

graphic

DESIGN

cookbook

mix + match recipes for faster, better layouts



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GRAPHIC DESIGN COOKBOOK

MIX & MATCH RECIPES FOR FASTER, BETTER LAYOUTS

BY
LEONARD KOREN
&
R.WIPPO MECKLER



CHRONICLE BOOKS

CONTENTS

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

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

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

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

How to USE THIS Book	10
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STRUCTURING SPACE

Page Border Devices	14
Minimalist Page Border Devices.....	17
Partial Page Border Devices	21
Word Page Border Devices	24
Pictorial Page Border Devices.....	26
Progressive Page Bordering Devices	27
Gutter Border Devices.....	29
Edge-of-Page Partitioning	30
Page Partitioning with Straight Lines	33
Page Partitioning into Rectangular Spaces	35
Division of Page into Rectilinear Boxes	37
Division of Page into Eccentric Boxes	40
Division of Page into Spherical Forms	41
Division of Page into Spherical and Rectilinear Forms.....	43
Overlapping Spaces	44
Page Division with Illusionary Devices	46
Comic Book Layout Schemes	48
Comic Captioning Systems	52

ORIENTING ON THE PAGE

Folios	56
Visual Entry Points	59
Kicker Devices	61
Orienting on Page with Letters	65
Orienting on Page with Numbers	66
Big Words with Little Words	67
Two Words in Relationship to One Another	68
Three Words in Relationship to One Another	69
Multiple Words in Relationship to One Another	70

TEXT SYSTEMS

One Column Regular Text Blocks	74
Two Column Regular Text Blocks	75
Three Column Regular Text Blocks	76
Decorative Text Blocks	77
Text Blocks Interspersed with Other Elements	81
Text Blocks and Shapes	82
Text Blocks Defining Shapes	83
Text Blocks on Shapes	85
Text on Text	86
Beginning Text Devices	87
Typographic Openers	89
Initial Caps	91
Radical Initial Caps	93
Pull Quote Systems	94

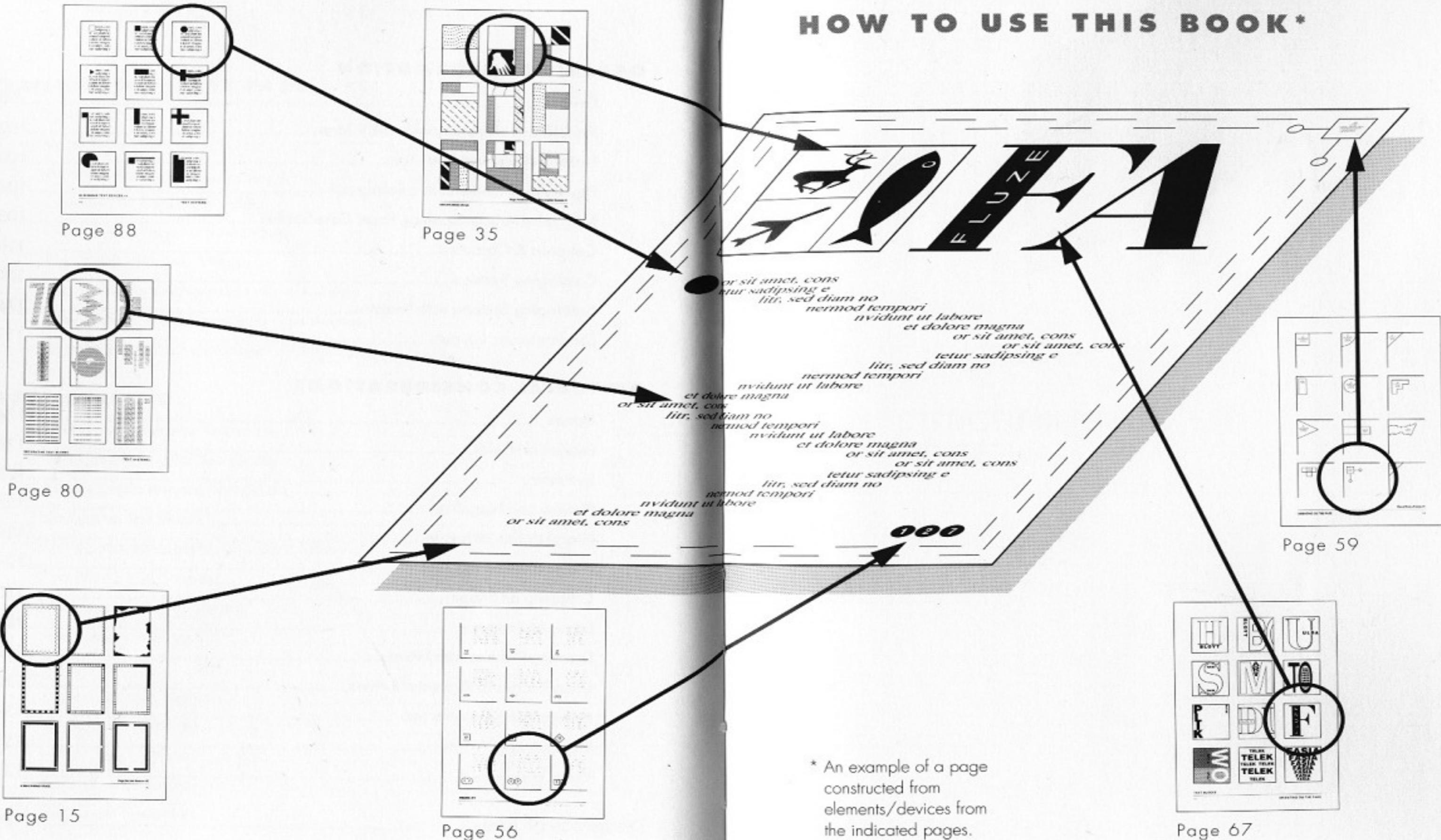
ORDERING INFORMATION

Grids	98
Establishing Hierarchy with Gray Tones	102
Hairline Placement Variations	103
Highlighting Elements in a Paragraph	104
Magazine Article Opening Page, Case Studies	105
Coupons & Clipouts	110
Cataloging Systems	111
Cataloging Systems with Images	116
Diagrammatic Layouts	119

PICTORIAL CONSIDERATIONS

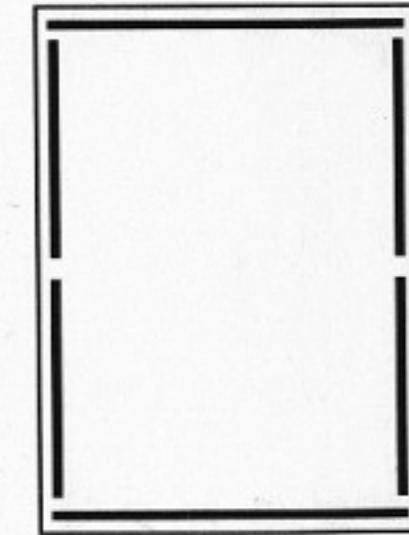
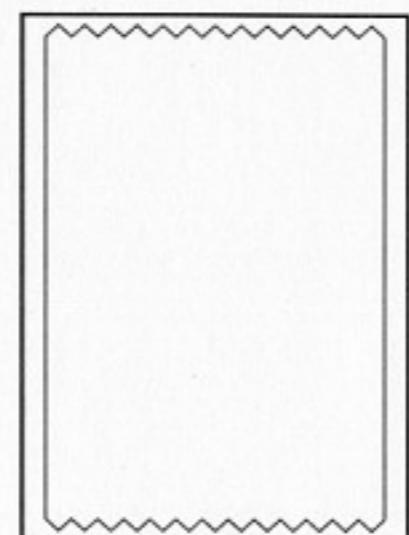
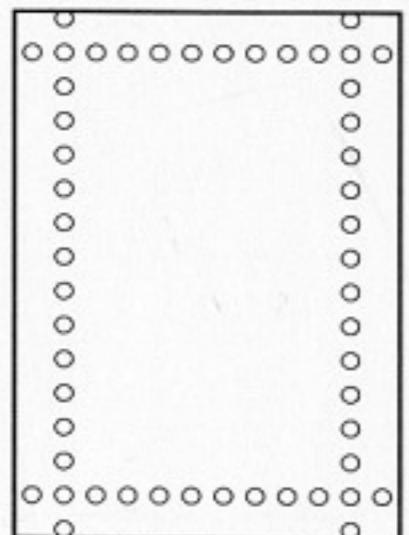
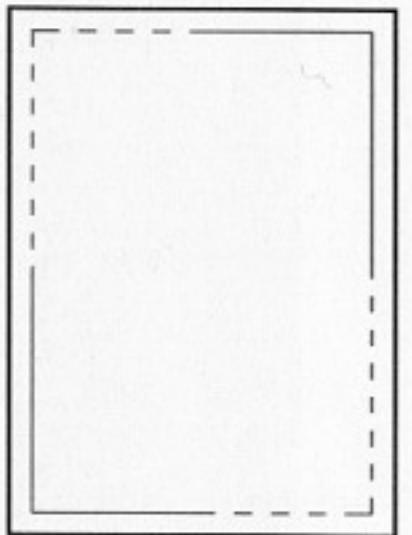
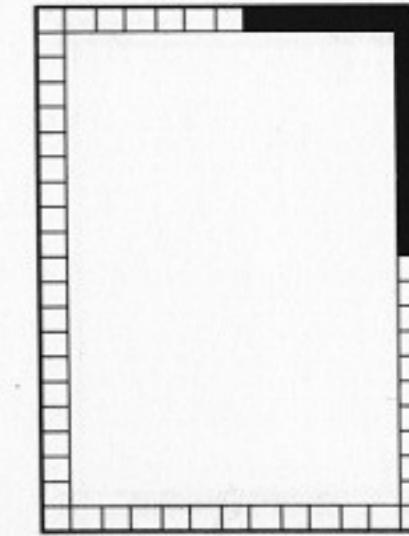
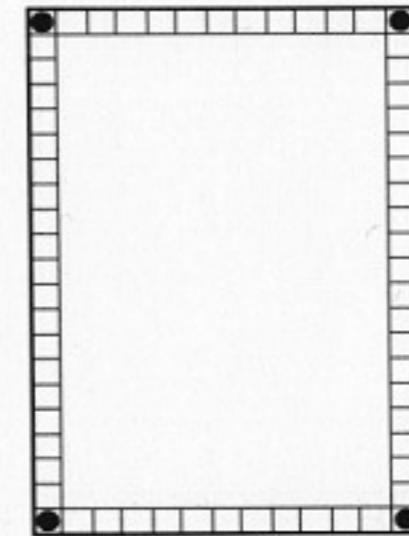
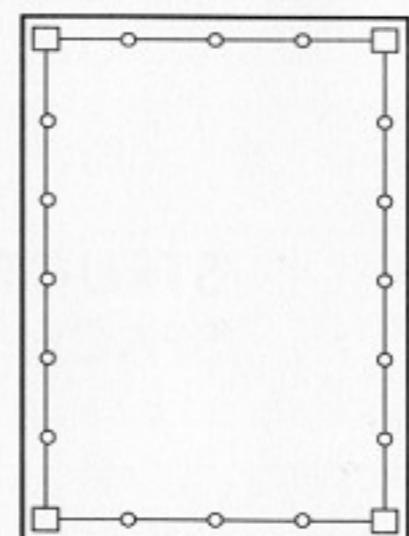
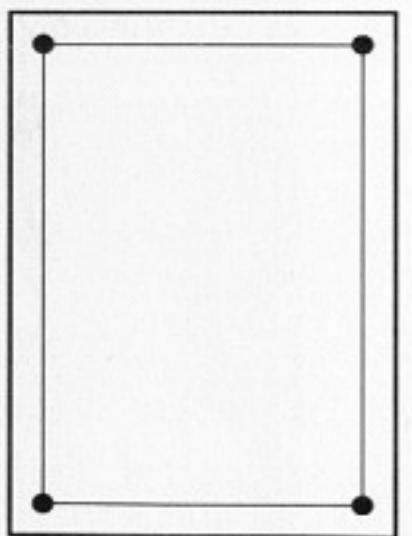
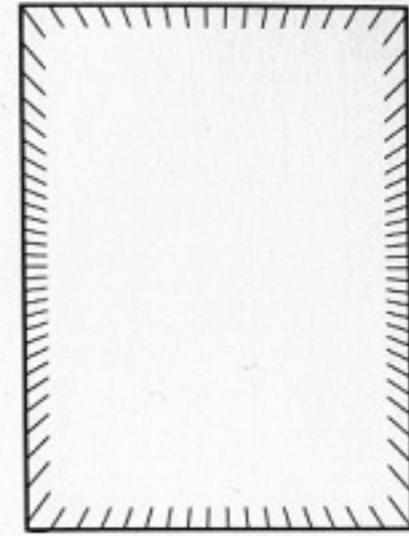
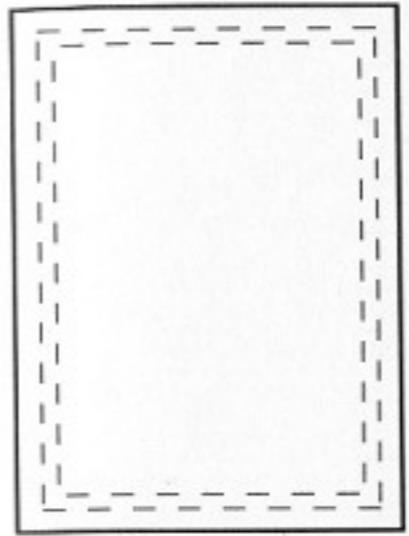
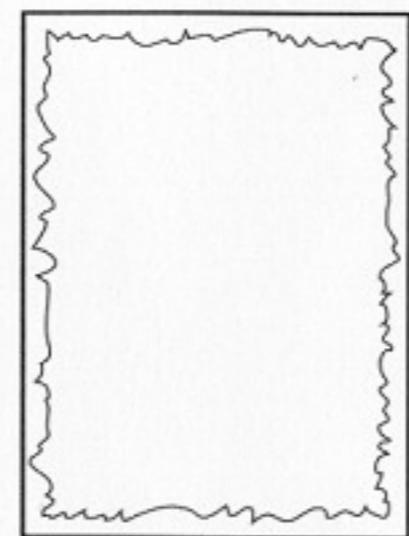
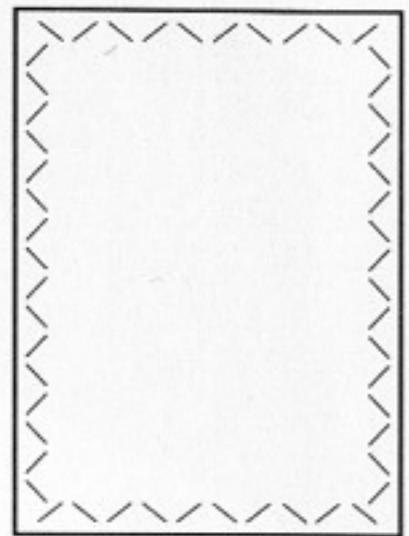
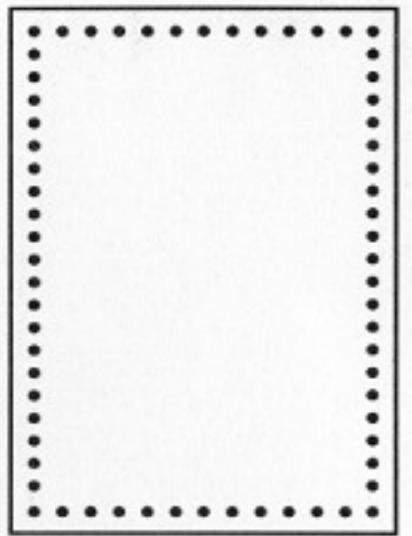
Planes	124
Images on Fields	125
Symmetry	126
Positive and Negative	127
Interpretation of Image	128
Image Treatments	129
Cropping an Image	130
Edges of Images	131
Drawing Pictures with Words	132
Using Images to Represent Letters	133
Manipulating Letterforms	134
Manipulating Words	136
Visual Equations	137
DESCRIPTION OF TERMS	139

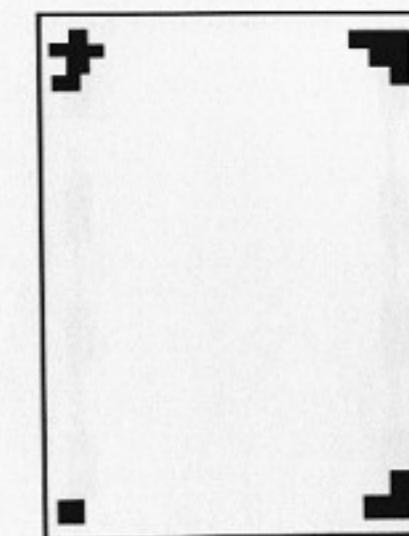
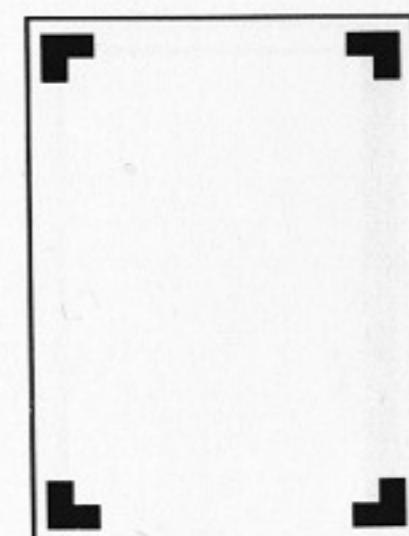
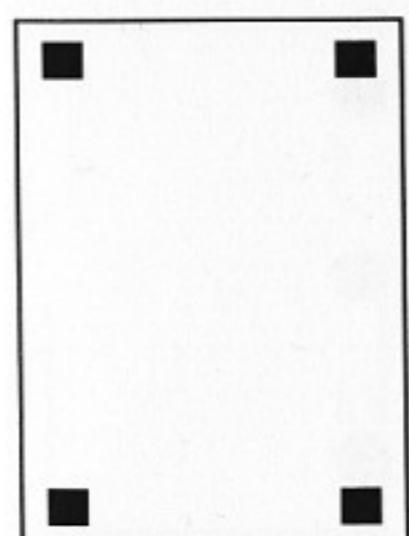
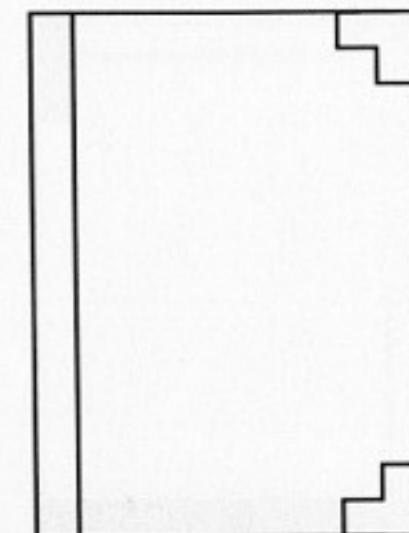
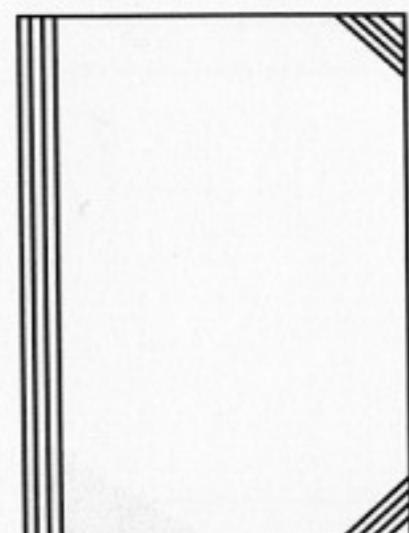
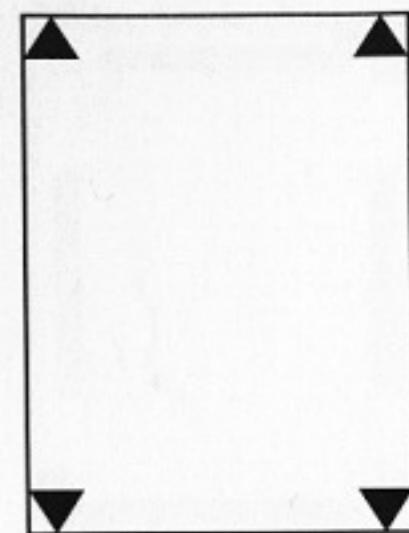
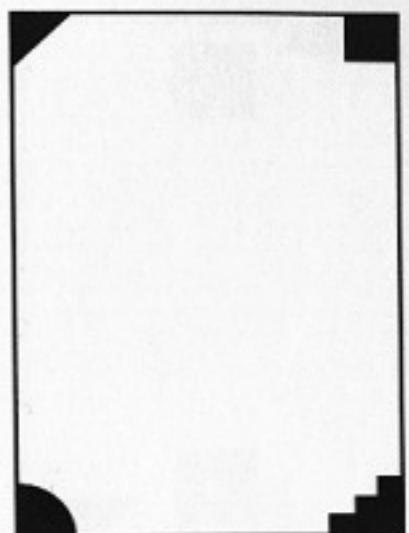
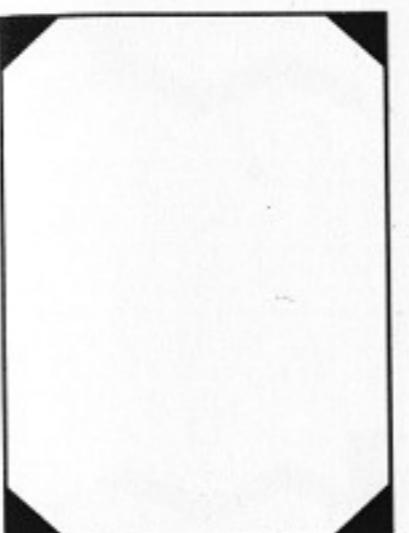
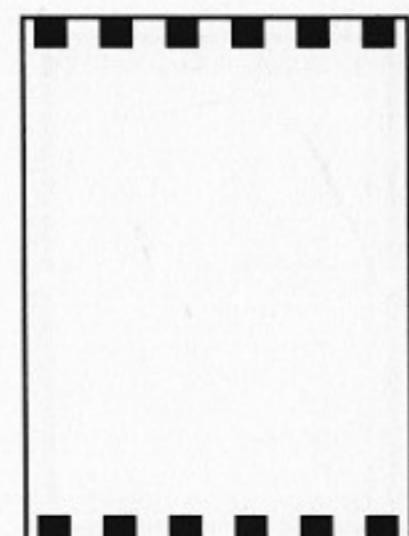
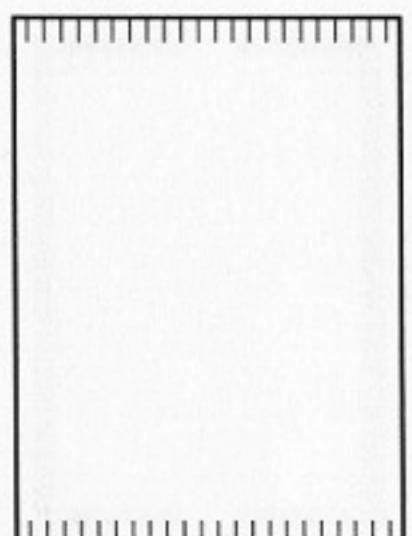
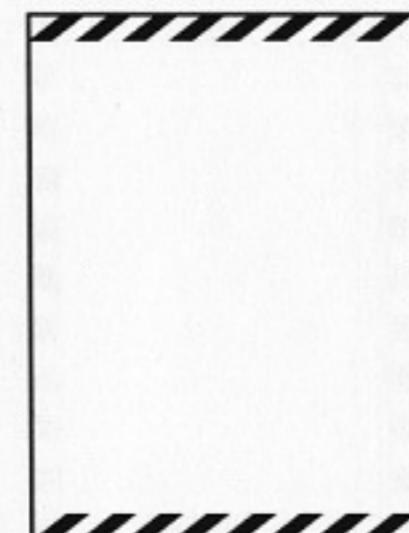
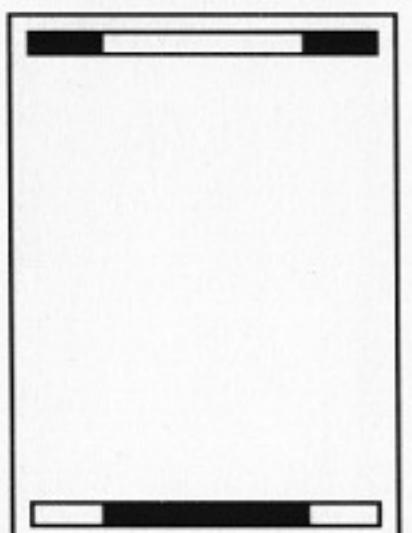
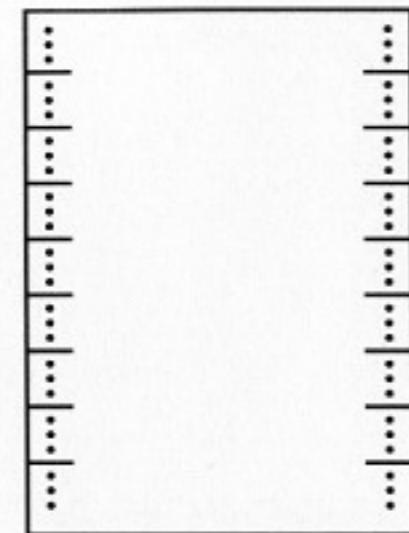
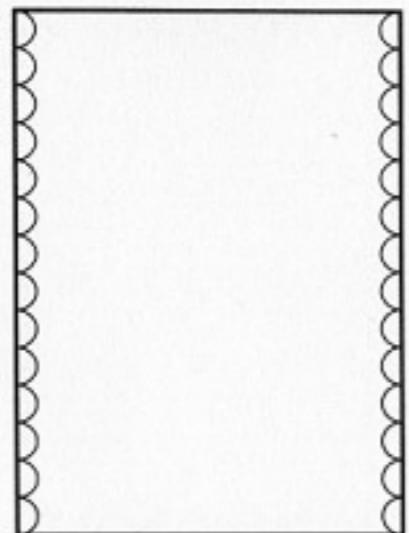
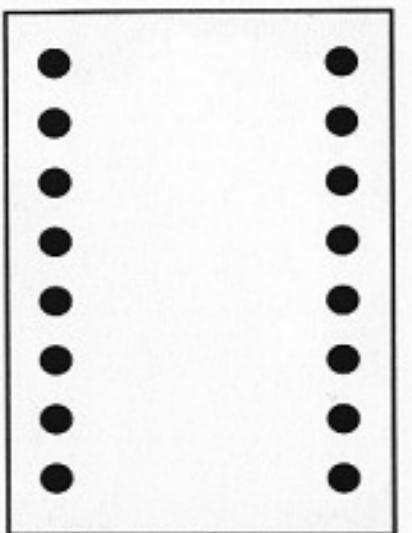
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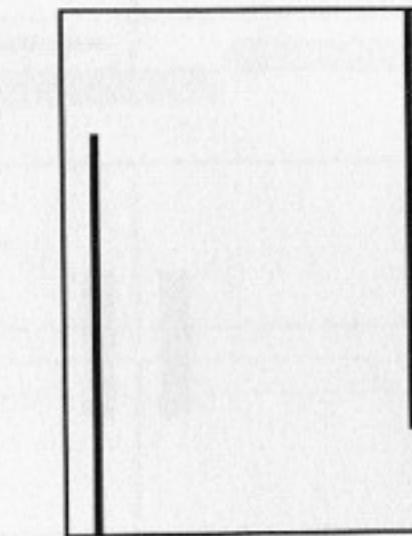
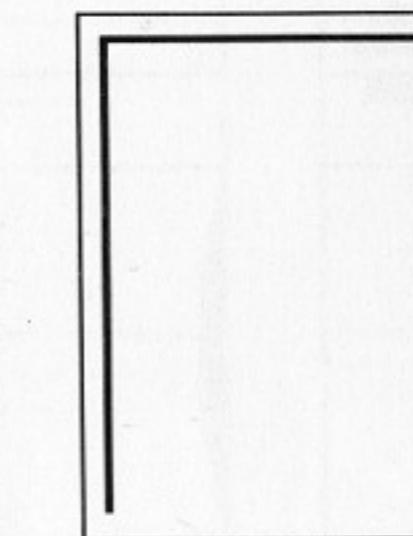
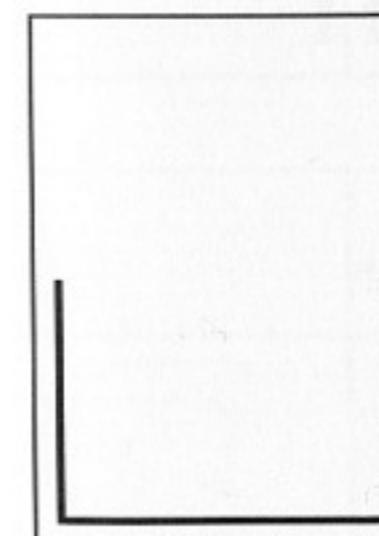
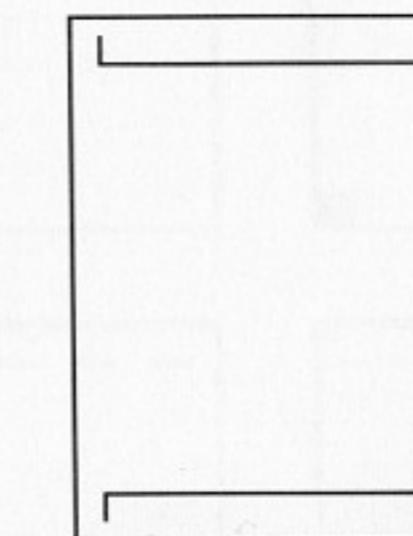
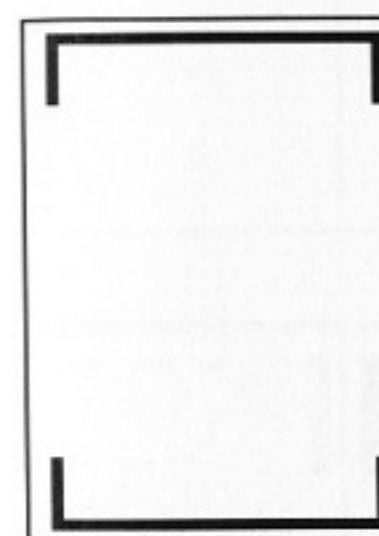
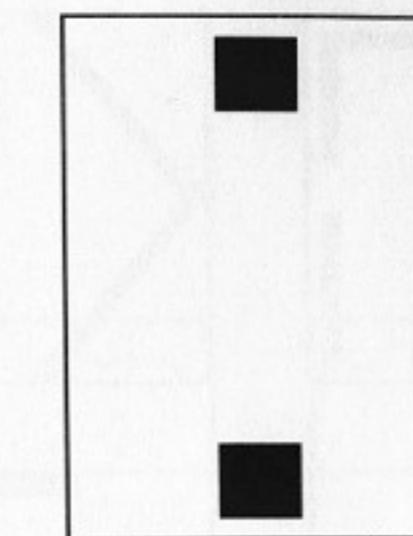
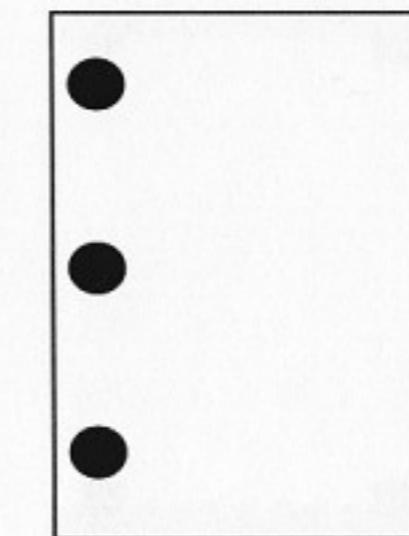
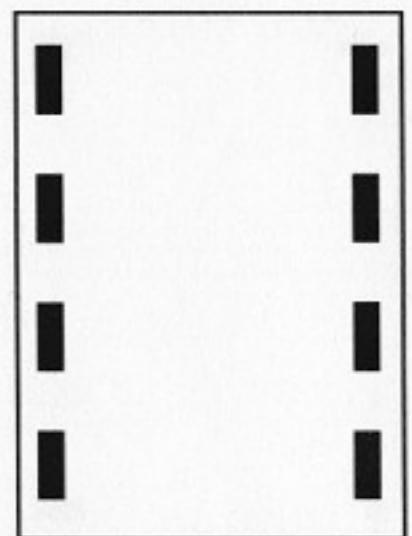
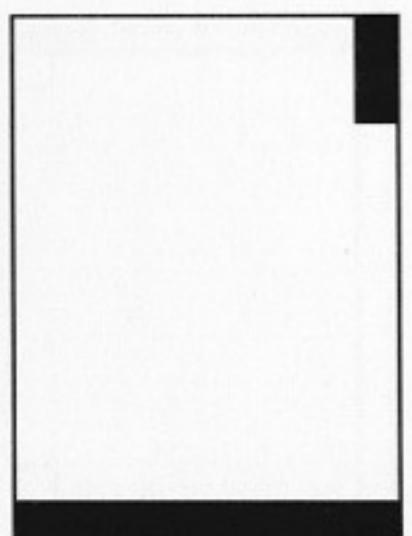
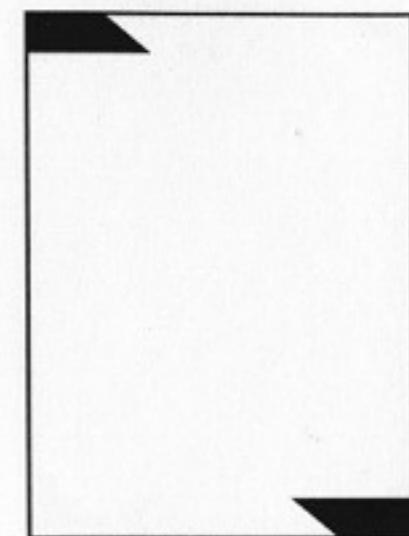
STRUCTURING
SPACE





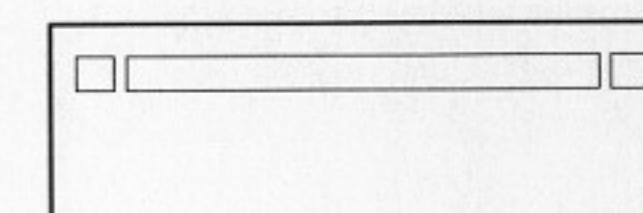
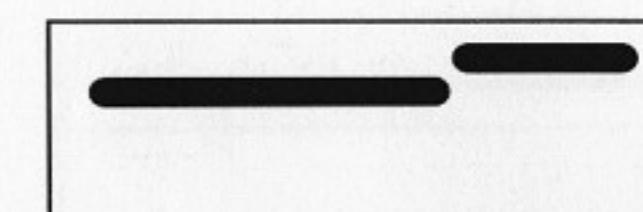
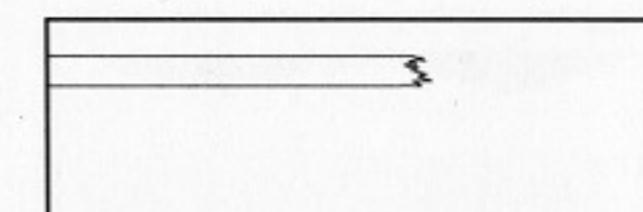
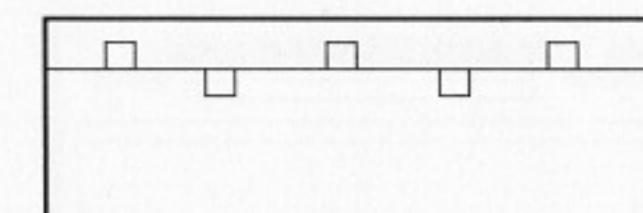
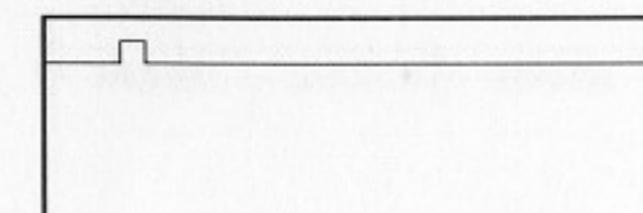
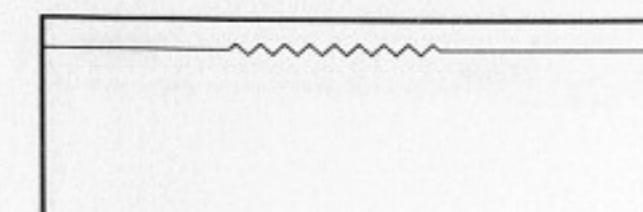
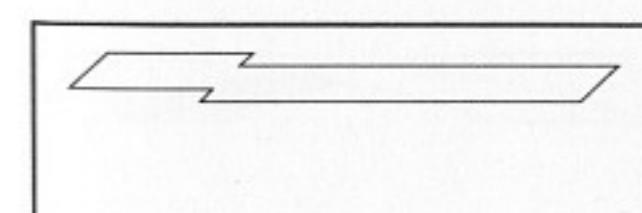
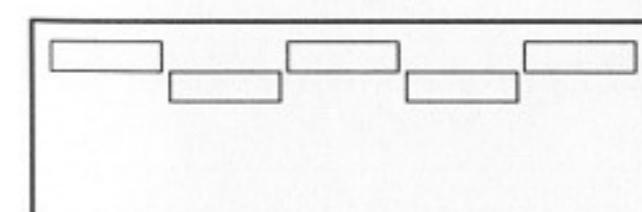
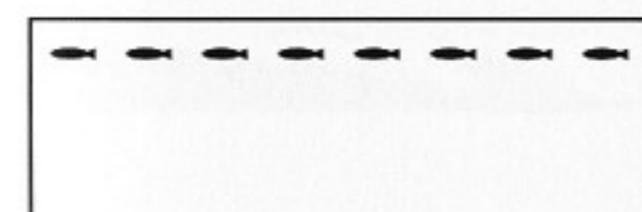
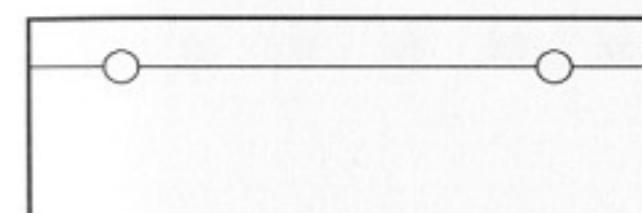
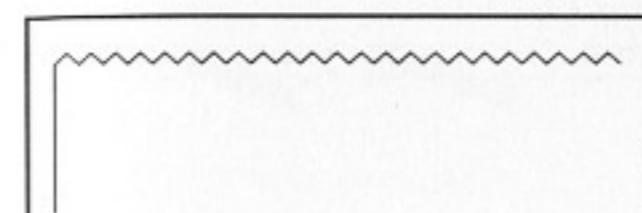
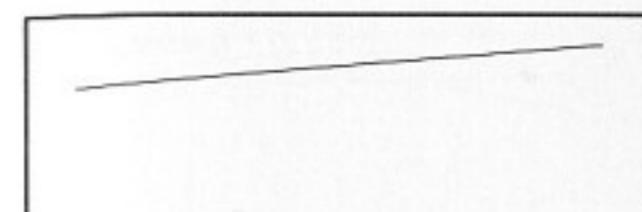
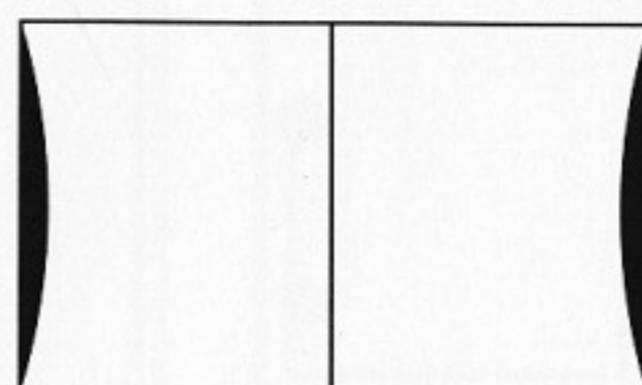
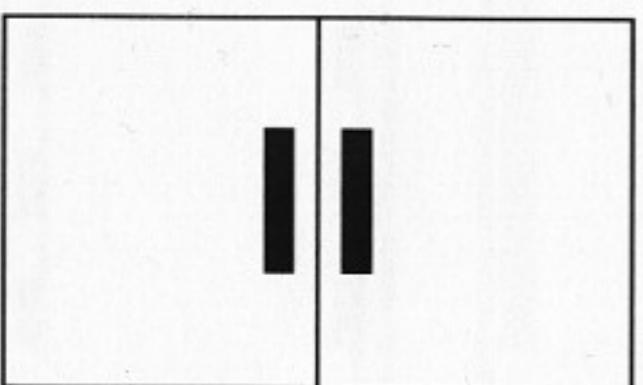
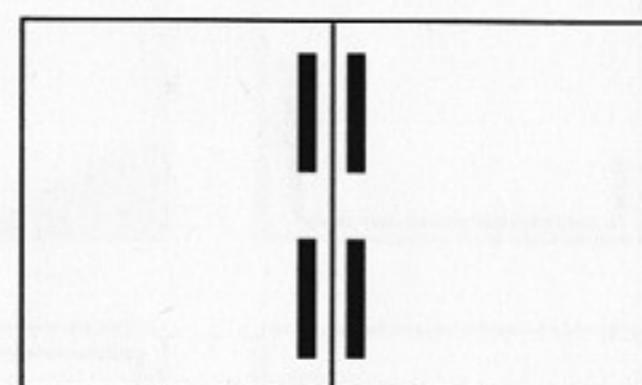
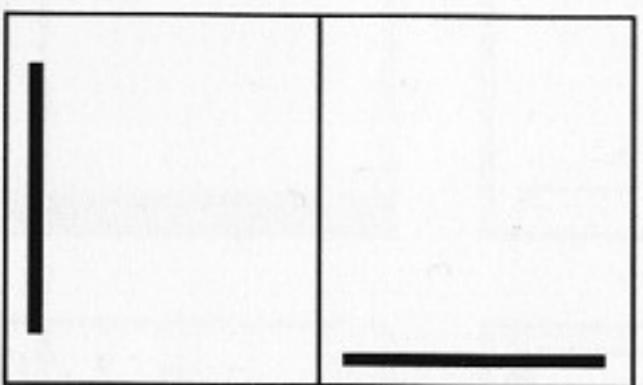
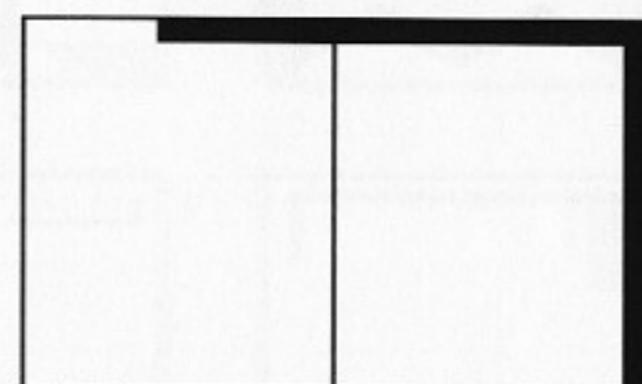
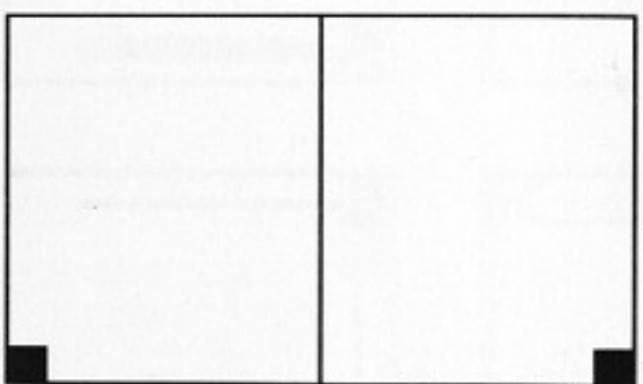
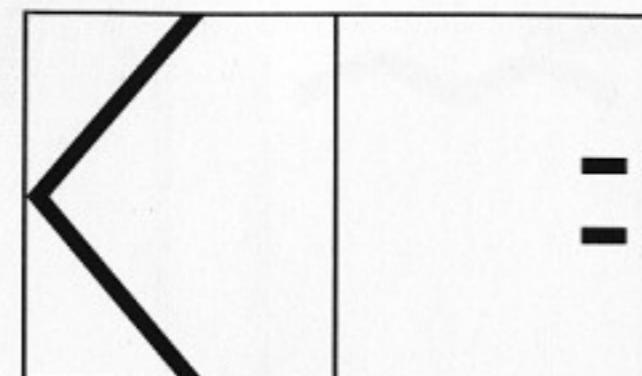
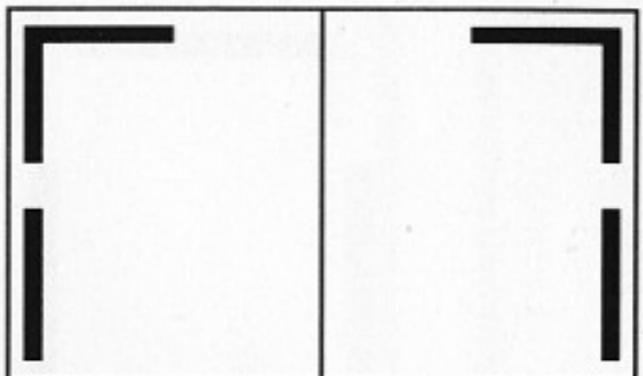
PAGE BORDER DEVICES #3

