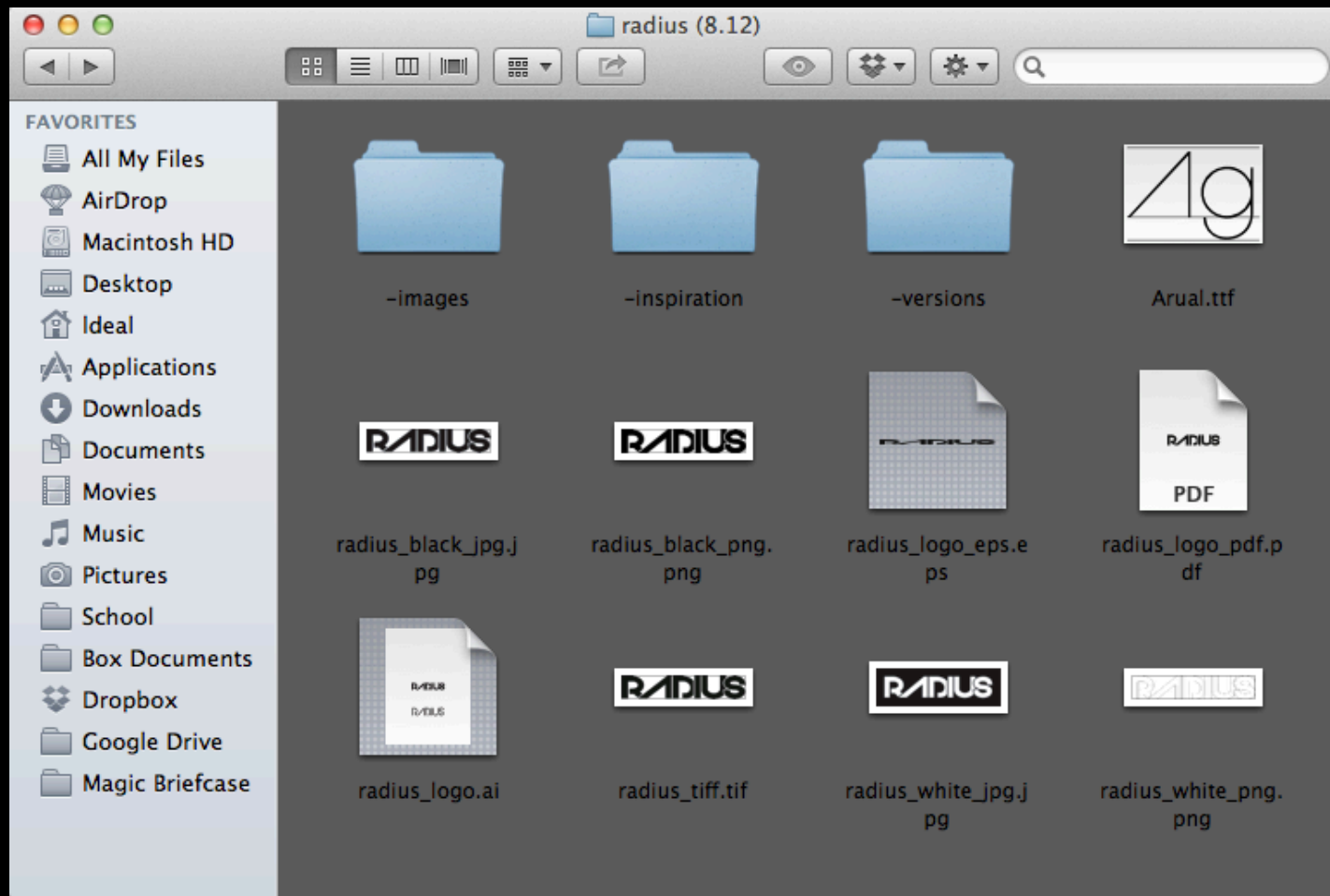


ALWAYS with every project

- save inspiration images from the internet in a folder
- if images were found in a book - write the book title and page number in your sketchbook
- save often
 - press cmd/ctrl+s about every 5 minutes
- save several versions of the project
 - after each peer edit or review do a “save as” and make changes... you may want to come back to that old version at some point

good habits to develop

- don't use capital letters, spaces, or special characters (* @ & ! / ?) in file names
 - most websites don't allow images or files that have them in the title
- make a copy of the font file and put it in your folder
 - in case a computer does not have that font, you can easily install it



organize the project folder

the layout

before the design process
can begin...

establish the function of the design

establishing the function of the design

- is it an invitation, annual report, poster, book cover, brochure, etc?
- what is its primary objective?
- who is it trying to reach?
- what is the desired reaction of the viewer?

establishing the function of the design

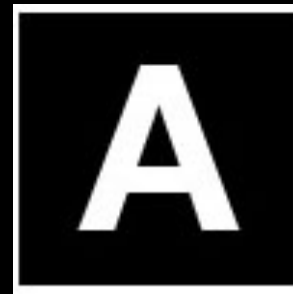
will the design...

- ▣ announce or invite and request participation?
- ▣ inform and create awareness?
- ▣ educate or instruct?
- ▣ identify or symbolize and represent people, places and things?
- ▣ illustrate and explain?
- ▣ spark imagination and ignite creativity?
- ▣ interpret and clarify?
- ▣ influence and motivate action?
- ▣ package, promote, sell or advertise?
- ▣ protect and store?
- ▣ guide and provide navigation?
- ▣ display and exhibit?
- ▣ commemorate and mark history?
- ▣ feature and showcase?
- ▣ entertain and amuse?

all good design
starts with...

research

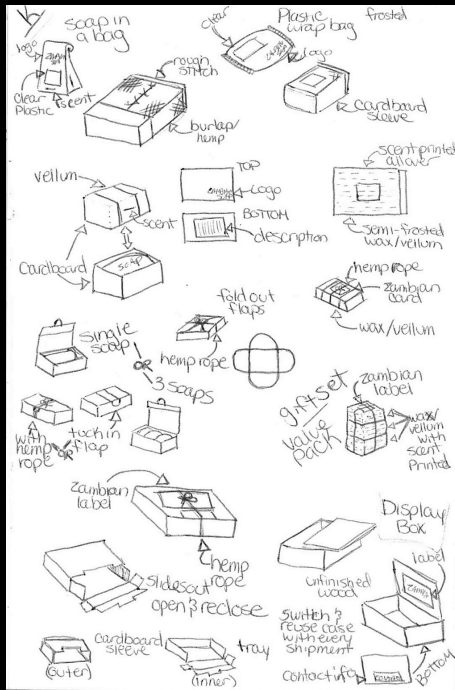
DESIGNM.AG



research tips



- gain an understanding of the topic
- read, evaluate and understand all provided materials
 - independently research additional information
 - review client's current communication materials
 - investigate competitive markets



while sketching...
experiment

- explore varieties color, composition, and typography
 - step away from the computer
- develop several treatments for illustration or photography
 - arrange the text and visual content in numerous ways
 - try anything different or new
 - introduce graphic shapes and linear elements
 - work by hand
 - pass the studies to another designer

the grid

**Opernhaus
Zürich**

Eröffnung der Spielzeit 1968/69

Palestrina

Musikalische Legende von Hans Pfitzner

Erstaufführung
Samstag, 7. September, 19.00 Uhr

Musikalische Leitung:
Inszenierung:
Bühnenbild/Kostüme:
Chöre:

Alberto Erede
Herbert Graf
Max Röthlisberger
Hans Erismann

Der Wildschütz

Komische Oper von Albert Lortzing

Neuinszenierung
Samstag, 14. September, 20.00 Uhr

Musikalische Leitung:
Inszenierung:
Bühnenbild/Kostüme:
Chöre:

Matthias Aeschbacher
Martin Markun
Monika von Zallinger
Hans Erismann

musica viva

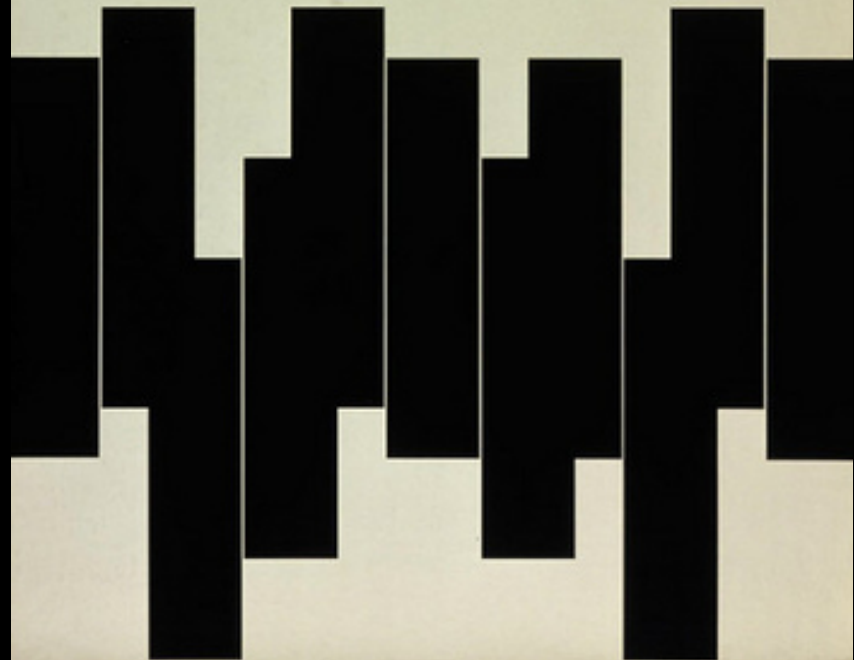
16. volkskonzert
tonhalle
grosser saal
dienstag,
26. märz 1957
20.15 uhr
tonhalle-gesell-
schaft zürich

leitung
hans rosbaud
solistinnen
yvonne loriol
klavier
jeanne loriol
onde martenot

o. messiaën
turangalila-sinfonie

vorverkauf
tonhalle hug jecklin
genossenschafts-
buchhandlung
karten fr.1.- bis 3.-

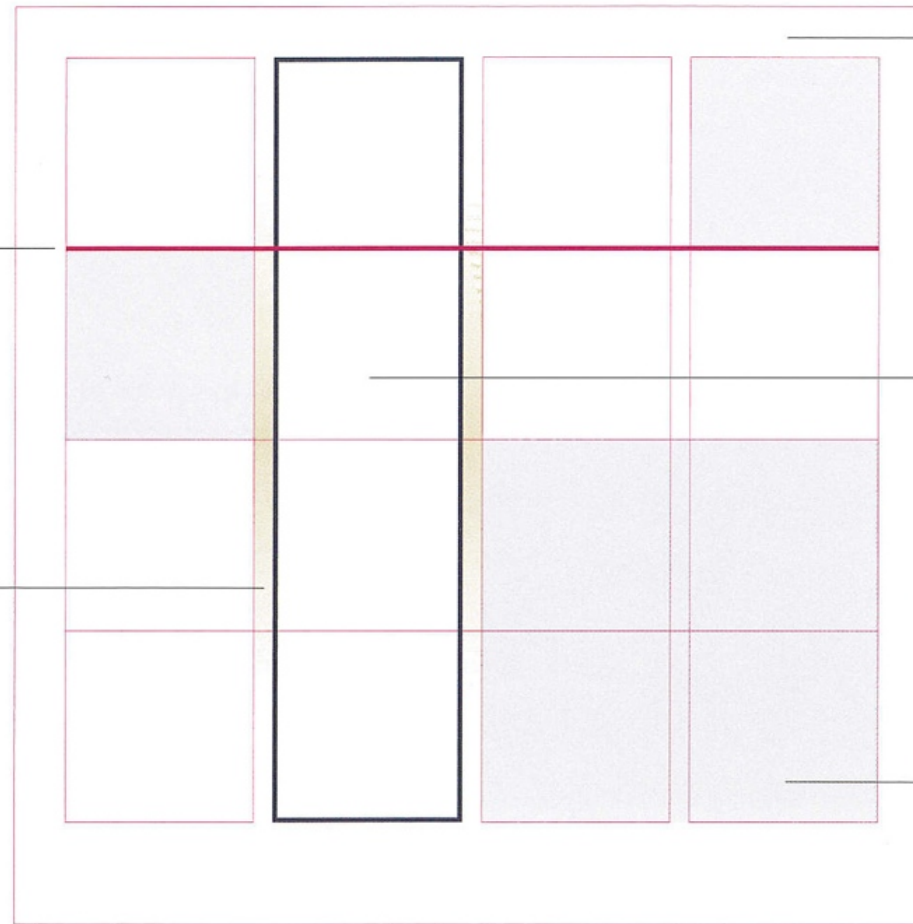
**hans rosbaud
o. messiaën**





Flowlines support vertical columns by dividing the page into horizontal intervals to provide additional alignment points throughout the grid. They help the designer consistently position the visual elements as they rise or fall along the column edges.

Column intervals, also known as gutter widths, are inactive, negative spaces that separate one column from the next and prevent textual and visual elements from colliding into each other.

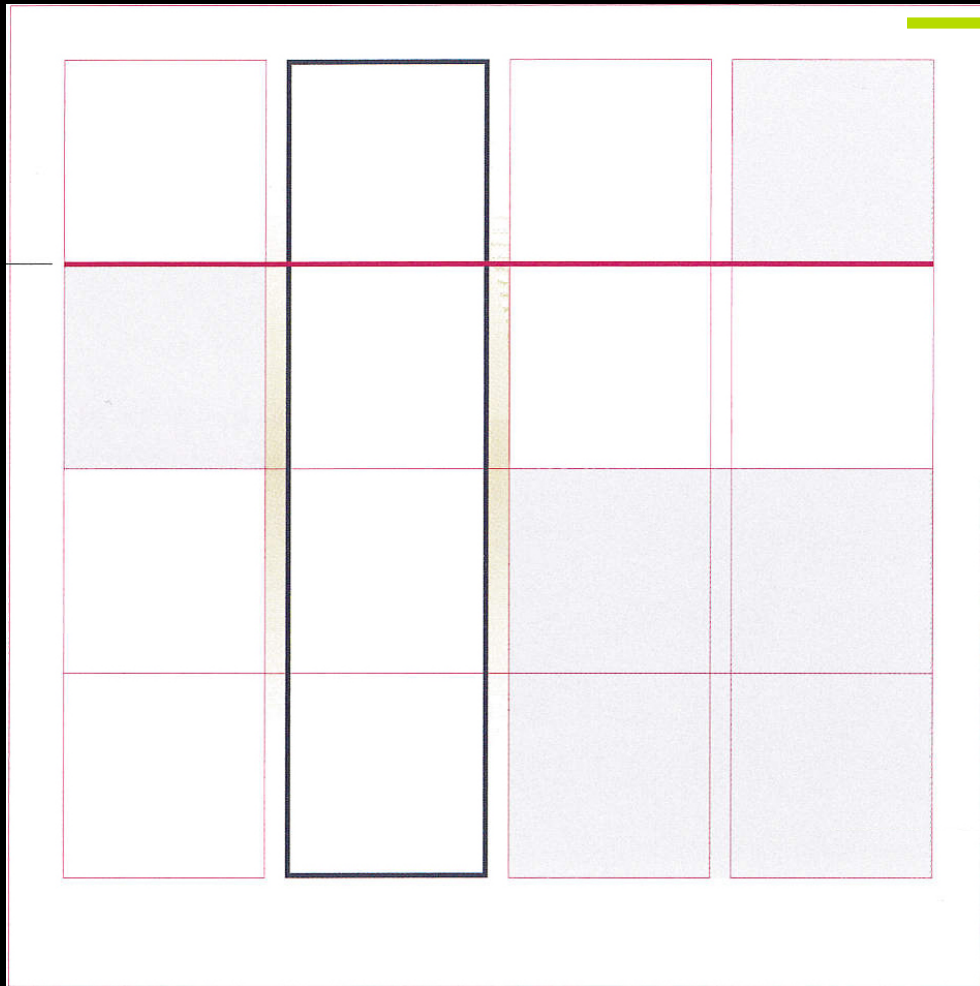


Margins define the active area of the page and direct the viewer toward the visual elements. They may vary in size depending on the format, as well as the type and quantity of content. The margin space may also be used for the placement of subordinate elements such as folios and footers.

Columns are vertical divisions of space that are used to align the visual elements. Single or multiple columns may divide the page, depending on the quantity and complexity of information included. Column widths may also vary according to the function of the design, as well as the level of flexibility required by the designer.

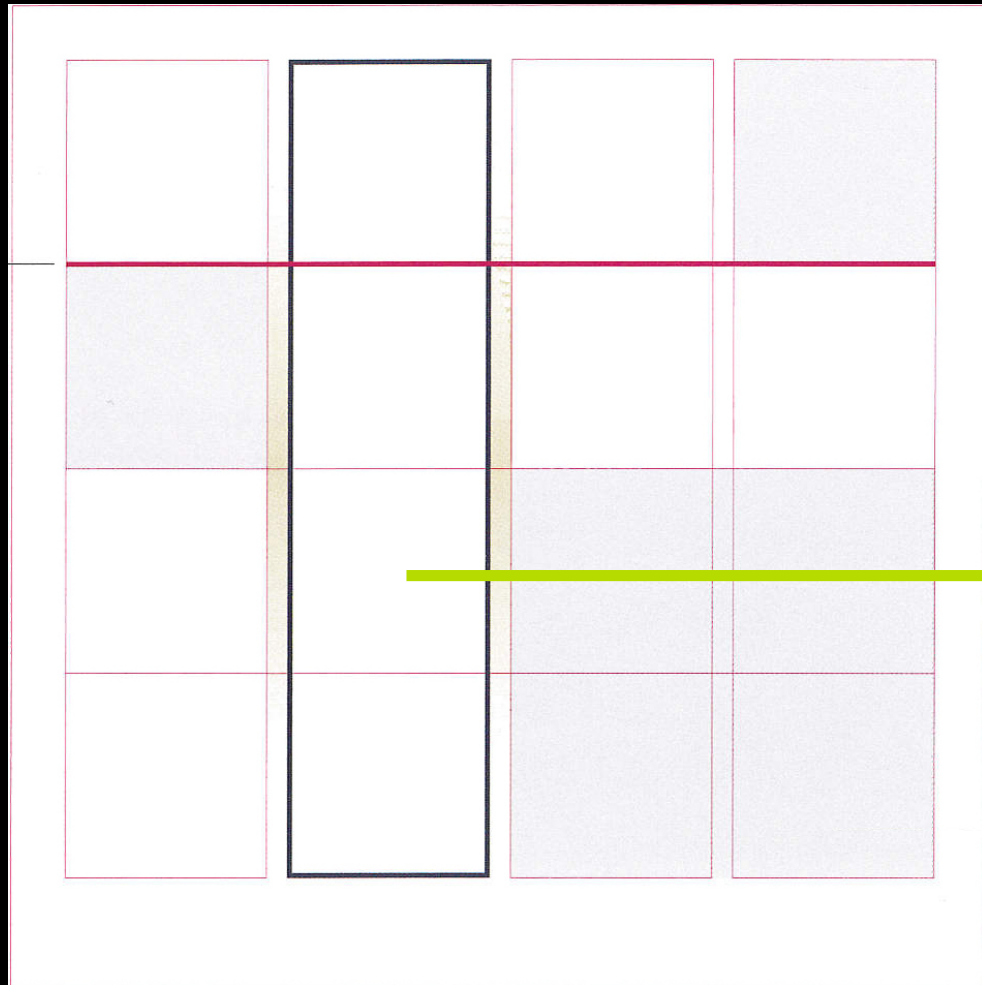
Grid modules are spatial areas that support the textual and visual content of the design. Depending on the quantity of the visual elements, the number of active modules may vary from one design to the next.

anatomy of grids



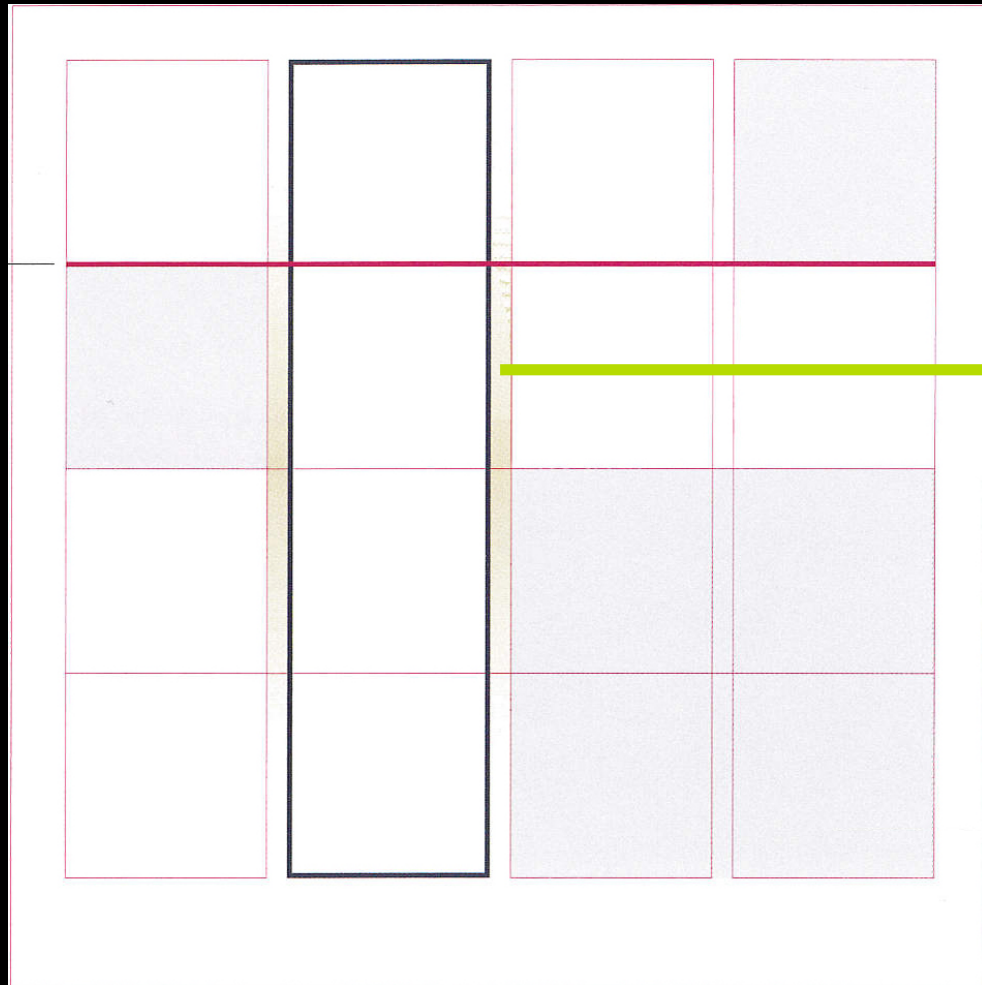
margin

margin: define the active area of the page and direct the viewer toward the visual elements



