Layout: Making It Fit
Finding the Right Balance Between Content and Space

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IT HAPPENS AT THE SAME TIME EACH YEAR—carrier bags of press cuttings, handwritten notes in turquoise ink on the back of envelopes, the odd floppy disk, and many, many emails arrive in our office, all demanding attention. Doesn’t March come round quickly? Please don’t misunderstand us; we are delighted to receive all these bits and pieces, as we really enjoy working with the enthusiastic client who dispatches them. But there is no doubt that the information to be included in the WCSP Annual Review will take both of us some effort to decipher!

We can be certain of one thing—there will be a lot to say in the resulting report, with some sections needing to contain great amounts of information while others that are no less important saying considerably less. This is the project that during the past few years has caused us to stop and analyze one element of design in particular—the use of space. The final design will include pages that are packed with text and images, as well as some that have only a few lines of information and one or two images.

INTRODUCTION

On reflection, we realize this is a very common situation. On almost a daily basis, we face the prospect of dealing with little information within a generous space and lots of information in a comparatively limited space. Looking at other design work, we can also see this is obviously not unique to us, and that tackling these issues often forces the production of strong design, encompassing the brave and unexpected. Space is a crucial element within every layout, as integral as typeface selection and the treatment of images, but it seems that when there is either an excess or a shortage of it, designers can become particularly resourceful and imaginative. Our intention in this book is to highlight many different examples of work at both ends of the spatial scale and to try to examine some of the thinking and methodologies involved in producing these pieces.
With many projects, we may curse the fact that we have either too much or too little space for our own design aesthetic and ambition, but often we impose our own spatial restrictions. When dividing information, we will certainly go out of our way to avoid even distribution, actively engineering "space rich" and "space poor" layouts. This use of composition can significantly influence the visual message. Tone of voice, target market, and appeal can all be modified by spatial factors to create a wide spectrum of impressions such as exclusive, luxurious, expensive, lively, popular, cheap, reliable, or caring. Gunther Kress and Theo Van Leeuwen, in their book Reading Images: The Grammar of Visual Design, refer to the significance of these design decisions.

"VISUAL STRUCTURES REALIZE MEANINGS AS LINGUISTIC STRUCTURES DO... FOR INSTANCE, WHAT IS EXPRESSED IN LANGUAGE THROUGH THE CHOICE BETWEEN DIFFERENT WORD CLASSES AND SEMANTIC STRUCTURES IS, IN VISUAL COMMUNICATION, EXPRESSED THROUGH THE CHOICE BETWEEN, FOR INSTANCE, DIFFERENT USES OF COLOR OR DIFFERENT COMPOSITIONAL STRUCTURES."

Whether imposed or chosen, the use of space can wield a lot of power in communicating intended messages. In the Why Not Associates poster celebrating the work of Malcolm McLaren, we can see that the comparatively full composition with a number of layers and interactions of text and image generates a lively and spirited impact. Some of the practices of punk and the design techniques that McLaren used when working with Vivienne Westwood have been used as the basis for this poster to capture the mood of the time. This is a nonconformist message, presenting relevant information mixed with the irrelevant in a partially accidental way. As a consequence, the space also has a paradoxical quality—at one level it can be perceived as controlled by the designer, but on another it seems like an effect of serendipity.

"FOR THIS POSTER, WE DESIGNED A TYPE TREATMENT THAT WAS THEN PRINTED OVER ANY RUNNING SHEETS THAT WERE FOUND LYING AROUND AT THE PRINTERS," says David Ellis of Why Not Associates. "THE POSTERS WERE PRINTED OVER ALL KINDS OF THINGS, FROM SOMBER REPORT AND ACCOUNTS PAGES TO COMBINATIONS OF NAPPY (DIAPER) AND FOOD PACKAGING. THE RESULTING POSITIVE AND NEGATIVE SPACES THAT INEVITABLY OCCUR IN VARIED PLACES ON DIFFERENT POSTERS HAVE A GREAT DEAL TO DO WITH THE CHARACTER OF THESE DESIGNS." Ellis concludes, "WE KNEW THE RESULTS WOULD BE CHAOTIC AND CONFUSING, SO WE JUST KEPT THE TYPE BOLD, CLOSED OUR EYES, AND THOUGHT OF ENGLAND!"
Conversely, if we focus on the cover and one of the introductory sections of an Icebreaker Clothing catalog, it is apparent that the extravagant use of space is markedly responsible for lifting the perception of the products into a “must have” category. The generous space suggests quality and style. Through its intelligent composition, the space carefully controls the viewers’ awareness of sensitive art direction, photography, cropping, printing, use of paper, and layout. Even the wide letter and line spacing conveys a sense of precision and deliberation that reflects on the product and tells the reader that nothing is left to chance in the manufacture of these garments—every detail is covered.

"OUR FIRST OBJECTIVE WAS TO TELL THE ICEBREAKER STORY IN A POWERFUL MANNER. CLARITY AND NO UNNECESSARY DESIGN DETAIL WAS OF UTMOST IMPORTANCE," says Rachael Paine of Origin Design, New Zealand. Although all the design elements work together, the generous use of space predominates; on the right page, the cut-out figures, the crisp minimal typography, and the red bar are dynamically presented in a large matte silver space. On the left page, as on the cover, all over photographs depict comparatively small figures in vast environments, with the great spaces that nature creates echoing the sentiments of power, wonder, and individuality.

As we reviewed work that illustrates creative use of space, one unexpected and interesting discussion point arose more than once. In which section should a submission be placed? Much of the work that we have included easily fits into both “The Designer’s Dream” (excessive space) and “The Designer’s Dread?” (shortage of space) sections of the book. The contrasts of scale, texture, and spatial distribution that created complementary paces and rhythms to make “reading” more interesting were the very scenarios that created our dilemma. As a consequence, some of our submissions have a presence in both sections of the book—albeit showing differing elements, of course.
As for the project that we mentioned at the beginning of this introduction—the annual review that over the past few years has made us particularly aware of the use space in design—we have decided that it cannot escape making an appearance (see page 131). After all, it has to take responsibility for a great deal!
In the first section of this book, we have collected examples that skillfully handle the challenge of working with small amounts of information in extravagant spaces. In each case, the criterion for selection has been that the basic requirement of the brief is to convey a comparatively short message, leaving plenty of scope for constructive use of space and embellishments. Very often, designers may choose to augment content with more words or images to elaborate or enrich, but providing that the fundamental point is brief, they are still included in this section.

THE DESIGNER’S DREAM

Designers often dream of having a project with plenty of space and few limitations, as the perception is that this presents greater opportunity to explore style and visual dynamics. Space that is free to be more concerned with aesthetics than function is inviting to designers, as it seems to provide further scope for innovation and imagination. Maybe there is an inherent wish to design something that is up-market, and this appears to be far more possible within generous areas of space. Whatever the initial reaction, in our experience, the process of creating successful layouts with very little given content is amazingly difficult.

It is a complex and challenging responsibility to ensure that space does not come across as being either negative or distracting and that elements are not simply included or repeated for the sake of filling space. Designers have numerous alternatives that help create successful layouts. Composition, hierarchy, contrast of scale and tone, the addition of elements, typefaces, colors, processes, and more all have a role to play. Recognizing the implications of these design choices from both objective and subjective viewpoints is key to this decision-making process.

It is helpful to consciously define two main aspects of a layout for consideration—the content and the treatment of that content. Words, all kinds of images and marks, format, and space come together under the banner of content, generally denoting the primary message of the layout—what, for example, a book is about, what a package contains, or what a Web site is promoting. The treatment of the content includes the choice of typefaces, weight, scale, color, composition, style of mark making, materials, processes, and more, that can be changed and adjusted endlessly to amend the connotations. Even minimal manipulations can have significant impact on the visual language. A 10 percent change of tone or a point-size reduction can take an element into a different level hierarchically and dramatically affect its accessibility to the viewer.

Recognizing and appreciating consequences of fine-tuning within the design process can be difficult to put into words. The linguistic analogy of the sentence (syntagm) with its possible alternatives for each word (paradigmatic alternatives) is helpful in understanding the ramifications of minute, intricate changes. For example, using "Simple Simon walks a dog" as the syntagm, merely replacing the preposition "at" within the paradigm to "the" significantly alters the meaning. This is no longer just any dog, but a specific dog. In exactly the same way, when a designer changes just one element or treatment—a line to a dot, blue to red, light to bold, or a photograph to an illustration—the semantics change. A general impression of expensive can be cheapened; an ordinary layout can become distinctive, or the clarity of a message can devolve into confusion.

Kenneth Hiebert says in The Basel School of Design and Its Philosophy: The Armin Hofmann Years, 1946–1986, "THE ACT OF SEARCHING FOR AN APPROPRIATE STRUCTURE FORCES THE DESIGNER TO MAKE THE MOST BASIC ENQUIRY ABOUT AN OBJECT OF MESSAGE, TO ISOLATE ITS PRIMARY ESSENCE FROM CONSIDERATION OF SURFACE STYLE. IN THIS EXHILARATING BUT ARDUOUS PROCESS, THE DESIGNER IS ENGAGED IN DEFINING MEANING AT BOTH THE SIMPLEST AND MOST UNIVERSAL LEVELS."

Spatial distribution has to be given significant consideration in all layouts, but plays a more dominant role within designs involving less information. In these designs, inevitably there are a greater number of compositional options and, consequently, many more visual meanings. It has been interesting to note that dynamic layouts featuring unusual positions can suggest innovative, forward-thinking approaches, while more predictable central orientations can imply static, less sophisticated attitudes. All relationships are in part determined by their spatial arrangement—space occurs between letters, words, and lines, around groupings, and within images. Technological advances now enable the designer to have precise control over spatial distribution within images and text—overlapping letters or even adjusting the space within the bowl of a letterform may create a different visual message. Sensitive detailing can enhance connotations such as busyness, tranquility, efficiency, and fun.
A number of the submissions included in this section use processes very powerfully. If a letter or a shape is cut out instead of printed, or has a contrasting surface to the material on which it is produced, it seems to become far more significant. The 2002 D&AD Exchange brochure demonstrates this very well; it is as if the letter X takes on several roles. It is seen as the letter of the alphabet, the shape that has a number of connotations, a cut-out hole, and, most interestingly of all, a shaping of the space around it and a framing of the many views through it. Distinctive cut-out and folded pieces control space in a fascinating and interactive manner. Very often, minimal use of text and imagery can produce enjoyable coherence and cohesion.

The D&AD Exchange brochure had to capture the interest of a professional design audience. A fine balance was required between the serious, informative content and an intriguing but not distracting treatment. The cover uses yellow space to lead to the cut-out X, which in turn, by its very nature, takes the viewer through all the pages in a fascinating manner. Inside, each double page makes generous use of white space with the same cut-out X acting as the initial letter to relevant titles. At least two-thirds of the space is, in effect, empty, but the intrigue of the cut-out X, the large scale of the letter, and the contrasting detailing come together to ensure comfortable viewing of this piece.

Another treatment of content worth noting has to do with the organization of elements and the use of systems. From the outset, the very first mark that begins a layout creates both character and a set of relationships. All subsequent design decisions are then made in response to those initial parameters. This does not mean that a layout becomes static and dull, but simply that every element has a “sense of belonging.” If we look at the lively moving card designed by Katie Gardner, we see that every mark has a reason for adopting its size, color, and position. Sometimes the inherent qualities within given letters or images inspire certain links, like the section of the number 2 that becomes the stem of the arrow and dictates the perpetuation of its angle. In other instances, distances between items, as well as from the edge of the frame, are replicated. Alignment points, weights, colors, tones, and scales all have been selected in relation to each other in order to achieve the most satisfying cohesion.

Small amounts of information that are accommodated within plenty of space might be as a result of choice or of being imposed. When designers have the luxury of selecting a format, they will inevitably have a view of the intended message and how it is going to be communicated. Problems often arise when a section within a predefined format suddenly has to contain very little and yet still retain value and relevance within the overall scheme. One of the most challenging aspects of design occurs when a project has to accommodate information-heavy sections, as well as those that are information light. However disparate the essence of these sections may be, it is essential that they look as if they belong to “the same set.” The same levels of information, styles, groupings, and design systems need to be applied in a varied yet consistent manner. The cover of a brochure or magazine can frequently be an example of this; despite generally having to include little text or image, it should provide a “taster” of the design content and at least some of the treatments that will be seen on the inside pages.

The covers of Surface magazine make interesting and effective use of contrasting textures, using mixes of varnishes applied to octagonal and circular patterns and areas that reflect shapely compositions to come. Upon initial exploration of the interior, it becomes obvious that in addition to regular cohesive styling, distinct references are made to this theme. Pages have images within octagonal shapes, cutouts such as chairs that capture sections of octagons, and a number of linear elements that form a whole or part of these shapes predominant.

The cover of Surface issue 25 predominantly uses earth tones and depicts a model wearing a shirt patterned with concentric octagons. These shapes are then repeated using a mix of transparent, matte, and gloss varnishes. Having to impart a minimal amount of information, it is still vital that the cover “belongs to” the rest of the publication. The designer has made careful choices of color, pattern, composition, and cropping to establish a range of visual cues that can be developed throughout the magazine.

It has been fascinating to receive so many fresh and invigorating examples of the use of extravagant space from around the world. We recognize a universal spatial understanding that transcends individual cultures. So do designers, wherever they live, have the same dreams? Do they yearn for very little given content that may give them more opportunity for self-expression? When reading the submission comments, we have been comforted to discover that even if this is true, reality generally proves to be far more challenging than anticipated!
Yellow, a popular chain of economy shoe stores, briefed Paprika to set a new style for their catalogs. "Previous versions were seasonal and showed a hundred products in thirty pages," says Joanne Lefebvre, president of Paprika. "We had very little space to work with. This time, however, the problem was reversed: thirty pages to highlight the brand and present only twenty products."

The pages were successfully filled through the generous availability of space, which enabled a synergy of dynamic changes of scale, orientation, cropping, and minimal type. Color was used both in photographs and text to anchor the products to their intended market. With both formal and leisure wear, harmonious color palettes were selected to show Yellow shoes to best advantage—each shot also embraced the use of a small amount of contrasting vibrant color. The cover cleverly contained numerous unwritten messages associated with market appeal. Many of these messages had been captured as a direct result of brave use of scale and cropping. It is easy to see how this brochure created "new visual territory" for Yellow.
Cultureshock was an arts and culture festival that was connected with the extremely successful Commonwealth Games 2002 in Manchester, U.K. "IT WAS IMPORTANT TO CONVEY THE VARIOUS STRANDS OF THE PROGRAM ECONOMICALLY WITH A MINIMUM MEDIA EXPENDITURE," says David Simpson of Love.

The simple message was conveyed typographically in a powerful, direct, and retro manner, using bold slab serif letterforms to generate an eye-catching interplay of color and pattern. Initially adopting large type, Love went on to use tight leading and interword spacing to "eat up" the space, using the change of color to separate themes.

Simpson notes the influence he has drawn from designers such as Saul Bass, Paul Rand, and Milton Glaser. There are also distinct parallels to design styles used within publicity material for the thriving Manchester club scene.

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CULTURESHOCK POSTER
AGD is a large-format magazine (12" × 17", 30 cm × 43 cm), and Büro für Gestaltung chose to emphasize its scale through the use of small, accurately positioned text, minimal imagery, and very subtle areas of large type. The space created is not white space but a palette of deep, rich tones. "ALL THE ELEMENTS ARE DESIGNED WITH A LOT OF RESPECT FOR THE ‘WHITE’ (IN THIS CASE, VERY DARK COLORED) SPACE, WHICH CHANGES ONLY SLIGHTLY FROM ISSUE TO ISSUE," says Albrecht Hotz, a designer for Büro für Gestaltung.

Touches of vivid colors are introduced in a way that brings each quarterly issue to life. There is no doubt that the semiotics of this piece reinforce the fact that this stylish publication is aimed at a professional design audience.
Cereal boxes are among the largest items to be piled into our supermarket carts, and they are generally covered in a plethora of brightly colored graphics. It is refreshing to see the available space in Metalli Lindberg's designs being used very differently, with considerable areas of flat color surrounding simple type and illustration.

"IN LINE WITH A GRAPHIC APPROACH ALREADY ESTABLISHED FOR ECOR'S OTHER FOOD PRODUCTS, THE CEREAL RANGE WAS CONCEIVED WITH THE YOUNGER CONSUMER IN MIND," says Derek Stewart, art director at Metalli Lindberg. Far from appearing as empty spaces, the flat colors complement the lively illustrations, and elements come together in a style reminiscent of children's books. It is a clever use of the "learn to read" genre, where the text is synonymous with the picture; remember the animal image and it becomes an instant reference for the content of the box.
As a product, water has to be one of the simplest, purest, and, "cleanest" substances on the market. Within the packaging, labeling, and advertising for Reebok Fitness Water, Karacters has successfully used generous, uncluttered space to portray these attributes. “BECAUSE WE WANTED TO SHOW AS MUCH OF THE CLEAR BOTTLE AS POSSIBLE, WE KEPT THE LABEL AREA VERY CONTAINED,” says Matthew Clark. “THE PRODUCT NEEDED TO LOOK FIT AND CLEAN, WITH A FASHIONABLE EDGE THAT’S APPROPRIATE AS AN ACCESSORY IN THE GYM,” he continues.

The ads are particularly striking, building solely on the metaphoric contexts of weights, trainers, and tennis balls. The composition of all three is structured and minimal, cleverly making use of icy blue tones to connote a cool, refreshing, sporty efficiency. Without a doubt, the overall simplicity and spatial effect reinforces the importance of quality and style that automatically accompanies the Reebok brand.
"I wanted to produce Kenny Wheeler's poster in an illustrative way," says Niklaus Troxler, "that expressed the sound of his music." Clearly capturing the spontaneity of Wheeler's style of play, Troxler has chosen to adopt this expressive manner of drawing for both text and image, filling the poster with a persistent-looking overlaid line.

Despite few words being included in this focused portrait, the vitality of mark making not only fills the physical space but also provides the viewer with a real sense of the character of the music and the atmosphere of the location. The fact that Troxler has left few areas of his poster empty leads the reader to believe that Wheeler's improvisational sound will permeate every corner of the venue. Troxler adds, "the light blue on the black background makes the poster 'bluesy.'"
6 Agency is a Danish photographic agency with a multidisciplinary ambition that differentiates it significantly from the mainstream. Neatly packaged boxes of photographs, evocative of cigarette packaging, are small, yet manage to establish and maintain a great sense of dramatic space throughout. The photographers' cards are held together by the strong use of flat color, with each unfolding to reveal a variety of work and crucial information. With a number of cards contained in each box, the distinctive characteristics of format and spatial generosity are multiplied, enhancing the contemporary air of this unusual piece.
In Nick Hayes's own words, "WE USED BOLD TEXT ALONGSIDE VIBRANT PHOTOGRAPHY AND ILLUSTRATION TO HIDE THE FACT THAT THERE WAS LITTLE OR NO GIVEN INFORMATION TO BE INCLUDED." We have selected a couple of typical double-page spreads from this PS2: Playstation2 World Launch Collector's Issue to demonstrate how Identikal has produced some very powerful and exciting layouts in response to their challenge. The inside front cover opens to an explosion of cyan, purple, white, and black radiating out from a PS2. Sound-wave lines, fine mesh 3-D structures, and linear representations of appropriate hardware fascias all illustrate the Arthur C. Clarke quote, "ANY SUFFICIENTLY ADVANCED TECHNOLOGY IS INDISTINGUISHABLE FROM MAGIC." In the second spread, unpredictable angular shapes of red and black configure with basic text and imagery to echo the sentiments of "Earth Totom"—that PS2 has the technology to take its players to other realms! Throughout the book, bold imagery generally supported by minimal text cleverly elaborates on chosen themes and provides the viewer with an experience that attempts to mimic the PS2 experience.
By using the white side of the card for just address labeling and the smudged line, 
"WE'VE MOVED," Paul Burgess and Ben Wood of Wilson Harvey are making distinctive and 
practical use of the generous proportions of this space. It is not until the recipient turns the card 
over that the surprising and witty message is fully apparent. Kate and Charlie are seen moving off 
the edge of the card, carrying their homes on their backs! "PRIORILY, THE MOST 
CHALLENGING ASPECT WAS GETTING THE 'GAG' ACROSS IN TWO PARTS WITHOUT IT 
BEING TOTALLY OBVIOUS. USING BOTH SIDES OF THE POSTCARD ALLOWED THE HUMOR 
TO WORK," Burgess says with a smile.
The Estée Lauder Web pages appear lively, colorful, and busy. Jihyun Lee from Riptide tells us, "AS THE SITE WAS LACKING WRITTEN INFORMATION, WE ENHANCED THE VISUAL ATTRACTION BY USING A CONSIDERABLE AMOUNT OF IMAGES AND COLORS." In the introduction we talked about the frequent need for designers to augment given information in order to create appropriate and successful channels of communication. Riptide has done just that, embracing characteristics from current Estée Lauder advertising and promotions to support and embellish the given text. Decorative large-scale flowers are juxtaposed with product shots, models, and type headings to create a visually stimulating space.
"THE DESIGN LANGUAGE HAD TO FIT THE THEME OF OBSESSION, AS WELL AS THE SPECIFIC TOPIC OF CHOCOLATE," says Gill Bar-Shay of this conceptual magazine for Riptide Communications. Very little hard content is being communicated in these two double-page spreads, leaving the subsequent space to be filled with type and imagery that by its very nature and configuration conveys a real sense of urgency. Paradoxically, all elements were no doubt selected and positioned with a great deal of consideration and attention to detail, but the apparent inaccuracies of angles, line spacing, sizes, focus, and spatial distribution come together to give the impression of a lack of control.

