

5 grid studies

A grid breaks space or time into regular units. 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.

Ellen Lupton, *Thinking with Type*

The use of the grid as an ordering system is the expression of a certain mental attitude inasmuch as it shows that the designer conceives his work in terms that are constructive and oriented to the future.

This is the expression of a professional ethos: the designer's work should have the clearly intelligible, objective, functional and aesthetic quality of mathematical thinking...

Working with grid systems means submitting to laws of universal validity.

The use of the grid system means submitting to laws of universal validity.

The use of the grid system implies

the will to systematize, to clarify...

ex Joseph Müller-Brockmann's *Grid and Design Philosophy* (1981),

There's nothing like putting stuff in boxes. (or something to that effect)

Muriel Cooper

The grid is an important underlying principle of typographic organization. We will create a grid, seek to relate our leading and the "baseline grid" to that grid.

11 × 17 inches.

minimum five columns. rows whose height is equal to width of column. all rows and columns separated by a margin (minimum, five rows, each with a margin minimum **1p0** .

Univers. Work in picas and points

Start with a paragraph style for type at **8** point, leading **11**.

Using this grid, choose a sentence (or sentences) from these passages from Gertrude Stein's *Matisse Picasso and Gertrude Stein* (1911-1912, also known as *G.M.P.*) .

For example —

It is not likely that exchanging producing for buying and buying for selling and selling for worrying and worrying for succeeding and succeeding for marrying and marrying for having children and having children for directing and directing for explaining and explaining for complaining and complaining for winning and winning for receiving and receiving for anticipating and anticipating for remaining, it is not likely that being for being and producing for explaining and suffering for producing and winning for suffering and continuing for winning and spending for continuing can be meaning that largely continuing is not needing producing and needing producing is not achieving existing and achieving existing is expressing explaining and expressing explaining is convincing realising and convincing realising is active repetition and active repetition is expressing complete being and expressing complete being is undertaking disagreeing

and undertaking disagreeing is winning harmonising and winning harmonising is showing objection and showing objection is fulfilling producing and fulfilling producing is understanding creation and undertaking creation is destroying filling and destroying filling is arranging existing and arranging existing is demonstrating anything and demonstrating anything is fulfilling something and fulfilling something is emptying filling and emptying filling is creating action and creating action is suggesting realisation and suggesting realisation is expecting working and expecting working is attending continuing.

or

Assailable barter in withdrawing slaughter is not the least of expression of following disaster. The ardent sifter and the intending hearer and the reclaiming helper and the disturbing divider and the vigorous hearer and the alarming buyer and the deep thinker and the steady beginner, all the leader and half the seller, all the listener and all the controller, all the etcetera and all the clearer, all the continuer and the rest steadily staying somewhere, all the same what was was there and what is is here. If the rest remain then getting them all there is not laughing as each one can tell the same. They do not all see. They have that which becomes them. They are not keeping everything. They give it again. They say they do.

<http://www.gutenberg.org/cache/epub/15600/pg15600.txt>

or search “gertrude stein” at <http://www.gutenberg.org/ebooks/search/>.

Construct typographic hierarchies (that is, establish order) using only this type, one (or two sizes), flush left, and spatial arrangement using your grid. Type may rotate 90°, -90°, or 180°.

Type size: **8** point in three versions, and **8** point and one larger size in three versions).

Each of the six pieces must show the same language. Yet we’re looking for variety.

You may adjust leading as appropriate (but must be same in all examples).

See the excerpt from Joseph Müller-Brockmann’s *Grid and Design Philosophy* (1981), and also a grid project assignment that is part of Ellen Lupton’s *Thinking with Type* (2010). We’re not using her text, although its virtue is the usage of headings.

More at

http://www.papress.com/thinkingwithtype/teachers/teacher_home.htm .

Weds 28 September Introduction, production of poetry books...

Monday 3 October Examination of this work.