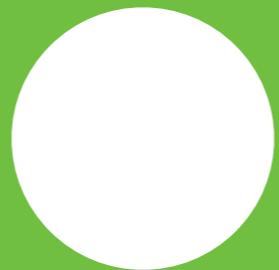


# THE GRID + TYPOGRAPHY

FEBRUARY 26, 2014

SOME RULES

# PRINCIPLE OF UNEQUAL SPACING





# RULE OF ODDS

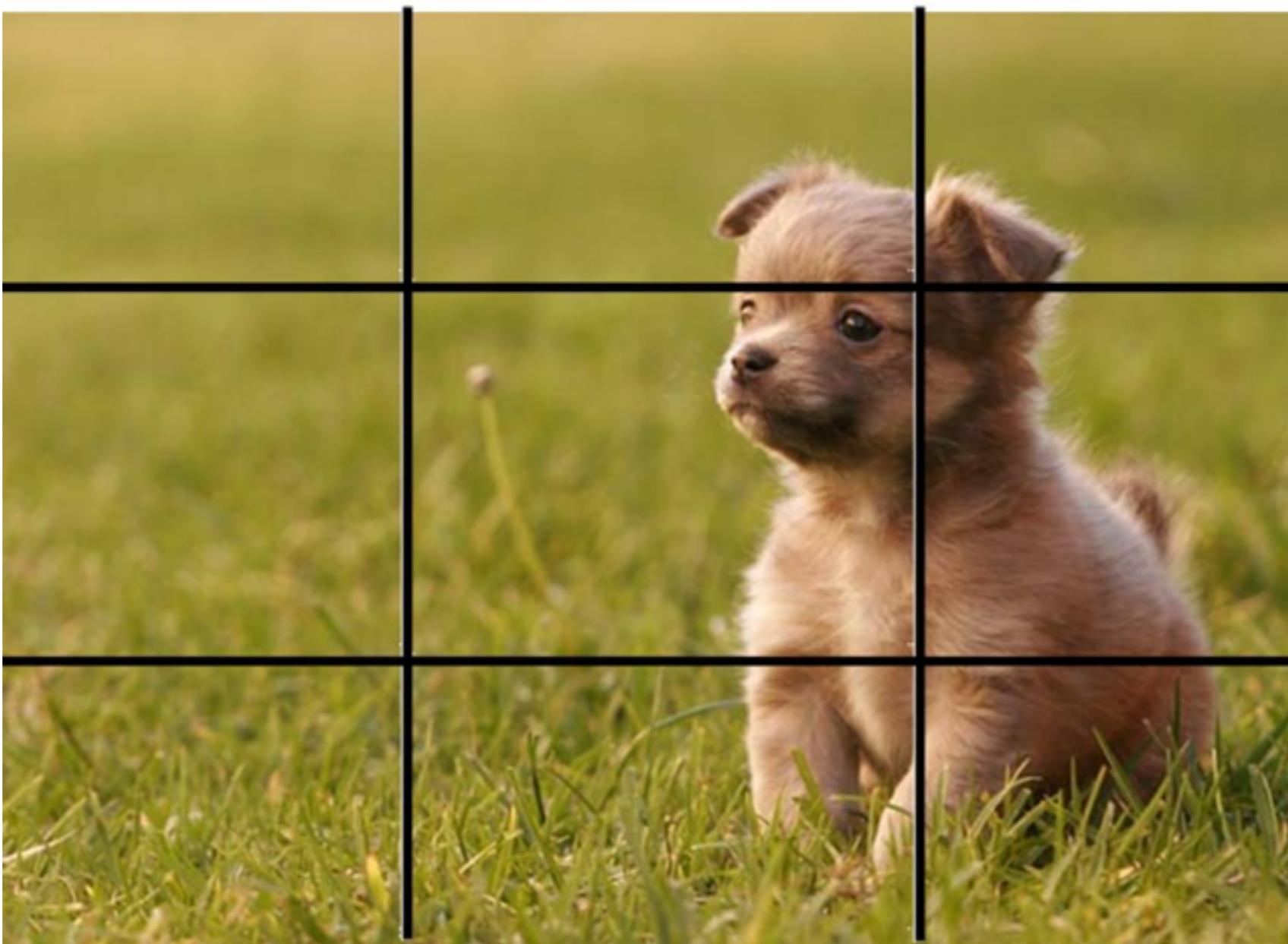




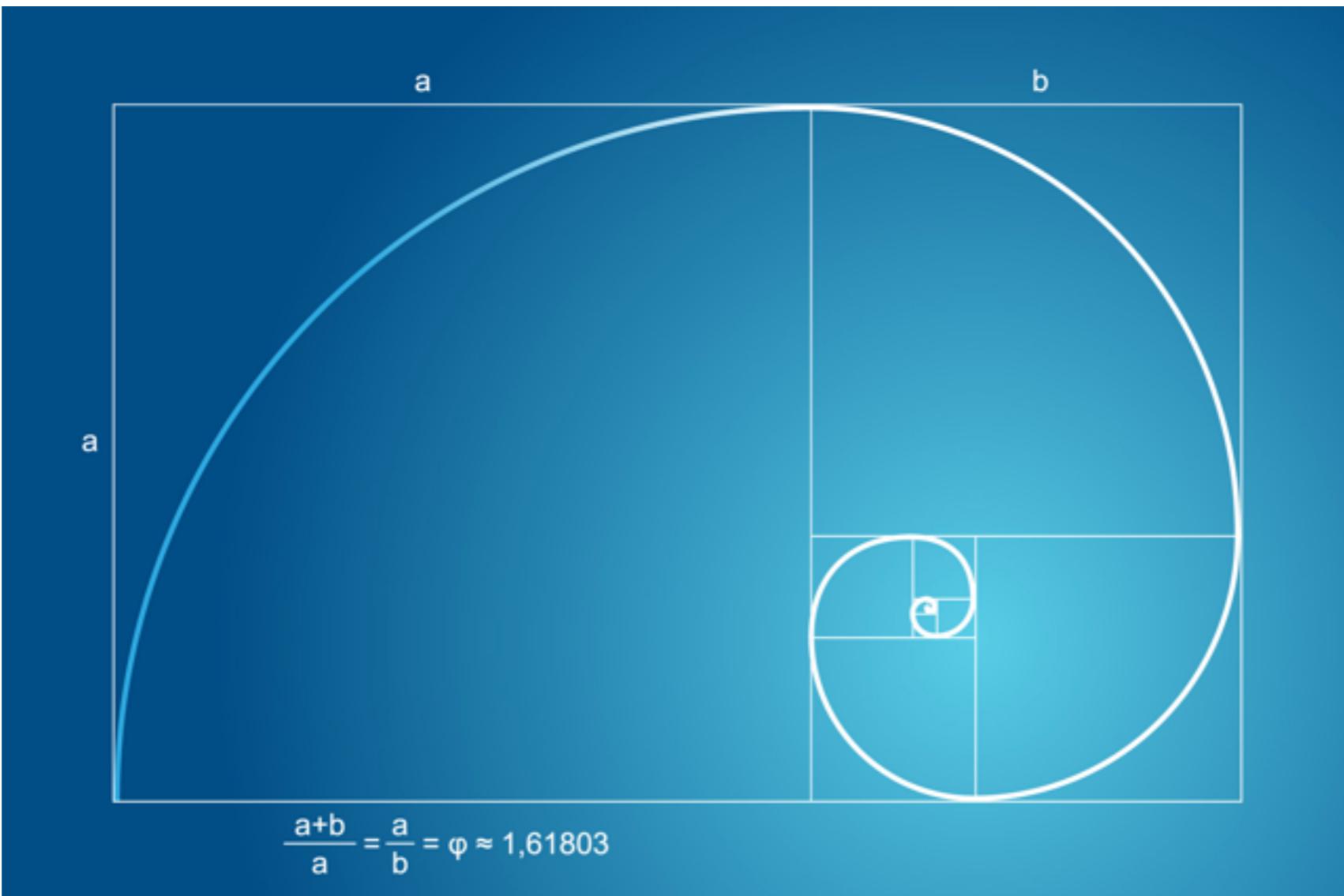


RULE OF THIRDS





# GOLDEN RATIO



What's happening?

