GRIDS

GRID · A NETWORK OF UNIFORMLY SPACED HORIZONTAL ▪ AND PERPENDICULAR LINES FOR LOCATING POINTS BY MEANS OF COORDINATES; LINES THAT DEFINE UNIFORM AREAS IN A LAYOUT; A PLAN FOR DESIGNING FORMATS.

MODULE · A STANDARD OR UNIT OF MEASUREMENT; ▪ THE SIZE OF SOME ONE PART TAKEN AS A UNIT OF MEASURE BY WHICH THE PROPORTIONS OF A COMPOSITION ARE REGULATED; REPETITIVE UNITS OF SPACE OR MASS.

SYSTEM · INTERACTING, INTERDEPENDENT, GROUP OF ▪ ITEMS FORMING A UNIFIED WHOLE; A MANNER OF CLASSIFYING, SYMBOLIZING, OR SCHEMATIZING; ORDER FROM ARRANGEMENT.

WHY GRIDS? THERE ARE MANY WAYS TO APPROACH ▪ DESIGN PROBLEMS. NO ONE METHOD IS BEST. GRAPHIC DESIGNERS SHOULD AT LEAST CONSIDER GRIDS AND HAVE AN INTIMATE WORKING KNOWLEDGE OF THEM. THEY WON'T HELP SOLVE EVERY VISUAL PROBLEM BUT OFTEN WILL SUGGEST A RATIONAL APPROACH.

■ GESTALT DATA REVEALS THAT HUMANS TEND TO PREFER ORGANIZED VISUAL AND VERBAL INFORMATION. GRID SYSTEMS ALLOW THE DESIGNER TO SATISFY VIEWER GROUPS WITH RESPECT TO EQUILIBRIUM, SIMILARITY, AND CONTINUATION. THEY HELP THE DESIGNER TO AVOID VISUAL AMBIGUITY.

■ GRID SYSTEMS ARE VALUABLE FOR BUILDING "FAMILY RESEMBLANCE" INTO A SERIES OF VISUAL PIECES. CORPORATIONS WHICH PRODUCE HUNDREDS OR EVEN THOUSANDS OF DIFFERENT PRODUCTS MUST DEAL EFFECTIVELY WITH UNIFIED METHODS OF CATALOGUING AND PROMOTING THEM THROUGH BROCHURES, SALES SHEETS AND ADVERTISING. IBM AND WESTINGHOUSE, UNDER THE GRAPHIC GUIDANCE OF PAUL RAND, HAVE LONG USED GRID SYSTEMS TO BRING ORDER TO THEIR THOUSANDS OF PRINTED PIECES DEVELOPED EACH YEAR. SWISS AND GERMAN GRAPHIC DESIGNERS WITH THEIR DE STIJL/BAUHAUS ROOTS ARE EXPONENTS OF GRID DESIGN. THE JAPANESE, WITH THEIR TATAMI MAT MODULAR BUILDING SYSTEM, HAVE LONG BEEN GRID SENSITIVE. MOST NEWSPAPERS THROUGHOUT THE WORLD HAVE USED GRID-LIKE SYSTEMS TO SPEED LAYOUT AND GIVE A CONSISTENT APPEARANCE.

■ GRID SYSTEMS CAN WORK WELL FOR SINGLE PRINTED PIECES. WHEN AN ABUNDANCE OF VISUAL MATERIAL (PHOTOS, ILLUSTRATIONS, TEXT, HEADS) MUST BE UNITED ON A SINGLE FORMAT, GRID SYSTEMS OFFER A POTENTIAL SOLUTION. ADS, NEWSLETTERS, BROCHURES ANNUAL REPORTS, MAGAZINES, BOOKS, POSTERS, SIGNS AND FILM/TELEVISION GRAPHICS FIT THIS CATEGORY.

■ GRID SYSTEMS CARRY WITHIN THEM THE ORGANIZATIO POTENTIAL TO MAKE EXTREMELY COMPLEX INFORMATION UNDERSTANDABLE. LISTS, TABLES, SCHEDULES, FINANCIAL MATERIAL, SCIENTIFIC DATA, AND LEGAL INFORMATION CAN BE MORE EASILY HANDLED BY USING GRIDS.

■ GRID SYSTEMS DO NOT NECESSARILY LEAD TO BORING VISUAL IMAGES AS SOME MIGHT SUGGEST. IF A GRID IS LOGICALLY DESIGNED, AND VISUAL ELEMENTS ARE EXCITING, THEN THE GRID-DERIVED SOLUTION CAN BE EFFECTIVE. GRIDS GIVE YOU A PLACE TO PUT THINGS. THE GRID SOLUTION BUILDS IN ORGANIZATION. VIEWERS SHOULD FEEL COMFORTABLE WITH GRIDS (GESTALT). DESIGN PLACEMENT POSITIONS ARE CUT DOWN DRASTICALLY, SPEEDING LAYOUT TIME. THUMBNAILS COME QUICKER WITH GRIDS. MARGINS, TYPE SIZE, LINESPACING, LINE LENGTH, AND PAGE NUMBERING CAN ALL LOGICALLY DERIVE FROM A CAREFULLY CONCEIVED GRID SYSTEM.

