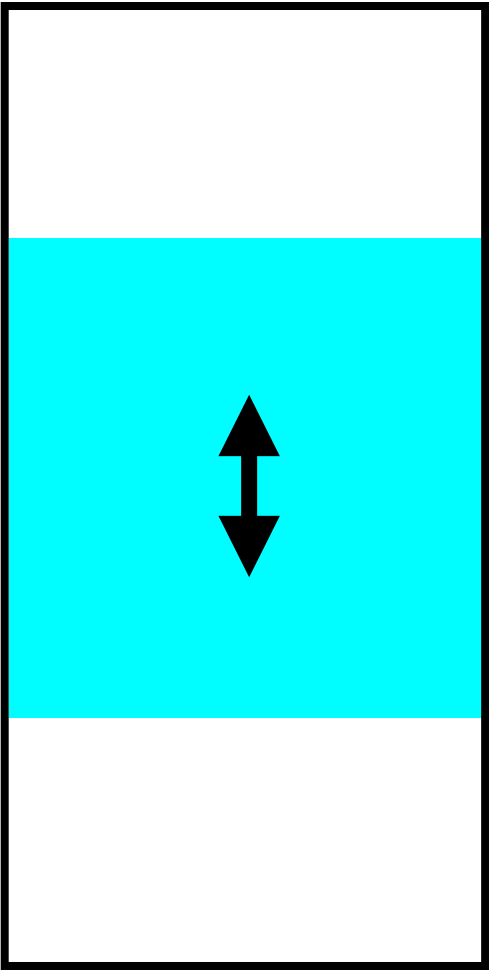
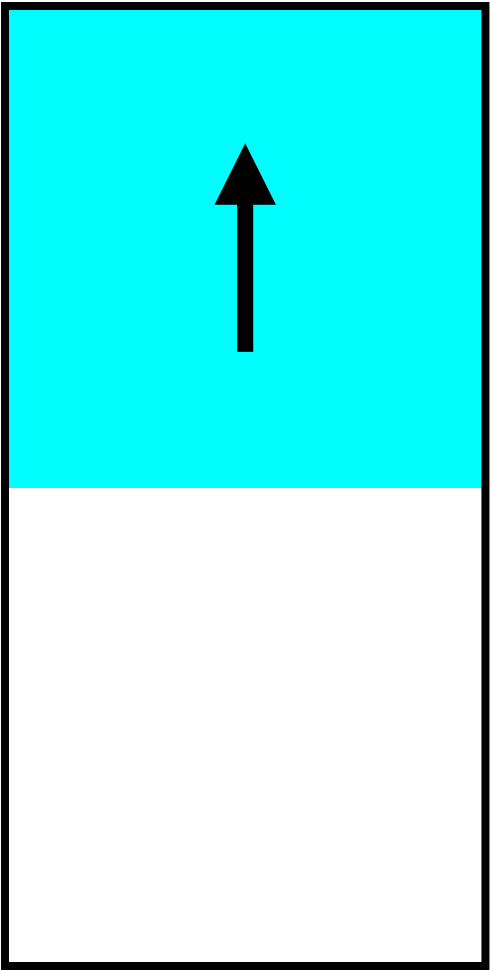
justify-items:



start                      center                      end

s   t   r   e   t   c   h

align-items:

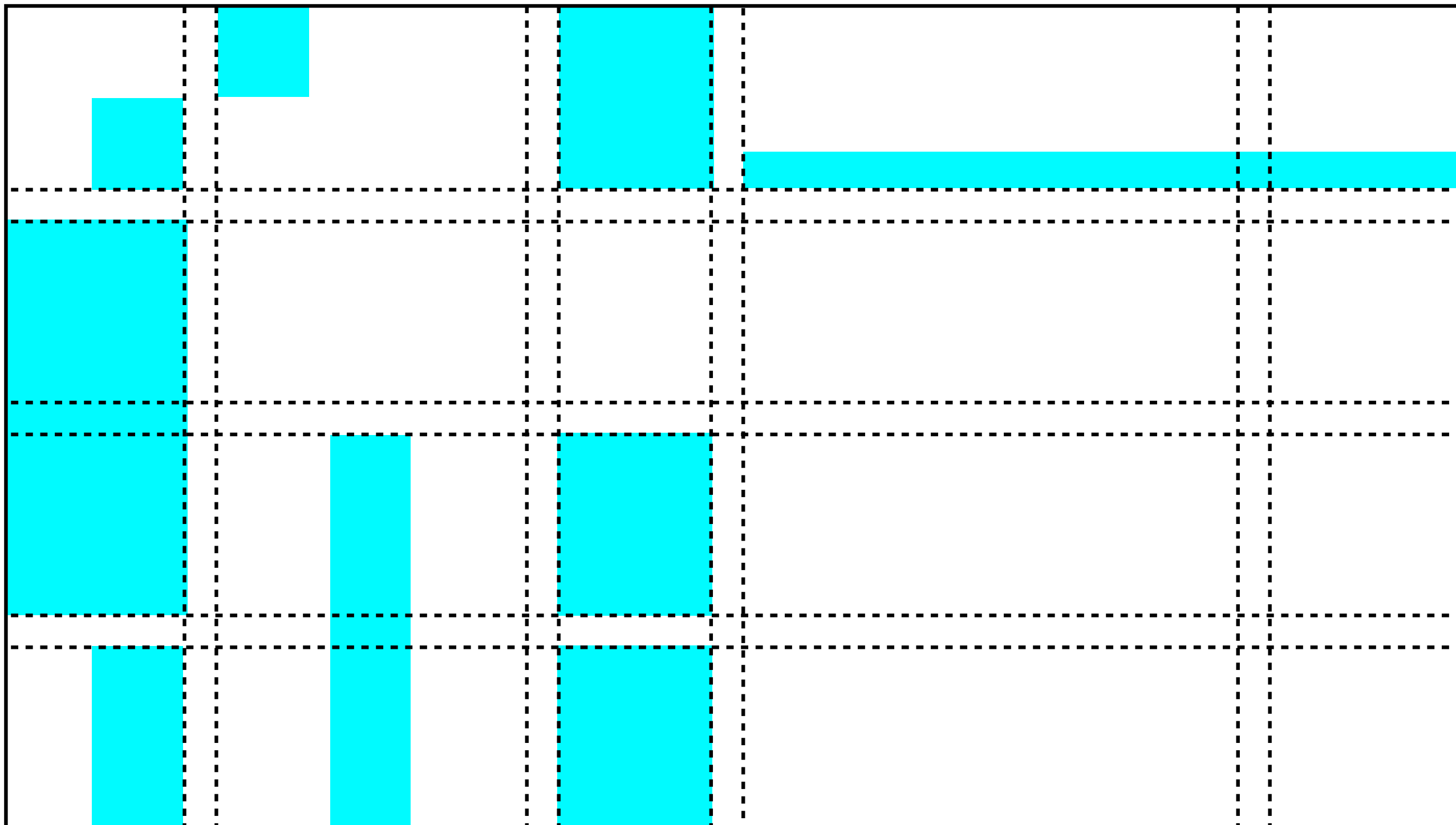


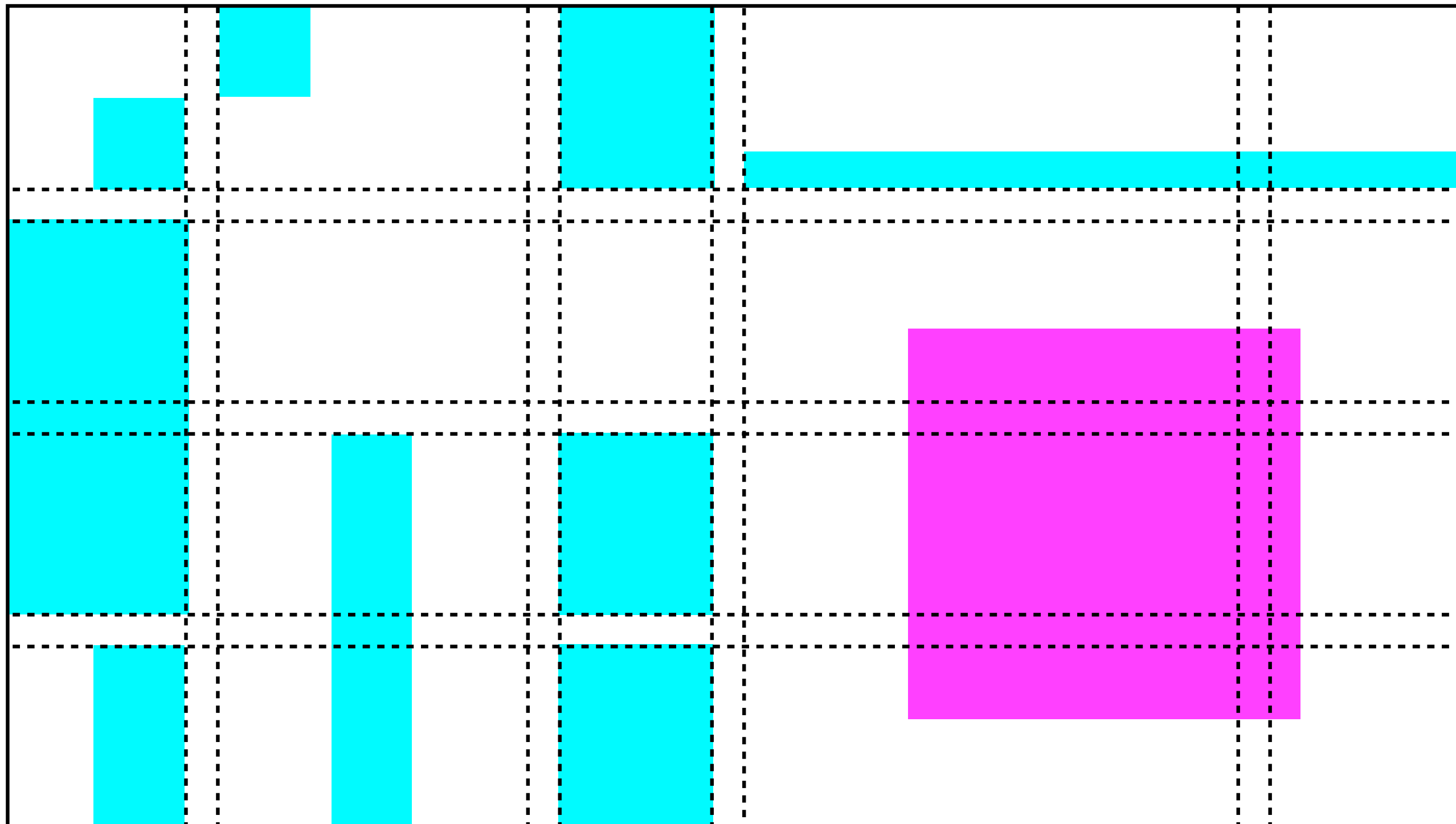
start

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?*

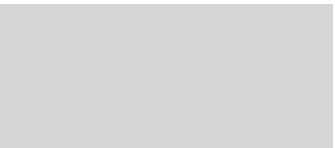
*How do we know  
where to put things?*



SECOND EDITION, REVISED AND EXPANDED

# GRAPHIC DESIGN THE NEW BASICS

ELLEN LUPTON AND JENNIFER COLE PHILLIPS



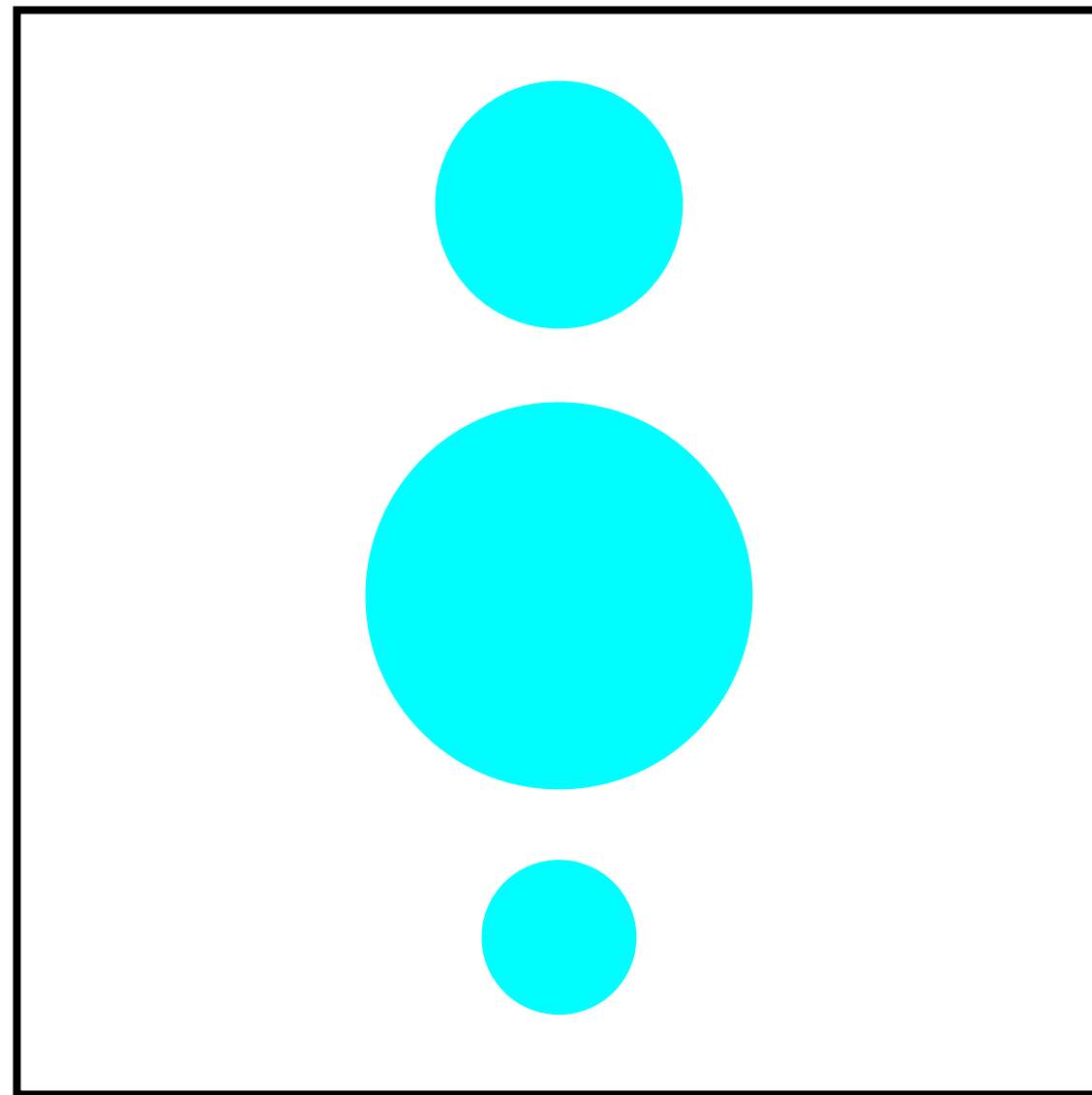
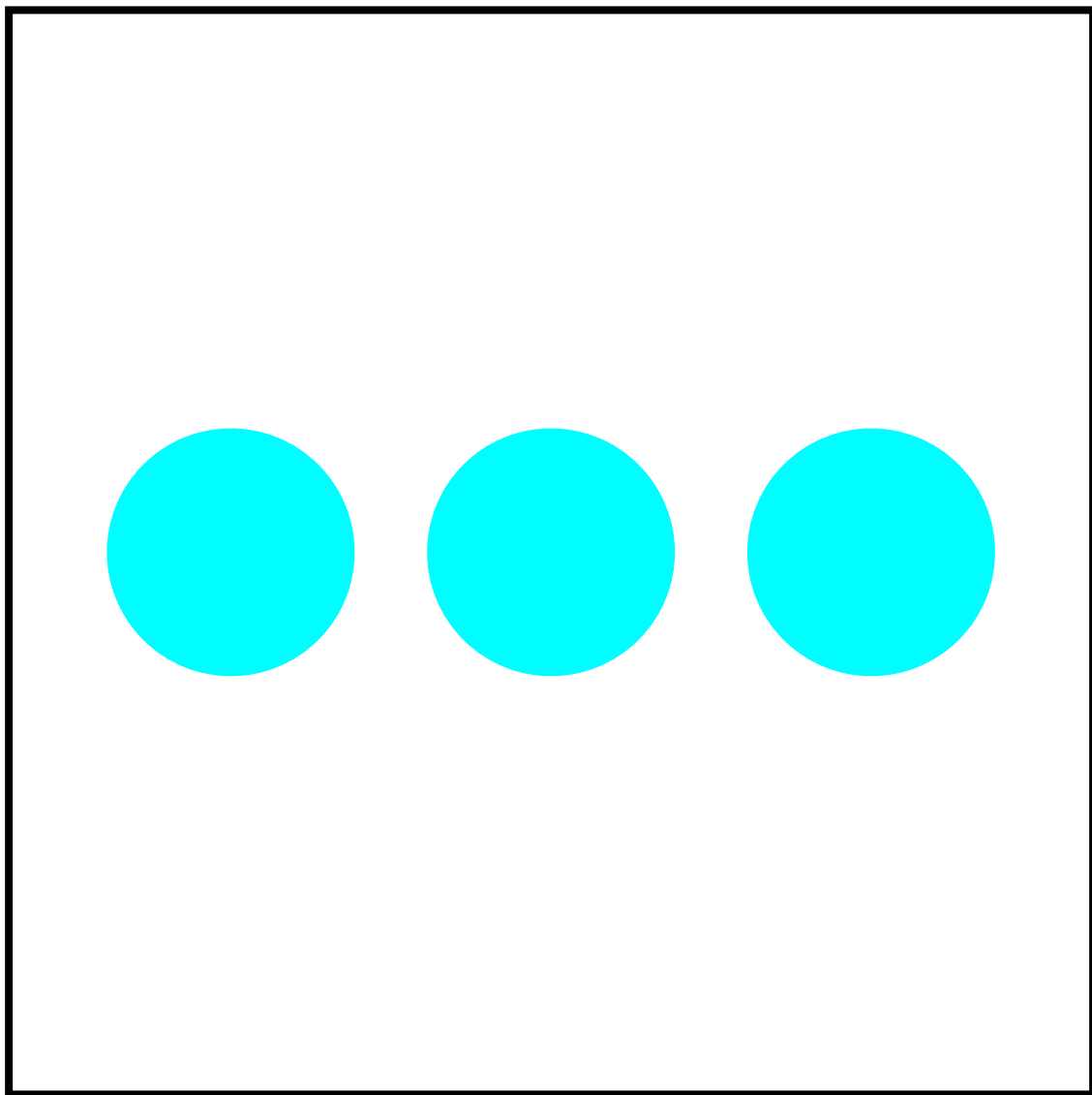
*visual hierarchy*



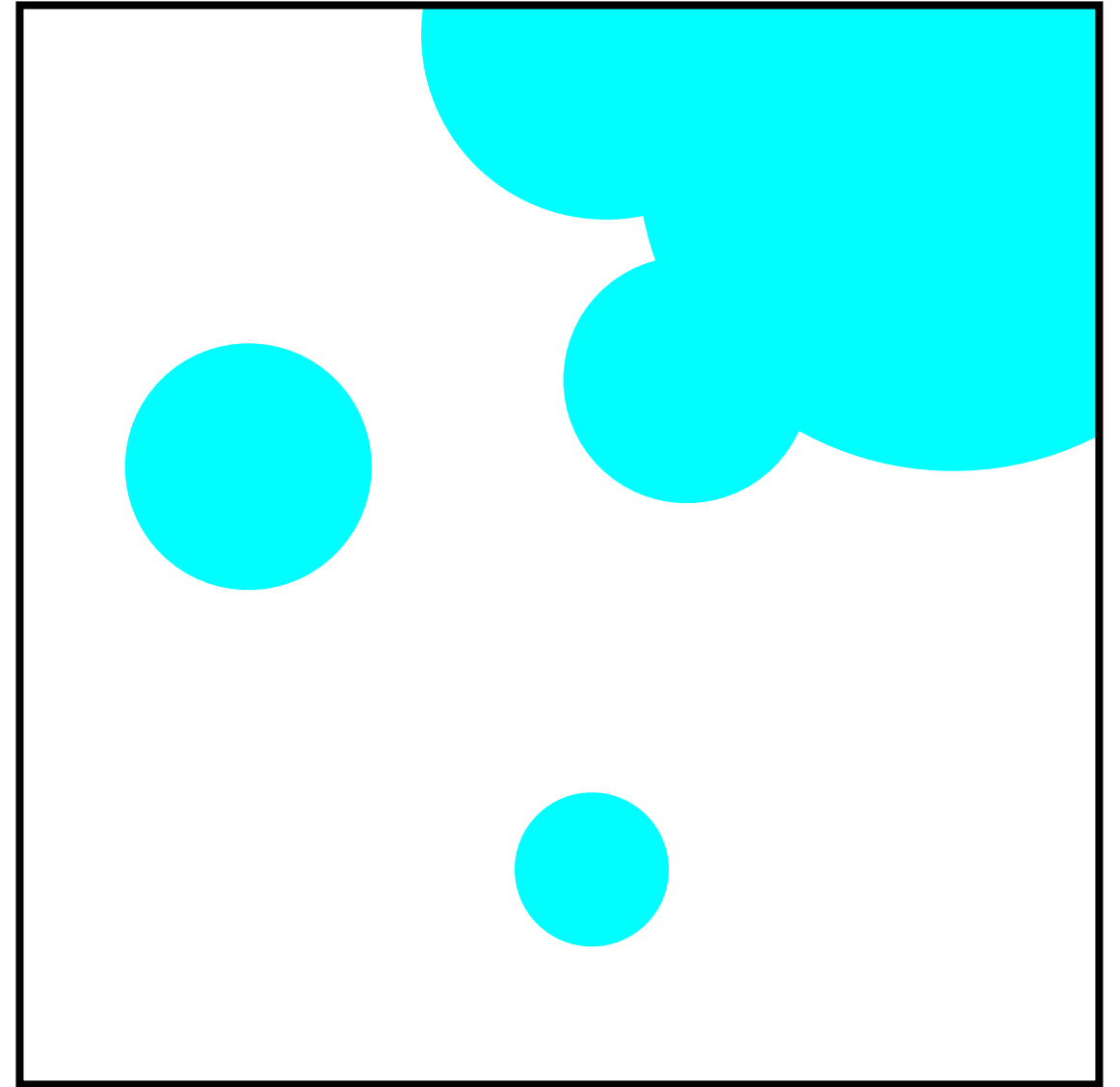
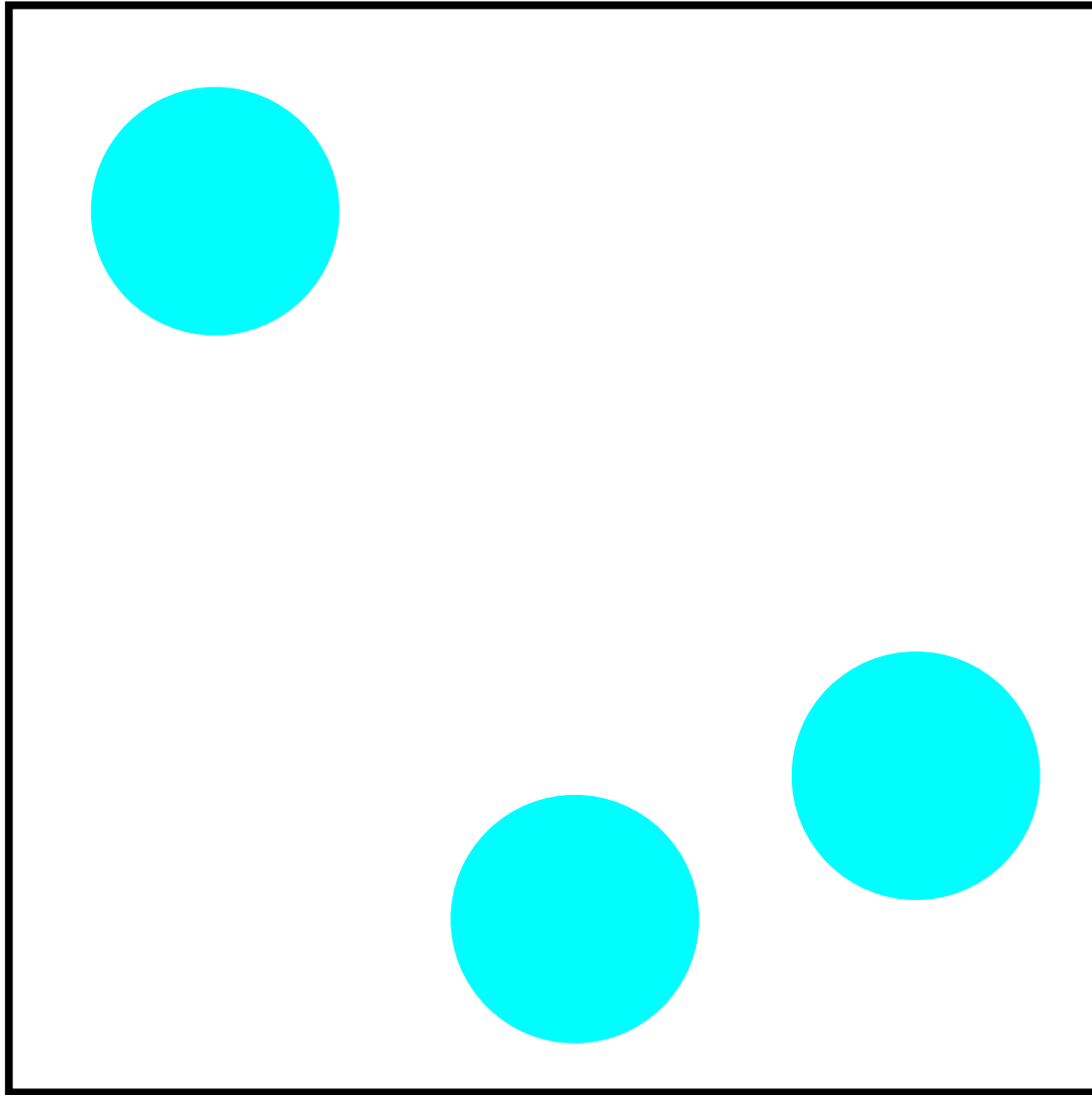
FUSCE UT TURPIS SIT AMET

