

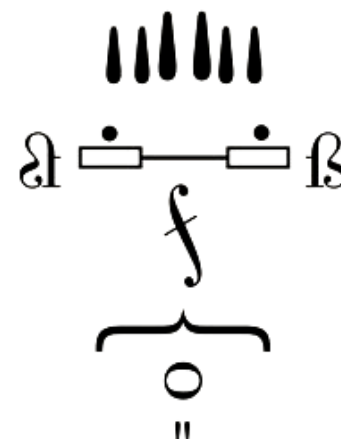
Type, Color

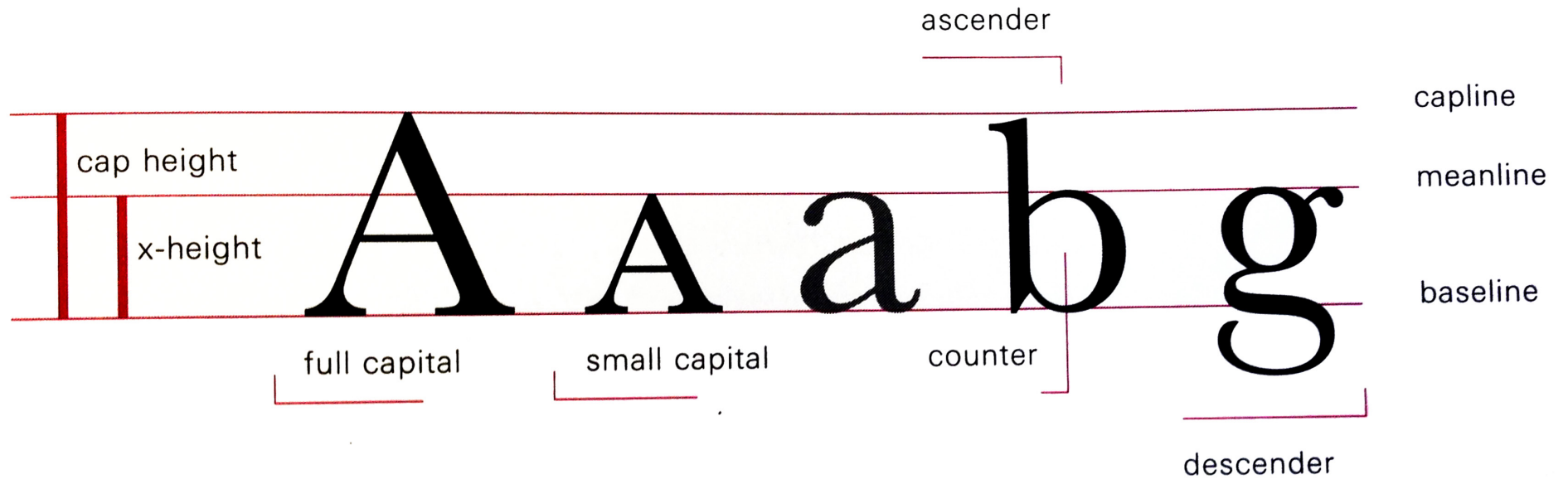
The Grid



Letter

Know the faces of type





Oldstyle



SABON
Aa

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

Modern



BASKERVILLE
Aa

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

BODONI
Aa

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

Slab serif



ARENDON
Aa

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

GILL SANS

Aa

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

Sans-serif



HELVETICA

Aa

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

FUTURA

Aa

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

Serif

Sans-serif

Type Categories

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



Old Style

bembo

Modern

bodoni

Slab Serif

clarendon

Sans Serif

trade gothic

Display

cooper black

Script

zapf chancery



Goudy Palatino Times

Baskerville Garamond

Vertical stress

Serifs on lowercase letters
are thin and horizontal

Modern

Bodoni Poster Compressed

Radical thick/thin transition
in the strokes

Bodoni Times Bold Onyx

Didot, Bold Walbaum

Serifs on lowercase letters are horizontal and thick slabs

Vertical stress

Slab serif

Clarendon

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

Clarendon Memphis

New Century Schoolbook

Silica Regular, Light, **Black**

No serifs
anywhere

No stress because
there's no thick/thin

Sans

serif

No thick/thin transition
in the strokes

Franklin Gothic

Proxima Nova

Formata

Helvetica

Akzidenz Grotesk

Gill Sans

Calibri

Gotham

Script
Edwardian Script

Miss Fajardore *Arid* *Ministry Script*

Fountain Pen *Emily Austin*

Cocktail Shaker

Decorative

Curly MT

JUNIPER THE WALL **Tabitha**

Pious Henry **FlySwim** Blue Island

FAJITA **SCARLETT**



Name that font!

Oldstyle

AT THE RODEO

Modern

High Society

Slab serif

?

Too Sassy for Words

Sans serif

As I remember, Adam

Script

The enigma continues

Decorative

It's your attitude



Google Search

I'm Feeling Lucky



FORTUNE INDIA

PRICE Rs 100

BUSINESS AS UNUSUAL

CASH TRANSFERS
AND THE RISE
OF THE RIGHTS
CONSUMER

By Hindol Sengupta

THE HUNT FOR THE
NEXT 150 MILLION
INTERNET USERS

*By Nirmal John &
Anurag Prasad*

THE NEW FACE OF
TRADE UNIONS

By Mansi Kapur

REINVENTING TENNIS

By Judhajit Basu

Of infrastructure
companies, banks,
and bad debts.
The ugly story.
By Ashish Gupta

Gitanjali Gems is a
fallen icon. Can it
rise again?
By Pavan Lall

OCTOBER 2013



TYPEFACE
Brunel



TYPEFACE

Neue Haas Grotesk



NEW YORK

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Magazine Sections

Eat Cheap



- All the exclusive guides in our **Best Of New York** series for FREE!
- Ingenious illustrations, stunning photography, and a design that's both fresh and familiar.
- More than just a 'what to do' guide – it's your guide to NY culture.
- Award-winning journalists and critics.
- The definitive sourcebook for restaurants, bars, entertainment, fashion, shopping, nightlife and more.
- Relevant for native New Yorkers or anyone who just loves the city.

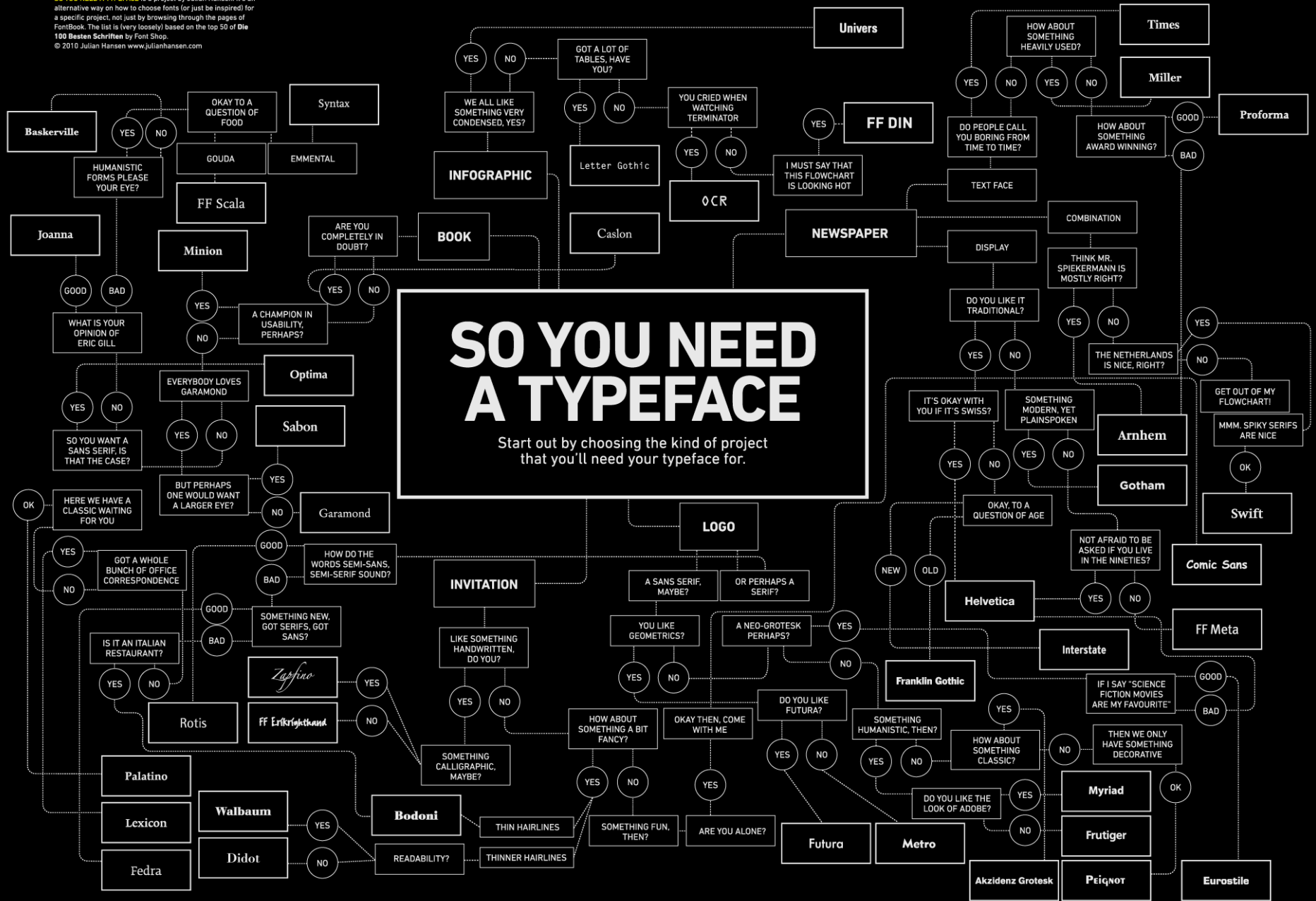


TYPEFACE
Bookmania
(or something close)



TYPEFACE
Salvo Serif

SO YOU NEED A TYPEFACE is a project by Julian Hansen. It's an alternative way on how to choose fonts (or just be inspired) for a specific project, not just by browsing through the pages of FontBook. The list is (very loosely) based on the top 50 of Die 100 Besten Schriften by Font Shop.
© 2010 Julian Hansen www.julianhansen.com





PRO TIP

Old Style

bembo

Modern

bodoni

Slab Serif

clarendon

Sans Serif

trade gothic

Display

cooper black

Script

zapf chancery

Never combine two typefaces
from the same category



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

typography

is what language looks like

a line is a



that went for a walk

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

American Typewriter Bold

Rockwell Bold

I am clearly and unambiguously

American Typewriter

very different

Poplar Std

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

Designed by Tobias Frere-Jones, Font Bureau, 1993

**Stay
in
the
family**



PRO TIP

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

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



Anything but Arial or Times New Roman.

Periodic Table of Typefaces
Popular, Influential, & Notorious

The periodic table is organized into groups and periods, with each element card showing the typeface name, its symbol, and a small icon or logo. The typefaces listed include Helvetica, Univers, Ak, Symbol, Typeface, Bg, Fg, Gs, O, Fr, S, Me, Ag, B, U, My, Fo, Pr, Mt, Ao, E, D, In, Di, St, R, T, Tr, Ba, G, C, M, L, Fl, Da, Ts, If, Go, W, Lg, Av, Of, Sc, Bs, Ar, Le, Sr, Sa, Be, J, Gr, C, Am, Bc, N, Ma, Tg, Ng, Fe, Q, Cl, Ro, Io, Sw, Jo, A, K, Pa, Cb, Sp, Po, CG, TA, Ce, Oc, Ci, P, Oa, Bl, Eg, Co, Mm, Ca, Bu, Si, Uf, Mg, Of, Di, Wg, Wr, Ss, Z, Mi, Ha, Sn, Sc, Bi, an, Bo.



PRO TIP

Avoid too many signals.

Pick one, guys →

BOLD AND ITALIC

AND UNDERLINED

OH MY!!!!



Text

How to deal with words



Legibility

how easy it is to recognize individual letterforms



Legibility



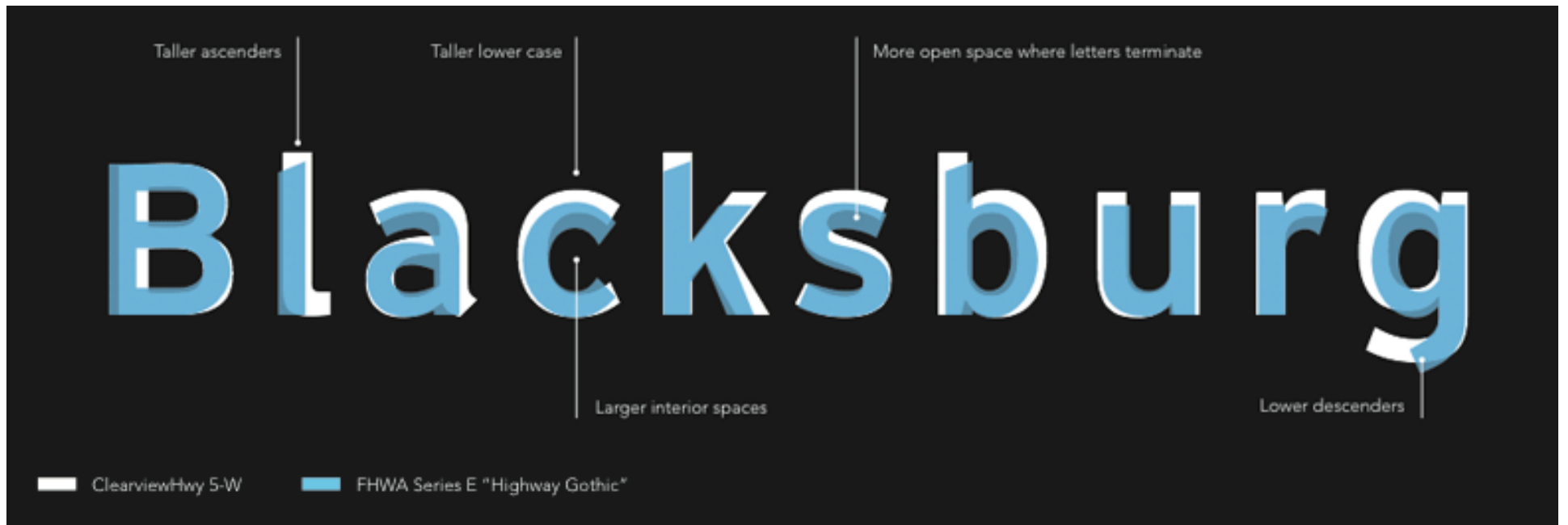
Large X-Height
Large Counters
Simple Letterforms



Highway Gothic (old standard)



Clearview Hwy (replacement)



Readability

how easy it is to read words, lines and paragraphs



Readability



Not ALL CAPS

Proper letter/word/line spacing

Big enough type size

typography

TYPOGRAPHY

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

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

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



PRO TIP

Avoid ALL CAPS as much as possible

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

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

Ker↔ning

Kerning is the adjustment of spacing between specific characters

Tracking
Tracking
T r a c k i n g

Tracking is the overall spacing
between letters

Leading Leading
Leading Leading



Leading Leading
Leading Leading

Leading is the spacing
between lines of text



PRO TIP

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

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

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

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PRO TIP

The internet hates indents.

Kinda messy ↓

yuck

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

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

So much better ↓

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

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



PRO TIP

No orphans or widows.

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

widow

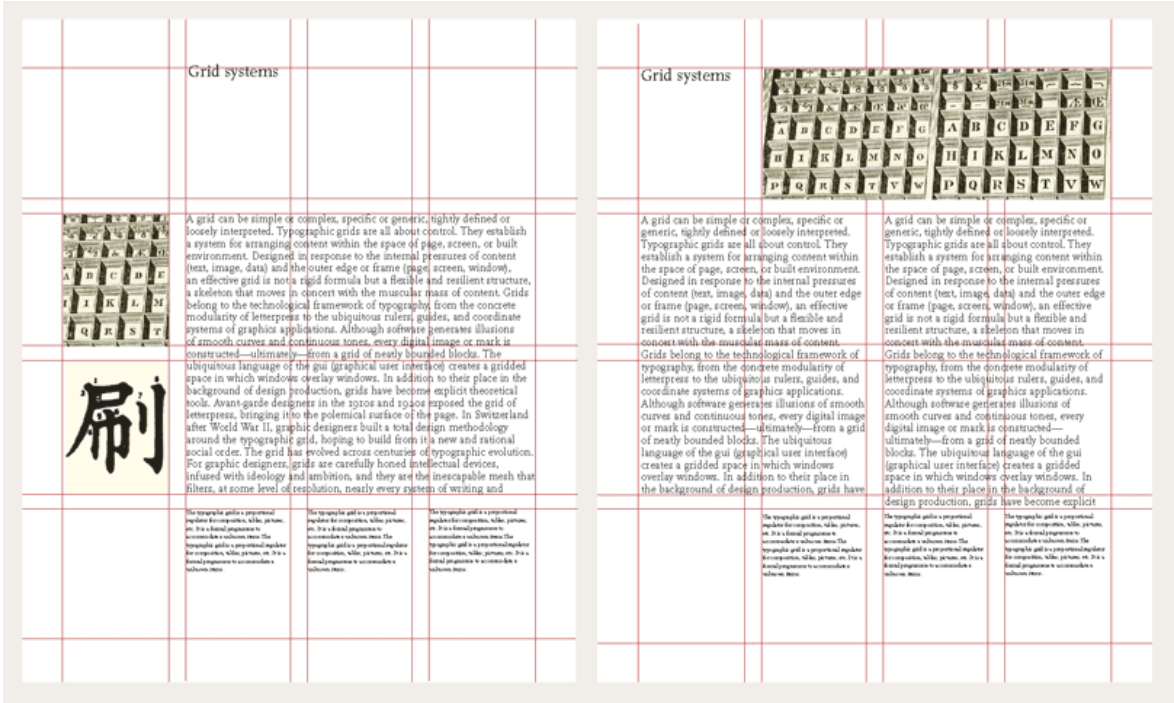
And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't want the mother to embrace the oppressor who threw her son to the dogs! She dare not forgive him! Let her forgive him for herself,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

respectfully return Him the ticket.

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

Grid

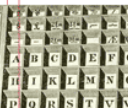
Putting the pieces together



Single Column

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

Multi Column

Grid systems		
A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about contrast. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window, an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography. From the concrete modularity of intertypes to the ubiquitous rulers, guides, and coordinate systems of graphic applications. Although software generates illusion of smooth lines and continuous tones, every digital image or mark is constructed—ultimately—from a grid of nearly boundless blocks. The ubiquitous language of the	A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about contrast. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window, an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography. From the concrete modularity of intertypes to the ubiquitous rulers, guides, and coordinate systems of graphic applications. Although software generates illusion of smooth lines and continuous tones, every digital image or mark is constructed—ultimately—from a grid of nearly boundless blocks. The ubiquitous language of the	A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about contrast. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window, an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography. From the concrete modularity of intertypes to the ubiquitous rulers, guides, and coordinate systems of graphic applications. Although software generates illusion of smooth lines and continuous tones, every digital image or mark is constructed—ultimately—from a grid of nearly boundless blocks. The ubiquitous language of the
		The typographic grid is a proportional reference for composition, alignment, placement, etc. It is a formal proportion to accommodate the variable content. The typographic grid is a proportional reference for composition, alignment, placement, etc. It is a formal proportion to accommodate the variable content.

Modular

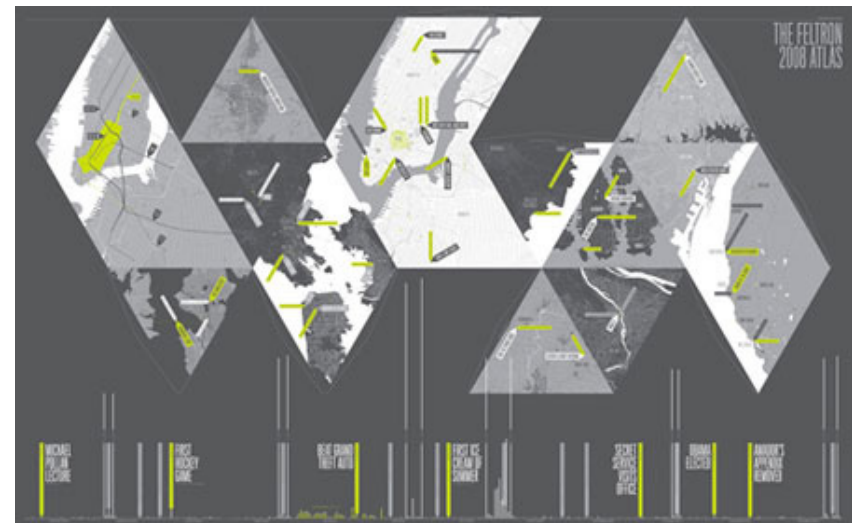
	Common typographic disorders				
	Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.				
	typophila	typophobia	typhochondria		
	An excessive attachment to and fascination with the shape of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

Useful for Print...

