Type on a Grid // a lecture on creating ordered text
darrin scott hunter
"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice."

—Josef Müller-Brockmann
“For some graphic designers, it has become an unquestioned part of the working process that yields precision, order, and clarity. For others, it is symbolic of Old Guard aesthetic oppression, a stifling cage that hinders the search for expression.”

—Timothy Samara
History Of The Grid

1. Grid planning
2. The Cardo and the Decumanus of Roman military planning
3. The Modulor of Le Corbusier

Tutorials & Reference

1. Grids in Page Layout
2. Canons of Page Construction
   Preface | one | two | three | four | five
4. Tutorial for setting up InDesign baseline grids

Websites & Resources

1. The Grid System website
2. The Grid System Flickr pool
3. Aisle One website: Grids, Minimalism, Modernism
4. Deconstruction & the computer in graphic design: Grids, Minimalism
5. Grid Designer 2 utility website (does math)
6. Essay: Anthony Froshaug’s *Typography is a Grid*
Grid use / Ancient //

- **Indus River Valley Civilization** | 2600 BCE
- **Ancient Babylon** | 17th c. BCE
- **Timgad, Algeria, Roman town** | 100 CE
- **Teotihuacan** | 1500 CE
Grid use / Modern
Piccolo Teatro di Milano
Direttore Paolo Grassi - Giorgio Steller
Ufficio Abbonamenti e Propaganda
Via Rovello, 6
Biblioteca 872582 - 877583

stagione 1964/65
al Piccolo Teatro

da sabato
20 febbraio

La lanzichenecca
2 tempi (di quelli) di Vincenzo Di Martini

regia di Virgilio Pauchi

Distribuzione:

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Giulio Gelli - Giulio Gelli
Jean Cenci

Scena di Carlo Tommasi
Costumi di Emilio Calvi
Musical di Filippo Pasquini
Assistente alla regia Michael Gruber

Le scene sono realizzate dal Laboratorio di Scenografia del Piccolo Teatro mistico scenografico Leonardo Ricardi costituito Ennio Columbo
I costumi sono realizzati dalla Sarta della Scuola del Piccolo Teatro
Cappelliere: Angela Doretti e Irene Reazze

Prezzi:

1600 lire (foltione di pluteo)
1100 lire (poltounce di pluteo)
800 lire (salutazione)

I prezzi su esposti includono il prezzo di base di interesse per automobilisti.

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Dica dunque che le notizie con quell'un principale difende il non si, e, sono e, sono meravigliosi, o almeno, a mio avviso. Le belle marce e quelle silenzio sono inquiete e pasticcerie, e a un principio dà la consistenza del suo stato nelle note musicale necessarie non sarebbe solo a recitarle; perché sono molte decisioni, ambizioni, esse decisioni, infatti, infine, giungono tra gli altri, tra gli altri; non hanno sempre a dirlo, né a dirlo uno; e tant'è che la musica, quando è di un attore, è il canto del canto dansante. La notizia dell'altra cappella con un poccio di
87.3

The power of typographic communication, its ability to both inform clearly and excite visually, will often be determined by the way in which structure is employed; order is fundamental to understanding. The ability to exploit typographic structure to its full potential requires both a sense of formal spatial relationships - proportion, scale, optical balance - as well as a knowledge of the microstructure inherent in letterforms, the individual units of communication out of which any typographic design must grow. Physical structure must be analogous to semantic structure; analysis of the content of the material will suggest a suitable basis for typographic formulation. The discipline of structure, however, must not be regarded as a limitation, but as a dynamic, expressive tool, a liberating device, used to animate as well as to order. Extreme uses of structure and anti-structure are both dangerous; diagrammatically imposed grids can be stultifying, and conversely a lack of order hinders communication. Between these two extremes lie infinite possibilities for typographic experimentation: appropriate order has many forms.
Margins are the negative spaces between the format edge and the content, which surround and define the live area where type and images will be arranged. The proportions of the margins bear a great deal of consideration, as they help establish the overall tension within the composition. Margins can be used to focus attention, serve as a resting place for the eye, or act as an area for subordinate information.