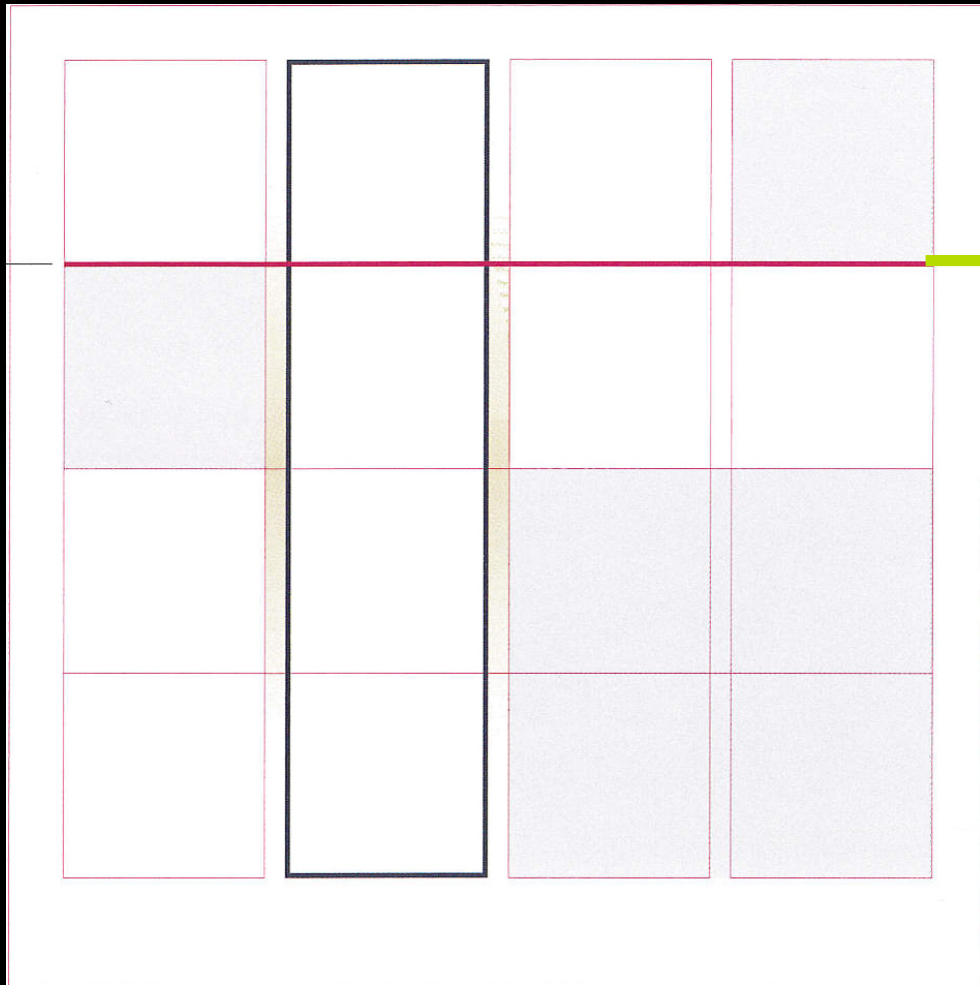
column

column: vertical divisions of space that are used to align the visual elements



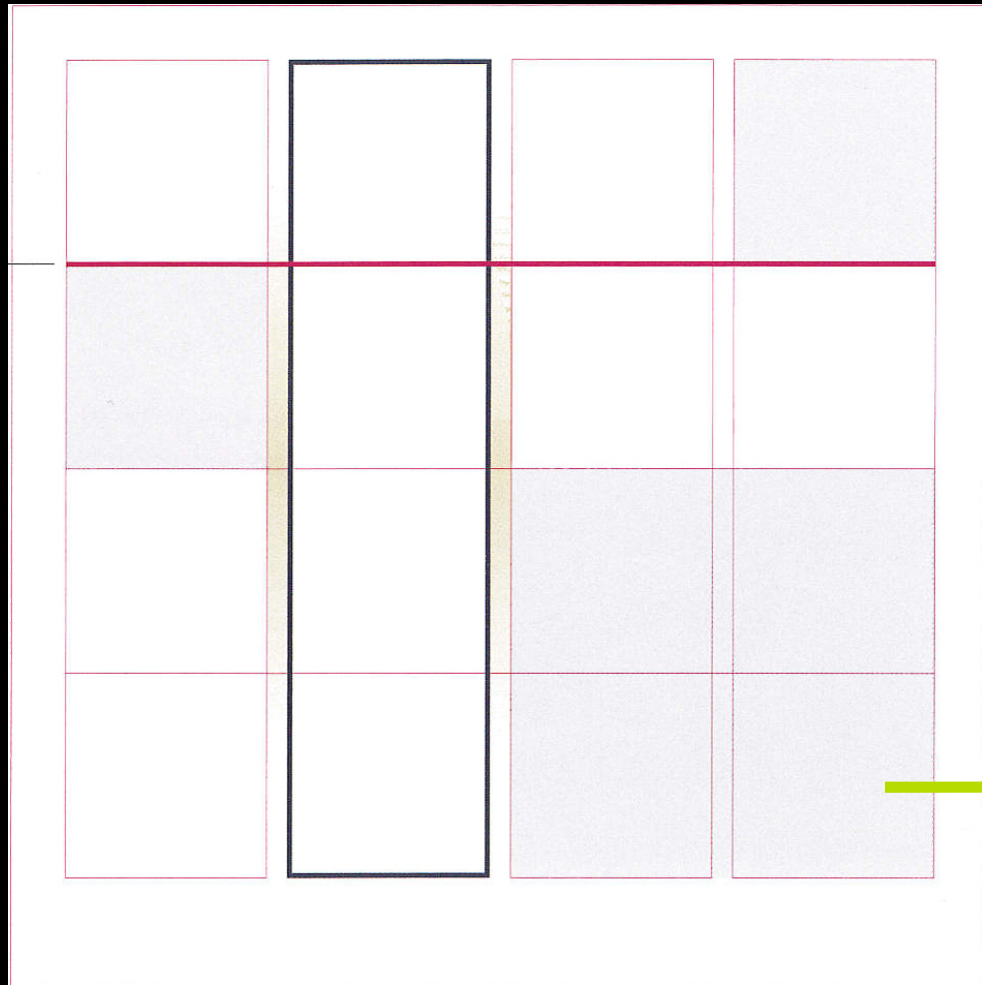
gutter

gutter: inactive, negative spaces that separate one column from the next



flowlines

flowlines: dictate the horizontal positions of visual elements



module

module: active spatial fields that accommodate the placement of the visual elements

insalata caprese
salad from capri

serves 4

I was debating whether or not this recipe should go into the book, as there's probably a Caprese salad in every Italian cookbook around. However, they never seem to be done in the way that I like to make mine, because they're usually made with perfectly sliced mozzarella and tomato. So I wanted to do my take on this brilliant combination. The mozzarella is torn and the whole thing is more rustic, plus the dressing is made in a different way. It tastes absolutely delicious and has got to be one of the simplest salads you can do – it looks great served on a large platter. Just don't forget that this salad obviously originates from the island of Capri, where they have great weather and the tomatoes and basil are absolutely fantastic, so try to get hold of the best ingredients you can.

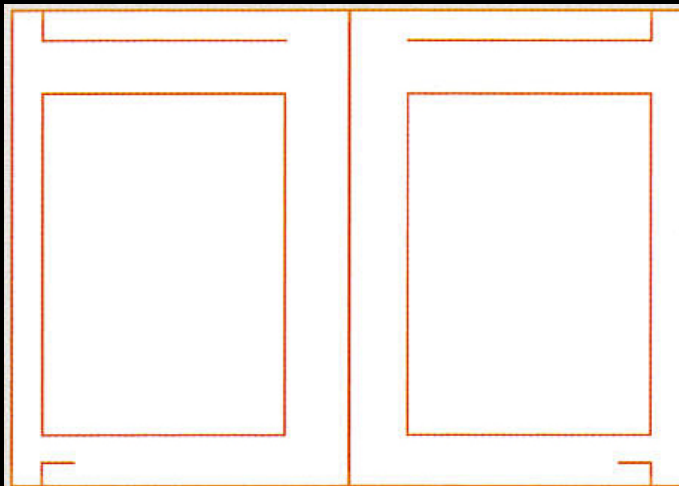
4 x 150g balls of buffalo mozzarella
2 handfuls of good mixed ripe tomatoes,
of different shapes and sizes
the white of 1 spring onion, very
finely sliced
extra virgin olive oil
good-quality herb vinegar

for the dressing
a big handful of fresh basil leaves
sea salt and freshly ground black pepper
extra virgin olive oil

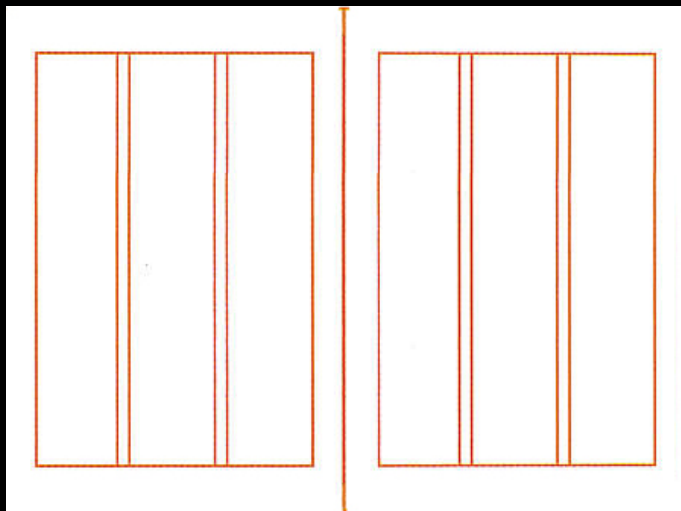
First make your dressing. Keeping a few leaves aside for later, roughly chop the basil and pound with a good pinch of salt in a pestle and mortar. Add a splash of oil and stir it in to make a lovely smashed basil dressing.

Carefully tear the mozzarella on to a large serving plate. Chop the tomatoes roughly into chunks and dress in a bowl with the spring onion, some olive oil, a little herb vinegar and some salt and pepper. Place the tomatoes in and around the mozzarella and drizzle the basil sauce over the top. Sprinkle with the reserved basil leaves and serve.