For the last twenty-six years, mass-produced English chocolate has upset the EU. It's amazing what a few drops of vegetable oil can cause, but that's what we do here, and of course it's cheaper. Forget that we have reinvented the taste of chocolate, for cocoa butter is too precious to plough back into our chocolate! So next year, our chocolate may finally grace the shores of mainland Europe, oil and all. Just one small condition, we will have to rename it and print new wrappers. What a great money saving idea. How will our European neighbours really rush out and buy our chocolate? And have the last twenty-six years of lost sales been worth it? A quick recipe change, and mass-produced English chocolate will have been sifting alongside the world's finest. But soon the printing machines will roll out the new wrappers. Imagining what
As this double-page spread is in black-and-white only, texture and tone are extremely significant. The composition is spacious, and the dark tones of the bird, the large letter n/s, the square brackets, and word “birdies” initially guide the viewer from one to the other, around the pages as a whole. The white space is integral to creating the visual journey, which cleverly leaves the reader poised to take in the main thrust of the article in the lighter, less obtrusive tones of the text. The vitality of the angled and flowing lines of type adds interest and meaning to the visual-verbal pun set up in the heading “Humming Birdies.”
A huge architectural space certainly provides a challenging layout! Up to ten thousand broadcasters and technicians operated daily from this immense former warehouse during the Sydney Olympics, and it was necessary for all graphics to be legible to visitors from any country. “SIMPLICITY AND CONTINUITY ARE CRITICAL TO THE NAVIGATION IN THIS KIND OF LOCATION,” says Peter Campbell of Infographic Design. “INTEGRATION OF VISUAL AND TYPOGRAPHIC STYLES, USING COLOR-CODING AND HIERARCHICAL SYSTEMS WITHIN VAST STRATEGICALLY POSITIONED PANELS AND BANNERS, HELPS PROVIDE ORIENTATION AND CONFIDENCE.” The Infographic team employed vibrant color across panels that dwarfed many spaces and clearly defined locations when viewed from afar. At the same time, they provided simple yet informative signage intended to be viewed more closely.
ColorGraphics is a premiere printing company that supports the arts. These three brochures double as invitations and are a very special integration of art, media, processes, and design. "THE FIRST SPREAD FOR EACH ARTIST ONLY INCLUDES THE ARTIST'S NAME AND A SINGLE PIECE OF ART. WORKING WITH MINIMAL DESIGN ELEMENTS SUCH AS GEOMETRIC FINE LINES AND RESTRAINED EXPANSES OF COLOR, STRIKING LAYOUTS ARE CREATED," enthuses Patricia Belyea. "ALTHOUGH THESE INVITATIONS CONTAIN VERY LITTLE INFORMATION, THEY ARE DESIGNED AS THEIR OWN LITTLE PIECES OF ART."

The main thrust of the little booklets is to display the works of art, yet it is just as important to set the stage and present pieces in a way that will reinforce their quality and individuality.
My creations come from inspirations gained while exploring and participating in my natural surroundings.

There are no intentions when I set forth. I find it exciting to see what grows out of independent elements of form, shape and color. They are like finding materials that have been discarded or forgotten, and bringing life and meaning to them.

Through my pieces I seek to convey simplicity and clarity. The beauty of life is that everything is in a constant state of change. Enjoy these sculptures for what they are and let whatever they represent to you more, because they are certain to change over time. The wood will change, the wood will grow and the paper will fade.

**Uncutted Red #2**
Wood: driftwood and stone
10" x 9"

**Inspiration**
Wood, driftwood and stone
12" x 9"
These two opening spreads to different articles in *Open* magazine are striking in their use of space and comparatively minimal information. Initially, it appears that the large orange type is responsible for the dynamics, but true to virtually all design, it is the subtle attention to detailing that brings the pages to life. Many design decisions, including letter and line spacing, are judged visually with an eye for sensitive and crucial groupings, weights, and color choices. In both instances, on the opposite pages bleed photographs are carefully positioned and cropped to complement the type.

From February 19 to May 21, 2000, SFMOMA visitors will have the rare opportunity to view forty years of work by Conceptual art pioneer Sol LeWitt. The long-awaited *SOL LEWITT: A RETROSPECTIVE*, the first comprehensive survey of LeWitt’s work since 1978, presents over two hundred works—ranging from the well-known wall drawings and structures to photographs, books, and works on paper—from each phase of the artist’s career.

Gary Garrels, Senior Eline B. Haas Chief Curator, has been working with LeWitt for over four years to organize this ambitious exhibition. Garrels and LeWitt sat down together in September 1999 to discuss the artist's work. His creative process, and the retrospective.
With no specified copy or structure beyond the powerful brand name Stolichnaya, Interbrand was given the challenge of designing packaging that would redefine the way Americans buy Russian vodka. As Michael Lucas of Interbrand says, "WHEN YOU ARE GIVEN VERY LITTLE INFORMATION, YOU CREATE IT! AND FROM THE STOLICHNAYA NAME AND QUALITY PRODUCT CAME A BRAND THAT CREATED AND FILLED ITS OWN SPACE."

On one level, the viewer merely sees a bottle containing clear liquid with a label indicating product category, brand, and name. On another level, carefully chosen design decisions use the space in a way that creates a sense of quality and a contemporary feel. Instead of being straight, the tall, slim, clear glass bottle narrows towards the neck to create angled sides. The angle on the third character of the Russian version of the product name is reflected in the label shape, as well as in an icon created to capture the "fire in ice" mystique, and the positioning of the brand name. The layout remains simple and "Spacey," maximizing the sophisticated visual semantics.
"WE WERE SPECIFICALLY ASKED THAT THE TITLE SEQUENCE SHOULD NOT GIVE A WAY ANYTHING ABOUT THE PROGRAM," says Jean Cramond of BBC Design Bristol, "SO THE BIGGEST CHALLENGE WAS TO FILL THIRTY SECONDS WITH CAPTIVATING GRAPHICS THAT WORKED WITH THE SOUNDTRACK."

Animated configurations of the words "Trigger Happy TV" use as much of the screen as possible, including 3-D space, as the letters zoom in and out to give the sequence depth. Simple, bold sans serif capital letters in a limited palette of red, white, and black build up to finally spell out the title, establishing a visually strong brand.
There are a number of interesting and pertinent ingredients in the application of Paprika's stationery. It is, however, the way in which these elements spatially correspond with each other across all items that really produces the visual enjoyment. Where practical, formats are horizontal and long; type runs in long lines; the envelope label stretches across three quarters of the landscape format and wraps around the end; and although not a long word, "paprika" is designed to flow with distinct emphasis on the length. All these lines then lead the viewer around the white or colored space to six-hole groupings that are literally cut through the stock, like the tops of spice jars. The concept is simple but clever, making sense of the unusual company name.
Exploring an aspect of cloning technology, this double-sided poster is designed by Why Not Associates for inclusion within Plazm magazine. Making dramatic use of space and juxtaposed imagery in a variety of sizes, the piece includes text from the original story of Frankenstein, in the novel by Mary Shelley. In some respects, a lot of information is presented, but it is for the purpose of attracting the viewer and provoking thought on the subject, as opposed to putting over quantities of facts. Copy flows over and through images, allowing the poster to be viewed on different levels, while the generous amount of white space helps to establish the accessibility and hierarchy.
The only content that Monster Design has used on this giant postcard is Lerchen Builders' Web site address, generating a visually pleasing and compelling single-color piece. Seven widely leaded lines of small type that repeat the URL run across the center of the card. A strategically placed white URL, along with three very carefully highlighted letters—n, e, and w—are pulled out to top the visual hierarchy. Every aspect of the generous space becomes active in creating an environment that not only puts over the succinct information, but also brings it to life in a way that is memorable.
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Ulmer Münster

100 Jahre vollendet

Mit einem großen, hohen, farbigen Band über die Seite: "Ulm - der freie Herrscher über die geistige Welt. Der 100. Geburtstag des Ulmer Münsters - ein besonderer Anlass, um die Städtegeschichte, die Künstlerwerkstatt und die Kunst im Schatten der Münstermauer zu feiern."

Unser visuelles Konzept sollte den historischen Hintergrund und die Kunst auf der Außendekoration eines Gebäudes und in einer schwarz-weiß-Illustration, die das Münster zeigt, wiederzugeben.
Room to Move is a beautiful book, celebrating over twenty years of Baumann & Baumann's work. Most spreads present examples of projects in generous spaces that enable extravagant explorations of the essence of each design, making the book itself just as valuable as the work it contains.

The cover and slip case herald the sophisticated simplicity for which Baumann & Baumann is famous, and we have chosen two of three double-page spreads displaying the designs for Ulm Cathedral's hundredth anniversary as typical of the striking content and composition throughout the book. Sections of the building silhouette are key elements within the items produced for this project. As a consequence, these pages are filled by replications of the positive and negative shapes of the silhouettes. Sometimes the shapes are strong, flat colors; other times they are picture boxes, containing colorful photographs of celebratory events at the cathedral and offering pleasing contrast in texture and rhythm.
Oded Ezer is fond of working in three dimensions. In his poster The Message, he pays typographic homage to the music of the avant-garde composer Arye Shapira by partially cutting out and raising areas of letterforms that make up the titles of Shapira’s music. The subsequent photograph of this concept produces a chaotic interplay of image and shadow, reflecting pace, tone, volume, and probable musical instruments. Little information is being communicated, but the size and complexity of the type, perspective view, and cropping not only fill the area, but also provide a sense of expansive space.
In many respects, this Web site contains quite a lot of information, but we included it in this section because of the pleasing animated sequences that generously explore the greens and linear patterns of Silvia Vallim's identity. From completely green pages to horizontal green slithers interrelating with succinct type and waving, fine, gray lines, the introduction gently leads the viewer to a stylish and fresh homepage. The subsequent repetitive returns to this section make the site airy yet informative.
Niklaus Troxler clearly has a passion for extremely expressive mark making and composition within his posters, turning his expanses of space into energetic vehicles of meaning. This wheelchair poster is no exception. Offset, repetitive overlays of linear illustration interact with lines of type replicating angles and line weights. Together with the colors of lime green, orange, and white, the image communicates the impression of speed, force, and intensity within the race itself. Despite the scale of the poster, the image is dramatically cropped, making the message far more arresting.
Self-promotion must interest and intrigue the reader instantly. Alli Neiman of [i]e design comments, "WE FELT THAT IF WE WERE TOO WORDY AND PACKED WITH INFORMATION, OUR BROCHURE WOULD BE THROWN OUT. WE WANTED OUR AUDIENCE TO INTERACT WITH THE PAGES AND ENJOY THE CHANGES IN TEXTURE AND PROCESS."

On the cover and throughout each spread, unexpected combinations of color, material, scale, and technique come together to impress. With very few elements within each composition, the readers' concentration is focused on the detail, free of distractions from gratuitous contents.
Li Zhang uses a large capital \( N \) together with a lowercase \( n \) as both image and type to construct this poster for Purdue University. Because these letterforms bleed off the edges, the positive and negative shapes have almost equal importance, and Zhang has treated each area individually, whether part of a letter or counterform. Simple, brightly colored shapes dominate the layout, with vertical and horizontal text visually relating to key alignment points and focal areas.
These two spreads are taken from a book that was designed to decoratively celebrate one thousand years of British history through fifty stamps produced by the Royal Mail during the millennium year. The words are by writer Michael Benson, and the stamps illustrated by fifty well-known artists. As Brian Webb comments, "THE TYPOGRAPHY USES THE SPACE ON EACH SPREAD TO ADD TO THE STORY." In both instances, repetitions of words and phrases replicate the processes of weaving and plowing, with the horizontal and vertical orientations representing the warp and weft of weaving, and the diagonal parallel lines echoing the lines on the stamp to emulate plowing.
Taking up five pages, this article in Ikea's Room magazine makes dramatic use of black-and-white photography and minimal text. Copy is positioned in small, narrow columns that fit around the main focus of imagery. Cropping and scale are used to great effect, with close-up portraits presenting eyes and noses, plus every hair, wrinkle, and freckle in minute detail. This is an article on genes and what they mean to us; because they define precisely how we look, the designer focused on the physical details of the subjects.
"THE OBJECTIVE WAS TO PRODUCE A FOLDING BROADSHEET WHICH DISCUSSES HOW MODERN BATTERY TECHNOLOGY HAS ENABLED VERY SOPHISTICATED HARDWARE TO BECOME MOBILE AND FREED US TO WORK AND PLAY WHEREVER AND WHENEVER WE WANT," says David Ellis. "WE WANTED TO SET THE SCENE," he continues, "SO WE BEGAN TO THINK OF BATTERIES AS BEING JUST AS SMART AND WELL DESIGNED AS THE PRODUCTS WE USE THEM IN." The complete broadsheet is interestingly filled with squared-up and cut-out fanciful imagery that complements and illustrates the text, producing what Ellis describes as "A COHESIVE AND POETIC WHOLE." The predominantly dark background space helps to bring elements together, while the use of silver ink ensures that all of the text is legible, regardless of background coloring or detail.
The Owen Roberts Group holiday cards spread season's greetings across seven coasters. Just one coaster extends the company's goodwill, while the other six are a mix of type and imagery, selected with the express need to include a letter O (for Owen). "THE STAFF AT OWEN ROBERTS ENJOYS NOTHING MORE THAN HAVING A BIT OF FUN," says Denise Sakaki of Monster Design, "AND WE WANTED TO SHOW THEIR PERSONALITIES IN SOME WAY." The alternative use for so much surface area within this card could ensure a safe coffee mug site for a lot longer than the festive season, and ideally, at least a subliminal awareness of the client!
Nigel Beechey has engineered the AGD NSW 2002 calendar of events to extend across two posters, providing a luxurious amount of space over which to spread the year's events. One side of each poster simply determines which six-month section is being covered through the portrayal of large numerals, "1/2" and "2/2." The other side of each poster is divided into nine equal parts—six for monthly events and three for general association details. Large numerals are perpetuated and the dates and descriptions of events are configured as strong groupings that make varied use of tone and extravagant composition.
Bold use of white space complements the unusual intricacies of photography and illustration in these two spreads from an article on fashion. Detailing in the typographic groups, along with complexities of mark making and perspective, are made more prominent through their relationships with the white shapes. Hierarchically, the viewer is drawn to the "empty" areas first, but is then irresistibly led via strong directional lines to the items of clothing featured.
One of the things we noted earlier was the power that cutouts have in affecting the space around them. Laurey Bennett’s résumé uses the visual excitement of a complex three-dimensional cut-out form to celebrate and enliven its text. Résumés are notoriously predictable, and the extravagant, but intriguing, use of 3-D space adds an unexpected and enticing dimension to this design. Despite the minimal text and lack of color, the viewer is irresistibly drawn into exploring this memorable structure.
"THE CUT-OUT HOLE GIVES PEOPLE THE SENSE OF LOOKING THROUGH THE LENS OF A CAMERA AND, AS SUCH, FORMS AN ICON OR SYMBOL FOR PHOTOGRAPHY, WHICH IS THE CORE PRODUCT OF THE AGENCY," says Muggie Ramadani. The totally plain white cover of the folder becomes a frame for this hole, which cuts right through the different photographers' information sheets inside. Far from appearing as negative space, the simplicity of the white complements the excitement of the cutout. The contrasting blue interior of this folder together with its accurately positioned minimal text produces a similar visual gestalt.
One way to win the battle for attention is to move up the ladder of scale. Another one is simplicity. The result is a large amount of space containing very little information, as in the Big A poster created by Ping Pong Design of Rotterdam. From a distance, the huge letter A is not only dynamic, "BUT HAS MIGRATED CLOSER TOWARDS ITS SUBJECT MATTER—ARCHITECTURE," says Mirjam Citroen. We think it has a tremendous impact on the surrounding cityscape. The poster promotes a series of opinionated lectures on architecture, urban culture, and city branding as alternatives to the official viewpoint voiced at the Architectuurzomer 2002. Upon closer examination, a second level of information can be accessed in the form of a footnote at the base of the letterform that provides practical information concerning lectures.
In the introduction to the following section, we compare layout with music, looking at the parallels of different textural and tonal qualities with, for example, volume and pace. Within this poster, Troxler really engages with this principle when he tries to express "THE PROGRAMMED SYSTEMS OF ELECTRONIC TECHNO SOUNDS COMBINED WITH SPONTANEOUS IMPROVISED MUSIC." The message is brief, allowing Troxler to use the space in this large poster (36" × 50.5", 91 cm × 128 cm) to capture the nature of techno in such a way as to enable the viewer to almost "hear" its sounds.
This fascinating typographic poster involves handcrafted Hebrew letterforms that appear to be gathering and moving across the space. As opposed to merely displaying a new font, Oded Ezer experiments with typographic design. His large, almost spider-like creations delicately span the entire poster and are interspersed with lines of small type that expand upon the theme of "designing in a different way." The overall effect is of an extremely airy composition that provides the poster with a light, contemporary feel.
Baumann & Baumann have produced a series of four highly comprehensive and lavish folders that provides information concerning all brand elements of Siemens's identity. Each oversized 11.75" x 8.25" (29.7 cm x 21 cm) pack consists of a foldout container holding a mix of 8.25" x 5.9" (21 cm x 14.8 cm) glossy cards, 33" x 23.5" (84 cm x 59.4 cm) posters, 16.5" x 11.75" (42 cm x 29.5 cm) brochures, and 11.75" x 8.25" (29.7 cm x 21 cm) inserts. Throughout, the extravagant use of space complements precise imagery and text in a manner that enhances the viewers' perception of Siemens's caliber and status. Precision and detailing represent care, professionalism, and reliability, while space suggests quality and availability of time.
On examining the folder more closely, particularly the contents that discuss the Fibonacci sequence and its implications for Siemens's design, it is stimulating to appreciate a series of items that explains and develops the theme in a beautiful and considered manner. Full-color images, accurate line work, type, and mathematical positioning, are partially responsible for this, but it's the generous and carefully positioned space that is most significant in these stylish layouts. The quantity of space allows exciting contrasts of scale, which give the viewer the participatory enjoyment of refocusing from small details to bold enlargements.

