

ELLEN LUPTON

thinking
with

THEORY

type

PRACTICE

EFFECTIVE

HOW / WHY

3RD EDITION
REVISED AND EXPANDED

A critical guide for
designers, writers,
editors, and students

MORE

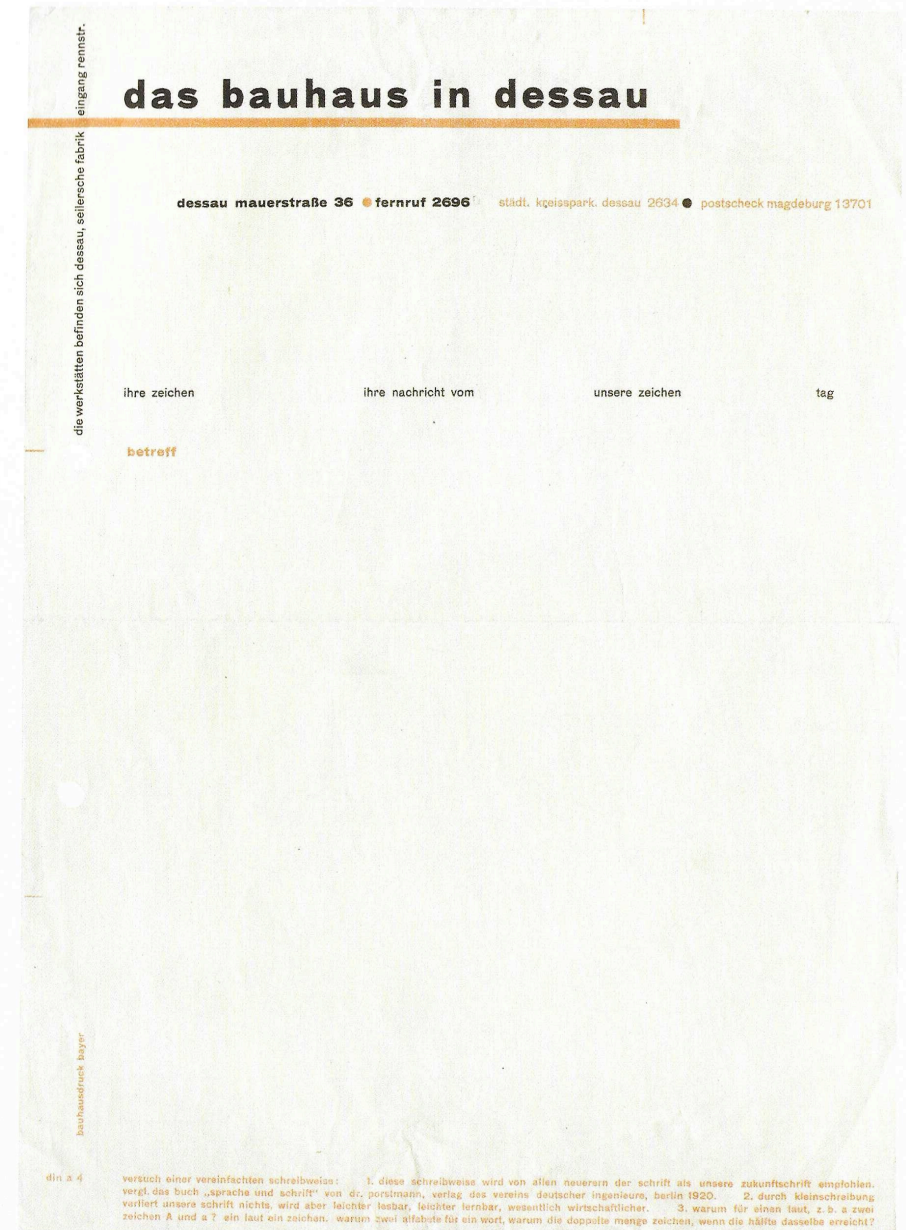
- FONTS
- VOICES
- EXAMPLES
- PAGES
- PEOPLE
- PRINCIPLES

grids

A typographic grid is like a playing field. It divides space into zones where games take place. The grid doesn't fill up the space—it defines it.^(opposite) Unlike the painted lines on a playing field, however, the lines of a grid stay hidden until the game is played. Blocks of content activate the grid and bring it to life. Endless games can be played on these abstract fields.

A playing field can be simple or complex. A **manuscript grid**^{p232} frames a single block of text, while a **column grid**^{p234} has two or more vertical zones. A **modular grid**^{p236} divides vertical columns into a series of horizontal rows. Working in the background, a **baseline grid**^{p240} creates micro-alignments, controlling the vertical spacing of a page or screen from top to bottom.

Contemporary design is fluid and flexible. Designers produce style guides, templates, and **responsive layouts**.^{p242} The practice of **serial design**^{p244} creates systems of grids, components, colors, and hierarchies that host a changing content stream, from posters and banner ads to publications and websites.



DAS BAUHAUS IN DESSAU, 1924. Herbert Bayer was a student and teacher at the Bauhaus. His Bauhaus letterheads are manifestos for a new typographic order. Lines of type divide the surface into functional zones. Dashes indicate axes for folding the sheet and positioning text. Bayer believed that all letters should

be lowercase, a point expounded in small print across the bottom of the letterhead. He claimed that uppercase letters were wasteful and unnecessary. Reproduced with kind permission, Letterform Archive. © 2023 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Manuscript Grid

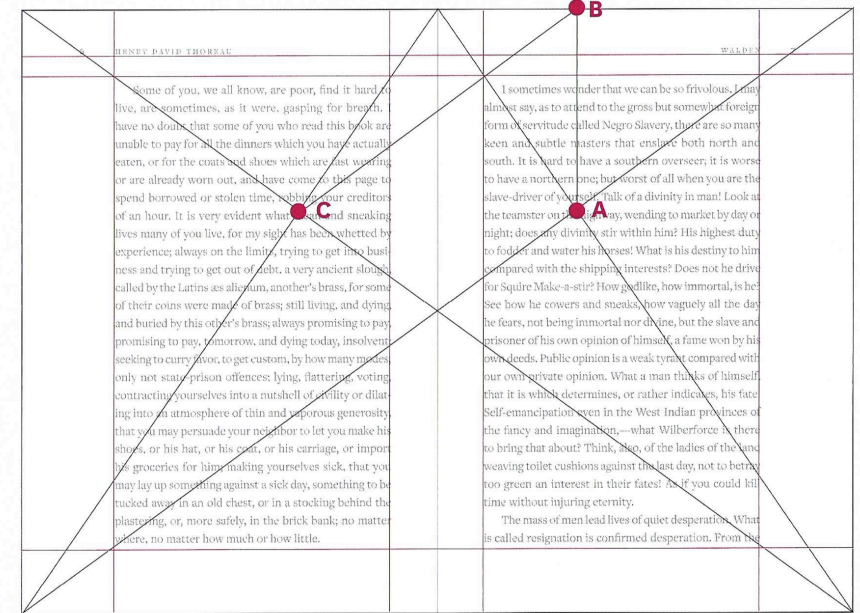
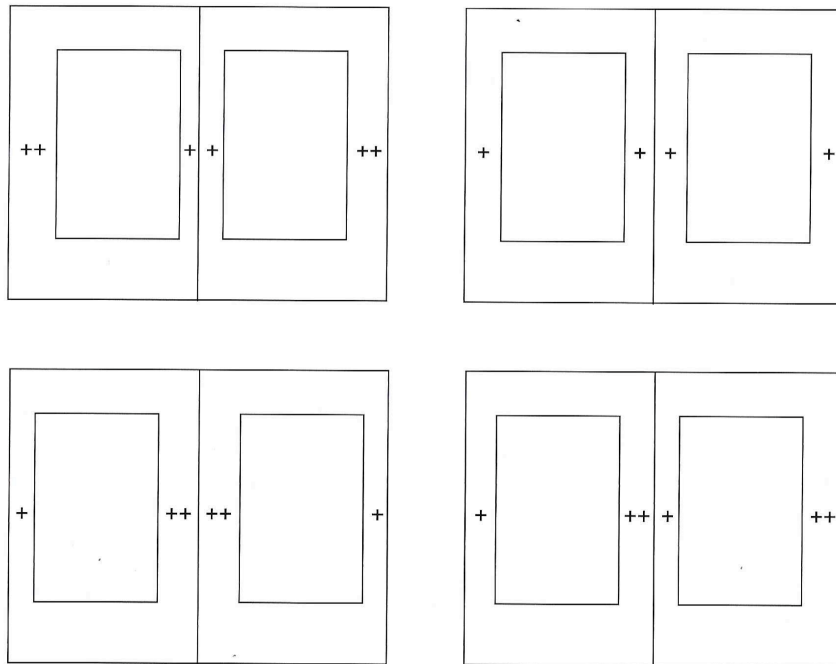
The simplest grid is a single column of text surrounded by margins. Called a **manuscript grid** or a **text grid**, this format appears in classic novels and many nonfiction books.