**Lorem ipsum dolor sit amet**

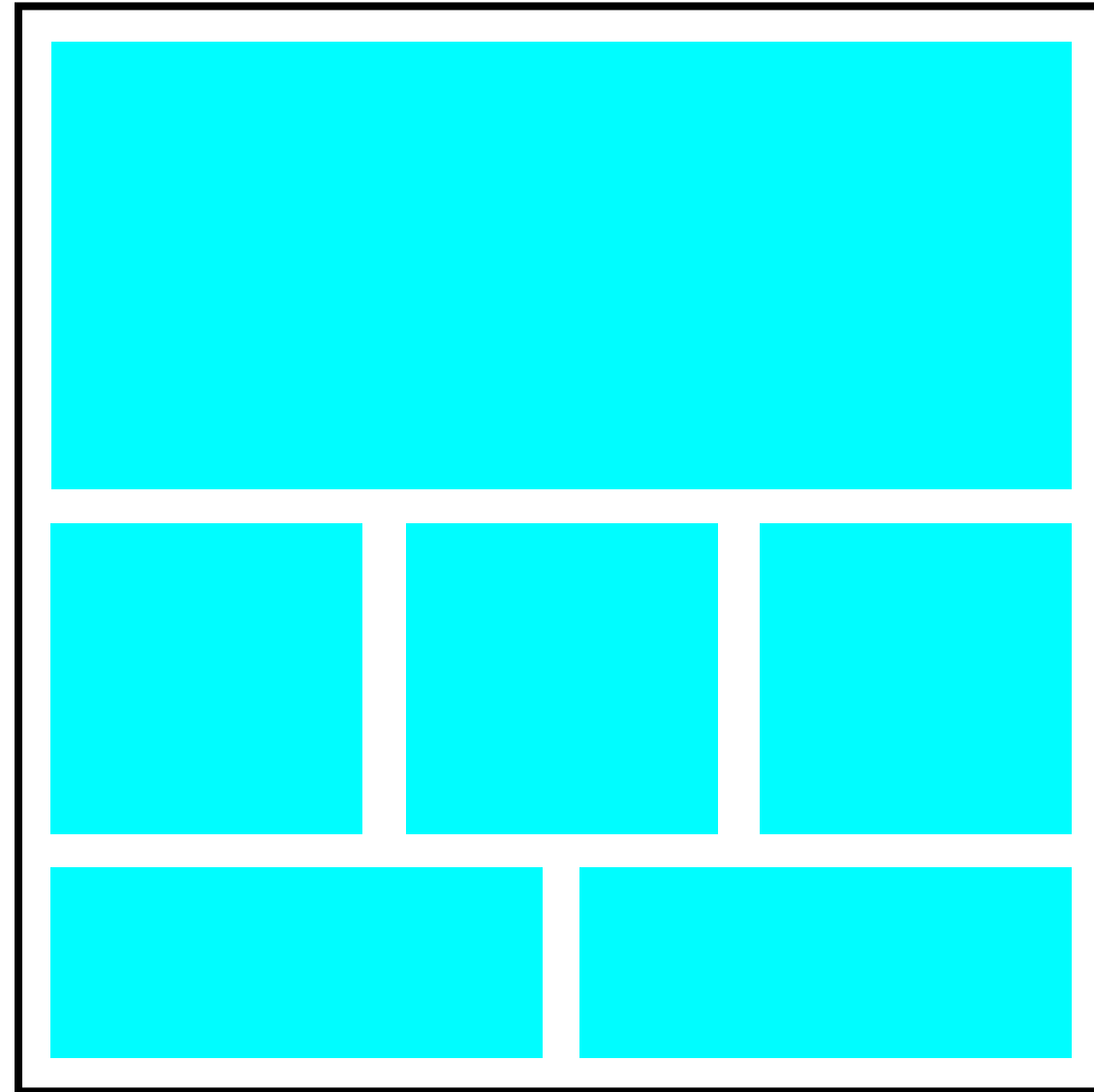
*visual hierarchy*



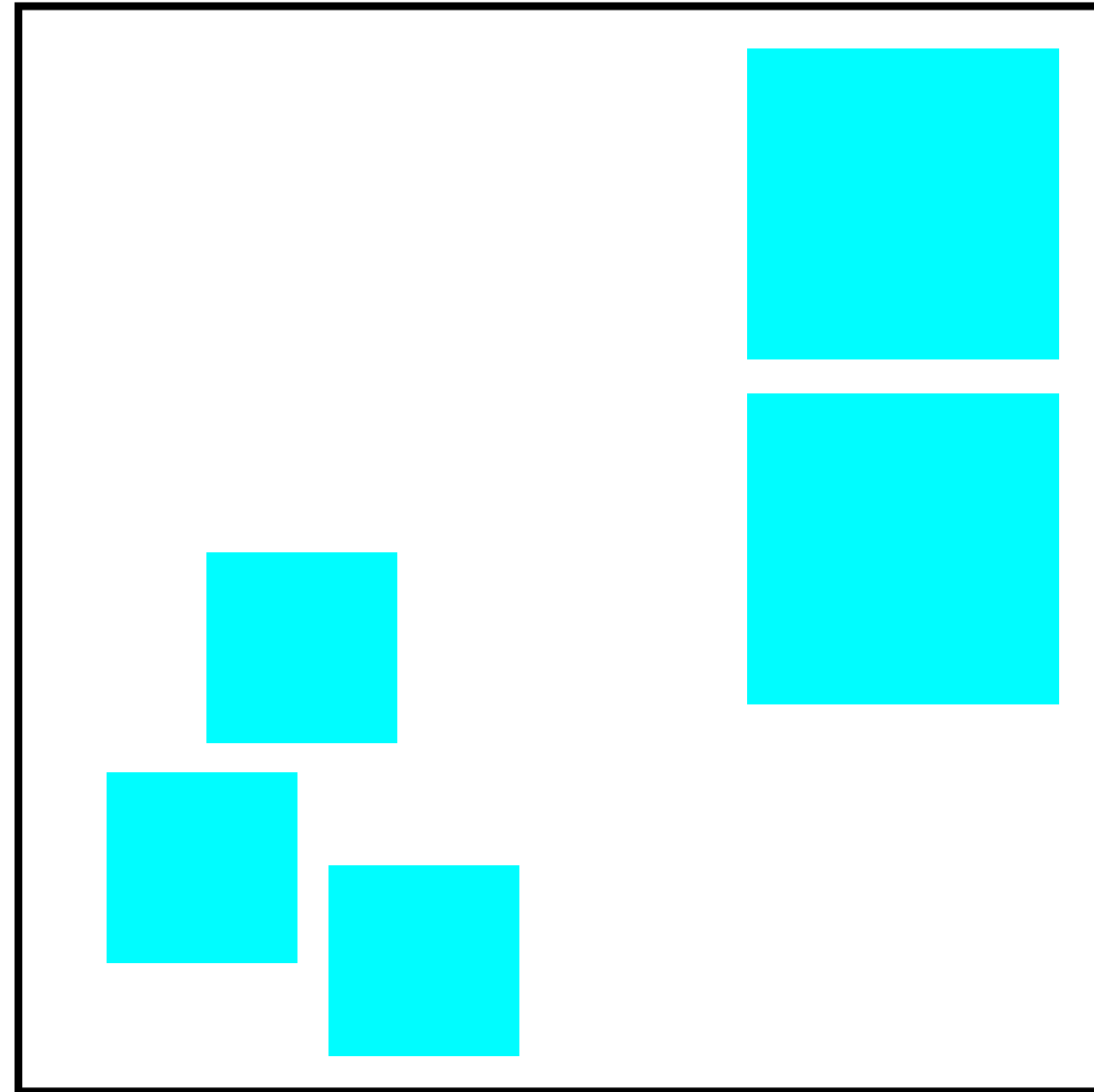
*symmetry*



*asymmetry*

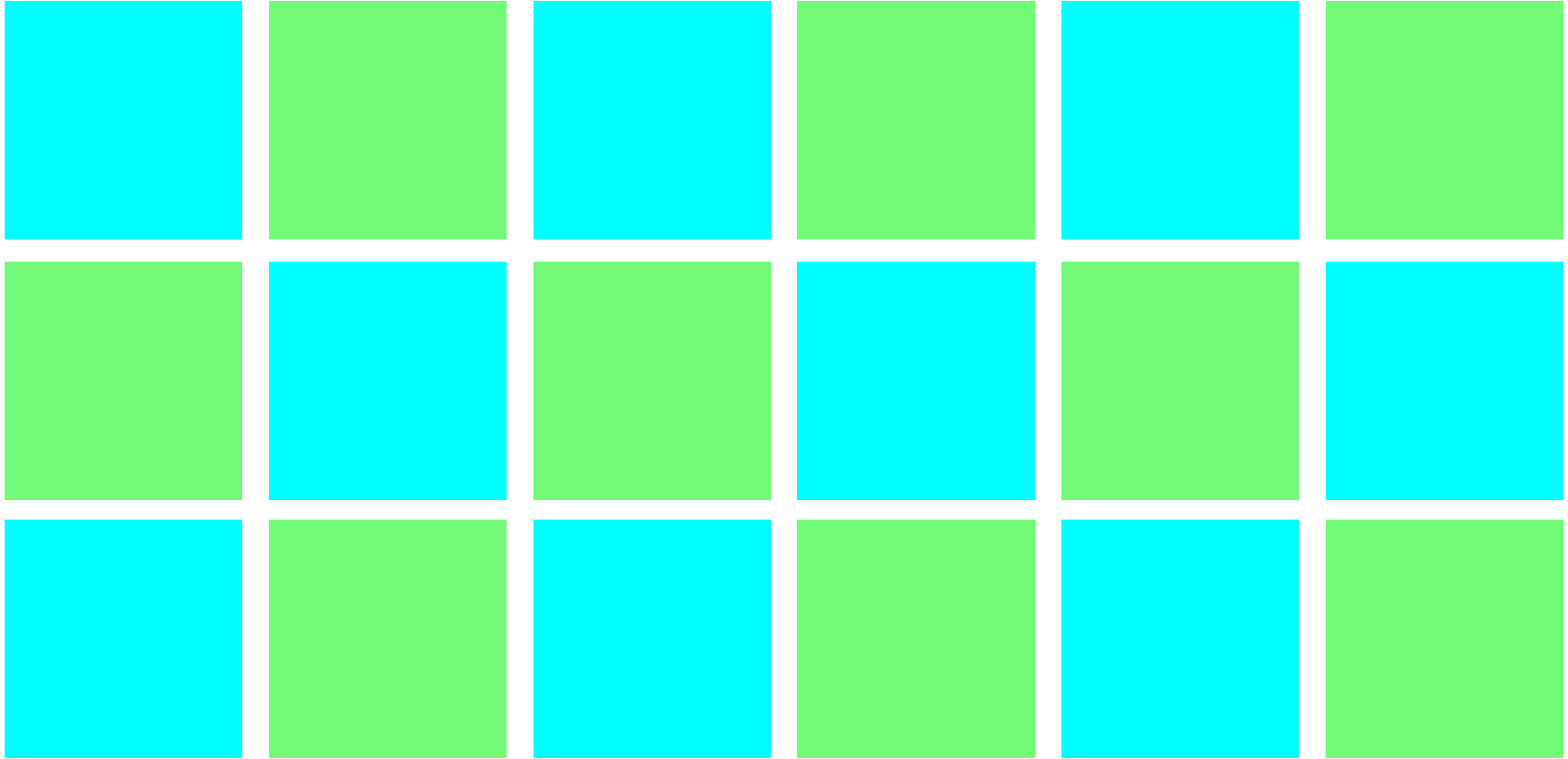


*symmetry*

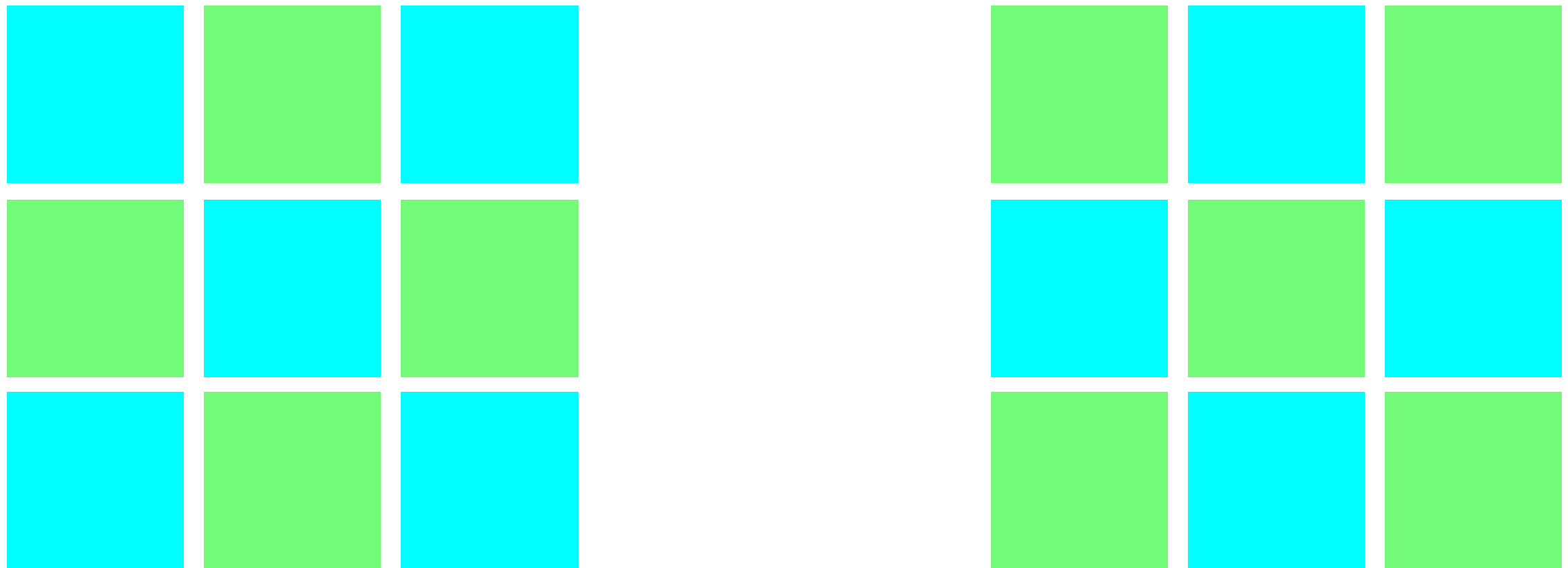


*asymmetry*

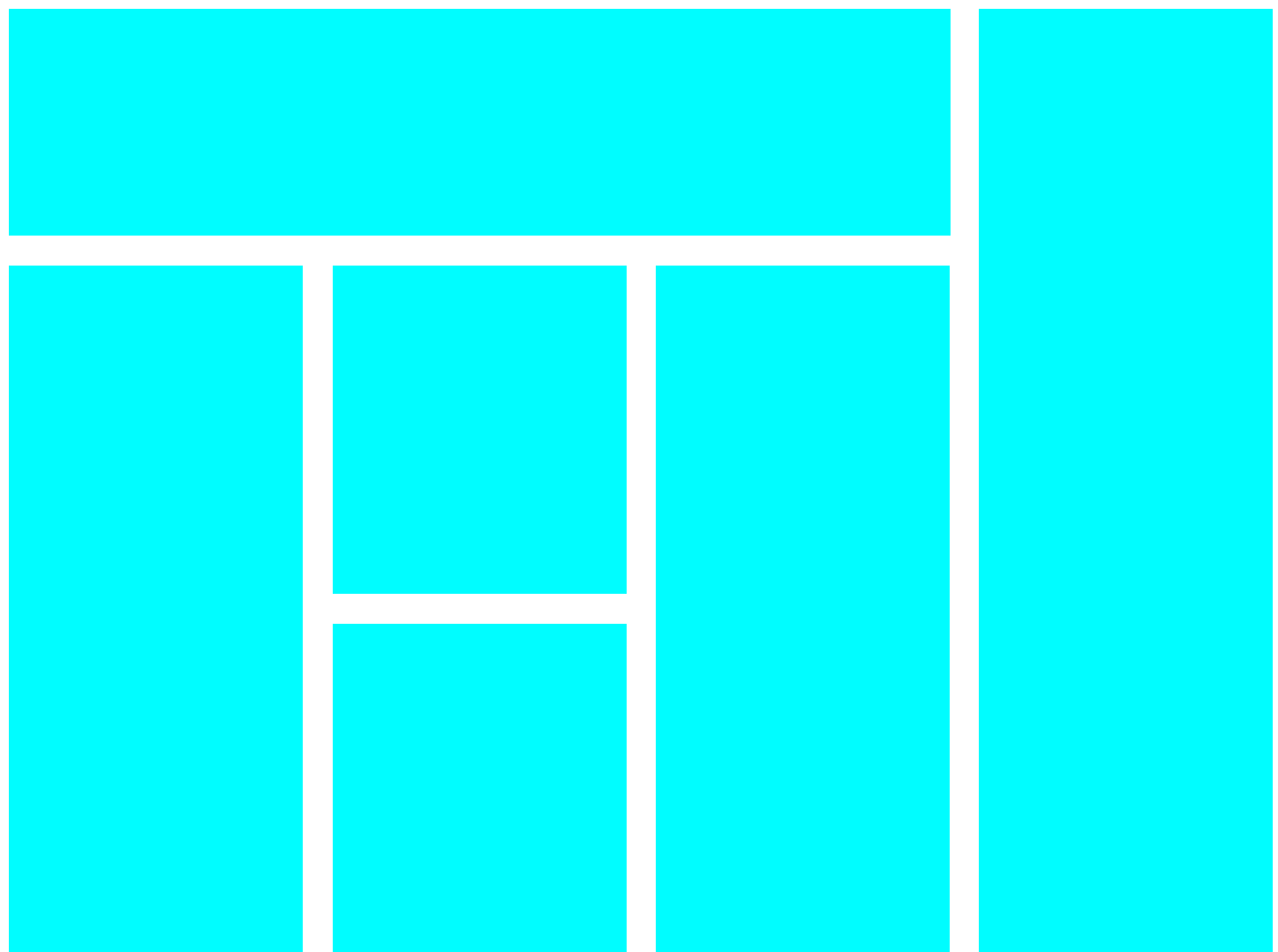




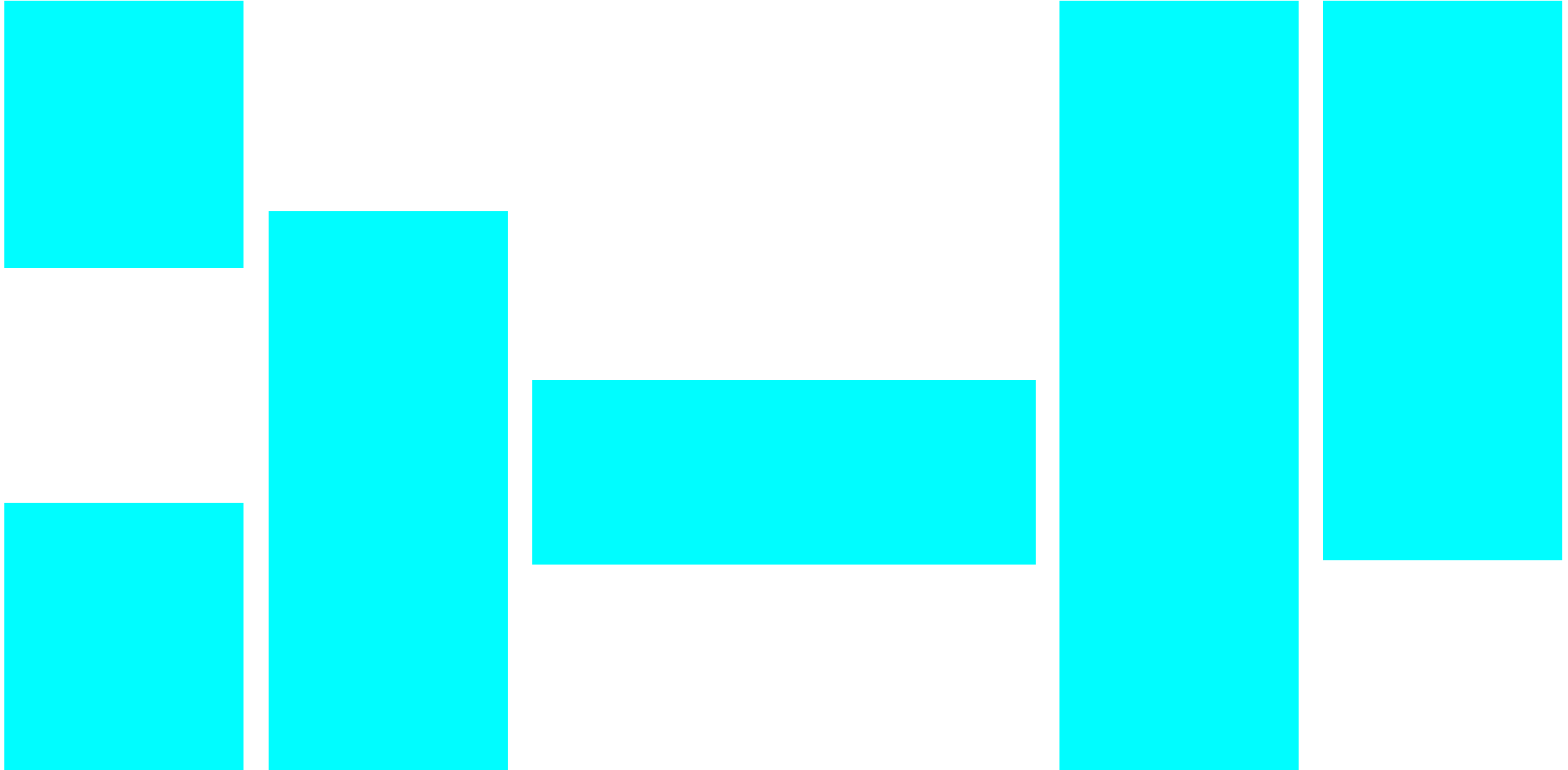
*proximity*



*proximity*



*density*



*density*



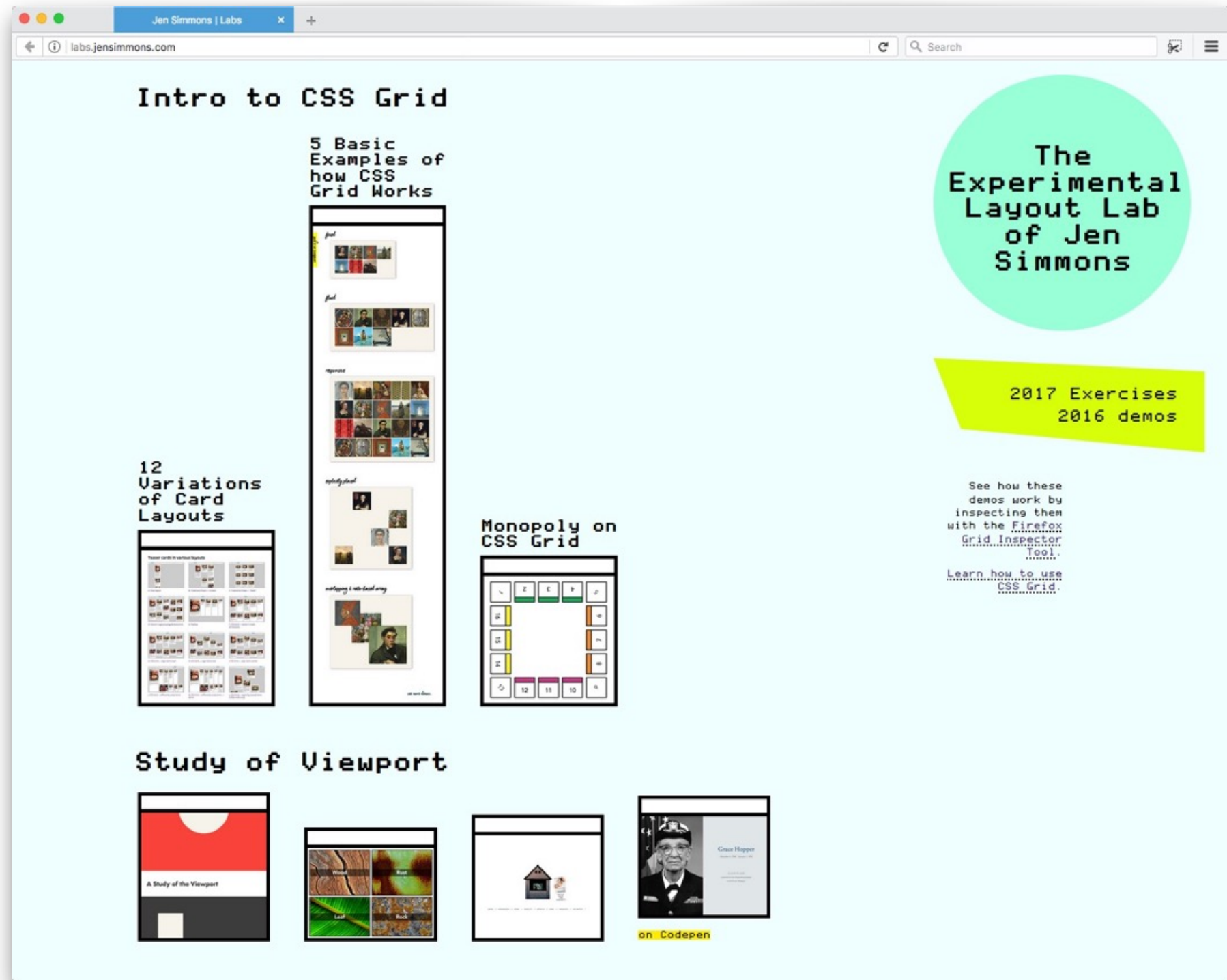
My deep respect for form and positive and negative space comes from studying Frank Lloyd Wright's idea of compression and expansion. You walk into a F.L.W. building and the entrance way is so small it makes you almost dip your head. And then as soon as you walk into the main room, he blows up the space,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

— Platon, photographer



*Graphic design for the web*

*Graphic design of the web*

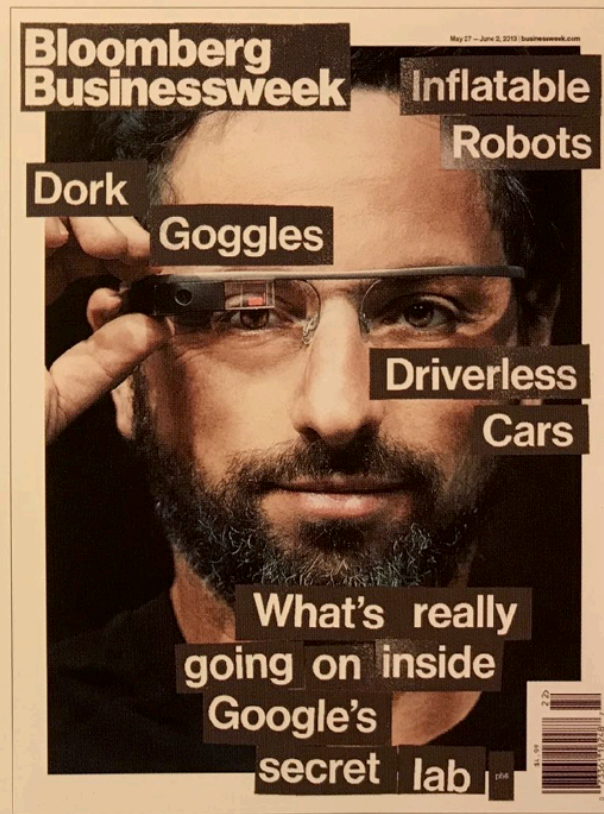
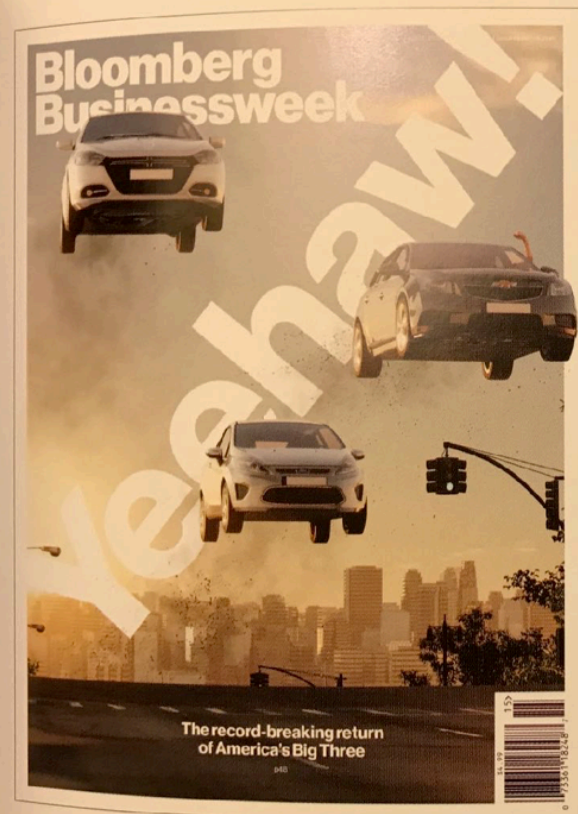
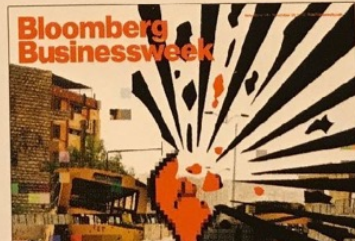
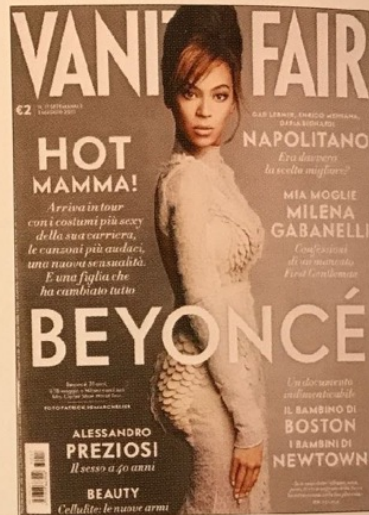
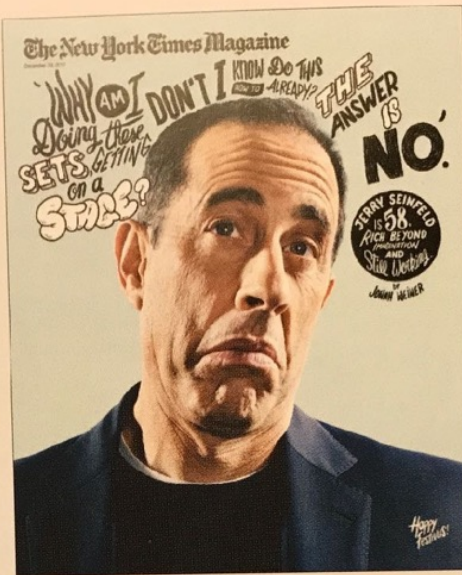


labs.jensimmons.com

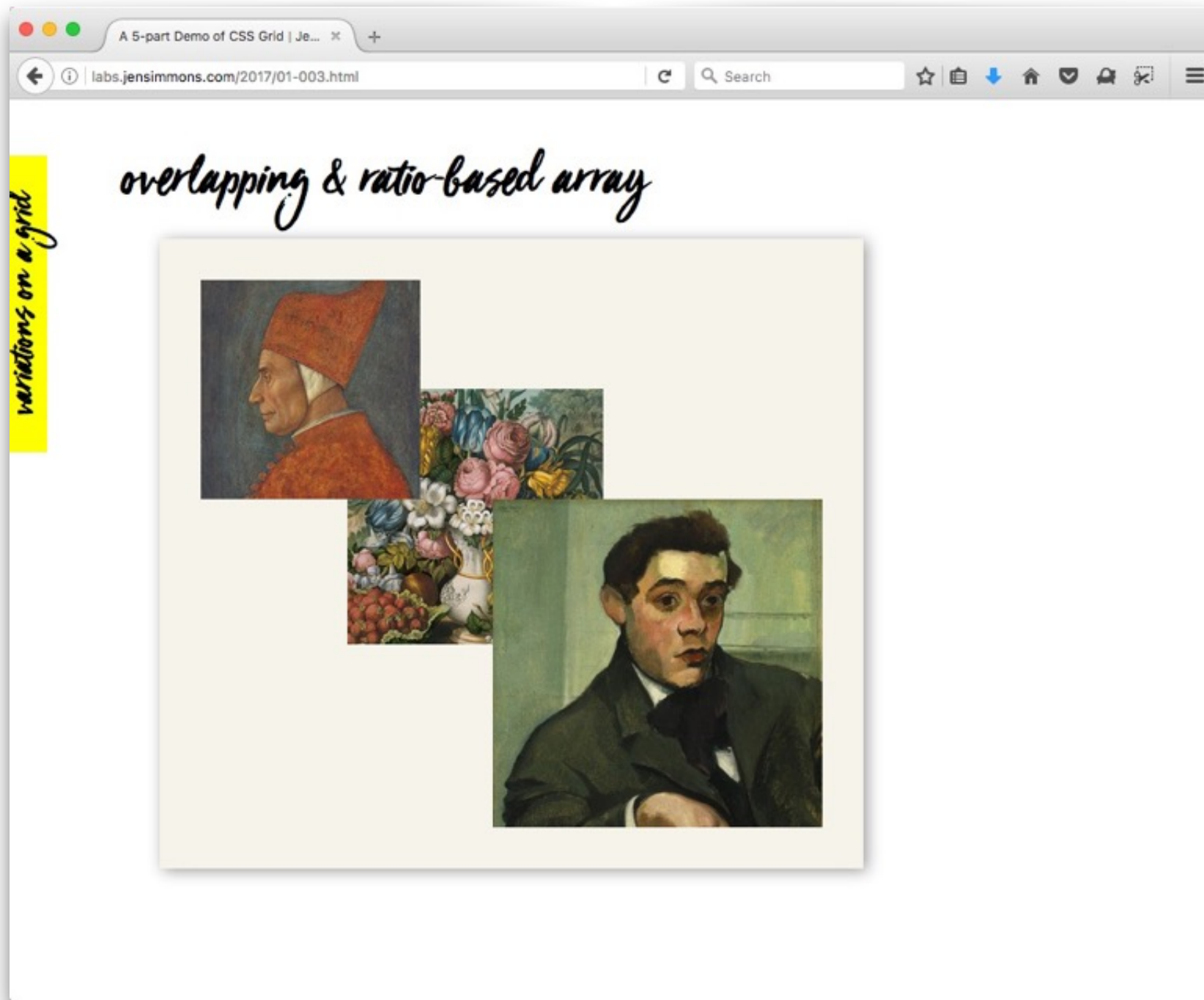
*What I've Discovered  
in Six parts*

# *1. Overlap*







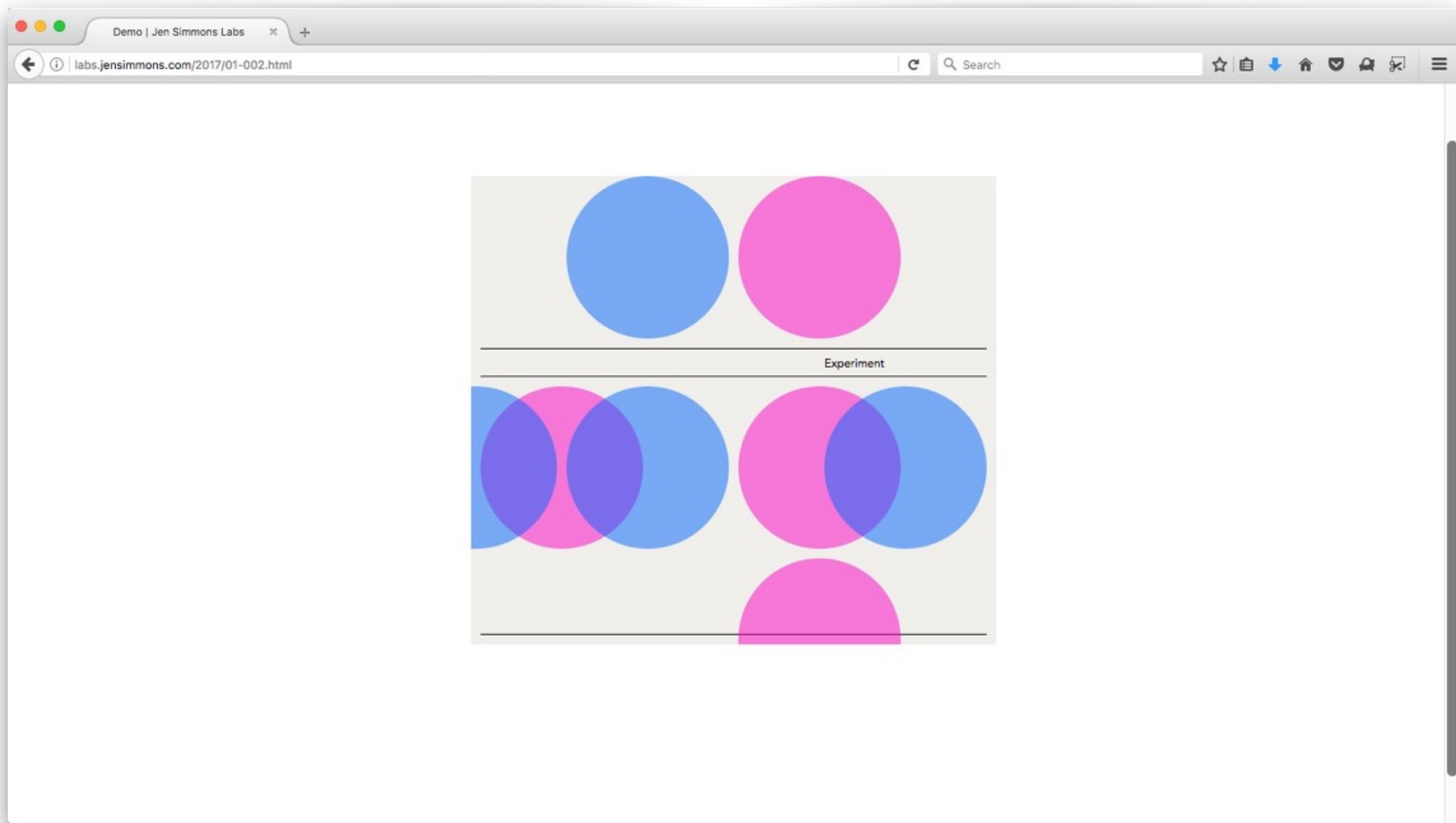


[labs.jensimmons.com/2017/01-003.html](https://labs.jensimmons.com/2017/01-003.html)

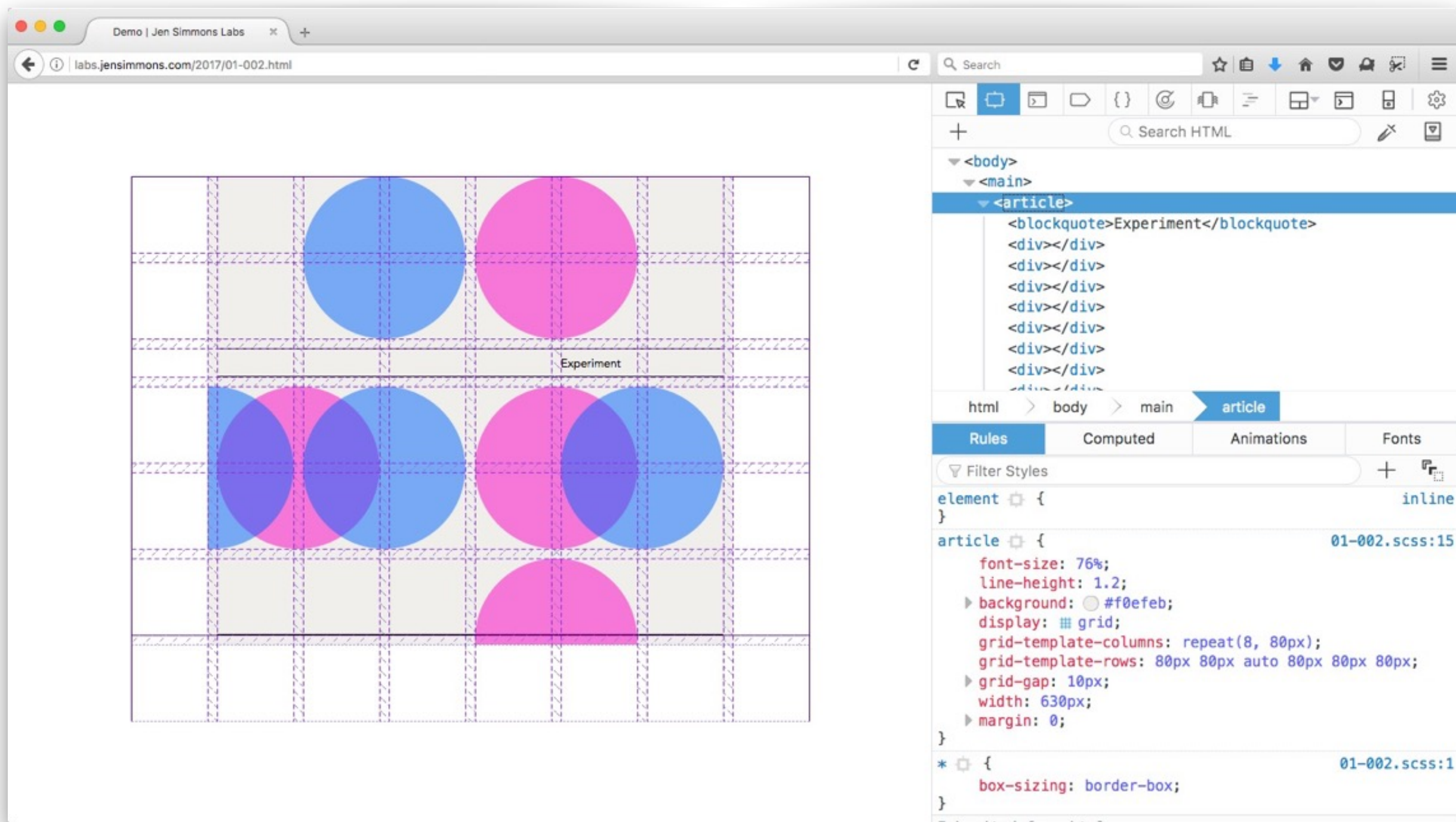
variations on a grid

overlapping & ratio-based array



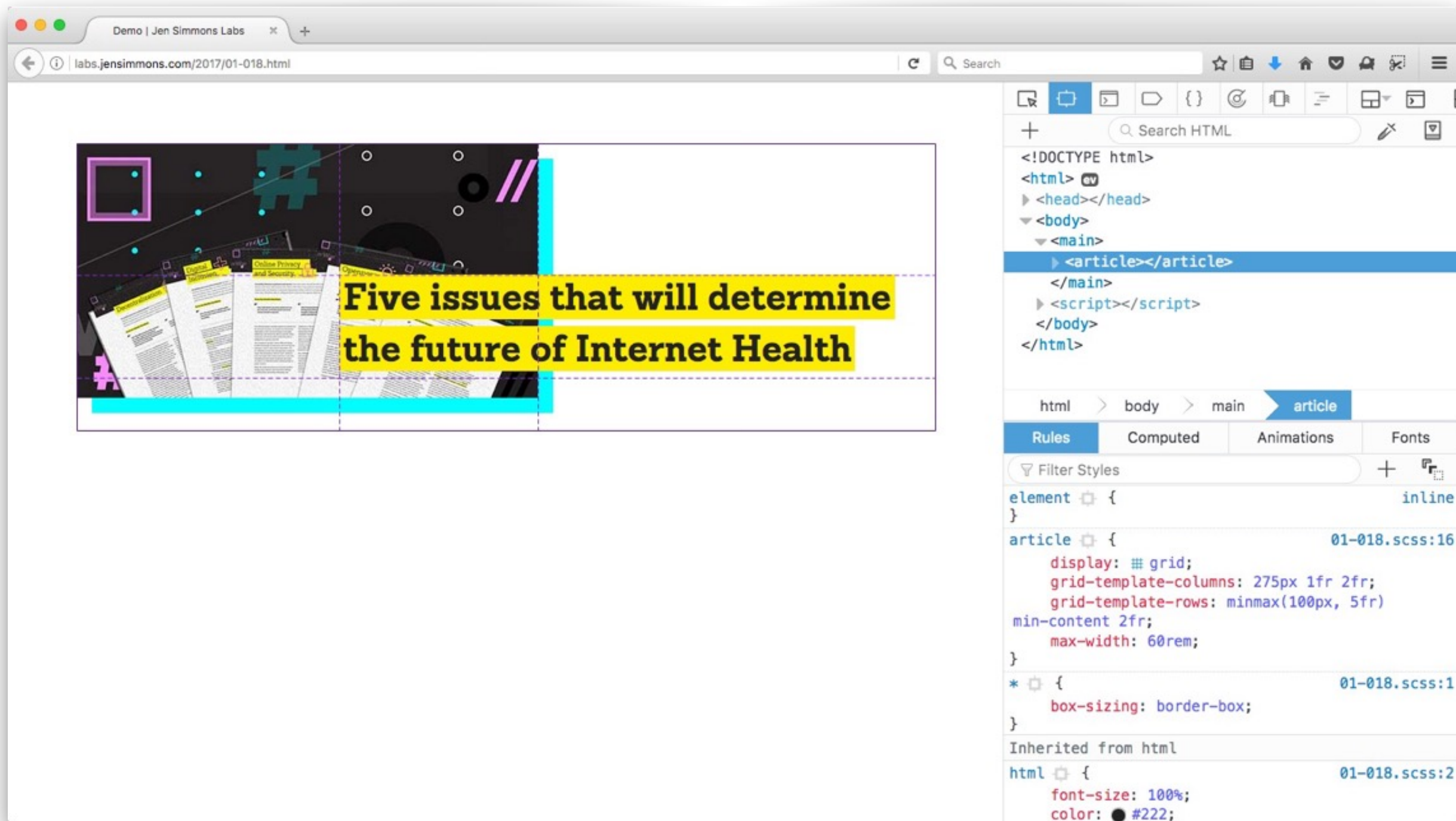


[labs.jensimmons.com/2017/01-002.html](https://labs.jensimmons.com/2017/01-002.html)



