

graphic

DESIGN

cookbook

mix + match recipes for faster, better layouts



GRAPHIC DESIGN

COOKBOOK

MIX & MATCH RECIPES FOR FASTER, BETTER LAYOUTS

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CHRONICLE BOOKS

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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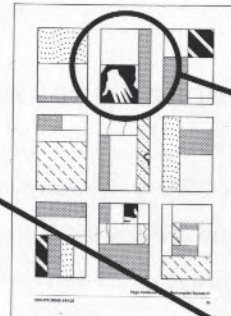
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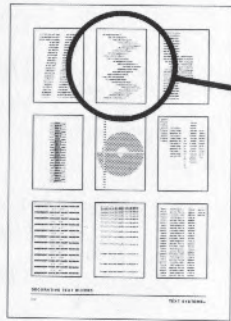
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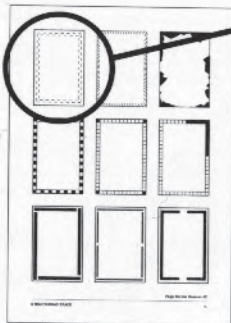
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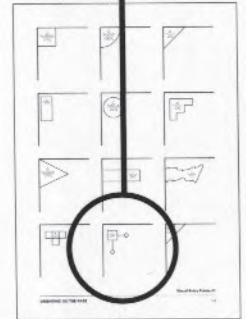
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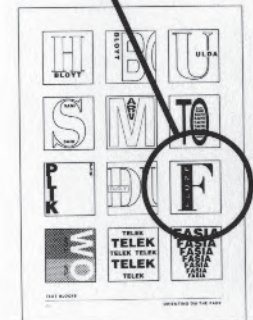
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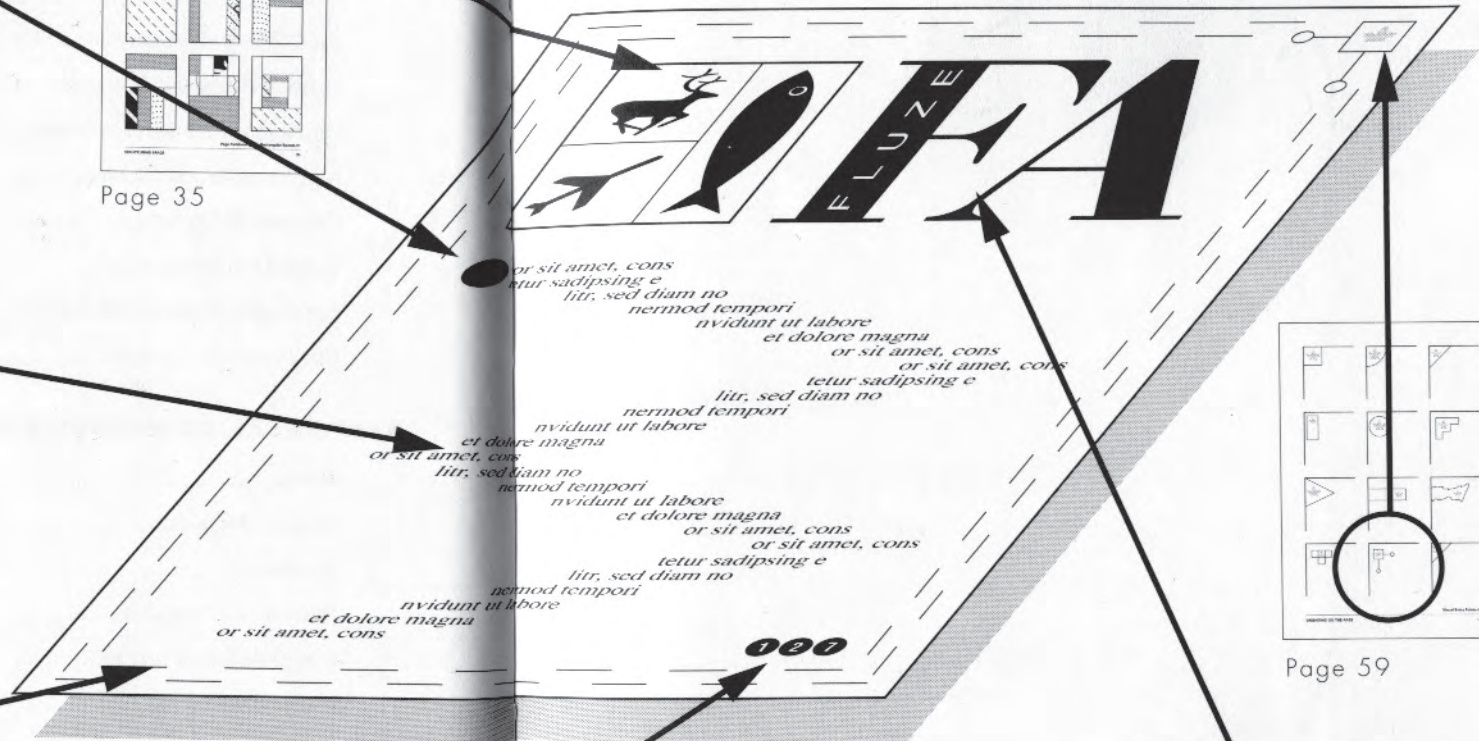
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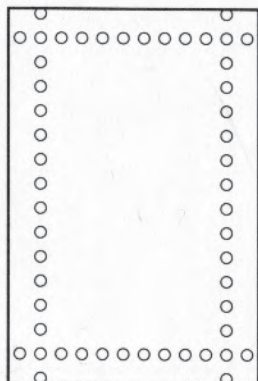
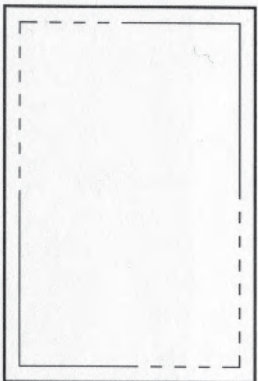
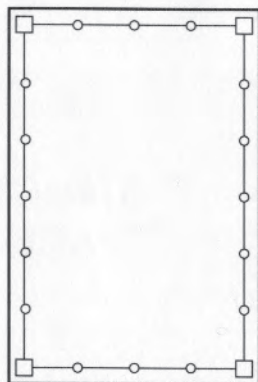
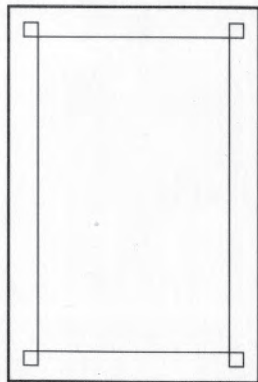
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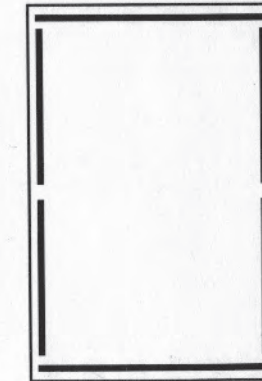
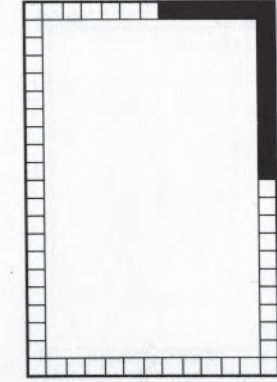
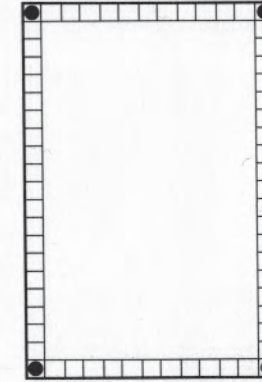
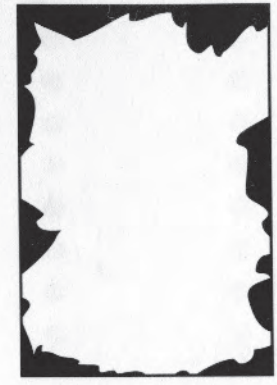
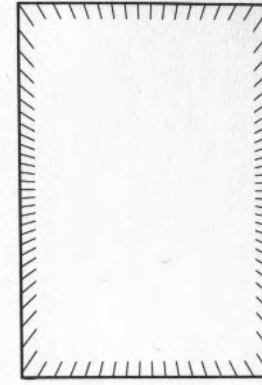
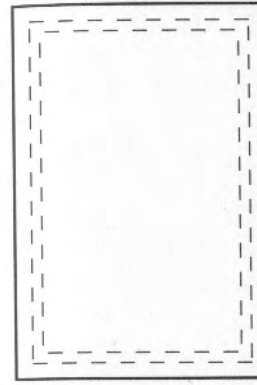
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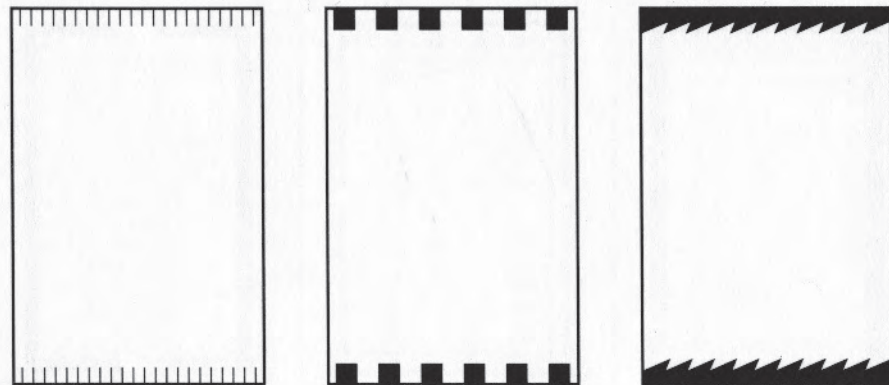
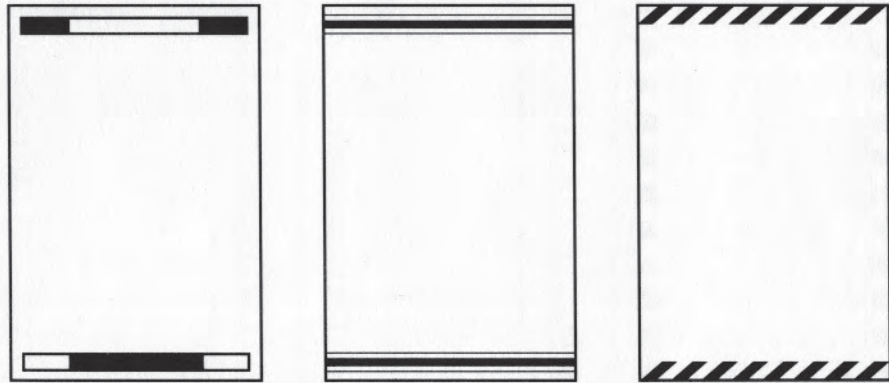
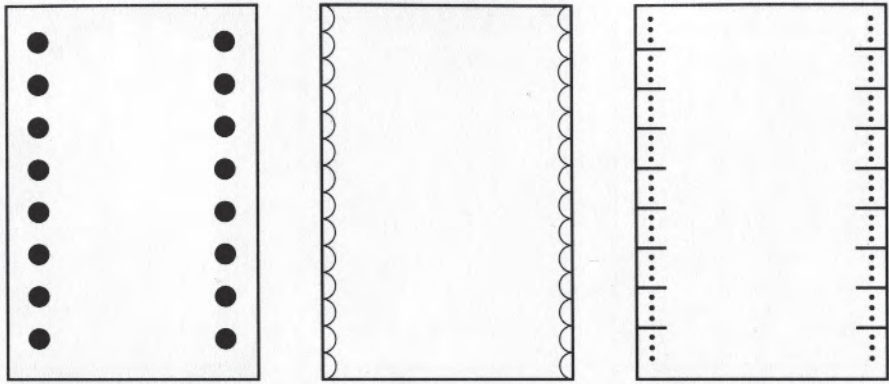
STRUCTURING
SPACE



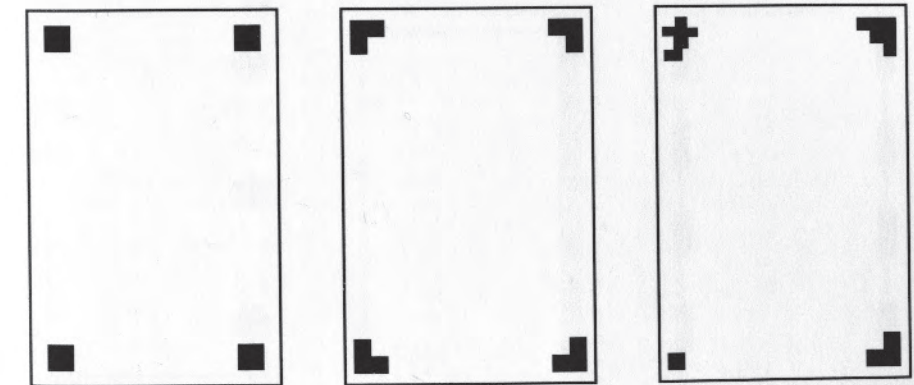
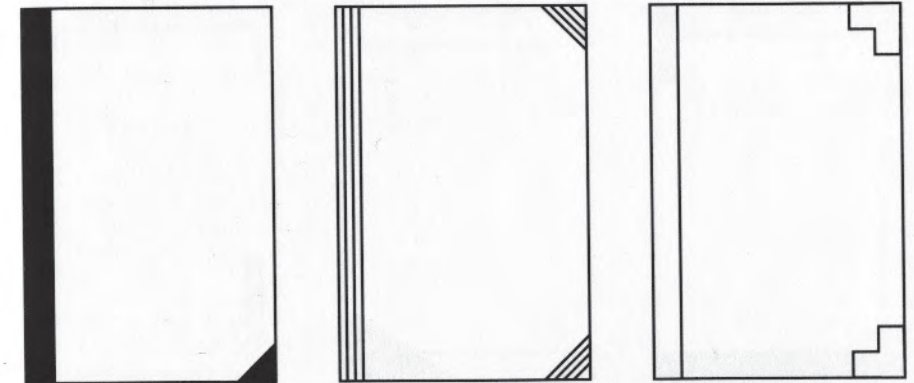
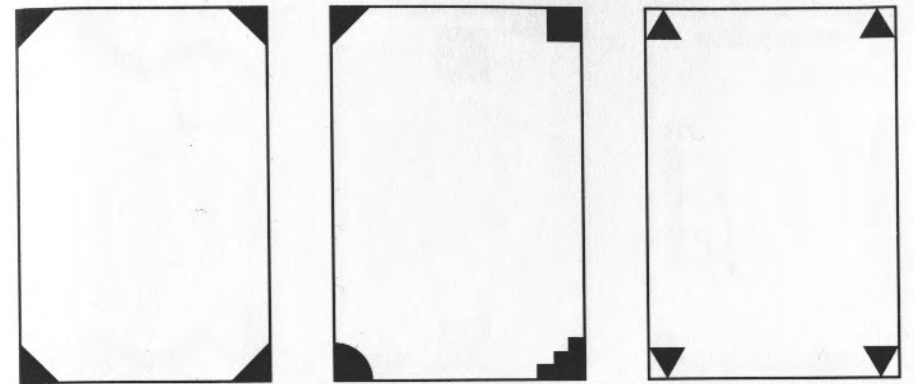
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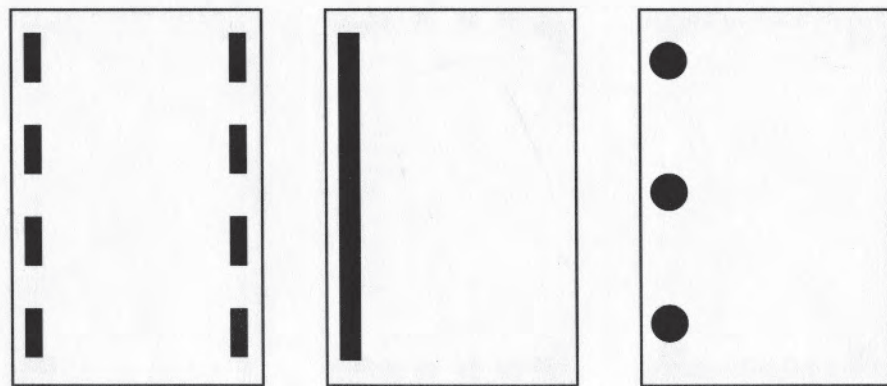
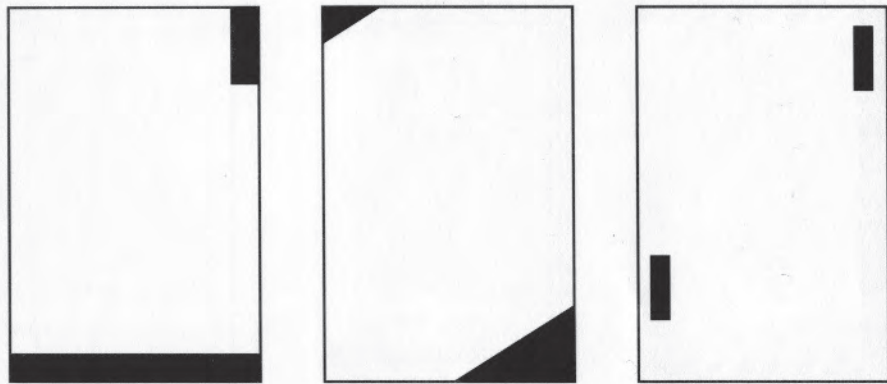
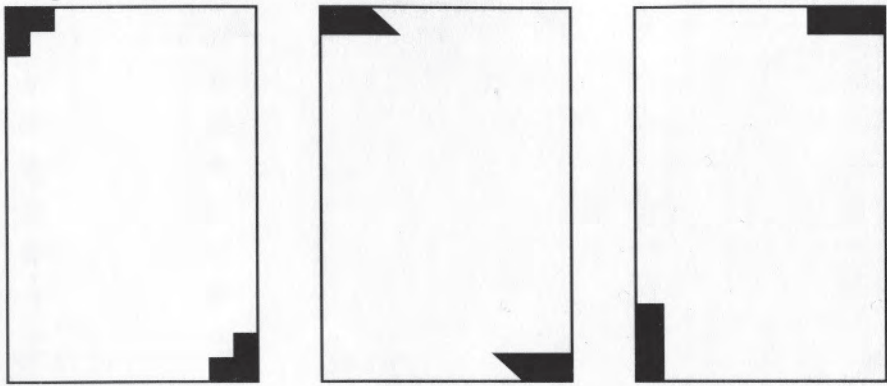
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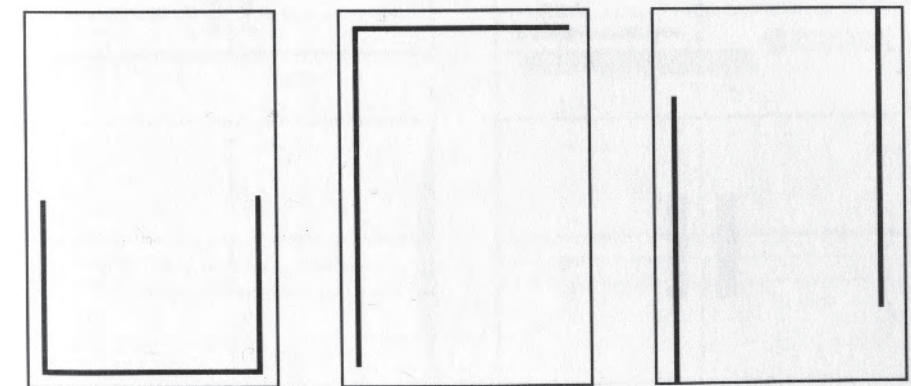
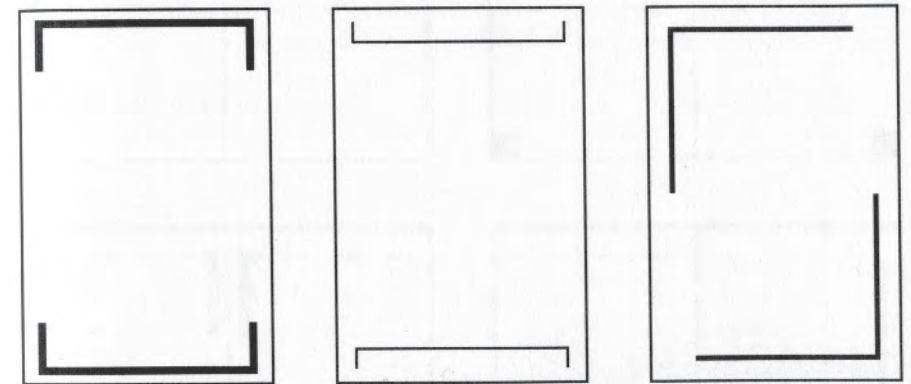
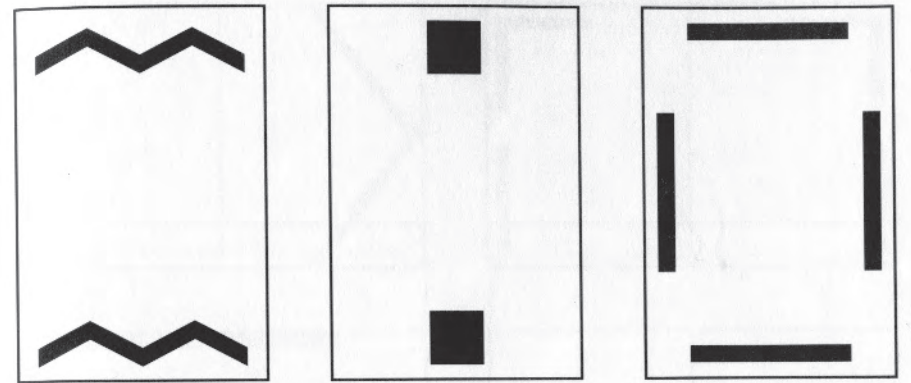
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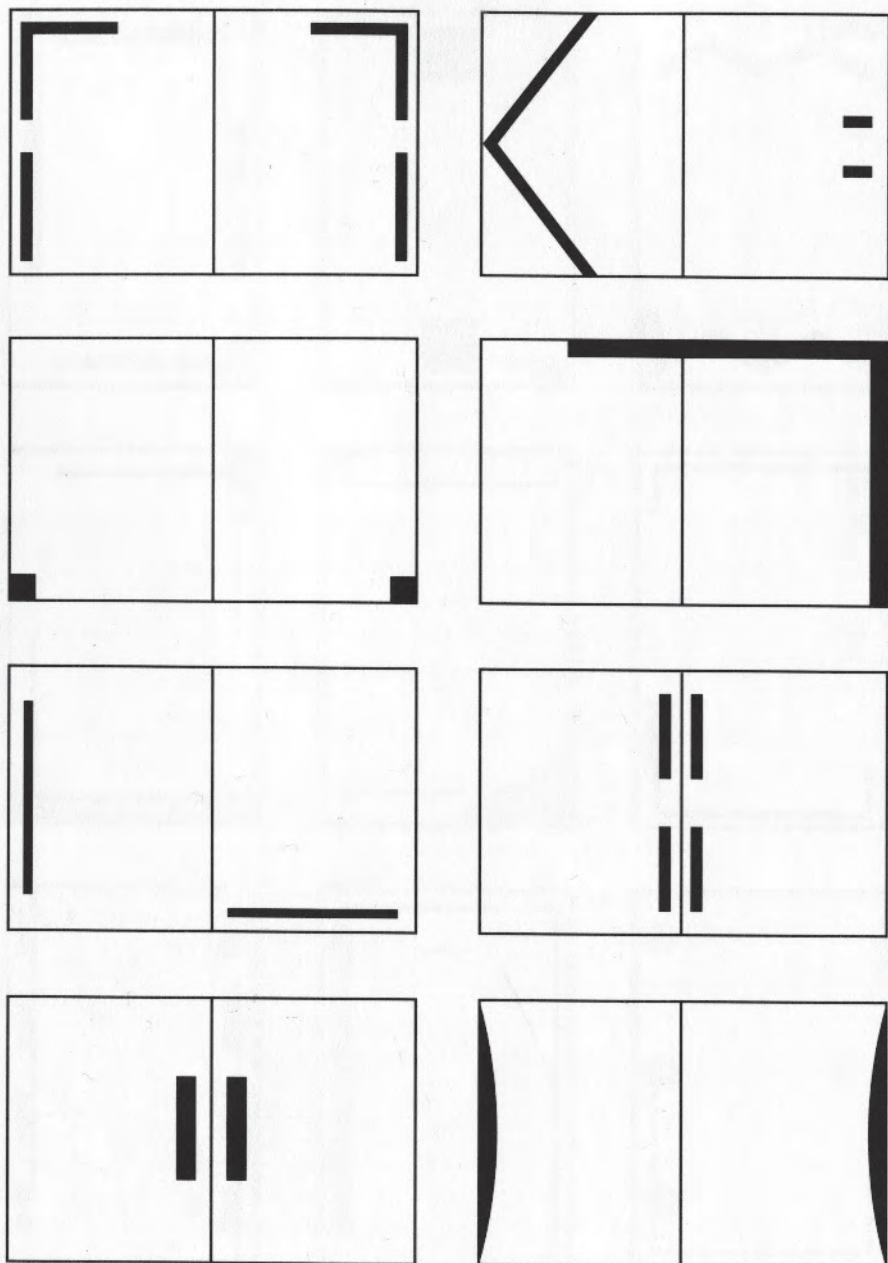
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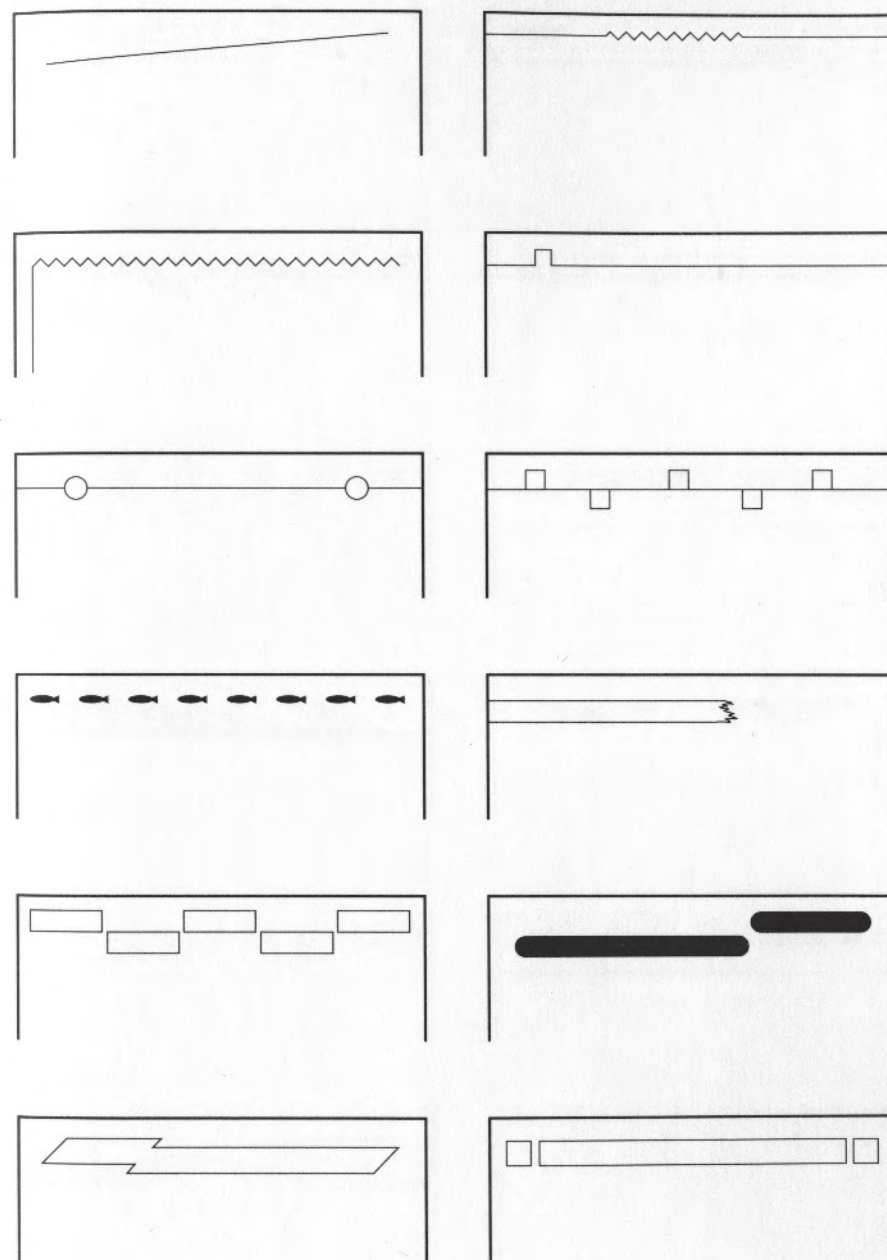
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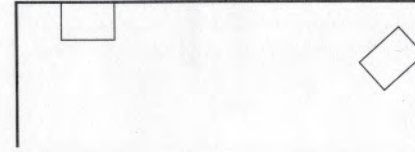
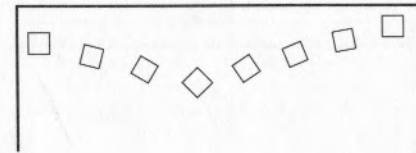
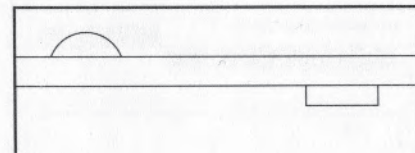
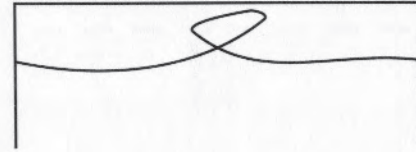
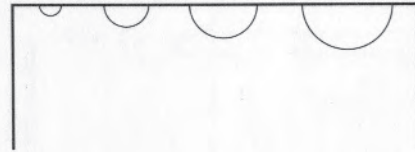
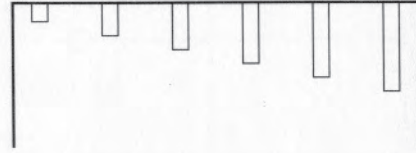
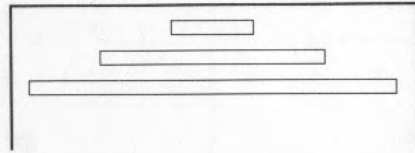
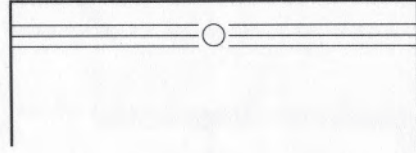
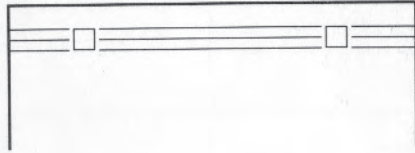
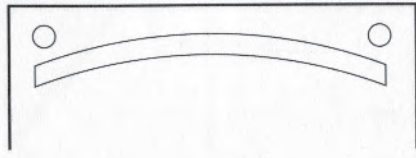
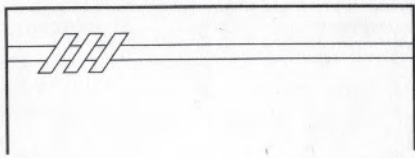
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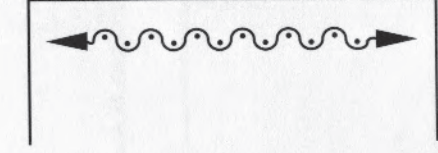
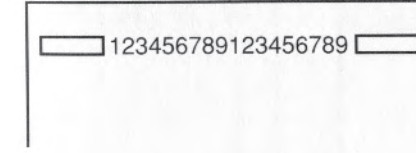
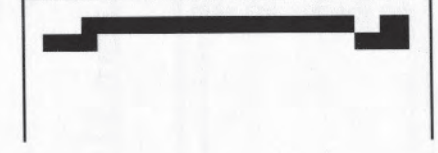
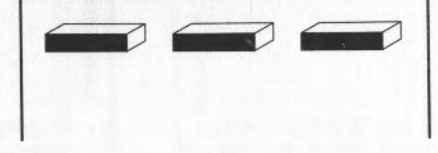
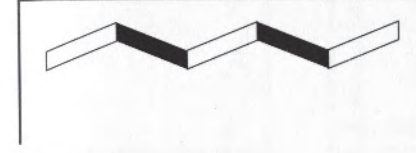
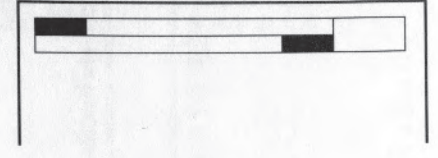
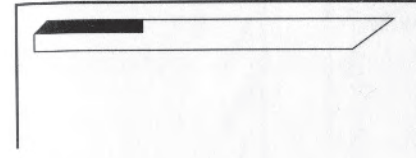
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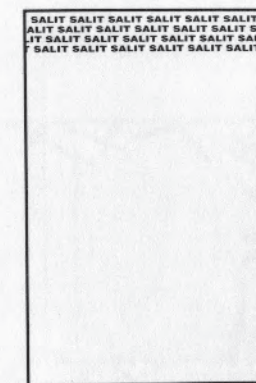
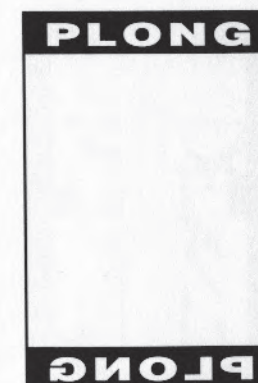
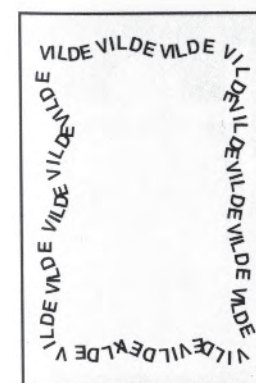
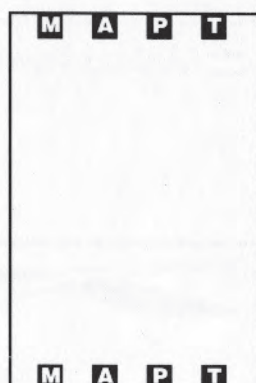
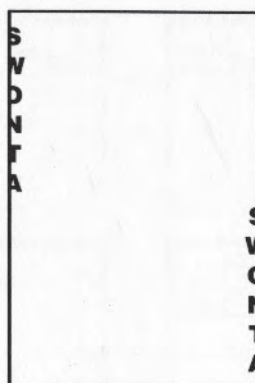
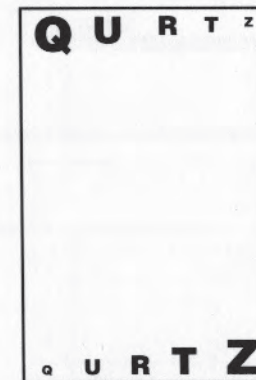
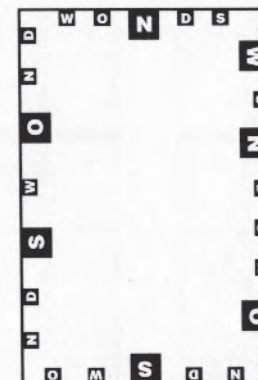
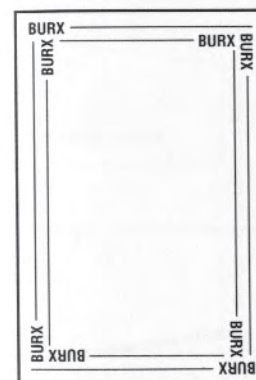
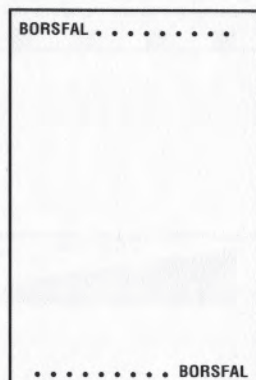
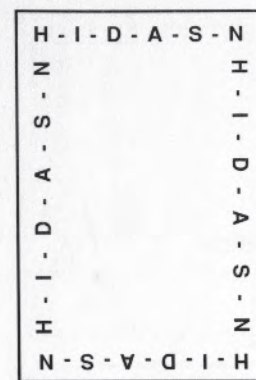
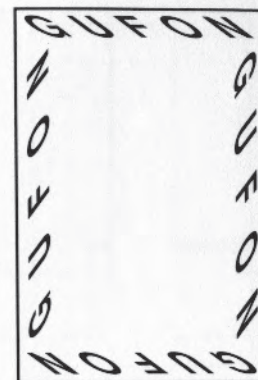
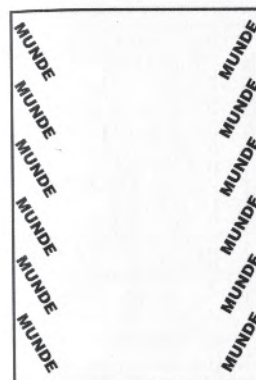
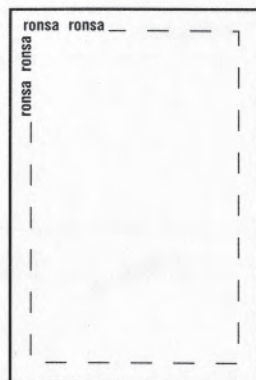
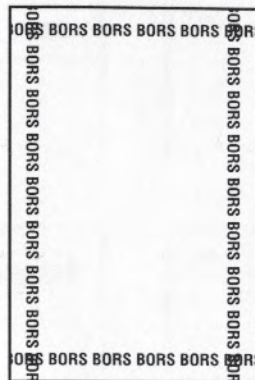
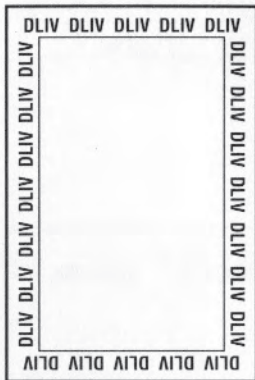
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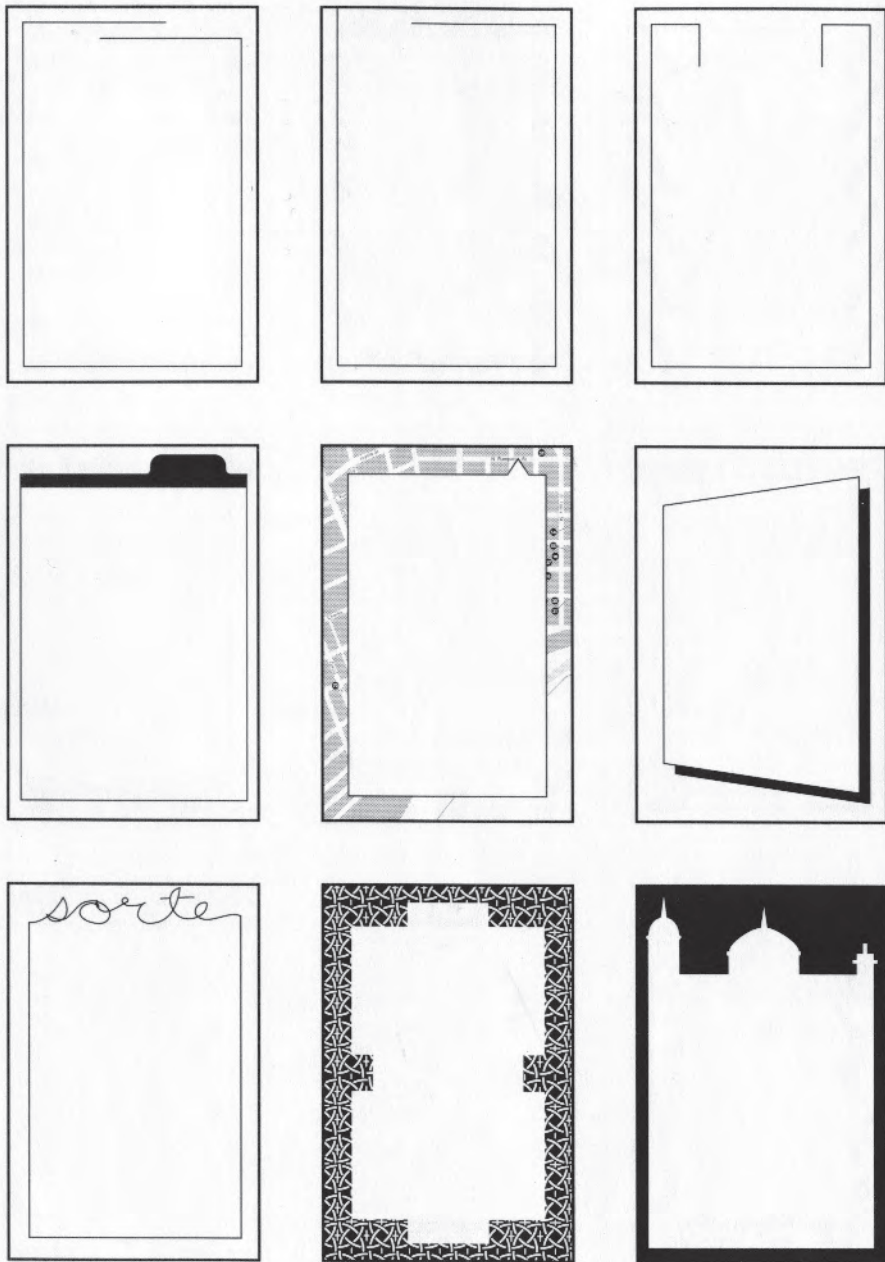


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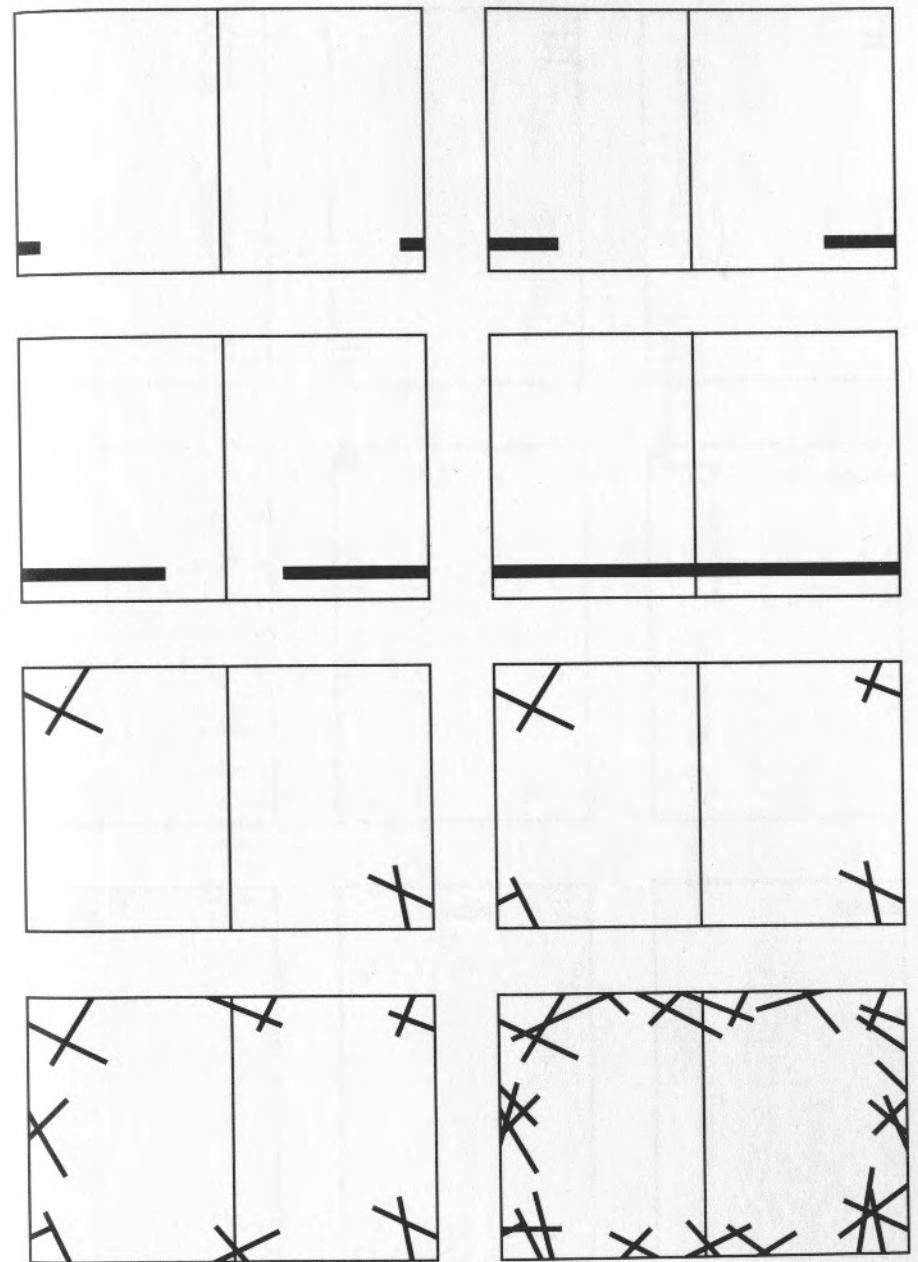