MINIMALIST PAGE BORDER DEVICES #1



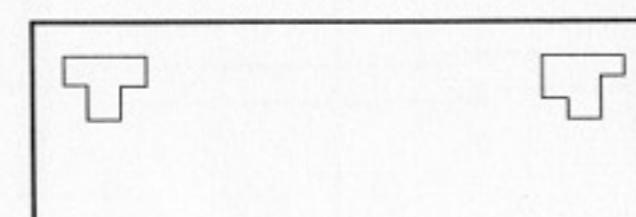
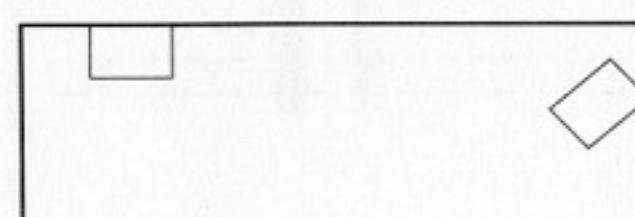
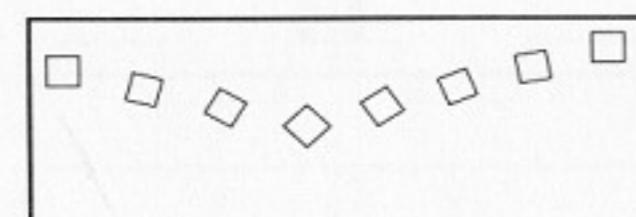
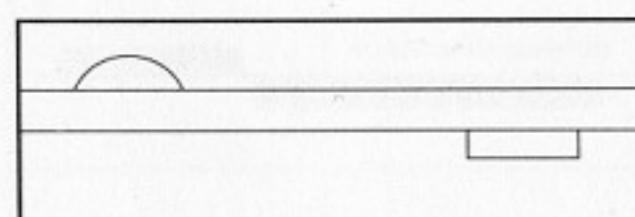
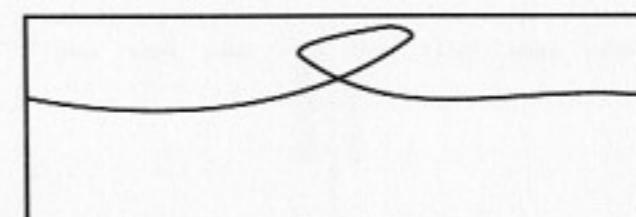
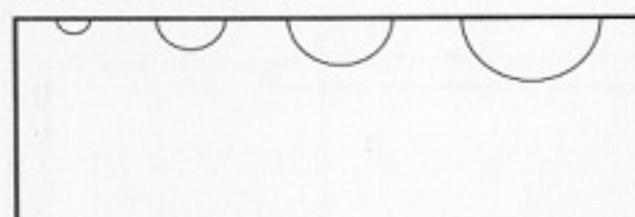
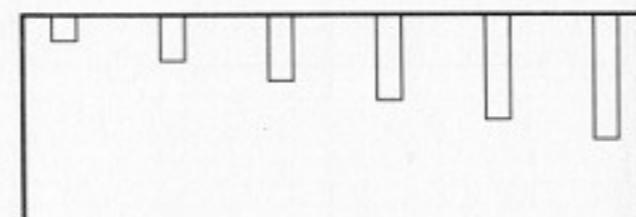
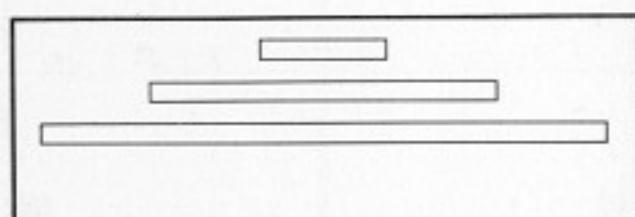
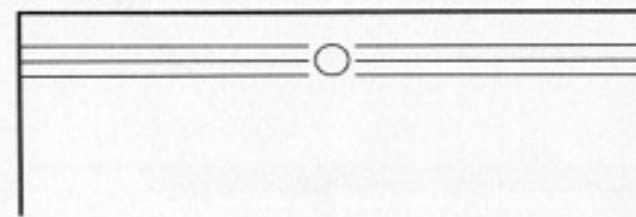
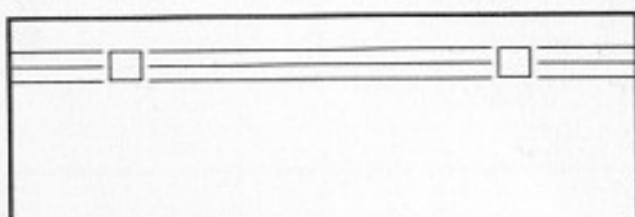
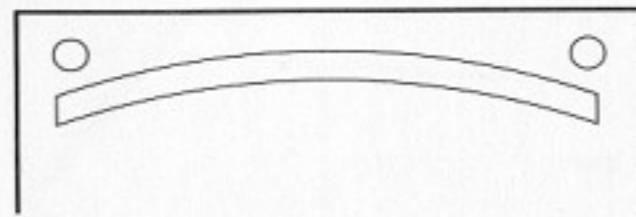
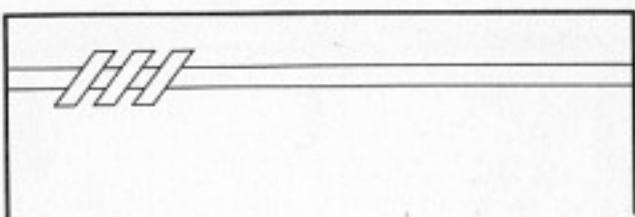
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MINIMALIST PAGE BORDER DEVICES #3

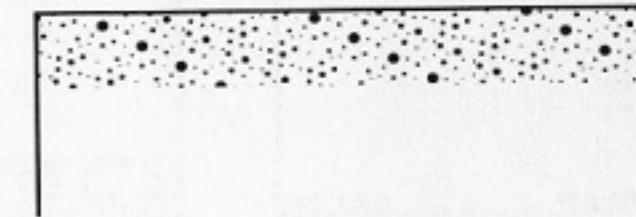
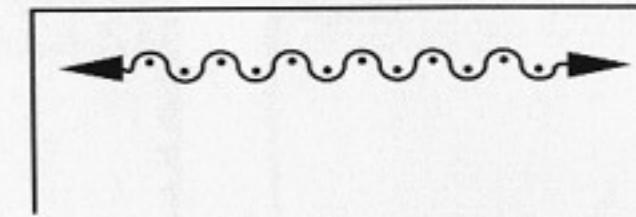
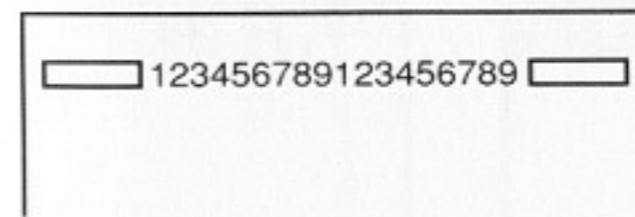
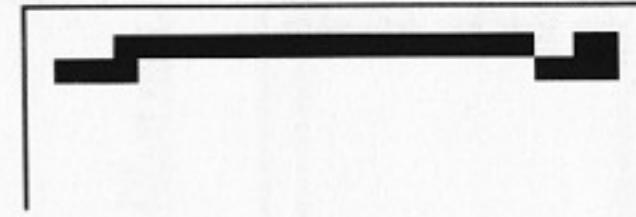
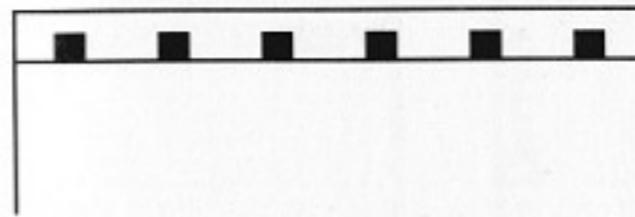
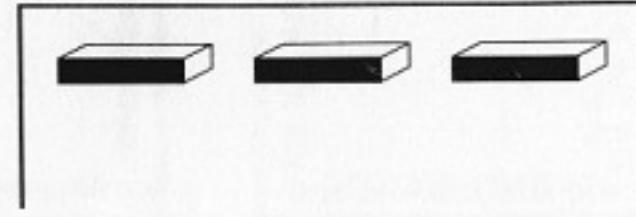
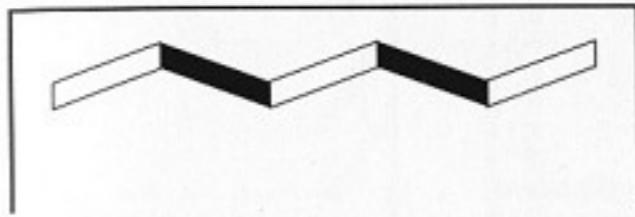
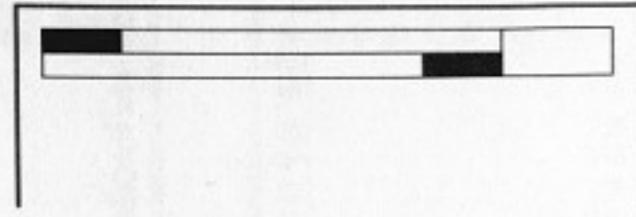
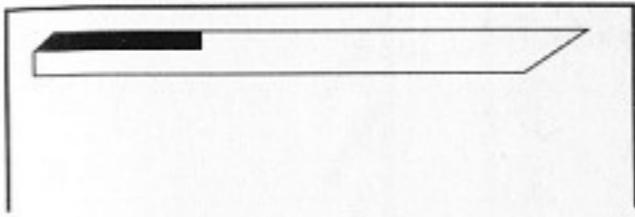


MINIMALIST PAGE BORDER DEVICES #4

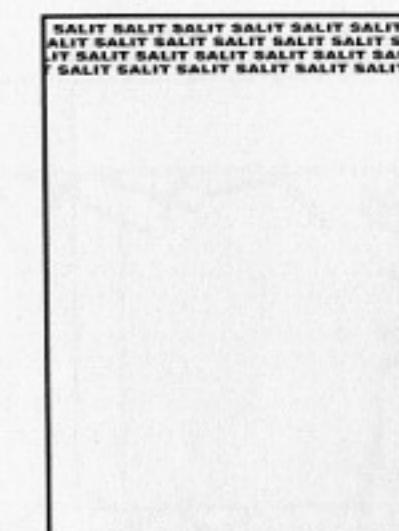
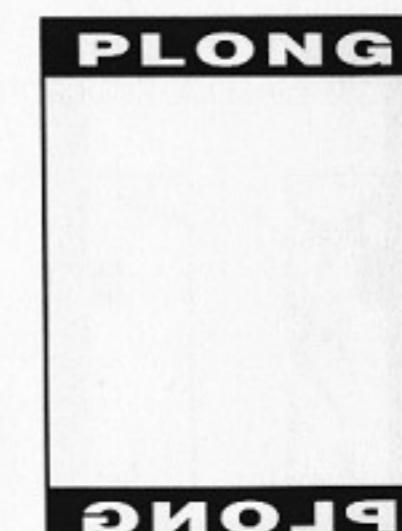
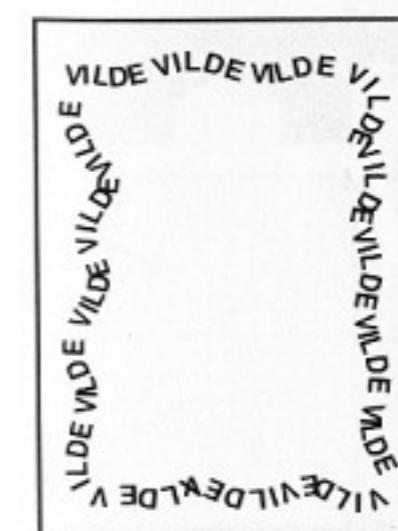
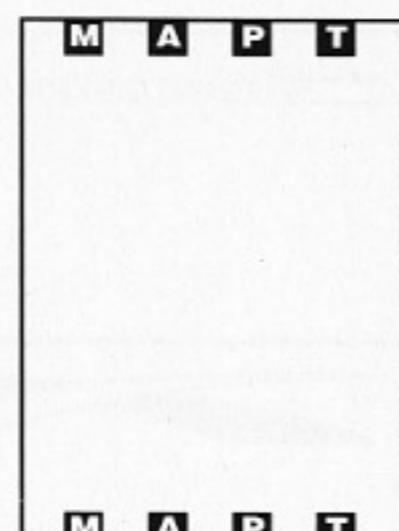
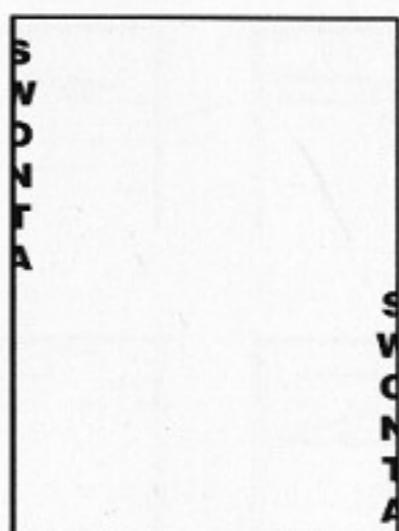
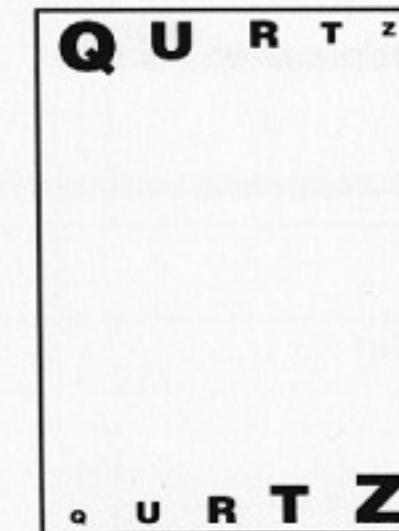
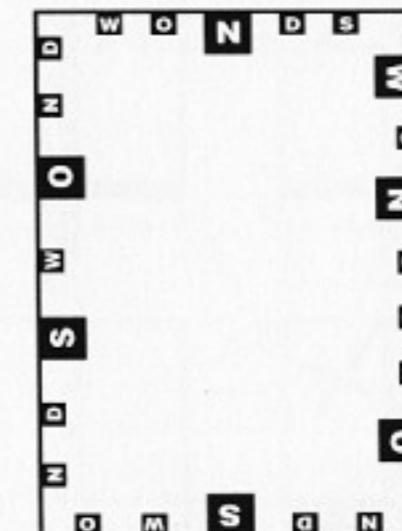
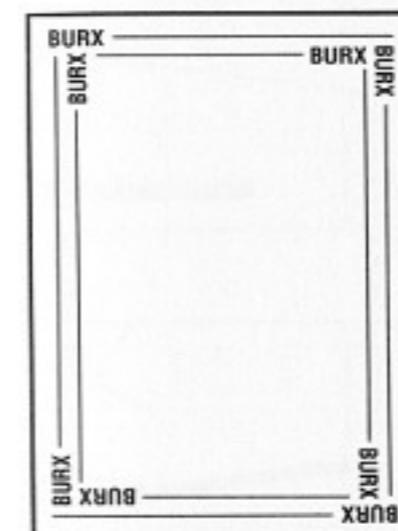
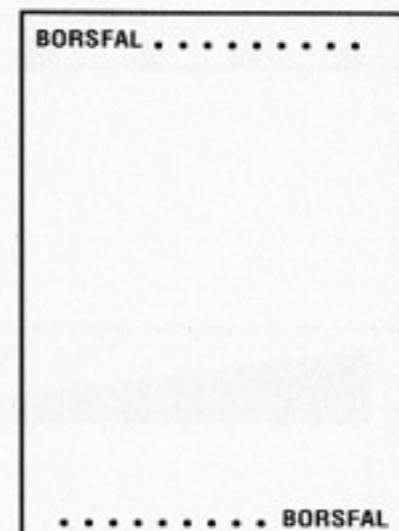
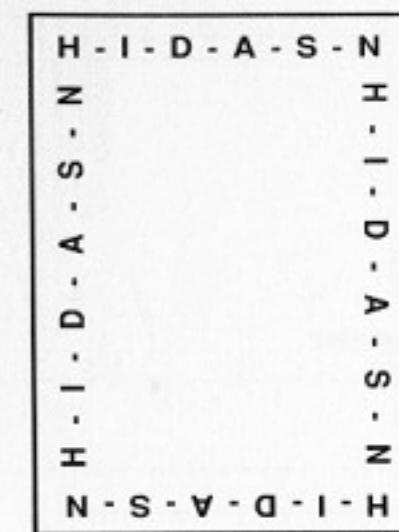
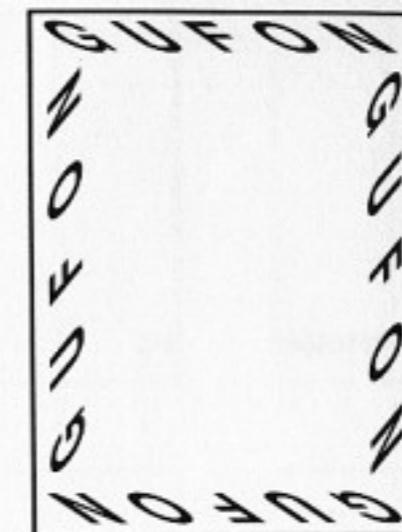
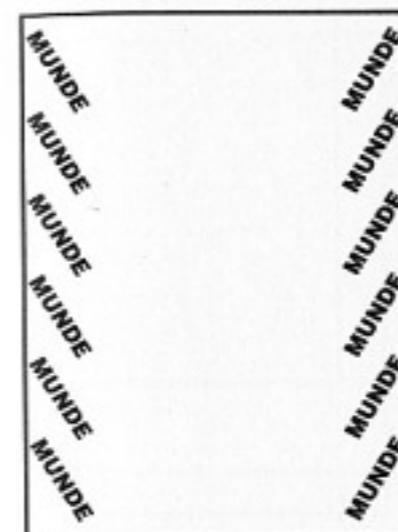
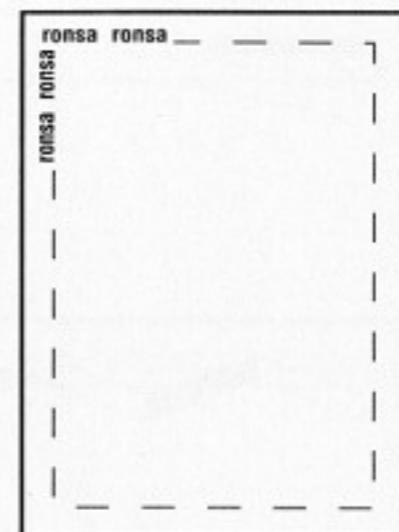
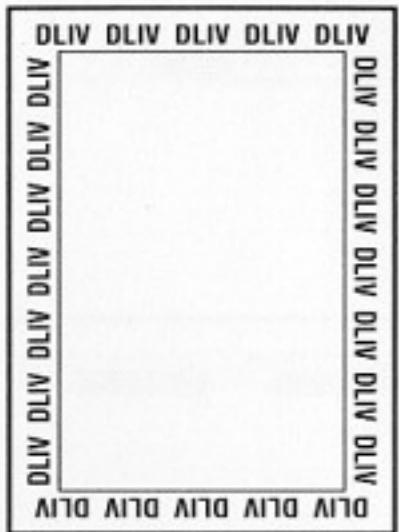
PARTIAL PAGE BORDER DEVICES #1



PARTIAL PAGE BORDER DEVICES #2

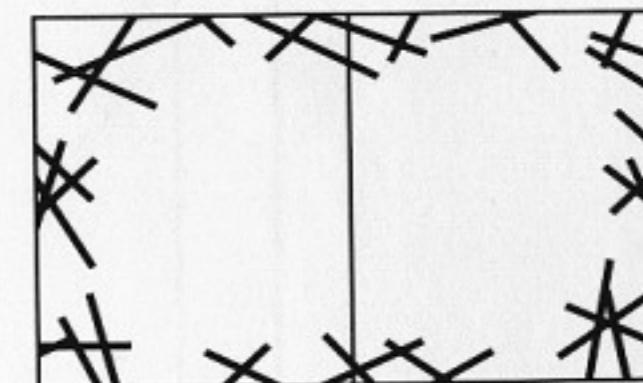
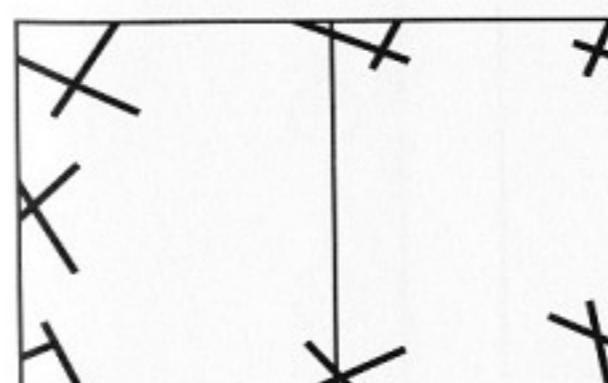
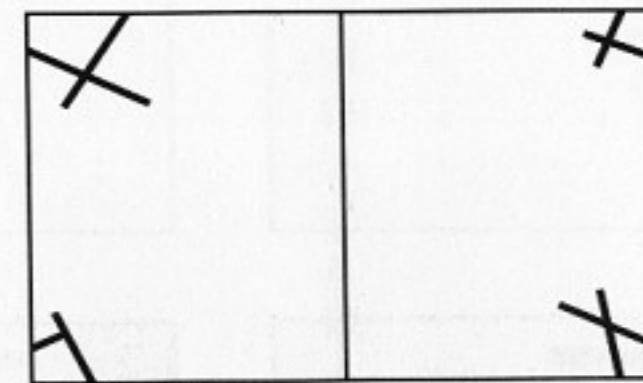
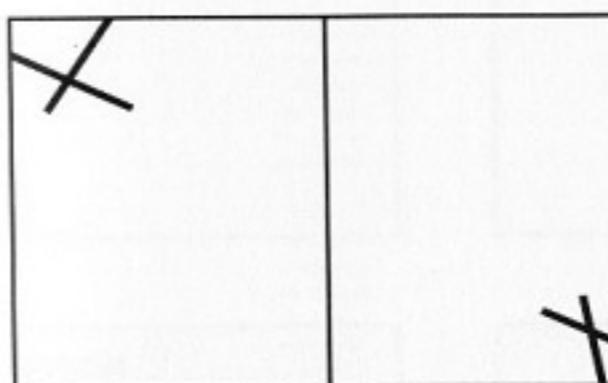
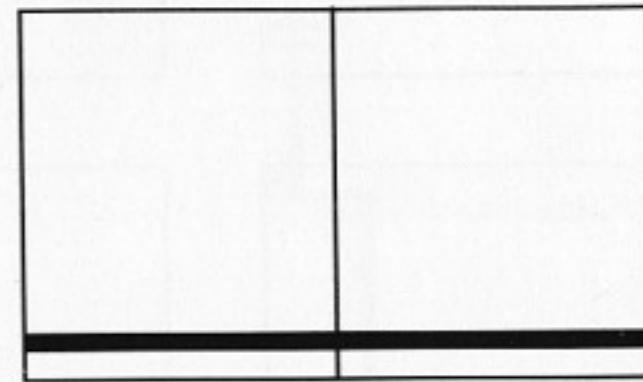
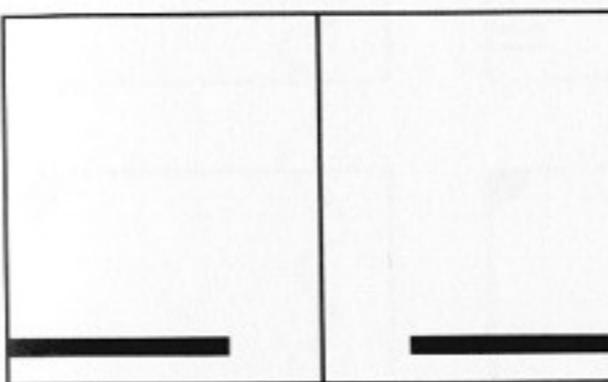
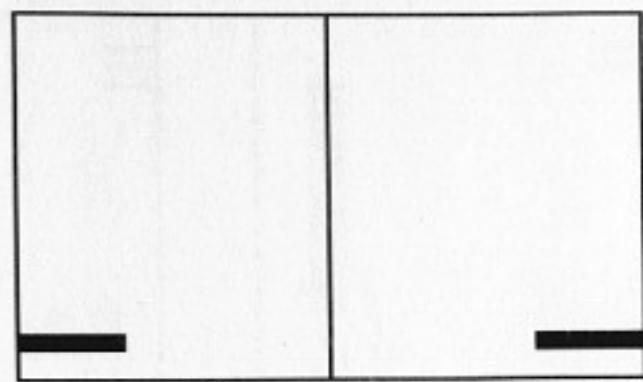
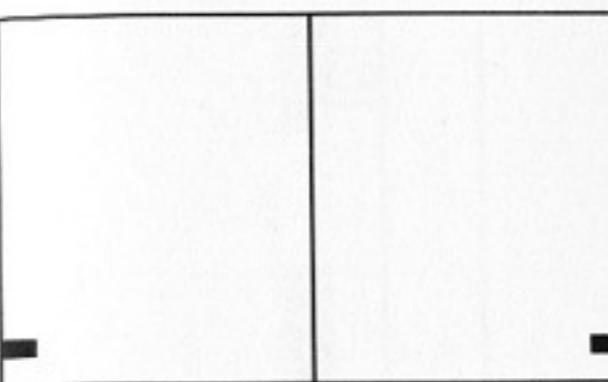
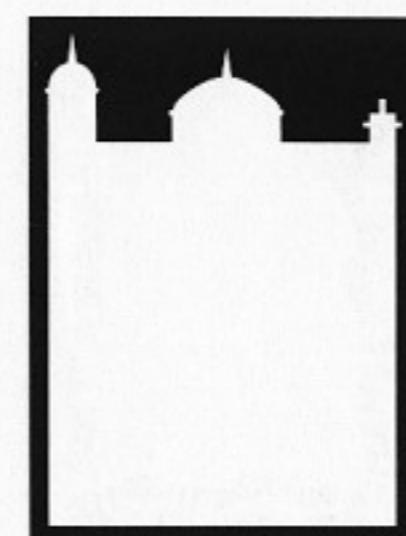
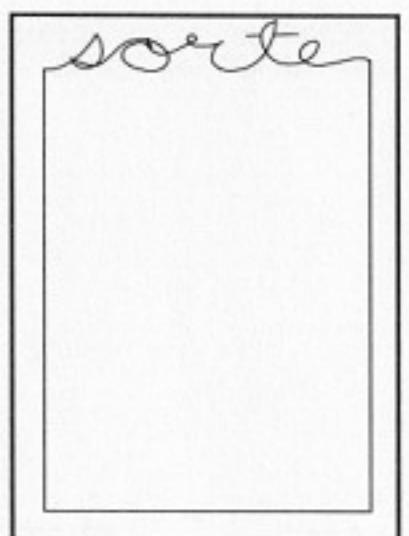
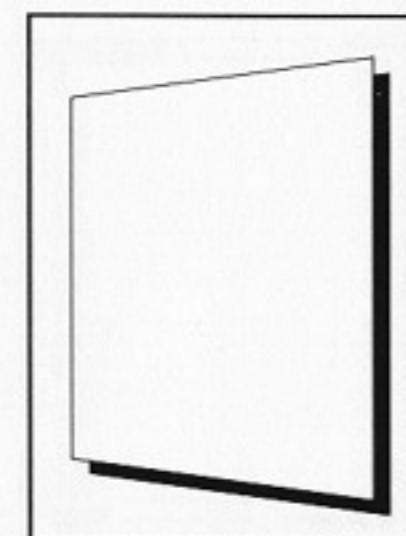
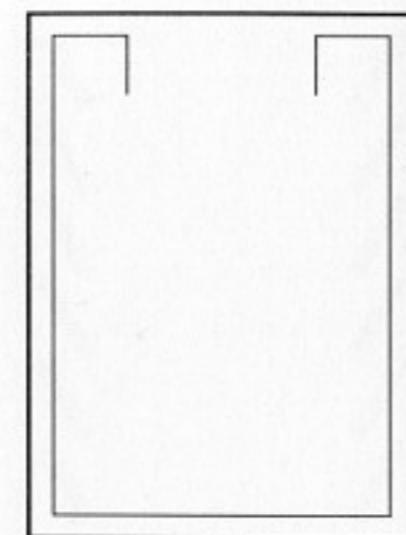
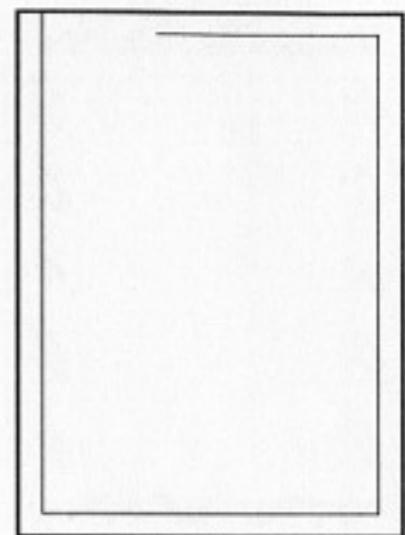
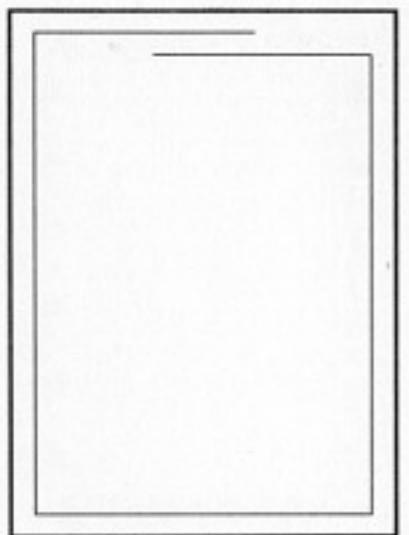


PARTIAL PAGE BORDER DEVICES #3



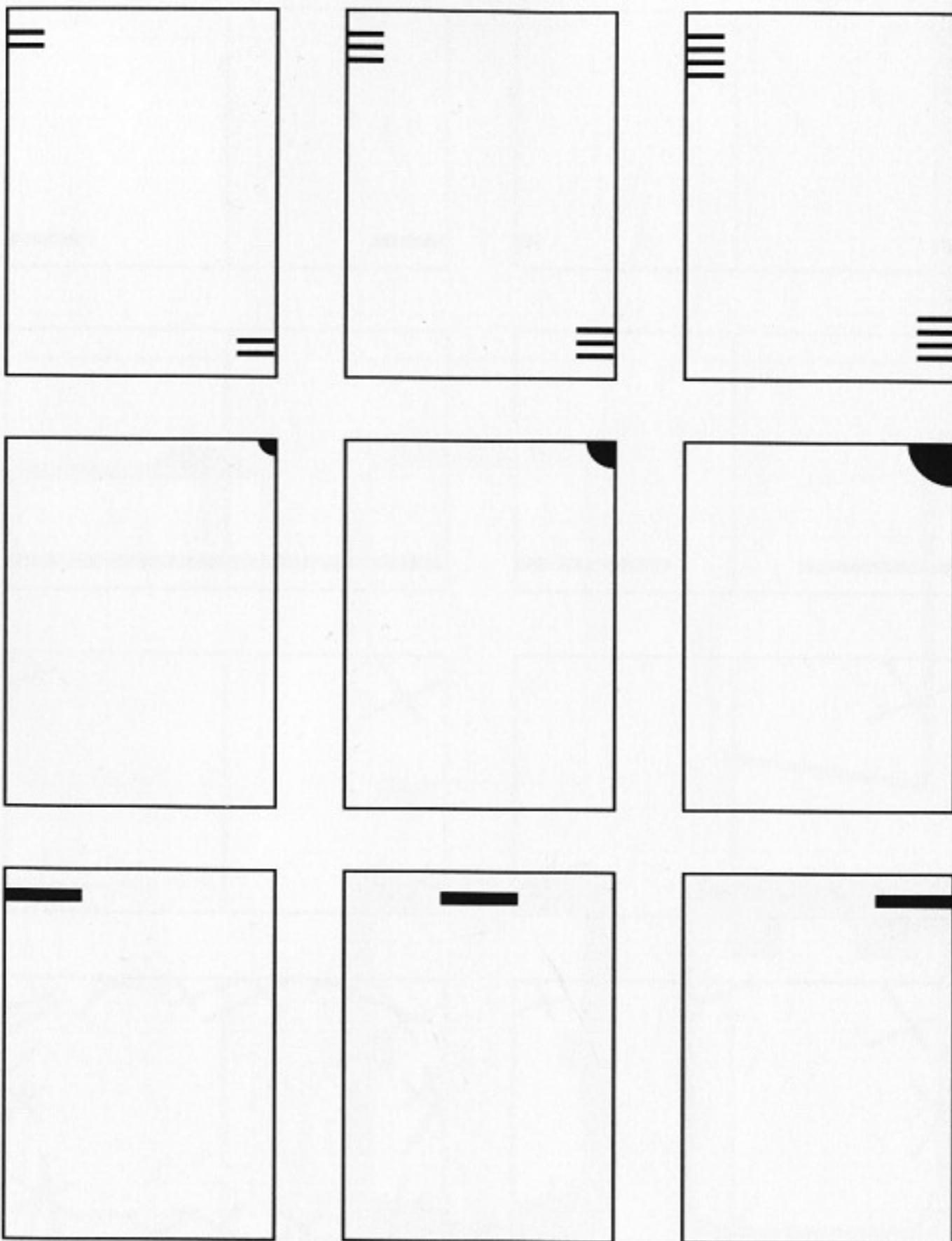
WORD PAGE BORDER DEVICES #1

WORD PAGE BORDER DEVICES #2

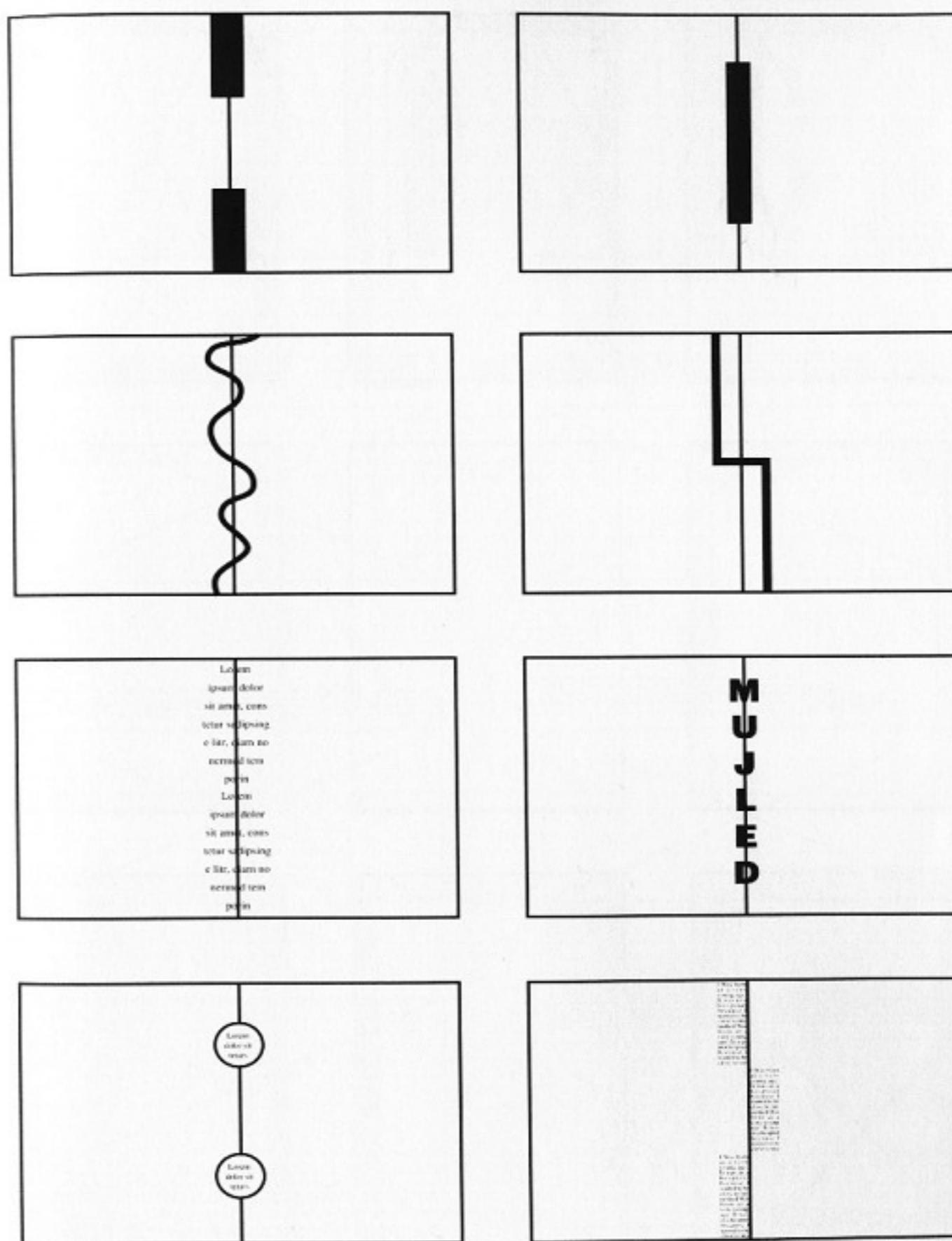


PICTORIAL PAGE BORDER DEVICES

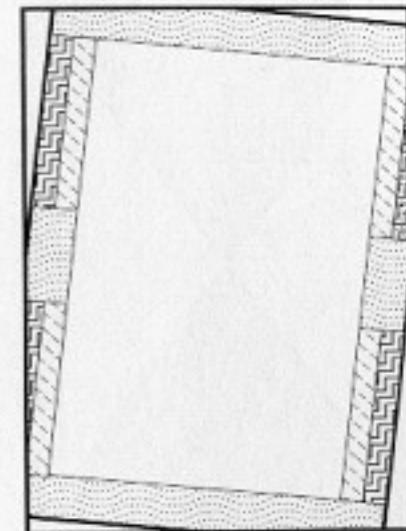
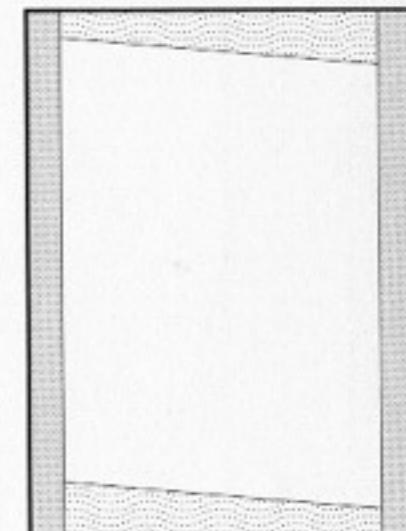
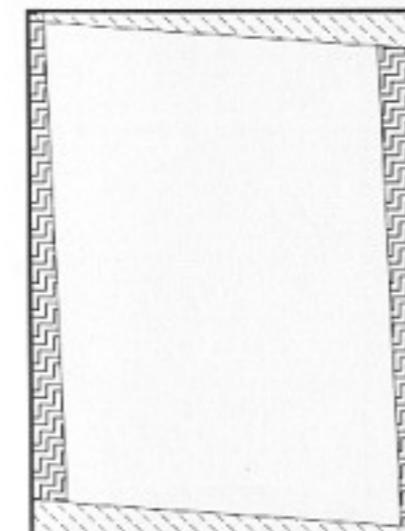
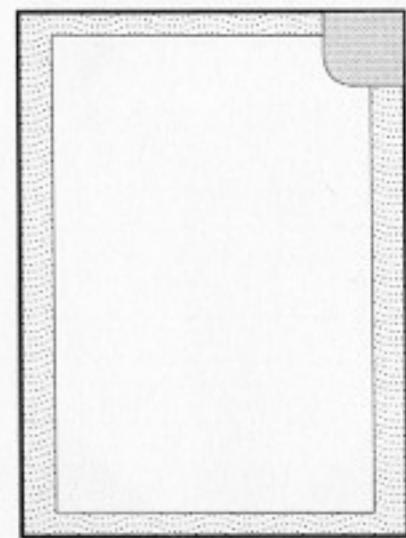
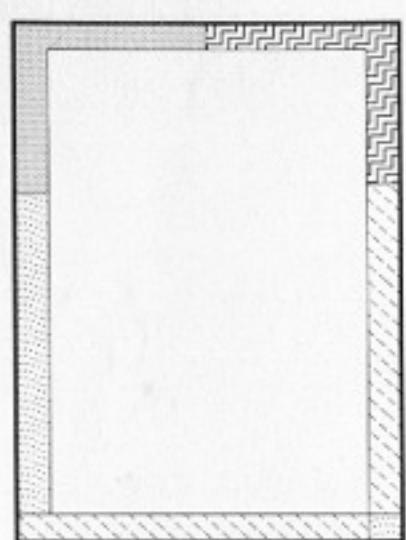
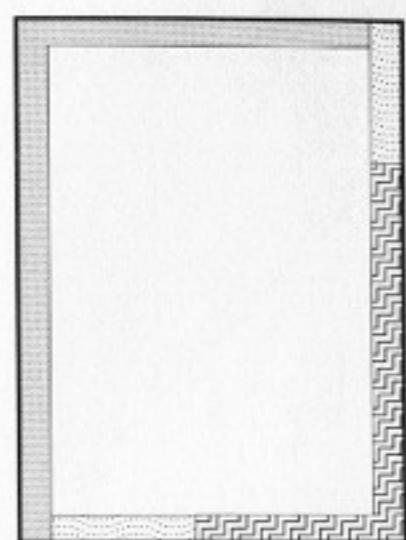
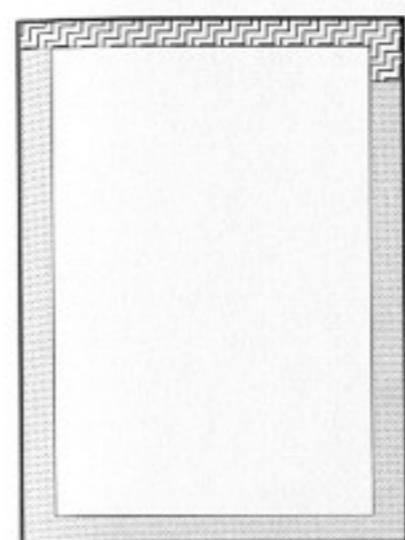
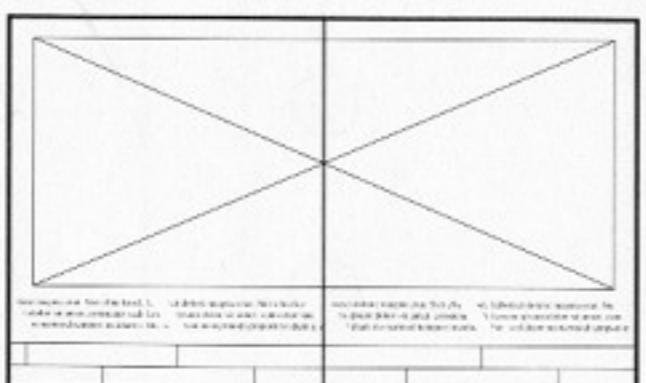
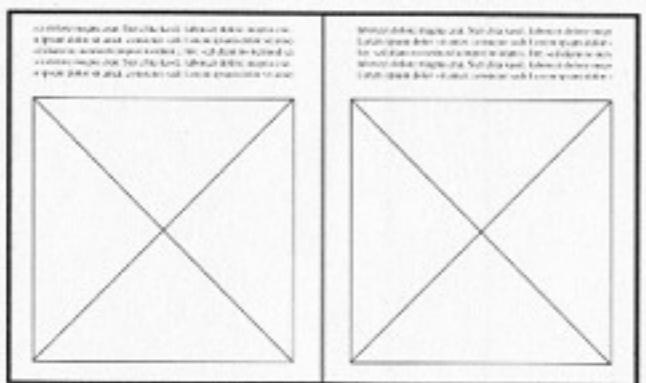
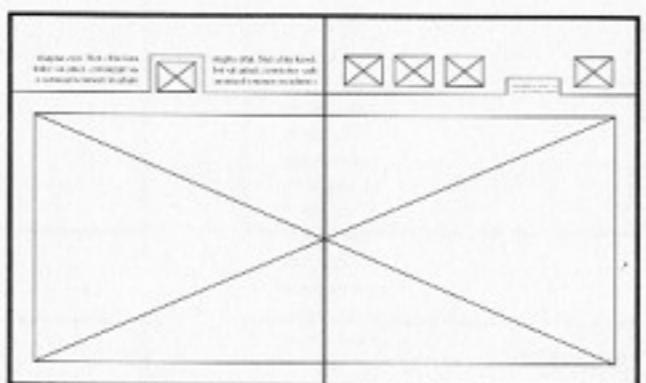
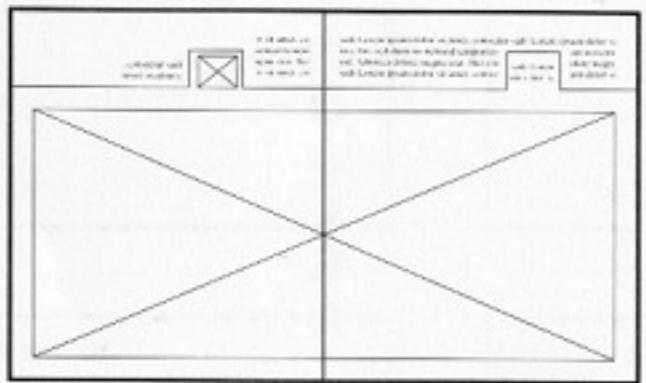
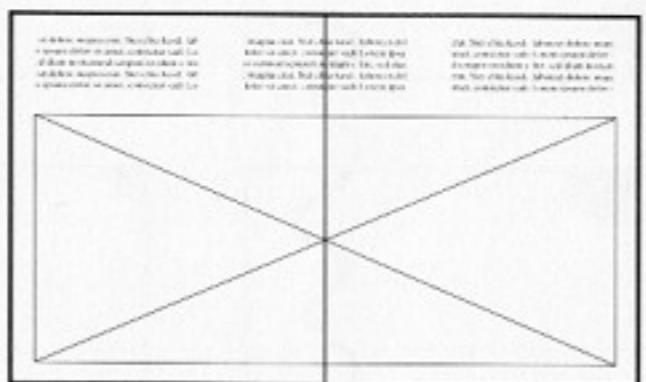
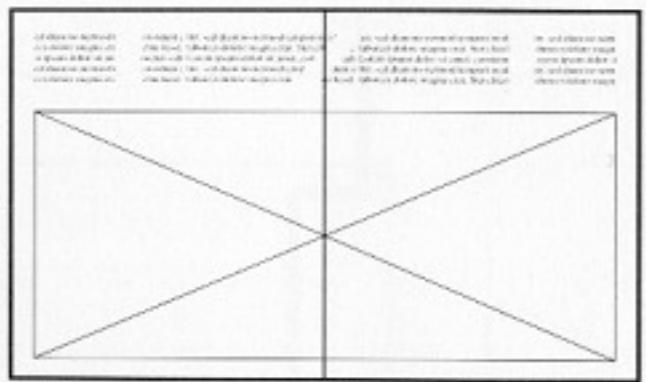
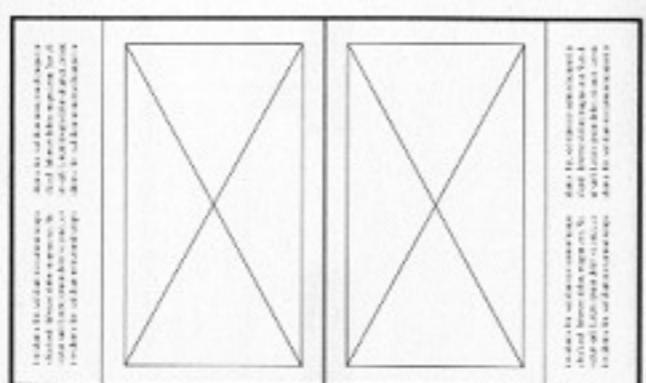
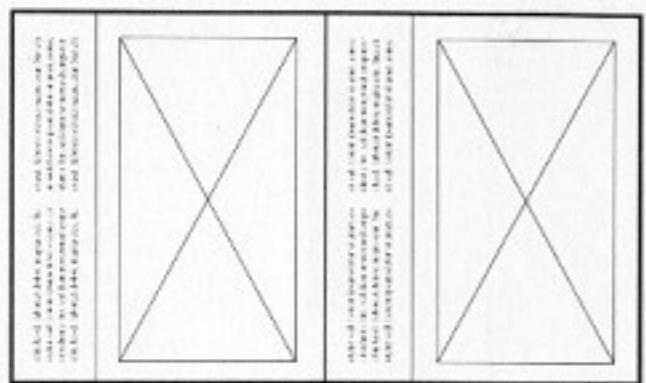
PROGRESSIVE PAGE BORDERING DEVICES #1