WHAT IS THE GRID? · THE GRID IS A SKELETAL ▪ UNDERSTRUCTURE TO BRING COHESIVENESS TO A VISUAL PIECE. IT'S AN ORGANIZER AND TIMESAVER AND HELPS BUILD CONTINUITY.
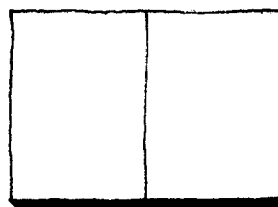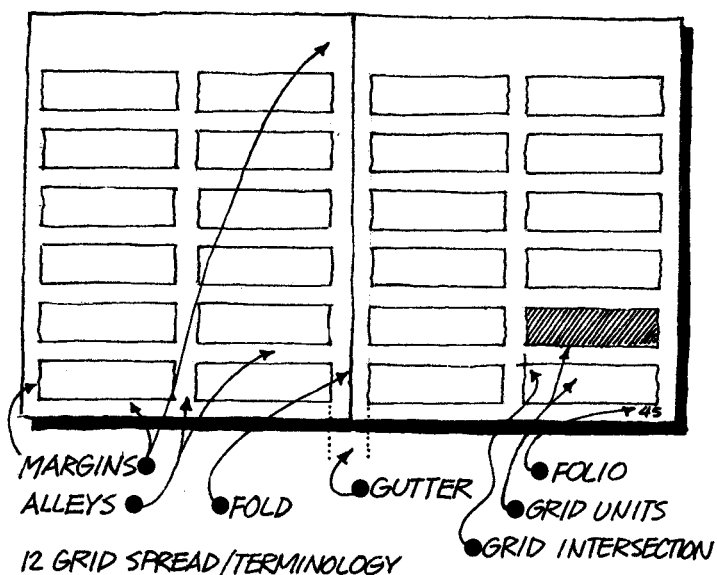
● GIVEN A FORMAT SIZE, LAYOUT A SPREAD (TWO OPEN PAGES). ANALYZE INFORMATION PHOTOGRAPHS, HEADS, CAPTIONS, ETC. REQUIRED.
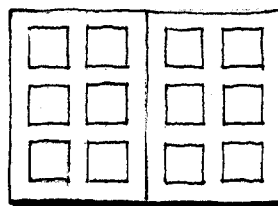
● DESIGN A GRID. APPLY IT TO THE SPREAD. THIS IS A SIX UNIT GRID. IT DETERMINES MARGINS, GUTTERS, ALLEYS, ETC. THIS IS SKELETON FOR LAYOUT.
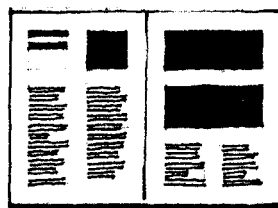
● FINALLY, POSITION ELEMENTS ON THE GRID: HEADLINES, TEXT TYPE, PHOTOS, ETC. THE GRID DEFINES, RELATES, AND SEPARATES VISUAL/VERBAL INFORMATION.

12 GRID SPREAD/TERMINOLOGY

Labels in diagram: MARGINS, ALLEYS, FOLD, GUTTER, FOLIO, GRID UNITS, GRID INTERSECTION

NAMING THE GRID · GRIDS ARE LABELED SIMPLY BY THE NUMBER OF GRID UNITS IN A PANEL. DON'T CONFUSE THE PANEL WITH THE SPREAD, WHICH IS TWO PANELS OR PAGES. THE GRID ON THE LEFT IS A 12 UNIT GRID, BUT THE SPREAD HAS 24 GRID UNITS.
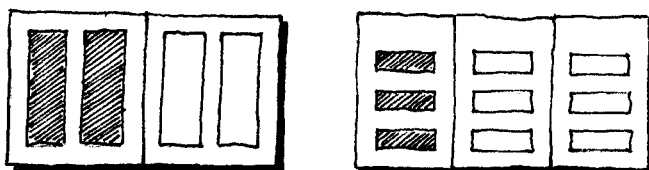
● 2 UNIT VERTICAL GRID ON A 2 PANEL SPREAD
● 3 UNIT HORIZONTAL GRID ON A 3 PANEL SPREAD

NOTICE NEITHER OF THE ABOVE GRIDS IS DIVIDED BOTH VERTICALLY AND HORIZONTALLY. THE VERTICAL-ONLY GRID HAS COMMON USE IN NEWSPAPERS, NEWSLETTERS, BOOKS, AND MAGAZINES.

MARGINS · THESE OUTSIDE BOUNDARIES AROUND PAGE CONTENT CAN BE UNEQUAL IN DIMENSION. THEY FRAME PAGE OR PANEL CONTENT AND PROVIDE A VIEWING GROUND FOR IT.

GUTTER · "INSIDE MARGIN", SPACE ON EITHER SIDE OF THE FOLD. PROVIDES SPACE FOR BINDING, AND SEPARATES PAGES. ARBITRARY.

ALLEYS · INSIDE HORIZONTAL AND VERTICAL SPACE CHANNELS WHICH SEPARATE GRID UNITS. AGAIN, ARBITRARY; THEY HELP SEPARATE HEADS, TEXT, PHOTOS, AND ILLUSTRATIONS.