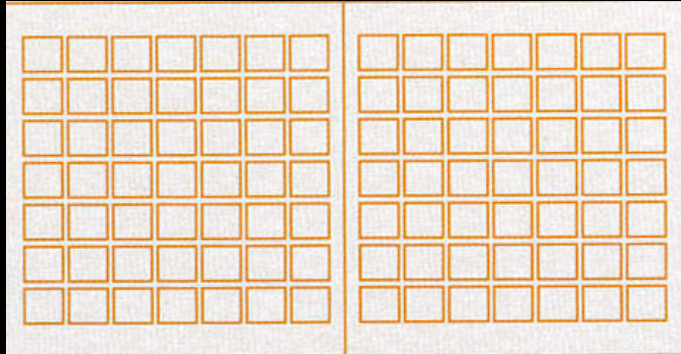
170 insalate | salads



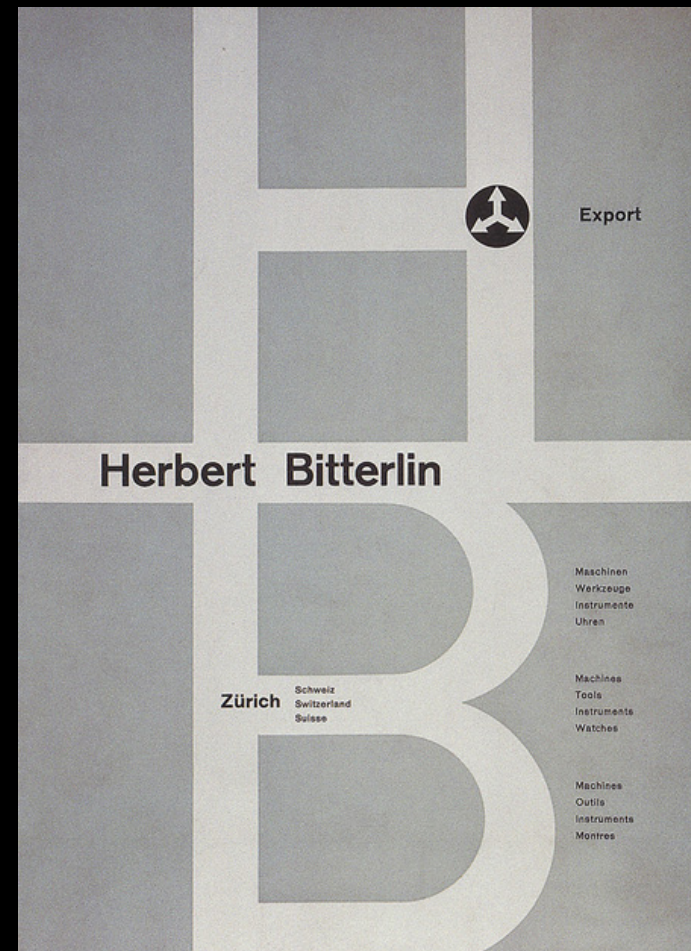
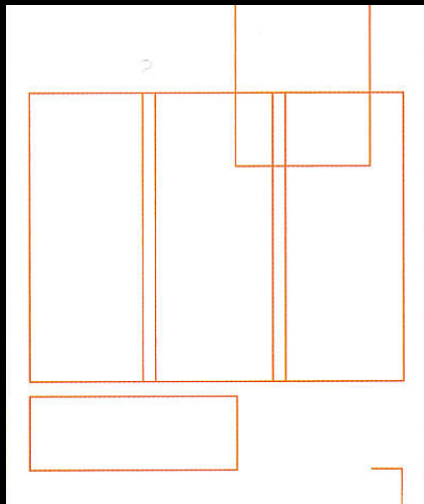
manuscript column



column grid



modular grid



hierarchal grid

compositional factors

- contrast
- orientation
- scale
- quantity
- linear elements
- depth
- perspective
- position
- color
- graphic shapes
- tension
- typography
- space
- repetition

trend



Auf der Party einer bekannten französischen Einrichtungszitung antizipiert der int. Mobelmesse in Köln konnte ich ins Gespräch mit einer Frau, die, legt mich ihre äußerst kreatives Outfit zugrunde, offensichtlich im Innenbereich, Geschmacksrichtung: gehobene Tempelrichtungen arbeitet. Nach dem typischen Austausch darüber, welche Neuesten man unbedingt sehen muss und welcher Party im Rahmenprogramm der Messe in den nächsten Tagen sich noch sehr vielversprechend anbot, naheten wir uns in kleinen feinen Schritten schließlich der Mutter aller Fragen: "Wo geht die Entwicklung hin in Thema wohnen bzw. Was kommt nach Minimalismus, Opulenz und 100 Jahre Revival?"

Quelle: Party einer bekannten französischen Einrichtungszitung antizipiert der int. Mobelmesse in Köln konnte ich ins Gespräch mit einer Frau, die, legt mich ihre äußerst kreatives Outfit zugrunde, offensichtlich im Innenbereich, Geschmacksrichtung: gehobene Tempelrichtungen arbeitet. Nach dem typischen Austausch darüber, welche Neuesten man unbedingt sehen muss und welcher Party im Rahmenprogramm der Messe in den nächsten Tagen sich noch sehr vielversprechend anbot, naheten wir uns in kleinen feinen Schritten schließlich der Mutter aller Fragen: "Wo geht die Entwicklung hin in Thema wohnen bzw. Was kommt nach Minimalismus, Opulenz und 100 Jahre Revival?"

talk

space

Jordan Crane balanciert zwischen Photographie und Kunst mit ähnlichem Enthusiasmus. Neben einer langen Liste von hochprofessioneller kommerzieller Arbeit und einem MFA von der Cornell Universität wurden seine Arbeit in einer Reihe bekannter Gallerien ausgestellt. Jordan Crane (31) lebt in Lambertville, New Jersey einer kleinen Stadt am Delaware River.

Jordan Crane ist ein Künstler, der sich mit der Fotografie und der Kunst beschäftigt. Er hat eine lange Liste von kommerzieller Arbeit und einem MFA von der Cornell Universität. Seine Arbeit ist in einer Reihe bekannter Gallerien ausgestellt. Jordan Crane (31) lebt in Lambertville, New Jersey einer kleinen Stadt am Delaware River.