Timeline Mentions Retweets Searches Lists

Tweets mentioning @stop

**c Coley Wopperer** @stop @zhanna Correction: Three-PERSON design team, from Paterno, San Francisco. 33 minutes ago

**ozanilbey** Ozan Ilbey Yılmaz Dear #NewTwitter, "good proportion" is one of the main design principles. Remember? @stop @design 1 hour ago via web 52 Favorites 13 Retweets 71 Reply

**ashleyv** Ashley Versalka Right? LOVE #newtwitter! Great job @stop @Zhanna RT @jonstovall; man, twitter, you really know how to do webz 1 hour ago

**Zhanna** Zhanna Shamsi @goldman @stop right on! from SoMa, San Francisco 1 hour ago

**close X**

**@ozanilbey** Ozan Ilbey Yılmaz Dear #NewTwitter, "good proportion" is one of the main design principles. Remember? @stop @design 1 hour ago via web 52 Favorites 13 Retweets 71 Reply

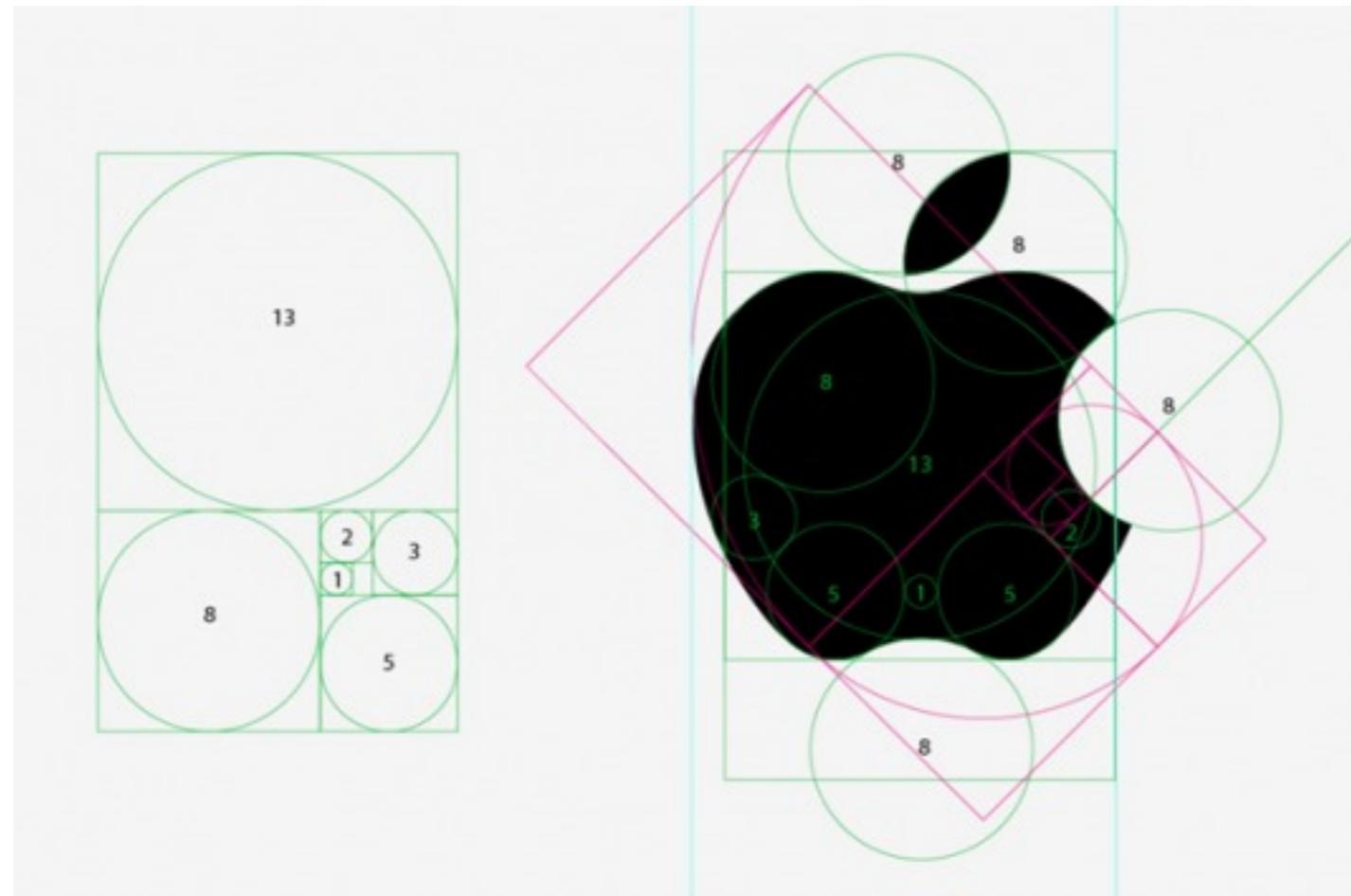
Mentioned in this tweet

**design** Twitter Design Tweets from the Twitter Design Team.

Replies to this Tweet

**ozansener** ozansener @ozanilbey ya o proportion bazen ise yarıyo :p ama gerekçiginde buyumesi daha guzel olurdu. From Princeton North, NJ 1 hour ago

