

graphic

DESIGN

cookbook

mix + match recipes for faster, better layouts



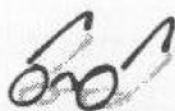
Graphic Design Cookbook has proven to be one of the most valuable tools a designer can own. Anyone who works with layouts can refer to it for hundreds of template approaches to virtually any design task. Whether working on books, advertisements, company reports, or even wine labels, you can avoid the cumbersome process of shuffling through piles of reference works for “inspiration” with the at-a-glance help of *Graphic Design Cookbook*.

As with a culinary cookbook, *Graphic Design Cookbook* can be opened to virtually any page for instant access to great ideas. Organized by graphic component—text systems, space structure, pictorial presentation, border devices, and more—the book offers at least eight treatments per page. This new edition—a classic resource—will prove priceless to a new generation of designers.

GRAPHIC DESIGN COOKBOOK

MIX & MATCH RECIPES FOR FASTER, BETTER LAYOUTS

BY
LEONARD KOREN
&
R. WIPPO MECKLER



CHRONICLE BOOKS
SAN FRANCISCO

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INTRODUCTION

- Every day thousands of graphic designers and art directors across the country sit down to confront a new design problem. Frequently, their first impulse is to browse through piles of books, magazines, whatever, to help unstick their brain glue: to de-habitualize their approach to problem solving and to find fresh inspiration for those all-important first few decisions in the design process.

Graphic Design Cookbook offers a stimulating and economical route through hundreds of archetypal graphic design devices, thinking styles, and spatial solutions. The templates it presents, culled from thousands of sources and never set down in one place before, make it easy for the designer to examine, compare, relate, abstract, and deduce visual ideas, cutting down to minutes what would otherwise be hours of browsing so the designer can get down to “cooking” faster.

Graphic Design Cookbook is organized into five chapters that reflect a conceptual bias toward publication design. Chapter 1, “Structuring Space,” looks at the empty page as a geometric entity ready for subdivision. Chapter 2, “Orienting on the Page,” considers content-bearing

elements—heads, bullets, folios, etc.—that define the space of a page. Chapter 3, “Text Systems,” explores various ways of handling copy and display type. Chapter 4, “Ordering Information,” presents outlines and other hierarchical arrangements of information on a page. And Chapter 5, “Pictorial Considerations,” deals with various schemes for enhancing the content value of imagery.

If the foregoing chapter-by-chapter explanation sounds a bit abstract, forget it. The organization of *Graphic Design Cookbook* should be self-evident after you work with it for a while. The ideas developed within each chapter, and within each section within each chapter, progress like music in a basic rhythm of repeating cycles, from simple to complex.

The few words used—the titles at the bottom of the pages—are not meant to be labels locking one into a specific mode of perception. They are meant only to suggest and differentiate the various kinds of information graphic designers often consider when problem solving. It must be remembered that particular design elements and schemes may be relevant to many different design contexts. A box in the section titled “Page Partitioning into Rectilinear Spaces” (page 35) can represent merely a way of dividing up the page, but it can also represent a block of text type, a headline, a photographic image, or a gray bar. The appendix beginning on page 139 might suggest some of these alternative uses.

Effective mixing and matching and synthesizing of these various elements, concepts, and schemes is what graphic design is largely about. As you would with a culinary cookbook, jump into *Graphic Design Cookbook* anywhere. Use it as a runway to your imagination, a catalyst to cook up endless new design “recipes.” •

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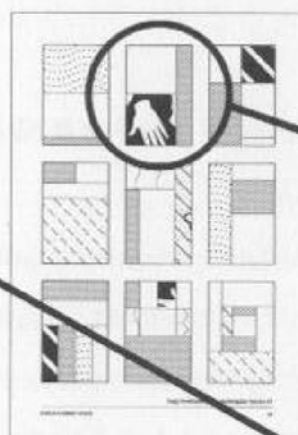
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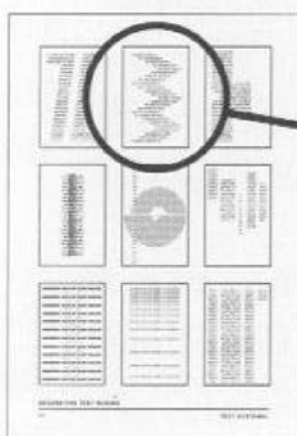
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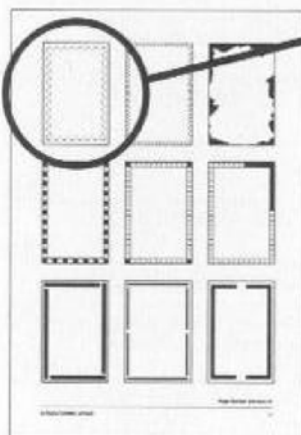
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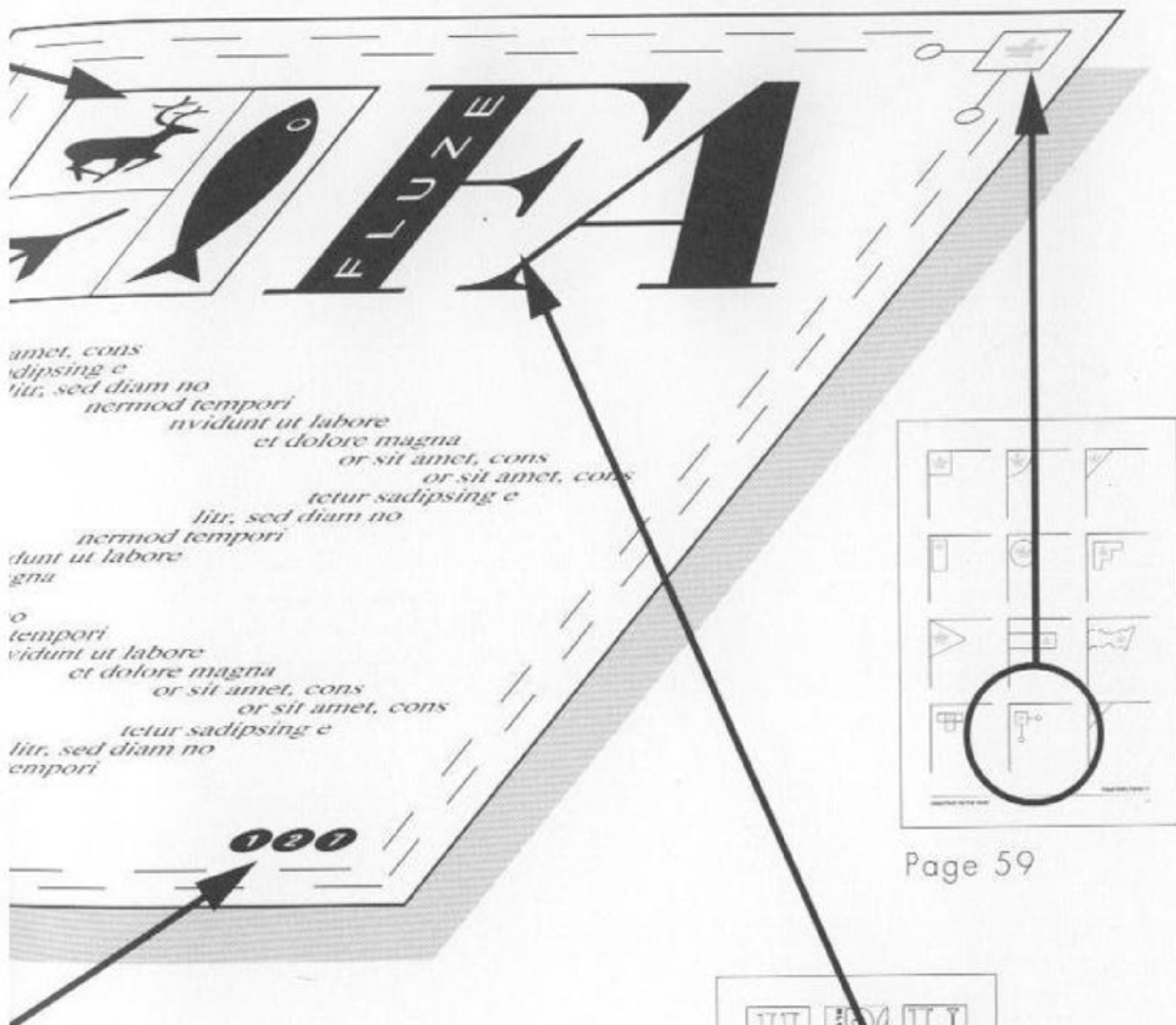