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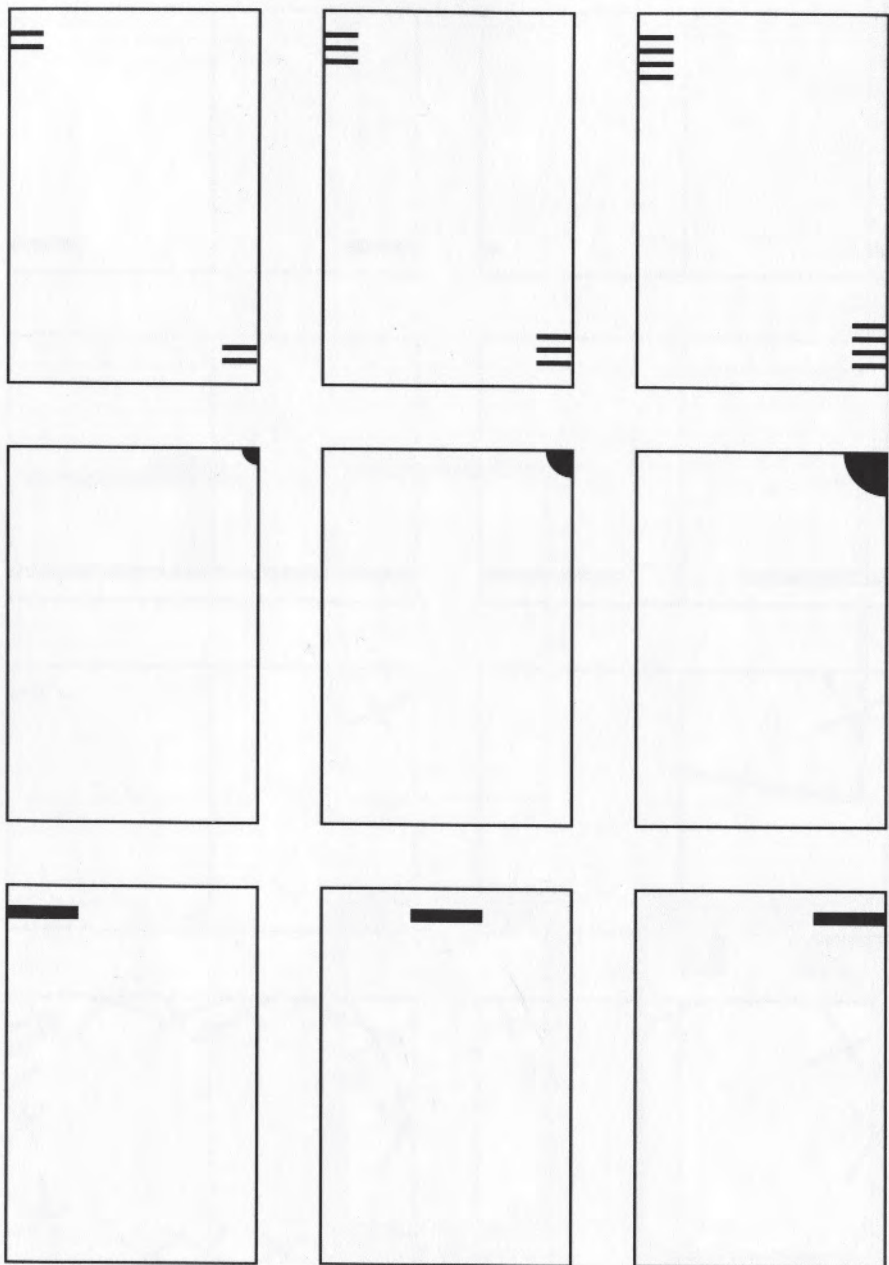
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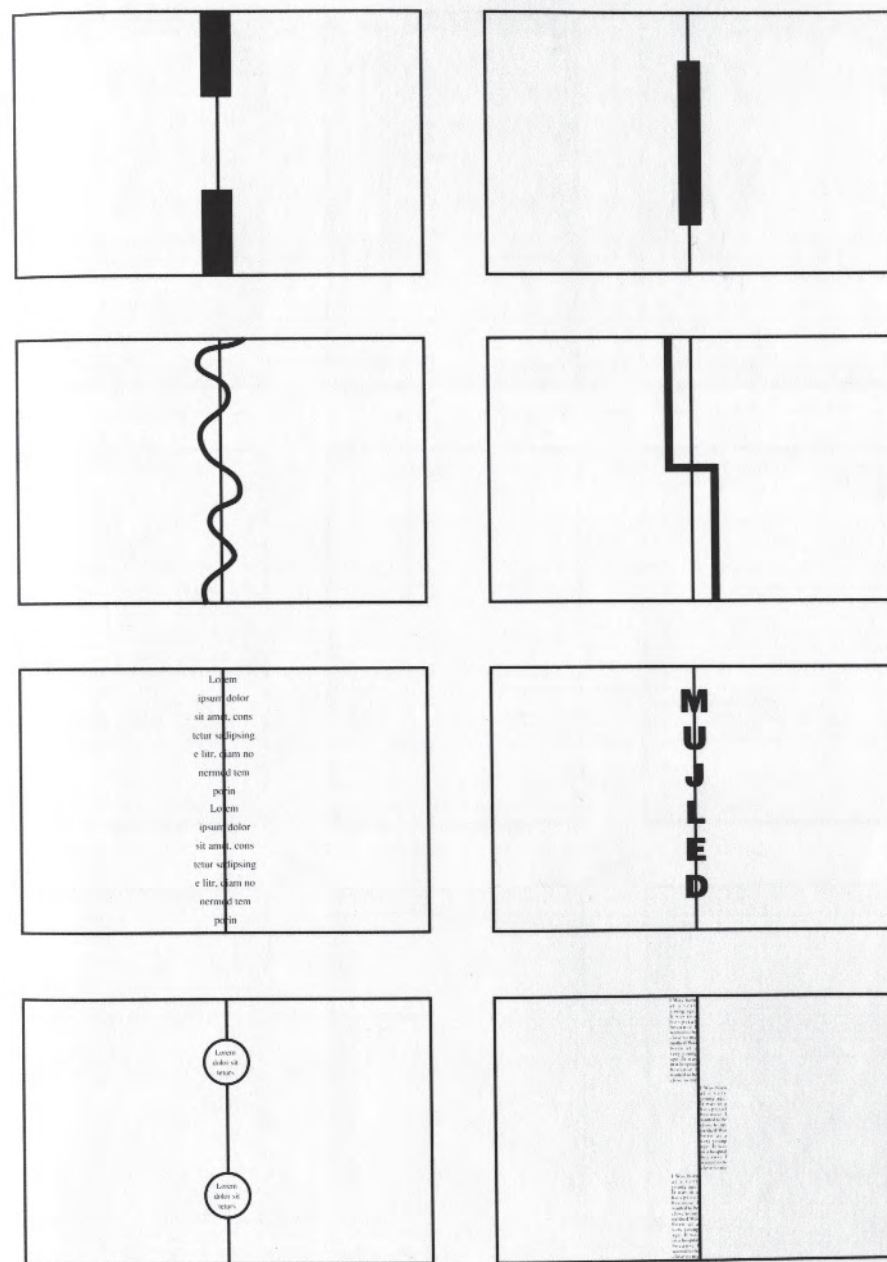
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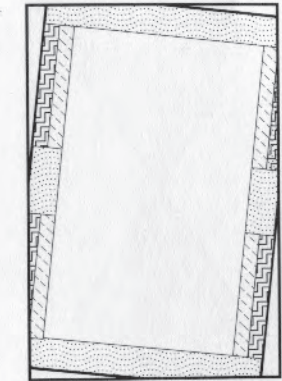
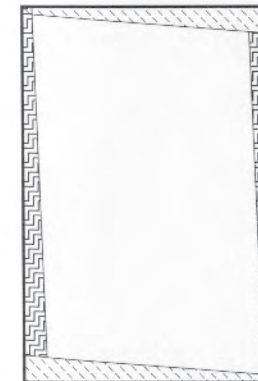
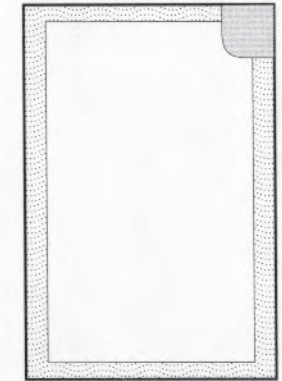
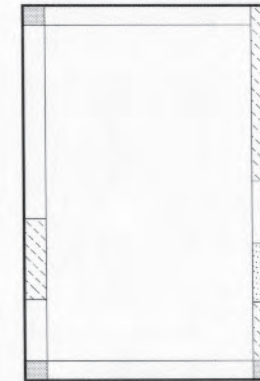
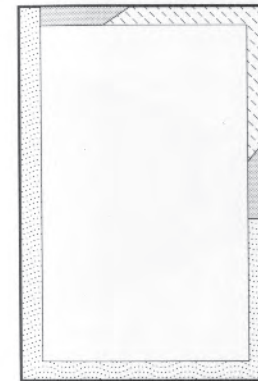
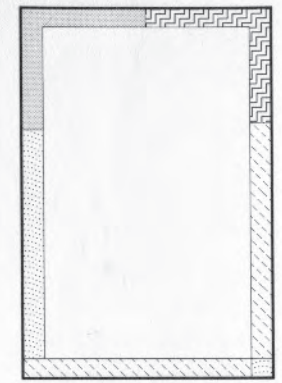
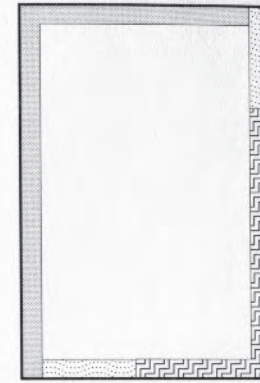
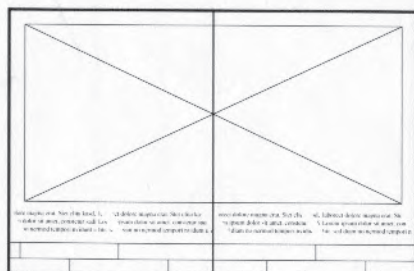
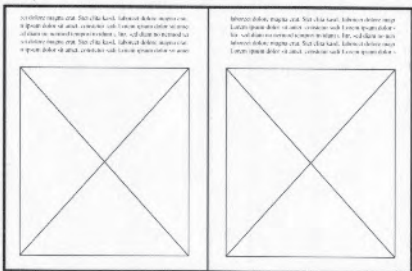
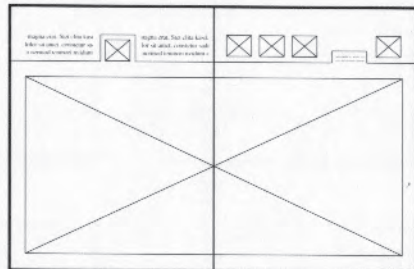
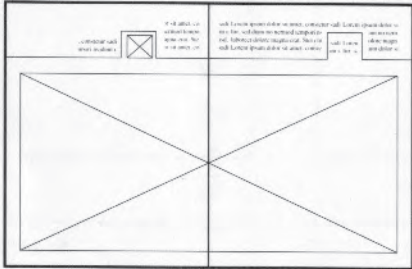
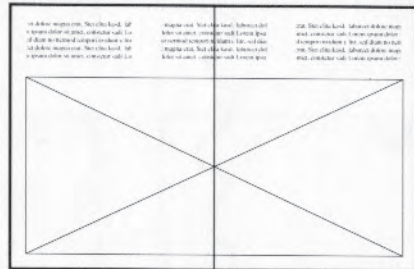
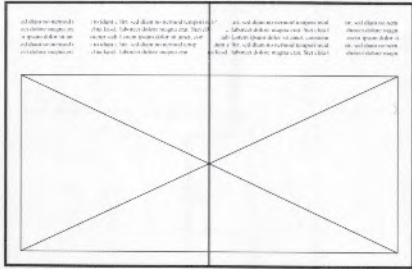
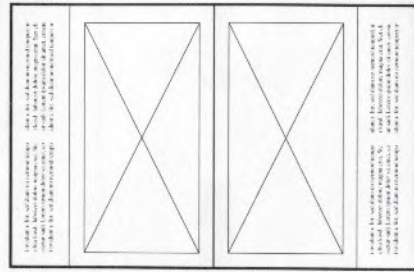
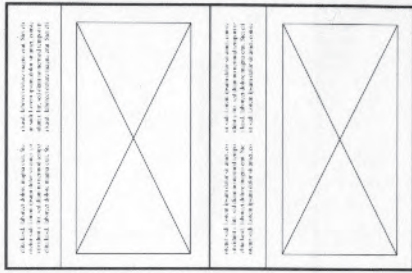
PROGRESSIVE PAGE BORDERING DEVICES #1

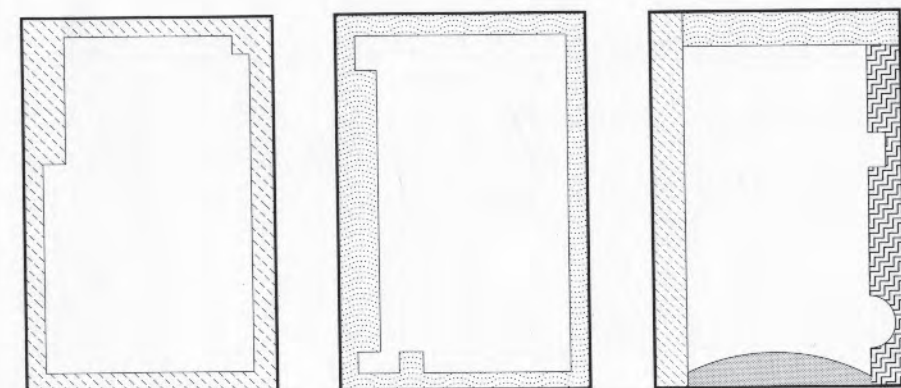
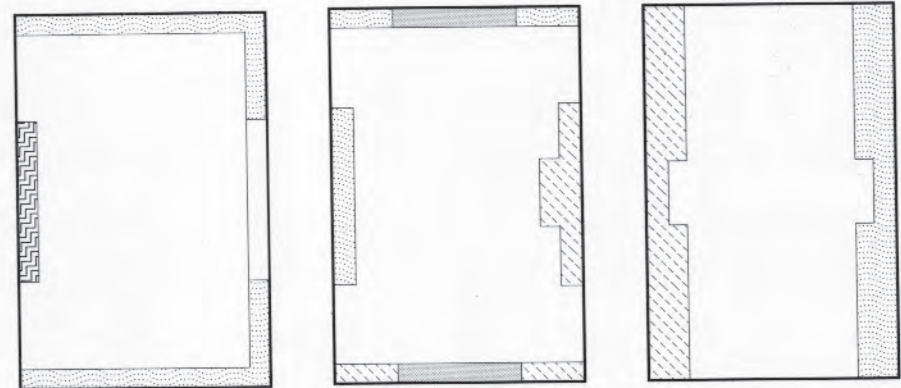
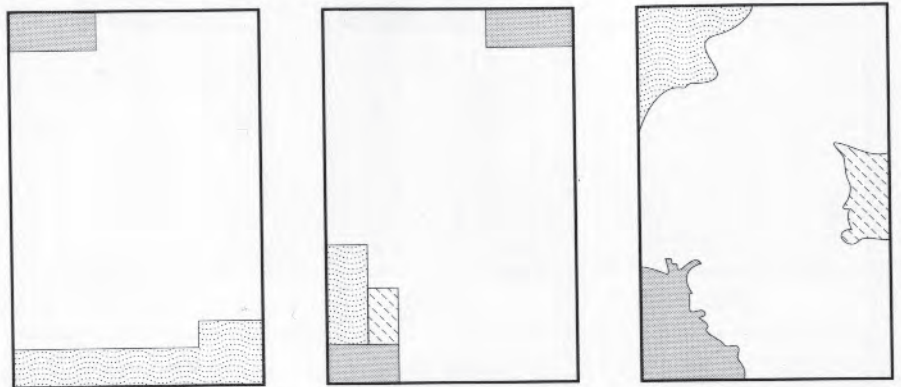


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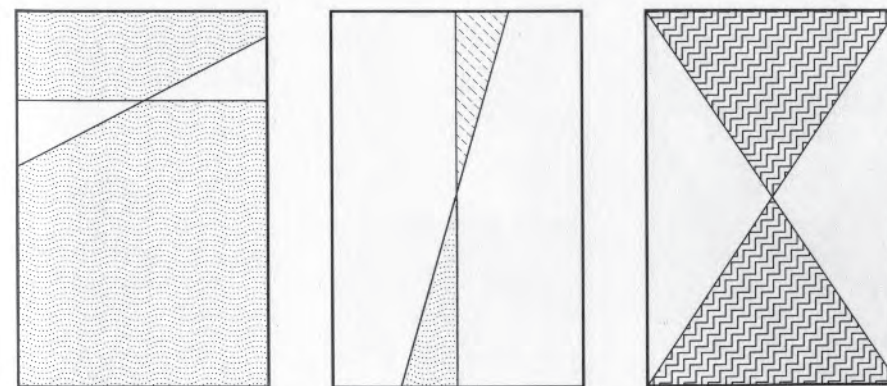
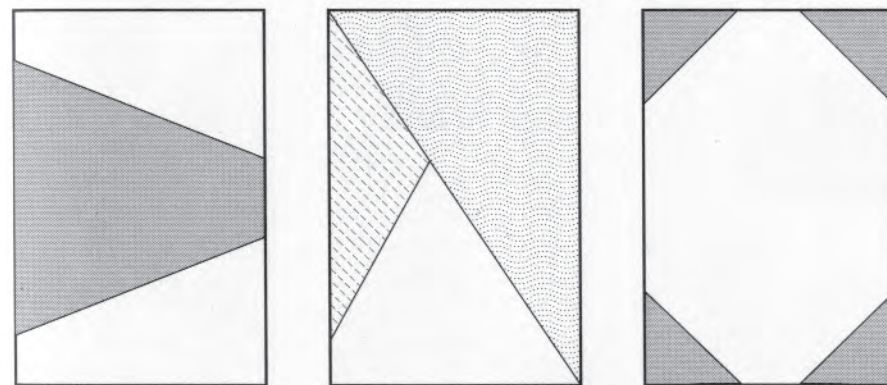
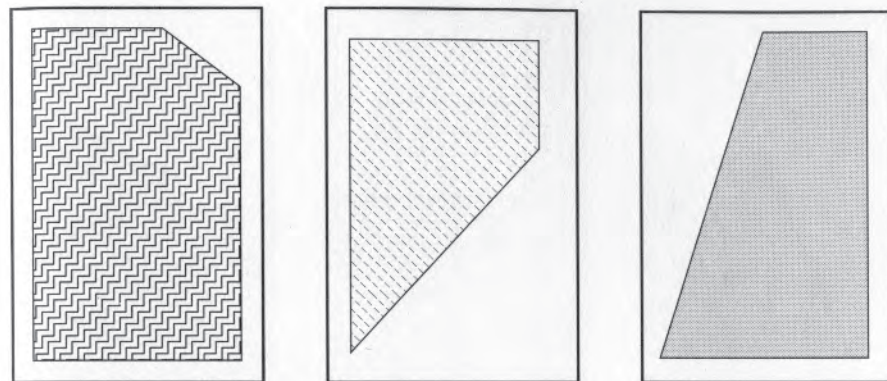


GUTTER BORDER DEVICES

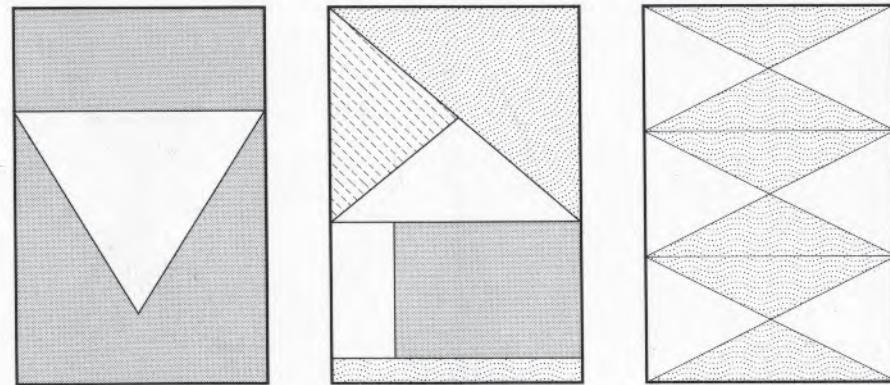
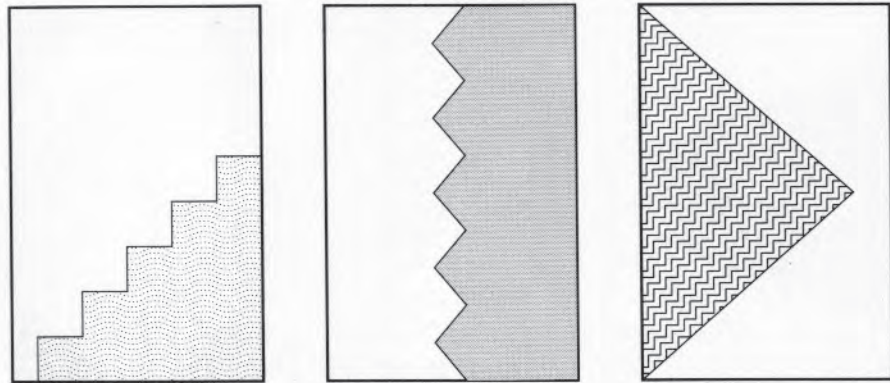
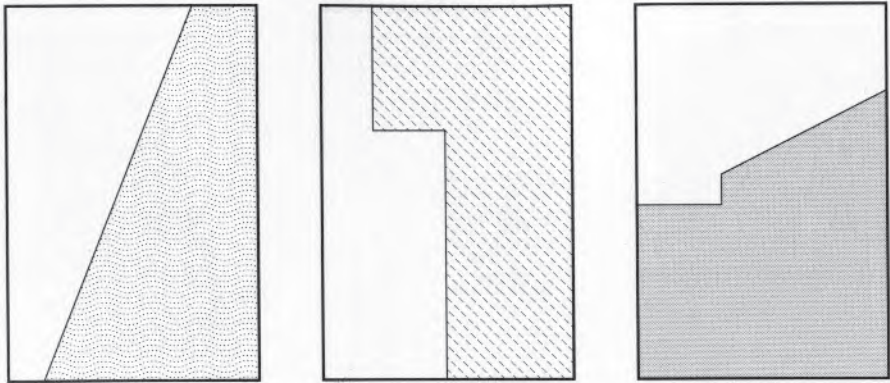




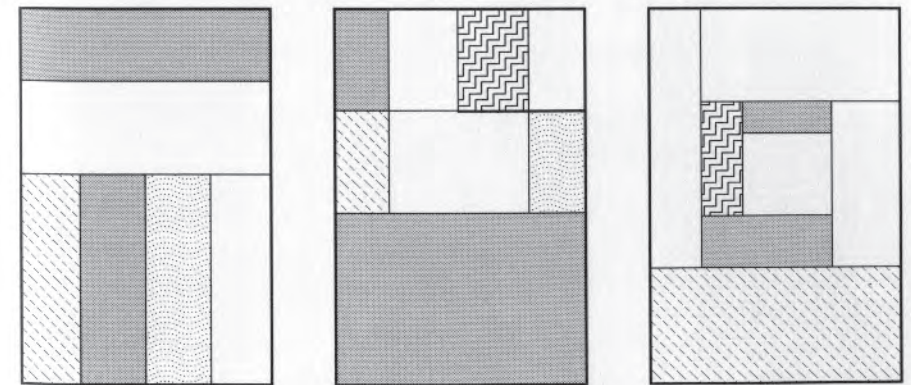
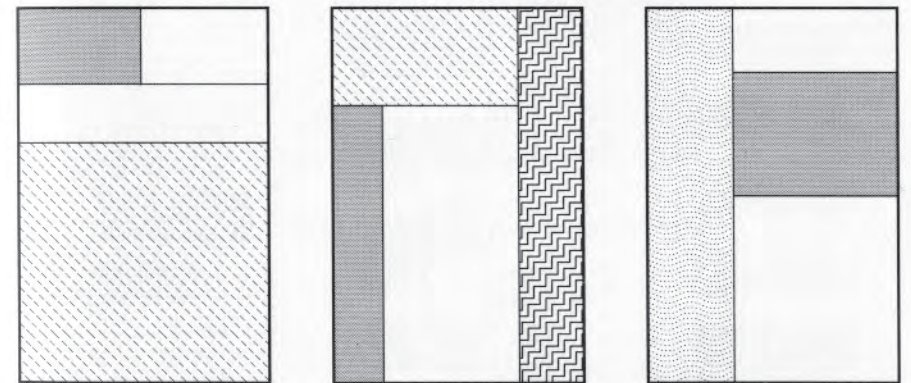
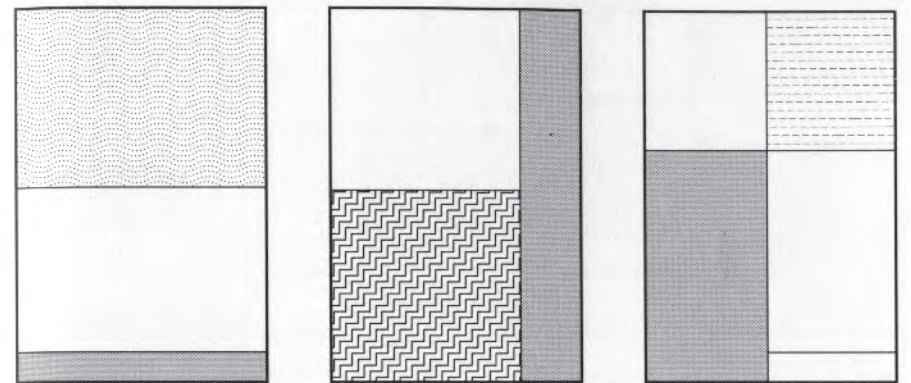
EDGE OF PAGE PARTITIONING #3



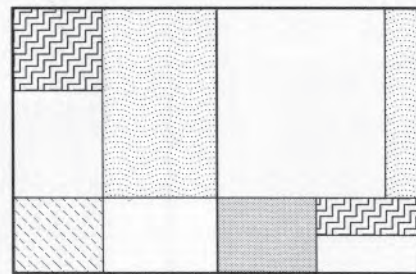
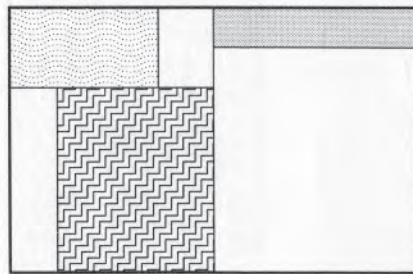
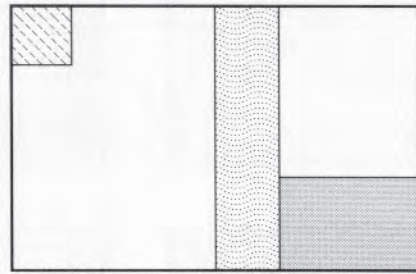
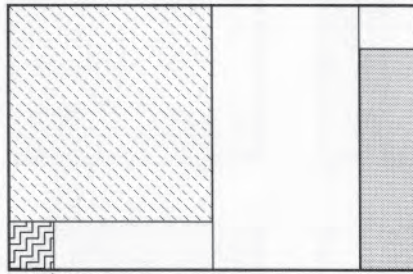
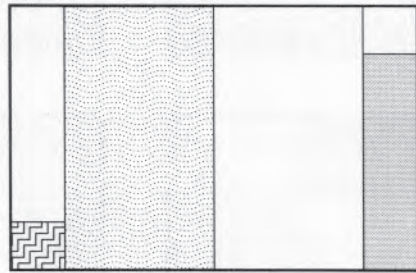
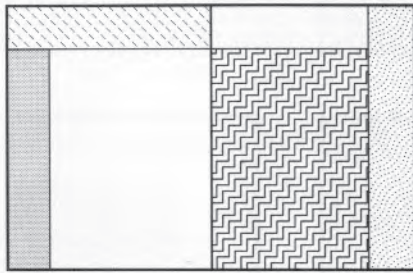
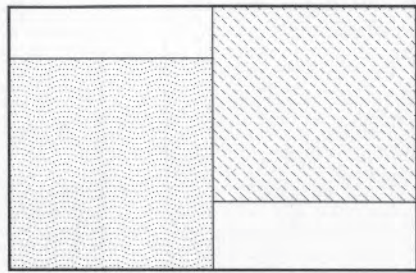
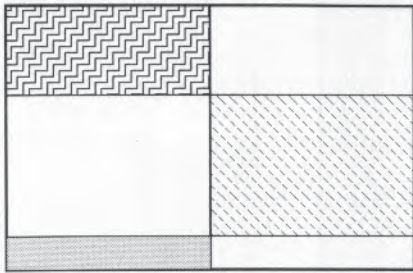
PAGE PARTITIONING WITH STRAIGHT LINES #1



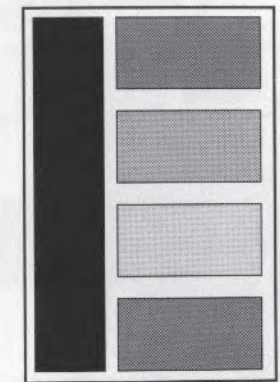
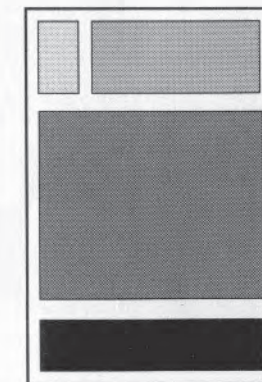
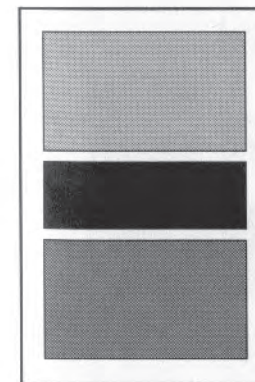
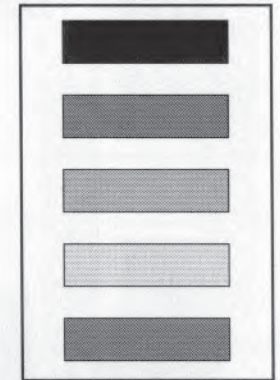
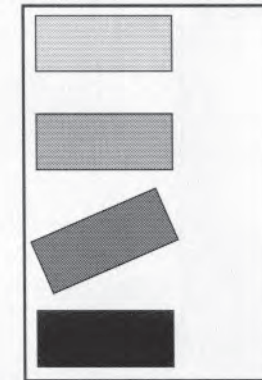
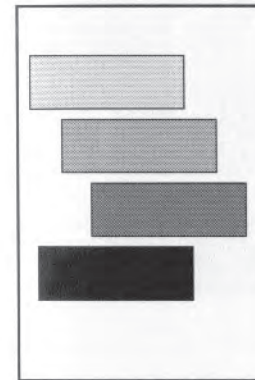
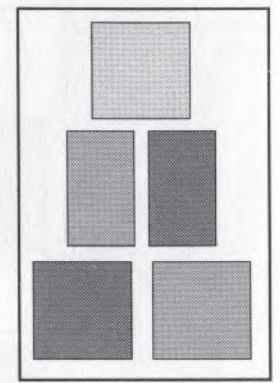
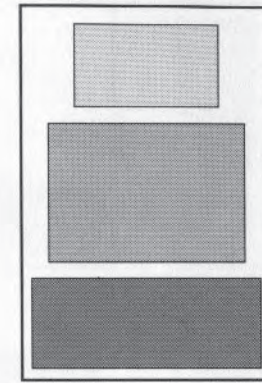
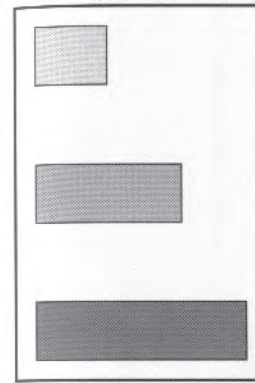
PAGE PARTITIONING WITH STRAIGHT LINES #2



