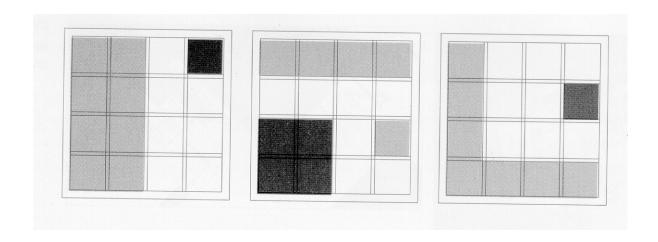
Grid

Skeletal framework to organize information making it clear and optimally accessible



Space

When typographic elements introduced in space > divisions

Letterform:

- centered=motionless;
- off-center > velocity;
- rotate > tumble

More comfortable with horizontal

Why use grids

- To structure type is to organize typographic forms into a unified whole, and to establish visual pathways between them.
- Two columns or many columns can be employed depending on the complexity of the content.
- Multilevel info can be translated into clear and accessible typographic layouts.
- Type area composed of vertical columns
 - > Should promote optimum legibility

Need to balance three independent variables:

- Type size
- line length
- interline spacing (leading)

Adjustment to one will require adjustment to others

You can control these variables to achieve rhythm:

- Repetition and contrast of columns and other visual elements
- White space rhythmically separates elements and breathes energy into the typographic field.
- Column length can be adjusted to achieve a pleasing rag along the bottom of the page

Gutters

- Column intervals separating text columns are adjusted to enable the eye to flow logically from one column to the next without confusion about reading direction.
- Unconventional gutter intervals
 striking rhythms and patterns

single-column grid

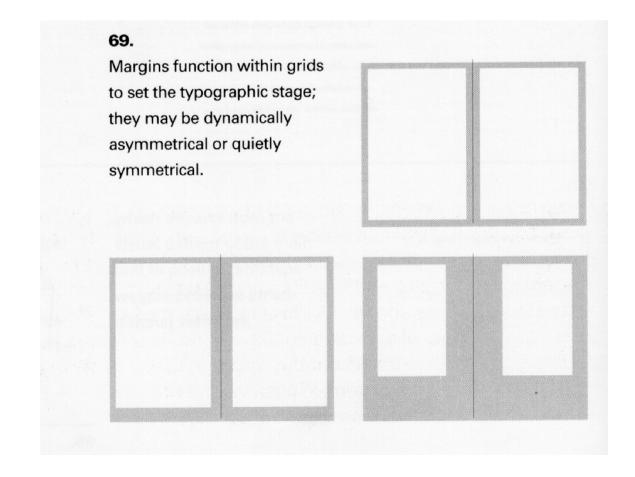
Gridsystems page two	Grid systems page three	
A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted Typegraphic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and file outer edge or frame (page, screen, window), an effective grid in not a rigid formula but a flexible and mollient structure, a skoleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of latterpress to the abliquitous ruless, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark to constructed—ultimately—from a grid of neatly beamed blocks. The ubiquitous language of the gui graphical case interface) creates a grid field space in which windows everlay windows in addition to their place in the buckground of design production, grids have become explicit theoretical tools. Aront-gande designers in the space of which windows everlay windows in addition to their place in the buckground of design production, grids have become explicit theoretical tools. Aront-gande designers in the space of the page, in Switzerland after World Will. II, graphic designers bulk a total design methodology around the typographic grid, hoping to build from it a new and national social order. The grid has evolved acress centuries of typographic evolution. For graphic designers, grids are carefully broad involutional desicues influed with ideology and arobition, 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 delined or loosely interpreted. Typegraphic grids are all about control. They establish a system for arranging content within the space of page screen, or built estimenent. Designe	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 amenging content within the space of page, screen, or both environment. Designed in response to the intermal pressures of content (test, image, data) and the outer edge or frame (space, screen, window), an effective grid to not a rigid formule but a fleathle and notifient 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, grides, and coordinate systems of graphics applications. Although software generates tiltudents of smooth curves and continuous tones, every digital image or mark to constructed—altimately—from a grid of neatly bounded blocks. The obiquitous 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. Atomit grade is designed in the space of the gase. In Switzerland date: World War II, graphic designess built a total design methodology around the typographic grid, hoping to build from it a new and sational social order. The grid has evolved across centuries of typographic evolution. For graphic designess, grids are carefully homed intellectual devices, influed with ideology and embition, 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 omegica, 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, secreen, or built environment. Designed in response to the internal pressures of content gent, transp, tasty and the outer edge or frame (page, somen, window), an effective grid to not a rigid formula but a flexible	

The most basic page structure is the single-column grid.