PROGRESSIVE PAGE BORDERING DEVICES #2

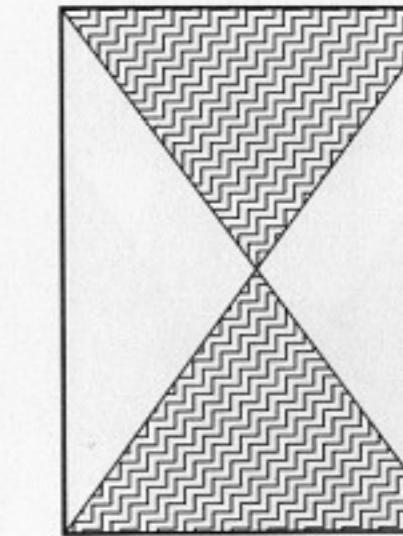
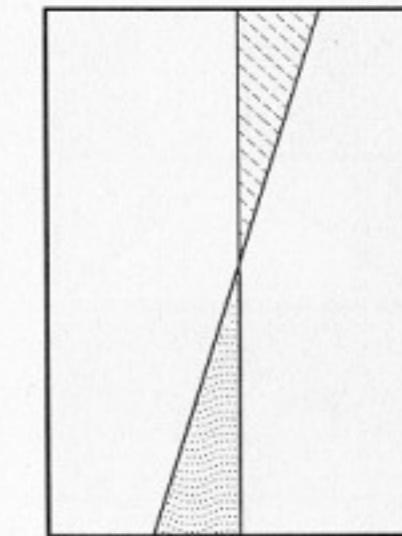
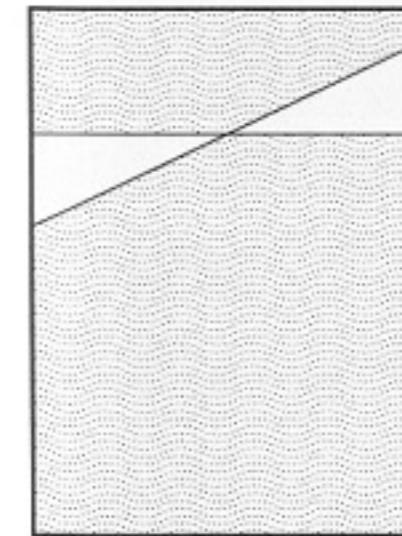
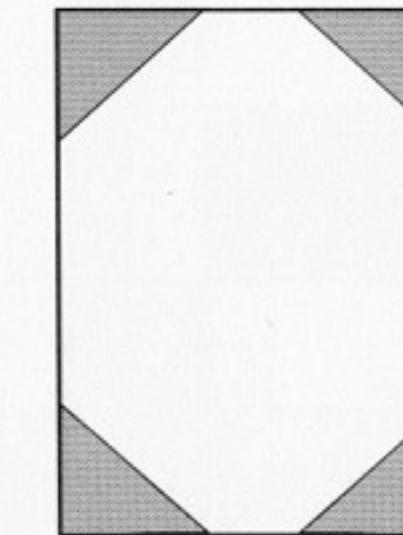
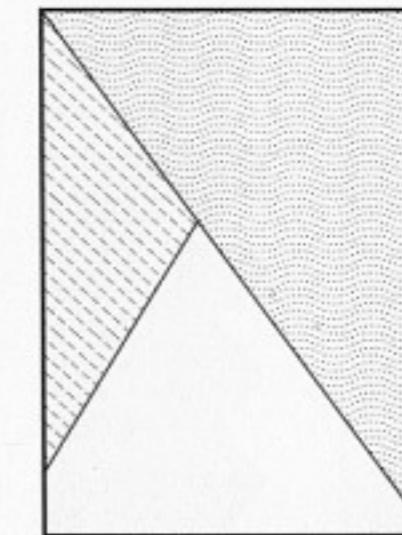
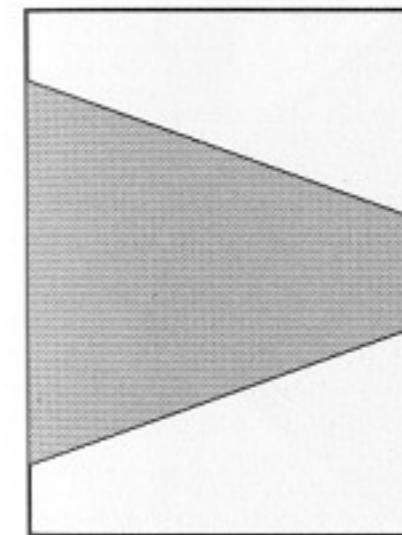
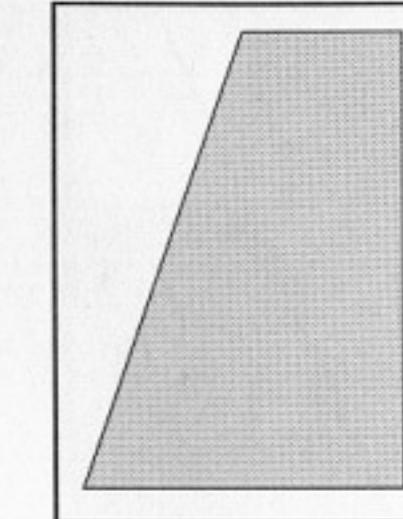
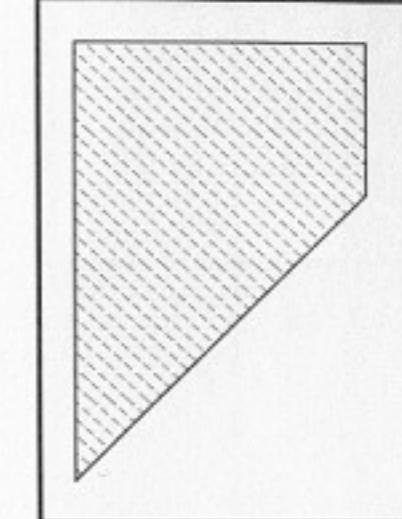
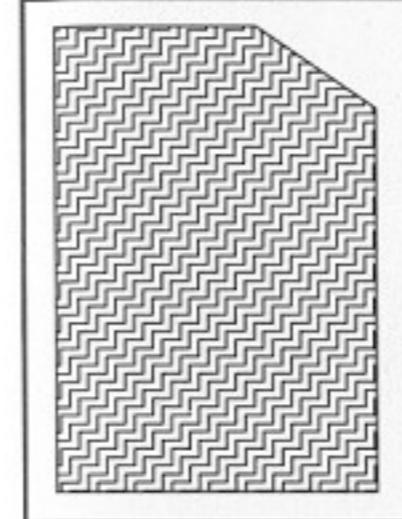
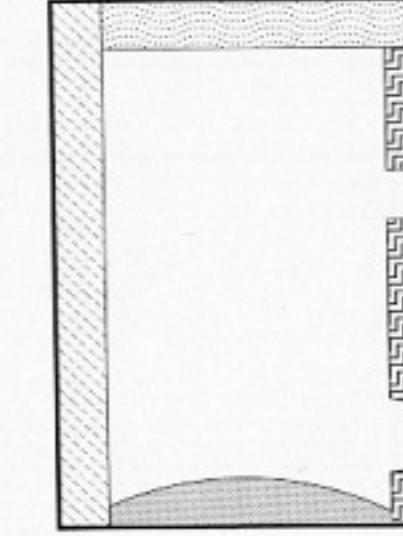
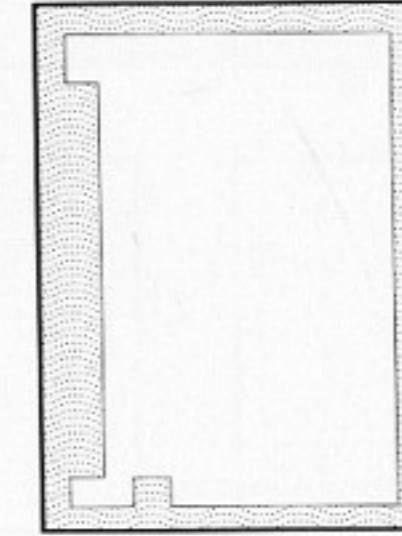
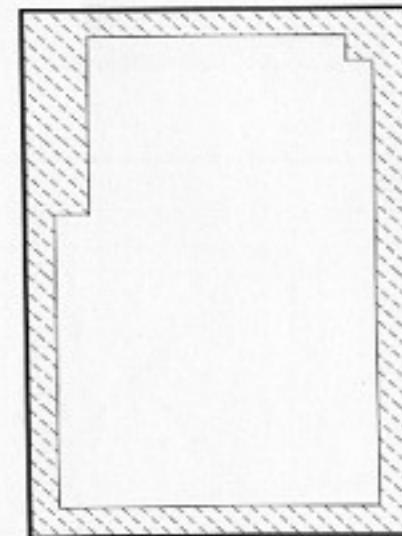
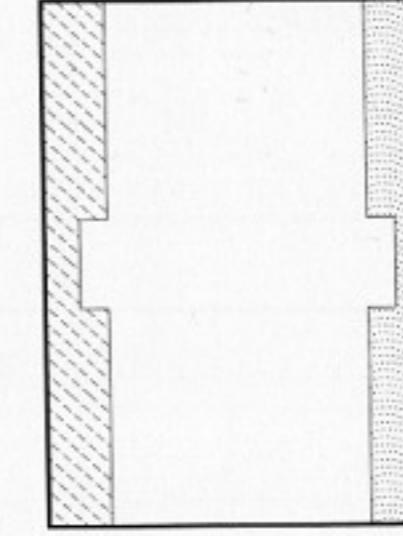
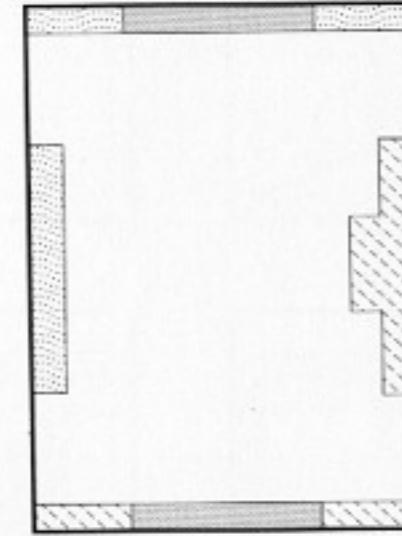
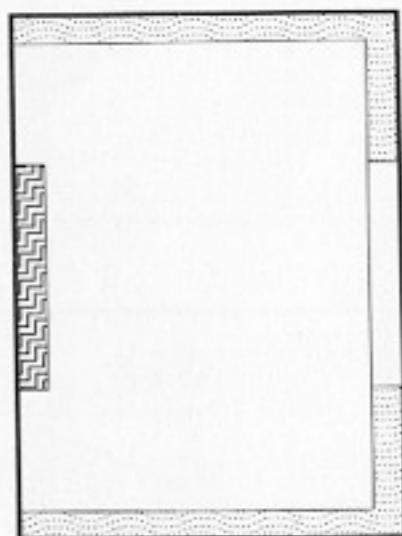
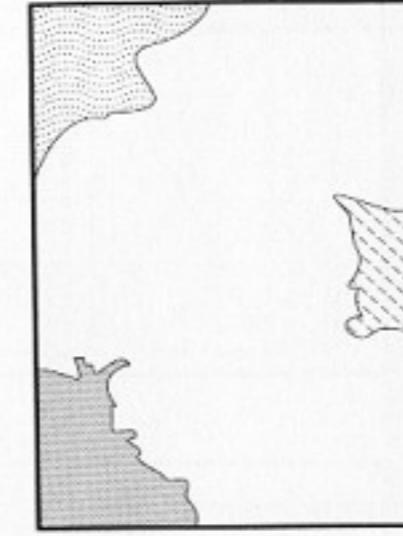
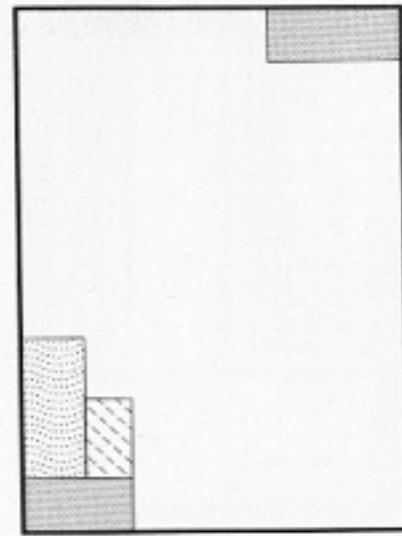
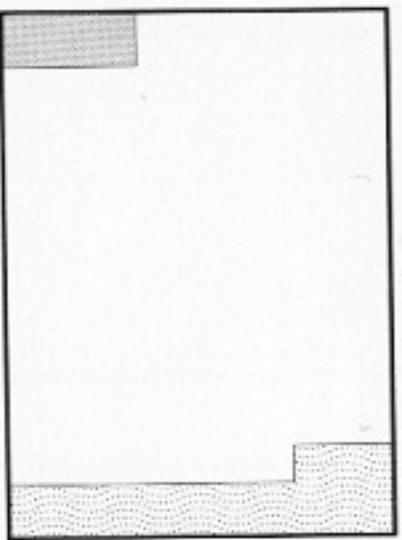


GUTTER BORDER DEVICES



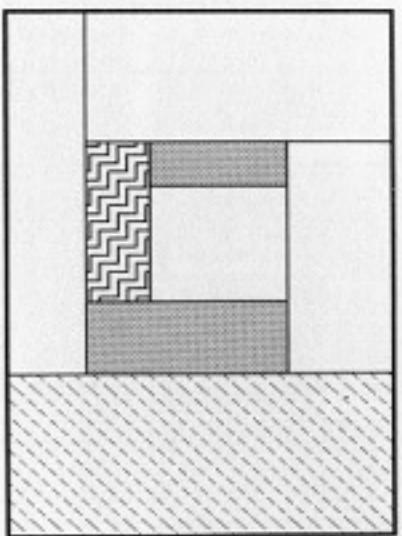
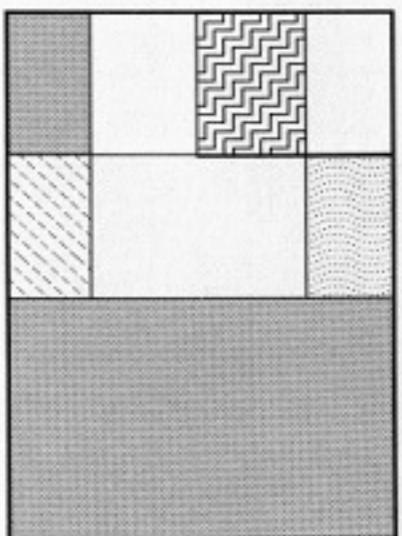
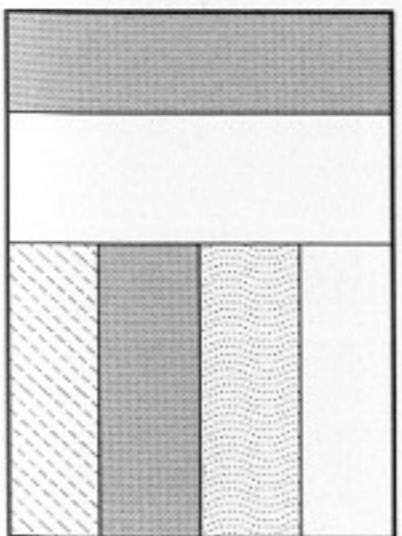
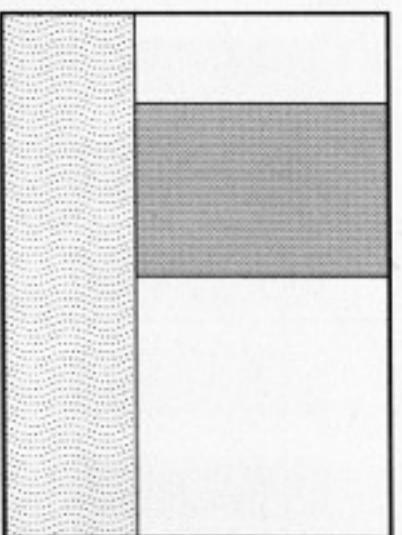
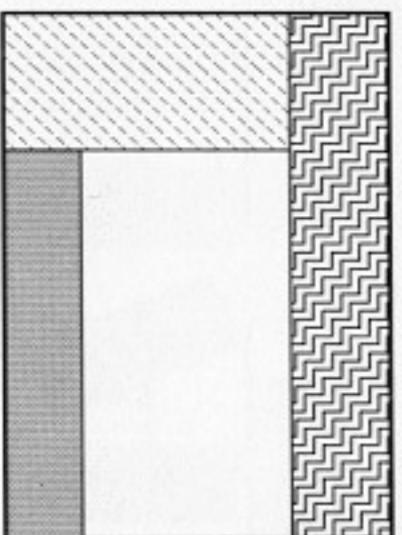
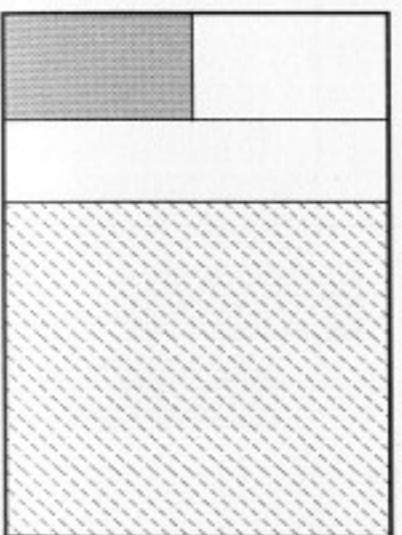
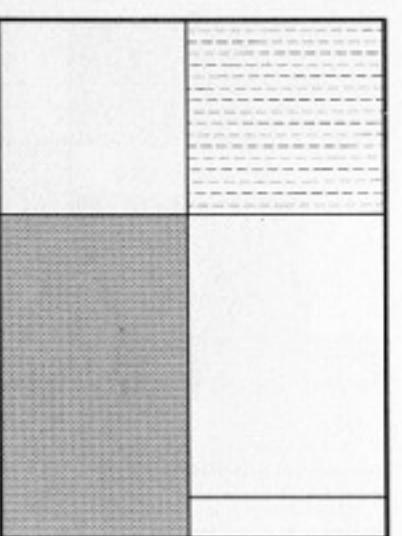
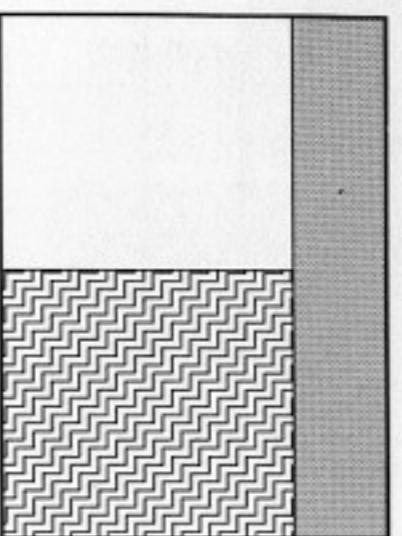
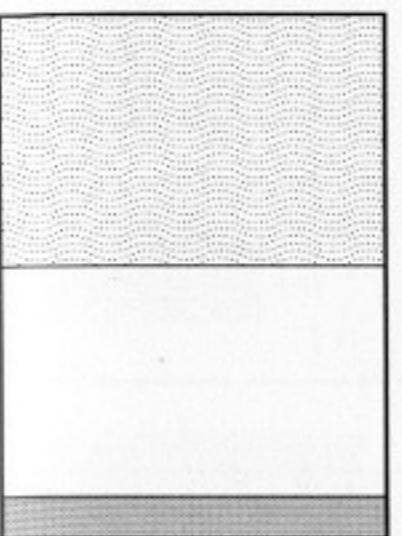
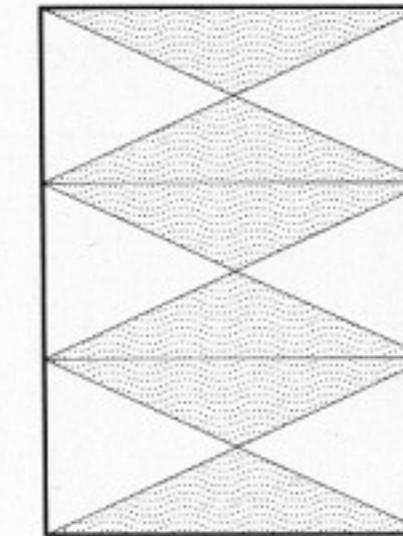
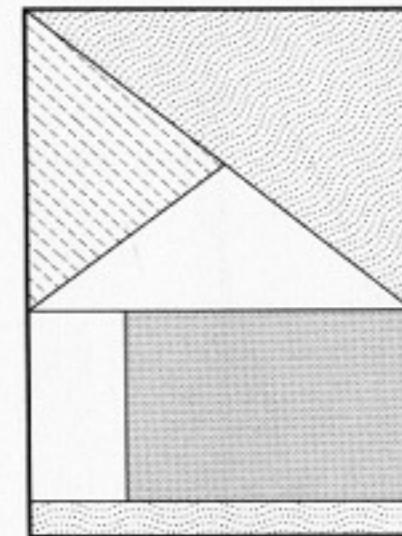
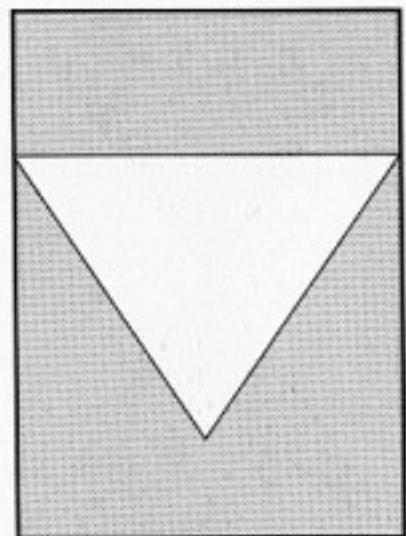
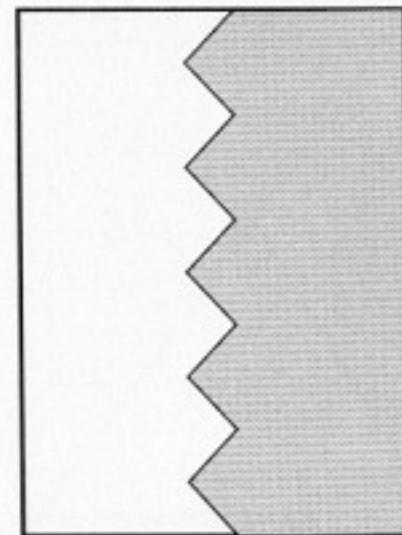
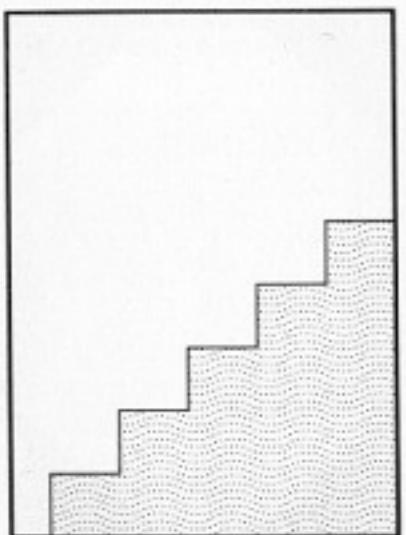
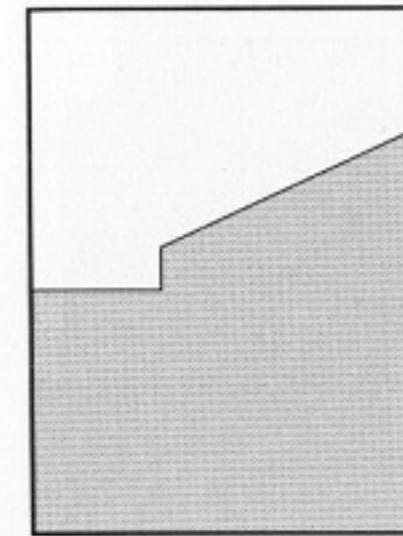
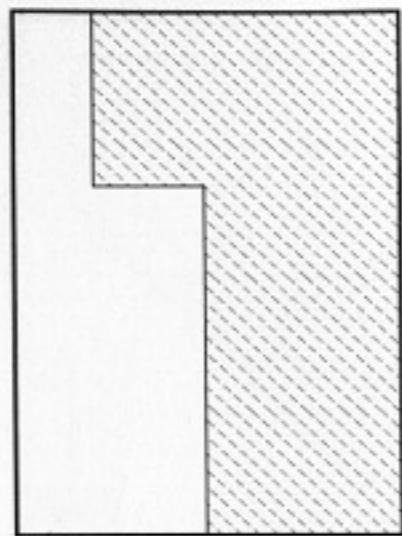
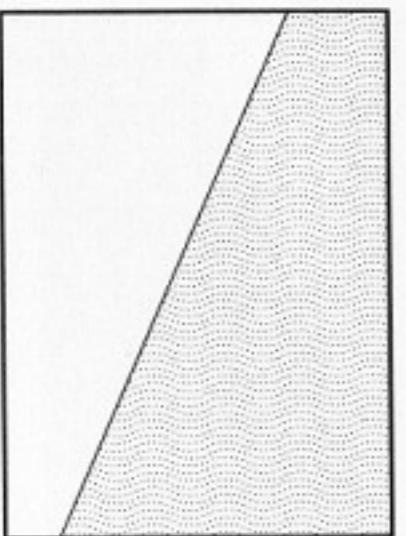
EDGE OF PAGE PARTITIONING #1

EDGE OF PAGE PARTITIONING #2



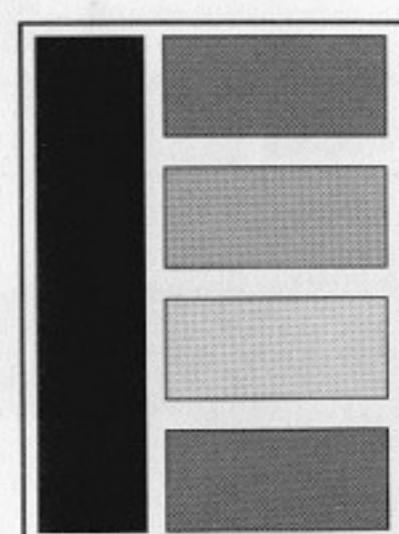
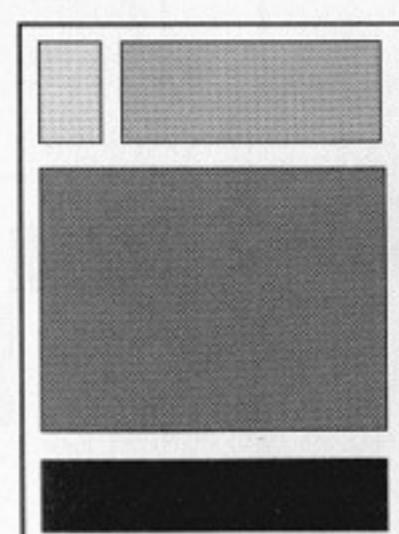
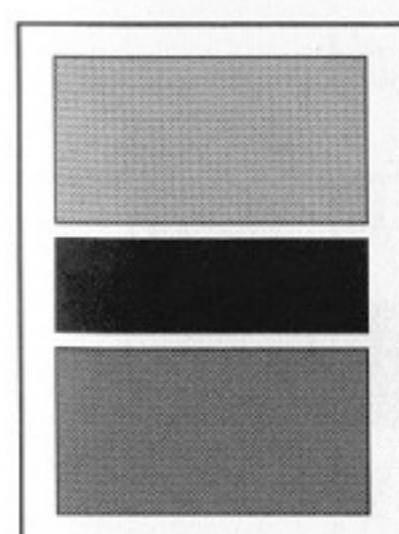
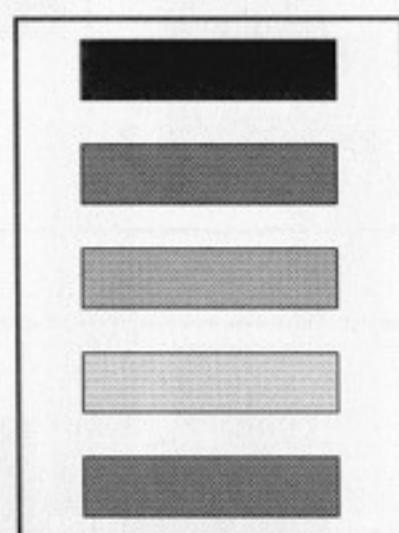
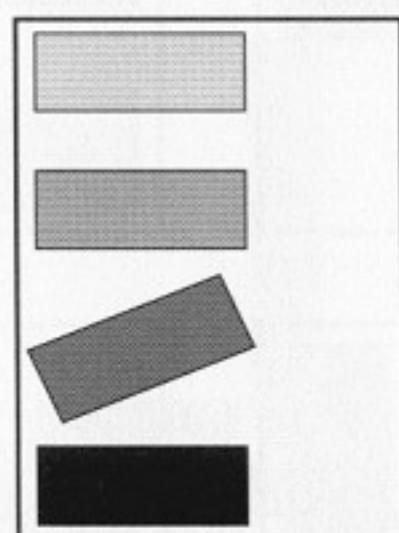
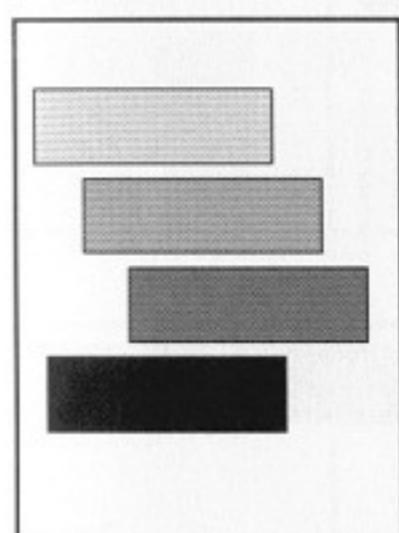
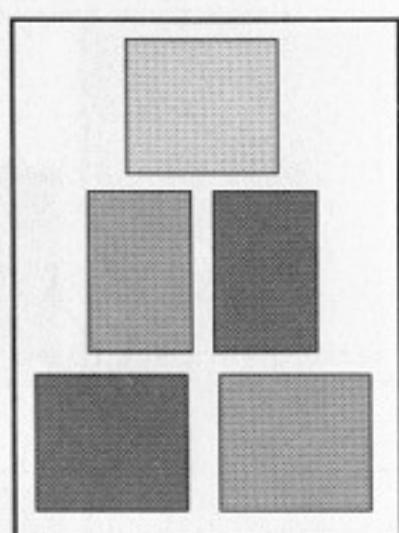
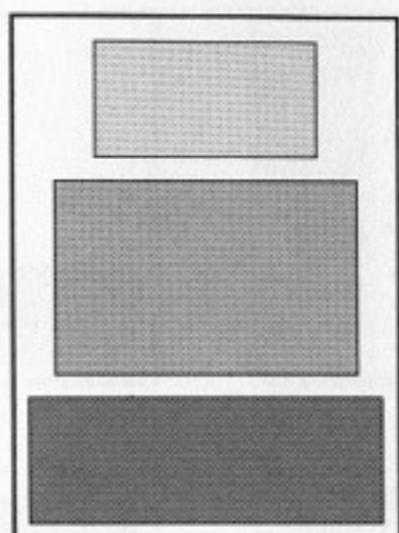
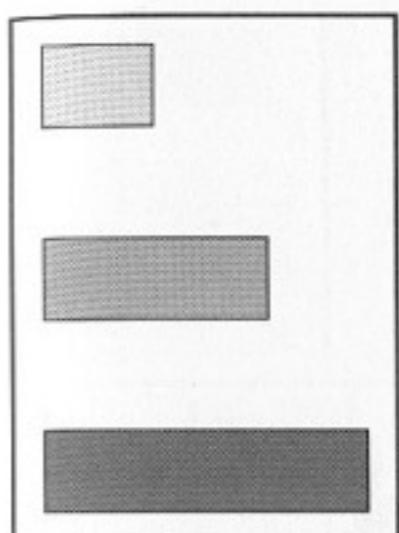
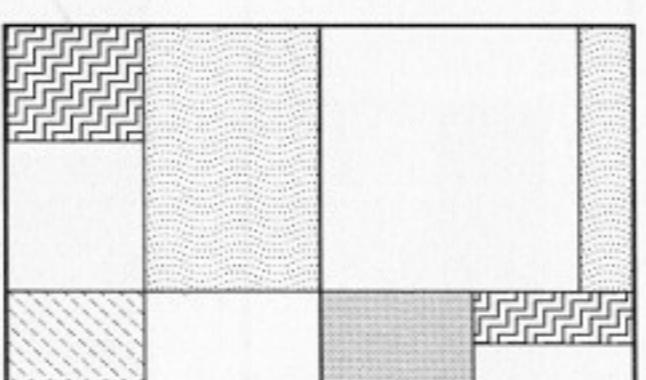
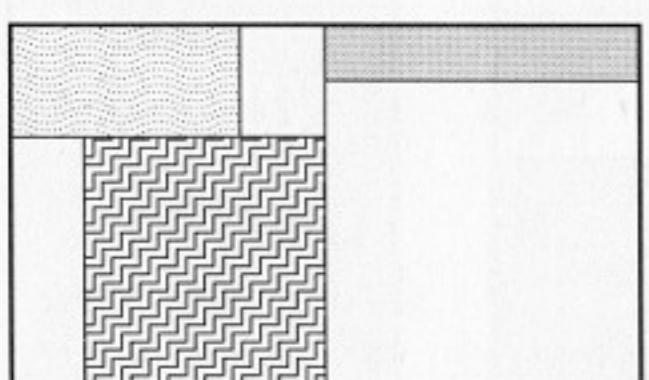
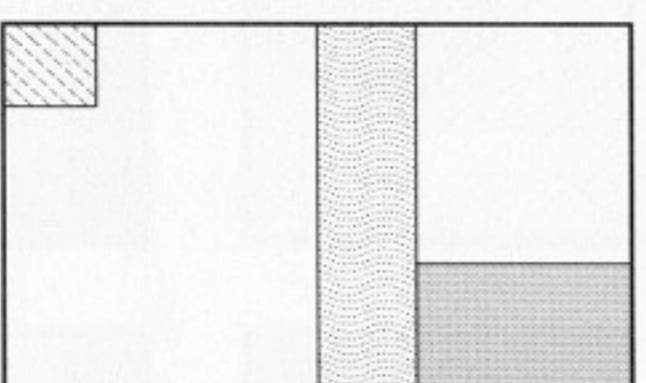
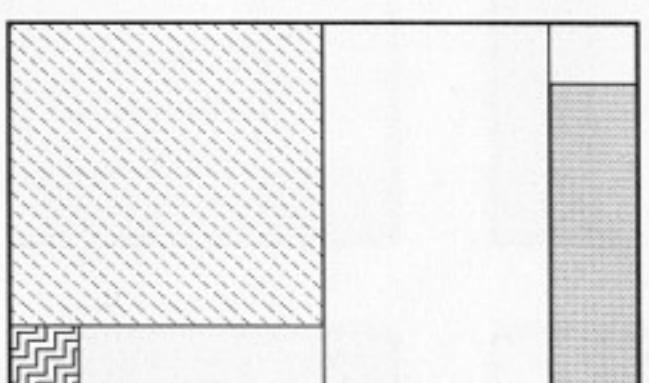
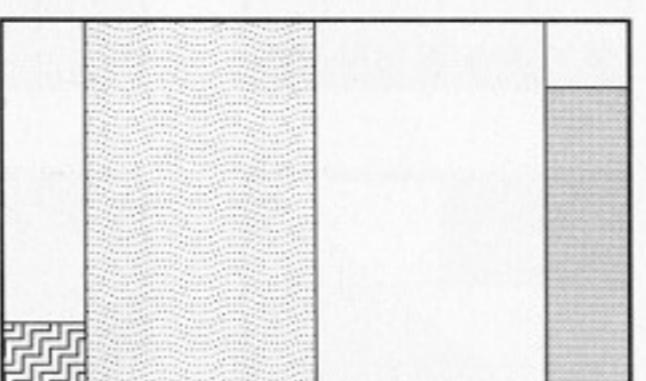
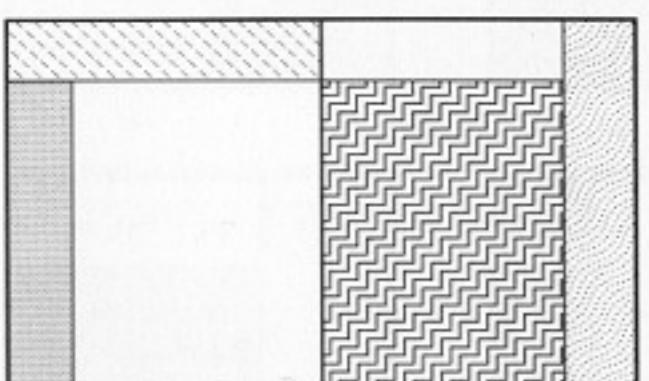
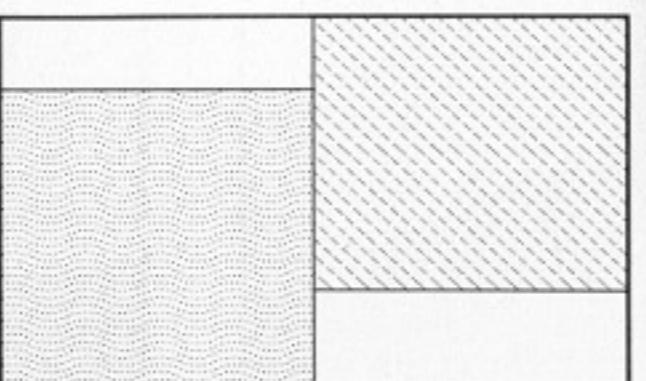
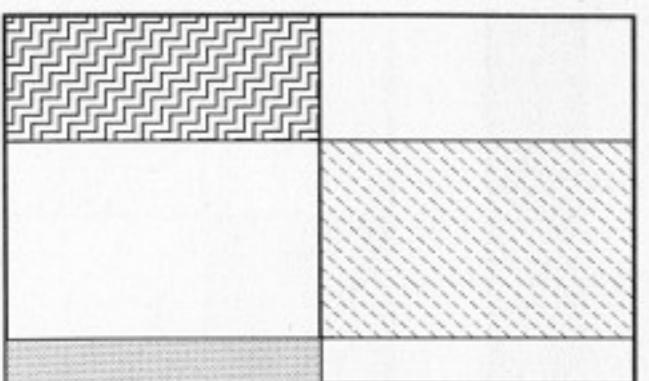
EDGE OF PAGE PARTITIONING #3