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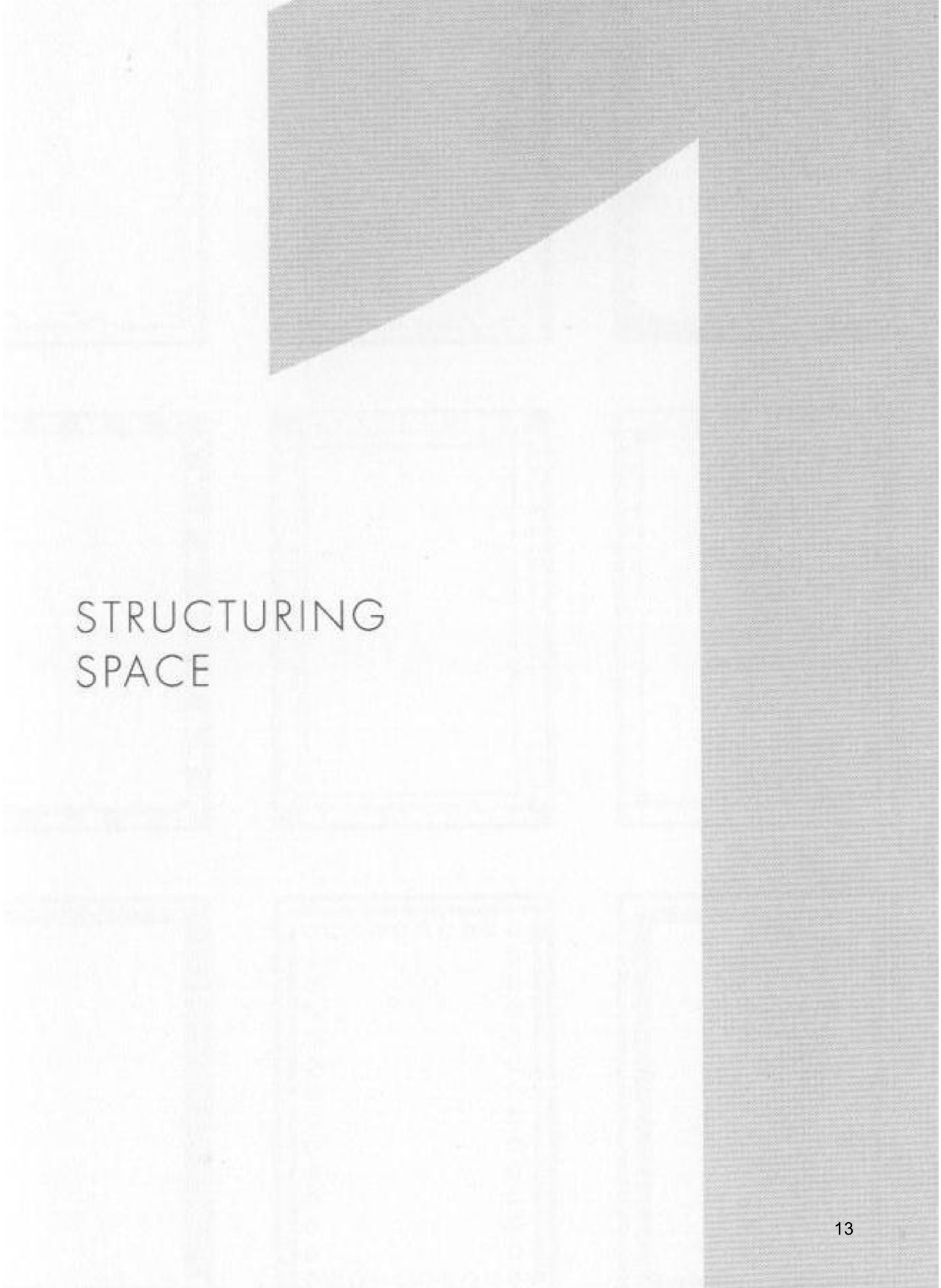
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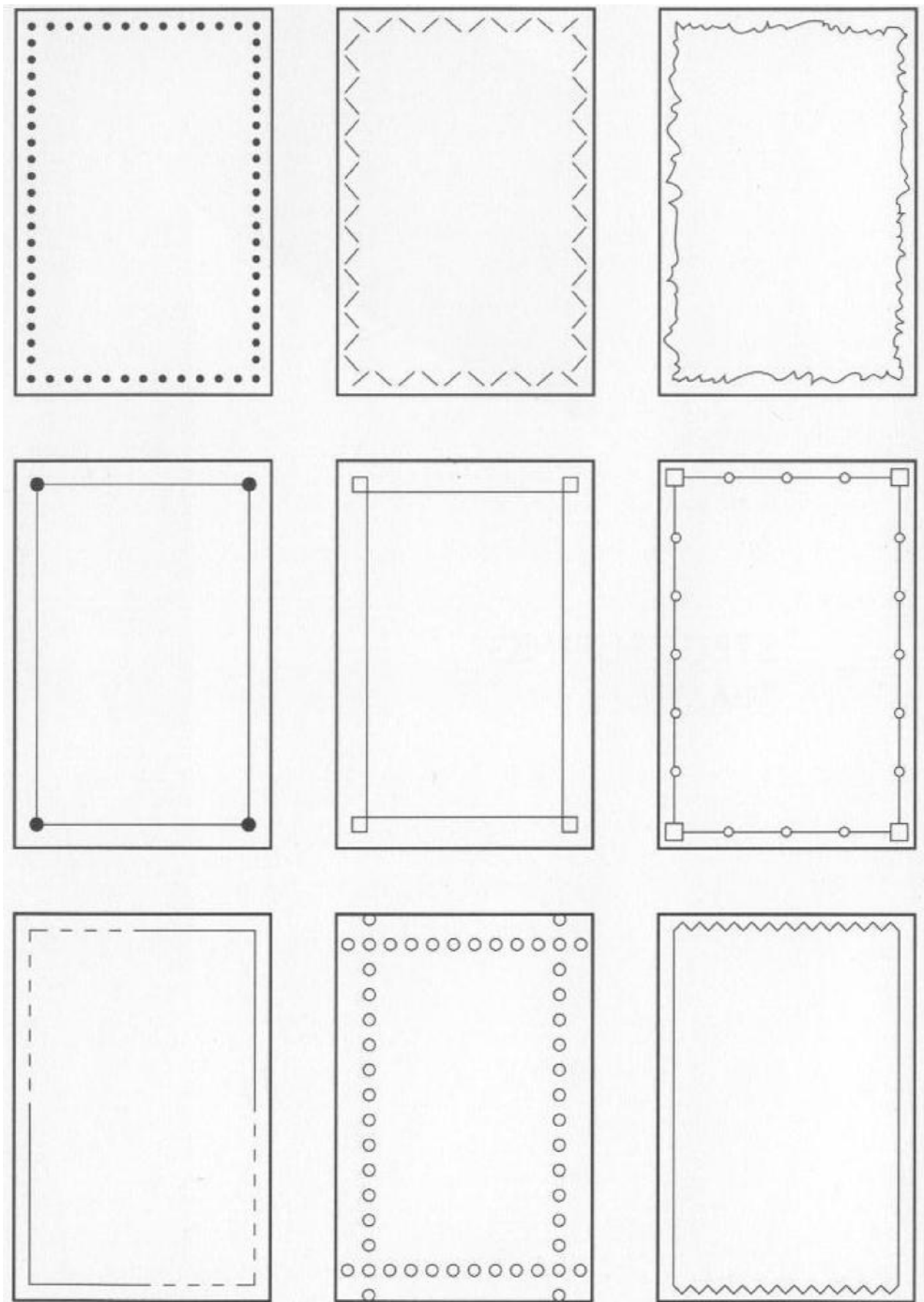
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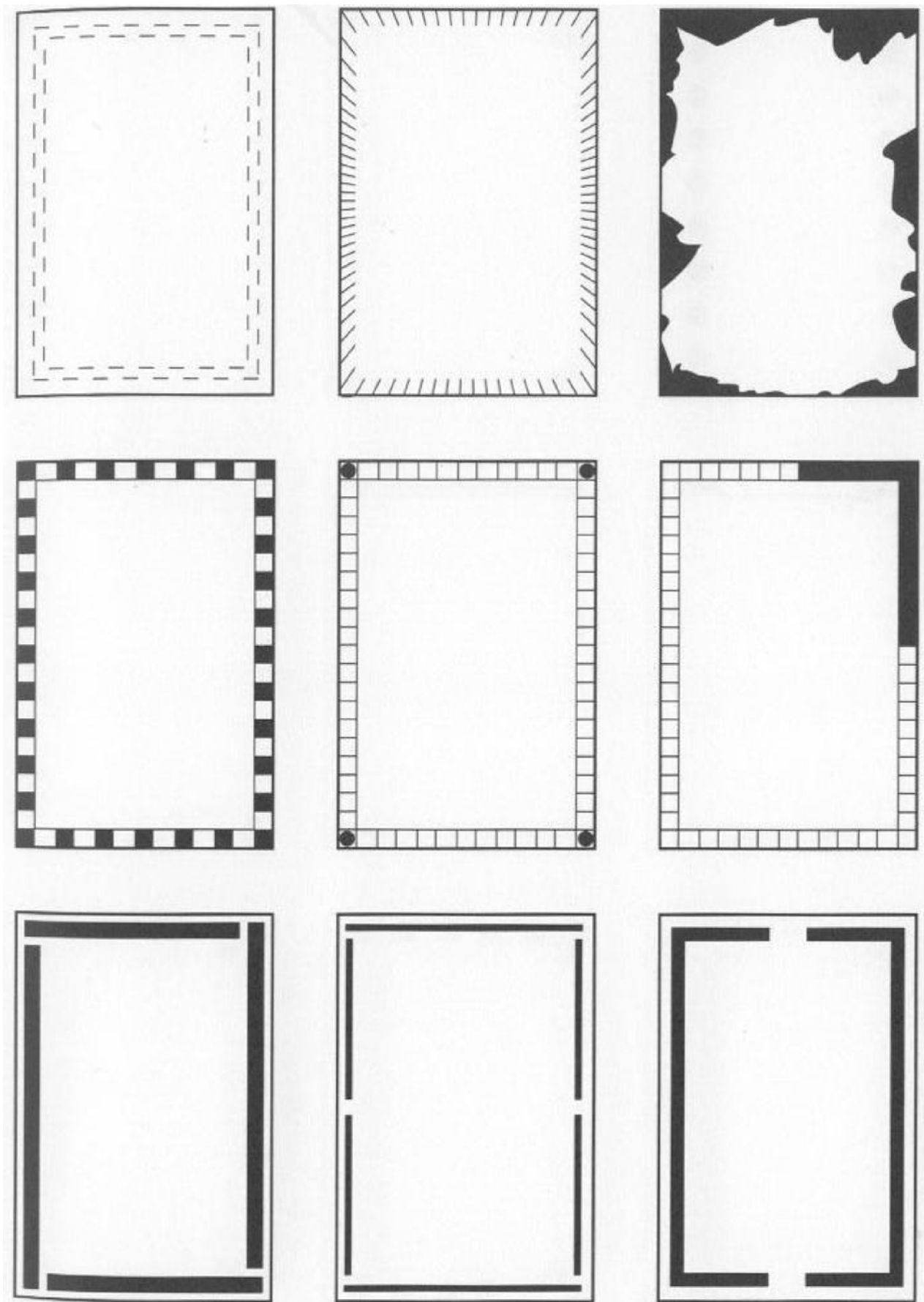
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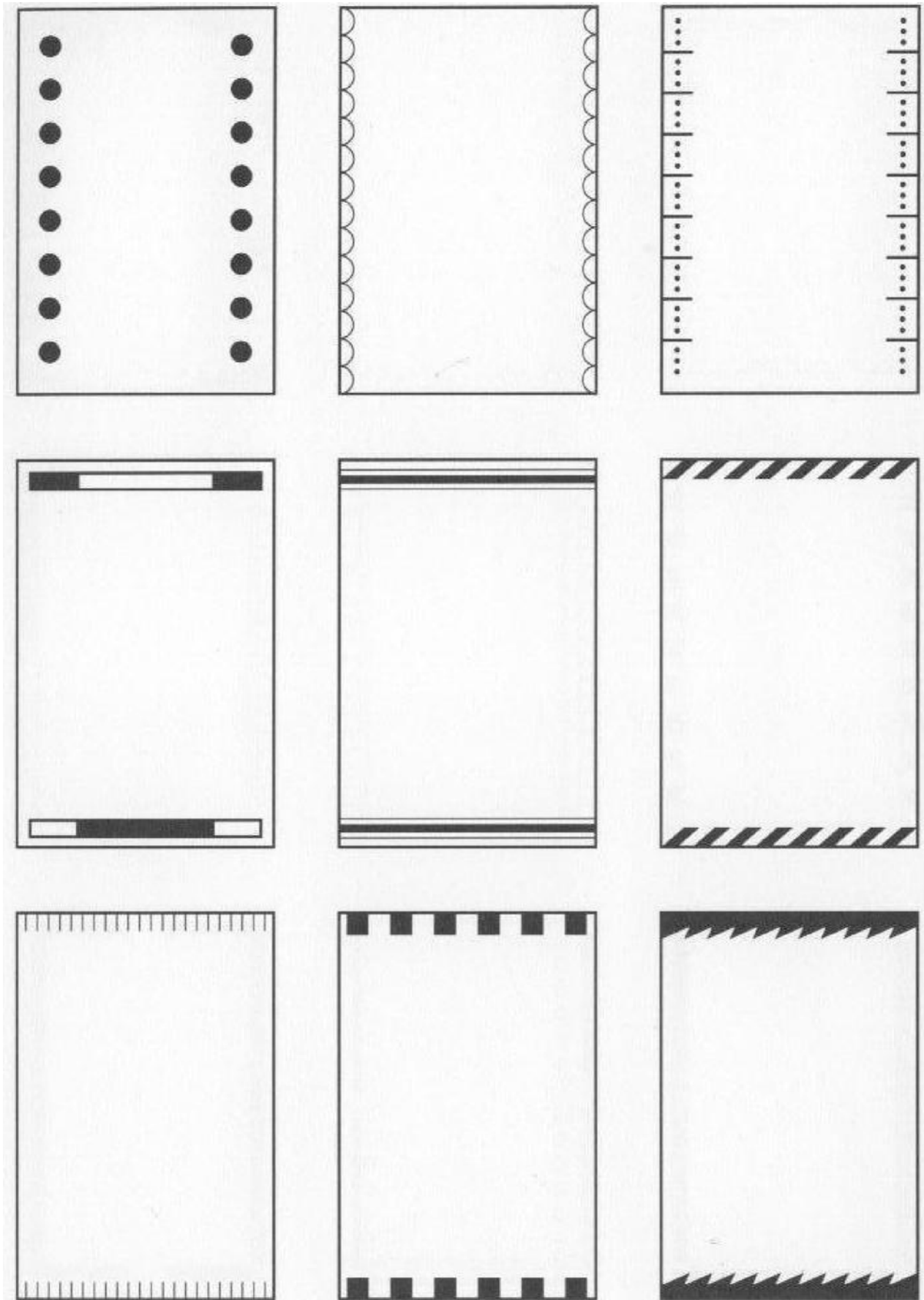
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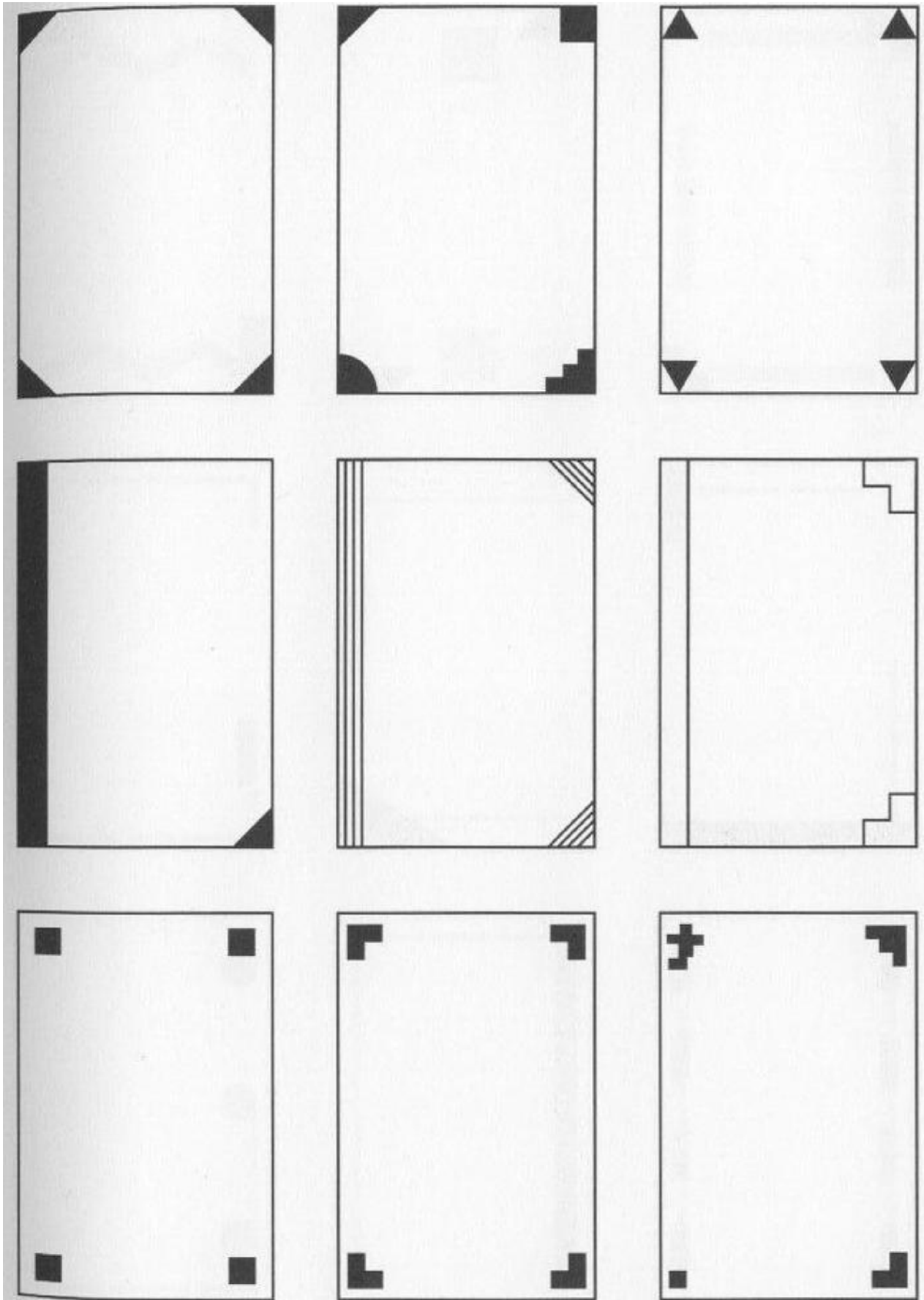
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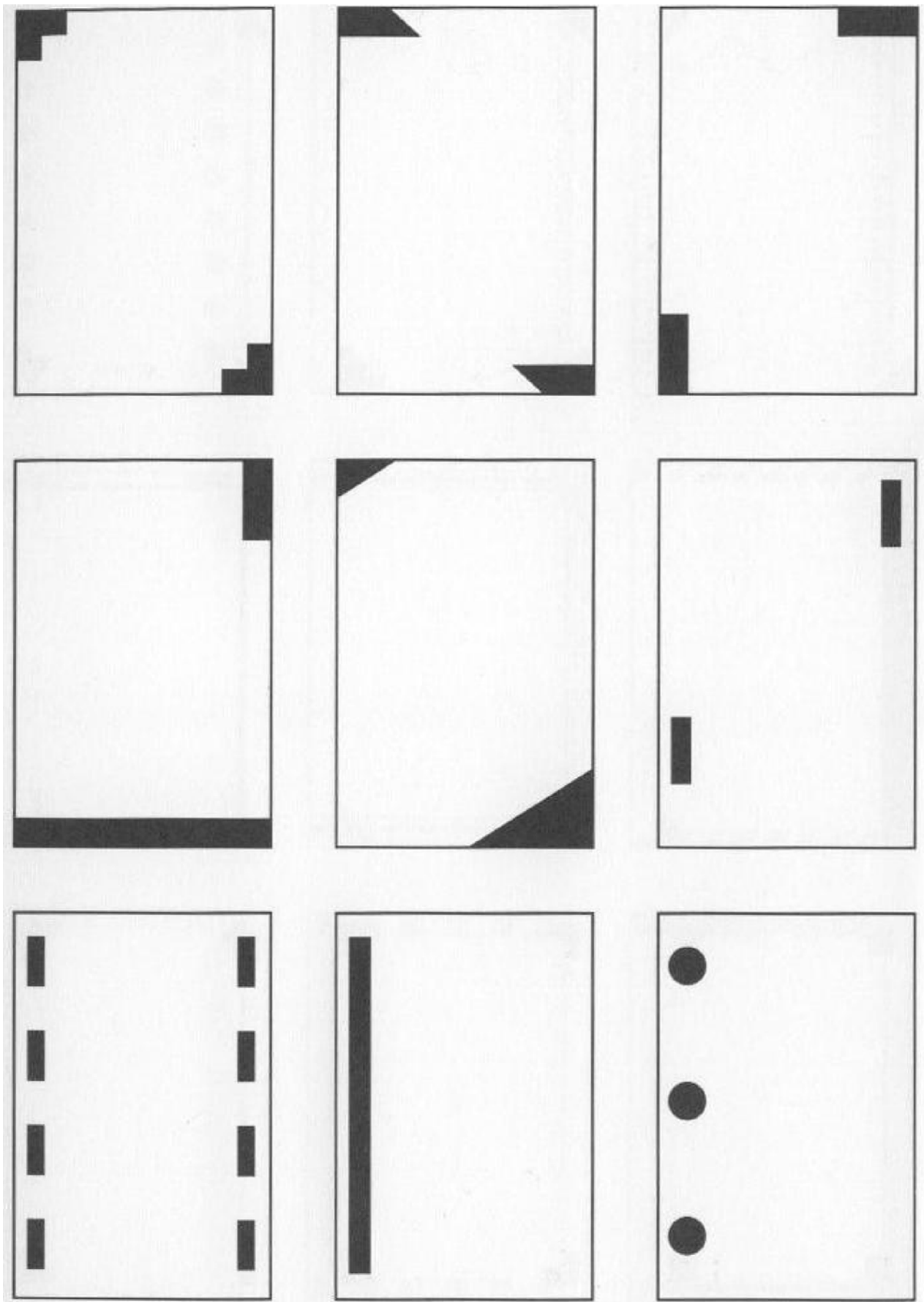
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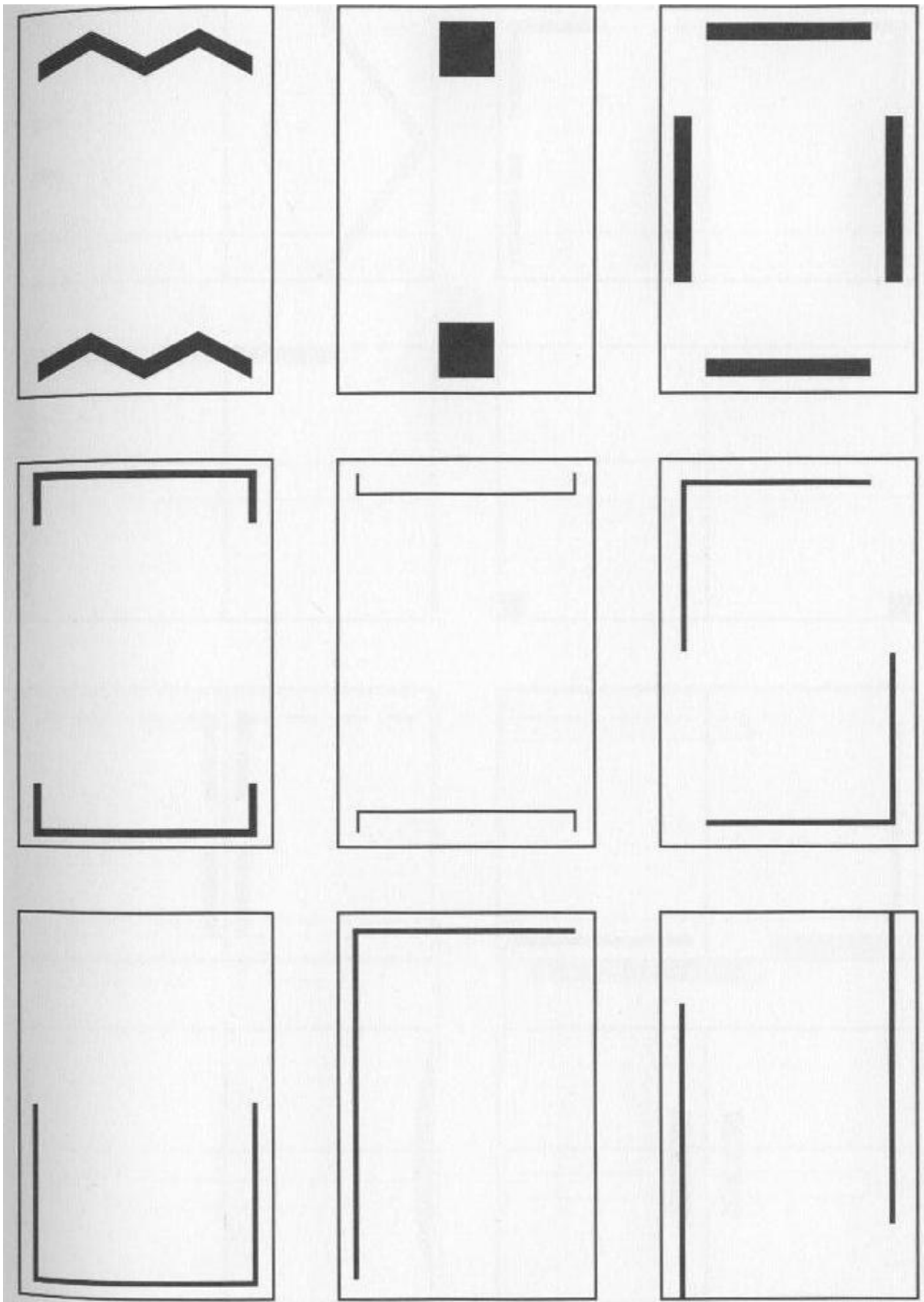
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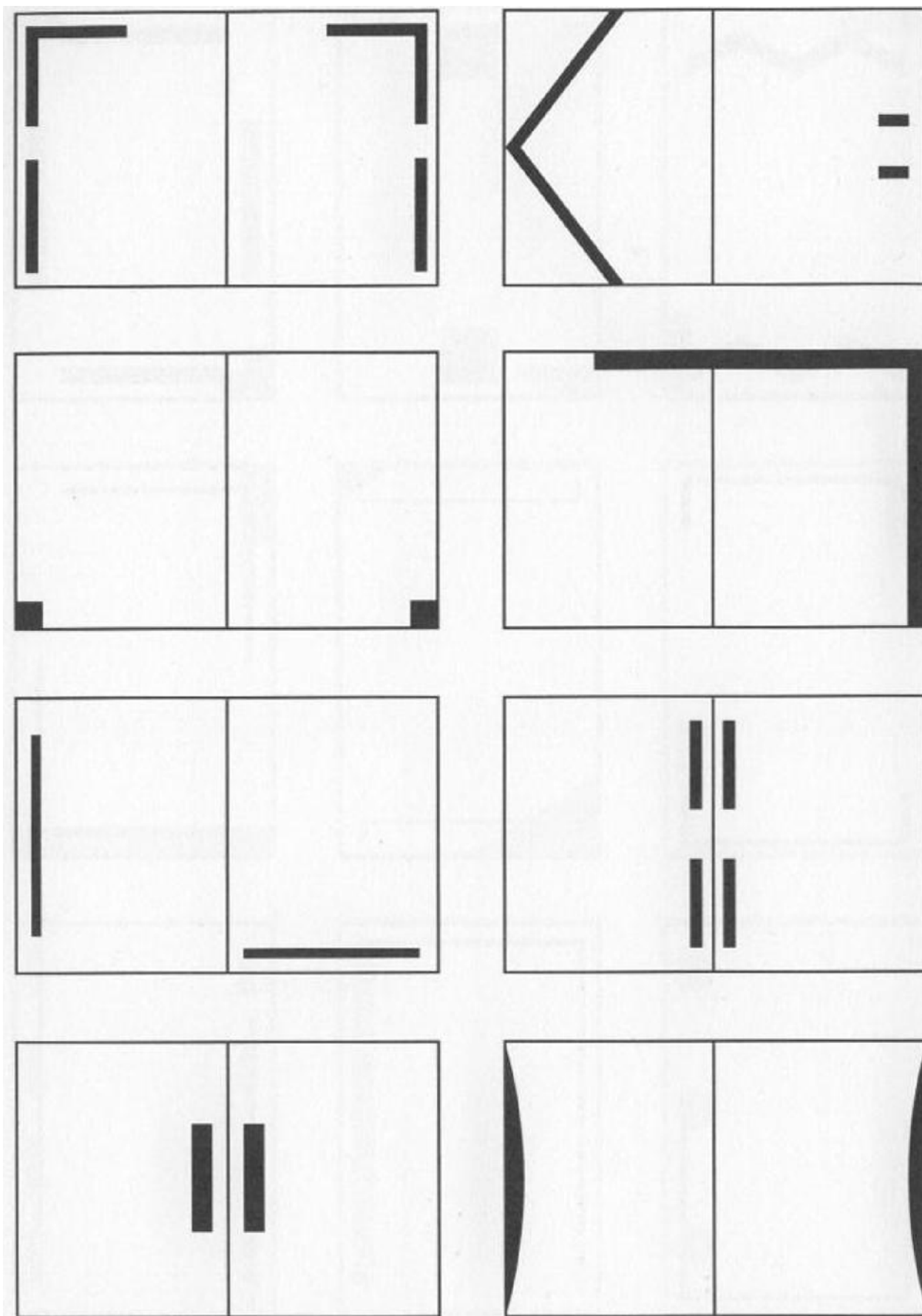
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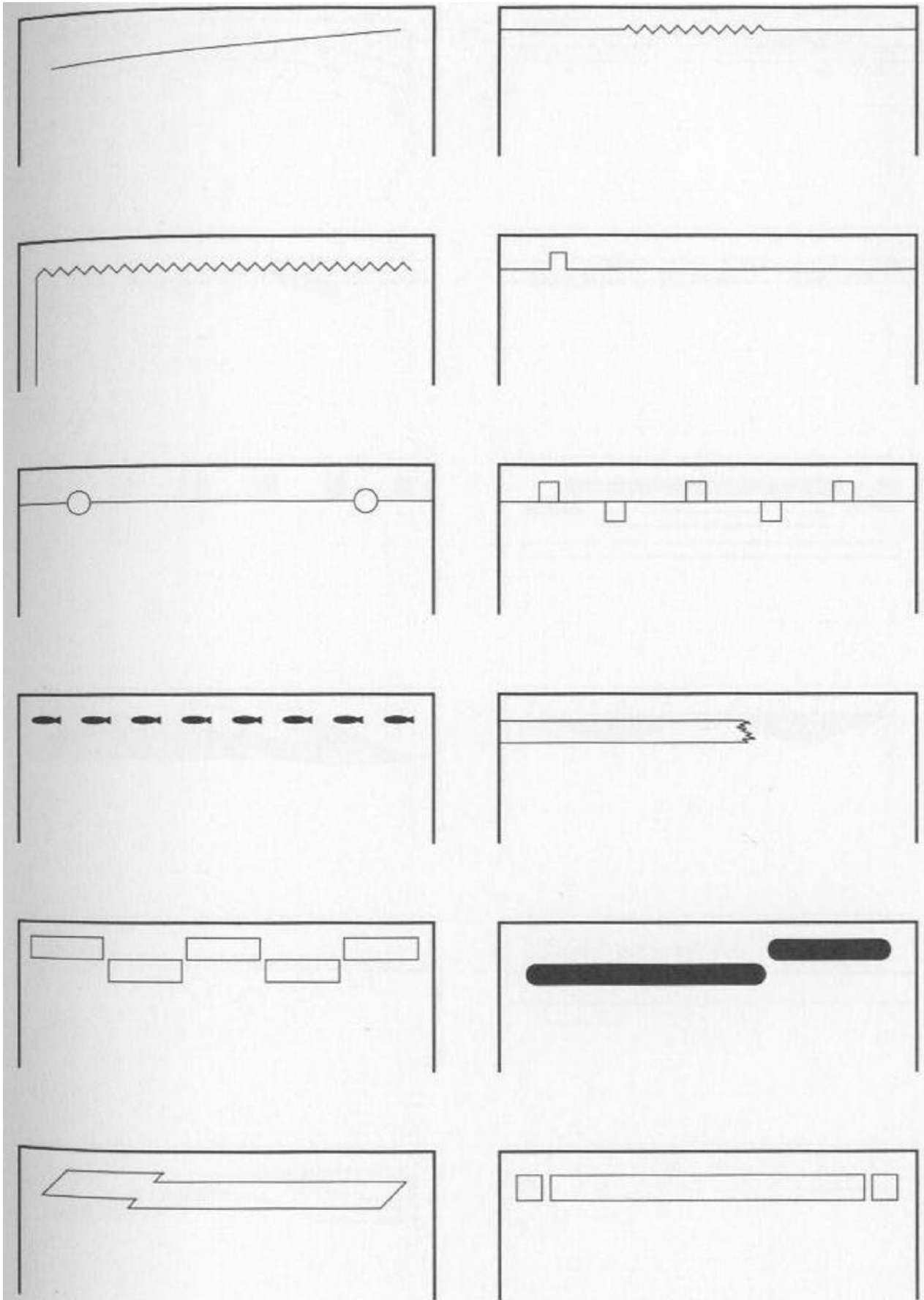
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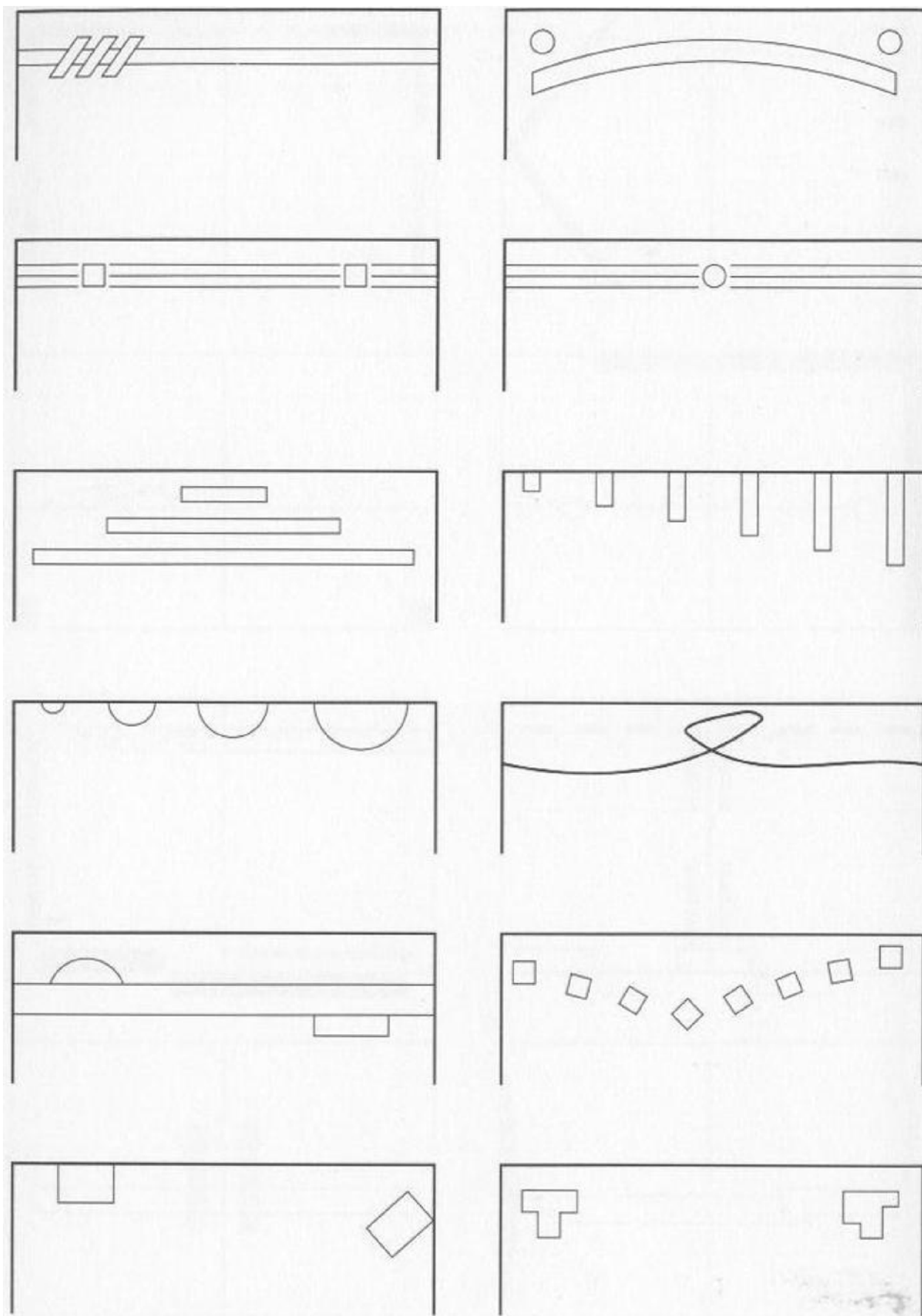
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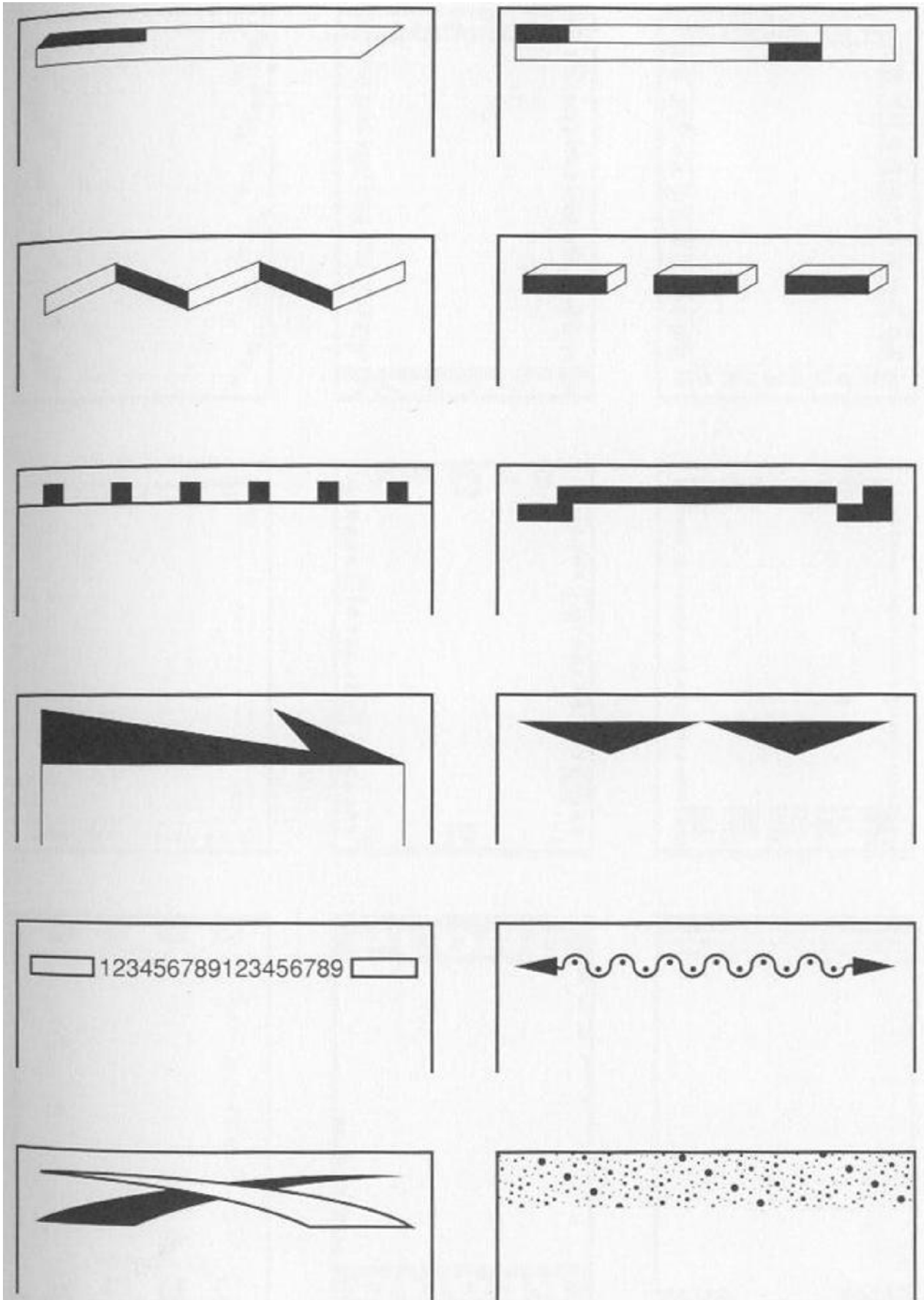
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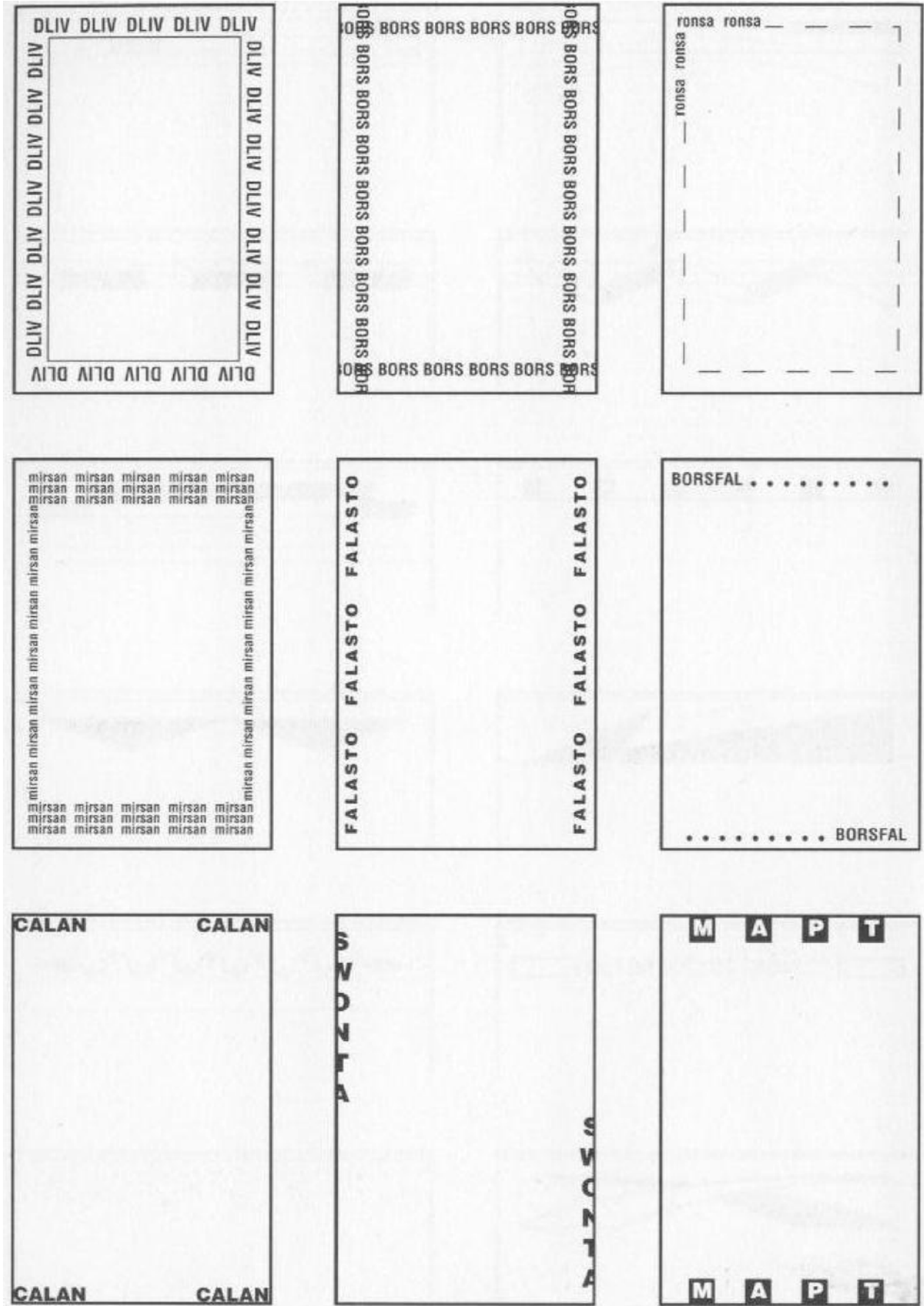
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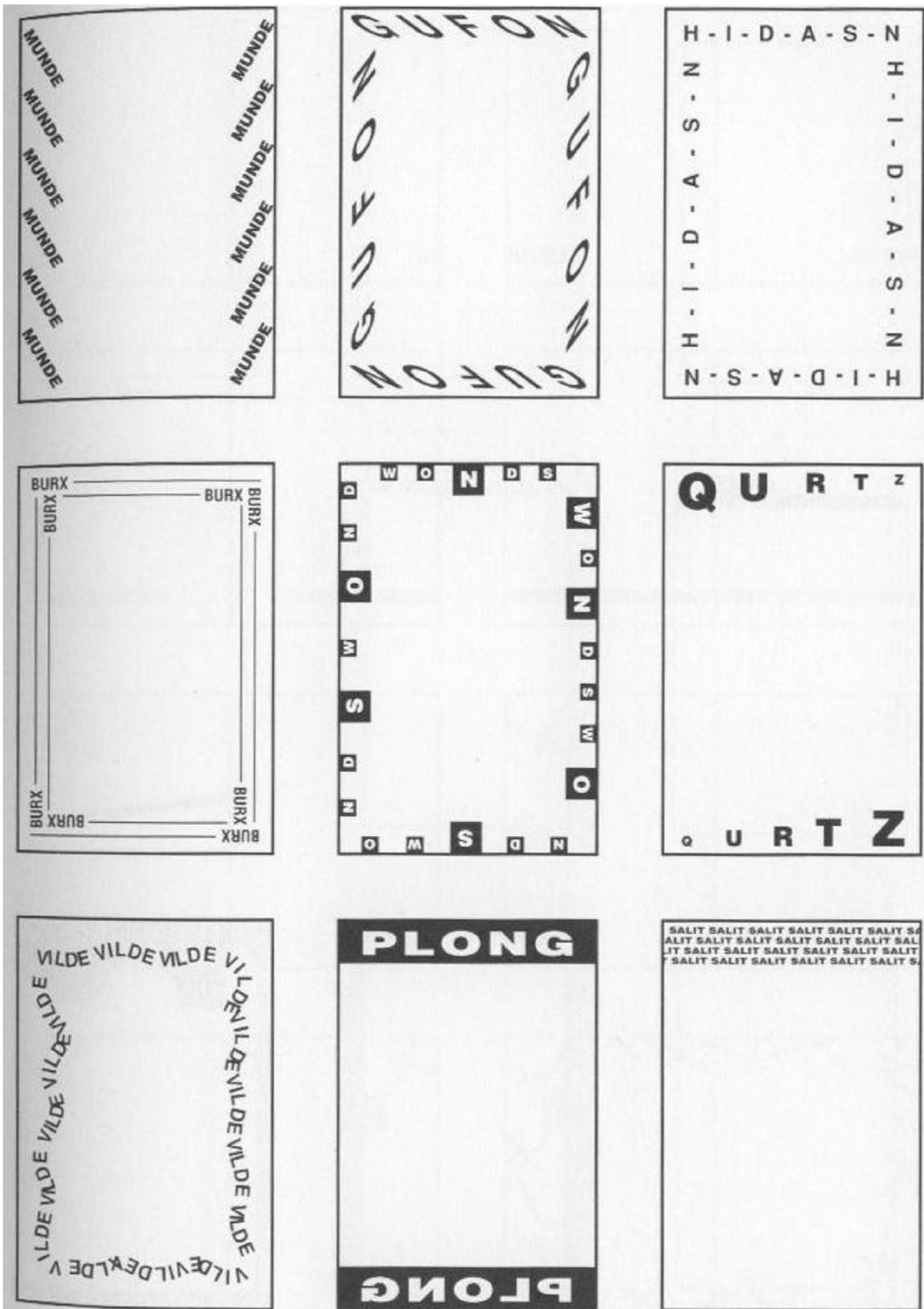
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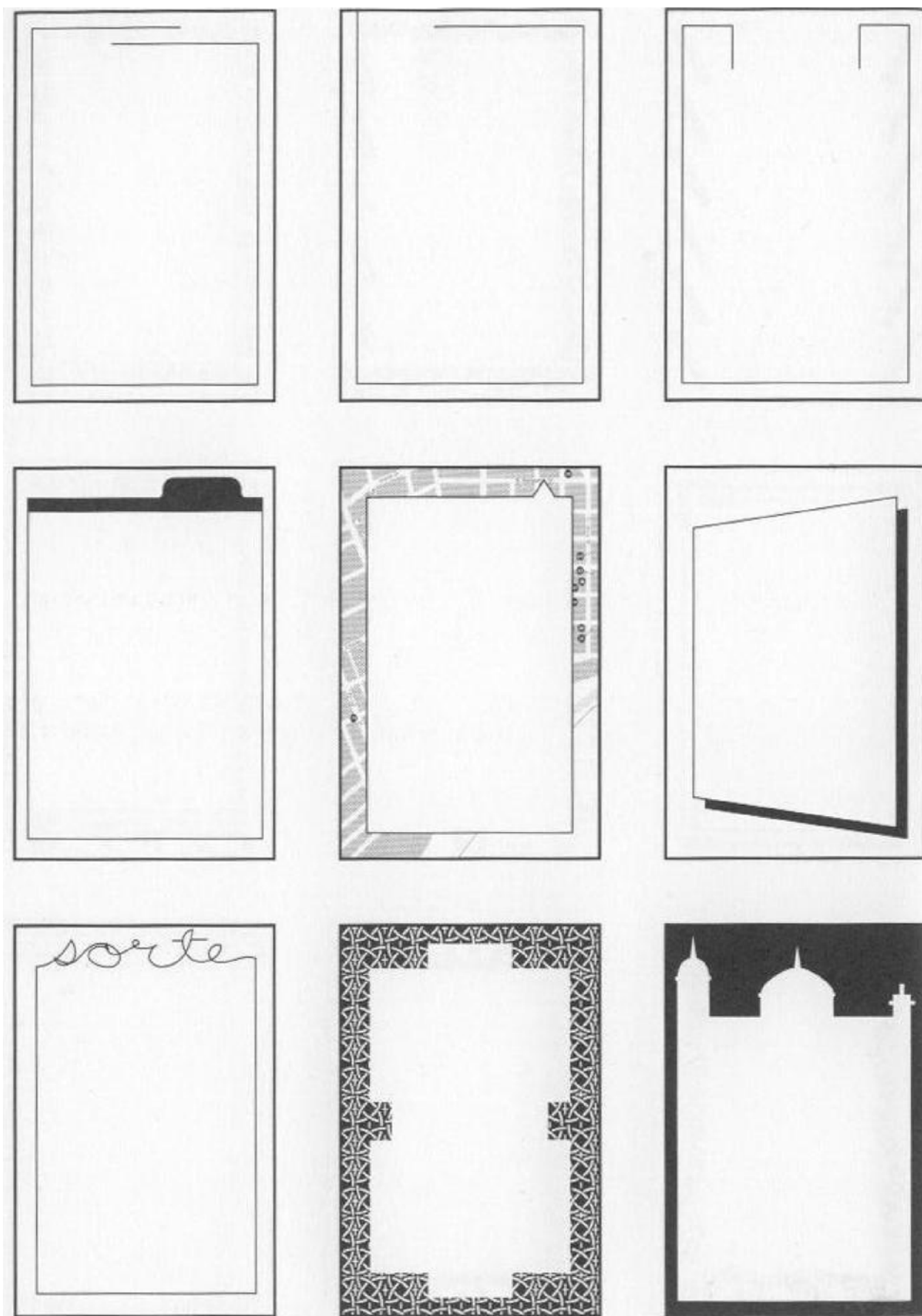
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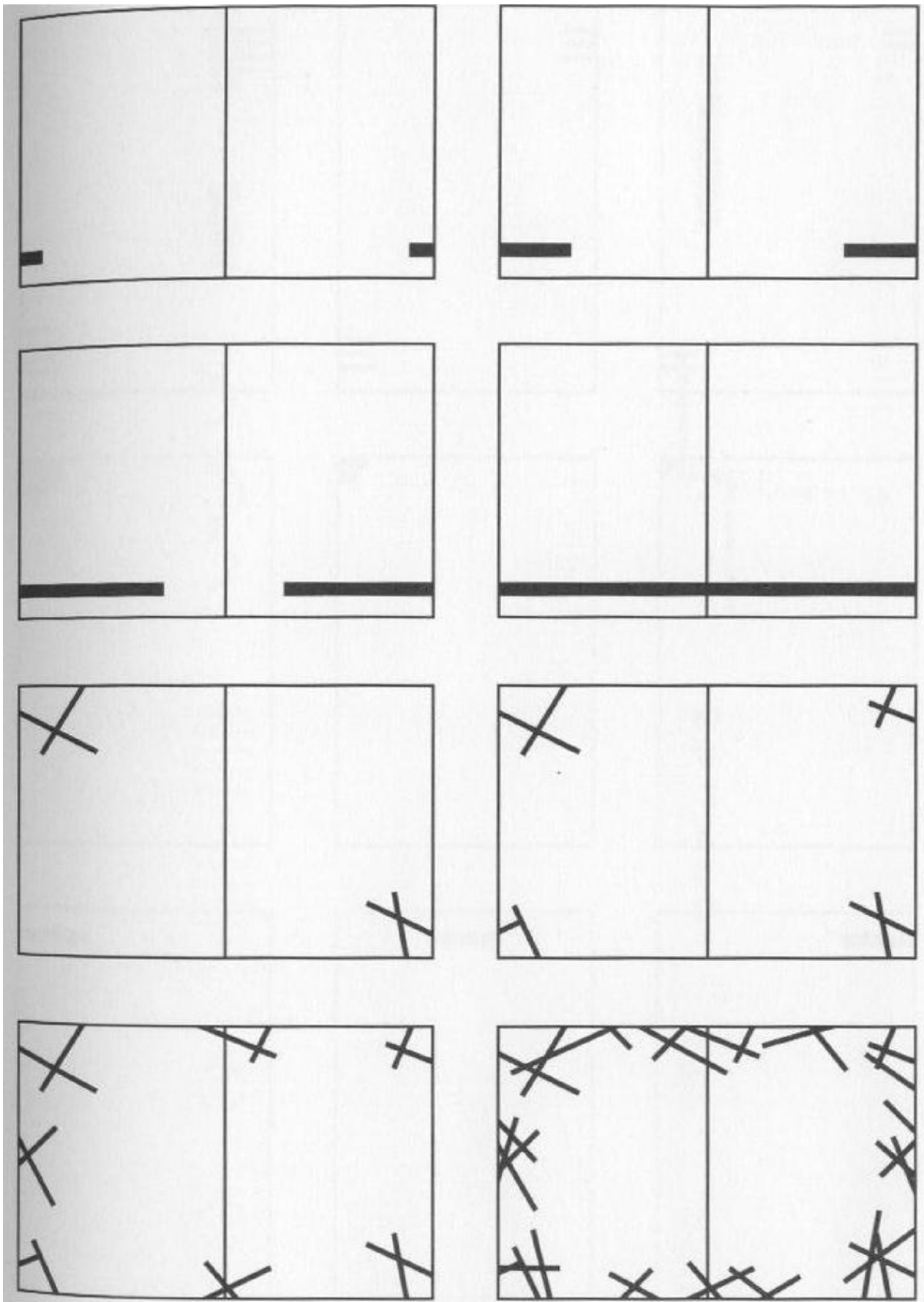
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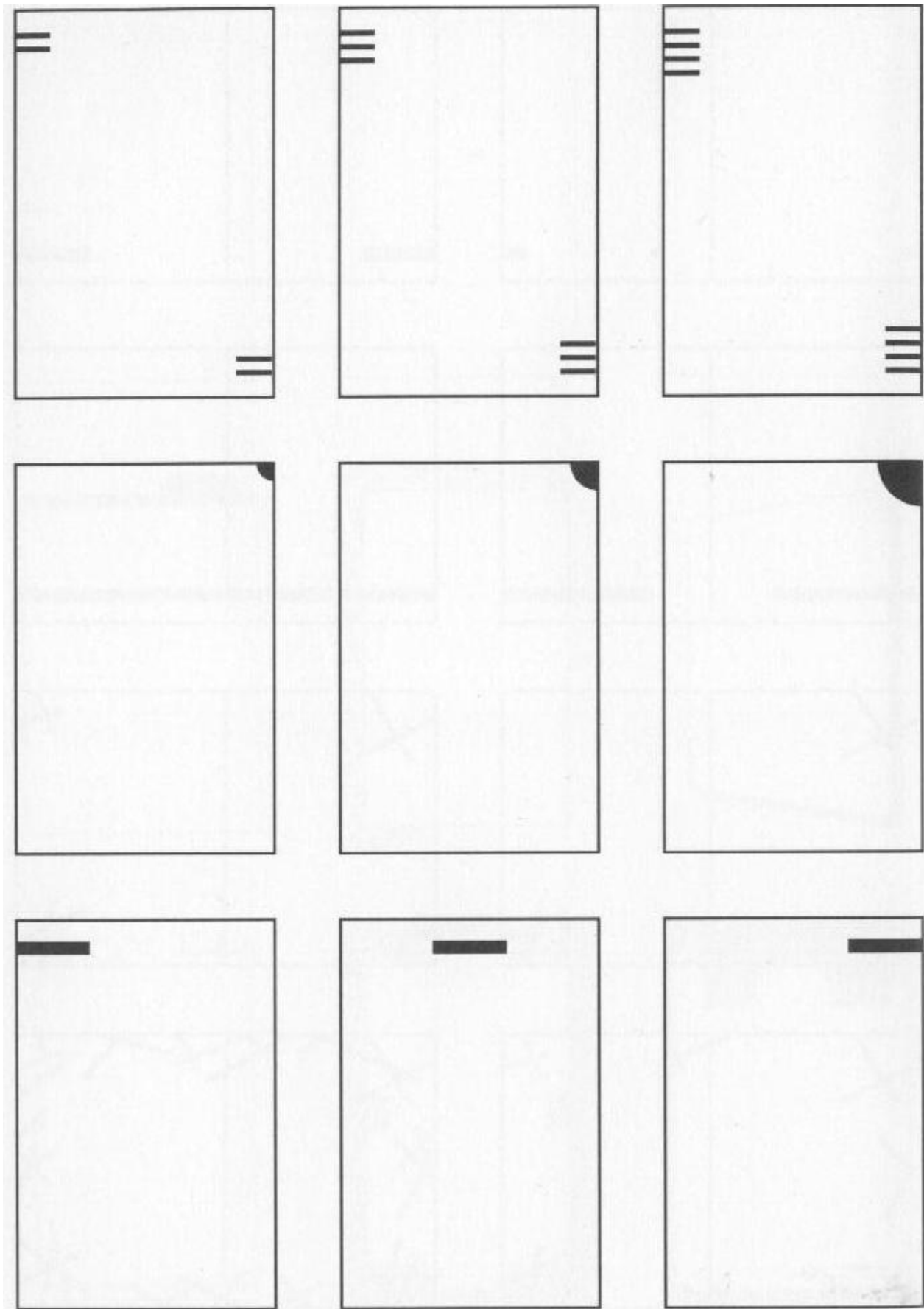
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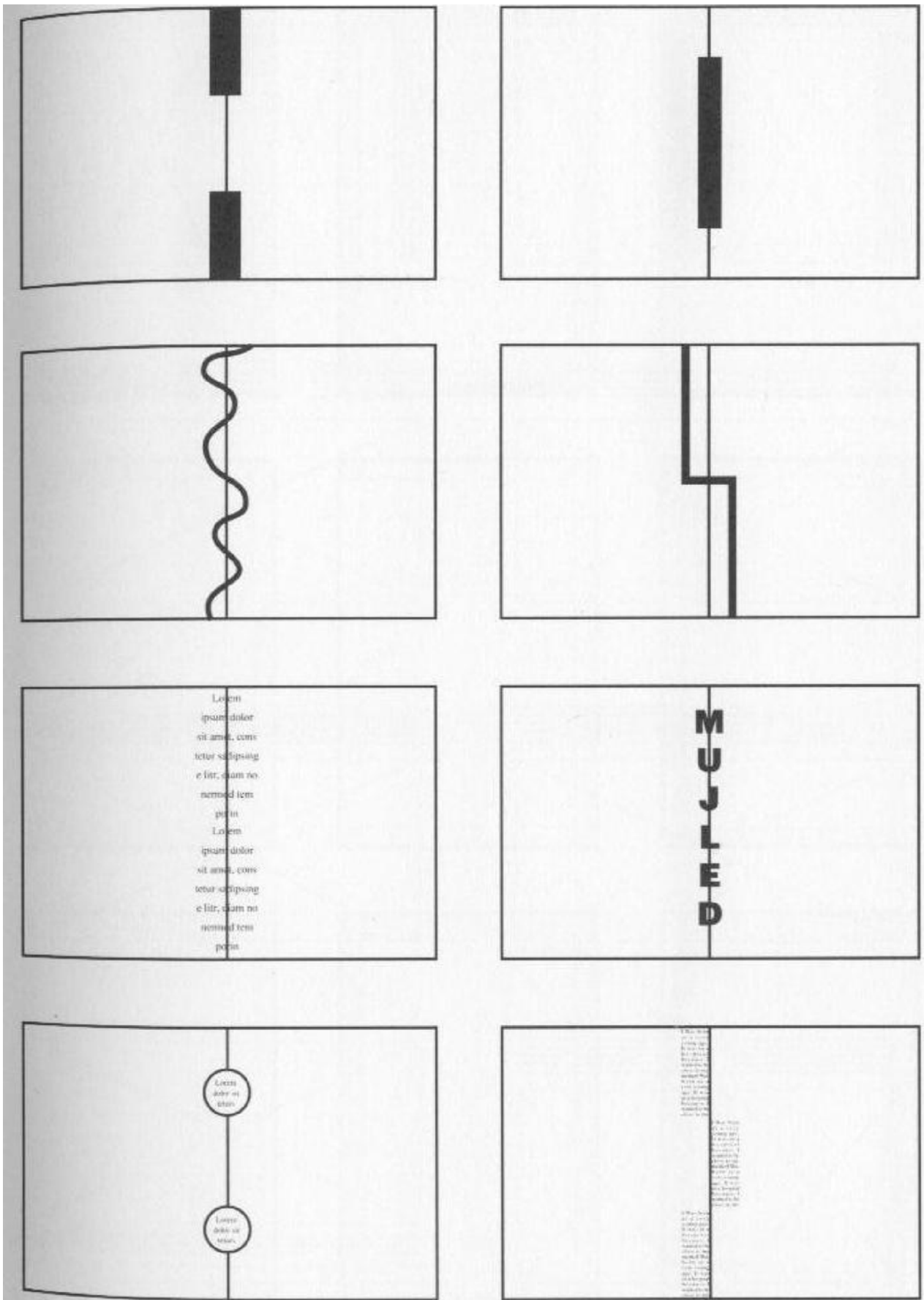
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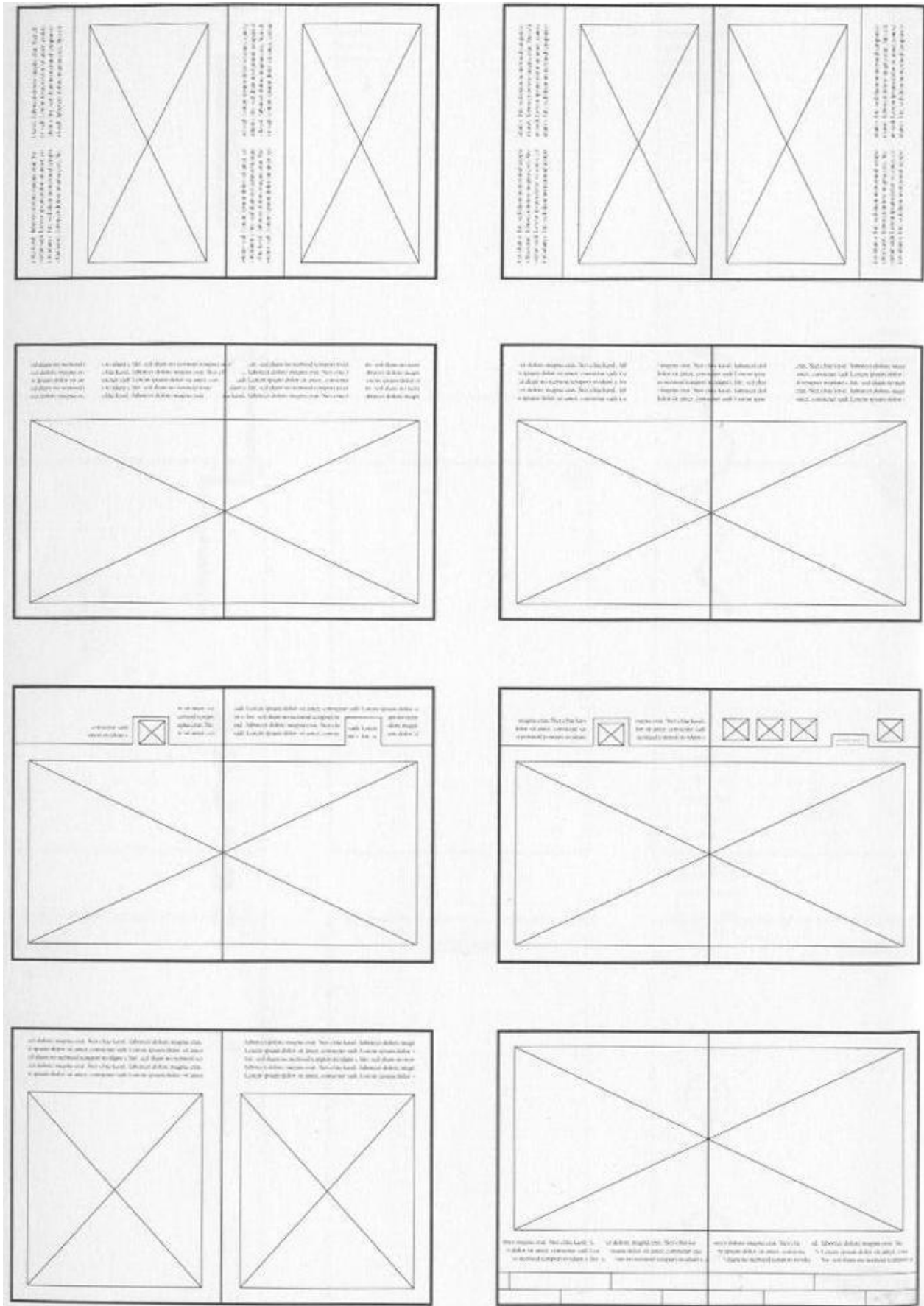
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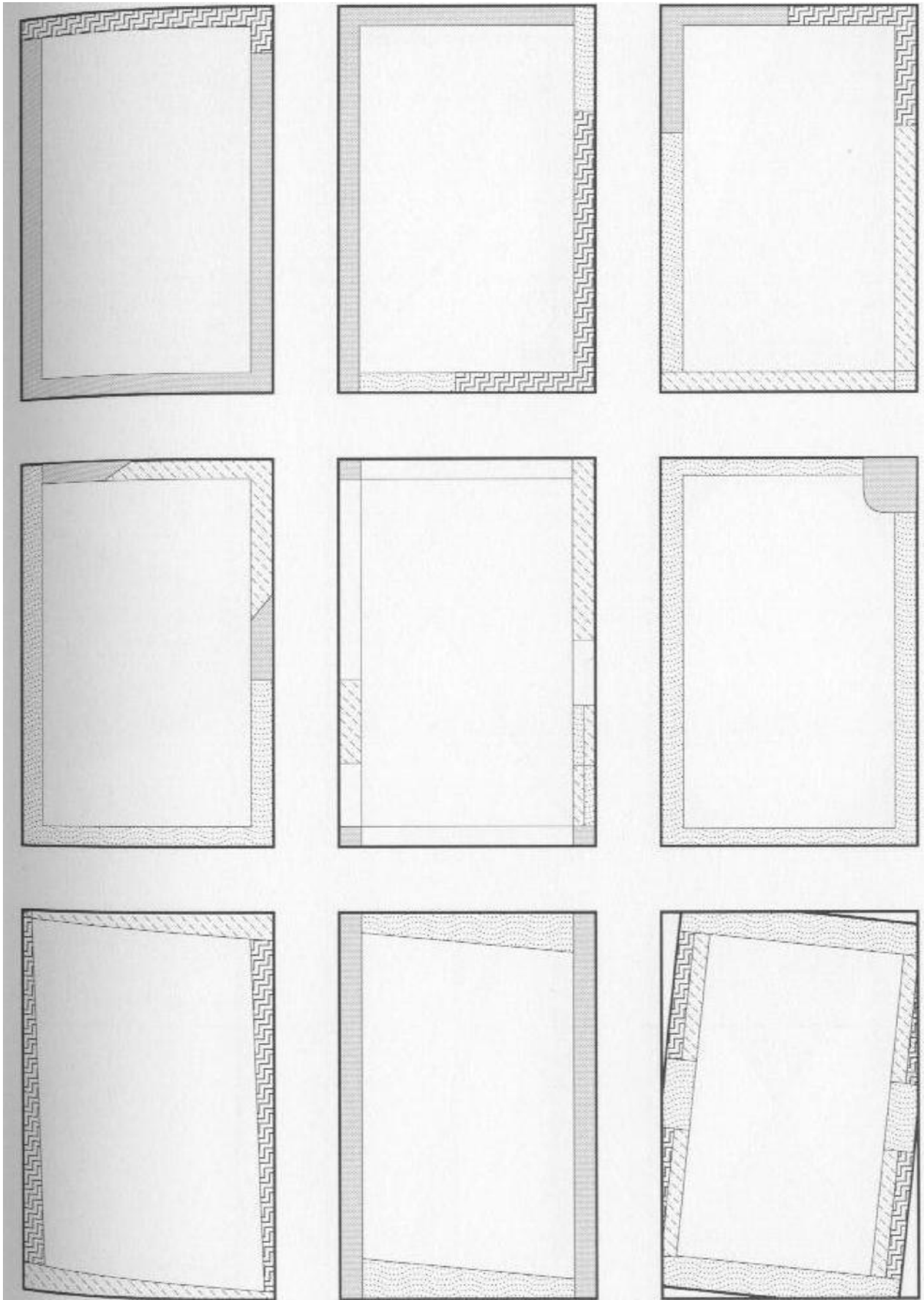
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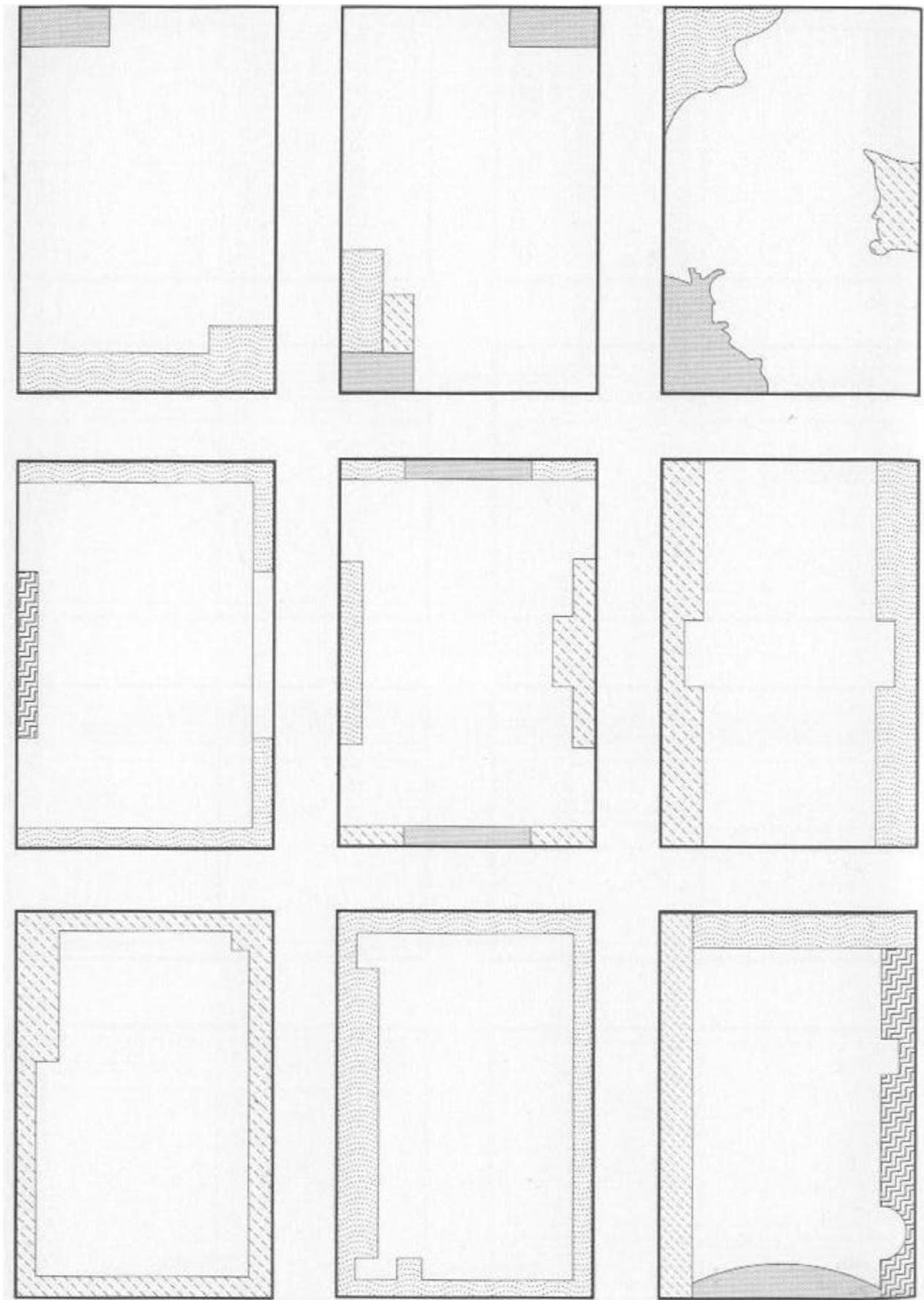
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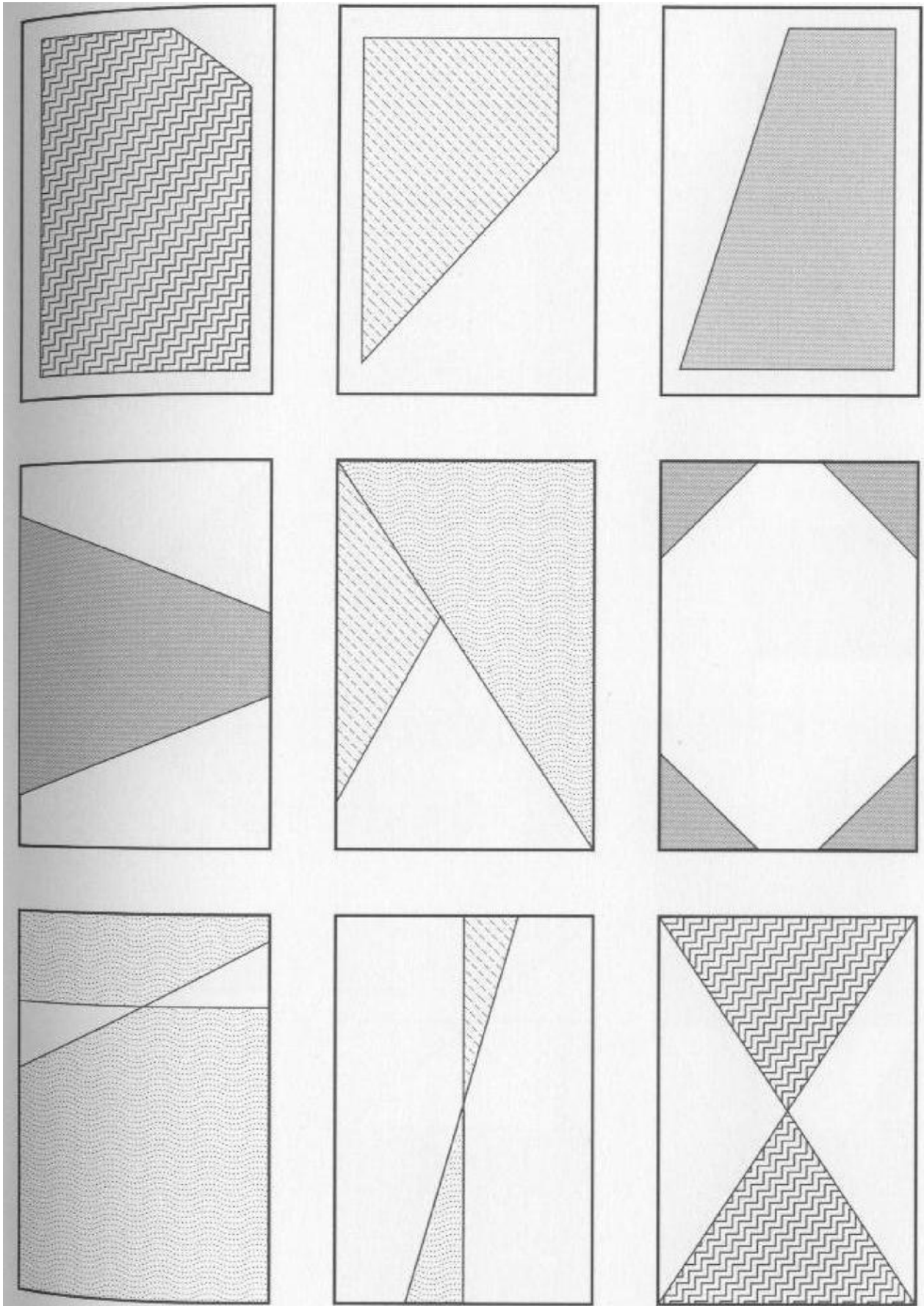
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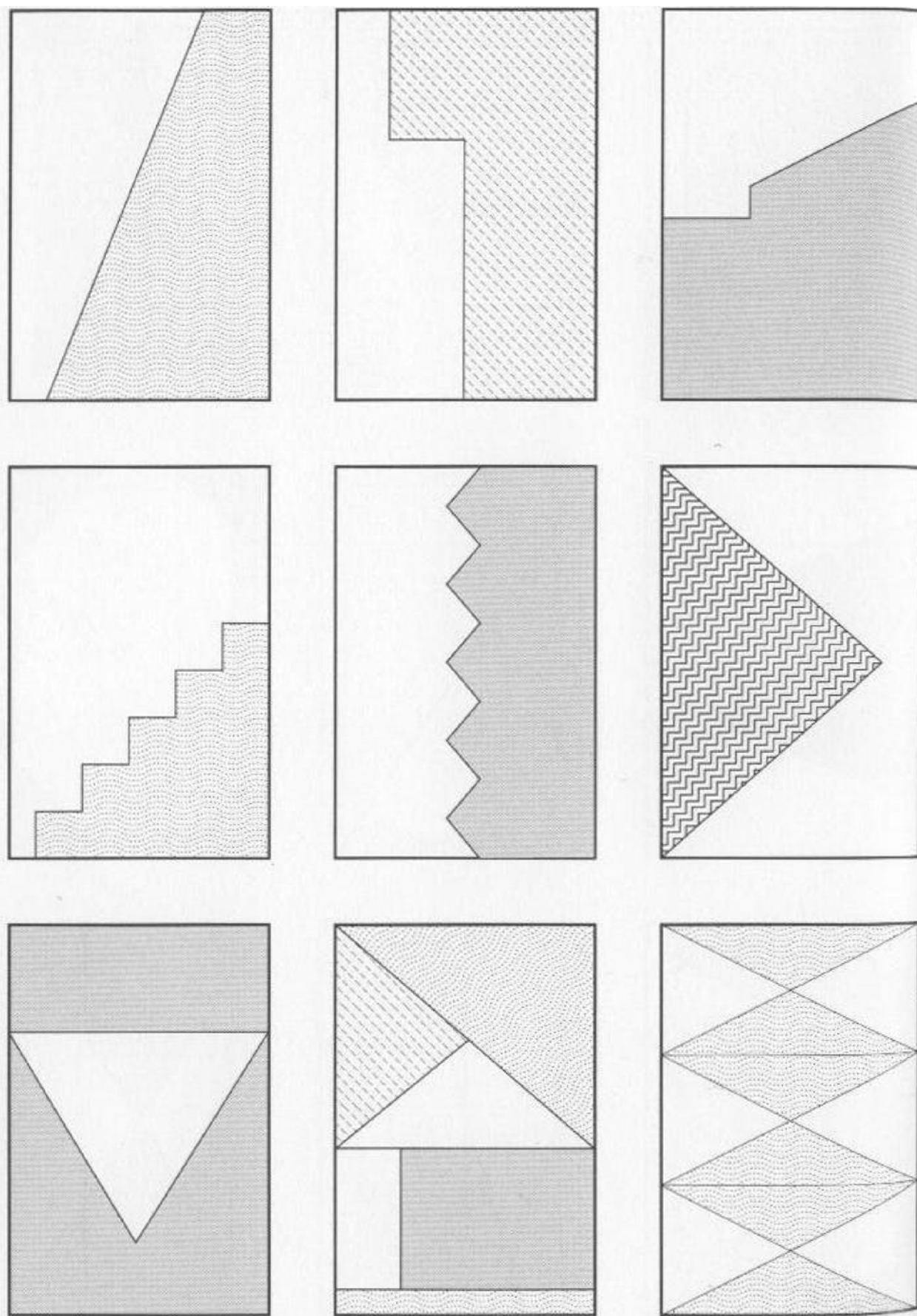
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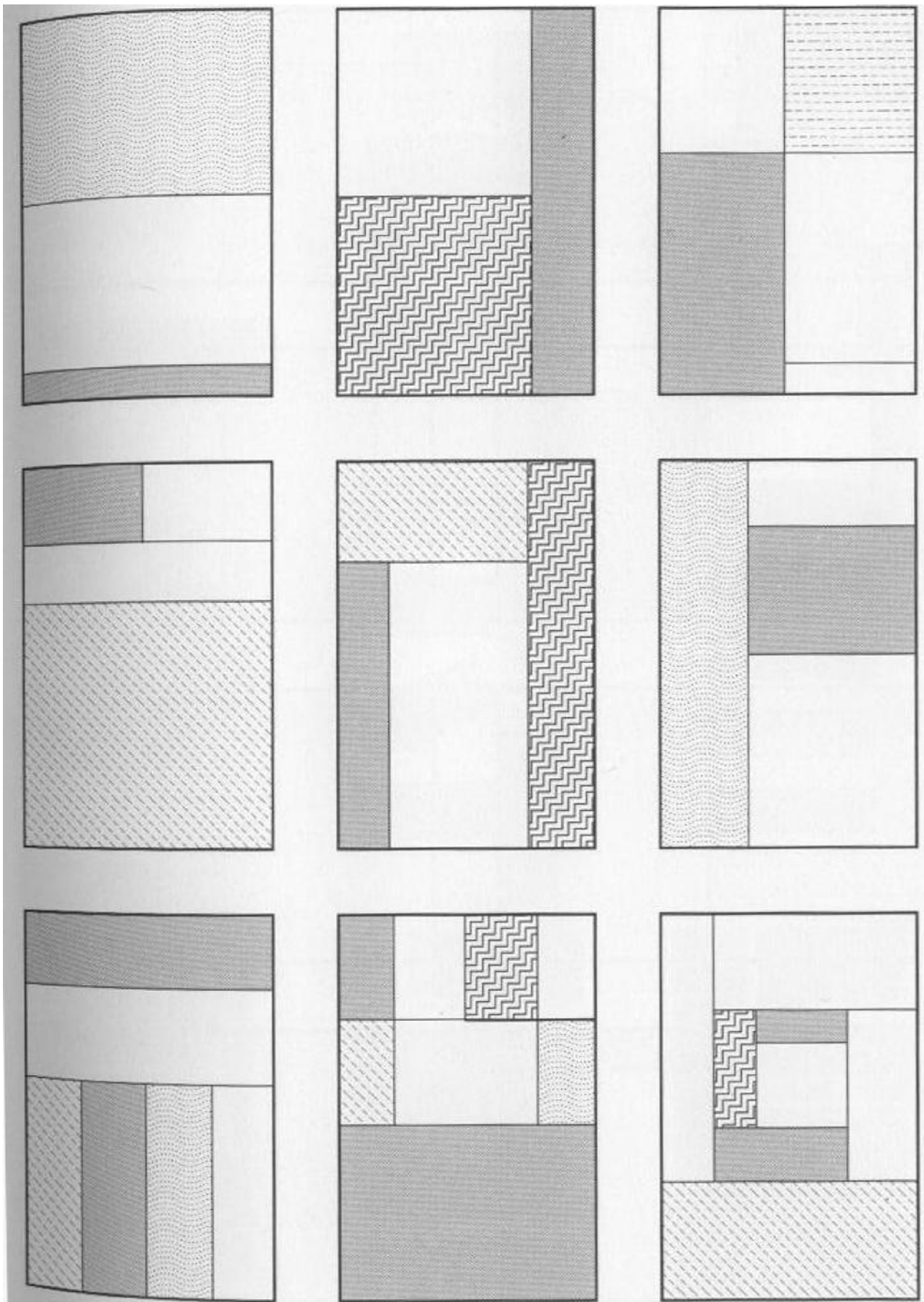