Tweets tagged with #NewTwitter



HORIZON LINE

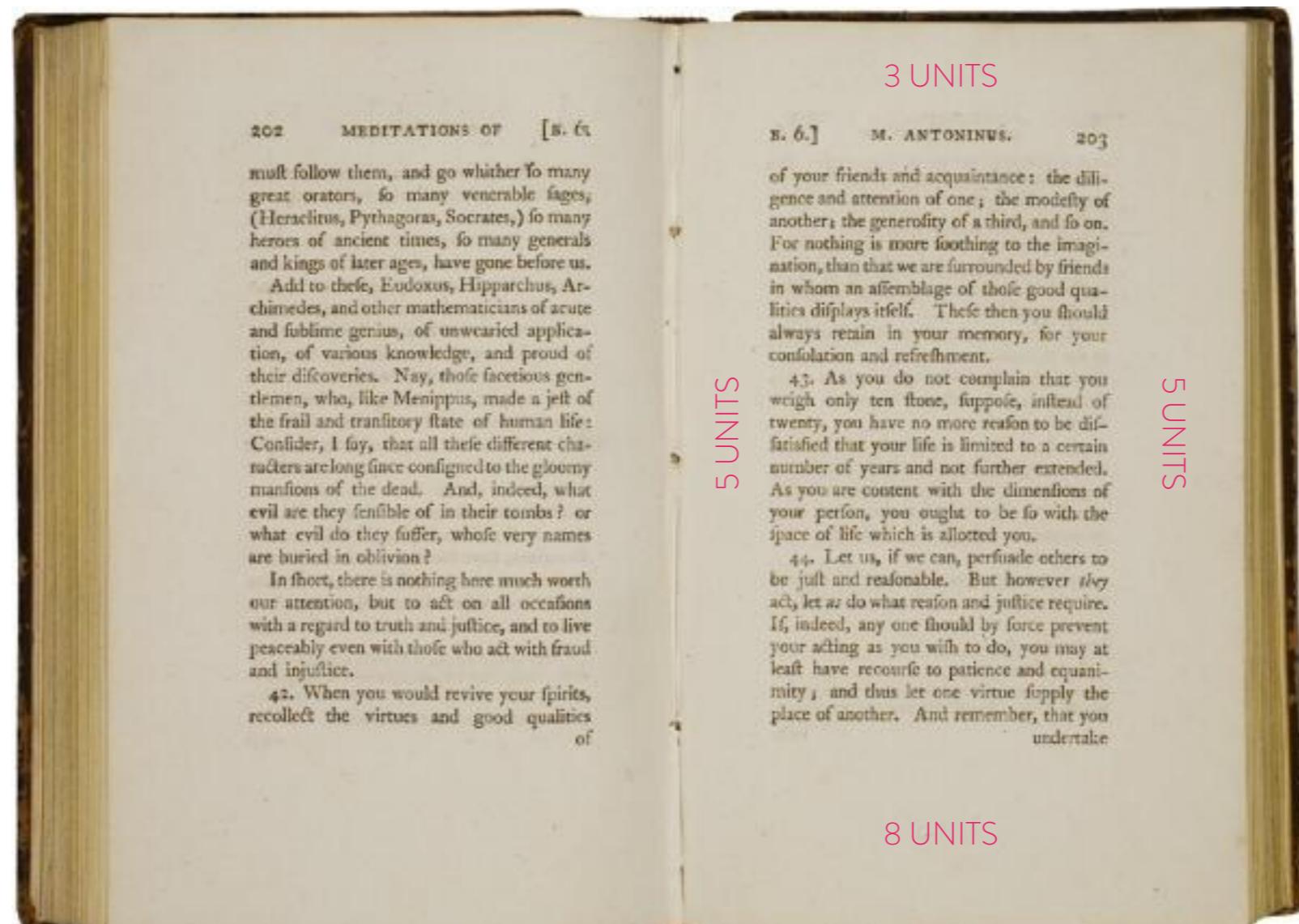


# GROUPING





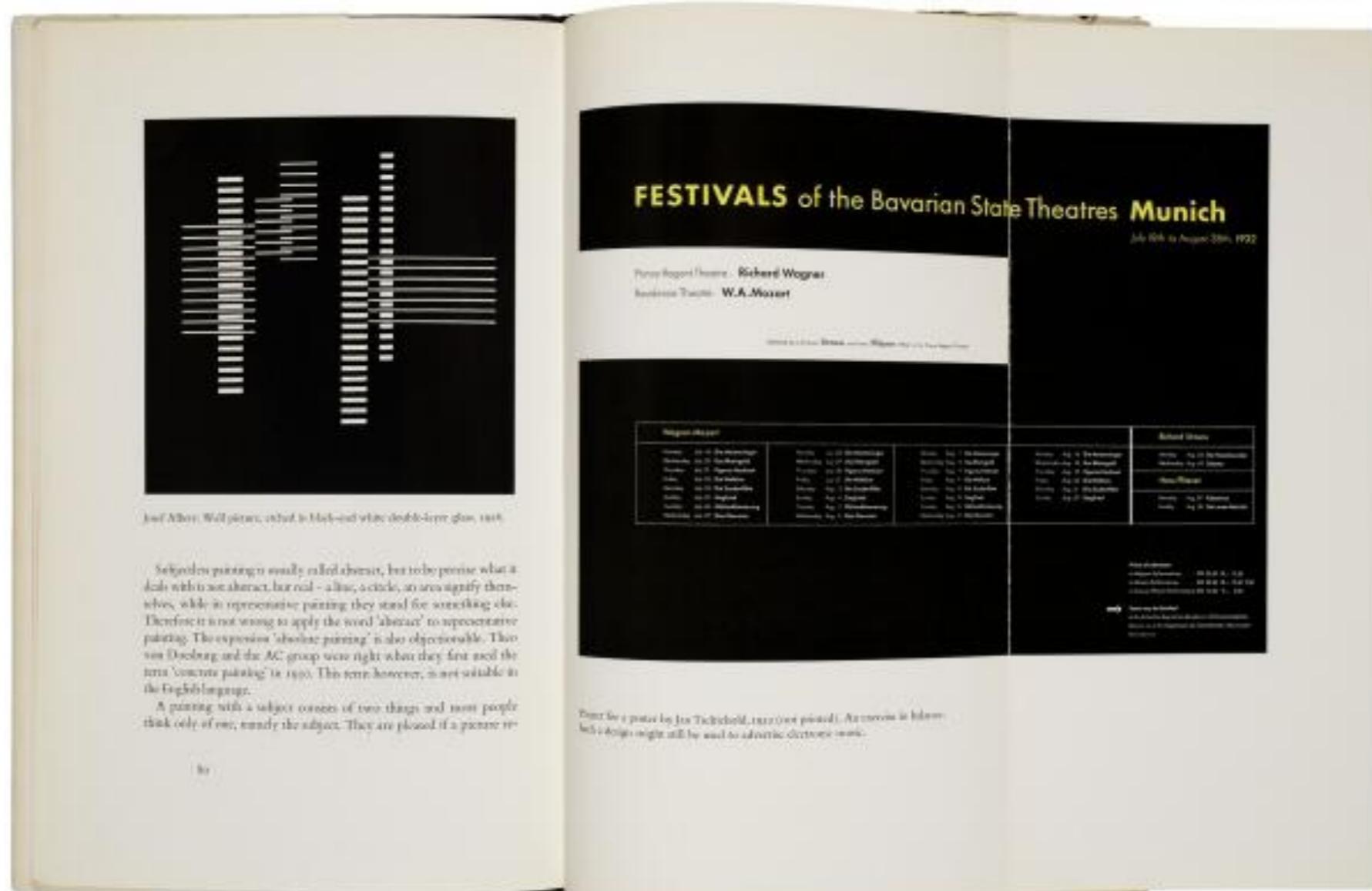
# 1792



1884

 <p><b>JOHNSTON'S CORN FLOUR IS THE BEST.</b></p> <p>"Is decidedly superior." — <i>The Leader.</i> Sold by most respectable Family Grocers. J. and G. Johnston were the first in England to advertise and introduce Corn Flour to the English and Export Markets; and their name is accepted in all parts of the world as a guarantee for best CORN FLOUR.</p> <p><i>Take no Other! Do not be Deceived!</i></p> <p>FIRST MONTHLY PART OF NEW VOLUME NOW READY.</p> <p><b>THE LEISURE HOUR.</b> The Sixpenny Monthly Magazine for Family Reading.</p> <p>London: 26, PATERNOSTER ROW; AND ALL BOOKSELLERS.</p> <p><b>COOPER COOPER &amp; CO.</b></p> <p>Sell the finest <b>TEA</b>, the world produces at <b>3s.</b> a Pound; and Magnificent TEAS at 2s. 6d. and 2s. a Pound, as supplied to Princes, Dukes, Marquises, Earls, Viscounts, Barons, and the County Families of the United Kingdom. Samples and Book about TEA post-free on application to</p> <p><b>COOPER COOPER &amp; CO.,</b> CHIEF OFFICE—60, KING WILLIAM STREET, LONDON BRIDGE.</p> <p>BRANCH ESTABLISHMENTS.</p> <p>5, BURGESS STREET, WESTMINSTER, S.W. 1, LIVERPOOL, 10, CHURCH STREET, MANCHESTER, 10, HIGH STREETS, W.C.</p> <p><b>ROWLAND'S MACASSAR OIL</b></p> <p>strengthens the hair of children and adults; contains no lead nor mineral ingredients; sold in golden colour tins; sizes 1s., 6d., 2s., 10s. old, and 21s. Can be sent by post to A. Rowland &amp; Sons, 20, Holborn Viaduct, London, or receipt of 1s. avails those prices. Avail everywhere.</p>	<p><b>The English Illustrated Magazine.</b></p> <p><i>CONTENTS FOR JANUARY, 1884.</i></p> <p>I.—<b>MATTHEW ARNOLD.</b> Engraved by G. LACOUR, from a drawing by P. BAUDIN. <i>Frontispiece</i> . . . . .</p> <p>II.—<b>DARTMOOR AND THE WALKER.</b> . . . . . <i>P. Pollock</i> . . . . . <i>203</i> <i>Illustration by J. R. Green. Dartmoor Walker. Engraved by H. Larcom—Post Office, Dartmoor. Engraved by G. F. Watts—Garden on Dartmoor. Engraved by Walter Hunt—Final Trial. Engraved by H. Peacock—Moorland Bridge, with Moors. Engraved by Auguste Leriche—Vine Tor. Engraved by G. E. Hart—A Moorland Lane. Engraved by Gustave Doré—Hawker, Hawker. Engraved by G. J. Davies.</i></p> <p>III.—<b>THE PHOSPHATE AND ITS PRETENSIONS.</b> . . . . . <i>A. J. Hopkins</i> . . . . . <i>215</i> <i>Illustration: Phosphate and Hawker. Engraving for the sale of a Phosphate by E. Bradstone. Engraved by J. D. Cooper—The Green Cloak. Drawn by A. Bonner. Engraved by W. H. B. Grace—Black Sheep. Engraved by H. R. Stinton. Engraved by J. D. Cooper—Illustration Virgo. Engraved by J. Morris. Engraved by J. D. Cooper—Stage playing a Farce. Engraving, Drawn by J. Morris. Engraved by H. Peacock—Bacon Mary—Child. Drawn by A. Morris. Engraved by G. Jacobs—post by Stage. Drawn by A. Morris. Engraved by W. H. B. Grace—Papa in October. Drawn by Max Meldrum. Engraved by J. D. Cooper—The Great Potato. Drawn by J. Morris. Engraved by W. H. B. Grace—The Potato. Drawn by A. Morris. Engraved by G. Jacobs—Illustration by Gustave Doré. Drawn by A. Morris. Engraved by W. H. B. Grace—Northcott's Plate. Drawn by A. Morris. Engraved by J. H. Dearle—Cuckoo. Drawn by the sale of a Phosphate by E. Bradstone. Engraved by J. Morris. Drawn by A. Morris. Engraved by J. Morris—Hawker's Plate. Drawn by A. Morris. Engraved by J. H. Dearle—Cuckoo. Drawn by the sale of a Phosphate by E. Bradstone. Engraved by J. Morris.</i></p> <p>IV.—<b>FAIRIES FROM AEGEAN—THE HARE AND THE FOX.