

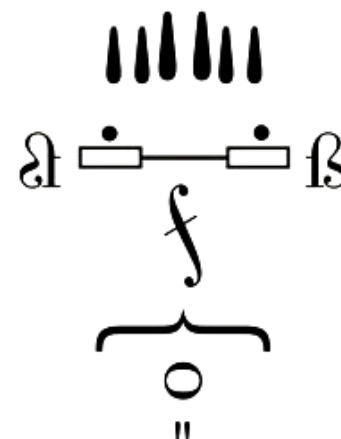
**Type, Color**

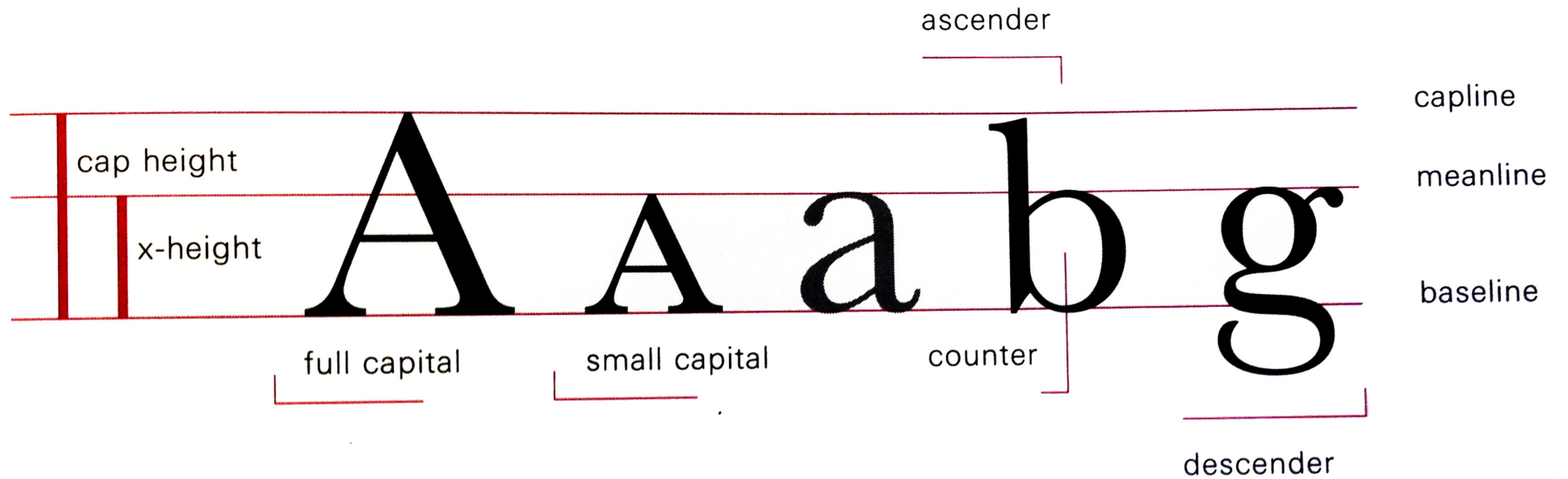
**The Grid**



# Letter

Know the faces of type





Oldstyle



SABON  
Aa

**HUMANIST OR OLD STYLE**  
The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

Modern



BASKERVILLE  
Aa

**TRANSITIONAL**  
These typefaces have sharper serifs and a more vertical axis than humanist letters. When the fonts of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI  
Aa

**MODERN**  
The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

**Slab serif**



ARENDON  
Aa

**EGYPTIAN OR SLAB SERIF**  
Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian fonts have heavy, slablike serifs.

GILL SANS

Aa

**HUMANIST SANS SERIF**  
Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

Sans-serif



HELVETICA

Aa

**TRANSITIONAL SANS SERIF**  
Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

Aa

**GEOMETRIC SANS SERIF**  
Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

---

Serif

---

Sans-serif

# Type Categories

There are many more ways  
to slice up typefaces, but  
be on a first name basis  
with these six.



Old Style

bembo

Modern

bodoni

Slab Serif

clarendon

Sans Serif

trade gothic

Display

cooper black

*Script*

zapf chancery



Goudy Palatino Times

Baskerville Garamond

Vertical stress

Serifs on lowercase letters  
are thin and horizontal

Modern

**Bodoni Poster Compressed**

Radical thick/thin transition  
in the strokes

**Bodoni Times Bold Onyx**

**Didot, Bold Walbaum**

Serifs on lowercase letters are horizontal and thick slabs

Vertical stress

Slab serif

Clarendon

Very little or no thick/thin transition, or contrast, in the strokes

Clarendon Memphis

New Century Schoolbook

Silica Regular, Light, **Black**



No serifs  
anywhere

No stress because  
there's no thick/thin

Sans

serif

No thick/thin transition  
in the strokes

Franklin Gothic

Proxima Nova

Formata

Helvetica

Akzidenz Grotesk

Gill Sans

Calibri

Gotham

*Script*  
*Edwardian Script*

*Miss Fajardore* *Arid* *Ministry Script*

*Fountain Pen* *Emily Austin*

*Cocktail Shaker*

# Decorative

Curly MT

**JUNIPER** THE WALL **Tabitha**

Pious Henry **FlySwim** Blue Island

**FAJITA** **SCARLETT**



**Name that font!**

Oldstyle

**AT THE RODEO**

Modern

**High Society**

Slab serif

?

*Too Sassy for Words*

Sans serif

As I remember, Adam

Script

The enigma continues

Decorative

***It's your attitude***



Google Search

I'm Feeling Lucky



TYPEFACE  
Brunel



TYPEFACE

Neue Haas Grotesk





# NEW YORK

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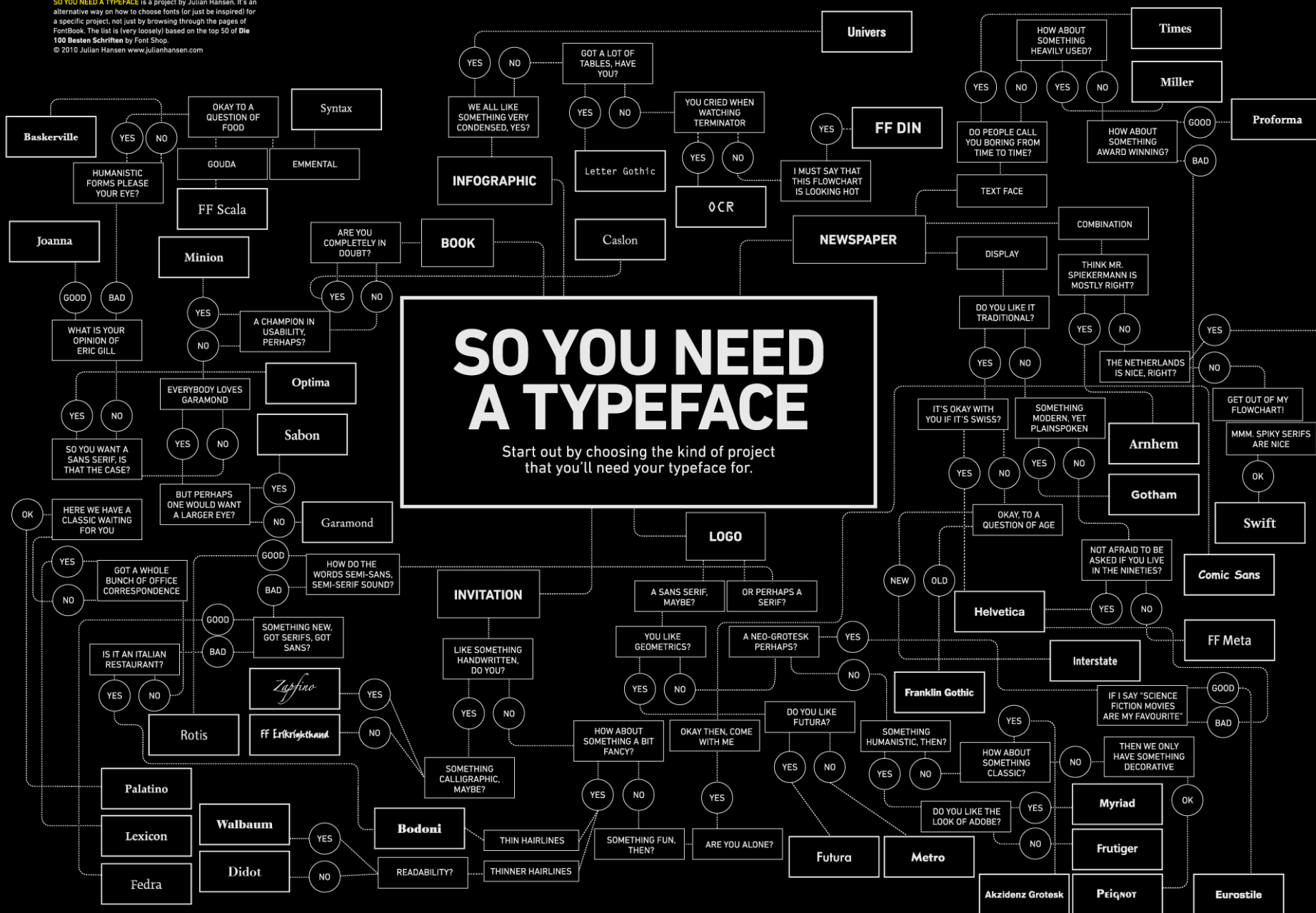
TYPEFACE  
Bookmania  
(or something close)



TYPEFACE  
Salvo Serif

# SO YOU NEED A TYPEFACE

Start out by choosing the kind of project that you'll need your typeface for.





# PRO TIP

Old Style

bembo

Modern

bodoni

Slab Serif

clarendon

Sans Serif

trade gothic

Display

cooper black

Script

zapf chancery

Never combine two typefaces  
from the same category



You have so many to choose  
from, make 'em different!



# **typography**

is what language looks like

a line is a



that went for a walk

**Am I the same? Maybe I am  
but not exactly? I'm confused**

American Typewriter Bold

Rockwell Bold

I am clearly and unambiguously

American Typewriter

**very different**

Poplar Std

Interstate Light  
Interstate Light Compressed  
Interstate Light Condensed  
Interstate Regular  
Interstate Regular Compressed  
Interstate Regular Condensed  
**Interstate Bold**  
Interstate Bold Compressed  
Interstate Bold Condensed  
**Interstate Black**  
Interstate Black Compressed  
**Interstate Black Condensed**

*Designed by Tobias Frere-Jones, Font Bureau, 1993*

**Stay  
in  
the  
family**



# PRO TIP

Pick 1 or 2 fonts for your piece and no more.

Variations like **bold**, *italic*, ALLCAPS and differences in SIZE go a long way. Think very hard before adding a third font, and run screaming when anyone wants you to add a fourth.





Anything but Arial or Times New Roman.

**Periodic Table of Typefaces**  
Popular, Influential, & Notorious

The periodic table displays various typefaces categorized by groups and periods. Each element is represented by a typeface name, its symbol, atomic number, and a brief description or origin.

