

Designing With Grid



Generate NYC
@jenSimmons

CSS Grid

CSS Grid Layout Module Level 1

W3C Candidate Recommendation, 9 February 2017

**This version:**

<https://www.w3.org/TR/2017/CR-css-grid-1-20170209/>

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/2016/CR-css-grid-1-20160929/>

<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/

Issue Tracking:

[Disposition of Comments](#)

[Inline In Spec](#)

[GitHub Issues](#)

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[Elika J. Etemad / fantasai](#) (Invited Expert)

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Can I use... Support tables for

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#

CSS Grid Layout  - CR

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unprefixed:31.32%

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
			<div>1</div> 49						
		<div>3</div> 51	<div>1</div> 55			9.3		4.4	
	<div>2</div> 14	52	<div>1</div> 56	10	<div>1</div> 43	10.2		4.4.4	
<div>2</div> 11	<div>2</div> 15	53	<div>4</div> 57	10.1	44	10.3	all	56	<div>4</div> 57
		54	58	TP	45				
		55	59		46				
		56	60						

Notes

Known issues (0)

Resources (11)

Feedback

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

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

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

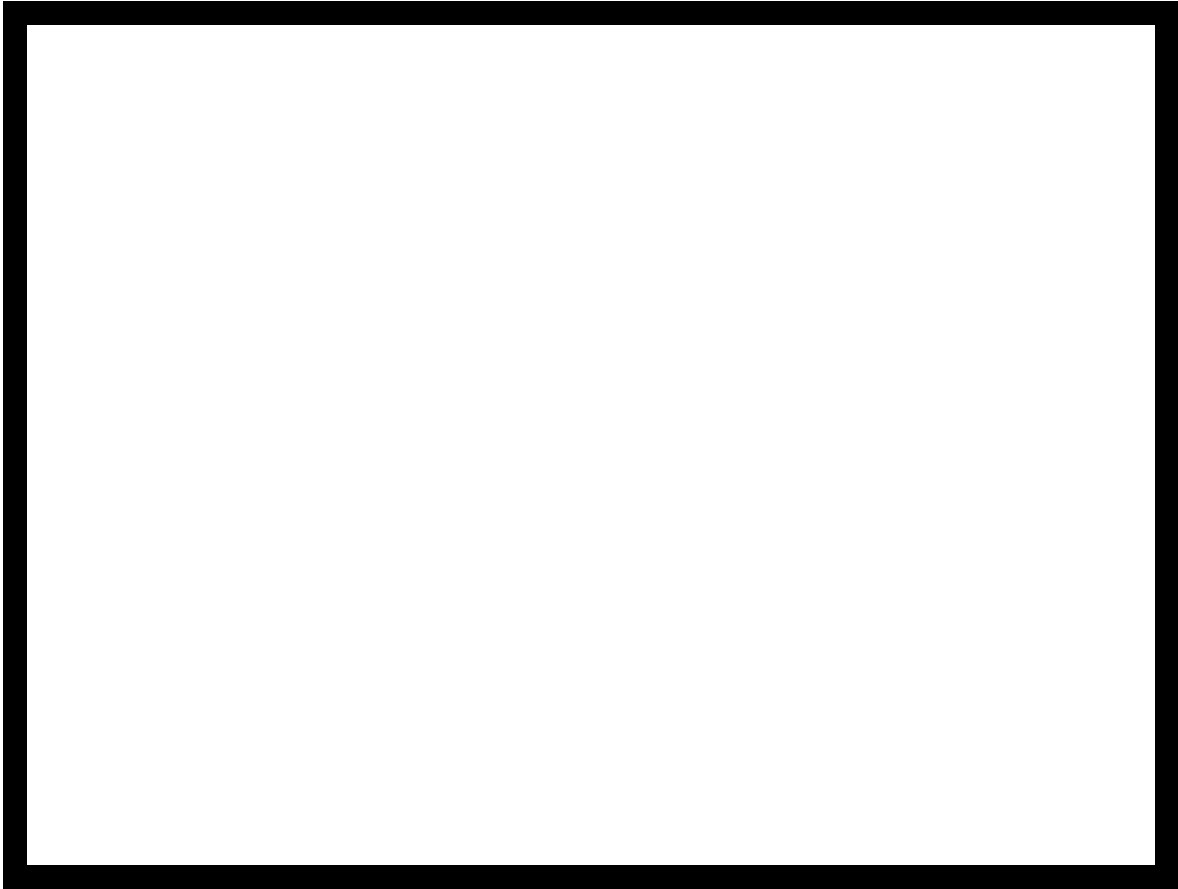
³ Enabled in Firefox through the `layout.css.grid.enabled` flag

⁴ Grid does not initially display with certain JavaScript (**bug report**)

Our medium is not done

*CSS Grid revolutionizes web design
– page layout on the web.*

Layout on the web



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scan preprints for 9410

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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](#))

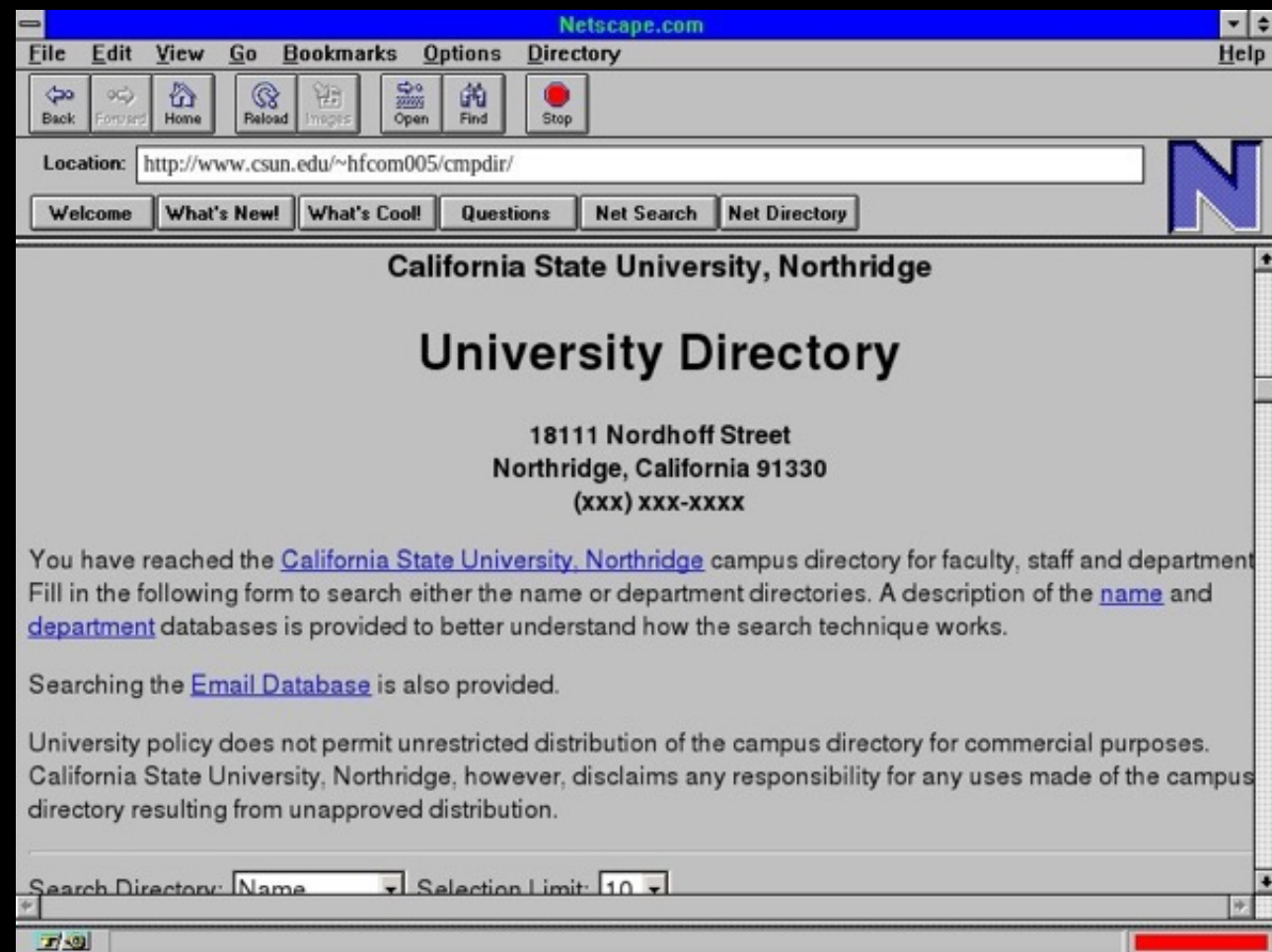
CERN-AT-94-36 - Four 12 kW/4.5 K cryoplants at CERN - by [Claudet, S](#) ; [Erdt, W](#) ; [Frandsen, P.K](#) ; [Gayet, P](#) ; [Solheim, N.O](#) ; [Titcomb](#) - (6 p.) - **Show Paper**([TIFF](#) or [GIF](#) or [PS](#) or [PDF](#))

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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](#))

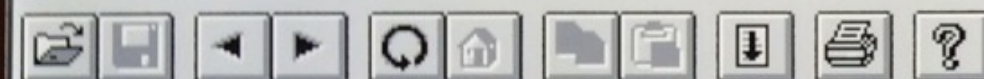
CERN-ECP-94-07 - Track reconstruction with a central two-shell scintillating fibre tracker (SET) - by [Anselmo, F](#) ; [Block, F](#) ; [Cifarelli, L](#) :



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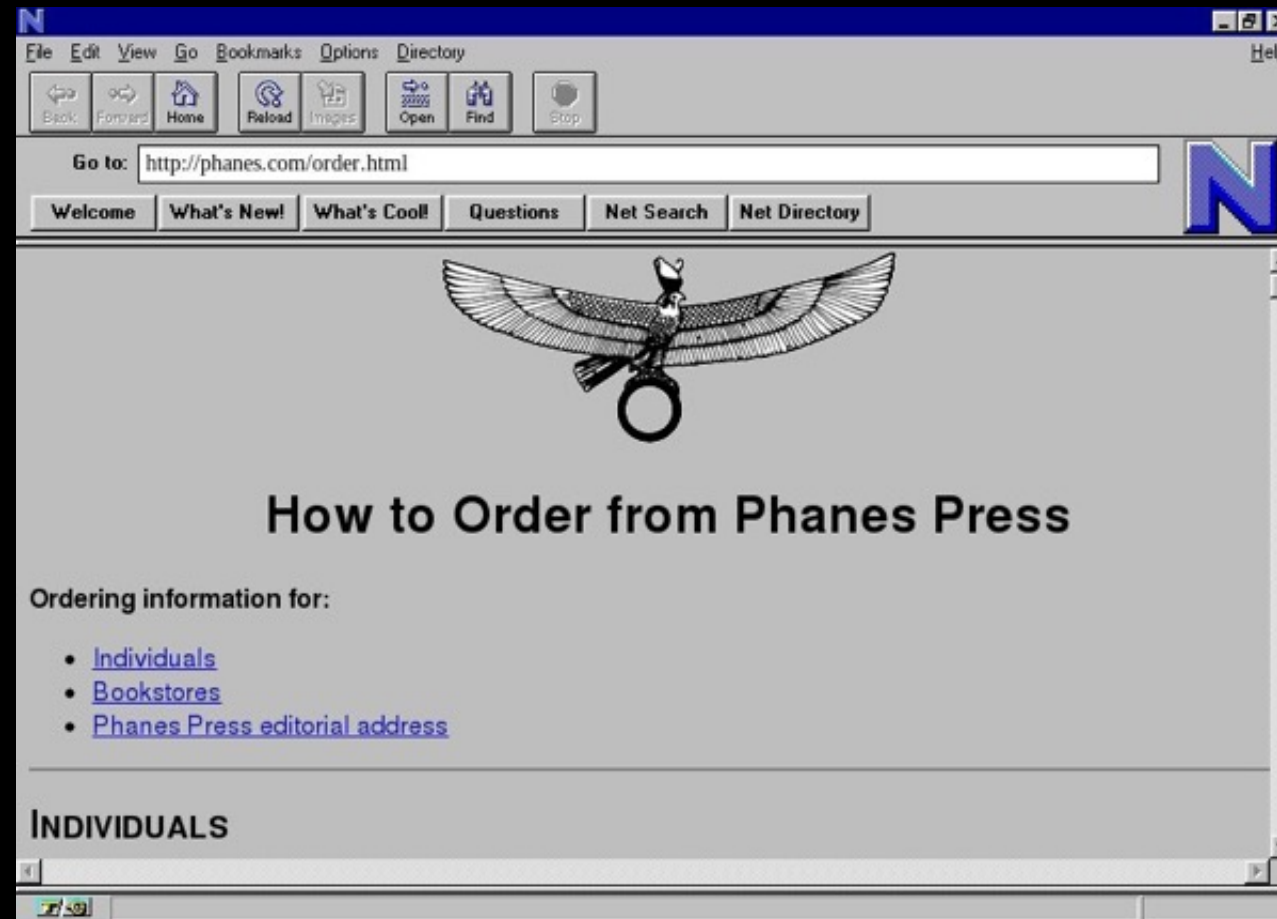


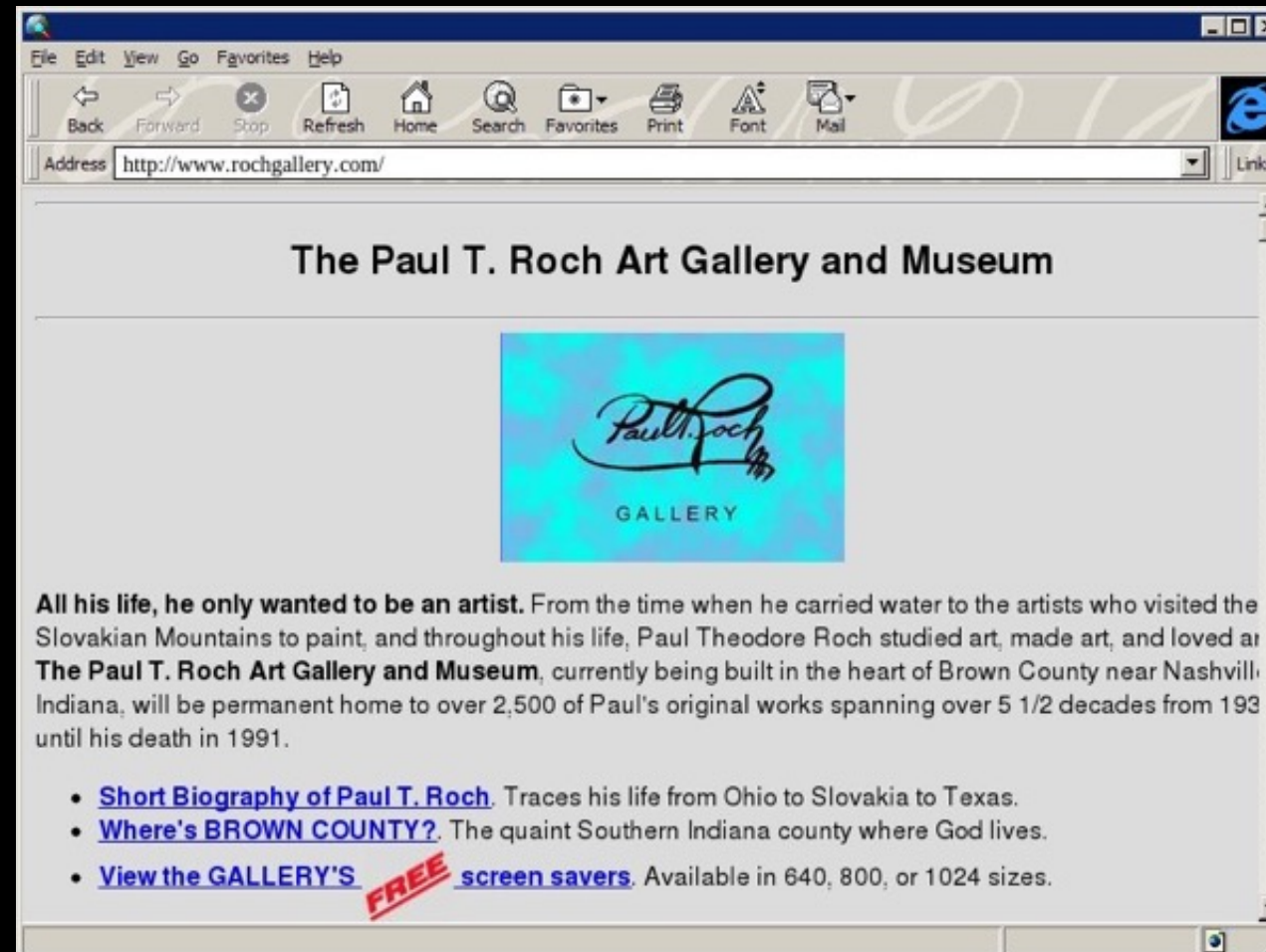
N C S A
MOSAIC

X Window System • Microsoft Windows • Macintosh

Welcome to NCSA Mosaic, an Internet information bro
Mosaic was developed at the [National Center for Sup](#)
[University of Illinois](#) in --> Urbana-Champaign. NCS
The Board of Trustees of the University of Illinois
UI.

NUM





The Paul T. Roch Art Gallery and Museum



All his life, he only wanted to be an artist. From the time when he carried water to the artists who visited the Slovakian Mountains to paint, and throughout his life, Paul Theodore Roch studied art, made art, and loved art. **The Paul T. Roch Art Gallery and Museum**, currently being built in the heart of Brown County near Nashville, Indiana, will be permanent home to over 2,500 of Paul's original works spanning over 5 1/2 decades from 1931 until his death in 1991.

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

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>

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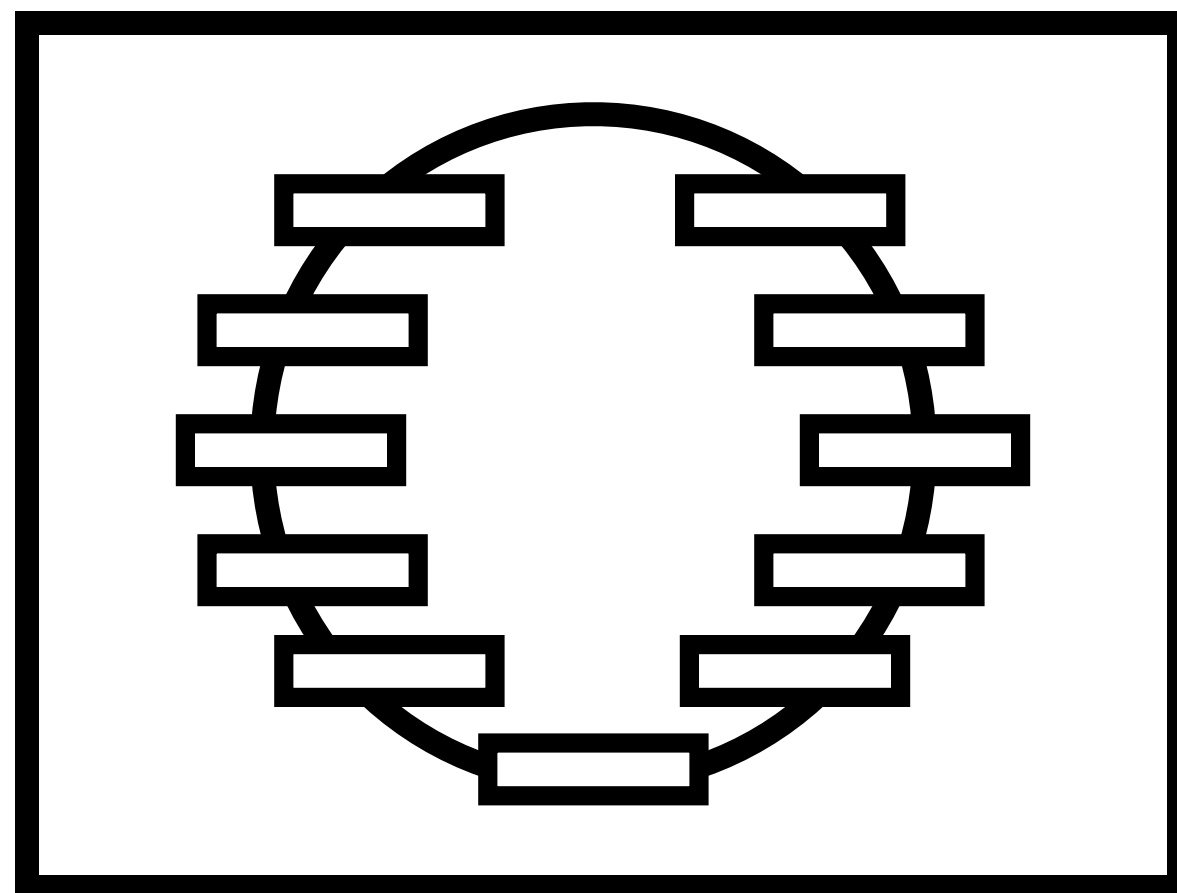
Figure 2.27:

HTML 3.0 alignment options used in tables.

Table 2.8

HTML 3.0 Alignment Control Options

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



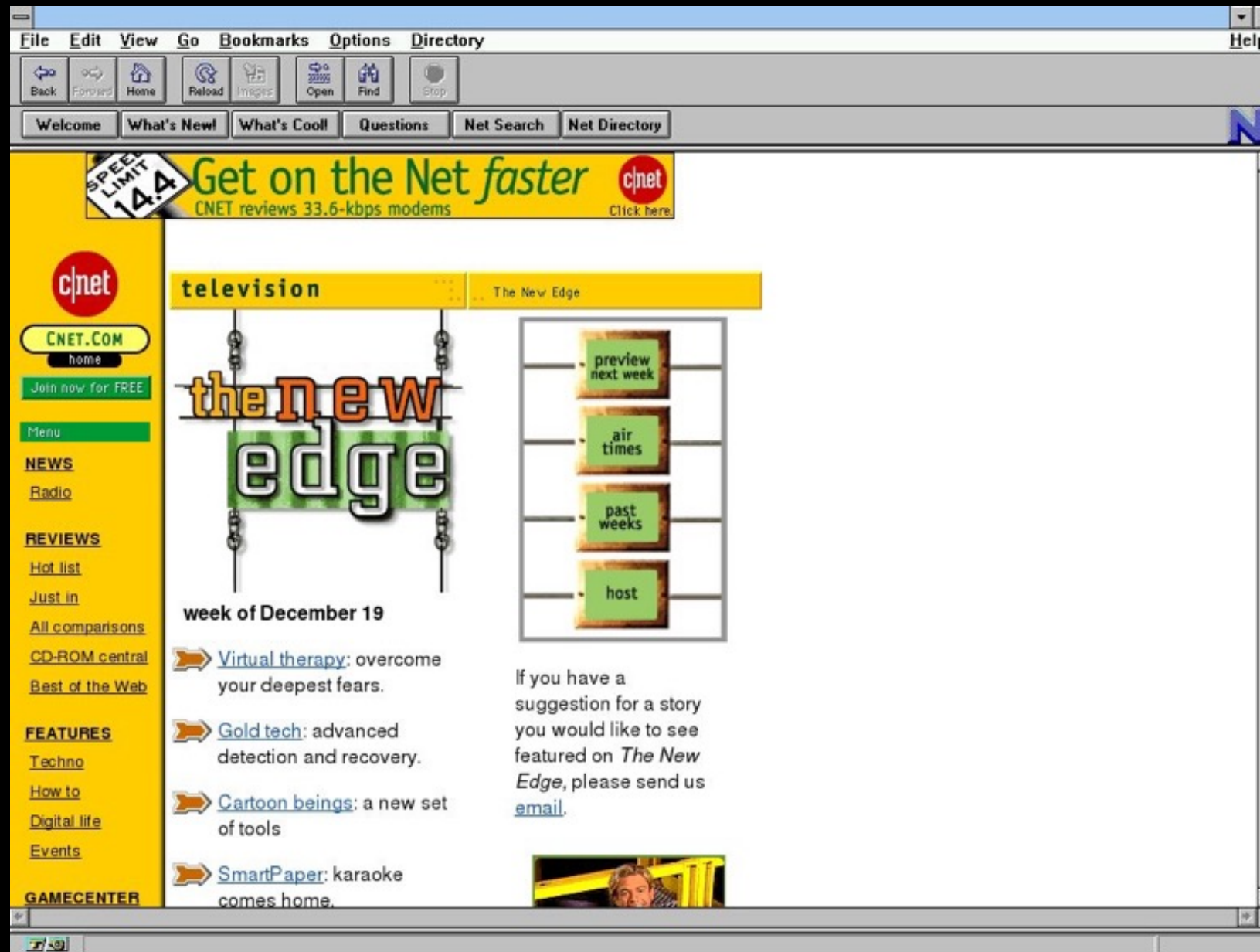


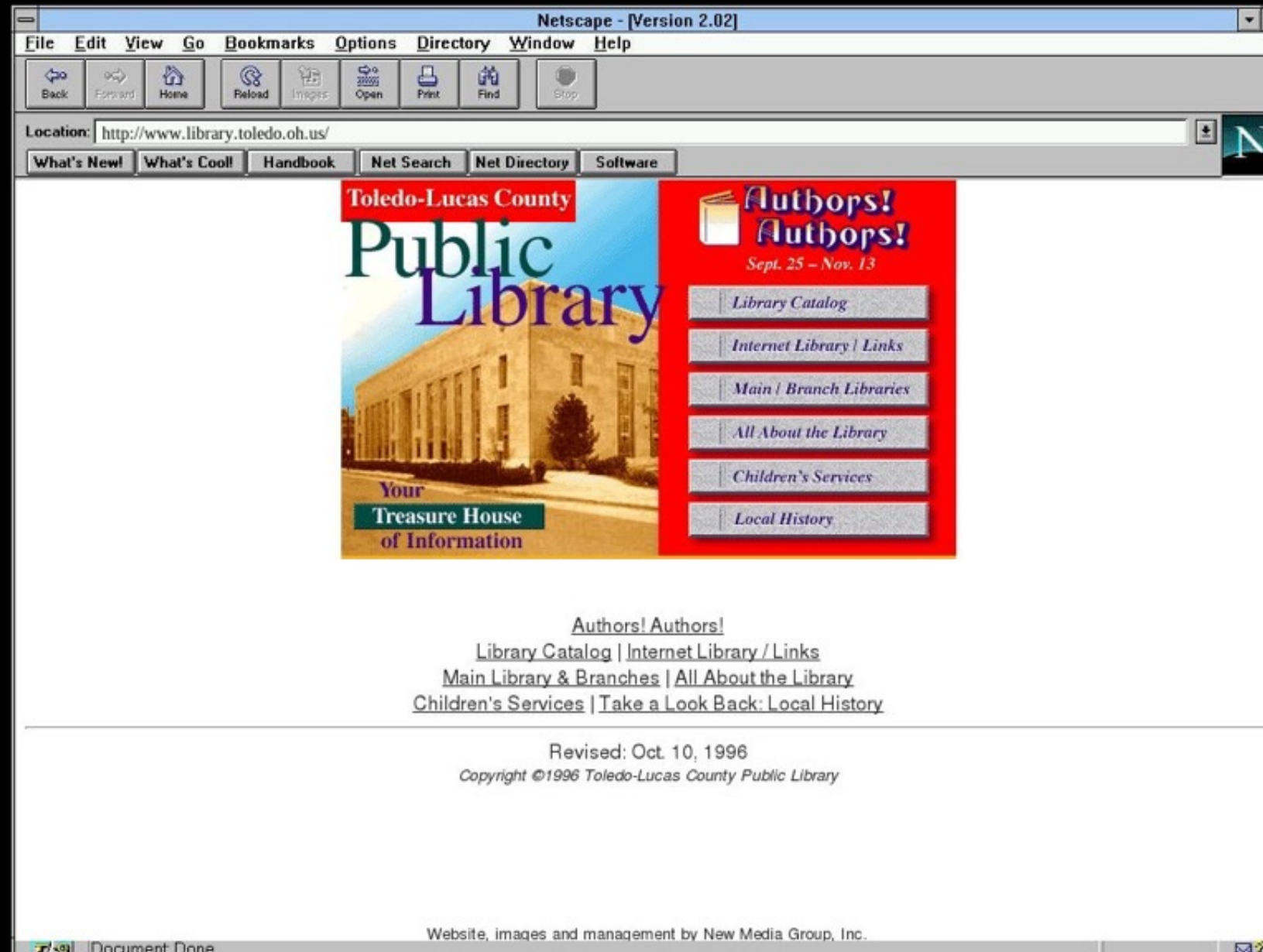


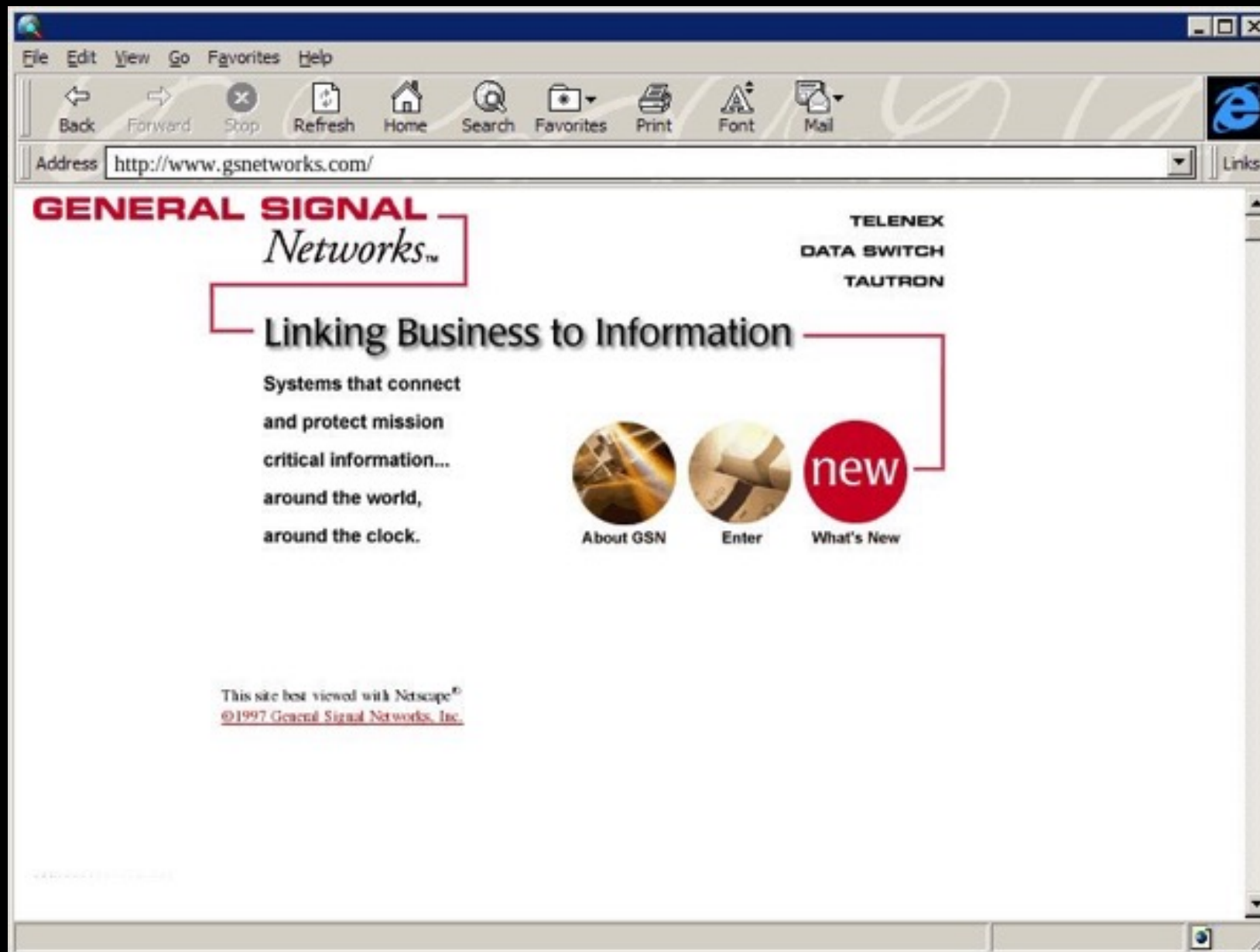


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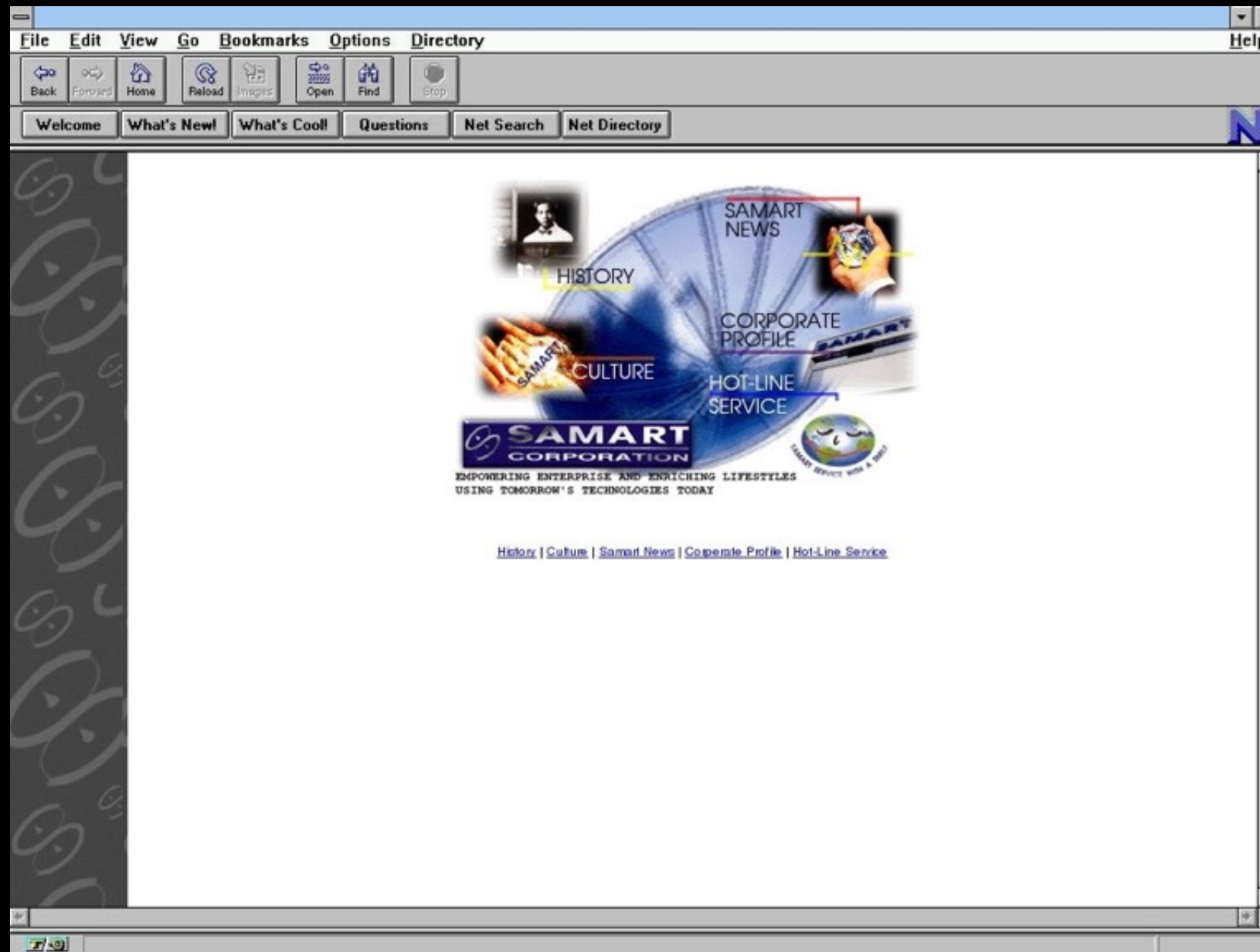
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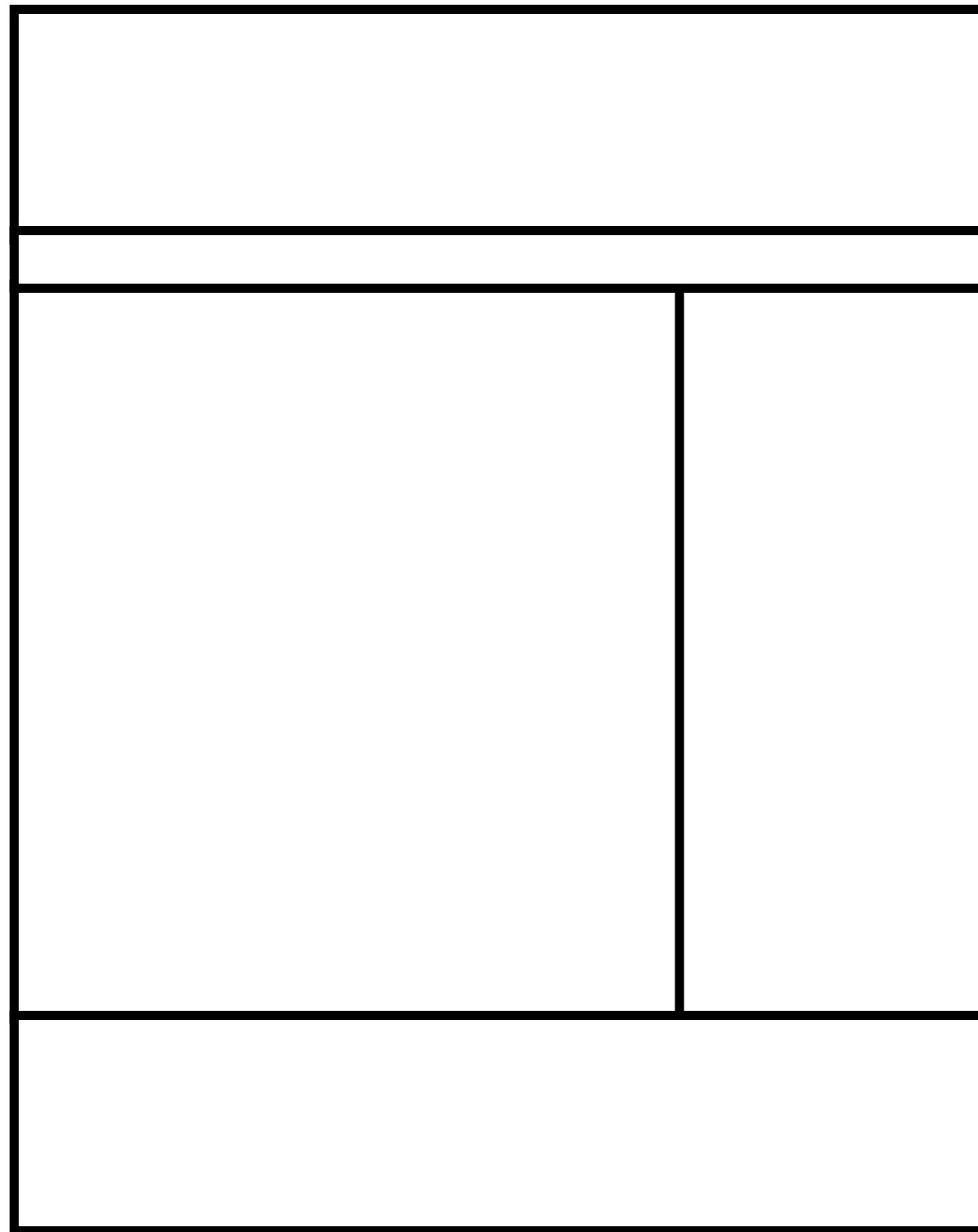












Intelligencer / BLOG STAINED WRITERS

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:

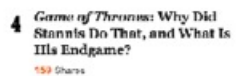
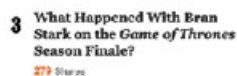
"The words of disease become words my brain gravitates to," she pecked the other day after a blast of radiation. [...]

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

AFP5 hours ago

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

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

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

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

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

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

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

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

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

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

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

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

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Tracy Morgan upgraded to fair condition

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

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

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

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

Fish parade returns to the Bronx

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

'Third Person': Movie review

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

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

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

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Saturday Night Service
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Sunday Service
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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

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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
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Video: Presiding Bishop-elect Michael Curry preaches at General Convention Closing Eucharist
[Episcopal Church Office of Public Affairs press release] "Now I've got one word for you," the Rt. Rev. Michael Curry of North Carolina, Presiding Bishop-elect 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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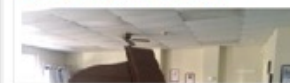
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New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joins Realized

Cambridge
Design
Partnership



CAMBRIDGE
DESIGN
PARTNERSHIP

before

after

Reviewed June 16, 2014 by Armin

Comments (35)

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

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

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

moving brands case study



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

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

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On Monogram

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☐ Fine

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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
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WHAT DESIGNERS NEED TO KNOW

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

DESIGNERS AT WORK

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

WHO BECOMES A DESIGNER?