Flowlines are alignments that break the space into horizontal bands. Flowlines help guide the eye across the format and can be used to impose additional stopping and starting points for text or images.

Spatial zones are groups of modules that together form distinct fields. Each field can be assigned a specific role for displaying information; for example, a long horizontal field might be reserved for images, and the field below it might be reserved for a series of text columns.

Markers are placement indicators for subordinate or consistently appearing text, like running heads, section titles, folios, or any other element that occupies only one location in any layout.

Columns are vertical alignments of type that create horizontal divisions between the margins. There can be any number of columns; sometimes they are all the same width, and sometimes they are different widths corresponding to specific information.

Modules are individual units of space separated by regular intervals which, when repeated across the page format, create columns and rows.
Manuscript Grid
Column Grid
The designer articulates this modular grid in two distinct ways to give character to individual sections. The page spread at top shows building models, diagrams, and notes on a white field, where parcels of information are rigorously bound to the module's proportions. In the page spread below, the module is subordinated to dramatic divisions of space where columnar information and photographic images are allowed to float in a dynamic, indeterminate environment.
Hierarchical Grid
"... only in vacuum lay the truly essential. The reality of a room, for instance, was to be found in the vacant space enclosed by the roof and the walls, not in the roof and walls themselves. The usefulness of a water pitcher dwelt in the emptiness where water might be put, not in the form of the pitcher or the material from which it was made."

Okakura Kakuzo
The Book of Tea, 1906

Architecture was once considered the mother of the arts embracing painting and sculpture in a hierarchy of values. But these distinctions and definitions have long since fallen away, even though in the modern period there have been repeated attempts at synthesizing the arts as a model of a supposed integrated society.

The Pulitzer Foundation for the Arts in St Louis, designed by the Japanese architect Tadao Ando, cannot be said to share these aims, but it does set out to establish an institution devoted to the experience, contemplation, and study of a collection of modern works of high quality. As an initial step in this mission, it has included two major commissions to go with the building, one a "Vital Sculpture" by Ellsworth Kelly, the other a "Torqued Spiral" steel sculpture by Richard Serra. These do not fit into easily definable aesthetic categories, and part of the richness of the situation lies in the interrelationship between these pieces and the architectural space which they inhabit.
The arrangement of the rectangle was another goal that was to be found in multiple panels. Scenes of Modern Art, April 1990. The details and categories of viewers, their commentary and reflections, and the way they "saw" fragments of color that could be touched here in 1990. The idea of seven tall narrow windows on the north of a New York hotel suit-blue steel panels in various depths through painted hardware. After visiting the glass block, in 1992 I did a collage based for a total wall, which became the basis for a 2.5 story metal paneling, which we were not, for the U.S. Pavilion at the 1998 Venice Biennale. This idea was closely related to my then-existing aluminum sculpture, Blue Figure, 1992, at the Pavilion. Here, the rectangles are scaled at 1:1,000, the base one parallel to the wall and the second parallel to the floor. "Unidirectional" Kaneko sculptures are closer in format to my wall-sanctuary made for The Guthrie Foundation for the Arts, Blue Wall.

When I conceived Blue Wall these associations to my earlier work were not consciously only in mind. When sites and names are most important to me is that the panels exist in the space to engage the eye.
1. RESEARCH

Led by Dr. George Yancopoulos, Regeneron Research Laboratories has generated the array of animal candidates that fill our pipeline today. It is comprised of approximately 200 talented and dedicated scientists, including over 65 M.D.s and/or Ph.D.s, and is directed by some of the most respected scientists in their fields. We have exciting research programs underway in areas where there are clear medical opportunities, including asthma, inflammatory diseases, cancer, esthetics, angiogenesis, stroke, neuronal damage and loss, muscular atrophy, stroke, heterotaxia, osteoarthritis, and bone disorders. Certain of these efforts are conducted in partnership with Pfizer & Warner as part of our long-term collaboration. We also collaborate with Medtronic Inc. to develop monoclonal antibodies as potential drugs.