**Key Typefaces and Symbols:**

- Group 1:** H (Helvetica), U (Univers), Bg (Baskerville), In (Institute), Lg (Ligature), Tg (Thanksgiving), Oc (Occasion), Ci (Chicago), P (Papyrus), Oa (Oakland), Bl (Black), Eg (Egyptian), Co (Copperplate), Mm (Monospace), Ca (Catalina), Bu (Bureau), Si (Swiss), Uf (Ultraface), Mg (Magnolia), Of (Off), Di (Diner), Wg (Wagner), Wr (Wright), Ss (Sans-serif).
- Group 2:** Ak (Akzidenz-Grotesk), Fg (Futura), R (Rothschmidt), T (Times), Tr (Trautman), Ba (Baskerville), G (Gothic), C (Caden), M (Minion), L (Larula), Fl (Fletcher), Da (Dank), Ts (Today's), If (Info), Go (Gotham), W (Wellness), Av (Avenir), Of (Officina), Sc (Scala), Bs (Bose), Ar (Arnhem), Le (Leinster), Sr (Straw), Sa (Salon), Be (Bender), J (Jensen), Gr (Graf), Ck (Cliché), Am (Amplitude), Bc (Bicycle), N (Neufville), Ma (Marras), Ng (Nagasaki), Fe (Futura), Q (Quadrant), Cl (Cleveland), Ro (Rockwell), Io (Ios), Sw (Swiss), Jo (Johannes), A (Aldus), K (Klar), Pa (Papyrus), Cb (Copperplate), Sp (Spencerian), Po (Papyrus), CG (Copperplate), TA (Tahiti), Ce (Century), Ci (Chicago), P (Papyrus), Oa (Oakland), Bl (Black), Eg (Egyptian), Co (Copperplate), Mm (Monospace), Ca (Catalina), Bu (Bureau), Si (Swiss), Uf (Ultraface), Mg (Magnolia), Of (Off), Di (Diner), Wg (Wagner), Wr (Wright), Ss (Sans-serif).



# PRO TIP

Avoid too many signals.

Pick one, guys →

**BOLD AND ITALIC**

**AND UNDERLINED**

**OH MY!!!!**



# Text

How to deal with words



# Legibility

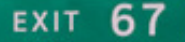
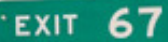
how easy it is to recognize individual letterforms



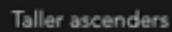
**Legibility**



**Large X-Height**  
**Large Counters**  
**Simple Letterforms**



Clearview Hwy (replacement)



Taller lower case

More open space where letters terminate

Blacksburg

Larger interior spaces

Lower descenders

### Larger interior spaces

Lower descenders

■ ClearviewHwy 5-W

FHWA Series E "Highway Gothic"



# Readability

how easy it is to read words, lines and paragraphs



**Readability**



**Not ALL CAPS**

**Proper letter/word/line spacing**

**Big enough type size**

typography

TYPOGRAPHY

Not only is ALL  
CAPS hard to  
read, it also →  
takes up much  
more space.

READABILITY REFERS TO THE EASE WITH WHICH A READER CAN SCAN OVER PARAGRAPHS OF TYPE. IN OTHER WORDS, HOW EASY IT IS TO READ! READABILITY IS DEPENDENT ON THE MANIPULATION OR HANDLING OF THE TYPE. FACTORS WHICH AFFECT READABILITY INCLUDE: LINE LENGTHS, POINT SIZE, LEADING, TYPEFACE SELECTION, SPACING, TYPE ALIGNMENT, AND BACKGROUND.

Readability refers to the ease with which a reader can scan over paragraphs of type. In other words, how easy it is to read! Readability is dependent on the manipulation or handling of the type. Factors which affect readability include: line lengths, point size, leading, typeface selection, spacing, type alignment, and background.





# PRO TIP

Avoid ALL CAPS as much as possible

**I'M JUST ONE BIG 'OL RECTANGLE AND HARD TO READ**

**I've got shapes and contours and you can scan me much faster**

# Ker↔ning

Kerning is the adjustment of spacing between specific characters

**Tracking**  
**Tracking**  
**T r a c k i n g**

Tracking is the overall spacing  
between letters

**Leading Leading**  
**Leading Leading**



**Leading Leading**  
**Leading Leading**

Leading is the spacing  
between lines of text



# PRO TIP

Watch your line-length. 45–90 characters per line is ideal (including spaces).

Your eyes have trouble following very long lines of text across the page, so longer lines are very hard to read, especially on the web.

Your eyes have trouble following very long lines of text across the page, so longer lines are very hard to read, especially on the web.

Your eyes have trouble following very long lines of text across the page, so longer lines are very hard to read, especially on the web.



# PRO TIP

The internet hates indents.

Kinda messy ↓

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it.

yuck

I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible.

And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket."

So much better ↓

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it. I would rather be left with the unavenged suffering.

I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible.

And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket."



# PRO TIP

No orphans or widows.

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it. I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible. And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket.

widow

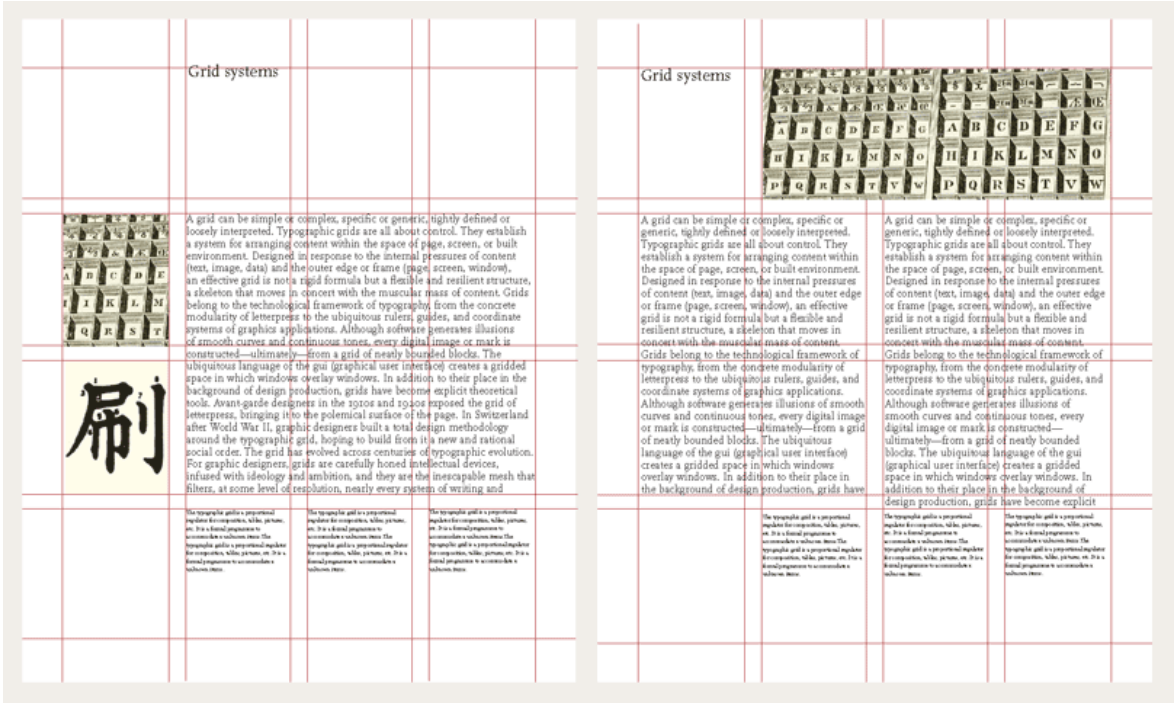
And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't want the mother to embrace the oppressor who threw her son to the dogs! She dare not forgive him! Let her forgive him for herself, if she will, let her forgive the torturer for the immeasurable suffering of her mother's heart. But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want it. I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible. And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket.