PAGE PARTITIONING WITH STRAIGHT LINES #1



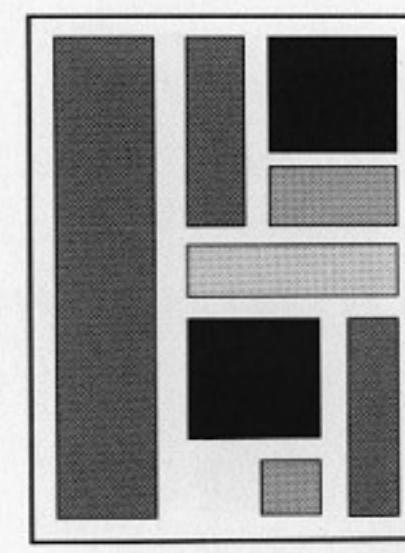
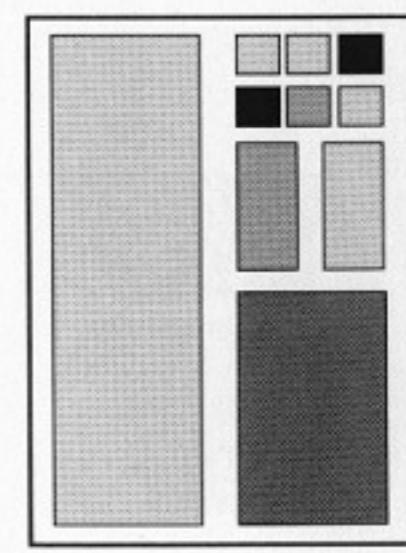
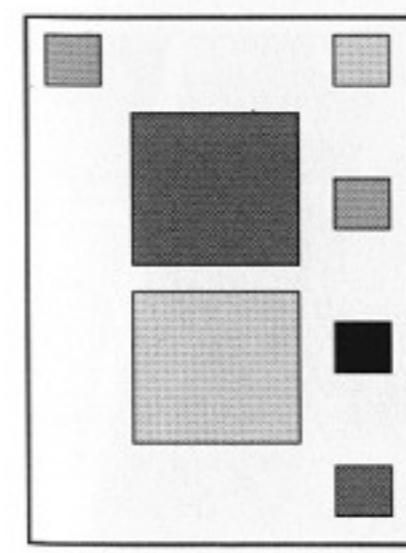
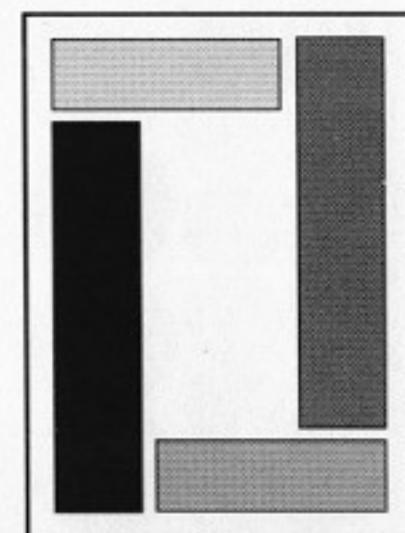
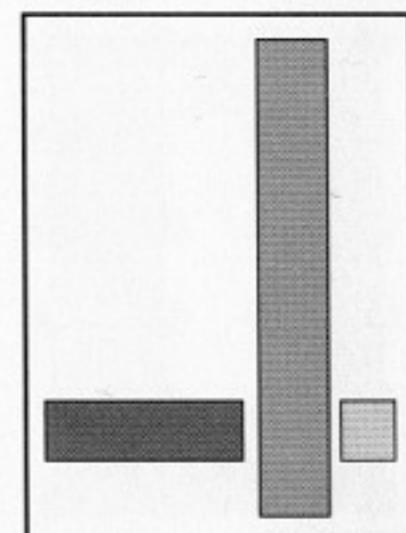
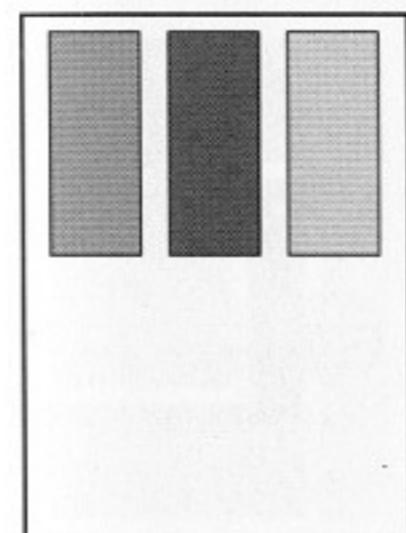
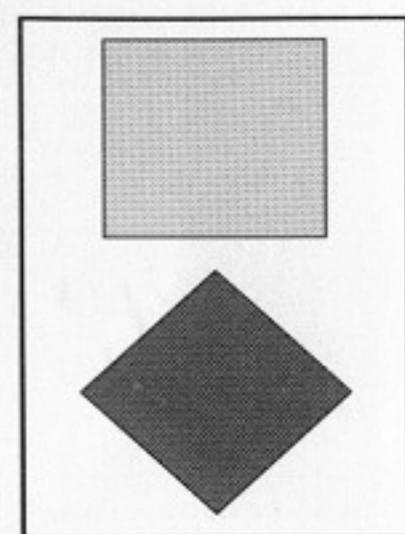
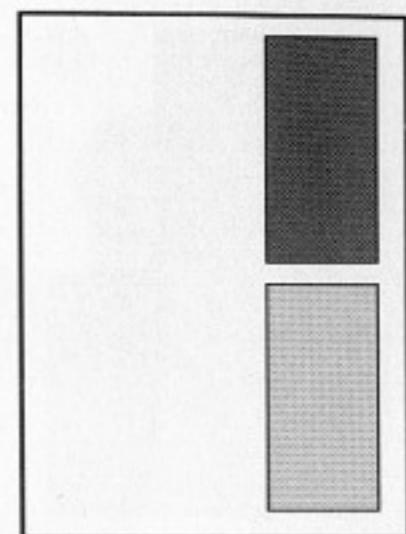
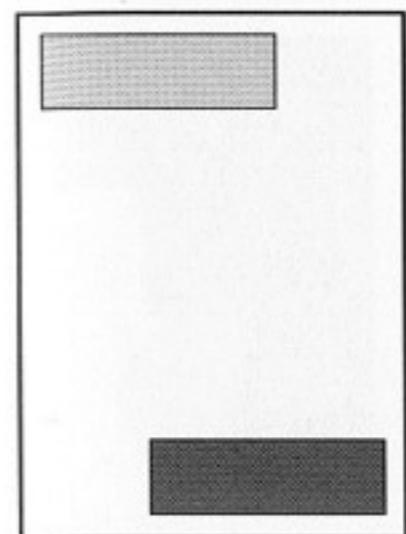
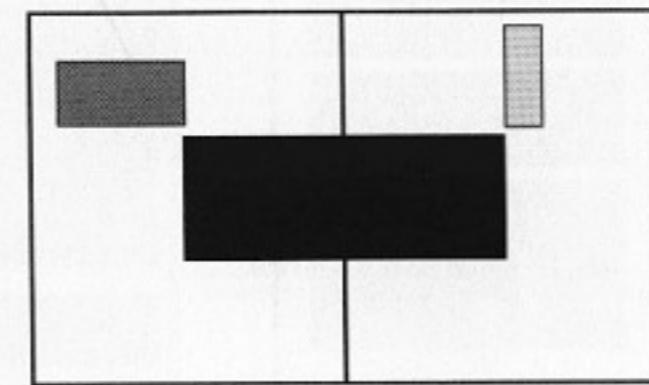
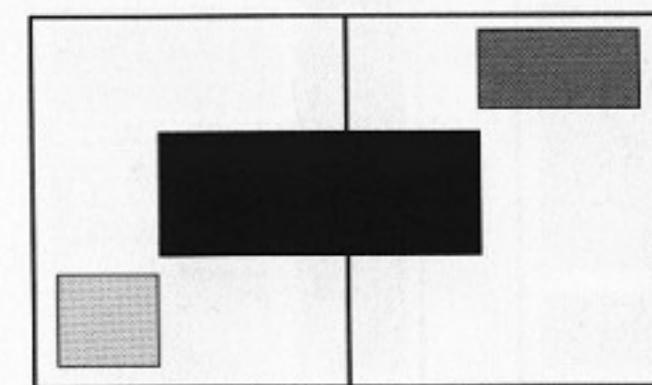
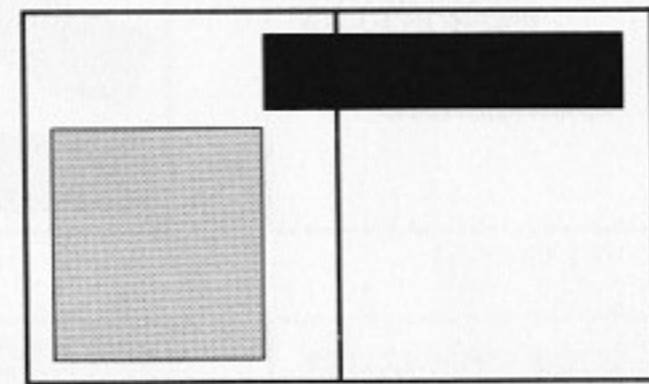
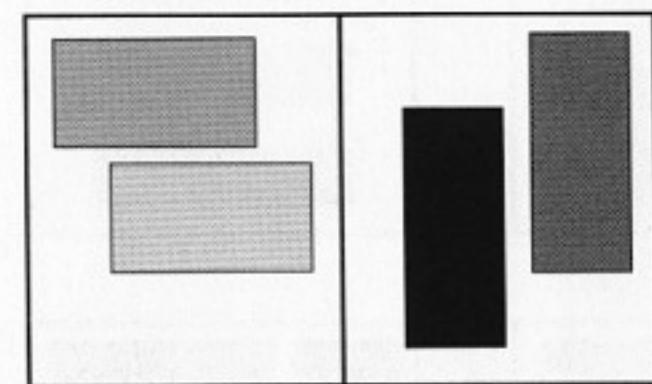
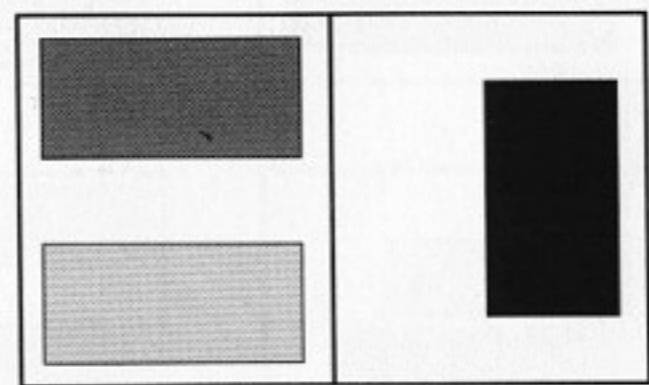
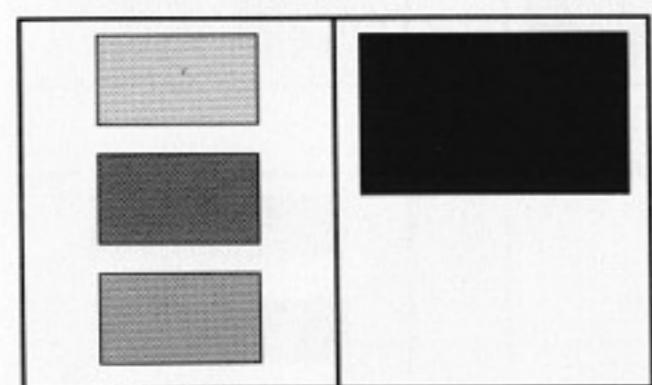
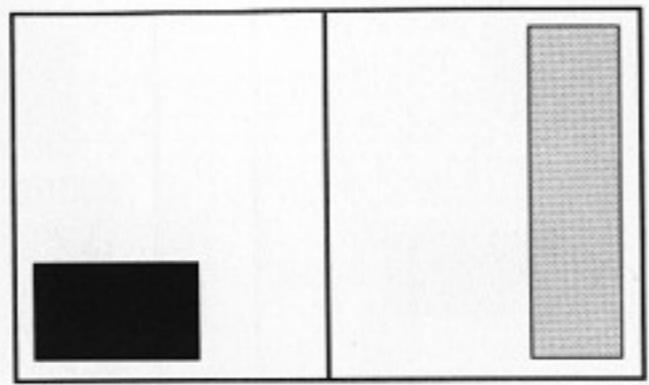
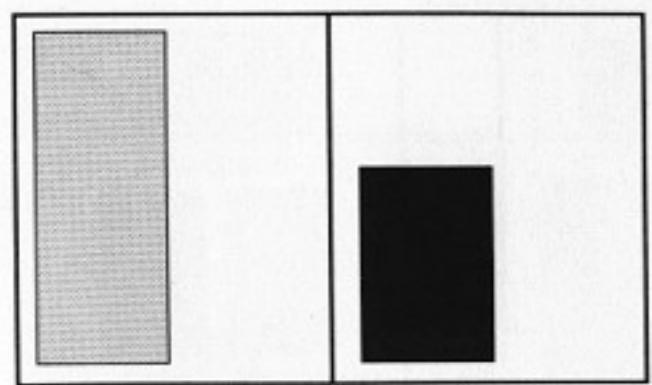
PAGE PARTITIONING WITH STRAIGHT LINES #2

PAGE PARTITIONING INTO RECTANGULAR SPACES #1



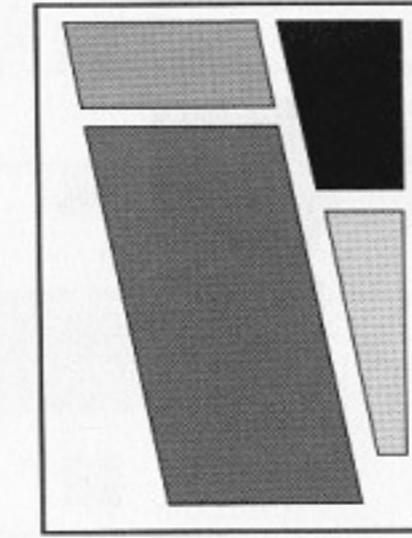
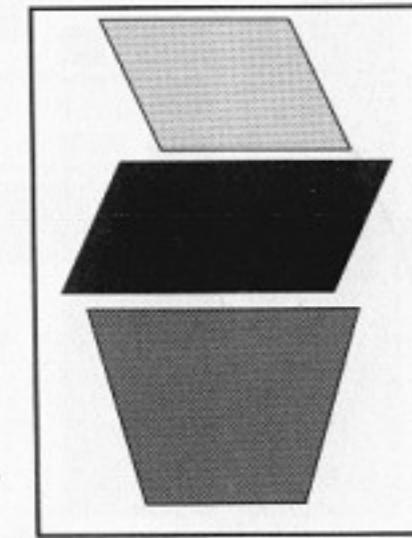
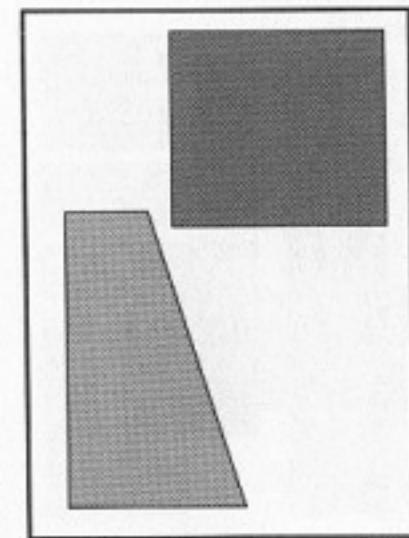
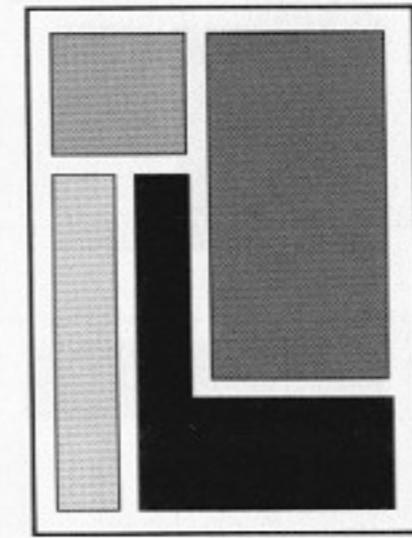
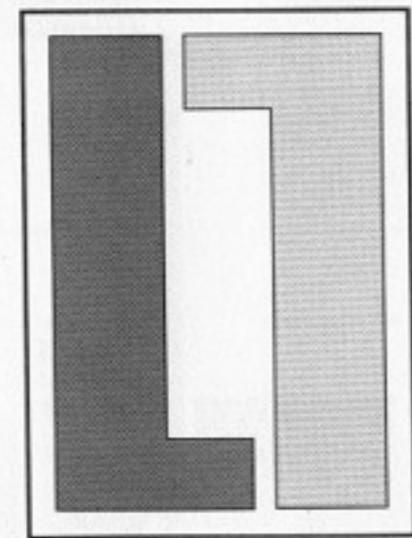
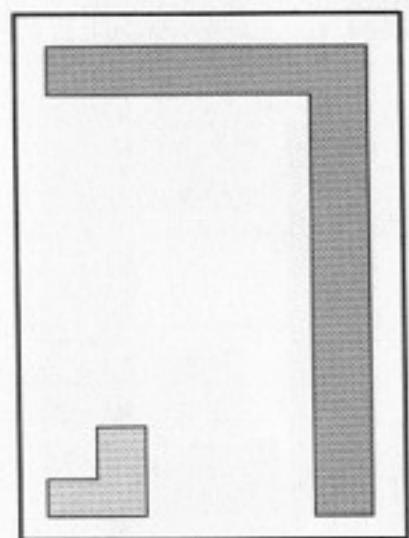
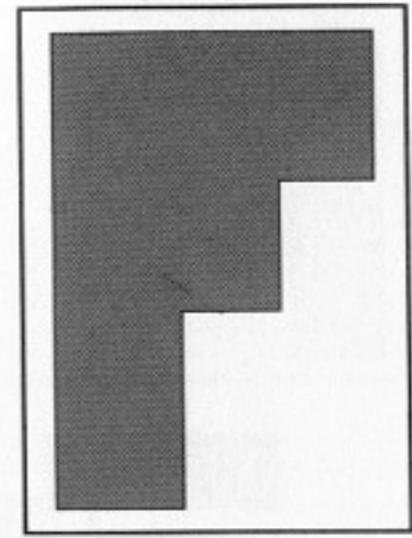
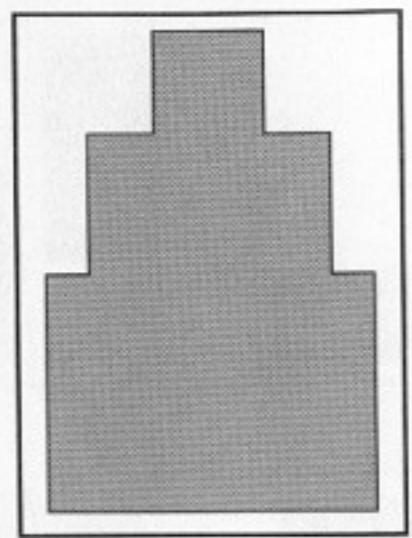
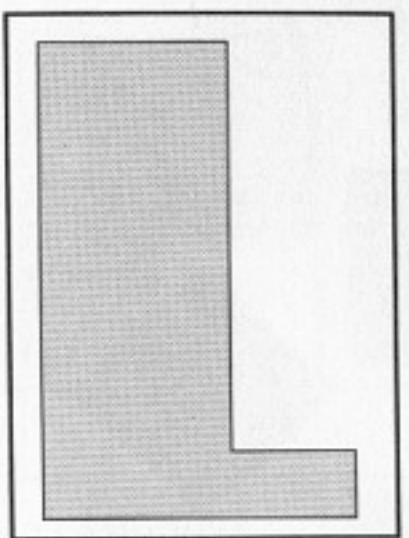
PAGE PARTITIONING INTO RECTANGULAR SPACES #2

DIVISION OF PAGE INTO RECTILINEAR BOXES #1

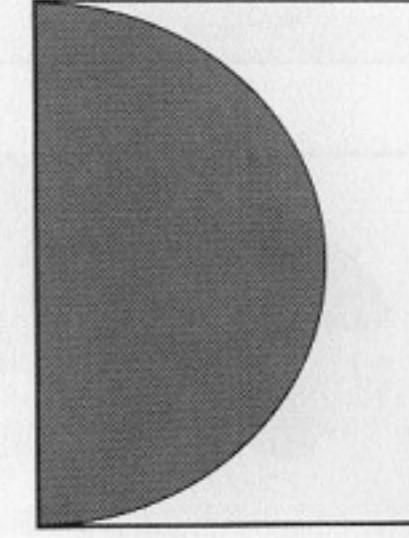
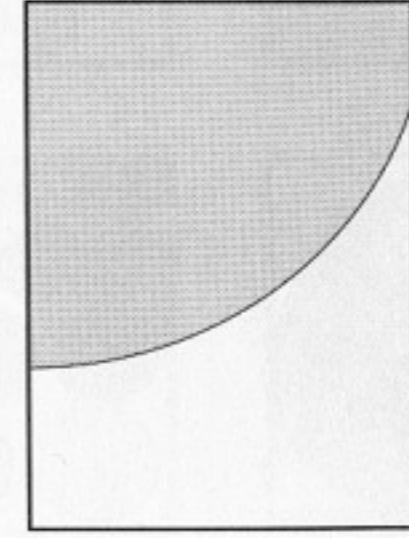
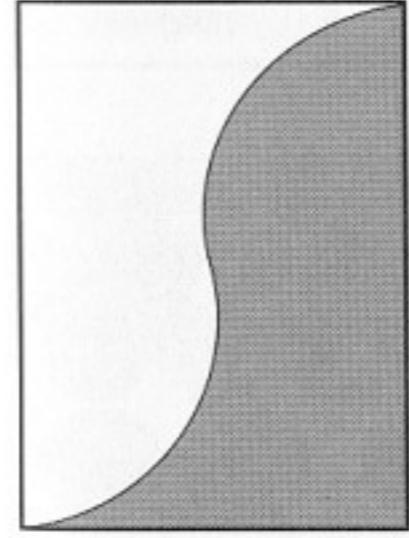
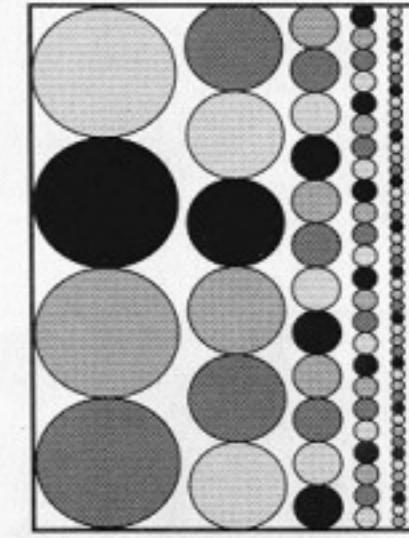
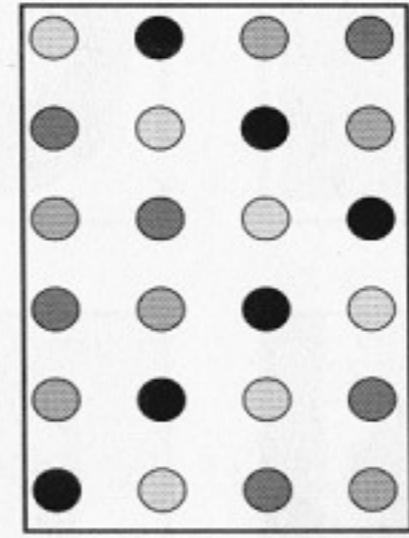
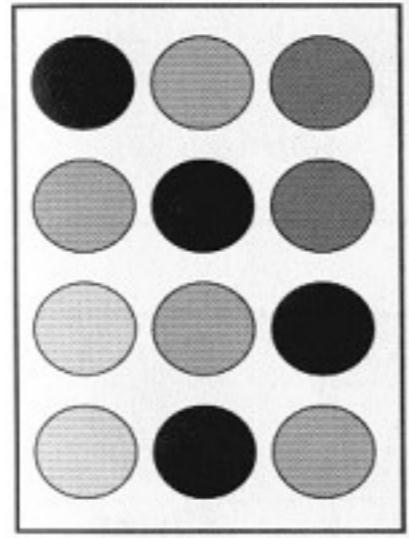
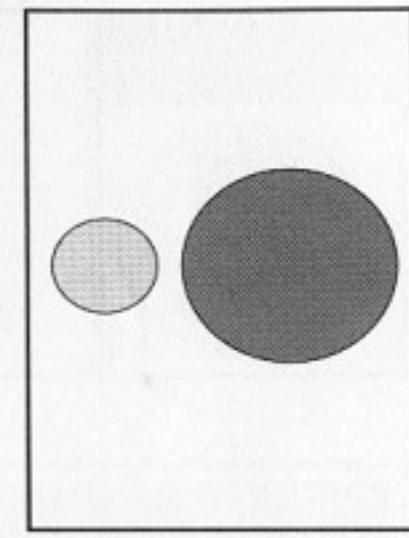
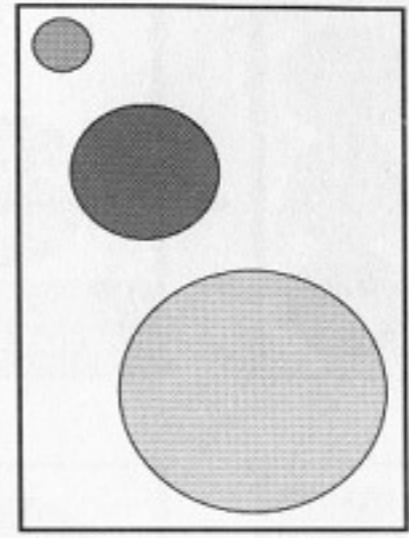
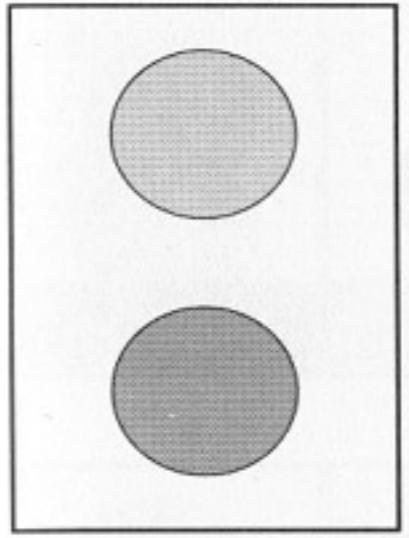


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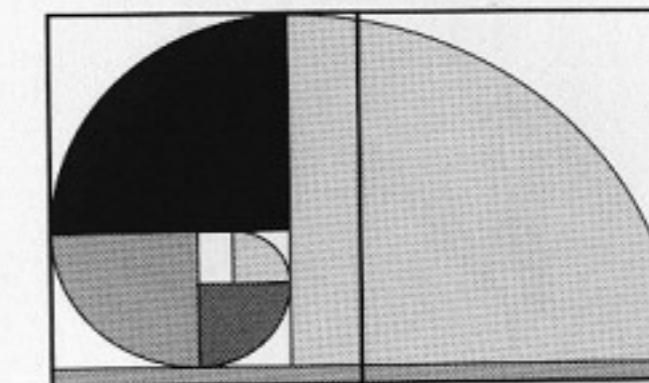
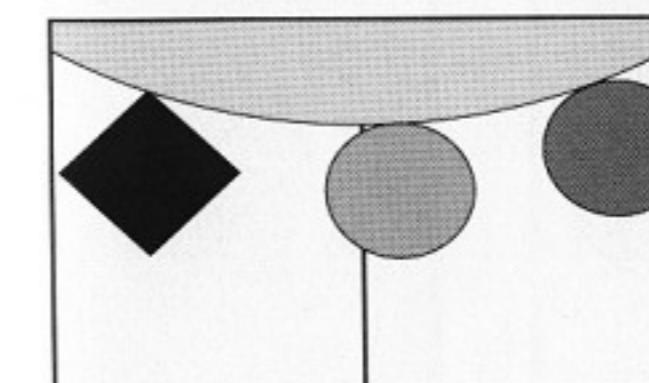
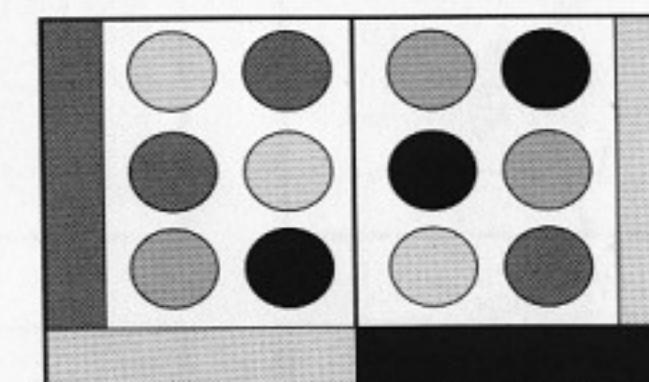
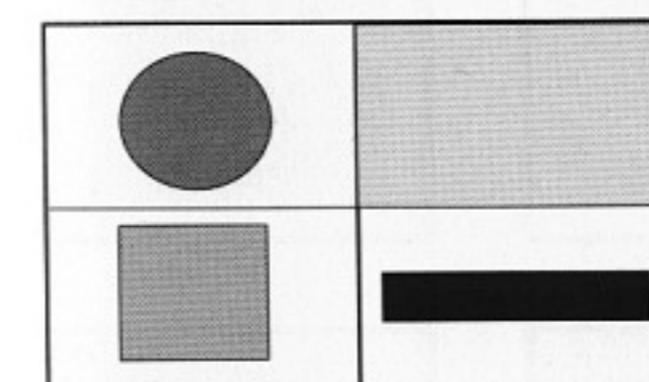
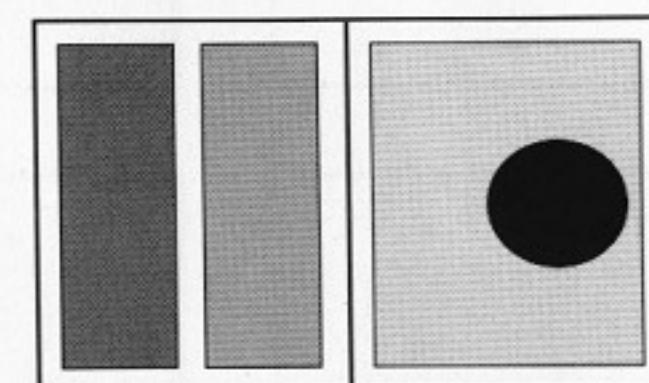
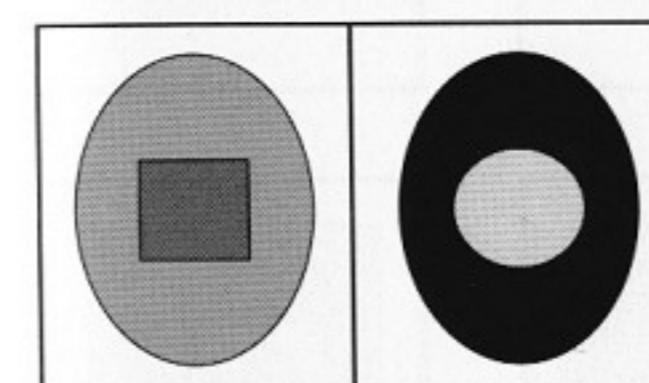
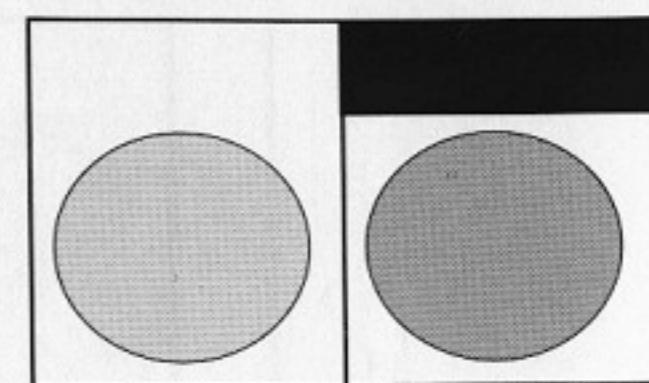
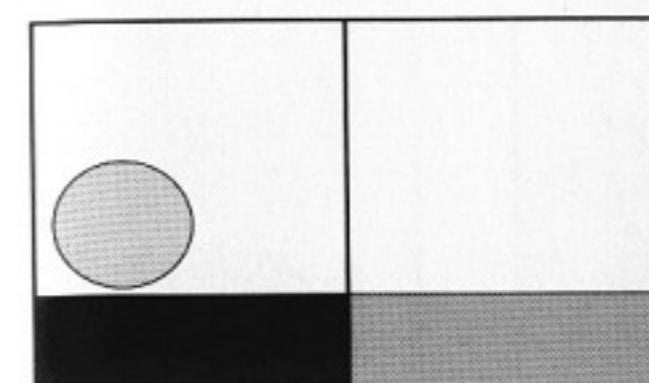
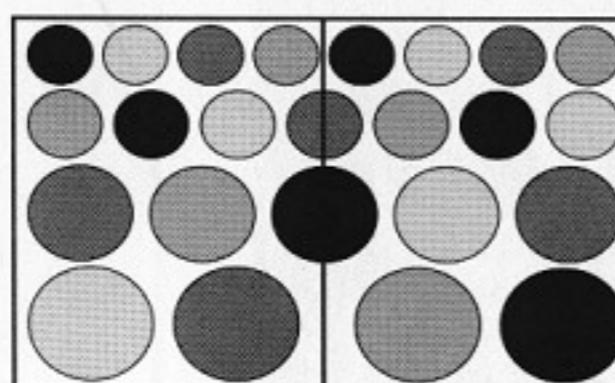
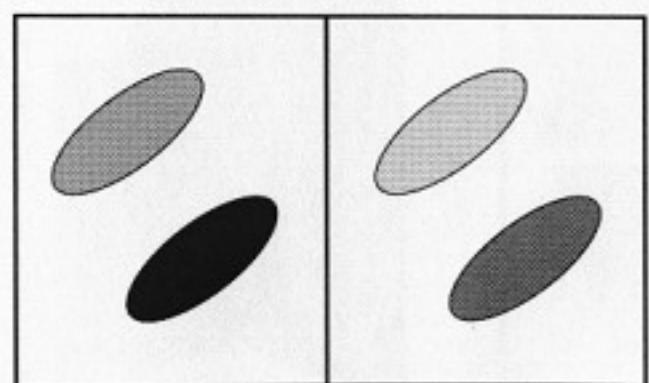
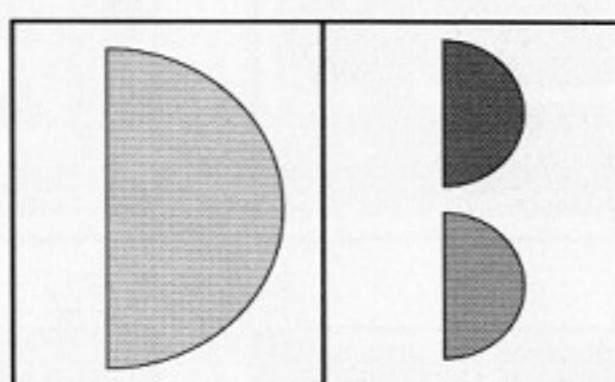
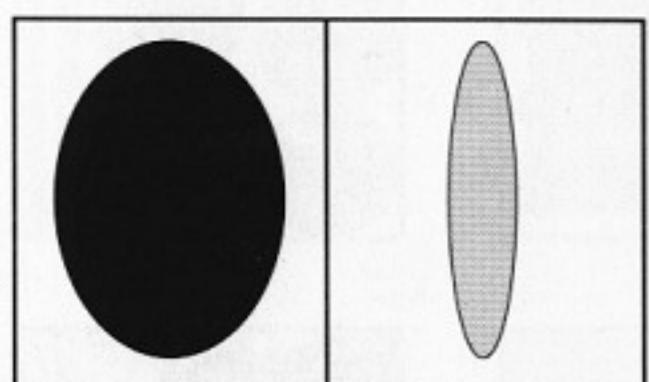
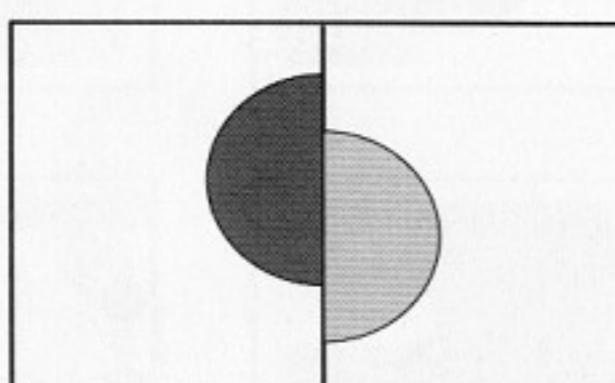
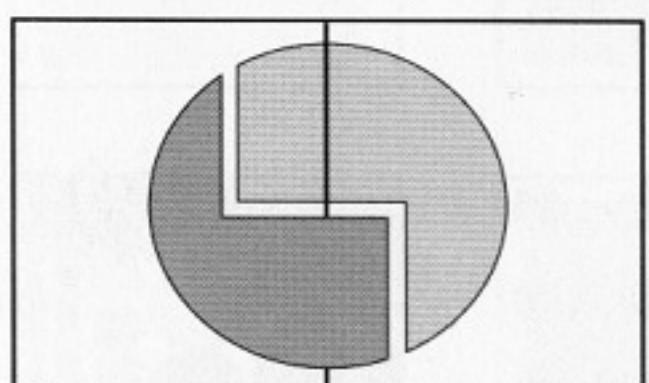
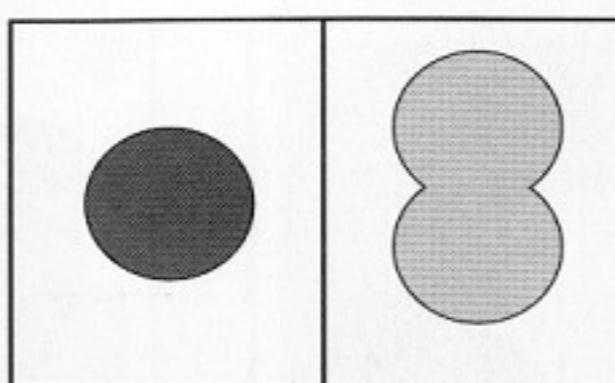
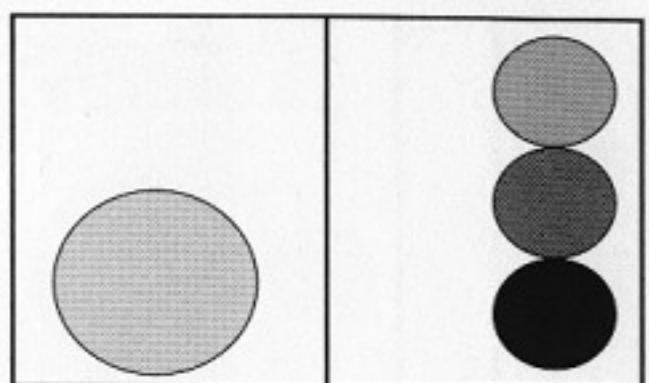
DIVISION OF PAGE INTO RECTILINEAR BOXES #3



DIVISION OF PAGE INTO ECCENTRIC BOXES

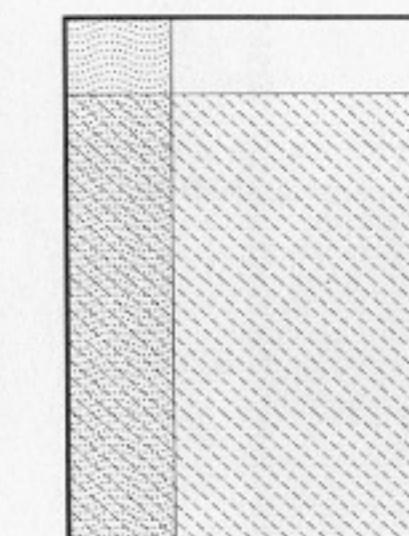
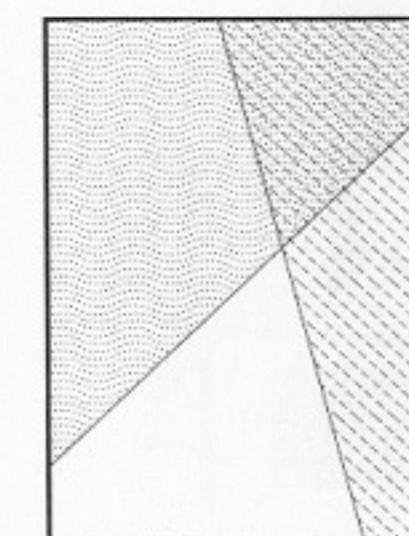
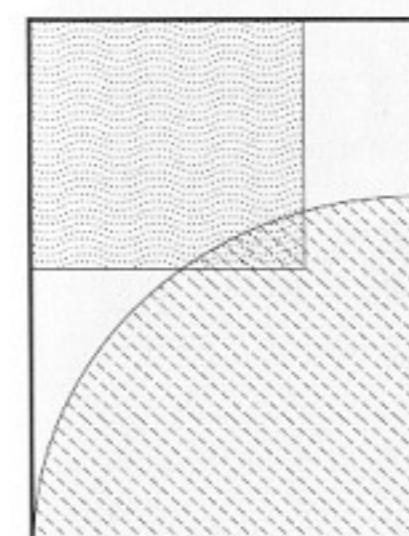
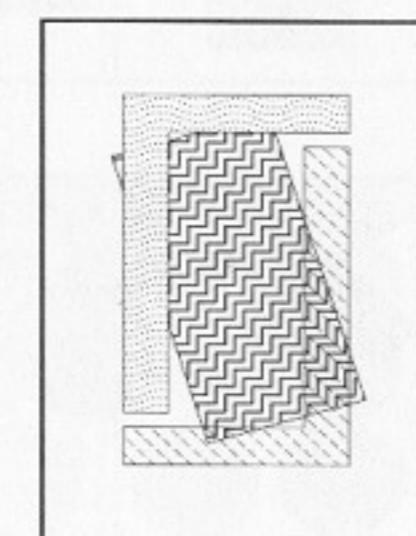
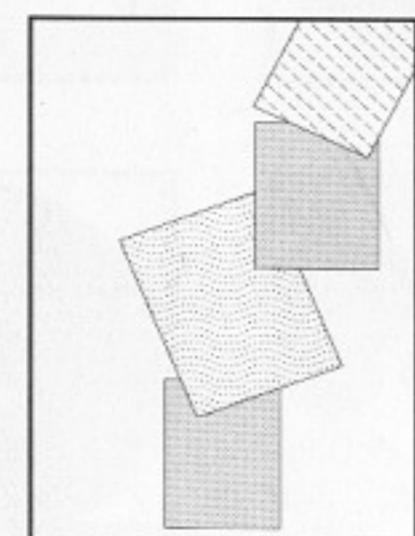
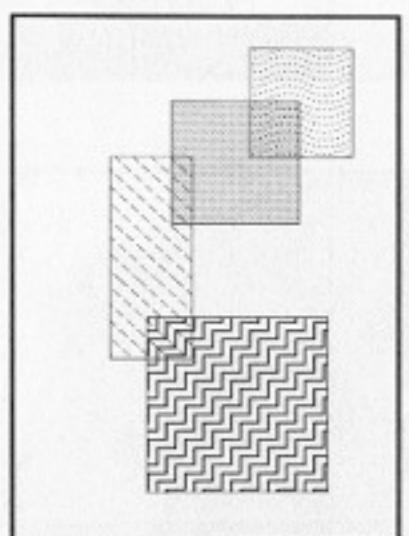
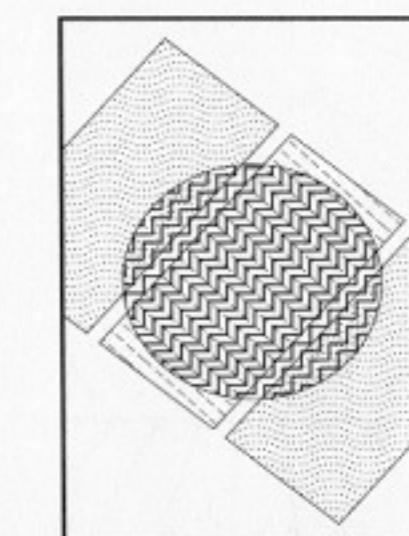
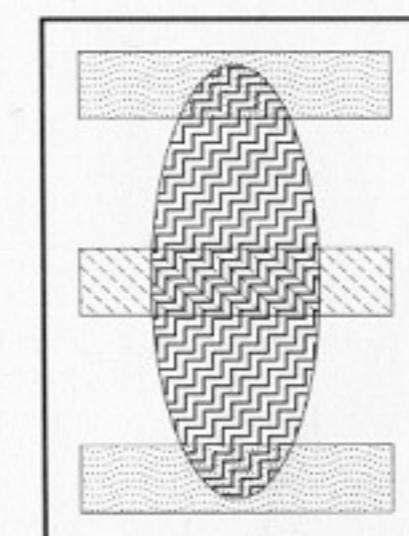
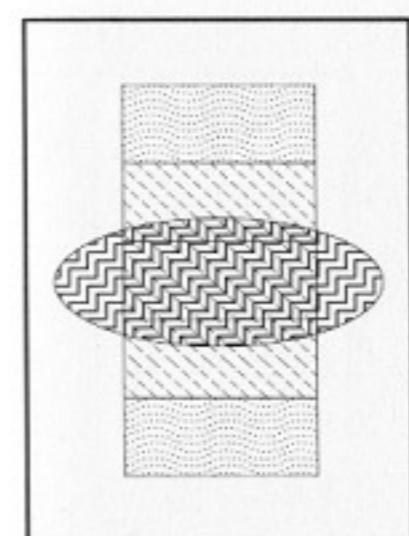
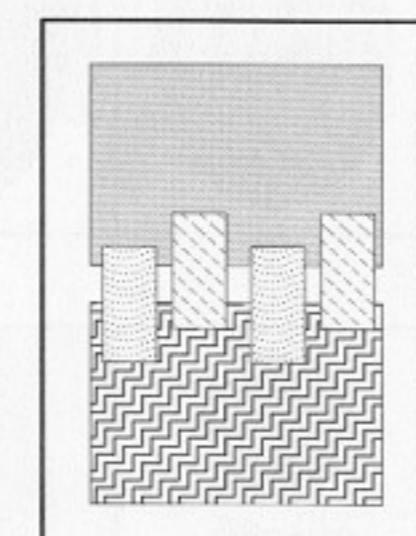
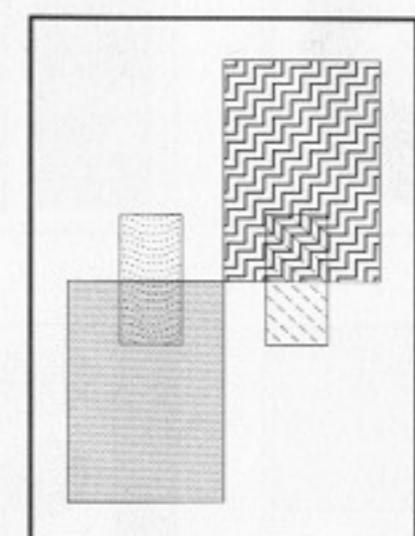
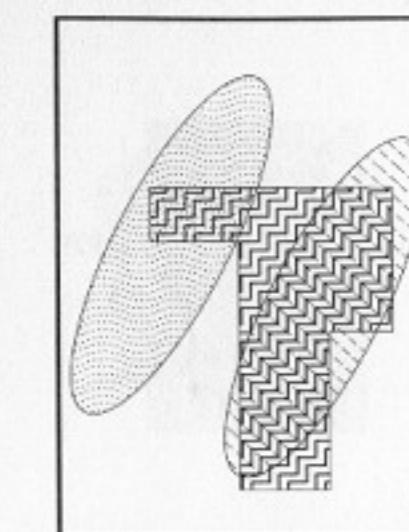
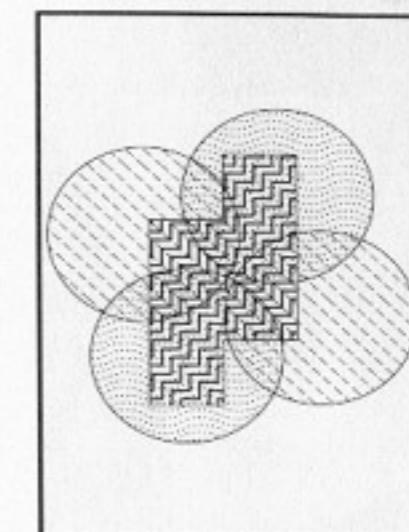
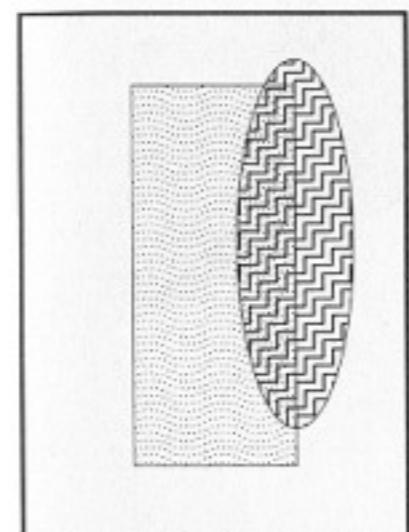
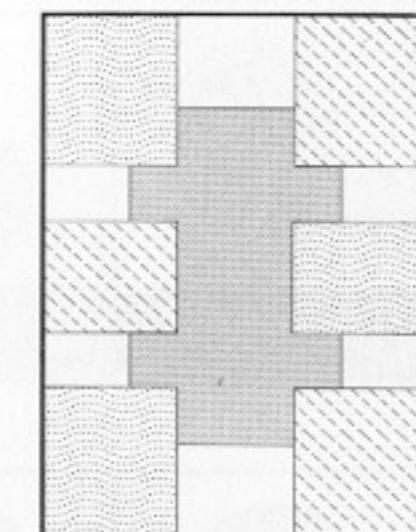
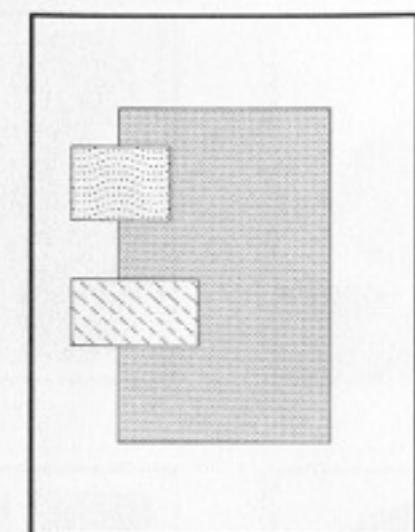
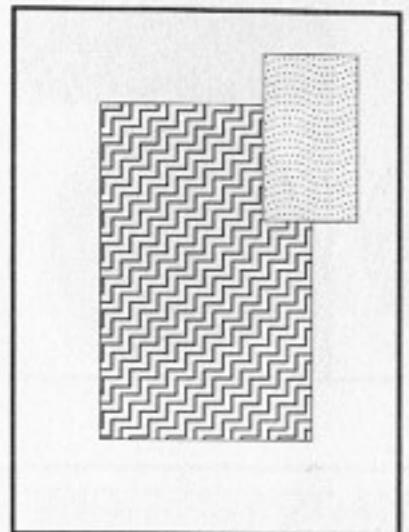


DIVISION OF PAGE INTO SPHERICAL FORMS #1



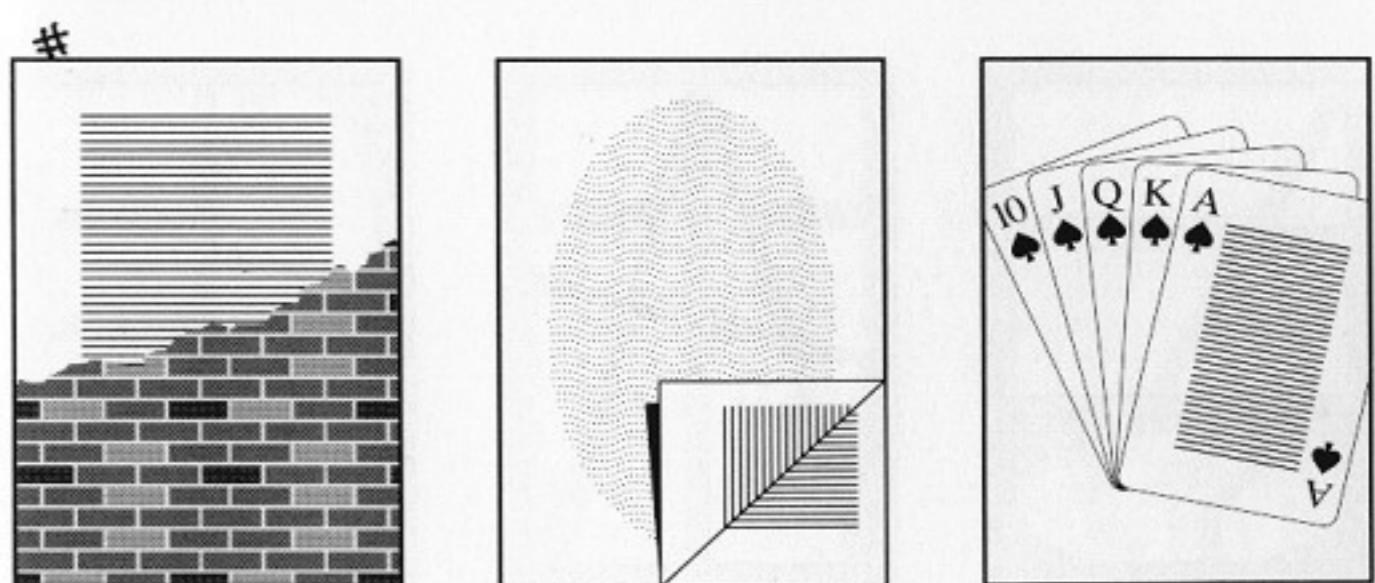
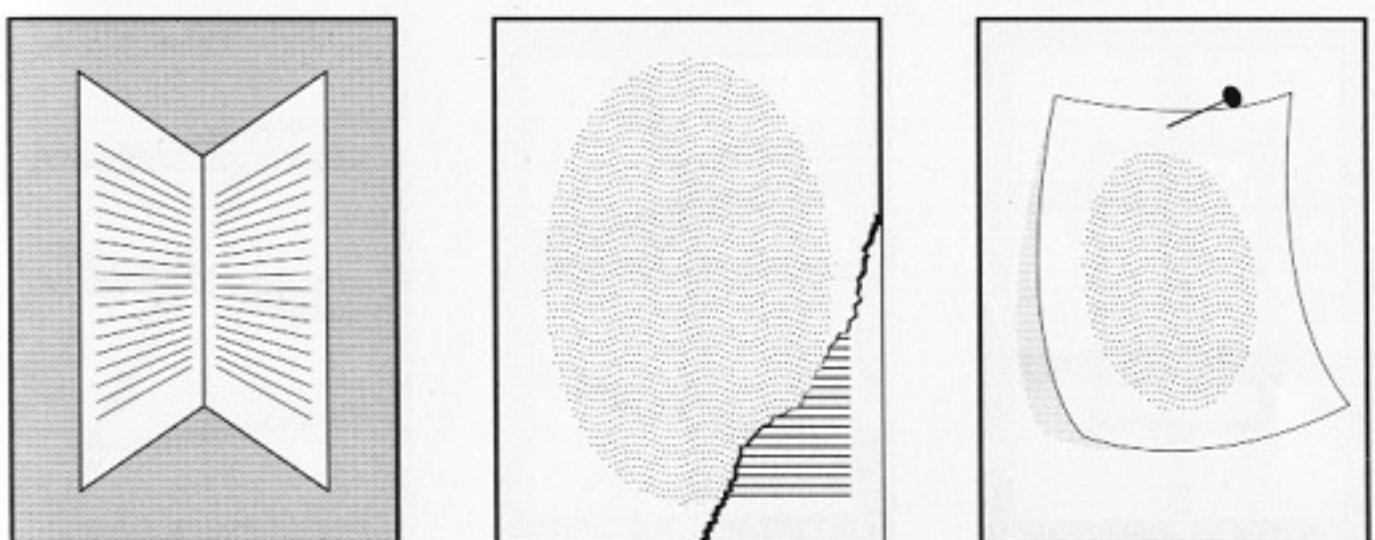
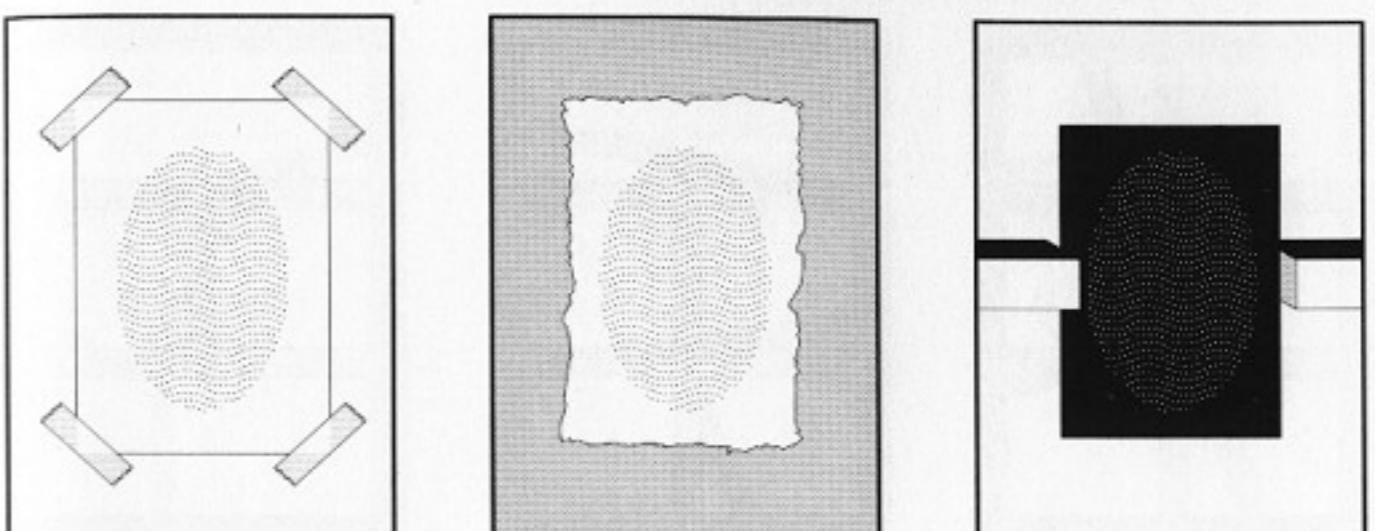
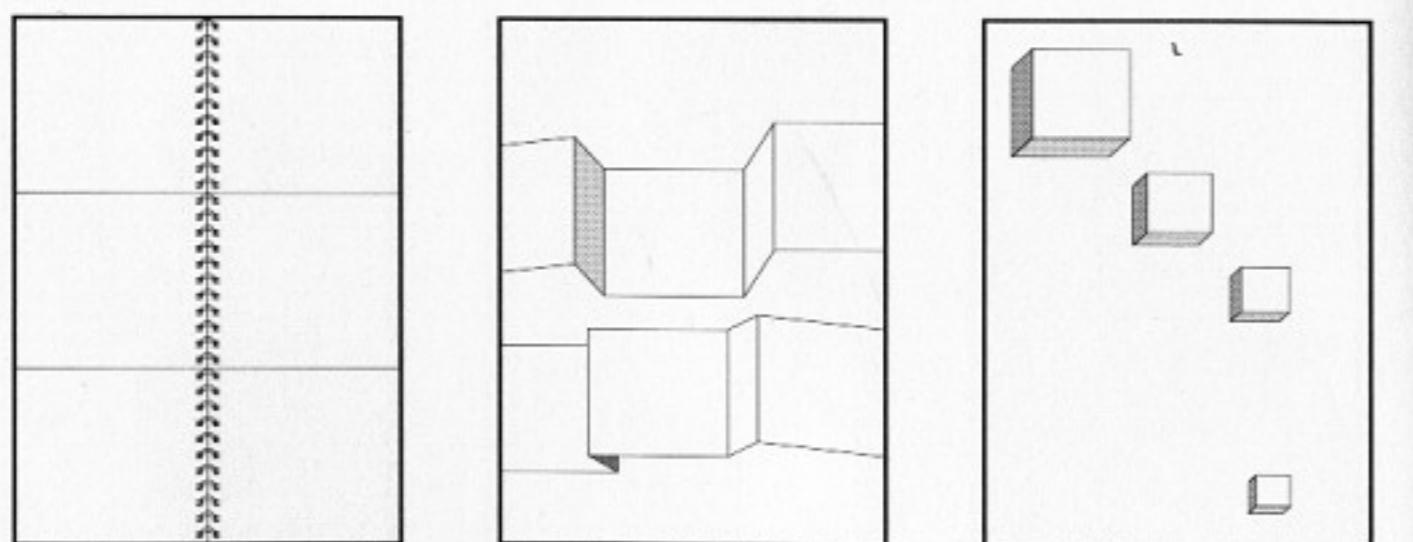
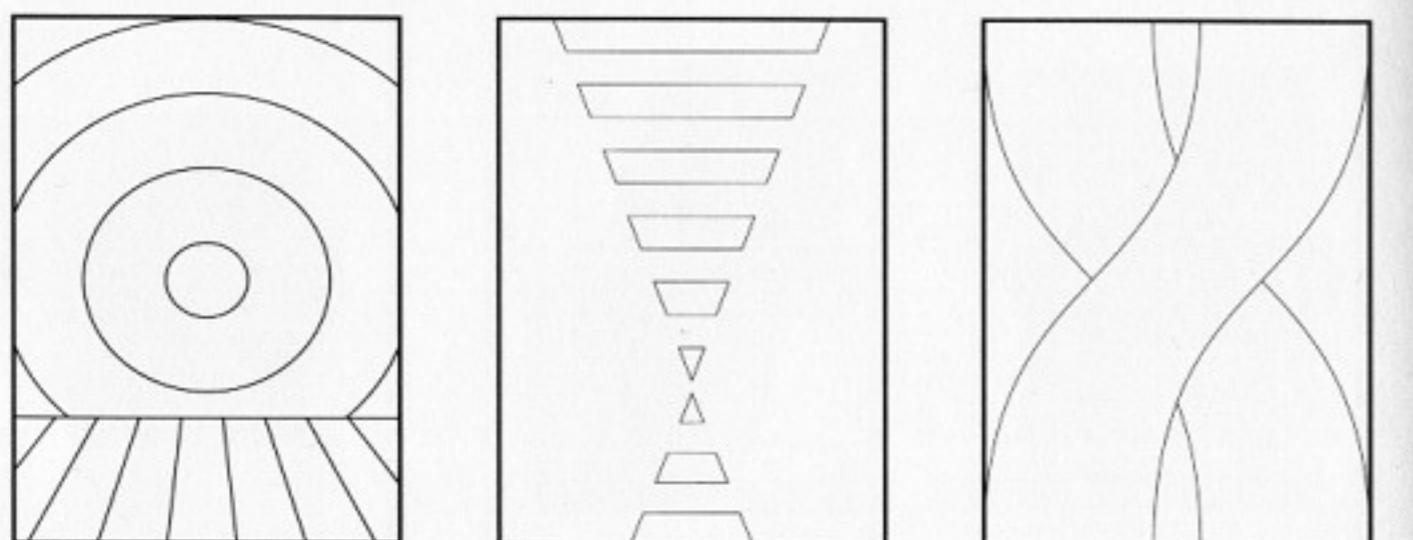
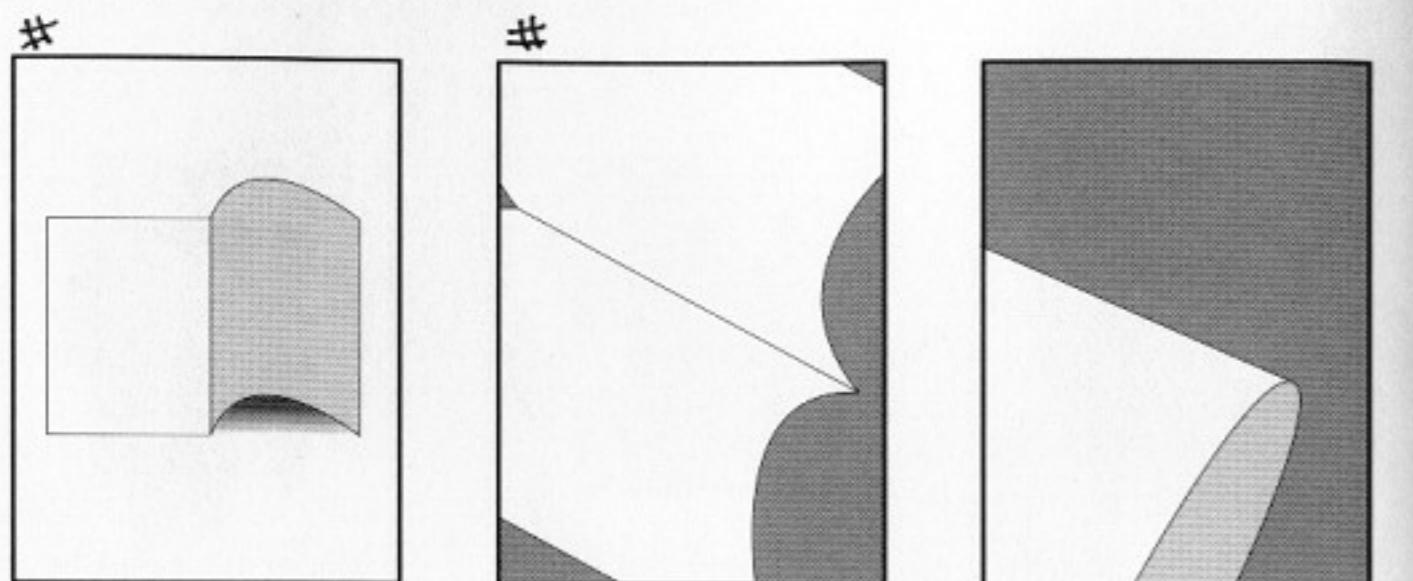
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DIVISION OF PAGE INTO SPHERICAL AND RECTILINEAR FORMS



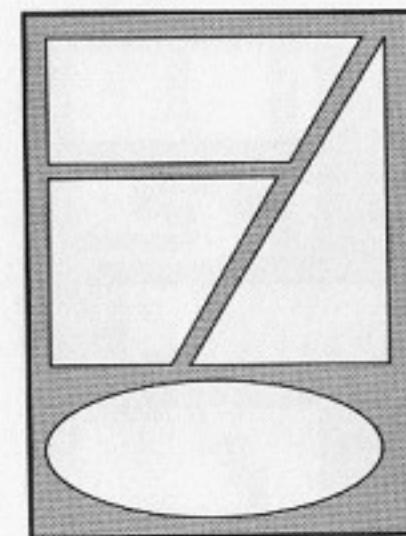
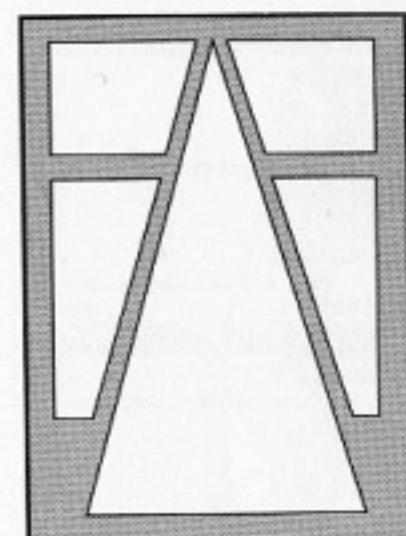
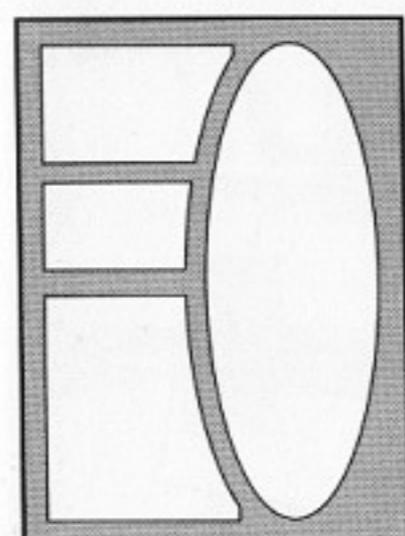
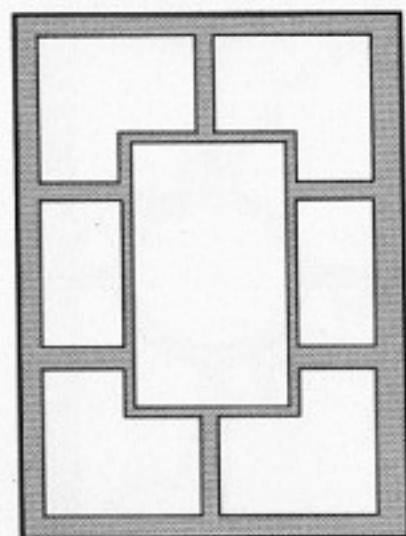
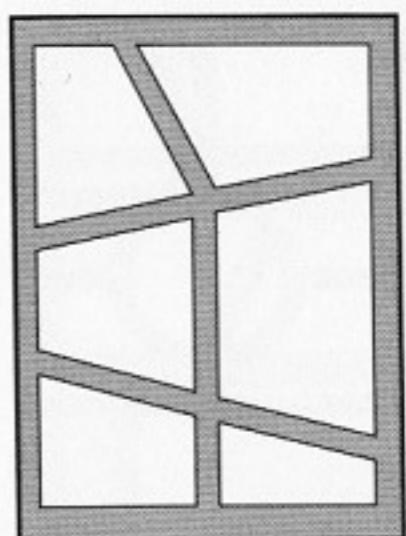
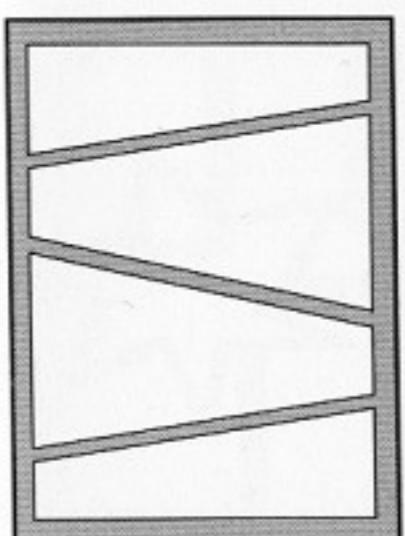
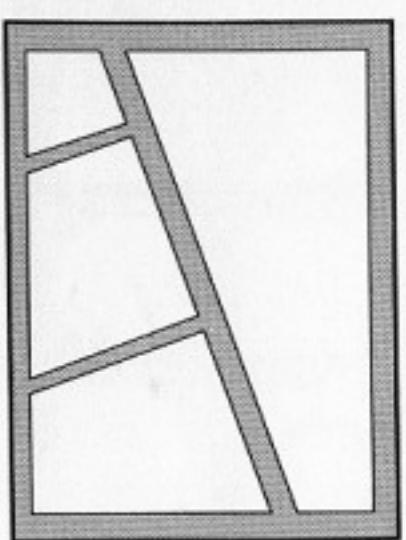
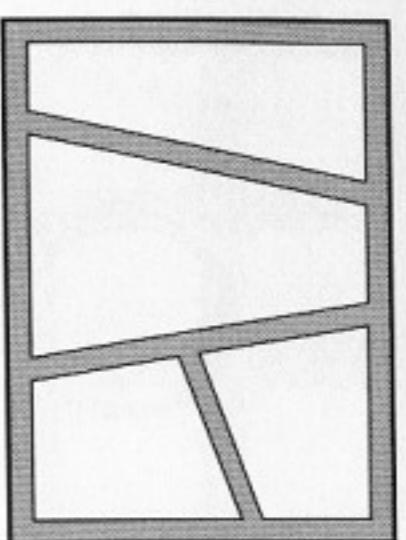
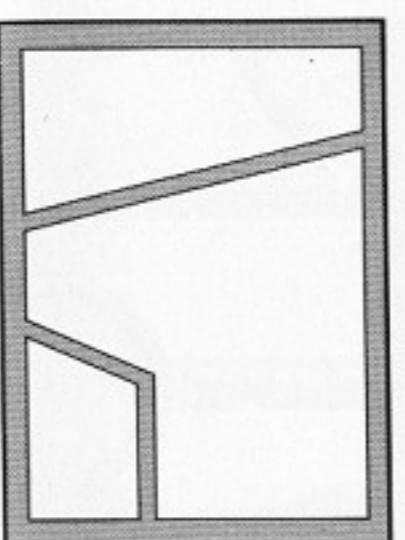
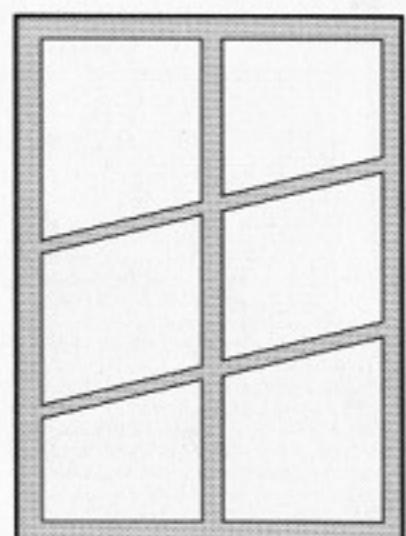
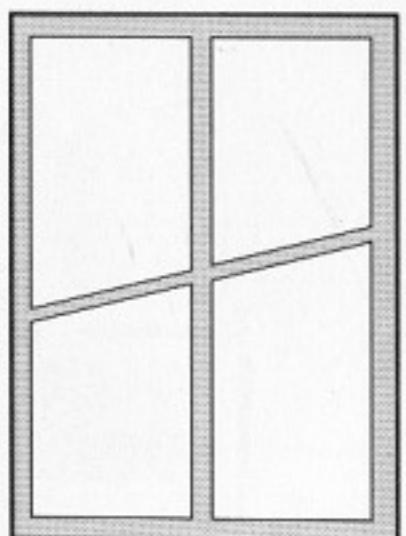
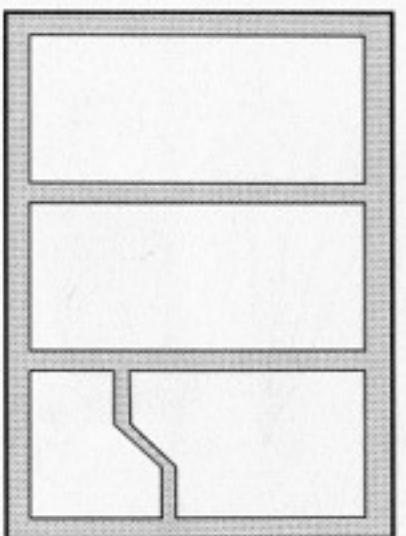
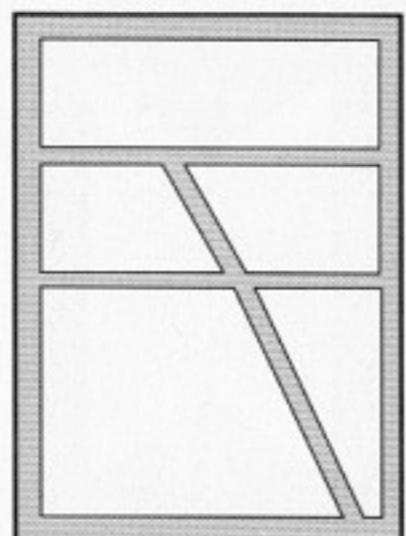
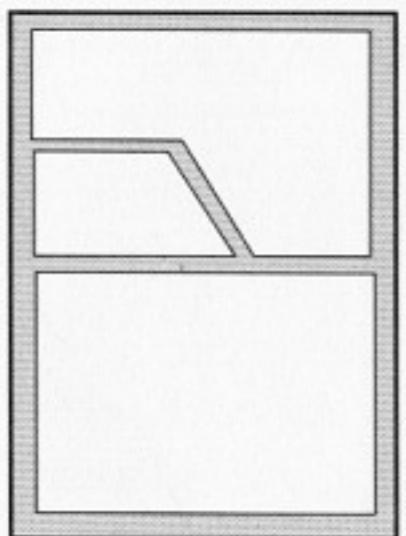
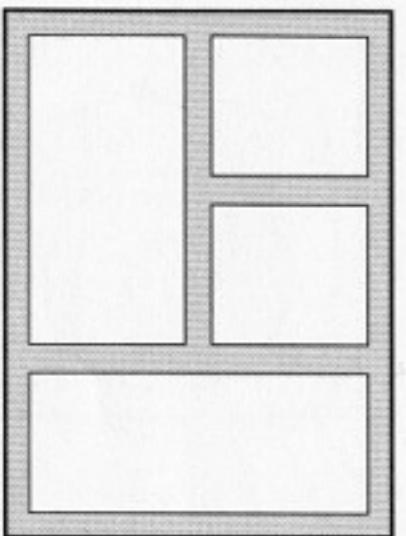
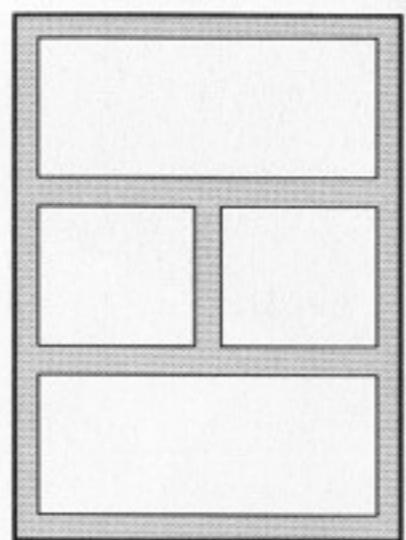
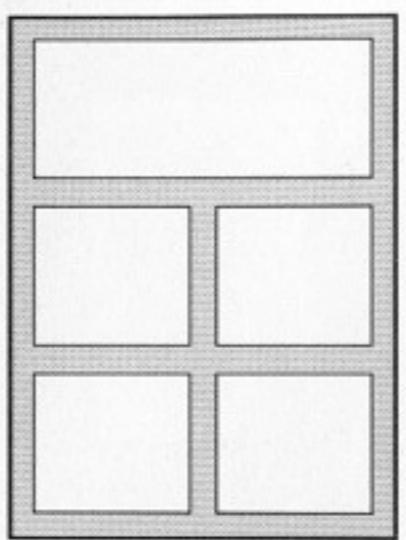
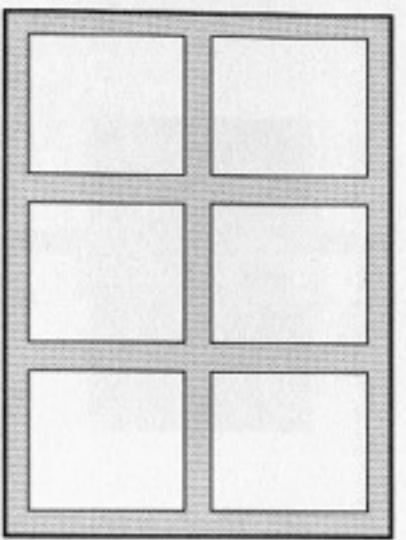
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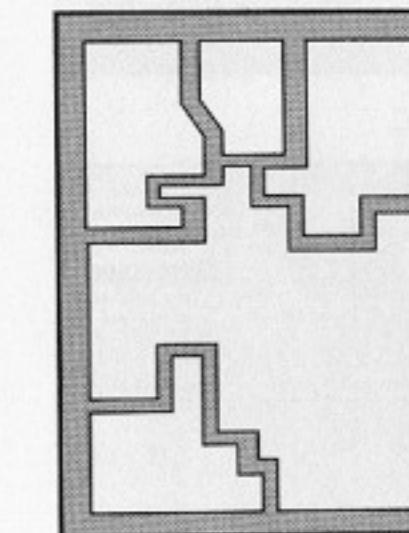
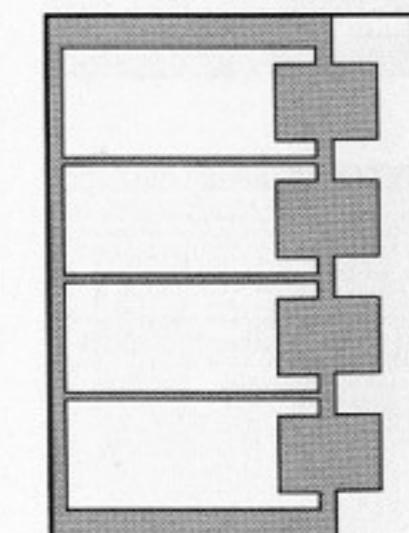
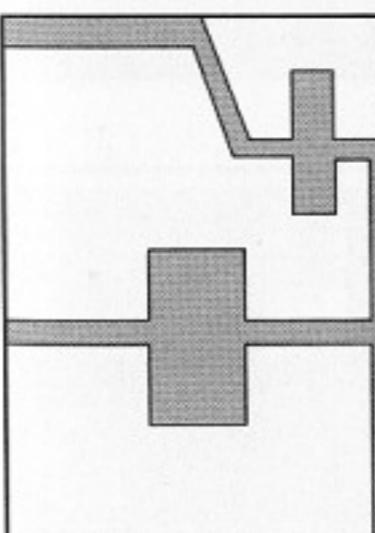
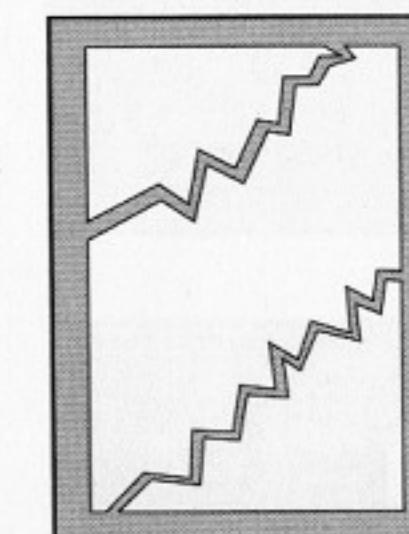
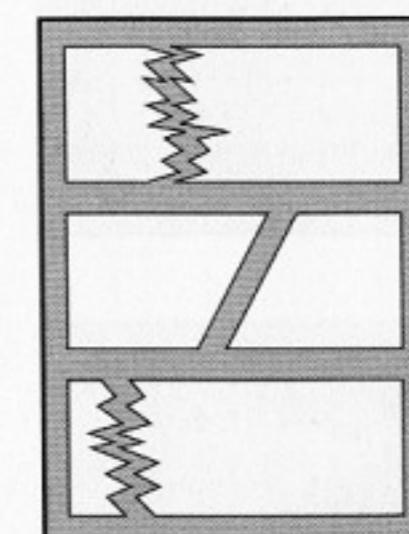
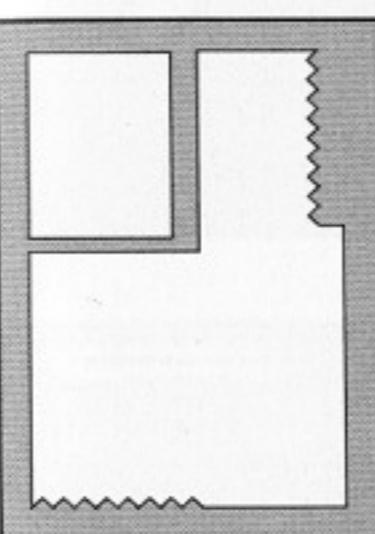
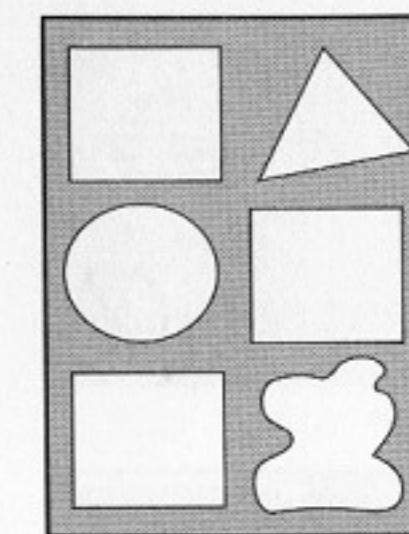
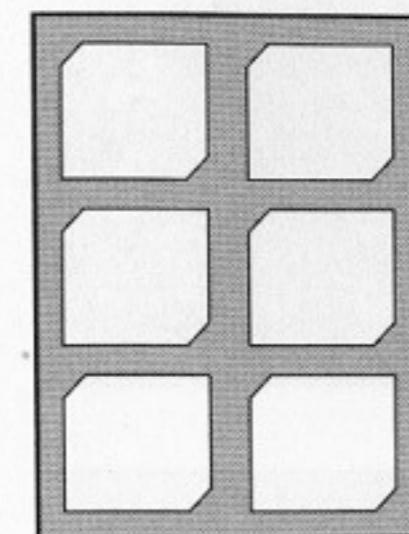
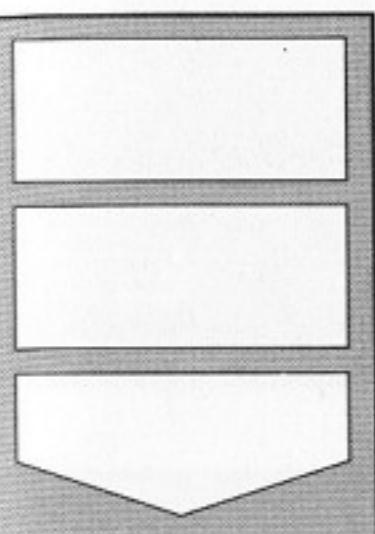
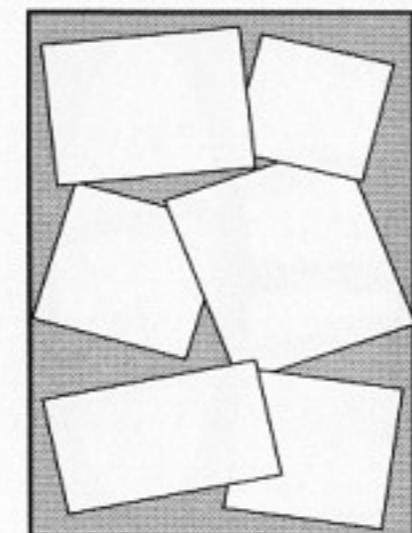
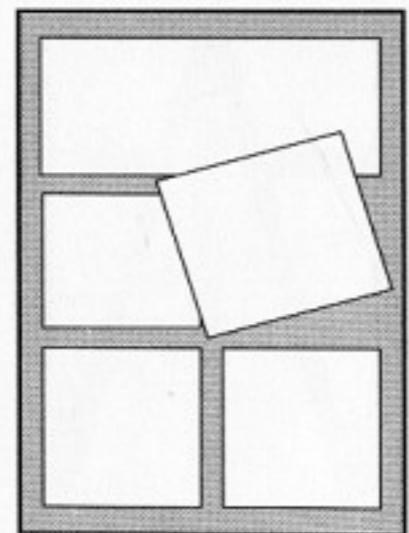
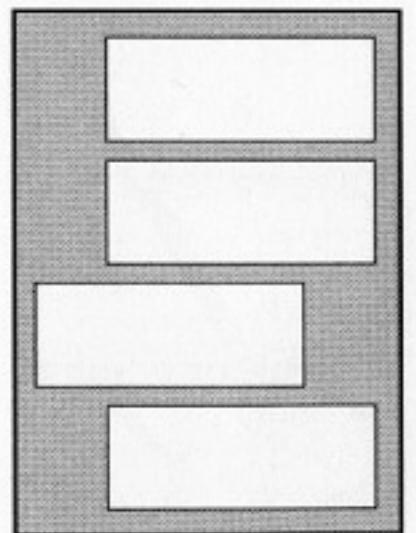
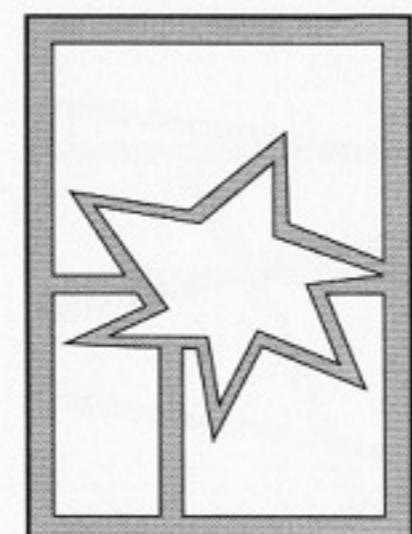
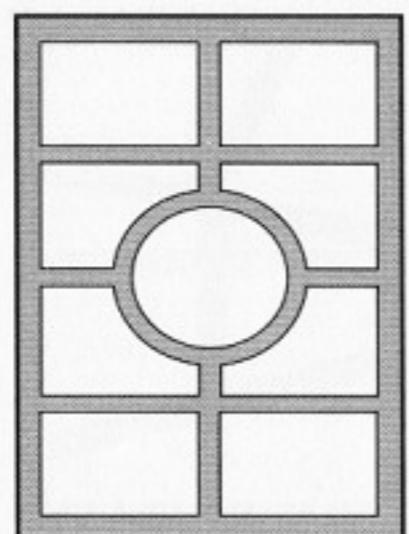
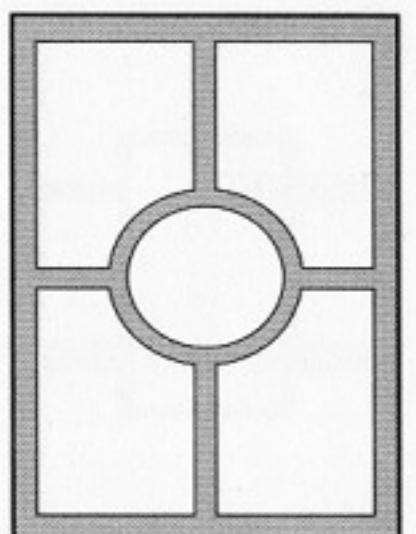
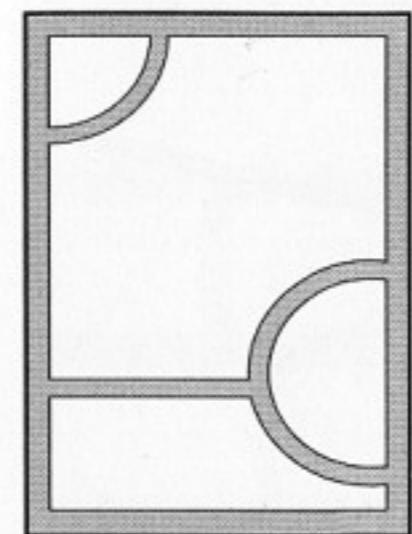
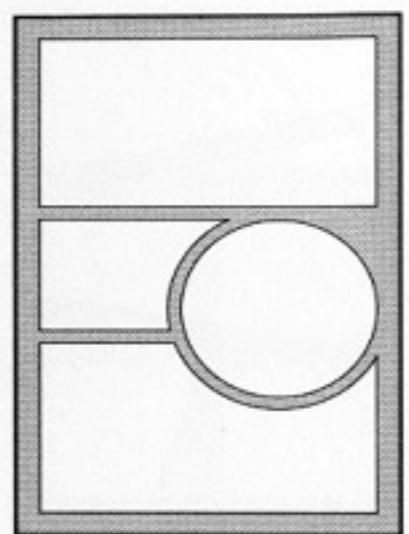
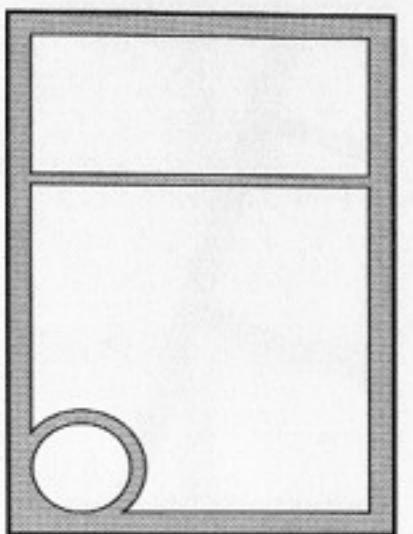
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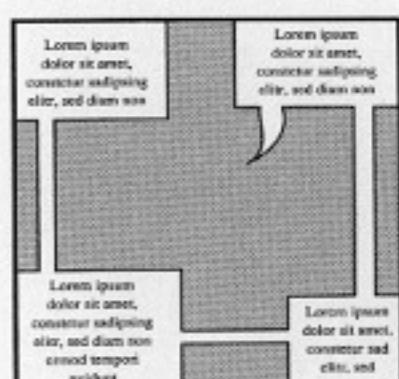
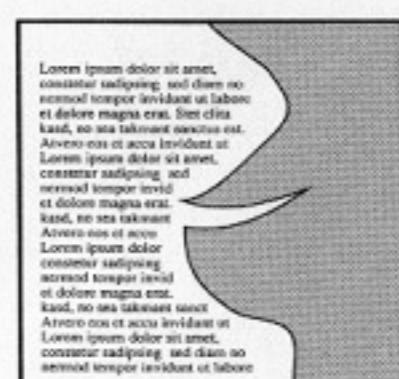
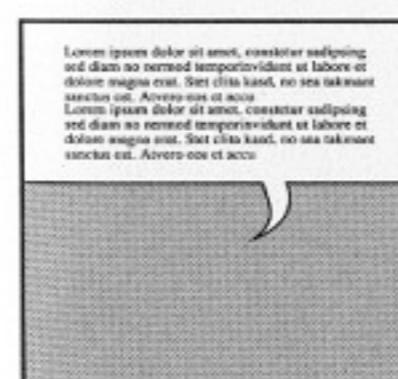
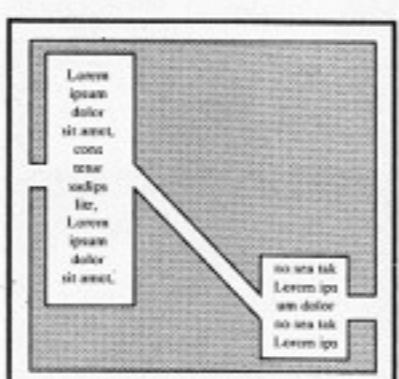
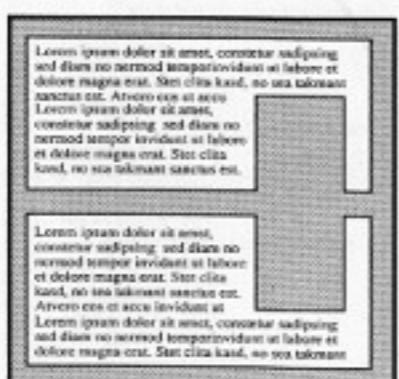
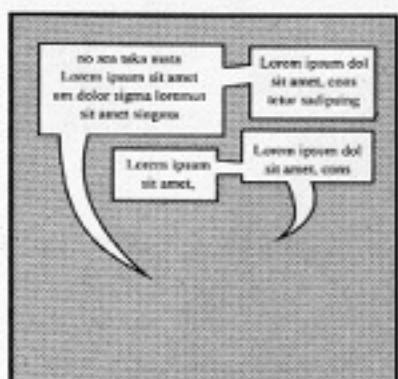
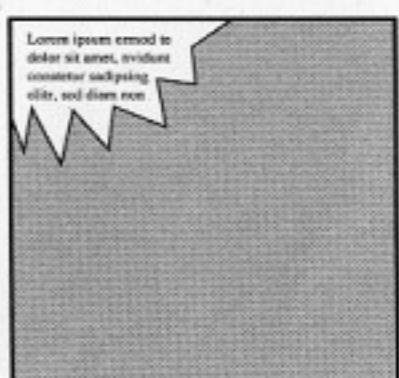
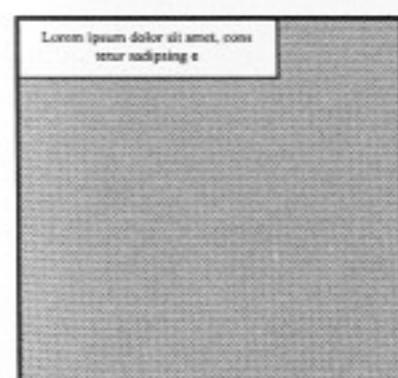
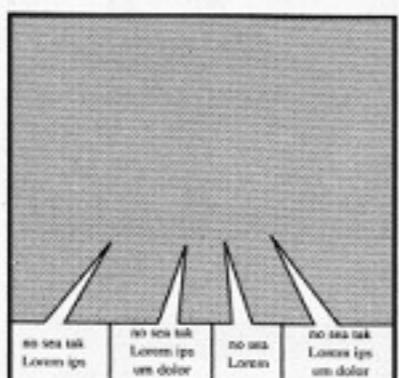
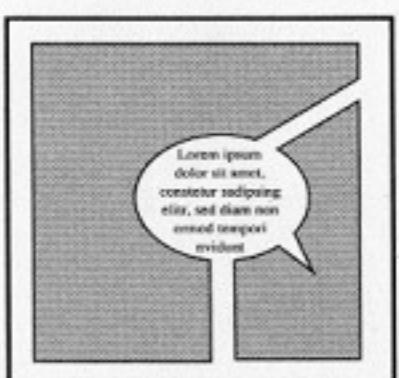
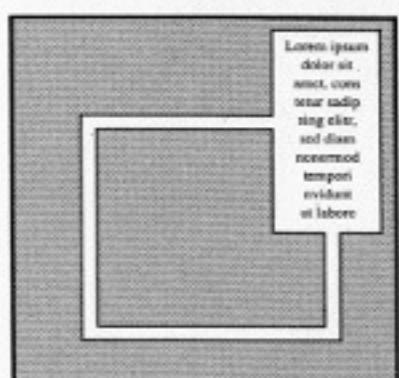
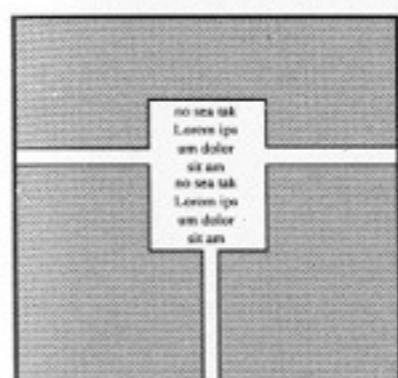
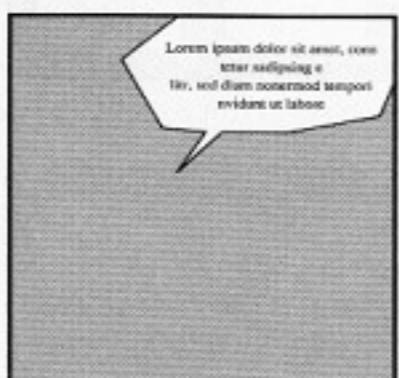
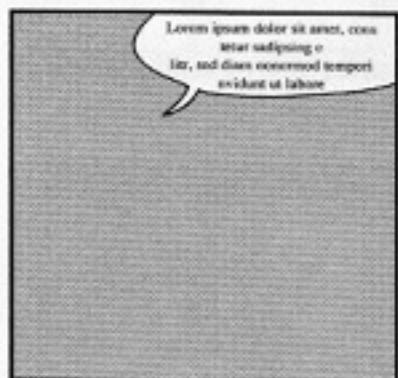
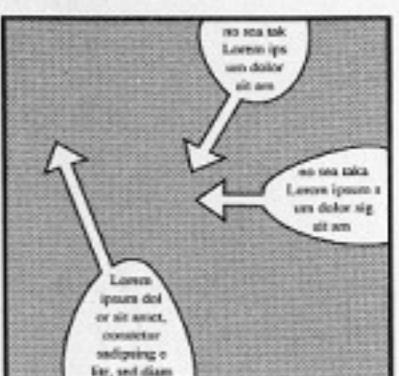
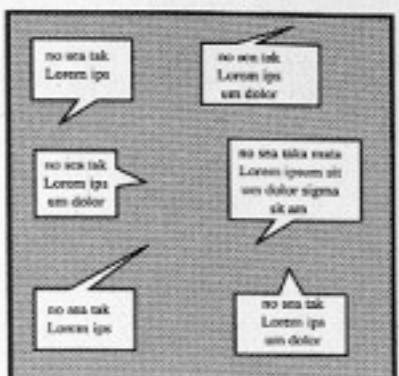
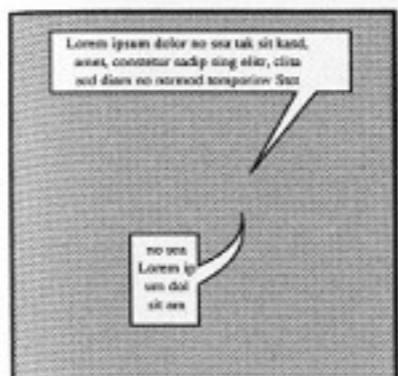
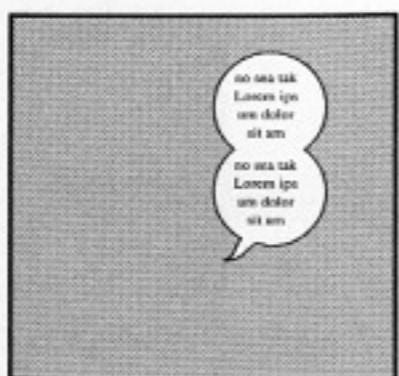
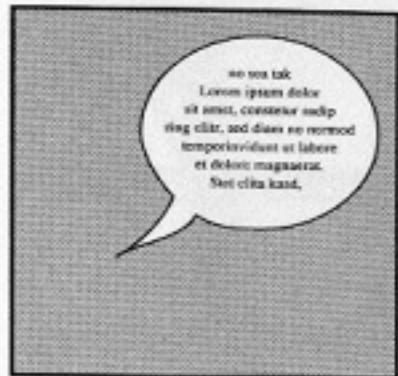
COMIC BOOK LAYOUT SCHEMES #1

