

Graphic Design 2

Instructor: Prof. Childers pchilders1@mac.com

WEEK 8: Grids and hierarchy

IN CLASS ASSIGNMENT

GOAL: Use a grid system to **establish proportions**,
and create **hierarchical order**.

OBJECTIVE: Examine **proportions**.
Explore the **diversity of alignment to a grid** structure.

The most elementary design tool is the grid, the ultimate multi-purpose tool that offers the **ability to organize and distribute content**. A grid suggest placement of items for alignment.

Hierarchy uses contrast to influence the order in which the human eye perceives what it sees.

PROCESS:

1. Create 2 (11x17") InDesign documents, no margin, no facing pages
2. Grid: Divide composition into a series of proportional (h/w) units; 3:3 and 5:5,
 - On the first document, create a "rule of thirds" (3 columns/rows) grid
 - On the second document, create a "golden ratio" (5 columns/rows) grid.The horizontal rows and vertical columns will be carriers of separate text.
3. Text: Use placeholder text, (under the "Type" menu > fill in InDesign)
 - Use one of your design hero's typefaces
4. Break text into smaller units and scale to show hierarchy (extreme size changes for contrast)
 - Show at least (4) layers of hierarchy. (head, subhead, caption, call-out, text, etc.)
5. Align text boxes to your grid to define your proportional system

REMEMBER:

- Make the grid structure obvious with position of elements.
- To define the grid, **one of the edges** of the type column **MUST** touch the grid line.
Do not center the text column in the middle of your grid!!!
- Employ scale, placement, alignment, type style, and other cues to create order.
- Be sure to make leading and size appropriate for each new column width.
- Asymmetrical compositions.
- For each study:
 - Use a classical and well-designed typeface that your design hero uses
 - Conventional typographic alignments [left, right, centered]
 - At least 4 levels of hierarchy
 - Use size and scale change to your advantage.
 - Studies should vary as much as possible.

HOMEWORK

- Finalize assignment
- Bring 1 example of each, printed and assembled, to class.
- Arrive in class with all studies printed and assembled
 - print top and bottom on 8 1/2 x 11" paper and tape
 - or print full size on 11x17" paper.

Common hypochondric disorders			
	hypophis	typhobis	typhochondis
Various forms of hypochondria appear among populations exposed to typhography for long periods of time. Indeed there are a number of frequently observed afflictions.	An excessive affirmation to and involvement with the usage of letters, often to the exclusion of other interests and subject matters. Typhopolicies usually die peacefully and alone.	The universal dislike of individuals, often marked by a preference for icons, diagrams, and—in the least cases—bullet points and diagrams. The fears of the typhophile can often be quelled (but not cured) by steady doses of Heliostasis and Times Roman.	A persistent anxiety that one has selected the wrong typhoid. This condition is often paired with OKD (optical kinking disorder), the need to constantly adjust and recheck the spaces between letters.

Vertebral	Common hypophyseal disorders	Various forms of dysfunction appear among populations exposed to hypophyseal for long periods of time. United here are a number of frequently observed afflictions.
	An excessive attachment to and translocation with the shape of letters; often to the exclusion of other interests and output devices. Hypophyses usually die peacefully and alone.	
Hypophyseal		This transitional disorder of the hypophysis, often marked by a preference for icons, doghats, and – in fatal cases – letters and figures. The forms of the hypophysis can often be predicted (but not cured) by study doses of Helvetica and Times Roman.
	A persistent smugly (not has selected his writing hypophysis. This condition is often paired with an overly (optimal) reading, the need to constantly adjust and readjust the spaces between letters.	

[illegible][illegible][illegible]

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

baseline grids

create a common rhythm

MAIN HEADLINE
33/48 pt Scala Sans Pro Bold

SUBHEAD
18/24 Scala Sans Pro Italic

Captions and other
details are styled
to coordinate with
the document base-
line 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-pt
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 evenly into the
line count to create horizontal page
divisions. A column with forty-two
lines of text divides evenly 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 12/12 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.

In Design, set the baseline grid in
the Preferences>Grids and Guides
window. Create horizontal divisions
in Layout>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 Design, you can make

CAPTION
9/12 Scala Sans Pro Italic

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

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

Behind the Bars
By Douglas McGray

Urban Journal

john
Designed by
John

Includes projects by
Studio Myerscough
Russett Bauer Associates
Typesetting
in special
environments
Why Not Associates
Langlands & Bell

JOHN BASKERVILLE AN ENGLISH DESIGNER OF TYPE AND PRINTER WHO DESIGNED THE TYPEFACE BASKERVILLE IN 1754.

Many
Verses
Few

Life as a
typophile

Urban Journal
Two Modern homes with
unusually different personalities
allow that a lot can be made
of a simple rectangle

The Lost City of Indianapolis
Stereotypes

don't
break
the
grid

Behind the Bars
By Douglas McGray

Will Alsop rethinks prisons—
Prison design is about as engrossing as architecture can get. Corrections agencies want the cheapest cage they can buy; communities want the most aesthetically out of sight. Innovation has typically meant anything that will cut costs—for instance, casting an entire precast cell, from the bed frame to the toilet, as a single piece of low-grade concrete. But when British nonprofit Rethink (Creative Arts for Rehabilitation) approached the architect Will Alsop about designing a concept prison—from the inside out—he jumped at the chance. If prisons are meant to make troubled men and women into citizens, he wondered, might there be a social cost to bad prison design? In Alsop's first trip behind bars, he passed around wide sheets of butcher paper to a group of inmates, all of them in for at least 10 years, and asked them to draw a new prison cell. What happened next shocked him: they drew the cells they had. A decade or more of life in prison made it difficult to imagine any change in space or routines. "They said, it would be too expensive to give us more space," Alsop recalls. "Perhaps it's more expensive for society not to give you a larger space," he responded. Eventually Alsop scrapped the idea of floor plans and asked them

BEHIND THE BARS

ACCOMMODATING SPACES

Behind the Bars

Shadows Over Scotland

hy

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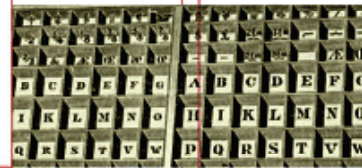
A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text,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

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*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.