

Shaping the Page

SHAPING THE PAGE

A page, like a building or a room, can be any size and proportion, but some are distinctly more pleasing than others.

SHAPING THE PAGE

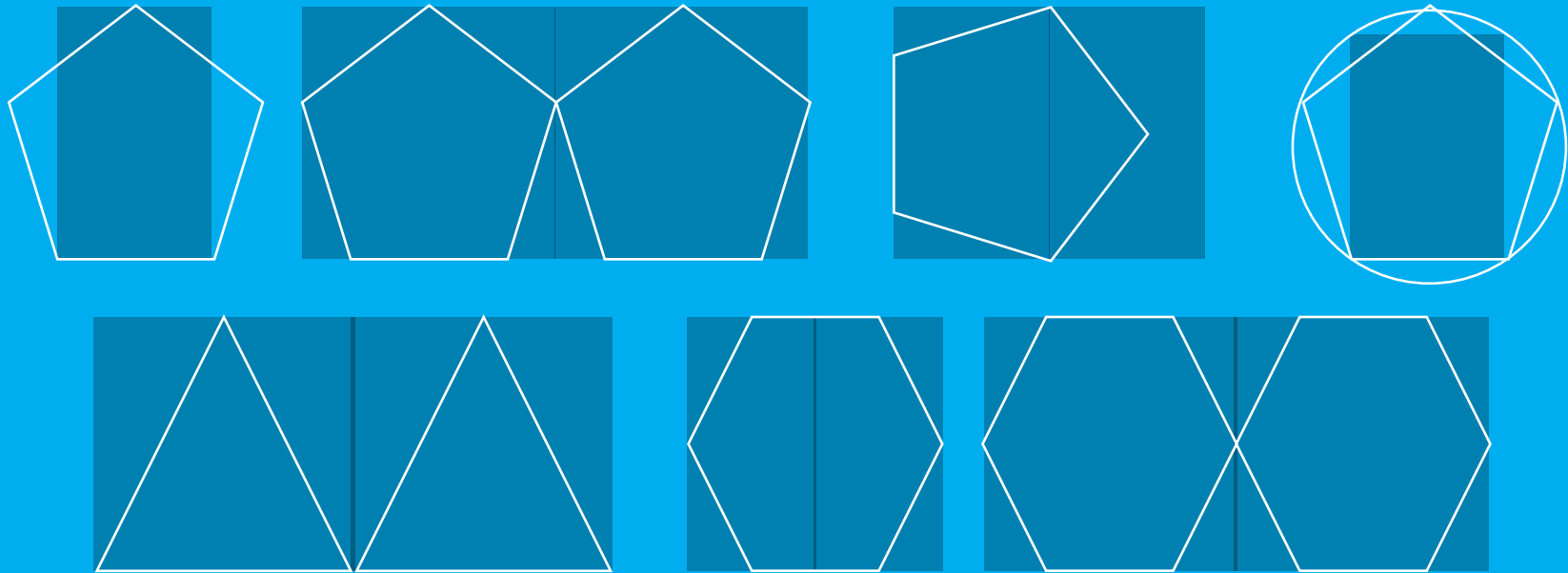
Practicality



Often times, as a typographer, you will be given specifications from the client. A booklet for a standard CD case has its size restrictions. A standard envelope size. Business cards are traditionally 3.5" x 2". Press sheets are 35" x 45". A page size of

12" x 19" may not be a wise choice because it is just in excess of the standard 11" x 17". Once the realm of practicality has been established, it is up to you to determine the page size and proportion.

Simple Geometric Figures



The page is a piece of paper. It is also a visible and tangible proportion. On it lies the textblock, which must answer to the page. Scribes and typographers have been shaping visual space for thousands of

years. Certain proportions keep recurring in their work because they please the eye and the mind. Above are examples of page proportions based on simple geometric shapes found in math and nature.