COMIC BOOK LAYOUT SCHEMES #2



COMIC BOOK LAYOUT SCHEMES #3

COMIC BOOK LAYOUT SCHEMES #4



COMIC CAPTIONING SYSTEMS #1

COMIC CAPTIONING SYSTEMS #2



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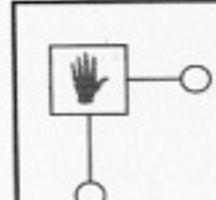
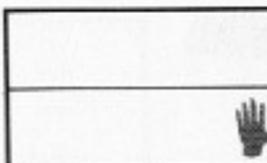
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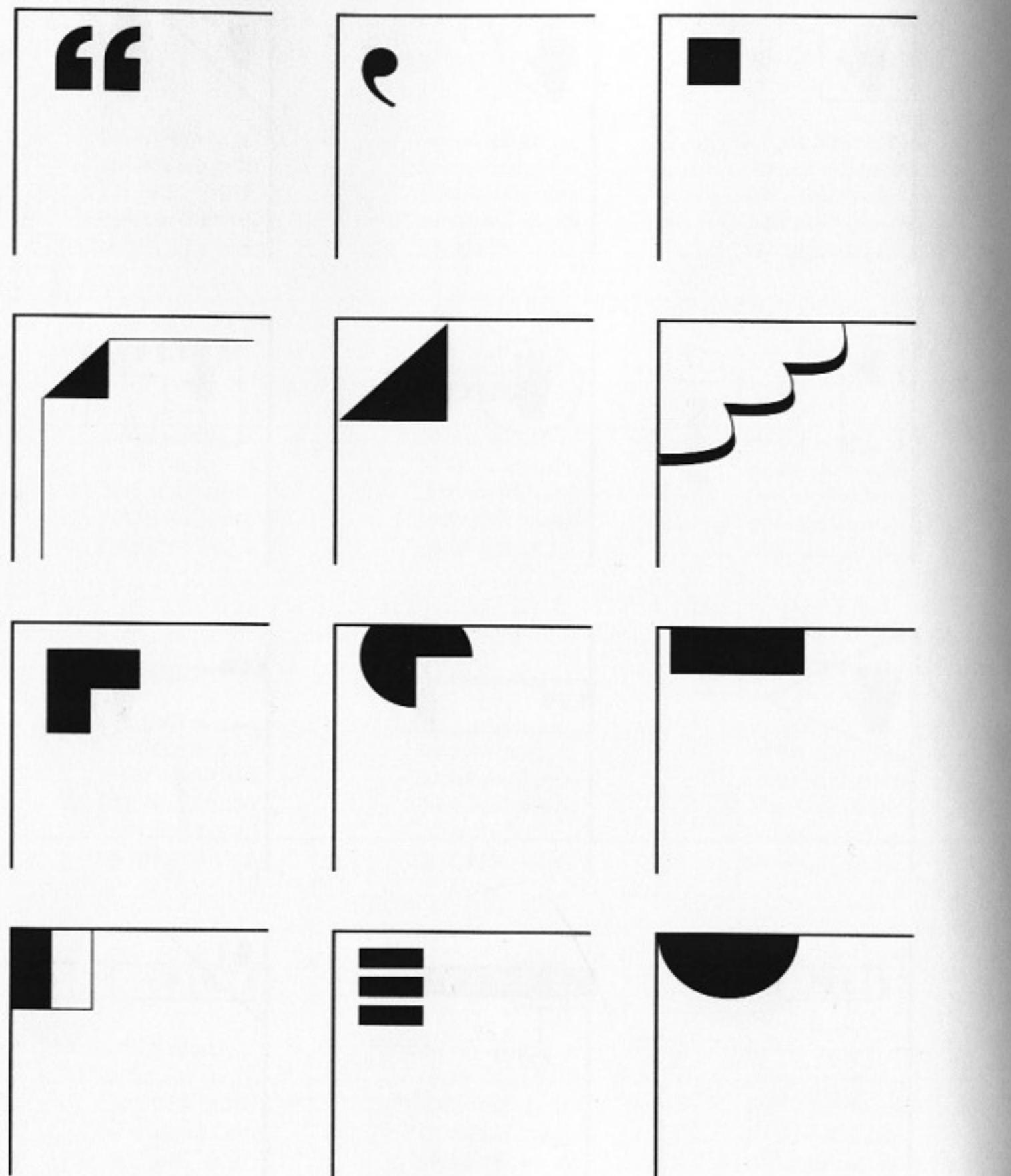
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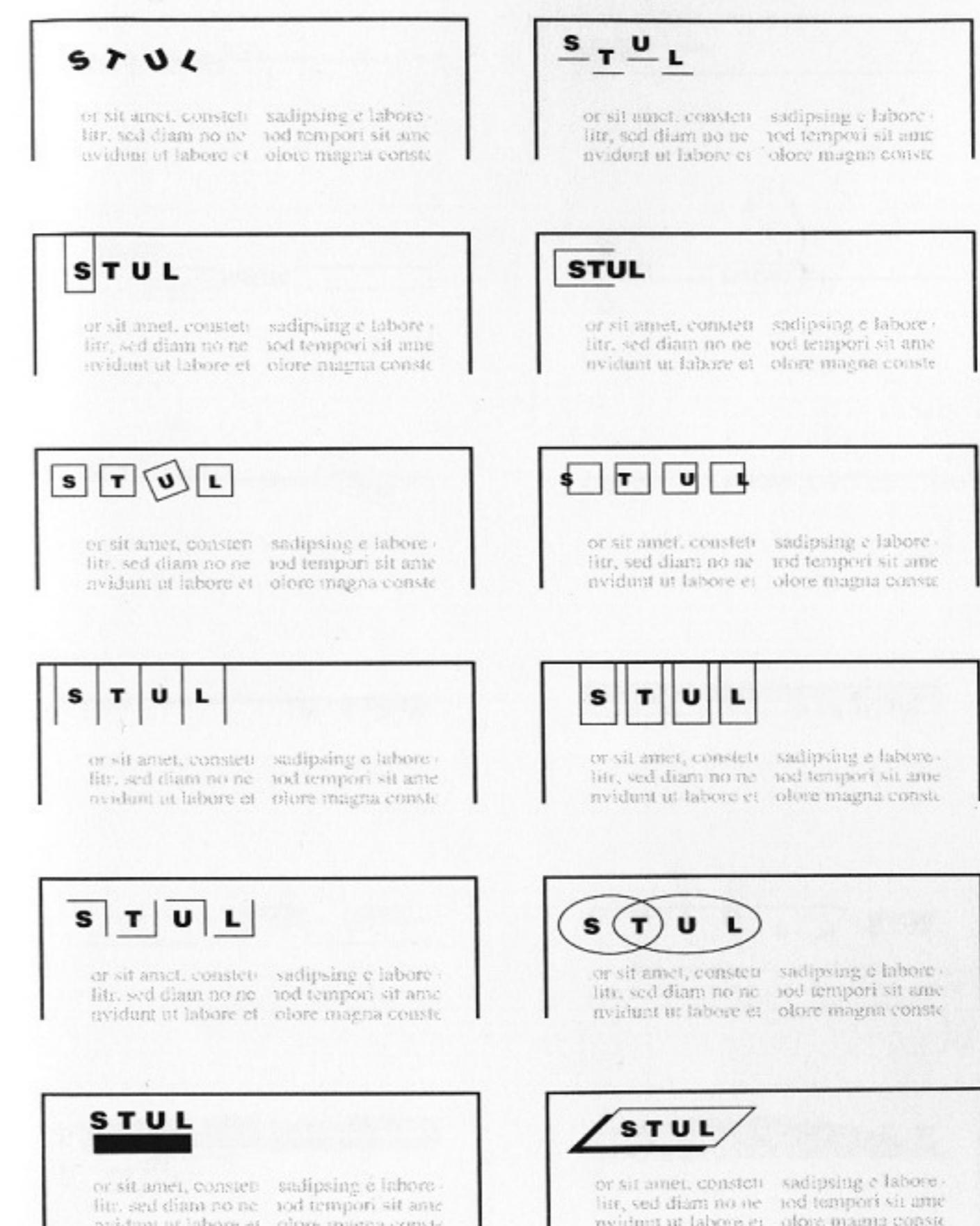
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VISUAL ENTRY POINTS #2



KICKER DEVICES #1

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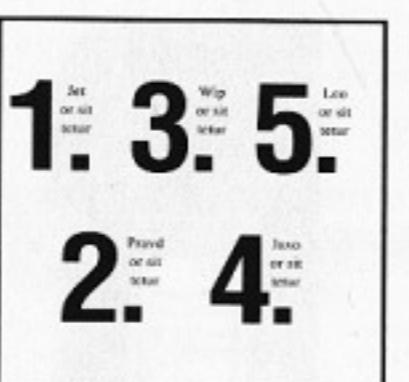
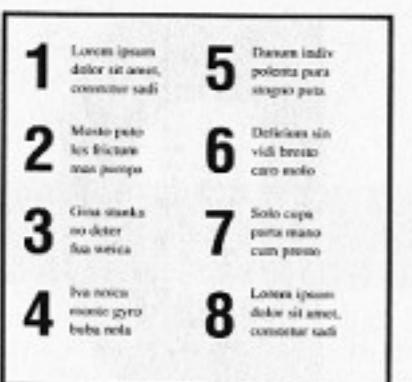
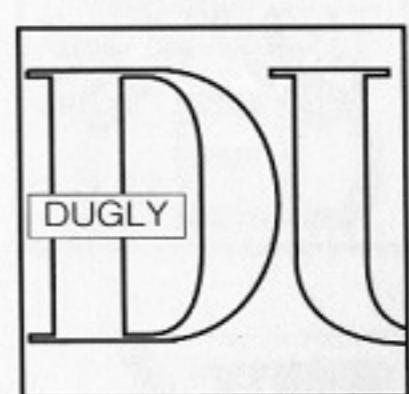
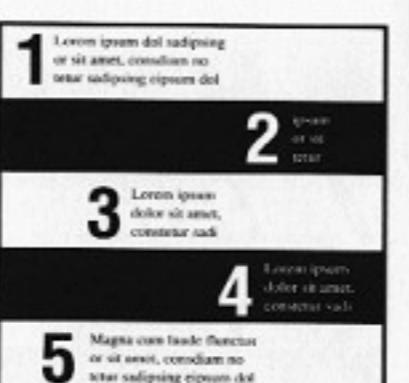
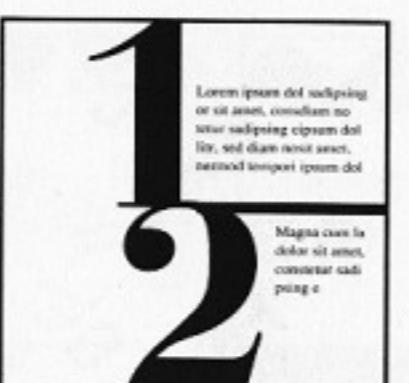
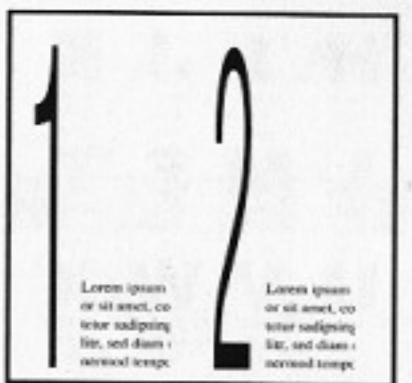
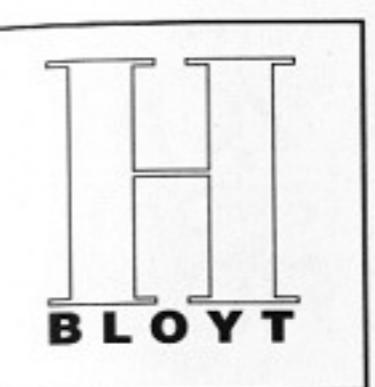
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ORIENTING ON PAGE WITH NUMBERS

BIG WORDS WITH LITTLE WORDS

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TWO WORDS IN RELATIONSHIP TO ONE ANOTHER

THREE WORDS IN RELATIONSHIP TO ONE ANOTHER

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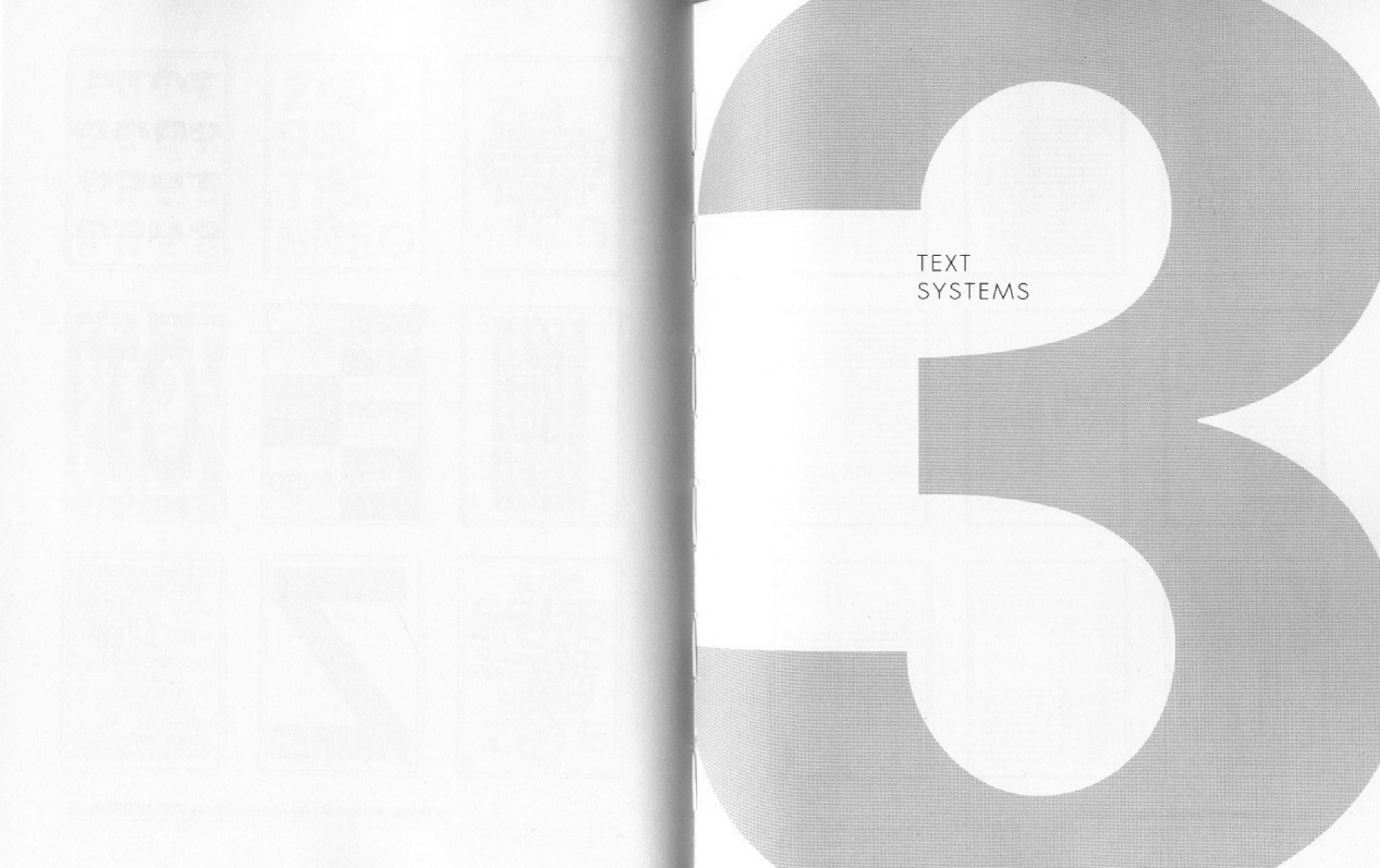
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MULTIPLE WORDS IN RELATIONSHIP TO ONE ANOTHER #1

MULTIPLE WORDS IN RELATIONSHIP TO ONE ANOTHER #2

The background features a minimalist abstract graphic design. It consists of several overlapping geometric shapes: a large dark gray semi-circle at the top, a white circle in the center, a smaller dark gray semi-circle at the bottom, and a dark gray rectangle positioned to the right of the central circle. The overall aesthetic is clean and modern, using only black, white, and shades of gray.

TEXT
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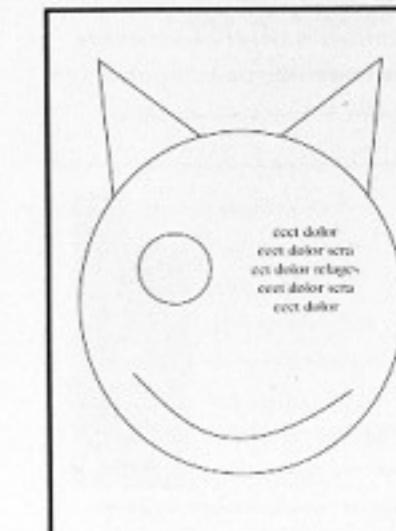
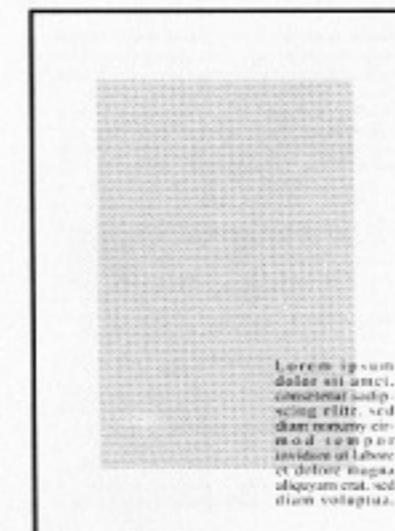
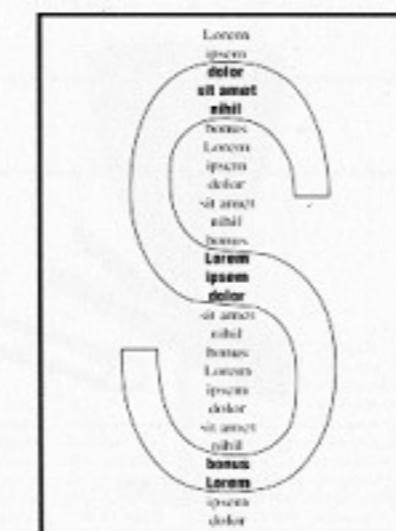
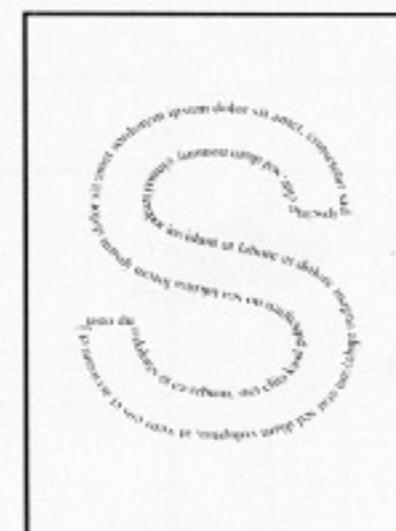
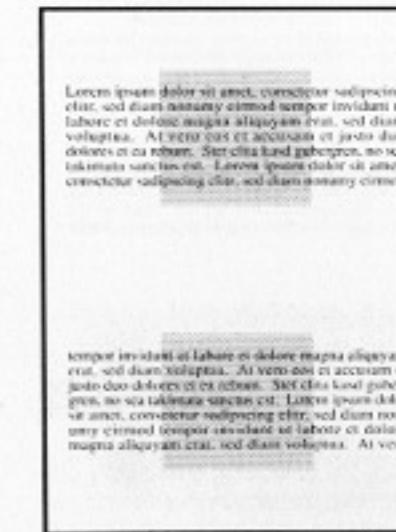
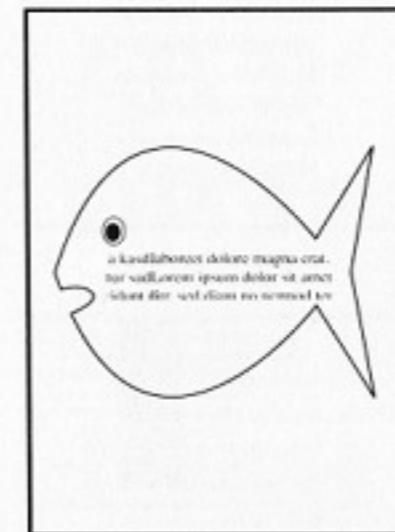
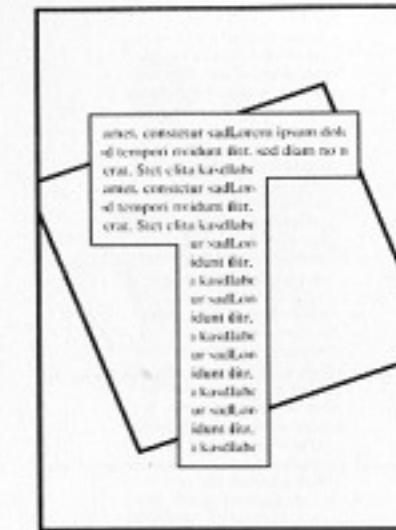
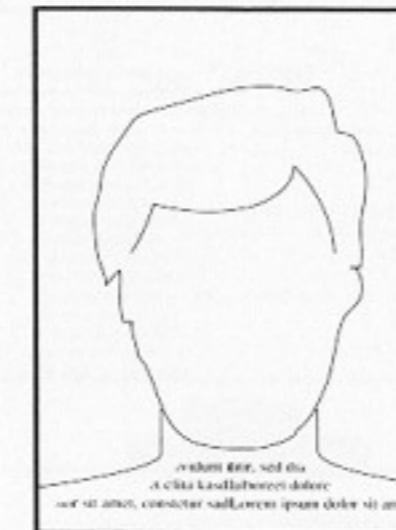
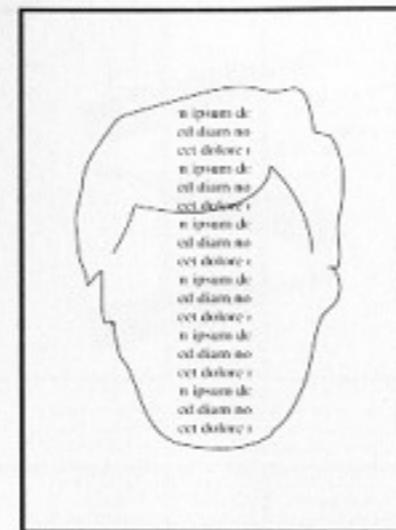
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DECORATIVE TEXT BLOCKS #3



TEXT BLOCKS DEFINING SHAPES #2

TEXT BLOCKS ON SHAPES

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TEXT ON TEXT

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TEXT SYSTEMS

BEGINNING TEXT DEVICES #1

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INITIAL CAPS #2

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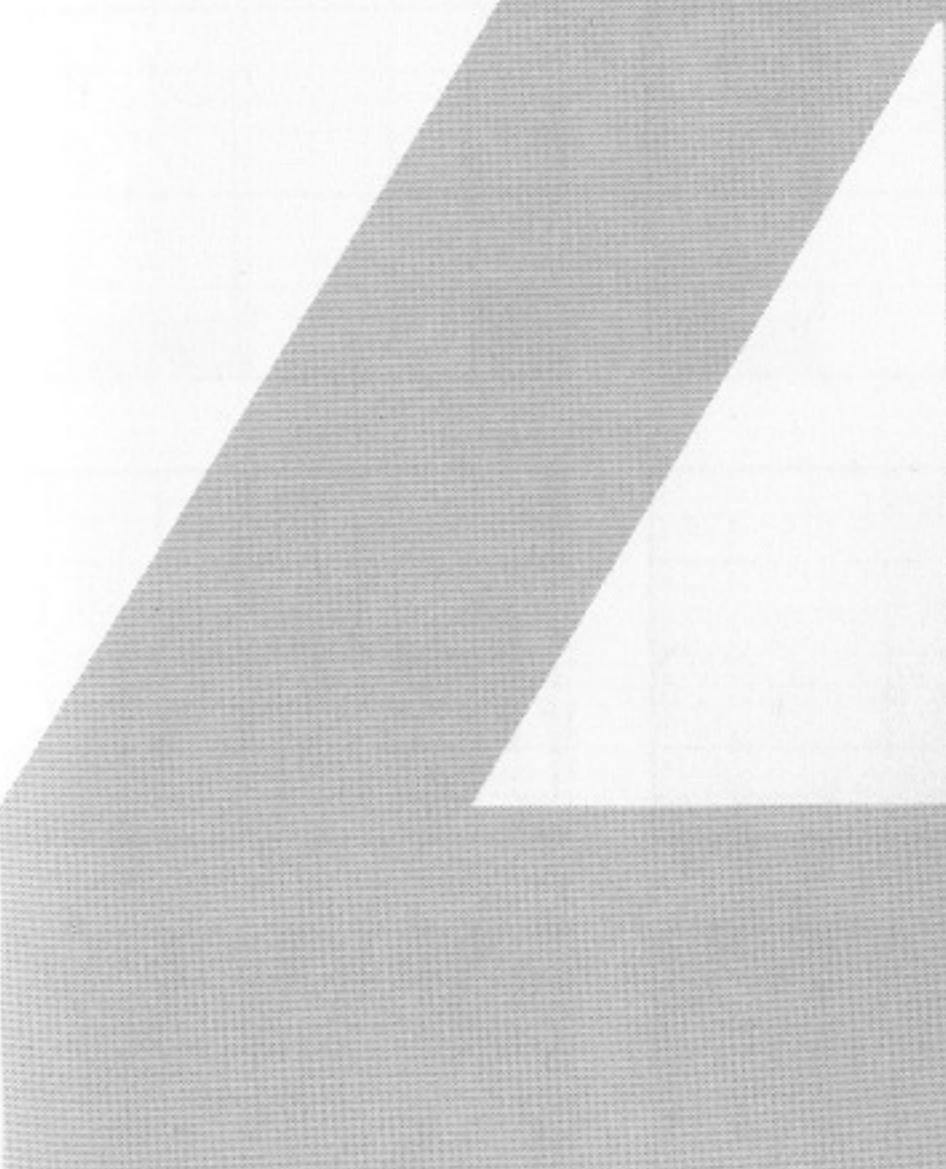
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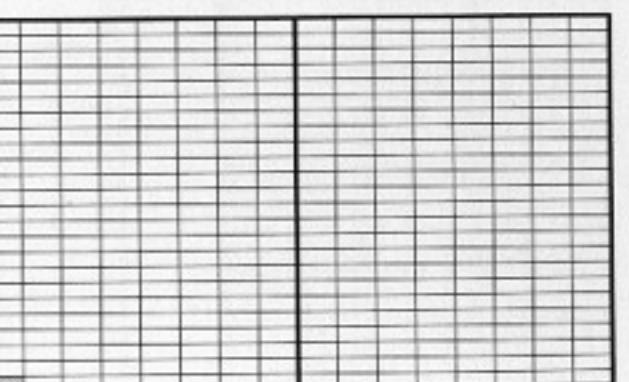
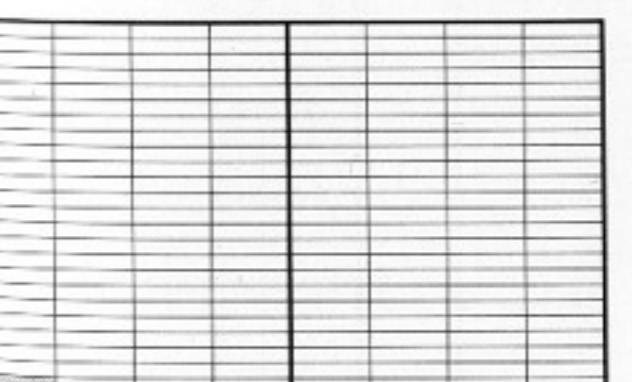
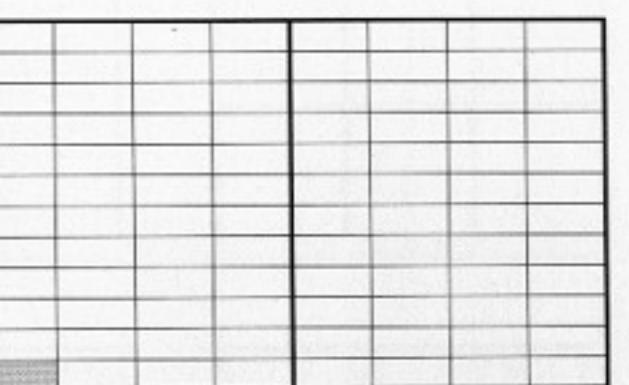
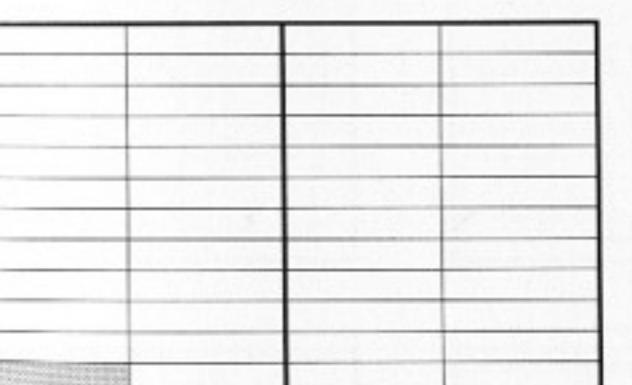
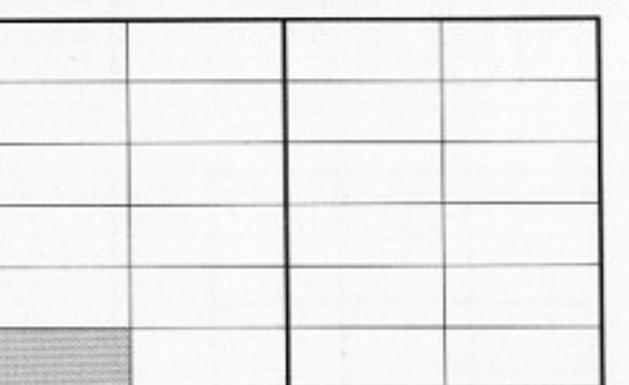
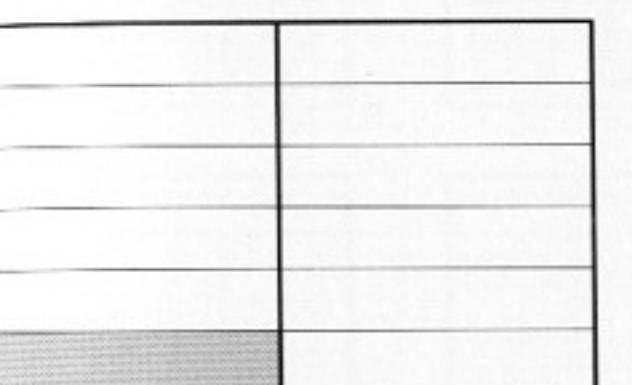
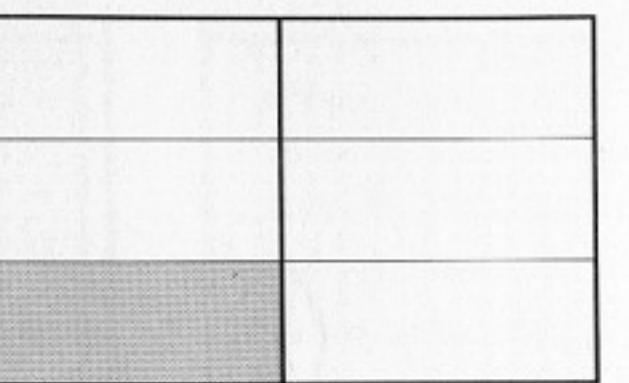
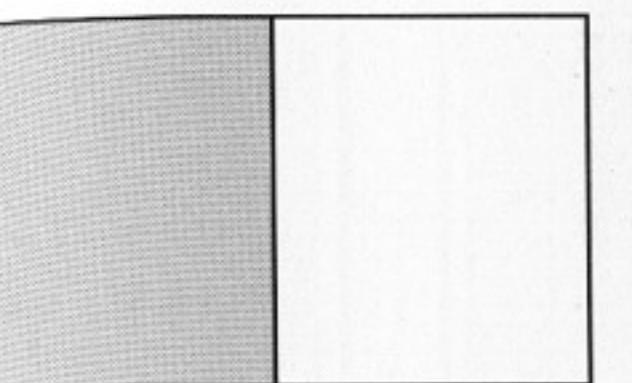
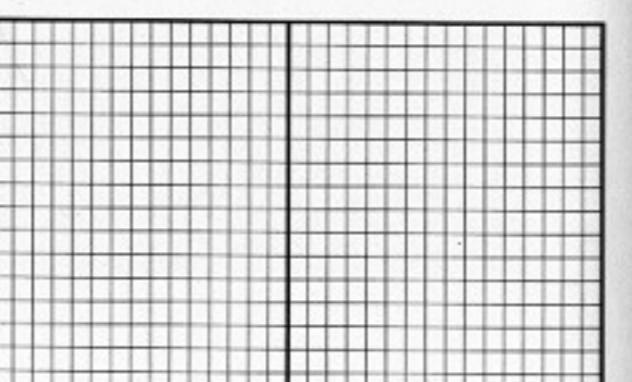
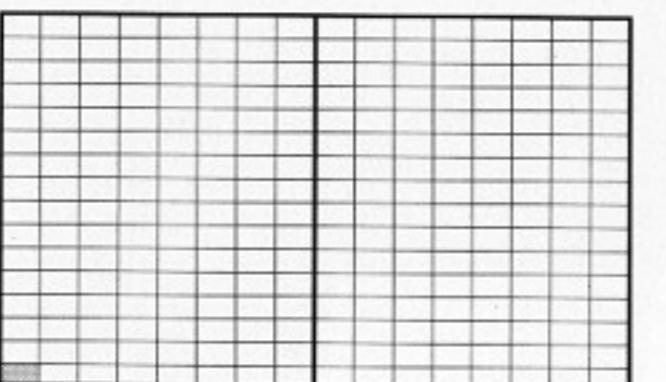
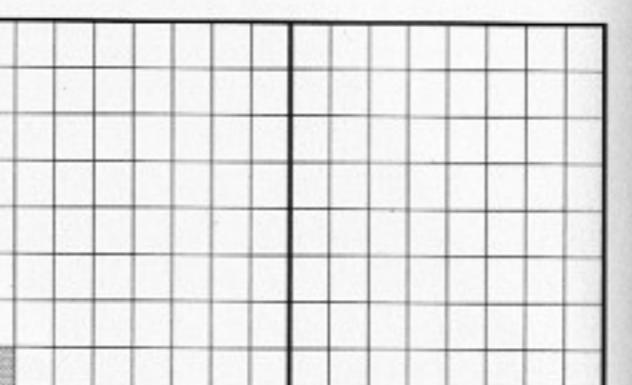
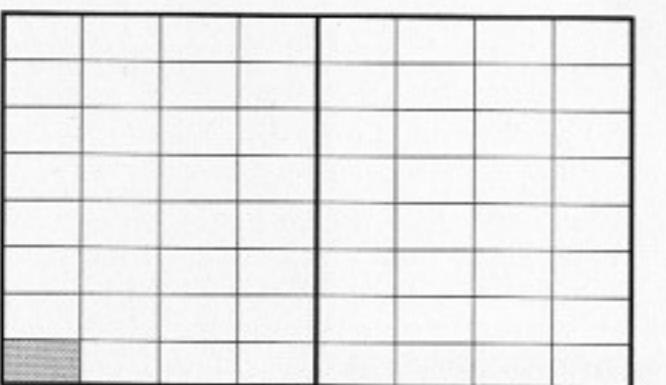
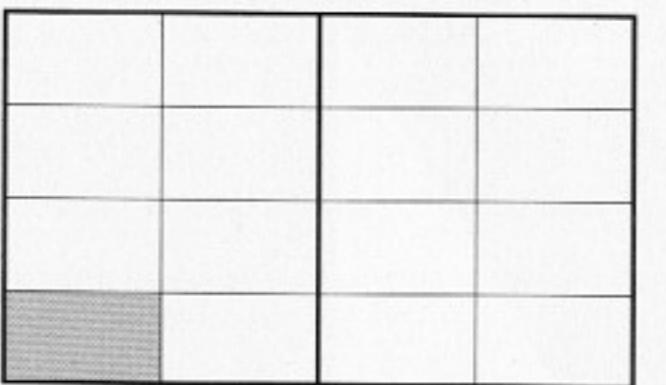
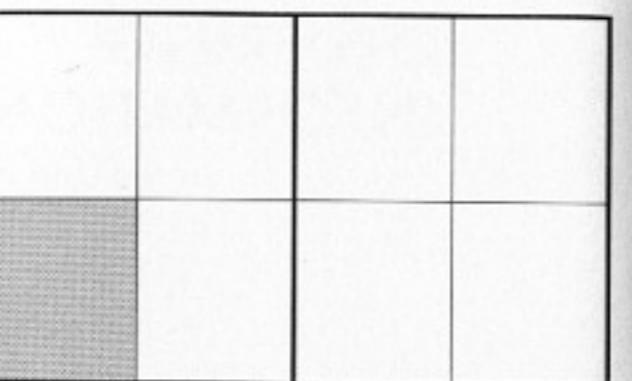
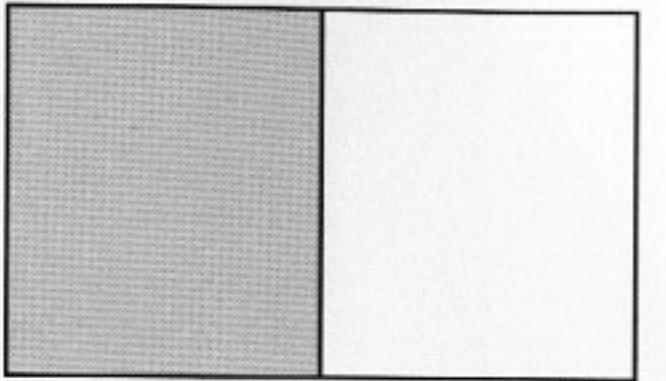
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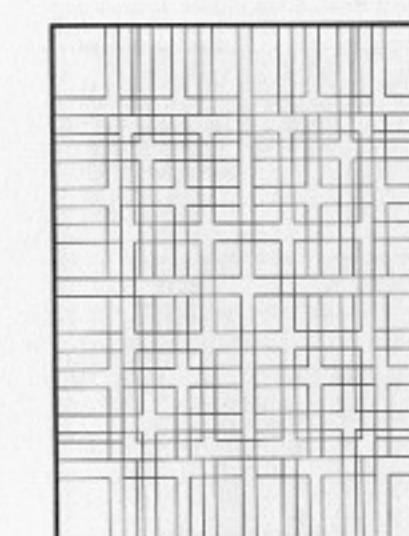
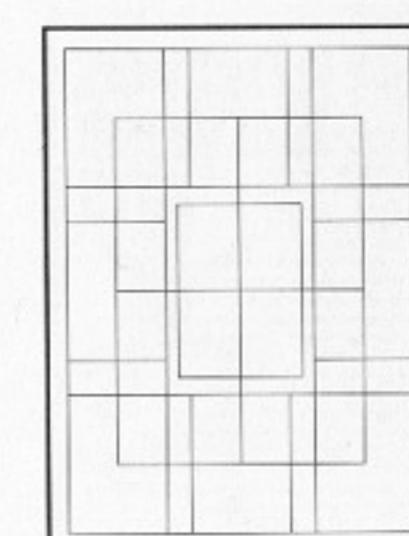
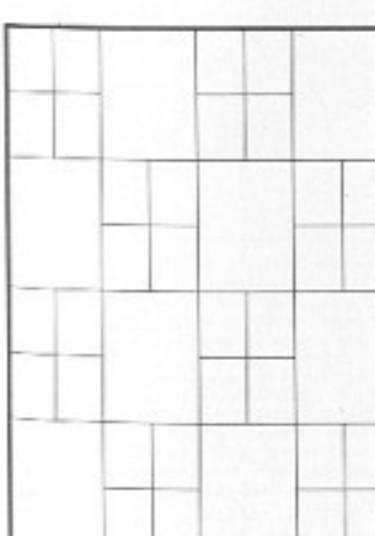
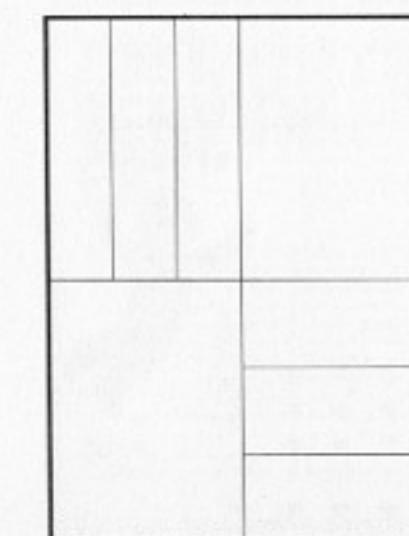
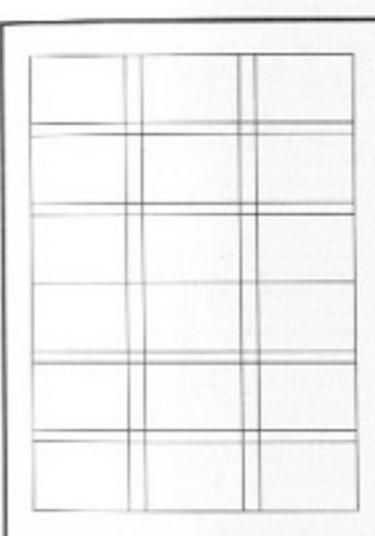
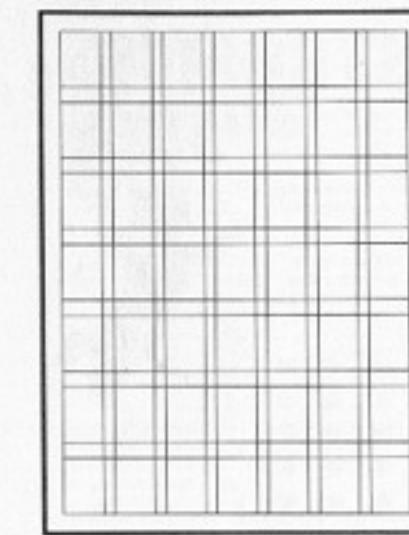
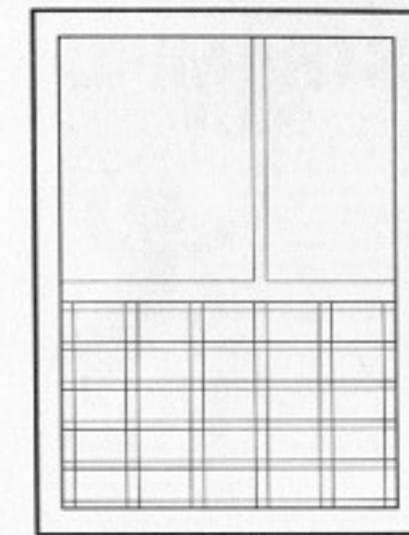
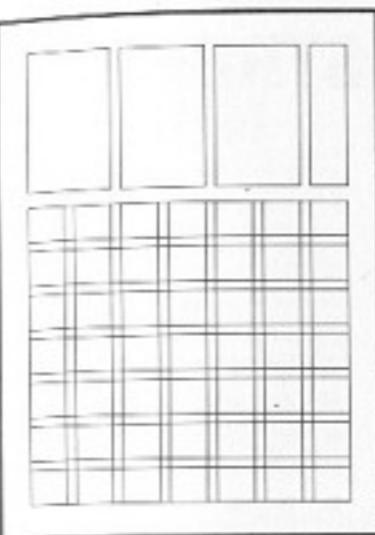
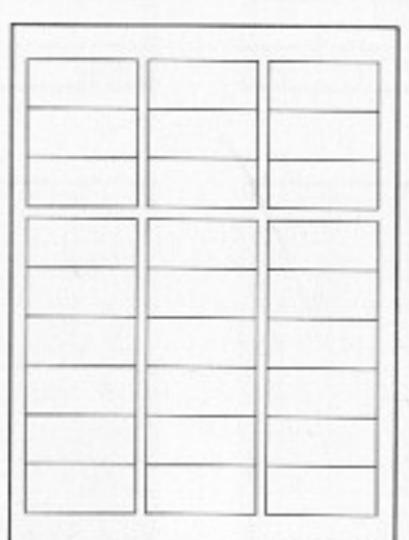
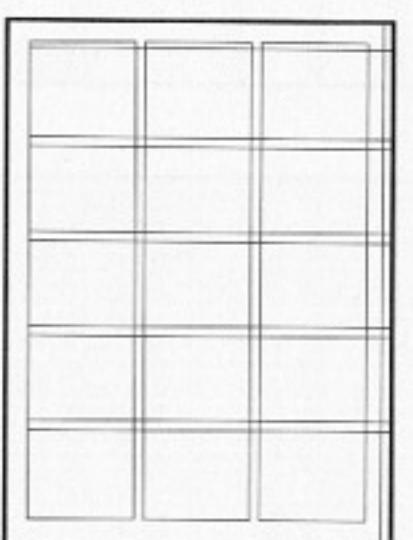
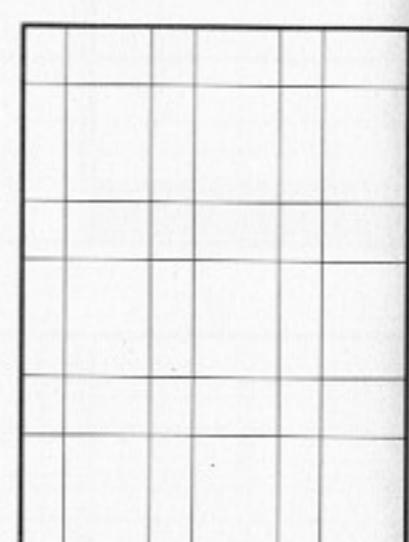
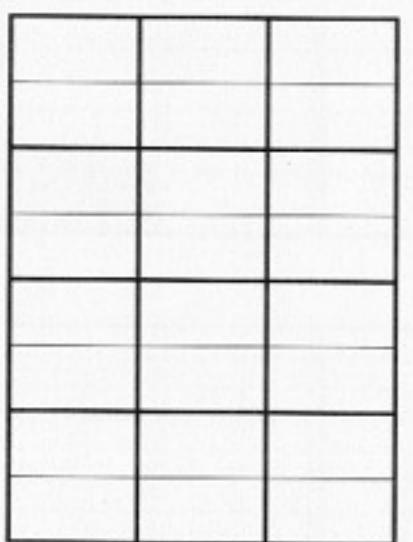
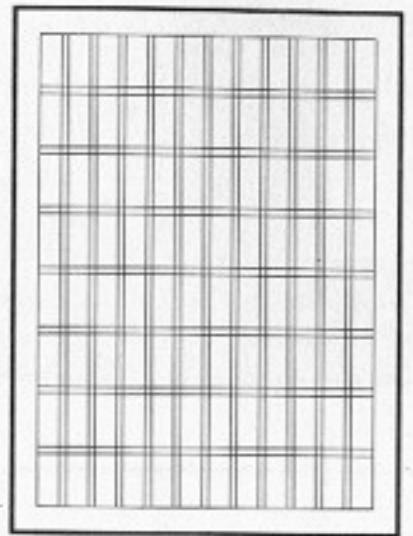
ORDERING
INFORMATION