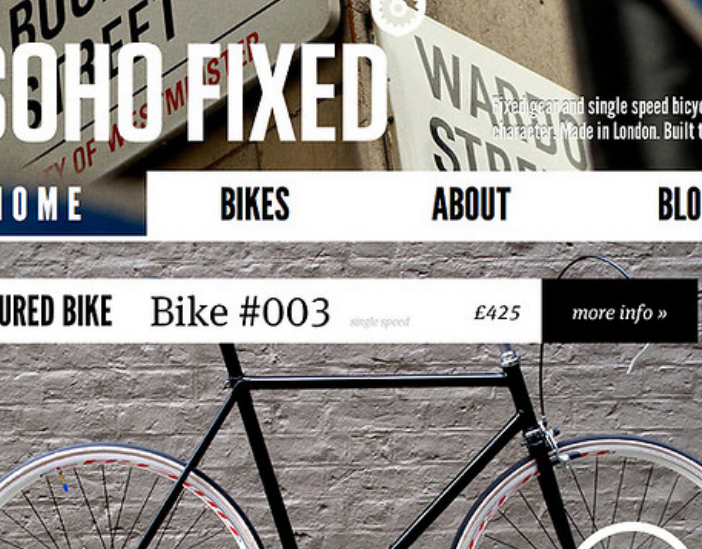
**Juni-Festwochen
Zürich 1959**

Stadttheater

Schweizerische Einsaufführung Mittwoch, 3. Juni 20.00 Uhr	Der Sturm	Oper von Frank Martin Leitung: Christian Vöchling Hans Zimmermann Max Rothlisberger	In den Hauptrollen: Ingeborg Friedrich Heinz Borsl Jean-Pierre Genet Hermann Winkler
Gastspiel Städtische Oper Berlin Freitag, 5. Juni Sonntag, 7. Juni 20.00 Uhr	Così fan tutte	Komische Oper von W.A. Mozart Leitung: Artur Rother Carl Elbert Jean Pierre Ponnelle	Elisabeth Grümmer Lisa Otto Sieglinde Wagner Herbert Brauer Josef Greindl Ernst Holliger
Sonntag, 6. Juni Mittwoch, 17. Juni 20.00 Uhr	Lucia di Lammermoor	Oper von G. Donizetti Leitung: Nello Gentì Ettore Cella Max Rothlisberger	In den Hauptrollen: Amelia Benvenuti Lorenza Sabatucci Lorenzo Gherlini Mario Zanasi
I. Programm 11. Juni, 20.00 Uhr 14. Juni, 20.00 Uhr II. Programm 12. Juni, 20.00 Uhr 14. Juni, 15.00 Uhr III. Programm 13. Juni, 20.00 Uhr	London's Festival Ballet	I. Programm Viktor/Hall Chopin Petrouschka Eduard II. Programm Concerti Giselle III. Programm Schwanensee I, Akt I Le Pas de Quatre Variations for Four Don Quixote Polowetzker Tänze	Leitung: Julian Braunsweg Anton Dolin Geoffrey Corbett mit Tamara Toumanova Natalie Krassovska Toni Lander Marilyn Burn Anton Dolin John Gilpin Corps de Ballet
21. Juni, 20.00 Uhr Das Rheingold 23. Juni, 19.00 Uhr Die Walküre 24. Juni, 18.00 Uhr Siegfried 26. Juni, 18.00 Uhr Götterdämmerung	Der Ring des Nibelungen	Bühnenfestspiel von Richard Wagner Leitung: Robert F. Denzler Karl Heinz Kuhl Philipp Blessing In den Hauptrollen: Elsa Cavelli Birgit Nilsson Aslind Yamay	Mary Davenport Hilde Koch Bernd Aldenhoff Kurt Böhm Tommaso Neriello Aldis Pernerstorfer Heinz Borsl Erich Delabitz Hans-Bert Dick Charles Gilg Franz Lechleitner



[illegible][illegible]



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FEATURED BIKE

Bike #003

single speed

£425

[more info »](#)



Lots of
resources



d1

d2

d3

d4

d5

THE FONMON

A five column layout using columns of different widths

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

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

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

Fluid 960 Grid System

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

Templates for Rapid Interactive Prototyping

DESIGN PROCESS

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

DESIGN INFLUENCES

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

INSPIRATION

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

CONTRIBUTION

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

16-COLUMN GRID

MOOTOOLS FXELEMENTS

One

Two

Three

Four

PARAGRAPHS

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

ACCORDION

Design Process

The Value of Design

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

SEARCH

Search

12 Column Grid

2 = 56 px 2 = 56 px 2 = 56 px 2 = 56 px 2 = 56 px 2 = 56 px 2 = 56 px 2 = 56 px 2 = 56 px 2 = 56 px

9 Column Grid

3 sq = 84 px 3 sq = 84 px 3 sq = 84 px 3 sq = 84 px 3 sq = 84 px 3 sq = 84 px 3 sq = 84 px 3

6 Column Grid

5 squares = 140 px 5 squares = 140 px 5 squares = 140 px 5 squares = 140 px 5 squares = 140 px