In this double-page spread, the inside margins are wider than the outside margins, creating more open space at the spine of the book.

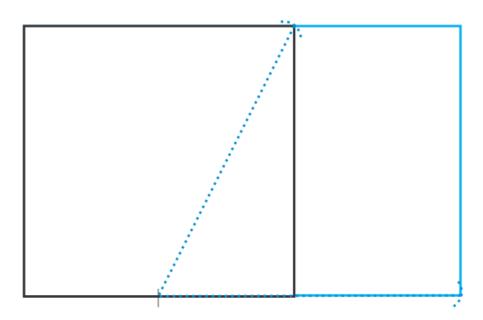
Single column grids

Simple, linear narrative Use of proportion to page text block proportions



Proportion

Proportional relationships in grid



Golden section

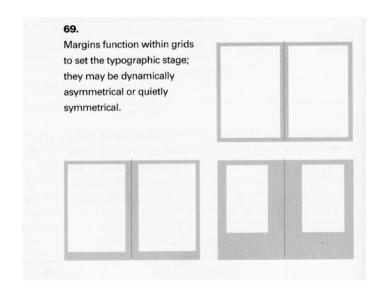
Found in nature, human body, art, architecture, design and music 1: 1.618

Fibonacci series

Number is the sum of the two preceding numbers 0 1 2 3 5 8 13 21 34 55 3+5=8

Margins...

- These spatial zones can provide a sense of spatial stability, if sensitively proportioned.
- In publications, gutter margins need to take into consideration the amount of space needed for binding.
- Text columns should not appear as though they are being swallowed by the gutter.
- Margins also should be generous enough to prevent close trimming after printing.
- Marginalia: folios, running heads, running feet, notes



