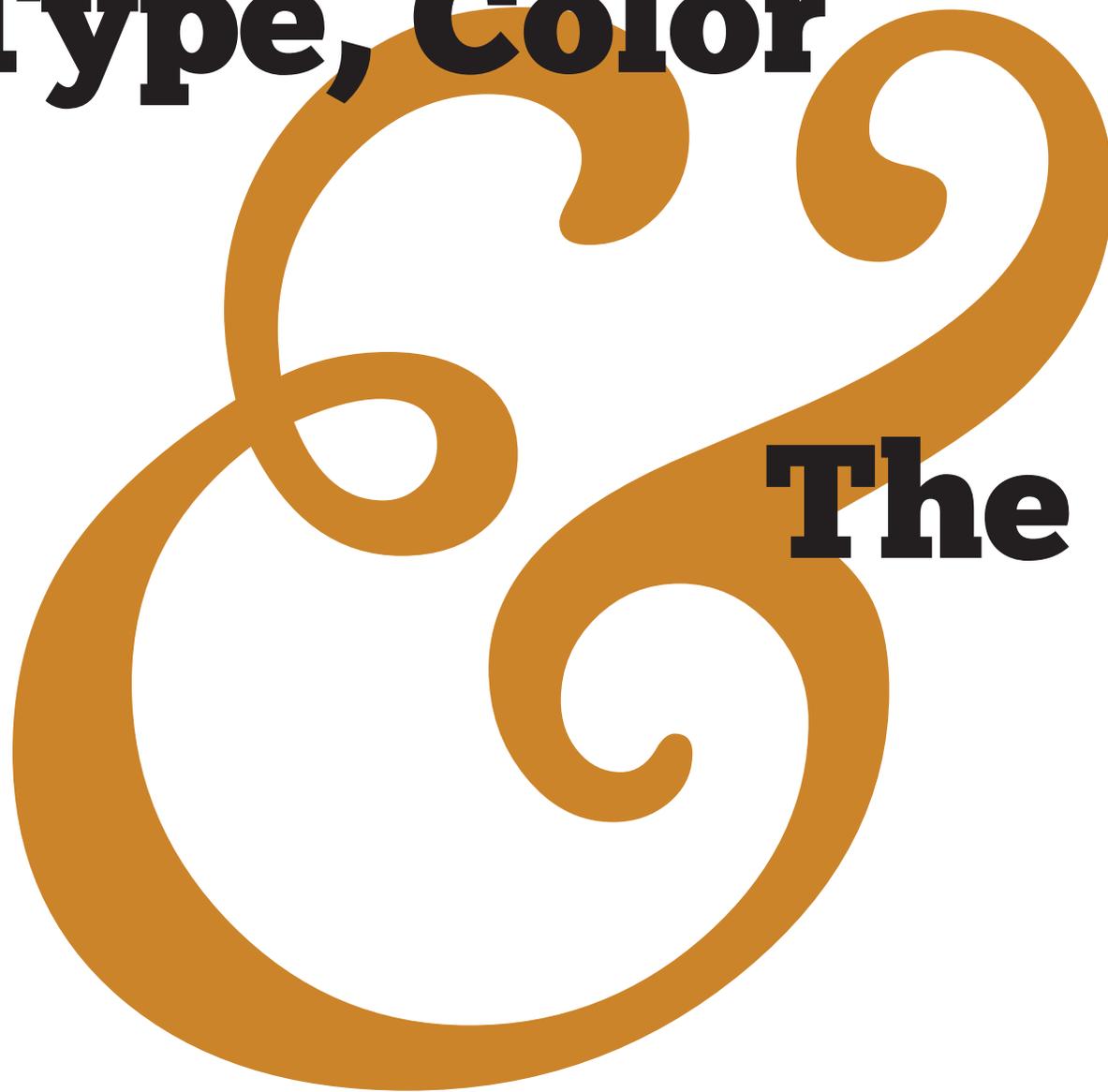


**Type, Color**

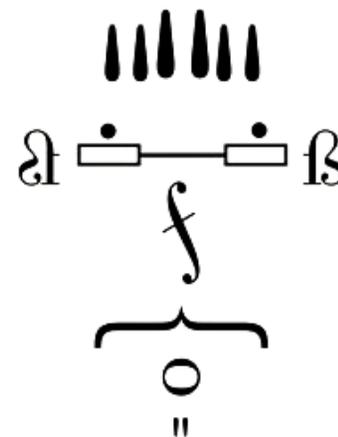


**The Grid**



# Letter

Know the faces of type





## Oldstyle



SABON

Aa

**HUMANIST OR OLD STYLE**  
The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

## Modern



BASKERVILLE

Aa

**TRANSITIONAL**  
These typefaces have sharper serifs and a more vertical axis than humanist letters. When the fonts of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

Aa

**MODERN**  
The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

## Slab serif



ARENDONK

Aa

**EGYPTIAN OR SLAB SERIF**  
Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian fonts have heavy, slablike serifs.

GILL SANS

Aa

**HUMANIST SANS SERIF**  
Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

## Sans-serif



HELVETICA

Aa

**TRANSITIONAL SANS SERIF**  
Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

Aa

**GEOMETRIC SANS SERIF**  
Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

---

# Serif

---

# Sans-serif

# Type Categories

There are many more ways  
to slice up typefaces, but  
be on a first name basis  
with these six.

Old Style

bembo

Modern

bodoni

Slab Serif

→ clarendon

Sans Serif

trade gothic

Display

cooper black

Script

zapf chancery



Goudy Palatino Times

Baskerville Garamond

Vertical stress

Serifs on lowercase letters  
are thin and horizontal

**Modern**

**Bodoni Poster Compressed**

Radical thick/thin transition  
in the strokes

**Bodoni Times Bold Onyx**

**Didot, Bold Walbaum**

Serifs on lowercase letters are horizontal and thick slabs

Vertical stress

**Slab serif**

**Clarendon**

Very little or no thick/thin transition, or contrast, in the strokes

**Clarendon**

**Memphis**

**New Century Schoolbook**

**Silica Regular, Light, Black**

No serifs  
anywhere

No stress because  
there's no thick/thin

Sans

serif

No thick/thin transition  
in the strokes

Franklin Gothic

Proxima Nova

Formata

Helvetica

Akzidenz Grotesk

Gill Sans

Calibri

Gotham

# Script

*Edwardian Script*

*Miss Fajardose* *Arid* *Ministry Script*

*Fountain Pen* *Emily Austin*

*Cocktail Shaker*

# Decorative

Carlz MT

**JUNIPER** THE WALL **Tabitha**

Pious Henry **FlySwim** Blue Island

**FAJITA** **SCARLETT**



**Name that font!**

Oldstyle

**AT THE RODEO**

Modern

**High Society**

Slab serif

?

*Too Sassy for Words*

Sans serif

As I remember, Adam

Script

The enigma continues

Decorative

***It's your attitude***

→ Google



Google Search

I'm Feeling Lucky

TYPEFACE

Catull



# FORTUNE

ANNIVERSARY ISSUE

# INDIA

PRICE Rs 100

## BUSINESS AS UNUSUAL

CASH TRANSFERS  
AND THE RISE  
OF THE RIGHTS  
CONSUMER

*By Hindol Sengupta*

THE HUNT FOR THE  
NEXT 150 MILLION  
INTERNET USERS

*By Nirmal John &  
Anurag Prasad*

THE NEW FACE OF  
TRADE UNIONS

*By Mansi Kapur*

REINVENTING TENNIS

*By Judhajit Basu*

+

Of infrastructure  
companies, banks,  
and bad debts.  
The ugly story.  
*By Ashish Gupta*

+

Gitanjali Gems is a  
fallen icon. Can it  
rise again?  
*By Pavan Lall*

OCTOBER 2013



TYPEFACE  
Brunel



October 14 — October 20, 2013 | [businessweek.com](http://businessweek.com)

# Bloomberg Businessweek

# SECRET AMAZON

**AN EXPLOSIVE  
NEW ACCOUNT WILL CHANGE  
EVERYTHING  
YOU KNOW ABOUT  
JEFF BEZOS**



TYPEFACE  
Neue Haas Grotesk



# NEW YORK

Saturday 12 Oct 2013

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**TYPEFACE**  
 Bookmania  
 (or something close)



TYPEFACE  
Salvo Serif





# PRO TIP

Old Style

bembo

**Modern**

bodoni

**Slab Serif**

clarendon

Sans Serif

trade gothic

**Display**

cooper black

*Script*

zapf chancery

Never combine two typefaces  
from the same category

← You have so many to choose  
from, make 'em different!

# **typography**

is what language looks like

a line is a



that went for a walk

**Am I the same? Maybe I am  
but not exactly? I'm confused**

American Typewriter Bold

Rockwell Bold

I am clearly and unambiguously

American Typewriter

**very different**

Poplar Std

Interstate Light  
Interstate Light Compressed  
Interstate Light Condensed  
Interstate Regular  
Interstate Regular Compressed  
Interstate Regular Condensed  
**Interstate Bold**  
Interstate Bold Compressed  
Interstate Bold Condensed  
**Interstate Black**  
Interstate Black Compressed  
**Interstate Black Condensed**

*Designed by Tobias Frere-Jones, Font Bureau, 1993*

**Stay  
in  
the  
family**



# PRO TIP

Pick 1 or 2 fonts for your piece and no more.

Variations like **bold**, *italic*, ALLCAPS and differences in `SIZE` go a long way. Think very hard before adding a third font, and run screaming when anyone wants you to add a fourth.





# PRO TIP

Avoid too many signals.

Pick one, guys →

***BOLD AND ITALIC***

***AND UNDERLINED***

***OH MY!!!!***



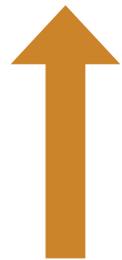
# Text

How to deal with words



# Legibility

how easy it is to recognize individual letterforms



**Legibility**



**Large X-Height**

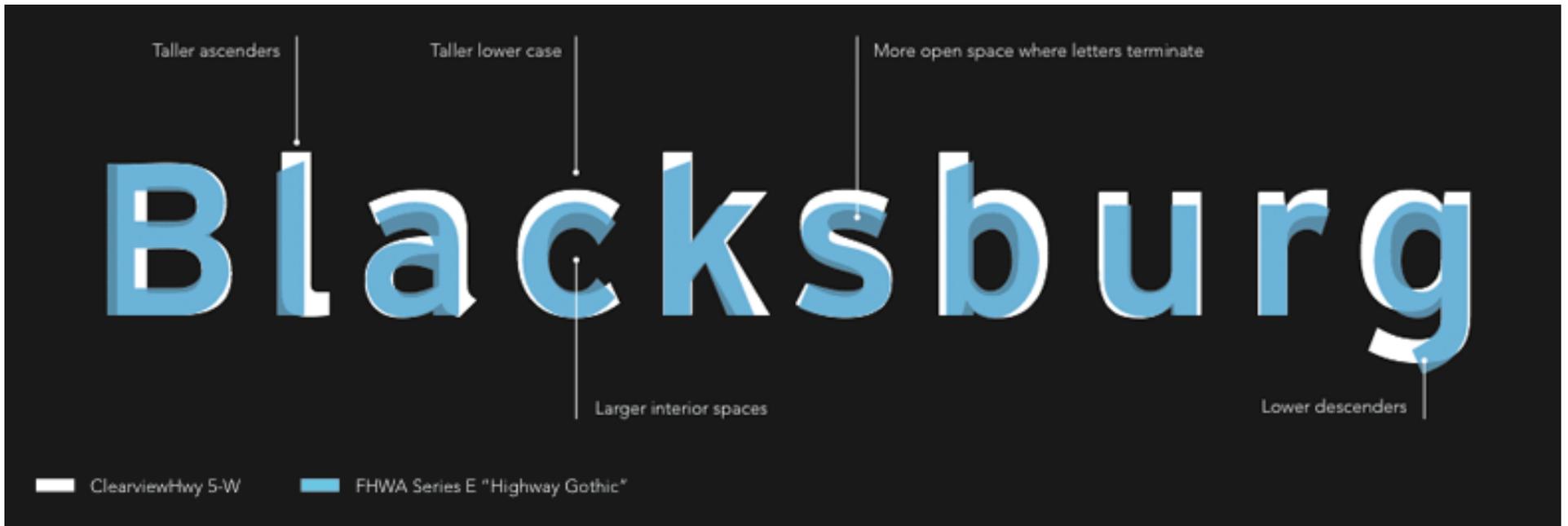
**Large Counters**

**Simple Letterforms**



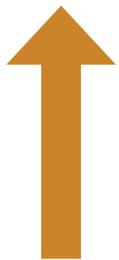
Highway Gothic (old standard)

Clearview Hwy (replacement)



# Readability

how easy it is to read words, lines and paragraphs



**Readability**



**Not ALL CAPS**

**Proper letter/word/line spacing**

**Big enough type size**

typography

TYPOGRAPHY

Not only is ALL CAPS hard to read, it also takes up much more space. →

READABILITY REFERS TO THE EASE WITH WHICH A READER CAN SCAN OVER PARAGRAPHS OF TYPE. IN OTHER WORDS, HOW EASY IT IS TO READ! READABILITY IS DEPENDENT ON THE MANIPULATION OR HANDLING OF THE TYPE. FACTORS WHICH AFFECT READABILITY INCLUDE: LINE LENGTHS, POINT SIZE, LEADING, TYPEFACE SELECTION, SPACING, TYPE ALIGNMENT, AND BACKGROUND.

Readability refers to the ease with which a reader can scan over paragraphs of type. In other words, how easy it is to read! Readability is dependent on the manipulation or handling of the type. Factors which affect readability include: line lengths, point size, leading, typeface selection, spacing, type alignment, and background.



# PRO TIP

Avoid ALL CAPS as much as possible

**I'M JUST ONE BIG 'OL RECTANGLE AND HARD TO READ**

**I've got shapes and contours and you can scan me much faster**

# **Ker** ↔ **ning**

Kerning is the adjustment of spacing between specific characters

**Tracking**  
**Tracking**  
**T r a c k i n g**

Tracking is the overall spacing between letters

**Leading** **Leading**  
**Leading** **Leading**



**Leading** **Leading**  
**Leading** **Leading**

Leading is the spacing between lines of text



# PRO TIP

Watch your line-length. 45–90 characters per line is ideal (including spaces).

Your eyes have trouble following very long lines of text across the page, so longer lines are very hard to read, especially on the web.

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# PRO TIP

The internet hates indents.

Kinda messy ↓

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it.

yuck

I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible.

And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket."

So much better ↓

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it. I would rather be left with the unavenged suffering.

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And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket."



# PRO TIP

No orphans or widows.

But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it. I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible. And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket.

widow

And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't want the mother to embrace the oppressor who threw her son to the dogs! She dare not forgive him! Let her forgive him for herself, if she will, let her forgive the torturer for the immeasurable suffering of her mother's heart. But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want it. I would rather be left with the unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible. And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket.

respectfully return Him the ticket.