GRID UNITS · SPACE MODULES WHICH SET THE BASE SIZE AND PROPORTIONS FOR PHOTOS, THE PICA LINE WIDTH FOR TEXT TYPE AND HEADS, AND RHYTHM FOR THE PANEL OR PAGE.

GRID INTERSECTIONS · WHERE HORIZONTAL AND VERTICAL LINES CROSS, THEY CONTROL THE POSITION OF TYPE, PHOTOS, ILLUSTRATIONS. THEY SERVE AS GUIDELINES FOR PASTE-UP.

FOLIO · PAGE NUMBER AND SOMETIMES VOLUME/DATE WHICH ARE NEARLY ALWAYS PLACED CONSISTENTLY (SOMEWHERE) IN THE OUTSIDE MARGIN.

FOLD · LINE ALONG WHICH THE PAGE IS BOUND. CENTER OF THE GUTTER. INSIDE BOUNDARY OF PAGE OR PANEL. INTERRUPTION OF THE SMOOTH PAGE SURFACE. BE CAREFUL ABOUT RUNNING TYPE OR IMAGES ACROSS THE FOLD.

DESIGNING GRIDS · GRIDS ARE ARBITRARY. DESIGNERS CONTROL THEM, NOT VICE VERSA. GRIDS ARE ONLY IMPOSED ON THE DESIGNER WHERE AN EFFECTIVE LAYOUT SYSTEM IS A TRADITION (AS IN A NATIONAL MAGAZINE WITH A TRACK RECORD). IN ALMOST EVERY OTHER INSTANCE IT IS THE DESIGNER'S ROLE TO CREATE A GRID TO SOLVE THE PROBLEM AT HAND. GRID DESIGN IS REALLY THE KEY TO SUCCESSFULLY USING THE GRID SYSTEMS APPROACH. AN INFINITE NUMBER OF DIFFERENT GRIDS ARE POSSIBLE, BUT ONLY A FEW WILL PROVE REALLY EFFECTIVE. HOW DO WE FOCUS ON THOSE THAT PROMISE SUCCESS?

■ CAREFULLY EXAMINE THE GIVEN VISUAL INFORMATION; HEADS, TEXT, PHOTOS, ILLUSTRATIONS, GRAPHS, ETC.

■ LOOK FOR SIZE SIMILARITIES WHERE ITEMS CAN BE GROUPED. FOCUS ON PHOTOS AND ILLUSTRATIONS RATHER THAN TYPE HEADS AND TEXT. TYPE IS FLEXIBLE!

■ THE SMALLEST PHOTOS OR ILLUSTRATIONS WILL HELP DEFINE THE GRID. THE KEY IS THE SMALLEST USABLE GRID UNIT, WHICH BECOMES THE SYSTEM BUILDING BLOCK.

■ DIVIDE YOUR FORMAT INTO GRID MULTIPLES. EACH GRID UNIT SHOULD BE THE SAME SIZE, SHAPE (USUALLY RECTANGULAR). SEPARATE THEM WITH ALLEYS, GUTTER.

■ USE DRAFTING INSTRUMENTS FOR PRECISION. MEASURE EXACTLY IN PICAS. DIVIDERS ARE VERY USEFUL.

■ LAY GRID ON PASTE-UP SURFACE AND PREPARE CAMERA-READY ART. FOR REPETITIVE GRID USE, INK THE GRID PRECISELY AND HAVE MULTIPLES PRINTED IN NON-REPRO BLUE INK.
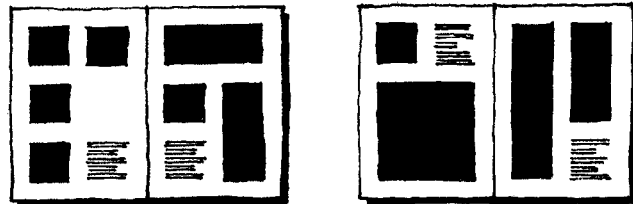
GRIDS

ABOUT GRID SIZE · A STRONG REASON FOR USING A
GRID IS TO PROVIDE PERCEPTUAL
ORGANIZATION FOR AN AUDIENCE. WHEN CHOOSING
THE NUMBER OF GRID UNITS BEWARE OF TOO MANY
OR TOO FEW. DESIGNERS CAN NOT COMMUNICATE
EFFECTIVELY ABOVE OR BELOW THE PERCEPTUAL
LIMITS OF A VIEWING AUDIENCE. VIEWERS MUST
BE ABLE TO DECIPHER A GRID AND SENSE ITS
COHERENCE TO BE COMFORTABLE. TWO OR THREE GRIDS
PER PANEL ARE TOO FEW MODULES. 72 OR 124
ARE TOO MANY, AS THE AUDIENCE HAS GREAT
DIFFICULTY SORTING OUT THE ORGANIZATION. THE
MORE GRID MODULES AND INTERSECTIONS, THE MORE
LAYOUT POSITIONS EXIST FOR THE DESIGNER. HOWEVER,
SMALL GRID UNITS ARE DIFFICULT TO CONSTRUCT, IMPEDE
DECISION MAKING AND ARE NOT COMFORTABLE TO
THE AUDIENCE. THE GOAL THEN IS TO ADJUST CONTENT
TO THE NUMBER OF GRID UNITS WITHIN A ZONE OF
PERCEPTUAL ACUITY. CHALLENGE THE AUDIENCE
VISUALLY, BUT DON'T COMPLETELY REMOVE CLUES TO
THE GRID.

