

---

## Design Grids are Not Mathematical Grids

---

They have gutters, and  
type fits in perfectly  
against all the edges

---

They act as a tool to  
divide images and words  
in a satisfying way

---

This confuses a lot of  
people a lot of the time.

---

This zine was made to  
help you make design  
grids and to give you the  
resources to delve further  
into the grid world.

written by  
Andrew Maher

# INTRODUCTION

This was made for Graphic Designers, Artists and Photographers who would like to produce better documents, advertisements, books, posters, paintings, corporate identities, post cards, business cards, building signage, magazines, annual reports and user interfaces.

First of all, I want to waste some of your time by telling you all a little bit about me.

I study Graphic Design at the University of Canberra. I'm just about to enter my third year of study. At the start of my second year I became infatuated with the late great Paul Rand, who inspires me to this day. I've read a book on him and two books by him. Through his work he introduced me to the modernists, a phrase "Don't try to be original, try to be good" struck me as odd, was there this idea that you could be good or bad at design and if so, what was good? He was pretty good, I liked his stuff and he was paid well for it, so since then I began trying to find out what he meant by "be good".

The post-modernists have this idea that rules don't

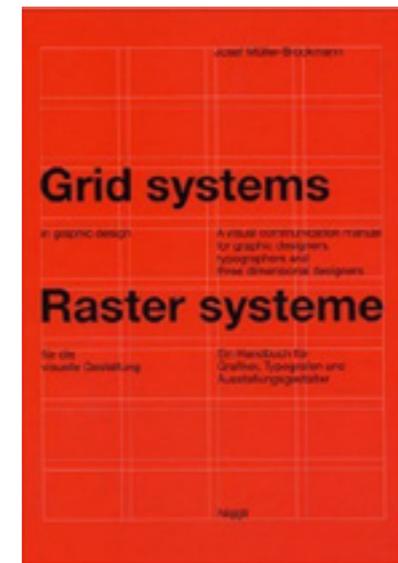
really matter, David Carson, the most popular of these has given lectures on why they don't which was never really good for working out what was good. I dug deeper, looked for new designers, Massimo Vignelli, Michael Beirut and Jan Tschichold all came up, these guys weren't just good, they were and still are awesome. There was something intrinsic which linked their work, which was all wonderfully structured and consistent through everything. I want to be like them, perfectly modern and this can only happen with the aid of a grid.

I decided to go to AG Ideas, where I saw an artistically trained artist/designer Dean Poole. During his talk he popped up a book and said everyone should read it and it's very good. I didn't write down the title though, and got very confused and spent a long time looking for it. You'll want to pick up a copy, as this zine will not be a substitute at all. It's by Josef Müller-Brockmann, in your library catalogue it will say "Grid Systems in Graphic Design; a visual communication manual for graphic designers, typographers and three dimensional designers" - quite the title. It has an ISBN which is:

978-3-7212-0145-1. The latest edition has a bright orange cover, older editions are just white. above is a picture of it!

GET IT!

Anyway enjoy my first zine.



"Grid Systems in Graphic Design; a visual communication manual for graphic designers, typographers and three dimensional designers"

Josef Müller-Brockmann

ISBN: 978-3-7212



Typographie  
 Emil Ruder,  
 ISBN:978-3-7212-0043-0  
 Published by Niggli

## WHY USE A GRID?

## WHAT CAN'T GRIDS DO

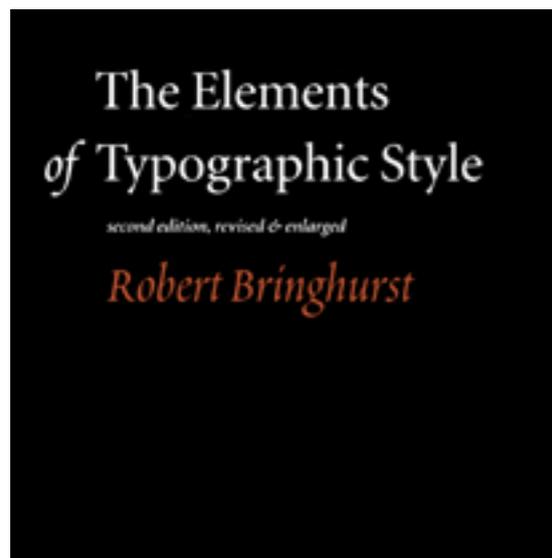


The New Typography  
 Jan Tschichold  
 ISBN-13: 978-0520071476

That's a fair question and I get where you're coming from. Grids give you an opportunity to design in the fast lane, they make your design semi-autonomous, which may turn a lot of you off (keep an open mind or you'll miss out). Essentially they give you a tool to create with an underlying consistency and allow you to think less about basic design principles and more about finding a design solution. This allows you to design at a more advanced level, being more able to think about advanced concepts like page rhythm. They also give you a structure place your page elements on.

Grids can't give you basic typographic knowledge, what typefaces to use, how big the type should be and how much leading in kerning is good for reading or looking at. There are some books for that though, if you don't have the time - employ a designer!

There is a really big difference also between simply applying type and applying it well. Use the resources beside all you want, but nothing beats professional designers for quality of product. I can't stress enough that if you're a potential client for a designer, get a designer to do it for you! It's good for you, it's good for us!



