

Publication Design

People Do Judge A Book By It's Cover (and page layout) Most Of The Time

Publications with good layout, graphics, fonts and good quality covers sell more copies than those without – simple fact.

A publication design should have it's cover design relate to, and be a natural extension of, the abstract conceptual and visual themes in page spreads. They should not feel alien to one another but rather have clear visual points of connection

Target: What is the target audience of looking for

Designing Concept: Good book covers “talk” to it readers through typography, and metaphor.

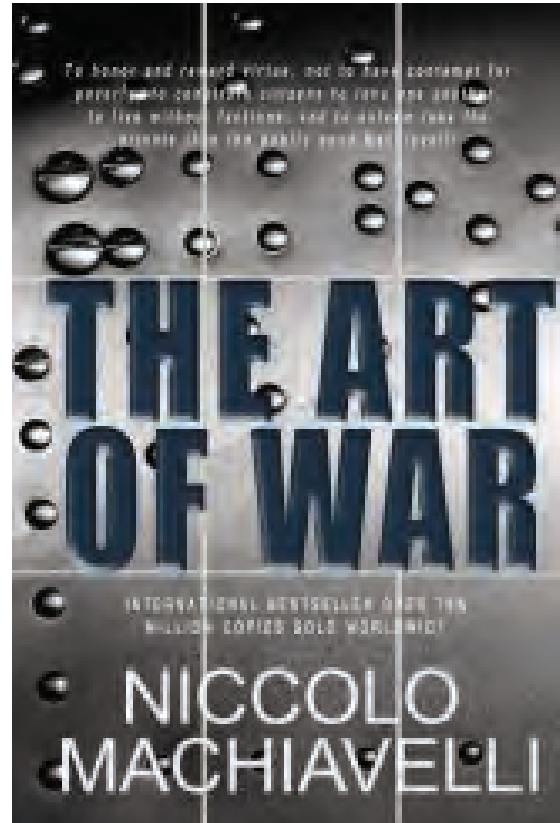
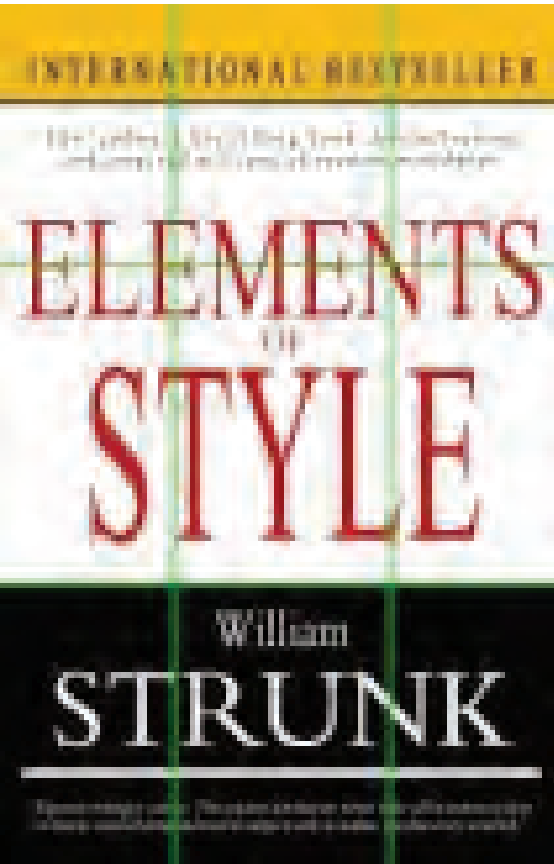
Less Is More: Get rid of all extra furniture

Grab Attention: The main goal of every book cover is to generate excitement

Give Readers A Place to Focus with a focal point



Book Covers LOVE the Rule of Thirds



Grids help you arrange text and graphic elements in a way that looks good and draws in the reader.

Certain areas of the page command more attention than others do, make the most of those prime locations.

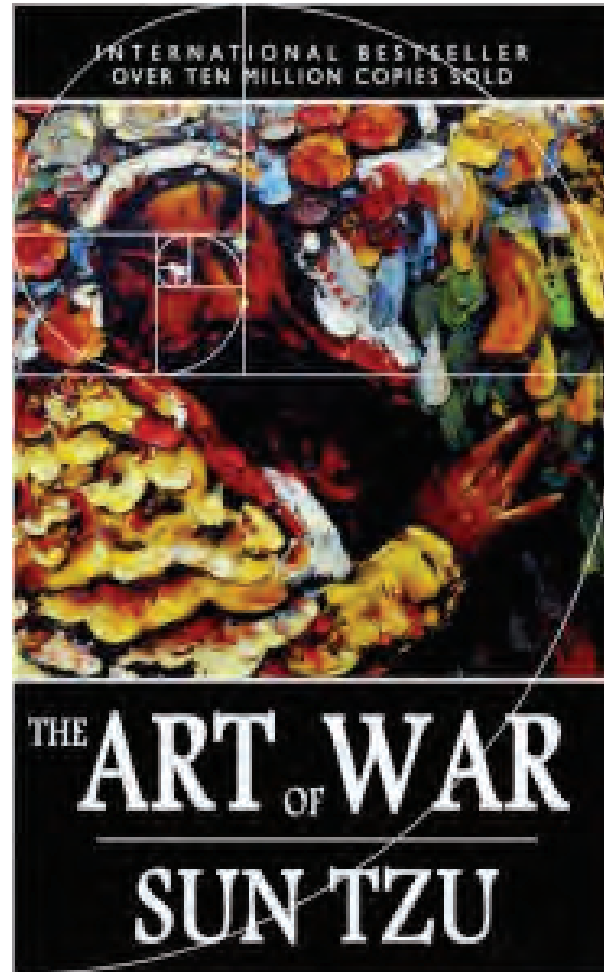
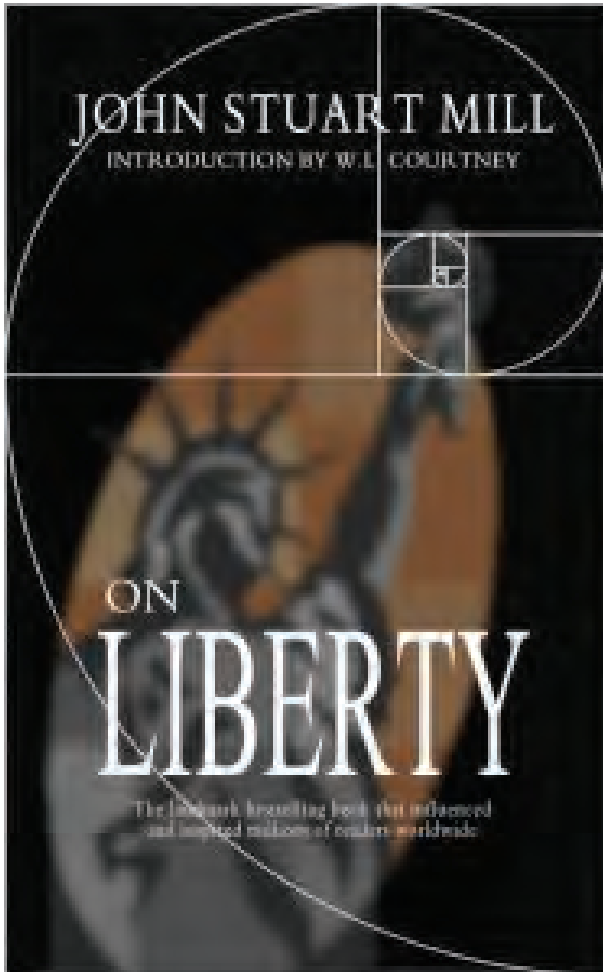
The Rule of Thirds works with preferred upper-left to lower-right diagonal eye scan

When key elements or objects (such as horizon lines) cross the page at a division of thirds, rather than in half, the layout is more appealing.

By using the Rule of Thirds as the basis of your layouts, you can design visually appealing book covers with little time or effort.

<https://www.coverdesignstudio.com/layout-rule-of-thirds-diagonal-scan-and-more/>

The Golden Ratio for Book Covers



The Golden Ratio is believed to be the most aesthetically pleasing proportion to the human eye, and a 5' x 8' book cover is a Golden Rectangles (1.6 multiplied by 5 equal 8).

The covers to the left, the continual division of Golden Rectangles converges on elements, creating a captivating focal point and great cover designs.

Position primary and secondary focal points sit at convergent points

THE WAY WE LIVE NOW

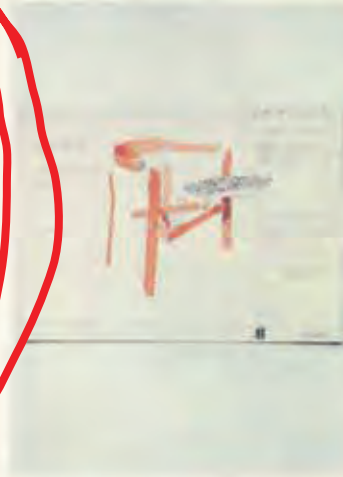
Designs for Interiors 1950 to the Present Day



VICTORIA & ALBERT MUSEUM
7 November 1978 until 4 March 1979

THE WAY WE LIVE NOW

Designs for Interiors 1950 to the Present Day



VICTORIA & ALBERT MUSEUM
7 November 1978 until 4 March 1979



THE WAY WE LIVE NOW

Designs for Interiors
1950s to the Present

Victoria and Albert Museum
7 NOVEMBER 1978-4 MARCH

HOW DO YOU GO TO THE BATHROOM IN SPACE?

**WILLIAM R. POGUE,
ASTRONAUT**



HOW DO YOU GO TO THE BATHROOM IN SPACE?

**WILLIAM R. POGUE,
ASTRONAUT**

**ALL THE ANSWERS TO ALL THE QUESTIONS
YOU HAVE ABOUT LIVING IN SPACE**



HOW DO YOU GO TO THE BATHROOM IN SPACE?

**WILLIAM R. POGUE,
ASTRONAUT**

84 DAYS IN SPACE: AMERICAN RECORD

**ALL THE ANSWERS TO ALL THE QUESTIONS
YOU HAVE ABOUT LIVING IN SPACE**



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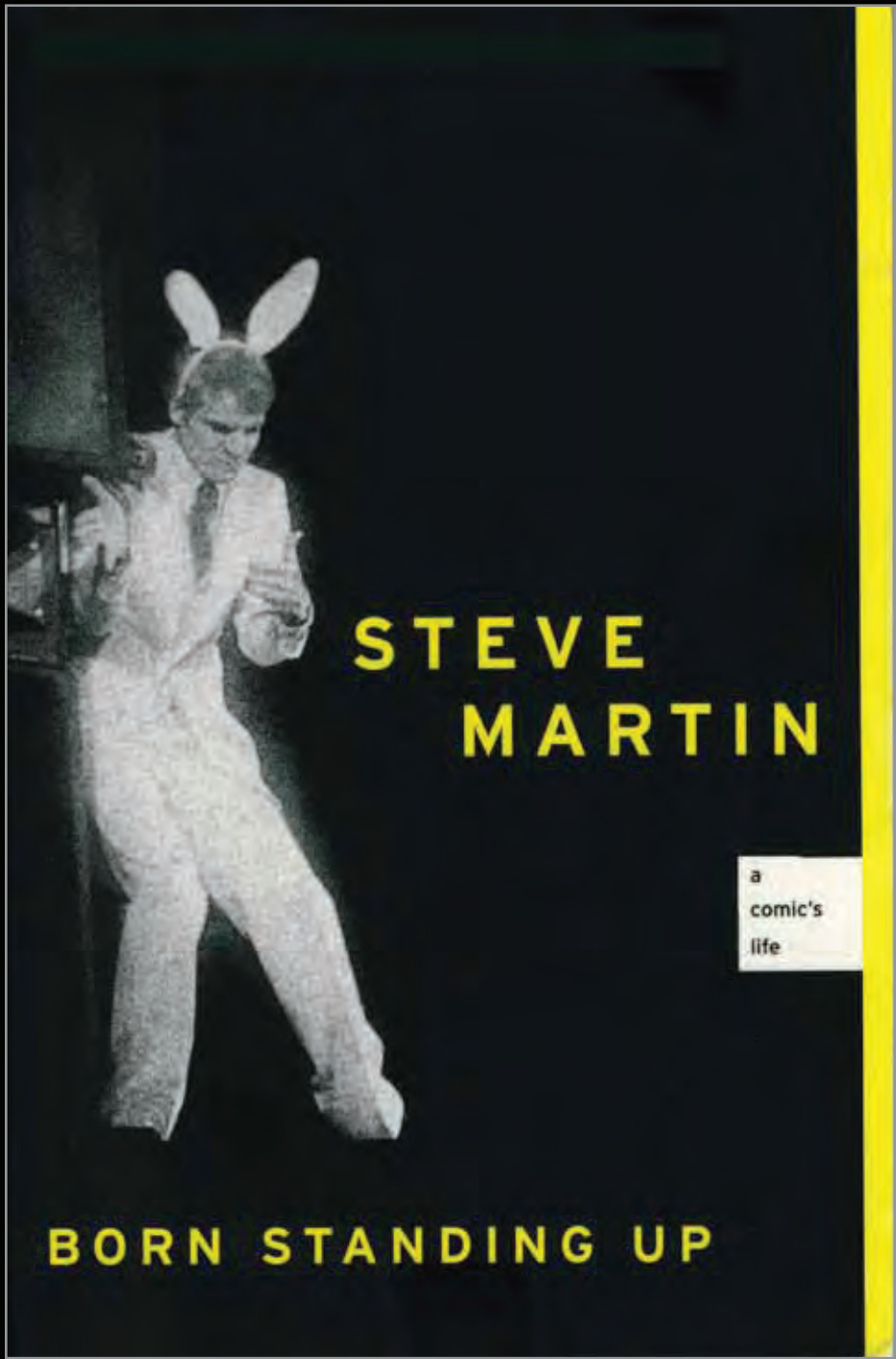
84 DAYS IN SPACE: AMERICAN RECORD

**ALL THE ANSWERS TO ALL THE QUESTIONS
YOU HAVE ABOUT LIVING IN SPACE**



51729-4 • \$5.99/US, \$9.99 CAN/





**STEVE
MARTIN**

a
comic's
life

BORN STANDING UP

THE INSTANT NEW YORK TIMES BESTSELLER

"Lean, incisive . . . smart, serious, heartfelt."

—JANET MASLIN, *THE NEW YORK TIMES*

"Absolutely magnificent . . .

One of the best books about comedy and
being a comedian ever written."

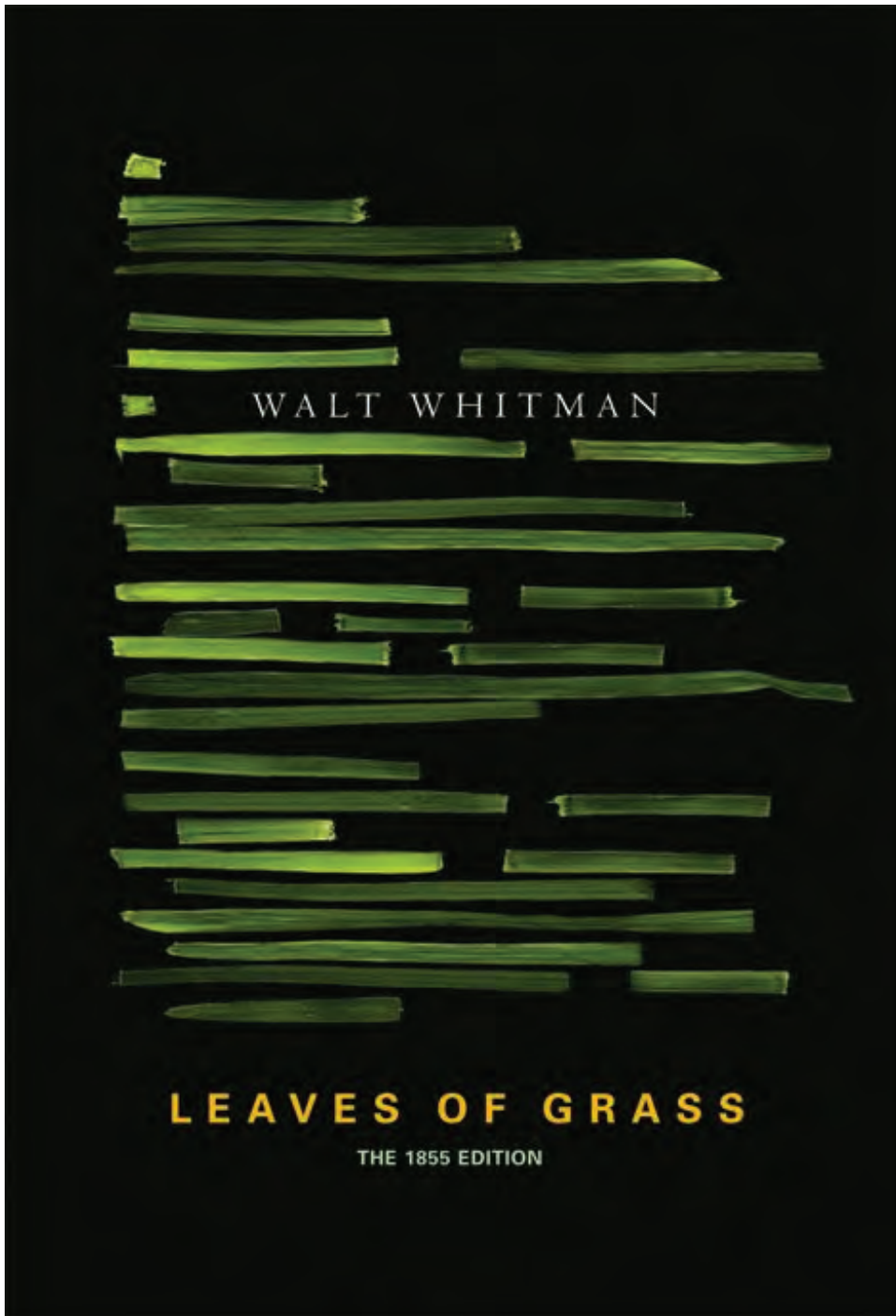
—JERRY SEINFELD, *GO*

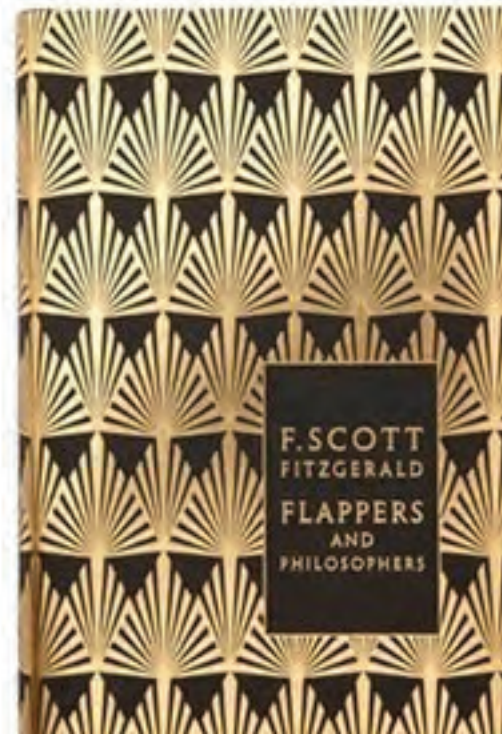
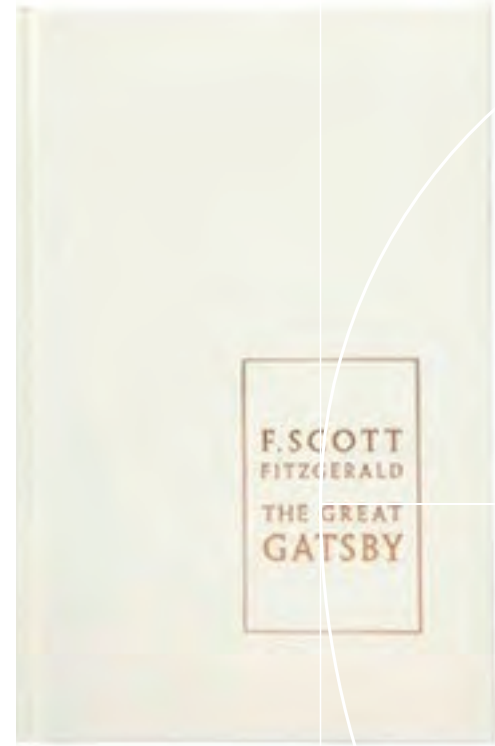
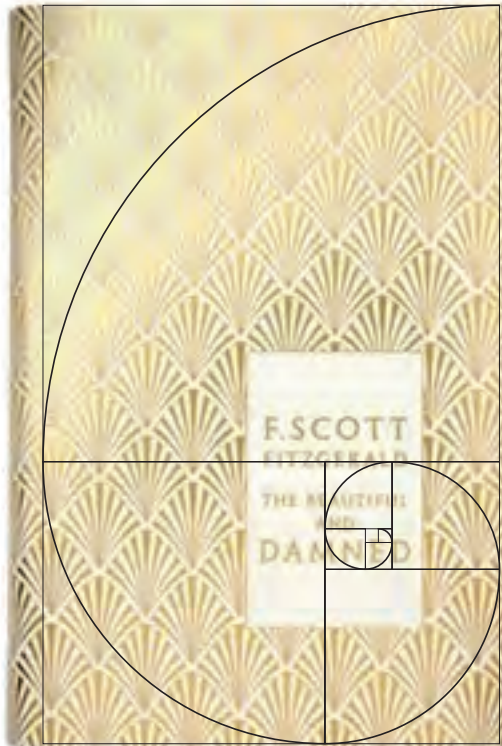
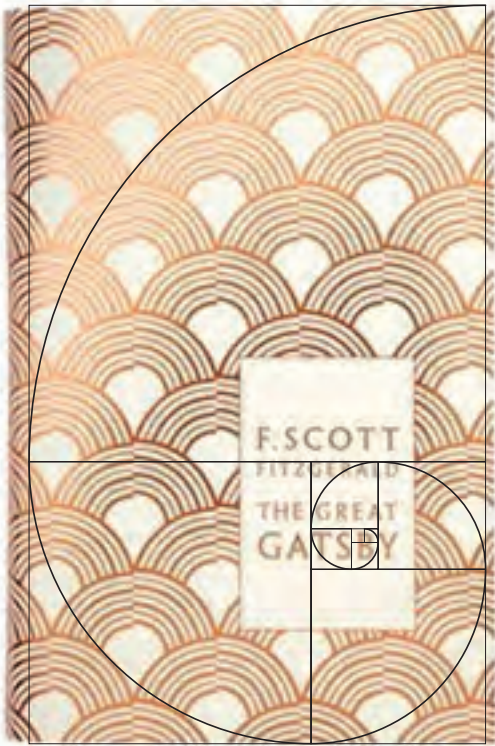


STEVE MARTIN

a
comic's
life

BORN STANDING UP





"Anyone who is twentysomething, is related to a twentysomething, or works with a twenty-something, will want to read this book." —Gretchen Rubin, author of THE HAPPINESS PROJECT

TWENTY

SOME

THING

WHY DO YOUNG ADULTS
SEEM STUCK?