</b> Translated by Alfred Caldecott, M.A. . . . . <i>226, 229</i> <i>Illustration by Robinson Crusoe—The Hare—The Application. Engraved by J. D. Cooper.</i></p> <p>V.—<b>THE EMPEROR AND HIS MARSHAL.</b> . . . . . <i>Archibald Forster</i> . . . . . <i>239</i> <i>Illustration by F. Villiers. In the Box Whales at 16. Child. Engraved by F. Daniell—The Fish Whale Bill. Engraved by H. Stinton. In the Marshall's Hat. Engraved by H. J. Davis. Illustration by a artist at Liverpool. Engraved by W. H. B. Grace—Police Box. Engraved by F. A. Lumsden—The Correspondent in Dublin. Engraved by A. Winkles.</i></p> <p>VI.—<b>MATTHEW ARNOLD</b> . . . . . <i>Henry Justice</i> . . . . . <i>241</i></p> <p>VII.—<b>RIVERS AND RIVER GORGES OF THE OLD WORLD AND THE NEW.</b> <i>Archibald Geikie</i> . . . . . <i>247</i> <i>Illustrations: View of the Gorge of the River from Bactriana—View of the Gorge of the River of Bagdad—View of the Grand Canal of the Chinese. Engraved by W. H. B. Grace.</i></p> <p>VIII.—<b>THE ARMOURER'S PRENTICE.</b> Chapters VIII, IX, X. (to be continued) <i>Charlotte M. Yonge</i> . . . . . <i>260</i></p> <p>OORNAMENTS, INITIAL LETTERS, &amp;c.—Initial Letter, German School, 1518, p. 201. Initial Letter by Masaccio, p. 202. Commercial Fries by Francesco Rosselli (1510-1569), p. 203. Initial Letter by Jan van der Hoech, p. 204. Initial Letter, French School (1512), p. 205. Commercial Fries by Francesco Rosselli, p. 206. Initial Letter by Jan van der Hoech, p. 207.</p> <p><b>THE SAFEST AND BEST APERTIENT IS THE A. &amp; H. "TASTELESS" CASTOR OIL</b></p> <p><i>It is Pure, Active, and non-irritating. Non-oily and non-pungent taste, a mere trace before digestion.</i></p> <p><i>The former writers—"It is taken both by children and adults without the slightest difficulty; whilst its opposite effects are unquestionable. It possesses all the properties that are claimed for it."</i></p> <p><i>The Medical Press writes—"Oils, like oil and butter, have intestinal astringent qualities, and hence their value in the treatment of diarrhoea. In 100 parts of oil there are 10 parts of oil soluble in it. This is much more powerful. It does not produce any irritation, and whilst it removes the full aperient properties of ordinary purgative oil."</i></p> <p><i>The Medical Times writes—"Mucus, oil and butter have intestinal astringent qualities, and hence their value in the treatment of diarrhoea. In 100 parts of oil there are 10 parts of oil soluble in it. This is much more powerful. It does not produce any irritation, and whilst it removes the full aperient properties of ordinary purgative oil."</i></p> <p><i>The above and any other of Allen and Hanburys' preparations, domestic, aromatic, aromatic water, Camomile Water, &amp;c., will be sent CARAGEEN PAID on receipt of value in stamps or P.O.C.</i></p> <p><i>Price list of Allen &amp; Hanbury's Preparations, Domestic, Aromatic, Aromatic Water, Camomile Water, &amp;c., and list of applications.</i></p> <p><b>ALLEN &amp; HANBURY'S, PLough COURT, LOMBARD STREET, LONDON.</b></p>
--	---

# 1935



Josef Albers, Wall picture, etched in black-and-white double-layer glass, 1935

Selbstredigende Malerei ist meistens abstrakt, aber zu präzise, was sie darstellt, ist sie nicht abstrakt, hier oval - ein Altar, ein Kreis, ein Kreuz - und so weiter, während im representativen Malen sie ständig für etwas stehen. Aber es ist nicht richtig, die Wörter 'abstrakte Malerei' zu verwenden. Die expressionistische Malerei ist ebenso abstrakt wie die abstrakte Malerei. Das ist eine Verwechslung. Das Wort 'abstrakte Malerei' ist falsch.

