graphic DESIGN cookbook

mix + match recipes for faster, better layouts

GRAPHIC DESIGN COOKBOOK

MIX & MATCH RECIPES FOR FASTER, BETTER LAYOUTS

BY
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&
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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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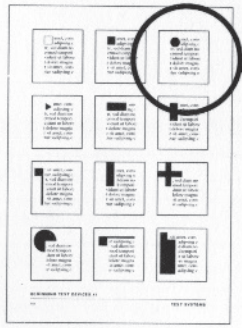
HOW TO USE THIS BOOK*



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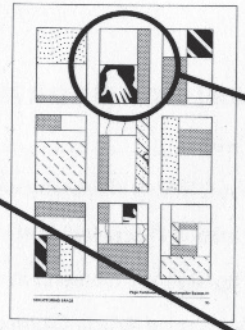

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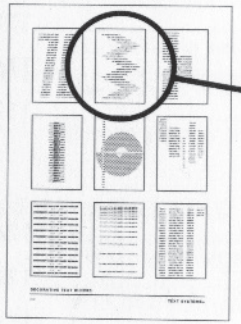

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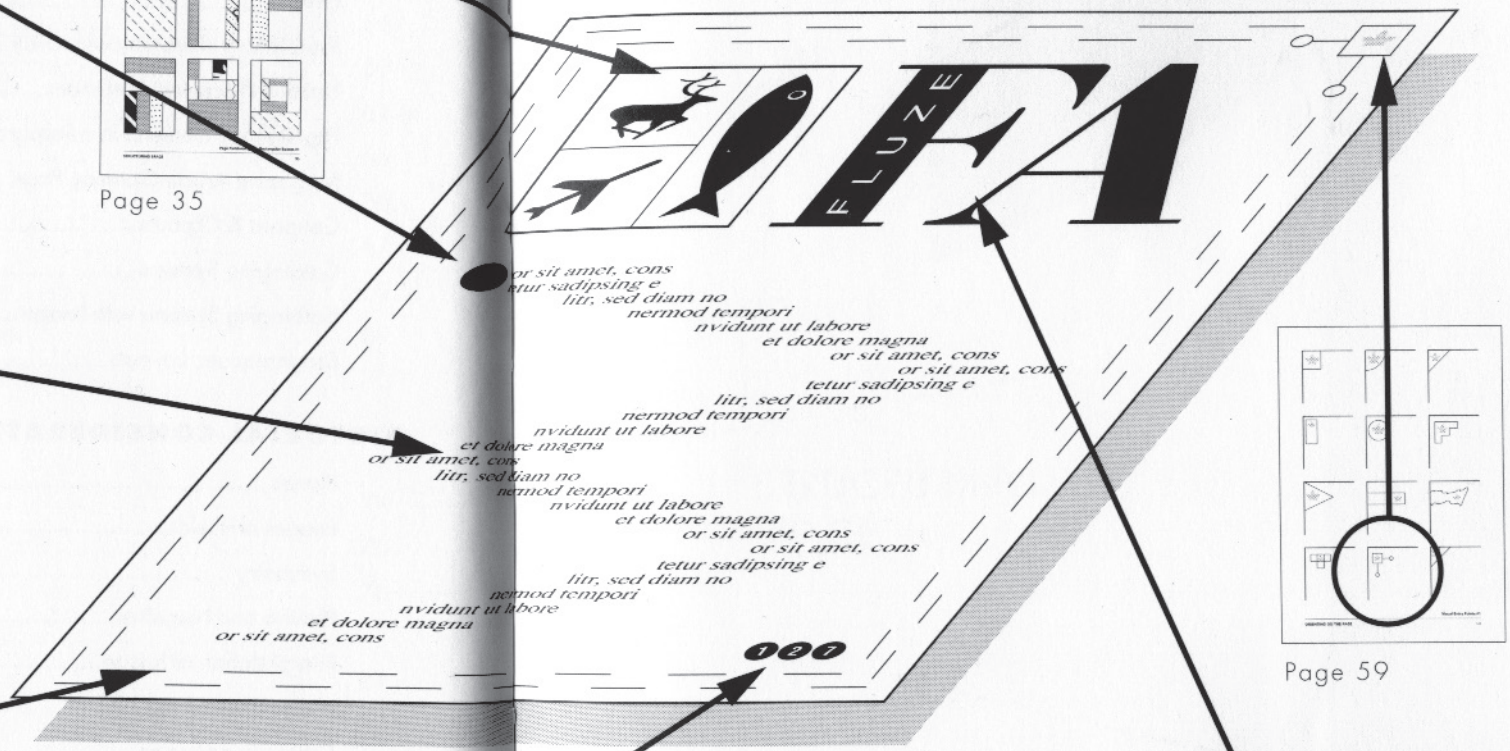

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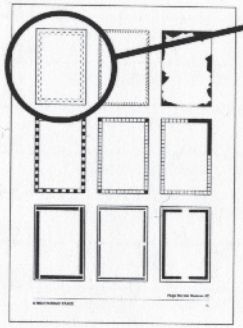

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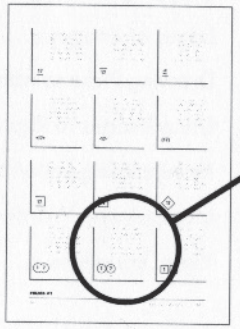

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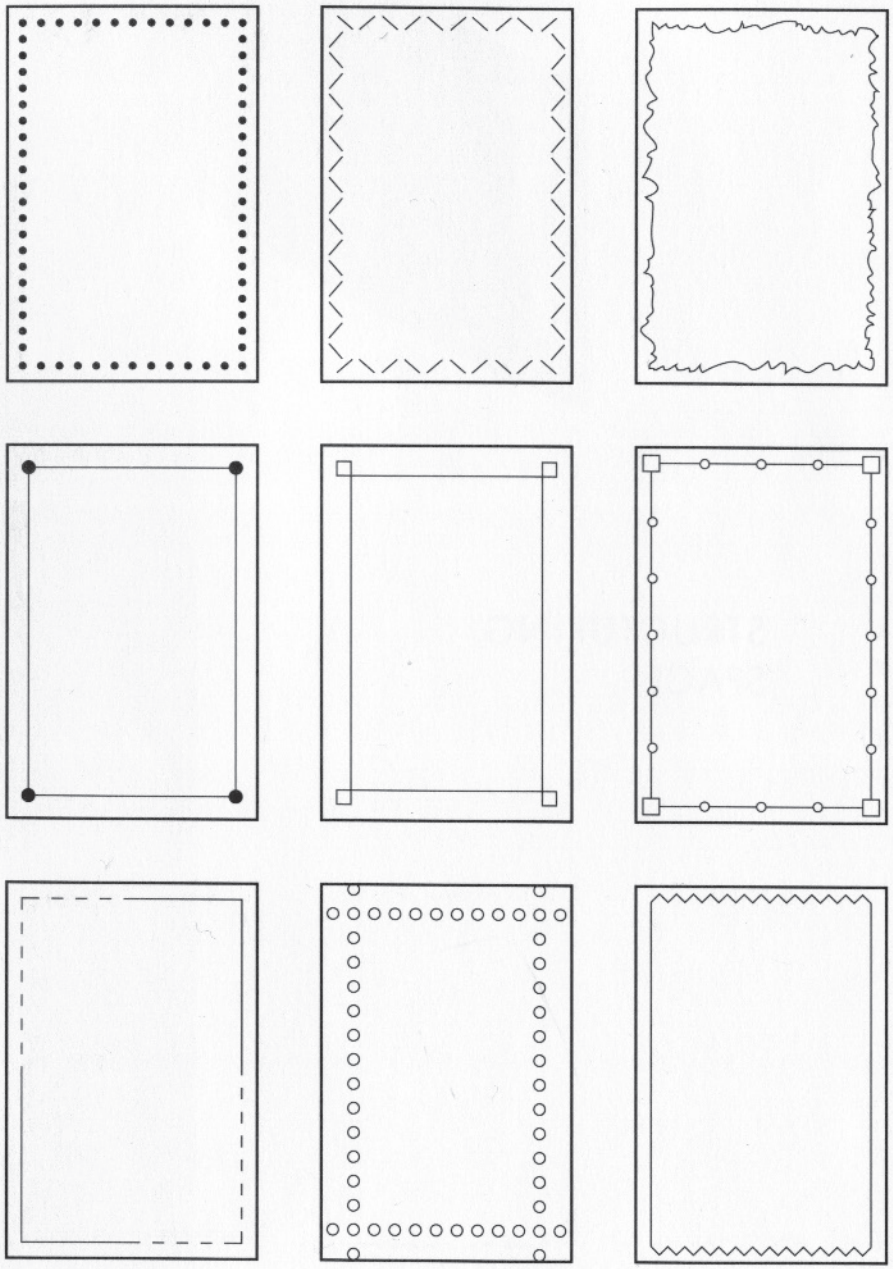
* An example of a page constructed from elements/devices from the indicated pages.

1

STRUCTURING SPACE



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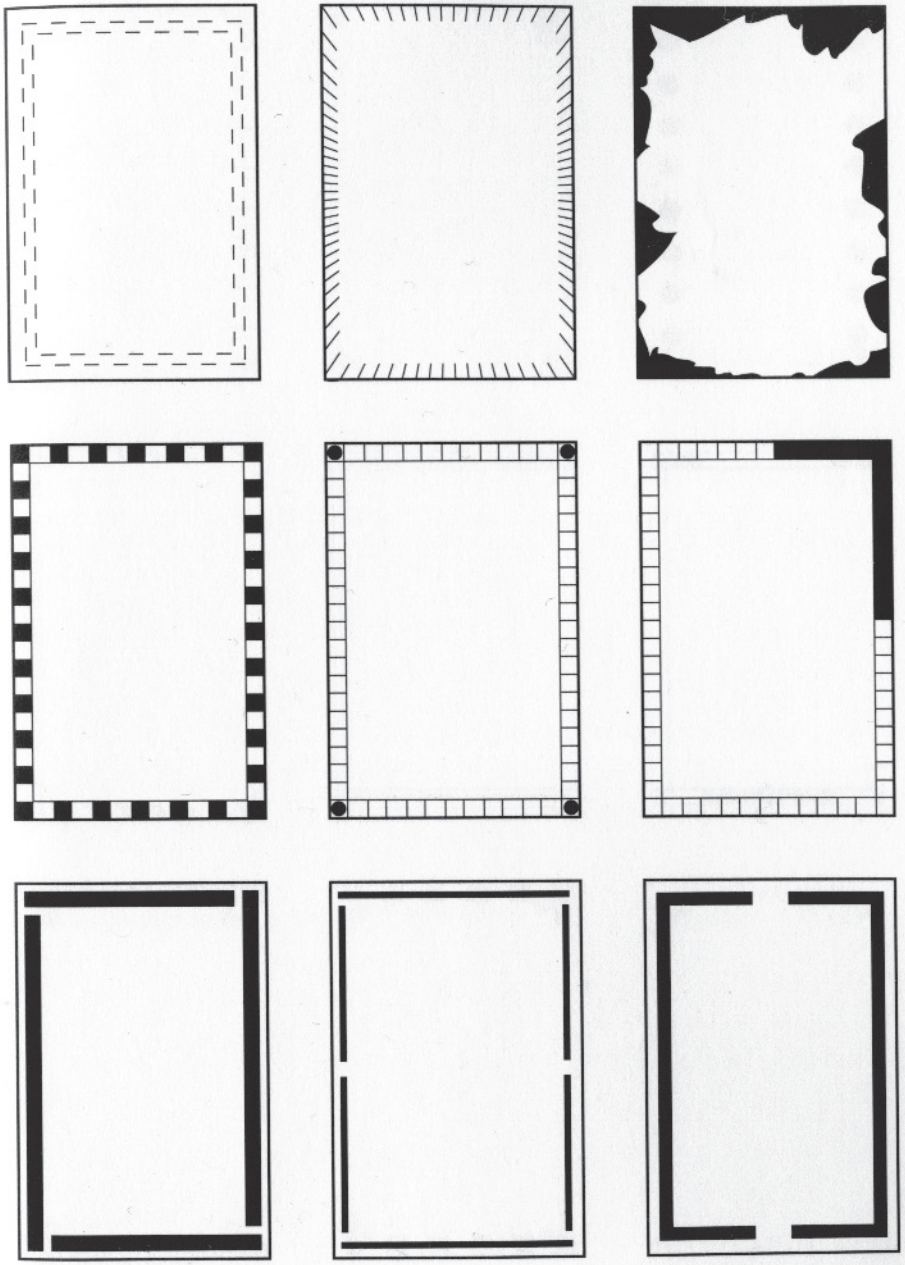

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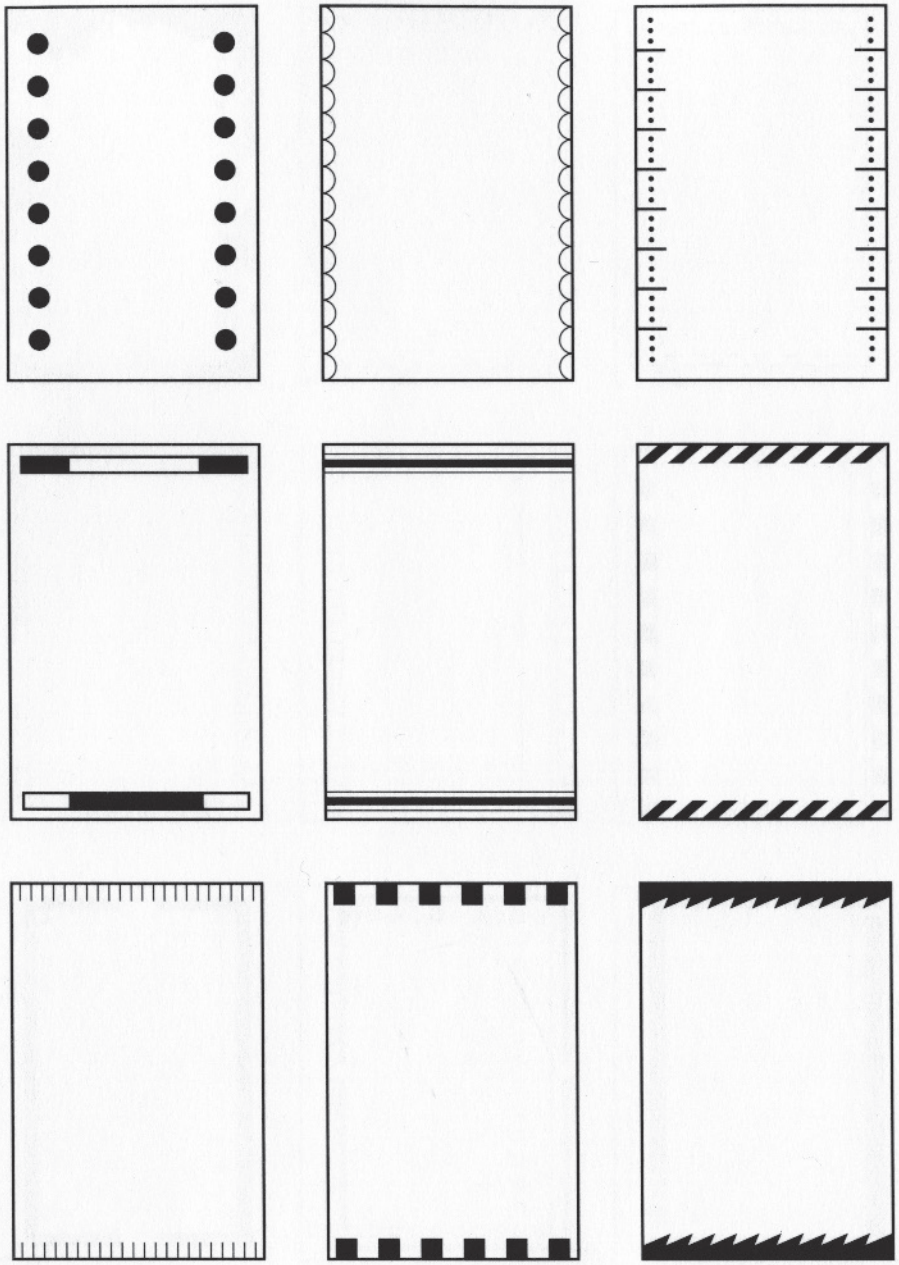

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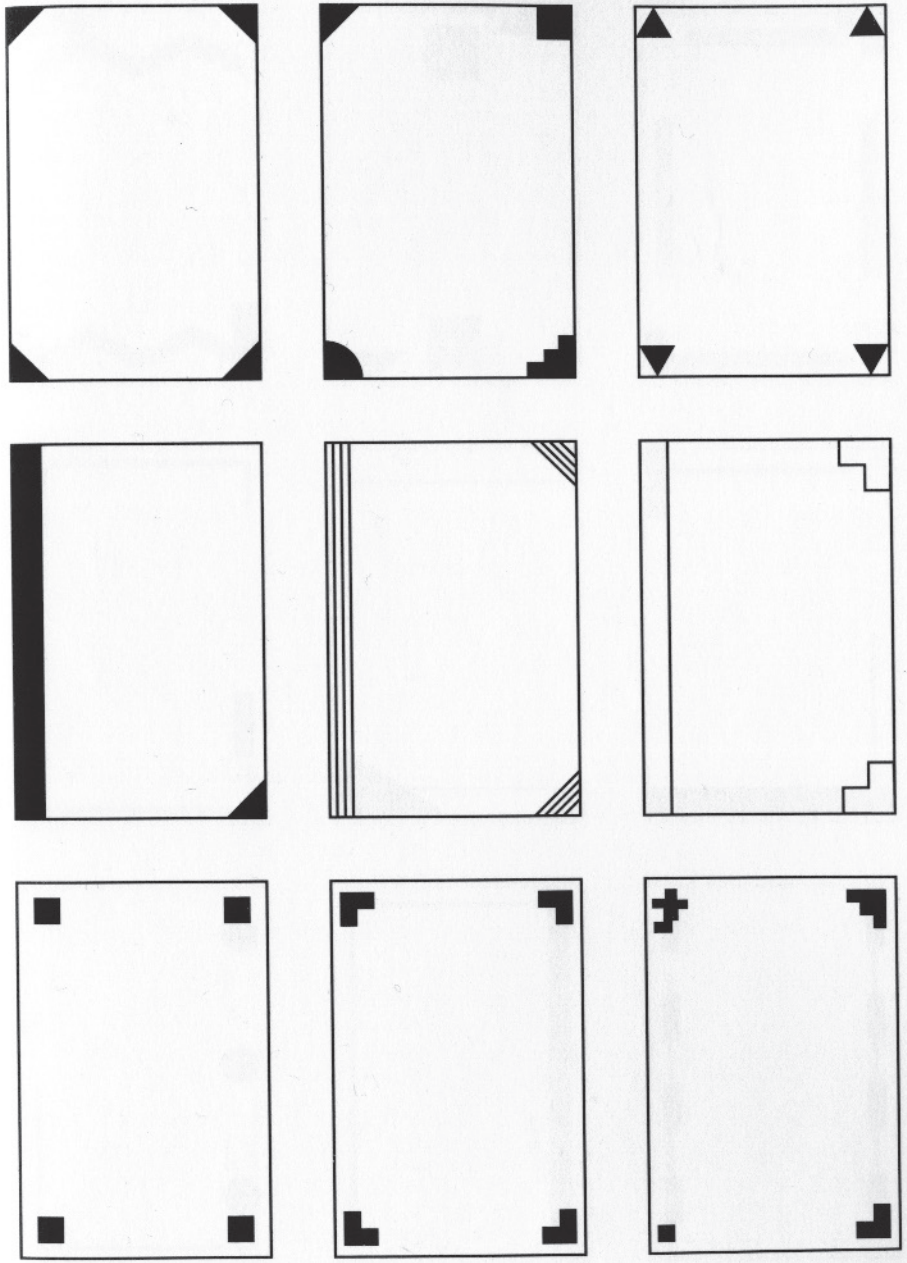

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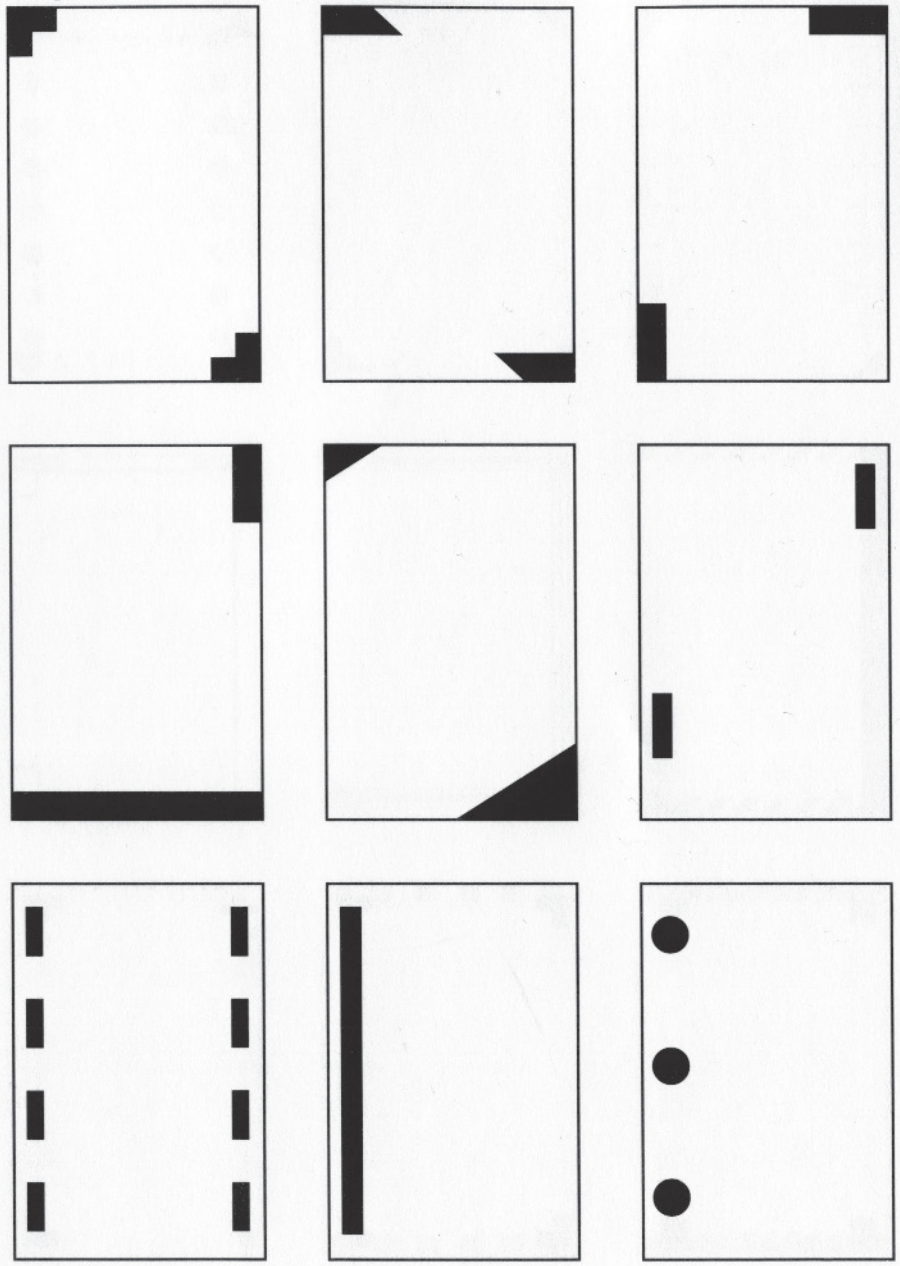

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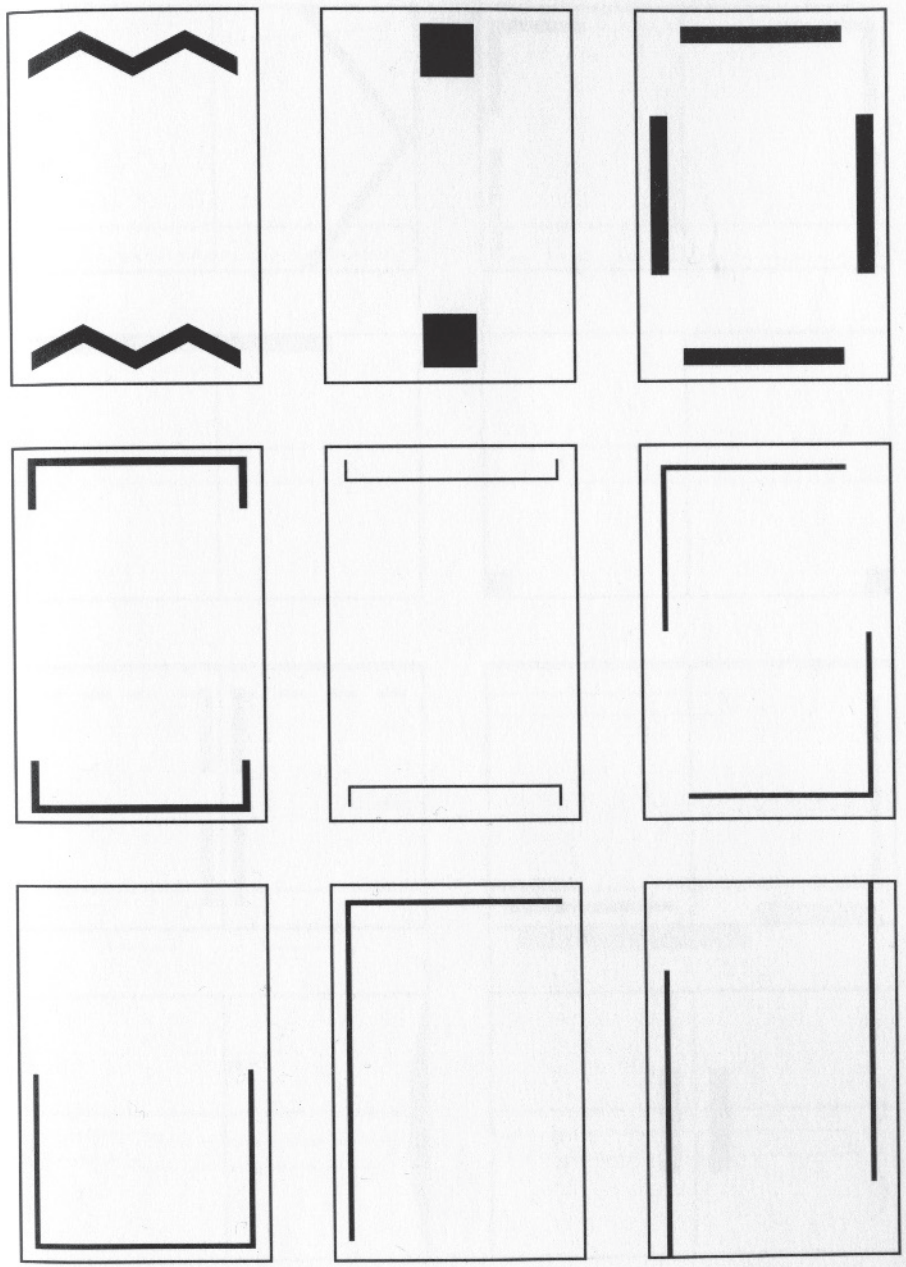

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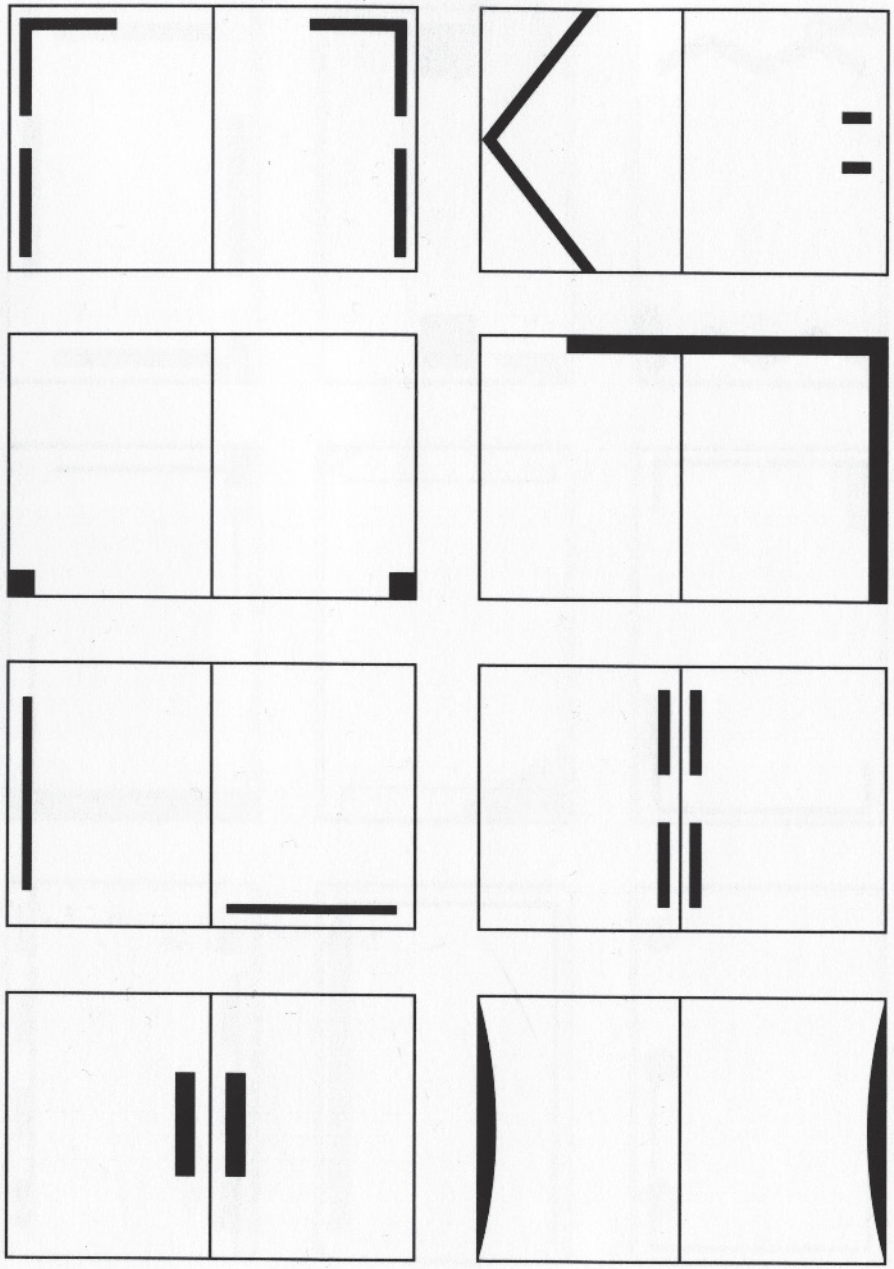

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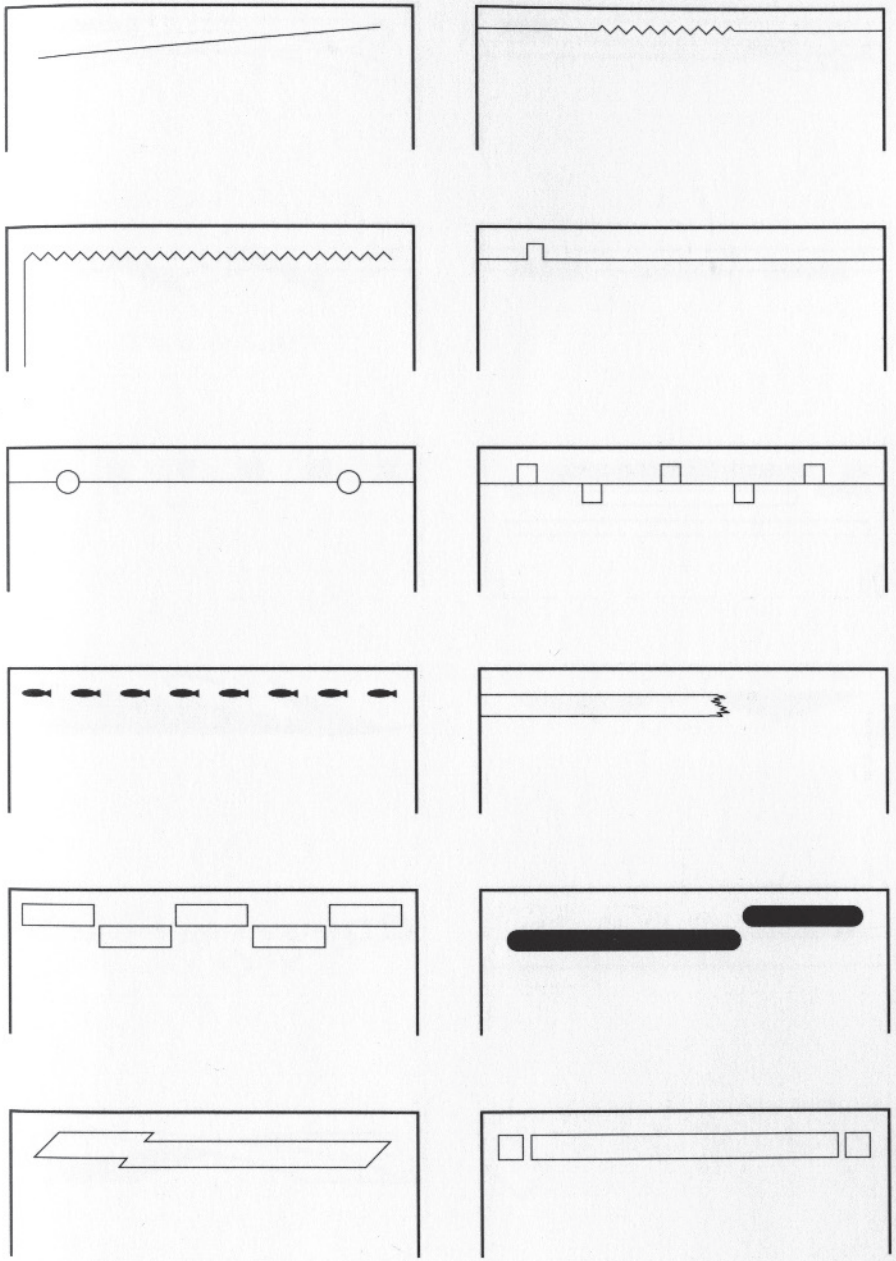

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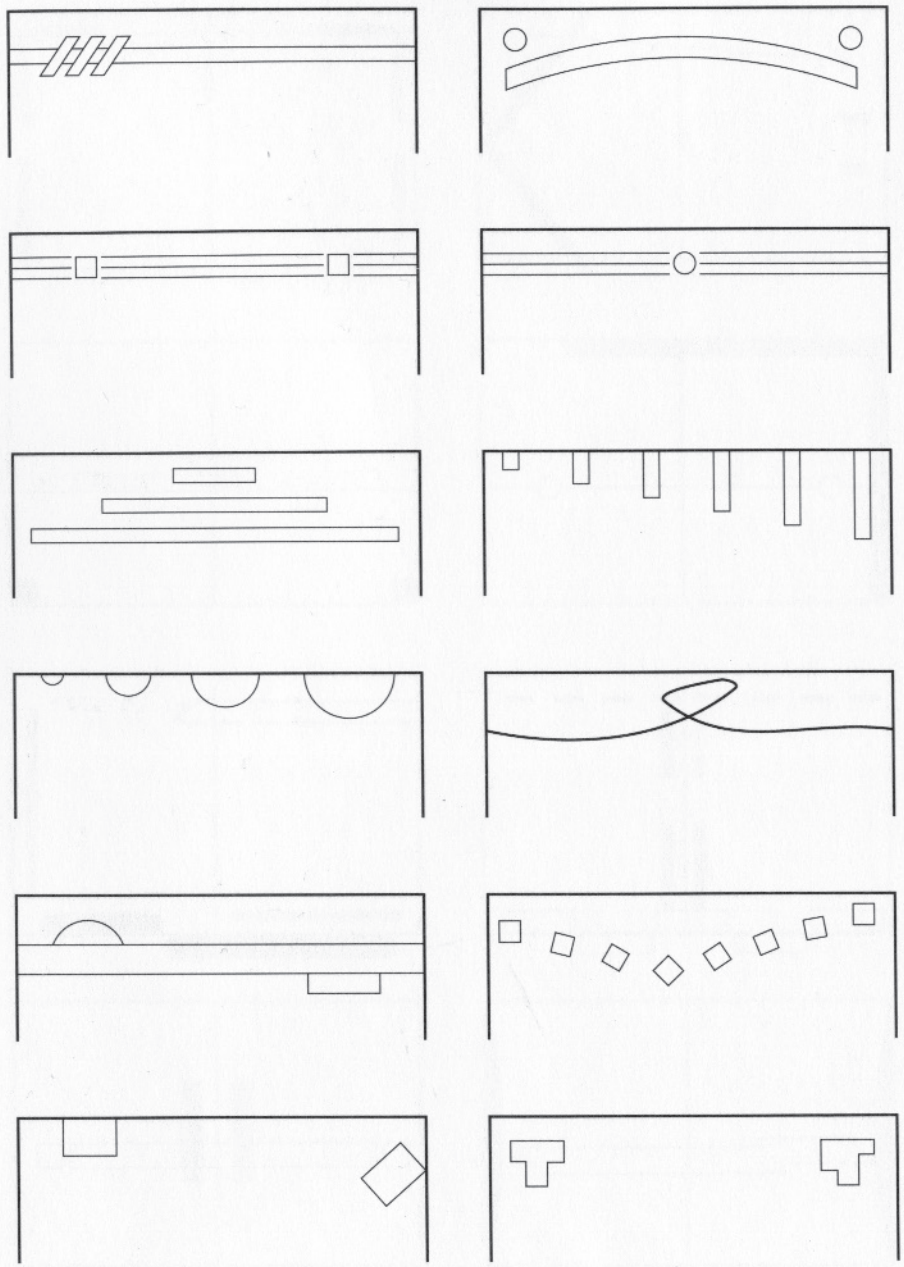

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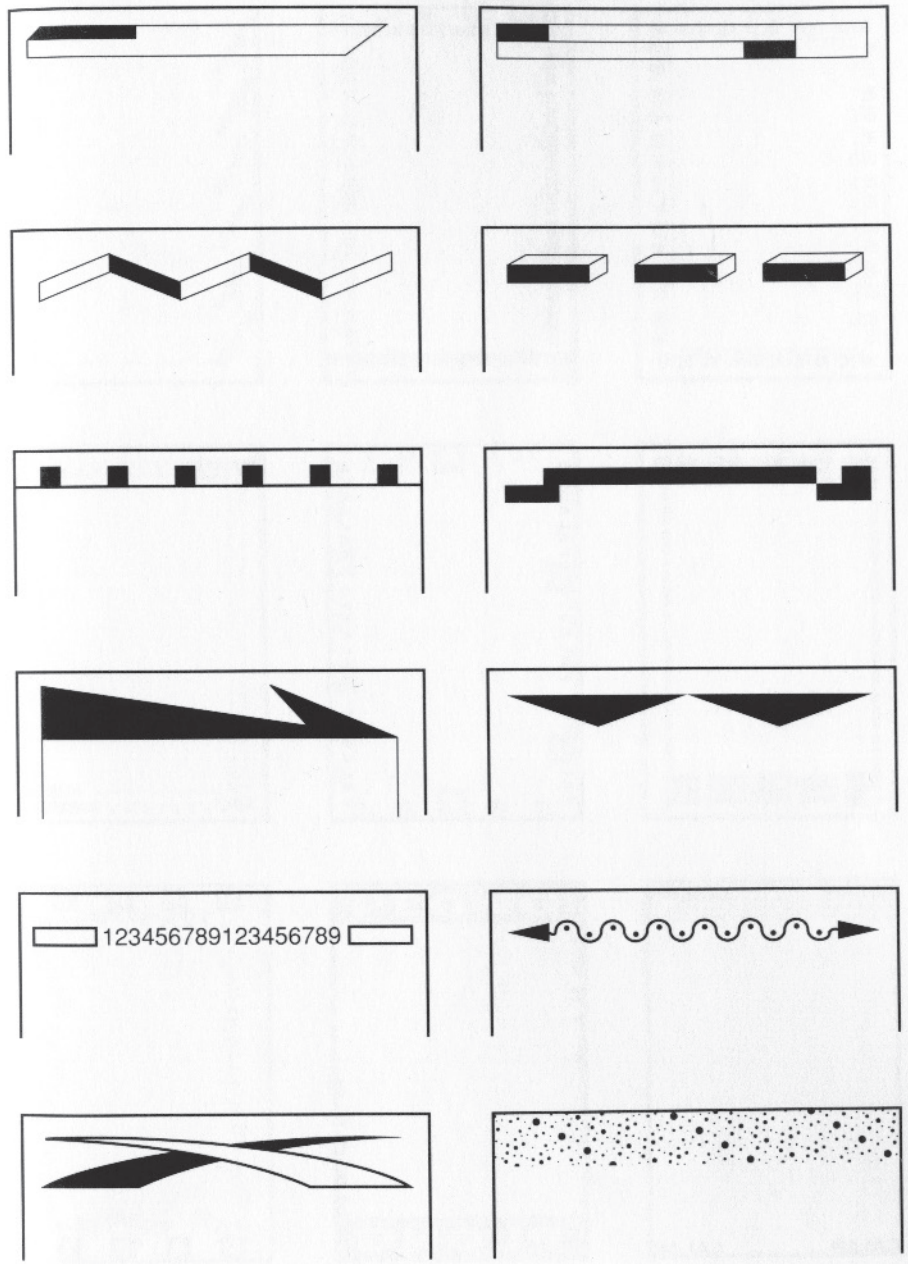

