

Shaping the Page & Using a Grid



Proportions of the Page

A page, like a building or a room, can be any size and proportion, but some are distinctly more pleasing than others.

[WATCH A VIDEO >](#)



PIERRE KOENIG
The Stahl House

Lorem ipsum dolor sit amet consect etur.

Sed convallis libero justo, quis placerat nulla pretium at. Aliquam et libero eget mauris facilisis suscipit ut sit amet felis. Phasellus dignissim ornare commodo. Donec at orci a justo pretium lacinia sed sodales enim. Nulla metus est, interdum ut scelerisque non, pellentesque quis massa. Vestibulum vitae lacinia tellus. In faucibus dapibus facilisis. Donec sodales faucibus enim vel placerat. Nullam vel eleifend arcu. Nullam pharetra justo diam, et ornare massa luctus vel. Donec placerat malesuada mi ut accumsan. Aliquam varius dapibus ex ac ullamcorper. Donec a ultricies nisi.

Aenean lectus augue, aliquet ut velit non, consectetur rhoncus diam. Curabitur mi nunc, sodales a massa eget, ornare congue lorem. Donec accumsan urna ut nulla rutrum fringilla. Morbi pulvinar nulla quam, vitae faucibus tellus sollicitudin vitae.

Donec accumsan urna ut nulla rutrum fringilla. Morbi pulvinar nulla quam, vitae faucibus tellus sollicitudin vitae.

Lorem ipsum dolor sit amet consect etur.

Sed convallis libero justo, quis placerat nulla pretium at. Aliquam et libero eget mauris facilisis suscipit ut sit amet felis. Phasellus dignissim ornare commodo. Donec at orci a justo pretium lacinia sed sodales enim. Nulla metus est, interdum ut scelerisque non, pellentesque quis massa. Vestibulum vitae lacinia tellus. In faucibus dapibus facilisis. Donec sodales faucibus enim vel placerat. Nullam vel eleifend arcu. Nullam pharetra justo diam, et ornare massa luctus vel. Donec placerat malesuada mi ut accumsan. Aliquam varius dapibus ex ac ullamcorper. Donec a ultricies nisi.

Aenean lectus augue, aliquet ut velit non, consectetur rhoncus diam. Curabitur mi nunc, sodales a massa eget, ornare congue lorem. Donec accumsan urna ut nulla rutrum fringilla. Morbi pulvinar nulla quam, vitae faucibus tellus sollicitudin vitae.

Donec accumsan urna ut nulla rutrum fringilla. Morbi pulvinar nulla quam, vitae faucibus tellus sollicitudin vitae.



**ARE THE FEATURE OF A
BUSINESS COMPANY JOIN
FITNESS HEALTH CLUB**

Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book.

**+12-456-123-546-879
BUSINESS COMPANY JOIN
FITNESS HEALTH CLUB**

**DOES ARE THE FEATURES OF
EASY HOME CARE**

Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book.

**WHAT ARE THE FEATURES OF
EASY HOME CARE**

**HAVE
EASY**
Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book.

Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book.

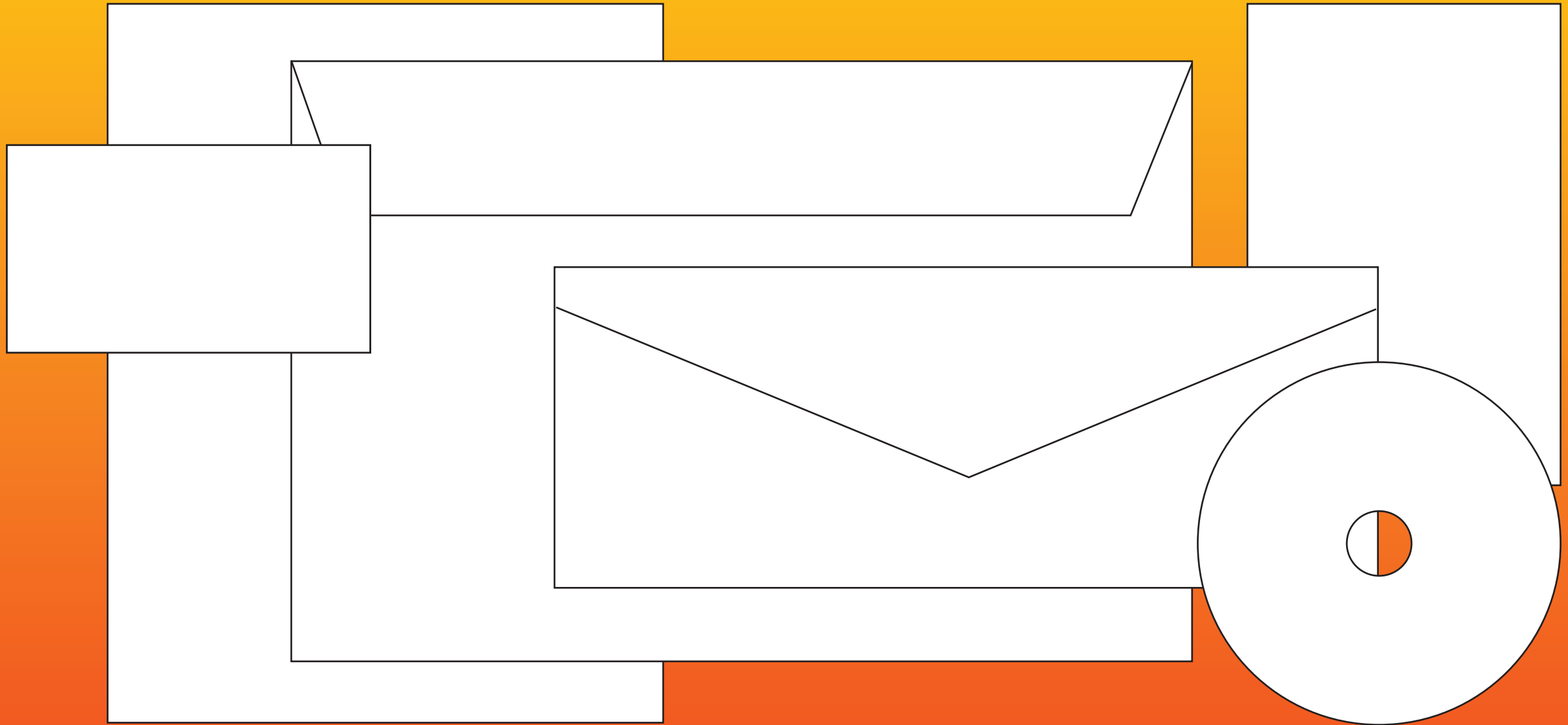
PRESENT
ANNAAYA-220
**FITNESS
HEALTH**
18.12.14
SPECIAL GUEST
DJ ALEXA | DJ JOHN