The Golden Section

$$a : b = b : (a + b)$$

or

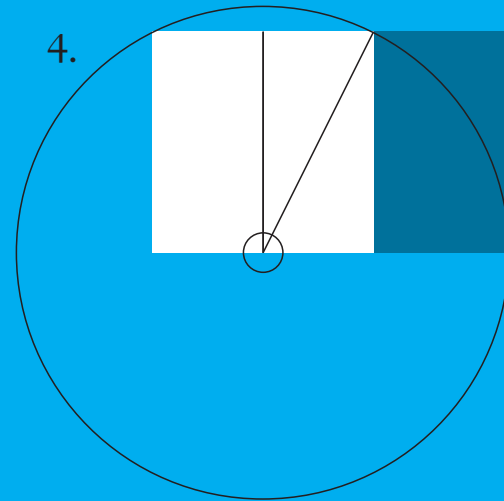
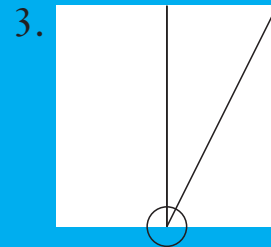
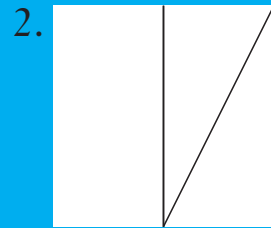
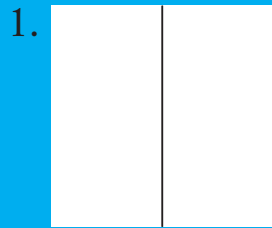
$$1 : 1.61803$$

Also known as the Devine Proportion. The golden section is a symmetrical relation built from asymmetrical parts. At least since the Renaissance, many artists and architects have proportioned their works

to approximate the golden ratio—especially in the form of the golden rectangle, in which the ratio of the longer side to the shorter is the golden ratio—believing this proportion to be aesthetically pleasing.