orphans  
respectfully return Him the ticket.

It's not worth the tears of the tortured child who bellows at the breast with its little fist and prayed in its stinking outhouse, with its unexpiated tears to 'dear, kind God! It's not worth it, because those tears are unatoned for. They must be atoned for, or there can be no harmony. But how? How are you going to atone for them? Is it possible? By their being avenged? But what do I care for avenging them? What do I care for a hell for oppressors? What good can hell do, since those children have already been tortured? And what becomes of harmony, if there is hell? I want to forgive. I want to embrace. I don't want more suffering. And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't want the mother to embrace the oppressor who threw her son to the dogs!

# Grid

# Putting the pieces together



# Single Column

A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about content. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressure of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the grid (graphical user interface) creates a gridified space in which windows overlay windows. In addition to their place in the background of design, production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about content. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressure of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the grid (graphical user interface) creates a gridified space in which windows overlay windows. In addition to their place in the background of design, production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about content. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressure of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the

# Multi Column

[illegible]

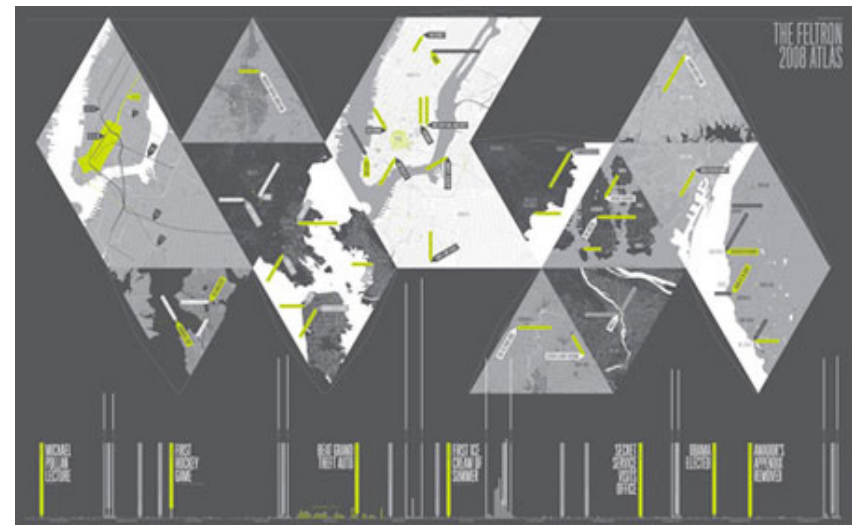
# Modular

Common typographic disorders					
 Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.					
typophilia	typophobia	typochondria			
An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.	The irrational dislike of letterforms, often marked by a preference for lions, dingbats, and—in fatal cases—bullets and daggers. The fears of the hypophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.	A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.			



# Useful for Print...

<p><b>Juni- Festwochen Zürich 1959</b></p>		
<p><b>Stadttheater</b></p>		
<p>Schweizerische Erstaufführung</p> <p>Mittwoch, 3. Juni 20.00 Uhr</p>	<p><b>Der Sturm</b></p>	<p>Oper von Frank Martin Leitung: Christian Vöschling Hans Zimmernann Max Rothlisberger</p> <p>In den Hauptrollen: Ingeborg Friedrich Heinz Berni Jean-Pierre Genet Hermann Winkler</p>
<p>Gastspiel Städtische Oper Berlin</p> <p>Freitag, 5. Juni Sonntag, 7. Juni 20.00 Uhr</p>	<p><b>Così fan tutte</b></p>	<p>Komische Oper von W.A. Mozart Leitung: Arthur Rüther Carl Ebert Jean Pierre Ponnelle</p> <p>Elizabeth Grimmer Lisa Olsz Sieglinde Wagner Herbert Brauer Josef Gröndel Ernst Hölfiger</p>
<p>Samstag, 6. Juni Mittwoch, 17. Juni 20.00 Uhr</p>	<p><b>Lucia di Lammermoor</b></p>	<p>Oper von G. Donizetti Leitung: Nello Sorrelli Ettore Cella Max Rothlisberger</p> <p>In den Hauptrollen: Annela Benvenuti Lorenzo Sabatucci Lorenzo Gaspari Marco Zanasi</p>
<p>I. Programm 11. Juni, 20.00 Uhr 14. Juni, 20.00 Uhr</p> <p>II. Programm 12. Juni, 20.00 Uhr 14. Juni, 15.00 Uhr</p> <p>III. Programm 13. Juni, 20.00 Uhr</p>	<p><b>London's Festival Ballet</b></p>	<p>I. Programm Valour et l'Idol Chopin Petruschka Etudes II. Programm Concerti Giselle III. Programm Schwanensee, E. Akl Le Pas de Quatre Variations for Four Don Quixote Polowetzker Tänze</p> <p>Leitung: Julian Brandeburg Anton Dolin Geoffrey Corbett mit Tamara Toumanova Natalia Kravosvika Zori Lander Marjorie Dunne Anton Dolin John Gilpin</p> <p>Corps de Ballet</p>
<p>21. Juni, 20.00 Uhr Das Rheingold</p> <p>23. Juni, 18.00 Uhr Die Walküre</p> <p>24. Juni, 18.00 Uhr Siegfried</p> <p>26. Juni, 18.00 Uhr Götterdämmerung</p>	<p><b>Der Ring des Nibelungen</b></p>	<p>Bühnenfestspiel von Richard Wagner Leitung: Robert F. Denzler Karl Heinz Kuhl Philipp Bleiswig</p> <p>In den Hauptrollen: Evel Genselli Birgit Nilsson Astrid Varnay</p> <p>Mary Davenport Hilde Koch Brend Adenhorff Carl Böhm Tomislav Neralic Alexa Petersdorfer Heinz Berni Erwin Deitzel Hans-Bert Dick Charles Gilling Franz Lechtmeyer</p>