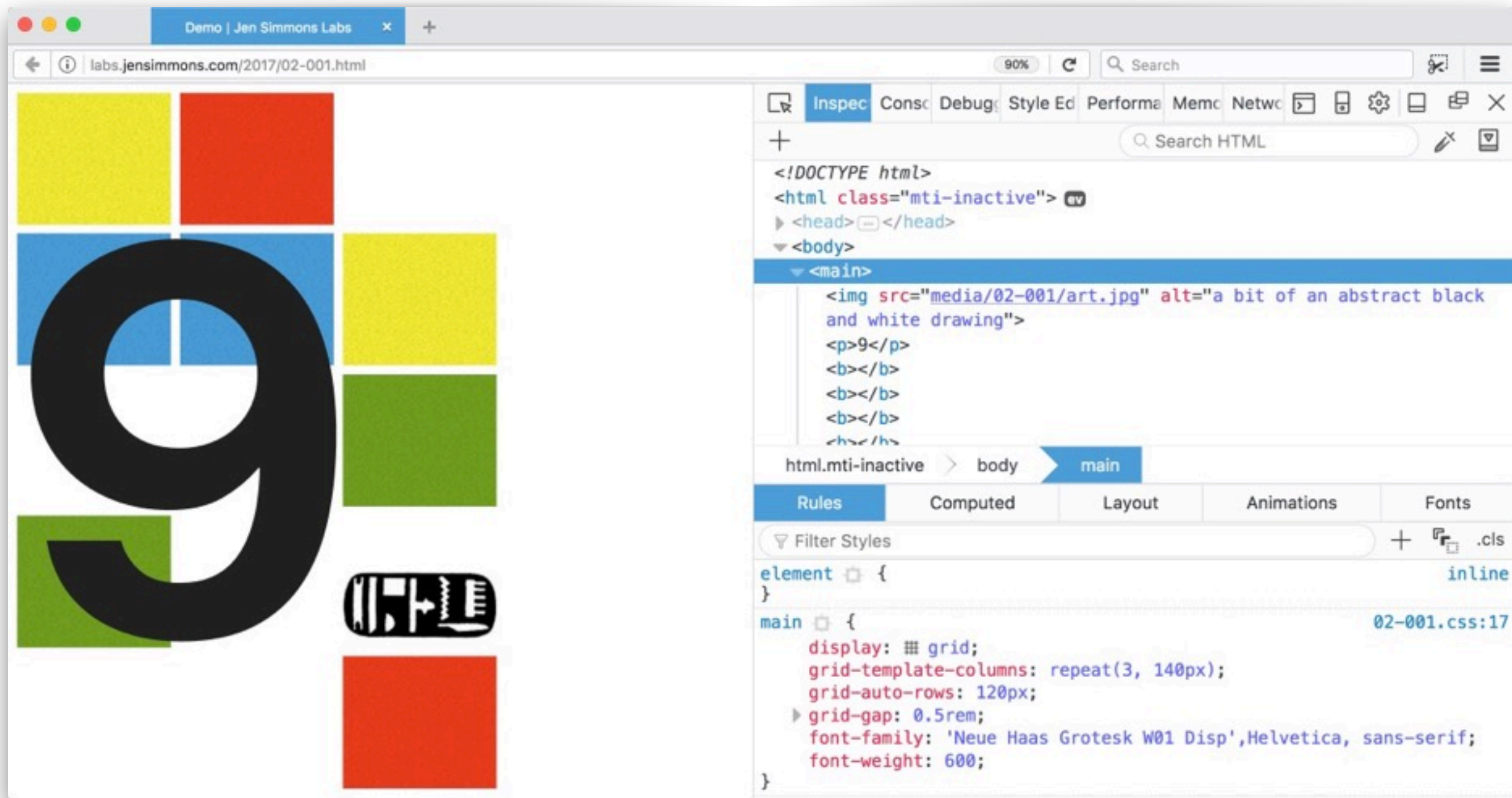
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[labs.jensimmons.com/2017/01-018.html](https://labs.jensimmons.com/2017/01-018.html)

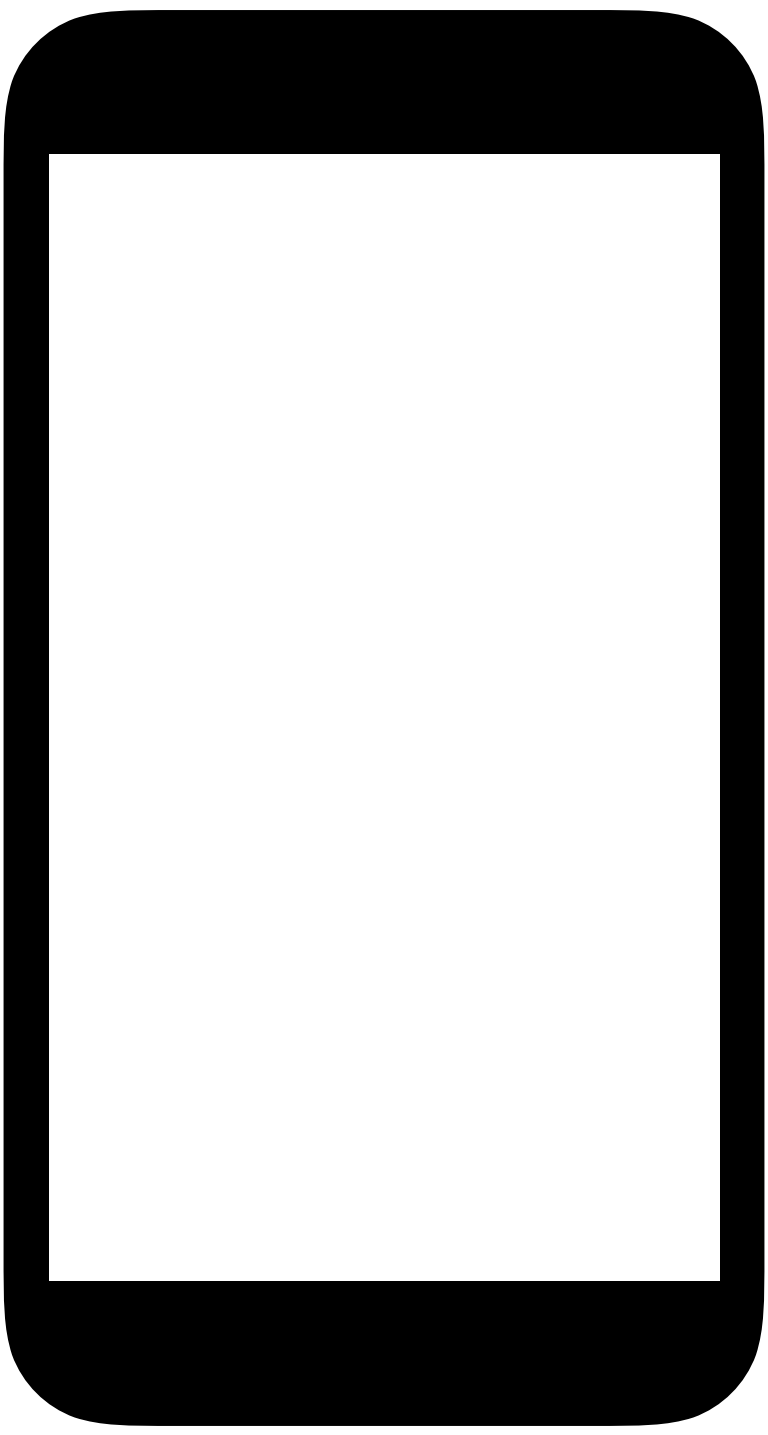




[labs.jensimmons.com/2017/02-001.html](http://labs.jensimmons.com/2017/02-001.html)

*Overlap*

## *2. The Viewport*







MARKET  
SPORTS KIDS  
ART

Y  
a  
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m

20m

RENT  
A  
BIKE

YAM BIKE

037 804 9754

WITH YOU

CONSTANZA MACRAS  
DORKYPARK  
SURVIVAL ISM

T  
D

GORNY

LASS ES  
UNS  
ÄNDERN!

schaubühne schaubühne schaubühne schaubühne

IBIS HOTEL

An der Schillingbrücke



**starfm** LOW 87.9

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12.09 KÖLN  
13.09 FRANKFURT  
21.09 MÜNCHEN  
22.09 LEIPZIG  
23.09 BERLIN  
24.09 HAMBURG

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**LASS ES UNS ÄNDERN!**

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AUTUMN EDITION 2016

NEW LOCATION: AGORA ROLLBERG

17 & 18 SEPT. 12:00-20:00

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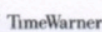
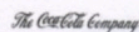
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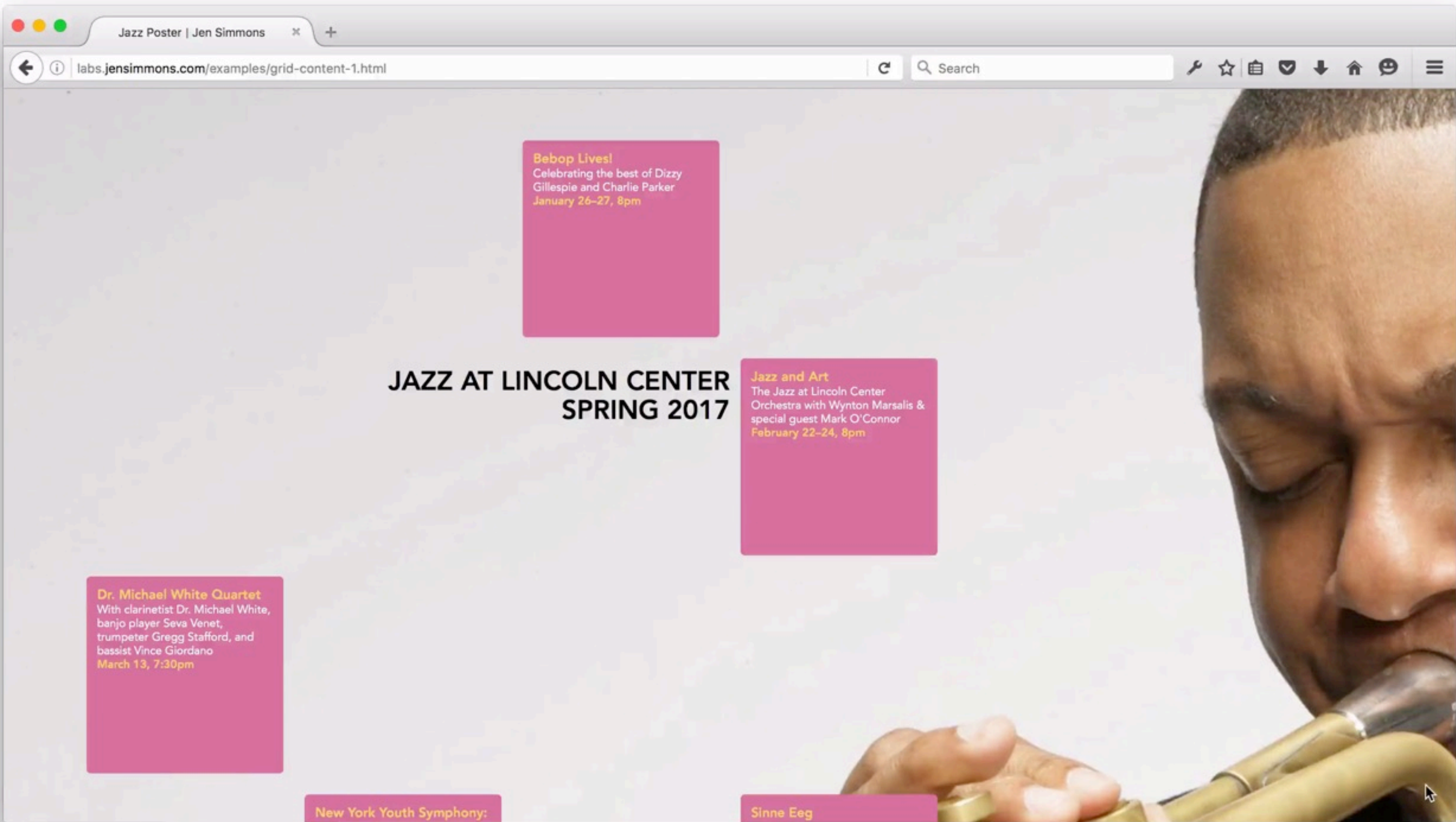
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The Jazz at Lincoln Center  
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February 22-24, 8pm

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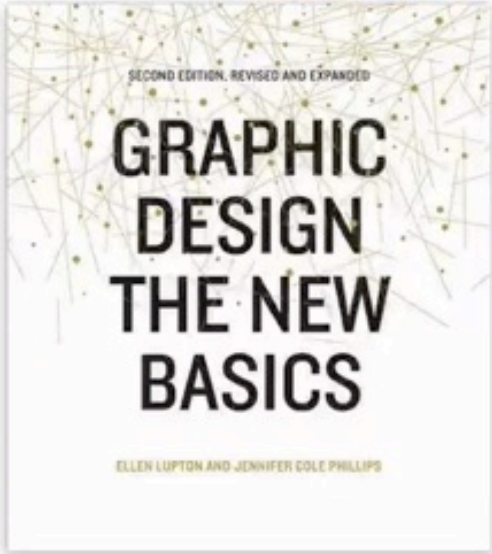
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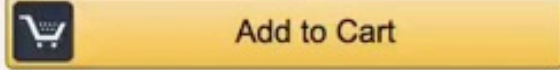
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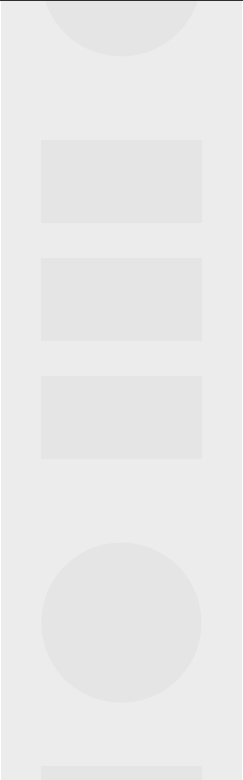
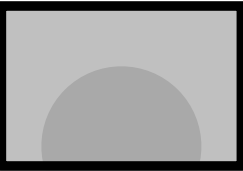
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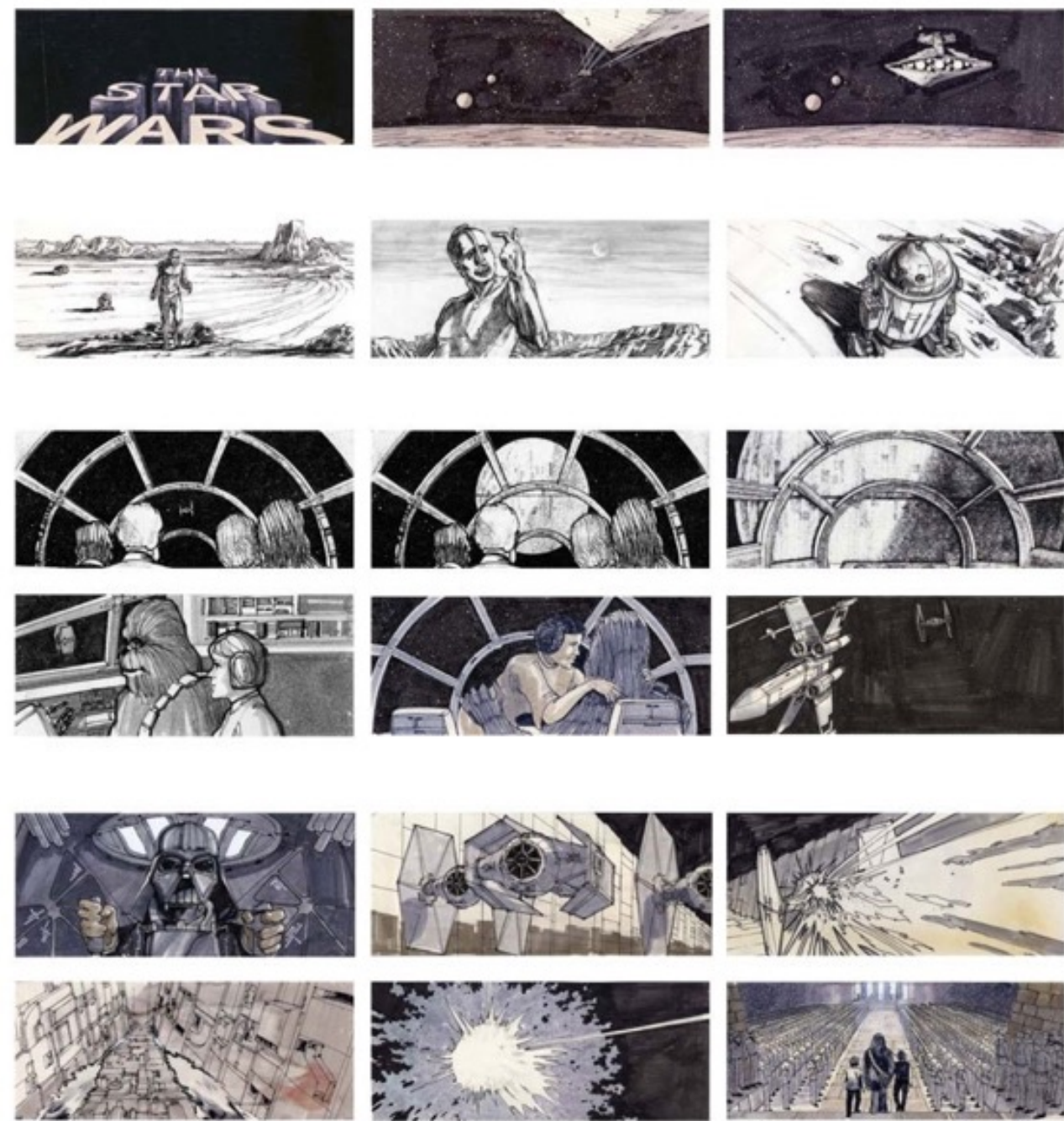








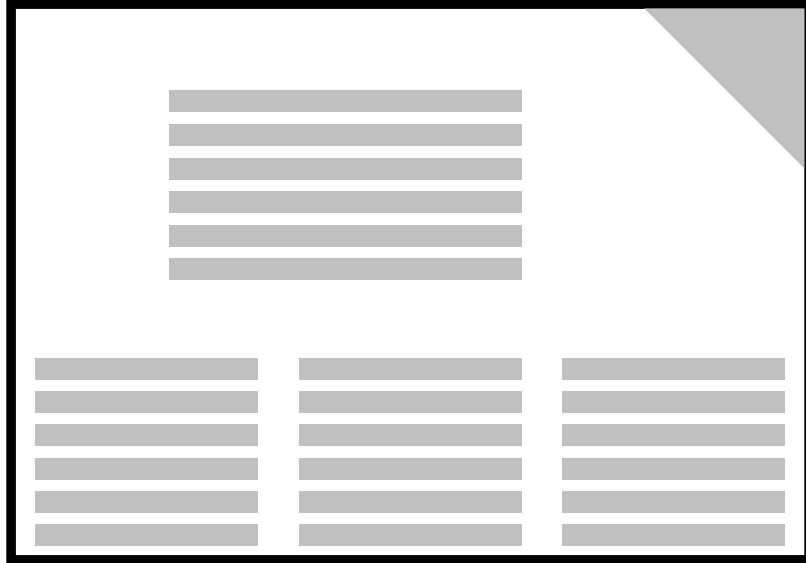
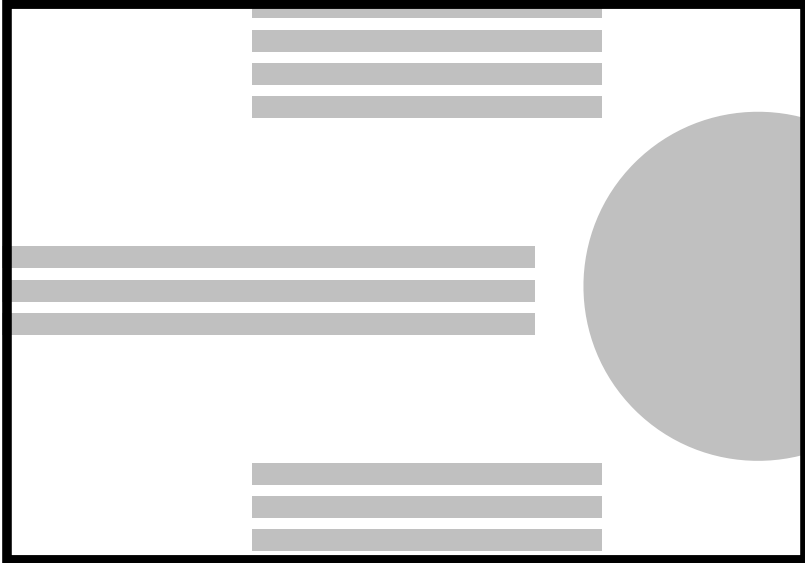
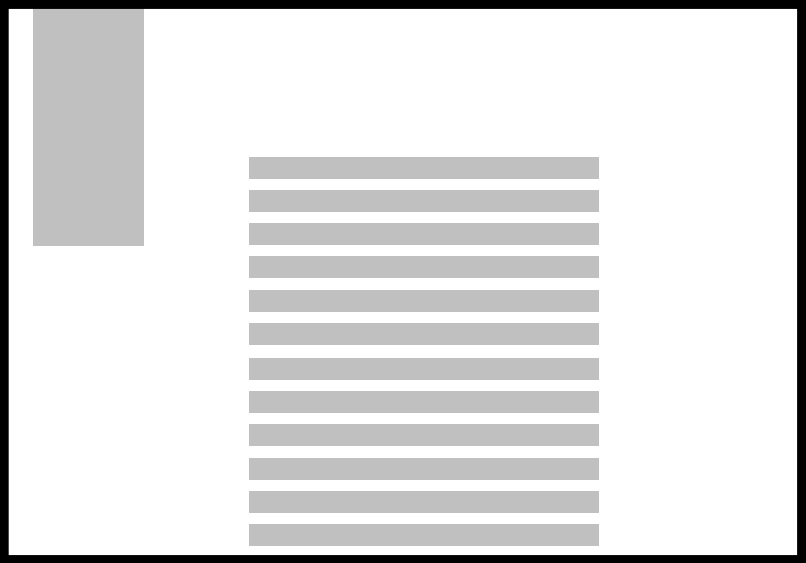
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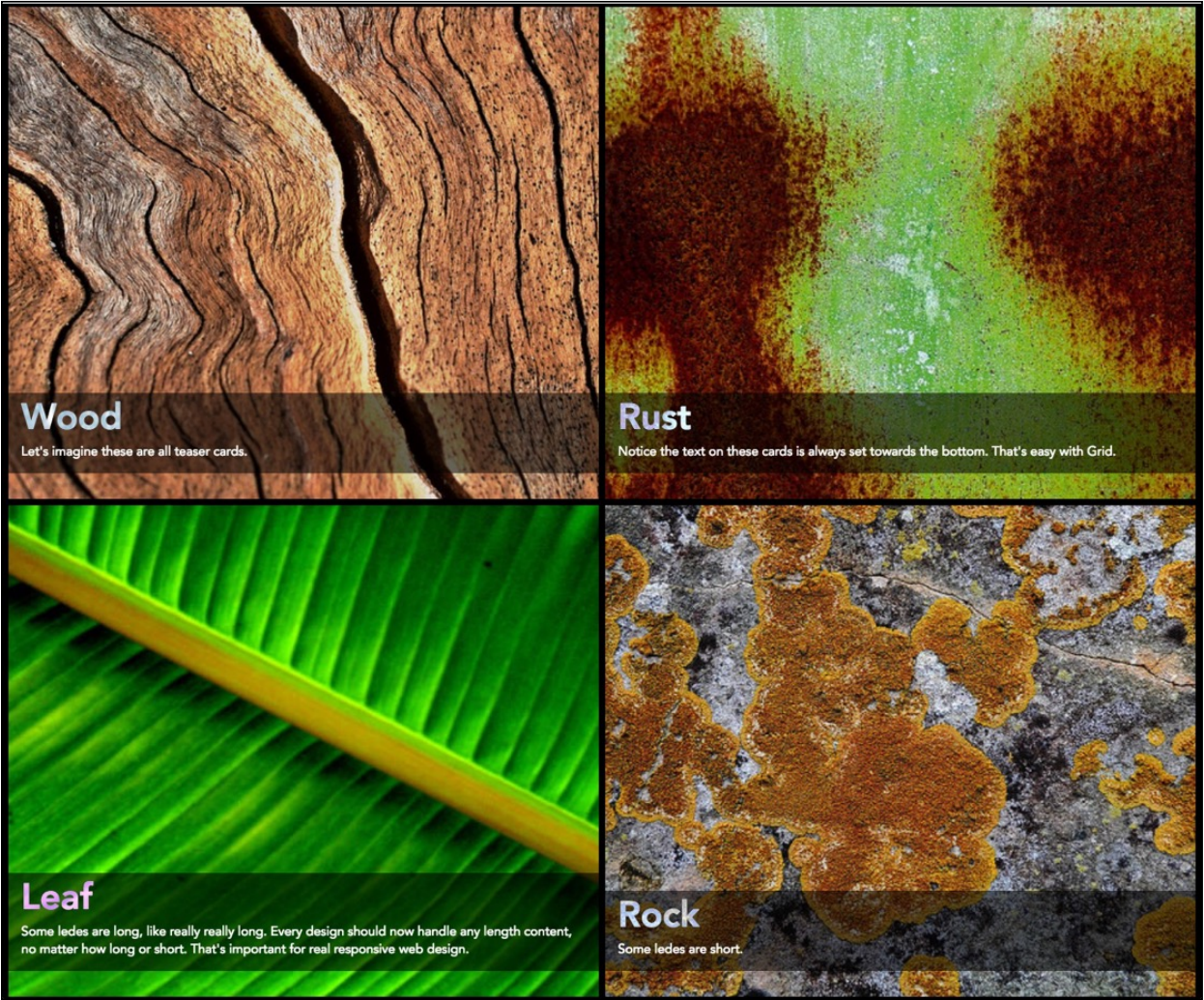
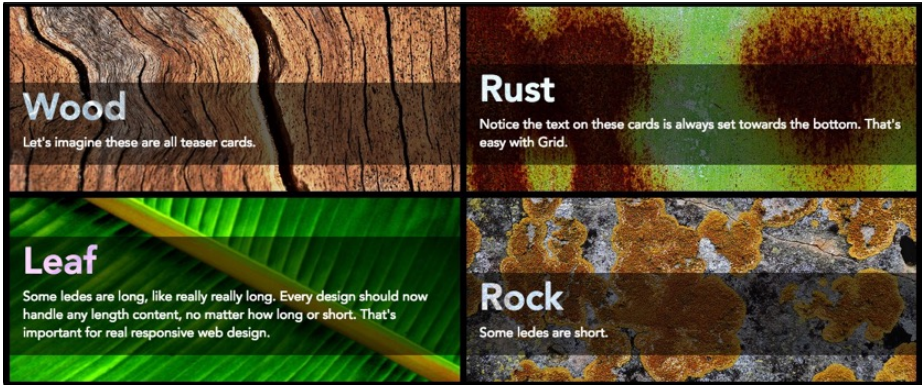
Storyboards for *Star Wars*,  
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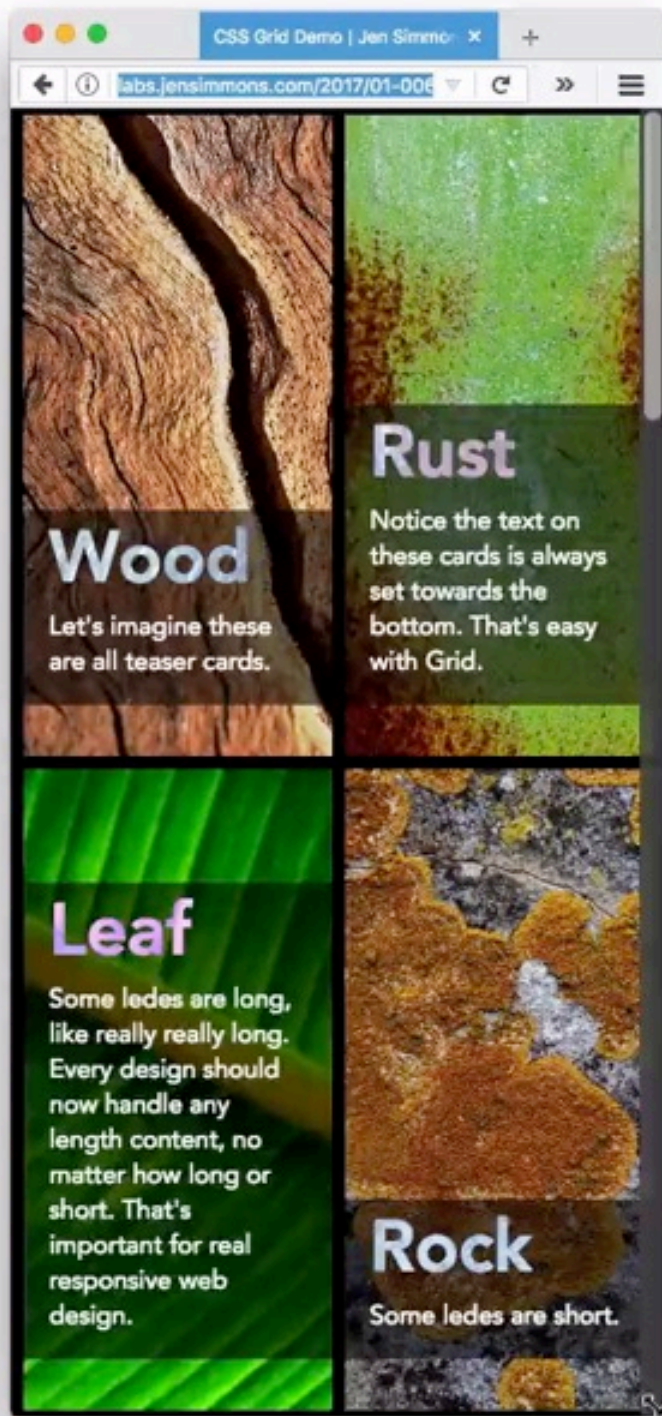
*Spartacus*, directed by Stanley Kubrick.  
Storyboards created by Saul Bass.