4 Column Grid

8 squares = 224 px 8 squares = 224 px 8 squares = 224 px

g-d-6 g-d-6 g-d-12

2-column asymmetrical layout

c1 c2

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

c2 c1

3-column symmetrical layout

c1 c2 c3

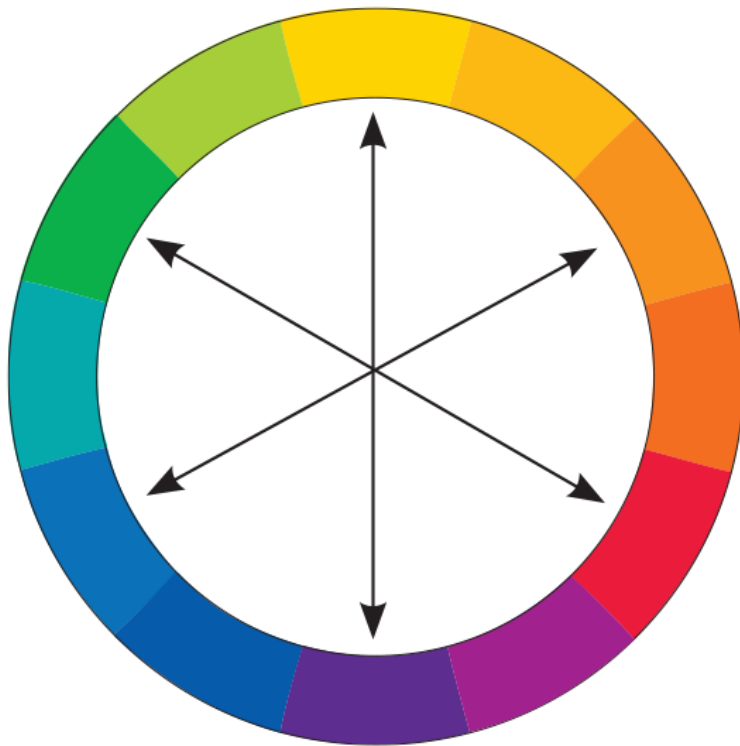
4

Color

Wheels and Schemes

Lutea	Ochra	Lutheus C d'oeuf.	Σαφρός. Cay Col.	Electricus Hλέχτρον Amber Co.			
	Purpurig- monium	Citrinus	Κίτρινος Orange Co	Byzantinus Βύσσινος Raspaillet			
	Umbra	Fuscus Brun.	Φαειδός. Browne.	Subfuscus. Dun.			
ces.				Rubei mixti.	Pur		
Sim	Minium	Ignis C du feu.	Πυρρουνός Fire Col.	Gilvus. Κήρρος Brick Co.			
	Ochra usta	Ruffus	Carrel Co.	Halvus. Sorrel.		Badus. Bay.	Bodius Bay.
	Cinnabaris	Minialis du Demillon.	Μιντωίδης	Carmis Σαρκουίνος Carnation			
	Carmis	Coccinus C d'charlate.	Κόκκινος Gimson.	Rosus Ροδοῦς Rosey		Melochinus Μολόχινος Mallott Co	

Complementary



Blue & orange

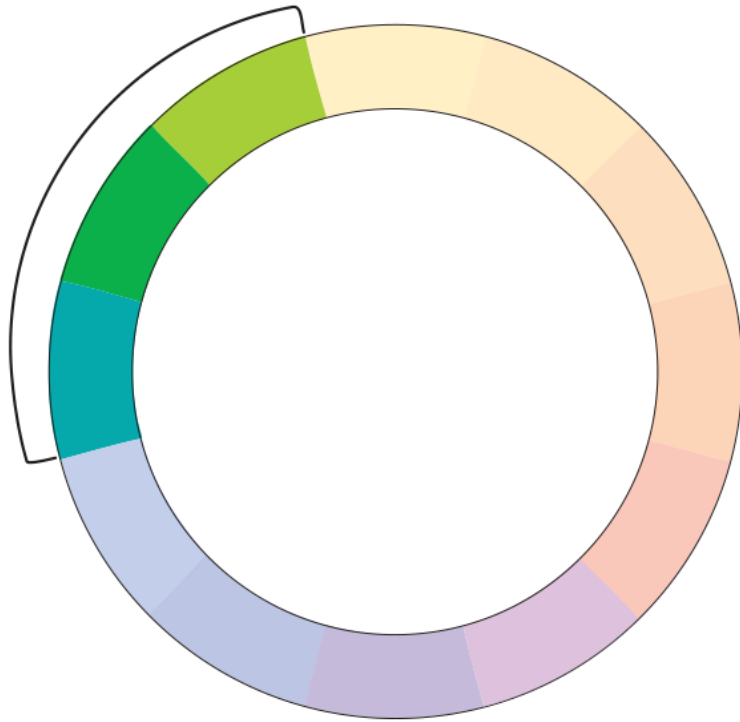


Red & green

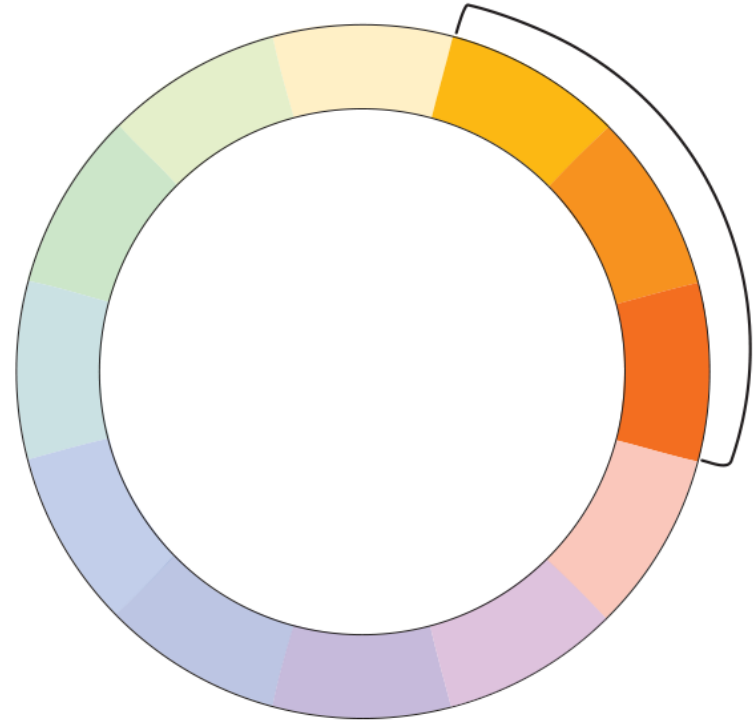


Yellow & purple

Analogous



Aqua, green, lime-green



yellow-orange, orange,
red-orange

Shade | Hue | Tint





PRO TIP

CMYK for print, RGB for web.

