Swiss Graphic Style
International Graphic Style
Grid Systems
Grotesk Fonts
Os anos 1920 – 1930

Os pioneiros:

Jan Tschichold,

Herbert Bayer

Piet Zwart,

Ballmer, etc.
Grelhas / layouts

Piet Zwart, 1938
Grelhas / layouts

Theo Ballmer, 1928
Jan Tschichold,
1930
Jan Tschichold, 1930
Grelhas / layouts

Jan Tschichold, 1937
Grelhas / layouts

Jan Tschichold, 1930
Grelhas / layouts

Jan Tschichold, 1930
Escola Suíça, pós-guerra

globalismo
internacional
neutral
não regional
não nacional
Lufthansa
BMW
Farmaceuticos
Bancos
As fontes grotescas

Akzidenz-Grotesk (1900)

Helvetica / Univers / Frutiger (50-60)
akzidenz
Alemanha, 1900

www.tipografos.net/tipos/
helvetica
Max Miediger, Suiça, 1956–1960

www.tipografos.net/tipos/helvetica
logo da AIGA, fonte Helvetica
SLIP SPATZ

Chaque jour une allure de vacances
Metro NY, fonte Helvetica
This is the BREAKOUT® of the future! Your space shuttle has come up against a mysterious force field dead ahead. Will you turn back, or blast forward and try to smash your way through the many colored layers? Eight exciting new game sounds are programmed into SUPER BREAKOUT to make it even more super to play.

Nine games, including versions for children
One to two players
CX2608
A batalha final
O monstro que destruiu Tóquio (muitas vezes) e Nova Iorque (algumas) vai reformar-se. Godzilla foi criado há 50 anos. Uma versão restaurada do filme de 1954 está a ser exibida nos EUA; em Dezembro, estreia-se no Japão o 28º e último capítulo "oficial" da saga de Godzilla. Será o "requiem" de um ícone da era atômica.
univers

Autor: o suíço Adrian Frutiger, França, 1950/1951 até 1956

www.tipografos.net/tipos/univers
frutiger

www.tipografos.net/tipos/frutiger
Sistemas de grelhas
A Escola Suíça insistiu no uso sistemático de grelhas modulares. Analisando cartazes suíços, a maioria das grelhas subjacentes à concepção desses posters apresenta-se paralela e perpendicular à página, mas por vezes são construídas a 45, 30 ou 60 graus — veja o exemplo.

As características das grelhas suíças incluem, para além das simples organizações modulares, relações geométricas. As grelhas foram «vendidas» como uma garantia de objectividade e neutralidade — qualidades consideradas essenciais para um bom design gráfico, nas décadas de 1960 e 1970.
Josef Müller-Brockmann

O papa dos «Rastersysteme»

Paul Rand pointing, Josef Müller-Brockmann holding photograph, IBM design seminar.
Josef Müller-Brockmann
Pioneer of Swiss Graphic Design

J. Müller-Brockmann
Gestaltungsprobleme des Grafikers
The Graphic Artist and his Design Problems
Les problèmes d’un artiste graphique
Exemplos de grelhas

J.M. Brockmann,
fonte Helvetica
Exemplos de grelhas

J.M. Brockmann,
fonte Helvetica
Die Neue Gesellschaft

Juli 1974
21. Jahrgang

Thema:
Wirtschaftspolitik

Herbert Wehner:
Zuverlässigkeitsprüfungen für die SPD

Helmut Schmidt:
Zur aktuellen ökonomischen Problematik

Marie Schlei:
Sieg der Vernunft?
Zur Reform des § 218

Jean Monnet:
Die europäische Aufgabe

Imanuel Geiss:
Umsturz in Portugal
Die Neue Gesellschaft 8
August 1974
21. Jahrgang

Walter Arendt:
Hoher Beschäftigungsgrad bleibt das Ziel

Uwe Holtz:
Rohstoffe und Entwicklung

Helmut Rohde:
Perspektiven der Bildungspolitik

Rudolf Scharping:
Jungsozialisten und Schülerarbeit — tatsächlich etwas Neues?