It's not worth the tears of the tortured child who bellows on the breast with its little fist and prayed in its stinking outhouse, with its unexpiated tears to 'dear, kind God! It's not worth it, because those tears are unatoned for. They must be atoned for, or there can be no harmony. But how? How are you going to atone for them? Is it possible? By their being avenged? But what do I care for avenging them? What do I care for a hell for oppressors? What good can hell do, since those children have already been tortured? And what becomes of harmony, if there is hell? I want to forgive. I want to embrace. I don't want more suffering. And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't want the mother to embrace the oppressor who threw her son to the dogs!

orphan



# Grid

## Putting the pieces together

Grid systems			Grid systems		
	<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 grid of letterpress, bringing into 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 pattern of writing and</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</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</p>	
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# Useful for Print..

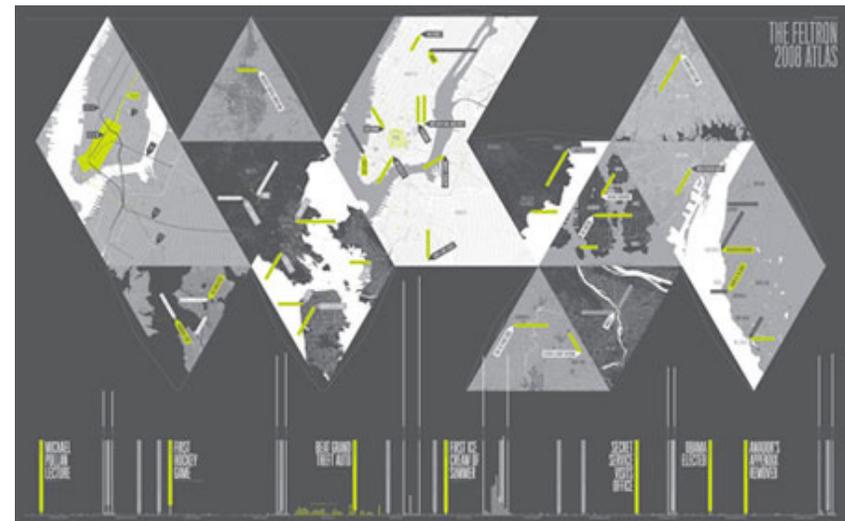
Juni-  
Festwochen  
Zürich 1959

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## Stadttheater

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Schweizerische Erstaufführung Mittwoch, 3. Juni 20.00 Uhr	<h3>Der Sturm</h3>	Oper von Frank Martin Leitung: Christian Vöchling Hans Zimmermann Max Rothberger
Gastspiel Städtische Oper Berlin Freitag, 5. Juni Sonntag, 7. Juni 20.00 Uhr	<h3>Cosi fan tutte</h3>	Komische Oper von W.A. Mozart Leitung: Artur Rother Carl Elbert Jean Pierre Ponnelle
Samstag, 6. Juni Mittwoch, 17. Juni 20.00 Uhr	<h3>Lucia di Lammermoor</h3>	Oper von G. Donizetti Leitung: Nello Santì Elvira Casella Max Rothberger
I. Programm 11. Juni, 20.00 Uhr 14. Juni, 20.00 Uhr II. Programm 12. Juni, 20.00 Uhr 14. Juni, 15.00 Uhr III. Programm 13. Juni, 20.00 Uhr	<h3>London's Festival Ballet</h3>	I. Programm Nikolajewitsch Chopin Petruschka II. Programm Concerti Giselle III. Programm Schwanensee 3. Akt Le Pas de Quatre Variations for Four Don Quixote Polowetzter Tänze
21. Juni, 20.00 Uhr Das Rheingold 23. Juni, 19.00 Uhr Die Walküre 24. Juni, 18.00 Uhr Siegfried 28. Juni, 18.00 Uhr Götterdämmerung	<h3>Der Ring des Nibelungen</h3>	Bühnenfestspiel von Richard Wagner Leitung: Robert F. Denzler Karl Heinz Krahl Philipp Blessing In den Hauptrollen: Elsa Cavelti Birgit Nilsson Astrid Varnay Mary Davenport Hilde Koch Bernd Aldenhoff Kurt Böhm Cornelia Naragic Alois Pernerstorfer Heinz Borsit Erwin Deitzel Hans-Bert Dick Charles Gilky Franz Lechleber



# ...and the web

The New York Times website screenshot showing various news articles and sections. The main headline is "Debt Talks in Disarray as House Raiks". Other visible headlines include "Viewing U.S. With Fear and Optimism", "Afghan Front Off: Taliban Forces Set Private Year", and "Poverty and Hunger: U.S. Lags in Progress". The page layout includes a top navigation bar, a main content area with multiple columns of text and images, and a sidebar with additional news items.

WIRED website screenshot featuring articles such as "For the World's Fastest Gamers, Failure Is Just One Bad Jump Away", "The Weirdest Thing Recently Found on Mars", and "Chinese Food Is the New 'Friday' except Racist". The page has a clean, modern design with a grid of article thumbnails, each containing a small image and a headline. The WIRED logo is prominently displayed at the top.

