

# Typography II



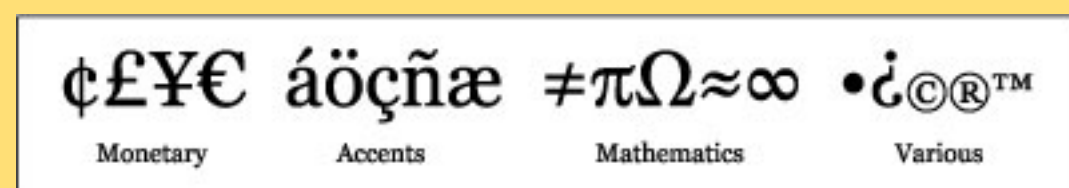
By the way, one of the best places to learn about proper letterspacing is from stonecarvers—those who incise letters into architecture and monuments. If you mess up the letter-spaces in that profession there is no “undo key.” This practice has gone on for centuries and can be found in many ancient monuments.

Do you want to know what that number represents? It’s based on the em space of the particular font and size you are using. The software divides the letter m into 1000 units, so if you wanted to kern a letter at half the width of the letter m (**em is the width of an m**) you would type 500 into the box. Half of 1000 is 500. Presto!

Of course, it’s very unlikely you’d want to kern a letter that much. Usually it’s just a small slice—like 20 or 50 or 100 out of 1000.

### Special Characters

Another clue that someone is paying attention to details is the use of special characters in the typesetting. These include accent marks, mathematical symbols, and various other marks like the monetary signs for yen, pounds, and euros.



Where can you find these? On a Windows computer, look for Character Map under the System Tools menu. On Mac OS X, click on International in your System Preferences, then choose Input Menu and check Keyboard Viewer. A flag icon will appear in the right side of your menu bar, from which you explore the keyboard. With the Keyboard Viewer open, hold down a modifier key or combination of them (like Option or Option-Shift) to see the special characters and their key combinations revealed.

You can use a combination of the Shift and Alt/Option keys to type these alternate characters. For example, Alt-G (on Windows) or Option-G (on a Mac) generates the copyright symbol. And Alt/Option-8 gets you a bullet.

If you want to put an accent mark over a letter (é) then first type Alt/Option-E. Don’t be surprised if nothing happens, the computer is waiting for you to then type the letter on which to place the accent. So the sequence is Alt/Option-E and then the letter e itself. If I wanted the same accent mark over another letter (á) I would type Alt/Option-E and then the letter a.

Want to meet some special characters? Pick any article in a literary magazine, such as the New Yorker, or a cooking magazine such as Bon Appétit. Such magazines pride themselves on an international, cosmopolitan sensibility, and this is reflected in the use of special characters for any word imported from a foreign language.

### CURLY QUOTES

Over hundreds of years, typographers developed a very refined sense of the letterform and spacing. Then along came the desktop computer and everyone forgot the rules. Or rather, they thought they could let the computer make all the visual decisions by default.

One easy typesetting error to correct is the quotation marks. Usually on computers, you see the straight quotes like “this.” These straight quotes are actually inch marks or ditto marks.

The proper marks to use for print publication are of a curly variety, sometimes called smart quotes. The choice is:

You really want to use the curly quotes when typesetting print text. Notice that one curls down and the other curls up. For on-screen uses, particularly HTML text, straight is often considered cleaner and more readable.

“groovy”—or not—"groovy"

### LIGATURES

The Signature of the Ligature. Joining adjacent letters can make them more readable. Move the mouse over to see the joined letterforms.

Ligatures are two letters connected together into a single special character for a better visual flow.

The most common are fl and fi ligatures but you may have seen the ae ligature as well. This was pioneered by Caesar, of course! :)

It’s a great idea to use ligatures in headline type and a sign of excellence to see ligatures throughout the body type of paragraphs as well. If this sounds really hard to do, consider the capabilities of your digital tools. You can use the search/replace feature in your software to hunt down each fi combination and replace it with the corresponding ligature mark.

## DASHES AND HYPHENS

Do you know the difference between a dash and a hyphen? Actually, there are two kinds of dashes: an em dash and an en dash.

The em dash is the longer of the two and is the width of the letter m. It is used when you want to signal a long pause in reading. It is used in the “My cat is lazy...” sentence below. Take a second to visually compare the long em dash to the en dash and hyphen in the other sentences.

My cat is lazy—really, really lazy.  
We have shuttles going from Miami–Tampa from 1–5 p.m.  
The blue-green water of Key West was stunning.

A Dash of Salt. Spice up your typesetting by using dashes and hyphens correctly.

The en dash can be used as a substitute for the word “to” as in the sentence “We have shuttles going from Miami to Tampa...”

The short simple hyphen is used to join words together. I’ve demonstrated its use in the sentence: “The blue-green water was stunning.”

## LEADING OR LINEPACING

OK, it’s time to discuss leading, or linespacing. First of all, “leading” is pronounced like “bedding” and refers to the spacing between lines of type on a page. Back when type was made out of metal and set by hand, typographers used small metal strips (made from lead) to separate each line of metal type. The word “leading” has persisted into the computer age but you can use the word “linespacing” as well.

As with any profession, typographers use their own jargon. Suppose we want to set a paragraph of text using 18 point Helvetica type with a linespacing of 20 points. In type-lingo we could say: “Set that in 18 on 20 Helvetica, please.” We’d write that as: 18/20 Helvetica.

What can linespacing adjustments do to a column of text? Let’s explore an example, from Leonardo (Da Vinci, not Dicaprio). I started off with 14/14 Helvetica, in example A:

Example A  
14/14 Baskerville

I roamed the countryside  
searching for answers to things I  
did not understand. Why shells  
existed on the tops of mountains.  
How the various circles of water  
form around the spot which has  
been struck by a stone, and why a  
bird sustains itself in the air. These  
questions and other strange  
phenomena engaged my thought  
throughout my life.  
— Leonardo da Vinci

Example B  
14/16 Baskerville

I roamed the countryside  
searching for answers to things I  
did not understand. Why shells  
existed on the tops of mountains.  
How the various circles of water  
form around the spot which has  
been struck by a stone, and why a  
bird sustains itself in the air. These  
questions and other strange  
phenomena engaged my thought  
throughout my life.  
— Leonardo da Vinci

Example A is set a bit too tight. You can see that the descenders of one line almost overlap the ascenders of the next line. Example B is a big improvement.

Now let’s look at the difference using two different fonts can make:

Example C  
14/16 Baskerville

I roamed the countryside  
searching for answers to things I  
did not understand. Why shells  
existed on the tops of mountains.  
How the various circles of water  
form around the spot which has  
been struck by a stone, and why a  
bird sustains itself in the air. These  
questions and other strange  
phenomena engaged my thought  
throughout my life.  
— Leonardo da Vinci

Example D  
14/16 Palatino

I roamed the countryside  
searching for answers to things  
I did not understand. Why  
shells existed on the tops of  
mountains. How the various  
circles of water form around  
the spot which has been struck  
by a stone, and why a bird  
sustains itself in the air. These  
questions and other strange  
phenomena engaged my  
thought throughout my life.  
— Leonardo da Vinci

Although Examples C and D are set exactly the same (14 point type on 16 point leading), Example D seems much more cramped.

This occurred because I changed the typestyle to Palatino. Because Palatino has a larger x-height and a slightly heavier stroke, all my careful linespacing has to be adjusted for this new situation. To fix it I would probably add another point of leading, making it 14/17 Palatino.



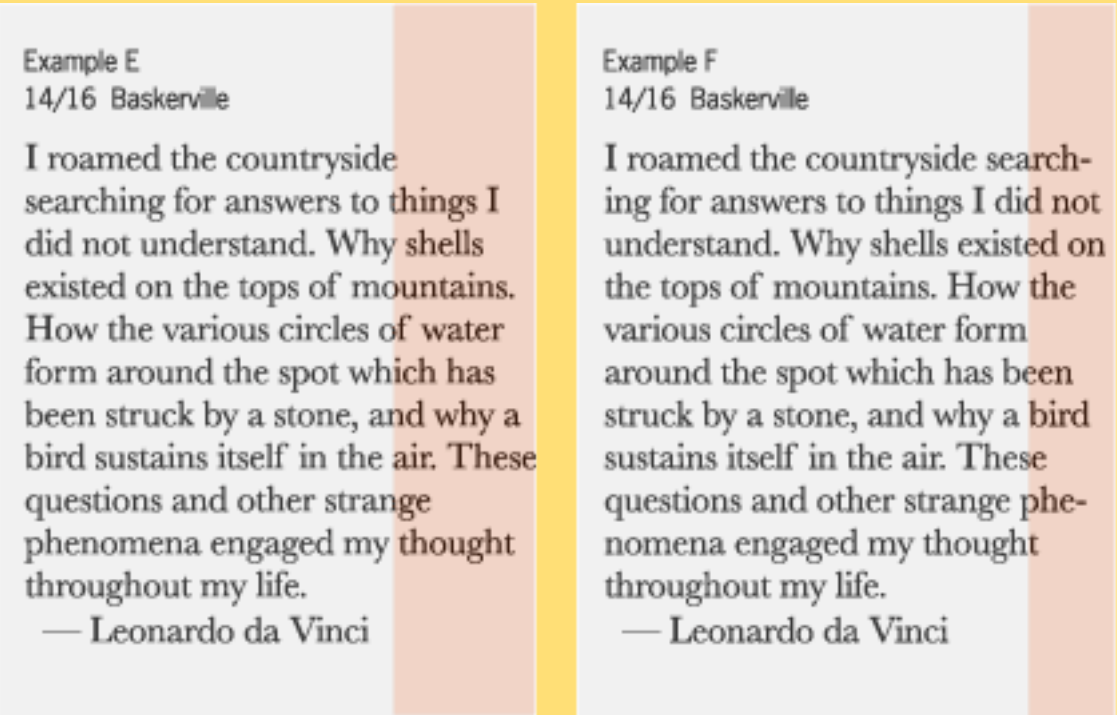
The big picture here is of course that linespacing should respond to differences in typestyle. In print publications, decisions on typestyle and linespacing are inseparable. As an exercise, I’d recommend you take a chunk of your favorite text, and set it in 4-5 different typestyles at 14/14 (that’s a good starting place). You’ll discover radical differences in the leading required. You might even post your findings to the Student Work area.

THE END OF THE LINE

“It’s you and me baby, all the way to the end of the line”  
—Fred McMurray to Barbara Stanwyck, Double Indemnity.

Another type detail I look for in a print publication is the “rag.” When a column of text is justified to the left side, the right hand side becomes a bit ragged. In Example E below you can see a ragged area.

Does it bother you? Print designers will try several techniques to make a rag less bumpy and inconsistent. The first technique to try is hyphenation. That is demonstrated in Example F. Notice that hyphenating longer words reduced the ragged area.



In order to start hyphenation, I had to make sure it was turned on. This hyphenation control is usually under the “paragraphs” menu or floating window but its location varies from software to software. You can see that it automatically hyphenates some of the longer words making them fit better into the column space.

Caution: You don’t want to do this by hand (usually). When the body of text gets reflowed

or the column resized, the computer won’t automatically remove the hyphens that you manually inserted. You’ll end up with weird, stray hyphens in the middle of sentences something like—”I roamed the countryside search-ing for hyphens.”

TRACKING

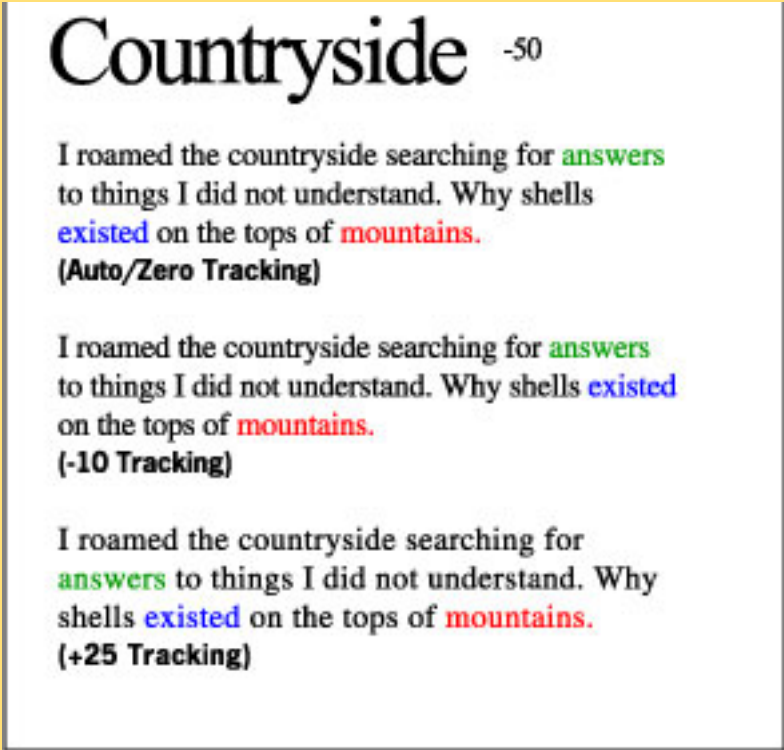
Tracking is the adjustment of space between all letters over the entire paragraph. This is different from kerning which is adjusting the space between specific, individual letters. In Illustrator, and other Adobe applications, you can set tracking by selecting a body of text and making adjustments as follows.

In the first setting of “Countryside” I added +100 tracking. Notice the wide spacing, also referred to as loose tracking.

In the second instance, I used -50 tracking. You can see that all of the space between letters is eliminated. This is called tight tracking.

Now take a look at the sample sentence, which at first has no tracking applied to it. Notice that when I used -10 tracking the word “existed” popped up one line. And when I used +25 tracking the word “answers” was pushed down one line.

These slight adjustments can have a major impact as they add up line by line, letter by letter. By looking at the last word in the sentence “mountains” you can see exactly how much space was gained or lost by applying tracking.



But why stop there? Here are some additional high-end pointers that I didn't cover:

**1. Orphans and Widows.** Imagine the last word of a paragraph sitting all by itself on at the bottom of a column of text—that lonely word is called an orphan and should be avoided. A line of type pushed at the top of the next column is called a widow and must also be avoided if you have a heart. Use tracking to push or pull the words together with other words.

**2. Eliminates Underlines.** Real typographers use bold or italic to signal emphasis. Underlining is the limitation of the old mechanical typewriter being able to use only one font. So they invented underlining to compensate. We don't have to do that anymore.

**3. Column Width.** How wide should a column of type be? Should it run wall-to-wall or be broken into several columns? Readability experts say the optimum column width is about 1.5 or 2 alphabets—or between 39 to 52 characters.

**4. Expert Sets.** Some typefaces have “expert” versions which include all sorts of alternative and special letters—like two or three variations of the letter A depending on where in a word or sentence you might use it. They have swash letters, old style numerals and small cap letterforms (which are not just small versions of capitals, but adapted and modified).

Look for these elements as you peruse your print publications. The more you are aware of them, the more educated your eye will become.

### HIERARCHY: FIRST, SECOND, THIRD

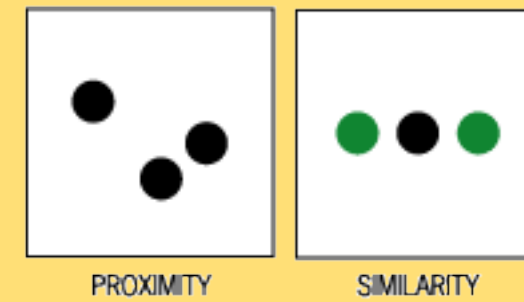
Humans have a tendency to organize the world around them to seek meaning. Principles of visual perception are studied by psychologists. You may have heard the phrase “the whole is greater than the sum of its parts.” This is a primary notion of Gestalt theory.

You may have learned these things in your basic design classes but they still very much apply to typography.

You can create order in two basic ways. The first is by using arrangement and placement on the page to make things appear to group together. A gestalt guru would call this grouping by proximity. The closer one thing is to another then the more they tend to group together.



The second method of grouping is to control the properties of the type such as color, typestyle, typeweight, and so on. The gestaltists would call this grouping by similarity. These two principles make up a kind of visual logic.



Visual Logic. With proximity, two circles tend to group because they are near one another. With similarity, two circles appear to group because of their visual properties (color green). To use an example from Web design, the information architect can apply these gestalt ideas to structure the flow of entire Web sites. They carefully plan the sequence and order that the Web surfers encounter information. It's something like making an outline for a high-school term paper. In my experience with Web design I've found that many Web sites have a poor information hierarchy. Designers focus on look and feel more than order and organization.

### WHO'S ON THIRD?

LET'S TAKE A CLOSER LOOK AT A PAGE DESIGN BY TYPOGRAPHER JAN TSCHICHOLD. IT'S A GREAT EXAMPLE OF VISUAL GROUPING AND HIERARCHY. IT'S WRITTEN IN GERMAN, BUT EVEN IF YOU CAN'T READ THE LANGUAGE, YOU CAN STILL GET A SENSE OF HOW THE INFORMATION IS ORGANIZED.

TSCHICHOLD IS A MASTER OF TYPOGRAPHIC HIERARCHY: EVERY ELEMENT ON THE PAGE CAN BE RANKED ACCORDING TO ITS ORDER OF IMPORTANCE. THE MORE IMPORTANT THE CONTENT, THE MORE EMPHASIS IT HAS. USE THE INTERACTIVE ILLUSTRATION BELOW TO EXPLORE THE STRUCTURE OF THE INFORMATION ON THE PAGE.



This is an example of the asymmetric typography which Jan Tschichold first advocated in the 1930's. His work and ideals (to seek simplicity and pure function of information) were influential in that era. It was called an International Style because designers hoped that since it was simple it could communicate on a more global level. It was a radical concept and rejected traditions in typography.

Tschichold was also one of the first to arrange the page asymmetrically. The empty space of a page became useful. He was influenced by investigations into basic visual composition by European painters like Piet Mondrian, the Bauhaus school, and the De Stijl movement.





CREATING A VISUAL HIERARCHY

Tschichold’s achievements can seem daunting to use in the real world. How would we apply these principles in a less esoteric layout project? To wrap up this lecture, I’d like to run you step-by-step through the thought process of organizing a body of type by using spacing and other typesetting properties.

The School of Big Ideas (to which I belong, of course) has hired me to lay out a poster for its lecture series.

Box 1. I start with a body of text. It's not completely random but it could certainly use some visual hierarchy

1

School of Big Ideas  
Guest Lecture Series  
Herbert Bayer  
Thursday, April 4, 7 pm  
Bradbury Thompson  
Thursday, April 11, 7 pm  
Wolfgang Weingart  
Thursday, April 18, 7 pm  
Green Leaf Auditorium

Box 2. I've used linespaces to group the info. To break it apart into clusters.

2

School of Big Ideas  
Guest Lecture Series  
  
Herbert Bayer  
Thursday, April 4, 7 pm  
  
Bradbury Thompson  
Thursday, April 11, 7 pm  
  
Wolfgang Weingart  
Thursday, April 18, 7 pm  
  
Green Leaf Auditorium

Box 3. I've used indented space to group the list of speakers and make them seem separate from the location and title info.

3

School of Big Ideas  
Guest Lecture Series  
  
Herbert Bayer  
Thursday, April 4, 7 pm  
  
Bradbury Thompson  
Thursday, April 11, 7 pm  
  
Wolfgang Weingart  
Thursday, April 18, 7 pm  
  
Green Leaf Auditorium

Box 4. I've used bold type to emphasize info and make it attention-getting.

4

School of Big Ideas  
**Guest Lecture Series**  
  
**Herbert Bayer**  
Thursday, April 4, 7 pm  
  
**Bradbury Thompson**  
Thursday, April 11, 7 pm  
  
**Wolfgang Weingart**  
Thursday, April 18, 7 pm  
  
Green Leaf Auditorium

Box 5. Can you see what I've done? I made some info a bit smaller and some a bit bigger. I also made some info italic.

5

School of Big Ideas  
**Guest Lecture Series**  
  
**Herbert Bayer**  
*Thursday, April 4, 7 pm*  
  
**Bradbury Thompson**  
*Thursday, April 11, 7 pm*  
  
**Wolfgang Weingart**  
*Thursday, April 18, 7 pm*  
  
Green Leaf Auditorium

Box 6. I applied color. You can see that color is a very powerful tool to help create order and visual grouping.

6

School of Big Ideas  
**Guest Lecture Series**  
  
**Herbert Bayer**  
*Thursday, April 4, 7 pm*  
  
**Bradbury Thompson**  
*Thursday, April 11, 7 pm*  
  
**Wolfgang Weingart**  
*Thursday, April 18, 7 pm*  
  
*Green Leaf Auditorium*

## MUSIC FOR THE EYES

### THE ROOTS OF EXPRESSION

Typography is expressive. This statement often elicits a head-nod without the listener stopping to consider what it means.

If understood as an image (as something to be seen as well as read) then type can become a powerful communication tool. It can be as expressive in your design as your choice of color, graphics, or paper stock. Type can become expressive of mood and visual drama in many ways. Here are three to consider:

Letterform. The shapes of the letters themselves can suggest meanings: elegant, informal, mechanical, and so on.

Layout. How the type is arranged on the page can also have visual meaning: agitated versus quiet, strong versus weak.

Color. This can be used along with typographic form to strongly express emotions.

Let's look at some real examples to explore the impact of each factor. We'll start with abstract student designs and then look at some influential avant-garde pieces.

<https://www.earsay.org>

"... Warren Lehrer is a writer and artist/designer known internationally as a pioneer in the fields of visual literature and design authorship. His work explores the vagaries and luminescence of character, the relationships between social structures and the individual, and the pathos and absurdity of life. His books, acclaimed for capturing the shape of thought and reuniting the traditions of storytelling with the printed page, include: A Life in Books: The Rise and Fall of Bleu Mobley (Goff Books); Crossing the BLVD: strangers, neighbors, aliens in a New America (W.W. Norton) with Judith Sloan, The Portrait Series: a quartet of men (four book series, Bay Press); GRRRH HHH: a study of social patterns (Center for Editions) with Sandra Brownlee and Dennis Bernstein; FRENCH FRIES with Dennis Bernstein (Visual Studies Workshop); i mean you know (Visual Studies Workshop), and versations (EarSay)."

## TYPE IS IMAGE

### When Seeing Is Believing

As I've mentioned before, one of the most amazing thing about type, I think, is that you can both read and see it. It works on two levels of consciousness: visual and verbal.

The letterforms to the left are from the Tamil alphabet used in India. Because I can't read Tamil (perhaps you can?) I am forced to see the letters only as beautiful forms.

A good typographic identity mark will work the same way. It can both carry the name of a company and also express something about its spirit.

There are many names for these identity marks: corporate identities, logos, logomarks, logotypes, trademarks, symbols, brandmarks, pictograms, and more.

How we form identity works for businesses the same way as it works for human beings. It has to do with grouping and association. As humans, we want to be members of a group but at the same time declare we are individuals. We want to be like others and at the same time be different. The flip-flop between these two urges make identity a slippery thing.

The ampersand becomes both read and seen in the example below. It is a child, as well as punctuation. This design was created by Herb Lubalin and Tom Carnasse for Mother and Child, a magazine that was never published



In this logo, the ampersand is both a design element and punctuation.

## THREE LOGOS IN MOTION

### LAYERS OF MEANING

One symbol I have always found interesting is the old logotype for the now defunct Northwest Airlines. It has a wide range of embedded meanings. Let's decode them.



Go West, Young Man. The former Northwest Airline logo plays with negative space, combining the N and W.

First, notice that you can simultaneously read the letters N and W. And the angular mark suggests the tail of a jetliner as well as implying motion and speed.

But there are more subtle meanings if you look closely. The circle represents a navigator's compass with the triangle representing the needle. And do you notice what direction the compass needle is pointing? Northwest.

I think this is fabulous because the mark presents many simultaneous readings. It's not just a picture of a lumberjack or something with the word Northwest stuck beside it in Helvetica.



In 2003, Northwest's logo changed to reflect the changing airline market. While it loses the lovely N and W, the compass corner of the W is retained.

The former mark was designed by Joe Finocchiaro and Don Kline consulting with Landor Associates in 1989. Landor is a very large and well known firm with a specialty in corporate identity and branding. They have offices all over the world and a client list that stretches to the moon.

Another example of meanings embedded into a typographic logomark is the Heidelberg symbol.

Heidelberg makes printing presses—those monster machines that designers hope work perfectly to print their hard work. This typographic logo has some concept behind it too.



I think the letter E—which repeats at even intervals through the word —represents a sheet of paper moving through the printing press. And the letter G represents the ink rollers. It also makes sense that the typeface is a bold, strong sans serif since the big printing presses are as powerful as locomotives.

Let's take a look at another typographic identity mark—Tropicana—a fruit and juice company. This mark has proven so popular that when Tropicana tried to change it in 2009, customer backlash forced them to revert to their old version. Now that's enduring typography!



Fruity Design. A fruit juice logo must pip the competition.

Take a second to compare the Tropicana mark to the Heidelberg mark that you just read about. They both use sans serif faces but (wow) the Tropicana typeface is having some fun. It's very informal. There is nothing uptight about it.

Even the colors are in contrast—Heidelberg in cool blue and Tropicana in a jaunty orange. Hmm... I wonder which one would be more fun at a party?

In the Multicanal mark below, the designers at Chermayeff and Geismar used the negative space formed by the stars to create an imaginary M.



Hidden M. Do you see the hidden letter? Design: Chermayeff & Geismar.

What's great about this design is that it's not just a pile of stars separate from the letter M. The stars do double-duty and create the letter M due to their arrangement.

The company, Multicanal, was a former cable television firm in Argentina. The designers described the concept behind the logo thus: "The name in English means multiple channels, expressed in the use of five stars, which also implies entertainment and a quality rating."

Chermayeff and Geismar is another time-tested and top-notch design firm in New York. They've also made logomarks for Time-Warner, NBC, Showtime, Mobil, and even the 1976 American Bicentennial.



Here you can see the logomark doing its job printed on business cards, stationery and envelopes. It's always important to remember that you're not just designing a logo-mark but a whole "identity system."

The logomark will end up in all sorts of situations printed very tiny and super huge. It may not only appear in print but also on television or as signage for the front office.

If the company is global how will it work in other languages and other cultures?

## CASE STUDY UNIVERSITY OF FLORIDA WORDMARK

Our Students in Action. Orange and Blue were the dominant colors on campus—the influence of our sports culture.

In the early 1990s, I was involved with the redesign of the identity mark for the University of Florida where I teach.

Until that time the school had no overall identity mark that symbolized the whole institution. Many of the individual colleges and sub-units had their own logomarks that had been developed over the years. It was a case of multiple personalities.

## Sports, Parties, and... Gators?

Although UF didn't have a logomark, it did have an official seal that was often used as a substitute. Like many universities, we also have a very popular football team and people had a tendency to view the sports logo as the symbol of the university itself.



There was also a perception of the university as a “party school”—after all, Florida is a vacation-land for spring break and a big retirement villa, right? How serious could a school be with palm trees and alligators? Well, we certainly enjoy Florida but we are also scholars and one of the top 25 universities in the nation. How do we project that identity?

Some thought we should symbolize the university through its central bell tower. But doesn't every university have a bell tower? Some thought we should trumpet our beautiful landscape. But the palm fronds would give people the wrong idea.

Sports Logo. How do most people know the university? Football on Saturday. Eventually a simple typographic solution was devised. The intent was to set a scholarly and prestigious mood. This was to directly counteract the sports logo—a very visible identity of the school but not representing our real purpose of teaching, research, and service.

A strong academic identity would help UF be considered a studious and serious contender as a top 20 university. It was important to create an alternative identity to our ubiquitous and popular sports logo.

And the Winner Is...

The typeface used was Palatino. A very good choice. It was designed by master typographer Hermann Zapf in 1950 but takes inspiration from the very first type designs in 15th Century Italy. It has serifs but strong strokes, it has both elegance and power. The way the UF wordmark is set in all capitals also makes reference to Roman letters carved into classical monuments.



Wordmark. The new design integrated the university's traditional seal with a spare elegant Palatino treatment

In addition to the Palatino type, the old university seal helps create a mood that is official without seeming officious. It does present some technical problems however. There is so much detailed illustration in the seal that it doesn't reduce with much clarity.

It's interesting to visually compare the wordmark to the fightin' gator logomark. The gator is illustrated in a cartoon-like manner and very colorful. The university wordmark is black and white and is absent of imagery—strongly typographic. It's as serious as The New York Times is, and the happy-go-lucky USA Today newspaper isn't.

In fact, our identity mark was intentionally rendered in only black and white in order to signify a frugal and conservative look. Since we are a state university, we don't want to spend taxpayers' money without good reason.

Overall, I think our final solution is quite generic but it does succeed in its central agenda to symbolize the academic purpose of the university and create a consistent system for use by all of the colleges and sub-units.

Of course, even now very few people run around with our “scholarly” wordmark emblazoned on their ballcap or t-shirt. The zippy sports logo still is widespread. But as an official symbol, we now have a consistent identity for all our academic ventures.

One of the more radical designers experimenting with type today is Elliott Earls. He designs typefaces out of necessity. His projects end up as performance/theater/video work. He does everything in his projects: he writes the poetry, sings the songs, edits the video, build the programs, the electronics, and (finally) designs the type and posters. Many of his typefaces can be found at the typeshop Emigre.

<https://www.emigre.com/Fonts/Alda>  
<https://www.elliottearls.com>

Another area of edgy typography takes its inspiration from street culture, skate punks, hip-hop, club culture and so on.

Check out the design studio Blk/Mrkt in Los Angeles or the site GigPosters for funky, cutting-edge poster work.  
[https://www.amazon.com/gp/product/1594743266/ref=as\\_li\\_tl?ie=UTF8&camp=1789&creative=9325&creativeASIN=1594743266&linkCode=as2&tag=gig-posters-20&linkId=e64e960403731ba3c5db61e25af3ed1a](https://www.amazon.com/gp/product/1594743266/ref=as_li_tl?ie=UTF8&camp=1789&creative=9325&creativeASIN=1594743266&linkCode=as2&tag=gig-posters-20&linkId=e64e960403731ba3c5db61e25af3ed1a)

Many people would argue that the best design is timeless and not vulnerable to cultural change. Simplicity is universal. Others think that fashion and style drive design. What do you think?

Concrete Jungle

If you're in the thick rainforest of New Guinea or the frozen Yukon territories you won't find much culture. That's because you won't find many people. Culture comes from the things that people make—from tangible architecture and artifacts to more elusive words and ideas.

Cultures are defined not only by places and nationalities but also by different periods of time. Cultures shift with the generations. The culture in which my grandparents grew up is not the same as the culture I live in today.

Cultures can be divided into high culture and low (popular) culture. It's interesting to me that typography inhabits both levels. It can be both artful and mundane, revolutionary and common.

One important intermixing of design cultures happened early in the 20th century. Much of what became modern design in America is due to an influx of

European culture-makers.

Sensing the onset of war, many designers, artists, and architects left Europe for America between 1930 and 1940. With them they brought aspects of their design culture that have had long-lasting influences in the United States.

These outsiders from across the Atlantic were not completely embraced by the pragmatic American design establishment. They brought with them the “new typography” of Europe. At the time, American design was rooted in the traditions of Arts & Crafts styles. The Europeans had radical new philosophies of design and brought with them the sans serif letterform and asymmetric layout of the page.



For example, it was difficult for tradition-bound Americans to deal with the look of the Brodovich magazine layout for Harper's Bazaar, with its innovative use of sans-serif type, dynamic columns, and use of white space.

Those radical ideas were the results of experimental schools like the German Bauhaus and Russian Constructivist programs.

From the Bauhaus came Herbert Bayer, Laszlo Moholy-Nagy, and Walter Gropius. Other influential European designers like M.F. Agha, Alexey Brodovich, A.M. Cassandre, and Will Burtin traveled to America where they worked at influential magazines, agencies, and studios.

How long does it take for innovations in design styles to be culturally accepted? When does the underground become the norm?

### Technology Transforms

Come to think of it, where are we today, with globalization and the Internet? With new technologies design—and culture—can be transmitted around the world in an instant. I can design a typeface on my back porch, upload it to the Net, and you can be using it two minutes later in Bangkok. The traditional walls that shape one culture differently from another are quickly dissolving. Technology of a particular time period has always shaped the mediums of communication. Typographic forms are not exempt from this influence.

The Maryland Day Centennial poster you see below is printed with large blocks of type made out of wood. It's made of wood, instead of the metal used in the printing presses of that day, because the big chunks of metal would be way too heavy to manage.



Wood type was also easier to ornament and customize. And because of new technology (like steam-powered printing presses, hot-metal typesetting machines, and engraving tools) even the design of metal type was becoming more inventive. This period—the early Industrial Age of the mid-19th century—saw an explosion of new letterform designs.

I think the same sort of thing is going on today with computers. We can use type construction software to make our own typefaces without much specialized knowledge. We have the tools at hand, but do we have the visual ability to make good type?

### In with the Old...

New design and typography often borrows from the old. That general approach is called “retro” and is very much at work today.

How do the designers do it? Many use the same tools as the originals— wood type, hand-cut illustrations, and letterpress printing. They don't fake the look and feel by using the computer. One example is Hammerpress in Kansas City, MO.



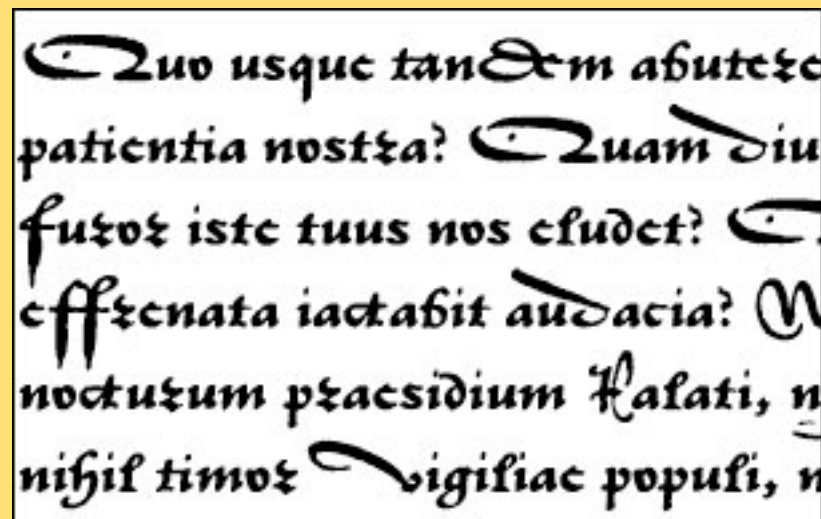


Above you see an example of an album cover from 1999 designed to look “old-timey.” Notice the typestyle. It’s very similar to the Maryland Day Centennial poster from 1876.

Retro style doesn’t try to be high-tech, it appeals more to the simple, low-tech, and blue-collar sense of design.

An example of a type designer who draws on past cultural periods is Jonathan Hoefler. His studio has made custom typefaces for publications such as Rolling Stone, Harper’s Bazaar, The New York Times Magazine, Sports Illustrated, and Esquire.

Many of his typefaces have historical roots and heavy research behind them. For example, his typeface *Civilité* is based on a 1562 metal typeface by famed typographer, Robert Granjon. Because the face was missing numerals and punctuation, Hoefler adapted some from another font also designed by Granjon.



Quite Civilized. This typeface is a revival of one originally designed in 1562.

But this makes me think: What type designer—consciously or unconsciously—doesn’t draw inspiration from history and culture? Can we really start with a clean slate?

The ephemera of everyday life surrounds us. Pop culture sings its songs. Visual ideas are born from your scrapbook of experience, from today and yesterday, from here and there.

## CULTURAL CURRENCY

Living in a Material World

One very powerful cultural artifact is currency: banknotes, paper money, cash.