multi-column grid

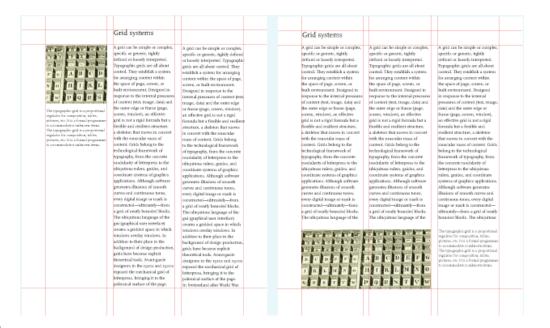
		Grid systems		Grid systems		
				-		
12.0	to be be been	A grid can be simple or complex,	A grid can be simple or complex.	A grid can be simple or complex,	A grid can be simple or complex,	A grid can be simple or complex,
100	3 5 X 班巴	specific or generic, tightly defined or loosely interpreted.	specific or generic, tightly defined	specific or generic, tightly defined or bosely interpreted.	specific or generic, tightly defined or loosely interpreted.	specific or generic, tightly defined or lessely interpreted.
Car N	or a reputation	Typographic grids are all about	or loosely interpreted. Typographic			
E		control. They establish a system	grids are all about control. They	Dysographic grids are all about council. They establish a system	Typographic grids are all about control. They establish a system	Typographic grids are all about council. They establish a system
2 6	c A B C D	for arranging content within	establish a system for arranging	for arranging content within	for arranging content within	for arranging content within.
200		the space of page, screen, or	content within the space of page, acrees, or built environment.	the space of page, screen, or	the space of page, screen, or	the space of page, screen, or
N a	o Hitel Kar	hult environment Designed in		built environment. Designed in	built environment. Designed in	bulk environment. Designed
-	Andread and a beauty	response to the internal pressures	Designed in response to the	response to the internal pressures	response to the internal pressures	in response to the internal
5. E.A.	PQRS	of overteer from image, dang and	internal prescures of cornect item traspo, datal and the outer edge	of content theat, image, data; and	of content (text, traspe, data) and	pressures of content Hext, traspe,
		the outer edge or frame ipage.		the outer edge or frame (page,	the outer edge or frame (page,	data) and the surer edge or
	prographic gold to a proportional	screen, window), an effective	or frame (page, screen, window), an effective grid to not a rigid.	screen, window), an effective	screen, window), an effective	frame (page, accord, window).
	toe for composition, tables, es, etc. It is a formal programme	grid is not a rigid formala but a	tiveraging but a flexible and recilient	grid is not a rigid formula but a	grid is not a rigid formula but a	an offective grid is not a rigid.
	monosidade a sindra com desara.	fierable and resilient structure.	structure, a skeletor: that mores	Best ble and resilient structure.	Sexible and reolitest structure.	formula but a flexible and
	projemples grid to a proportional	a sheletor: that moves in concert	is concert with the muchler	a skeleture that moves in concert	a deleton that moves in concert	resilient structure, a skeleton
	toe for composition, tables, es, etc. It is a formal programme	with the muscular reass of	mass of content. Grids belong	with the conscular mass of	with the propositor mass of	that moves in concert with the
	manadale a sinkuren itean.	content. Grids belong to the	to the technological framework	counsers. Guids belong to the	content. Grids belong to the	nouscular mass of connent. Grids
		technological framework of	of typographs, from the concrete	technological framework of	technological framework of	belong to the technological
		typography, from the concrete	modularity of letterpress to the	typography, fives the concrete	typography from the concrete	framework of typography, from
		randularity of letterpress to the	ubicuttous rulers, guides, and	modularity of lettergress to the	modulativ of letterpress to the	the concrete resolularity of
		ubiquitous rulers, guides, and	coordinate systems of graphics	abiquitous rulers, guides, and	ubiquitous rulers, guides, and	letterpress to the ubiquitous
		coordinate systems of graphics	applications, Although software	coordinate systems of graphics	coordinate systems of graphics	rulen, guides, and coordinate
		applications. Although software	generates illusions of smooth	applications. Although software	applications. Although suffrare	systems of graphics applications.
		generates illusions of seacoth.	curves and continuous tones.	generates thusions of smooth	persentes (Bustons of seasoth.	Although software generates
		curves and continuous tones.	every digital image or mark is	curves and continuous tones,	curves and continuous tones,	Busions of smooth curves and
		every digital image or mark is	constructed—ultimatels—from	every digital image or mark is	every cligital trange or mark is	continuous tones, every digital
		constructed—altimately—from	a grid of neatly bounded blocks.	constructed—ultimately—from	constructed—ultimately—from	irrage or wark is constructed-
		a grid of neatly bounded blocks.	The objections language of the	a grid of neatly bounded blocks.	a grid of resuly bounded blocks.	ultimately—from a grid of neatly
		The ubiquitous language of the	gui (graphical user interface)	The ubiquitous language of the	The obiquitous language of the	bounded blocks. The ubiquitous
		gai (graphical user intenlare)	creates a gridded space to which			
		creates a gridded space in which	trindows overlay trindows. In	WHEN PER PERSON AND ADDRESS OF THE PERSON NAMED IN	CONTRACTOR OF THE PARTY OF THE	The type garphic grid is a proportional
		Windows everlay Windows. In:	addition to their place to the	THE RESERVE AND ADDRESS.		regulator for composition, tables,
		addition to their place in the	background of design production,	O TO TO TO TO TO		pictures, etc. It is a formal programme to accommedate a unknown forms.
		background of design production.	grich have become explicit	to be to be to	_ 10 to 12 ME	The type graphic grid in a proportional
		grids have become explicit	theoretical tools. Arrangance	to be he he he he he	ARCDEPG	regulator for composition, tables,
		theoretical tools. Avant garde	designes in the 1910s and 1920s			pictures, etc. It is a formal programme to accommedate a unitatore, items.
		designers in the typos and space	exposed the mechanical grid of	7 5 7 7 7 5 0	HILK L M N O	to accompany a contractor areas.
		exposed the mechanical grid of	letterpress, bringing it to the		THE RESERVE AND DESCRIPTION OF THE PARTY NAMED IN	
		letterpress, bringing it to the	polemical nurtice of the page.	QUEST VEN	PORSTVW	
		polernical surface of the page.	It: Switzerland after World War		The second second second second second	
		· ·				

There are numerous ways to use a multi-column grid. Here, one column has been reserved for images and captions, and the others for text.

In this variation, images and text share column space.

Multi-column grids

- System of intersecting, perpendicular modules
- First know the text, content, audience, medium
- Often require adjustment throughout the process
- Margins provide boundaries
- Text columns
- Gutters separate text columns
- Flow lines provide for the alignment of elements from page to page



68. text columns column intervals flow line spatial zone grid modules margins 68.

multi-column grid with horizontal anchor

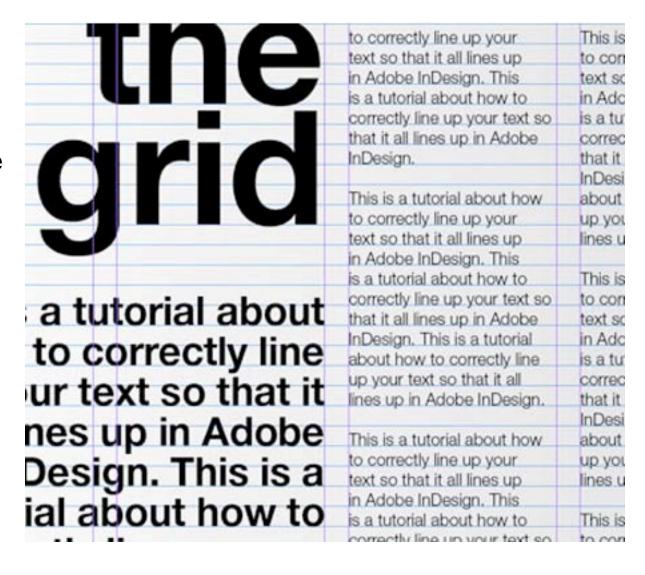
			The typographic gold is a proportional regulator for composition, tables, pictures, ris. 3 is a formal programmer in account in a condensario items.
produces, etc. In a decad programmore to accommodate a maleuren them. The typographic grid is a proportional symbol programmore to accommodate a maleuren them. Street or accommodate a maleuren them.	rid can be simple or complies, specific or generic, tightly defined sociely interpreted. Typographic gods are all about control. They hilds a system for arranging content within the space of page, etc., or but the environment. Designed in response to the internal source of content poot, image, data) and the source edge or finance processes, studied and resident structure, administrative rapid formula hus solder and resident structure, administrative rapid formula hus solder and resident structure, administrative modularity of lettergrass are determined as the enternalogical sources of typography, from the concentermodularity of lettergrass has disquitous ruless, graides, and constitutes systems of graphics lications. Although software generates illusions of anacoth curves continuous tenns, every digital image or mark is constructed—modula—from a grid of mathy bounded filecks. The ubliquitous page of the gai igraphical user interface) create a graided space histogram of design production, grids have become explicit systemical tools. Arranagande designers in the optics and regions in hadinger to the polemical surface to page. In Switzenthand after World War II, graphic designers is a total design tercholology sourced the typographic designers as a total design tercholology sourced the typographic designers as a total design tercholology sourced the typographic designers as a total design to the page. In Switzenthand after World War II, graphic designers grid, heping said from it a new and rational social order. The grid has evolved too control trollectural decision, frithused with ideology and brian, and they are the intescapable mosts that Elees, at some level esolution, many every systems of writing and reproduction. A grid be sinagle or complex, specific or grains of page, screen, or built interments. Designed in response to the internal procusous of cortest is integrited. Typographic grids are file after the grain and resident or location, the series of page, screen, or built interment. Designed and file cont	The typographic gaid is a proportional regulator for compression, staller, pictures, etc. It is a fireast programme to consequently at a subserver force. The typographic gaid is a proportional regulator for compression staller, pictures, etc. It is a fireast programme to accommendate, a subserver force in regulator for compression, staller, pictures, etc. It is a fireast programme to accommendate a subserver force on anomalous at manufacture for compression, staller, pictures, etc. It is a fireast programme to accommendate a subserver for the typographic gaid is a proportional regulator for compression, staller, pictures, etc. It is a fireast programme to accommendate a subserver for accommendate a subserver for accommendate a subserver for the accommendate a subserver force.	A grid can be simple or complex, openific or generic, tightly defined or loosely interpreted. (Spographic grids are all shout central. They establish a system for arranging, content within the space of page, sorren, or healt entrinements. Designed in response to the internal presumes of centrari (text, image, data) and the outer edge or frame lyage, sorren, window, an effective grid is not a rigid formats but a featible and resolutent structure, a sheleton that moves in concert with the massoular mass of content, desis belong to the technological framework of typography, from the operate modularity of letterpress to the abiquitous rulers, guides, sed condinate systems of graphics applications. Although software generates illusions of ansoch curves and contents—attentive—from a grid of monthy beauded blocks. The utility about an all carries are grid of monthy beauded blocks. The utility about the language of the grid graphical user merchant creates a gridded space in which windows overlay windows. In addition to their glices in the budgers and of design production, grids have become explicit framework and tools. Arant-garde designers in the ratios and agans exposed the mechanical tools. Arant-garde designers in the ratios and agans exposed the reachisation grid of letterpress; language in to the polemical surface of the page. In Switzershad after World War II, graphic designers, bank a tend design reachedology sweet the typographic grid. hoping to build from it a new and rational social order. The grid has evalued access commerce of ipographic evidence. The graphic designers, grids are carefully board intellectual devices, influend with ideology and architecture, and they are the increases of exercis, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a space for arranging centren within the space of page, screen, or built erritrement. Designed in suppose to the internal procurates of corters first, image, done or the care eligible for face of page, screen, are built