Advertisement for Monarchs playing cards and a t-shirt. The top left shows a pack of Monarchs High Quality Playing Cards with a gold and black design. To the right is a blue square with a circular logo. Below these is a red t-shirt with the text "A NEW YORK APOTHECARY Kiehl's SINCE 1851 ULTIMATE WAR". At the bottom right is a circular logo for "OH GANCS" with the text "PREMIUM GRADE Organic Cotton JUST 5 GASTROPOD FLOWER TO THE PEOPLE".

Advertisement for Soho Fixed bicycles. The top part features the text "SOHO FIXED" in large white letters over a background of street signs. Below this is a navigation menu with "HOME", "BIKES", "ABOUT", and "BLOG". The main section is titled "FEATURED BIKE" and shows a black fixed-gear bicycle with white wheels. The text "Bike #003" and "single speed" are visible. The price "£425" and a "more info" link are also present. A "SOLD" sticker is on the front wheel. The bottom part of the ad shows a close-up of the bicycle's frame and wheels.

Lots of resources



The collage consists of several key design resource elements:

- Fluid 960 Grid System:** A header for a resource page titled "Fluid 960 Grid System" with sub-headers for "Templates for Rapid Interactive Prototyping", "DESIGN PROCESS", "DESIGN INFLUENCES", "INSPIRATION", and "CONTRIBUTION".
- THE FONMON:** A layout diagram showing a five-column grid with columns labeled d1, d2, d3, d4, and d5. The title "THE FONMON" is centered across the grid. Below the title is the text: "A five column layout using columns of different widths".
- Grid System Overview:** A section titled "16-COLUMN GRID" and "MOOTOOLS FXELEMENTS" showing various grid configurations like "One", "Two", "Three", and "Four" columns.
- Grid Layout Diagrams:** A series of diagrams on a red grid background showing different grid layouts: "12 Column Grid" (2 = 56 px), "9 Column Grid" (3 sq = 84 px), "6 Column Grid" (5 squares = 140 px), and "4 Column Grid" (8 squares = 224 px).
- Grid System Overview (Bottom):** A section titled "16-COLUMN GRID" and "MOOTOOLS FXELEMENTS" showing various grid configurations like "One", "Two", "Three", and "Four" columns.

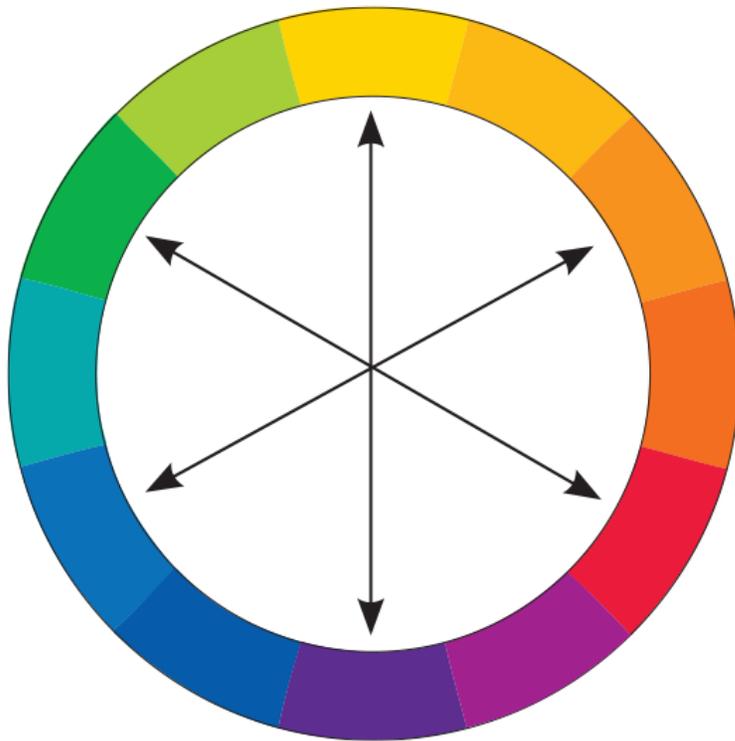
# 4

# Color

## Wheels and Schemes

Lutea	Ochra	Lufärs. C d'oeuf.	Σαφρός. Cay Col.		Electivus. Ηλιόχρως Amber C.		
	Purpurig- montum	Citrinus.	Κίτρινος Orange C.		Bythinus. Βύσσινο. Ravensilke.		
	Ultramarina	Fuscus Brun.	Φαειός. Browne.		Subfuscus. Dun.		
Similia	ces.			Rubei mixti.		Pur.	
	Minium	Ignis. C du feu.	Πόρφυριδος Fire Col.		Gilvus. Κηρός Brick C.		
	Ochra usta	Ruffus.	Carrel C.		Halvus. Sorrel.		Badius. Bay. Βάδιος Bay.
	Cinnabaris	Minialis du Demillon.	Μινδαίδης		Carmis. Carnation		
Carmis	Coccinus. C d'Charlate.	Κόκκινος Cimron.		Rosus. Rozey		Molochinus. Μολόχινος Mallon C.	

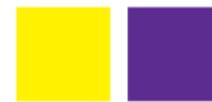
# Complementary



Blue & orange

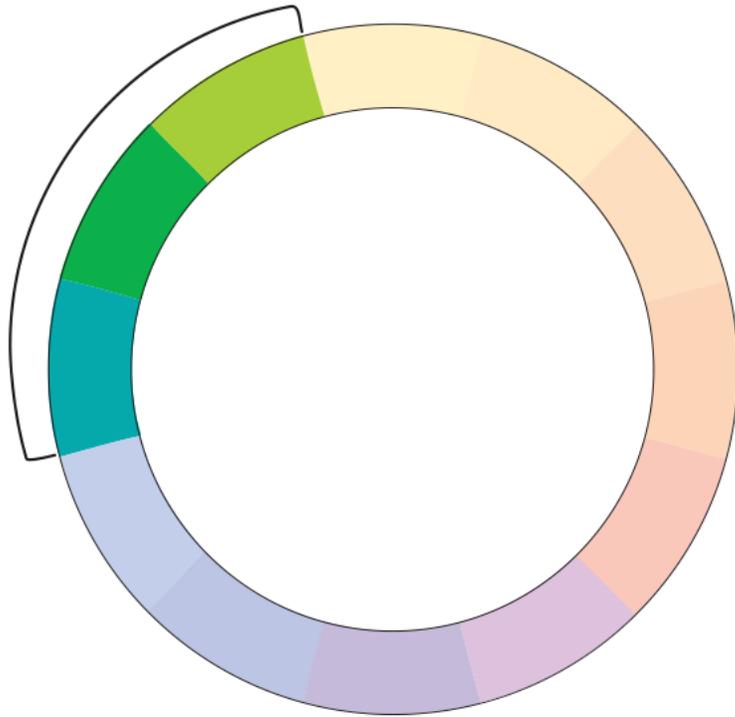


Red & green

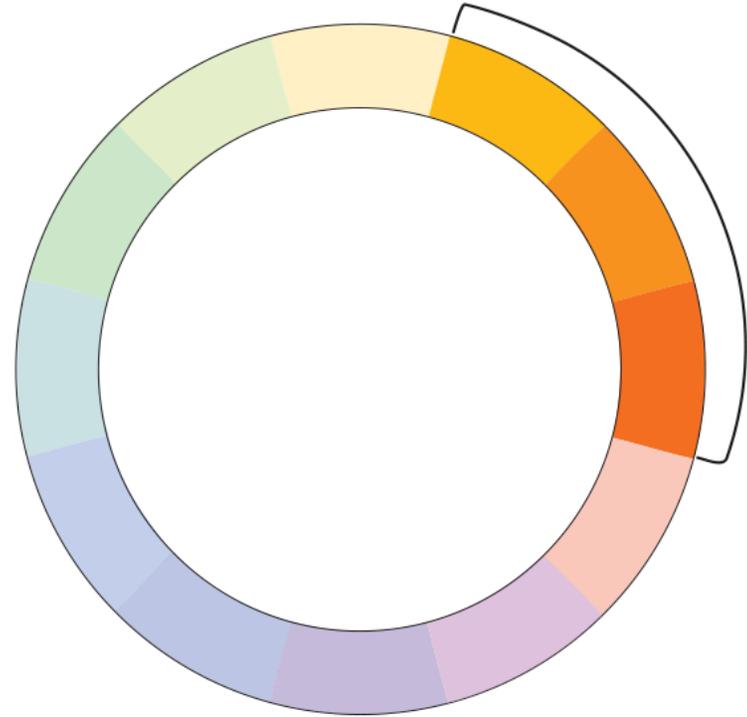


Yellow & purple

# Analogous



Aqua, green, lime-green



yellow-orange, orange,  
red-orange

# Shade | Hue | Tint





# PRO TIP

CMYK for print, RGB for web.

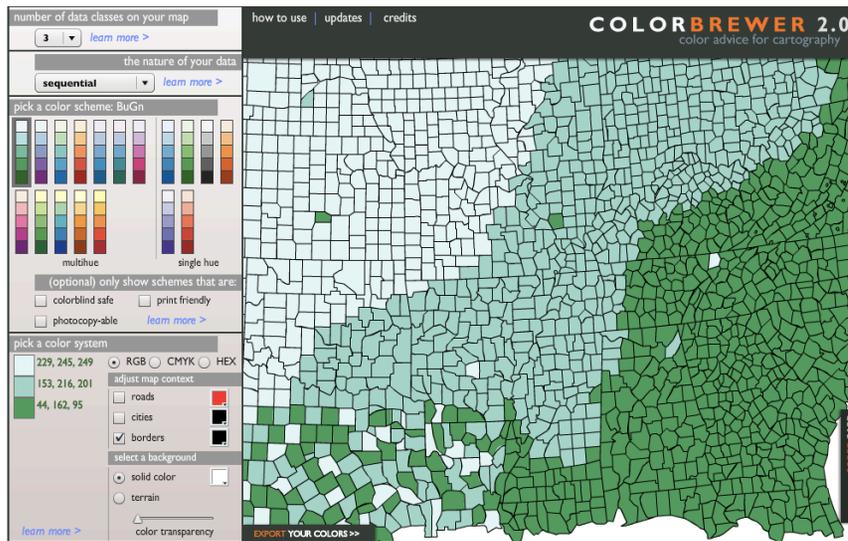


CMYK stands for **c**yan, **m**agenta, **y**ellow, and **k**ey (black), and is the color model that's used for books, magazines, or newspapers. CMYK acts like paint (blue + yellow = green).