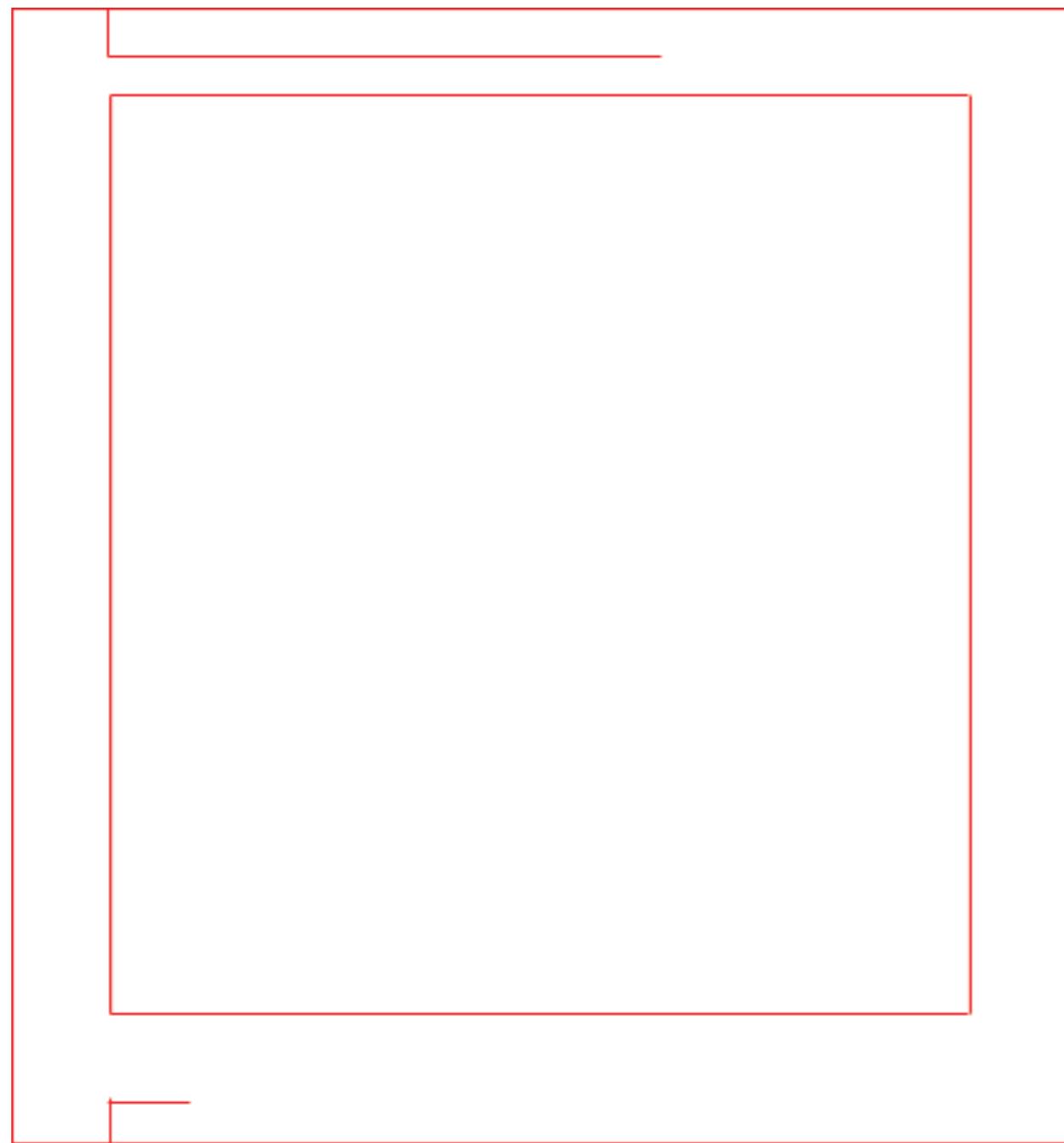
A painting with a subject consists of two things: and most people think only of one; namely the subject. They are pleased if a picture re-

fers to a poster by Joe Titchfield, but it's not painted. An easel is below, which design might still be used to advertise electronic music.

# BAUHAUS









## INTRODUCING

**SWAN**  
A luxury fashion jewelry collection with sparkling diamonds, represented by genuine Swarovski Crystals.

**SNAIL**  
A delicate and elegant collection featuring fine diamonds, represented by genuine Swarovski Crystals.

**SNAP OVER**  
This unique line will feature Julie Sandil's signature and designs. The line will consist of various styles, including rings, bracelets, necklaces, and earrings, all made from fine diamonds, represented by genuine Swarovski Crystals.

## NEWS

**KEY COLORS**  
Soft tones in faceted stones ranging from milky white to natural earthy tones. Fresh summer neutral tones in shades of yellow, greens and warm hues.