[illegible][illegible]

Lots of  
resources



d1

d2

d3

d4

d5

THE FONMON

*A five column layout using columns of different widths*

Inspired by a trip to the library of Fonmon castle, this layout is inspired by the large collection of 18th century volumes there. Designed around an asymmetric five column grid, the first and last columns are two hundred pixels wide. The centre three are ninety six pixels wide each. The gutters are thirty pixels. The centre three columns can be combined to one master column – like the one you’re now reading.

Inspired by a trip to the library of Fonmon castle, this layout is inspired by the large collection of 18th century volumes there. Designed around an asymmetric five column grid, the first and last columns are two hundred pixels wide. The centre three are ninety six pixels wide each. The gutters are thirty pixels. The centre three columns can be combined to one master column – like the one you’re now reading. This can comfortably contain a three hundred pixel wide advertising unit.

Inspired by a trip to the library of Fonmon castle, this layout is inspired by the large collection of 18th century volumes there. Designed around an asymmetric five column grid, the first and last columns are two hundred pixels wide. The centre three are ninety six pixels wide each.

12 Column Grid

2 = 56 px

2 = 56 px

2 = 56 px

2 = 56 px

2 = 56 px

2 = 56 px

2 = 56 px

2 = 56 px

2 = 56 px

2 = 56 px

9 Column Grid

3 sqr = 84 px

3 sqr = 84 px

3 sqr = 84 px

3 sqr = 84 px

3 sqr = 84 px

3 sqr = 84 px

3 sqr = 84 px

3

6 Column Grid

5 squares = 140 px

5 squares = 140 px

5 squares = 140 px

5 squares = 140 px

5 squares = 140 px

4 Column Grid

8 squares = 224 px

8 squares = 224 px

8 squares = 224 px

Fluid 960 Grid System

Fluid 12-column Fluid 16-column Fixed 12-column Fixed 16-column Download / Forum The 960 Grid System

Templates for Rapid Interactive Prototyping

DESIGN PROCESS

Design is based on the inspiration of past accomplishments. On that foundation, we can build upon those achievements to shape the future. Design is about life — past, present and future — and the learning process that happens between birth and death. It is about community and shared knowledge and experience. It is the passion to build on what we’ve learned to create something better.

DESIGN INFLUENCES

The words “design influences” can be understood as both a plural noun and as subject and verb. The plural noun speaks of those who have come before us and paved the way. The verb speaks of the responsibility of design to lead the way. By understanding where we have come from, we have a better idea of where we are going and, perhaps, where we should be heading.

INSPIRATION

I have been inspired by the work of many who have pioneered advances in Web Standards, including **Jesse Bennett-Chamberlain, Douglas Bowman, Allen Chang, Andy Clarke, Jon Hicks, Shaun Inman, Cameron Moll, Veele Pieters, Jason Santa Maria, Dave Shea, Ryan Sims, Nathan Smith, and Jeffrey Zeldman**, to name a few. Thank you for inspiring me to give something back.

CONTRIBUTION

The **Fluid 960 Grid System** templates have been built upon the work of Nathan Smith and his **960 Grid System** using effects from the **MooTools** and **jQuery** JavaScript libraries. The idea for building these templates was inspired by Andy Clarke, author of **Transcending CSS**, who advocates a content-out approach to rapid interactive prototyping, crediting Jason Santa Maria with the **grey box method**.

16-COLUMN GRID

MOOTOOLS FXELEMENTS

One

Two

Three

Four

PARAGRAPHS

LOREM ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

ACCORDION

Design Process

The Value of Design

Design is based on the inspiration of past accomplishments. On that foundation, we can build upon those achievements to shape the future.

SEARCH

Search

g-d-6

g-d-6

g-d-12

2-column asymmetrical layout

c1

c2

2-column layout, switched columns  
Code-wise, c1 comes before c2.

c2

c1

3-column symmetrical layout

c1

c2

c3



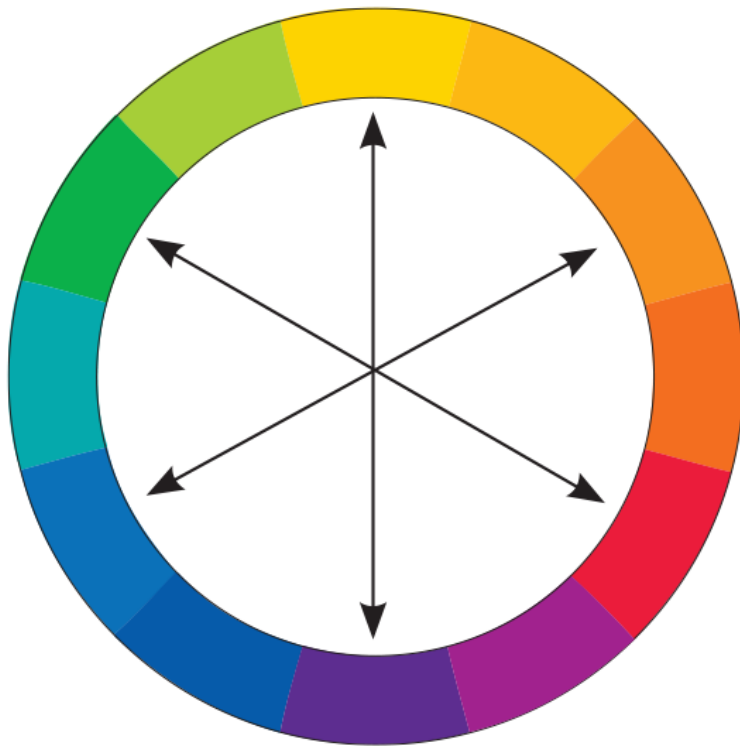
# 4

# Color

## Wheels and Schemes

Lutei	Ochra	Luthe. Co d'oeuf.	Σαφρός. Co. Col.	Electricus. Ηλεκτρικός.	Amber Co.		
	Purpurig-montum	Citrinus.	Κίτρινος. Orange Co.	Byzantinus. Βύζαντινος.	Ranunculif.		
	Umbra	Fuscus. Brun.	Φαειδός. Branne.	Subfuscus. Dun.			
ces.				Rubei mixti.		Pur	
Sim	Minium	Ignis. Co du feu.	Πυρρουνδός. Fire Col.	Gilvus. Κηρός.	Brick Co.		
	Ochra usta	Ruffus.	Carret Co.	Halvus.	Sorrel.	Badus. Bay.	Boudis Bay.
	Cinnabaris	Minialis. du Demillon.	Μιντωίδης.	Carmis.	Σακκουνδός. Carnation.		
	Carmis	Coccinus. Co d'Charlate.	Κόκκινος. Gimson.	Roseus. Ροδός.	Rosey.	Melochinus. Μολόχινος.	Mallons Co.

# Complementary



Blue & orange

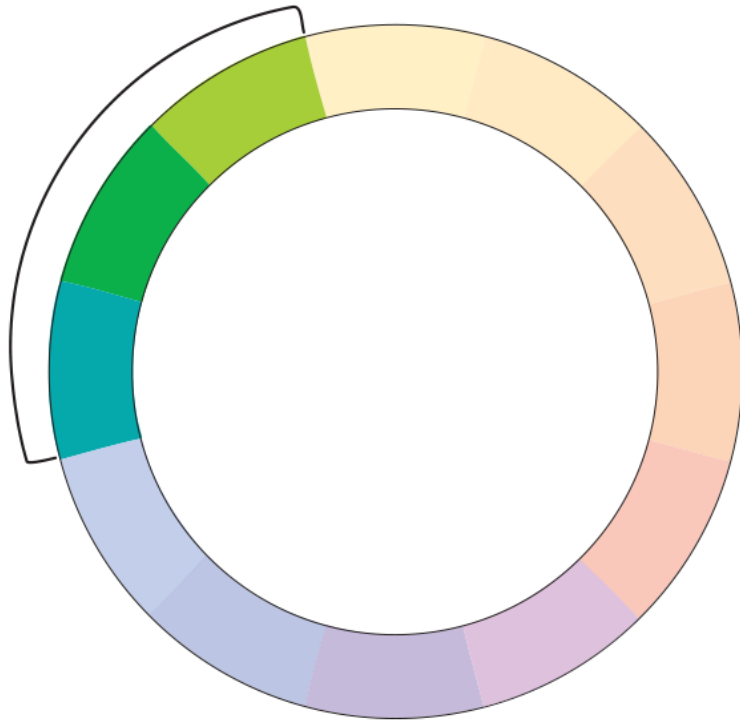


Red & green

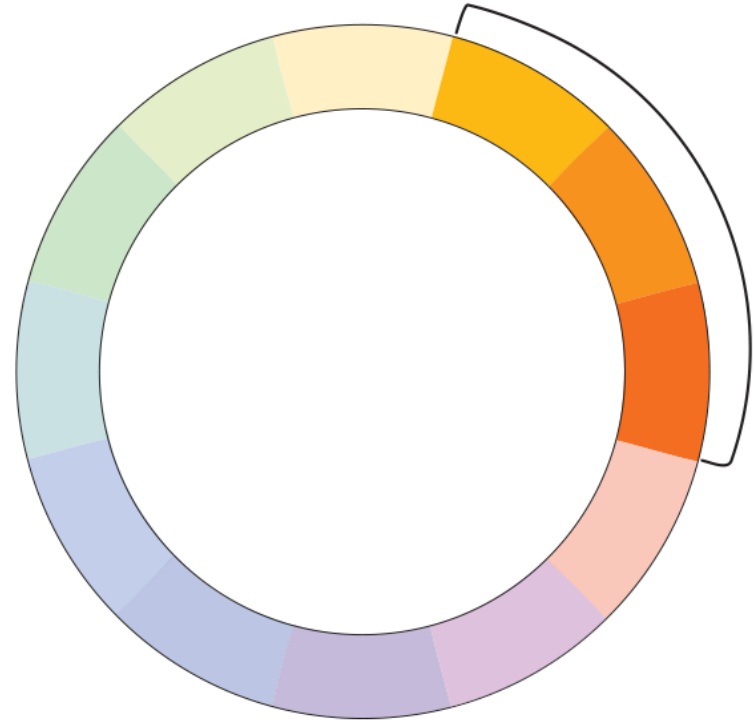


Yellow & purple

# Analogous



Aqua, green, lime-green



yellow-orange, orange,  
red-orange

# Shade | Hue | Tint





# PRO TIP

CMYK for print, RGB for web.



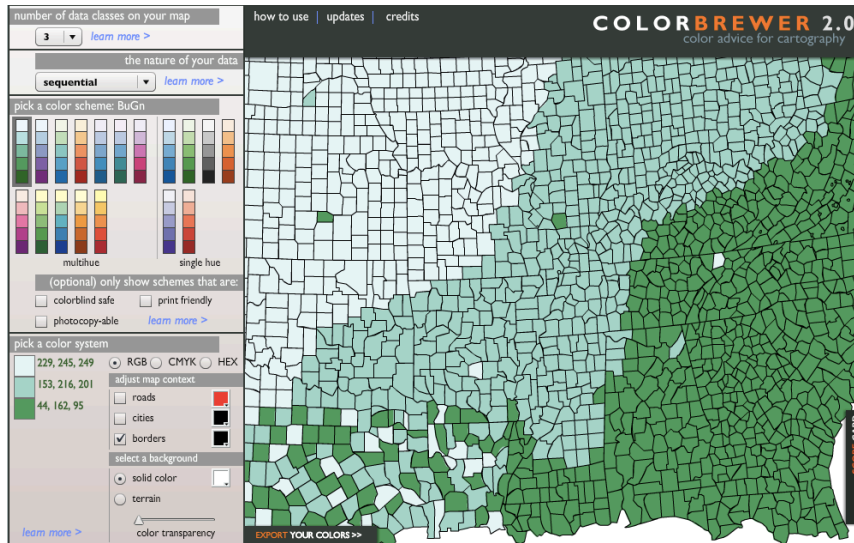
CMYK stands for **c**yan, **m**agenta, **y**ellow, and **k**ey (black), and is the color model that's used for books, magazines, or newspapers. CMYK acts like paint (blue + yellow = green).



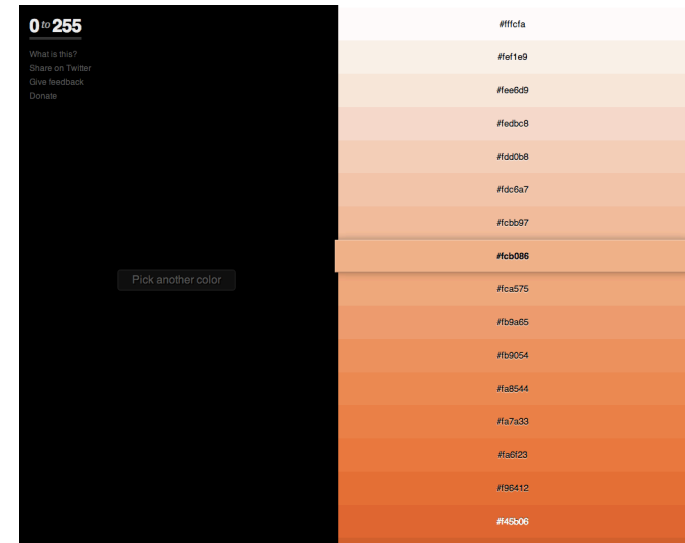
RGB stands for **r**ed, **g**reen, and **b**lue, and is what's used for screens like your computer, TV, or iPhone. RGB acts like light (all colors together = white).



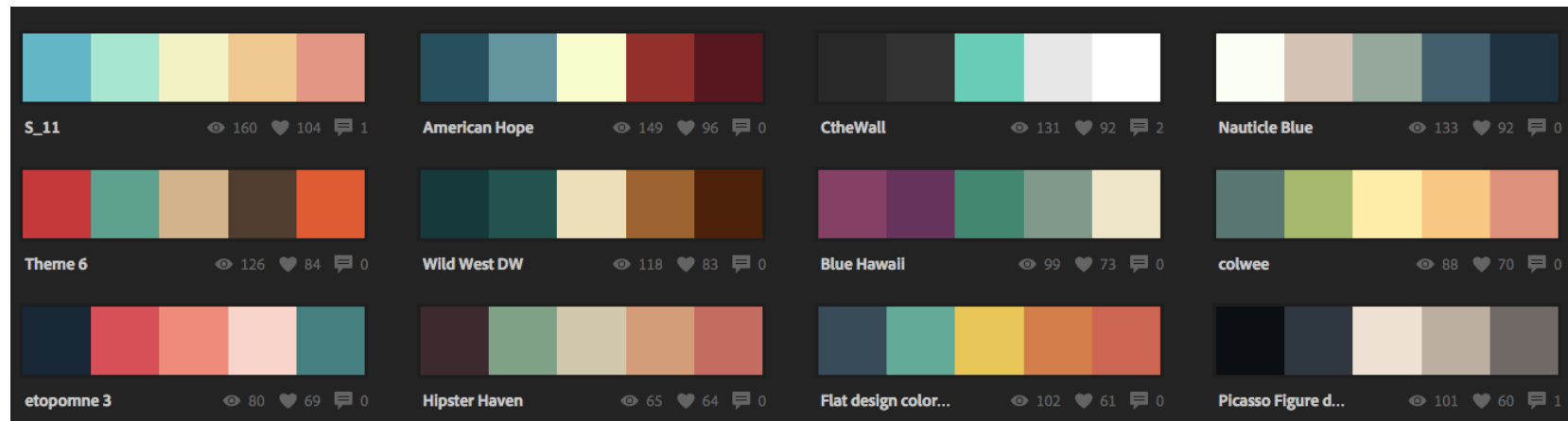
# Combinations



Color Brewer (good for data viz)



0to255 (good for shades and tints)

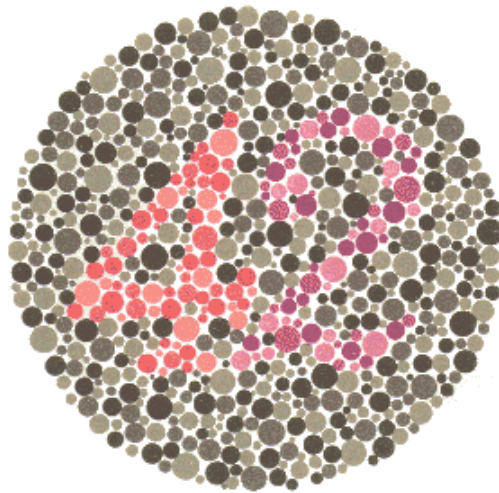


Adobe Kuler (good for getting inspired)