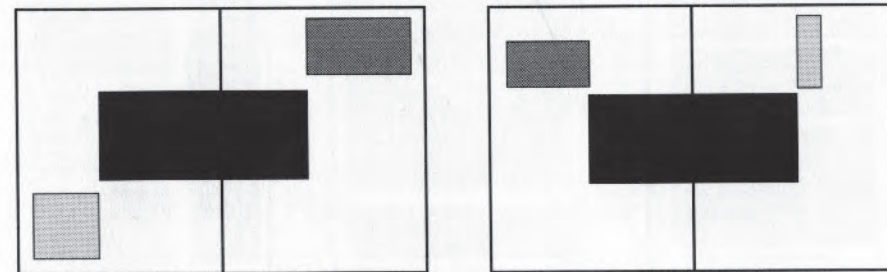
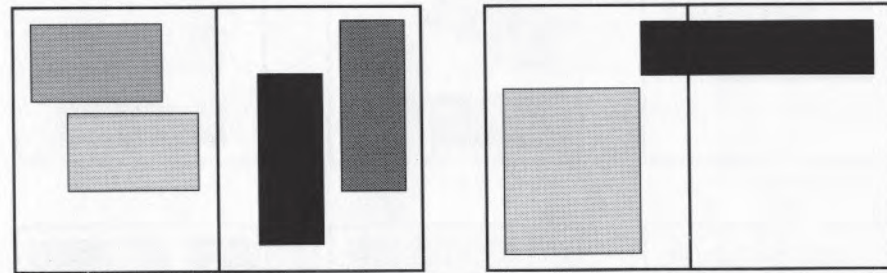
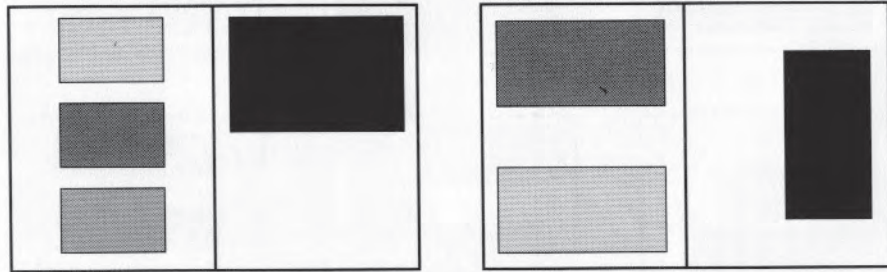
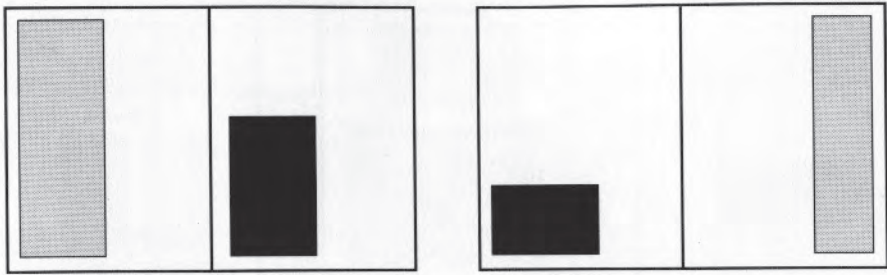
PAGE PARTITIONING INTO RECTANGULAR SPACES #1



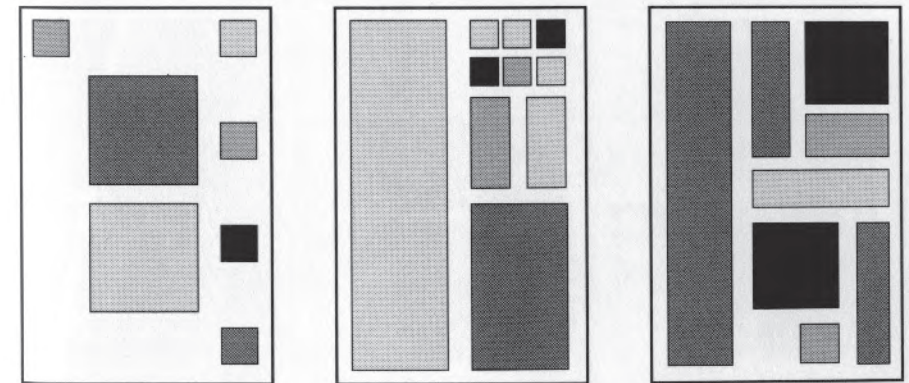
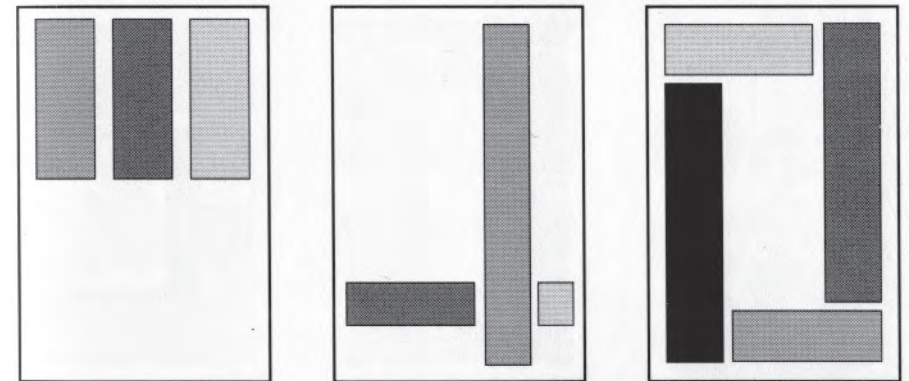
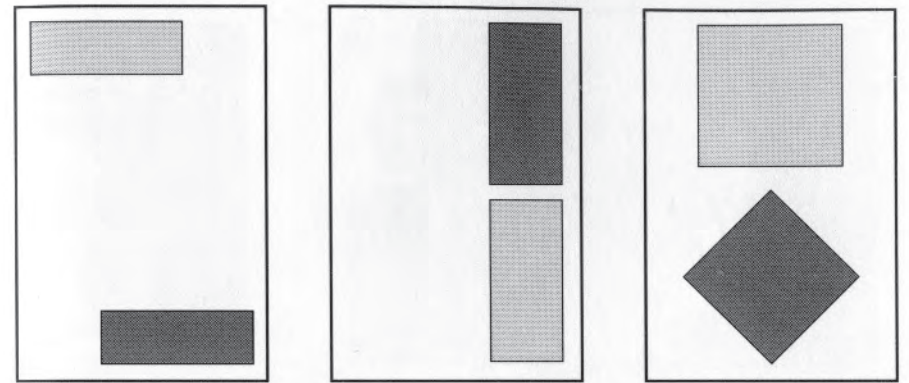
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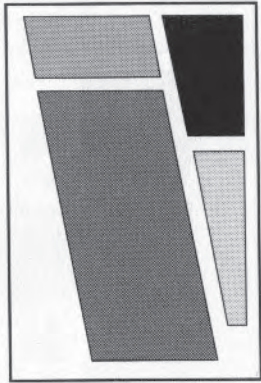
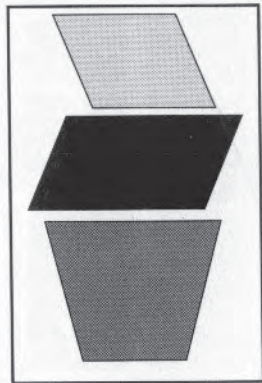
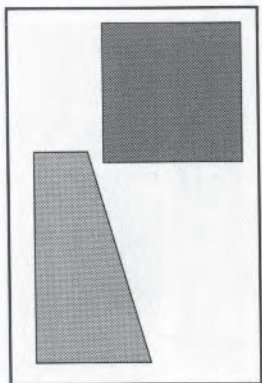
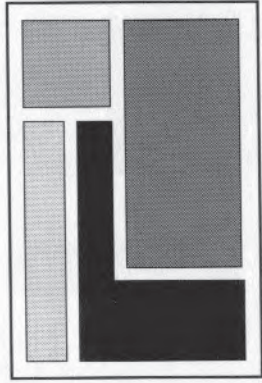
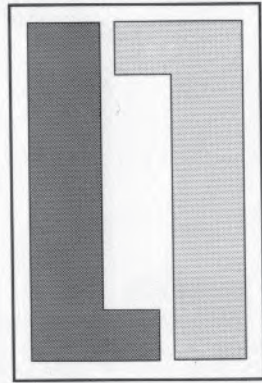
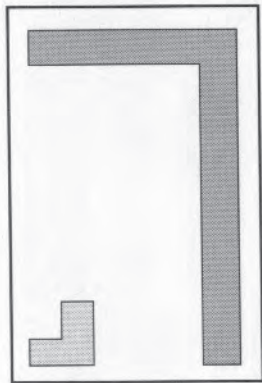
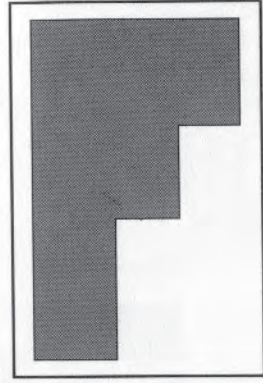
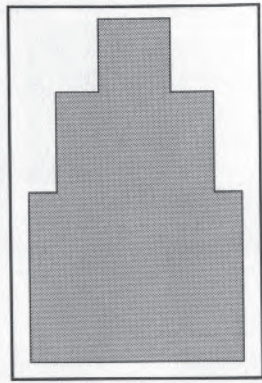
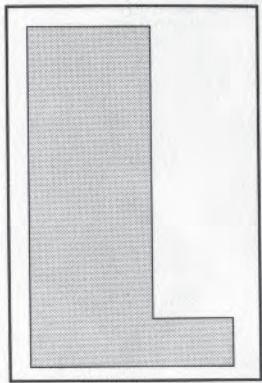
DIVISION OF PAGE INTO RECTILINEAR BOXES #1



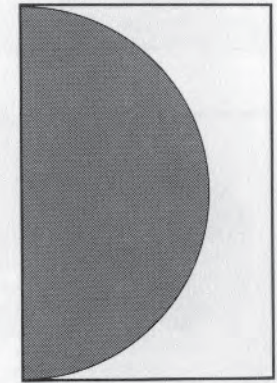
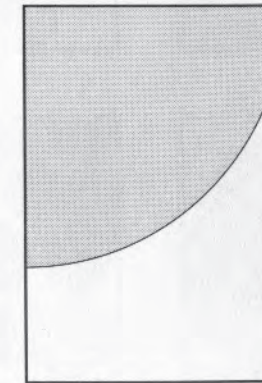
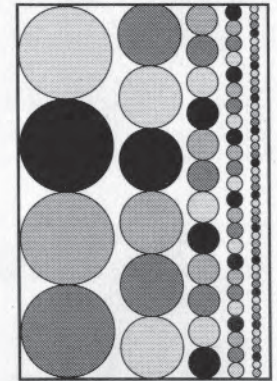
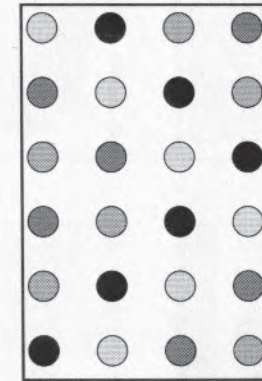
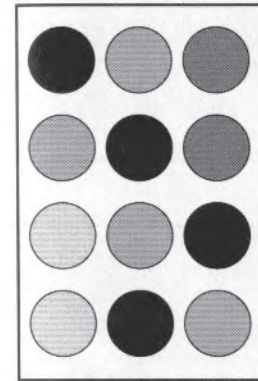
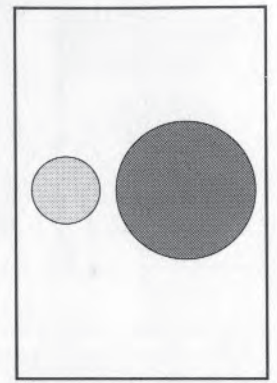
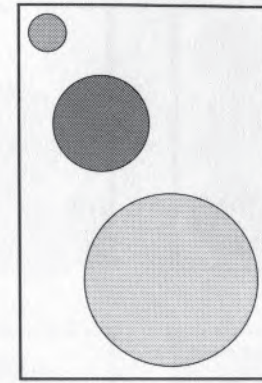
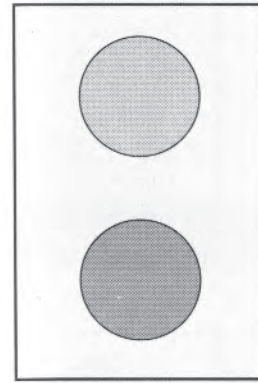
DIVISION OF PAGE INTO RECTILINEAR BOXES #2



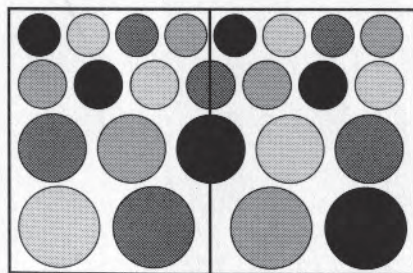
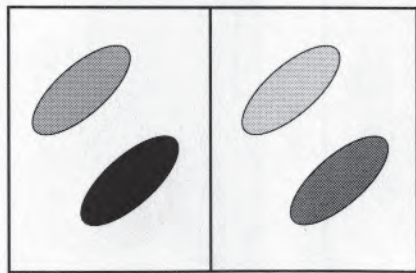
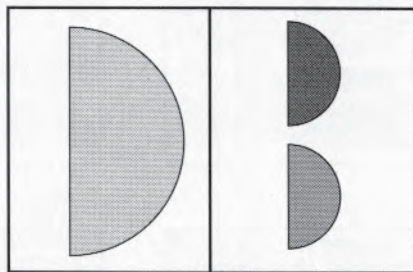
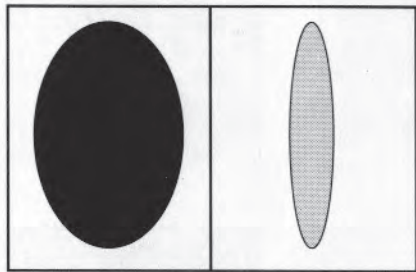
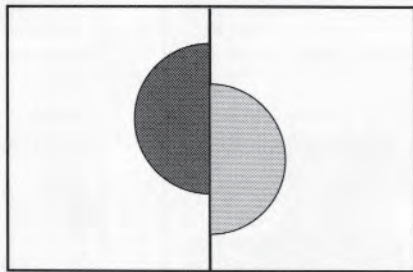
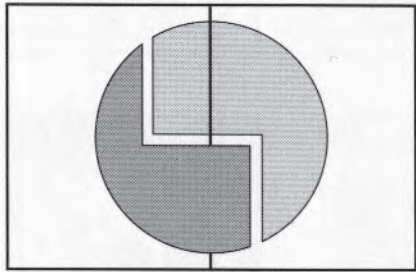
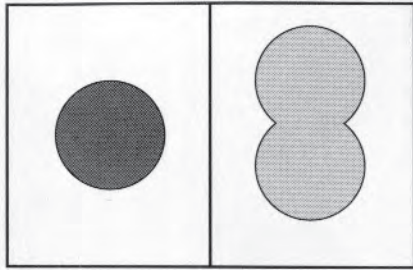
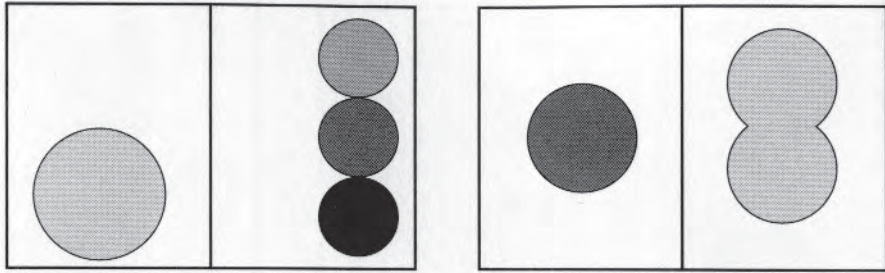
DIVISION OF PAGE INTO RECTILINEAR BOXES #3



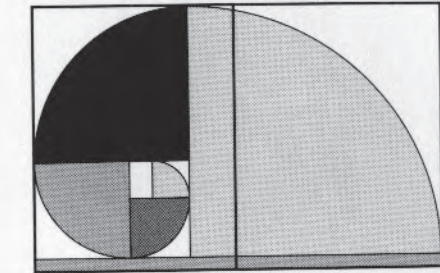
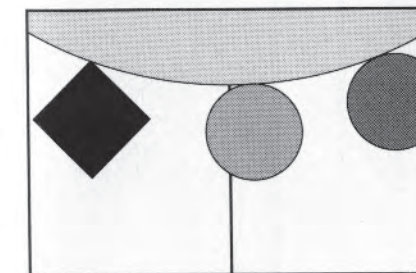
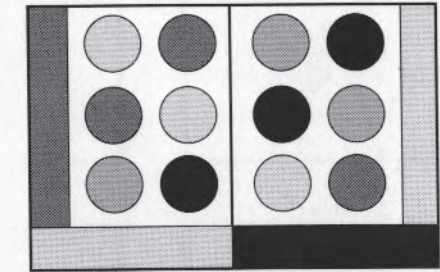
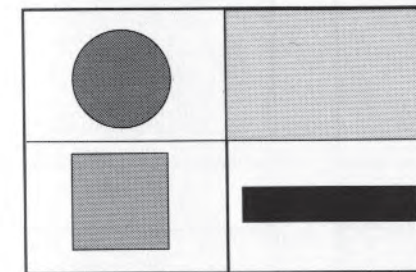
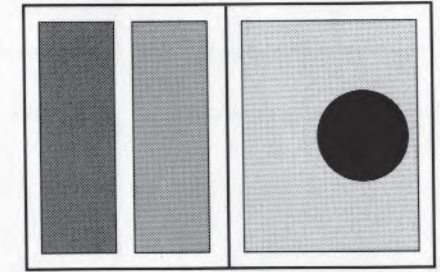
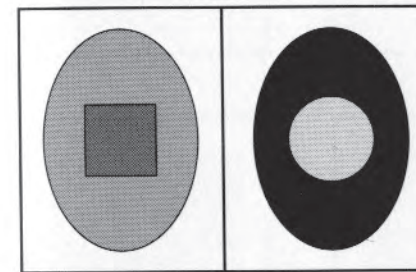
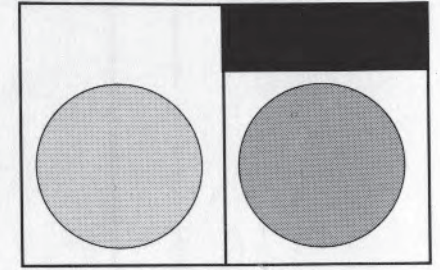
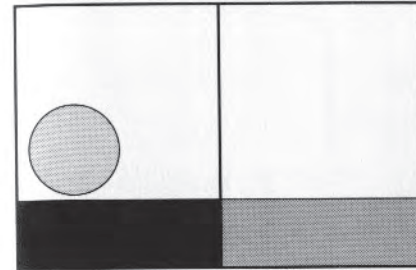
DIVISION OF PAGE INTO ECCENTRIC BOXES



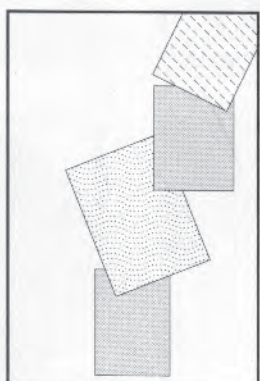
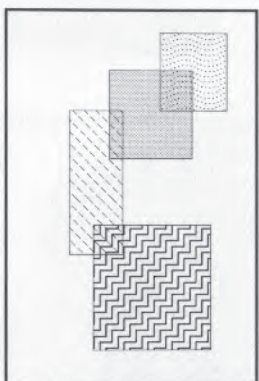
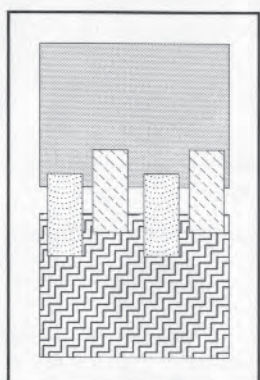
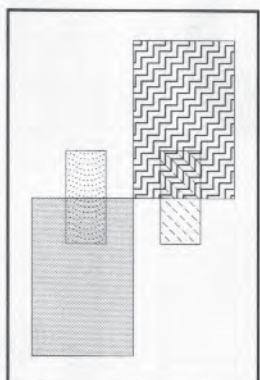
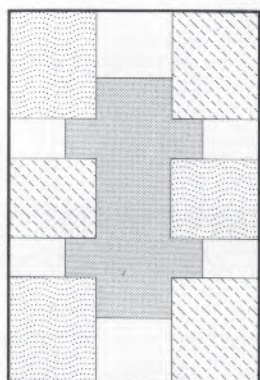
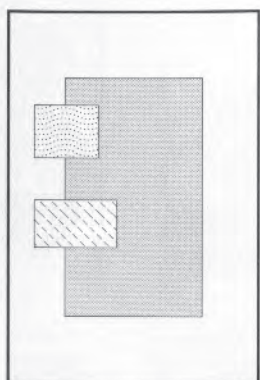
DIVISION OF PAGE INTO SPHERICAL FORMS #1



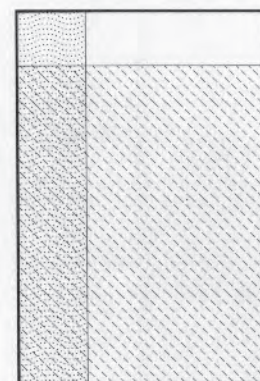
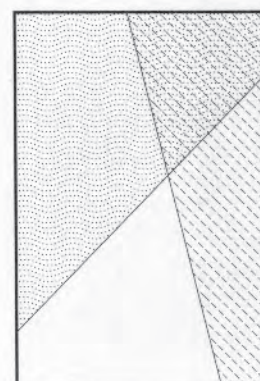
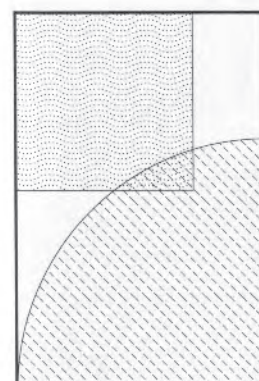
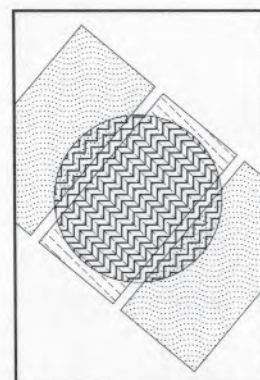
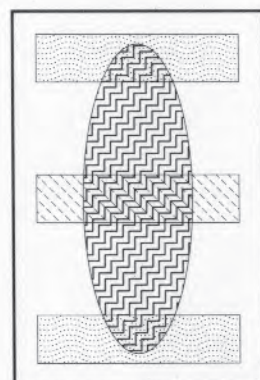
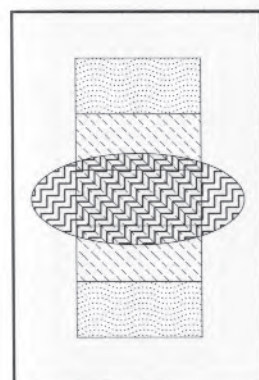
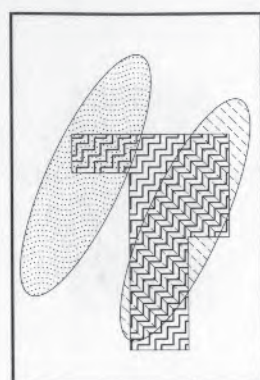
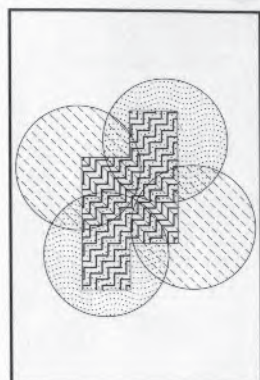
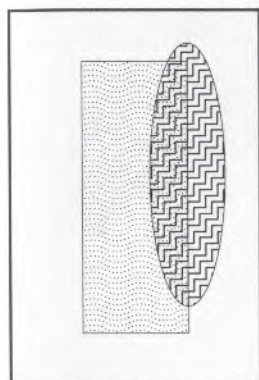
DIVISION OF PAGE INTO SPHERICAL FORMS #2