ROBIN MARANTZ HENIG

SAMANTHA HENIG



FLYING LEAP

STORIES

JUDY BUDNITZ

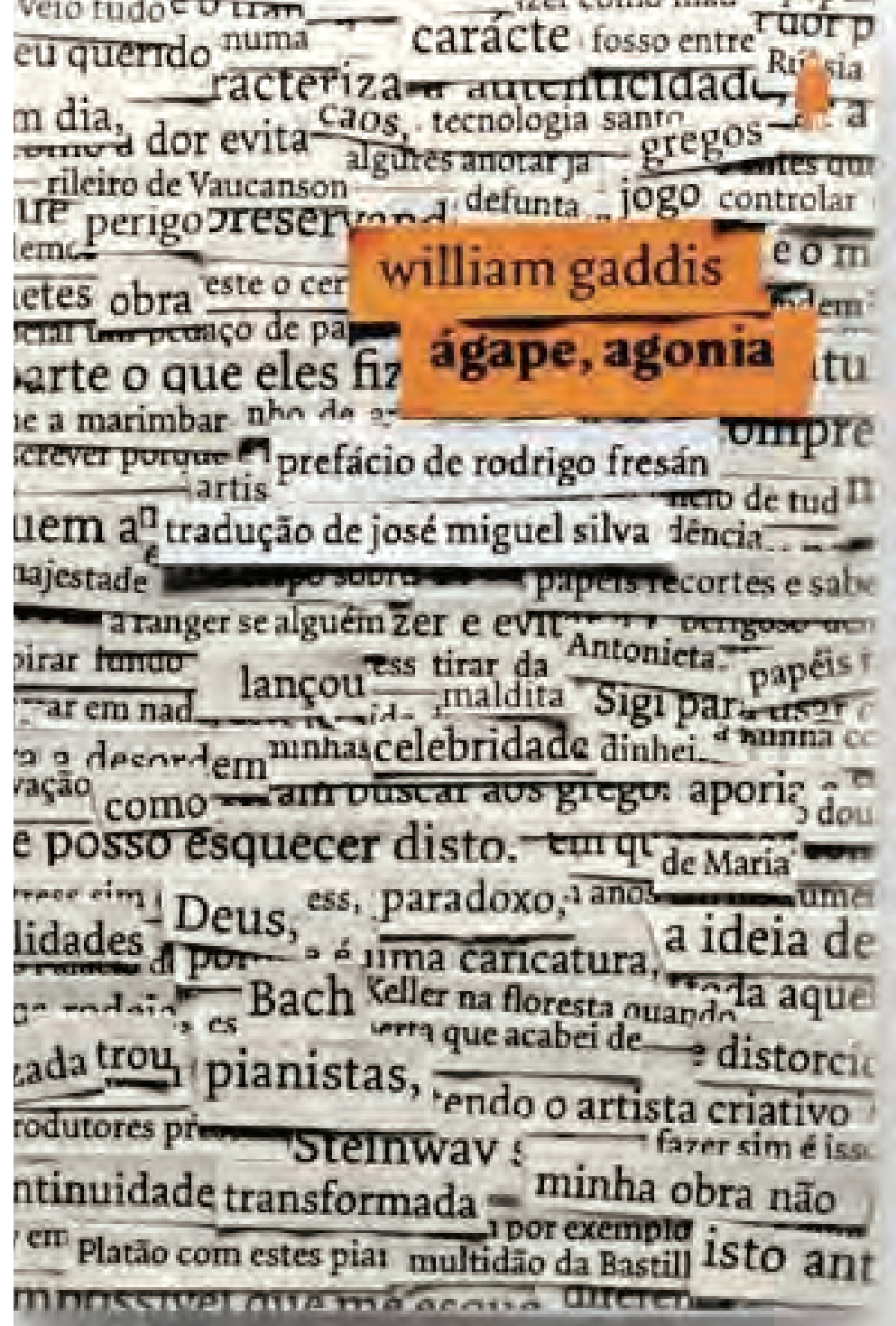


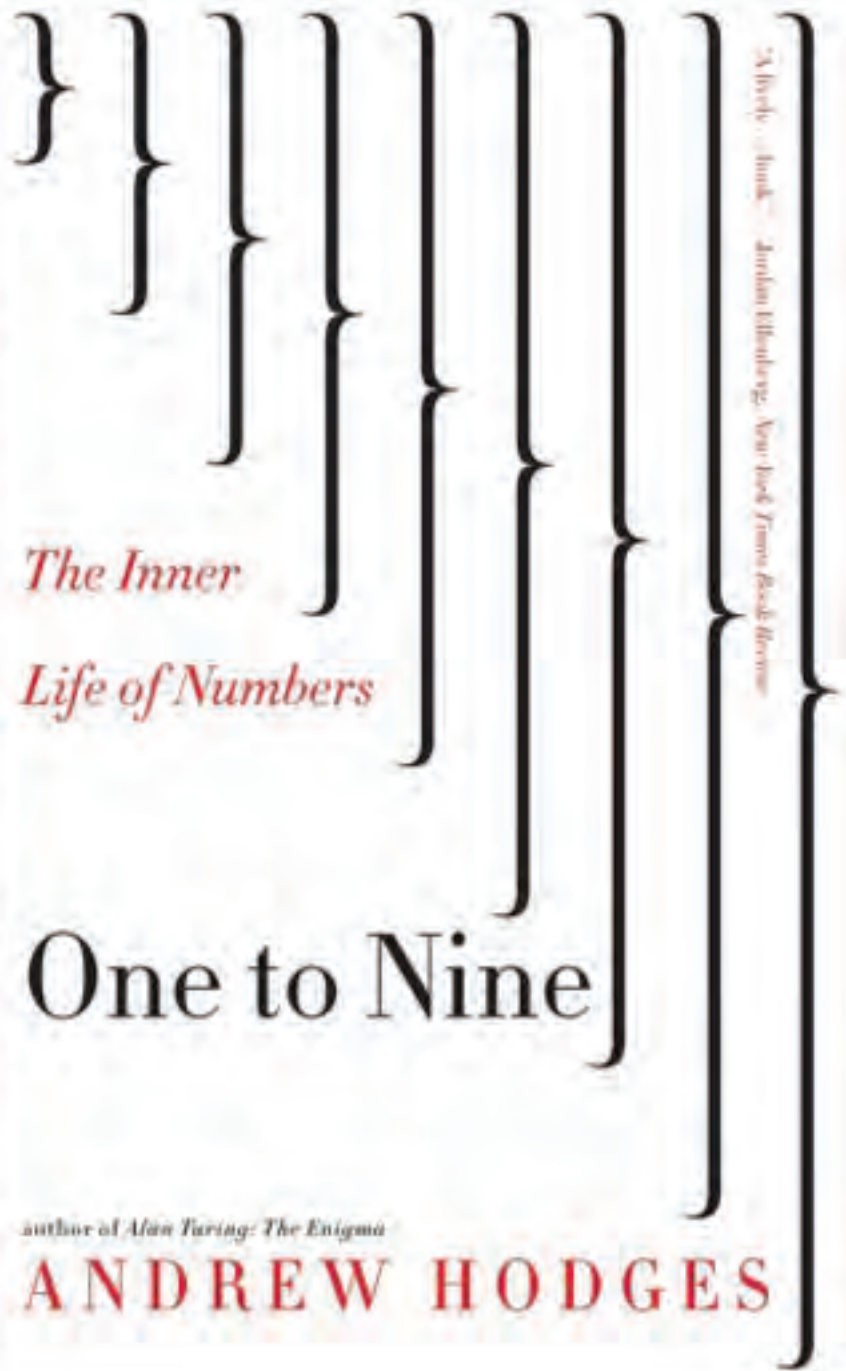
THE VERIFICATIONIST

Donald Antrim

a novel

"Antrim does a beautiful job . . . [full] of intellect, rude humor, grief and longing"
—The New York Times Book Review





"A masterpiece of book" — *The New York Times*

The Inner

Life of Numbers

One to Nine

author of *Alan Turing: The Enigma*

ANDREW HODGES

BIG IDEAS // small books
A PICADOR PAPERBACK ORIGINAL

TIME
EVA HOFFMAN



*

Wallpaper*
City Guide

VIENNA

PH

*

Wallpaper*
City Guide

VENICE

PH

*

Wallpaper*
City Guide

ISTANBUL

PH

*

Wallpaper*
City Guide

JOHANNESBURG

PH

*

Wallpaper*
City Guide

SINGAPORE

PH

*

Wallpaper*
City Guide

OSAKA

OSAKA

PHAIDON

loneliness

Human Nature and the Need for Social Connection

John T. Cacioppo & William Patrick

Quarrel
&
Quandary

essays by

Cynthia Ozick

ZAGAT 2016

New York City
Restaurants

ZAGAT 2017

New York City
Restaurants

Le Guide de
L'Espresso



I RISTORANTI D'ITALIA 2015

Le Guide de L'Espresso



2012 I Ristoranti d'Italia



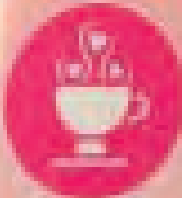
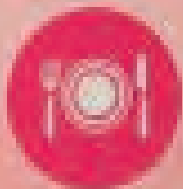
Italia

la guida
MICHELIN
2016

ALBERGHI & RISTORANTI



MADRID RESTAURANT GUIDE 2017



RESTAURANTS, BARS & CAFES



The Most Positively
Reviewed and Recommended
Restaurants in the City



The Essential

GLUTEN-FREE RESTAURANT GUIDE

MIDWEST REGION

Illinois, Indiana, Iowa, Kansas,
Michigan, Minnesota, Missouri,
Nebraska, North Dakota, Ohio,
South Dakota, Wisconsin

1ST EDITION



✕
FOODIE

**TOP
100**

RESTAURANTS

Worldwide

SELECTED BY
THE WORLD'S TOP FOOD CRITICS
AND GLAM MEDIA'S FOODIE EDITORS

The Ultimate Insiders' Guide

**WHERE
CHEFS
EAT**

A GUIDE TO CHEFS'
FAVOURITE RESTAURANTS

Full of Hidden Treasures

FIND OUT
WHERE TO EAT
WHEN TO GO
WHAT TO ORDER

FROM
MAGAZINE



WITH THE BEST
CHEFS

HIGHLY
DETAILED
WORLDWIDE
COVERAGE

FROM BARGAIN TO HIGH END RESTAURANTS

THOUSANDS OF RELIABLY GOOD RECOMMENDATIONS

FOR THE FIRST TIME

**A GUIDE FROM
THE REAL EXPERTS!**

PHAIDON



CITY CYCLING
COPENHAGEN
Rapha

CITY CYCLING
ANTWERP & GHENT
Rapha

CITY CYCLING
BARCELONA
Rapha

Issue No.4

LOST IN

English edition

LONDON LONDON LONDON LONDON



A Michelin starred pub, a super-secret bar, a book club with a massive sound system. A quiet green hill to behold the city's skyline and a nighttime restaurant above the clouds... Discover an evolving London in 38 hours.



I CENTO

Roma 2017

« cura di Cavallito & Lamacchia »
con la collaborazione di Federico De Ce



Dalle TR
più ve
RIST
la cu

I CENTO

Milano 2017

« cura di Cavallito & Lamacchia »



Dalle T
più ve
RIST
la cu

I CENTO

Torino 2017

« cura di Cavallito & Lamacchia »
« Iaccarino »



Dalle **PIOLE**
più veraci ai
RISTORANTI in cui
la cucina è un'arte
Le migliori cento tavole della città

« 50 vini da abbinare a pranzi e cene scelti da Vittorio Manganelli »

EDT



The
**RESTAURANT
GUIDE**

2012

*GREAT FOOD AND GREAT DESIGN DON'T ALWAYS GO HAND IN HAND—
BUT THEY SHOULD. FROM A SMALL PIZZA JOINT IN NEW YORK CITY
TO A MASSIVE ART-INFUSED FORMER FACTORY IN SYDNEY,
THESE AMAZING SPACES WILL SATISFY YOUR APPETITE FOR BOTH
WONDERFULLY PREPARED DISHES AND CREATIVE INTERIORS.*

SUPER OFFICIAL RATING SYSTEM

- ★★★★ (Design) Great
- ★★★★ (Food) Outstanding
- ★★★ (Service) Pretty damn good
- ★★ (Ambiance) Interesting
- ★ (Value) Getting a redesign
- ★ (Drink) Drink up!

By Lawrence Karol



**The Monocle
Guide to
Drinking &
Dining**

gestalten

INTERNATIONAL YEARBOOK COMMUNICATION DESIGN 2015/2016

[Edited by PETER ZEC]



reddot edition

VOL 1

COCO



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World-Leading
Masters

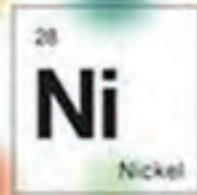
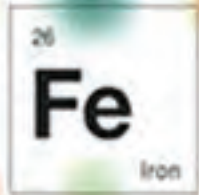
IOO

Contem

IO World-Leading Masters choose
IOO Contemporary Chefs

70

PRIMO LEVI



Exile
and
the
Kingdom

ALBERT CAMUS

Winner of the Nobel Prize
in Literature

A new translation by Carol Cosman

With a foreword by Orhan Pamuk

The Ultimate Insiders' Guide

WHERE CHEFS EAT

A GUIDE TO CHEFS' FAVOURITE RESTAURANTS

Full of Hidden Treasures

FIND OUT
WHERE TO EAT
WHEN TO GO
WHAT TO ORDER

FROM
BARTERS



400
OF THE BEST
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HIGHLY
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COVERAGE

FOR THE FIRST TIME

**A GUIDE FROM
THE REAL EXPERTS!**

FROM BARGAIN TO HIGH END RESTAURANTS

THOUSANDS OF RELIABLY GOOD RECOMMENDATIONS

PHAIDON

**'HIGH END
PLACES? NEW
YORK! ANY OF
MARIO BATALI'S
RESTAURANTS.'**

LUKE MANGAN

*'The energy and feel
is very New York.'*

ERIC RIPERT

**'SHOWS OFF THE
DELICIOUS COOKING
HAPPENING
IN NEW YORK CITY
BEFORE 10.00 A.M.'**

MICHAEL ANTHONY

**'JUST BECAUSE
IT'S LATE DOESN'T
MEAN STARVATION
HAS TO KNOCK.'**

CHRISTINA TOSI

NEW YORK

'A hot dog on any number of New York corners.'

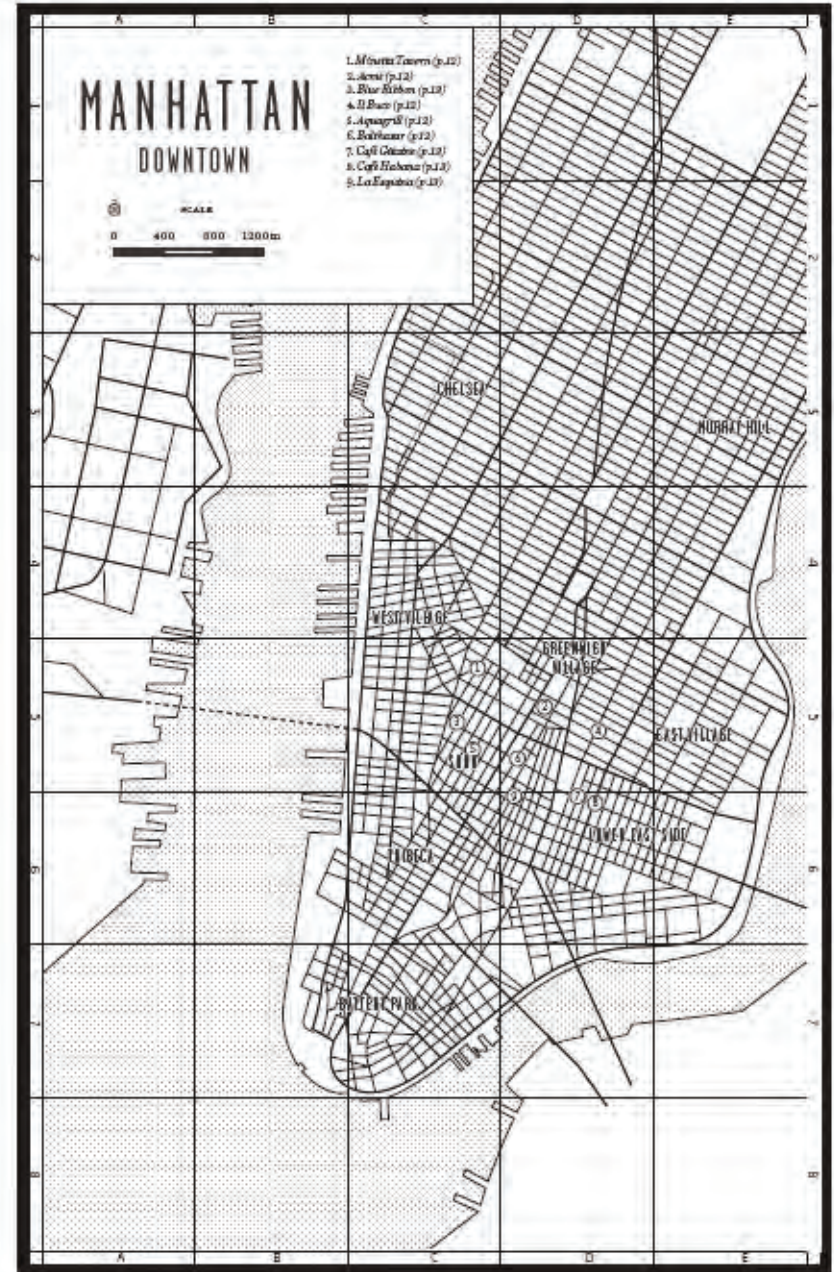
WYLIE DUFFRESNE

**'WE'RE SPOILED
IN NEW YORK
SO WE EAT OUT
ALL THE TIME
AT DIFFERENT
PLACES.'**

ANDREW CARMELLINI

**'I'M NOT REALLY
SURE WHAT EXACTLY
NEW YORK CUISINE
IS BUT RICH TORRISI
AND MARIO CARBONE
HAVE CERTAINLY
CAPTURED IT.'**

DAVID CHANG



RIVER CAFÉ

Thames Wharf
Rainville Road
Hammersmith
London W6 9HA
+44 2073864200
www.rivercafe.co.uk

Recommended by
Chalizi, Samantha and Samuel
Clark, Andrius Dohberg, Pinar
Gordon, Maria Helena Gullmaras,
Gabriela Hamilton, Matthew Harris,
Philip Howard, Rowley Leigh,
Bruno Loubet, James Lewis, Francis
Malmann, Thomasina Miers, Stavik
Paris, Tim Stadston, Daniel Taylor

Opening hours..... 7 days for lunch and 6 days for dinner
Reservation policy..... Yes
Credit Cards..... Accepted
Price Range..... Expensive
Style..... Formal
Cuisine..... Italian
Recommended for..... High End

'Rose and Ruth are the reason we have Moro.'
—Samantha and Samuel Clark

Italian food made by Ruth Rogers and her team with the very best produce money can buy, assembled in neo-rustic style, served in a stylish, modern glass-fronted canteen (originally an old oil storage facility before architect Richard Rogers got hold of it), down where the old Thames does flow. That's been the River Café's formula for success since it opened in 1988. Co-founder Rose Gray, who sadly passed away in 2010, would be pleased to see nothing has changed in her absence. Perfect setting, meets perfect produce, meets educated service and a wine list that, aside from the odd champagne, is all-Italian and runs from humble bottles to Super Tuscan.