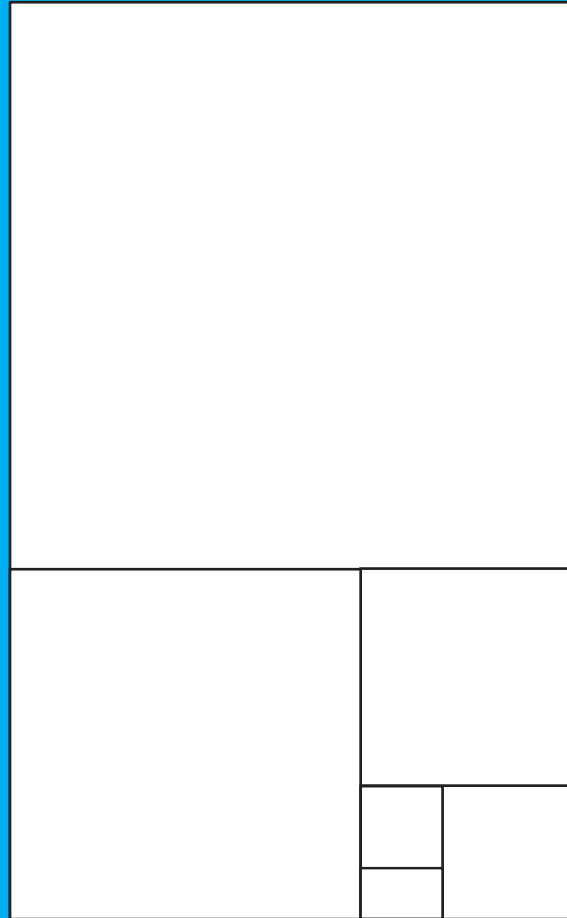
SHAPING THE PAGE

The Golden Section

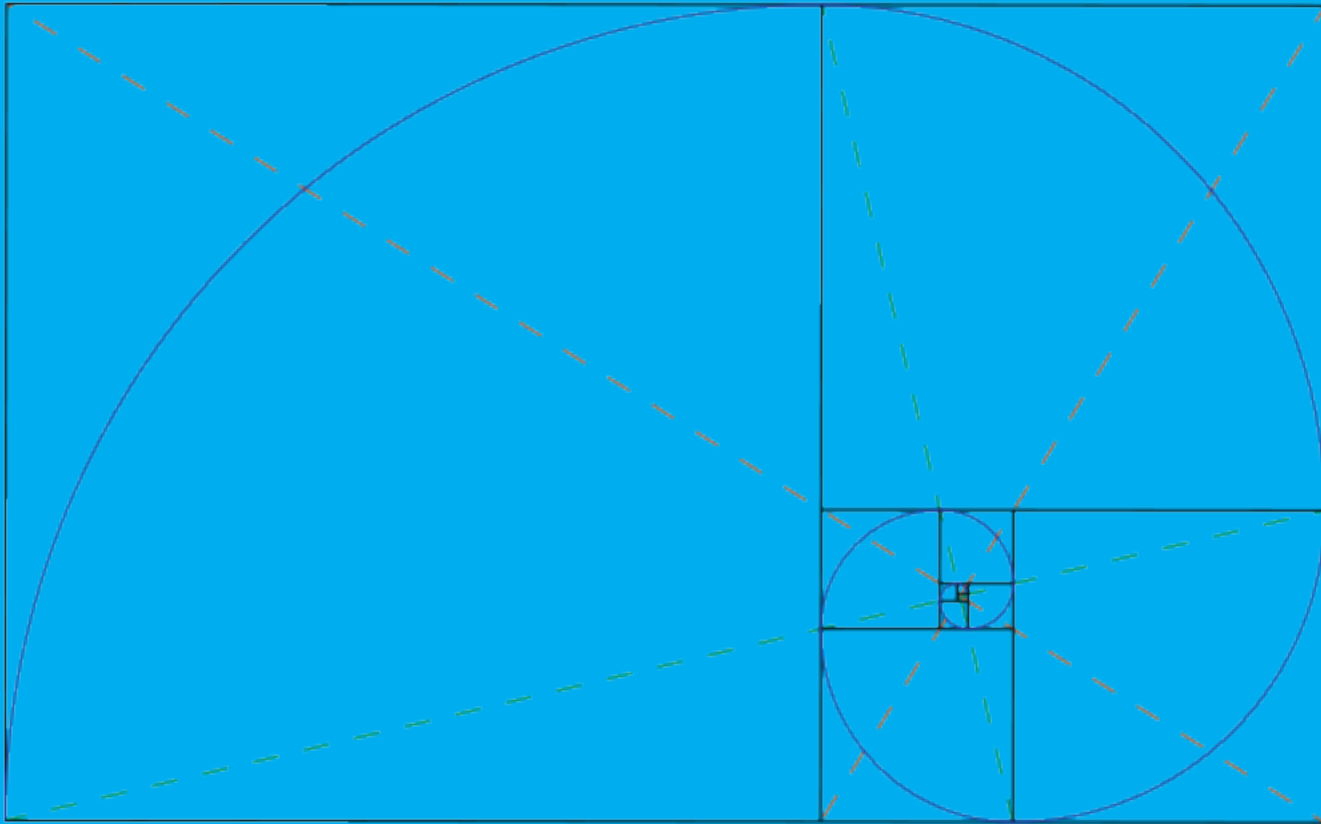


SHAPING THE PAGE

The Golden Section

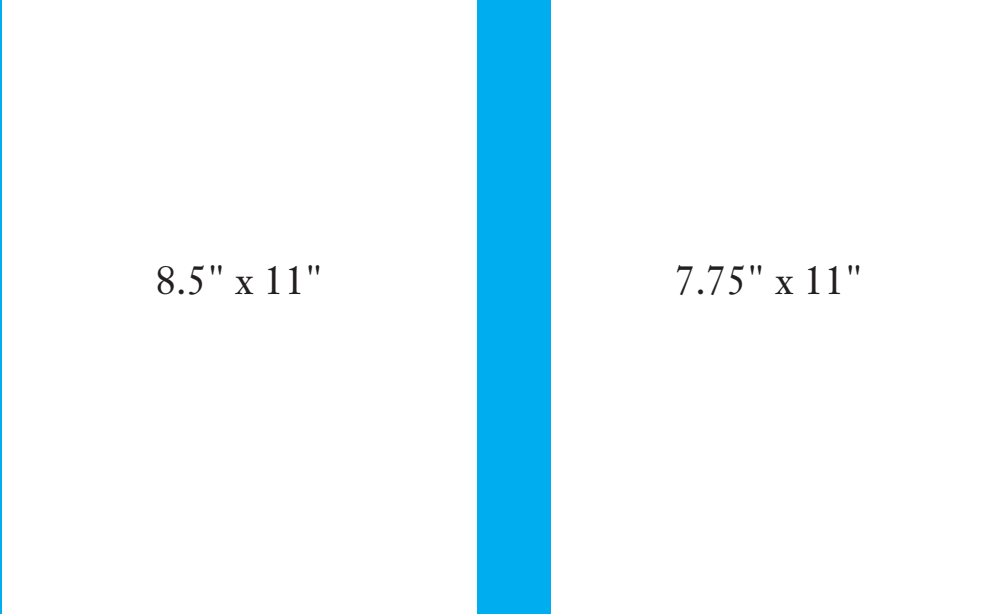


The Golden Section



SHAPING THE PAGE

How to choose



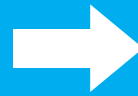
8.5" x 11"

7.75" x 11"

Choose satisfying page proportions in preference to stock sizes or arbitrary shapes. It is true that the wastage is often increased when an 8.5" x 11" page is trimmed to 7.75" x 11" but an organic page looks

and feels different from a mechanical page. The shape of the page will provoke certain responses and expectations from the reader.

How to choose



The page size should suit the content, size and ambitions of the publication. For example, if it is a book, a narrower page shape requires a soft of open spine so that the opened book lies flat. When

important photographs or illustrations are involved, they should play a part in determining the size and proportion of the page.

The Grid

THE GRID

All design work involves problem solving on both visual and organizational levels.

Pictures and symbols, fields of text, headlines, tabular data: all these pieces must come together to communicate. A grid can bring those pieces together

THE GRID

The benefits of working with a grid are simple: clarity, efficiency, economy and continuity.

THE GRID


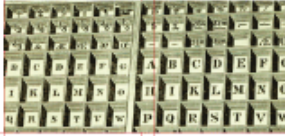
Single Column Grid

| Grid systems | page two | | Grid systems | page three |
|---|----------|--|---|------------|
| <p>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 1910s and 1920s 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. 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This is the most basic page structure. Used in running text documents such as novels.

THE GRID

Multi-Column Grid

| Grid systems | |
|--|---|
|  <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal progression to accommodate a uniform flow.</p> <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal progression to accommodate a uniform flow.</p> | <p>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 formal positions 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 structural mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rules, guides, and coordinate systems of graphics applications. Although software generates ellipses 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 grid (spatial 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</p> |
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There are numerous ways to use a multi-column grid. On the left, one column has been reserved for images and captions, and the others for text. On the right, images and text share column space.

THE GRID




Multi-Column with Anchor

| | | | |
|--|---|--|--|
| <p>Grid systems</p> |  | |  |
| <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform frame. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform frame.</p> | <p>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 malleable mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rules, guides, and coordinate systems of graphic applications. Although software generates illusions of smooth curves and continuous lines, every digital image or mark is constructed—ultimately—from a grid of neatly beheaded blocks. The ubiquitous language of the post-technical 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 potential 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 aesthetic, 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</p> | <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform frame. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform frame.</p> | <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform frame. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform frame.</p> |

A horizontal band divides a text zone from an image zone. An area across the top is used for images and captions. Body text “hangs” from a common line.