When software prompts you to set a document's page size, margins, and columns, the program calculates a grid and generates guidelines automatically. Alternatively, you can design a custom grid from the inside out by setting the margins to zero and then positioning guidelines on a blank page. Then apply these custom guidelines to a parent page.

Books and magazines function as **spreads** (facing pages). The two-page spread, rather than the individual page, is the main unit of print publications. Left and right margins become inside and outside margins. Margins can differ from top to bottom and from inside to outside.

DESIGNING SPREADS

These diagrams show different ways to arrange facing pages in relation to the central spine of a book. Most manuscript grids are symmetrical, but they can also be asymmetrical, as shown in the fourth scheme. Based on diagrams by Philippe Schuwer, *Typographische Monatsblätter*, 1959.



CLASSICAL MANUSCRIPT GRID | Book structures built from the proportions of the page have been used since the era of medieval manuscripts. Begin by drawing diagonals across the spread. Next, draw a perpendicular line from point A to the top of the page (point B). Connect B to C to determine the top of the text box.

Designers and printers have created many variations of this design approach. Such methods use the shape of the page—rather than units of measure—to create the layout structure. The result is generous and pleasing. Designed by Heather Hansen in a course taught by Barbara Glauber.

Column Grid

Most publications employ a **column grid**. Gutenberg's Bible has two columns. Magazines and newspapers have eight, nine, twelve, or more columns. A block of text can span several columns or just one. Create variety by making blocks that occupy different numbers of columns.

Unlike borders and boxes, grid lines lie dormant until they are brought to life by text, headlines, images, and small bits like page numbers and running heads. Content reveals the grid. Horizontal **hang lines** break up the vertical pattern. The gaps between columns (called **gutters**) hold areas of white space.

22 THE U.S.-MEXICO BORDER: PLACE, IMAGINATION, AND POSSIBILITY

from either side of the border. On the U.S. side, the construction looks largely mechanized. On the Mexican side, construction workers are physically building brick walls using labor-intensive, traditional trowel-and-mortar methods. The sound of work is quiet: scrapes of the trowel against a brick or large ensuring bricks are in place. On the U.S. side, the mostly Mexican workers use lead power tools at breakneck speed. There is a repetitive bang of shooting nails into wood-framed structures and the continuous whirring of electric saws. At machines, construction workers in Mexico put up a makeshift grill, then collectively cook and share food brought from home. In the United States, workers purchase individually prepared meals from truck vendors. In this piece, as in others, ERBB appropriates familiar symbols of national powers (e.g., walls,

flags, official mascots) and illuminates their intersection with human scale. Walls also shows that, although the same people may work on both sides of the border, they must adapt to the different systems that govern the daily process in each place. Like many other ERBB projects, this work makes allusion to living in a border space divided by simultaneous double realities (Figure 4).

Interestingly, the considerable amount of mixing as a result of the Spanish turn is not limited to just California. This idea in made up of parallel traditions, masterful, subtle, and vibrant, which coexist and come together to create new urban forms. It is occurring in large part through a combination of Californian and Mexican influences motivated by a widespread Latinization process in California and other U.S. cities due in part to immigration from Mexico

TIEMPO DE HÍBRIDOS: MIGRATION, HYBRIDITY, AND COSMOPOLITICS 23

and other Latin American countries. Throughout U.S. history, new, innovative cultural sensibilities have risen out of the joining of different peoples. The present-day changes of the making of the U.S. population are causing significant adjustments to the appearance, consciousness, and content of U.S. cities. While many of these changes are just emerging, it is expected that, with the continuation of current demographic, political, and economic trends, these forms will continue to mature and become ubiquitous across other U.S. cities.

Because of the large scale of demographic change and the landscape itself expressing more cultural diversity, mixing occurs to various degrees and on multiple levels between and within cultures. As the engagement is dialectical, there are others levels of mixing that are light, so to speak. For instance, an important theory of mixing is that of *kissing architecture*, a term in architectural theory coined by Sylvia Lavin. This type of mixing does not leave a print or a new creation in its wake but instead creates a unique experience that is the result of the interaction between two distinct forms, media, or disciplines that come into proximity (i.e., that touch) for a brief time. Through the interaction of the two, each element is temporarily transformed and appears part of the other and a new whole. This concept does not claim that the union is seamless or that it creates a oneness, but that it remains somewhat ill aligned. The continued "two-ness" of the situation—with its perceptible roughness of fit—is part of what makes the experience of the kiss memorable. The friction, negotiation, and instant matching are as much part of making the experience new and interesting as the softness, blurriness, and integration of it. Today, mixing from the level of kissing to the creation of enduring, more Creole-like cultural forms exist side-by-side and in various configurations across California.

On the other hand, there is *migrant-based cosmopolitanism* and its grounded hybridity, characterized as a tangle-up cultural phenomena. Based on multiple factors that come in constant (and intense) contact by their proximity, this type of cosmopolitanism tends to produce cultural forms are radical, malleable, wild, and bold. This migrant-based cosmopolitanism is

social and cultural networks. These are based on hidden informal economies, use of mass, appropriated technology, and rapid communication and mobility. Such change is layered across the landscape like a spatial constellation with different luminous points of energy, integrating themselves into preexisting conditions.¹⁰ This hybrid two or more distinct cultures whereby it personal, economic, and cultural. It is connected to a new type of transnational cosmopolitanism formed out of globalization and postcolonialism.

In general, cosmopolitanism in California is neither Anglo based nor class conscious, but instead primarily grounded in the migrant and immigrant diaspora experience of constant transnational crossings. No longer universal and privileged, cosmopolitanism is now plural and particular—emerging from the bottom up, comprising strategies through which people adjust, survive, and even thrive in this new world. With current projections of population change, it is foreseeable that this cosmopolitan, migrant-based constellation will continue for many years to be an energetic creative force (e.g., through voting), multi-valing and directing urban adaptation and transformation in California and other major U.S. cities.

It is important to differentiate between the types of cosmopolitanism. There is *tourist-type cosmopolitanism* that includes the generalized and, to some extent, superficial hybridity that results from the dynamics of contemporary globalization. It is a *deterritorialized hybridity*, which is characterized by being easy, benign, fast, and superficial. It does not challenge the structures of the cultural and social status quo. On the contrary, often this type of cosmopolitanism's creative manifestations serve to reaffirm and redress old values with new clothes. This globalized hybridity is very seductive and alluring. Its potency comes from the dynamics of commerce and is one of the principal products of late consumer capitalism.

BORDER COSMOPOLITICS

Today, many changes taking place throughout California, such as the legalization of street vending, have collectively been influential to the region. These changes are primarily the result of the region's migration process and have accumulated to create a quiet revolution of innovative

social and cultural networks. These are based on hidden informal economies, use of mass, appropriated technology, and rapid communication and mobility. Such change is layered across the landscape like a spatial constellation with different luminous points of energy, integrating themselves into preexisting conditions.¹⁰ This hybrid two or more distinct cultures whereby it personal, economic, and cultural. It is connected to a new type of transnational cosmopolitanism formed out of globalization and postcolonialism.



FIGURE 3. Rinac and James de la Torre, Colonial Atmosphere, multimedia installation, dimensions variable, 2005, from *Mixed Heritage: Art and Culture in the Postborder Metropolis*, courtesy of USC Fisher Museum of Art, Los Angeles, photo by John Ledje

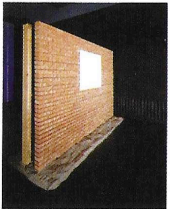
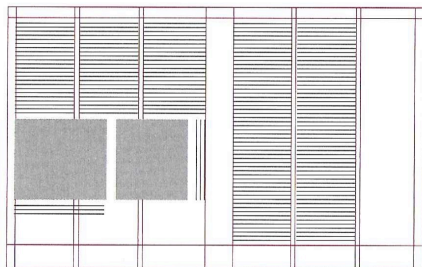


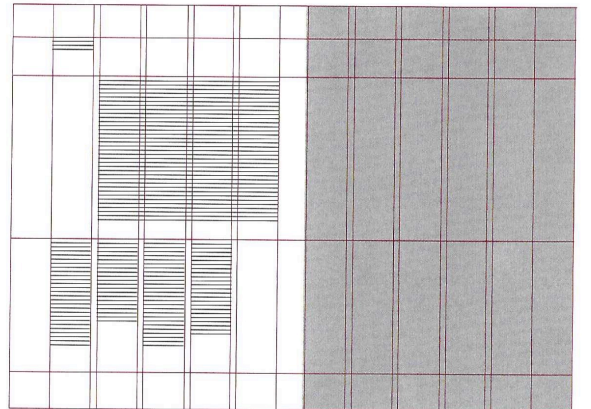
FIGURE 4. Mexico-Borderlands in the U.S., by John Ledje, artwork and text, 2018, from *Mixed Heritage: Art and Culture in the Postborder Metropolis*, courtesy of USC Fisher Museum of Art, Los Angeles, photo by John Ledje

THREE-COLUMN GRID | Irregularly sized images and captions break the rhythm of this three-column grid. *The US-Mexico Border: Place, Imagination, and Possibility* (Craft Contemporary, 2018). Catalog designed by ELLA, coordinated by Sasha Ali. Exhibition curated by Lowery Stokes Sims and Ana Elena Mallet.

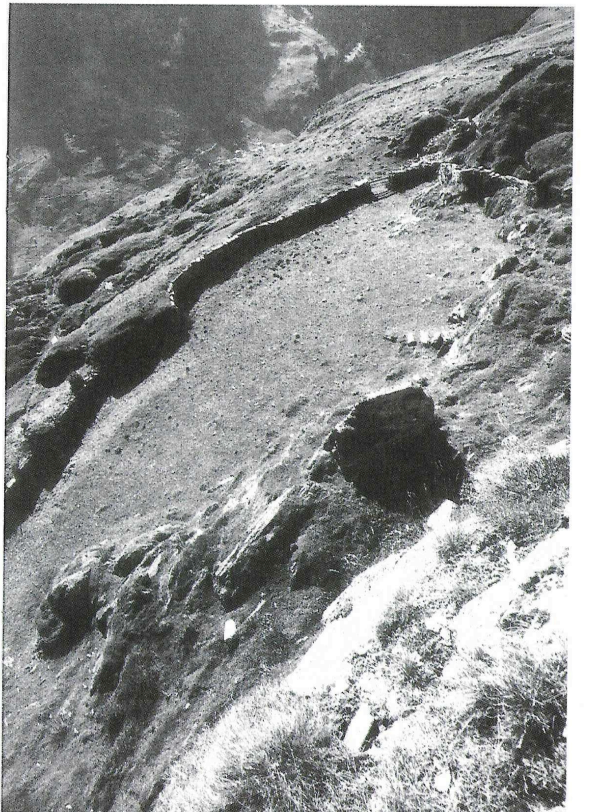


HANG LINE

Horizontal divisions create another level of order in a multicolumn grid. For example, body text can be dropped significantly below the headline. Multiple columns with different lengths can hang from a horizontal tether. In architecture, a horizontal reference line is called a datum. The tops of windows and doors might share a datum.



Hang Lissalpal (Schloss), 2090 Meter



und verdichtet, wie dies im Betonbau üblich ist. Da der Beton bei diesem Vorgang die Vor- und Rücksprünge der Rückseite der Steinplattenwand umfließt, entstand eine vorzügliche Verzehrung und Verbindung der beiden Materialien Kunststein (Beton) und Naturstein.

Allerdings konnten die Wände nicht in ihrer ganzen Höhe auf einmal hintergossen werden. Das musste in Höhenstapfen von 50 cm erfolgen. Erst wenn der Beton einer Lage eine bestimmte Festigkeit erreicht und sich mit dem Mauerwerk verbunden hatte, konnte die nächste Lage von 50 cm darüber betoniert werden. Eine höhere Schüttmasse von flüssigem Beton hätte die freistehenden Steinplattenwände seitlich weggedrückt.

Insgesamt wurden für die Wände der Therme 250 m³ oder 1300 Tonnen Valsar Quarzplatteln zu 2100 m³ Wandfläche in 20 Schichten pro m² verarbeitet. Die Länge aller verwendeten Plattenstreifen zusammen ergibt ein Total von 82.000 Laufmetern, was der Strecke von Vals nach Haldenstein entspricht.