A horizontal band divides a text zone from an image zone. An area across the top is used for images and captions.

Body text "hangs" from a common line. In architecture, a horizontal reference point like this is called a datum.

Baseline Grid

- Baselines of primary text, which run from the top margin to the bottom one
- Aid in aligning text elements from column to column and page to page



Grids

May consist of primary and secondary divisions of space

Ex. Primarily use 2 columns with an optional structure of 5 columns



Modular Grids

- Able to present more complex info with a high degree of accuracy and clarity
- Modules are formed by intersections of horizontal and vertical lines
- These units provide zones for placement of different parts of information
- Goal is to provide a distinct hierarchy between units of information
- Achieved by understanding the different levels of information and representing them as contrasting elements

modular grid

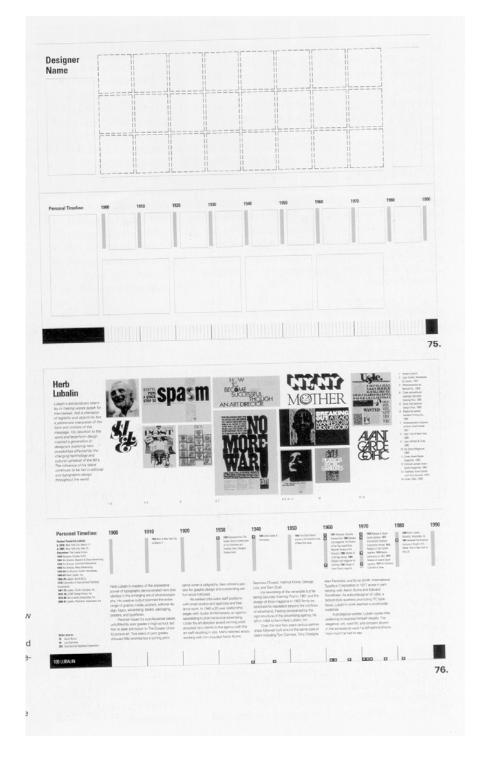
Grid syste	ems	Grid systems	
Loosely interpolated by the control of the control	Air, legistar for cooperan, sike, paper per per per per per per per per per	A grid can be simple or complex, speci generic, tightly ristined or liceasily inter liptographic grids are all about control establish a system for arranging corrective space of page, screen, or built envir Destigned in response to the internal pof content (text, image, data) and the or or frame (page, screen, window), an eligible in at a rigid forestable to a flexible redirect structure, a skeleton that move concert with the muscular mans of one Grids belong to the technological from of typegraphy, from the concrete modulator-press to the ubiquitous rulers, gu coordinate systems of graphica applica Adhough software generates illusions curves and coordinates systems of graphica applica Adhough software generates illusions curves and continuous tones, every dig or mark in constructed—ultimately—figrid of neathy bounded blocks. The ubillenguage of the goi (glasptical user interests a gridded space in which winds overlay windows. In addition to that puttle background of design production, if the page of the goi (glasptical user interests a gridded space in which winds overlay windows. In addition to that puttle handspround of design production, in the language of the goi (glasptical user interests a gridded space in which winds overlay windows. In addition to that puttle handspround of design production, in the language of the goi in the language of the goi in the language of the goi in which winds overlay windows. In addition to that puttle handspround in the language of the goi in the language of the goi in the language of the goi in which winds overlay windows. In addition to that puttle handspround in the language of the goi in which winds overlay windows in a distribution of the goi in which winds overlay windows in a distribution of the goi in which winds overlay windows in the language of the goi in which winds overlay windows.	generic, tightly defined or loosely interpreted. Typographic grids are all about cortrol. They in within recented a system for amening correct within the space of page, screen, or built environment. Designed in response to the internal pressures steer edge of foreign (best, image, data) and the outer legge of foreign (best, image, data) and the outer edge or finence (page, screen, window), an effective grid is not a rigid formula but a window, an effective grid is not a rigid formula but a send, and respective grid is not a rigid formula but a send, and respective grid is not a rigid formula but a send, and respectively of the technological finance work of corners. Grids belong is the technological finance work of typography, from the concrete machanity of letter project to the ubtrailious rulers, guides, and conditions systems of graphics applications. Authorsh software generates Thesions of condition systems of graphics applications, and conditions a principle of the continuous torses, owny digital image or mark is constructed—ullimately—from a grid of nearly business language of the grid (graphical user interface) creates a gridded space in which windows overthy windows. In addition to their place in the lankaground of the page of the grid for the page of