USING GRIDS · IT IS IMPORTANT TO UNDERSTAND THAT
EVEN THE WELL·CONCEIVED GRID,
ACCURRATELY DRAFTED, WILL NOT INSURE EFFECTIVE
DESIGN. THE GRID CAN ONLY PROVIDE LOGICAL
POSITIONS FOR PLACING VISUAL MATERIAL, NOTHING
MORE. DESIGNERS MUST USE THE GRID CREATIVELY
TO MAXIMIZE COMMUNICATIONS POTENTIAL. "WHERE
SHOULD I PUT IT?" IS A QUESTION THAT GRIDS CAN HELP
ANSWER.

WHERE TO PLACE GRAPHICS · GENERALLY, KEEP
CONTENT INSIDE
THE GRID UNITS AND OUT OF THE MARGINS, GUTTER
AND ALLEYS. THESE SKETCHES SHOW FULL·EMPTY ZONES.
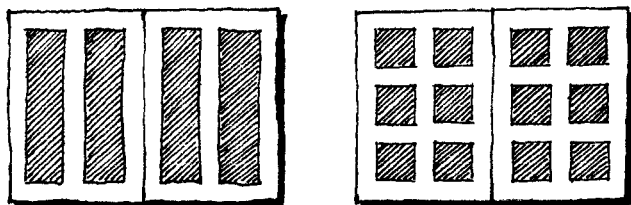
■ALTHOUGH THESE GRIDS ARE VERY SIMPLE, THE
INHERENT ORGANIZATION IS OBVIOUS. THE GRIDS
ARE TOTALLY FILLED AND WE PICK UP THE PATTERN
AND RHYTHM OF THE REPETITIVE MODULES. NOTICE
HOW EACH GRID UNIT IS TOTALLY FULL, NOT PARTIALLY
USED. OR HALF EMPTY.

■USING THE IDENTICAL 6 UNIT GRID, NOTICE SOME
SIMPLE VARIATIONS. PHOTOS EXPAND TO FILL 2 AND
3 UNIT HORIZONTAL GRIDS. THE LARGE PHOTO EXPANDS
TO FILL 4 COMPLETE UNITS. NOTICE HOW THESE PHOTOS
EXTEND ACROSS ALLEYS. ONE GRID IN THE LEFT·HAND
SKETCH IS EMPTY. ALL MODULES DO NOT HAVE TO
BE FILLED. THE GRID AND ITS VISUAL COHERENCE ARE
STILL APPARENT.

●PHOTOS BUTT TO GUTTER   ●PHOTOS BLEED TO EDGES
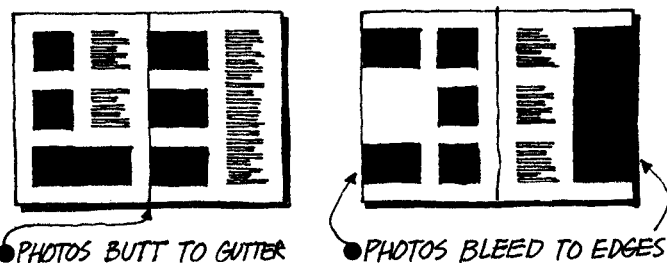
■HERE WE USE THE SAME 6 UNIT GRID AND "BLEED"
OR RUN OUR PHOTOS OFF THE EDGE OF THE SHEET.
WE ALSO "BUTT" OR RUN OUR PHOTOS TO THE FOLD
LINE ACROSS THE GUTTER. SEE HOW THE TEXT TYPE
BLOCK CAN ALSO FILL CONSECUTIVE GRIDS BY FLOWING
ACROSS ALLEYS.

●LARGE PHOTO BUTTS TO   ●PHOTOS BLEED TO TOP AND
GUTTER AND BLEEDS TOP   BOTTOM EDGES
AND RIGHT SIDE
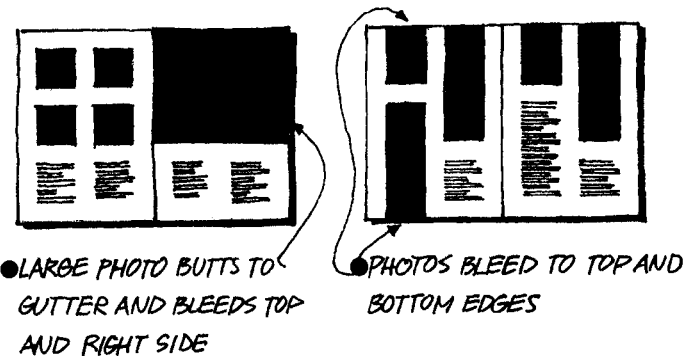
■ABOVE ARE TWO GREATLY DIFFERENT "LOOKS" USING THE
SAME 6 UNIT GRID. BLEEDING AND BUTTING PHOTOS AND
ILLUSTRATIONS ARE USEFUL TECHNIQUES FOR ADDING
VARIETY TO GRID LAYOUTS, WHILE RETAINING VISUAL
ORGANIZATION. REMEMBER, YOU CAN ALSO BLEED
A VISUAL IMAGE AND COVER ONE OR TWO ENTIRE
PANELS. NOTICE THE TEXT TYPE DOES NOT BLEED OFF
THE PAGE, AS THAT MIGHT SERIOUSLY AFFECT CONTENT
READABILITY.

