

Basic

GRID

THEORY

Your Stained Glass Superstore!

Direct from the
manufacturer

Largest selection of stained
glass in the country!!

We have everything you
need to work with glass:

- Solder
- Zinc
- Came
- Grinders
- Taurus 3 Ring Saw
- Copper Foil
- Bevels
- Morton Cutting System
- Pattern Books
- Hot Glass Supplies
- Fusible Glass and Frits
- Product Demos
- And Much More



Classes Now Forming In:

- Stained Glass
- Fusing
- Glass Mosaics
- Bead Making

All Skill Levels Welcome

1025 Cobb International Dr.

Suite 250

Kennesaw, GA 30152

Monday - Friday: 9AM - 5PM

Saturday: 11AM - 3PM

Mention this ad and receive
a 10% discount on all non
sale items.

For directions log on to www.ArmstrongGlass.com or call us at 770-919-9924

If you remember this ad from the past, further examples can be seen how poorly it was created. Obviously, it lacks a successful grouping of elements and a working grid model.

Achieving successful order to your layout designs requires:

utilizing formal **design principles**

& primary design elements.

4 Basic Design Principles:

Balance

Contrast

Value / Color

Unity

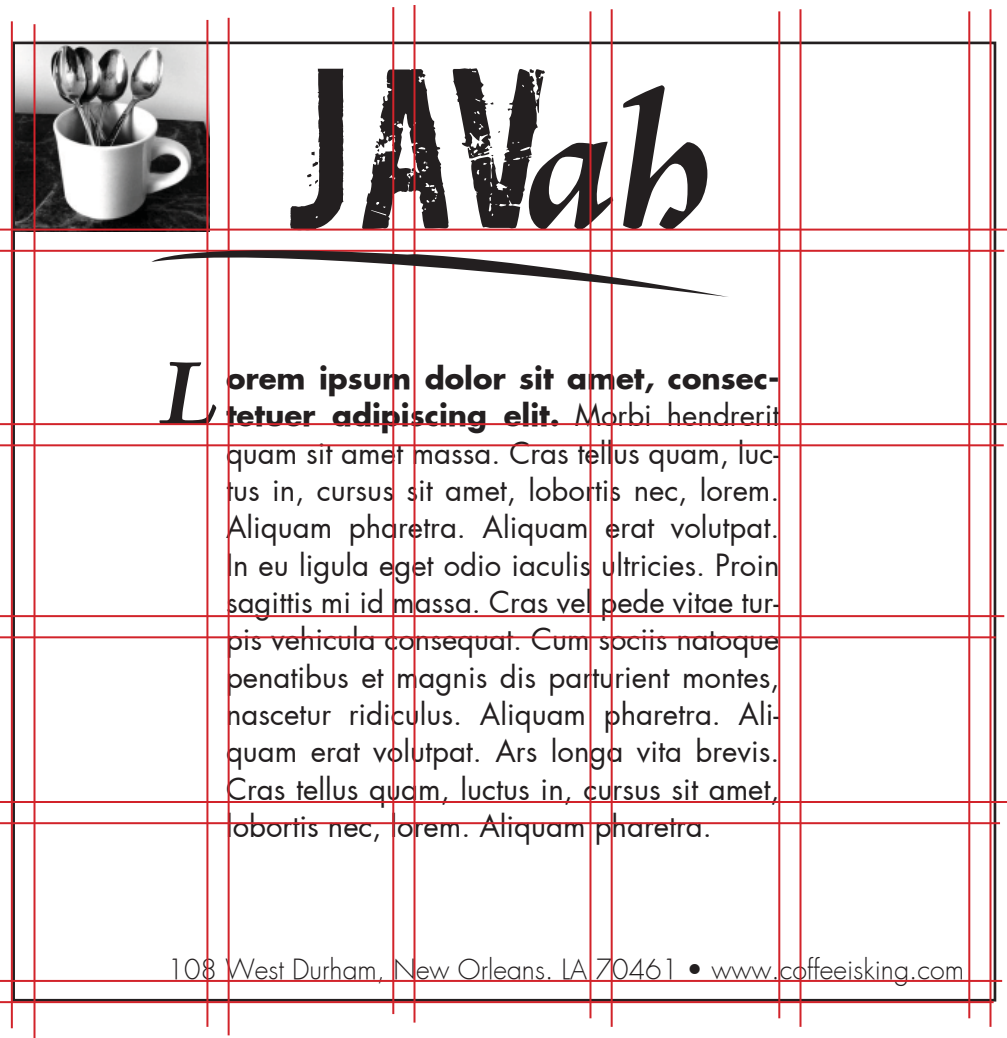
Unity is provided when the order of the page and the different elements work together.

In addition unity is provided in the manner your elements are assembled within invisible guidelines or grid. Everything should line up exactly on an established grid.

Notice how everything on the quarter page ad connects with the invisible grid. In a promotional series of same-sized ads for the coffeehouse, each would utilize the same grid and same alignment within the dimensions. A page layout system is established.

A page layout system includes:

- drafting a grid for the elements used on the page/ad
- developing consistency for headlines, subheads, body copy (and if necessary: captions, page numbers, navigation bar)



Grid Theory Part 2

Grids establish an order to the designers page.

A grid establishes a cohesive unity to all elements of a design: photos, graphics, fields of text, headlines, subheads, etc.

- margins
- flowlines (guidelines)
- markers
- columns / rows
- modules (cells)

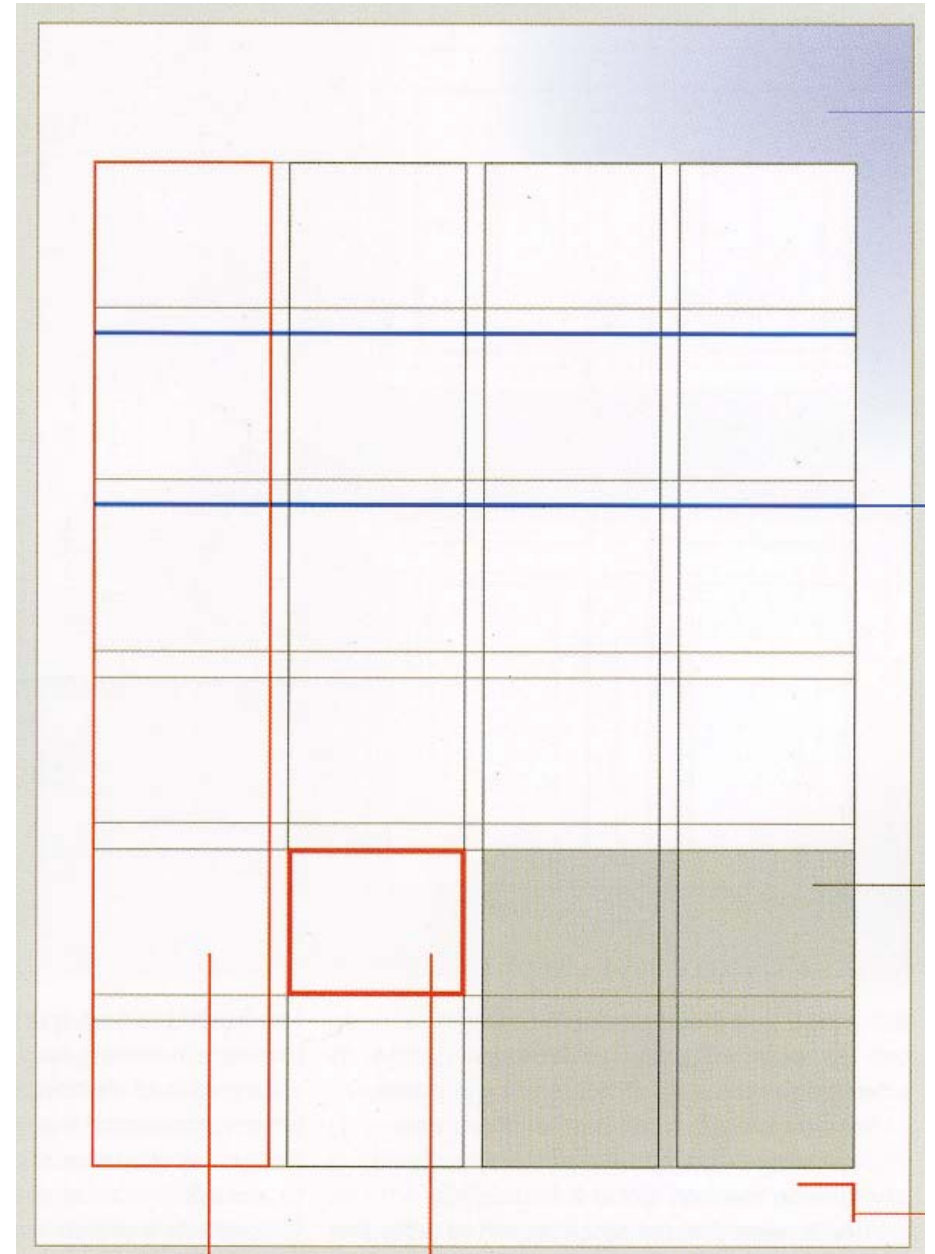
There are hundreds of ways to visually plave items within the dimensions of an ad/page/double-page spread.