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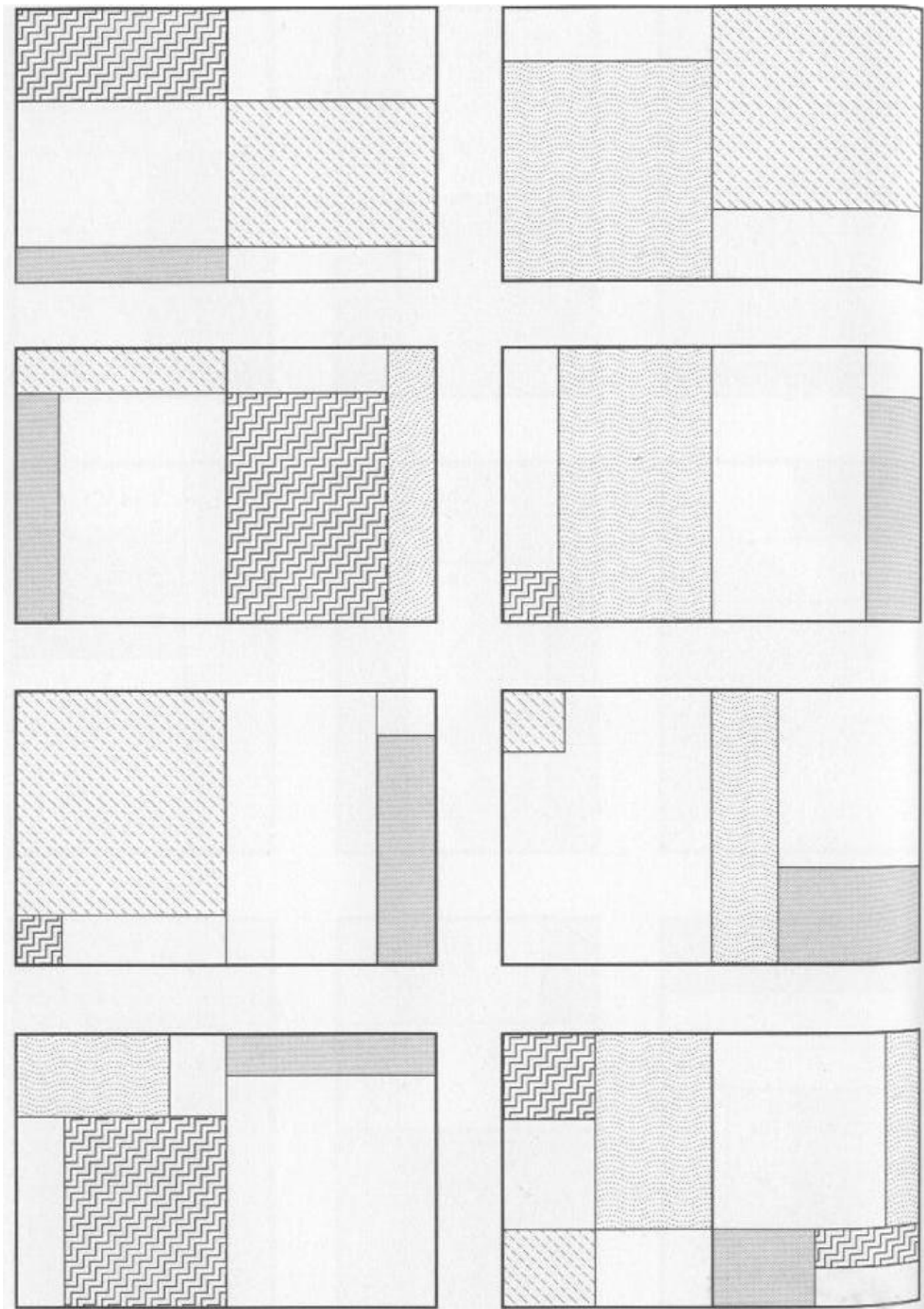
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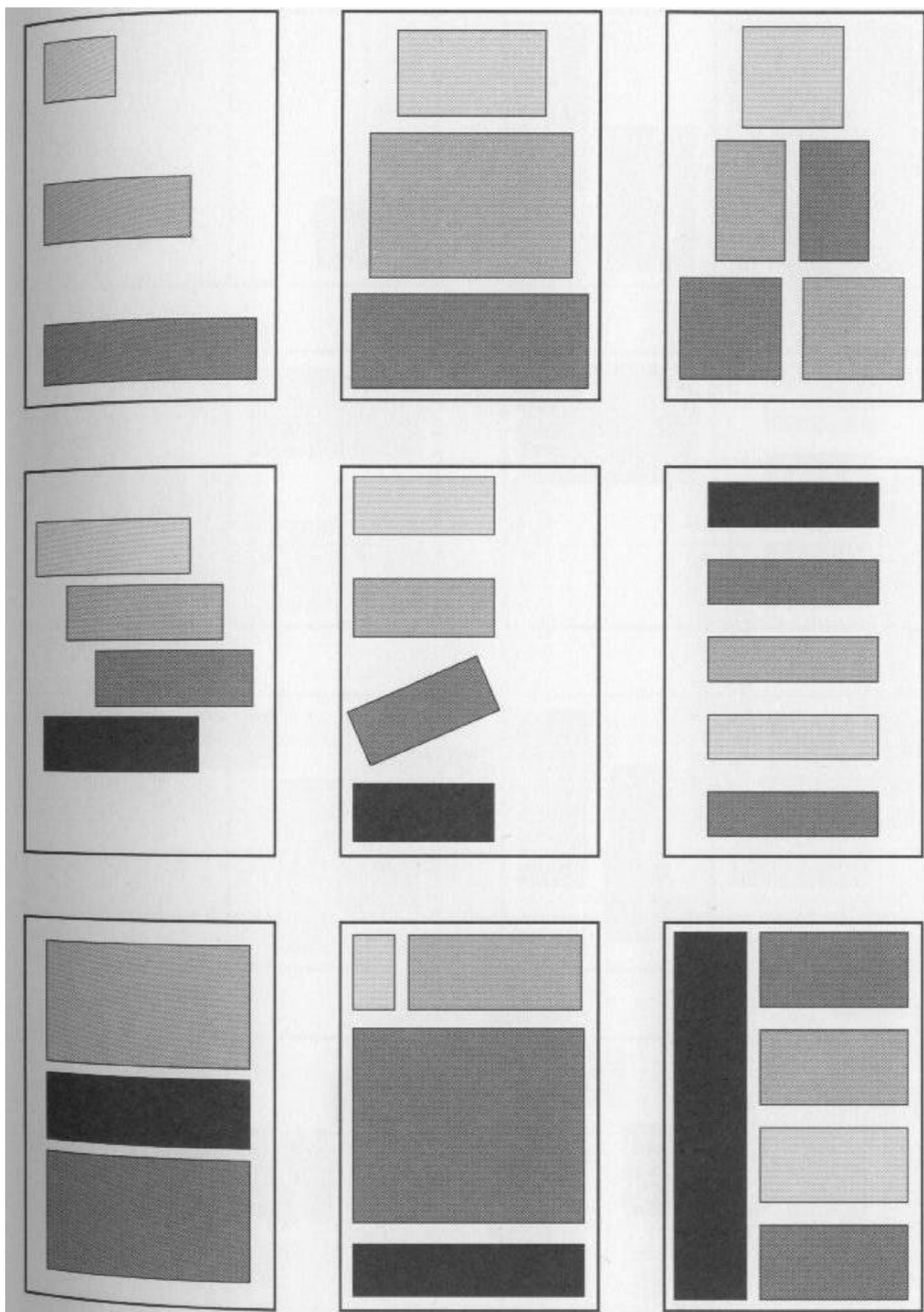
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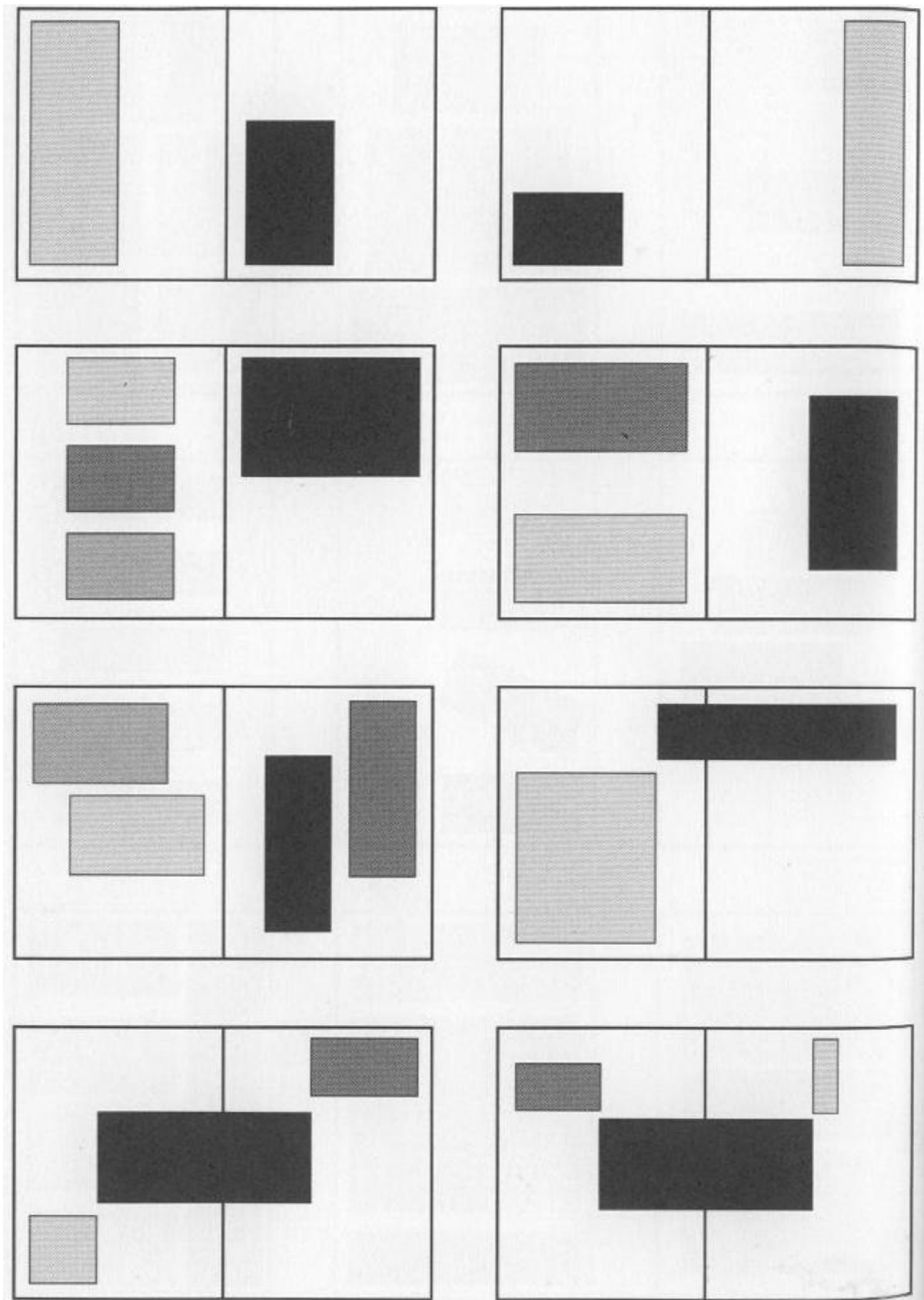
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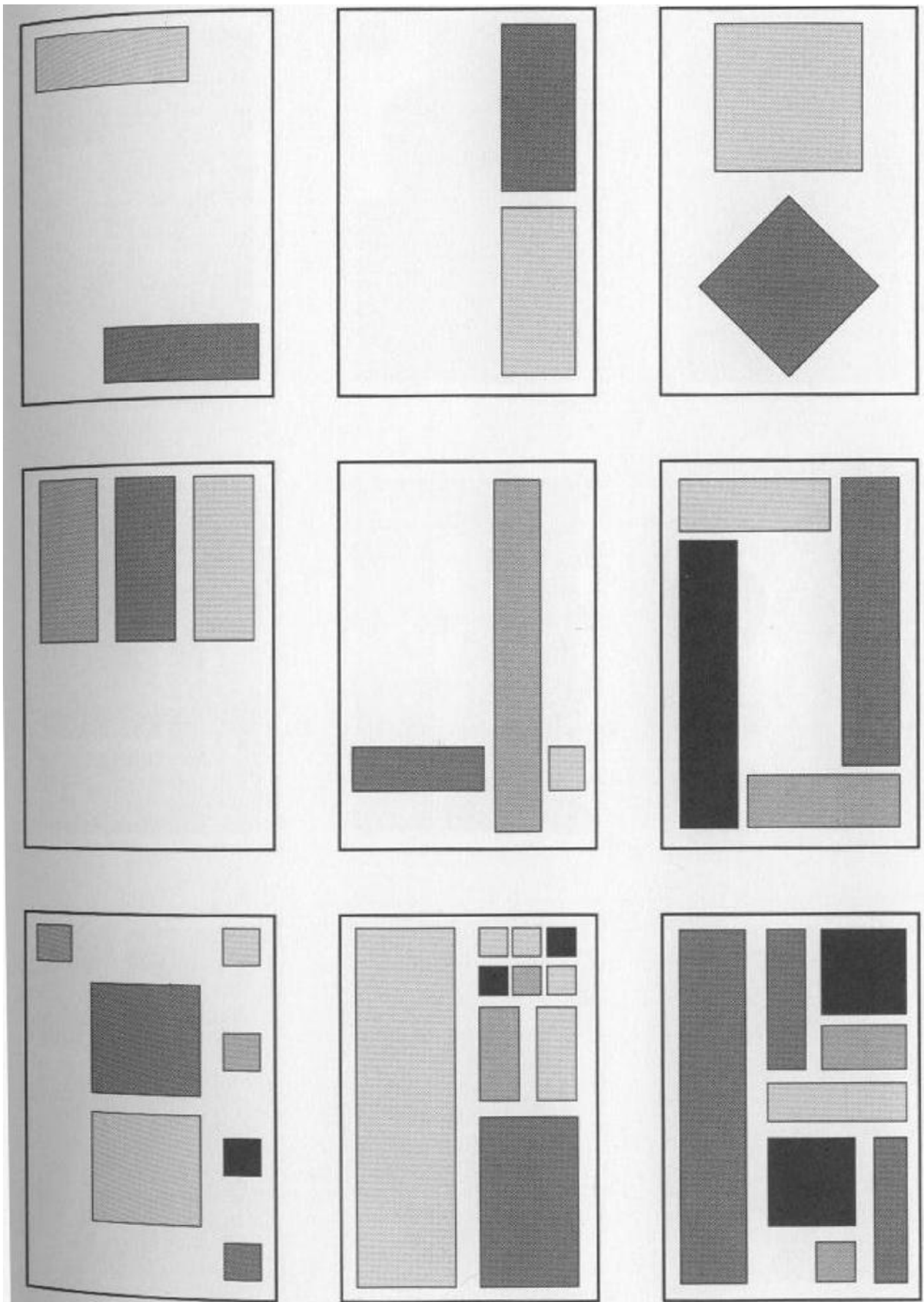
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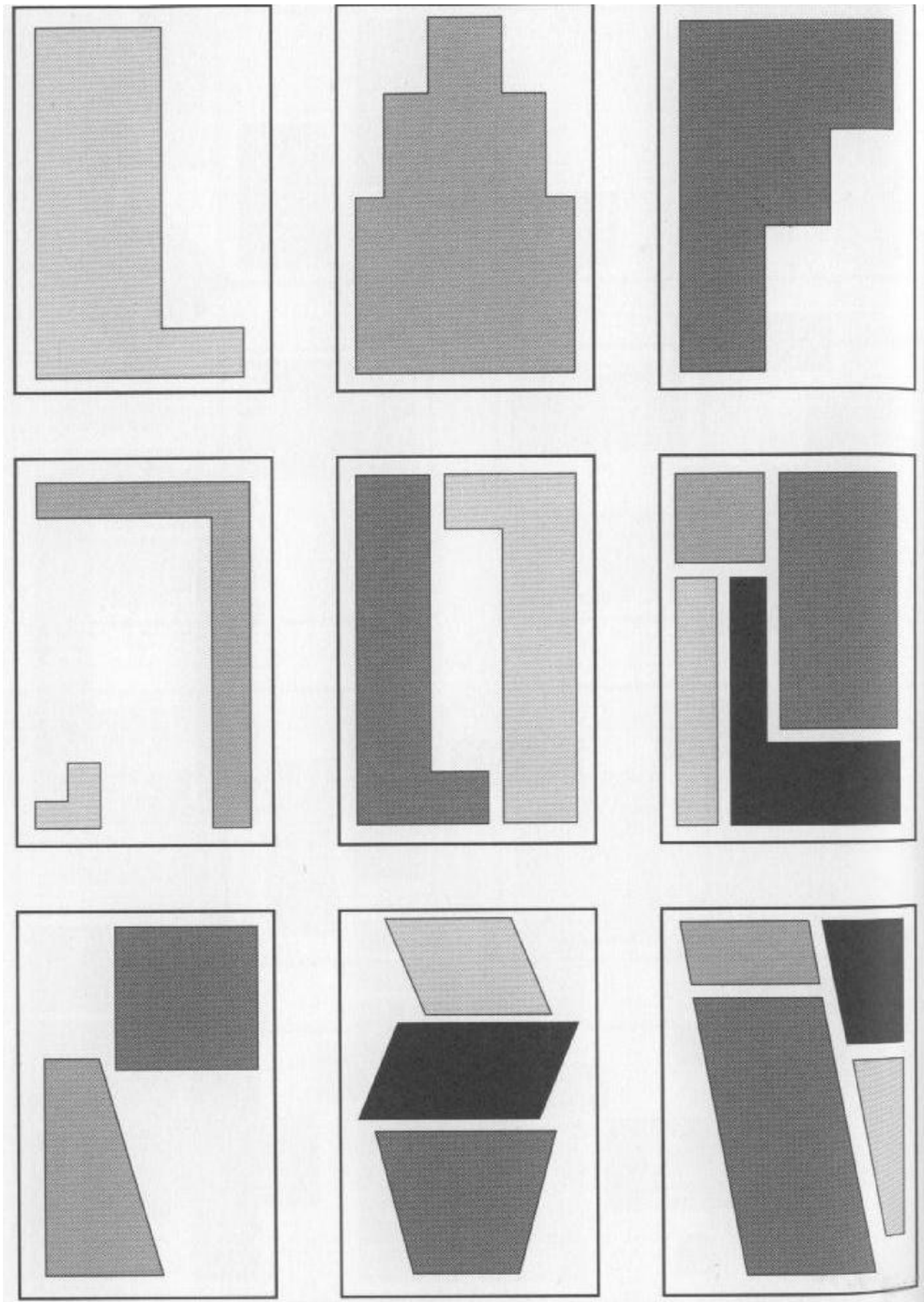
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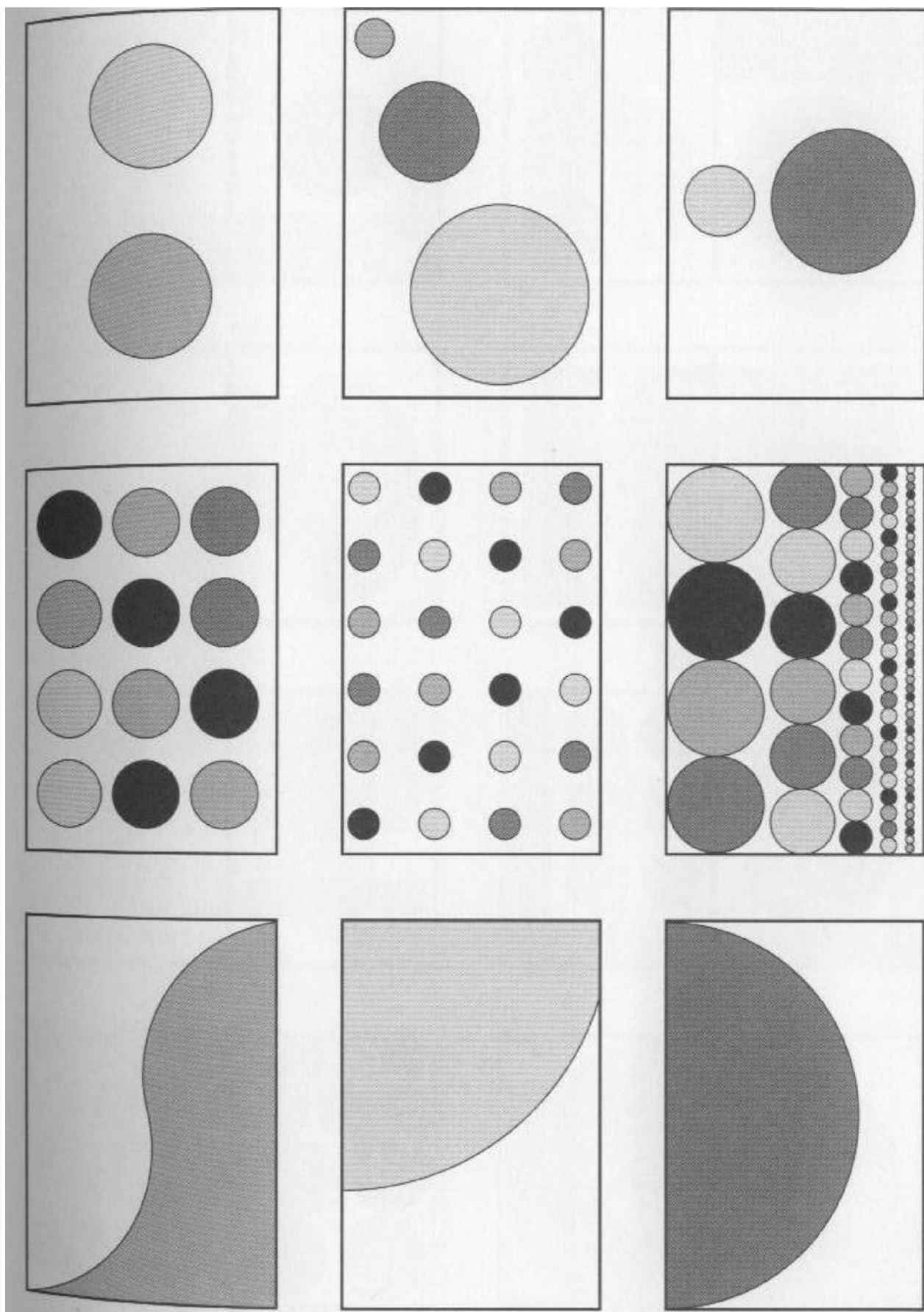
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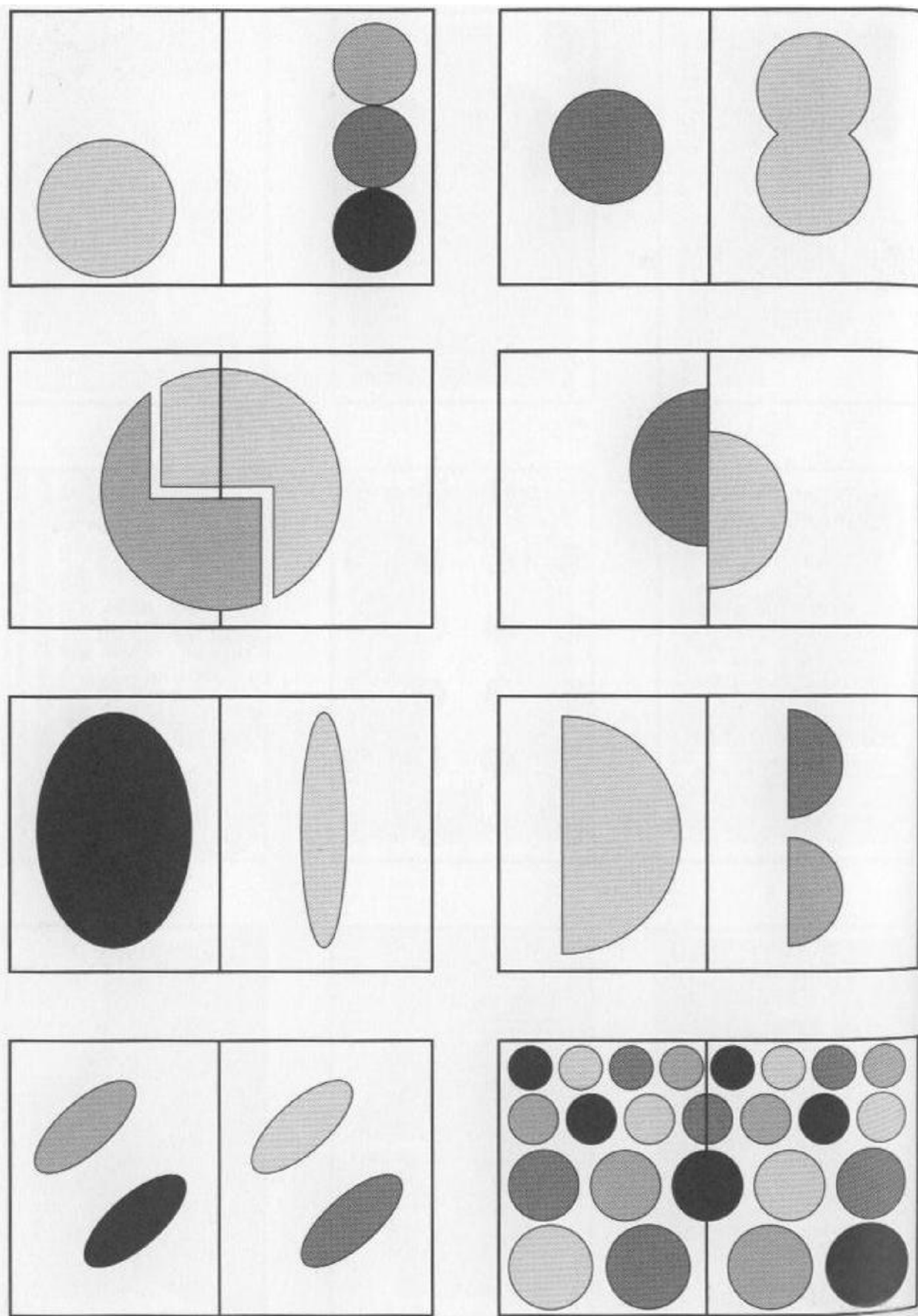
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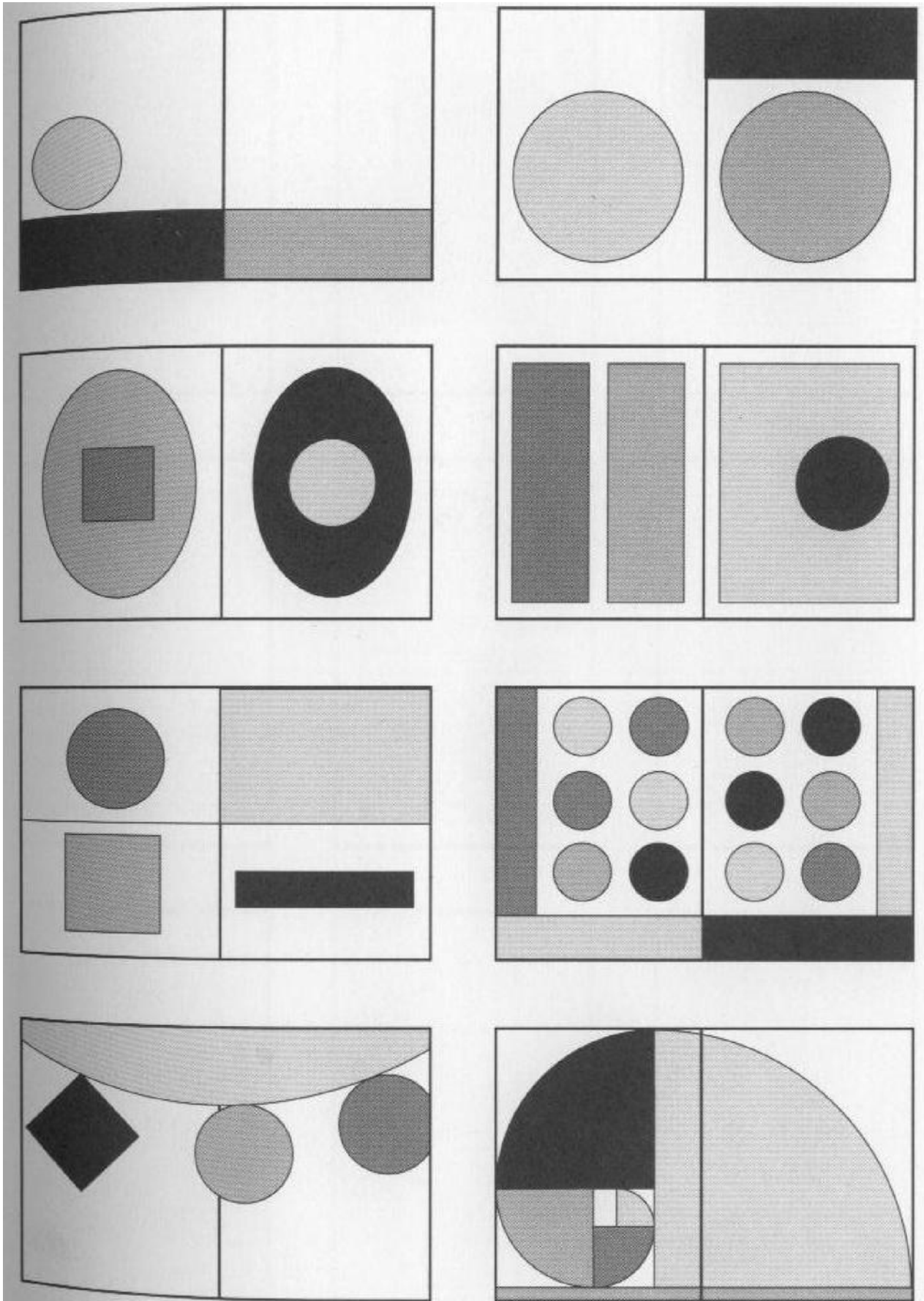
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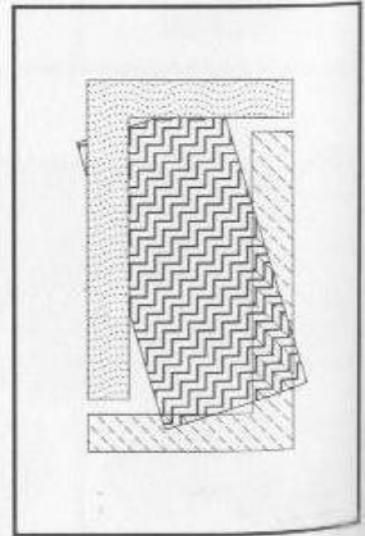
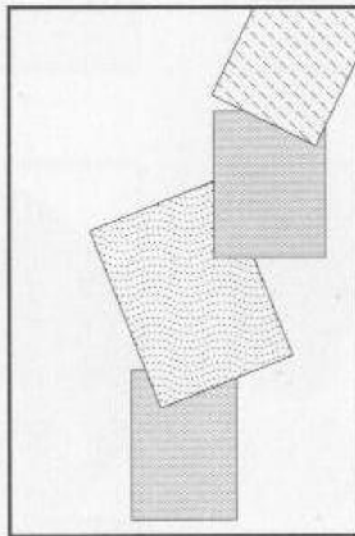
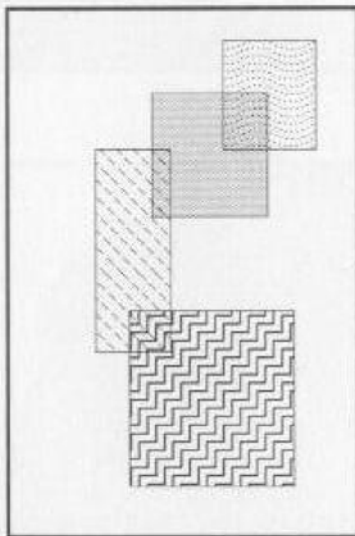
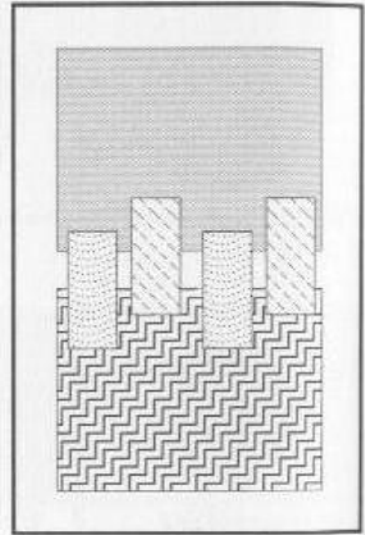
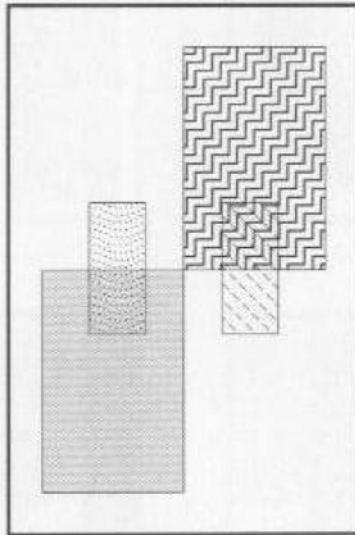
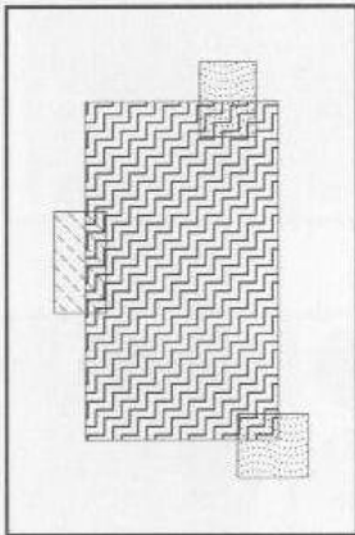
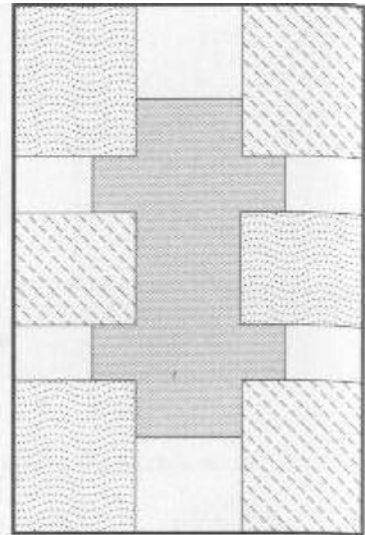
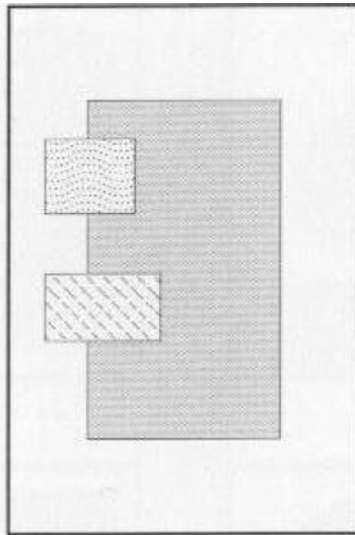
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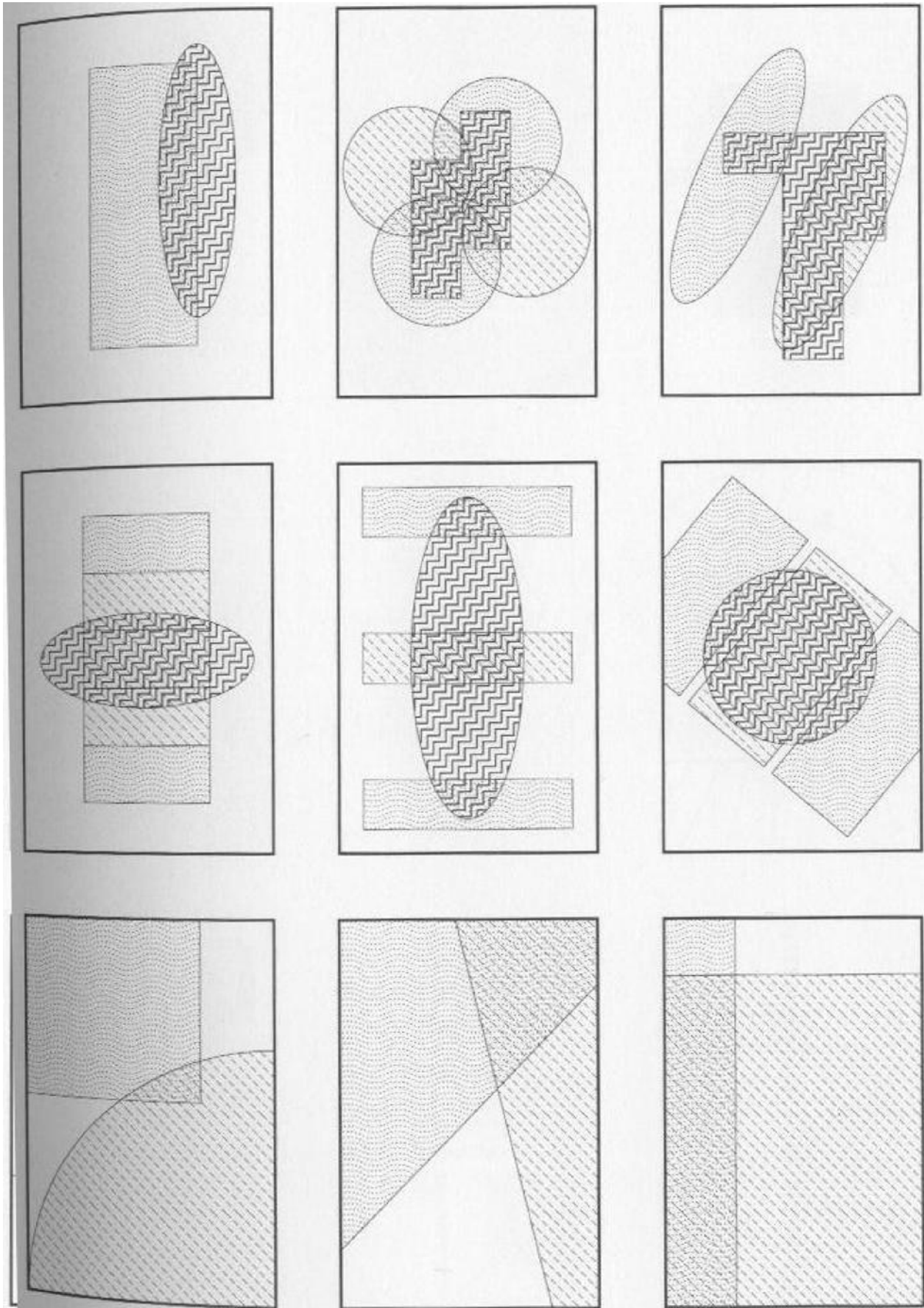
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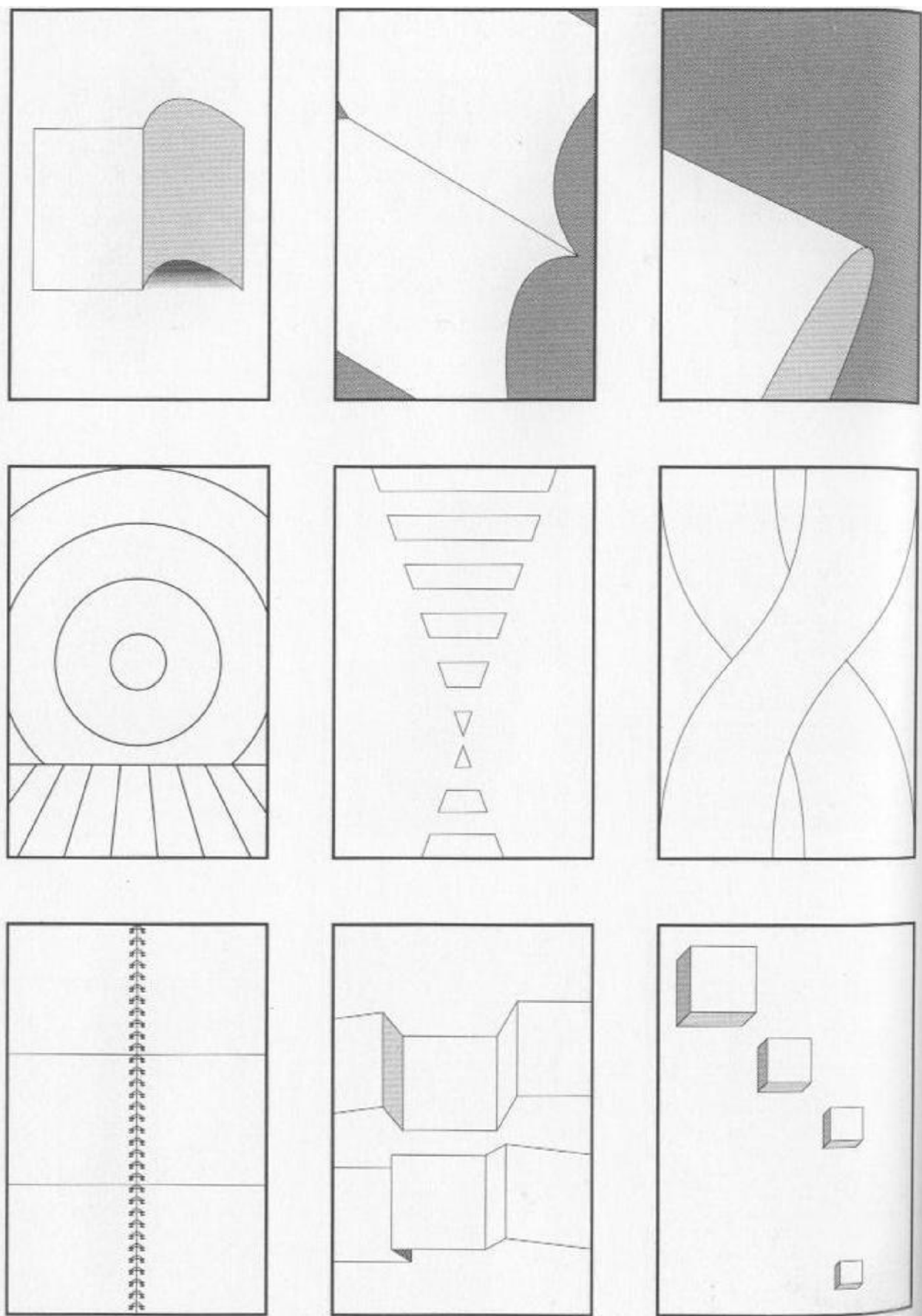
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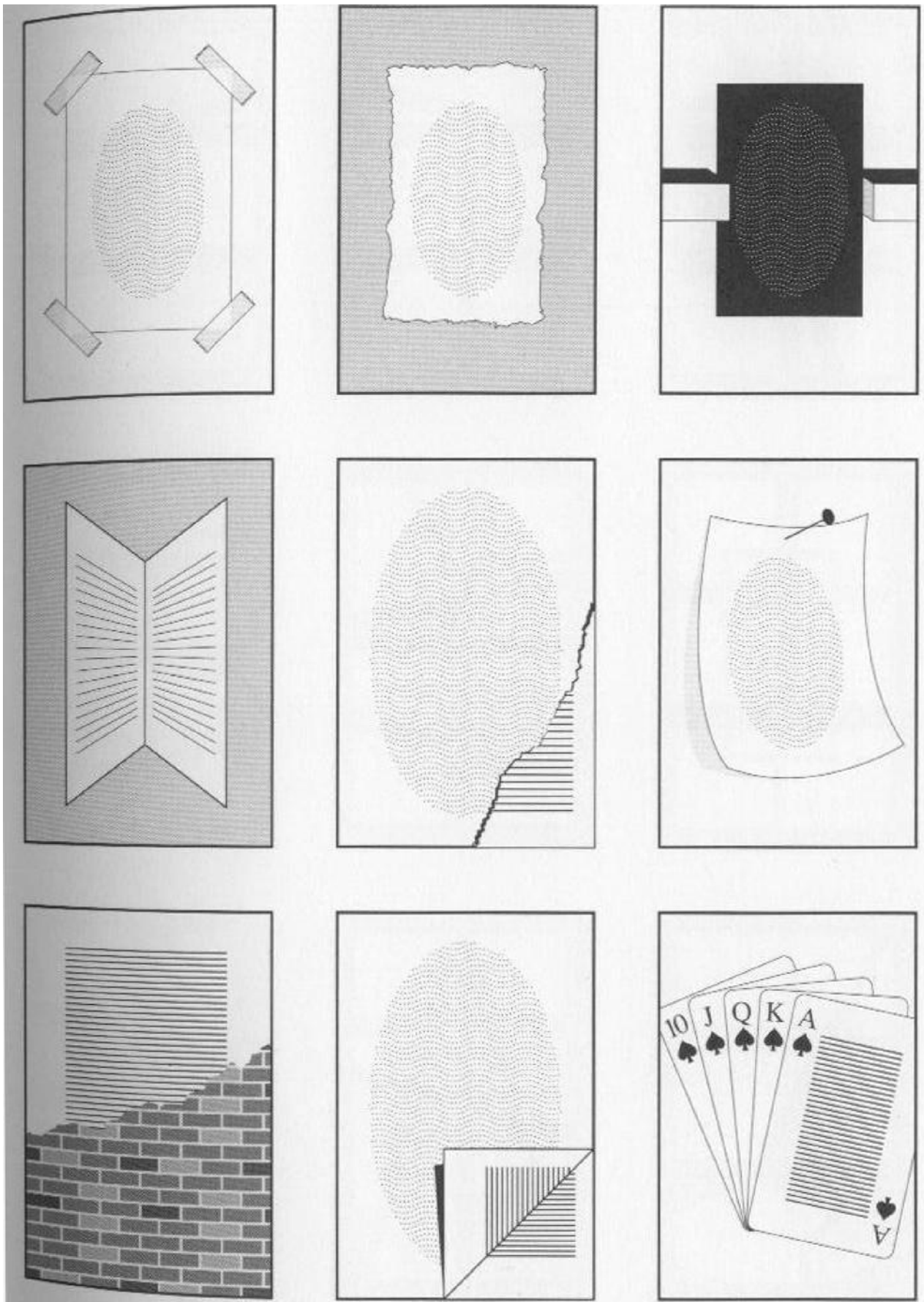
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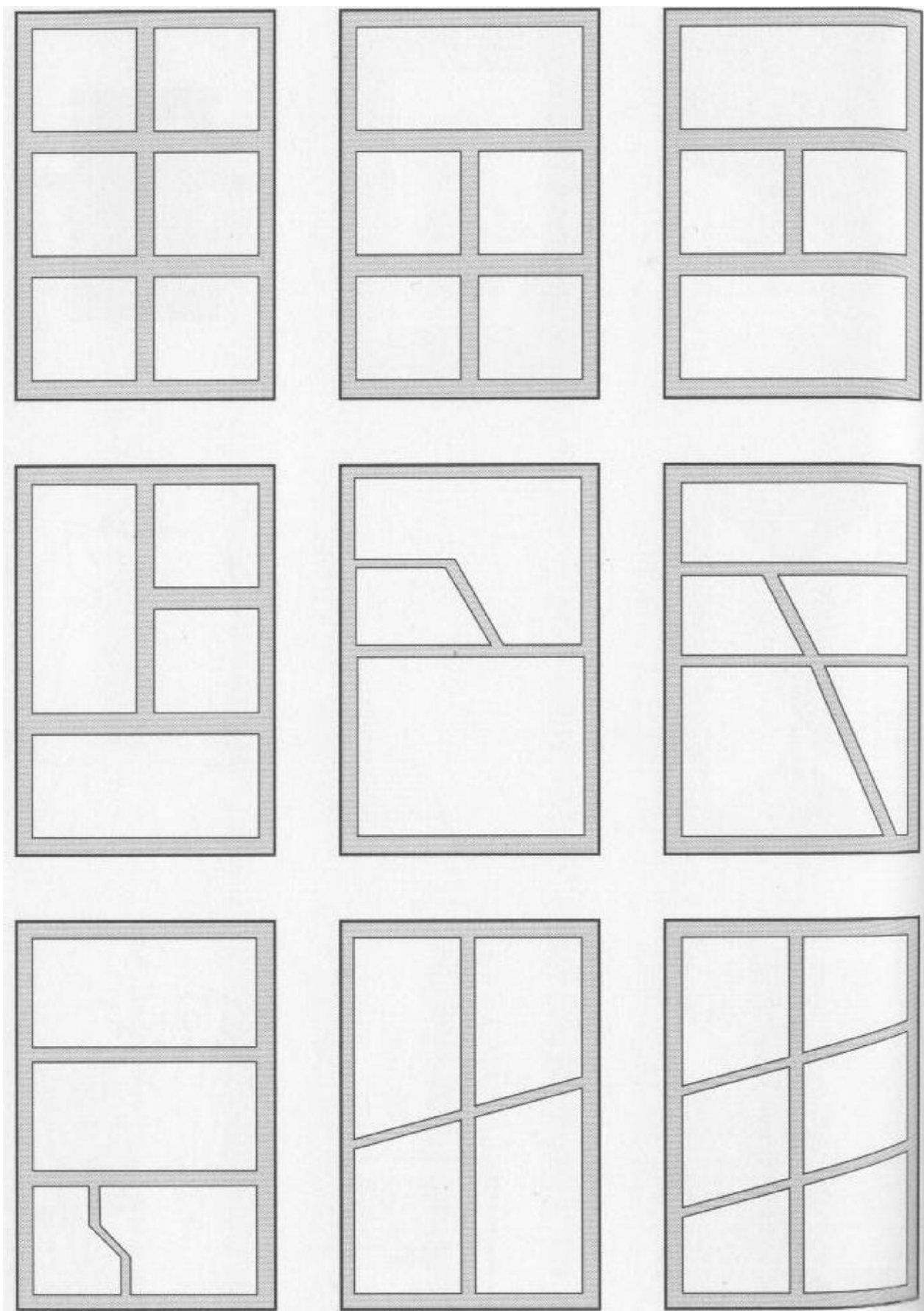
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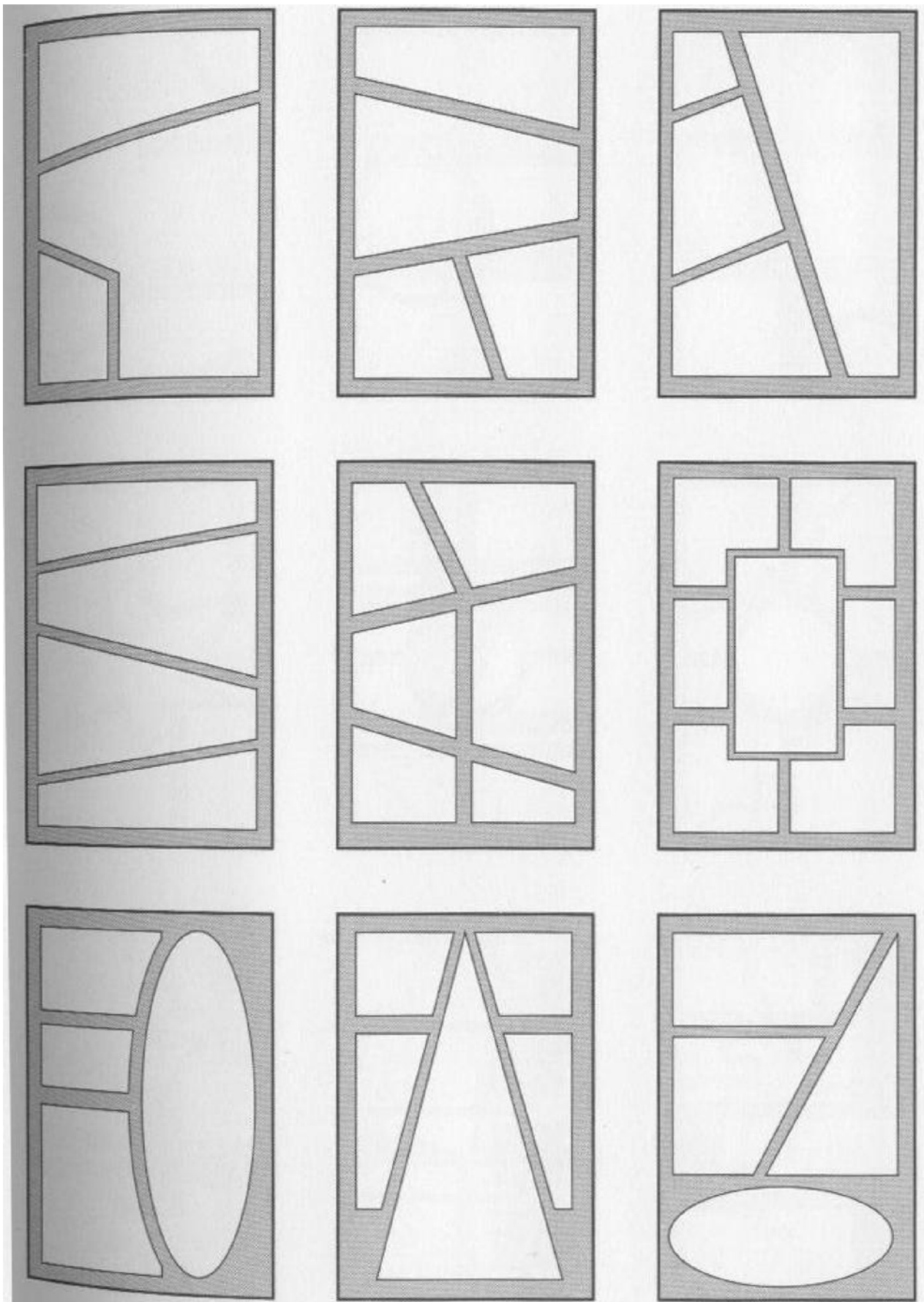
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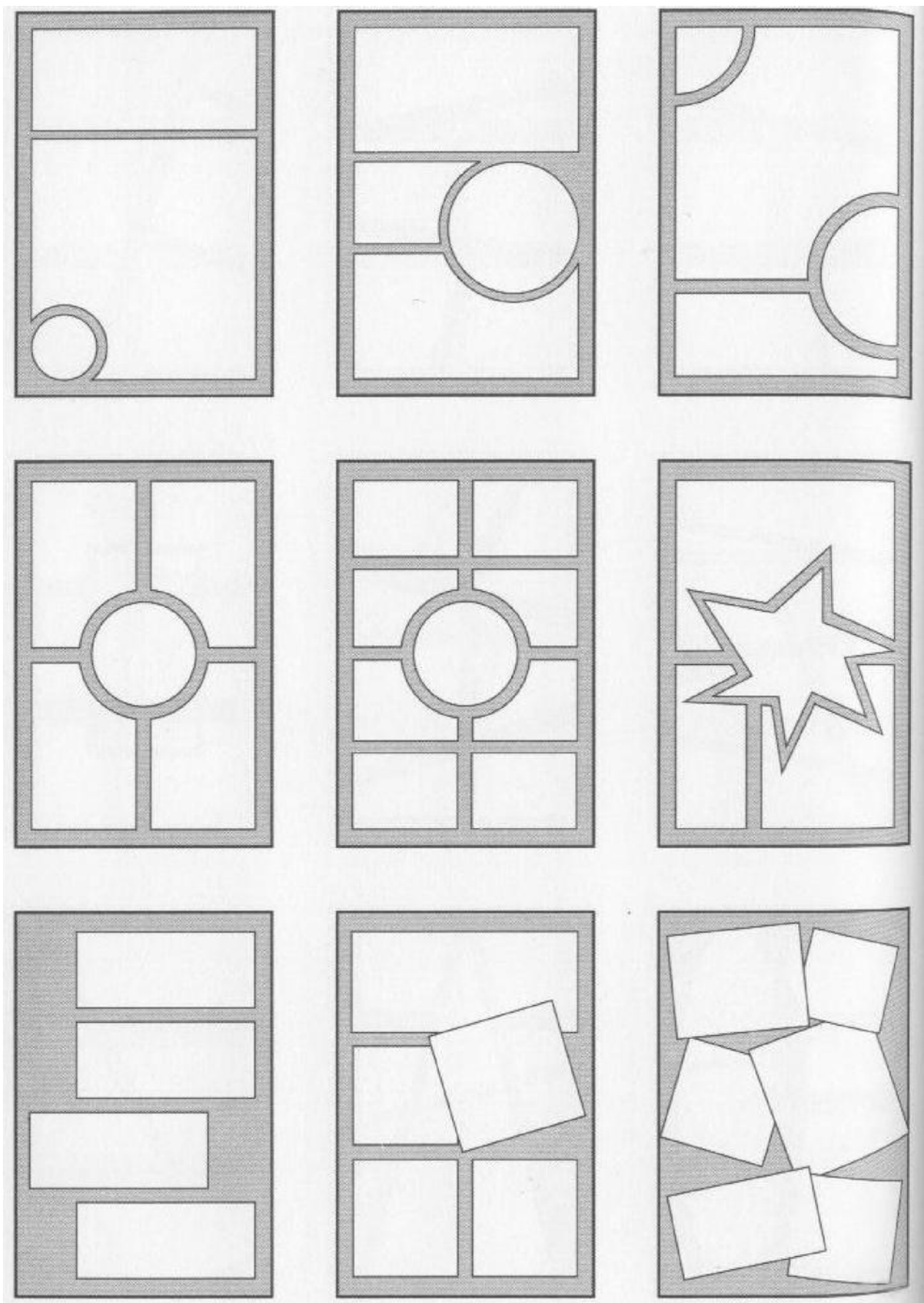
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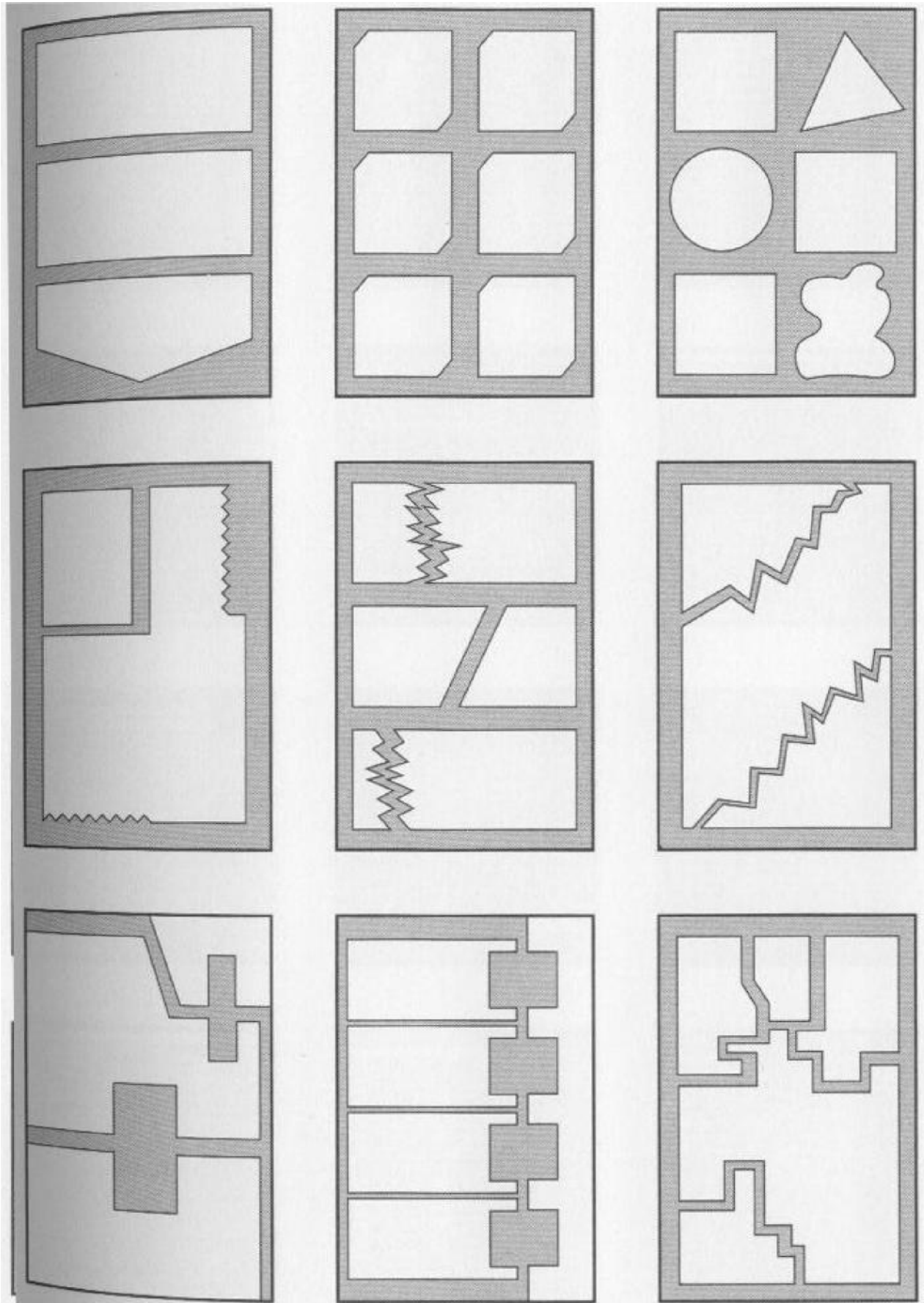
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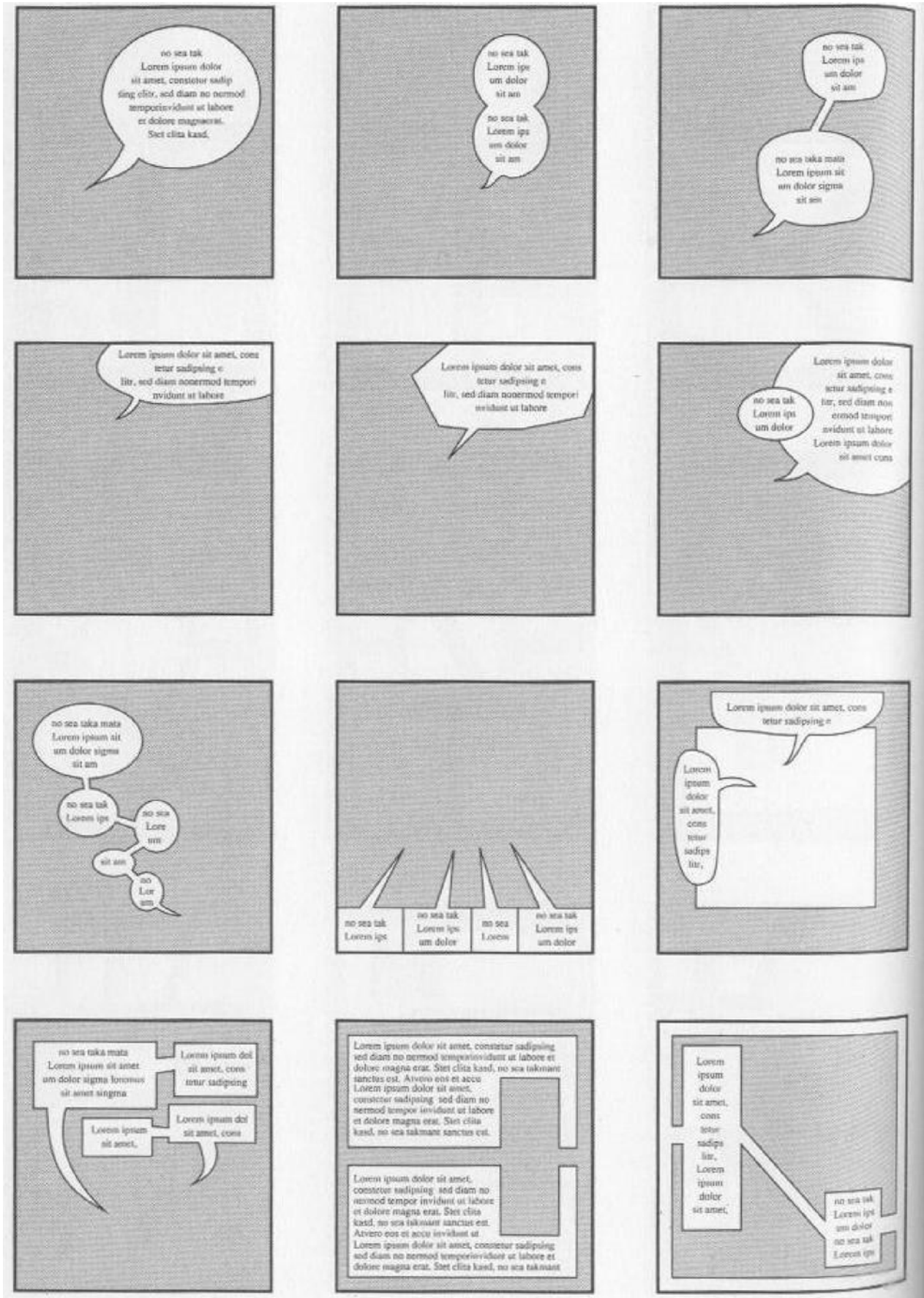
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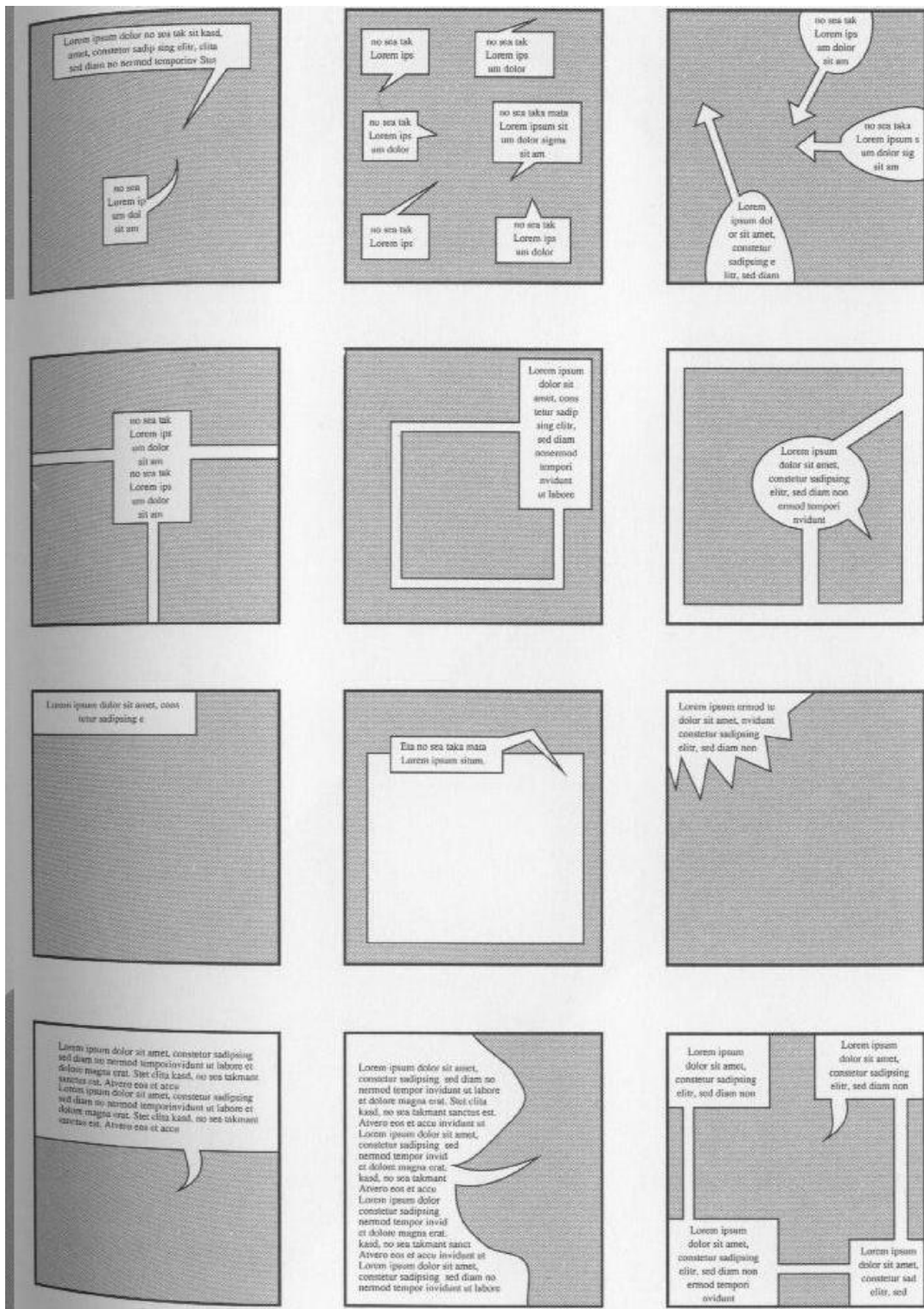
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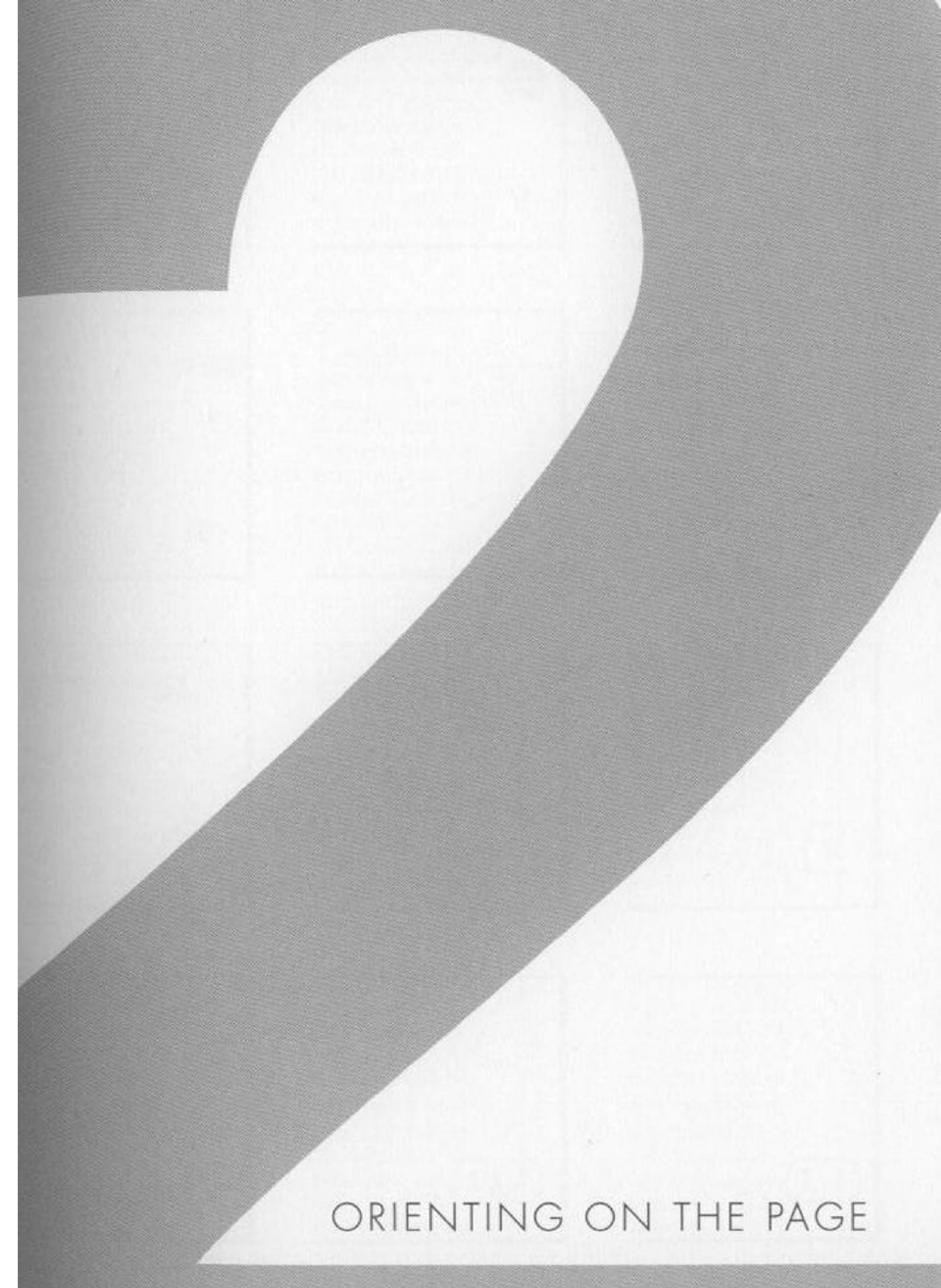
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Comic Captioning Systems # 2