"WHAT EXCITES ME ABOUT WORKING IN THIS LAB?

OUR COLLECTIVE DRIVE TO EXCEL. THIS IS A TEAM. WHEN WE MAKE

A BREAKTHROUGH IN ONE AREA — SAY, DEVELOP A NEW DRUG DISCOVERY

TECHNOLOGY — IT LEADS TO BREAKTHROUGHS IN OTHER AREAS.

WE'RE ALL IN THIS TOGETHER."

2. CLINICAL TRIALS

We entered 2000 with product candidates in clinical development addressing a variety of severe medical needs, including ARIBA®, which is designed to deliver a Phase 3 trial for severe diabetic neuropathy, and our 8:1 Trig, which is in a Phase I trial for rheumatoid arthritis.

The plan to introduce three more drugs into the clinic in 2000 — a new version of ARIBA® for severe diabetes, our 8:1 Trig for cancer and/or-related conditions, and our 8:4:3 Trig for arthritis. As these product candidates enter the clinic, responsibility for their design and oversight falls to the company's clinical development and regulatory groups whose members have the insight and experience necessary to move drugs into human clinical trials and through the drug approval process.

"OUR RESEARCH DISCOVERIES ARE ENTERING THE CLINIC AT A PACE

NEVER SEEN BEFORE AT REGENERON. OVER THE NEXT YEAR, WE EXPECT

TO HAVE ONGOING CLINICAL TRIALS INVOLVING FIVE OR MORE POTENTIAL

DRUGS — AND THESE DRUGS WILL ADDRESS MAJOR DISEASES LIKE

OBESITY, RHEUMATOID ARTHRITIS, CANCER, AND ASTHMA."
SELECT RESEARCH PROGRAMS

1. ANGIOPOIETINS

Each tissue in the body depends upon a complex system of blood vessels to supply nutrients, oxygen, and factors important for cellular nutrition. The initial stages of blood vessel formation are controlled by vascular endothelial growth factor (VEGF). Angiopoietins, however, have discovered an entirely new class of molecules, called the Angiopoietins, which were in collaboration with VEGF to form mature blood vessels.

Blood vessels respond to injuries in our bodies by achieving the amount of fluid, growth factors, or immune cells that leak out of blood vessels into surrounding tissues. This property is called "vascular permeability." If a blood vessel is too permeable, blood cells and immune molecules can leak out of the vessels, causing encephalitis and tissue damage. In 1999, Regeneron made an important discovery that angiopoietins can influence the permeability of the vascular system. In 2000, we demonstrated that administration of angiopoietins can both promote the survival of blood vessels and prevent inflammation. Based on this information, Regeneron is exploring the potential for an angiopoietin-based drug to treat diseases where permeability is a problem, including cancer, diseases, and pediatric nephropathy.

2. MUSCLE PROGRAM

There are only few therapeutic agents available to address the areas of conditions that arise in the muscle. Neuropathy, muscle atrophy, or sarcopenia, which can lead to muscle loss, often accompanying diseases that involve muscle damage. In 2000, we demonstrated that administration of angiopoietins can both promote the survival of muscle fibers and prevent inflammation. Based on this information, Regeneron is exploring the potential for an angiopoietin-based drug to treat diseases where muscle atrophy is a problem, including cancer, diseases, and pediatric nephropathy.

3. RECEPTOR ORPHAN RECEPTORS (ORR)

Osteoarthritis is a disease associated with aging that causes deterioration of the joint cartilage. Our scientists have discovered two receptor sites, called "ORRs," for receptor orphan receptors, which may play a role in growing cartilage. In 2000, we continued to study how to activate the ORRs, and whether their activation will provide benefits to patients suffering from osteoarthritis.