Volker Jung:
Erweiterung des Europäischen Gewerkschaftsbundes

Alfred Kantorowicz:
Wo Menschen hungern gibt es keine Freiheit
Since 1977 the designs of all new brochures have been based on the “Unigrid System” created by designer Massimo Vignelli in collaboration with Harpers Ferry Center’s design staff. A modular grid system for layout of text and graphics, black bands at the top and bottom of the brochures, and a standardized typeface are the defining features of the Unigrid system. Standard map formats complete the presentation, helping to establish a uniform identity for National Park Service brochures.
Today, the official park brochures are known for their reliability, thoroughness, visual appeal, and standard design elements that contribute to the National Park Service graphic identity. 

As park visitation increases and personal services decrease, the onsite portability of publications gives them a significant role in providing visitors with interpretive, logistical, and safety information. Publications are also the one interpretive medium visitors can take with them as a souvenir and handy home reference.
National Park Service, USA. Unigrid System
National Park Service, USA. Unigrid System
National Park Service, USA. Unigrid System

Part 1

The Lure of the West
The Artists

They came with the same sense of adventure and curiosity that motivated the scientists and engineers, and they faced the same heat, cold, wind, rain, and dust. Some were self-taught, some were trained in the best European tradition, and, while what they recorded was influenced by individual psychological, social, and aesthetic values, all strove to document as accurately as possible the new land and people they encountered.

Their numbers were legion, and only a few can be mentioned here. Two Philadelphians, Samuel Seymour and Titian Ramsay Peale (son of Charles), were the first of many artists to accompany an official U.S. Government exploring expedition. Joining Stephen Long on his trek to the Rockies in 1820, they provided the first views of the Indians, animals, and geography of that region. Another Pennsylvanian, George Catlin, made several journeys up the Missouri River in the 1830s intent on studying and painting the Plains Indians before white influence changed them forever. Swiss artist Karl Bodmer, who traveled the Missouri in 1833-34 with his patron Prince Maximilian, painted some of the same Indians as Catlin, but with more precision. He also created a number of Upper Missouri landscapes that are still unrivaled in many respects.

In 1837 Baltimore artist Alfred Jacob Miller, the first artist to travel the Oregon Trail, chronicled the dying world of the mountain man. Six years later, John James Audubon spent 8 months painting animals along the Missouri River for his "Quadrupeds of North America" series. Canadian artist Paul Kane, deeply affected by Catlin's Indian gallery, journeyed beyond the Rocky Mountains in 1840-46 and filled his sketchbooks with notes and drawings of Indians, fur posts, and Northwest landscapes. And far down in the Southwest, topographical artist Seth Eastman sketched the Texas countryside and its architecture while Richard Kern, one of those brothers to serve as artist on various expeditions, made a significant contribution to scientific knowledge with his drawings of the Navajo stronghold in Canyon de Chelly.

Throughout the 1840s and 1850s artists such as the Kern brothers, John Mix Stanley, Gustave Souc; John J. Young, F. W. Edgerton, H. B. Molthausen, Charles Coppell, and Albert Bierstadt, among others, accompanied and helped to document the various exploring expeditions and railroad surveys conducted by the U.S. Army's Corps of Topographical Engineers. When the great geological surveys of King, Hayden, Wheeler, and Powell took the field in the late 1860s and 1870s, several distinguished landscape painters, including John Henry Hill, Sanford Robinson Gifford, and Thomas Moran, occasionally went along as guest artists. Though they had no official duties, because they had the picturesque record of the surveys was maintained by photographers, these artists were looked upon as effective publicists of what the Rocky Mountain News called "the most remarkable scenery."