**BEST SERVICES
WE ARE READY TO GUID**

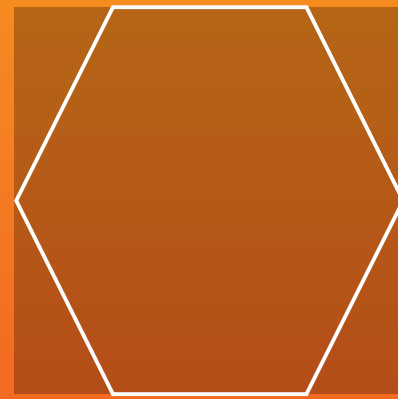
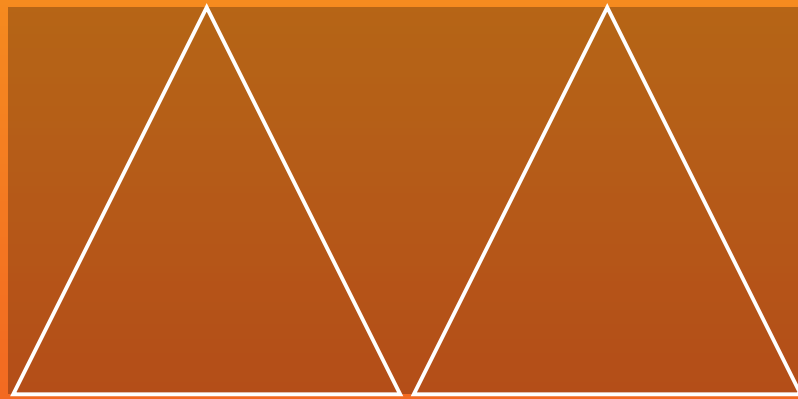
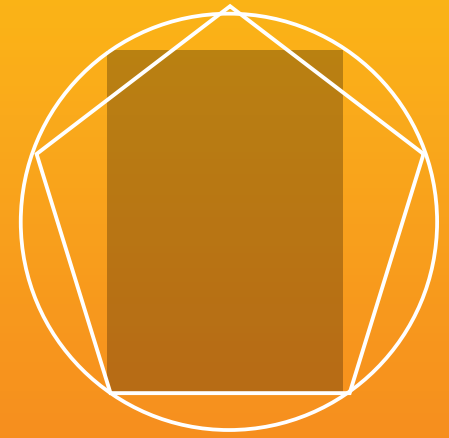
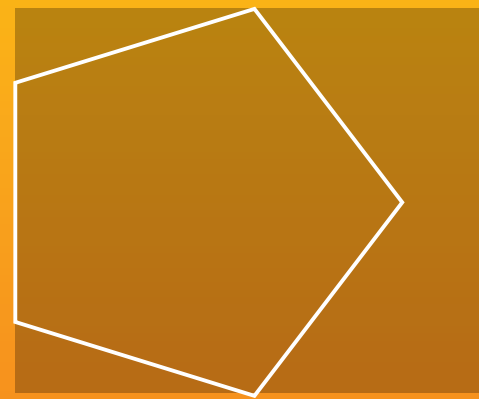
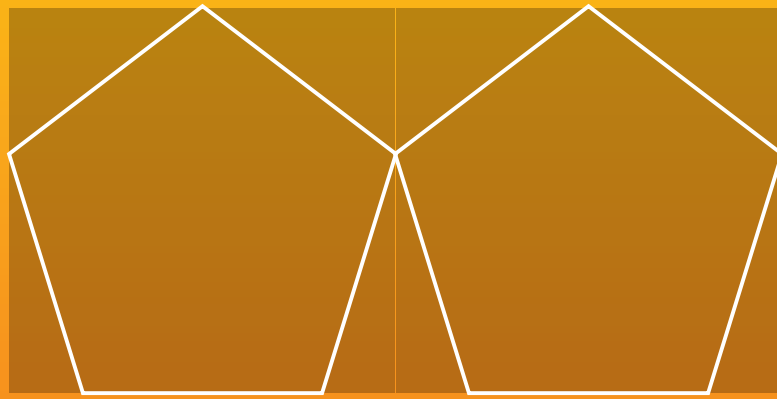
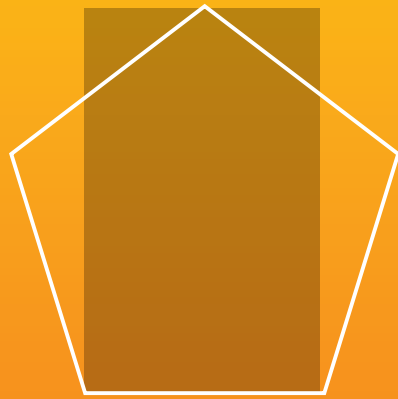
Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book.