It is powerful not only because it is tied to material wealth but also because it carries strong cultural symbolism. It is a kind of national identity.



Think of the problems faced in Europe when designing a new standard set of banknotes to represent all of the countries in the European economic union.

The European Central Bank put out a call for designs following a central theme of “Ages and styles of Europe”. A jury of respected academics, designers, and communications experts was assembled to advise the bank on the selection of the final designs.

Robert Kalina, an engraver at the Austrian National Bank in Vienna, was the winning designer of the money. The designs represent Europe’s architectural heritage. Kalina used images of bridges, gateways or portals (doors and windows) to symbolize the concept of passage, change, and unification.





A Bridge to Nowhere. The bridge on the 100 euro note doesn't exist. It is meant only to represent a general "style" of construction and design.

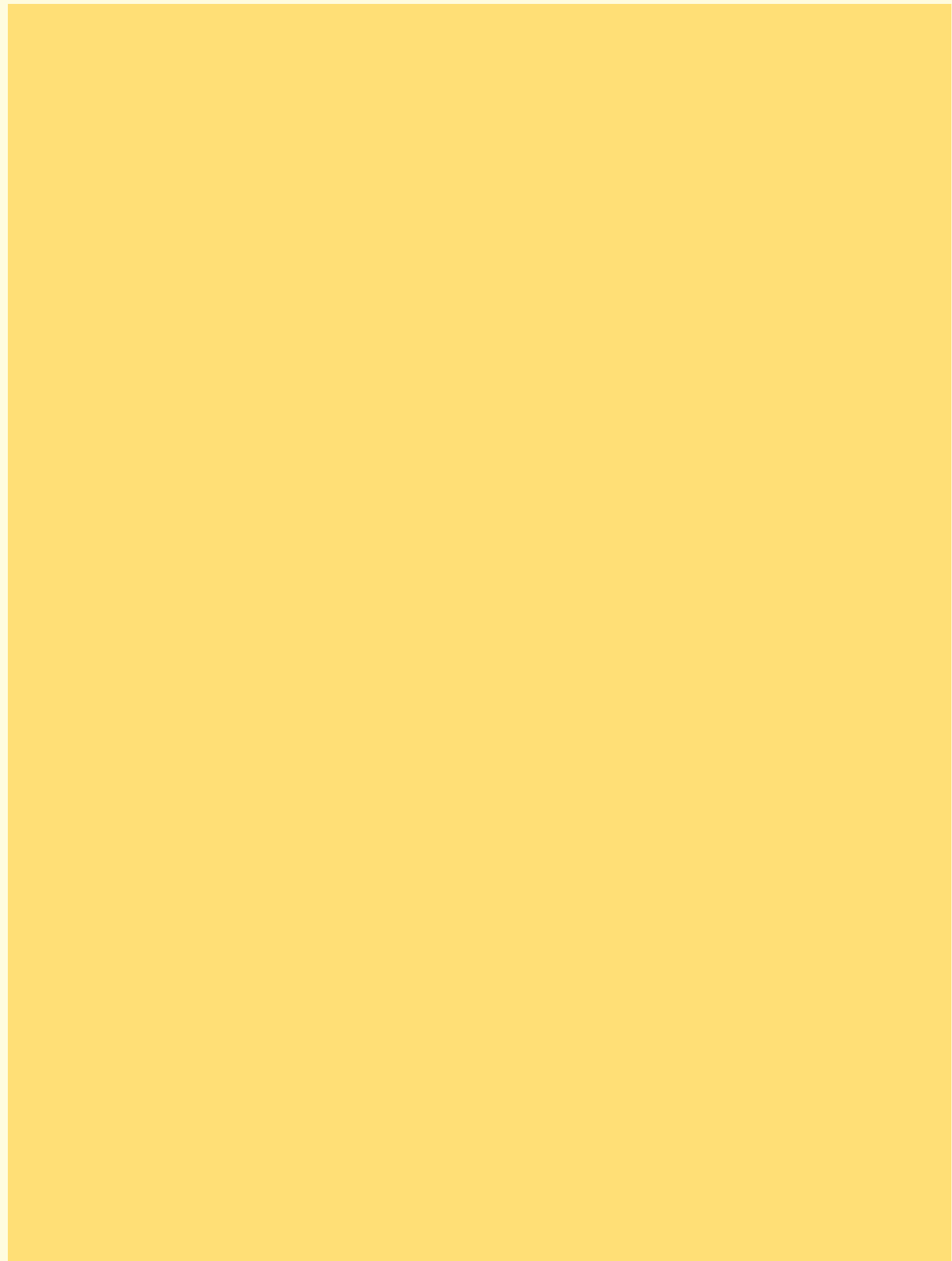
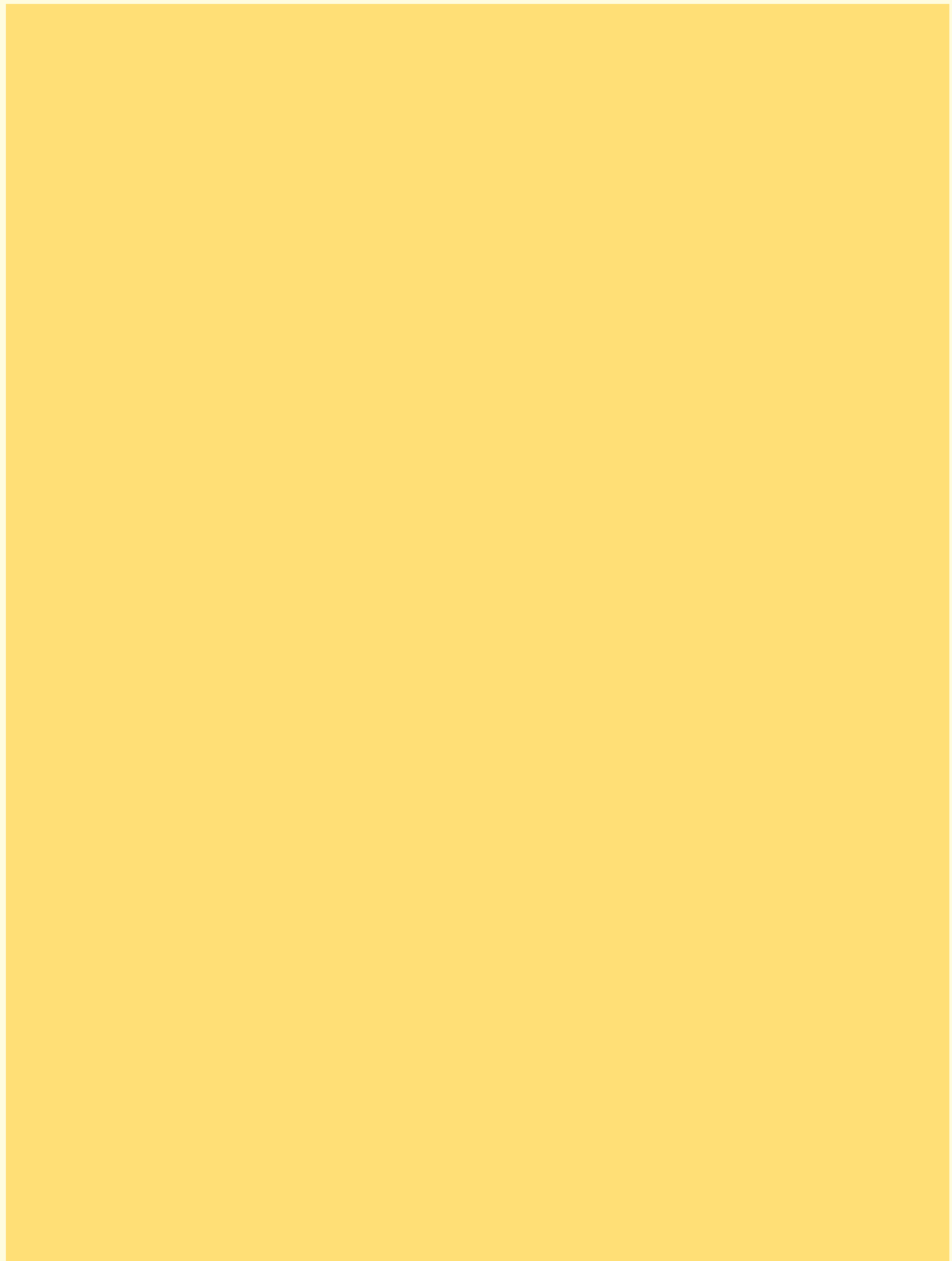
The illustration of bridges on the banknotes depict the Classical, Romanesque, Gothic, Renaissance, Baroque, Iron, and Modern styles of architecture and building. But what is remarkable is that they are not real, existing bridges in any country—they are imaginary.

Editors at the design Web site Core77 write: "Graphically, the bills are well composed; a nice balance of spareness and anti-counterfeiting complexity, a means to erase those pesky national boundaries that inhibit free-flowing commerce. To flow freely across Europe, money had to be uprooted from its local origins."

The United Kingdom does not use the Euro. Hmm. Is the UK part of Europe or not? I'm sure this is argued and debated in pubs across the land. It's a great example of the cultural tension associated with currency—it's an economic question but also one of design and culture. Cool Britannia, indeed.

<https://www.youtube.com/watch?v=dcc1VyGvaYk>

<https://bydawnnicole.com>



# Buisness and Technical Writing

**Business writing** consists of the memos, letters, emails, reports, proposals, and other documents written in support of running a business big or small.

Business writers need the ability to write in a clear, grammatical, and well-organized fashion about issues relating to their work.

**Technical writing** is a sub-genre of business writing. It is writing that documents all aspects of the use of complex products. Examples of technical documents include an installation manual for a TV, a guide for creating software applications, a white paper that highlights the advantages of a new product or technology, a maintenance manual for a dishwasher, and much more.

Technical writers need all of the skills of business writers plus an aptitude for presenting complex technical material to both technical and non-technical audiences.

## FIVE ESSENTIALS OF BUSINESS AND TECHNICAL WRITING

**Be on target**

**Be clear**

**Be concise**

**Be accurate**

**Be polite**

## DETERMINE THE AUDIENCE

When writing for a business or technical audience start out by determining who is going to read the document. The tone, the level of detail, the terminology you employ, are all a function of how you answer this question.

Consider whether your business document will be read only by a close associate, by an entire department or company, or by a potential client you have not yet met, for example. For a technical document, consider the expected skill level of the reader. How you approach sophisticated computer programming documentation will differ from how you approach a basic photography tutorial.

## CHOOSING A PAPER TYPE

The first step in creating a business or technical document for print should be your paper selection. While this may seem like a simple task, there are a number of factors that might go into your choice depending on the document.

For documents printed on a standard laser or inkjet printer, there is a strong likelihood that your paper size of choice will match the paper you have on hand. If you live in North America, that means 8 1/2” x 11” paper, the type sold in reams of 500 sheets at your favorite office supply store. All of your basic memos and other informal documents will be printed on this stuff.

Most countries outside North America use A4 paper, a slightly narrower and a longer sheet than U.S. letter stock. A4 paper is 210 mm x 297 mm.

Even if you are happy with the standard 8.5” by 11” paper, you still have choices to make. My local office supply store offers multipurpose, bright white multi-purpose, 3-hole punched, 50% recycled multipurpose, 50% recycled multipurpose heavyweight, and more. And if you don’t like white, you can choose from colors like lilac, salmon, and turquoise. While one of those colors may suit a flyer or perhaps a cover page of a business or technical document, the best choice for a long document containing lots of text is one of the variants of white paper.

If your ultimate plan is to send your work to be professionally printed, your paper choices—both in terms of size and paper type—multiply further. Even if you are limited to your office printer, you have the option to choose a page size that is smaller than the paper size and trim off the excess edges. The final size you end up with is known as the trim size.

In choosing a paper, also consider how long the final printed product needs to remain useful. Will your company want to refer to this training manual for years to come? Or only until the next version of the software arrives in a year or two? Anything printed on paper made from wood-based pulp, which has not been treated to neutralize acids, will yellow and deteriorate over time. Exposure to light and heat accelerate that process. Archival paper is acid-free and has a lifetime of 100 years or more. Ink is another factor affecting a document’s useful life span. Some inks will eventually fade or lose color fidelity.

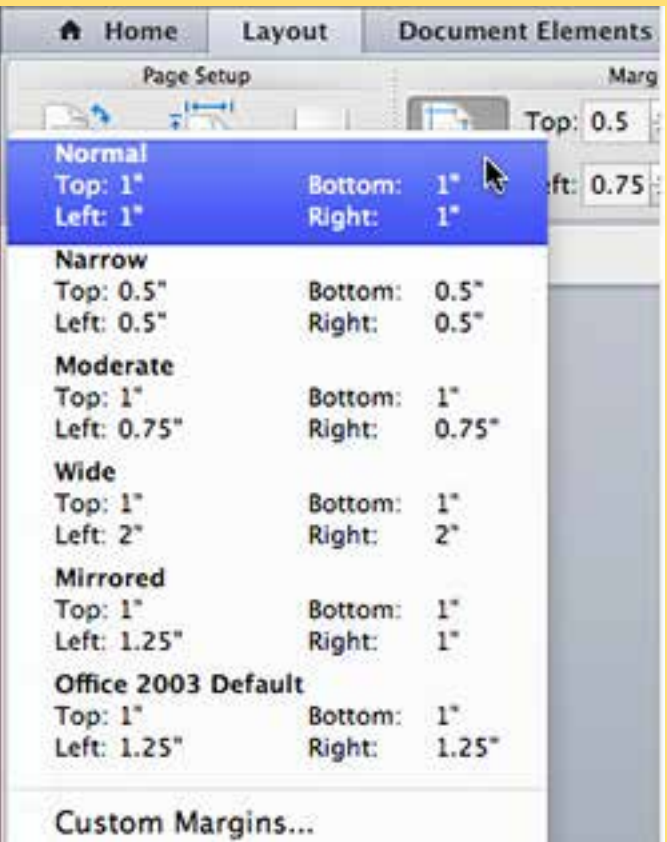
Finally, consider duplex printing, which is printing to both sides of the paper (if your printer has this feature). This results in a more compact final product... great for making your intensive training document seem less wieldy or for getting a two-page memo out to the entire company staff using half the paper. Duplex printing may not be appropriate for very formal business documents, such as business plans, proposals, or resumes.

## SETTING MARGINS

With your paper selected, it’s time to consider the document itself and how it will be printed and read on the page. Page margins are the white space around the page edge which is not printed. Printers typically cannot print to the very edge of the paper so some degree of margin is mandatory.

Margins have an aesthetic and a practical importance. Without the right amount of white space, a printed page can seem either crowded or sparse. Margins are also one means of keeping the length of a printed line of text comfortable for reading.

Most word processing software offers a default option that sets margins for typical letter-size printed materials. For example, in a default document Microsoft Word assumes that you want 8.5” by 11” paper with one inch margins all around: top, bottom, left and right. If this is not to your liking, make an alternate choices using the Custom Margins command.



Setting document margins in Microsoft Word. Your word processing software or your version of Word may have these options in a different location.

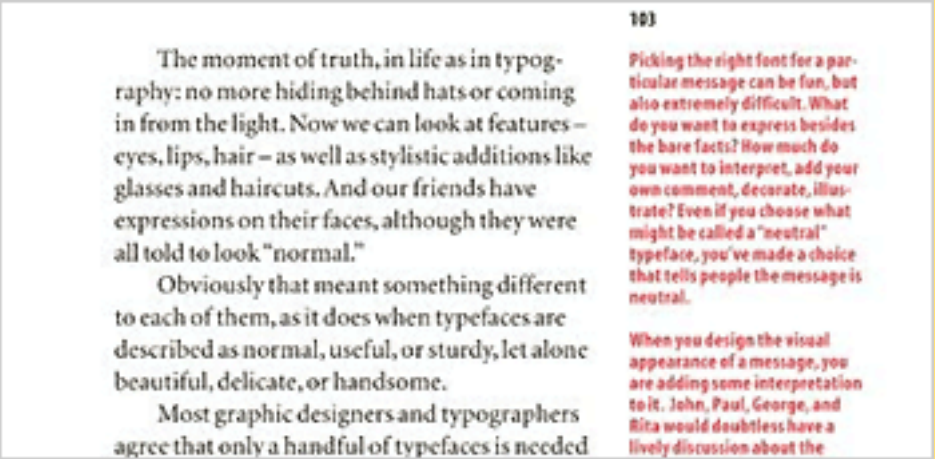
Equal margins on all sides can be problematic when a printed work is destined to be bound. In such cases, extra space must be added on the side closest to the binding. In the case of a one-sided document printed in English, the extra space goes on the left side. If the work is two-sided, the extra space alternates between the right and left sides of the page, as in the Mirrored option in the Word example shown above.



## COLUMNS

The default word processor templates all use a single column for page content. This is the right choice for documents such as letters, memos, and most resumes. In some documents, however, a multi-column layout is preferable.

Newspapers and newsletters commonly have multiple columns of text as do some technical manuals. This might be a simple two-column layout with a large body column and small column for sidebar notes, or a more complex three-to-six column layout for a newspaper. Typically when using more than a couple of columns, you'll want to lay out your document in a layout application like InDesign after writing up the text in your word processor.



Two-column layout used by Erik Spiekermann's Stop Stealing Sheep. The second column contains notes and other materials that is not part of the main narrative of the book.

## PAGINATION

Printed materials are intended to be read sequentially, unlike electronic materials that are often read in a more exploratory fashion. For this reason, print documents with more than one page of text commonly have numbered pages.

Even if it is clear that a text is to have page numbers, the decision as to what numbering style to use remains. Will the pages start with 1 and increment with each successive page? Will page numbers be prefixed by chapter numbers and restart at 1 with each new chapter? (1-1, 1-2, 1-3,..., 2-1,...) The latter choice works well for technical material that is divided into numbered chapters.

Different parts of the same book may have different numbering styles. For example, front matter (the content that precedes a book's first chapter) may be numbered using a style

that differs from the remainder of the book. A common convention is to use Roman numerals in lower case: i, ii, iii, iv, and so on.

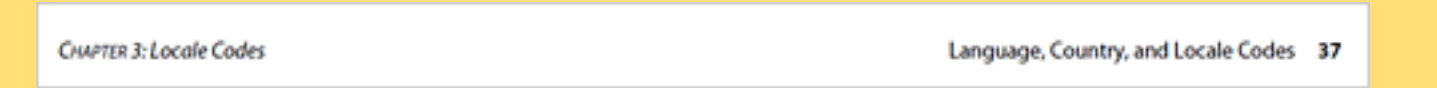
If you elect to have page numbers, you must decide where on the page the actual number should be placed. You may choose the top or the bottom, and having made that choice, pick from the outer edge of the paper or even the middle of the page in the case of material that will not be bound. Page numbers are never placed on the inner edge of a bound document or book.

## HEADERS AND FOOTERS

Page numbers that appear at the top of the page are part of the page header. Page numbers that appear at the bottom of a page are part of a corresponding area known as the footer.

In a publication intended to be read from start to finish in order, page numbers might be the only header or footer content you'll need. Technical materials, however, often provide additional header or footer information to give readers a quick means of grasping the context of the page they are viewing.

For example, a header or footer might include a chapter number or title and/or the name of the current section within that chapter as shown in the example below.



Header with chapter number and name at left, and section name and page number on the right

A two-sided document can have headers or footers that switch sides based on whether they are on odd or even pages.



Footers for a two-sided document with the page number always on the edge farthest from the binding.

## WORKING WITH TYPE

Typewriters offered users a limited choice of typefaces, and this choice was typically made at the time of purchase (Pica or Elite). Today's word processors allow us to choose from a vast array of typefaces. While this is a great advantage, it also requires a bit of type savvy to make good choices.

Since you're a designer, you really have an edge over other business and technical writers. As you know, the choices you make matter as they can have a huge impact on both a document's appearance and its readability.

## CHOOSE THE RIGHT TYPEFACE FOR THE JOB

You would not want to read a long technical manual set in a script font such as . But you may consider using a script font in an invitation to your company's annual holiday party. Setting a business letter in may confound the reader of a serious text, but that typeface might strike just the right casual note as a playful newsletter headline.

Many companies use a corporate typeface as part of their corporate branding efforts. In some cases, a particular face is strongly associated with a particular company and a change can be unsettling for customers. The decision by the Swedish furniture retailer IKEA to drop its long standing use of a custom version of the Futura typeface for its catalogs in favor of the Web-friendly Verdana face met with consternation in some quarters. (Read an article from TIME about this issue, featuring a former Sessions student's campaign against the typeface switcheroo.)



<http://content.time.com/time/business/article/0,8599,1919127,00.html>

Technical materials often require multiple typefaces. A common design strategy is to use one face for titles and headings and another for body text. A third face might be needed to set numerical data or computer code in a fixed-width font.

A **fixed-width or monospaced font** is one in which all of the characters are set at a uniform width. In proportional-width fonts, narrow letters such as the “i” have a smaller width than wide letters such as the “m.”

AaBbCc Lucida Console  
AaBbCc Lucida Sans Typewriter

Two similar fixed-width fonts. Notice the serifs added to the “i” and “l” to make them as wide as other letters.

Many printed texts use a sans-serif face for headings, a serif face for body text, and a monospaced font for certain types of examples (typically computer code or tabular numerical data). A serif font is often used as the body face as it is widely held that such faces are easier to read at small sizes on paper.

AaBbCc Times New Roman  
AaBbCc Lucida Bright  
  
AaBbCc Franklin Gothic  
AaBbCc Helvetica

Serif fonts Times New Roman and Lucida Bright and sans-serif fonts Franklin Gothic and Helvetica.

Creating printed documents with your word processor places you in the role of a typesetter in addition to writer. You need to decide when to use italics or bold text, and when to use superscripts, subscripts, or special effects such as Small Caps. Unlike when you design a printed document or Web page someone else has written, these decisions are your call when you are the designer and writer of the document.

## SPECIAL CHARACTERS AND SPACES

You will often work with accented characters not used in English and with variant forms of the commonly used characters like quotation marks. For example, there are three variations of the double quote and the single quote: the left double curly quote (“), the right curly quote (”), the straight double quote (“), and their single quote equivalents.

When quoting a passage of text in a printed document, use the curly variation as in: she said, “Look both ways when crossing the street.” The straight versions of both the single and curly quotes may be needed in some technical text, such as when working with computer code or when referencing the original ASCII character set which does not include the curly versions of these characters.

If you learned to type on a typewriter, you may have acquired a proclivity for adding two spaces after a period. This practice is archaic on today’s word processors as they are clever enough to adjust the space at the end of sentences appropriately. Some word processors have a setting that saves you from this archaic habit by prohibiting the typing of two consecutive quotes. Otherwise your spell checker will very likely prompt you to remove double spaces in text.

## CREATING LONG DOCUMENTS

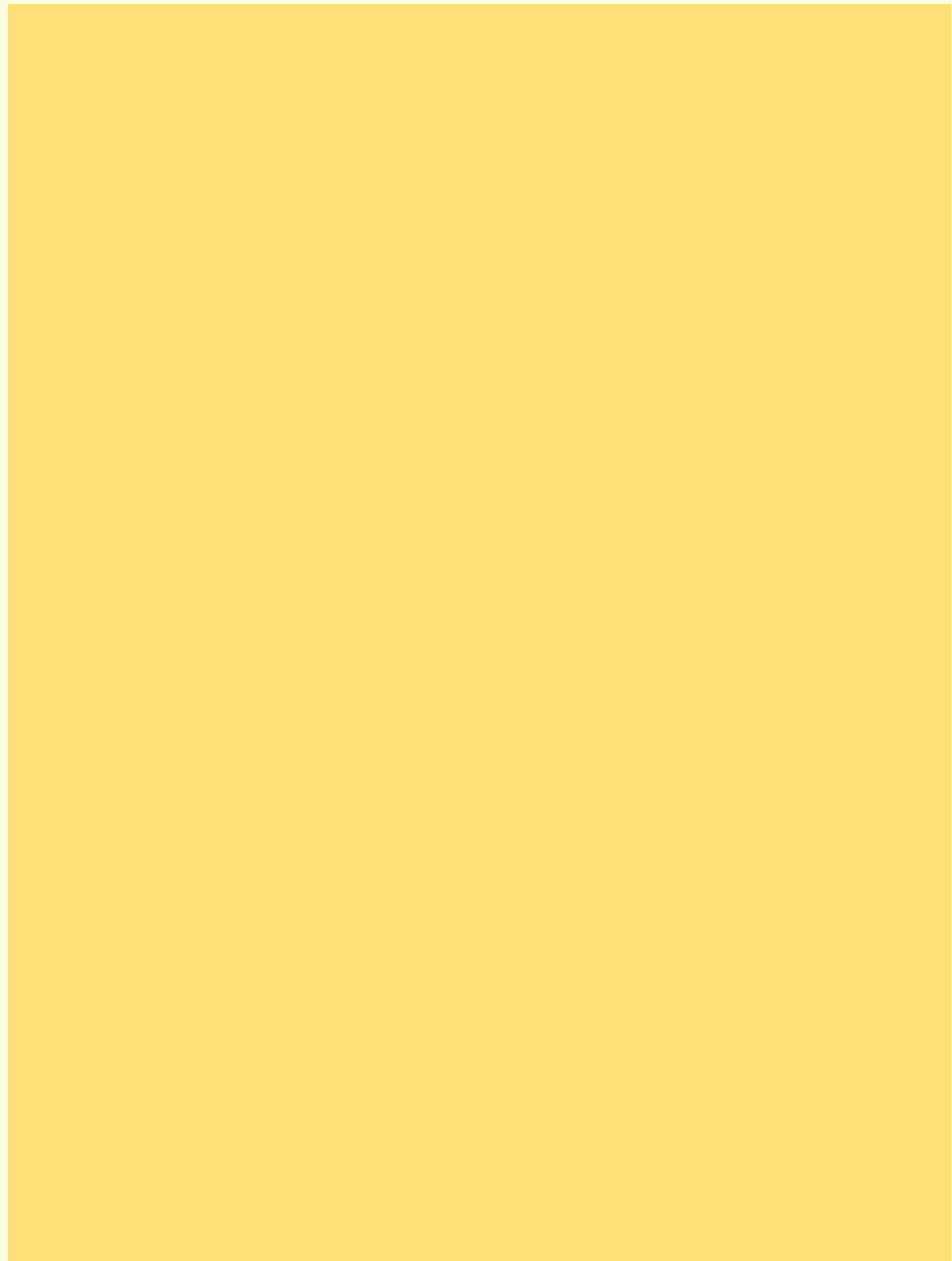
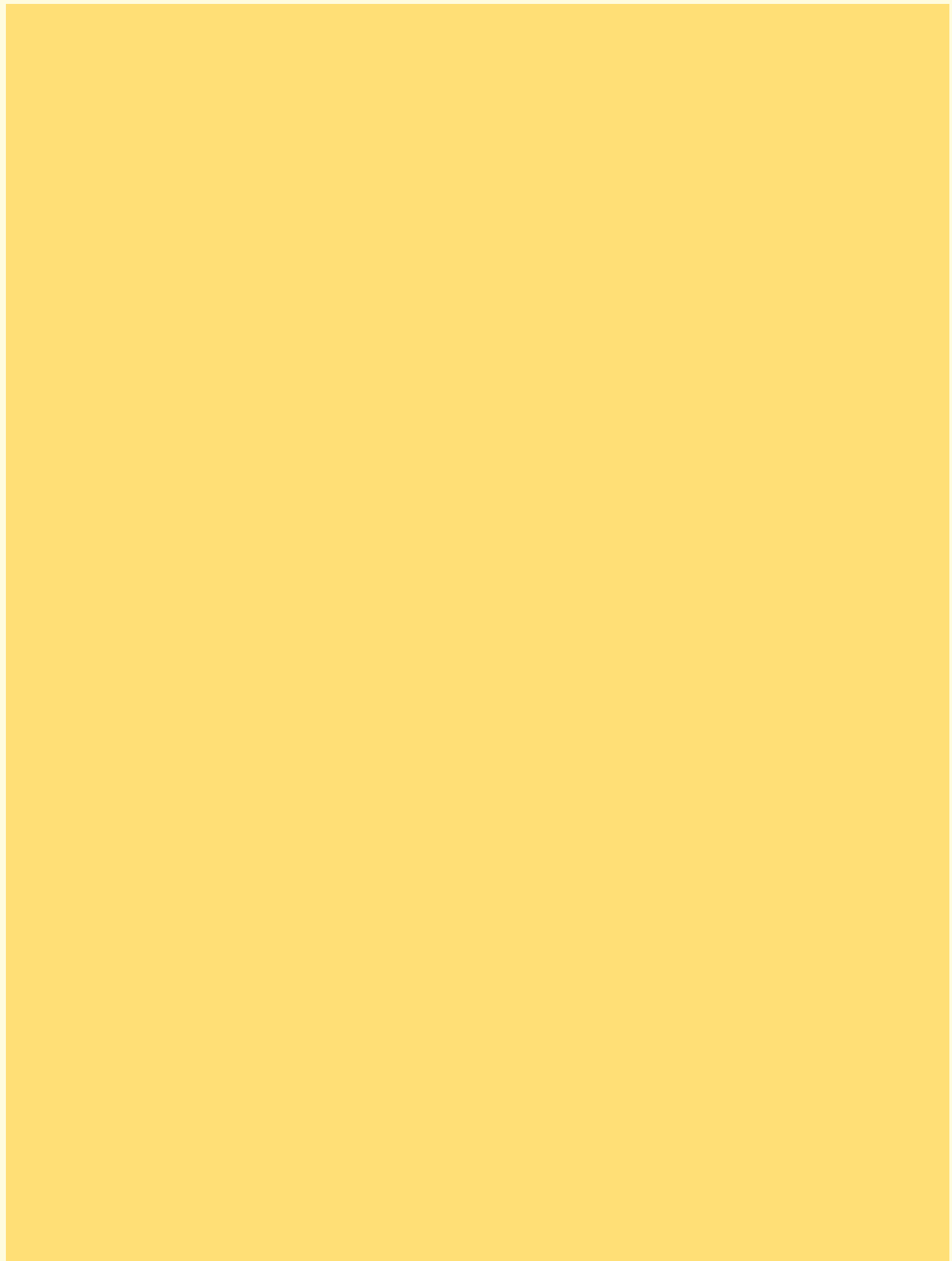
Documents such as memos or letters are comparatively simple to design. They are relatively short and have simple formulaic structures. Longer business and technical documents, such as books, manuals, and annual reports are not only longer but more complex in their structure. But they too are composed of a set of standard parts.

In broad terms a book is made up of front matter, a body, and back matter:

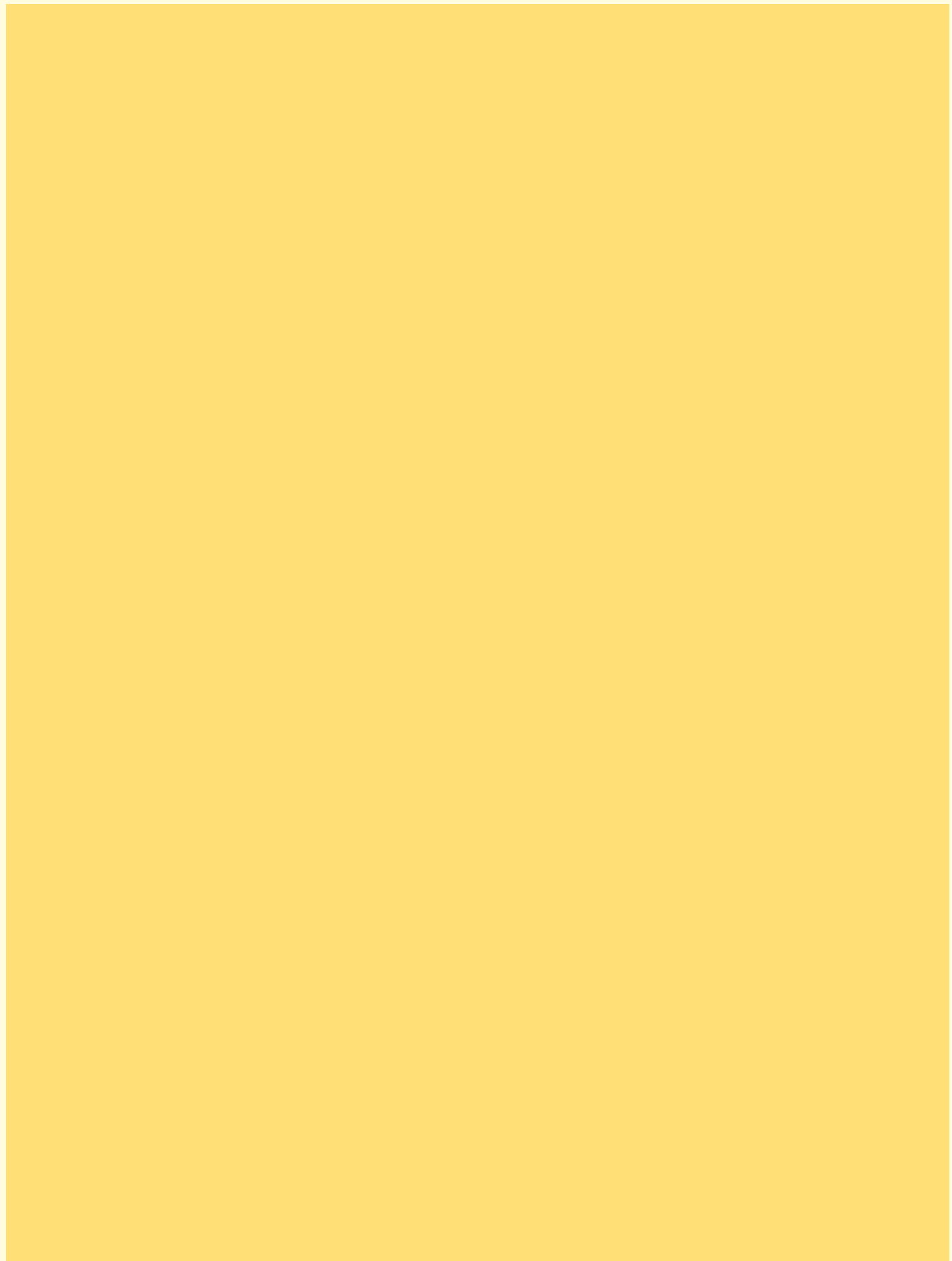
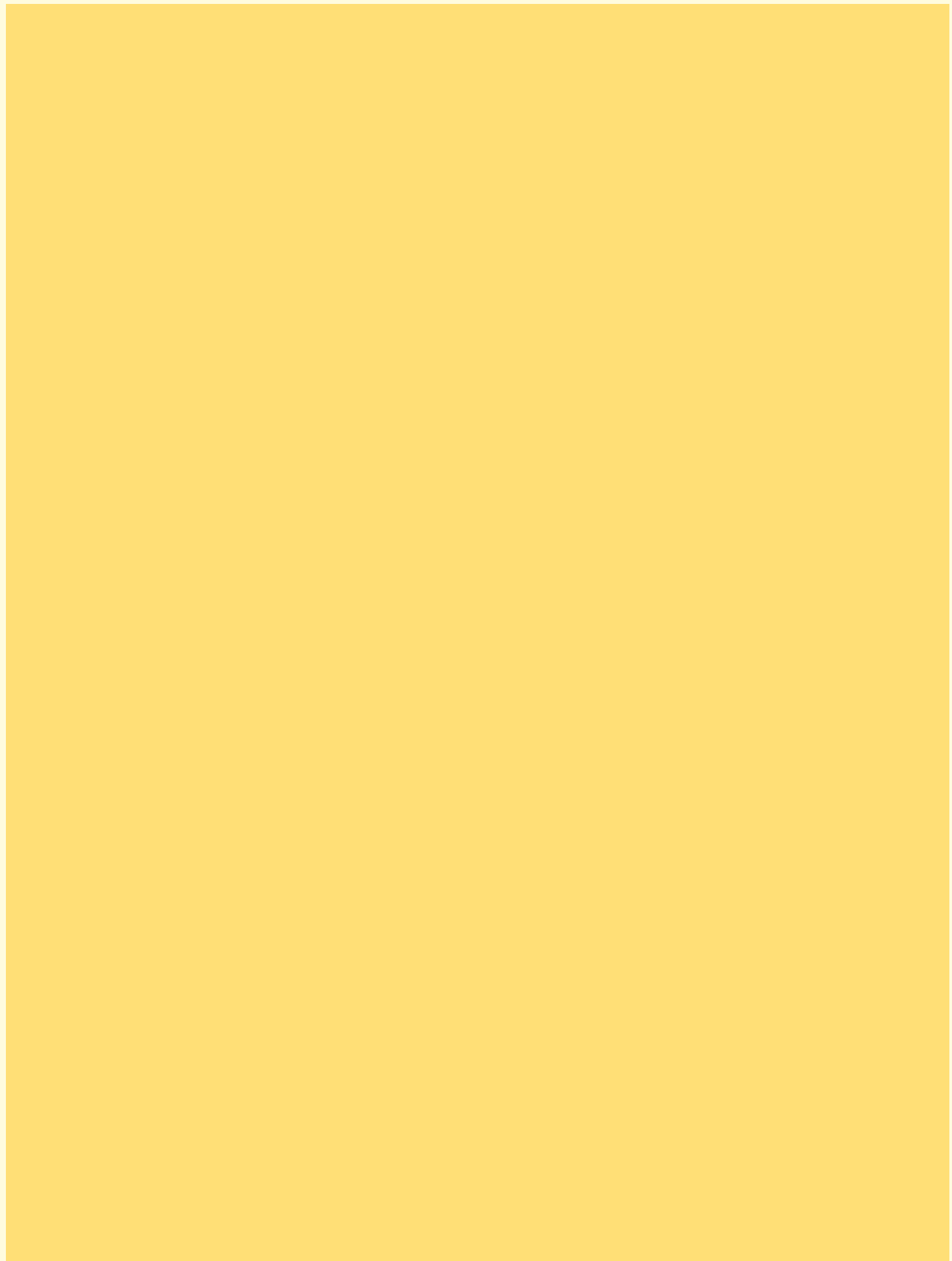
Front matter consisting of everything that appears before the book’s body.

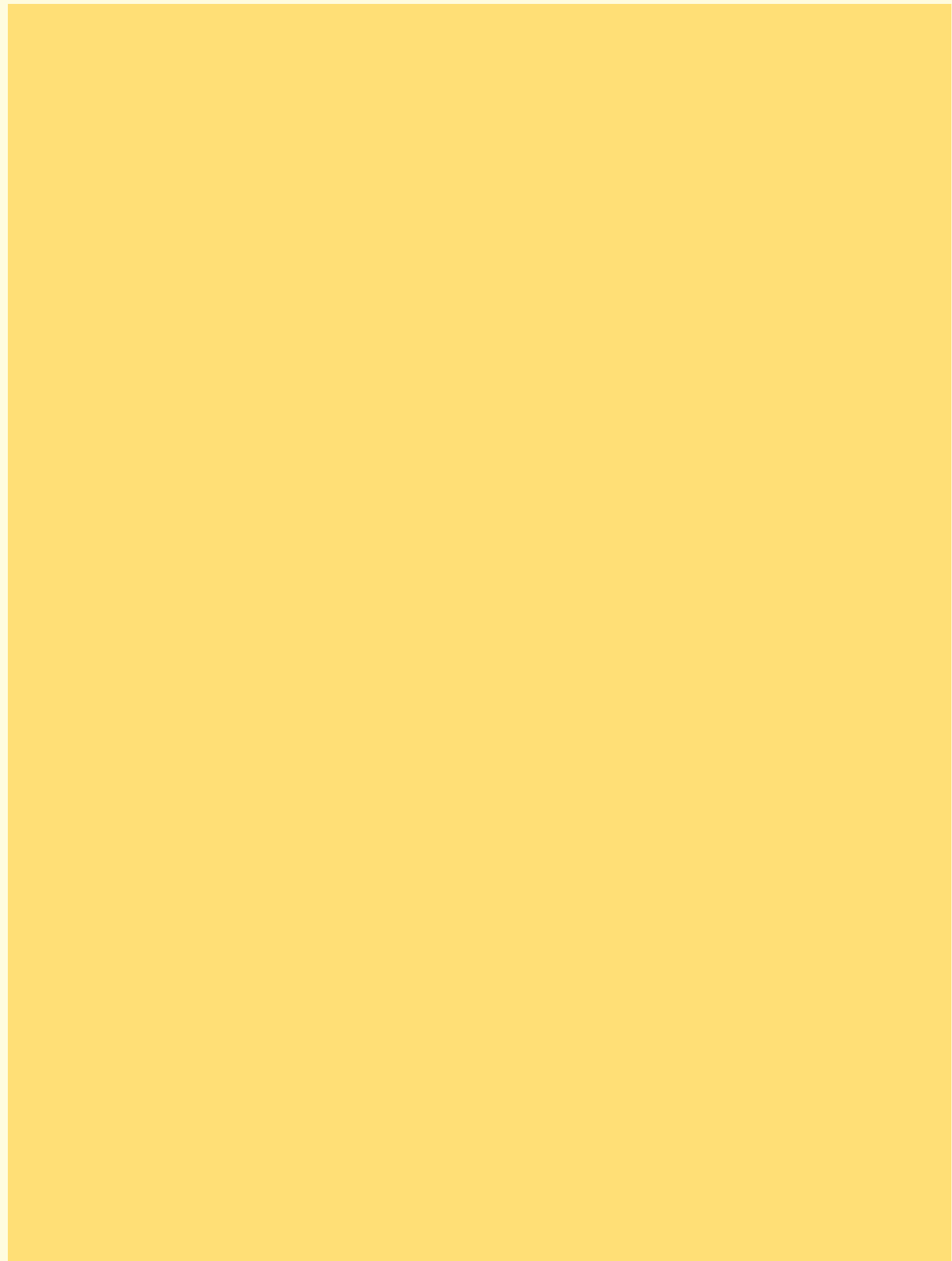
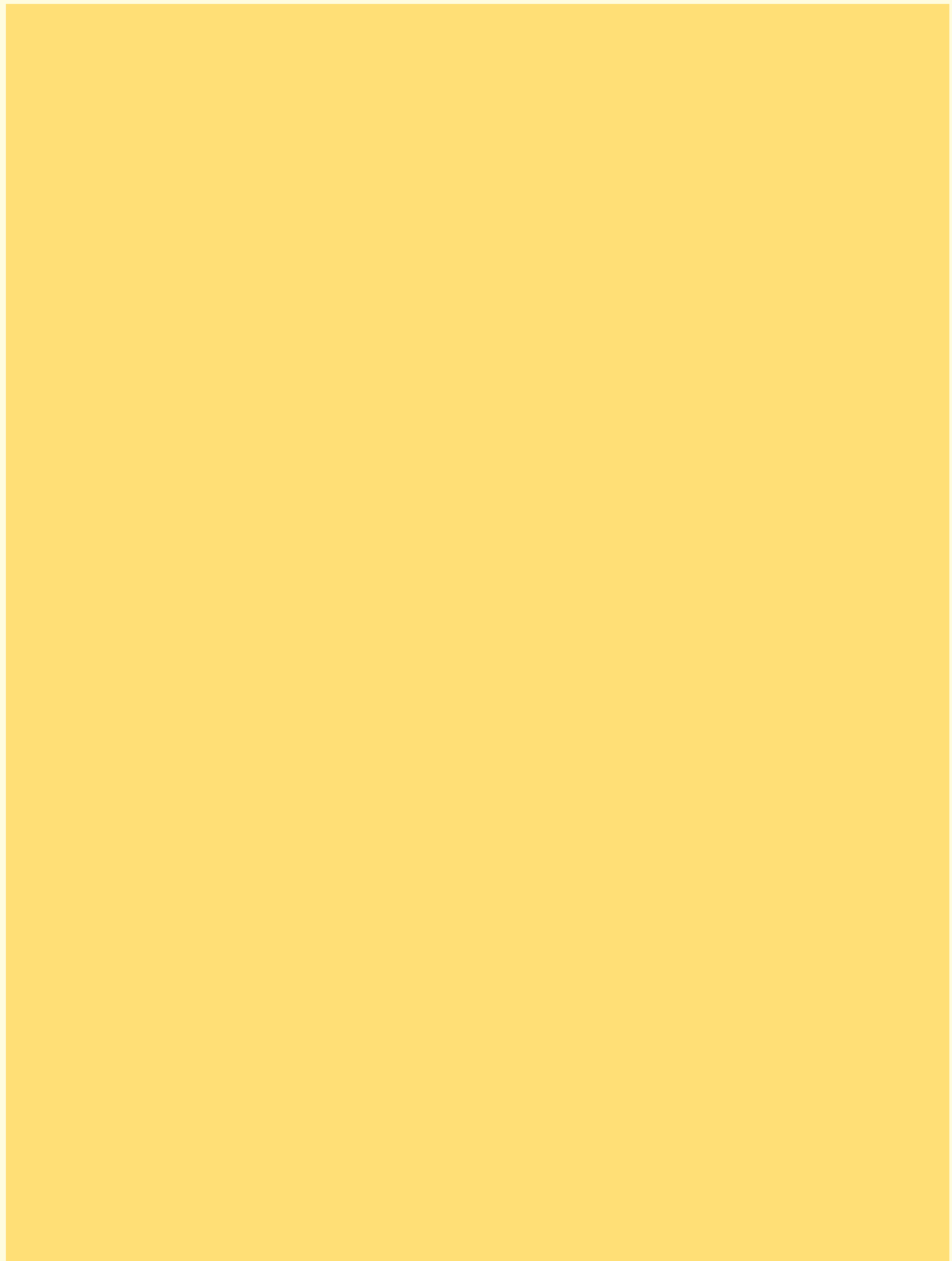
A body consisting of the book’s main content.

Back matter consisting of everything that follows the body.









# Layout Design

## FOUNDATIONS OF DESIGN

Nothing connects or communicates like a great layout. Whether it's a magazine spread, a subway poster ad, or a Web page, the art of page design can speak powerfully to the reading audience.

Layout design is properly defined as using a system of elements (text and images) to communicate a particular message. In the right hands, the elements in a layout design work together to create an overall visual communication that enhances or amplifies the core message.

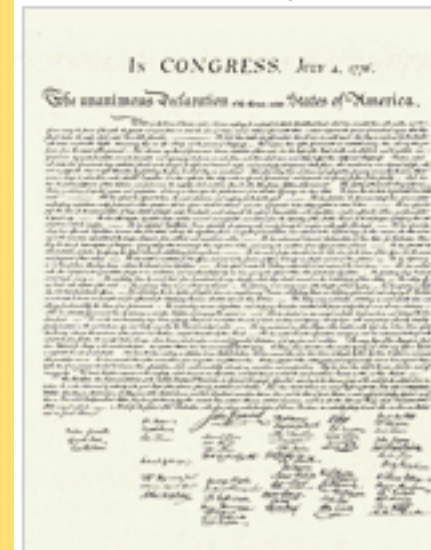
### Case Study 1: Founding U.S. Documents

In the 18th century, not much emphasis was put into layout design. The painters of the day were masters of composition, but publishers were limited by technology, and had not yet attempted to formulate principles for the composition and proportion of printed publications.

Any written or printed work was produced and consumed by the well-educated, then a minority of the population.

Jefferson, Washington, and Franklin... what were you thinking?! “We the people” can’t read these damn things. The columns are too long, the text is bunched up, and there’s no negative space for the viewer to rest their eyes. The American founding fathers were too busy inventing democracy to really concern themselves with layout techniques. We’ll let it slide... things will surely get better in the new Republic.

U.S. Declaration of Independence



U.S. Constitution



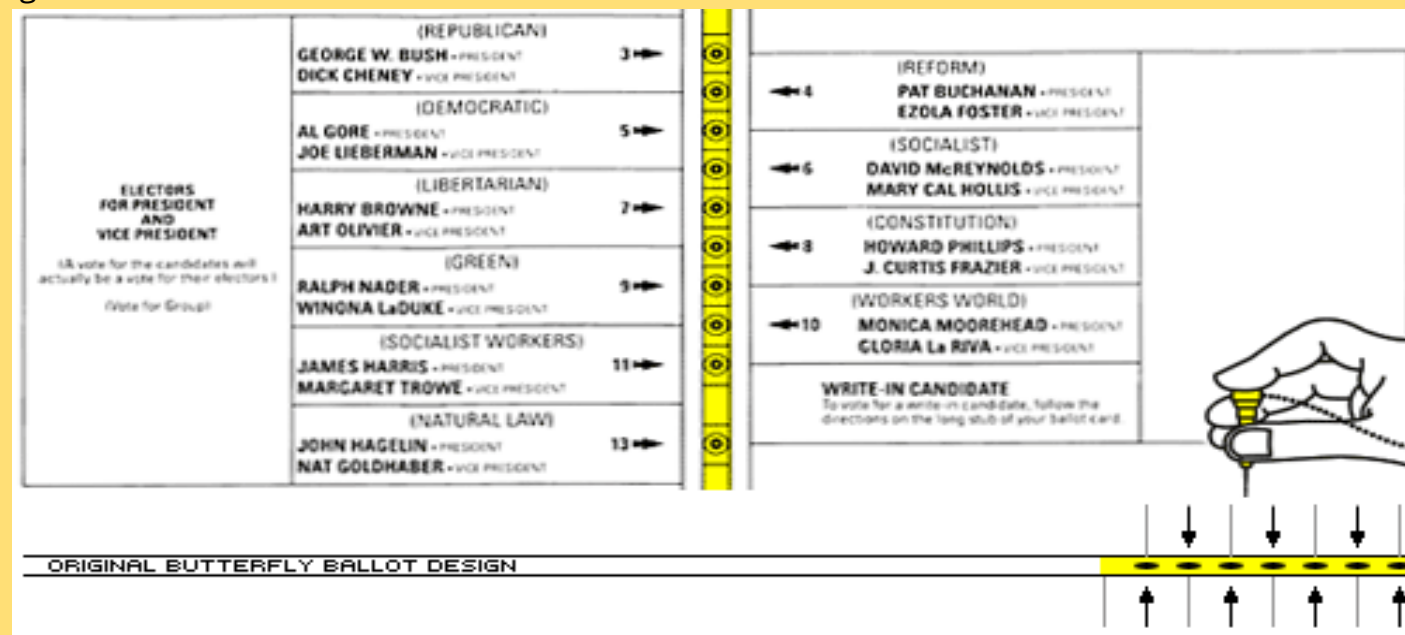
U.S. Bill of Rights



## Case Study 2: The Butterfly Ballot Debacle

Even an optimist would admit that the 2000 U.S. presidential election in Florida had problems. A dispute over the number of votes cast for candidates George Bush and Al Gore prolonged the election by months. Votes were counted and re-counted until the result was decided. Everyone in the States certainly had (and has) an opinion on which party or group was responsible for the debacle: Republicans, Democrats, seniors, Supreme Court judges—the list goes on.

The votes that were actually cast, however, painted a different picture. It took an atrociously bad layout design to really foul things up. The culprit? A poorly-designed ballot with alignment issues, called the “butterfly ballot,” was certainly the most important ingredient in the nightmare that ensued.



Take a look at the punch holes in the middle of the ballot card above.

Analysts of the 2000 election now believe that as many as 4,000 people made the error of punching the second hole on the ballot, in the mistaken belief that the second hole represented the second candidate. In addition, more than 19,000 people made the error of punching more than one hole, since more than one hole was placed directly alongside each candidate’s name. In the final vote tally, George Bush won Florida by 537 votes. Doing the math: a simple layout design mistake likely changed the outcome of the election.

Let’s analyze the problem. The ballot holes were poorly aligned with the rows containing the candidates’ names. Proper alignment ensures that associated elements are lined up along common rows or columns. Alignment creates a sense of cohesion and unity. It contributes to a design’s overall stability and aesthetic attraction and is a powerful tool for leading a viewer through a design. On the offending ballot, alignment was sorely lacking. Better proximity and clear grouping couldn’t have hurt, either.

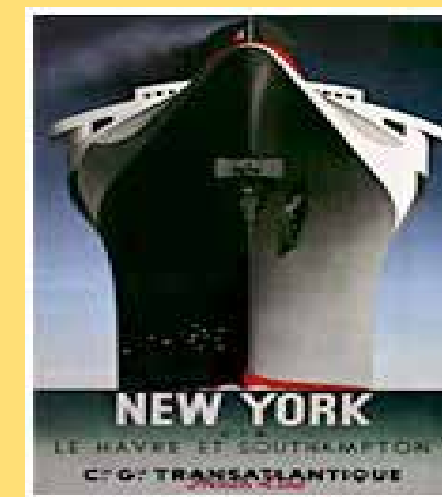
Why were the ballot designers unable to see the problem? A competent designer would have predicted this outcome from just a glance at the ballot, but even a beginner should have had enough sense to user test the design before its release. User testing was not done in this case, and a serious miscarriage of thousands of voters’ wishes resulted. No matter what your politics, this type of layout design should be run out of town on a rail!

## Case Study 3: Works of Cassandre

It’s time to look at something more sublime. The mass-communication poster works of A.M. Cassandre have a special place in the history of layout design.

Several famous pieces by A.M. Cassandre. Click to enlarge.

Russian-born A.M. Cassandre was a pioneer of poster communication, typographic treatment, and in the translation of complex visual subjects into symbolic form. Cassandre used the organic techniques of the fine arts, yet made them conform to the controlled precision of the machine age. By showing the way to a new visual vocabulary for mass communication, he became a prolific master of a geometric approach to graphic design.





Cassandre is best known for his poster designs exploring the themes of streamlining and mechanization. These posters communicated the promise of new technologies in travel, and expressed the exploration of movement visually. Cassandre is also credited for bringing elements of Constructivism and Modernism into public art designed for the masses. His poster works celebrate the confluence of architectural structure and the machine, evidenced by his use of the steamboat, locomotive, and other industrial elements of the day. Close inspection of his works reveals a detailed adherence to the use of grid structures. The success of his posters lies in his philosophy that his posters were meant to be seen by people who do not necessarily try to see them.

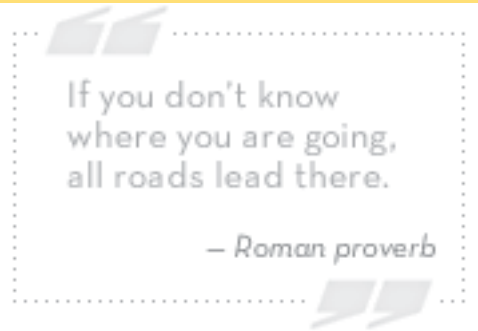
Case Study 4: Internationalist Josef Müller-Brockmann

A leading theorist and practitioner of the International Style, Josef Müller-Brockmann, sought an absolute and universal graphic expression through an objective and impersonal presentation that communicates to the audience without the interference of the designer’s subjective feelings or propagandistic techniques of persuasion.

The characteristics of the International Style included a visual unity of design achieved by the asymmetrical organization of design elements on a mathematically constructed grid, objective photography and a text layout that presented visual and verbal information in a clear and factual manner, and the use of sans-serif typography to express the spirit of a progressive age.



Designs made by Müller-Brockmann in the 1950s are as current and vital today as they were a half-century ago and still communicate their message with a remarkable intensity and clarity. His photographic posters treat the image as an objective symbol, with neutral photographs gaining impact through scale and camera angle. In his celebrated concert posters, the language of Constructivism creates a visual equivalent to the structural harmony of music.

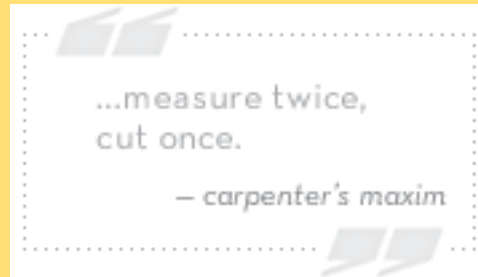


Fast forward to today, and you’ll find that everything has stayed the same and everything has changed.

The tenets of Modernism and Post-Modernism are still true, but fewer and fewer designers are trained to implement them. It’s a paradox: Thanks to today’s sophisticated layout design programs, almost anyone can now compile text and images into a layout. This is a great opportunity. But it has also enabled a preponderance of mediocre work because graphic designers—and page layout artists—have failed to seriously address the importance of composition and proportion in layout design.

An initial layout should be thought of as a designer’s blueprint. It should include such specifications as the dimensions of the page, the width of the margins, the sizes and styles of type for text and headings, and the style and placement of running headers or footers, along with other page elements that we’ll explore later in this lecture. Graphics (photos, illustrations, ornamentation, and so on) must be placed to support a page composition. The layout designer must take pains to arrange each spread in a pleasing visual layout to control the visual flow and emphasis that defines the overall visual experience.

Many leading layout designers incorporate techniques from other major “design disciplines”—architecture, engineering, and product design—to establish the foundations of their compositions. Layout design is often thought of as a two-dimensional discipline, but a graphic designer must think beyond the flat surface to bring the canvas to life through dynamic and compelling layout design.



## Grids in Layout Design The Basis of Order

Do you like order? Me too. Starting my projects by setting up a page layout grid offers several benefits: it establishes clarity, it promotes efficiency, it forces continuity, and it even provides the chance to use economy as a contextual element.

It is a natural extension of our need to systematize, to clarify, to promote objectivity in communication rather than subjectivity. Just by setting up a faint blue cross-hatch of rows and columns, I have this impulse to put things in neat boxes. It helps me as a designer to distinguish between different types of information, and thus helps the viewer navigate through the layout.

Whether or not it's visible to the viewer, a grid system means order, made to order.



Grids Help Pathfinder Create a Visual Path. These retro advertisements for the Nissan Pathfinder use an overt color grid system to group similar information and create clarity and interest.

## Early Grid Systems

Various applications of grid design came into widespread use after the Second World War as corporations began to orchestrate communications programs for their large organizations.

The designer Paul Rand, who was a pioneer of graphic design in America in the 1940s, was one of the catalysts for convincing the business world that “good design was good for them.” Rand was big on selling the idea that systems of design could help organize a company’s public image as well as internally organize a company’s collateral and marketing structure.

These systems were designed to accommodate a company’s design needs—on its packaging, print advertising, and later, in television spots—with a rigorous enforcement of the grid system that unified these communications by using unique proportions, materials, and other production constraints.



Thus, the company design manual was born, providing detailed design measurements meticulously catalogued to ensure visual conformity at every level. By the 1970s, the practice of formatting corporate communications with grid systems in mind was an expected approach to achieving visual continuity.

This rigorous approach, now commonly referred to as the International Style, played an integral role in making graphic design a discipline. Designers, being designers, became so reliant upon this system that some used the grid as an end in itself, and overt grid systems soon became clichéd and commonplace.

Today we find a world of design that has its roots in the grid system invented a mere 80 years ago. The grid has come to be seen as one of many essential tools, along with images, color, and typography, that designers use to communicate their visual message.



At the same time, the past 20 to 30 years have given rise to an experimentation with the visual potential of the grid form. This type of deconstruction is prominent today and proves the continuous innovation which is the hallmark of graphic design.

<http://guity-novin.blogspot.com/2012/04/modern-newspaper-magazine-layouts.html#Seven>

#### “Introduction

Page layout is the process of composing text, image and negative space on the page to produce a balanced, and harmonious visual impact that would allow for a collaboration of the author of the text, the artist of the design and the reader to construct collectively a meaning and a message for the text. No text has a single meaning or a unique message, and different designs create different meanings and different messages for the same text. A layout designer usually uses a grid system to subdivide a page into geometrical spaces that would constitute the grammar of layout design made up of vertical, horizontal, oblique and curved borders, margins, columns, inter-column spaces, lines of type, and negative spaces between blocks of type and images. The visual grammar of layout design forms its visual message

Layout design is more than just design it is visual communication. Newspaper, magazine, book and other paper media layout designers not only must make the layout visually appealing to the eye, but also tell and show the importance of the story, the text, and the message through their designs. Stories and photographs are not the only elements that convey a context to a reader; a good design suggests a context too. The layout design of a book, on history; science or art has also a significant effect on how a reader would be informed about a subject. The designs can have different looks about them. They can occupy just one narrow vertical column, many columns, or they can spread over an entire page. Similar to the grammatical impacts of various tenses of a verb in a sentence, these visual grammatical variations change the dynamics of the visual meaning in the space and time. Gutenberg, Ludovico degli Arrighi, Johannes Itten, László Moholy-Nagy, Theo Van Doesburg, Kurt Schwitters, Johannes Molzahn, Max Burchartz and the other authentic layout artists are the ones whose works establish the new standards and criteria for the future. They can abandon all the aesthetically established conventions, except one; their new designs must balance the overall compositions of the page taking into considerations all elements of design namely; the composition of image, text, white space the effects of color and texture of its paper.

Of course, the amount of space available will dictate a designer's ability to layout the text. Creating a bold design, judiciously allotting areas of contrast and selecting appropriate typeface the composition should lead the reader's eyes towards various parts of the page in a harmonious and unintrusive journey. In any layout, the negative space, that is the space without any content, plays a key role in this journey. The designer's style should include an appropriate amount of negative space that would support the text arrangement in the composition. Whether the design is simple or complex, the way the story, photos, typeface and negative space are composed is a part of the visual communication package as a whole. If a page is designed poorly, the reader may miss the whole or the major part of content. A bad design may create fatigue, stress, and even provoke hostility towards the text or the author.

At its most basic, the composition of a layout is determined by the two dimensional geometry of its typography, image, color scheme and the nature of its textual content; namely whether it is technical, mathematical, poetical, philosophical, scientific or anything else. Various design choices; starting from geometric dimensions of pages, sizes of type, texture of the paper, column widths, their spacing and alignment would exert subtle but important impact on the nature and quality of the communication.

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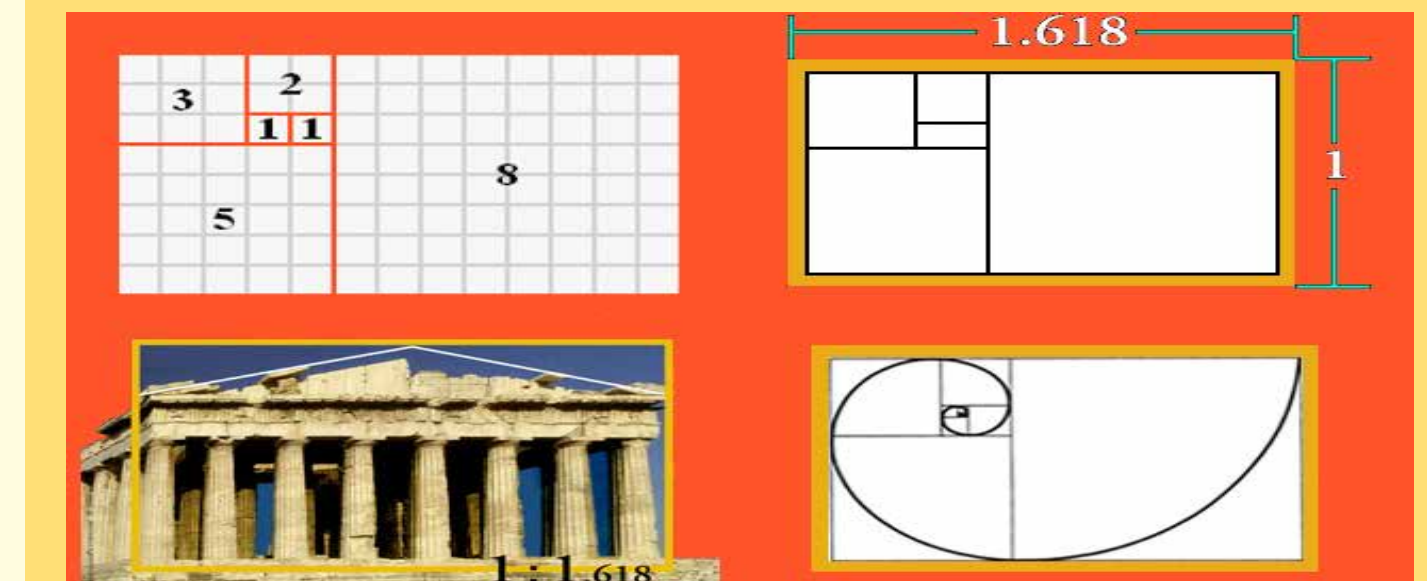
#### Fibonacci's Golden proportions

When artists think of shapes with golden ratios they typically think of a golden rectangle where one side divided by the other is 1.618. This is the value of what is called the golden number  $\phi$  or Phi, which is defined as;

$$(a+b)/a = a/b = \phi$$

its value is;

$$\phi = (1 + \sqrt{5})/2 = 1.6180339887...$$



The Golden Section is an aesthetically pleasing division of space that is often used by artists as the basis for measurements within their compositions. The mathematics behind the golden ratio is heavily connected to the Fibonacci Sequence, which by definition begins with the numbers 0, 1 and then each successive number in the sequence is the sum of the previous two numbers.

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55...

Taking any number in this sequence and divide it by the previous number the result approximates Phi or the golden ratio. Of course, the first few numbers in the sequence give a rough approximation, but as we continue along the sequence the division approaches 1.618 rather quickly.

$$2/1 = 2.0$$

$$3/2 = 1.5$$

$$5/3 = 1.67$$

$$8/5 = 1.6$$

$$13/8 = 1.625$$

$$21/13 = 1.615$$

$$34/21 = 1.619$$

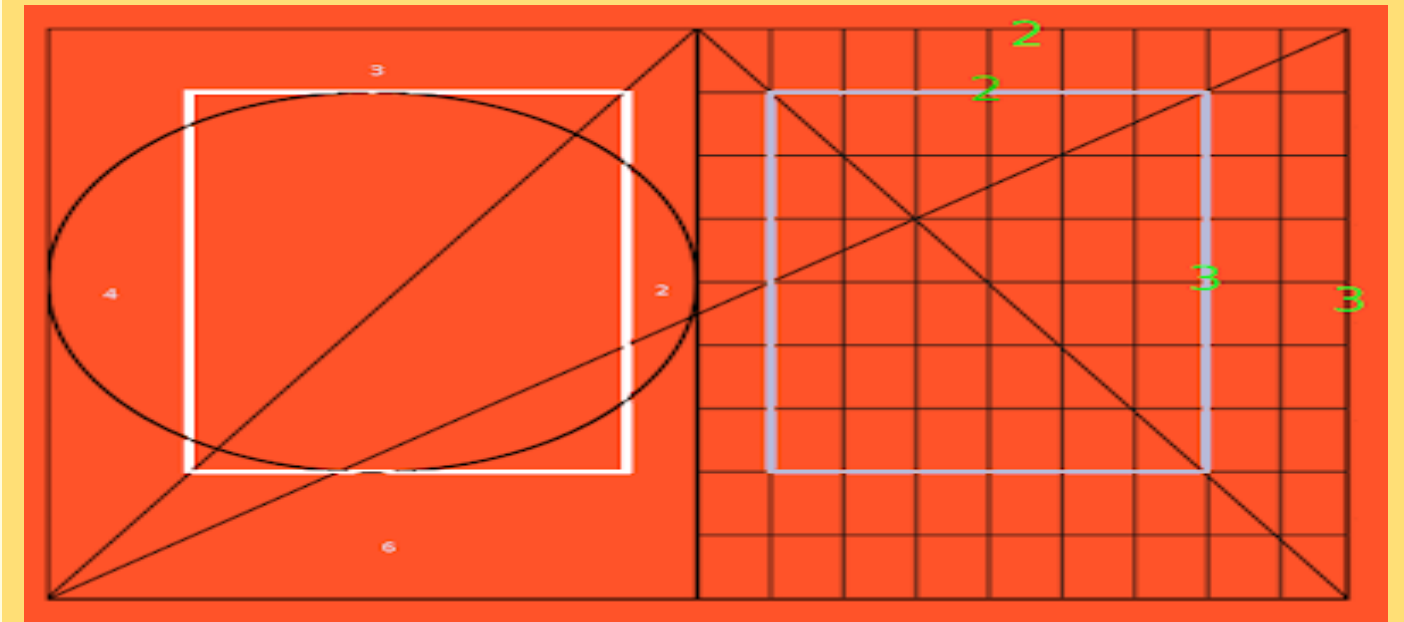
$$55/34 = 1.6176$$

As the following chart shows, designers can partition their layout space in a much simpler way than calculating the length of the sides which satisfy the golden proportion.



The construction of a golden rectangle is very easy and straightforward. First, construct a simple square. Then draw a line from the midpoint of one side (point A) to an opposite corner (point B) and use that line as the radius to draw an arc that defines the width of the rectangle. Finally, complete the golden rectangle.

There are many geometrical constructions that can produce a beautiful page, but the golden section is usually cited as the most successful. By adding a square, with sides equal the long side, to the long side it is possible to arrive at the next measurement in the sequence to give a bigger rectangle of the same proportions. This also works in reverse in order to make a smaller rectangle, that is subtracting a square with sides equal to the short side of the rectangle, and extending it to become a rectangle one can produce a smaller golden triangle.



The Argentinian typographic design artist, Raúl Mario Rosarivo (1903–1966), who held the position of Talleres Gráficos de la Provincia de Buenos Aires, General Director of the Buenos Aires Provincial Graphic Workshops, was the first scholar to analyze Renaissance books with the help of compass and ruler and concluded that Gutenberg applied the golden canon of page construction to his work.

Rosarivo's conclusion that Gutenberg used the "golden number" or "secret number" to establish the harmonic relationships between the diverse parts of a work, was analyzed by experts at the Gutenberg Museum and re-published in the Gutenberg Jahrbuch, its official magazine. Historian John Man points out that Gutenberg's Bible's page was based on the golden section shape, based on the irrational number 0.618... (a ratio of 5:8) and that the printed area also had that shape. This was indeed the case.

The above chart depicts Rosarivo's reconstruction of the Golden rule geometry, which is the source of the striking balanced composition of Gutenberg's bible. As the page on the right hand side shows, the ratio of the width of the page (made up of the width of 9 tiles) to the width of the textbox (equal to the width of 6 tiles) is  $9/6 = 3/2$ . The same proportion is satisfied in the ratio of the length of the page to the length of the textbox. Moreover, the width of the inner margin of the page is made up of the width of 1 tile, while the width of



the outer margin is twice as large. Thus the total width of the page-spread is equivalent to width of 4 tiles relative to width in the middle. The same proportion is satisfied in the ratio of the lower margin to the upper one. As well, the left and right margins, are 2/9 and 1/9 respectively for the left page, and the left and right page together form a center margin of  $1/9 + 1/9 = 2/9$ , equal to the outside edges. The text sits in the upper section of the page, consistent with the reader's line of sight on a page, and giving space at the bottom (equivalent to the surface of 18 tiles relative to only 9 tiles in the upper margin --  $18/9 = 6 : 3 = 2$ ), for the reader's hands to hold the book open without covering any content.

Layout Design in 20th century

At the beginning of the 20th Century, modern art movements such as Futurism, Dadaism and Constructivism revolutionized the European layout and typography. Germany was at the epicenter of this revolution, where young layout designers distanced themselves from the traditional approach of the publishing houses and printing companies, whose layout design and typographic culture was rooted in Art and Crafts movement or Art Nouveau style of the eighteenth century. At the same time Cubism departed from Realism and opened the vista for abstract art. Cubists analysed the representational art in three-dimensional view points and added a fourth dimension, time, which rendered the composition complex and rather unwieldy. But upon a more careful study they revealed a deconstruction of the geometry of space into rectangles, triangles and ellipses in a dynamic trajectory that redefined the aesthetics of perspective.