Siemens has commissioned its own typefaces, Siemens Sans, Siemens Serif, and Siemens Slab. Another folder in the set is a detailed celebration of all the attributes afforded by these distinctive letterforms, as well as comprehensive instructions on usage. The bright red space on both sides of the folder encompasses minimal text, with large fine outline letters reversed through as image. Inside the folder are five 11.75" × 8.25" (29.7 cm × 21 cm) leaflets in predominantly white, black, and gray, with touches of red. Each has an eight-page foldout that expounds the virtues of every possible curve, angle, weight, and form that contributes to the character of the typeface families. Five glossy 8.25" × 5.9" (21 cm × 14.8 cm) postcards complete the dynamic presentation. As with all the Siemens corporate literature, there is a real sense that time and care that have gone into the design and production of every element. However, it's without a doubt the truly extravagant availability of space that enables the striking compositions, the vast changes of scale and tone, and the sheer pleasure of design for design's sake.
The animated screens on the Ludaprise Web site are bold and dynamic. Very little information has to be conveyed to the viewer, and essentially the compositions are uncomplicated and direct. Visual interest is overtly created by gnashing teeth and “shouting mouths,” but equally significantly, the distinctive mark making, color changes, typographic groupings, and angles bring the screen to life and make sense of the spatial distribution.
"WE HAD TO GIVE PEOPLE AN IMMEDIATE SENSE OF THE IMPORTANCE OF PERIPHERE'S FURNITURE, BUT WE HAD VERY LITTLE MATERIAL TO WORK WITH. OUR SOLUTION WAS TO USE A MINIMALIST APPROACH, AND EVOKE RATHER THAN EXPOSE," says Joanne Lefebvre, president of Paprika. The Periphery brochure promotes a new collection of furniture, projecting an image that is high-end, cutting-edge, and established. The client decided on a sixteen-page publication, plus foldout flaps on the front and back covers, but with only a few pieces of furniture in production, Paprika was faced with the difficult challenge of filling it. Carefully positioned elements lead the viewer through the space. On both the cover and the inside foldout spread, very simple pencil scribbles construct movement that leads from and to the image or text within each layout. The photograph on the inside front cover depicts an empty room with a twillike lamp in the corner. On the next spread, the same room is shown, but with the addition of a chair and one lone, suited male model leaning against the wall. Throughout the catalog, vast areas of white space and black-and-white photographs work together to convey an impression of luxury and style.
In creating a poster and associated invitation for the 2002 High Point Salon, where the client, a high-end furniture manufacturer, was exhibiting their new collection, Paprika came up with seven concepts. The client liked them so much that they requested that all seven be combined in one final solution. "EACH CONCEPT WAS ORIGINATED AS A STAND-ALONE RESPONSE, SO WE DECIDED TO HIGHLIGHT THEIR UNIQUENESS AND TREAT THEM AS A SERIES OF POSTCARDS LINKED IN AN ACCORDION-STYLE FORMAT," says Joanne Lefebvre, of Paprika. "THIS CREATED A VEHICLE THAT WORKED WELL IN MULTIPLES, WITH NUMEROUS CHANGES OF SCALE AND USE." The bottom line is that comparatively little hard information had to be presented, but the concept had a lot of versatility. The poster became a series of posters, which was then turned into invitations, partitions, three-dimensional wallpaper, window displays, and other visually attractive items that had a great deal of impact and power.
A simple and intriguing one-word title, "Threee," is centered on the cover of Hat-Trick's self-promotion. Matte black space frames the shiny, black, debossed letterforms, with three black-ribbon section dividers protruding from the base. The scarcity of visual elements, together with the quality of the processes, creates a "preciousness" that persuades the handler to open the cover and turn the pages gently. Matte black endpapers lead to black-and-white photographs that are organized in luxurious white space, with complete pages of gray and black creating the breaks. The "threee" theme, perpetuated in the content of the images and space, uninterrupted by text, invites readers to author their own captions.
In pod we trust

My garden in July is filled with the electric work of picking, preserving and eating early tomatoes, sweet little peas and delicate broad beans. Their members of the legume family are also summer food from the perennially tinged and pink in the garden. So is broad beans, so the best of the garden is its power. Every mouthful with留下 a moment, every meal is a moment of hot days and long, warm summer evenings.

The pages of *Waitrose Food Illustrated* are packed with fascinating information for anyone keen on eating or cooking. The article "In Pod We Trust" is designed to reflect the quality and reliability of such small vegetables as peas and beans. Space plays a vital role, with generously sized broad serif type and mouthwatering food photography set against spacious, brightly colored backgrounds. The complete commentary runs across seven sides, concentrating the text in just two areas to give a varied pace and fresh interest at every turn of the page.
Paprika has created a striking, space-rich, typographic solution for the labeling of bottled water to be sold exclusively in all Groupe Germain hotels. Each hotel has its own individual identity, and this simple concept enables the design to be appropriate for all. The simplicity has been achieved primarily through lightweight san serif typography and expansive space. Water is one of the purest substances, clear and colorless, and, as a result, is especially suited to this design approach.
This brochure informs designers and art directors of the capabilities of the first eight-color, full-size press in Washington State.

"AS BELYE'A DETERMINED THE NUMBER OF PAGES," says Patricia Belyea, "IT WAS CONCEIVED AS AN EXTRAVAGANT PRINT PIECE WITH MINIMAL COPY AND DRAMATIC USE OF SPACE." The eight-inch square format, eight-page cover (created by full foldout pages at the front and back), and eight interior pages are platforms for unusual photographs, subtle use of varnish and changes of tone, as well as tremendous contrast of scale. Each spread presents a little more information in a way that makes the readers' experience unfold in an enjoyable, informative, and un taxing way.
XYLO is an engineering company that develops constructions in wood and, appropriately, beck graphikdesign has chosen a simple wooden cover for this brochure. The inherent characteristics of the plain material enliven the space. Beautiful printing and careful positioning of the logo, combined with a vibrant orange binding, gives credence to the piece. Inside, the orange-and-black theme is perpetuated and the layout draws typographic inspiration as well as image content from the linear nature of the XYLO logo. As if in response to the openness of the cover, the pages contain large-scale photographs, wide landscapes, and heavily leaded type that is as decorative as it is functional.

DESIGN FIRM  BECK GRAPHIKDESIGN
• ART DIRECTION  KARIN BECK-SÖLLNER • DESIGN  KARIN BECK-SÖLLNER • COPY  KARIN JENNY • PHOTOGRAPHY  WOLFGANG MÜLLER • CLIENT  XYLO AG • PROJECT NAME  XYLO BROCHURE
The generous white space in this double-page spread is charged by and, in turn, vitalizes the dynamic grouping of angled type and imagery. All sizes, weights, angles and positions of the content have been meticulously selected to draw the viewer in and through the information. Each element is interrelated, leading the viewer to each piece of information. The introductory paragraph is at the same angle as the head of McKenna, the snowboarder in the large main shot. She appears to be looking at the two-line subhead, creating the ultimate coherence.
KROG's brochure, 12.8" × 9.3" (32 cm × 23 cm), provides generous opportunity for full-color bleed pages of products in order to show craftsmanship and detail. However, this publication has been included in the first section of this book because of the unusual introductory pages dedicated to the different traditional skills featured. In each instance, the designer has allocated a complete spread to create a distinctive visual-verbal gestalt with just a few words and a small amount of simple line work. Powerful type placement results in an image being formed with type. The subsequent layouts reflect enthusiasm and pride in a national heritage.
"ONLINE WE CREATED AN INTERACTIVE SPACE IN WHICH KEY WORDS FLOAT, AND BURSTS OF SOHO LIGHTS CAN BE DIRECTED BY THE AUDIENCE," says Rachel Collinson of Rechord. This concept enables the viewer to select and affect the content and design of the site in an enjoyable participatory manner. Bright colors contrast dramatically with the black background; add to this overlapping words with changes of scale and tone, and Rechord has successfully created a real sense of evolving, animated, three-dimensional space. Much of the visual dynamics are a result of this generous, unfolding, spatial distribution, which is under the control of the viewer's mouse.
The use of space is the most significant element within the pages of this Civil Rights calendar. The photographic images are modified by the organization of space around them. In particular, on the page for March, the severe cropping and positioning of the two figures help to convey many nonverbal messages. For example, the space to the right of these figures forces the woman to be almost pushed off the page, emphasizing her diminutive role in relation to the man. Far from being empty, the space powerfully shapes the impact.
OVER THE NEXT 12 PAGES YOU’LL FIND THREE POP STARS, TWO ACTORS, ONE FILM DIRECTOR, AN ARTIST, A DJ—OH—and ONE BIG SCARY MONSTER. THEY ALL HAVE ONE THING IN COMMON: THEY’VE PUT SMILES ON OUR FACES BY DOING WHAT THEY DO BEST: BEING THEMSELVES.

meet the entertainers

In order to appeal to its diverse customer base, the Virgin Atlantic magazine, *Hot Air*, offers a broad range of subject matter within its pages. In the article "Meet the Entertainers," designers have made brave and surprising use of space. Incorporating the informal portraits of twelve artists who are responsible for bringing smiles to our faces, the article takes the reader through wide compacted paragraphs of text, while maintaining the luxury of "acres" of space. The opening spread, shown here, makes dramatic use of contrast, setting the left-hand white page against a full-page portrait of Christina Ricci who poses in dark clothes against a dark background. Open space is also celebrated within titling, grouping copy at the bottom of the page, and justifying text to create exaggerated space between words.
Exhibition spaces can enable large-scale graphics to be used to dramatic effect. Earl Gee notes, "As people in a trade show environment are bombarded with messages, we chose to focus on strong, simple, direct words to reinforce our 'innovation' theme." Single words in fine outline run the full width of each panel and are superimposed on vast, three-dimensional, motorized displays. The silicon wafer products are cleverly utilized as part of a giant flower, a satellite orbiting the Earth, and floating on cloud backgrounds to emphasize the spatial element.
This double-page spread is an introduction to a strange
tale about magnets (among other things!),
and in many respects the composition uses
the space to visually demonstrate a sense of
magnetism. Elements are drawn to one another across
the white space, accumulating and grouping toward the
right. White type, white counterforms within black letters,
and white silhouettes within a photogram manifest the white
space in, and through, the spread, with recurring shapes and
angles in positive and negative forms acting as "glue."

Once there was...

DESIGN FIRM APPETITE ENGINEERS
• DESIGN MARTIN VENEZKY •
CLIENT SPEAK MAGAZINE • PROJECT
NAME SPEAK NO. 21
The objective of this poster, we are told, was to produce an exciting, energized icon to represent a range of theater events, from dance and performance art to children's puppet shows and everything in between. It was therefore deemed suitable to represent the season of events with simple, generic images. "THE SMALL AMOUNT OF INFORMATION BECAME THE WHOLE FOCUS OF THE DESIGN, BUT RATHER THAN BEING MINIMAL WITH THE LAYOUT, WE BUILT THE WORDS AND USED LIGHTING AND COLOR EFFECTS TO ADD A SENSE OF VIBRANCY AND THEATER TO THE POSTER," says David Ellis.
Space is at the heart of Metalli Lindberg’s self-promotion: two-dimensional space on the surface of 7.3” × 4.7” (18.3 cm × 11.7 cm) full-color cards, three-dimensional space in their slitting together to make constructions, and environmental space in terms of the company’s relocation to the countryside. Derek Stewart says, “WITH THE INVOLVEMENT OF THE WHOLE STUDIO, WE CREATED AN IDENTITY, BASED ON MATERIAL ELEMENTS, THAT CHARACTERIZED THE SPACE IN WHICH WE WORK AND SHARE.”

The invitation to the party celebrating their new location has a wide-open landscape on one side, emphasized by a single line of text spanning the horizon of the grass. “Time to reveal, reopen, refresh, relax,” it says, leading the reader to turn over and find “re:” in orange, centered in white space, with the invitation details grouped in a corner. The card has slits cut into all edges, which suggest there must be more to come for building and stacking. Accordingly, a pack of twelve cards was given to everyone at the party, enabling endless individual permutations to be created. Each card expands the visual-verbal theme, with expanses of color and countryside punctuated by “re:” words and a little supporting text. Metalli Lindberg further perpetuated its concept by decorating the party with banners, large projections of the landscape image, and three-dimensional cutout figures.
*GuldKorn 2001*, a ten-year anniversary book for Danish Advertising and Design, is a superb example of the generous use of space within a design used to connote quality and style. Pages of rich gold and white space, broken only by hairline type and fine geometric illustration, sit alongside full-color pages of Simon Ladefoged's photography of empty rooms and corridors. Both interpretations of open space provide a prestige that influences the viewers' impression of the award-winning work being displayed in the book.
Rosemary Butcher Dance Company performances are “AN EXPLORATION OF VIEWS AND PERCEPTIONS OF THE BODY, EXTERNALIZING THE INTERNAL THROUGH LIGHT, IMAGE, AND MOVEMENT,” says Rosemary Butcher. As the publicity material needed to reflect this philosophy, x-rays were selected as key elements instead of performance-based imagery. The text is minimal but is used as an integral part of the design, rather than as an explanation or caption. The accompanying invitation was printed on clear plastic and mailed in a clear, glassine bag, which not only perpetuated the dance philosophy, but also took the interpretation of space to new levels, giving every recipient an individual experience and view.
we all do drugs.

Visual cues in the form of a syringe, a symbolic viper's nest, frantic interplay of type and image, and two distinct headlines identify the topic of these three spreads from Obsessions magazine. However, as the reader looks more closely, it is evident that the drugs in question are everyday medicines. Informal configurations and mark making combine to create dynamic and enticing use of space, with the challenge of embracing two languages (Hebrew and English) adding textural diversity. The layouts successfully establish initial ideas, leaving spaces that demand to be filled by the readers' personal interpretations.
As one of Denmark's few international trendsetting fashion brands, Munthe plus Simonsen confirms its position as experimental, challenging, and innovative. Scandinavian Design Group has produced a catalog that uses generous amounts of space to define a freedom of spirit and a sense of individuality. The few images of clothing are embellished to give more lifestyle comment than precise detail. Space is filled with panels of textured color and painterly marks that are reminiscent of landscapes, abstract illustration, and interesting fabrics.
A subtle combination of well-chosen images, clever cropping, and imaginative cutouts increases the impact of this press release by Metalli Linberg. Although the presentation folder and ring-bound catalog are not large in size, the art direction and subsequent cropping of images give this piece a very spacious feel that echoes the impression of speed on the open road. There is very little type to break up the composition, but use of matte finish for the sleeve and gloss for the folder heightens visual interest, as does the contrast of in-focus and out-of-focus photographs.
Both the front and back of John Sayles's poster for Design-O-Rama are vibrant compositions of color and pattern. Not a great deal more than who, what, when, and where is present in terms of hard information, leaving the majority of the space to extol the carnival theme of Mardi Gras. Different fonts and sizes of type, geometric shapes, and illustration all jockey for position in a way that replicates John Sayles and Sheree Clark's presentation: "GETTING YOURSELF NOTICED: WE DO IT, AND YOU CAN TOO."
record keeper
Funny man Rowan Atkinson has added his own chapter to the history of Jaguar's MkVII racing saloon.

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MK VII

Jaguar

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LAYOUT: MAKING IT FIT
We were convinced by our very first view of Tatiana Okorie's stunning page for Jaguar magazine that "Record Keeper" should be given a place within this first section. Colin Goodwin's article actually deals with comedian Rowan Atkinson's purchase and addition to the history of a 1951 Jaguar MkVII. Resisting the temptation to feature any shots of this comedy celebrity, Okorie commissioned Alex P to take elegant, almost monochromatic photographs of the car's graceful details. Combining unusual viewpoints with brave cropping and unexpected positioning, pages present this dignified car in large white expanses of space. Typography also has a lightness of touch, with headings and quotes set in the lightest of sans serif type.
Karacters has chosen to utilize the complete surface of the Clearly Canadian bottle to communicate the product details, benefits, and branding. Although this provides a considerable area for imagery and text, designers chose to limit the size, weight, and amount of sans serif type, the color palette, and the variety of pattern. As a result, each bottle is evidence of an exciting synergy of dynamism and simplicity—the former through the strong use of color and effervescent nature of the decoration and the latter through the elongated oval front panel with its minimal information.
"WE TURN HEADS," the copy quietly states on the inside cover of MetroMedia Technologies' folder—and this is exactly what the simple but beautifully executed print processes do for this piece. A restrained circular theme is pursued through embossing, debossing, die cutting, and printing on specialist metallic stock, holding the space as positive and active in presenting the quality and prestige of MMT.

A cleverly positioned slit contains MMT's sixteen-page 5.9" × 4.25" (14.8 cm × 10.5 cm) brochure, which continues and echoes the design theme by means of dramatically scaled, cropped, and framed imagery. Moving from page to page through extravagant visual messages, the reader quickly establishes how MMT has become a market leader in its field.
When I decided to do the death row campaign I also decided that that would be my last campaign for Benetton. I felt I had to put an end to that experience (I did work for the company for 19 years). I knew that in the USA it would have produced the reaction it did. But the world is not just the USA, as the Americans think. Actually the world is always more interesting somewhere else. So I didn’t lose THE ACCOUNT. But perhaps Benetton lost ITS image forever, because as you might know already, the image is the result of the creativity of the artist and not of the company which pays for it. The image walked away with me. What is the difference between egoism and artistry? It depends on the mood, or perhaps on the weather. If you want to find words, in silence and ideas in the dark are you an egoist or an artist? So the protester can go on protesting as much as they like. They cannot perform their lifestyles in any other way. Ciao Toscani.

During the Renaissance, there were painters and sculptors creating, as you say, an image set of images which they used to sell religious ideology. Nothing new, my dear intellectual, any expression of realism has been used to push or sell ideas, politics, religions, or products. It has always been like that and nothing will change. "Art is a medium for power. There is no art as you intend anymore, art went ever since artists tried to get away from contamination. Any attempt of modern art to be independent from ideas, religion, politics, productions and consumption is not interesting anymore. It is just done to fill the homes of rich and ignorant people, mostly Americans. Anyhow you pushed me on the same old discussion of what is or isn’t art, about which I do not really care, I am busy on other matters. No images, no emotions. CIAO TOSCANI.

Dealing with the topic of “response,” M-Real talks to Oliviero Toscani, someone who has provoked considerable, if not always approving, response to his work. Within the pages of “Head to Head,” the informal, almost graffiti-like nature of illustration and the use of color and of space challenge the reader. Ekow Eshun’s discussion with the man most famous for increasing our awareness of the Benetton brand is presented using bright, clashing colors and large, bold type. Appropriately, this article does not shy away from controversy by obliterating many of the pixilated portraits of the interviewer and interviewee—eyes are covered, so are mouths, and finally, on the penultimate page, the whole “illustration” is hidden behind a wall of vast pink type.
Clearly, the DJ Mark B Web site is intent on capturing an ambience that matches the subtle and introspective nature of the musician. It is consequently unusual in that it extravagantly allows much of the screen to be focused on image and mood. Katya Lyumkis says, "WITH LIMITED INFORMATION AND SUBSTANTIAL SPACE AVAILABLE, WE DECIDED TO COMPRESS THE USABLE, INTERACTIVE SECTION OF THE SCREEN INTO A COMPARATIVELY SMALL AREA." Two broad, concentric bands of earthy colors cover more than half the site window, forcing the viewer into the center where tones of deep red configure in semiabstract illustration. A limited amount of partially transparent white text overlays in places, and a white-bordered square identifies the usable location.
Pages and pages of green space provide contrast and a passing of time between the photo-based work of the six artists featured in this perfect-bound brochure. To emulate the view through the camera’s lens, a strategically positioned small hole cuts through the double thickness of each green page. Giles Woodward of Fishten comments that this extravagant use of space “IS USED TO COMMUNICATE THE PUBLICATION’S INTENTIONS IN A DELIBERATELY FRAGMENTED WAY, TO ENLIGHTEN THE VIEWER A PAGE AT A TIME.” Intense colors and a simple L-shaped framing device that is used on the cover and then throughout add to this unusual concept.
After a particularly busy period, Philip Fass took the inspiration for the University of Northern Iowa Gallery of Art Faculty Exhibition Announcement from his desire for "pause" and thought. The central photographic images featuring roads speeding by represent the pace of life and contrast with the expansive white space, signifying contemplation and slow-down. The date information, event announcement, and scheduling are presented and orientated individually, and then bound together by a simple, three-column grid system and two balanced areas of white space.

October 30 through November 22, 2000

University of Northern Iowa
Department of Art
Faculty Exhibition

OPENING RECEPTION

2:00 PM

Design Firm: Philip Fass • Design
Philip Fass • Photography: Philip Fass • Client: Northern Iowa Gallery of Art
Project Name: 2000 Faculty Exhibition Announcement
The *Peppers* and *Onions* book jackets bravely allow a generous amount of white space to occupy the covers. The starting position for both image and text has been carefully selected to coincide with the center of the page, creating interesting spaces around this main focus and, says Paul Burgess, “AVOIDING AWKWARD HOLES IN THE LAYOUT.”