This modular grid has four columns and four rows.

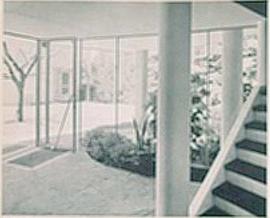
An image or a text block can occupy one or more modules. Endless variations are possible.

Modular Grids

- Can appear rigid, unimaginative x Flexible
- Grid systems can be developed with modules consisting of any number of proportions
- Modules can be combined into varied sizes and shapes to serve as zones for content elements.
- More complex structure > more flexible
- Balancing act between variety and unity
- Too much of either > denies design of hierarchical clarity

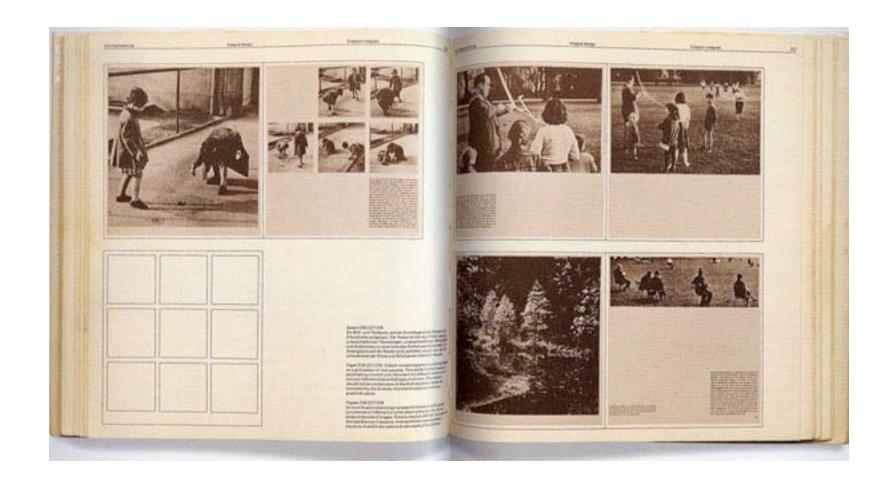


- Grids allow for the distribution of typographic elements into a clearly intelligible order.
- Headlines, text, captions, images and other parts of the message are integrated.
- Areas occupied by elements are referred to as spatial zones
 - Every part of the message assigned to a specific zone
- ABA form (two elements repetitive, one different)
- Rhythmic and textural variety









Experimentation

- Visually surprising and functional results
- Columns can be shifted horizontally and vertically, placed at opposing angles
- Should be used only when contributing to the interpretation of the text.

Improvisational structures

- Evolved in response to the specific elements of information X modular grids
- Typographic elements = building blocks
- Once their importance established > hierarchical positioning within structure
- These forms, consisting of different shapes and sizes, are introduced into the spatial field and intuitively arranged
- Establish form and content relationships
- Firm understanding of asymmetrical composition, dynamics of positive & negative space, and the essential role of visual contrast among typographic elements