Peter Zumthor

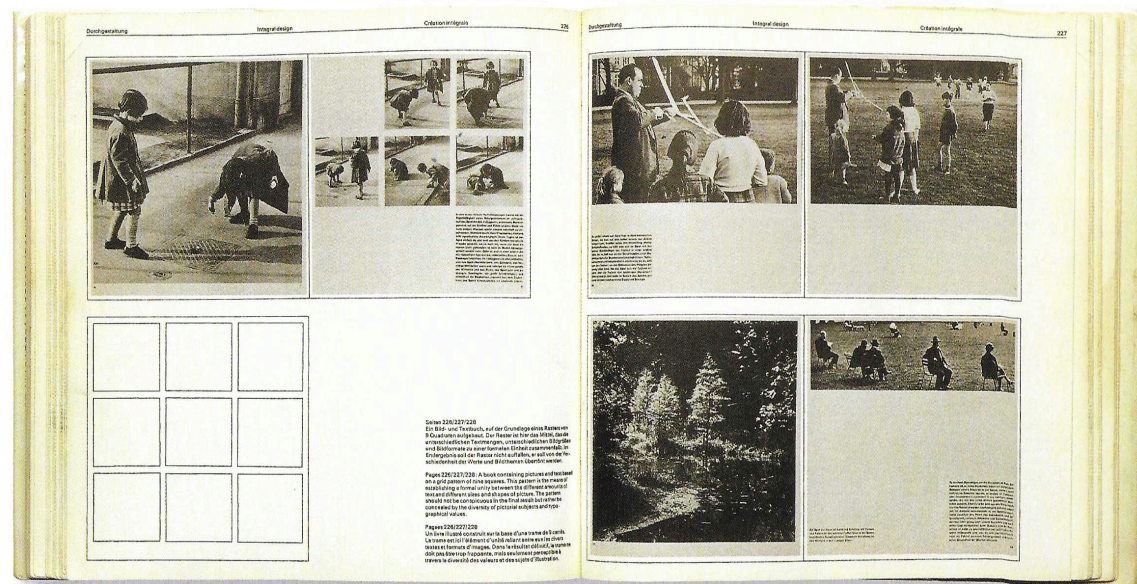
Valsar Quarz Druckfestigkeit: etwa 27 N/mm ² Rohdichte: 2,898 kg/m ³ Wasseraufnahmekoeffizient: Masse - 6,0,25 Gefräste Steinplatten: Stärke 6, 3, 4, 2 und 3,1cm Toleranz: 1 mm Breiten: 12 - 30 cm Längen: bis 3,20 m über 66.000 lfm Fugenbreite: etwa 2 mm	Boden Breiten der Bahnen: 8 - 110 cm Längen: bis 3,20 m je Platte zum Teil über 3 m ² in einer Stärke von 2 cm Oberflächen: poliert, gefräst, gestocht, geschliffen in allen Möglichkeiten und einer Fugenbreite von 1 mm	Fugen und Mürtelmasse EM 400 304 BARNA 80 Firma MBT Eckverbindungen, Schwellen, Sturzplatten, Treppenunterseite und Tritte, Sitze als einzelne Werkstücke gefertigt minimale Toleranzen (weit unter Bau-Norm) beim Schneiden und Vermauern der Steine, wie zum Beispiel auf 6m Höhe weniger als 5 mm Toleranz	Grotten Trinkstein: polierte Quader aufeinander-geschichte Größe etwa 0,5 - 1 m ³ Quellgrotes: gebrochener Stein im Innern Schwitzstein: eingefärbter und polierter Beton Steininsel: grasförmige gipsförmige Platten bis zu 3 m ² je Platte
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FIVE-COLUMN GRID | This publication uses a five-column grid. Horizontal hang lines add structure. Designed by Clemens Schedler, Büro für konkrete Gestaltung, for Hotel Therme, Switzerland, 2003.

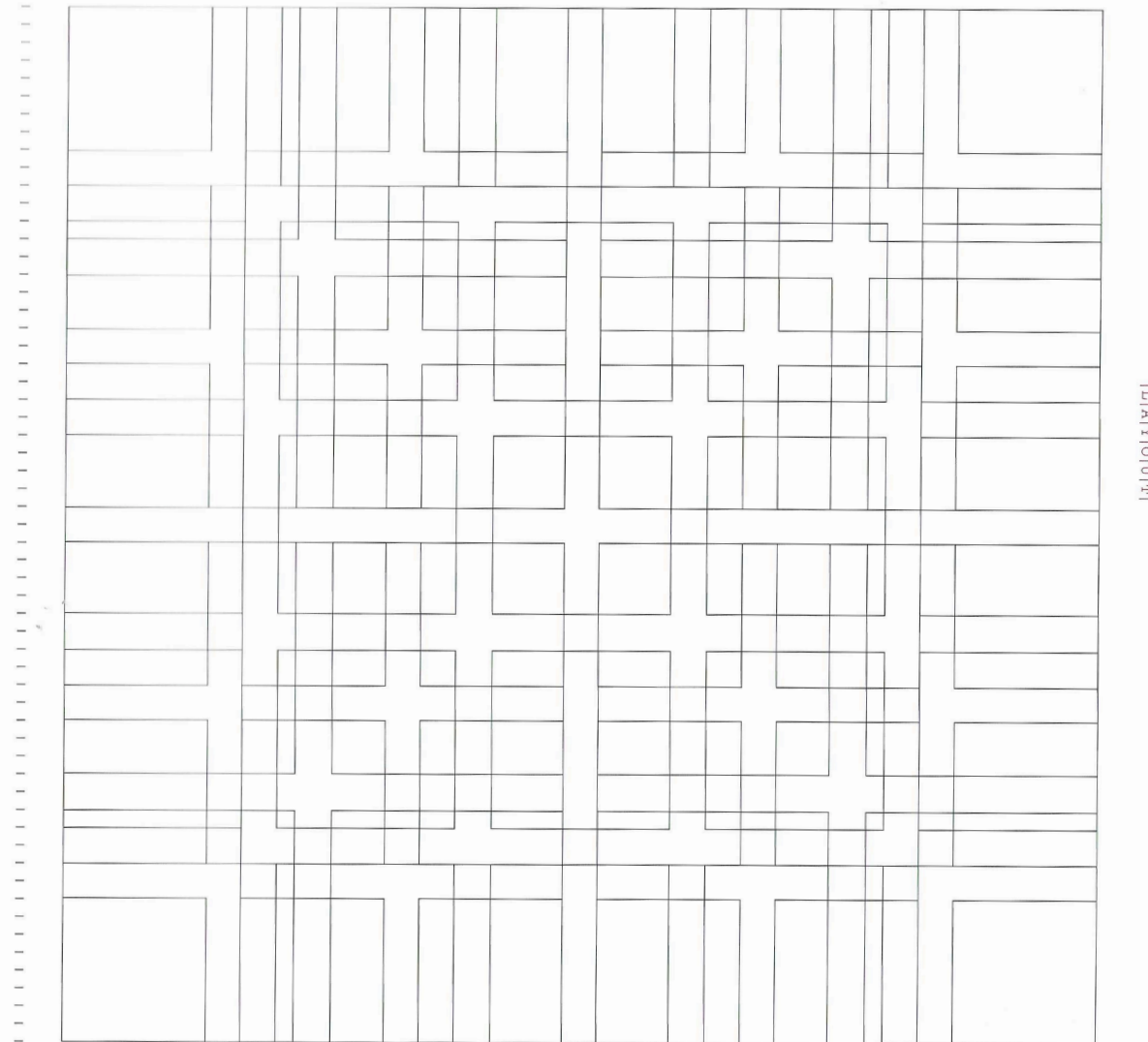
Modular Grid

A **modular grid** has horizontal rows and vertical columns. The modules govern the size, shape, and placement of text blocks and pictures. In the 1950s and '60s, Swiss graphic designers, including Gerstner, Ruder, and Müller-Brockmann, devised modular grid systems like those shown here.

The height of the module is determined by the measure of the text from baseline to baseline. This rectangle is rarely a perfect square. Designing such a grid requires careful planning. Implementing the design requires patience (and tolerance for rule-breaking when needed).



EMIL RUDER worked and taught in Switzerland in the 1950s and '60s. His classic textbook is simply named *Typography* (Arthur Niggli Verlag, 1967). Ruder's book uses a modular grid for its own construction. The layout shown here demonstrates a nine-square modular grid. Photograph: Dan Meyers.



KARL GERSTNER created this elaborate grid. It consists of six vertical columns and six horizontal modules, overlaid by grids of two, three, four, and six columns and rows. Vertically, the grid is governed by a 10-pt measure, which determines the spacing of type from baseline to baseline. Redrawn from *Designing Programmes* (Arthur Niggli Verlag, 1964).