In the aftermath of World War I, the German Die Neue Sachlichkeit, The New Objectivity, movement that was founded by Otto Dix and George Grosz may be characterized as an anti-war realistic style that was informed by their cynical stance towards the existing European socio-political power structure. The spirit of a “New Objectivity” and its ideological stance influenced layout designers like Karel Teige, El Lissitzky, Herbert Bayer, Laszlo Moholy-Nagy, Marcel Breuer, Jan Tschichold, Paul Renner, Kurt Schwitters and others. They fell in love with the “new” Grotesk typography, or what in the English speaking world is known as Sans-Serifs, and was supposed to represent the proletarian spirit of socially-oriented internationalism and fraternization of the new industrial society.

These young artists recognized the power of layout and broke with all previous design traditions, using type in the spirit of cubism, at unexpected angles or on misplaced curves; introducing extreme variation in type sizes; using drawn, abstracted letterforms; and generally ignoring the vertical and horizontal nature of type. For the first time, space was used as a dynamic component in typographic layout.

The Italian Futurist layout designers who were literary enthusiasts, called into question the typographical philosophy of simplicity, clarity and transparency which dominated print culture since the advent of the printing press. Led by F. T. Marinetti's 1909 manifesto, they used the metaphor of “second-hand clothes,” to describe the traditional layout designs of visual communication, particularly the layout of the book itself, which Marinetti called “stale” and “oppressive,” a symbol of the old guard that the Futurists were working against. He began experimenting with unusual layout and degenerated typography, creating poems that were simultaneously textual and visual, such as the 1919 work “SCRABRRraaNNG.

Around the same time, Dada was gaining strength as a coherent artistic movement in Europe. Their layout design aimed at accentuating the sound of words, even the sound of individual letters or numbers, both by unconventional composition and typographic innovations similar to those of Italian Futurists.

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<https://www.cmswire.com/cms/customer-experience/webinar-redux-optimizing-mobile-customer-experience-with-responsive-design-016513.php>  
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## GEOMETRIC DESIGN

Bridge to Better Design. A former advertising campaign for Hewlett-Packard combines simple composition with an intelligent geometrical framing that makes it visually compelling.

Order is a necessary element in all design and a complement to creativity. But just how precise should you get, as you lay out text and graphic elements on your grid structure? In this lecture, we'll look at geometric approaches to composition using classic proportional systems such as the golden section, root 2 rectangle, and the rule of thirds. We'll also investigate how to use lines and shapes as graphic elements to create a sense of visual order.

Getting attuned to geometry can sharpen your design instincts and help you develop a more exacting approach to the layout design problems you encounter. Let's start by defining these visual structures and how to use them.

## METHODS OF COMPOSITION

### ORGANIZATION = CONTROL

**Composition**, the art of combining distinct elements to form a whole, is a concept that makes us think of music or literature. The word conjures up an image of Beethoven developing a theme for a symphony, or Shakespeare crafting a sonnet. In both cases, the artist creates a work of immense power working within strict guidelines of harmonic or metrical structure.

The practice of composing is as essential for any graphic work as it is for a sonnet or symphony. In fact, the integrity of any literary, musical, or artistic production is defined by its composition.

So what makes a great layout design tick? One secret is what I would call a geometric approach to composition. In placing and sizing elements on the page, layout designers use the laws of proportion—and the properties of graphic elements such as lines and shapes—to create a harmonious whole.

To create an organized visual system, there are some fundamental questions you need to ask when starting out: What is the purpose of the project? What are the key elements and relationships to be established? What are the visual rules (if any)? And are there opportunities for surprise that can be achieved through the relationships between image, type, and framing?

As you begin to lay out elements on the page, opportunities start to emerge. The proportions of height to width can guide the placement of particular elements within a layout and their proportions. An intuitive method of composition can build on contrasts between light and dark, straight lines and curves, and geometric and organic elements. Symbolic forms of type and image can achieve the right visual contrast through the successful grouping of elements.



This layout uses the proportions of a golden rectangle and golden spiral to create an interesting composition. Click to see larger image.

## CASE STUDY: HEWLETT-PACKARD ADVERTISING

HP's brand advertising campaigns visually inspire and convey the simple idea that the company offers vital technologies for business, life, and creativity. The "change" campaign was one of HP's most popular, with print, Web, and TV ads that embodied their message with creative design and layout. Check out this designer's approach to composition:



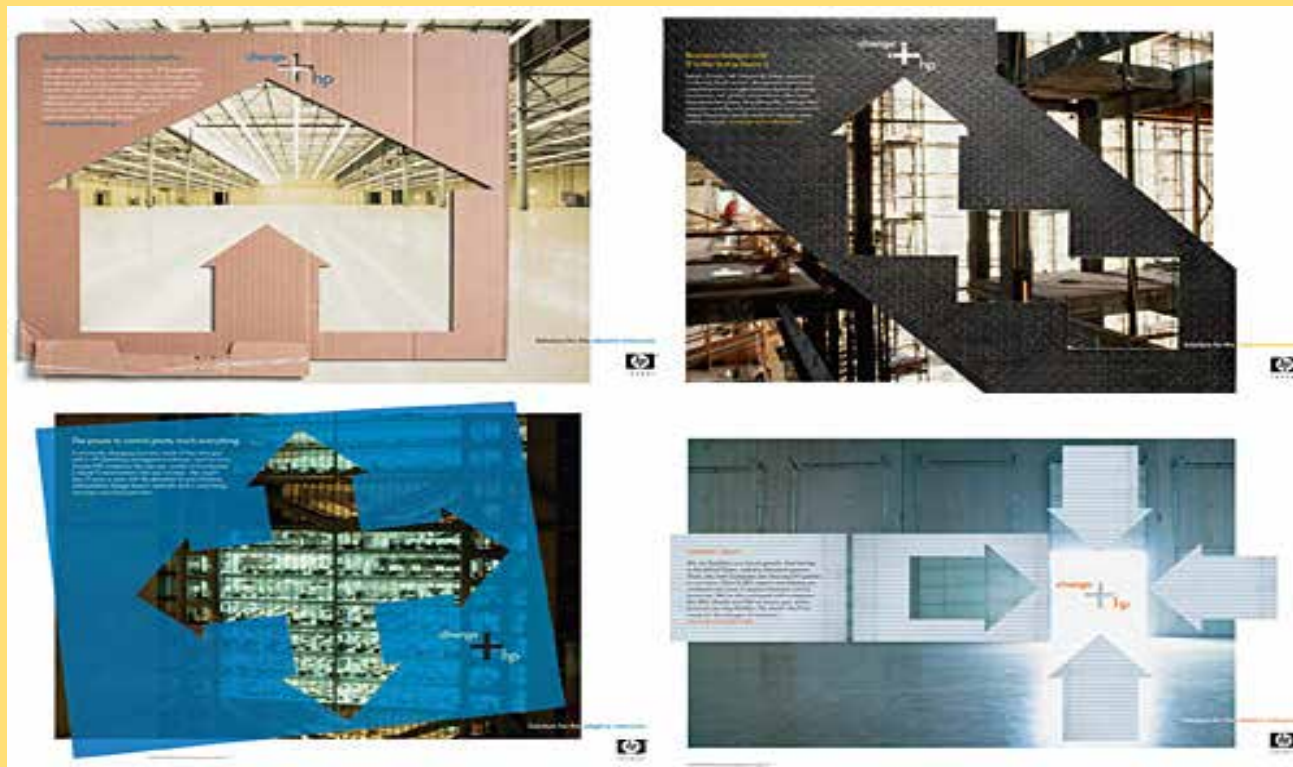


*HP uses composition to lead the viewer's eye through the piece.*

This advertising campaign speaks to a fundamental shift in the way we can all think and work, both today and in the future. The ads utilize a beautiful structural layout design with contrasting scale, brilliant photos, and intriguing framing created by a layer with an arrow cut out.

Several focal points direct the viewer through the advertising spread. The repetition and variation of four rectangles in the ticket overlay (Admit One) draws attention to the text message "Riding the risk, without a worry."

The cutout arrow uses a triangle to aggressively direct the viewer to notice that change and HP go together. And behind it all, the roller coaster makes a nice fluid outline that symbolizes both the uncertainty and freedom of life.



These additional layouts from the same ad campaign use similar arrow shapes and contrasts to define the context of the ads. Nice job, guys. We'll visit other HP examples later in this lecture. But first, let's explore some geometric concepts that can power your layouts.

## GEOMETRY IN DESIGN

### THE DIVINITY OF PROPORTION

Before we look at some real-world layouts, I'd like to lay some geometrical principles on you. Don't worry if you flunked math in high school, these are concepts with some serious creative applications!

One question I like to consider is how does nature become mathematically comprehensible? The world of numbers has innumerable parallels to the world of nature. Many interesting books on this subject have been published in the last few years, most notably *The Da Vinci Code* by Dan Brown, which describes both the Golden Section and the Fibonacci Sequence as the numbers at work metaphorically in the mind of God.

How did numbers and divine creation become associated?

### GOLDEN SECTION PROPORTION

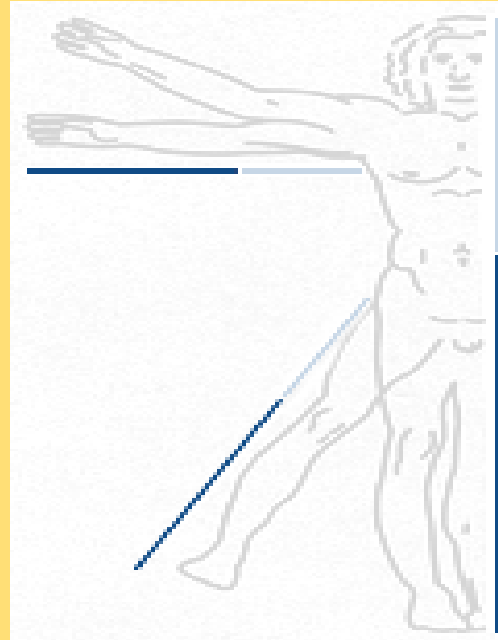
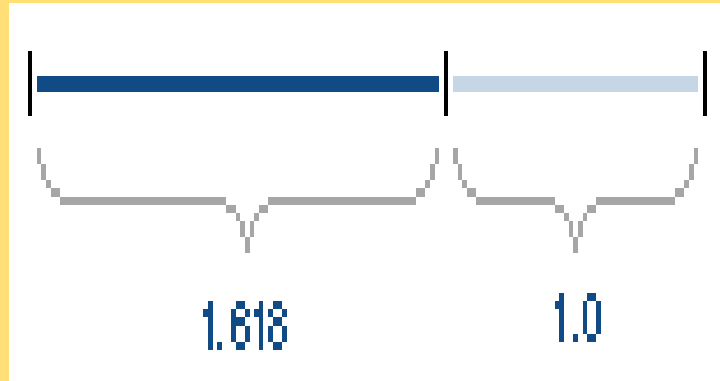
The Golden Section Proportion, also commonly referred to as the Divine Proportion, Golden Ratio, or Golden Mean, is a proportion that is found in elements throughout nature and the human body.

The Golden Section Proportion, also commonly referred to as the Divine Proportion, Golden Ratio, or Golden Mean, is a proportion that is found in elements throughout nature and the human body.

The golden section dictated that the part-to-whole relationship in any natural being developed in a **RATIO OF 5:8, OR 1:1.618**.

Artists were so convinced that God had created this system that they attempted to apply it throughout their work. Leonardo di Vinci, for instance, commonly applied the divine proportion in his paintings.

There's been a lot of research into the question of whether the golden section emerged from some inherent natural preference (maybe we just like 5:8 ratios) or whether the concept was a natural extension of humanity simply becoming accustomed to its form (maybe we just like the way we look, so we conclude the ratio is God-given).



Whichever is the case, the golden section still appeals to viewers today, so it is worth considering when designing any graphic layout that demands visual structure. The proportion is one of the pillars of graphic design.

### THE FIBONACCI SEQUENCE

The Fibonacci Sequence, illustrated in the animation below, is another influential pattern of proportion found not only in mathematics, but also in the design of nature. The proportions established by this sequence of numbers is very close to the system of divine proportion.

1	1	2	3	5	8	13	21	34	55
---	---	---	---	---	---	----	----	----	----

**Each successive number in the series is equal to the sum of the two preceding numbers.**

This sequence is found in the petals of flowers, the formations of galaxies, the spirals of the stems of palm trees, the spirals of artichokes, pinecones, and sunflowers.

Each seed in a pinecone belongs to both sets of spirals. Eight of the spirals move clockwise and 13 of the spirals move counterclockwise. The proportion of 8:13 is 1:1.613 (an almost exact match to the divine proportion). Similarly, each seed in the sunflower belongs to both sets of spirals. Twenty-one spirals move clockwise, and 34 spirals move counterclockwise. The proportion of 21:34 is 1:1.619.

The pentagon and star pentagram also have divine proportions, as the ratio of the sides of the triangles in a star pentagram is 1:1.618. This same pentagon/pentagram relationships can be found in snowflakes and sand dollars.



*Natural composition: The ratios and compositional layouts used for successful design are also found in snowflakes, spirals of petals, sand dollars, and spider webs.*

Natural law or divine intervention? One thing's for sure—over the centuries, this pattern in nature inspired man.

These proportional systems found in nature were advocated as the basis for architectural planning. The Parthenon, Stonehenge, and the Pyramids of Egypt are just a few examples of structures that exhibit structural aspects of the golden ratio.

### GOLDEN RECTANGLE

So how important is this divine proportion theory today? While scientific research may have changed our ideas about proportional growth in nature, there's plenty of evidence for the golden section in the man-made world.

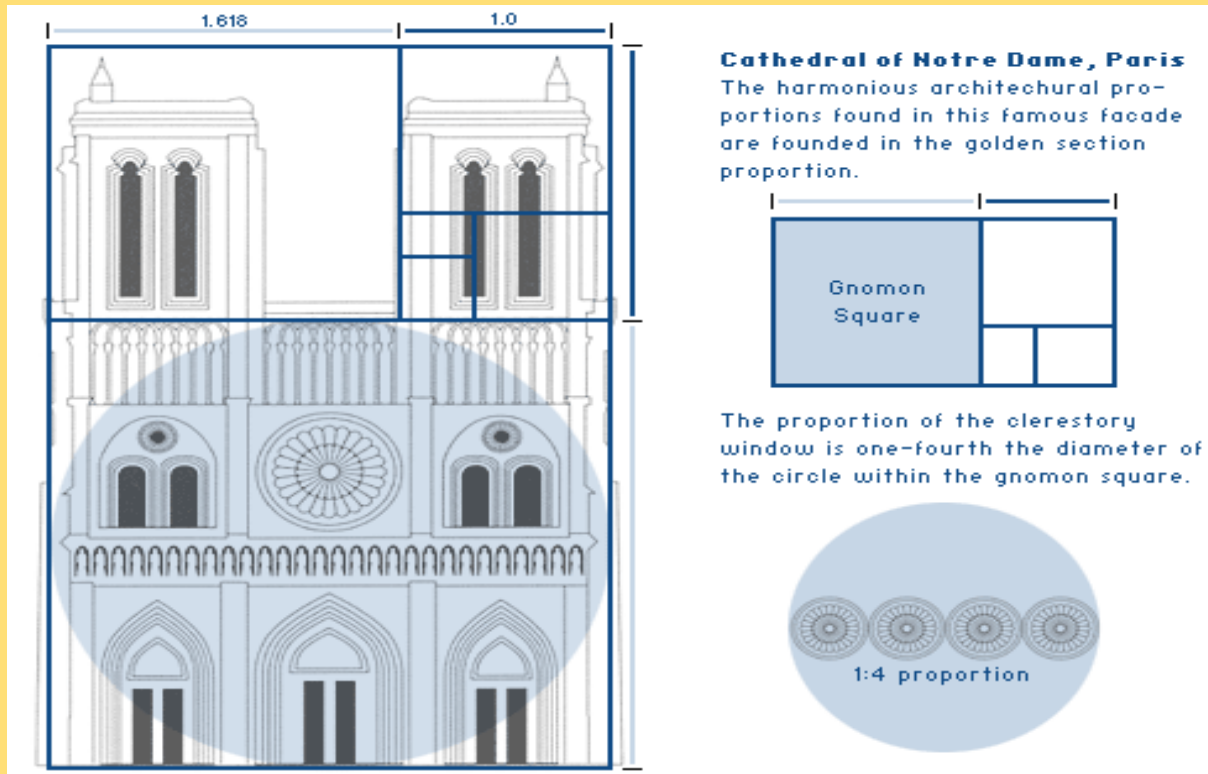
The Golden Rectangle, based on the divine proportion, is a structural foundation that is often used to apply that natural proportion to a full layout or a segment of a design. The golden rectangle has sides of proportion 1:1.613. If you cut a square out of the short side of the rectangle, you're left with another golden rectangle. Through the process of sub-division, golden rectangles be cut out and replicated endlessly from an original golden rectangle.

Let's take a look at one of humanity's greatest architectural achievements to see how the golden rectangle is defined and can be applied:



## CASE STUDY: NOTRE DAME CATHEDRAL

The Notre Dame Cathedral, built between 1163 and 1235 (talk about not hitting a deadline!) shows the use of proportions and regulating lines based on the golden section rectangle. The entire facade of the cathedral is a golden rectangle proportion.



## STRUCTURE AND DECONSTRUCTION

### SOURCES OF UNITY

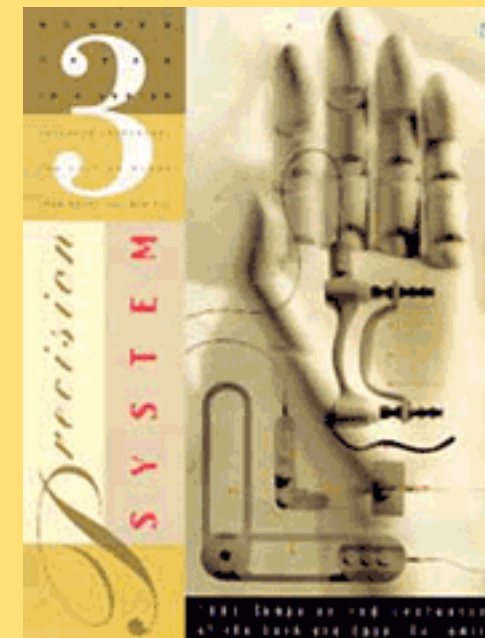
### PART-TO-WHOLE (SPATIAL) RELATIONSHIPS

Imagine that one sad, sorry day, your layout grid tools in InDesign stop working. Finit, ka-put. What other means of organization are at your disposal?

As we've said, layout design is governed by a series of part-to-whole relationships. This is a simple formula that states that a single letter is part of a word, and that words placed together create a line or other grouping. Once you place any one of these elements onto a blank canvas, you start to create visual relationships.

It's a simple structure of relationships, to be sure, but one that can express direction, movement, and, just as importantly, define areas of space that do not contain any elements. Columns, paragraphs, and other elements that find their way into a layout will dictate the spatial relationships within the piece.

These relationships can be loose or tight and employed by using any number of layout techniques. In this section, we will cover a few of the overarching principles that establish visual relationships.



Man's mind stretched with a new idea, never goes back to its original dimension.

— Oliver Holmes

## FRAMING DESIGN THROUGH CONTEXT

First and foremost, visual relationships can be created by the context of the design. Design context is the discourse (words, phrases, and concepts) associated with the visual language of the design.



Think about an image of an airplane taking off. In Western culture, that image has a discourse associated with it: fast-paced lifestyles, international businesses, technological progress, busy schedules, professional challenges, and so on. It's not just an airplane taking off—as soon as we use the image, we invoke a whole discourse associated with it. And how we frame this message—as designers—will influence how the audience interprets it.

The technique of contextual framing influences our initial decisions when creating a layout. Any information can be presented in a positive or a negative light. How we frame the message using words, images, images, and their context can dictate the way people perceive the product, message, or cause.



(Yet another) Müller-Brockmann concert poster exhibits how a designer can frame the context of the message. The ample use of negative space and the slightly abstract arcs imply a visual theme of endless expansion. The design is evocative of the rhythm of music that can lead the viewer on a visual journey. This poster is a model of simplicity, but its geometrical foundations are exquisite.

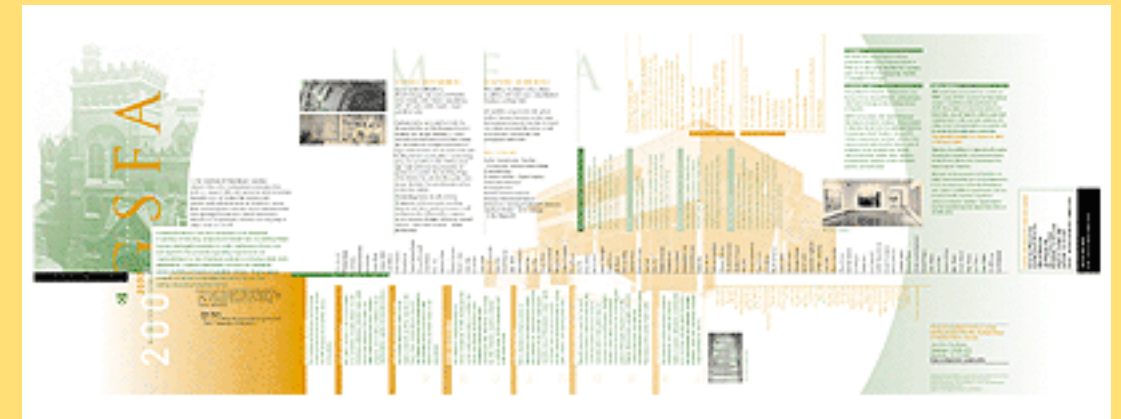
The way you frame your work can have a powerful influence on the reader's behavior too, since the way the design is structured often creates the first visual “cue” for how the viewer may react. Framing the message sets an implicit agenda for the viewer: “buy now,” for example, or “save the date.”

## OUTSIDE-THE-BOX FRAMING

This type of framing (much more literal than the contextual framing) extends the underlying structure of a project well beyond the physical limits of the printed or displayed page.

“If it bleeds, it leads.” This somewhat morbid journalistic expression refers to the public's fascination with death, trauma, murder, mayhem, and so on in the nightly news. In the much more docile world of graphic design, layout design that “bleeds” elements off of the canvas creates immediate visual tension, a compelling visual device that draws viewers into a design.

Larger geometrical patterns or shapes can define the lines, sections, and groupings within a layout, while creating the sense that content extends beyond the frame. Interesting focal points are often created using this technique.



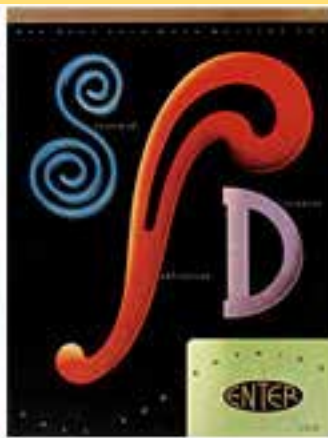
*Framing the Message.* In this brochure, several underlying structures interconnect. The oversized circle defines the focal point of the program. It draws the viewer into the extensive content of the piece and helps to organize the visual fields (along with the vanishing points of the building) to help define the placement and alignment of text blocks.

## LAYERING

Layering is a technique for grouping information. Opaque layers are used when additional information about a particular item is desired without switching contexts or aesthetic style. Transparent layers are used when overlays of information are combined to illustrate concepts or highlight relationships.

The preponderance of layering as a technique in design is one result of a convergence of print, Internet, and television media. Its primary function is to condense information into a particular frame. Though often cluttered, this technique capitalizes on the clutter it creates to form an aesthetic whole.





## THE CONTEXT OF TEXT

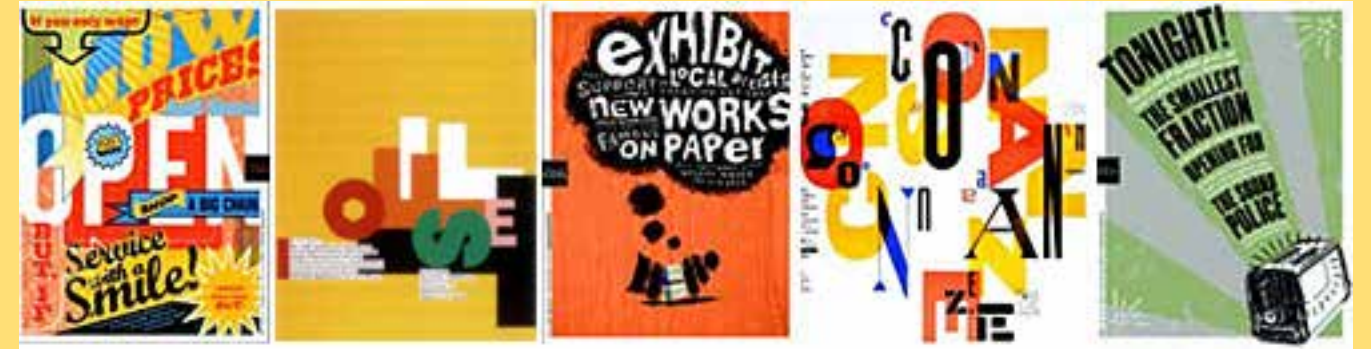
It is easy to overlook type design because it is everywhere. Typically we read for content and ignore the familiar structural forms of our alphabet and its formal construction within a typeface design. Only when the characters are very large, or are presented to us in an unusual way, do we pay attention to the beautiful curves and rhythms of repetition that form our visible language.

However, there always remains the question of what typeface to apply to define the context. How will your chosen font work with your other graphic design elements? What connotations are linked to it?

People who love ideas must have a love of words, and that means, given a chance, they will take a vivid interest in the clothes which words wear.

— Beatrice Warde

Developing the ability to choose modern, well-crafted typefaces that communicate aesthetics, legibility, and originality is essential. Type defines the context of your design, so it carries a lot of weight.



## CASE STUDY: EMIGRE TYPE FOUNDRY

Emigre was one of the first independent type foundries to establish a focus on personal computer technology related to typography. Emigre produces typeface designs created by a roster of contemporary designers.

The distinct and fine-tuned layout philosophy exhibited in Emigre Magazine, the foundry's former promotional magazine, was a big factor in Emigre's cult status.

The designers of the magazine rejected the standardized formats in favor of organic grid structures that reflected their enthusiasm for content. The designers at Emigre embraced the advances in digital page composition, which gave them the flexibility to reinvent the look of the periodical with every issue.



Typography is a beautiful group of letters, not a group of beautiful letters.

— Steve Byers



Simply put, the magazine stimulated designers to defy, and even overthrow, entrenched rules, and to set new standards for typography in layout design.

Sometimes several articles ran concurrently through Emigre Magazine’s pages. The text in each article was differentiated by font, size, leading, and column width, creating several simultaneous editorial communications.

Distinct type variations within sentences created a mood and rhythm that, along with some masterful photography and graphic work, added up a richly-formatted design periodical.

Emigre Magazine exemplified the importance of typography to any serious layout designer.

CASE STUDY: THE BUILDING OF TYPE

Can the laws of gravity apply in the two-dimensional world of layout design and typography?

Text as a visual element generally doesn’t have the same impact and three-dimensional appeal as the photographic image. Before Photoshop, 3D type was a real challenge. But as you can see in the Musee d’Orsay ad to the right, typography can be used in perspective to give it a physical presence and an architectural form.

This type-as-architecture approach can be achieved when the designer starts thinking like an architect. It involves a similar thought process: the application of grids, a sense of proportion, the striving for visual balance and stability. Many of the graphic designers that became prominent throughout the 20th century also worked as architects (or at least had a background in the study of architecture).

In the right hands, typography can become a physical presence that takes on the qualities of a sculpture. Type has the ability to make a visual connection with architectural form. The poster is a great medium for such experimental type layout techniques, because posters demand a brief, stimulating interaction with the viewer.

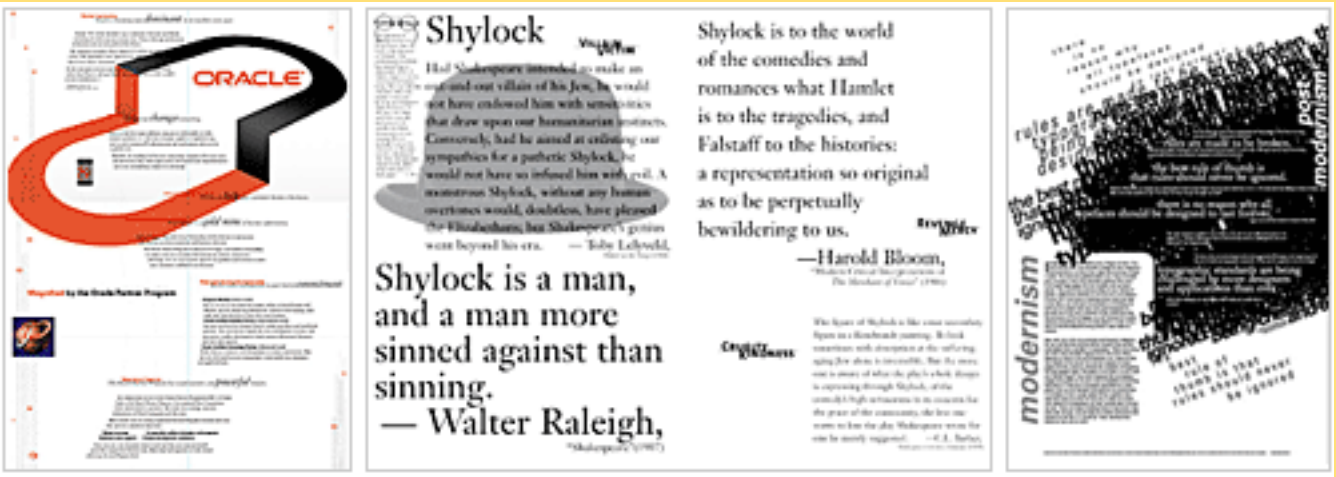


The use of type expanding into space can literally give the text immediate power and authority. The simulation of edifices through typography and image is a common technique in the design world, signifying monumental ideas and modern urban life, and designers often use this thrusting symbolism of humanity’s desire to rise up in graphic representation.

CHUNKING AND COLUMNS OF TEXT

Chunking is an actual design term (really!) that refers to breaking down information into small units that can be easily stored in the viewer’s short-term memory. It can contain a strip of letters, or a series of words or numbers. This chunking technique addresses the viewer’s memory limits by formatting information into a small number of units. This technique is often applied to simplify layouts and “edit down” excessive copy.

One example of this technique is the Sessions interface you’re looking at right now! The school’s courses are designed to encapsulate small, efficient (and er, brilliant, of course!) chunks of information for online learners. A reader can easily take in each chunk of content before moving on to the next paragraph, heading, graphic, or section of the lecture. This principle allows the viewer to retain information more readily.





Chunking of information doesn't always mean boxes and squares though. The body copy in most editorial design does require columns of text (as you'll remember from Lecture One) but these do not have to remain rigid, and can often be shaped to visually address the nature of the information being presented.

Body text can be laid out in contoured columns, using a metaphor or an abstract design. The advances in desktop publishing make this technique easier to administer, although the method has long been applied by designers with vision.

Some contemporary designers avoid consistent layouts, preferring to create each spread as a new composition. Text might be scattered, run upside down, placed at an angle, printed over itself, or made to disappear into a photograph. One spread may continue over the page or turn into the next, creating a free-flowing, cinematic feel. To detractors who claim that such work is chaotic and illegible, contemporary designers point out that legibility and communication are not the same thing.

How so? Communication begins with attracting and engaging the viewer's attention. Readers attracted to the mood of a layout design will be willing to make an effort to decipher its message. Blocks of text and the constraints imposed by early letterpress printing have given way to applying type with no boundaries, so the possibilities for presenting text are limitless. Of course, the function of type is to be read, so there is always the question of retaining legibility when pushing the boundaries of type.



## LEGIBILITY

Since the advent of Post-Modernism (from the 1960s onwards) designers began to experiment with radical approaches that sacrificed easy legibility for visual appeal.

One of the issues surrounding the emergence of the new typographic forms was legibility. To a 21st century design student, it may seem that the old theories and "rules" concerning legibility have become outdated.

It is hard to validate any of these old rules when we look at the many different ways that we receive information (television, movies, video games, computers, and so on), and understand that our culture is more visually literate and used to an increasingly advanced level of coding and pace.

It is clear that there is a need to update our thinking concerning legibility. There is a gray area between what is readability and what is legibility.

Legibility is defined as the concern for perceiving letters and words, and the reading of continuous textural material. The shapes of letters must be discriminated, the word forms perceived, so that continuous text can be read accurately, rapidly, easily, and with understanding. Legibility can be said to impose a minimum requirement for text: that it be large enough and distinct enough that the reader can discriminate between individual words and letters.

Readability, on the other hand, is the quality that makes text easy to read, and inviting and pleasurable to the eye. Text can be legible, but if the reader gets bored and tired, the designer has not achieved maximum readability. The visual clarity of text, generally based on size, typeface, contrast, text block, and spacing of the characters used, contributes to the level of readability within a layout.

The question a designer must ask is if there is an important need for visual clarity, or if that can be sacrificed for the style or context of the message being presented. Once these parameters have been defined by the designer, typographic exploration can ensue.





## A CONDITION OF INTUITION

The use of intuition might seem to run counter to all my preaching so far about establishing a foundation, setting up a grid system, or using a geometrical approach to composition.

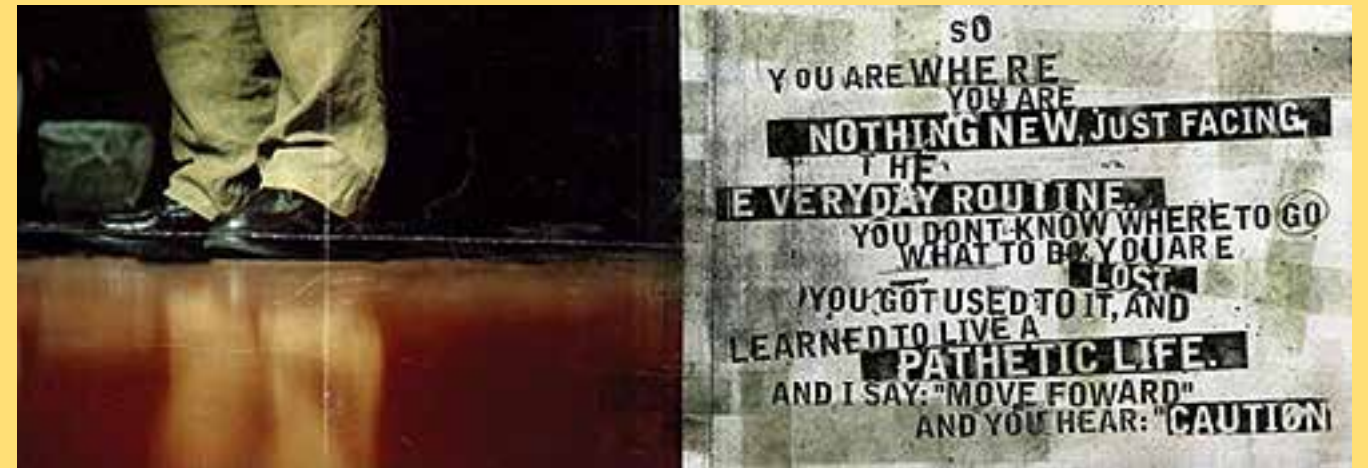
But using a chance-based placement of type elements (with random results) may very well fit into communicating a graphic idea about an unpredictable subject, a naturalistic situation, or even to imply a certain absurdity found in any aspect of the subject matter.