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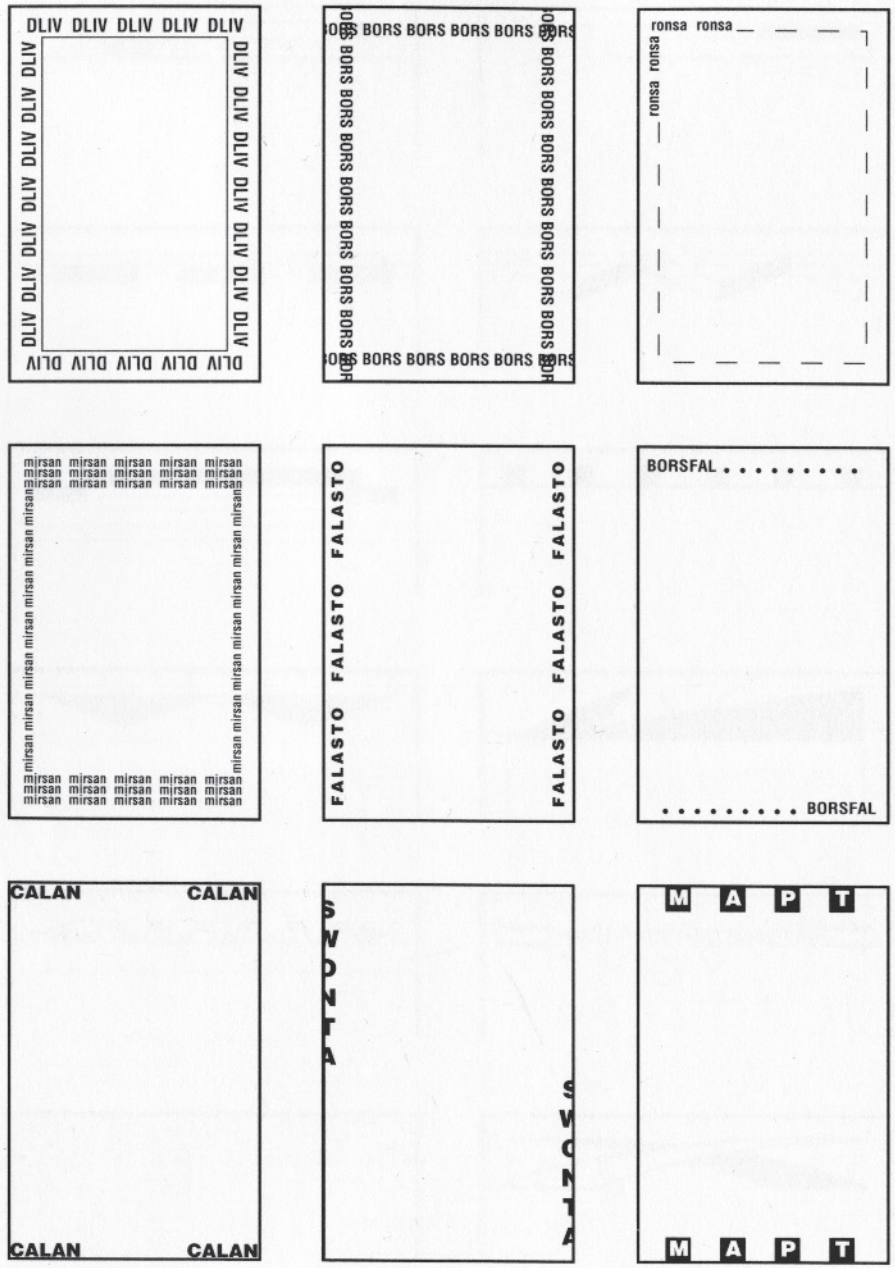

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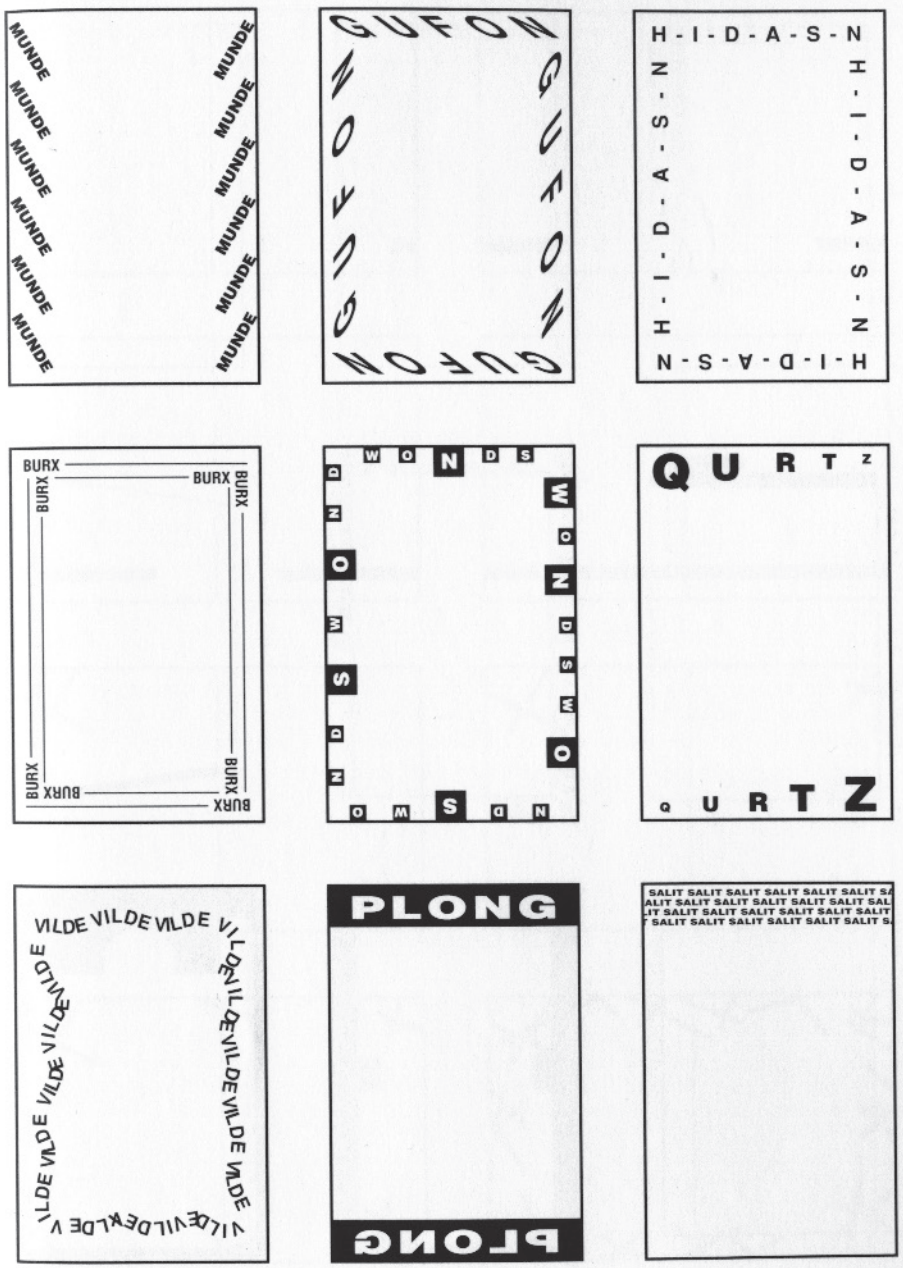

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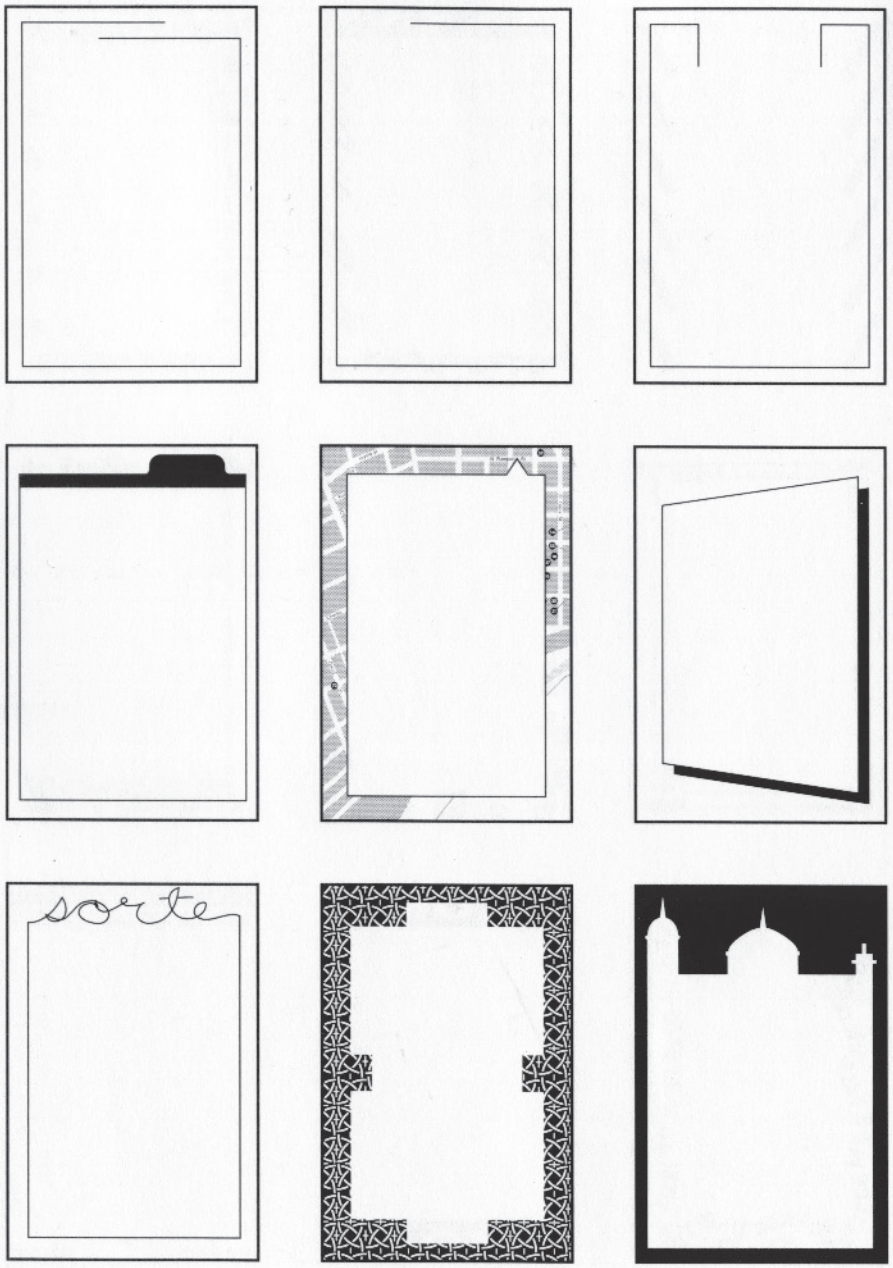

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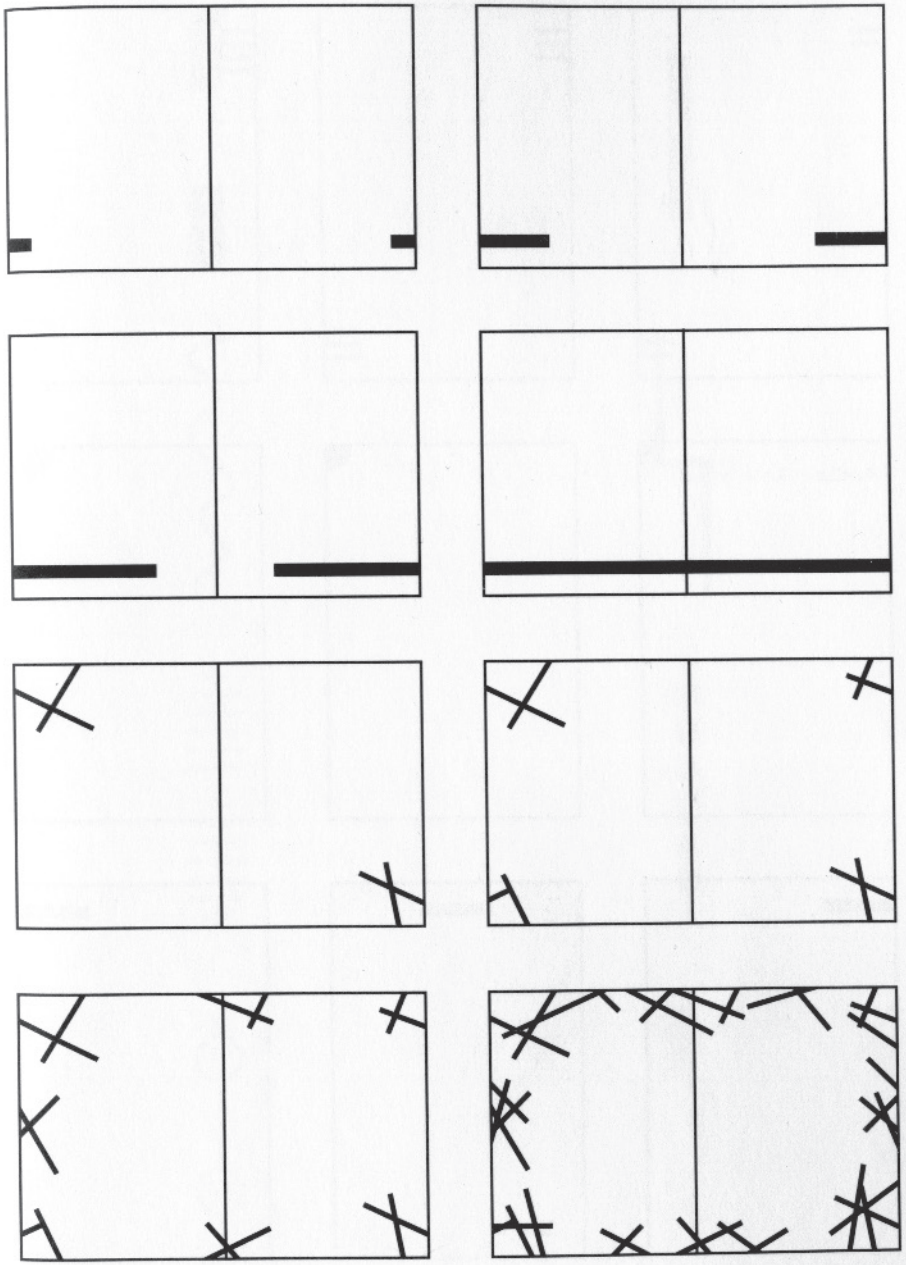

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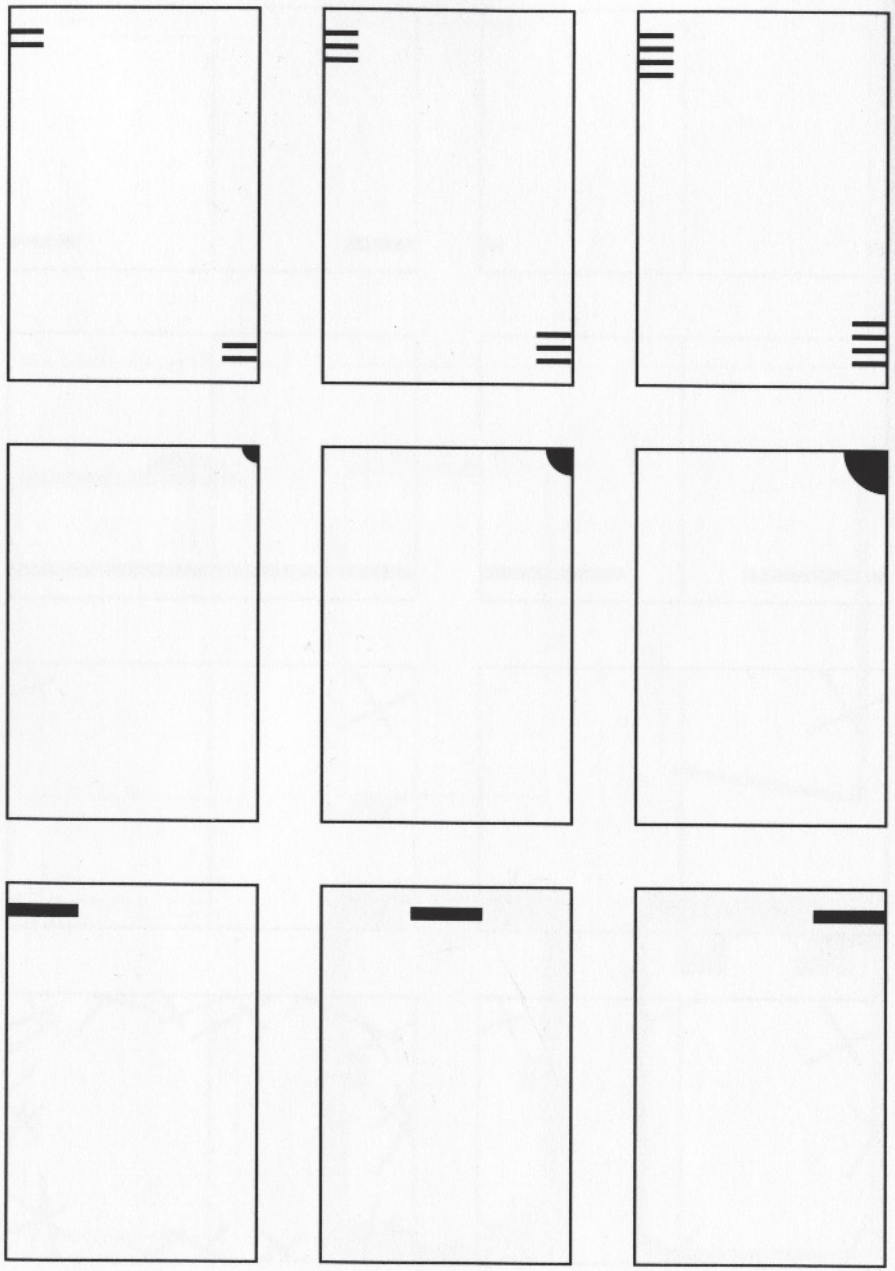

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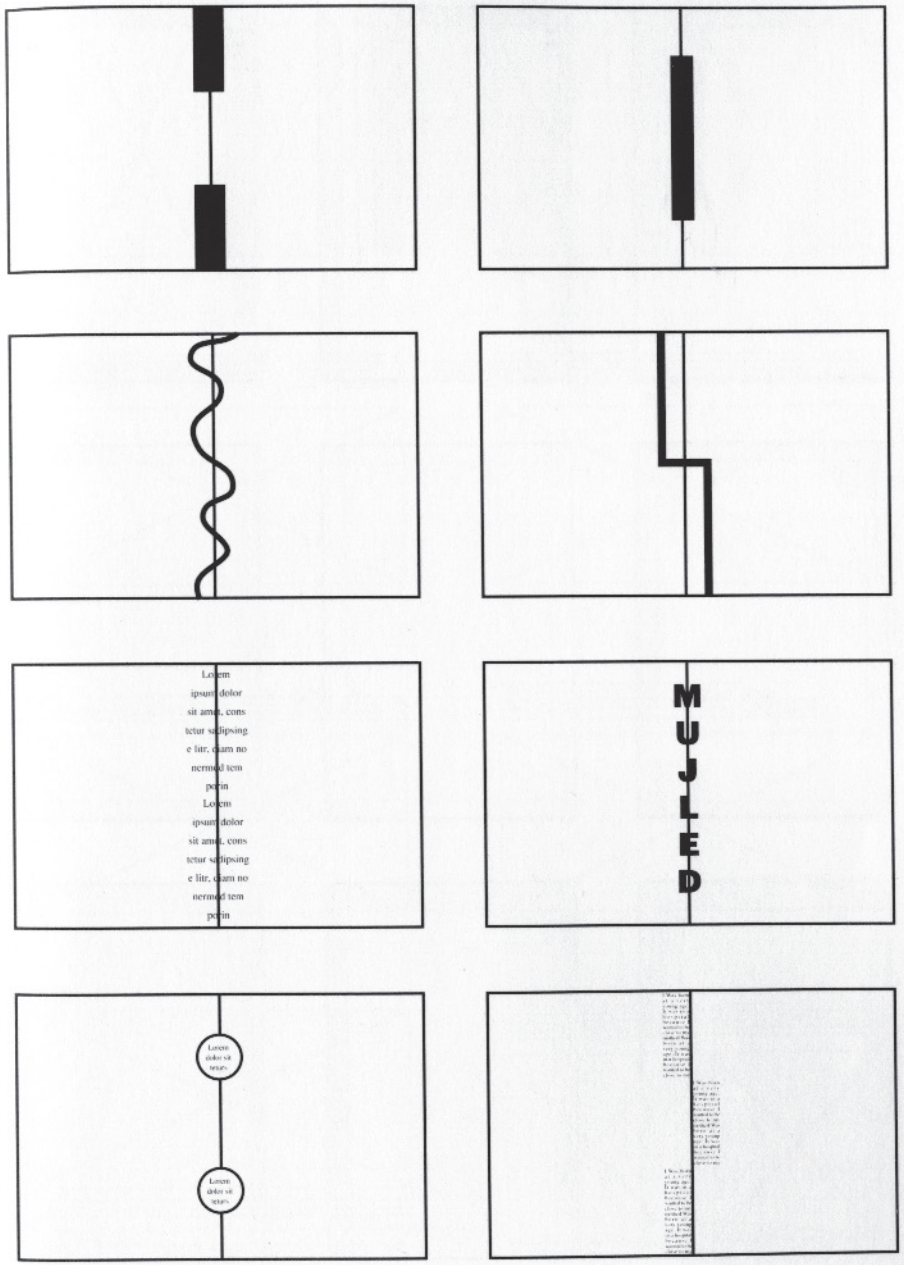

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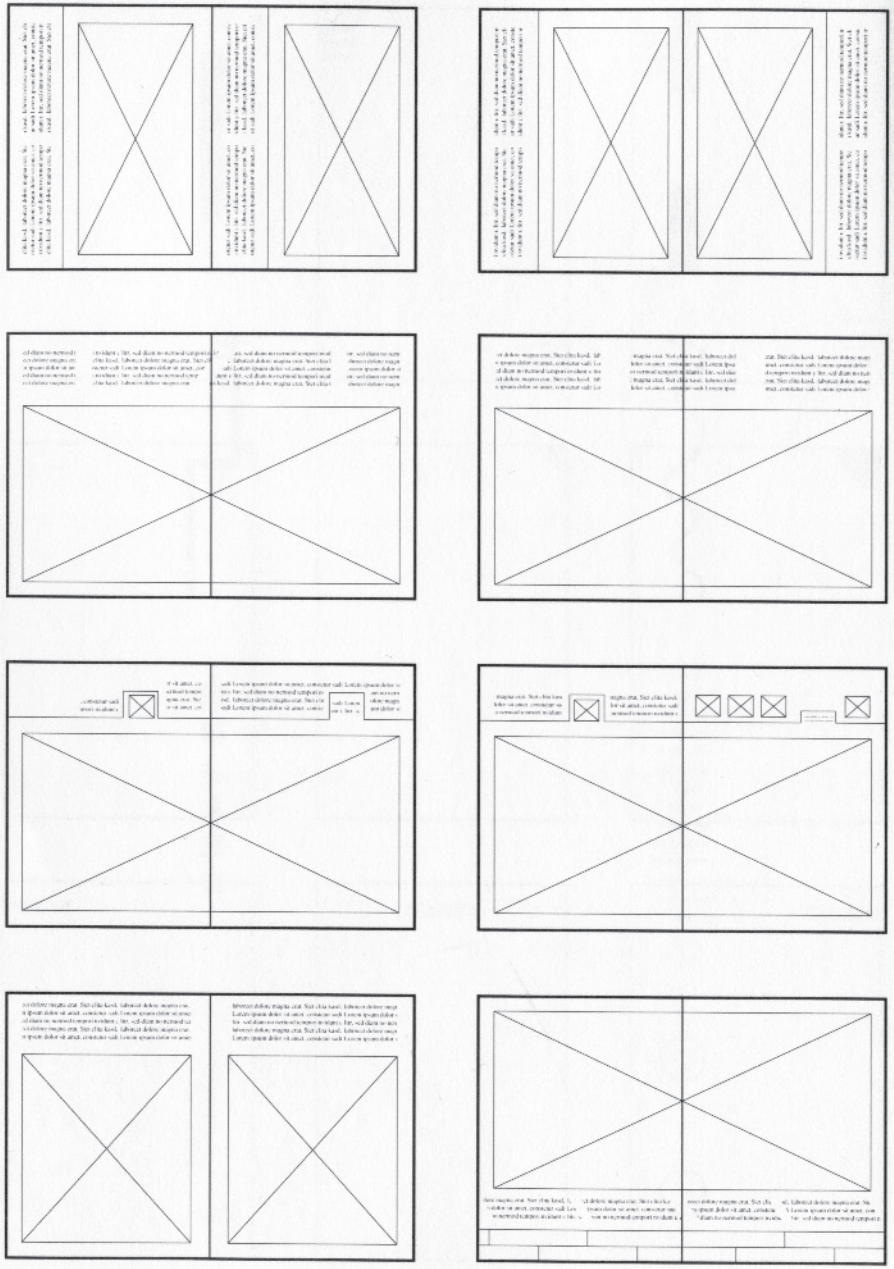

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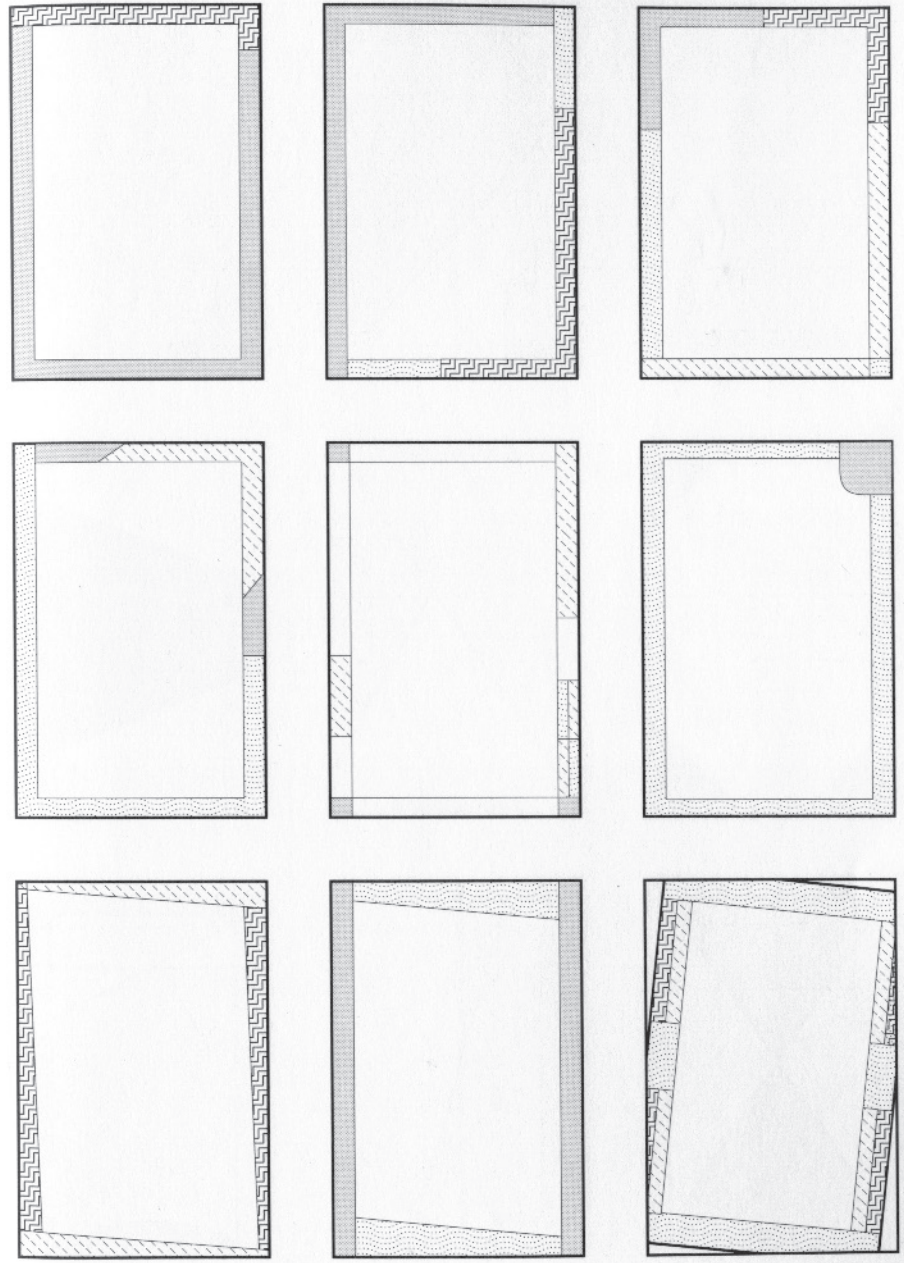

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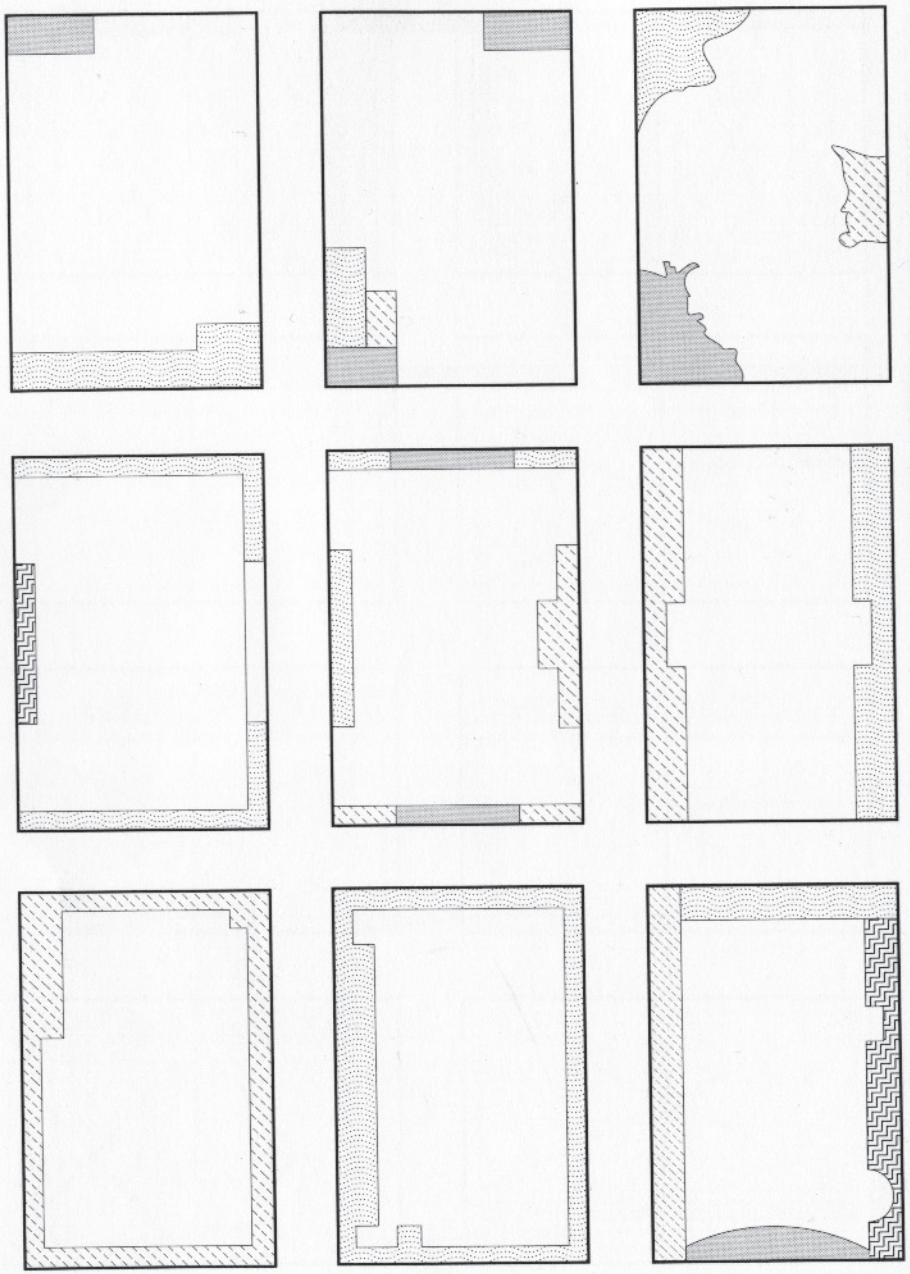

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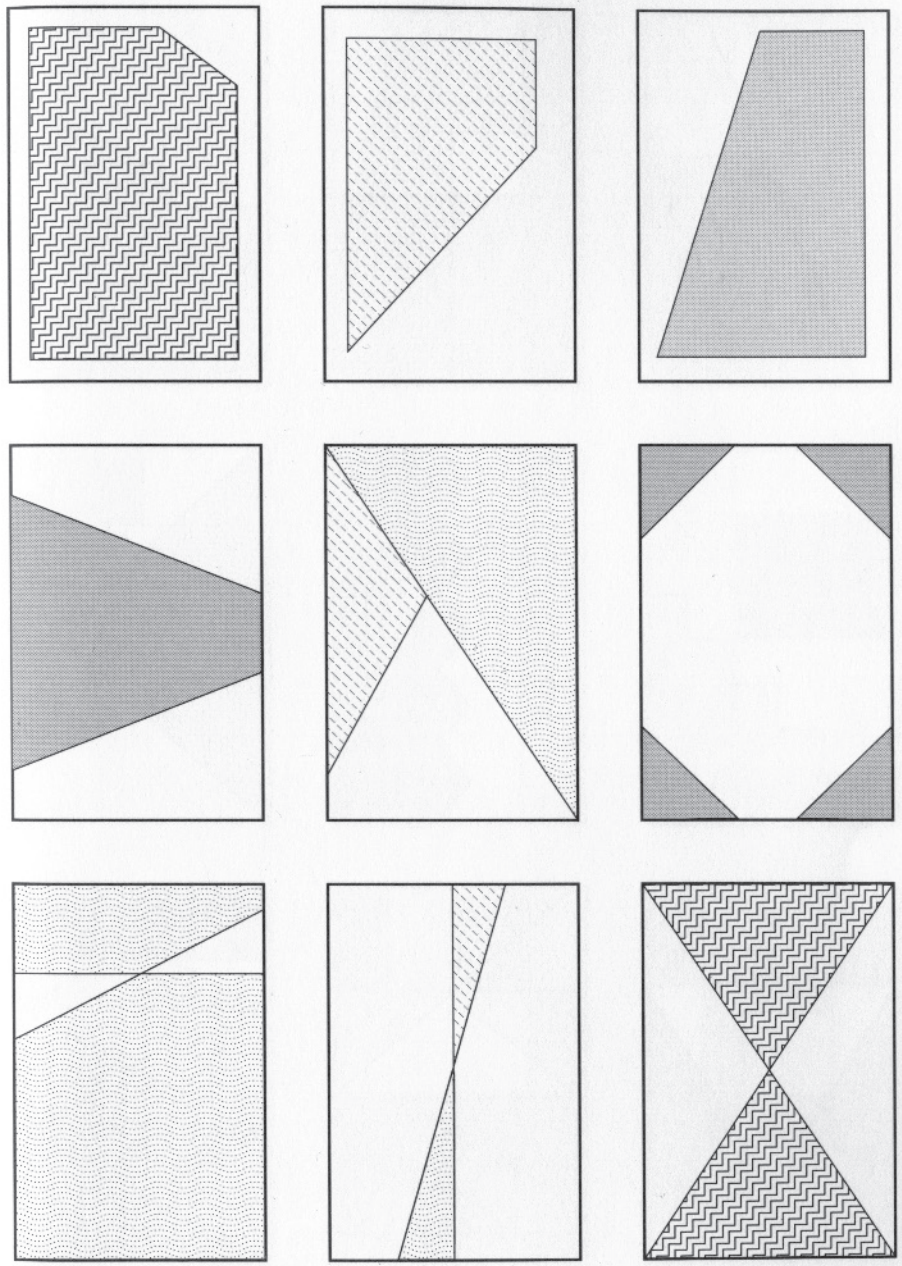

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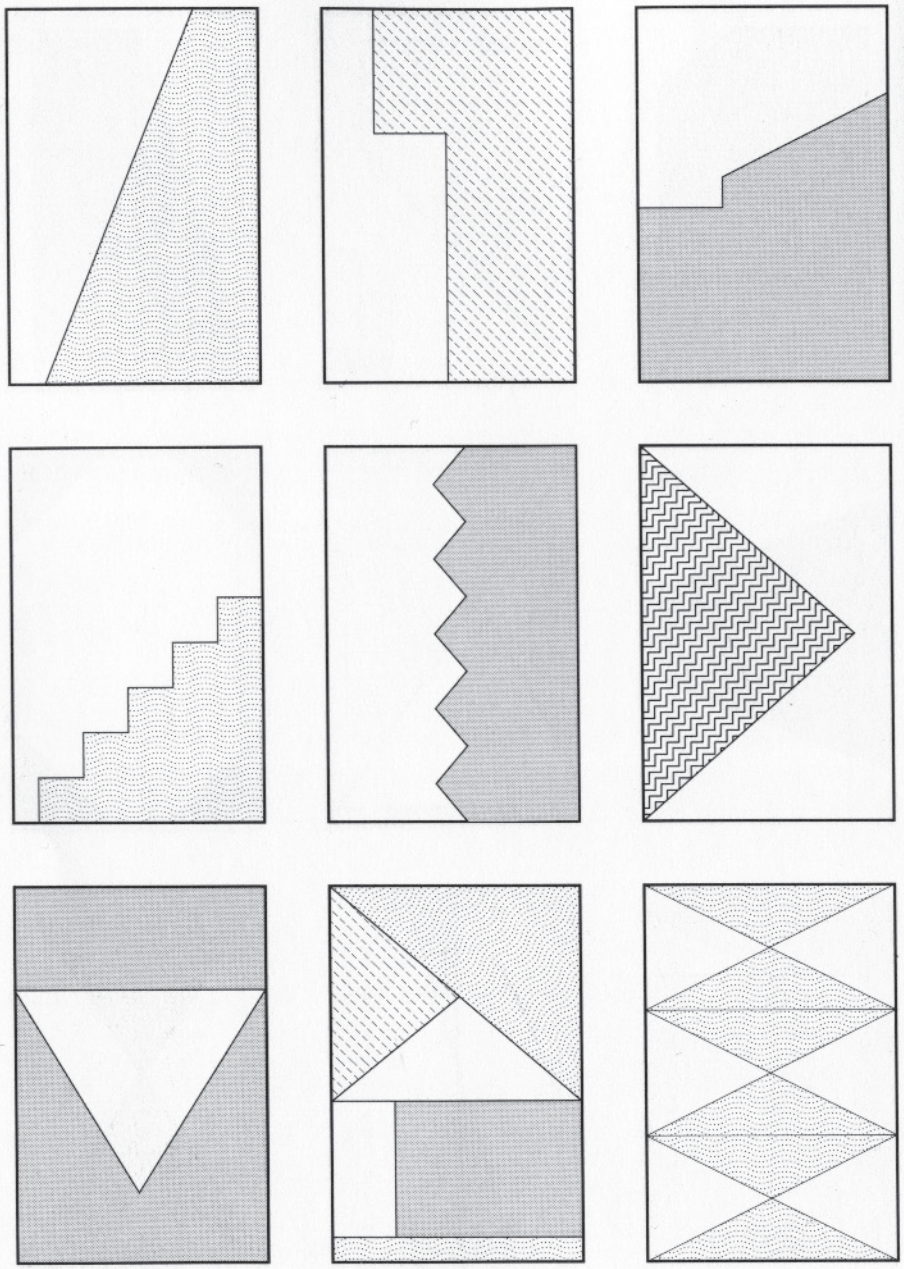