COMPANHIA ULTRÁTRICOS 18 ANOS
120 MIN

BRASIL / SP



O HOMEM VINDO DE LUGAR NENHUM

EL HOMBRE VENIDO DE NINGUNA PARTE

QUANTO VOCÊ MUDARIA SE PUDESSE VIAJAR NO TEMPO? O QUE DESCOBRIRIA? SE SOMOS O ANÚMULO DE NOSSAS EXPERIÊNCIAS E RESPOSTAS NOS ACIDENTES, MOMENTOS TALVEZ TROUXESSE MAIS RACOS E MENOS REFORMULAÇÕES. AFINAL, AQUELE QUE VIAJA É, ANTES DE TUDO, ALGUÉM, E ESCOLHE ASSIM. AO EXPERIENCIAR OUTROS ACIDENTES, REFORMULA-SE A CONFIRMAÇÃO DE UM EU DISTINTO, IRRECONHECÍVEL, IMPROVÁVEL, POR VEZES INDESEJADO. VIAJAR NO TEMPO, PORTANTO, PODE SER TÃO ASSUSTADOR QUANTO MÁGICO. E SE SE PODE SABÊ-LO NO INSTANTE DO TRAJETO. BOM OU RUIM, A CERTeza É DE SEREM TODAS AS EXPERIÊNCIAS NOVIDADES A ESSE OUTRO EU. O MUNDO, ENTÃO SEGURO E CONHECIDA, REVELA-SE É DIFERENTE, OS SENTIMENTOS REASURGIRÃO COMO NA PRIMEIRA VEZ. AMAR, MORRER, EXISTIR, TENER, DIZER, TANTO FAZ. O NOVO EU SE COLOCA NO ESTADO PURO DE SUA SOLIDÃO, E É ESSA CONDIÇÃO QUE LHE DETERMINA A AUTENTICAÇÃO DE UMA PRESENÇA POÉTICA NO TRAJETO. AO DEIXAR DE SER COMPREENDIDO POR SI MESMO, DESCONHECE-SE IGUALMENTE O MALA BANAL DO OUTRO TAMBÉM. A VIDA, POR FIM, TORNA-SE A IMENSA AVENTURA DO DESCOBRIMENTO EM TEMPO REAL. HAVENDO CONSCIÊNCIA, O DESTINO PODE SER A FATALIDADE DAS ESCOLHAS IGUAIS. O HOMEM PROTEGE-SE DO

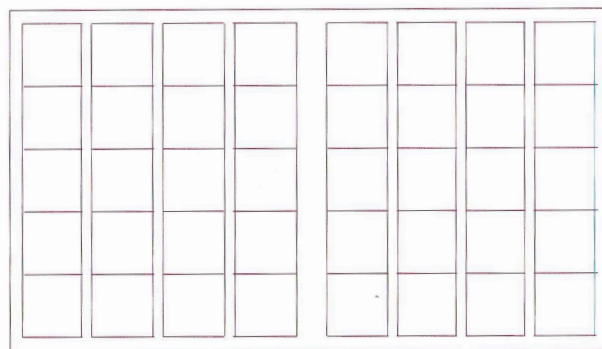
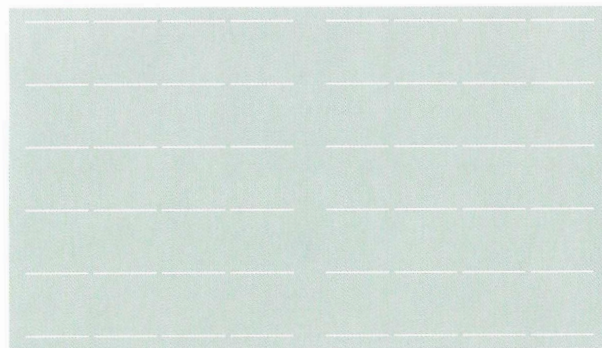
NOVO E DE SI MESMO NA LUTA POR MANTER AQUELO QUE INCONSCIENTEMENTE CONFIGURA SUA ESSENCIA. OUTRO OU NÃO, É DELE O AGRER E A LETURA. ENTÃO CONDIÇÃO A SER DE MESMO. VIVER TEMPOS DISTINTOS, PASSAR PELAS ÉPOCAS, COEXISTIR EM CORPO E CONSCIÊNCIA, SÃO ATRIBUIÇÕES POSSÍVEIS À FÍSICA QUANTICA.

TITUS, VOLUI ENUSANDITTI ATION NI LI TUPARCH LITENS ACCEPTAE VOLUPTOR SEQUIA DEMODI AUT APICTEMQUATE SUIITR MO DELID ES DECHIRANT, SUIIT LIQUI QUIAE. OPTAT IN NECAE POREPE QUI NET AUT QUAE NIENDEM NIILICIENTI ULLA LIASIT ERVET, ESUT, QUO ESUT QUAM, OFFITE MODIPSE.

ITA COMIAT, IUM ESSE NOMPORIO. CINI, ESVEPEP TANTIA ESTRUM, SI DOLUPTIATUR? QUI DIA EPILGNUM DI ET, ODIONE QUATONQUIA TENI FAGE, PIAT IN NECAE POREPE QUI NET AUT QUAE NIENDEM NIILICIENTI ULLA LIASIT ERVET, ESUT, QUO ESUT QUAM, OFFITE MODIPSE. ITA COMIAT, IUM ESSE NOMPORIO. CINI, ESVEPEP TANTIA ESTRUM, SI DOLUPTIATUR?

NOVIDADES A ESSE OUTRO EU. O MUNDO, ENTÃO SEGURO E CONHECIDA, REVELA-SE É DIFERENTE, OS SENTIMENTOS REASURGIRÃO COMO NA PRIMEIRA VEZ. AMAR, MORRER, EXISTIR, TENER, DIZER, TANTO FAZ. O NOVO EU SE COLOCA NO ESTADO PURO DE SUA SOLIDÃO, E É ESSA CONDIÇÃO QUE LHE DETERMINA A AUTENTICAÇÃO DE UMA PRESENÇA POÉTICA NO TRAJETO. AO DEIXAR DE SER COMPREENDIDO POR SI MESMO, VIDA, POR FIM, TORNA-SE A IMENSA AVENTURA DO DESCOBRIMENTO EM TEMPO REAL. HAVENDO CONSCIÊNCIA, O DESTINO PODE SER A FATALIDADE DAS ESCOLHAS IGUAIS. O HOMEM PROTEGE-SE DO NOVO E DE SI MESMO NA LUTA POR MANTER AQUELO QUE INCONSCIENTEMENTE CONFIGURA SUA ESSENCIA. OUTRO OU NÃO, É DELE O AGRER E A LETURA. ENTÃO CONDIÇÃO A SER DE MESMO. VIVER TEMPOS DISTINTOS, PASSAR PELAS ÉPOCAS, COEXISTIR EM CORPO E CONSCIÊNCIA, SÃO ATRIBUIÇÕES POSSÍVEIS À FÍSICA QUANTICA.

ATA VOLUPTAT VOLUNTARIUM VOLUPTI- TEN QUE AUTE ENIBIT APERTUR ERIC- TIONEM MAIUSI SENEQUI LIIT AUT ENDEI ET IAN, OULIA COIQA CUA NIU EIC TEMPORITA VIASE ENIPISA



FOUR-COLUMN MODULAR GRIDS | The publication above, designed by Elaine Ramos, celebrates Mirada, a theater festival in Brazil (2016). Ramos created a modular grid with thin vertical columns segmented by horizontal rules. These horizontal divisions appear as an abstract pattern of white lines on the publication's endpapers. The white lines come to the surface as needed, emphasizing headlines and defining subsections.