**DESIGN FIRM**: WILSON HARVEY
**DESIGN**: PAUL BURGESS
**CLIENT**: QUINTET
**PROJECT NAME**: PEPPERS AND ONIONS BOOK JACKETS
These pages from the Sony site provide small, easy-to-digest chunks of information in a stylish synthesis of image and text. There is an intrinsic awareness of space, but in each context it is cleverly coordinated through repetitive graphics such as circles, arcs, and transparent overlays, as well as a brave use of the edges of the screen. In particular, the tinted background shapes define the compositions and anchor all elements in relation to them.
As this is a portfolio site, the primary focus is the photography.

“A CLEAN, SIMPLE, MINIMALIST STATE OF MIND WAS THE MOST LOGICAL,” says Paul Flemming of Red Communications, “AND THE FIRST THING WE DID WAS TO ‘BLOW OUT’ THE WINDOW TO FILL THE SCREEN, HIDING ALL DESKTOP ICONS, AND GIVING AN ELEGANT BROAD GRAY BORDER TO EACH PAGE.” Elegance, however, requires the designer to control the resulting space in such a way as to ensure it does not appear empty or bland. The success of the layouts is undoubtedly due to the superb attention to detail—the soft, unobtrusive colors of backgrounds and texts, the contrasts of scale and changes of rhythm, together with the consistency of styling.
The Ecole Buissonnière School has traditionally produced a series of fact sheets for students, including an 8" × 11" (20 cm × 28 cm) photograph of each child. This delightful flipbook, based on traditional animation techniques, provides an engaging and enjoyable alternative. "WE WANTED THE CHILDREN TO ENJOY THIS DOCUMENT AND USE IT," says Joanne Lefebvre of Paprika. Paprika has condensed the original information and format; the booklet is only 2" × 4" (5 cm × 10 cm), making it easier to consult. However, proportionally it achieves the effect of spaciousness. The orientation and grouping of the type leaves plenty of white space to complement the facing bleed photographs, and because each child was shot while jumping up and down on a trampoline, with the camera in a fixed position, there is an impression of continuity and integration.

"FLIPPING RAPIDLY THROUGH THE BOOK CREATES THE EFFECT OF MOTION UP AND DOWN, BACKWARDS AND FORWARDS," says Lefebvre. "IT WAS EASY TO CONSULT; STUDENTS LOVED IT, AND WERE HAPPY TO KEEP IT," she continues, "AND THE PROJECT WENT ON TO WIN AN AWARD FROM THE PRESTIGIOUS ART DIRECTORS CLUB OF NEW YORK."

DESIGN FIRM PAPRIKA • ART
DIRECTION LOUIS GAGNON • DESIGN
RENÉ CLÉMENT • CLIENT ECOLE
BUISSONNIÈRE • PROJECT NAME
ECOLE BUssonnière BOOKLET
"THE TYPICAL ATTITUDE TOWARDS THE 'ACCOUNTING WORLD' IS THAT IT IS VERY BORING AND CLICHÉD," says Muggie Ramadan of the Scandinavian Design Group, "AND THE PURPOSE OF THIS BROCHURE IS TO COUNTER THAT."

Instead of including the predictable comprehensive copy and numerous case study images, the twenty-two pages of this publication present atmosphere and image, with comparatively little information. Eight double-page spreads are taken up with generous all over bleed photographs, giving a very honest, documentary feel of a variety of different businesses, with only a brief paragraph of text reversed through on one side. Simple changes in scale and focal distance create variety of pace and rhythm, and consistency within the color palette maintains continuity. The brown wrapping-paper style cover and endpapers are printed with the names of all the company's employees in Denmark in a clear varnish to celebrate the company's most important asset.
"Godt med lidt frisk luft til hjernen..."

Du bliver aldrig for klug til at lære noget nytt.

Vi laver alt for lidt, efter nuværende tidspunkt.

Michael Muslin fra Københavns图案 og skuespiller

DK-14 - Michael Muslin fra Københavns图案 og skuespiller

"Godt med lidt frisk luft til hjernen..."

Du bliver aldrig for klug til at lære noget nytt.

Vi laver alt for lidt, efter nuværende tidspunkt.

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DK-14 - Michael Muslin fra Københavns图案 og skuespiller

"Godt med lidt frisk luft til hjernen..."
The typefaces designed by Identikal embody a style that doesn't just come from the character of the letterforms, but is engendered in the overall presentation of the newspaper. The newspaper has twenty pages displaying sixteen different families of type, which are shown in a very personalized way. Nick and Adam Hayes often use the majority of the space on a page to create decorative illustrations that pick up on distinctive recurring letter shapes. Although it seems as if a lot is going on, not much information is being conveyed in this fairly weighty piece. It is predominantly the choices of color, patterning, and composition, which are typical of Identikal, that are used to affect one's perception of the fonts.
Another packaging line that Metalli Lindberg has designed for Ecor SpA is for four different flavors of crackers. Once again, the concept is striking and uncluttered, making the packages stand out from the majority. Instead of detailed product shots, name styles, captions, and descriptions dominating the surfaces, carefully selected visual cues simply and distinctively carry the intended messages. The aluminum bag containers remind the purchasers of quality crisps and chips. The lightweight, minimal sans serif type on the labels hint of a special care and consideration in the production. The color coding combined with clean, fresh illustrations and a squared-up, geometric composition all amalgamate to suggest a quality snack food.
“Mission Control” is the title for the article presenting Panasonic Toyota Racing's Motor Homes. Taking up six pages within the Toyota magazine One Aim, this feature elegantly demonstrates the art of designing with limited information in a generous amount of space.

Ben Martin has directed and selected powerful photography that tells the story of these remarkable vehicles. Both imagery and text make dynamic use of contrast of scale. The large images of interiors are paired with smaller views of stylishly furnished detail, while Oliver Peagam's copy, in light gray, is quietly placed to explain the function of this innovative vehicle's spaces. The designers have not only truly succeeded in spreading the content over six pages in a balanced and meaningful way, but also their clean and linear concept echoes that of the ultra-modern vehicles in both style and color palette.
THE DESIGNER'S DREAM
The title sequence for the program about Louis Theroux's travels around the world is predominantly pictorial. "We chose to design the sequence as if it was a long panning shot over lots of 'windows,'" says Jean Cramond, "showing Louis interacting with spacious travel illustrations and live action shots from the series." The result is vibrant, large-scale patterns representing environments that dynamically contrast with silhouettes of Louis, and butt up to complementary black-and-white photographs to create powerful and arresting visual relationships.
The “Drive By” article consists mainly of images that explore the differences between an “old school” golf course and a recently built course on a landfill site. Photographs sit side by side with their frames and horizons positioned at the same levels across the five pages. "THE EDITORIAL IS PHOTO LED," says Mickey Boy G, "AND COPY IS INTRODUCED AS EMBELLISHMENT, RATHER THAN A DISTRACTION." It is the unusual way in which smaller shots are dropped into asymmetrical cutaway sections that becomes the focus of attention. The layout uses subtle yet unexpected changes of typographic weight and scale and especially surprises the viewer as one golf course changes to another, distinguished primarily by differing skies.
The Vie catalog contains a quality collection of royalty-free images for the creative community. For its very first cover design, Darren Hughes has chosen to capture the essence of the new and exciting contents, inspiration, and imagination. The synergy of expansive photographic and design layout space engineers an intriguing and dynamic hierarchy, leading the viewer from the bikini-clad bottom along one leg to "digitalvision," and then along the other leg up to an embossed "vie." Less overtly, however, the height of visual stimulation comes from the brightly colored bikini stripes "becoming" giant horizontal lines that run across the spine and around onto the whole of the back.
This invitation to a client appreciation event has been allocated to section one because, strictly speaking, it is only required to include the usual invite material of date, place, time, and so on. However, Chris Rooney of Y+R 2.1 has chosen to encompass these details in an extravagant package of items that evoke the nationality and era of the venue. “INVITEES WERE TAKEN BACK IN TIME TO ANOTHER WORLD WHEN THEY RECEIVED THE INVITATION CONTAINING ILLUSTRATED DIRECTIONS TO THE EVENT, A HAND-STAMPED, LETTERPRESS PASSPORT, AND A RESPONSE CARD DISPLAYING ACTUAL CURRENCY OF THE PERIOD,” says Rooney. Unlike many replica concepts that result in a rather wasteful use of time and (paper) space, this piece is a pleasing celebration of attention to design detail and use of appropriate processes.
The second section of this book examines selected examples of work that rise to the challenge of dealing with large amounts of information in limited spaces. This does not mean that the spaces need necessarily be small, but that relative to the area available, a lot of content must be included. The initial reaction to a project that demands the inclusion of considerable text and imagery is often one of dread. How is everything going to fit in, and will it be possible to achieve sufficient visual interest? There is no doubt that this situation can be daunting, but in reality it can be a helpful starting point. It could even be argued that the inclusion of more information provides designers with plenty of material to manipulate and, as a consequence, the opportunity to produce a great variety of successful layouts.

Our examples in this section come from an amazingly wide variety of projects. We have even included newspaper spreads, in our opinion, are beautifully designed and on a number of counts break traditional expectations. In an increasingly visually literate world, it seems that the vernacular of news and current affairs is taking on style.

From a practical point of view, quantities of information are generally broken down into different hierarchical levels. Each level can then be given a different visual treatment, and the viewer is led through the design in a particular sequence. If these levels are perceived as categories of texture and tone, whether all type, all image, or a combination of both, the reader will go to the most distinct textures and the darkest tones first, then systematically progress through less prominent textures and lighter tones. A layout that is organized hierarchically is not only more meaningful, but it is also far more visually stimulating and memorable for the viewer.


STRONGLY SATURATED AND 'SOFT' COLORS, OR CONTRAST BETWEEN RED AND BLUE), AND PLACEMENT IN THE VISUAL FIELD."

Managing complex quantities of information, especially within limited spaces, is an exciting challenge that calls for resourcefulness and a heightened awareness of visual rhythms. Layouts can often be paralleled with music. Variations on themes, pace, volume, and mood can be replicated through use of color, composition, scale, and weight, and while looking at different layouts, it can be beneficial to imagine their musical interpretation. Layouts that involve dynamic changes of scale, weight, and color can be ‘heard’ as music that involves great variety in volume, pitch, and pace.

Wilson Harvey's Sophron Case Studies is a good example of how simple changes in typographic texture and tone can be used to control the hierarchy. Changes of weight, color, and scale provide different degrees of prominence and meaning and lead the reader through this information.

"THE KEY WAS TO BREAK THE INFORMATION DOWN," says Paul Burgess, "AND COMMUNICATE IN MANAGEABLE CHUNKS, SO AS TO AVOID BOMBARDING THE READER WITH AN INFORMATION OVERLOAD. By making this very wordy piece purely typographic, Wilson Harvey has retained space throughout, using varieties of texture, tone, and color to create interest.

Effective design, whether consciously or unconsciously produced, is often the result of quite systematic processes. Gyorgy Kepes in Language of Vision describes a number of practical theories on the power of organizing space—how space can control the visual hierarchy and visual language, and, in turn, how this can affect the verbal language. He tells us, "SPATIAL ORGANIZATION IS THE VITAL FACTOR IN AN OPTICAL MESSAGE... IN THE FIELD OF VISUAL EXPERIENCE, THE PROXIMITY OR SIMILARITY OF OPTICAL UNITS IS THE SIMPLEST CONDITION FOR A CRYSTALLIZATION OF UNIFIED VISUAL WHOLE." Kepes considers three main influences on visual sequencing, which he categorizes as proximity, similarity, and continuance. Proximity is the close positioning of elements, which encourages them to be read together. Despite visual differences of scale, shape, or style, the surrounding space will hold items together as meanings to be related. Similarity is the linking of elements purely by their similar appearance. The viewer will go from one to the other regardless of orientation or position, ignoring components that are visually different. Continuance leads the reader visually from one image to another in a comparatively linear fashion, using space to define the composition.
Designs that use the same degree of detailed attention, but have more subtle textural and tonal changes, can 'sound' as if they have less diversity of pitch and more regularity of tempo and volume. As Philip B. Meggs says in *Type and Image: The Language of Graphic Design*, "ANOTHER ASPECT OF THE DESIGNER'S TASK IS TO INFUSE CONTENT WITH RESONANCE. A TERM BORROWED FROM MUSIC, RESONANCE MEANS REVERBERATION OR ECHO, A SUBTLE QUALITY OF TONE OR TIMBRE... GRAPHIC DESIGNERS BRING A RESONANCE TO VISUAL COMMUNICATIONS THROUGH, FOR EXAMPLE, THE USE OF SCALE AND CONTRAST, CROPPING OF IMAGES, AND CHOICE OF TYPEFACES AND COLORS."

One of the most underrated ways of dealing with complex, repetitive messages within limited space is the use of iconic or diagrammatic substitution. This enables information to be put across in a more space-efficient, simplified manner that is easy for the reader to take in and retain. Information that otherwise would require a great deal of descriptive, convoluted text can be transposed by representative marks, shapes, annotations, or patterns. This presents the opportunity for more exciting use of color and composition than would be offered by a full written alternative. The signs and symbols designed for the Hong Kong KCR are excellent examples of conveying quite complex messages to a multilingual, multicultural audience.

Pictograms not only have a special role to play in communicating quite complex messages in a very space-efficient manner, but they also enable information to be available to everyone, whatever language they speak and whether or not they can read. If any one of these signs were to be replaced solely by words, the text would take up more space, especially in a number of different languages, and, more significantly, it is very unlikely that it would be understood as clearly.

Cultural systems forming recognizable visual registers such as letters, recipes, "news and views" pages, and financial information can, of course, be used literally but can more imaginatively be referenced to imply such contexts. If we look at Kym Abrams's design for The Joyce Foundation "Welfare to Work" report, the entire concept mimics a school notebook. Given the amount of technical and dry information to be included, this style provides interesting opportunities for dividing text as well as giving the reader a familiar and inviting environment.

The Joyce Foundation "Welfare to Work" report by Kym Abrams Design was a real challenge. "WE NEEDED TO PRESENT IT IN A QUICK, EASY-TO-UNDERSTAND MANNER," says Karen Gibson. "THE INFORMATION WAS VERY DRY AND A DESIGN APPROACH THAT WOULD LIVEN IT UP WAS CALLED FOR," she continues. "BY CREATING A NOTEBOOKLIKE DESIGN, WE WERE ABLE TO PRESENT THE MATERIAL IN SHORT 'LESSONS,' WHILE DESIGN ELEMENTS LIKE HIGHLIGHTING AND HANDBRITTEN NOTES IN THE MARGINS BROUGHT THE TEXT TO LIFE."

Earlier we discussed some of the advantages that technology provides. When handling complex layouts with lots of text and imagery, technology is often a blessing. The opportunities to layer information, to make elements opaque or transparent, the ability to cut out, to shape, to clone, etc., enable designers to play with hierarchies and compositions that would have been impossible just a short while ago.

So let's return to the original question: Do designers dread dealing with large quantities of information within limited spaces? There is no doubt that in some cases the answer is yes. But for the most part, the chance to deal with long or complex messages is a challenge from which most of us gain tremendous satisfaction—and judging by the examples we've received, a situation that often results in inspiring and effective design.
Mutiny launch: The creation of a distinct brand, alongside strategic planning for product promotion has given Mutiny the launch impact it required. The brand continues to evolve across collateral, packaging, events and advertising, all in partnership with Toshiba.

Brochures produced to display design portfolios are notoriously tricky. Making the selection of work to be included and deciding how much detail is to be given and how everything should be laid out is very important.

"THE LARGE AMOUNTS OF INFORMATION ON THE INSIDE SPREADS ARE TREATED WITH A DELICATE HAND TO ENSURE CLEAR HIERARCHY AND STRUCTURE," says Paul Burgess of Wilson Harvey. Significant varieties in texture and tone, created through changes in type sizes, weight, and spacing, together with background tints and photography, break up the information and make it pleasing to view. Repetitions of a black arrow on a yellow box, fine gray lines, and large typographic brackets act as visual glue. Despite the inclusion of considerable information, predominantly landscape pages are skillfully engineered to avoid crowded compositions.
As with many projects that include a lot of rather dry informative text, The Poetry Society leaflet needed to be organized and presented in such a way as to coax and intrigue the casual reader into progressing beyond the first paragraph.

"THE TEXT WAS BROKEN DOWN," says David Ellis of Why Not Associates, "IN WAYS AIMED AT HIGHLIGHTING VARIOUS ISSUES, WHICH WERE INTERLACED WITH INSPIRATIONAL QUOTATIONS FROM WRITERS AND POETS, TO HELP THE LEAFLET BECOME MORE THAN JUST PURE INFORMATION." Although the designer chose to use a mix of orientations, measurements, alignments, and groupings, this leaflet successfully embodies the principle of continuance that we examined in the introduction to this section. The reader is led through different visual rhythms in a consistent direction managed by rules, flowing lines of type, and a subtle relationship with the center of each page.
The SmartTouch site is an extremely clever combination of informative detail and interactive game. "We wanted to make learning fun by creating a game that can be played on- or offline using SmartTouch usage scenarios that players can relate to in real life," says Ivy Wong. The site is based on the format of a board game, with appealing animated illustrations and arrows to be counted around the perimeter of each window at the 'click' of a die. Whichever image a player 'lands on' has a story to tell about a specific circumstance when SmartTouch can help. There are clearly many instances where SmartTouch systems could make life easier (organizing a party from across the country or arranging personalized, confidential mailboxes). The game enables the player to experience these systems and identify with them in an enjoyable and comprehensive way. Overall, a huge amount of information and atmosphere is captured in this site, which would be very difficult to navigate and take in if it were presented in a more traditional text-and-image format.

Party time

Jane and Robert, the parents of Liz, Richard and Stephanie, have been married for 50 years now. To celebrate this special occasion, their three children are organizing a huge family party. But it's not easy to pull a party together when the three siblings live in three different cities. Is there a practical way for them to arrange the party over the phone?

- Yes
- No

I want this service

Roll Again!

Instructions  Play  Download the Game  Tips & Info
When a new line of soap becomes an entire philosophy, a tremendous amount of information has to be conveyed on its packaging—and a bar of soap is not exactly a large item! The exterior of the Unavailable package from Sagmeister, Inc. contains merely basic black-on-white product details. Open up the flap, and the entire interior surface is covered with Karen Salmasooh'n's "15 proven principles for luring a nice man... or that sexier, more dangerous kind you really want!" By breaking the traditional expectations of packaging and using the inside as well as the outside, not only can the information be satisfactorily included, but it also becomes a metaphor for the product philosophy. The inaccessibility from the outside is available on the inside. To enforce this even more, says Stefan, "THE DEBOSSING OF 'UN' IN 'UNAVAILABLE' IS LESS DEEP THAN THE REST OF THE LOGOTYPE, AND AS YOU START USING THE SOAP, YOU GRADUALLY BECOME AVAILABLE!"
“ECSTACY WEAVES DIVERSE FRAGMENTS FROM SEVEN CITIES AROUND THE WORLD INTO ONE MULTIFACETED URBAN FABRIC,” says David Ellis of Why Not Associates. “THE AIM WAS TO LOAD UP THE DESIGN WITH SPATIALITY, WE PLAYED WITH THE IMPLICATIONS OF ADJACENT IMAGES, PUTTING ONE IMAGE INSIDE ANOTHER, BLURRING THEM AS IF THEY ARE EXPERIENCED IN THE SAME MOMENT, AND ULTIMATELY WE ATTEMPTED TO CHARGE UP TEXT, IMAGE, AND PAGE.”

In many respects, the abundance of imagery and text was self-imposed in order to create an environment that is as vital and open to interpretation as the imaginary city itself, but, Ellis continues, “WE DECIDED AT AN EARLY STAGE TO KEEP THE MAIN TEXTS QUITE SEPARATE FROM THE IMAGE COMPOSITIONS, SO YOU HAVE ALMOST TWO BOOKS IN ONE, RUNNING ALONGSIDE EACH OTHER. ONLY PULL QUOTES, SHORT STORIES, AND THE Z-TO-A HYPERGLOSSARY (WHICH RUNS BACKWARDS) WERE ALLOWED TO INTERACT WITH IMAGES AND ADD OR AFFECT THEIR MEANING. IT WAS IMPORTANT TO IMPOSE THIS ORDER TO PREVENT THE WHOLE BOOK FROM BECOMING TOO CHAOTIC AND UNREADABLE.”

