

Typographic Design III

Instructor: Prof. Childers pchilders1.@mac.com

WEEK 2: Grids and more hierarchy

GOAL: Use a grid system to organize information while maintaining hierarchical order.

OBJECTIVE: Examine the diversity and versatility of a series of grid structures

Consider the totality of the composition when text and image are aligned to a grid.

The single most elementary and essential design tool is the grid; second only to the alphabet, and the words within it, the grid is the ultimate multi-purpose tool that will offer the ability to organize and distribute content.

Grids divide space and suggest placement of text. Page divisions are used to group similar parts of information, or used to create a visual contrast of organizational elements. Simple page divisions can be used to suggest horizontal and vertical similarities and alignments. Your grid can be used to establish rules, rhythm, repetition and informational patterning.

PRESENTATION:

Arrive in class with all studies printed on 8 1/2 x 11" paper.

Bring information on the variations of type used to present it in class.

CRITERIA:

- Eight 8-inch studies due at 11:30 am
- Studies should vary as much as possible.

REQUIREMENTS:

- 8 1/2 x 11 inch paper
- Center an 8 x 8 inch square with a 2 point border.
- For Part 1: Use placeholder text from InDesign (see tutorial on last page)
- For Part 2 and 3: Download text from website: "The Grid"
You do NOT need to use all the text.
- Employ scale, placement, alignment, type style, and other cues to create order.

Each study:

- Any type variety within the Univers or Helvetica family.
- Conventional typographic alignments [left, right, centered]
- At least 3 levels of hierarchy

PROCESS:

Use the grid to determine the placement of graphic and text.

- Break up the content into larger and smaller parts.
- Create dynamically divergent compositions.
- Use size and scale change to your advantage.

See examples of studies on the following pages

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Part 1: 3 studies

Grid: Divide composition into a series of proportional (h/w) units; 3 columns and 3 rows, You will have a total of 9 square units. Width of margins and gutters is your choice.

Text: Use placeholder text, (see tutorial on last page)

Break text into smaller units. Vary the text to show at least 4 levels of hierarchy, using weight, style, size, leading, placement, etc. (you can consider multiple levels of text, head, subhead, caption, call-out, byline, etc.)

The 'filler' text allows the abstract examination of typographic hierarchy with "implied" typographic difference. Be sure to emphasize hierarchy.

Each study has at least (4) layers of typographic hierarchy.

Use the grid to determine the placement of a graphic/image and text.

If you have different text widths depending on the number of columns used for your textbox. Be sure to make leading and size appropriate for text width.

Asymmetrical compositions.

Make parts of the grid structure obvious with position of elements.

Use any type variety within the Univers or Helvetica family.

Typographic alignments (left, right, centered.)

Use 50% (grey/black) geometric shapes as stand-ins for images.

Part 2: 3 studies

Repeat Part 1 but use supplied text: "The Grid" download from website

Again, break text into smaller units.

Part 3: 2 studies

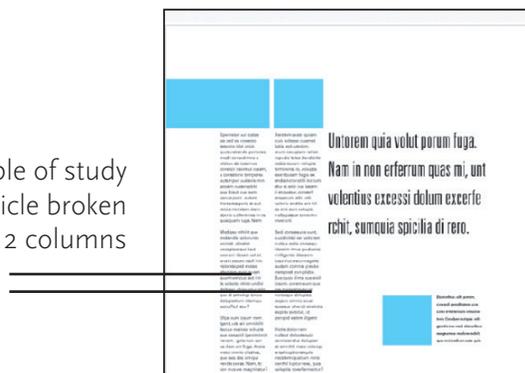
Repeat Part 2 but:

Use several (4 or 5) paragraphs of text to create a story or article. Put the article in 2 separate columns so that the page appears to have one long article broken into 2 columns

Add additional levels of hierarchy to the page. (head, subhead, caption, call-out, text, byline, etc.)

Shared typographic elements must carry the same hierarchy.

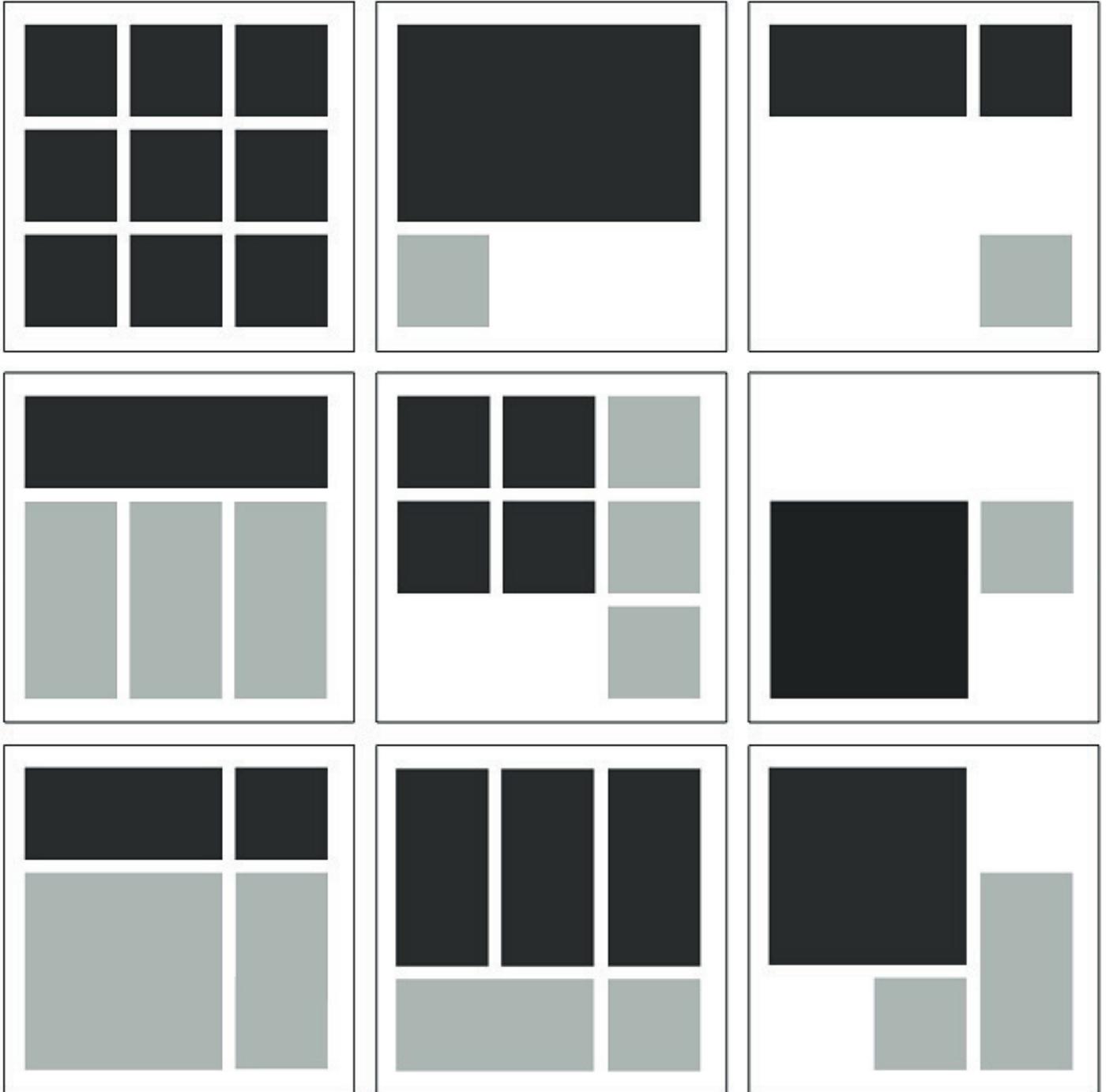
Example of study with an article broken into 2 columns



GRID

3 columns x 3 rows

Multiple variations for arrangement of elements



John P. Corrigan

Behind the Bars

By Douglas McGray

Will Alsop rethinks prisons—with the help of the inmates.

Prison design is about as unglamorous as architecture can get. Corrections agencies want the cheapest cage they can buy, communities want the monstrosities out of sight. Innovation has typically meant anything that will cut costs—for instance, casting an entire prefabricated cell, from the bed frame to the toilet, as a single piece of low-grade concrete. But when British conceptualist Richard Crawford (Creative Arts for

As he spent more time with the men, Alsop began to feel that prison was maddening them in prison life, not the life they would one day lead beyond the prison walls. It was conditioning them to live like animals. Design could do something about that, he thought—and without turning cellblocks into boutique hotels.

Instead of a traditional sprawling plan, he designed the blocks as narrow towers, which would free up space for working areas, recreation, and other amenities.

He also wanted to address the construction and food services, Alsop set aside space on the grounds for building sites and added a restaurant, a low-power radio station, and a butcher shop.

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Yet as the saying goes: It's a nice place to visit

quickly destroy the fat giant

Designs envision some collaboration but not trust, one says, because we are. Fluid digital boundaries, measurements, and space of various scales and levels of description for objects vary, return, or are incorporated or deleted from a scene. Designers are aware of this, and some will use it to their advantage. Others will not. Designers are aware of this, and some will use it to their advantage. Others will not.