"The Elements of Typographic Style"  
 Robert Bringhurst  
 ISBN-13: 9780881792065

Some designers don't need this, they are few and far between.

The Elements of Typographic Style Applied to the Web"  
<http://webtypography.net/>  
 Hoefler and Frere Jones "Ask" page  
<http://www.typography.com/ask/showAllRecentTopics.php>  
 Typography for Lawyers  
<http://www.typographyforlawyers.com/>

# HISTORY

This is coming from my relatively limited knowledge on Modernist history, if you know better, let's talk!

Grids became popular in design coming out of the Modern movement in around about the 1950's. Tschichold having written a book titled "The New Typography" in 1928 was a pioneer that encouraged the use of standardised design ideas, his book really took off in Germany, it was created as a handbook for printers and was a seminal work (you can pick it up on amazon for \$20). This book was not about grids, but instead about standardised good design practice that would assist a designer in creating easy to understand and read design. It eventually became the modernists handbook on good design and is loved by many designers, myself included.

German designers and modernists believed mostly in pairing back design to it's essentials, Van der Rohe, all though not being the first to coin the phrase, popularised "less is more". In the context of design this means lets get back to basics guys.

Just before Tschichold's "the New Typography" came out however this school called the Bauhaus started up (in 1919) by Walter Gropius. Before Gropius came along it was an art school started by the German governments attempts to stimulate the economy through the use of German build quality with the convergence of artists and business. Known as the German Werkbund it was started up with the assistance of Peter Behrens. This was a school that brought together the art forms of the most radical movements throughout Europe at the time; De Stijl, Futurism, Expressionism, Fauvism and Abstraction and put them to use within the context of the production line. The ultimate goal of the Modernists was to create objects that were good but also mass producible (cheap) and help propel the emergence of quality goods among the middle class. The great irony is that today objects designed in modern methods tend to cost more, machines nowadays favour the production methods of the post modernists; it is cheaper it seems to cover up joints in products then to make clean minimal connections. This has never been a problem in Graphic Design however, as most of our work tends to

be printed on a page, it's all produced with the same basic ingredients, ink-paper - or computer monitor.

So grids came out of these modern ideals, mostly in and around Switzerland and are a major counterpart to what is known as the "Swiss Style" or furthermore the "International Style". They were produced with the intent of helping designers design faster, streamlining the process of laying out pages. What they have allowed me to do is spend less time on the basics and think more about more advanced principles, such as paragraph and sentence rhythm, division of space and other typographical principles. I hope they do the same for you.

# PROCESS

This is the process I use, and was suggested by Müller-Brockmann, only much more thoroughly explained in his book (remember this zine is not a substitute to reading his books!)

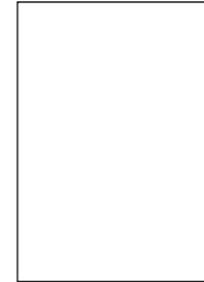
- Define the format (size of the page)
- Define the type area (where all the words are going to go)
- Choose a font (stick to one) for everything and typefaces (a font is a family of typefaces. So Times New Roman would be the font, Times New Roman set at 24pt bold would be the typeface) for-
  - Display headings (they're the really big headings)
  - Headings
  - Captions (if you need them)
  - Body Text
- Test test test until you're happy with how easy it is to read (compare this off to magazines and books you like or find have been typeset really nicely)
- Redefine the type area (we'll talk more about this soon)
- Decide how many units you want your grid to be (depends upon the application of your grid)
- Create divisions
- Apply Grid

So I'm hoping you're pretty baffled right now, because you should be. Hopefully you can read back over this process in a couple of minutes and understand totally what's going on. If you already get it then sweeto!

Good job, read the zine anyway!

# DEFINING THE FORMAT

a4 page is selected



Lets start with defining the format. First answer your question "what is it". Think about this; Fred wants to design a flyer, he wants this one to be special, so he makes it really big. The postman can't fit it in mail boxes, Fred gets no clients and dies from starvation. So Fred needed to make a flyer that was smaller. Jeannine, she wants to make a huge book, but it fits in no ones bag and is uncomfortable to read; 4 people buy the book and subsequently drown when swimming in the beach with books on their backs (Jeannine also thought it would be cool if the books came with bag straps and was printed with waterproof paper).

So don't be silly, design practically, if it's a novel keep it small and easy to hold, if it's a poster make it either really big or really small, all the in between sizes are taken by losers who compete using wanky colours and ugly fonts (see Academy posters). You get bonus points if you use a DIN format (they're the a4, a3, a2 etc) as you can simply double the grid size to fit the other formats, which means you can get a really consistent and tight branding going on.

When you have to define a format for screen things get a little bit more tricky. There are a lot of screen sizes out there. Ask yourself, is the document going to sit on a iPhone an iPad or a computer monitor.

If an iPhone 4 the format is 960x460 pixels, at 326 pixels per inch (ppi). An iPhone 3gs has 320x480 pixels.

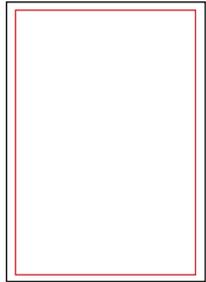
Ipads and most old computer monitors have a pixel width of 1024x768 pixels. But you should be wary as the iPad has a pixel density of 132 ppi wheras all computer screens have densities of 72ppi.