**BEST FITNESS
CORPORATE COM
BUSINESS SOLUTIONS
FOR ANY COMPANY
HEALTH CLUB**

Practicality



Geometric Shapes



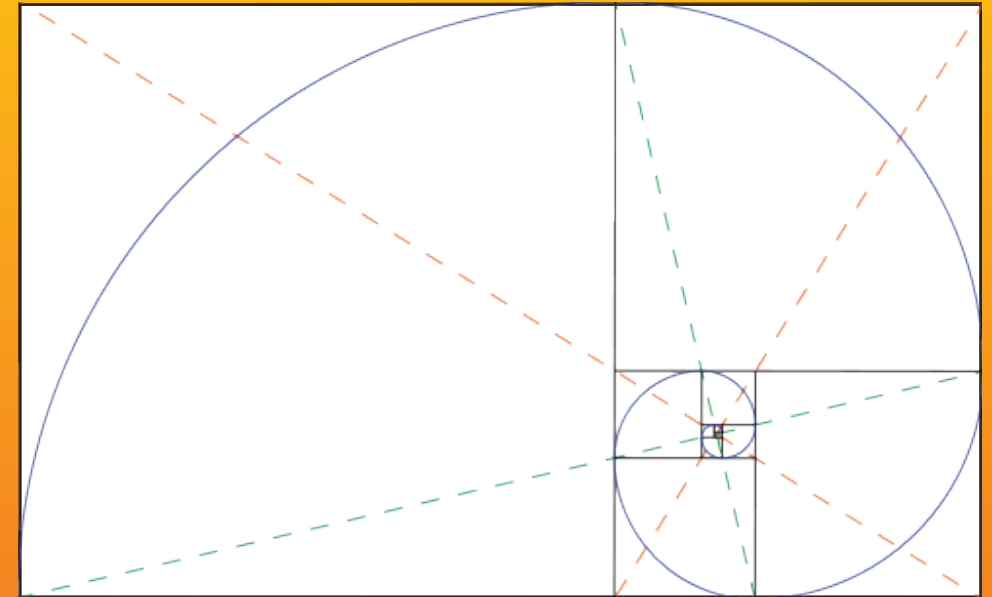
Consider Content



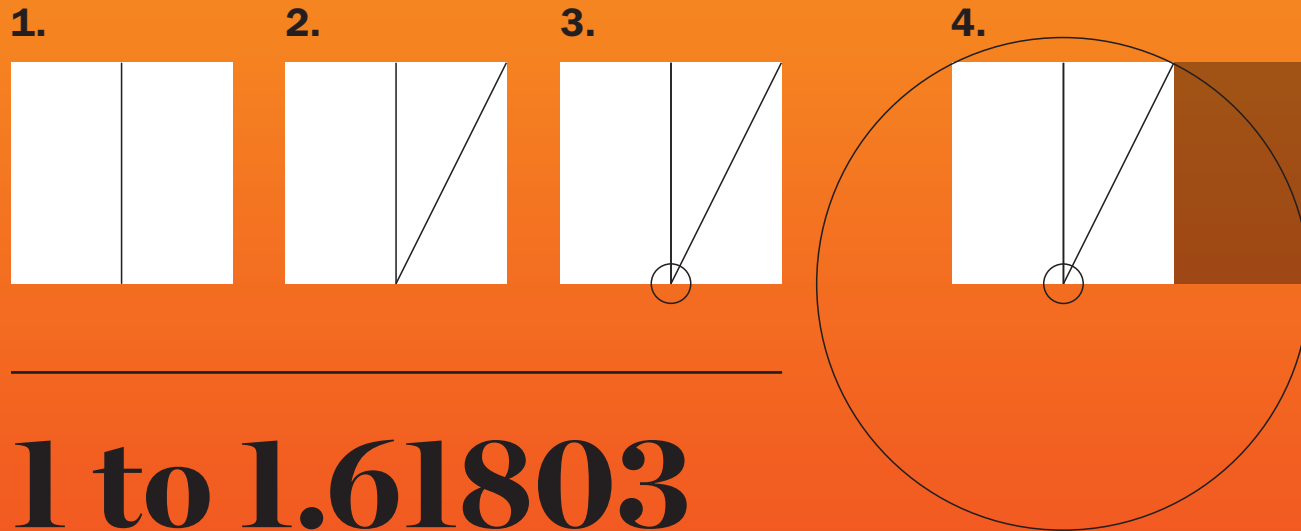
The Golden Ratio



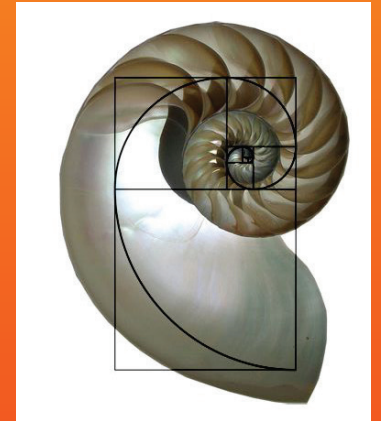
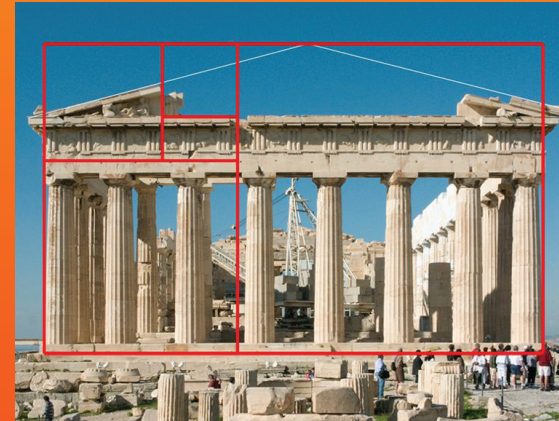
A+B is to A as A is to B



CREATE USING GEOMETRIC SHAPES



1 to 1.61803



When choosing a page size, keep in mind:

1

TYPE FIRST

The page bends to the type—typography has rules that the page must accommodate.

2

PROPORTION

The page is a tangible proportion. Make it a pleasing one.

3

CONTENT

Consider the content—both text and image—when choosing a page size.

4

ECONOMY

Consider practical use of materials to minimize cost and waste.

5

STRUCTURE

Ensure that the pagination and order is clear to the reader.



Developing & Using a Grid

A grid is developed by the designer to provide underlying structure to the content.

Here you can see the grid that I created for typography lectures.

This is a 12-column grid that will accommodate a large variety of content.

Single Column Grid

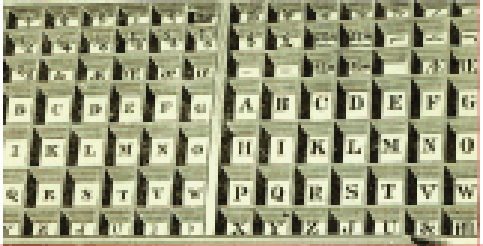
	Gridsystems page two		Grid systems page three	
	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlap windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlap windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it</p>		<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlap windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it</p>	

Multi-Column Grid

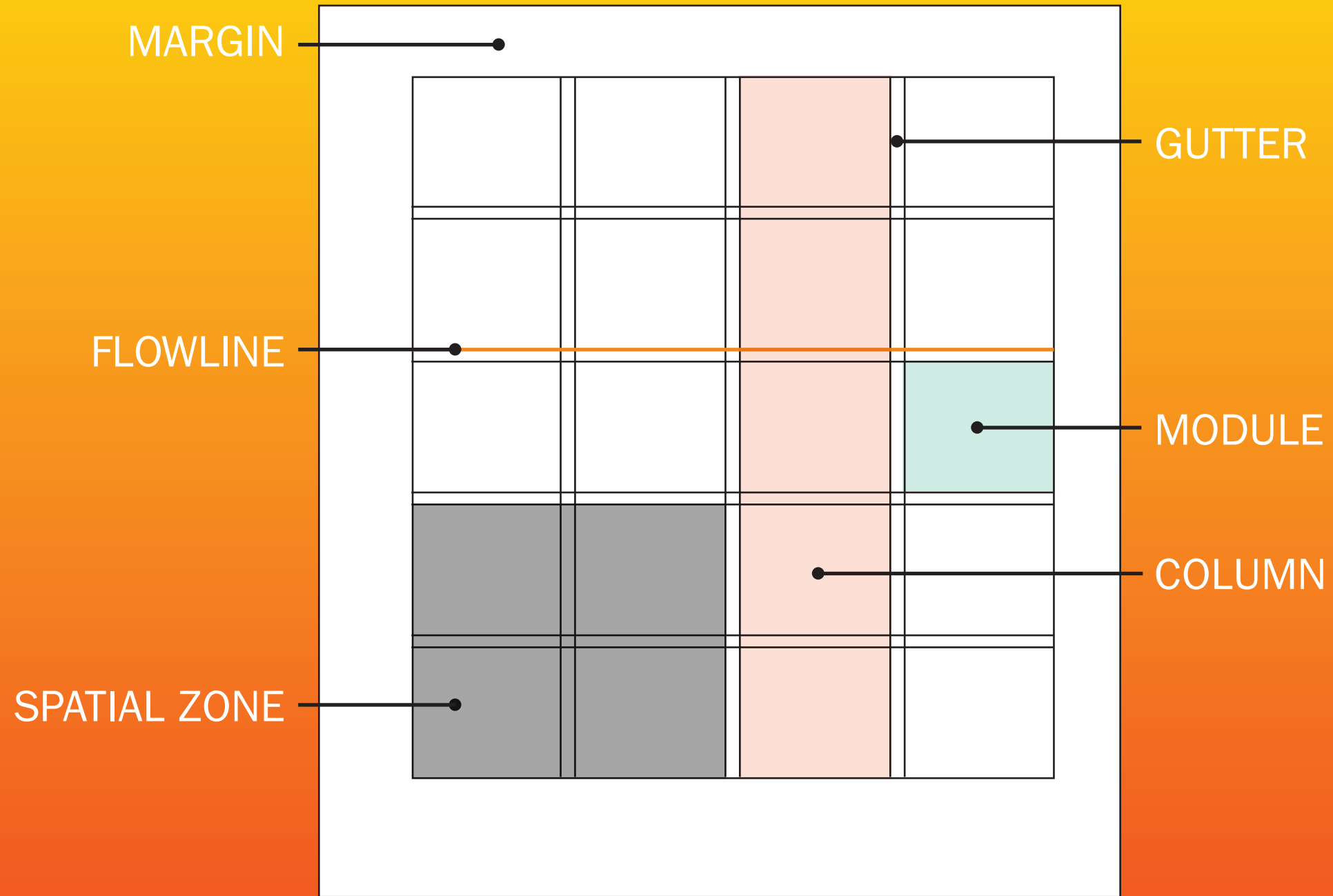
		Grid systems		
	 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform form.</p> <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform form.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War</p>		

		Grid systems		
	 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform form.</p> <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform form.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>		

Multi-Column Grid with Anchor

<p>Grid systems</p>	
<p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown form.</p> <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown form.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the material mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphic applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient</p>

		<p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown form.</p>
<p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown form.</p> <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown form.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the material mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphic applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient</p>	<p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown form.</p>





TYPE

Most type adheres to the grid— body copy strictly follows the grid.



IMAGES & DISPLAY TYPE

These can break the grid but it is ideal for the images to help reinforce it at times.

Establishing a Grid

1 | CREATE

Create a grid that suits your page size and content.

- Adjust the margins with consideration to folds, binding, and typography.
- Consider a multi-column or modular grid.

2 | TEST

Test the grid to ensure it supports the typography and layout.

- The line length needs to be between 45 and 75 characters for body copy.
- An ideal grid offers structure and freedom.
- Ensure the pagination and order are clear to the reader.

3 | COMMIT

Once you have created and tested your grid, adhere to it.

- If your grid isn't working, adjust it, don't needlessly break it.





Grids in Use

NEWSPAPER

“All the News
That’s Fit to Print”

The New York Times

Late Edition

Today, clouds and sunny, warmer, humid, high 73. Tonight, mostly cloudy, areas of drizzle, low 66. Tomorrow, variably cloudy, a shower, high 76. Weather map, Page B16.

VOL. CLXIV . . . No. 56,654

© 2014 The New York Times

NEW YORK, TUESDAY, OCTOBER 14, 2014

\$2.50

At the Vatican, A Shift in Tone Toward Gays

Bishops’ Report Signals Greater Tolerance

By ELISABETTA POVOLEDO
and LAURIE GOODSTEIN

VATICAN CITY — In a marked shift in tone likely to be discussed in parishes around the world, an assembly of Roman Catholic bishops convened by Pope Francis at the Vatican released a preliminary document on Monday calling for the church to welcome and accept gay people, unmarried couples and those who have divorced, as well as the children of these less traditional families.

The bishops’ report, issued



C.D.C. RETHINKING METHODS TO STOP SPREAD OF EBOLA

AFTER NURSE INFECTED

Adequacy of Protocols Is Studied — A Bigger Group Faces Risk

This article is by **Manny Fernandez, Sabrina Tavernise and Richard Fausset.**

DALLAS — The transmission of the Ebola virus to a nurse here forced the Centers for Disease Control and Prevention on Monday to reconsider its approach to

POSTERS



The J. Irwin Miller Symposium
Exhibiting Architecture: A Paradox?

Thursday, September 3-5, 2013
Yale School of Architecture
Paul Ruskay Hall
Peabody Hall
180 York Street
New Haven, CT
unless otherwise indicated

With the story of major museums and their role in shaping the history of modern architecture, the symposium will explore the role of architecture in the 21st century. The symposium will bring together historians, theorists, and practicing architects to explore the role of architecture in the 21st century. The symposium will explore the role of architecture in the 21st century. The symposium will explore the role of architecture in the 21st century.

THURSDAY, OCTOBER 3
Evening Session 6:30 PM
Paul Ruskay Hall
Philip Rubin
Architect
"Metaphorical Culture"

FRIDAY, OCTOBER 4
Morning Session 11:00 AM
CONTEMPORARY ARCHITECTURE
Auditorium Gallery 2nd Floor

David Andrew
Designer, Artist, and Architectural Critic
Moderator

Samuel Beck
Yale University

Carson Chan
Architectural Historian and Curator

Alison Corbett
Historian
Yale University

Neil Rappaport
Architectural Historian and Editor

Jul Sanders
Yale University

Afternoon Session 2:00 PM
Introduction: Emerging Publics
Yale University
Paul Ruskay
Architect
"Metaphorical Culture"

Alison Corbett
Historian
Yale University

Mark Landry
Architect
"The Architecture of the 21st Century"

CONTEMPORARY ARCHITECTURE
Auditorium Gallery 2nd Floor

David Andrew
Designer, Artist, and Architectural Critic
Moderator

Samuel Beck
Yale University

Carson Chan
Architectural Historian and Curator

Alison Corbett
Historian
Yale University

Neil Rappaport
Architectural Historian and Editor

Jul Sanders
Yale University

Afternoon Session 2:00 PM
Introduction: Emerging Publics
Yale University
Paul Ruskay
Architect
"Metaphorical Culture"

Alison Corbett
Historian
Yale University

Mark Landry
Architect
"The Architecture of the 21st Century"

CONTEMPORARY ARCHITECTURE
Auditorium Gallery 2nd Floor

David Andrew
Designer, Artist, and Architectural Critic
Moderator

Samuel Beck
Yale University

Carson Chan
Architectural Historian and Curator

Alison Corbett
Historian
Yale University

Neil Rappaport
Architectural Historian and Editor

Jul Sanders
Yale University

TEAMIES

the architect and the painter

THESE PRODUCTIONS ARE PART OF THE TEAMIES SERIES, A COLLABORATION BETWEEN ARCHITECTS AND PAINTERS. THE ARCHITECTS AND THE PAINTERS ARE: CARSON CHAN, DAVID ANDREW, DAVID BROWN, DAVID GARDNER, DAVID HARRIS, DAVID JONES, DAVID KATZ, DAVID KIM, DAVID LEE, DAVID MANNING, DAVID MAYER, DAVID MURPHY, DAVID NICHOLS, DAVID PETERSON, DAVID RICHARDS, DAVID ROSS, DAVID SHERIDAN, DAVID SIMON, DAVID SMITH, DAVID STONE, DAVID THOMAS, DAVID TUCKER, DAVID WATSON, DAVID WILSON, DAVID WOOD, DAVID YOUNG.





*** ALL MEN ARE CREATED EQUAL** as long as you're not Black or Hispanic or Muslim or gay or a woman or poor or have any pre-existing health conditions. **LAND OF OPPORTUNITY** refers to past immigrants who founded this country, no longer applicable to current or future immigrants. **HOME OF THE FREE** but some of us may be required to show proof of citizenship depending on skin color, religion, or last name. **LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS** applies only to those who look a certain way and pray to a certain god and love certain people and make a certain amount of money.

IT'S TIME TO LIVE UP TO OUR IDEALS VOTE

INTERFACE DESIGN

MoMA STORE

[Welcome](#) | [Cart 0](#)
[Login](#) | [E-mail Updates](#) | [Checkout](#)

YOUR ENTIRE ORDER SHIPS FOR JUST \$6.95—NO MINIMUM!

[New](#)
[Best Sellers](#)
[Discover](#)
[Designers](#)
[In the Museum](#)
[Registry](#)
[Gifts](#)

Q

Living / Dining / Workspace / Jewelry + Accessories / Artists / Books / Kids / Holiday / Sale

ALL PRODUCTS

Living +

Dining +

Workspace -

- Desk Accessories
- Furniture + Lighting
- Clocks
- Tech Accessories
- Reading + Writing
- Notebooks
- Note Cards + Stationery
- Calendars
- Desk Toys + Collectibles

Jewelry + Accessories +

Artists +

Books +

Kids +

Holiday +

Sale +

FEATURED

40 of 335 Products [View All](#)

Sort By: [Featured](#) | [A-Z](#) | [New](#) | [Best Sellers](#) | [Price ▲](#) | [Price ▼](#)

NEW

Toulouse-Lautrec: Divan...

\$5.95

NEW

Toulouse-Lautrec: Seate...

\$5.95

NEW

Harinacs™ Staple-Free S...

\$16.00

NEW

Turtle Box

\$45.00

Desk Accessories & Designer Office Furniture

Get the job done beautifully with innovative designer office furniture and desk accessories from the MoMA Store. You'll always look forward to sitting down to work with the forward-thinking design of our contemporary home office furniture. Our clever desk toys make the perfect present for the industrious person on your gift list!

NEW

Bisley Multidrawer Trays

NEW

Bisley Multidrawer Trays

IN THE MoMA COLLECTION

Block Lamp

PUBLICATION DESIGN

the guide | **FASHION**



10 YEARS OF FASHION TIME-SAVERS

A few Real Simple ideas that changed your lives—and ours.*

“Half of the clothes in my closet are wrinkled, but hauling out the iron isn't an option because I'm usually pressed (ha!) for time. So I was thrilled to read about the Laundress Crease Release spray. Now I just spritz my crumpled clothing, then smooth out the wrinkles with my hands. Brilliant!”

BETSY PEREZ, BLOOMFIELD, NEW JERSEY

“I LIKE TO HAND WASH MY CASHMERE, BUT IT CAN TAKE DAYS TO DRY. NOT SO IF YOU USE REAL SIMPLE'S SALAD-SPINNER METHOD. JUST PUT A WET SWEATER INTO A LARGE SALAD SPINNER, PULL THE CORD, AND THE EXCESS WATER RELEASES IN SECONDS.”

LAURA FARRELLY, EUGENE, OREGON

“You ran an organizing idea about hanging jewelry on a bulletin board using thumbtacks; now it's easy to access and knot-free.”

LEAH FOCACCI, PASSAIC, NEW JERSEY

“After I read that a brightly colored wallet is easier to spot in a handbag, I bought one in fire-engine red. Now, as soon as I open my bag, I can't miss it.”

BETH GISSINGER RIVERA, FAIRHAVEN, MASSACHUSETTS

“Shopstyle.com wasn't on my radar until we did a story on it. Now I can quickly find whatever I'm looking for. A recent search for 'leather jacket' turned up 1,581 results!”

KAREN KOZLOWSKI, REAL SIMPLE FASHION DIRECTOR

“WHEN I READ THE TIP ABOUT SAFETY-PINNING SOCKS TOGETHER BEFORE THROWING THEM IN THE WASH, IT WAS LIKE THE CLOUDS PARTED. I CAN'T BELIEVE I WASTED ALL THAT TIME SEARCHING FOR MISSING SOCKS WHEN ALL I NEEDED WAS A SIMPLE PIN.”

MARIA CICIO, OMAHA

*To find out more about the tips and the ideas mentioned here, go to realsimple.com/giftoftime.

106 APRIL 2010 | REALSIMPLE.COM



ON

DEREK CARR
QB / FRESNO STATE

GOOD FIT
ARIZONA

ROUND
01

PICK
20

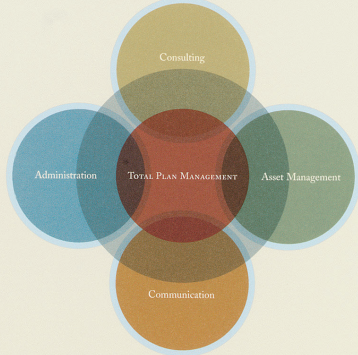
ON ANOTHER WINDY March afternoon, six years later, David and Derek are once again throwing the ball on a high school field. The stakes have changed. David, 34, has been out of the NFL since the Giants became the fourth team to release him last August. Derek, 22, is now perhaps the most intriguing quarterback in the draft, often mentioned as a sleeper alternative to Johnny Manziel, Teddy Bridgewater and Blake Bortles. Derek is wearing a Fresno State hoodie and a pair of hideous silver, blue and fluorescent green and yellow cleats that he received at the combine. “I told him he has to get his entire suit for the draft that color,” David says.