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



EDUCATION AND DESIGN

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

WEBINAR: TYPOGRAPHY FOR THE WEB

Event: December 7, 2011

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

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

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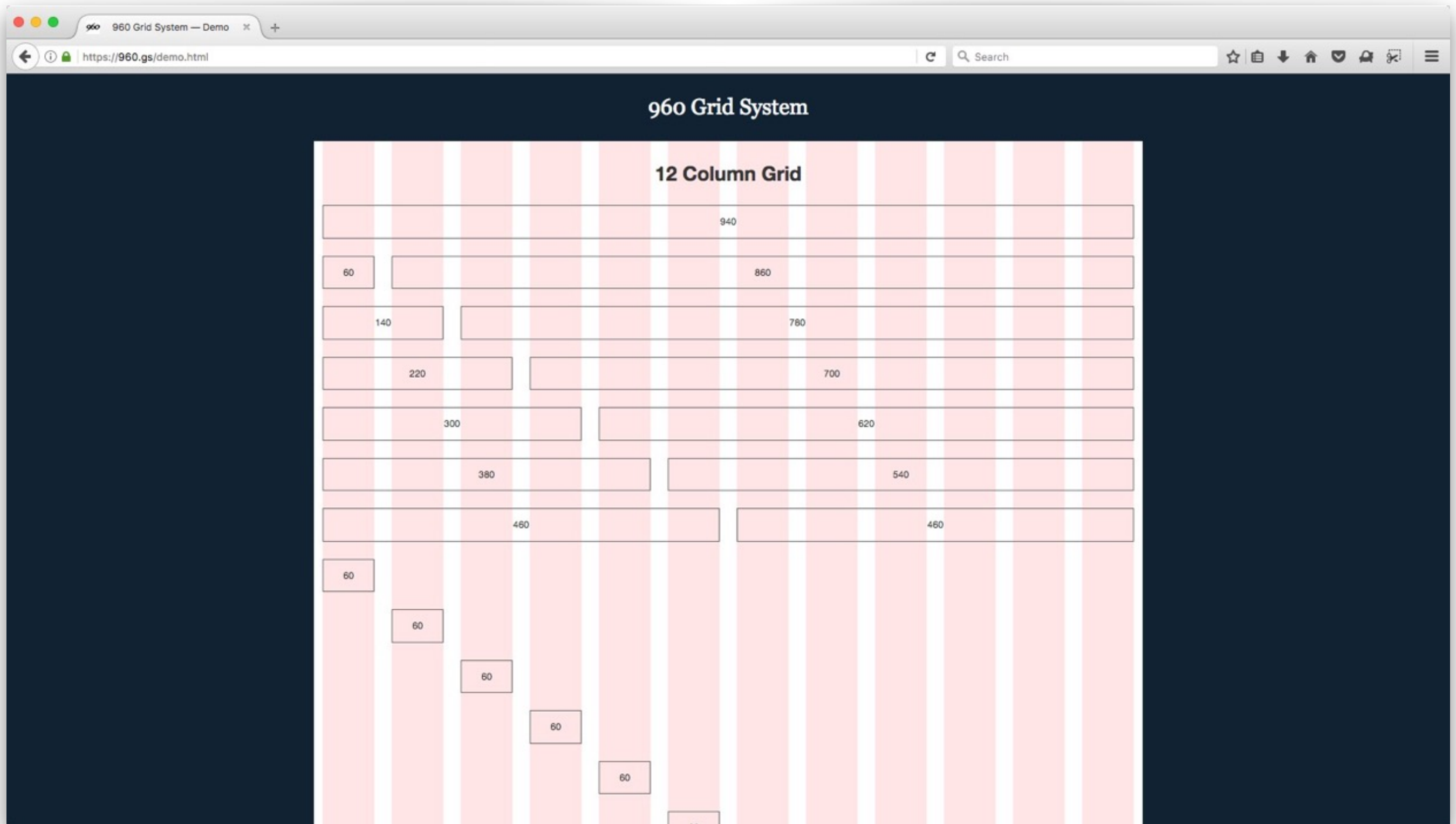
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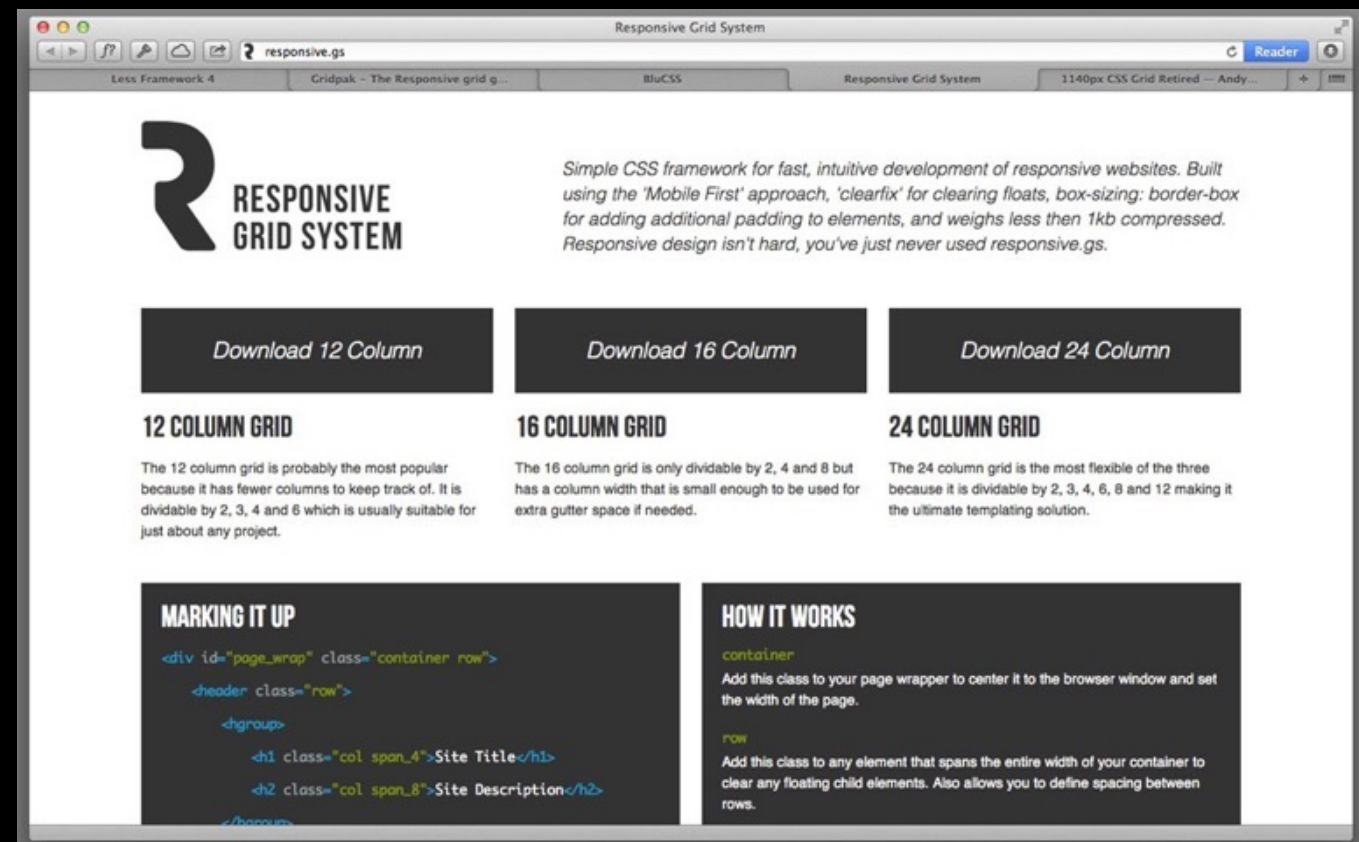
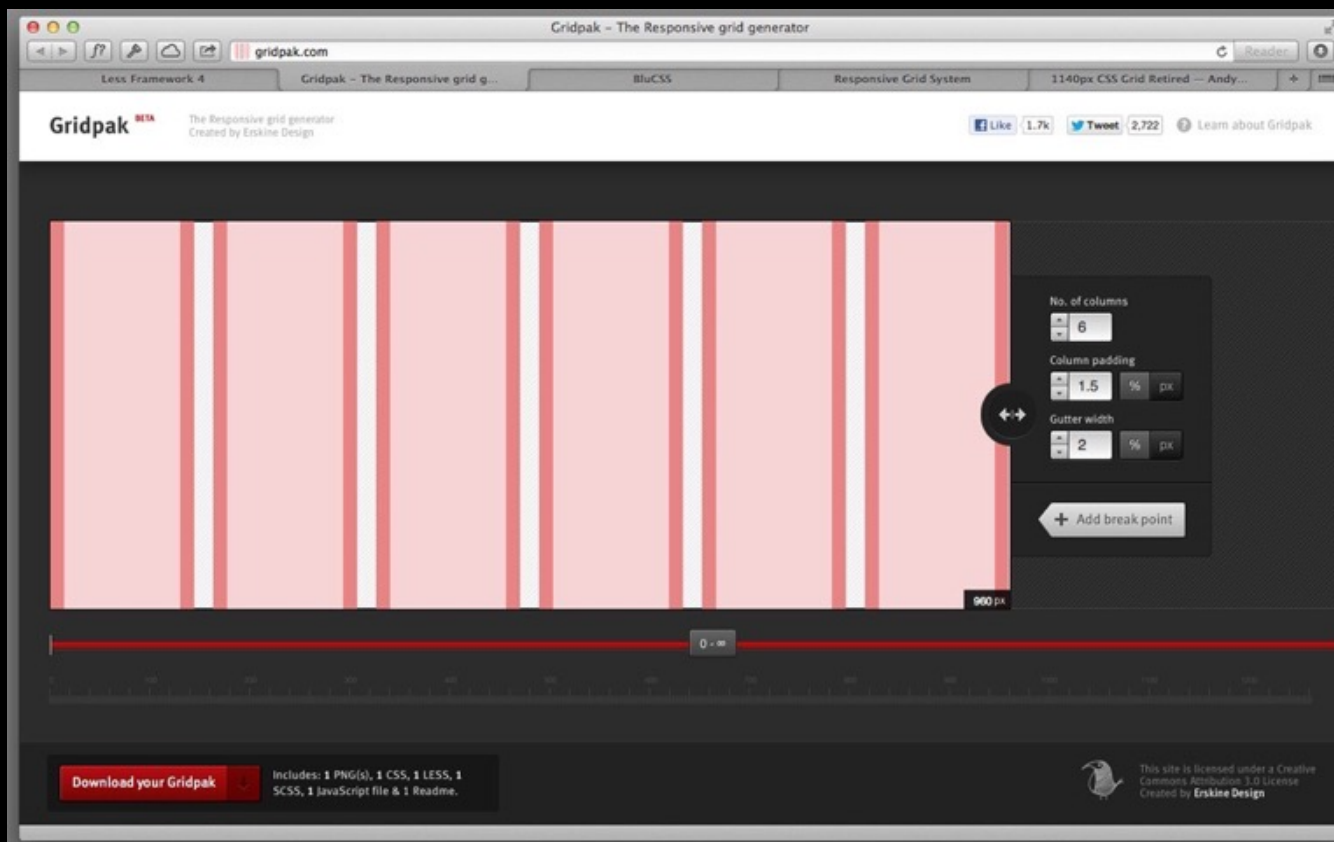
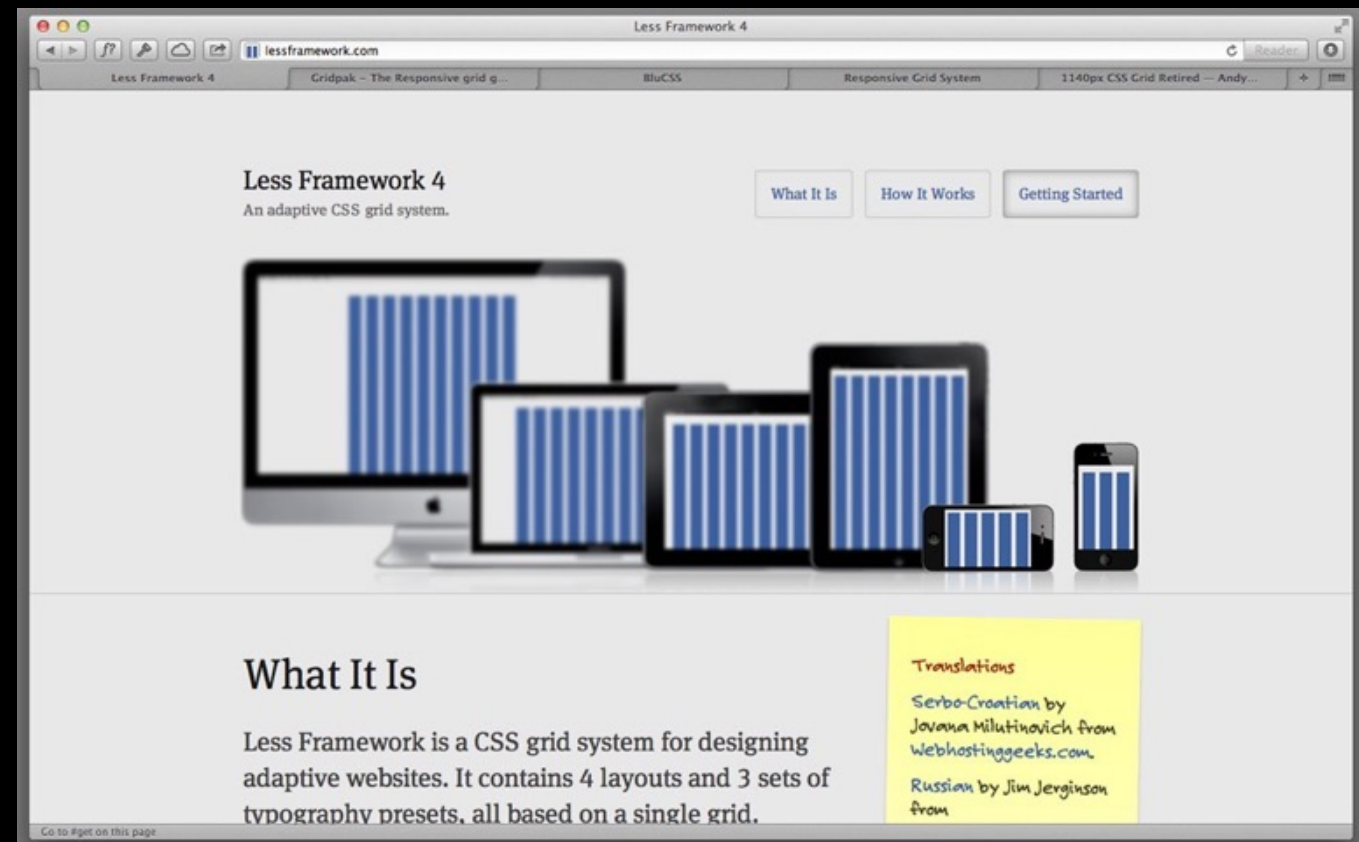
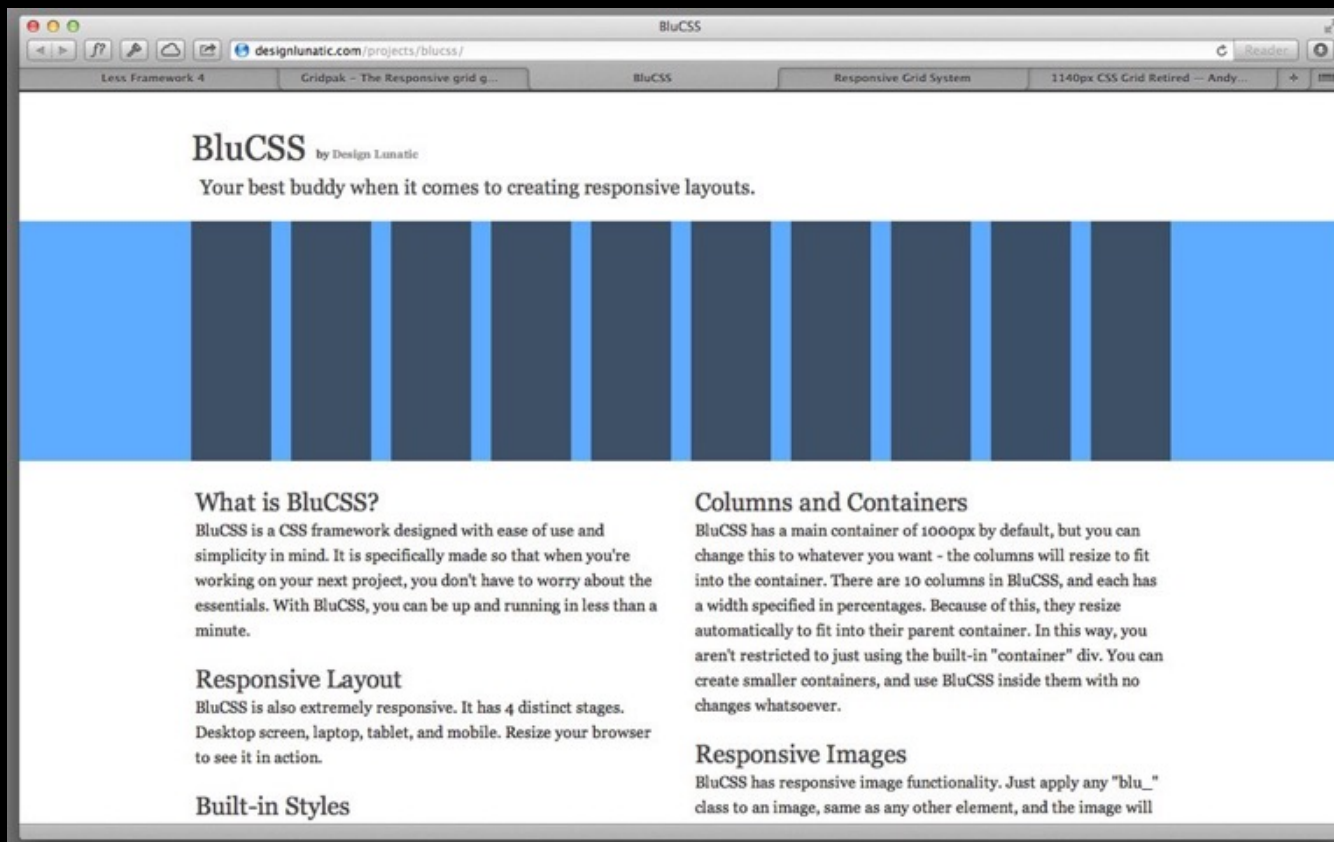
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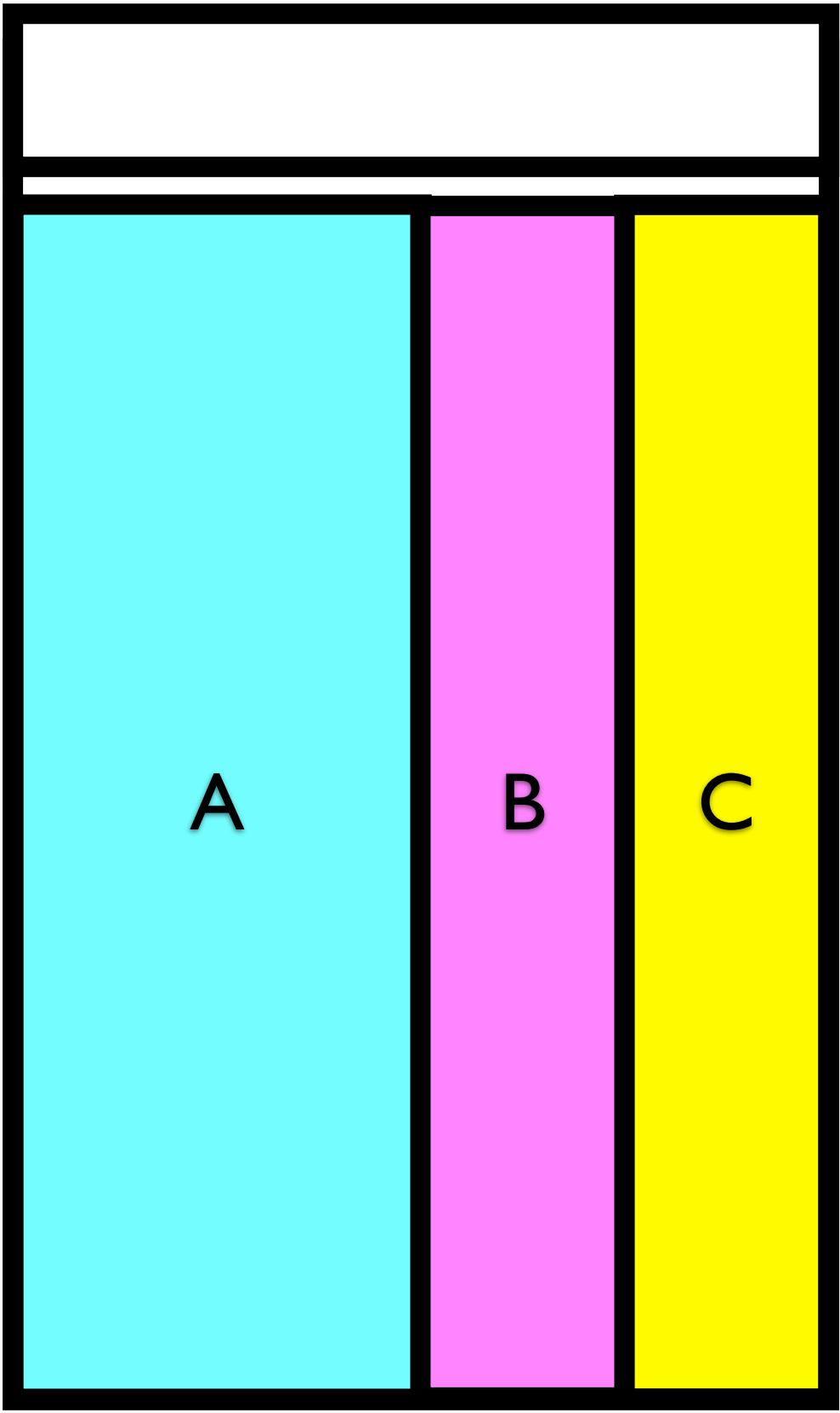
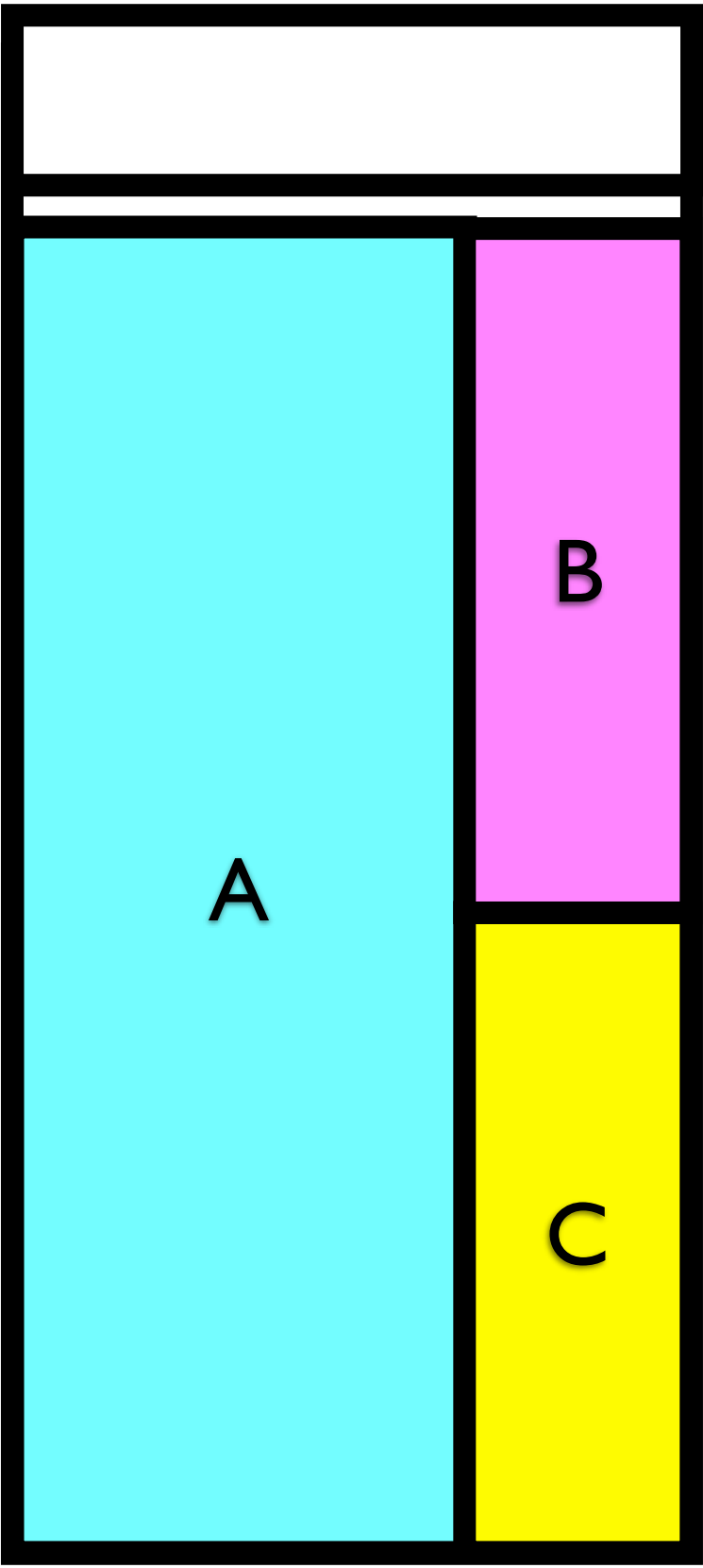
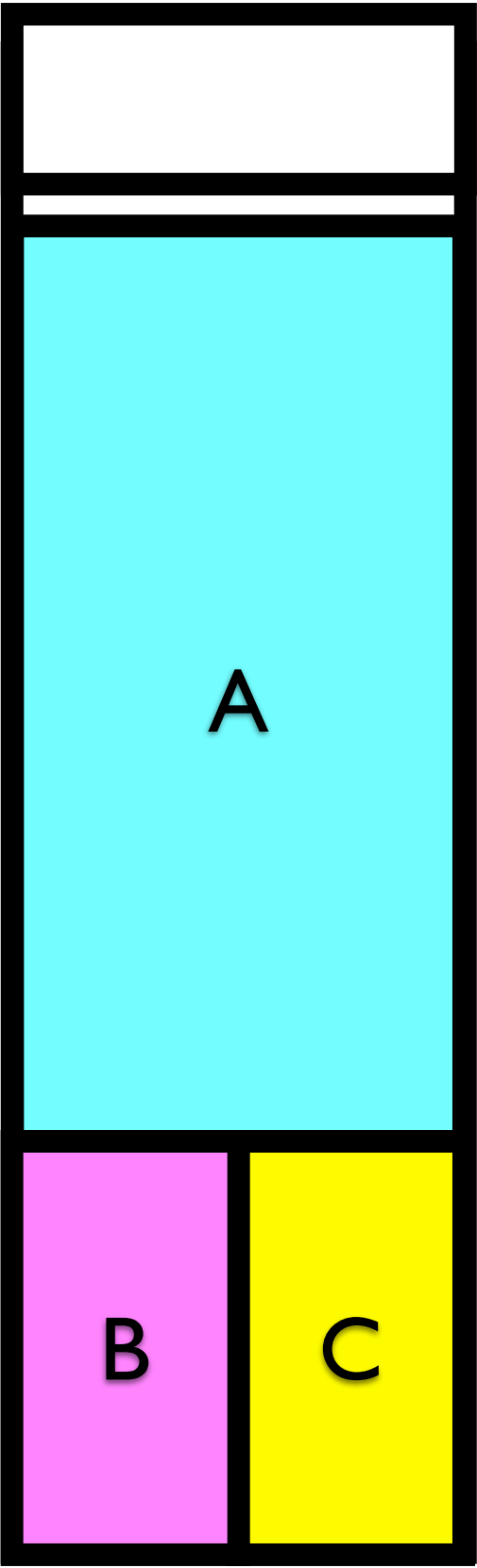
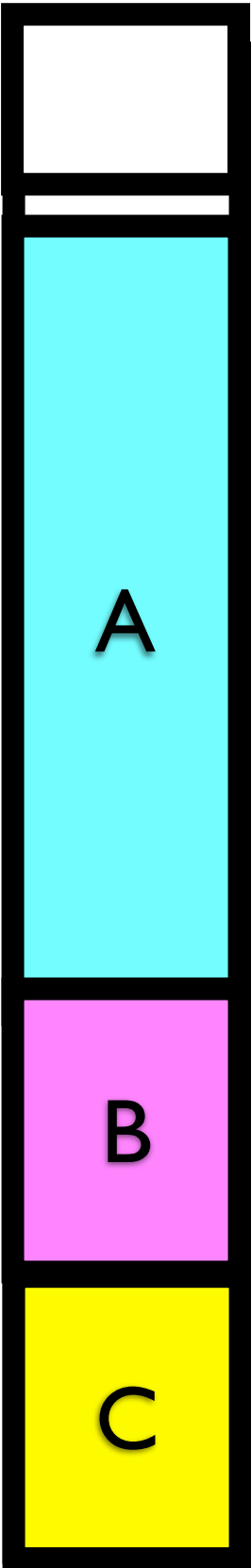
Paul Berkholder
Wiscasset

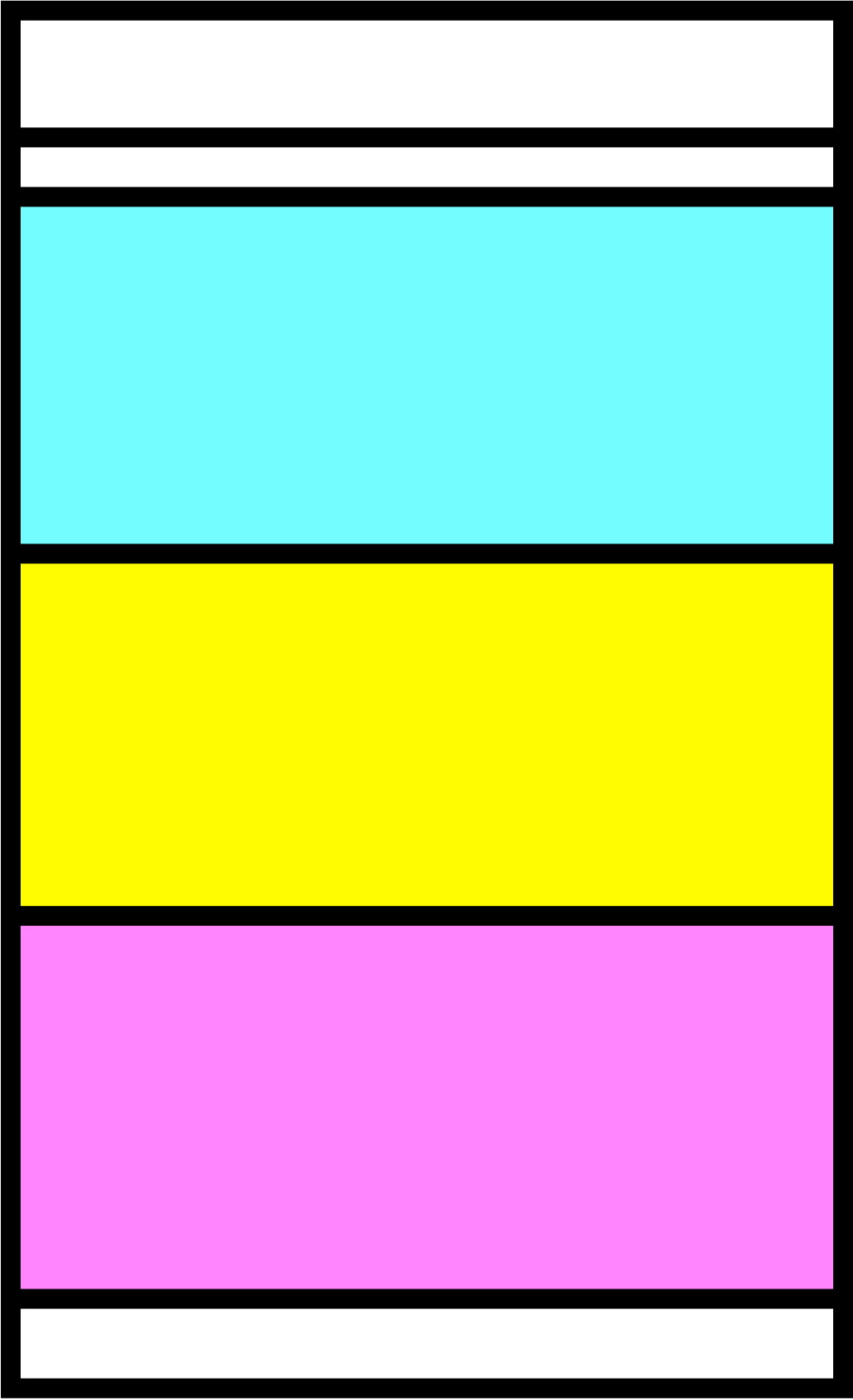
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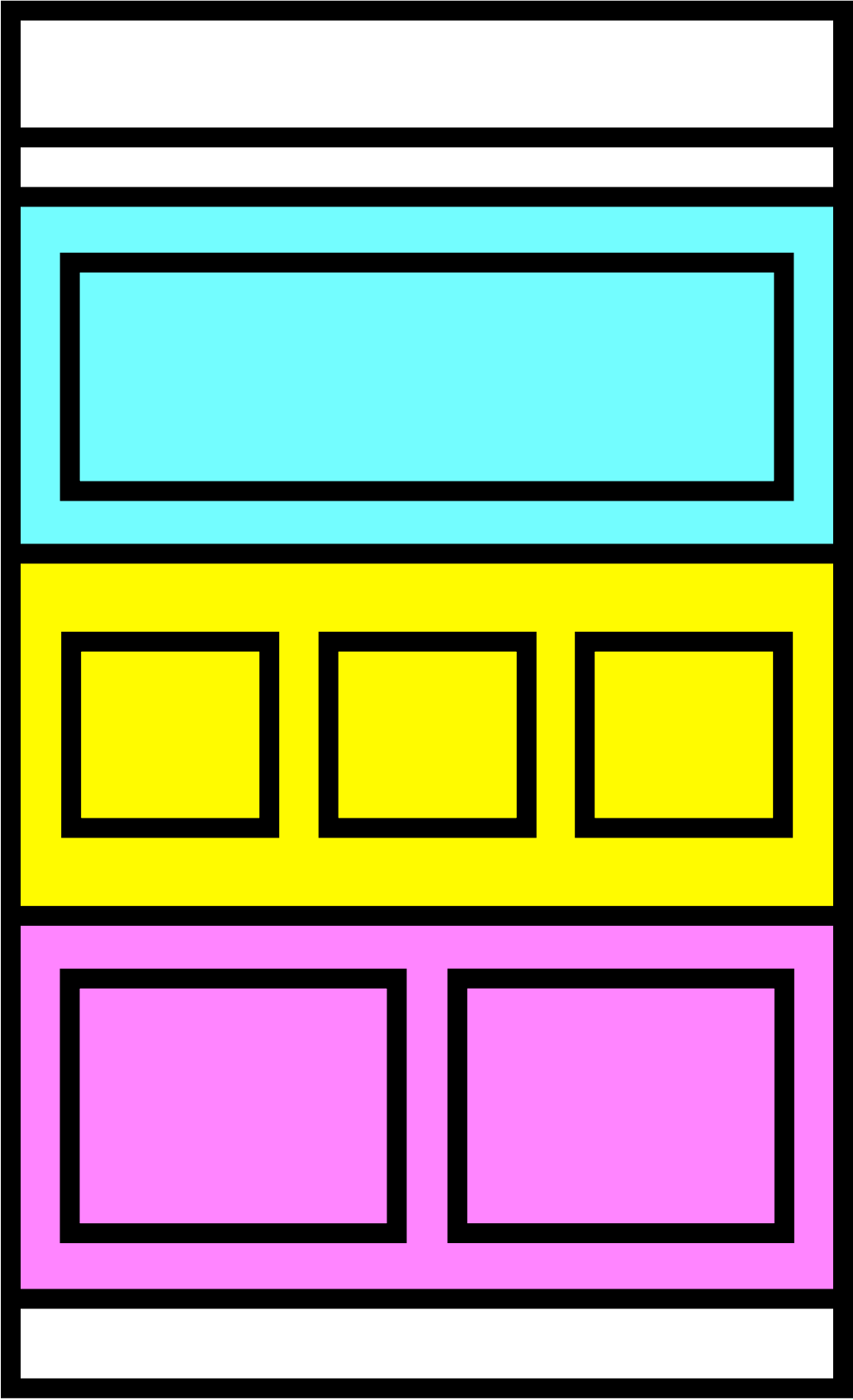












Site under (re)construction. Coming soon: a new Pied Piper. Please check back soon. In the meantime, visit bachmanity.com.



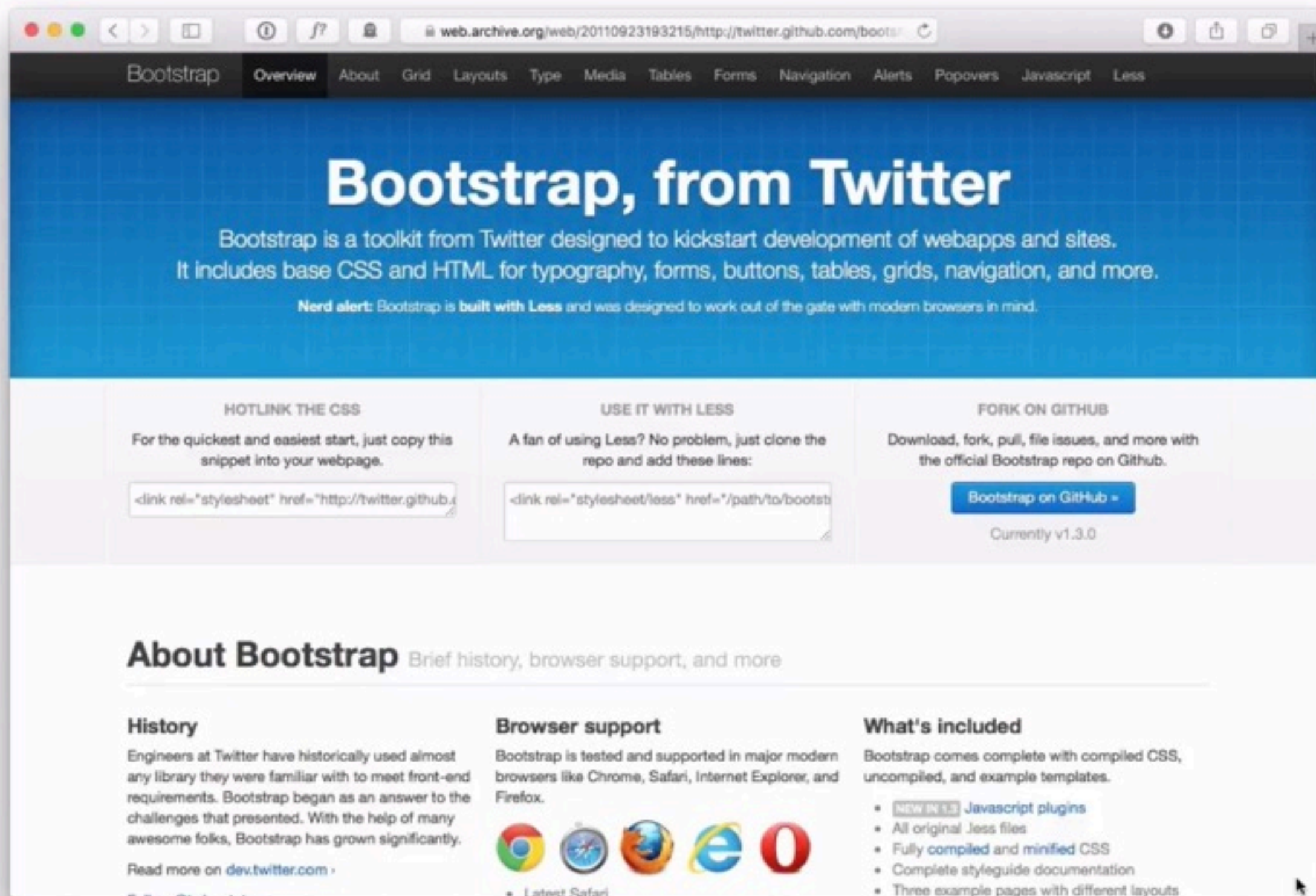
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Making Data Storage Problems Smaller*

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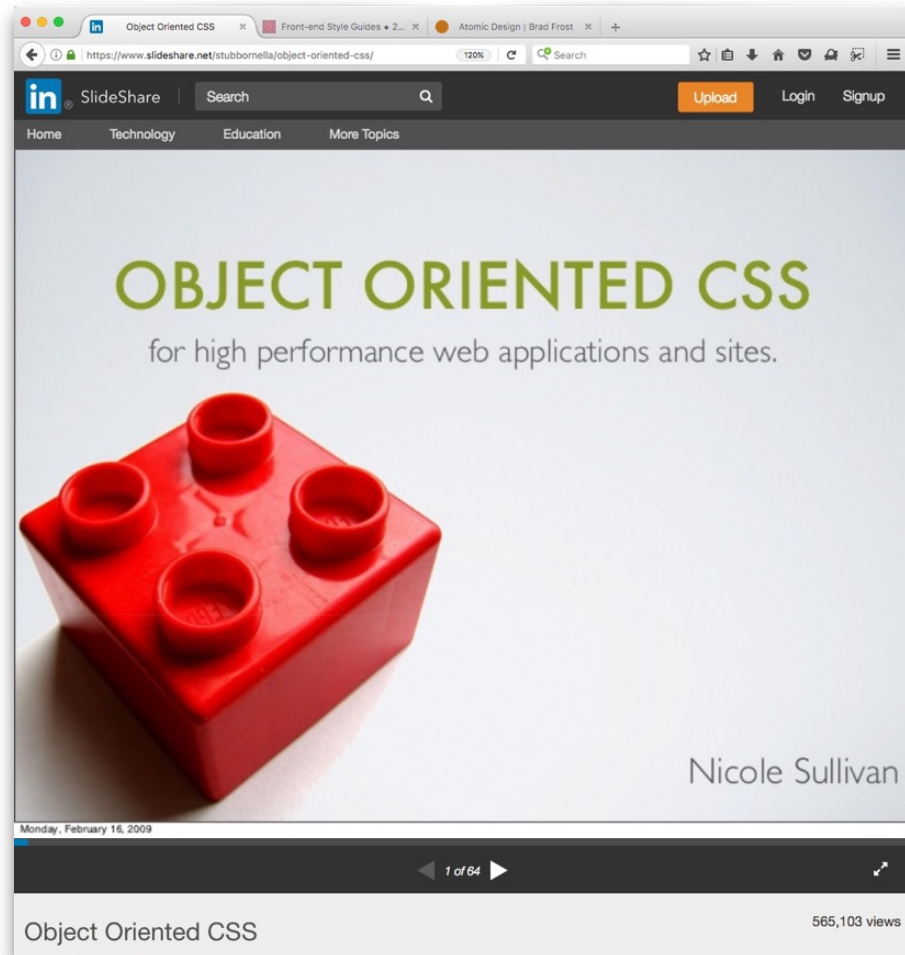
The Pied Piper platform is finally HERE, so climb on up and join us! Scroll down to see how the music of our 'compression flute' will tootle away the rats of file storage dilemmas, video buffering marathons, and endless download times!



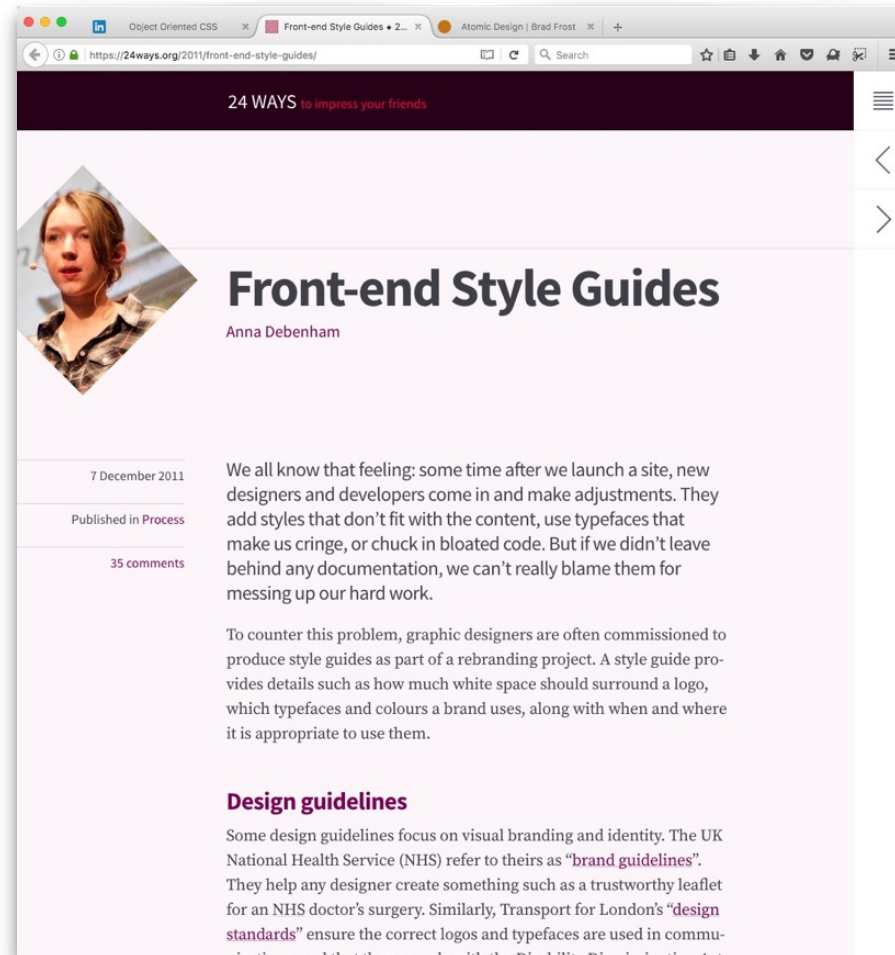


starter-kit

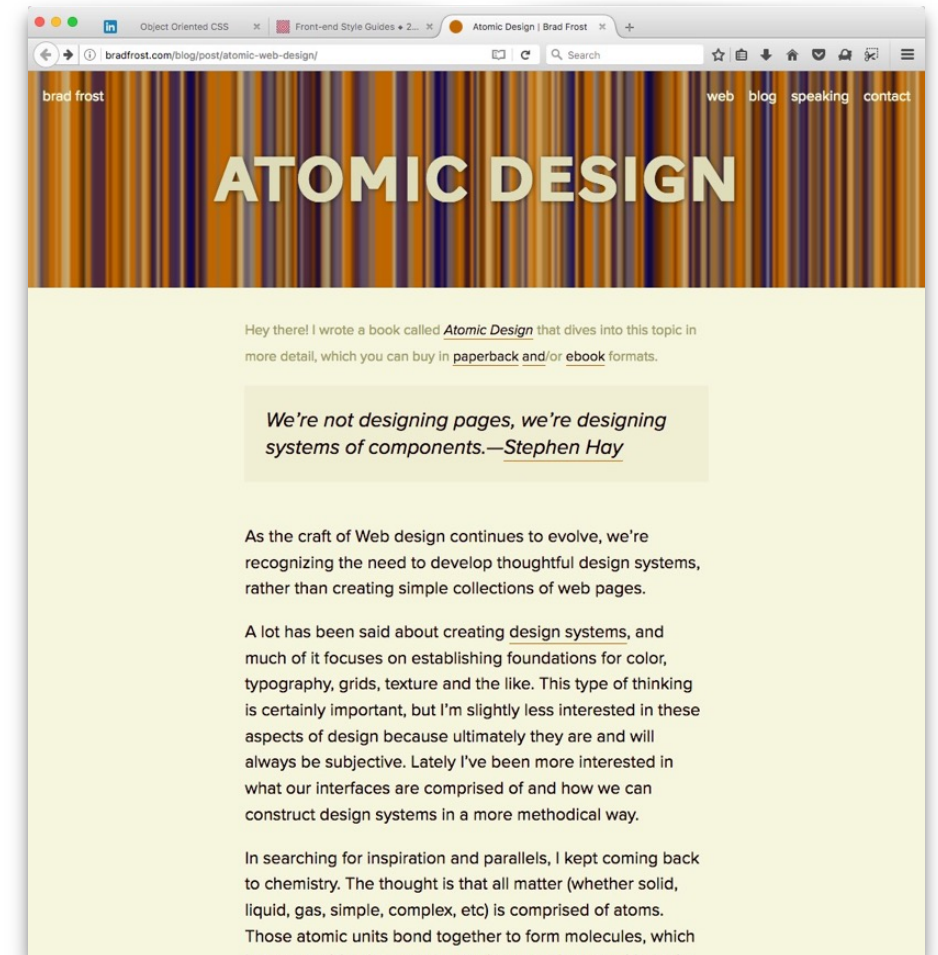
Designing Systems of Components



Nicole Sullivan
2008



Ana Debenham
2011



Brad Frost
2013

color palette

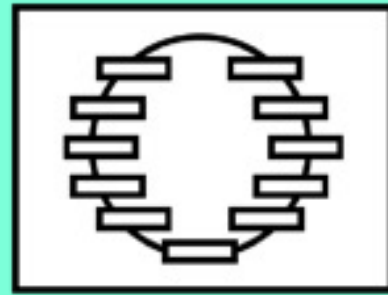
typography palette

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

Flexbox

Alignment

Writing Modes

Multicolumn

Viewport Units

Transforms

Object Fit

Clip-path

Masking

Shape-outside

Initial-letter

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.*



CSS Grid

The diagram illustrates a CSS Grid layout. It features a header row with a red background and the text 'CSS Grid' in white. Below the header is a grid of 12 columns and 4 rows. The grid is defined by thin black lines. A thick black vertical line is positioned at the end of the 4th column, and a thick black horizontal line is positioned at the end of the 3rd row. The grid is divided into four equal-width columns and four equal-height rows.