It's a real minefield when designing for these screens, w3c however keeps an updating list of what the most common computer monitor is around at the current time. Check it out at [http://www.w3schools.com/browsers/browsers\\_display.asp](http://www.w3schools.com/browsers/browsers_display.asp).

Always design so that people who have the worst circumstances can use your product. As people with better circumstances will still benefit from your choices.

# CHOOSING A TYPE AREA

Type area (in red) is defined

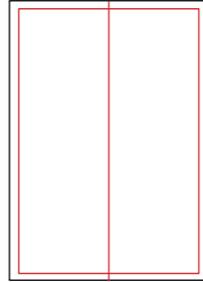


This process is necessary whenever creating a grid, as it gives us the divisions on the page which we have to follow if we want the grid to look really tight. You're going to have to trust me because you won't see this until a little further on down the track.

So we're going to define how wide our text columns are. Again think first about what it's going to be used for, if this were a book or a magazine, you want to give the reader enough room on the outside of the page to stick his or her thumbs on. But don't forget the inside of the page either, as they arch up more and more as you get closer to the centre which means you'll want to give the text enough space on the inside as well, so the writing doesn't get too distorted by the curve and the reader won't have to flatten the spine every time they want to read the inside of the page.

Everything has its own special little nuances that you'll want to think of all throughout this process. In my experience Industrial Designers do this better than anyone else.

Type area is halved



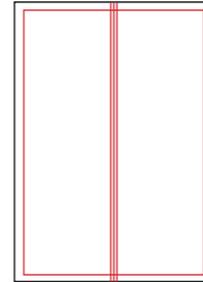
The grid that this text sits on top of was designed for the web. It's got decent leading so that the pages don't look too crowded and a generous gutter so lines of text don't run into one another. I like it when there is little difference between the edge of the page and the edge of the grid, this will only work when designing for screen.

Draw your type area on a scaled piece of paper first. A good way to get a template to draw on is if you have a piece of A4 paper and fold it in half 4 times. You should then have 16 rectangles which are a 1/4 size of an A4 page.

There are a few things that will help you define this area. In book design Tschichold used "the Van der Graaf canon". For websites "<http://webtypography.net/>" offers a few tips for good typographical practice online. All of these things will help you in obtaining a nice type area for your page.

An A4 page is usually way too wide for one line of text. Müller-Brockmann; "There is a rule which states that a column is easy to read if it is wide enough to accommodate an average of 10 words per line"<sup>1</sup>. If

Gutters are created



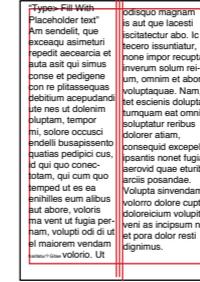
you pick a nice type size (usually around 8-10pt for a serif font, 7-9pt for a sans-serif - all depending on the font.) You'll end up fitting about 27-30- so we divide the page in half.

Gutters now need to be created. This sets up the division between the two columns. These should be wider than 1mm, as really tight gutters just make the text look like it runs from one column right into the next. Experiment with this, create a few grids and see how close they are together, keep going and you'll develop a nice feel for when a gutter is too wide or narrow.

I don't want to have too many divisions so I'm going to leave my type area at two columns. If you'd like to create 4 you can simply half each of the columns again and create gutters that are the same width as the gutters in the centre.

# CHOOSING A FONT

Type is applied



Fonts can be really subjective, everyone likes different ones. When fonts are designed though they are most of the time created for specific functions, this may help you in selecting the right ones. Type Designers (not typographers) create fonts a lot of the time for specific needs. Times, created for the London Times was created with the intent of being printed onto cheap newsprint paper, it was created with certain properties in mind, as on newsprint the ink spreads easily. Times was designed to embrace these special conditions. Arial, a font loathed by a lot of type designers was created to be displayed on computer screens, which means it was created on top of square pixels and lacks a lot of intricate details. Futura was created with a set of "perfect proportions" to make it the most readable font (this it is not, but it is still a beautiful typeface none the less; you're looking at it right now).

What's the difference to me you may ask? Well that's pretty fair, there are a lot of books written on how to design typefaces and how to select them, "Stop Stealing Sheep and Find out How Type Works" by Erik Spiekermann and E.M. Ginger offers a great insight in

# TEST TEST TEST

really plain and easy to understand language. Pick it up from your local library for a bit of insight!

If you've got a bit of money buy a font, they all ways look much better and you can get something that suits you. Be wary of free fonts, Erik Spiekermann has written on the woes of using free fonts, there are a lot of details that go missing in free fonts that the untrained eye will easily miss. If this doesn't matter to you then go nuts and use as many free fonts as you want, but design is in the details and a lot of free fonts don't have any!

If you want to start learning how to look at fonts, grab some baking paper and print out alphabets, outline them and get a feel for the difference between when fonts should be used and what they should be used on. You'll be able to relate fonts to emotions and moods then more practically, you'll find yourself saying things like "well this one can be made tiny and you can still make out the letters and this one looks good from all angles". Often you'll find that these fonts were created with these intentions in mind.