THE GRID

Modular Grid

| Grid systems | | Grid systems | |
|---|---|---|---|
|  | 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 organic 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 grid of letterpress, bringing it to the potential 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 inseparable mesh that fibers, at some level of resolution, nearly every system of writing and |  | 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 organic 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 |
|  | | | |
| The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. | The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. | The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. | The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. The typographic grid is a proportional system for arranging type, which determines the size of the typeface and the amount of space between the characters. |

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.

THE GRID



THE GRID



THE GRID

**I WAS BORN
IN THE LITTLE
EX-COWTOWN
OF PEASTER,
ABOUT 45 MILES
WEST OF
FORT WORTH,
IN THE WINTER
OF 1906.**

— Lettre à
Wilfred Talman
octobre 1931

**PEASTER & DARK VALLEY
NAISSANCE
ET PRIME
JEUNESSE
DE ROBERT
E. HOWARD**

Après un séjour au grandement des pick up, nous abandonnons sans regret le motel amovible de la périphérie. Aujourd'hui, notre but est d'arriver à Peaster et, éventuellement, Dark Valley. Nous n'avons pas choisi ces destinations par hasard. Si nous sommes venus ici chercher Coates et la Camarade, nous ne devons négliger aucune piste. En conséquence, Grecco et moi avons décidé d'ouvrir notre voyage itinéraire par l'endroit où Robert Ervin Howard a vu le jour, c'est-à-dire à Peaster. Reste à trouver un moyen de transport pour nous y rendre. Nous partons à pied, sans ce moule sur le dos, dans une tentative de stop qui échouera lamentablement. Le doute s'installe alors que nous parcourons les kilomètres géants avec, en ligne de mire, le bosquet des quatre-cents dix-douze de Fort Worth. Après les fugues à bicyclette, nous traversons les quartiers d'habitation périphériques aux couleurs ternes, dirigés aux populations les plus pauvres. Tant bien que mal, et probablement pas par le chemin le plus

THE GRID



12



n'avons aucun mal à imaginer pourquoi l'endroit
européen profondément Robert E. Howard, au
point qu'il le décrit dans ses lettres et dans le poème
débattant intitulé "The Dwellers in Dark
Valley". Même si nous ne sommes pas à proprement
parler en Cornouaille, l'ambiance correspond par-
faitemment. Je ne doute plus un seul instant que votre
saison est un été très paisible et bon, le lieu de
naissance de Conan l'épique et Sprague de Camp a
fait le déplacement jusqu'à votre destination et s'adapte
à la réalité, mais je lui ferai mes compliments pour avoir
fait le rapprochement entre les poèmes "The Dwellers
in Dark Valley et Cornouaille". S'il ne découvre pas les
mêmes lieux, ils font appel au même champ lexical
et dépeignent des ambiances étonnamment similaires.



DOCTOR J. A. WILLIAMS

So high were the ridges, so thick and tall the oak trees that
it was shadowy even in the daytime, and at night it was
as dark as a pine forest — and nothing is darker in this
world. The creatures of the night whispered and called
to one another, faint night-winds murmured through the leaves and now and then among the
slightly waving branches could be glimpsed the gleam of a distant star. Surely the silence, the
brooding loneliness, the shadowy mysticism of that lonesome valley entered in some part into
my vague-forming nature.

13

tes. Dommage que le titre de sa biographie soit un
renouveau de ce titre.
Le soleil couchant colorait l'horizon pour nous
accompagner tandis que nous nous éloignons, que-
rreur à travers le Dark Valley. Nous les avons vu par
d'anciennes photos de Fort Richardson. Nous décidons d'y
passer la nuit aussi, les rochers nous entourant des
côtés, nous de bonnet et de trousse. Une lampe nous
éclairait doucement Jack-Jones. Nos vêtements
étaient plâtrés des brouillards de notre départ, nous
nous contentions de lire et de lire dans une cabine
à l'embouchure du fleuve. L'après-midi nous nous
amusions à Texas (qui) de lui ou la tête seule
à dot. Et bien sûr, ça allait sans partage Coca-
Cola et les Trésors à la page à l'ouest plus.