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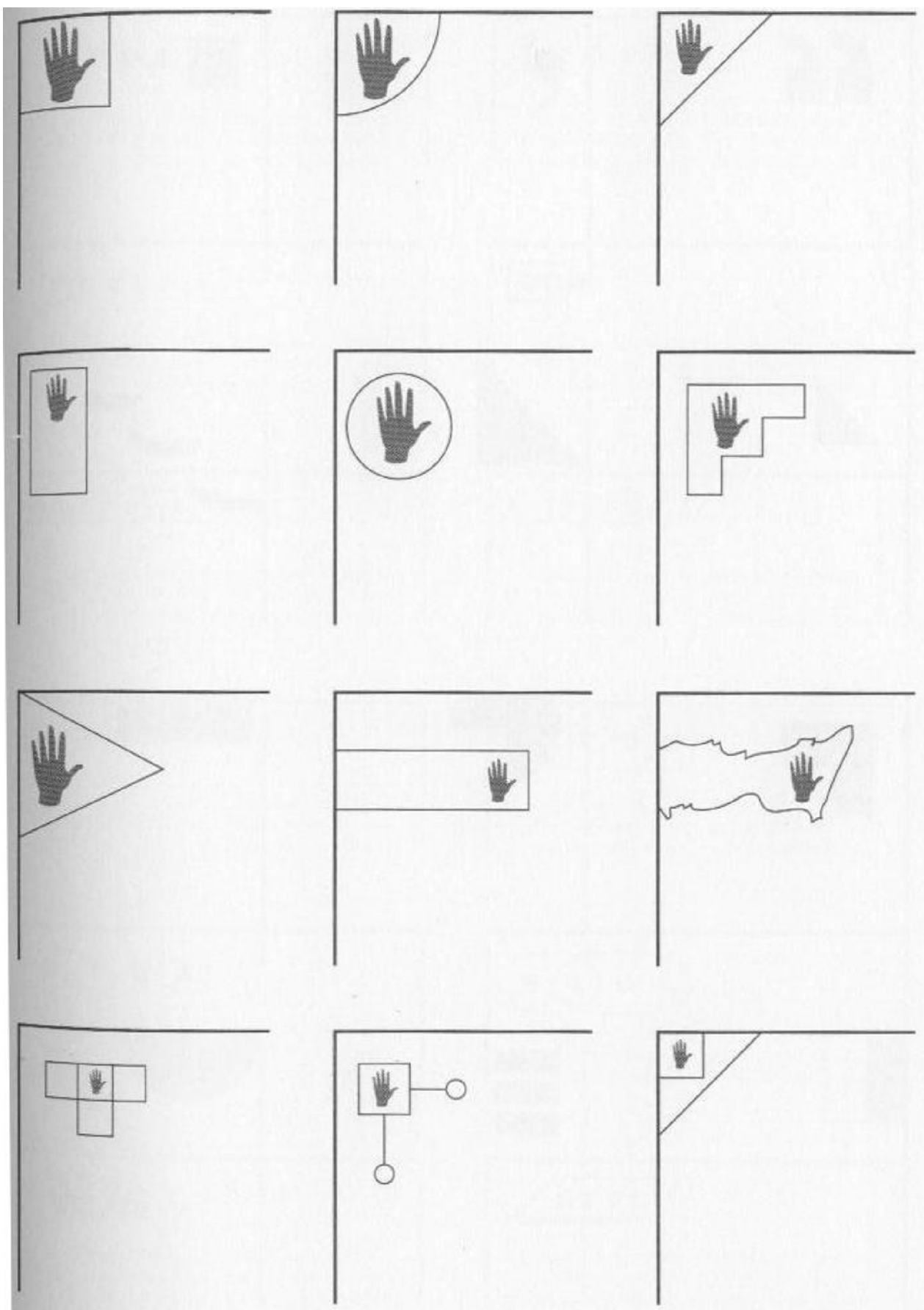
or sit amet, c
tetur sadipsin
litr, sed diam
nermod temp
nvidunt ut la