The most popular fonts are (not in any order)  
Serif: Times, Caslon, Garamond, Bodoni, Baskerville, Didot and the more recent's; Archer and Hoefler  
Sans-serif: Helvetica, Univers, Akinzidenz Grotesque and the more recent Gotham

When choosing a font for your grid try to stick to one, this makes it easier to apply. Most fonts have varying "leading" proportions. This is the space between the lines and as you'll see soon it's quite tricky to have more than one font in a grid.

After you have chosen your font you then need to choose the face you wish to apply. They're referred to faces as they are the face that is pressed against the paper when things were printed using presses in the olden days. Appropriate faces will vary from font to font, but if you're wishing to create a hierarchy I suggest using a bold face for headings and display headings and a regular weight for body copy. There are many more ways to create page hierarchy but I will not go to indeapth into this now.

Here's a brief list of tricks for creating hierarchy

Display Headings

- Should be the biggest
- Should have a lot of white space to delineate between them and the main content

Headings

- You can stick these in bold or italics
- Should be the second biggest typeface on the page

Body Copy

- For serif fonts these should be a maximum of about 11pt, a minimum of about 8-9pt
- Sans-serifs should be a maximum of 10pt and a minimum of about 7-8pt

If you wish to know more on typography I would suggest picking up a copy of Emile Ruder's "Typographie", this is one of the most mind opening books I have ever read on the topic.

I feel like this section is quite self explanatory but there are still a few things that should be explained.

You're testing how your type looks on the page. What you're looking for is how easy it is to read, how heavy it looks and how the type is positioned.

- Check the gutters
- Check the leading
- Check the type size

If you've drawn your type area with awkward proportions on the page you have the power to move it around in InDesign, so do!

If you find the page looks really heavy and like there's a lot to read you should add some white space (by increasing the gutters, adding leading, using a sans-serif font). People will feel more inclined to read whatever it is you have if it looks like there's less than there is! Automatically by virtue of the fact your filling a page with text it will look as heavy as it can before you start implementing the grid. You can limit the type area by being selective about what grid units you use.

## REDEFINE THE TYPE AREA

This text box is poorly made as it is too large for the bottom of the text. if we look at the letter p we can see the box reaches too far down: p

That sentence will make more sense in a couple of pages, but just know that this is as heavy as the page is probably ever going to look.

Again there's more things you should be sensitive to. Emil Ruder's book "Typographie" will teach you more, alternatively you could just employ a graphic designer to do it for you!

After you are happy with the font and typeface you have selected you can now start setting up your grid so everything fits perfectly. You want the top of your ascenders to fit the top of the type area you've defined and the bottom of the descenders to finish on the bottom of your type area.

Definitions:

Ascender: look at the top of the letters l and k, the ascenders are the strokes that reach up above the height of the letter x.

Descender: Look at the letters p and q, these letters reach down underneath the base of the letter x.

Not all ascenders and descenders are created equally though, so watch out and make sure you pick letters that reach all the way up or down. The letter l usually reaches all the way up while the letter q usually reaches all the way down, watch out for this though, as it varies from font to font.

So your type area will need to be adjusted to fit the typeface perfectly, this is pretty easy to do simply by

This text box is well made, its ascenders reach the top of the box well and it's descenders hit the bottom of the box perfectly.

dragging the text box. Take a look at the two text boxes above, you can make out that one has is a text box that is dragged down too far. This is bad, if you were to apply images to the bottom row of your grid the bottom of your type wouldn't line up with the bottom of your photo. This is not an issue when the text box is redefined well.

## DECIDE HOW MANY DIVISIONS YOU WANT YOUR GRID TO HAVE

Here's something really basic I've noticed. The lower number of grid divisions you have the more pronounced it will appear when you apply your final grid. The greater divisions you have the more flexible you can be, but also the more you have to pay attention to making the grid appear pronounced.

We're going to make a 6 unit grid, we can divide it up however we want. My grid will be symmetrical because that's what I'm comfortable with designing, we could make it asymmetrical by placing an extra vertical division on the left or right side, but I like to keep my things simple. I also like all my grid boxes to be about the same size. You want to measure the height of the type area and divide that by the amount of divisions you want to have.

We'll start with a hypothetical situation that works perfectly. We've measured our box and it's 690px high. We want a grid with 3 divisions (can be any number), we then divide the height by the number of divisions we want. In our case it's  $690/3$ , this equals 230.

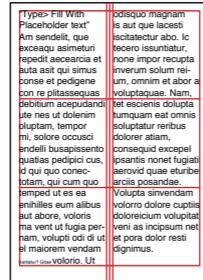
Let's place a horizontal rule that intersects our vertical

# APPLY GRID

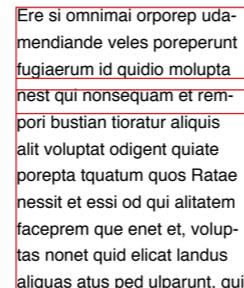
Measure the height of your text box.



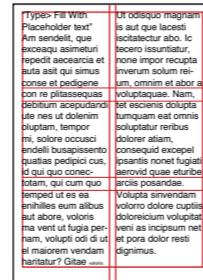
Divide the number by 3 and create divisions



Create horizontal gutters



Grid with the divisions set up.



column in every 230px. We then need to count the amount of text lines that fit in the height of our text box. I get 35 lines. We want our grid units to be about the same size, and we need the gutters of our horizontal lines to be 1 text line. When there are 3 divisions there will be 2 gutters (as there are only 2 dividing lines that are needed to make 3 grid units.). We need to subtract these gutters from how many lines of type we have, before we will know how many lines of type we can fit in each grid unit, this matters because if it's not an even number, your grid units won't be an even height. So lets do the math  $35-2=33$ .  $33/3=11$  There will be 11 lines of type in each grid unit. That's good and what we want.