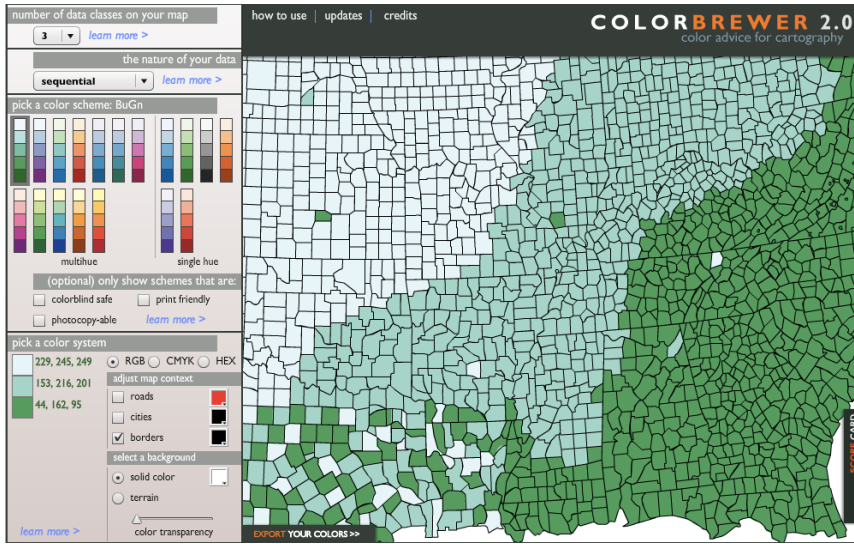


CMYK stands for **c**yan, **m**agenta, **y**ellow, and **k**ey (black), and is the color model that's used for books, magazines, or newspapers. CMYK acts like paint (blue + yellow = green).

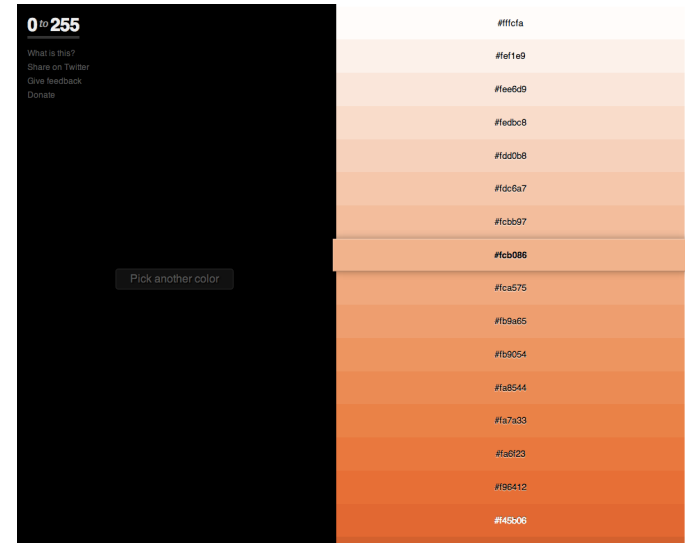


RGB stands for **r**ed, **g**reen, and **b**lue, and is what's used for screens like your computer, TV, or iPhone. RGB acts like light (all colors together = white).

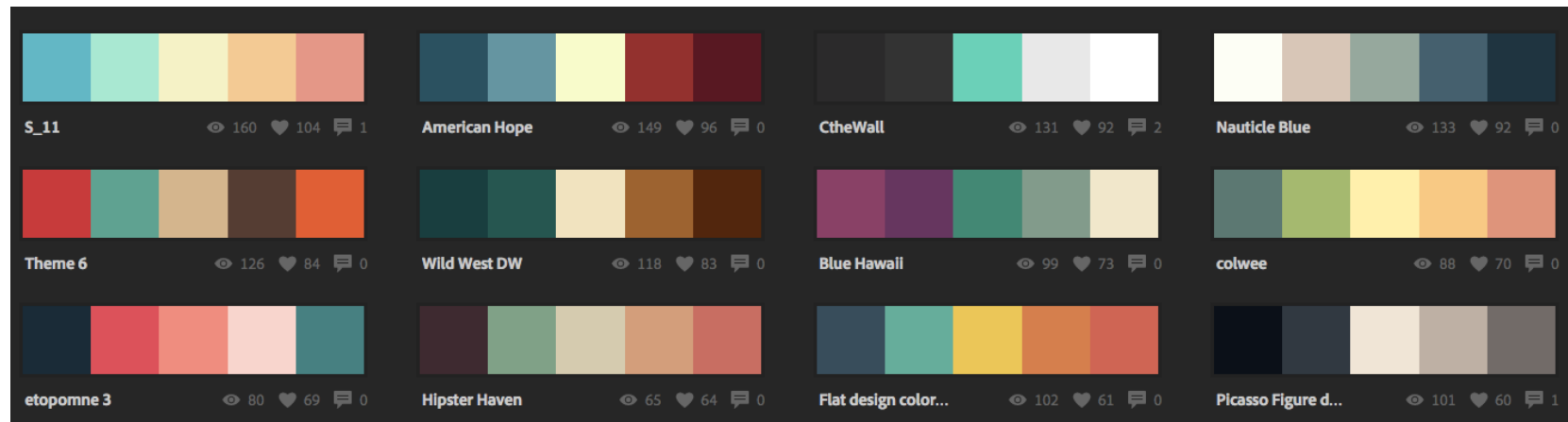
Combinations



Color Brewer (good for data viz)



0to255 (good for shades and tints)

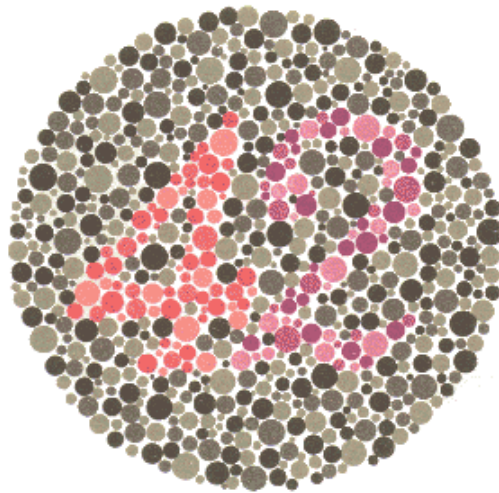


Adobe Kuler (good for getting inspired)

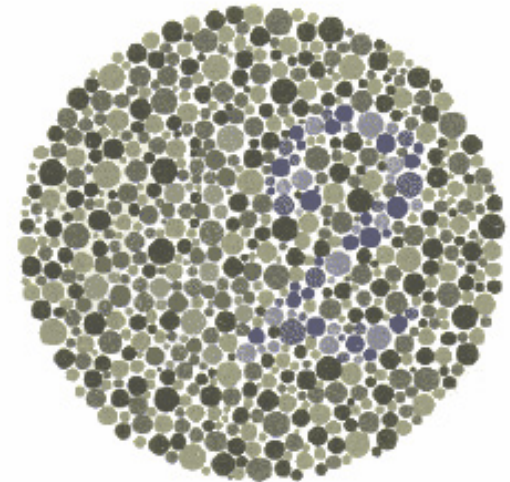


PRO TIP

Test your colors for color blindness



Normal Vision



Color Blind



Use Color Oracle to Test

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

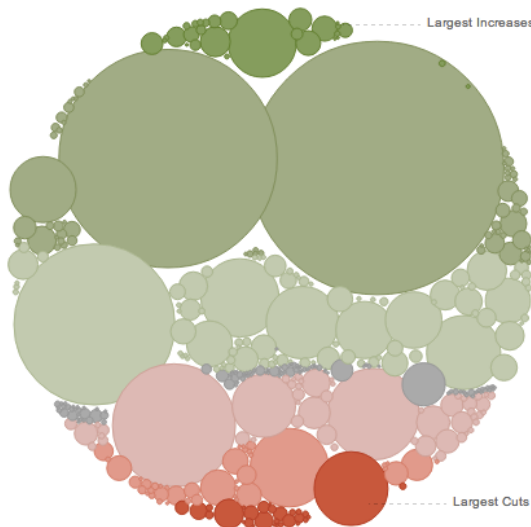
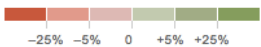
How \$3.7 Trillion Is Spent

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

Circles are sized according to the proposed spending.



Color shows amount of cut or increase from 2012.



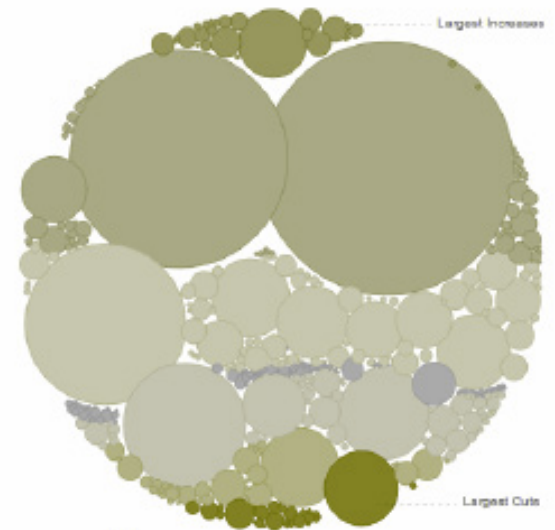
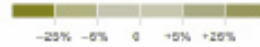
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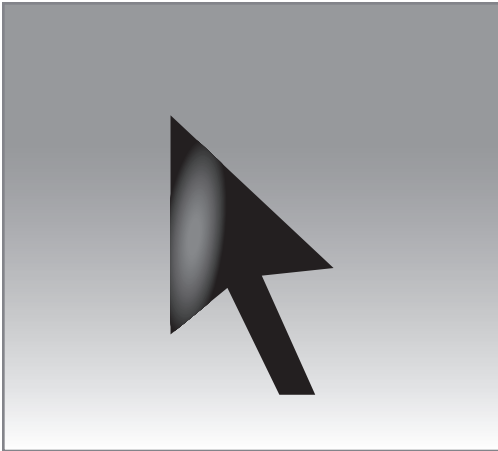
Color shows amount of cut or increase from 2012.



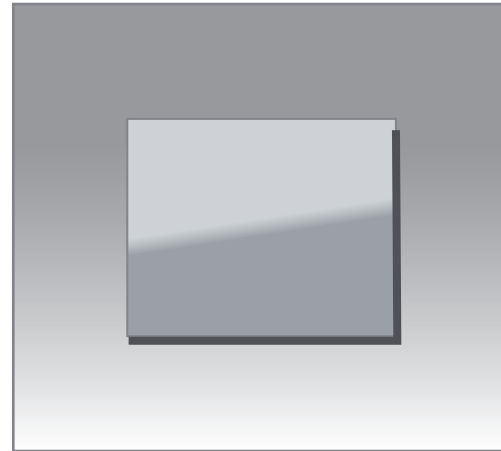
Now, let's get started with:



These tools:



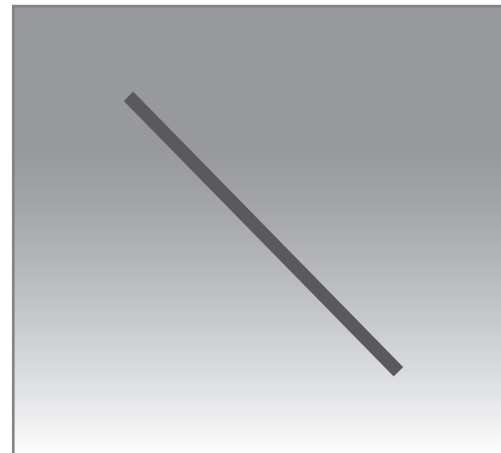
Selection tool



Rectangle tool



Type tool



Line tool

This Grid:

