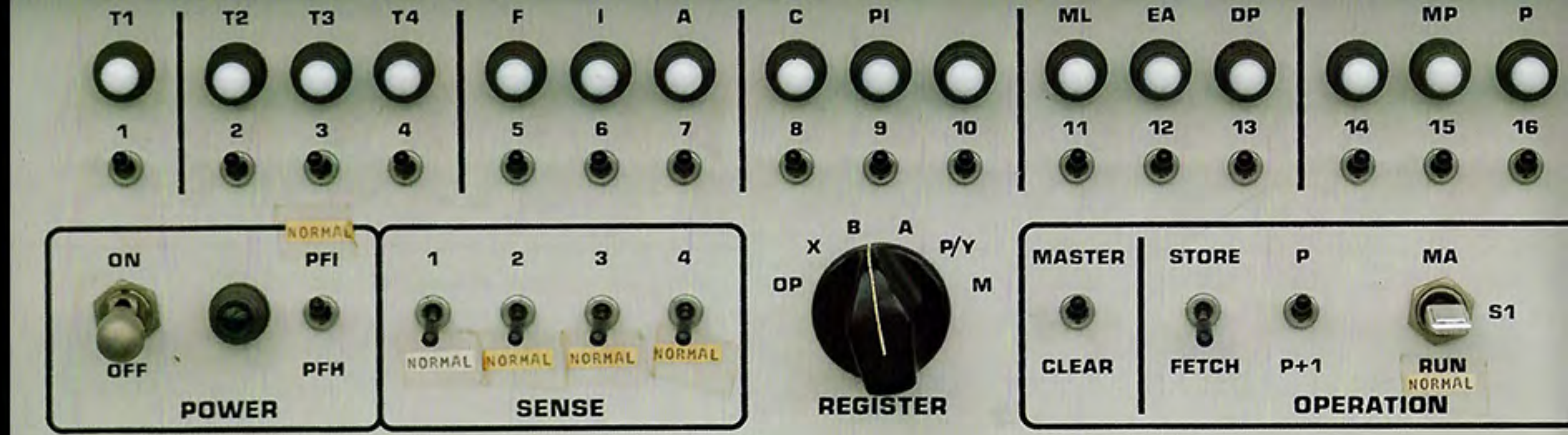


# CS160

## USER INTERFACE DESIGN

FALL 2018



# GRAPHIC DESIGN

1 OCT 2018

**ERIC PAULOS**

[www.paulos.net](http://www.paulos.net)

UNIVERSITY OF CALIFORNIA



Berkeley

# ANNOUNCEMENTS

Plan for PROG 02

FEED 02: Project Idea Feedback (due 17 Oct)

DESIGN 04: Project Idea (due 22 Oct)

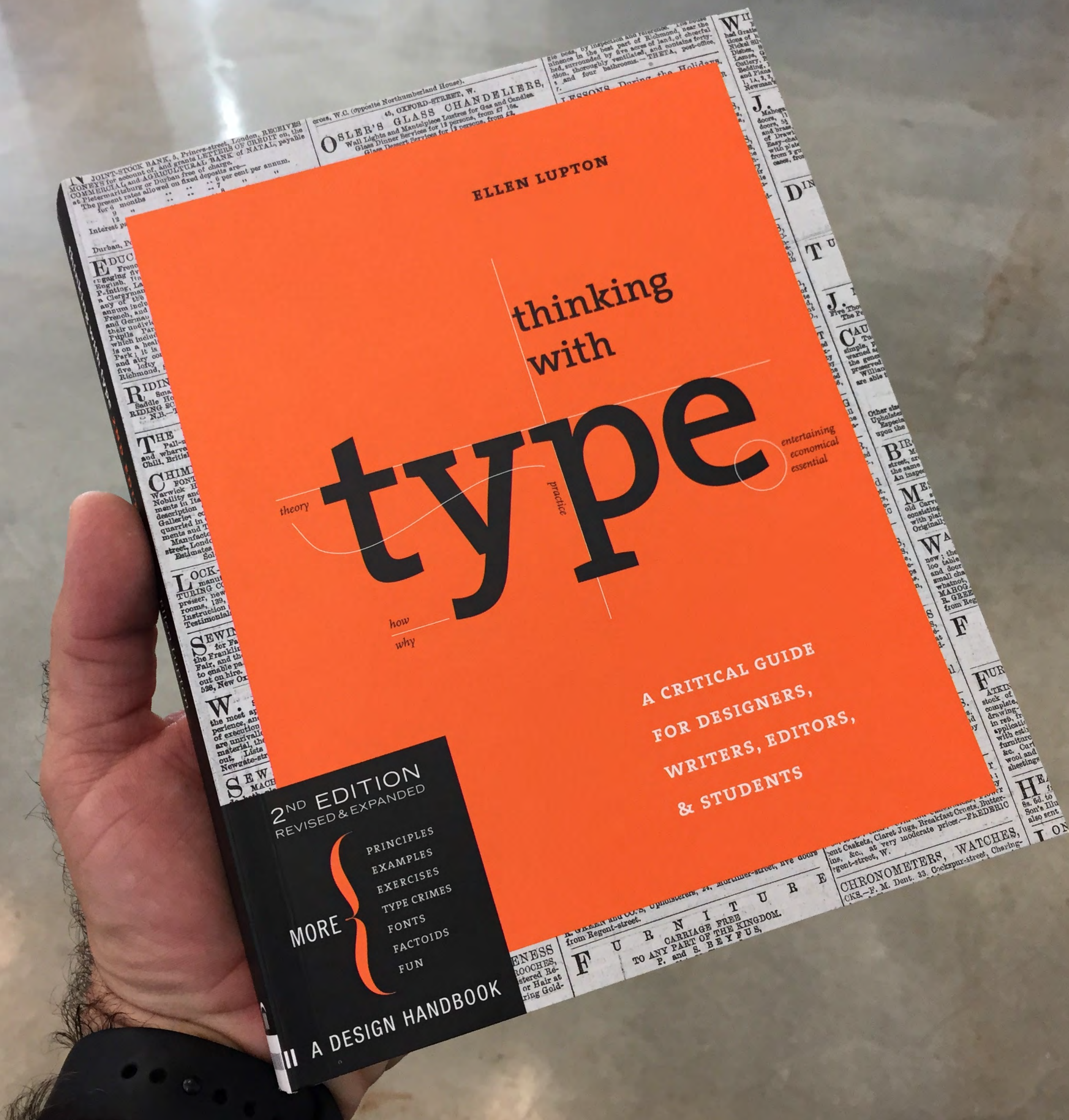
Be bold and creative in your idea

Midterm in two weeks 15 Oct

# MIDTERM ON 15 OCT

- In class
- 80 minutes
- Closed book & notes
- In Sibley Auditorium
- Review on Friday 12 Oct in Section





Also

many thanks to  
**Shana Hu**

Check out

DeCal  
**Working with  
Typography**



# MEXICO 68: Design and Dissent

In 1968 Mexico City captured global attention. The site of the first Olympic Games hosted in Latin America and broadcast in color, Mexico was experiencing a period of unprecedented expansion fueled by the economic boom known as the “Mexican Miracle.” The Olympics offered an opportunity to showcase this prosperity, a task embraced by the international team of designers assembled to create its visual identity. The results blurred the boundaries between both graphic and urban design and contemporary and folk art to articulate a vibrant image of Mexico at once rooted in tradition and connected to global modernity.

Despite the optimism of this vision, in 1968 Mexico and the world were rocked by popular movements that sought possibilities beyond the status quo. The Olympics became a stage for powerful calls for racial justice. In the streets, students marched against police brutality and Mexico’s repressive single-party state, appropriating icons of the Olympic design program to indict those in power. *MEXICO 68* places design at the heart of global spectacle and popular dissent, revealing symbolic images and spaces as contested arenas in struggles over collective futures.

Robert J. Kett

*Curatorial Assistant, Architecture and Design*



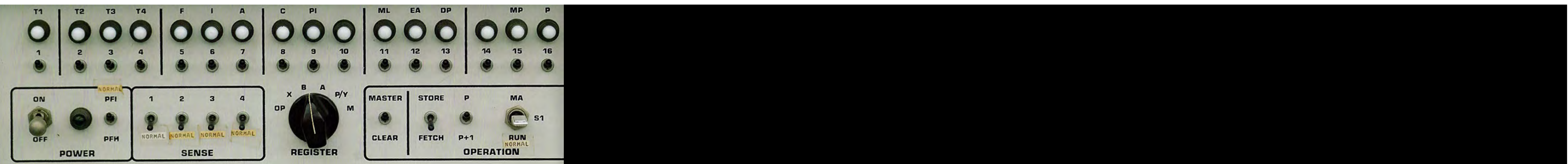












# GRAPHIC & PRODUCT DESIGN



# TOPICS

Brief History of Graphic & Product Design

Simplicity and Elegance

Color

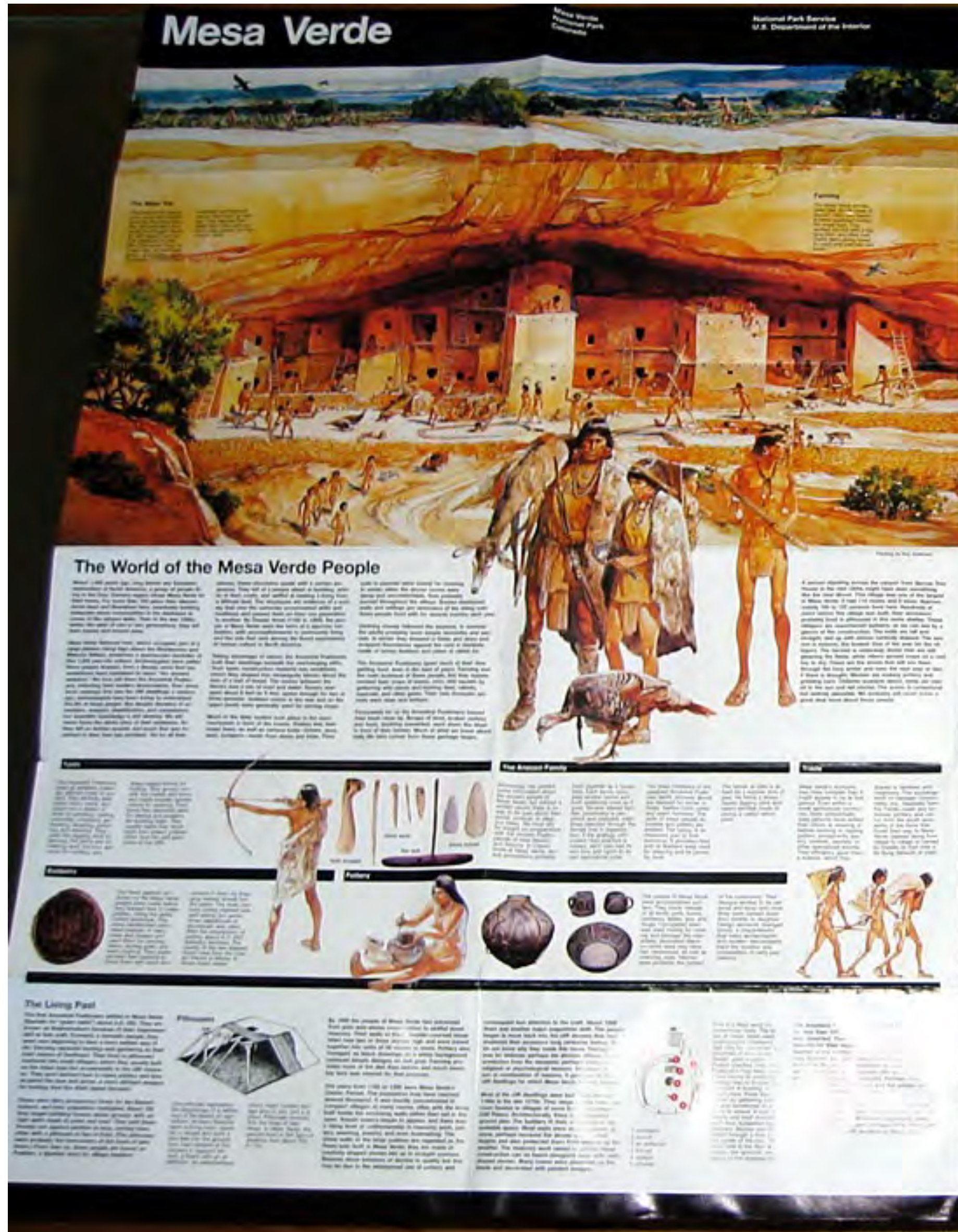
Gestalt Principles

Typography

Composition

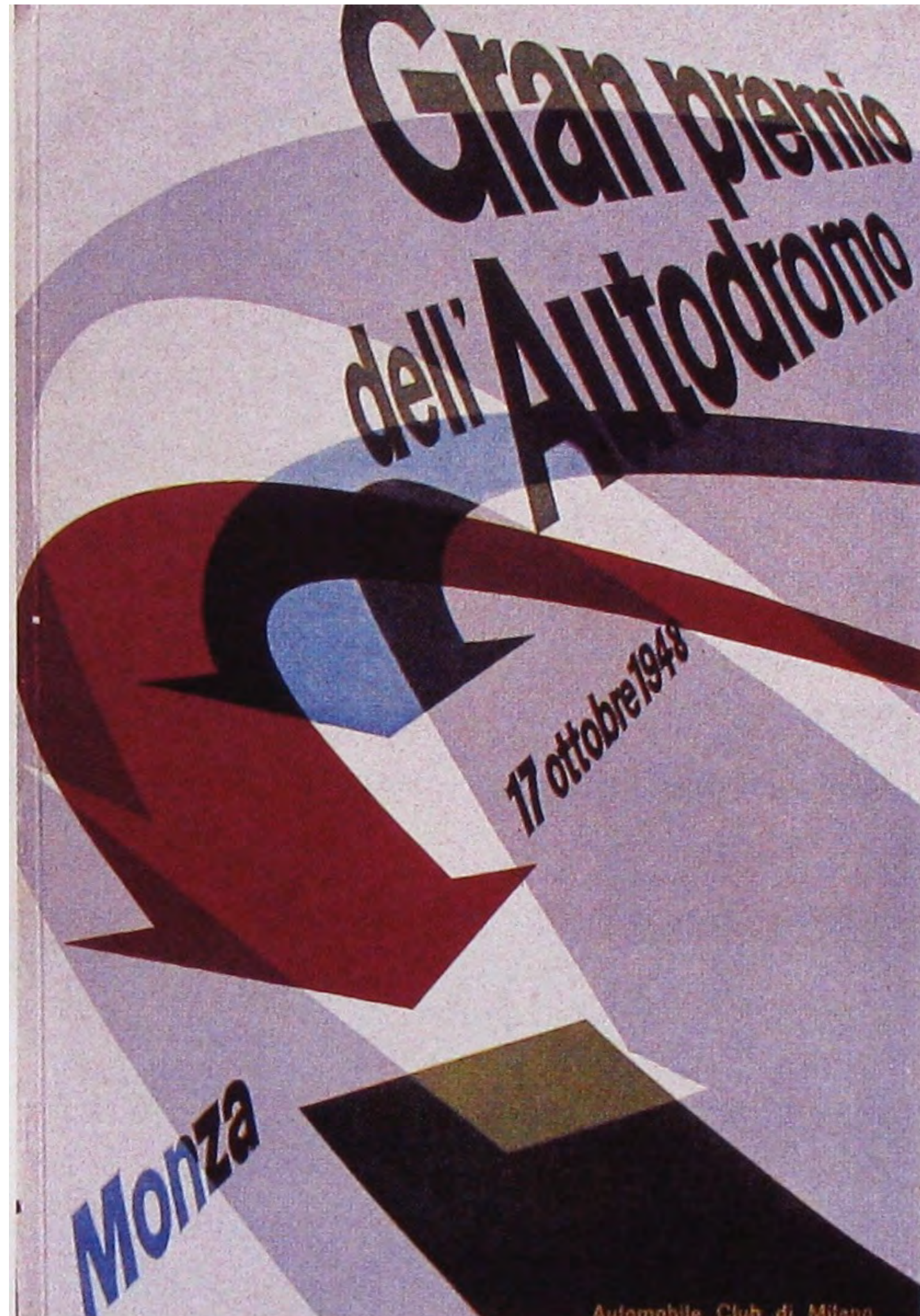


# GRAPHIC DESIGN IS ABOUT COMMUNICATION

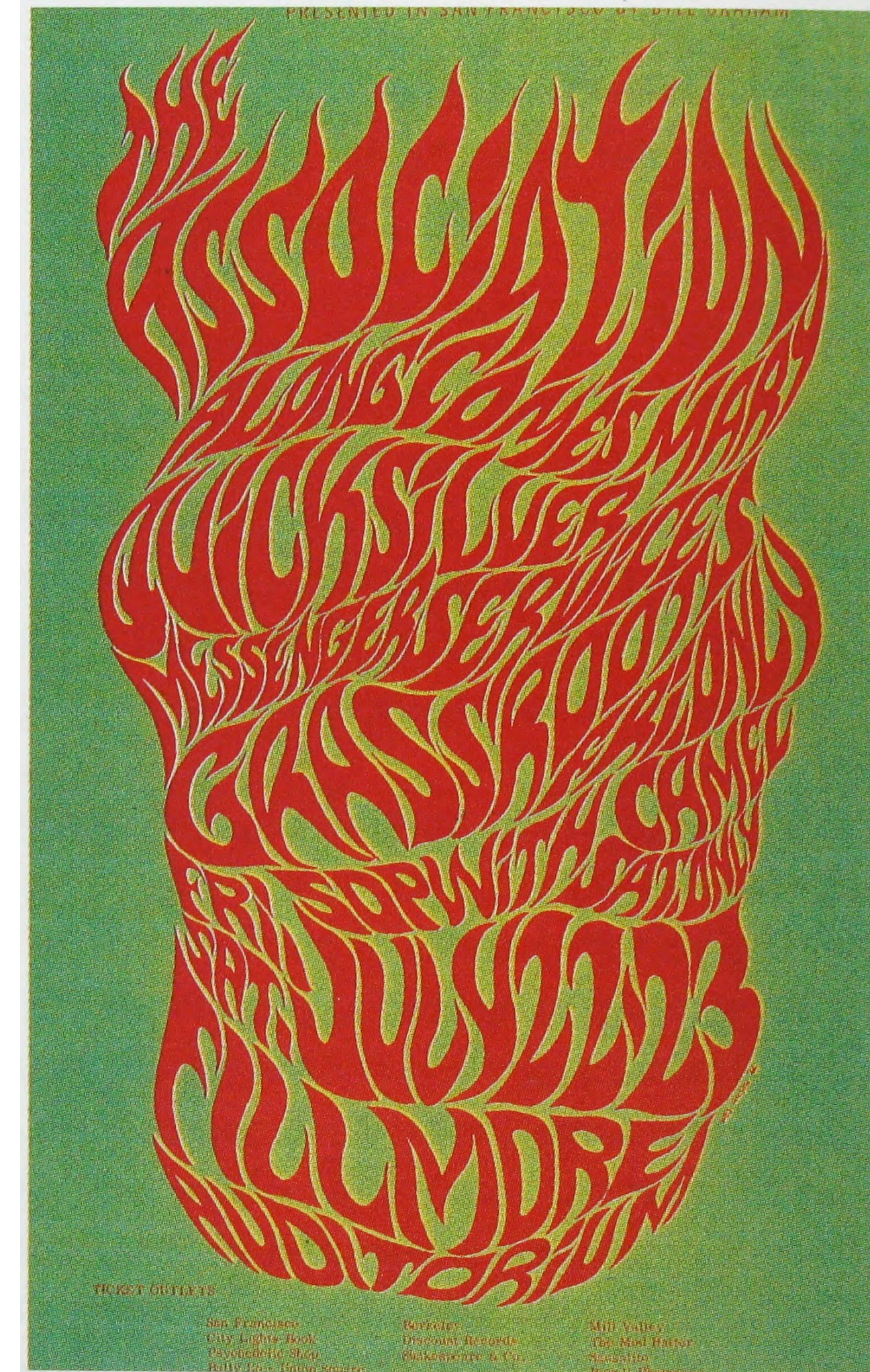




# GRAPHIC DESIGN IS ALSO ABOUT INTERPRETATION



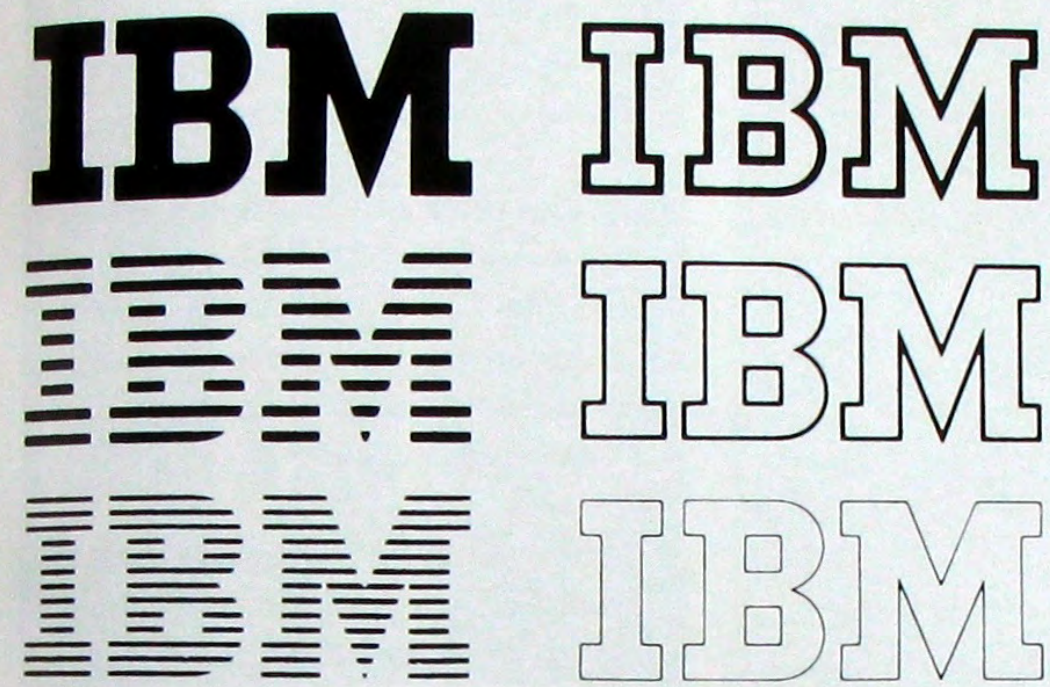
Max Huber, Poster, 1948



Wes Wilson, Poster, 1966



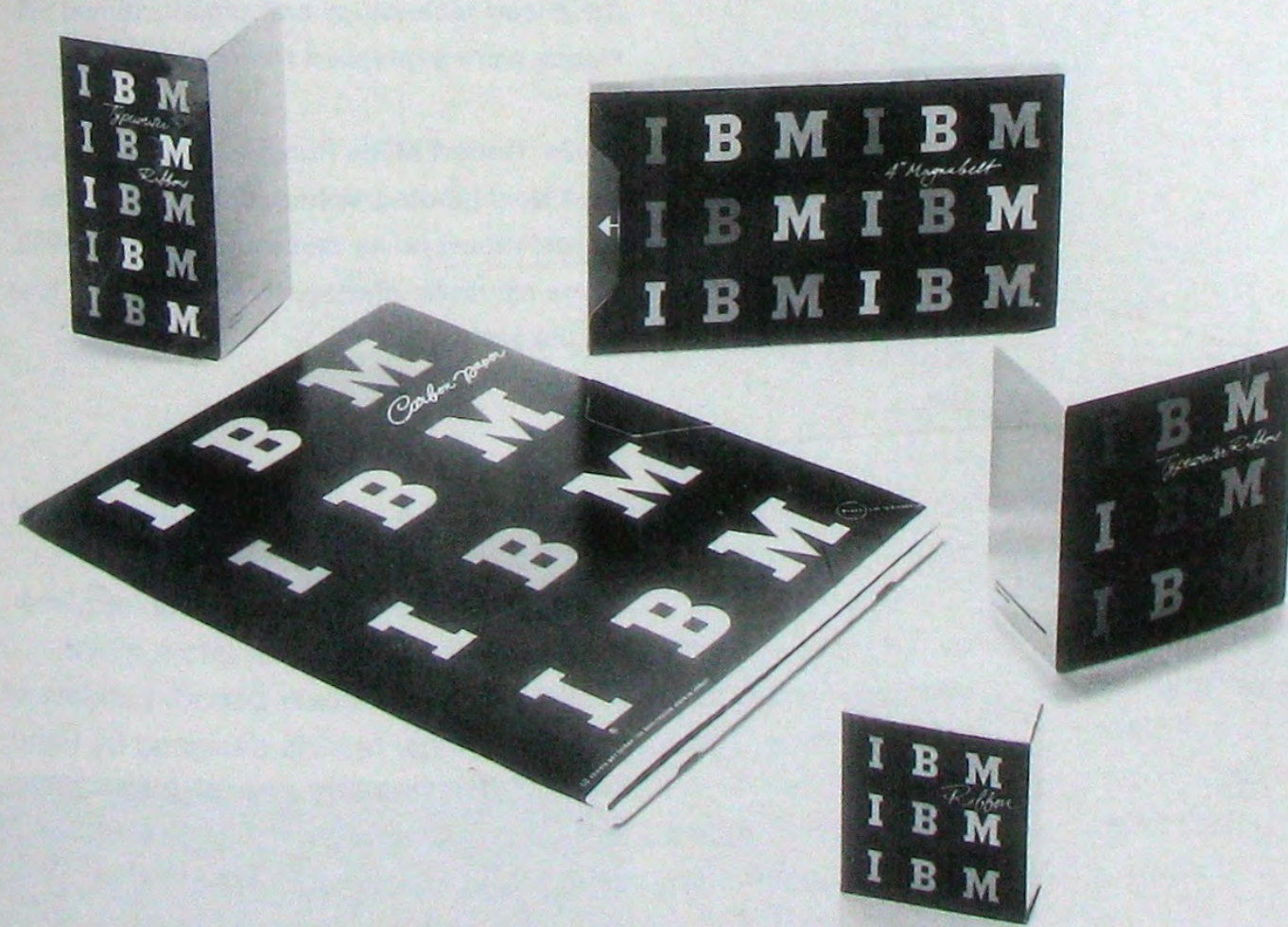
# DESIGN SYSTEMS: CORPORATE IDENTITY



22-17



22-19

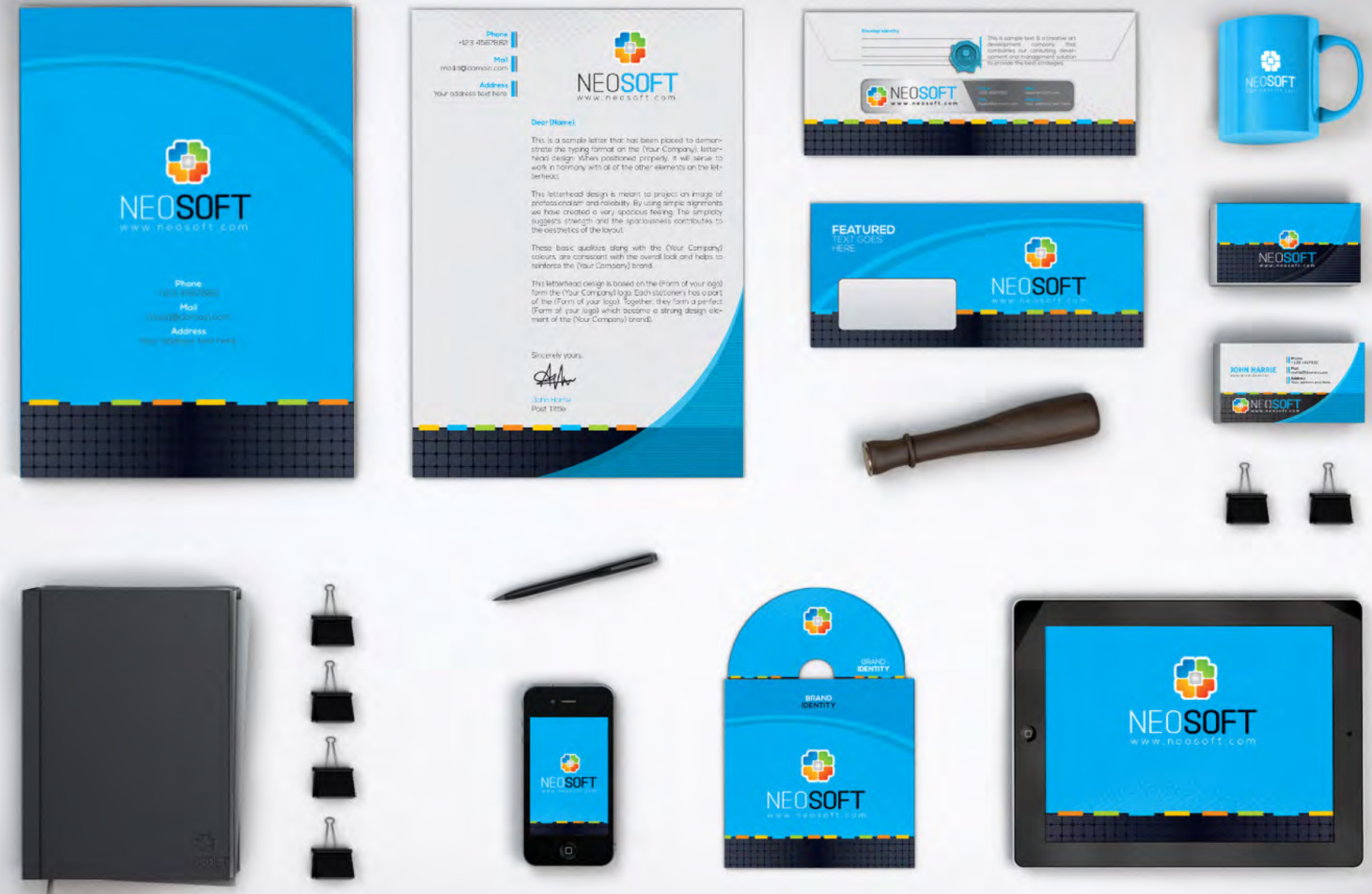


22-18

22-17. Paul Rand, IBM trademark, 1956. The original design is shown with outline versions and the eight- and thirteen-stripe versions currently used.

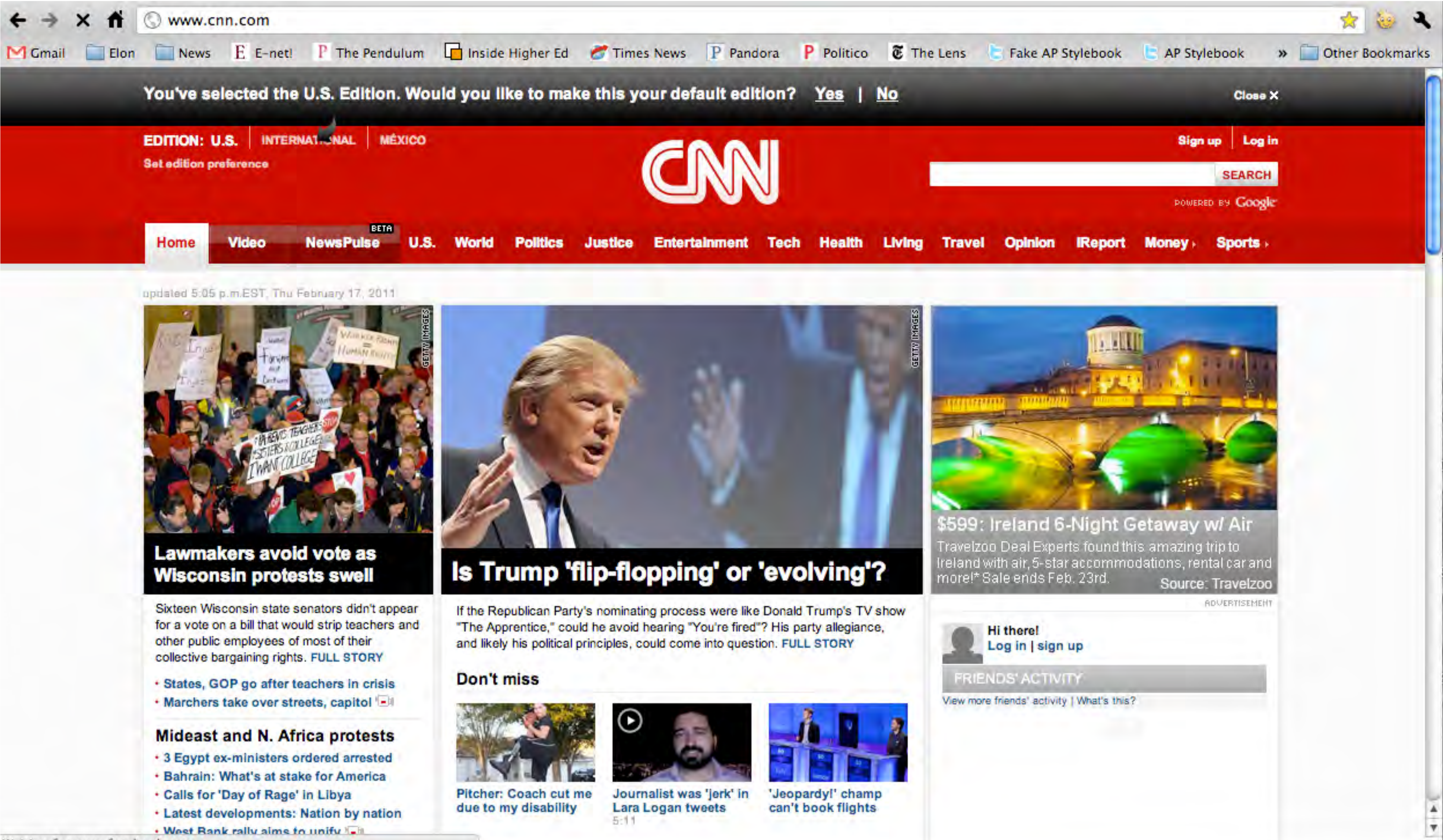
22-18. Paul Rand, IBM package designs, late 1950s. A strong corporate identification was produced by a repeating pattern of blue, green, and magenta capital letters on the black package fronts, white handwritten product names, and blue package tops and sides.

22-19. Paul Rand, IBM package design, 1975. After two decades the original packaging design program was replaced by an updated design using the eight-stripe logo.