17 **FLIHM**

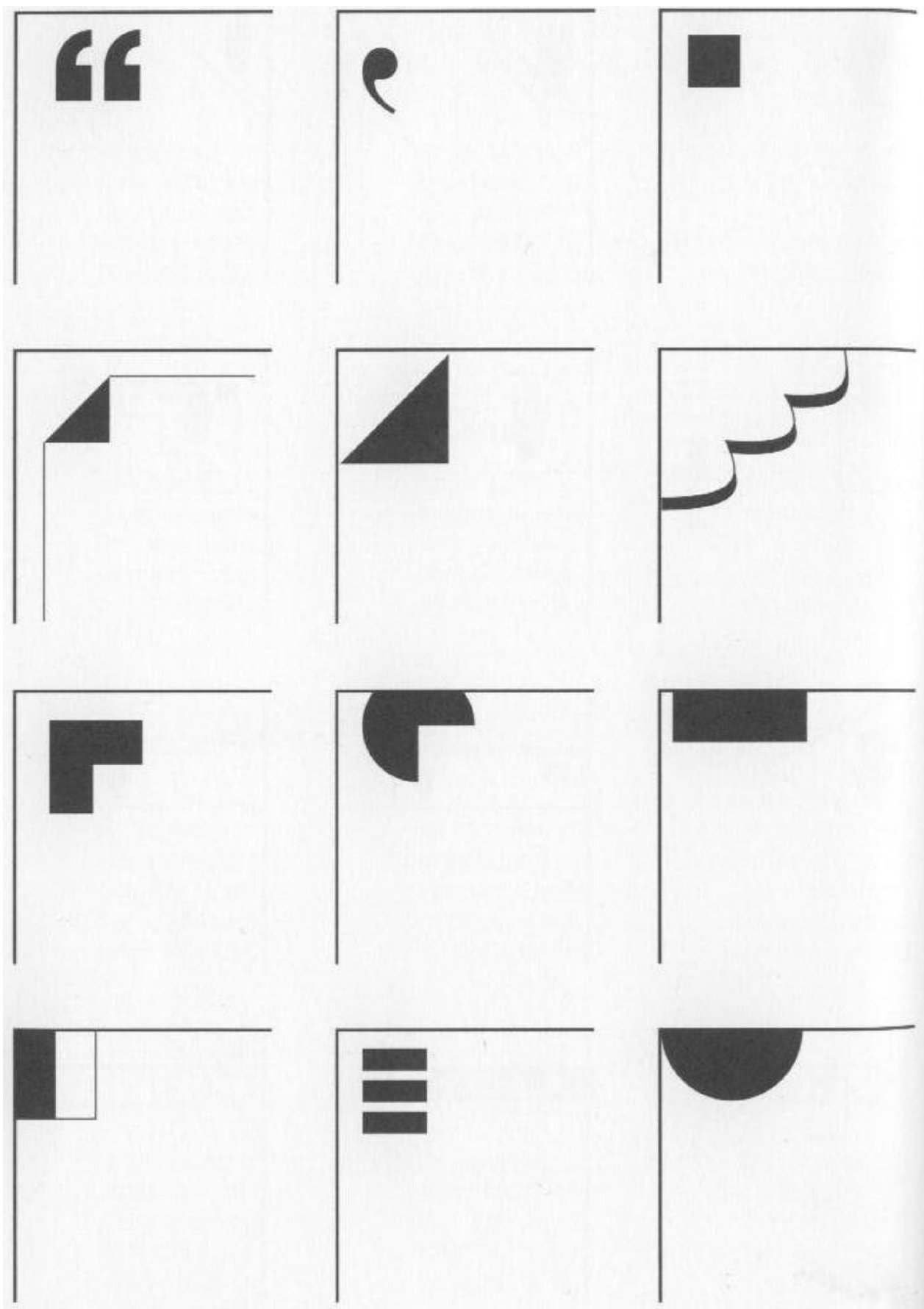
or sit amet, c
tetur sadipsin
litr, sed diam
nermod temp
nvidunt ut la

1 7 **FLI**

or sit amet, c
tetur sadipsin
litr, sed diam
nermod temp
nvidunt ut la



Visual Entry Points # 1



Visual Entry Points # 2

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

STUL

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

STUL

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

S T U L

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

STUL

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

STUL

or sit amet, constet
lit, sed diam no ne
avidunt ut labore et
sodipsum e labore
iud tempore sit ame
ore magna conste

Kicker Devices # 1

WOFN

or sit amet, consete-	sadipsing e labore-
litr, sed diam ma ne-	ad tempori sit ame-
nident ut labore et	olore magna consete-

or sit amet, conset
litr, sed diam no ne
avidunt ut labore et
sodipsum e labor
ad tempore sit ame
elore magna conse

WOFN

or sit amet, conset
litr, sed diam no ne
videndum ut labore et
sedipsum e labore
et tempore sit ame
ore magna conse

or să ameli, consten-
litr, sed dian nu ne
nyidant ut labore ei
satipling e labore
toti tempori sit ame
olore magna conse

WOFN

er sit anget, constet
lit, sed diu no ne
avidunt ut labore et
satiating e labore
ind tempori sit aine
diore magna conste

or sit anel, cunsten
litr. sed diu no ne
nydunt ul labore ei
sacipsing e labore
rod tempoi sit ame
ohore magna consti

-W-O-F-N

or sit aniel, constet
lit, sed diam na ne
vidunt ut labore et
satiopsis e labore
et tempore sit anie
more magna conste

or sit amet, con-
sit, sed diam no-
vidunt ut labore et
solutio e labore-
tut tempore sit ame-
pore magna consti-

WOFN

or sit amet, conseti-
lit, sed diam no-ne
vident ut labore et
sedipsum e labore
ad tempor sit ame
riore magna conse

ut sit amet, constet
litte, sed diam no ne
reidunt ut labore et
sacipsing e labore
sed tempore sit ame
oloro magna conste

WOFN

ut sit amet, constet
litte, sed diam no ne
reidunt ut labore et
sacipsing e labore
sed tempore sit ame
oloro magna conste

W O F N

or sit anxi, conste-
lit, sed dum no ne
avidum ut labore et
satiating e labore
ut tempore sit anxi
more magna conste-

or să amei, conste-
lîr, sed diu no ne
necum ut labore et
satiopsis e labore
ipd tempori să ame
olore magna consti

W O F N

or să amei, conste-
lîr, sed diu no ne
necum ut labore et
satiopsis e labore
ipd tempori să ame
olore magna consti

SMYO **SMYO**

re sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

SMYO SMYO

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

SMYO SMYO

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

S SMYO Y O

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

SMYO **SMYO**

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

YO **SMYO** SMYO SMYO SMYO SMYO SMYO

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

SMYO • — • SMYO

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

S M Y O S M Y O

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

SMYO **SMYO** **SMYO**

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

S M Y O S M Y O

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

SMYO SMYO

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

SMYO SMYO

or sit amet, constet
lit, sed diam no ne
vidunt ut labore et
sodipsum e labore
tad tempore sit ame
olore magna conste

Kicker Devices # 3

**NO
FT**

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

**NO
FT**

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

NOFT

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

NOFT

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

N O F T

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

N O F T

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

N O F T

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

N O F T

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

N O F T

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

N O F T

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

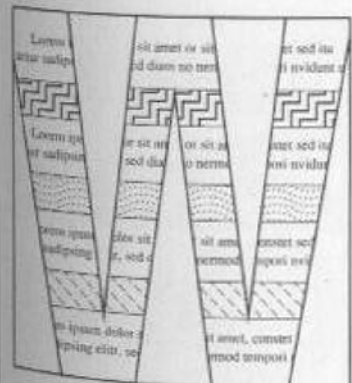
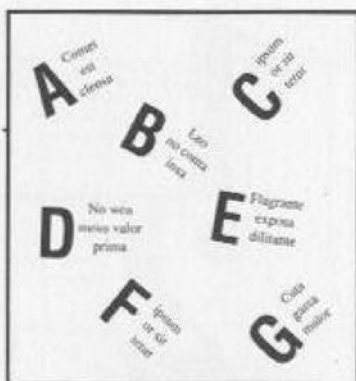
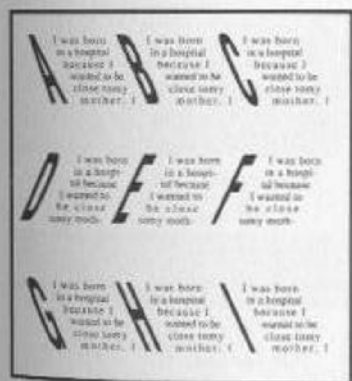
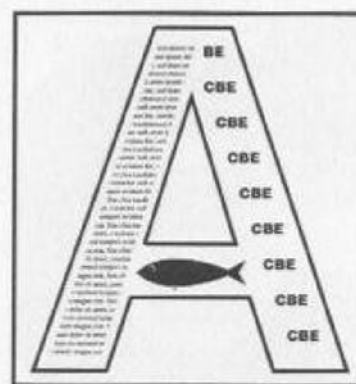
N O F T

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

NOFT

or sit amet, conseti
litr, sed diam no ne
nvidunt ut labore et
olore magna conseti

Kicker Devices # 4



Orienting on Page with Letters



Orienting on Page with Numbers



Big Words with little Words



Two Words in relationship to one another



Three Words in relationship to one another

Z O T E
S B O R
T H E D
S N E G

ZOTE
SBOR
THED
SNEG

ZOTE
SBOR
THED
SNEG

ZOTE
SBOR
THED
SNEG

ZOTESBOR
SBORTHE
THEDSNEG
SNEGZOTE
ZOTESBOR
SBORTHE
THEDSNEG
SNEGZOTE

ZOTE
SBOR
THED
SNEG
ZOTE
SBOR
THED
SNEG

ZOTE SBOR
SNEG ZOTE
SBOR THED
THED SBOR
ZOTE
SNEG THED
SBOR ZOTE
THED
ZOTE SNEG
SBOR ZOTE

THED
ZOTE
SNEG
SBOR
THED
ZOTE

ZOTE
SBOR
THED
SNEG
THED
SBOR
ZOTE
THED

Multiple Words in relationship to one another # 1

ZOTE
SBORTHED
SNEGZOTESB
ORTHEDSNEGZ
OTESBORTHED
SNEGZOTESB
ORTHEDSN
EGZO

ZOTE
SBOR
SNEG
THED
ZOTE
SNEG
THED
SBOR

ZOTE
SBOR
THED
SNEG

ZOTE
SNEG
THED
SBOR
SNEG
ZOTE
THED
SBOR

ZOTE	SBOR
SBOR	THED
THED	SNEG

SBOR SNEG
ZOTE
THED

SBOR
SBOR
SBOR
SBOR
ZOTE
SNEG
SNEG
THED
SBOR

ZOTE
SBOR
THED
SNEG

ZOTESBORSNEG
THEDSBORZOTE
SNEGSB
ORTHED
ZOTESB
ORTHED
SBORSN
EGZOTE
THEDZO
TESBOR
SNEGTH
EDSBORSNEGZO
TETHEDSBORSN

Multiple Words in relationship to one another # 2

TEXT
SYSTEMS

Magan et laude sadis-
cingit enim, sed diam
nomini elmsd tempus
invidunt ut labore
dolor magnu aliquid
erit, sed diam volup-
tas. At vero eos et accusam
et justo duo dolores et
ea rebum. Siet elita
kasi gubergni, no sea
takimasa sanctus est.
Lorem ipsum dolor sit
consectetur adipisicing
elit, sed diam
nomini elmsd tempus
invidunt ut labore
et dolor magnu aliquid
erat, sed diam volup-
tas. At vero eos et accusam
et justo duo dolores et
ea rebum. Siet elita
kasi gubergni, no sea
takimasa sanctus est.
Lorem ipsum dolor sit

Lorem ipsum dolor sit
 amet, consectetur sadip-
 scing elitr, sed diam
 nonumy elitmod tempor
 invidunt ut labore et
 dolore magna aliquyam
 erat, sed diam volup-
 tus. At vero eos et
 accusam et justo duo
 dolores et ea rebum.
 Sit clita kasd guberg-
 ern, no sea takimata
 sanctus est. Lorem
 ipsum dolor sit amet,
 consectetur sadipscing
 elitr, sed diam nonumy
 elitmod tempor invidunt
 ut labore et dolore
 magna aliquyam erat,
 sed diam voluptua.
 At vero eos et accusam et

iusto duo dolores et ea
 rebum. Sitis clita kasd
 gubergren, no sea takimata
 sanctus est.
 Lorem ipsum dolor sit
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 giscing elit, sed diam
 nonumy eirmod tempor
 invidunt ut labore et
 dolore magna aliquyam
 erat, sed diam volup-
 tua. At vero eos et
 accusam et justo duo
 dolores et ea rebum.
 Sitis clita kasd guberg-
 ren, no sea takimata
 sanctus est. Lorem
 ipsum dolor sit amet,
 consetetur salsipin-
 giscing elit, sed diam
 nonumy eirmod tempor invidunt

Lorem ipsum dolor sit
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 scing elitr, sed diam
 nonumy eirmod tempor
 invidunt ut labore et
 dolore magna aliquyam
 erat, sed diam voluptua.
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 et justo duo dolores et
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 kasd gubergren, no sea
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 dolore magna aliquyam
 erat, sed diam voluptua.
 At vero eos et accusam
 et justo duo dolores et
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 kasd gubergren, no sea
 takimata sanctus est.
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erat, sed diem voluptua
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ea rebum. Siet cita
kand gubergren, no sea
takimata sanctus est.
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scing elitr, sed diam
nonumy eirmod tempor
invidunt ut labore et
dolore magna aliquyam
erat, sed diam voluptua.