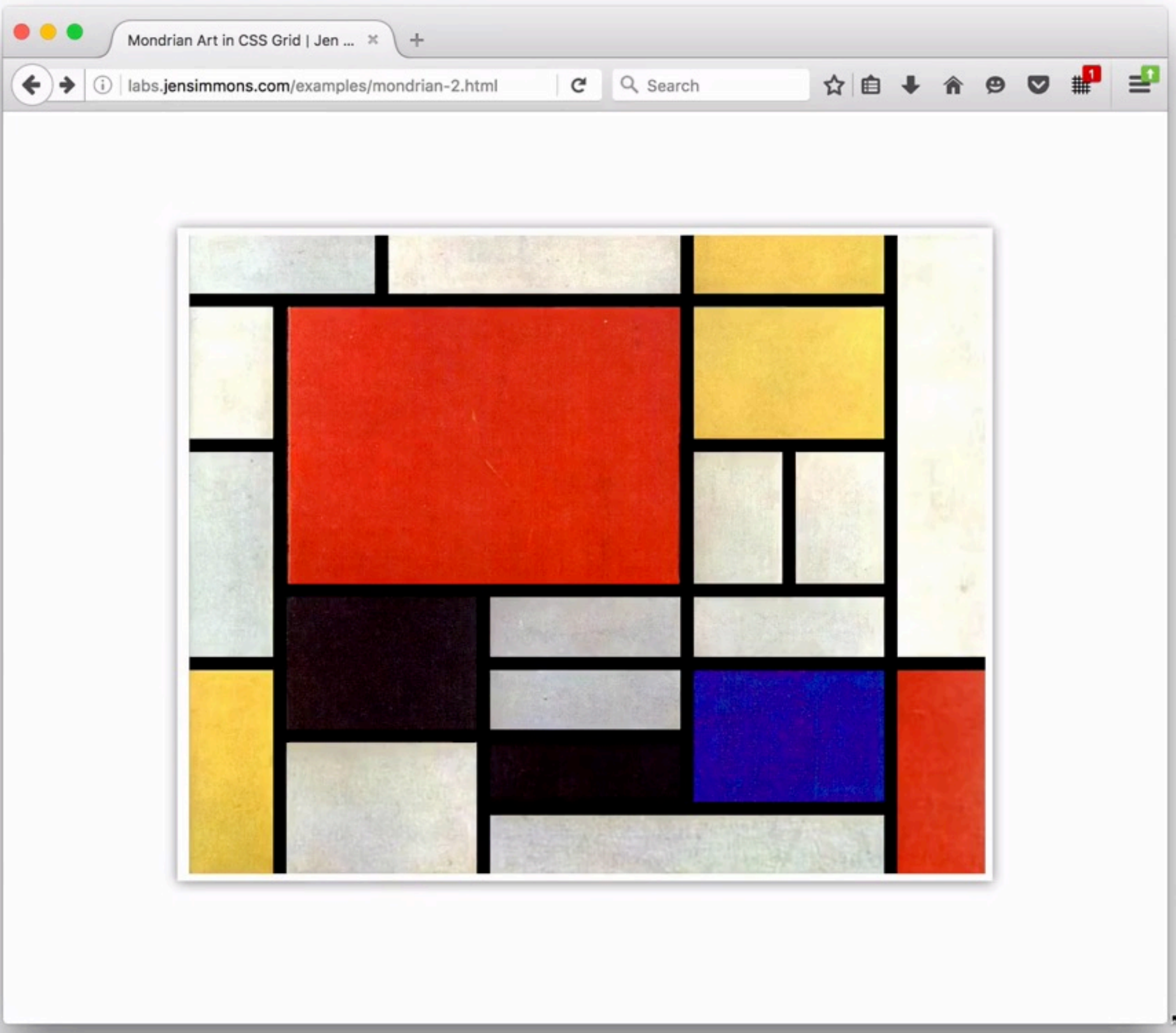
THE EXPERIMENTAL LAYOUT LAB

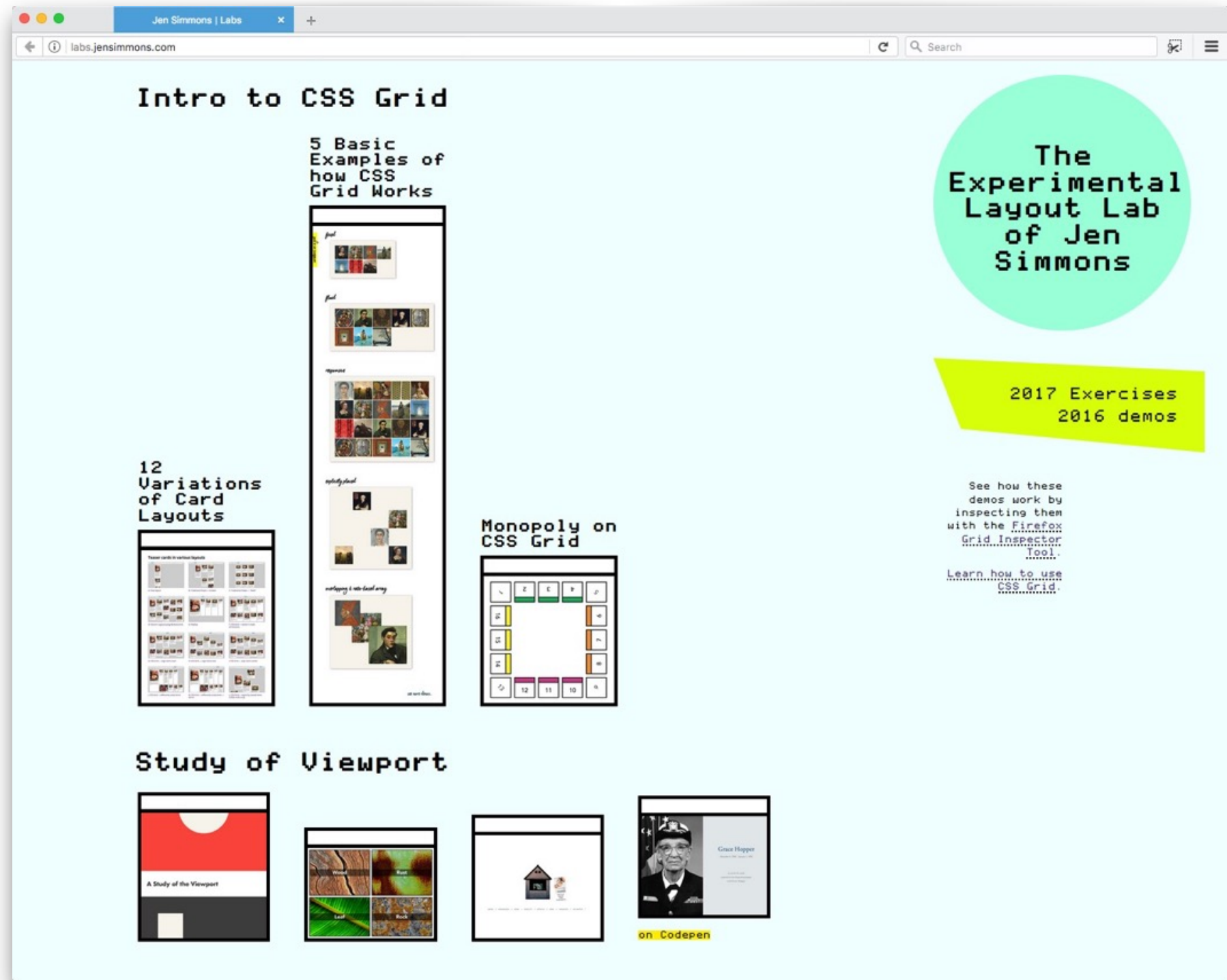
OF JEN SIMMONS

WORKSHOP EXAMPLES

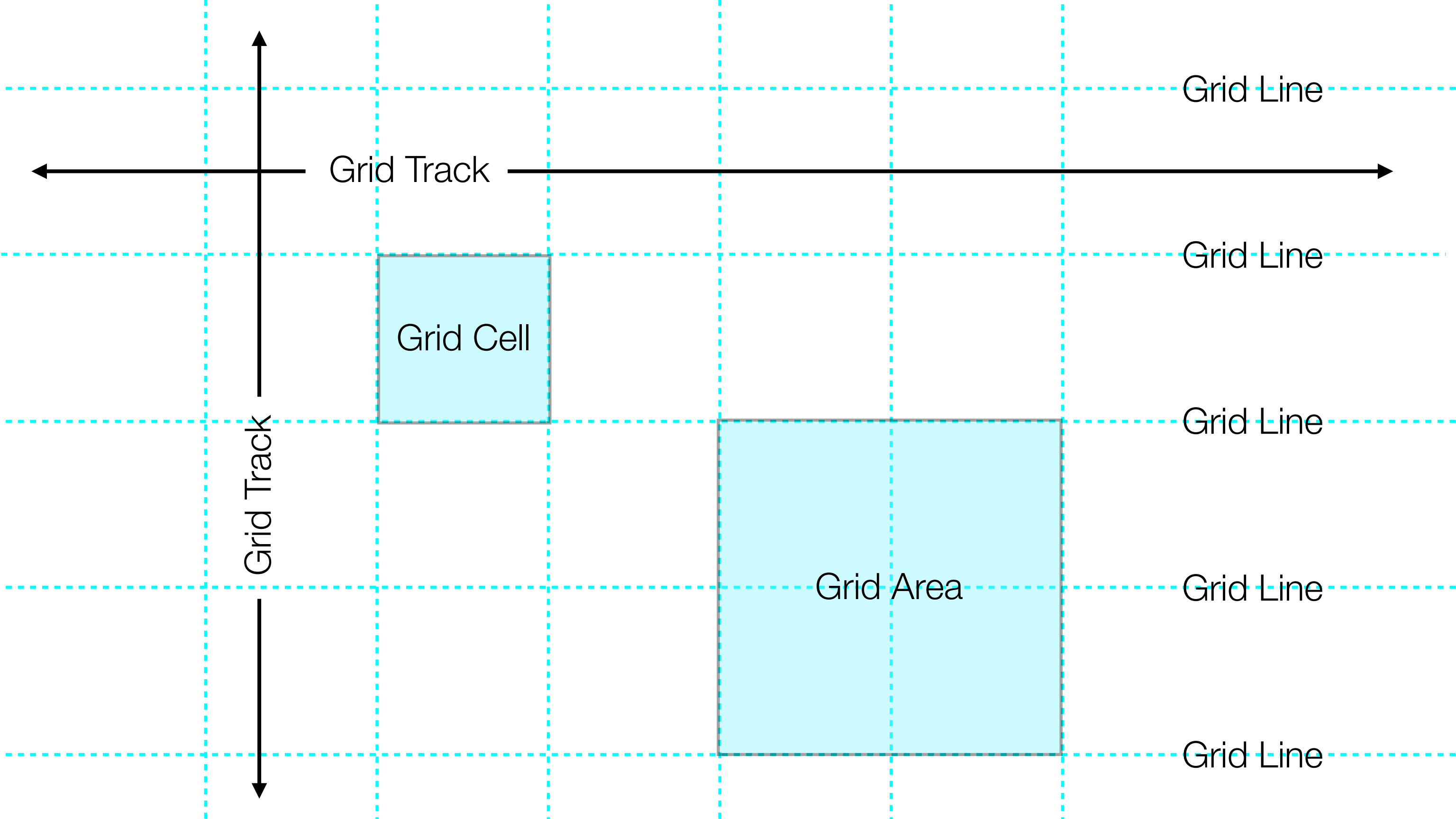
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PAGE: REAL ART DIRECTION
ON THE WEB
PROGRESSING OUR
LAYOUTS
MODERN LAYOUTS:
GETTING OUT OF OUR

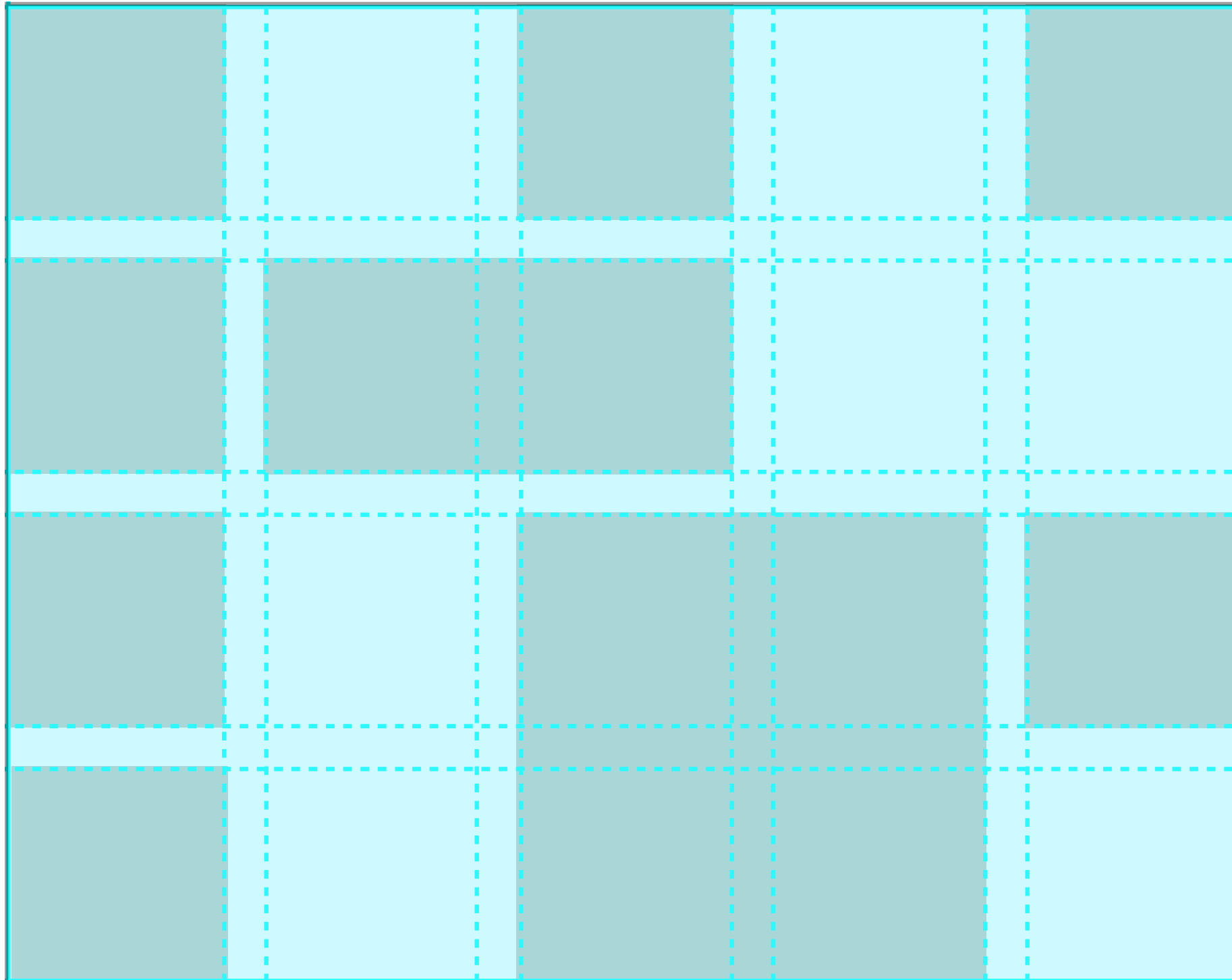
Follow @JENSIMMONS on Twitter for more as it happens.
Sign up for **LAYOUT LAND**, a place for us to show off new ideas for layout.



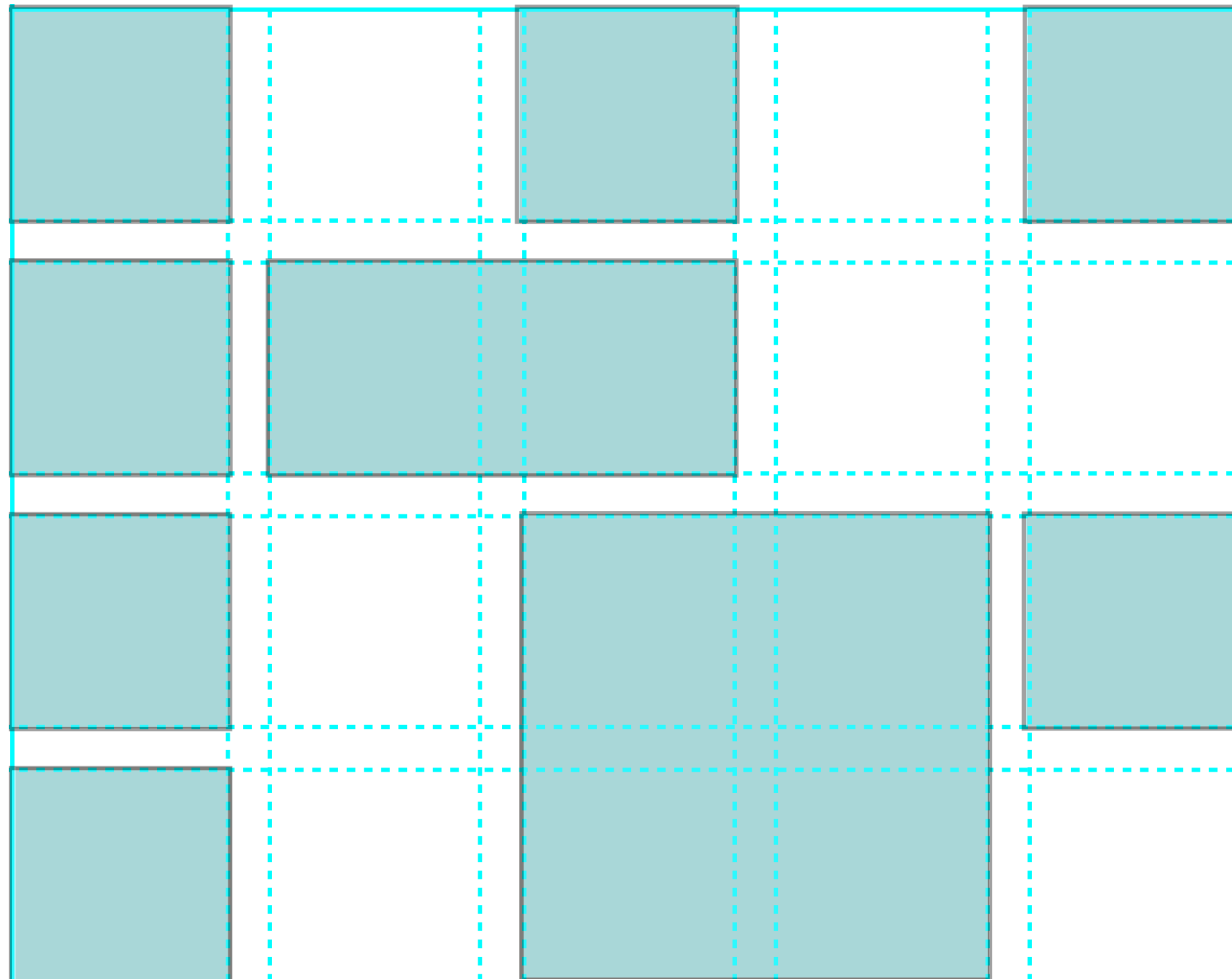


labs.jensimmons.com





Grid Container



Grid Items

```
<body>
├── <header>...</header>
├── <main>
│   ├── <article>
│   │   ├── <h1>
│   │   ├── <p>
│   │   ├── <p>
│   │   ├── <p>
│   │   ├── <figure>
│   │   └── <p>
│   └── </article>
├── </main>
├── <aside>...</aside>
└── <footer>...</footer>
</body>
```

```
body {
    display: grid;
    grid-template-columns:
        // some sort of code;
}
```

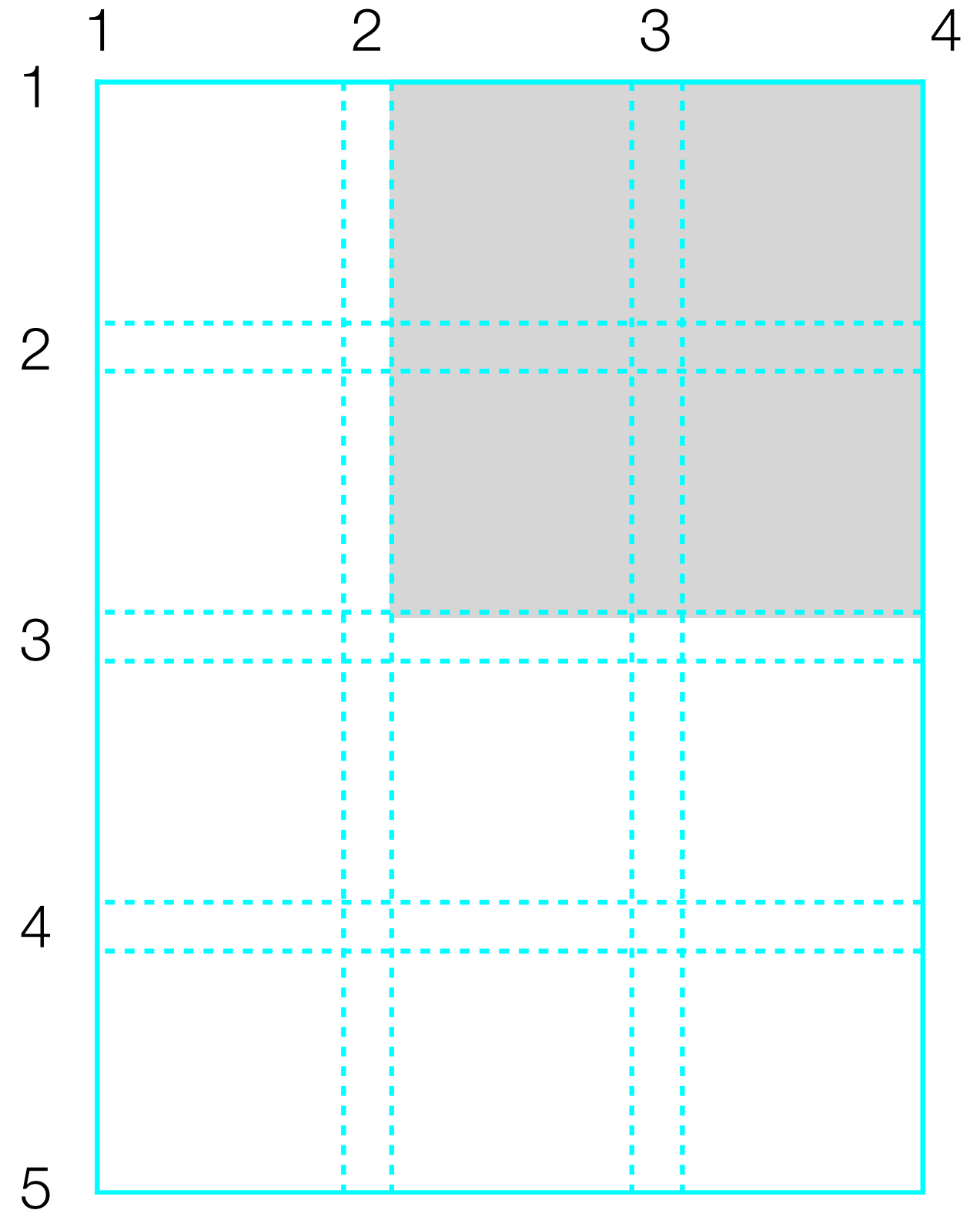


```
<body>
├── <header>...</header>
├── <main>
│   ├── <article>
│   │   ├── <h1>
│   │   ├── <p>
│   │   ├── <p>
│   │   ├── <p>
│   │   ├── <figure>
│   │   └── <p>
│   └── </article>
├── </main>
├── <aside>...</aside>
└── <footer>...</footer>
</body>
```

```
body {
    display: grid;
    grid-template-columns:
        // some sort of code;
}

article {
    display: grid;
    grid-template-columns:
        // some sort of code;
}
```

```
.container {  
  display: grid;  
  grid-template-columns:  
    repeat(3, 1fr);  
  grid-template-rows:  
    repeat(4, 1fr);  
}  
  
.item {  
  grid-column-start: 2;  
  grid-column-end: 4;  
  grid-row-start: 1;  
  grid-row-end: 3;  
}
```




Nature of CSS Grid

explicit vs. implicit



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

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

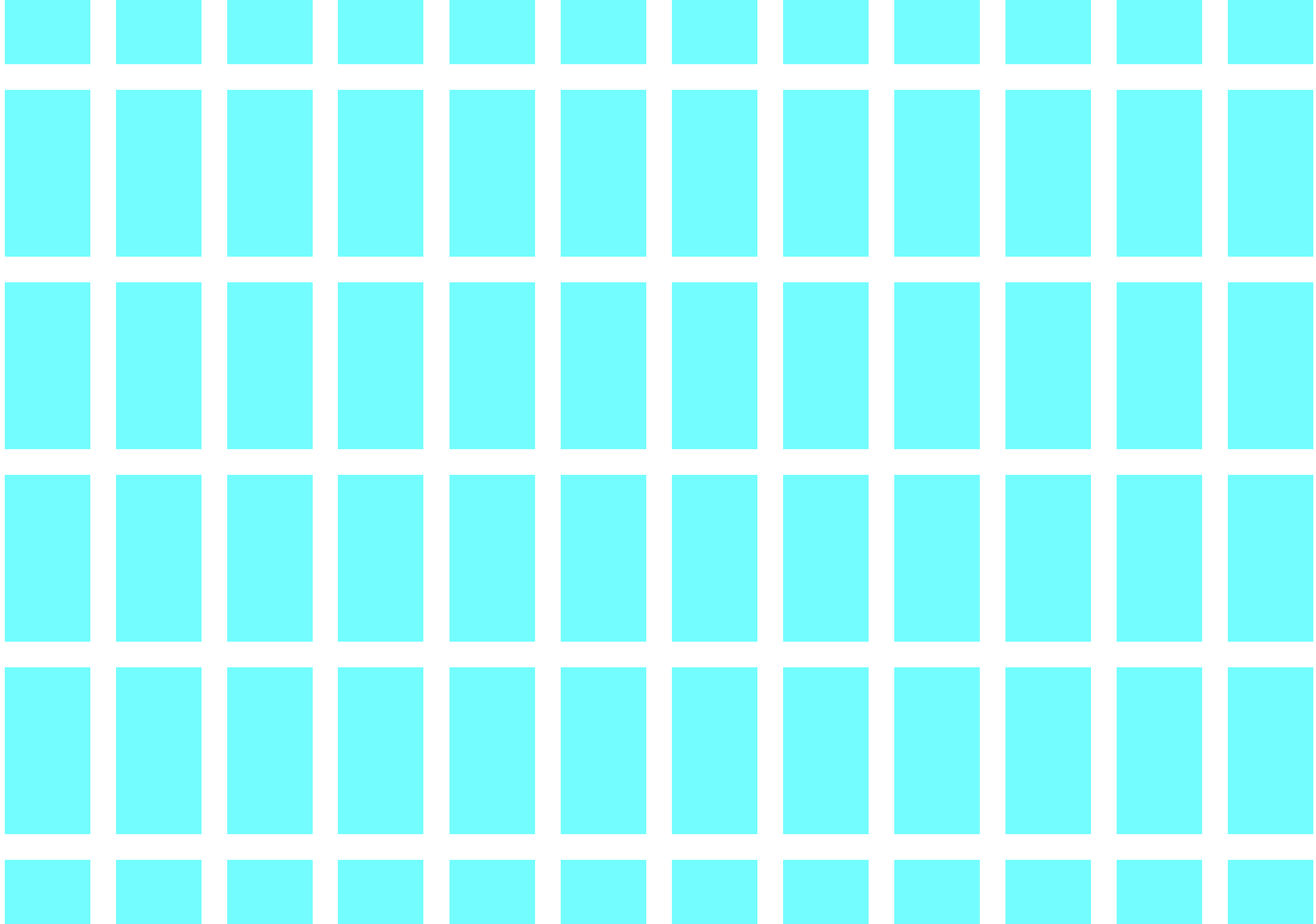


*Place each item
into a specific
cell or area*

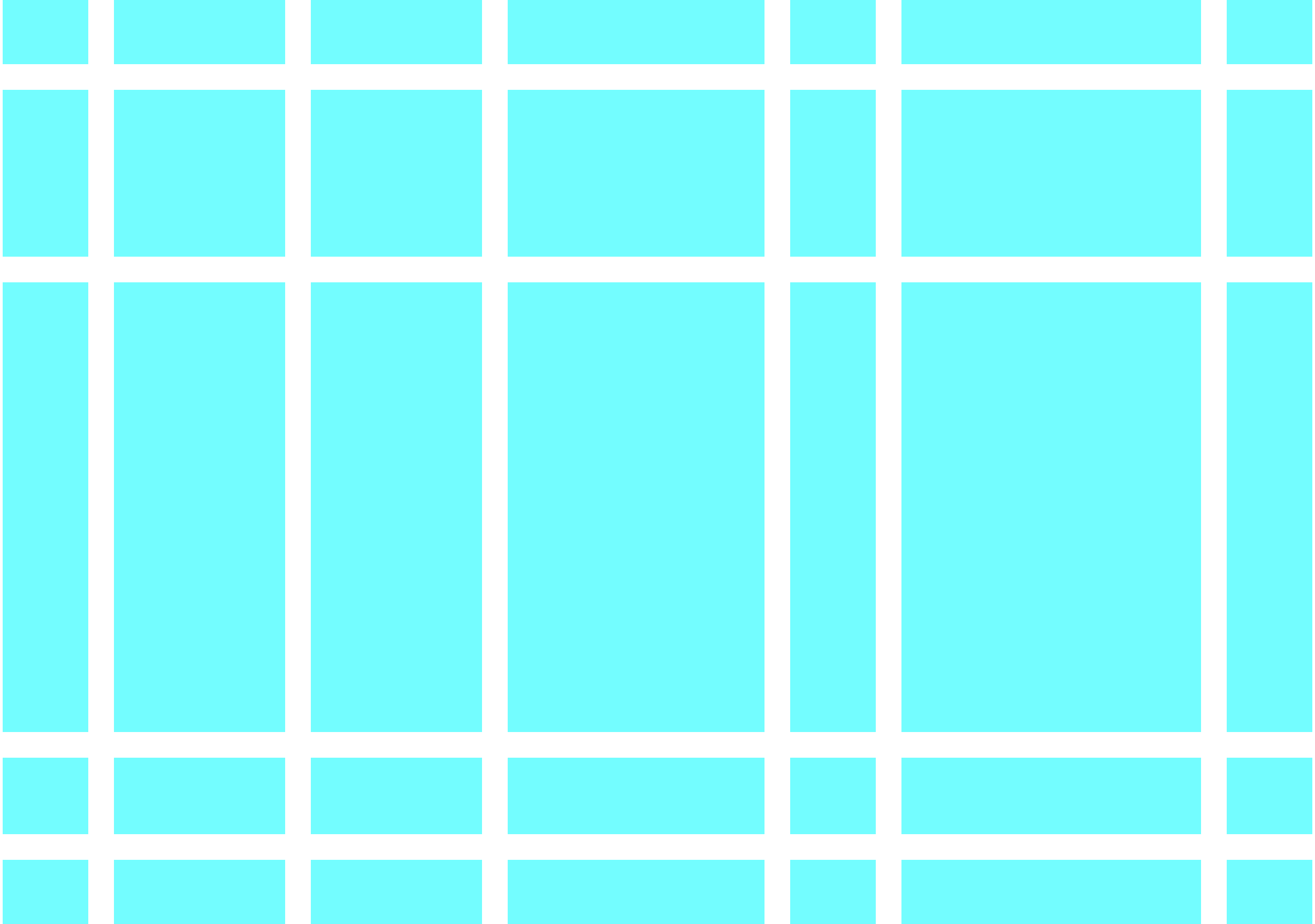
*Let the browser
place everything
using
auto-placement
algorithm*

*Rows *and* Columns*

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

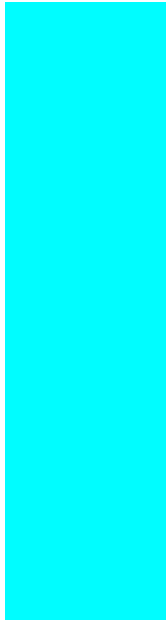


*Tracks don't have to all
be the same size.*

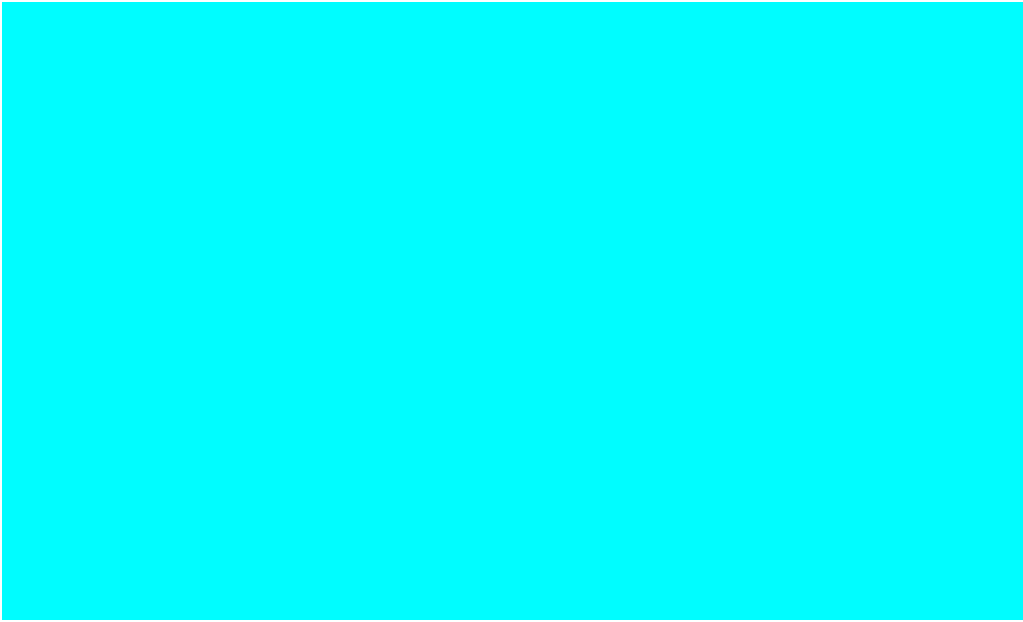


*Content sized by
the size of a track.*

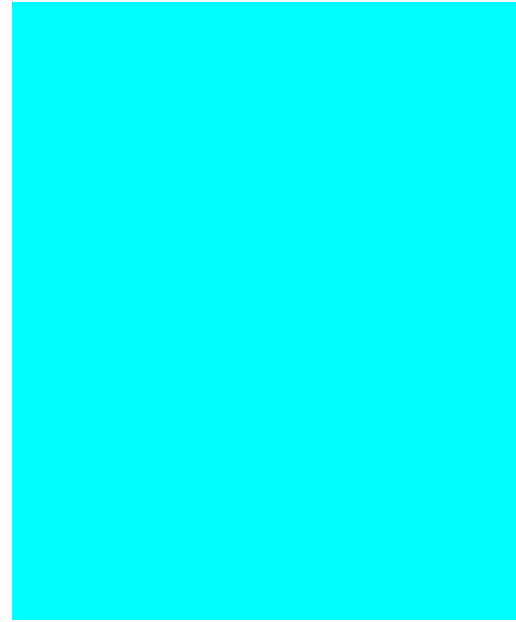
*Tracks sized by
the size of content.*



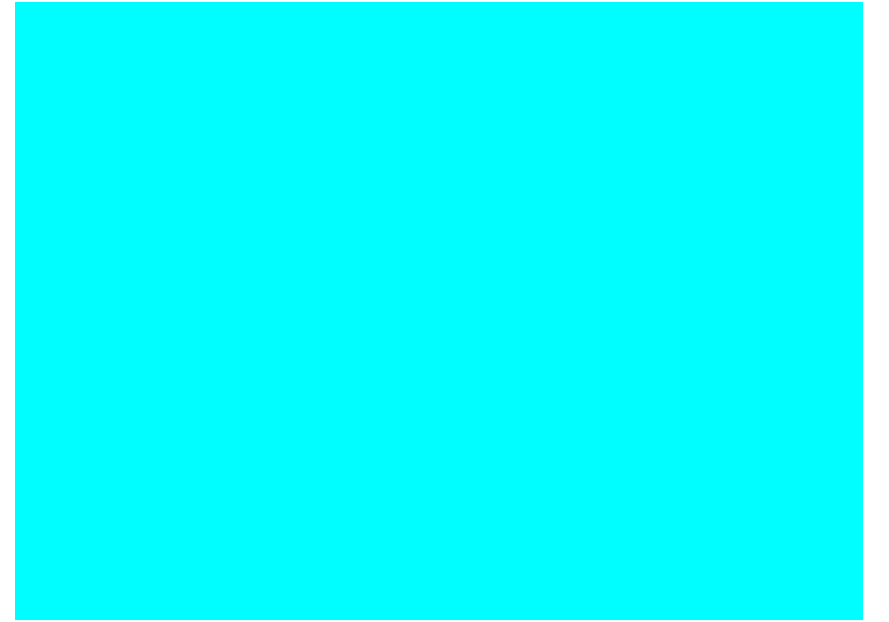
fixed



**2 portions
of
available
space**

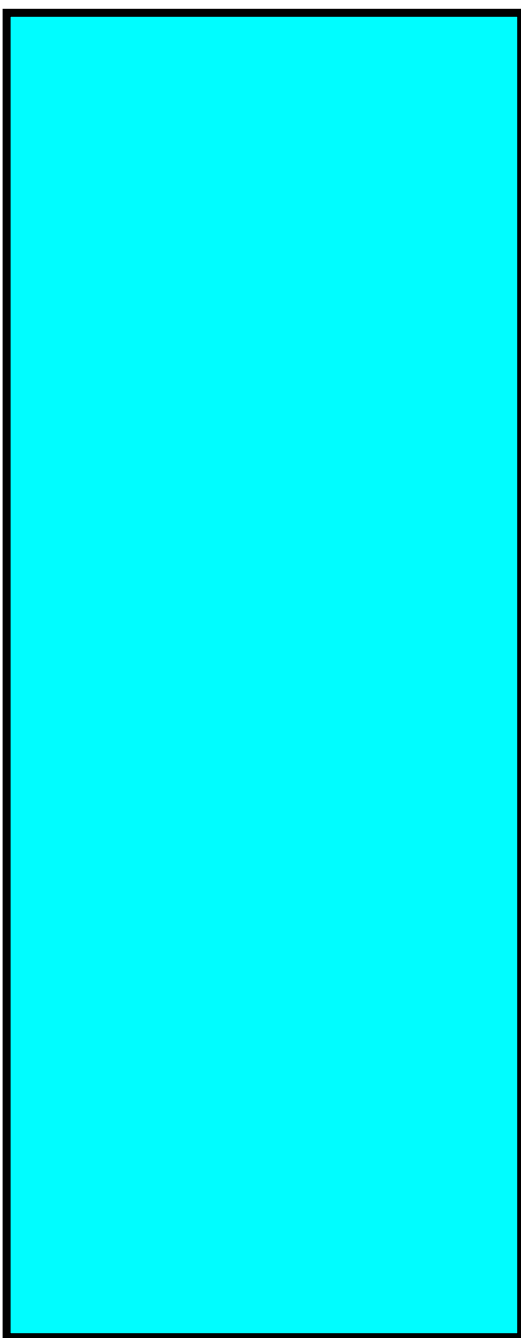


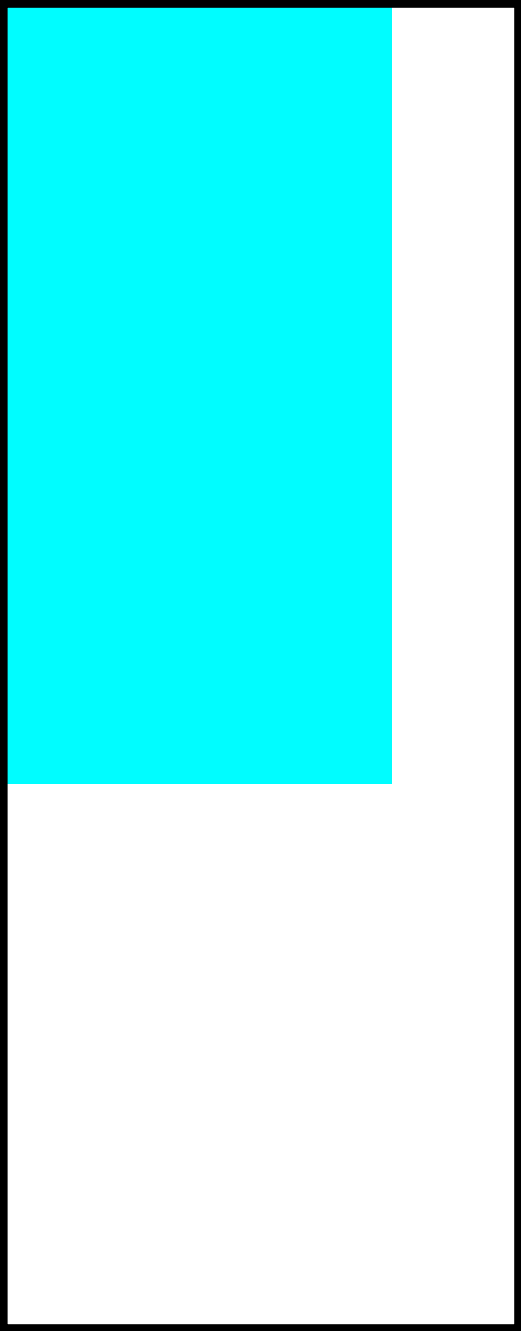
**1 portion
of
available
space**



**set by
content size**

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





justify-items:



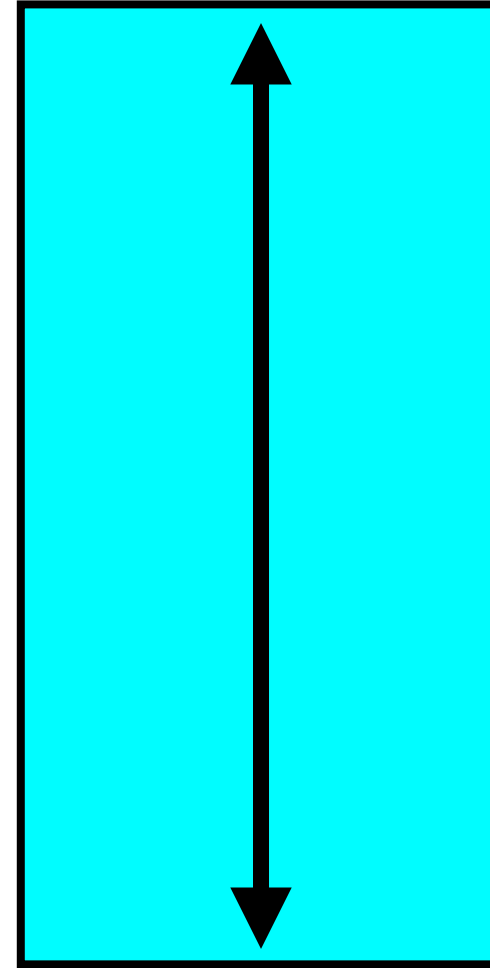
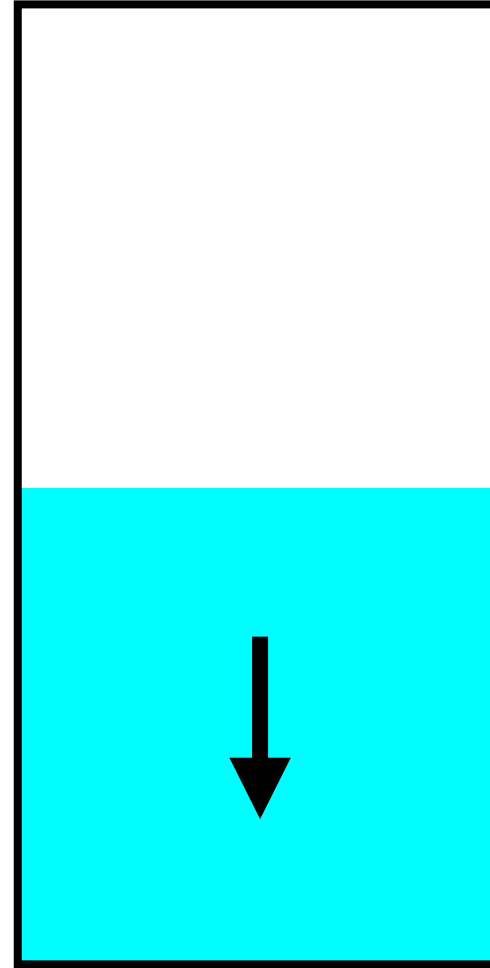
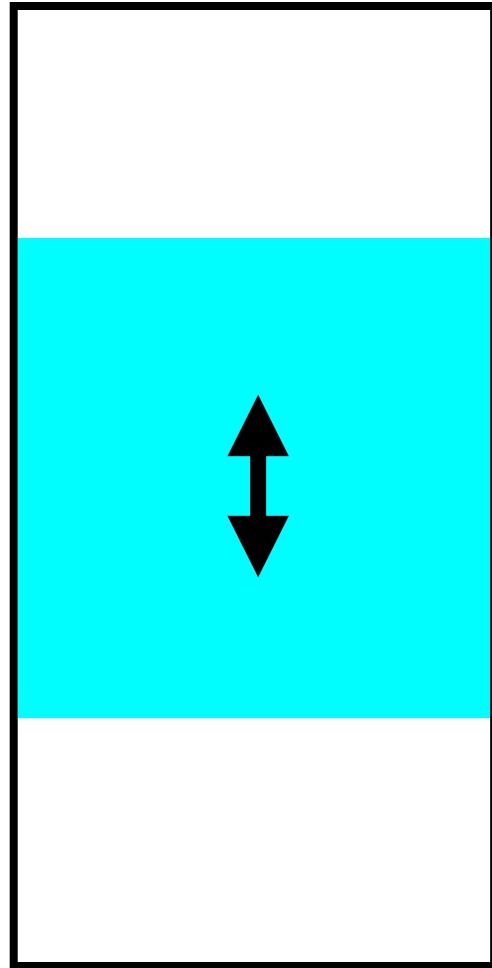
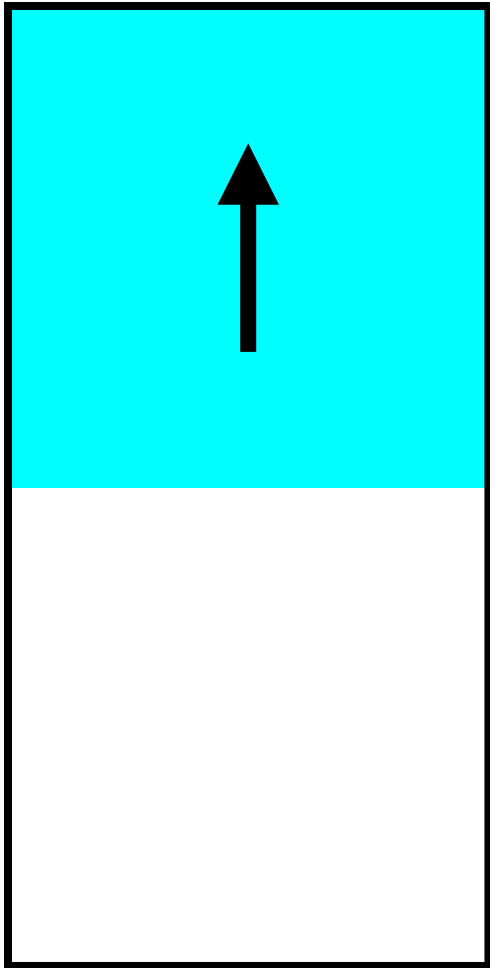
start

center

end

s t r e t c h

align-items:

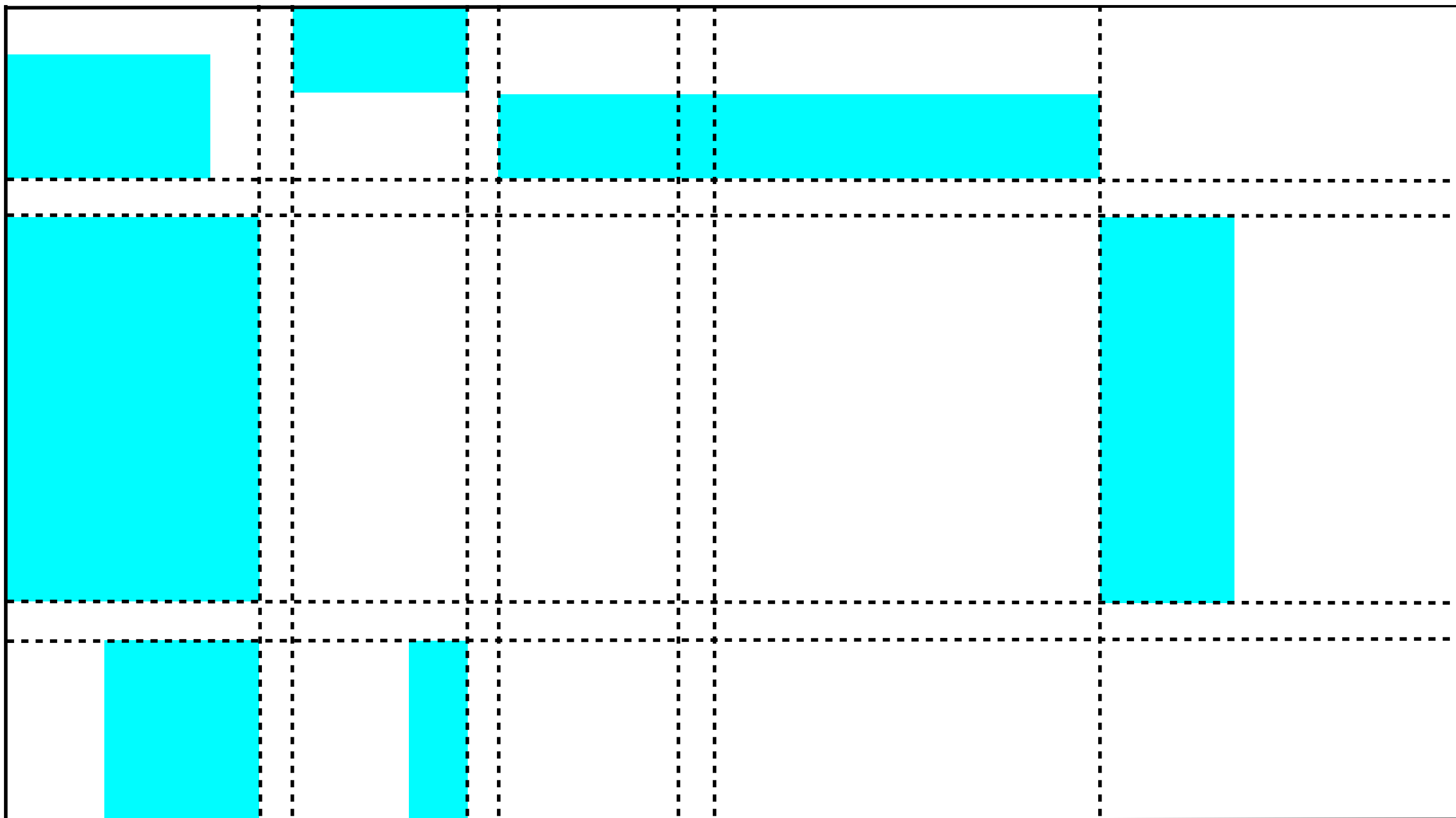


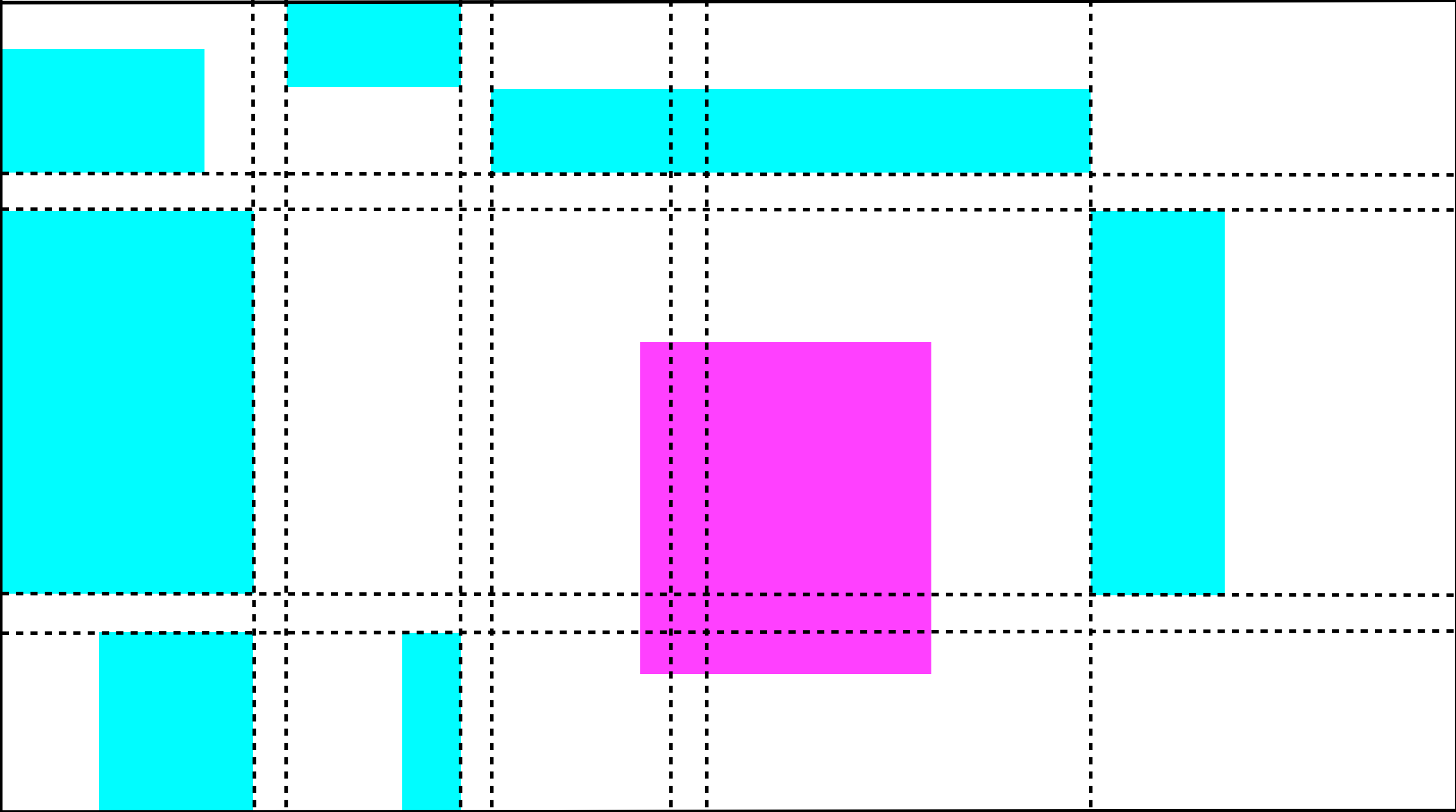
start

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

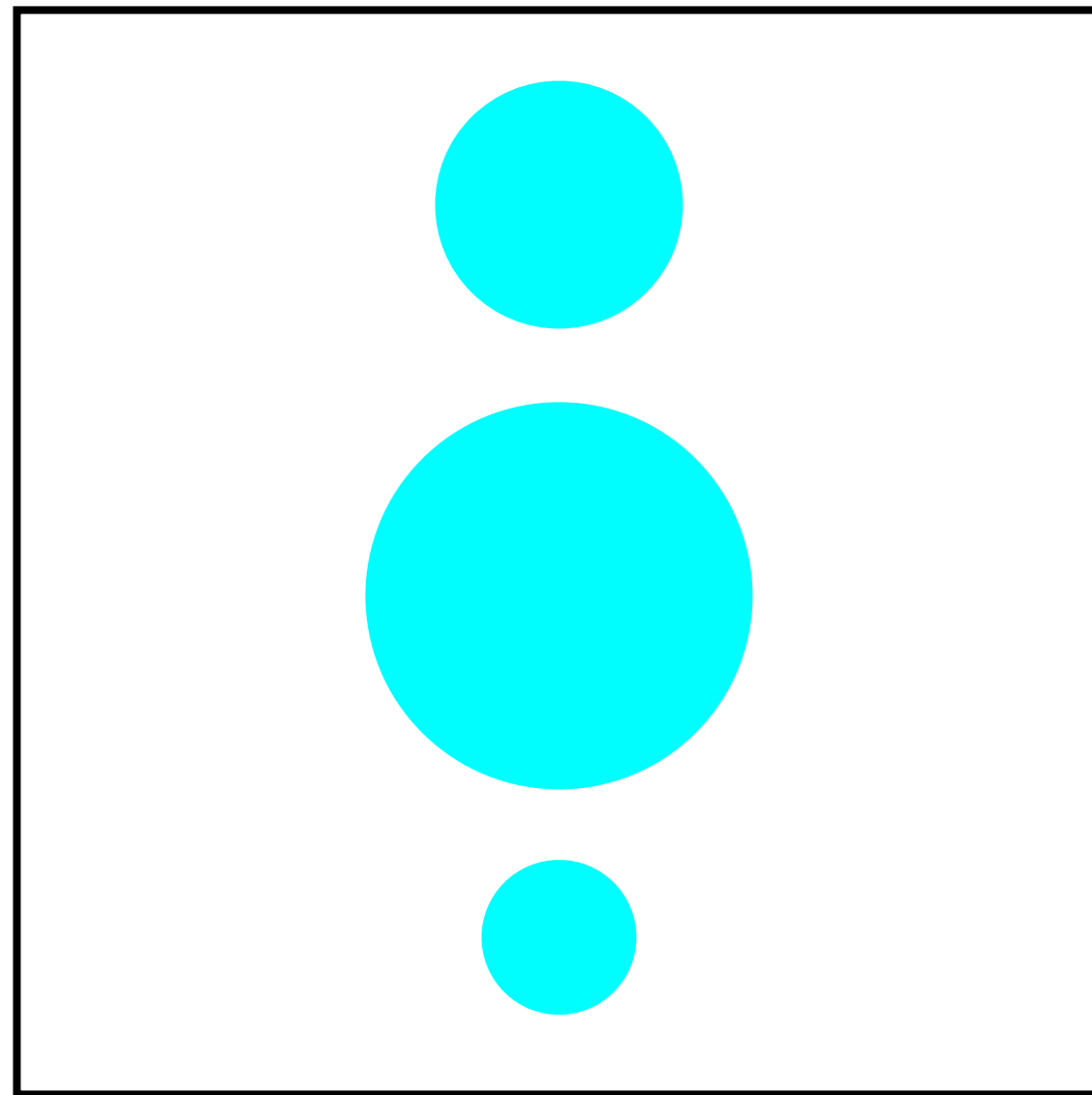
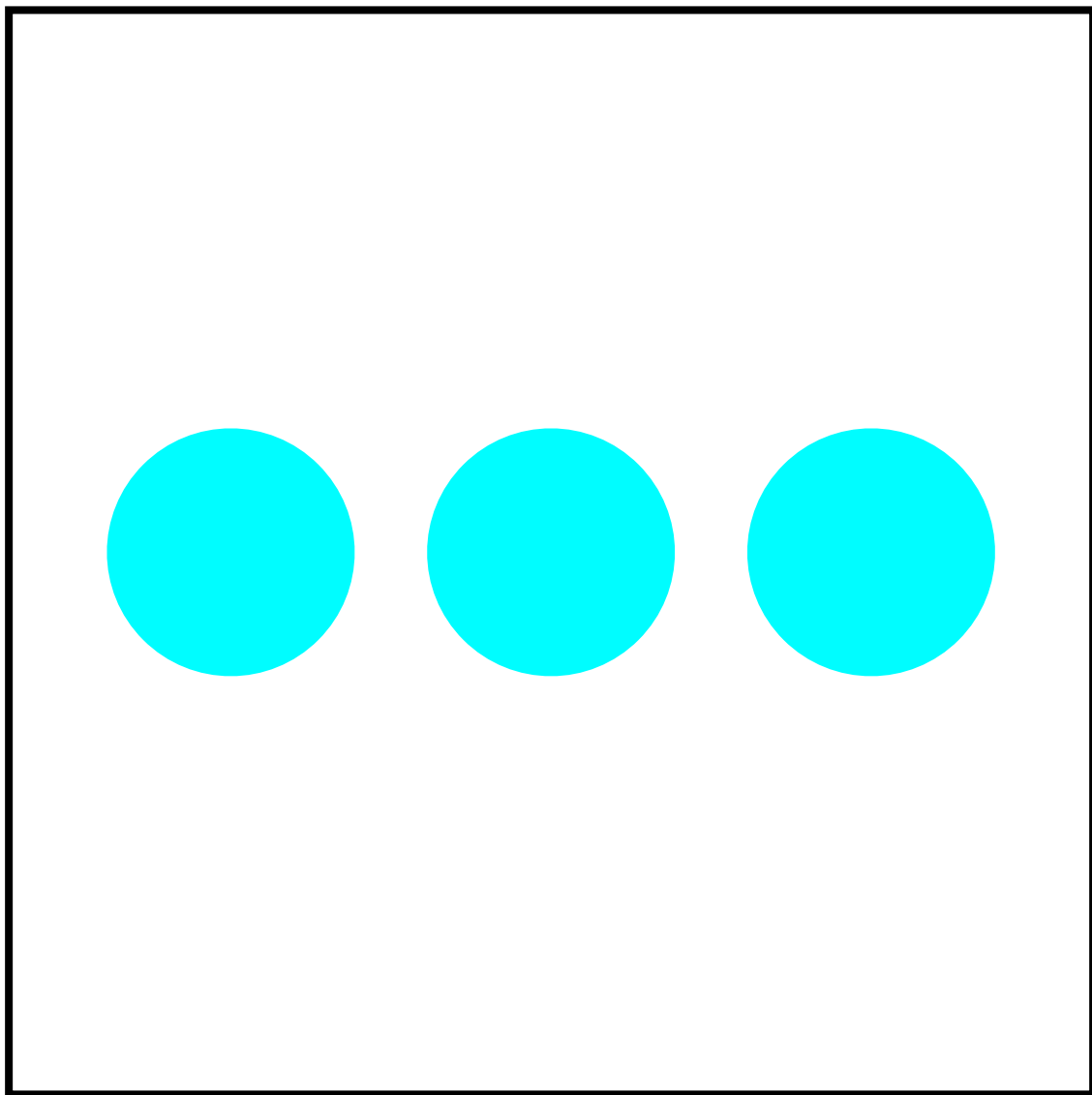


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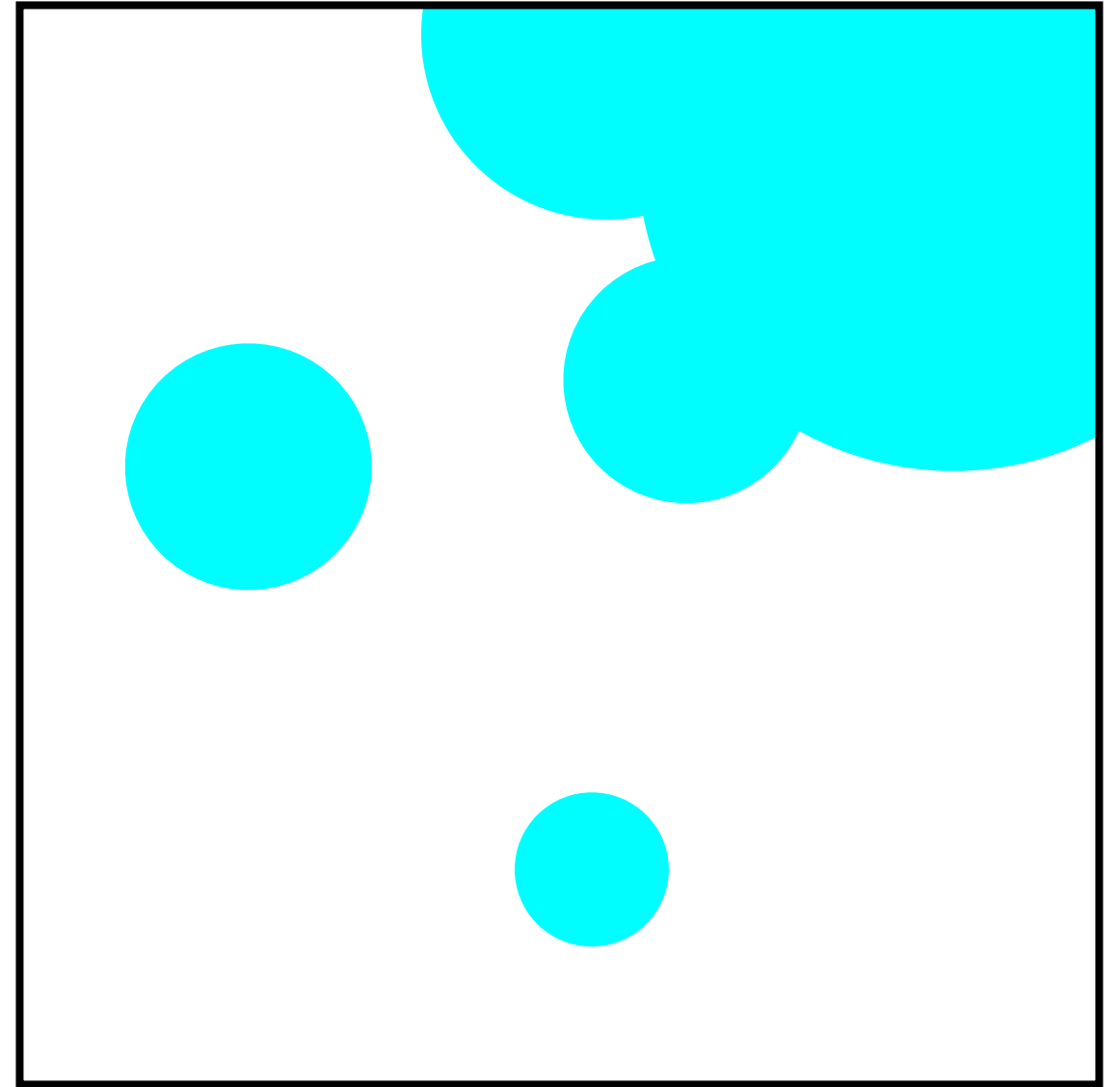
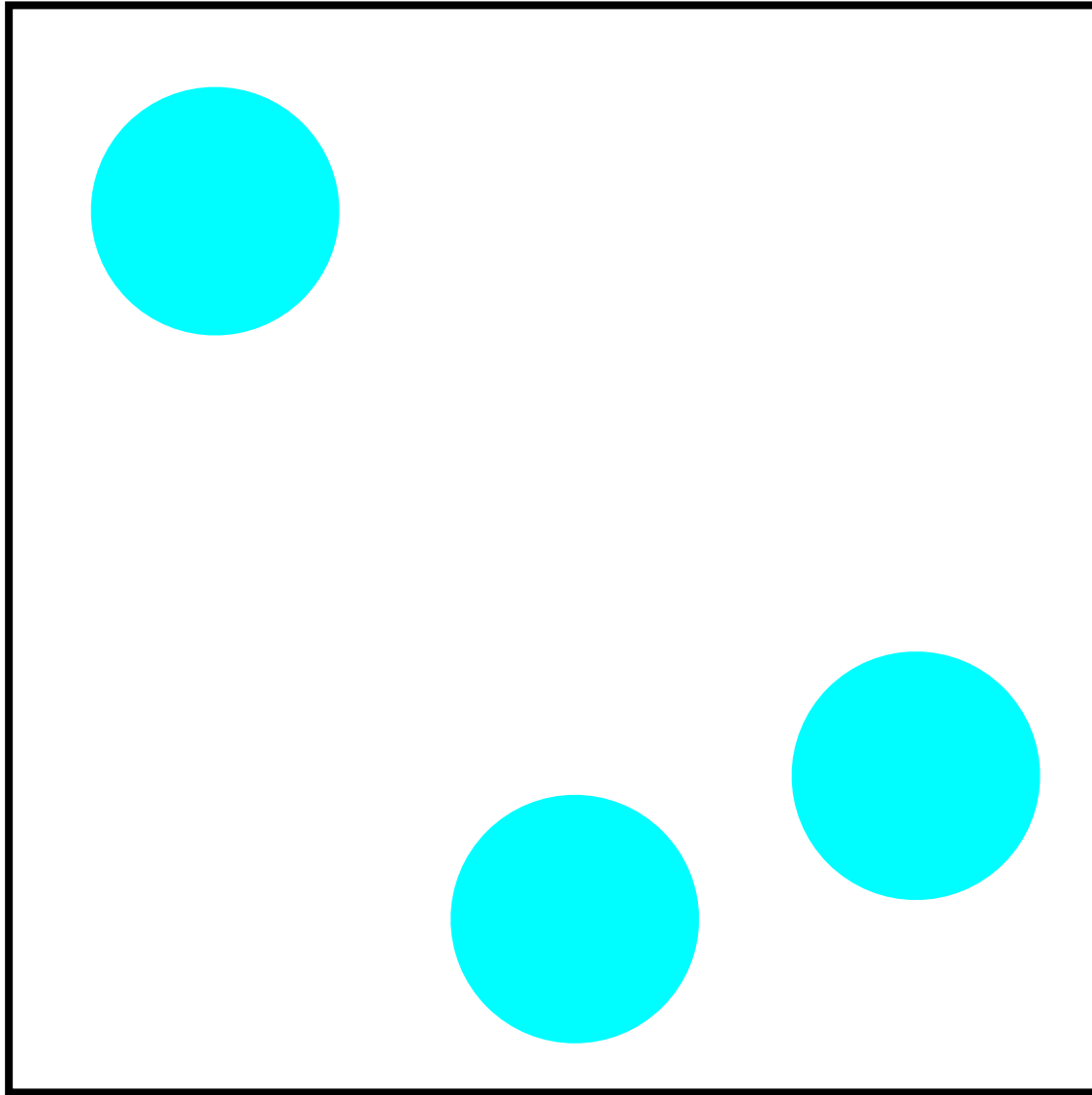
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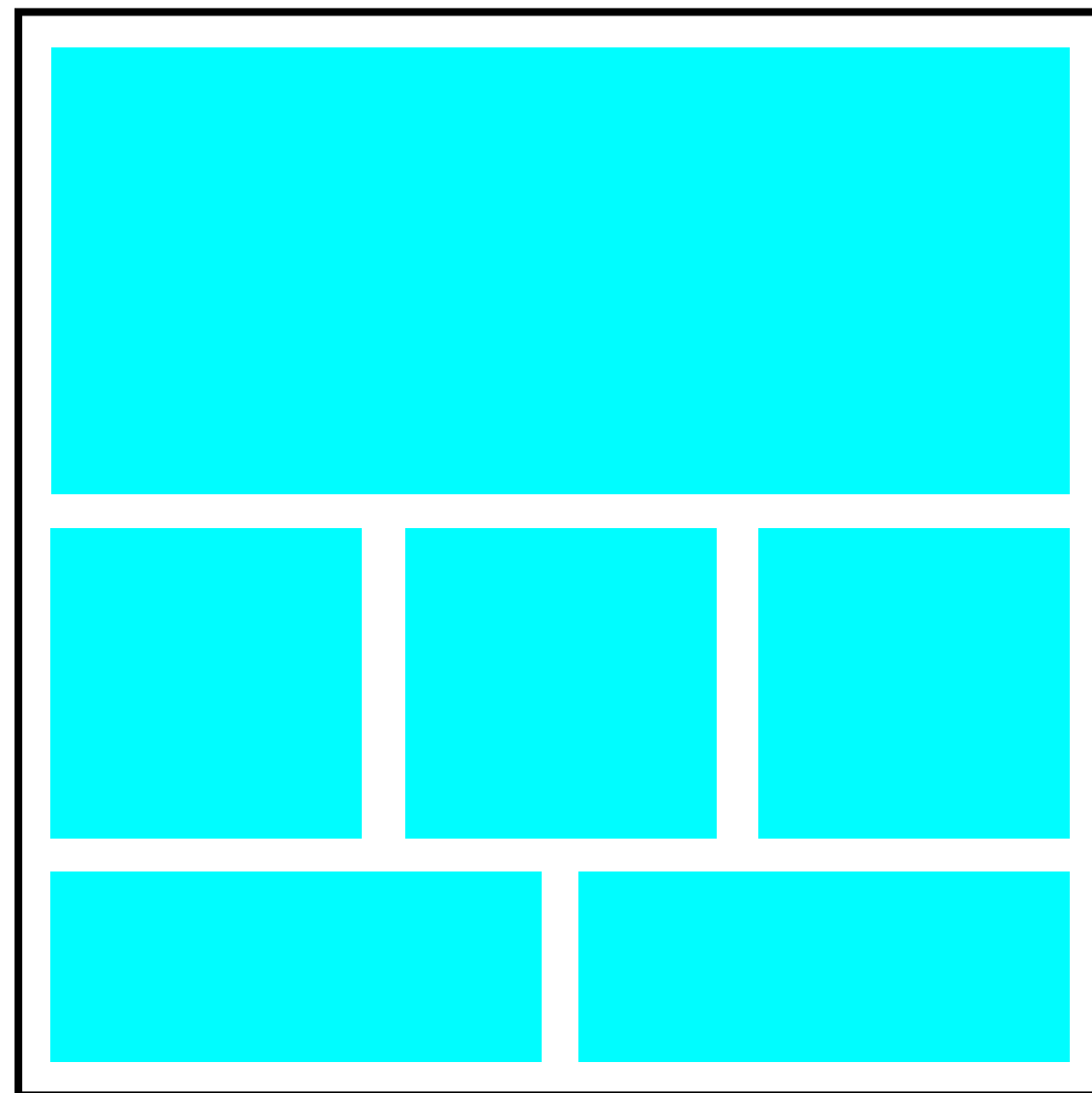
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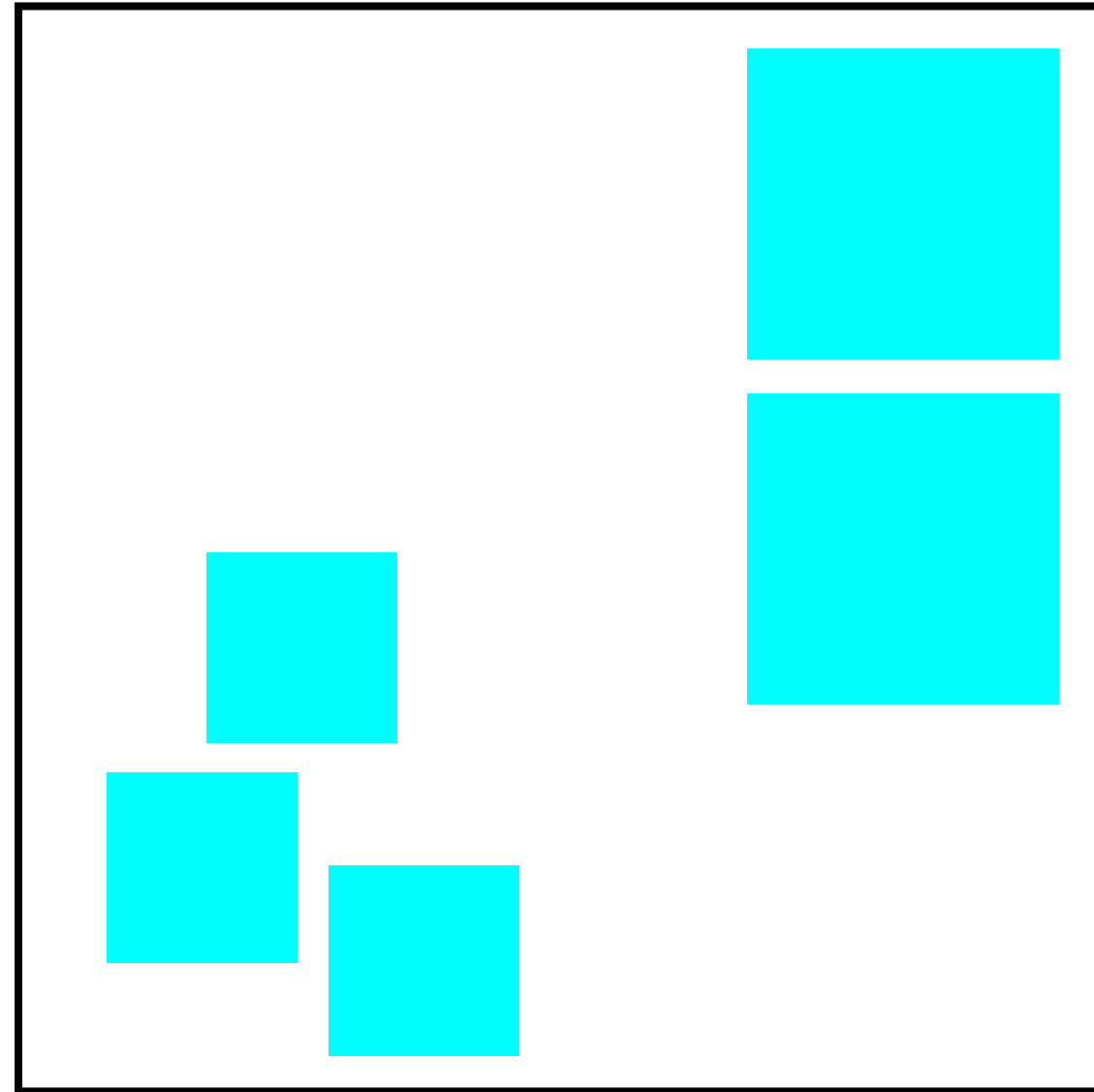
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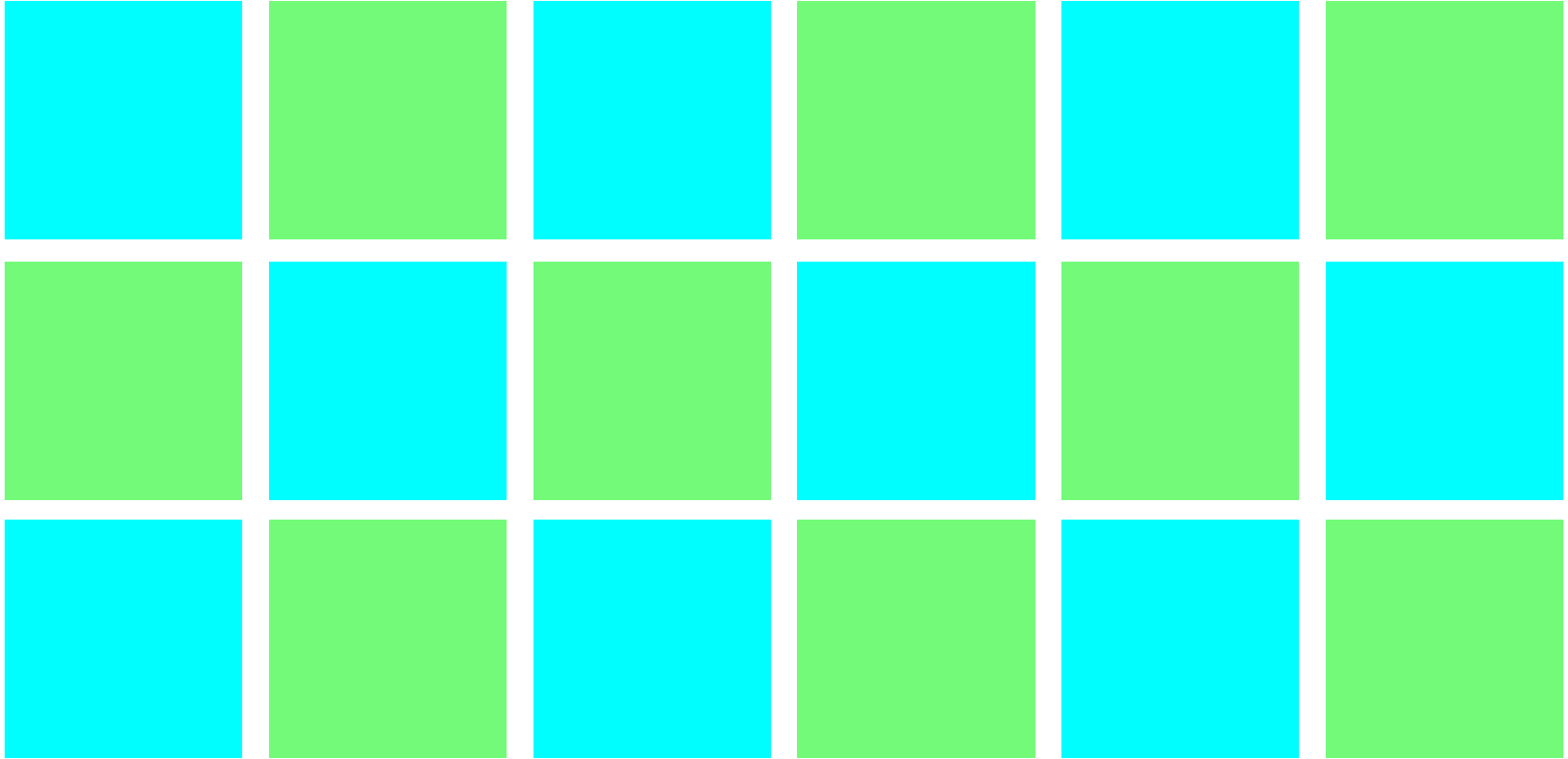
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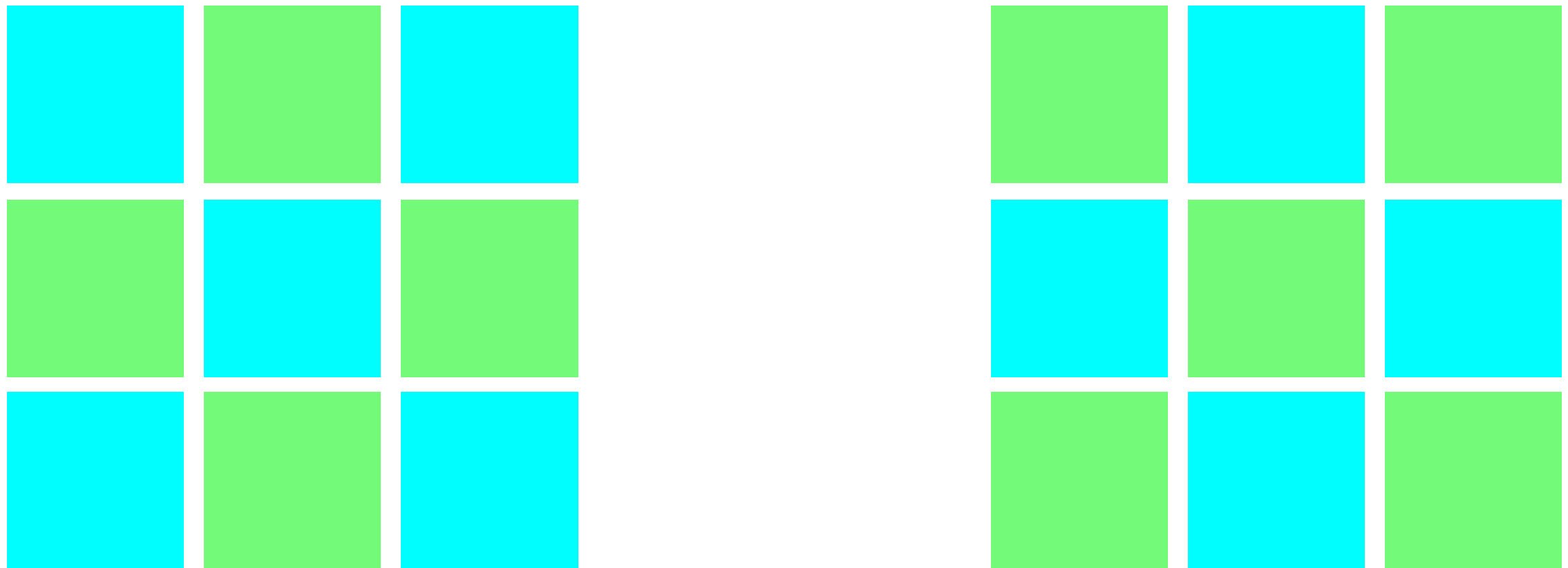
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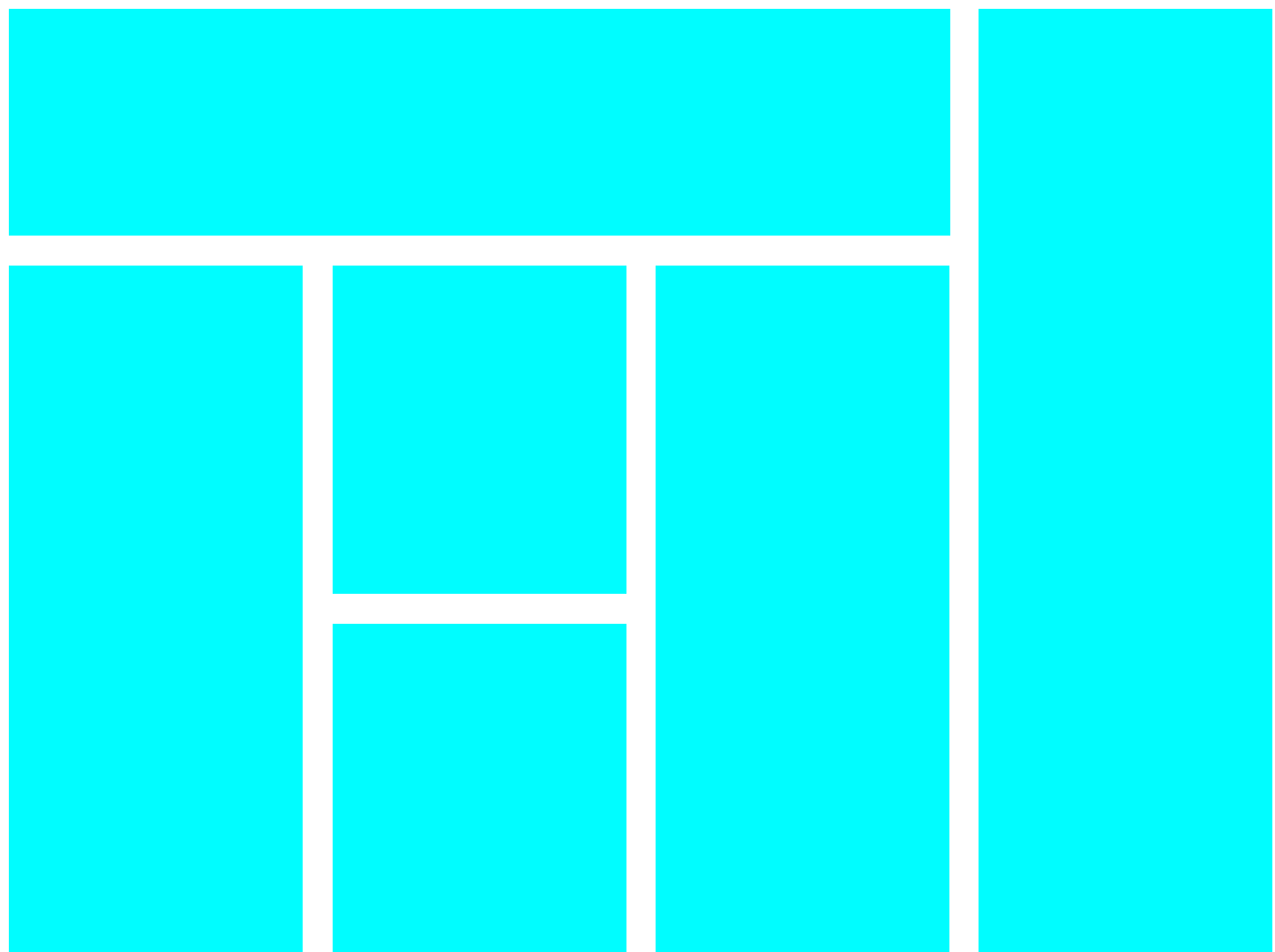
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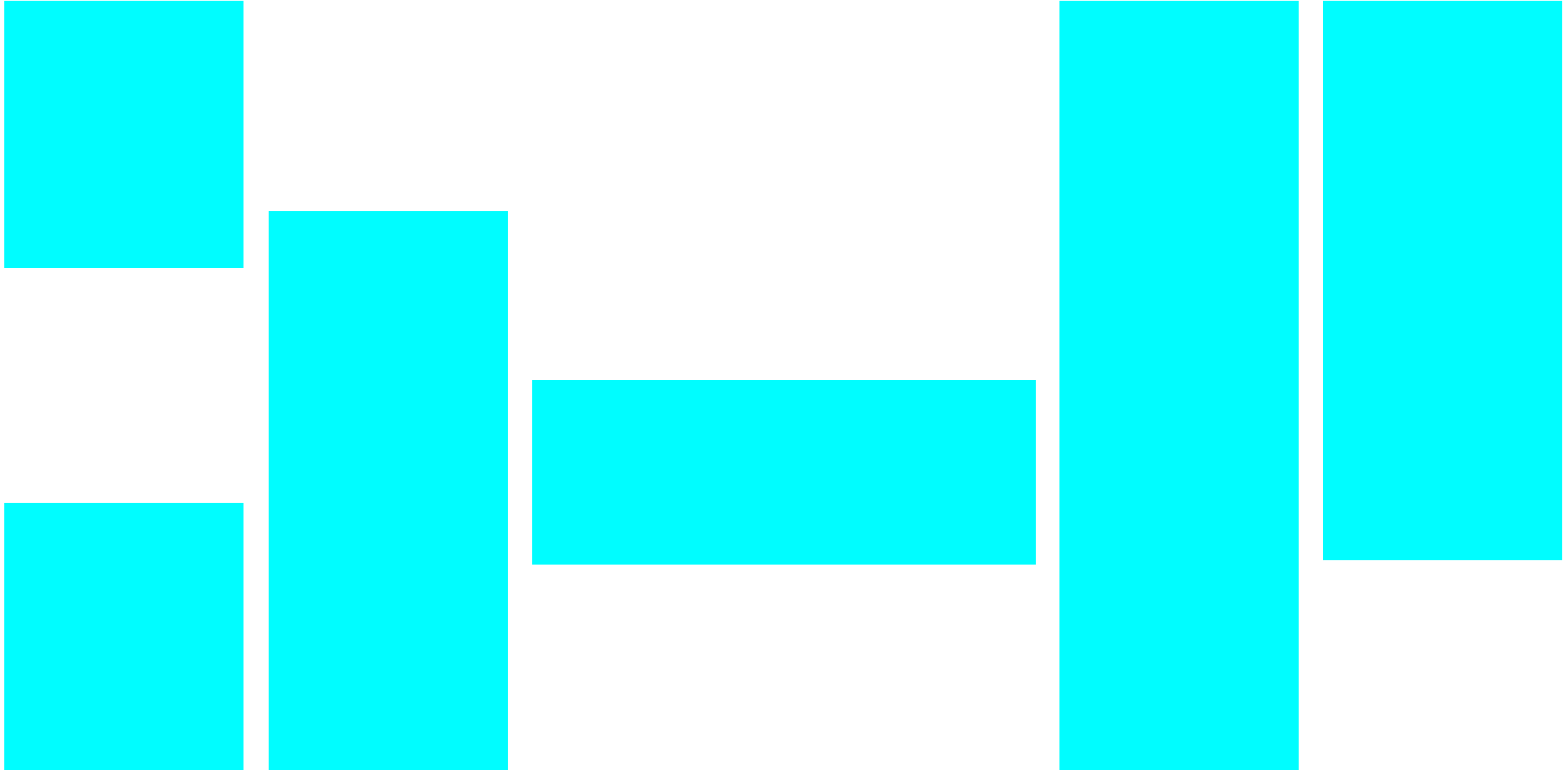
proximity



proximity



density



density

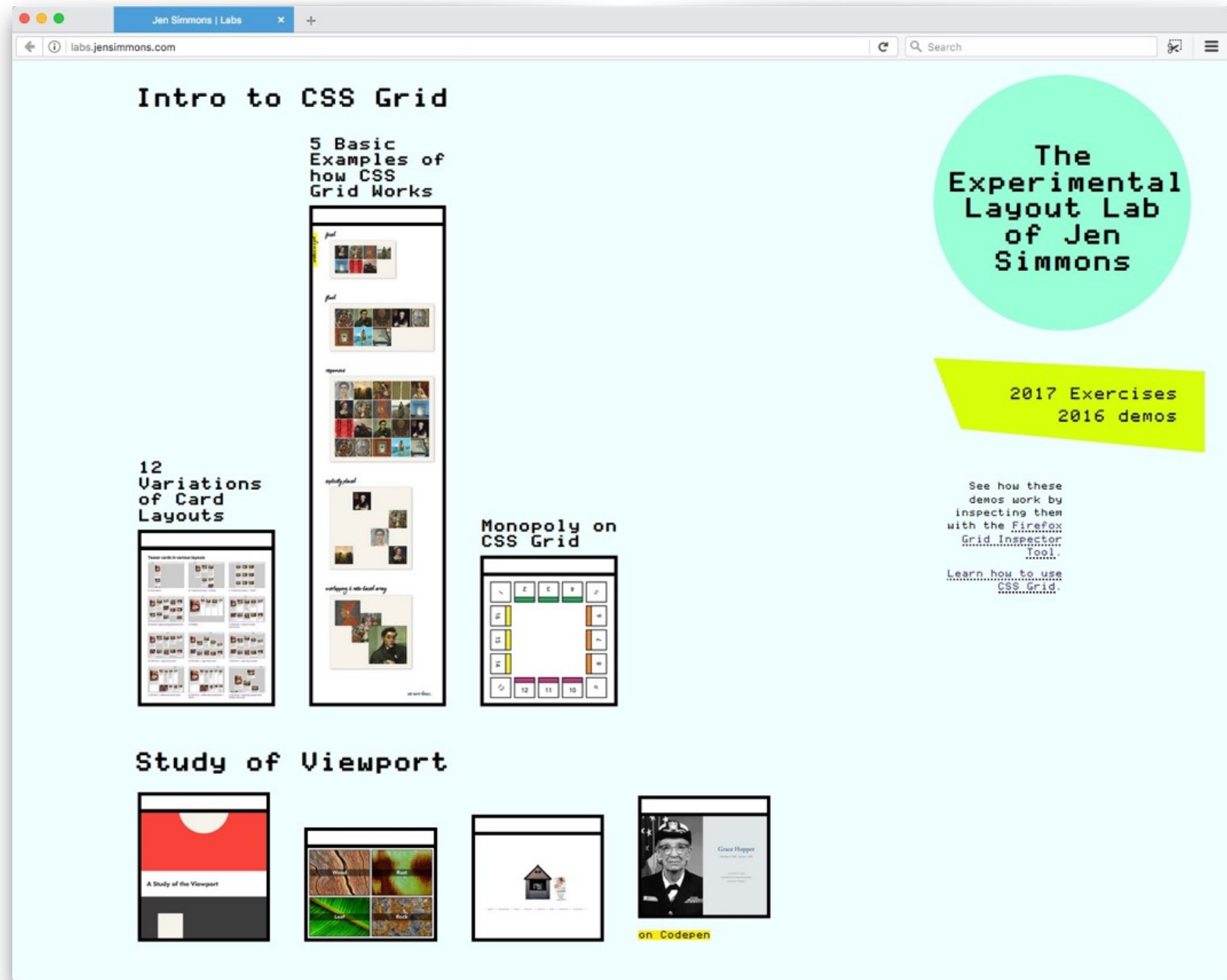


My deep respect for form and positive and negative space comes from studying Frank Lloyd Wright's idea of compression and expansion. You walk into a F.L.W. building and the entrance way is so small it makes you almost dip your head. And then as soon as you walk into the main room, he blows up the space,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