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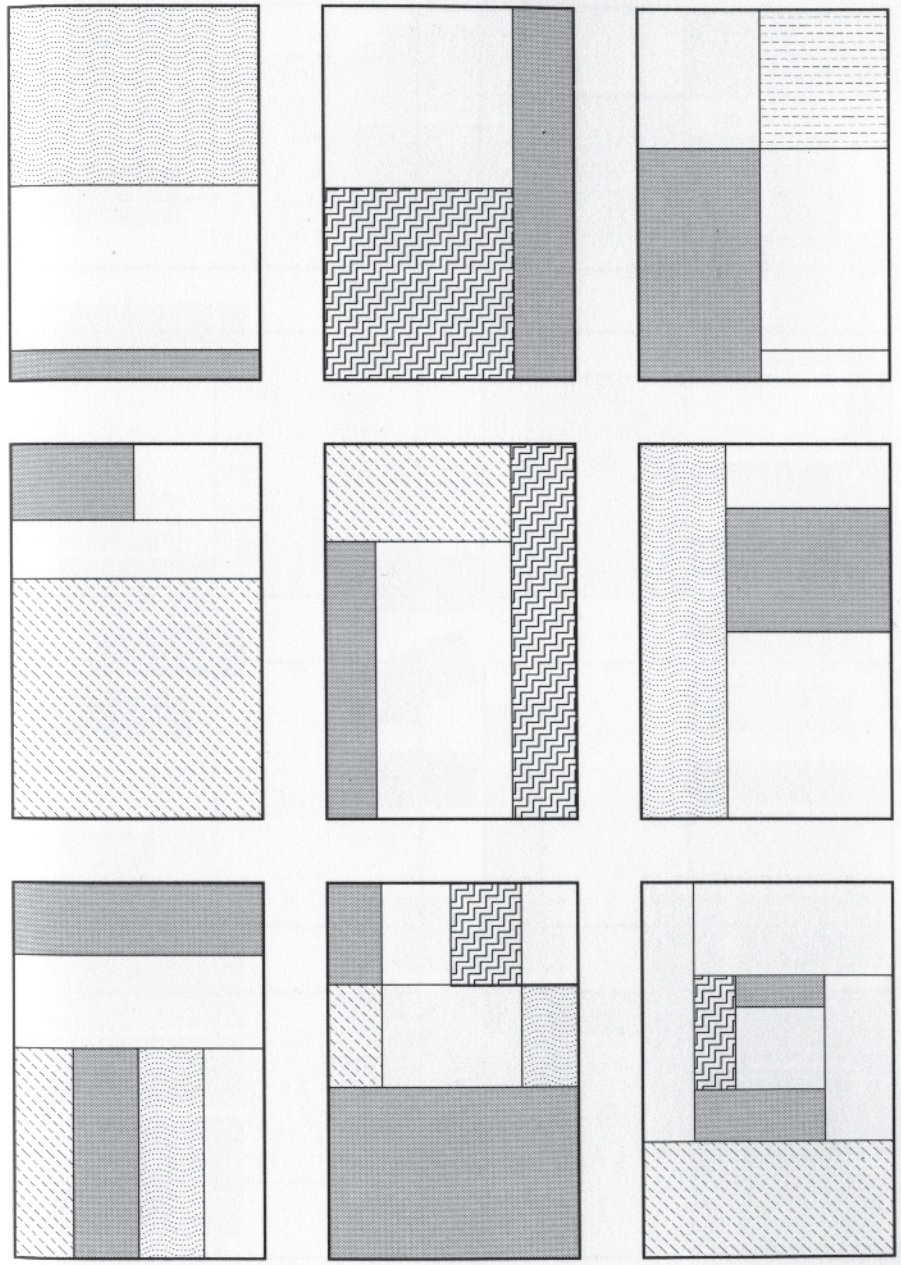

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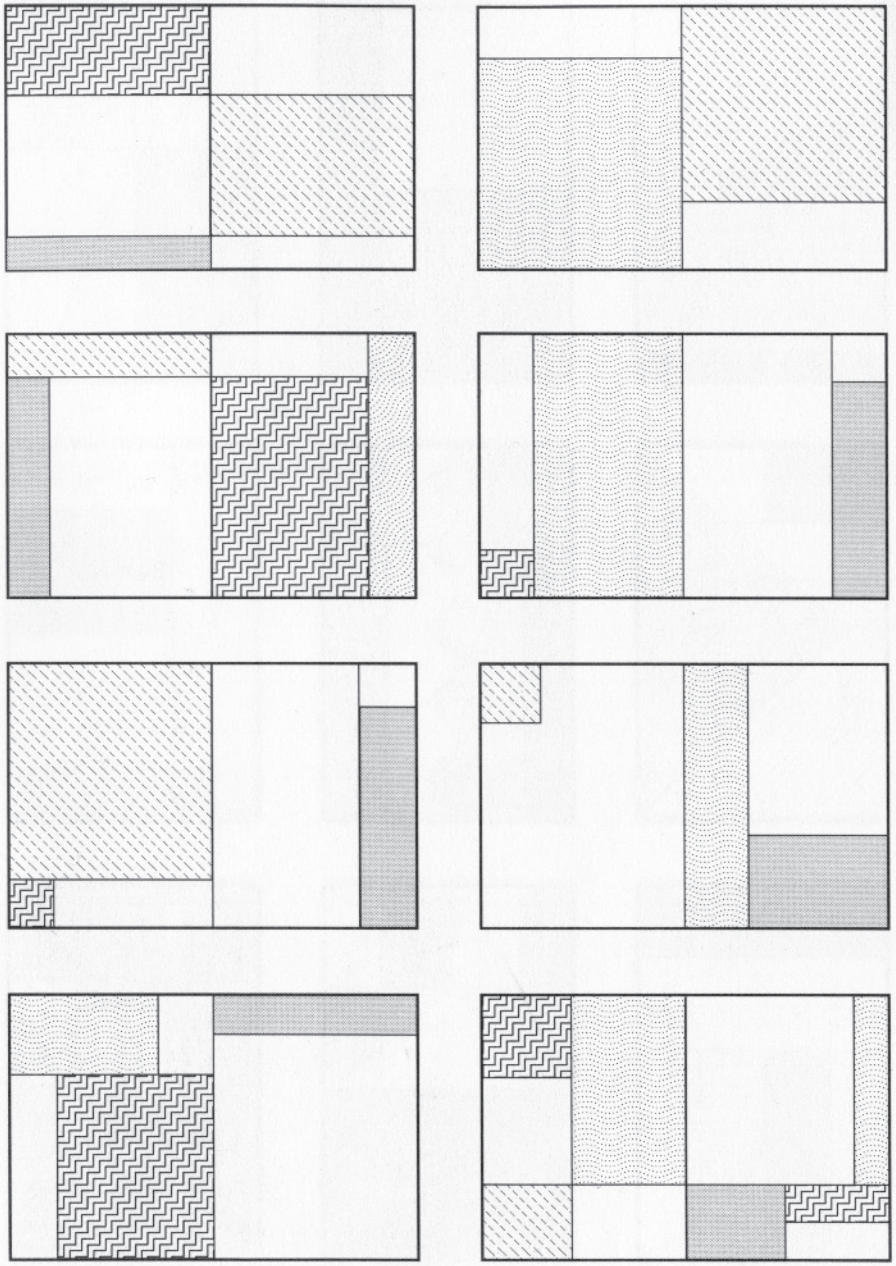

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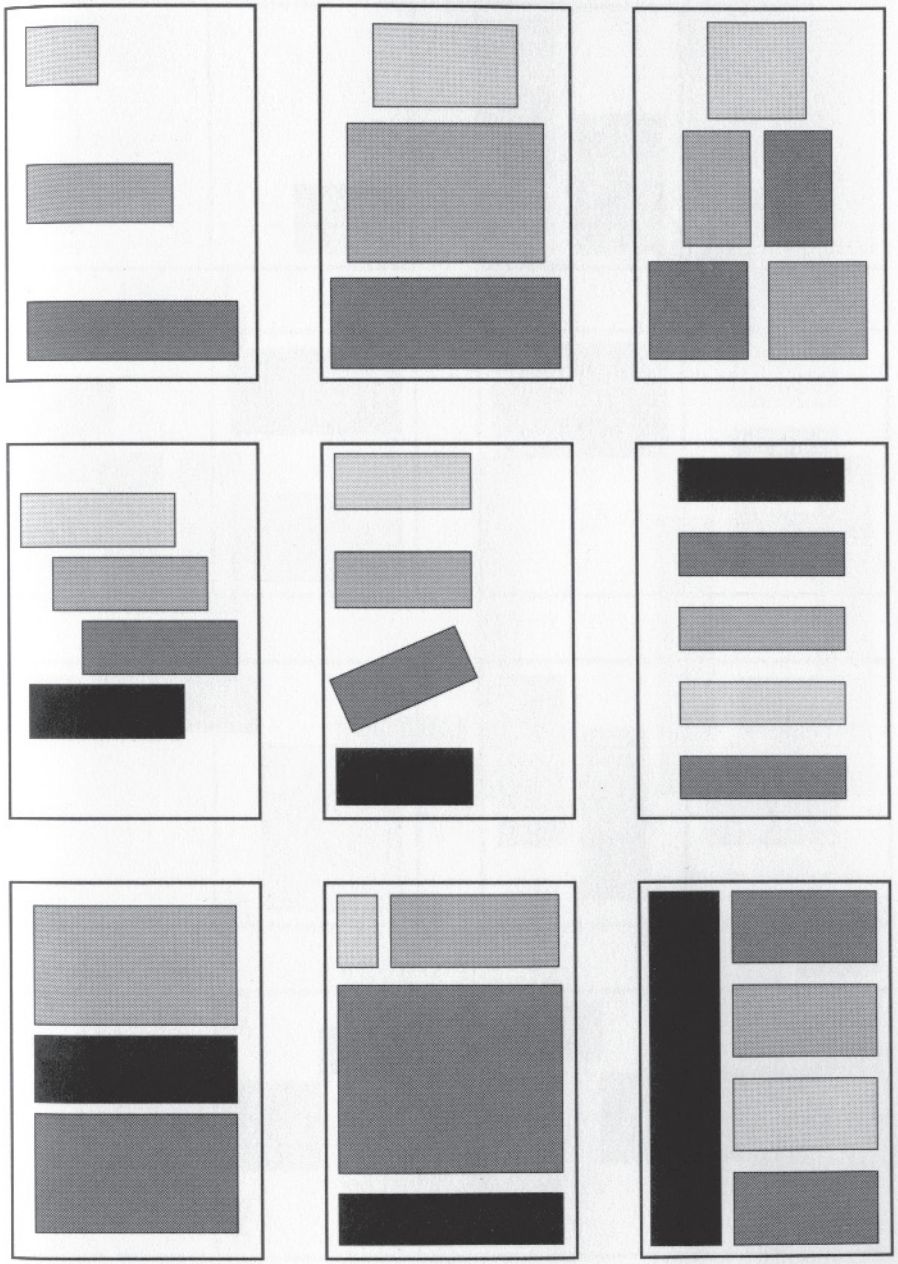

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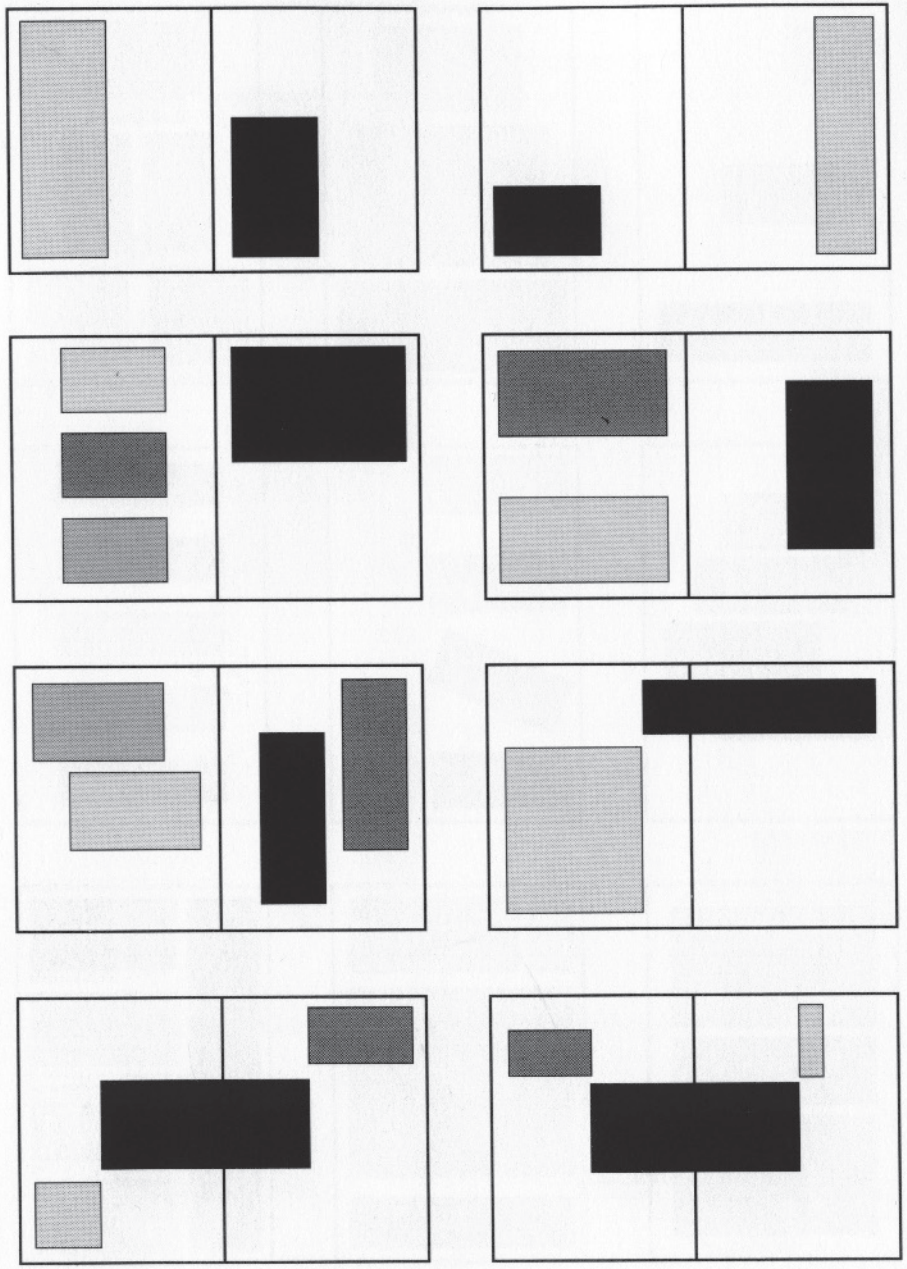

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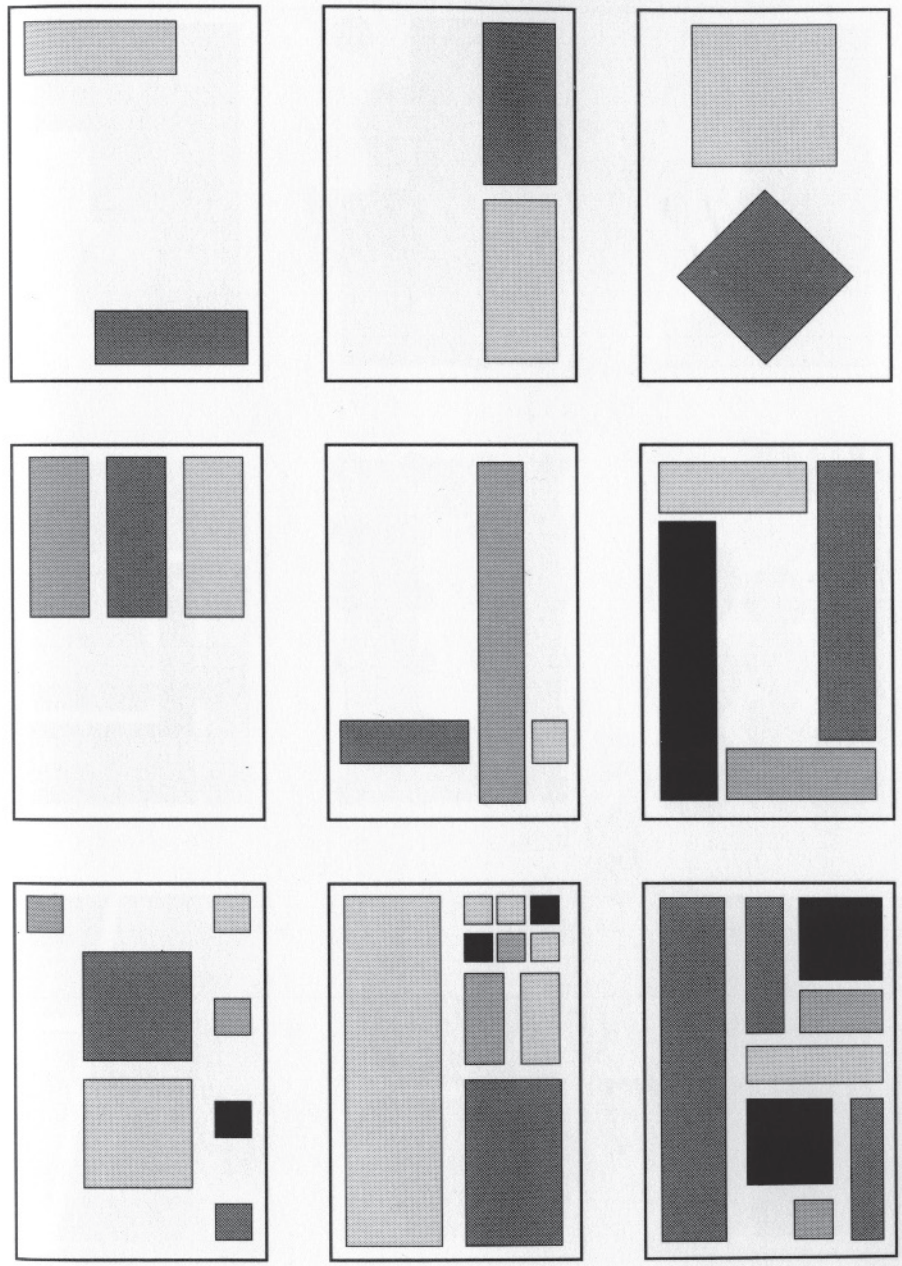

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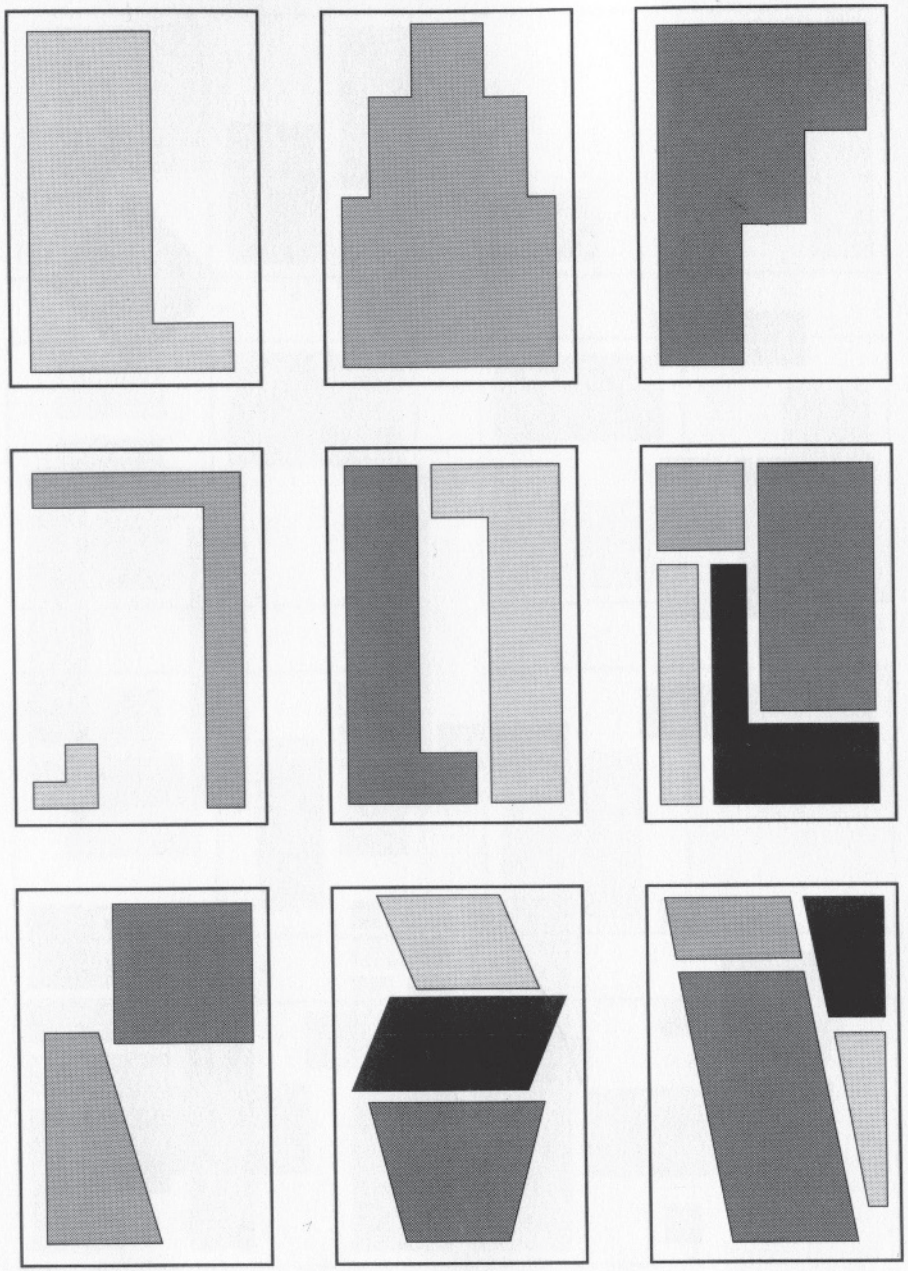

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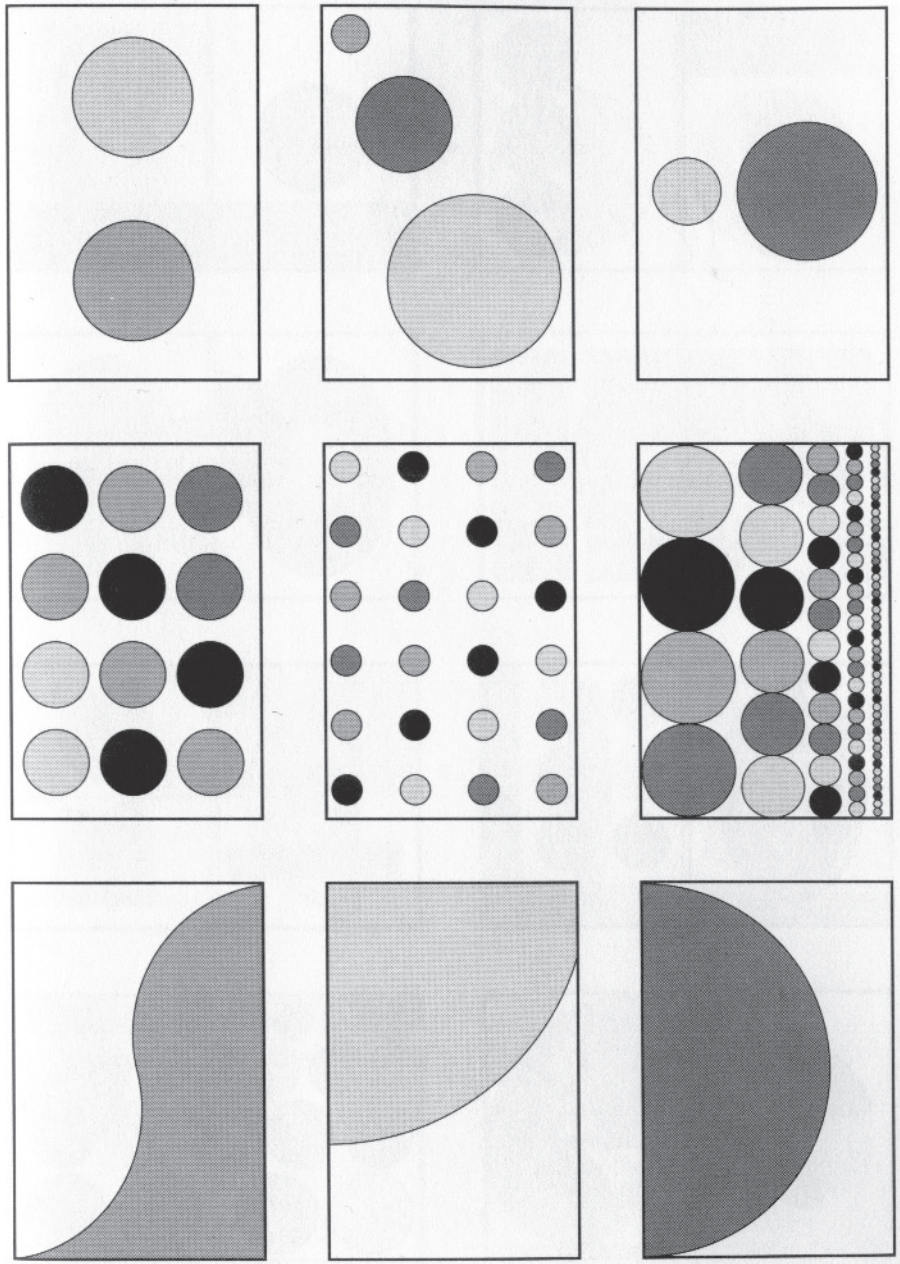

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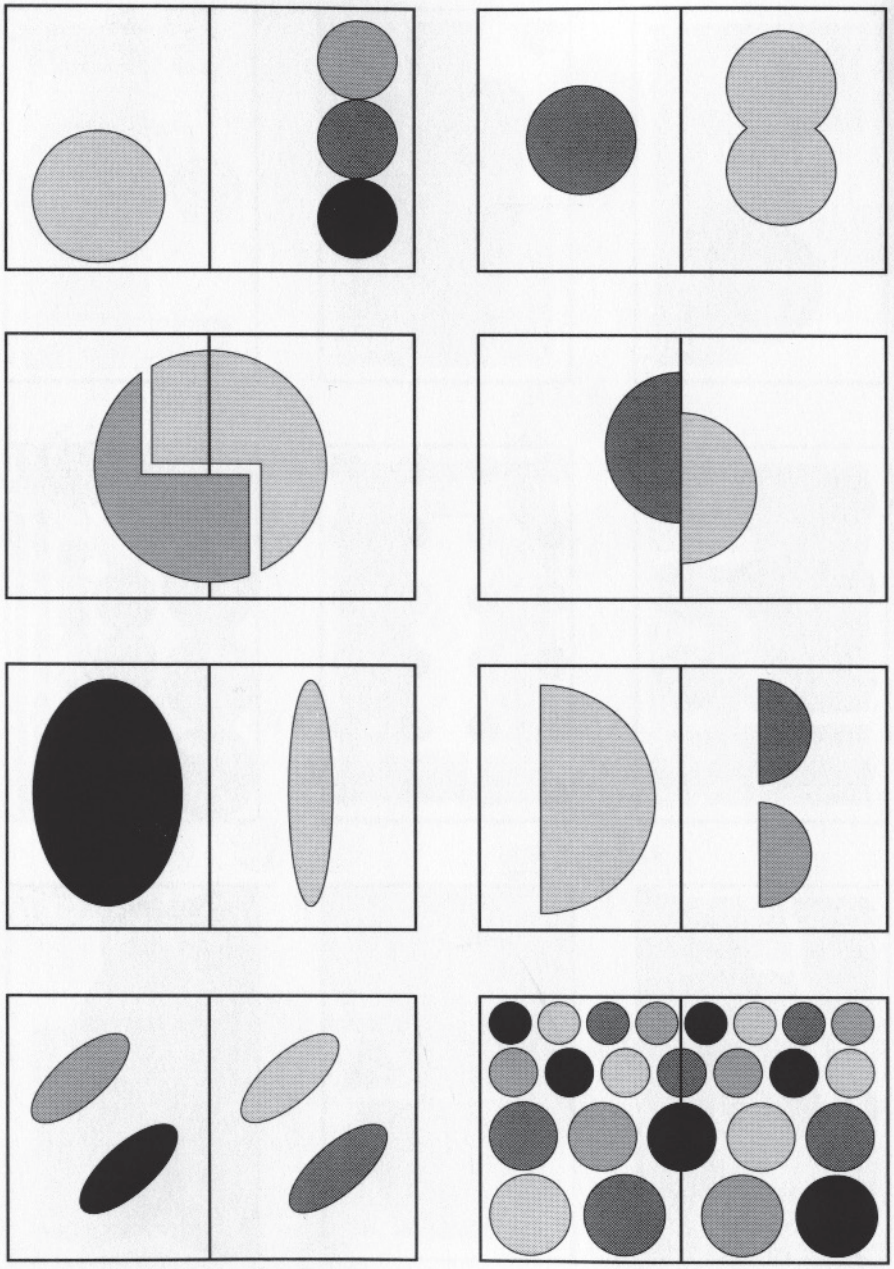

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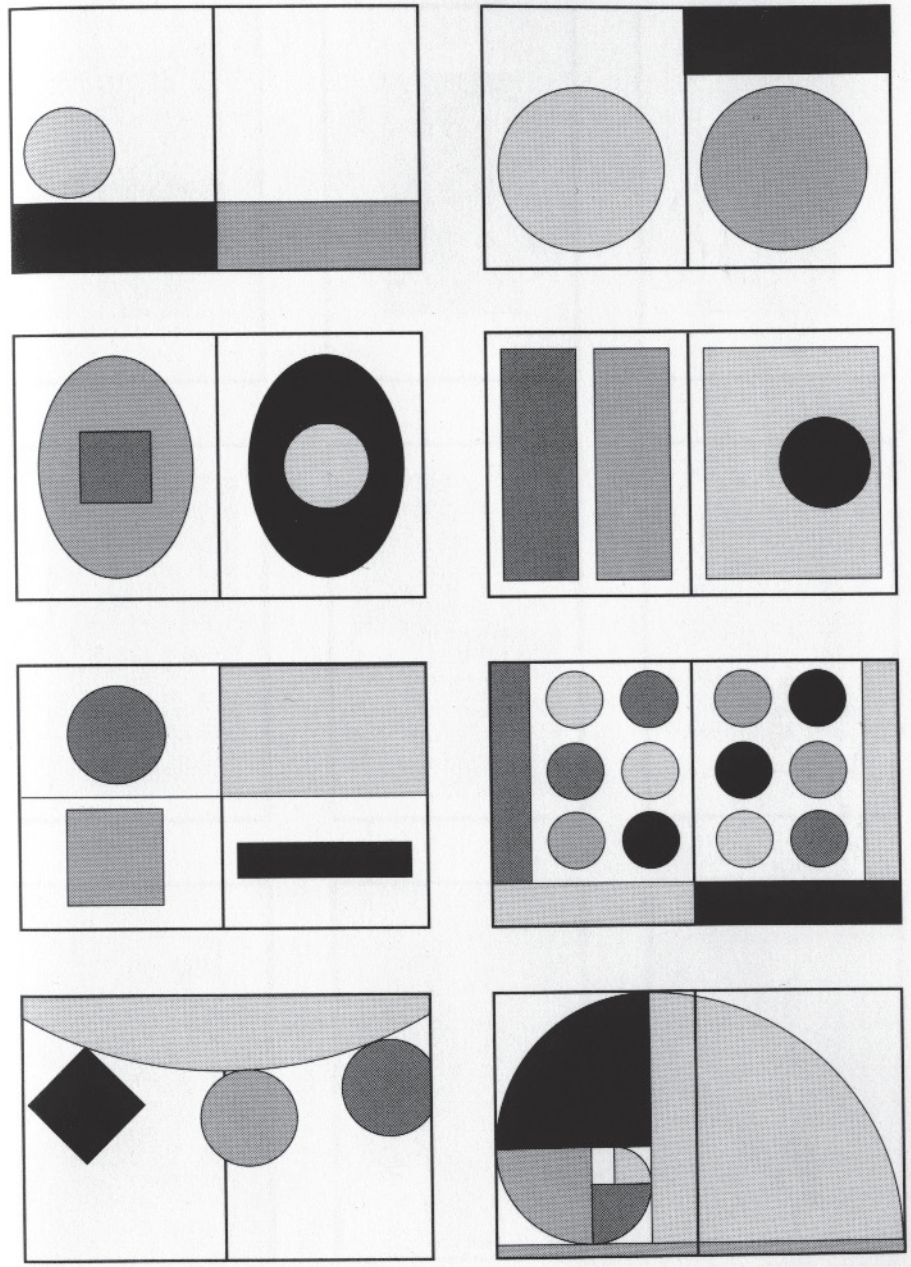

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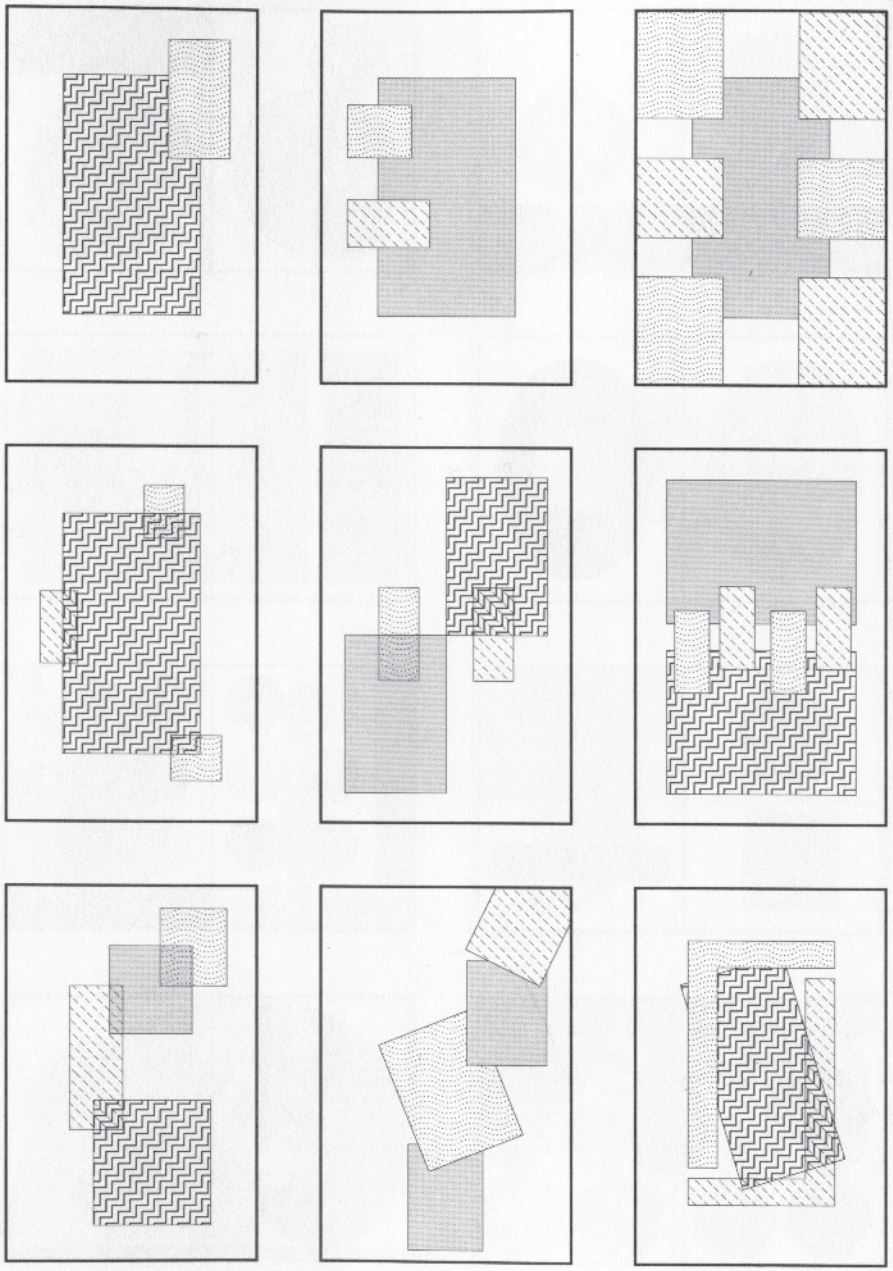

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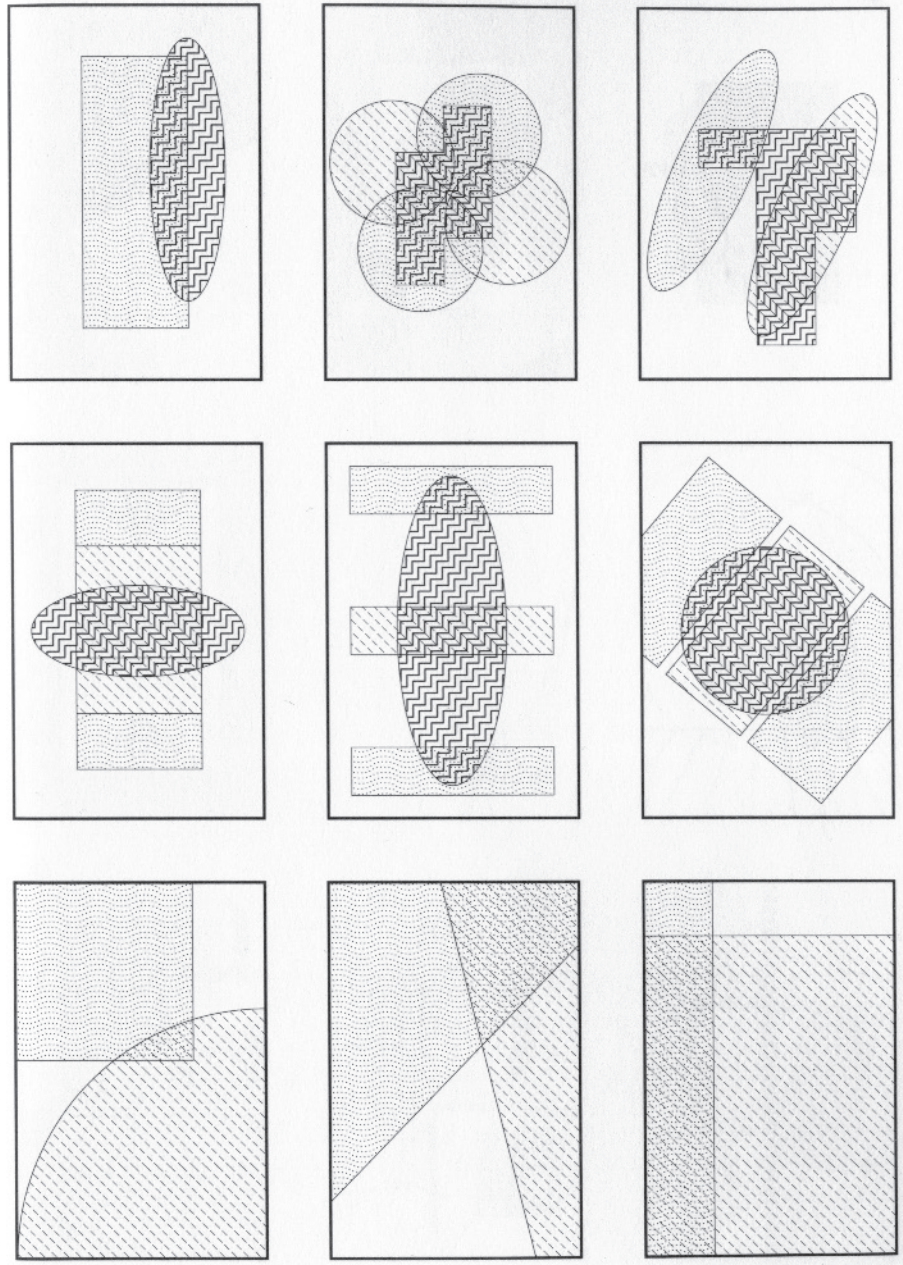

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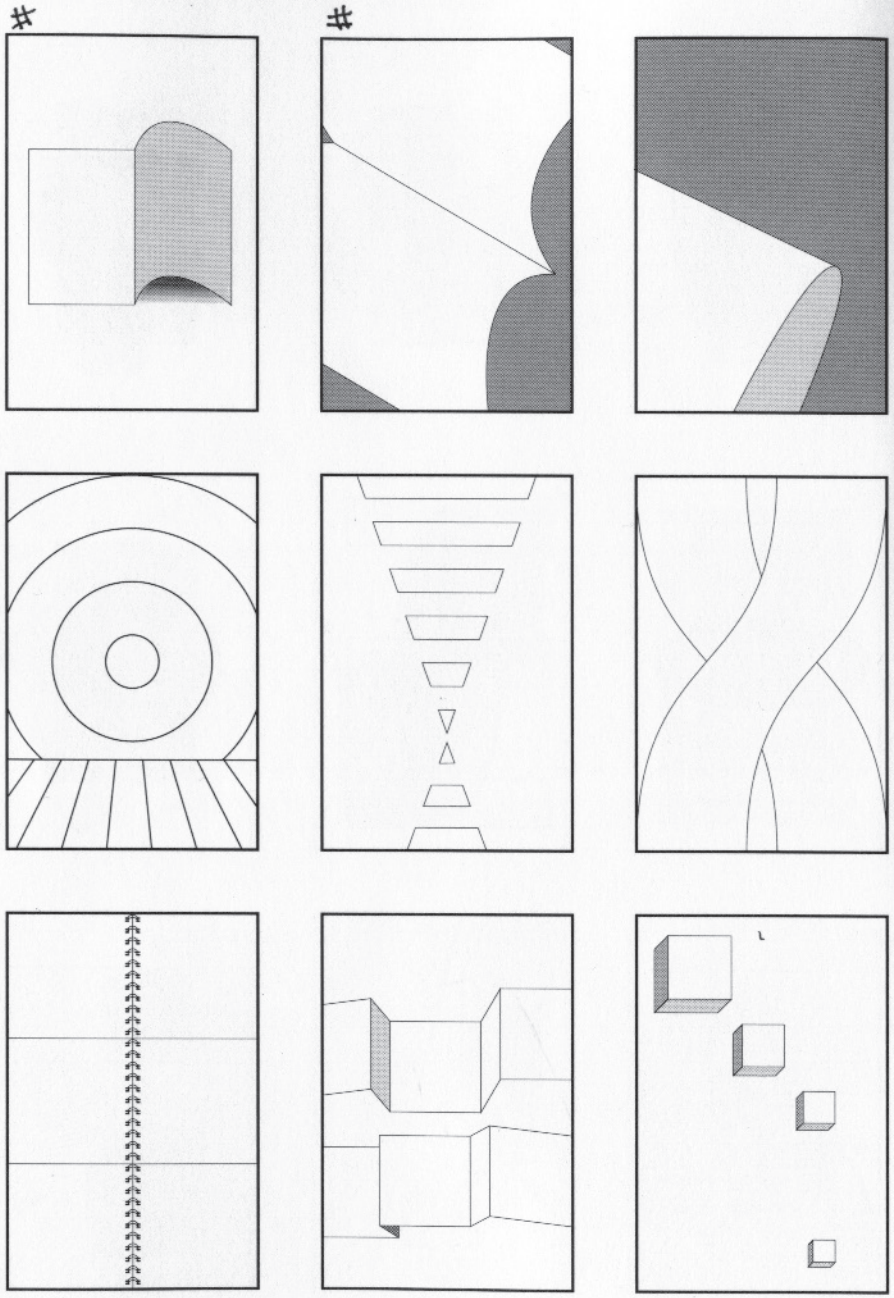

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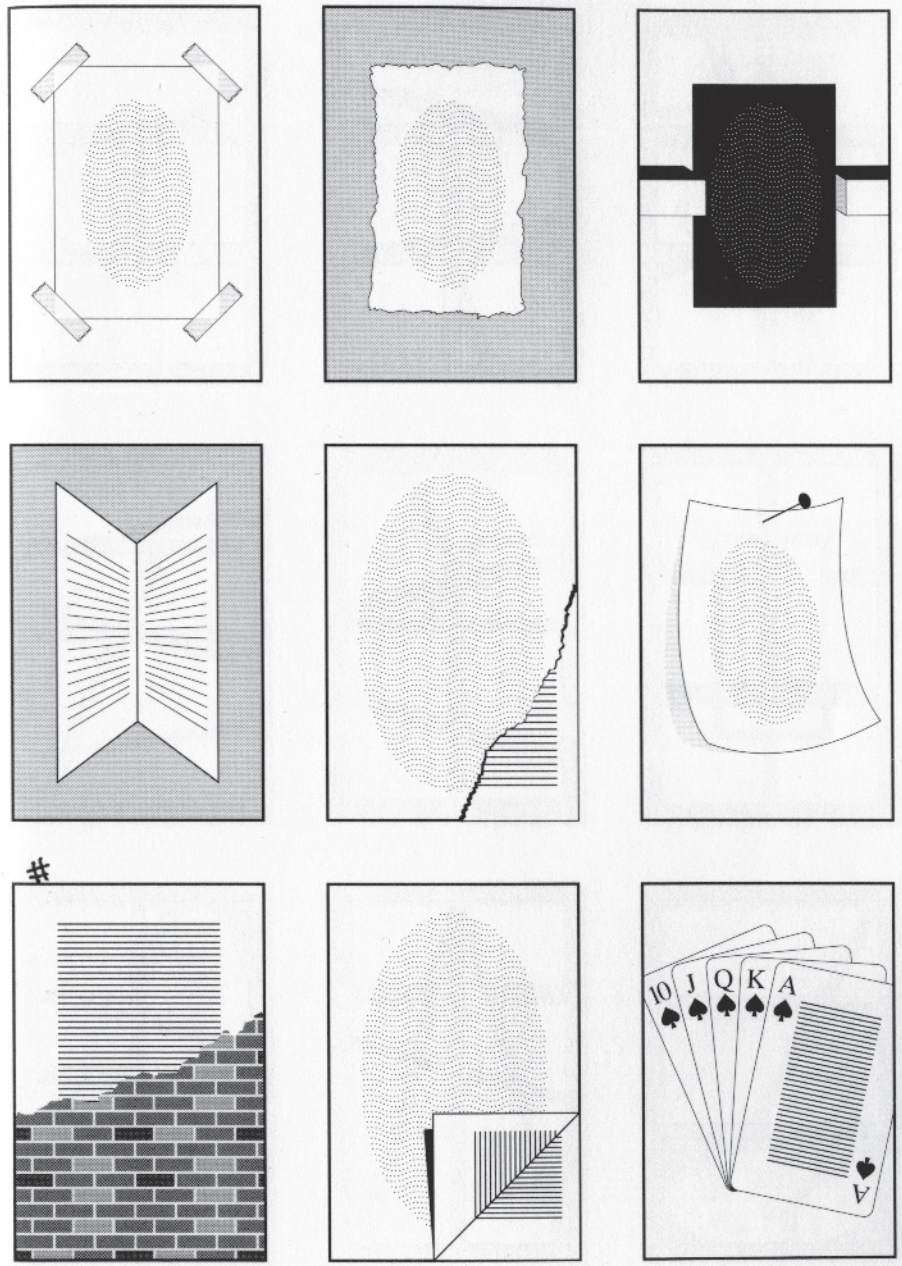

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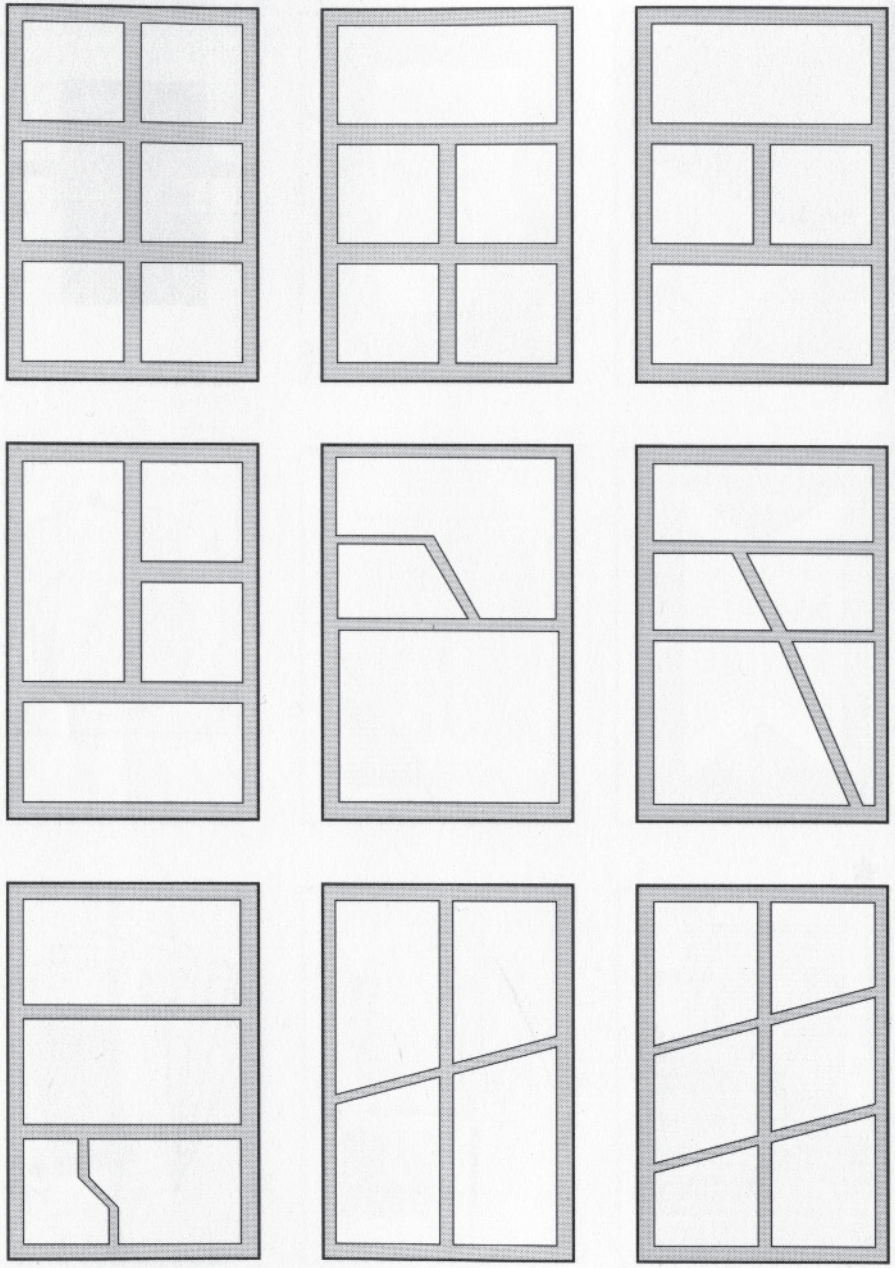

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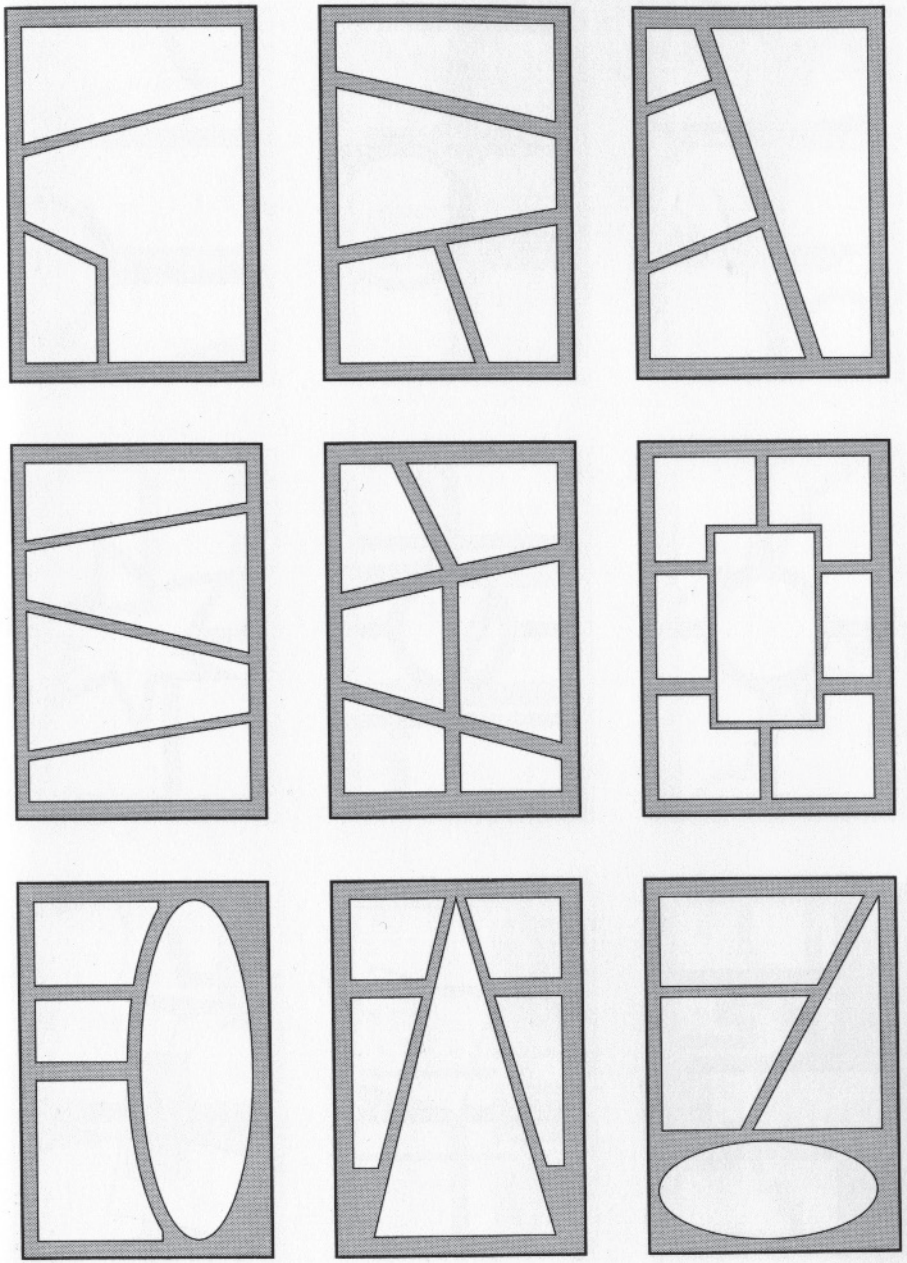

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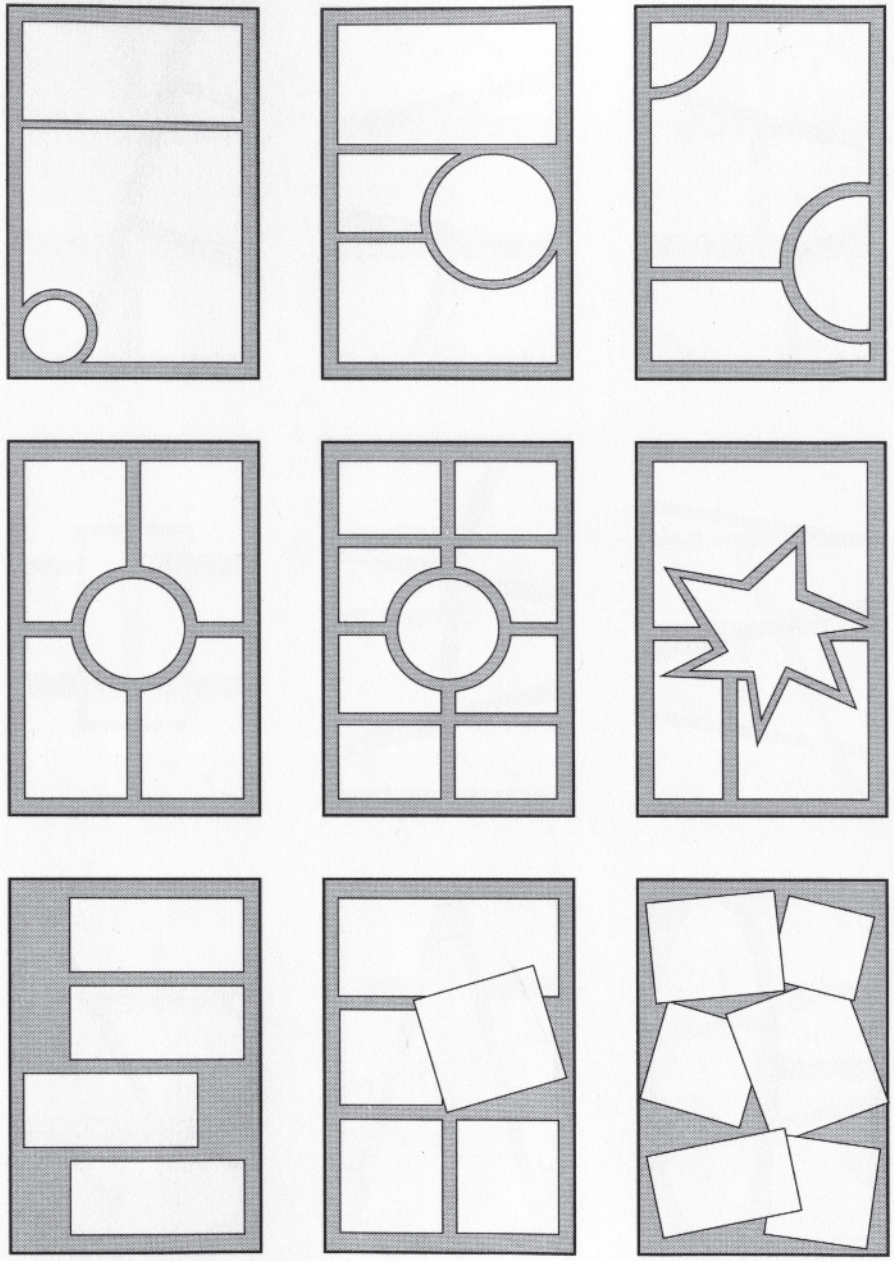

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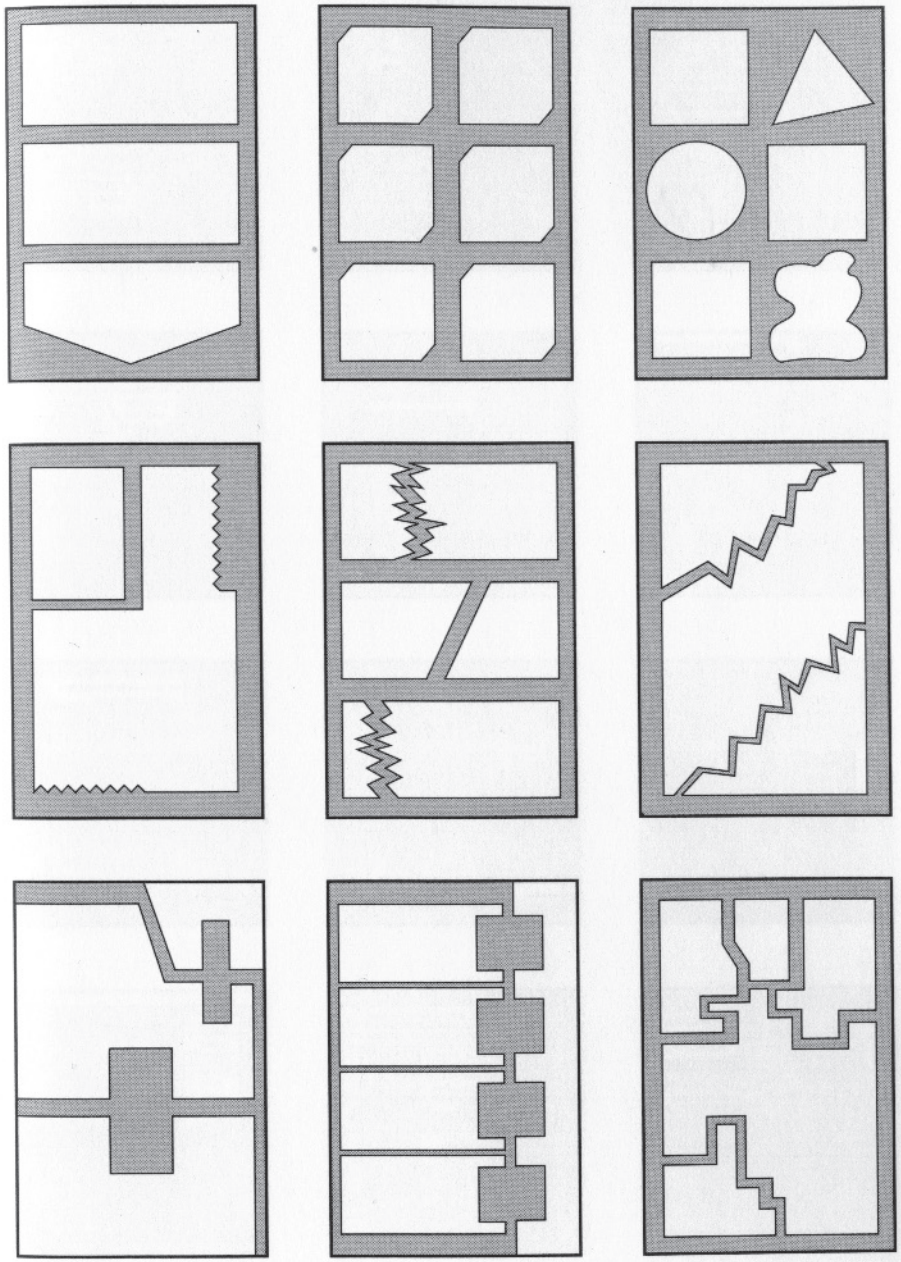
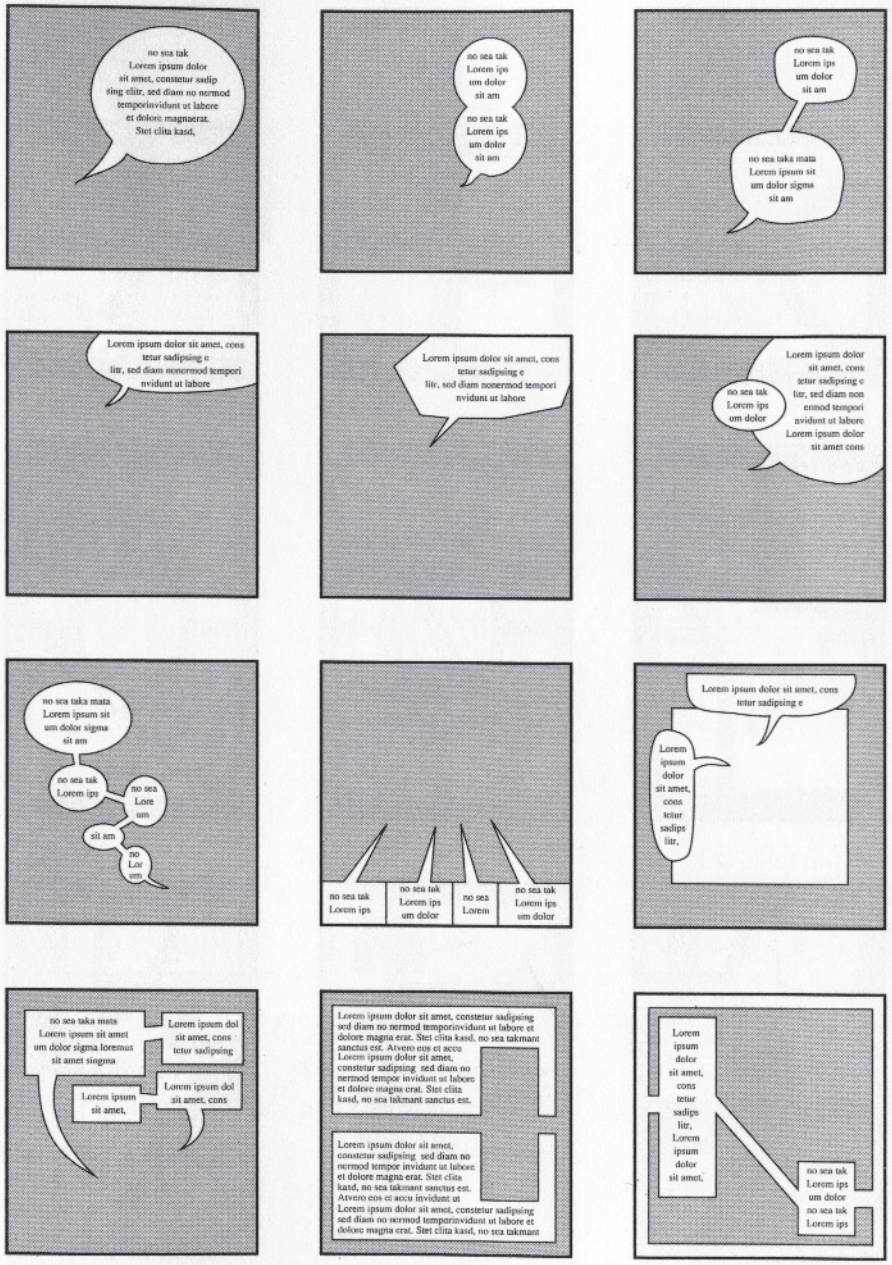


COMIC BOOK LAYOUT SCHEMES #4



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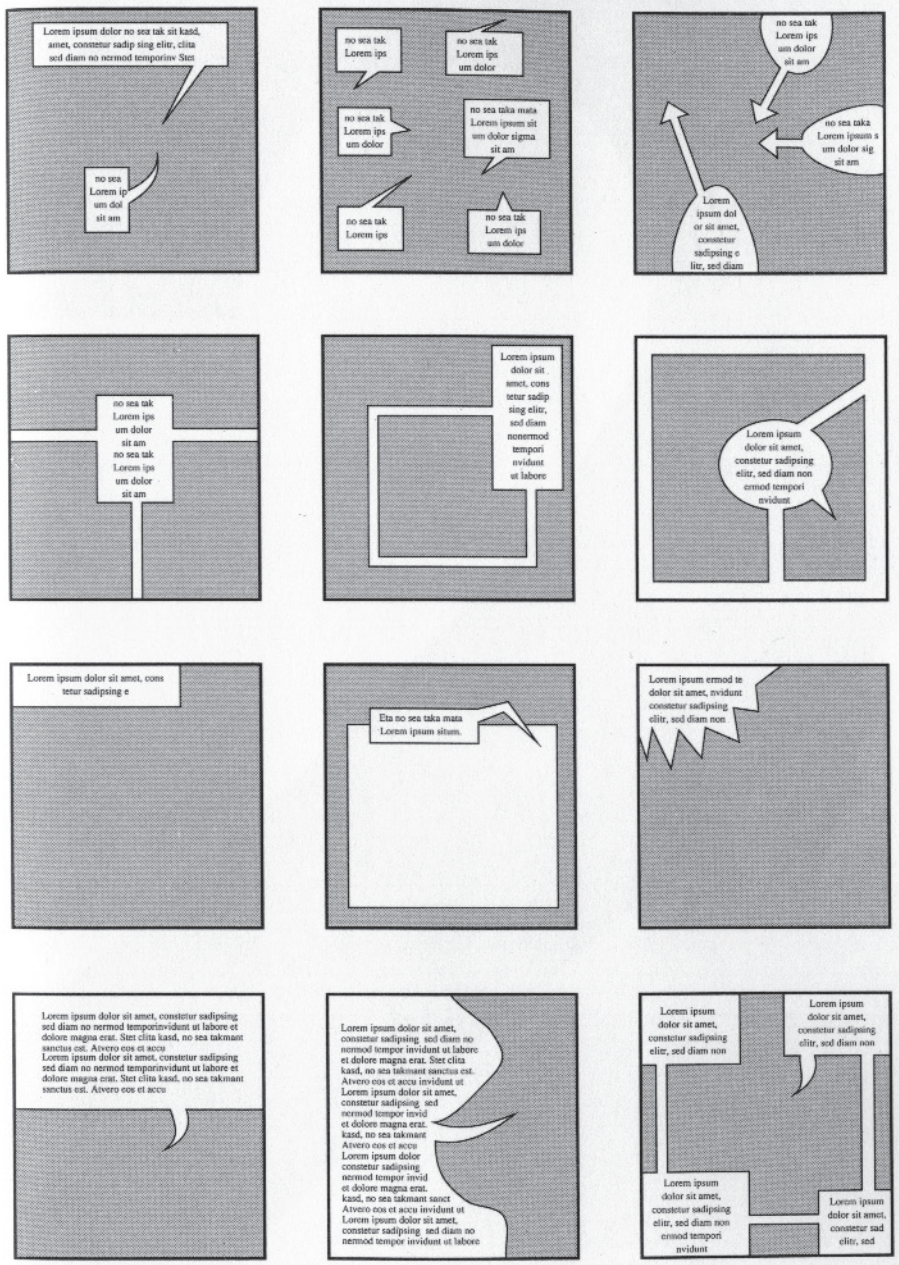
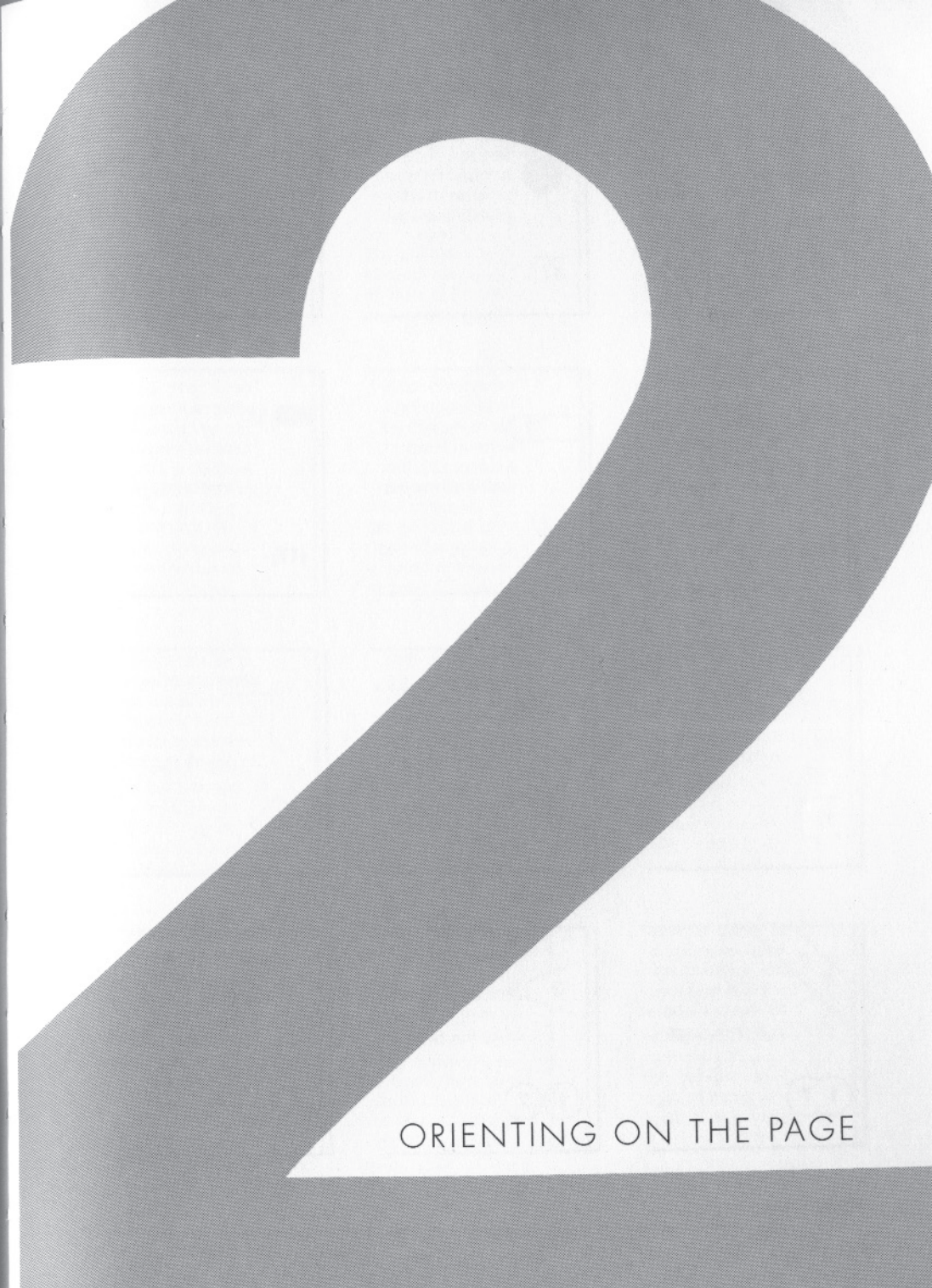


COMIC CAPTIONING SYSTEMS #2



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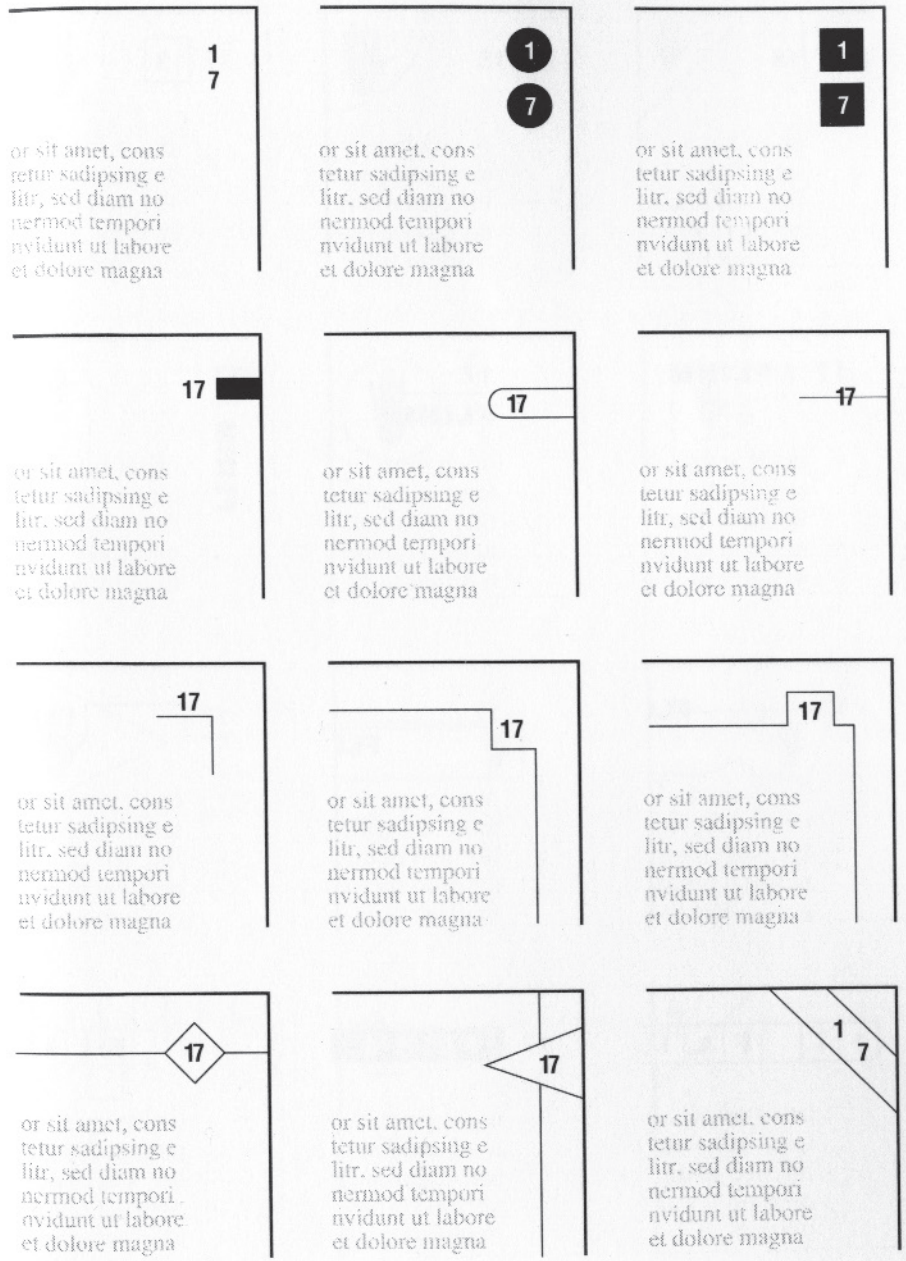
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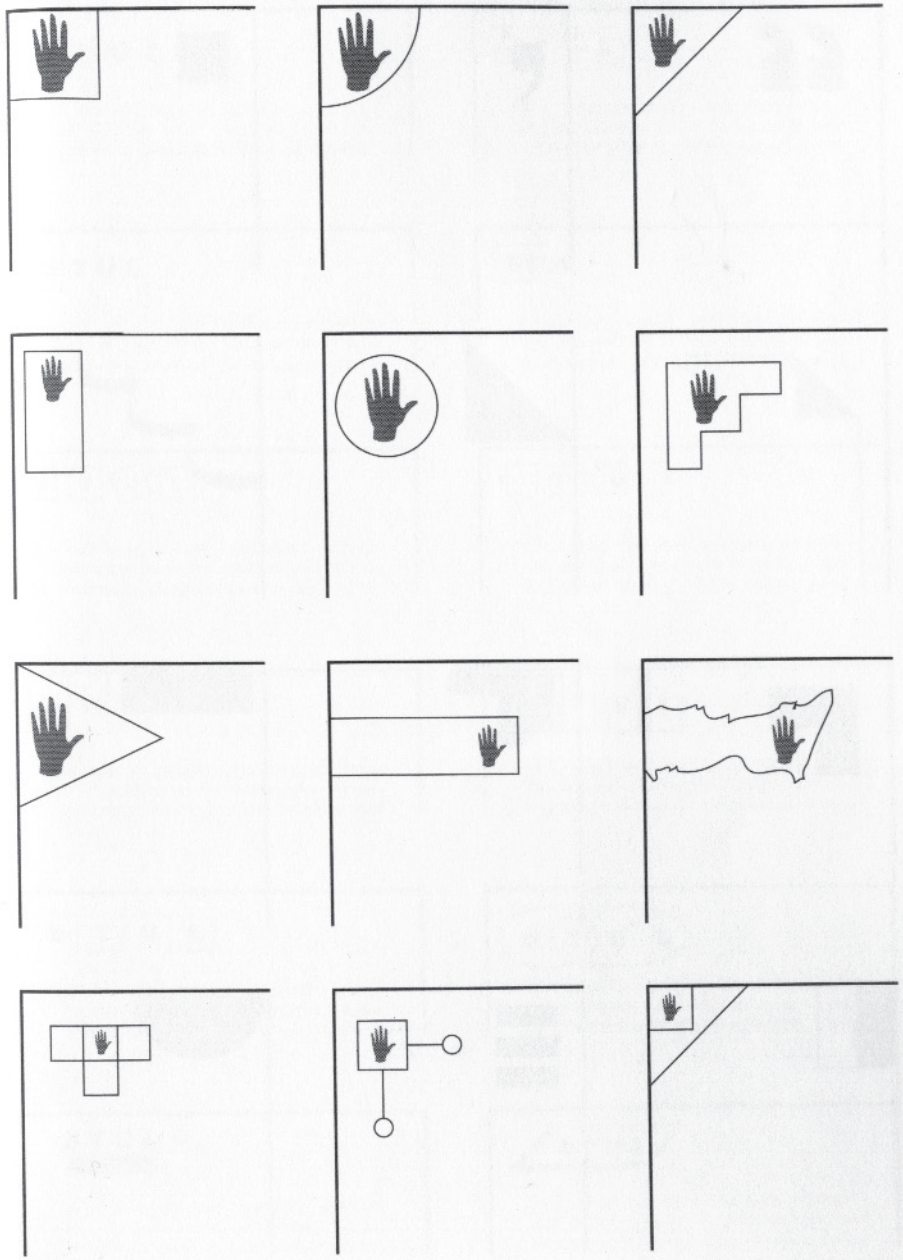

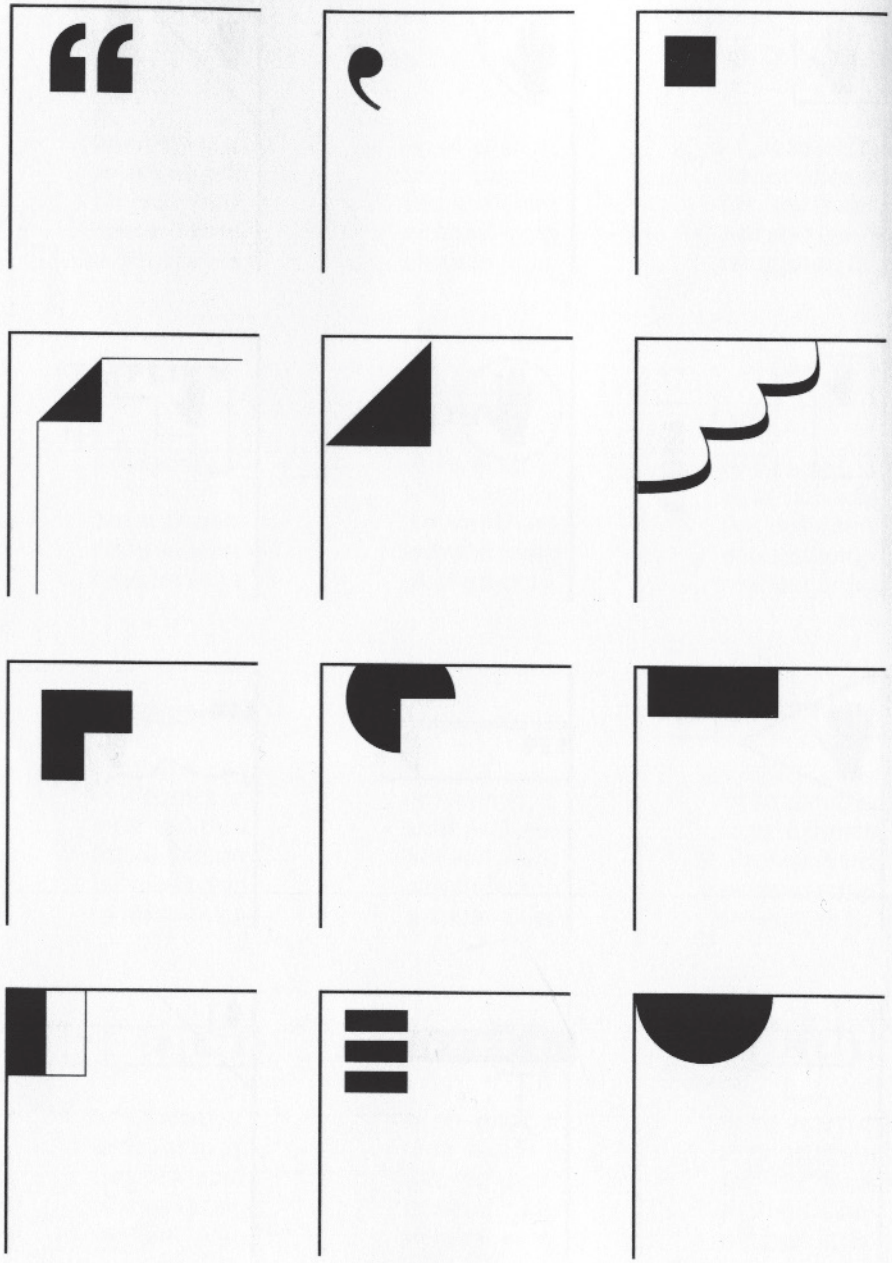

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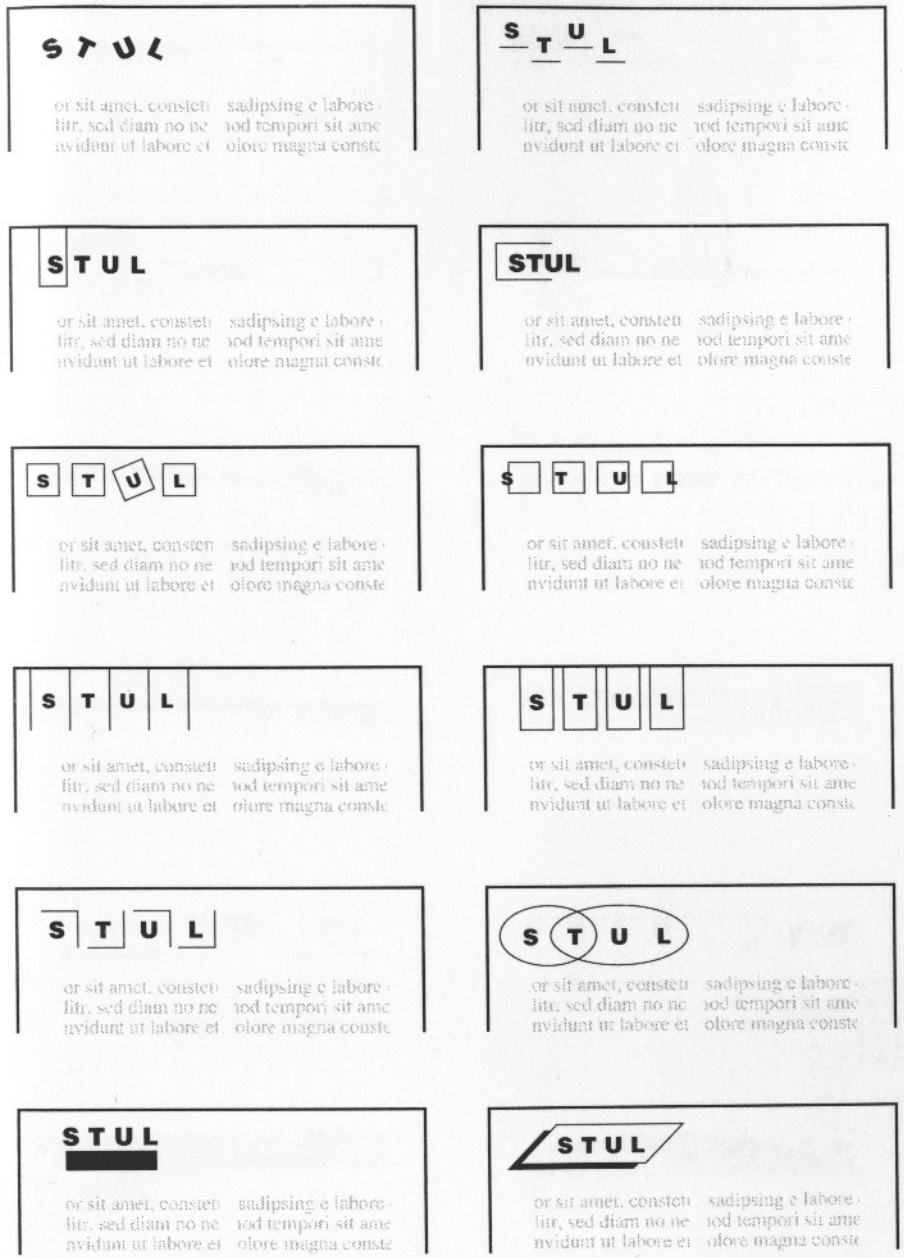

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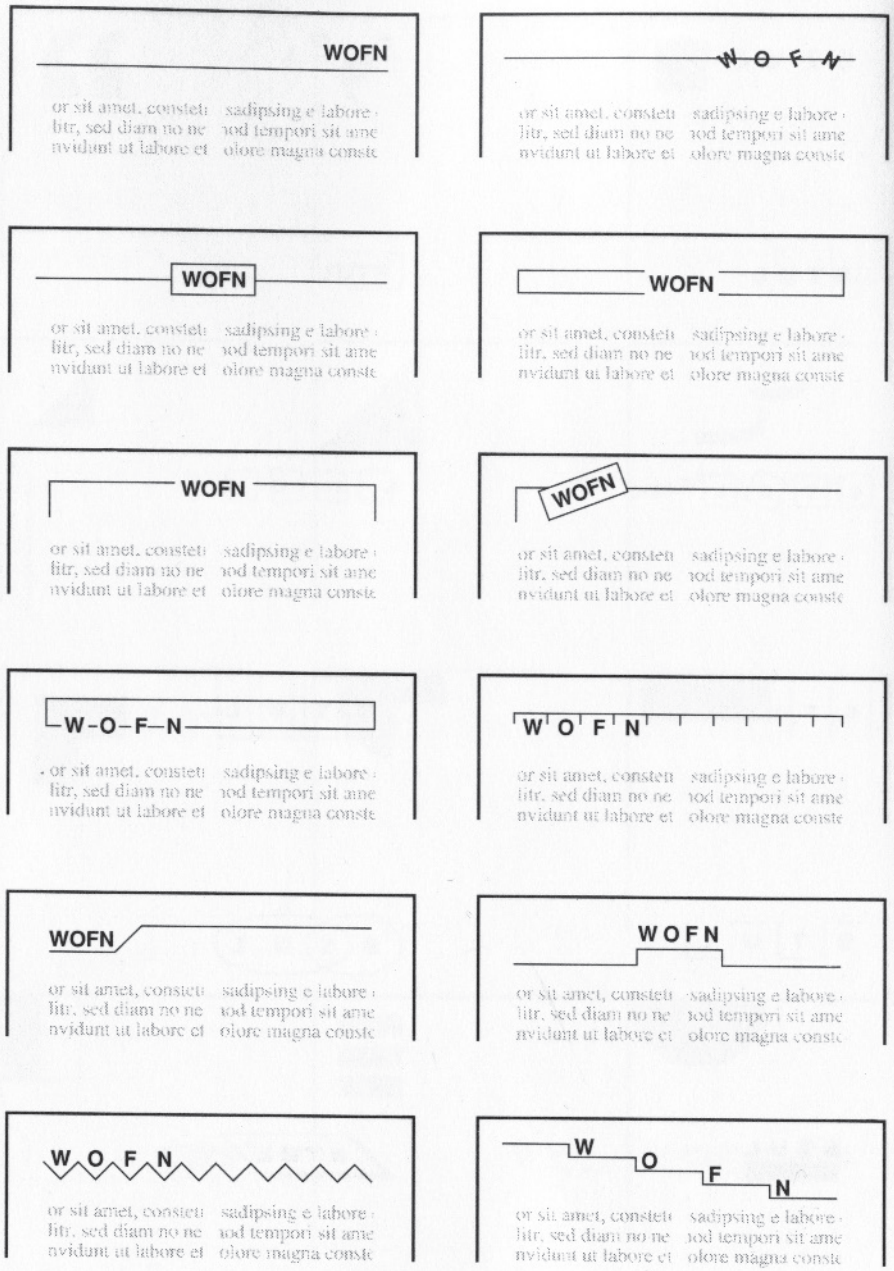

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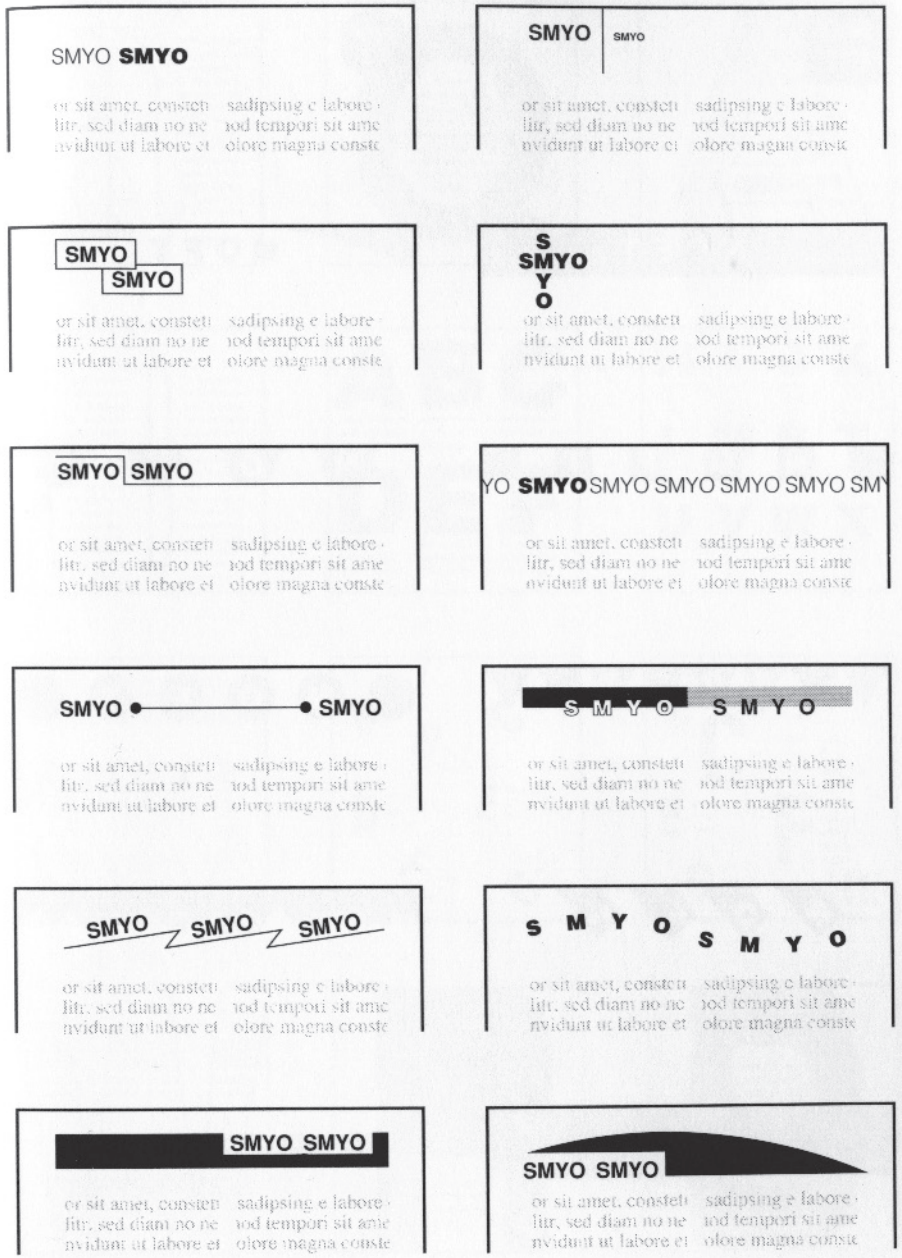

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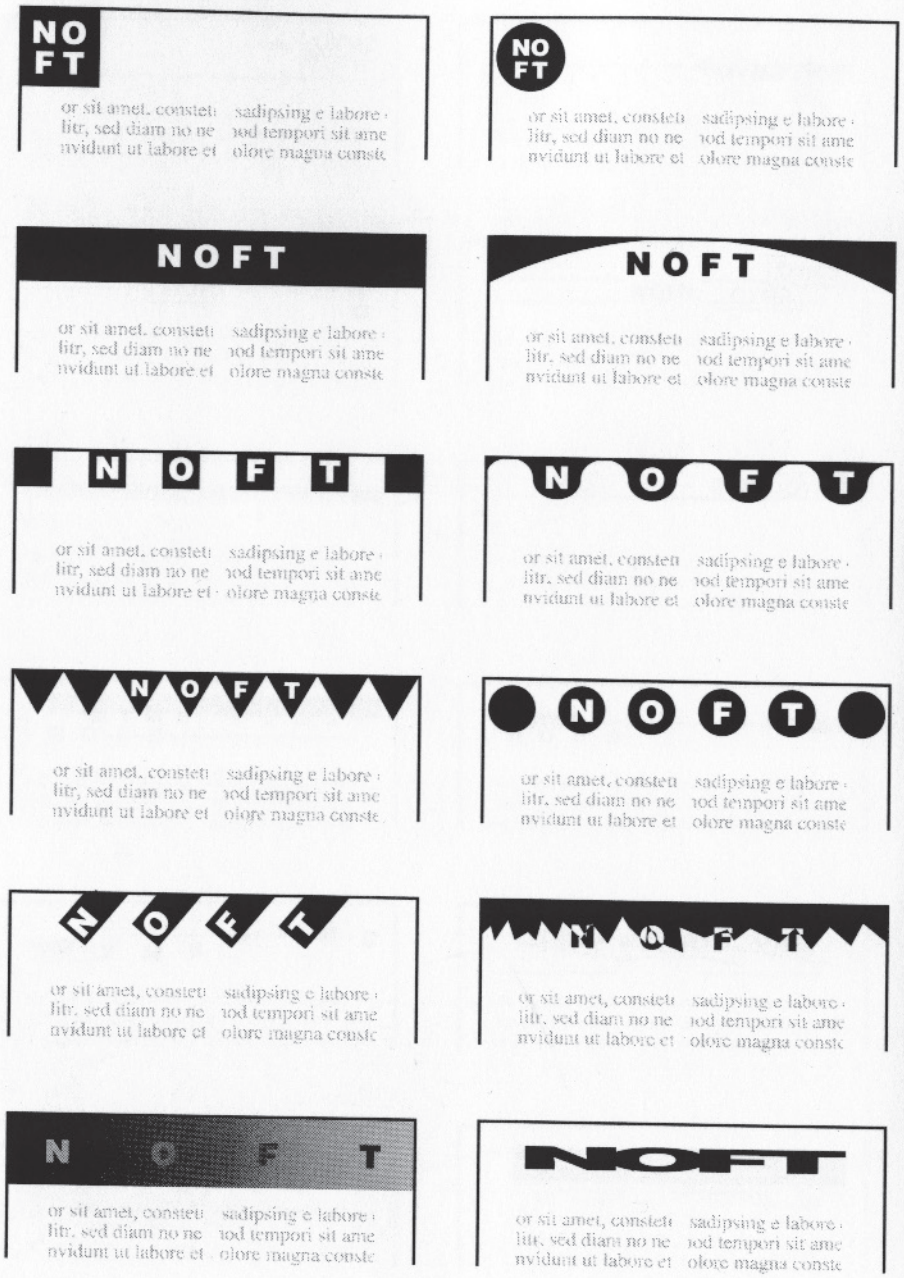

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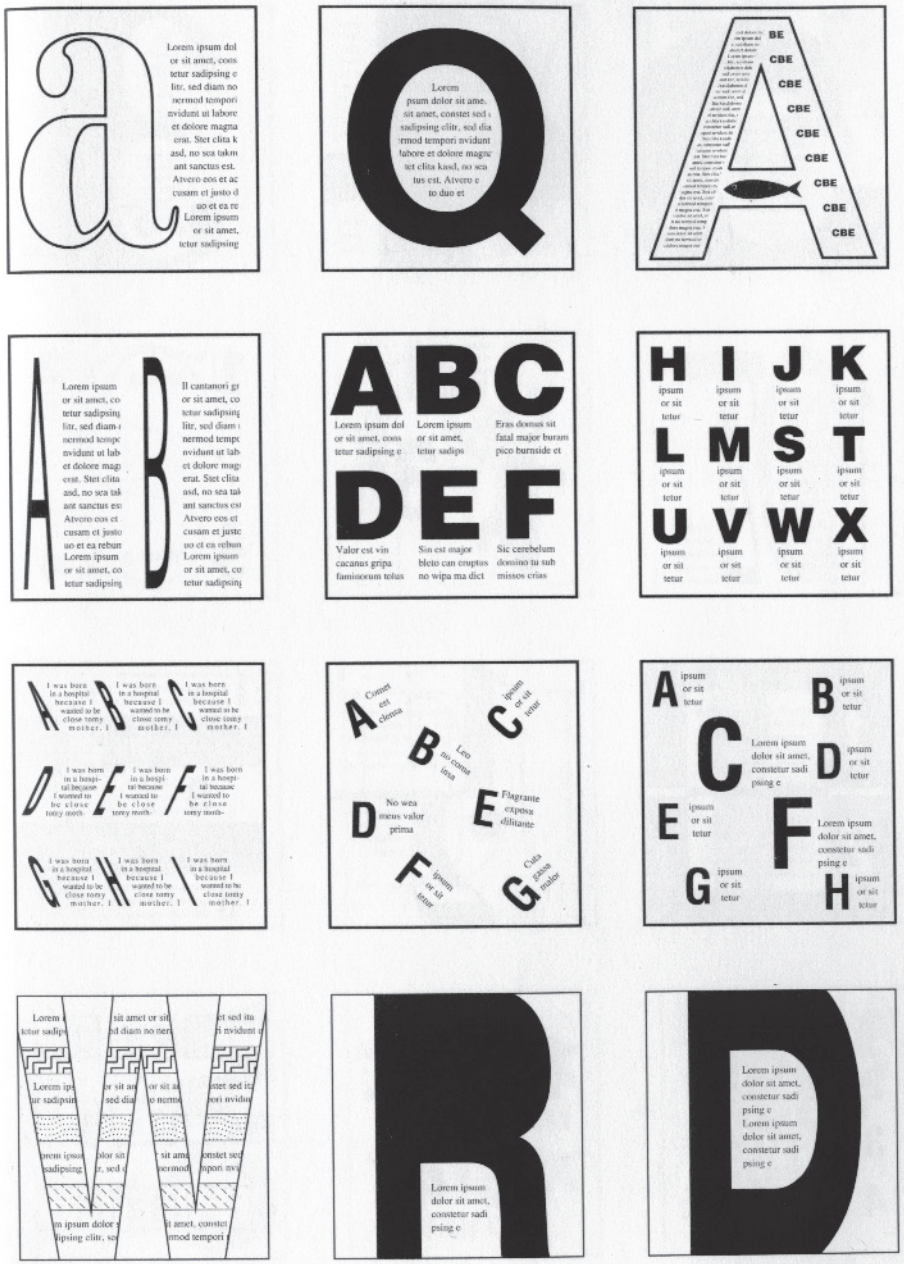
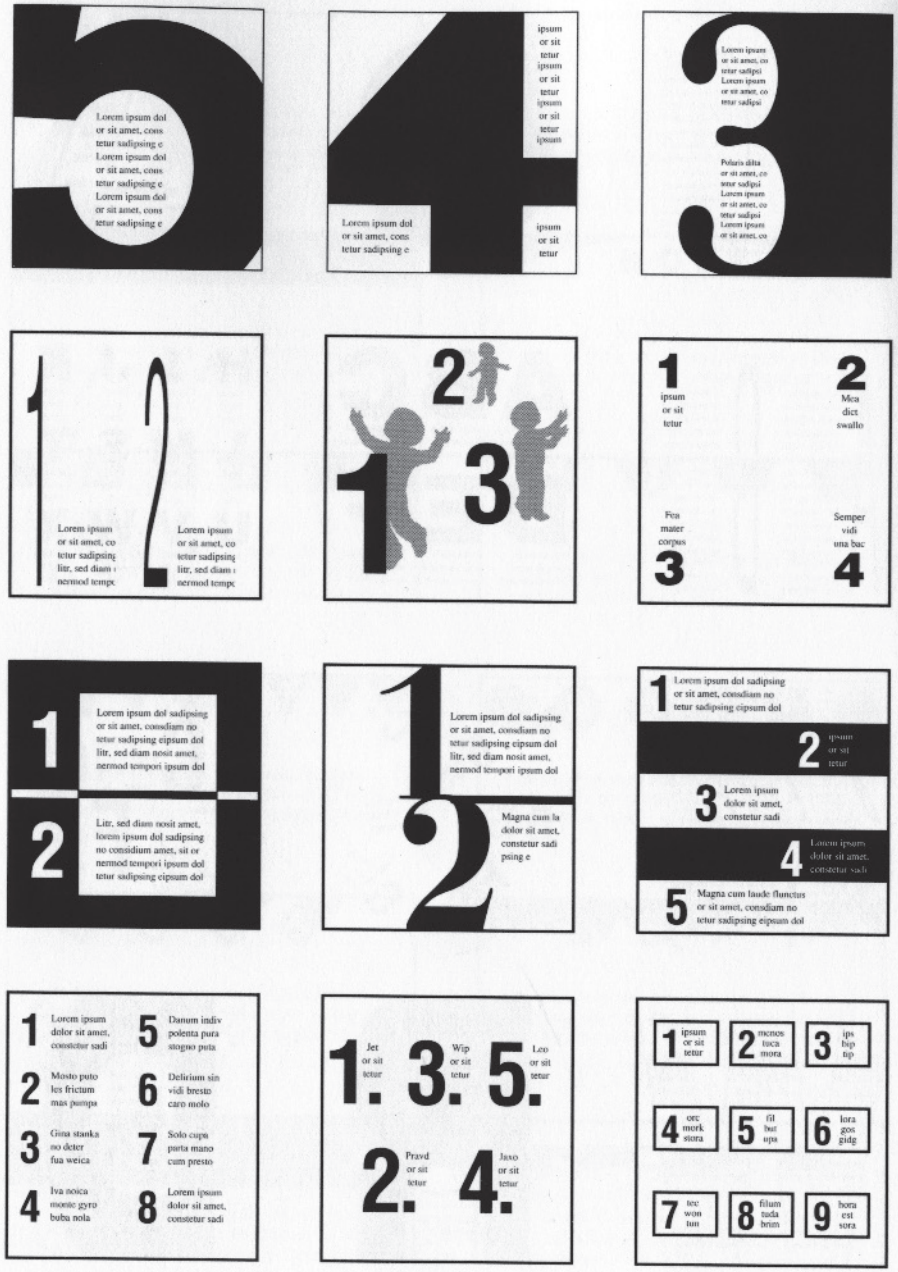


ORIENTING ON PAGE WITH LETTERS



ORIENTING ON PAGE WITH NUMBERS

BIG WORDS WITH LITTLE WORDS

TWO WORDS IN RELATIONSHIP TO ONE ANOTHER

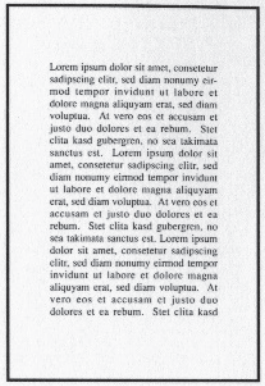
THREE WORDS IN RELATIONSHIP TO ONE ANOTHER

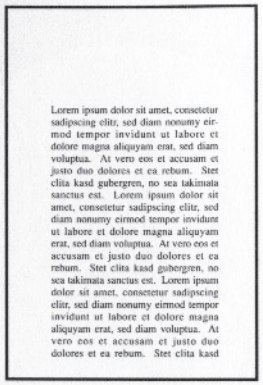
MULTIPLE WORDS IN RELATIONSHIP TO ONE ANOTHER #1

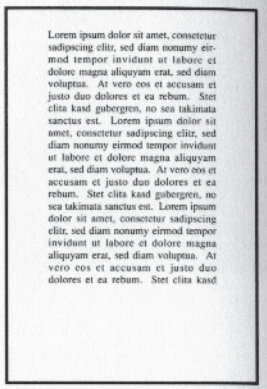
MULTIPLE WORDS IN RELATIONSHIP TO ONE ANOTHER #2

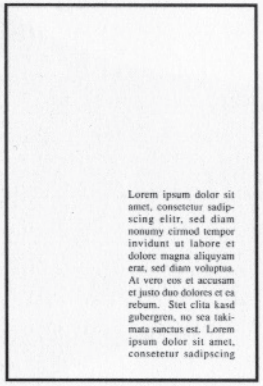
3

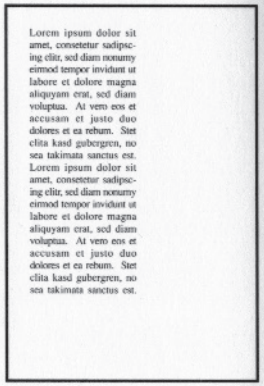
TEXT SYSTEMS

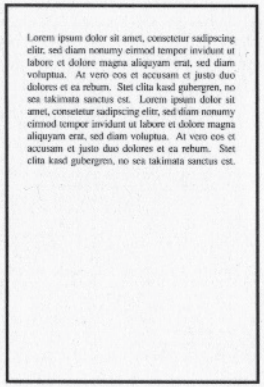


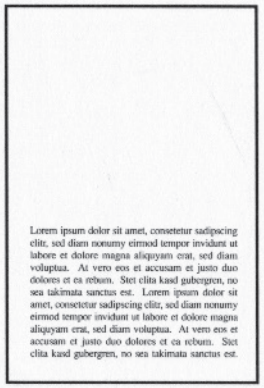


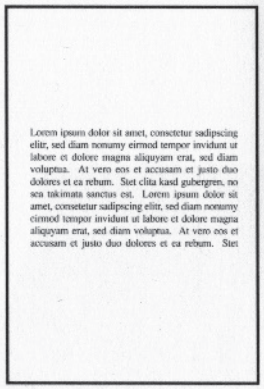












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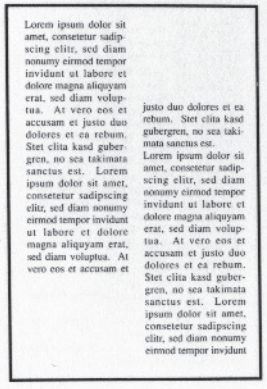

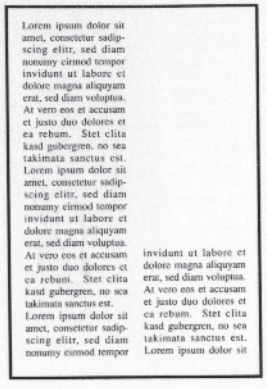

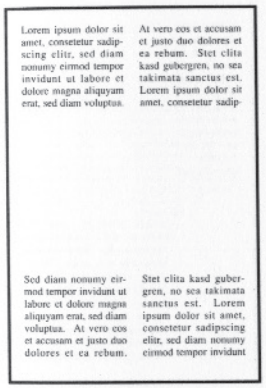

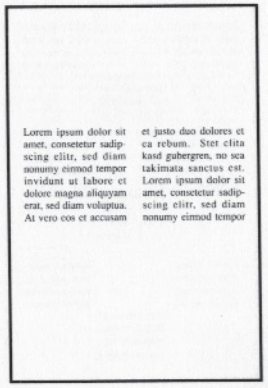

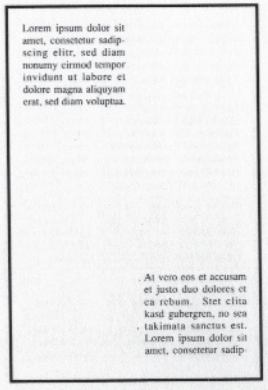

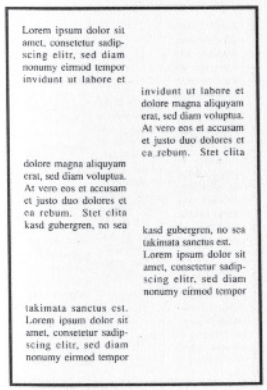

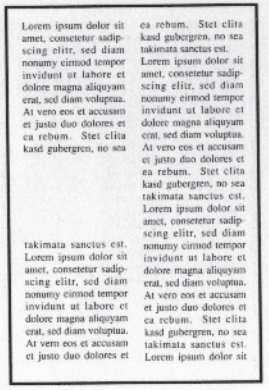

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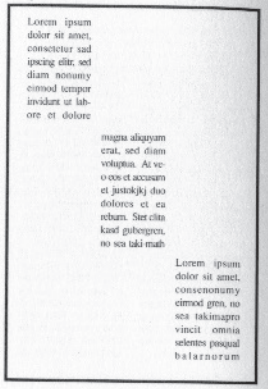

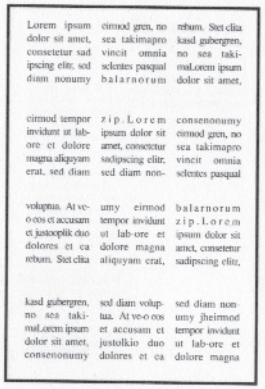

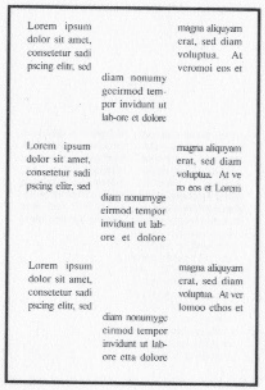

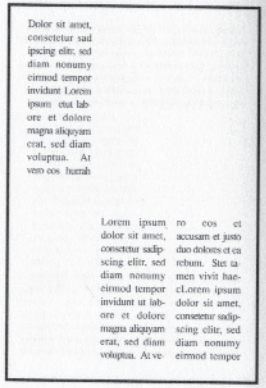

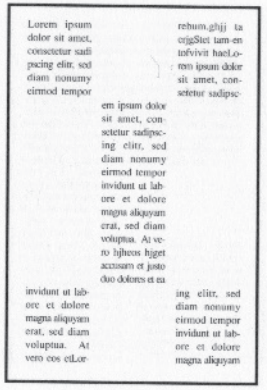

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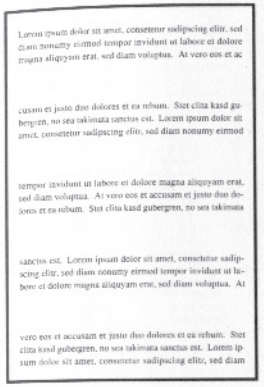

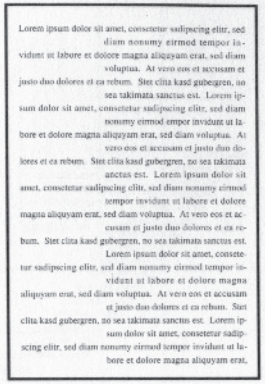

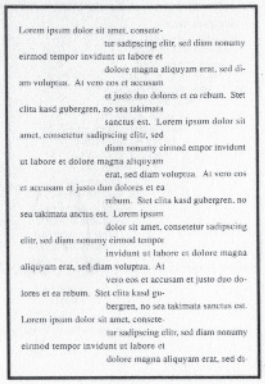

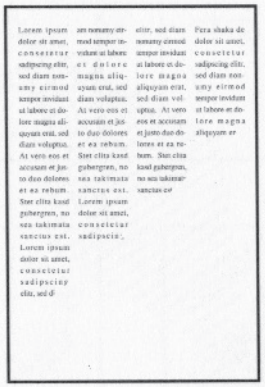

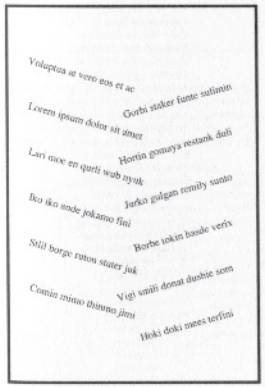

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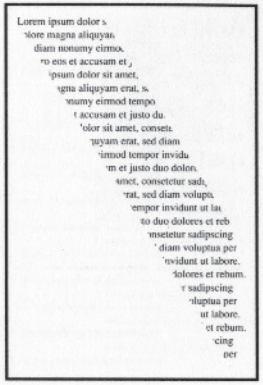

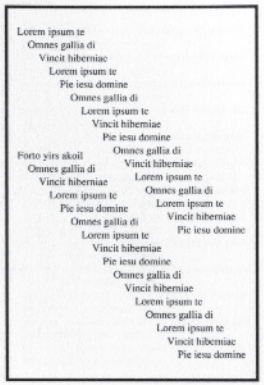

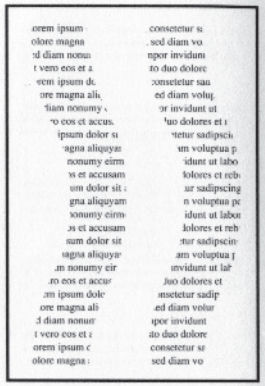

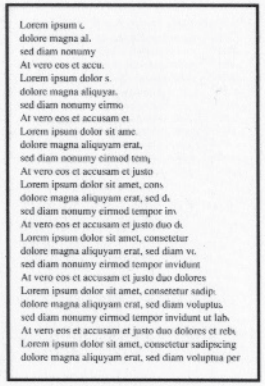

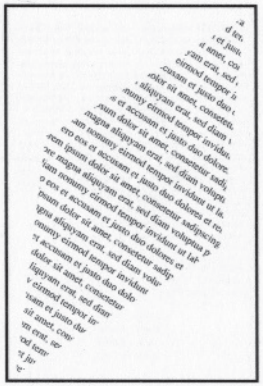

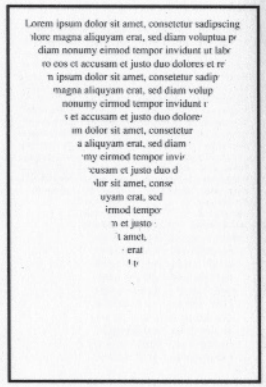

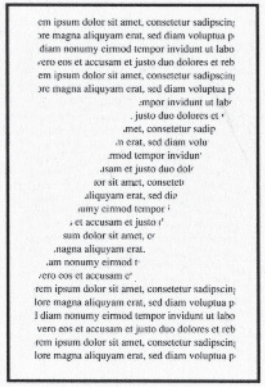

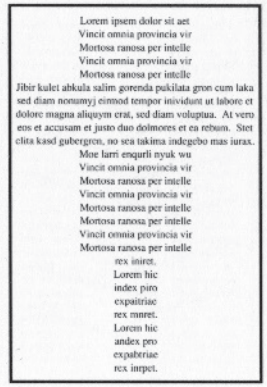

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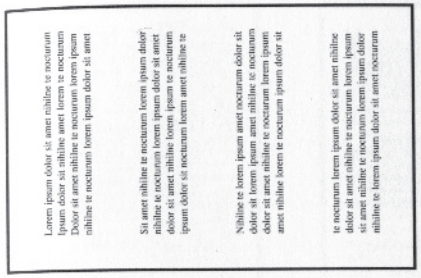
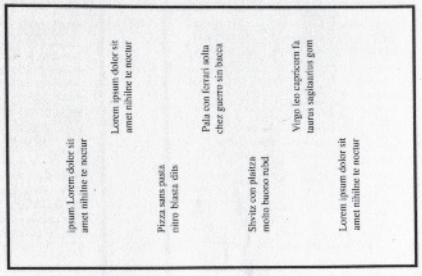
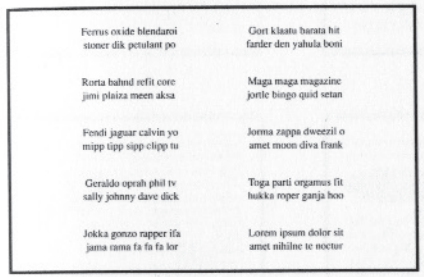
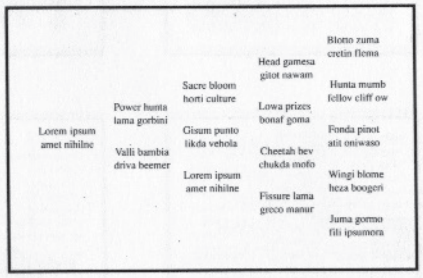
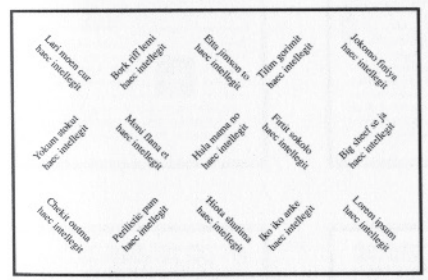
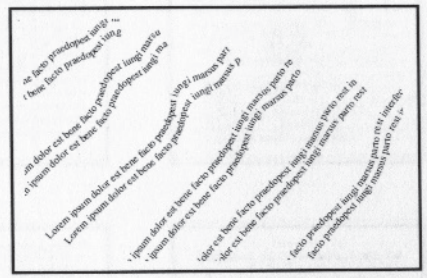