GRIDS #1

GRIDS #2



GRIDS #3

GRIDS #4



ESTABLISHING HIERARCHY WITH GRAY TONES

HAIRLINE PLACEMENT VARIATIONS

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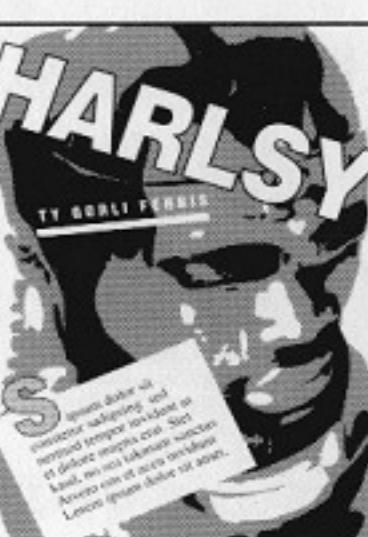
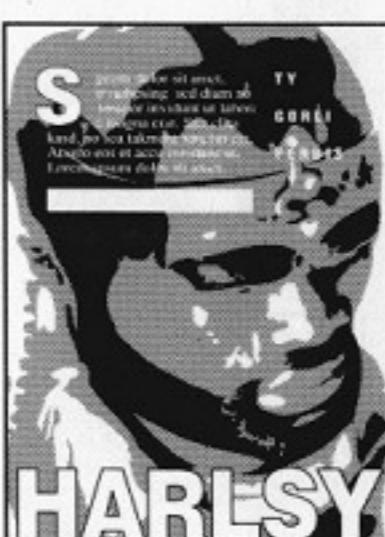
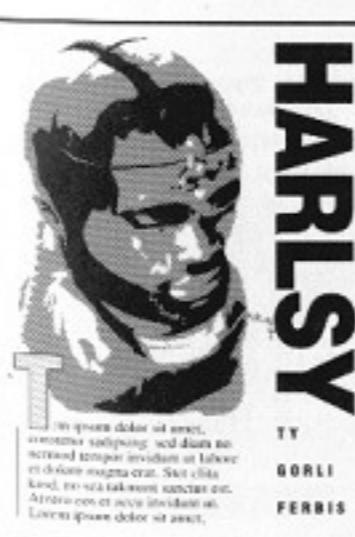
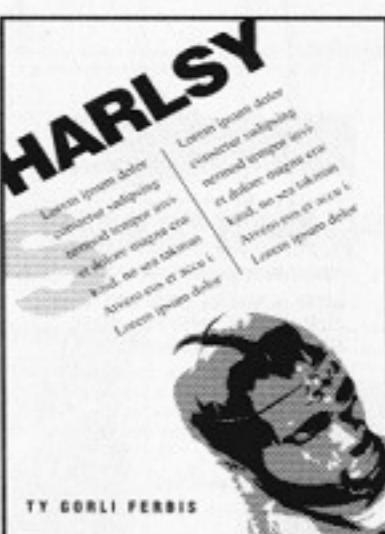
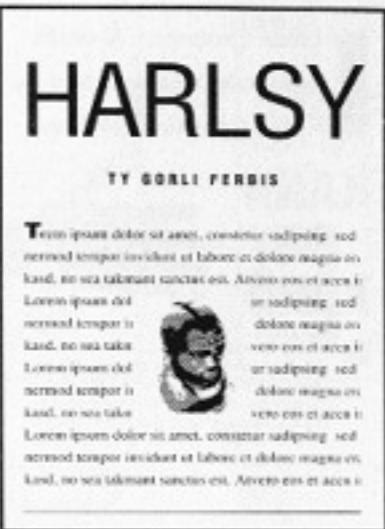
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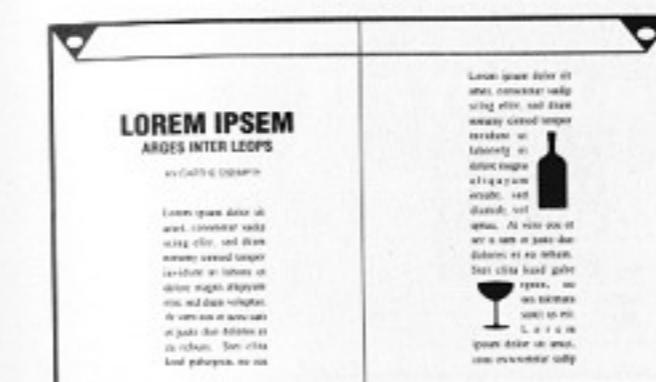
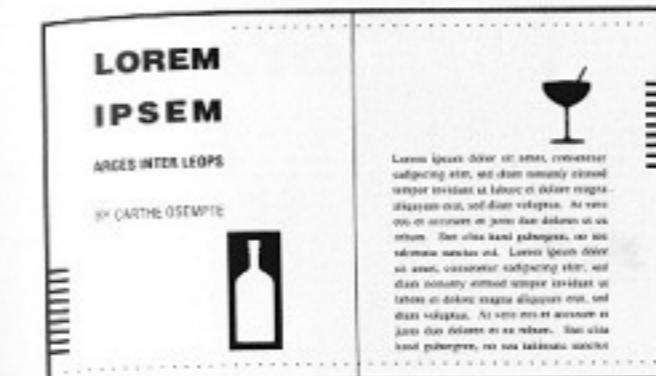
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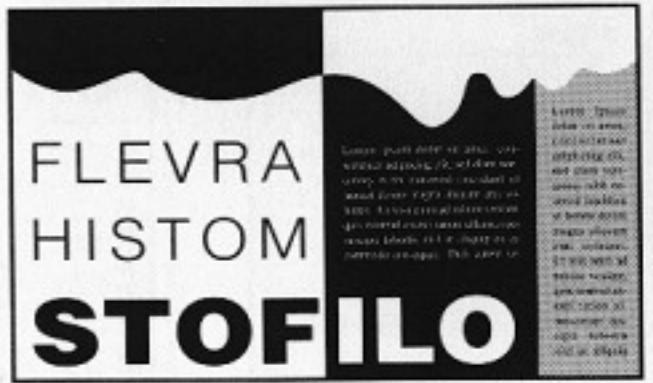
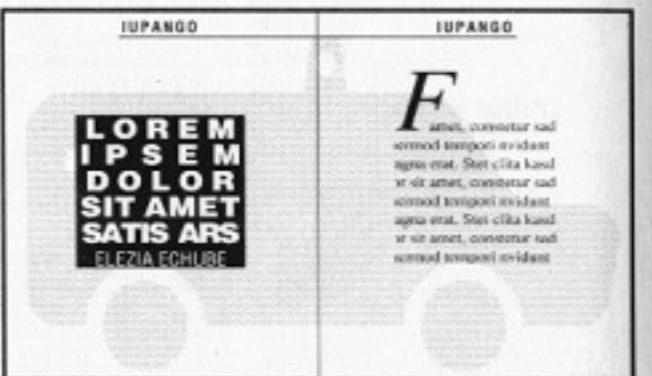
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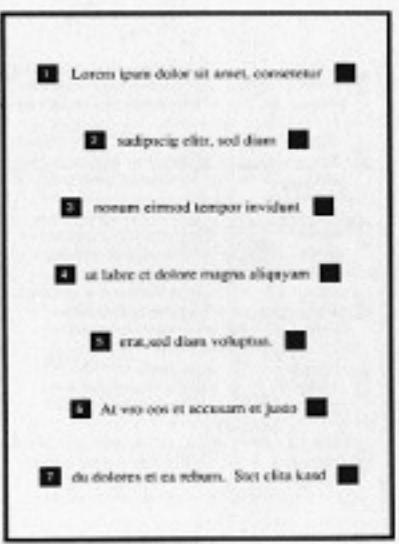
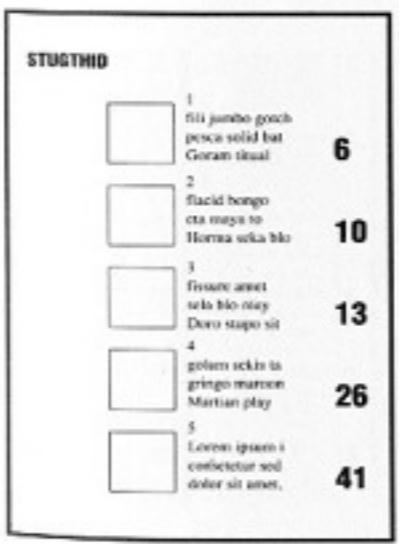
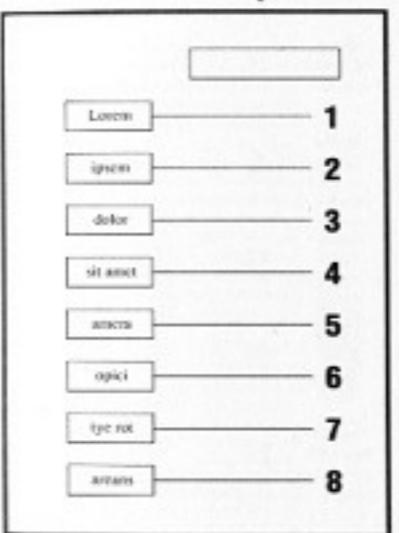
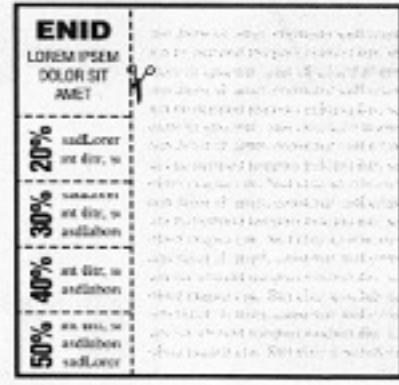
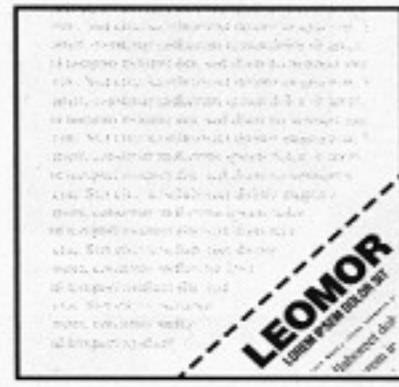
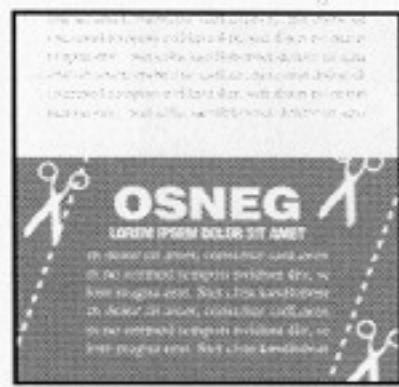




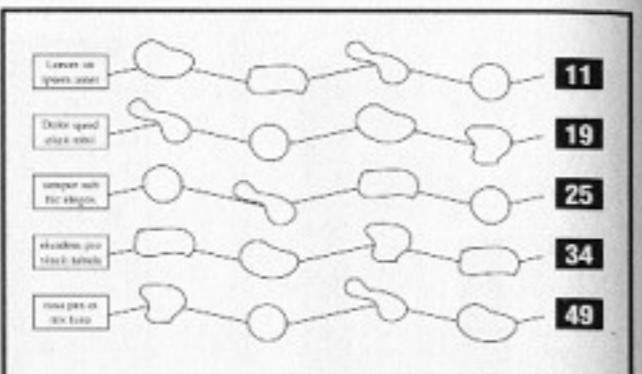
MAGAZINE ARTICLE OPENING PAGE CASE STUDY #2

MAGAZINE OPENING PAGE CASE STUDY #3





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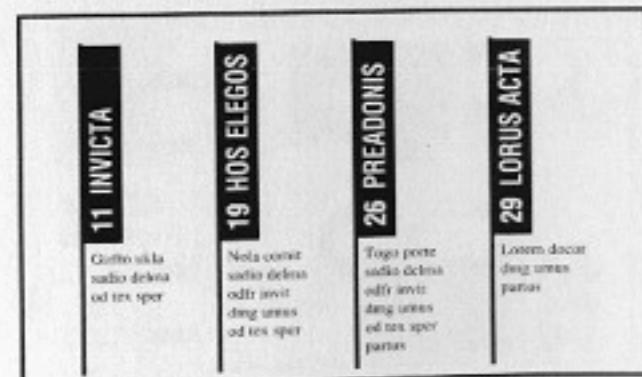
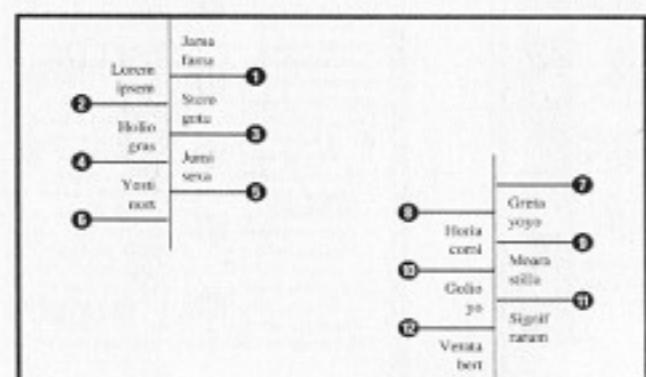
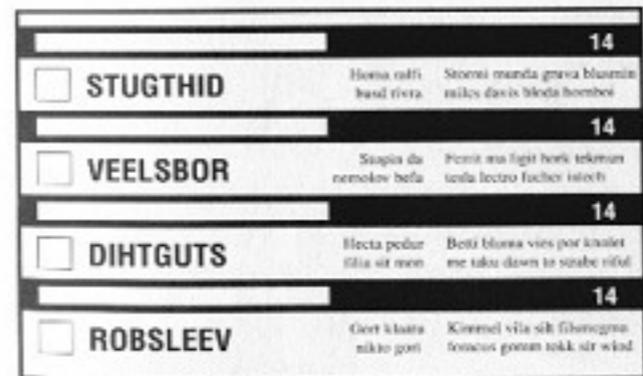
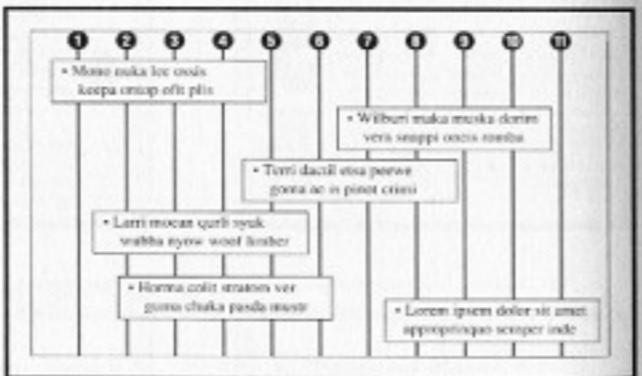
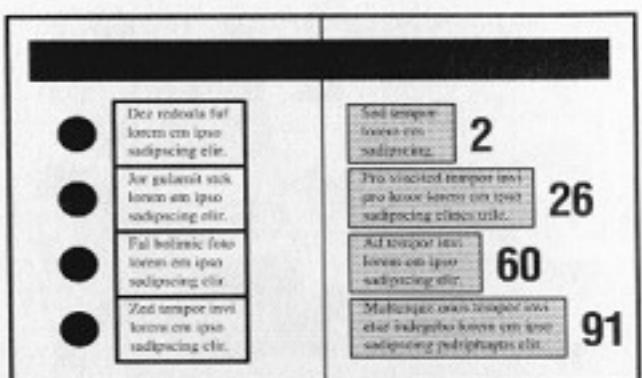
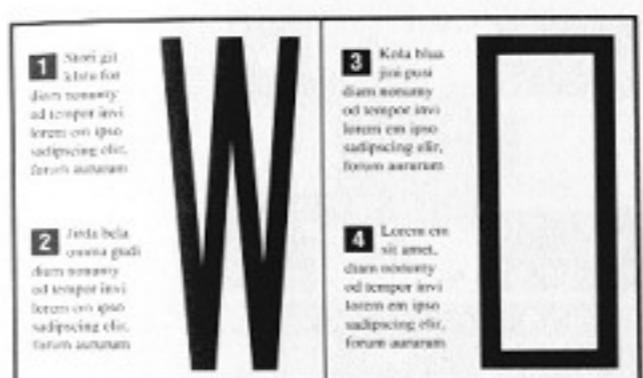
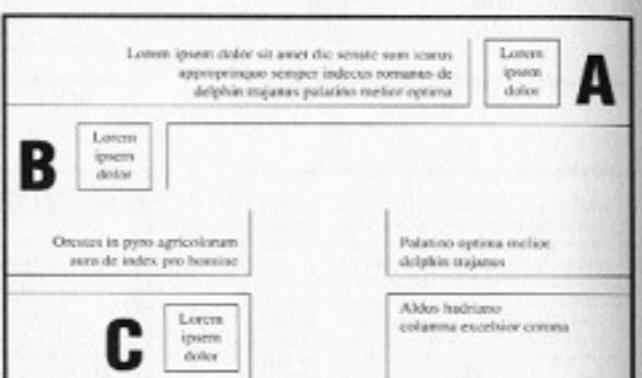
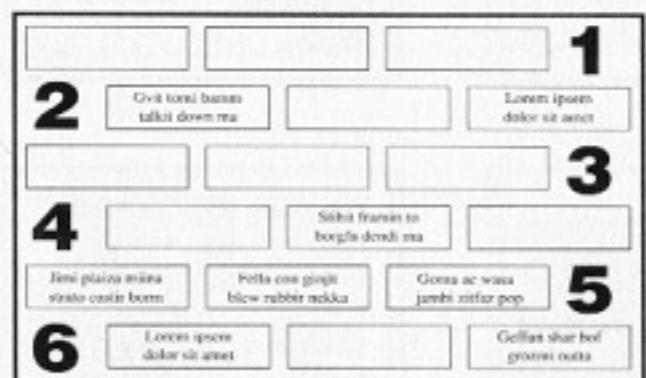
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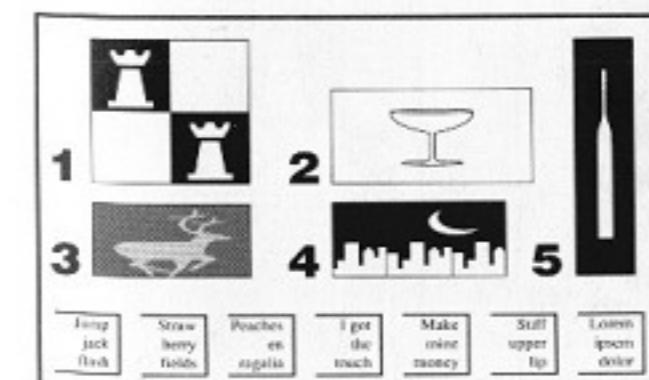
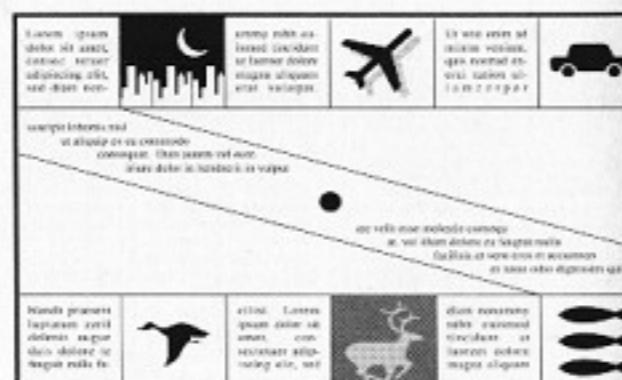
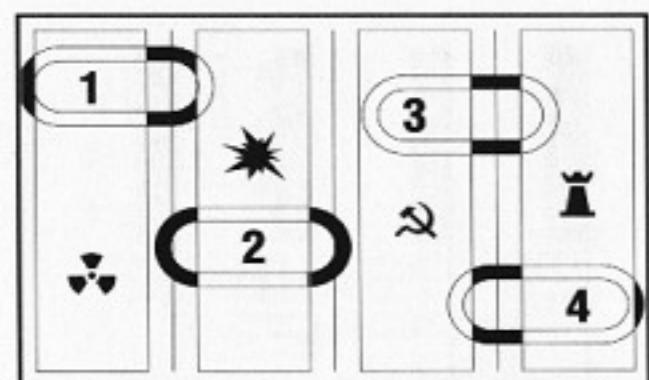
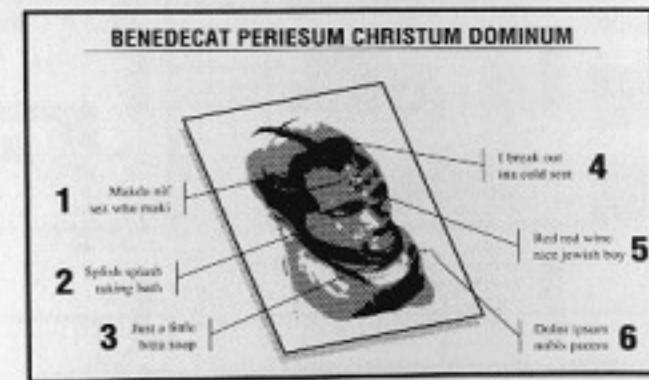
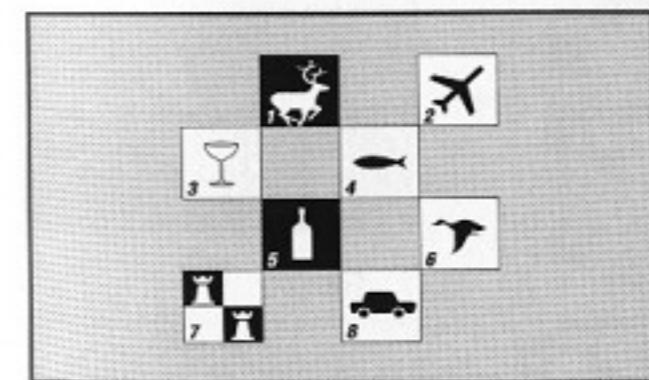
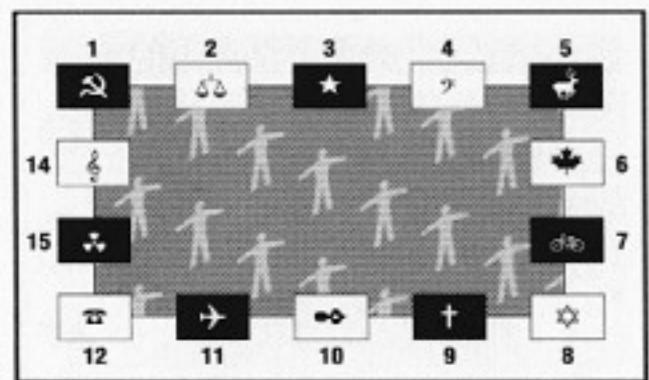
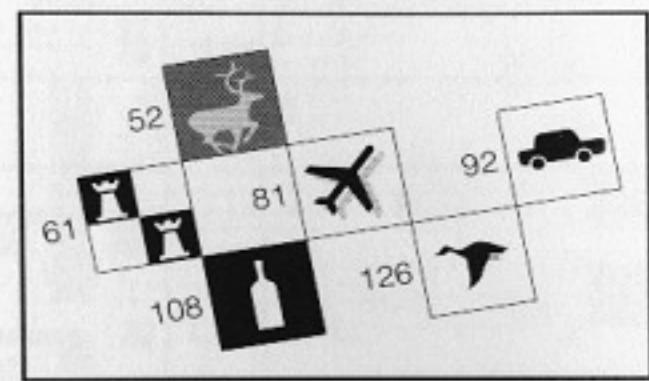
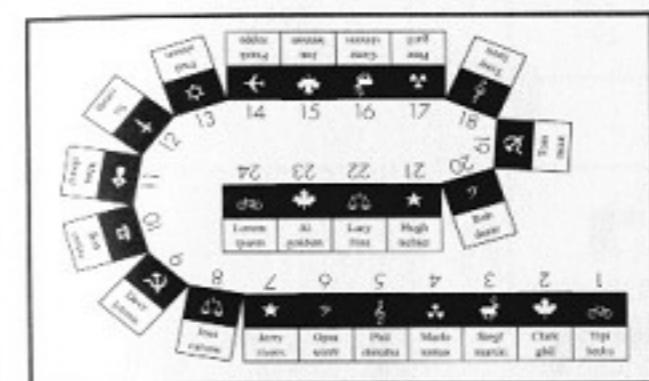
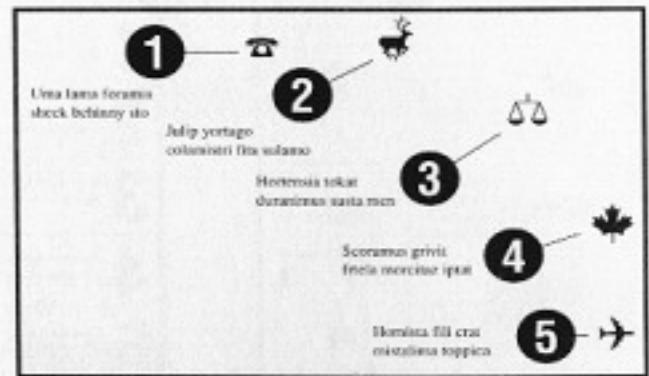
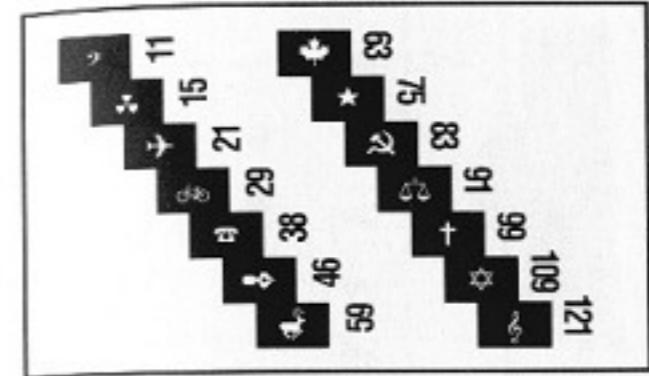
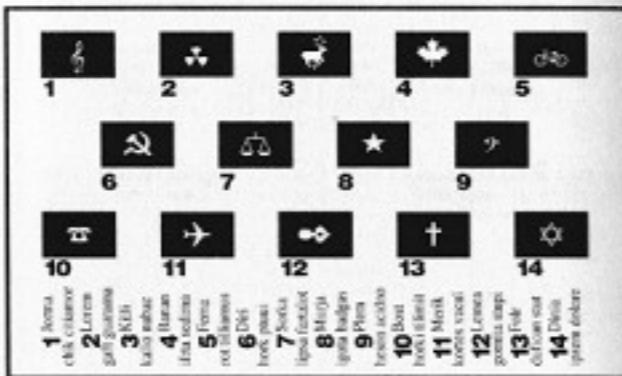
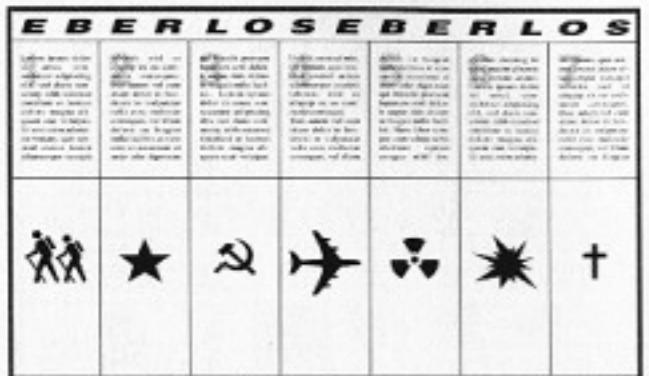
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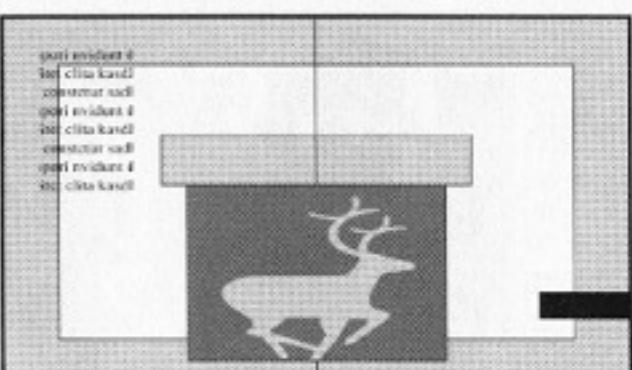
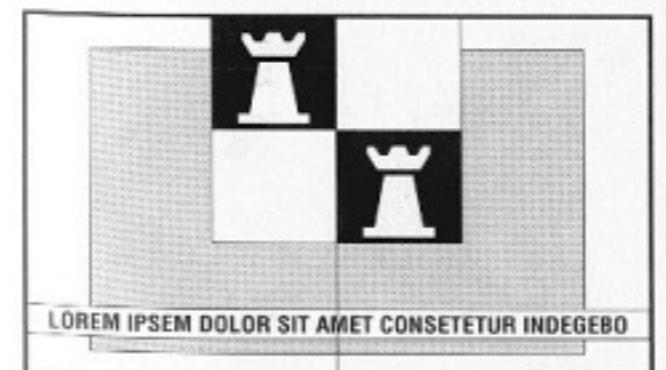
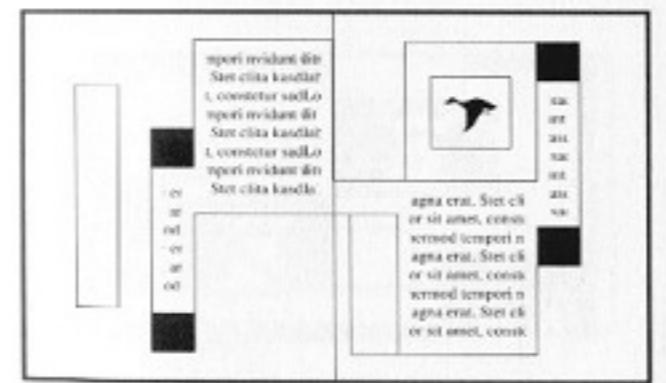
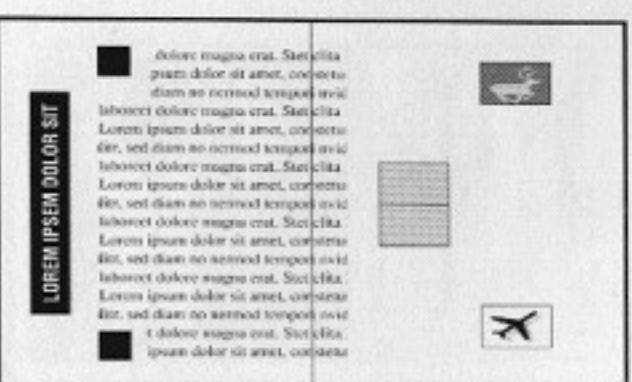
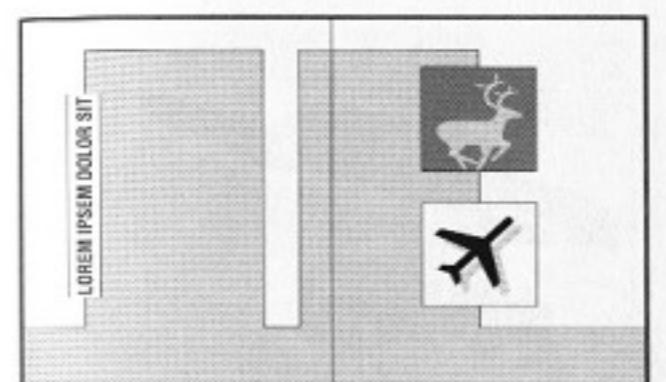
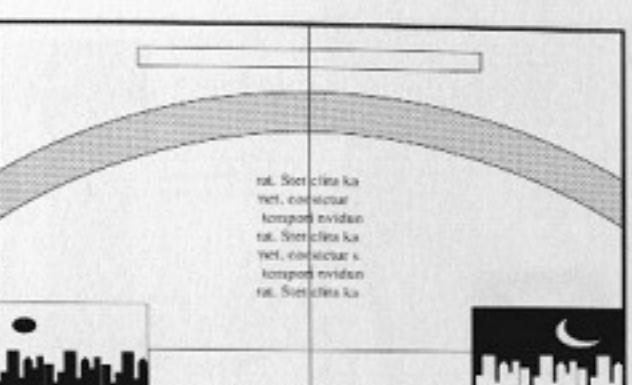
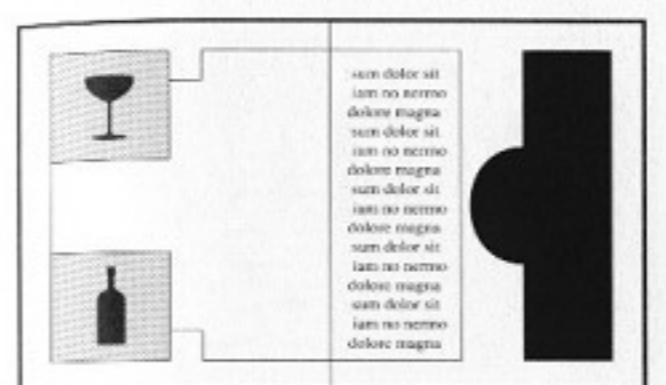
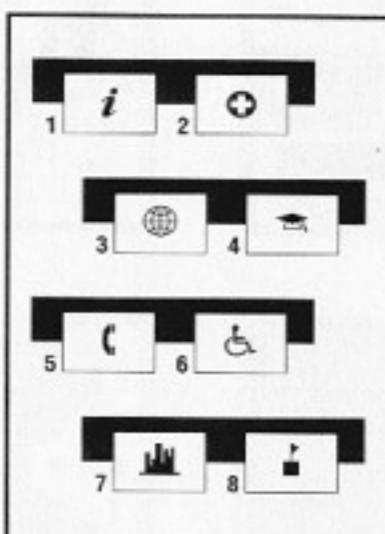
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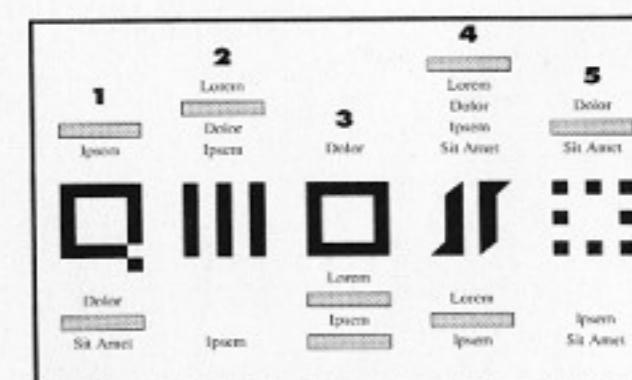
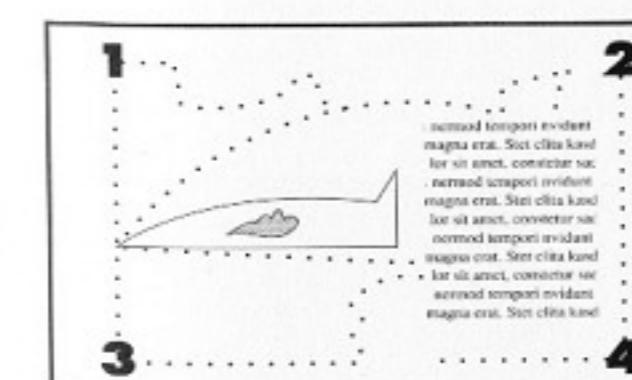
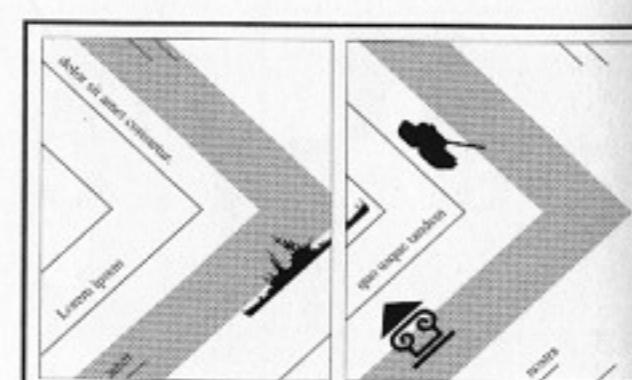
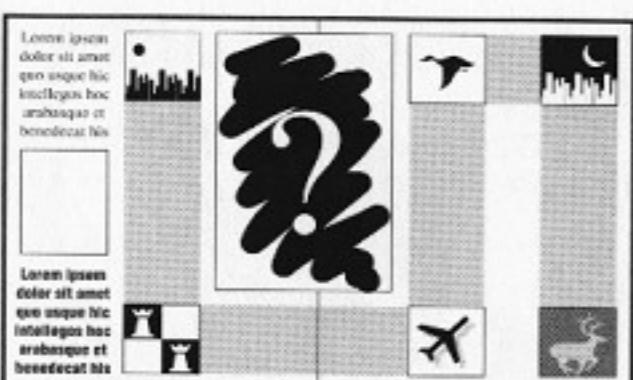
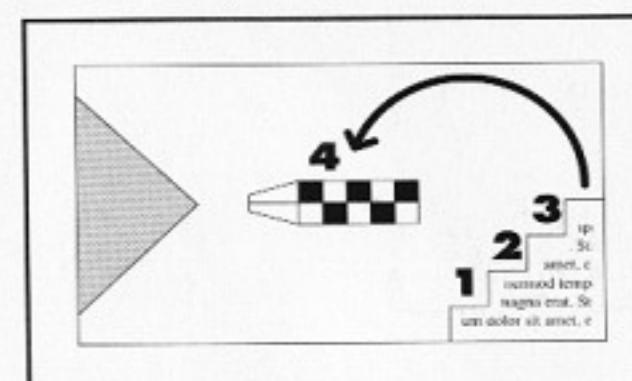
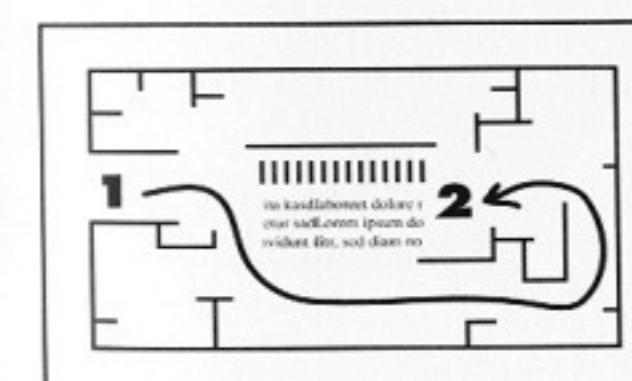
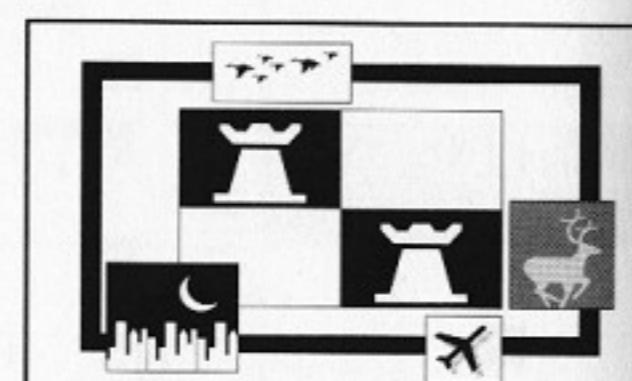
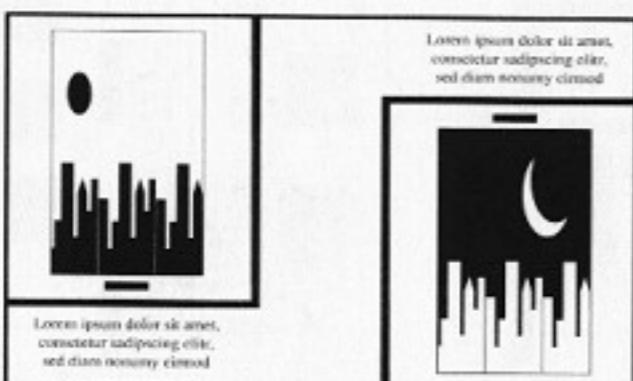
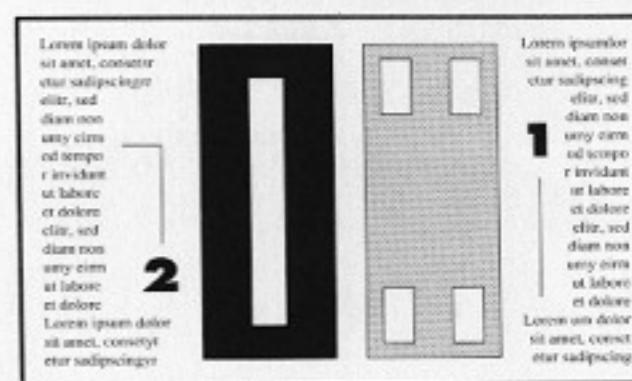
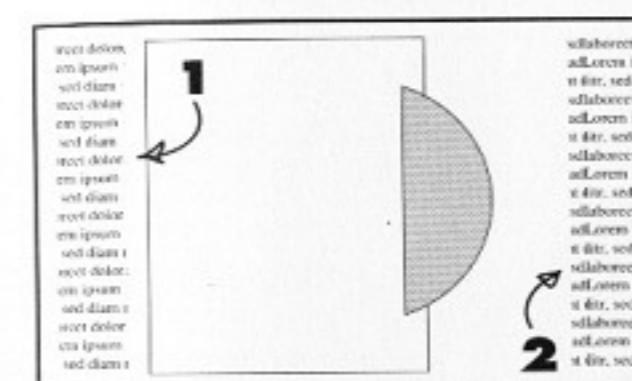
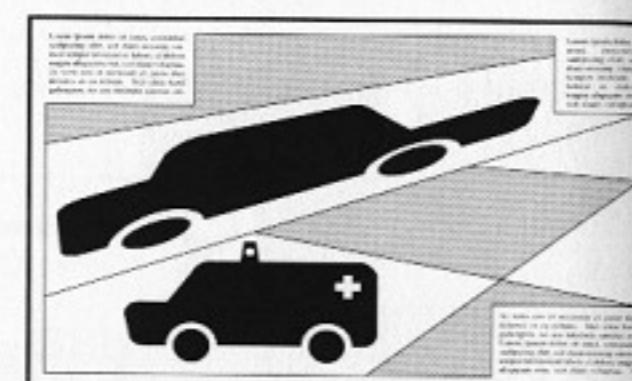
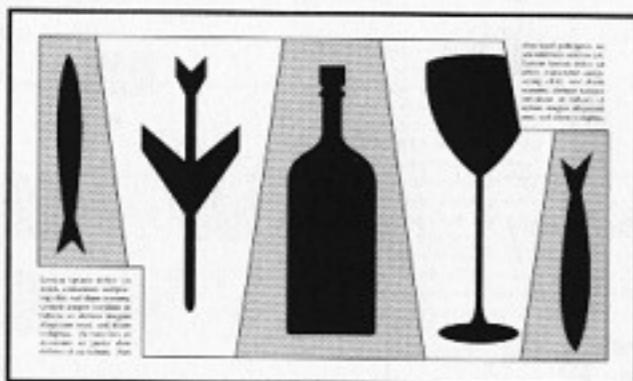
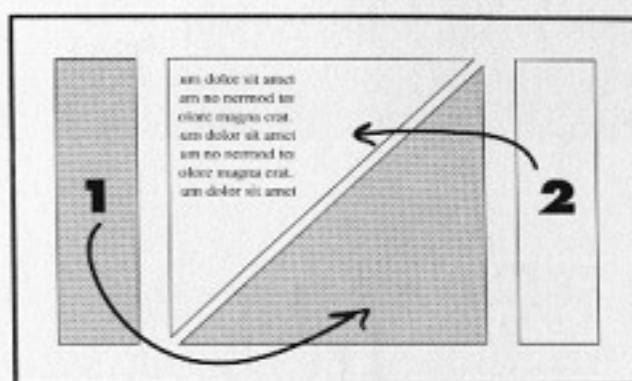
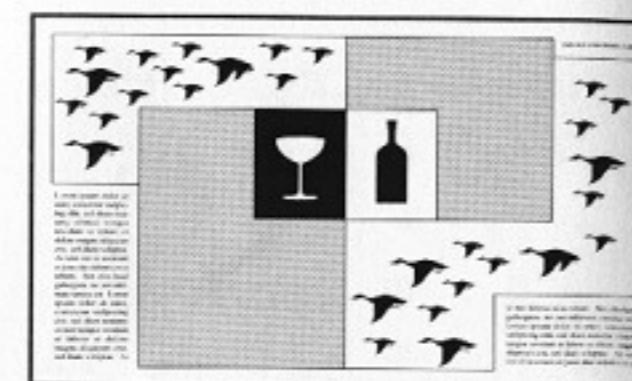
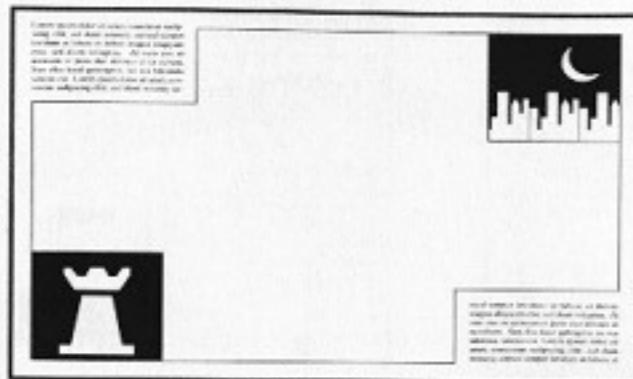
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CATALOGING SYSTEMS WITH IMAGES #2