ODD SHAPES ON THE GRID · NOT ALL GRAPHIC IMAGES
██████████████ WHICH MIGHT BE USED
ON THE GRID ARE RECTANGULAR. GEOMETRIC SHAPES
AND THE IRREGULAR SHAPES OF ILLUSTRATIONS AND
SILHOUETTE PHOTOS POSE SPECIAL PROBLEMS.
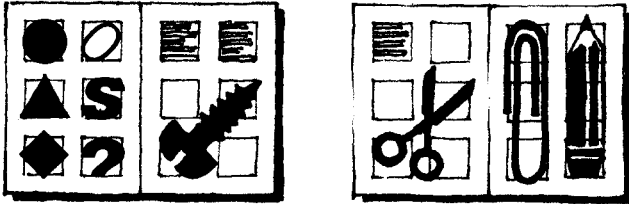
■THESE SKETCHES SHOW OBJECTS OF NON-RECTANGULAR
SHAPES SUPERIMPOSED ON THE 6 UNIT GRID. OFTEN
THE OBJECT NEEDS TO "HANG" OVER THE EDGE OF
THE GRID UNIT TO APPEAR TO FILL IT. THE PICTORIAL
MAY CONSUME ONE OR MORE UNITS, OR EVEN BLEED
OFF THE PAGE.
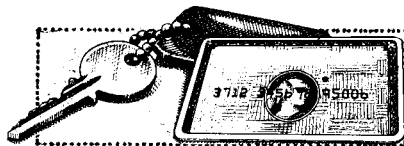
■DOTTED LINES SHOW
THE GRID IN EACH
SITUATION. THE
UNEVEN SILHOUETTE
SHAPES, SINCE THEY DO NOT FILL ALL OF THE GRID
UNIT, HANG OUT TO COMPENSATE. AS A RULE, POINTED
AND CURVED SHAPES HANG OUT, WHILE CORNERS
OF THE IMAGE SNUG THE GRIDLINE. THE OUTLINE
SHAPES OF AN IMAGE SHOULD CONTACT THE GRID
AT A MAXIMUM NUMBER OF POINTS.

■HERE A SILHOUETTE
PHOTO WORKS AS
THE VISUAL SUBJECT
LAID OVER A 16 UNIT
GRID. (COULD BE AN
AD, POSTER, OR SALES
SHEET). NOTE THE
IMAGE BLEEDS OFF
THE SHEET. THE
TYPE HEAD HANGS
OUTSIDE THE GRIDS.

APPLYING TYPE TO THE GRID
████████████████
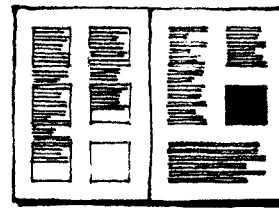
TYPE LINE LENGTH IS MEASURED
IN PICAS, SAME AS THE GRIDS.
THE LONGEST LINE OF TYPE
SHOULD ALWAYS BE EXACTLY AS
LONG AS THE GRID WIDTH. TYPE
MAY HORIZONTALLY SPAN ONE,
TWO, OR MORE GRIDS... BUT ALWAYS ENTIRE GRIDS...
NEVER 1½ GRIDS OR 2¼ GRIDS. VERTICALLY IT IS BEST FOR
TYPE TO SPAN AN EVEN NUMBER OF GRIDS. IF YOUR
INFORMATION IS SHORTER, TRY TO FILL MORE THAN ½
OF THE PARTIALLY FILLED GRIDS. TYPE SHOULD NEVER
EXTEND BEYOND THE GRIDS, EITHER HORIZONTALLY OR
VERTICALLY.
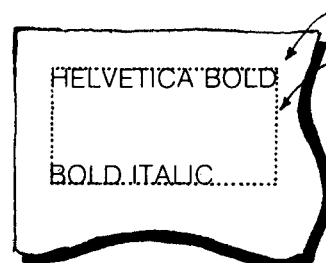
●PANEL
●GRID UNIT
■THIS SKETCH SHOWS HOW
TYPE IS LAID ON THE GRID.
NOTICE HOW THE TOP OF
THE CAPS ALIGN EXACTLY
WITH THE GRID LINE. LEFT
MARGIN WORKS IN THE SAME WAY, BUT INCLINED OR
CURVED LETTERS "HANG." IF ALIGNMENT IS BOTTOM
LEFT, THE BASELINE IS RIGHT ON THE GRID LINE.
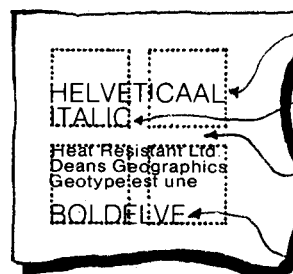
●HEADLINE SPANS TWO
COMPLETE GRIDS
●HEADLINE SPANS ONE GRID
●ALLEY NATURALLY SEPARATES
HEAD AND TEXT TYPE
●HEADLINE SPANS 1½ GRIDS