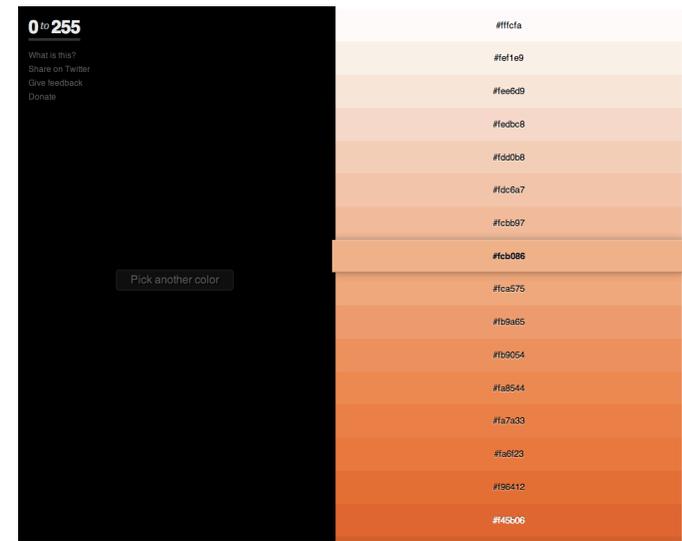


RGB stands for **r**ed, **g**reen, and **b**lue, and is what's used for screens like your computer, TV, or iPhone. RGB acts like light (all colors together = white).

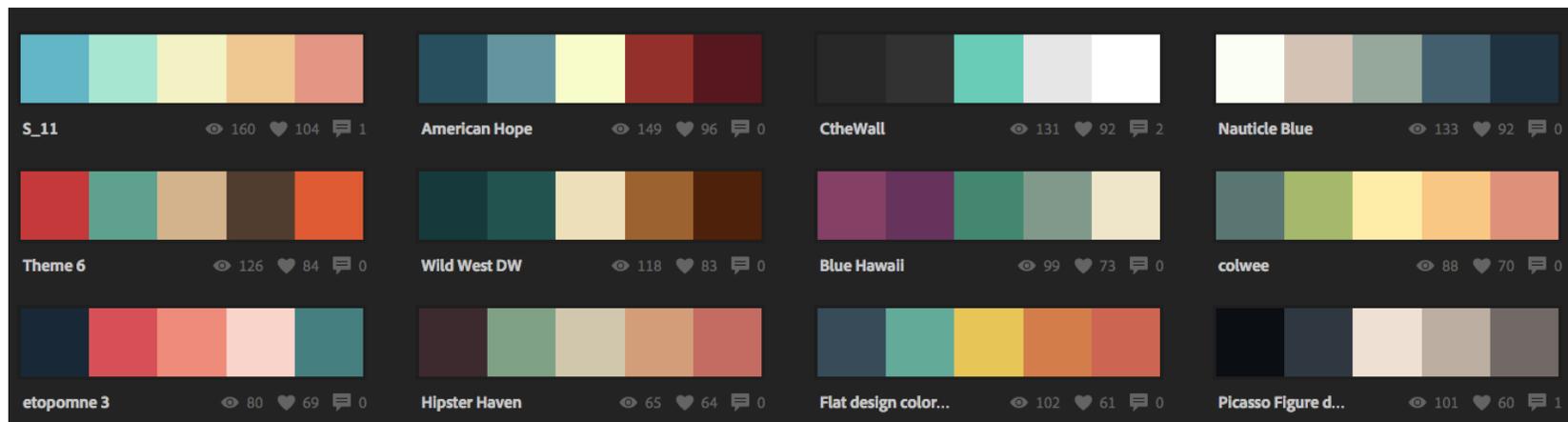
# Combinations



Color Brewer (good for data viz)



0to255 (good for shades and tints)

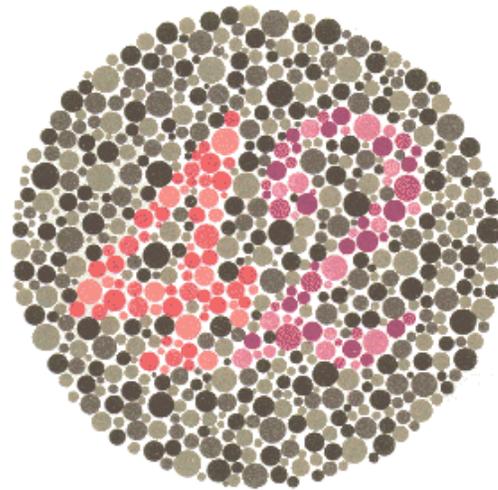


Adobe Kuler (good for getting inspired)

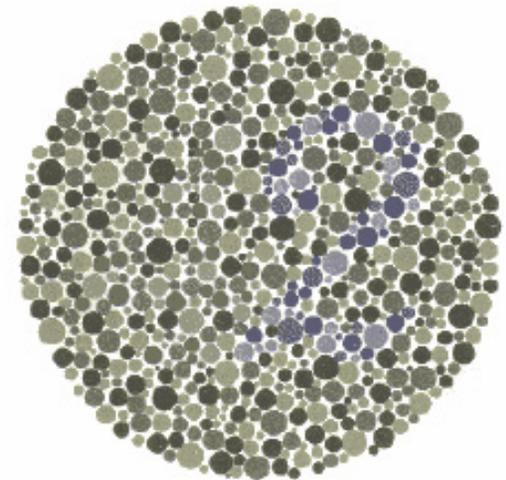


# PRO TIP

Test your colors for color blindness



Normal Vision



Color Blind



# Use Color Oracle to Test

(most of the time you just gotta up the contrast)

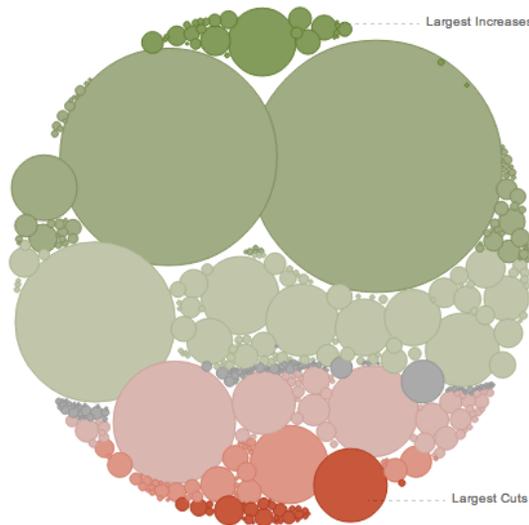
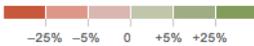
## How \$3.7 Trillion Is Spent

Mr. Obama's budget proposal includes \$3.7 trillion in spending in 2013, and forecasts a \$901 billion deficit.

Circles are sized according to the proposed spending.



Color shows amount of cut or increase from 2012.



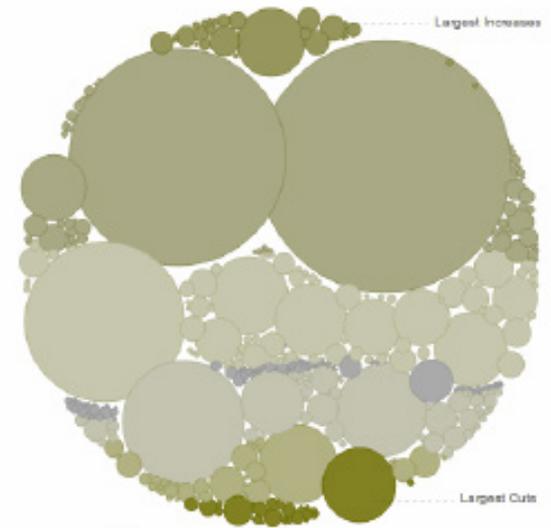
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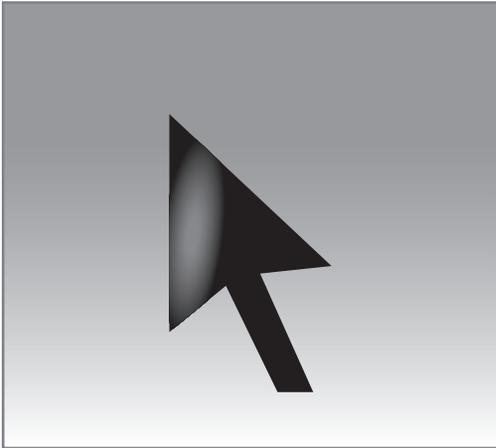
Color shows amount of cut or increase from 2012.



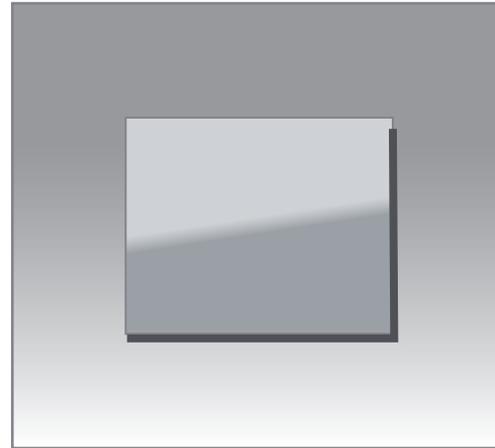
**Now, let's get started with:**



# These tools:



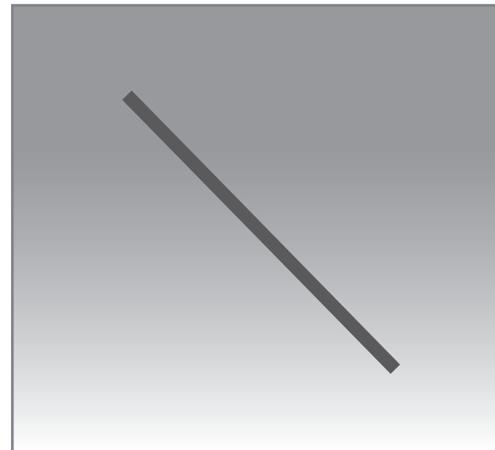
Selection tool



Rectangle tool



Type tool



Line tool