CATALOGING SYSTEMS WITH IMAGES #3

DIAGRAMMATIC LAYOUTS #1

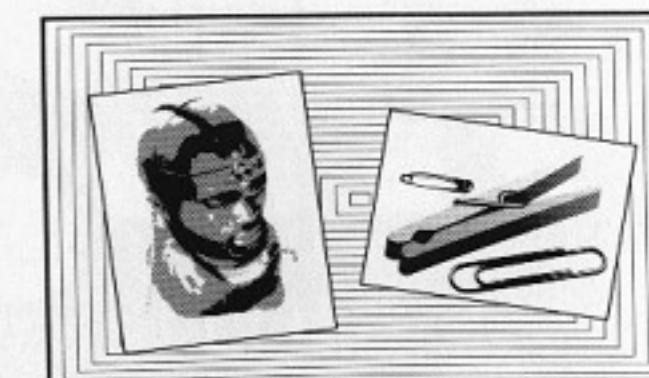
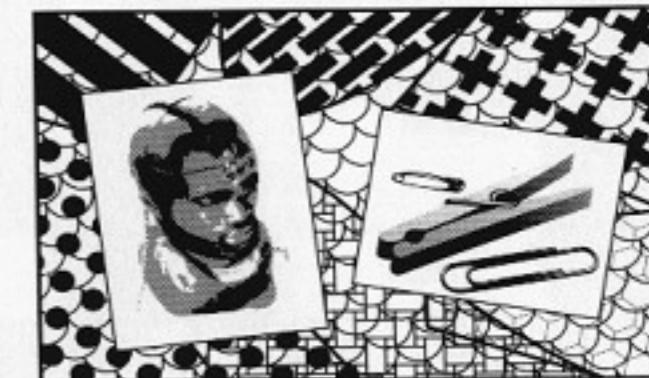
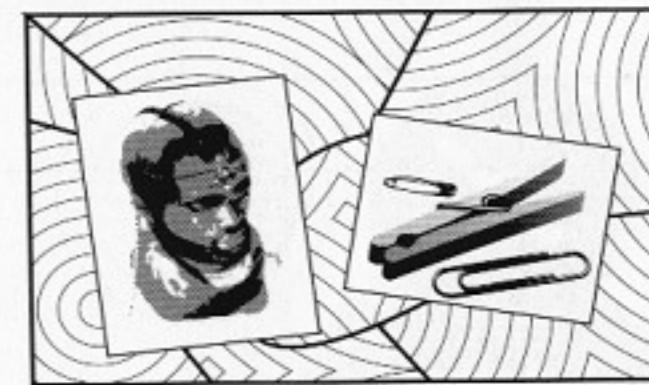
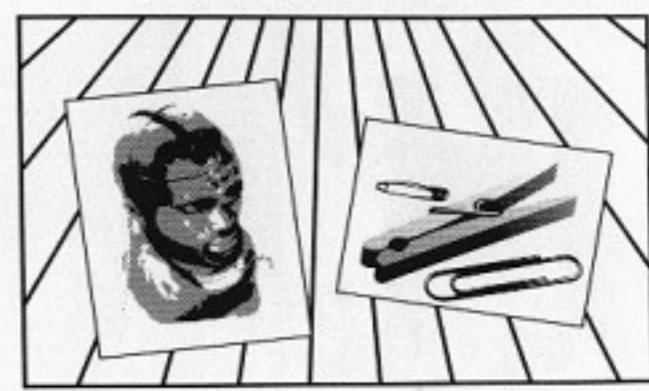
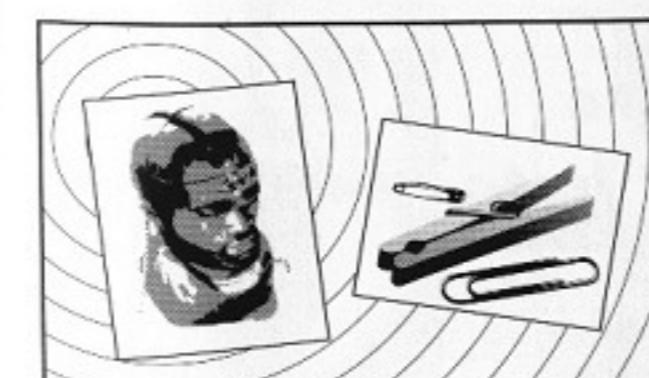
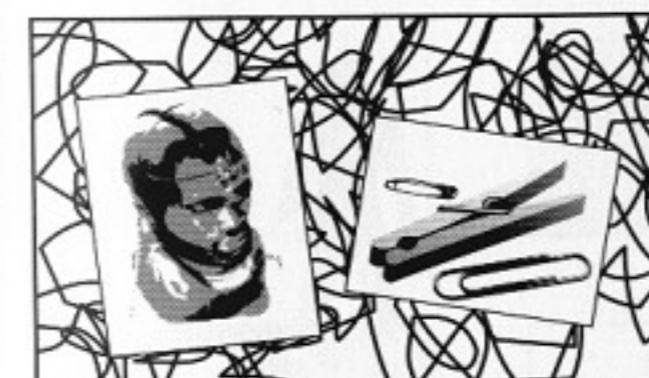
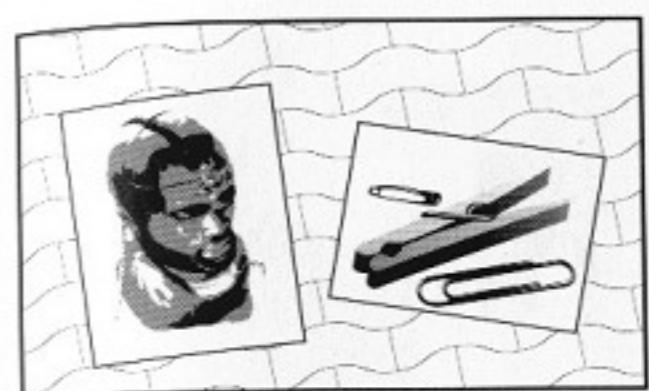
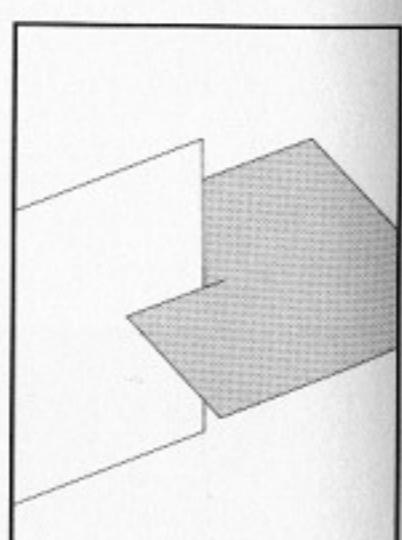
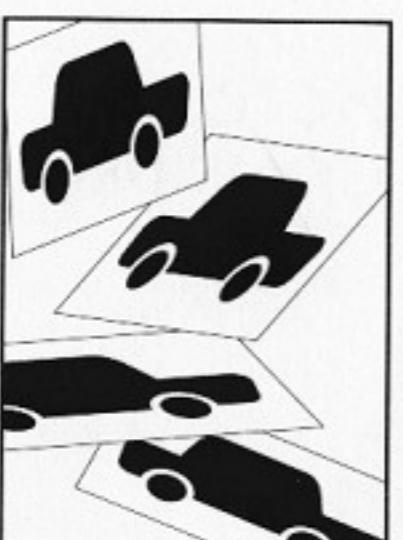
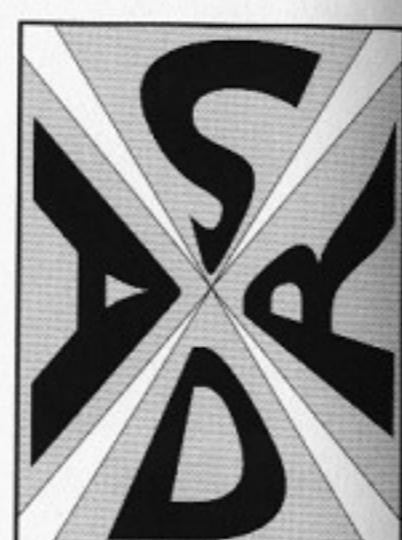
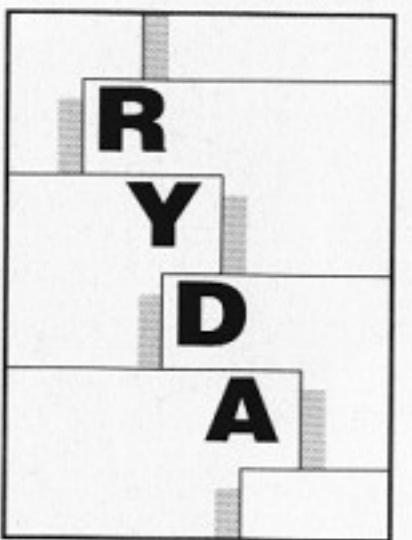
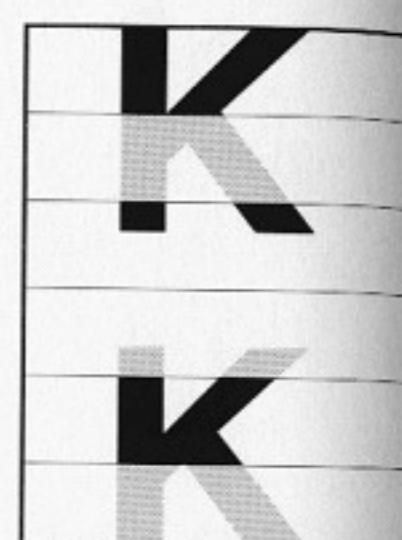
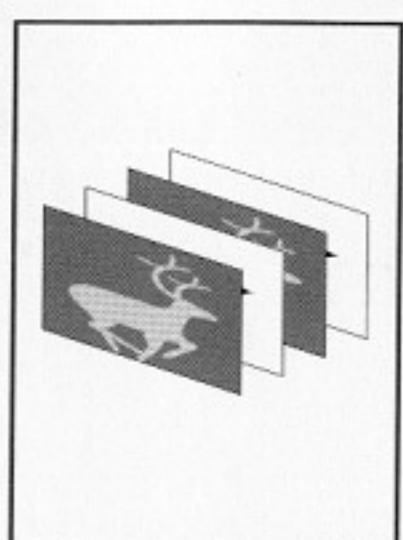
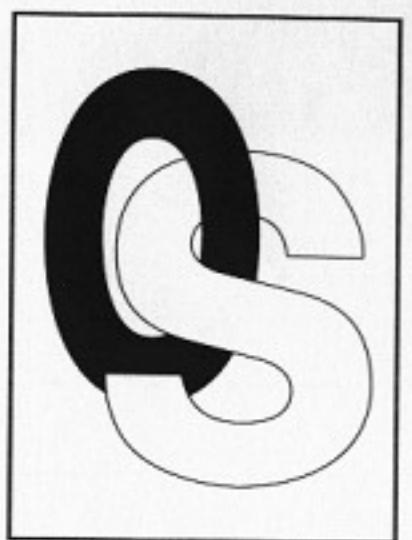


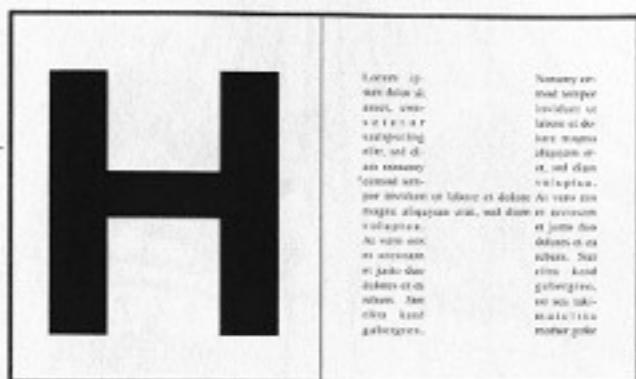
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DIAGRAMMATIC LAYOUTS #3

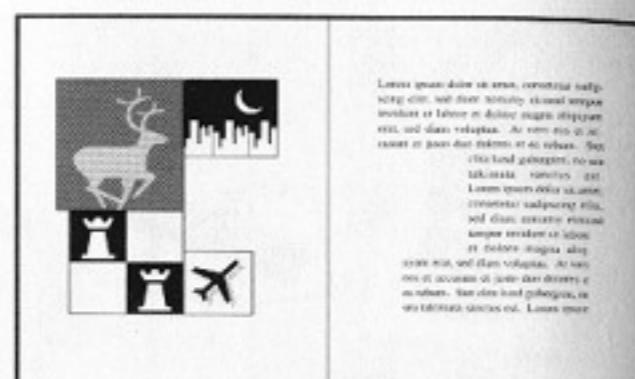


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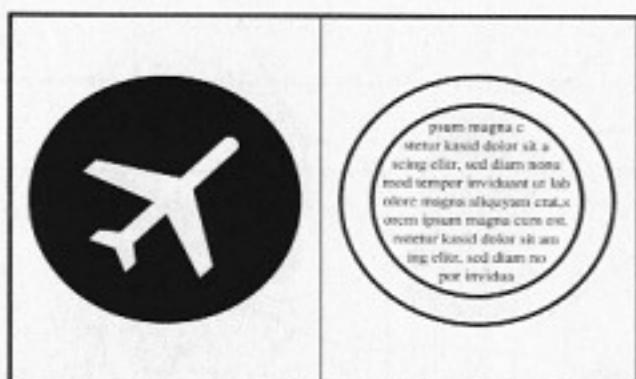




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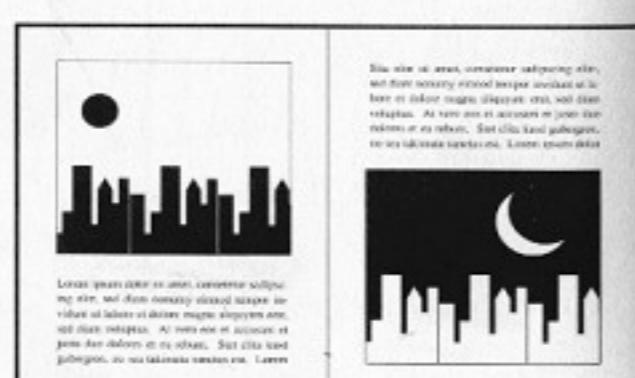
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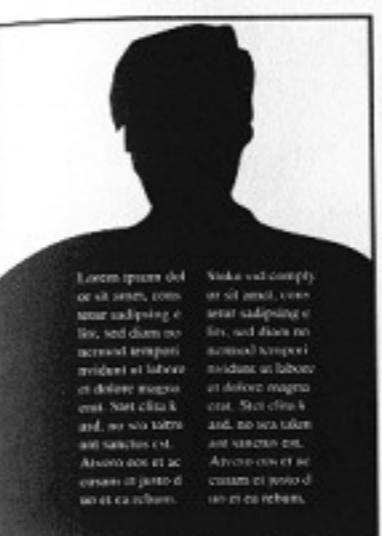
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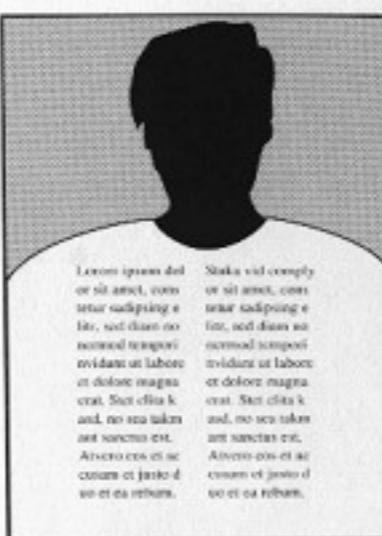
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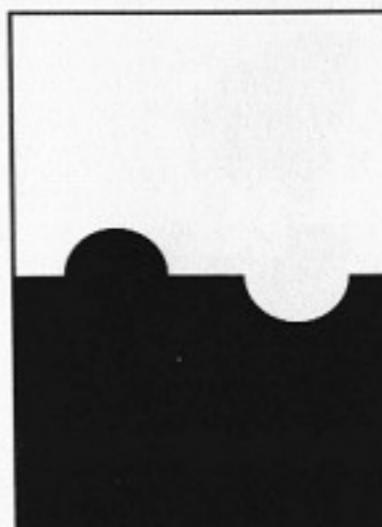
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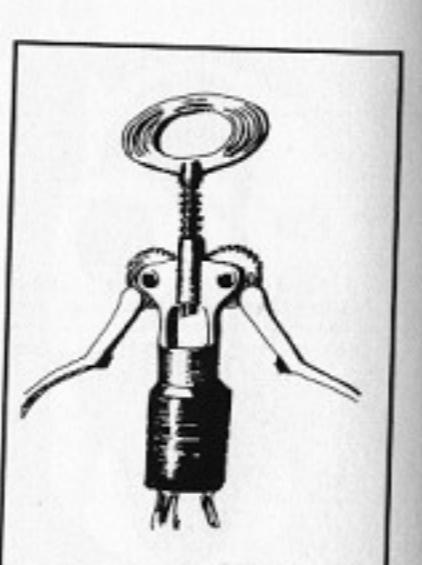
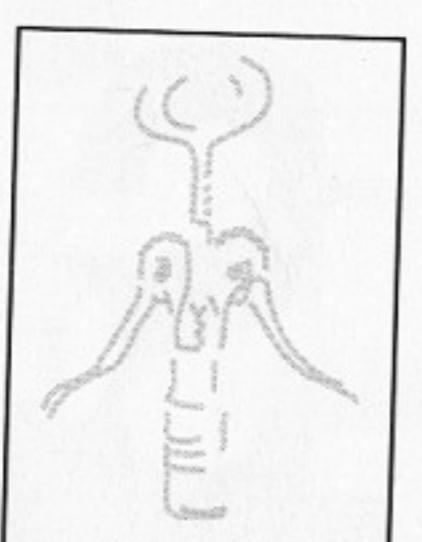
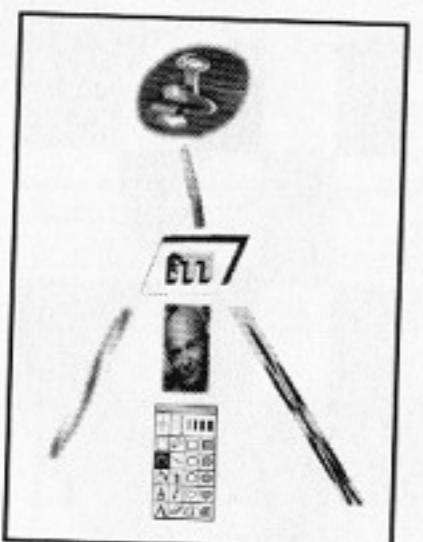
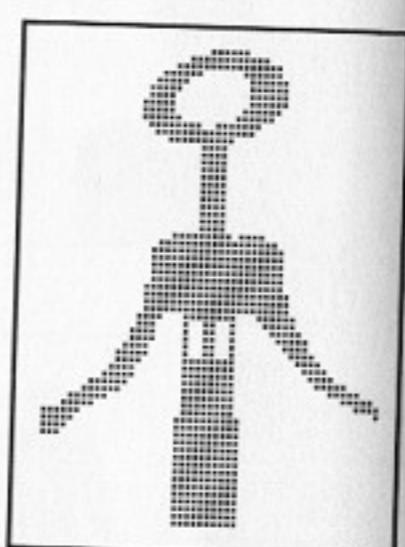
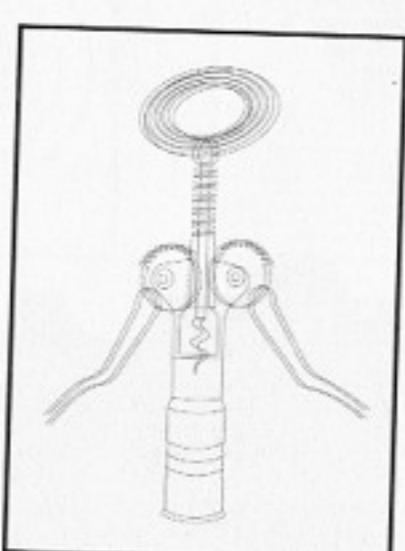
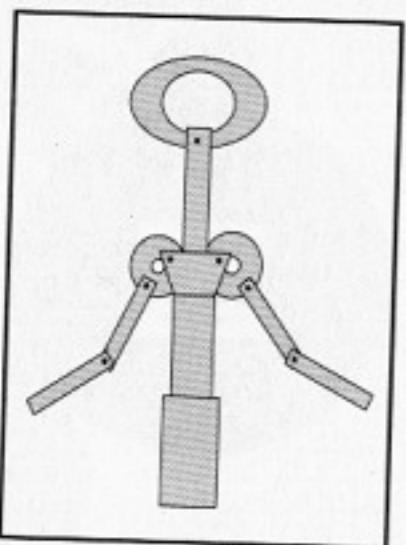
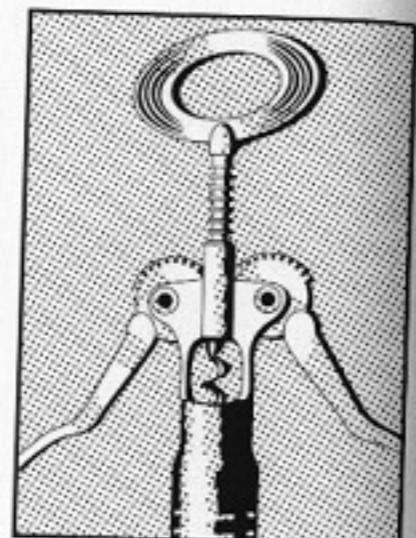
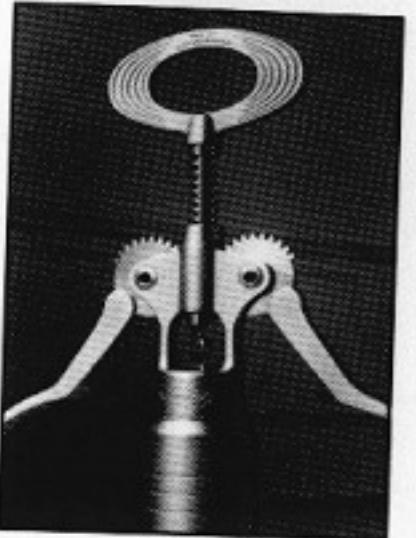


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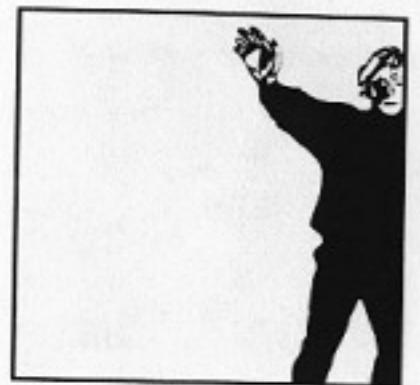
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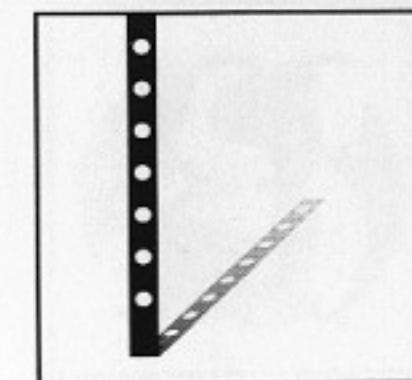
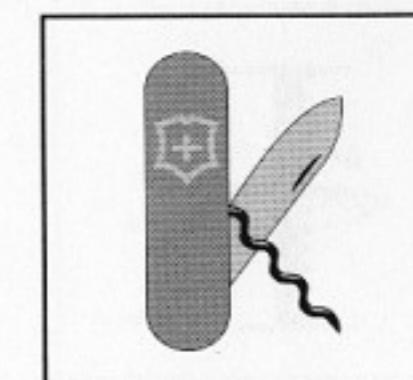
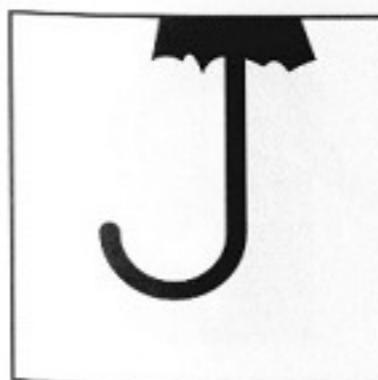
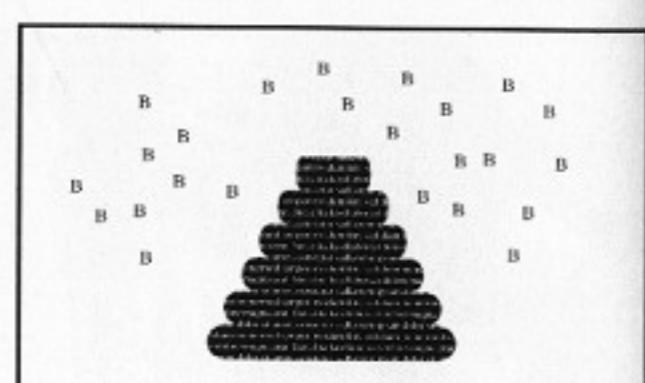
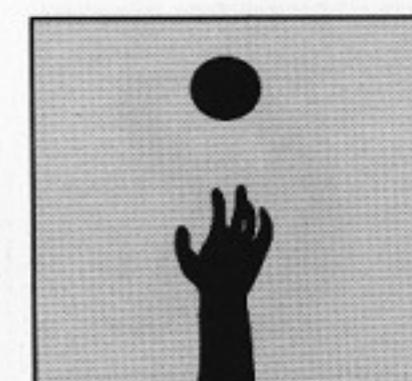
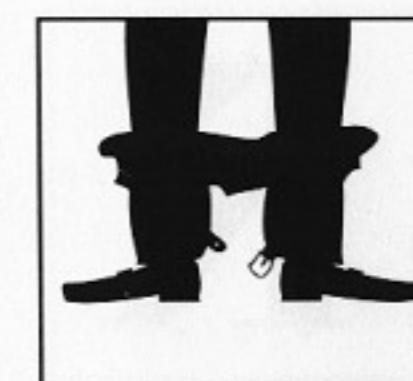
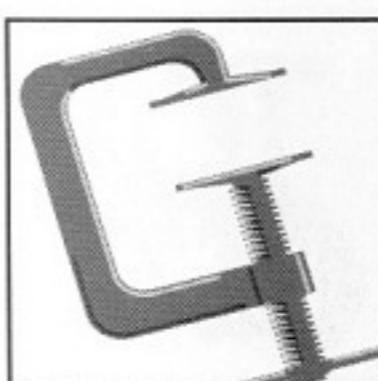
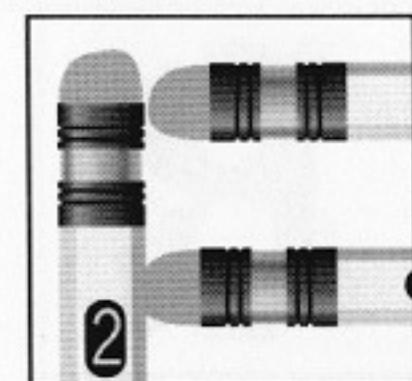
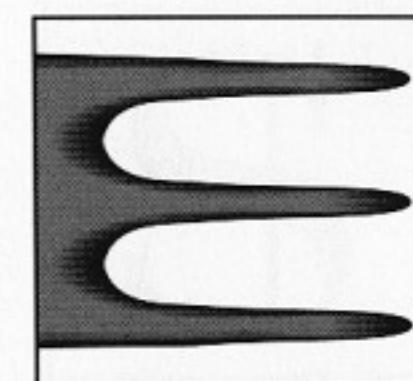
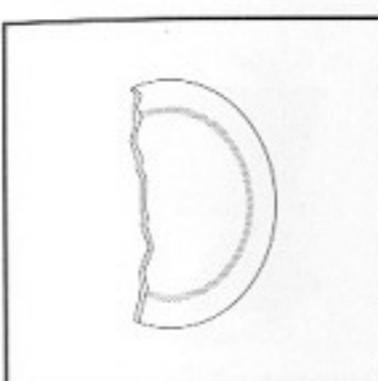
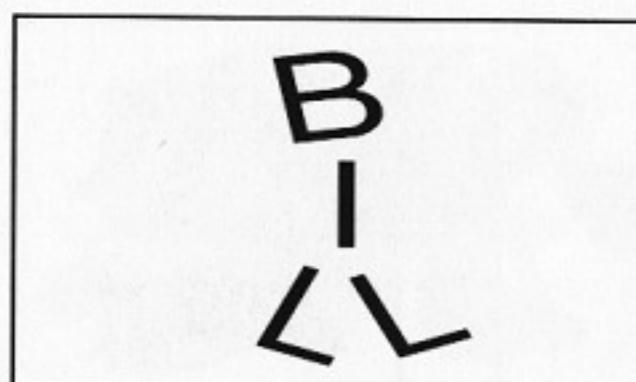
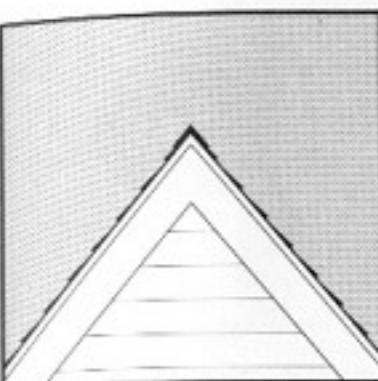
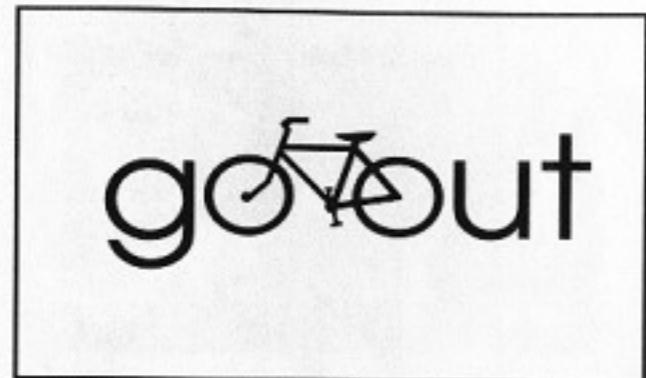


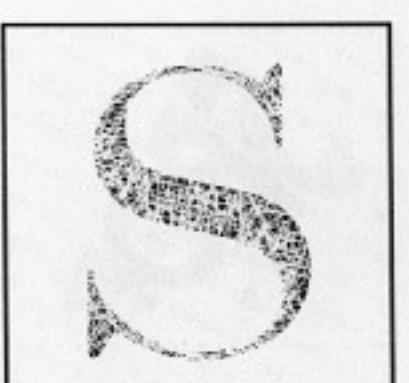
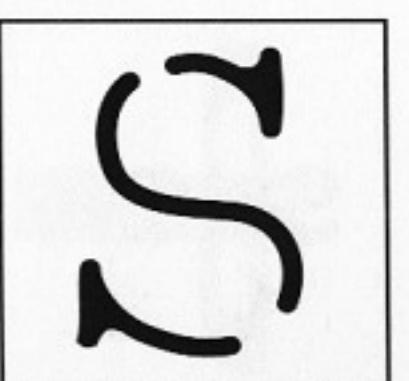
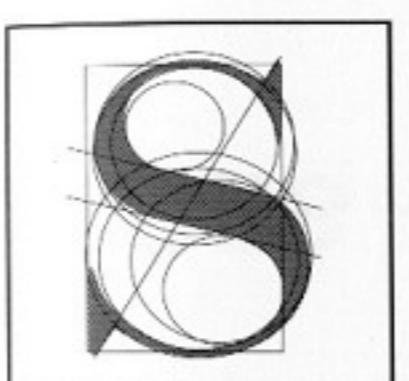
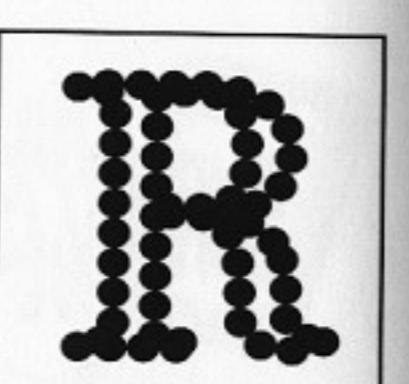
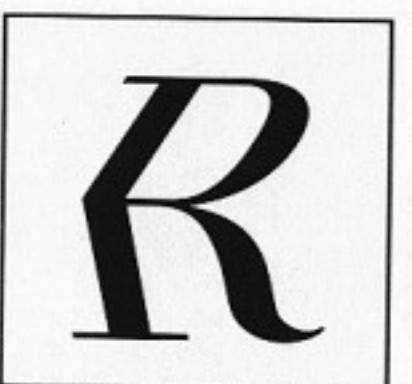
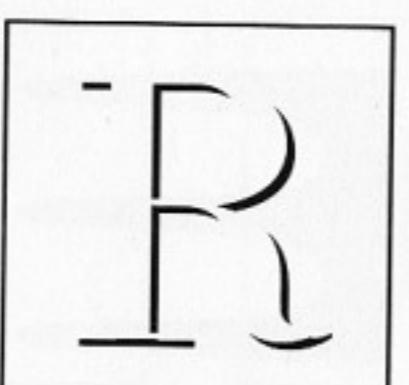
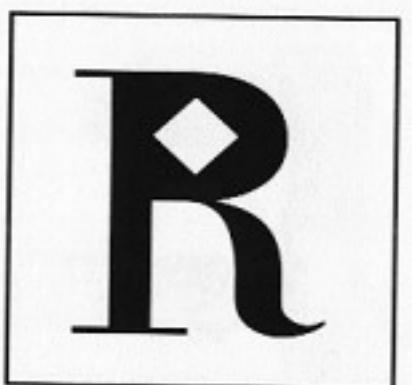
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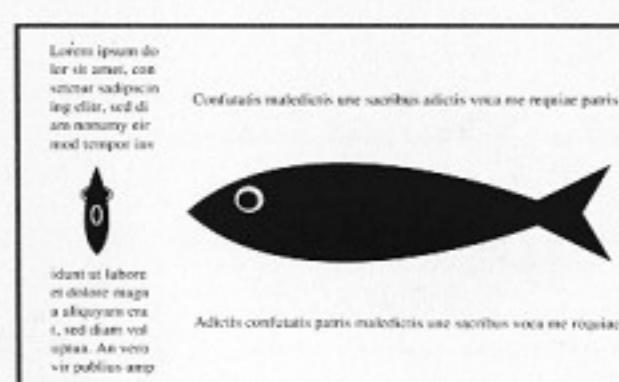
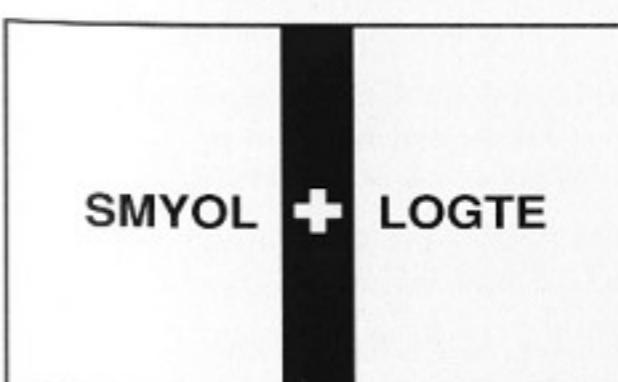
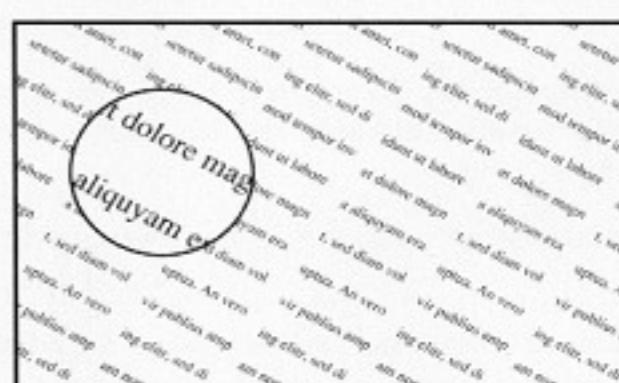
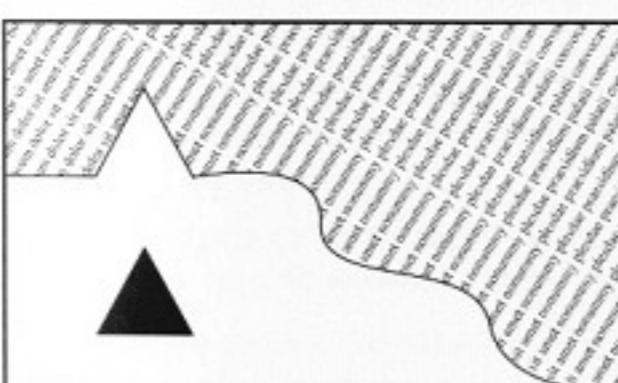
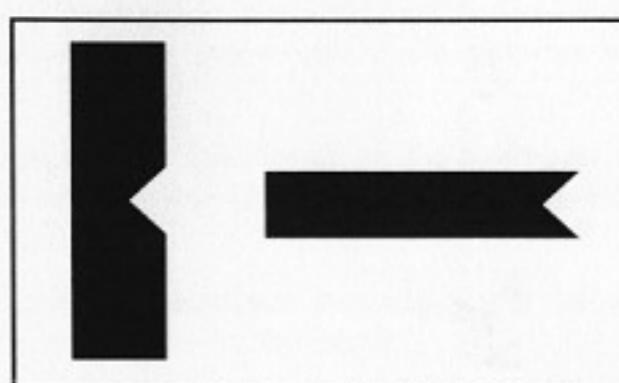
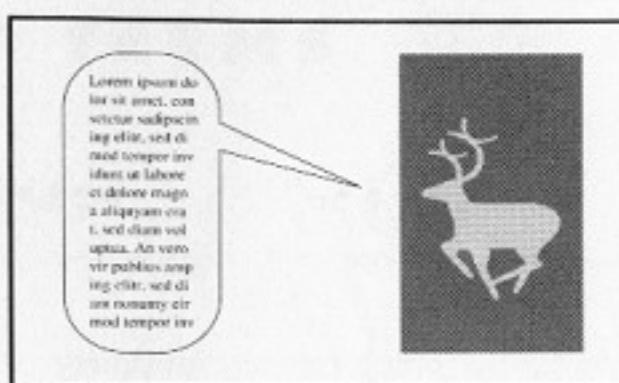
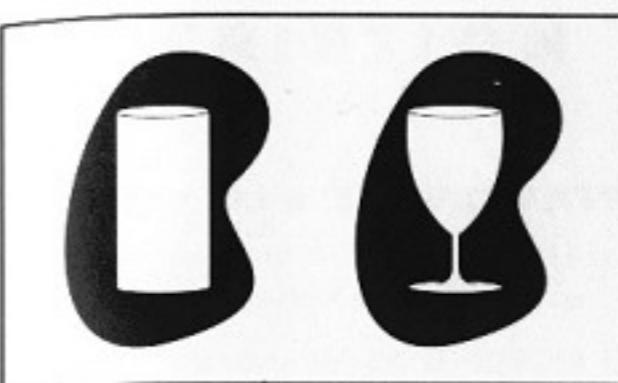
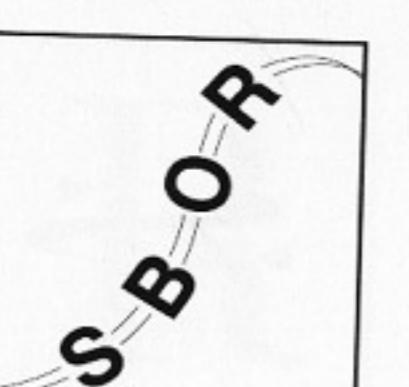
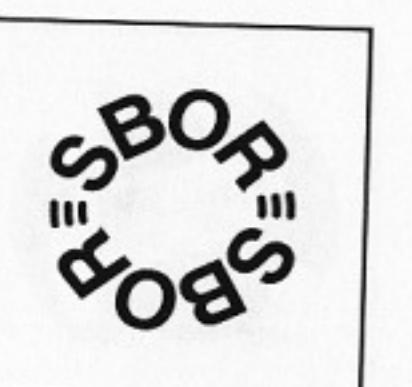
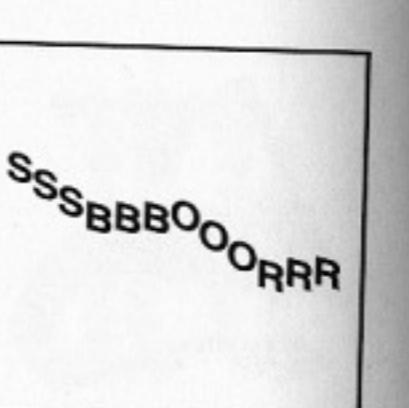
IMAGE TREATMENTS



CROPPING AN IMAGE







DESCRIPTION OF TERMS

Chapter One STRUCTURING SPACE

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

variously shaped areas from the background plane

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

Chapter Two ORIENTING ON THE PAGE

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

Chapter Three TEXT SYSTEMS

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

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

Chapter Four ORDERING INFORMATION

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

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

Chapter Five PICTORIAL CONSIDERATIONS

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

With over 100,000 copies sold, *Graphic Design Cookbook: Mix and Match Recipes for Faster, Better Layouts* has proven to be an indispensable tool for graphic designers and everyone who works with layouts. Bursting with innovative solutions for most every design roadblock, *Graphic Design Cookbook* contains over a thousand line drawings that illustrate effective design devices, type treatments, spatial solutions, and pictorial presentations, allowing anyone to examine and compare various design options in no time. For designers of books, magazines, posters, stationery, reports, logos, labels, menus, advertisements, and more, *Graphic Design Cookbook* is an essential resource.