Photographic documentation of western exploring expeditions began on a broad scale with the great post-Civil War surveys of Clarence King, Ferdinand V. Hayden, George M. Wheeler, and John Wesley Powell. Leaders of earlier expeditions, notably John Frémont, Isaac I. Stevens, Lt. Joseph C. Ives, and Lt. James H. Simpson, made attempts to create a photographic record of their work, but the process was too slow and in other ways inadequate that little was accomplished. Simpson was as disappointed in the results of his efforts that he finally concluded that "the camera is not adapted to explorations in the field, and a good artist, who can sketch rapidly and accurately, is much to be preferred." It took the development of the collodion wet plate process and the portable, if cumbersome, view-type camera on the eve of the Civil War to finally make expeditionary photography feasible.

King, Hayden, Wheeler, and Powell were all strong advocates of photography, not only as a means of documenting their work but also as a form of publicity to help convince a sometimes reluctant Congress to continue appropriations. For this reason, they insisted on and obtained the services of some of the best landscape photographers in the country. The record they produced, ranging from mountains, deserts, canyons, rivers, lakes, and waterfalls to the great geysers of Yellowstone, not only served to supplement the final reports of the surveys but told the story to thousands of people who might never read it.

One of the most popular types of photographs during this period, and one that survey photographers produced in great numbers, was the surveyograph, which, when viewed through the hand-held stereoscope, created a three-dimensional image. For many it was the next best thing to being there. The surveyograph at left was made by Timothy O'Sullivan at the start of the 1871 Wheeler expedition up the Colorado River.

The surveyograph and equipment shown at left are typical of those used by survey photographers. They would also have used a portable dark room tent (either walk-in or improvised, sometimes an enclosure built from a wagon equipped for sensitizing and processing their photographic plates.)
Nez Perce

Touring Nez Perce Country

National Park Service, USA.

Unigrid System
Mesa Verde

The World of the Mesa Verde People

Land of Great Extremes

Desert Adaptations: To Survive and Thrive

Landscape Contrasts Create More Niches for Life
Ocean in view! O! the joy.

When Capt. William Clark wrote these words in his journal on November 7, 1805, he was not standing at the Pacific Ocean but the Columbia River estuary. It would be another couple of weeks before he or Capt. Meriwether Lewis would stand at what they had been so long anxious to see. By then they had traveled more than 4,000 miles across the North American continent with a contingent of 31 explorers, mostly U.S. Army enlisted men, known as the Corps of Discovery.

The expedition was President Thomas Jefferson’s idea. He had for years been fascinated by the vast and virtually unknown territory west of the Mississippi River, and in June 1803 he announced plans to send an exploratory party overland to the Pacific. He had chosen Lewis to head it, and Lewis selected Clark, his friend and former commanding officer, to share the responsibilities. They were to explore the Missouri River to its source, then establish the most direct water route to the Pacific, making scientific and geographic observations along the way. They were also to learn what they could of Indian tribes they encountered and impress them with the technology and authority of the United States.

The explorers started up the Missouri River from near St. Louis on May 14, 1804. After a tedious journey of five months, they wintered at Fort Mandan, which they built near the Mandan Indian villages 1,500 miles up the Missouri. Here they acquired the interpreting services of Toussaint Charbonneau, a French-Canadian trader, and his young Shoshone wife, Sacagawea, accompanied by their infant son, Jean Baptiste.

In April 1805 the Corps of Discovery left Fort Mandan and followed the Missouri and its upper branches into an unknown world. Along the Lemhi River, in what is now Idaho, Sacagawea’s people provided horses and a guide for the grueling trip over the Continental Divide. In November 1805, after some 600 miles of water travel down the Clearwater, Snake, and Columbia rivers, they finally sighted the Pacific.

Within 10 days of arriving on the coast, Lewis and Clark decided to leave their storm-bound camp on the north shore and cross the river, where elk were reported to be plentiful. Lewis, with a small party, scouted ahead and found a “most eligible” site for winter quarters. On December 10, 1805, the men began to build a fort about two miles up the Netul River (now Lewis and Clark River). By Christmas Day they were under shelter. They named the fort for the friendly local Indian tribe, the Clatsop. It would be their home for the next three months.
Glaciers Advance, Glaciers Retreat

Until 10,000 years ago, continental-scale ice sheets came and went many times for seven million years. During this Great Ice Age these ice sheets would reach as far south as the upper Midwest of the United States.

Glacier Bay today is the product of the Little Ice Age, a geologically recent glacial advance in northern regions. The Little Ice Age reached its maximum extent about 1750.

Some glaciers are retreating here, others are advancing—unlike in some mountains in the contiguous United States where glaciers may soon be a thing of the past.

At Glacier Bay you can witness geologic processes and change usually barely noticed in the span of a human life. Compare this diagram with the 1680 Huna Tlingit scene on the other side. There was no Glacier Bay then, only a broad valley with a glacier moving down it.

The Little Ice Age came and went quickly by geologic measures. By 1750 the glacier reached its maximum, jutting into Icy Strait. But when Capt. George Vancouver sailed here 45 years later, the glacier had melted back five miles into Glacier Bay—which it had gouged out.

When conservationist John Muir traveled here in 1879 the glacier had retreated 40 more miles up the bay since Vancouver’s visit. A renowned author, Muir captured the popular imagination about Alaska, attracting tourists to Glacier Bay. Like most people today, they came by ship.

Today you must travel 65 miles up the bay to view tidewater glaciers—a far cry from the glacier’s 1750 maximum shown at left. Polar regions respond to changes in climate at faster rates than temperate and equatorial regions do. How will Glacier Bay change in your lifetime?
Vignelli’s Unigrid

National Park Service, USA.

Unigrid System
How to use the new standard NPS typefaces

Typography is fundamental to graphic design standards. Using consistent typefaces ensures that the public will readily recognize National Park Service products. The Unigrid publication system introduced in the 1970s provides a solid foundation for extending consistent typographic standards to other NPS products.

The new NPS graphic design standards introduce two typefaces for all NPS graphics: the serif face, NPS Rawlinson, and a complementary sans-serif face, Frutiger. NPS Rawlinson was designed specifically for the National Park Service. Its full range of weights, italics, and condensed versions makes it suitable for applications ranging from signs and exhibits to publications and maps.

New NPS sign standards feature NPS Roadway, a variation of NPS Rawlinson optimized for reading at a distance.

Frutiger replaces the type family (Helvetica) previously used in many NPS applications. Its open letter forms make it more readable on signs and maps. Its clean, modern forms complement NPS Rawlinson.

Using NPS Rawlinson

- Use NPS Rawlinson for titles and subtitles. Its custom qualities are well-suited to NPS products and enhance the NPS graphic design standards.
- Use NPS Rawlinson for lengthy text settings. Serif typefaces are generally easier to read in long bodies of text.
- Do not use Rawlinson for identity-related titles such as park names or agency and departmental identification. Identity-related typography should be set in Frutiger Bold.
- Do not use Rawlinson at very small sizes in complicated applications such as maps and diagram labels.

Using Frutiger

- Frutiger should be used for all identity-related information such as park names and agency and departmental titles, especially when used in the black band.
- Frutiger should be used for short typographic elements, such as captions and sidebars. It may be used in longer text settings, but careful consideration should be given to ensure legibility.
- Frutiger should be used when very small sizes are required in complicated applications such as maps and diagram labels.