If you ended up with an uneven grid due to having too many lines of type in the first place, then adjust your type area to have the right amount of lines to be devisable into a whole number after you subtract the lines taken by the gutters.

So for example, if we had a 52 unit grid, and we wanted to divide it by four the math would go like this:  $52-3=49$  (subtracting out the three lines of text that will be surrounded by gutters)  $49/4=12.25$ .

This isn't a nice even number of text lines in our type area so we should try make our text box divisible by four after subtracting out the lines the gutters remove. We have two options we could go up to 55 lines ( $55-3=52$  divisible by 4, makes a nice even number) or down to 51 lines ( $51-3=48$  nicely divisible by 4). We should go down as 51 lines is closer to 52 than 55, and will be easier to adjust the text box to.

Now lets do the math

$$51-3=48$$

$$48/4=12,$$

Each grid division will have 12 lines of type within them, and our grid will be nice and even. Holy moly, there's a lot to making grids!

You can decide on any number of divisions for your grid, as I said earlier though the less divisions you have

the more pronounced and minimal your design will seem. The more divisions you have the harder the grid becomes to work with (in terms of keeping a consistent design aesthetic) but the more flexible your grid will become, as it gives you more compositional options.

Now all that's left to do is apply the thing and we're done. This is arguably the hardest part, as you want to engage the viewer in a way that is constructed, dynamic and ultimately beautiful.

Here's the wisest thing you're ever going to read on Graphic Design, it's by Paul Rand "When you say design, everybody has their own definition that doesn't correspond to yours. There are many good definitions, one is the synthesis of Form and Content. In other words without content there's no form, and without form there's no content. A work of art is realised when form and content are indistinguishable. When form predominates, meaning is blunted, but when content predominates interest lags."<sup>2</sup> To me content is words, form is art. Another thing to know is that letters can be art as well, which is what will dominate the theme of our poster.

Print your grid out at 1/4 sizes many many times and do a whole bunch of thumbnail sketches. Make sure that thematically the content of your drawings match the style of the client. You then apply your type to the grid, in all

# FINAL NOTES

the different sizes that you want it to do.

I'm going to use Futura, it is a beautiful typeface that looks good on posters. I'm going to have a beautiful photo involved that fits within a few units of the grid.

There are literally thousands of different ways to create and use grids. The grid I used as an example is inadequate for so many uses, often we need to apply 20 unit and 32 unit grids. To create these you use the same process as written above, but add divisions both vertically and horizontally.

Read through Müller-Brockmann's book if anything has baffled or confused you throughout this zine. My knowledge is so fledgeling and limited, I don't know if I will ever be comfortable writing on this topic in any more depth. Müller-Brockmann goes into typefaces, Rhythm, Grids in Natural systems, Proportional Design, Grids in 3 dimensional space, Measuring Systems, Rhythm, Corporate Identities. There's a lot to that book and it's more than worth it's asking price.

If you want more design books I use a directory called "You Work For Them" which hasn't given me a dissappointing book yet. That directory is at [books.youworkforthem.com](http://books.youworkforthem.com). I can't recommend them enough as they've only ever recommended top books. You can get cheap books off Amazon or [www.](http://www.thebookdepository.co.uk)

[thebookdepository.co.uk](http://thebookdepository.co.uk).

Please get out there and support the local Canberra design and Art Scene, there is a lot here that people don't acknowledge enough. The Art School has an annual grad show which displays the fantastic work of their graduates, and GAD (Gallery of Australian Design) showcases the best of the UC graduates annually. These shows usually occur in November-December and will allow you to get into contact and make valuable connections with good art and design.

The next few pages are dedicated to a couple of posters I just made using the grid that you can see throughout the book. These are just a couple of the implimentations this grid can be used for. Keep aware and all ways look for grids!