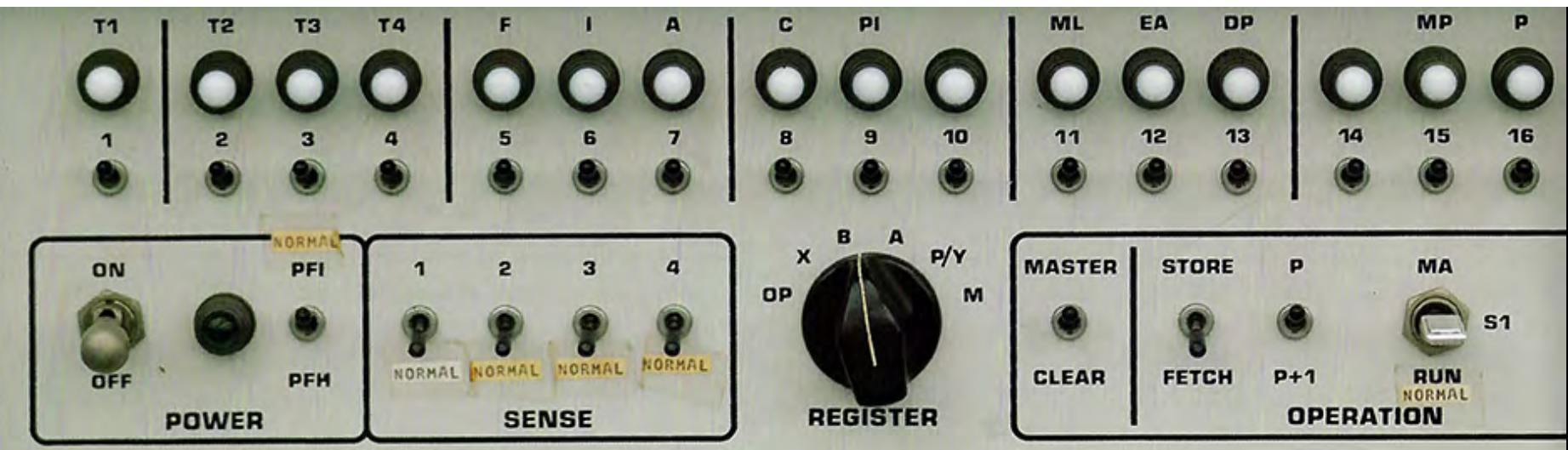




# DESIGN SYSTEMS: CONTENT-DRIVEN SITES







# TYPOGRAPHY



# **TYPOGRAPHY**

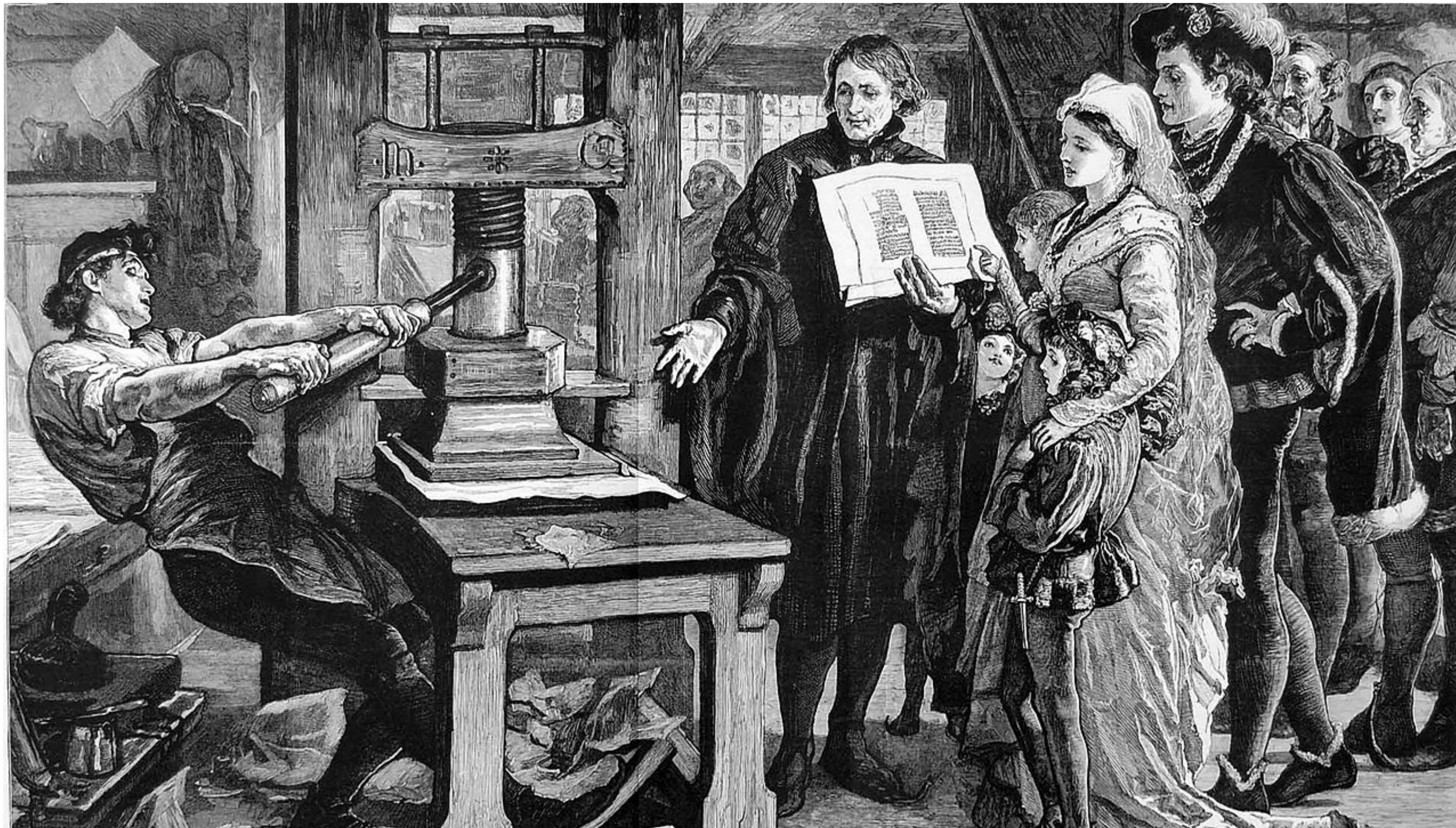
Typography exists to honor content.

Read the text before designing it.

Choose a typeface that matches the character of the text.

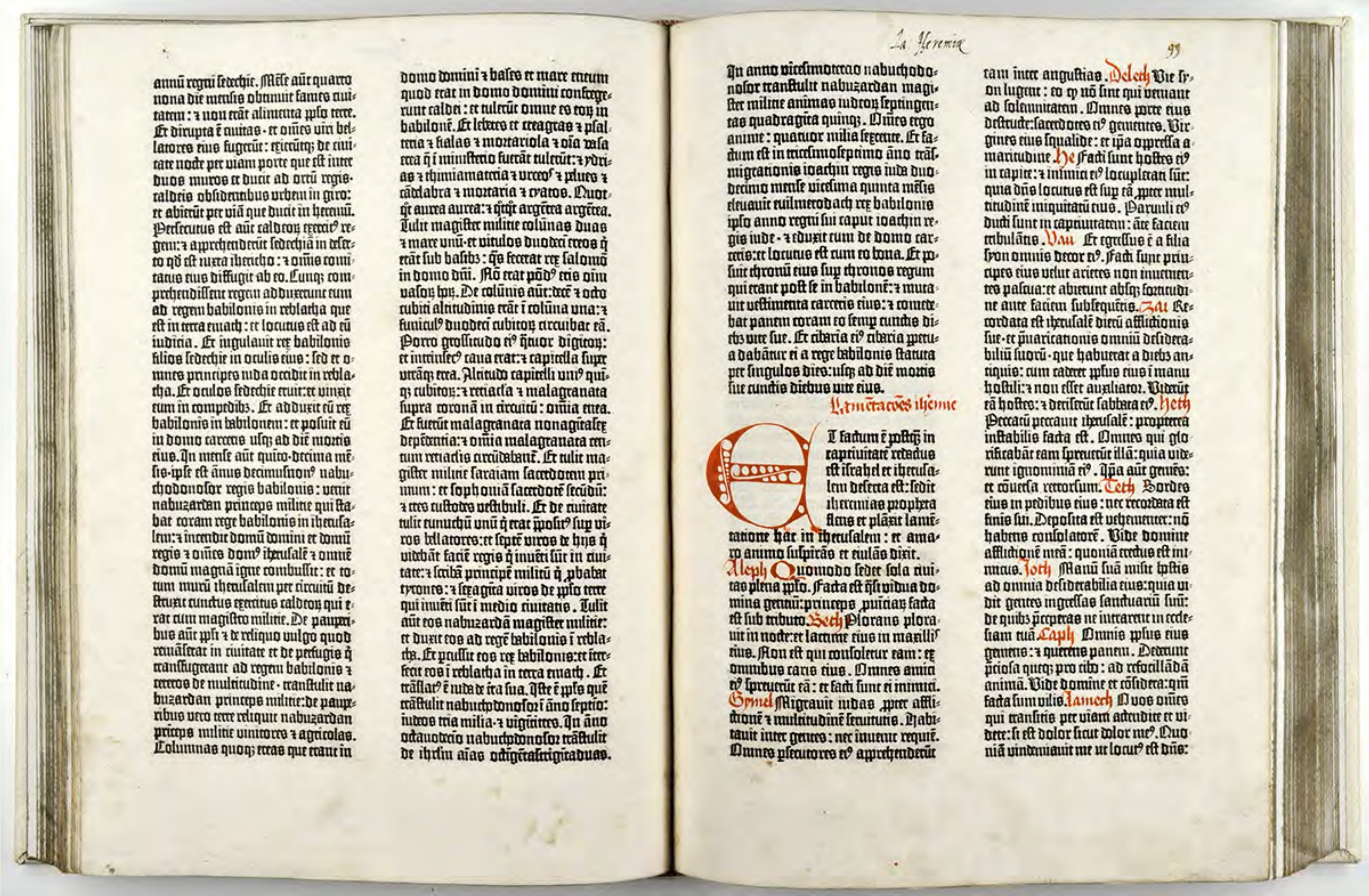


# LETTERPRESS





# GUTENBERG BIBLE





# GUTENBERG BIBLE

TYPICAL  
(WESTERN)  
CALLIGRAPHY NIB

FRONT

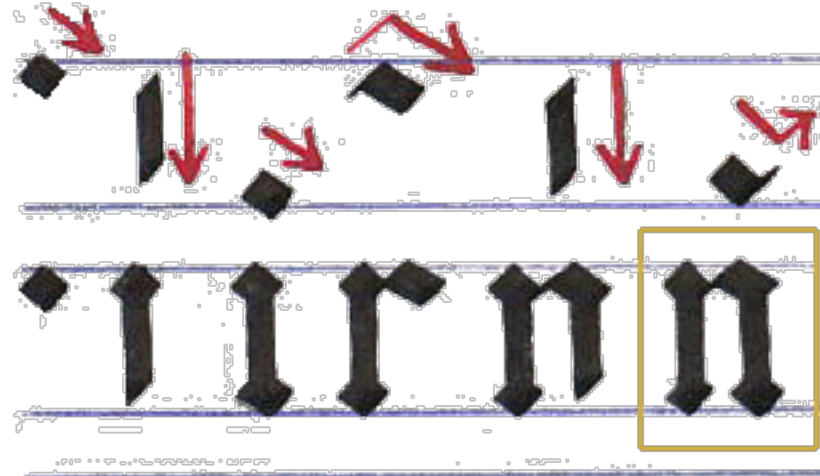


SIDE

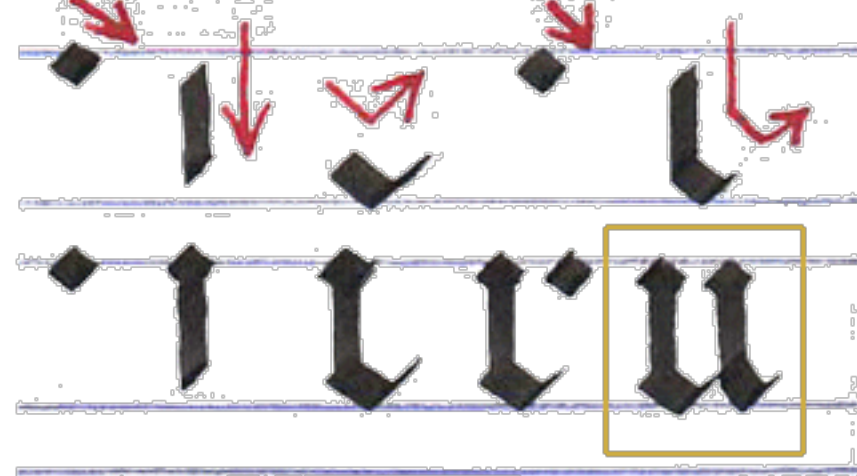


Thick & thin

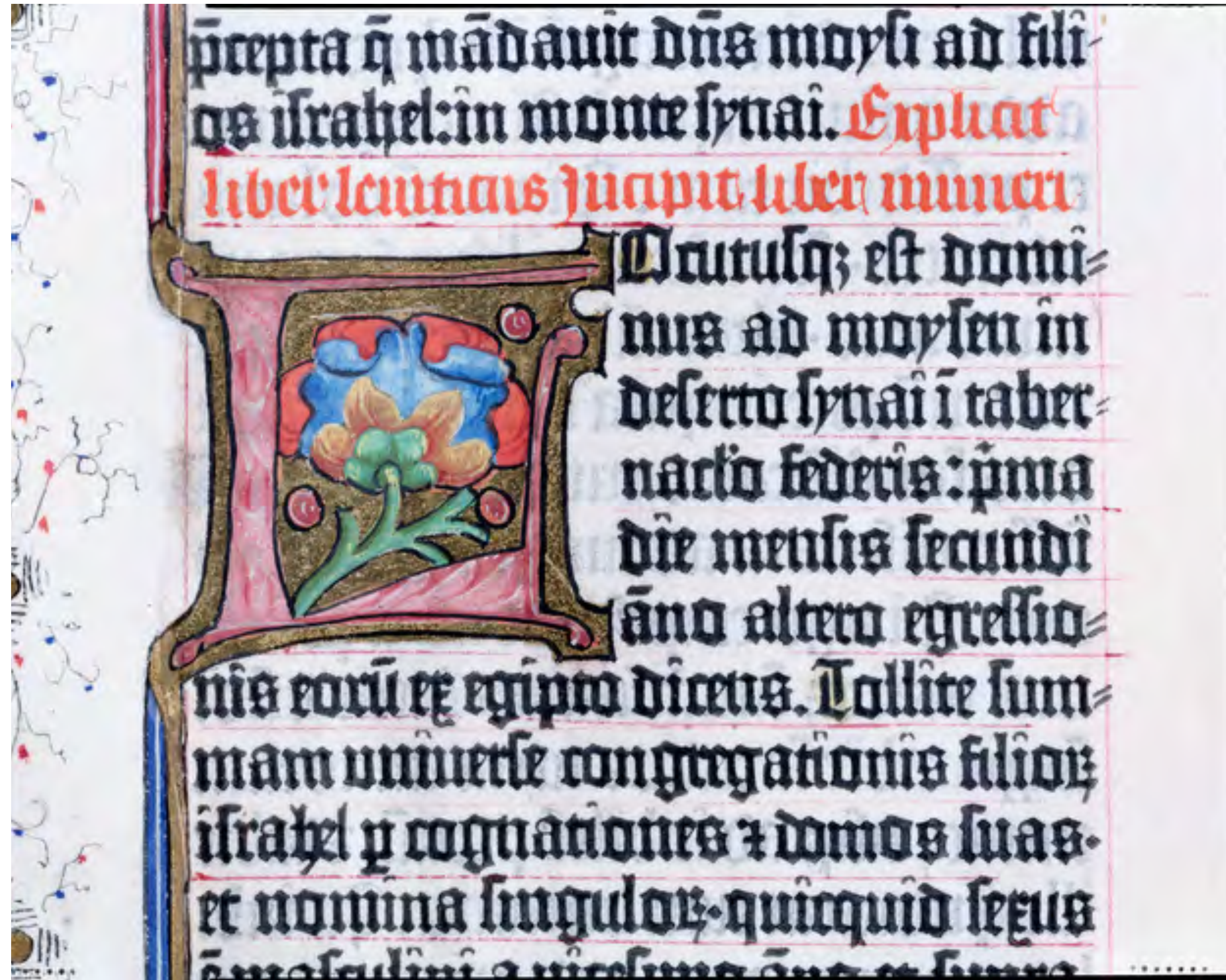
n



u



gothic textualis quadrata version 1 ..... copyright katharine-scarfe beckett 2009









man Sabt, the most famous artist of the  
heaven of typography together with Her-  
god and fees as it were in the seventh  
the quick plow for limbs over the last

Brachet



# LETTERPRESS



upper case

Upper Case.



lower case

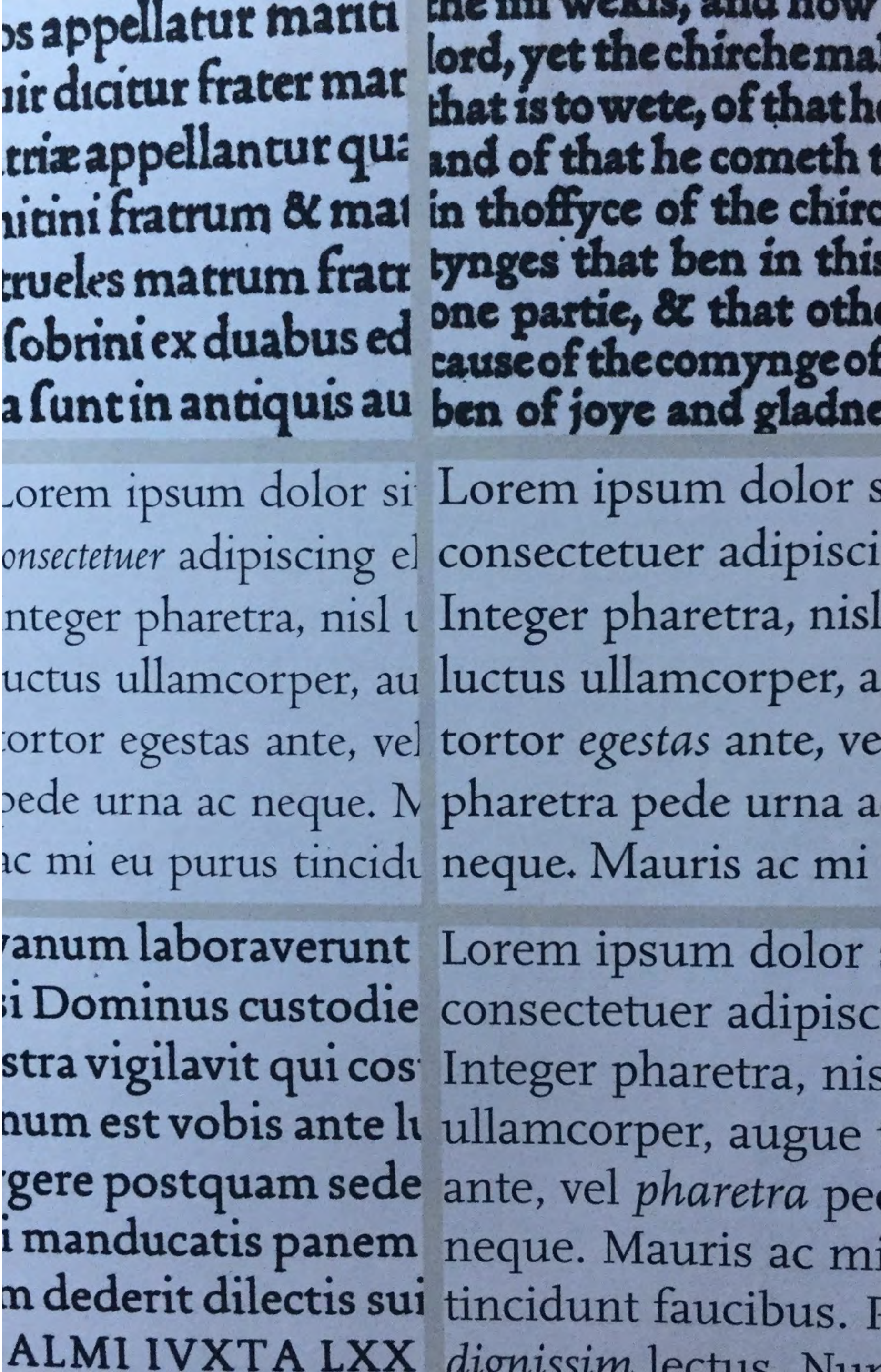
Lower Case.  
A PAIR OF CASES.





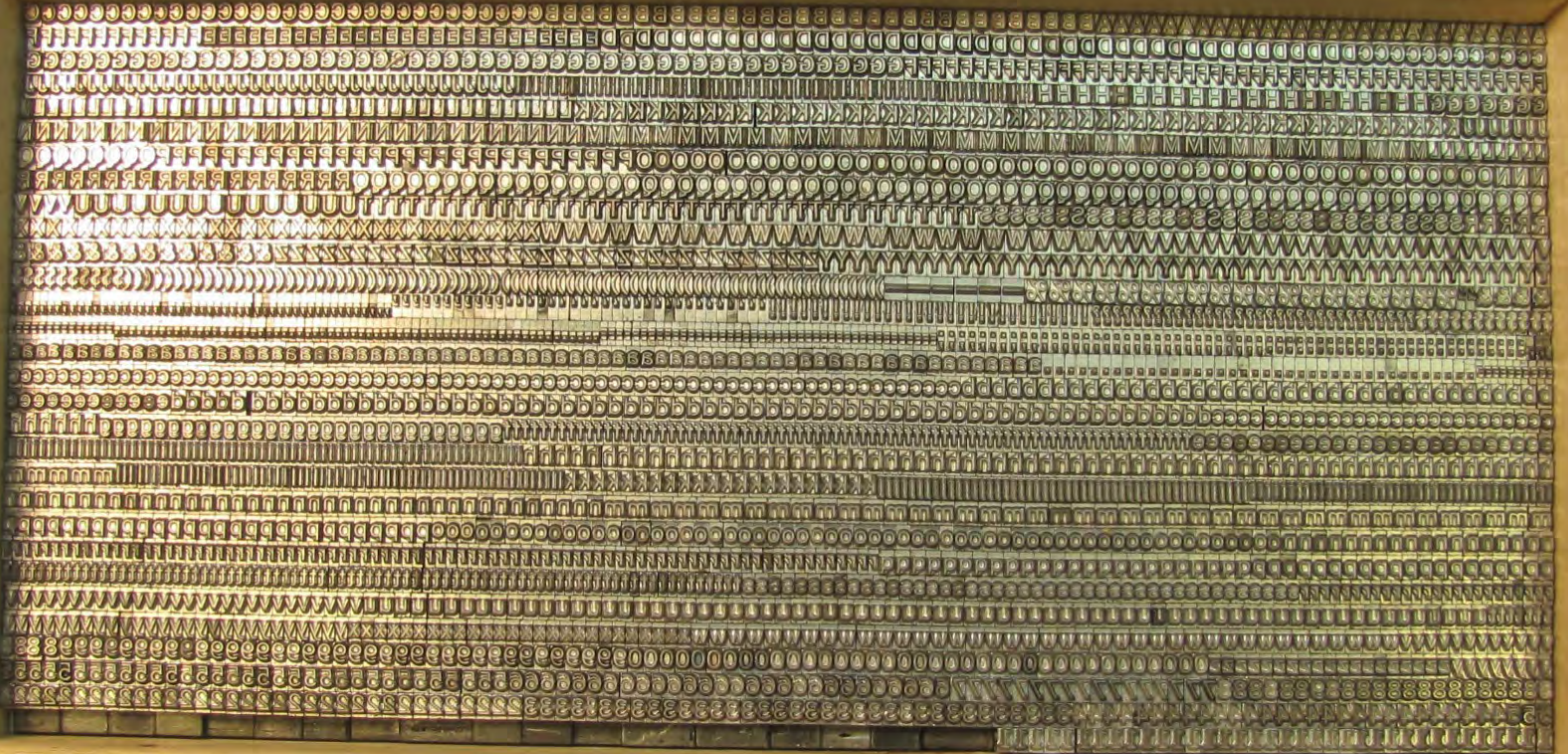
# TYPOGRAPHY

|                |              |
|----------------|--------------|
| Nicolas Jenson | Golden Type  |
| 1465           | 1890         |
| Centaur        | Adobe Jenson |
| 1912           | 1995         |
| Ruit           | Scala        |
| 1990s          | 1991         |





What fonts originally were like



Fonts are now **digital files** that contain letterforms.



# TYPEFACE

|   |   |   |    |   |   |   |     |   |   |   |    |    |   |   |   |
|---|---|---|----|---|---|---|-----|---|---|---|----|----|---|---|---|
| ! | " | # | \$ | % | & | ' | (   | ) | * | + | ,  | -  | . | / | 0 |
| 1 | 2 | 3 | 4  | 5 | 6 | 7 | 8   | 9 | : | ; | <  | =  | > | ? | @ |
| A | B | C | D  | E | F | G | H   | I | J | K | L  | M  | N | O | P |
| Q | R | S | T  | U | V | W | X   | Y | Z | [ | \  | ]  | ^ | _ | ` |
| a | b | c | d  | e | f | g | h   | i | j | k | l  | m  | n | o | p |
| q | r | s | t  | u | v | w | x   | y | z | { |    | }  | ~ | Ä | Å |
| Ç | É | Ñ | Ö  | Ü | á | à | â   | ä | ã | å | ç  | é  | è | ê | ë |
| í | ì | î | ï  | ñ | ó | ò | ô   | ö | õ | ú | ù  | û  | ü | † | ° |
| ¢ | £ | § | •  | ¶ | ß | ® | ©   | ™ | ˆ | ˜ | ≠  | Æ  | Ø | ∞ | ± |
| ≤ | ≥ | ¥ | μ  | ∂ | Σ | Π | π   | ∫ | ª | º | Ω  | æ  | ø | ¿ | ¡ |
| ¬ | √ | ƒ | ≈  | Δ | « | » | ... | À | Ã | Õ | Œ  | œ  | – | — | “ |
| ” | ‘ | ’ | ÷  | ◇ | ÿ | ÿ | /   | € | ‹ | › | fi | fl | ‡ | · | , |
| „ | ‰ | Â | Ê  | Á | Ë | È | Í   | Î | Ì | Ó | Ô  | Ò  | Ú | Û |   |
| Ù | ı | ˆ | ˜  | - | ˘ | ˙ | ˚   | ¸ | ˝ | ˞ | ˜  | Š  | š | ı | Đ |
| ø | Ý | ý | þ  | þ | × | ¹ | ²   | ³ | ½ | ¼ | ¾  | —  | · | α |   |

Typefaces are the look of all characters in a font.



HELVETICA LIGHT

HELVETICA REGULAR

HELVETICA BOLD

Helvetica is a **typeface**.

It is a **font-family** which is made up of **fonts**.

A **font** is a specific size and weight of a **typeface**  
(i.e. **Helvetica Bold**).



# TYPEFACE VS FONT

## Brief History of Graphic & Product Design

Agnóstick  
garamond

Agnóstick  
Garamond 3

Agnóstick  
adobe garamond pro

Agnóstick  
Garamond BE

Agnóstick  
granjon

Agnóstick  
ITC Garamond



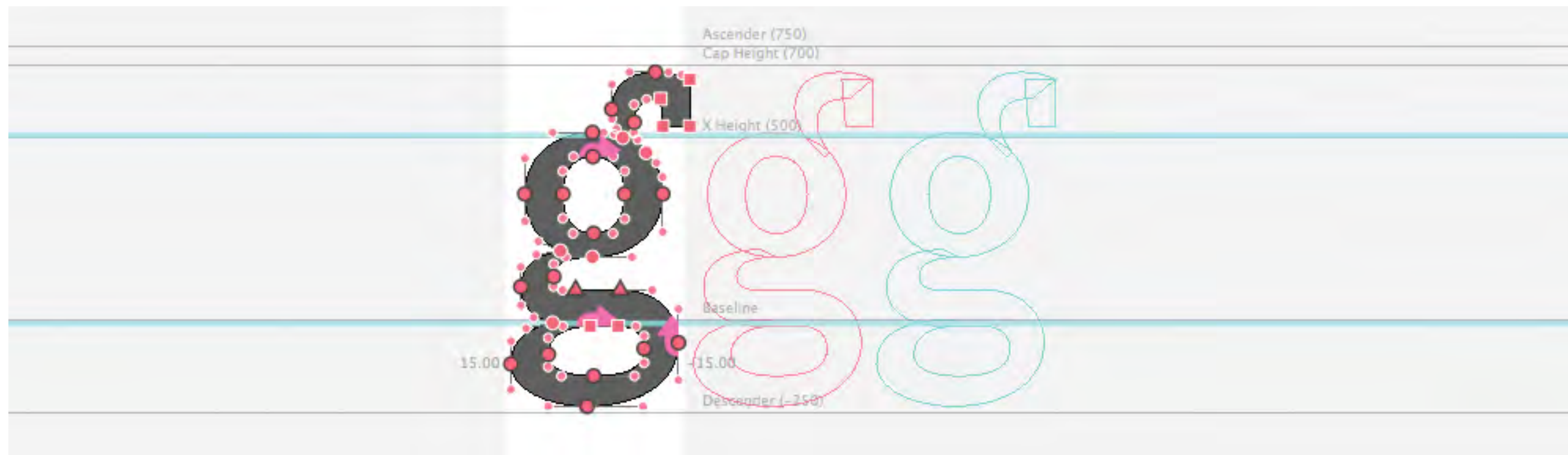
**typeface** is the design of the letterform  
**font** is the delivery mechanism

you design a **typeface**  
you make a **font**

A **font** is what you use  
a **typeface** is what you see



# RoboFont













# FULL MOON.

---

## ST. MICHAEL'S TEMPERANCE BAND !

Prof. V. Yeager, Leader, will give a

## GRAND MOONLIGHT

## EXCURSION

On the Steamer

## BELLE !

To Osbrook and Watch Hill,  
On Saturday Evening, July 17th,

Leaving Wharf at 7½ o'clock. Returning to Westerly  
at 10½ o'clock. Kenneth will be at Osbrook.

---

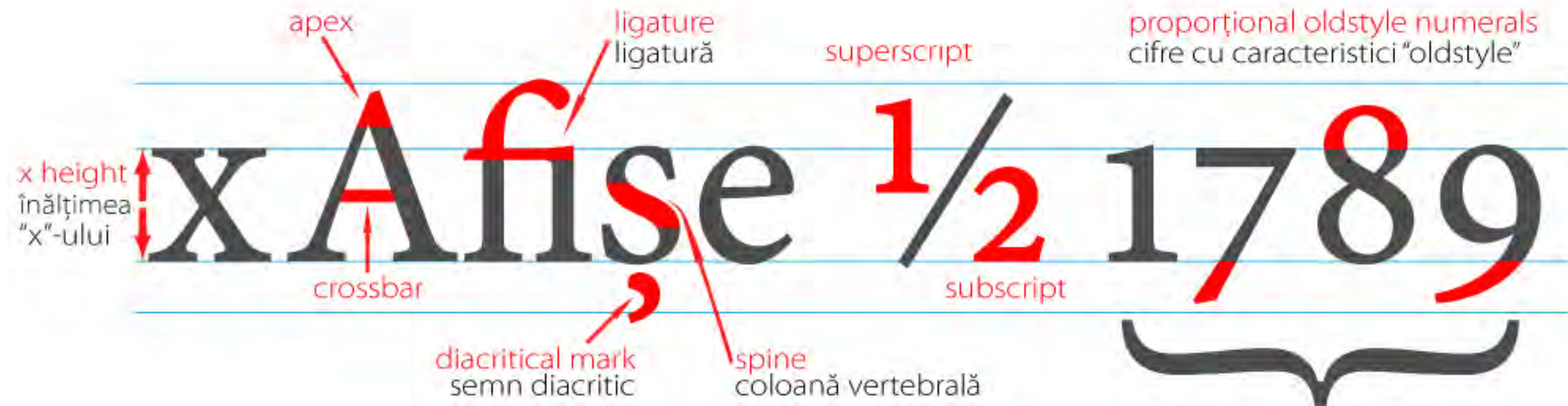
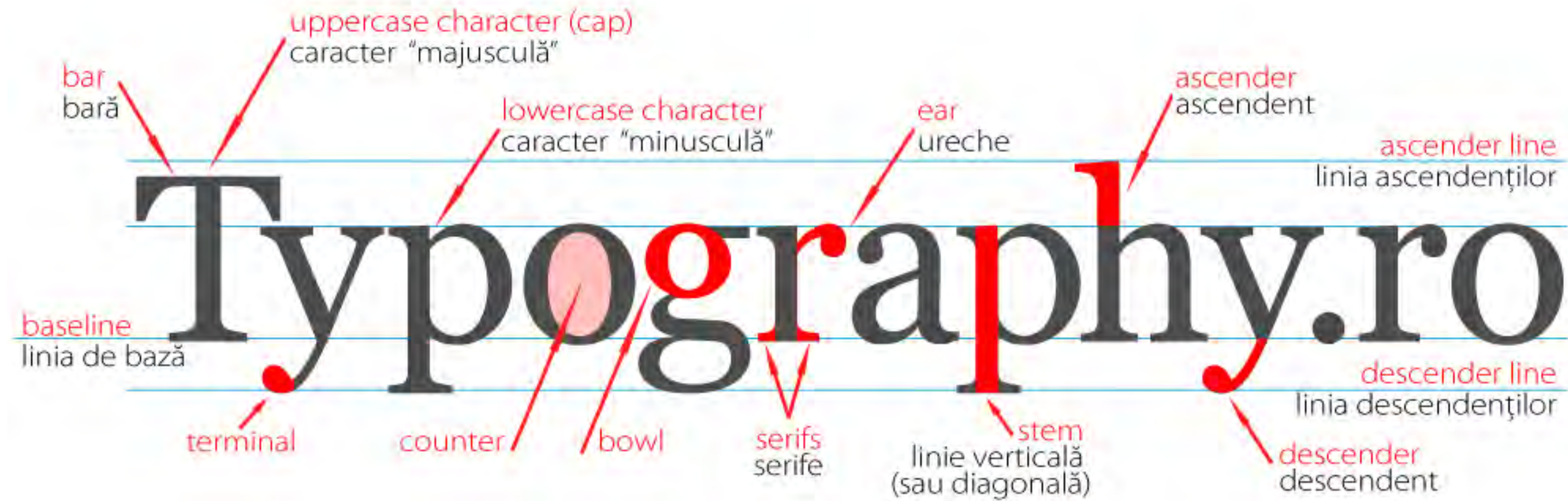
**TICKETS, - FORTY CENTS.**

