



Grid Systems: Principles of Organizing Type

Kimberly Elam

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Although grid systems are the foundation for almost all typographic design, they are often associated with rigid, formulaic solutions. However, the belief that all great design is nonetheless based on grid systems (even if only subverted ones) suggests that few designers truly understand the complexities and potential riches of grid composition.

In her best-selling *Geometry of Design*, Elam shows how proportion, symmetry, and other geometrical systems underlie many of the visual relationships that make for good design. Now, Elam brings the same keen eye and clear explanations to bear on the most prevalent, and maybe least understood, system of visual organization: the grid.

Filled with extensive research and more than 100 informative examples from the Bauhaus to Nike ads, *Grid Systems* provides a rich, easy-to-understand overview and demonstrates a step-by-step approach to typographic composition. It suggests design strategies that transcend simple function and reductionist recipes to allow grids to become a means of truly dynamic communication. Any designer, educator, or student will benefit greatly from this elegant slim book, chock-a-block full of colorful examples, helpful vellum overlays, and Elam's insightful analysis.

Grid Systems: Principles of Organizing Type Details

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From Reader Review Grid Systems: Principles of Organizing Type for online ebook

Marc Manley says

A great intro into the concepts of design.

Steven says

A very strange book. If you are into typography, you are likely familiar with the grid. Basically there are aesthetics involved in laying things out in certain grid patterns that are pleasing to the eye. This book shows many examples of text laid out in grids, but does little to explain why they are laid out in that manner. Overall, this book could give you some ideas, but leave you wondering what the purpose is. There is just very little explanation behind the theory of the grid system. This left me feeling a little empty. There are better books on this subject.

Tea Zbašník says

The book is very hard to follow if you have problems with focus, but thanks to a lot of picture content I did manage to get through. I do wish someone else would explain a bit more to me all the compositions in detail, as I think I did get past them too quickly to study them properly.

I would recommended to study and exercise the studys with the samples provided, to get sense of composition and hierarchy.

Hamid Nasr says

James Moes says

It will be good for reference, but doesn't provide the strategic design insights one would gain from Ellen Lupton's *Thinking With Type* and/or Edward Tufte's *Envisioning Information*.

Erica says

i really liked this book, i thought it was clear and easy to understand. a lot of pages had overlays with the grids printed on them, so you could see the composition with or without the grid. there were a lot of pages

explaining why certain compositions worked or didn't work, and how to fix them if they didn't. I wish there were more pages with the overlays, because i found them very helpful, but that's my only complaint.

Mike Williams says

A strangely organized journey through various grid systems, from basic to more complex. It doesn't seem to be written as much as collected and assembled, but the attentive reader will still gleam some knowledge and inspiration from this book. The most magnificent part is the construction of the book itself with meticulously drawn grid-overlays of respected designs.

Cody says

This book provides an excellent foundation into the construction and concepts of grids, and provides great examples of each. However, that said, I DO NOT recommend this book to those who already understand the concepts. Instead, I would go with something like LEARNING AND BREAKING THE GRID.

Kirtan says

Interesting, but this could have been better presented as a 1-2 hour lecture series.

Alexandra says

I think of this book as a well-composed and very clear introduction to working with grids. The great amount of examples given and the see-through grids overlaying pages contribute really well to the contents of the book.

In short: a good way to start learning about grids and a helpful guide through the graphical design process.

Andy Stone says

The best of its kind.

Leonard Houx says

A great book for web designers!

Amanda Farough says

This book is fantastic for the budding graphic designer that is struggling with how to communicate effectively with text blocks, hierarchy, tension, and locking of graphical elements. An excellent read that is a must-have for any design student.

Marie says

The text can get heavily jargonized, but there are ample examples to get you through what she means. Also I loved the overlay pages, where they had reproductions of real life products (book layouts, posters, programs) with a transparent sheet over it marking the grid lines to show you how it was laid out. Some seemingly simple designs were quite complex.

I would have liked there to be more design critiques - there were a handful of examples where they 'fixed' bad design. I learned more from those.

R.Friend says

Good detail and elaboration on the classic Allen Hurlburt book.