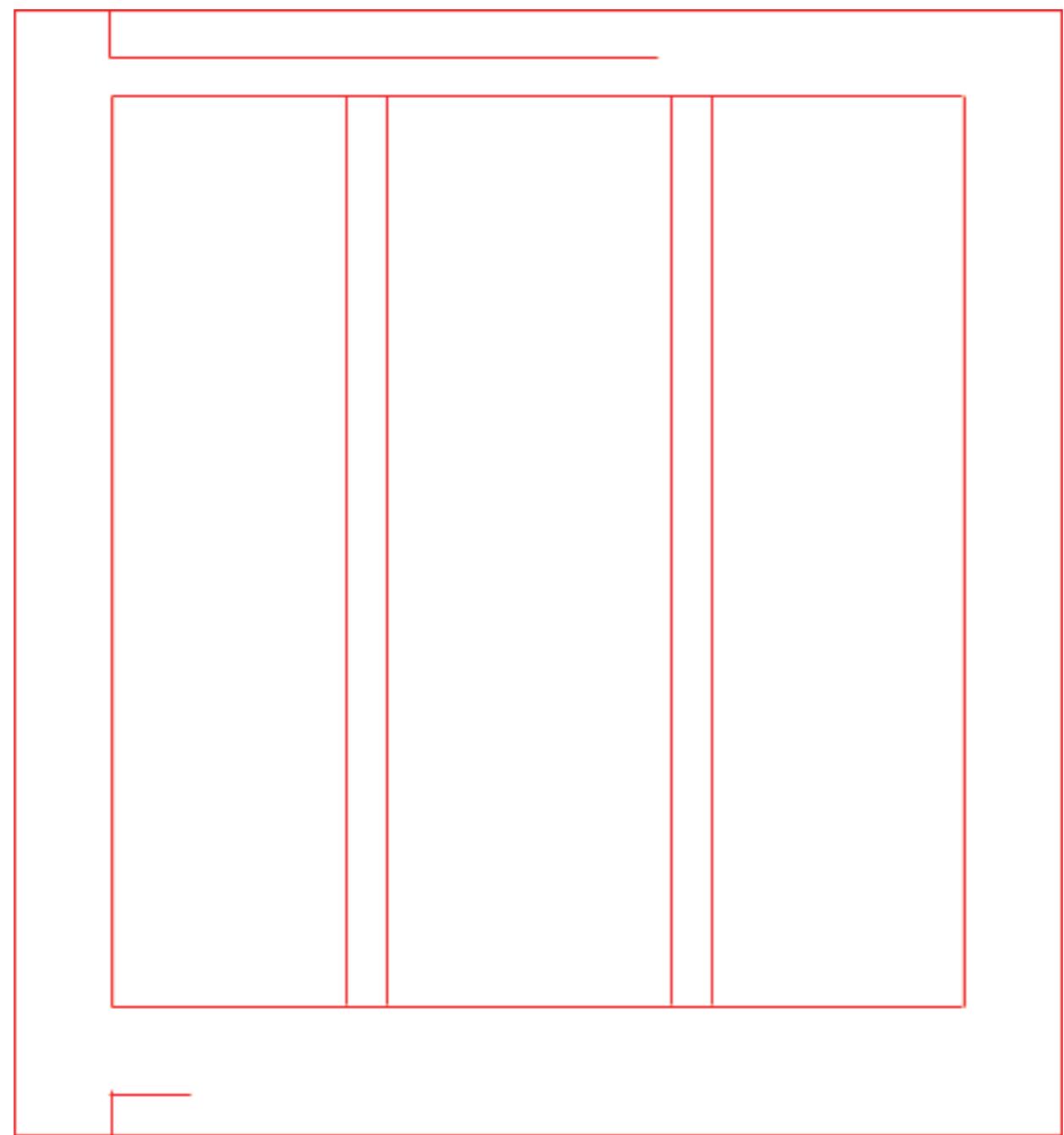
**FASHION STATEMENTS**  
Simplicity and sophistication, feminine simplicity and increased elegance.

**JULIE SANDIL BELIEVES IN**  
Stylish rings and bracelets in white and silver are the most basic in the jewelry scene this summer.

**NEWS IN NUMBERS**  
Julie Sandil is proud to present 11 new designs and 22 transformed pieces, resulting in a total of 126 brand new designs this season.

**DISPLAYS**  
Julie Sandil introduces a complete display collection for retailers which holds 25-30 jewelry pieces. The display package includes back wall, side panels, materials for glass, lighting and decorative items to create a professional look. It is mandatory for all retailers Julie Sandil Jewelry must be displayed on original Julie Sandil displays at all stores.







**INHOUD**

**ESSAATEN**  
BOEKOPDRACHT  
KUNSTEN AANTREKKEN  
EINDOPDRACHT  
ESSEAT ONSER  
**INTERVIEW**  
POET DE KUNST  
JULIEN BOUTEELS  
CORNELIA TONN  
**OMWERP**  
STEVEN BEKE  
WILLEM VAN DER VELDE  
**VAKTIE INLEIDERS**  
HEDDA VAN DER VELDE  
HEDDA SCHIJF  
HEDDA VAN DER VELDE  
HEDDA VAN DER VELDE  
**INFORMATIE VAN**  
BOEKOPDRACHT  
HEDDA VAN DER VELDE  
POET DE KUNST  
CORNELIA TONN  
STEVEN BEKE  
WILLEM VAN DER VELDE  
HEDDA VAN DER VELDE  
HEDDA SCHIJF  
HEDDA VAN DER VELDE  
**ADVERTENTIES**  
THEO THUILLER  
REPRODUKTIEFACTORY.NL  
**DRUK**  
VAN HOOFT DRUCKING  
**CONFERENTIE EN**  
VERGADERWORKSHOPS  
BEGROTE BIJZONDERRAPPORTEN  
EN KUNSTWERKEN  
**CONTROLE**  
MAURICE PELLAUD  
WILLEM VAN DER VELDE OF INCENDIUM  
EN DE  
WWW.WILLEM.VDERVELDE.NL

**5**  
wordt voorzien van  
**DE REDACTIE**



**20**  
INTRODUCTIE  
MAURA SULLIVAN



**22**  
INTRODUCTIE  
BERT SISINGH



**24**  
INTRODUCTIE  
JOACHEM ROTTEVEEL

**26**  
wordt voorzien van  
**HENK TAS**



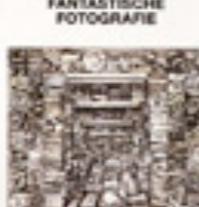
**28**  
wordt voorzien van  
**WYNOLT VISSER**



**30**  
INTRODUCTIE  
ROTTERDAM  
FOTOSTAD

**33**  
INTRODUCTIE  
MADAME YEVONDE

**35**  
INTRODUCTIE  
FANTASTISCHE  
FOTOGRAFIE



**37**  
wordt voorzien van  
**what's in site?**  
WEBSITES

**38**  
wordt voorzien van  
**ROMMERT BOONSTRA**

**40**  
wordt voorzien van  
**FANTASTISCHE  
FOTOGRAFIE**

**42**  
wordt voorzien van  
**ROB PERREE**

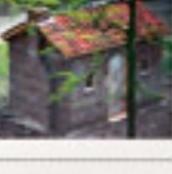


**44**  
what's good and  
what's not

INTRODUCTIE  
G.S. SERAFIN

**46**  
what's on stage

INTRODUCTIE  
IONA HOOGENBERK



4

**WHAT'S UP**

5

**EEN NIEUW  
UITERLIJK**

Wij hopen dat u net zo tevreden bent over het nieuwe uiterlijk van What's up als wij. Door het iets grotere formaat hebben we meer ruimte voor tekst, wat de leesbaarheid bevordert. Bevinden is er zo meer plaats voor afbeeldingen, zodat de kunst beter uitkomt. Daar wordt iedereen toch blij van?

In de vorige editie introduceerden we twee nieuwe rubrieken. In What's good and what's not? krijgt een kunstenaar en/of kunstliefhebber de gelegenheid om zijn meningen te spuien over kunst en de kunstwereld, en in What's in site? vertelt de redactie welke websites elke rechtgeaarde kunstliefhebber beslist zou moeten bezoeken. In deze editie is er een nieuwe rubriek bijgekomen: What's on stage? Daarin krijgt een pas afgestudeerde kunstenaar ruimte om zijn werk te tonen. Iona Hoogenberk bijt de spits af, zij studeerde af met een bakstenen huis dat ze eigenhandig bouwde.

Het centrale thema van deze What's up is fotografie, en dan vooral de fantastische fotografie, een fenomeen dat zijn oorsprong heeft in de jaren 80 van de vorige eeuw en dit najaar in tal van exposities in Nederland en Vlaanderen opnieuw onder de aandacht gebracht wordt. Een groep fotografen wilde zich niet beperken tot het vastleggen van de werkelijkheid, maar juist een nieuwe werkelijkheid scheppen. Hun geïmagineerde en vaak bewerkte foto's zijn meer het werk van dichters dan van verslaggevers, zou je kunnen zeggen. Bekende namen als Henk Tas en Rommert Boonstra komen langs in verschillende essays, maar ook een onbekende grootheid als Madame Yevonde, die in het Engeland van de jaren 30 al theatraal geïmagineerde portretfoto's in kleur (!) maakte.

De redactie

SIGN IN



MENU

## SELL MORE WITH SQUARE

GET STARTED



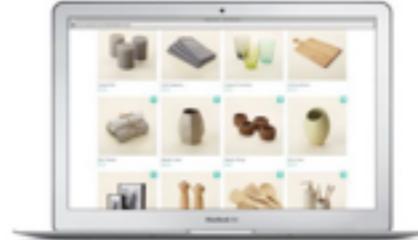
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SEE WHAT'S POSSIBLE



SEE WHAT'S POSSIBLE



SEE WHAT'S POSSIBLE



**1**

## les 10 commandements

ENTRETIEN DU RÉDACTEUR EN CHIEF DE L'ÉCOLE D'ADMINISTRATION DE LYON, JEAN-MICHEL BOURGEOIS, SUR LES 10 COMMANDEMENTS QUI DOIVENT ÊTRE CONFORMES AU CODE DE MORALE DES AFFAIRES. TOUT CE QU'IL FAUT BIEN SAVOIR POUR BIEN SUCCÉDER DANS SES VIESES

**L'**ÉCOLE D'ADMINISTRATION DE LYON (Ecole des hautes études en commerce et en gestion) a été créée en 1907. C'est la première école de management en France. Ses 10 commandements sont destinés à aider les étudiants à réussir dans leur vie professionnelle. Ils sont basés sur les principes fondamentaux de l'éthique et de la morale.

**1. Ne pas mentir**  
Il est important de toujours dire la vérité. Si vous mentez, cela peut entraîner des problèmes pour vous et pour vos collègues.

**2. Ne pas voler**  
Ne jamais voler ou voler de l'argent ou des biens appartenant à d'autres personnes. Cela peut entraîner des problèmes légaux et financiers.

**3. Ne pas tromper**  
Il est important de toujours être honnête et transparent avec les autres. Si vous trompez, cela peut entraîner des problèmes de confiance et de réputation.

**4. Ne pas déroger**  
Il est important de respecter les règles et les normes établies. Si vous dérogez, cela peut entraîner des problèmes de discipline et de réputation.

**5. Ne pas détruire**  
Il est important de respecter les biens et les propriétés d'autrui. Si vous détruissez, cela peut entraîner des problèmes de discipline et de réputation.

**6. Ne pas voler**  
Il est important de respecter les biens et les propriétés d'autrui. Si vous volez, cela peut entraîner des problèmes de discipline et de réputation.

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**6**

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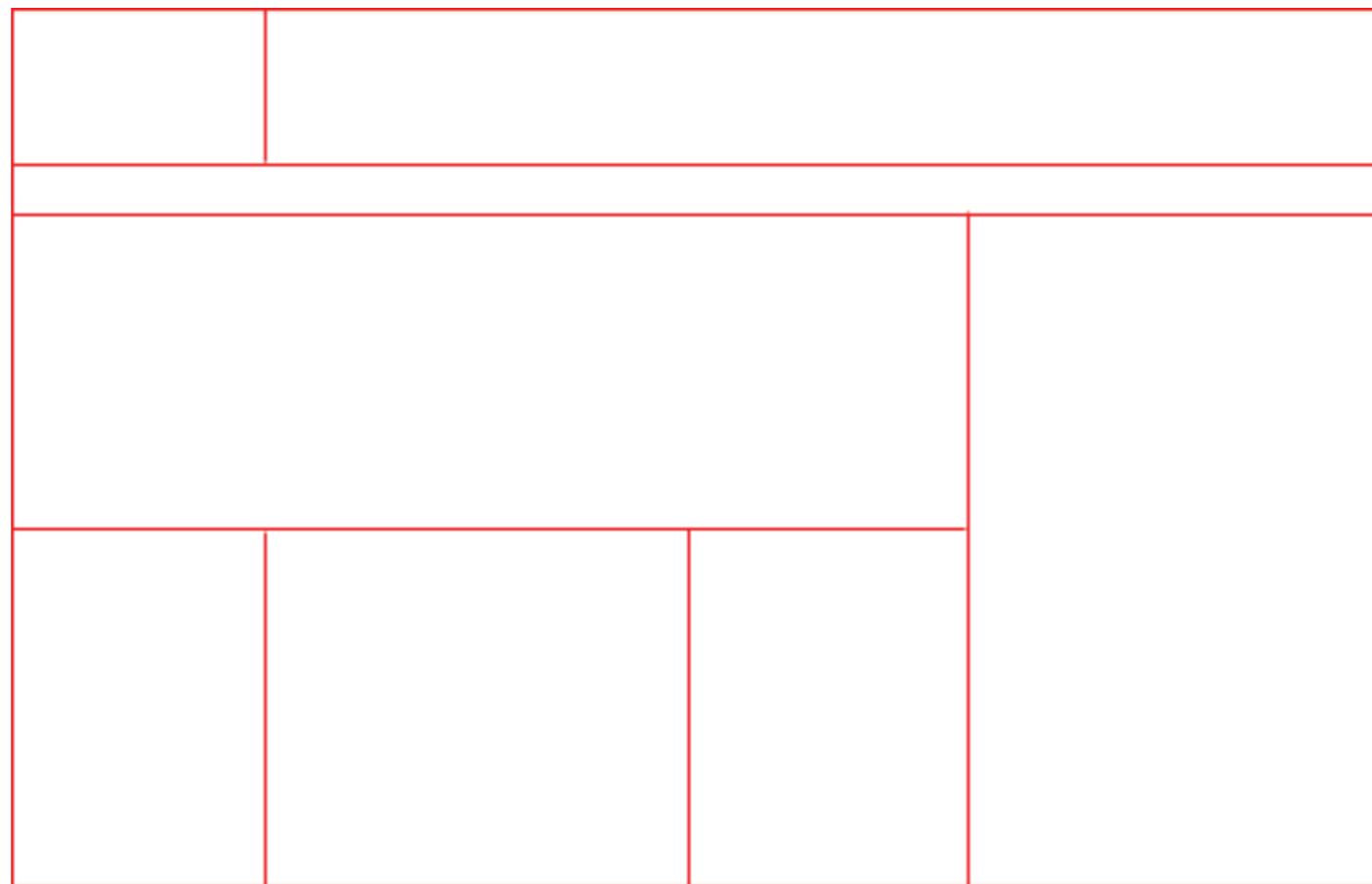
**10**