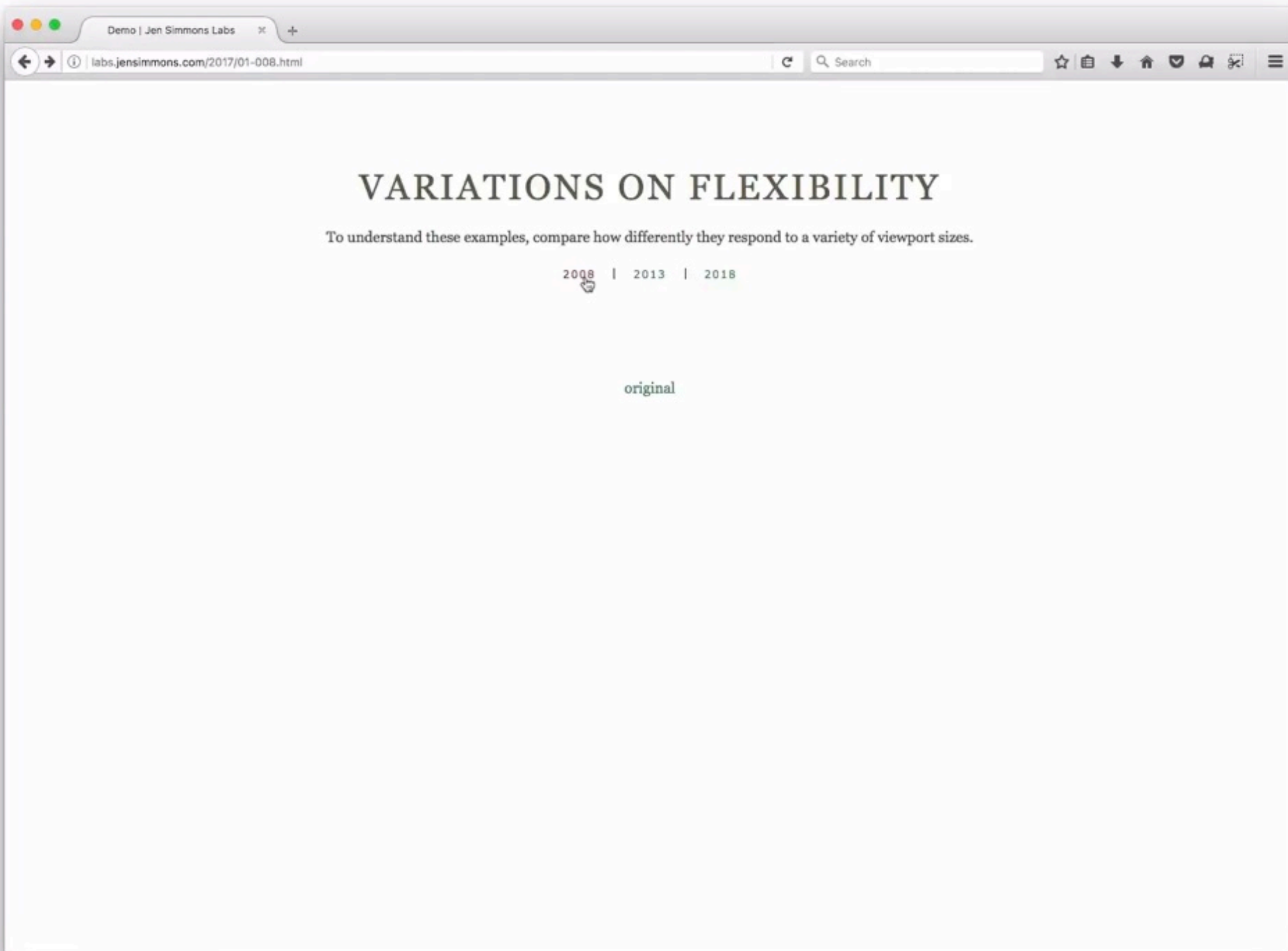


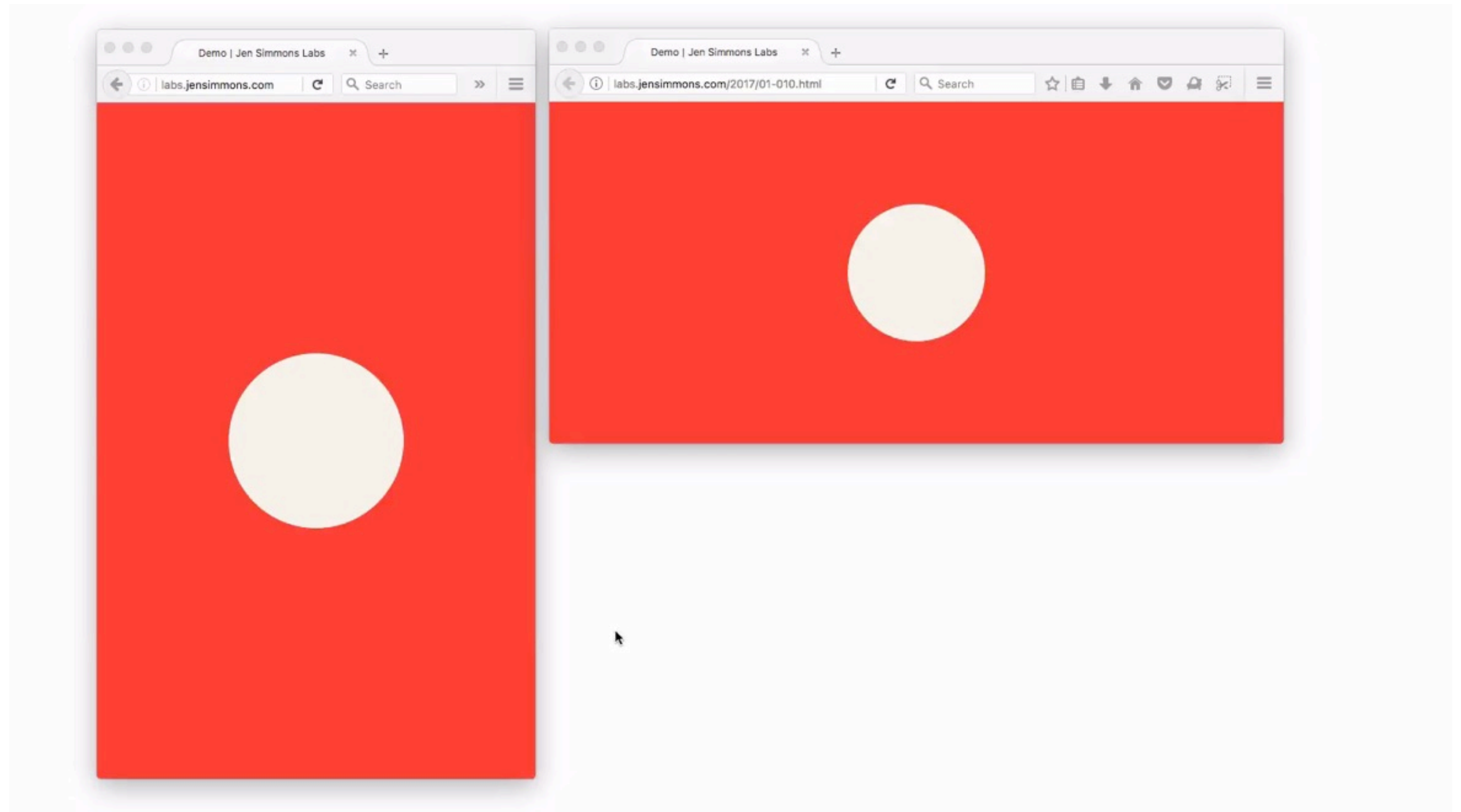


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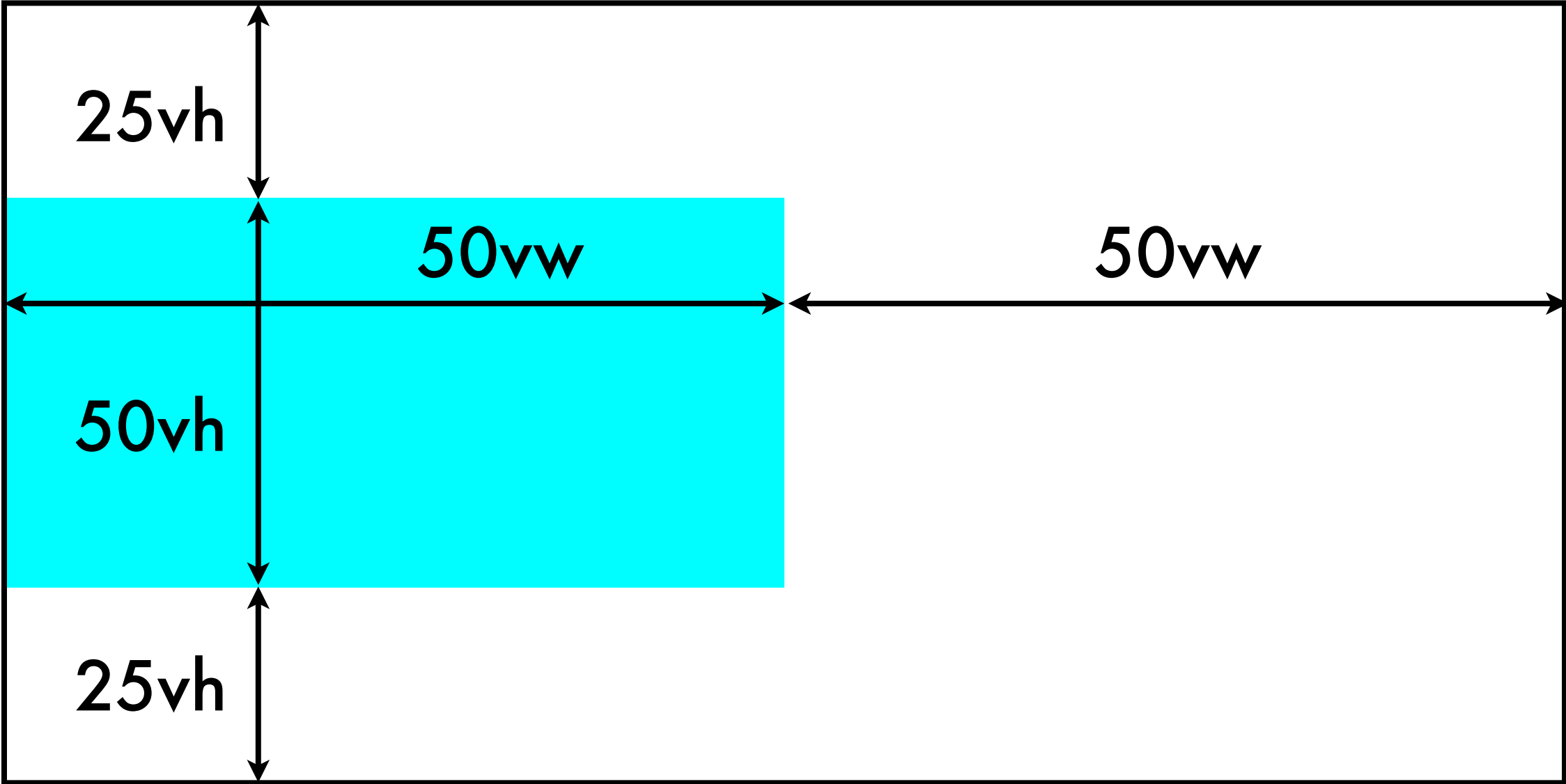




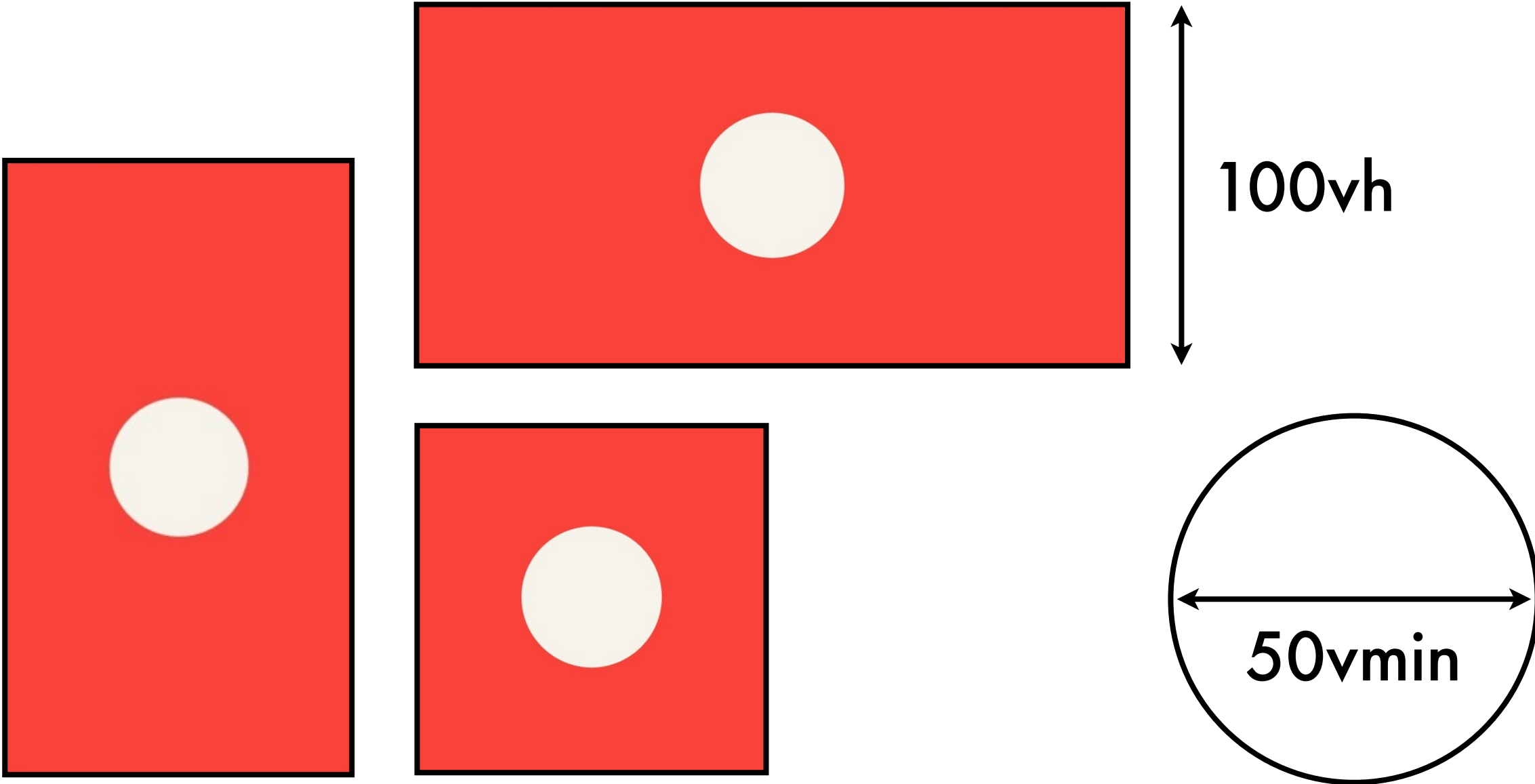
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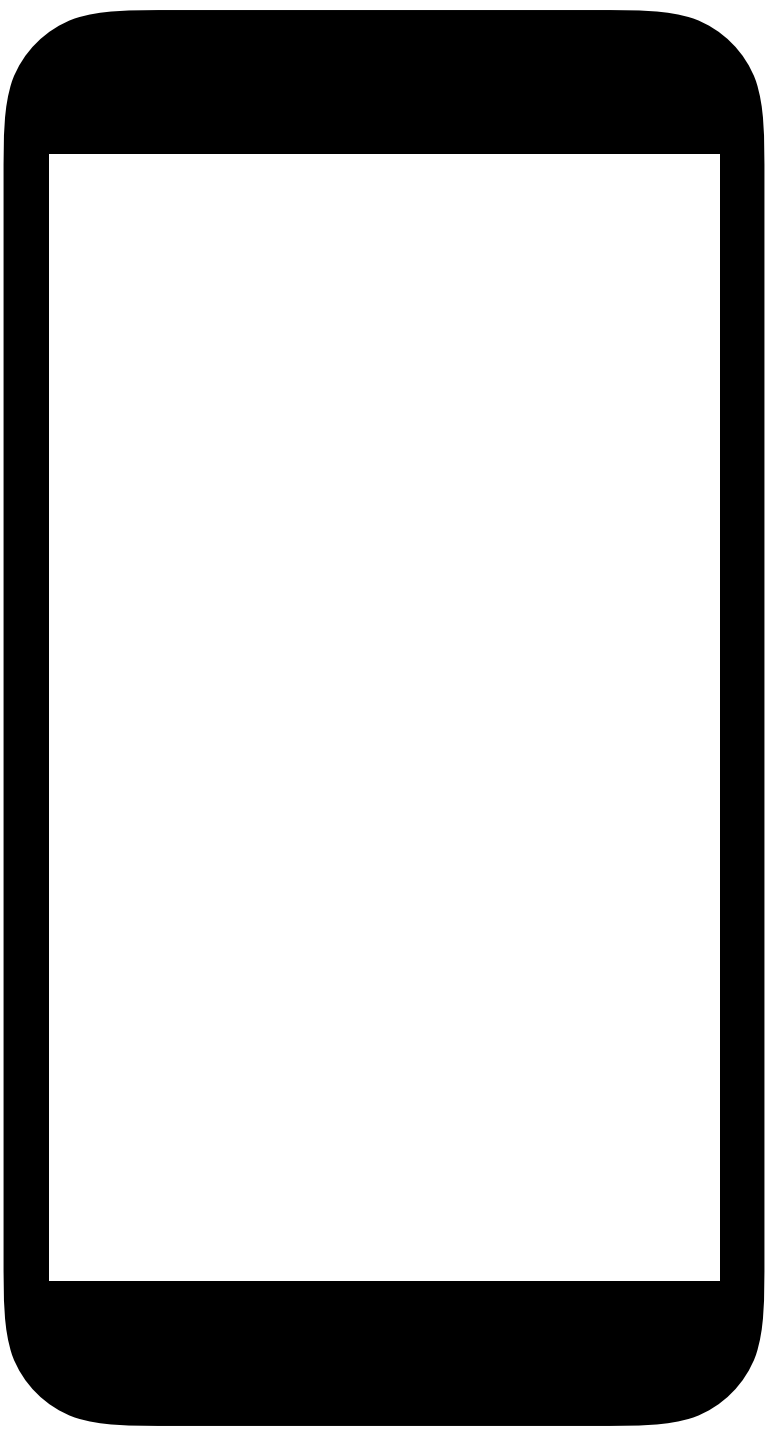


# Viewport Units



# Viewport Units









*Framing*





7.105 *The Third Man*: extreme long shot.

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

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



7.106 Long shot.



7.107 Medium long shot.



7.108 Medium shot.



7.109 Medium close-up.



7.110 Close-up.



7.111 Extreme close-up.

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

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

The analysis of film as art would be a lot easier if we could easily possess such hard-and-fast meanings, but we would lose much of their uniqueness and richness. The temptation to assign absolute or general meanings. In *some* films angles are used as mentioned above, but in other films—probably the majority—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 topographic qualities, and other techniques. Consider the following.

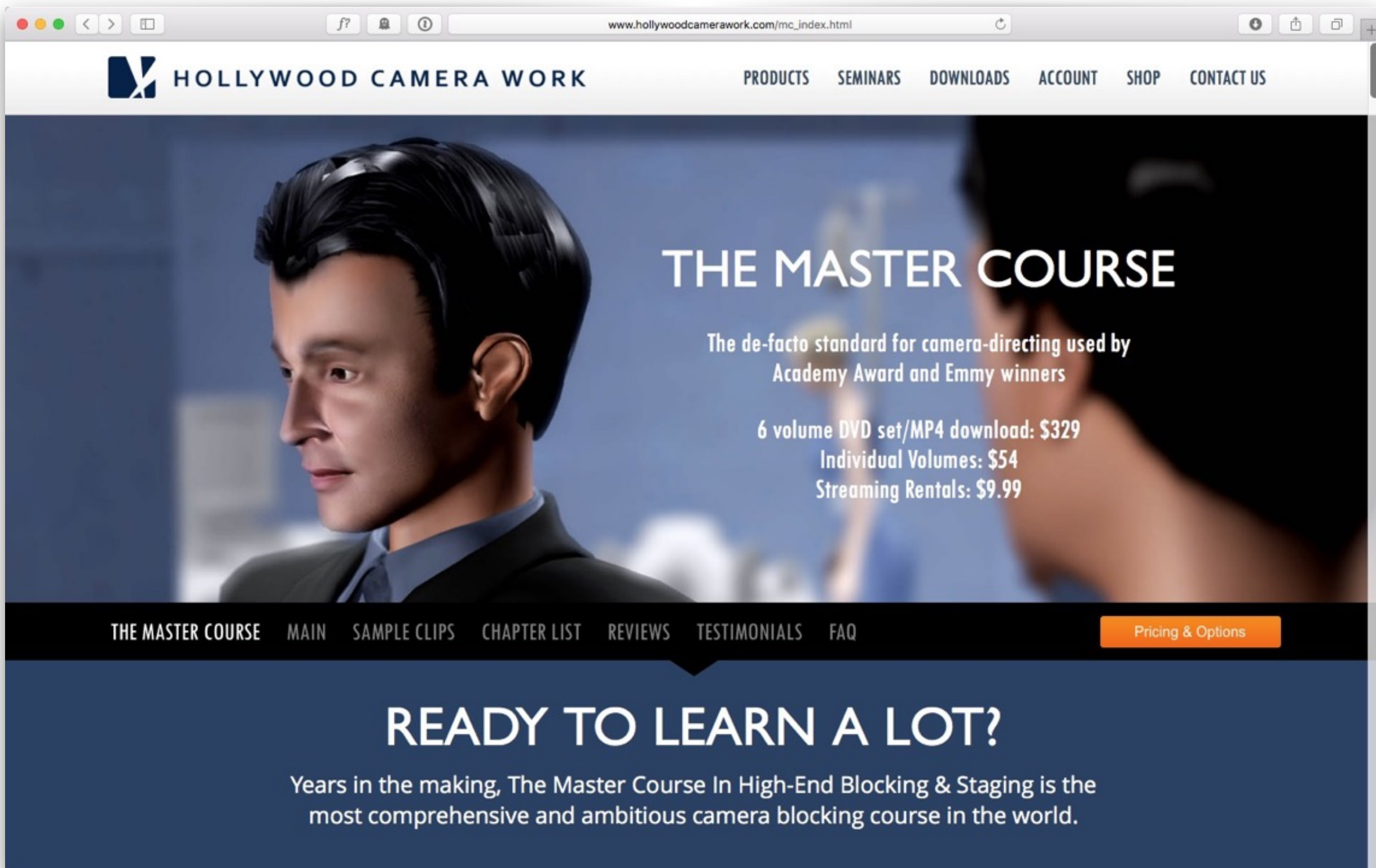
At many points in *Citizen Kane*, low-angle shots are used to give the main figures a sense of power, but the lowest angles occur at the point of the film when the main figure—his miscarried gubernatorial campaign (7.112)—affect not only our view of the main figures but also the way those figures may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

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





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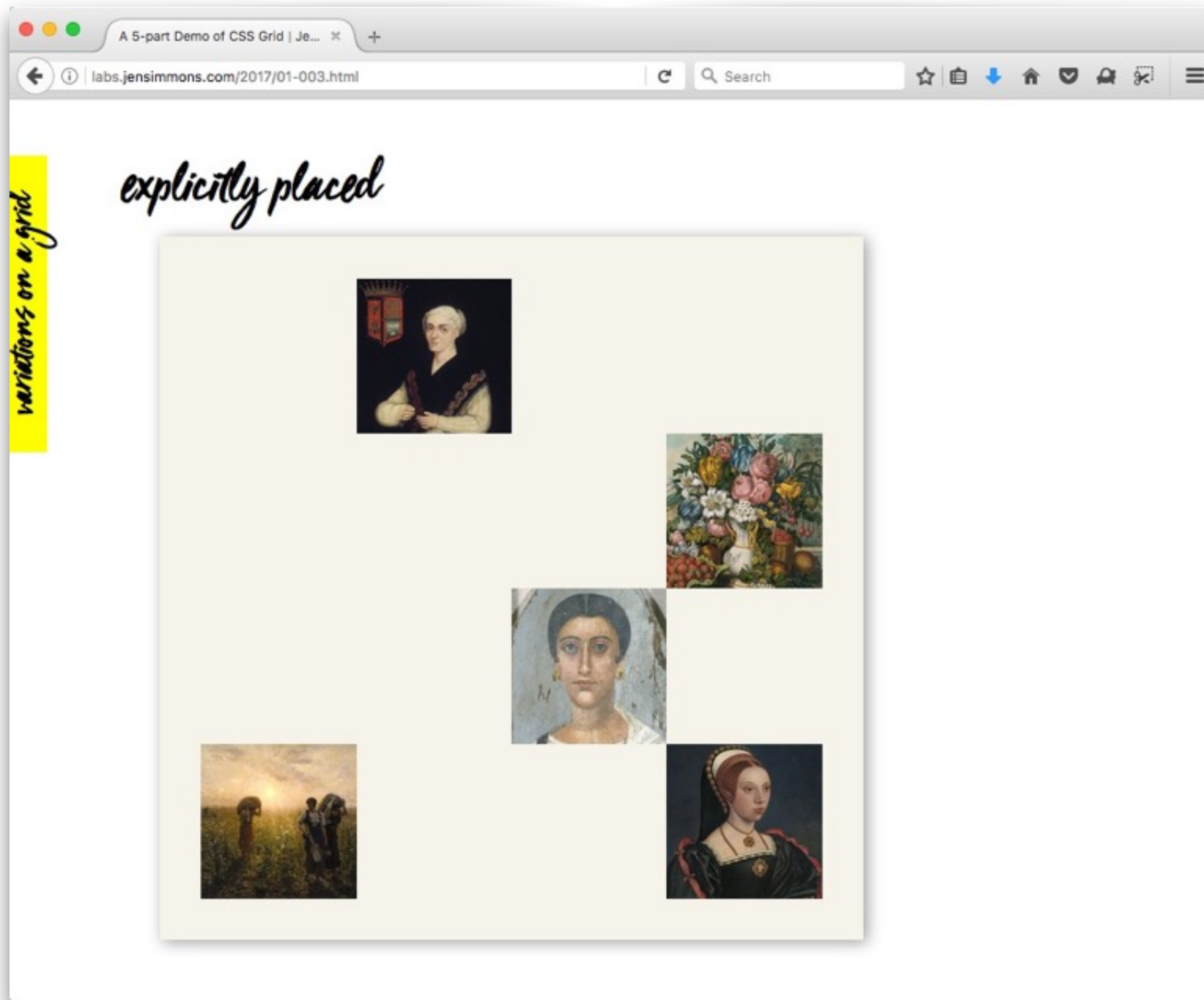
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in and out of that frame?