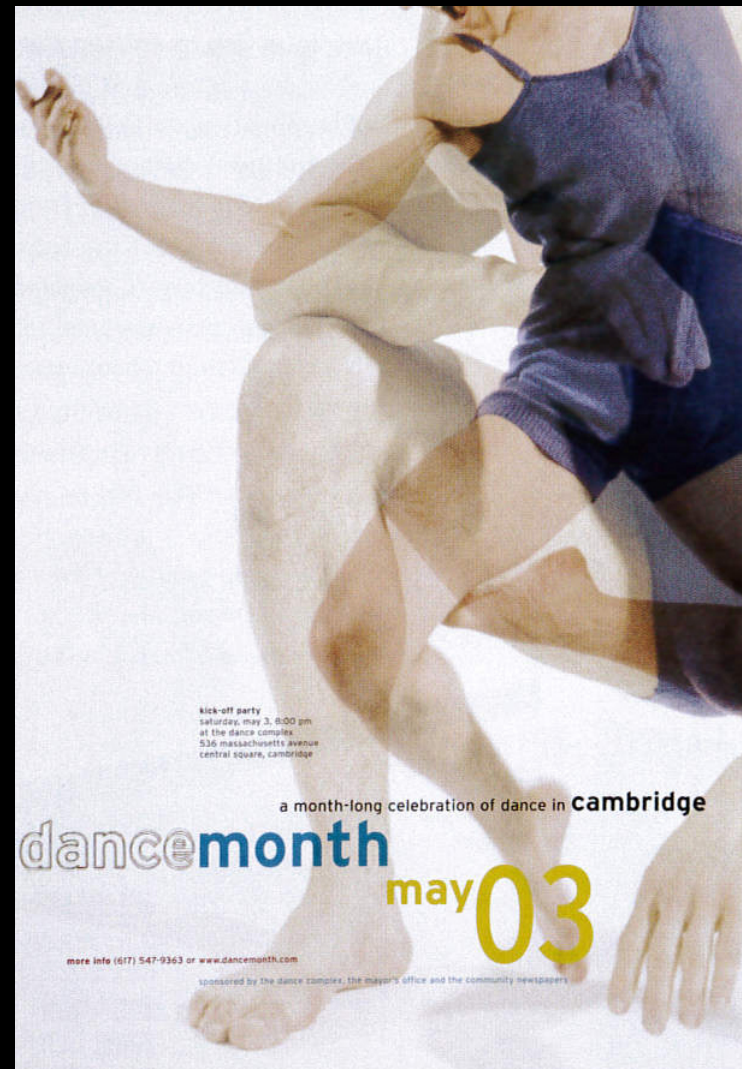


crispy clicks

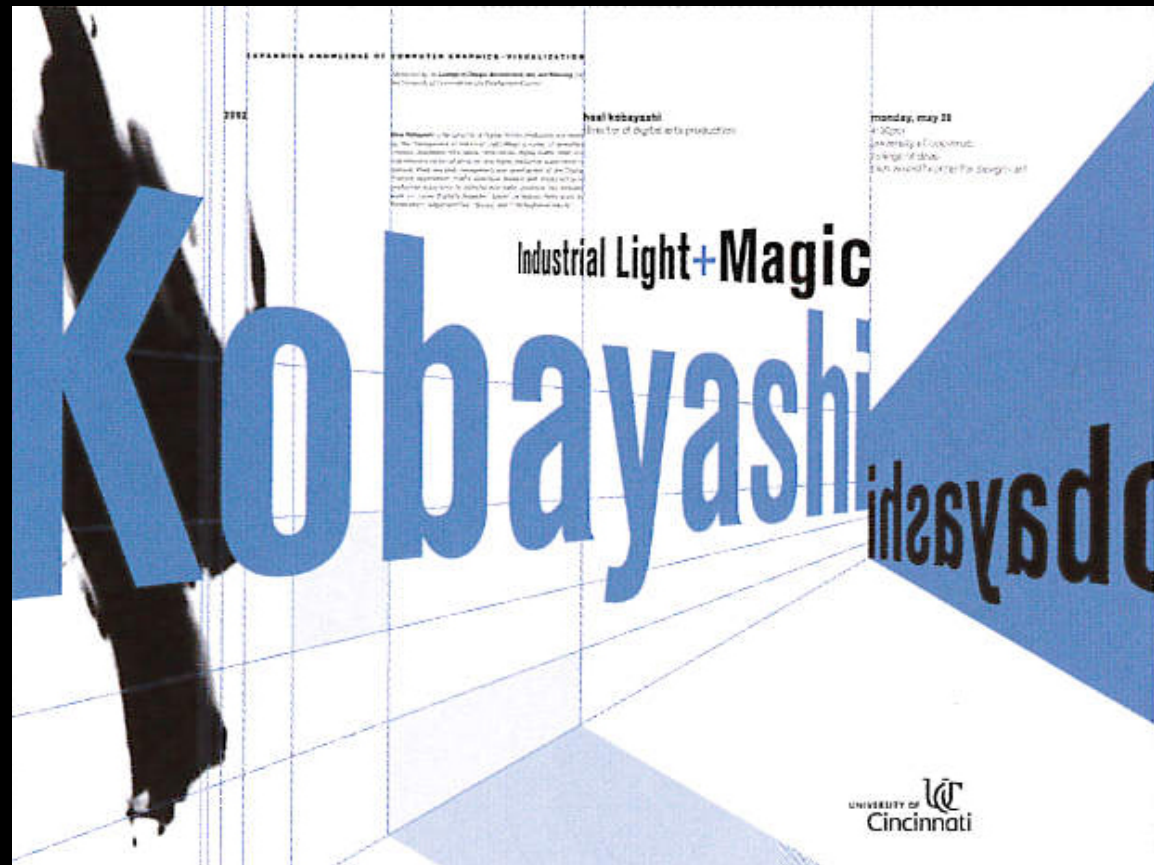


scale





orientation and position




depth, dimension, and perspective

THE VICE-CHANCELLOR, SIR COLIN LUCAS, REQUESTS THE PLEASURE OF YOUR COMPANY TO ANNOUNCE THE OPENING OF THE →

**JAMES MARTIN INSTITUTE
FOR SCIENCE AND CIVILIZATION**

AT THE UNIVERSITY OF OXFORD → DR JAMES MARTIN WILL DELIVER A LECTURE
ENTITLED 'THE 21ST CENTURY' FOLLOWED BY A PANEL DISCUSSION AND RECEPTION



DATE →
Sunday 16th March 2008
Lecture: 4.30pm
Reception: 6.30-7.30pm

VENUE →
Saïd Business School
Park End Street
Oxford OX1 1PF

DRESS →
Business suit,
gown and/or evening
dress

PANELISTS →
Mary Douglas,
University College, London
Daniel Goleman,
Arizona State University
Brian Hayes,
Leeds University
Robert Rosenfeld,
Shell International

RSVP →
Please return the form by
Friday 14th March 2008
Head of Events Office,
University Offices,
Wellington Square,
Oxford OX1 2JG
Tel: +44 (0)1865 263026
Fax: +44 (0)1865 263022

typography



YOUR PEACE OF MIND

WHEN WE ASKED OUR AGENCY DESIGN AND CORPORATE CUSTOMERS TO NAME THE MOST VALUABLE THING WE OFFER, THE ANSWER WAS "PEACE OF MIND." THAT'S AS IT SHOULD BE.