■THE BEST HEADLINES SPAN COMPLETE GRIDS. THIS IS
USUALLY NOT A PROBLEM BECAUSE TYPE CAN BE EASILY
ENLARGED OR REDUCED. IT IS BETTER TO SPAN MORE
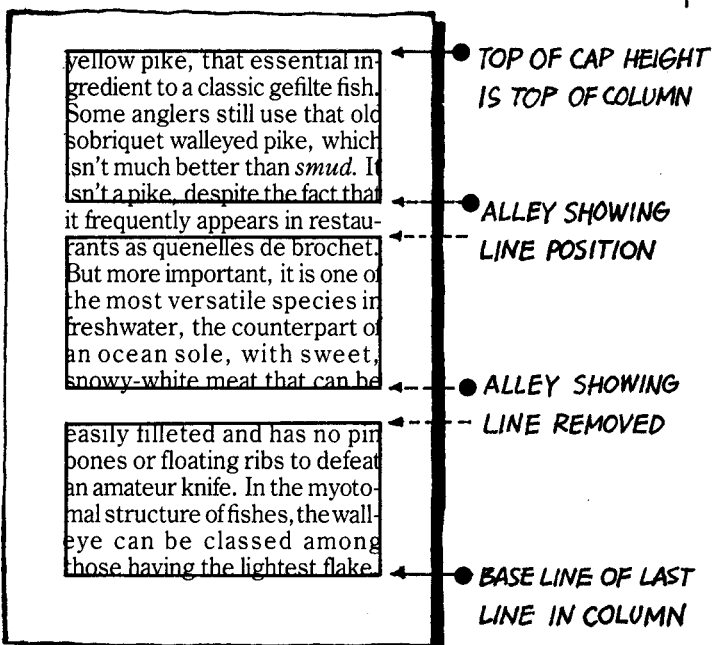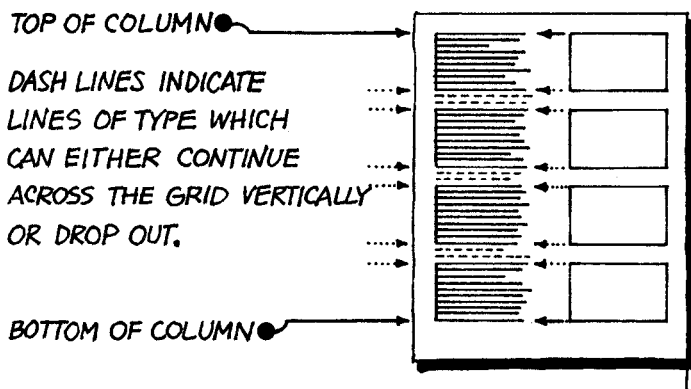THAN ½ OF ANY PARTIALLY FILLED GRID.

●INCORRECT LINESPACING
SPREADS THE HEADLINE
●CORRECT LINESPACING
KEEPS THE HEADLINE
TOGETHER AND COHERENT.

THE GRID SHOULD NOT
OVERRIDE NATURAL
LINESPACING WHEN POSITIONING A HEADLINE.

41

GRIDS

TYPE AS THE BUILDING BLOCK · CONSIDER TEXT TYPE ▌▌▌▌▌▌▌▌▌▌▌ AS THE BUILDING BLOCK OF THE GRID. PHOTOGRAPHS, ILLUSTRATIONS AND HEADLINES ARE EASILY CHANGED IN SIZE. BODY TYPE IS GOVERNED BY READABILITY. SIZES SMALLER THAN 8 POINT CAUSE REAL DIFFICULTY.

COLUMN WIDTH · LINES WITH A LENGTH OF 10-12 WORDS ▌▌▌▌▌▌▌▌ ARE THE MOST READABLE. SHORTER LINES ARE ALSO EFFECTIVE. EXTREMELY LONG LINES RETARD READABILITY.

COLUMN LENGTH · DECIDE COLUMN LENGTH FROM ▌▌▌▌▌▌▌▌ MARGIN REQUIREMENTS. IT SHOULD BE AN EXACT NUMBER OF LINES. CAP HEIGHT OF THE FIRST LINE WILL DETERMINE THE TOP OF THE COLUMN. BASE LINE OF THE LAST LINE WILL DETERMINE THE BOTTOM OF THE COLUMN. TYPE DENSITY (GRAYNESS) RELATES TO TYPEFACE AND DEGREE OF LINESPACING.

TOP OF COLUMN

DASH LINES INDICATE LINES OF TYPE WHICH CAN EITHER CONTINUE ACROSS THE GRID VERTICALLY OR DROP OUT.

BOTTOM OF COLUMN

● TOP OF CAP HEIGHT IS TOP OF COLUMN

yellow pike, that essential ingredient to a classic gefilte fish. Some anglers still use that old sobriquet walleyed pike, which isn't much better than *smud*. It isn't a pike, despite the fact that it frequently appears in restaurants as quenelles de brochet. But more important, it is one of the most versatile species in freshwater, the counterpart of an ocean sole, with sweet, snowy-white meat that can be

● ALLEY SHOWING LINE POSITION

easily filleted and has no pin bones or floating ribs to defeat an amateur knife. In the myotomal structure of fishes, the walleye can be classed among those having the lightest flake.