what does it mean to have a  
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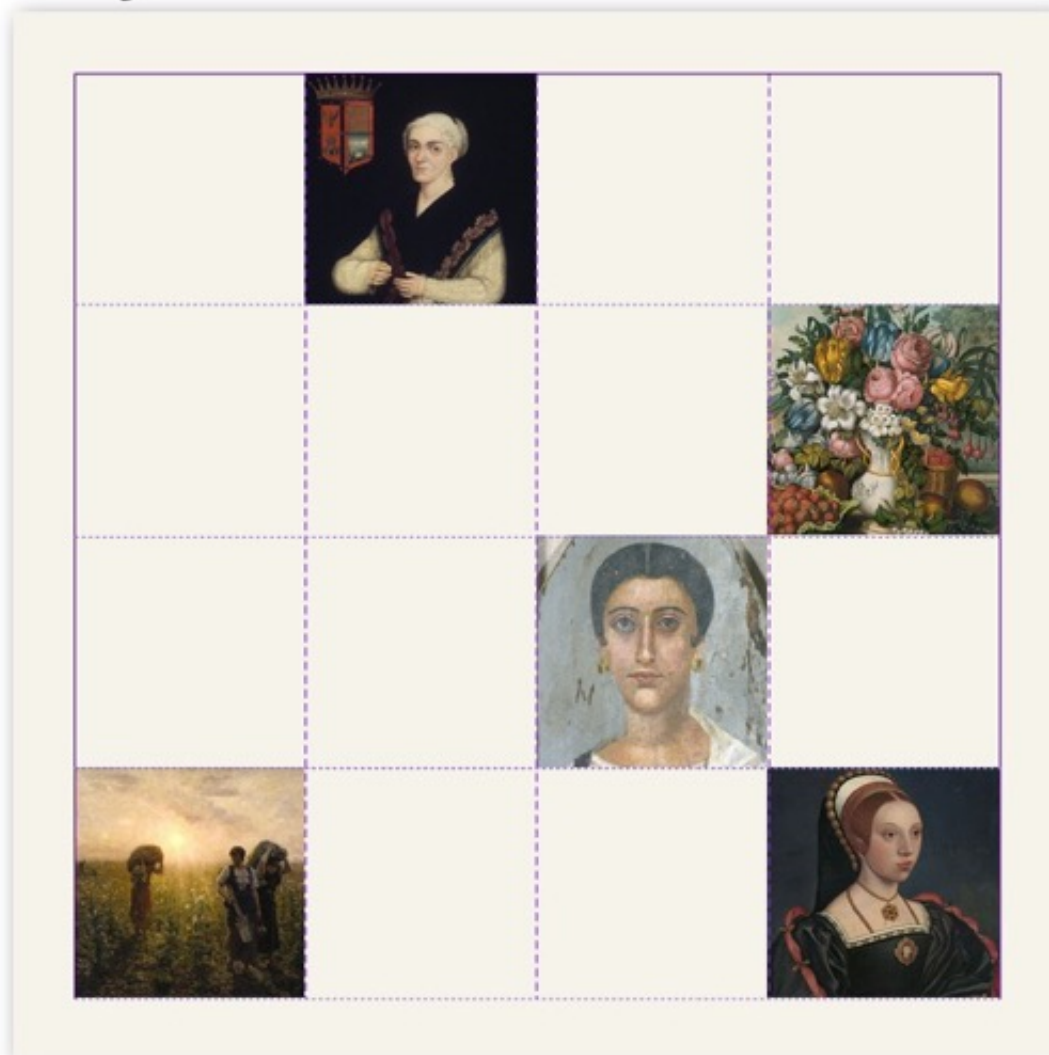
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        </ul>
      </section>
      <section class="overlanning">
      </section>
    </main>
  </body>
</html>
```

< >

body

>

main

>

section.explicitly-placed

>

ul.grid-container

>

li

>

Rules

Computed

Animations

Fonts

Filter Styles

+

🔍

element

{

}

inline

.explicitly-placed ul

{

display: # grid;

grid-template-columns: repeat(4, 1fr);

max-width: 600px;

}

01-003.scss:47

ul

{

list-style: none;

margin: 0 0 0 2rem;

padding: 2.2rem;

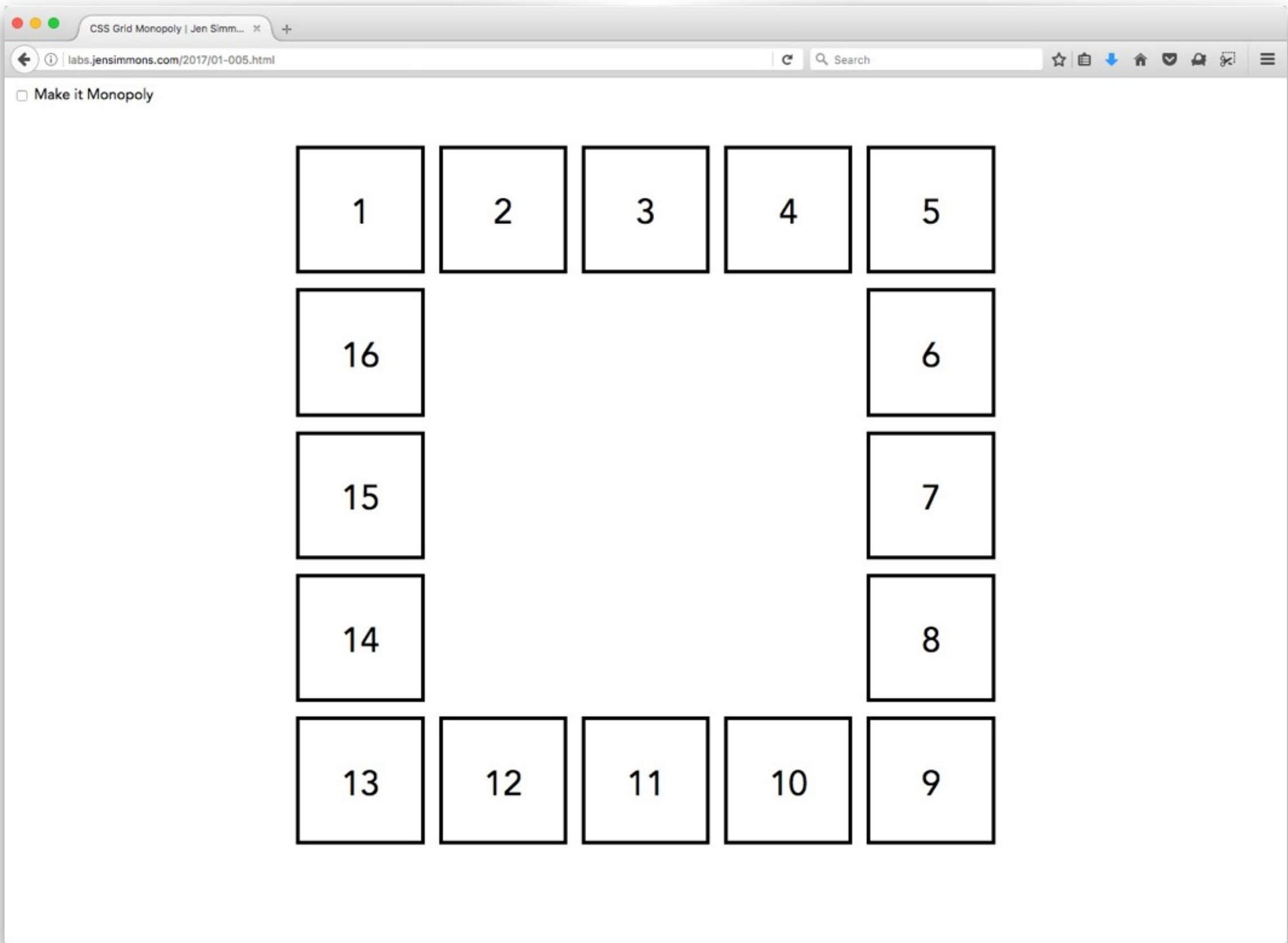
background: #f6f3ea;

box-shadow: 3px 2px 12px rgba(0, 0, 0, 0.4);

}

01-003.scss:118







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

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

**THE VIGNELLI CANON**



# BRAND NEW

Opinions on corporate and brand identity work.

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## Reviewed

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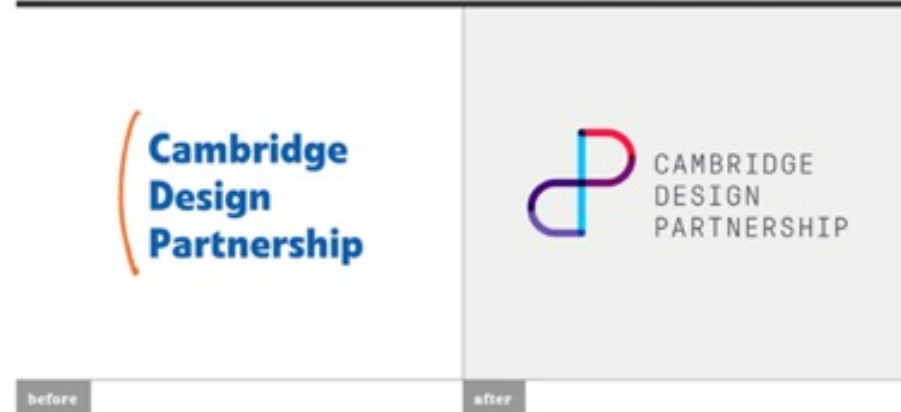
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34

New Logo and Identity for Cambridge Design Partnership by Moving Brands

## Joins Realized



Reviewed June 16, 2014 by Armin

Comments (35)

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

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

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

[moving brands case study](#)

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WHY DESIGN?

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## WHAT IS GRAPHIC DESIGN?

Recommendations 2

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

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

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

### Image-based design

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

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

### Type-based design

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

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

### Image and type

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

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

## WHAT DESIGNERS NEED TO KNOW

1 Recommendation

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

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

## DESIGNERS AT WORK

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

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

## WHO BECOMES A DESIGNER?

1 Recommendation

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

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



## EDUCATION AND DESIGN

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

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## WEBINAR: TYPOGRAPHY FOR THE WEB

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New York  
June 11, 2014

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### 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
- 1948 Churchill, "blood, toil, tears, and sweat" speech
- 1949 Mao Tse-tung's communist forces capture China
- 1950 Ulm School of Design planned; Odenmatt opens studio; Zapf designs Palatino
- 1952 de Harak opens New York studio
- 1953 Stankowski, Standard Elektrik Lorenz AG logo
- 1957 Miedinger, Haas Grotesque (later named Helvetica by Stempel foundry)
- 1959 *Neue Grafik Design* begins publication
- Hofmann, Gisele poster
- 1960 Müller-Brockmann, *der Film* poster
- 1962 Ruder, *Typography: A Manual of Design*
- 1968 Ulm School of Design closes; Stankowski, Berlin design program
- Zapf, *Manuale Typographicum*

## The New York School

19

- 1940s Rand, *Directions* covers
- 1940 *Print* magazine, 1st issue
- 1947 Rand, *Thoughts on Design*
- 1948 United Nations founded
- 1949 Doyle Dane Bernbach founded
- 1950 Thompson, his 1st *Westvaco Inspirations*
- 1951 Lustig, *New Directions* book covers
- 1951 Japan attacks Pearl Harbor
- 1952 Alvid Eisenman creates graphic design program at Yale University
- 1952 Korean War ends
- 1957 Brownjohn, Chermayeff, & Gelismar formed
- 1958 Bass, *Man with the Golden Arm* graphics
- 1960s Lois, *Esquire* "statement" covers
- 1963 Wolf, art directs *Esquire*
- 1964 Senate censures McCarthy
- 1968 Brodovitch retires, Wolf art directs *Bazaar*; *Communication Arts* 1st issue
- 1968 Storck, redesigns *McCall's*
- 1968 Brodovitch's editorial design classes inspire a generation
- 1968-71 Lubell, *Asst. Gard* magazine

## Corporate Identity and Visual Symbols

20

- 1940 Dorfman joins CBS
- 1943 mass production of penicillin
- 1943 Golden becomes art director of CBS
- 1945 Olden joins CBS
- 1947 Pintori joins Olivetti
- 1950 Korean War begins
- 1952 Eisenhower elected President
- 1953 Golden, CBS symbol
- 1954 Matter, New Haven railroad program New York and Hartford
- 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
- 1962 Golden dies
- 1962 Castro ousts Batista from Cuba
- 1965 Wally dies
- 1962 Alcher & staff, Lufthansa identity system
- 1968 Wyman, Mexico City Olympics

## The Conceptual Image

21

- 1963 Trepkowski, "Niel" poster
- 1964 Testa, Pirelli graphics
- 1964 Kennedy elected President
- 1964 Massin designs *The Bald Soprano*
- 1967 Beall joins CBS Records
- 1967 Wilson & Wilson



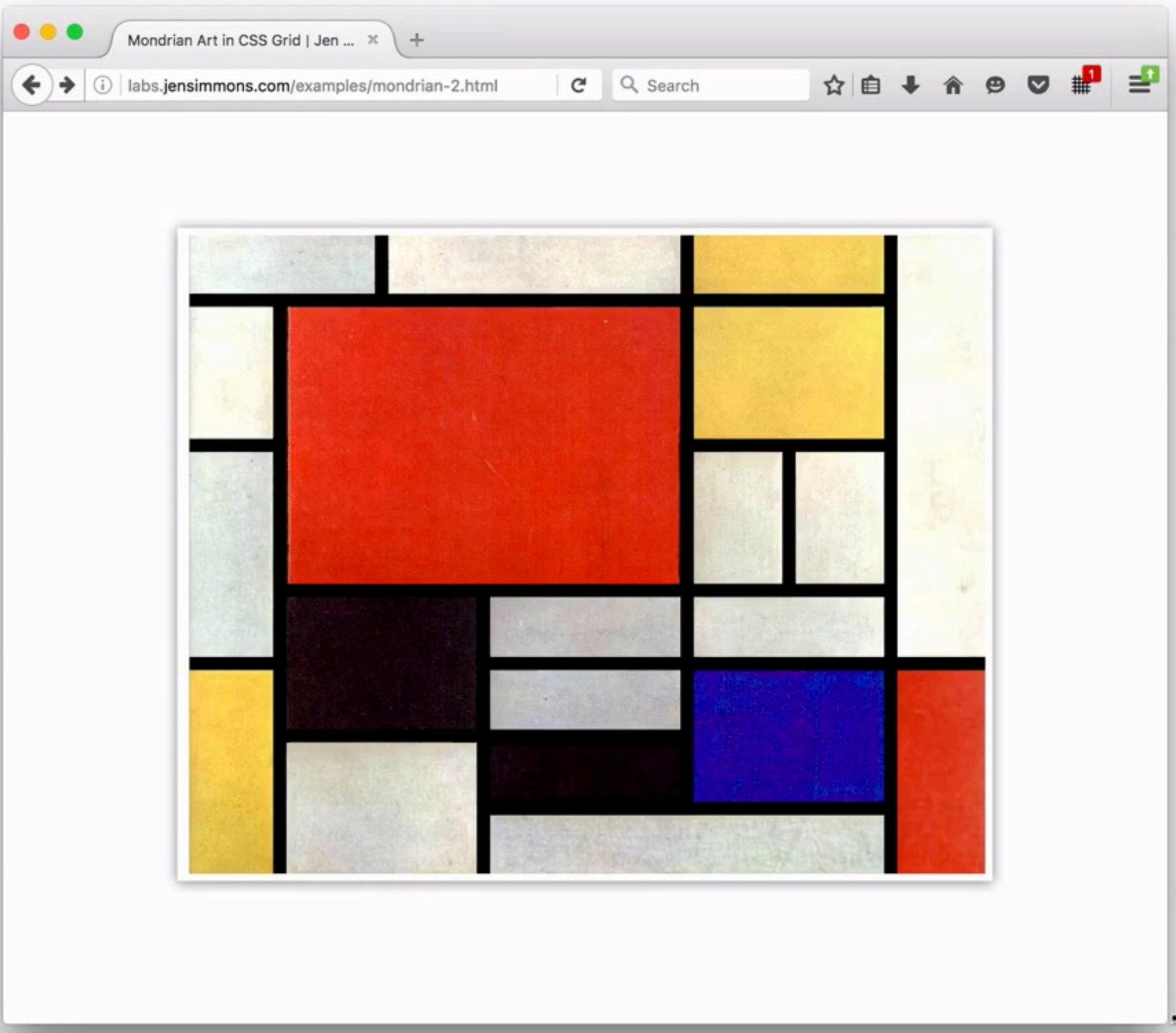
# THE EXPERIMENTAL LAYOUT LAB

## OF JEN SIMMONS

WORKSHOP EXAMPLES

Includes examples for  
REVOLUTIONIZE YOUR  
PAGE: REAL ART DIRECTION  
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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

Allen Hurlburt  
Layout:  
the design  
of the  
printed  
page

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

J. Müller-Brockmann

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

**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  
means of truly dynamic communication

the grid

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

triburt







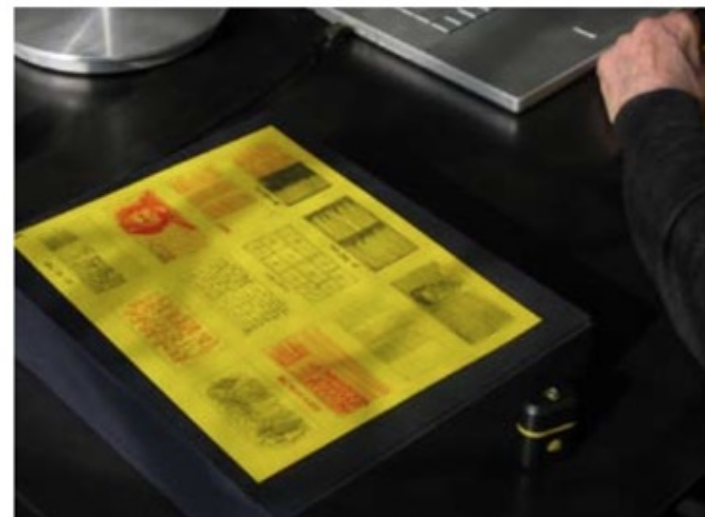
**Grids, Margins,  
Columns  
and Modules**

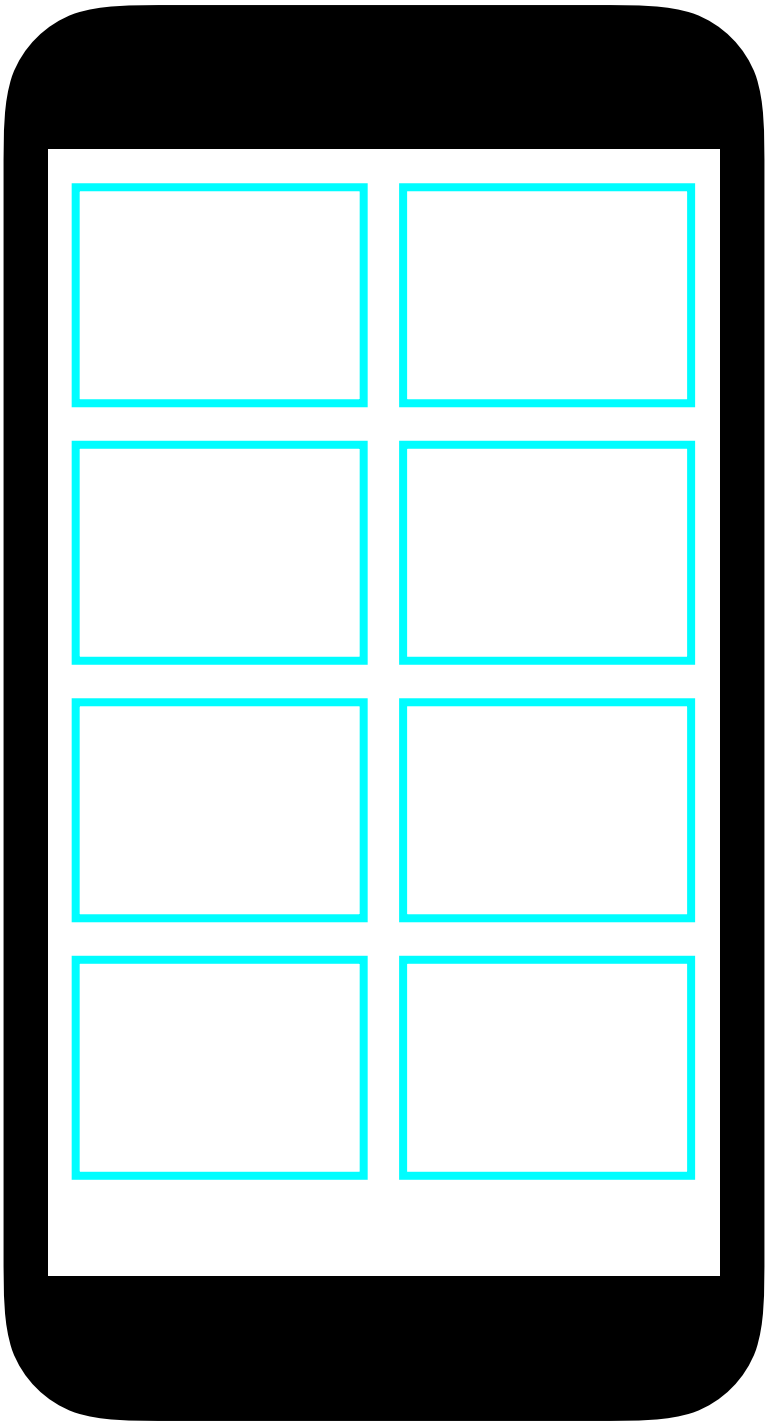
For us Graphic Design is “organization of information.” There are other types of graphic design more concerned with illustration or of a narrative nature.

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.



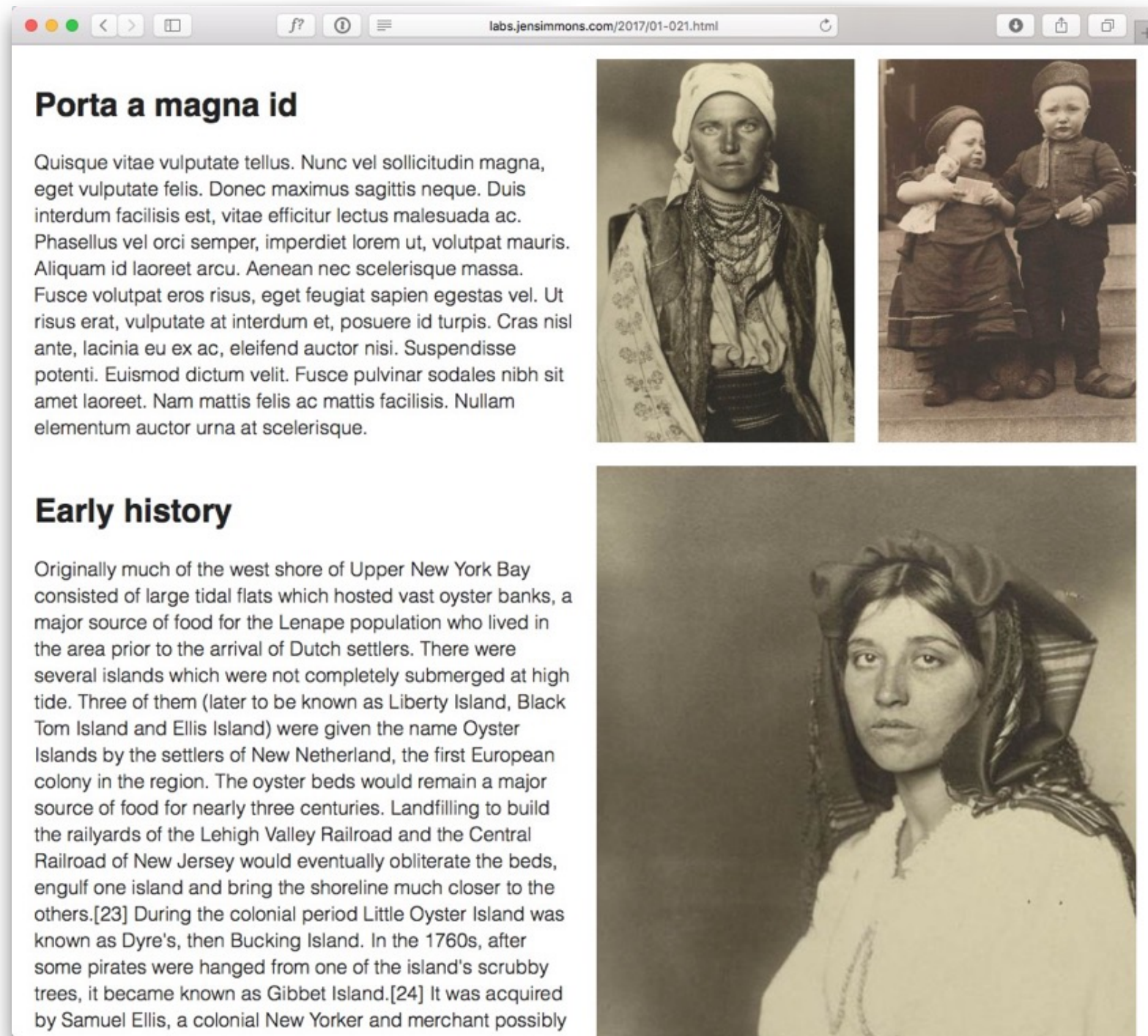




1. Control the size of the page?	Nope.	
2. Line things up?	Yes. Easy.	
3. Create white space?	Yes, absolutely.	
4. Maintain aspect ratios?	Nope. Not yet.	

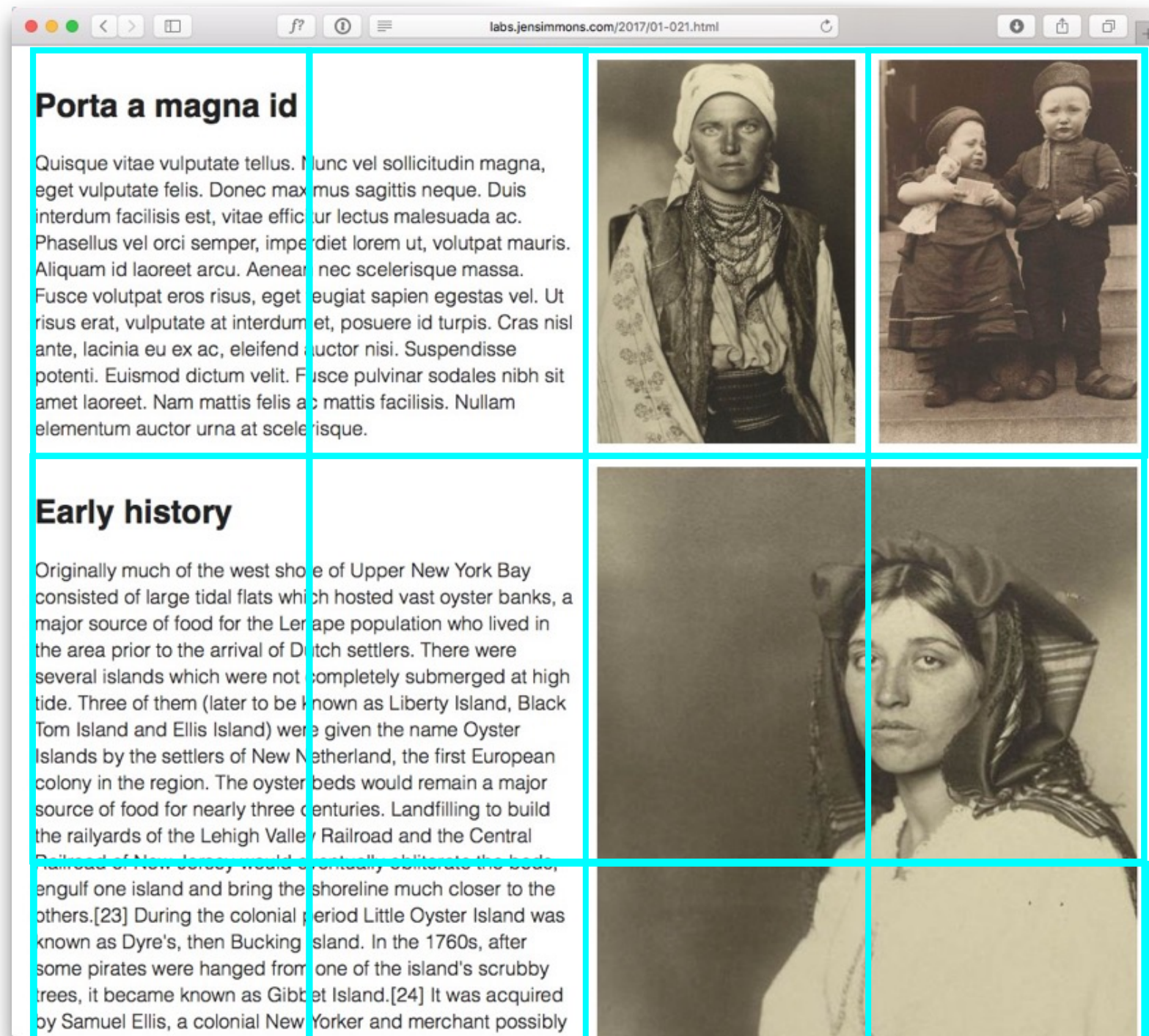


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[labs.jensimmons.com/2017/01-021.html](https://labs.jensimmons.com/2017/01-021.html)





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.





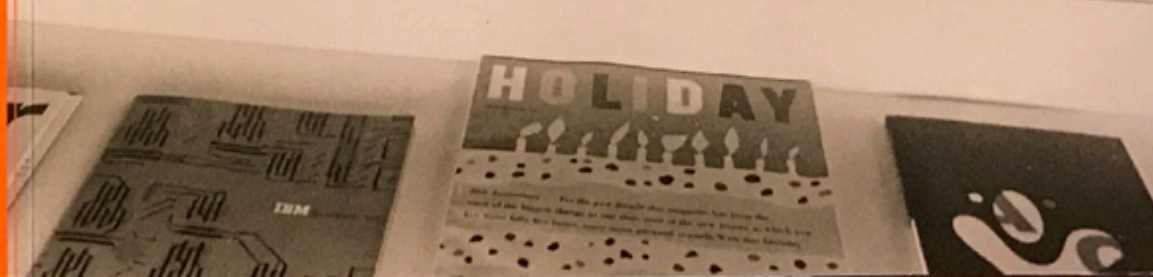
*Grid like a Modernist?*

*White Space*

## 4. Verticality



graphic  
design  
visionaries  
caroline  
roberts





TYPVS ORBIS TERRARVM.

SEPTEN'RIO.



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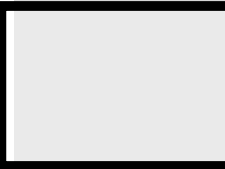
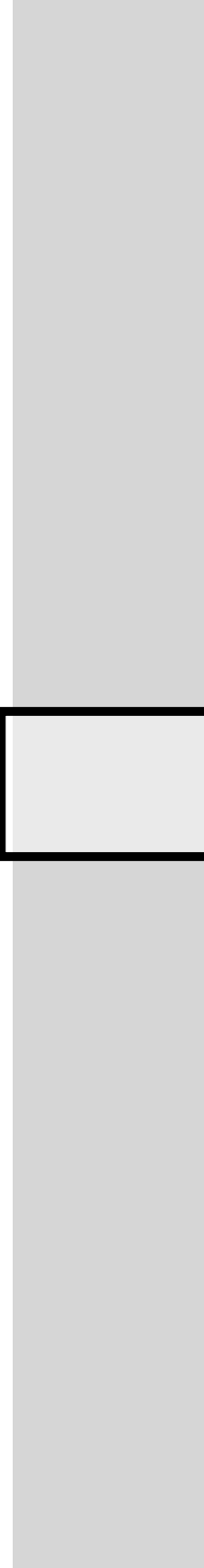


talking  
about  
arabic

by mourad boutros et al.

ARABIC  
*for*  
DESIGNERS

## 4. Verticality





# 報知新聞

社会教育

天皇陛下の御臨幸



在安海の御事

○獨逸と突尼斯

西洋と日本

食道樂編

## 食道樂續篇の春

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像育入夫同及像育士居書技 繪口  
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専製出社知 町製自其町町町町町 所行役  
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## 米田

松谷正太郎  
米田正太郎

## 縮緬兵児帯

時門  
下平尿科醫院



### よみ婦人附録

#### 皇太后の宮

皇太后の宮に於ける御事  
皇太后の宮に於ける御事  
皇太后の宮に於ける御事

皇太后の宮に於ける御事  
皇太后の宮に於ける御事  
皇太后の宮に於ける御事

### 皇太后陛下の御聖徳

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皇太后陛下の御聖徳

### 世界童話

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世界童話

世界童話  
世界童話  
世界童話

### 握手攻めて立往生

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握手攻めて立往生

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握手攻めて立往生  
握手攻めて立往生

### アッあの小父さん

アッあの小父さん  
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アッあの小父さん

アッあの小父さん  
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アッあの小父さん

### 日本京美術展

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日本京美術展

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日本京美術展

### 初姿

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### 家月桃

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### 根本治療

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根本治療

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### オレトン

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オレトン

### コロビー

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コロビー

### 若返

若返  
若返  
若返

若返  
若返  
若返

出しの大型化





成錦島  
十五絃伽倻琴  
創作曲  
성금연  
15현가야금  
창작곡

# 伽倻鼓

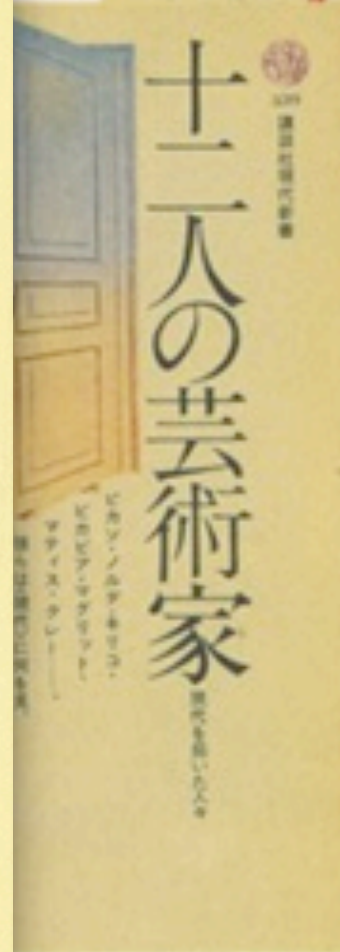
가야고

涙が真珠なら  
눈물이 진주라면

池成子+高田みどりコンサート  
지성자+따카다미도리



1993年 一九九三年 二月五日本  
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TEL 03-5561-1101 (一般)  
TEL 03-5561-1102 (学生)  
TEL 03-5561-1103 (障害者)

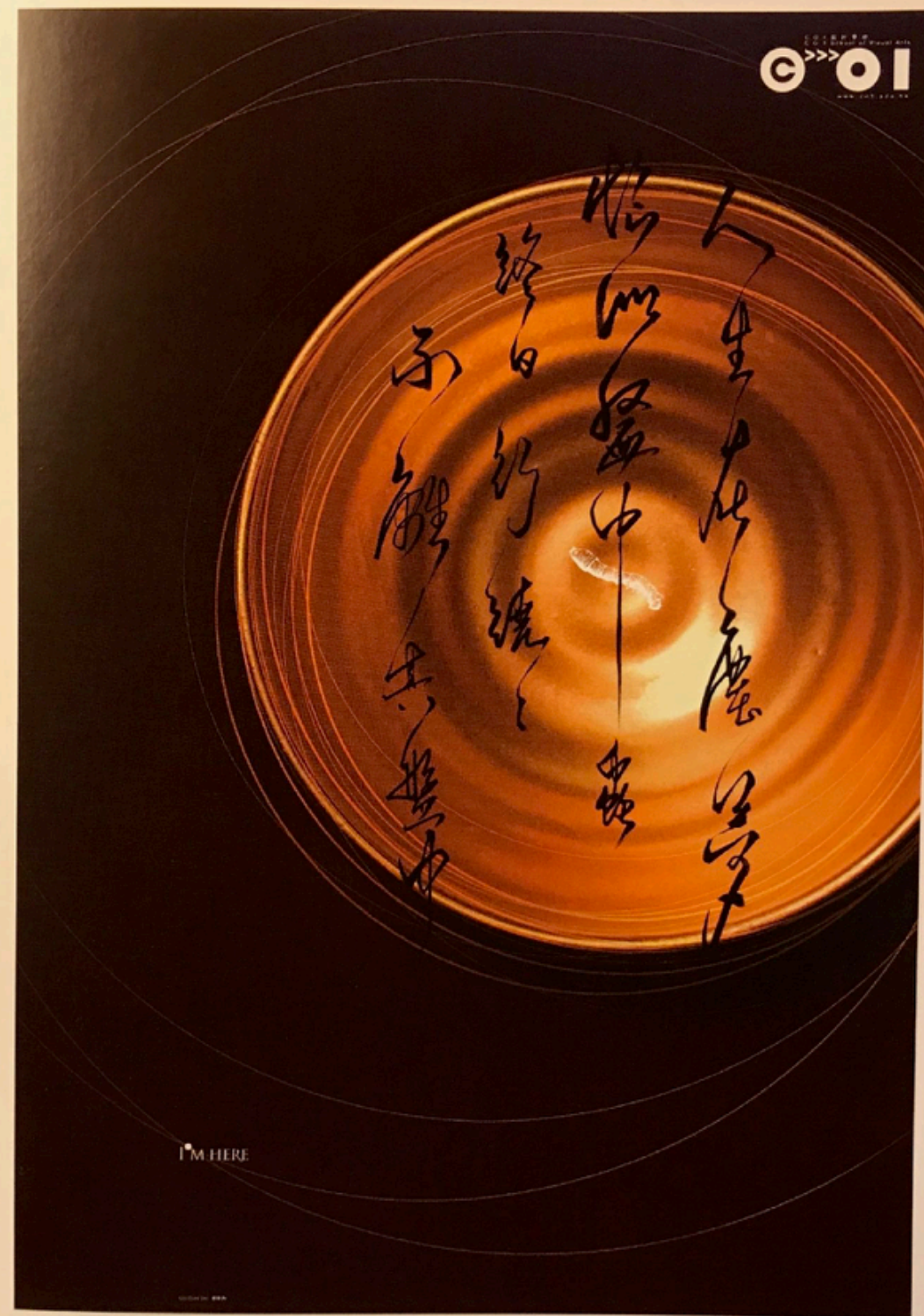
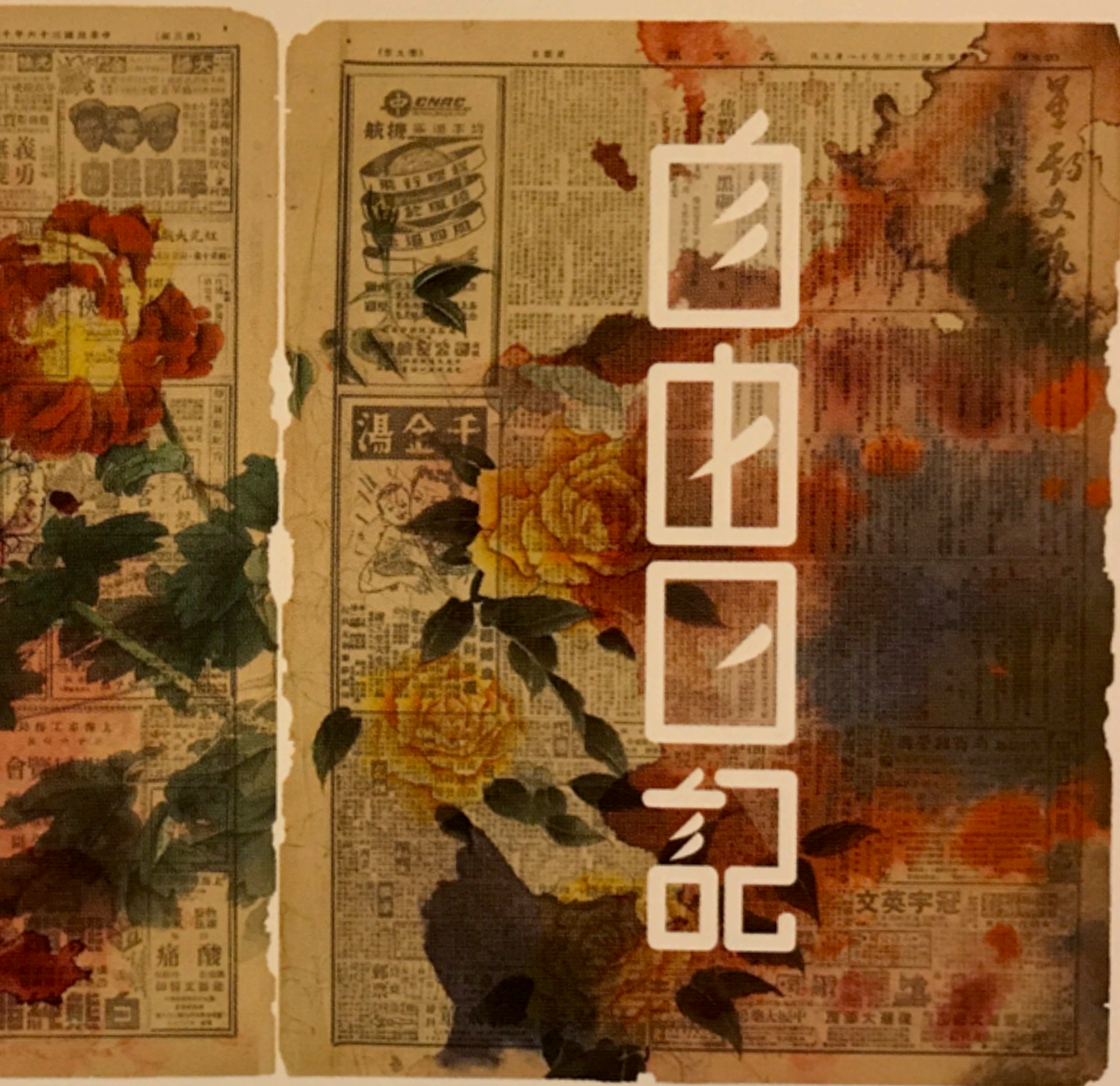


## Books, Letterforms and Design in Asia

Sugiura Kohei  
in Conversation with Leading Asian Designers







PROJECT

I'm here Exhibition, poster,  
COI Design School

YEAR

2007

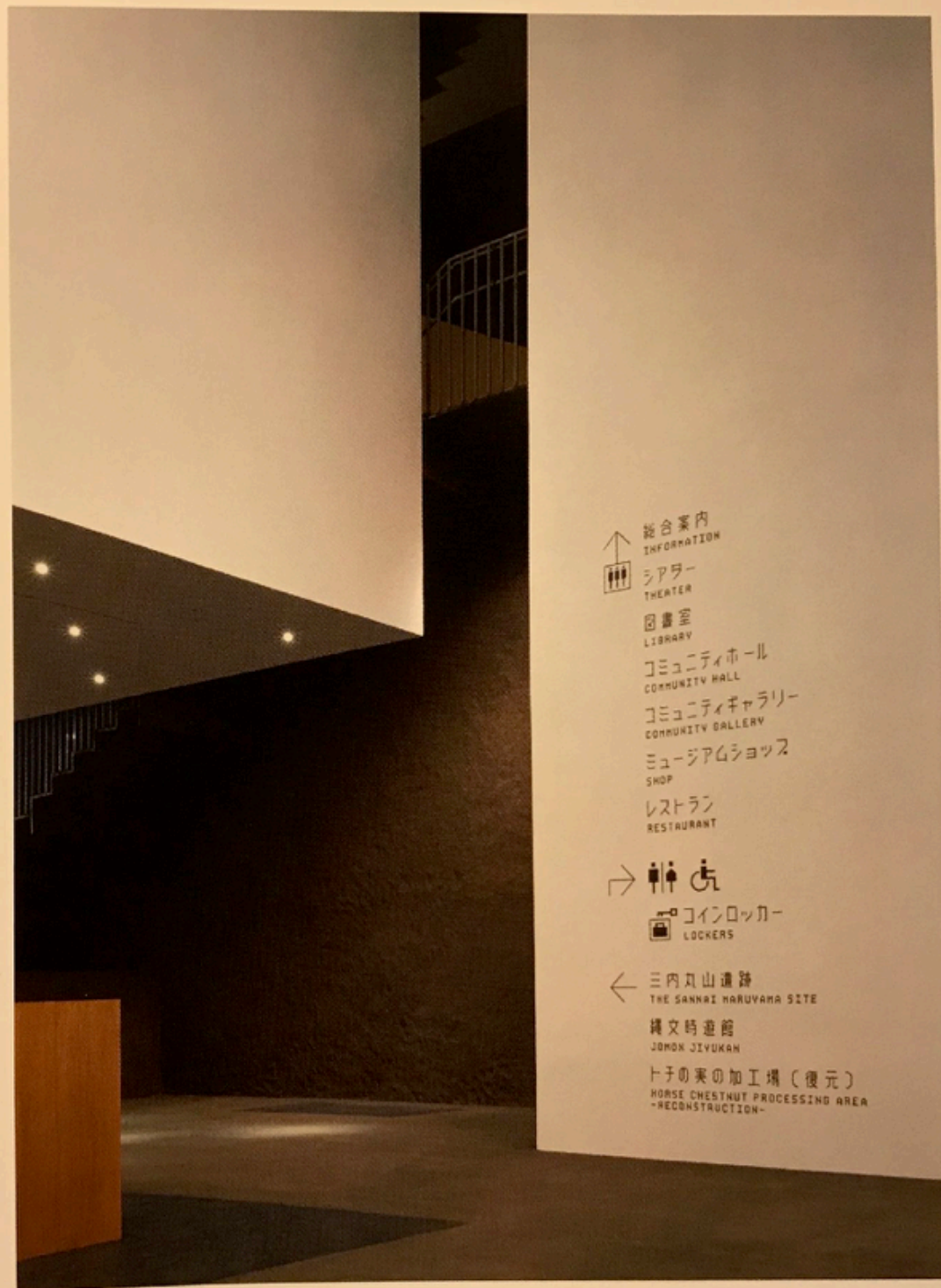
TEAM

Gideon Lai, Kenji

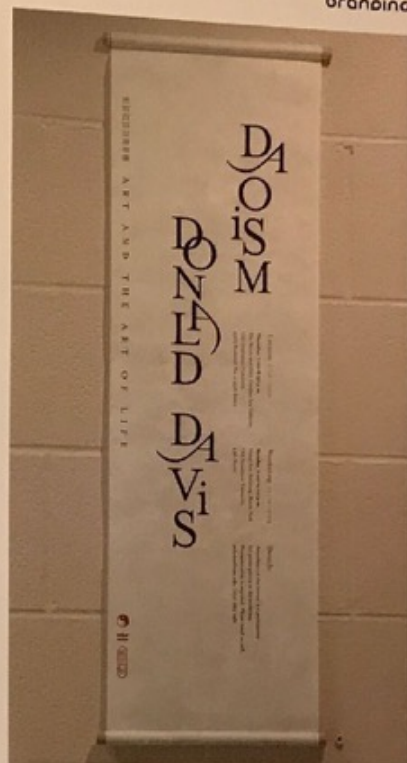








branding



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

**COUNTRY**  
South Korea

**YEAR**  
2009

**DESIGN**  
Ilwon Lee



179

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

**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 三井物産ビル 大ホール  
東京 三井物産ビル 大ホール  
〒100-0001 東京都千代田区千代田 1-1-1 三井物産ビル 大ホール  
TEL 03-6243-3176 FAX 03-6243-0778  
http://www.designhub.jp

**主催** 三井物産ビル 大ホール  
**協賛** 三井物産ビル 大ホール 三井物産ビル 大ホール  
**後援** 三井物産ビル 大ホール 三井物産ビル 大ホール  
**協賛** 三井物産ビル 大ホール 三井物産ビル 大ホール

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**後援** 三井物産ビル 大ホール 三井物産ビル 大ホール  
**協賛** 三井物産ビル 大ホール 三井物産ビル 大ホール

**東京 Midtown DESIGN HUB**



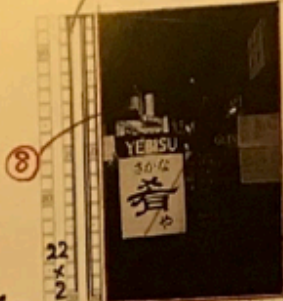
企画は「出版方針」に  
づいて企画され、  
なうないことは、  
か、また「出版社の資本のスケール」に  
じた企画でなければならぬ。  
出版社が投資の大きい企画をたてるところで  
実現は極めて困難である。  
すなわち、企画はその社のスケールや方針  
の上に適切にたてられてこそよい企画といえ  
るのである。  
うのが当然であり、なかにはベストセラー  
をねらおうという方針で企画する出版社もあ  
れば、つねに手堅く学術書をニ  
い、つねに出版しているという出版社もある。  
また、既存の地盤を強固にすることを目的の  
もとに、同傾向の企画を続ける社もあるし、  
組織的な読者の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

20x20

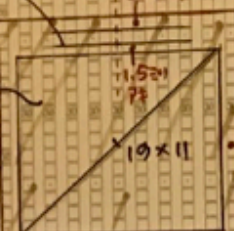


127-4  
10Q D4-L ⑧ ⑨ ⑩ ⑪ ⑫

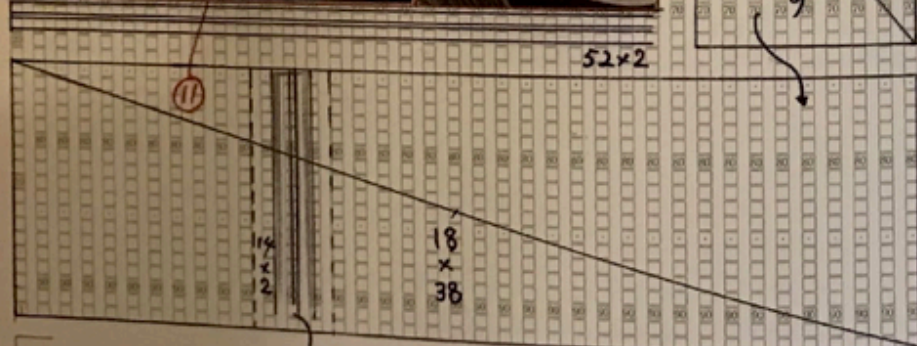


Tal. no.  
15Q  
E100-24

7-7  
10Q  
M4-KL  
⑩ ⑪  
15 ⑫



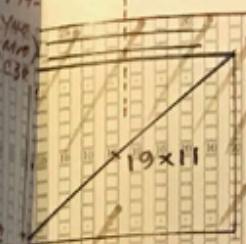
⑫



本文中小見出し (本文3行ドリ.セナー)  
15Q YSE4-L ⑩ ⑪ ⑫ ⑬ (BL70)

ノンブル130 ボディーブック 字送りツメ 地アキ32H 小口アキ60H  
せり上り: 天地280mm×左右210mm 縦画位置: 天アキ48H 小口アキ60H

227-4

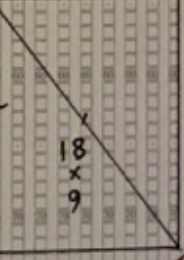
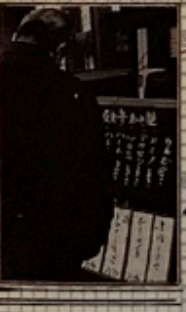


82-1  
18Q  
YSE4-L  
⑩ ⑪  
49 ⑫  
(BL70)



33  
以内

本文  
12Q  
BM-NKL  
⑩ ⑪  
15 ⑫



絵内  
2号  
97



酒の上谷商店

上谷商店

店名  
32Q  
JHM  
⑩ ⑪  
⑫  
(Y100  
M100  
CSD)  
20%  
12Q  
BT-A  
⑩ ⑪  
267

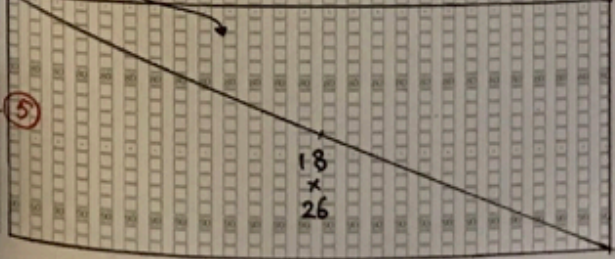
18x2

21  
以内  
x2



photo (向).  
0.254  
白子  
(5474)

⑤



レイアウト mae

120 字送り11H 行送り19H

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)

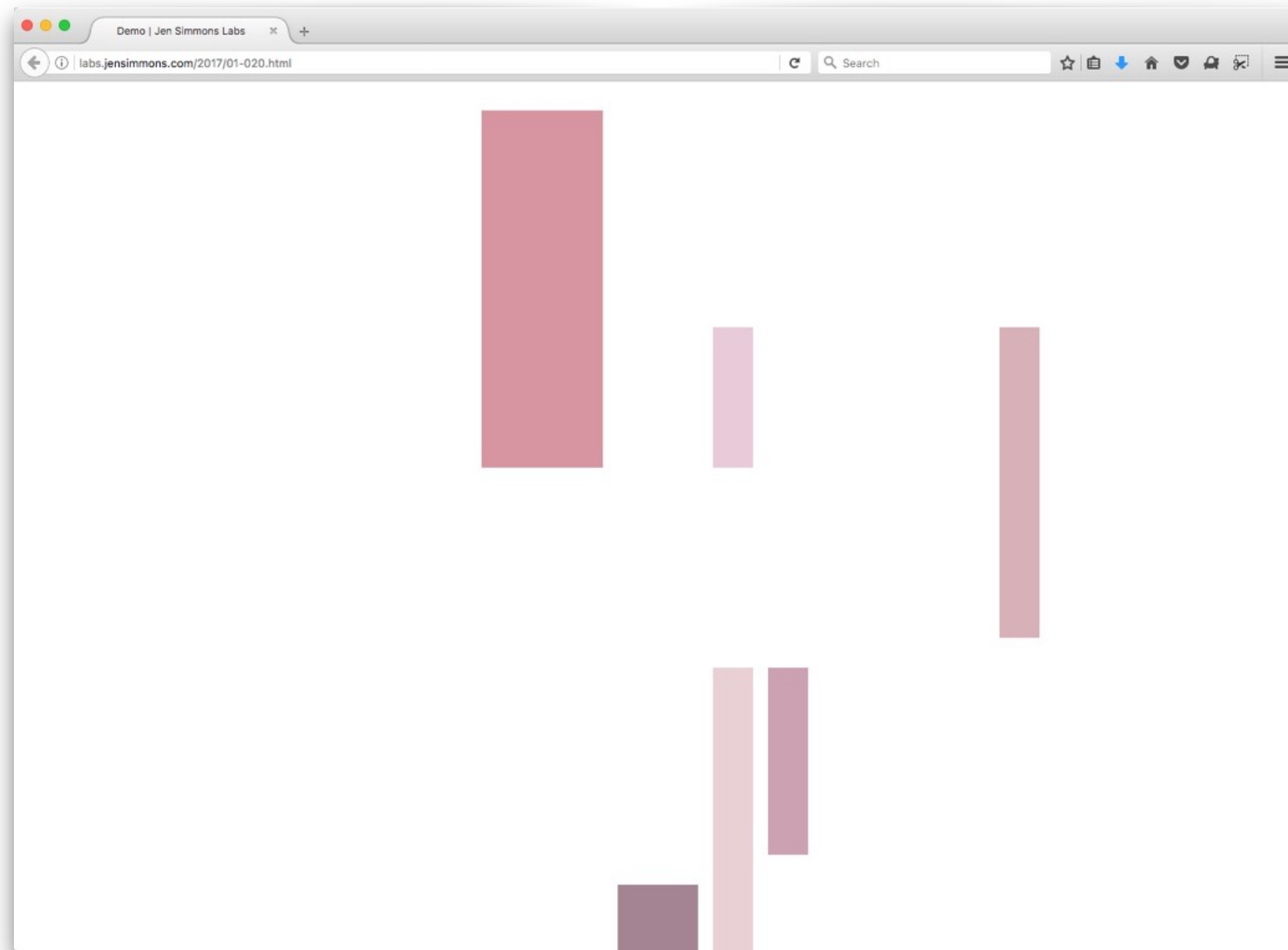




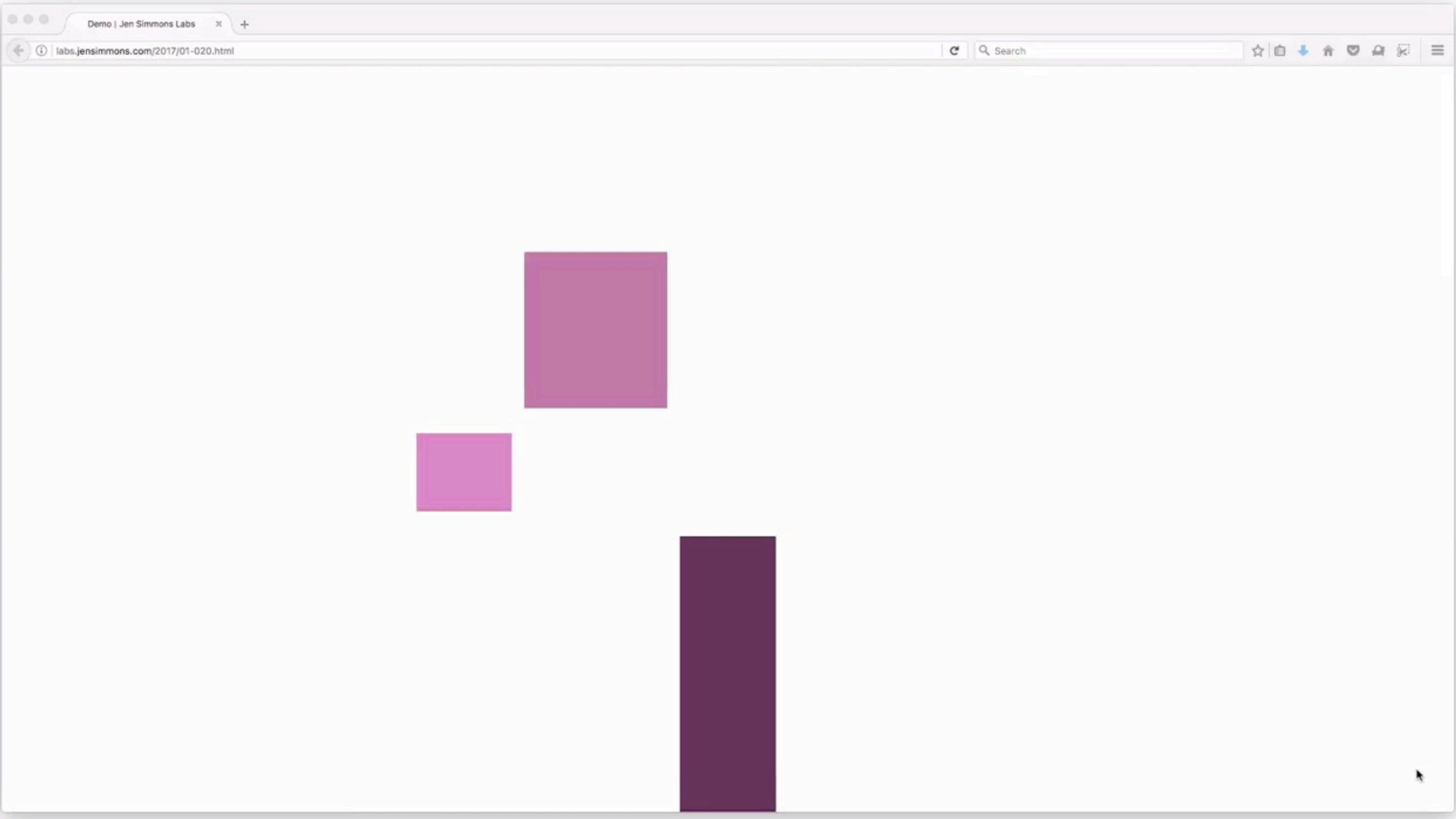








[labs.jensimmons.com/2017/01-020.html](https://labs.jensimmons.com/2017/01-020.html)



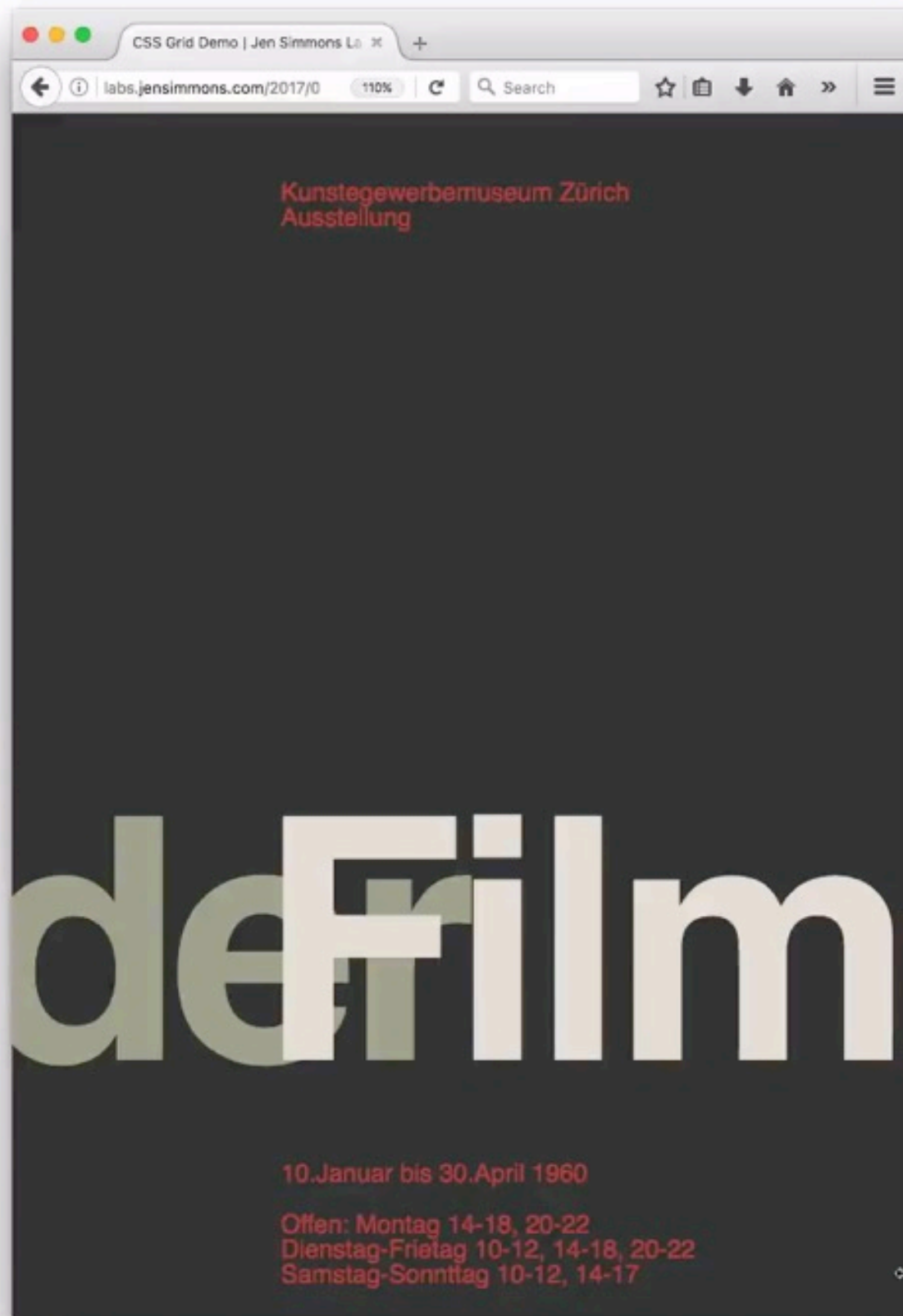
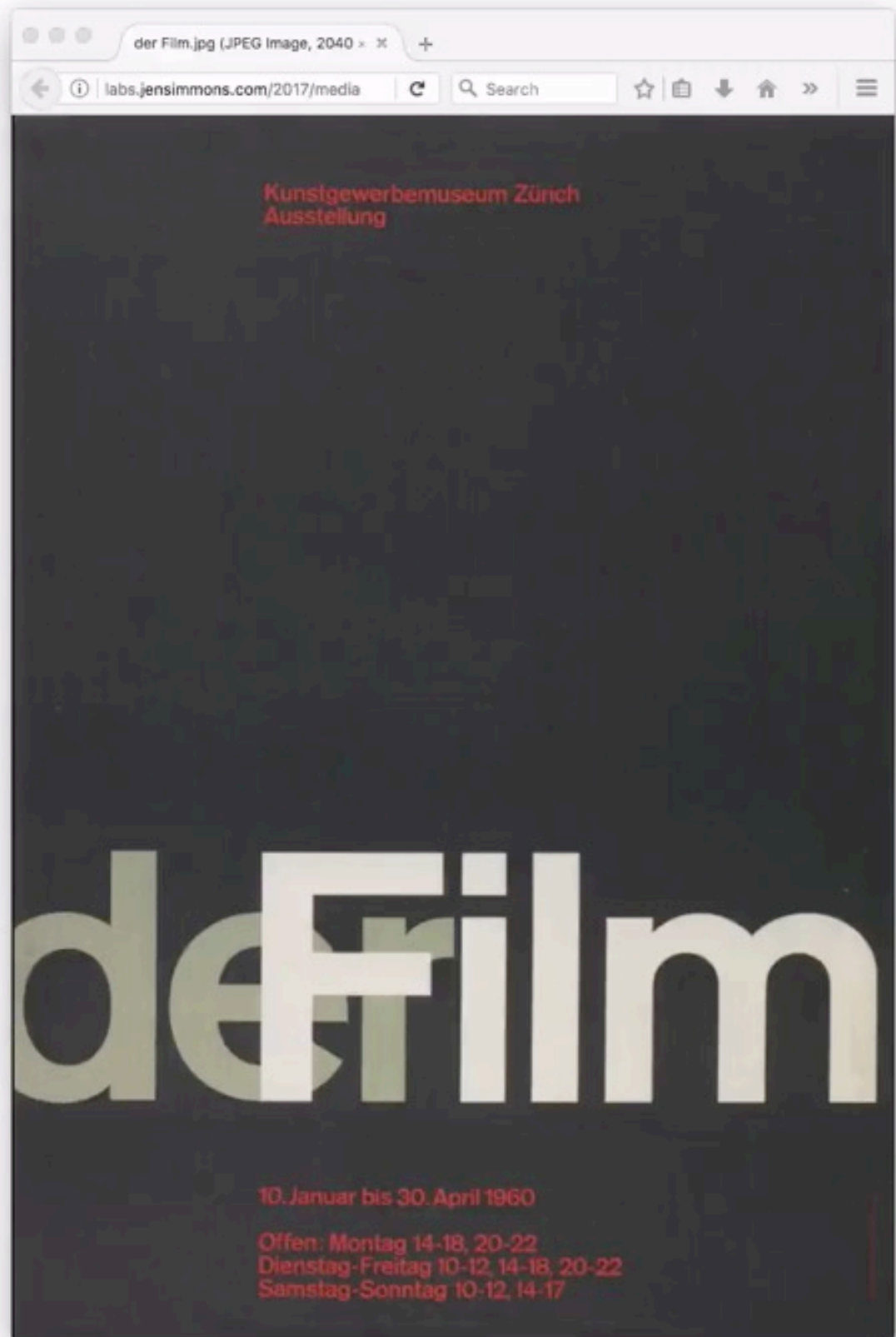


*Verticality*

## 5. Flexibility



[labs.jensimmons.com/2017/02-004.html](http://labs.jensimmons.com/2017/02-004.html)





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

min-content

max-content

fr

minmax( )



# jan tschichold:

## **lichtbildervortrag** die neue typographie

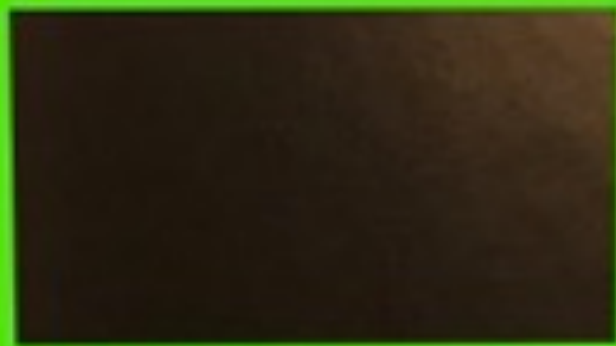
am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfeld, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) • der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion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

**freier eintritt**

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

Advertisement for a lecture by Tschichold in 1927.





**jan tschichold:**

**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),  
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vorsitzender:  
j. lehacker  
münchen  
fröttmaninger-  
straße 14 c



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





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>

<span>Lichtbildervortrag</span>

<span>Die Neue Typographie</span>

</h2>

<p class="description">

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

</p>

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

<div class="location">

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

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;

}

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 ortsguppe münchen vorsitzender: j. lehnacker münchen freottmaningerstraße 14c

max-content

max-content







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

Search

min-content

max-content

max-content

1fr

jan tschichold:

lichtbildervortrag

die neue typographie

freier eintritt

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

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Jan Tschichold

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</p>

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

<div class="location">

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

</div>

html.mti-inactive > body > main > h1

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Computed

Animations

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Filter Styles

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display: grid;

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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

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münchen  
vorsitzender: j.  
lehnacker  
münchen  
frøottmaninger-  
straße 14c



jan tschichooold:

die neue  
typographie

lichtbildervortrag

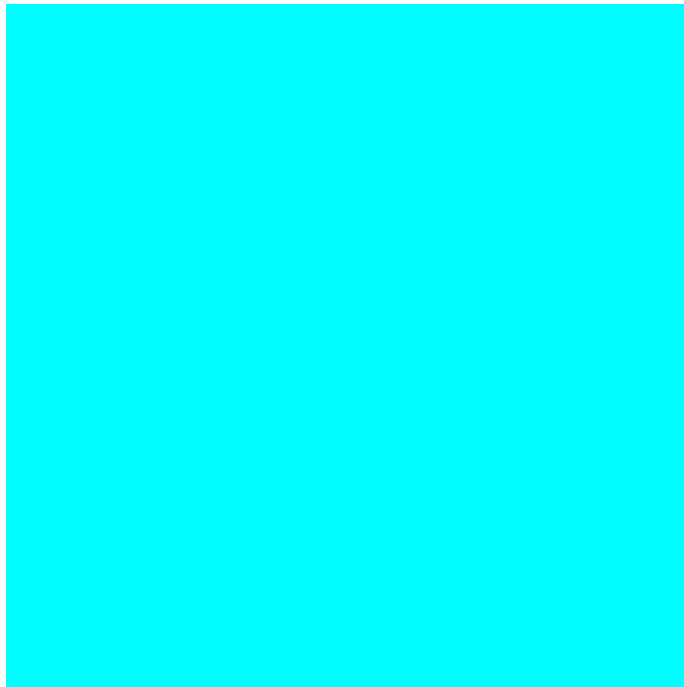
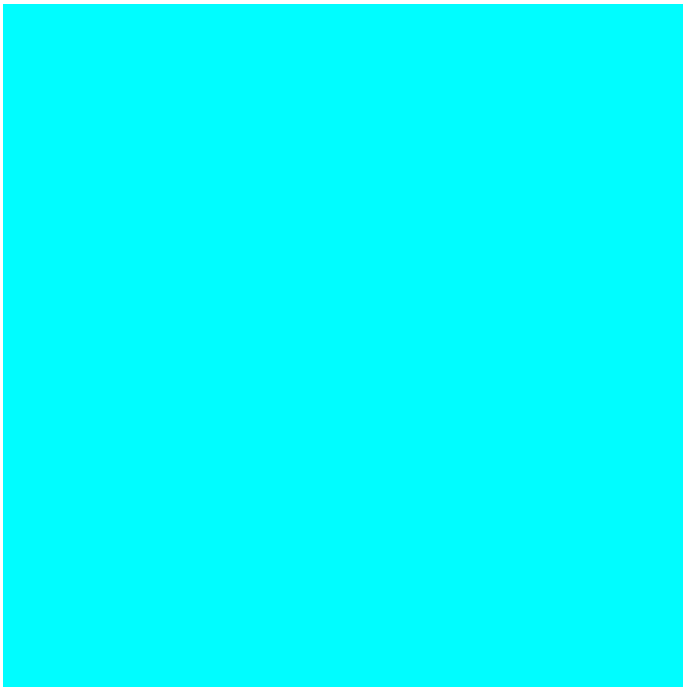
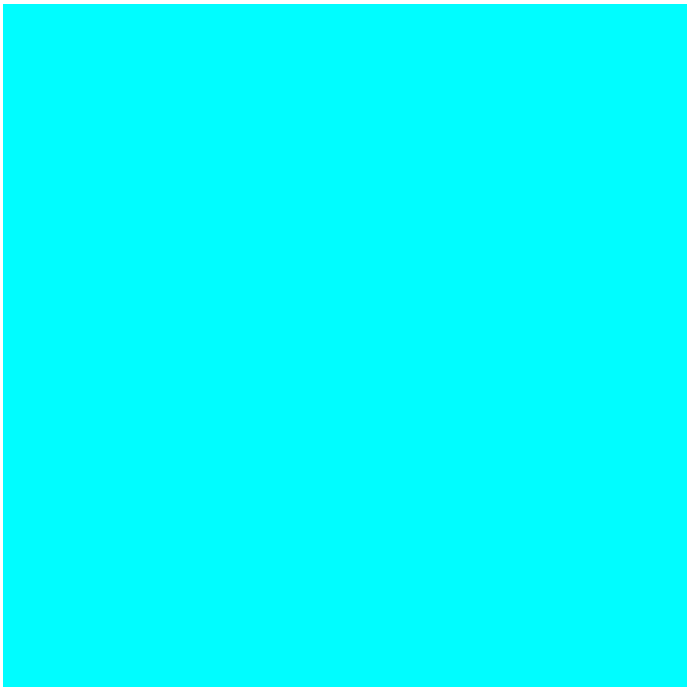
am mittwoch, 11.mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckhstraße 2, am marsfel, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion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

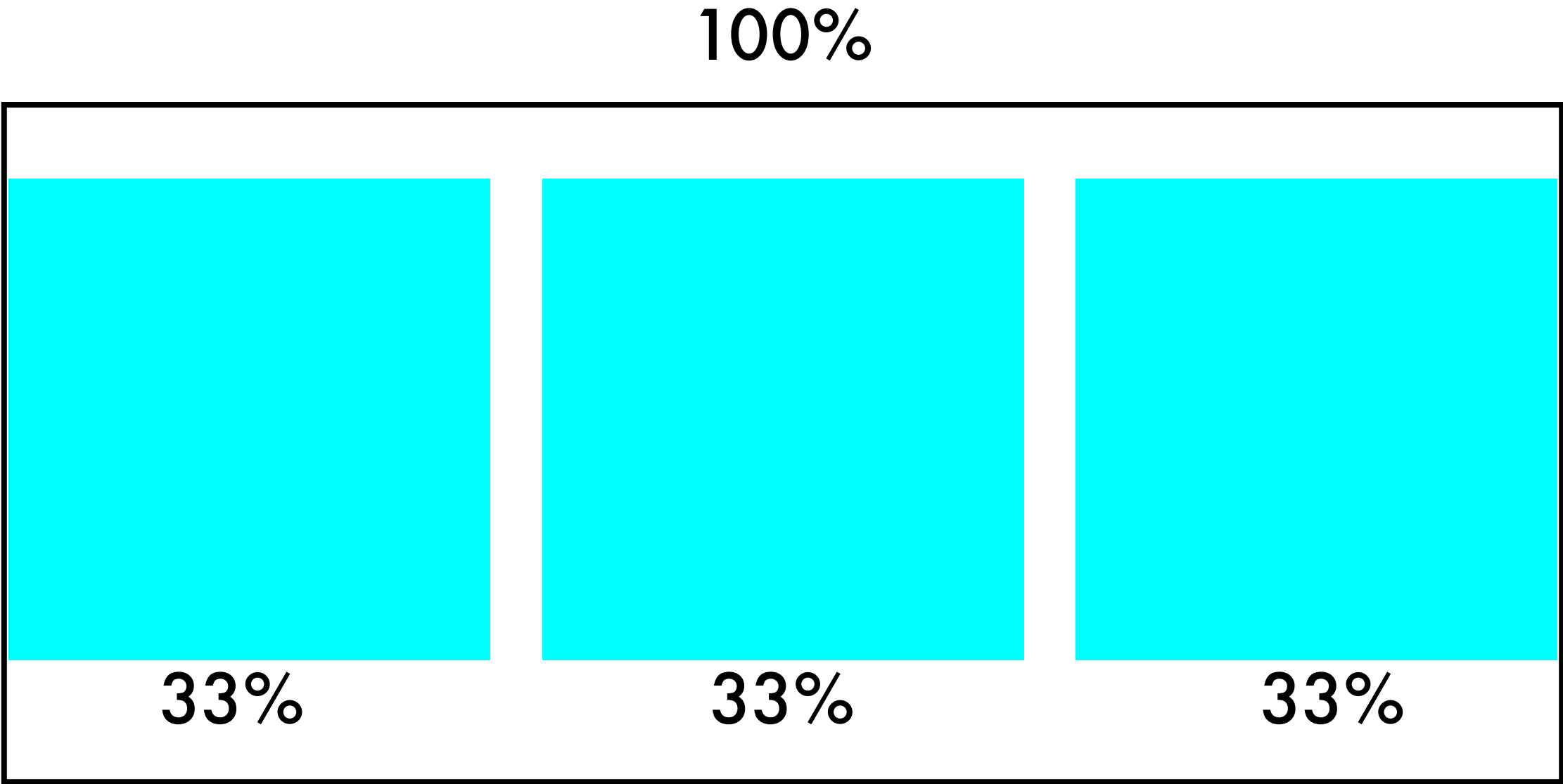
freier free free free eintritt

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

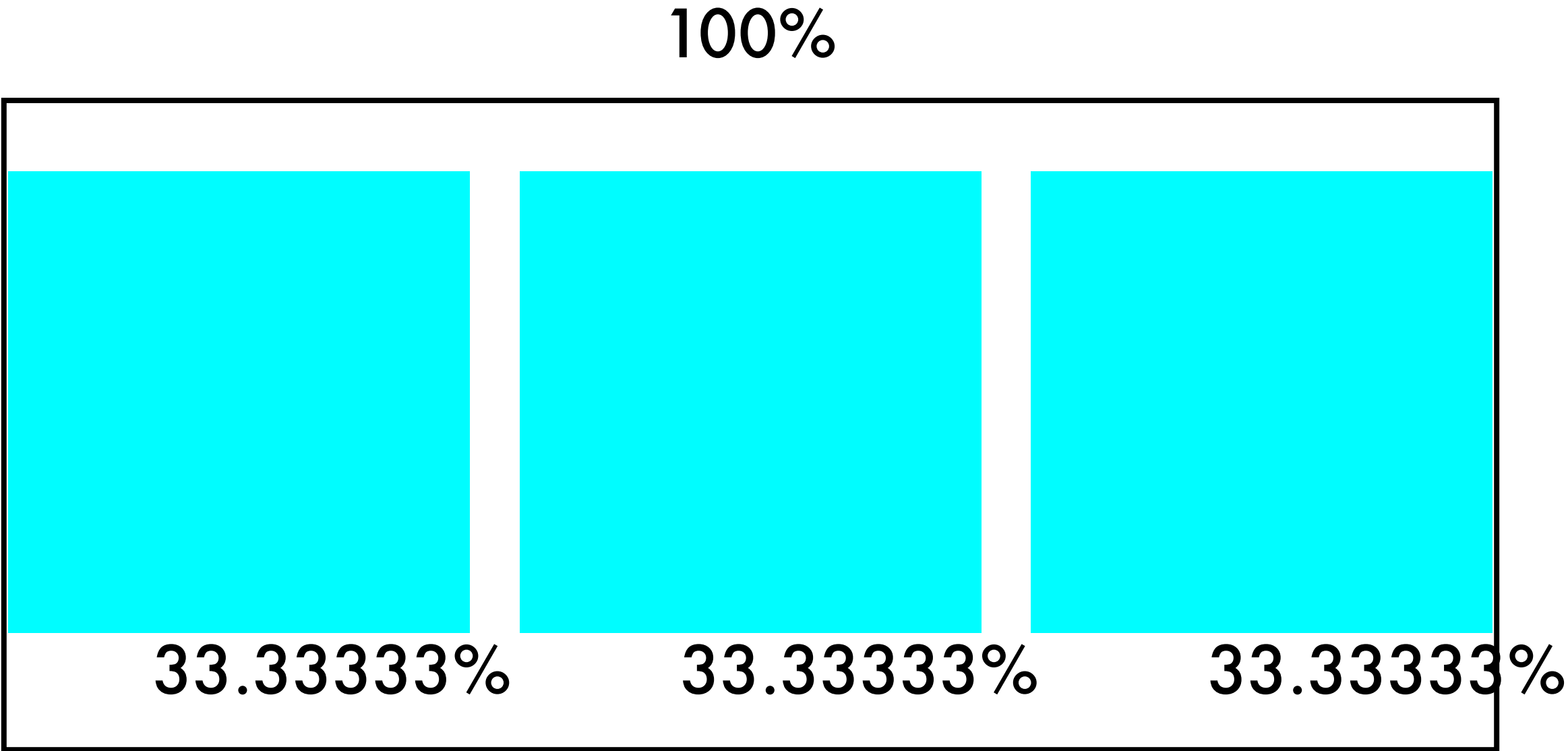


```
fr unit = "fraction"
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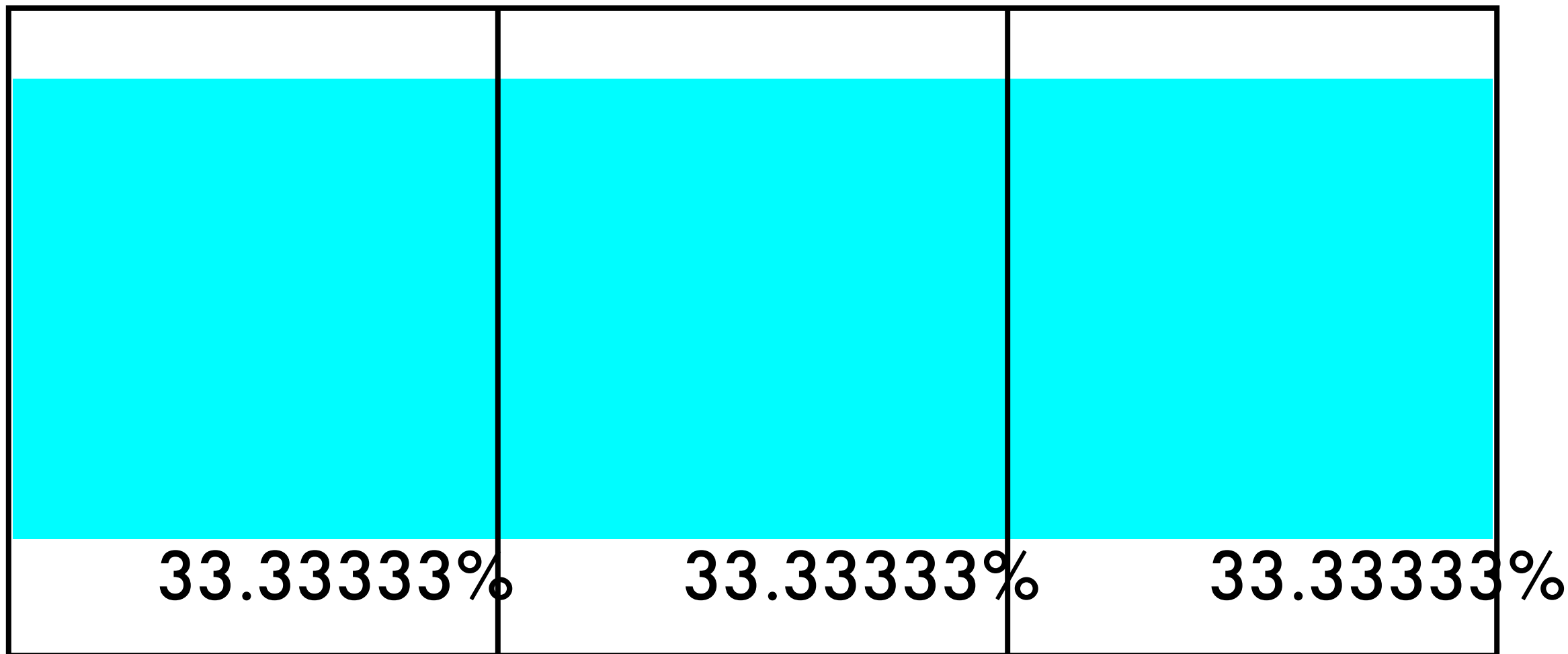








100%



100%

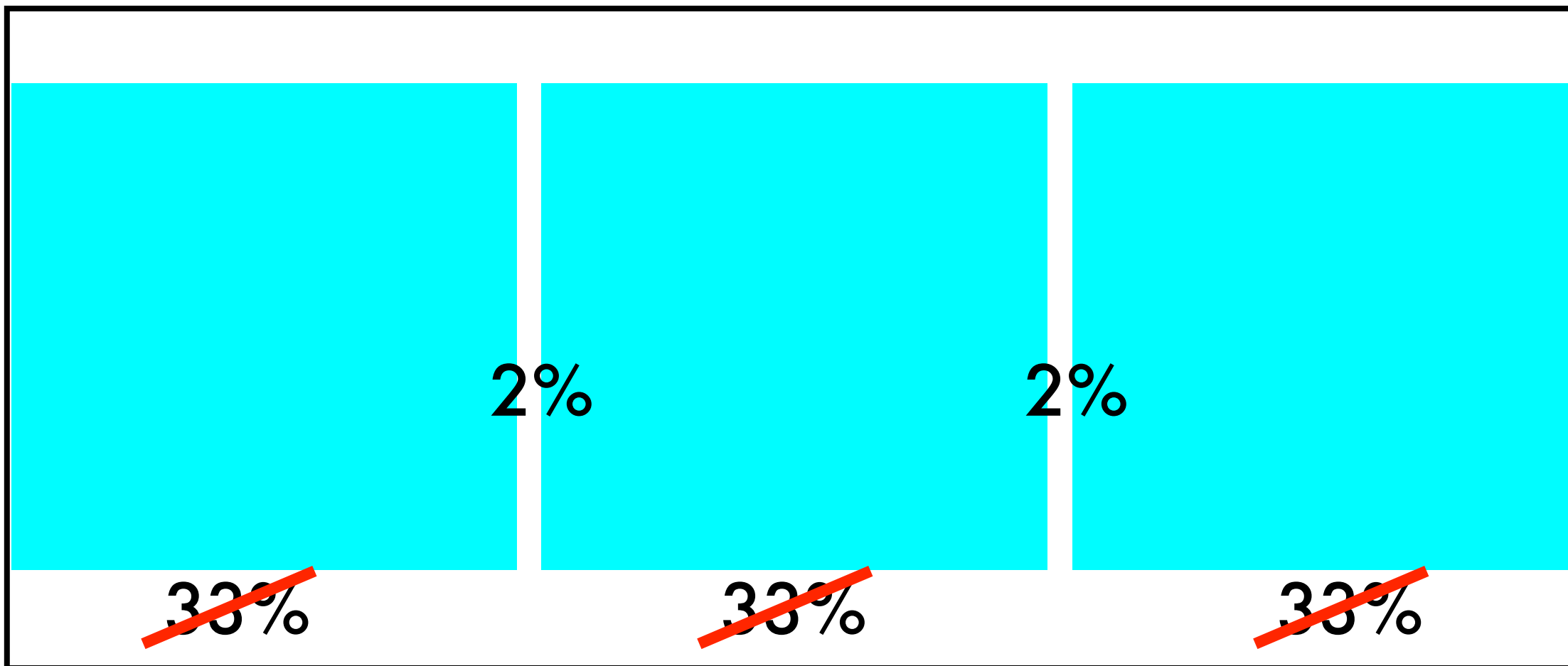
2%

2%

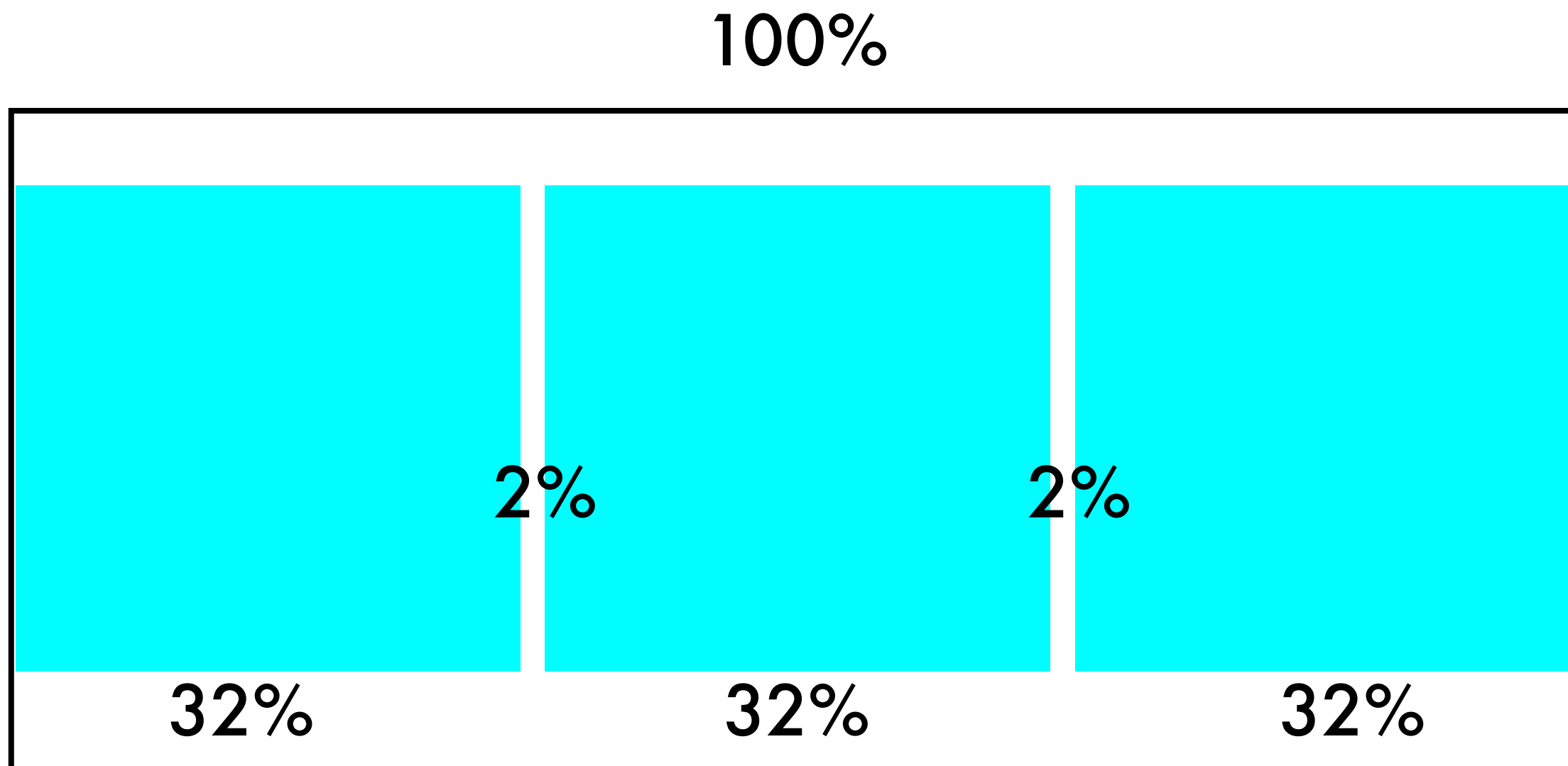
~~33%~~

~~33%~~

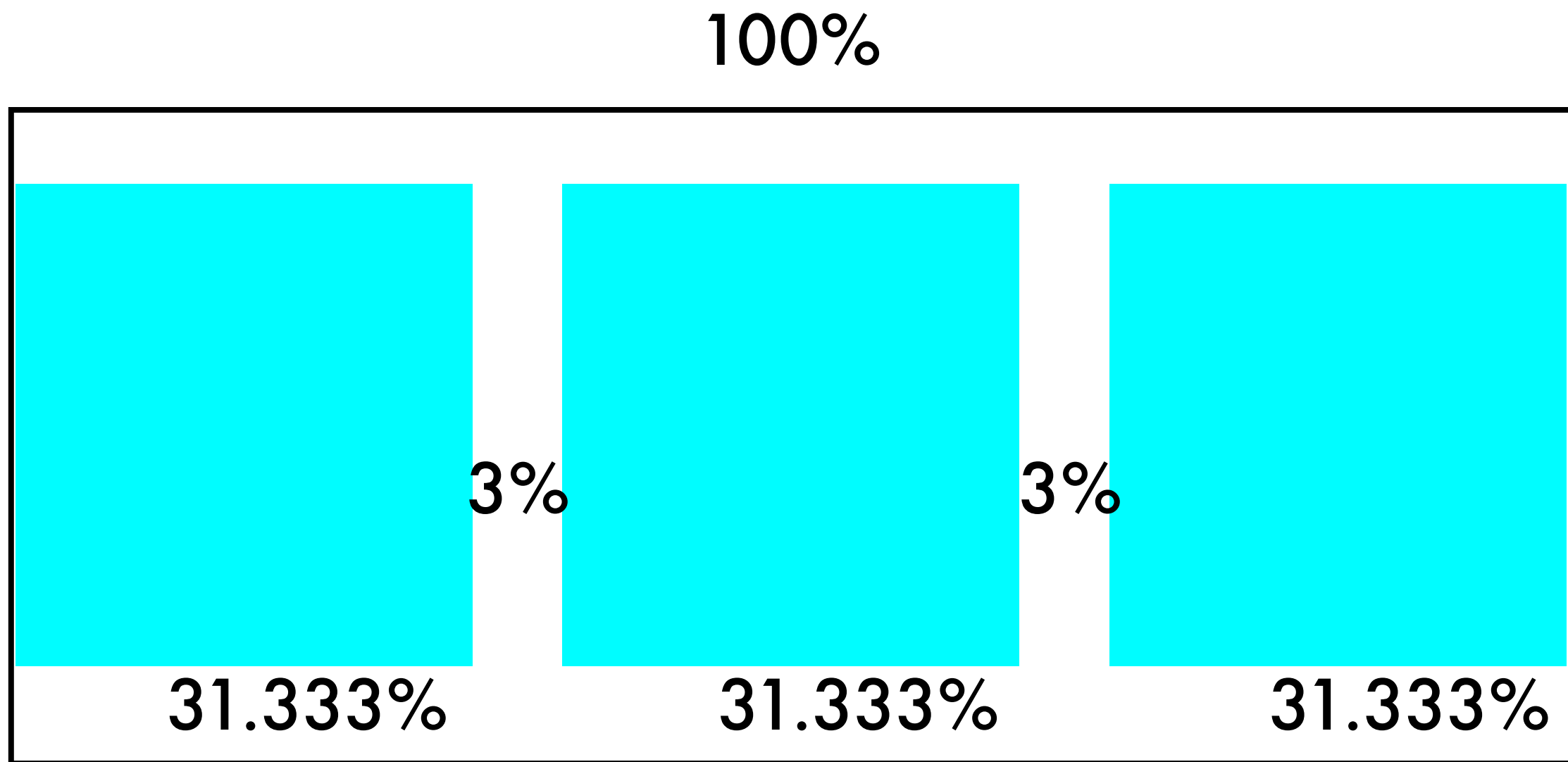
~~33%~~



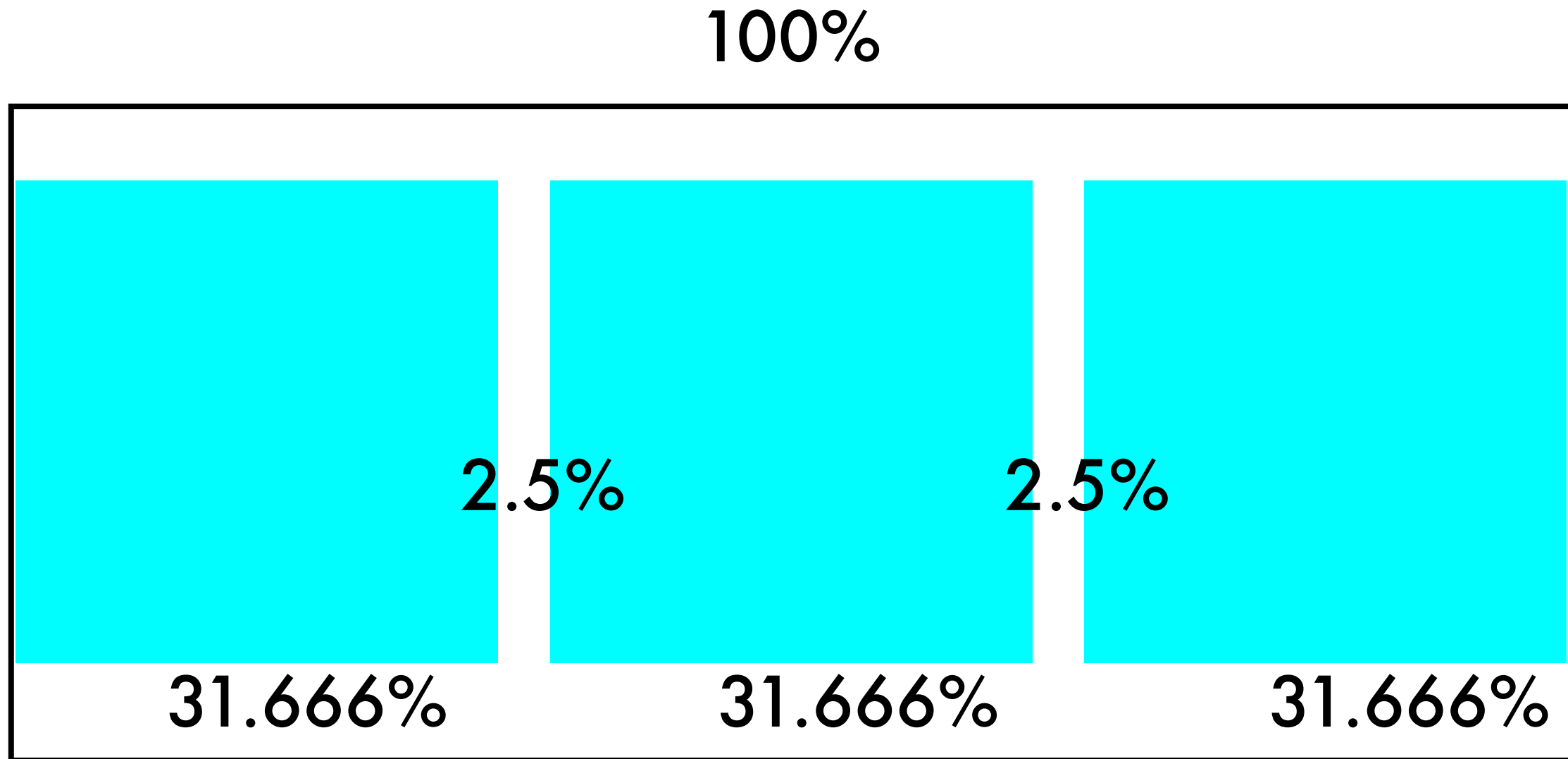




$$\frac{100\% - 4\%}{3} = \frac{96\%}{3} = 32\%$$

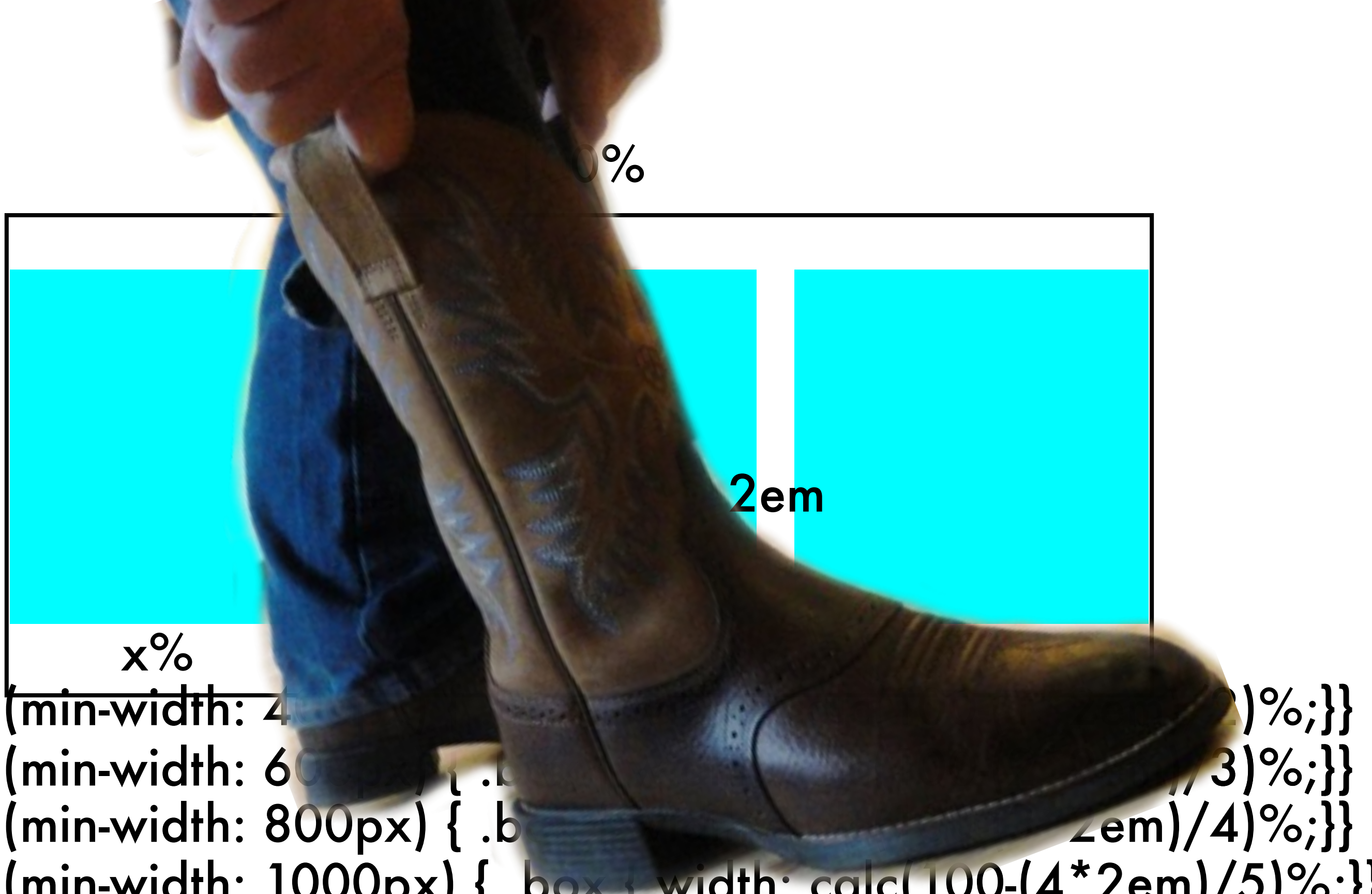


$$\frac{100\% - 6\%}{3} = \frac{94\%}{3} = 31.3333\%$$



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





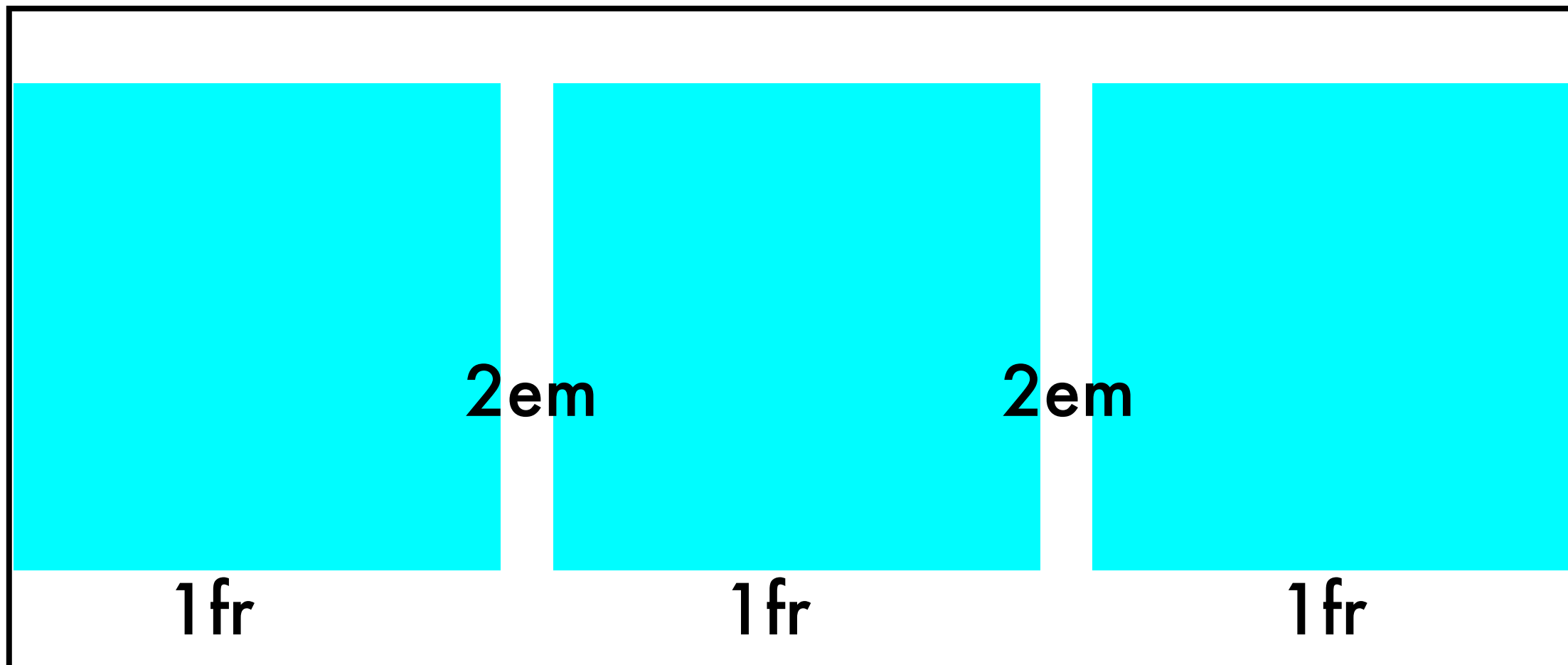
0%

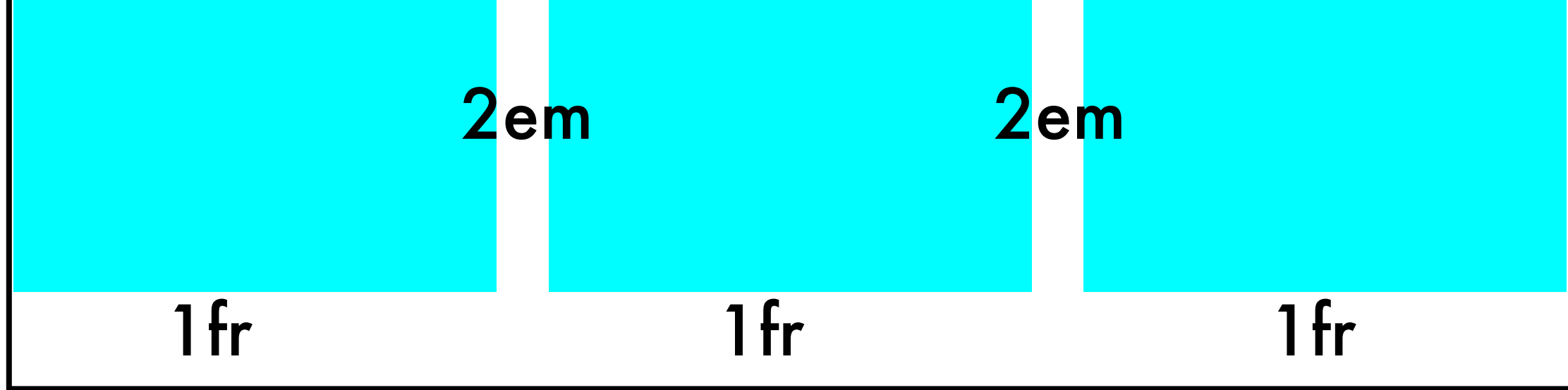
2em

x%

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

100%

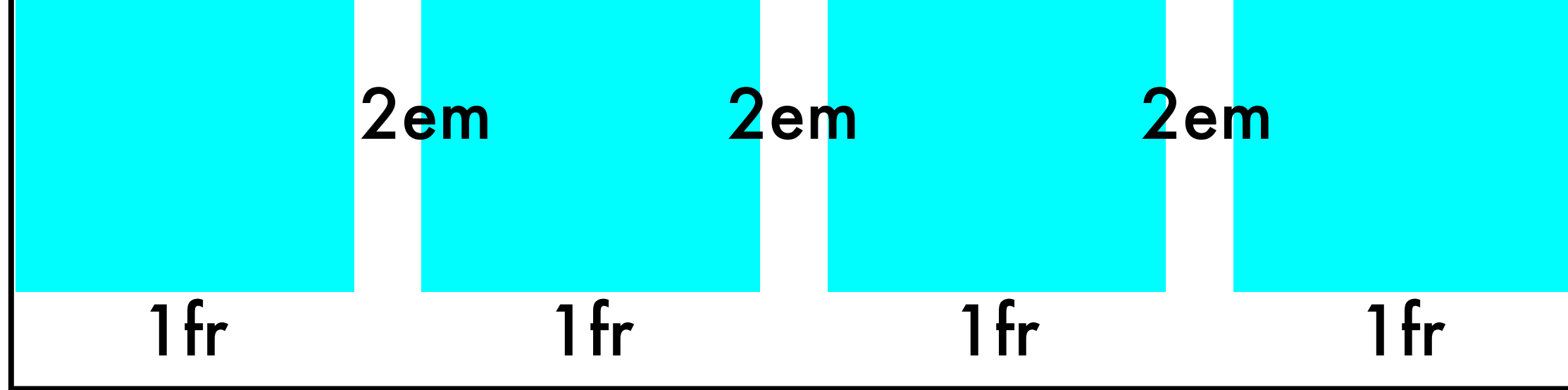




$$1\text{fr} + 1\text{fr} + 1\text{fr} = 3\text{fr total}$$

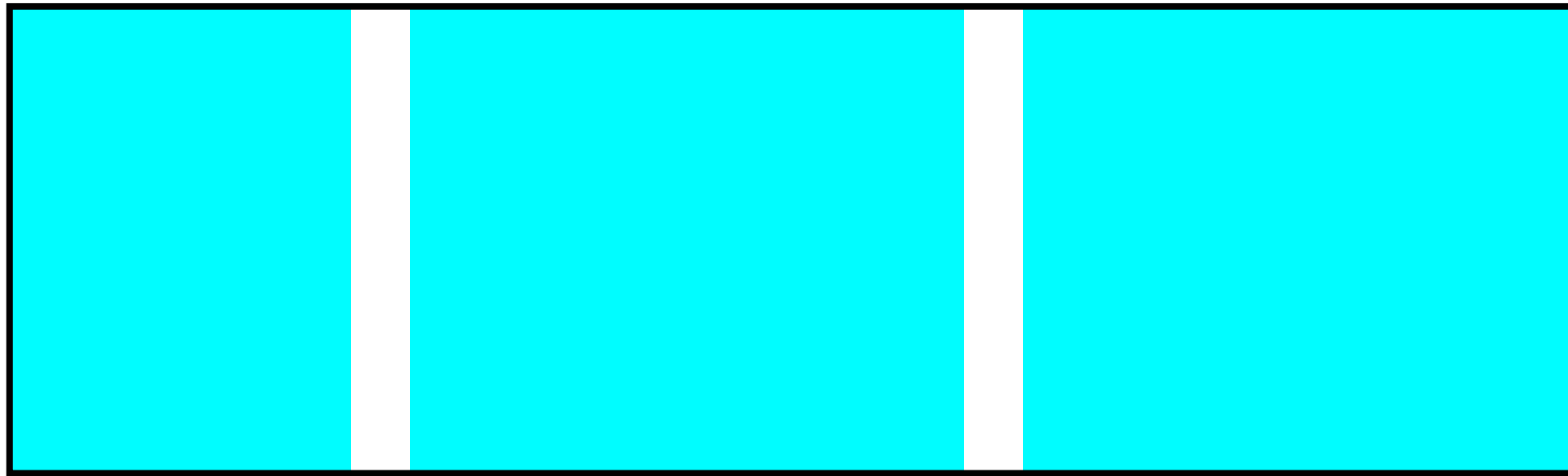
therefore,  $1\text{fr} = 1/3$  of the space





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

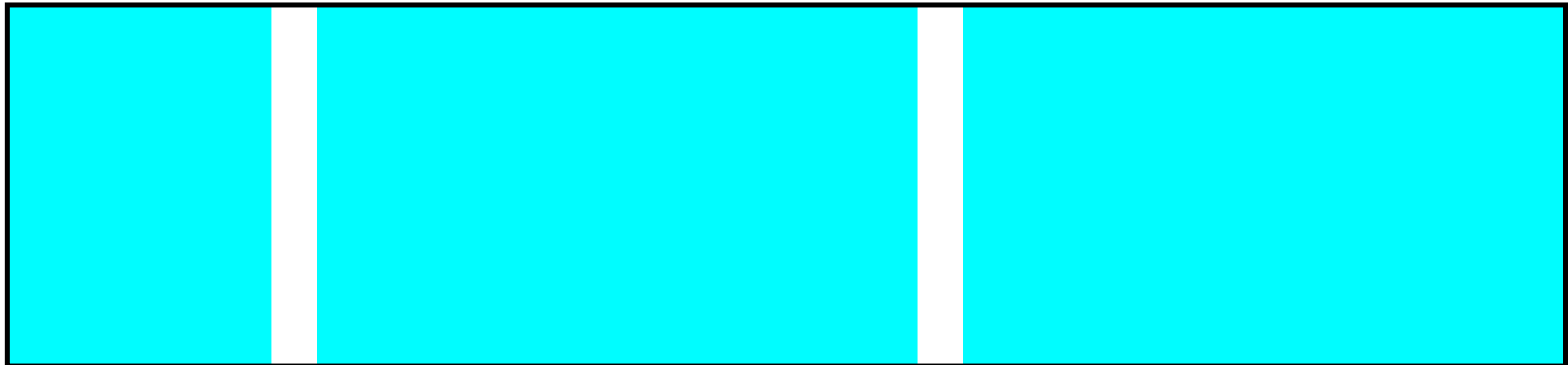
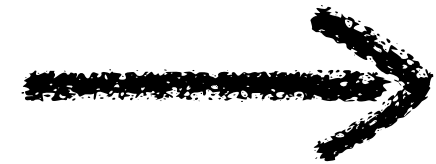
therefore, now  $1\text{fr} = 1/4$  of the space



100px

1fr

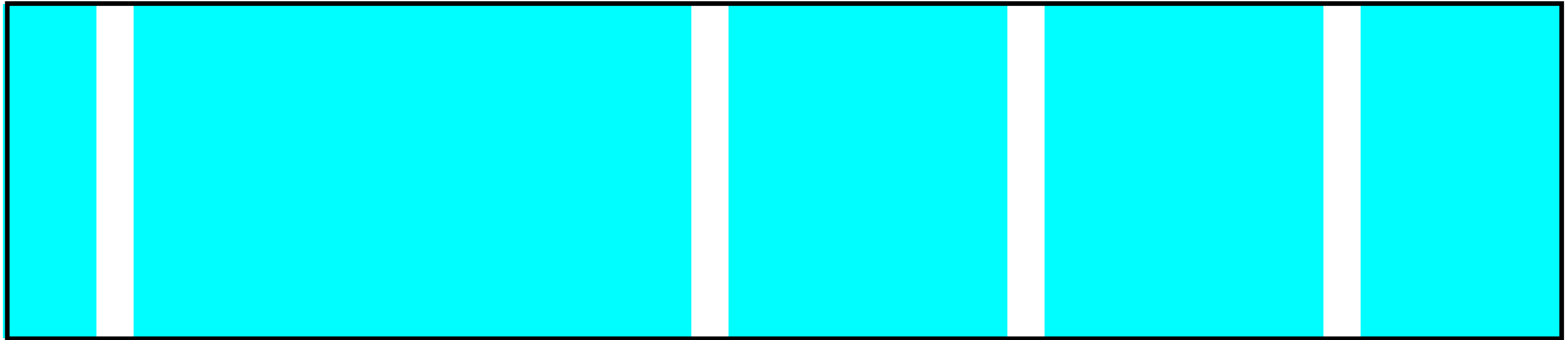
1fr



100px

1fr

1fr



50px

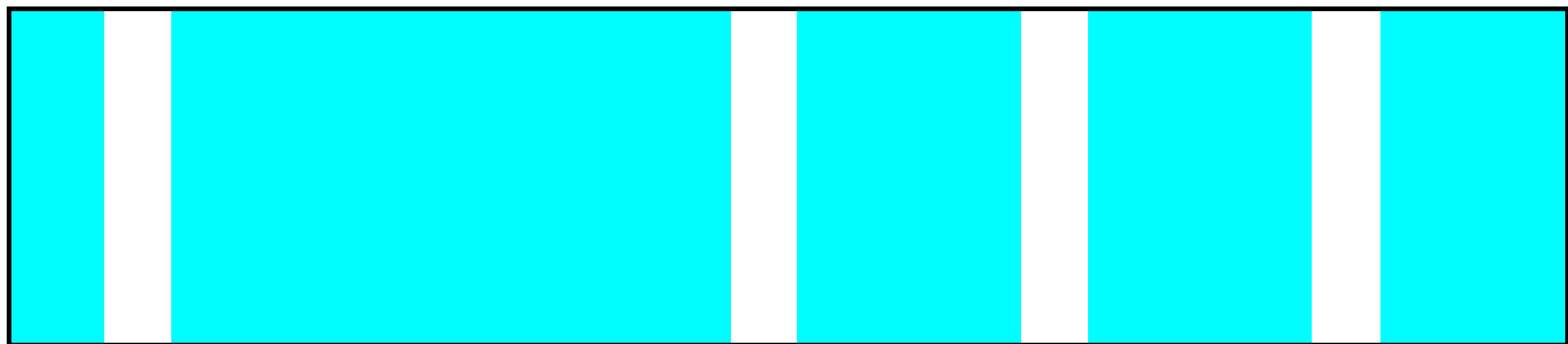
2fr

1fr

1fr

min-content





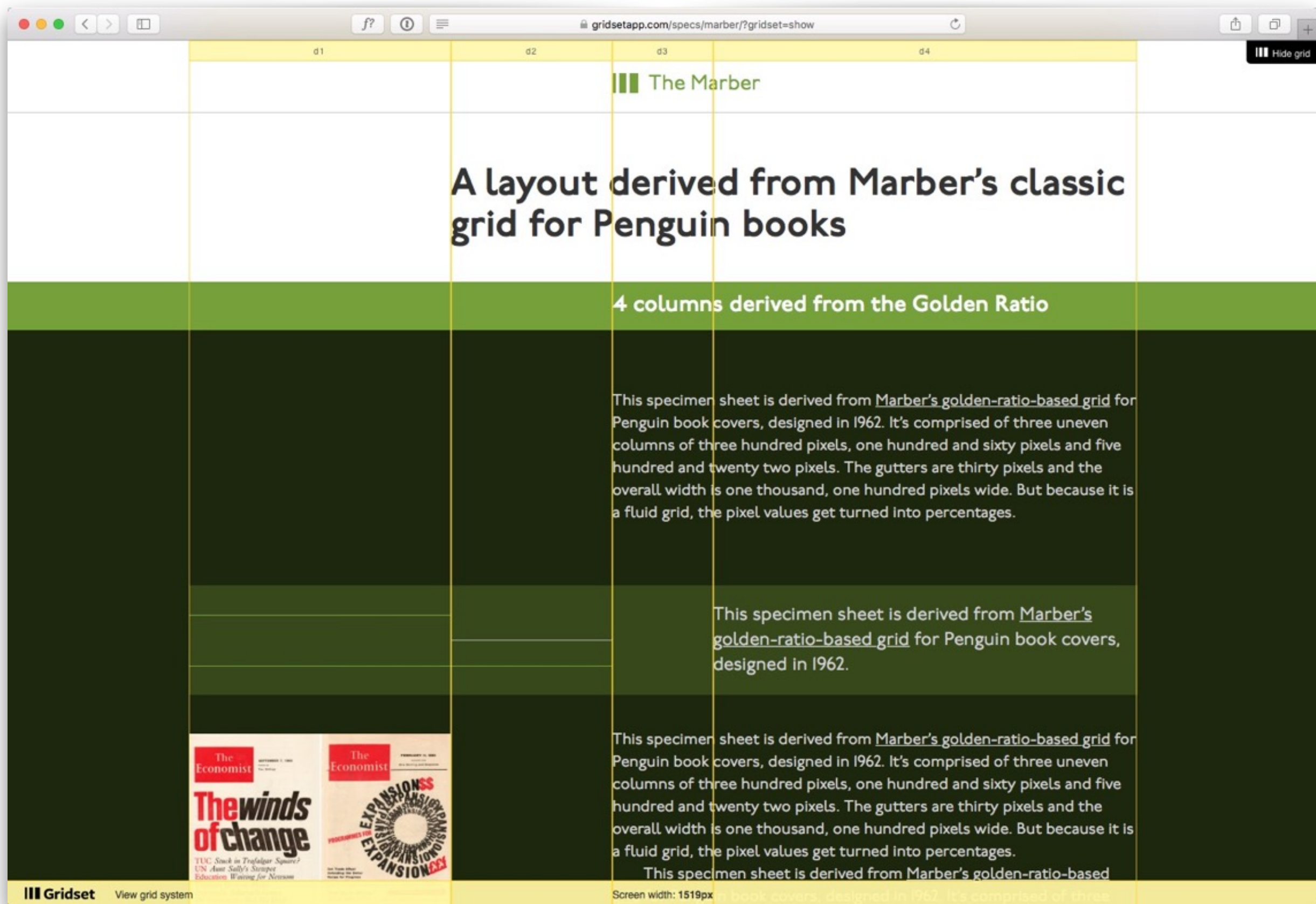
1fr

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

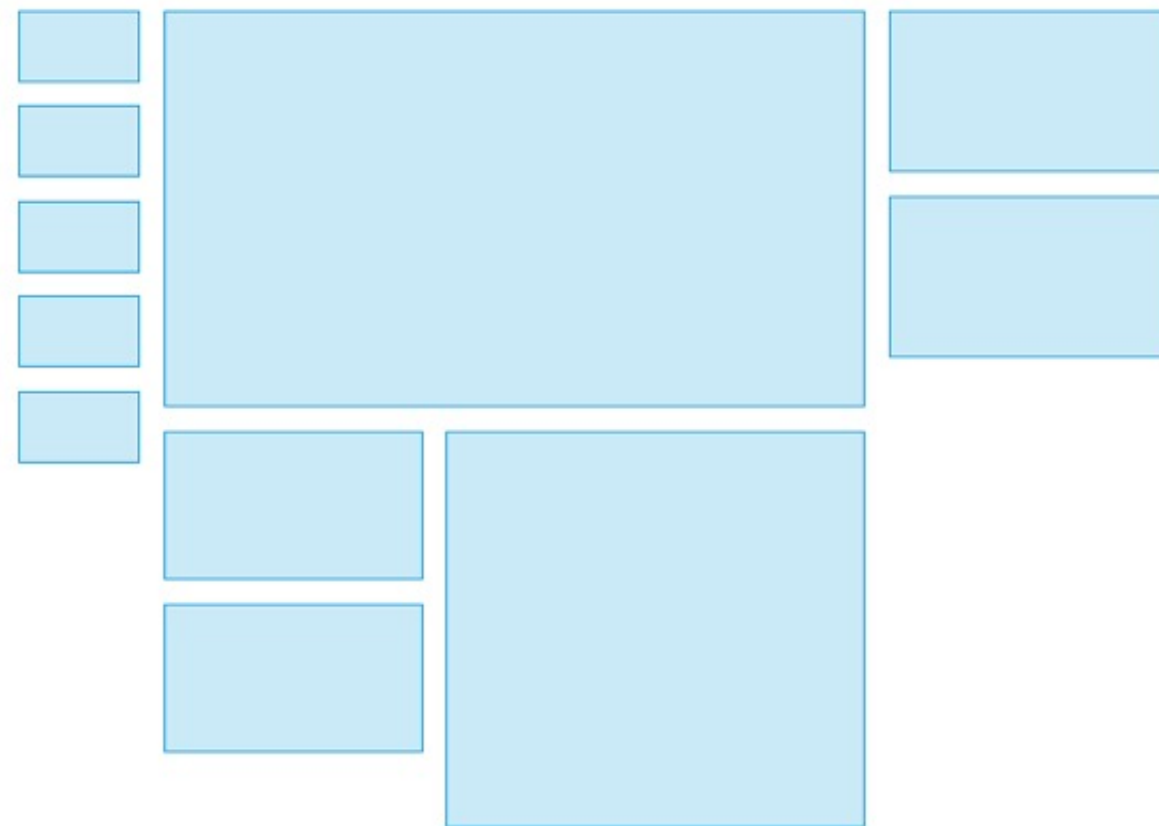
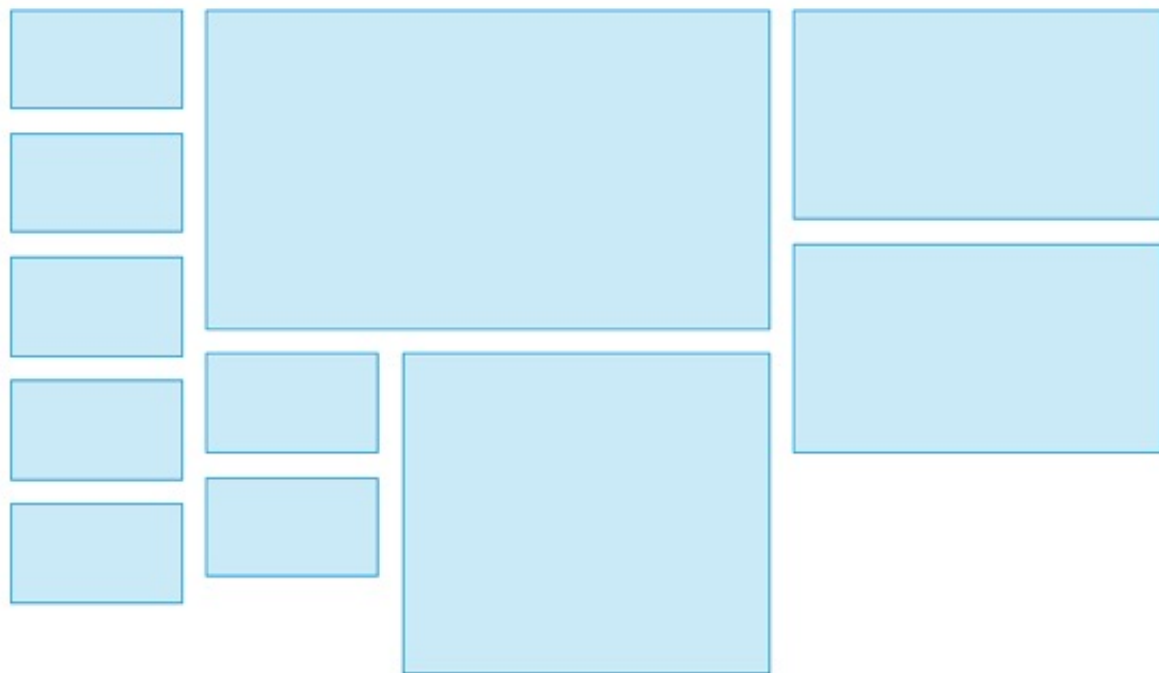
This specimen sheet is derived from [Marber's golden-ratio-based grid](#) for Penguin book covers, designed in 1962. It's comprised of three uneven columns of three hundred pixels, one hundred and sixty pixels and five hundred and twenty two pixels. The gutters are thirty pixels and the overall width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

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

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

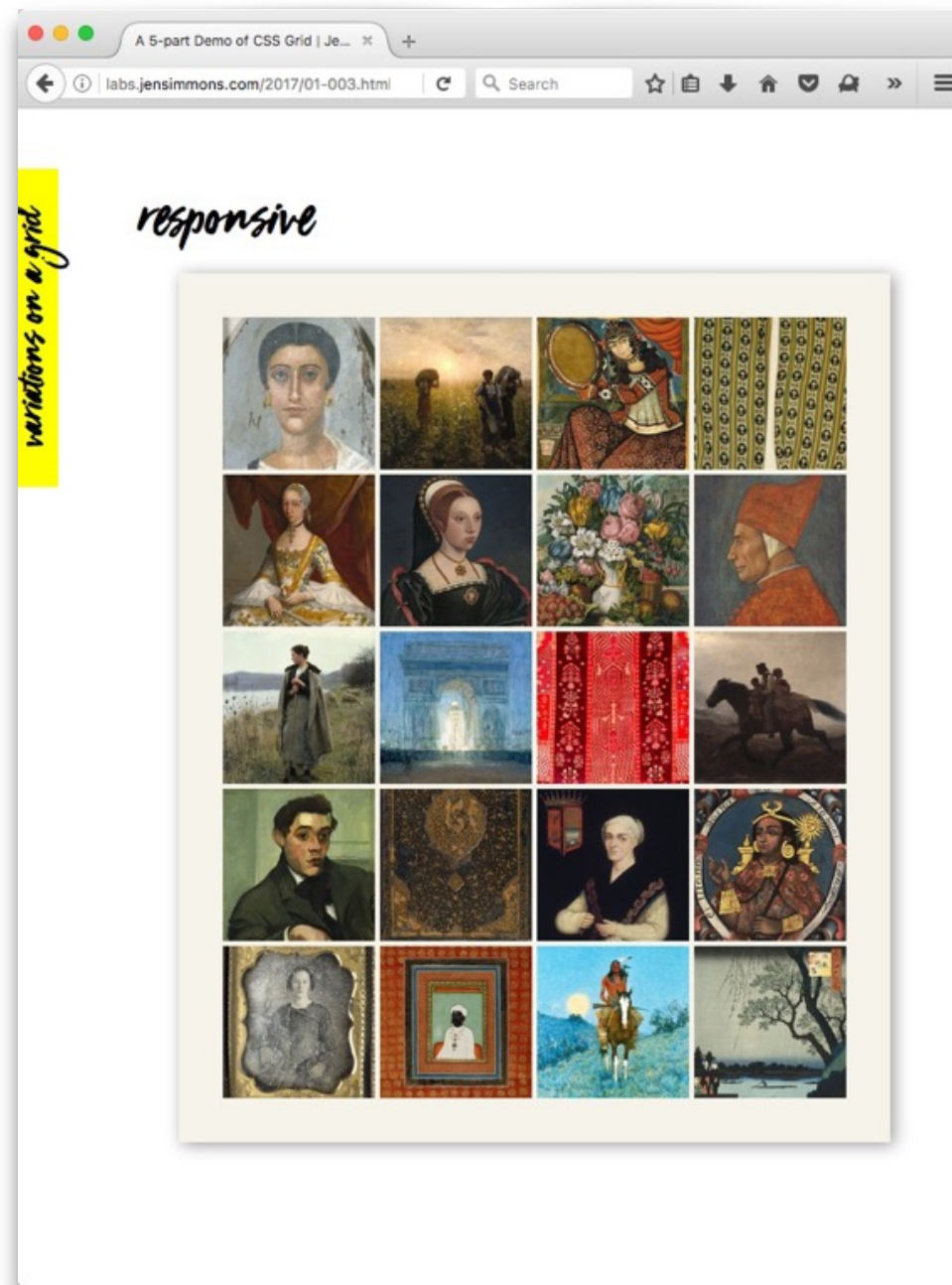
book covers, designed in 1962. It's comprised of three



from [alistapart.com/article/content-out-layout](http://alistapart.com/article/content-out-layout)



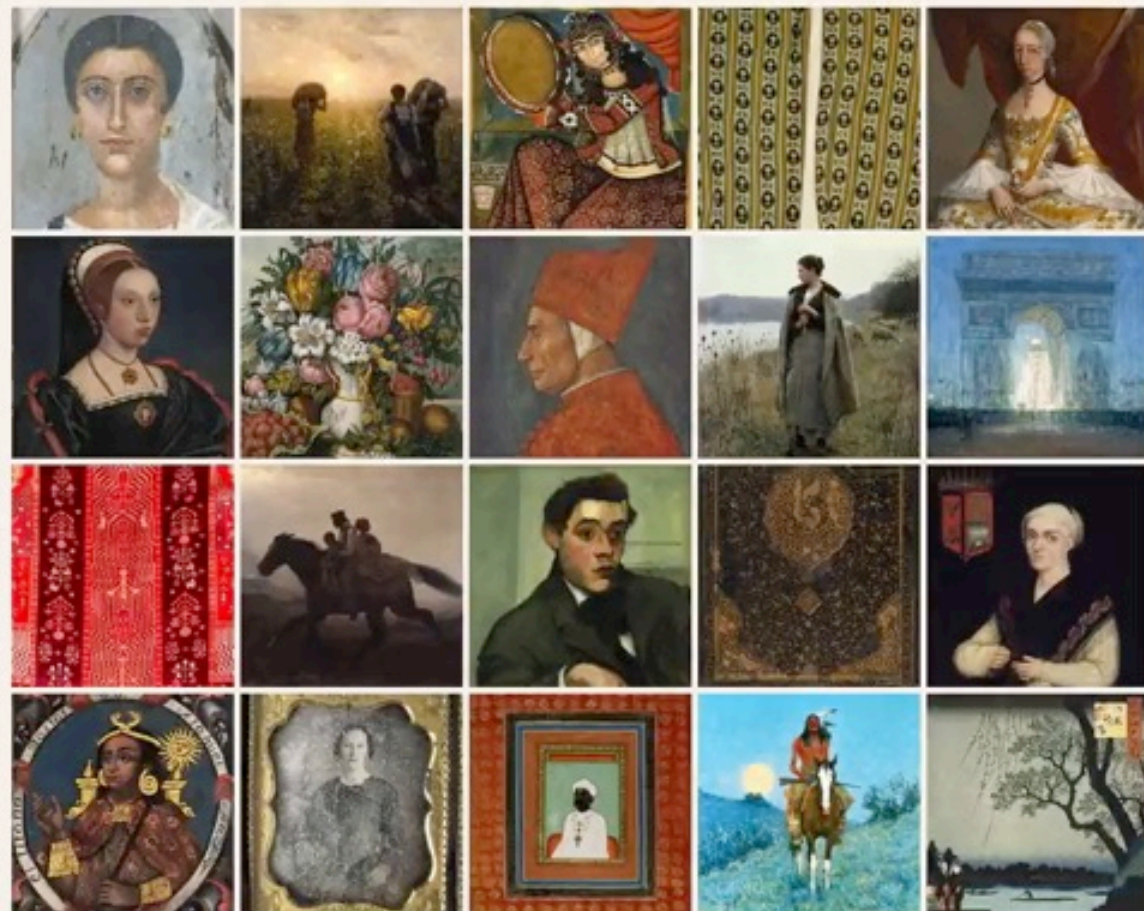
$\min \max ( )$



[labs.jensimmons.com/2017/01-003.html](https://labs.jensimmons.com/2017/01-003.html)

variations on a grid

responsive



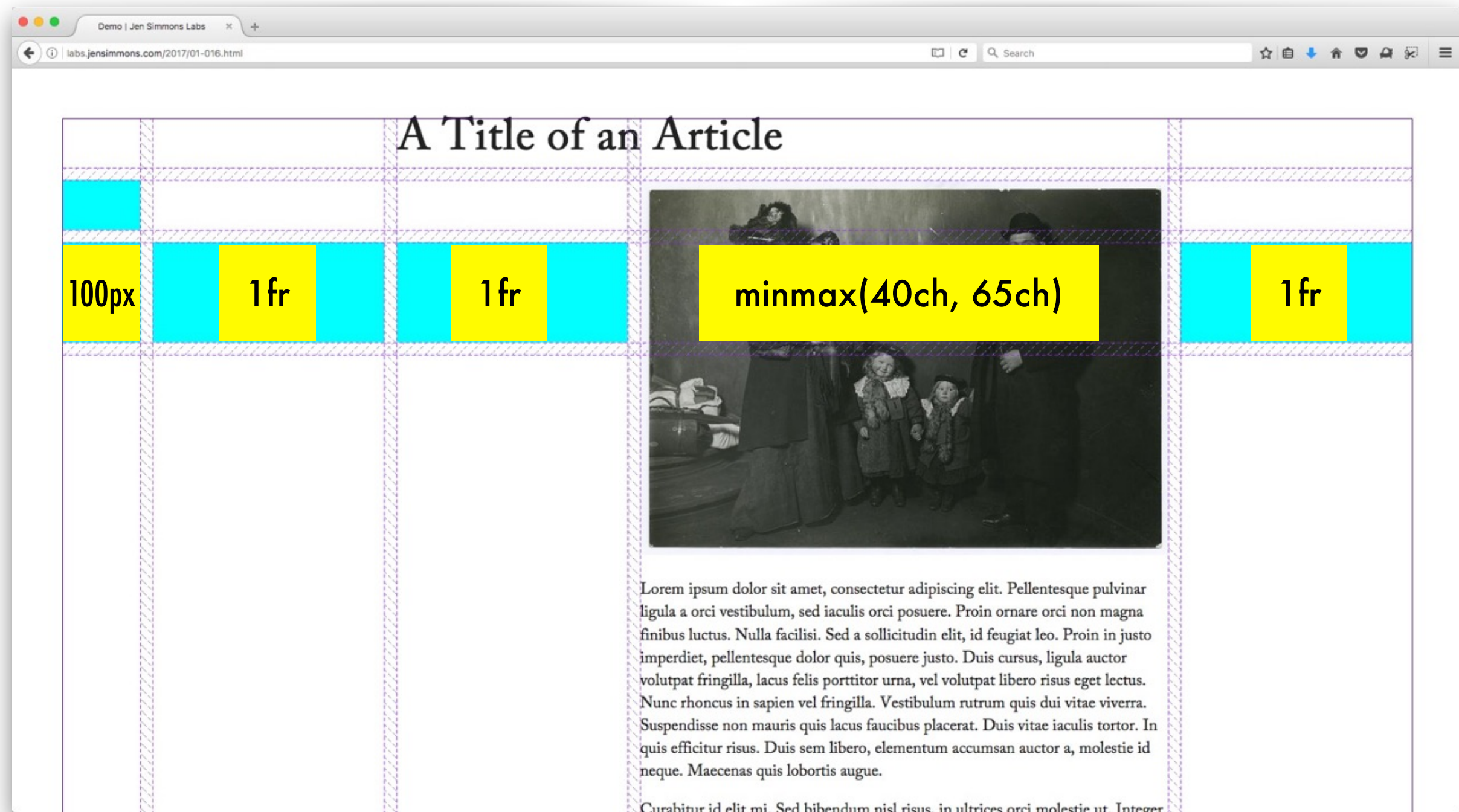


```
.container {  
  display: grid;  
  grid-template-columns: repeat(auto-fit, minmax(100px, 1fr));  
  // nothing about rows  
}
```

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



[labs.jensimmons.com/2017/01-016.html](https://labs.jensimmons.com/2017/01-016.html)



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



# A Title of an Article



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

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

*“pixel perfect”*

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

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

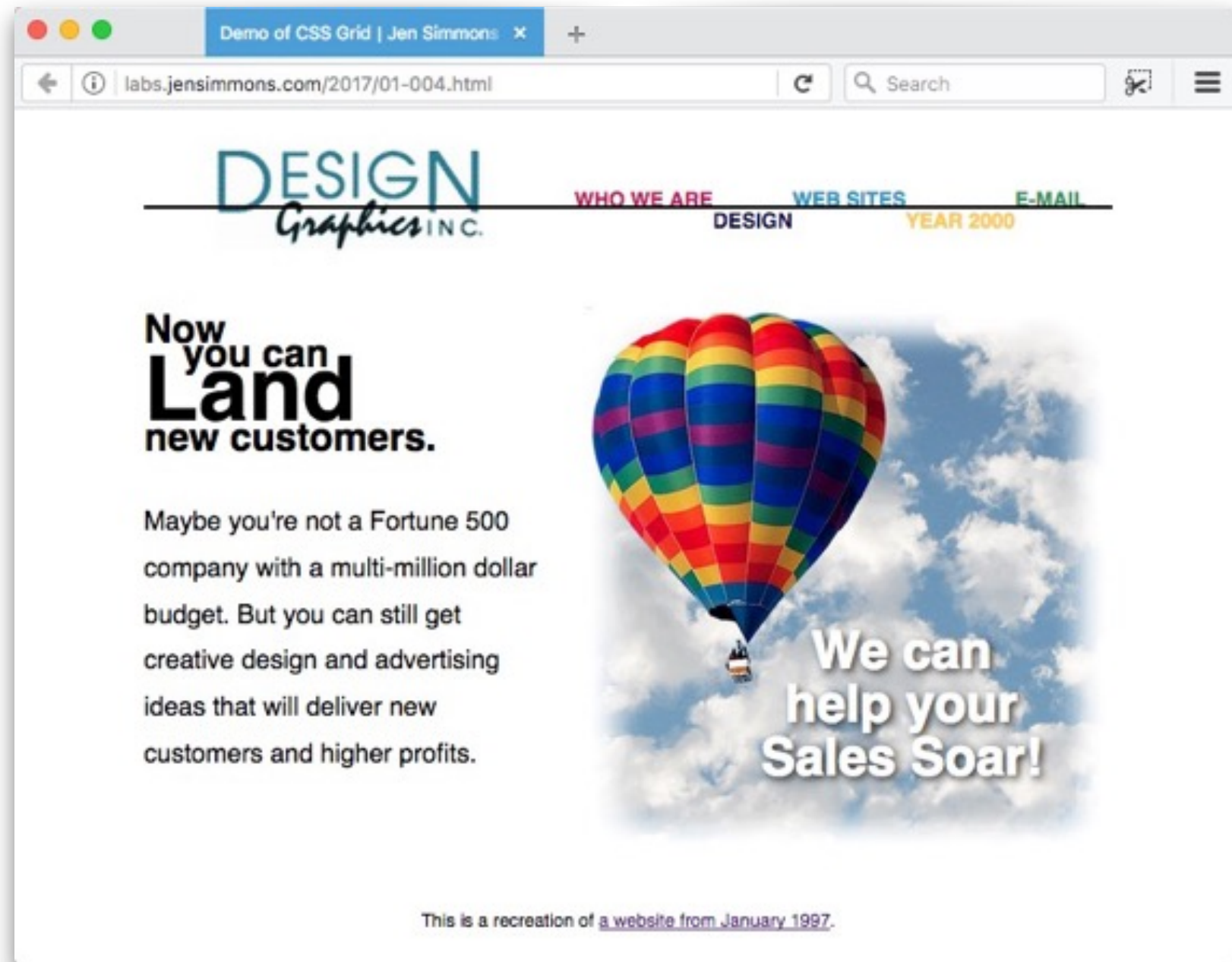


*Design the flexibility model.*

*Flexibility*

## *6. Creativity*





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

Now  
you can  
**Land**  
new customers.

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



This is a recreation of a website from January 1997.

Now  
you can  
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This is a recreation of a website from January 1997.

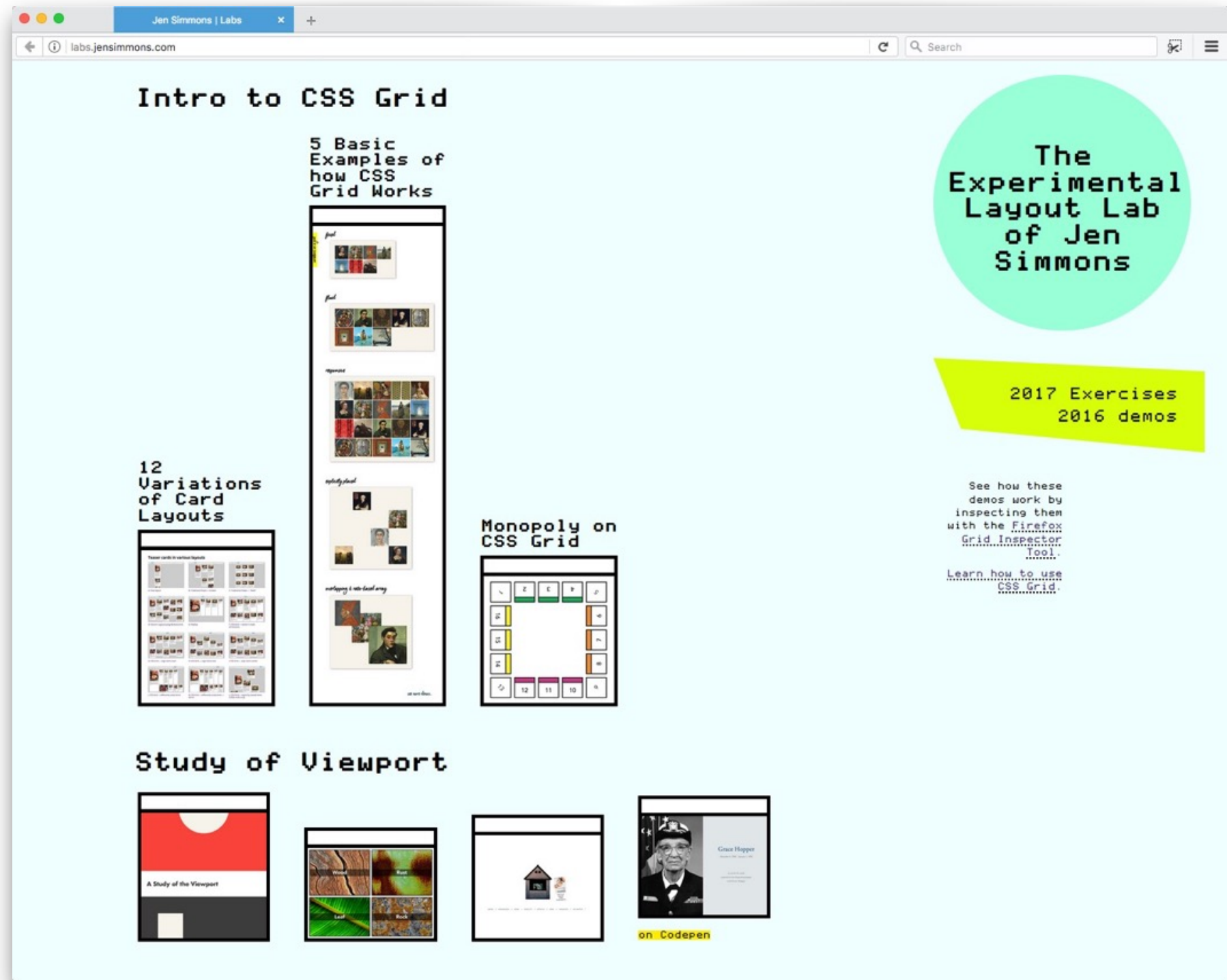
1. Overlap
2. The Viewport
3. White Space
4. Verticality
5. Flexibility
6. Creativity

*Time to play.*  
*Time to learn.*





[www.layout.land](http://www.layout.land)



labs.jensimmons.com

2015



Modern Layouts:  
Getting Out of Our Ruts

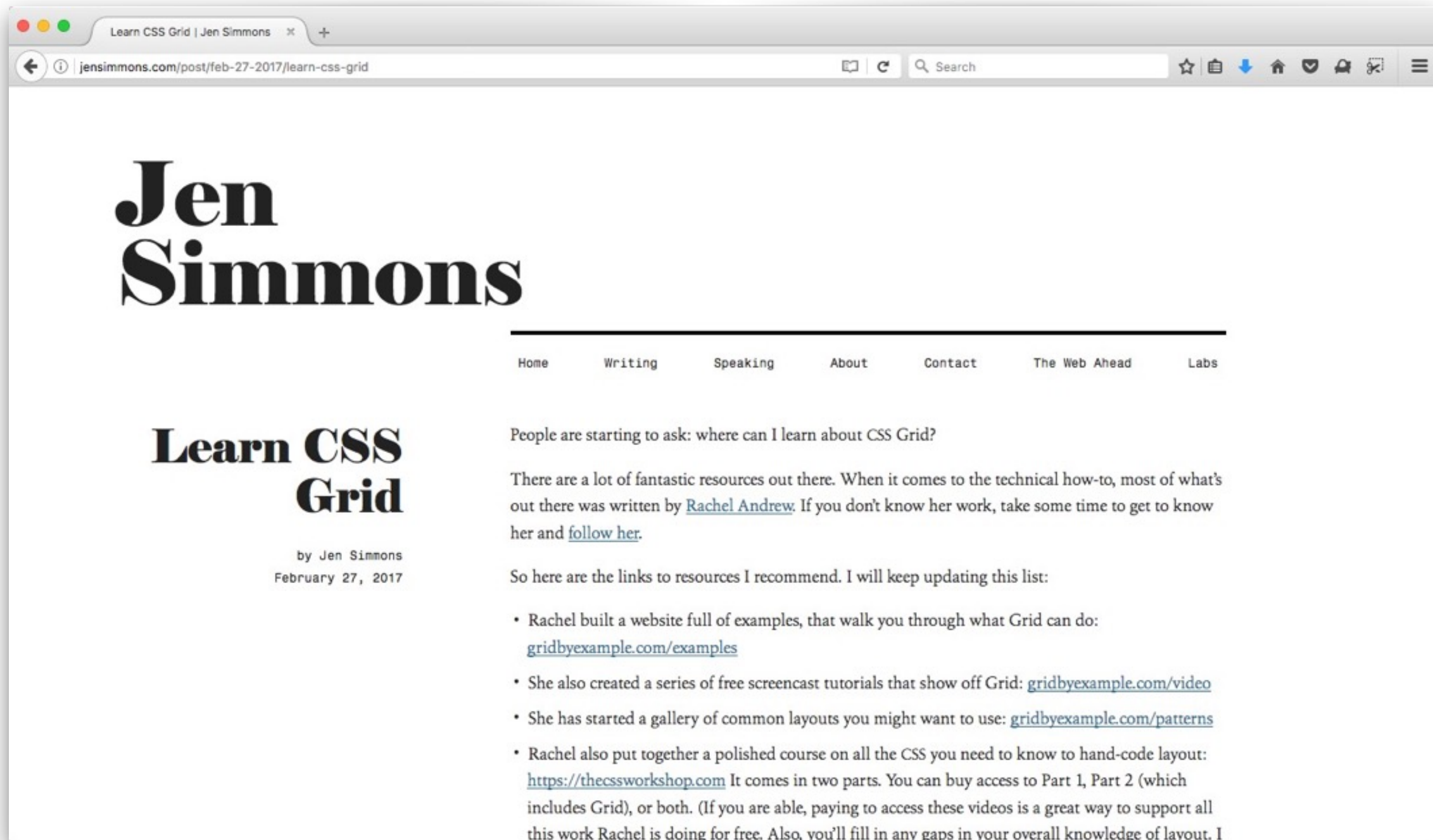
2016



Revolutionize Your Page:  
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available on [jensimmons.com](http://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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MDN > Web technology for developers > CSS > CSS Grid Layout

LANGUAGES EDIT

# CSS Grid Layout

see all contributors

**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>
```

**IN THIS ARTICLE**

- Basic example
- HTML
- CSS
- Reference
  - CSS properties
  - CSS function
  - Glossary entries
- Guides
- External resources
- Specifications

[developer.mozilla.org/docs/Web/CSS/CSS\\_Grid\\_Layout](https://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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