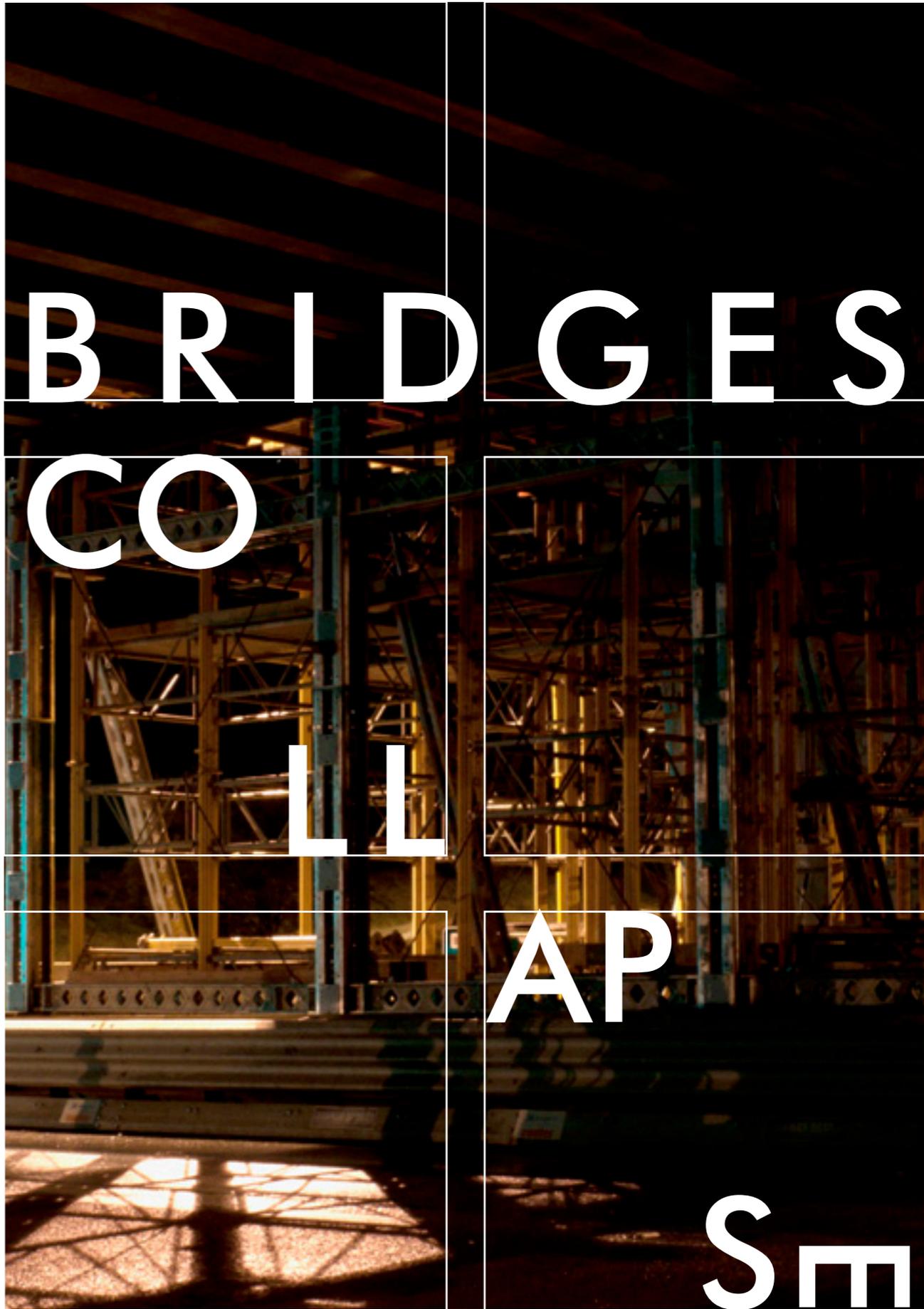
# ORANGE ORANGE

Re sent faccumquas est, si berruptatur sandisi tibusam la suntios doloreped quibus molorem aribus valoritia sinusciandit ex etusam exere, ut quodioreium lic tectios voluptae. Et aliquodignis aciaspi catur, is derspellaut aut aliquo bea doluptae alitat et fuga. Volent eum qui quam, qui cullo dolesed et el illantiorit dignis repelique volupta et asimendi coribus inullatis voluptur autem dessitat. nonsequati dicipist erunt eum dolorum et alicium earibus cus accus maionEhent, quas ma sequi unt aditatent untiunt.

Re sent faccumquas est, si berruptatur sandisi tibusam la suntios doloreped quibus molorem aribus valoritia sinusciandit ex etusam exere, ut quodioreium lic tectios voluptae. Et aliquodignis aciaspi catur, is derspellaut aut aliquo bea doluptae alitat et fuga. Volent eum qui quam, qui cullo dolesed et el illantiorit dignis repelique volupta et asimendi coribus inullatis voluptur autem dessitat. nonsequati dicipist erunt eum dolorum et alicium earibus cus accus maionEhent, quas ma sequi unt aditatent untiunt.

Re sent faccumquas est, si berruptatur sandisi tibusam la suntios doloreped quibus molorem aribus valoritia sinusciandit ex etusam exere, ut quodioreium lic tectios voluptae. Et aliquodignis aciaspi catur, is derspellaut aut aliquo bea doluptae alitat et fuga. Volent eum qui quam, qui cullo dolesed et el illantiorit dignis repelique volupta et asimendi coribus inullatis voluptur autem dessitat. nonsequati dicipist erunt eum dolorum et alicium earibus cus accus maionEhent, quas ma sequi unt aditatent untiunt.

Re sent faccumquas est, si berruptatur sandisi tibusam la suntios doloreped quibus molorem aribus valoritia sinusciandit ex etusam exere, ut quodioreium lic tectios voluptae. Et aliquodignis aciaspi catur, is derspellaut aut aliquo bea doluptae alitat et fuga. Volent eum qui quam, qui cullo dolesed et el illantiorit dignis repelique volupta et asimendi coribus inullatis voluptur autem dessitat. nonsequati dicipist erunt eum dolorum et alicium earibus cus accus maionEhent, quas ma sequi unt aditatent untiunt.



# Other Grids

US ALWAYS LOOK GOOD.  
BUT WHAT IS THAT CRAZY SET OF  
RECTANGLES WE'RE LAYING ON?"