Certain projects require specific grid modles

The four main types of grids are

- manuscript
- column
- modular
- hierarchical

The column grids are what we will be using primarily in this course.



Type & Layout Part 2

Align type along baselines and common margins within grid.

Group common type elements together into categories—and if necessary subcategories. This will strengthen your hierarchy and placement of elements on the page.

All of the following use strong groupings of their pages:

- menus
- clothing catalog
- web page button links

Read pages 66-68.

Indent subheadings to stress their importance and likewise place emphasis on their appearance:

Poor Subhead Designs Gain Little Attention

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed massa. Nulla placerat neque vel tortor. Quisque volutpat velit. Cras lobortis. Donec convallis malesuada sem. Vestibulum feugiat nunc eget est interdum consectetur. Donec varius felis eu sem. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin ultrices sodales lorem. Sed dapibus lacus nec ipsum.

Subheads Designed Correctly Catch Your Eye

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed massa. Nulla placerat neque vel tortor. Quisque volutpat velit. Cras lobortis. Donec convallis malesuada sem. Vestibulum feugiat nunc eget est interdum consectetur. Donec varius felis eu sem. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin ultrices sodales lorem. Sed dapibus lacus nec ipsum.

Type & Layout Review

Maintain sense of hierarchy in type elements.

HEADINGS: 24(+/-) points

Secondary Headlines: 18 (+/-) pts

Bylines: 15-17 points

Subheads: 12-14 points

Body copy: 10-12 points

Secondary body copy items: 10-11 points

Captions: 7-9 points (usually bold and italic for legibility)

Note: Your font choice will dictate which of the above system will work in your design.

Any text under 12 points should NOT be knocked out.

Ghosting effects will occur on smaller sizes of type.

Do not stack type.

Group type elements in categories.

Generate elaborate subhead structures.

Only mix serifs with sans serifs.

Do not mix serif with serif.

Do not mix sans serif with sans serif.

**Publishing House Announces
Online Design Magazine
The New Era Begins**

**Gill Sans MT Bold
Futura Heavy**

**Publishing House Announces
Online Design Magazine
The New Era Begins**

**Garamond Bold
Georgia Bold**

**Publishing House Announces
Online Design Magazine
The New Era Begins**

**Gill Sans MT Bold
Georgia Bold**

What can result are awkward designs. By mixing serif with sans serif you are generating a sense of diversity and catching the reader's attention.
Especially in body copy: do not match serif with serif nor sans with sans.

Do not center type.

Words have shape.

People read the shape of a word, not letter by letter.
The brain in turn translates the shape into a visual symbol.

Using all capital letters causes the eye to read material slowly,
letter by letter: NEVER USE BODY COPY IN UPPERCASE.
Using uppercase in headlines stresses impact.

Center alignments are weak and can produce irregular shapes.

The eye instinctively jumps to bolder, larger text.




shape



SHAPE

THE QUICK
BROWN FOX
JUMPED OVER
THE LAZY DOG

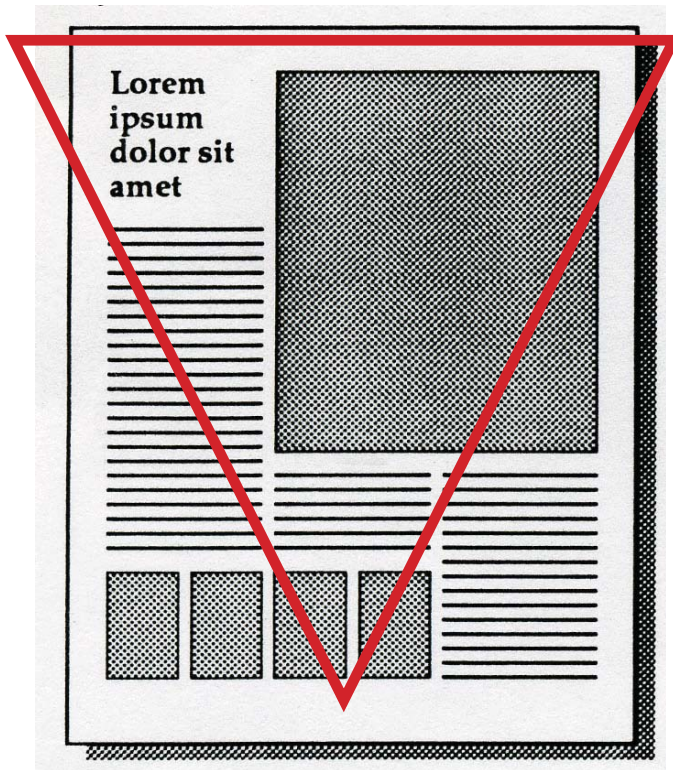
THE QUICK
BROWN FOX
JUMPED OVER
THE LAZY DOG



THE QUICK
BROWN FOX
JUMPED OVER
THE LAZY DOG

For newsletter design the hierarchy of information should fit an inverted pyramid scheme.

The most important elements at top, decreasing in value as the reader moves down the page.



To sum up:

01. Grids establish unity and order to the layout of the page.
02. The anatomy of a grid consists of margins, flowlines (guidelines), markers, columns, modules (cells).
03. Four Basic Grids:
 - manuscript
 - column
 - modular
 - hierarchical
04. Grouping typographical elements establishes further order to a page. Groups should be associated with the grid pattern chosen.
05. In body copy, subheads add visual interest and establish further control of hierarchy order.
06. Type Hierarchy Guidelines (review):
 - alignment places critical emphasis on a design or headline
 - bolder, larger text helps control viewer's eye
 - individual letterforms can be generated at larger sizes
 - or can be an unique font itself
 - it is preferred for you to utilize recognizable fonts
 - aligned type creates a shape
 - text that is centered has a weak shape
 - uppercase letters are harder to read, slowing reading speed;
 - never use capitals in long pieces of copy
 - experiment with kerning; kerned type has a more defined shape
 - control leading, tighter leading adds emphasis
 - DO NOT STACK TYPE
 - do not mix more than two or three typefaces together
 - use one typeface family in various weights
 - do not mix serifs with serifs; do not mix sans-serif with sans-serif
07. Page and ad layouts are constructed in an inverted pyramid.