There are no yard lines on the field at Bakersfield Christian High in central California, where Derek spent his senior year after the family returned home following David's release. The Carr boys guesstimate 10 yards and begin to warm up. Both are tall and strong, and most of their combine numbers are indistinguishable—David ran a 4.67 40-yard dash in 2002; Derek ran a 4.69 in February. Both have that beautiful lashing throwing motion, almost too fast to track. A lifetime of catch has synced their habits. “We're like an old married couple,” David says.

A player who is a near-duplicate of a former

80 ESPN The Magazine 05/12/2014

BROCHURE



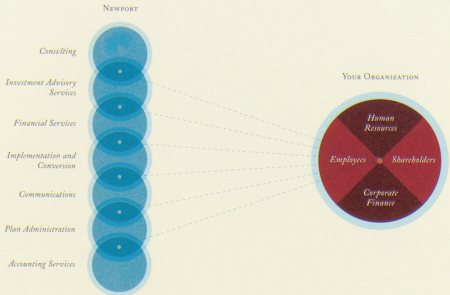
Newport's Total Plan Management system enables your organization to achieve its unique objectives—so you'll never have to compromise your plans, your people or your profitability.

Total Plan Management is how we execute our four cornerstone disciplines—consulting, asset management, communication and education, and administration—to help you achieve your benefit plan objectives more efficiently, more economically and more seamlessly than ever before. Delivered with flawless management and execution, these four disciplines produce extraordinarily effective solutions for our clients.

With Newport's Total Plan Management, you're assured that everyone in your company—from the boardroom to the mailroom—has the resources, information and knowledge they need to reach their objectives.

p14

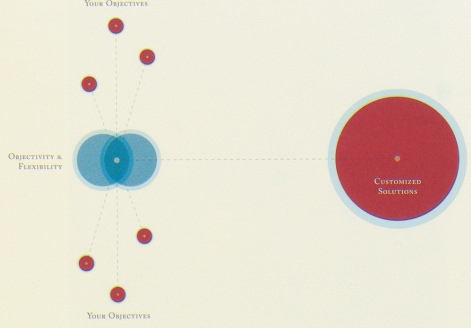
new RESOURCES



QUALITY OF THOUGHT, QUANTITY OF RESOURCES When you collaborate with Newport, you don't get a staff of generalists—you get an army of experts. Newport's professional staff is one of the largest in our specialty, enabling us to deploy comprehensive, multi-disciplinary teams that align your people with ours. Newport's dedicated client service teams become a key strategic resource, providing the accessibility and continuity that allow us to function as the "institutional memory" for your company and its programs. This consistent, extraordinary level of client service is the reason, year after year, our clients tell us they've never seen another team perform with such passion or deliver so much value.

p10

new OBJECTIVITY



THE SMALLEST DISTANCE BETWEEN TWO POINTS Newport offers you something more valuable than financial products: objectivity. Unlike many providers, we're not constrained by the boundaries of our own products. We focus on your objectives, then craft a solution that fulfills your company's specific needs. Through Newport, you get the ultimate in choice and flexibility. Our solutions are adaptable and versatile, allowing your company the freedom to respond to change—no matter how your business evolves.

p11

BROCHURE

THE ABBEY HAS BEEN HERE SINCE 1034, WHEN A CRUSADER RETURNED HOME from the Holy Land and followed through on a pledge made in the heat of battle. In its millennium, the Abbey has always had students on its grounds and in its rooms. At first the students were monks, then students of peace and prosperity, they built a cathedral that stands today as it has since before the American Revolution. When religious wars drove them out, the monks were replaced first by Jesuits, then by the sons of Europe's wealthiest citizens. Thousands of students—over scores of them—have marked this place in their own ways. You'll see where many of them have left their handprints, etched by their own hands into the soft stone of the great building's secret staircases and hidden alcoves. These Presidents of France, celebrated novelists, bold explorers, and war heroes of Europe have led the way for leadership when they enrolled here. Now it is your turn to learn how to lead, how to live, with a semester in an ancient place you will own forever.



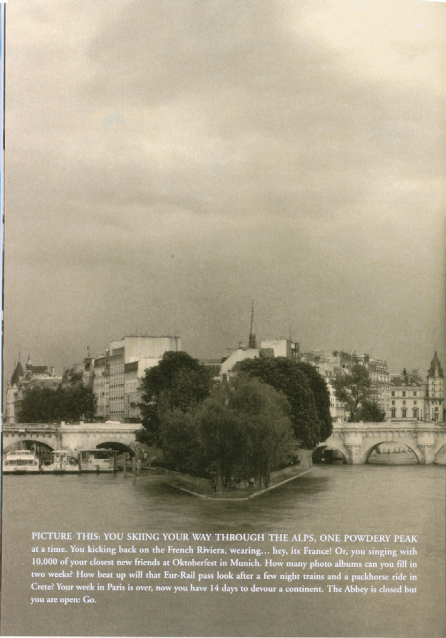
AS YOU CROSS THE ATLANTIC OCEAN, YOU WATCH THE SUN SET OVER America and rise the next morning over Europe. Making your way through the crowd to get your passport stamped, you hear excited conversations but don't understand a word. You put your card in the ATM, fill your wallet with Euros and buy a train ticket. Soon you're shooting across Europe at 300 kilometers per hour. For the next semester, this is your home, your classroom, your family. You want to sleep, but you know that won't happen anytime soon.