LETTERS AND ART LOOK GOOD BY  
THEMSELVES, BUT OFTEN

STRUCTURE IS USED TO MAKE  
THEM LOOK BETTER.

THIS IS HOW TO MAKE A GRID

BY ANDREW MAHER

# Sydney Festival Magazine

Featuring the beautiful fonts: Serifa and Ambrose std

Design by JCDcaux

**Summer Sounds in The Domain**

**Los Lobos (USA)**

This year *Summer Sounds in The Domain* takes on a distinctively Tex-Mex flavour. East-LA Chicano rock legends Los Lobos are joined by Sydney-based, seven-piece mariachi band The Real Mexico for a performance that brings fiesta to the Festival.

With a career spanning nearly 40 years, and three Grammy awards under their belts, Los Lobos are the consummate rockers of the world, performing with great success such as Bob Dylan, U2 and Grateful Dead, and have collaborated with the likes of Tom Waits and Eric Clapton.

Skyrocketing to world-wide attention with their 1987 hit 'La Bamba', Los Lobos have a reputation as a formidable live force and their infectious Latin beats and rhythms will have The Domain crowds on their feet.

*Los Lobos also appear at Enmore Theatre, see page 34.*

**FREE**  
The Domain  
January 15 at 8pm  
1hrs 30mins, including interval  
Corporate packages available: see pg 62

**Symphony in The Domain**

**Midsummer Shakespeare (Australia)**

Sydney Symphony  
with Bell Shakespeare and Sydney Philharmonia Choirs

Conductor: Brett Weymark Featuring: John Bell

This year's *Symphony in The Domain* is a magnificent triple celebration: great music inspired by Shakespeare and Australia's greatest Shakespearean actor, John Bell AO, Artistic Director, Bell Shakespeare.

Spread out a rug, relax on the grass and soak up your favourite tunes from Mendelssohn's *A Midsummer Night's Dream* and Prokofiev's *Romeo & Juliet*. Then enjoy the dramatic centrepiece of the evening's entertainment as John Bell enacts scenes from the bard's *Henry V*, accompanied by the massed forces of the Sydney Symphony and Sydney Philharmonia Choirs.

**FREE**  
The Domain  
January 22 at 8pm  
Corporate packages available: see pg 62

**it's free!**

We strongly recommend using public transport - call 131 500 for information.

**Access**  
Limited spaces will be available for RTA Mobility Parking Scheme Permit Holders and must be booked before the event on 02 8006 5700. An accessible viewing area for patrons with a disability is located on the eastern side of The Domain between tower 6 and 7.

Patrons are reminded of the following guidelines:

- No pegging into the ground or reserving of unattended areas
- No high chairs or beach umbrellas
- No plastic sheeting or ice on the grass as this kills the lawns
- Festival in The Domain concerts are Waste Wise Events so please recycle and help save our environment.

No need to BYO!  
A range of food and drinks will be available from early afternoon through to the end of the evening. Wine and beer will be available at the Festival bars.

**DO BRING** sunscreen, extra water and a hat.  
Bike racks will be available.

Principal Sponsor  
**Zip**  
Instant Boiling Water

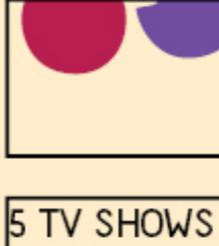
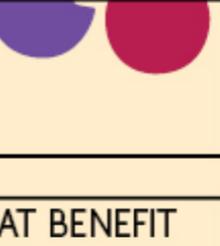
91

# ACT Museums and Galleries pamphlet

<h2>CMAG ON SUNDAY</h2>	<h2>T IS FOR TODDLER</h2>
<p><b>FAMILY EVENT &gt; 12.00 – 4.00PM</b> Join us on the first Sunday of every month for an afternoon of structured workshops and undirected activities for children aged 4 to 8 years. Led by local artist Hanna Hoyne, workshops run throughout the afternoon for which bookings are strongly recommended. For: Families with 4 to 8 year olds Cost: Free Workshop bookings: 6207 3968</p>	<p><b>FAMILY EVENT &gt; 10.00 – 1.00PM</b> <i>Selected weekdays</i> Settle in for a morning of undirected hands-on activities and structured art workshops for children aged 2 to 3 years. Take a toddle through the CMAG galleries, engage with selected artworks and participate in a range of play-based art making experiences. Bookings for workshops are strongly recommended. For: Children aged 2 to 3 years with their parent/carer Cost: Free Workshops times: 10.00am and 11.45am Workshop bookings: 6207 3968</p>
<p><b>LOST AND FOUND</b> Sunday 6 February</p>	<p><b>SPLISHY SPLASHY</b> Tuesday 1 March, Wednesday 2 March</p>
<p>Budding archaeologists will explore the Alienated States exhibition and inspired by the lost buildings of Canberra, recreate their own lost city in clay.</p>	<p>Visit Marilyn Cintra's <i>Message in a Bottle</i> installation in Gallery 4 and enjoy a splishy splashy workshop exploring our relationship with this essential resource, water.</p>
<p><b>STRANGE BUT TRUE</b> Sunday 6 March</p>	<p><b>SHAPE AND LINE</b> Monday 4 April, Tuesday 5 April</p>
<p>Feel surreal as you discover Nolan's use of distorted scale and free association to create your own off kilter drawings.</p>	<p>Discover the way Michael Le Grand uses shapes, lines and spaces in his sculptures. What shapes and lines will you make in the CMAG Studio today?</p>
<p><b>BUILD ME UP</b> Sunday 3 April</p>	<p><b>DOWN ON THE FARM</b> Monday 9 May, Tuesday 10 May</p>
<p>Be inspired by sculptor Michael Le Grand to create your own unfamiliar sculpture from surprisingly familiar materials.</p>	<p>Sing, dance and mime your way through the paddocks of CMAG's very own sheep farm painting, exploring the sights, sounds, and smells of Canberra's farming history as you go.</p>
<p><b>PARTY GAMES AND PRINTS</b> Sunday 1 May</p>	<p><b>HOW DO YOU DO?</b> Monday 30 May, Tuesday 31 May</p>
<p>Play musical chairs while refining your drawing skills in Gallery 5 then bring your work back to the CMAG Studio to use the shapes as inspiration for a print.</p>	<p>Robyn (Cobie Smulders) and Lily (Alison Hannigan) have the opportunity to share the spotlight with the male leads. Ted (Josh Radnor), Marshall (Jason Segel) and Barney (Neil Patrick Harris). As far as I'm concerned, the spotlight is shared by these five characters, and no one person is in charge. Without</p>
<p><b>OBJECTS IN FAR AWAY LANDS</b></p>	