This selection of double-page spreads demonstrates both visual and verbal excitement through lively interplay of text and images. Every page is a surprise. The reader has little idea of what is in store in the sections to come. Exciting mixes of scale, color, orientation, grouping, and textural and tonal variety occur throughout. A huge amount of information is brought together with a sensitive awareness of consistency as well as tremendous diversity. With so much happening, the interplay of content creates fresh meaning at every glance. One of the most significant anchors for cohesion is the presence of six ribbon page markers, representing and maintaining the predominant color theme throughout.
In Montevideo, people cross the streets with little regard for traffic lights. Streets are lively, and life on the main drag is a constant parade of people and cars. In these streets, urbanity is a way of life. People are always on the move, and every corner is a stage for performance. Even the most remote corners of the city are alive with color and sound. Urbanity is everywhere, turning on by now, even the most remote corners of the city.

The city is a canvas, where every corner is a stage for performance. People are always on the move, and every corner is a stage for performance. Even the most remote corners of the city are alive with color and sound. Urbanity is everywhere, turning on by now, even the most remote corners of the city.

It has veered towards a kind of technological hyper-speed, a hyper-speed town known in Ecstasy as Ecstasy.

Design Firm: WHY NOT ASSOCIATES
Author: NIGEL COATES
Photography: VARIOUS
Client: BOOTH-CLEIBBORN EDITIONS
Project Name: GUIDE TO ECSTASY
A BEGINNER'S GUIDE TO MODERNISM

By Joseph Rosa

1. Modern 1920s–1930s

A sober and accurate understanding of the term "modern style" requires an understanding of its context. Modernism is not a new trend in design, but a reaction against the excesses of the past. It is characterized by simplicity, functionality, and a desire for innovation. Modernist designers rejected ornate details and focused on basic forms. They believed in the importance of therelationship between form and function.

Modernism 101

2. Modem 1920s–1930s

During this period, architecture was revolutionized by new materials and techniques. The use of steel and glass allowed for the creation of floating structures and the elimination of load-bearing walls. This led to the development of skyscrapers and the creation of new types of urban spaces. Modernist architects also focused on the design of interiors, creating spaces that were open and airy, with large windows and minimal furnishings.

3. Modern 1940s–1960s

The post-war period saw the continued development of modernist design. The use of new materials such as plastic and fiberglass allowed for the creation of lightweight and functional furniture. The emphasis on simplicity and functionality continued, with a focus on the integration of technology into everyday life. Modernist design became more accessible and widespread, with a growing number of people adopting its principles.


The 1960s and 1970s were a time of experimentation and innovation in modernist design. The use of new materials and techniques allowed for the creation of bold and striking designs. The focus on sustainability became more prominent, with designers exploring the use of natural materials and the creation of energy-efficient buildings.

5. Modern 1980s–1990s

The 1980s and 1990s saw a return to more traditional forms, with a focus on the revival of classic architectural styles. Modernist design continued to evolve, with designers experimenting with new ideas and materials. The use of digital technologies allowed for greater control over the design process, leading to the creation of more complex and intricate designs.

Dwell magazine offers commentary on modernist design and architecture and the impact it has on the real world. Typically, it has to cover a fair amount of copy, but needs to present it in a stylish way to reflect the subject matter. Throughout this issue, a strong grid structure holds the layouts together, and changes in pace and rhythm are achieved by different balances between text and image. "A Beginner's Guide to Modernism" combines examples of appropriately chosen illustration with well-written and visually organized copy, giving a comprehensive spread without crowding.

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LAYOUT: MAKING IT FIT
"Sing to me, show me, tell me," are the exclamations that emanate from Riorden's annual report for Corus Entertainment. "A HORIZONTAL FORMAT ALLOWED FOR BETTER INFORMATION MANAGEMENT," says Greer Hutchison, "GIVING MORE WHITE SPACE FOR IMAGERY AND LEAD IN CAPTIONS." An economic slowdown dictated budgetary constraints, and this report was reduced from 117 to 50 pages, making it a real challenge to present an exciting and diverse company in a more condensed style. Clever adaptation of full color within the front cover lifts and disguises the purely two-color interior. Changes within column widths, variations in typeface, and role reversals in orange and blue all aid visual interest.

DESIGN FIRM THE RIORDON GROUP INC. • ART DIRECTION RICK RIORDEN • DESIGN ALAN KRPAK • CLIENT CORUS ENTERTAINMENT • PROJECT NAME CORUS ANNUAL REPORT 2001
PAIN EXPLAINED

HEADACHE

IT'S BEEN ESTIMATED THAT SIX IN EVERY TEN HEADACHES ARE CAUSED BY STRESS OR PRESSURE AT WORK.

HELP YOURSELF

If you suffer from frequent headaches, these measures should help:
• Take short breaks away from your work. If this is not possible, move to another area of your workplace.
• Avoid caffeine and chocolate.
• Avoid bright lights and noise.
• Try some exercise, especially cardio exercise.
• If you have a headache, try to relax and rest.
• If your headache is severe, consult a doctor.

ARE YOU STRESSED OUT?

- Do you feel overwhelmed?
- Do you have a lot of work to do?
- Do you feel you have too much on your plate?
- Do you feel you have too much responsibility?
- Do you feel you have too little control?

HEALTHY LIVING

IT SEEMS THAT THE PARTICULARLY PAINFUL TYPE OF HEADACHE KNOWN AS MIGRAINE HAS ALWAYS BEEN WITH US. THE FIRST RECORDED MIGRAINE IS DEPICTED IN A PAPYRUS SCROLL DATING FROM BEFORE THE BIRTH OF CHRIST.

MIGRAINE

HELP YOURSELF

• If you feel dizzy, take a break. Lie down and rest.
• If your vision is blurred, close your eyes and blink several times.
• If you feel nauseous, lie down and have something to eat.
• If you feel fatigued, take a nap.

MORE HELP?

MIGRAINE ACTION ASSOCIATION
104 WAYS STREET
LONDON WC1B 3QZ
020 733 3940

DANGER SIGNS

If you develop any warning signs, see a doctor immediately. These signs include:
• Severe headache.
• Neck pain.
• Headache that lasts more than 48 hours.
• Headache that gets worse when you move your head.

PAIN EXPLAINED

BENEFICIAL MEDICATIONS

- Anti-inflammatory drugs.
- Painkillers.
- Muscle relaxants.
- Antidepressants.
- Anticonvulsants.
- Iron supplements.

IT OFTEN OCCURS THAT MIGRAINE HEADACHES ARE CAUSED BY STRESS OR PRESSURE AT WORK. A MIGRAINE HEADACHE CAN BE CAUSED BY A TIGHTENED MUSCLE OR A DRY EYE. IF YOU FEEL YOU HAVE TOO MUCH WORK TO DO, TAKE A BREAK AND RELAX. IF YOU FEEL YOU HAVE TOO LITTLE CONTROL, TAKE A DEEP BREATH AND RELAX.
When a client requests that thousands of names be included on a small brochure, it's easy to have a distinct sinking feeling! The Riordon Design Group, however, used this directive to create a lively response for the Mini-Yo-We publicity material. The action-filled images, bright colors, metallic ink, and "funky fonts" on one side of a folded accordion style format are inviting to young people. Names reversed through silver in an all-over row-upon-row pattern fulfill the client's request on the reverse, making a striking contrast. A silver 1.5" (4 cm) deep sleeve holds the closed piece in place as a final touch.
The brief for this Fontworks poster was to show the complete families of twelve different typefaces and to effectively demonstrate them in use. The Hayes twins of Identikal also consider it their duty to keep their own personal style recognizable throughout, making the space, despite being 33" × 23.5" (84 cm × 59.4 cm), very precious. The poster folds into twelve sections, which on one side provide equal areas for each typeface, and on the other, a humorous platform for the "font factory." A full and vibrant two-color montage of letterforms, symbols, graphic bars, and shapes captures the type styles, while a wacky illustration confirms that the use of these typefaces in designs is intended for contemporary youth culture.
This Belair newsletter, the final issue of a ten-year-old publication, is expected to represent the disparate events from some forty issues, most predating desktop publishing.

Inspiration has clearly come from various collecting environments, such as the bulletin board, the scrapbook, and the souvenir album. According to François Leclerc, "THE INITIAL STAGES FOR EACH SPREAD ACTUALLY INVOLVED THE TACTILE PROCESSES OF CUTTING, TEARING, ASSEMBLING, ARRANGING, AND PASTING, ADDING OFFICE ITEMS SUCH AS SCISSORS, PAPER CLIPS, AND HOLE PUNCHES TO LIVEN UP THE OVERALL EFFECT." The challenge was not only to overcome the reproduction problems of mainly hard copy archival material but also to provide a distinctive visual cohesion and coherence. Although each element was carefully organized, the juxtaposing and overlaying give the impression of a casual and unplanned composition that is expected in this environment.

EnDirect, suite et fin!

Depuis le premier numéro publié en juin 1982, EnDirect a été le témoin de notre vie professionnelle. Virginie plus tard, EN Direct est devenu un lieu de discussion, de partage et d'expérimentation. Il est devenu une plateforme pour exprimer nos idées et nos projets. Chaque édition a été une nouvelle étape dans notre développement.

EnDirect a été conçu pour répondre à un enjeu majeur : celui de la diffusion des idées et des informations de manière plus accessible et plus rapide. Il a permis de renforcer la coopération entre les professionnels et de fédérer les esprits autour de projets communs.

Parmi les moments forts de l'histoire d'EnDirect, on peut citer l'arrivée de la technologie numérique, qui a permis de multiplier les formes de communication et d'extension du discours. La numérique a également transformé la manière dont les informations sont produites, répandues et consommées.

EnDirect est né de l'idée que la communication était plus qu'un simple moyen de transmettre des informations ; c'était l'occasion d'échanger des idées, de construire des solidarités et de promouvoir l'innovation.

Aujourd'hui, EnDirect se pose la question de son avenir. Comment continuer à offrir une plateforme de discussion réactive et réflexive ? Comment rester pertinent dans un monde en constante évolution ?

EnDirect est une publication qui a su accompagner les évolutions du monde de la communication, et il est temps de se demander où nous allons en prendre la suite.

La petite histoire

EnDirect est lancé !

EnDirect est lancé !

EnDirect est lancé !

EnDirect est lancé !

EnDirect est lancé !
As a reissue of an existing LP, the CD design for *Boss Tenors in Orbit* is expected to capture recognizable styling. It is also intended to attract a new audience, with both fresh visual input and a great deal of background information. The CD case and enclosed leaflet use rich combinations of bold and lightweight type to express musical rhythms that are perpetuated throughout. These, together with contrasting black-and-white images, complement and carry the text-heavy sections.
Cultureshock has been the largest happening of its kind to be held in England’s north west. Complementing the 2002 Commonwealth Games, it encompasses a wide program of arts, cultural events, and exhibitions. This Web site has been an ideal way to provide a worldwide audience with a huge amount of complex material. A week-by-week calendar, news, and other sections full of information are easily accessed. Viewers are able to pursue their area of specific interest quickly by using the comprehensive menus and abundant links. Beautiful photography provides colorful support to Idaho’s distinctive background tones, which help to distinguish between varying subjects.
The Kowloon-Canton Railway map has to convey a great deal in a manner that is easy to understand and is technically correct. "THE MAP HAS TO CLEARLY SHOW THE FARE ZONES, EACH STATION BY NAME (IN ENGLISH AND CHINESE), PLUS ALL THE INDIVIDUAL ROUTES," says Charlie Kemp, project manager for Roundel. Geographical accuracy is sacrificed, with simple yet coherent diagrammatic systems representing the information. "CAREFUL LAYOUT AND USE OF COLOR ARE THE KEY TO MAKING THE MAP EASY TO READ, BUT EVEN IN BLACK AND WHITE AND REDUCED TO A SMALL SCALE FOR PRINTED TIMETABLES, ALL THE INFORMATION IS STILL CLEAR," Kemp concludes.
This fascinating online interpretation of Phil Baines’s public lettering walk, which he originally devised for his students, enables viewers to take a virtual tour of central London and zoom in to illustrative examples of lettering visible from the streets. There is a great deal of information that needs to be included in the site. George Agnelli explains how he dealt with some of the challenges of this project. "IT WAS INEVITABLE THAT SOME USERS WOULD HAVE TO SCROLL THE PAGE TO VIEW CERTAIN CONTENT, SO A DECISION WAS MADE TO ADOPT THE 'DESIGN ABOVE THE FOLD' PHILOSOPHY IN ORDER TO MAKE THE VISIBLE PORTION OF THE PAGE AS INTERESTING AS POSSIBLE. TO MAXIMIZE THE AMOUNT OF INFORMATION WE COULD FIT INTO THE SPACE AVAILABLE, WE USED DHTML TO ENABLE US TO BUILD AND PAGES THAT COULD CHANGE AT THE CLICK OF A LINK. EXAMPLES OF THIS CAN BE FOUND IN THE 'DETAILS' BOXES AND ALSO IN THE FOOTNOTES IN THE MAIN TEXT. CLICKING THE 'NOTE' LINK EXPANDS THE TEXT TO SHOW THE FOOTNOTE. THIS MEANS THE USER IS ABLE TO VIEW ALL THE INFORMATION ABOUT A PIECE OF PUBLIC LETTERING WITHOUT HAVING TO JUMP TO A NEW PAGE."

This site demonstrates the online advantages of handling large amounts of information within limited space by promoting the viewing of different areas at different times and in different combinations.
Finding refreshment in "going back to basics" and working with her hands instead of a keyboard, Claudia Neri has produced Greek Interlude using collages of found and collected detritus, combined with free-flowing, hand-lettered text. Copy runs through and around imagery, creating not only meaningful tales but also textural backgrounds and shapes, roughly cut-out photographs, as well as tickets and maps. And after dealing with all this information, Neri still had the energy to hand stitch the binding!
"THE FRONT AND BACK COVERS OF WHERE LOCALS HIKE," says Matthew Clark, "ACCOMMODATE A LARGE VOLUME OF TEXT AND STORYTELLING IN AN ATTEMPT TO ELEVATE THE PERCEPTION OF THE BOOK AND INTRIGUE THE READER."

Clark chose to take advantage of the quantity of information and filled the space with a lively synergy of type and imagery. Handwritten text appears scratched through the surface of landscape photography and is grouped and orientated in a casual manner, as if unplanned. Differing sizes and weights partially determine sequencing, but above all, a sense of inquisitiveness prevails. The viewer cannot resist the temptation to read every little cameo of writing, which must, it seems, tell of personal and somewhat private experiences!

UP TOP, bathed in serenity, you can watch the Rockies flowing to the horizon like ragged tide waves.

Hiking whistles away at people, chipping them down to their essence. That's why TRUE HIKERS, those for whom hiking is a BRIGHT THREAD in the fabric of their lives, are AUTHENTIC—without pretense or facade.

"Hiking is a conversation with the earth."

WHERE LOCALS HIKE

★ ★ IN THE CANADIAN ROCKIES ★ ★

the premier trails in
KANANASKIS COUNTRY near CANMORE+CALGARY

Joy will want you on board. The gentle, entirely open views are constant as if you are walking as much in the air as on the ground. Fortune's wry remark—"this soulful buoyancy can make you swing on the mountains at heretical!"—is a true note. If you're lucky enough to be in the mountains, you're lucky enough, if the range you're in is the Canadian Rockies, you're fortunate indeed.

Imagine that the earth's topography is a physical manifestation of sound. Bigger mountains would be yells. Bigger peaks you'll see from tent ridge would be screams, howls, shrieks, and screams roars.

Boot-tested and written by KATHY + CRAIG COPELAND

DESIGN FIRM HÉPÀI DESIGNS • DESIGN MATTHEW CLARK • COPY CRAIG COPELAND • PHOTOGRAPHY KATHY COPELAND • ILLUSTRATION MATTHEW CLARK • CLIENT VOICE IN THE WILDERNESS PRESS • PROJECT NAME WHERE LOCALS HIKE
Program listings and timetables tend to fall into a slightly unappealing category of projects for designers, as they inevitably have to include an abundance of dates, times, venues, and names, which can be extremely space consuming and repetitive, in a restricted format.

"I was determined to give the readers a restful opening space in the brochure to complement the more congested sections," says Bronson Ma. To do this, he created additional space with a little flight of each of the three entertainment genres. The introductions were then able to clearly and simply set the scene before opening up to all the necessary detail. Vertical and horizontal lines, type styles, photographs, and colors link the spreads, giving equal importance to imagery and text.
We featured one of the Icebreaker catalogs in the introduction, showing pages that involved little information in a comparatively generous space. This is only possible because of the clever way in which other pages are designed to communicate considerably more. Rachel Paine of Origin Design tells us of the challenge in presenting 125 products in various formats, with breakdowns of style, color, sex, and size all within a fifty-six page, 10.2" × 6.4" (26 cm × 17 cm) catalog. In one spread, nineteen photographs of seven products in varying colors are shown in an airy manner. Paine comments, "A BALANCE HAD TO BE REACHED TO SHOW IMAGES THAT CLEARLY DEPICTED THE CLOTHING (SO PEOPLE CAN MAKE A PURCHASE DECISION) AS WELL AS CAPTURING A DEGREE OF PERSONALITY AND BRAND ATTITUDE." To complement the full pages, introductions focus on a larger photograph that highlights more garment detailing. It is really interesting, however, to note the number of design systems, from color coding and type styling to positioning and surface treatment (matte or gloss) that quite subtly convey a lot of information. "WE HAD TO PROVIDE A GREAT LEVEL OF TECHNICAL SUPPORT THROUGH A BALANCE OF COPY AND GRAPHIC IMAGERY," Paine says. Uncoated stock differentiates between product descriptions and the more technical data concerning complicated fabric structures and tolerances. Diagrams, illustrations, tables, carefully selected photographs and editorial language are designed to maximize the space available.
COLD

BY SIR PETER BLAKE KBE

"Earth is a water planet on which quality of water defines quality of life. Humans are polluting most if not all of our great rivers, lakes, seas and oceans. If this beautiful water planet is to survive, something has to be done and we are determined to help."

BLAKEEXPLORATIONS is exploring ways of the world which are vital to the planet's survival. This past is South Pole, a high-tech 24-hour science lab based on innovative architecture and systems, documented in learning and telling the stories we see along the way. We want to inspire you that this is a simply, beautiful planet and we must take better care of it."

FROM SEAMASTER Sunday 14 January 2001: 16 miles north-west of Ross Bay at the entrance to Antarctic Sound as the top of the Antarctic Peninsula. Ross Bay is off the west side of "Iceberg alley" - where many bergs broken off from the ice in the Weddell Sea come through Antarctic Sound on their journey out into the south Atlantic. All this afternoon, rows of bergs of different shapes and sizes have been lining both sides of our course as we head south. They are grounded in shallow waters (some can be 100 meters deep water shallow) and we are navigating our way between a great number of smaller bergs. We have to have an iceberg watch on the bow at all times, looking out for the bits that are hard to see. To be here and see entire icebergs transformed into pieces of Antarctic ice now floating past in its marvels at nature. To understand how everything affects everything else is a basic principle that we are all going to have to learn, believe and understand. If we can get the simple but vital messages out to the world about the need to make every aspect of our environment sustainable, then I will begin to feel that the expeditions over the next 5 years and beyond can make a difference. If we can convince millions of individuals that this is their job, then we will have been successful. It's time. Make a difference. Best wishes from all on board Seamount. Kind regards, Peter.

THE DESIGNER'S DREAD

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In the introduction to this section we recognized that the allocated space for an eligible piece doesn't need to be small—only that the available space is limited in comparison to the amount of information to be included. The Irish Hunger Memorial, located in Battery Park City, New York, stretches almost 2 miles (3.2 kilometers) around its base and gives structure and meaning to the story of the great Irish famine. As Rocco Piscatello explains, "WE HAD THE PROBLEM OF DEALING WITH AUTOBIOGRAPHIES, LETTERS, ORAL TRADITIONS, PARLIAMENTARY REPORTS, POEMS, RECIPES, SONGS, AND STATISTICS." In fact, because the memorial is intended to relate to the unfortunate ongoing famines across the world, the text also needs to be flexible, enabling easy changes and updating, "LIKE THE MEMORIAL'S ORGANIC LANDSCAPE," adds Piscatello, "THE TEXT, TOO, IS LIVING AND CONSTANTLY KEEPING PACE WITH THE WORLD AT LARGE." Just as ticker tape strips of messages bring news and greetings across distances, so Piscatello has evoked this medium to convey the mix of considerable informal and formal information.
You’ve got the look

Our experts take to the streets to find out what real people are wearing, and show you how to recreate their style.