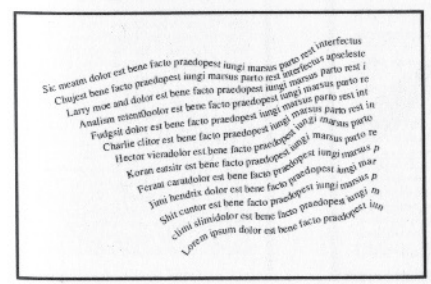


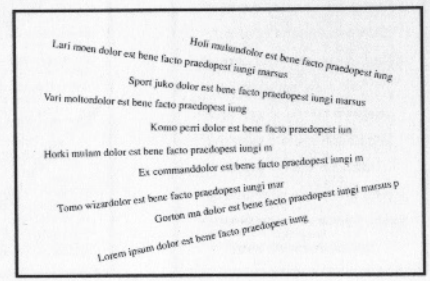






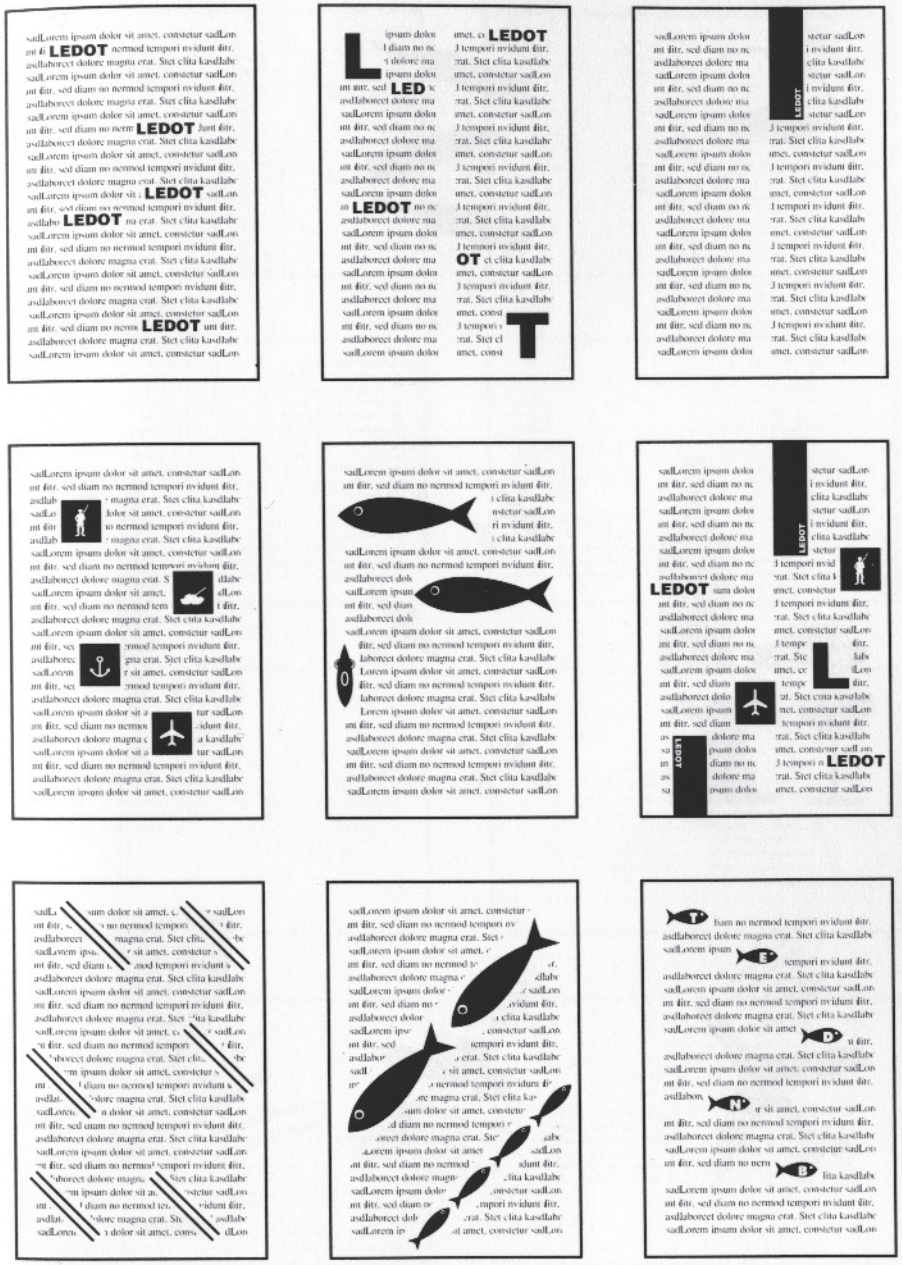




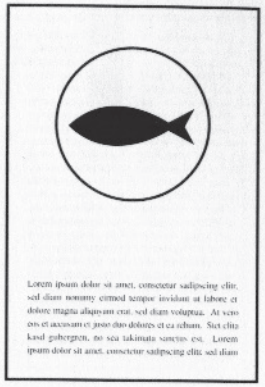


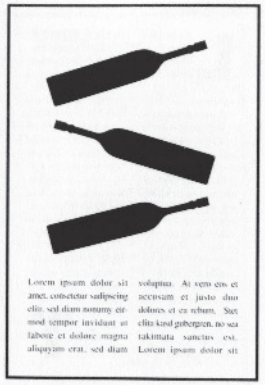
DECORATIVE TEXT BLOCKS #3

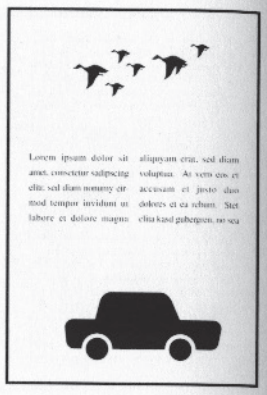
DECORATIVE TEXT BLOCKS #4

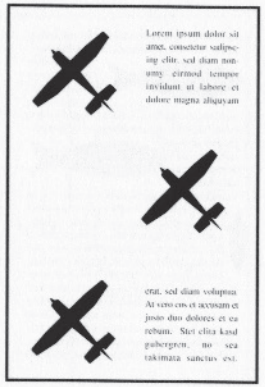


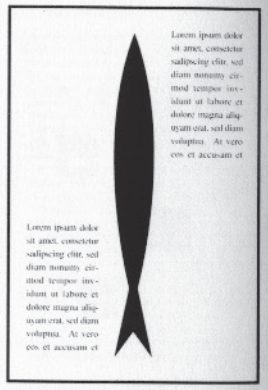
TEXT BLOCKS INTERSPERSED WITH OTHER ELEMENTS

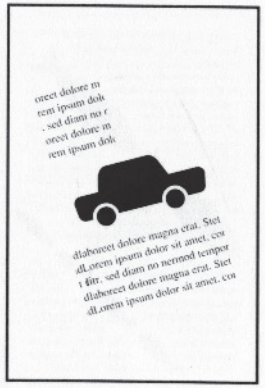


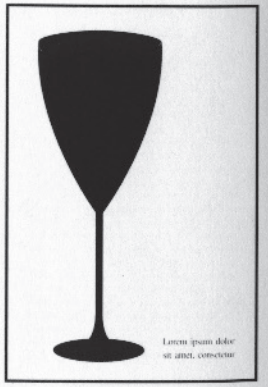




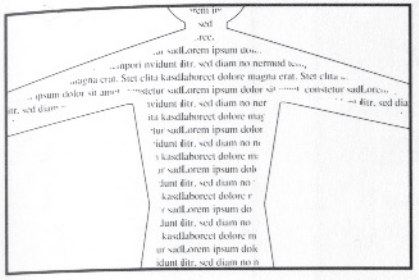


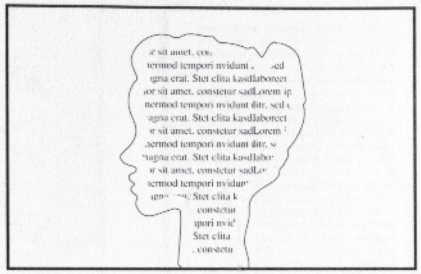


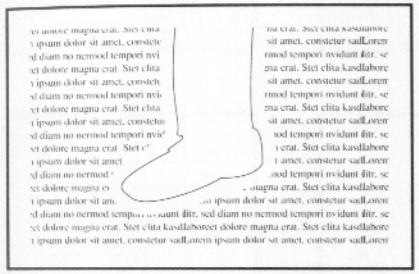


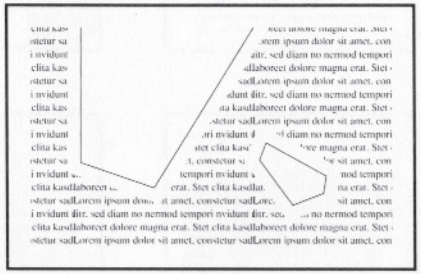


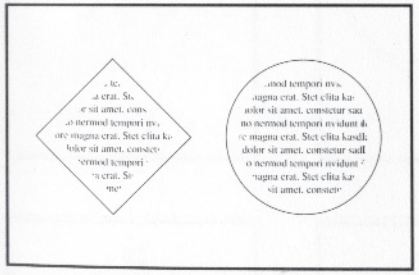
TEXT BLOCKS AND SHAPES

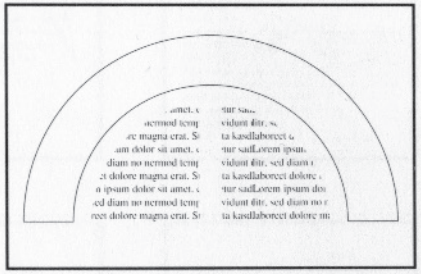


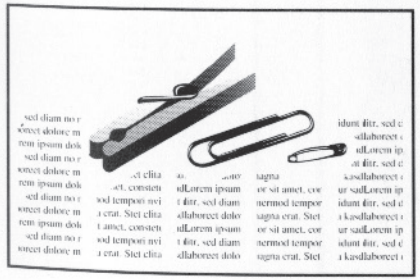


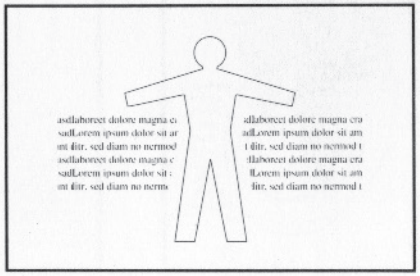




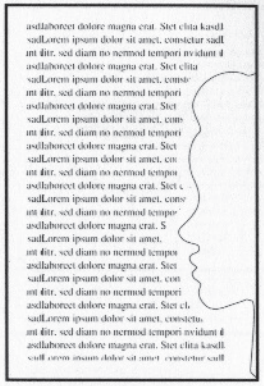


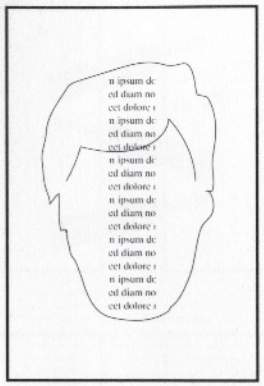


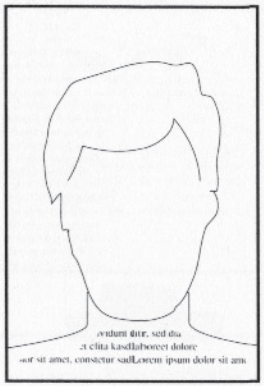


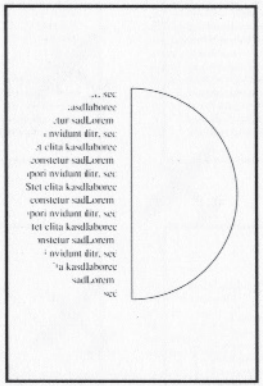


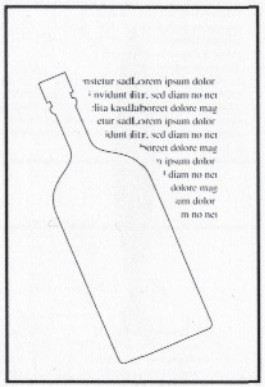
TEXT BLOCKS DEFINING SHAPES #1

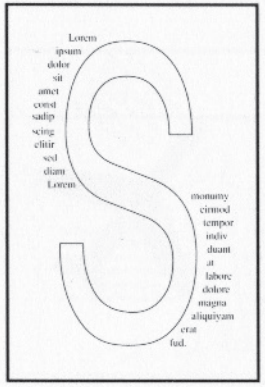


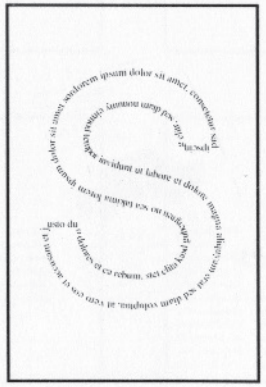


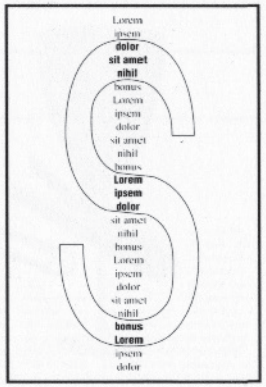




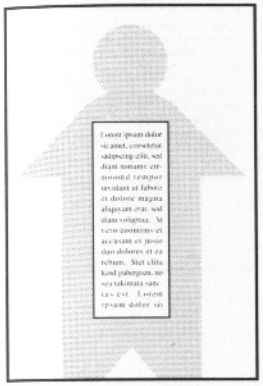


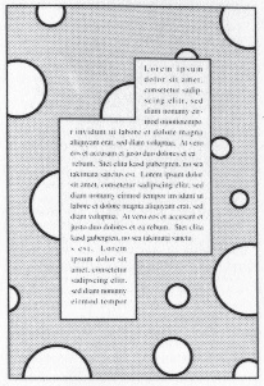


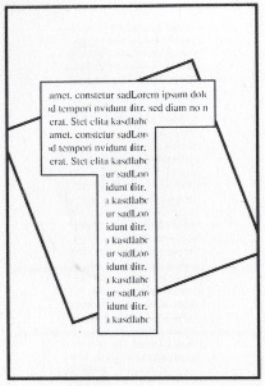


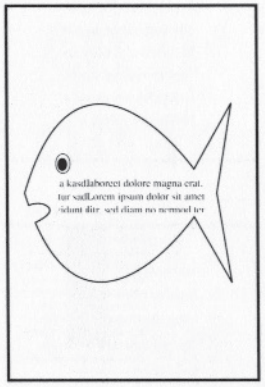


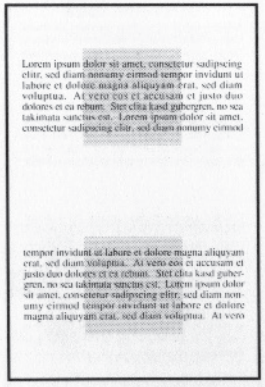
TEXT BLOCKS DEFINING SHAPES #2

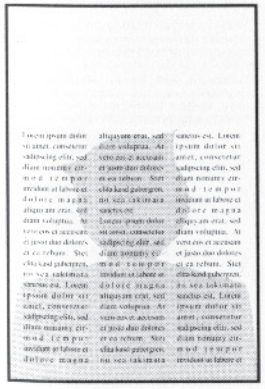


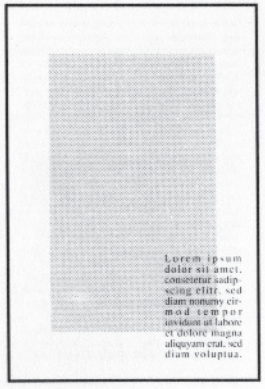


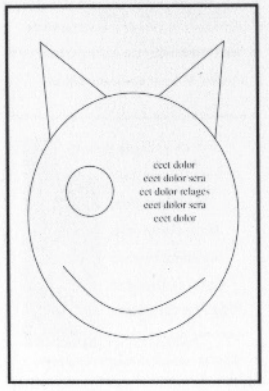












TEXT BLOCKS ON SHAPES

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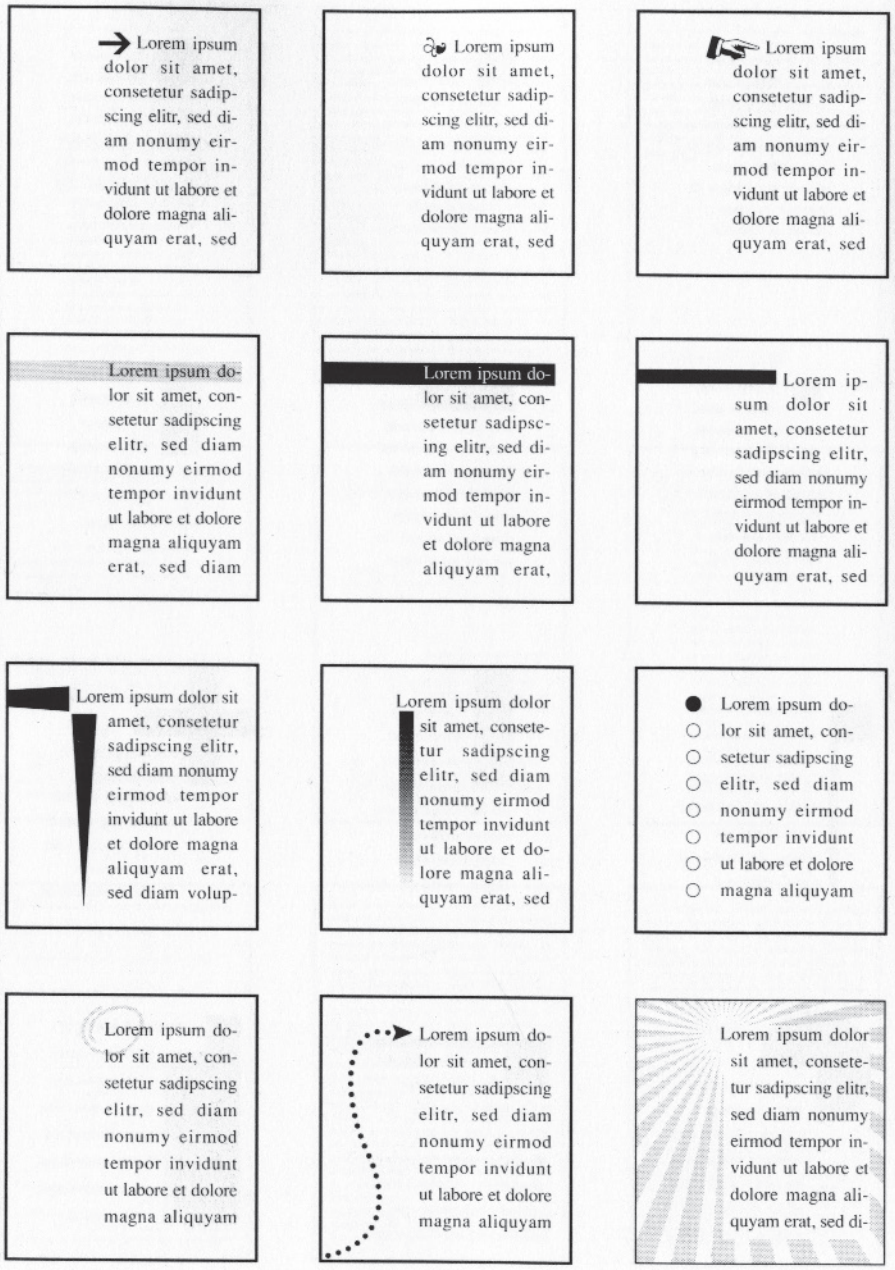

BEGINNING TEXT DEVICES #2

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TYPOGRAPHIC OPENERS #1

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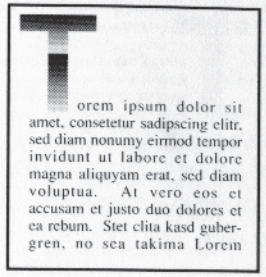
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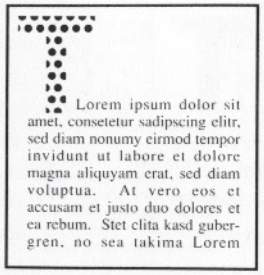
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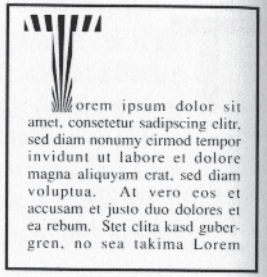
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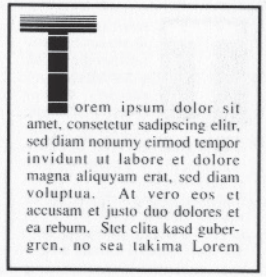
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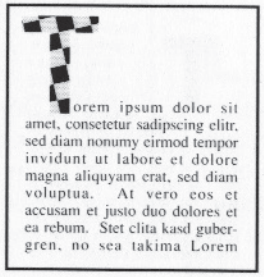
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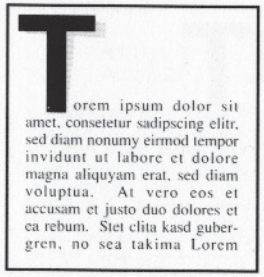
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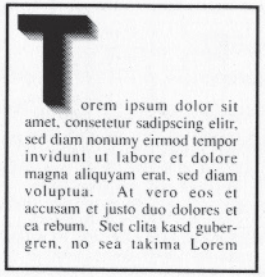
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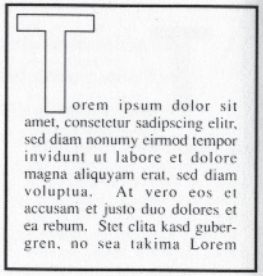
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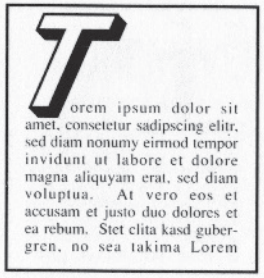
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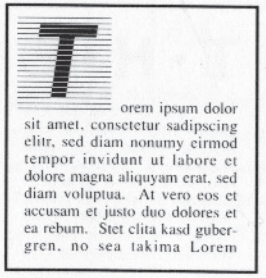
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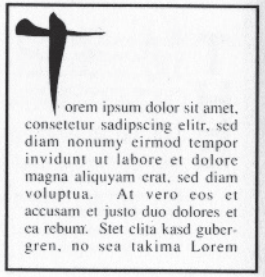
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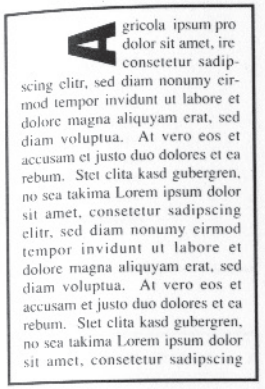
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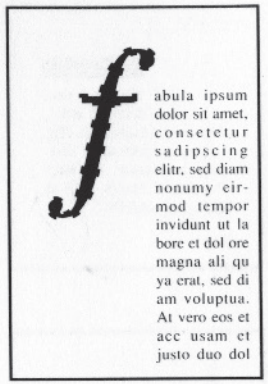
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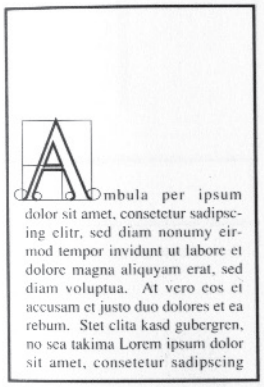
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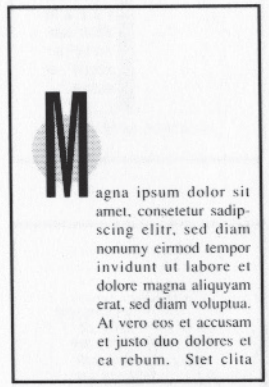
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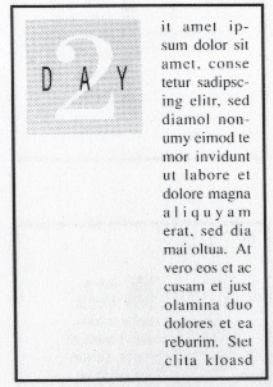
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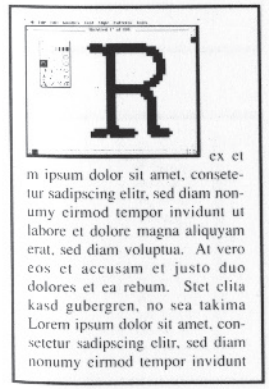
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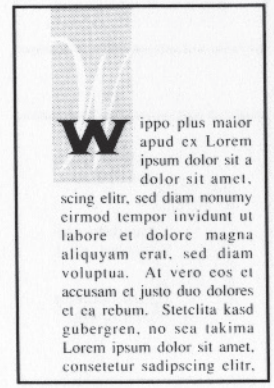
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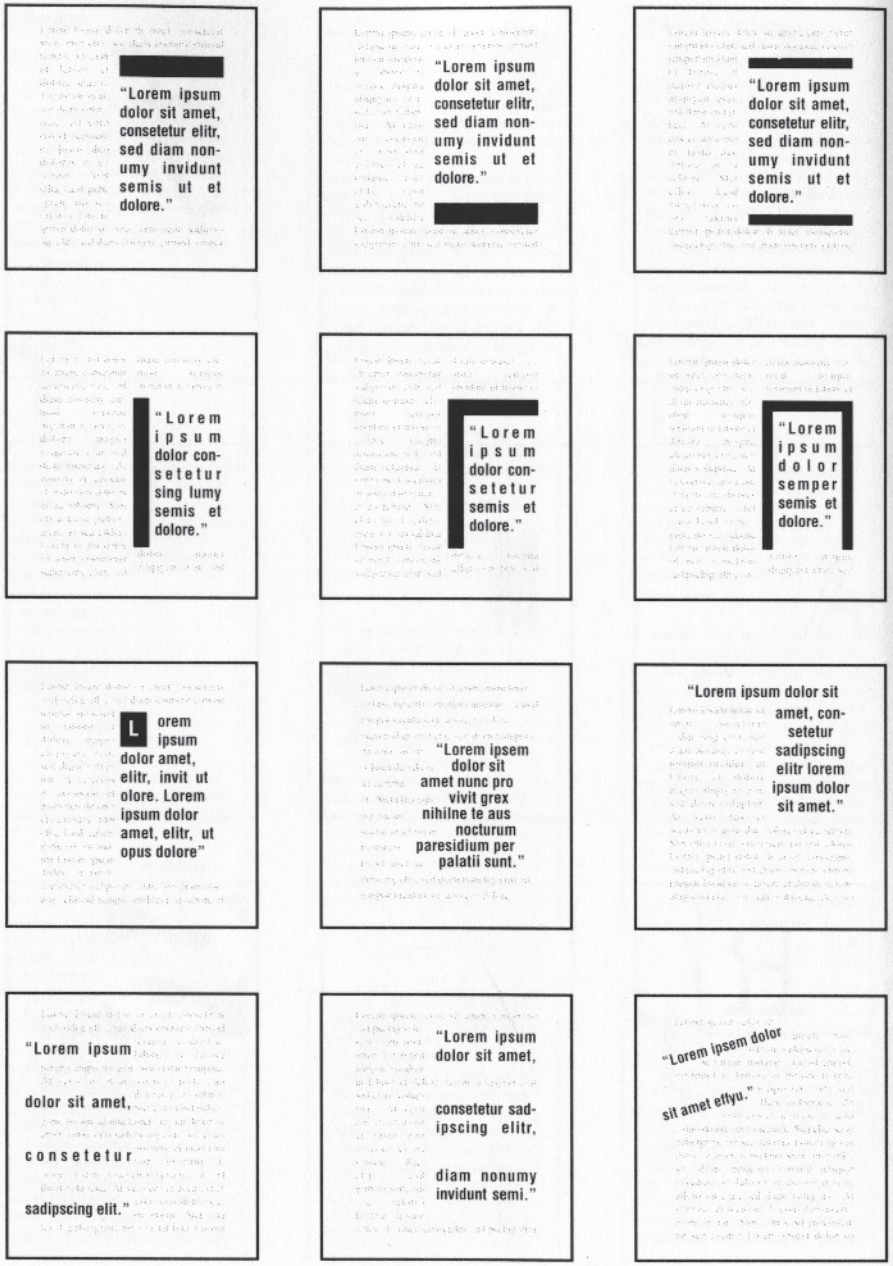
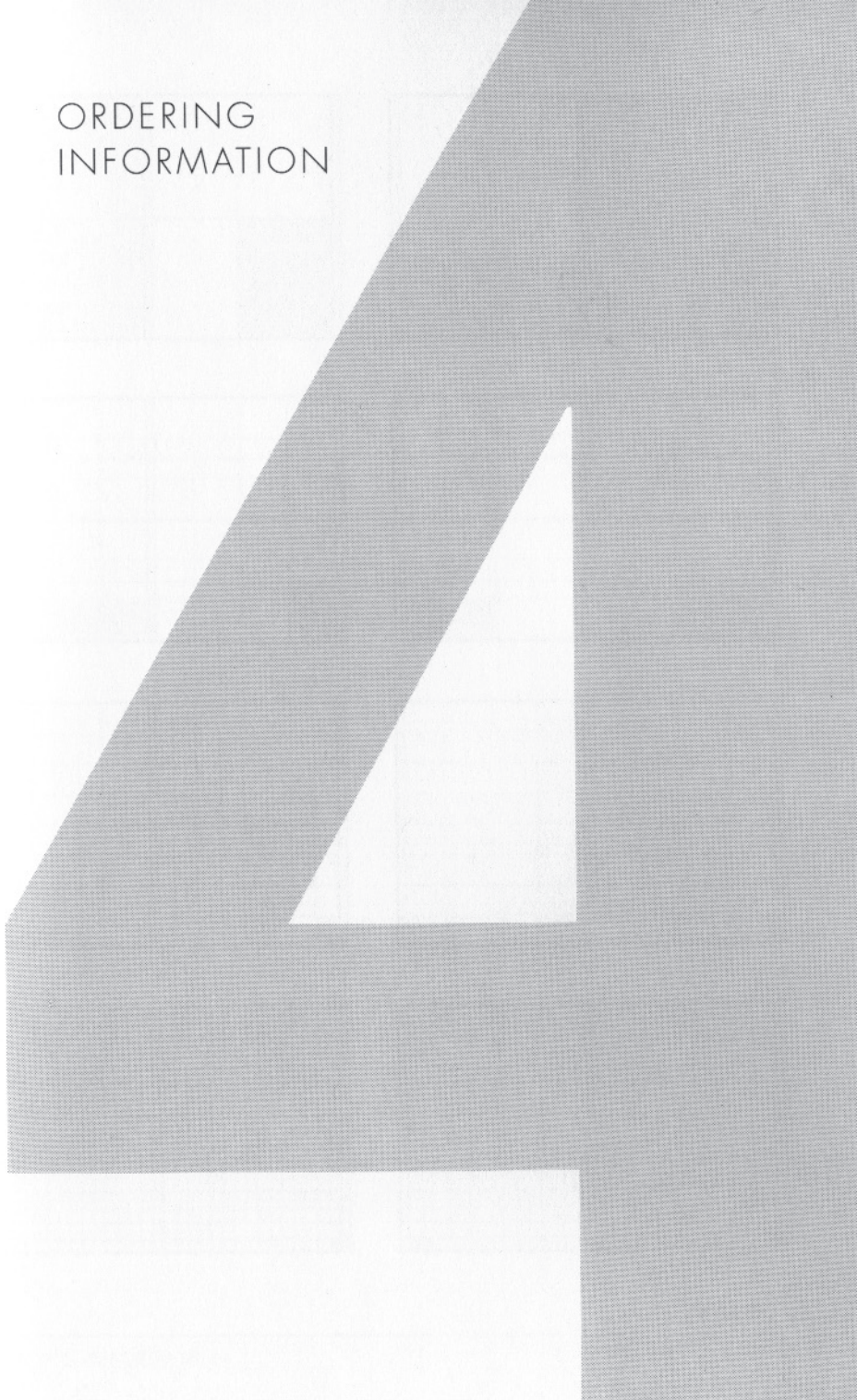
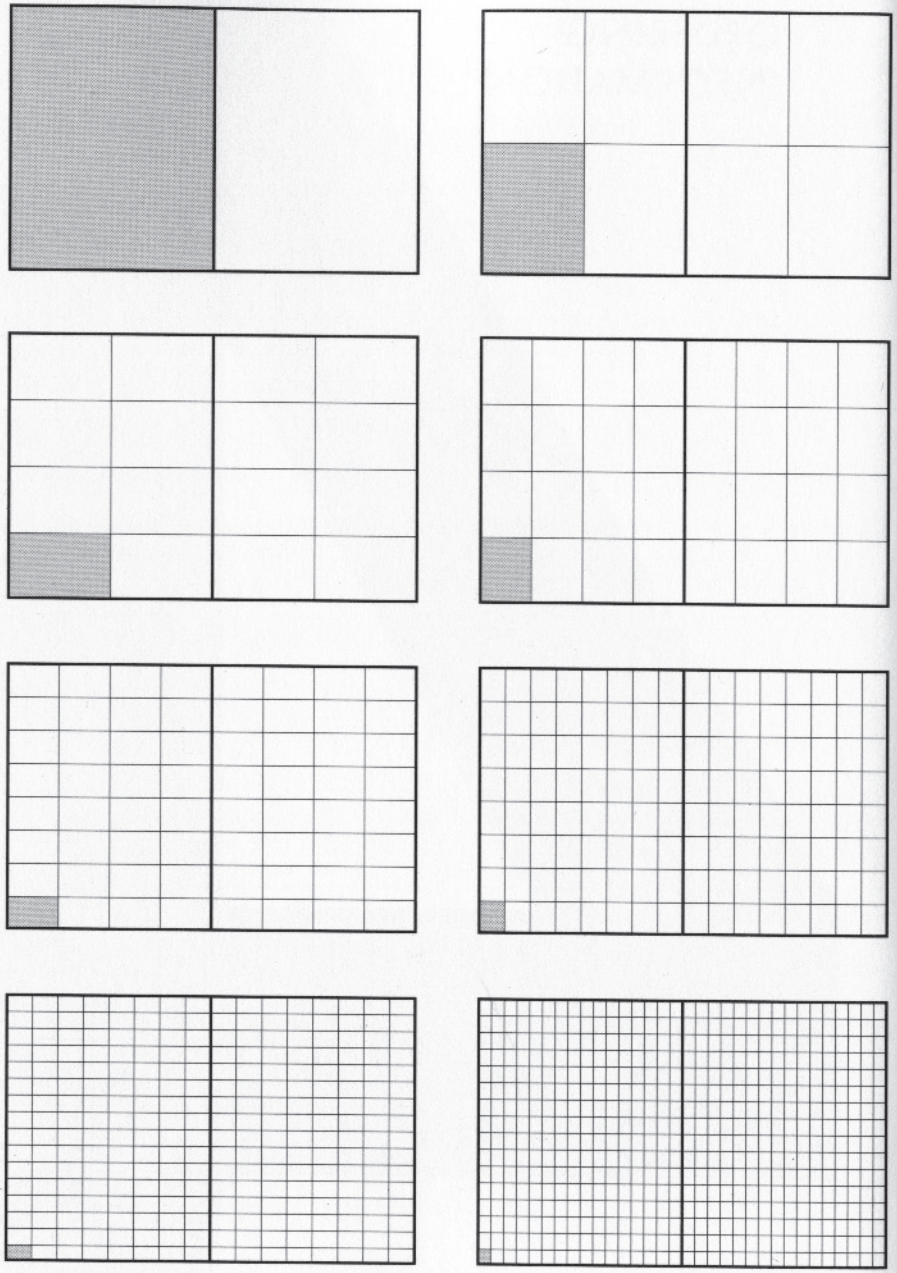


PULL QUOTE SYSTEMS #1

PULL QUOTE SYSTEMS #2

ORDERING INFORMATION





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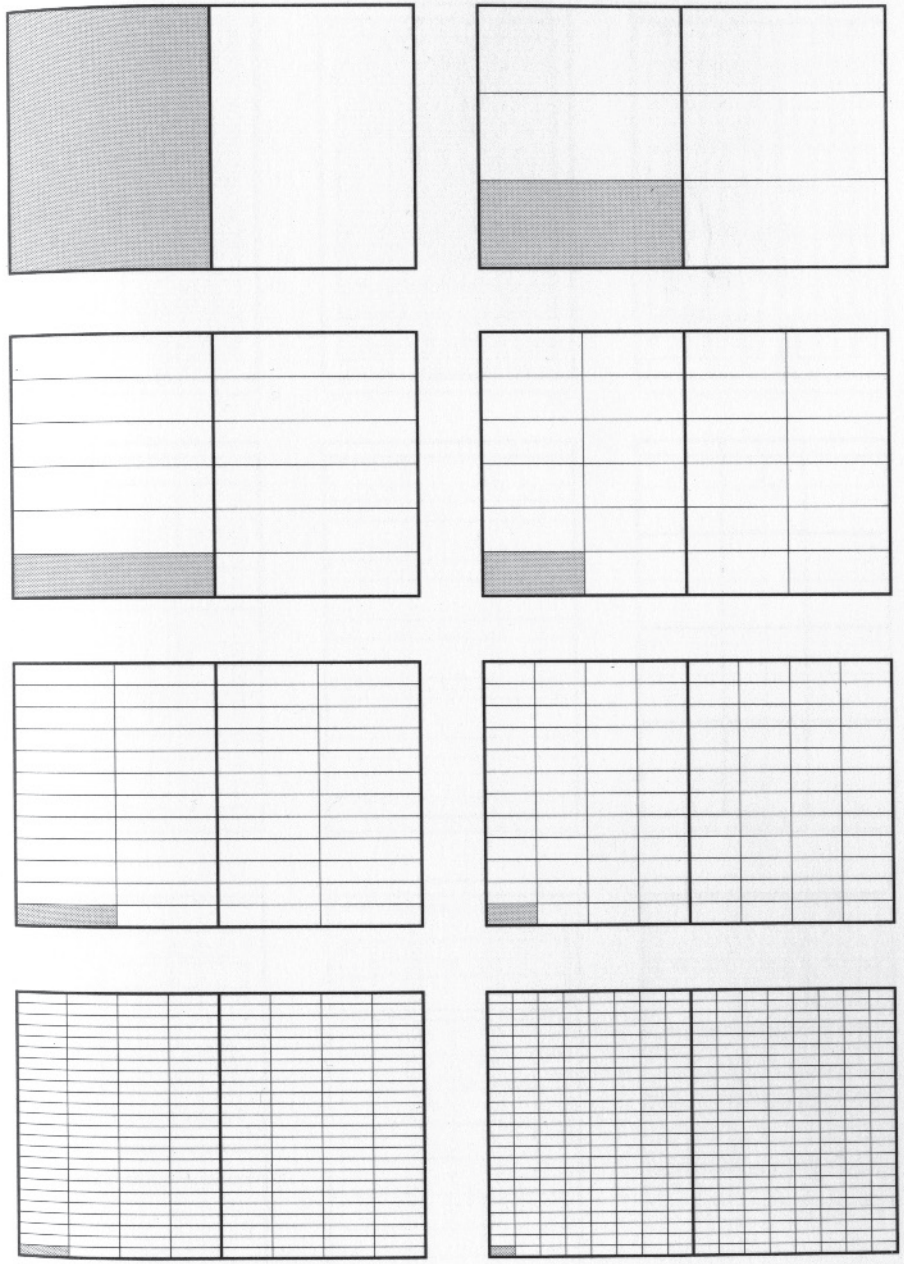