# Curio

Featuring the free font - Acid

			
			
			
			
<p><b>5 TV SHOWS THAT BENEFIT FROM FEMALE LEADS</b></p>		<p>Robin and Lily <i>How I Met Your Mother</i> would be a show about a one-dimensional womaniser with even less emotion than he has now, a grown man engaged/married to his right hand, and a man who while struggling to find a wife, probably needs to ask himself why he has no female friends.</p>	
<p><b>Frank Power</b></p>		<p><b>Torchwood</b></p> <p>The only real issue I have with Torchwood is that Russel T. Davies managed to camp it up so much that most of the male characters are gay. It's often gratuitously camp because of him. Russel T. Davies is so camp that he makes flamboyantly gay men pack up their tent and leave. Gwen (Eve Myles) does a great job as leading lady in this series because, on top of being impervious to Russel T. Davies' campy direction, she also manages to be the only non-immortal character to not get killed (spoiler alert!). Being alive and not gay allows her exciting life of protecting the earth from asshole aliens.</p>	
<p>Women aren't getting a bad rap in television shows. I feel like a lot of the time they just end up being a piece of am candy/gunch line for whatever guy has the reins. Have you seen <i>Off Centre</i>? All the women but one are meant to be superfluous hotties. Even in stand-up comedy, women aren't taken seriously, even the ones who aren't crapping on about their periods and getting shitfaced in their apartments. <i>Judith Lucy</i>.</p>		<p>that Doctor Who doesn't think are worth dealing with' to mingle with her normal person's life of being married to a slightly chubby fellow, as well as coming up with new and exciting lies about where she works. Also, I think she gets pregnant just as the series ends. She takes a totally absurd, out of this world series and brings it back down to earth, increasing drama and thus watchability.</p>	
<p>It's a time to use the women's issue or curve to give a nice oilt to the leading ladies of various TV shows that would have otherwise suffered without them.</p> <p><b>How I Met Your Mother</b></p> <p>I think it takes a special kind of woman to be able to put up with Barney Stinson's sexual advances, and the two lead ladies from <i>HIMYM</i> deal with this by either getting married to one of the other characters, or having sex with Barney in a devout plot to explore her feelings for him. <i>Cunning</i>.</p>		<p><b>After Off Ted</b></p> <p>This show is great not only because everybody on the show is slightly, but because Veronica (Portia de Rossi) is thrown into what could be traditionally considered a man's position - she is the highest ranking person in the research and development section of Veridian Dynamics, and the highest ranking person in my heart. Assuming my heart measures levels of hilarity, which it does not. Or</p>	
<p>Robyn (Cobie Smulders) and Lily (Alison Hannigan) have the opportunity to share the spotlight with the male leads. Ted (Josh Radnor), Marshall (Jason Segel) and Barney (Neil Patrick Harris). As far as I'm concerned, the spotlight is shared by these five characters, and no one person is in charge. Without</p>			

# INSPIRATION

I am in no means a master of this style of design. For more stuff with grids visit these inspiring websites:

[www.aisleone.net](http://www.aisleone.net)

[www.vignelli.com](http://www.vignelli.com)

[www.pentagram.com](http://www.pentagram.com)

[www.paul-rand.com](http://www.paul-rand.com)

Try and get a hold of:

The National film and Sound Archive posters/fliers I think you can get these if you join their mailing list.

These are usually really tightly designed with a nice grid.

Go nuts on a newspaper with a ruler, they usually have really intricate grids that you can learn a lot from.

Did I say get “Grid Systems in Graphic Design - A Visual Communication manual for graphic designers, typographers and three dimensional designers” by “Josef Müller-Brockmann” yet? Oh I did? Get it!

Do a google search for:

Massimo Vignelli’s Unigrid

# THANKS

My always beautiful girlfriend.

My Friends.

My Inspirations.

My Tutors

My Editors (Lachlan Jackett and Lisa Scharoun)

and the wonderful collective: ARMS