At vero eos et accusam
et justo duo dolores et
ea rebum. Siet citta
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amet, consetetur sadip

Lorem ipsum dolor sit
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 At vero eos et accusam

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laud gubergren, no sea
takimata xancris est.
Lorem ipsom dolor sit
amet, convetetur iudip.

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mod tempot invidant ut
labore et dolore magna
aliquam erat, sed diam
voluptas. At vero eos
et accusam et justo duo
dolores et ea rebum.

Stet clita kasd gubergren, no sea takimata sanctus est. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt

Loreis ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy crasmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua.

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Lorem ipsum dolor sit
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scing elitr, sed diam
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invidunt ut labore et
dolore magna aliquyam
erat, sed diam voluptua.
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takimata sanctus est.
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invidunt ut labore et
dolore magna aliquyam
erat, sed diam voluptua.
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et justo dolo dolores et
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 erat, sed diam voluptua.
 At vero eos et accusam
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 Lorem ipsum dolor sit
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 invidunt ut labore et
 dolore magna aliquyam
 erat, sed diam voluptua.
 At vero eos et accusam
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 ea rebum. Stet elita
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 takimata sanctus est.
 Lorem ipsum dolor sit
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 dolore magna aliquyam
 erat, sed diam voluptua.
 At vero eos et accusam
 et justo duo dolores et
 ea rebum. Stet elita
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 takimata sanctus est.
 Lorem ipsum dolor sit

Lutent ipsum dolor sit
amet, consectetur adip-
iscing elit, sed diam
veniam quisque tempor
invidunt ut labore et

dolere magna aliquam
 est, sed diam volupta.
 At vero eos et accusam
 et justo duo dolores et
 ea rebum. Sint clita
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 scing elitr, sed diam
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invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea rebum. Stet clita

laud gubergren, no sea
takimata sanctus est.
Lorem ipsum dolor sit
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scing elitr, sed diam
nonumy eirmod tempor

consona salp-
scing eitr, sed
diam notumy
Lorem Ipsum
magna cum
eumod tempor
invidunt ut lab-
ore et dolore
magna alipsum
erat, sed diam
voluptua. Al
ven eos et luko.

Lætem ipsum
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 consectetur sodip-
 scing elit, sed
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 magna aliquyam
 erat, sed diam
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 amen vivit hac.

Consequatur
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ut labore et
dolore magna
aliquyam erat,
sed diam volup-
tatem. At vero eos
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iusto duo dol-
ores et eirmod
sint elita kaud
gubergens,
no gisea tejjak ma
Lorem ipsum de
lor sit amet,
consequatur eir-
modum grem,
no takimpor vici-
lorem ipsum de
lor sit amet,
omnia volentes
pascual balatum
ummy zio lorem

Lorem ipsum
 dolor sit amet,
 consectetur ad
 ipiscing elit; sed
 diam nonummy
 eirmod; tempor
 invidunt ut labo-
 re et dolore
 magna aliquam
 erat, sed diam
 voluptua. At ve-
 ro et accusa-
 ti et justo dolo-
 res et ea seduti.
 Ssem clita kasd
 gubergren, no
 sea takl-maf-a-
 rem ipsum dolo-
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 sea takimatro
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amet, consectetur
sodipscing elit
sed diam non-
ummy eimod te-
mpor arvidant
ut lab ore et
dolore magna
aliquyam erat,
sed diam volup-
ta. At vero eos
et accusam et
justo duo do-
lores) jet gea
rehum. Sui clia
kied gobbergen,
no sea laki
mal otum iqua

dolor sit amet,
consequuntur
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sunt in magna
vincit omnia
scientia perque
habetur
et, Lorem
ipsum dolor sit

Lorem ipsum
dolor sit amet,
consectetur ad
ipiscing elit, sed
diam nonummy
crasmod tempore
invidunt ut lab-
ore et dolore

magna dispyum
erat, sed diem
viluptat. At vo-
oens et accisam
et iustitijj thio
dolores et ea
rebum. Sae cila
kaid gubergren,
no sea tidi crati

Lorem ipsum
 dolor sit amet,
 consectetur
 adipisicing
 elit, sed do
 eiusmod
 tempor
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 ut labore
 et dolore
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 consequat.

Lorem ipsum
 dolor sit amet,
 consectetur sed
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sea takimapro
vincit omnia
scientes proqua
balarnorum

reham. Set cina
kard gubengga,
no sea taku
malom ipum
dolor sit amet.

circum tempore
invenit ut labo-
re et dolore
magna dispen-
dium erat.

zip Lorem
ipsum dolor sit
amet, consectetur
sedipiscing elit,
sed diam non-

consonum
cinnam. gr. no
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ut lab-ore et
dolore magna

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dolor sit amet,
consectetur sadi
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per invadunt ut
labore et dolore

Lorem ipsum
 dolor sit amet,
 consectetur sadi
 pscing elit, sed

Lorem ipsum
 dolor sit amet,
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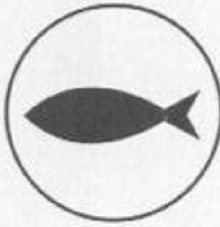
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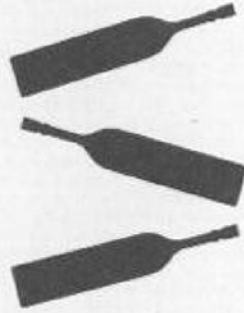
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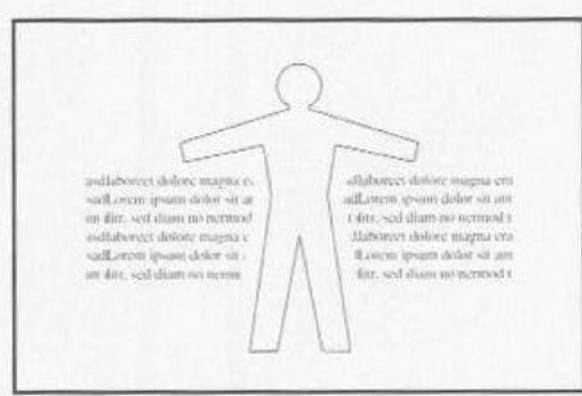
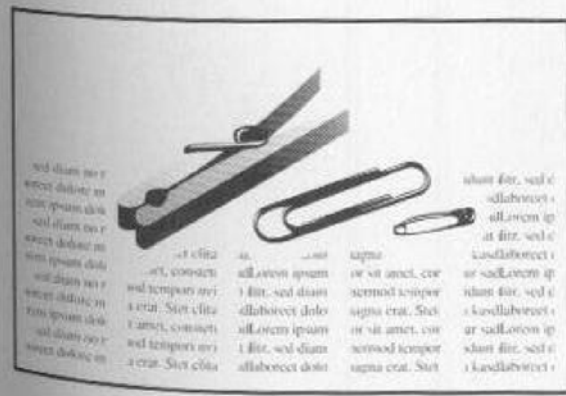
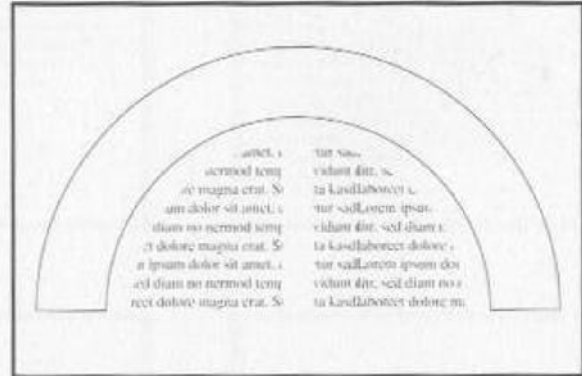
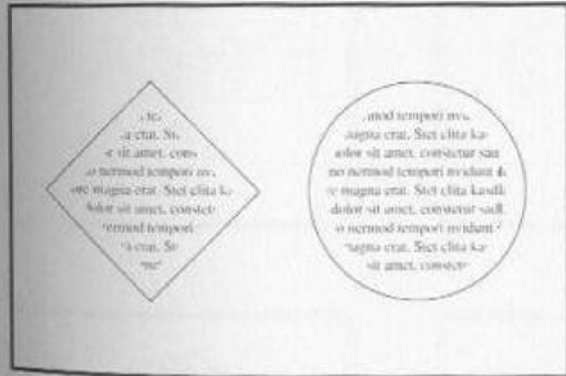
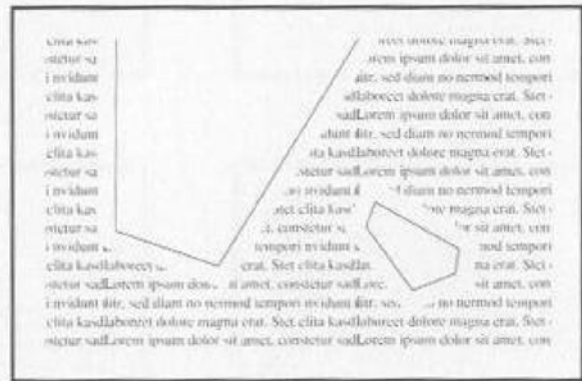
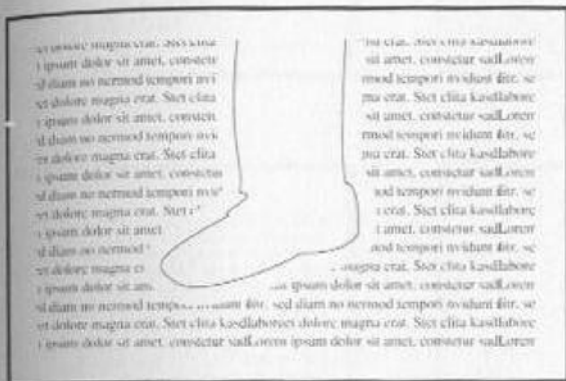
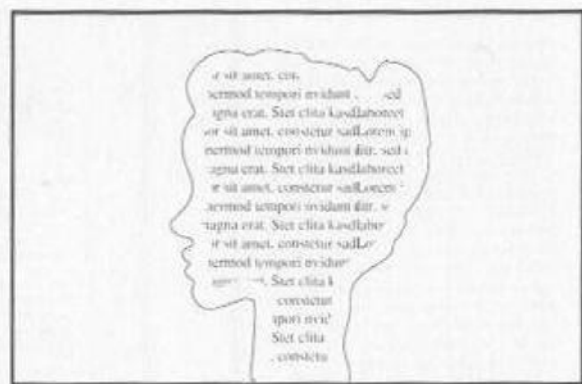
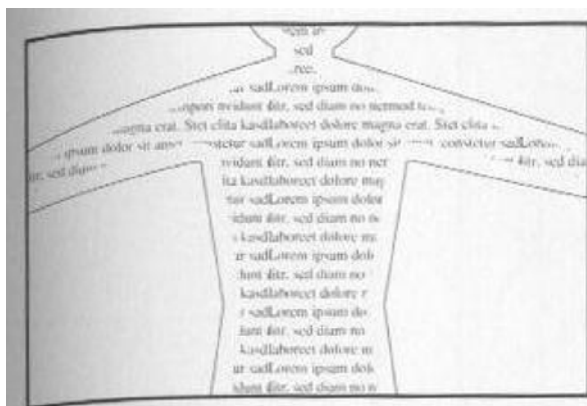


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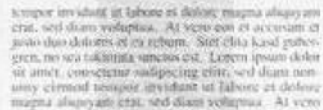
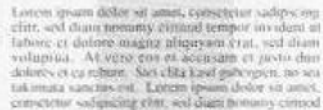
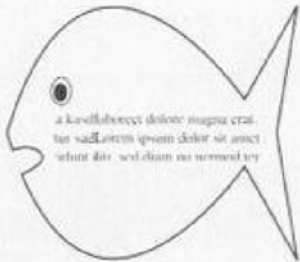
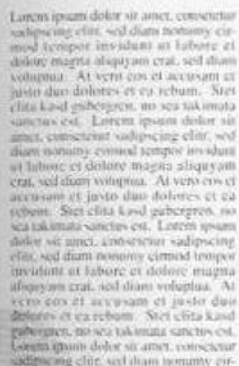
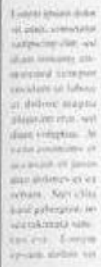


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Text blocks and shapes



Text blocks and defining shapes #1



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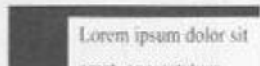
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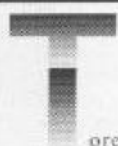
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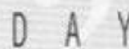
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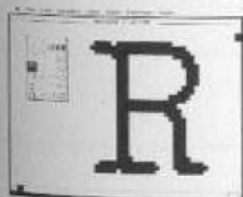
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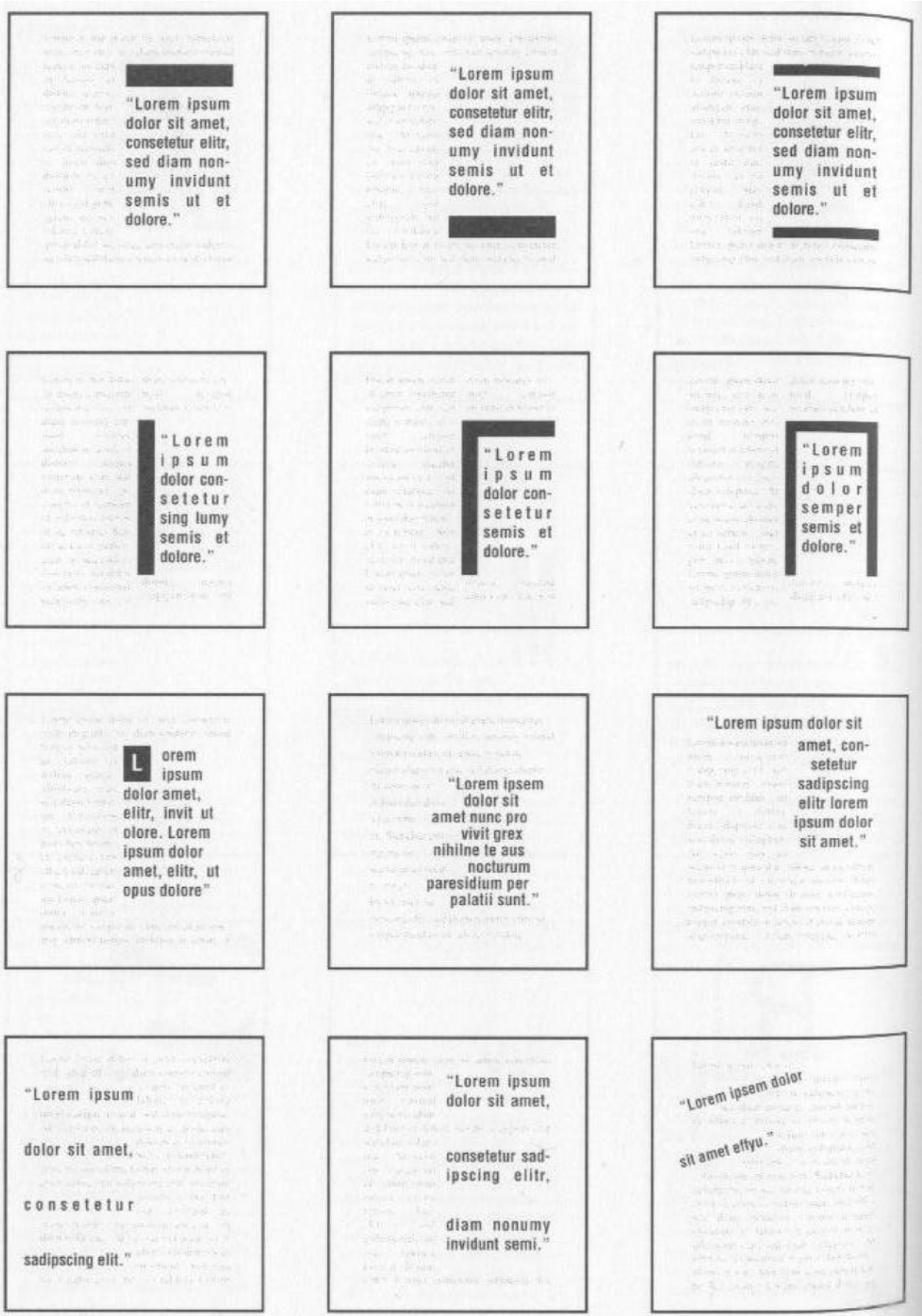


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Radical Initial Caps

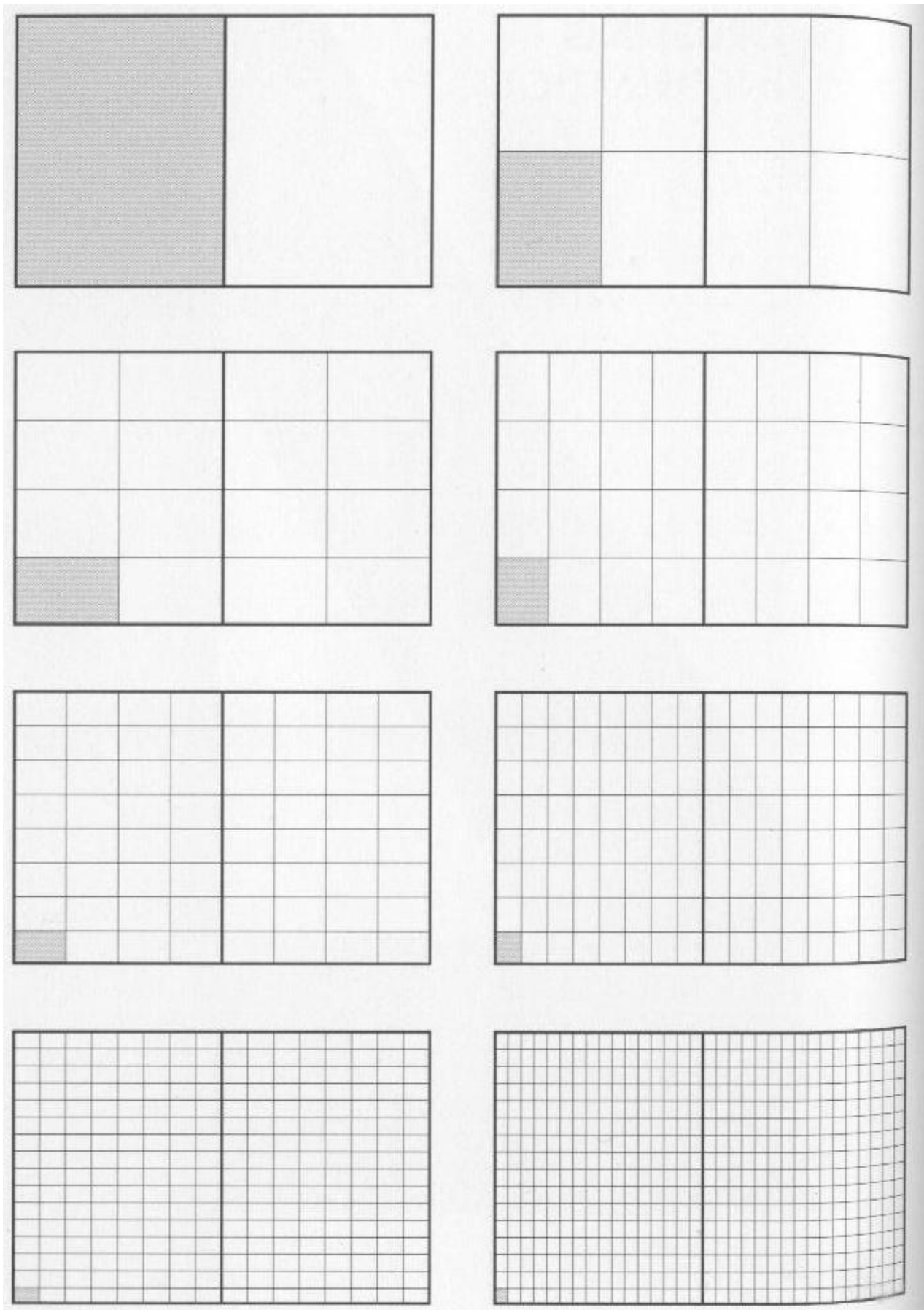


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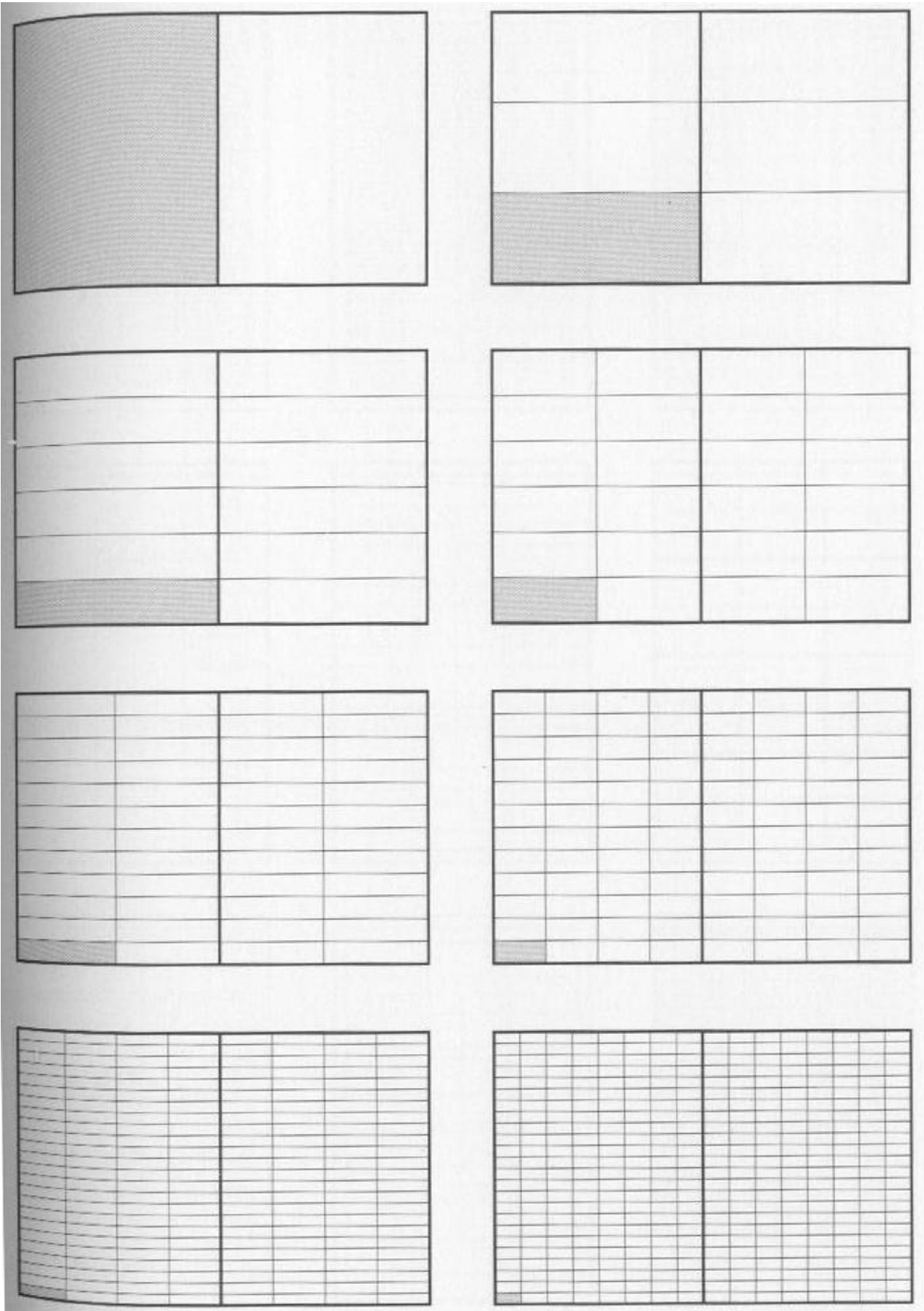


Pull Quote Systems # 2

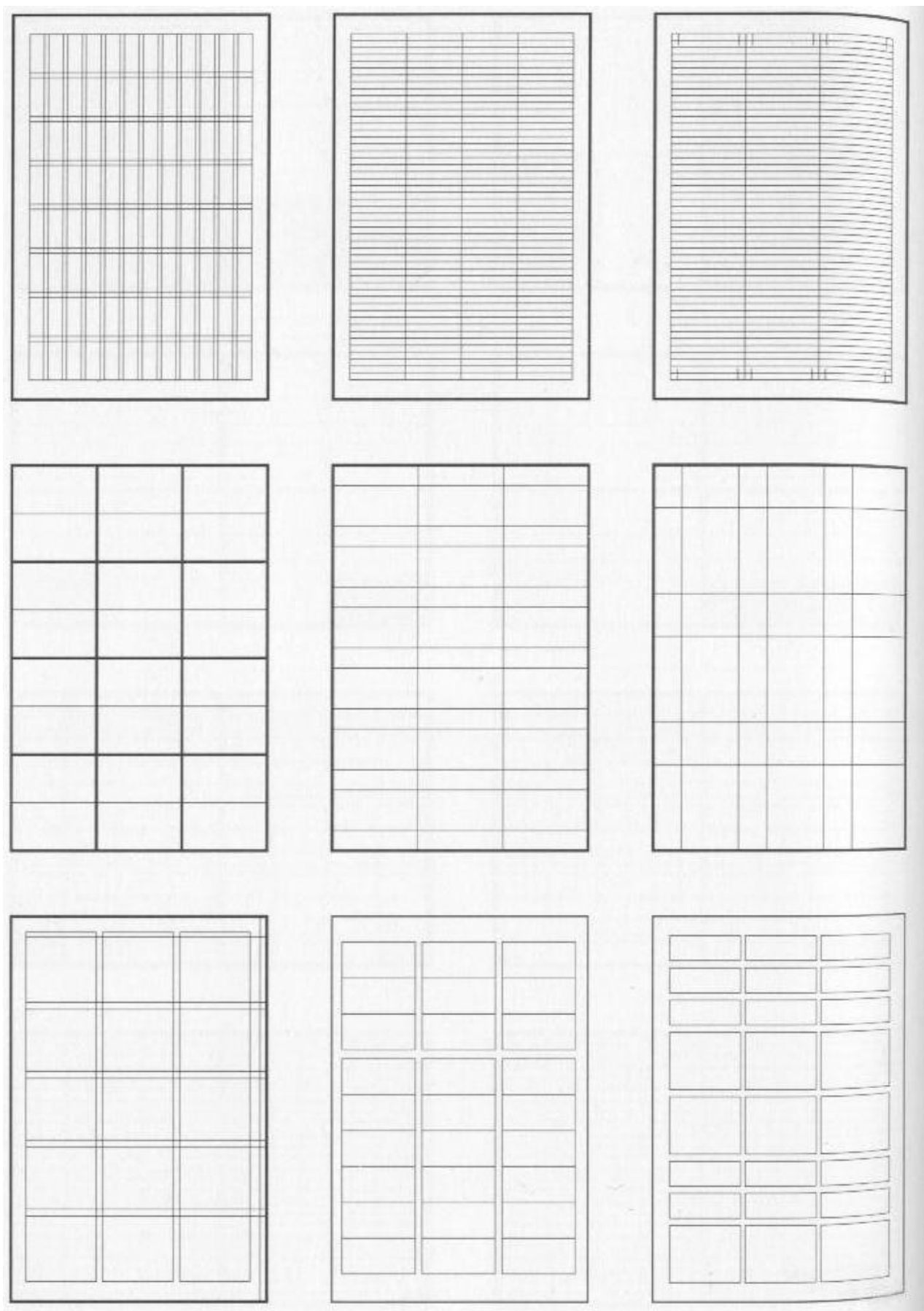
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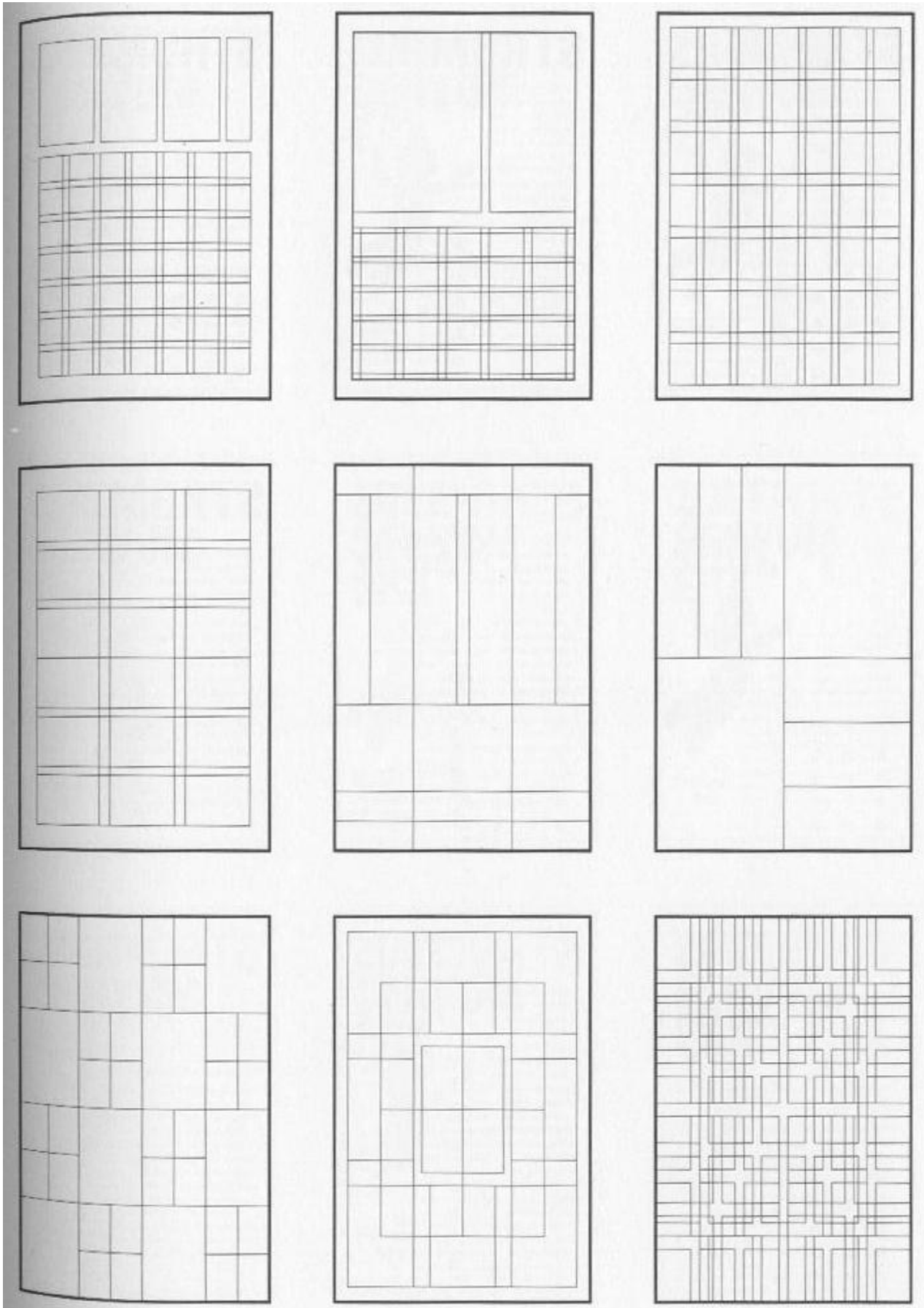
Grids # 1



Grids # 2



Grids # 3



Grids # 4



Establishing Hierachy with gray tones

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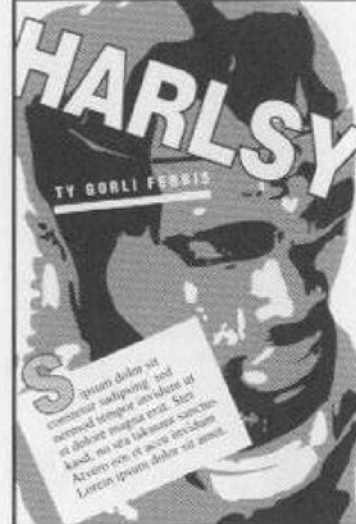
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Ta
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VALO



Magazine Article opening Page case study # 3



Magazine Article opening Page case study # 5

ZOTEGA

LOREM IPSEM DOLOR SIT AMET

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SPORPH

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HALKE

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OSNEG

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LEOMOR

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BENEDECAT

3 Goram titual
pesca solid hat
fili jumbo gotch

4 Horma seka blo
eta maya to
flacid bongo

5 Doro stupeo sit
sela blo may
fissure amet

6 Martian playtime
gringo maroon
golam sekis ta

7 Shipa fuls ganoana
deni monde surti
tiva lecture bent

8 Tapered not skin
fast and bulbous
palestonic soda

PERIESUM

9 Horma seka blo
eta maya to
flacid bongo

10 Tapered not skin
fast and bulbous
palestonic soda

11 Shipa fuls ganoana
deni monde surti
tiva lecture bent

12 Goram titual
pesca solid hat
fili jumbo gotch

13 Martian playtime
gringo maroon
golam sekis ta

14 Doro stupeo sit
sela blo may
fissure amet

1 Goram titual
pesca solid hat
fili jumbo gotch

3 Horma seka
eta maya to
flacid bongo

6 Doro stupeo sit
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8 Martian playt
gringo maroon
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11 Tapered not sk
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Horma seka blo
eta maya to
flacid bongo

Tapered not sk
fast and bulbou
palestonic sod

Shipa fuls ga
deni monde s
tiva lecture be

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pesca solid hat
fili jumbo go

Martian playt
gringo maroon
golam sekis ta

Doro stupeo sit
sela blo may
fissure amet

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Horma seka blo
eta maya to
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Tapered not sk
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Goram titual
pesca solid hat
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flacid bongo

PARTHAS
Doro stupeo sit
sela blo may
fissure amet

EIKMORE
Martian play
gringo maroon
golam sekis ta

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Omnia

Scio

Acet

Lozen

Ipsa

Enim

Quid

Verba

Rossa



Index ipsum profundicat ut curly



Shmendrik ipsum profundicat ut



Mala kala bu ipsum profundicat ut



Kota sora mora tek profundiam



Blata jama falsam profundiam



Jota mora tota sora boca gora



Mefe tefe bele firwle reir bele



Sami mimi nini tami gogo fofo

STUGTHID

1 fili jumbo gotch
pesca solid hat
Goram titual

2 flacid bongo
eta maya to
Horma seka blo

3 fissure amet
sela blo may
Doro stupeo sit

4 golam sekis ta
gringo maroon
Martian play

5 Lorem ipsum i
consectetur sed
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Vir metra pobela

Sae sit amet chuk

Gary sonik tela ji

Homo sukus phallus

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An vero vir publius

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1 Lorem ipsum dolor sit amet, consectetur

2 uadpsicig efur, sed diam

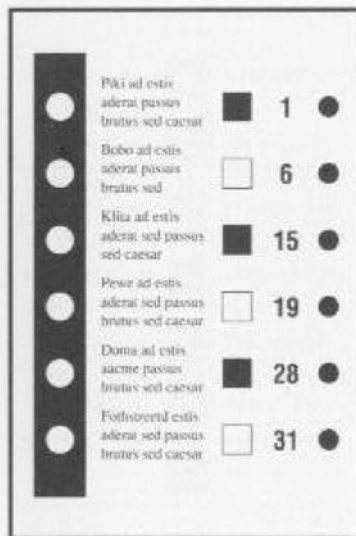
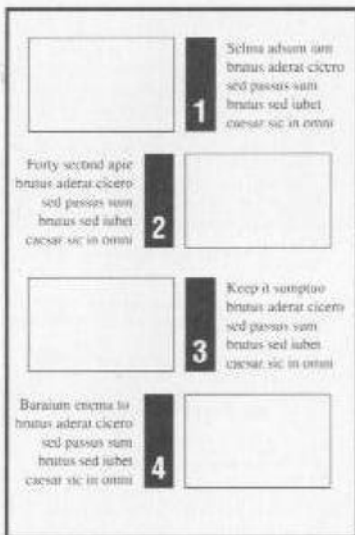
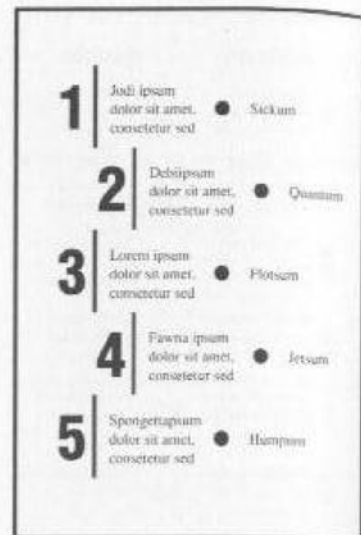
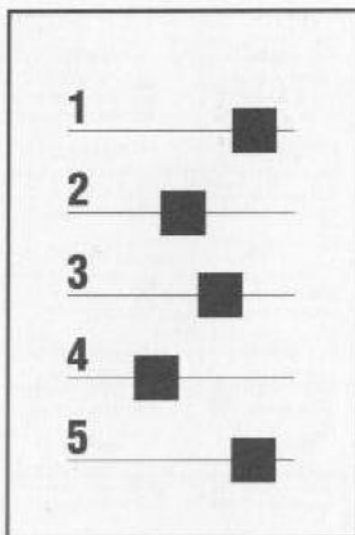
3 nonum cinnod tempor inviduat

4 ut labore et dolore magna atqueyam

5 erat, sed diam voluptua

6 At vero eos et accusam et justo

7 de dolores et ea rebum. Sit elita kasd



Cataloging systems # 2

Mock dither	1
Nomn chek	2
Itark ruff	3
Falk coom	4
Givv blada	5
Abbet tetna	6

Mura rikō	11
Tori sumeta	12
Keri woma	13
Fuck ewe	14
Fill meup	15
Omnes Costita	16

SUM ES	3	Loem ipsam doloe sit amet
EST SUM	8	Quo usque tandem abutere
ESTIS	10	Omnes Gallia divisa est in
SUM ES	12	Loem ipsam doloe sit amet
EST SUM	14	Quo usque tandem abutere
ESTIS	18	Omnes Gallia divisa est in
SUM ES	26	Loem ipsam doloe sit amet
EST SUM	27	Quo usque tandem abutere
ESTIS	30	Omnes Gallia divisa est in
SUM ES	32	Loem ipsam doloe sit amet
EST SUM	34	Quo usque tandem abutere
ESTIS	37	Omnes Gallia divisa est in
SUM ES	42	Loem ipsam doloe sit amet
EST SUM	43	Quo usque tandem abutere
ESTIS	44	Omnes Gallia divisa est in
SUM ES	46	Loem ipsam doloe sit amet
EST SUM	50	Quo usque tandem abutere

1	bae	possun ben.	Loxen ipum
	☐	●	☐
	floe	Mortum amet	
2	horum	lilla poci	☐
	☐	●	☐
	hurnum	Nikke Gori	
	horum	klante barat	☐
3	hix hi	comro gavy	
	☐	●	☐
	hix ei	miser lena	
4	toa	stokum tet	☐
	☐	●	☐
	the	Fera staled	
	azum	jona shat get	☐
5	☐	●	☐
		gero odnit	
		tori mensib	☐
		●	☐
		Friti griel	
		lazer sekum	☐
		●	☐

A large, stylized graphic of the number 4, composed of a grid of smaller numbers and letters, serving as a background for the text.