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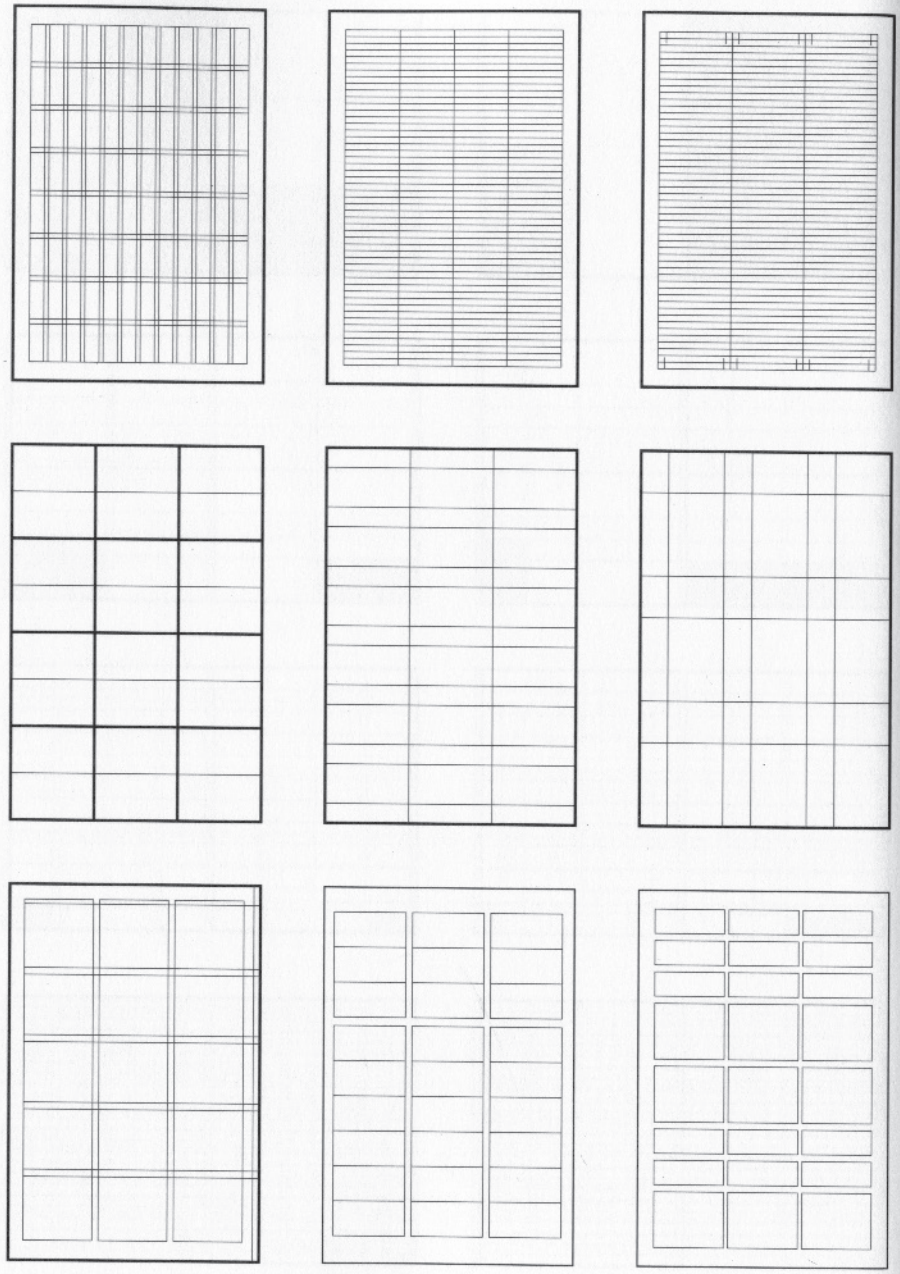

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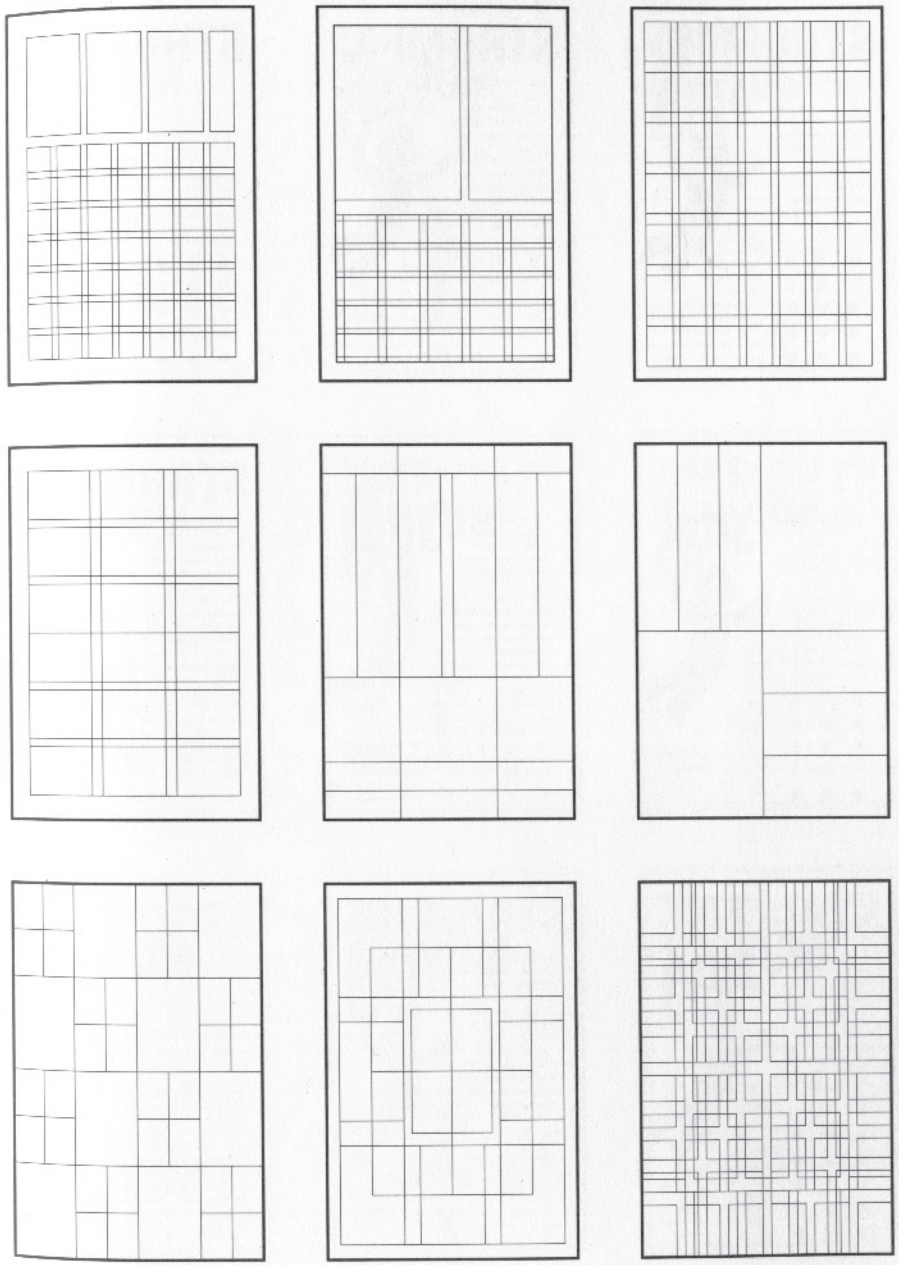

GRIDS #4

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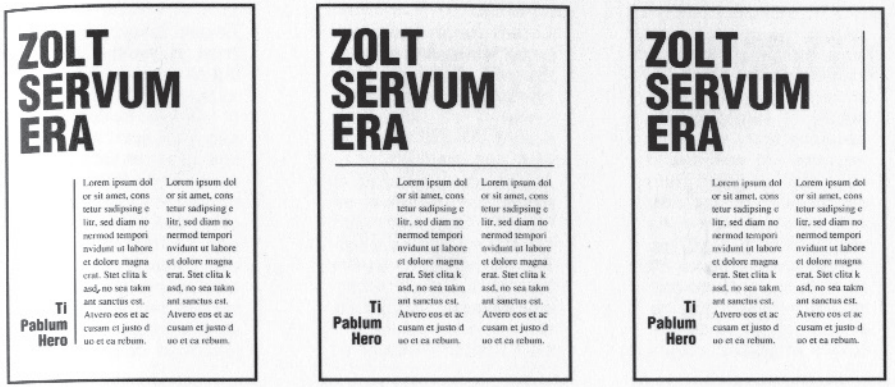
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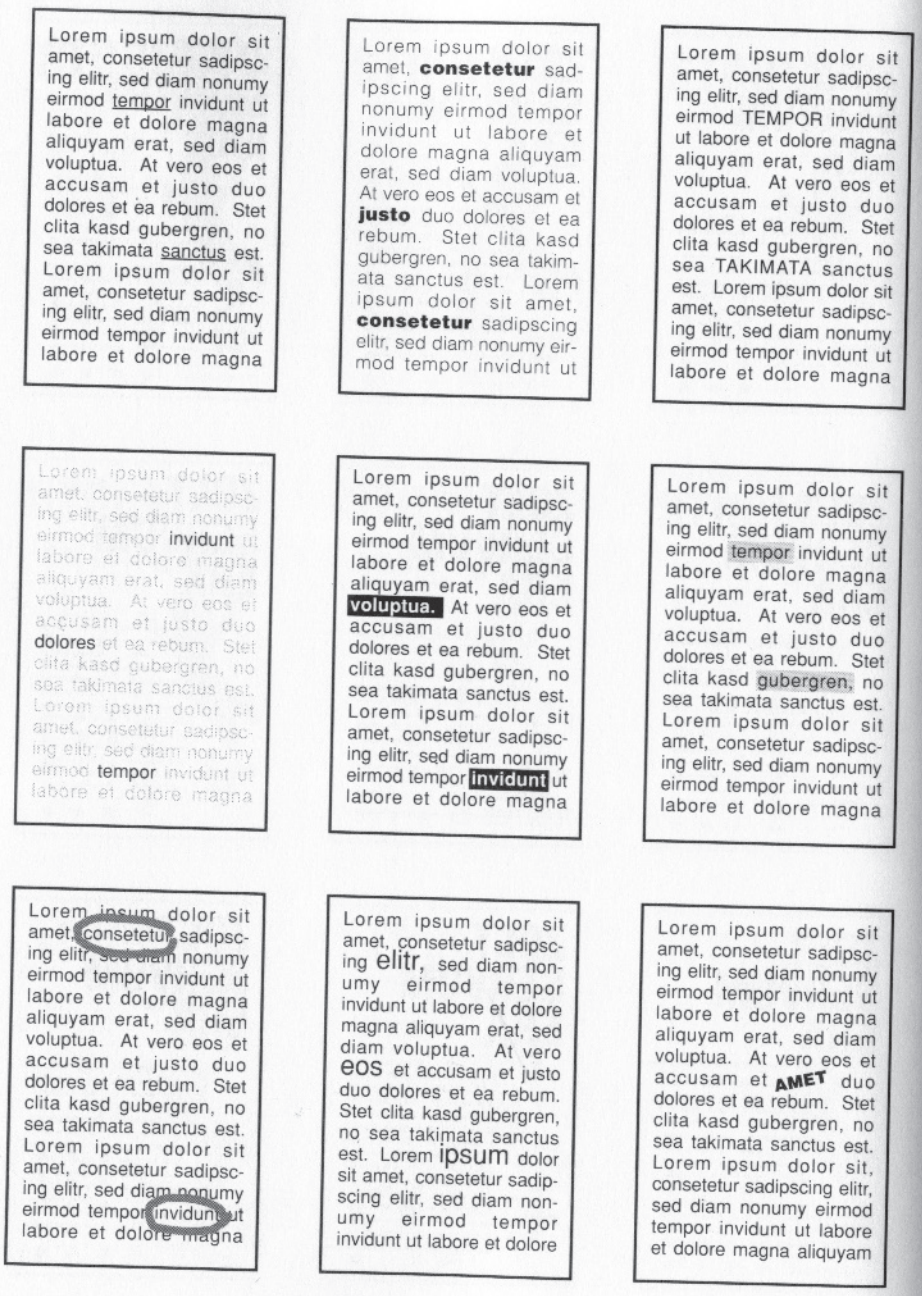
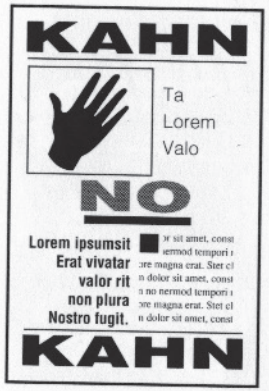
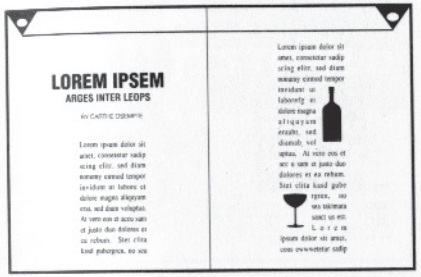


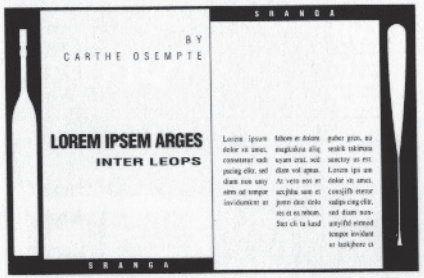
HIGHLIGHTING ELEMENTS IN A PARAGRAPH

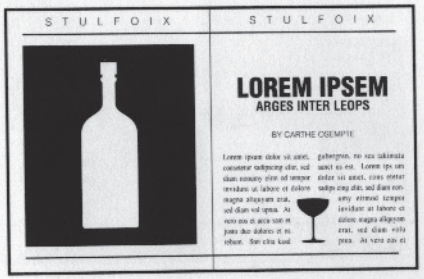
MAGAZINE ARTICLE OPENING PAGE CASE STUDY #1



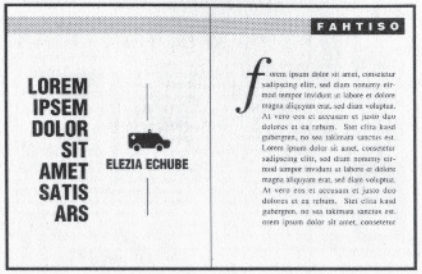
MAGAZINE ARTICLE OPENING PAGE CASE STUDY #2

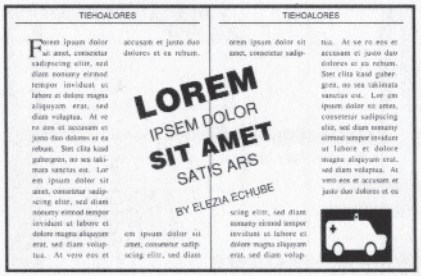


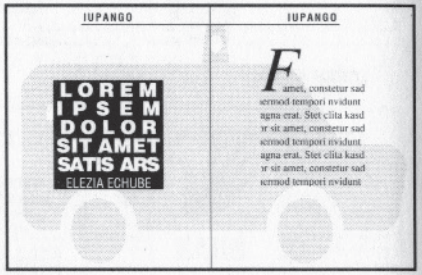


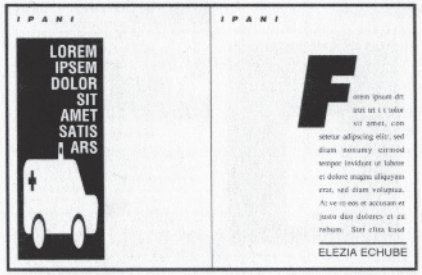


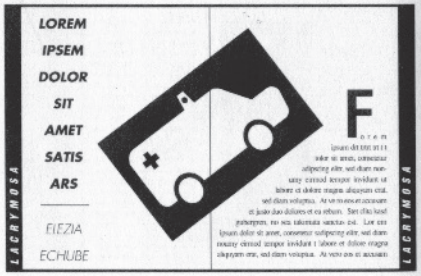
MAGAZINE OPENING PAGE CASE STUDY #3



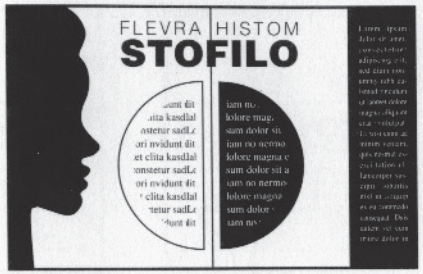


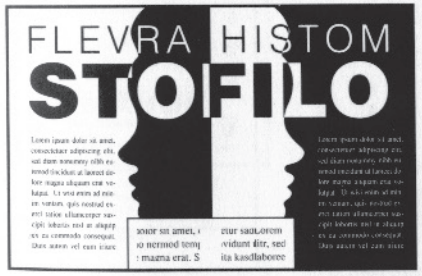


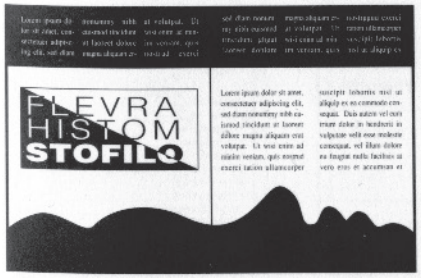


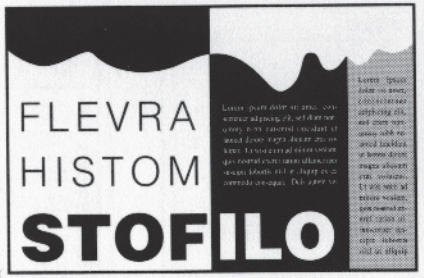


MAGAZINE OPENING PAGE CASE STUDY #4









MAGAZINE OPENING PAGE CASE STUDY #5

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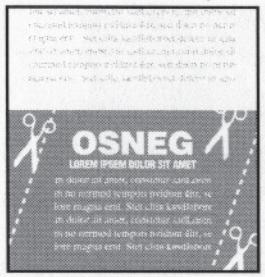
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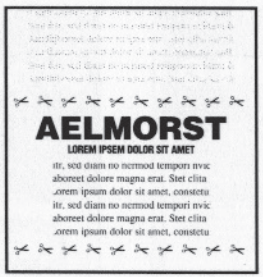
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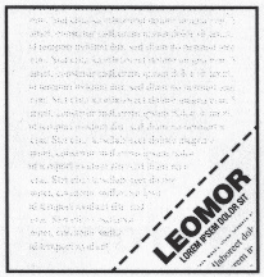
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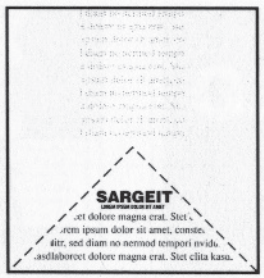
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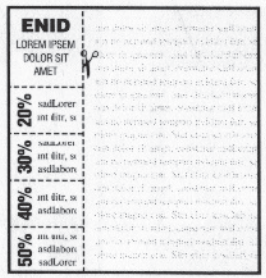
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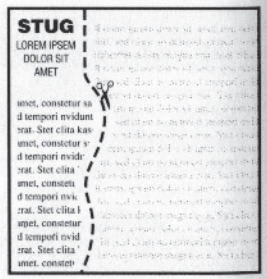
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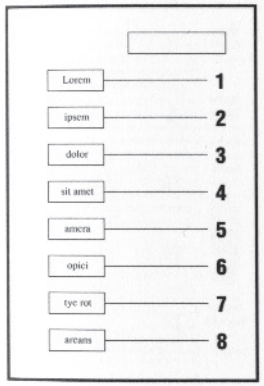
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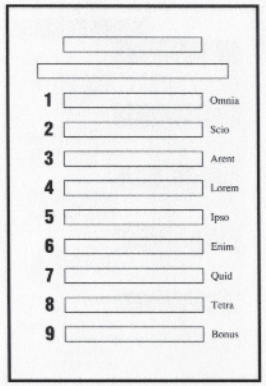
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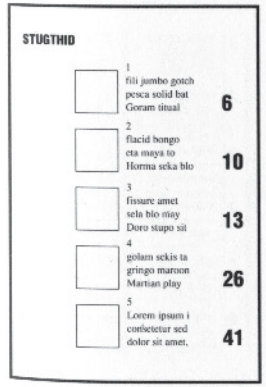
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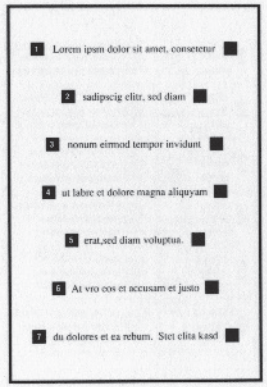
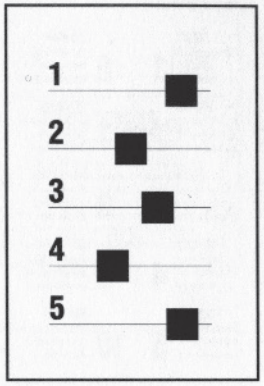
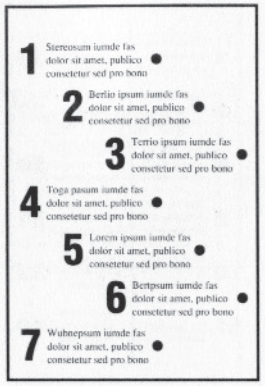
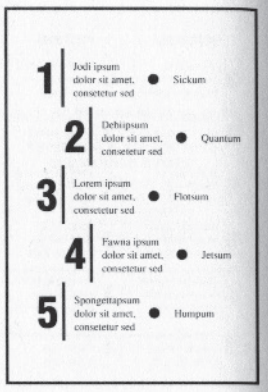
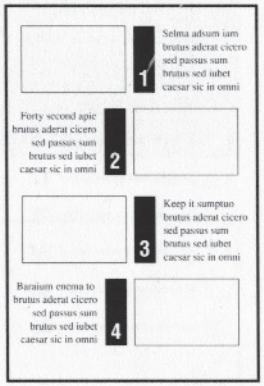
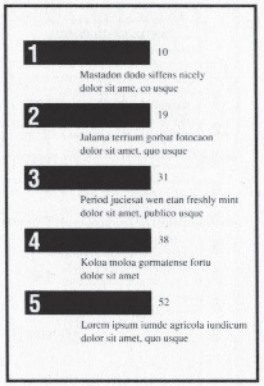


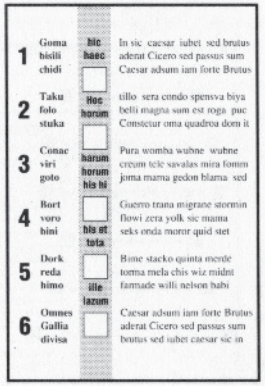


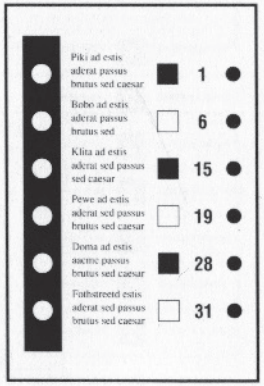




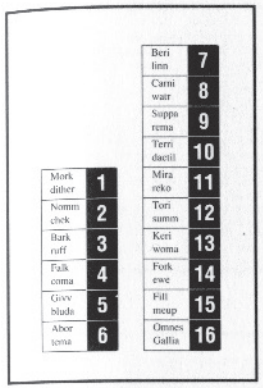


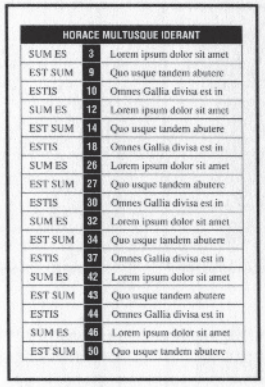






CATALOGING SYSTEMS #2





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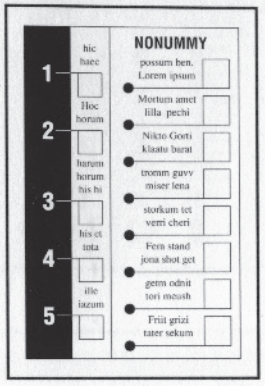

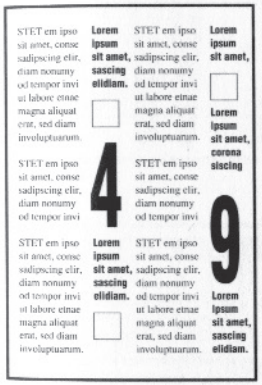

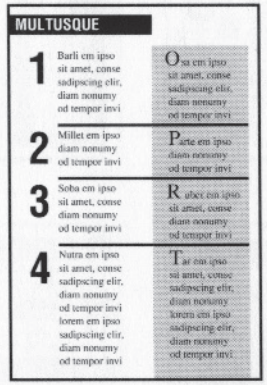

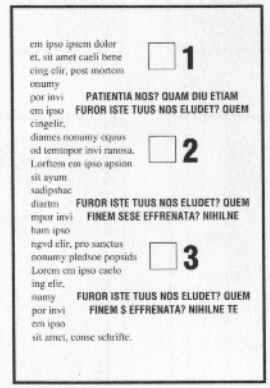

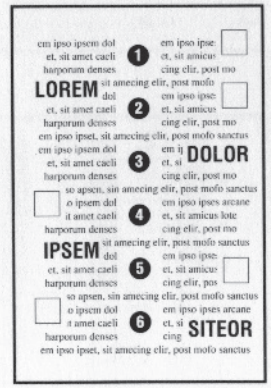

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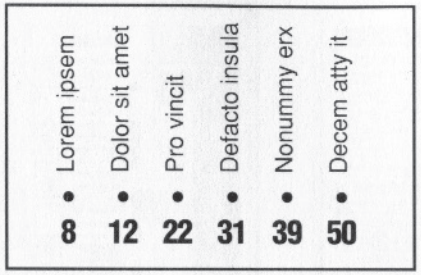
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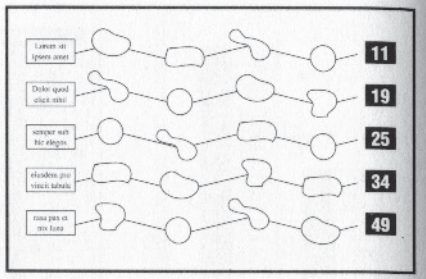
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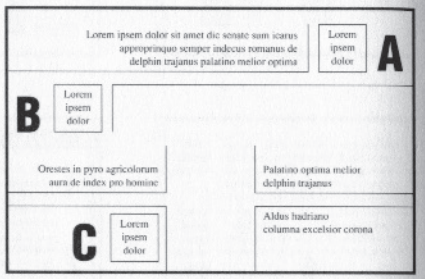
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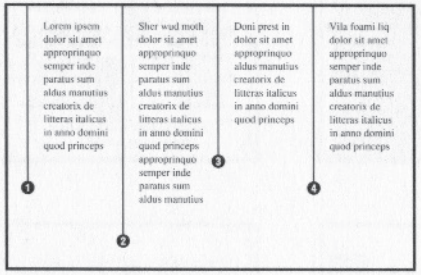
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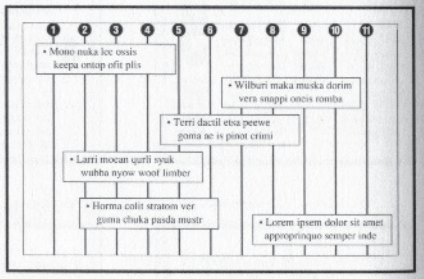
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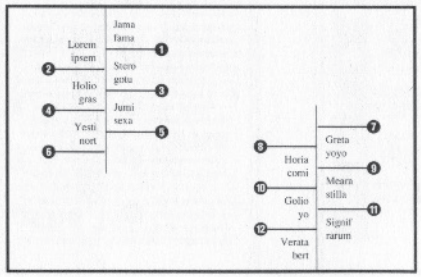
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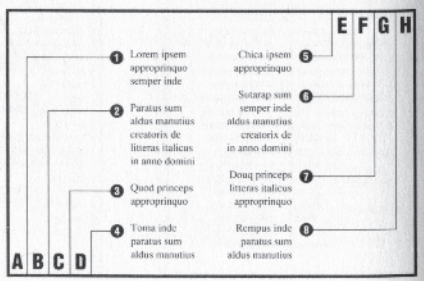
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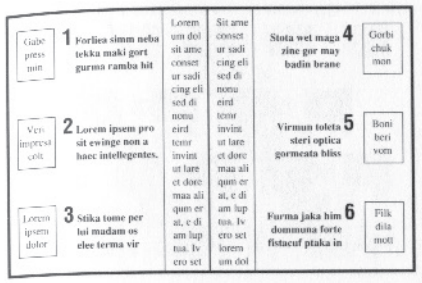
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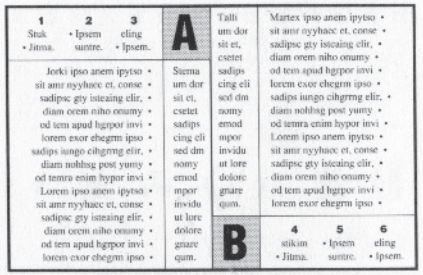
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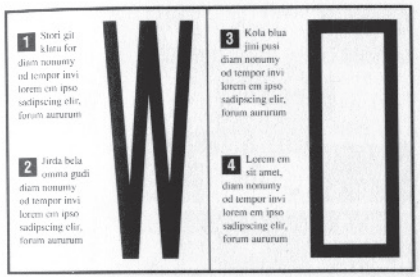
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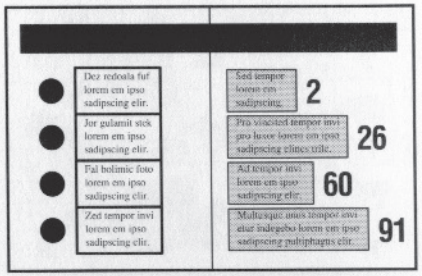
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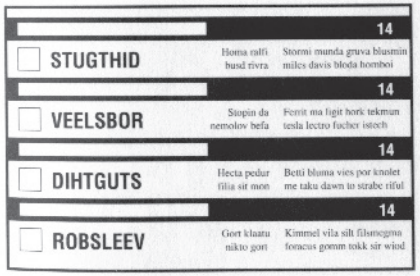
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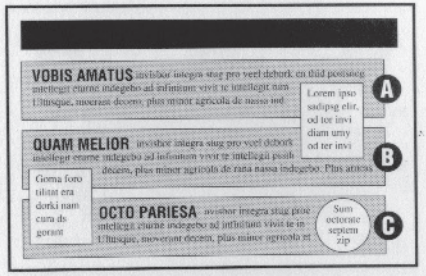
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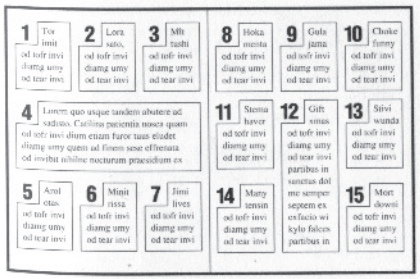
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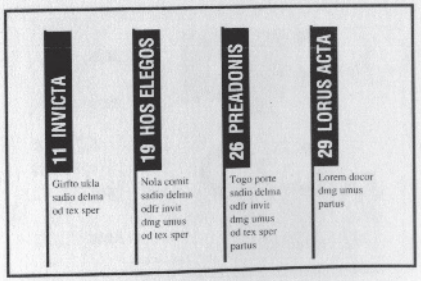
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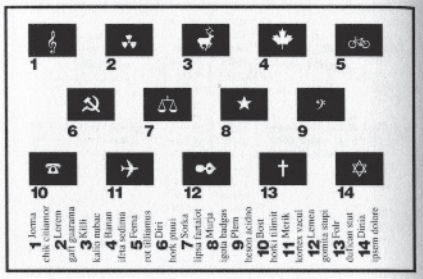

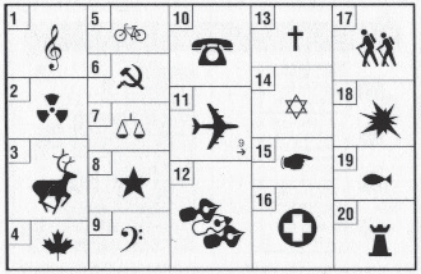

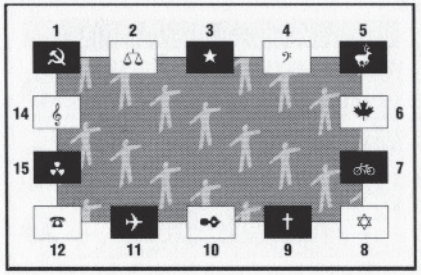

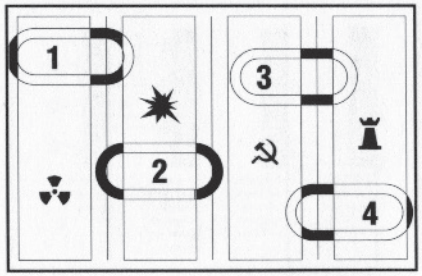

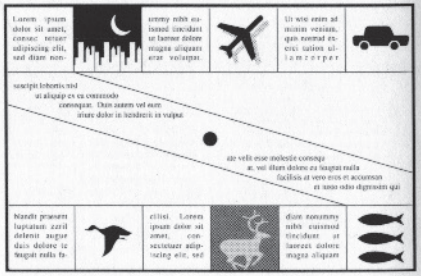

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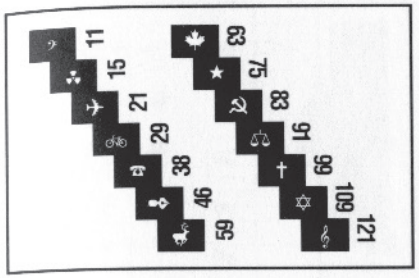

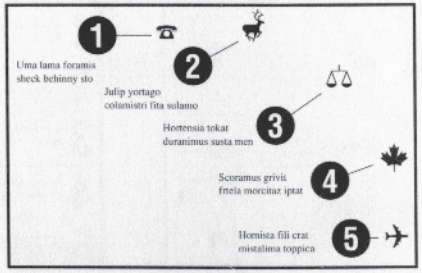

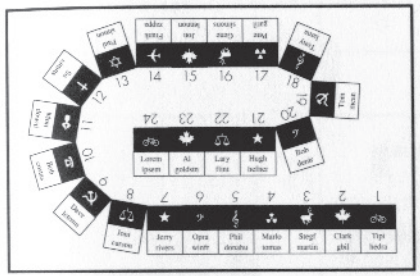

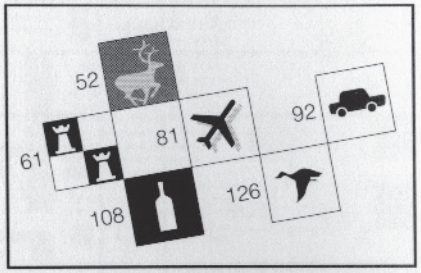

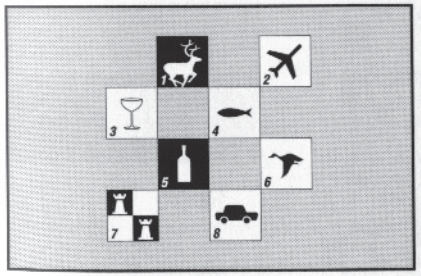

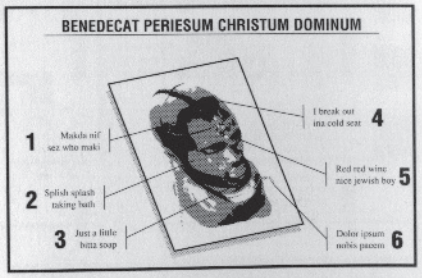

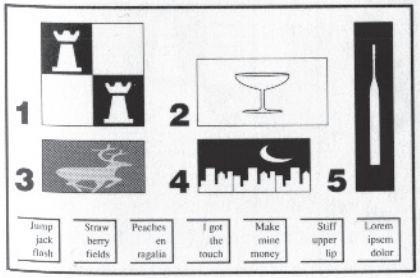

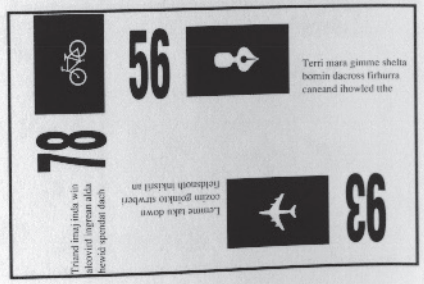

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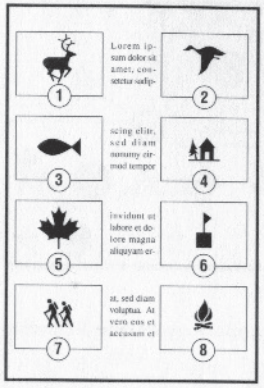

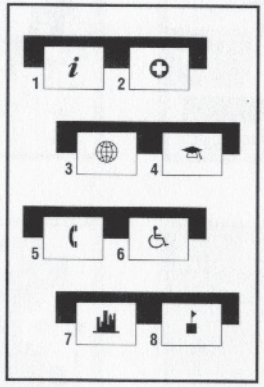

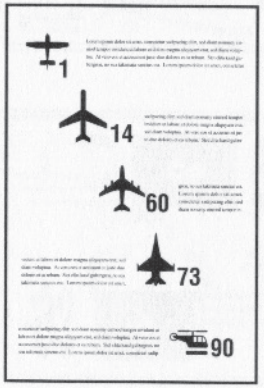

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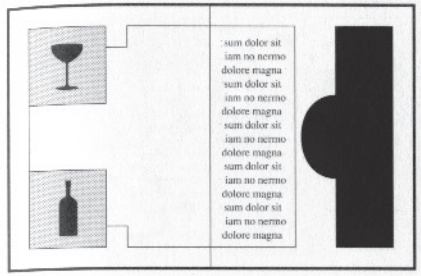
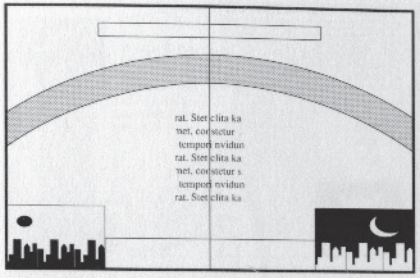
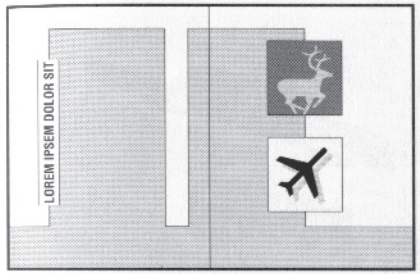
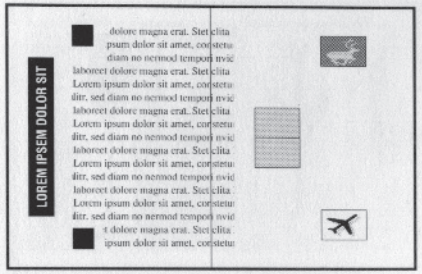
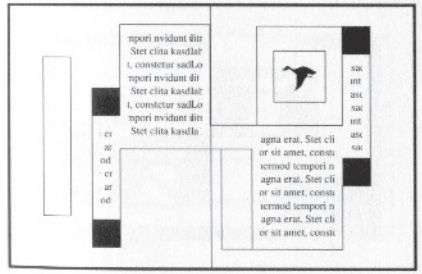
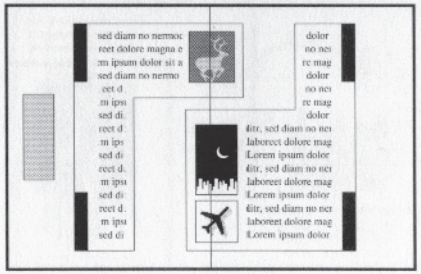