Some randomized approaches to type layout may look downright offensive or inappropriate to you. If so, perhaps the experimental approach was just the wrong choice for the job. Appropriate use is a responsibility that falls to the graphic designer, who must use suitability for content, message, audience, and context as a good measure of appropriateness. For contemporary designers, communication has far more power when it is tailored to fit the context where it will reside.

David Carson's graphic design and photography are sometimes conventionally interesting while other times indecipherable, appearing as if they were flung onto the page like paint on a canvas that magically lands in just the right place.

Intuition is often cited as playing a crucial role in what any good designer or artist does. You can be classically trained, but if you haven't got the intuition to go along with that training, then you've got nothing, or to put it another way, you've got skills in desktop publishing rather than skills in graphic design.

You can certainly design "successfully" without intuition—it just won't be as strong, or original, or emotional (to both you and the viewer) and you may not enjoy the process of designing as much. If you do use intuition, you'll do better, stronger work, and possibly enjoy designing more—it becomes less like "work." If you have little invested emotionally in a piece of work, the viewer will often have the same response. So throw caution to the wind...



## ALTERNATIVE COMPOSITION

There are always alternatives. The introduction of the computer as the primary layout device has created a revolution in our industry. The seamless and rapid manipulation of image, type, and texture created design possibilities that transformed the notion of designing within a two-dimensional space. I'd like to wrap up this lecture by looking at some of these ground-breaking approaches.



## THE SECOND INDUSTRIAL REVOLUTION

Seeds of Deconstruction. Kurt Schwitters' Constructivist design and its decomposed counterpart represent an adherence to strict precision and the release of free expression. I find both designs compelling, but the context would ultimately define which approach works best.

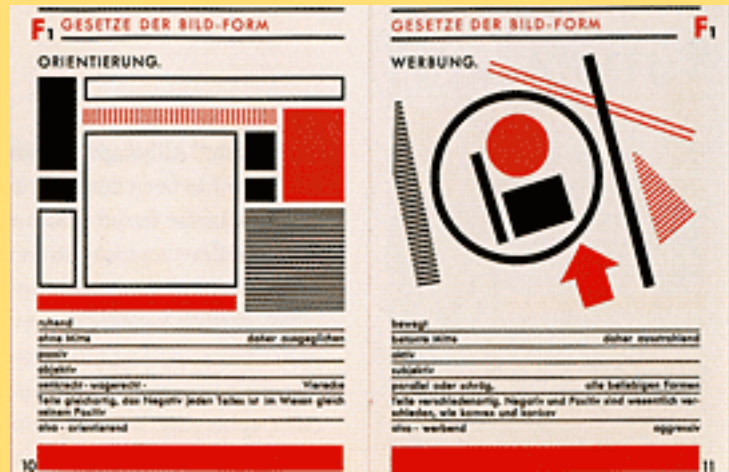
As we discussed in Lectures One and Two, the International Style of Cassandre and Müller-Brockmann dominated the landscape of post-war design. The orderly, geometric approach that emerged from the Modernism of Constructivism, De Stijl, and the Bauhaus School was seemingly everywhere.



Nothing lasts forever, though. The International Style had been so thoroughly refined, explored, and accepted that a backlash was inevitable.

Starting in the 1960s and 1970s, Post-Modernism began to challenge the rules in design, and particularly in corporate design. Post-Modern designers drew upon the historical references, decoration, and the vernacular disdained by their predecessors.

If you grew up admiring the Bauhaus aesthetic, Post-Modernist design can look subjective and even eccentric; it can feel like the designer is performing like a stand-up comedian or a street musician, without paying any attention to his audience.



*Seeds of Deconstruction. Kurt Schwitters' Constructivist design and its decomposed counterpart represent an adherence to strict precision and the release of free expression. I find both designs compelling, but the context would ultimately define which approach works best*



This umbrella term Post-Modernism does not tell the whole story, because while architecture may fit rather neatly into historical categories, graphic design—always rapidly changing—was never dominated by the International Style the way architecture was. The major thrust of Post-Modernist layout design is a spirit of liberation, a freedom to be intuitive and personal, to go against the modern design juggernaut so dominant through much of the twentieth century. Designers felt free to respond positively to vernacular and

historic forms, and to incorporate these into their work. An atmosphere of inclusion and expanding possibilities enabled many designers to experiment with highly personal, even strange, directions.

## THE ORDER OF DISORDER

The use of collage as a layout technique has really come into its own, thanks to the simplicity of combining scans, shading, and layering in digital imaging programs such as Photoshop.

These innovations resulted in posters, book jackets, and an abundance of design applications whose words and pictures are unified by a common technique and surface; they project an unrefined, handmade character in counterpoint to the precision of computer-aided design. From the mid-1980s onward, designers became increasingly fascinated with the potential of computer-assisted design not only as an efficient production tool but also as a potent catalyst for innovation. The unfolding strands of Post-Modern design became forever entangled with these electronic capabilities.

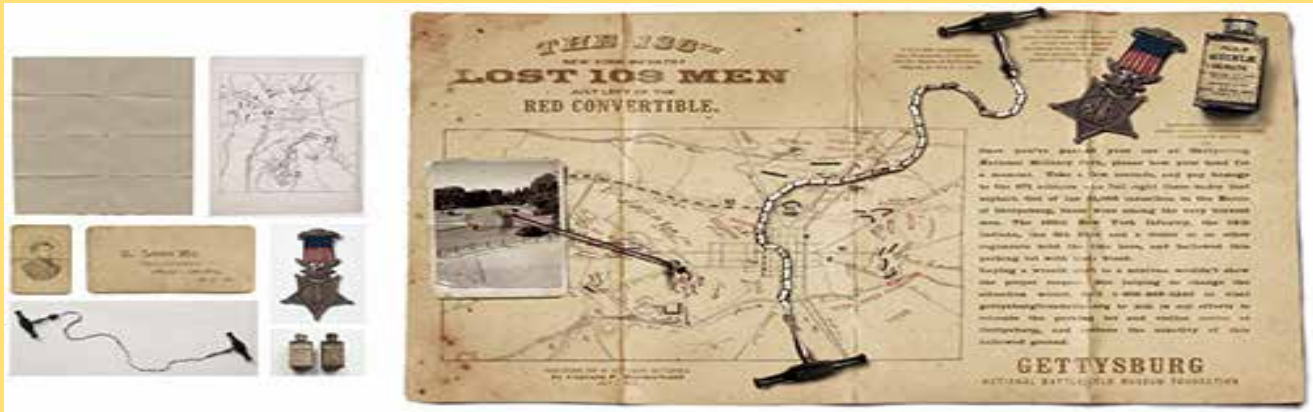


## ENGINEERING 3D ENVIRONMENTS

Envisioning space through the use of montage and collage creates exciting landscapes and environments. This technique allows for shifts in scale and effective juxtaposition for dramatic effects. Maybe Not So Friendly and Inviting. These disparate photos were compiled with archived Nazi party documents from Hitler's Germany to create a visually effective ACLU advertisement against racial hatred. The same collage technique was applied in the Gettysburg Foundation advertisement below. The immediate connection a viewer makes with these seemingly effortless designs is strengthened by their homemade quality. The hand-made look is friendly and inviting, as



opposed to slick and forced, making it a useful technique for any layout designer wanting to get through to his or her audience.



FRAGMENTED ELEMENTS

An extension of these disorderly compositional techniques can be achieved by applying fragmented compositions that offer the viewer the visual surprise and interest of multiple focal points. Fragmentation, when implemented properly, can add up to a whole that successfully conveys a message of shock or energy.

To increase the boundaries of the printed page, the use of letters and words are often battered about or “shot out of a cannon” to dramatize a message and create a visual pun.

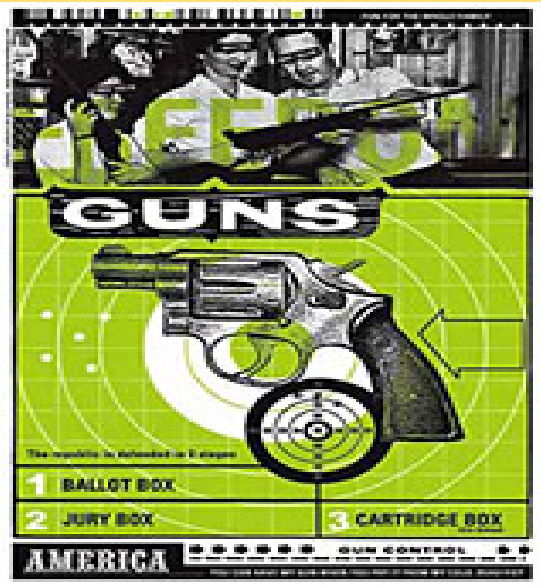


ANTI-ESTABLISHMENT DESIGN

After having spent a lot of time discussing structurally sound layout design, let’s take a look at how we can distinguish ourselves by giving personality, emotion, and heart to our compositions.

An anti-establishment streak runs through the soul of any serious graphic designer. Tapping this desire to strike out in new directions is always encouraged. Serious and determined designers can always find a successful outlet and a willing client for their rebellious nature with the right creative endeavor.

But even a successful divergence from the principles we’ve covered for layout design is only truly achievable by designers who thoroughly understand design systems and conventions. Only then will they be able to break out of conventional thinking with innovative techniques and new directions. The case of Art Chantry illustrates the point:



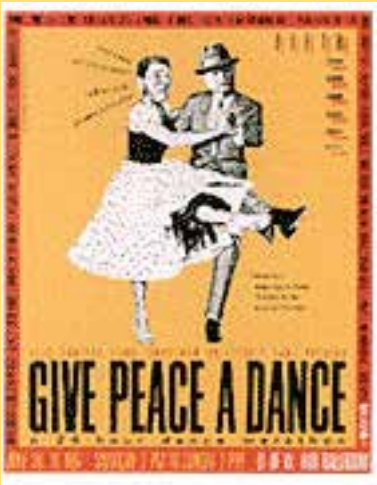
CASE STUDY: ART CHANTRY

Designer Art Chantry has made a profound impact on the history of graphic design in the United States over the last 25 years.



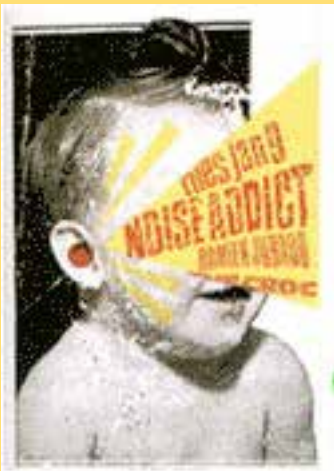


Chantry’s low-tech, raw, but highly refined layout design stands in stark contrast to today’s slick digital graphics. His posters juxtapose large type, often fractured or distressed and lifted from vintage sources, with startling pictures appropriated from clip art, exploitation magazines, and hot-rod culture. Recycling this material to produce work that is simultaneously chaotic and clear, Chantry reminds the viewer that much of what we see in advertising and packaging is derived from our recycled visual media.



Translating the tough physical traits and irreverent humor of punk music into visual form, Chantry, whose methods often mirror his rough punk aesthetics, avoids using the computer as a design tool, and is known for being choosy about the corporate clients for whom he is willing to work. A majority of his work is done for the often kinetic recording industry.

He’s been called the “Monarch of Messy” and the “Master of Grunge.” His aesthetic style often deploys a flurry of pre-existing design elements, from punk and psychedelia to ‘50s magazine ads, as well as combing through past graphic styles to find the right typeface, arrow, old clip-art items, or other flourish to enhance the design.



Chantry’s layout work represents a glorification of “low art” sensibilities—sort of a “post Pop-Art” aesthetic, which has been described as “un-slick” and “ugly”, but which can also be contextually rich and perfectly retro in both style and substance.

### HANDWRITTEN NOTES

Ahh, the handwriting is on the wall, as the saying goes. The use of casual handwriting in graphic design is meant to make an immediate connection to the viewer by giving the appearance of a personal message. This can be applied by using scrawls, chicken-scratch, and scribbling, all meant to appear effortless in its application. Using informal handwriting brings a personal quality to any graphic design. In a sea of traditional type, handwriting defies convention and stands out.

Long before the computer, graphic designers used a very complex tool for making letterforms—their hands. Letterforms in all shapes and sizes were drawn, carved, and engraved using the hand. Even allowing for its various technological flaws and quirks, the tool enabled the creation of some of the most beautiful lettering ever devised. Which underscores the paradox that after centuries of progress we have both gained and lost something of value. The computer made arduous procedures unnecessary and allowed for increased precision, yet it also atrophied the instincts needed to create beautiful and beautifully flawed hand lettering and other graphic employments.

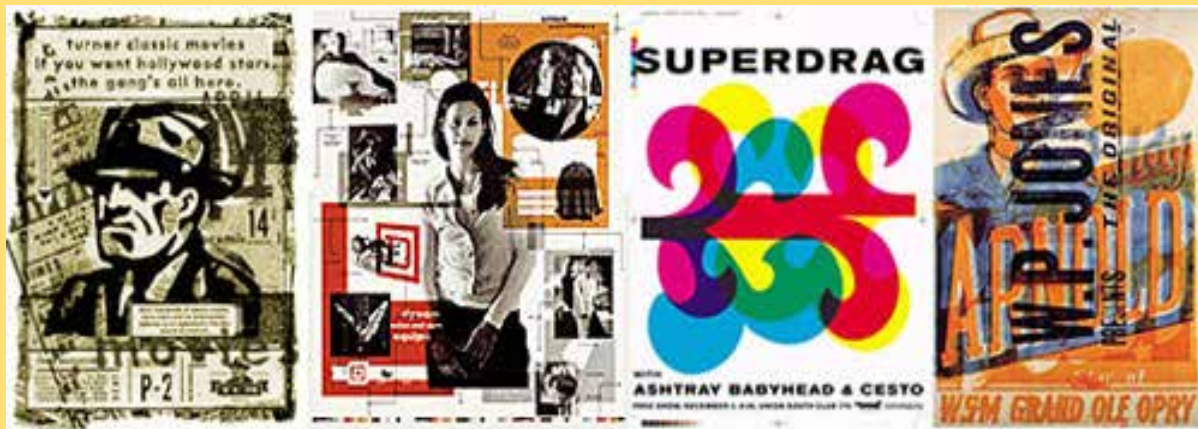




## CUT-OUT TECHNIQUE

Simplifying forms (human or otherwise) into positive or negative cutouts is a common technique for expressing the concept of an anonymous person, group, or object.

Cutouts can be both abstract and representational at the same time. (Before the final exercise, we will take a look at Saul Bass, one of the true giants of graphic design who used this cutout technique to great effect.)



## OVERPRINTING

As we said earlier, any layout design canvas or tabula rasa, no matter what its size, has a finite amount of space. An oft-used technique in graphic design is to layer elements on top of each other to establish a depth to the design. The canvas can accept layers of information using different colors as overlay or overprinting.

Red over black is was often used years ago simply because they were the two spot (solid) colors most widely applied to offset printing (when 4-color process printing was still in its costly infancy). This technique is still used today as a device.



## FABLES OF THE DECONSTRUCTION

### STRUCTURAL DECONSTRUCTION

As the name suggests, Deconstruction is the technique of making a rational, structured space deformed—so that its elements are forced into new relationships.



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As the name suggests, Deconstruction is the technique of making a rational, structured space deformed—so that its elements are forced into new relationships.



*Defining Discord. This magazine spread visually represents the title of the article, even moving the white type away from the black on the right.*

Deconstruction still has its foundation in the grid system, but the designer is free to distort the flowlines and column lines to explore, exploit and exaggerate visual space within the layout.

## CONCEPT ALLUSION

An ever more common approach to composition is to derive the visual composition from the content being laid out to create a structure that emulates some aspect of the copy or subject matter.

The underlying structure used to establish the page composition may be based on a concept, such as the texture of the sky or the waves in the ocean. Whatever the source of the idea, the graphic designer can organize the elements of the page to further develop the theme.

The concept governs the composition, and the viewer makes an instant connection to the content.



## SPONTANEOUS METHOD

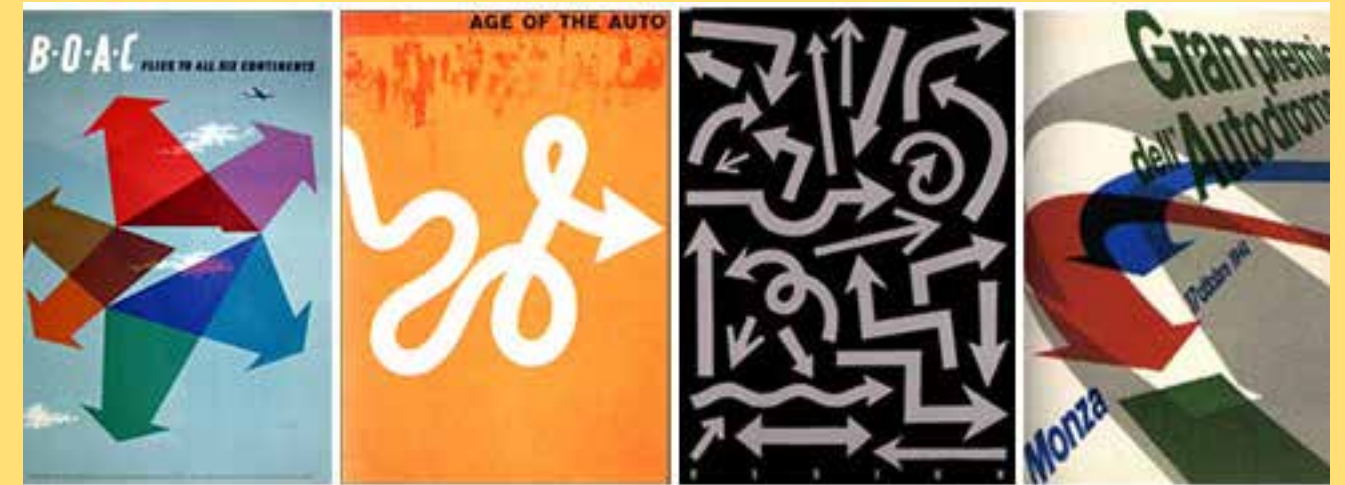
Using techniques similar to painters such as Jackson Pollack, many of today's graphic designers reject conventional ideas about establishing structure in favor of spontaneous organization that makes a statement about time, movement, and the fluid world of interactive multimedia.

Such intuitive and idiosyncratic approaches to organization are now applied as rational foundations—much like the simpler grid systems—if they are deemed appropriate for the particular project. This style of work still establishes a structure of visual tension within the composition, and is usually dependent upon enhancements and adjustments to refine the quality of the layout.



## LOOKING AHEAD IN THE RIGHT DIRECTION

They say that knowledge is power, and I hope this course has empowered you to create more original, emotional, and enjoyable layouts. Just by taking on the challenging projects we've laid out, you're one step further in the process of becoming a more skilled, more thoughtful, and hopefully more intuitive graphic designer.



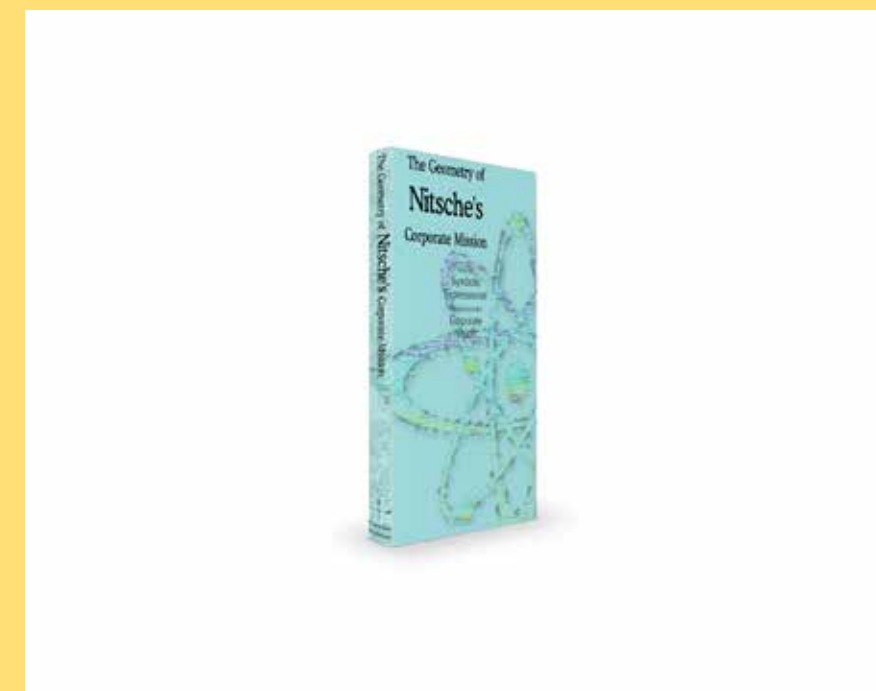
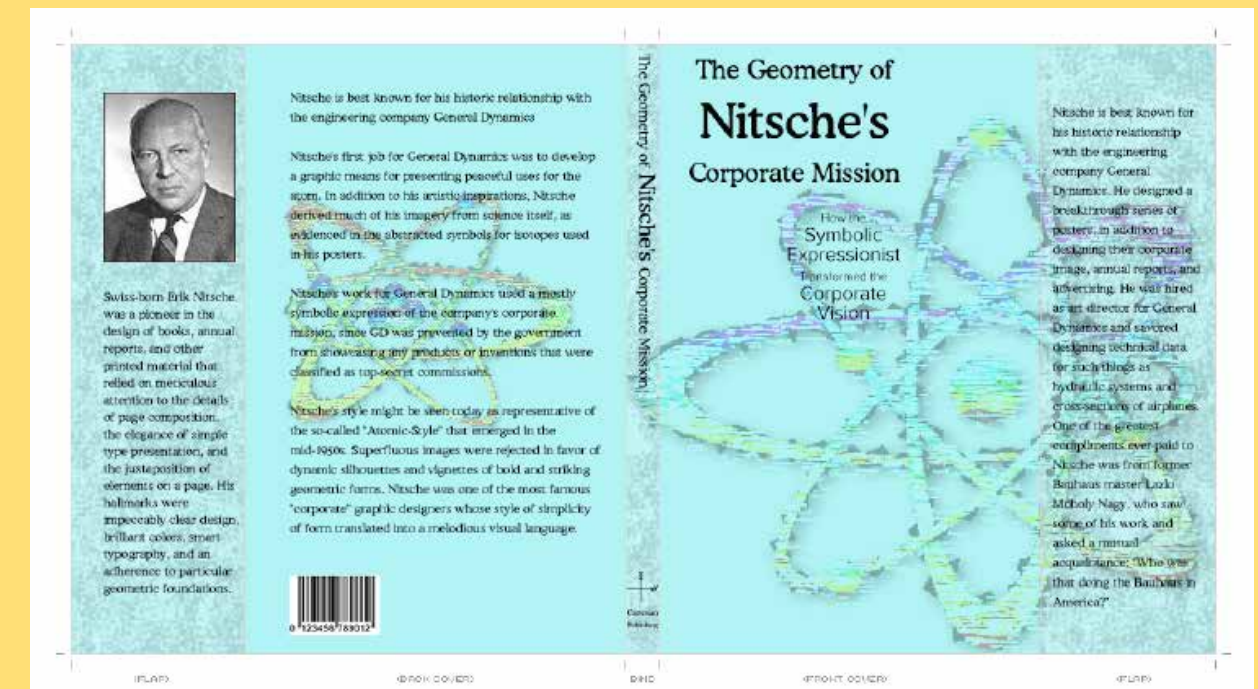
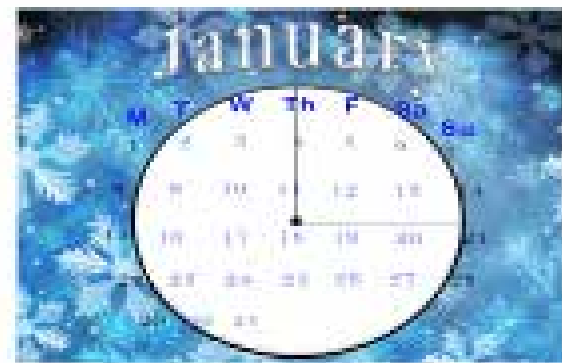
The work of becoming a skilled layout designer is never over, but the important thing is, you're pointed in the right direction.

It's worth the time and effort to push beyond the process of graphic design, refining your layout design skills to a point where designing no longer requires just "work," but instead provokes within you a passion for the foundation, structure, composition, and even deconstruction, of designs with real impact.

<http://www.thedesignwork.com/35-creative-calendar-design-inspiration/>



from other students







# Brending and Idendity

## CORPORATE IDENTITY

All companies have identities, whether they are aware of them or not. If they have no conscious thoughts about their corporate image, then that is part of the identity itself!

A corporate identity consists of many aspects. Here are the most prominent:

- Name and logo
- Corporate values, sometimes formed as slogans
- Products, maybe with their own brand identities
- Management and employees
- Corporate culture
- Environment: architecture, signs, vehicles, interior design
- External and internal communication
- Public opinion

All of these factors are more or less possible to control. The way that a company's management deals with these aspects based on strategy, changing markets, and technology, as well as target group opinion, decides whether the company's corporate identity will be an asset or not. A corporate identity is a central management tool. The aim is to increase a company's profile and growth in a long-term perspective. This is only possible if employees, clients, dealers, and customers can identify with it.

## EXPERIENCED VALUE

It might surprise you to consider that a corporate identity can be experienced as well as seen.

We are guided by our senses. A good-looking crew, clean airplane, fresh air, and the calm sound of the captain's voice gives you a better flight. A high experienced value is what makes customers return, gladly, even if the product they paid for was just a flight. Conversely, dreary surroundings at your job will affect your work. A nasty telephone operator at your bank can make you want to change to another bank.

Visual identity must be coherent too. Inconsistent stationery can make potential customers wonder if a company is so fragmented that they are too risky to do business with. Cool Adidas commercials make me want to wear their shoes, because I would like to be associated with their image. Some companies have slogans that seep through our ears into the back of our minds and stay there, as a constant reminder of their values. They work with images and sound to enhance or direct our experiences.

## THE DESIGNER’S ROLE

The role of the designer can be described in many ways. I like to think of a designer as a gardener of experienced value. Like a careful attendant, he or she plans and designs a consistent visual solution, laying the groundwork for visual growth, and helping out when “weeding” of the visual identity is needed.

The practical first task of the corporate designer is to design the company’s name in the shape of a logo and make the company’s value system and strategic goals visible through its product design or brand identity. Creating an environment for staff and clients that improves their everyday experienced value is also a task, as is designing visual vehicles for external and internal communication.

## HISTORY OF CORPORATE DESIGN

The history of corporate identity reflects how values have changed in our society. It started with the royalty and rulers, their seals, family crests, flags, and coats of arms with slogans.

The meaning of the symbols were: “My Word is the Law” and “We are in this together” and for enemies: “Keep off!” At the same time craftsmen signed their work, saying: “I have done this!” This was both a mark of origin and a sign of quality.

With the advent of industrialization and the market economy, there was a need for logos that identified products and manufacturers, saying: “Buy this!”

Today there are so many products to choose from that availability and quality is not enough to attract customers. Customers are more likely to say: What can you and your product do for me? and Can I identify with you? In other words, a company’s logo needs to make customers feel good and feel valuable.

The historical reasons for a company’s need for symbols are as old as companies themselves. A company needs identification—both symbols for ideas and claims that mark territory, keep up morale, communicate aims, and mark differentiation. Design has always been a tool in this process.

## CORPORATE STRATEGY

Wally Olins, co-founder of European design consultants Wolff Olins and chairman of Saffron Brand Consultants, is pretty up front about role of design in big companies. “Design is a corporate resource,” he says. His list of the resources that a company must manage centrally is as follows:

- finance
- investment
- personnel
- research and development
- product quality
- information technology
- marketing
- design

Most companies take great care in developing resources like finance, staff, products, product quality, and communications. Every department accepts the need for financial planning; every little thing is affected by money. In design too, everything is affected, and every part of the organization is involved. The use of design should therefore be planned and nurtured, analyzed, and quality controlled.

The strategic use of design has internal advantages as well as external ones. It can give company employees a unity of purpose and spur extra effort in times of change. In the following passages, you will see a few examples of how design is being used as a tool for carrying out strategic plans.

## CORPORATE CHANGE

Many different situations force companies to change business strategy. Corporate change can be a merger, an acquisition, or a management buyout. Maybe it’s a case where a company needs to be differentiated from its competitors, or it needs a new profile in the market. Sometimes a multinational corporation needs local or national acceptance, and it must adjust its identity accordingly. Other businesses plan to move into international markets, and they need to tailor their image for this global jump.

Some organizations must carry out structural changes that will change the corporate values so drastically that a change of corporate identity is all but inevitable. Some change corporate identity in order to strengthen an image for target market groups or to motivate employees. Others change their corporate strategies and identities because of public opinion.



DESIGN PROCESS AND METHODOLOGY

DESIGN METHODOLOGY

PROBLEM SOLVING

What is design? Jens Bernsen calls design “a problem-solving process.” He furthermore calls the act of uncovering a problem “a highly creative act: Some of the most innovative designs are as much problem statements as they are solutions.” And that is what design methodology is all about: how to solve problems. Whether you are creating a new corporate design, or working within the framework of a design program, the methods are more or less the same.

Here is a very simple problem-solving model that I have used successfully in many projects:

1. THE PROBLEM PHASE

- A. INVESTIGATING THE CURRENT STATUS
- B. RECOGNIZING THE PROBLEM
- C. ANALYZING THE PROBLEM

2. THE SOLUTION PHASE

- A. GENERATING ALTERNATIVES
- B. EVALUATING THE OPTIONS
- C. DEVELOPING A DESIGN STRATEGY, ACTION PLANS, AND BUDGET
- D. PRODUCING THE SOLUTION

3. THE EVALUATION PHASE

- A. MEASURING SUCCESS

This problem-solving model is similar to the “planning cycle” that design agency Lambie-Nairn uses for its marketing planning. Their designers ask:

- Where are we?
- Why are we here?
- Where could we be?
- How could we get there?
- Are we getting there?
- Where are we? (And you begin all over again.)

THE PROBLEM PHASE

The problem phase results in what many call a design brief. A good solution is dependent on a good design brief. It serves a dual purpose:

- Identifying and communicating the goals of the project.
- Serving as reference for the evaluation of the solutions.

A good design brief should include only the essential demands, not all kinds of demands. Occasionally, your client will have prepared a design brief, but mostly you will have to take care of this yourself. The problem phase is the time for asking all the questions.

INVESTIGATING CURRENT STATUS

Identify with your client and ask: Where are we? What is the goal for this project? The designer must understand basic corporate details:

- What company is this?
- What does it do?
- What is typical for this company?
- What are the corporate values?

INVESTIGATING CURRENT STATUS

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- What company is this?
- What does it do?
- What is typical for this company?
- What are the corporate values?

Also relevant is the **corporate climate**. How is the company's financial situation? How is its competition?

Is there an existing corporate identity program? What is the state of the design for the company's products? For its communications (both internally and externally)? And its environment (architecture, signs, cars, and so on)?

You will have to gather information by reading current surveys, market plans, having meetings with management, reading newspapers, the Internet, annual reports, and information leaflets. If there is not sufficient information, you may need to conduct target group surveys, gathering your documentation by taking photographs or interviewing people.

Wally Olins mentions a method that his partner Wolff has developed in order to determine which is the key area for design in a company. It is called "The Journey." Olins says:

"The journey encapsulates the various points of contact which take place sequentially between an organization and those with whom it comes into contact. All factors can be choreographed to give an impression: of tradition, splendor, thrift, efficiency, sophistication, modernity, frivolity, and so on." Often, such a journey reveals confusing sign systems, old leaflets, different use of various stationery, unpleasant reception areas, and more.

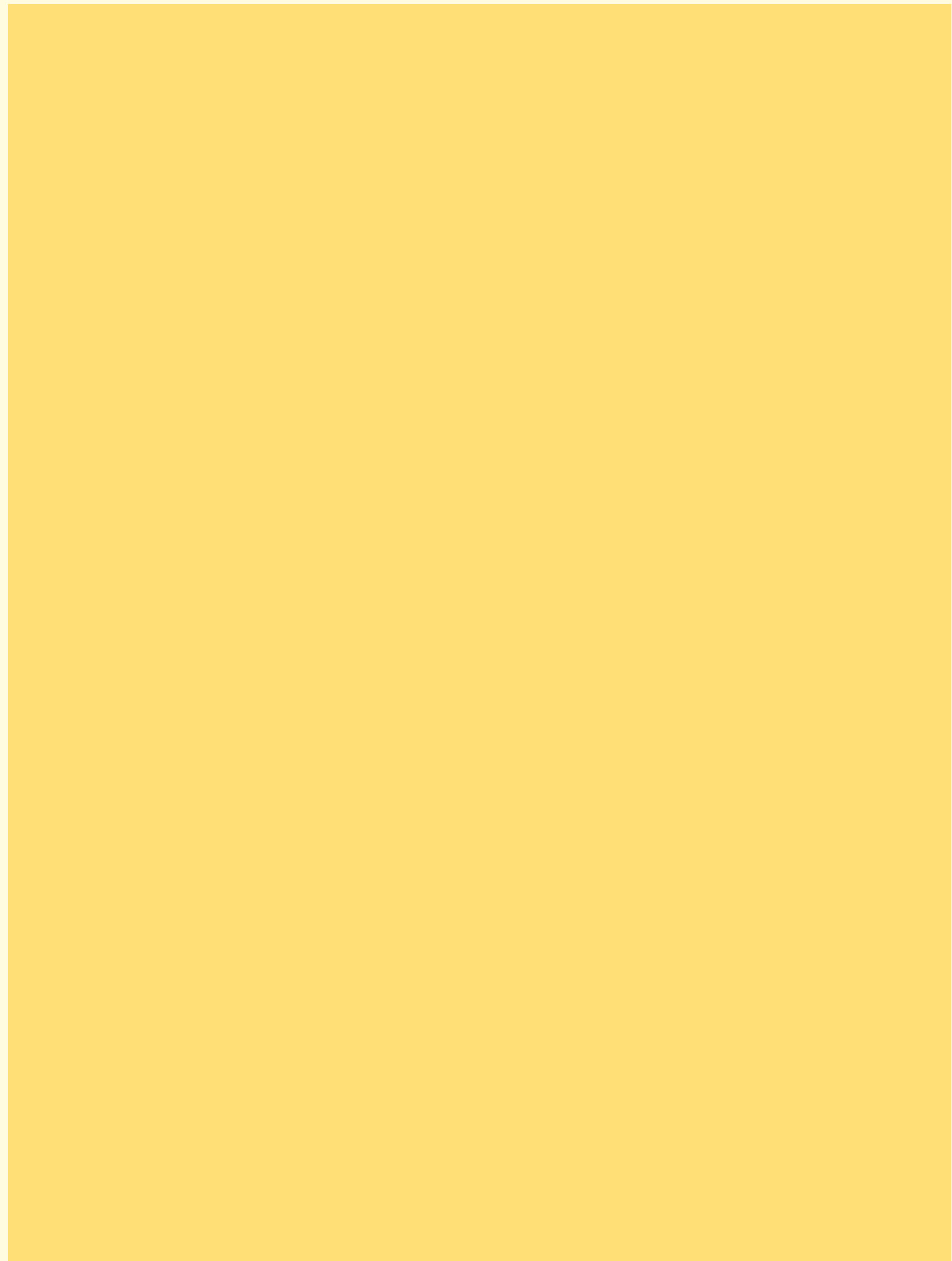
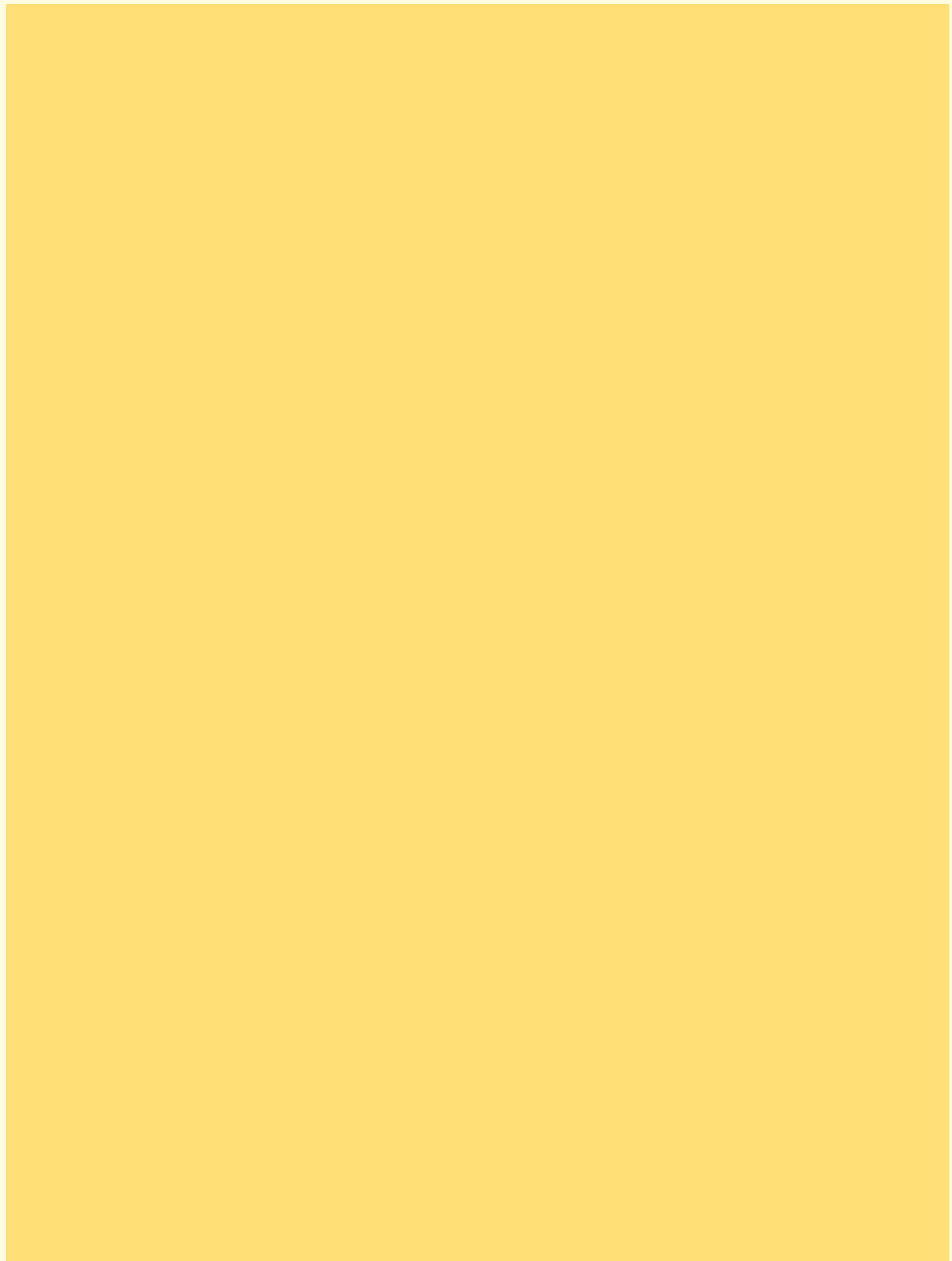
### DEFINING THE PROBLEM

What are the reasons behind the company's current status? What are the strengths, weaknesses, possibilities, or threats identified by the current status report regarding:

- Basic corporate details
- Positioning
- Corporate climate
- Design

Different problems for different businesses might include:

- The company has moved its business abroad.
- Competitors have a better positioning of their products.
- Customers don't relate to the company's subsidiaries.





# The Study of Graphic Design

## THE IMPORTANCE OF RESEARCH

The goal of this course is to jumpstart your design reference library. Every designer should have a general grasp of the important trends in graphic design history.

Familiarizing yourself with the styles of each movement will make researching art movements for your own projects second nature. Additionally, studying the history of design will open your eyes to incredible inspirations!



*Historical designs, such as those above and others discussed in the course, can become inspirations for your current work.*

As a graphic designer, it is your responsibility to base your work on historically proven fundamentals. You can then leverage those fundamentals to create your own designs while avoiding plagiarism. All great design is a process of learning from the success of what came before you and using it to create a surprising future!

The three words that best describe this course are “research,” “applied,” and “design.” Let’s start with the basic meanings so we are all on the same page...

## RESEARCH, APPLICATION, AND DESIGN

The term **research** comes from the French word *rechercher* which means “to search for.” “Re” means “again” and “chercher” means “to seek.” Before beginning the initial design sketch, the first thing a graphic designer must do is to seek out all relevant information.

**Applied** is an adjective used to describe a graphic designer’s purpose or function. Through application, the designer will work out practical problems to develop concrete ideas from abstract thoughts. In other words, application is problem solving, which is exactly what graphic designers do.

**Design** comes from the Latin *designare*, meaning “to mark out.” “De” means “out” and “signare” means “to mark”. This also means to plan, to delineate by drawing the outline. Design is the arrangement of parts, details, and form to produce a complete and artistic piece.

## MAJOR MOVEMENTS IN GRAPHIC DESIGN UNDERSTANDING HISTORY

Graphic design is ubiquitous. We are surrounded by, and constantly bombarded by, visual messages. As a graphic designer, your aim is to create powerful, memorable messages that effectively communicate and intellectually challenge.

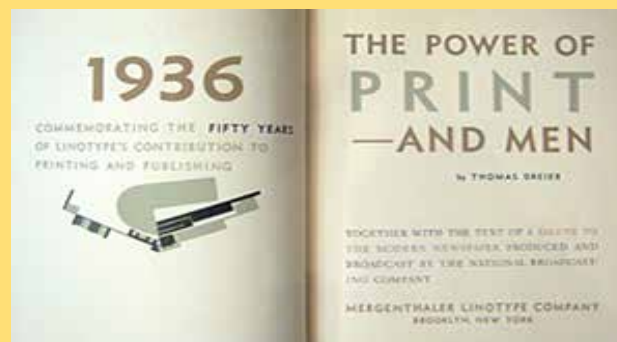
Starting your own project can be overwhelming! However, there are many examples of excellent design that you can use for inspiration. Studying the history of design will ground your work and provide a solid starting point.

Renowned designer and professor Alston Purvis agrees, “It is vital that graphic designers have a historical understanding of their profession so as to avoid unintentional plagiarism and re-invention ... Work from before can become inspiration. Designers should acknowledge and honor those who paved the way before them.”

## DEFINING GRAPHIC DESIGN

Graphic design influences nearly every aspect of life and comes in a variety of formats, including design for advertisements, books, magazines, and products. Throughout history, graphic design styles and trends have reflected the social, political, and economic constructs of the time.

William Addison Dwiggins (a prominent book designer) coined the term graphic design in 1922 to describe his approach to visual structure and balanced form. (Incidentally, in 1938, he designed one of the most widely used typefaces: Caledonia.



Art Nouveau continued to influence designers throughout the 20th century. For example, the psychedelic activist and music posters of the 1960s by Wes Wilson and Peter Max borrow heavily from this style. Can you see the Art Nouveau influence in the work below?



Wes Wilson's 1966 music poster, with a heavy Art Nouveau influence.

## FRANK LLOYD WRIGHT (1867-1957)

At the beginning of the 20th century, American architect Frank Lloyd Wright became an important influence for artists and designers around the world. Wright’s work combined Art Nouveau’s organic flowing lines with a new linear and geometric approach.

Wright believed that space was the essence of design. His work addressed negative space and (in the case of his architecture) the surrounding environment. In addition to architecture, he designed graphics, wallpaper, lighting, and stained glass windows. His geometric forms placed him at the forefront of the emerging modernist movement.

Wright’s architectural designs are still hugely innovative and influential. His geometric lines and attention to detail continue to inspire designers around the world. Check out some of Wright’s stained glass work, which derives shapes from nature, and is crafted in geometric glass.



Examples of Frank Lloyd Wright's stained glass work.



<http://www.wrightontheweb.net/index.html>  
<http://www.pbs.org/flw/buildings/index.html>

EARLY 20TH CENTURY EUROPEAN ART MOVEMENTS

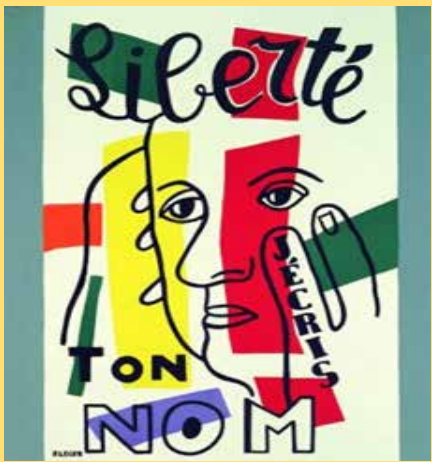
Let’s explore some of the modern art movements from the early 20th century. We will look at examples from the Art Deco, Cubism, Futurism, Dada, Surrealism, and Expressionism movements.

Art Deco focused on simplicity, symmetry, planarity, and geometry to form a sleek and smooth style. The look epitomized the glamour and excitement of a period of affluence. Stylistic elements of Art Deco appeared in mass production, though the majority of Art Deco work was expensive and hand-crafted.



A poster and building (the Chrysler Building in New York City) in the Art Deco style

Picasso, Braque, Juan Gris, and Fernand Leger were **Cubist** painters. Cubists created abstract pieces by shattering and rearranging perspective, angle, and viewpoint (often showing several viewpoints at once!).



Poster by Fernand Leger (left) and painting by Juan Gris (right), both in the Cubist style

ART NOUVEAU

The international decorative style Art Nouveau flourished simultaneously in the United States, the United Kingdom, and France, from the late 1800s through the early 1900s. Each country developed different styles based on a common visual language. Art Nouveau artists created a variety of highly stylized designs, using organic lines, vines, shapes, and objects such as flowers and birds.



The lines, theme, and type in this design for a distillery are "typical" Art Nouveau.



Henri de Toulouse-Lautrec's famous Moulin Rouge poster in the French Art Nouveau style

In France, Art Nouveau influenced architecture, fashion, furniture, and product design. Everyday objects and places (such as subway entrances and buildings), posters, and household goods (including teapots, cutlery and chairs) all shared a visual language.

British Art Nouveau concentrated on book design and illustration. In the United States, the movement had the heaviest influence on poster and magazine design. Over in the Netherlands and in Belgium, Art Nouveau focused on book design and was also influenced by batik fabric art from the East Indies. Meanwhile, Italian Art Nouveau was evident in poster art.





Scottish Art Nouveau was undertaken by the Glasgow School in an effort to revive Celtic art. German Art Nouveau was also known as Jugendstil (youth style) and concentrated on book and magazine design.

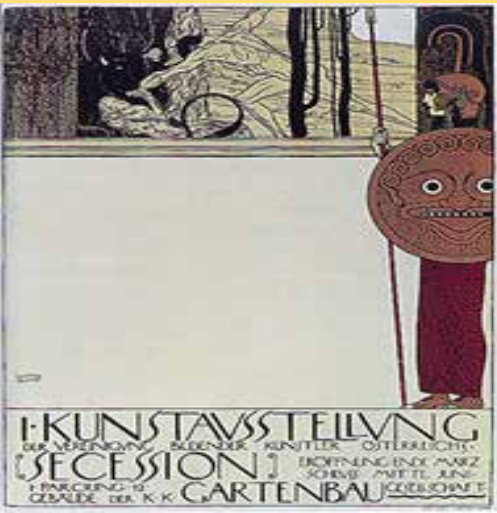


This towering 8’ poster by Charles Rennie Mackintosh uses complex overlapping planes unified by areas of flat color.



German Peter Behrens designed this controversial kiss poster that features androgynous imagery done in a six-color woodcut.

In Austria, the Vienna Secession represented the Austrian Art Nouveau, and included renowned painter Gustav Klimt. The Vienna Secession established a community of artists, the Wiener Werkstätte (translation, “Vienna Workshops”), who focused on promoting higher standards in Austrian crafts.

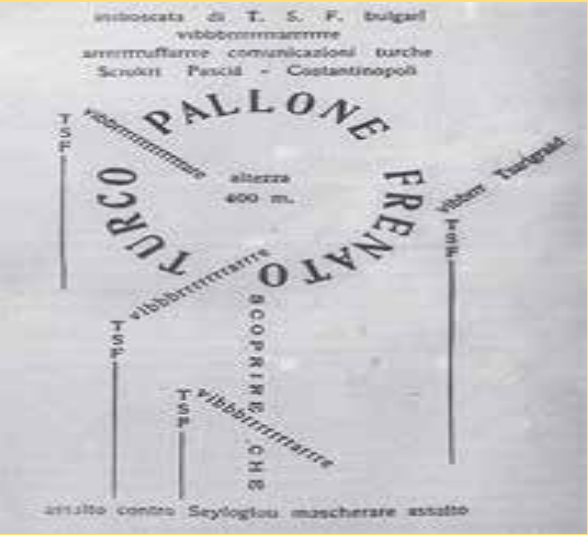


Gustav Klimt's first Vienna Secession poster. Note the open space in the center, unprecedented in Western design at this time.



This cover image by Koloman Moser is made with a stencil effect, reducing the content to black and white planes.

The **Futurist** movement threw away all notions of tradition. Futurist poetry was typographically laid out in unconventional ways. Grammatical rules were broken, and a typographic revolution was declared. Filippo Marinetti, whose work you see below, was highly experimental, merging poetry with visual movement. He used type to create a visual representation of the written word. In Montagne + Vallate + Strade x Joffre shown below, the type communicates a story of a journey to war through mountains and rivers, both literally and visually.



Two Futurist poems/type designs by Filippo Marinetti, who created some of the most daring design of the 20th century. Montagne + Vallate + Strade x Joffre (left) depicts his journeys from war to France to a visit with Leger. Pallonne Frenato Turco (right) is driven by onomatopoeia.

Ardengo Soffio and Lewis Carroll were also prominent for their use of type in Futurist design. Carroll was especially known for his creative typography in Alice’s Adventures in Wonderland.

**Dadaists** rejected the tradition and decadence of Art Nouveau in favor of an anti-war and anti-bourgeois statement. Dadaists used found objects and collage to criticize the formal art world and society at large.

Dadaists did not create art for art’s sake; they created art to rebel against tradition, against society, and against the art world.

Below is Marcel Duchamp’s L.H.O.O.Q. postcard (1919). Duchamp drew a moustache and a goatee on the Mona Lisa. This is one of art’s most well-known acts of degrading a famous masterpiece. The title, when pronounced in French, puns the phrase “Elle a chaud au cul” ( “she has a hot ass”). Dadaists created “anti-art.”





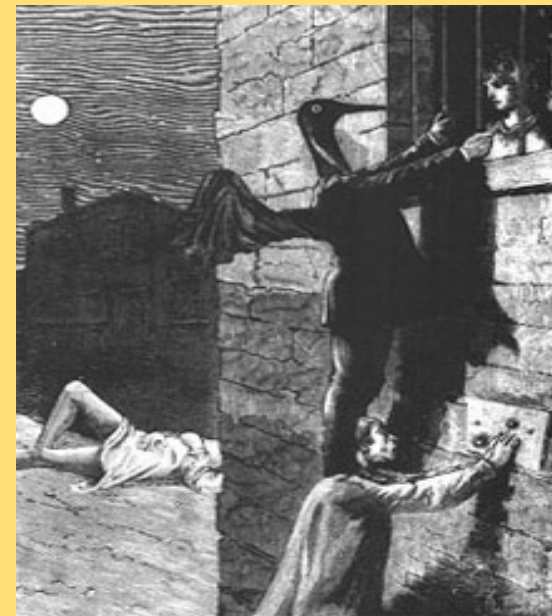
Marcel Duchamp - L.H.O.O.Q.(1919)

Marcel DuChamp, a Dadaist artist, submitted a piece titled The Fountain to the 1917 Society of Independent Artists exhibition. The piece consisted of a urinal, tipped on its side, with R. Mutt scrawled on one side. Is this art? The Society of Independent Artists did not think so, and rejected the piece from the exhibition.

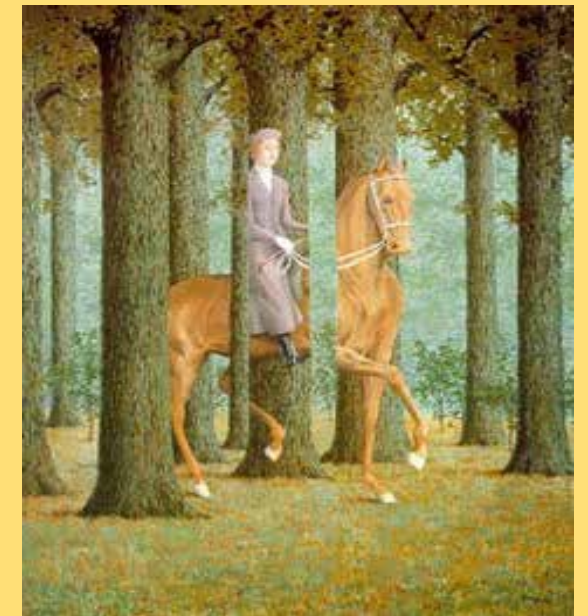


Marcel Duchamp - The Fountain (1917)

**Surrealism** is another 20th century art movement that influenced graphic designers. The Surrealists combined images in unexpected ways, creating works that appeared unreal or dream-like. For example, Belgian Surrealist René Magritte created images of anonymous men with umbrellas suspended in midair and enormous, larger than life apples. Max Ernst, René Magritte, and Salvador Dali are three of the most well-known Surrealists.



Max Ernst - A Week of Kindness



René Magritte - The Blank Signature

Max Ernst was an influential photographer and illustrator in addition to a well recognized painter, who depicted fantastical landscapes and used collage techniques.



Salvador Dali - Le Grand Paranoïaque

In this classic Surrealist piece, Magritte painted a realistic pipe, and wrote “This is not a pipe” beneath. How can this be? The painting itself is just that: a painting and not a pipe!



The Expressionist movement in the 1920s was based on emotion and personal response. The movement used color and exaggerated proportion to convey and evoke a very specific emotion. Two prominent groups of artists, Die Brücke and Der Blaue Reiter, formed at this time and had a major impact on the creation and evolution of Expressionism. Key artists included Wassily Kandinsky and Paul Klee. The primary print mediums for the Expressionists were woodcuts, lithographs, and posters.



Expressionist painting Murnau Street with Women by Wassily Kandinsky, 1908.

## POST-WORLD WAR I ART MOVEMENTS

Kauffer's Daily Herald poster, based on an earlier print using cubist inspiration for the flying birds

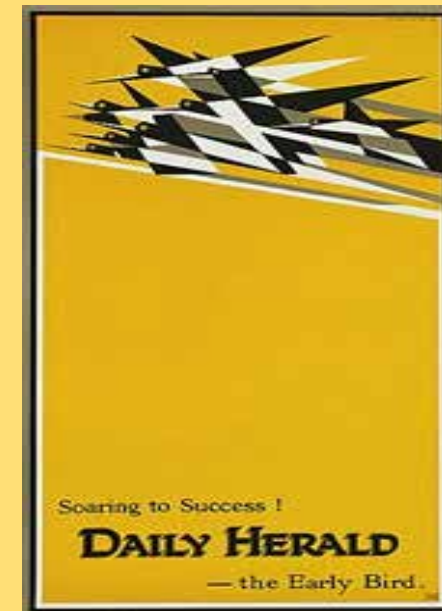
After World War I, art movements began to influence the emerging field of graphic design.

Edward McKnight Kauffer (1890-1954) an American working in London, and A. M. Cassandre (1901-1968), a Ukrainian immigrant to Paris, were two pivotal graphic designers who incorporated Cubism directly in their design work.

Kauffer created the famous 1918 Daily Herald poster (right), demonstrating that Cubism could be effective in graphic design. He also designed 141 travel posters for the London Transport Authority. Kauffer achieved visual impact by reducing complex environments to interlocking shapes. His designs evoke a feeling of escapism and excitement.

Cassandre attended the École des Beaux Arts in Paris, but it was a series of poster commissions from the firm Hachard & Cie that really launched his career as a graphic designer.

Between 1923 and 1936, Cassandre re-energized French advertising with a series of posters for the Dubonnet wine company. Bold, simple design and color planes were key to his work. He developed typefaces and integrated letterforms with images, creating concise and powerful statements. Cassandre's work put French advertising on the map.



Kauffer's Daily Herald poster, based on an earlier print using cubist inspiration for the flying birds





A Cassandre Dubonnet poster and his Bifur typeface.

Back in the art world, geometric abstraction was becoming a dominant force. Russian Kasimir Malevich (1878-1935) founded a style using basic forms and pure color called **Suprematism**. Pictorial representations were discarded. The abstract visual form became the content in and of itself. Expression was derived from the organization of the forms.

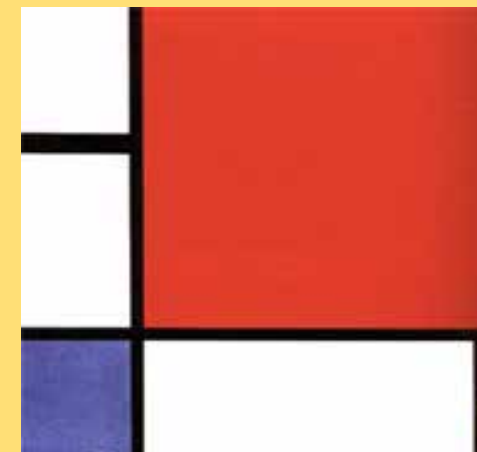


Kasimir Malevich - Airplane Flying

Meanwhile in Holland, Théo Van Doesburg, founder of the De Stijl movement, established principles of balance and harmony for a new design language. Flat geometric shapes of pure color were used to create designs with simple black bars organizing the space. The **De Stijl** movement was an abstract geometric style, combining the mathematical structure of the universe with the organic harmony of nature.



Théo Van Doesburg - Simultaneous Counter-Composition



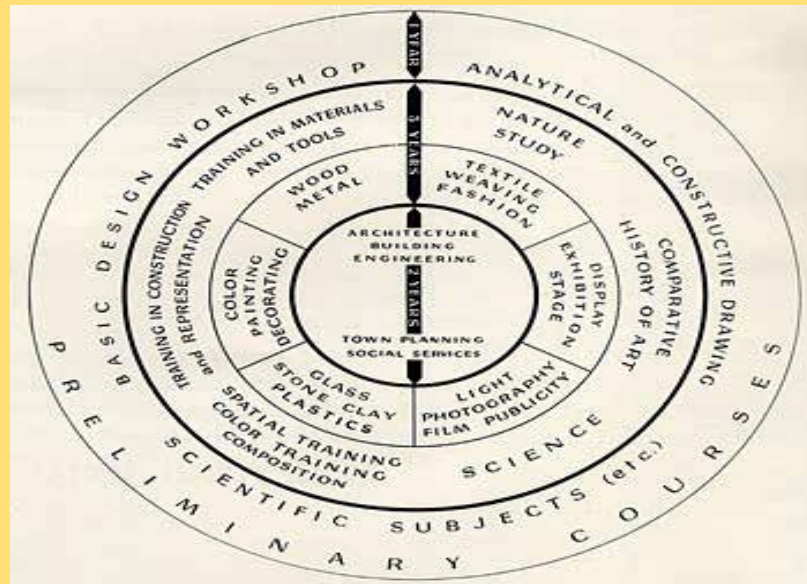
Piet Mondrian - Composition with Red, Blue, and Yellow

Back in the U.S.S.R., a movement called **Constructivism** emerged as a result of artists renouncing “art for art’s sake,” and focused instead on the practical applications of design. Alexander Rodchenko and Vladimir Tatlin devoted themselves to poster design and the community. Constructivism incorporated photomontage, as well as bright colors and geometric shapes.

The Soviet government endorsed emerging Russian art and encouraged on a grand scale the design of posters targeted towards the public. Thanks to the efforts of El Lissitzky, an inexhaustible avant-garde artist, Constructivism spread throughout Europe.



The **Bauhaus** in Germany, a school as well as a movement, is particularly relevant to graphic designers. Its founder, Walter Gropius, created a cohesive, functional, and modern design aesthetic to apply to furniture, architecture, product design, and graphic design.



Course diagram from the New Bauhaus in Chicago, founded by Laszlo Moholy-Nagy in 1937

## AMERICAN DESIGN PRECEDING WORLD WAR II

In the 1930s, commercial art, advertisement, and illustration emerged as bona fide professions in a booming new U.S. consumer society. Russian-born and French-educated artists had a particular influence in the U.S. editorial design and fashion industries. Erté (Harper's Bazaar illustrator), Dr. Agha (art director for Vogue, Vanity Fair, and House and Garden), Alexey Brodovitch (art director for Harper's Bazaar), and Alexander Liberman (editorial director for Condé Nast and art director for Vogue) brought European modernism to the U.S. graphic world.

During the Great Depression in the United States, President Franklin Roosevelt created the Works Progress Administration (WPA) in 1935. This project worked to employ millions of unemployed citizens, including artists from all fields: painters, musicians, writers, actors, and visual artists. As a result, a strong aesthetic was developed to create cohesive visual communication to the masses.



Two examples of WPA posters

By 1939, two million copies of approximately 35,000 poster WPA designs were produced.

World War II disrupted the commercial side of graphic design, but the need for poster design blossomed with new propaganda campaigns. Powerful feelings about Hitler, Pearl Harbor, and the war influenced an army of designers.



Jean Carlu - Poster for the Office of Emergency Management (1941). Verbal and visual details are merged into a striking symbol of productivity and labor.

The Container Corporation of America (CCA), a company that pioneered the manufacture of paperboard and corrugated fiber containers, was the first company to recognize that design could be used to educate the masses. In 1936 Walter and Elizabeth Paepcke, the husband and wife founders of the CCA, became the first company executives to hire a corporate design director: Egbert Jacobson.

After World War II, the CCA developed one of the most brilliant institutional campaigns in the history of advertising: The Great Ideas of Western Man. The campaign combined profound quotations with outstanding art. Launched in 1950, the campaign ran for 30 years, with 157 visual artists creating artwork for nearly 200 "Great Ideas" advertisements.

The campaign became a cultural awareness motive for advertising at CCA. People thought ads had appeared more often than they did and thought they'd seen ads in magazines where they were never printed. Highly memorable and effective ads!





Examples of the Great Ideas ad campaign.

Posters and advertising were not the only growing areas of graphic design in the 1940s. During the early 1940s, Ladislav Sutnar (a Czech-born U.S. designer) recognized information design as another emerging area of graphic design.

As an information designer, Sutnar used organizational simplicity to provide structure to large swaths of information. He developed systems for structuring information in a hierarchical and logical manner. In his Catalog Design Process book, he explained that “information design was defined as a synthesis of function, flow, and form.”

Sutnar developed catalog designs using color- and shape-coding systems. These systems act as visual traffic signs, directing the user through the information in order, from most to least important.

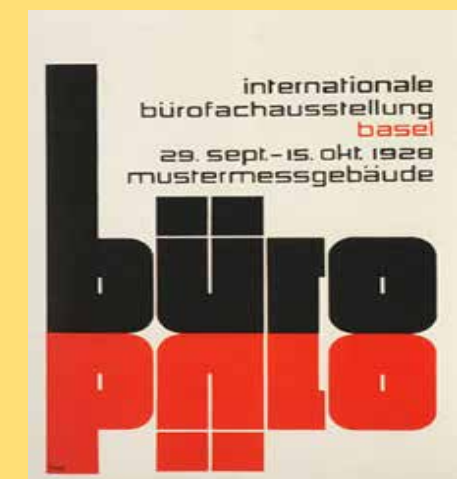


A page spread from Controlled Visual Flow by Ladislav Sutnar.

## INTERNATIONAL TYPOGRAPHY STYLE

During the mid-20th century, communication and the exchange of information became faster than ever before. Typography gained particular attention during the 1950s, and the styles that emerged are still influential today.

The International Typography Style (also known as the International Style or Swiss Style) began in Switzerland during the 1950s. This style is characterized by very clear grid systems, sans-serif typography, and flush-left type. Text and images are clearly displayed, without decoration or embellishment (quite unlike the Art Nouveau movement!).



Visually precise posters by Max Bill (left) and Theo Ballmer (right)



The International Style rose in popularity in the United States during the 1960s and '70s. Rudolph de Harak produced book jackets for McGraw-Hill publishers using a uniform grid system:

By the 1960s, the International Typographic Style merged with corporate design to create a single movement, defining modern graphic design. Let's look at some modern voices in corporate identity design.



MODERN VOICES

The New York School included such noteworthy designers of the mid-to-late-20th century as Paul Rand, Saul Bass, Herb Lubalin, George Lois, and Alvin Lustig. Even if you don't recognize their names, you will certainly recognize their work! These designers used clean lines and clear shapes to create groundbreaking logos and corporate marks, many of which are still in use today.



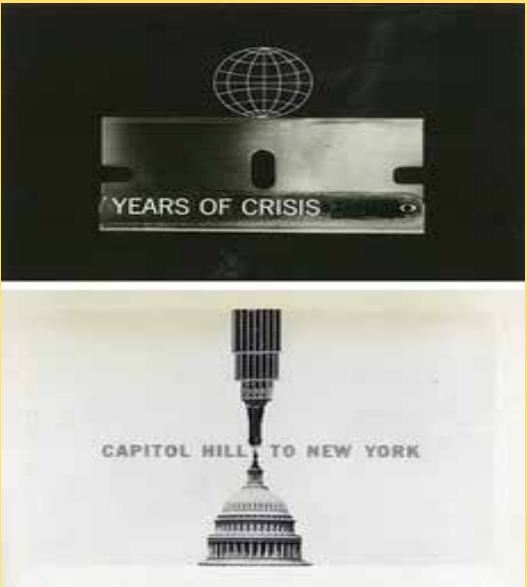
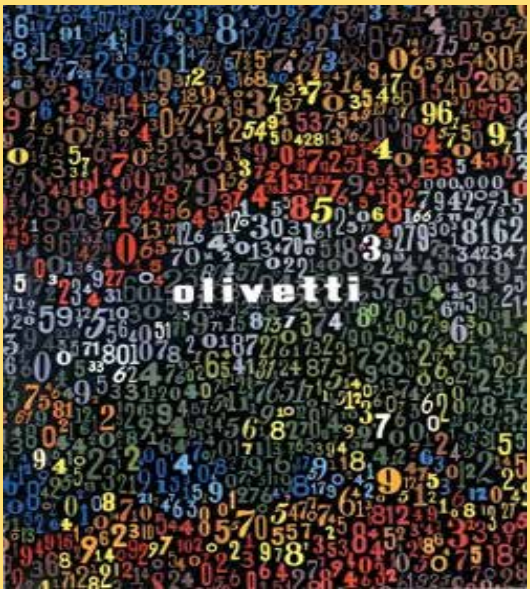
Just a small sample of famous logo and poster designs by Saul Bass

Paul Rand struck out on his own as a graphic designer after working for Weintraub advertising for 13 years. During the four decades that followed, he established himself as the top U.S. corporate identity designer. In 1960, he designed the IBM logo, in 1961 the UPS logo, and in 1968 the Westinghouse logo.



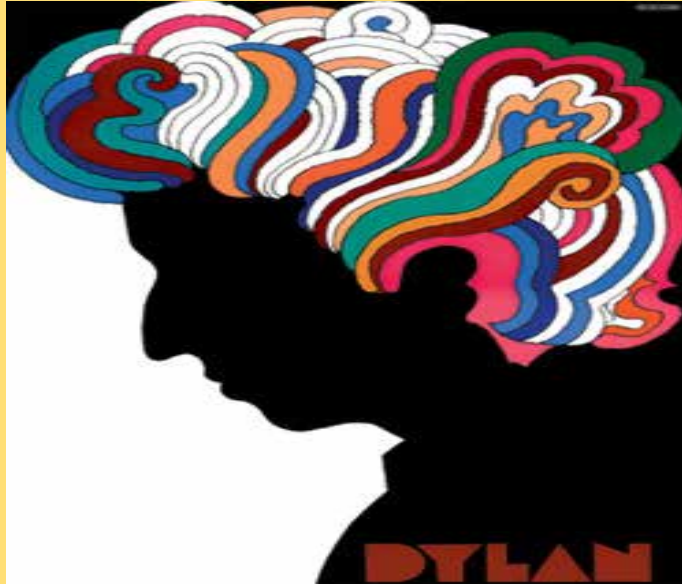
Rand's success lies in his effective use of symbols—his ability to reduce a concept to its visual essence without making it sterile or dull. He used universal signs and symbols as tools for translating amorphous ideas into clear visual communication.

By 1960, television broadcasting catapulted advertising as a viable medium. Combined with print advertising media, advertising revenues were a substantial and lucrative part of corporate design. Designers, such as Giovanni Pintori, William Golden, and Georg Olden, developed corporate graphics and visual systems for Olivetti, CBS, Mobil, and other large companies.



A Giovanni Pintori poster for Olivetti (left) and Georg Olden on-air spots for CBS (right)

Olden was the first African-American to gain widespread recognition as a graphic designer. Hired by CBS as a graphic design director, Olden created on-air graphics using symbolic imagery with silhouettes. Another African-American of note is Reynold Ruffin, who was one of the founders of Push Pin Studios, along with top design names Milton Glaser and Seymour Chwast. Glaser and Chwast typified conceptual image use in the '60s, '70s, and beyond. Chwast is known for his anti-war protest designs, packaging solutions, and magazine designs.



Milton Glaser's iconic Bob Dylan poster

### POSTMODERNISM AND EMERGENCE OF THE DIGITAL ERA

During the 1980s and '90s, the rapid evolution of computer technology changed the look and process of graphic design. Computers opened the worlds of desktop publishing and graphic design to a wide audience in a very short period of time. It would be an impossible task to cover every designer of this era, but we will discuss a few key influential artists. I hope you will research many more names and events with your trained eye for design and background in history!

We'll begin with Swiss postmodernism: a movement greatly influenced by technology and production techniques.

The postmodern movement arose in Basel, Switzerland during the early 1970s among designers and their inspirational teacher, Wolfgang Weingart. Weingart was influenced by the clean grid and lines of the International Style, using it as a starting point for further experimentation.

The International Style is evident in Weingart's work in the clean lines, sans-serif font, and grid structure. However, he is much more experimental with his design, breaking the grid more frequently than the rigid International Style.

**Postmodern design** is an eclectic and varied style, allowing a vast range of digressions from the

International Style. Technology allowed new techniques to emerge, achieving greater stylistic variety. Transparent films were used to overlap forms to create collage in the 1970s.



Posters by Wolfgang Weingart (left) and Dan Friedman (right).

Dan Friedman and April Greiman were two American students who studied under Weingart and popularized his approach in the United States. Their early work displayed a number of post-modern elements, including the mix of lettering in a wide range of weights and sizes, overprinting, and layers.

Greiman went on to experiment with “hybrid imagery,” the synthesis of digital technology with traditional hand drawn practices. She was a pioneer of “new wave,” a kind of commercial punk culture that was popular in 1970s. In 1984, Greiman was one of the first graphic designers to use computer-aided graphics. In 1986, she produced Design Quarterly entirely on a Macintosh computer, which opened the flood gates to digitized graphics.

