

THE GRID

Typography 2

Information taken from Grid Systems by Kimberly Elam
and Making and Breaking The Grid by Timothy Samara

DESIGNER'S CHALLENGE

Problem solving on both visual
and organizational levels

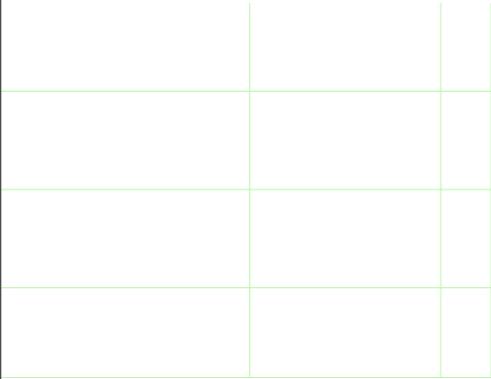
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Often, a designer has to work with a volume of unorganized information* and has to be able to visually organize that information so that it is easy to understand for the reader.

* Headlines, images, charts, graphs, raw data, statistics, interviews, articles, quotes, lists, etc.

DESIGNER'S SOLUTION

“The Grid” helps the designer add structure and organization to information.



WHAT IS THE GRID

and why it is useful



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Like items are arranged in similar ways so that their similarities are made more apparent and more recognizable.

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renders the elements it controls into a regularity that permits accessibility – viewers know where to locate information they seek because the junctures of horizontal and vertical divisions – the grid – act as signposts for locating that information.

CHECK THIS OUT ...

VORZUGS-ANGEBOT

Im VERLAG DES BILDUNGSVERBANDES der Deutschen Buchdrucker,
Berlin NW 10, Dreilindenstr. 5, erscheint demnächst:

JAN TSCHICHOLD

Lehrer an der Meisterschule für Deutschlands Buchdrucker in München

DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt
und die drucksachenverbrauchenden Kreise

Das Problem der neuen gestaltenden Typographie hat eine lebhaft
Diskussion bei allen Beteiligten hervorgerufen. Wir glauben dem Bedürf-
nis, die aufgeworfenen Fragen ausführlich behandelt zu sehen, zu ent-
sprechen, wenn wir jetzt ein Handbuch der **NEUEN TYPOGRAPHIE**
herausbringen.

Es kam dem Verfasser, einem ihrer bekanntesten Vertreter, in diesem
Buche zunächst darauf an, den engen Zusammenhang der neuen
Typographie mit dem **Gesamtkomplex heutigen Lebens** aufzuzei-
gen und zu beweisen, daß die neue Typographie ein ebenso notwendi-
ger Ausdruck einer neuen Gesinnung ist wie die neue Baukunst und
alles Neue, das mit unserer Zeit anbricht. Diese geschichtliche Notwendig-
keit der neuen Typographie belegt weiterhin eine kritische Dar-
stellung der **alten Typographie**. Die Entwicklung der **neuen Male-
ret**, die für alles Neue unserer Zeit geistig bahnbrechend gewesen ist,
wird in einem reich illustrierten Aufsatz des Buches leicht faßlich dar-
gestellt. Ein kurzer Abschnitt „**Zur Geschichte der neuen Typogra-
phie**“ leitet zu dem wichtigsten Teile des Buches, den **Grundbegriffen
der neuen Typographie** über. Diese werden klar herausgeschält,
richtige und falsche Beispiele einander gegenübergestellt. Zwei wei-
tere Artikel behandeln „**Photographie und Typographie**“ und
„**Neue Typographie und Normung**“.

Der Hauptwert des Buches für den Praktiker besteht in dem zweiten
Teil „**Typographische Hauptformen**“ (siehe das nebenstehende
Inhaltsverzeichnis). Es fehlte bisher an einem Werke, das wie dieses Buch
die schon bei einfachen Satzaufgaben auftauchenden gestalterischen
Fragen in gebührender Ausführlichkeit behandelte. Jeder Teilabschnitt
enthält neben **allgemeinen typographischen Regeln** vor allem die
Abbildungen aller in Betracht kommenden **Normblätter** des Deutschen
Normenausschusses, alle ändern (z. B. postalischen) **Vorschriften** und
zahlreiche Beispiele, Gegenbeispiele und Schemen.

Für jeden Buchdrucker, insbesondere jeden Akzidenzsetzer, wird „Die
neue Typographie“ ein **unentbehrliches Handbuch** sein. Von nicht
geringerer Bedeutung ist es für Reklamemaler, Gebrauchsgestalter,
Kaufleute, Photographen, Architekten, Ingenieure und Schriftsteller,
wie für alle, die mit dem Buchdruck in Berührung kommen.

INHALT DES BUCHES

Werten und Wesen der neuen Typographie

Die neue Weltbild
Die alte Typographie (Rokokostil und Kuno)
Die neue Kunst
Zur Geschichte der neuen Typographie
Die Grundbegriffe der neuen Typographie
Photographie und Typographie
Neue Typographie und Normung

Typographische Hauptformen

Das Typosignet
Der Geschäftsbrief
Der Halbbrief
Briefbögen ohne Fenster
Fensterbriefbögen
Die Postkarte
Die Postkarte mit Klapp
Die Geschäftskarte
Die Besuchskarte
Werbesachen (Karten, Bilder, Prospekte, Kataloge)
Das Typosignet
Das Bildsignet
Schulformulars, Tafeln und Rahmen
Inserate
Die Zeitschrift
Die Tageszeitung
Die illustrierte Zeitung
Tabellenatz
Das neue Buch

Bibliographie Verzeichnis der Abbildungen Register

Das Buch enthält über **125 Abbildungen**, von
denen etwa ein Viertel zwelferbig gedruckt ist,
und umfaßt gegen **200 Seiten** auf gutem Kunst-
druckpapier. Es erscheint im Format DIN A 5 (148 x
210 mm) und ist blicksam in Ganzleinen gebunden.

Preis bei Vorbestellung bis 1. Juni 1928: **5,00 RM**
durch den Buchhandel nur zum Preise von **6,50 RM**

Bestellschein umstehend 

WHAT ARE THE BENEFITS
OF USING A GRID?

CLARITY

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CONTINUITY

The grid also allows many individuals to collaborate on the same project, or on series of related projects over time, without compromising established visual qualities from one project to the next.

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- 5 *The negative space (white space) on the page is as important as the positive information (text and image).*

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- 4 Natural grid like structures form on the page based off of the informational relationships created by the designer.
- 5 As the designer sees the relationships start to form (through sketching) a grid system will start to develop that can be used for the project.

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A designer has unlimited options for making changes in type size, weight, placement, and interval to affect hierarchy and, therefore, the perceived sequence of the information.

THE GRID

organizes the relationship of alignments and hierarchies into an intelligible order that is repeatable and understandable by others . . .

HOW DO WE BEGIN TO
USE AND UNDERSTAND
THE GRID?