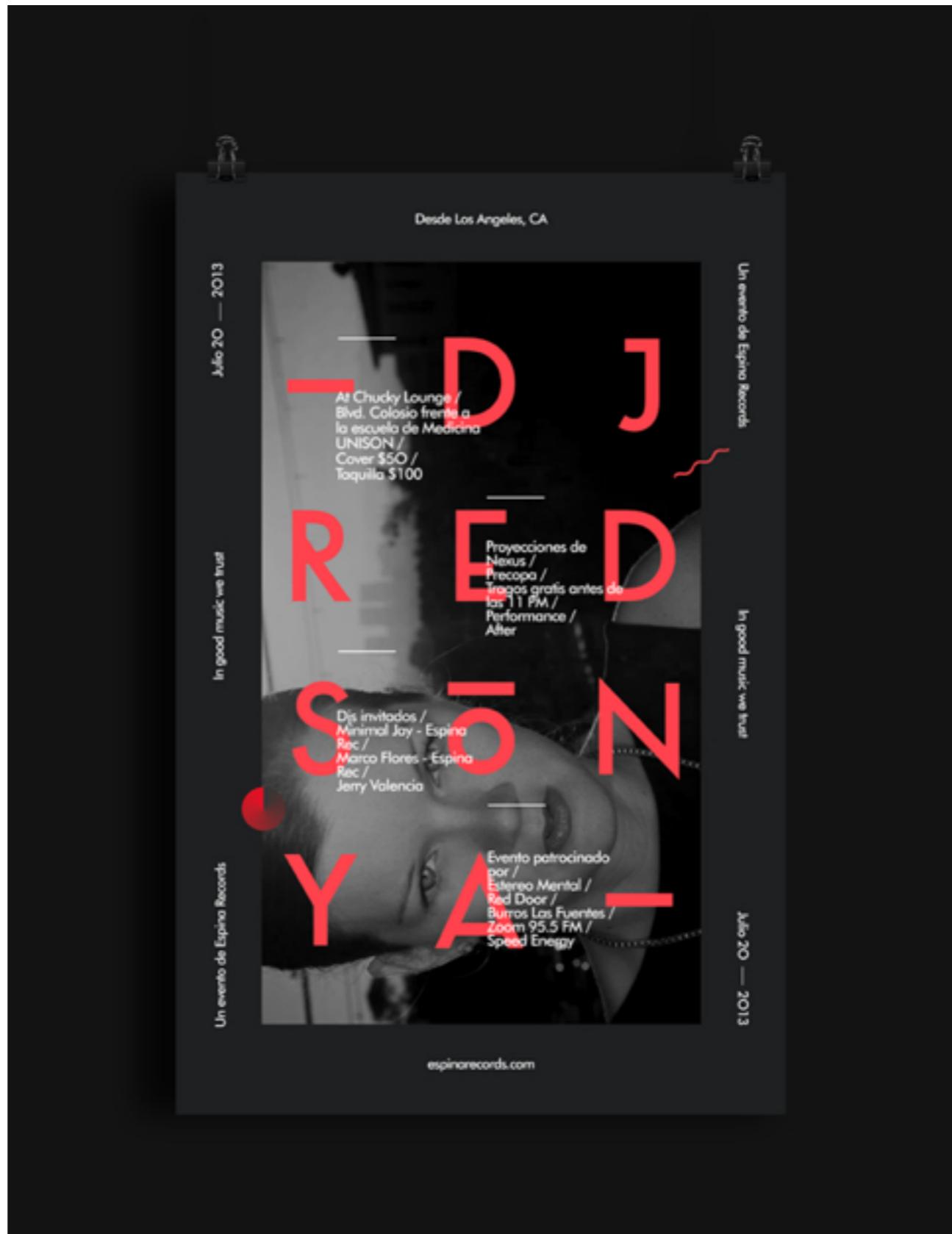


Grid systems			<p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items.</p>
	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. 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 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. 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 unknown items.</p>	<p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items.</p>

*A horizontal band divides a text zone from an image zone. Elements gravitate toward this line, which provides an internal structure for the page.*







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Julio 20 — 2013

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Un evento del Espino Records

Un evento de Espino Records

In good music we trust

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Rec /  
Marco Flores - Espino  
Rec /  
Jerry Valencia

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MAIN HEADLINE  
32/48 pt Scala Sans Pro Bold

SUBHEAD  
18/24 Scala Sans Pro Italic

# baseline grids

*create a common rhythm*

Captions and other details are styled to coordinate with the dominant baseline grid.

Modular grids are created by positioning horizontal guidelines in relation to a baseline grid that governs the whole document. Baseline grids serve to anchor all (or nearly all) elements to a common rhythm.

Create a baseline grid by choosing the typesize and leading of your text, such as 10-pt Scala Pro with 12 pts leading (10/12). Avoid auto leading so that you can work with whole

numbers that multiply and divide cleanly. Use this line space increment to set the baseline grid in your document preferences. Adjust the top or bottom page margin to absorb any space left over by the baseline grid.

Determine the number of horizontal page units in relation to the number of lines in the baseline grid. Count how many lines fit in a full column of text and then choose a number that divides easily into the line count to create horizontal page divisions. A column with forty-two lines of text divides neatly into seven horizontal modules with six lines each. If your line count is not neatly divisible, adjust the top and/or

bottom page margins to absorb leftover lines.

To style headlines, captions, and other elements, choose line spacing that works with the baseline grid, such as 18/24 for headlines, 14/18 for subheads, and 8/12 for captions. (Web designers can choose similar increments [line height] to create style sheets with coordinated baselines.)

Where possible, position all page elements in relation to the baseline grid. Don't force it, though. Sometimes a layout works better when you override the grid. View the baseline grid when you want to check the position of elements; turn it off when it's distracting.

In InDesign, set the baseline grid in the Preferences>Grids and Guides window. Create horizontal divisions in Layout>Create Guides. Make the horizontal guides correspond to the baselines of the page's primary text by choosing a number of rows that divides evenly into the number of lines in a full column of text. Working in InDesign, you can make

CAPTION  
9/12 Scala Sans Pro Italic

PRIMARY TEXT:  
10/12 Scala Pro.  
*This measure determines the baseline grid.*

# the grid

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# HISTORY OF TYPE

A diagram showing the word "typography" with various typographic terms labeled. The letters are black, and the labels are in different colors corresponding to the parts of the letters they describe. The labels include: STEM (blue, vertical bar of 't'), BRACKET (orange, curve of 'p'), DESCENDER (purple, tail of 'p'), EAR (yellow, top of 'g'), LINK (purple, connection between 'g' loops), LOOP (red, bowl of 'g'), BOWL (teal, bowl of 'r'), SPUR (pink, tail of 'r'), ASCENDER (green, top of 'r'), X-HEIGHT (blue line), BASELINE (black dashed line), and DESCENDER LINE (blue line). A legend on the right side maps these colors to their respective terms: ASCENDER HEIGHT/CAP HEIGHT (green), X-HEIGHT (blue), BASELINE (black), and DESCENDER LINE (blue).

typography

A diagram showing the phrase "is Awesome" with various typographic terms labeled. The letters are black, and the labels are in different colors. The labels include: APEX (light blue, top of 'A'), SPINE (green, vertical bar of 'S'), ARM (orange, vertical bar of 'W'), COUNTER (blue, center hole of 'E'), and CROSSBAR (pink, horizontal bar of 'e').

is Awesome

# TYPOGRAPHY

TYPEFACE V. FONT

# TYPE HIERARCHY