This week Urban amazon

Dear Wolfgang

Your life, your body, your clothes, your every little problem solved each week by our resident dear Wolfgang.

FASHION / Zoe Brown

BeautyBag

You’ve come a long way, baby.

Before new consumer fears in the recession hit, this week, the underpants have a new name. Now, self-esteem products are on the rise, with retail Giant Marks & Spencer leading the way. A new fabric, called 'Siliconly', is made with a blend of silicone and spandex, which is designed to improve self-esteem. The underpants themselves are made of a special blend of materials, including a thin layer of silicone. This is said to improve the wearer's confidence and self-esteem, as well as comfort. The new range of products includes not only underpants, but also bras, and even underwear for men.

Snip of the week

The personal problems of which leave us in a fix for the winter weather.

Antennas, which also works on adults, is a new product that is designed to help with the cold. It is a small, round device that is placed on the back of the neck, and is said to warm the wearer's body. The device is powered by a small battery, and is designed to be worn all day. The company behind the product is hoping that it will be popular with women, as it is designed to be pretty and stylish.

Top

Woolrich, £95, Marks & Spencer

Belt

Draper trouser belt, £18, Topman

Trouser

Ladies' co-ordinating trousers, £39.99, Dorothy Perkins

Bag

Mango leather bag, £45, Mango

Shoes

Mango leather shoes, £59.99, Mango

If this page were not the size of a broadsheet newspaper, it could easily pass for part of a fashion magazine. Typical of newspaper articles, a great deal of copy is shown, but Carolyn Roberts has succeeded in achieving stylistic synergy with different levels of text, image, and small amounts of carefully engineered space. Type runs around cut-out photographs; fine rules act as decoration and demarcation to the three areas of the article. Sensitive use of tinted text together with well-selected changes of weight and scale create interesting textural and tonal changes on this full page of enjoyable fashion comment.
The six years since the establishment of the Community Safety Partnership have seen a steady growth in inter-agency activities to reduce crime and fear of crime in Wolverhampton. The year has been particularly significant in the implementation of the Crime and Disorder Co-ordination Group, which has played an active role in the Crime and Disorder Co-ordination Group, in ensuring the launch and dissemination of the Community Safety Strategy in the early part of the year, and in the steady progress on the priorities throughout the year.

Chairman's Report

JESSICA GLASER, CAROLYN KNIGHT
CLIENT WCSP PROJECT NAME WCSP ANNUAL REVIEW

"WE CAN BE CERTAIN OF ONE THING," we exclaimed in the introduction to this book, "THERE WILL BE A LOT TO SAY IN THIS REPORT, WITH SOME SECTIONS NEEDING TO CONTAIN GREAT AMOUNTS OF INFORMATION WHILE OTHERS THAT ARE NO LESS IMPORTANT SAY CONSIDERABLY LESS."

A limited color palette, contrast of scale, integrated typographic systems, and spatial dynamics allow this report to present its comparatively dry information in a visually interesting and surprising manner. Letter spacing, word spacing, leading, and image relationships are bound together in a series of cumulative associations. The arrangement of large, closely leaved type is reflected in even larger buttling-up letterforms and image boxes, while smaller widely spaced lines are both complementary and essential to the inclusion of white space on other pages. The resulting textural and tonal mélange communicates on an abstract level that is not only interesting, but also inviting to read and easy to comprehend.
Featuring two front covers and involving the surprising use of “erasing” thermochromic ink that disappears with the heat of the readers’ hands, Fishten has produced this sixteen-page accordion-fold leaflet to promote the duel center exhibition, "Time and Distance Cannot Erase." One side of this publication features full-color photographs of the exhibits, and the other provides space for an extensive introduction, biographies, and artists' statements. The introduction is divided into four sections that run vertically down the center of pages, with statements and biographies sitting to the left and right of this division. Woodward and Hartmann have interestingly selected very pale ink, which has the effect of lightening the impact of the considerable volume of information.
Typically, the El Camino Resources Annual Report is required to include a considerable amount of rather dry material, which [Elle] design has chosen to interpret in a style that reflects the company's leading role in new technologies. Layers of computer-generated imagery and columns of text create a visual synthesis. Images blend into and behind text, and type mechanically curves round shaped picture boxes. Interesting hierarchies and changes of texture and tone are developed through typographic detailing, and the viewer is tempted to enjoy the reading experience.
Rafting  Ride the rapids  Capsizing  Right your canoe  Beating  Test the heart  Griping  Control your caddie

sports active

More than 150 years ago the British pioneered the original extreme sport: mountaineering. And we’re still up there. Stephen Goodwin scales the peaks of a national obsession.

The facts

Craig guide

The facts, contact the EMC
Mission Statement: To provide world-class training and coaching for the British Mountaineering community.

The facts, contact the EMC
Mission Statement: To provide world-class training and coaching for the British Mountaineering community.

Learn the language

Whale-watching orca

Original sound

Thank Photo in situ on

winter climbing in the New World

Outdoors about fishing in the great lakes

Inland about fishing in the great lakes
"ONE OF THE MOST CHALLENGING ASPECTS OF THIS PROJECT" says Peter Campbell of Infographics, "IS THE MAINTAINING OF AN OVERALL CLEAN LOOK WHILE STILL ENGAGING READERS AND ENCOURAGING THEM TO TACKLE THE ENORMOUS AMOUNT OF TEXT." Space is engineered in a number of calculated ways. A condensed font, at minimum size and leading for legibility, is used for all of the body text. Four narrow columns with margins that come right out to the edge of the page give room for an outside column for imagery and force the copy into accessible chunks. Headings are established through changes in weight and color rather than scale, and generally photographs are kept small, with only the addition of fine orange lines echoing the company symbol being allowed as a concession to decoration.
Clearly Canadian Water needs to distinguish itself from other water products, as it is enhanced with up to ten times the normal concentration of oxygen and is sold in innovative containers that help to prolong the oxygen's retention. As a consequence, instead of displaying minimal graphics, the labels have to be crammed with text, diagrams, and icons. Karacters Design Group has constructively used the situation to reference scientific/medical labeling. Each element of information is framed by a fine rule and butts up to the next in precise "jigsaw" fashion. "THE CHALLENGE WAS TO ORGANIZE A MODULAR GRID THAT COMMUNICATED THE BRAND FIRST, BENEFITS AND FORMULATION SECOND, AND LEGAL TEXT LAST," says Matthew Clark. Although colors have been selected for flavor coding, they are primary colors that perpetuate the required visual language.
Although conventional typographic elements make up much of these layouts in *M-REAL* magazine, they are considerably modified by hand-drawn scribbles and "thumbnails." Throughout the publication, marker pen and pencil embellishments add information and meaning. The spreads are packed with vitality, as if a conversation is taking place between the regular type and the hand-drawn sections, filling the pages with data that can add up to more than the sum of the individual parts, and readers may absorb as many or as few levels as they choose.
Group Baronet has produced this brochure for the Dallas Convention and Visitors' Bureau to promote the city as an exciting place to visit by day or night. Attractions such as theaters, restaurants, shopping, sports, and music are presented in an exciting manner across the many faces of this broadsheet. Space is at a premium with so much to see and do. Group Baronet has successfully conveyed this hive of activity by filling every available space with multisized cut-out images, text that highlights many attractions, and on the reverse, a huge, illustrated map packed with a multitude of amusing representations of every conceivable activity within the area.
One of the most challenging aspects of magazine design has to be the demands of handling sections containing a medley of small articles within a limited space. Each minifeature must have its own space and, to a certain degree, its own identity, while still firmly belonging to the whole of the section. Within “Behind the Scenes,” Tatiana Okorie has successfully filled the available space with a fusion of varied textures and tones. Each individual article is presented in a different manner, shifting color and typographic priorities, while maintaining a sense of compatibility with the complete page.
Working on the newsletter for Simpson Center, part of the University of Washington in Seattle, involves dealing with a huge amount of copy. "LAST MINUTE TEXT ADDITIONS REQUIRED THE ELIMINATION OF ANY LARGE-SCALE IMAGERY," says Michael Lindsey of Studio Vertex, "SO WE GENERATED A MORE TYPOGRAPHIC POSTER, USING DESCRIPTIONS AND HEADINGS TO CREATE VISUAL INTEREST." A strong grid structure provides cohesion, while changes of typographic line spacing, column widths, and point sizes create textural and tonal diversity. Tight arrangements of subject-specific information allow for comfortable areas of space that make reading easier and more enticing, and the clever use of two-color overprinting in different ways gives the illusion of a less budget-conscious job.
Words. The third in a series of magazines that challenge our perceptions. Featuring Ed Fella, Torin Douglas, Jonathan Fenby, Jen Dugan, Lewis Blackwell, Gary Cook and David Eldridge. It is a magazine like no other. It is nameless and indefinable — what you see is what you get.

As with other issues of this exciting magazine, issue 3 is contained within a "belly band" and is entirely devoted to one topic, in this case, words. It is interesting to note that both the restraining strip and cover totally embrace the principle of "considerable information within limited space."

The magenta band contains six lines of lightweight copy in white, cyan, and yellow. This sans serif type has a large X-height and is closely leaded, filling the space totally. On the cover below, we are treated to a totally different scale of text, and with the aid of a magnifying glass, the viewer is able to read the copy that is to be found contained within the magazine. Again, using just cyan, magenta, and yellow we see sans serif type that totally fills the space, but however, this time, overlaid and at an extremely reduced size.
Striking use of color and pattern epitomizes the contents sections for this issue of Room. The grid is accentuated by the use of colored blocks, which divide the pages and flow behind text. Sans serif typography produces an interesting textual mix of scale and hue that fills space with little room to spare.
The unusual format of this annual review is surprisingly revealed upon opening the cover, when fourteen accordion-fold pages filled with information spill out. All pages utilize a four-column grid that simply and effectively caters to this mass of text. In order to lessen the impact of the columns, Furnell and Felton printed most copy using a light gray ink, highlighting certain areas with a vivid red. Combining this typographic approach with cut-out imagery has the effect of increasing the readers' awareness of space, while in many ways hiding the fact that this report has a lot to say.

DESIGN FIRM FELTON
COMMUNICATIONS • ART DIRECTION
ROGER FELTON • DESIGN BRION
FURNELL • COPY RICHARD SCHOLEY
• CLIENT PRESS COMPLAINTS
COMMISSION • PROJECT NAME
PRESS COMPLAINTS COMMISSION
ANNUAL REVIEW
"Innovation requires a dedication beyond reason..."

because they are no longer relevant to consumers. If you’re tired of being an artist or industrial designer or graphic designer, the same creative philosophy and principles that you apply to your home discipline are absolutely applicable to everything else. You can see that within the last decade, products have been designed, and in miniature buildings. Buildings remind me of clothing. Clothing reminds me of furniture. So there’s a lot of overlap here because the traditional barriers have been broken and designers want everything same. If you put an architect, design designer, and product designer to work on a car you would come up with vastly different solutions. Now products, hybrid products. A huge potential in collaboration. Before I came to like I worked for an architect named Michael Graves for about four years. I showed up to his studio, he was, basically, principle partners... a huge body of work. And it would be very easy to say that I was working on a very small-scale piece of design. It was an appartment. Oh, yeah, you apply your design skills to anything. I would call this a barely.[swallow]"...Michael Graves. Michael Graves, the partner for me. He was a painter. He was a sculptor. He was a designer. He was a writer. He was a thinker. And it’s, you know, these things are so connected that you don’t even realize it. I think that’s how all designers should work. The shoe (just designed was inspired by the Japanese Kimono. That building looks like a wuxia tomb. In this old city, and you really want to do the same thing with the other—there is a space has that inspired the hoodie. That’s one of the spaces that inspired by this. That building looks like a wuxia tomb. In this old city, and you really want to do the same thing with the other—there is a space that inspired the hoodie. That’s one of the spaces that inspired a new kimono. The Wuxia tomb looks like a wuxia tomb. In this old city, and you really want to do the same thing with the other—there is a space that inspired the hoodie. That’s one of the spaces that inspired a new kimono. The Wuxia tomb looks like a wuxia tomb. In this old city, and you really want to do the same thing with the other—there is a space that inspired the hoodie. That’s one of the spaces that inspired a new kimono. The Wuxia tomb looks like a wuxia tomb...
"The consumers’ appetite for what’s next is Nike’s fuel."

Visual signals hint consumers to a point of view. Brands definitely connect a philosophy to a product. I think that’s very important. But as the culture seeks out opportunities to gain further individual expression, brand symbols sometimes represent uniformity and commercialization. This battle for acceptance and independence will continue. For me, the snowy mountain represents innovation, inspiration, exploring new territories—as well as authenticity. And yet it’s unpredictable: You never know what Nike will come up with next. It exemplifies “just do it.” It can vary from very minimal to in-your-face. Currently, I’m definitely into the subtle approach. What distinguishes an innovation from a gimmick? That’s actually a fairly simple one. An innovative product addresses a specific need. If it solves a problem, it will enhance the performance of athletes. If you solve a problem, you will end up with a gimmick. Innovation requires a commitment to three things: Research, failure and more research. Innovation requires a dedication beyond reason. Innovation is a religion. I guess the belief is in yourself—trusting in your intuition and your instinct. I also believe innovation is about making history and inspiring people. Innovation is using your imagination, innovation is about the future. A gimmick is about selling, lying and transplanting. A gimmick is shit. If a company stands for innovation, it’s hard to stand still. Nike reinvents itself every four months. I think that’s a real challenge and a fantastic opportunity for designers. I’ve always believed that Nike is synonymous with change. We can’t rely on the successes of our past. Innovating as a rule destroys comfort and stability. Innovation is often about pure chaos. From these great ideas are born comfort and consistency. Consistency breeds complexity and boredom, which equals the death of new ideas, which equals you’re fucked, you’re dead. If it’s about evolution versus revolution, Nike is about revolution. We are all part of this revolution. Finding the next big thing is the true challenge. The thing I love about revolution is that the king doesn’t start it, all the people below the king do. The patriots start revolution. So we’re kind of the patriots of design. Nike is embroiled in controversies over its production methods. Can the designs of a shoe inform more eco-friendly, people-friendly means of manufacture? This is a very timely issue and something the company takes very seriously. I think in many ways the design staff is becoming more interested, and responsible, to make a product that is environmentally friendly. And a product that is easy to build. The creative staff will be forced to consider all the implications of the design, and that’s new. We need to know that the products we create have implications on the manufacturing floor, on the environment, on shipping, packaging. All these constraints and concerns. I’d love to see our designers create history by solving all these issues. If the design staff can start tackling the way products are assembled, or the way materials can be reused, rethought or reinterpreted... it means designing create to grow, all the way to the ground. It’s really looking at the entire life of a product, from the first time you put pen to paper. It’s the responsibility of the designer to think that way, and I don’t think in the past we have addressed that, period.

I would love to see products that actually have a life span... That could be disposed of in the ground, buried, and be completely biodegradable. I’d like to think of our products end as an opportunity to transform into something new. I was just thinking it would be cool if you could actually plant your shoes, actually take it out into the garden and plant it into the ground. A couple seasons later, an ear of corn comes up. What if you could create shoes that become the seeds of the next shoe? It reminded me of when Native Americans would bury fish with the corn seed. The fish was like a fertilizer, and they used to throw the corn in the river to catch the fish—a cycle. I thought it would be cool if there was a place where Nike took it all back. Nike's at the top of the mountain in Oregon. There’s a basketball shoe growing some hemp. There’s the running shoe, growing some silk. I think that would be really fantastic. I think I have three kids. I’d like to leave them something that’s important to me. Plantable shoes. Imagine if your apparel went from a passive object to become active, so it would give you feedback. I think Nike is in the position to pull it off. Is it frustrating that consumers are always looking for the next big thing? No, no, it’s really the best thing that could happen. It pushes us. It’s a designer’s dream to work in an industry that serves a market that demands new technology. (Continued on page 188)
We debated long and hard as to where would be the most appropriate location to show "Dream Debut," and have settled upon this section for a number of reasons. "Dream Debut" is fundamentally a diary, recording in tremendous detail Formula One's newest team at their debut in Australia. This is by no means a traditional format for a diary. Minimal text describes the many behind-the-scenes action shots, while tremendously detailed photography captures and explains the minutia of daily events. Within this article, comprehensive photography covers every millimeter of the spread. Ultimately, the amount of verbal but mainly visual language in "Dream Debut," firmly ensures its position within the second section of this book.
"Ask a hundred music devotees what their favorite late-night LP is, and chances are you'll get a hundred different answers," begins the copy on this spread, and that is exactly what has been listed across both pages. Far from being tedious and visually unexciting however, the layout celebrates a distinct contrast from all other pages in the publication with an allover bleed black background and strong electric blue blocks of text reversed through. There is virtually no space available for any form of embellishment, leaving the type itself as image in a very arresting fabric-like pattern. Two white boxes contain the editorial text, and although it is probably unlikely that many, if any, will read the hundred favorite LPs, the effect gives a visual enjoyment that makes an excellent substitute.
"A hundred and one plus" cultural ideas from the West Midlands of the U.K. are included on this 23.5" × 15.5" (59.4 cm × 42 cm) broadsheet, with photographs, descriptions, locations, and contacts presented in an interesting and accessible manner. On one side, narrow strips of varying-scale photography introduce visual vitality, with a ten-column grid aiding organization and clarity. On the reverse, exciting color relationships code the cultural categories, providing listings and locations in a layout that captures contemporary style and yet is suitable for all ages. Mostdistinctively, a fifth color, silver, is used throughout as a bleed background, giving the impression that the piece is printed on double-sided silver stock.
The Oceans campaign

After commercial whaling drove many whales to the brink of extinction, the International Whaling Commission (IWC) decided that it had to stop. A moratorium on all commercial whaling took effect in 1986.

Nine countries were still whaling when the moratorium was voted through, and seven of these had stopped whaling by 1990. However, two countries, Japan and Norway, continue to flout the moratorium and are still whaling.

Campaign overview

The history of commercial whaling is a sorry story of ruthless over-exploitation, and an object lesson in how not to treat the environment. In the last century whales killed over 1 million whales around Antarctica (where three-quarters of the world’s great whale feed) the whaling fleets targeted each of the great whale species in turn, starting with the bowhead, the largest whale species of them all. Over the decades they moved on to decimate the fin, sei and humpback populations, pushing many to the brink of extinction — an estimated 1/3 million Antarctic blue whales before the start of commercial whaling, there are now reckoned to be around 1,500 left.

This is the context to Greenpeace’s campaign to stop whaling. In 2015 when the Greenpeace ship Phyllis Cormack, first confronted the Soviet whaling fleet in the Pacific, and brought dramatic pictures of what was happening to the world’s last blue whales, the focus for Greenpeace’s campaign became clear: The world’s scientists, voters, world-wide, about 62,000 whales were being killed each year, with only a few nations resisting against the whaling nations (now under increasing diplomatic pressure to abandon this devastating practice).

The International Whaling Commission (IWC) is the world’s regulatory body, the International Whaling Commission (IWC), and a new whale sanctuary was created in the Indian Ocean.

Through this combination of non-violent direct actions, public campaigning and political lobbying, Greenpeace was ultimately successful in securing the world’s largest marine sanctuary (and on all commercial whaling which came into force in 1986. Sadly, the did not completely end the killing. Norway and Japan remain connected to whaling and, taking advantage of loophole in the whaling convention (originally drafted for the benefit of whalers, not whales), continue to kill up to 1,000 whales each year, while seeking to overturn the moratorium. Greenpeace continues to pressure these two nations to stop, offering generous financial aid packages to developing countries in return for their votes.

As a result of vote-buying, the pro-whaling nations were able to block proposals for two new whale sanctuaries in the South Pacific and South Atlantic oceans at the IWC meeting in 2003. Next year’s IWC is actually being held in Japan, and the two whaling nations are hoping that the meeting will pave the way for a resumption of half-ban on commercial whaling.