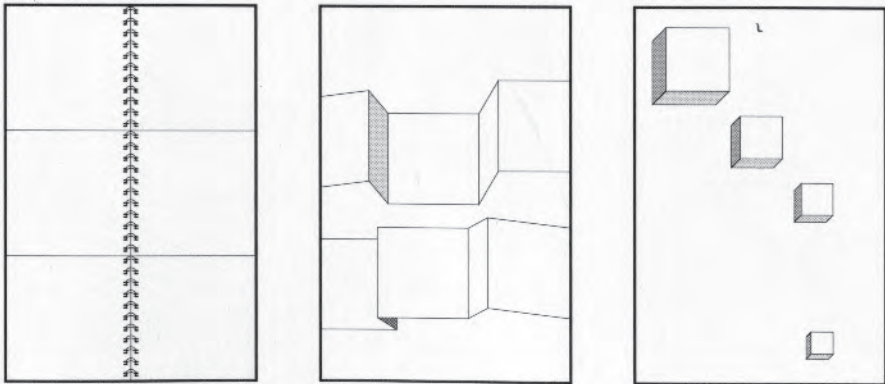
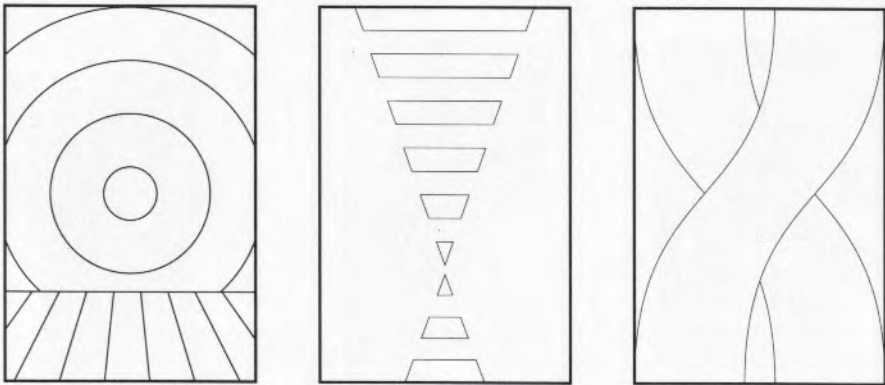
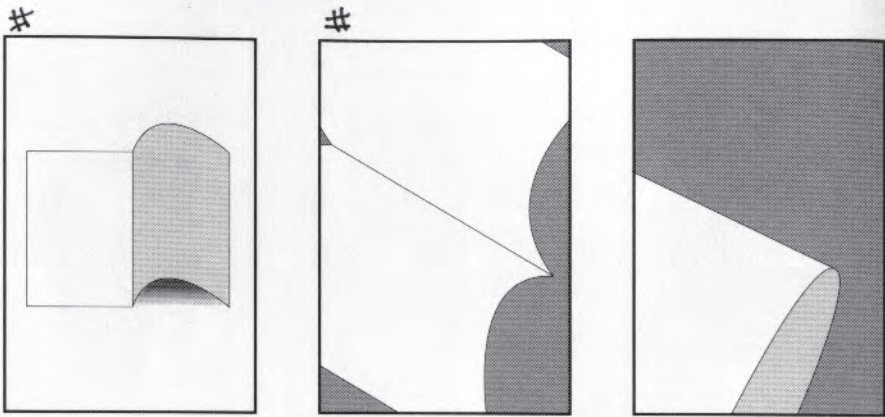
DIVISION OF PAGE INTO SPHERICAL AND RECTILINEAR FORMS



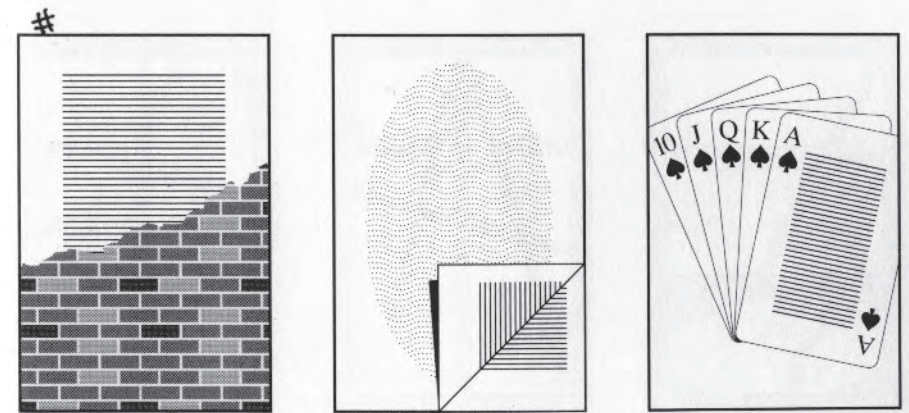
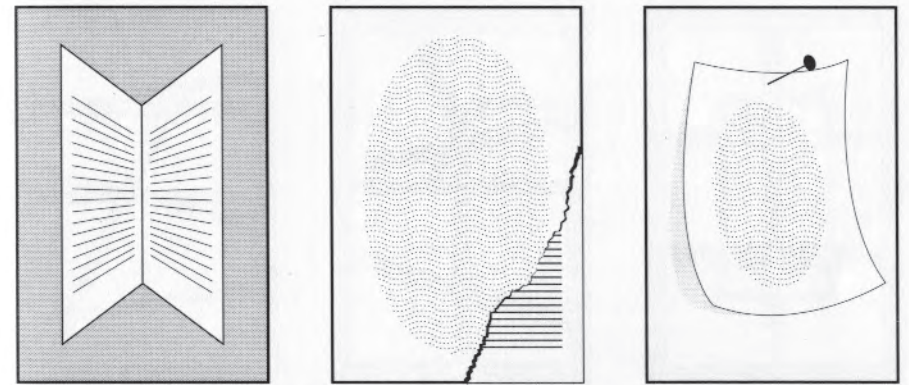
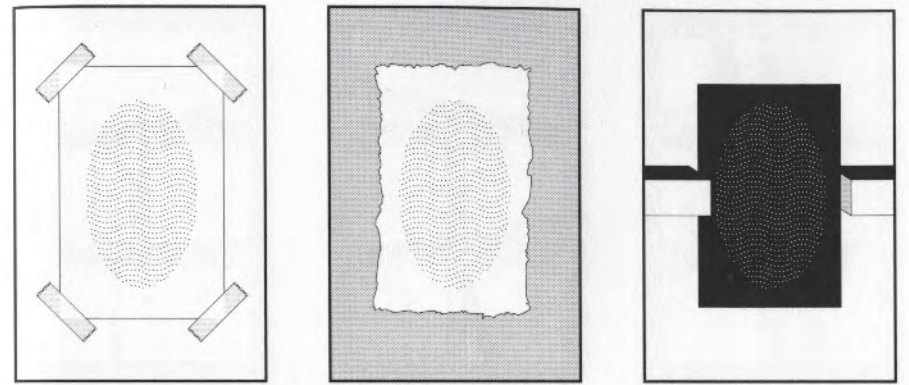
OVERLAPPING SPACES #1



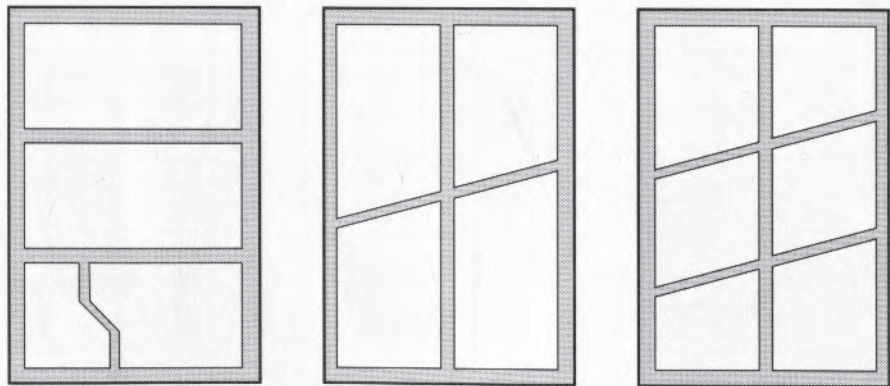
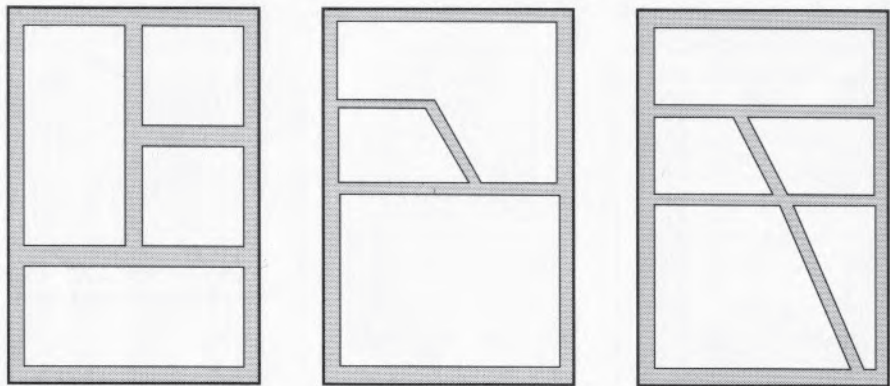
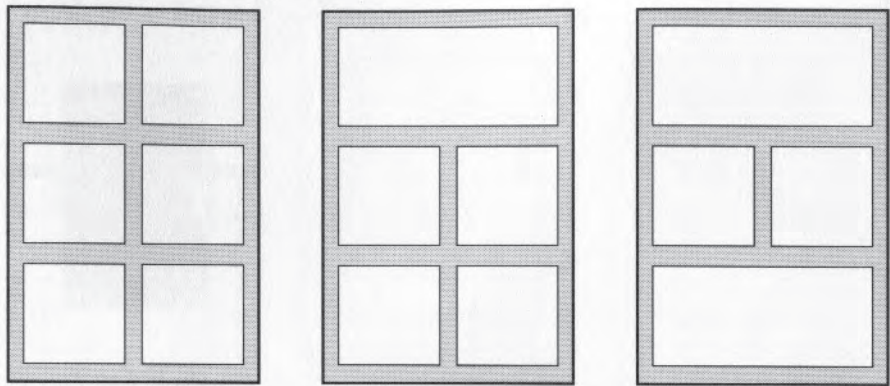
OVERLAPPING SPACES #2



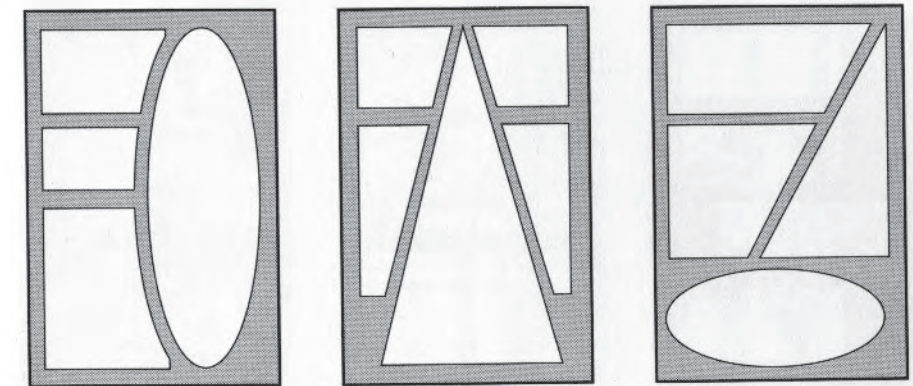
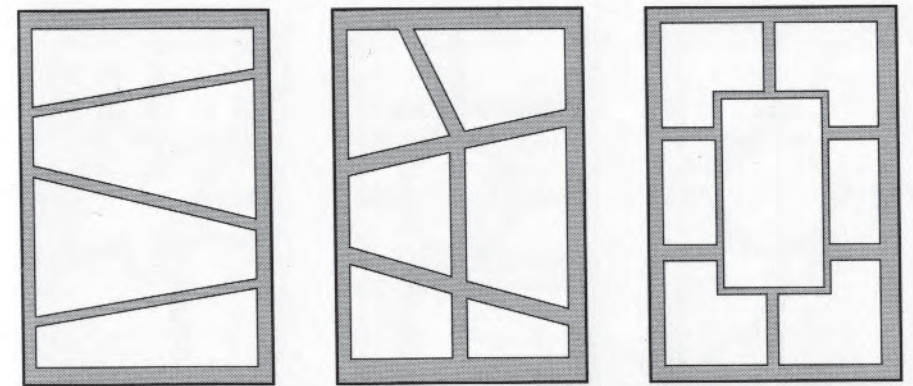
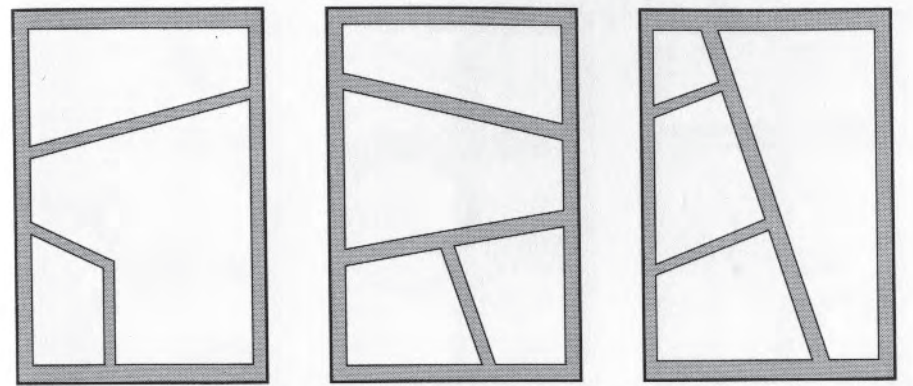
PAGE DIVISION WITH ILLUSIONARY DEVICES #1



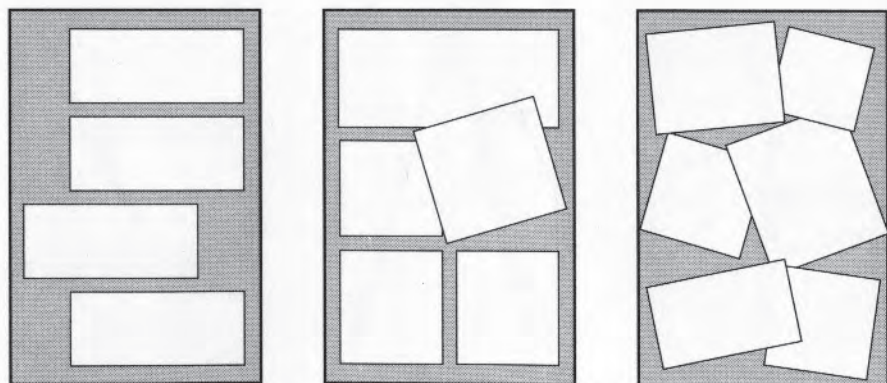
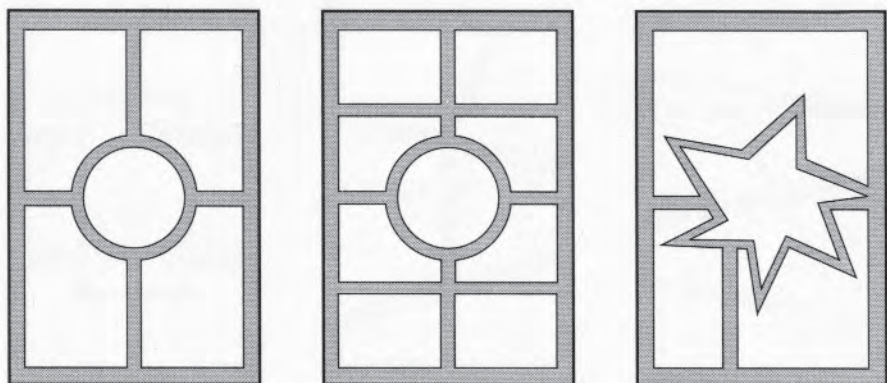
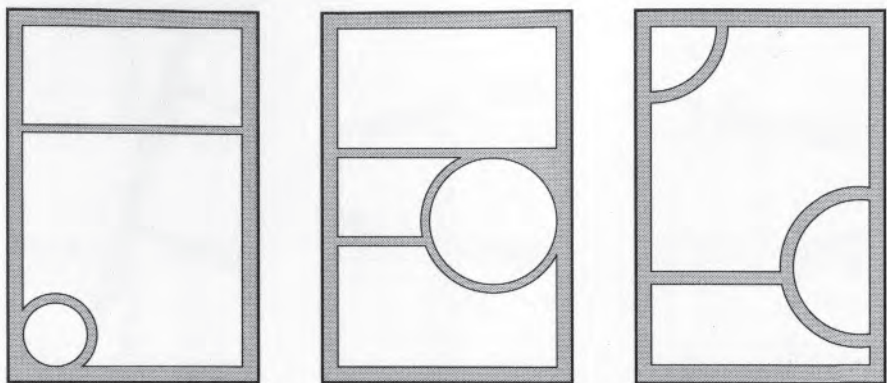
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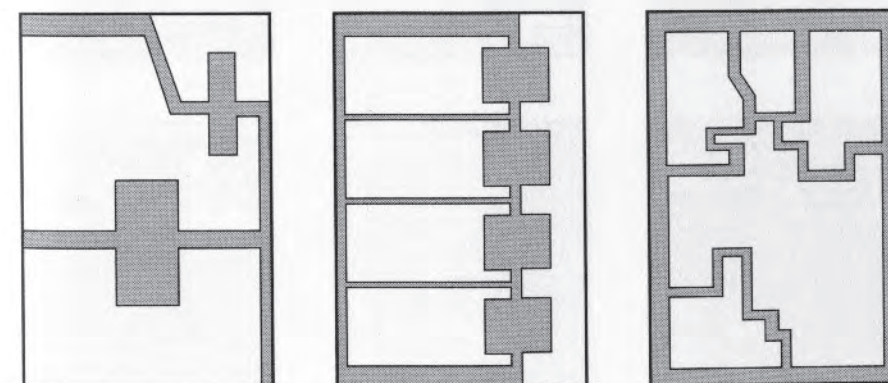
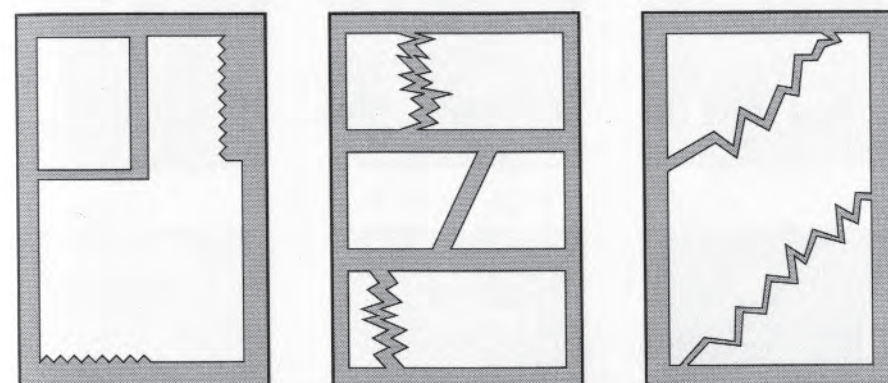
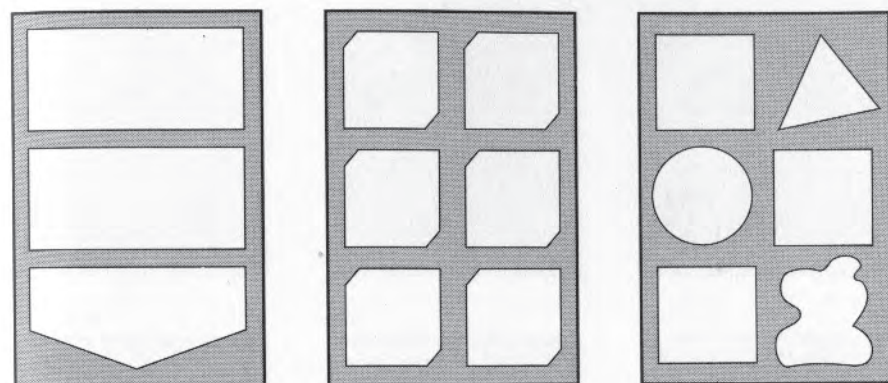
COMIC BOOK LAYOUT SCHEMES #1



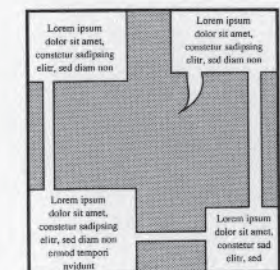
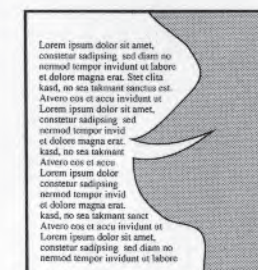
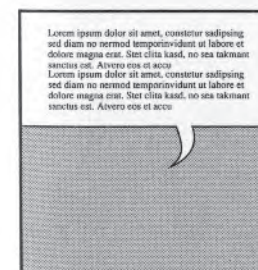
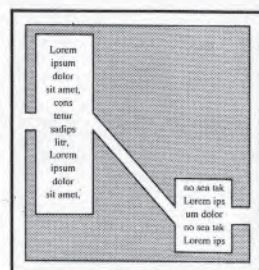
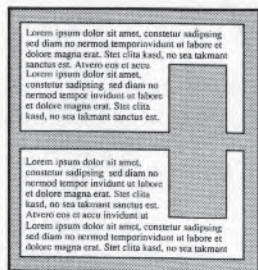
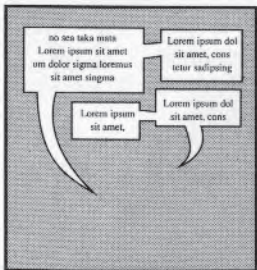
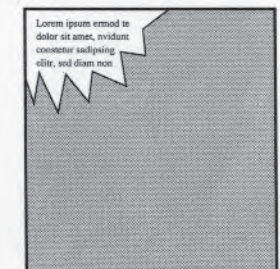
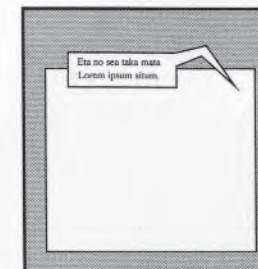
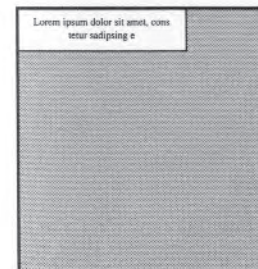
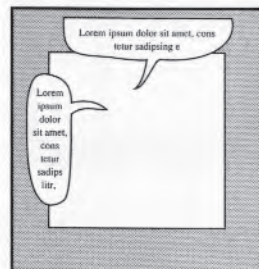
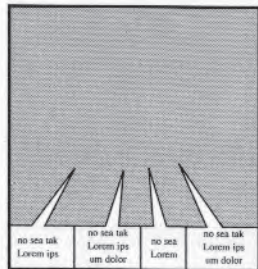
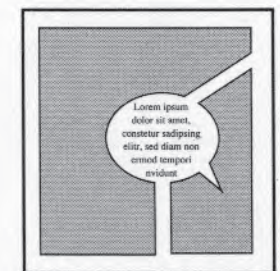
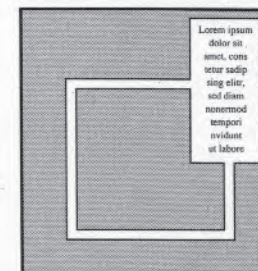
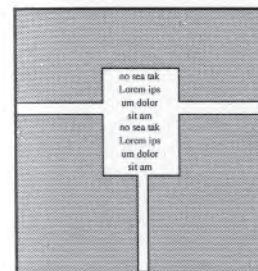
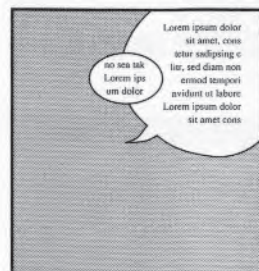
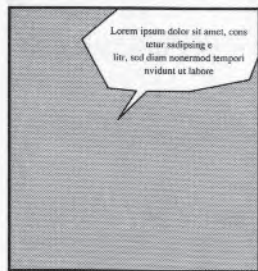
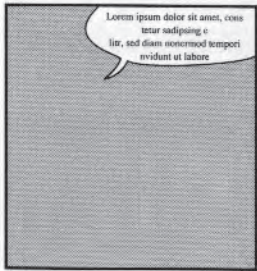
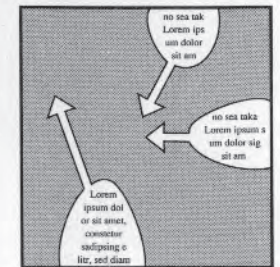
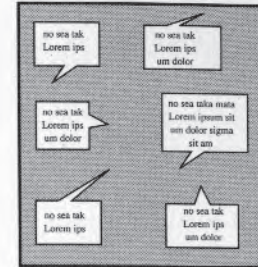
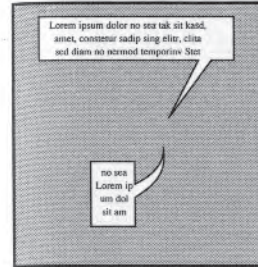
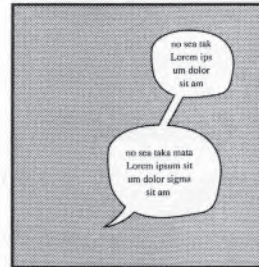
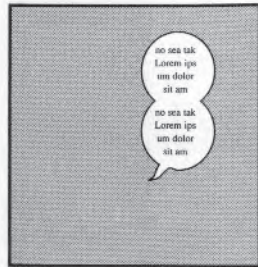
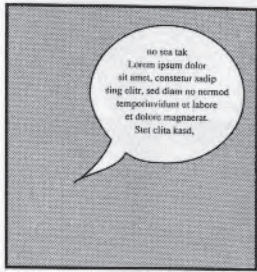
COMIC BOOK LAYOUT SCHEMES #2