THE LEDBURY

127 Ledbury Road
Notting Hill
London W11 2AQ
+44 2077929090
www.theledbury.com

Recommended by
Jason Atherton, Benjamin Bayle, Massimo
Bottura, Samantha and Samuel Clark,
Lee Cooper, Gert de Mangelaar, Dylan
Jones and Dunspern Song-Uana, Pierre
Koffmann, Bruno Loubet, Isaac McHale,
Thomasina Miers, Bruce Peole, Ben
Spalding, Marcus Wareing, Alyn Williams

Opening hours..... 6 days for lunch and 7 days for dinner
Reservation policy..... Yes
Reservation email..... info@theledbury.com
Credit Cards..... Accepted
Price Range..... Expensive
Style..... Smart Casual
Cuisine..... Modern French
Recommended for..... Worth the Travel

'The cooking at The Ledbury is quite exceptional, flawless technique and pretty to look at but more importantly it all tastes very, very good.'—Lee Cooper

ALAIN DUCASSE

The Dorchester
Park Lane
London W1K 1QA
+44 2076298866
www.alainducasse-dorchester.com

Recommended by
Gara Smyth

Opening hours..... 4 days for lunch and 5 days for dinner
Reservation policy..... Yes
Reservation email..... alainducasserervations@
thedorchester.com
Credit Cards..... Accepted
Price Range..... Expensive
Style..... Smart Casual
Cuisine..... French
Recommended for..... High End

CHINA TANG

The Dorchester
Park Lane
London W1K 1QA
+44 2073176500
www.chinatanglondon.co.uk

Recommended by
Jérôme Tauvion

Opening hours..... 7 days for lunch and dinner
Reservation policy..... Yes
Reservation email..... reservations@chinatanglondon.co.uk
Credit Cards..... Accepted
Price Range..... Affordable
Style..... Smart Casual
Cuisine..... Chinese
Recommended for..... Regular Neighbourhood

'A very relaxed atmosphere and great dim sum and congee.'—Jérôme Tauvion

CHINA TANG

The Dorchester
Park Lane
London W1K 1QA
+44 2073176500
www.chinatanglondon.co.uk

Recommended by
Jérôme Tauvion

Opening hours..... 7 days for lunch and dinner
Reservation policy..... Yes
Reservation email..... reservations@chinatanglondon.co.uk
Credit Cards..... Accepted
Price Range..... Affordable
Style..... Smart Casual
Cuisine..... Chinese
Recommended for..... Regular Neighbourhood

'A very relaxed atmosphere and great dim sum and congee.'—Jérôme Tauvion

CACHAO – THE TOY CAFÉ

140 Regent's Park Road
Primrose Hill
London NW1 8XL
www.cachaotoycafe.com

Recommended by
Theo Randall

Opening hours..... 7 days for breakfast and lunch
Reservation policy..... No
Credit Cards..... Accepted
Price Range..... Budget
Style..... Casual
Cuisine..... Café
Recommended for..... Breakfast

LEMONIA

89 Regent's Park Road
Primrose Hill
London NW1 8UY
+44 2075867454
www.lemonia.co.uk

Recommended by
Theo Randall

Opening hours..... 6 days for lunch and dinner
Reservation policy..... Yes
Credit Cards..... Accepted but not AMEX
Price Range..... Budget
Style..... Casual
Cuisine..... Greek
Recommended for..... Bargain

ARBUTUS

63-64 Friar Street
Soho
London W1D 3JW
+44 2077344545
www.arbutusrestaurant.co.uk

Recommended by
Claudia Bost, Alberto Landgraf,
Martin Morales

Opening hours..... 7 days for lunch and dinner
Reservation policy..... Yes
Reservation email..... info@arbutusrestaurant.co.uk
Credit Cards..... Accepted
Price Range..... Affordable
Style..... Smart Casual
Cuisine..... Modern French
Recommended for..... High End

BAR ITALIA

22 Friar Street
Soho
London W1D 4RF
www.baritaliasoho.co.uk

Recommended by
Fergus Henderson, Margot Henderson,
Tom Oldroyd, Alfred Prasad

Opening hours..... 7 days
Reservation policy..... No
Credit Cards..... Accepted but not AMEX
Price Range..... Affordable
Style..... Casual
Cuisine..... Café
Recommended for..... Late Night

'A great place for tiramisù, coffee and watching the Soho crowds.'—Tom Oldroyd

BARRAFINA

54 Friar Street
Soho
London W1D 4SL
www.barrafina.co.uk

Recommended by
Jason Atherton, Angus Hartnett,
Margot Henderson, Martin Morales,
Jockey Patric

Opening hours..... 7 days for lunch and dinner
Reservation policy..... No
Credit Cards..... Accepted
Price Range..... Affordable
Style..... Smart Casual
Cuisine..... Tapas
Recommended for..... Regular Neighbourhood

The Hart brothers' tribute to Barcelona's legendary Cal Pep consists of only twenty-three stools around a marble counter. The crammed open kitchen behind it produces top-class tapas, from grilled meat and game, to seafood cooked à la plancha. Throw in an excellent all-Iberian wine list and good-natured service that deals efficiently and politely with the inevitable waiting throng come peak times. Relax, grab a draught of cold Cruzcampo or two and a plate of jamón while you wait, and watch Soho go by. Those in the vicinity can check the length of the line via a live webcam link on Barrafina's website.

INSIGHTS

The Tech Seer

Steve Jobs wasn't always right, but his ability to foresee innovations was uncanny. Here are a few of his more remarkable predictions.

AN INTERNET WORLD WHEN HE CALLED IT: 1989

Back when companies were just beginning periodically to release their earnings reports, Jobs painted his a future in which each employee would be able to communicate via a personal communications network.

"We're just in the beginning stages of what will be a truly remarkable breakthrough for most people—as remarkable as the telephone," Jobs said.

In the same interview he seemed to predict the arrival of the iPhone, saying: **"I'll always stay connected with Apple. There may be a few years when I'm not there, but I'll always come back."**

FUTURE MARIA WHEN HE CALLED IT: 1989

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation.

"One of our issues as a society going forward is to teach kids to express themselves in the medium of their generation," Jobs said.

"The medium of our times is video and photography, but most of us are still consumers as opposed to being authors," Jobs said.



STARTUP REVOLUTION WHEN HE CALLED IT: 1995

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation. **"It is going to destroy vast layers of our economy and make available a presence in the marketplace for very small companies, one that is equal to very large companies,"** Jobs said.

PERSONALIZED EVERYTHING WHEN HE CALLED IT: 1995

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation. **"The way to look at the Web is, it's the ultimate direct-to-customer distribution channel,"** Jobs said.

"You won't be looking at a Web page that 3,000 other people are looking at. You're looking at one that's exactly what you want to see, whether it's information on that new Chrysler Neon that you want to buy or whether it's Merrill Lynch showing you your portfolio of stock."

A GHOSTLY PRESENCE WHEN HE CALLED IT: 1995

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation. **"It will be as if there's a little person inside that box who starts to anticipate what you want,"** Jobs said.

"Rather than help you, it will start to guide you through large amounts of information. It will almost be like you have a little friend inside that box."

1 2

ARTS & CULTURE page 1-4
Dance, Architecture, Culture, Photography

Best Screen Adaptation of a Book
by Peter Hall, *Interview* by David Shields
Who's Next? by Thomas M. Wright
by Mike Mills

The National Theatre's New Season
by Mike Mills

ENTERTAINMENT page 5-10
Movies, Television, Music, Film

Recently Acquired by Tom Sito
Screening by David Shields
Who's Next? by Thomas M. Wright
by Mike Mills

Screening
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by Mike Mills
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by Mike Mills

3 4 5

STORY LINES page 11-16
Comics, Sports, Books, Movies

Who's Next? by Thomas M. Wright
by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

BUSINESS page 17-18
Music, Film, Television

Who's Next? by Thomas M. Wright
by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

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by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

OPINION page 19-20
Culture, Politics

Who's Next? by Thomas M. Wright
by Mike Mills

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by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

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by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

Who's Next? by Thomas M. Wright
by Mike Mills

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IN THE YEARS OF HIS OWN
LIFE (1911-1987)

YOU CAN PAINT IT
ANY COLOR

SO LONG AS IT'S
BLACK

“

”

The Ford Plymouth Avenue plant in Detroit is the most significant auto-heritage site in the world. Built in 1939, the plant is the birthplace of the Model T, the car that opened travel to the middle class American. It played an important role in realizing Henry Ford's dream of an affordable car for the masses.

It's not enough to just produce sustainable design for our clients, we must integrate sustainable thinking and practices into our businesses and our lives.

*Ruben Hall, CEO
Austin, Texas*

Greening design practices, we can only make design itself more sustainable. The way to the green world, sustainable design is better.

*John Hall, CEO
Boston, MA*

”

To be leaders in sustainability, we need to lead by our actions, not by our words—that is our goal.

*Patrick Sheehan, CEO
Vancouver, British Columbia*

Since incorporation in 1976, one of the GDC's main objectives has been to improve the human environment. I've always felt that this was an important value to hold as a designer.

*Peppi Daly, CEO
Vancouver, British Columbia*

As designers, we should aim to design sustainable alternatives that have longevity and not end up in the landfills.

As designers, we should aim to design sustainable alternatives that have longevity and not end up in the landfills.

*Jennifer Luckay, CEO
Atlanta, Georgia*

“

Sustainability begins with education. Educate yourself, your clients, and your teams. Be wary of the crowd (environmental, social, economic, financial, etc.) your design decisions make. Designers really get to the core of what an influential person is doing.

*Amber Morrison
Houston, Texas*

”

013

Herre Jesus Kristus, miskunn deg over meg!



Klassiker

I kristen tradisjon har denne bønnen blitt kalt for **Jesusbønnen**. Bønnen er den eldste og enkleste formen for kristen meditasjon, og kan bes med pusten din: På innpust – Herre, Jesus Kristus ... På utpust – ... miskunn deg over meg. Les gjerne bibelfortellingen som bønnen er basert på, i Mark 10,46–52.

014

Jesus, husk på meg.

Reverens bønn



Klassiker

Reveren var en av to forbrytere som ble korsfestet ved siden av Jesus utenfor Jerusalem, og etter tradisjonen heter han Dismas. Bønnen ovenfor er utdrag fra ordene han sa til Jesus på korset like før han døde: «Jesus, husk på meg når du kommer i ditt rike!» Hvorpå Jesus svarer: «Sannelig, jeg sier deg: I dag skal du være med meg i Paradis.» Den første person som kom til himmelen var altså en dødsdømt forbryter.

INSIGHTS

The Tech Seer

Steve Jobs wasn't always right, but his ability to foresee innovations was uncanny. Here are a few of his more remarkable predictions.

AN INTERNET WORLD WHEN HE CALLED IT: 1989

Back when companies were just beginning to peek at the Web, Jobs painted his a future in which each home would be tied to a nationwide communications network.

"We're just in the beginning stages of what will be a truly remarkable breakthrough for most people—as remarkable as the telephone," Jobs said.

In the same interview he seemed to predict the iPhone, with Jobs saying, **"I'll always stay connected with Apple. There may be a few years when I'm not there, but I'll always come back."**

FUTURE MARIA WHEN HE CALLED IT: 1989

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation.

"One of our issues as a society going forward is to teach kids to express themselves in the medium of their generation," Jobs said.

"The medium of our times is video and photography, but most of us are still consumers as opposed to being authors," Jobs said.



STARTUP REVOLUTION WHEN HE CALLED IT: 1995

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation. **"It is going to destroy vast layers of our economy and make available a presence in the marketplace for very small companies, one that is equal to very large companies,"** Jobs said.

PERSONALIZED EVERYTHING WHEN HE CALLED IT: 1995

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation. **"The way to look at the Web is, it's the ultimate direct-to-customer distribution channel,"** Jobs said.

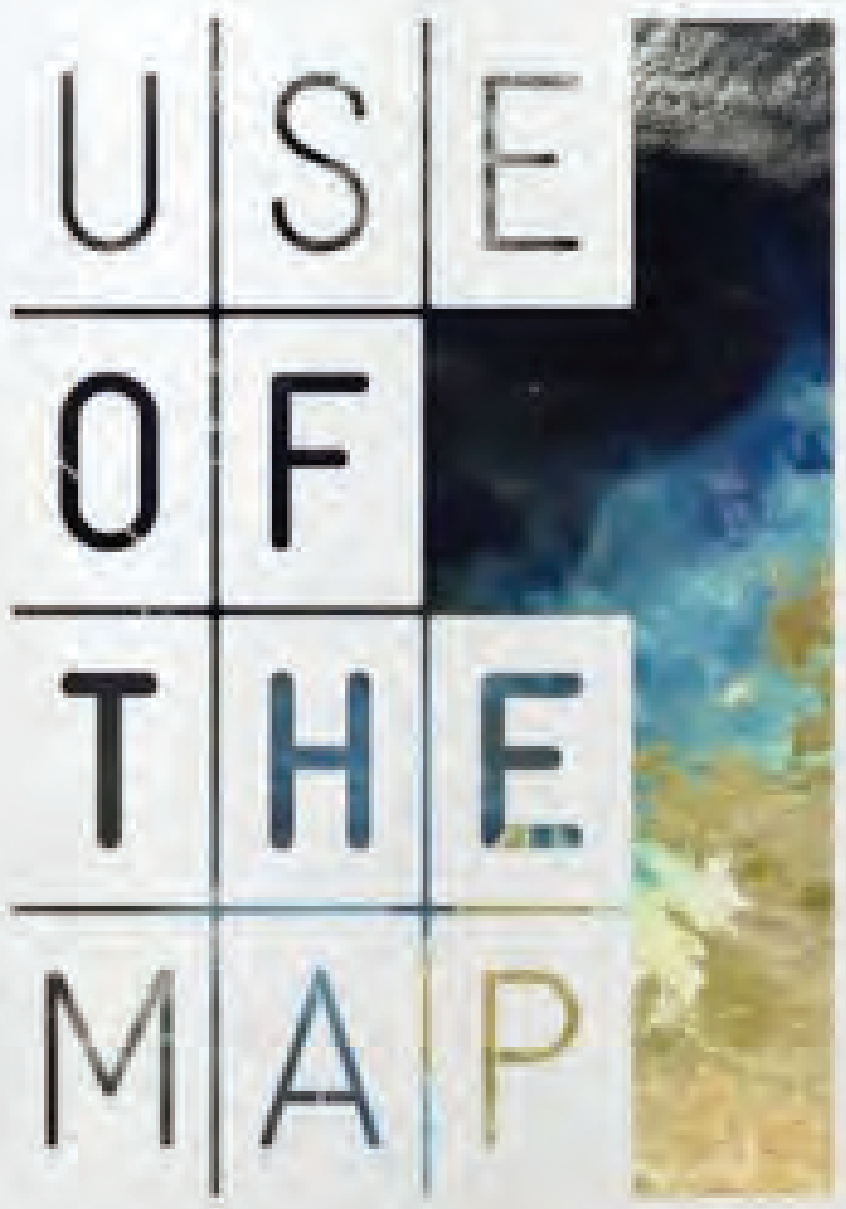
"You won't be looking at a Web page that 3,000 other people are looking at. You're looking at one that's exactly what you want to see, whether it's information on that new Chrysler Neon that you want to buy or whether it's Merrill Lynch showing you your portfolio of stock."

A GHOSTLY HELPING WHEN HE CALLED IT: 1995

Jobs predicted that the future would be a place where people would be able to express themselves in the medium of their generation. **"It will be as if there's a little person inside that box who starts to anticipate what you want,"** Jobs said.

"Rather than help you, it will start to guide you through large amounts of information. It will almost be like you have a little friend inside that box."

Designing a company map is a complex task that requires a deep understanding of the organization's structure, culture, and goals. It involves a combination of strategic thinking, data analysis, and creative problem-solving. The process typically starts with a thorough review of the company's organizational chart and a series of interviews with key stakeholders. This information is then used to identify the most important areas of the business and to determine how they should be represented on the map. The final product is a clear, concise, and visually appealing map that provides a high-level overview of the company's operations and helps to facilitate communication and collaboration across the organization.



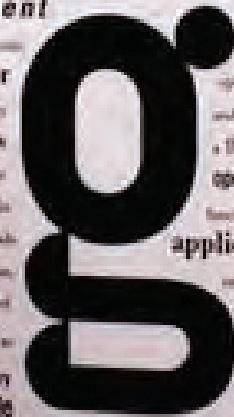
SYNCHRONIZATION OF FORCES

There will be some situations where you will have different units or different weapons that National Guards can not be expected to do this work so look to look to some of the modern world in combined operations you will have the resources you will have by example of how that you might consider

4-2. Synchronization is to arrange, direct, organize, or combine to achieve a desired maximum effect. Synchronization describes the means that a commander applies to the complementary and reinforcing effects of military and nonmilitary assets to contribute the unity of more points. Synchronization requires controlling the time of operations as well as weighing and shifting efforts in a dynamic environment.

maneuver and other military actions requires of the nature of the terrain which must be the ADA brigade weapon of control and right tempo in

The primary ADA brigade with the support of the ADA brigade develops a prioritized plan that supports the overall plan, it develops an AMD scheme of operations that maintains effects of all joint, RAC, organic and divisional units, weapons, and all capabilities within the corps and the RAC brigade



Synchronization rules of engagement, options, level of control, and non military through understanding operation and requires functionally integrated applies the right mix of using the right degree of operating in the provide AMD function of the as to be orchestrated prioritized



- **El contenido**
- **El formato**
- **El precio**

5



El contenido de esta guía es el resultado de un trabajo de investigación y de recopilación de datos que ha sido realizado por un equipo de expertos en el sector de la vivienda. El objetivo de esta guía es proporcionar a los usuarios una herramienta útil para la toma de decisiones en el momento de comprar una vivienda.

El contenido de esta guía se divide en seis partes:

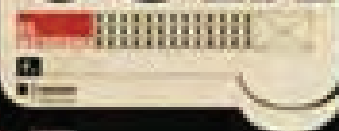
1. El mercado de la vivienda.
2. El tipo de vivienda que se quiere comprar.
3. El presupuesto.
4. El tipo de financiación.
5. El tipo de vivienda que se quiere comprar.
6. El tipo de vivienda que se quiere comprar.



- **El contenido**
- **El formato**
- **El precio**
- **El contenido**
- **El formato**
- **El precio**

5

GUIA



UTIL PARA EL AMA DE CASA

- 1
- 2
- 3
- 4
- 5
- 6



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erke fra i gaderne
per. Tænder har
blot af i.

1717-1718



mi



Uden seriffer

Skrevet af P. ...

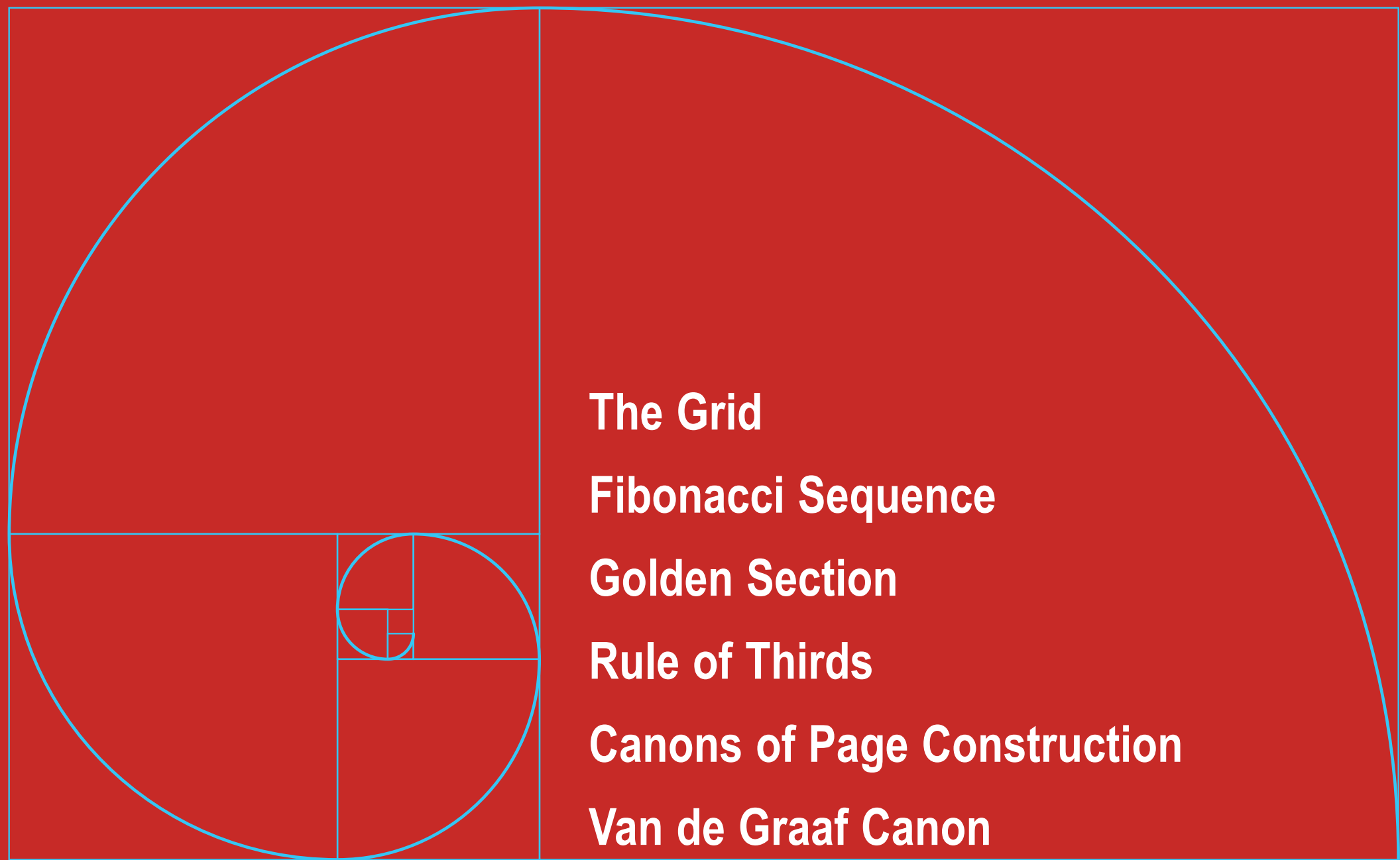
Eksempel

Hamburgetonsiv

Hamburgetonsiv

Fontefølge

amd



The Grid

Fibonacci Sequence

Golden Section

Rule of Thirds

Canons of Page Construction

Van de Graaf Canon

Golden Canon

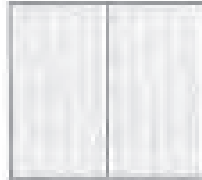
Page Proportions



octave, 1 : 2



major 7th, 8 : 15



minor 7th, 9 : 16



major 6th, 3 : 5



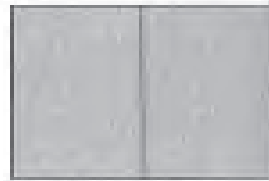
minor 6th, 5 : 8



fifth, 2 : 3



dim. 5th/aug. 4th, 1 : $\sqrt{2}$



fourth, 3 : 4



major 3rd, 4 : 5



minor 3rd, 5 : 6



major 2nd, 8 : 9



minor 2nd, 15 : 16



unison, 1 : 1

PAGE PROPORTIONS AS MUSICAL INTERVALS

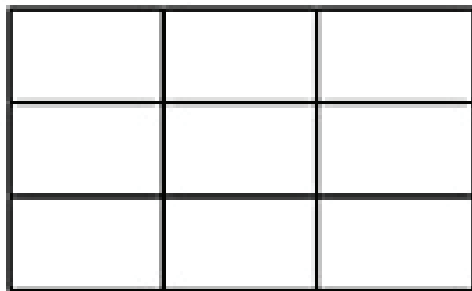
octave	1 : 2	1 : 2	C - C ²	double square
major 7th	8 : 15	1 : 1.875	C - B	} narrow books
minor 7th	9 : 16	1 : 1.778	C - B ^b	
major 6th	3 : 5	1 : 1.667	C - A	
minor 6th	5 : 8	1 : 1.6	C - A ^b	
fifth	2 : 3	1 : 1.5	C - G	
dim. 5th aug. 4th	1 : $\sqrt{2}$	1 : 1.414	C - G ^b C - F [#]	self-replicating page
fourth	3 : 4	1 : 1.333	C - F	
major 3rd	4 : 5	1 : 1.25	C - E	} wide books
minor 3rd	5 : 6	1 : 1.2	C - E ^b	
major 2nd	8 : 9	1 : 1.125	C - D	
minor 2nd	15 : 16	1 : 1.067	C - D ^b	
unison	1 : 1	1 : 1	C - C	square page