Greenpeace will of course be there to oppose them, and will continue to campaign globally - the whales cannot be allowed to win.
For the newly appointed superintendent of public education in Michigan, Wagner Design has put together this fourteen-page accordion-fold leaflet that sets out thirty ideas for improving the public education system. "THE CONCEPT PLAYS ON THE IDEA THAT THERE IS MUCH TO DO IN EDUCATION, AND VERY LITTLE TIME OR RESOURCES TO ACCOMPLISH IT," says Jill Wagner. Each idea is separately grouped and headed by dramatic numbering; all the available space is used to the fullest extent, and pages are packed with information, including quotes, a diversity of imagery, and bright colors.
"Space" is the theme of this premier issue of the American Institute of Graphic Arts journal, and it is explored from as many angles as possible. The pages are a sophisticated integration of conventional design systems with a considerably more unusual and personalized usage of tints, shaped picture boxes, and graphic rules. "I used tools such as bars of color to emphasize call-outs when room didn't allow for that much white space or a difference in font size," says Kjerstin Westgaard, "and I worked strictly with the grid to make sure items remained organized despite the large amount of information." These practical concerns are then skillfully complemented by more playful and experimental angles and shapes that frame or present images and text to create powerful and enticing layouts.

**WORKS IN SPACE**

When it comes to working with text for online applications, some value poured into the text and one aspect. Because people tend to "scan" with their eyes instead of reading in depth, the writer should play an active role in positioning online text where possible. Designers building these projects should consider committing the services of a writer to address the factors that arise in creating or adapting these contexts. In the project included:

- Refining site architecture so that text will remain in a page or less amount of text.
- Crafting compelling copy for Flash introductions, home pages, and sections.
- Providing print materials for the online medium to reflect a balance between the client's online and offline marketing needs, and to improve online readability.
- Creating or reviewing button names.

**FLAXMERE AND PAINTING**

Over the course of a year, the film Flaxmere and Painting shows the process of filmmaking. As each major event is captured, we can see how the film's narrative unfolds, and the scenes are often framed in a way that encourages reflection on the themes of art and creativity. This film not only provides an opportunity to see how the creative process unfolds, but also serves as a means of fostering a deeper understanding of the filmmaking process.
In an era of ever-increasing visual noise, designers have traditionally used white space to help guide a reader's eye onto the page, encouraging them to read the text. Recent scientific research into how the human eye moves and how it sees information has revealed that white space plays a crucial role in directing attention and can significantly impact readability.

The Verity Corporation in the Netherlands is using new laser technologies to track eye movement and the amount of time an eye spends looking at various areas of a page. This information is then used to create advertisements that are more effective in getting the message across. The technology checks the composition of an advertisement and shows even eye passages over the brand name or logos.

In a study published in the Journal of Advertising Research, researchers compared the effectiveness of ads with and without white space. They found that ads with more white space were more effective in capturing attention and conveying the message, even if the text was less prominent.

These findings have implications for designers who want to create more effective advertisements. By using white space strategically, designers can guide the reader's eye to the most important parts of the page, making it easier to scan and understand the information.

In conclusion, white space is not just an aesthetic element; it is a crucial part of effective design. By understanding how the human eye moves and how it perceives information, designers can create designs that are more effective in conveying their message and engaging the reader.
The miracle of being able to read and write, usually taken for granted, is something most people rarely re-examine in adult life.

LEGIBILITY

The speed with which we can read and write has never been greater. Yet the way we write and speak is often haphazard and confused. The reason is that we have forgotten how to read and write. The problem is not with the tools we use, but with our minds. We have lost the ability to read and write in a way that is meaningful and useful to others. The solution is to re-examine the way we think about reading and writing, and to learn how to use the tools we have available to us.

FEELING WORDS

The beauty of writing and speaking is not just in the words we use, but in the way we use them. The way we use words can make a difference to how we feel and think. The way we use words can also make a difference to how others feel and think. The way we use words can also affect how we feel and think about ourselves.

EXPLORING THE MIRACLE OF READING AND WRITING

The miracle of reading and writing is not just in the words we use, but in the way we use them. The way we use words can make a difference to how we feel and think. The way we use words can also make a difference to how others feel and think. The way we use words can also affect how we feel and think about ourselves.

DESIGN FIRM JOHN BROWN CITRUS
PUBLISHING • ART DIRECTION
JEREMY LESLIE • COPY GRAHAM VICKERS • CLIENT M-REAL
MAGAZINE • PROJECT NAME M-REAL

EXPLORING THE MIRACLE OF READING AND WRITING

This issue of "Legibility" crams many of its pages with a variety of type. Copy is divided into same-size sections and interpreted in a multitude of ways, with a patchwork effect throughout. Changes from one texture to another occur mid-sentence, perpetuating the pattern qualities of the layout and emphasizing differing levels of legibility. "Type can take a back seat, or it can shout loud and demand to be noticed. Whichever view is taken, legibility is key," says Graham Vickers.
In place of a catalog, Philip Fass produced this eight-page barrel-fold brochure for Joyce Scott’s exhibition at the University of Northern Iowa Gallery of Art. Fass’s design provides the reader with a real experience of the detail, color, and texture of Scott’s work by typographically representing its thousands of glass beads in his interpretation of the artist’s statement. The extensive resume then makes use of fine, condensed san serif letterforms in order to accommodate the quantity of information, as well as visually complement the more decorative elements.
By introducing transparent, ochre halftones on all the pages relating to this article in *Dwell*, the designer has provided a visual element that not only gives further information, but also allows type and image to overlap without detriment to legibility or sense. Designers created dynamic thumbnails, which allowed them the space to run full-bleed images and give the content more visual variety and movement. The overall design concept is strong, with excellent color coordination, interesting typographic relationships, and contrasts of scale and rhythm, with the inclusion of these more unusual elements being both spatially practical and visually attractive.

In the Dallas-Fort Worth Metropolis, there is no shortage of three-bedroom, two-car garage homes for sale on newly-created streets with names like Bunting Brook Drive and Brittany Place. It’s almost as if young couples in search of their first home go straight to developed neighborhoods by companies like Lennar, Drees, History Maker Homes, or any one of the many builders in the area. These homes are all spacious, well-appointed, and reasonably priced, to be sure—but each seems nearly indistinguishable from the next.

"People don’t want to make choices or take chances," Gayla Luby observe. "That’s why they buy those developer homes."

Gayla and her husband, Michael Young, who describes himself to me as "a strong, aggressive personality [Gayla notes her head vigorously in agreement], wanted something different. "I think outside the box," says Mike, who works as a project engineer for Acme Brick in Fort Worth. "You see that at work and in the way our home turned out."

Mike and Gayla, who works in finance, met during college in Lafayette, Louisiana, and in 1997, after a year in Germany, moved to Fort Worth. In a town where football and church are the primary cultural activities, the couple had made more trekks through Europe than PFI’s Rick Stevens. When they accumulated $6,000 worth of books, magazines and research ideas for their new home, the stack included not only Southern Living but Attire and Homes. While their peers were happily handing over down payments for 2,000 square feet of brick-finished, stalk-carpeted colonials, Mike and Gayla presented an affidavit with their idea of a dream home, hired him, and paid for the whole thing in cash.

When they made the decision to build rather than buy, Mike and Gayla chose a lot in Burleson, about 20 minutes south of Fort Worth, in contrast to the brick veneered homes in the suburban sprawl of "affordable luxury." Pricing developments clustered off I-35, few little neighborhoods is a thinning pocket of individualism in a "I wish I’d built my own" says Gayla, "I feel I’ve done that in a way." The homes in this working class community are surrounded by hot air balloons, as you turn off the main drag past Wal-Mart, there’s a newly-retired colonnade, a couple of benches with poinsettias growing on the roof, and a window shrub for seeing an apple if prancing ponies are a must. "I think that’s the trick to a suburban dream house—people don’t like to be too other be. So when the couple began to look at their 3,000 square feet house as full project the project got their/the many projects asked "Are we not putting a tray on the 4th of July?"

Mike was working at that time for a glass company, where he had supervised the construction of a custom frame addition to the factory. He was interested in the tech, shape, and in a variety of frames ranging from aesthetics to semantic existence. As he went on using a wing frame for his own house. He all needed was an architect.
The Fort Worth AAU put the adventurous couple in touch with architect Richard Nemec, who it was a perfect match, and since Rick's idea of marketing himself is "sitting by the phone and waiting for it to ring," the "young Lally commission came as a pleasant surprise.

"Architects are second later for the cold, market-oriented, and highly commercialized work they do," Nemec noted. "The determination and volition that comes with starting out in a new field later in life has no doubt added his efforts to the renovation of a small house in the northwest sector of Dallas, Texas, which is shared with wife, Margaret, a journalist, and son, Colin, 13, in an elegant corrugated metal and glass structure with a glass wall exposed ceiling that takes its inspiration from Louis Kahn's Kimbell Art Museum. "We're probably considered to be commissioners or something or other, but we're not," says Rick, who is just completing construction on a house for a client in Keller, Texas, that has industrial steel and a camouflage tool, "Margaret has to hide her subscription to Architectural Forum."

Mike and Gayle were clear about what they wanted—something clean, modern, and minimalist—and knew what they could afford. "We wanted something unique," says Mike. "We didn't want to copy someone's design, but also we weren't interested in something that didn't look right." He chose the budget was small, but because the site was located in an unincorporated part of town, the codes and restrictions that normally dictate home construction were not in place, so Rick knew he could have more freedom with his design.

Rick enthusiastically marketed the steel-frame option to Rick, who at first wasn't convinced. "I don't think the day that I laid down with a black piece of paper I was thinking it was going to be a metal building," he explains. But when contractor Mike started coming in, the steel framing turned out to be not only the clients' preference but also the most cost-effective option.

Rick's initial response had been based on his prior experience with steel companies. "I'd heard them before," he explains, "they basically just wanted to sell steel. The closest thing those companies have to an architect is the guy who does the CAD work for them. And once the house is complete, it's like you're not supposed to know that it was a steel company. It's supposed to look like everybody else's house."

Hunter's Classic Steel Frame Homes was willing to abandon Rick's working drawings into a steel-frame house for the house, though the company—which manufactures a line of Tudor-styled homes with names like the Palace and the Oxford Cottage—warned why the client didn't want to just pick an existing design from their brochure. Once the fabrication was complete, the company loaded up everything from the floor joists to the roof panels, trucked it from Houston to Fredericksburg, and laid it out in the yard like an outsize set of TinkerToys. The frame...
Z sensing

(207kPa). Sensors can be designed for other ranges, to suit the application.

- force/area sensing functionality can be combined in a single, simple textile structure with switch matrix and X-Y position functions, using the appropriate electronics to provide combined analogue and digital functionality in the same sensor, e.g., a keyboard with a built-in touch pad.

Tried and tested

ElekTex™ is as durable and resilient as other textiles. We've tested it and the results speak for themselves. Durability testing of the soft textile prototypes, for example, simulated 10 years of extreme use and resulted in no loss of usability.

- The press test was designed to simulate harsh typing use of a soft textile keyboard. Single keys were hit repeatedly with a high actuation force (300gm +/- 20 gm). The test was run up to 10 million actuations. At the end of the test, there are no obvious
Web sites are notoriously difficult to read when a lot of information has to be conveyed to the viewer. "ONE OF THE MOST CHALLENGING ASPECTS OF THE ELEKSEN SITE," says James Kirkham of Holler, "WAS TO INCLUDE ALL THE MAIN COPY SUPPLIED BY THE CLIENT." The designers have skillfully broken down the text into different levels and treatments, combining it with evolving images and animated diagrams to make reading easy and enjoyable. On every page, colors, shapes, textures, and tones help to create meaningful layouts. One of the most successful design devices that the designers used to accommodate the considerable text is a scrolling process comprising two unobtrusive arrows. This allows the viewer to access written information in manageable, coherent "bites" rather than needing to progress through different pages or tackle large quantities of copy in one go.
The main challenge in designing this pocket-sized manual was to present all the information in a logical yet attractive manner that is easy to digest.

Inevitably, there is insufficient space to create visual interest through varieties of scale and composition, so typographic changes in color and weight are used, and an intriguing printed version of a metal spiral binding runs down the spine on each spread. Where possible, small illustrations break up the text, and diagrammatic interpretations substitute wordy passages. Attention to detailing can be seen, for example, in the uneven column lengths of the charts on the orange pages, making this piece both visually pleasing and practical.
These two single pages are part of a bound-in supplement on new furniture and architectural design. They bring together an eclectic mix of products in visually exciting layouts without compromising the clear presentation of information. Blocks of color, text, and photography fill the pages and are geometrically montaged together with sensitive consideration for asymmetric balance and rhythm. The mixing of ranged left and right type in both vertical and horizontal orientations not only increases the visible vitality but also encourages a viewer’s engagement with the topics.
promise of a new level of intimacy between viewer and viewed, between art and experience.

SFMOMA has been at the forefront of multimedia development since 1982, when the Museum began producing award-winning interactive projects such as the Voices and Images of California Art exhibition and the 1999 Belt Web site (www.sfmoma.org/exhibits/viola/index.html) to help illuminate artists and their work. Now, with Making Sense of Modern Art, the Museum brings context back to the artwork for the eyes and ears of individual visitors. Covering the major artists, works, and movements represented in SFMOMA’s collection, the new digital project spans the history of twentieth-century art. When the program is complete, expert commentary by renowned artists, curators, critics, and art historians will illuminate more than one hundred pieces in all media—from paintings, sculpture, and photography to media arts, architecture, and design—with a special emphasis on works in SFMOMA’s permanent collection. The resulting multimedia experience will be an educational journey for anyone, from novice museumgoers to avid art historians.

What is art without context? “So much is missing when a person views a work of art in a gallery.” notes Peter Samis, SFMOMA associate curator of education and program manager for interactive educational technologies. “So much has been stripped away—the artist isn’t there, the studio isn’t there, the time in which the piece was created is most likely long gone. All these elements, however, bring an important context to the work.”

“It is difficult not to notice that when many people—members of the general public—come into a museum, they end up reporting in frustration that they saw, for example, “just a pile of stones,” while an artist or art historian can enter the same room, let his or her gaze linger over the same stones, and see in them a poetic, touching commentary on the continued, threatened, survival of nature within culture. The artist and art historian have the advantage of context. It’s as if a hundred associations, things seen, things known, and things only slightly intuited have come together in a flash, sending synapses firing in a flow of recognition and excitement.”

Samis believes that we glean meaning through relationships—through invoking ourselves in a network of references. His goal, and that of project manager Susan Wise and other talented team members, is thus to create a tool to help people recognize and comprehend these myriad connections. The result: Making Sense of Modern Art.

Three Interfaces for Experiential Learning

Making Sense of Modern Art, which is available in April 2000 at multimedia learning stations within the Museum’s galleries and in partial form on SFMOMA’s Web site, offers visitors three complementary approaches to understanding art. All of the approaches foster inquiry; each propels visitors to move beyond merely glancing at the dates and facts presented on wall labels and invites them, instead, to enter into the spirit of the work. The interfaces correspond with three different ways of seeing: examining an individual work, comparing it to others, and exploring themes across time.

If you were to click on Robert Rauschenberg’s 1954 painting Collage (Famously Untitled) through the individual artwork interface, you could explore answers to frequently asked questions about the painting: zoom in on a particular brushstroke or collage fragment, pictured in full size; see and hear archival film and video excerpts showing Rauschenberg speaking about his work. You could access interviews with other artists, well-known critics, historians, and curators, and you could find out what critics had to say about a work the first time it was exhibited. You could listen to music or read extracts from poetry and explore documentary photographs related to the painting or its creation.

Perhaps you decide, instead, to choose the comparative approach, creating instant dialogues between the many artworks arrayed on the introductory timeline. You click and drag one work to another: say, perhaps, you pull the Rauschenberg painting on top of Henri Matisse’s Femme au chapeau Offert with a Hall to learn from the resulting juxtapositions. Works that may not have been created in the same country or during the same time period now find themselves in a comparative relationship, offering surprising and revelatory analogies. At a conceptual level, this interface mimics the classic dual slide projector method of instruction, which is used in traditional history classes to examine similarities and differences between works of art. But at an experiential level, Making Sense of Modern Art takes the idea a step further; giving the student, not the teacher, the power of choice.

The third approach, themes across time, offers the unique opportunity to explore single or multiple questions across an entire century. If you click on a question such as “Who gave modern artists the right to make their own rules?” you might find yourself transported through a set of screens reaching back to the nineteenth century and forward to the present, including artists, collectors, curators, and critics as diverse as Gustave Courbet and Jeff Koons, Lilo Blass and Rudi Smith. The ensuing series of mini-narratives eventually form a many-layered whole, a story that ties together a stream of work spanning modernity.

The result of these three interfaces, bundled into one interactive program, is a powerful tool for highlighting the unique properties inherent in each artwork, helping us to make connections across space and time, and, ultimately, teaching us how to ask questions and draw our own conclusions about art.

According to Samis, “When people are stopped in their tracks by an artwork, in that pause, they might find a thread in that void between the words, a germ of a new idea that they want to pursue.” This is the aim, then, of Making Sense of Modern Art to stop people in their tracks. Not for seven seconds or even ten, but for however long it takes for the spark of discovery to light and then burn or for the artwork before them to become something more than simply an object hanging on a wall.
These layouts from Open, the magazine for members of the San Francisco Museum of Modern Art, display a distinct sense of building, of evolving. Text and imagery construct the pages in an organic way. Color, texture, and tone, whether created by type or imagery, come together to produce individual compositions that are as much about abstract style as they are about imparting hard information.

Martin Venezky says that he wanted the design of Open, with the "EXUBERANCE OF ITS RHYTHM AND PATTERN, AND ALL ITS MINUTE DETAILS" to give the reader pleasure. Venezky continues, "DESIGN AND TYPOGRAPHY CAN DO MORE THAN SIMPLY CONVEY A MESSAGE—THEY CAN EMBODY A MESSAGE THEMSELVES."
Keen competition by U.S. law firms for new graduate talent is what encouraged Greenfield/Belser to conceive this unusual format for Pilsbury Winthrop's recruitment brochure.

The information is broken down into "bite-size" chunks that are shown on fifteen individual pages, collated into a swatch. Each colorful section offers helpful advice to potential recruits. Both questions and answers are contained within the small, slim format, making this wealth of information extremely easy to navigate.
Expanding your business: now and in the future. Different industries discover product benefits in different ways.

In the opening to this section, we discussed iconic substitution. In this brochure for Xinet, Inc., Gee + Chung has originated a multitude of simple icons that symbolize many varied industries. Instead of simply viewing a list, the reader is invited to interact with the brochure's paper engineering pullout, which quickly reveals a far more extensive set of icons than had first been viewed. Contrasting with this unexpected pneumatic device, the second section of the brochure continues to present quantities of information. This time it is of a more technical nature, with copy and diagrams positioned within a visible grid, helping to accommodate and structure the considerable data.
The appetizers section is a regular inclusion in *Waitrose Food Illustrated* magazine. Made up of articles by a number of writers, the pace and rhythm of this section as a whole is varied and unpredictable. The “Fresh Ideas” page from the July 2002 issue brings together five separate, small articles, each functioning within its own individual grouping, but also operating as part of the complete page. This is successfully achieved by making use of every available space, a strong grid system, consistent spatial relationships, and careful regard for alignments.

**Party Online**

Plan your summer’s entertaining at www.waitrose.com/barbecue. There are more than 100 food and cocktail recipes to help you create a truly wonderful spread. You can even use the online invites to let everybody know about the party. And to make life even easier, order your wine online and have it delivered to your door. For more details, visit www.waitrose.com.

**Pasta Resistance**

The new Bistro line of fresh pasta sauces at Waitrose are perfect for creating tasty meals in a trice. Made from the highest quality ingredients, these sauces allow you to make easy suppers that are packed with authentic flavour. Using fresh tomatoes, fresh herbs, extra virgin olive oil and, for the creamy sauces, proper rice and flavour-infused milk, Bistro pasta sauces are prepared so that they keep as much of the taste and colour of their ingredients as possible—and that includes cooking the vegetables separately. Among the delicious flavours available in the Bistro line are Tomatoes, Mozzarella and Rocket, above; served with Kurk Kung (€2.39/250g), Salmon and Asparagus (€2.49/250g) and Mediterranean Vegetable (€2.29/250g).

**La Mancha Munch**

Spain’s best-known and best-loved cheese, Manchego is made from sheep’s milk in La Mancha, an area in the heart of the country. A crumbly textured, pale-coloured cheese (€11.49kg) with a nutty, buttery taste, Manchego is good on its own, but is best with membrillo (€18.90kg), a quince paste that is its classic accompaniment. Quince is a yellow fruit, that’s very acidic raw but turns into a rich, jelly-like jelly when cooked with sugar. A scoop of membrillo on a chunk of Manchego is a wonderful way to end a meal, or to have as a snack with a drink. Why not stay with the Spanish theme and enjoy it with a glass of fruity Rioja?