Plus tard, en cherchant un motel, nous décidons
par hasard le plus près de nous. Le Park Ran-
ge nous explique l'histoire du fort et s'étonne que
l'on commémore une guerre. Je n'y peux rien, c'est
lui et qu'on appelle son histoire même en leur
honneur de Robert E. Howard. Ceci dit, certains
détails qu'il nous offre confirment nos attentes. Nous
avons pu voir dans le désert une quelconque chose. On
se rend à l'abri, lorsque nous voyons le fort et
ses alentours.
En ce moment de la végétation du pays, nous nous en
allons vers et nous dirigeons dans nos sacs de cou-
rage, prêts pour pointer d'un aspect que nous ne
pourrions finalement que très peu.

Lettre à Howard Phillips
Lovecraft
octobre 1930

THE GRID

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MAKE YOUR MONEY
GO FARTHER.

Continental Airlines

The New York Times

Thursday, July 30, 2009 Last Update: 9:09 PM ET

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Celebrations
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Obituaries

Big Banks Paid Billions in Bonuses Amid Wall St. Crisis

By ERIC DASH 6:12 PM ET

Amid dwindling profits and government bailouts, Wall Street's million dollar club had nearly 5,000 members in 2008, New York's attorney general reported.

• Floyd Norris: Wall Street Pay Didn't Cause This Crisis

Today's Business: Eric Dash on Wall St. Bonuses (mp3)

▶

6:27

Judge Orders Release of Young Detainee at Guantánamo

By WILLIAM GLABERSON 7 minutes ago

It was not clear that the federal judge's order would mean freedom for one of the youngest detainees at Guantánamo Bay.

• The Guantánamo Docket

U.S. Adviser's Blunt Memo on Iraq: Time 'to Go Home'

By MICHAEL R. GORDON 23 minutes ago

A senior American military adviser says that the Iraqi forces suffer from deeply

THIS LAND

Homeless, but Keeping a Community

By DAN BARRY 45 minutes ago

Tent cities have sprung up in many places, but officials say they've never seen one like this in Providence, R.I., with its own leadership council and a written compact.

• More 'This Land' Columns » | Living With Less »

THE CAUCUS

Race, Politics and a Beer at the White House

By PETER BAKER, HELENE COOPER, and JEFF ZELENY 39 minutes ago

The president and vice president met with Henry Louis Gates Jr. and the police

Ortiz and Ramirez Said to Be on '03 Doping List

By MICHAEL S. SCHMIDT 6:09 PM ET

Manny Ramirez and David Ortiz were among the baseball players who tested positive, lawyers said.

• List of Players Tied to Drugs

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A Real Leading Man

Cary Grant is the focus of a film series at BAM.