We also have active research programs underway looking into additional potential targets, Epiphysis, DDRs, and Proteolysis-Activated Receptors, and mechanistic clinics.
From its birth, the American Republic—more than any other nation—was nurtured and sustained by culture. Out of necessity more than out of aesthetic inclination, newly independent Americans turned to existing cultural artifacts that would express and protect their national identity. The founding generation emboldened art not because it had achieved a rich cultural tradition, but rather because it had no little. Indeed, citizens of the new Republic feared the influence of the traditions and common bonds that would ordinarily define a people. Culture furnished and organized the ideological symbols that assumed extraordinary importance to the first generations of the Republic.

Americans liked the shared attributes that united the citizens of other lands. Residents of 13 separate colonies, they practiced diverse religions, remnant from different ethnic stocks, and identified themselves as Virginians, Pennsylvanians, and the like. Their concerns were highly local, issues of the frontier, of large, unpopulated spaces, or, of such urban centers as Boston, New York, and Philadelphia. They entered the Revolution defending their rights as Englishmen, but only a bare majority were English in origin. Indeed, their most salient bond was their brief history of common resistance and revolution against the British Crown. Americans ended their Revolutionary era with a new Constitution and a government that served them politically and within which they could develop as a people and determine their citizenship.

Franklin fused his science into the larger pattern of his life as an American entrepreneur. Reconciling the events through which he had lived, he identified the national character of a people less constrained by the authority of tradition than those who remained behind in the Old World. Weakening the boundaries of accepted behavior in social practice and government, Americans as individuals and republics proved in their Revolution humanity's power to remake its social and political world. Enlightenment ideologists had emboldened progress, maintaining that the present need not defer to the past in judging the limits of knowledge or in assuming human imperfections. But while European history and tradition had rarely cooperated with the Enlightenment, Franklin was able to present his revolutionary society as a successful exercise in the discovery and exploitation of human possibility.

Enlightenment and the Revolutionary generation. America's social and political progress essentially fulfilled the promise of Enlightenment optimism and its belief in the unity of knowledge. Achievement in one application of human intellect meant that advances in other areas were to follow. Even as the Revolutionary "scientists" saw that use of science could be taken to purge such events as the American Revolution, so too America's revolutionaries could rely on that event's prediction of continued intellectual progress. Philadelphia
THE FORMS AND FUNCTION OF TYPE

Matthew Carter

Matthew Carter is the founder of Carter & Noyes, Inc. and a principal of Carter & Noyes Type in Cambridge, Massachusetts. He has over 30 years of experience in the design and production of typefaces. Carter provides a unique and innovative view of type design, illustrating the practical aspects of legibility and beauty of the form.

This event is sponsored by the Potash Corporation.
curse that
Describing the forces of different modes. Music is big. Sound affects the human mind. It's inside your body. Likewise the city—big, but confined to a sort of genre made you. You set everyone taking part in a design. There's a physical distance in an object that is touch in a way that allows it to be grabbed. You should be able to attract. It can be turned on, and claimed as your own. That's why you design things that cannot be touched by everyone else. That's why you have to use your knowledge, the spirit of things that others have designed more than the things you do yourself.

Design discovery We have a special moment. We are in a world in which we are using ourselves, instead of stuff or creating. Our bodies can be used as such to create better designs. And there's no sense, except in a store, in a world of the future of the non-playback. The advantage of understanding the relationship between the two. In a world of objects, through the use of words and experiences, to the very fabric of the metaphor. The advantage of understanding the relationship between the two. In a world of objects, through the use of words and experiences, to the very fabric of the metaphor. The advantage of understanding the relationship between the two. In a world of objects, through the use of words and experiences, to the very fabric of the metaphor.
Together with these strange beliefs is a derogation of any transcendental or metaphysical implications of land and water and a sense of comfort and peace. The land and water are the very essence of life, and it is not surprising that they have come to be seen as a symbol of the very soul of the South American people.