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IN BASKERVILLE AN ENGLISH DESIGNER OF TYPE AND PRINTER WHO DESIGNED THE TYPEFACE BASKERVILLE IN

1754.

john

john is a typeface designed by the typefoundry studio of the same name. It is a serif typeface that is designed to be used in a variety of contexts. It is a serif typeface that is designed to be used in a variety of contexts. It is a serif typeface that is designed to be used in a variety of contexts.

A DAY IN THE LIFE OF A DAOIST MONK

ABUJUNE HERROU

Before beginning their work in the morning, Daoist monks in the mountains of China, like the monks in the photo, begin their day with a ritual. They light incense, burn incense, and pray. They light incense, burn incense, and pray. They light incense, burn incense, and pray.

Life as a typophile

Common Typographic Devices

Typophilia

Typophilia is the excessive attachment to the shape of letters, often to the exclusion of other elements and object of the typophile usually the person and their work.

Urban Journal

By Douglas McGray

Urban Journal is a journal that explores the complexities of urban life. It is a journal that explores the complexities of urban life. It is a journal that explores the complexities of urban life.

The Lost City of Indianapolis

St...

The Lost City of Indianapolis is a historical site that has been largely forgotten. It is a historical site that has been largely forgotten. It is a historical site that has been largely forgotten.

don't break the grid

This is a tutorial about how to correctly line up your text in Adobe InDesign. This is a tutorial about how to correctly line up your text in Adobe InDesign.

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BEHIND THE BARS

Accommodating Spaces

Accommodating Spaces is a book that explores the complexities of urban life. It is a book that explores the complexities of urban life. It is a book that explores the complexities of urban life.

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Common typographic disorders		Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.
	typophilia	An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.
	typophobia	The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.
	typochondria	A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

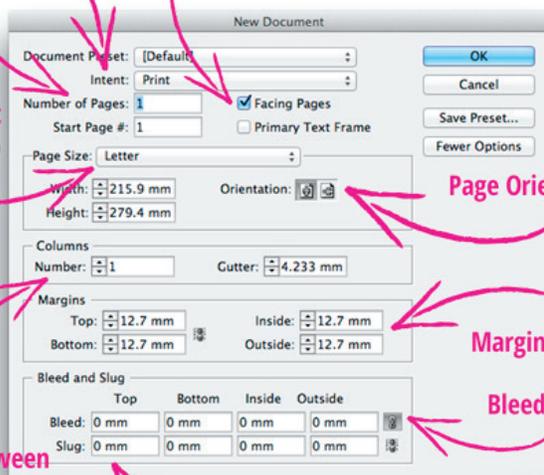
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Intent (Print, Web etc.)

No. of Pages

Facing Pages (or not)

Page Size (Can be set to Custom)



Page Orientation

Margin Width

Bleed Values

No. of and Width between Columns

Slug Values

INDESIGN GRID

Every time you open a new document in a page layout program, you are prompted to create a grid. The simplest grid consists of a single column of text surrounded by margins. By asking for page dimensions and margin widths from the outset, layout programs encourage you to design your page from the outside in. (The text column is the space left over when the margins have been subtracted.)

Alternatively, you can design your page from the inside out, by setting your margins to zero and then positioning guidelines and text boxes on a blank page. This allows you to experiment with the margins and columns rather than making a commitment as soon as you open a new document. You can add guidelines to a master page after they meet your satisfaction.

MAIN HEADLINE
32/48 pt Scala Sans Pro Bold

SUBHEAD
18/24 Scala Sans Pro Italic

baseline grids

create a common rhythm

Captions and other details are styled to coordinate with the dominant baseline grid.

Modular grids are created by positioning horizontal guidelines in relation to a *baseline grid* that governs the whole document. Baseline grids serve to anchor all (or nearly all) elements to a common rhythm.

Create a baseline grid by choosing the type size and leading of your text, such as 10-pt Scala Pro with 12 pts leading (10/12). Avoid auto leading so that you can work with whole numbers that multiply and divide cleanly. Use this line space increment to set the baseline grid in your document preferences. Adjust the top or bottom page margin to absorb any space left over by the baseline grid.

Determine the number of horizontal page units in relation to the number of lines in the baseline grid. Count how many lines fit in a full column of text and then choose a number that divides easily into the line count to create horizontal page divisions. A column with forty-two lines of text divides neatly into seven horizontal modules with six lines each. If your line count is not neatly divisible, adjust the top and/or

bottom page margins to absorb leftover lines.

To style headlines, captions, and other elements, choose line spacing that works with the baseline grid, such as 18/24 for headlines, 14/18 for subheads, and 8/12 for captions. (Web designers can choose similar increments (line height) to create style sheets with coordinated baselines.)

Where possible, position all page elements in relation to the baseline grid. Don't force it, though.

Sometimes a layout works better when you override the grid. View the baseline grid when you want to check the position of elements; turn it off when it's distracting.