● ALLEY SHOWING LINE REMOVED

● BASE LINE OF LAST LINE IN COLUMN

TWENTY LINE COLUMN LAID OVER THREE GRID PANEL

MARGIN VARIATION · EXPERIMENT WITH MARGINS TO ▌▌▌▌▌▌ ALTER THE LOOK OF YOUR GRID LAYOUT. REMEMBER THAT MARGINS ARE ARBITRARY. UNEQUAL MARGINS OFFER GREAT DESIGN POTENTIAL AS DO UNUSUALLY WIDE MARGINS. BLEED THE GRID OR BUTT IT TO AN EDGE FOR IMPACT.
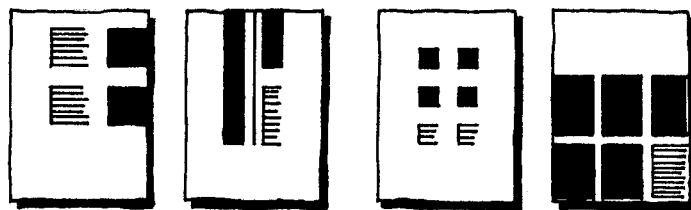
THESE PAGES OR PANELS HINT AT SOME LAYOUT GRID POSSIBILITIES WHEN YOU EXAGGERATE MARGINS.

DENSITY ON THE GRID · BE AWARE OF COMPOSITION ▌▌▌▌▌▌▌▌▌▌▌ DENSITY WHEN APPLYING ELEMENTS TO THE GRID. PAGES WITH ALL GRIDS FULL ARE DENSE AND TEND TO LOOK GENERIC. FILL FEW GRIDS TO GET AN OPEN AIRY APPEARANCE. USE THE UNFILLED SPACES STRATEGICALLY TO AID EYE FLOW.
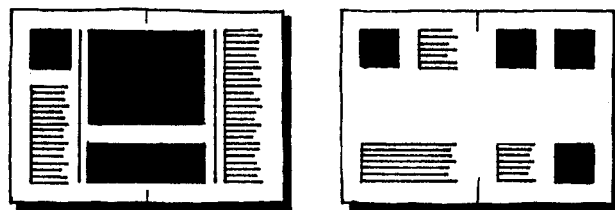
ALL GRIDS FULL   TWO THIRDS FULL

FUNCTIONAL RULES · RULES, LINES, AND BARS ARE ▌▌▌▌▌▌▌▌▌ OFTEN USED FOR EMPHASIS AND TO SEPARATE ELEMENTS IN GRID LAYOUTS. BARS POSITION INSIDE THE GRID MUCH LIKE HEADLINE TYPE. RULES WORK EITHER INSIDE THE GRID OR WITHIN ALLEYS DESIGNED TO ACCOMMODATE THEM.

MIXED GRIDS · SOME NEWSPAPERS, NEWSLETTERS, ▌▌▌▌▌▌ POSTERS, AND TECHNICAL SHEETS USE PLURAL GRIDS ON THE SAME SURFACE.

QUOTE"
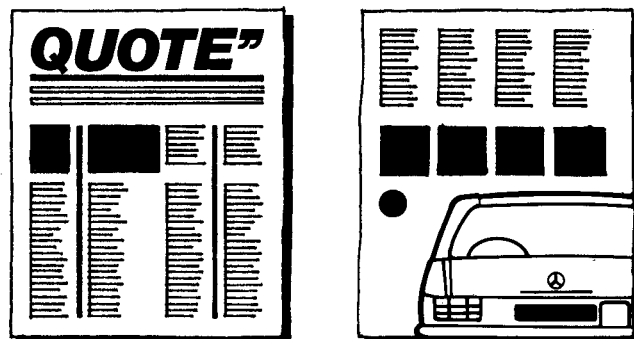
THE INCLINED GRID

●ANGLED GRIDS OFFER RELIEF FROM THE FAMILIAR ORIENTATION OF INFORMATION. ALTHOUGH COMPLEX, THEY ARE WORTH TRYING.
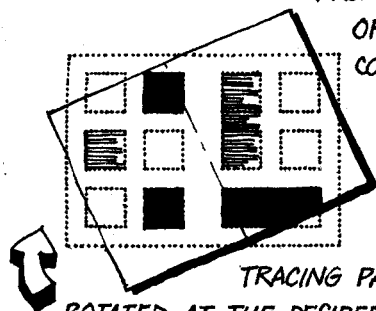
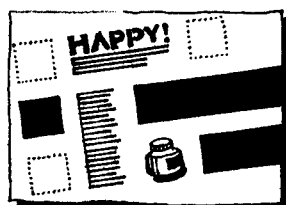■ THIS SKETCH SHOWS THE LAYOUT FOR A 6 UNIT INCLINED GRID. THE LAYOUT IS MADE ON TRACING PAPER OR CLEAR ACETATE, THEN ROTATED AT THE DESIRED ANGLE. GRID CORNERS ARE TRANSFERRED WITH A PIN POINT, THEN CONNECTED BY DRAFTING. USE A LIGHT TABLE OR YOUR WINDOW TO AID REGISTRATION. TAPE SECURELY.
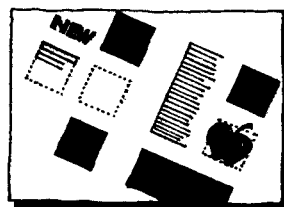
■ THE INCLINED GRID PUSHES SOME UNITS OFF THE PAGE. DISREGARD THOSE OR USE THEM TO BLEED SELECT PHOTOS. DESIGN THE INCLINED GRID WITHOUT THE NORMAL GUTTER, AS FOLDING WILL NOT PARALLEL INFORMATION ON THE PAGE.