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The land and water are seen as the very essence of life, and it is not surprising that they have come to be seen as a symbol of the very soul of the South American people.
“Type is going to be as abstract as sand on a beach. In that sense type doesn’t exist any longer.”

Type and deconstruction in the digital era

by Rick Poynor

In which everyone will compose letters in personally in which everyone will compose letters in personally

digital paradise

digital typography

digital tools

digital Evangelists

digital typesetting

digital typography

digital tools

In the age of the desktop computer, font software and page makeup programs, type has acquired a fluidity of physical outline, an easy and instant accessibility and the power to dictate the shape of words as never before. As a result, the idea of typography as an art form has been challenged. The notion of a typeface as a unique, indivisible entity is now under threat. The death of the typeface as a discrete entity is the result of the digital revolution, which has transformed all aspects of type design and production. The digital revolution has brought about a profound change in the way we think about typography.

Typography, once the most expensive and labor-intensive of all the arts, is now the most affordable and accessible form of art. The advent of digital technology has made it possible to create typefaces that were once the preserve of the skilled craftsman. The digital revolution has also made it possible to modify and manipulate typefaces in ways that were previously impossible.

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Among these articles of faith, legibility is perhaps the first and most emotive. If there is one characteristic that links the many visual strategies of the new typographers, it is their combined assault on the most sacred of cows, Swiss-school modernism composed orderly, linear, well-tempered messages using supposedly objective, and certainly inexpressive, sans-serif letterforms. The new typographers, reacting against this bloodless neutrality, justify their experiments by arguing that

no typeface is inherently legible;

"it is the reader's familiarity with faces that accounts for their legibility."

We might find it impossible to read black letter with ease today, but in pre-war Germany it was the dominant letterform. Baskerville, rejected in 1757 as ugly and unreadable, is now regarded as one of the most serviceable typefaces for long text settings.

Type design is quirky, personal and unreservedly subjective.

The authoritarian voices of modernist typography, which seem to permit only a single authorised reading, are rejected as too corporate, inflexible and limiting, as though typographic diversity itself might somehow re-enfranchise its readers.

"I think there are a lot of voices that have not been heard typographically," says Californian type designer JEFFREY KEEDY.

"Whenever I start a new job and try to pick a typeface, none of the typefaces give me the voice that I need. They just don't relate to my experiences in my life. They're about somebody else's experiences, which don't belong to me."

Another American type designer, BARRY DECK, speaks of trading in the "myth of the transparency of typographical form for a more realistic attitude toward form, acknowledging that form carries meaning."

The aim is to promote multiple rather than fixed readings, to provoke the reader into becoming an active participant in the construction of the message. Later modernist typography sought to reduce complexity and to clarify content, but the new typographers retain ambiguity, preferring the provisional utterance, alternative take and delayed punchline to the finely honed phrase.

"If someone interprets my work in a way that is totally new to me, I say fine," says Keeedy. "That way your work has a life of its own. You create a situation for people to do with it what they will, and you don't create an enclosed or encapsulated moment."

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2. Emigre, No 16, pp 36-37
3. Emigre, No 16, p 31
4. Emigre, No 16, p 11
"With this in mind, I began imposing narratives of sexual angst, deviation and perversion on the design of my type. Because the F is a particularly important letter in the language of sexuality, it came to be a major point of activation in all of the alphabets."
I wish I was never tired.

I wish I could work at Penny Well Farm.

I wish I could own a clothes shop and get what I want.

I wish I could become a lawyer when I grow up.

I wish the school was graffiti free.

I wish I could care and look after people.

I wish I could swim.

I wish I could stop bullying others who

I wish I could learn lots of other languages and about other cultures and religions.

I wish I could have a healthy and enjoyable life.

I wish I could have one Hurst's material.

I wish I could have the car I love most.

I wish I could be famous.