— Platon, photographer

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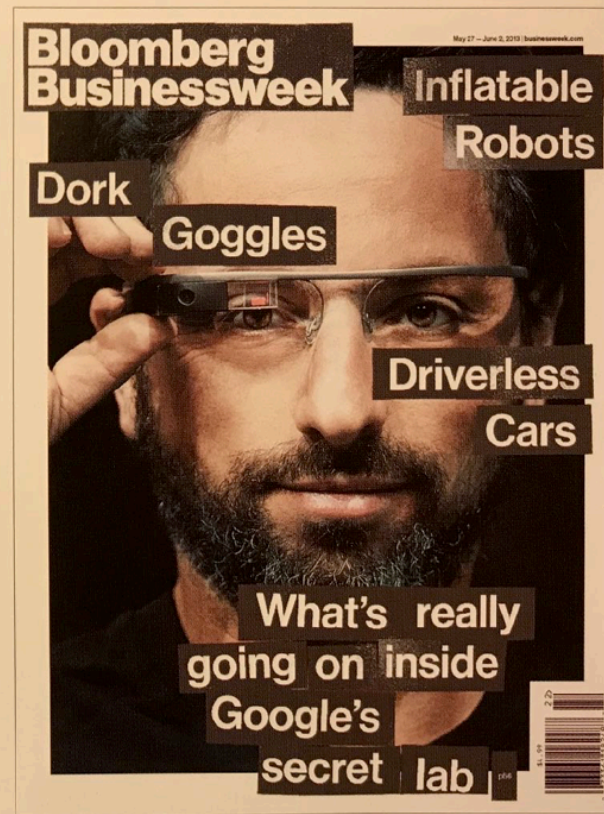
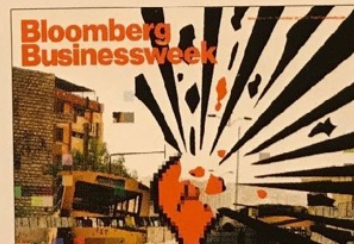
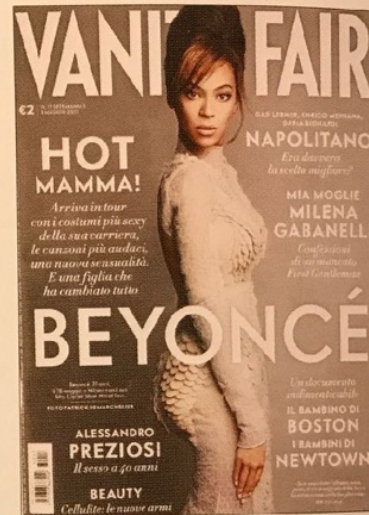
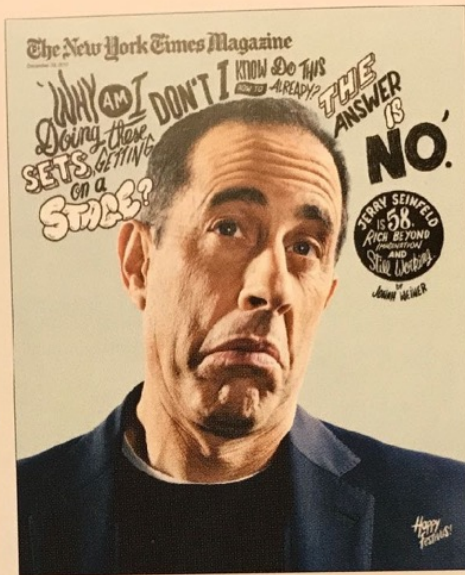
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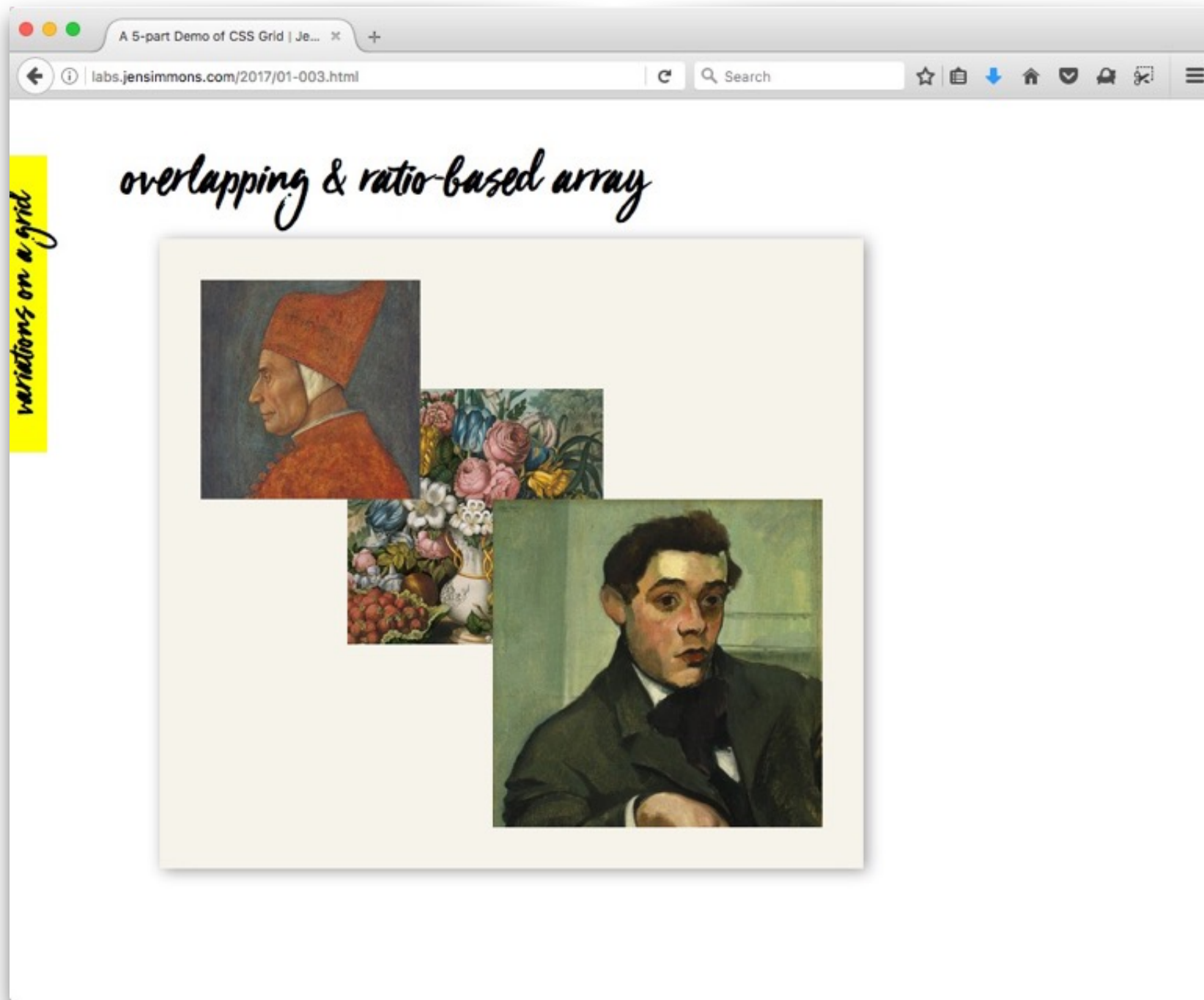


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*What I've Discovered
in 6 parts*

1. Overlap



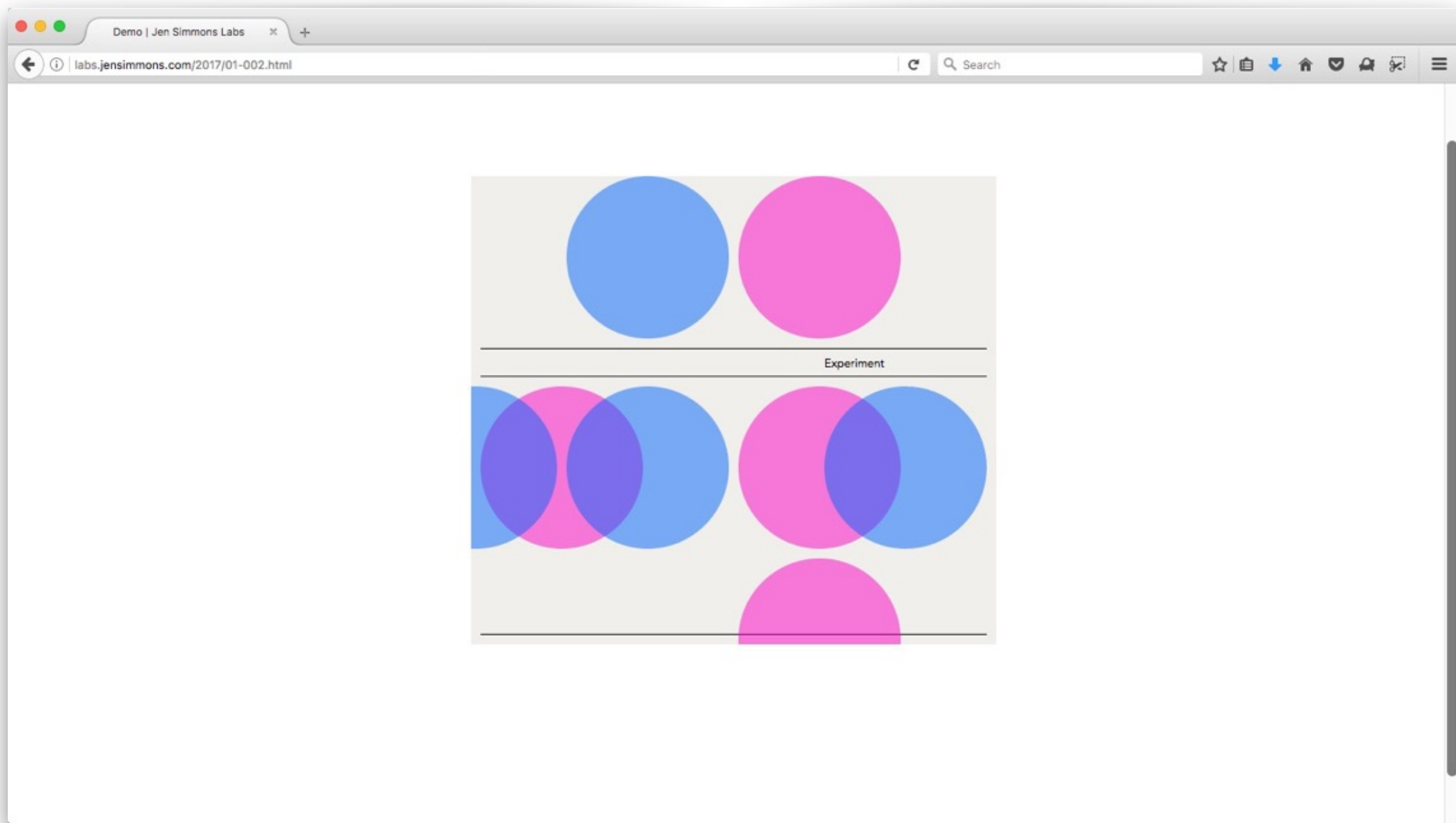


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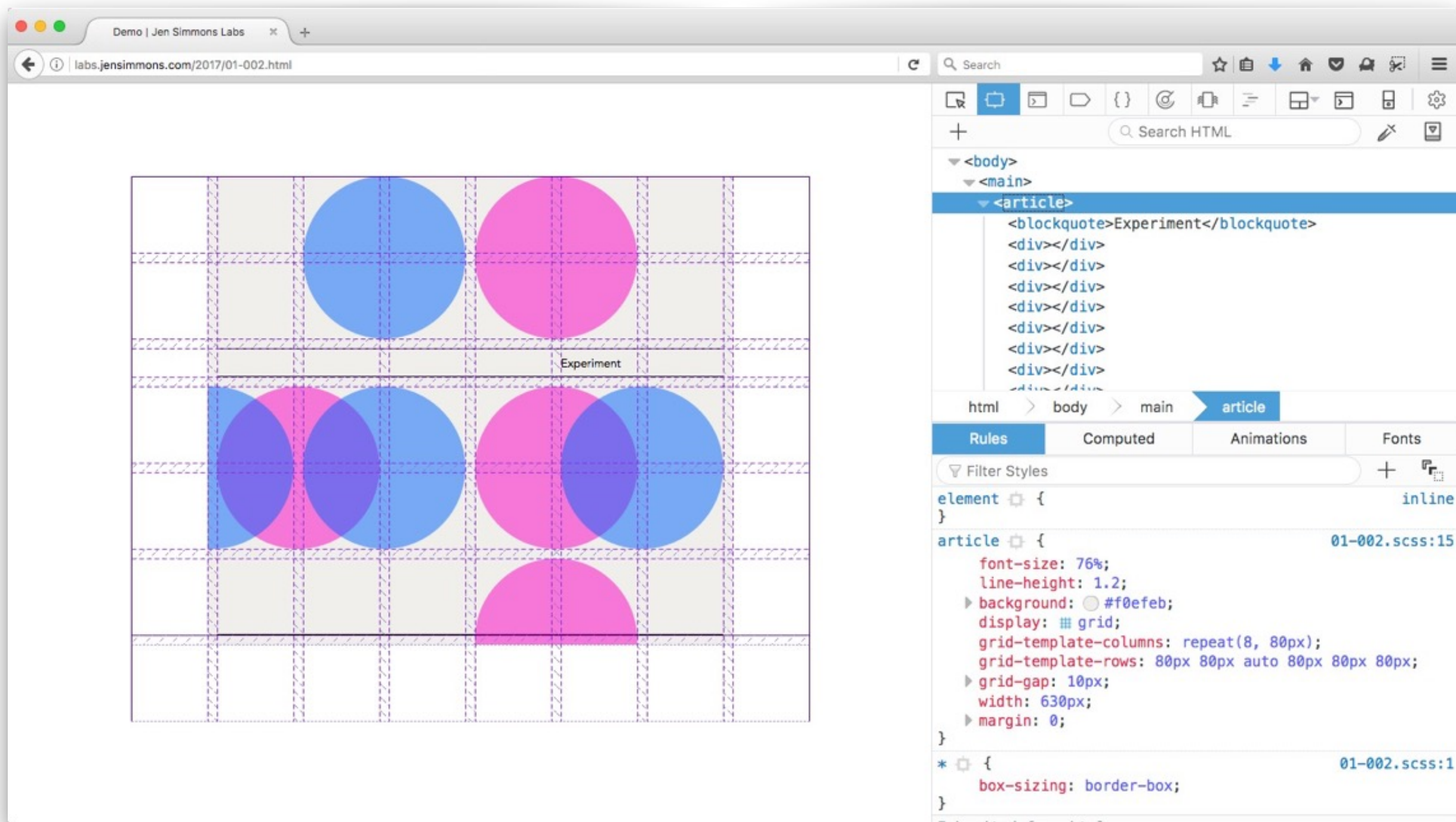
variations on a grid

overlapping & ratio-based array

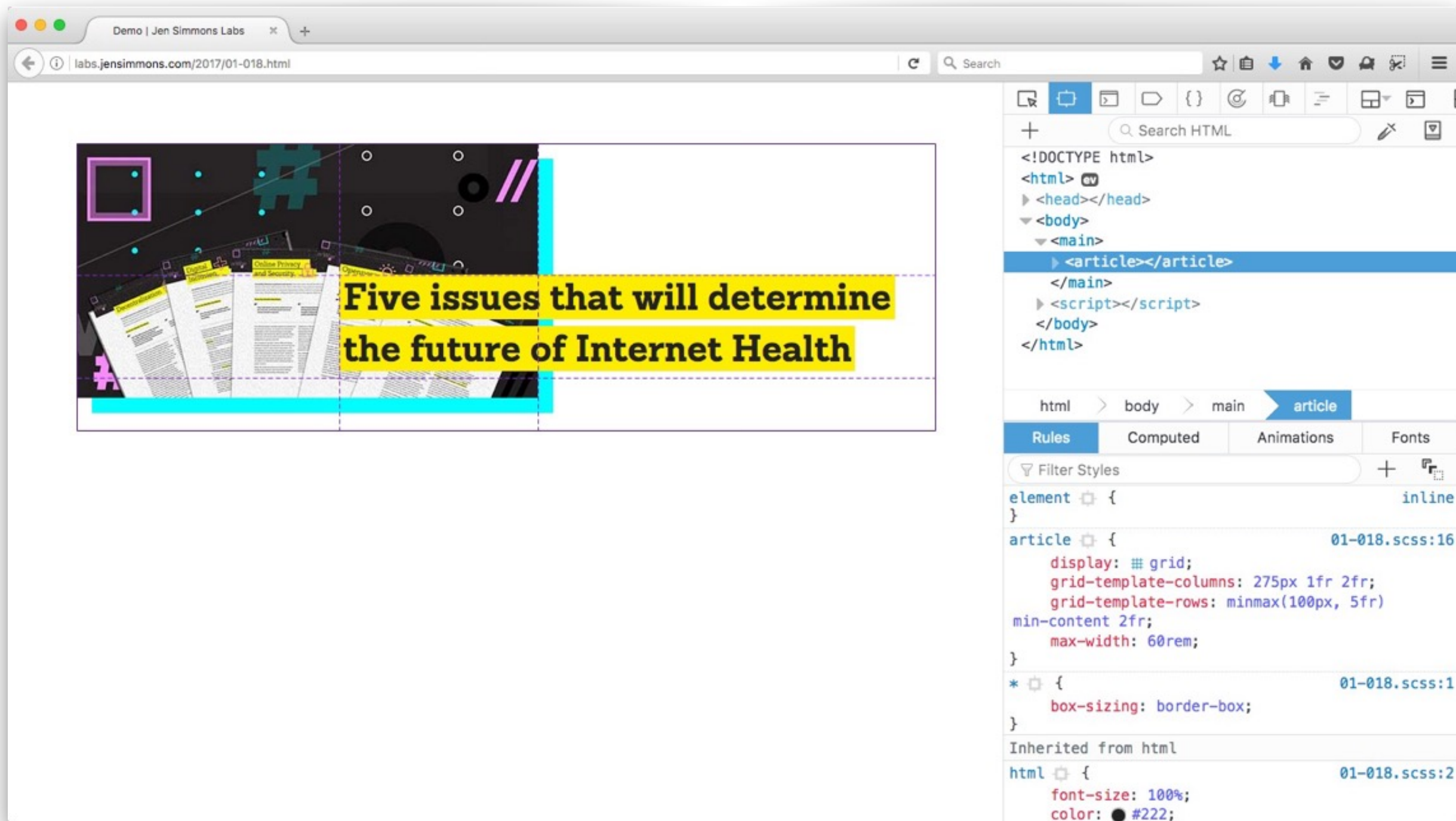




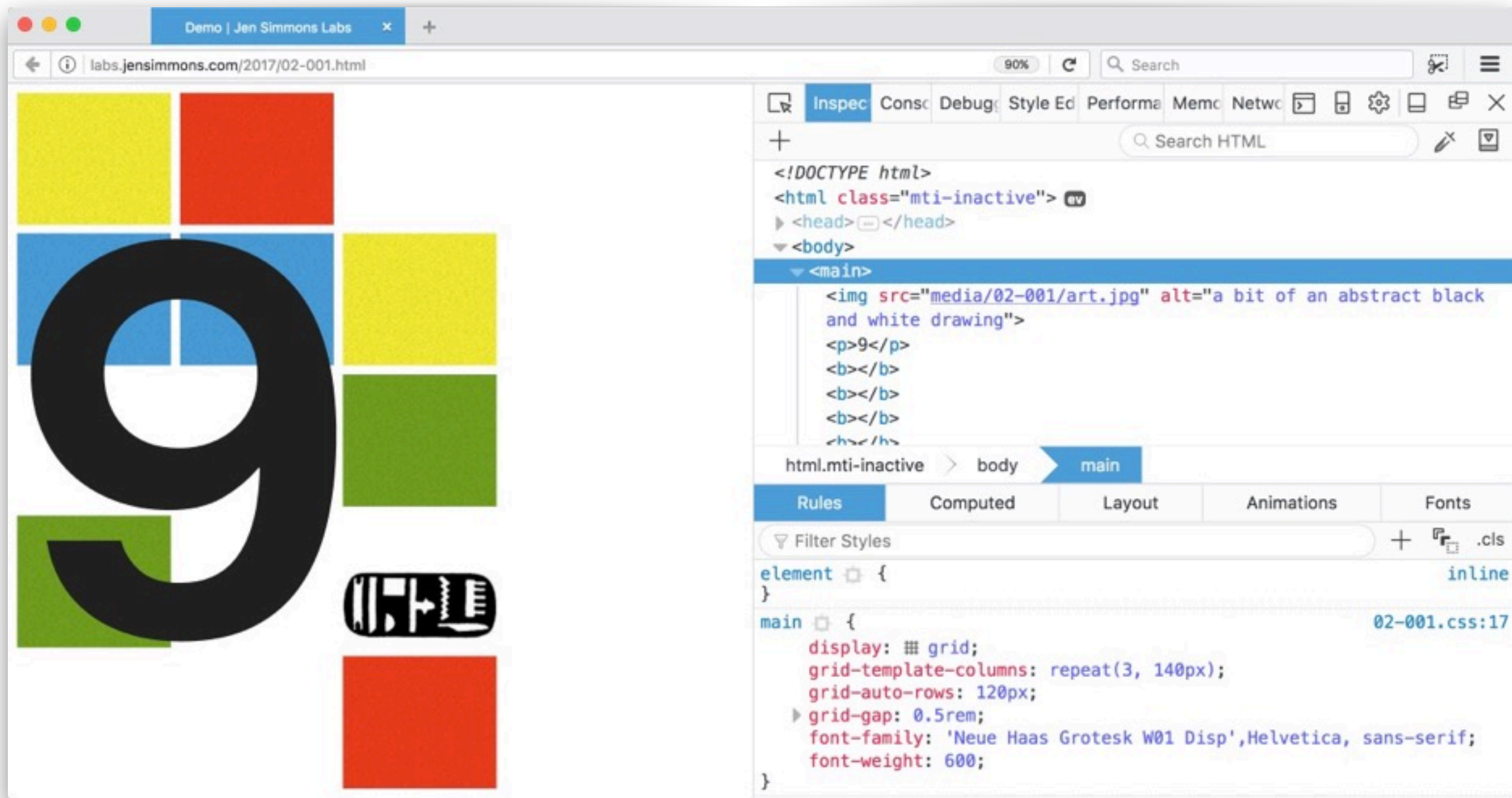
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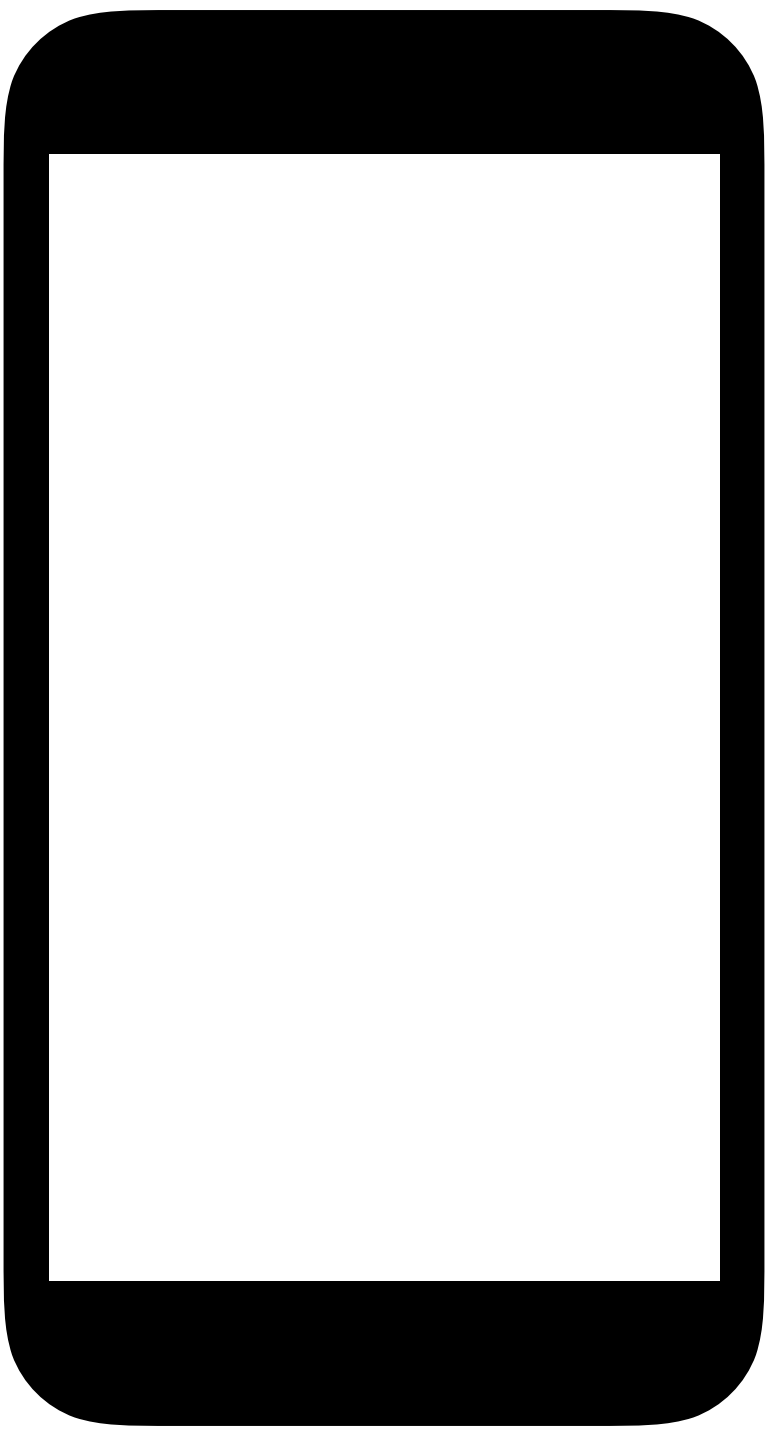
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Overlap

2. The Viewport





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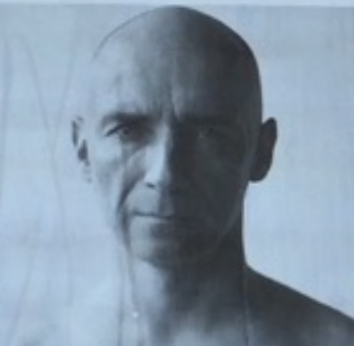
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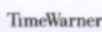
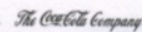
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May 12: Nicholas Payton
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Darin Atwater Gospel

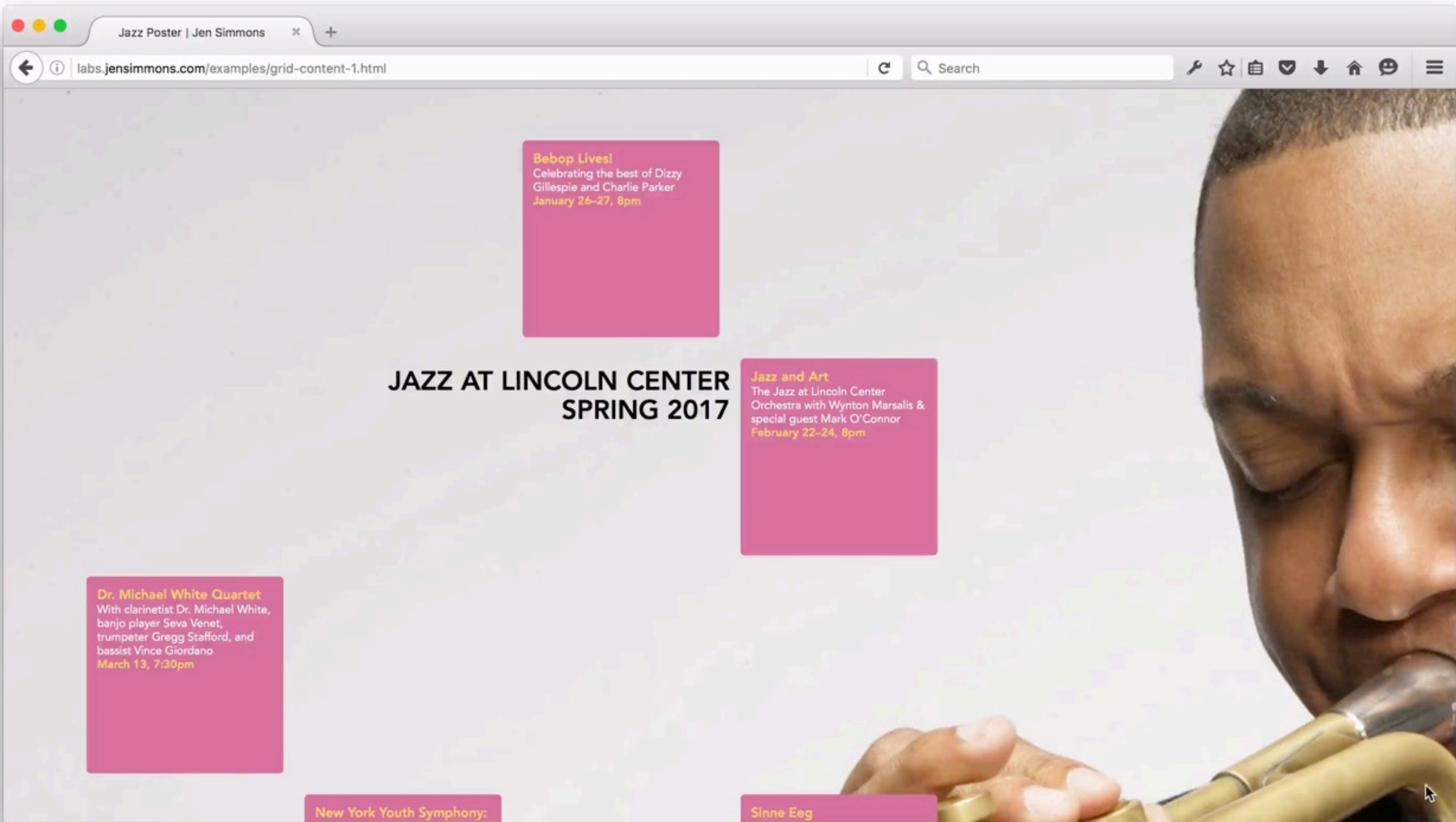
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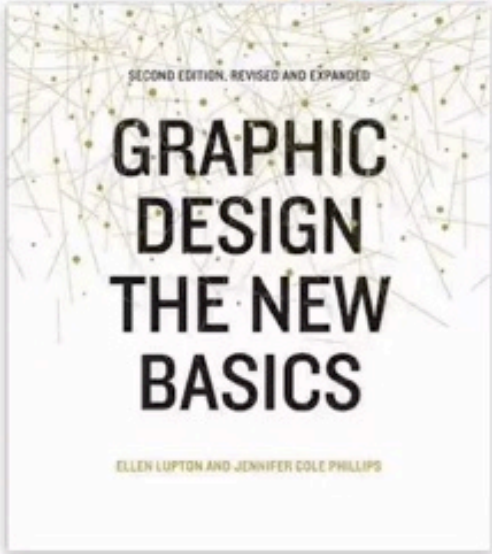
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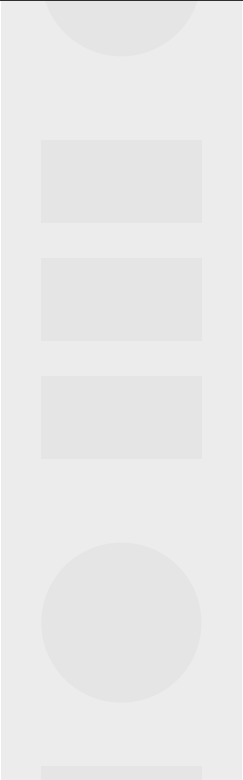
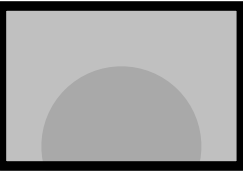
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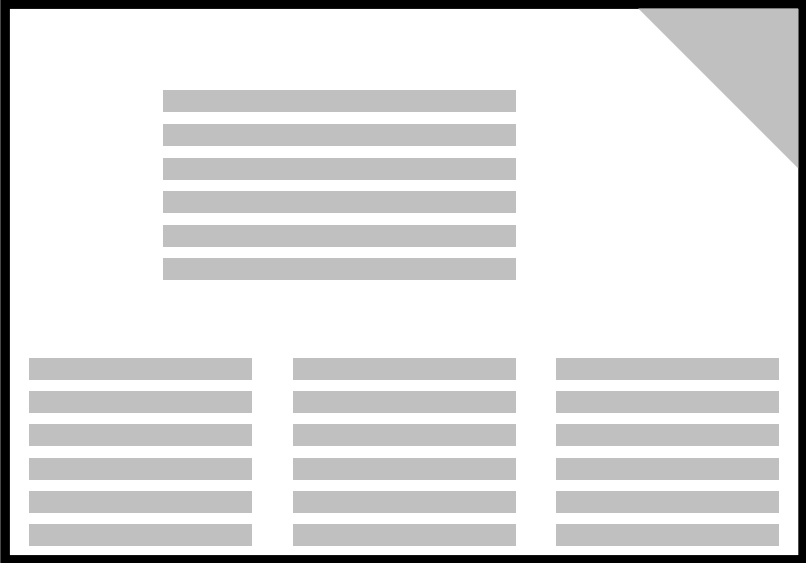
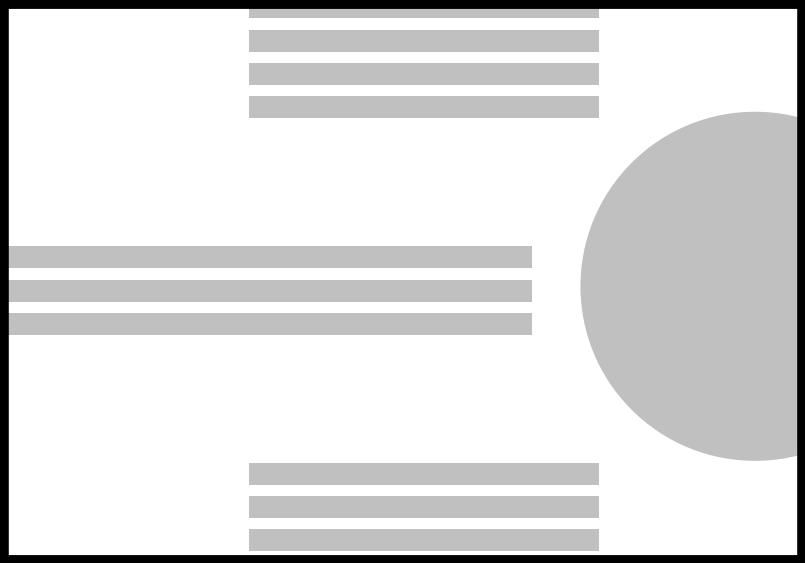
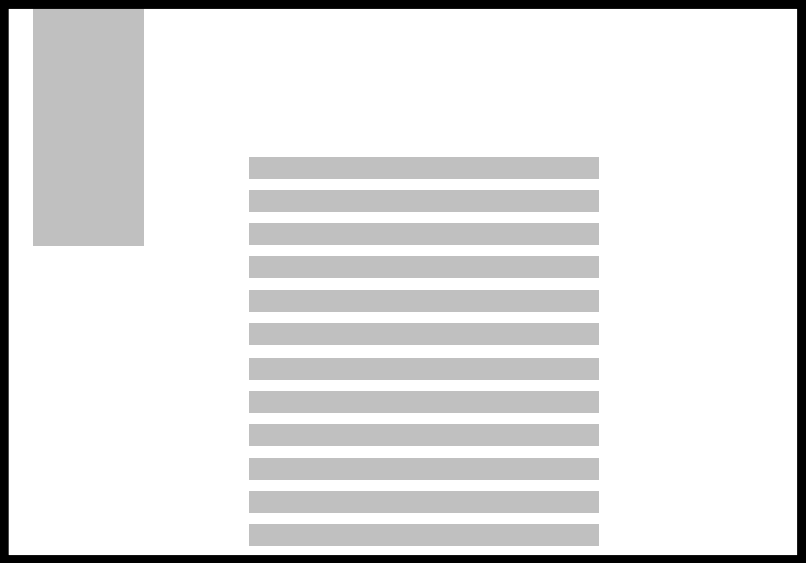
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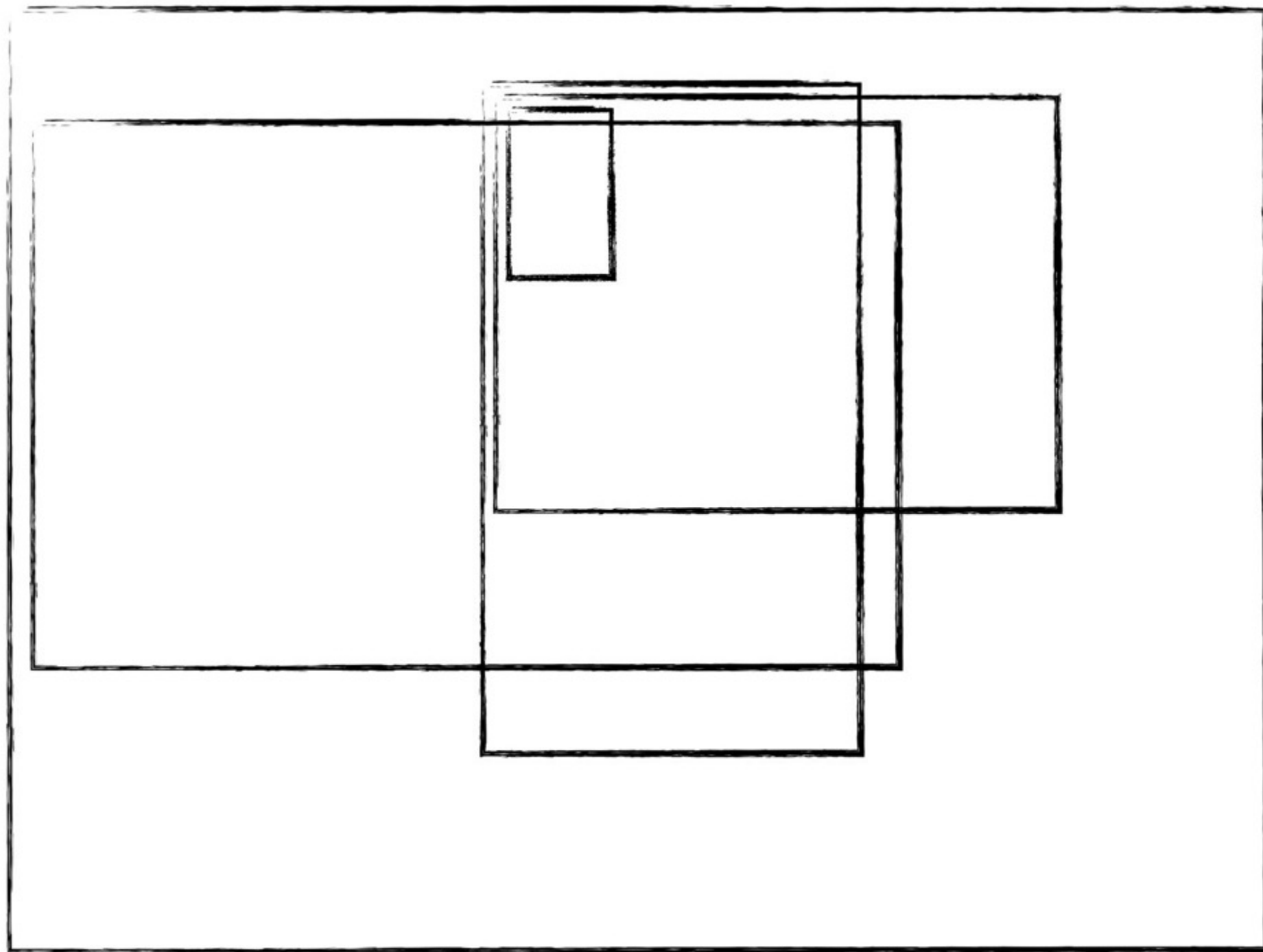


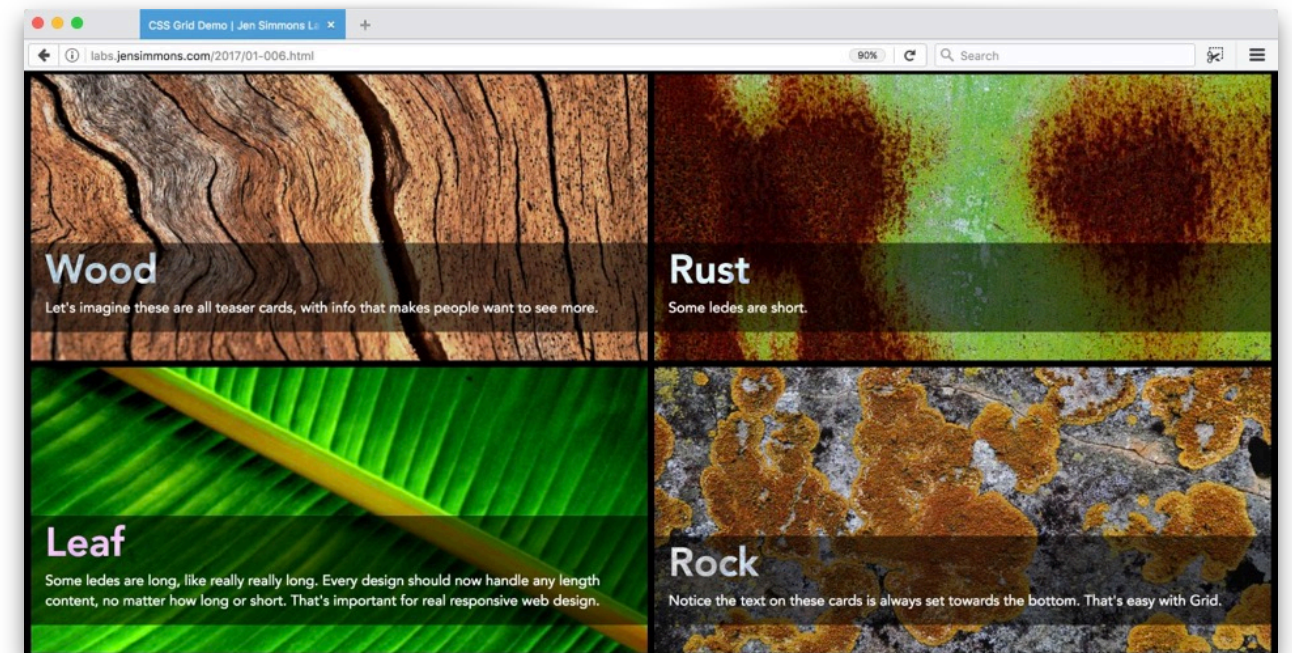
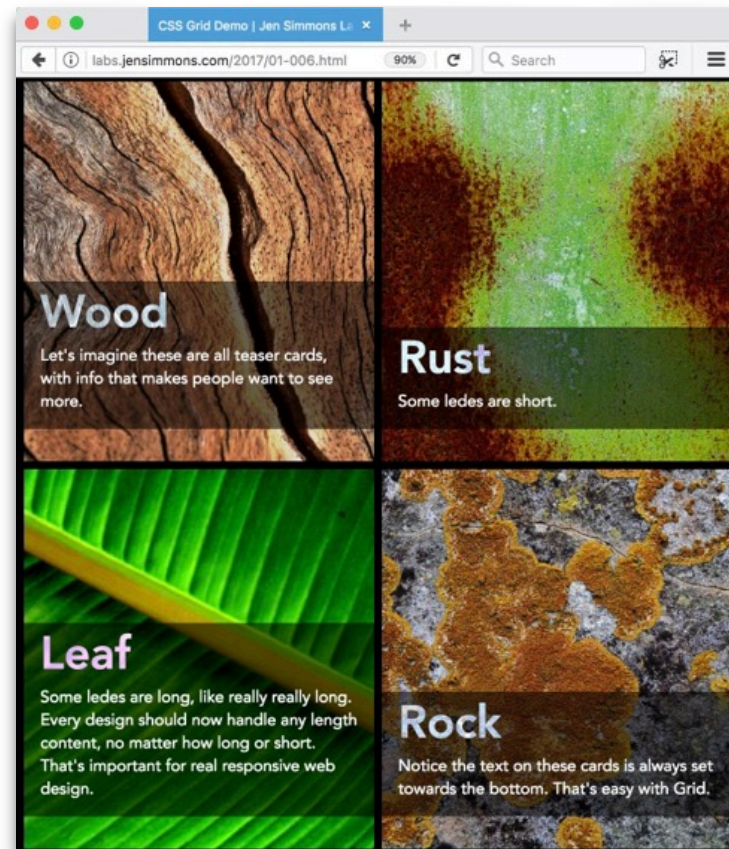
Storyboards for *Star Wars*,
directed by George Lucas.