Graphic Response started as a Heidelberg print shop founded by award-winning craftsmen. Today, over ten years later, we're still a Heidelberg print shop founded by award-winning craftsmen. And now we offer production services spanning the entire marketing communications continuum. Which means we are able to manage every piece of the puzzle, so you get a single point of contact that takes responsibility for deliverable results. We reproduce your vision, print it, touch it, prove it, pack it, ship it, and provide the tools you need to evaluate how well it works. If you're looking for seasoned professionals who know what they do and are ready to do work that you love, look no further.

ONE LAST THOUGHT

At Graphic Response, only our prices are competitive. The breadth and caliber of our services are way out in front.

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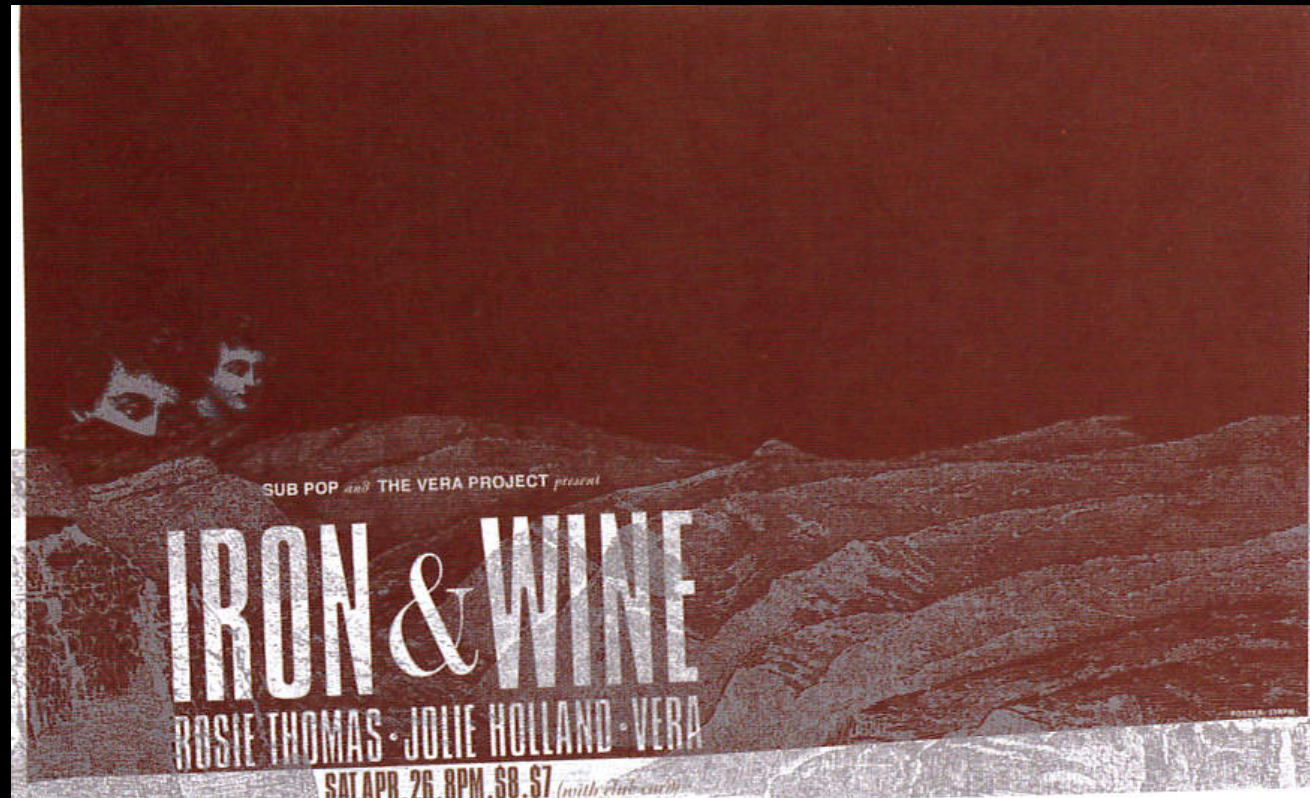
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Marketing Communications, Print & Distribution

color



graphic shapes and linear elements

analyze the design

communicative function and purpose

- does the design reflect its function and purpose?
- is the delivery of the message appropriate, effective, and clear?
- does the design meet the client's objectives/goals?
- is there a balance between the design's communicative and aesthetic functions?
- is the design engaging, distinctive, and informative?
- does the integration of the visual elements create movement and rhythm?
- are the visual elements cohesive?
- does the design evoke the desired emotion, mood, and tone?

basic compositional factors

- is contrast used effectively to distinguish all visual elements?
- does the use of space direct the eye toward the positive areas of the design?
- are changes in scale of the visual elements effective?
- is the quantity of information in the composition too excessive or minimal?
- does the design exhibit depth, dimension, and perspective?
- are orientation and position of the visual elements used to the advantage?
- is tension between the visual elements effective?
- is repetition used appropriately and without overpowering or distracting the viewer?
- do the graphic shapes and linear elements enhance the design?
- does the illustrations or photographs connote appropriate emotions and meaning?

structure and organization

- is an underlying structure or method of organization evident?
- do horizontal and vertical spatial divisions provide alignment points for the visual elements?
- do the margins activate the positive areas of the design rather than frame the page?
- do the number of spatial intervals, columns, or modules suit the quantity of information?
- is symmetry or asymmetry used to the advantage?
- are the visual elements consistently aligned across and down the page?

hierarchy

- is there a logical progression (sequence) through the design?
- is a strong systematic hierarchy evident?
- are the visual elements ranked and visually organized into dominant and subdominant levels?
- does a dominant focal point lead the viewer into the design?
- does the ordering system provide accessibility, continuity, integration, navigation, and variety?
- is there evidence of foreground, middle ground, and background?
- does the design avoid monotonous or overactive visual fields?

typography

- does the type encourage readability and comprehension?
- is the combination of typefaces harmonious and optically matched?
- are the typefaces sending the appropriate attitude and personality?
- do the paragraph settings enhance the shape of the page?
- are changes in styles, weights, and widths distinguishing content effectively?
- is type contrast and color evident?
- are the typefaces legible and all text settings readable?
- are all type sizes appropriate and not too small or large?
- is the leading too tight or loose?
- does the type need kerning adjustments?
- are all widows and orphans corrected?
- is attention paid to hyphenation and ragging?

create a new document in indesign.
your page size is 8"x8". create a grid
with 1/4" margins all around. once
your document opens, create guides
with 4 rows and 4 columns. arrange
the text below on the grid. create 3
different designs on 3 different pages
all using the same underlying grid. do
two layouts using 8-pt type only and
one layout that introduces one
additional size of type

COMMON TYPOGRAPHIC DISEASES

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Typophilia

An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

Typophobia

The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

Typochondria

A persistent anxiety that one has selected the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Typothermia

The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The typothermiac is constantly tempted to test drive “hot” new fonts, often without a proper license.

Common
typographic
disorders

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