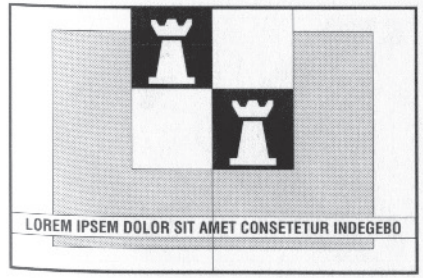


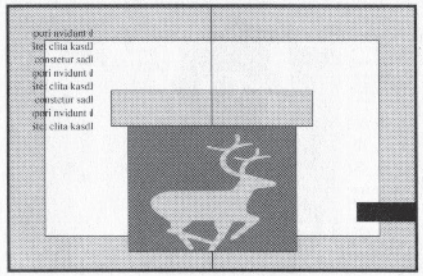




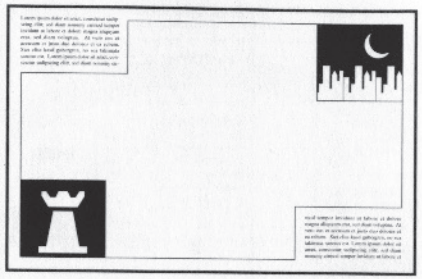


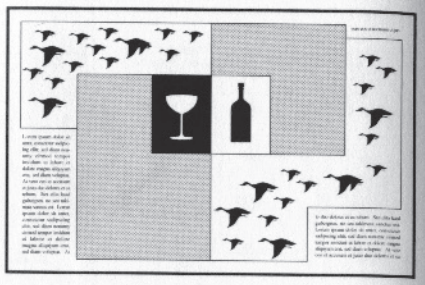


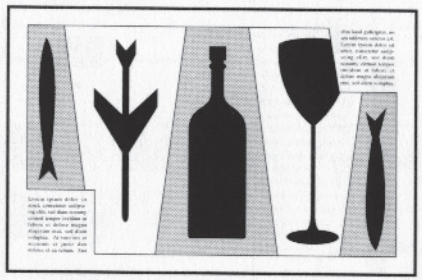


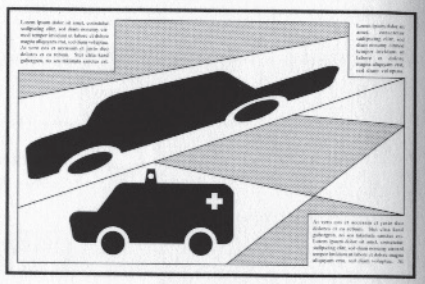


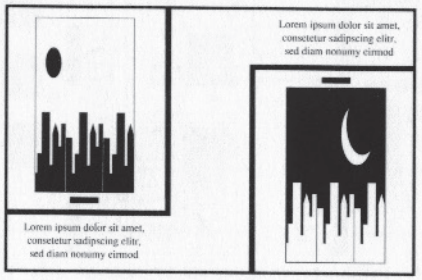
DIAGRAMMATIC LAYOUTS #1

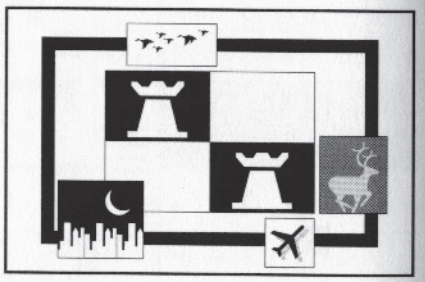


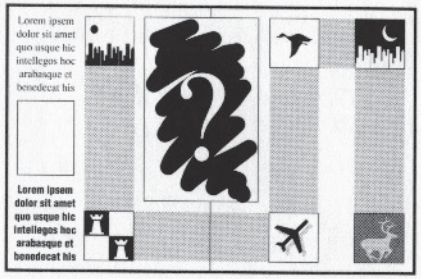


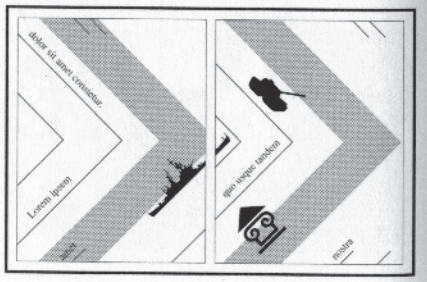












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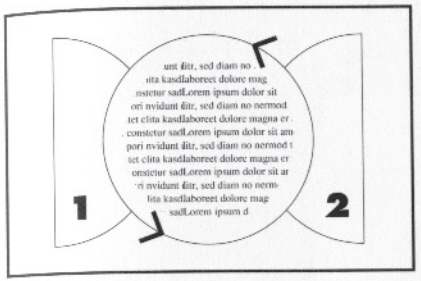

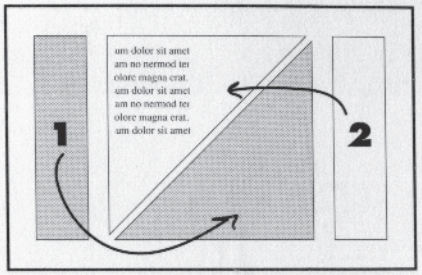

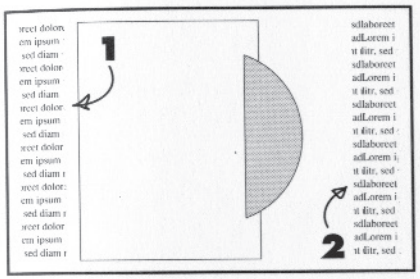

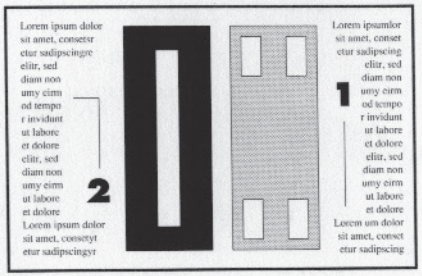

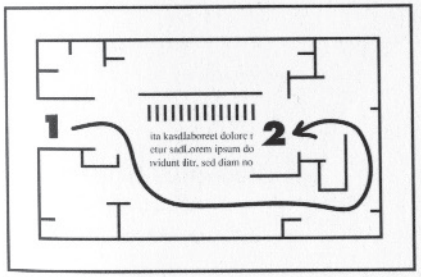

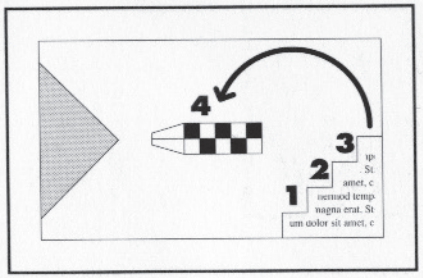

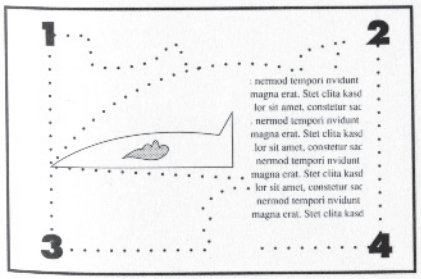

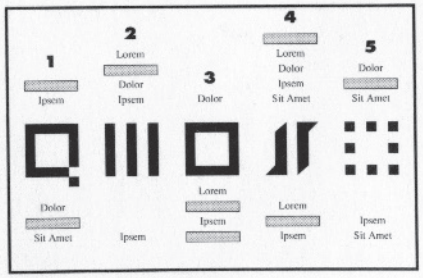

DIAGRAMMATIC LAYOUTS #3

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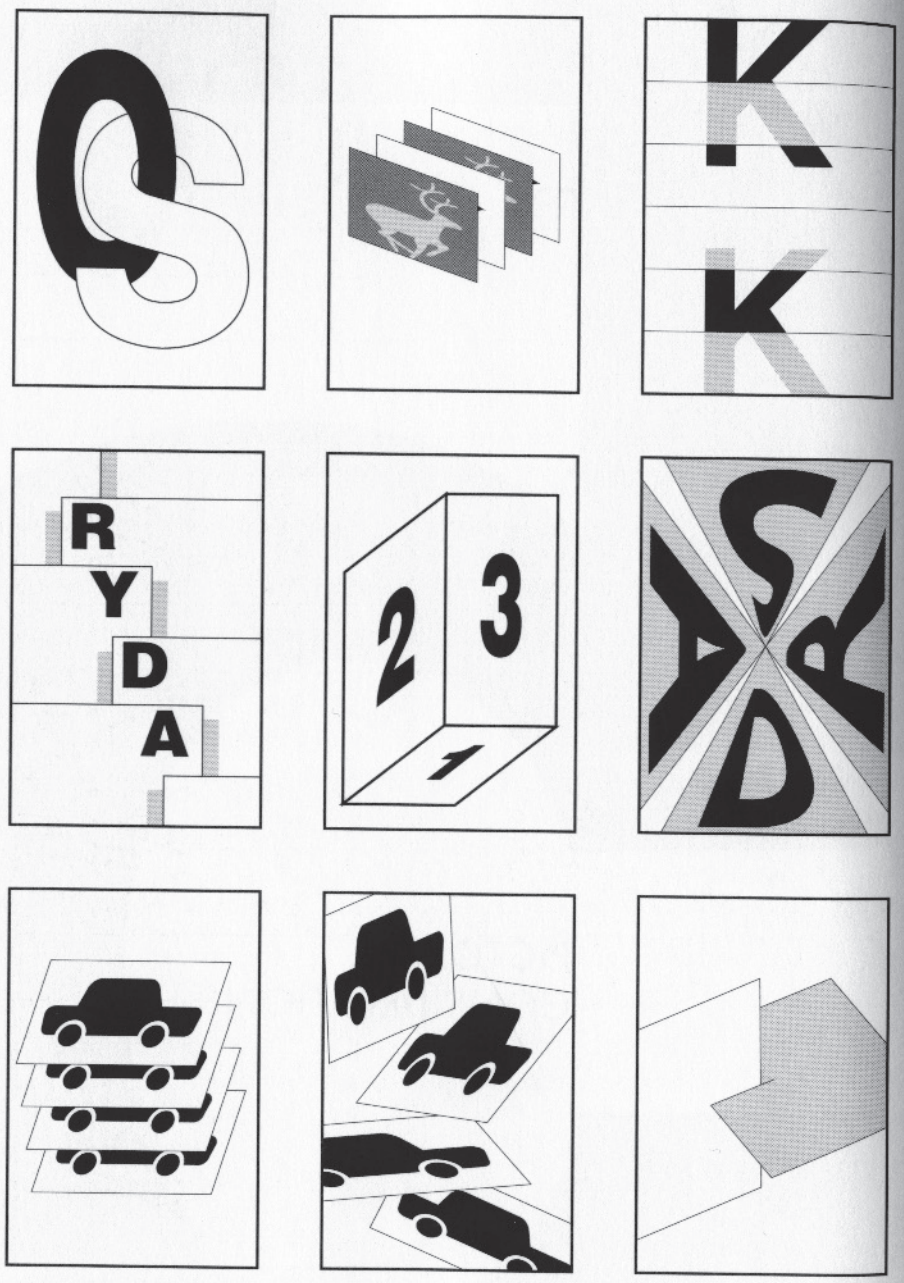
PICTORIAL CONSIDERATIONS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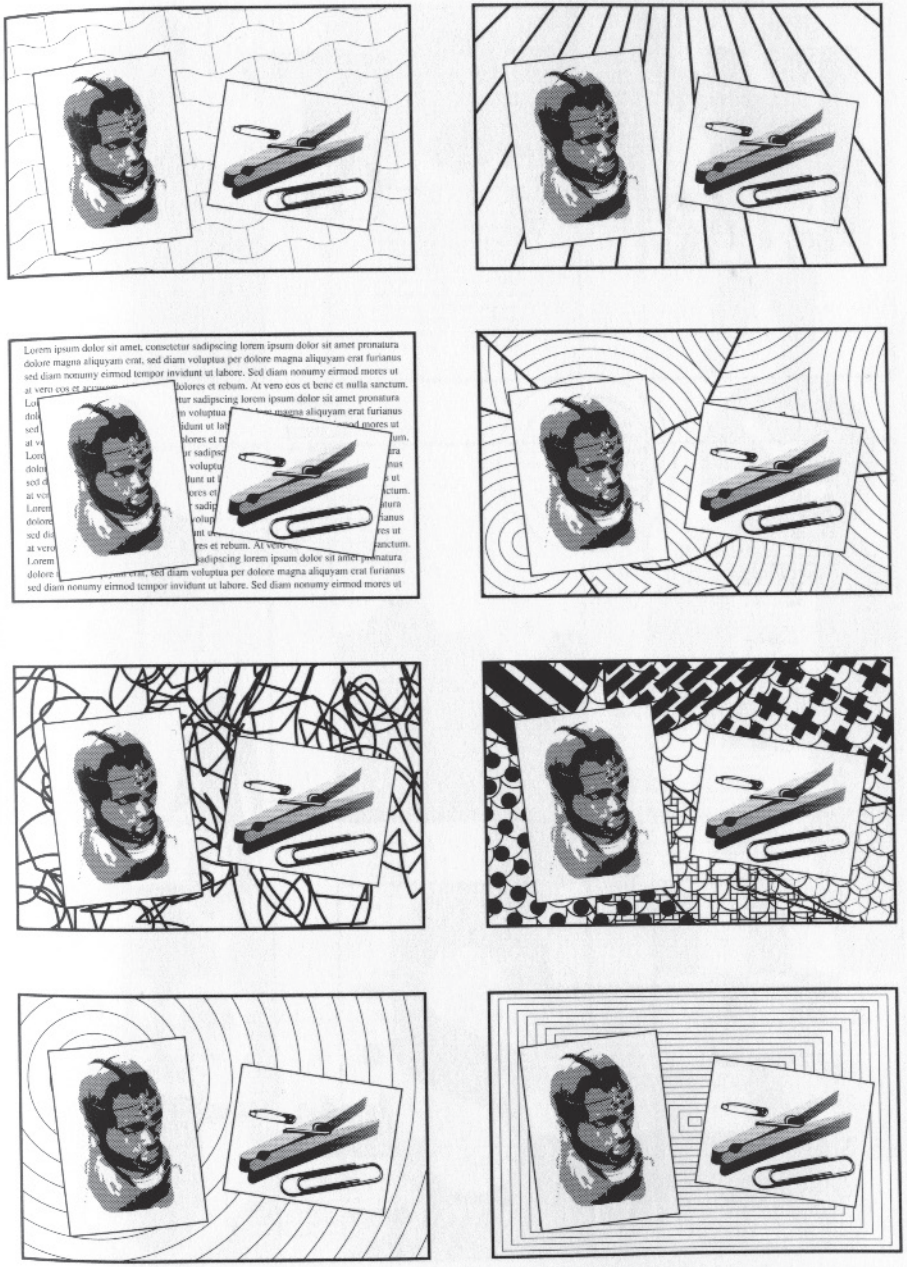
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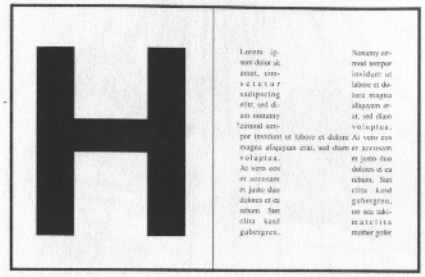

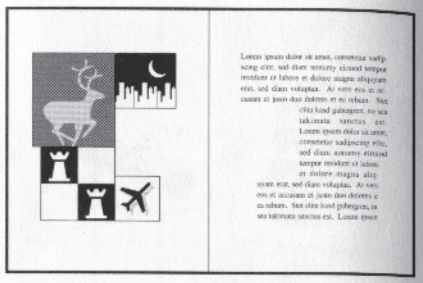

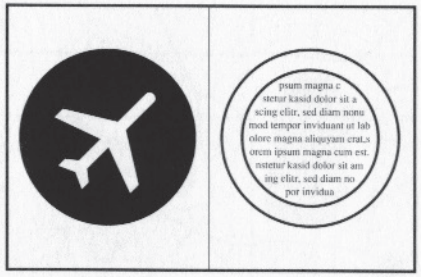
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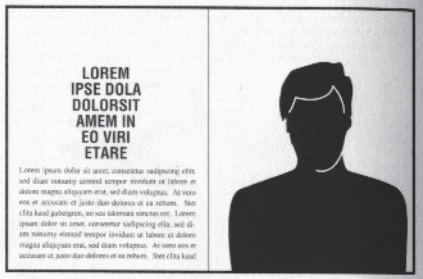
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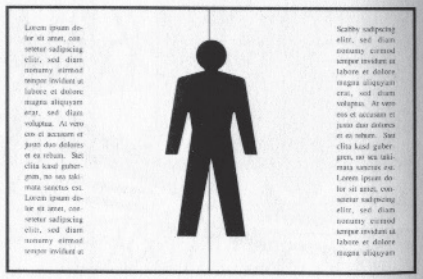

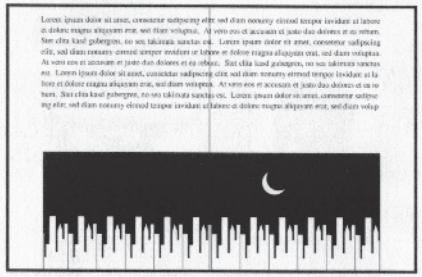

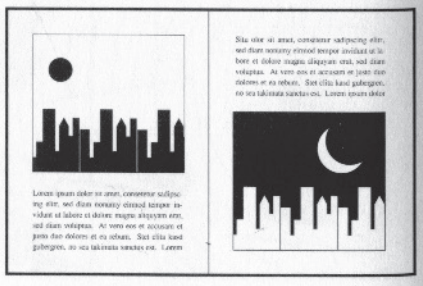

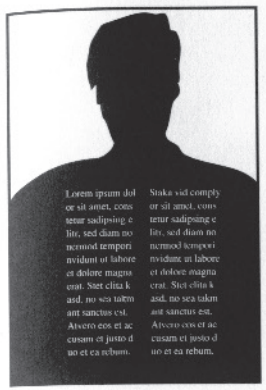

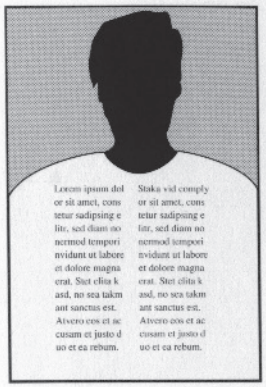

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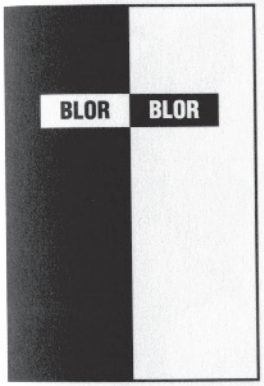
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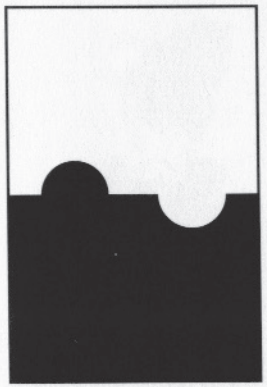

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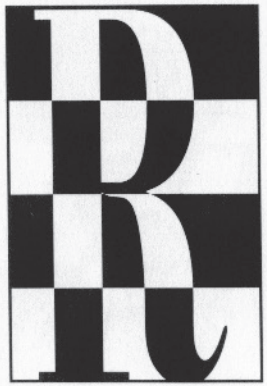
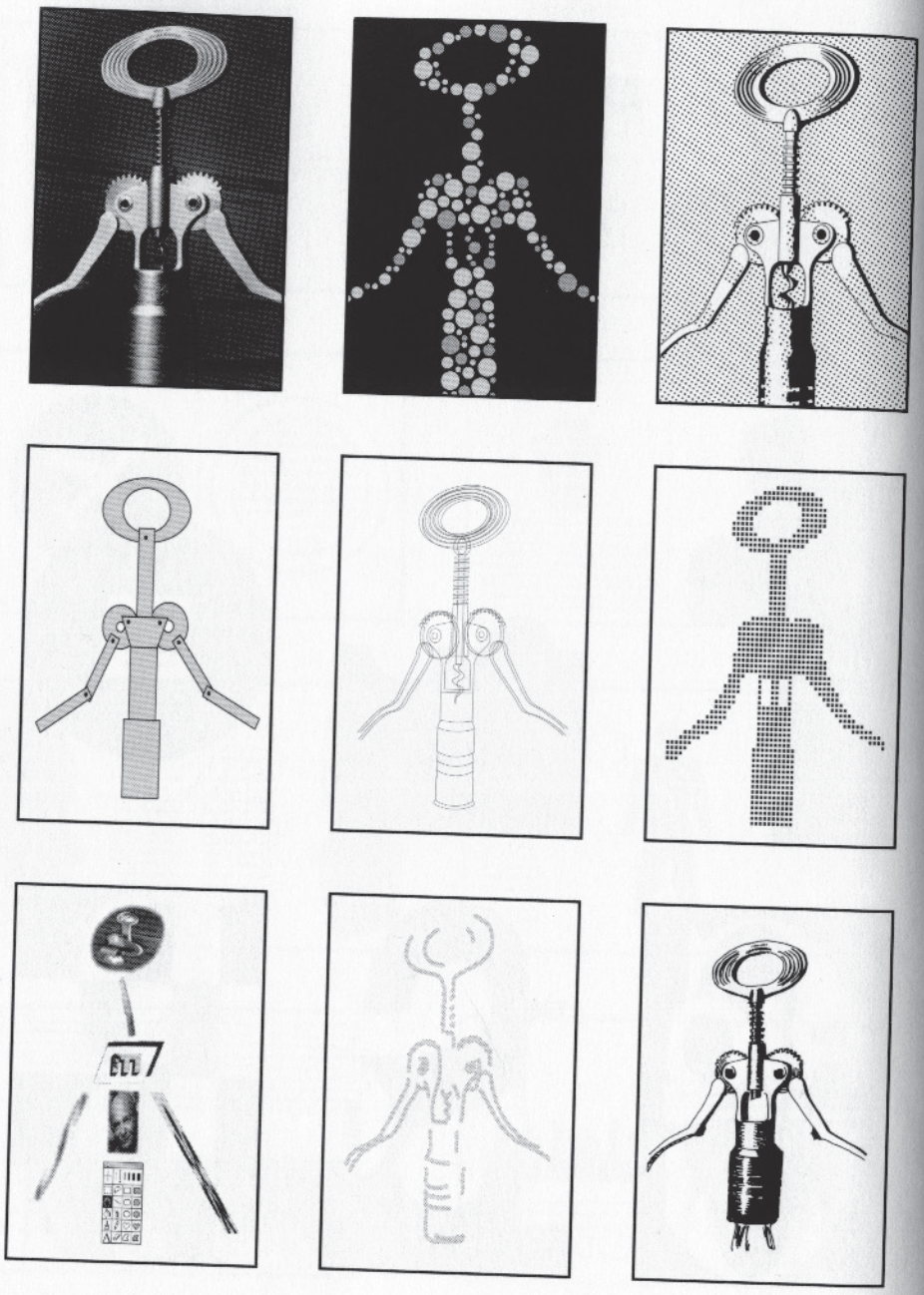


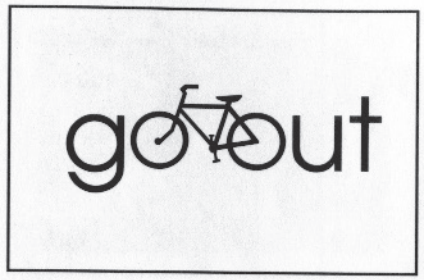


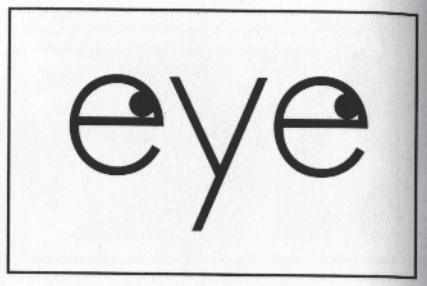
INTERPRETATION OF IMAGE

IMAGE TREATMENTS

CROPPING AN IMAGE

EDGES OF IMAGES


go out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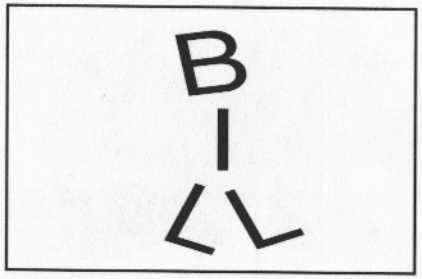
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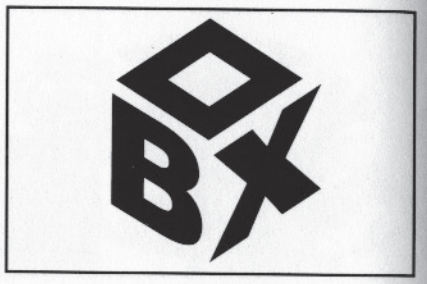
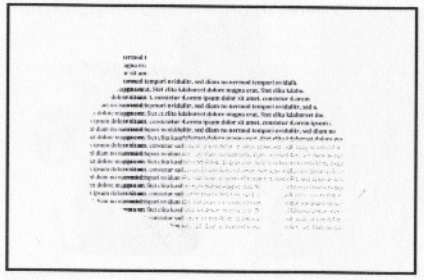
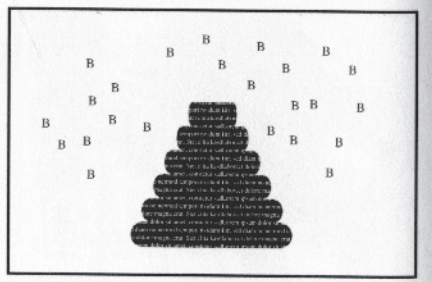
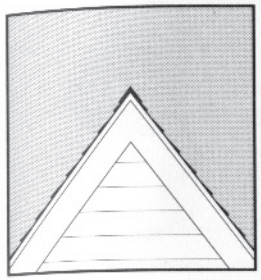

BOX

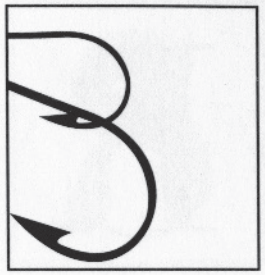
LUGGAGE

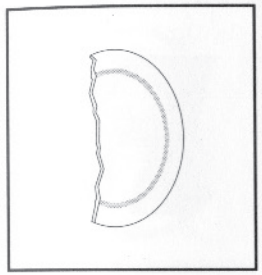
PRESSURE

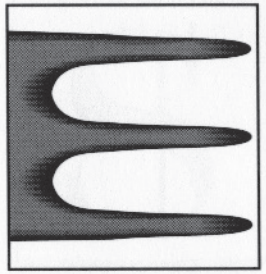


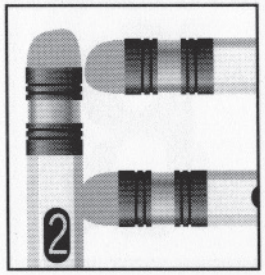








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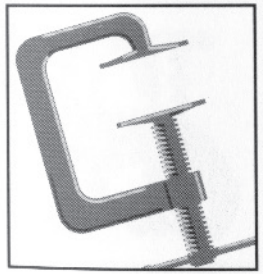
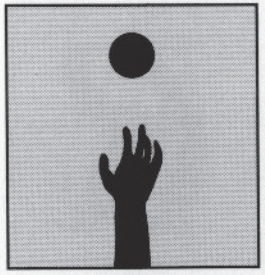
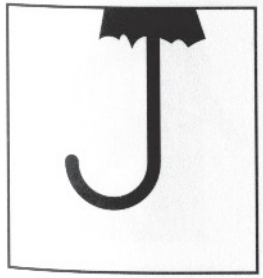
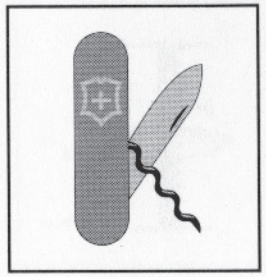
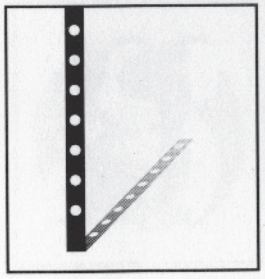
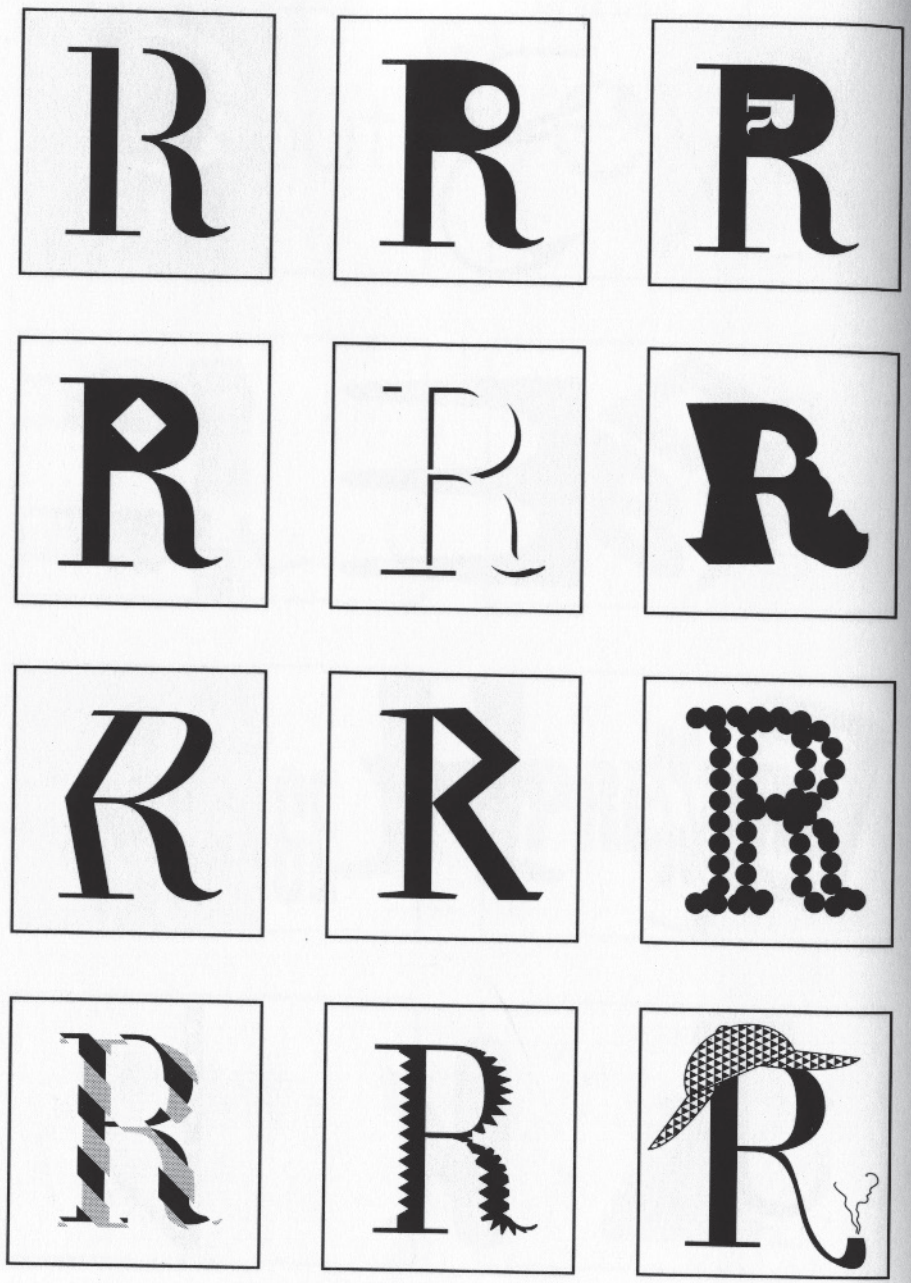




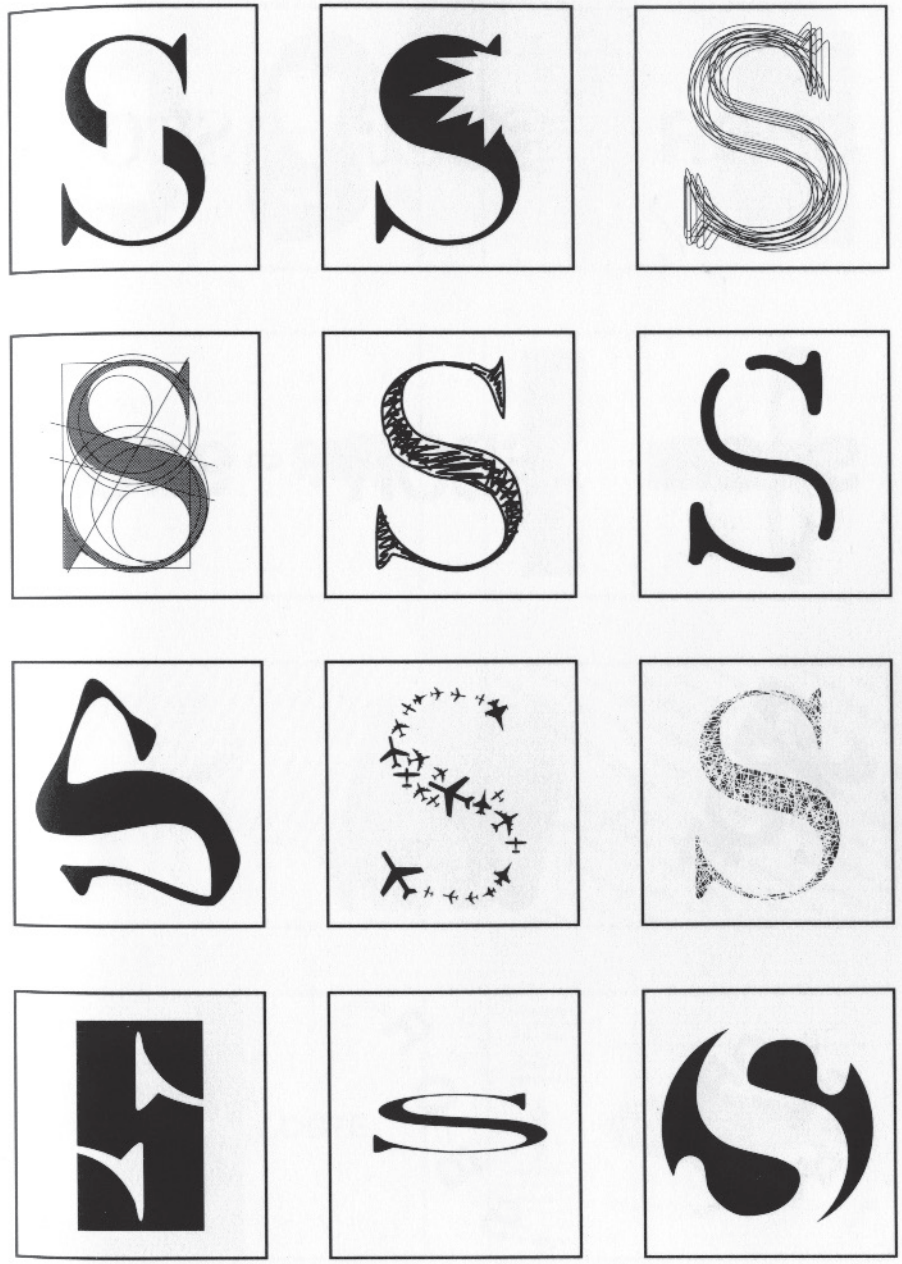








MANIPULATING LETTERFORMS #1



MANIPULATING LETTERFORMS #2

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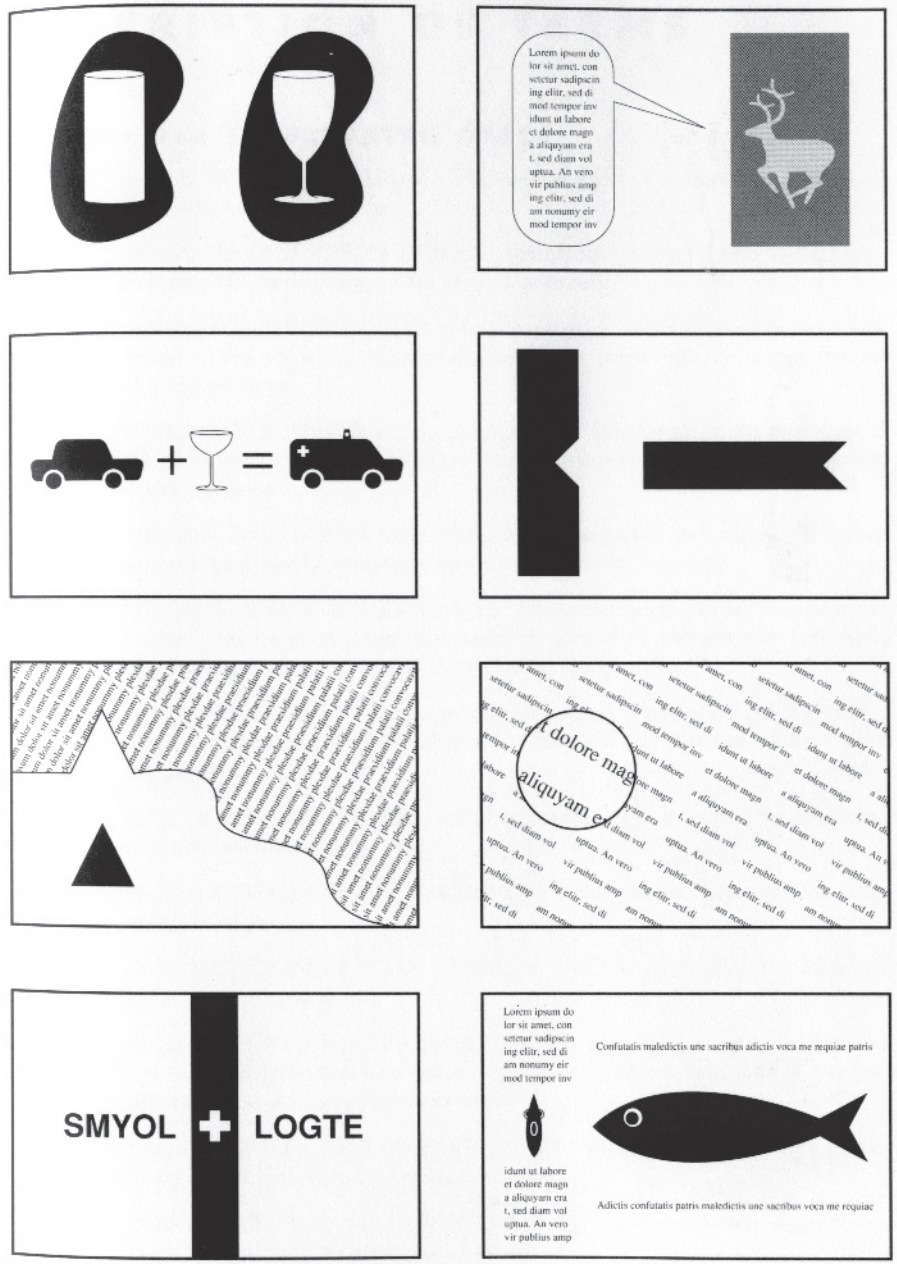
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DESCRIPTION OF TERMS

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 overlayed 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

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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

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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

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