If you look closely at Greiman's self portrait design (right), you will see a timeline showing a history of technology that ends with the invention of the Macintosh computer.

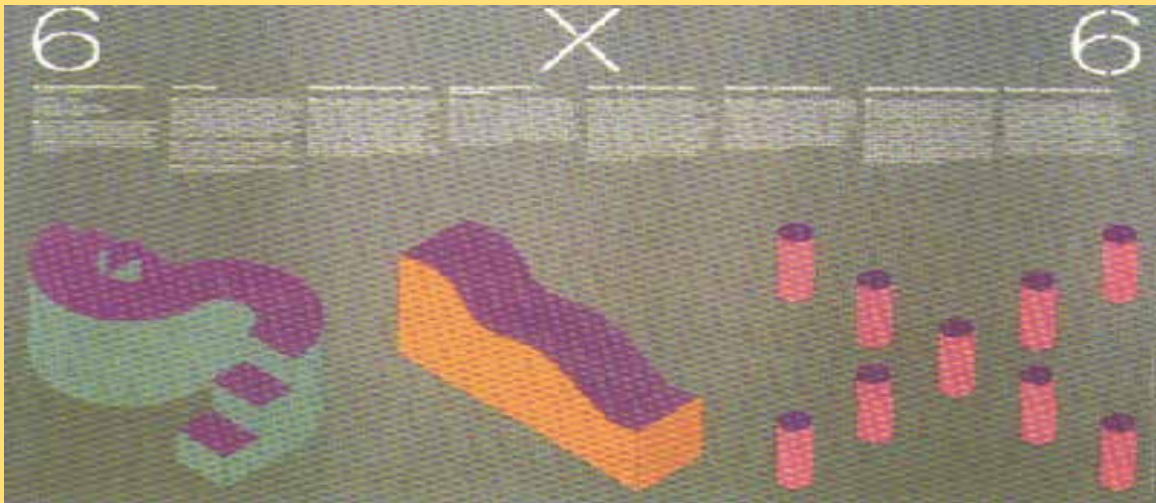
Tibor Kalman, a Hungarian-born American and self-taught graphic designer, is another notable postmodernist. He combined political activism with graphic design, and established the design firm M&Co in New York. Kalman was the leading force behind the controversial Colors magazine sponsored by Benetton. This magazine caused outcry as uncomfortable topics, such as racial politics and the AIDS epidemic, were openly discussed. An outstanding book about Kalman, should you be interested in learning more, is Tibor Kalman, Perverse Optimist by Peter Hall and Michael Bierut.





As postmodernism spread into international prominence at the beginning of the 1980s, a new movement emerged, indulging texture, pattern, surface, color, and playful geometry. Product designers and architects came together to form the Memphis Group. Functionality became secondary to texture, color, and surface pattern.

Memphis embraced geometric forms in garish bright colors, bold geometric and organic patterns, and printed surfaces with allusions to earlier cultures. Michael Vanderbyl produced promotional work that echoes the essence of Memphis. Diagonal placement, textured letterforms, and mixed fonts portray the “mishmash” emblematic of the movement.



A uniquely Memphis layout

American designer Paula Scher instigated a retro design movement. Her blatant disregard for typographic rules and interest in historical revivals placed her as one of the major players of the digital age, along with Louise Fili, Carin Goldberg, Joe Duffy, and Charles Anderson.

Meanwhile in London, Neville Brody’s intuitive yet logical approach to design garnered attention. He designed graphics and album covers for the music world, then later acted as art director for several magazines that highly publicized his work. Brody was influenced by the geometric forms of Russian constructivists like Rodchenko, and by Dadaist experimental approaches.



A Brody typeface design and poster from 1987



“Why can’t you take a painterly approach within the printed medium?” wondered Brody, “I wanted to make people aware rather than less aware, and with the design that I started to do, I followed the idea of design to reveal, not to conceal.” Here is an example of type as a painterly image by Neville Brody.





The eclectic range of postmodernism provoked the music industry to create memorable punk pieces (whose influences go back, without a doubt, to Dadaism) and grunge (the depoliticized design). Graffiti cannot be forgotten, either as a postmodern art and design form, or as a reaction to the new digital media!

Additional names you should explore in your research:  
Herbert Spencer, the voice of graphic design in the U.K.

The Fletcher/Forbes/Gill studio, which later grew into major design firm Pentagram

Multidisciplinary design firm Total Design (now called Total Identity) based in the Netherlands

Avant-garde design collective Wild Plakken

Former design firm and magazine Hard Werken

### A DIGITAL REVOLUTION

The advancement of digital technology took a toll on many of the skilled crafts born in the Industrial Revolution. Workers such as typesetters, production artists, camera operators, strippers, plate makers, and press operators were replaced by their digital counterparts. The desktop publishing era of the 1980s and '90s evolved into today's "Do It Yourself" (DIY) movement in graphic design, allowing all people (with design skills or otherwise) to produce their own designs.

Technology and software expanded the available possibilities. Unprecedented manipulations of space, color, and images were now feasible in a blink of an eye. Let's look at a few of the milestones in the digital revolution that got us where we are today:

In 1984, Apple introduced the first Macintosh computer, and Emigre became the first magazine with computer-generated layouts. A mere six years later, progress in computer typography allowed designers like David Carson, Edward Fella, and Fred Woodward to become leaders in the field.



Type designs by David Carson (left) and Edward Fella (right)

Adobe Systems released the first multi-master typefaces in 1992, and digital type foundries started to grow. At this time, Wired magazine and Rolling Stone were digitized, and MTV computer graphics aired with work by Pat Gorman.

I bet you can guess the major milestone that came next! The Information Superhighway, in the form of the Web and Internet, expanded global access to enormous amounts of information. In 1997, there were an estimated 150 million Web pages, 8 million by 2005, and today over a billion.

In conclusion, I would like to introduce you to the names of 12 designers who are at the forefront of graphic design in the 21st century so that you may investigate them fully:

Helmut Brade

Gitte Kath

Luba Lukova

Hideki Nakajima

Makoto Saito

Shin Matsunaga

Jean Benoit Lévy

Philippe Apeloig

David Hillman

Alan Kitching

Erik Adigard

Ilic Mirko

..the list goes on!

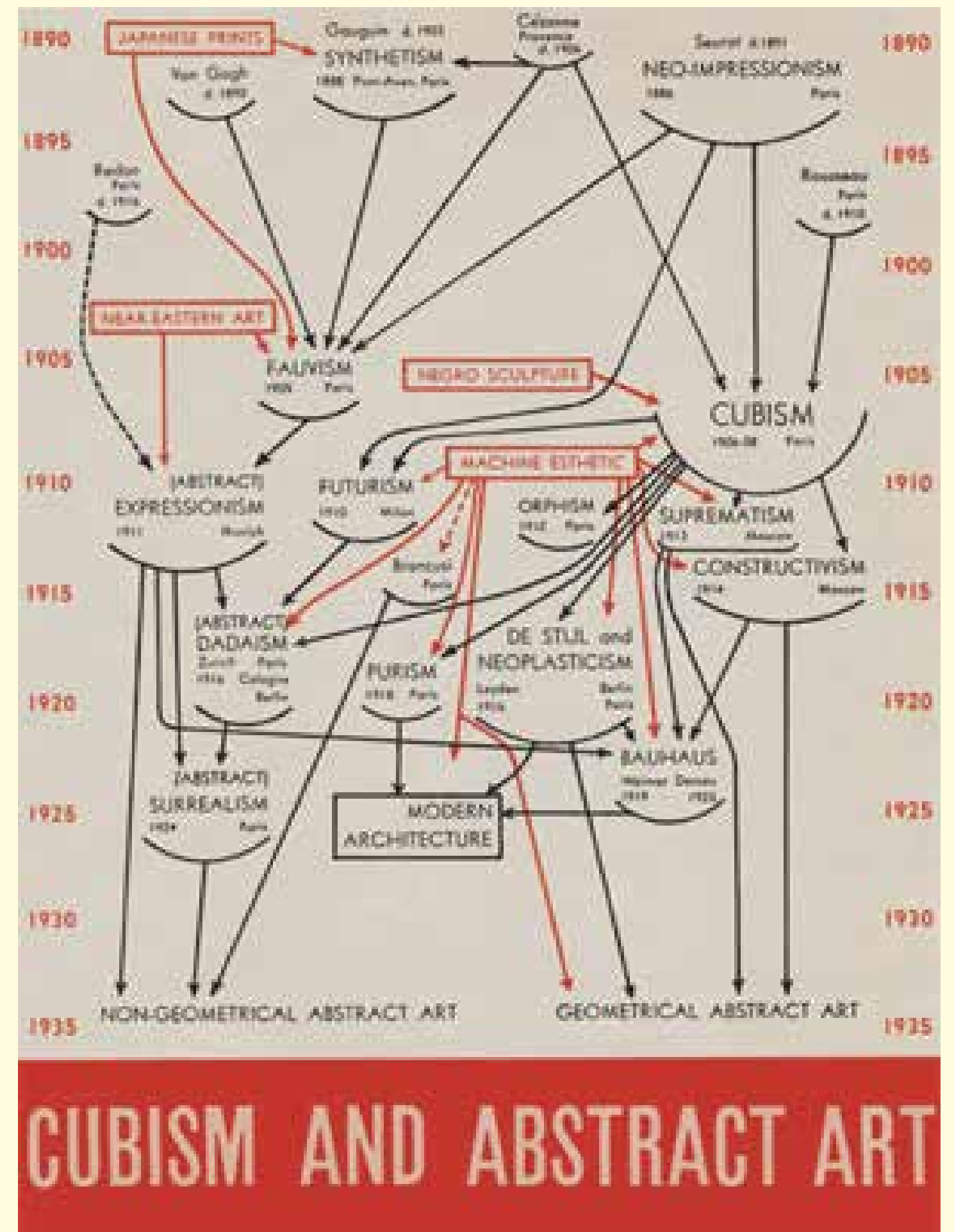
## TIMELINES OF GRAPHIC DESIGN

Let's review what we've learned so far by looking at some timelines for art and design in the 20th century through today. A timeline is a wonderful example of information design. It allows you to see how each graphic design movement influenced the movements that followed it.

If you explore the following pictorial timeline by Loyola University professor Nicole Ferentz and her students, you will see not only a concise history of graphic design, but also visually enticing information design.



Alfred Barr's "Cubism and Abstract Art" (1936) exhibition catalog cover, shown below, applies the emerging discipline of information design to the history of art. The timeline renders complex information schematically in a clear and logical fashion. The use of red and black in the scheme was favored by Constructivists.





## UNDERSTANDING INFLUENCE

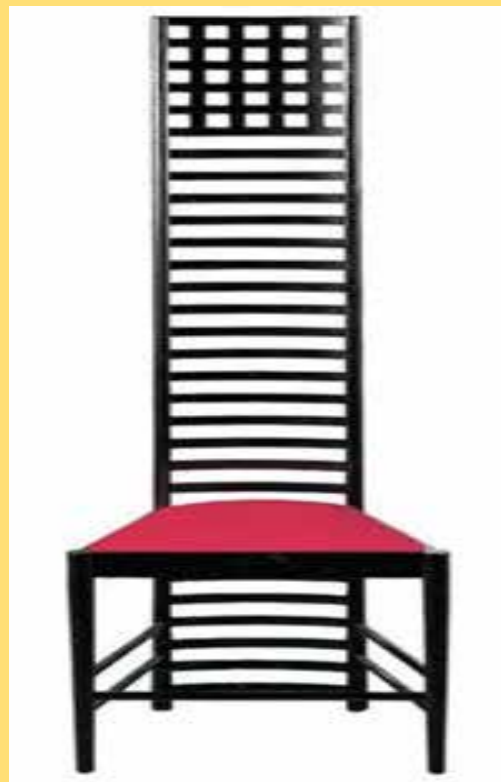
The influence of an art movement extends beyond specific art disciplines. Designers applied the influences of art movements to household products, architecture, interior design, fabric design, and furniture design. The objects reflected the influence of the design, which in turn reflected the art movement.

Many of the designers we have discussed would apply their designs to any medium they could get their hands on.

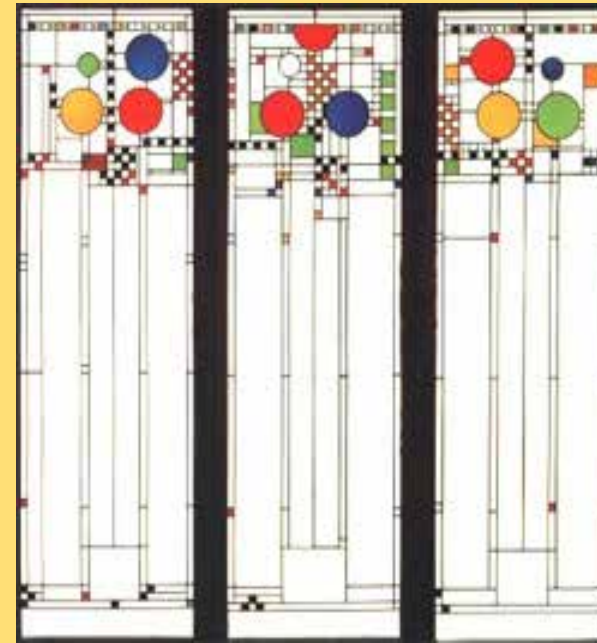
## COMPARING ART AND DESIGN

To wrap up this lecture, I will show you some examples of graphic style association. The following images show two pieces in different media, each inspired by the same movement. Take a close look and draw your own comparisons.

1. A Mackintosh chair and a Scottish poster:



2. Frank Lloyd Wright stained glass and William Morris fabric:



3. Le Corbusier interior and Bauhaus printed piece:





## RESEARCH AND INSPIRATION

Let's go underground!

In this final lecture, we'll explore several approaches to researching modern design work. We'll discuss techniques for researching projects and gaining inspiration, and tips for avoiding cross-cultural design missteps. We'll also examine a case study of one of my projects that required extensive research, and watch and read interviews with some of today's top designers.

Researching Projects  
Follow Your Favorites

Obviously, our introduction to the history of design in this course has just skimmed the surface; there is far more to explore! If you want to go in depth—and you should—you will need to continue on your own to seek out numerous publications and online resources.

In addition to online research, you can conduct research at museums, museum book stores, specific-topic museums like the Spectrum Colour Library in London (a fabulous library; all the books discuss color), and progressive book shops (like City Lights in San Francisco, St. Marks Bookshop in New York, and Equator Books in Venice, CA). There are thousands of art books where you can pick a period or an artist and feast your eyes on a specific movement or style. Current and older issues of magazines are great to get a feel for the fashions and styles. The following are just a few books of note:

Books:

Meggs' History of Graphic Design by Philip Meggs and Alston Purvis  
Graphic Design: A New History by Stephen Eskilson  
The History of Printed Scraps by Alistair Allen  
Calligrammes by Guillaume Apollinaire  
Posters: A Concise History by John Barnicoat  
Merz to Emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century by Steven Heller.  
Graphic Edge by Rick Poynor  
Sagmeister: Made You Look by Stefan Sagmeister and Peter Hall  
Beware Wet Paint by Alan Fletcher  
Hybrid Imagery: The Fusion of Technology and Graphic Design by April Greiman  
The End of Print: Graphic Design of David Carson by Lewis Blackwell and David Carson

Web sites:

AIGA - the professional association for design

Print magazine

Juxtapoz art and culture magazine

Adbusters magazine - spoof ads gallery

You'll surely find inspiration by looking through art movements and investigating the designers of those eras!

Like many of the designers we have been studying, you will likely gravitate to specific movements. Follow your interests in depth; look at the work and artists of the time as well as current designers who incorporate these styles.

Become an expert in your favorite movements. Be ready to tell people that your work is inspired by these movements. Explain what you know, and show how your work reflects your knowledge.

When using a specific piece as inspiration for an idea, be careful not to copy the work exactly (never plagiarize!). Use other people's work to get started on a concept; allow the inspiration to trigger your own ideas. Parodies are an exception: Paula Scher replicates pieces deliberately, commenting on style and movements.

Once you have an idea, but are unclear how to render it, flip through graphic design history. You may decide that a solution you have for a client would be perfect if rendered in a very Art Nouveau style. There's nothing like looking at posters done during that time to help you deliver!

Immerse Yourself in New Subjects

Watching movies and reading books are also valuable reference activities. I went through a phase where I watched Chinese films, read about Chinese culture, shopped and ate in the local Chinatown, went for acupuncture, and drank Chinese herbs. I completely absorbed myself in a culture I knew nothing about. It was a bit intense, but it sure was fun! A few years later I had a client in Hong Kong, and I felt confident that I could work with him.

If I know nothing about the subject at hand, I begin by using the Internet for an overview. The overview may be of the client itself, the product, the corporate history, the product's history, or the corporate culture. Often, a client helps by giving you materials about the company. Even if I am supplied with materials, I will still do my own research!

Ask as many questions as possible about the project! Understanding the target audience is one of your most important tasks. Selling a product is also selling a lifestyle, a sense of belonging. Find out what that lifestyle is, and target that population.

Inspiration or mood boards are a great way to visually get an instant “feel” for a project, as you saw in your last exercise. You can collect pictures that evoke the particular environment, target market, or successful competitor solutions. Add colors, textures, and a collage of images you like or think will work. Refer to art movements whose styles may help with your concepts.

### Get Out in the World

One bit of invaluable advice I heard is to remain constantly curious about the world around you. Keep a digital camera on you, whether you are hiking in the wild or zooming around an urban environment. Be ready to record anything interesting! That can be a close up picture of an interesting pattern on the bark of a tree, or an attractive rock formation, or some fun graffiti, or somebody’s makeshift sign.

The list goes on, but never switch off looking at the world for visual clues. Keeping a scrap-book—just for yourself—is a great way to start.

When I am visiting a foreign country, I go to open air markets to absorb the local culture and color, and to get a sense of the people. Trains, subway stations, and post offices are great spots for people watching. You are invariably stuck waiting in these places for awhile, and you can get an immediate sense of what people are reading, wearing, and so on!

How, you ask, does this help a graphic designer? Well, it feeds the internal visual library in a subliminal way, and can even help you prevent some of the missteps we’ll look at next...

### Cultural Differences

As a graphic designer, it is your responsibility to research any cultural implications your design might have on an international audience. Many advertising and marketing companies have fallen prey to cross-cultural blunders, some of which are mentioned in the excerpt below from “The Costly (and Humorous) Impact of Cultural Blunders” (Kwintessential, Ltd).

Neil Payne of Kwintessential, an international translation agency, highlights the sometimes humorous, often financial devastating consequences of cultural blunders.

The need for greater cross-cultural awareness is heightened in our global economies. Cross-cultural differences in matters such as language, etiquette, non-verbal communication, norms, and values can, do, and will lead to cross-cultural blunders.

Pepsodent tried to sell its toothpaste in Southeast Asia by emphasizing that it “whitens your teeth.” They found out that the local natives chew betel nuts to blacken their teeth, which they find attractive.

A company advertised eyeglasses in Thailand by featuring a variety of cute animals wearing glasses. The ad was a poor choice since animals are considered a low life form, and no self respecting Thai would wear anything worn by animals.

The soft drink Fresca was promoted by a saleswoman in Mexico. She was surprised that her sales pitch was greeted with laughter, and later embarrassed when she learned that fresca is slang for “lesbian.”

A soft drink was introduced into Arab countries with an attractive label that had stars on it—six-pointed stars. The Arabs interpreted this as pro-Israeli and refused to buy it. Another label was printed in ten languages, one of which was Hebrew—again the Arabs did not buy it.

Kellogg had to rename its Bran Buds cereal in Sweden when it discovered that the name roughly translated to “burned farmer.”

When Pepsico advertised Pepsi in Taiwan with the ad “Come Alive With Pepsi” they had no idea that it would be translated into Chinese as “Pepsi brings your ancestors back from the dead.”

American medical containers were distributed in Great Britain and caused quite a stir. The instructions to “Take off top and push in bottom,” innocuous to Americans, had very strong sexual connotations to the British.

In Italy, a campaign for Schweppes Tonic Water translated the name into “Schweppes Toilet Water.”

Kwintessential, Ltd. 2004.

Clearly poor cross-cultural awareness has many consequences: some serious, others comical. In this global economy, cross-cultural awareness is a necessary investment to avoid such blunders.

You may laugh, but even a reputable corporate identity design firm (who shall remain anonymous and who should have known better) lost a huge client by presenting a logo redesign for a livery project of an impressive looking boar (supposedly symbol of strength and power in one culture) to an Arab airline company. The consultancy was fired on the spot!

A debut novelist was working with her publisher to develop a book cover for a fictional story taking place in Japan. One of the principal characters was a classical musician, so the book designer attempted to create a design that combined an image of Japanese scenery with musical notation.

Unfortunately, the designer had not effectively researched the topics or imagery. One proposed cover design depicted a well-known Chinese mountain range overlaid with a score from a children’s song (not the advanced symphonic repertoire the character plays in the novel). Another cover design utilized a “chopsticky” Asian/English font you might expect to see used on a Chinese fast food menu.

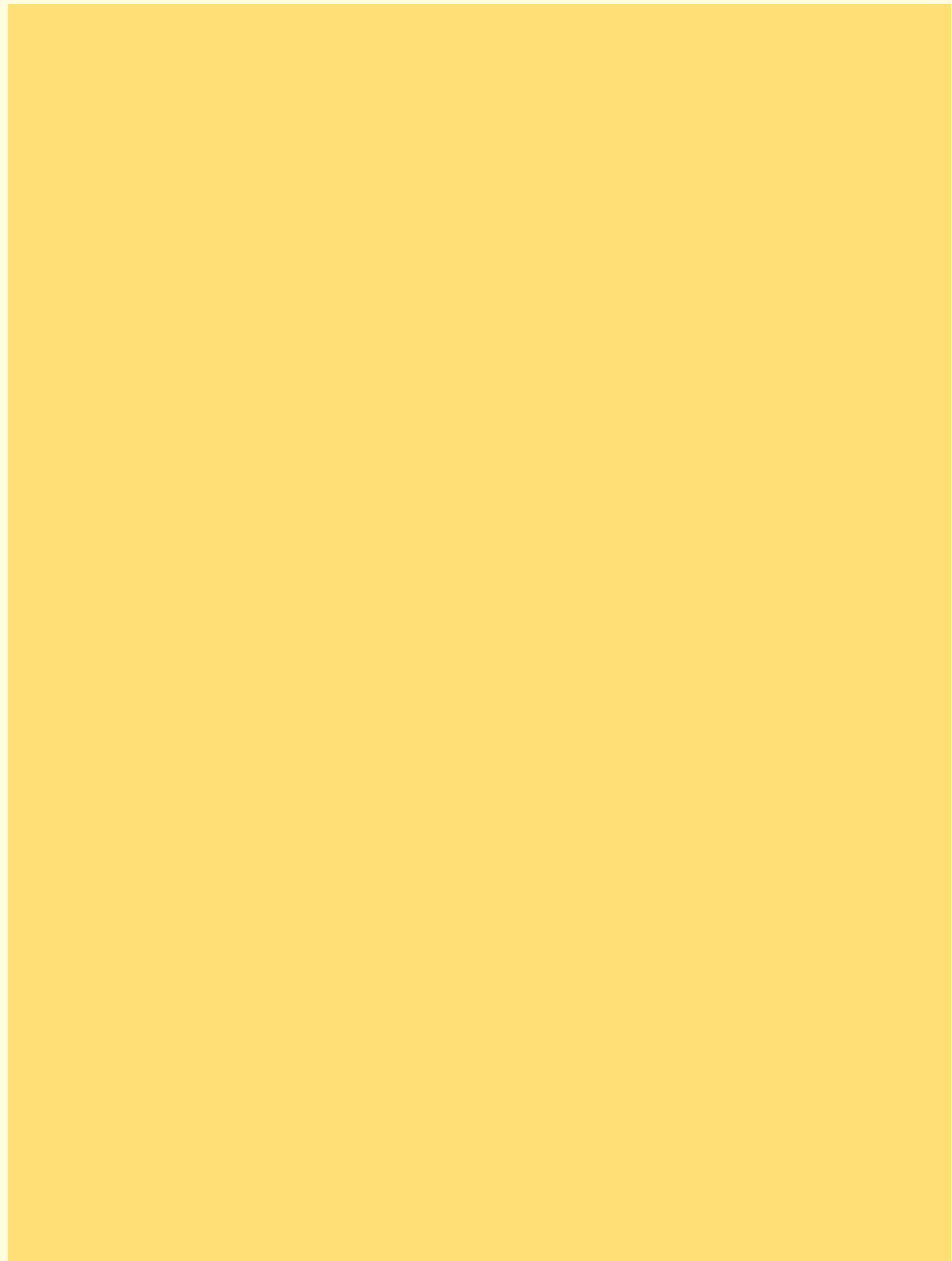
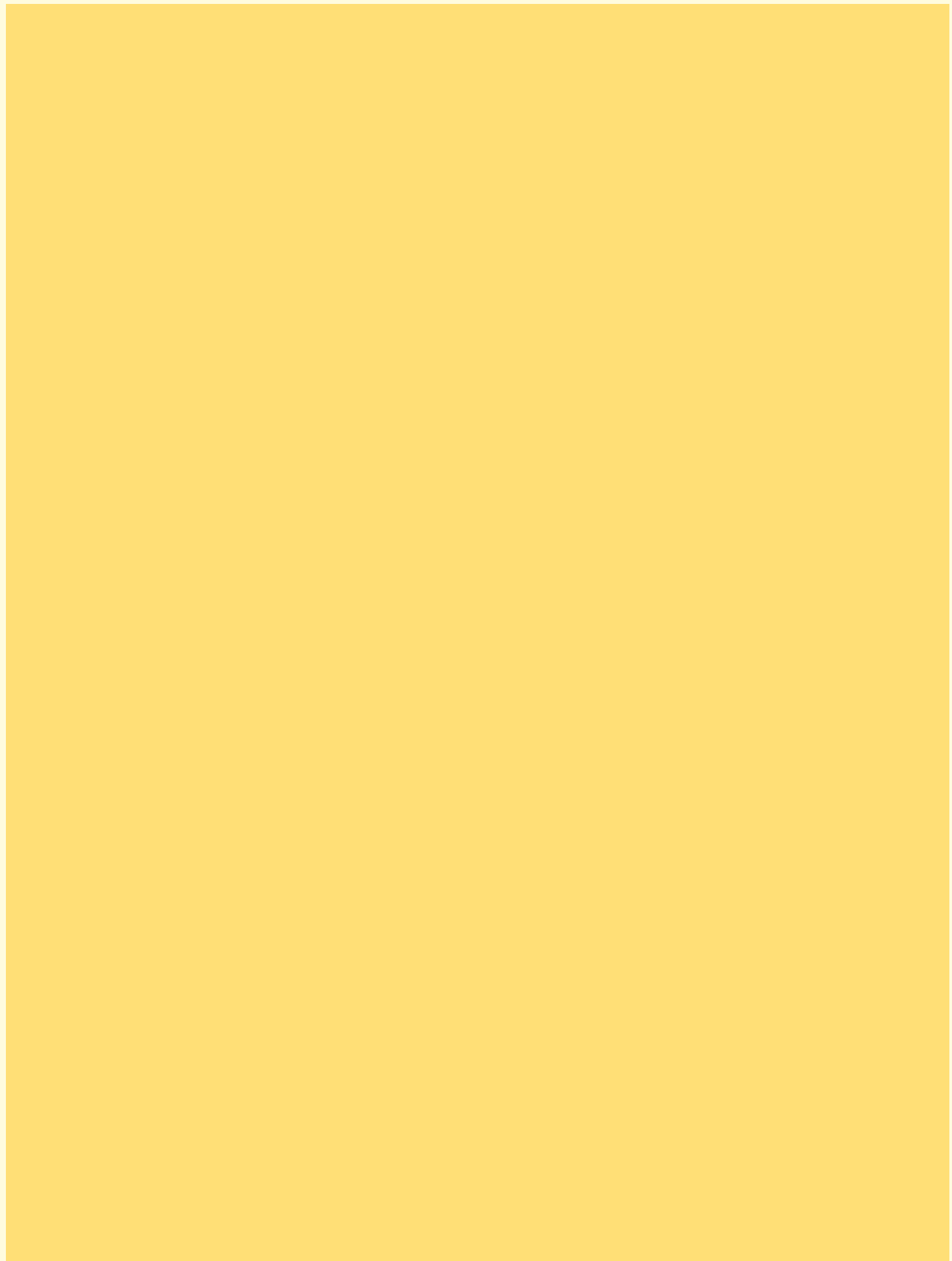
The moral of the story is that the designer had not apparently read the book, or done any research into Japanese aesthetics. A good design was eventually chosen, but the initial drafts suggested the designer had assumed that any “Asian” and “musical” imagery would suffice—a sloppy approach to researching the project.

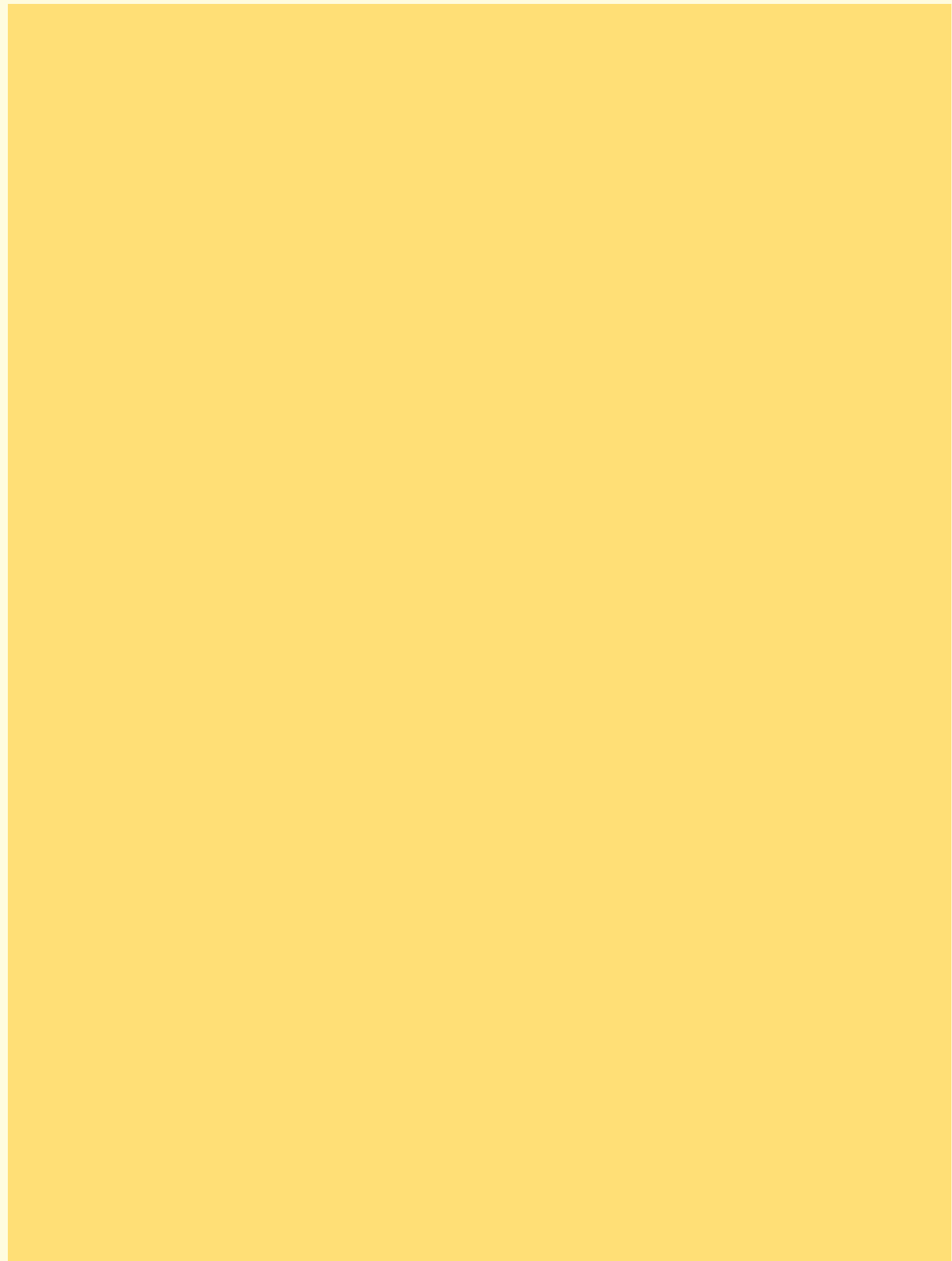
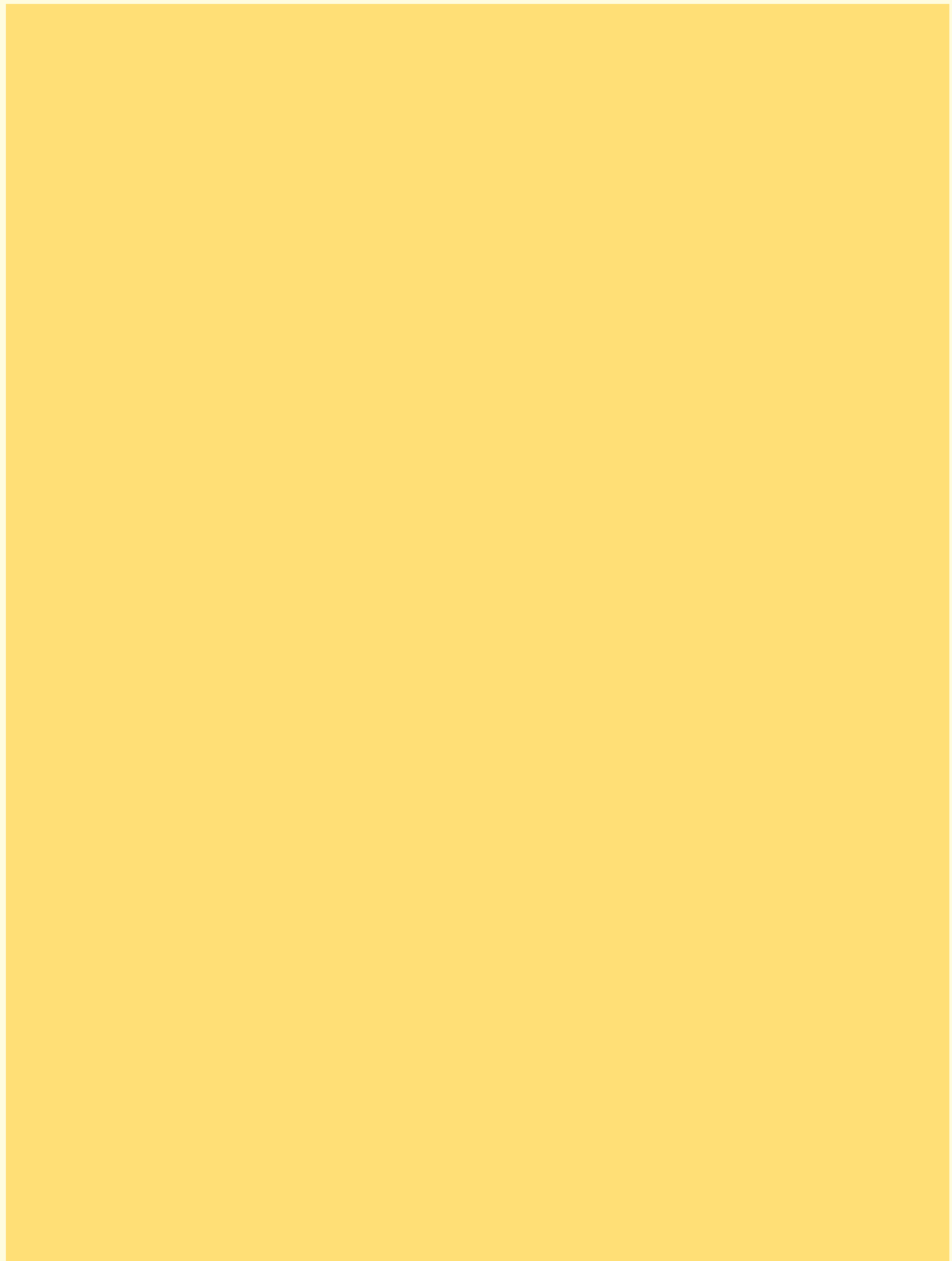
These errors are inexcusable and could have been avoided by researching the cultural values.