Page & Textblock Proportions:		Sample sizes in inches			
active	A Double Square	1:2	4.5 × 9	5 × 10	5.5 × 11
	B Tall Octagon	1:1.924	4.7 × 9	5.2 × 10	5.7 × 11
major 7th	8:15	1:1.875	4.8 × 9		
	C Tall Hexagon	1:1.866			5.9 × 11
minor 7th	D Octagon	1:1.848	4.9 × 9	5.4 × 10	6 × 11
	5:9	1:1.8	5 × 9		
	E HEXAGON = 1:√3	1:1.732	4.9 × 8.5	5.2 × 9	5.4 × 11
major 6th	F Tall Pentagon	1:1.701	5 × 8.5	5.3 × 9	5.5 × 11
	Legal Sheet	1:1.647			8.5 × 14
minor 6th	G GOLDEN SECTION	1:1.618	5.3 × 8.5	5.6 × 9	5.8 × 11
	5:8	1:1.6	5 × 8		
fifth	H PENTAGON	1:1.539	5.5 × 8.5	5.9 × 9	7.2 × 11
	Z 150 = 1:√2	1:1.414	6.4 × 9	7.1 × 10	7.8 × 11
fourth	3:4	1:1.5		6 × 9	7.3 × 11
	I Short Pentagon	1:1.376	6.5 × 9	7.3 × 10	8 × 11
major 3rd	J Tall Half Octagon	1:1.333	6.8 × 9	7.5 × 10	9 × 12
	Letter Sheet	1:1.294			8.5 × 11
minor 3rd	K Half Octagon	1:1.207	6.9 × 9	7.7 × 10	8.4 × 11
	L Transited Pentagon	1:1.176	7.2 × 9	8 × 10	8.8 × 11
major 2nd	M Turned Pentagon	1:1.167	7.2 × 9	8.3 × 10	9.4 × 11
	8:11	1:1.375	7.5 × 9		
minor 2nd	N Turned Hexagon	1:1.155	7.8 × 9	8.7 × 10	9.3 × 11
	O Tall Cross Octagon	1:1.082	8 × 9	8.9 × 10	9.8 × 11
minor 1st	P Turned Hexagon	1:1.067	8.3 × 9	9.2 × 10	10.2 × 11
	15:15	1:1.067	8.4 × 9	9.4 × 10	10.3 × 11
active	Q SQUARE	1:1	8.5 × 9	9.5 × 10	10.5 × 11
	R Broad Pentagon	1:1.051	8.6 × 9	9.5 × 10	10.5 × 11
major 1st	S Broad Cross Octagon	1:1.024	8.9 × 8.5	10 × 9.5	11 × 10.5
	9:8	1:1.125	9.2 × 8.5	10 × 9.2	11 × 10.1
major 1st	T Broad Hexagon	1:1.024	9.6 × 8.5	10 × 9.2	11 × 10.1
	U Full Cross Octagon	1:1.024	9.8 × 8.5	10 × 9.2	11 × 10.1
major 1st	5:4	1:1.25	10.3 × 8.5	10 × 8.5	11 × 9.1
	Landscape Letter	1:1.077	10.6 × 8.5	10 × 8.5	11 × 8.8

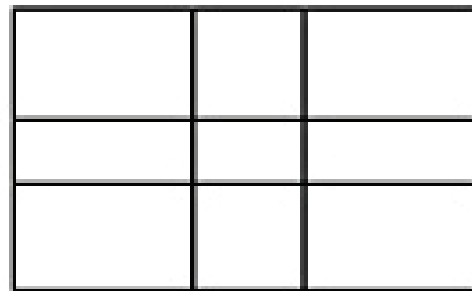
Column Proportions		Sample sizes in picas				
4	1 Quadruple Square	1:4	10 × 40	11 × 44	12 × 48	double octave
	1:1.5	1:1.875	10 × 39			
3	1 Tri	1:3.75		12 × 45		major 10th
	1:3.8	1:3.6	10 × 36	12 × 43		
2	1 Bi	1:3.556	11 × 39			minor 10th
	1:3.6	1:3.464	11 × 38	15 × 52		
1	1 Single Wing	1:3.474		12 × 41		
	1:3.5	1:3.333		12 × 40	15 × 50	major 9th
1	1 Wing	1:3.236				
	1:3.3	1:3.2		15 × 48		minor 9th
1	1 Wing	1:3.162	12 × 38			
	1:3.2	1:3.162		14 × 44		
1	1 Wide Pentagon	1:3.078	12 × 37	14 × 43	16 × 49	
	1:3.1	1:3	12 × 36	14 × 42	16 × 48	10th
1	1 Wide Octagon Wing	1:2.991				
	1:3.05	1:2.828				
1	1 Pentagon Wing	1:2.753		16 × 44		
	1:2.8	1:2.718	14 × 38		18 × 49	
1	1 Wing	1:2.667		16 × 40	18 × 48	9th
	1:2.7	1:2.646				
1	1 Rounded Section	1:2.618				
	1:2.65	1:2.615		18 × 47		
1	1 Tall Octagon Column	1:2.615				
	1:2.65	1:2.514				
1	1 Mid Octagon Column	1:2.5	16 × 40	18 × 45	20 × 50	major 8th
	1:2.55	1:2.5				
1	1 Short Octagon Column	1:2.414				
	1:2.45	1:2.4		20 × 48		minor 8th
1	1 Hexagon Wing	1:2.109	16 × 37	20 × 46		
	1:2.15	1:2.053				
1	1 Double Truncated Hexagon	1:2.025		20 × 45		major 8th
	1:2.05	1:2.036	17 × 38		21 × 47	
1	1 Triple	1:2.2		20 × 44	24 × 53	
	1:2.25	1:2.181		24 × 52		minor 8th
1	1 Double Square	1:2	18 × 36	21 × 49	24 × 48	octave

The intervals listed in the right hand column on this page are chromatic intervals of the chromatic scale: Octave + minor 2nd = minor 3rd, octave + 2nd = major 3rd, octave + 3rd = major 4th, octave + 4th = 5th, (seventh, etc.)

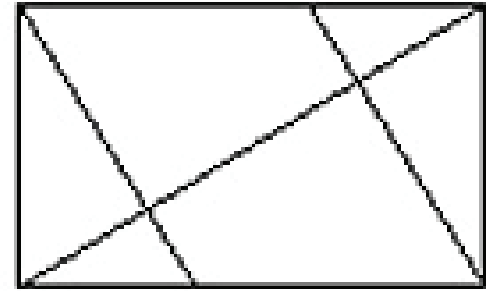
GOLDEN PROPORTIONS



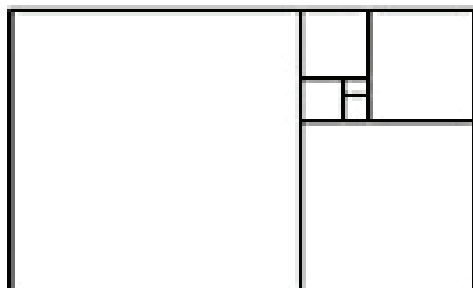
Rule of Thirds



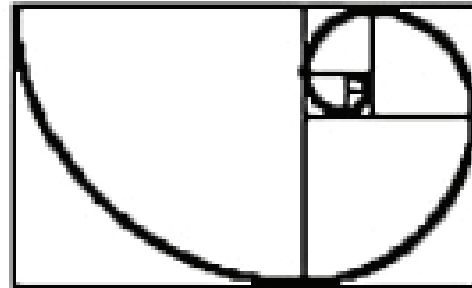
Golden Section



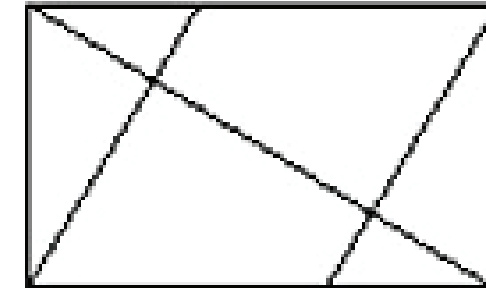
Golden Triangles



Spiral Section



Golden Spiral



Harmonious Triangles

Golden Ratio in use

<http://thinkingwithtype.com/grid/#golden-section>

<http://www.companyfolders.com/blog/golden-ratio-design-examples>

<http://www.markboulton.co.uk/journal/design-and-the-divine-proportion>

<https://www.smashingmagazine.com/2008/05/applying-divine-proportion-to-web-design/>

<http://www.companyfolders.com/blog/golden-ratio-design-examples>

<http://www.hongkiat.com/blog/golden-ratio-in-modern-designs/>

Grid Reference

Grid

[https://en.wikipedia.org/wiki/Grid_\(graphic_design\)](https://en.wikipedia.org/wiki/Grid_(graphic_design))

Mark Boulton: Five Steps to Designing Grid Systems.

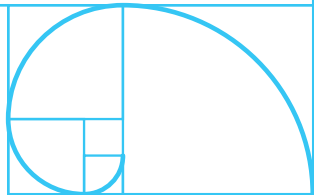
<http://www.markboulton.co.uk/journal/five-simple-steps-to-designing-grid-systems-part-1>

<http://www.markboulton.co.uk/journal/five-simple-steps-to-designing-grid-systems-part-2>

<http://www.markboulton.co.uk/journal/five-simple-steps-to-designing-grid-systems-part-3>

<http://www.markboulton.co.uk/journal/five-simple-steps-to-designing-grid-systems-part-4>

<http://www.markboulton.co.uk/journal/five-simple-steps-to-designing-grid-systems-part-5>



Tutorial Grids

<http://thinkingwithtype.com/grid/#golden-section>

<http://www.typophile.com/node/47265>

<http://www.thegridsystem.org/category/tutorials/>

Canons of Page Construction

https://en.wikipedia.org/wiki/Canons_of_page_construction

<http://www.companyfolders.com/blog/golden-ratio-design-examples>

Page layout

<http://retinart.net/graphic-design/secret-law-of-page-harmony/>

<https://www.designersinsights.com/designer-resources/using-layout-grids-effectively/>

Fibonacci

<https://3.7designs.co/blog/2010/10/how-to-design-using-the-fibonacci-sequence/>

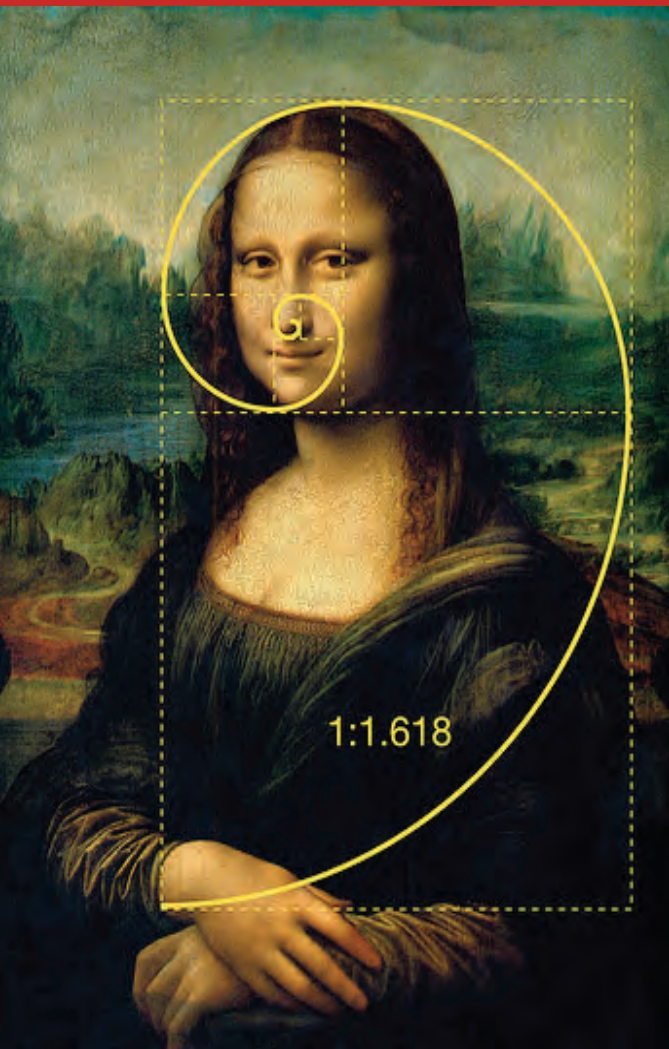
<https://3.7designs.co/blog/2010/10/how-to-design-using-the-fibonacci-sequence/>

Class Pintrest

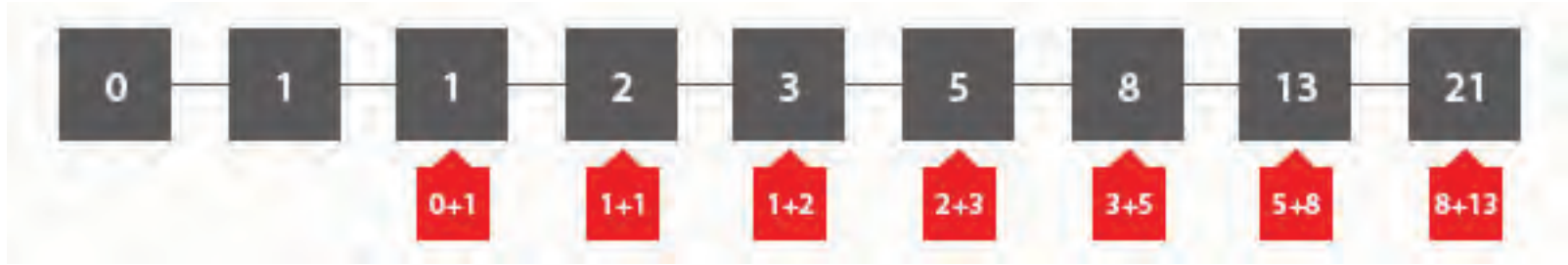
<http://pin.it/LO3UT2Z>

What Is The Fibonacci Sequence?

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144...



What Is The Fibonacci Sequence?



A series of numbers with the pattern of each number being the sum of the previous two. So starting at zero the sequence would be as follows:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144...

Fibonacci type proportions

Type sizes series you could use for balance (and contrast) with sense of proportion

5 • 8 • 13 • 21 • 34 • 55 • 89

6 • 10 • 16 • 26 • 42 • 68 • 110

fibonacci <https://3.7designs.co/blog/2010/10/how-to-design-using-the-fibonacci-sequence/>

<http://www.hongkiat.com/blog/golden-ratio-in-modern-designs/> http://media02.hongkiat.com/golden-ratio-in-modern-designs/index2_clip_image015.jpg

Base Size
 px = 0.625em

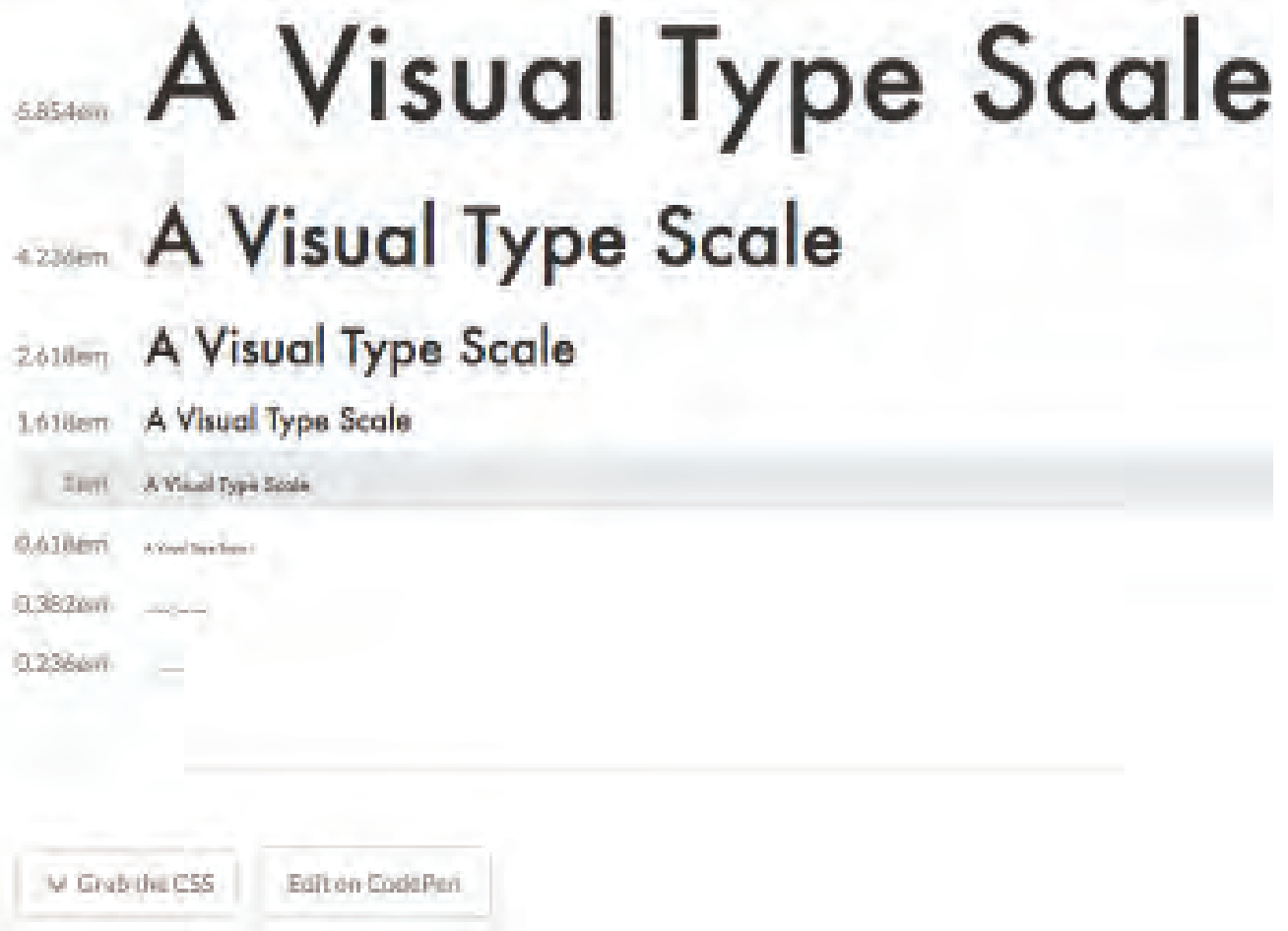
Scale

Preview Text

Google Fonts [Find a Font](#)

Font Family Weight

Permalink
[http://type-scale.com/?size=10&scale=1.618&text=A/V](http://type-scale.com/?size=10&scale=1.618&text=A%20Visual%20Type%20Scale&webfont=Libre+Baskerville&font-family=%27Libre%20Baskerville%27,%20serif&font-weight=400&font-family-headers=&font-weight-headers=inherit&background-color=white&font-color=%23333)



<http://type-scale.com/?size=16&scale=1.414&text=A%20Visual%20Type%20Scale&webfont=Libre+Baskerville&font-family=%27Libre%20Baskerville%27,%20serif&font-weight=400&font-family-headers=&font-weight-headers=inherit&background-color=white&font-color=%23333>

Typography

Implement the golden ratio it within your typographical graphic design elements. with 10pt font body text. Using the golden ratio determine the best size for the headings by multiplying by 1.618.

So, $10 \times 1.618 = 16.18$, round down to 16pt font.

Headline text is 20pt and you want to find an appropriate size for your body text. Since the headline text is the bigger element, you would divide by 1.618 instead of multiplying.

Therefore, $20/1.618 = 12.36$, round down to 12pt body text

How To Design Using The Fibonacci Sequence

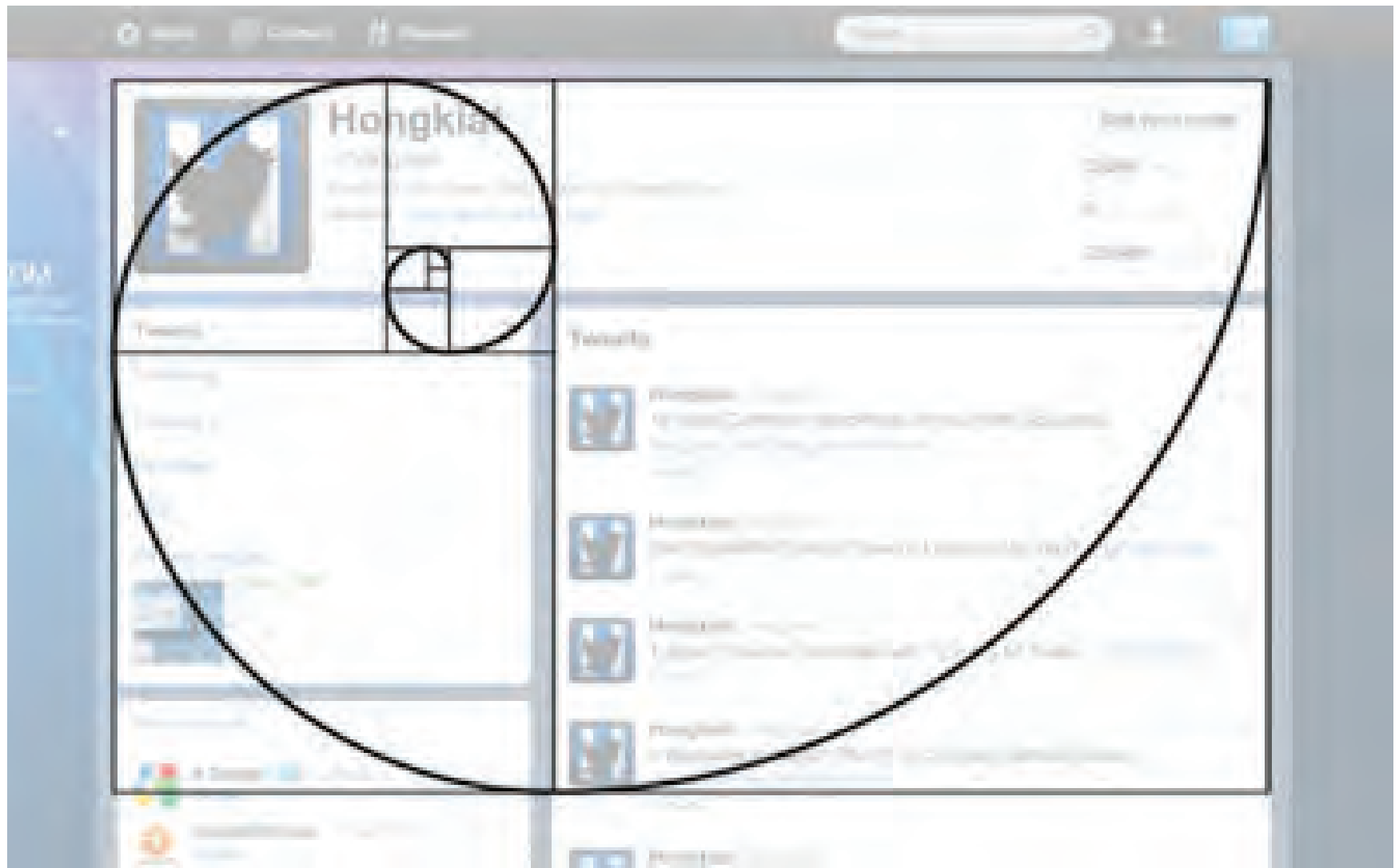
The 3 Fundamental Dimensions of Typography

Every paragraph you've ever seen has 3 primary dimensions.

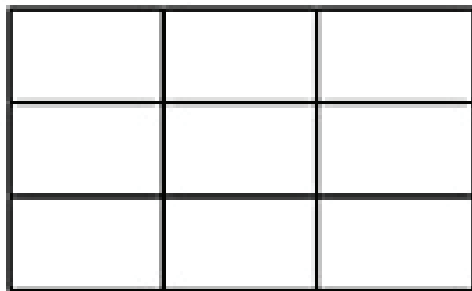
The first two, font size and line height, are vertical in nature

The third dimension, line width, is horizontal.

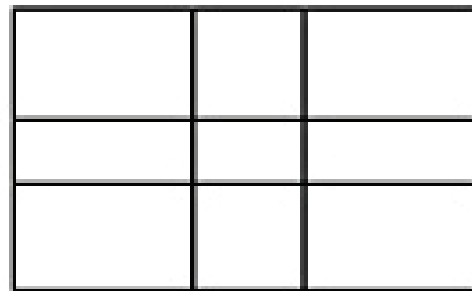
<https://3.7designs.co/blog/2010/10/how-to-design-using-the-fibonacci-sequence/>



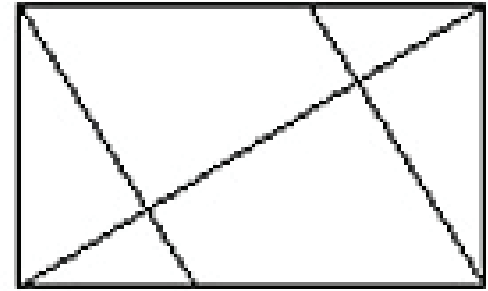
GOLDEN PROPORTIONS



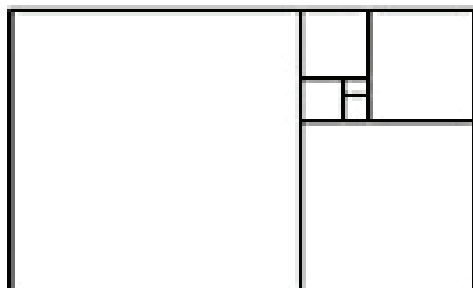
Rule of Thirds



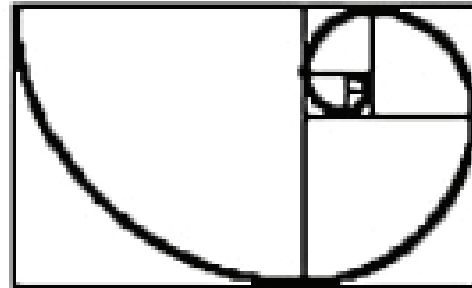
Golden Section



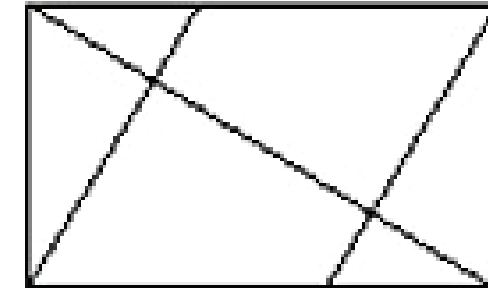
Golden Triangles



Spiral Section



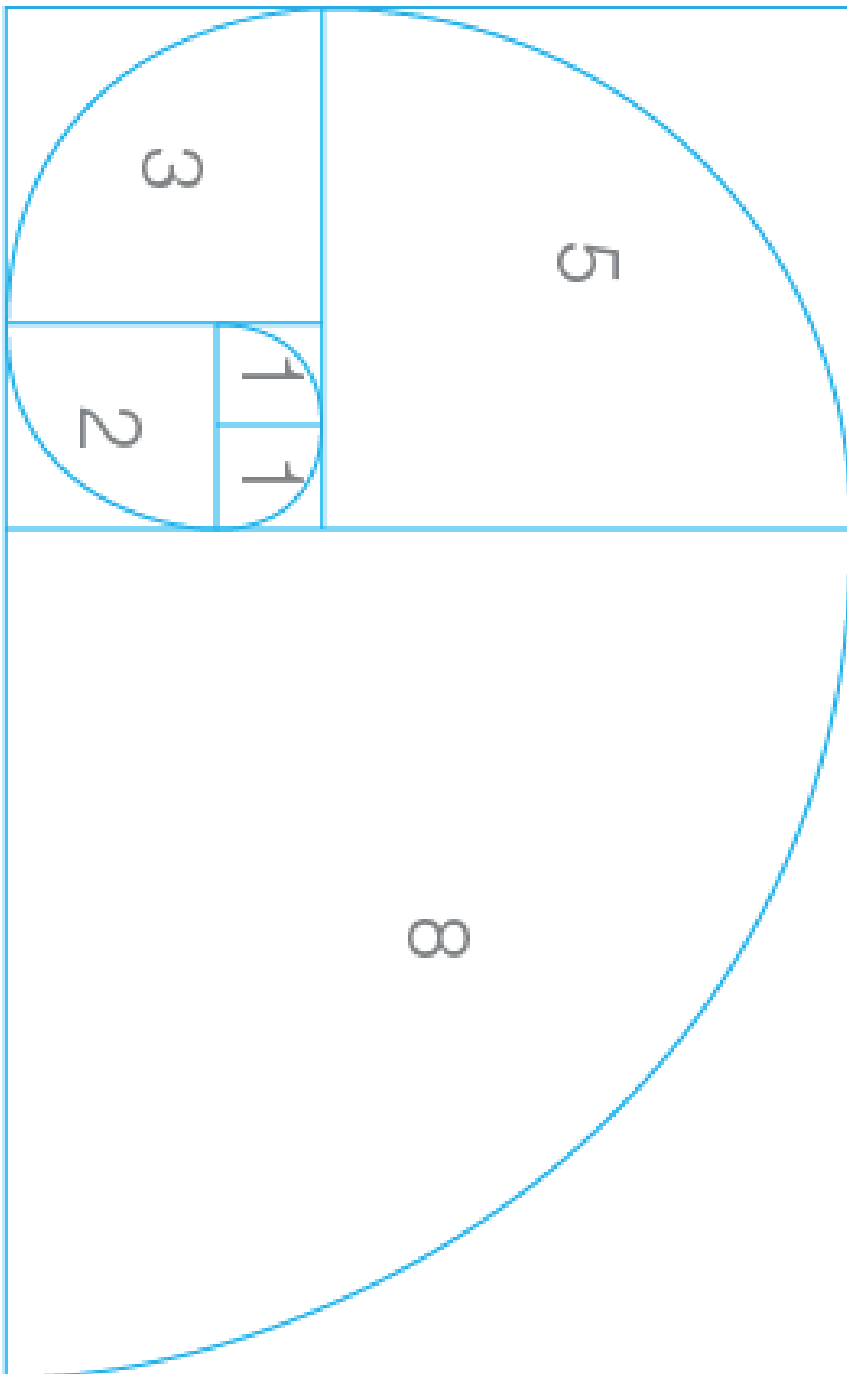
Golden Spiral



Harmonious Triangles

Golden Section

Known as the divine proportion, the golden mean



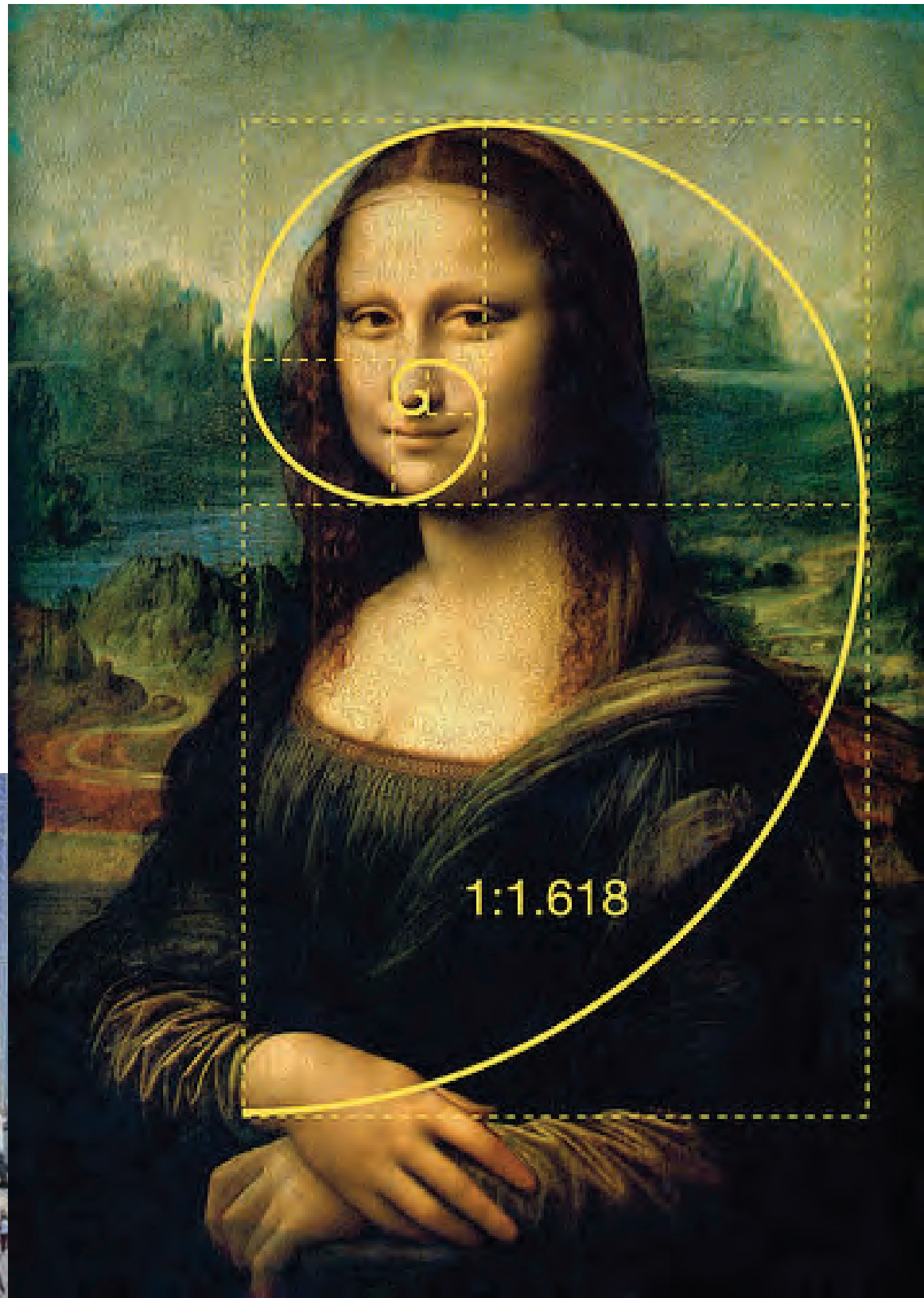
The formula for the golden section is $a : b = b : (a+b)$. This means that the smaller of two elements (such as the shorter side of a rectangle) relates to the larger element in the same way that the larger element relates to the two parts combined. In other words, side a is to side b as side b is to the sum of both sides. Expressed numerically, the ratio for the golden section is $1 : 1.618$.

Some graphic designers are fascinated with the golden section and use it to create various grids and page formats-indeed, entire books have been written on the subject. Other designers believe that the golden section is no more valid as a basis for deriving sizes and proportions than other methods, such as beginning from standard industrial paper sizes, or dividing surfaces into halves or squares, or simply picking whole-number page formats and making logical divisions within them.

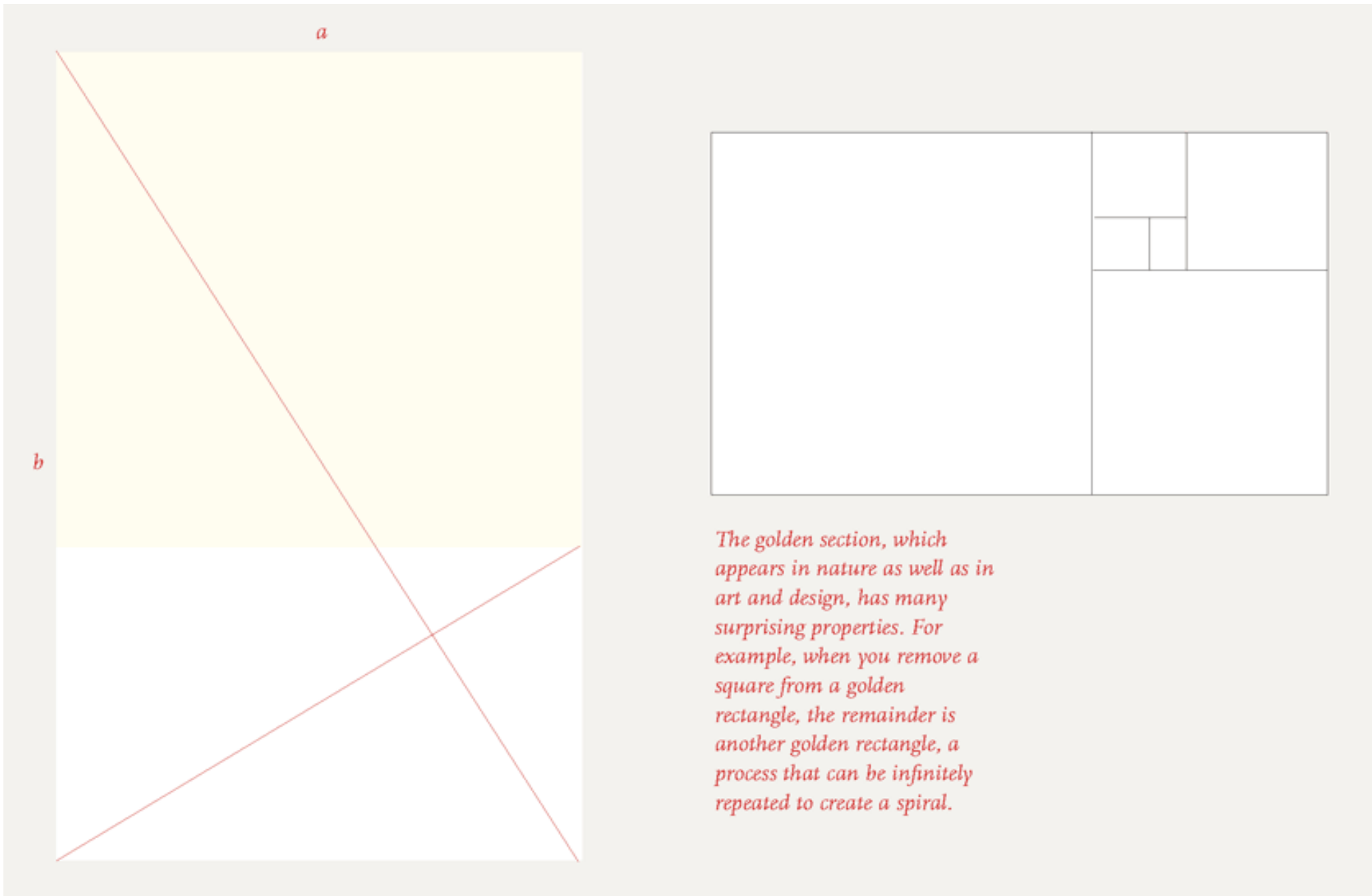
Golden Section

A visual representation of a number called Phi (pronounced fi). It is a ratio that has been in use for at least 4,000 years in human art and design.

The Divine Proportion (so called by the renaissance artists because of its abundance in the known universe, they thought it was created by God), the Divine Proportion is used by artists and designers.



The Golden Section



The golden section, which appears in nature as well as in art and design, has many surprising properties. For example, when you remove a square from a golden rectangle, the remainder is another golden rectangle, a process that can be infinitely repeated to create a spiral.

The Golden Section

The formula for the golden section is $a : b = b : (a+b)$. Expressed numerically, the ratio for the golden section is 1 : 1.618, Phi or by the numerical sequence called the Fibonacci sequence.

This means that the smaller of two elements (such as the shorter side of a rectangle) relates to the larger element in the same way that the larger element relates to the two parts combined. In other words, side a is to side b as side b is to the sum of both sides.

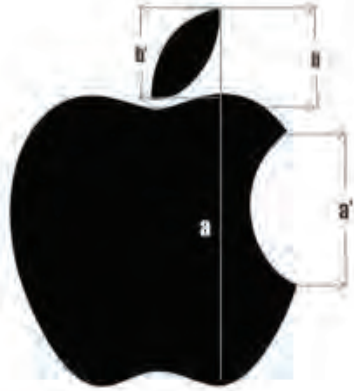
Using the Divine Proportion as a guide to your compositions can improve the communication of your design.

Multiply (or divide by 1.62)
place guides



*Golden rectangle of text on
A4 page (European standard, 210 x 297 mm)*

The Golden Section



$$\frac{a}{b} = \frac{a'}{b'} = \omega = 1.61$$



$$\frac{a+b}{a} = \frac{a}{b} = \omega = 1.61$$



$$\frac{a+b}{a} = \frac{a}{b} = \omega = 1.61$$



$$\frac{a+b}{a} = \frac{a}{b} = \omega = 1.61$$

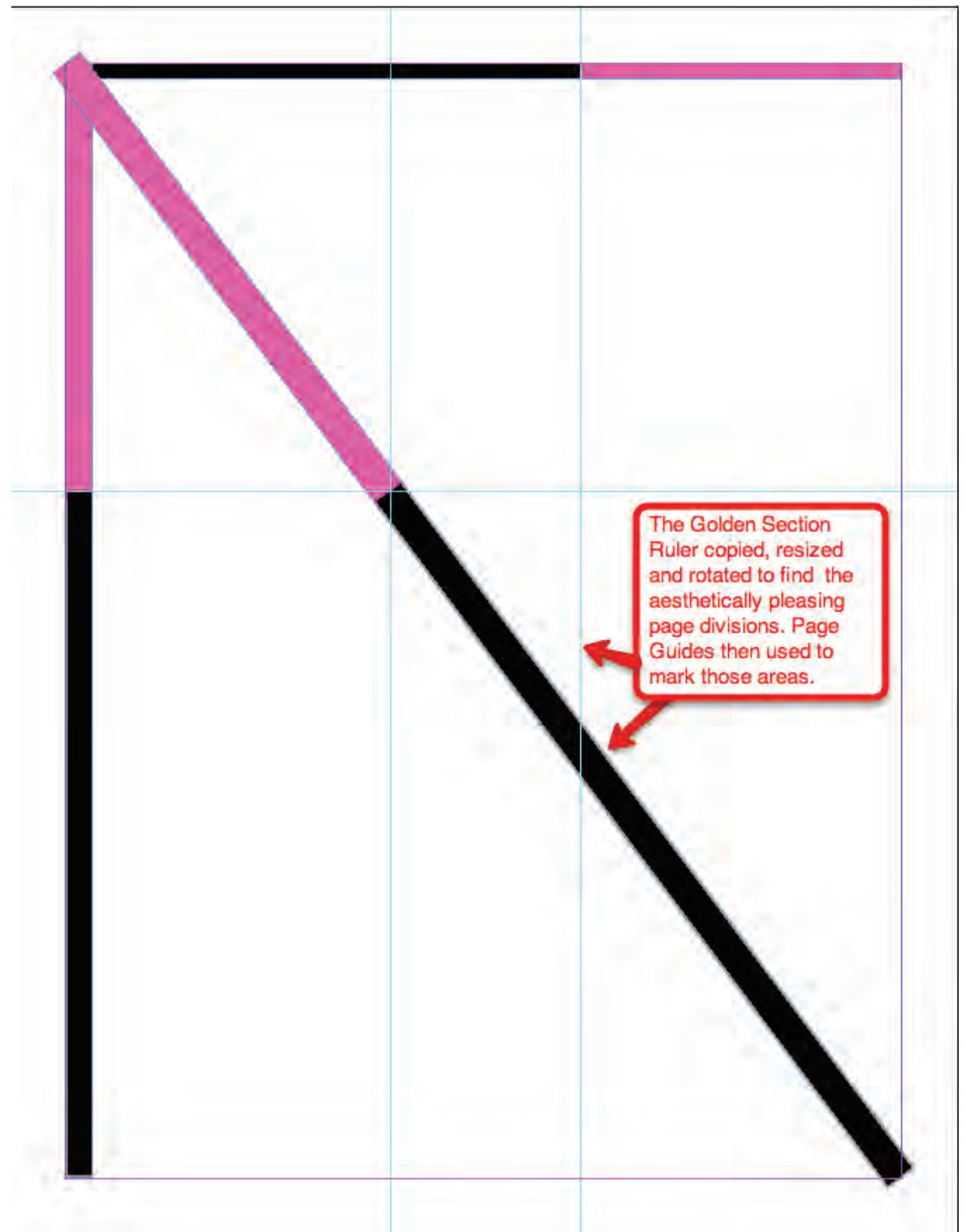


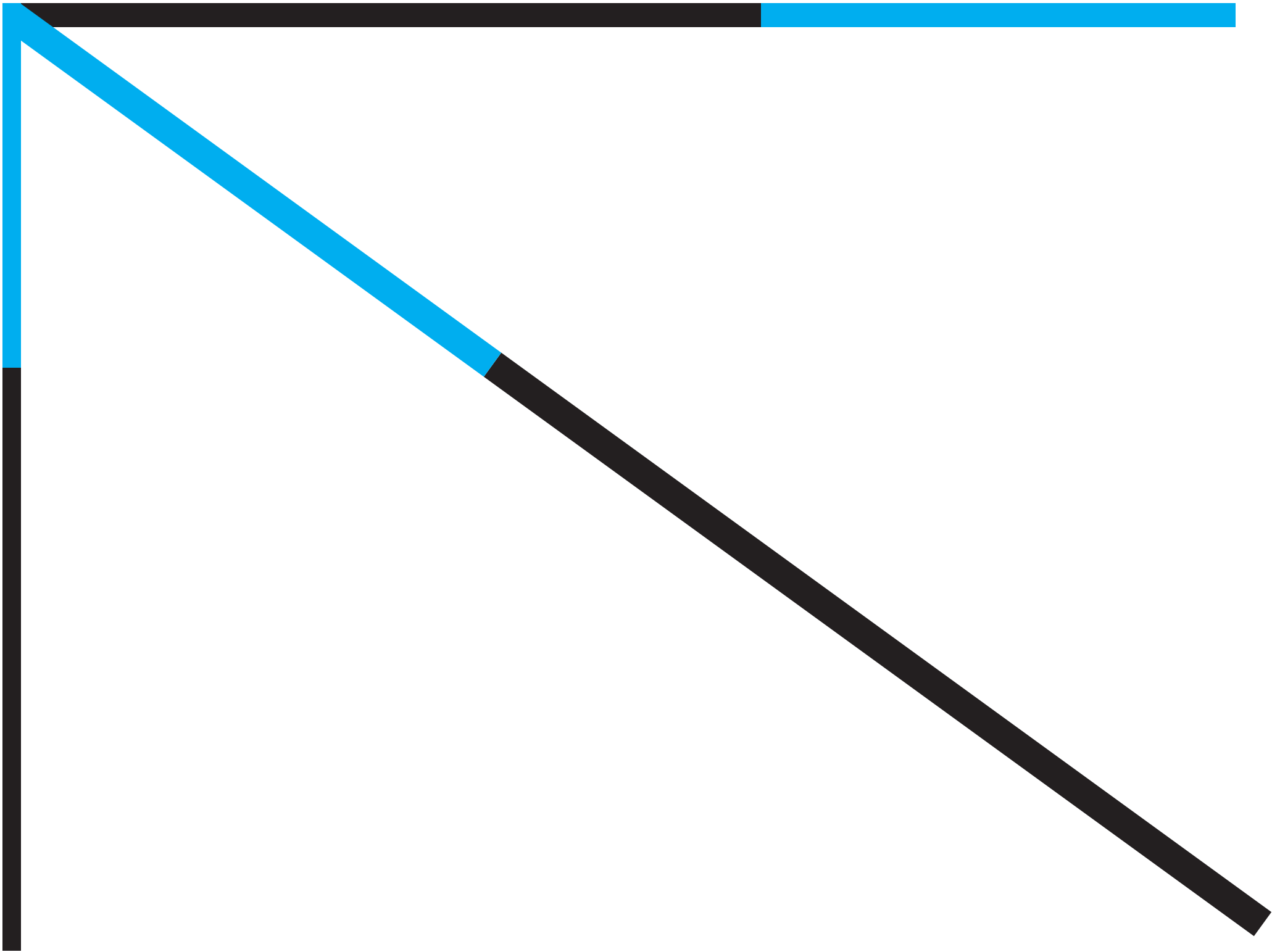
Create a Golden Section Ruler:

Create a new document in InDesign with page measurements 13" x 0.25" and margins set to "0"
Draw a rectangle measuring 0.25" x 8" and another one measuring 0.25" x 5". Fill them with different colors.

Export as EPS file (Encapsulated PostScript) which will make resizing of the ruler easy and independent of resolution.

Place this file in any InDesign document and use to find Golden Sections for your layout.





Creating a Golden Rectangle

Creating a rectangle with golden proportions.

To make this simple, we'll start with a width of 1000 pixels and divide it by 1.618 to get a height of about 618 pixels

1000x618

<http://www.companyfolders.com/blog/golden-ratio-design-examples>

Creating a Golden Rectangle

382x618

Add a 618 x 618 square on the right side of the canvas, leaving behind a 382 x 618 rectangle on the left side—another golden rectangle!

618x618

Creating a Golden Rectangle

382x382

If you take that new rectangle and create another square within it, you'll end up with another golden rectangle in the leftover space, which you can then divide up again, and so on and so forth.

618x618

Spiraling Golden Rectangles

236x236

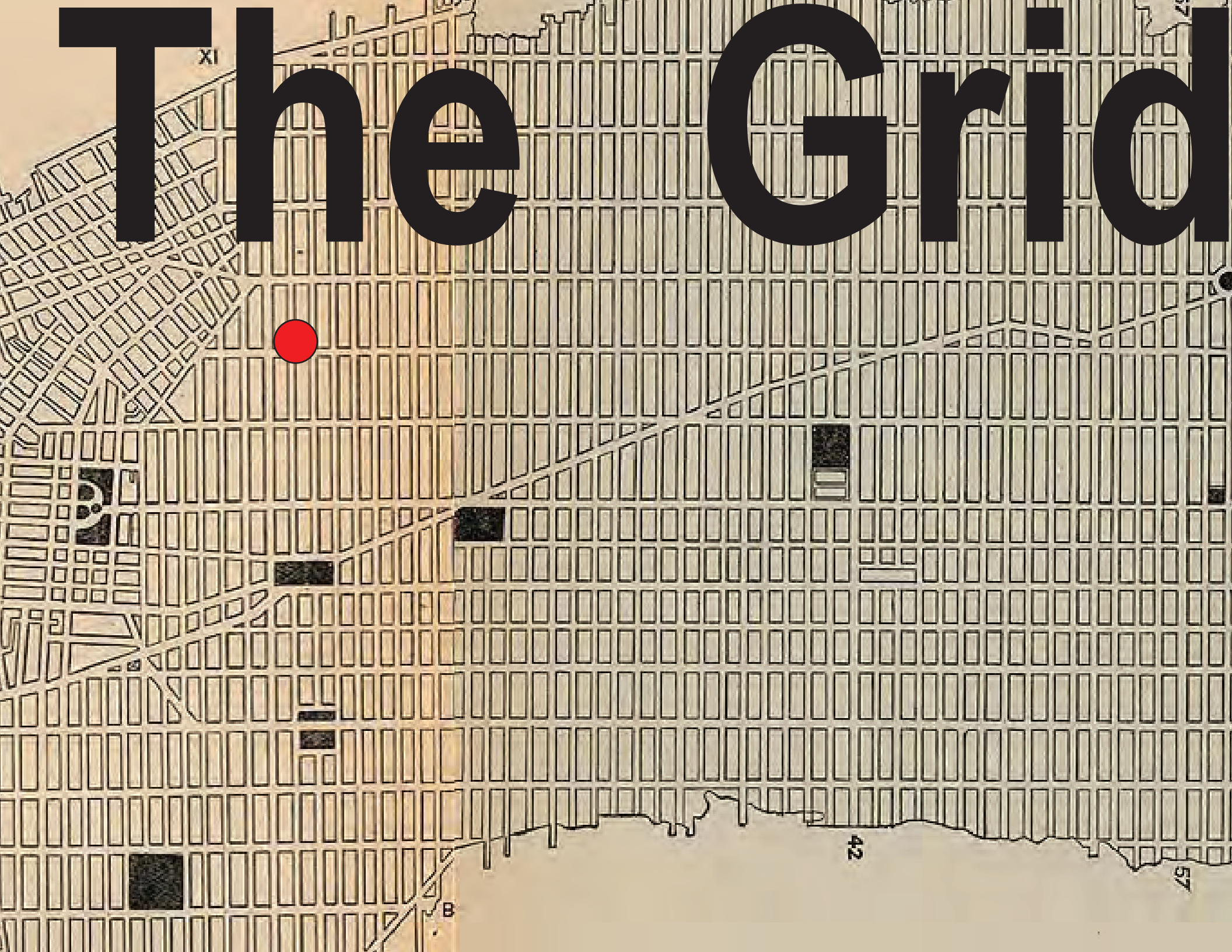
55x55

90x90

145x145

Notice how each time you divide your golden rectangle, the largest dividing line kind of spirals in onto itself? That's no accident—it forms the shape of a “golden s

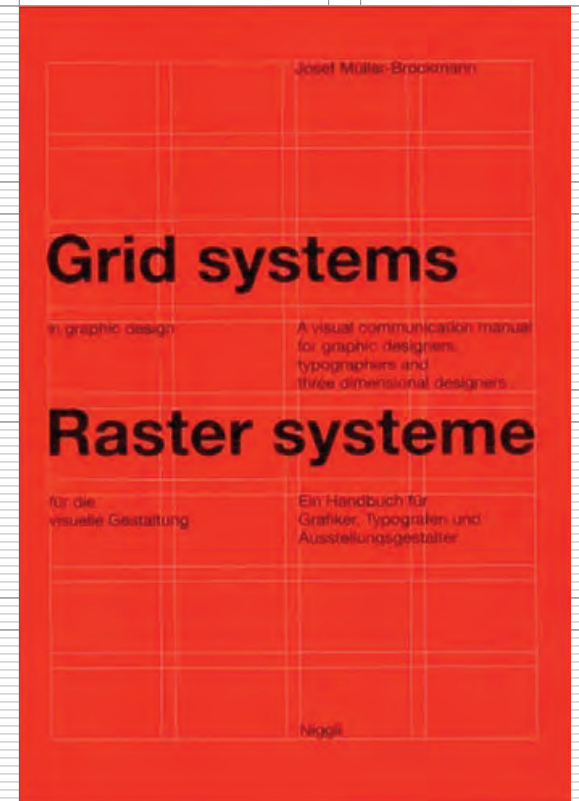
The Grid



The Grid

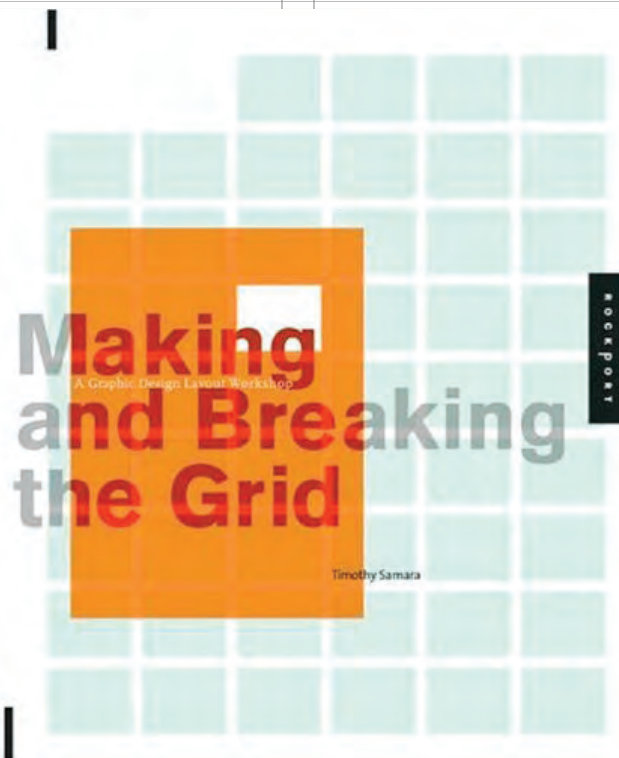
“The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice.”

—Josef Müller-Brockmann



The Grid

“For some graphic designers, it has become an unquestioned part of the working process that yields precision, order, and clarity.



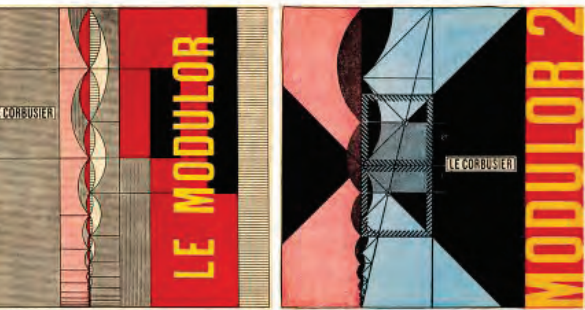
For others, it is symbolic of Old Guard aesthetic oppression, a stifling cage that hinders the search for expression.”

—*Timothy Samara*

The Grid in History

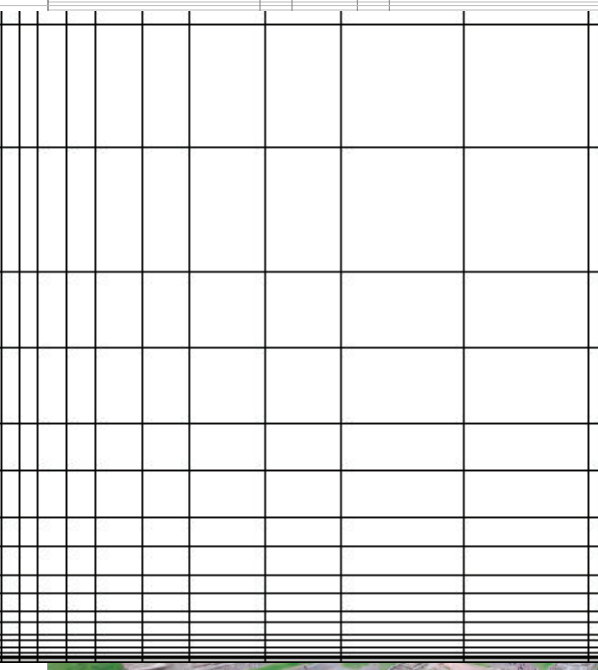


< Indus River Valley Civilization | 2600 BCE



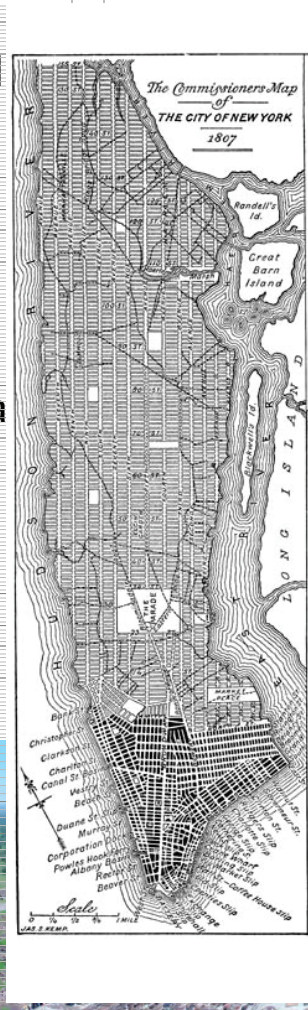
Ancient Babylon

CE >



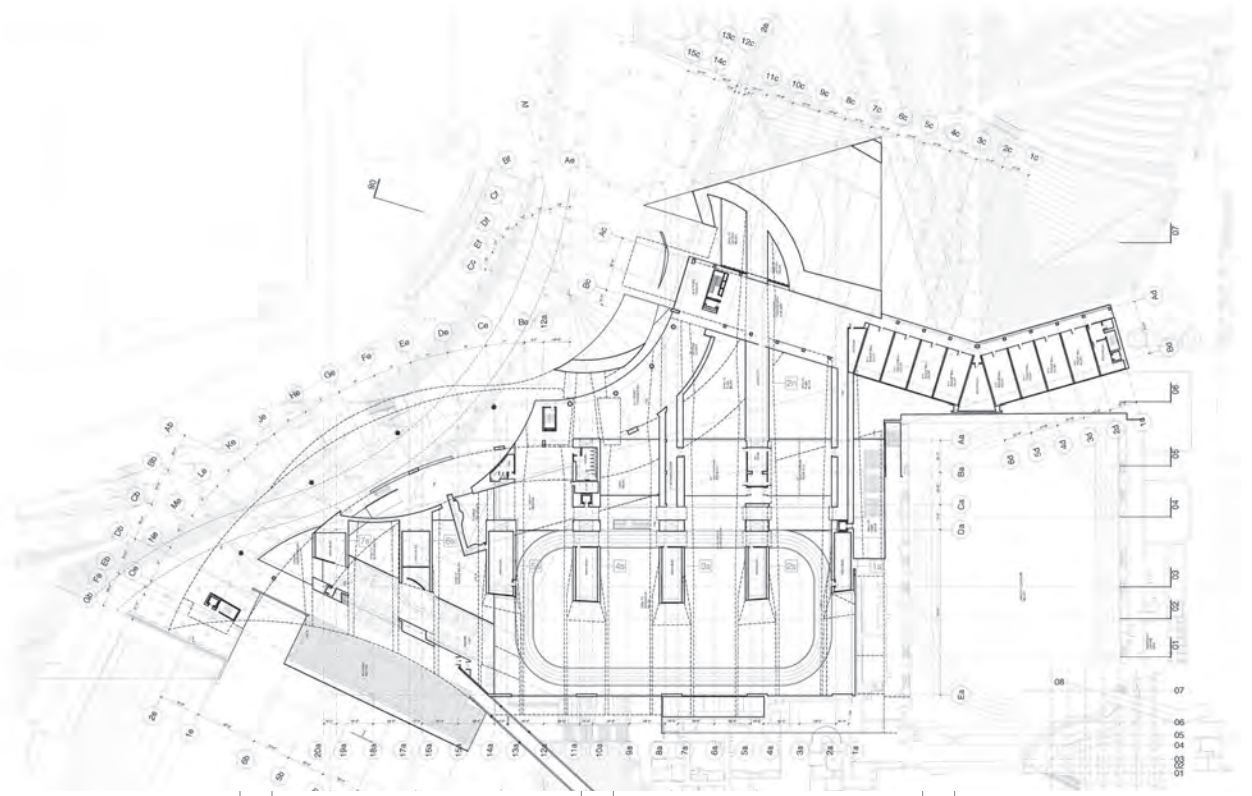
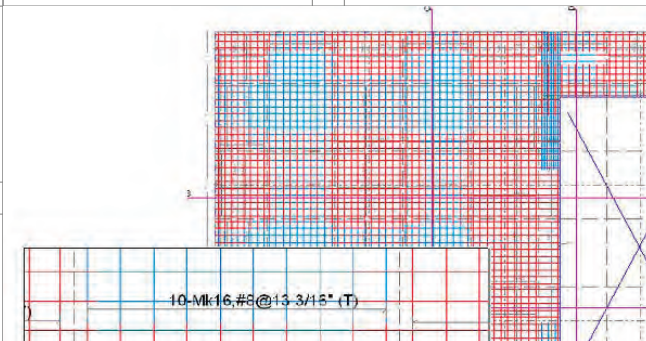
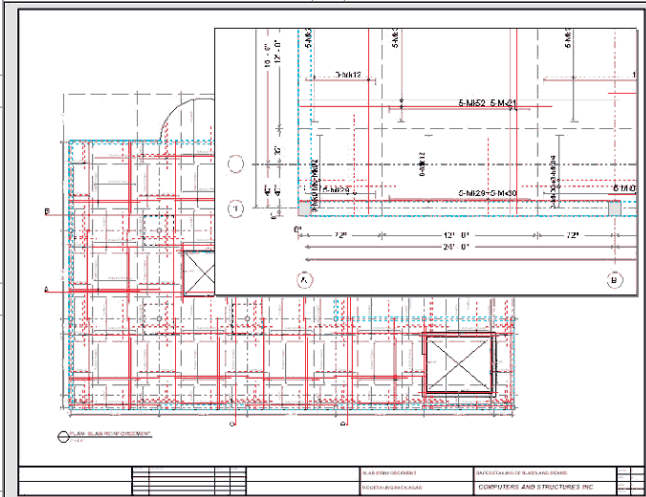
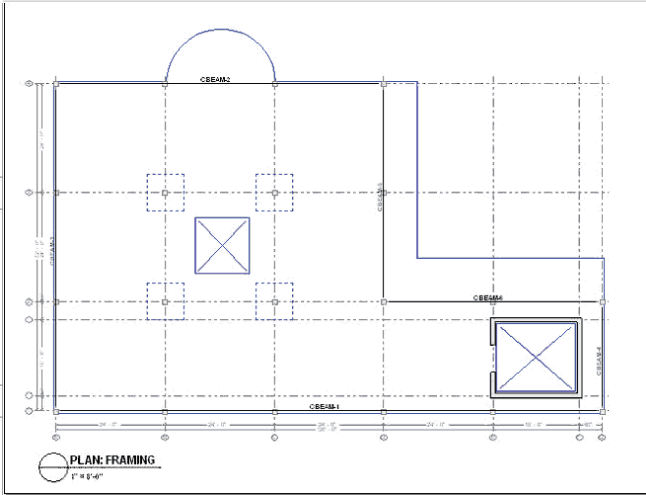
Had, Algeria, Roma

CE >



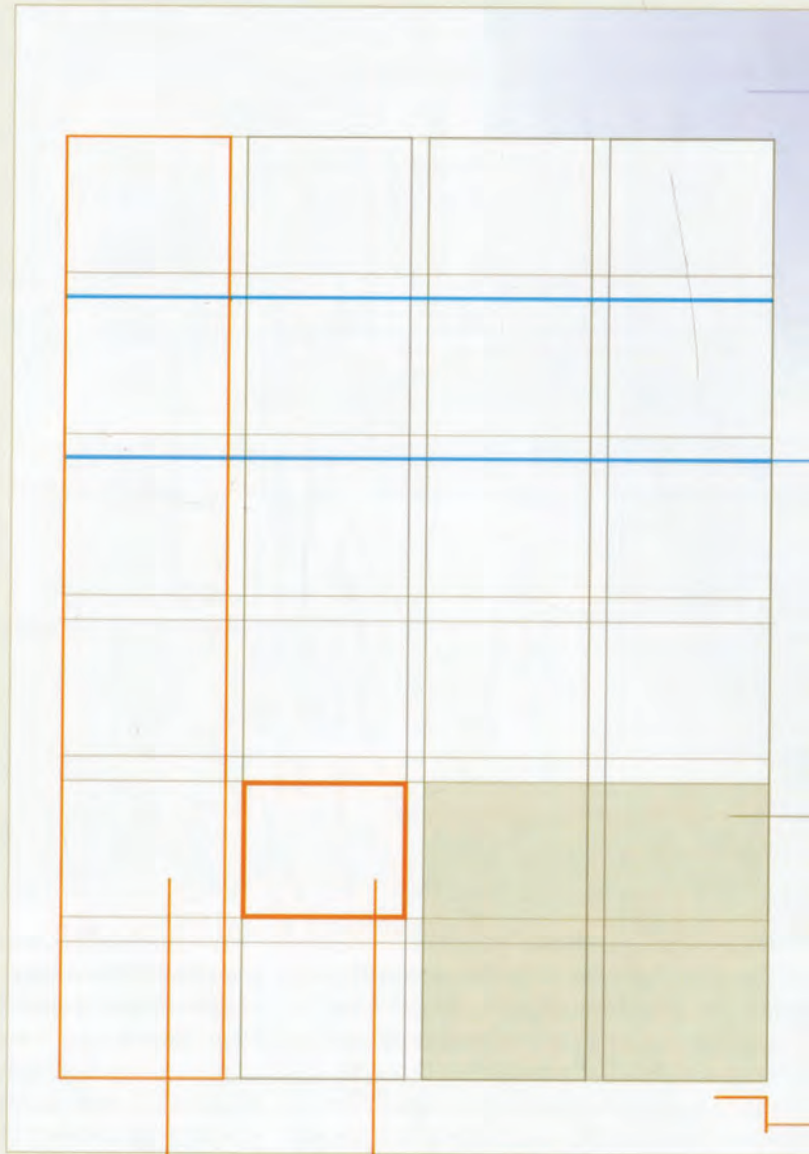
< Teotihuacan | 1500 CE

The Grid Structure



The Grid

A grid is a structure made up of a series of intersecting guide lines used to structure content. The grid serves as an armature or framework on which a designer can organize elements in a rational, easy-to-absorb manner. A grid can be used to organize graphic elements in relation to a page, in relation to other graphic elements on the page, or relation to other parts of the same graphic element or shape.



Margins are the negative spaces between the format edge and the content, which surround and define the live area where type and images will be arranged. The proportions of the margins bear a great deal of consideration, as they help establish the overall tension within the composition. Margins can be used to focus attention, serve as a resting place for the eye, or act as an area for subordinate information.

Flowlines are alignments that break the space into horizontal bands. Flowlines help guide the eye across the format and can be used to impose additional stopping and starting points for text or images.

Spatial zones are groups of modules that together form distinct fields. Each field can be assigned a specific role for displaying information; for example, a long horizontal field might be reserved for images, and the field below it might be reserved for a series of text columns.

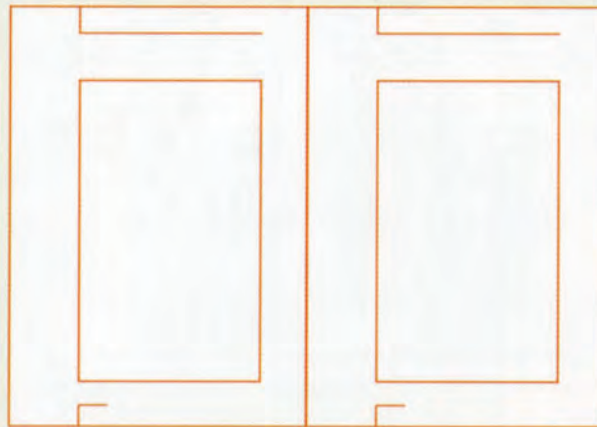
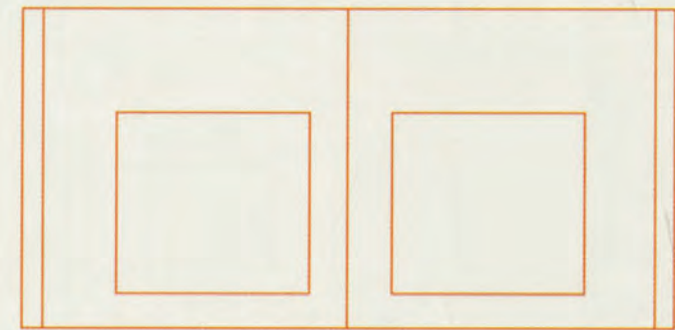
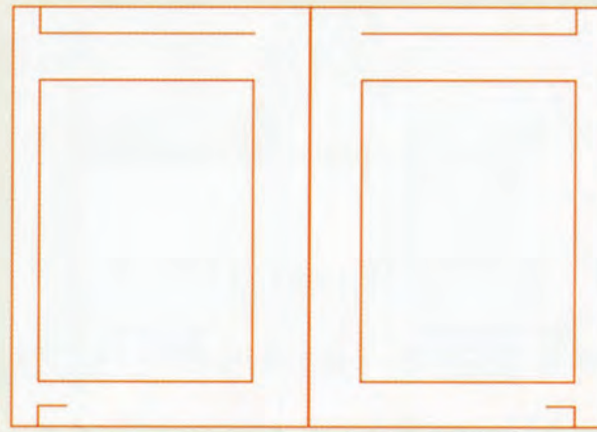
Markers are placement indicators for subordinate or consistently appearing text, like running heads, section titles, folios, or any other element that occupies only one location in any layout.

Columns are vertical alignments of type that create horizontal divisions between the margins. There can be any number of columns; sometimes they are all the same width, and sometimes they are different widths corresponding to specific information.

Modules are individual units of space separated by regular intervals which, when repeated across the page format, create columns and rows.

Manuscript Grid



While single-column grids work well for simple documents, multicolumn grids provide flexible formats for publications that have a complex hierarchy or that integrate text and illustrations. The more columns you create, the more flexible your grid becomes. You can use the grid to



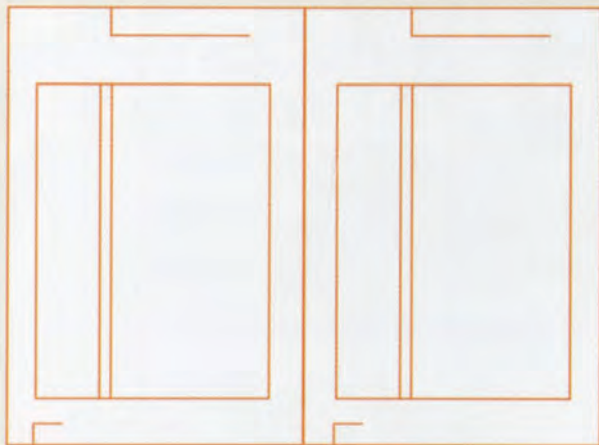
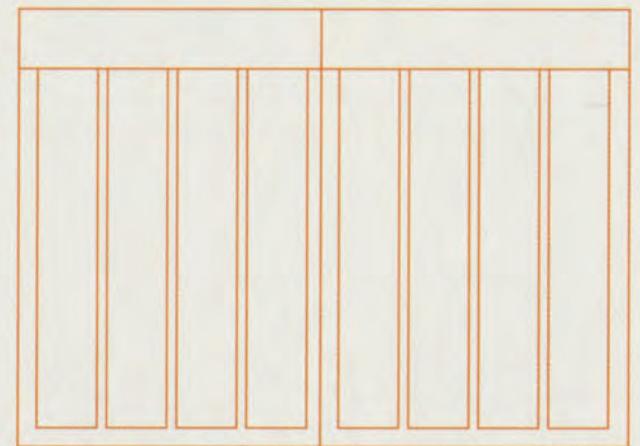
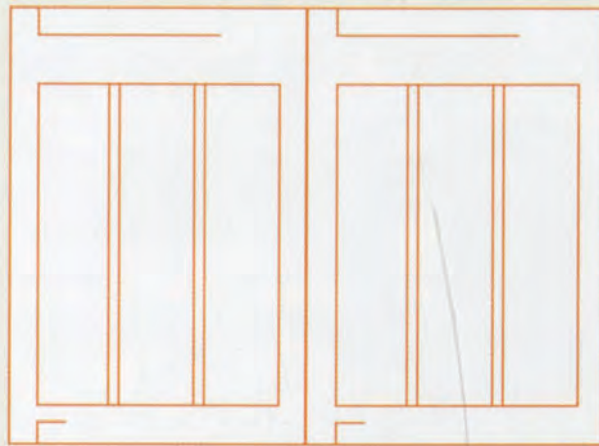
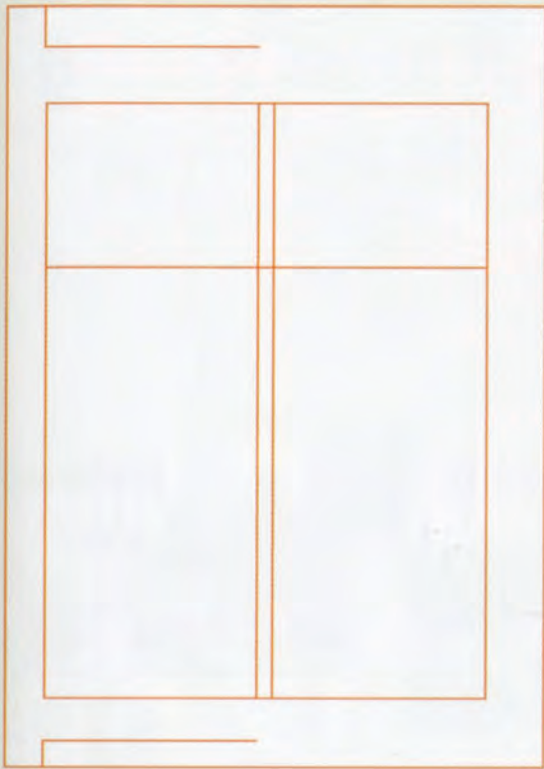
Manuscript Grid

Multicolumn Grid

While single-column grids work well for simple documents, multicolumn grids provide flexible formats for publications that have a complex hierarchy or that integrate text and illustrations. The more columns you create, the more flexible your grid becomes. You can use the grid to articulate the hierarchy of the publication by creating zones for different kinds of content. A text or image can occupy a single column or it can span several. Not all the space has to be filled.




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Multicolumn Grid

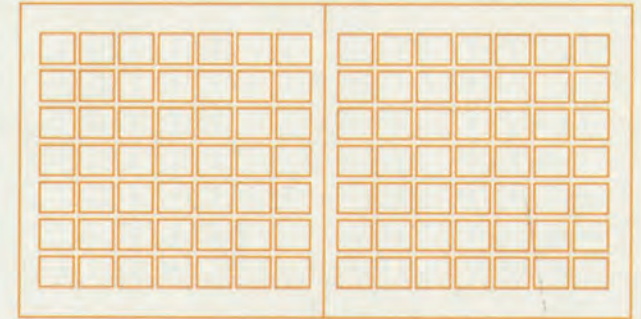
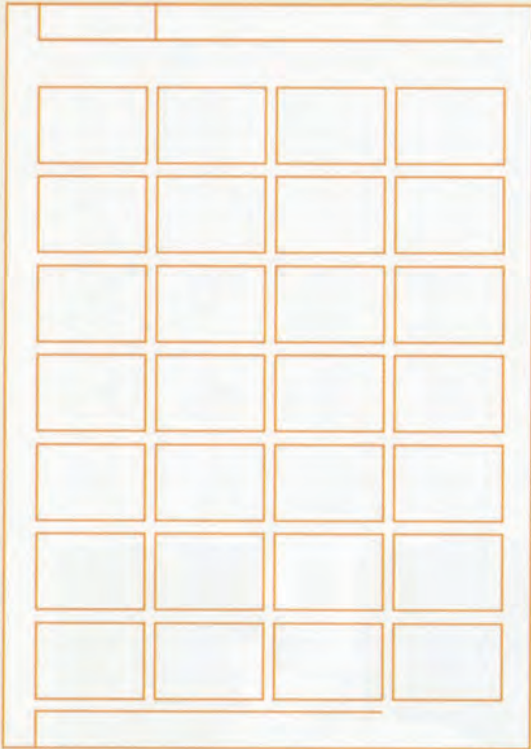


Modular Grid

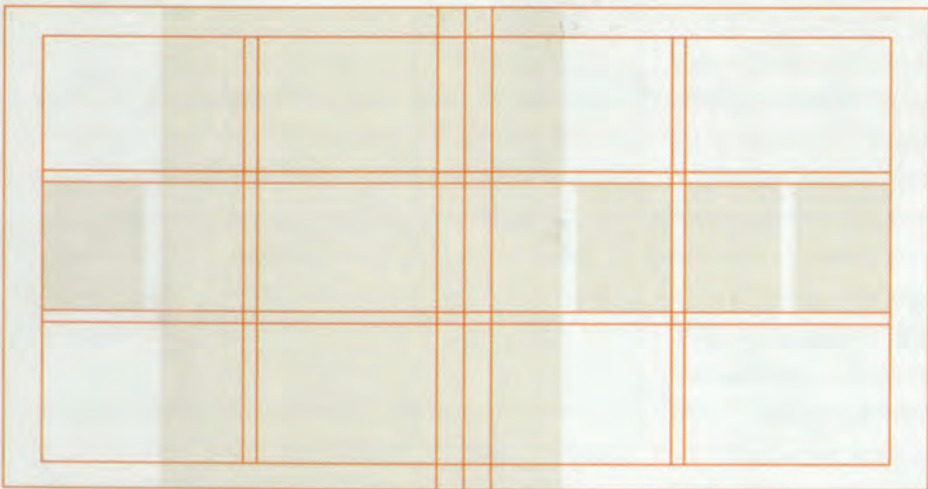
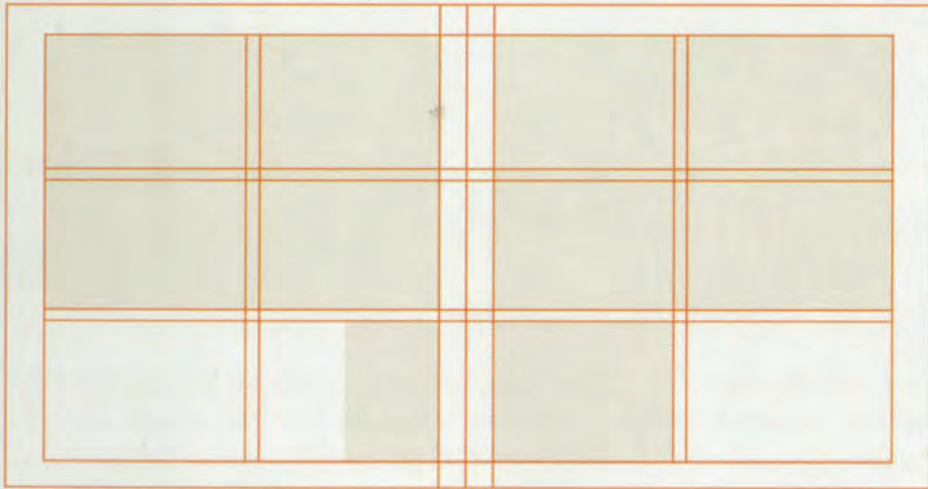
A modular grid has consistent horizontal divisions from top to bottom in addition to vertical divisions from left to right. These modules govern the placement and cropping of pictures as well as text. In the 1950s and 1960s, Swiss graphic designers including Gerstner, Ruder, and Müller-Brockmann devised modular grid systems

	Grid systems	Grid systems					
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Modular Grid

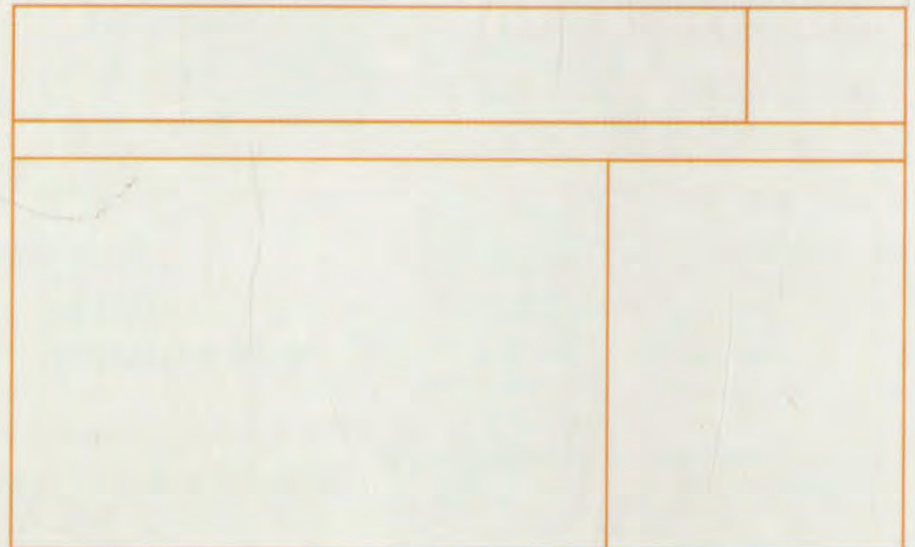
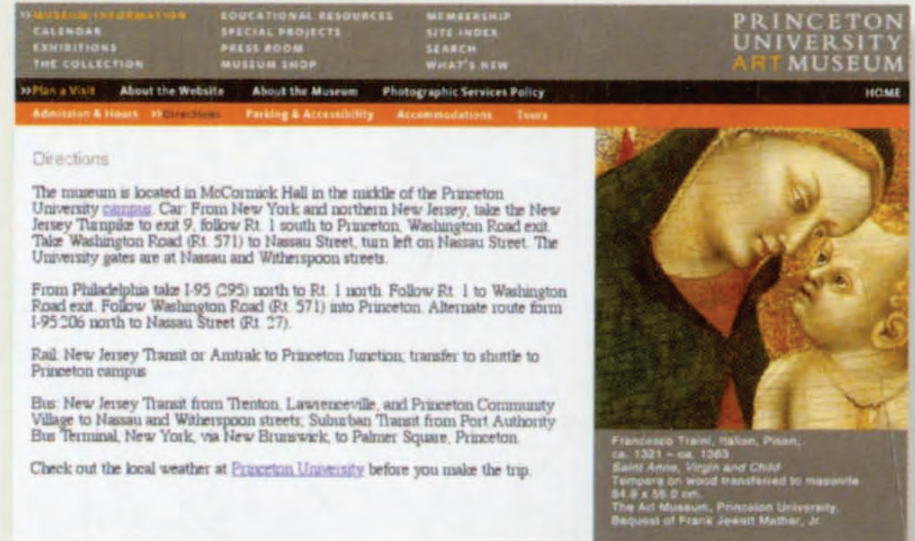
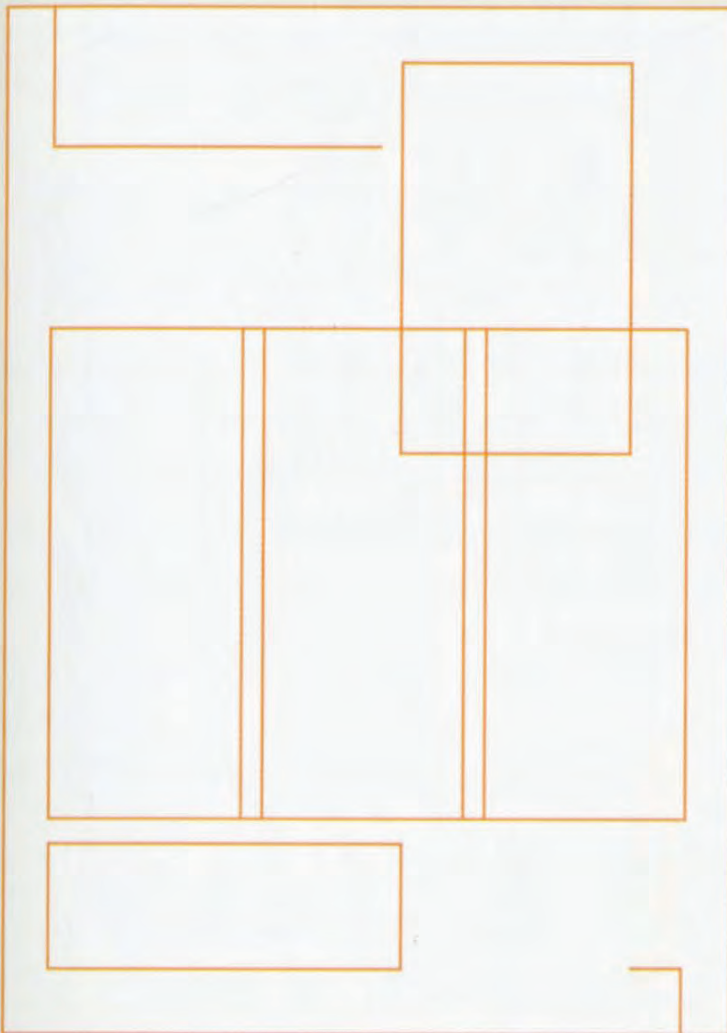


Modular Grid



The Hierarchical Grid

You can use the grid to articulate the hierarchy by creating zones for different kinds of content. Text or image can occupy a single column or it can span several. Not all the space has to be filled.



Baseline Grid

Baseline grids serve to anchor layout elements to a common rhythm.



Create a baseline grid by choosing the typesize and leading of your text, such as 10-pt Scala Pro with 12 pts leading (10/12). Use this line space increment to set the baseline grid in your document preferences.

To style headlines, captions, and other elements, choose line spacing that works with the baseline grid, such as 18/24 for headlines, 14/18 for subheads, and 8/12 for captions.

Where possible, position all page elements in relation to the baseline grid. Don't force it, though. Sometimes a layout works better when you override the grid. View the baseline grid when you want to check the position of elements; turn it off when it's distracting.