Exposure to another culture is valuable at any stage of a college career, but especially so at the freshman and sophomore level, as insights gained can enrich more of the college experience.

Courses are taught in English at The Abbey, except for optional French language courses available to all students at all levels.

At The Abbey students can take a full academic load of up to 18 semester hours in an American university system, and credits are fully transferable.

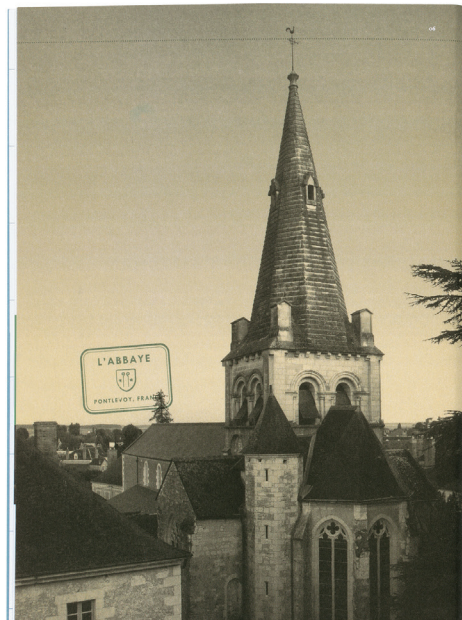
The price for a semester at The Abbey, is approximately what students would pay for a home-based semester at many universities in the United States.



YOU HAVE BRAINS IN YOUR HEAD. YOU HAVE FEET IN YOUR SHOES. YOU CAN STEER YOURSELF. ANY DIRECTION YOU CHOOSE.

PICTURE THIS: YOU SKIING YOUR WAY THROUGH THE ALPS, ONE POWDERY PEAK at a time. You kicking back on the French Riviera, wearing... hey, it's France! Or, you singing with 10,000 of your closest new friends at Oktoberfest in Munich. How many photo albums can you fill in two weeks? How bent up will that Euro-Ball pass look after a few night trains and a puchhorse ride in Cuzco? Your week in Paris is over, now you have 14 days to devour a continent. The Abbey is closed but you are open. Go.

Each semester includes two weeks free for independent travel. * Upper division tutorials and seminars can help to focus student travel time according to academic and social interests. * Staff can assist in planning travel logistics. † University accredited language study in Germany, Spain, or Italy may be arranged during the mid-term break.



WHY ARE YOU AT THE ABBEY? YOU HAD OTHER CHOICES. YOU COULD HAVE STAYED HOME. OR GONE ON A DIFFERENT STUDY ABROAD PROGRAM THROUGH YOUR UNIVERSITY. But you chose the abbey. You wondered how it would feel living in a small European town, where the mayor knows everyone, where villagers open their hearts and homes to you and your professors. You imagined walking with new friends down ancient cobblestone streets, from the iron gates of your campus to cafes, bars, bakeries, and bistros. You wanted to be able to live overseas, study in English, and move ahead in your coursework. You could do it all at The Abbey.



TRICKY GRID

It, a bill was introduced in the English Parliament with the following provisions:

For anyone, male or female, of any rank, profession, or degree, who shall marry into matrimony, any of His Majesty's subjects, Spanish wool, iron stays, hoops, high heeled shoes, or artificial teeth, shall incur the penalty of the law in force against witchcraft ... and ... the marriage, upon conviction, shall stand null and void.

Defences of those who understand it, is neither to curb the power of witchcraft, nor to bolster the defenses of those, like this unfortunate parliamentarian, who live in terror of being tempted and deceived. The satisfactions of the craft come from their doing, and perhaps even in applying accents, points and iron stays to empty prose. But how much as any thing else from a good typographical bath and sign of clothes. And many a book, like many a warrior or dancer priest of other sex, may look well with some point on its nose, or indeed with a bone in its nose.

Letters have a life and dignity of their own. They perform that honor and elucidate what humans and say deserve to be honored in their own letters; these in their deserve to

be met with affection, intelligence, knowledge and skill. Typography is a task, and a craft, as a matter of honor, courtesy and pure delight, to be as strong as the other arts in the chain.

Writing begins with the making of type, the forming of signs. Like speaking, it is a perfectly natural act which humans have learned to complex utterances. The typographer's task has always been to add a somewhat unnatural edge, a protection shell of artificial order, to the process of the writing hand. The tools have changed over the centuries, and the exact degree of unnaturalness desired has varied from place to place and time to time, but the character of the essential transformation between manuscript and type has scarcely changed.

The original purpose of type was simply copying. The job of the typographer was to imitate the scribbled hand in a form that permitted exact and fast replication. Given, then hundreds, then thousands of copies were printed in less time than a writer would need to finish one. This is now done for setting type in type has disappeared. In the age of photolithography, digital scanning and offset printing, it is as easy to print directly from handwritten copy as from text that is typographically composed. Yet the typographer's task is little changed. It is still to give the illusion of superhuman speed and stamina—and of superhuman patience and precision—to the writing hand.

Typography is just that: idealized writing. Writers themselves now rarely have the calligraphic skill of earlier writers, but they make countless versions of ideal script by their very living voices and literary styles. To those blind and often invisible visions, the typographer must respond in visible terms.

One of the principles of durable **TYPOGRAPHY** is always **LEGIBILITY**