**Fresh Ideas**

Keep things simple this month, with hunks of Spanish cheese, delicious pasta sauces and some unusual vinegar.

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**NOT TO BE TRIFLED WITH**

Make your summer salads extra special with a dressing made from El Miguelet Macelleta Sherry Vinegar (£3.95/250ml) and heady extra virgin olive oil. This vinegar, which is exclusive to Waitrose, is made to an ancient recipe, using a special fermentation process that has its roots in 14th century Andalucia. After fermentation, El Miguelet Macelleta Sherry Vinegar is aged in oak barrels for several years, allowing it to develop a milder aroma and sweeter taste than most sherry vinegars on the market. This sweetness and the lack of bitter aftertaste make it perfect for sprinkling over fresh strawberries to create an instant summer dessert, as well as for use in casseroles or with game.

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**JULY**

*is a good month to...*

- **Gulp down a Goodwood and have a flutter on the gee-gees.** The Cliccante mead course celebrates in 200th birthday this year, and the Glorious Goodwood meeting (30 July-3 August) is the centrepiece. For more information on this and other commemorative events, log on to www.goodwood.co.uk.
- **Find the perfect cottage hideaway.** Thatched roofs, four-posters, open fires, dreamy gardens... whatever you desire, the *Good Holiday Cottage Guide 2002* (Swallow Press, £3.99) will help you to find that beautiful bolthole.
- **Develop a way with wines.** At the Dartington Hall Festival, 12-21 July, in deepest Devon. A jam-packed programme gives book-lovers the chance to meet writers including Far Welden, Pat Barker, Mo Mowllan and Alan de Botton. Contact Ways with Words on 01803 862737, or visit www. wayswithwords.co.uk.
- **Prepare yourself for the summer holidays by reading Robert Candish’s Parent’s Secret Handbook (Elberry, £3.99), a hilarious spin on the self-help genre, which includes crucial advice, such as “Before feeding chocolate to a small child, smear some over your own clothes. It saves time.”
In-Wall Speakers

In-Wall speakers are masterfully engineered with the finest components. The AES fame-rated UK approved frame easily blends into any decor. The metal grill is powder coated to prevent corrosion and aid in the application of paint. Our products are mounted with sturdy 16 gauge galvanized steel brackets and are easily installed in retrofit or new construction applications. Legend Audio in-wall speakers deliver powerful bass from custom designed drivers and employ the finest tweeters on any custom installation product. Our philosophy is simple, to build the best sounding products, use the highest quality components available.

1. 100W 12" single voice coil paper cone bass drivers. 10" in a gridded ported cabinet. 5Ω, approved frame. RMS: 200W. Maximum SPL: 95 dB.
2. 200W 15" single voice coil paper cone bass drivers. 15" in a gridded ported cabinet. 5Ω, approved frame. RMS: 200W. Maximum SPL: 95 dB.
3. 100W 15" single voice coil paper cone bass drivers. 15" in a gridded ported cabinet. 5Ω, approved frame. RMS: 200W. Maximum SPL: 95 dB.
4. 200W 18" single voice coil paper cone bass drivers. 18" in a gridded ported cabinet. 5Ω, approved frame. RMS: 200W. Maximum SPL: 95 dB.

Legend Audio Art of Sound brochure, (i)E Design has successfully made a wealth of technical information inviting and accessible. Making exciting use of a fifth color metallic ink, juxtaposed cut-out imagery, and diverse typographic texture and tone, Cya Nelson and Marcie Carson filled the pages of this brochure with stylish product information. Creating dynamic contrast with opposite pages, some spreads contain the majority of text within half of their space, while loading the specific product detailing into a multipage directory at the end of the brochure.

Products for the home audio enthusiast can be complex and technical; negotiating the multitude of woofers, tweeters, and circuitry can be very daunting. Within the pages of this Legend Audio Art of Sound brochure, (i)E Design has successfully made a wealth of technical information inviting and accessible. Making exciting use of a fifth color metallic ink, juxtaposed cut-out imagery, and diverse typographic texture and tone, Cya Nelson and Marcie Carson filled the pages of this brochure with stylish product information. Creating dynamic contrast with opposite pages, some spreads contain the majority of text within half of their space, while loading the specific product detailing into a multipage directory at the end of the brochure.

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THE DESIGNER'S DREAD?
Red and white has to be an appropriate option for an editorial on the Bali atrocity in 2002. The way it has been used, however, has the effect of deceiving the readers, as they are initially only aware of the black type on white, and the red shapes appear as graphic imagery. Changes in pace and degrees of difficulty tend to make the reading experience more participatory. Moving from black on white to black on red, as well as through differing point sizes and weights, makes the process harder, and in some ways reminiscent of the noisy, crowded environment of a Kota in Bali, which was clearly exacerbated by the bombing. It is also interesting to recognize the semiotic language created by this use of red, as it flows over and around the text, like split blood. The illustrations are clearly deliberately “lightweight” despite being visually intriguing, in order to allow the areas of red to dominate.

below that, the simplistic shapes and various other multiple shapes meant to look like a banner or something similar, meant to be seen. The use of paragraphs has been essentially reduced to a lengthy list. The article, to be honest, is a bit of a disappointment. It seems that all the dots have been connected, and the text reads quite well. There are some interesting ideas presented, but overall, it lacks the depth and intrigue that one might expect from such a significant event.

“AMMO (Ammonium Nitrate Fertilizer) Although ammonium nitrate (ANFO) is a benign fertilizer, its use mixed with dust can form a deadly bomb (AMO). Dynamic or TNT are usually used to detonate ANFO. (military manuals suggest using one pound of TNT for every fifty pounds of fertilizer).

deadly Bombs

ZAHAR ALAMAH (32) PRIME SUSPECT With every passing day, the police were closing in on Qadri, the Indonesian terror suspect. Gary was still trying to sort out the involvement of Singaporeans in the alleged terrorist bombings.

Edward, the Key

The identity of Singapore’s key witness, Edward, has finally emerged. He is a 34-year-old businessman who was one of the first to be arrested in connection with the Bali bombings.

Edward was identified by Qadri as the person who introduced him to the other suspects. According to Edward, Qadri had been planning the attacks for some time, and he had been involved in previous bombings in Indonesia.

Edward was reportedly a member of a radical Islamic group, and he had been in contact with Al Qaeda. He had been planning to bomb the U.S. Embassy in Jakarta, but the operation was foiled by Indonesian security forces.

Edward was released on bail pending his trial, but he has been ordered to surrender his passport and remain in Singapore.

EDURO AND THE RSRM

Singapore’s new police force, the RSRM (Republic of Singapore Rapid Movement), was officially launched last month. The RSRM is a paramilitary force that was created to counter the growing threat of terrorism in Singapore.

The RSRM is modeled after the Royal Thai Police, and it is expected to be a key player in the fight against terrorism in the region. The force has been trained in the latest counterterrorism techniques, and it is expected to be a significant addition to Singapore’s security apparatus.

Edward spoke of his Muslim friends, including Fadil and another friend named "Odie." Odie comes from a very diverse, devout family. Edward had been friends with Odie for five years, and he had visited him in his home in Jakarta.

Edward said that Odie had been very excited about the planned attack in Bali. Odie had been planning to bomb the U.S. Embassy, but the operation was foiled by Indonesian security forces.

Edward added that Odie had been involved in previous bombings in the region, including the one in Jakarta.

Edward said that he had been aware of Odie’s activities for some time, but he had never intervened because he was afraid of being implicated in the attack. He said that he had been trying to discourage Odie from carrying out the attack, but it was too late.

Edward was released on bail pending his trial, but he has been ordered to surrender his passport and remain in Singapore.
Altered perception

The art of printing

Almost every professional photographer we know has been asked how to print in black and white, and few chosen few have this approach to light, texture and the mechanics of printmaking. Much can be learned from the learning and using of the craft, but the most important is the training of what is seen. It's important as a photographer to see in black and white, and this process is essential if you are to develop your own ideas of what is possible with these techniques.

Your eye and your mind are what you will use to see the world, and it is this mind that is the most important tool you have. It is your mind that can see in black and white, and it is your mind that will see in black and white in any photography. The mind is the essence of photography, and it is the mind that will see in black and white in any photography. It is your mind that will see in black and white in any photography. It is your mind that will see in black and white in any photography.

Jonathan lost the ability to see, imagine or even remember colour in a car accident. He became haunted by a sense of deprivation.

Grey matter

M-Real magazine engages readers with a different subject matter. Issue 5 goes back to basics and focuses on black and white. What better way to do this than by embracing the taxonomy of the typewriter and the computer? Text literally appears as it would within the monitor of a Mac or PC, while changes of scale and styles of letterforms create added drama, variety, texture, and tone. Stimulating use of space and grid is made throughout these exciting information-filled pages, incorporating areas of not only white, but also black background.
This poster announces and promotes a lecture and exhibition by French graphic designer Massin, whose most famous book design, we are told, is for *The Bald Soprano* by Ionesco. "THE POSTER REPRODUCES EVERY SPREAD OF THAT BOOK ON THE FRONT," says Mirko Ilic, "AND INCLUDES A DIAGRAM OF HOW TO CUT OUT AND ASSEMBLE YOUR OWN TINY VERSION ON THE REVERSE." In order to encompass all the text and imagery without stacking it in a classical horizontal layout, Mirko has coiled the spreads in a maze configuration that leads to the center and the title "Massin." The concept creates an extremely challenging layout that not only has to work two dimensionally, but also as a miniature book.
This online catalog for TYR Sport produced by [i]e design needed to accommodate lots of product shots and considerable amounts of information. Therefore, Marcie Carson and Cya Nelson derived a “disappearing collage” of imagery, which upon “rollover” vanishes to reveal a single large image. More detailed product information is presented within text- and diagram-rich pages. Readers are encouraged to stay with copy that often flows onto second screens. Space is obviously at a premium, “SO WE HAVE CONSTRUCTED A GRID, THAT HAS HELPED TO ORGANIZE INFORMATION AND HAS BECOME CONSISTENT THROUGHOUT, SO THAT USERS CAN EASILY ACCESS EACH SECTION AT ALL TIMES,” says Alli Neiman.

<table>
<thead>
<tr>
<th>TECHNICAL APPAREL</th>
<th>PERFORMANCE SWIMWEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female AeriMaxx Back Short John</td>
<td>Performance Swimwear</td>
</tr>
<tr>
<td>Female AeriMaxx Back Full Body</td>
<td>Active Swimwear</td>
</tr>
<tr>
<td>Male Aeri</td>
<td>Multi-Sport</td>
</tr>
<tr>
<td>Female Chipback</td>
<td>Accessories</td>
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<tr>
<td>Male Chipback</td>
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<td>Male Tight</td>
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**PRODUCTS** | **ATHLETES** | **HOME** | **COMPANY** | **WHERE TO BUY**
---|---|---|---|---
Technical Apparel | Performance Swimwear | Active Swimwear | Multi-Sport | Accessories

**PRODUCTS** | **ATHLETES** | **HOME** | **COMPANY** | **WHERE TO BUY**
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**In her first year as a professional triathlete, 1999. Nicole DeBoom had a slew of top 5 finishes in the USTS series, which included a 2nd place in the Series Championship. The next year, 2000, Nicole took 3rd in Ironman California. She also took 9th in the year’s Pro Nationals in Chicago and just missed a top 10 finish in the Hawaii Ironman World Championships. A top 10 finish in the Hawaii Ironman again eluded Nicole in 2001 when she finished 13th even though she had over seven top 5 finishes in other triathlons, marathons and half Ironmans that year. Nicole will continue to be a top contender and she’ll have fund doing it, as she would say, “If you’re not having fun, you’re not racing well.”**

**PRODUCTS** | **ATHLETES** | **HOME** | **COMPANY** | **WHERE TO BUY**
---|---|---|---|---
Technical Apparel | Performance Swimwear | Active Swimwear | Multi-Sport | Accessories

**DESIGN FIRM** [i]E DESIGN • ART
**DIRECTION** MARCIE CARSON •
**DESIGN** CYA NELSON • CLIENT TYR
**SPORT** • PROJECT NAME TYR SPORT
**WEB SITE**, WWW.TYR.COM
Energetic combinations of circles, angles, shaped picture boxes, and varying levels of type create three quite different and yet cohesive pages in this issue of Surface magazine.

Each covers a separate topic and, therefore, includes very disparate photographs and kinds of editorial, but the reader has no doubt that they all belong to the same section. Consistent typographic hierarchies, together with overt and covert replications of assorted circles and hexagons, maintain their identity and retain the readers' attention despite the many obligatory advertisements in between.
Most of the pages in Room to Move, as the title suggests, are extravagant explorations of generous space and “graphic fun.” These two spreads, however, reverse the emphasis and reflect the mass of information, names, and histories that appeared in the exhibition Baumann & Baumann designed for the Hohensperg prison in Germany. The contextual details are in German and English, and the complex interplay of purple and white type communicates a great deal of information about the prison, as well as being aesthetically enjoyable. By changing the scales, weights, and colors of the type, words and text can overlap and interweave, yet still retain legibility.
"IT QUICKLY BECAME EVIDENT," says Karen Cheng of the University of Washington, "THAT ANY DESIGN FOR ARCADE HAD TO ACCOMMODATE A HIGH DENSITY OF INFORMATION." To take up as little space as possible, the text is in Rotis (a condensed typeface) in a small point size with fairly close leading. The column width is quite wide, and justified typesetting with hyphenations enables a maximum word count per line. This leaves the greatest amount of space possible for clear large-scale photographs, and a dynamic headline using type as image, that overlaps the copy and plays a significant part in integrating the spread as a whole.

Two-color print has the ability to unite pages in a publication, despite differing treatments. Cheng's spread on rethinking the Alaskan way viaduct, although using the same typeface, is a contrasting interplay of changing column widths, red and black type, and powerful horizontal bands that take the reader from left to right without recognition of a spinal division.
Within this proposed design for a guide to the “Edinburgh fringe,” newly graduated designer Matt Tulett managed to beautifully and successfully accommodate a huge amount of information within limited space. Tulett has originated a flexible calendar that snakes across many pages, providing interesting divisions of space. “THIS DATE SYSTEM ALLOWS FOR VARIED QUANTITIES OF INFORMATION TO BE GROUPED IN INTERESTING AND DIVERSE WAYS,” says Tulett, “HELPING TO MAKE BEST USE OF THE BROCHURE’S SMALL FORMAT” (6.4” × 8.25”, 16 cm × 21 cm). The details for each individual event are linked to Tulett’s calendar by bold dotted lines that fulfill the role of defining an area of individual space for each production.
Promising us the “perfect bikini,” Sabbia Mare is a new brand that has set out to create a distinctive online presence. “We used a combination of pop-up windows and flash loading sequences to clarify the information and enable certain items to be accessed from multiple pages,” says Katya Lyumkis of SK VISUAL. The fabric swatch matrix is compact, while maintaining its relevancy to most of the site. Dividing the complex data into individual pop-up windows enables the viewer to access certain items from a number of pages without losing sight of primary information.
Victims of domestic violence invariably are too scared or ashamed to tell anyone about their problems. We have designed a series of miniature leaflets that fold to the size of a credit card and can be hidden in a purse or wallet. They contain a lot of information and because they are for a multicultural community, they are produced in English and three Asian languages. In many respects, these leaflets are predominantly functional, so the layout needs to group numbers, addresses, and advice in easily understood ways. However, we wanted to make them as visually appealing as possible to encourage people to pick up, and also to appear bright and positive about very sad circumstances. Despite the limited space, we achieved hierarchy through changes in size, weight, and color, and movement through asymmetric arrangements.

If you are being abused you may feel alone and unable to make any real decisions

Advice & Support?
The organisations listed on this card will offer advice and support that may help

DESIGN FIRM BRIGHT PINK • DESIGN JESSICA GLASER, CAROLYN KNIGHT • CLIENT WOLVERHAMPTON DOMESTIC VIOLENCE FORUM • PROJECT NAME SURVIVAL CARDS

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THE DESIGNER'S DREAD?
Investigating the science of theme parks designed to take us, higher, faster, and further than before, “Wheel of Fortune” successfully integrates unusual photography with a considerable volume of text. Words extend across pale slabs of background image while located firmly within a grid structure. Images overlap and are juxtaposed with a number of unusual crops, creating pleasing and unpredictable groupings. Information generally fills the pages, with the only relief being established by vast expanses of blue sky that give the sea of text some life and make it seem more manageable.
The two pages in this spread are on different topics, and the challenge for any designer in these circumstances is to create clear differentiation, while maintaining cohesion. The illustration with the blue background plays a key role in separating the articles, but it also is significant in setting up visual links with the other page, as blues and oranges are recognized in all type and imagery. The margins and narrow column widths are the same on both pages, and more subtly, but not to be overlooked, the configuration of the squared-up images on the left replicates the general shape and proportions formed by the British Isles.
As the latest in a wide-ranging series of Scorsone/Drueding self-promotional posters, this one focuses on the act of confession. From a distance, the viewer gets the impression that the confessor is communicating with a "higher authority," with no other information given. However, on closer examination it is apparent that the many, many sins of the confessor fill every available space, even flowing around the illustrations and covering the most awkward areas. The poster includes a seemingly endless list of misdemeanors to which a person can confess and has presented them in a handwritten, personal way in order to appear more visually interesting and appropriate.
Issue 13 is an eight-page accordion-fold information brochure for the Terrance Higgins Trust. Covering the gay men's HIV-prevention initiative, the layouts are filled with detailed advice and statistical information. "Vital Statistics" presents a considerable amount of information in a helpful and accessible way, with sectioned copy appearing in individual colored boxes. This has the effect of encouraging the viewer to read random selections in bite-size chunks, so even if eventually the entire text is covered, it does not feel too daunting.
The directory of *American Photography 17* contains even more information than typically found in index sections, featuring full-color photographs, address details, publishing information, and descriptions. Far from being a dull and rather practical necessity, it creates a lively composition using alternatives of scale, color, and type to visually code the different hierarchies, and a green background tint to helpfully differentiate the left column from the right. As the main body of the book had to present one image per page in a fairly static manner, the changing rhythms of the index spreads add welcome contrast and character.
In the bird-watching haven of England's northwest coast, there is to be found a newly opened typographic path. This narrow creation runs for 98.5 feet (300 m) and contains innumerable examples of poems, song lyrics, and traditional sayings that focus on the topic of birds. Flock of Words starts at the very beginning with Genesis and stretches through a variety of informative, educational, and entertaining pieces, ranging from Shakespeare to Spike Milligan.

"WE HAD A LOT OF INFORMATION TO ACCOMMODATE AND A VERY NARROW FORMAT TO FILL," says Andy Altmann of Why Not Associates. "IN ADDITION TO THIS, THE FOOTPATH IS ACCESSED AT MANY POINTS AND FROM MANY DIFFERENT ANGLES, REQUIRING THE DESIGN TO FUNCTION ON A DECORATIVE LEVEL AS WELL AS BEING A SOURCE OF INFORMATION."

In addition to featuring sections of the tremendously detailed design sheets for this piece, a selection of fascinating cameos show the construction process. This seldom seen skill of the on-site assembly of architectural typography reveals the considerable challenge of accommodating type within such a long, narrow format.

DESIGN FIRM WHY NOT ASSOCIATES
• DESIGNERS WHY NOT ASSOCIATES
• PHOTOGRAPHY PHOTODISQ, ROCCO REDONDO • CLIENT LANCASTER CITY COUNCIL • PROJECT NAME FLOCK OF WORDS
"CONVERSE’S CHALLENGE WAS TO DEVELOP A CATALOG WHERE THE PRODUCT WOULD ‘JUMP OFF THE PAGE,’” says Laura Savard, and with such a large range of shoes this is no small task. Blackcoffee has used photography mainly to inform the reader, cleverly displaying cut-out group shots of every design and color of sneaker available alongside contrasting large-scale, squared-up lifestyle images. “A SILVER-TINTED VARNISH FloodS THE NEGATIVE SPACE, FORCING THE IMAGES TO POP FORWARD AND DEMAND ATTENTION,” Savard adds.