COVER   SPREAD

■ KEEP THE ANGLE OF INCLINATION CONSISTENT FROM COVER TO SPREAD. INFORMATION READING ON AN UPWARD TILT IS PERCEIVED MORE POSITIVELY THAN THAT TILTING DOWNWARD. THE INCLINED GRID IS MORE EFFECTIVE FOR SIMPLE POSTERS, FLYERS, AND BROCHURES THAN FOR LONGER ANNUAL REPORTS, MAGAZINES, OR BOOKS. INCLINED LAYOUTS HAVE DYNAMIC POTENTIAL. SPACES ON THE PAGE TEND TO BE UNEQUAL IN VOLUME. INCLINE HELPS EXAGGERATE ASYMMETRY.

GIANTS OF GRID DESIGN

THIS GROUP OF GRAPHIC DESIGNERS, ARTISTS AND ARCHITECTS HAS HAD SIGNIFICANT IMPACT ON FUNCTIONAL GRID THEORY.
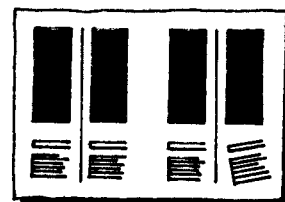
OTL AICHER	ALLEN HURLBURT
FRANK ARISS	LE CORBUSIER
MAX BILL	JOSEP MULLER·BROCKMANN
WILLY FLECKHAUS	PAUL RAND
JAY HAMBIDGE	MASSIMO VIGNELLI

THE INTERRUPTED GRID

●AN EFFECTIVE TECHNIQUE FOR ADDING VARIETY TO GRID LAYOUT AND COMPOSITION IS TO INTERRUPT THE GRID. INTERRUPTION MAY BE QUITE SUBTLE OR VERY DRAMATIC. USE INTERRUPTION FOR EMPHASIS OR TO FOCUS ATTENTION ON A SPECIFIC PART OF YOUR LAYOUT.
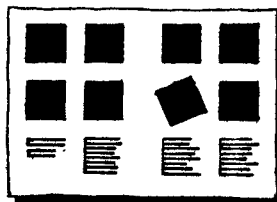
INTERRUPTED GRAPHIC   INTERRUPTED TYPE

THIS TECHNIQUE IS MOST EFFECTIVE WHEN REPETITIVE ELEMENTS ARE NECESSARY. INTERRUPTION CAN HAPPEN WITH PHOTOS, TEXT TYPE, HEADLINES, OR COLOR BLOCKS. ATTEMPT THIS WHEN YOU FEEL CONFIDENT IN YOUR MASTERY OF THE ORTHODOX GRID.

THE ILLUSTRATIVE GRID

ANOTHER APPROACH TO THE USE OF GRIDS INVOLVES GRID IMAGERY AS NON·FUNCTIONAL SUBJECT MATTER. THE GRID BECOMES AN ILLUSTRATIVE ELEMENT RATHER THAN A FUNCTIONAL SKELETON. THE GRID BECOMES VISIBLE AND CONVEYS THE STRUCTURE OF ITSELF. A STRONG ASSOCIATION WITH PLANNING, BUILDING, TECHNOLOGY, ARCHITECTURE AND SCIENCE IS IMPLIED. THE ILLUSTRATIVE GRID IS BEST HANDLED BY EXPERIENCED DESIGNERS THOROUGHLY GROUNDED IN FUNCTIONAL GRIDS.

CORBU
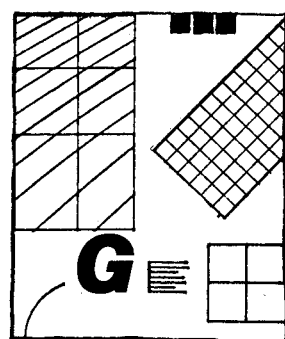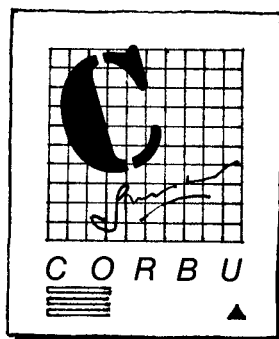
NOTICE HOW THESE GRID APPLICATIONS ARE USED AS DESIGN ELEMENTS. POSITION OF THE GRIDS IS DETERMINED BY THE DESIGNER'S SENSE OF PICTORIAL SPACE. STRUCTURE IS INCIDENTAL. ELEMENTS ARE PLACED INTUITIVELY. WHEN YOU DEVELOP EXPERIENCE WITH GRIDS, THE DIFFERENCE BETWEEN FUNCTIONAL AND ILLUSTRATIVE APPLICATIONS BECOMES OBVIOUS.