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







Grid rows & columns

Alignment

Viewport Units

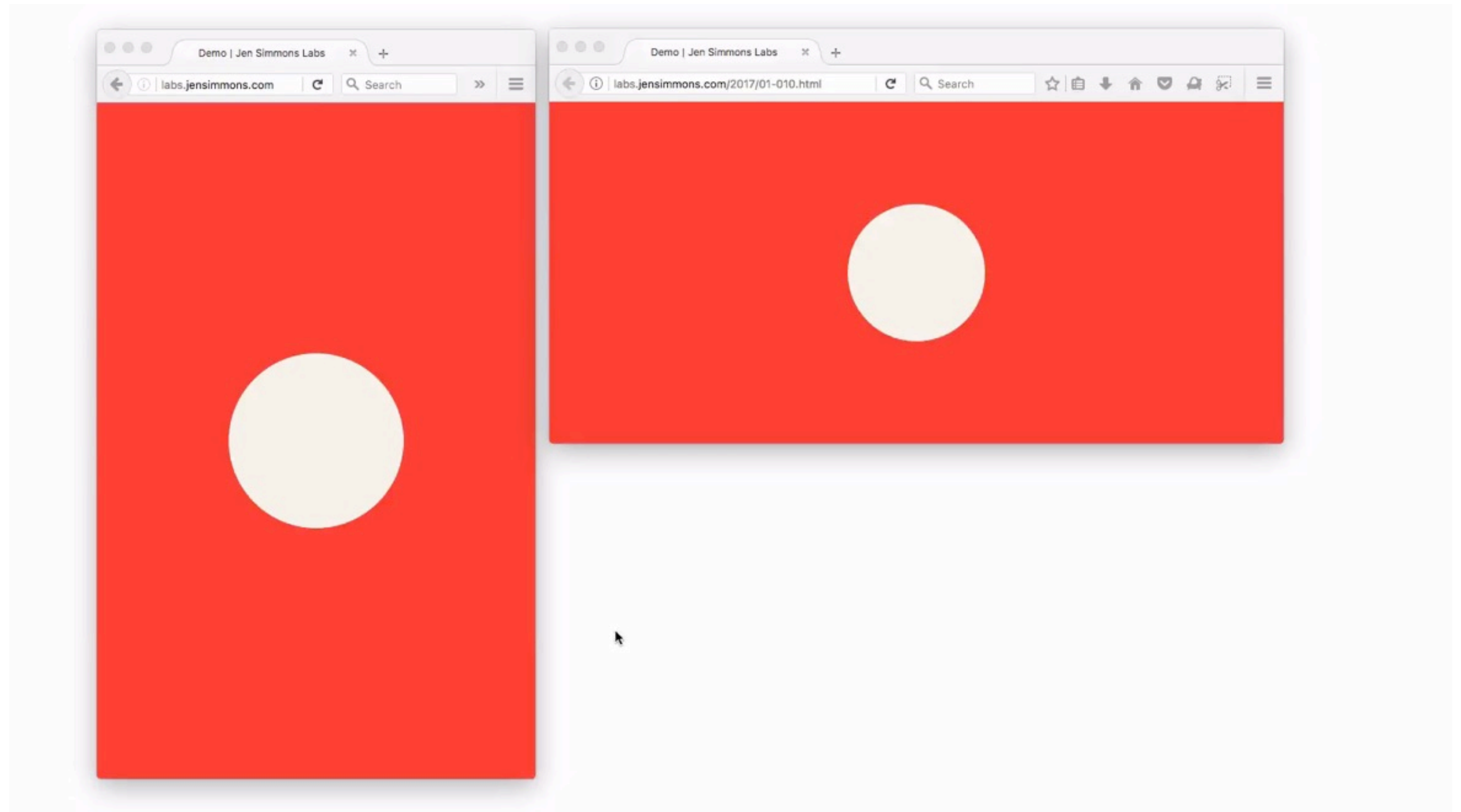


VARIATIONS ON FLEXIBILITY

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

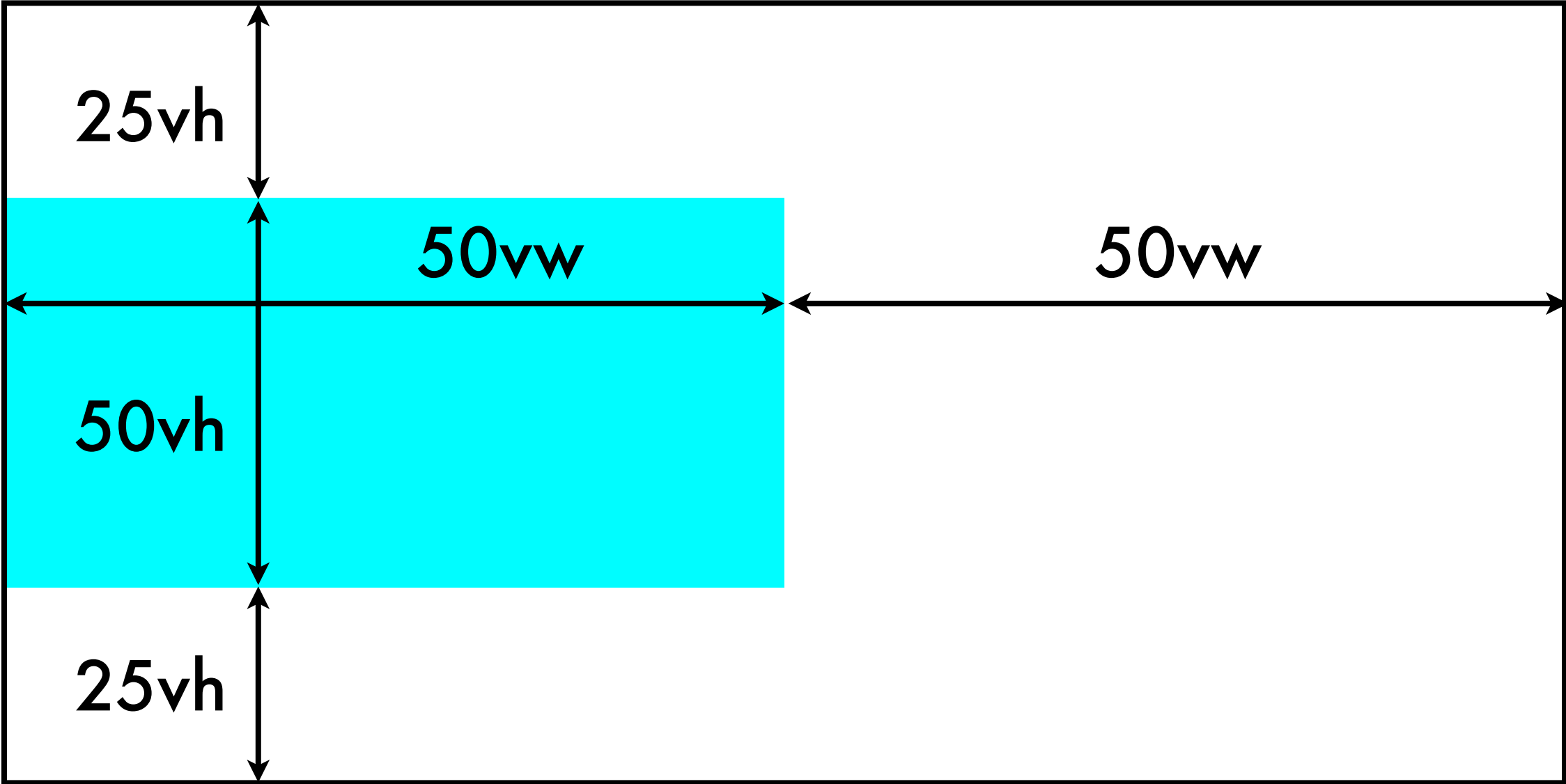
2008 | 2013 | 2018

original

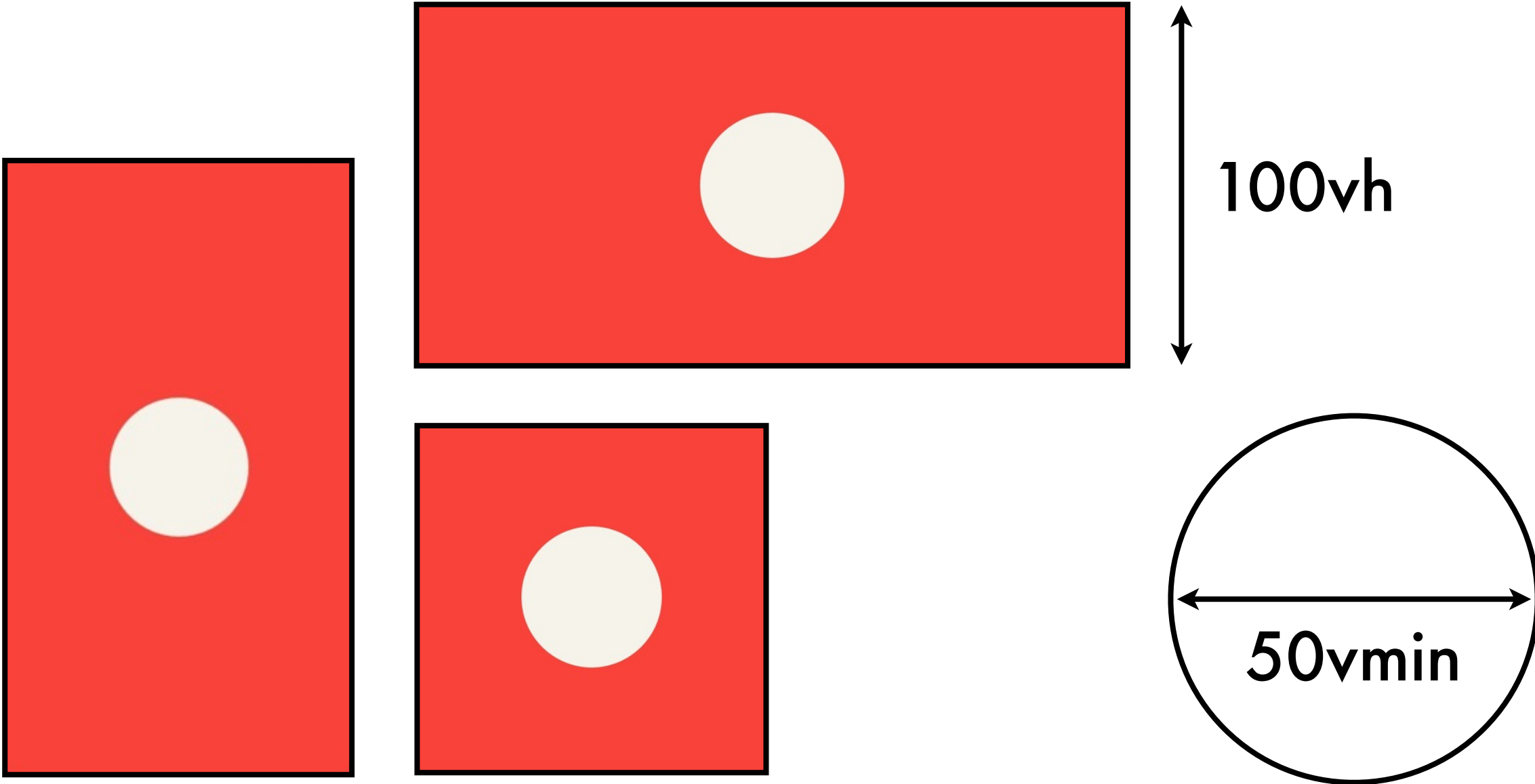


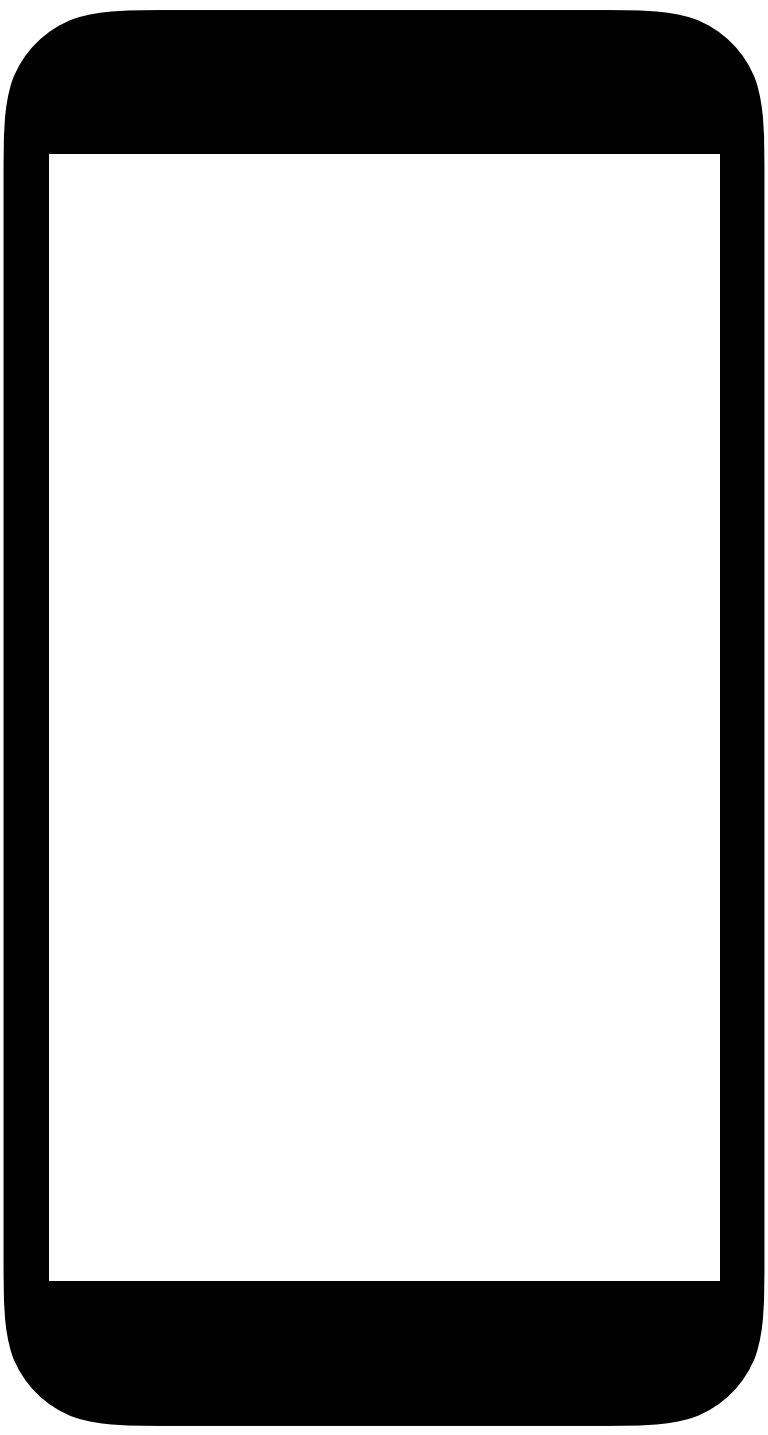
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Viewport Units



Viewport Units









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 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 is at the point of defeat—his miscarried gubernatorial campaign (7.112). The low angle affects not only our view of the main figures but also the way those figures may appear.

If the cliché about high-angle framings were applied to the film *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 carries out his plan.

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 the film as it performs in the particular *context* of the total film.

Framing

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

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

The Viewport

3. White Space



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

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

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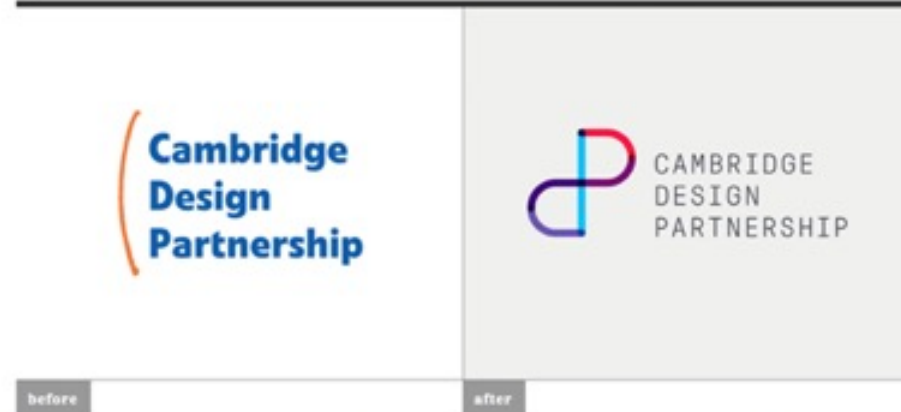
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34

New Logo and Identity for Cambridge Design Partnership by Moving Brands

Joins Realized



Reviewed June 16, 2014 by Armin

Comments (35)

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

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

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

[moving brands case study](#)

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WHAT IS GRAPHIC DESIGN?

Recommendations 2

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

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

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

Image-based design

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

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

Type-based design

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

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

Image and type

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

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

WHAT DESIGNERS NEED TO KNOW

1 Recommendation

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

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

DESIGNERS AT WORK

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

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

WHO BECOMES A DESIGNER?

1 Recommendation

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

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



EDUCATION AND DESIGN

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

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

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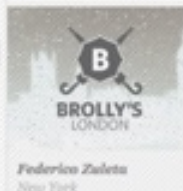
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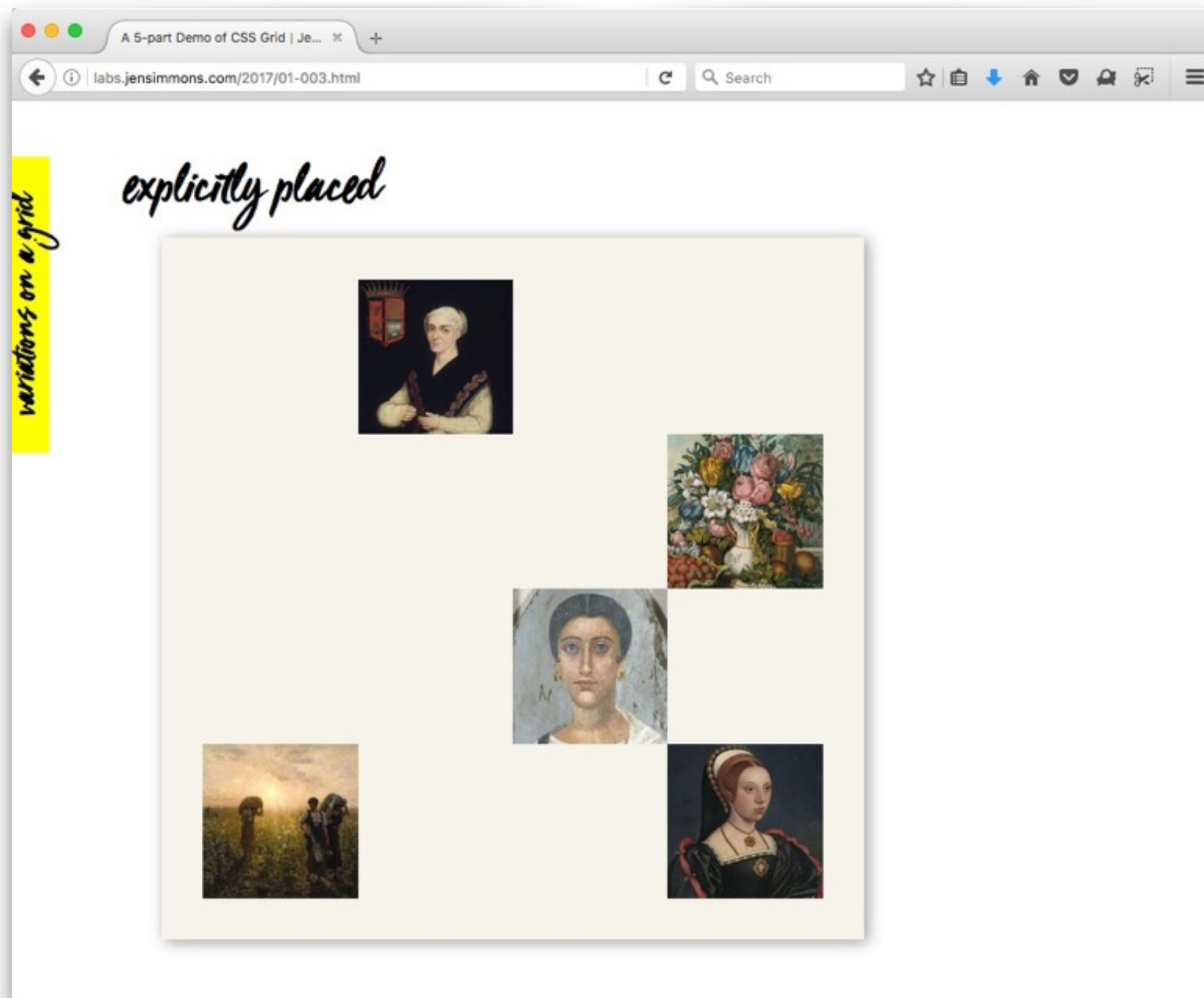
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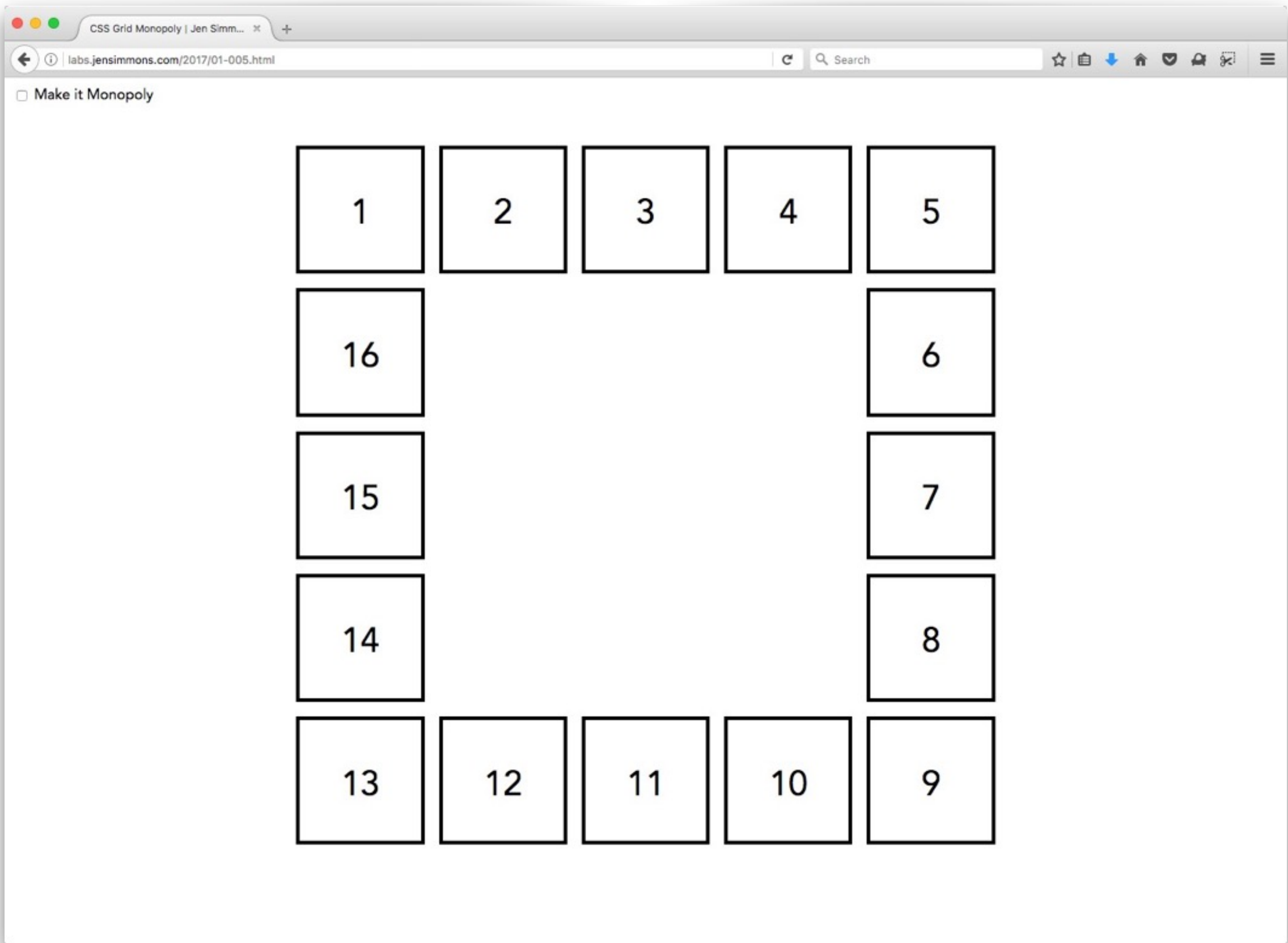


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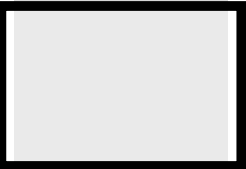
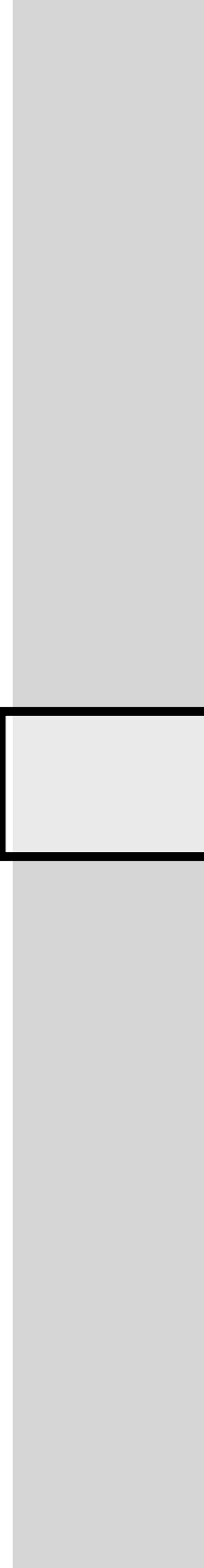


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White Space

4. Verticality





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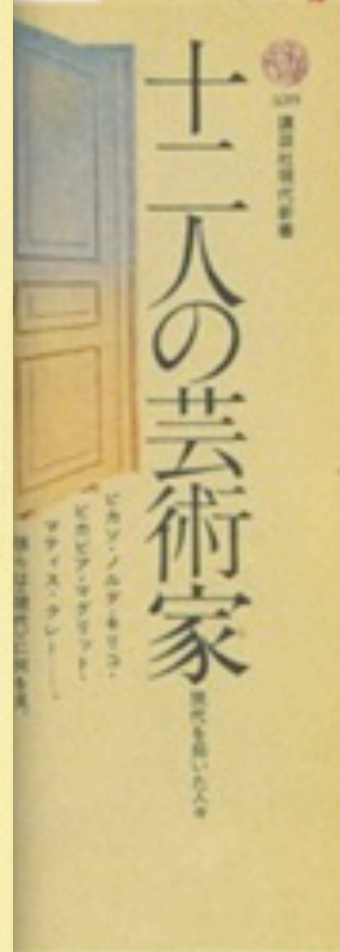
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눈물이 진주라면

池成子+高田みどりコンサート
지성자+따카다미도리



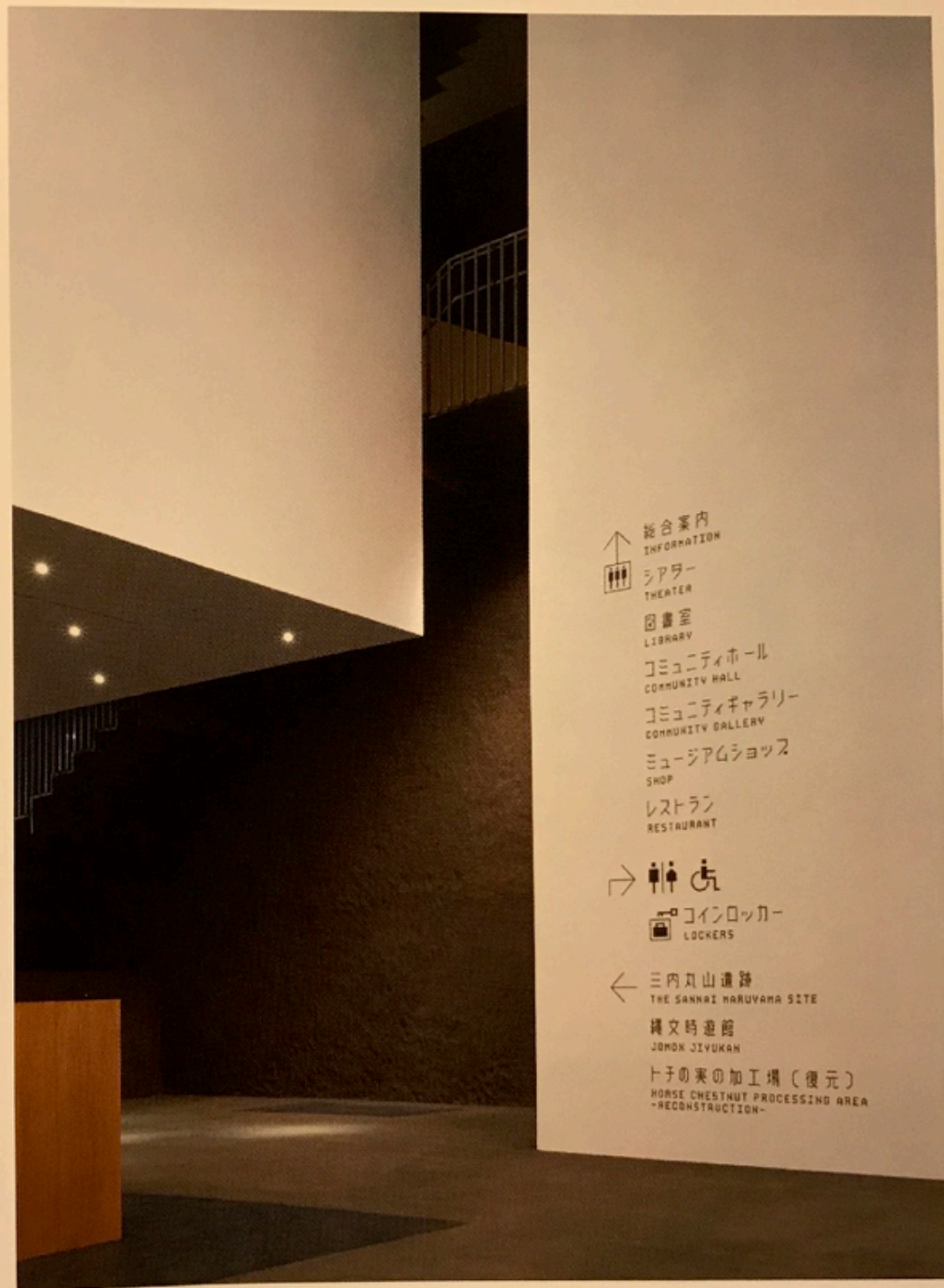
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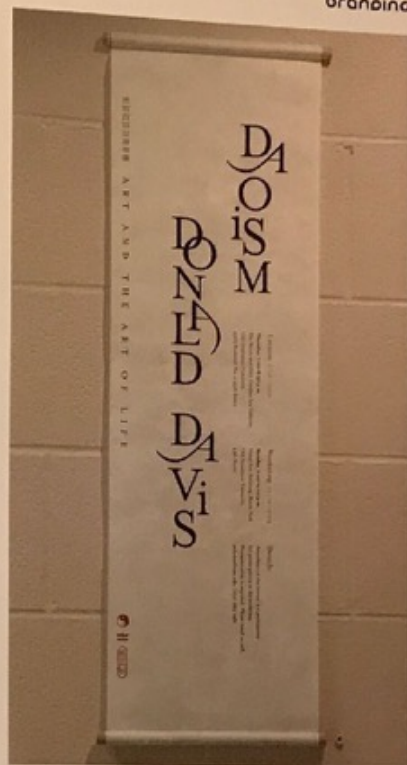
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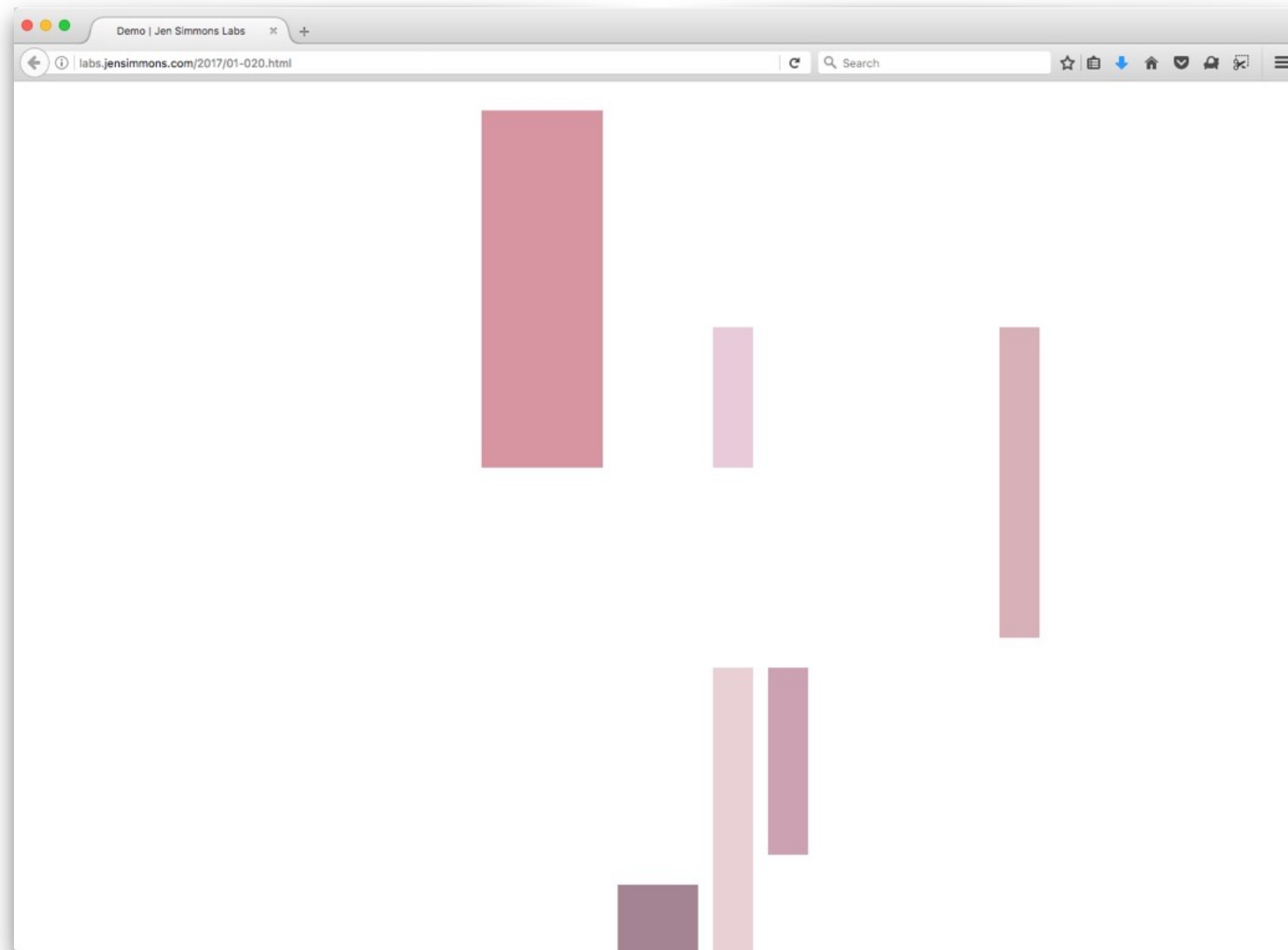
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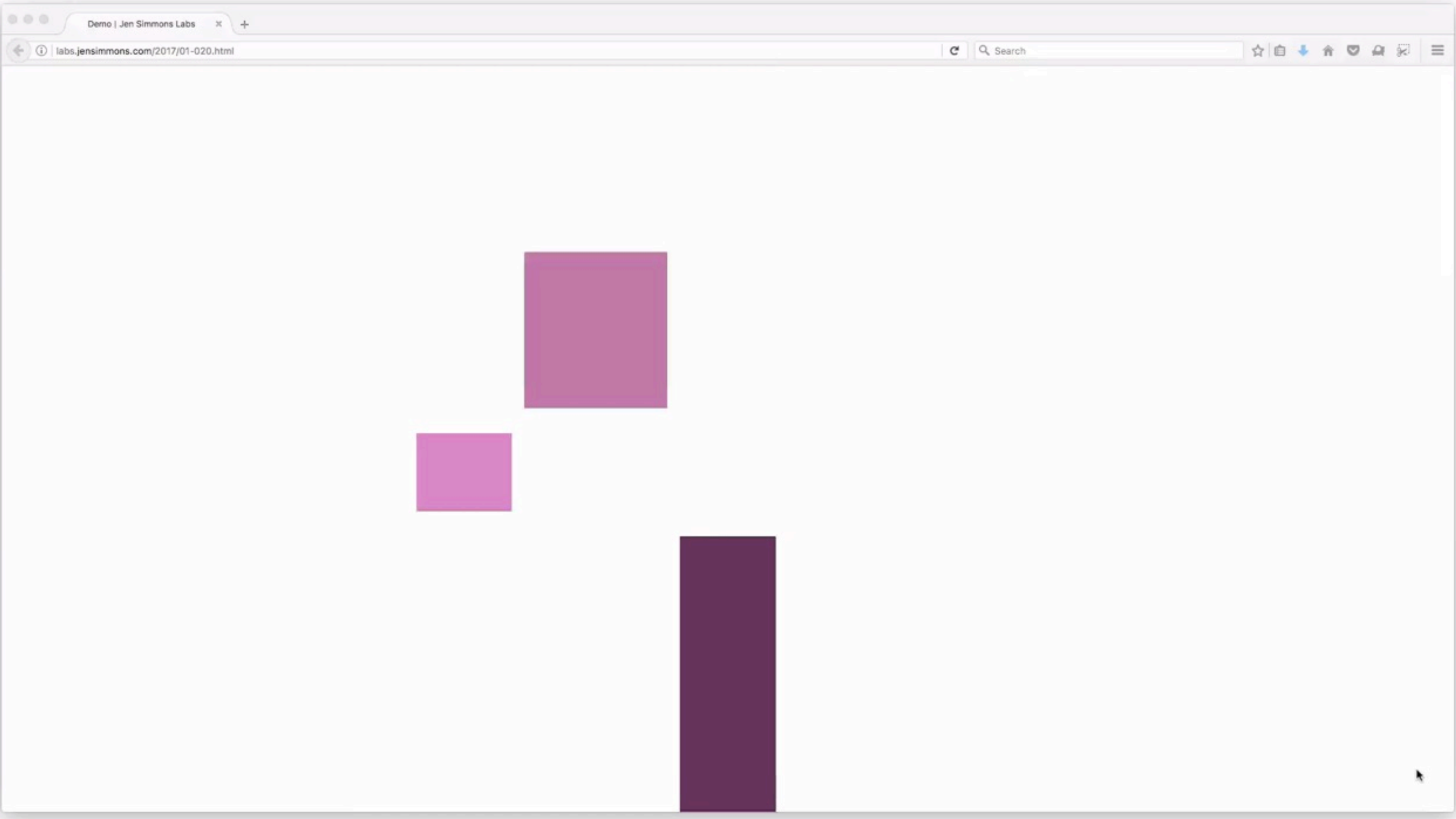
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Verticality

5. *Flexibility*

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

min-content

max-content

fr

minmax()



jan tschichold:

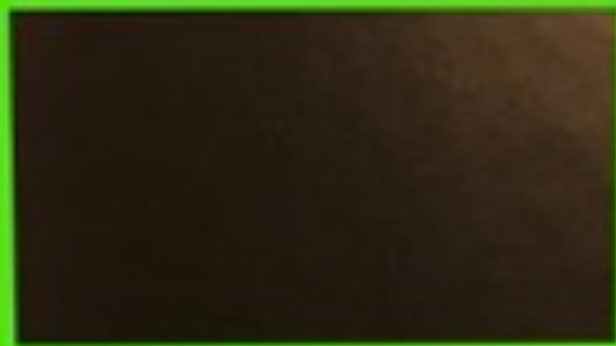
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(haltestelle pappenheimstraße) der vortrag wird von über hundert größtenteils
mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt

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max-content

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</html>
```

html > body > main

Rules

Computed

Animations

Fonts

Filter Styles

```
element {
  inline
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  min-content;
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  width: 1050px;
}
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This is a phrase with
several words.

This is a phrase with several words.

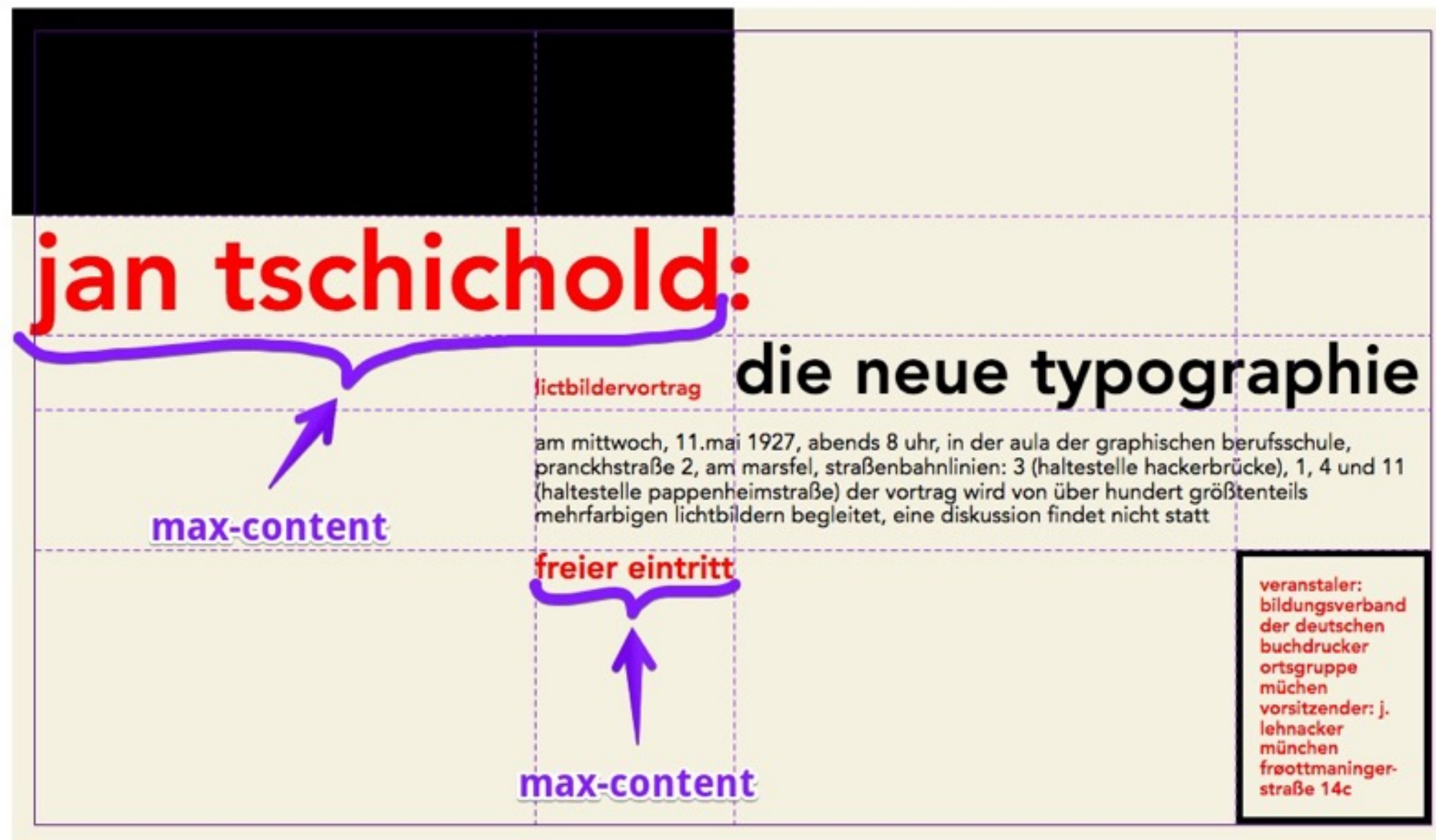


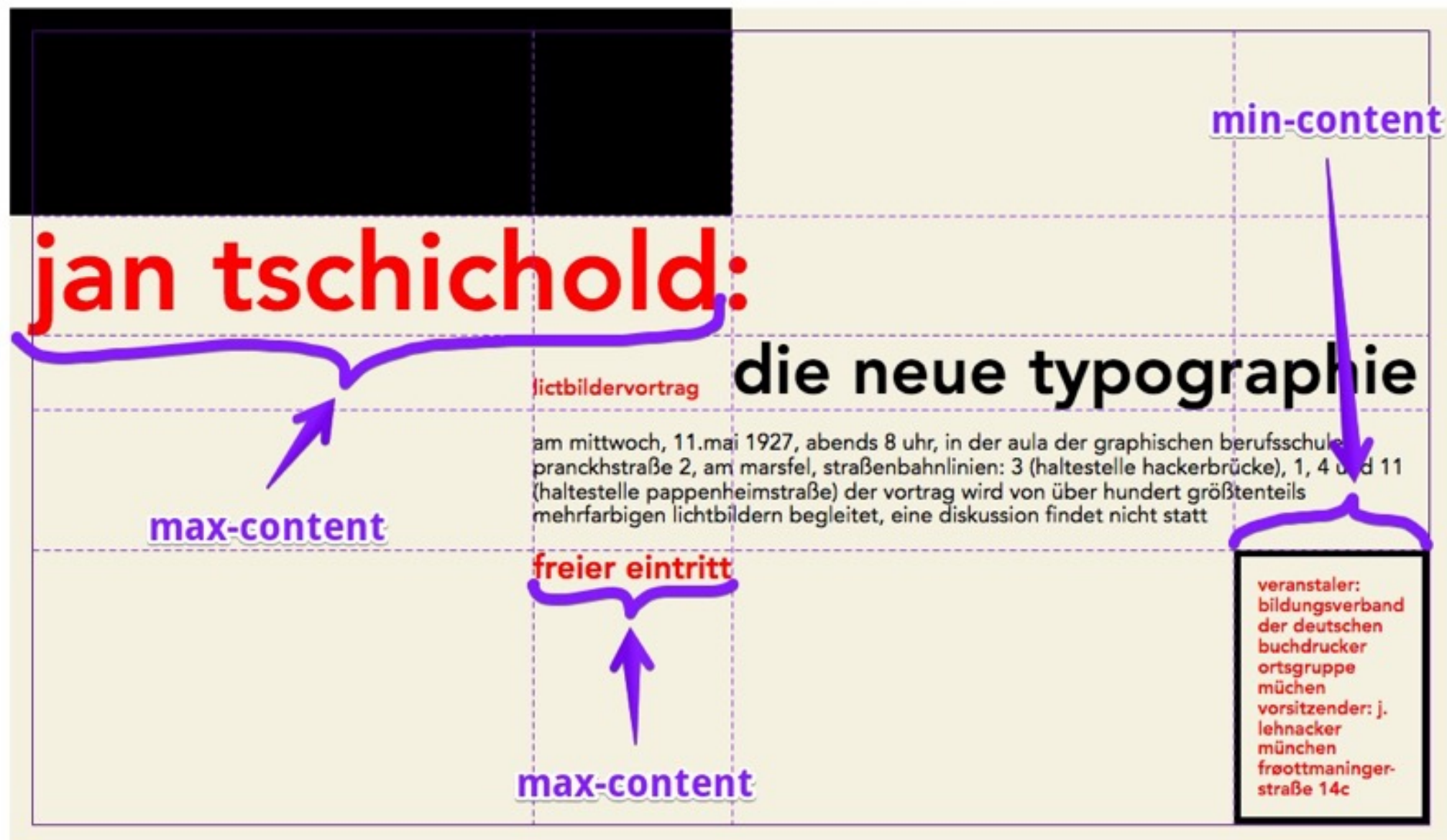
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This is
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words.



min-content





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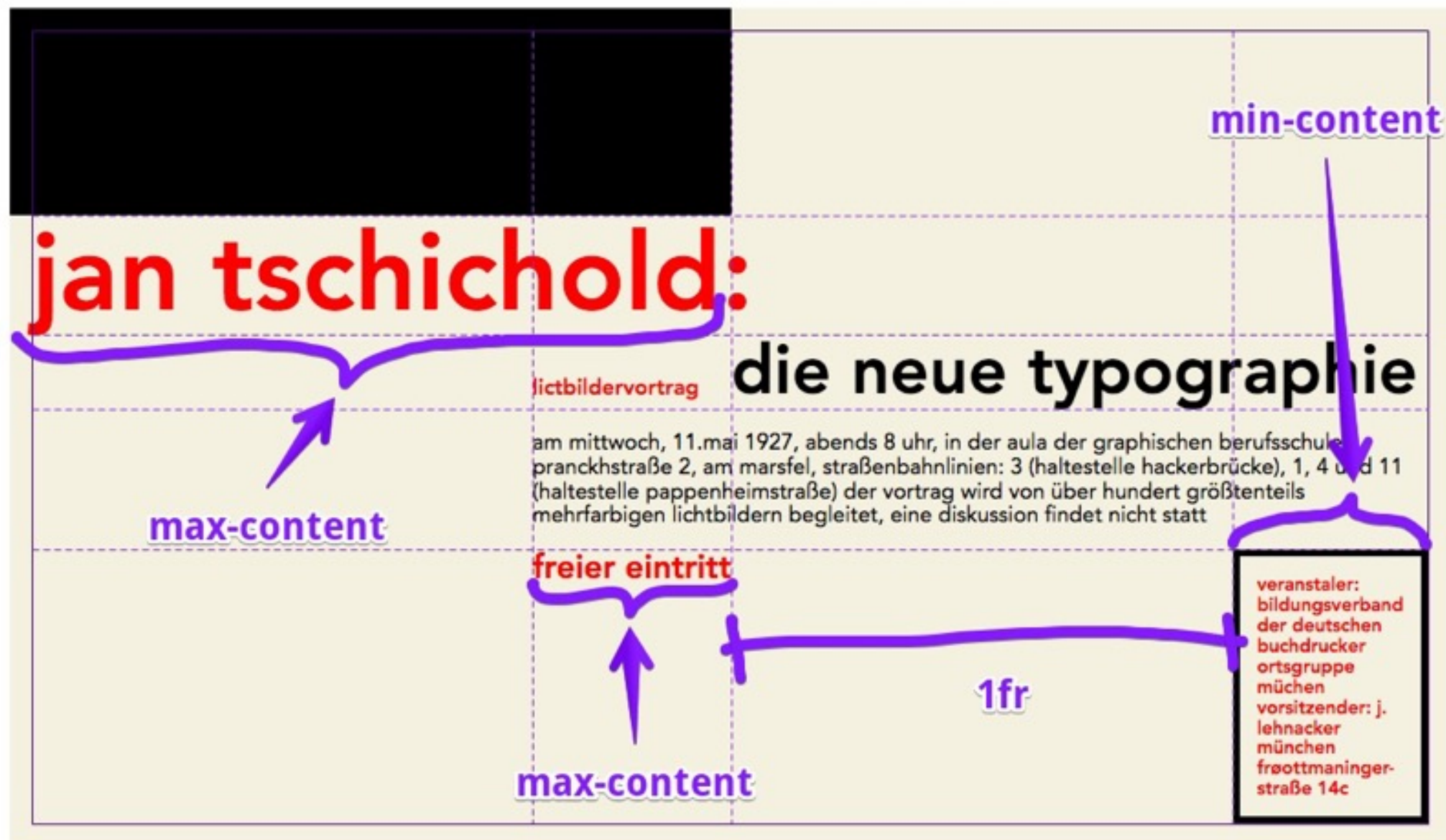
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html > body > main

Rules

Computed

Animations

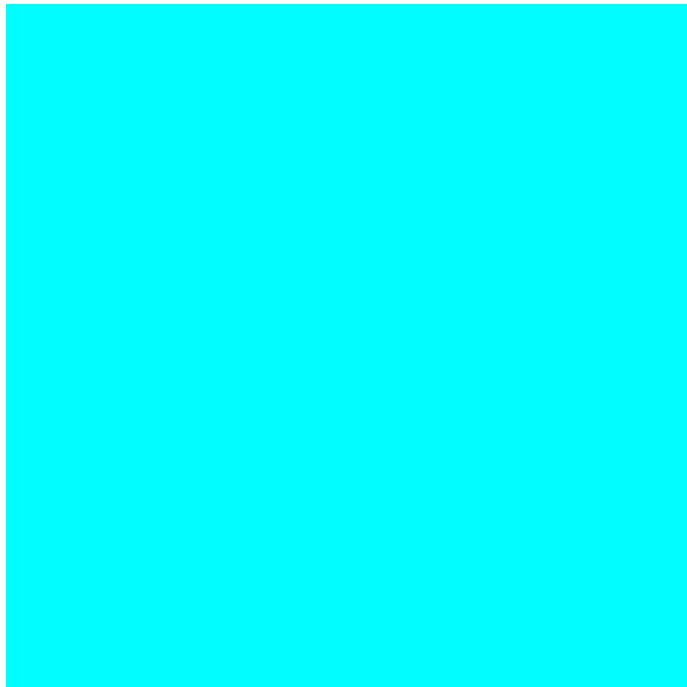
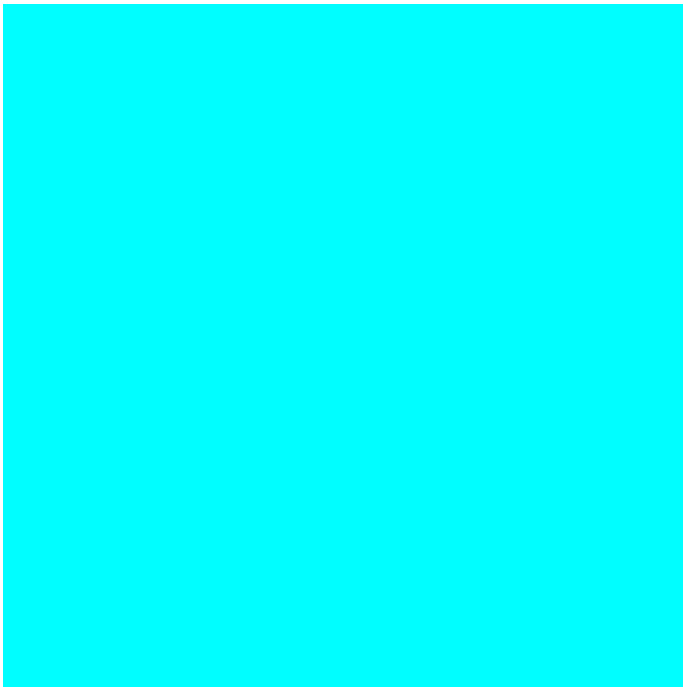
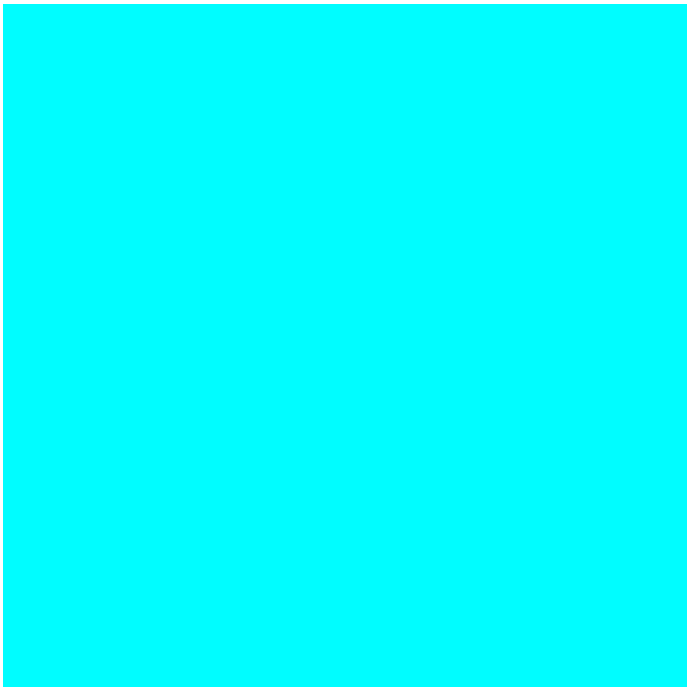
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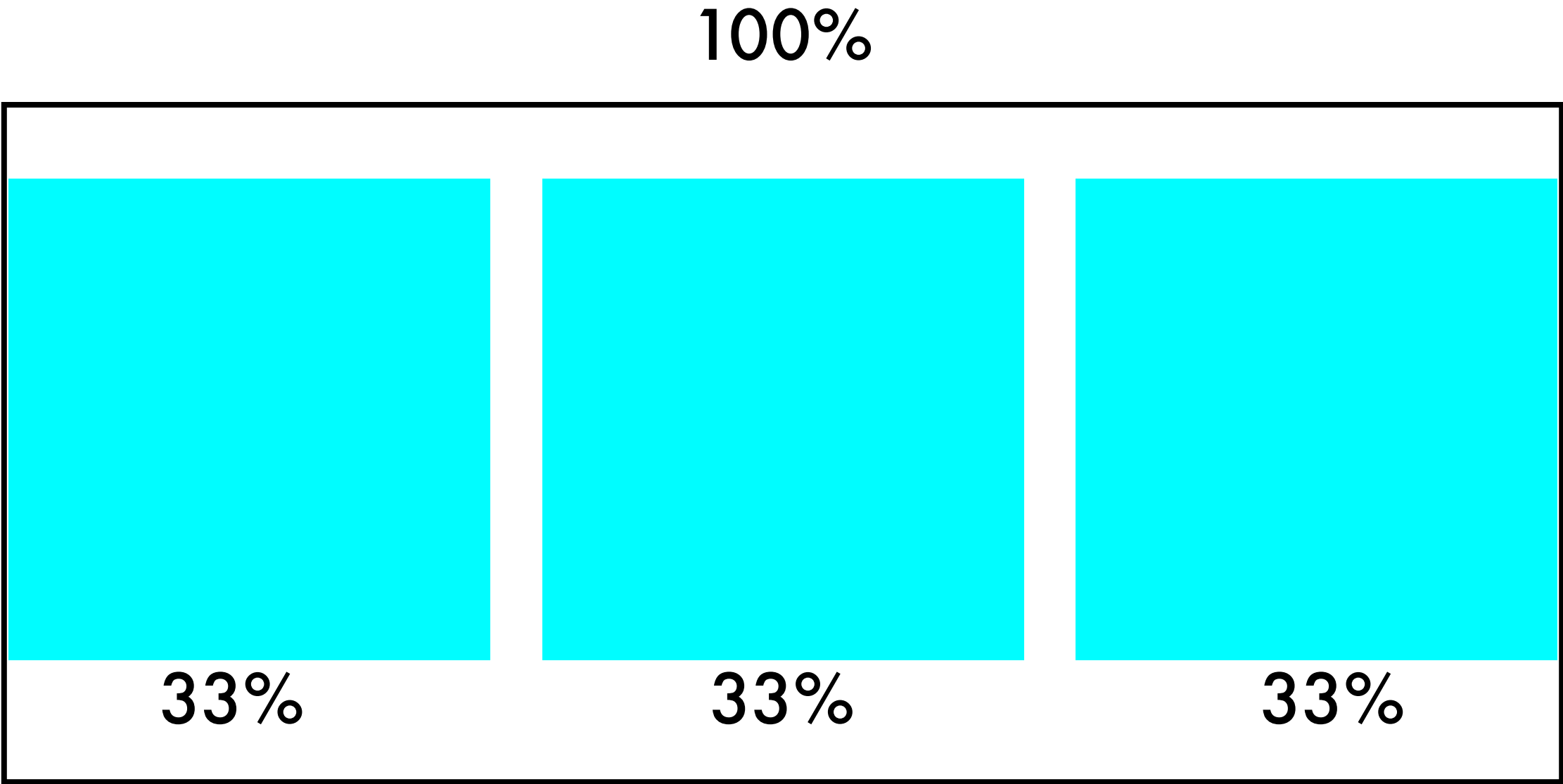
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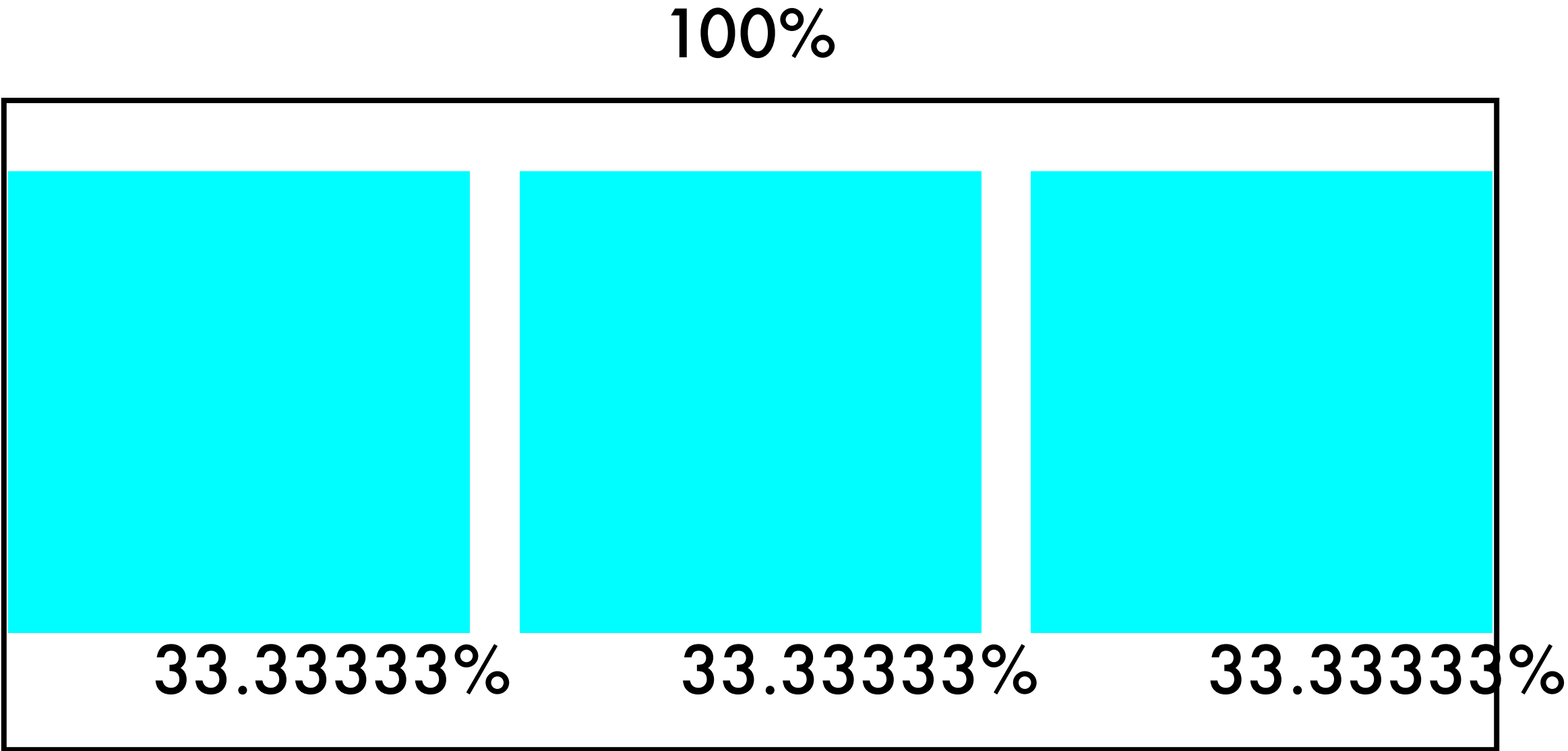
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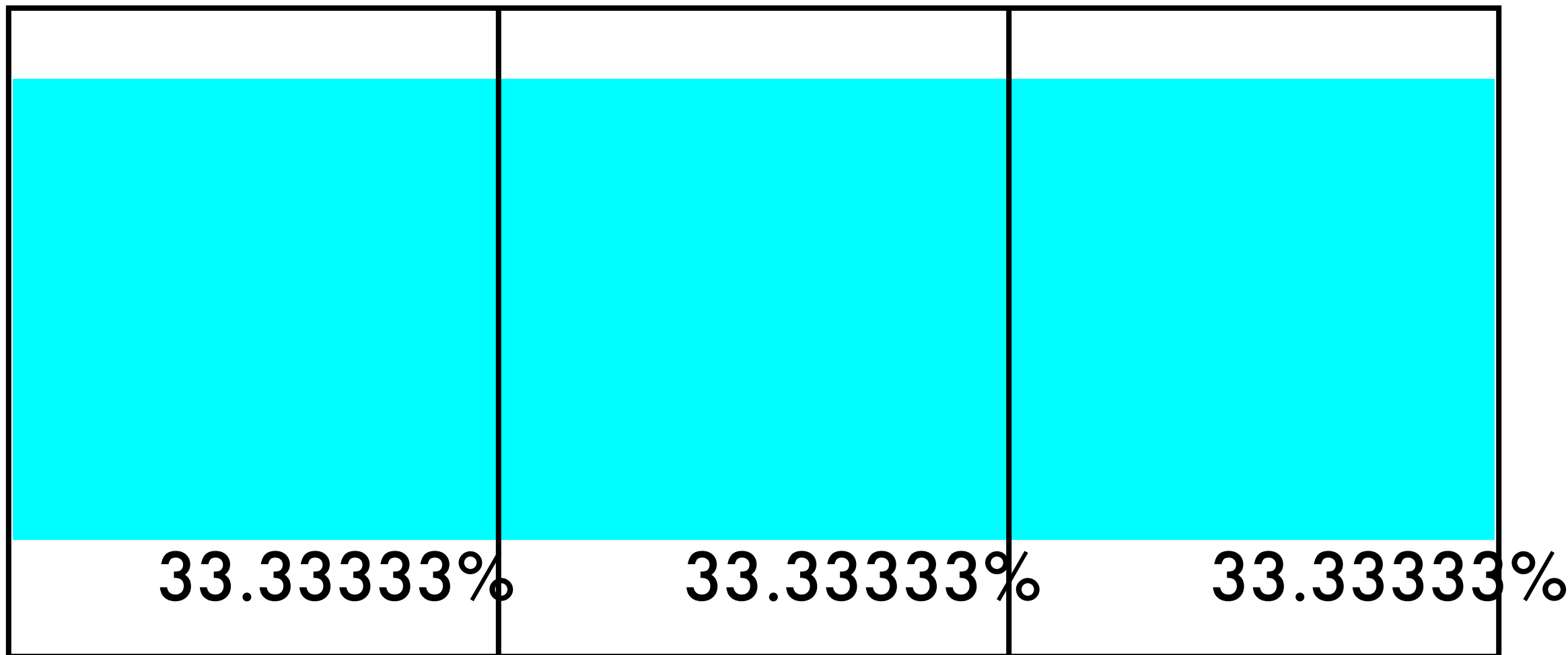
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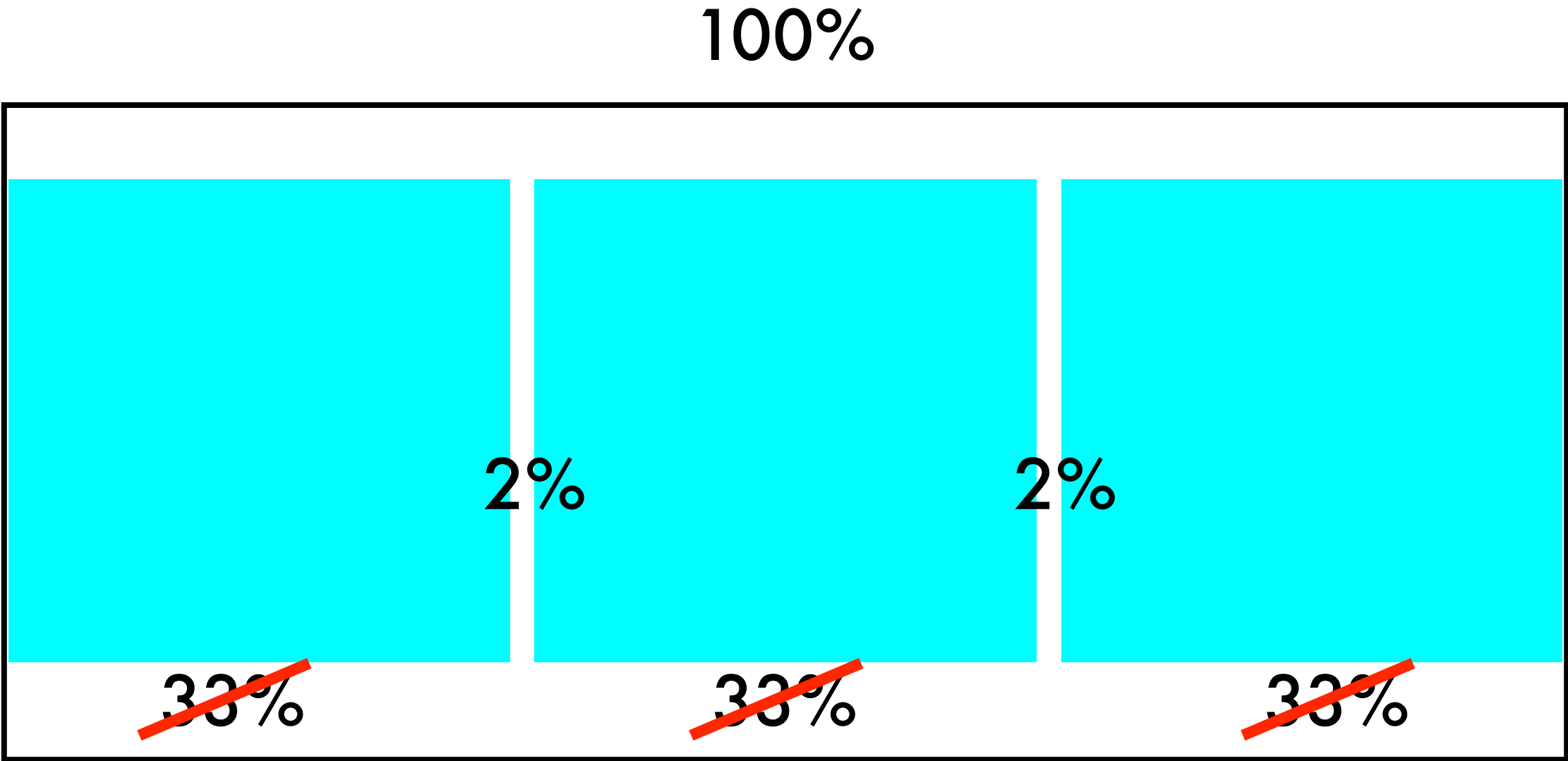


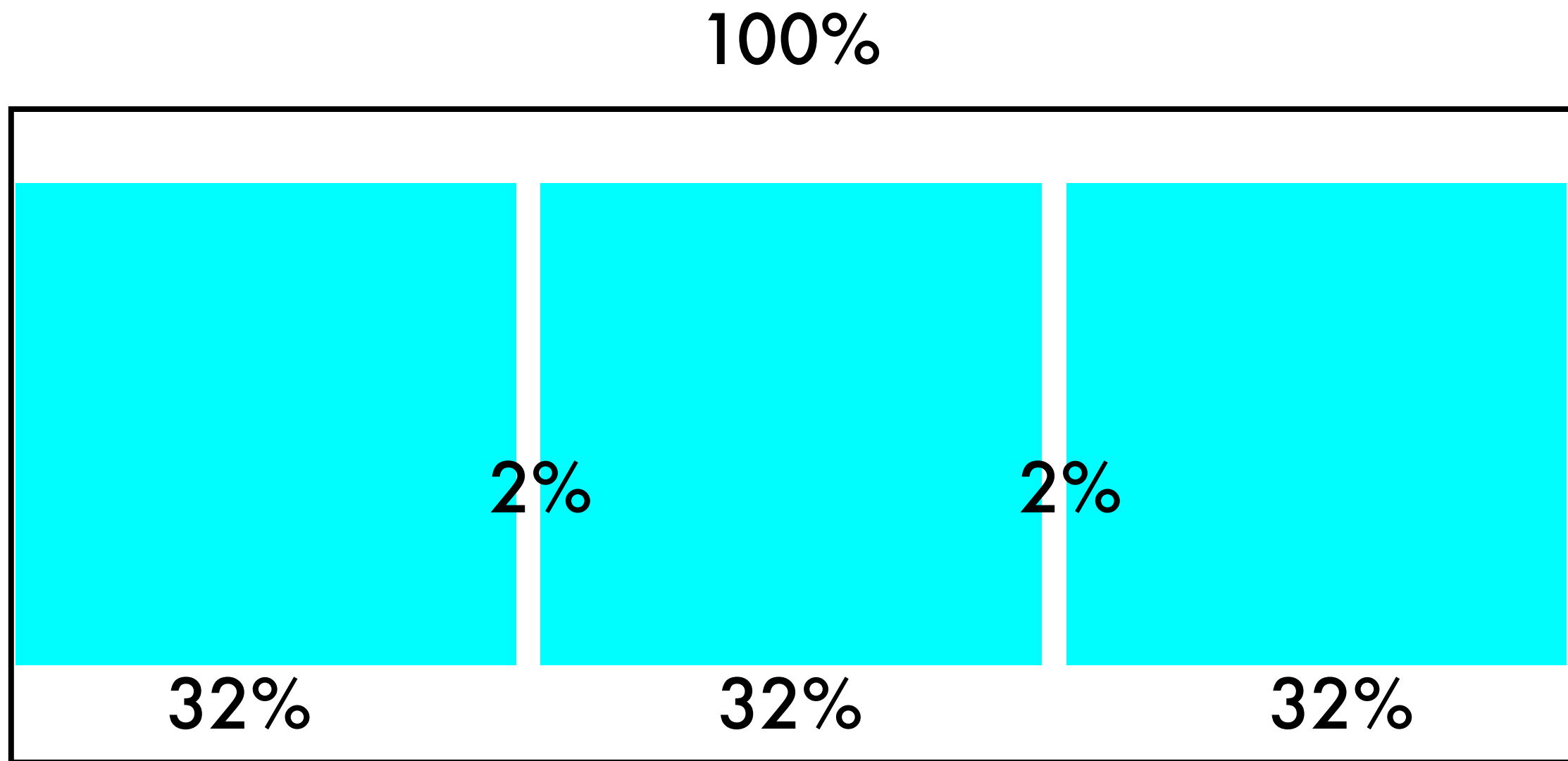




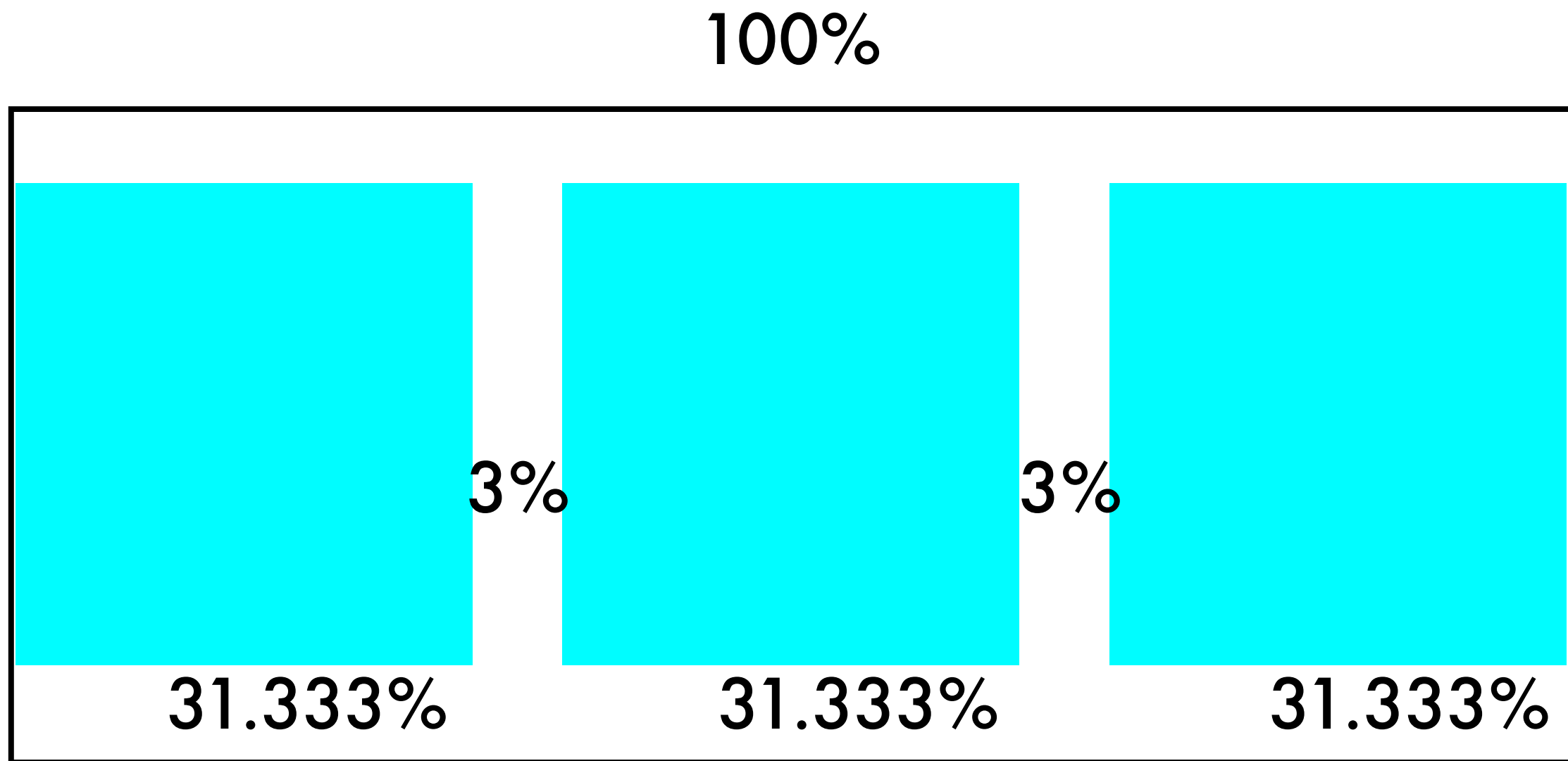
100%



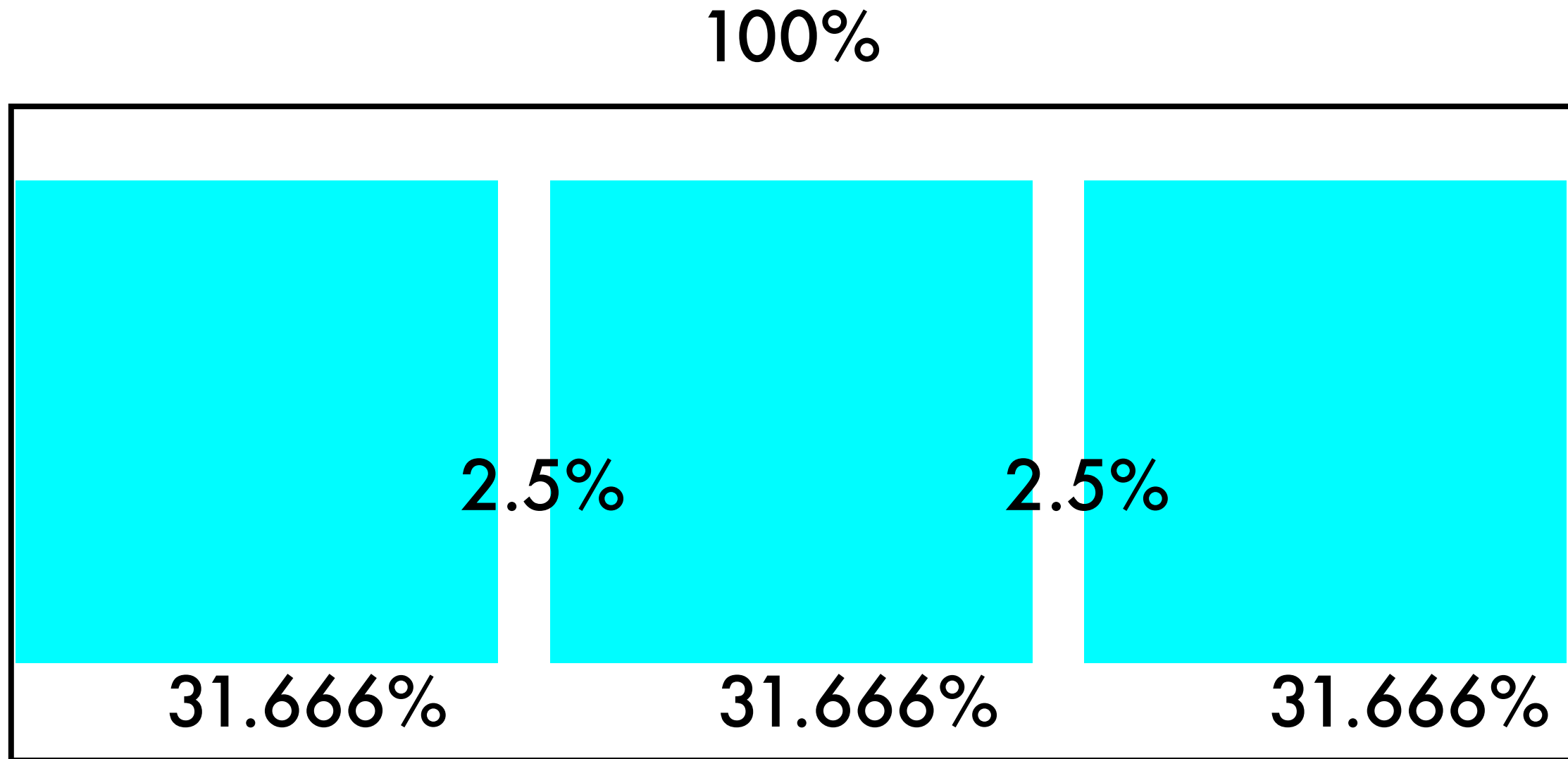




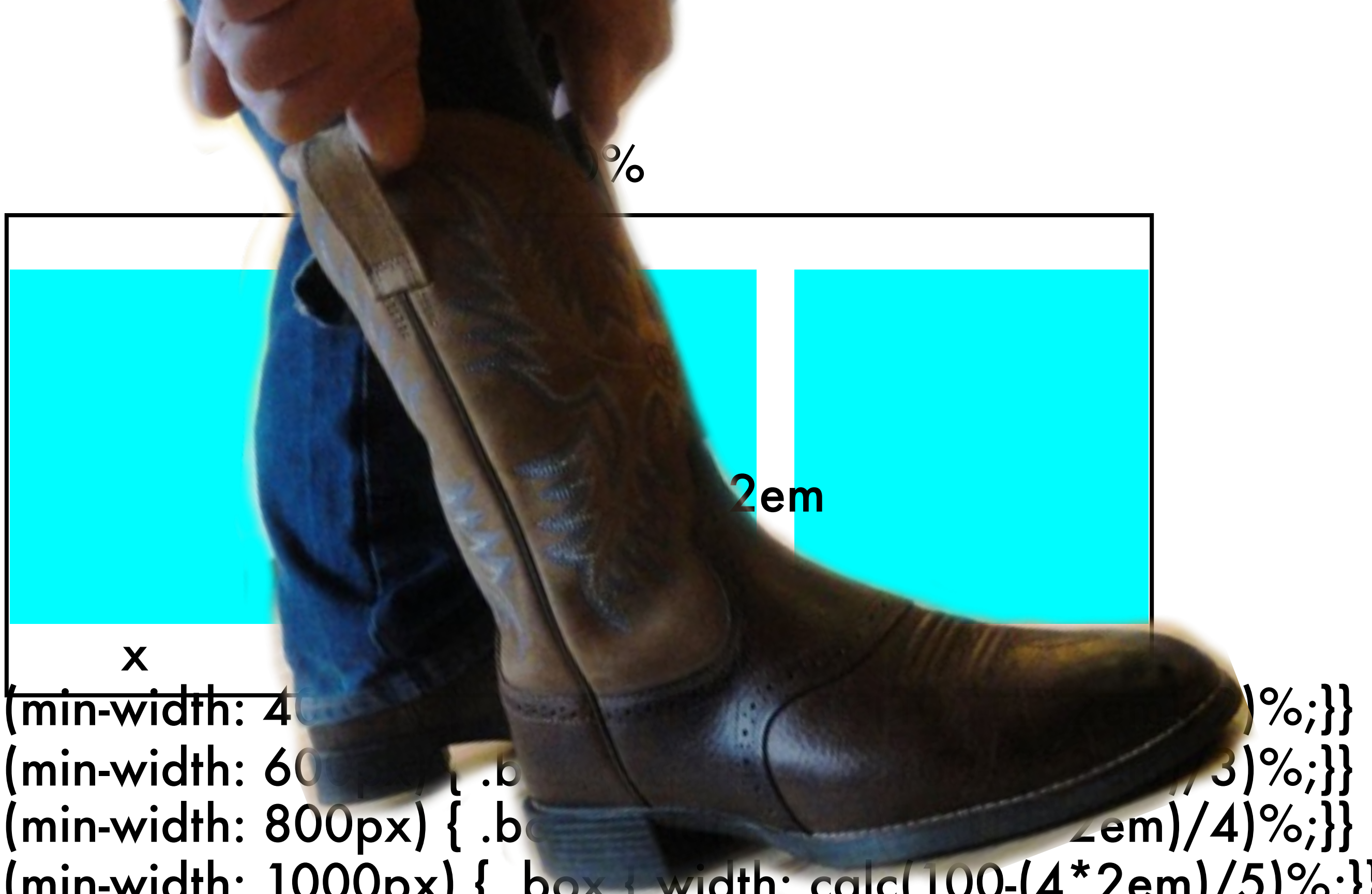
$$\frac{100\% - 4\%}{3} = \frac{96\%}{3} = 32\%$$