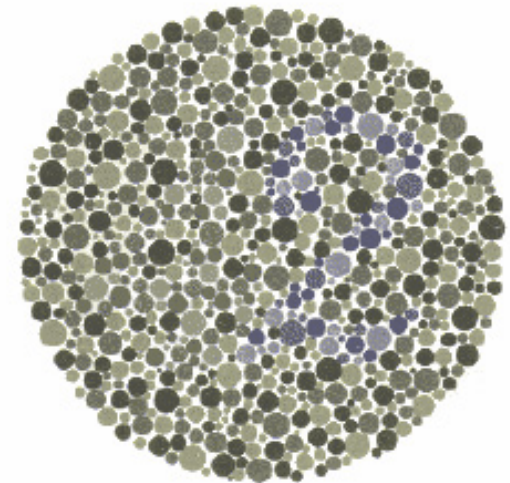


# PRO TIP

Test your colors for color blindness



Normal Vision



Color Blind



# Use Color Oracle to Test

(most of the time you just gotta up the contrast)

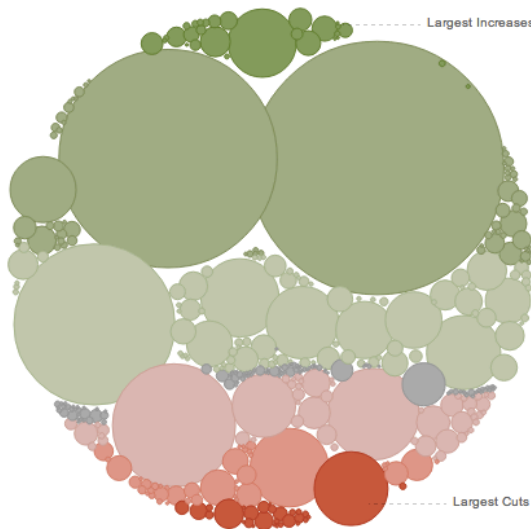
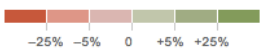
## How \$3.7 Trillion Is Spent

Mr. Obama's budget proposal includes \$3.7 trillion in spending in 2013, and forecasts a \$901 billion deficit.

Circles are sized according to the proposed spending.



Color shows amount of cut or increase from 2012.



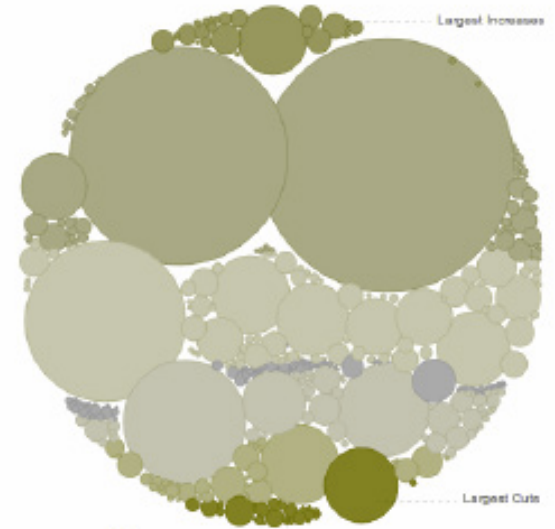
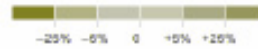
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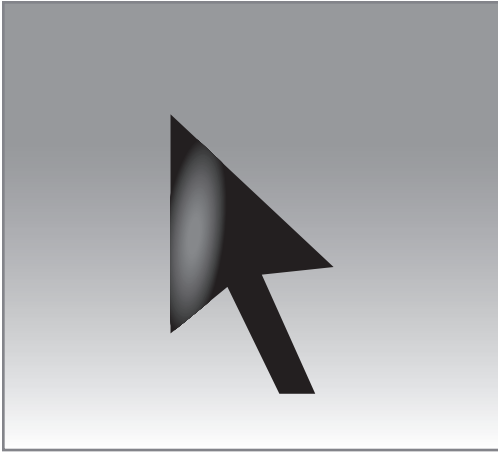


**Now, let's get started with:**

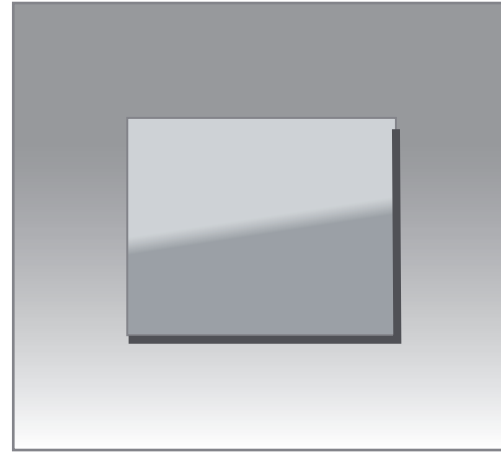




# These tools:



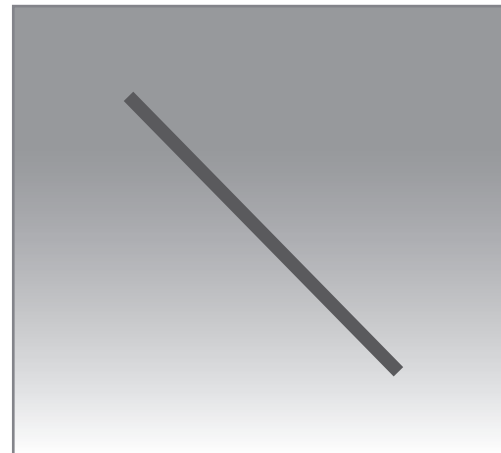
Selection tool



Rectangle tool



Type tool



Line tool