Selected versions of the NPS Rawlinson typeface:

- NPS Rawlinson
  ABCDEFGHIJKLMNOPQRSTUVWXYZ
  abcdefghijklmnopqrstuvwxyz
  0123456789 0123456789

- NPS Rawlinson Bold
  ABCDEFGHIJKLMNOPQRSTUVWXYZ
  abcdefghijklmnopqrstuvwxyz
  0123456789 0123456789

Selected versions of the Frutiger typeface:

- Frutiger Roman
  ABCDEFGHIJKLMNOPQRSTUVWXYZ
  abcdefghijklmnopqrstuvwxyz
  0123456789

- Frutiger Bold
  ABCDEFGHIJKLMNOPQRSTUVWXYZ
  abcdefghijklmnopqrstuvwxyz
  0123456789
### Some basic guidelines to typesetting

| Text line style | Type that is set flush left distributes excess space at the end of the lines, resulting in an irregular pattern that enhances ease in reading. Type set justified, centered, or flush right may be more difficult to read. Type that is set flush left distributes excess space at the end of the lines, resulting in an irregular pattern that enhances ease in reading. Type set justified, centered, or flush right may be more difficult to read. |
|-----------------|---------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| Flush left, ragged right text settings are recommended for most all NPS materials. With a flush left, ragged right setting, normal word spacing is ensured. | We read words by their shapes. The shapes of all-capital settings provide fewer shape clues than upper- and lower-case settings. Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read. Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read. |

<table>
<thead>
<tr>
<th>Upper and lower case</th>
<th>We read words by their shapes. The shapes of all-capital settings provide fewer shape clues than upper- and lower-case settings.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avoid the use of all capital letters. All-capital text settings may slow reading speed by as much as 13 percent and take up to 30 percent more space.</td>
<td>Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read. Tightly set lines tire the eyes and are more confusing to the reader.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Leading</th>
<th>Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leading is the amount of space between lines of type. Adding space between lines helps to improve legibility of smaller text sizes and longer line lengths. Typically 2 points of leading is appropriate for most text settings.</td>
<td>Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Line length</th>
<th>Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text lines that are too long inhibit readability. The total number of letters and spaces per line should be between 40 and 70. Lines that are too long often cause the same line to be read twice.</td>
<td>Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bolds and italics</th>
<th>The use of bold type in lengthy text settings should be avoided. Bold text takes up more room and often creates layout problems. Limited use of bold text is an effective means of providing emphasis.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bolds and italics should be used only to provide emphasis. Lengthy amounts of text in either style reduce legibility.</td>
<td>The use of italic type in lengthy text settings should be avoided. Italic text takes up less room than regular text, but often creates layout problems. Overuse of italic type is to be avoided.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraphs</th>
<th>Paragraph indentation should be used in long text settings to clearly indicate the beginning of a new paragraph. The amount of indentation usually equals the height of the type size. 8 pt. type is indented 8 pts., for example.</th>
</tr>
</thead>
<tbody>
<tr>
<td>For certain texts (brochures, bulletins, websites, etc.) paragraphs may be distinguished by skipping one line. For others (books and other lengthy text) indentations are more appropriate.</td>
<td>Use care when setting lengthy amounts of text over colored or tinted backgrounds. Generally, anything that reduces contrast reduces legibility. Also, body copy reversed out of black or a strong color may cause annoying visual “noise” that reduces legibility.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contrast</th>
<th>Use care when setting lengthy amounts of text over colored or tinted backgrounds. Generally, anything that reduces contrast reduces legibility. Also, body copy reversed out of black or a strong color may cause annoying visual “noise” that reduces legibility.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anything that reduces contrast reduces legibility. Text over a tint or color background will decrease legibility and should be used with discretion. Lengthy amounts of text reversed out of a black background can cause eye strain.</td>
<td>Use care when setting lengthy amounts of text over colored or tinted backgrounds. Generally, anything that reduces contrast reduces legibility. Also, body copy reversed out of black or a strong color may cause annoying visual “noise” that reduces legibility.</td>
</tr>
</tbody>
</table>

### Grid Systems / 49

**nps_type_standards.pdf:2**
For the design of a book the grid provides again structure and continuity from cover to cover. In a picture book, according to the content, the grid could have a number of columns and sub-columns to organize the information accordingly. In agreement with the content the size of the book will be the first thing to be determined. A book with square pictures will be square, a book with rectangular pictures will be rectangular or oblong, in accord with the most appropriate way to exhibit the material. The content determines the container - a basic truth also in book design. It is a good practice to relate the grid to the proportion of the majority of pictures, so that there will be the least need for cropping their images. Today photographers are more careful about the composition of their images, so the grid should be devised to take that in proper consideration. By structuring the grid accordingly the book will have a higher level of integrity than otherwise.

The illustrations provide several examples of grids for several kinds of books.
Sistemas de Grelha (como fazer)
A finalidade das grelhas

O layouter, o paginador, o designer gráfico, o fotógrafo, o projectista de exposições, usam grelhas. Grelhas são ferramentas para desenvolver soluções da disposição de conteúdos em duas ou três dimensões.

A divisão do espaço é o aspecto determinante para justificar a utilização de grelhas reguladoras das proporções e determinando as posições de todos os objectos gráficos.
The grid is a system for organizing elements on a page. Taking into account the nature of the content and size of the page, the area is divided up into (generally even) segments against which everything is aligned. Grids are especially useful in creating a consistent layout system for multi-page layouts like a book or Web site, but are also helpful in creating harmonious compositions for a single piece such as a poster.
Ordenamento do espaço

Ao ordenar as superfícies e espaços através das retículas de uma grelha, o designer gráfico vai dispor os seus textos, tabelas, fotografias, ilustrações e diagramas segundo critérios considerados «objectivos e funcionais».

Os elementos textuais e/ou pictóricos são apresentados em tamanhos pré-definidos pela grelha. O tamanho dos diversos elementos é determinado segundo a sua importância para o conjunto de temas apresentados.
Ordem racional

A incorporação de todos os elementos gráficos nas retículas de um sistema de grelhas põe em evidência um sentido de planificação, inteligibilidade e clareza, gerando a ideia de ordem racional no design.

Esta ordem aumentará a credibilidade da informação e despertará confiança — pelo menos, segundo os adeptos da utilização de grelhas.
Hierarquia de conteúdos

A informação hierarquisada com títulos, subtítulos, textos, ilustrações, imagens e legendas, todos eles dispostos na grelha de forma racional e metódica,

será não somente lida mais rápida e facilmente,

mas também melhor entendida e retida na memória.
Hierarquia de conteúdos
= arquitectura de informação

A informação precisa de uma estrutura gráfica, para a tornar inteligível ao leitor. Desde que existe comunicação gráfica, existe uma arquitectura de informação.

E escrever por linhas é uma das formas mais básicas para organizar informação textual.
Exemplos de grelhas simples, para cartazes
Exemplos de grelhas
Exemplos de grelhas

Josef Muller-Brockmann
Exemplos de grelhas

Josef Muller-Brockmann
Exemplos de grelhas

Josef Muller-Brockmann
Exemplos de grelhas

Josef Muller-Brockmann
Exemplos de grelhas

Josef Muller-Brockmann
Exemplos de grelhas

Como tudo na vida, também se pode exagerar a importância da grelha. Os suíços ultrapassaram os limites do bom senso criativo, para fazer dos «grid systems» uma autêntica religião do design.

Como as próprias fontes que usavam, que também eram construídas em sistemas de grelha, a obsessão pelos alinhamentos e pelos módulos abafava a criatividade na ânsia de modular e estruturar.

Josef Muller-Brockmann
Exemplos de grelhas
Exemplos de grelhas

Jogos Olimpicos
Munique 1972
Otl Aicher
Exemplos de grelhas

Jogos Olimpicos
Munique 1972
Otl Aicher
Exemplos de grelhas

Jogos Olimpicos
Munique 1972
Otl Aicher
Exemplos de grelhas

Otl Aicher

hfg
Exemplos de grelhas

Aeroporto
Munique
Otl Aicher
Como conceber uma grelha
Funcionalidade padrão

Um sistema de grelha deve ser a estrutura que permita o alinhamento e enquadramento de todos os elementos que façam parte de uma dada publicação: título, subtítulos, textos corridos, tabelas, imagens, etc. Basicamente servirá para estruturar o documento completo:

- a página inicial,
- os inícios dos capítulos/módulos,
- as páginas onde domina o texto,
- as páginas apenas preenchidas com imagens,
- as páginas de conteúdo misto.
Limites

Muitas vezes, a grelha atinge tal complexidade, que acaba por negar e contradizer a sua própria função.

Não são raros os exemplos em que se percebe que o uso das subdivisões presentes na grelha é tão subjectivo, que nos perguntamos porque é que o designer se deu a trabalho de usar as proporções ditas ideais para criar uma imensidade de compartimentos para a página.
Imagem de Antonio Carusone. Este designer nova-iorquino devotou um web-site ao culto da grelha, do design suíço, do minimalismo e a temas afins. Consulte online em www.aisleone.net
A construção de uma grelha não é aleatória!

A construção de uma grelha está baseada em valores tradicionais, empíricos. Veja, nos próximos exemplos: documentos antigos.

Ponto de partida: o texto

O texto corrido é o ponto de partida para a construção de uma grelha. A largura da coluna define o número de colunas.
Quem disse que foram os graphic designers do século xx que inventaram o layout moderno?
Quem disse que foram os graphic designers do século xx que inventaram o layout moderno?
Ponto de partida: a mancha gráfica

Na construção de uma grelha, o designer começa sempre por definir a área útil, a mancha gráfica. É nesta zona que serão posicionados textos, imagens, tabelas, infografias e demais elementos. A definição da mancha gráfica implica necessariamente a definição das margens, que são as zonas que delimitam a mancha gráfica.
Divisão da mancha gráfica

A definição da mancha gráfica continua com a implementação de **n colunas**, separadas por goteiras. Nas seguintes páginas, alguma variantes comuns.
Manuscript grid
Column grid
Modular grid
Modular grid
InDesign
Pequim-2008: China quer estatuto de superpotência
A um ano da abertura dos Jogos Olímpicos, chineses ainda lutam para melhorar a sua imagem Págs. 2 a 5
Diário de Notícias

Romance de Balzac
Leve para casa um clássico da literatura francesa, de um dos maiores escritores de sempre. Como pode comprovar lendo "O Último Adeus", que o DN lhe oferece hoje.

PSD e PCP financiados com dinheiro vivo em 2005

Constitucional aponta falhas a todos os partidos

Escutas e 'e-mails' são provas decisivas sobre morte de Maddie

Bombeiros entopem linha SOS dos fugos

Trio de romenos preso após 5 dias de assaltos na A2

Djaló segue ao volante após teste do balão

Cédulo de antigas notas e exigências de restituição em vigor...
**Dumpekarakter i kærlighedsbehandling**

Chancen for at overleve er langt større, hvis patienter med kompliceret kærlighed bliver behandlet på centre, hvor alle dele af behandlingen er samlet. Mange danske læger modsat sig dog fortsat at få samlet behandlingen i stedet.

**Kampen mod gåsebillerne**

**En patients vej i systemet**

1. Patienten kommer til at lære patientselvbetjening i systemet. Han skal have i mindst tre uger at lære patientselvbetjening i systemet, inden han begynder med at konsultere i systemet.
2. Patienten kommer til at overse patientselvbetjeningen i systemet. Han skal have i mindst tre uger at overse patientselvbetjeningen i systemet, inden han begynder med at konsultere i systemet.
3. Patienten kommer til at overse patientselvbetjeningen i systemet. Han skal have i mindst tre uger at overse patientselvbetjeningen i systemet, inden han begynder med at konsultere i systemet.

**Klummen**

Sådan fortæller man i hver anden verden daglig, at en mand din er en eksper, hvis du får kærlighed tilbage.