---

G. B. & J. H. Utter, Steam Printers, Westerly, R. I.

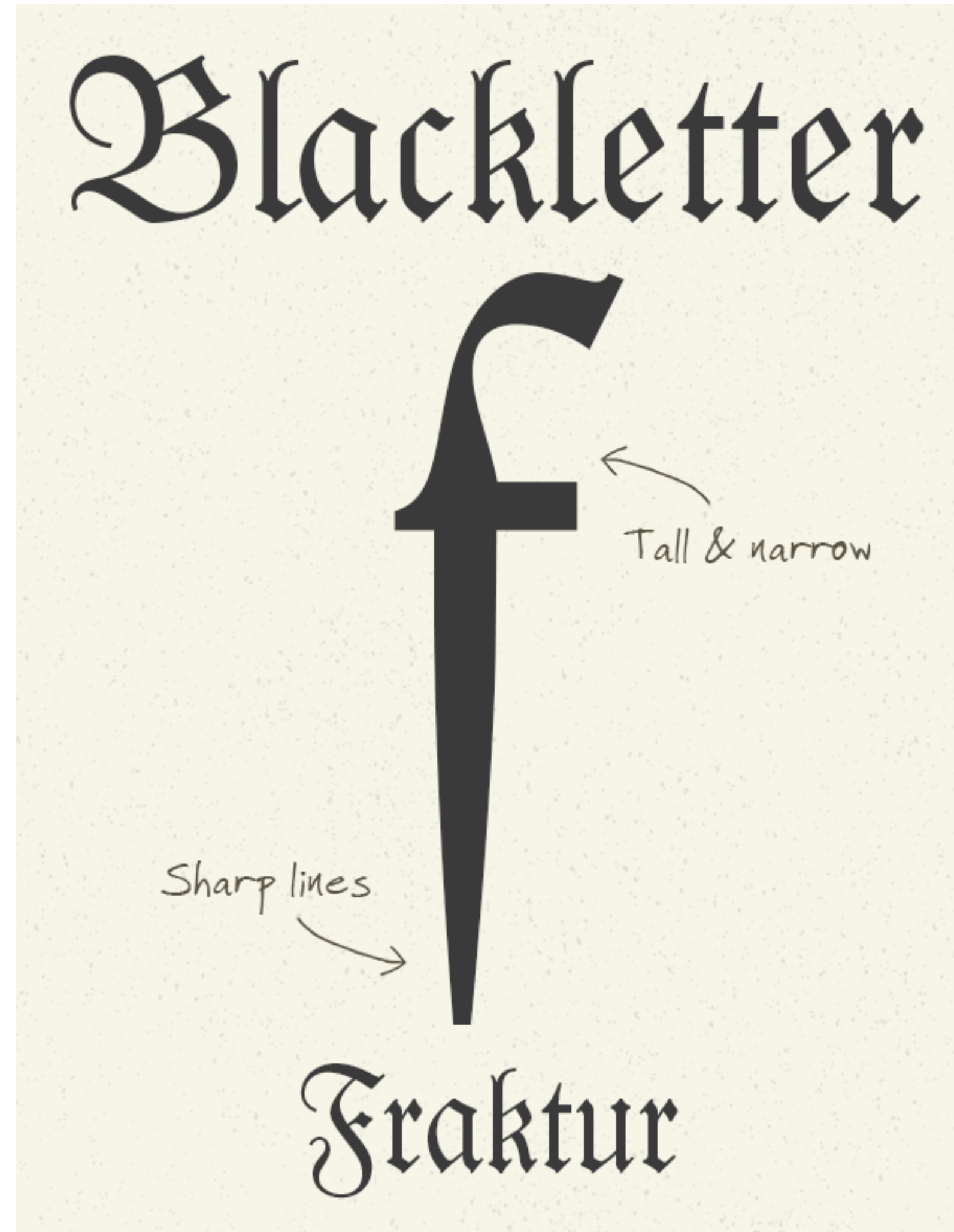


# TYPEFACE ANATOMY



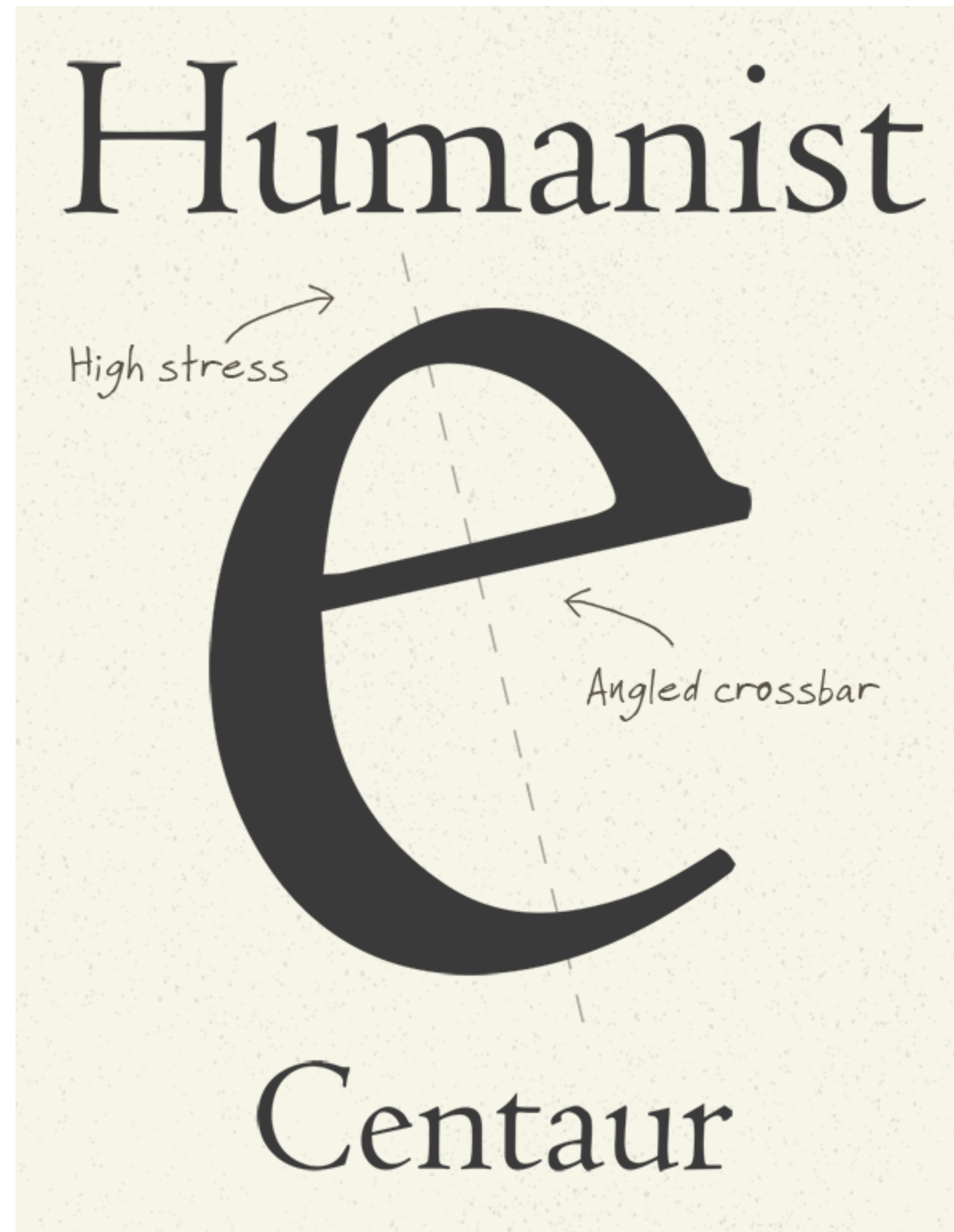


# GOTHIC - 1400



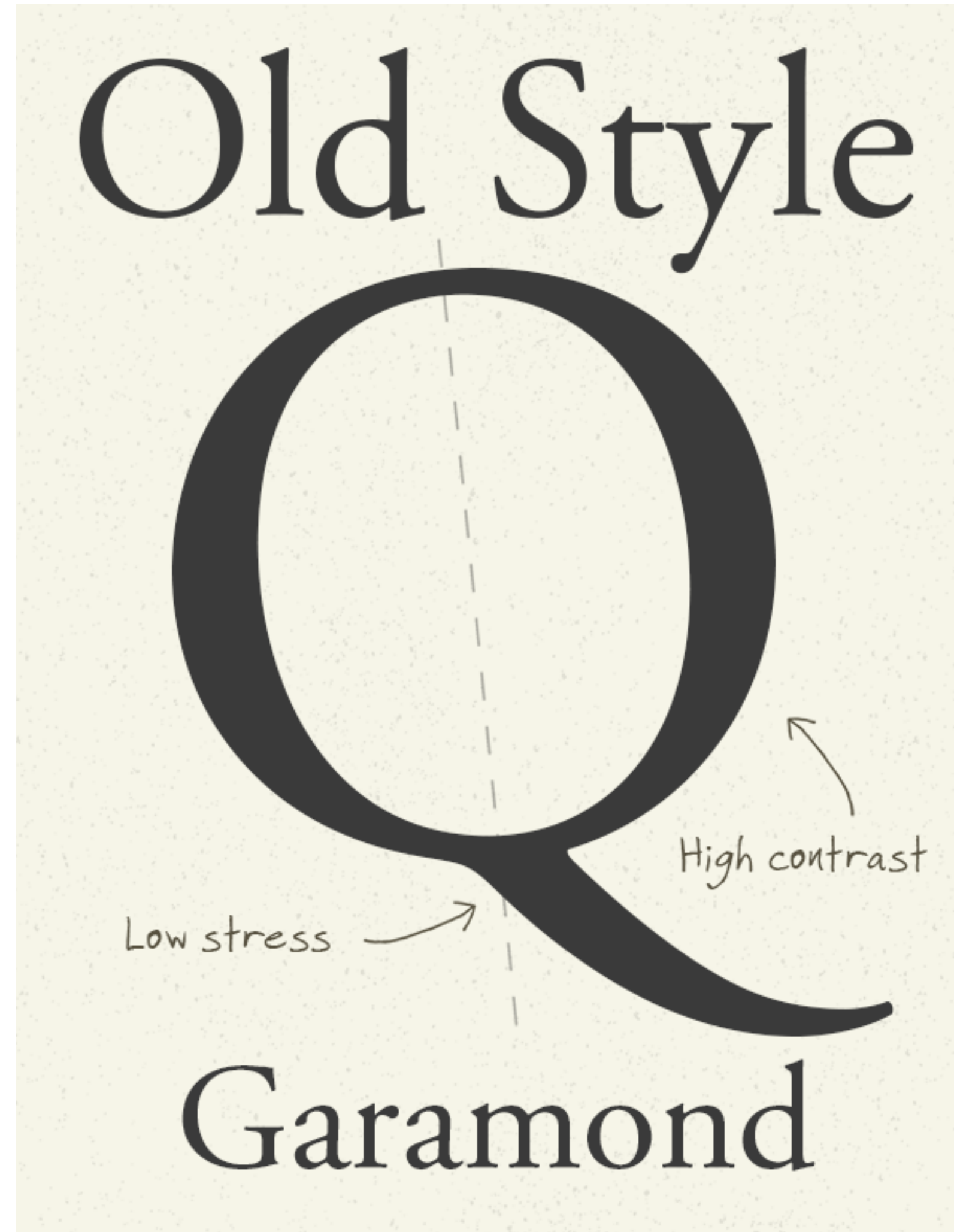


# HUMANIST - 1400



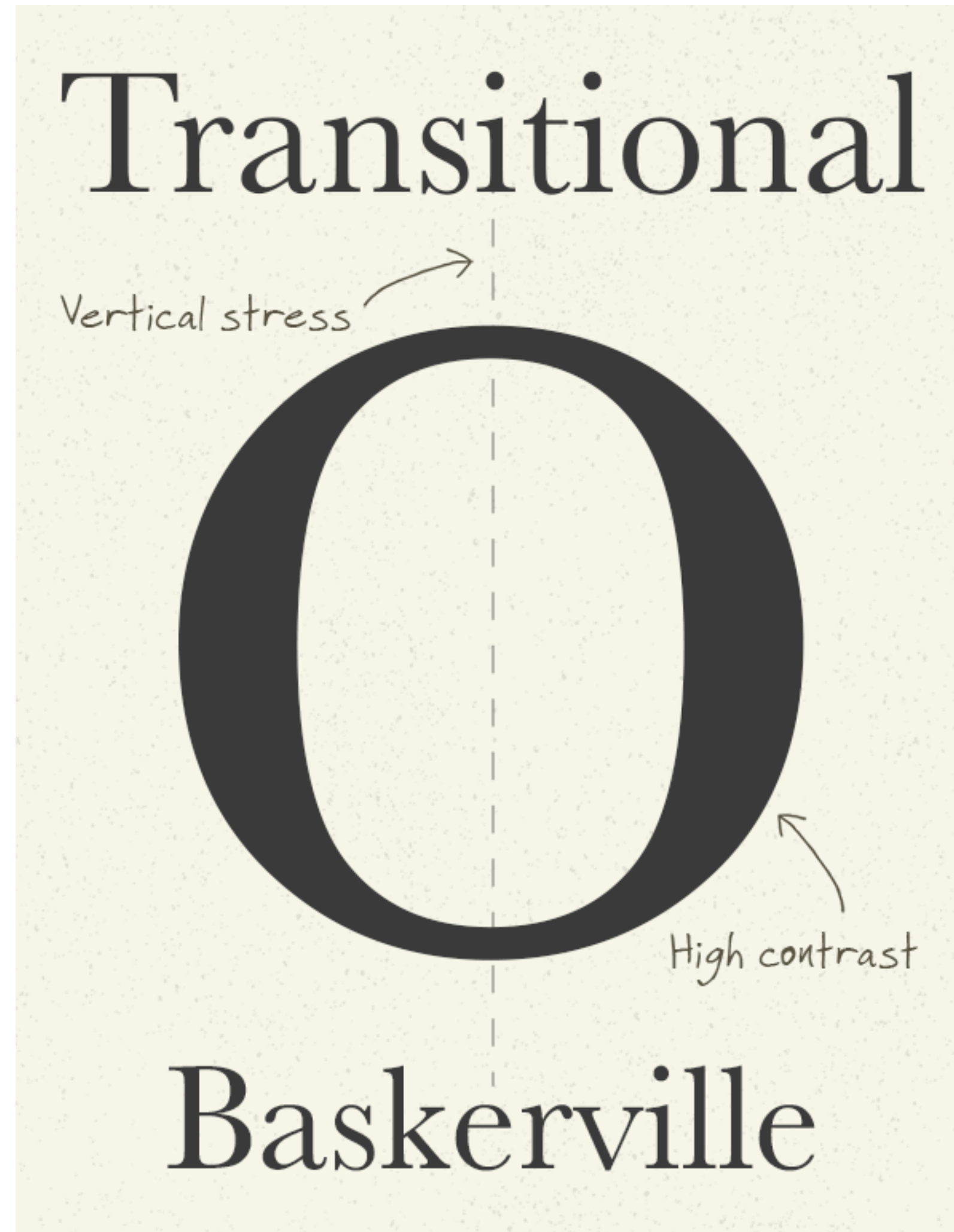


# OLD STYLE - 1500 - 1700



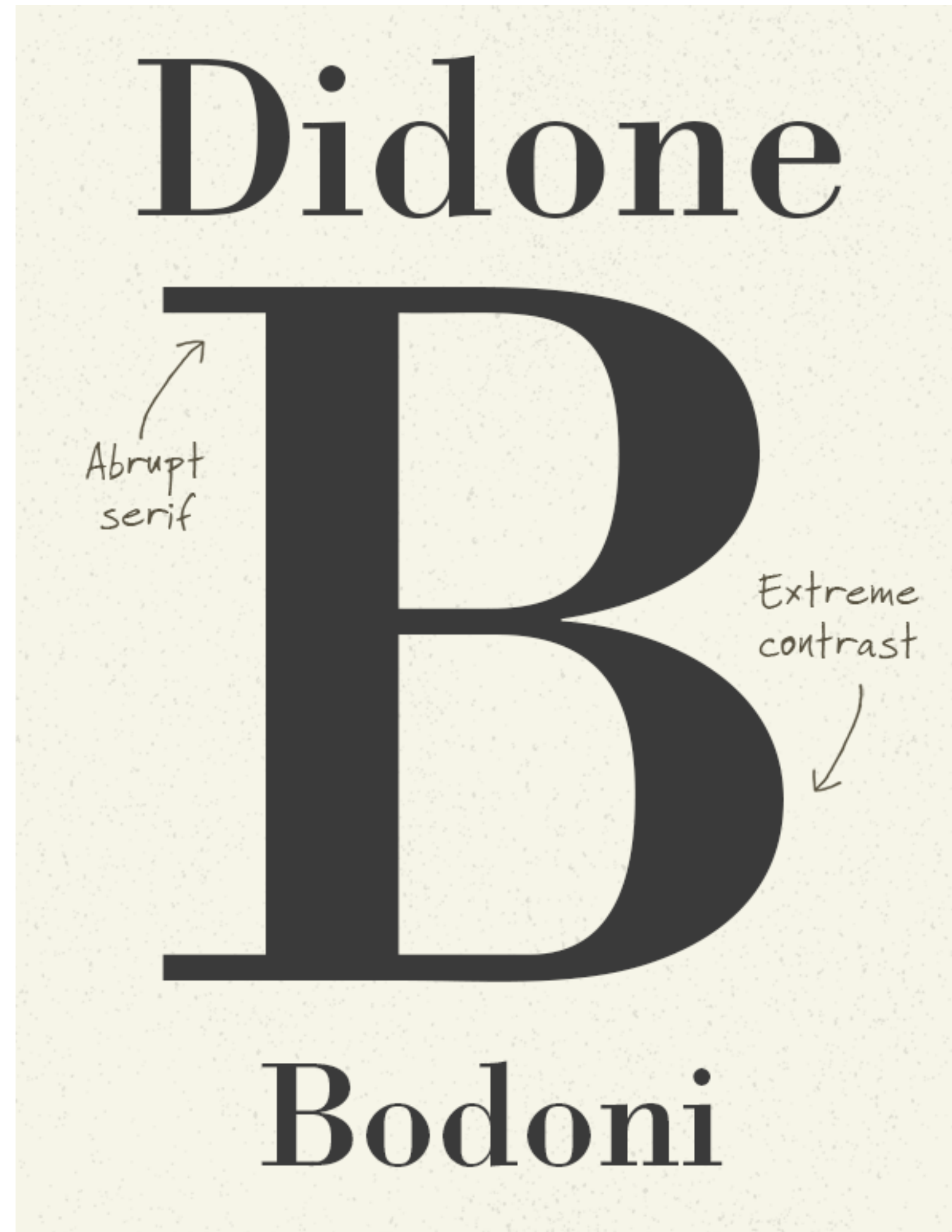


# TRANSITIONAL - 1700





# MODERN - 1800





# SLAB ■ 1900



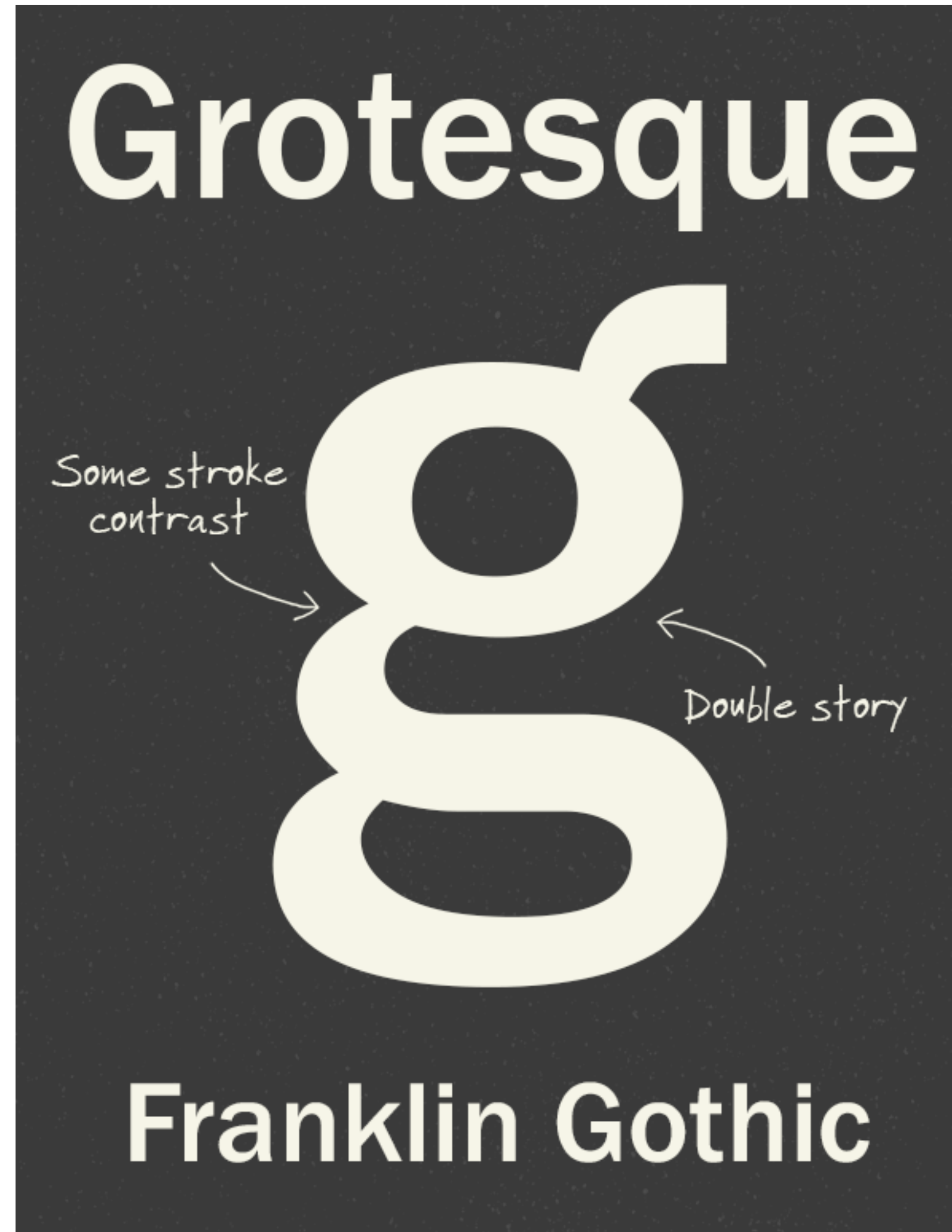


# SLAB ■ 1900



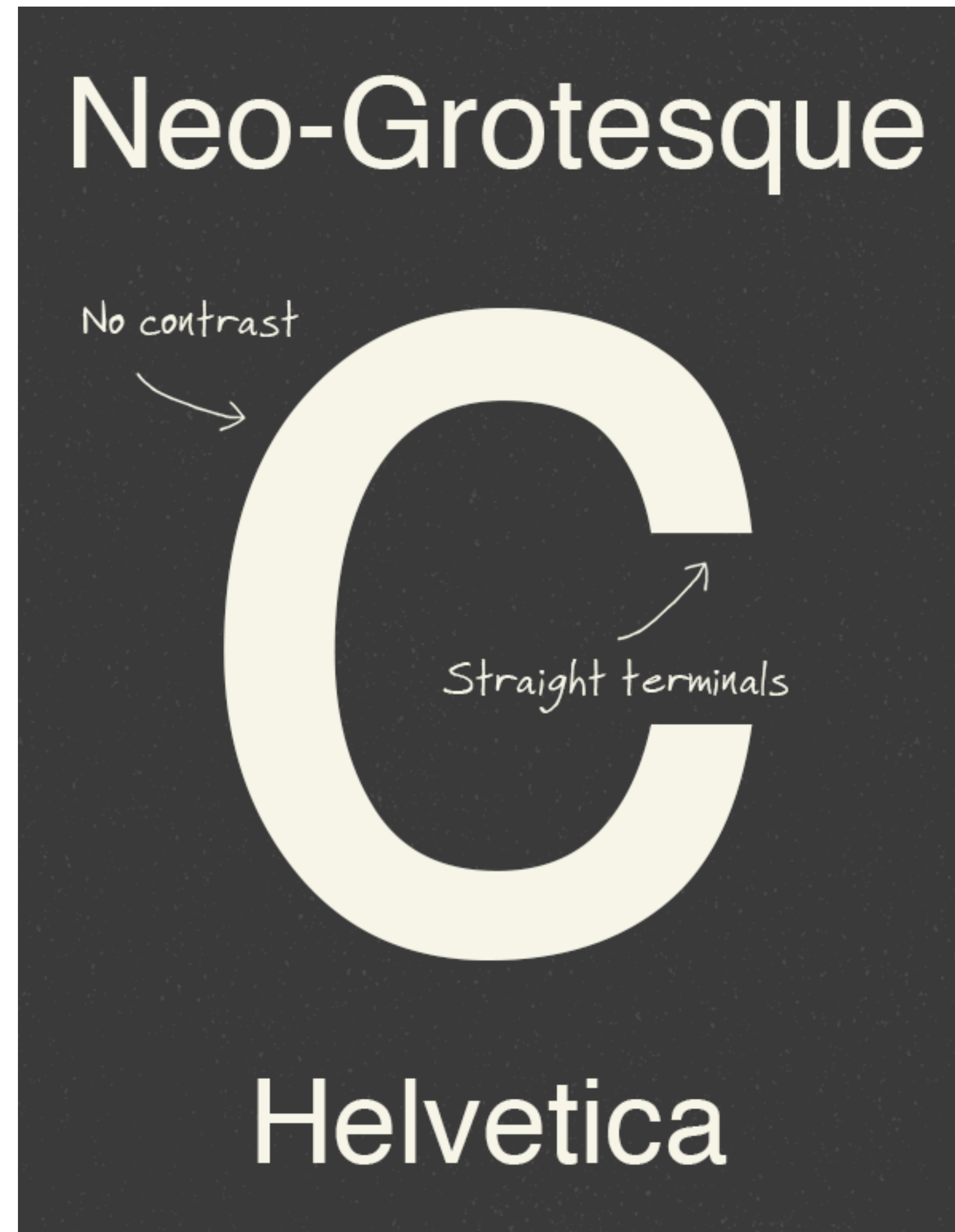


# GROTESQUE - EARLY 1900





# NEO-GROTESQUE - LATE 1900



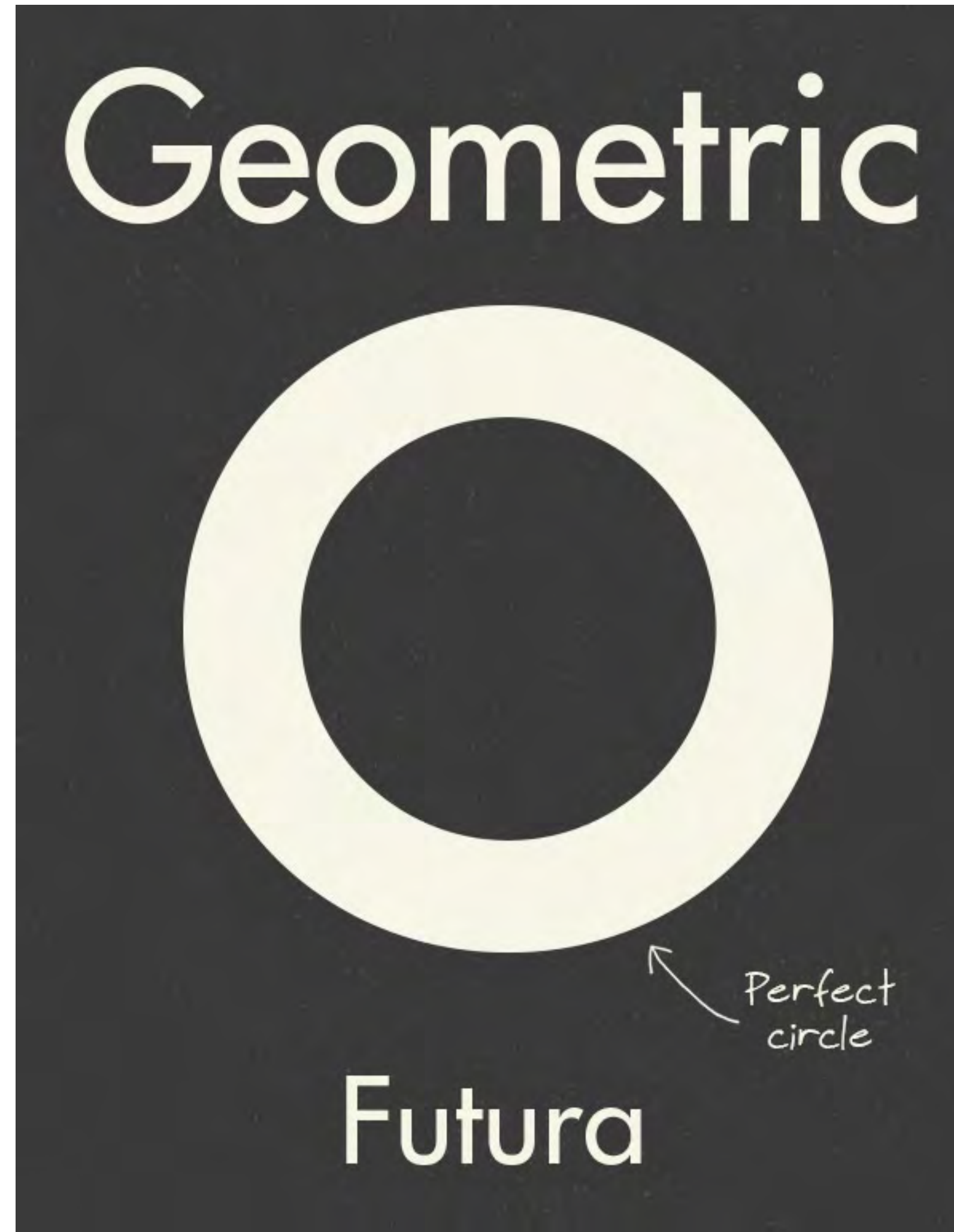


# HUMANIST- 1900





# GEOMETRIC- 1900





SABON

Aa

#### HUMANIST OR OLD STYLE

*The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.*

BASKERVILLE

Aa

#### TRANSITIONAL

*These typefaces have sharper serifs and a more vertical axis than humanist letters. When the typefaces of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.*

BODONI

Aa

#### MODERN

*The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.*



GILL SANS

Aa

**HUMANIST SANS SERIF**  
*Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.*

HELVETICA

Aa

**TRANSITIONAL SANS SERIF**  
*Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."*

FUTURA

Aa

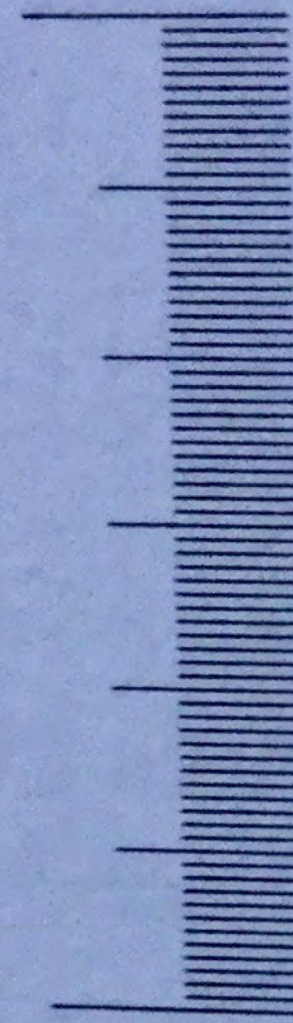
**GEOMETRIC SANS SERIF**  
*Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.*



# SIZE

12 points  
equal 1 pica

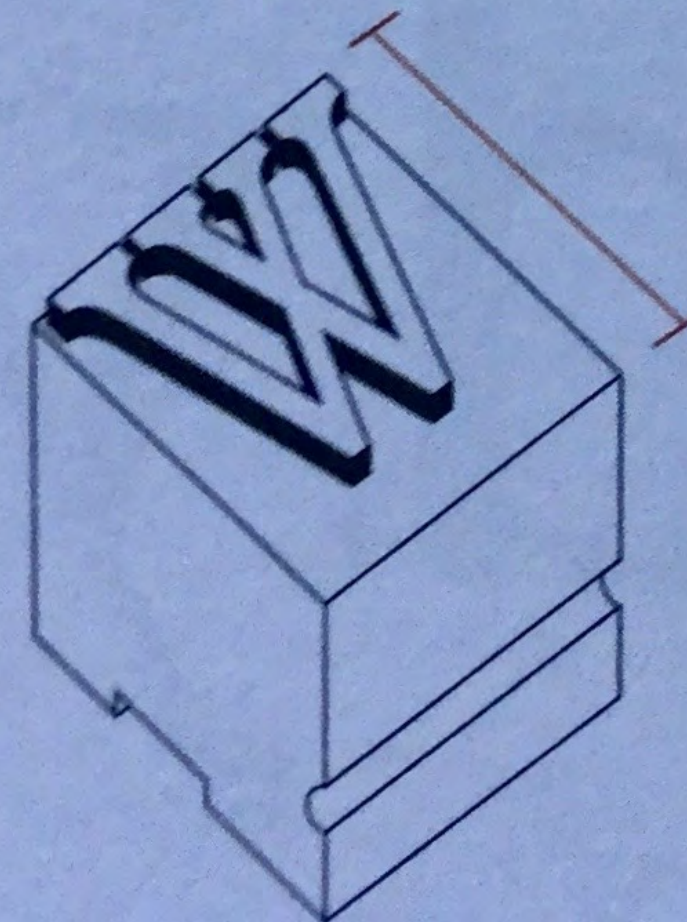
6 picas  
(72 points)  
equal 1 inch



# Big

## 60-POINT SCALE

*A typeface is measured from the top of the capital letter to the bottom of the lowest descender, plus a small buffer space.*



*In metal type, the point size is the height of the type slug.*



# SIZE

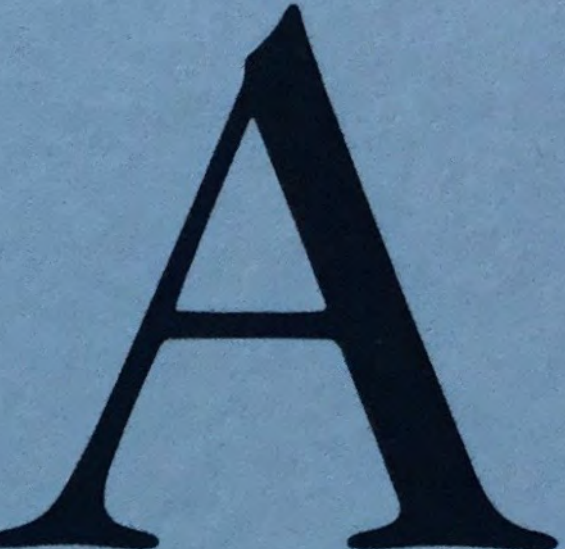
## Rough guidelines

|              |            |
|--------------|------------|
| Display text | > 24 point |
| Text         | 9–14 point |
| Captions     | 6–8 points |

8 PT

A DISPLAY or *headline* style looks spindly and weak when set at small sizes. Display styles are intended for use at 24 pts. and larger.

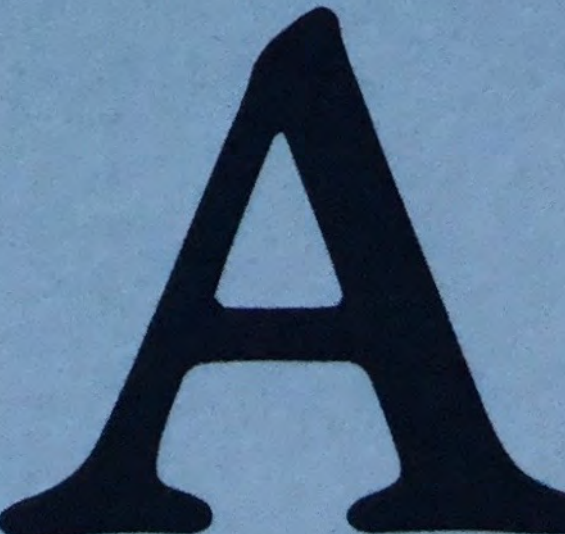
80 PT



Basic TEXT styles are designed for sizes ranging from 9 to 14 pts. Their features are strong and *meaty* but not too assertive.



CAPTION styles are built with the heaviest stroke weight. They are *designed* for sizes ranging from 6 to 8 pts.





# TYPE FAMILY

standard

The roman form is the core of

ADOBE GARAMOND PRO REGULAR

emphasis

*Italic letters, which are based on*

ADOBE GARAMOND PRO ITALIC

integrates with text when full-size caps  
would stand out awkwardly

SMALL CAPS HAVE A HEIGHT

ADOBE GARAMOND PRO REGULAR (ALL SMALL CAPS)

emphasis within a hierarchy

**Bold (and semibold) typeface**

ADOBE GARAMOND PRO BOLD AND SEMIBOLD

combinations

***Bold (and semibold) typeface***

ADOBE GARAMOND PRO BOLD AND SEMIBOLD ITALIC



# ITALICS

*Italics* are not *slanted* letters.

TRUE  
ITALIC

---

**TYPE CRIME:**

PSEUDO ITALICS

*The wide, ungainly  
forms of these  
mechanically skewed  
letters look forced  
and unnatural.*

Some italics aren't slanted at all.  
In the type family Quadraat, the  
italic form is upright.

QUADRAAT, *designed by Fred Smeijers, 1992.*



# ITALICS

SOAP

Proxima Nova Bold

SOAP

Slanted / Fake Italic

SOAP

Proxima Nova Bold Italic



# TYPE WEIGHT

Helvetica Neue 25 Ultra Light

Helvetica Neue 35 Thin

Helvetica Neue 45 Light

Helvetica Neue 55 Roman

Helvetica Neue 65 Medium

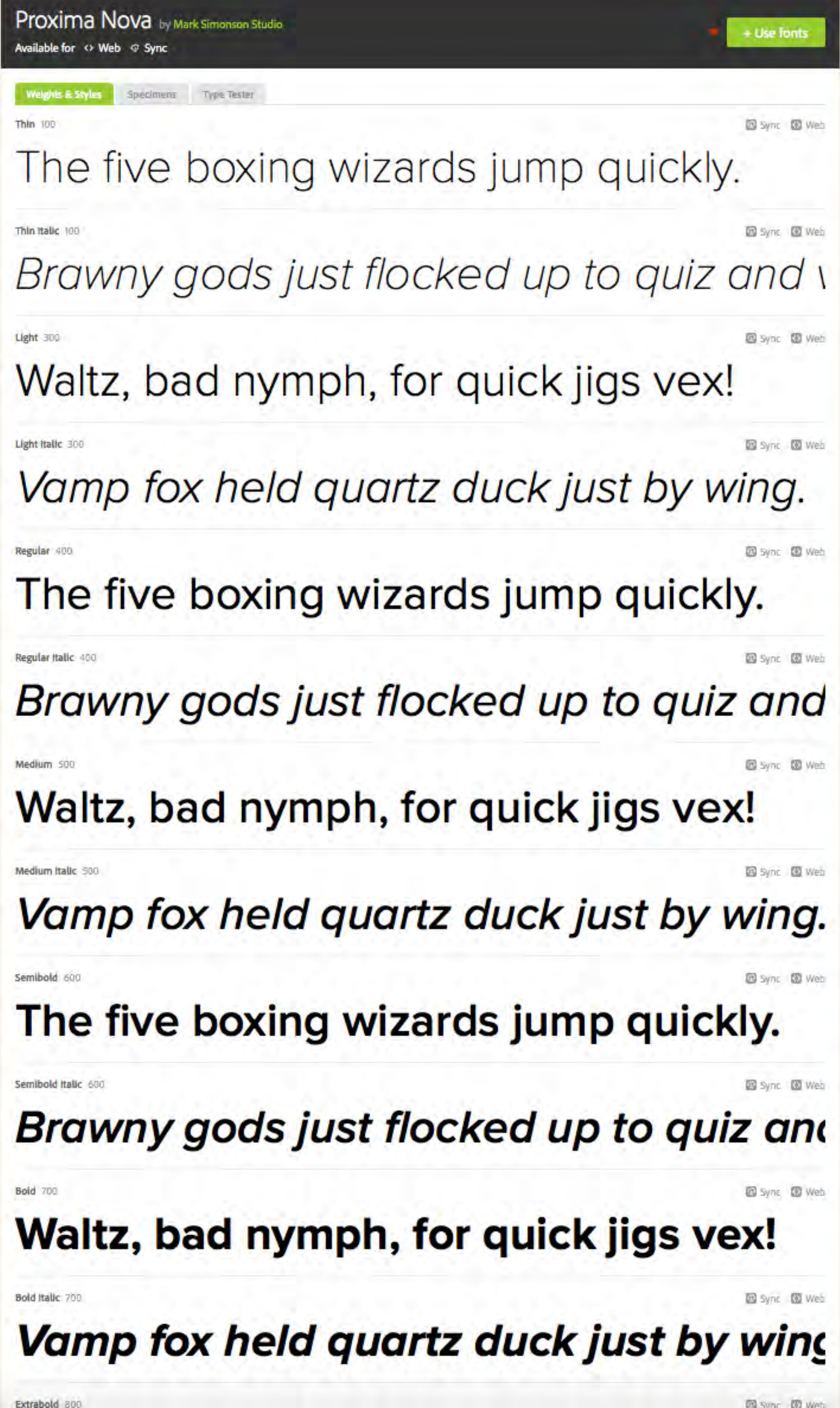
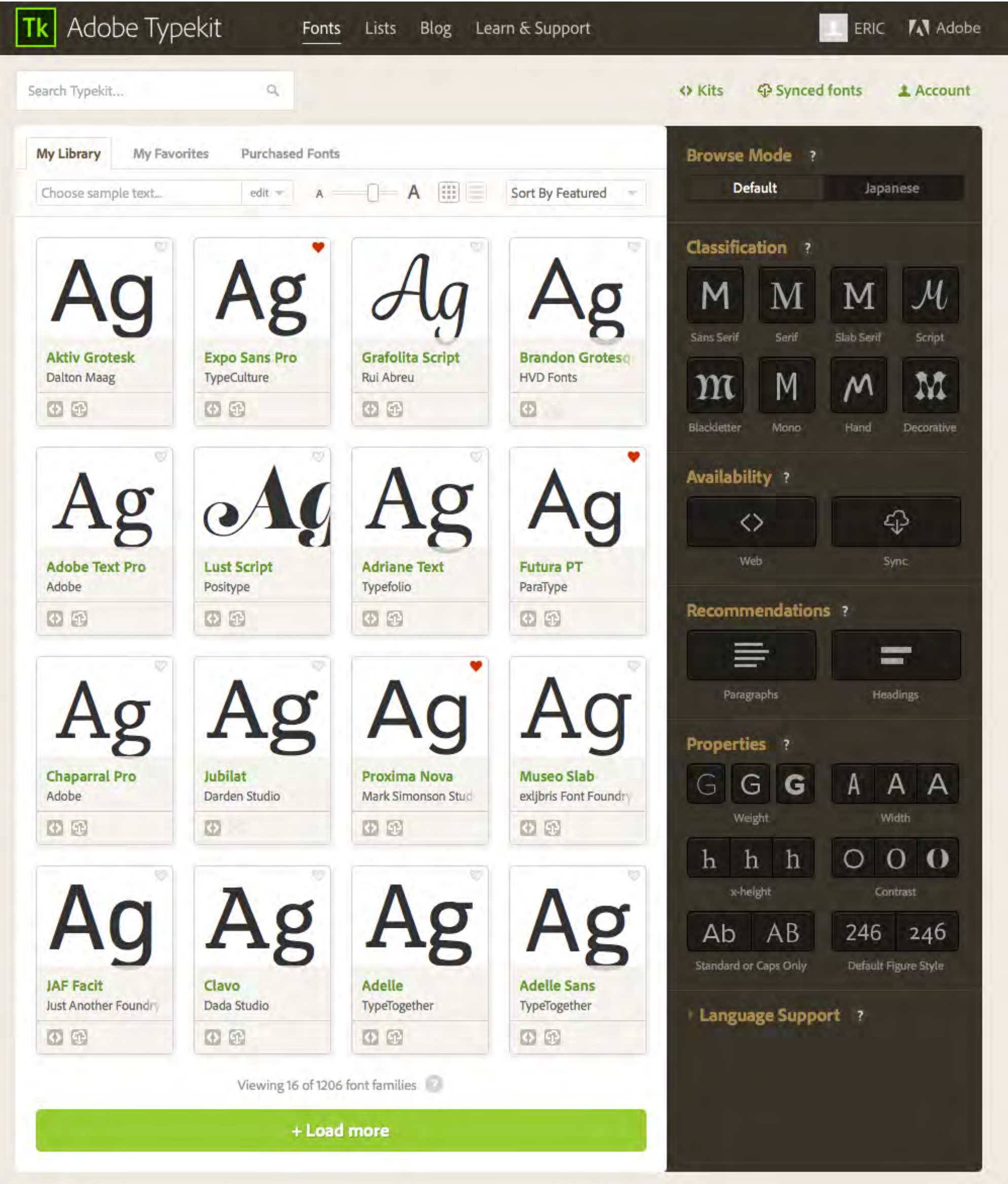
Helvetica Neue 75 Bold

Helvetica Neue 85 Heavy

Helvetica Neue 95 Black



# TYPE KIT





# SPACING

I dream of robot delights.

I dream of robot delights.

I dream of robot delights.

I dream of robot delights.

I dream of robot delights.

No kerning  
A V W a  
Kerning applied

Proportional  
Monospace

**Letterspace** (tracking) — the consistent degree of increase (or sometimes decrease) of space between **letters** to affect density in a line or block of text.

**Kerning** — adjusting the spacing between characters in a proportional font, usually to achieve a visually pleasing result.



**CS160**  
**Fall 2018**

**CS160**  
Fall 2018

**CS160**  
Fall 2018

**CS160**  
Fall 2018

**CS160**  
Fall 2018



**CS160**  
**User Interface Design**

**CS160**  
User Interface Design



**Warning:  
Typography Crime**





**Warning:  
Typography Crime**





KIDSEXCHANGE

**Warning:  
Typography Crime**





# ALIGNMENT

Centered text is symmetrical,  
like the facade of a classical building.

Centered type often appears on invitations, title pages, certificates, and tomb stones.

The edges of a centered column are often dramatically uneven.

Center text should be broken to emphasize a key phrase  
such as

midterm tomorrow  
rather than saying midterm  
tomorrow

Breaking lines in this manner is called  
breaking for sense.



# ALIGNMENT

Justified text which has even edges on both left and right sides of the column, has been the norm since the invention of printing with movable type, which enabled the creation of page after page of straight-edged columns. In metal type setting the printer justified each line by hand using small metal spacers to alter spaces between words and letters and thus make all the lines the same length. Digital typesetting performs the same labor automatically. Justified type makes efficient use of space. It also creates a clean, compact shape on the page. Ugly gaps can occur, however, the line length is too short in relations to the size of type used.



# ALIGNMENT

In flush-left/ragged right text, the left-edge is hard and right edge soft. Word spaces do not fluctuate, so there are never big holes inside of the lines of text. This format, which was used primarily for setting poetry before the twentieth century, respects the flow of language rather than submitting to the law of the box. Despite its advantages, however, the flush left format is fraught with danger. Above all, the designer must work hard to control the appearance of the rag that forms along the right edge. A good rag looks pleasantly uneven, with no lines that are excessively long or short. A rag is considered bad when it looks too even or too uneven or when it begins to form regular shapes like wedged moons or diving boards.



# ALIGNMENT

Flush right / ragged left is a variant of the more familiar flush left setting. Flush right text is hard to read because it forces the reader's eye to find a new position at the start of each line. Used in smaller blocks, however, flush right text forms effective margin notes, sidebars, pull quotes, or passages that comment on the main body or image. A flush or ragged edge can suggest attraction or repulsion between chunks of information.



# ALIGNMENT

Flush right / ragged left is a variant of the more familiar flush left setting. Flush right text is hard to read because it forces the reader's eye to find a new position at the start of each line. Used in smaller blocks, however, flush right text forms effective margin notes, sidebars, pull quotes, or passages that comment on the main body or image. A flush or ragged edge can suggest attraction or repulsion between chunks of information.



# ALIGNMENT

A beautiful, Italian 1976  
Moto Guzzi LeMans  
motorcycle poised and  
ready to roar into  
sonorous action





# ALIGNMENT

A beautiful, Italian 1976  
Moto Guzzi LeMans  
motorcycle poised and  
ready to roar into  
sonorous action





# PUNCTUATION

Prime Marks

That robot is 5' 2" tall.

Single or Double Quote

It's a dog's life.

He said, "That's what she said."



# PUNCTUATION

**Warning:**  
**Typography Crime**





# PUNCTUATION

- hyphen connects two things that are intimately related, usually words that function together as a single concept or work together as a joint modifier

tie-in, toll-free call, two-thirds

– en dash connects things that are related to each other by distance (option+hyphen)

147–48, pre–World War II, May–September not May-September

— em dash allows additional thought to be added within a sentence by sort of breaking away from that sentence—as I’ve done here. (option+shift+hyphen)



# PUNCTUATION

**Warning:**  
**Typography Crime**

These interruptions—especially the snide remarks--are killing my buzz.

He lived 1890–1941. Kapek lived longer (1891-1956).

It's ok to be second-best , but never, ever second–best.



# EXPRESSING HIERARCHY

Emphasizing a word or phrase within a body of text usually requires only one signal. *Italic* is the standard form of emphasis. There are many alternatives, however, including **boldface**, SMALL CAPS, or a **change in color**. You can also create emphasis with a different font. If you want to mix font families, dust the sizes so the x-heights align. xx



# EXPRESSING HIERARCHY

I

Division of angels

A. Angel

B. Archangel

C. Cherubim

D. Seraphim

II

Ruling body of clergy

A. Pope

B. Cardinal

C. Archbishop

D. Bishop

III

Parts of a text

A. Work

B. Chapter

C. Section

D. Subsection

symbols, indents  
and linebreaks

Division of angels

Angel

Archangel

Cherubim

Seraphim

Ruling body of clergy

Pope

Cardinal

Archbishop

Bishop

Parts of a text

Work

Chapter

Section

Subsection

indents and line  
breaks only

DIVISION OF ANGELS

Angel

Archangel

Cherubim

Seraphim

RULING BODY OF CLERGY

Pope

Cardinal

Archbishop

Bishop

PARTS OF A TEXT

Work

Chapter

Section

Subsection

font change, indents,  
and line breaks

DIVISION OF ANGELS

angel

archangel

cherubim

seraphim

RULING BODY OF CLERGY

pope

cardinal

archbishop

bishop

PARTS OF A TEXT

work

chapter

section

subsection

alignment, font change,  
and line breaks



# COMBINING TYPE: CONCORDANT

## Typography

FROM WIKIPEDIA, THE FREE ENCYCLOPEDIA

Typography is the art and technique of arranging type, type design, and modifying *type glyphs*. Type glyphs are created and modified using a variety of illustration techniques. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning).

Adobe Caslon Semibold  
48 pt

Adobe Caslon Smallcaps, 14 pt

Adobe Caslon Regular, 12 pt



# COMBINING TYPE: CONTRASTING

Typography

From Wikipedia, the free encyclopedia

Typography is the art and technique of arranging type, type design, and modifying *type glyphs*. Type glyphs are created and modified using a variety of illustration techniques. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning).

Gill Sans Light  
48 pt

Gill Sans Light, 16 pt

UC Berkeley OldStyle, 12 pt



# COMBINING TYPE: CONFLICTING

## Typography

From Wikipedia, the free encyclopedia

Typography is the art and technique of arranging type, type design, and modifying type glyphs. Type glyphs are created and modified using a variety of illustration techniques. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning).

Arial

36 pt

Futura Medium, 14 pt

Myriad Regular, 12 pt



**sition**

**transiti**



**disruption**



**c o m p r e s s i o n**



# TYPE FAMILY

**Warning:**  
**Typography Crime**



**Government  
Accountability  
Office**



**US Army Corps  
of Engineers**

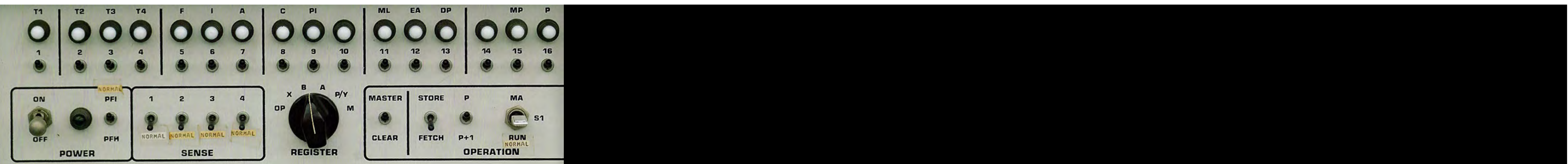
**Headquarters**





Edward Johnston, London Underground, 1916

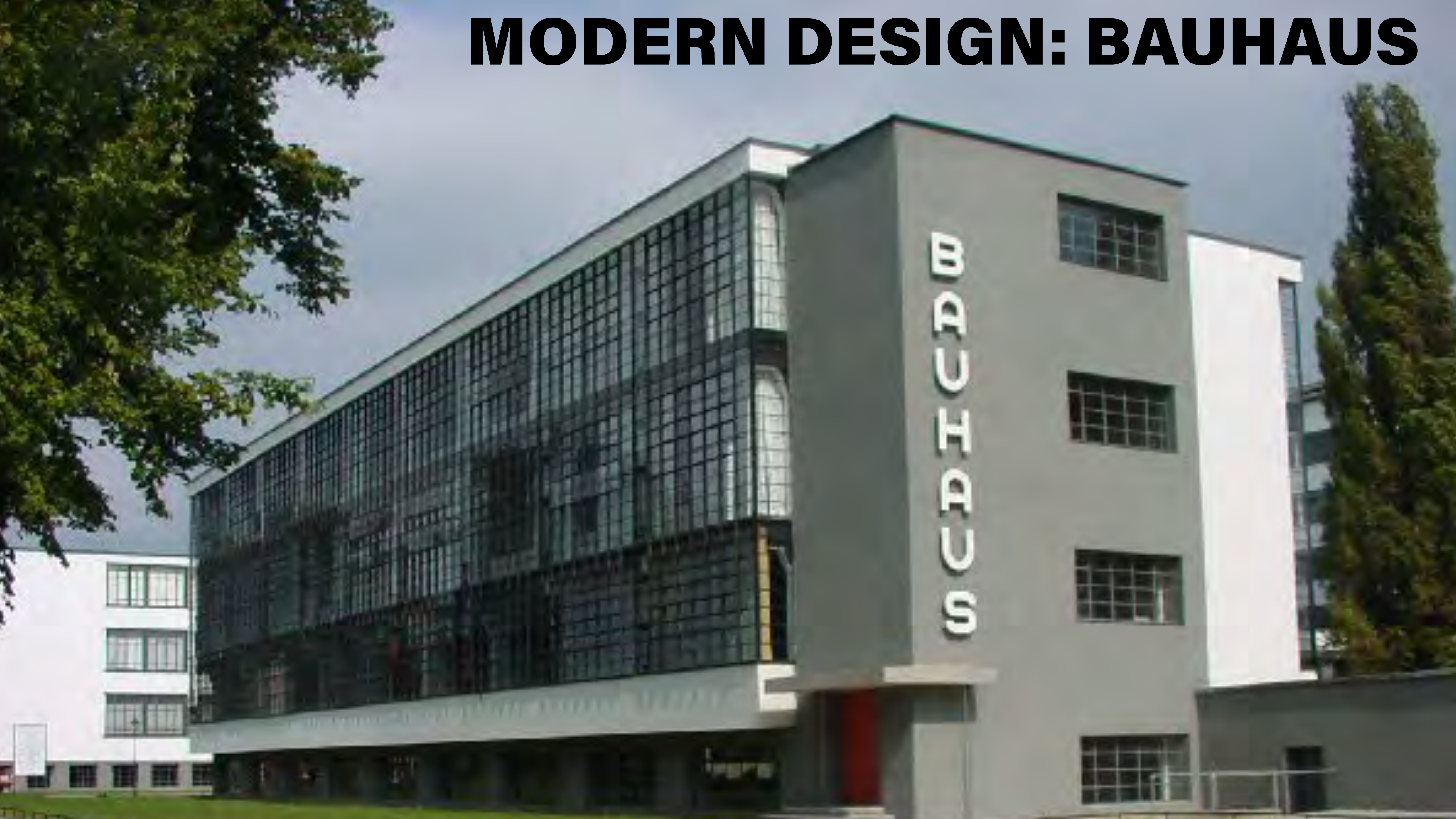




# GRAPHIC DESIGN HISTORY



# MODERN DESIGN: BAUHAUS





# BAUHAUS





# JAN TSCHICHOLD



Communication in the modern age should be

**OBJECTIVE**  
**COMPELLING**  
**SIMPLE**  
**SHORT**  
**FUNCTIONAL**



# JAN TSCHICHOLD



THE FIRST ENGLISH TRANSLATION OF THE  
REVOLUTIONARY 1928 DOCUMENT

TRANSLATED FROM THE GERMAN BY RUARI McLEAN  
INTRODUCTION BY ROBIN KINROSS  
WITH A NEW FOREWORD BY RICHARD HENDEL

# JAN TSCHICHOLD THE NEW TYPOGRAPHY



# JAN TSCHICHOLD

# DER SIEG



**Ein Buch vom Sport**


Herausgegeben von **Günter Mamlok** und **Sergius Sax**  
320 Seiten Umfang 422 herrliche Bilder

Die besten Sportschriftsteller schrieben einen packenden Text  
Die mitreißende Chronik unvergeßlicher Siege aus allen Sportarten


Geleitwort von Staatssekretär a.D. Dr. Lewald

Reichsmark **4.80**

TSCHICHOLD



# NAPOLEON



**PHOEBUS  
PALAST**

**ANFANGSZEITEN:**  
4<sup>00</sup> 6<sup>15</sup> 8<sup>30</sup>

**SONNTAGS:**  
1<sup>45</sup> 4<sup>00</sup> 6<sup>15</sup> 8<sup>30</sup>



# JAN TSCHICHOLD





# JAN TSCHICHOLD



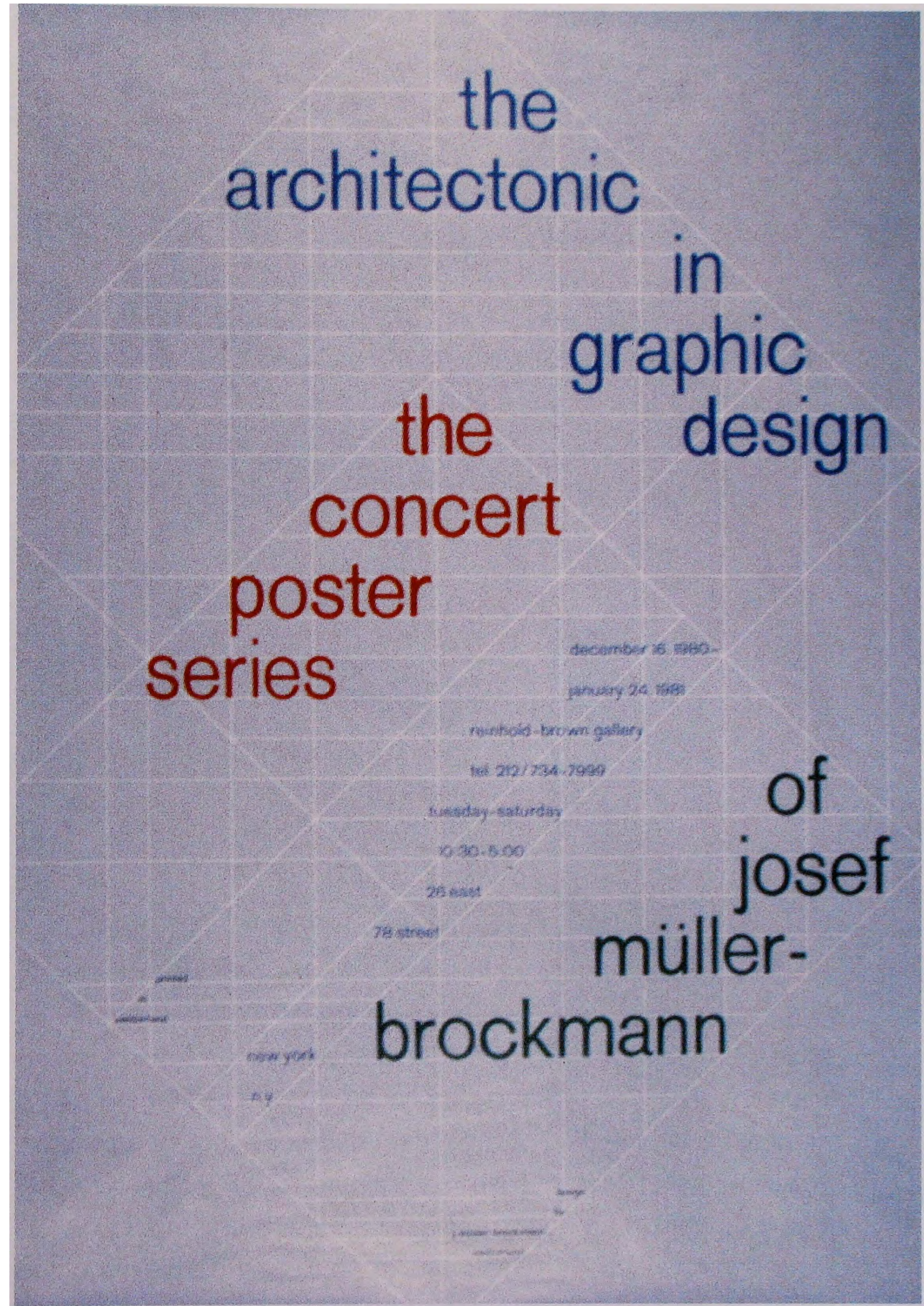
Before: Tschichold, Leipzig Trade Fair, 1922



After: Tschichold, Elemental Typogrphay, 1925



# GRID-BASED DESIGN





# GRID-BASED DESIGN

|  |  |  |
|--|--|--|
|  |  |  |
|  | <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 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 structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the</p> |  |
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|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|  | <p>Grid systems</p>  |  |  |
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|  |   |  | <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items.</p>   |
|  |  |  |  |



# GRID-BASED DESIGN

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. 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.



# GRID-BASED DESIGN

|  |  |  |  |
|--|--|--|--|
| Common typographic disorders   |  |  |  |
| Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.   |  |  |  |
| typophilia   |  |  |  |
| An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices.  |  |  |  |
| Typophiliacs usually die penniless and alone.  |  |  |  |
| typophobia   |  |  |  |
| The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman. |  |  |  |
| typochondria   |  |  |  |
| A persistent anxiety that one has selected the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.                                      |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

|   |  |   |  |
|---|--|---|--|
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|   |  |   |  |
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|   |  |   |  |
|   |  |   |  |
|   |  |   |  |



# GRID-BASED DESIGN

|  |  |   |   |
|--|--|---|---|
| Common<br>typographic<br>disorders   |  |   |   |
|  | typophilia   | typophobia  | typochondria  |
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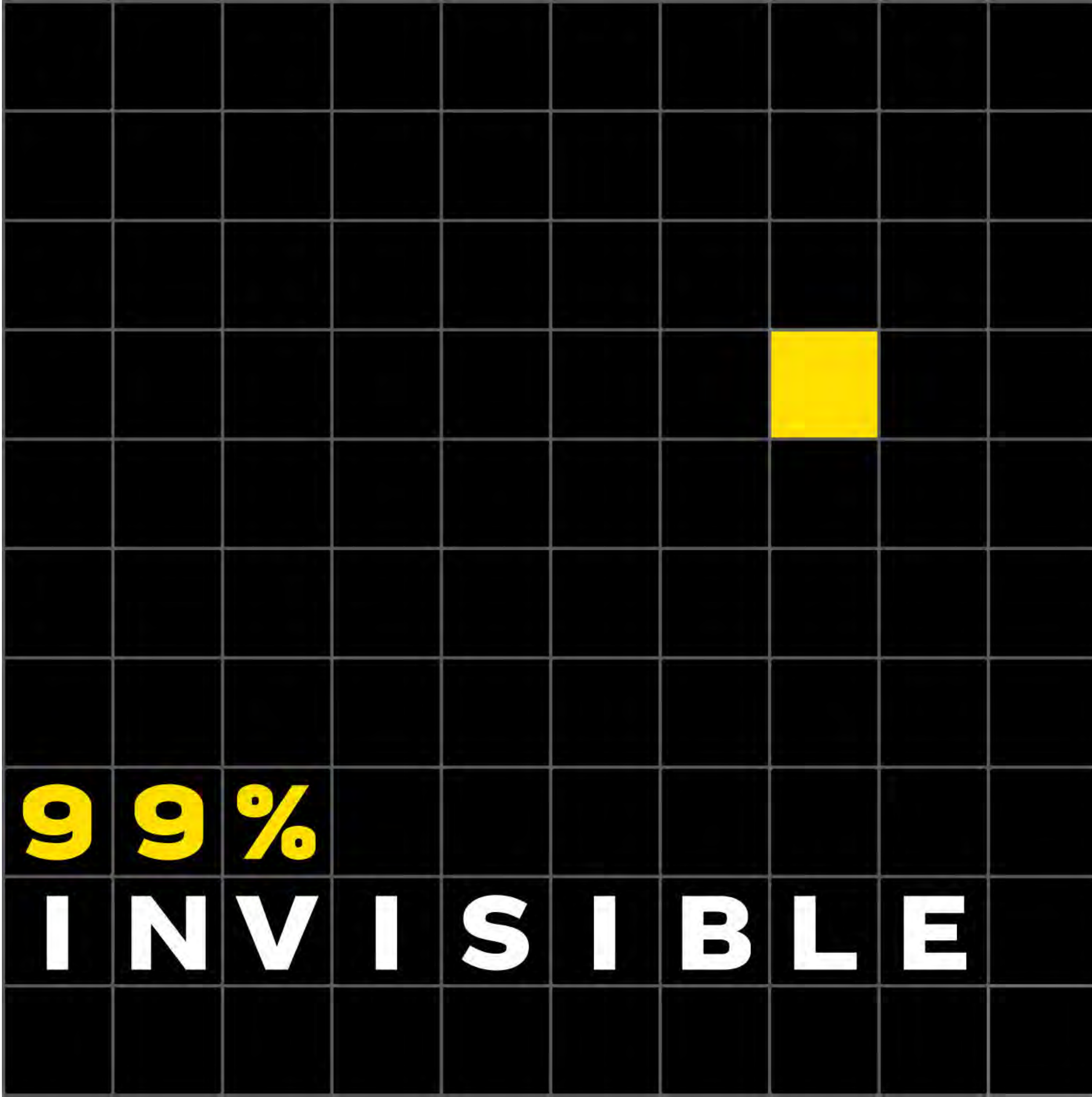
|  |  |  |  |              |  |
|--|--|--|--|--------------|--|
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| Common typographic disorders   |  |   |              |  |  |





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**WHITESPACE**





## Think small.

Our little car isn't so much of a novelty any more.

A couple of dozen college kids don't try to squeeze inside it.

The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape.

In fact, some people who drive our little

flivver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or racking up 40,000 miles on a set of tires.

That's because once you get used to

some of our economies, you don't even think about them any more.

Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill. Or trade in your old VW for a new one.

Think it over.







BASED ON THE CLASSIC NOVEL BY GRAHAM GREENE

# BRIGHTON ROCK

STUDIO CANAL FEATUTRES BBC FILMS & UK FILM COUNCIL  
present a KUDOS PICTURES production a film by ROWAN JOFFE 'BRIGHTON ROCK'  
starring SAM RILEY ANDREA RISEBOROUGH ANDY SERKIS with JOHN HURT and HELEN MIRREN  
casting SHAHEEN BAIG hair and makeup designer IVANA PRIMORAC costume designer JULIAN DAY  
music supervisor IAN NEIL music composed by MARTIN PHIPPS production designer JAMES MERIFIELD  
editor JOE WALKER director of photography JOHN MATHIESON co-producer PAUL RITCHIE  
executive producers JENNY BORGARS WILL CLARKE OLIVER COURSON RON HALPERN JAMIE LAURENSEN  
based on the novel by GRAHAM GREENE produced by PAUL WEBSTER written & directed by ROWAN JOFFE



STUDIO CANAL BBC

IN CINEMAS SOON

[WWW.BRIGHTONROCKMOVIE.COM](http://WWW.BRIGHTONROCKMOVIE.COM)

kudos CINEFESTIVAL



# BACKGROUND NEW PREVENTION TECHNOLOGIES IN CONTEXT

To ensure a comprehensive approach to addressing HIV, the international community has been calling for sustained investments and increased efforts towards universal access to prevention, care, treatment and support. This includes significantly improving access to existing proven means of preventing HIV transmission. At the same time, the world needs new prevention tools and technologies that will work with and complement existing prevention methods.

There are a number of global efforts underway to develop new technologies to prevent HIV. Currently, there is research being conducted on vaginal and rectal microbicides, vaccines, pre-exposure prophylaxis (PrEP) and the use of HIV treatment as prevention.

Research into NPTs is a lengthy process that takes 12 years or more to go from laboratory and animal testing, to safety and efficacy studies, and through regulatory approval and post-marketing studies.

This toolkit provides a brief definition of each of the potential prevention tools being researched, gives an overview of the current state of research, and discusses their relevance for people living with HIV.<sup>1</sup>

It then outlines research into prevention technologies that have had unsuccessful results—diaphragms and cervical barriers, and treatment for herpes simplex virus type 2 (HSV-2). Finally, the toolkit provides an overview of the prevention technologies that we currently have at our disposal—female and male condoms, medical male circumcision, post-exposure prophylaxis and prevention of vertical transmission (sometimes called prevention of mother-to-child transmission or PMCT)—and summarises recent findings about these technologies.

<sup>1</sup>Please consult the companion discussion paper: *The Role of People Living with HIV in Biomedical Prevention Research and the Search for New Prevention Tools*, Global Network of People Living with HIV (GNPH), 2015, [www.gnphiv.net](http://www.gnphiv.net)



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"Magnificent!"  
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irony chambray art party  
photo booth.

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one free!

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ers messenger bag four loko  
irony chambray art party photo  
booth. Single-origin coffee tolu  
bushwick, pickled authentic.

*That's right!  
Order now and  
we'll give you  
more stuff!*

# FANCY THING IS FANCY

*It's beautiful. Don't you want it?*

Squid dreamcatcher jean shorts, keffiyeh thundercats raw denim quinoa 5 wolf moon  
cred gluten-free. Pitchfork cred photo booth fingerstache next level mumblecore Austin.  
Milahk craft beer cosy sweater ethnic, whatever pickled mcsweeney's squid keffiyeh.



# iPad Air 2

Change is in the Air.



[Watch the keynote](#) 



# DIETER RAMS

Good design is...



innovative



makes a product  
useful



aesthetic



makes a product  
understandable



unobtrusive



honest



long-lasting



thorough



environmentally  
friendly



as little design  
as possible



# DIETER RAMS

---



TP 1  
radio/phono  
combination,  
1959, by  
Dieter Rams  
for Braun

## Good design is innovative

The possibilities for innovation are not, by any means, exhausted. Technological development is always offering new opportunities for innovative design. But innovative design always develops in tandem with innovative technology, and can never be an end in itself.



# DIETER RAMS



**MPZ 21  
multipress  
citrus juicer,  
1972, by  
Dieter Rams  
and Jürgen  
Greubel for  
Braun**

**Good design  
makes a  
product useful**

A product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasizes the usefulness of a product whilst disregarding anything that could possibly detract from it.



# DIETER RAMS

## Good design is aesthetic

The aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being. But only well-executed objects can be beautiful.



RT 20  
tischsuper  
radio, 1961,  
by Dieter  
Rams for  
Braun



# DIETER RAMS

---



T 1000 world  
receiver,  
1963, by  
Dieter Rams  
for Braun

**Good design  
makes a  
product  
understandable**

It clarifies the product's structure.  
Better still, it can make the product  
talk. At best, it is self-explanatory.



# DIETER RAMS

---



Cylindric T 2  
lighter, 1968,  
by Dieter  
Rams for  
Braun

## Good design is unobtrusive

Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user's self-expression.



# DIETER RAMS

---

## Good design is honest

It does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept.



L 450 flat  
loudspeaker,  
TG 60 reel-to-  
reel tape  
recorder and  
TS 45 control  
unit, 1962-64,  
by Dieter  
Rams for  
Braun



# DIETER RAMS



620 Chair  
Program,  
1962, by  
Dieter Rams  
for Vitsoe

**Good design is  
long-lasting**

It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today's throwaway society.



# DIETER RAMS

---



ET 66  
calculator,  
1987, by  
Dietrich Lubs  
for Braun

**Good design is  
thorough down  
to the last detail**

Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the user.



# DIETER RAMS



606 Universal  
Shelving  
System, 1960,  
by Dieter  
Rams for  
Vitsoe

**Good design is  
environmentally-  
friendly**

Design makes an important contribution to the preservation of the environment. It conserves resources and minimizes physical and visual pollution throughout the lifecycle of the product.



# DIETER RAMS

---



L 2 speaker,  
1958, by  
Dieter Rams  
for Braun

**Good design is  
as little design  
as possible**

Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials.

Back to purity, back to simplicity.



# PRODUCT DESIGN IS ABOUT FORM AND FUNCTION



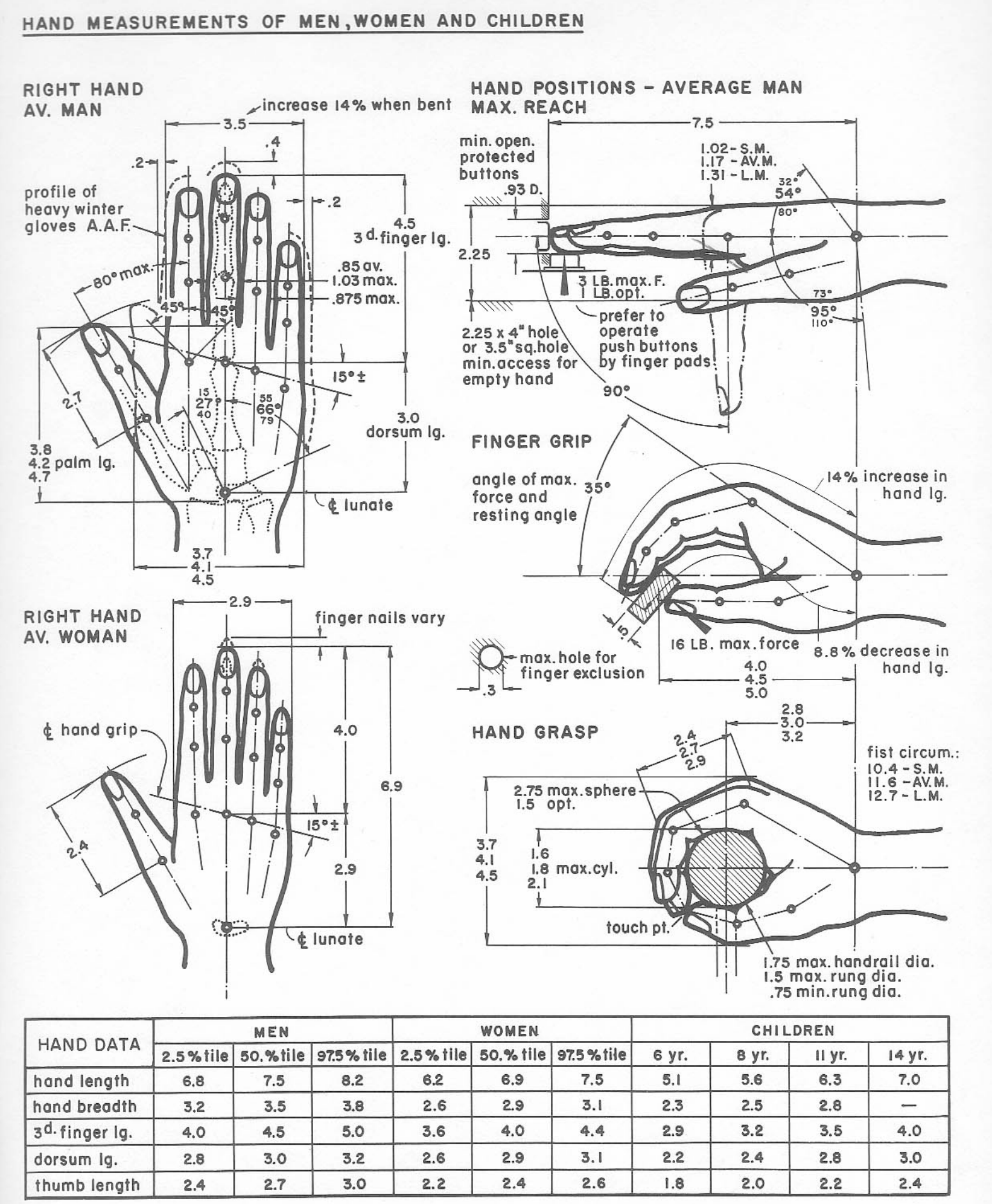
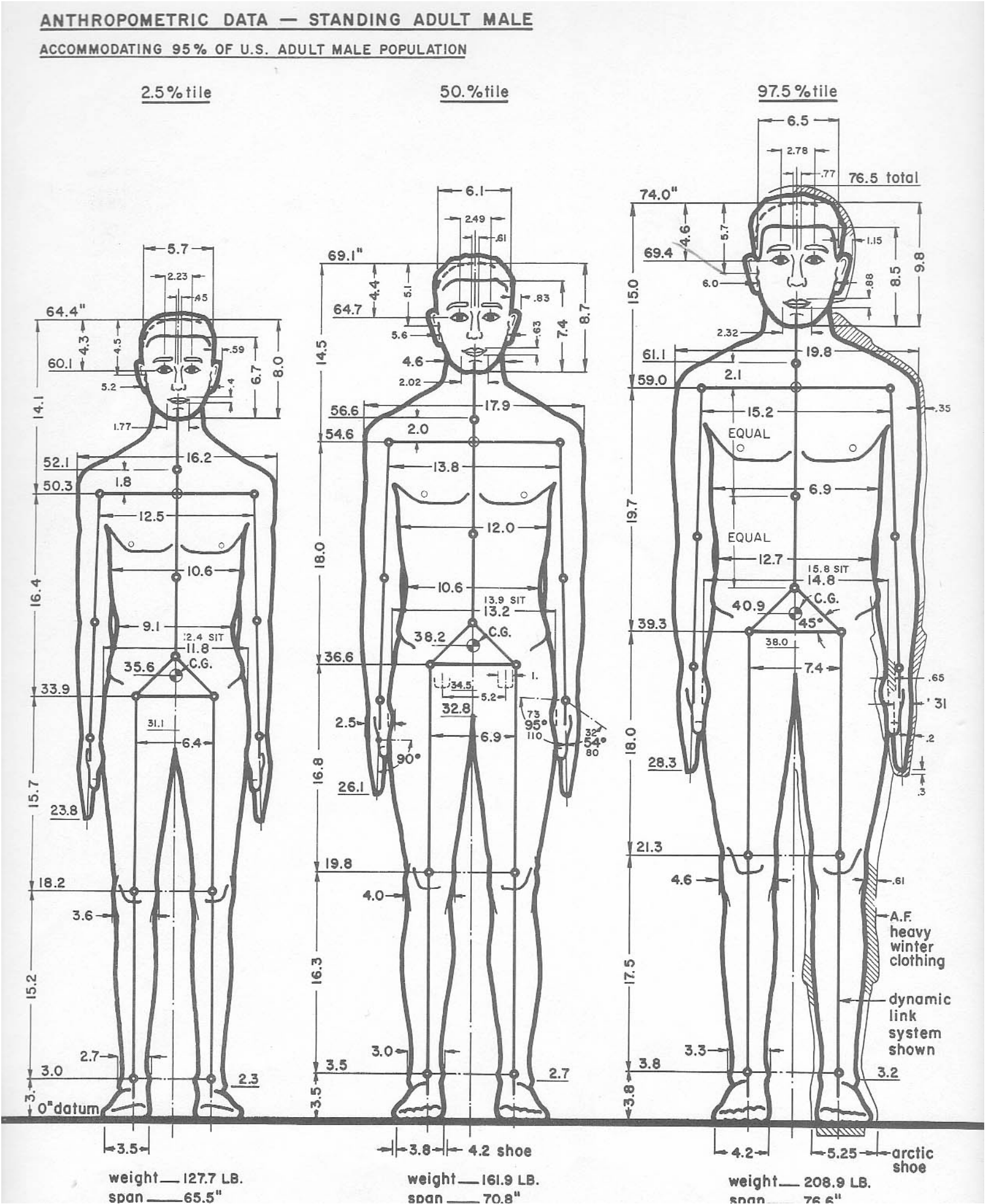
Philippe Starck, Juicer for Alessi



Oxo Angled Measuring Cup



# HENRY DREYFUSS: HUMAN FACTORS





# DREYFUSS: MODEL 500 PHONE

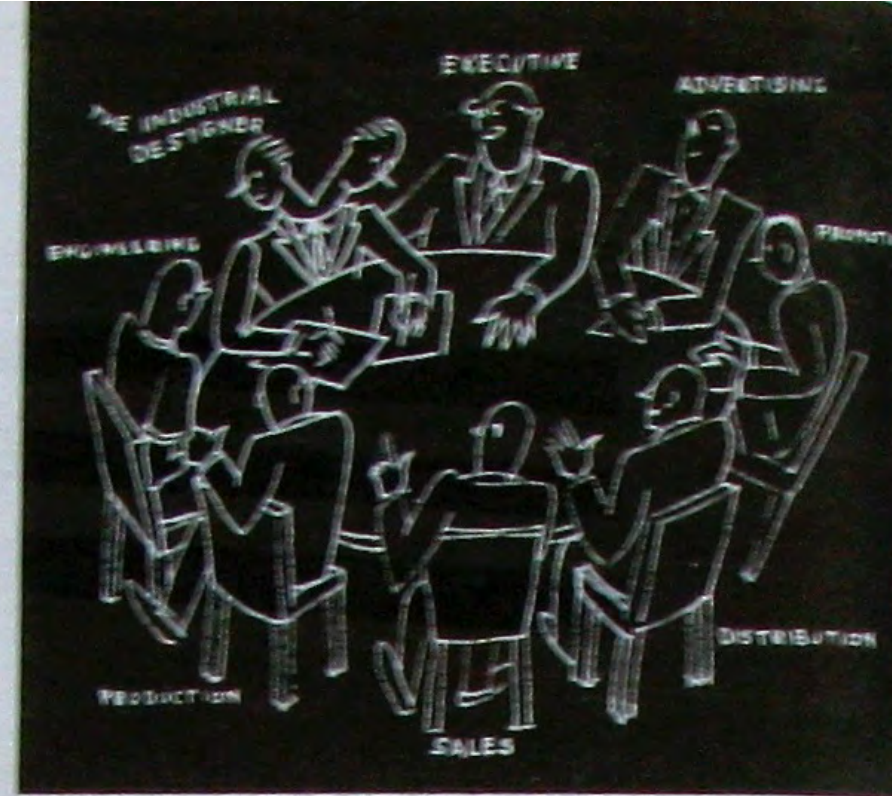




# DREYFUSS: PROCESS



1. When the industrial designer is summoned by a potential client he must first conscientiously determine that he can make a positive contribution to the product. If, after study and consultation, it is found that he can, the following sequence of events is set in motion.



2. A meeting is held with the executive group, composed of department heads, to learn their objectives in terms of time, cost, techniques, and distribution. Only in this way can the industrial designer be sure that his ideas jibe with the practical facts of business life.



3. A thorough study is made of the market. The industrial designer assembles photographs of competitive lines. Often rival products are purchased and operated. Although the client, naturally, is cognizant of his competition, the designer sees it through different eyes.



4. Time is allocated to the study of factory methods and production facilities. This insures the industrial designer's becoming acquainted with any limitations that may exist, so he won't project a product that cannot be manufactured efficiently.



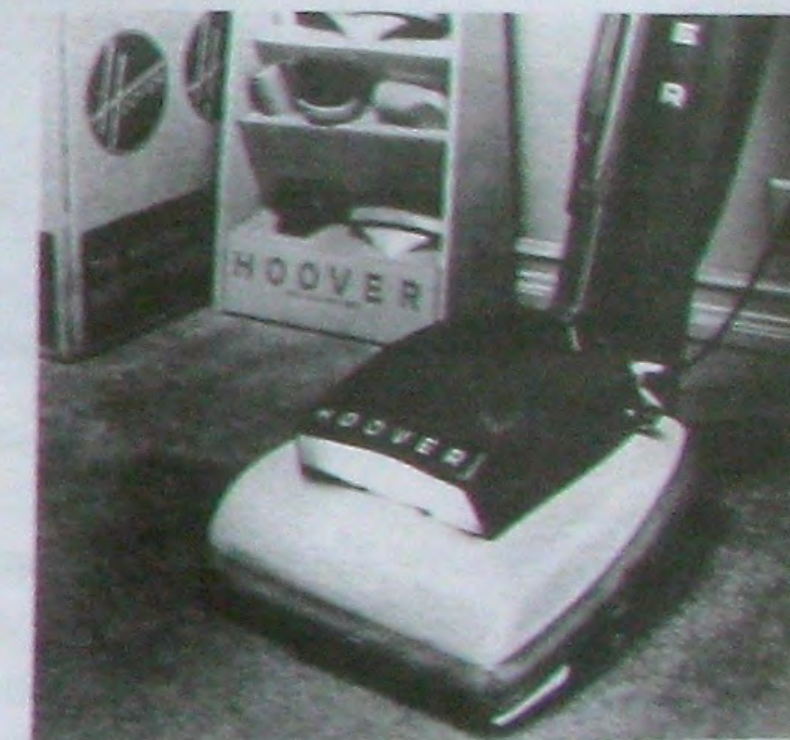
5. The industrial designer enters into close co-operation with the client's engineering personnel. Their offices become as one. Together they go over countless sketches, working drawings, and blueprints. Three-dimensional models are developed in clay, plaster, wood, or plastic.



6. The final model—a working one, if possible—is presented to the entire client group by the industrial designer and the client engineers. The presentation is designed to show management what they will get, when they will get it, and what it will sell for.



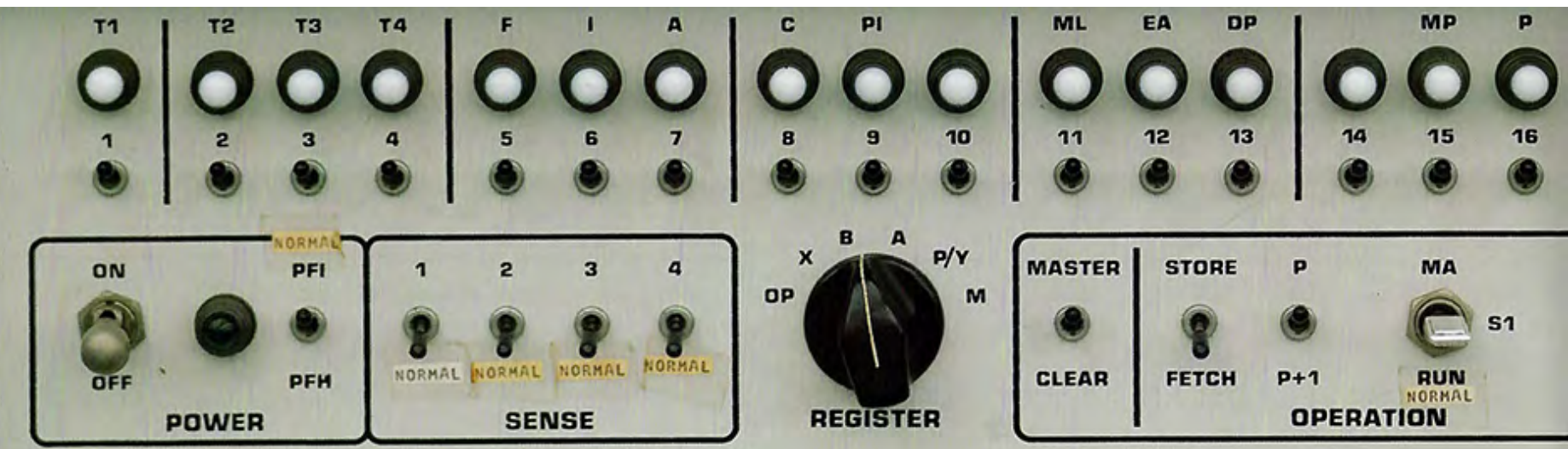
7. Agreement on a final working model is a milestone, but the industrial designer's work is far from done. He continues to work with the engineers and toolmakers, making every effort to integrate changes if they will improve the product or the price picture.



8. If the product is to be packaged, the industrial designer goes to work on the container, carton, and price tags. He interests himself in these matters because they complement the product. Often they create the invaluable first impression in the mind of the customer.

the successful competitor must be a man of many hats, as is shown by





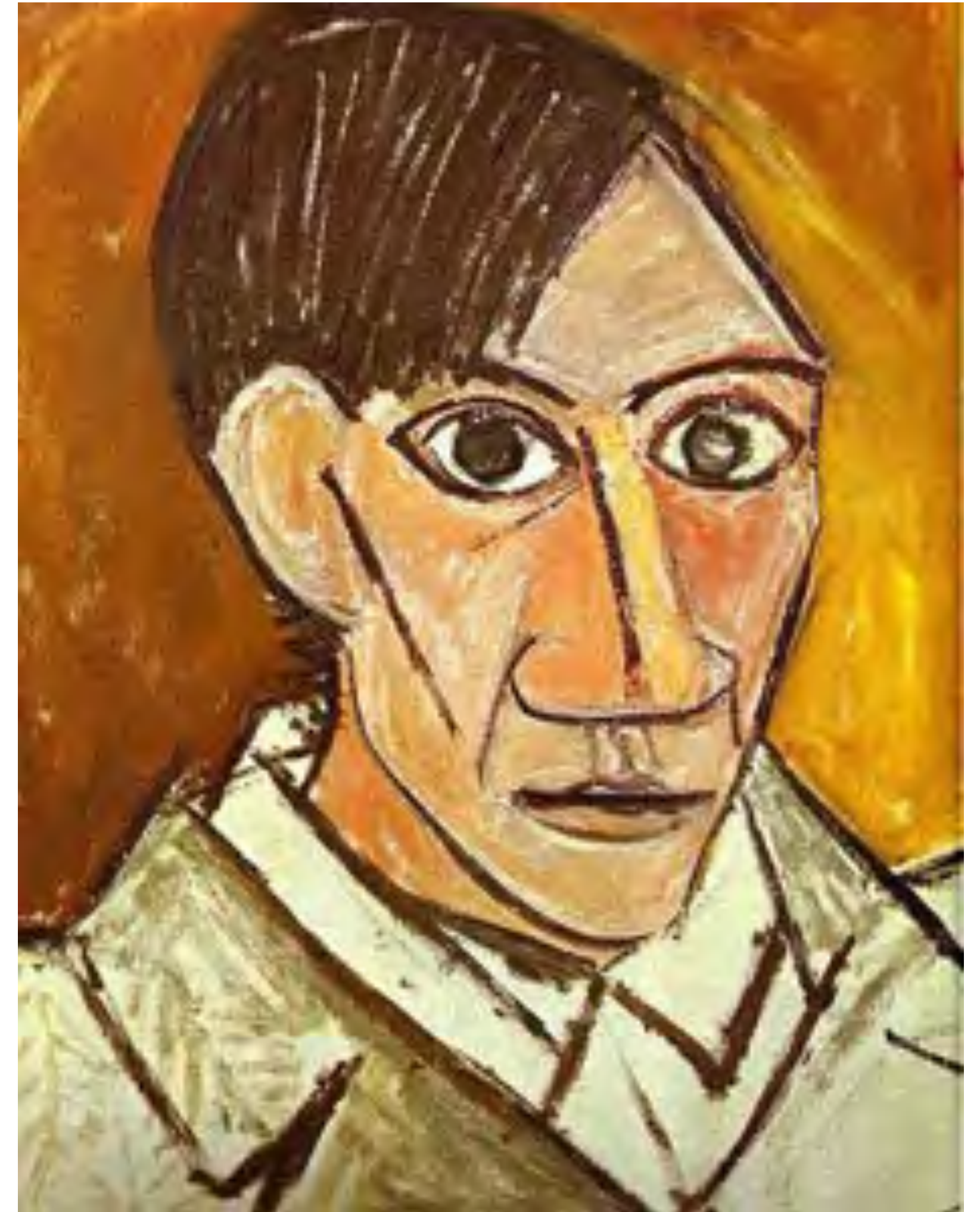
# SIMPLICITY AND ELEGANCE



# STEAL GOOD DESIGN IDEAS

“Good artists borrow, but great artists steal!”  
– Pablo Picasso

Compelling visual design takes  
practice and experience  
– a natural part of which is study  
and critique of other’s work





# SIMPLICITY

Simple, minimalist, designs are often most effective





# ELEGANCE

Reduction: Only include essential elements

Regularization: Use one set of shapes, colors, forms etc.

Leverage: Use elements in multiple roles



# BENEFIT: APPROACHABILITY

Visual elements rapidly understood - invite further exploration





# BENEFIT: RECOGNIZABILITY

Less visual clutter makes it easier to recognize what is there

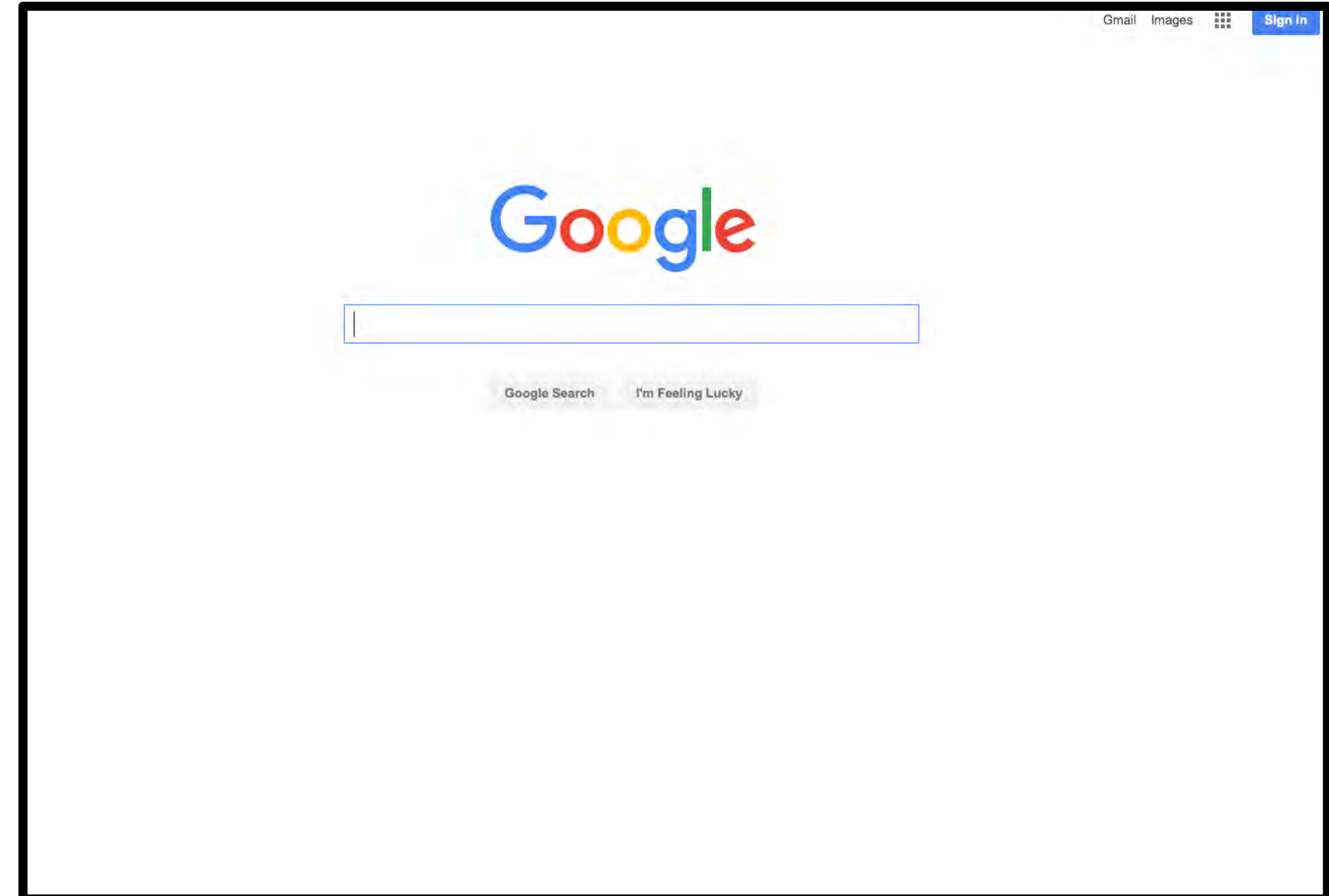
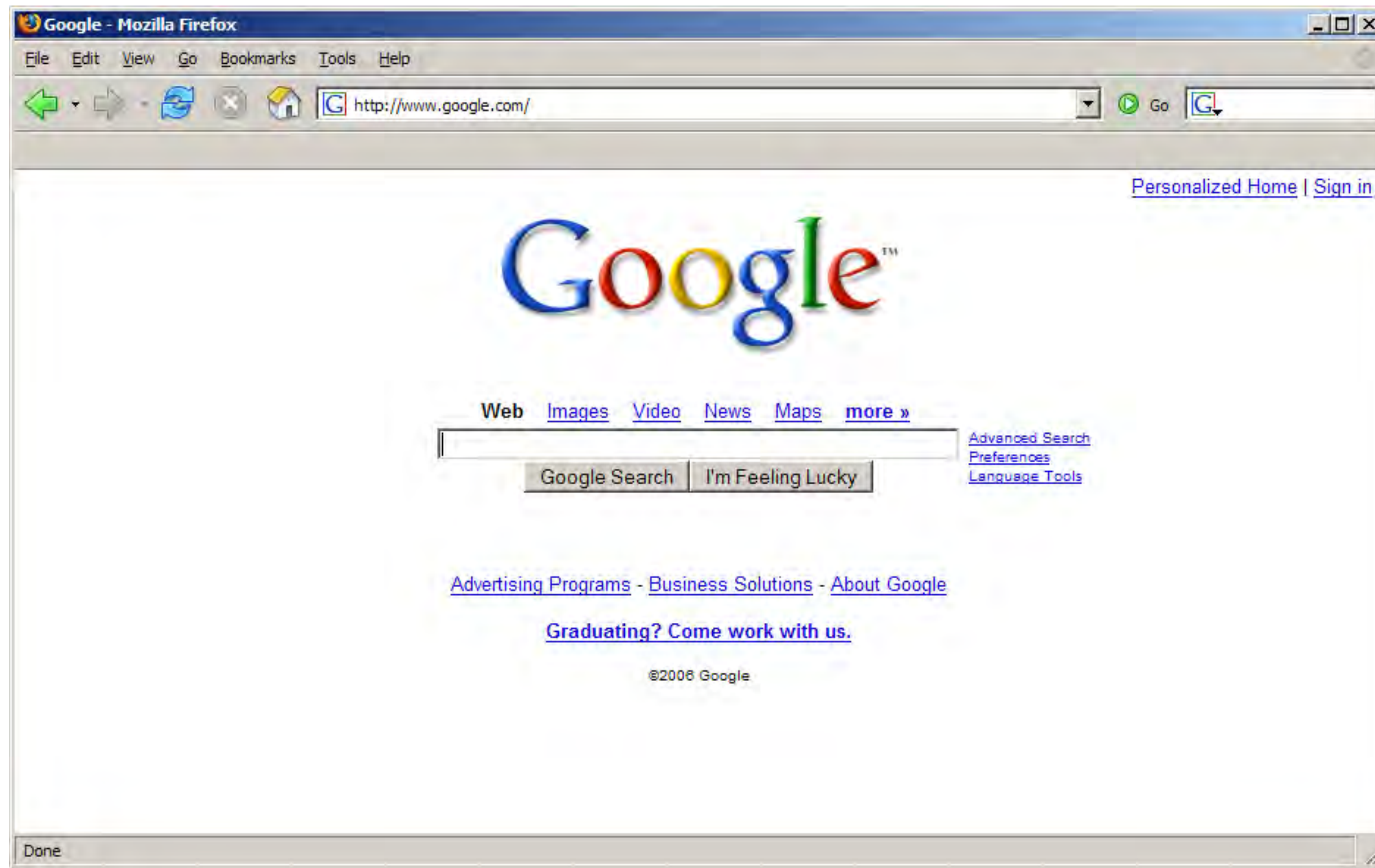




# BENEFIT: IMMEDIACY

Eye is immediately drawn to important visual elements

Details that remain are more prominent



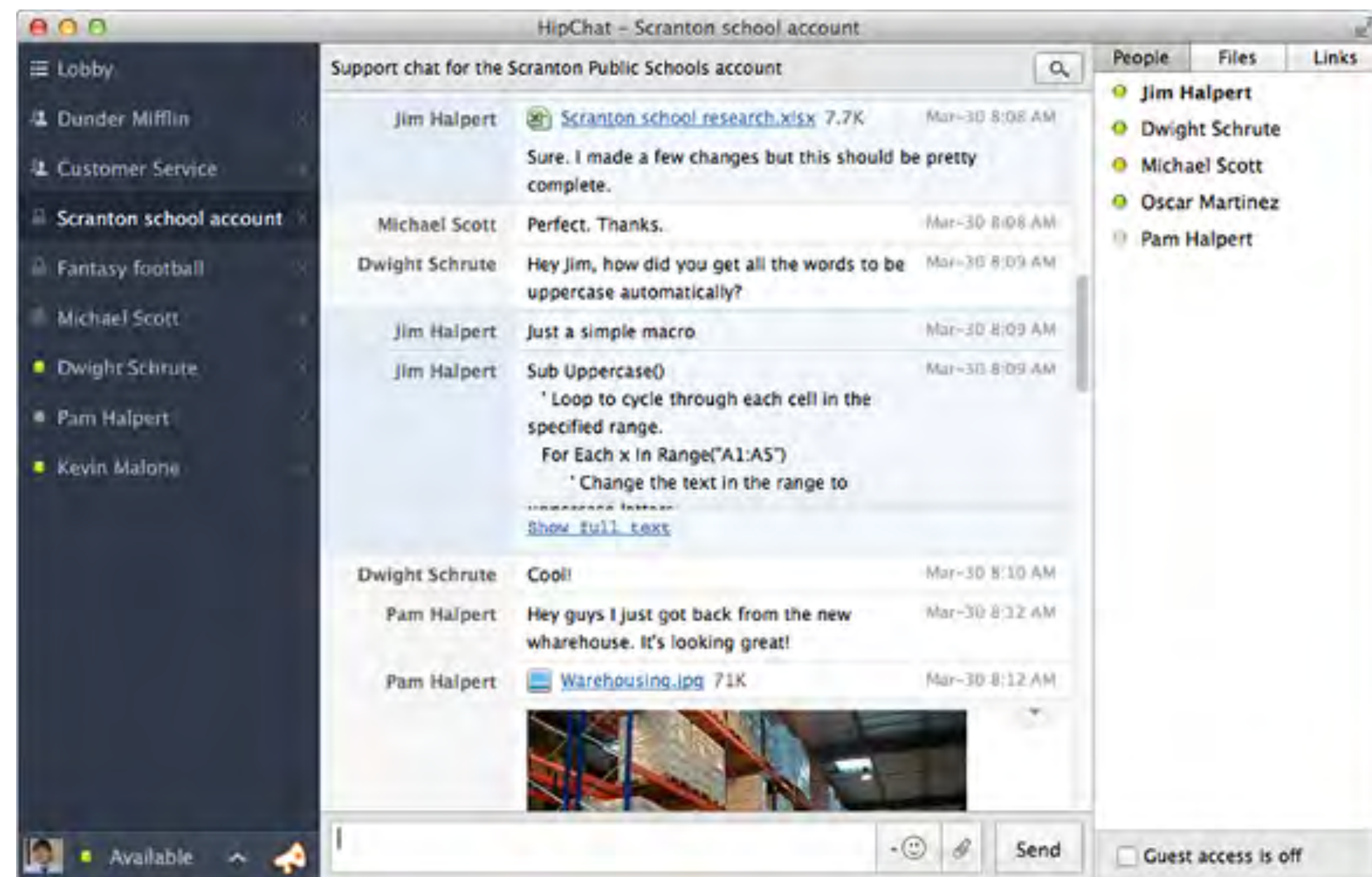


# EMOTION AND MOOD

Which would you rather use?

They both do exactly the same thing, but one feels dull and the other feels electric and playful.

Why?





# EMOTION AND MOOD

“We gave it the color scheme of a video game, not an enterprise collaboration product.”

“Slack acts like your wise-cracking robot sidekick, instead of the boring enterprise chat tool it would otherwise be.”





# UNITY

One path to simplicity & elegance is through unifying themes:

Forms, colors, components with like qualities





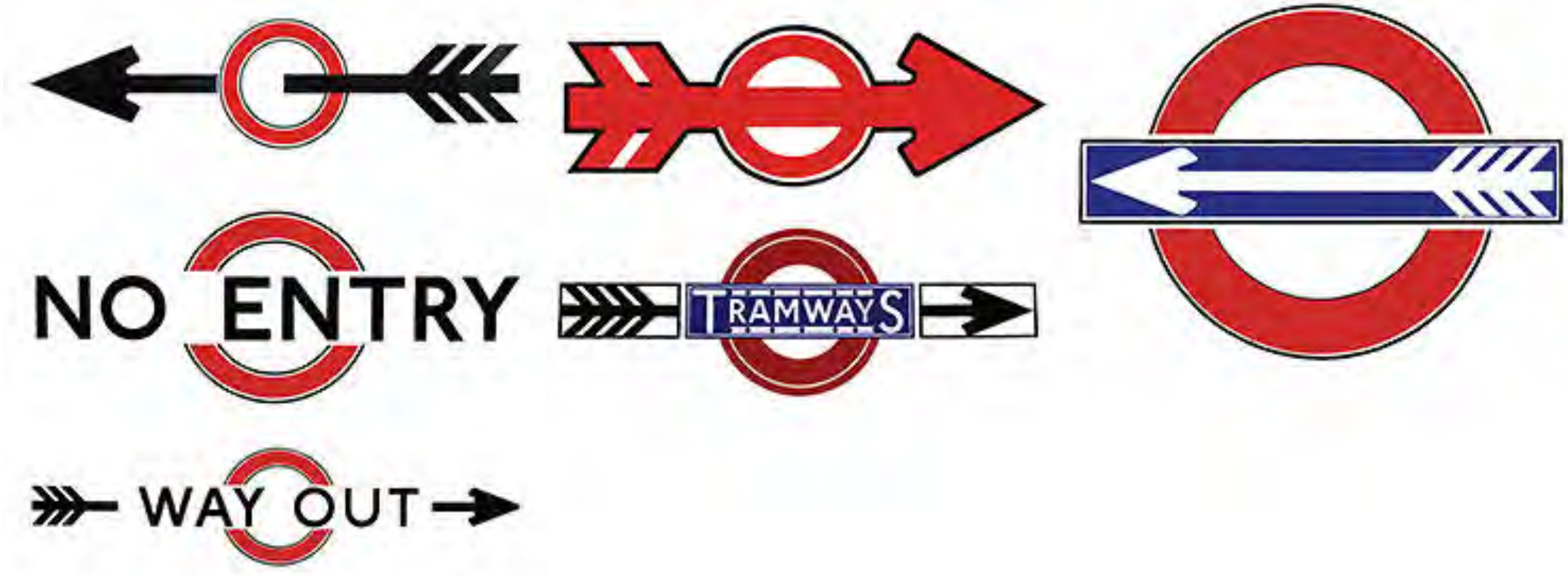
# DESIGN LANGUAGE

A **design language** or **design vocabulary** is an overarching scheme or style that guides the design of a complement of products or architectural settings. Designers wishing to give their suite of products a unique but consistent look and feel define a design language for it, which can describe choices for design aspects such as materials, colour schemes, shapes, patterns, textures, or layouts. They then follow the scheme in the design of each object in the suite.





# DESIGN LANGUAGE

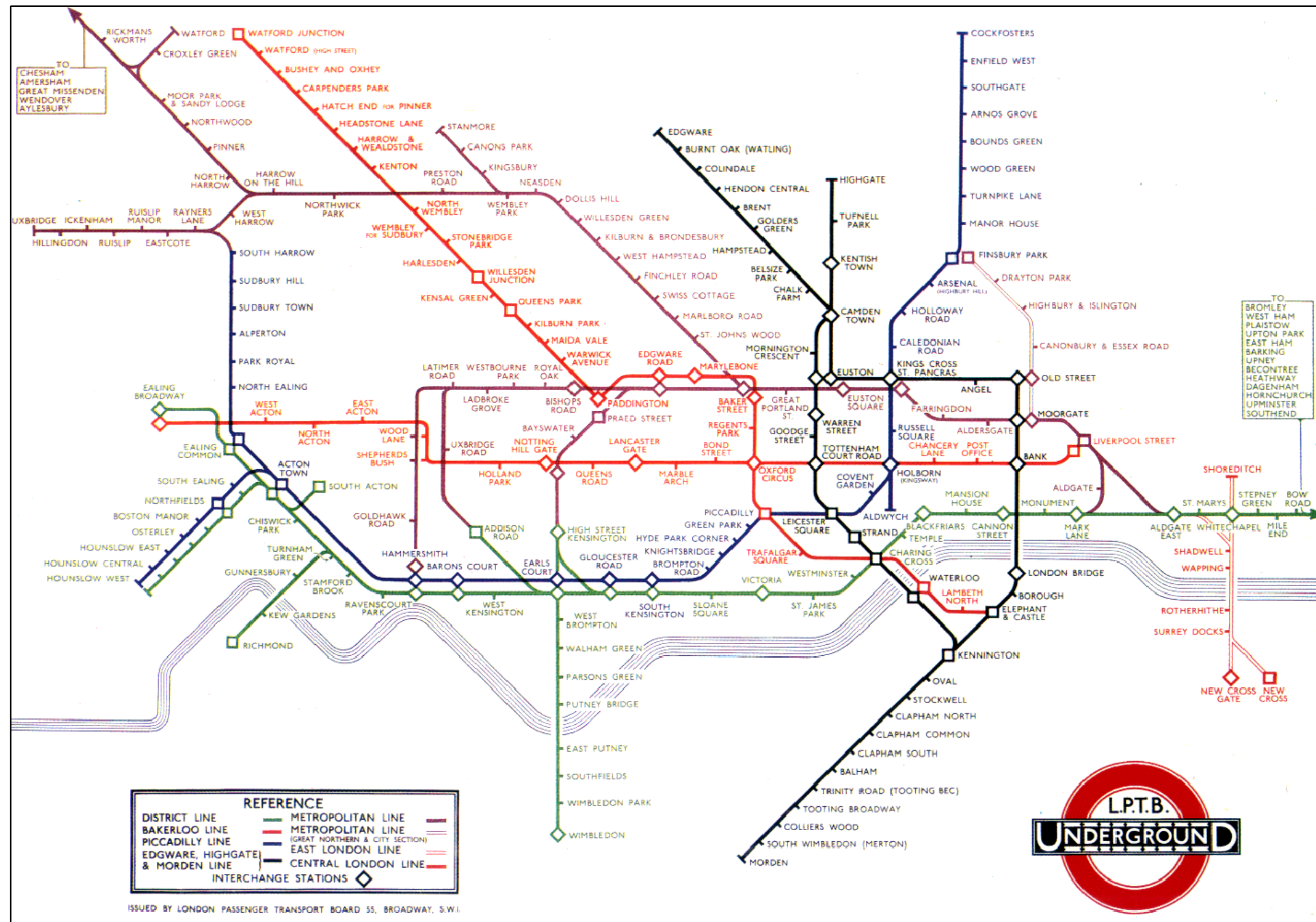




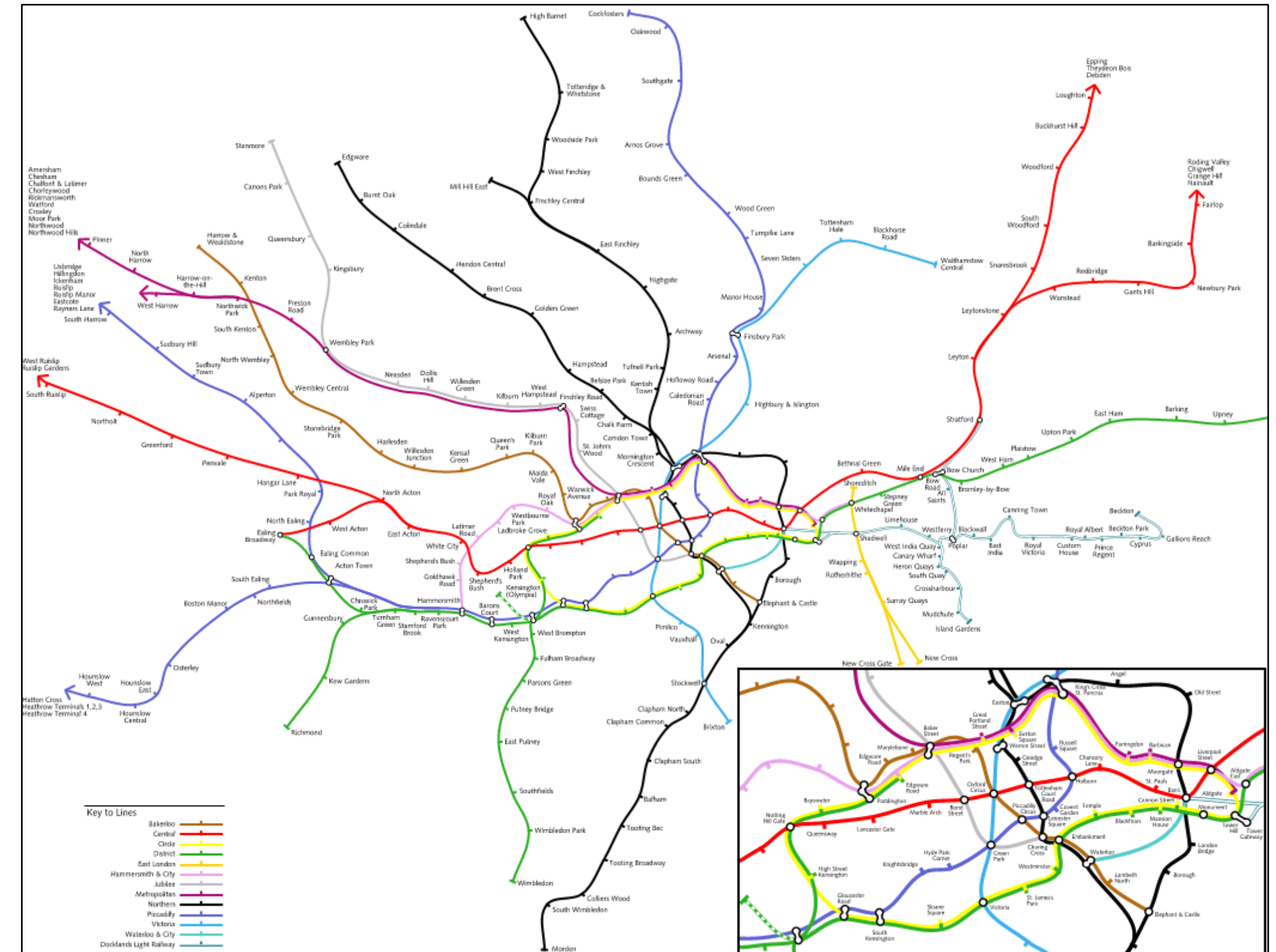
# REFINEMENT

Draw viewers' attention to essential information

Straighten subway lines to emphasize sequence of stops



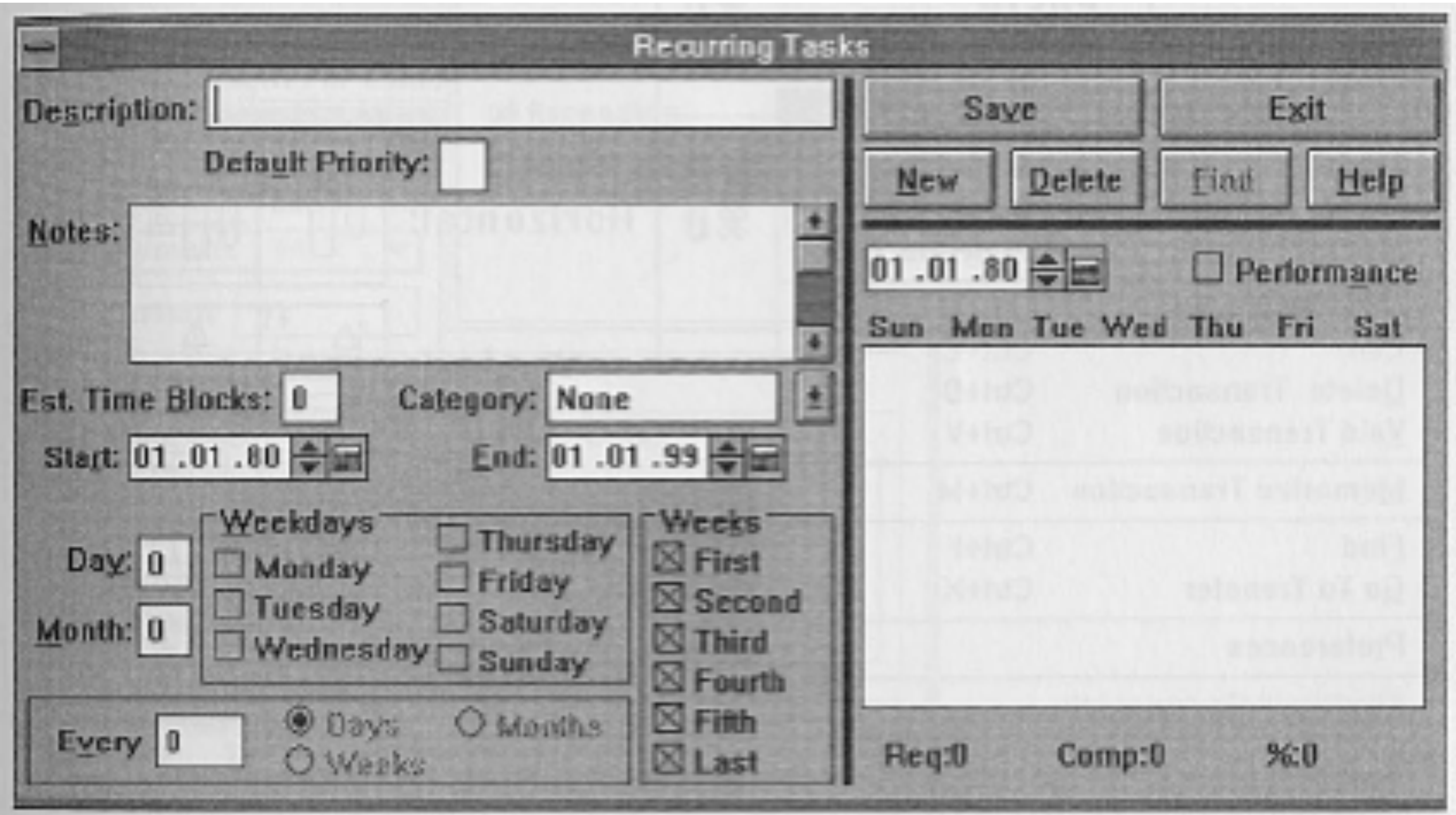
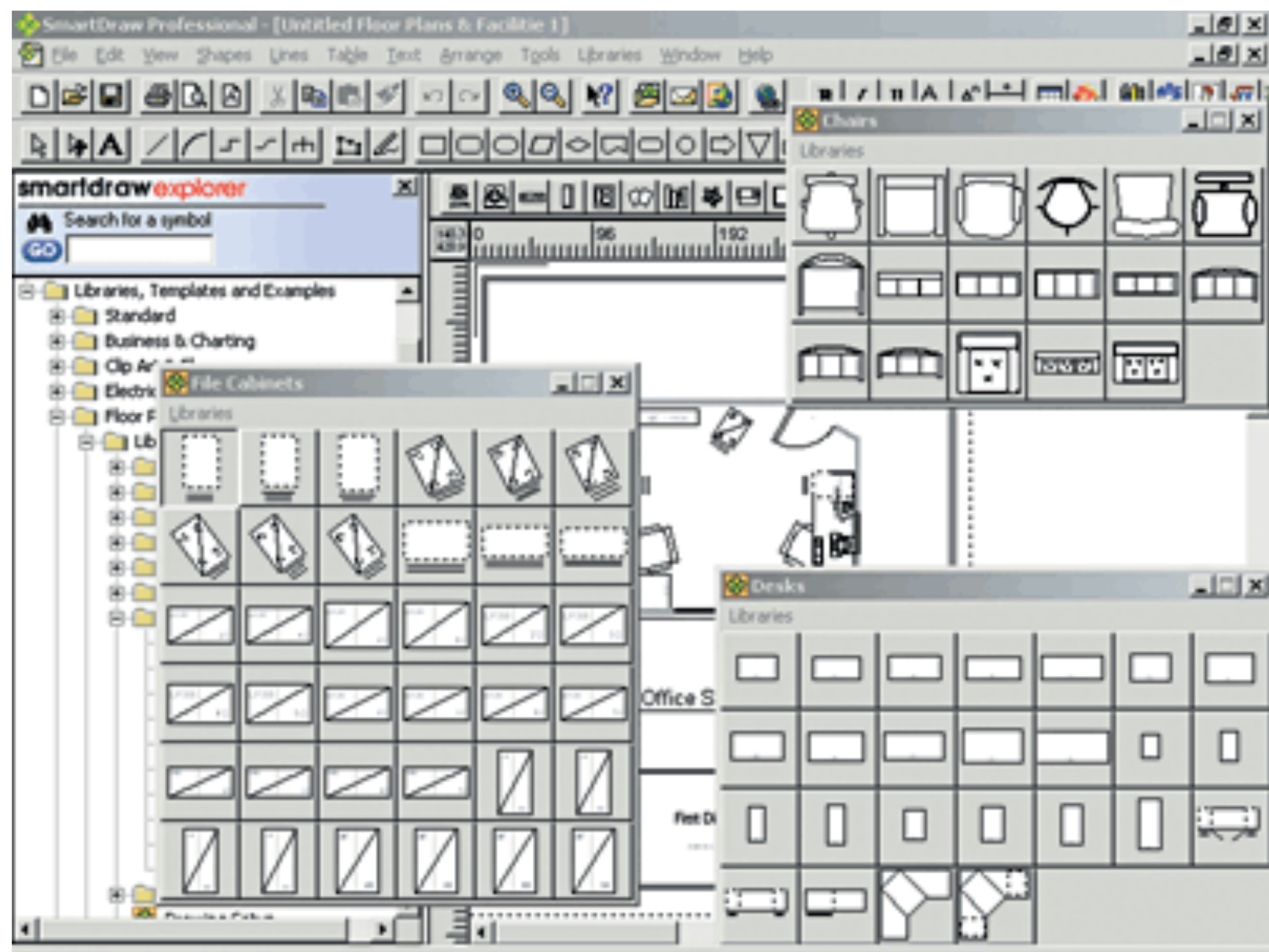
London Underground [Beck 33]



Geographic version of map

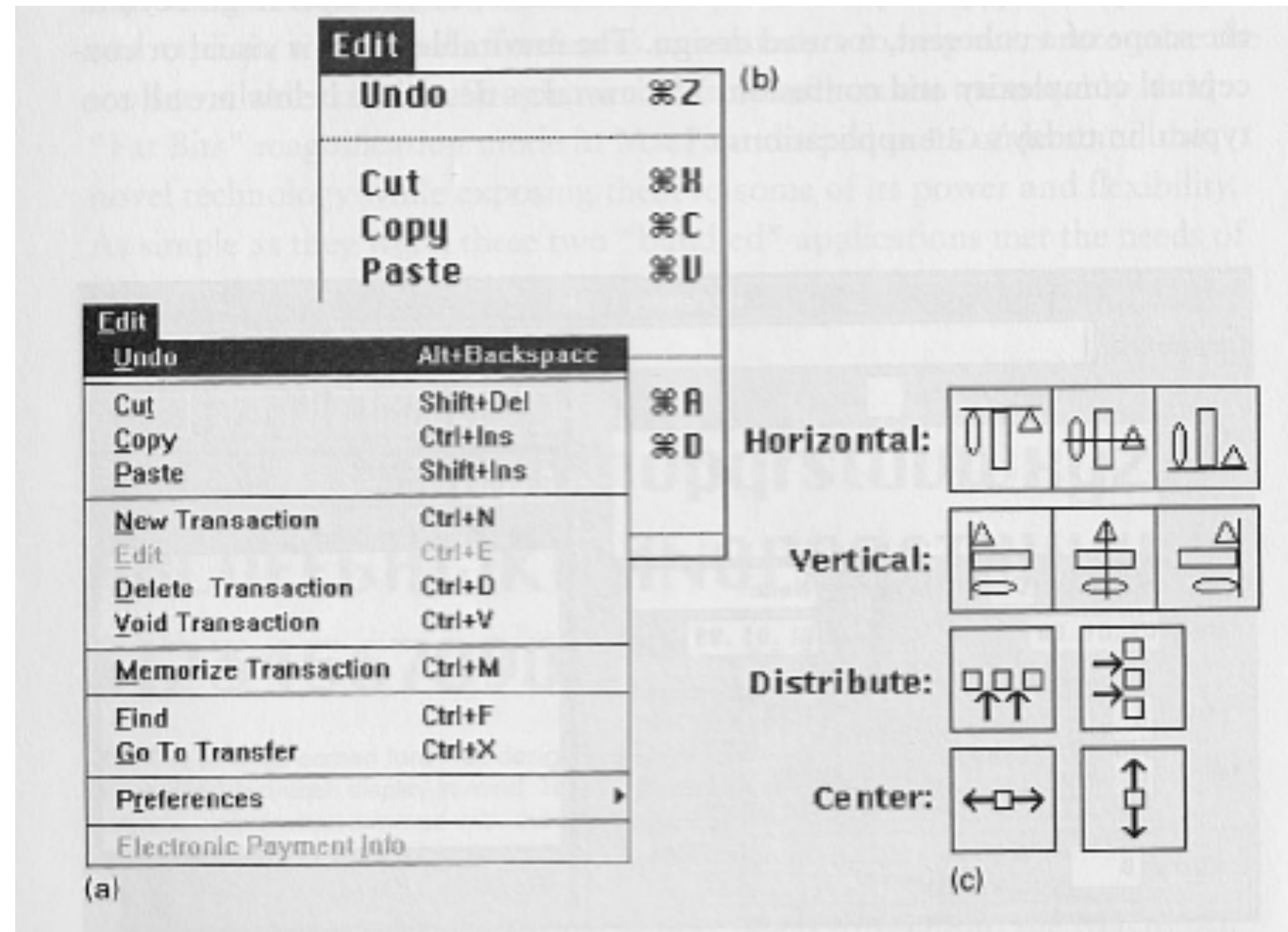


# MISTAKES: CLUTTER & NOISE





# MISTAKES: INTERFERENCE

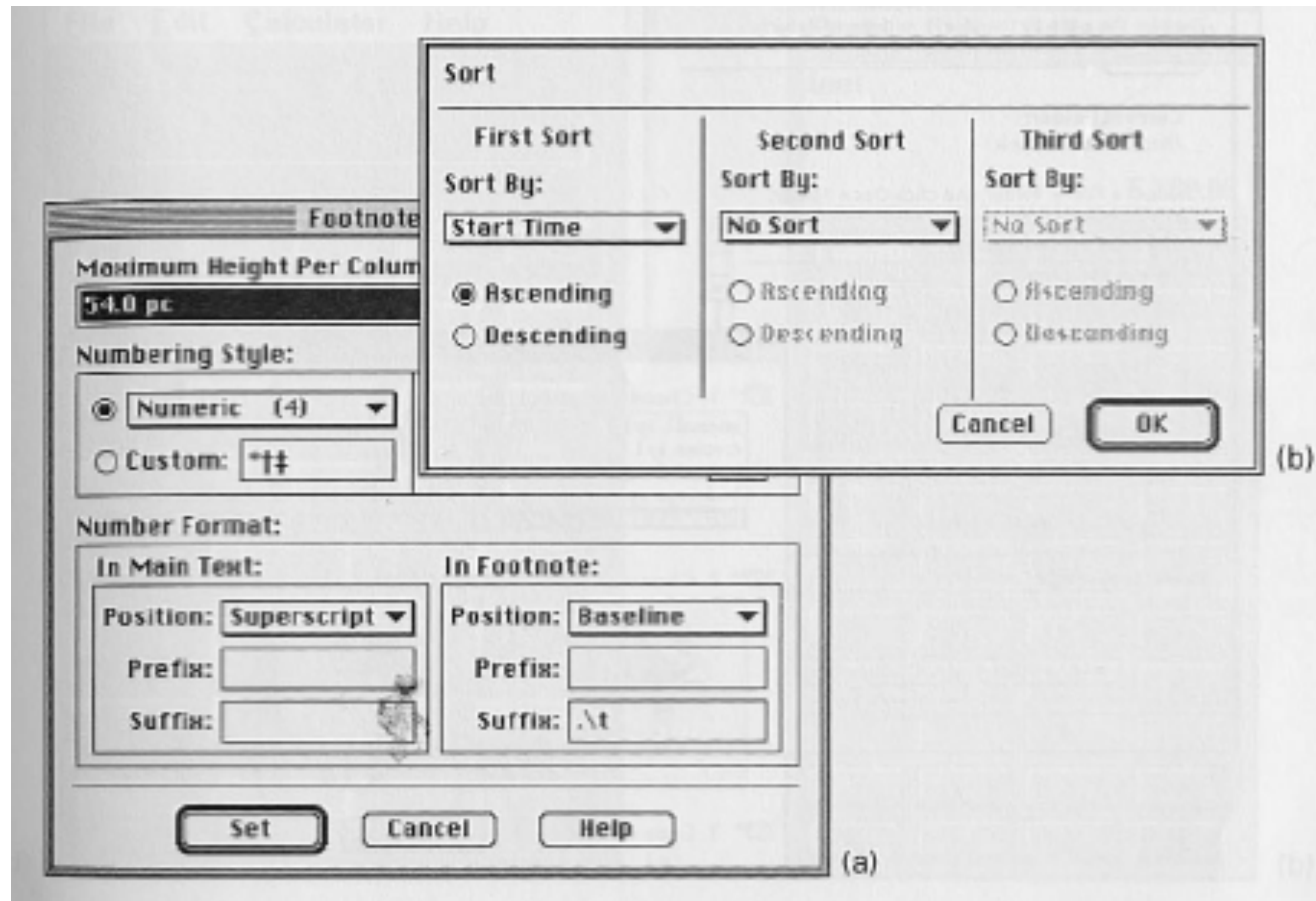


Shortcuts interfere with menu labels in (a) not in (b).

Different shapes cause confusion in alignment tools



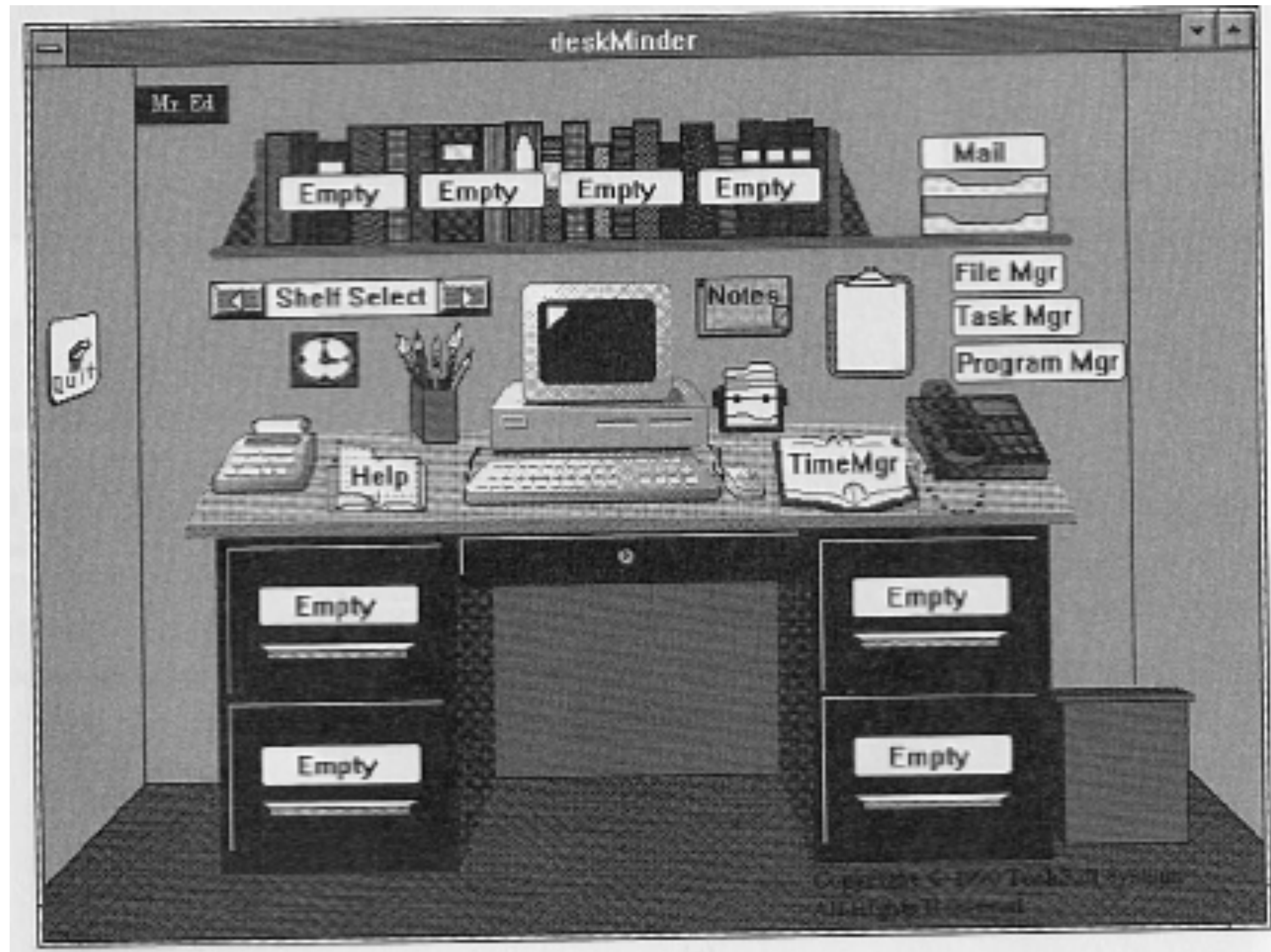
# MISTAKES: TOO MUCH STRUCTURE



Bounding boxes in (a) adds unnecessary structural information  
Simpler structure in (b) using space rather than lines is better

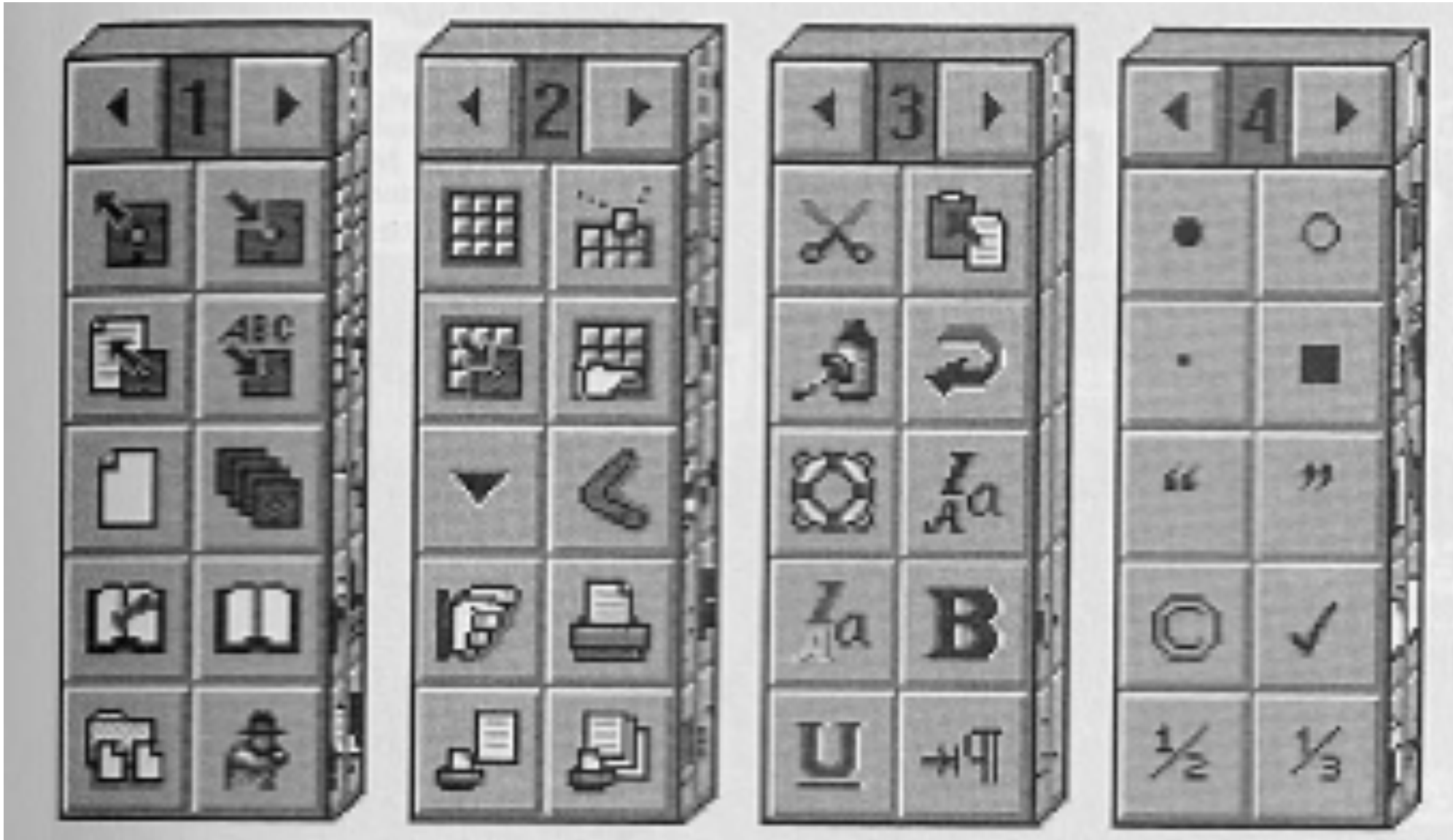
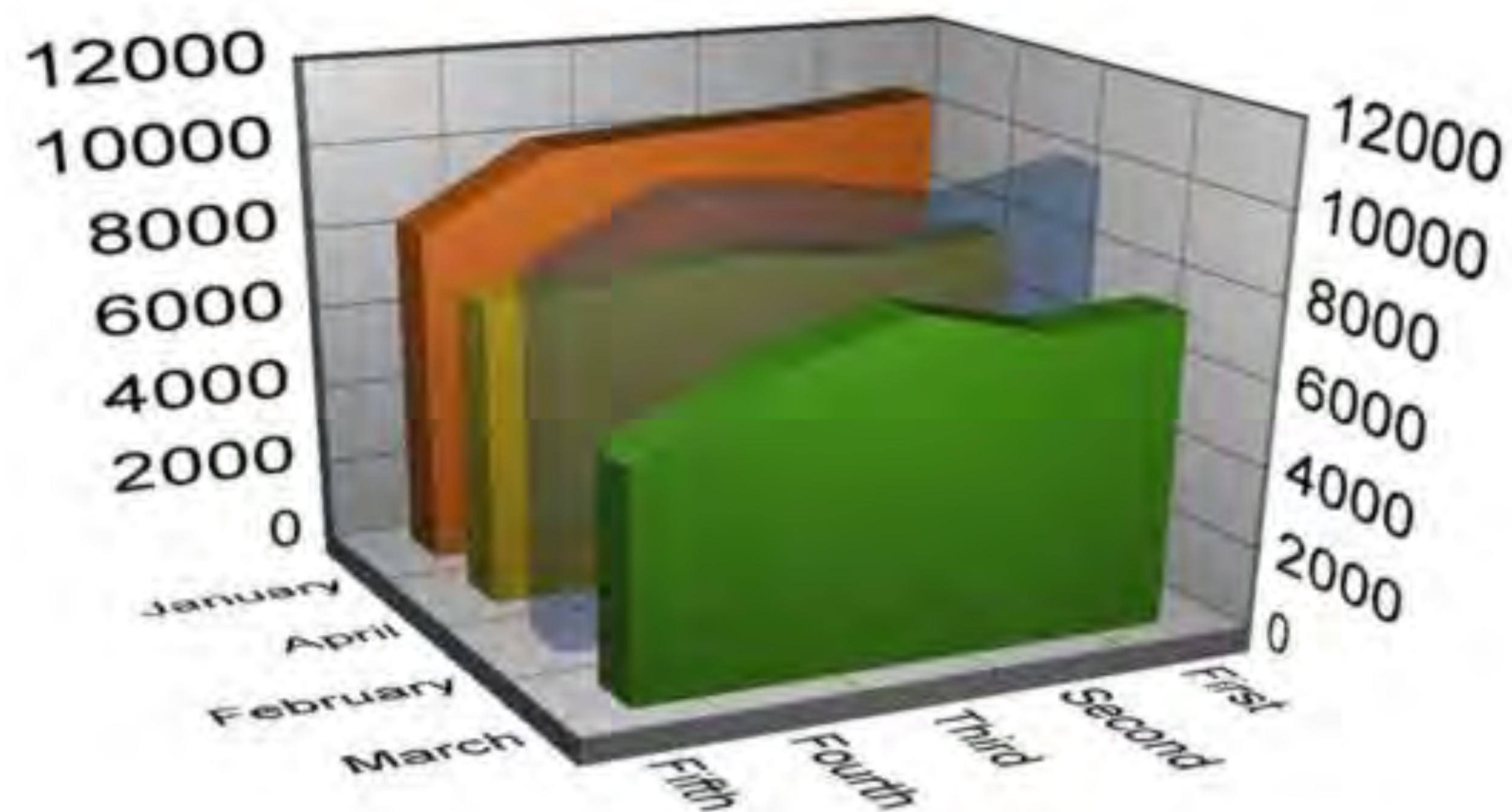


# MISTAKES: BELABORING THE OBVIOUS



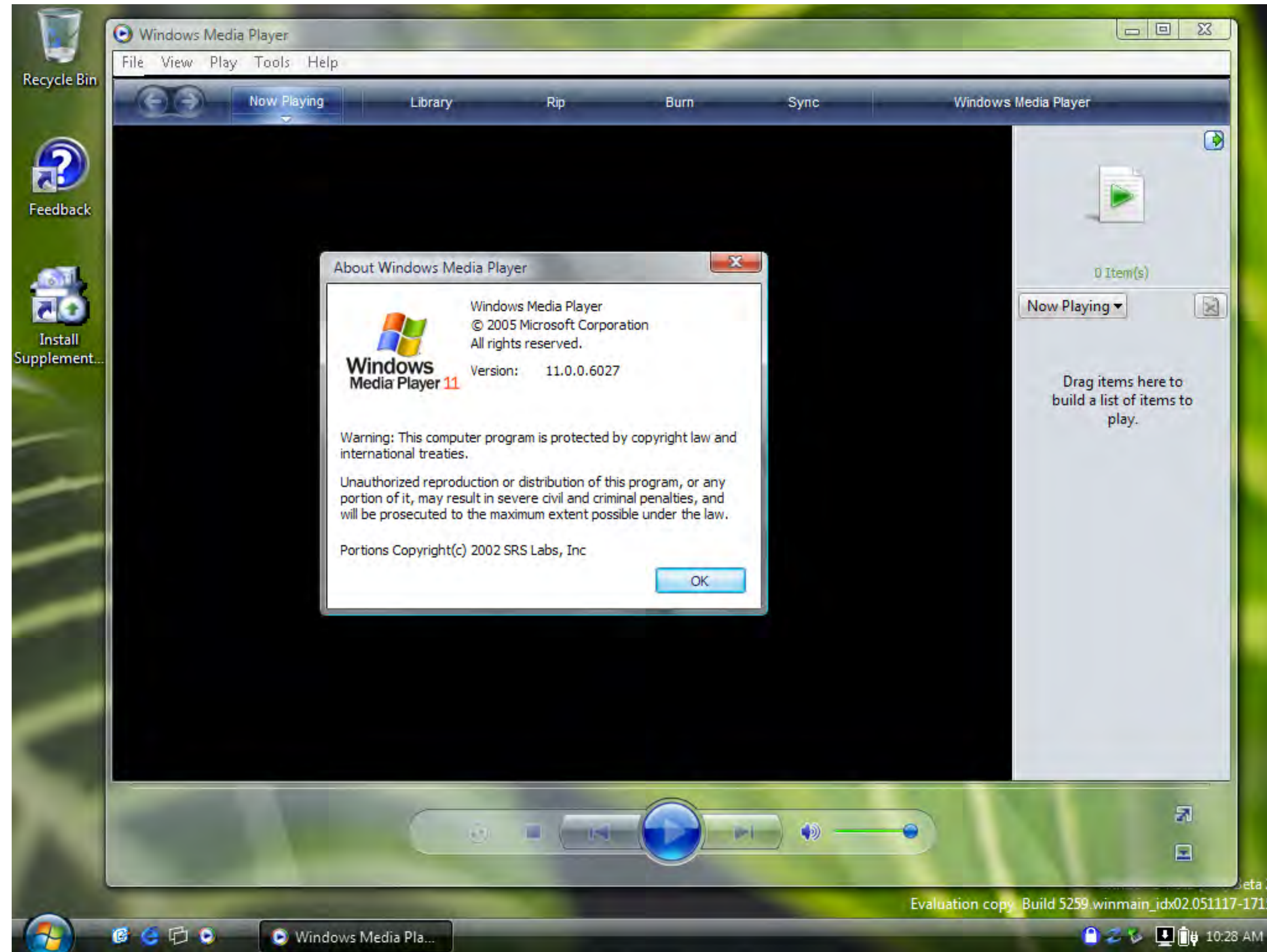


# MISTAKES: GRATUITOUS USE OF 3D





# MISTAKES: EXCESSIVE EMBELLISHMENT



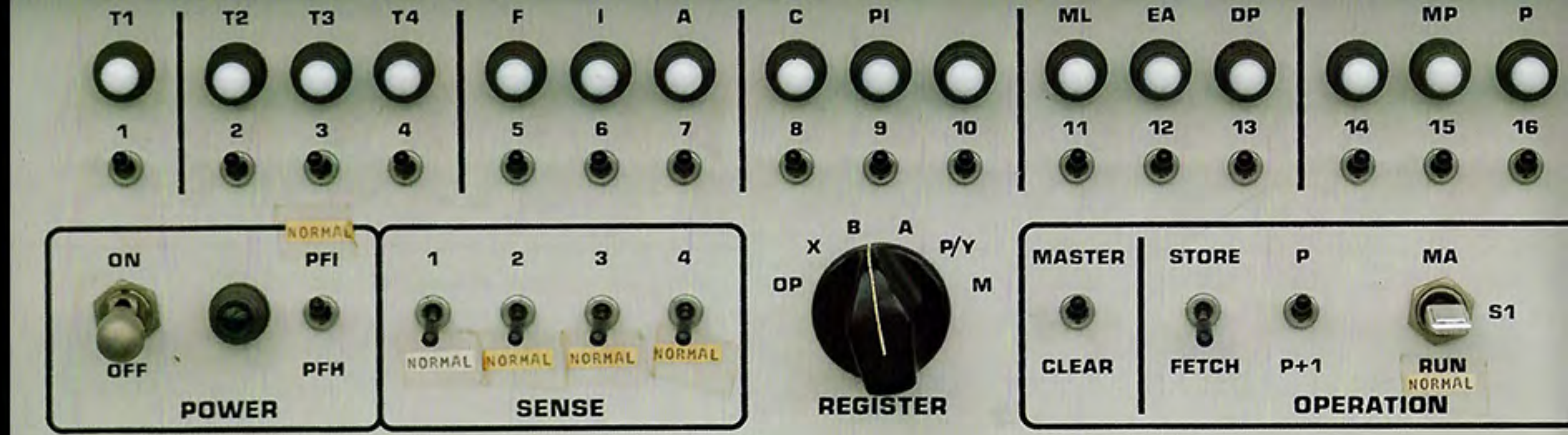
Minimalists hate it, but sometimes users like embellishment



**CS160**

**USER INTERFACE DESIGN**

**FALL 2018**



# OUR COOL CLASS

1 OCT 2018

**ERIC PAULOS**

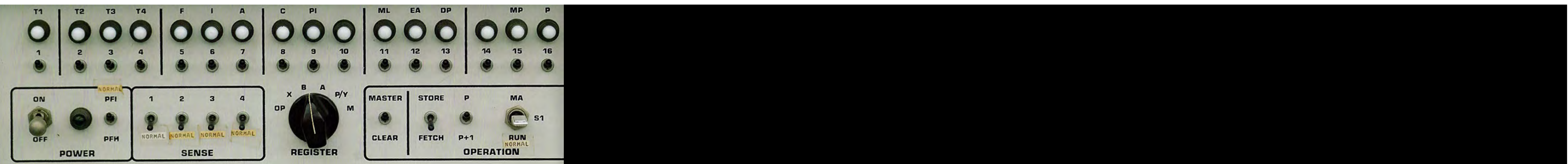
[www.paulos.net](http://www.paulos.net)

UNIVERSITY OF CALIFORNIA



Berkeley





# A SUB-TITLE



# A TOPIC FOR US TO DISCUSS

This is going to be good!

There will be fun stuff!

Maybe some surprises, too!



# **CS160** USER INTERFACE DESIGN



# **CS160** USER INTERFACE DESIGN

ACUMIN PRO REGULAR

ACUMIN PRO MEDIUM

ACUMIN PRO LIGHT

ACUMIN PRO EXTRA LIGHT

*ACUMIN PRO ITALIC*

**ACUMIN PRO BLACK**

ACUMIN PRO THIN



# VIOLET S. MANGANESE

5419 HOLLYWOOD BLVD. STE. C731, LOS ANGELES CA 90027    (323) 555-1435    VIOLET @GMAIL.COM

## Education

**UCLA Anderson School of Management** **Los Angeles, California**  
**August 2011 to June 2013**

- ❖ Cumulative GPA: 3.98
- ❖ Academic interests: real-estate financing, corporations, money
- ❖ Henry Murtaugh Award

**Hartford University** **Cambridge, Massachusetts**  
**September 2003 to June 2007**

- ❖ B.A. summa cum laude, Economics
- ❖ Extensive coursework in Astrophysics, Statistics
- ❖ Van Damme Scholarship

## Business experience

**Boxer Bedley & Ball Capital Advisors** **New York, New York**  
**June 2008 to August 2011**

- Equity Analyst
- ❖ Performed independent research on numerous American industries, including:
  - ❖ Steelmaking, croquet, semiotics, and butterscotch manufacturing
  - ❖ Led company in equities analyzed in two quarters

## Other work experience

**Proximate Cause** **Los Angeles, California**  
**June 2007 to May 2008**

- Assistant to the Director
- ❖ Helped devise fundraising campaigns for this innovative nonprofit
  - ❖ Handled lunch orders and general errands

**Hot Topic** **Boston, Massachusetts**  
**February 2004 to March 2006**

- Retail sales associate
- ❖ Inventory management
  - ❖ Training and recruiting

## Skills and interests

- ❖ Fluent in Mandarin, Esperanto; conversational knowledge of Gaelic
- ❖ Writer of U.S. Senate-themed fan fiction
- ❖ Ocean kayaking and free diving
- ❖ Travel, cooking, hiking, playing with my dog
- ❖ Ceramics
- ❖ Backgammon
- ❖ Making paper planes



# TRIXIE B. ARGON

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## BUSINESS EXPERIENCE

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*Equity analyst*

- Performed independent research on numerous American industries, including:
- Steelmaking, croquet, semiotics, and butterscotch manufacturing
- Led company in equities analyzed in two quarters

---

## OTHER WORK EXPERIENCE

Proximate Cause 2007–08

*Assistant to the director*

- Helped devise fundraising campaigns for this innovative nonprofit
- Handled lunch orders and general errands

Hot Topic 2004–06

*Retail-sales associate*

- Top in-store sales associate in seven out of eight quarters
- Inventory management
- Training and recruiting



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|                 |                         |
|-----------------|-------------------------|
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## OTHER WORK EXPERIENCE

|                 |         |
|-----------------|---------|
| Proximate Cause | 2007-08 |
|-----------------|---------|

|                 |         |
|-----------------|---------|
| Proximate Cause | 2007-08 |
|-----------------|---------|

Assistant to the director

- Helped devise fundraising campaigns for this innovative nonprofit
- Handled lunch orders and general errands

|           |         |
|-----------|---------|
| Hot Topic | 2004-06 |
|-----------|---------|

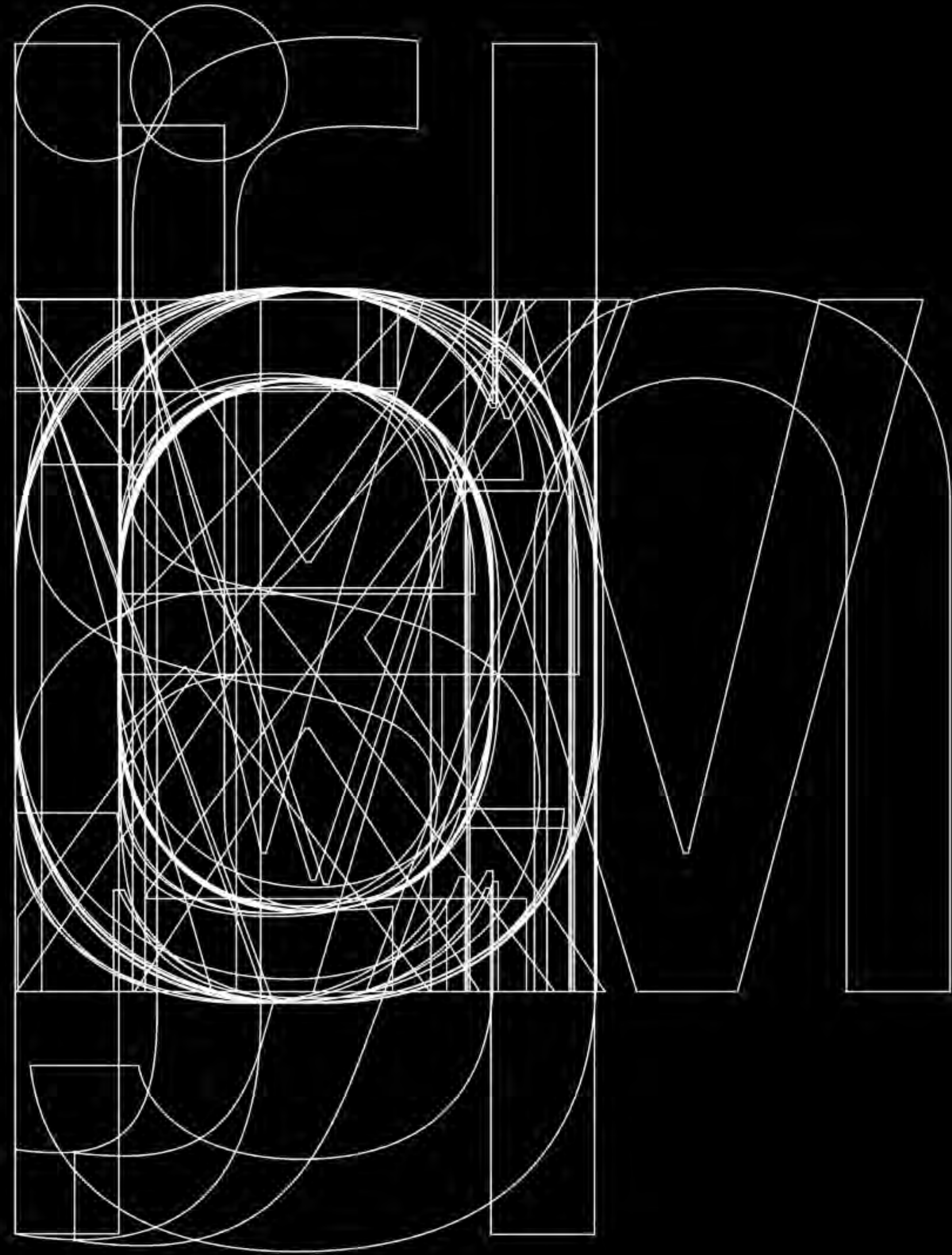
|           |         |
|-----------|---------|
| Hot Topic | 2004-06 |
|-----------|---------|

Retail-sales associate

- Top in-store sales associate in seven out of eight quarters
- Inventory management
- Training and recruiting



San Francisco







11:30AM-12:30PM  
Type Discussion  
ID Studio

Timer  
14:59

CAL 350/600  
MIN 14/30  
HOUR 6/12

DOW J +42.24  
16,335.28

London  
6:09PM Today  
+8 hours

Sunset 7:51PM  
9HRS 42MINS  
Cupertino, CA

Stopwatch  
05:46.32

Cupertino  
72° Partly Cloudy  
H: 72° L: 45°

Waning Crescent  
Moonrise 5:15PM  
7HRS 6MINS

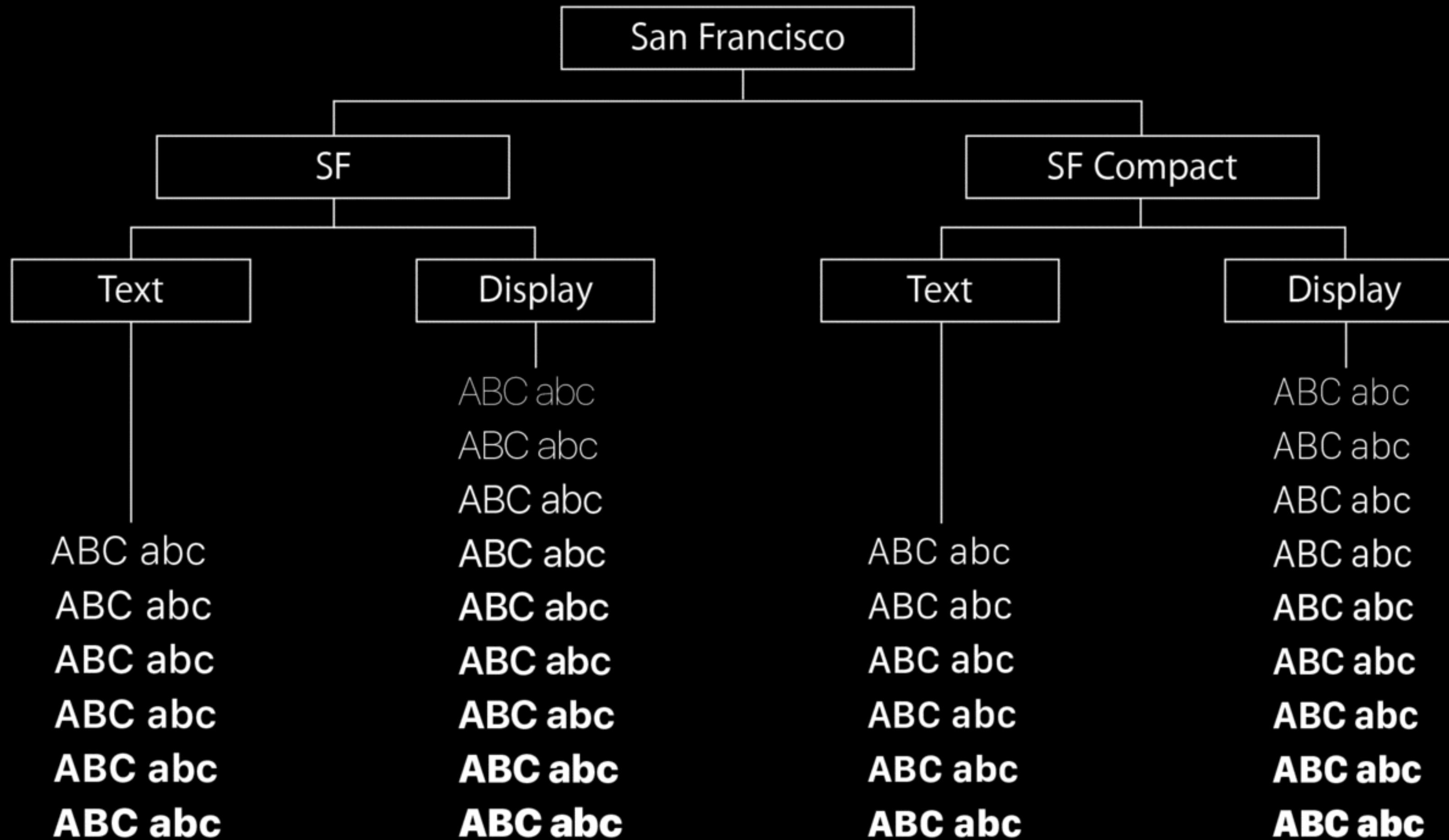
10:30-11:30AM  
Watch Face Review  
ID Studio

Stopwatch  
05:46.32

CAL 350/600  
MIN 14/30  
HOUR 6/12



# Family Tree





# SAN FRANCISCO TYPEFACE

A neo-grotesque sans-serif typeface made for Apple Watch

A modern font that changes typefaces dynamically according to context

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890

San Francisco

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890

Neue Helvetica



# SAN FRANCISCO — LEGIBILITY

Bigger lower case letters (bigger x-height)

Upper case are shorter and numbers align with them.

Proportions

5HlpX



# SAN FRANCISCO — MORE OPEN LETTERFORMS

- The “e” and “c” have wider apertures (the open spaces that prevent them from being complete circles). Besides making the font look more “friendly,” these also help it more legible on-screen.
- The terminal on the top of the “f” is slightly more open, as is the terminal on the tail of the “y.”
- The tail of the “t” is more open, and bends less abruptly.

ecfyt

Helvetica Neue (Medium)

ecfyt

San Francisco (Text Medium)



# SAN FRANCISCO — LESS-SOPHISTICATED MODELING

- The leg of the “R” is a more simple stroke. Straight, instead of undulating.
- The bowl of the “a” attaches to the stem more abruptly, reminiscent of a more humanist sans-serif, such as Lucida Grande.
- The apostrophe (and quotation mark) is less contrived. It’s more like a hand-drawn apostrophe, and reads better on tiny screens.

Rat’s

Helvetica Neue (Medium)

Rat’s

San Francisco (Text Medium)



# SAN FRANCISCO — BETTER NUMBER HANDLING

Proportionally-spaced numerals look better

You don't have awkward spacing in pairings that include thin numbers

But not ideal for situations like the one below, where the proportionally-spaced numerals cause a distracting shimmy

0.87MB of 10MB (13KB/sec)

0.17MB of 10MB (13KB/sec)



# SAN FRANCISCO — COLON

Vertically-centered colon

9:41 9:41

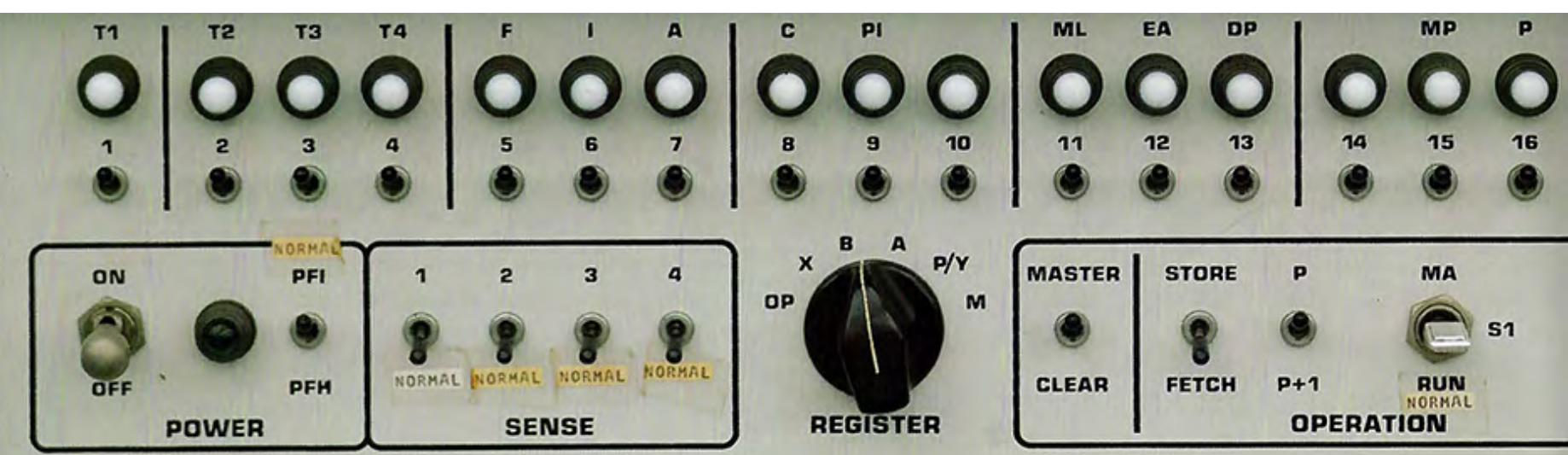




# **SAN FRANCISCO — LESS NUMBER CONFUSION**

6 9 6 9





COLOR



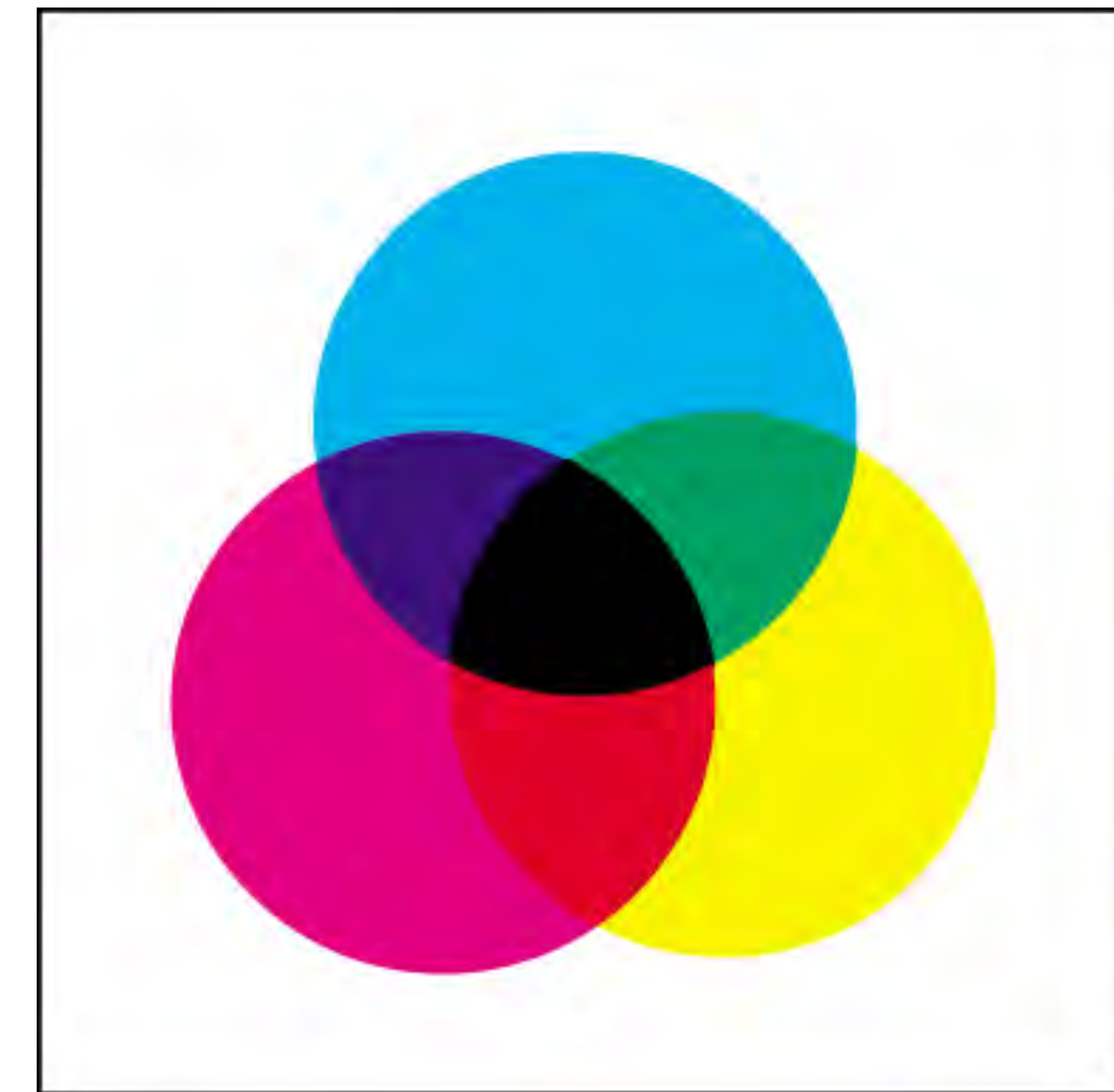
# COLOR SPACES



RGB

Additive

Electronic Media



CMY

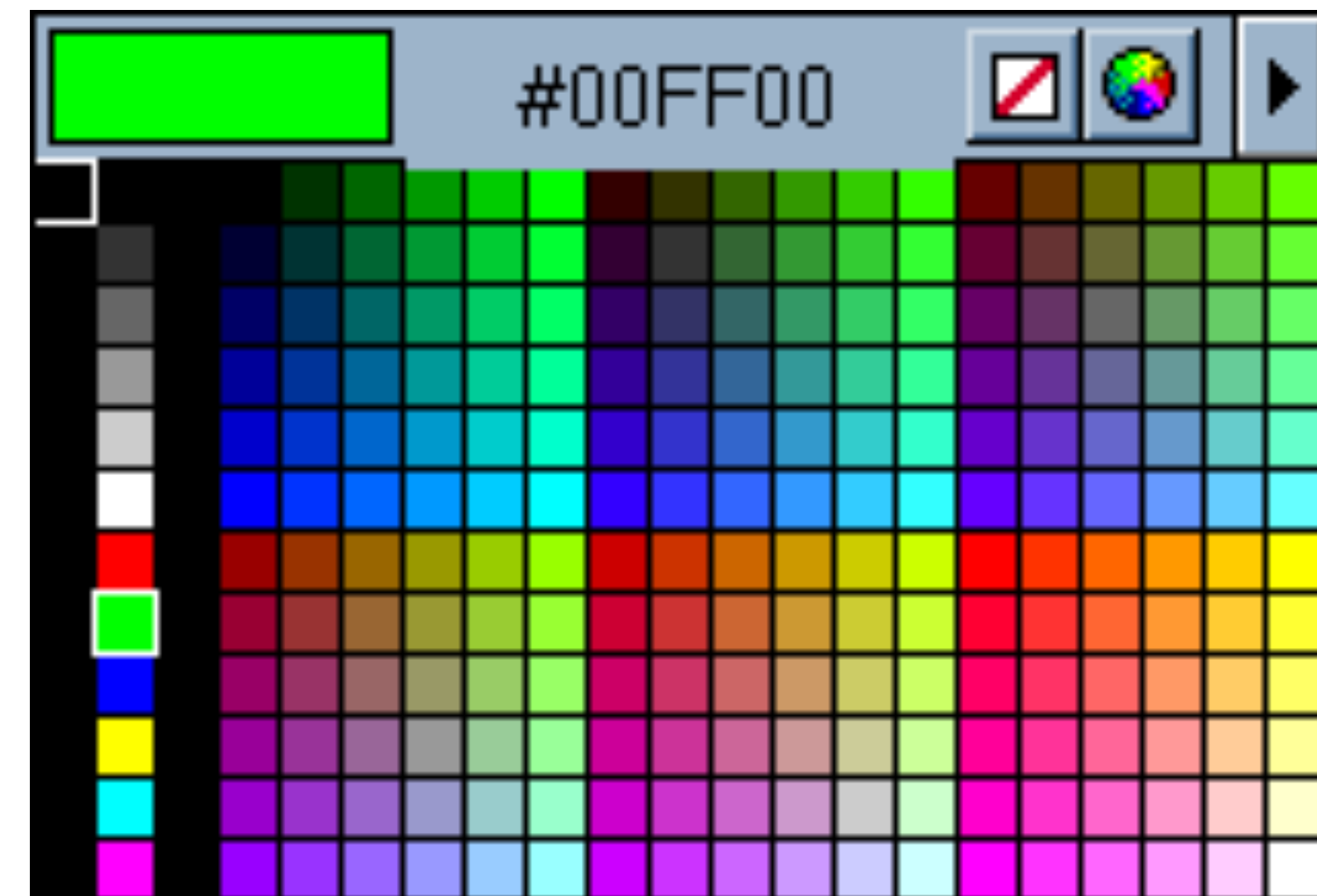
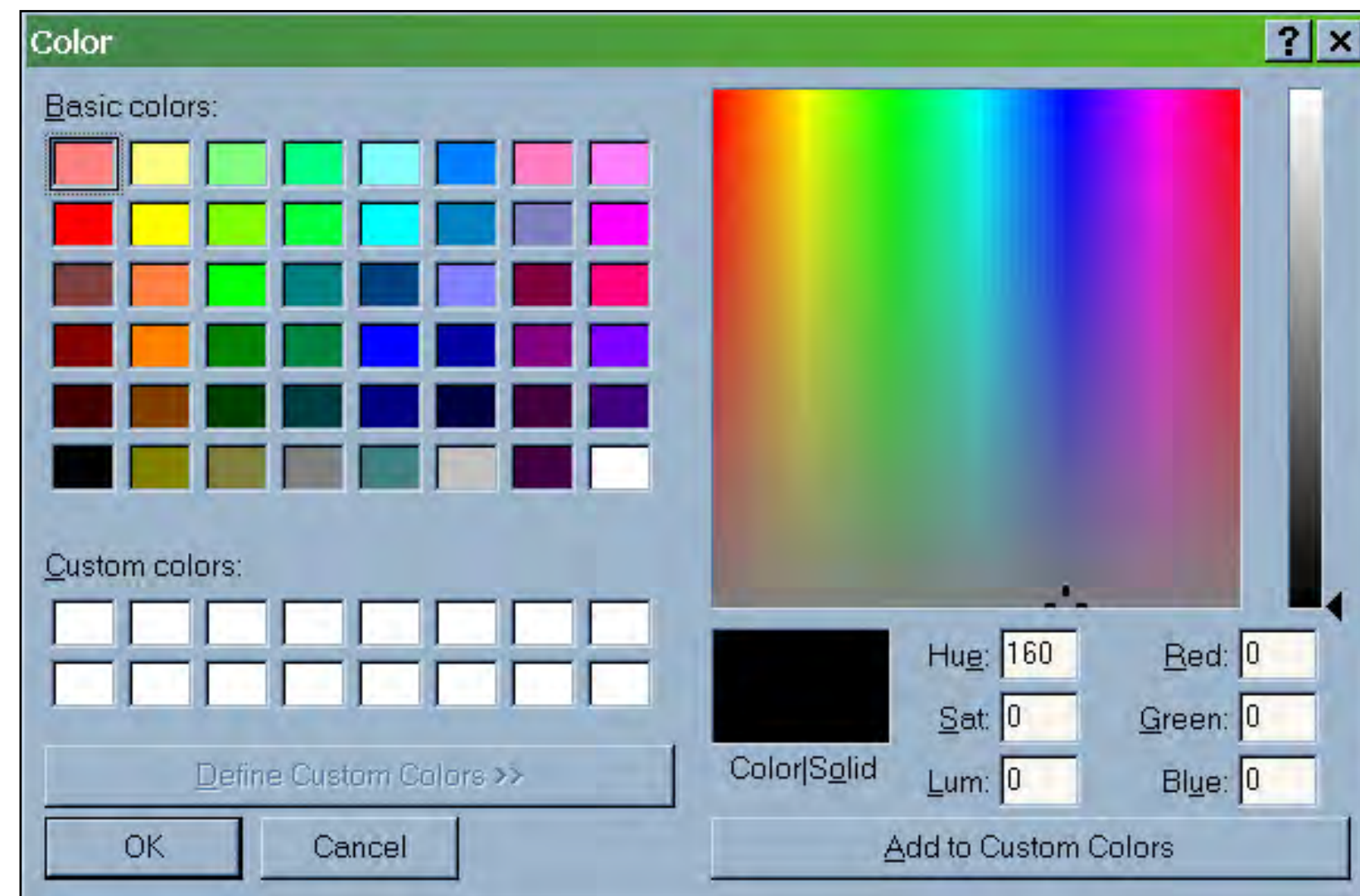
Subtractive

Printed Media

Parameters of color space driven by technology



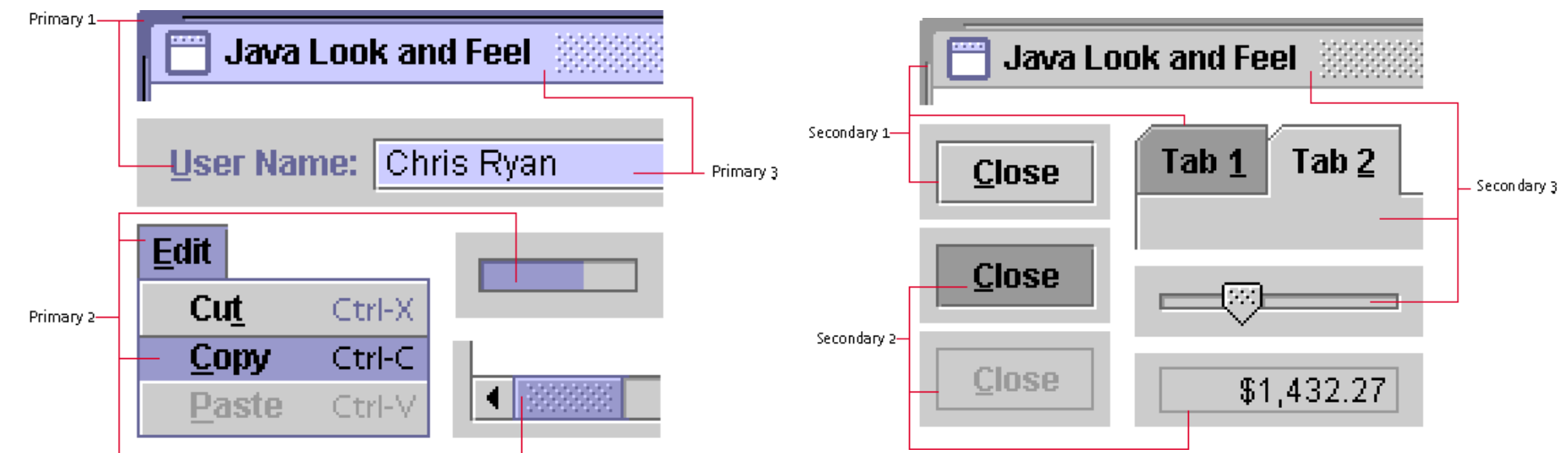
# TECHNOLOGY-CENTERED COLORS





# TIPS FOR PICKING COLORS

Use a limited palette  
(e.g., 6 colors in Java look and feel)



Don't rely on fully saturated colors

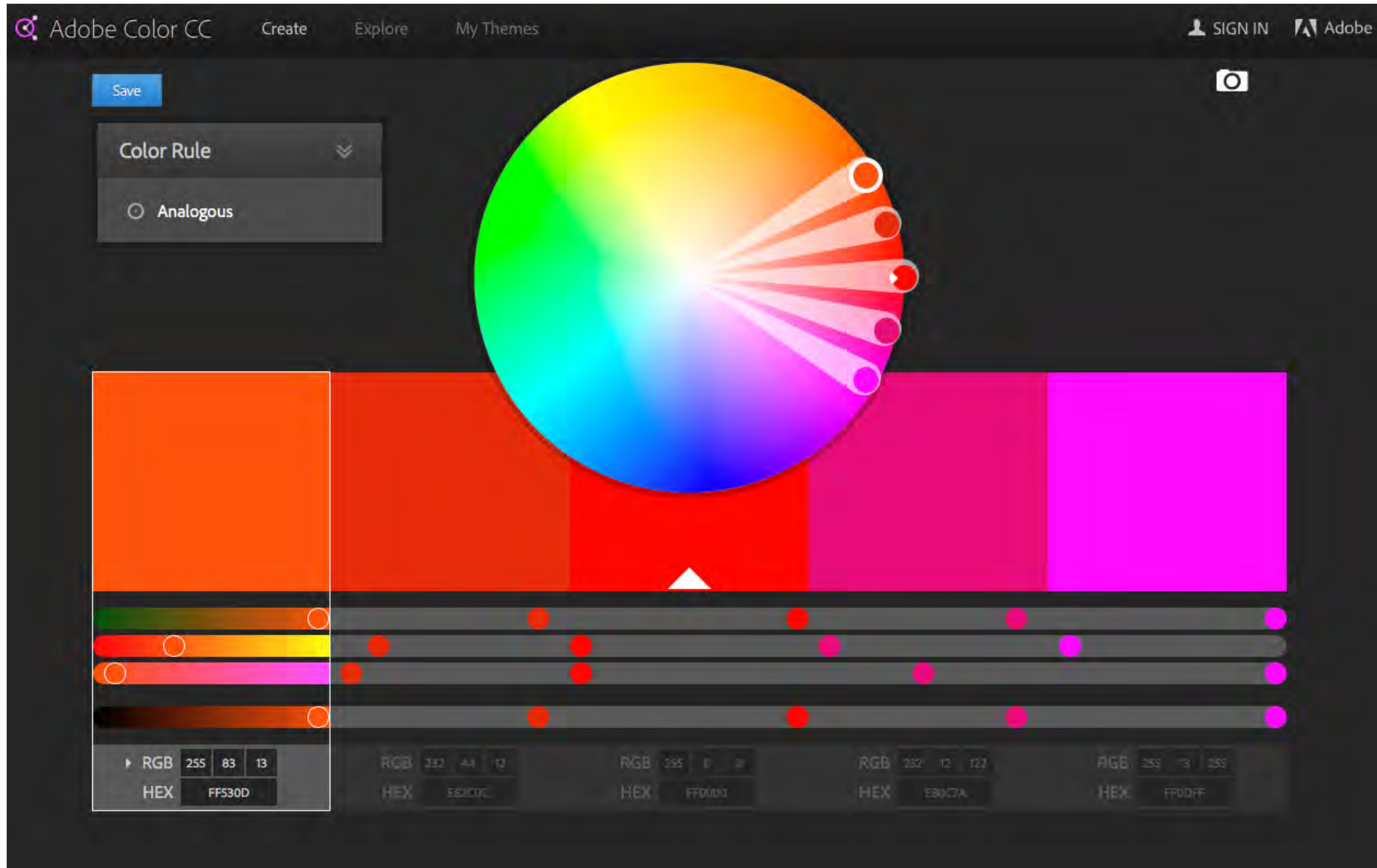


Ensure good color contrast for text

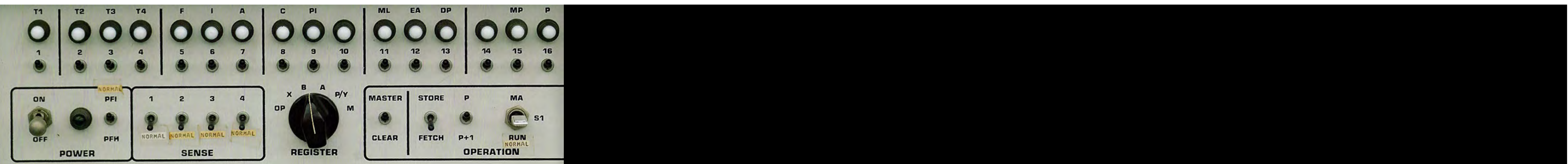




# ADOBE COLOR







# GESTALT PRINCIPLES



# PRINCIPLES

FIGURE/GROUND

PROXIMITY

SIMILARITY

SYMMETRY

CONNECTEDNESS

CONTINUITY

CLOSURE

COMMON FATE

TRANSPARENCY



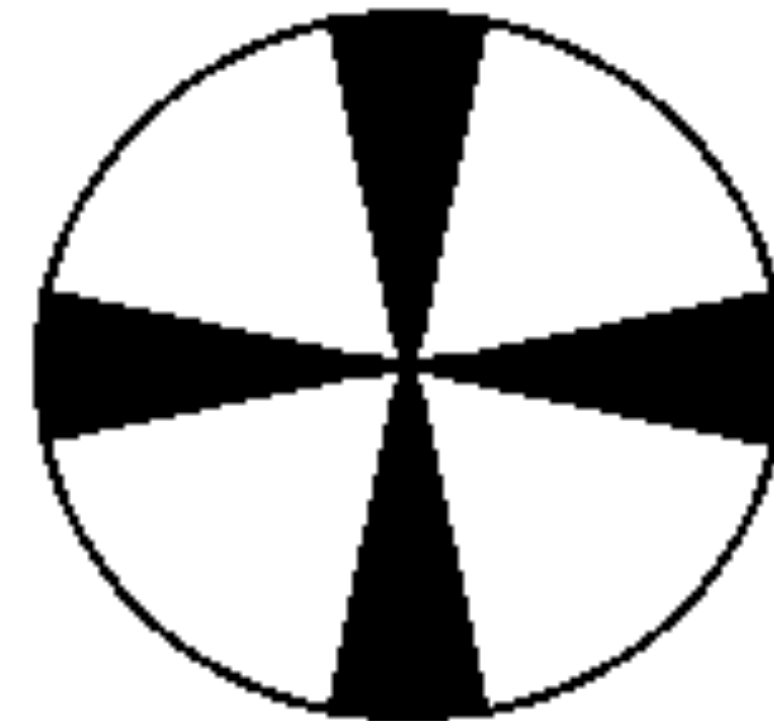
# FIGURE/GROUND



Ambiguous



Principle of surroundedness



Principle of relative size



# FIGURE/GROUND



Ambiguous



Unambiguous

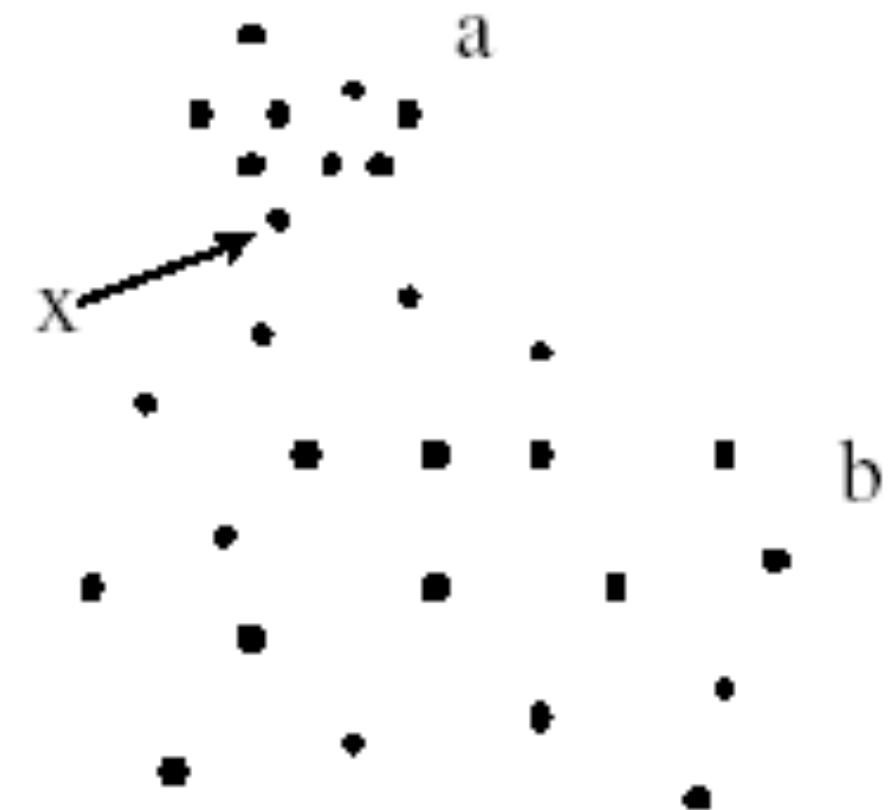
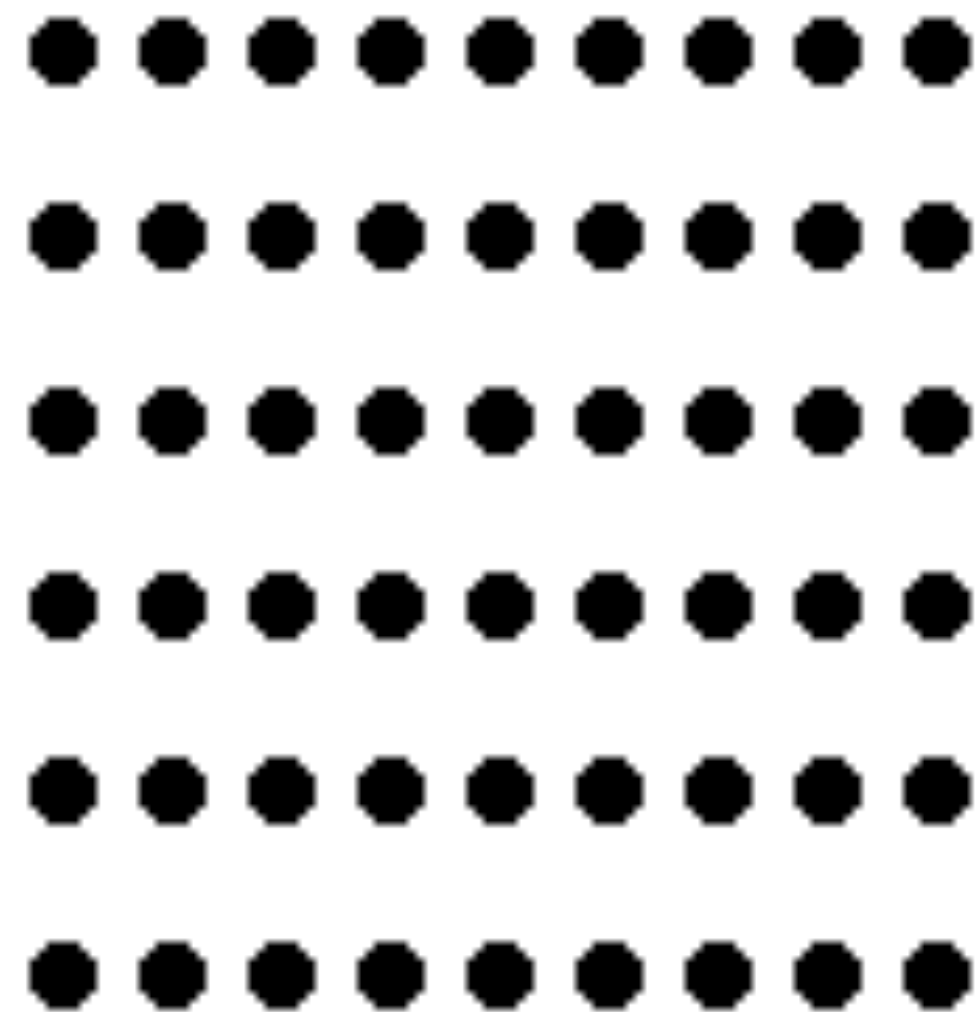
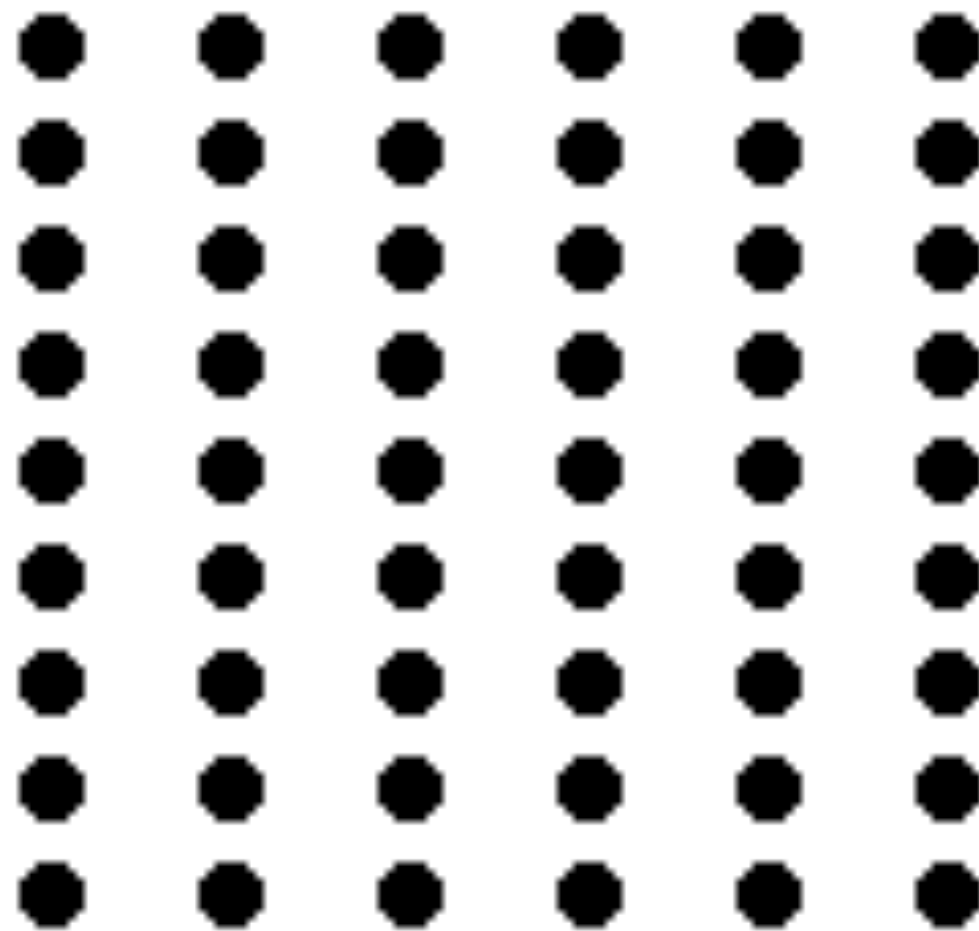


# FIGURE/GROUND





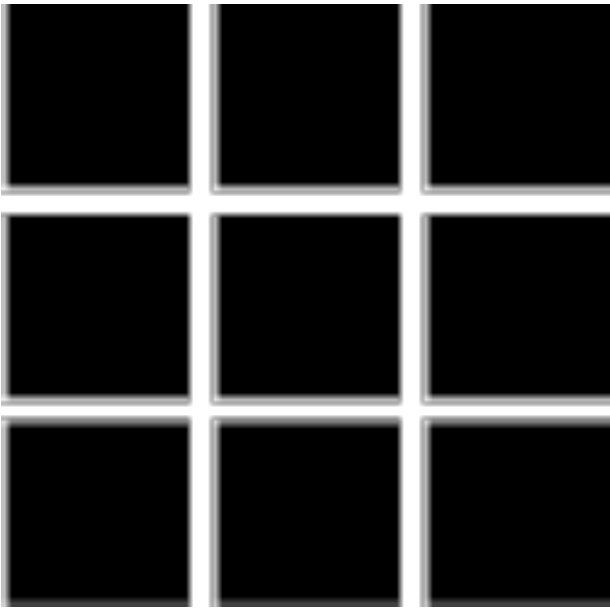
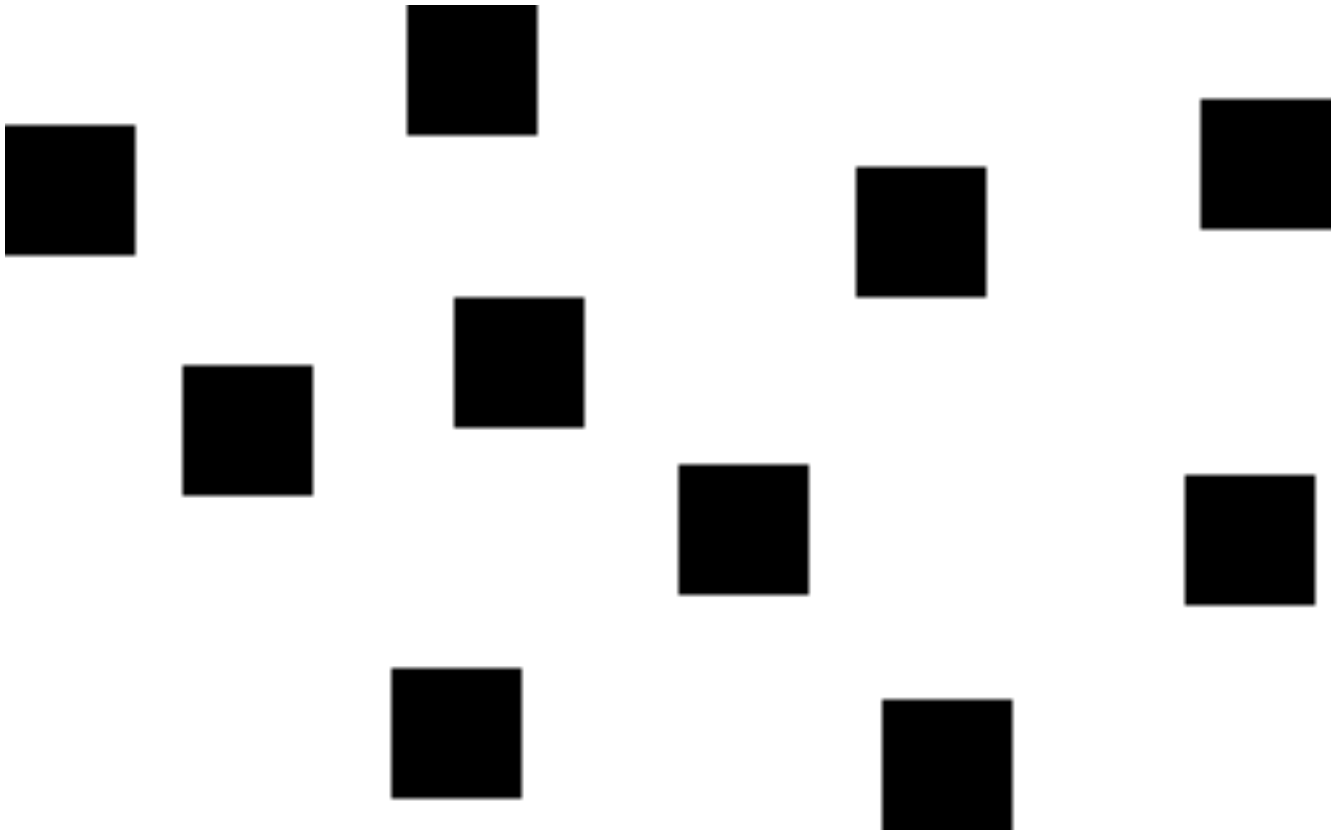
# PROXIMITY



Dots that are near one another are grouped  
Dots that are concentrated are grouped



# PROXIMITY





# PROXIMITY

Tuesday, November 4

Election Day

An American Menu \$75

Caesar salad with anchovies, egg, and  
Parmesan cheese

Clam chowder with Maine lobster and  
pancetta

Grilled chicken with house-made  
barbeque sauce with potato purée and  
greens

Apple and raspberry pecan crisp with  
vanilla ice cream



# PROXIMITY

Tuesday, November 4 — Election Day

An American Menu  
\$75

Caesar salad with anchovies, egg, and  
Parmesan cheese

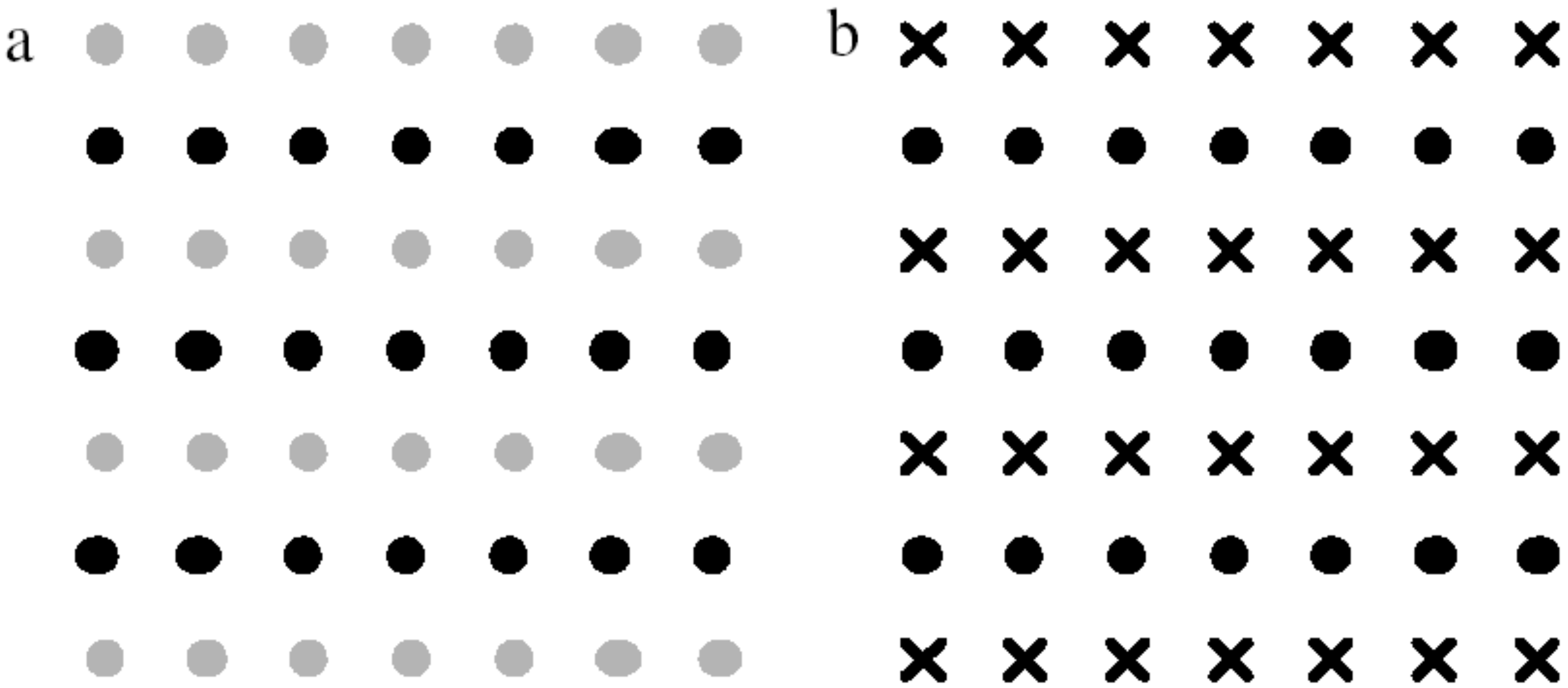
Clam chowder with Maine lobster  
and pancetta

Grilled chicken with house-made  
barbeque sauce with potato purée  
and greens

Apple and raspberry pecan crisp  
with vanilla ice cream



# SIMILARITY



Rows dominate due to similarity



# SIMILARITY

TUESDAY, NOVEMBER 4 – ELECTION DAY

## **AN AMERICAN MENU**      \$75

### **Caesar salad**

with anchovies, egg, and Parmesan cheese

### **Clam chowder**

with Maine lobster and pancetta

### **Grilled chicken**

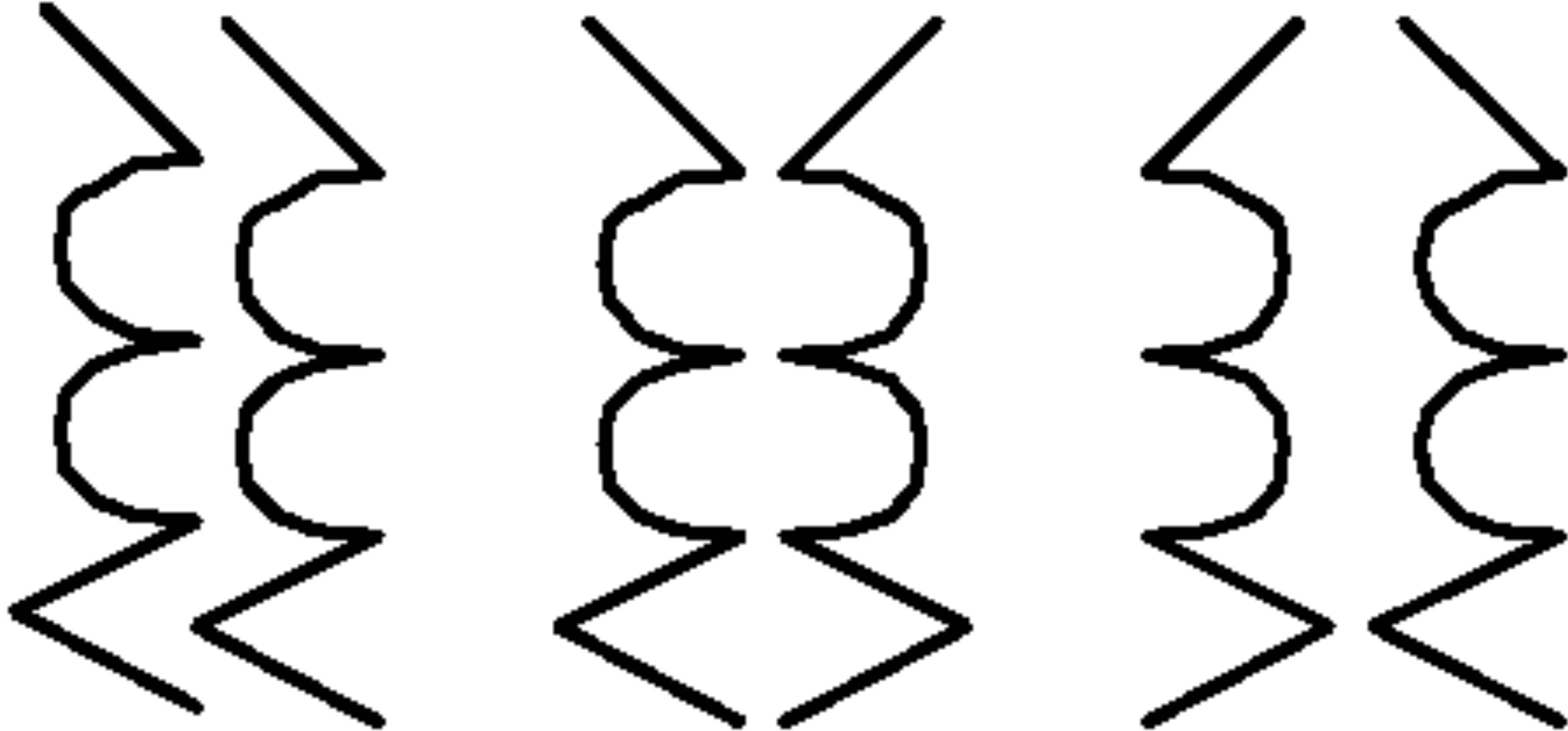
with house-made barbeque sauce with  
potato purée and greens

### **Apple and raspberry pecan crisp**

with vanilla ice cream



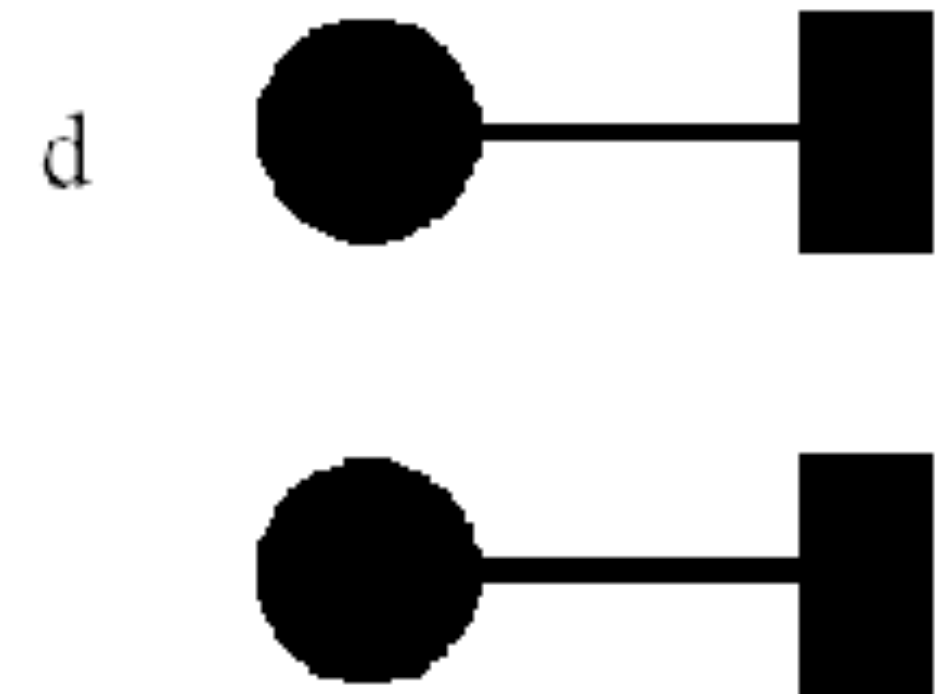
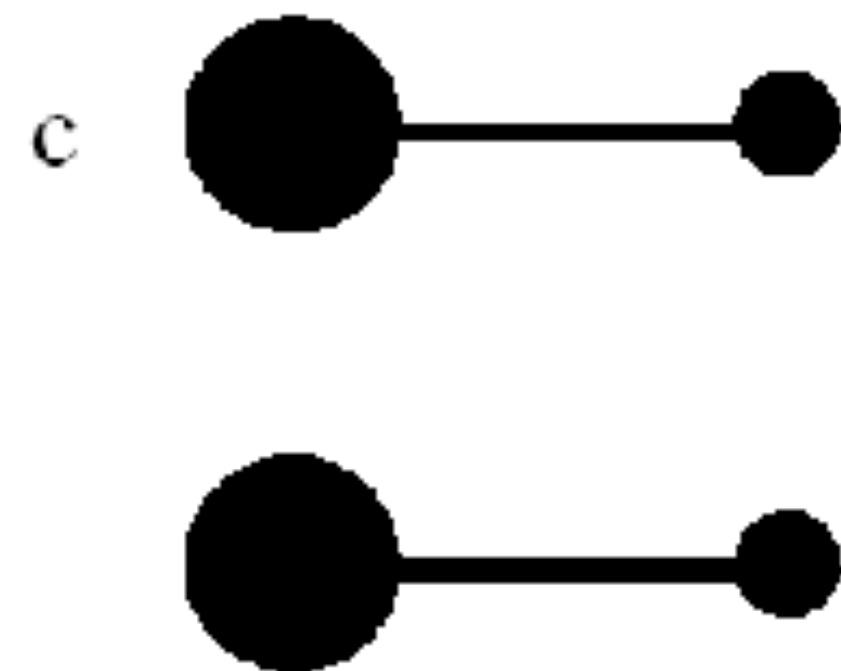
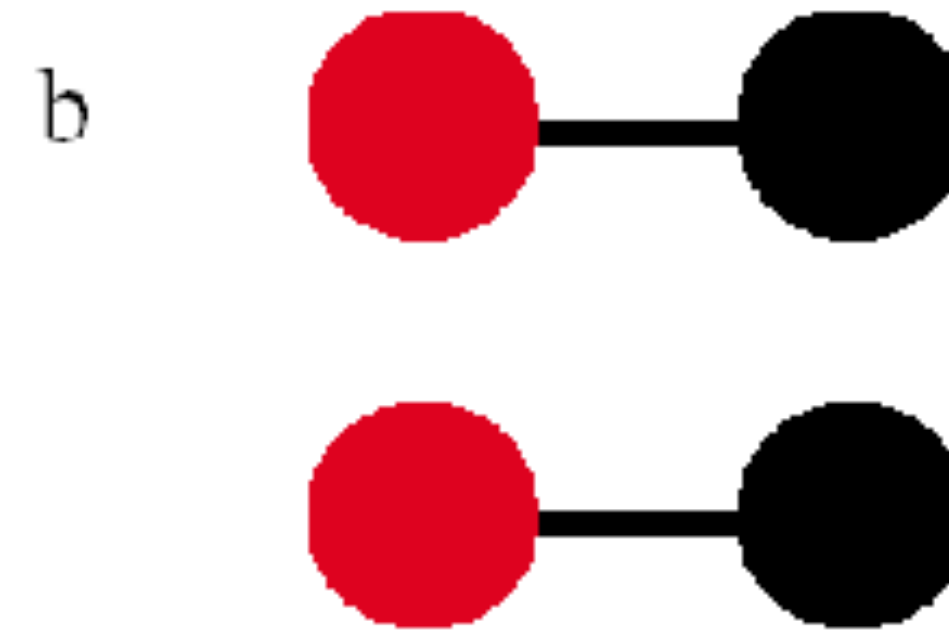
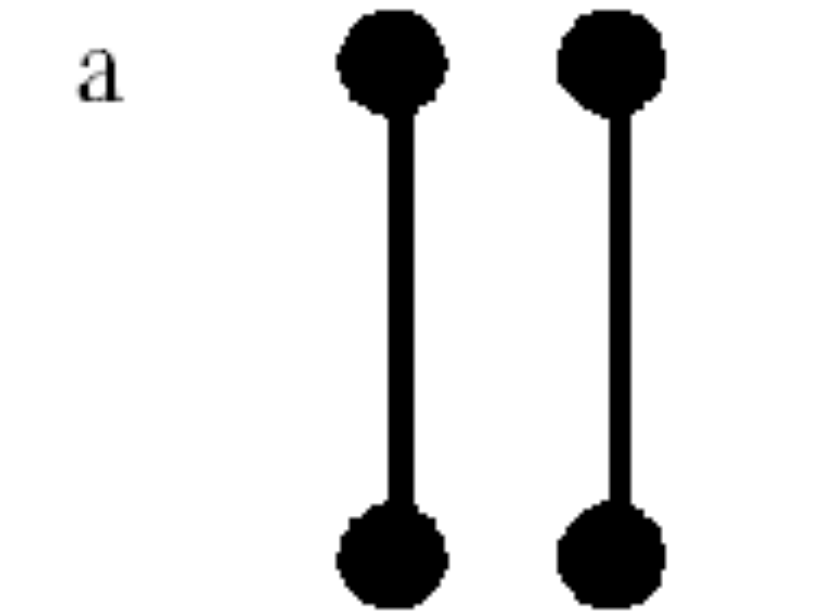
# SYMMETRY



Bilateral symmetry gives strong sense of figure



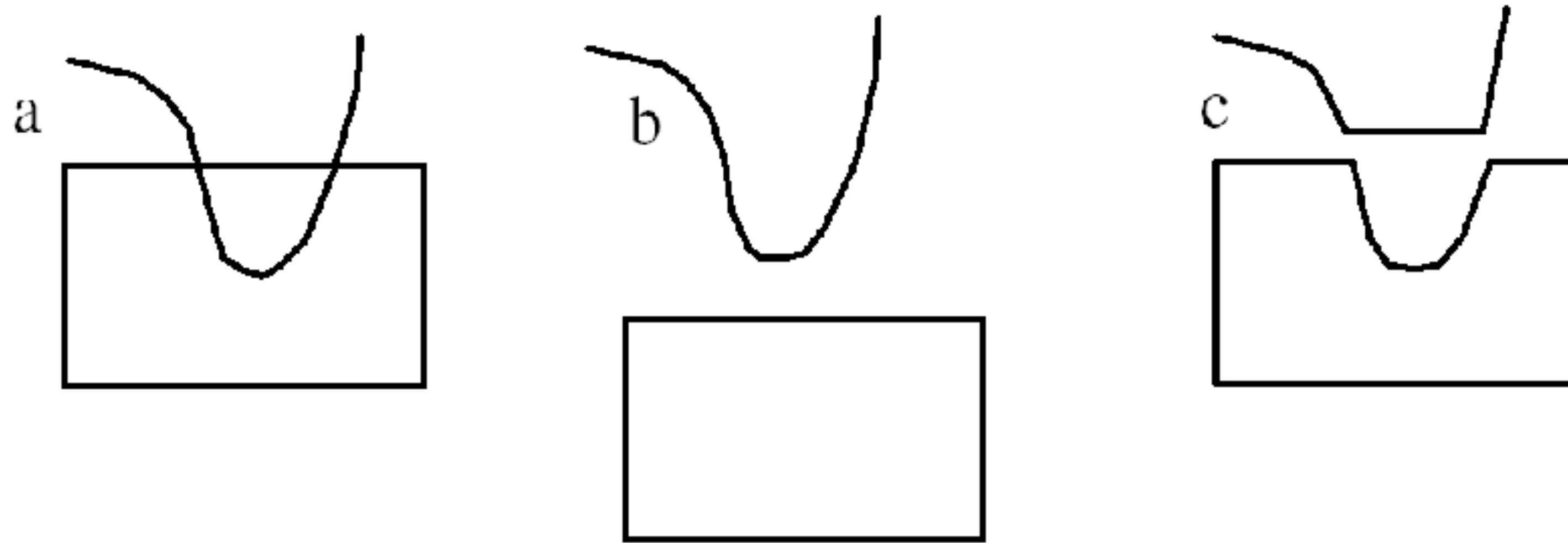
# CONNECTEDNESS



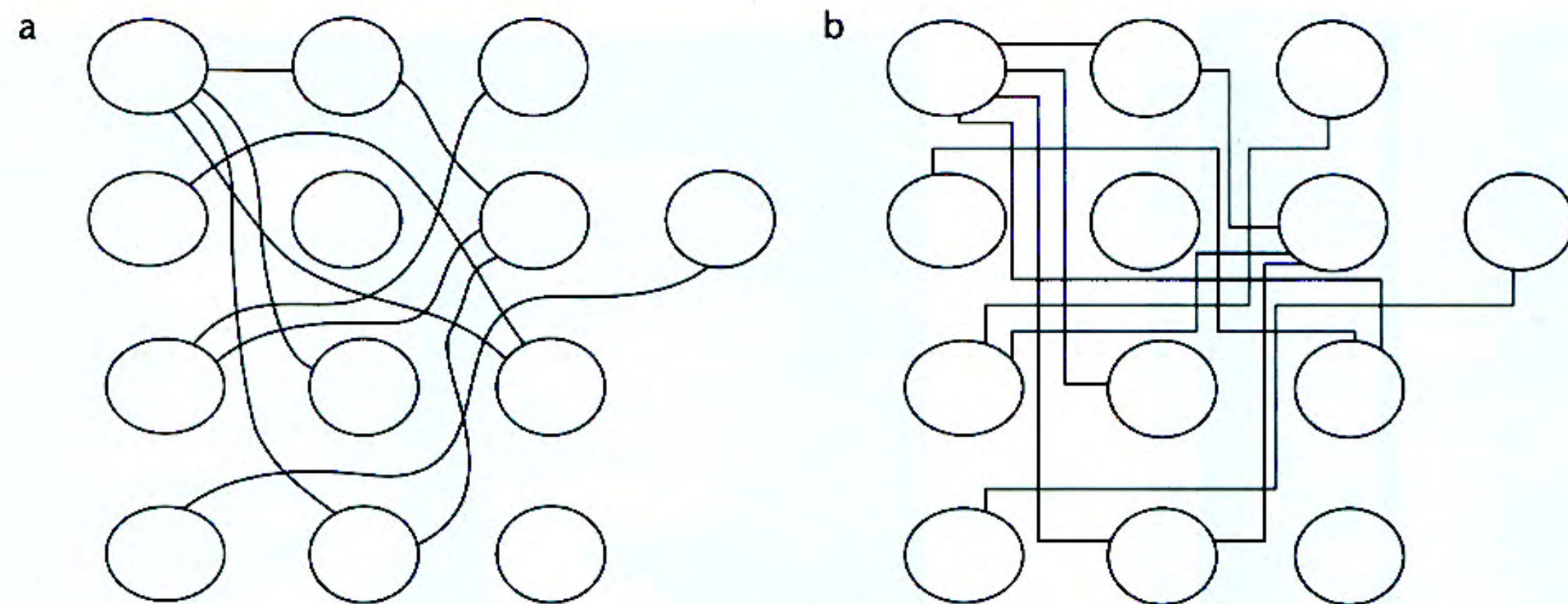
Connectedness overrules proximity, size, color shape



# CONTINUITY



We prefer smooth not abrupt changes

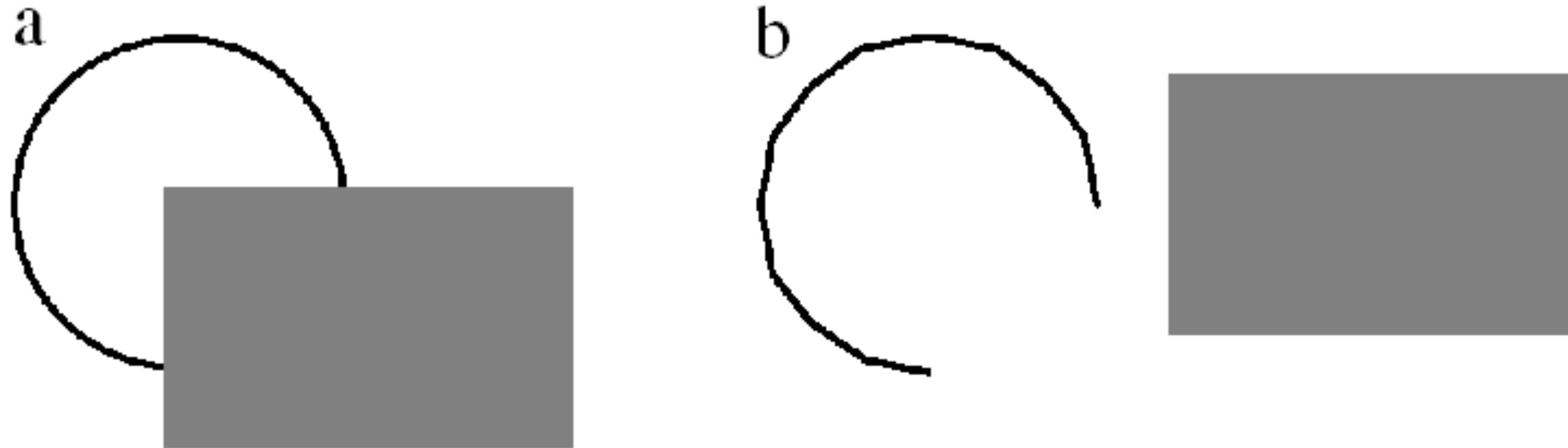


Connections are clearer with smooth contours

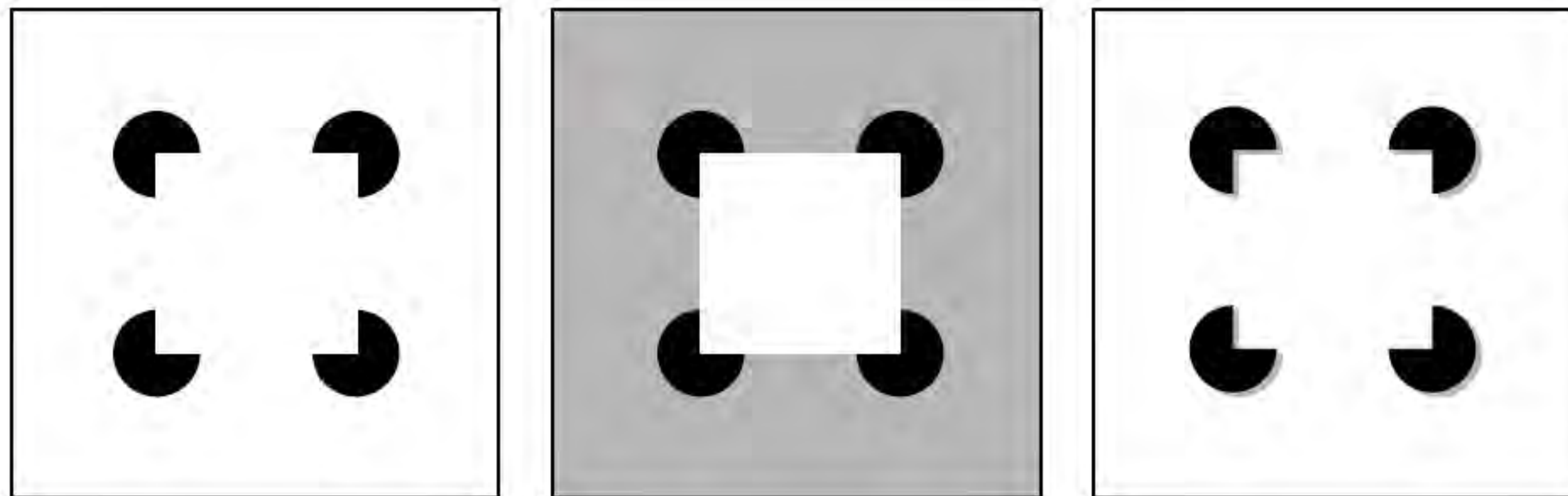




# CLOSURE



We see a circle behind a rectangle, not a broken circle



Illusory contours





# SUMMARY

Design is about communication, form and function

Simplicity and elegance are keys to good design

Minimalism constrains you and reduces chances of bad design

Use a small palette of colors

Human vision is organized by Gestalt Principles

Be aware of these principles as you design the visual look

Avoid common layout mistakes by using grid-based design