InDesign, set the baseline grid in the Preferences>Grids and Guides window. Create horizontal divisions in Layouts>Create Guides. Make the horizontal guides correspond to the baselines of the page's primary text by choosing a number of rows that divides evenly into the number of lines in a full column of text. Working in InDesign, you can make

CAPTION
9/12 Scala Sans Pro Italic

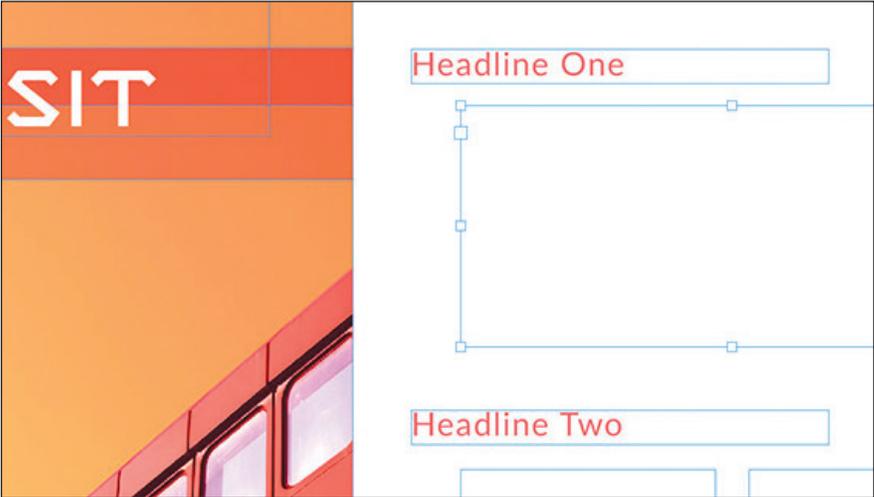
PRIMARY TEXT:
10/12 Scala Pro.
This measure determines the baseline grid.

BASELINE GRID

To help with alignment of paragraphs you can automatically make your text frames align with the baseline grid:

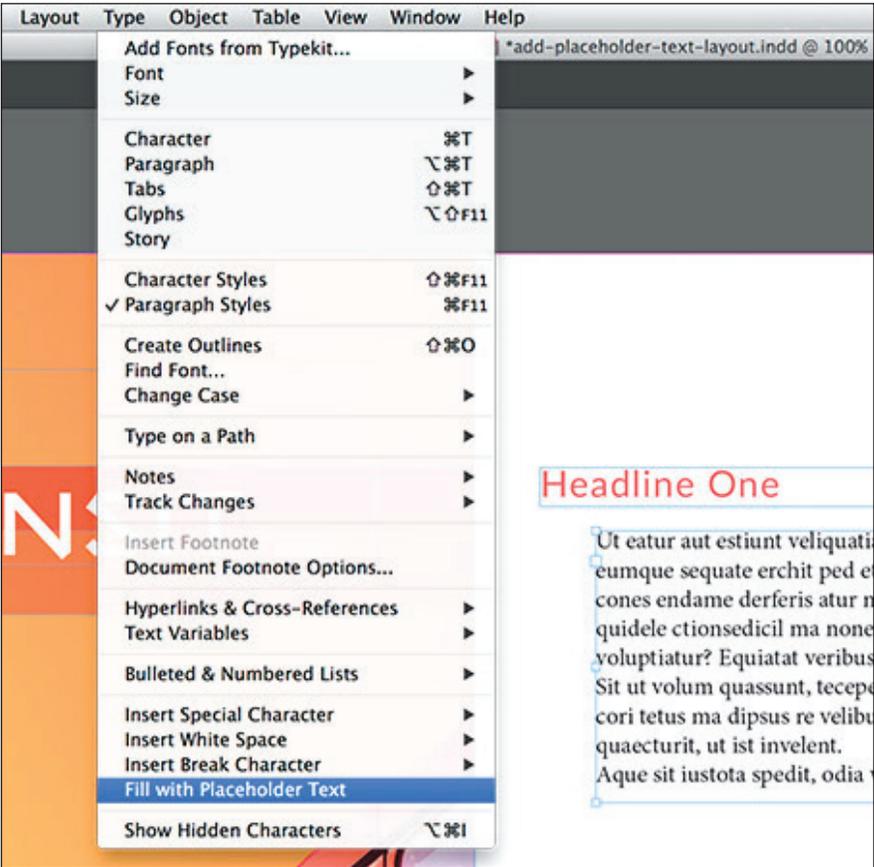
Object>Text Frame Options>Baseline Options and choose Leading. If your leading is 12 pts the first baseline will fall 12 pts from the top of the text frame.

ADD PLACEHOLDER TEXT



Step 1:

Create or select a text frame; make sure it is **active** with an **insertion point** in the frame.



Step 2:

Choose Type > Fill with placeholder text.