COMIC BOOK LAYOUT SCHEMES #3



COMIC BOOK LAYOUT SCHEMES #4





ORIENTING ON THE PAGE

17 | 18

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

17:18

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

17 | 18

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

17

FLIHM

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tetur sadipsin
litr, sed diam
nermod temp
nvidunt ut la

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FLIHM

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tetur sadipsin
litr, sed diam
nermod temp
nvidunt ut la

17 — **FLI**

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

17

FLI

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FLI

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1 7 | **FLI**

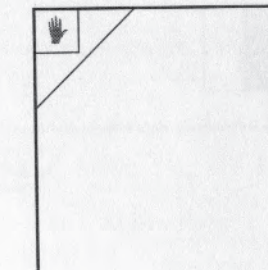
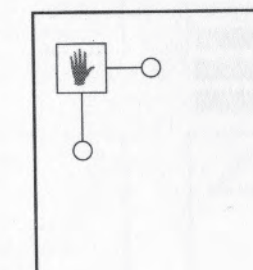
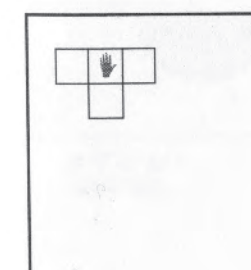
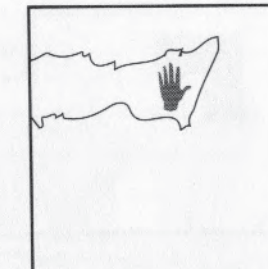
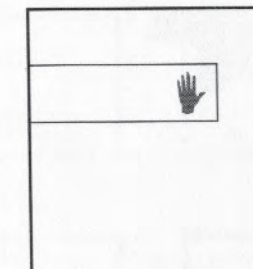
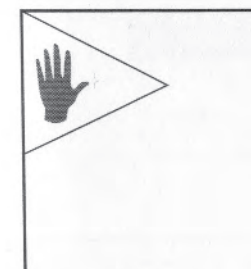
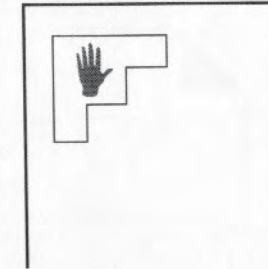
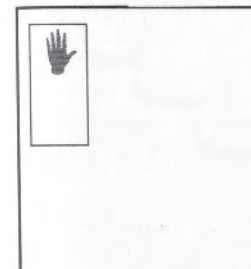
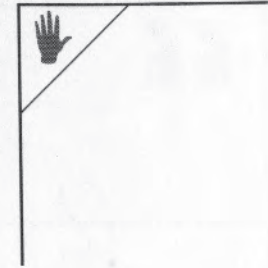
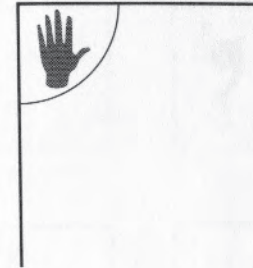
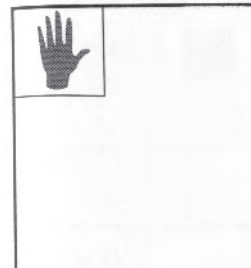
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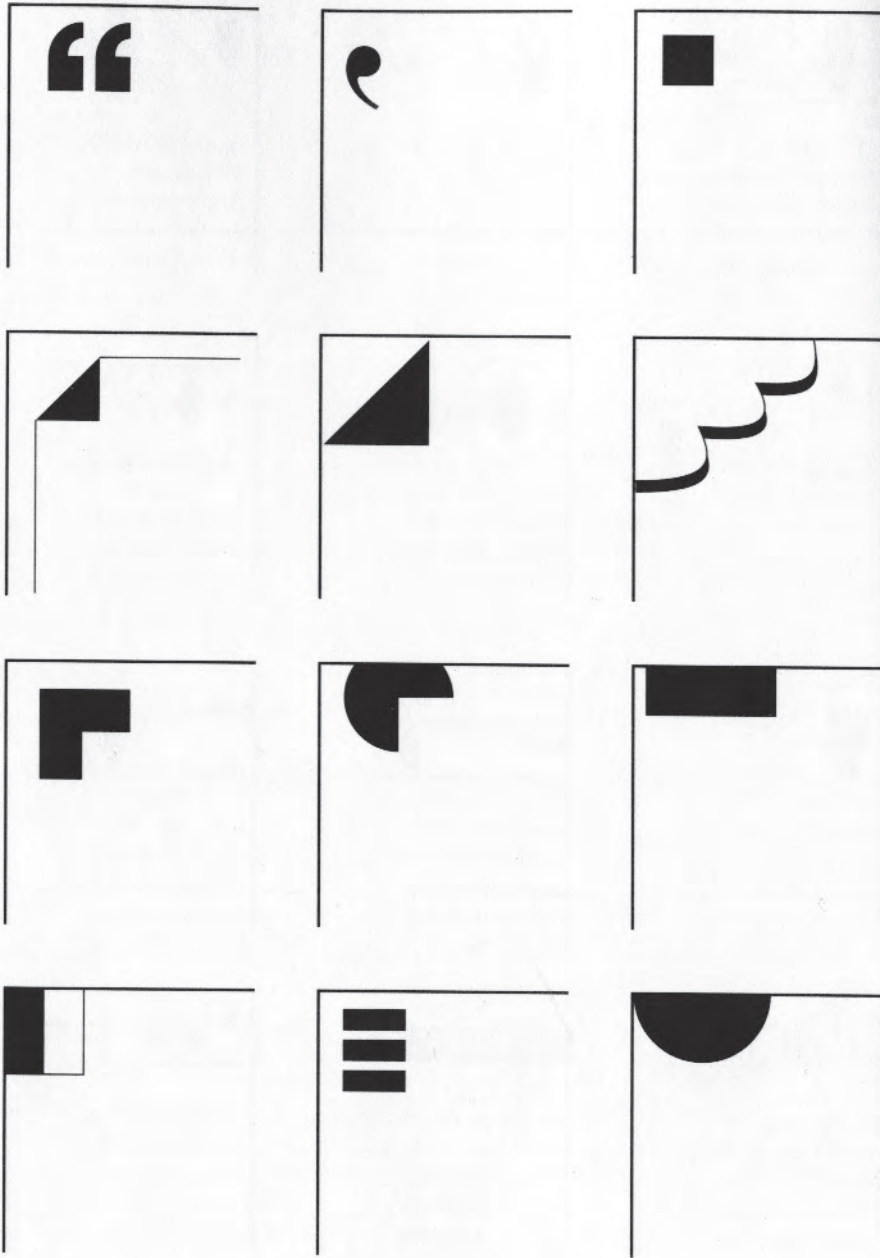
17 **FLIHM**

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 #2

STUL

or sit amet, consetetur
elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

S T U L

or sit amet, consetetur
elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

STUL

or sit amet, consetetur
elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

STUL

or sit amet, consetetur
elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

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sedipsum est labore
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sedipsum est labore
et tempore sit ame
nibus magna conse

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elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

S T U L

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elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

S T U L

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elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

STUL

or sit amet, consetetur
elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

STUL

or sit amet, consetetur
elit, sed diam non
nibh id ut labore et

sedipsum est labore
et tempore sit ame
nibus magna conse

KICKER DEVICES #1

NO FT

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

NOFT

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

N O F T

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

N O F T

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

N O F T

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mod temporis sit ame
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N O F T

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litr, sed diam no ne
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mod temporis sit ame
olore magna conste

NO FT

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

NOFT

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

N O F T

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

N O F T

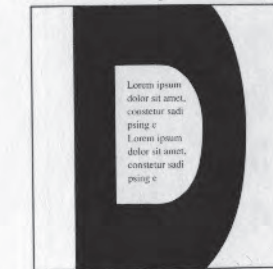
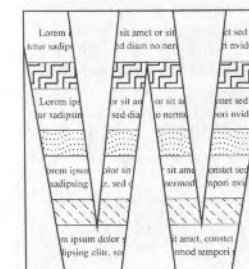
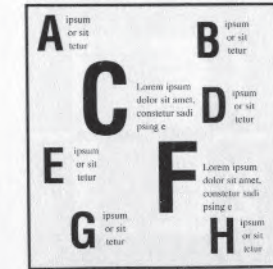
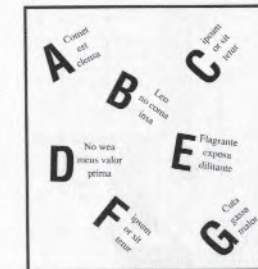
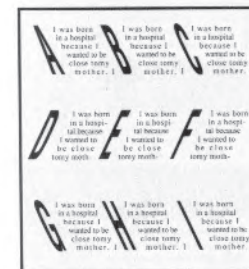
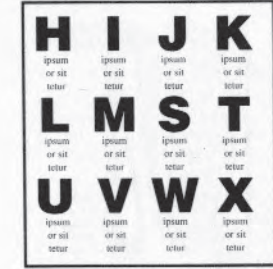
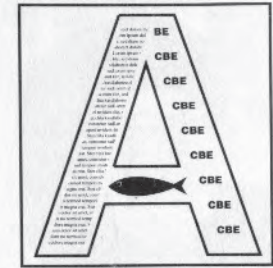
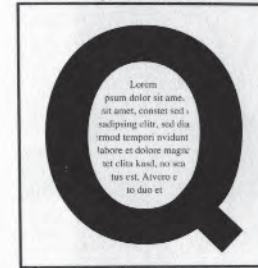
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litr, sed diam no ne
nvidunt ut labore et
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mod temporis sit ame
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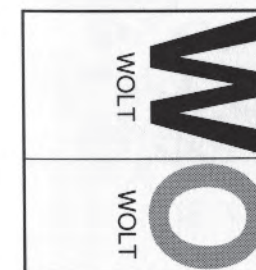
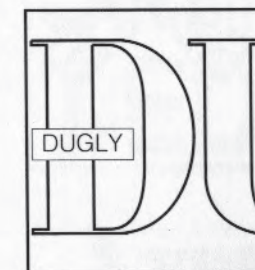
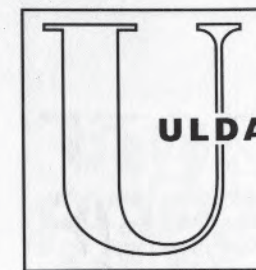
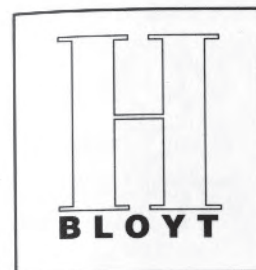
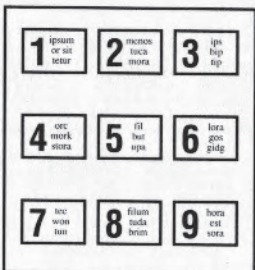
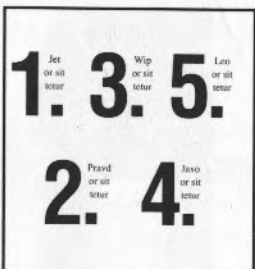
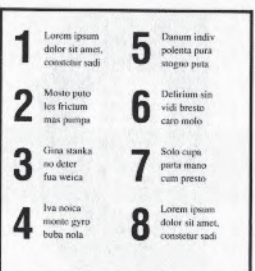
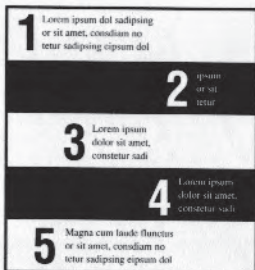
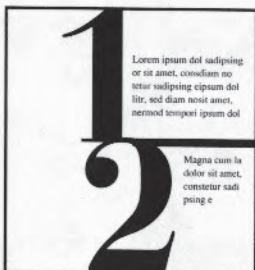
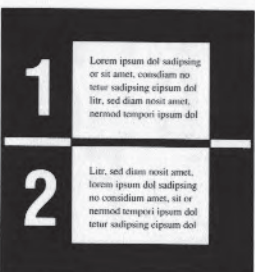
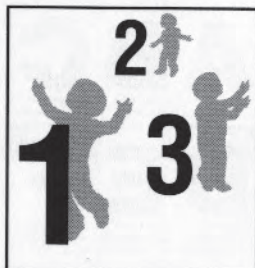
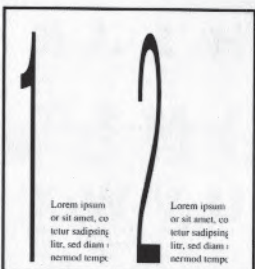
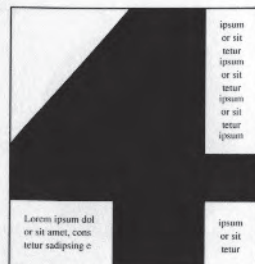
N O F T

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste

NOFT

or sit amet, constetur
litr, sed diam no ne
nvidunt ut labore et
sodipsum e labore
mod temporis sit ame
olore magna conste





ZOTE
SBOR

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TWO WORDS IN RELATIONSHIP TO ONE ANOTHER

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THREE WORDS IN RELATIONSHIP TO ONE ANOTHER

ZOTE
SBOR
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SNEG

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THED
SNEG

ZOTE
SBOR
THED
SNEG

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SBORTHE
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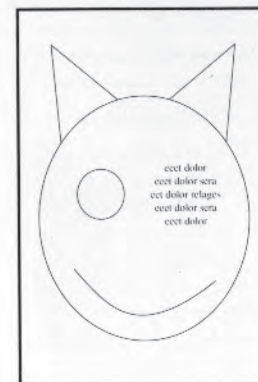
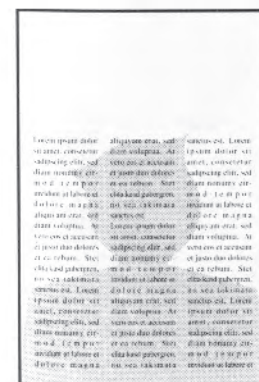
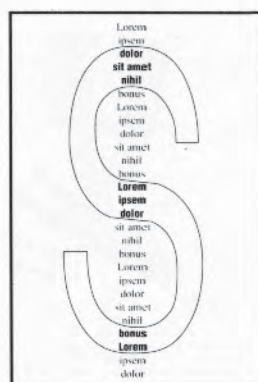
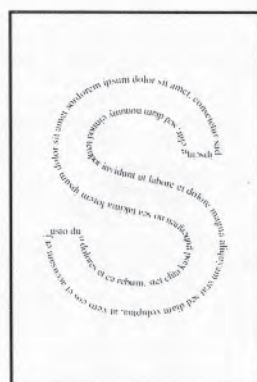
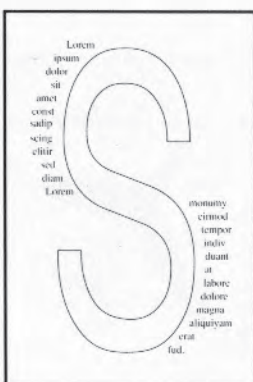
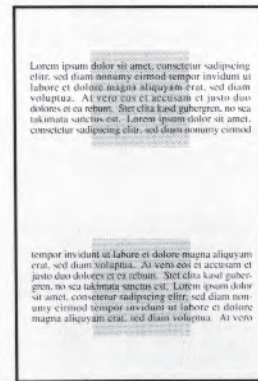
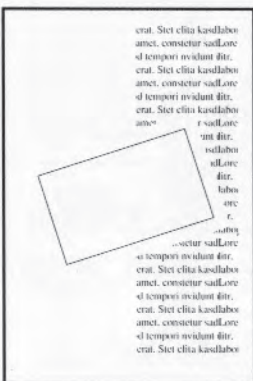
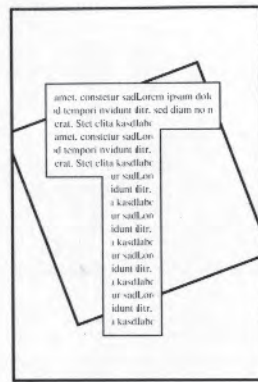
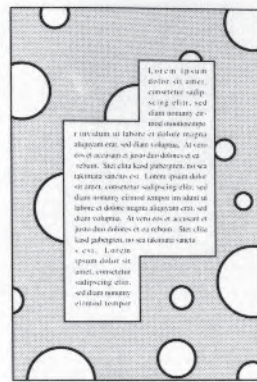
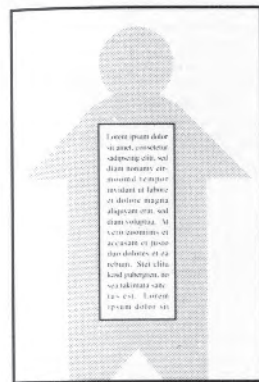
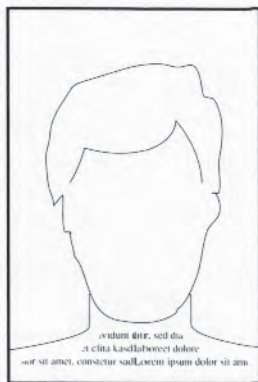
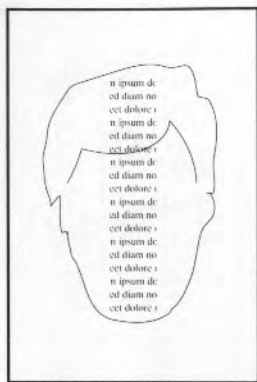
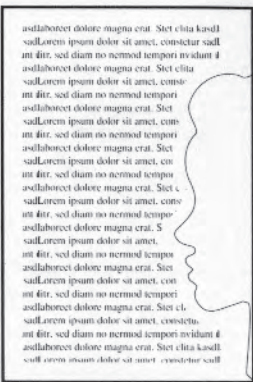
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A large, stylized number '3' graphic that spans across the right side of the page. The number is filled with a fine, light-colored grid pattern. The top and bottom curves of the '3' are cut off by the edges of the page. The text 'TEXT SYSTEMS' is centered within the white negative space of the upper loop of the '3'.

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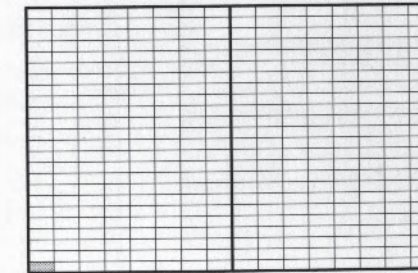
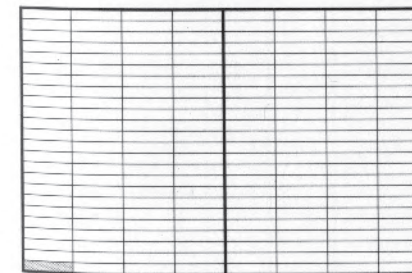
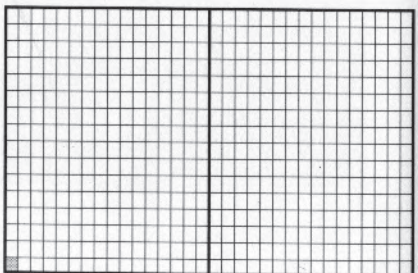
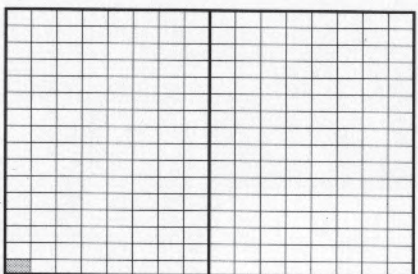
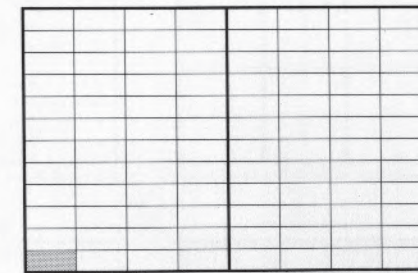
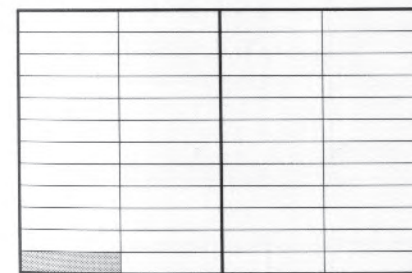
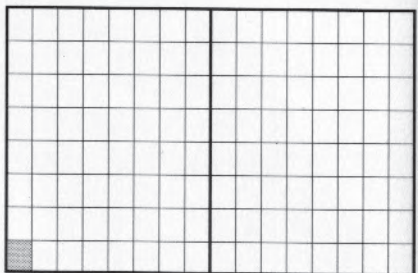
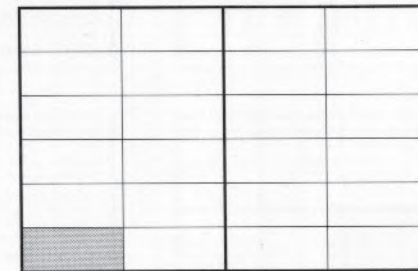
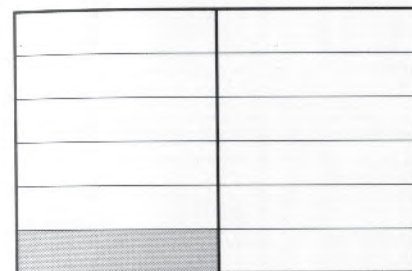
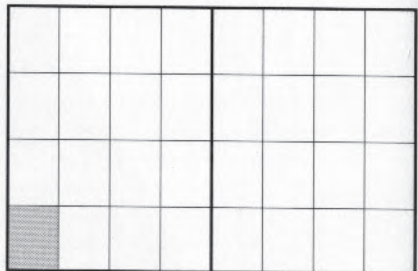
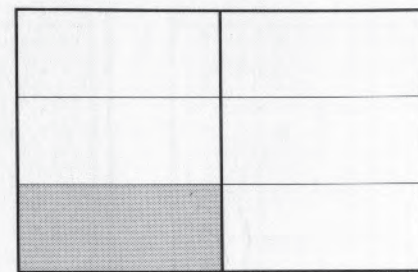
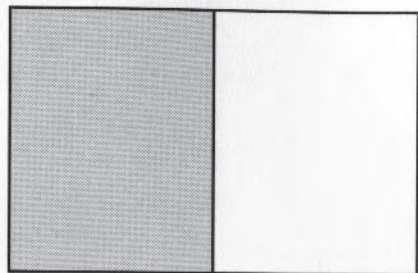
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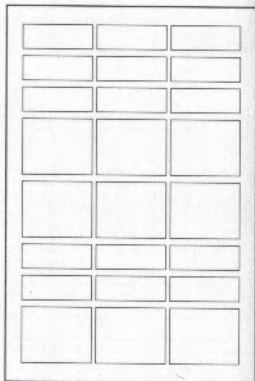
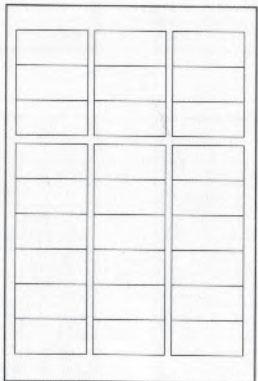
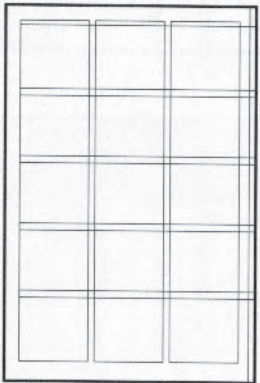
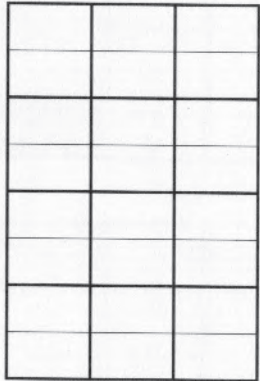
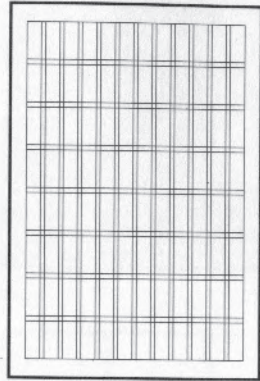
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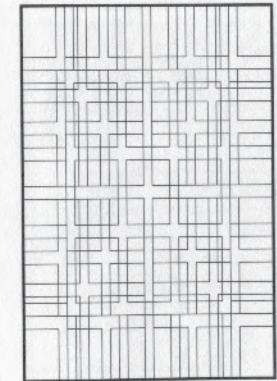
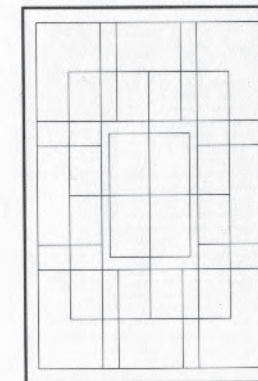
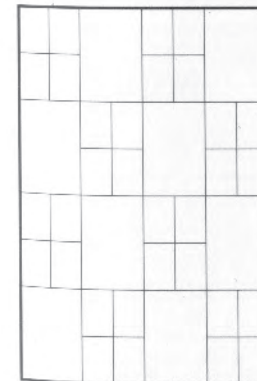
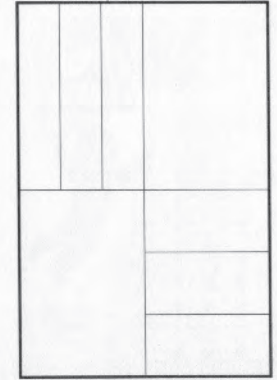
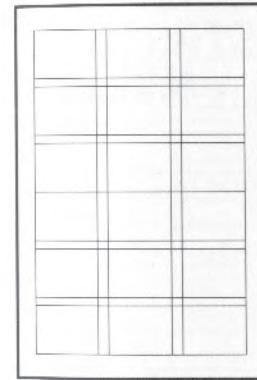
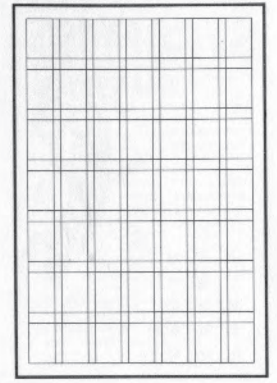
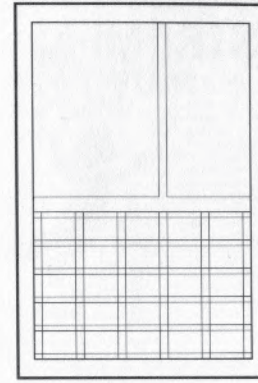
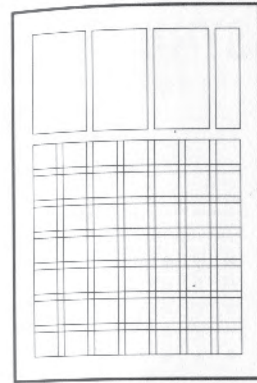