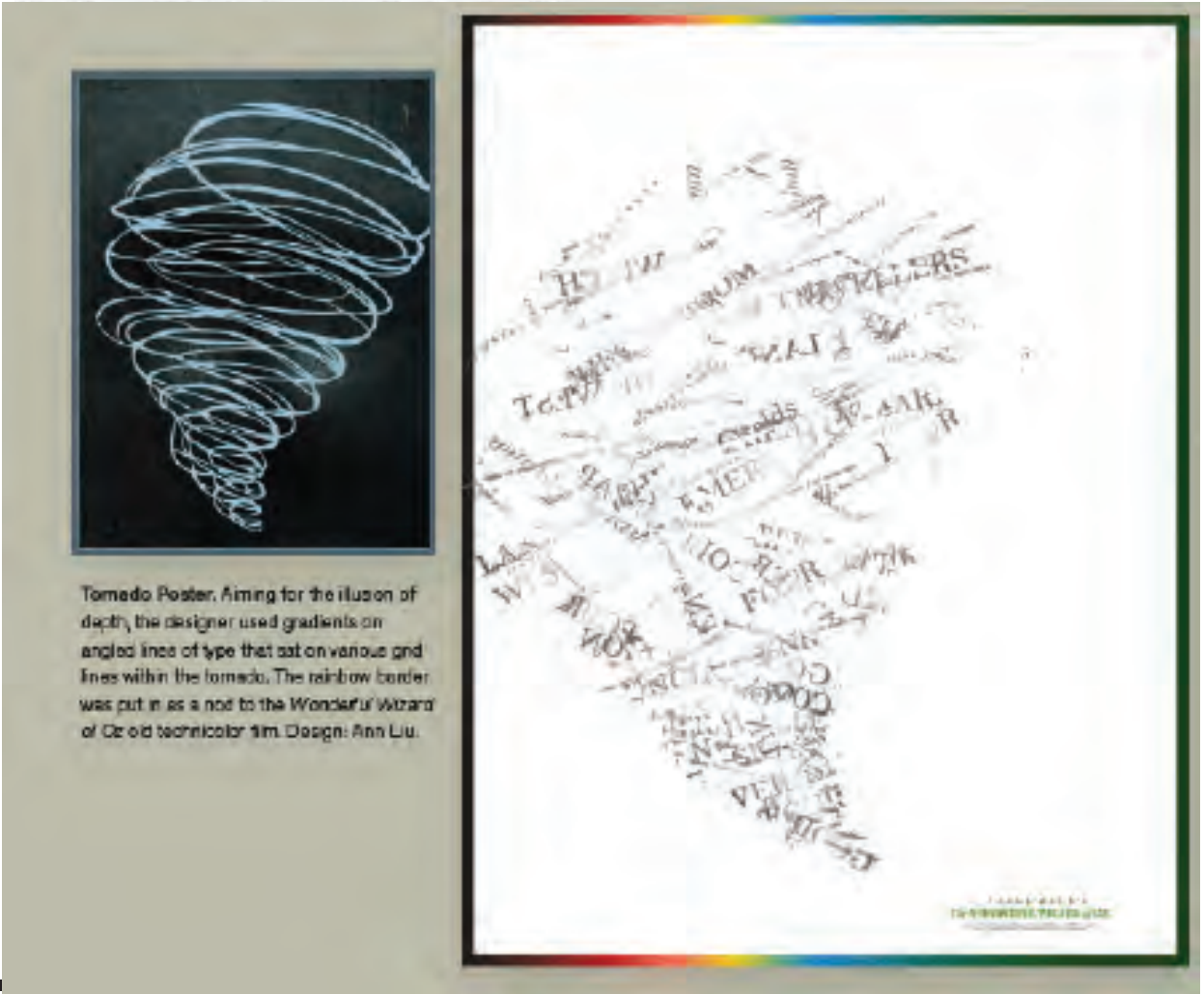
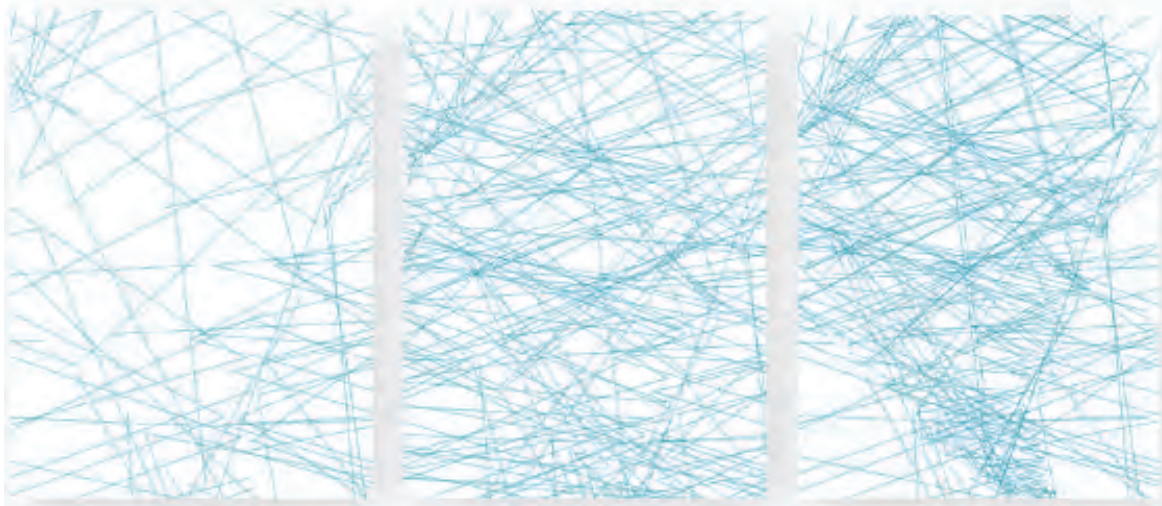
Designing with a Hang Line

In addition to creating vertical zones with the columns of the grid, you can also divide the page horizontally. For example, an area across the top can be reserved for images and captions, and body text can “hang” from a common line.

<p>Grid systems</p>			 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown item.</p>
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Alternative Grids

Alternative grids can open the parameters of design into a more experimental realm. They enable designers to explore new ways of arranging content. Designed with different shapes and angles, alternative grids don't follow strict horizontal or vertical lines. They can be developed by looking at everyday objects and images or by creating patterns or textures out of the information being delivered. Rather than create an efficient process with legible results, as in the case of newspapers, alternative grids serve to explore the formal possibilities of layout and typography.—Isabel Uria

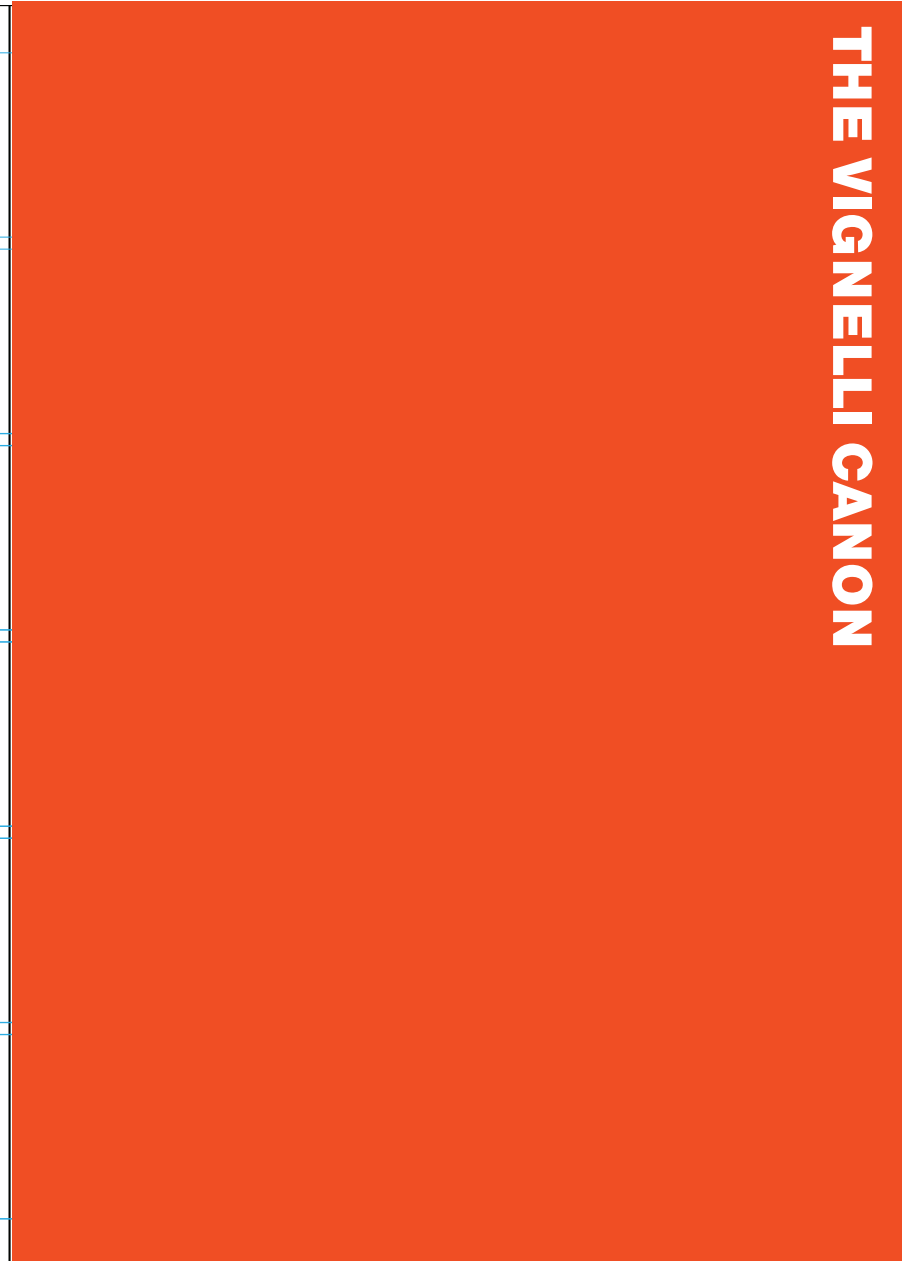


Tornado Poster. Aiming for the illusion of depth, the designer used gradients on angled lines of type that sat on various grid lines within the tornado. The rainbow border was put in as a nod to the Wonderful Wizard of Oz old technicolor film. Design: Ann Liu.

Vignelli Canon

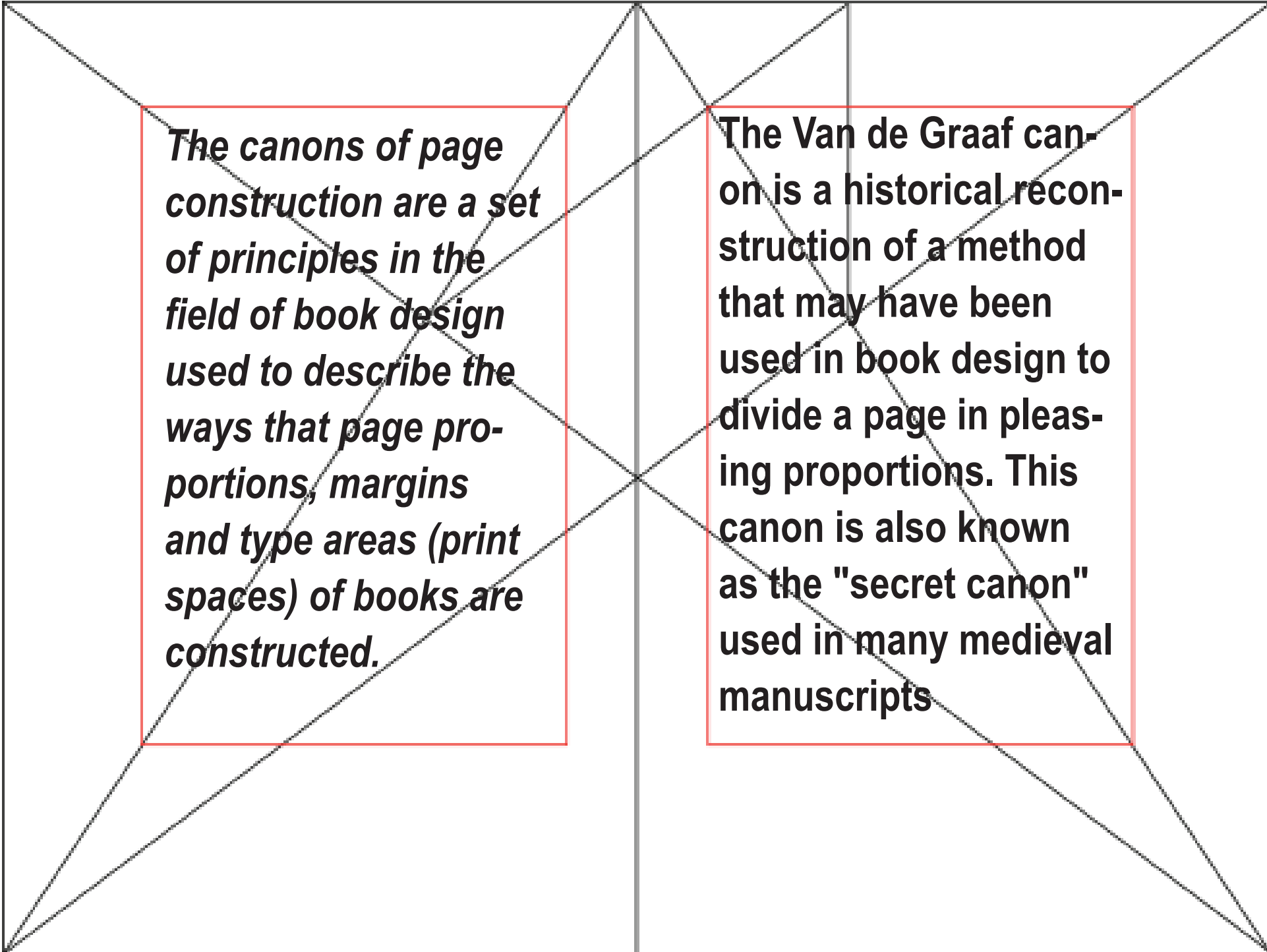
https://openlab.citytech.cuny.edu/desantistypographicdesign2427spring2018spring2018/files/2017/11/Vignelli_canon-1.pdf

Grids, Margins, Columns and Modules	<p>For us Graphic Design is “organization of information.” There are other types of graphic design more concerned with illustration or of a narrative nature.</p> <p>Nothing could be more useful to reach our intention than the Grid. The grid represents the basic structure of our graphic design, it helps to organize the content, it provides consistency, it gives an orderly look and it projects a level of intellectual elegance that we like to express.</p> <p>There are infinite kinds of grids, but just one - the most appropriate - for any problem. Therefore, it becomes important to know which kind of grid is the most appropriate. The basic understanding is that the smaller the module of the grid the least helpful it could be. We could say that an empty page is a page with an infinitesimal small grid. Therefore, it is equivalent to not being there. Conversely a page with a coarse grid is a very restricting grid offering too few alternatives. The secret is to find the proper kind of grid for the job at hand. Sometimes, in designing a grid we want to have the outside margins small enough to provide a certain tension between the edges of the page and the content. After that we divide the page in a certain number of columns according to the content, three, two, four, five, six, etc. Columns provide only one kind of consistency, but we also need to have an horizontal frame of reference to assure certain levels of continuity throughout the publication. Therefore, we will divide the page from top to bottom in a certain number of Modules, four, six, eight, or more, according to size and need. Once we have structured the page, we will begin to structure the information and place it in the grid in such a way that the clarity of the message will be enhanced by the placement of the text on the grid. There are infinite ways of doing this and that is why the grid is a useful tool, rather than a constricting device. However, one should learn to use it so as to retrieve the most advantageous results.</p>
40	



Van de Graaf Canon

2:3 page-size ratio, <http://retinart.net/graphic-design/secret-law-of-page-harmony/>



The canons of page construction are a set of principles in the field of book design used to describe the ways that page proportions, margins and type areas (print spaces) of books are constructed.

The Van de Graaf canon is a historical reconstruction of a method that may have been used in book design to divide a page in pleasing proportions. This canon is also known as the "secret canon" used in many medieval manuscripts

GLOBAL LOCATIONS

THE HISTORY OF THE
MUSEUM OF MODERN ART

It was an idea in waiting around. He was a traditionalist who knew all sorts of old-fashioned things, but he was a modernist who knew all sorts of old-fashioned things. He was a traditionalist who knew all sorts of old-fashioned things, but he was a modernist who knew all sorts of old-fashioned things.

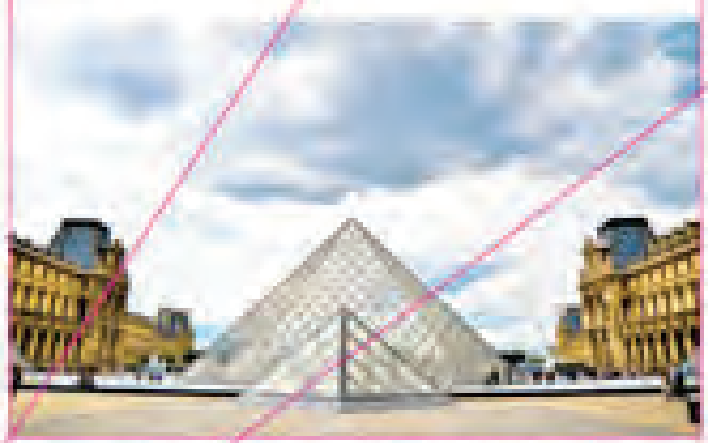
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A photograph of the Pyramid of the Sun in Teotihuacan, Mexico, under a blue sky with clouds.

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the most beautiful coffee house in the world

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The gentle hiss of a percolator dances with the aroma of freshly ground beans as the hiss of tapping water at the Micropercol, the celebrated Percolator café

THE FIRST COFFEE HOUSE IN ITALY
IS SAID TO HAVE BEEN OPENED IN 1475

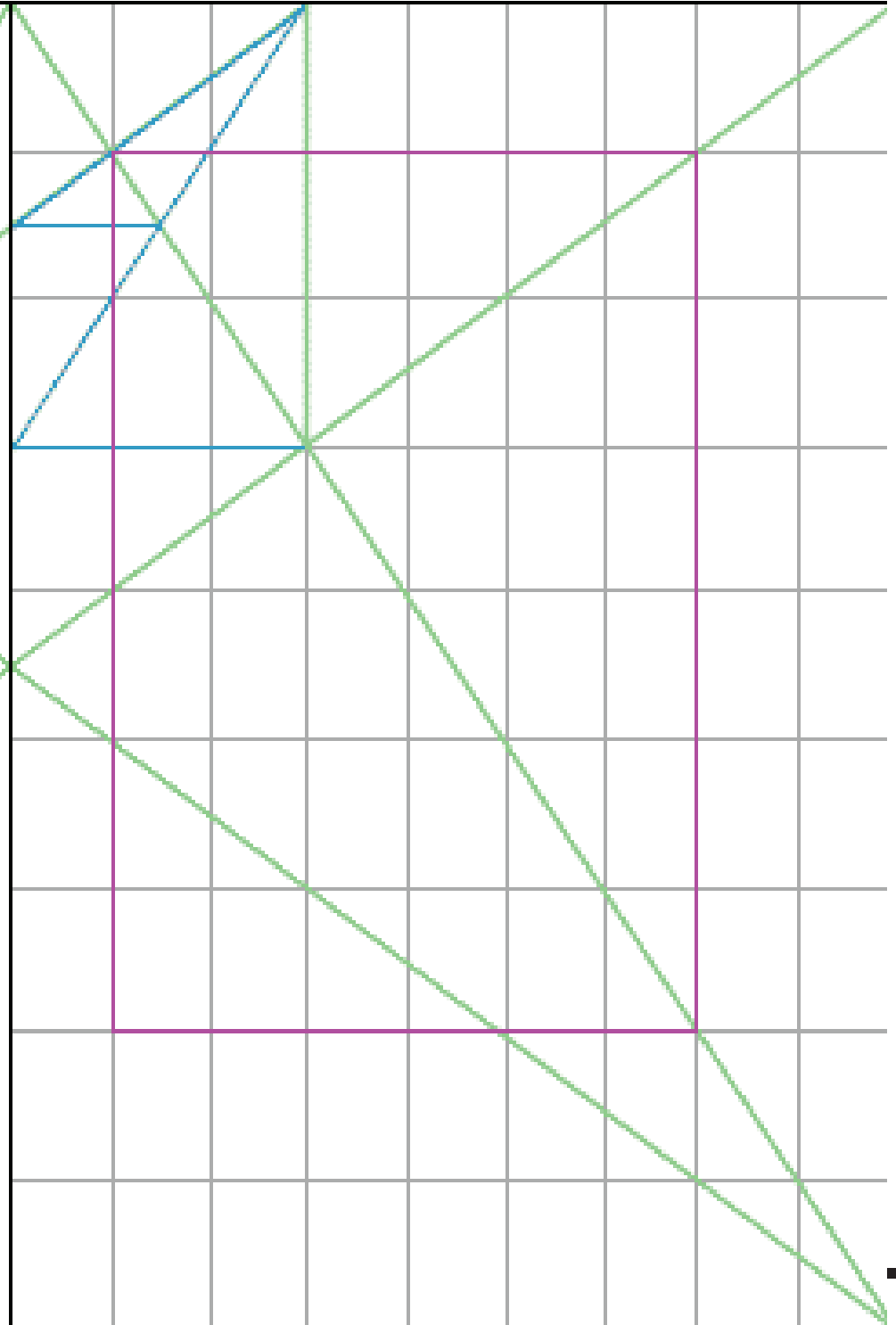
Micropercol coffee house

Percolator Food Place of Venice

Golden Canon

https://en.wikipedia.org/wiki/Canons_of_page_construction

Golden canon of page construction" is based on simple integer ratios, equivalent to Rosarivo's "typographical divine proportion." Interpretation of Rosarivo
Raúl Rosarivo analyzed Renaissance books with the help of a drafting compass and a ruler, and concluded in his Divina proporción tipográfica ("Typographical Divine Proportion", first published in 1947) that Gutenberg, Peter Schöffer, Nicolaus Jenson and others had applied the golden canon of page construction in their works.[12] According to Rosarivo, his work and assertion that Gutenberg used the "golden number" 2:3, or "secret number" as he called it, to establish the harmonic relationships between the diverse parts of a work,



The Rule of Thirds

<https://www.designersinsights.com/designer-resources/using-layout-grids-effectively/>

The rule of thirds works by splitting an image (or layout) into thirds, so you end up with 9 equal sections, then simply place your main subject where the lines intersect.





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