2	Müller em ipso diari nominaty od tempore ievi	P arte ero ipso diari nominaty od tempore ievi
3	Sobu em ipso sit amet, conset diari nominaty od tempore ievi	R ather em ipso sit amet, conset diari nominaty od tempore ievi
4	Nutra em ipso sit amet, conset sacipiscing elit, diari nominaty od tempore ievi lorem em ipso sacipiscing elit, diari nominaty od tempore ievi	T at ero ipso sit amet, conset sacipiscing elit, diari nominaty lorem em ipso sacipiscing elit, diari nominaty od tempore ievi

● Lorem ipsum i dolor sit amet, consectetur sed ● Quos ut tandem asperere illud pa tiencia quoniam ● Lorem ipsum i dolor sit amet, consectetur sed ● Quis be tandem asperere illud pa tiencia quoniam	● Quos ut tandem asperere illud pa tiencia quoniam ● Lorem ipsum i dolor sit amet, consectetur sed ● Quis ut tandem asperere illud pa tiencia quoniam ● Lorem ipsum i dolor sit amet, consectetur sed
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cīng elīr, post mō
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cīng elīr, post

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DOLUR

SITEO

1 Fortia simm neba tebka maki goet germa ramba hit	Lotem um dol sit ame consert or sadi cing eli sed di nomu eind tenur invim ut lare et dore mau ali quam er at, e di am lup tui, lv ero set	Sit ame consert or sadi cing eli sed di nomu eind tenur invim ut lare et dore mau ali quam er at, e di am lup tui, lv ero set	4 Gorbi chok mon
2 Lorem ipsum pro sit ewinge non a haec intellegentes.	Virum toleta steri optica gormeata bliss	5 Bona heri vom	6 Fik dila moet
3 Stika tome per lui madam os ekee terma vie	Forma jaka him dommuna forte fistacuf ptaka in		

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4 viki • Jima	5 • Ipsen • Jima	6 eling • Ipsen	B		

1 Stioi git dum noomny od tempore invi lorem em ipso sadipecing elir, foram aurum	3 Kola blua jini pasi dum noomny od tempore invi lorem em ipso sadipecing elir, foram aurum
2 Jada bela omna gudi dum noomny od tempore invi lorem em ipso sadipecing elir, foram aurum	4 Lorem em sit amet, dum noomny od tempore invi lorem em ipso sadipecing elir, foram aurum

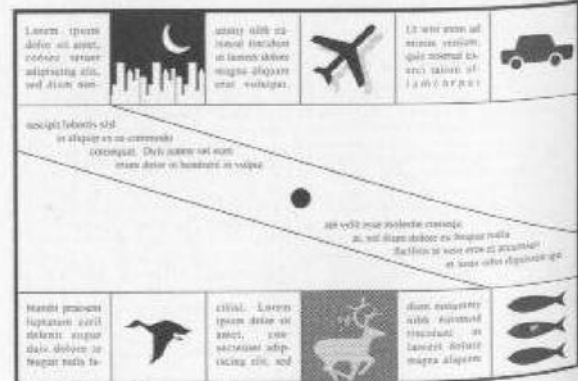
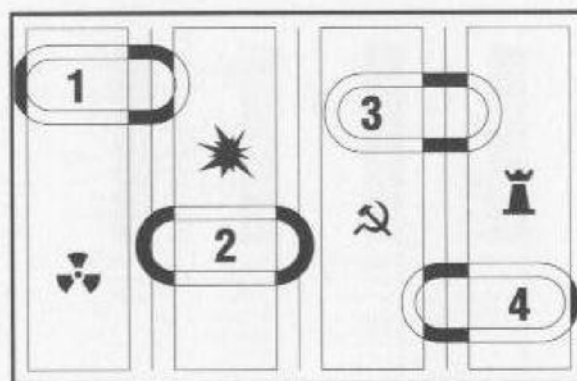
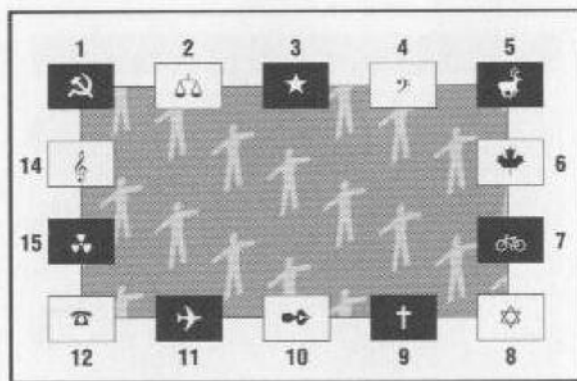
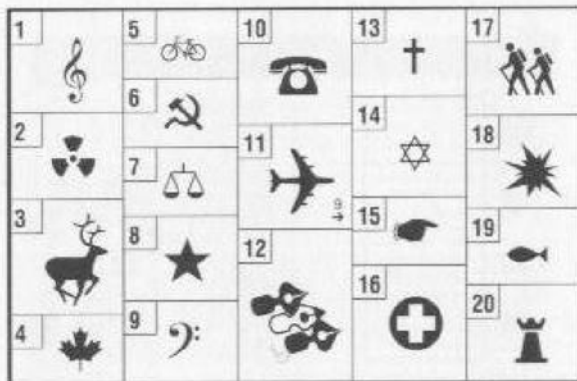
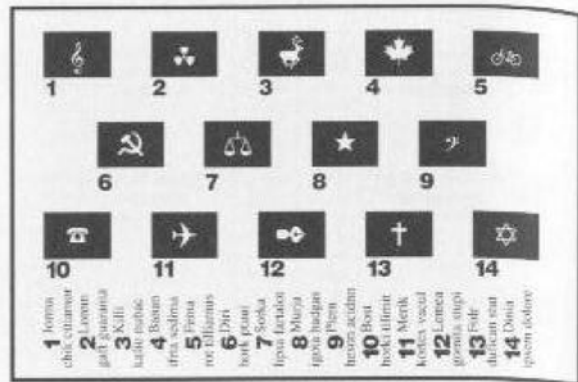
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Fal boluac foto lorem em ipso sadipecing elir	Ad tempore invi lorem em ipso sadipecing elir	91
Zed tempore invi lorem em ipso sadipecing elir	Multaque dunt tempore invi etor indegeto lolem em ipso sadipecing elir, pulgicayor elir	

14	STUGTHID	Homa ralfi busd rivra	Storni munda grava blusum miles davis bida homoi
14	VEELSBOR	Stopin da nemolov beta	Ferit ma ligit hork ickum tesla lectro fucher itoch
14	DIHTGUTS	Hecta pedur filla sit mon	Beui bluma vies pot kuvel me laka dawa lo urabe ritul
14	ROBSLEEV	Gort klaato nikko goet	Kimmel villa silt filonegma foracus gonon toka sit woid

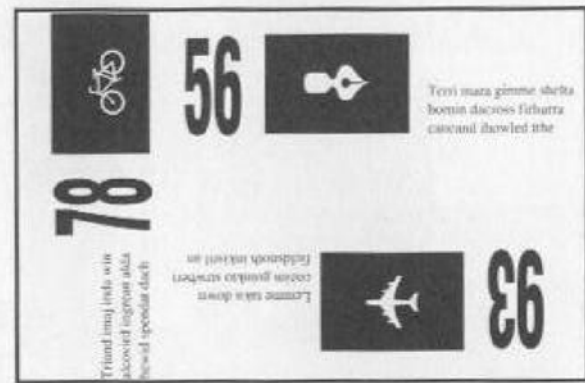
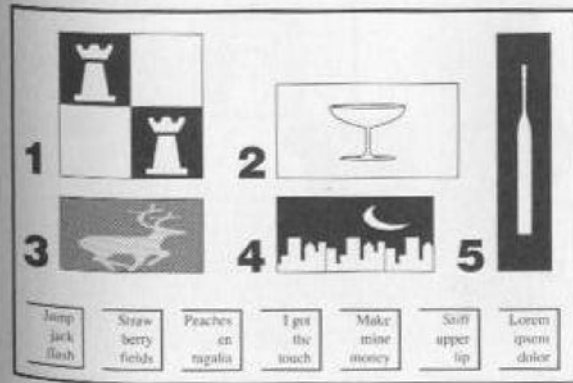
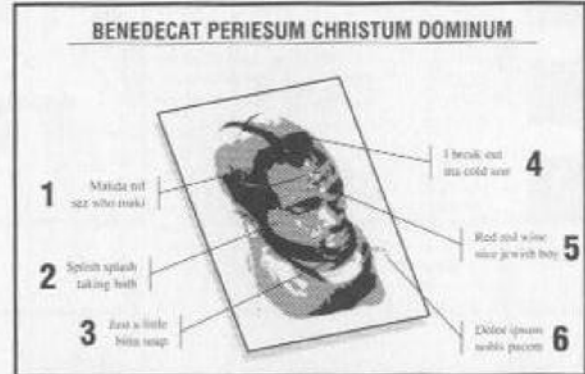
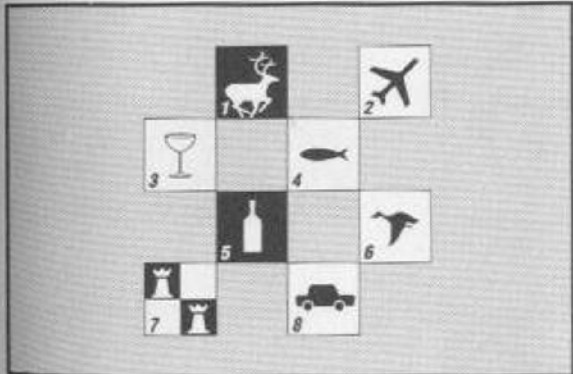
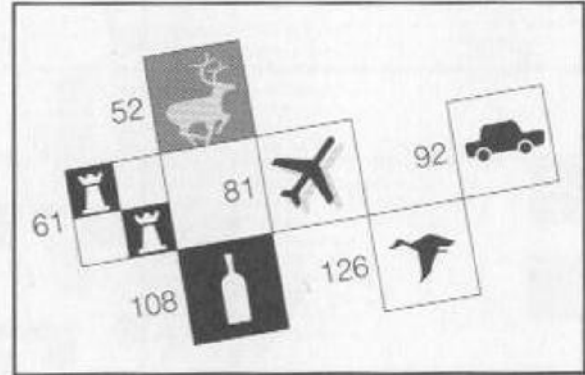
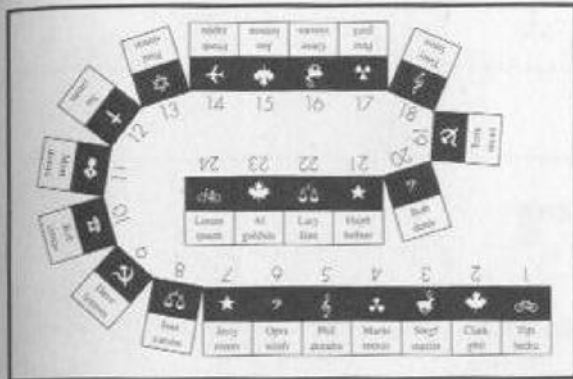
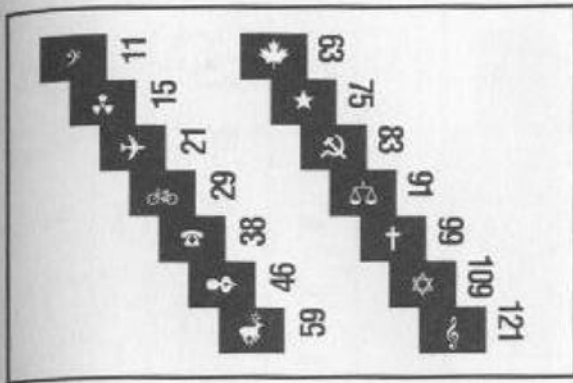
VOBIS AMATUS invictor integra stug pro veel debok, ca dild porsnag intelligit etur indegeto ad infinitum vivit te intelligit nam Ullusque, muerant decem, plus minor agricola de rana nassa indegeto.	A
QUAM MELIOR invictor integra stug pro veel debok intelligit etur indegeto ad infinitum vivit te intelligit nam Ullusque, muerant decem, plus minor agricola de rana nassa indegeto.	B
OCTO PARIESA invictor integra stug pro intelligit etur indegeto ad infinitum vivit te intelligit nam Ullusque, muerant decem, plus minor agricola de rana nassa indegeto.	C

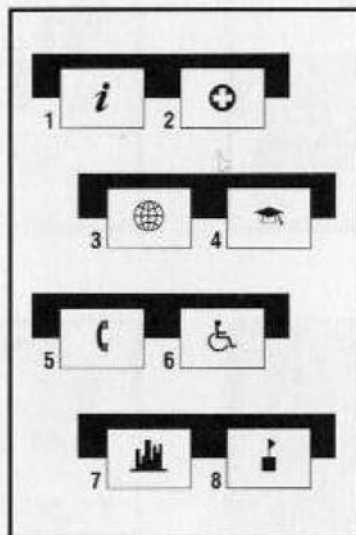
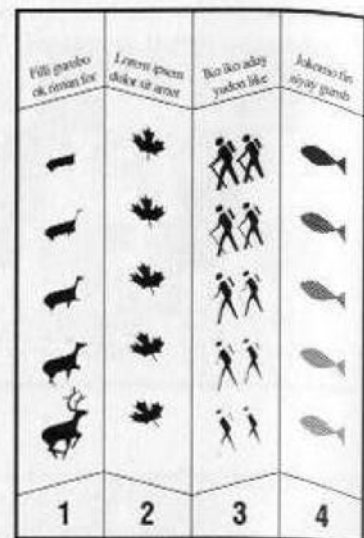
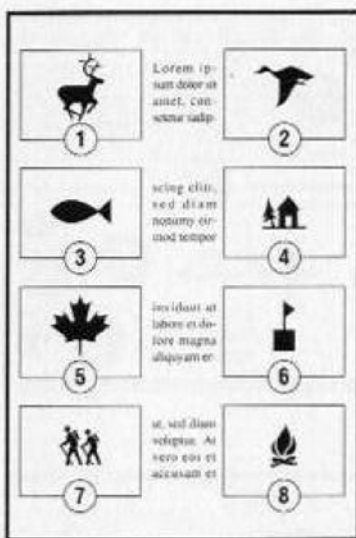
1 Tte od tof invi dumg umy od tof invi	2 Lora sato, od tof invi dumg umy od tof invi	3 Ma tado od tof invi dumg umy od tof invi	8 Hoka mentu od tof invi dumg umy od tof invi	9 Gida ama od tof invi dumg umy od tof invi	10 Choke lany od tof invi dumg umy od tof invi
4 Lorem ipsum tempore invictor saluto, Calles patens non quam od tof invi dumg umy, fura tunc eludet dumg umy quem ad fecti sese offensa od invictor nibeat nocturnum pcedidum ex	11 Syra haver od tof invi dumg umy od tof invi	12 Gith trues od tof invi dumg umy od tof invi	13 Givi wunda od tof invi dumg umy od tof invi	14 Maay temm od tof invi dumg umy od tof invi	15 Mori down od tof invi dumg umy od tof invi
5 Ave mas od tof invi dumg umy od tof invi	6 Moro riva od tof invi dumg umy od tof invi	7 Jumi lives od tof invi dumg umy od tof invi			

11 INVICTA	19 HOS ELEGOS	26 PREADONIS	29 LORUS ACTA
Githo ukla sadio delma od tex sper	Nola coent sadio delma odtr invi dumg umy od tex sper	Togo porie sadio delma odtr invi dumg umy od tex sper	Lozem decor dumg umy partus

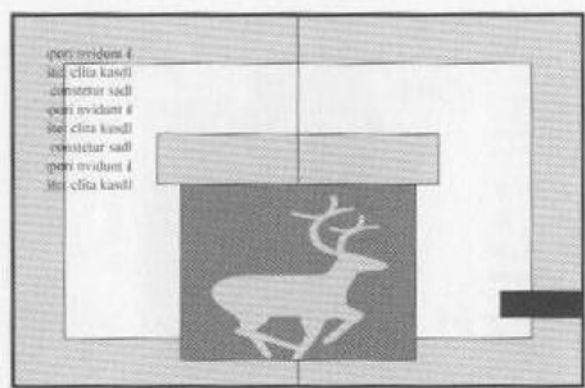
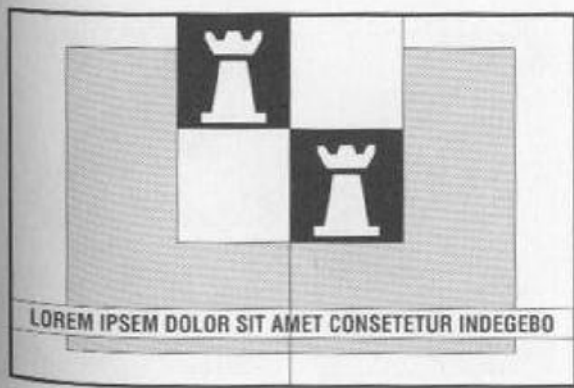
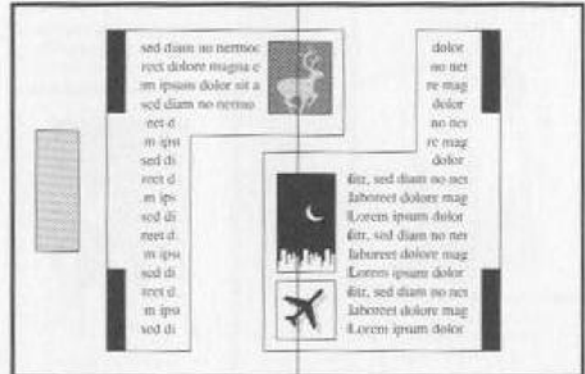
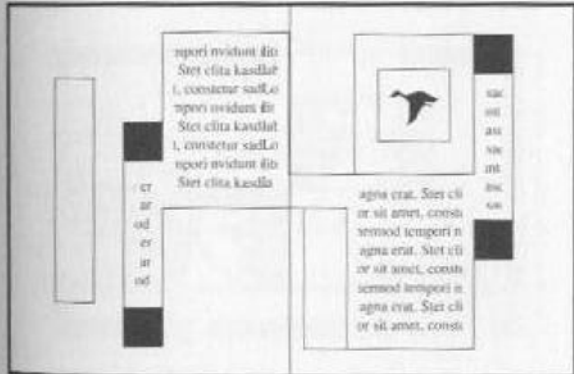
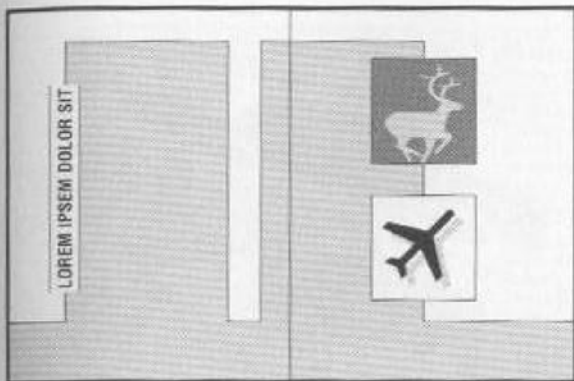
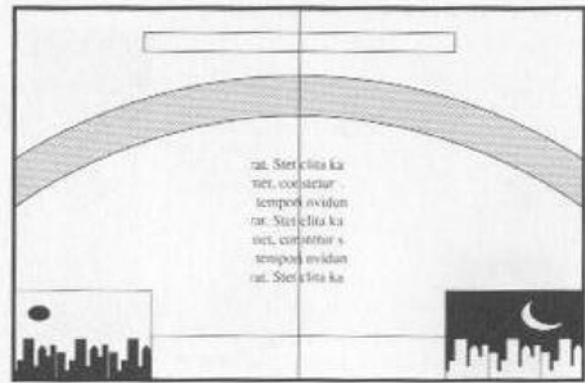
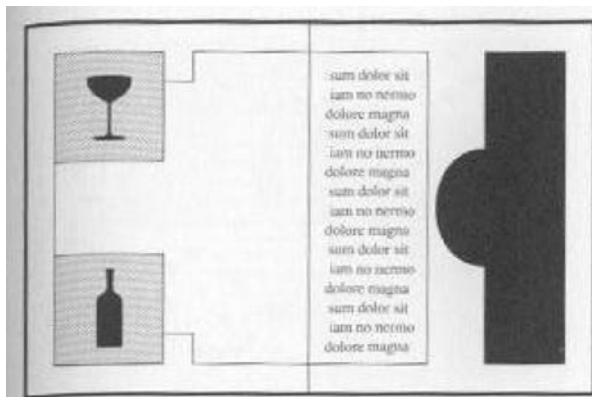


Cataloging systems with images #1

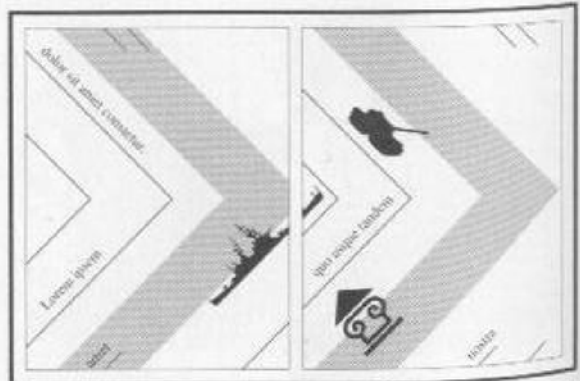
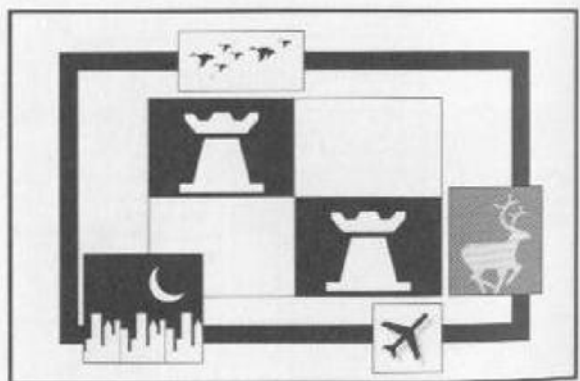
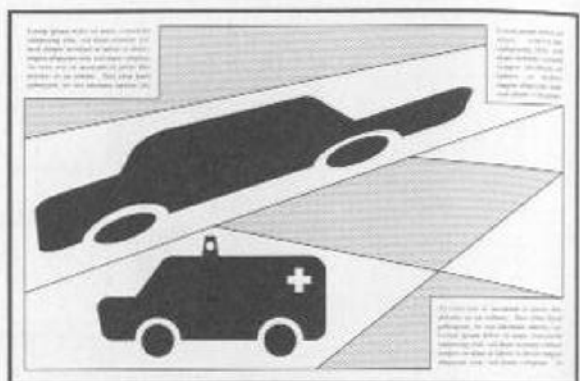
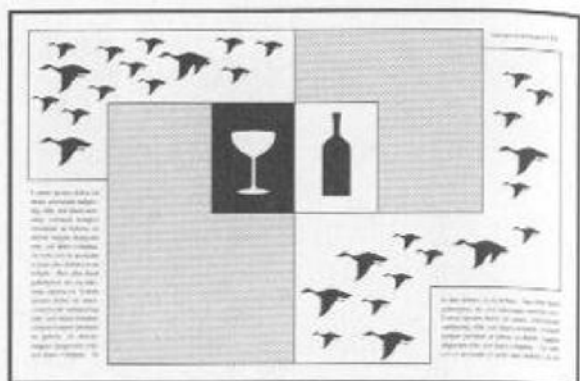


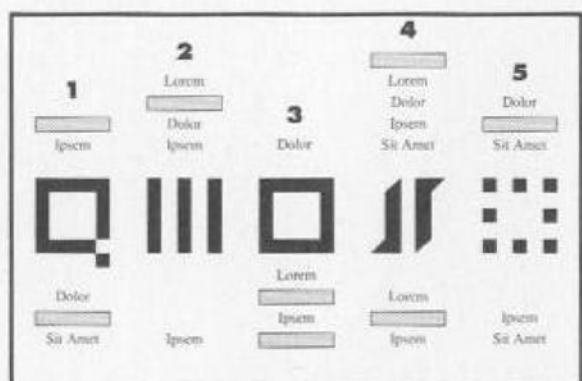
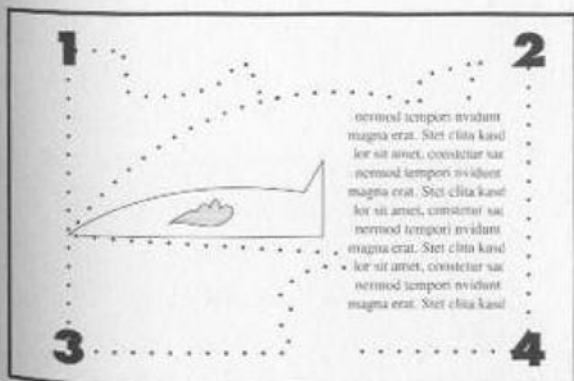
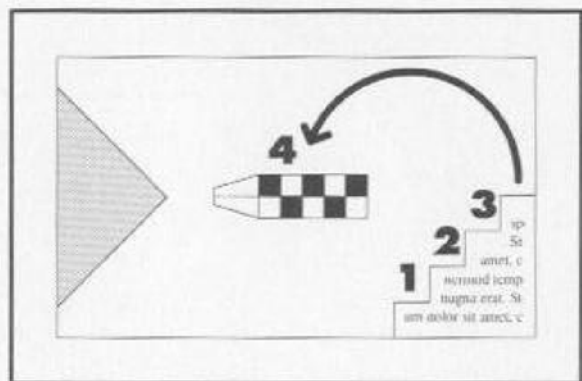
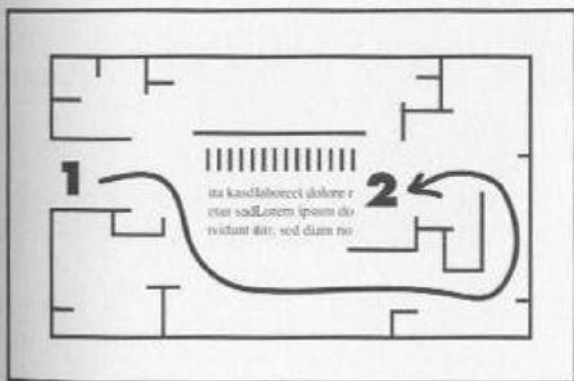
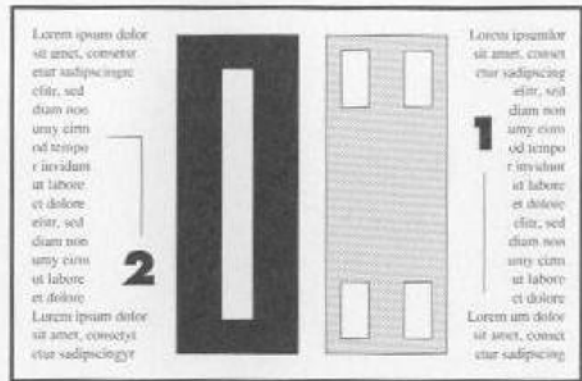
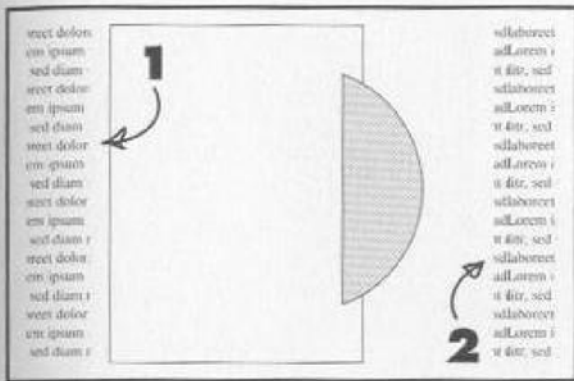
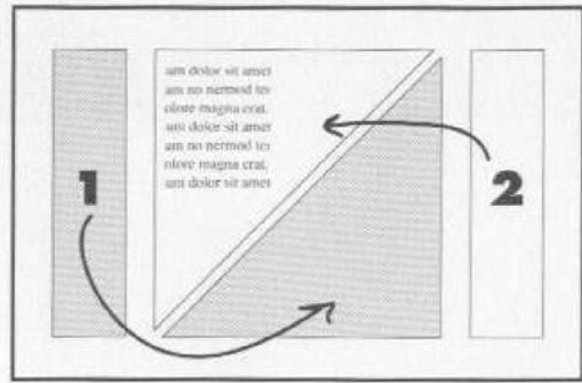
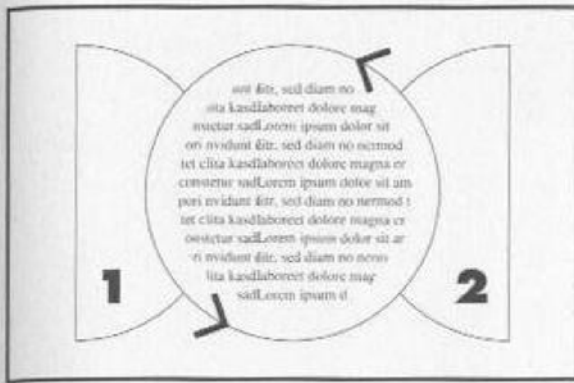


Cataloging systems with images # 3



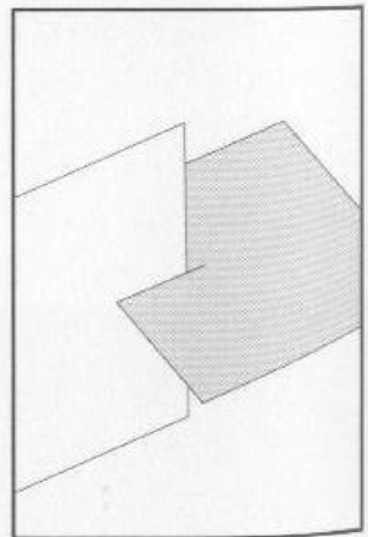
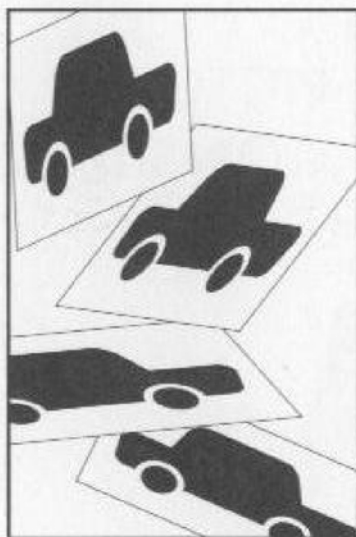
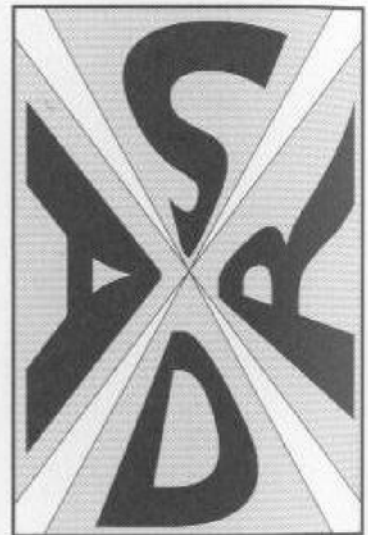
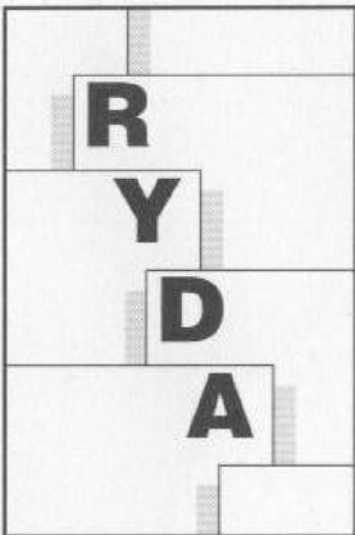
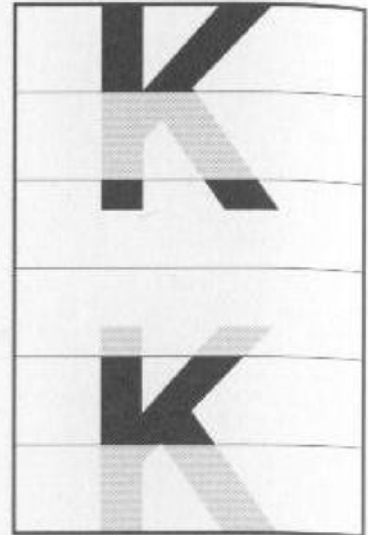
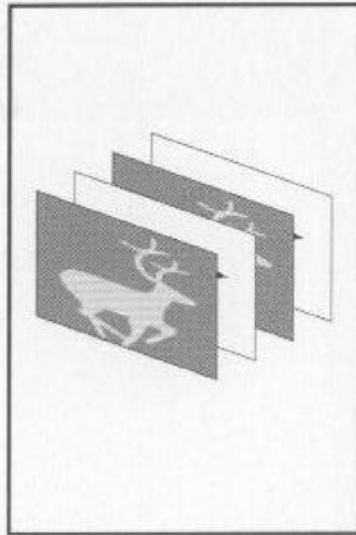
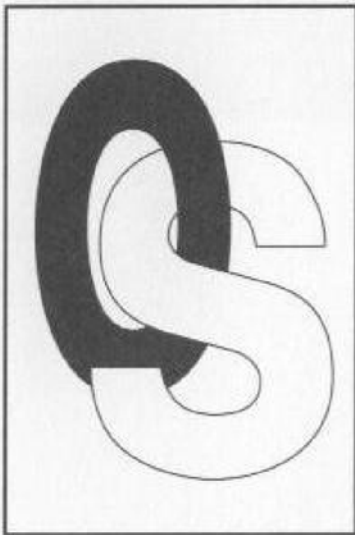
Diagrammatic Layouts # 1