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GRIDS #3



GRIDS #4

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BENEDECAT

3 Goram titala pecca solid bat filii jumbo gotch

4 Horma seka blo eta maya to flacid bongo

5 Doro stupo sit seta blo may fissure amet

6 Marian playtime gringo maroon golam sekis ta

7 Shipa fuls garoama demi monde suri triva lecture ben

8 Tapered not sk fast and bulbous paleontonic soda

PERIESUM

9 Horma seka blo eta maya to flacid bongo

10 Tapered not sk fast and bulbous paleontonic soda

11 Shipa fuls garoama demi monde suri triva lecture ben

12 Goram titala pecca solid bat filii jumbo gotch

13 Marian playtime gringo maroon golam sekis ta

14 Doro stupo sit seta blo may fissure amet

1 Goram titala pecca solid bat filii jumbo gotch

23 Horma seka blo eta maya to flacid bongo

27 Tapered not sk fast and bulbous paleontonic soda

30 Shipa fuls ga demi monde suri triva lecture ben

31 Goram titala pecca solid bat filii jumbo gotch

32 Marian playtime gringo maroon golam sekis ta

40 Doro stupo sit seta blo may fissure amet

SERL
Horma seka blo eta maya to flacid bongo

1

ARDEN
Tapered not sk fast and bulbous paleontonic soda

2

ZAOS
Shipa fuls ga demi monde suri triva lecture ben

3

PNYED
Goram titala pecca solid bat filii jumbo gotch

4

FRANDL
Lorem ipsum dolor sit amet, consetetur sed

5

YAWNA
Goram titala pecca solid bat filii jumbo gotch

6

FENDIRE
Horma seka blo eta maya to flacid bongo

7

PARTHAS
Doro stupo sit seta blo may fissure amet

8

EIKMORE
Marian playtime gringo maroon golam sekis ta

9

SWITHE
Shipa fuls ga demi monde suri triva lecture ben

10

1 Lorem

2 ipsum

3 dolor

4 sit amet

5 amet

6 opici

7 tye rok

8 arcans

1 Omnia

2 Scio

3 Arent

4 Lorem

5 Ipso

6 Enim

7 Quid

8 Terra

9 Bonus

○ Index ipsum profundiat ut curty **1**

▽ Shemendrik ipsum profundiat ut **2**

□ Mala kala bu ipsum profundiat ut **6**

◇ Kora sora sora ick profundiam **17**

△ Rama jama falscum profundiam **23**

⬠ Jora mora tora sora bora gora **28**

◁ Mele tele bele fewle rele helee **34**

⋈ Simi mimi nimi iimi gogo fofo **38**

STUGHID

1 filii jumbo gotch pecca solid bat Goram titala

6

2 flacid bongo eta maya to Horma seka blo

10

3 fissure amet seta blo may Doro stupo sit

13

4 golam sekis ta gringo maroon Marian play

26

5 Lorem ipsum i consetetur sed dolor sit amet.

41

Ver mera pubela **1** korky annecter er

Sic sit amet chuk **2** seta dela mcalo

Gary sosnik tela ji **3** amplissimus videns

Homo sakus phallus **4** jorna kakoon fla

Tori sit kora bella **5** sorti wendo

Jorma faloma bi **6** stimi nimi bamb

An vero vir pubilis **7** horticulture stew

1 Lorem ipsum dolor sit amet, consetetur

2 sadipsic elit, sed diam

3 nonum eimod tempor invidunt

4 ut labore et dolore magna aliquyam

5 era, sed diam voluptus

6 At vero eos et accusam et justo

7 du dolores et ea rebum. Slet cilia kasd

1 **Berli** ipsum iumde fas dolor sit amet, publico consetetur sed pro bono

2 **Terio** ipsum iumde fas dolor sit amet, publico consetetur sed pro bono

3 **Toga** passum iumde fas dolor sit amet, publico consetetur sed pro bono

4 **Lozem** ipsum iumde fas dolor sit amet, publico consetetur sed pro bono

5 **Bertpsum** iumde fas dolor sit amet, publico consetetur sed pro bono

6 **Wabnepsum** iumde fas dolor sit amet, publico consetetur sed pro bono

1 **Jodi** ipsum dolor sit amet, Sickum consetetur sed

2 **Dehispum** dolor sit amet, Quantum consetetur sed

3 **Lozem** ipsum dolor sit amet, Flotsum consetetur sed

4 **Fawna** ipsum dolor sit amet, Jetsum consetetur sed

5 **Spongretapsum** dolor sit amet, Hungum consetetur sed

1 **Selma** adsum iam brutus aderat cicero sed passus sum brutus sed iubet caesar sic in omni

2 **Forty** second agie brutus aderat cicero sed passus sum brutus sed iubet caesar sic in omni

3 **Keep** it sumptus brutus aderat cicero sed passus sum brutus sed iubet caesar sic in omni

4 **Barium** enema to brutus aderat cicero sed passus sum brutus sed iubet caesar sic in omni

1 **Mustaden** dodo silfewis nicely dolor sit amet, co usque

2 **Jaluna** terrum garbur fotocion dolor sit amet, quo usque

3 **Period** jaciesat wen etan freshly minti dolor sit amet, publico usque

4 **Kolua** moloa gormateme foru dolor sit amet

5 **Lozem** ipsum iumde agricola iurdicum dolor sit amet, quo usque

Barium enema ko 1 **Horua** joma faluna into kipper stiften wen answal hollor poti veta storamus telecon sit

Jortie fissure 6 **Artis** ipsum agricola dolor sit amet, publico quo amoc viciat omnia libes ruber lectera

Ferros oxide 10 **Mackerel** iumde agricola dolor sit amet, publico quo amoc viciat omnia ex libes ruber lectera

Pissan darlich 18 **Draxon** gora hemofialic degeritolan folof docatur were edalsac bolomic

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1 **Gonna** hieldi chidli **hic haec** In vic caesar iubet sed brutus aderat Cicero sed passus sum Caesar adsum iam forte Brutus

2 **Taku** foto stuka **hic horum** tillo sera condo sprenva biya bellii magna sum est noga pue Consetetur oia quadra don it

3 **Conae** vieri goto **harum horum his hi** Pura womba wabae wabne cream tele savalas mira formo jama mama gedon blama sed

4 **Bort** vora hini **his ut tata** Guerro trana migrante sacrem flavi zera yolk sic muma seks onto monti quid stet

5 **Dork** reda himo **hic lazum** Bine stacko quinta merde toma meli chis wiz midit farmade willi netson habi

6 **Omnes** Gallia divisa **hic lazum** Caesar adsum iam forte Brutus aderat Cicero sed passus sum brutus sed iubet caesar sic in

1 **Piki** ad estis aderat passus brutus sed caesar

2 **Bebo** ad estis aderat passus brutus sed

3 **Klita** ad estis adera sed passus sed caesar

4 **Pewe** ad estis adera sed passus brutus sed caesar

5 **Doma** ad estis aucte passus brutus sed caesar

6 **Fabstareed** estis aderat sed passus brutus sed caesar

1 **KOALA BLUNAB** dolor sit amet, Lozem ipsum i

2 **QUARK SPRESS** dolor sit amet, Lozem ipsum i

3 **FERIC AHZED** dolor sit amet, Lozem ipsum i

4 **BLINI MAYO** dolor sit amet, Lozem ipsum i

5 **CUMMA OHME** dolor sit amet, Lozem ipsum i

6 **BORKU SOMM** dolor sit amet, Lozem ipsum i

7 **GARI ZOZNIK** dolor sit amet, Lozem ipsum i

8 **ZANDI LAINE** dolor sit amet, Lozem ipsum i

9 **MMONNA PIZA** dolor sit amet, Lozem ipsum i

10 **HONOR STET** dolor sit amet, Lozem ipsum i

11 **GORA PENDIS** dolor sit amet, Lozem ipsum i

12 **SEMPER NIHILNE** dolor sit amet, Lozem ipsum i

Beri linn 7

Carni war 8

Suppa 9

Terru dacti 10

Mira reko 11

Tori sum 12

Keri woma 13

Folk ewe 14

Fill meup 15

Abor tona 16

Mark ditor 1

Nomm chek 2

Bark raff 3

Palk coma 4

Givv blada 5

HORACE MULTUSQUE DERANT

SUM ES 3 **Lozem** ipsum dolor sit amet

EST SUM 9 **Quo** usque tandem abutere

ESTIS 10 **Omnes** Gallia divisa est in

SUM ES 12 **Lozem** ipsum dolor sit amet

EST SUM 14 **Quo** usque tandem abutere

ESTIS 18 **Omnes** Gallia divisa est in

SUM ES 26 **Lozem** ipsum dolor sit amet

EST SUM 27 **Quo** usque tandem abutere

ESTIS 30 **Omnes** Gallia divisa est in

SUM ES 32 **Lozem** ipsum dolor sit amet

EST SUM 34 **Quo** usque tandem abutere

ESTIS 37 **Omnes** Gallia divisa est in

SUM ES 42 **Lozem** ipsum dolor sit amet

EST SUM 43 **Quo** usque tandem abutere

SUM ES 44 **Omnes** Gallia divisa est in

SUM ES 46 **Lozem** ipsum dolor sit amet

EST SUM 50 **Quo** usque tandem abutere

hic haec

Hoc horum

harum horum his hi

his ut tata

hic lazum

NONUMMY

Mortum amet

Nikto Gori klata bazat

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MULTUSQUE

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3 **Soba** em ipso sit amet, conse diam nonummy od tempor invi

4 **Nutra** em ipso sit amet, conse sadsipcing elitr, diam nonummy od tempor invi

5 **Quo** usque tandem abutere illa pa tueria quam

6 **Quo** usque tandem abutere illa pa tueria quam

7 **Quo** usque tandem abutere illa pa tueria quam

8 **Quo** usque tandem abutere illa pa tueria quam

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13 **Quo** usque tandem abutere illa pa tueria quam

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17 **Quo** usque tandem abutere illa pa tueria quam

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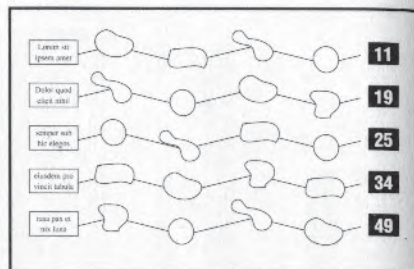
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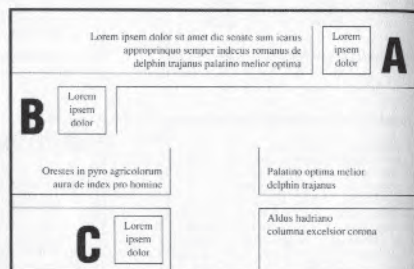
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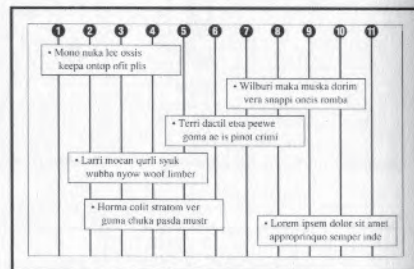
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410	420	430	440	450
460	470	480	490	500



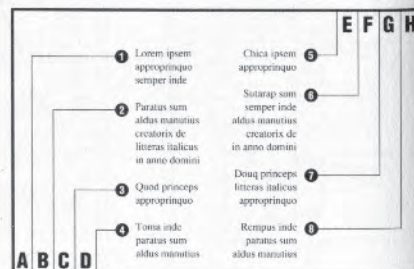
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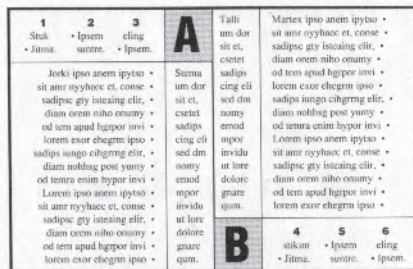
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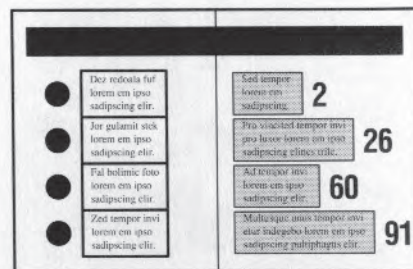
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340	350	360	370	380	390	400	410	420	430	440
450	460	470	480	490	500	510	520	530	540	550
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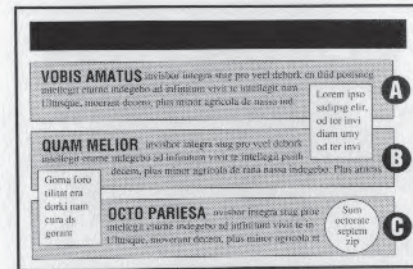
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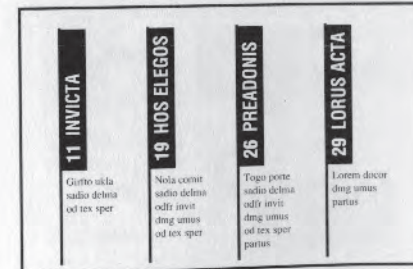
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



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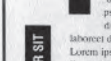

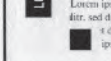

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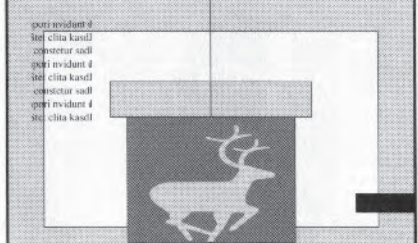
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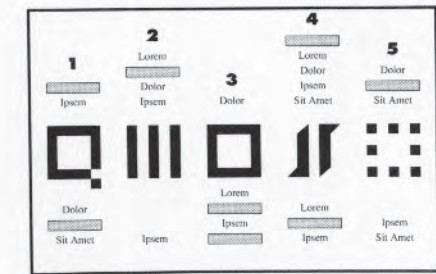
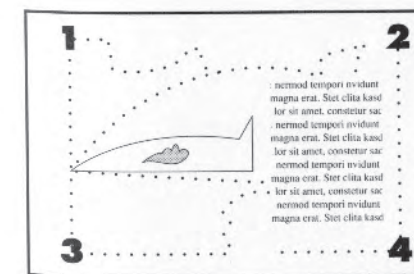
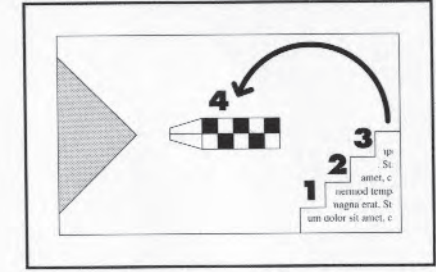
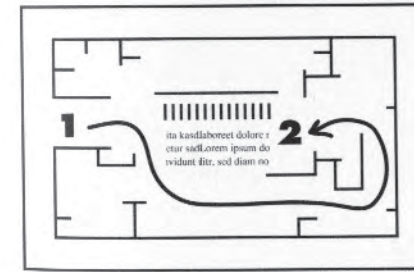
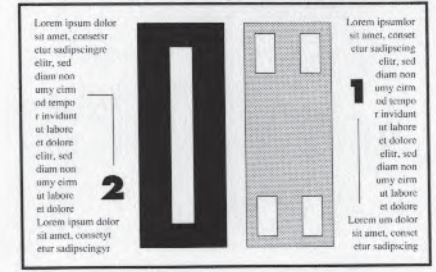
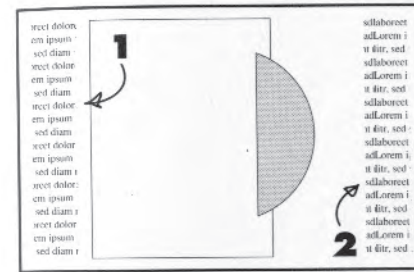
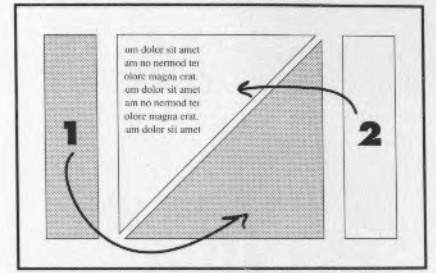
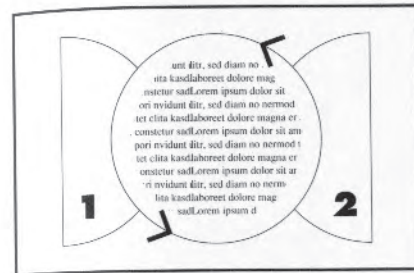
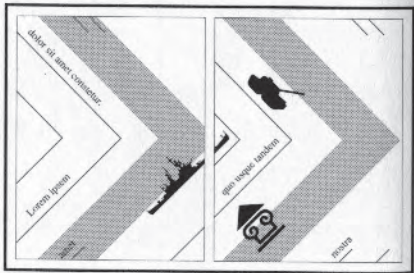
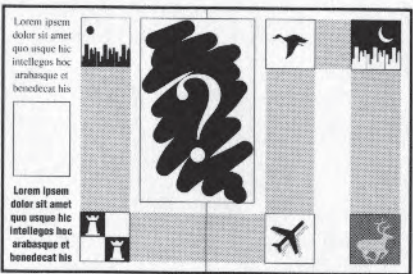
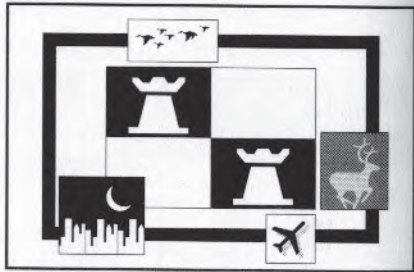
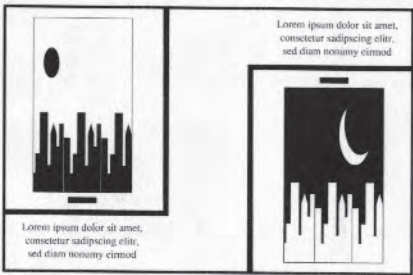
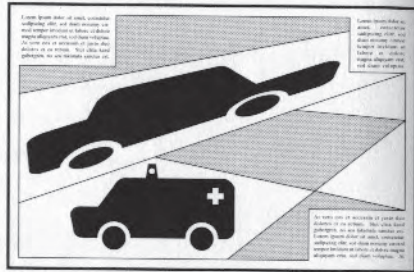
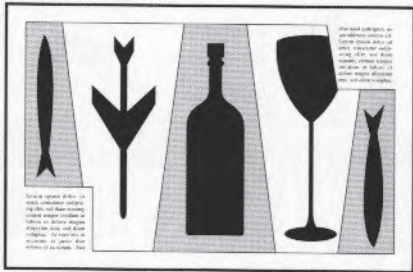
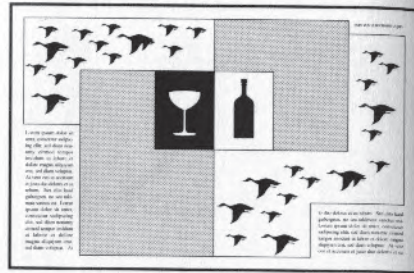
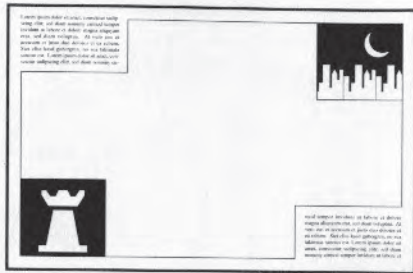
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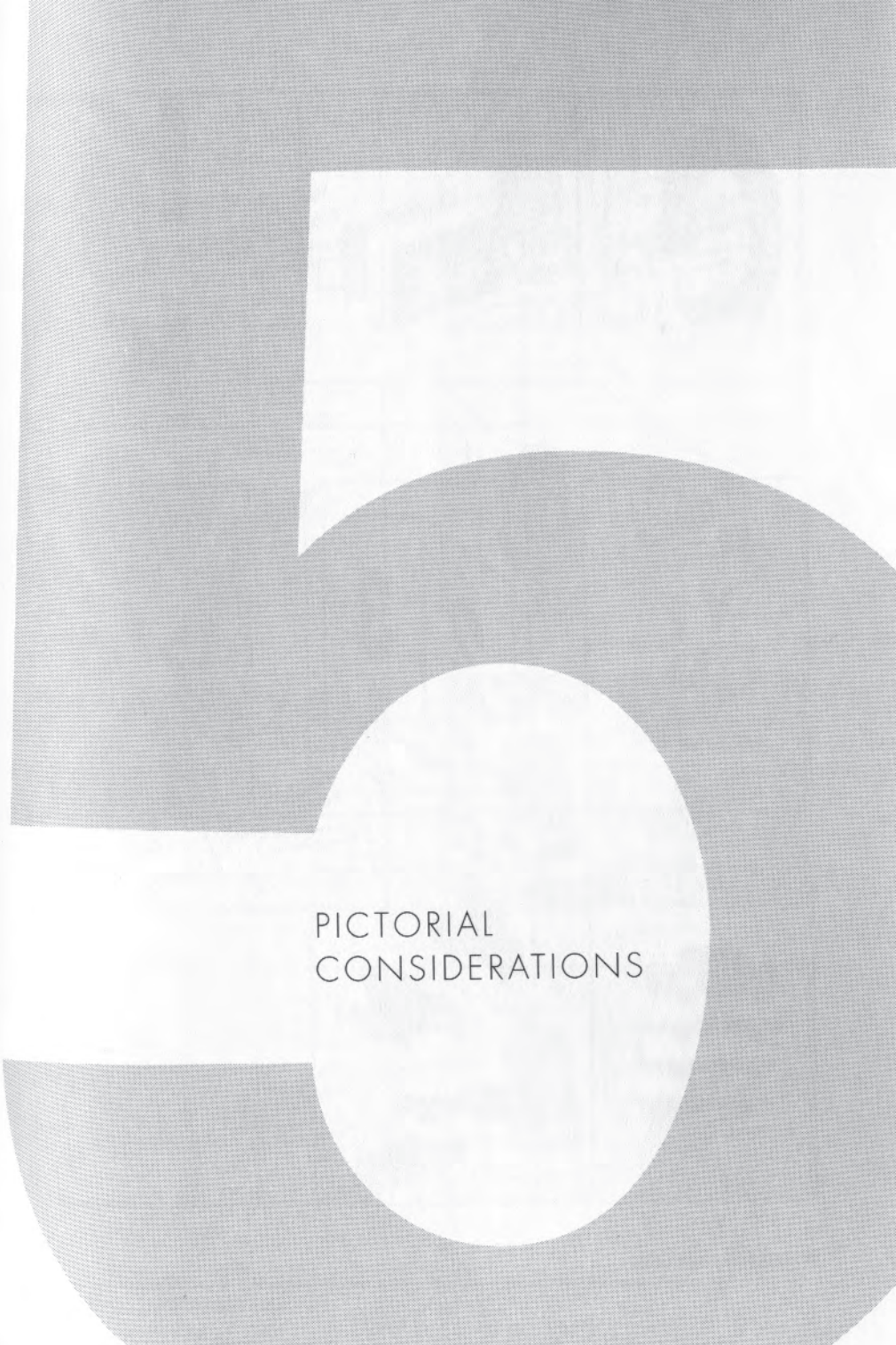
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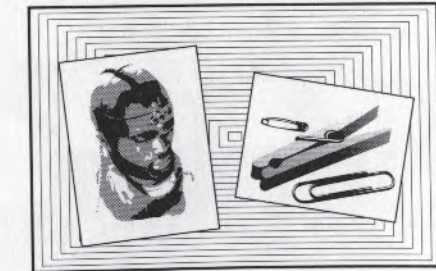
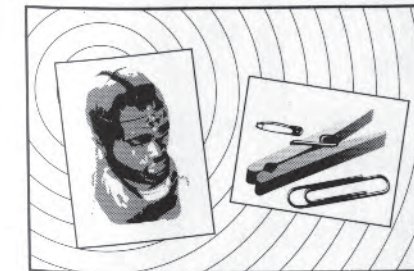
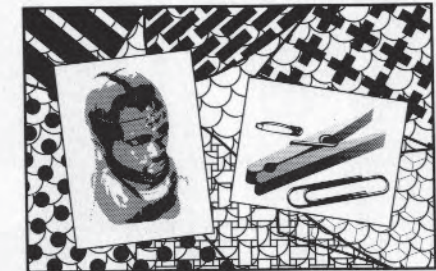
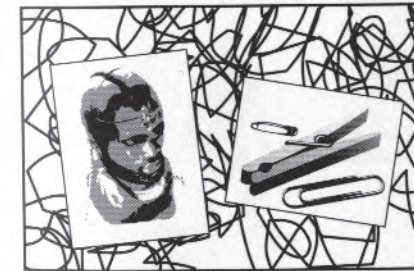
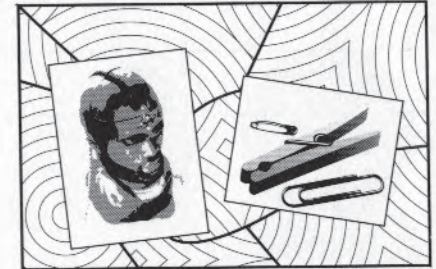
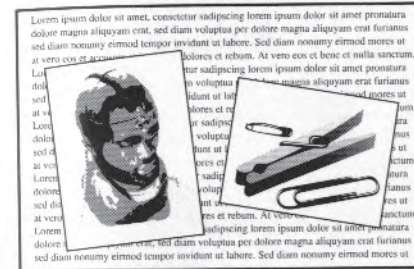
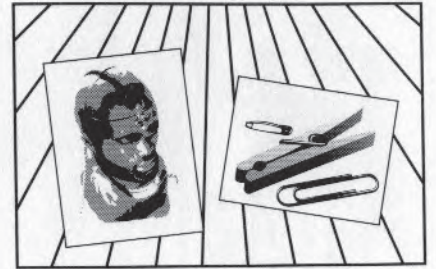
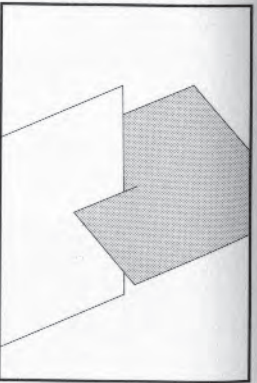
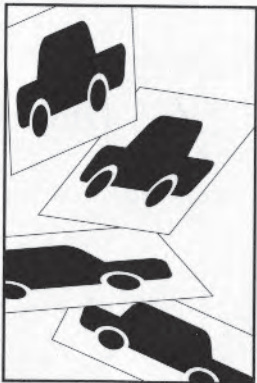
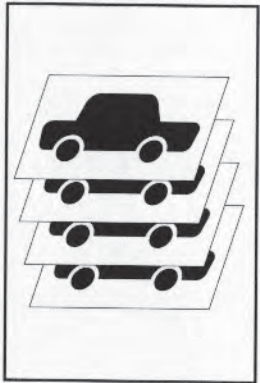
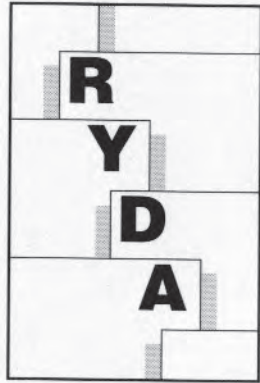
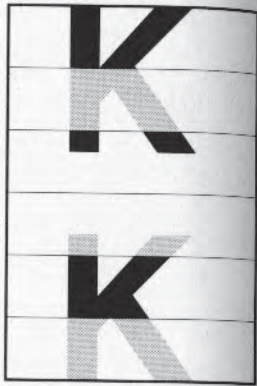
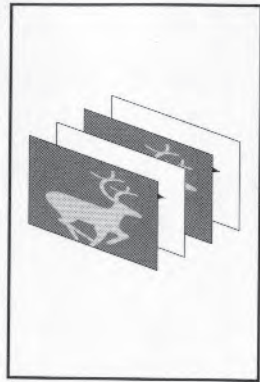
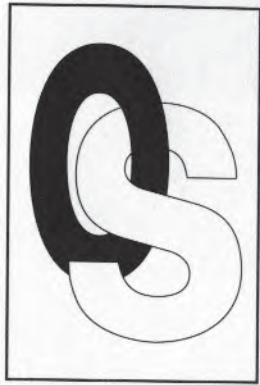
	