Ramos explored a similar technique in her book series for musician Ruy Castro (opposite). Here, centered and justified lines of type in diverse sizes recall letterpress event posters. The horizontal rules establish a regular beat. Letra e Música (2013).

64
PEQUENOS ENSAIOS SOBRE
MÚSICA POPULAR

RUY CASTRO

A CANÇÃO ETERNA

64
PEQUENOS ENSAIOS SOBRE
LITERATURA E JORNALISMO

RUY CASTRO

A PALAVRA MÁGICA

72/73 APAGANDO O YOLANDA	74/75 SAMBÂNDRADE	76/77 MOMO VS. CONGO	78/79 DILEMAS DE 1940	104/105 UM PAR DE CHINELOS	106/107 A ANTIGA NAMORADA	108/109 LEITORA Nº.1	110/111 RECADO EM PROSA
88/81 TRIÂNGULO DA ALEGRIA			82/85 DE TODOS OS TEMPOS	112/113 TÚMULO DO SAMBA			114/115 QUANDO O DIA CHEGOU
84/85 HUMOR DE BILLY			86/87 BELEZAS EM RESERVA	116/117 PAPO COM A ESTÁTUA			118/119 CANTORAS QUE CANTAVAM
88/89 BELLINI E A MENINA			90/91 O PRIMEIRO JOBIM	120/121 MÚSICA PARA DERRETER			122/123 UM BEIJO É SEMPRE UM BEIJO
92/95 MENOS UM			94/95 PEQUENAS FARSAS	124/125 O FIO DE BIGODE			126/127 NASCIDO PRONTO
96/97 PRIMEIROS 100 ANOS	98/99 PUNK DE MACAQUINHO	100/101 GATO QUE NARCE EM FORNO	102/103 A CRUEL RESSURREIÇÃO	128/129 HERÓI EM SURDINA	130/131 NO TERRAÇO COM SARITA	132/133 INFLUÊNCIA DO JAZZ	134/135 A VOZ COMO EXTENSÃO DO CORPO

A CANÇÃO ETERNA

Baseline Grid

The headline and body text above share a baseline, but this caption goes its own way. Only the first line of the caption aligns with the baseline of the body text.

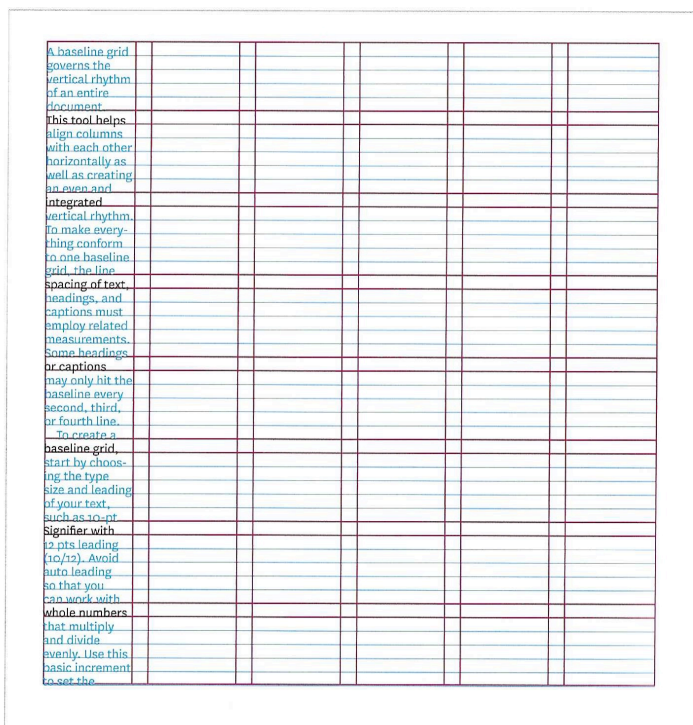
A **baseline grid** governs the vertical rhythm of an entire document. Baseline grids help align columns and text blocks horizontally, which is useful for multicolumn publications. To make the different parts of a hierarchy conform to the baseline grid, the body text, headings, and captions must use related line spacing.

To create a baseline grid, choose the type size and leading of your text, such as 10-pt Signifier with 12 pts leading (10/12). Avoid auto-leading so that you can work with whole numbers that divide evenly. Use this increment to set the baseline grid in your document preferences.

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. Some headings or captions may hit the grid every third or fourth line. In CSS, choose similar increments for line-height to approximate the unity of a baseline grid.

HORIZONTAL UNITS

To create rows for a modular grid, count how many lines fit in a full column of text. Choose a number that divides evenly into the line count. A column with forty-two lines of text divides neatly into seven rows with six lines each. Reserve one line in each group for the gutter (with no gutter after the last line). Adjust the top and/or bottom margins to absorb leftovers.



the canary in the coal mine

27/24

A BIRD IN THE HAND IS WORTH TWO IN THE BUSH | A FOX IN A HENHOUSE IS A KID IN A CANDY STORE

11/12

Baselines provide a plane of rest and stability for Latin letterforms.

15/18

Designers who worship the supremacy of the baseline grid derive comfort from knowing that a unified mathematical order has locked every element in place. Baseline grids require the line height or leading of every paragraph to use numbers with common denominators.

Skeptics doubt whether designers or readers reap much benefit from the restrictions dictated by baseline grids. Some lines may look too widely spaced, while other lines might feel too close together. Some text blocks will only “catch up” after a few lines.¹

12/12

10/12

1. A fly in the soup, a bull in the china shop, and a cat on a hot tin roof

7/8

RICOLETA | Jorge Cisterna

MEASURE FOR MEASURE | This layout uses a baseline grid of 12, established by the body text (9/12). The largest heading meets the baseline every third line. The microcopy (7/8) lands on the baseline every fourth line. The sidebar is set 12/12, which is very tight, but it always matches its neighbor.

As an alternative to the strict baseline grid, align the first line of two columns and let the rest fall organically. This allows you to craft each heading style to its best advantage. This approach was used to design this book.

Responsive Layouts

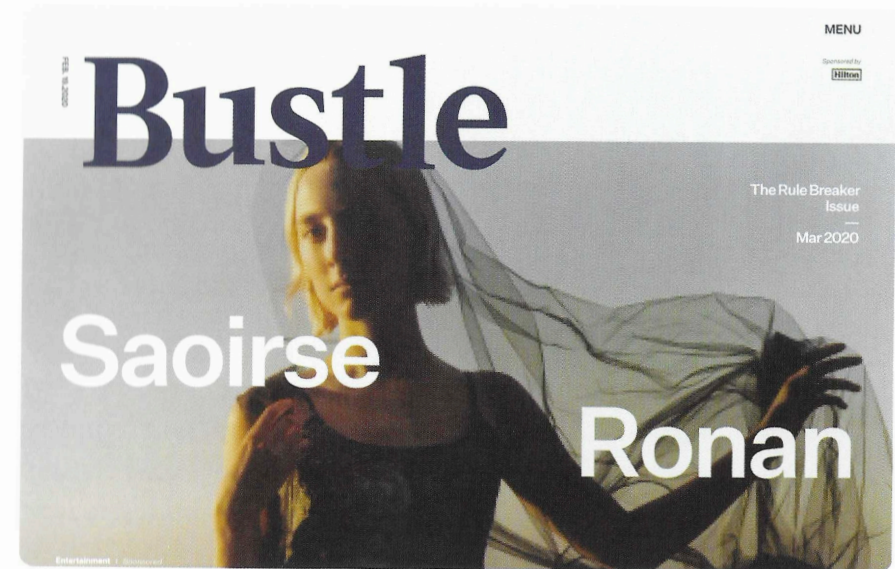
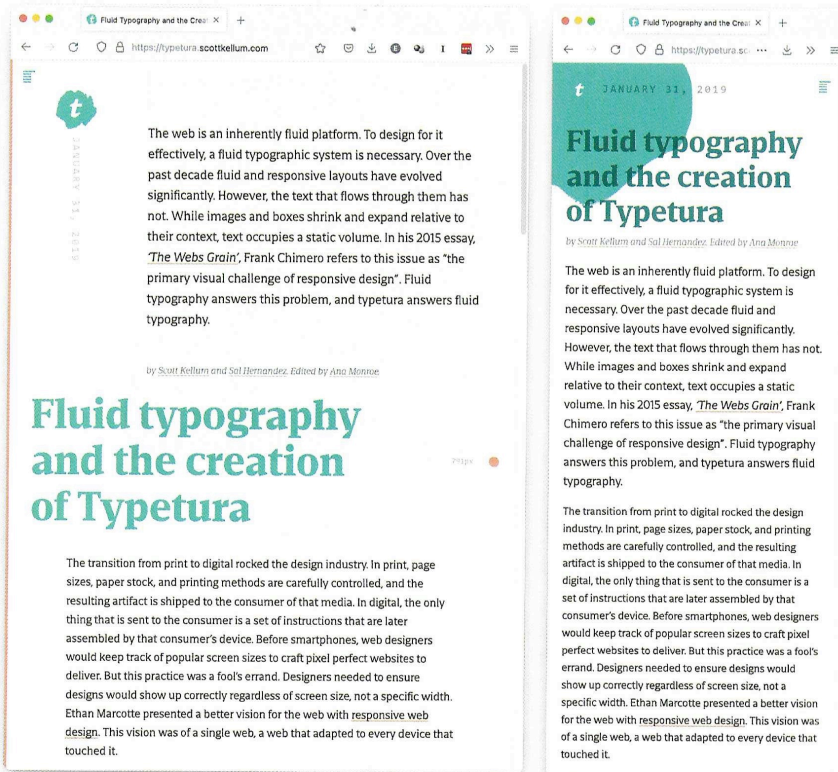
+ Scott Kellum, “Intrinsic Typography Is the Future of Styling Text on the Web,” *CSS-Tricks*, css-tricks.com/intrinsic-typography-is-the-future-of-styling-text-on-the-web/, April 20, 2021; “Transcript: Intrinsic Web Design with Jen Simmons,” May 2, 2018, Zeldman.com, www.zeldman.com/2018/05/02/transcript-intrinsic-web-design-with-jen-simmons-the-big-web-show/.

Digital content lives on desktops, phones, tablets, watches, and more. **Responsive layouts** react to the **viewport** (available screen space). **Media queries** track the size of the viewport or the size of individual components and trigger changes to the layout.

In one approach to responsive design, different layout styles kick in when the width of the viewport passes a given size threshold. More dynamic solutions (known as **intrinsic web design** or **fluid typography**) allow typographic settings to change gradually as the user drags a screen into a taller or wider shape. This approach helps retain proportions and avoid nasty transitions between viewport sizes. As a viewport or container changes size, features such as type size, optical type styles, variable type settings, line-height, and color can all change.⁺

FLUID TYPOGRAPHY | In this web page designed by Scott Kellum, the elements change size and position when users adjust the window or switch devices. The headline gets darker in the narrow layout to remain legible on top of the enlarged logo. This design demonstrates Typetura, a tool for designing fluid web typography with CSS, created by Scott Kellum, 2018.

FOREDAY | *Dino dos Santos, Pedro Leal, 2018*
CONSOLAS | *Luc(as) de Groot, 2002*



DESKTOP, TABLET, PHONE | The layouts and typography of this digital magazine change across viewport sizes. *Bustle* (2022), designed by Code and Theory/Bustle Digital Group.

Serial Design

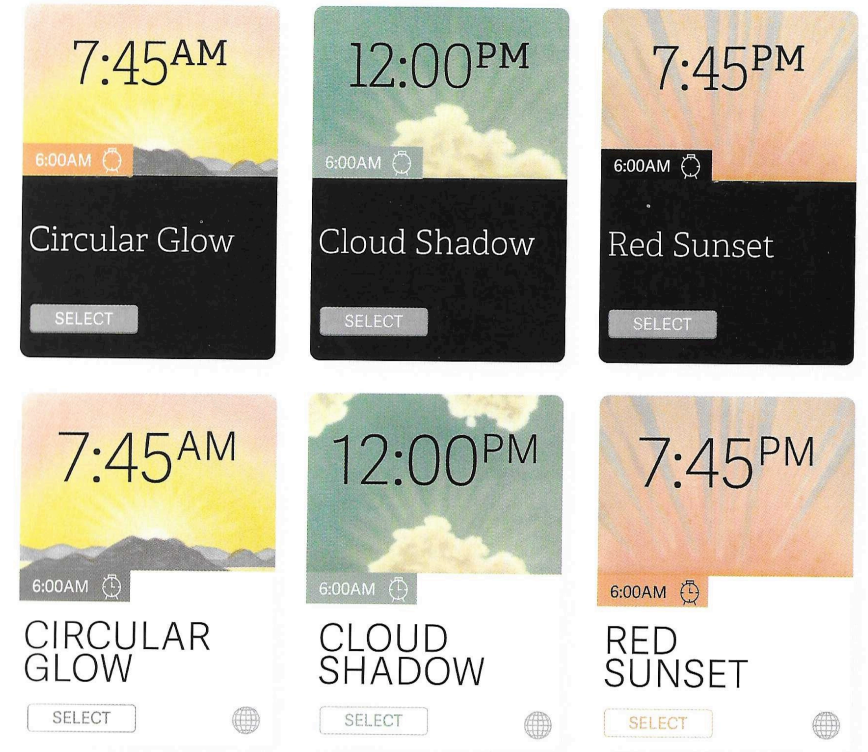
Serial design is the process of applying typographic hierarchies across multiple pages, publications, posters, media posts, or interface components. Consistent typography unifies the identity of a brand or the voice of an author or organization. If the system is flexible and robust, each item in the series can stand out. Serial design approaches are used in web design, publication design, signage, packaging, and more.

Websites and digital products are built from modular components. Each component contains the DNA of the overall system. For example, **UI cards** appear in product catalogs, event listings, and recipe platforms. Following a consistent template, the layout and typography of each card help users find content and make selections. UI cards can be rearranged and resized in response to different viewports (such as desktop or mobile screens) or different content (such as longer or shorter entries). A card design can become a building block or prototype applied to larger projects.

PIET ZWART designed this series of advertisements in the 1920s. He used the basic elements of letterpress to construct unusual letterforms and dynamic compositions. Zwart created dozens of advertisements and product catalogs for NKf, a manufacturer of metal cables. Each one is unique yet expresses a common brand identity. Reproduced with kind permission, Letterform Archive. © 2023 Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam.



THEME AND VARIATION
Designers develop multiple ideas for the look and feel of the product and brand. These designs for interface cards include dark and light themes.



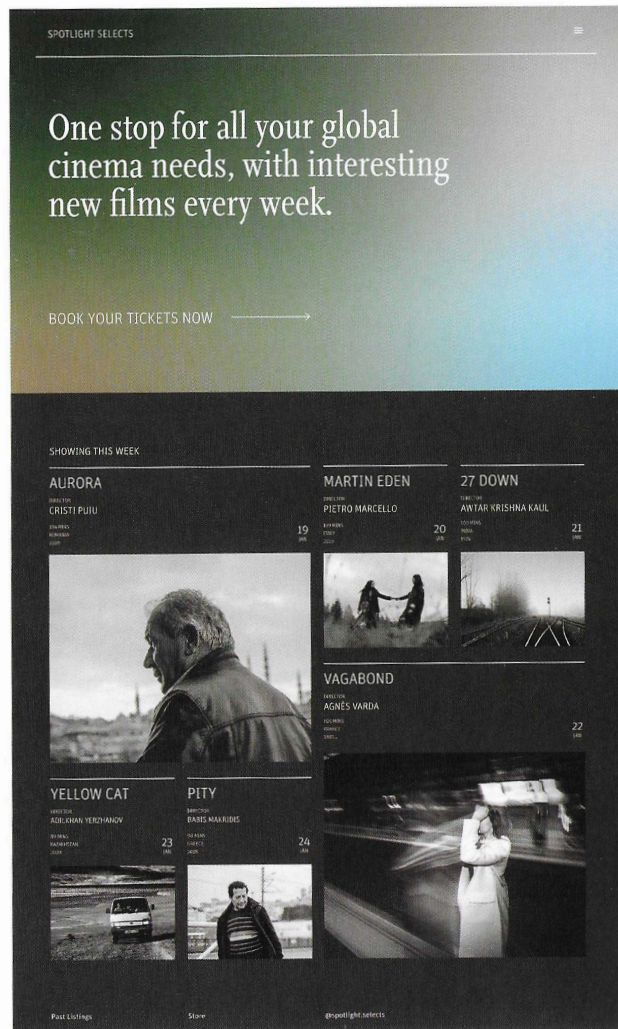
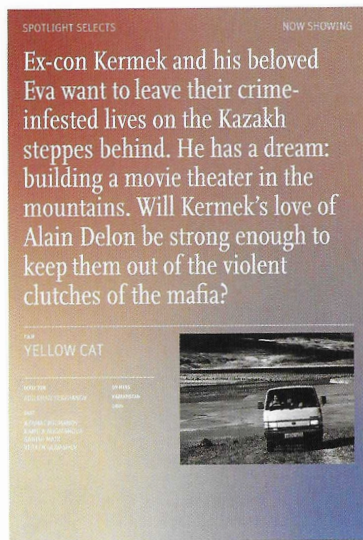
FROM CELL TO ORGANISM
A type system built around just one type family can be surprisingly rich. This website for the Chicago Architecture Biennial (2019) documents dozens of projects and events. The DNA of the visual identity is contained in the event boxes, which consist of distinctive borders and an array of type styles and sizes. Designed by GrayBits LLC.



exercise
Extended Series

ADVANCED

Brand identities, websites, publications, and ad campaigns are examples of serial design. These large-scale endeavors display varied content with a unified voice. In a website, a single chunk of content may appear in multiple formats and viewports. To create your own serial design system, collect content for a set of posters or social media posts. Use this typographic system as the DNA for a website or publication. This project explores hierarchy, grids, grouping, responsive design, and other design concepts.



PRATEEK BISHT
Poster and website

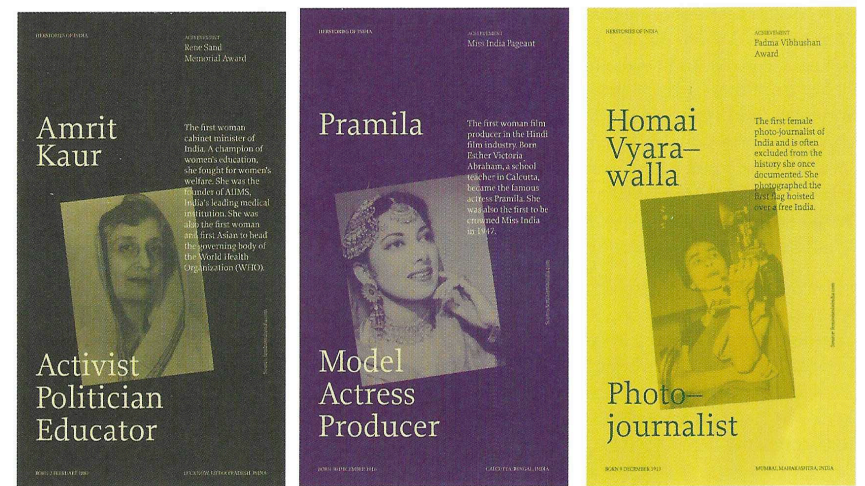
1. COLLECT CONTENT

First, gather content related to any compelling subject, such as films, pets, cheese, or notable biographies. Organize your data in a table. Include a range of shorter and longer texts. Short texts provide “crunchy bits” that will bring texture and detail to your project.

SIGNATURE: Herstories of India					
FORMAT: Subway-railway station Advertisement / Subway Billboard / Stamp					
			DETAILS		
Name	Fact	Area of Work	DOB	Achievements / Awards	Area of Birth
Bina Das	Bina Das, in 1932, attempted to assassinate Stanley Jackson, the Governor of Bengal. After her failed attempt, at 21 years old, was sentenced to nine years. After her release, she diligently for the country.	Independence of India / Indian revolutionary and Nationalist	24 August 1911	Padma Shri award in 1980 for her "Social Work".	Krishnanagar, Bengal Province, British India
Amrit Kaur	Amrit Kaur is the first woman cabinet minister of India. A champion of women's education fought for women's welfare. She was the founder of AIIMS, India's leading medical institution. She was also the first woman and first	Indian activist and politician, Education	2 February 1887	Rene Sand Memorial Award	Ludhnow, North-West Provinces, British India (present-day Uttar Pradesh, India)

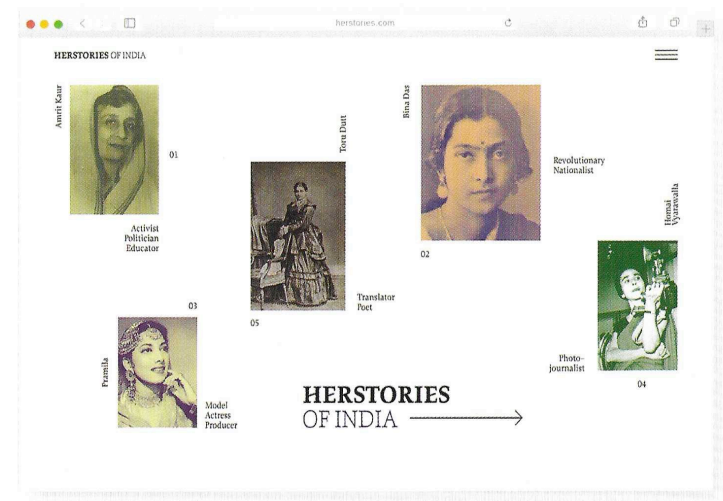
2. DESIGN A SERIES

Next, use your structured collection of content to design a series of posters or social media posts. Each item in the series should be distinctive yet connected to the larger group.



3. EXPAND THE SERIES

When you are pleased with your initial series, expand the visual language to create a website or publication with multiple parts.



DRISHTI KHOKHAR
Posters and website