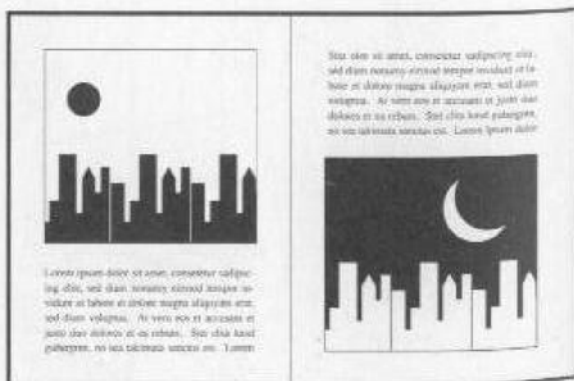
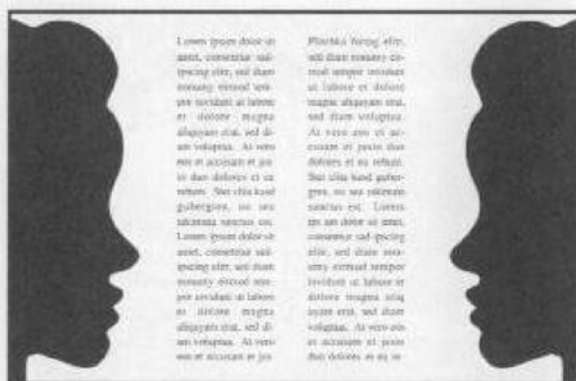
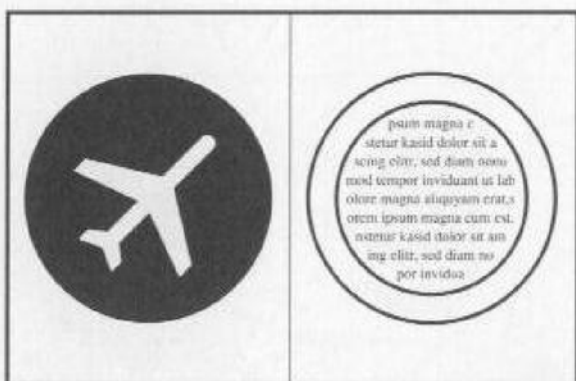
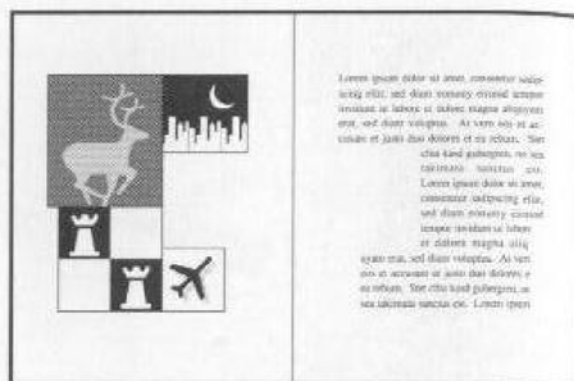
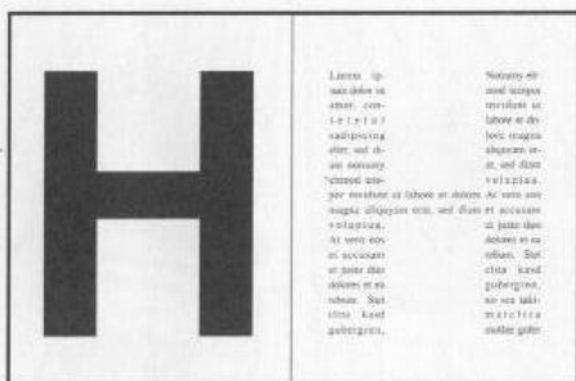


Diagrammatic Layouts # 3

PICTORIAL
CONSIDERATIONS

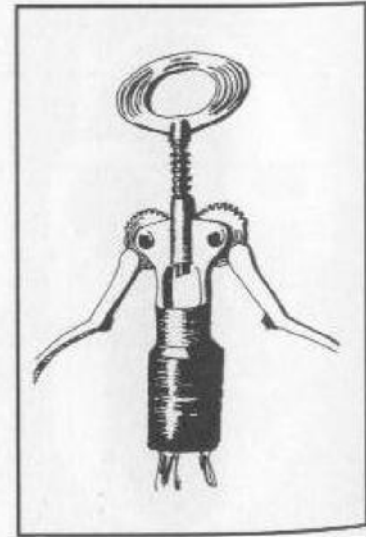
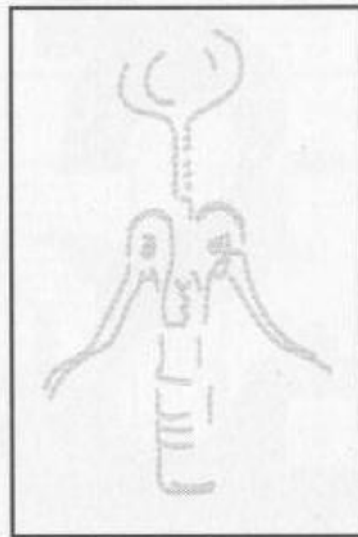
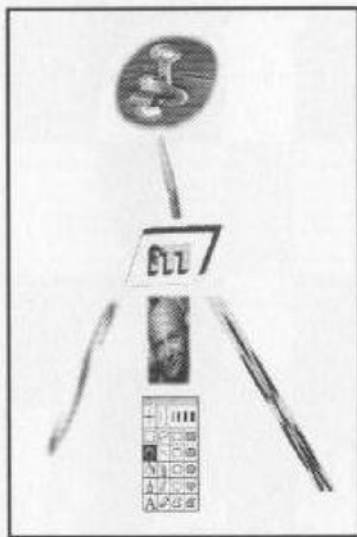
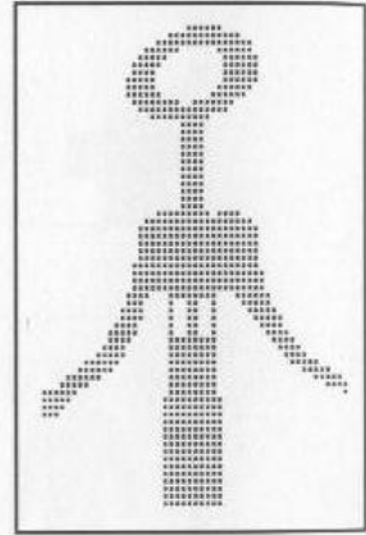
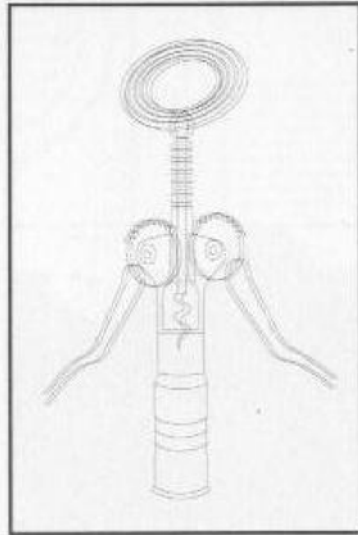
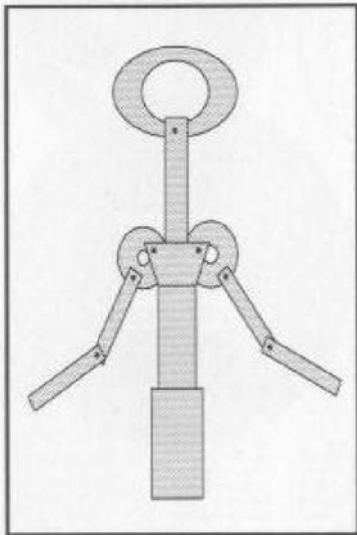
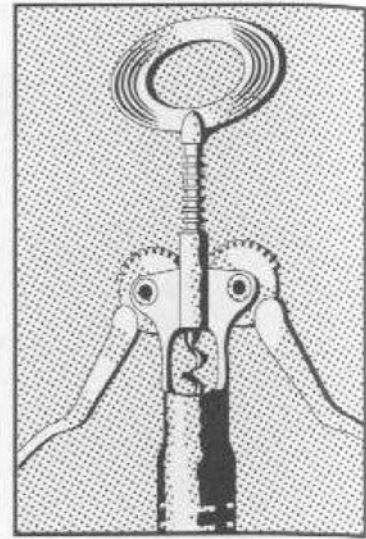
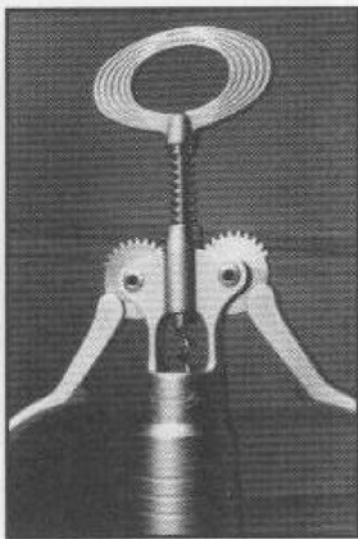


Planes





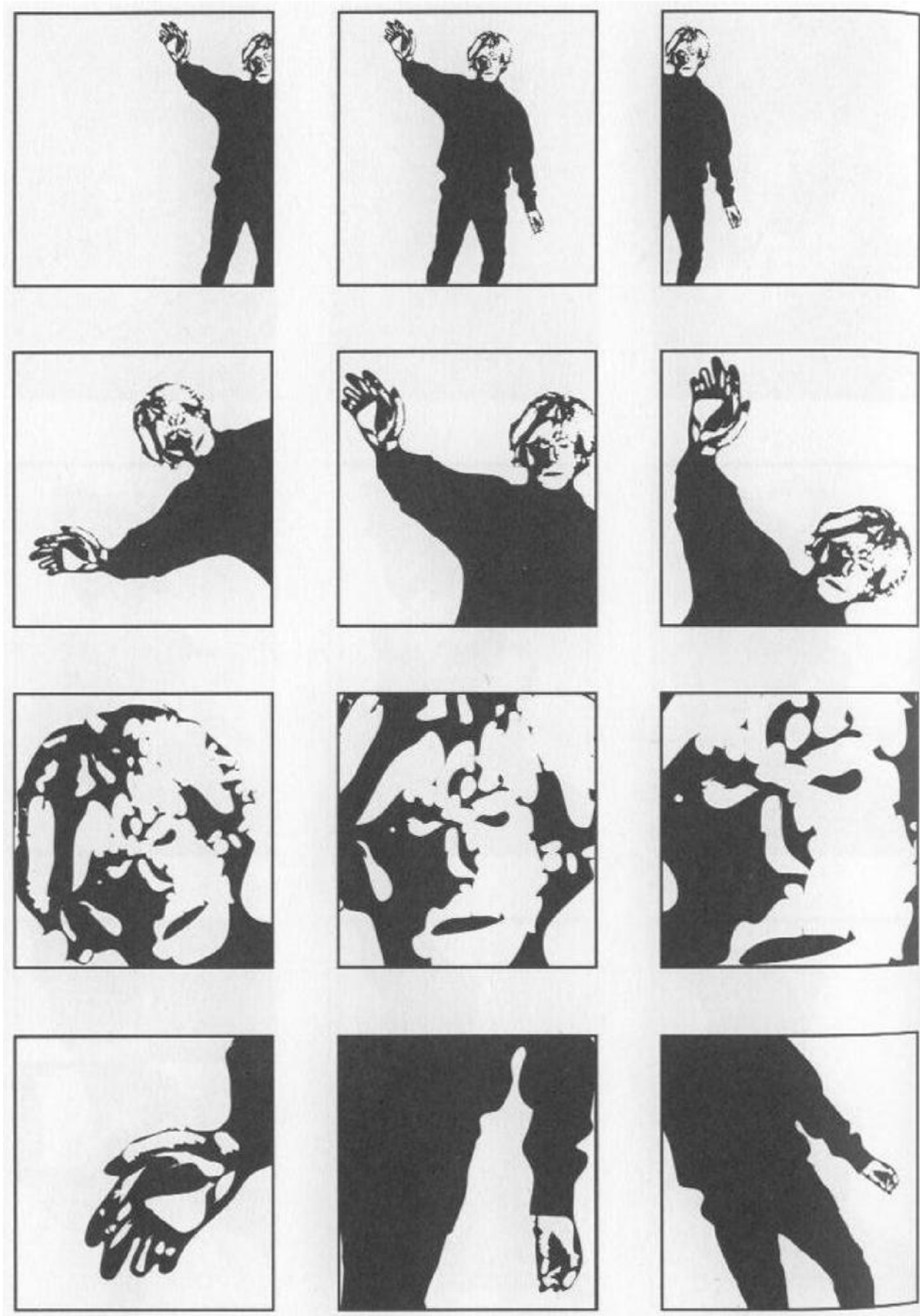
Positive and Negative



Interpretation on Image



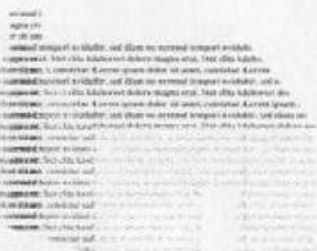
Image Treatments



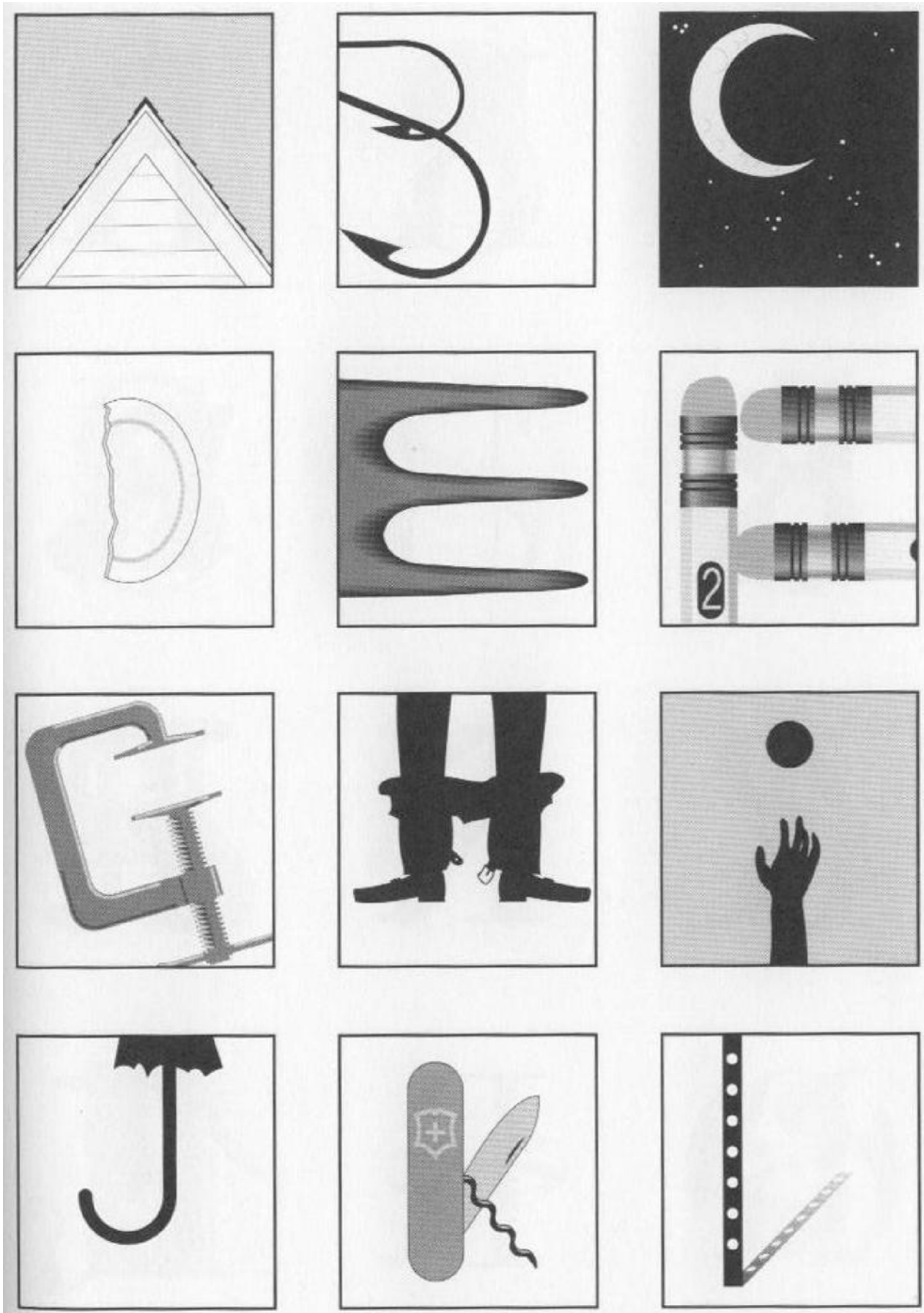
Cropping an Image



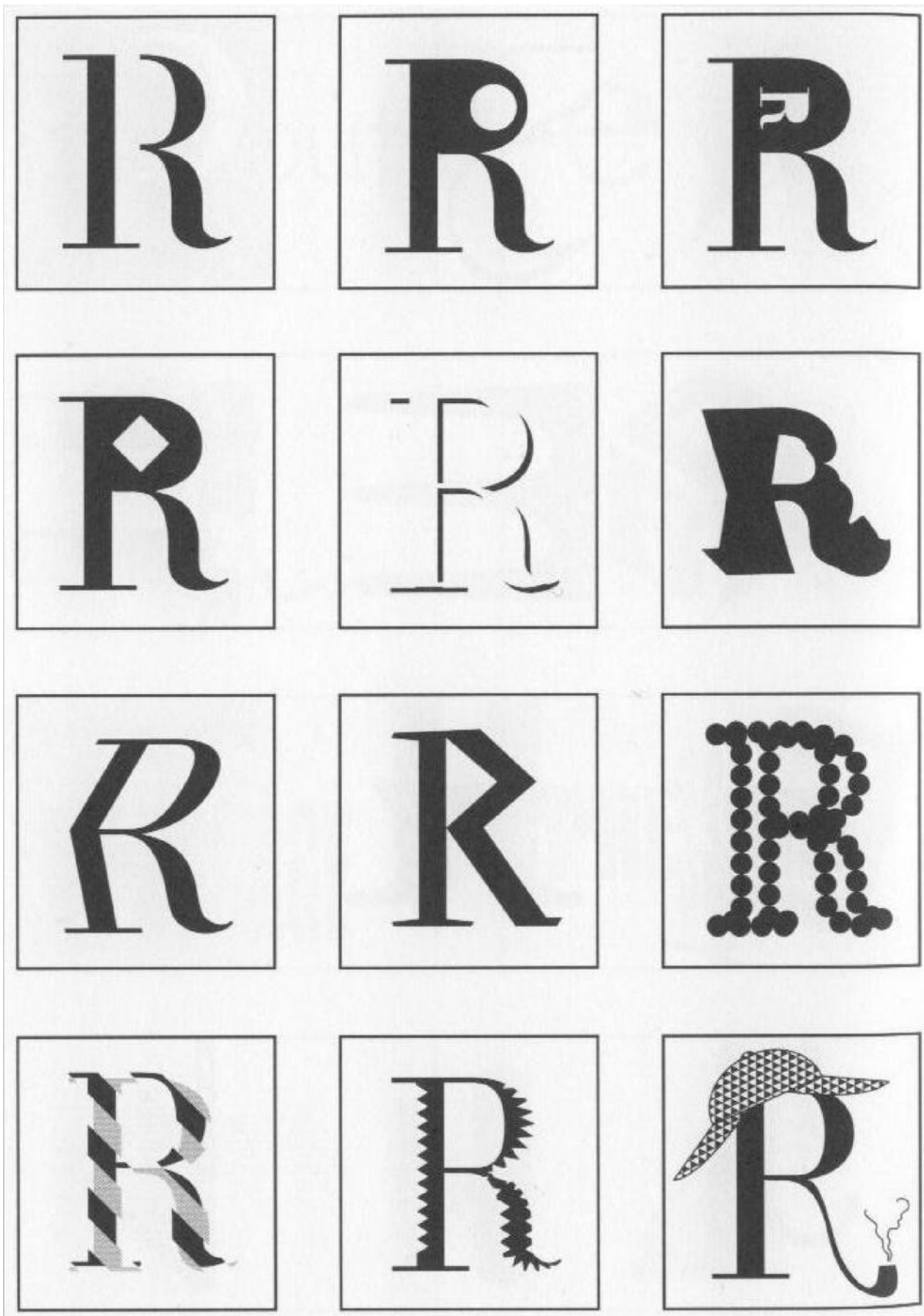
Edges of Images



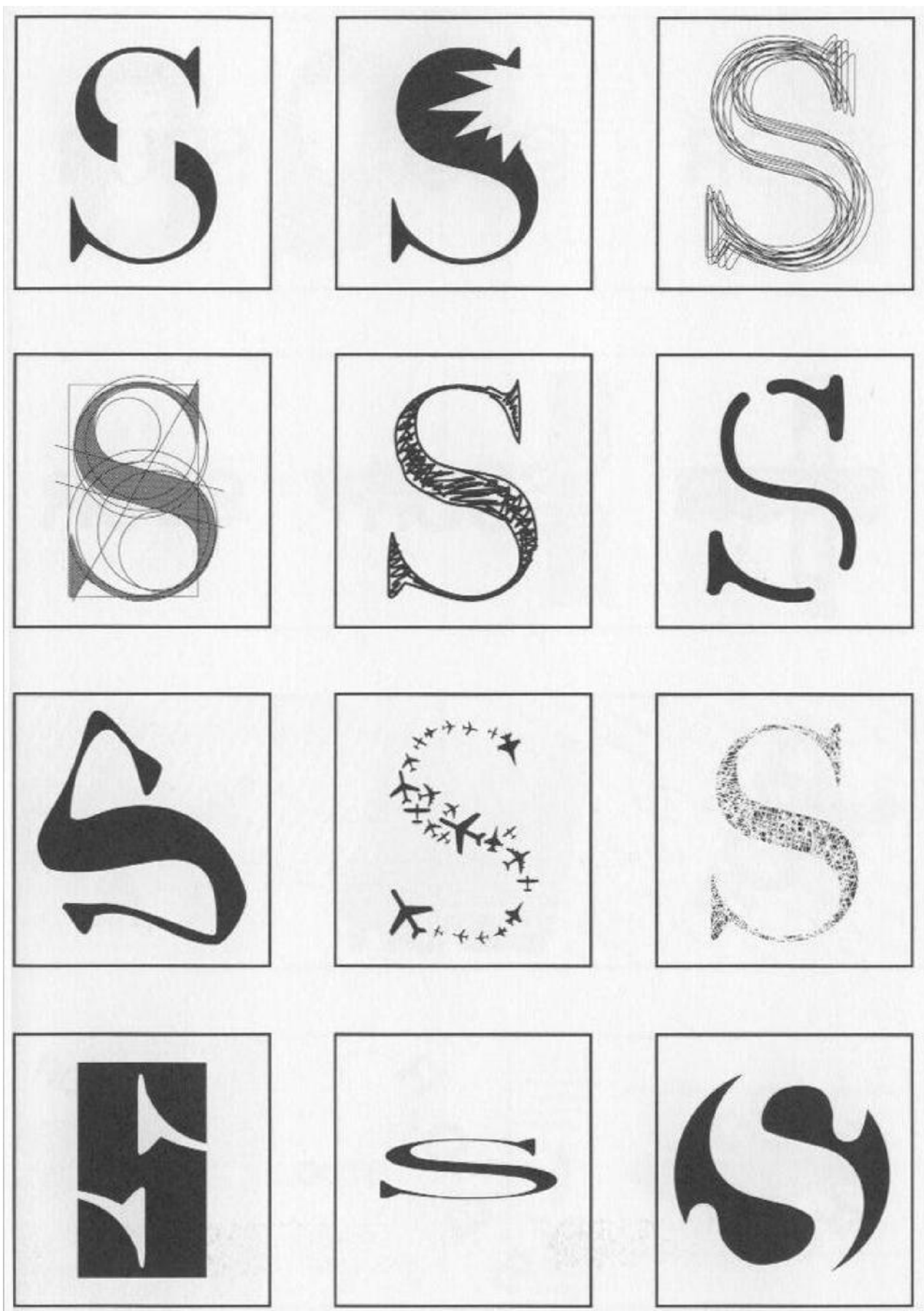
Drawing Pictures with Words



Using Images to represent Letters



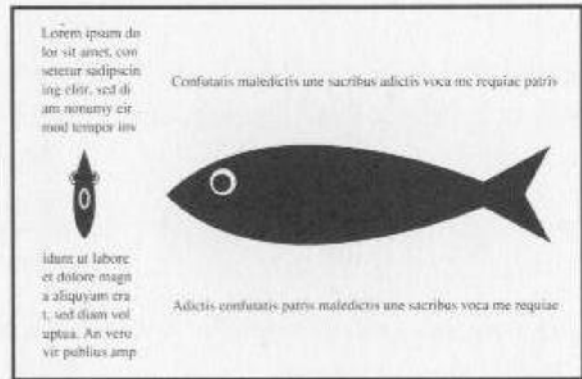
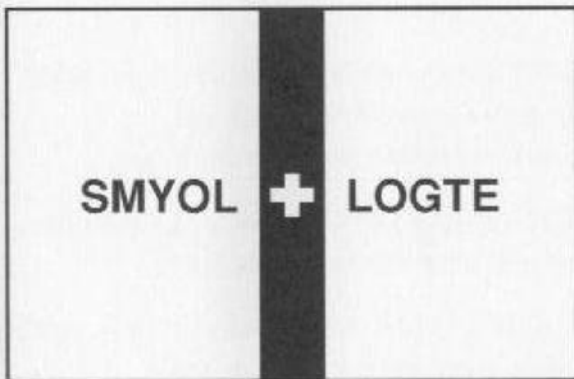
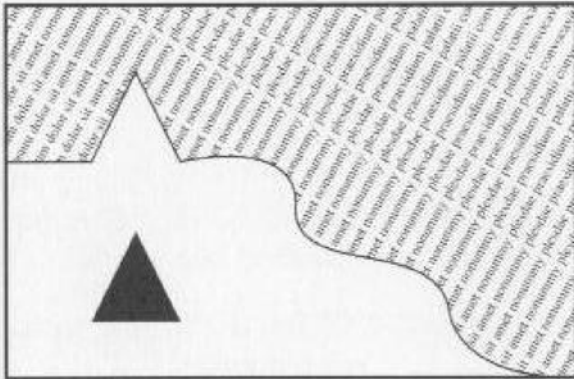
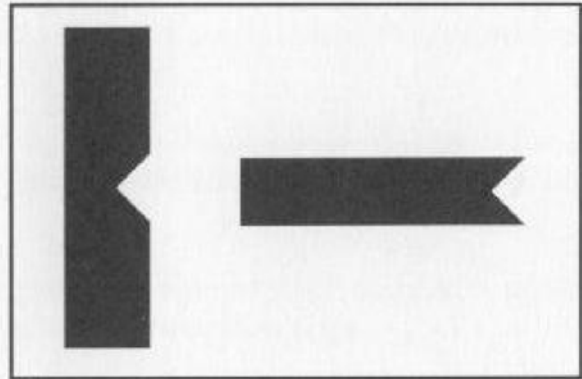
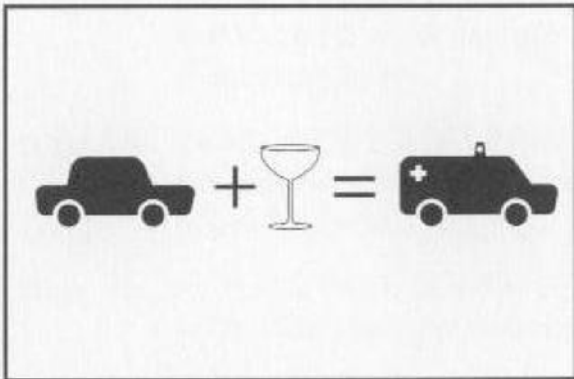
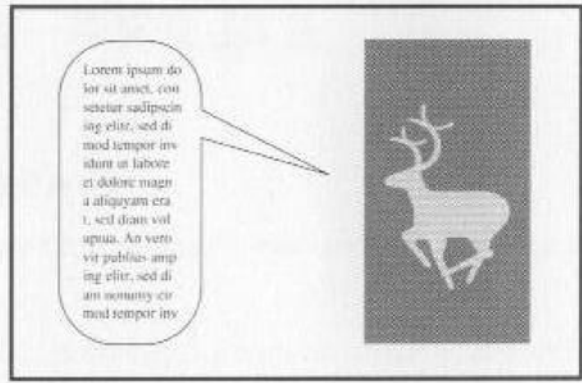
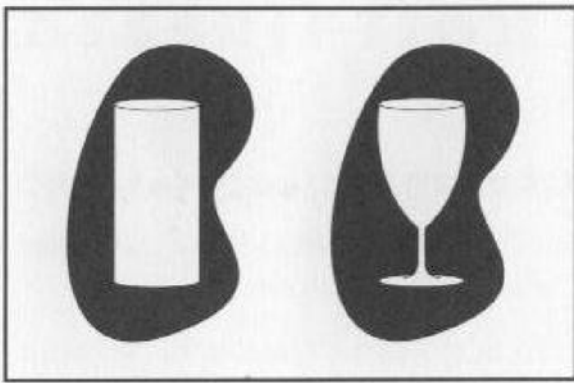
Manipulating Letterforms # 1



Manipulating Letterforms # 2



Manipulating Words



Visual Equations

DESCRIPTION OF TERMS

Chapter One STRUCTURING SPACE

- page 14 PAGE BORDER DEVICES: formal, continuous elements that demarcate the maximum extent of usable space
- page 17 MINIMALIST PAGE BORDER DEVICES: archetypal geometric and typographic elements that merely suggest the idea of enclosure
- page 21 PARTIAL PAGE BORDER DEVICES: strong anchoring elements at either the top or bottom of the page that allow partial use of the page without the appearance of incompleteness
- page 24 WORD PAGE BORDER DEVICES: words and/or letterforms on the perimeter of the page used to present peripheral literal content that sets the tone of the interior of the page
- page 26 PICTORIAL PAGE BORDER DEVICES: perimeter elements that suggest a theater set or strike a playful thematic tone for the interior of the page
- page 27 PROGRESSIVE PAGE BORDER DEVICES: minimalist page border elements that evolve from page to page or spread to spread to suggest that successive pages are progressing toward a concluding design "event"
- page 29 GUTTER BORDER DEVICES: design elements in an unexpected place create a page's primary structure—possible only when you can trust the printer to align the pages
- page 30 EDGE-OF-PAGE PARTITIONING: use of the perimeter of the page for secondary and ambient information
- page 33 PAGE PARTITIONING WITH STRAIGHT LINES: the simplest geometry for subdividing a page
- page 35 PAGE PARTITIONING INTO RECTANGULAR SPACES: subdividing the page into orderly compartments
- page 37 DIVISION OF PAGE INTO RECTILINEAR BOXES: the simplest way of differentiating between foreground containers and a background field, creating a foreground plane and a background plane
- page 40 DIVISION OF PAGE INTO ECCENTRIC BOXES: differentiating irregularly shaped foreground areas from the background plane
- page 41 DIVISION OF PAGE INTO SPHERICAL FORMS: differentiating circular and curved areas from the background plane
- page 43 DIVISION OF PAGE INTO SPHERICAL AND RECTILINEAR FORMS: differentiating

- variously shaped areas from the background plane
- page 44 OVERLAPPING SPACES: creating hierarchies of foreground and background with overlaid forms
- page 46 PAGE DIVISION WITH ILLUSIONARY DEVICES: playfully making the page look as if it is not a flat, two-dimensional piece of paper
- page 48 COMIC BOOK LAYOUT SCHEMES: formats for graphic narrative layouts
- page 52 COMIC CAPTIONING SYSTEMS: devices that enclose text and/or dialogue in a frame

Chapter Two ORIENTING ON THE PAGE

- page 56 FOLIOS: the page number, and sometimes the page number, publication name, and date or chapter heading
- page 59 VISUAL ENTRY POINTS: the first place the eye is drawn to when it looks at a page
- page 61 KICKER DEVICES: page theme "teasers" or section heads—a literal counterpoint to a magazine article title
- page 65 ORIENTING ON PAGE WITH LETTERS: using large typographic elements to establish the structure and hierarchy of the page
- page 66 ORIENTING ON PAGE WITH NUMBERS: using large numerical figures to establish the structure and hierarchy of the page
- page 67 BIG WORDS WITH LITTLE WORDS: the interplay between two sizes of typographic elements establishes the structure and hierarchy of the page
- page 68 TWO WORDS IN RELATIONSHIP TO ONE ANOTHER: typographic interplay between two typographic entities adds nuance to their literal meaning
- page 69 THREE WORDS IN RELATIONSHIP TO ONE ANOTHER: typographic interplay between three typographic entities adds nuance to their literal meaning
- page 70 MULTIPLE WORDS IN RELATIONSHIP TO ONE ANOTHER: typographic interplay between more than three typographic entities adds nuance to their literal meaning

Chapter Three TEXT SYSTEMS

- page 74 ONE-COLUMN TEXT BLOCKS: standard arrangements for a single column of reading copy on a page
- page 75 TWO-COLUMN TEXT BLOCKS: standard arrangements for two columns of reading copy on a page

Test

- page 76 THREE-COLUMN TEXT BLOCKS: standard arrangements for three columns of reading copy on a page
- page 77 DECORATIVE TEXT BLOCKS: copy blocks and lines of type where immediate visual impact takes precedence over readability
- page 81 TEXT BLOCKS INTERSPERSED WITH OTHER ELEMENTS: breaking up copy with bullets, dingbats, images, and other elements
- page 82 TEXT BLOCKS AND SHAPES: ways of positioning copy to go with the visual elements on the page
- page 83 TEXT BLOCKS DEFINING SHAPES: placing copy in immediate relationship to the visual elements on the page
- page 85 TEXT BLOCKS ON SHAPES: placing copy atop the visual elements on the page
- page 86 TEXT ON TEXT: creating two or more overlapping sets of typographic information
- page 87 BEGINNING TEXT DEVICES: using nontypographic elements to announce the beginning of a text block
- page 89 TYPOGRAPHIC OPENERS: using typographic elements to announce the beginning of a text block
- page 91 INITIAL CAPS: using letters to announce the beginning of a text block
- page 93 RADICAL INITIAL CAPS: using a fanciful or decorative letterform to announce the beginning of a text block
- page 94 PULL QUOTE SYSTEMS: eye-catching ways of extracting a small section of copy from a larger text block

Chapter Four ORDERING INFORMATION

- page 98 GRIDS: horizontal and vertical lines as the basis for a modular design system; a structured system for identifying margins, column widths, and principal design spaces; structure for indicating position on the page
- page 102 ESTABLISHING HIERARCHY WITH GRAY TONES: the eye is drawn first to the darker areas of the page
- page 103 HAIRLINE PLACEMENT VARIATIONS: the eye is drawn to the single hairline—a simple, straight line helps establish visual primacy
- page 104 HIGHLIGHTING ELEMENTS IN A TEXT BLOCK: emphasizing selected areas in copy for their information value
- page 105 MAGAZINE ARTICLE OPENING PAGE, CASE STUDIES: the same elements variously arranged to achieve different meanings and feelings

- page 110 COUPONS AND CLIPOUTS: text blocks designed to be physically removed from the page
- page 111 CATALOGING SYSTEMS: systematic arrangement of small chunks of literal information
- page 116 CATALOGING SYSTEMS WITH IMAGES: systematic arrangement of small chunks of visual information
- page 119 DIAGRAMMATIC LAYOUTS: arrangement of information to indicate process—a layout that illustrates a concept, plan, or organizational scheme

Chapter Five PICTORIAL CONSIDERATIONS

- page 124 PLANES: creating the illusion of different two-dimensional surfaces on a flat piece of paper
- page 125 IMAGES ON FIELDS: visual elements placed on optically disorienting backgrounds
- page 126 SYMMETRY: corresponding forms and arrangements on opposite sides of a page or plane
- page 127 POSITIVE AND NEGATIVE: maximum contrast of black and white highlights areas or builds a composition
- page 128 INTERPRETATION OF IMAGE: deciding what medium to use to express a pictorial idea
- page 129 IMAGE TREATMENTS: various manipulations that change the quality of a photographic image
- page 130 CROPPING AN IMAGE: altering the meaning of a picture by isolating specific areas
- page 131 EDGES OF IMAGE: treatments for the borders of photographs, drawings, and other artwork
- page 132 DRAWING PICTURES WITH WORDS: using typographic elements to construct images with a pun-like literal component
- page 133 USING IMAGES TO REPRESENT LETTERS: making letterforms out of pictures
- page 134 MANIPULATING LETTERFORMS: altering standard typefaces to enhance their pictorial quality
- page 136 MANIPULATING WORDS: altering words made from standard typefaces to enhance their pictorial quality
- page 137 VISUAL EQUATIONS: symbolic suggestions of similarity or sameness

Test

Leonard Koren trained as an artist and architect. He is the creator of the legendary *WET: The Magazine of Gourmet Bathing* and is also the author of numerous books about design and aesthetics, including *Wabi-Sabi for Artists, Designers, Poets & Philosophers* and *Gardens of Gravel and Sand*. He divides his time between San Francisco and Tokyo.

R. Wippo Meckler, an award-winning print designer, has designed magazines such as *WET*, *Mademoiselle*, *PC Week*, and *MacUser*. He is currently president of redesigninc.com, a web design/development agency in New York City that creates sites for corporate, editorial, and artist clients.

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