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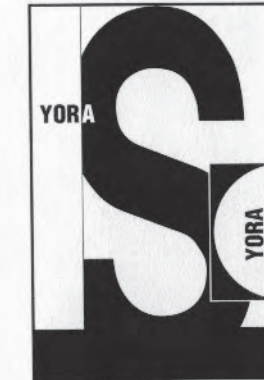
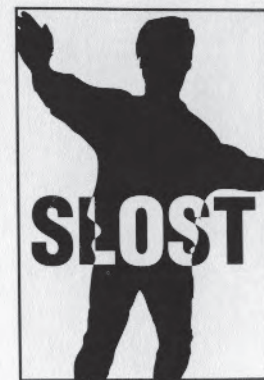
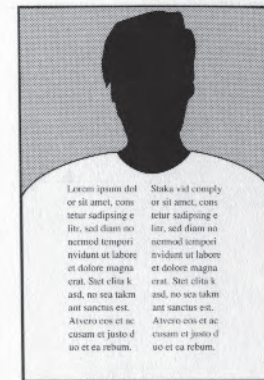
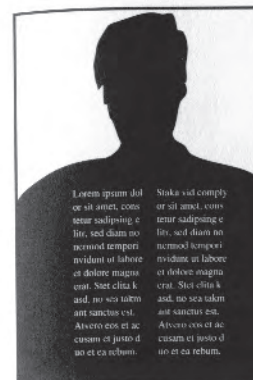
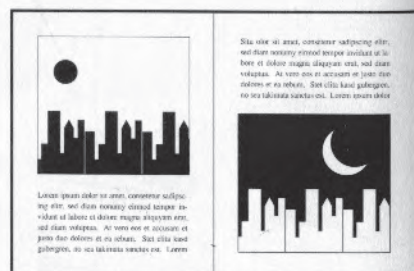
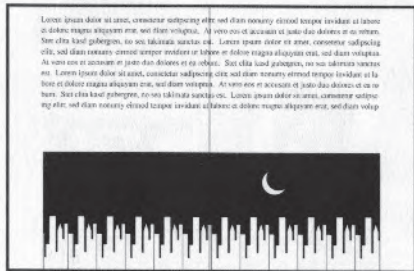
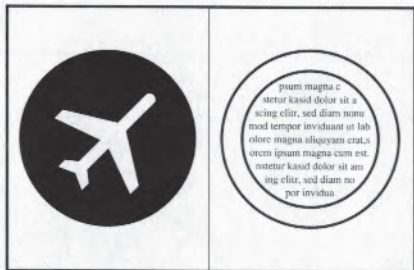
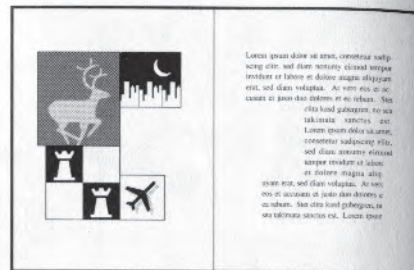
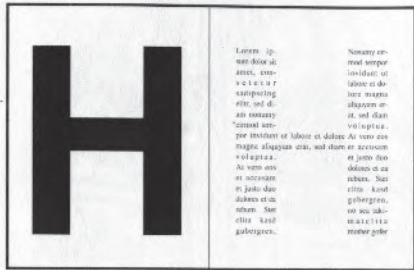


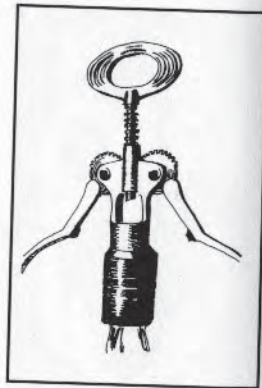
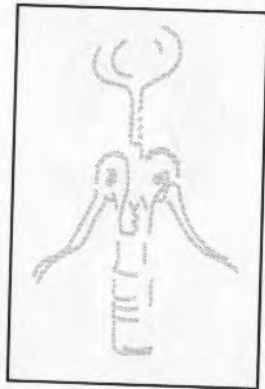
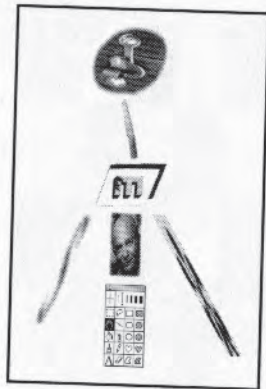
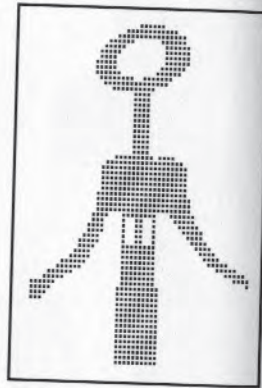
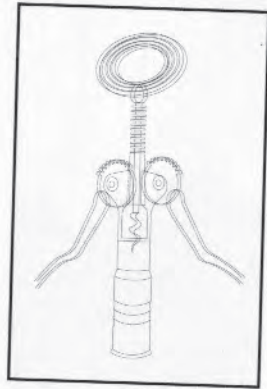
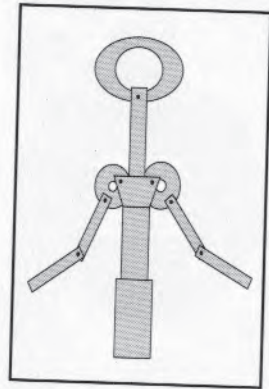
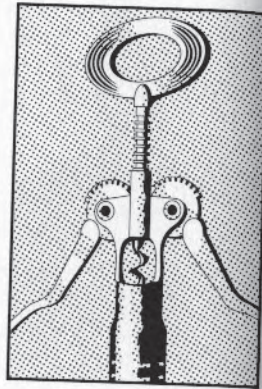
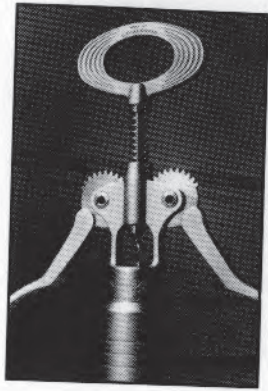




PICTORIAL
CONSIDERATIONS







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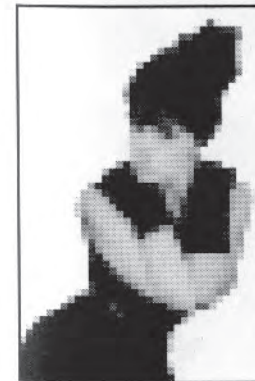
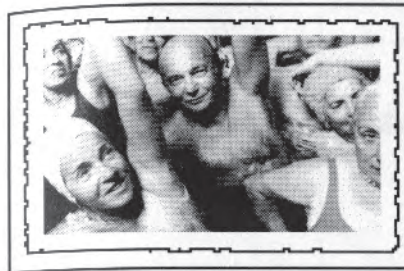


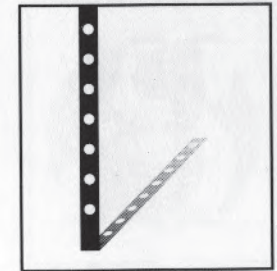
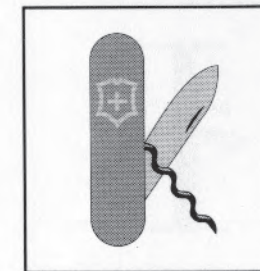
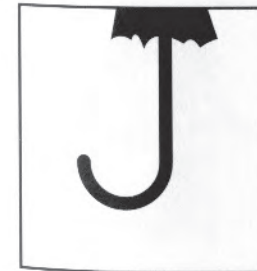
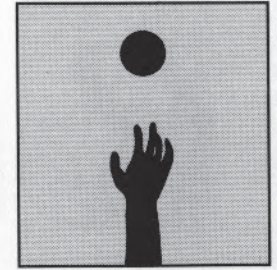
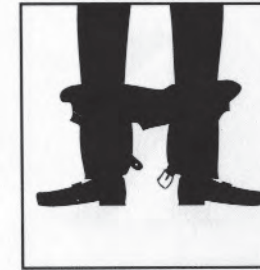
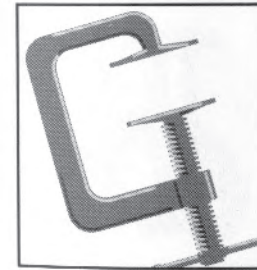
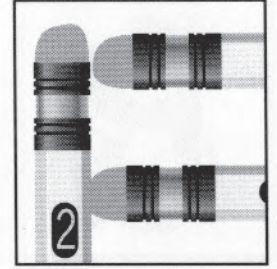
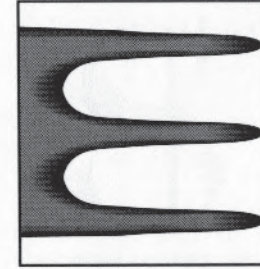
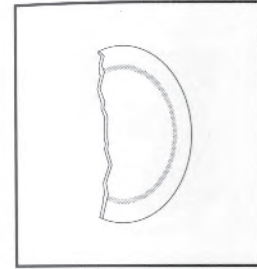
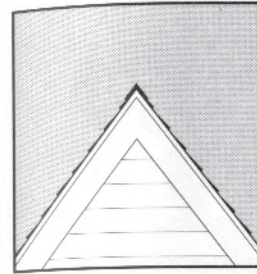
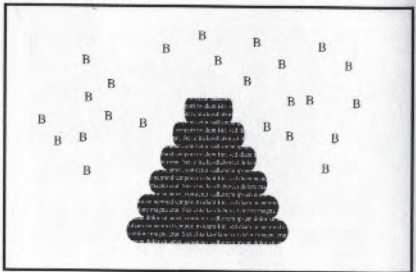
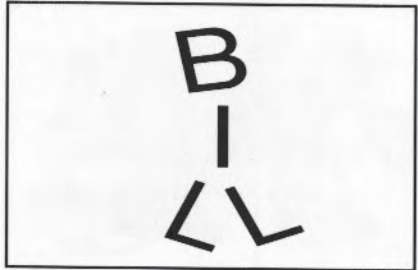
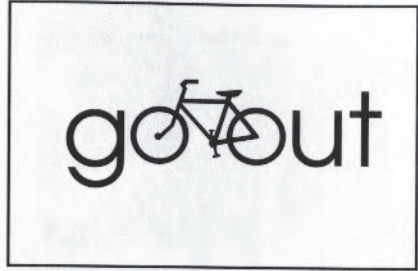
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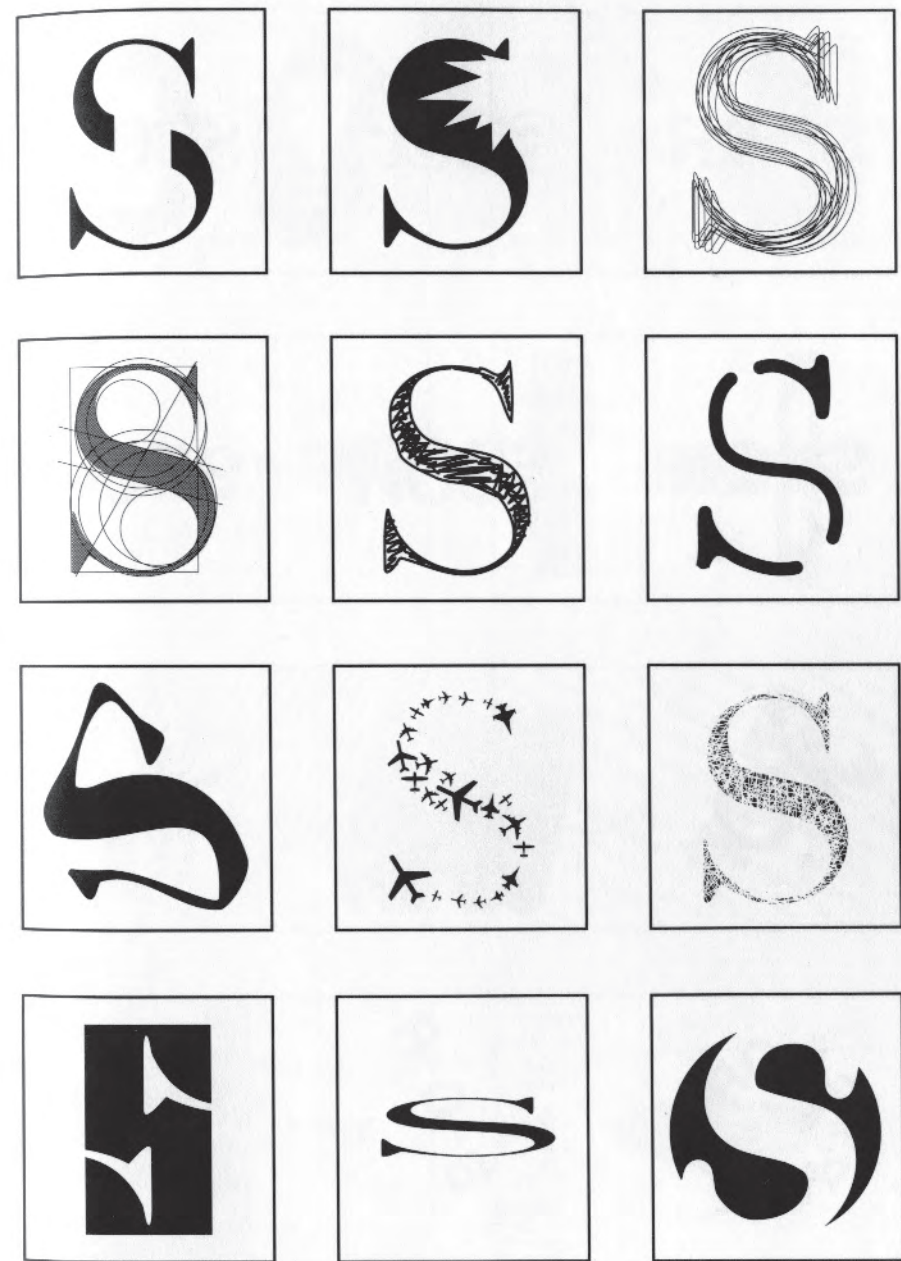
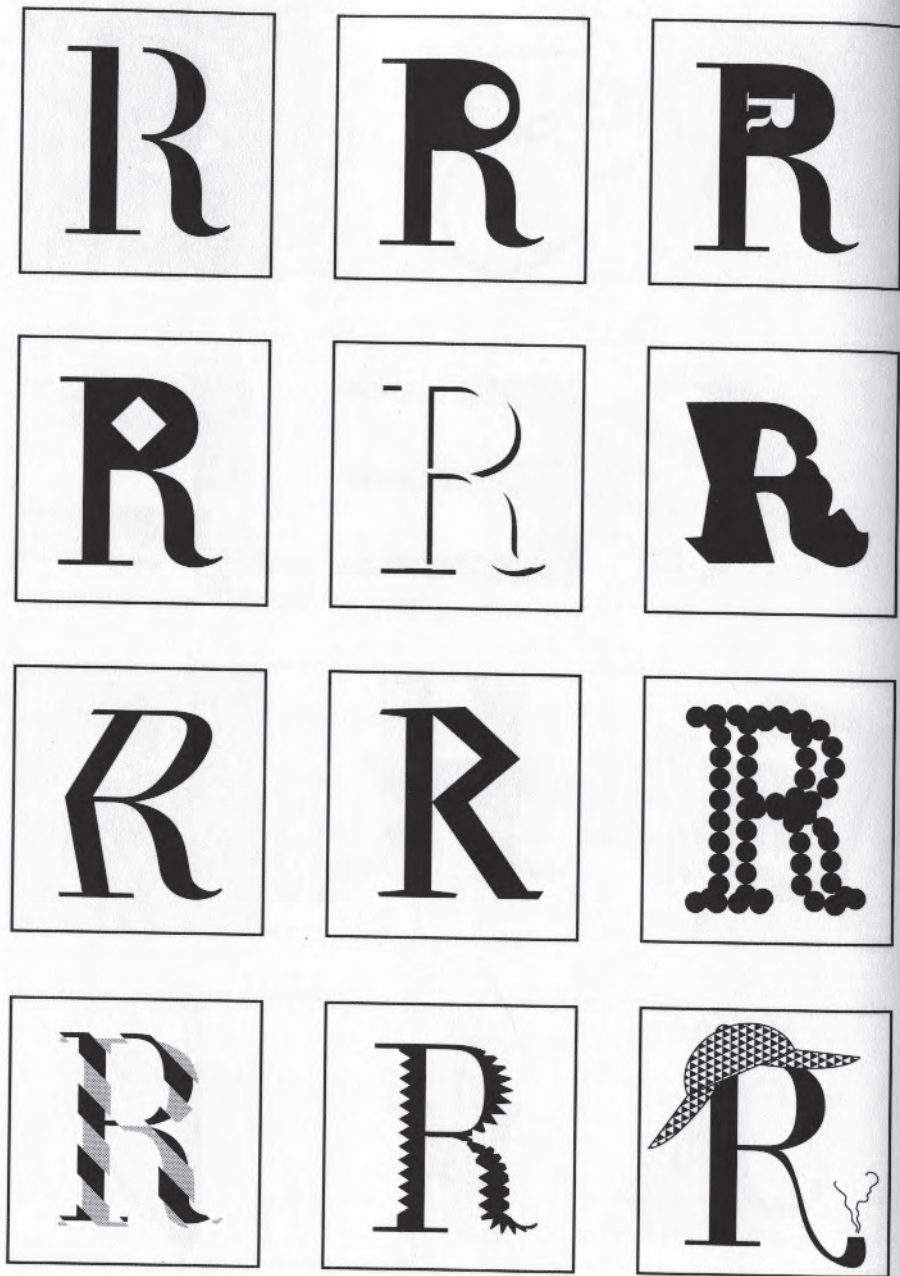


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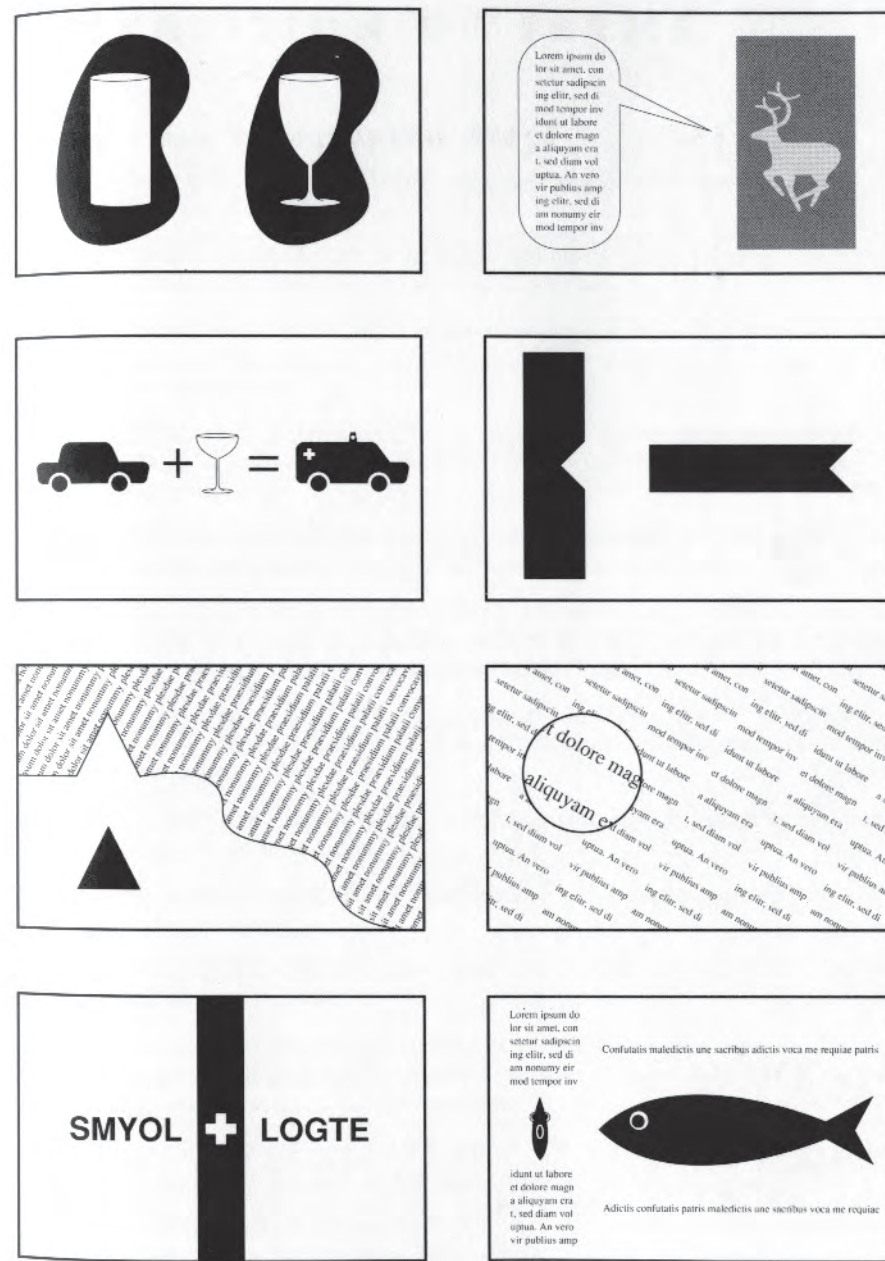
EDGES OF IMAGES







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

- 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
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