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

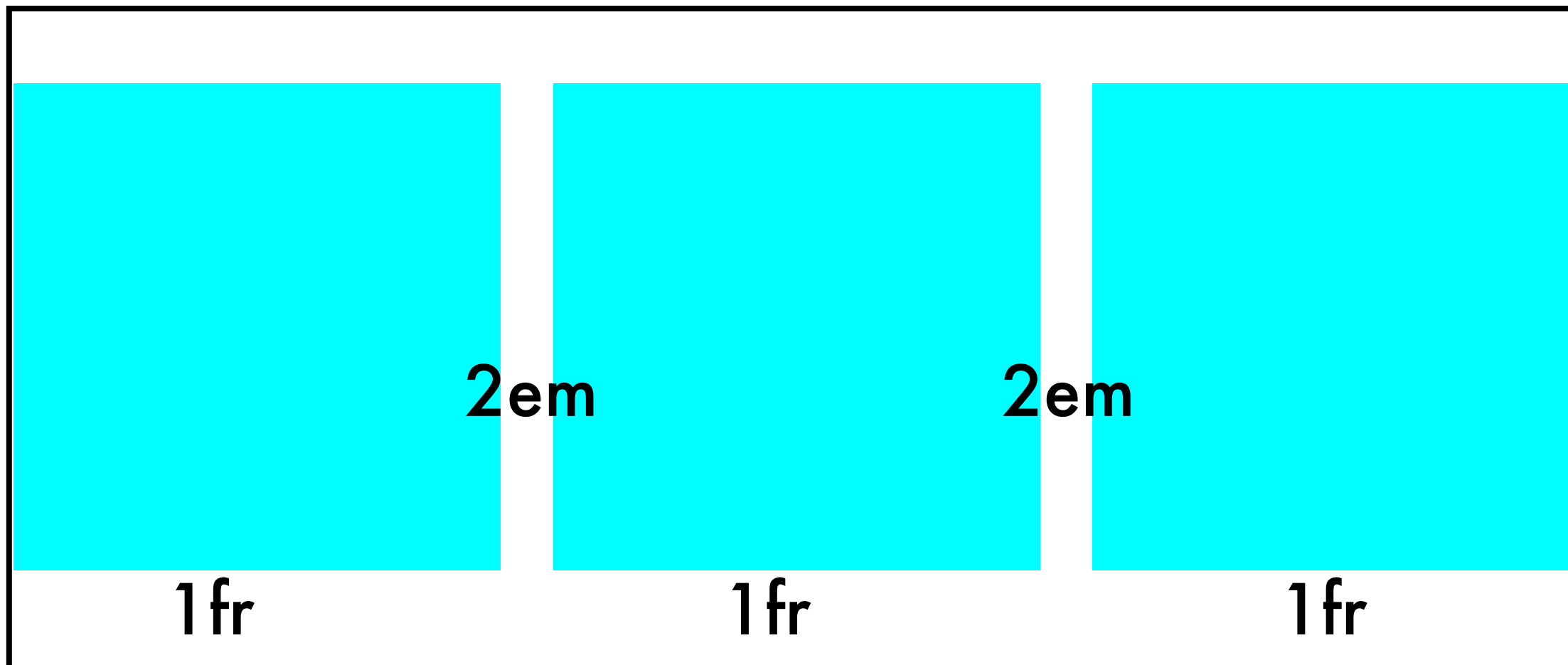


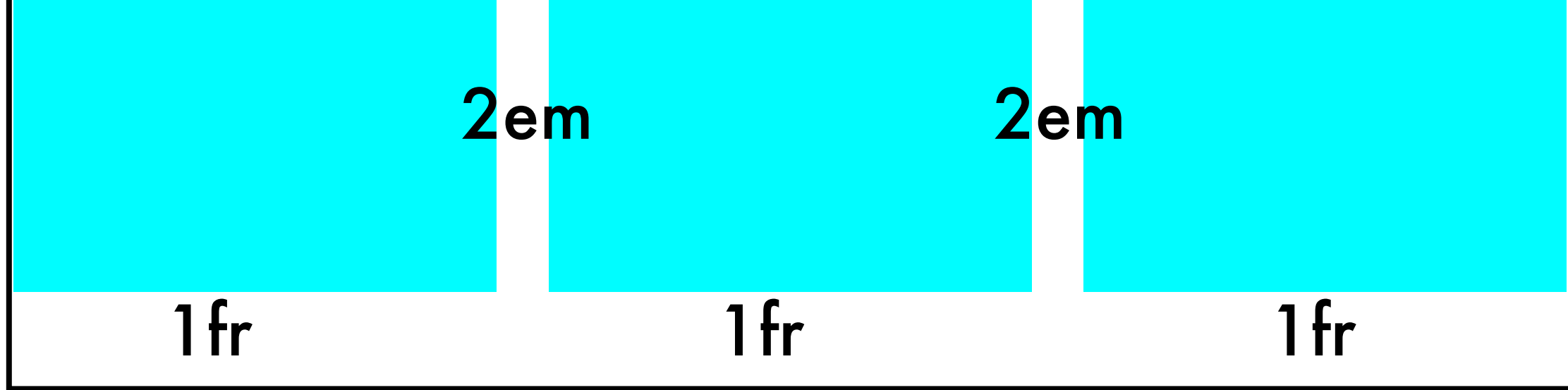
$$\frac{100\% - 5\%}{3} = \frac{95\%}{3} = 31.666666666666666\%$$



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

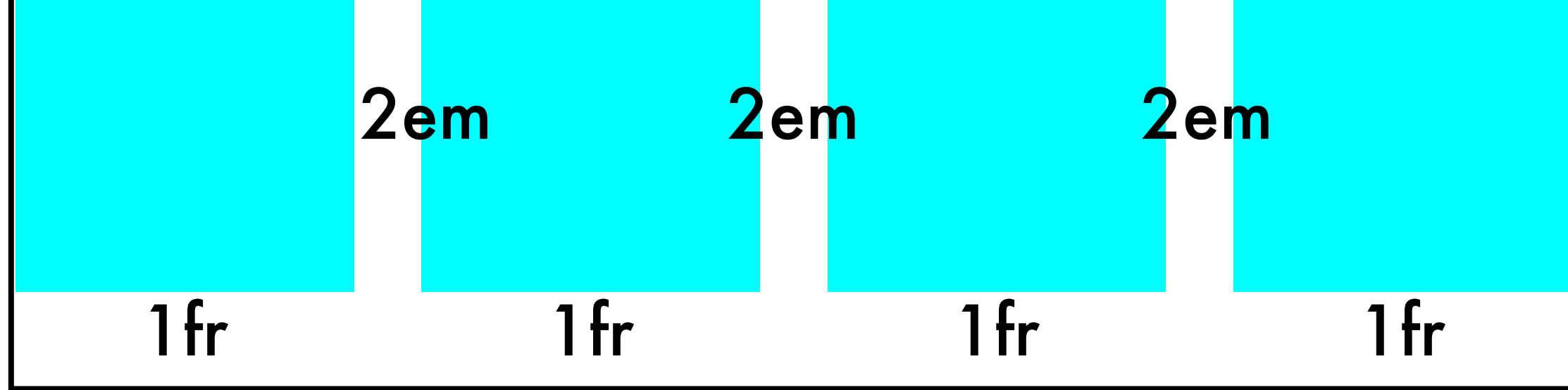

100%





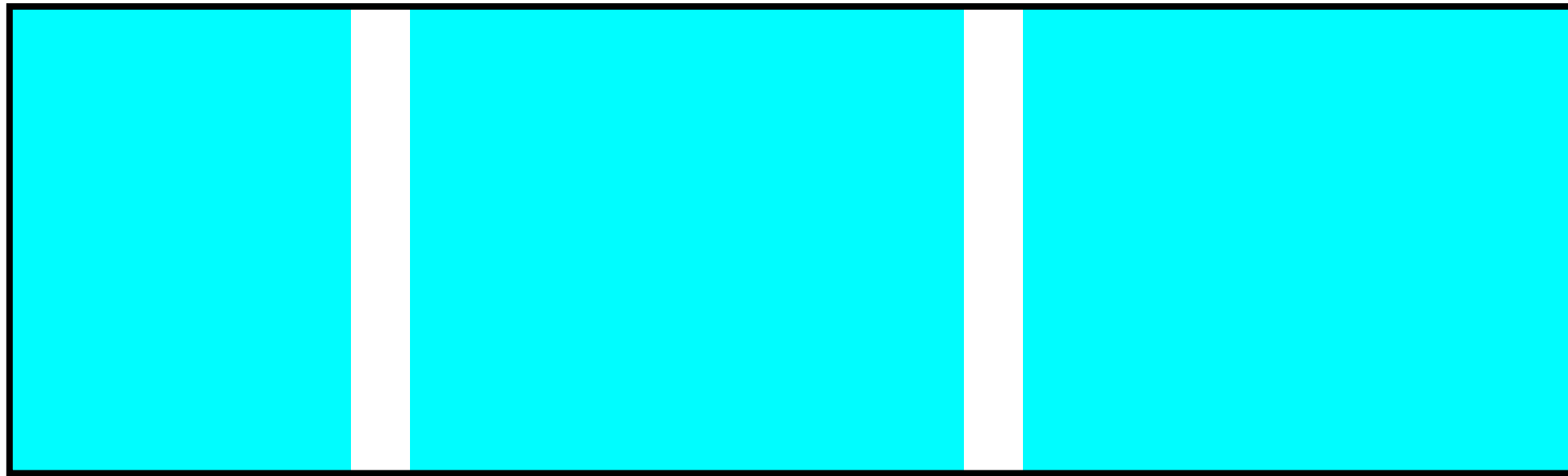
$$1\text{fr} + 1\text{fr} + 1\text{fr} = 3\text{fr total}$$

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



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

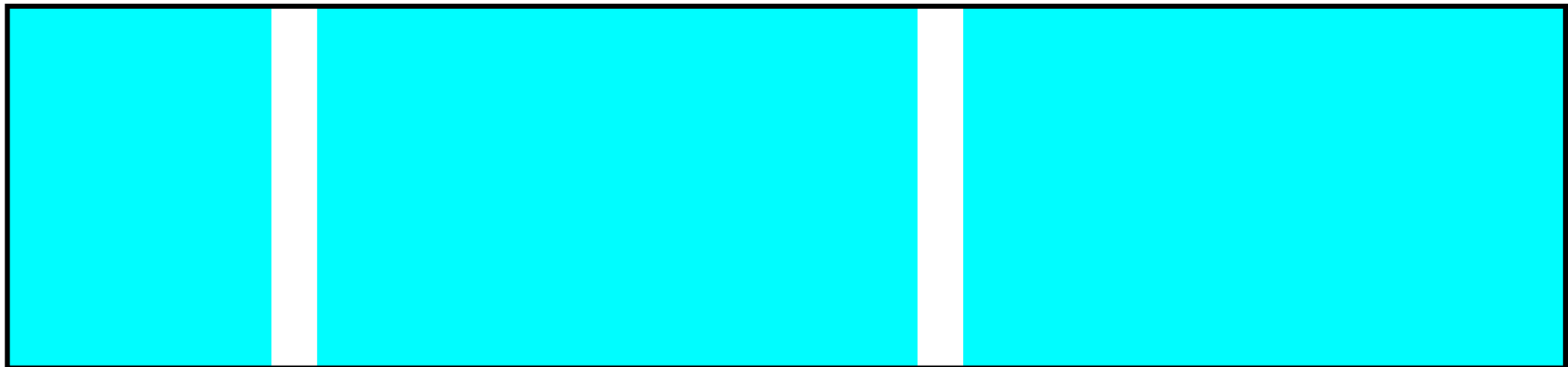
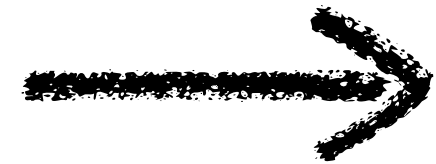
therefore, now $1fr = 1/4$ of the space



100px

1 fr

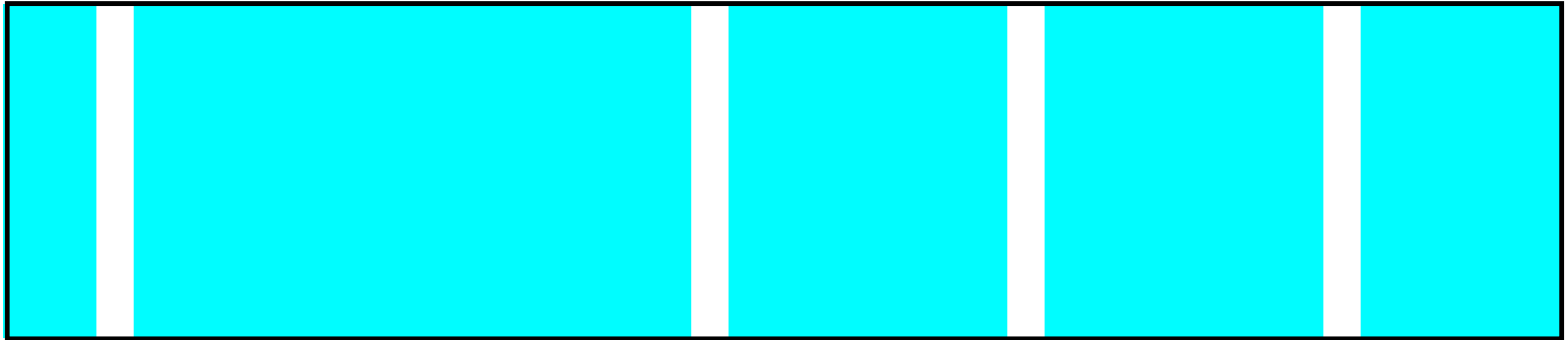
1 fr



100px

1 fr

1 fr



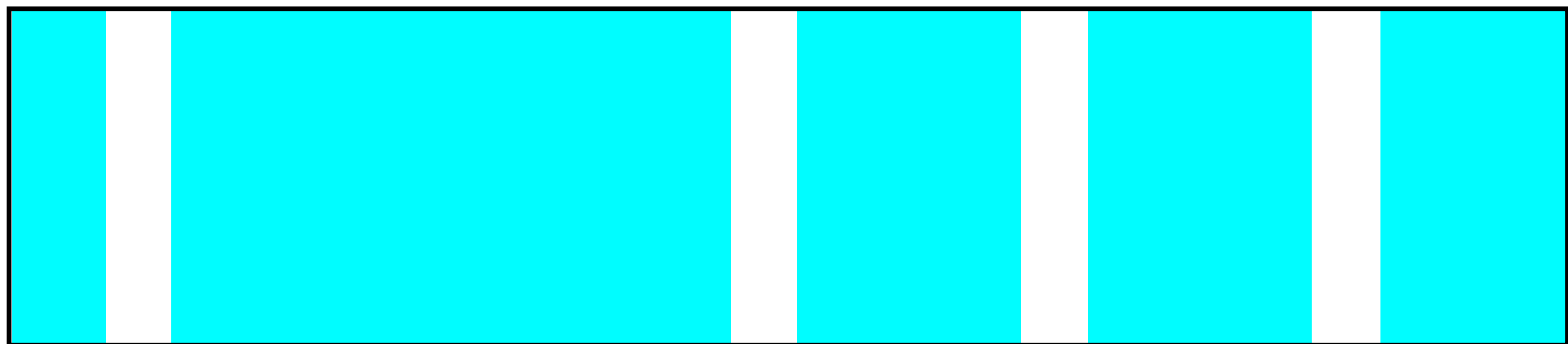
50px

2fr

1fr

1fr

min-content



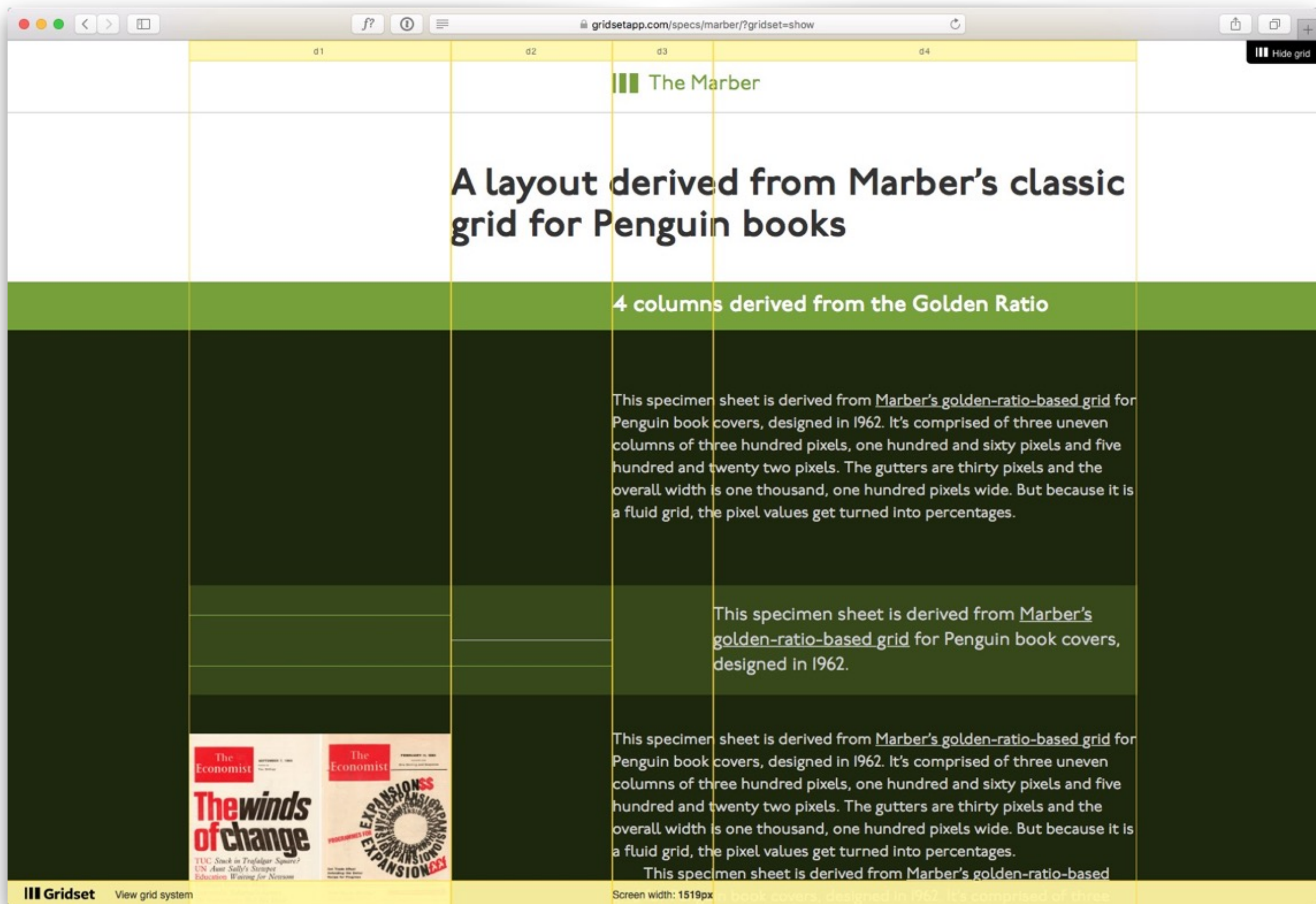
1fr

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

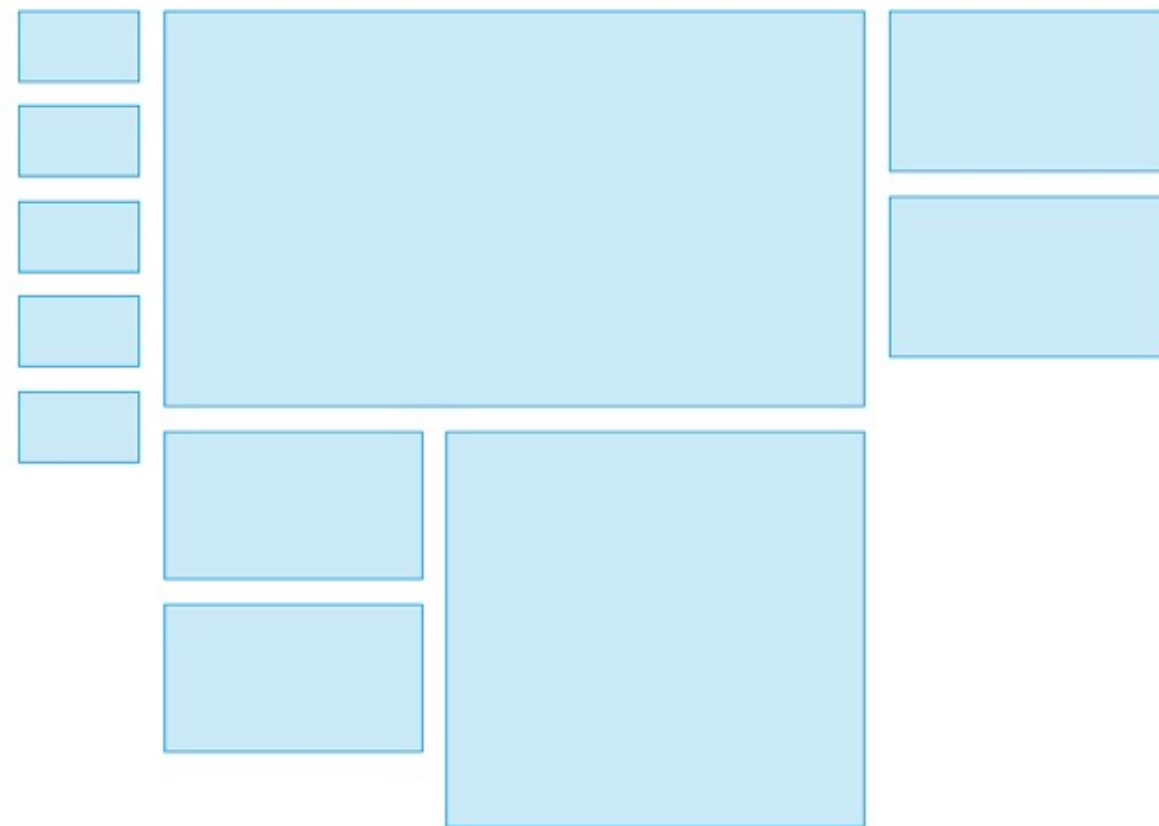
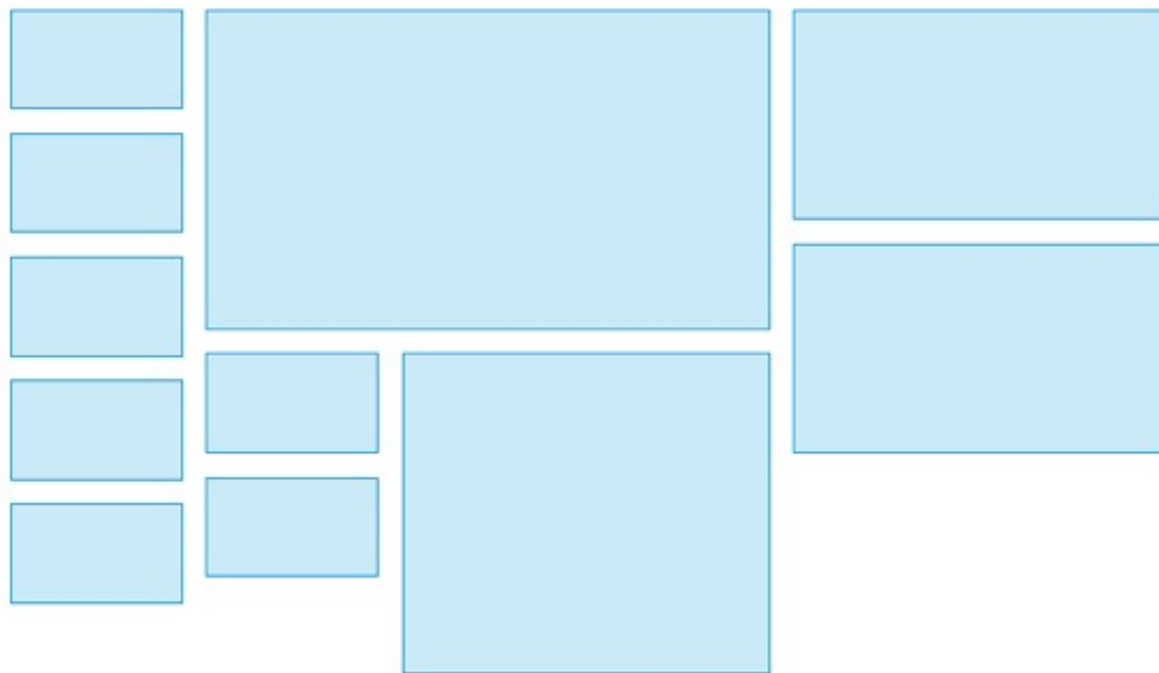
This specimen sheet is derived from [Marber's golden-ratio-based grid](#) for Penguin book covers, designed in 1962. It's comprised of three uneven columns of three hundred pixels, one hundred and sixty pixels and five hundred and twenty two pixels. The gutters are thirty pixels and the overall width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

Screen width: 1519px book covers, designed in 1962. It's comprised of three

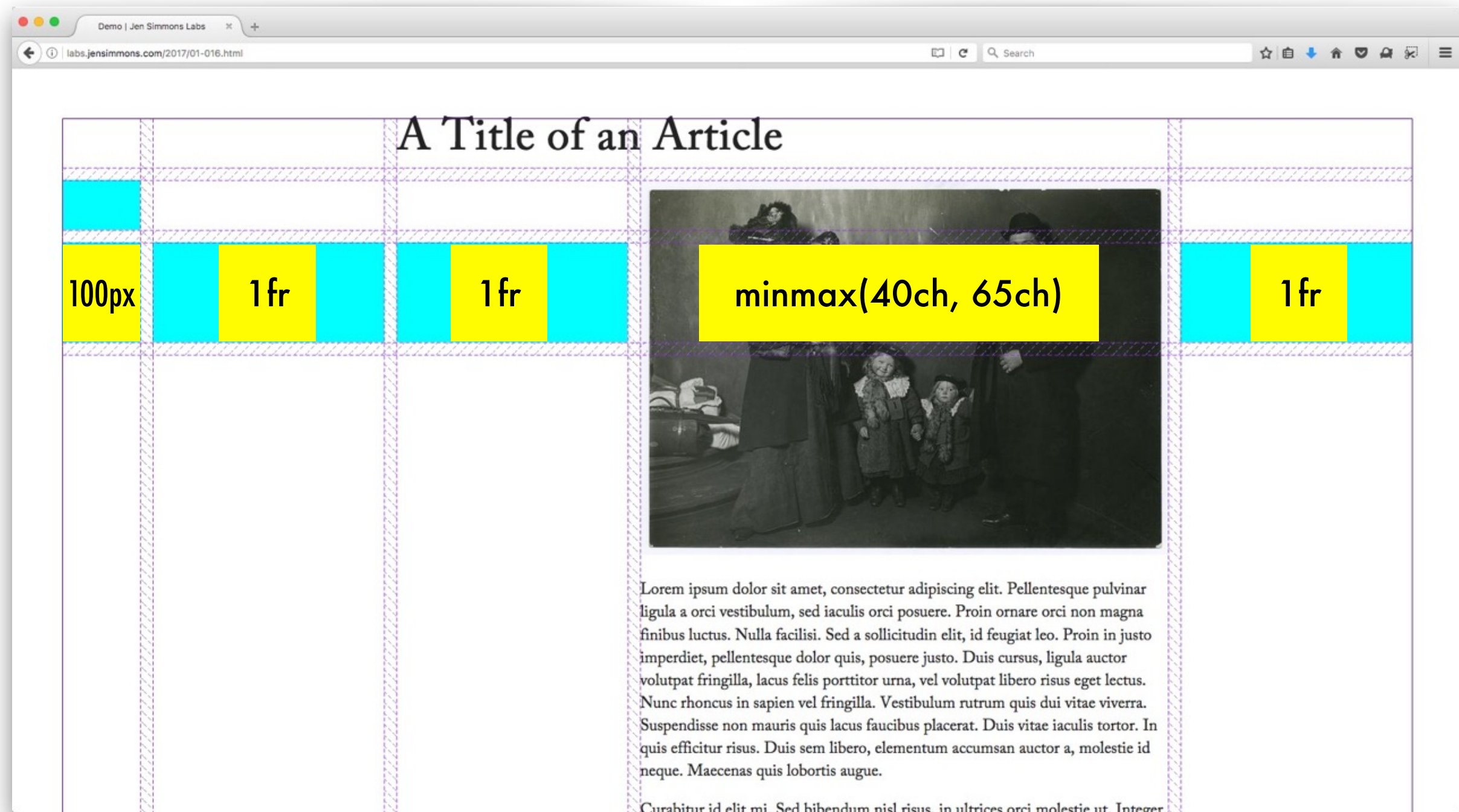


from alistapart.com/article/content-out-layout

$\min \max ()$



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”

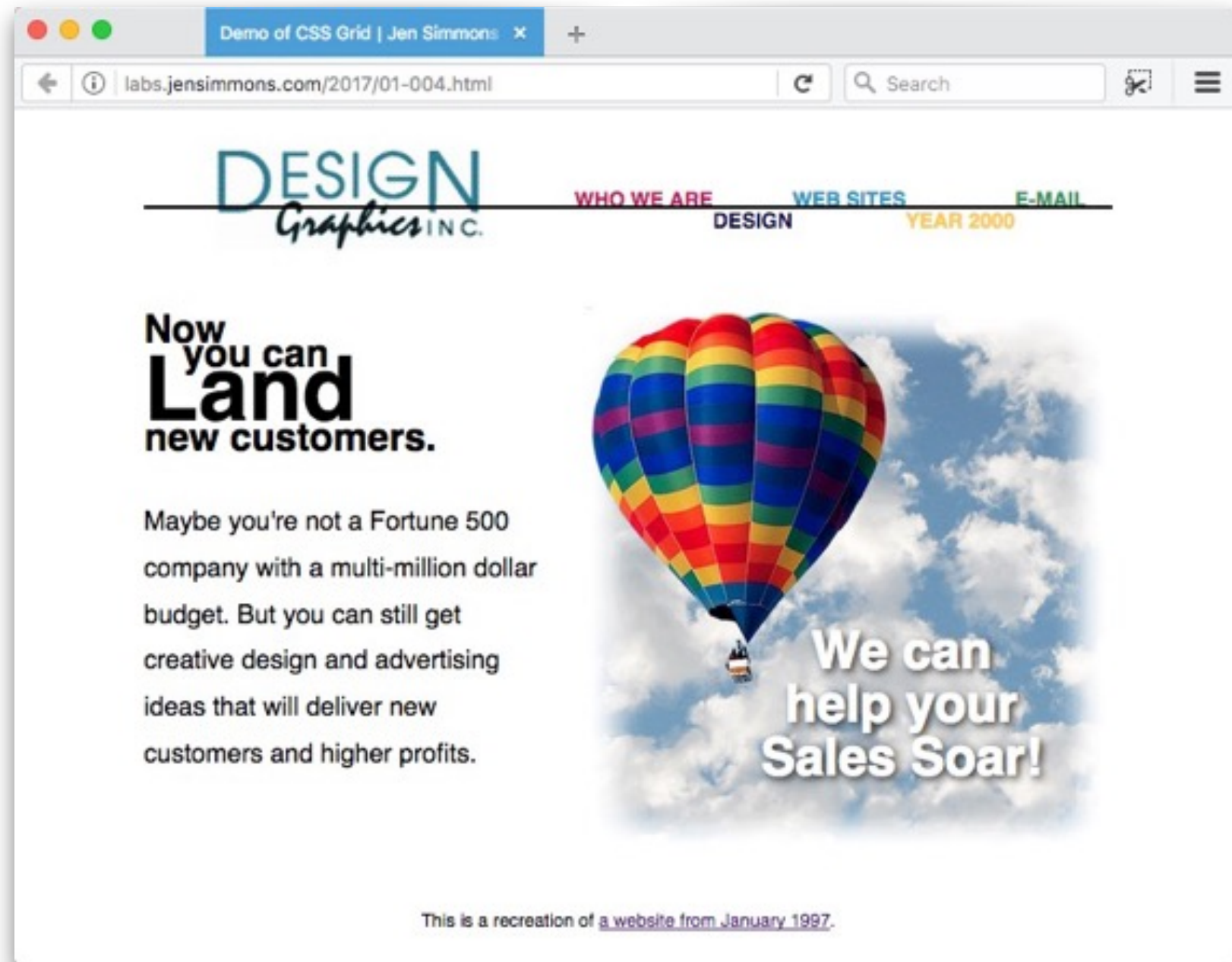
*What happens when parts of
the content / interface are 'missing'?*

*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.

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This is a recreation of a website from January 1997.

Time to play.
Time to learn.



www.layout.land

2015



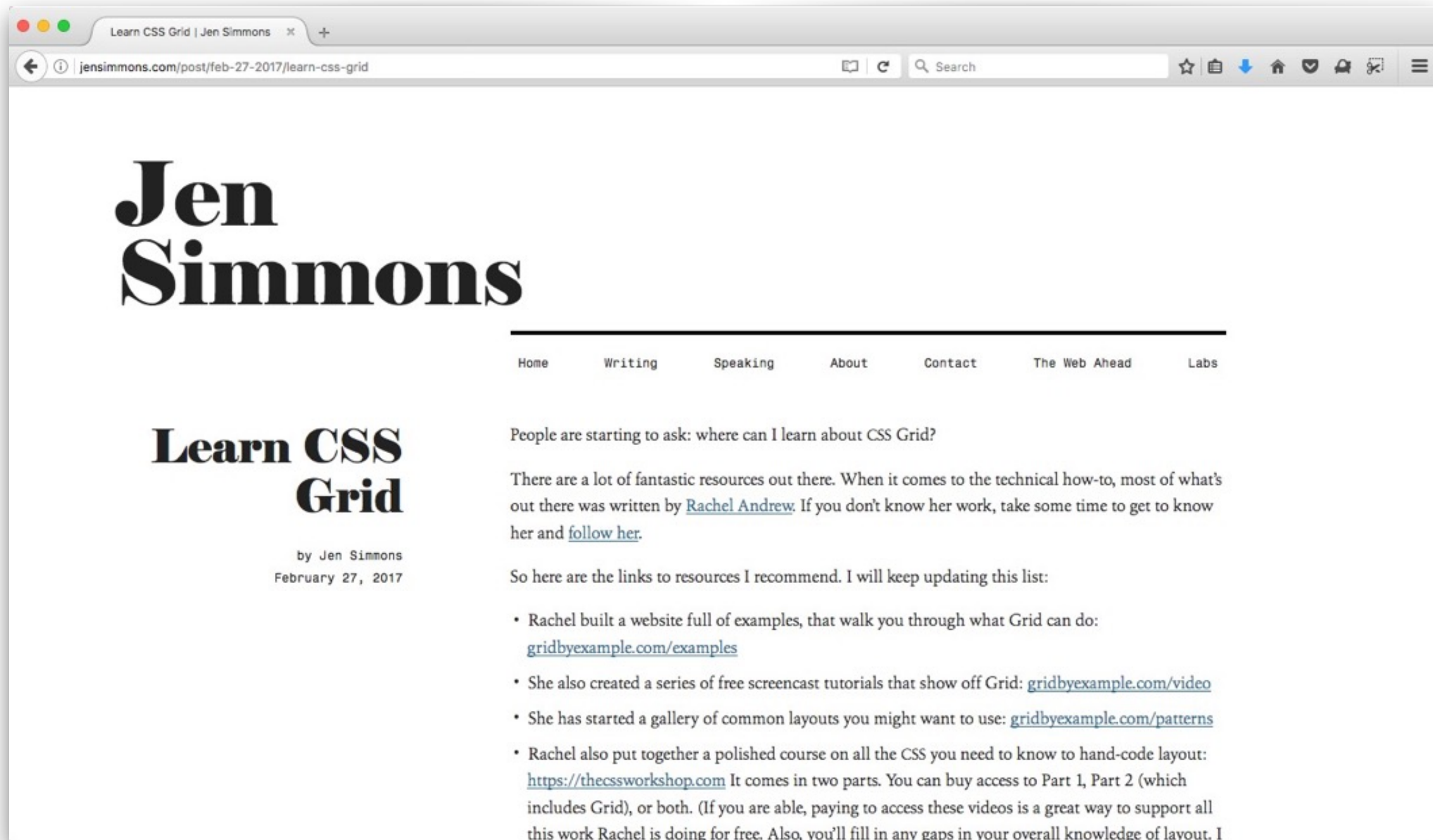
Modern Layouts:
Getting Out of Our Ruts

2016



Revolutionize Your Page:
Real Art Direction on the Web

available on jensimmons.com



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

Jen Simmons | Labs

Learn Grid — exercise 1

codepen.io/jensimmons/pen/ryGwXO

Search

Learn Grid — exercise 1

A PEN BY Jen Simmons PRO

Fork

Settings

Change View

Log In

Sign Up

HTML

```
1- <ul>
2-   <li>One</li>
3-   <li>Two</li>
4-   <li>Three</li>
5-   <li>Four</li>
6-   <li>Five</li>
7-   <li>Six</li>
8-   <li>Seven</li>
9- </ul>
```

CSS (SCSS)

```
1 // This is your Grid container.
2 // Add some code to create a grid on the <ul>.
3 // Make four flexible columns.
4
5- ul {
6
7
8
9 }
10
11
12
13 //-----
14 // Additional Visual Styling
15
16- ul {
17   margin: 0;
18   padding: 0;
19   list-style: none;
20   color: #F6F3EA;
```

JS

```
1- /* Stuck?
2   Scroll down for answers:
3
4   ||
5   ||
6   ||
7   ∨
8
9
10
11
12
13
14
15
16
17
18
19
20
```

One

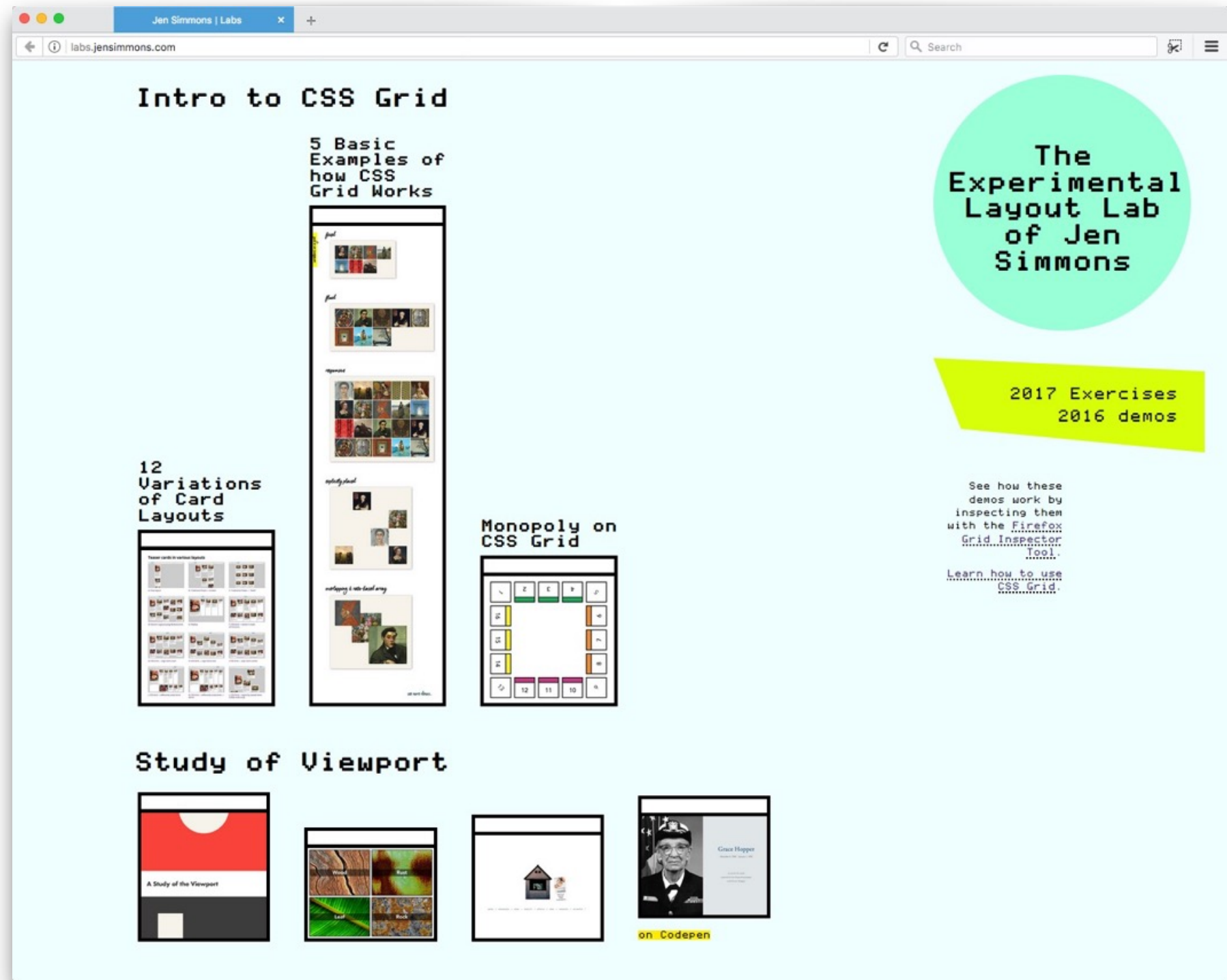
Two

Three

Four

Five

Six



labs.jensimmons.com

Create a Meetup


Invite

Get the app

meetup

3

82



CSS Layout Club NYC

Home

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Group tools

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New York, NY

Founded Feb 29, 2016

About us...

+ Invite friends

Designers & Front-end Devs

779

Group reviews

2


Upcoming Meetups

1

Past Meetups

12

Our calendar



Help support your Meetup

`{display:flexbox;} {display:grid} {display: SOMETHING AWESOME}`

+ Schedule a new Meetup

Upcoming (1)


Past

Calendar

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thoughtbot

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Thu May 11

6:30 PM

I'm going

77 going

1 comment

What's new

NEW RSVP

Rammohan Holagundi RSVPed

Yes for Explore CSS Grid and layout design on the web

19m ago

NEW RSVP

Mirza Joldic RSVPed Yes for Explore CSS Grid and layout design on the web

Yesterday

NEW MEMBER

Monica Tao joined

Yesterday

NEW RSVP

Boston

May 15-17, 2017

Three days of design, code, and content with:



Chris Coyier
SVG



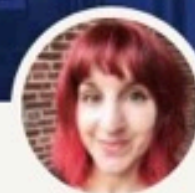
Laura Martini
User needs



Jen Simmons
Modern design



Jason Grigsby
Progressive Web Apps



Val Head
Animation

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“



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

*– Tinker Hatfield,
shoe designer for Nike*

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