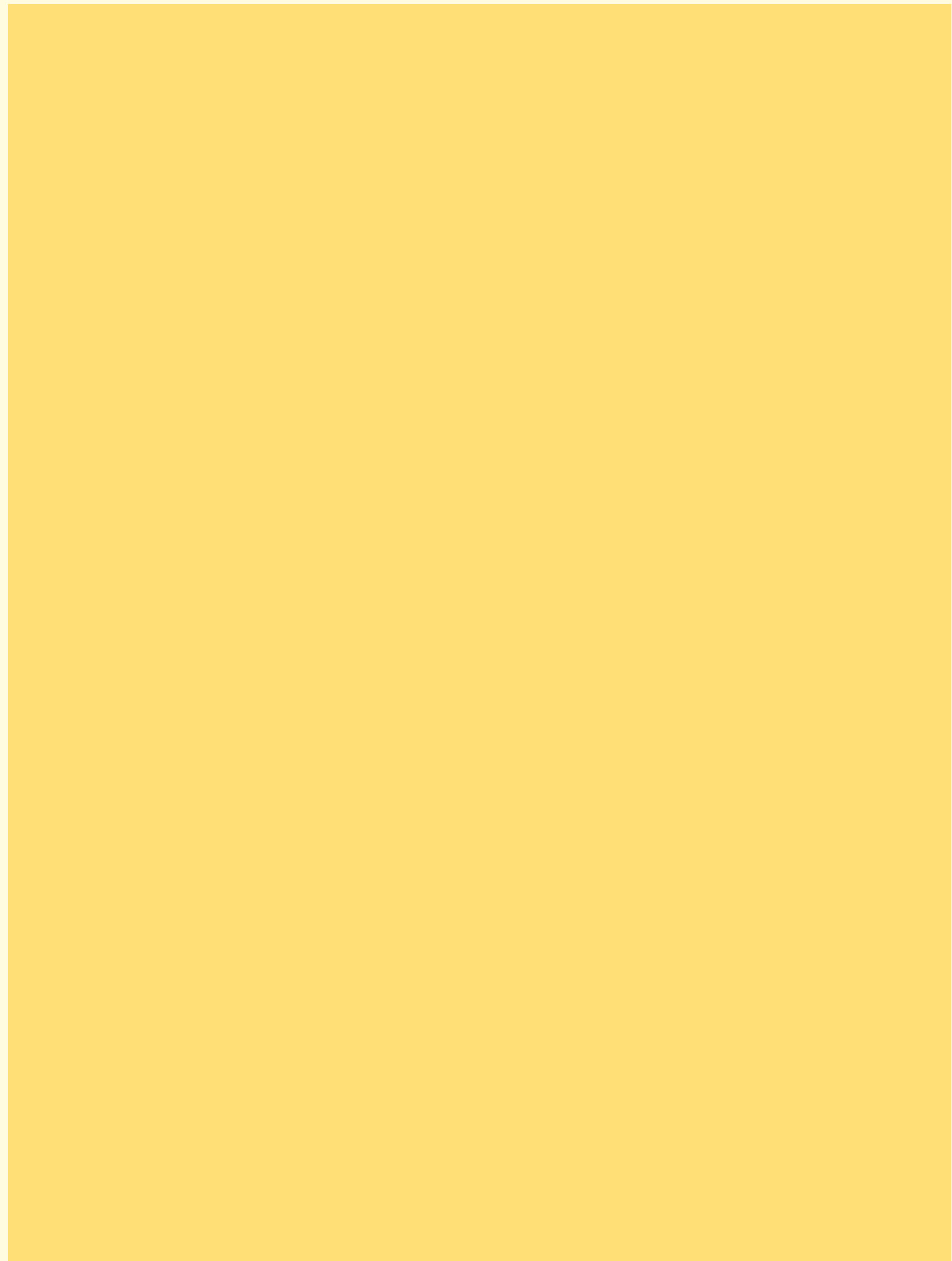
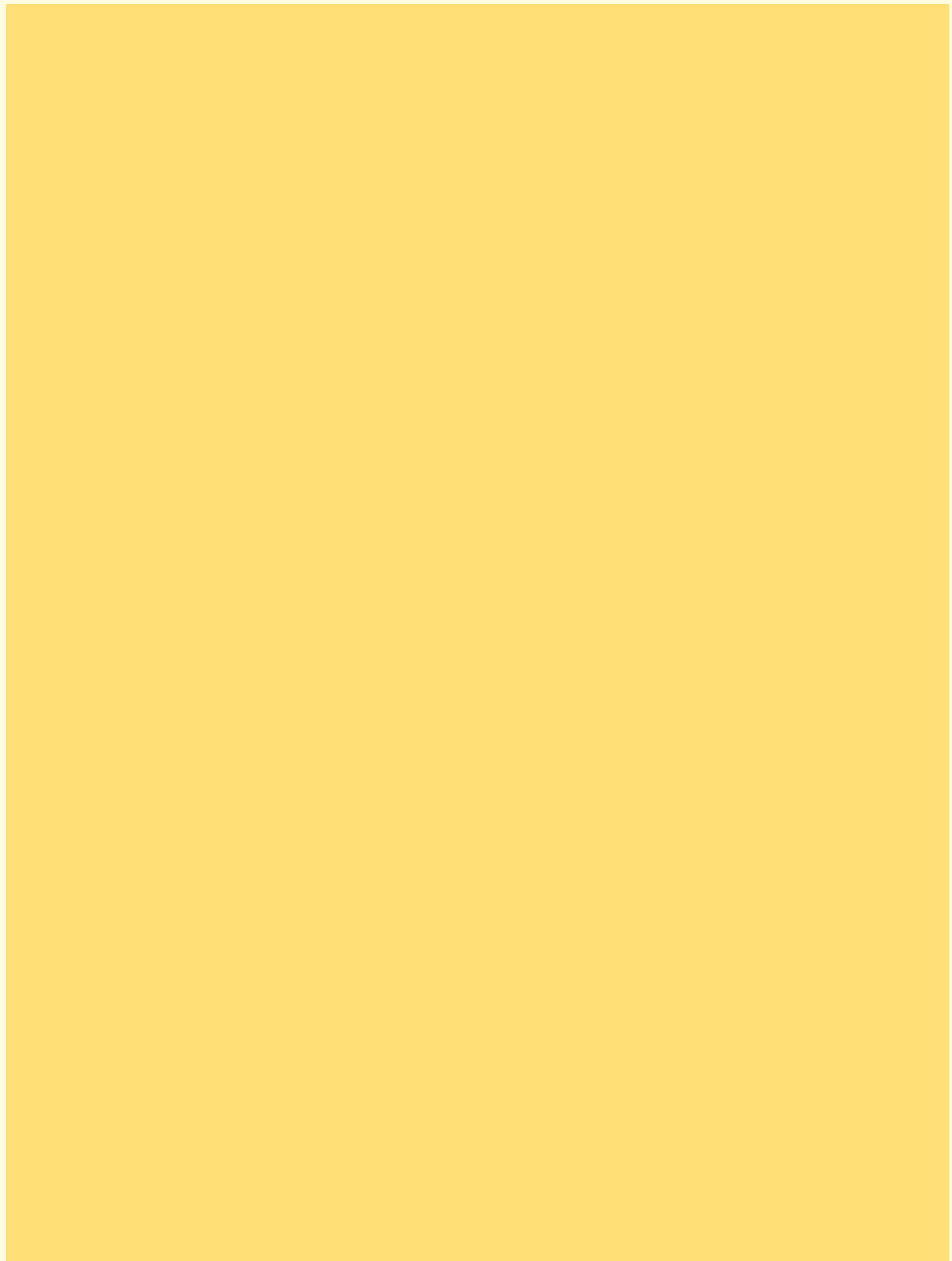
<http://artchantry.com>  
<http://www.savignacillustrations.com>  
<http://www.tomato.co.uk>  
<http://fuel-design.com>  
<https://sagmeisterwalsh.com>

<https://www.blueq.com>











# InDesign Secrets

<https://indesignsecrets.com/illustrator-and-indesign.php>

There are three ways you can move artwork from Illustrator into InDesign. You can save an Illustrator file and import it into your layout using the Place command; you can simply copy and paste from one application to the other (a process which has some distinct advantages, as we'll see later on); and you can use Creative Cloud libraries, which offer you a secure and effective way to share assets between all your CC applications.

## THE PLACE COMMAND

The most traditional (and often “safest”) method for getting artwork from Illustrator to InDesign is saving and then placing. You can save your Illustrator files in a variety of formats, including AI or PDF (you could also choose EPS, but that format is outdated, so I don't recommend it).

When you import a file into InDesign using File > Place, it behaves just like any other graphic: you can resize it, you can crop it, but you can't access the individual paths of which it's composed. That's because placed Illustrator artwork is treated as a PDF file, even when it's saved in native Illustrator format. In fact, even if you save your Illustrator file in the native AI format, it cannot be imported into InDesign unless you also enable the “Create PDF Compatible File” option when saving.

The first thing you'll notice when placing Illustrator artwork into InDesign is that it may appear jagged and low resolution when your display is set to Typical Display quality. To see it at high resolution, you need to choose View > Display Performance > High Quality Display, but bear in mind that this may slow down your InDesign editing, as the application will have to take time to render all images at high quality. The alternative is to Ctrl-click or right-click important placed elements, such as logos, and change their Display Performance setting to High Quality. That way, they'll look clear irrespective of the quality setting for the rest of the document.

(Note that if you have a suitable graphics card and screen, InDesign may enable GPU Performance, so your screen may already be set to High Quality by default. For more information, see this article.)

If you turn on the Show Import Items checkbox when you place an Illustrator graphic, you're then presented with a set of options. You can choose how you want to crop the imported artwork—the default is to crop to the Bounding Box, which means that all the white space around the original is ignored. This is usually the best method, as it means you won't be dealing with unwanted extra space. But if you wish, you can crop to the original full artwork size, or to the size of crop marks if you've included these.

If you use the File > Place approach, the placed item is linked to the original file on disk. If you update that file in Illustrator, you'll see a warning in InDesign's Links panel telling you that the file has changed and needs to be updated (Figure 1).

Note that the updating does not happen automatically unless you use InDesign's Edit > Edit Original feature. If you don't notice the warning—you might have the Links panel hidden—then when you try to output a PDF from the InDesign document, the Preflight process will detect the change and warn you.

### COPY AND PASTE

As I said earlier, if you import Illustrator artwork onto a page in InDesign using the Place command, you won't be able to edit it directly in InDesign. However, if you copy the artwork in Illustrator and then paste it into InDesign, you'll be able to edit the individual paths, just as if the artwork had been created in InDesign in the first place. However, there are a few gotchas you should be aware of.

You'll need to use Object > Ungroup first, and then you'll be able to work with the image just as you were doing in Illustrator. Well, not exactly like in Illustrator: multiple strokes, variable widths, and other Illustrator-specific effects and features will probably be outlined and converted into individual filled objects. Also, some of Illustrator's fancier effects may simply not come across—for example, objects filled with a gradient mesh. Because of this, it's usually best to reserve copy and paste for simple artwork—basic paths work best. Other advantages of using Copy and Paste include the fact that pasted artwork will always be displayed at full resolution and the ability to distort a pasted object and still maintain a uniform stroke width.

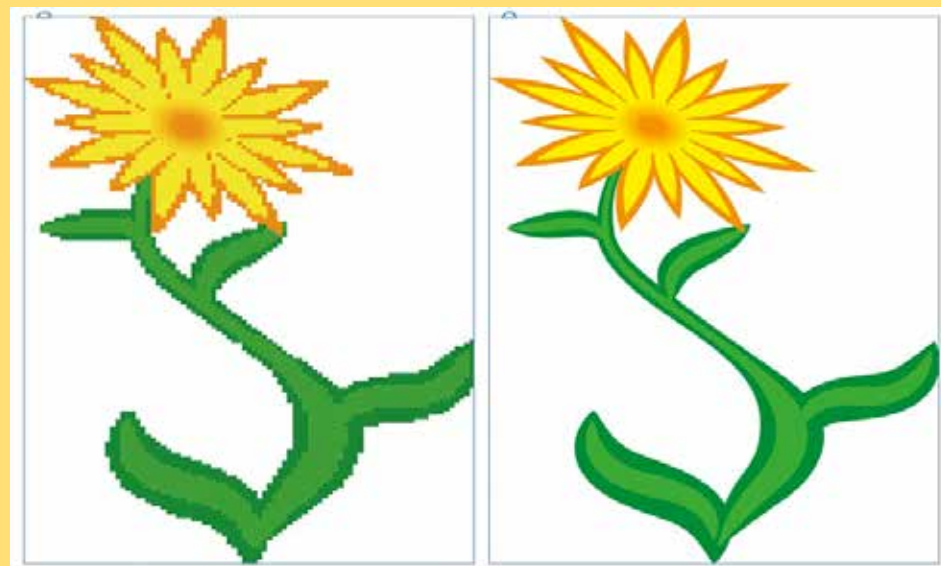


Figure 2. Illustrator artwork placed into InDesign will look ragged onscreen (but not in output) with your view set to Typical Display. Artwork that has been copied and pasted, however, will look crisp at any size.

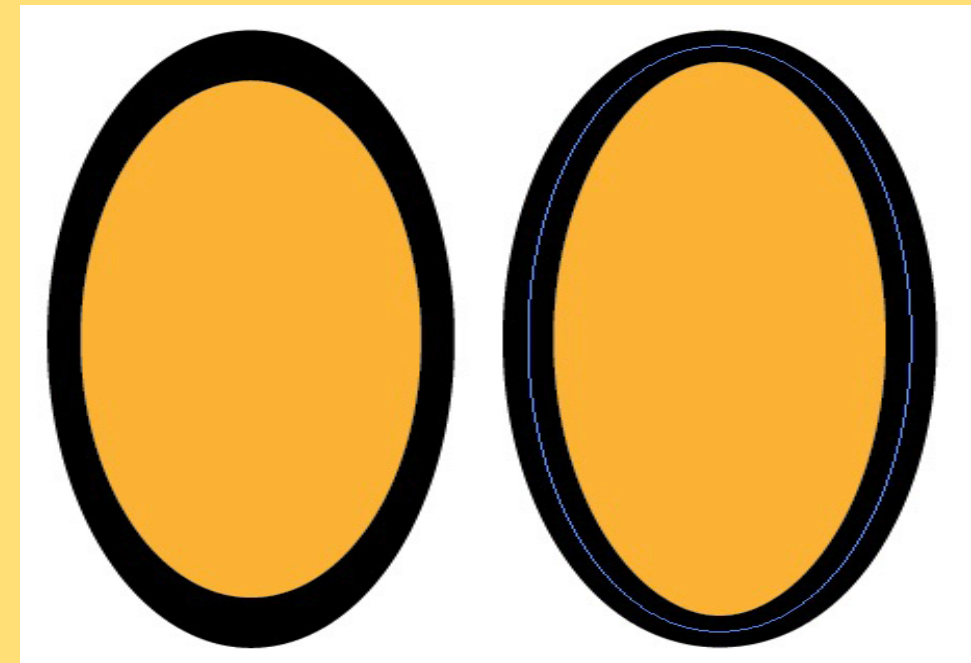
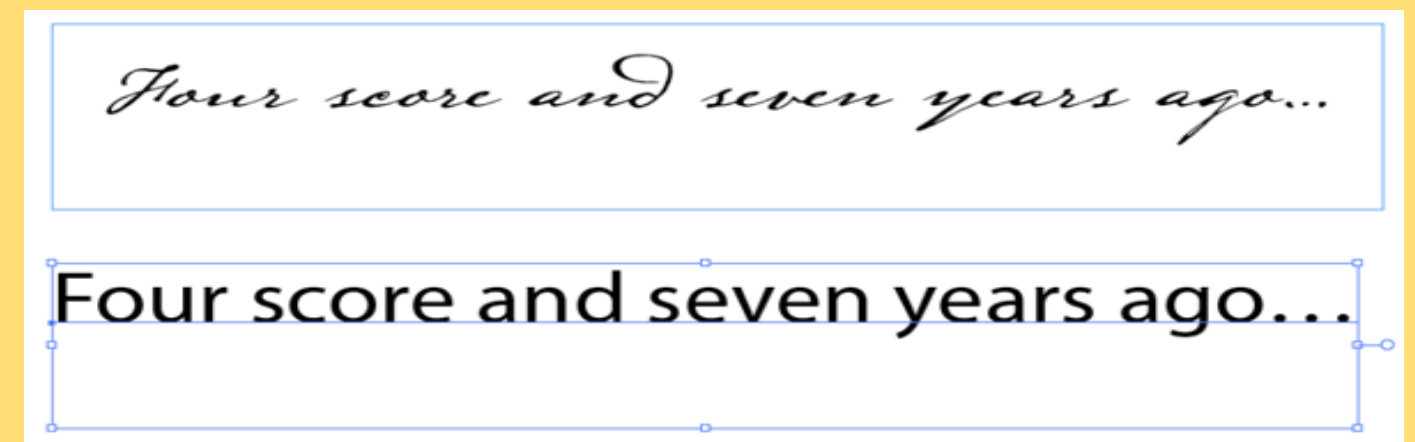


Figure 3. When you place an Illustrator object with a stroke into InDesign and you distort it, the stroke will distort as well. But if you copy and paste instead, the stroke remains uniform when you distort the object.

The downside, of course, is that if you edit the original Illustrator file, your changes won't be reflected in the version pasted into InDesign.

### THE TROUBLE WITH TEXT

If you copy a block of text from InDesign and paste it into Illustrator you may be in for a surprise: you'll be copying just the raw text—none of the formatting is supported (Figure 5)!



Text copied from Illustrator and pasted into InDesign retains its formatting but becomes an uneditable embedded vector object. Users have been frustrated by this inability to copy and paste live formatted text between applications for years. Fortunately, now there's a partial solution: you can add a block of text to your Creative Cloud Library by clicking the + button at the bottom of the panel. When you do that, you

can choose between three different ways of adding that text. If you choose to add it as a graphic, when you drag the object out of the library to place it, it will appear exactly as the text block you initially placed in the CC library—the same size, with the same formatting. But you won't then be able to edit the text or change the fonts, although you can of course scale it to the size you want.

If you add it as text, then it will appear unformatted, and you can use it as regular text in any document. This is useful for boilerplate text, mail and web addresses, company information, and anything else where you want to reuse the content. If you double-click the text in the library and edit it, then the edited version will appear everywhere the library text has been used—even if you had formatted it with a different font and size.

If you edit the text in the library in Illustrator, any font changes you've made in InDesign will be replaced with the fonts you choose in Illustrator, and any text edits you've made in InDesign will be lost if you then edit the library version in Illustrator. For this reason, it's best to hold Option/Alt as you drag it from the library into InDesign, so you place it as a copy that isn't linked to the original.

You can also choose to add both paragraph styles and character styles, if these are present in text blocks copied to the library. This means you can easily share styles between Illustrator and InDesign without having to reproduce them manually in each application (Figure 6).

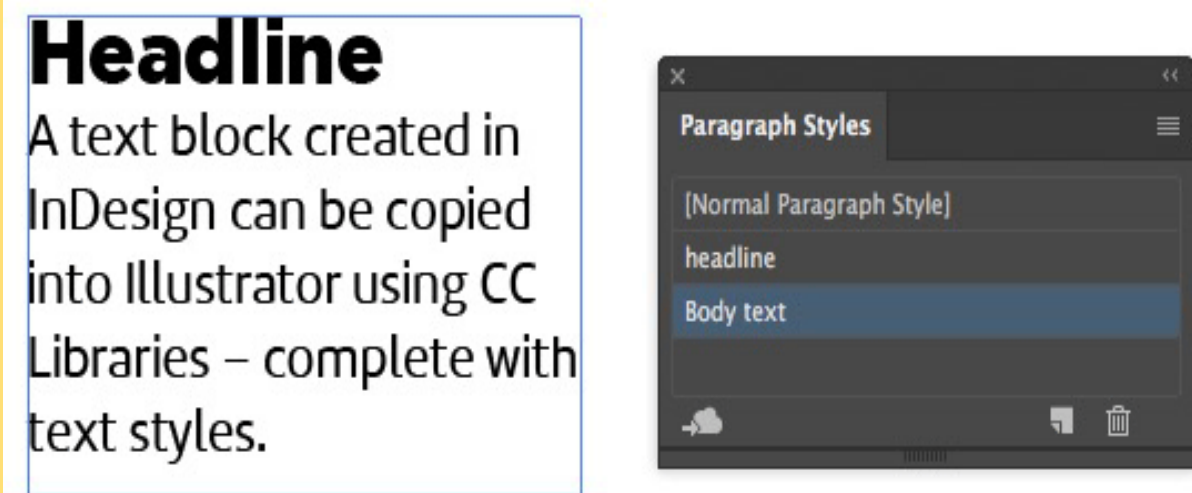


Figure 6. If you drag a block of text into a CC Library in InDesign, it will be available in Illustrator, complete with paragraph styles.

However, if you drag a text block containing more than one style into a library in InDesign, you may find that only the first style is picked up. To get the subsequent styles as well, click in the paragraph containing that style, and then add it to the library separately using the + icon at the bottom of the panel.

You can also drag text objects from InDesign into the library, and retrieve them in Illustrator. But note that some text elements are present only in InDesign, such as certain underline styles, footnotes, tables, and numbered and bulleted lists. Text in these formats will simply appear as plain text in Illustrator. Any text formatted in Illustrator, however, will appear in exactly the same way when you drag the object into InDesign.

## WORKING WITH COLORS

When you create a new document in Illustrator, you must choose whether to work in RGB or CMYK—unlike InDesign, Illustrator files are always one or the other. The standard rule is to use RGB color mode images for on-screen documents, such as web pages, and CMYK mode when working on documents that will be printed. If you're creating a PDF that will primarily be used on-screen, such as software operating instructions, then you probably want to output it from InDesign in RGB mode so that the colors accurately reflect those seen in the app you're documenting. But there are important exceptions to this rule!

It's important to remember that, by default, CMYK files will not be color managed by InDesign, while RGB images will be. So when you're creating an Illustrator document, you need to ask yourself: What is more important, color fidelity or CMYK values? For example, if you are creating a diagram in Illustrator and the background is 50% cyan, then you probably want it to be 50% in InDesign and in the final output. In that case, be sure the Illustrator file is set up in the CMYK mode.

However, if you are using Illustrator to create a photorealistic piece of art, with gradient meshes and rich colors, then you may want to use the RGB mode, even if the artwork is destined for print! That way, when you save as PDF or AI and place into InDesign, the image will be color managed, and you can get the best quality color, whatever your final destination output.

But again, for most graphics you'd make in Illustrator, such as a company logo or any other regular artwork, be sure to create it in Illustrator in CMYK rather than in RGB, to avoid InDesign having to perform a conversion later.

When it comes to sharing color swatches so that you can use the same colors in both Illustrator and InDesign, the best solution is—once again—the CC Library. It's a good idea to keep all the house colors associated with a company or job in your CC library, so they can be retrieved with a single click. As with logos, though, you should distinguish between RGB and CMYK versions of those colors, to ensure that you use the RGB versions for web files and the CMYK versions for print. You can hover your cursor over a color in a CC library to see if it is CMYK or RGB, but the foolproof solution is to rename each swatch as you add it to the library, so you can always tell which is which (Figure 7).



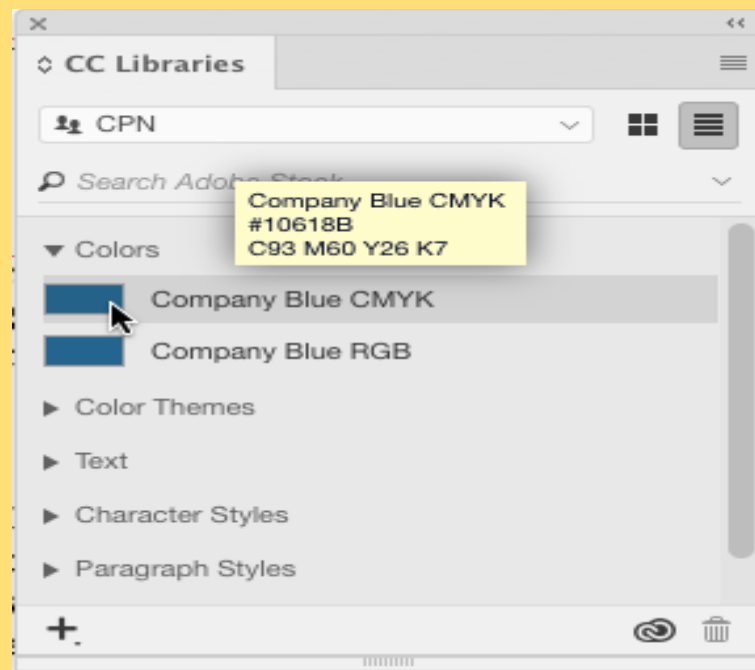


Figure 7. In some cases it's worth keeping separate RGB and CMYK versions of colors in your CC library. Hover your cursor over a color to see its mode and values.

### SPECIAL CONSIDERATIONS

There are a few special kinds of objects and formatting that you should know about when moving files and objects between Illustrator and InDesign, including gradients, effects, graphs, and layers.

#### GRADIENTS

While you can add an Illustrator object filled with a gradient to a library, the only library item you get is the entire selected object; you can't add the gradient, or any attached strokes, shadows, and so on, as separate styles. But there is a useful solution here.

Illustrator ships with swatch libraries stuffed with fantastic gradients; InDesign doesn't. And there's no way to open your Illustrator gradient swatch libraries directly in InDesign. You also can't add gradients to your CC libraries as swatches, only as objects. But if you make an object in Illustrator and apply your chosen gradient to it, you can then copy that object and paste it into InDesign, and the gradient will be added to your Swatches panel. You can then apply this gradient to any object in InDesign, including text. Note that this trick only works when the Illustrator file was created in CMYK mode.

Also note that while this works with simple gradients, more complex gradients won't be added as swatches in InDesign (if the gradient contains transparency, for example). Instead, the pasted Illustrator object will be converted to individual solid color shapes (Figure 8).

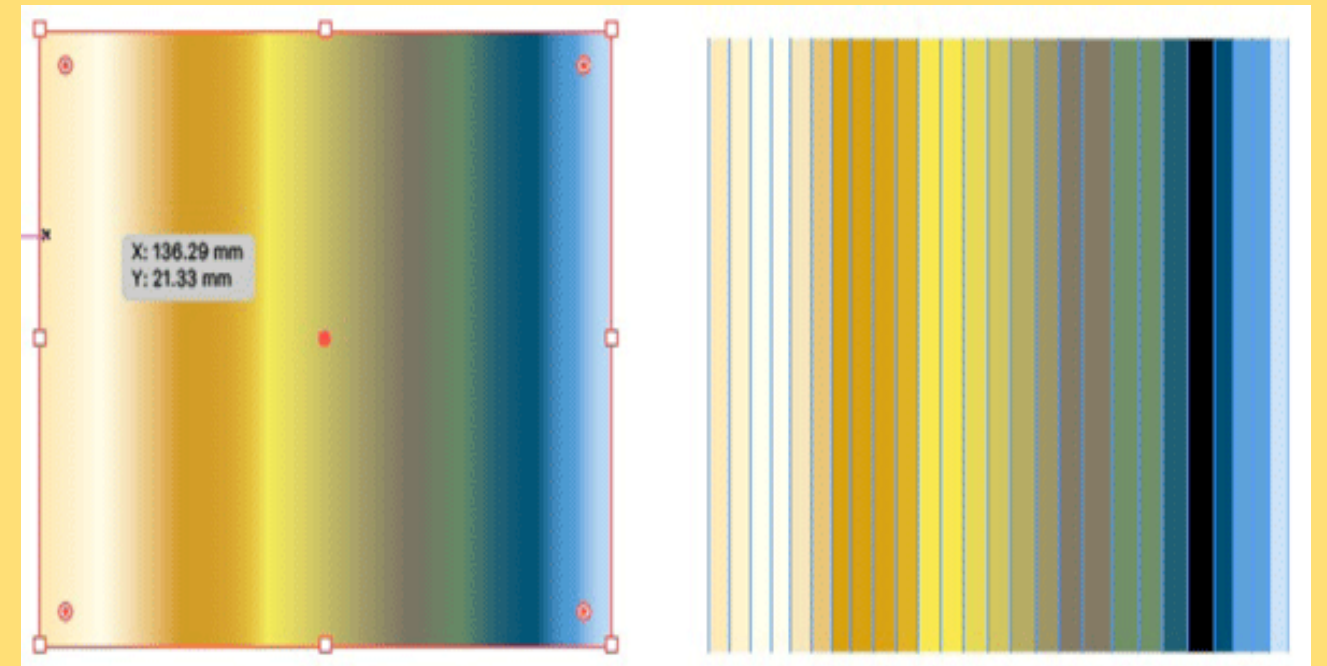


Figure 8. Copying a gradient block from Illustrator is a good way to get new gradients into InDesign. But complex gradients are sometimes turned into blocky arrays of objects.

For more information, see [Getting Cool Illustrator Gradients into InDesign](#) and [Moving Gradient Swatches Between Illustrator and InDesign](#).

#### DROP SHADOWS AND OTHER RASTER EFFECTS

While Illustrator is primarily a tool for creating artwork with vectors, it does offer the ability to add some raster (bitmapped) effects—for instance, drop shadows. If you use these kinds of effects, you must pay attention to two critical concerns. First, these effects almost never end up looking good if you copy and paste them. For example, if you copy and paste an object with a drop shadow from Illustrator into InDesign, the shadow comes in as a separate object and is grouped with the vector path (Figure 9).

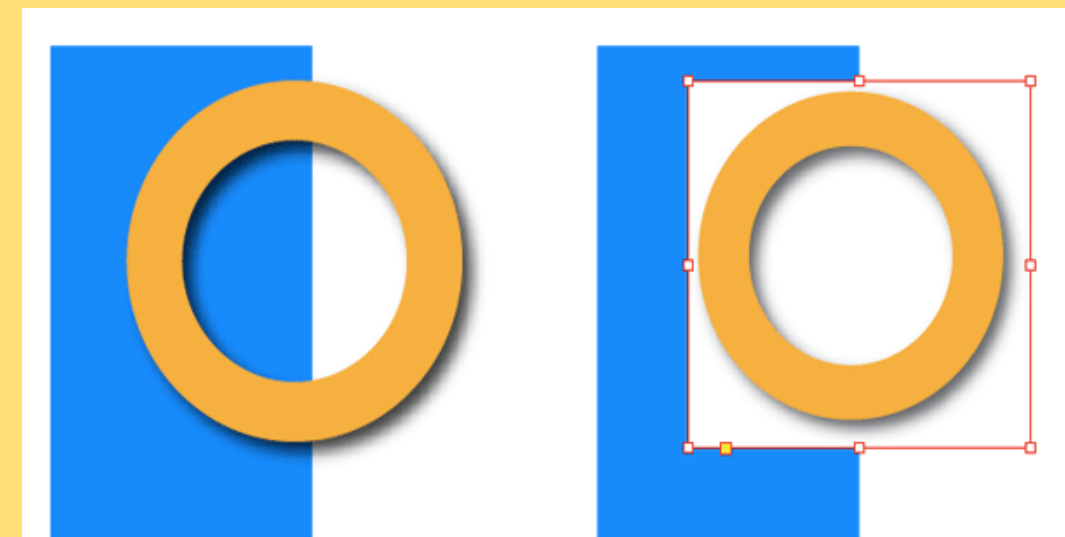


Figure 9. Objects with drop shadows placed into InDesign appear perfect (left). Objects copied from Illustrator via the clipboard place the shadow as a separate embedded raster object (right). In some cases, you would have to select this object and apply the Multiply blend mode to make its white background disappear. Or, better still, delete it and recreate it with InDesign’s drop shadow features.

I strongly recommend you select the bitmapped object and delete it—it’s better to apply effects like drop shadows to objects directly inside InDesign. However, if you apply a drop shadow or bitmapped effect in Illustrator, and then save it to disk—or if you add an item with the effect to a CC Library—then when you place that file or library item in InDesign, the shadow will show up perfectly on your page background, just as you’d expect. Again, when it comes to special effects, that’s a safer workflow than the dodgy copy-and-paste method.

GRAPHS

If you create a graph in Illustrator, when you copy and paste it into InDesign you’ll find you’re able to edit it directly; you can change the height of bar graphs, for instance, by simply clicking on them and changing their height (Figure 10).

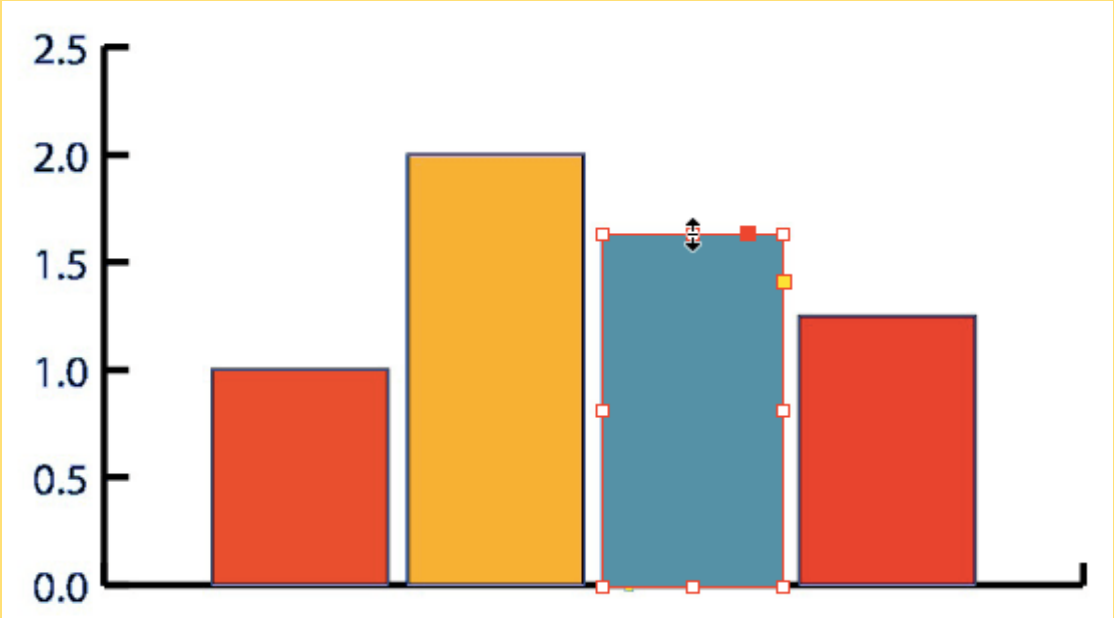


Figure 10. If you copy and paste a graph from Illustrator into InDesign, you’ll be able to adjust the size of each of the individual elements directly in the program.

This means that if you need a load of graphs with the same basic design, you can create one in Illustrator and then modify all the rest in InDesign.