**Kender du Dr. Nielsen?**

Ellen skal du lære, han skal kende!
Sistemas de grelhas / interiores / 3D
Dieter Rams, Vitsoe
BILLY

Wall Shelf
Billy / Ikea
Sistemas de grelhas / Arquitectura
Web Design
The Golden Grid .PSD Template

g80
g160
g240
g320
g400
g480
g560
g640
g720
g800
g880
g960
960px grid templates
960px grid templates
Breaking the grid
É preciso uma certa dose de criatividade para inclinar a grelha, pondo todo o layout num ângulo inclinado.
Mas para Alexei Bogdanovitch, famoso art director de revistas de moda, a surpresa era a sua atitude de trabalho. Também os seus colaboradores exigia: «Surprise me!»
“The badly-dressed people are always the most interesting,” says Jean-Paul Gaultier. Currently the toast of Paris fashion, Gaultier’s sassy and iconoclastic creations have managed to amuse even the most modern tastes. Here are six of the most striking, described and photographed by the designer himself.

Text by Patrick Zerbib.

Top: The necklace T-shirt

Left, young mod dressed back in manskull area.

The back:

1980: latest corset wearing shoes in celebration.

“This time, Stéphanie,” orders a muffled voice, “deep through the frame.” The voice belongs to Jean-Paul Gaultier, his head hidden under the chimplid of a large monocular camera. “No!” Gaultier exclaims. “It’s as if you were stepping out of a painting!” For a photosession specially commissioned by THE FACE, Jean-Paul Gaultier has emptied his show-room, located in the ground store of his favourite hotel overlooking the Seine, and installed in the centre a giant gift frame. Posed behind the frame, like still lives, the models will form a kind of retrospective gallery of the work of Jean-Paul Gaultier, directed, styled and photographed by Gaultier himself.

The Parisian fashion designer took to the idea at once. With a few phone calls, he assembled a small army, hairdressers, make-up artists, models, photo assistants.

“Run a little,” he tells a model. “Oh, the hat can’t miss from your aim. There. Move your arm up. Ah! I’ll add an ash tray here and there.”

Well, the Gaultier style: light, sugar, humourous, uncomplicated, disorientating but never overly bizarre, it stays close to the preoccupations of the moment without stooping to pander to them.

Paris has been carried away by this style. Gaultier’s reputation has spread to Milan, London, New York. His name has become the one to drop after Kanzo, Castelbajac and Thierry Mugler. One might suppose that Gaultier, like these others before him, will soon pass out of fashion, making way for a new name even more spirited and original. For the Gaultier recipe contains a restless, playful ingredient that promises to help him outlast his contemporaries of the new French fashion.

Gaultier began to make his move in 1977. Then at the height of his powers, Kanzo would soon claim the throne, before embracing decadence on the one arm and commerce with the other. Thierry Mugler was causing frissons with his novouveau glamour. Claude Montana was showing off with designs inspired by science fiction movies and comic-book fantasies. Jean Charles de Castelbajac,
African pop is no jungle-clearing cult, but a million-selling musical form that's set for worldwide recognition. Sue Steward documents its history and imminent international success. Photos by Adrian Boxt, brush strokes by Ian Wright. See jungle! See jungle! Go join your gang yeah!

AFRICAN POP GETS THE RUN

Africa’s popular music scene is keeping on its toes, despite what the media wants to believe. The music of Africa is a potent force, and it’s making waves globally. It’s not just about the music; it’s about the culture, the history, and the people. It’s a powerful tool for change. The music of Africa is a reflection of its people, and it’s a way for them to express their identity and heritage. It’s a way for them to tell their story and be heard. The music of Africa is not just for the people of Africa; it’s for the world. It’s a way for the world to understand and appreciate the richness and diversity of African culture. It’s a way for the world to connect with the people of Africa and learn from them. It’s a way for the world to be inspired by the strength and resilience of African people. It’s a way for the world to be reminded of the beauty and complexity of African culture. It’s a way for the world to be reminded of the power of music to bring people together and inspire change. The music of Africa is a powerful force for good, and it’s a force that’s on the rise. It’s a force that’s here to stay.
Bibliografia