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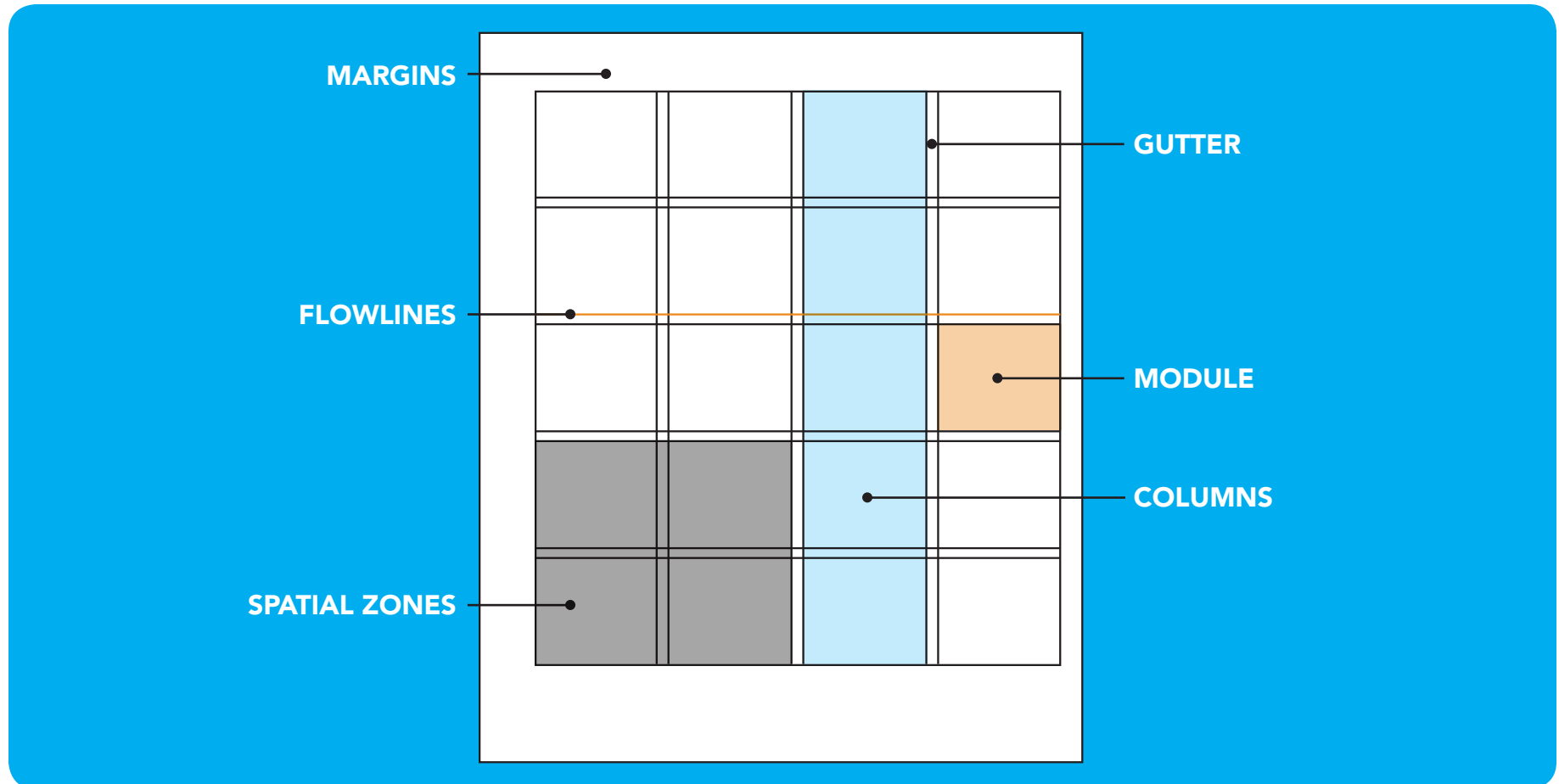
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THE GRID



Margins: Negative space between the edge of the page and the “live area”. The proportions of the margin are as important as those of the page.

Flowline: Horizontal lines that break the space into bands. Can provide starting or stopping point.

Spatial Zones: A group of modules that create a distinct field. Can be used for imagery.

Gutter: Vertical space running between columns.

Module: Individual units of space within the grid.

Columns: Vertical alignments of type that create horizontal divisions between the margins.

THE GRID

Phase One (of Two)

Development of the Grid

In this first phase, the designer must assess the informational characteristics and the production requirements of the content. Anticipate idiosyncrasies such as multiple kinds of information, the nature and number of the images. You must also

understand the rules of design such as proper line length for body copy. Do your columns allow for this? Once the grid is developed it is a closed system.

THE GRID

Phase Two (of Two)

Use the Grid

This second phase consists of laying out the material according to the guidelines established by the grid. The grid's job is to provide overall unity without suffing out the vitality of the composition. A

designer should not be afraid of his or her grid, but push against it to test its limits. A really well-planned grid creates endless opportunities for exploration.