**PROJECT FIVE
Grid System**

PART 1: Assignment Overview

Our fifth project will focus on a Grid System of typographic organization. A grid is a system of vertical and horizontal divisions that organizes and creates relationships between elements. Grid system arrangements are usually formal and are intended to create visual order and economy in production. Grids are frequently used in publication design and web design as they guide information hierarchies and promote visual rhythm and consistency among multiple pages and screens.

The objective in organizing visual communication with the grid system is to develop strong interrelationships between the typographic elements and recurring rhythmical proportions of text blocks, images and space. Grid systems differ from the axial system in that the visual relationships are not tied to a single axis and usually employ more than a single column.

Deliverables

Using a specific implied grid system, you will create an 8"x10" composition (horizontal or vertical) that educates the reader regarding a typeface of your choice. Somewhere within your composition, include:

1. The name of the font
2. Name of the typeface designer
3. Typeface samples
4. 200–500 word copy of your choice, including any interesting facts about the creation or history of the typeface.

The grid should be visible to the reader through the placement of type specimen and chosen copy. Please include your grid system (printed or drawn in pencil) on tissue paper placed over your final composition.

Process

Reading Assignment: Elam pages 87– 103.

Part One: Sketches Bring at least 25 sketches to show in class.

Part Two: Computer Comps Bring at least 3 comps to class, printed out at full scale.

Part Three: Final version Final computer print-out with tissue paper showing your grid system.

Variables

Composition can be in grayscale only.
Composition can use non-objective elements such as line and shape.
Composition can use tones and transparency.
Composition can use up to two typefaces.
Composition can use various type sizes and weights.

Required Text
See deliverables.

Art 3205

Winter Quarter 2011
T/Th 2:00–4:20pm

Applied Typography

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**PROJECT FIVE (continued)
Grid System**

PART 2: Assignment Overview

This exercise will be critiqued by our guest speaker, Juliet Shen. Set the type, below, as though it were the first page of a chapter of a book in a 7"x10" composition. Consider leading, kerning, rivers, orphans and widows as you set the text. You may enhance the text by using different weights, sizes and/or drop caps, etc. but it must remain grayscale. The most important aspect of this exercise is readability.

The Crystal Goblet or Printing Should be Invisible
by Beatrice Warde
The Crystal Goblet, Sixteen Essays on Typography, Cleveland, 1956

Typefaces
Monotype Baskerville
Bembo
Bauer Bodoni
Adobe Caslon
Century
Adobe Garamond Pro
Goudy
Hoefler Text
Janson
Palatino

Imagine that you have before you a flagon of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than to hide the beautiful thing which it was meant to contain.

Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subconsciously worried by the fear of 'doubling' lines, reading three words as one, and so forth.

Now the man who first chose glass instead of clay or metal to hold his wine was a 'modernist' in the sense in which I am going to use that term. That is, the first thing he asked of his particular object was not 'How should it look?' but 'What must it do?' and to that extent all good typography is modernist.

Wine is so strange and potent a thing that it has been used in the central ritual of religion in one place and time, and attacked by a virago with a hatchet in another. There is only one thing in the world that is capable of stirring and altering men's minds to the same extent, and that is the coherent expression of thought. That is man's chief miracle, unique to man. There is no 'explanation' whatever of the fact that I can make arbitrary sounds which will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person half-way across the world. Talking, broadcasting, writing, and printing are all quite literally forms of thought transference, and it is the ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization.