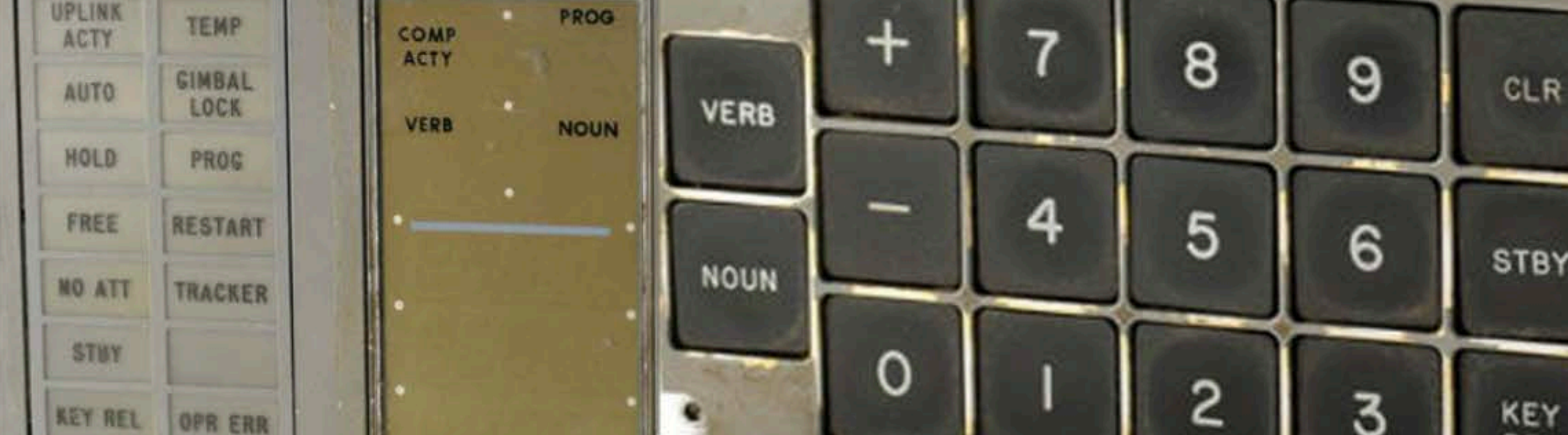


CS160

USER INTERFACE DESIGN

FALL 2020



GRAPHIC DESIGN

7 OCT 2020

ERIC PAULOS

www.paulos.net

UNIVERSITY OF CALIFORNIA



Berkeley

NOBEL PRIZE - GO BEARS!



Jennifer A. Doudna & Emmanuelle Charpentier



Reinhard Genzel

ANNOUNCEMENTS

Plan for PROG 02

PROG 2-B (Due Friday 16 Oct) 9 DAYS!!

PROG 2-B Status?

Section this week: FEED 02 – Team Check-ins using Kaleidoscope

Wed: Graphic Design, Typography, and Design Language

Next Week Mon: Visual Information Design

Next Week Wed: Team Checking Office Hours (not a regular class)

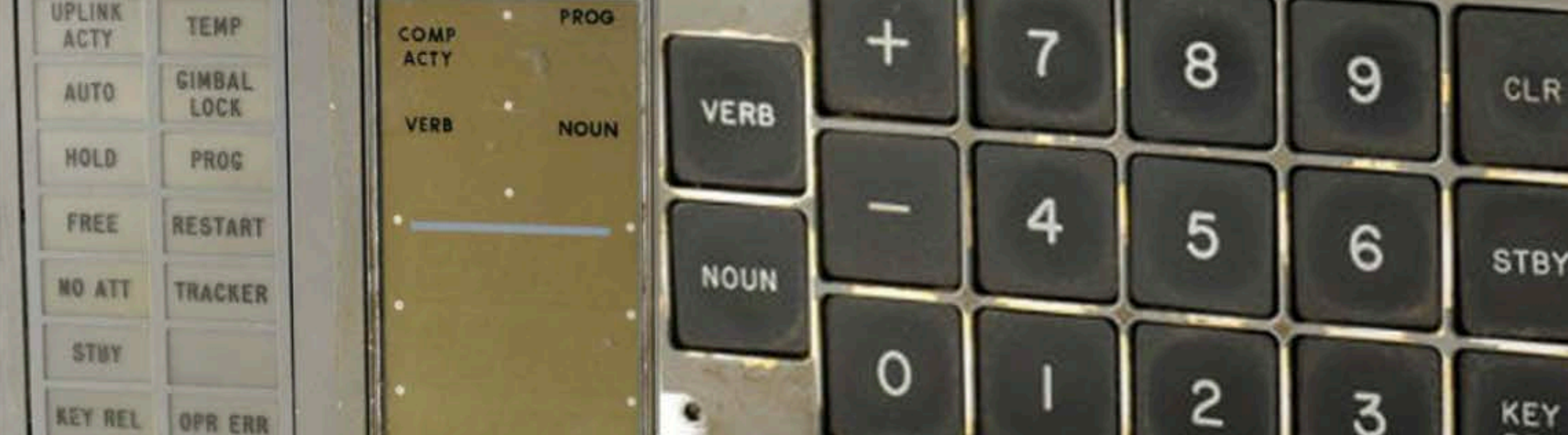
DESIGN 05: Project Idea (due 19 Oct)

Be bold and creative in your idea

CS160

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Berkeley

CS160

User Interface Design

Fall 2020



GRAPHIC DESIGN

7 OCT 2020

Eric Paulos

University of California  Berkeley



Also

many thanks to
Shana Hu

Check out

DeCal
**Working with
Typography**



GRAPHIC & PRODUCT DESIGN

TOPICS

Brief History of Graphic & Product Design

Simplicity and Elegance

Color

Gestalt Principles


Typography

Composition

GRAPHIC DESIGN IS ABOUT COMMUNICATION

Mesa Verde

National Park Service
U.S. Department of the Interior



The World of the Mesa Verde People

Mesa Verde National Park, located in southwestern Colorado, is a unique desert landscape. The park is home to several ancient cliff dwellings, including the famous Cliff Palace and Balcony House. These dwellings were built by the Ancestral Puebloans, a group of people who lived in the region from approximately 900 to 1300 AD. The dwellings are built into natural rock overhangs, providing protection from the elements. The Ancestral Puebloans were skilled farmers and hunters, and they lived in a complex society. They are known for their pottery, weaving, and architecture. The park is a testament to the ingenuity and resilience of these ancient people.

The Ancestral Pueblo Family

The Ancestral Puebloans were a group of people who lived in the region from approximately 900 to 1300 AD. They were skilled farmers and hunters, and they lived in a complex society. They are known for their pottery, weaving, and architecture. The park is a testament to the ingenuity and resilience of these ancient people.

The Living Past

The living past of Mesa Verde is preserved in the ancient cliff dwellings. These dwellings were built by the Ancestral Puebloans, a group of people who lived in the region from approximately 900 to 1300 AD. The dwellings are built into natural rock overhangs, providing protection from the elements. The Ancestral Puebloans were skilled farmers and hunters, and they lived in a complex society. They are known for their pottery, weaving, and architecture. The park is a testament to the ingenuity and resilience of these ancient people.

Death Valley

National Park Service
U.S. Department of the Interior



Land of Great Extremes

Death Valley National Park is a land of extremes. It is the lowest point in North America, and it is also the hottest, driest, and most desolate place on the continent. The park is home to a variety of unique plants and animals that have adapted to these harsh conditions. The park is a testament to the resilience of life in the face of adversity.

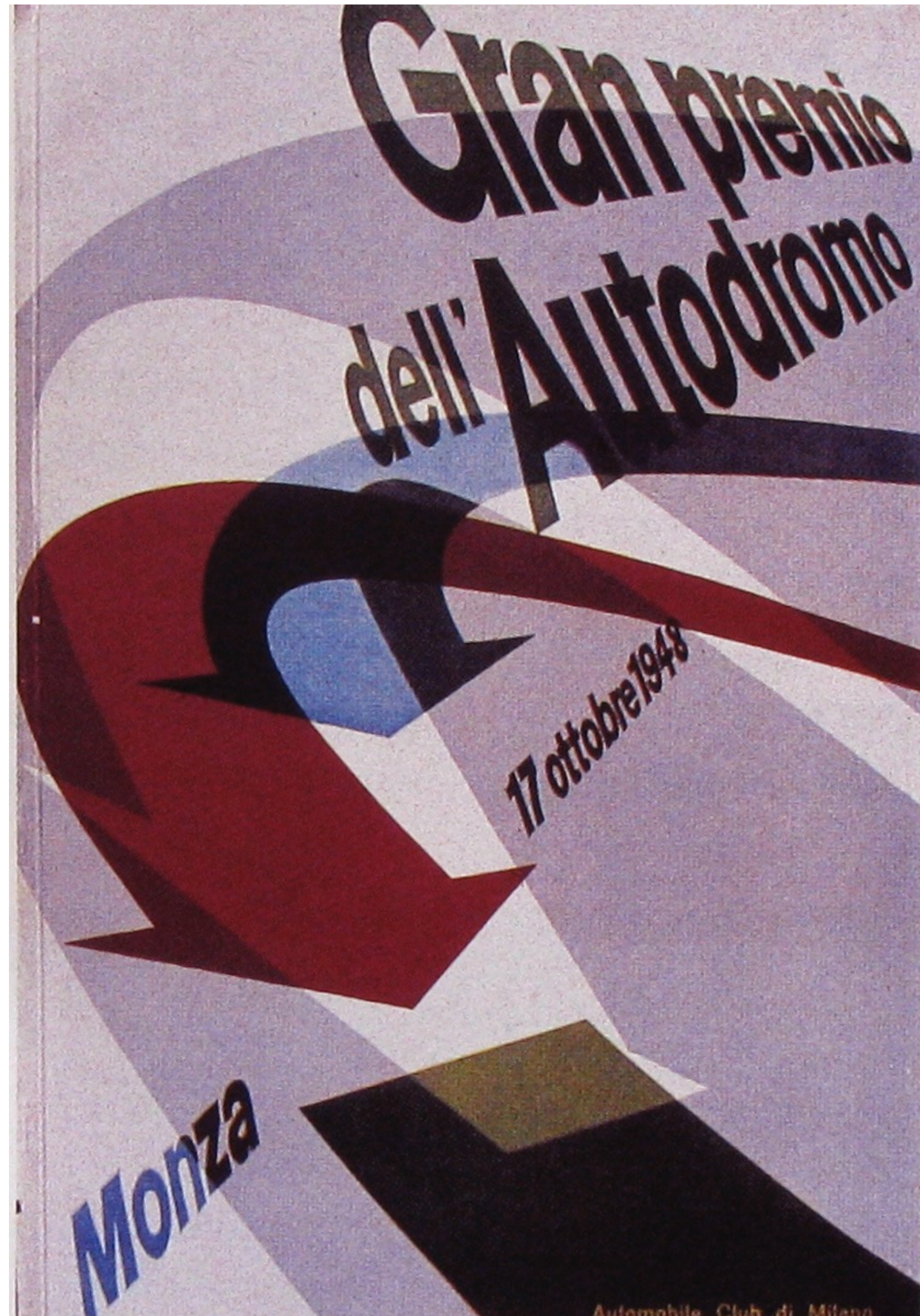
Desert Adaptations: To Survive and Thrive

Desert plants and animals have evolved unique adaptations to survive in the harsh conditions of Death Valley. Some plants, like the Joshua tree and the cholla cactus, have thick, waxy leaves that help them retain water. Some animals, like the kangaroo rat and the spiny-tailed lizard, have the ability to store water in their bodies. These adaptations allow them to thrive in an environment where water is scarce and temperatures are extreme.

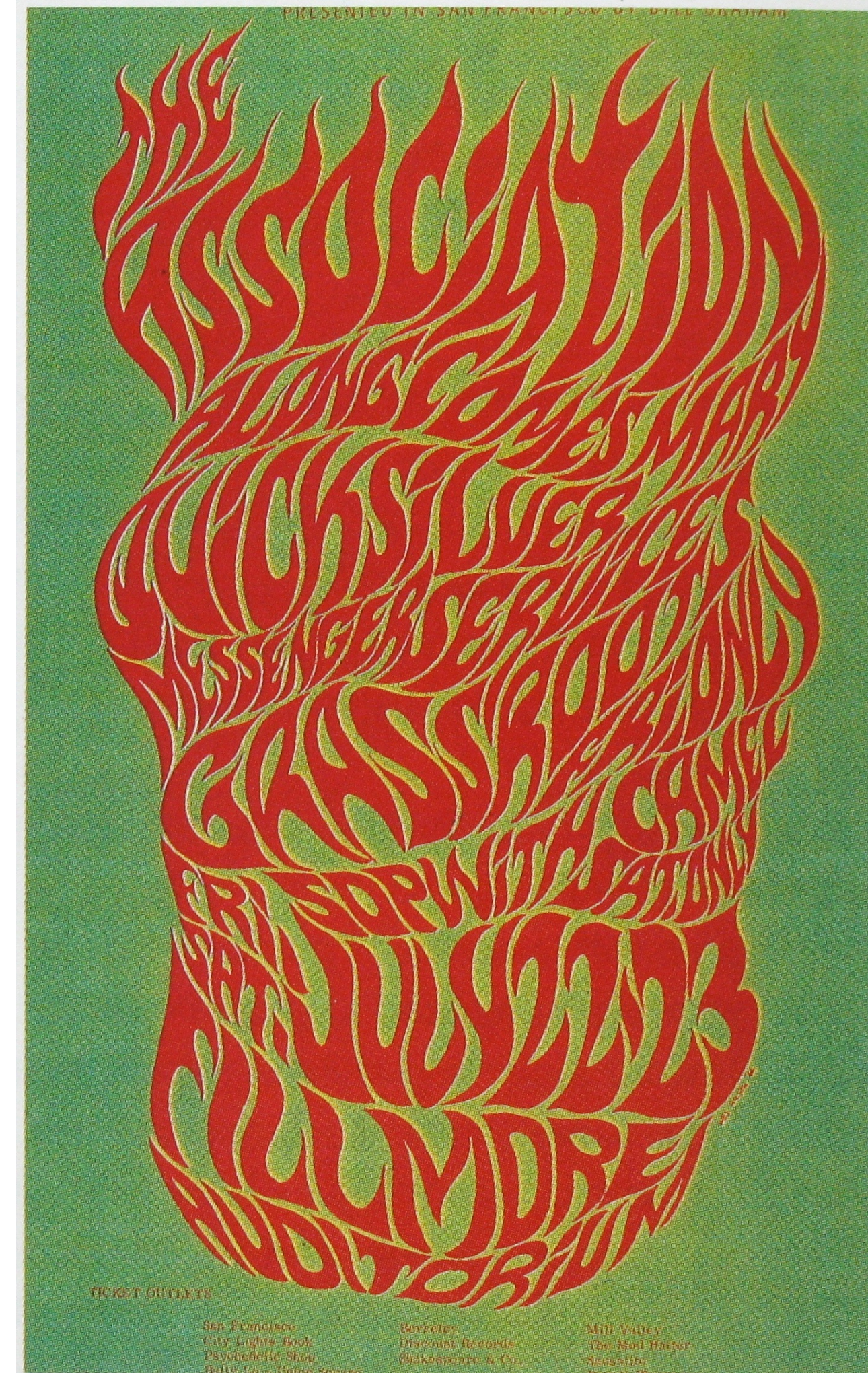
Landscape Contrasts Create More Niches for Life

The diverse landscape of Death Valley National Park creates a variety of niches for life. The park is home to a wide range of habitats, from the high, snow-capped mountains to the low, hot desert floor. This diversity of habitats allows a wide variety of plants and animals to coexist in the same area. The park is a testament to the power of nature to create a rich and diverse ecosystem.

GRAPHIC DESIGN IS ALSO ABOUT INTERPRETATION

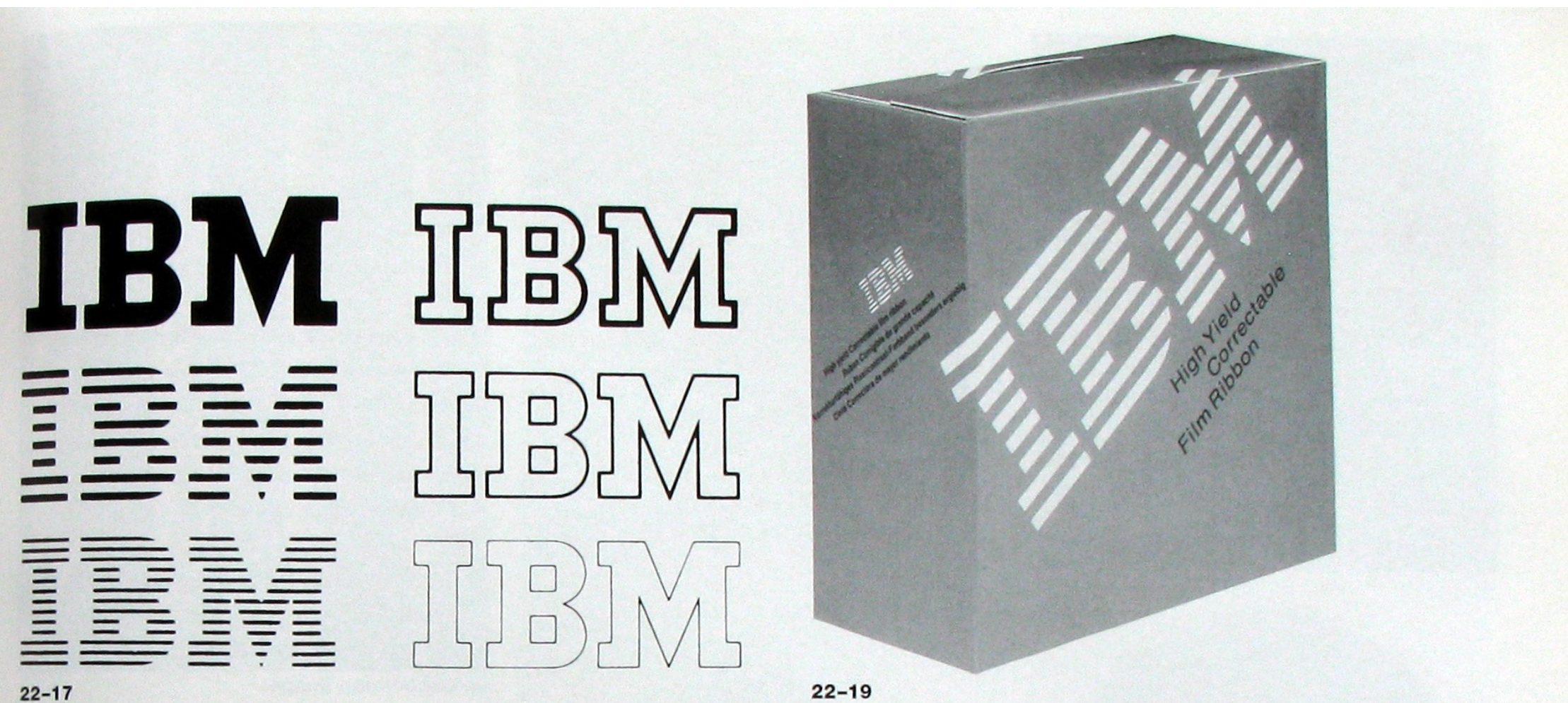


Max Huber, Poster, 1948



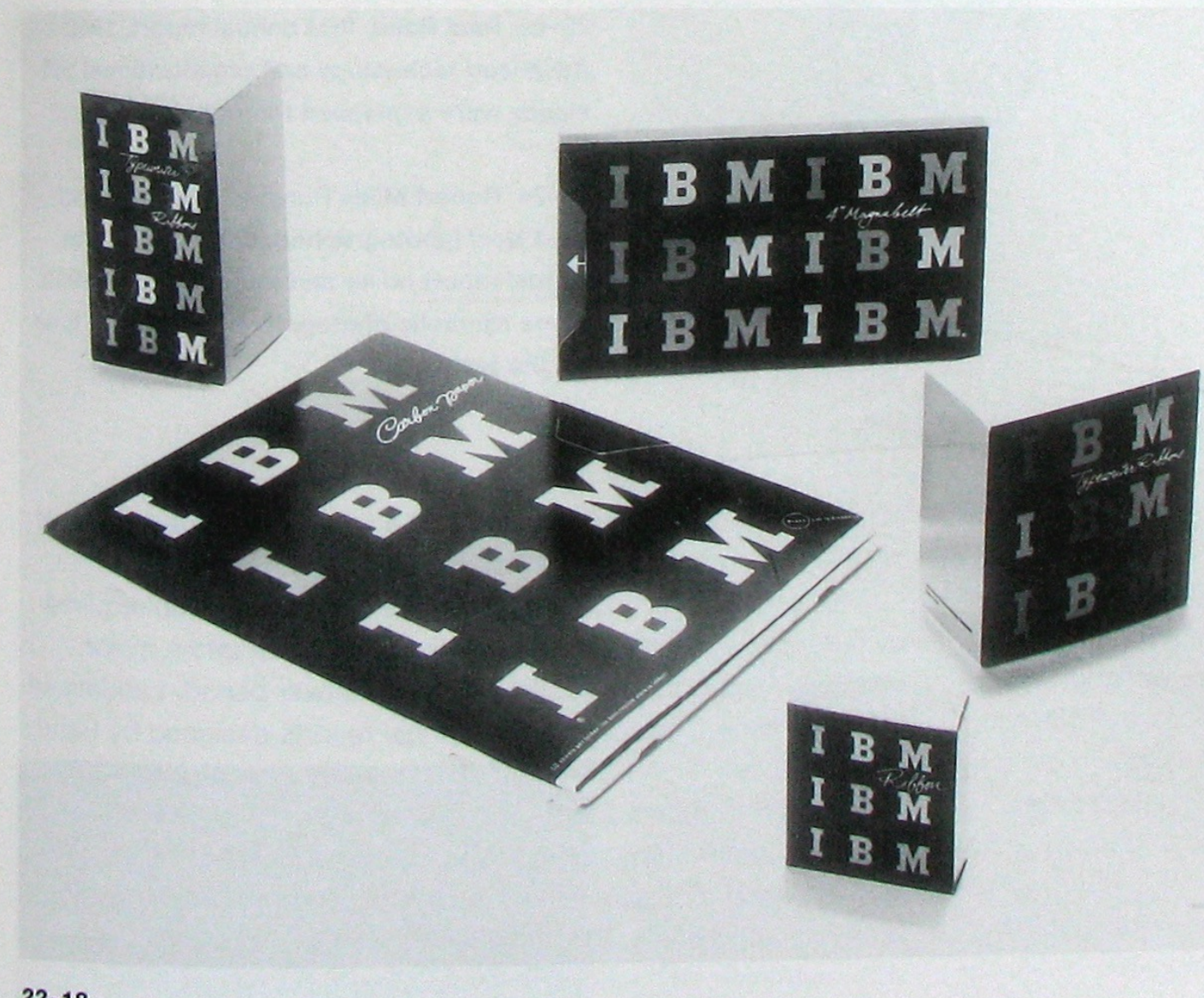
Wes Wilson, Poster, 1966

DESIGN SYSTEMS: CORPORATE IDENTITY



22-17

22-19

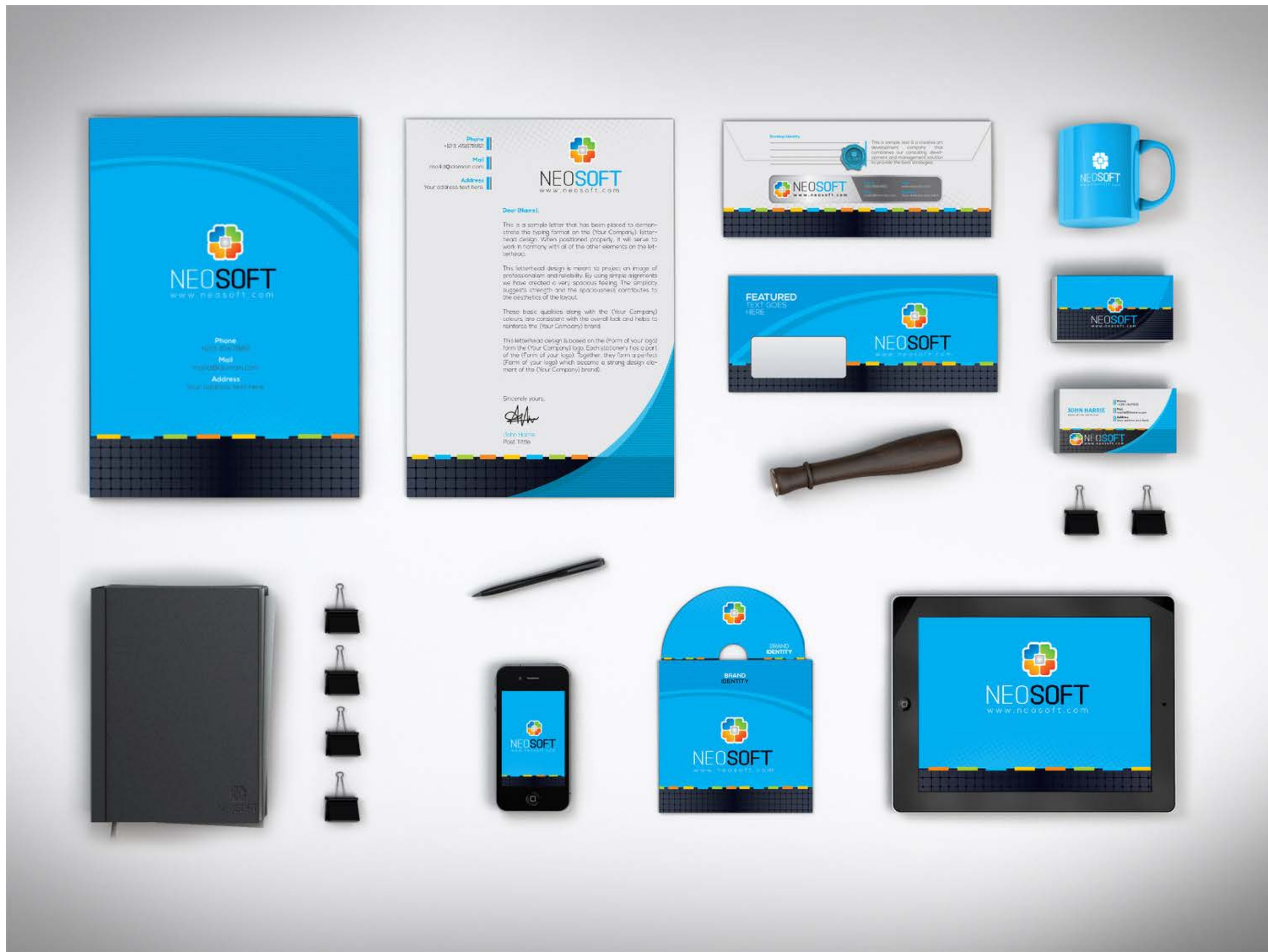


22-18


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

 US World Politics Business Opinion Health Entertainment Style Travel Sports Videos LIVE TV Edition Q @ ☰

HAPPENING NOW
US Postal Service officials discuss measures being taken to ensure the timely delivery of the nation's election mail ✕

TRENDING: Trump Covid-19 | Hurricane Delta | VP debate | Eddie Van Halen | Stephen Miller | Johnny Nash | Ruby Tuesday | Pet costumes |

Trump stopped stimulus negotiations, only to appear to reverse course



Aides have no idea where the President sits on stimulus at this moment. But all agree talks are done for now.

Trump halted stimulus talks. Here's what it means for you


Analysis: It's an insane time for Trump to reject a stimulus package

▶ Harlow sounds off on politicians after Trump calls off talks

Billionaires have never been richer despite the pandemic


The pandemic could push 150 million more people worldwide into 'extreme poverty'

Goldman Sachs: A Democratic sweep would mean faster recovery



Court rules Trump can't block New York subpoena for his tax returns

- **READ:** 2nd US Circuit Court of Appeals ruling on Trump's tax returns
- New York AG seeks to depose Eric Trump in investigation of Trump's finances



5 things to look for in tonight's vice presidential debate

- **Opinion:** How Donald Trump could win — and have Kamala Harris as his VP
- How to watch tonight's debate
- Pence and Harris prepare for a clash on coronavirus

'It's like a parasite': How a dangerous virtual cult is going global

Analysis: Trump stuns with high-risk, erratic behavior

White House preparing for Trump to return to the Oval Office as early as today

LIVE UPDATES Trump feels 'great!' and is 'symptom-free,' his doctor says

Arizona Senate debate turns on Trump

Two ISIS fighters charged in deaths of journalists and aid workers in Syria

▶ This video shows vulnerable Senate Republicans' Trump problem

Hurricane Delta slams into Mexico before heading toward the US

▶ Nick Cordero's wife goes after Trump

Analysis: Lindsey Graham may be in trouble

▶ Olympic runner reacts to Trump tweet

A newlywed couple who had been married just four days was killed in plane crash

Jacob Blake is out of the hospital, but how long he'll be in rehab remains a question

▶ Miller's wife who had virus mocks Kamala Harris over plexiglass shields at debate



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

annū regni sedechie. Mēse autē quarto nona die mensis obtinuit famēs ciuitatem: et non erāt alimenta ipsō tēte. Et dirupta ē ciuitas. et omnes viri belatores eius fugerūt: egredī: de ciuitate nocte per viam porte que est inter duos muros et ducit ad ortū regis: et abierūt per viā que ducit in hecōnū. Persecutus est autē caldeos exercit⁹ regni: et apprehenderūt sedechiā in deserto quōd est iuxta ihericho: et omnes comitatus eius diffugerūt ab eo. Quos comprehendissent regem adduxerunt eum ad regem babilonis in rebatha que est in terra emath: et locutus est ad eū iudicia. Et iugulauit rex babilonis filios sedechie in oculis eius: sed et omnes principes iuda occidit in rebatha. Et oculos sedechie eruit: et vinxit eum in compedibus. Et adduxit eū rex babilonis in babilonem: et posuit eū in domo carceris usq; ad diē mortis eius. In mēse autē quinto decimo mēsis ipse est annus decimus non⁹ nabuchodonosor regis babilonis: venit nabuzardan princeps milie qui stabat coram rege babilonis in iherusalem: et incendit domū domini et domū regis: et omnes dom⁹ iherusalē et omnē domū magnā igne combussit: et totum murū iherusalem per circuitū destruxit cunctus exercitus caldeos qui erat cum magistro milie. De pauperibus autē ipsi et de reliquo vulgo quod remanserāt in ciuitate et de p̄fugis q̄ transfugerant ad regem babilonis: et ceteros de multitudine. transtulit nabuzardan princeps milie: de pauperibus vero tēte reliquit nabuzardan princeps milie vinicos et agricolas. Columnas quoq; ceras que erant in

domo domini et bases et mare meum quod erat in domo domini conseruerunt caldei: et tulērūt omne es eos in babilonē. Et lectos et creagrās et psalteria et kalas et mortariola et oīa vasa cetera q̄ in ministerio fuerāt tulērūt: et ydrias et thymiamatcia et urceos et peluos et cādabra et mortaria et cyaros. Quorū q̄ aurea aurea: et q̄q̄ argēta argēta. Tulit magister milie columnas duas et mare unū et vitulos duodecim ceros q̄ erāt sub basibus: q̄ fecerat rex salomō in domo dñi. Nō erāt p̄ōs⁹ eis oīm vasos h̄c. De columnis autē: decē et octo cubiti altitudinis erāt i columna una: et funicul⁹ duodeci cubitos circumbar eā. Porro grossitudo e⁹ q̄ maior digitorū: et intus e⁹ caua erat: et capicilla super utraq; era. Altitudo capicilli un⁹ quinq; cubitos: et retiacla et malagranata supra coronā in circuitū: omnia mea. Et fuerūt malagranata nonaginta sex dep̄centia: et omnia malagranata tenuerunt retiaclis arcubant. Et tulit magister milie saraiam sacerdotem primum: et sophoniam sacerdotē secundū: et ceros custodes vestibuli. Et de ciuitate tulit eunuchū unū q̄ erat p̄posit⁹ sup viros belatores: et septē viros de h̄is q̄ videbāt faciē regis q̄ inuēri sūt in ciuitate: et scribā principē milie q̄ p̄babat tyrones: et sexaginta viros de ipso tēte qui inuēri sūt i medio ciuitatis. Tulit autē eos nabuzardā magister milie: et duxit eos ad regē babilonis i rebatha. Et p̄tulit eos rex babilonis: et fecerat eos i rebatha in terra emath. Et trāstulit e iuda de ita sua. Iste ē ipse que trāstulit nabuchodonosor i anno septio: iudros tria milia. et viginti. In anno octauo nabuchodonosor trāstulit de iherusalem aīas odigēta triginta duas.

2a. Hieremia

99

In anno vicesimo octavo nabuchodonosor transtulit nabuzardan magister milie animas iudros septingentas quadraginta quinq;. Vires ergo anime: quatuor milia sexcentē. Et factum est in tricesimo septimo anno trāmigrationis ioachim regis iuda duodecimo mēse vicesima quinta mēsis eleuauit euilmerodach rex babilonis ipso anno regni sui caput ioachim regis iude: et eduxit eum de domo carceris: et locutus est cum eo bona. Et posuit thronū eius sup thronos regum qui erant post se in babilonē: et murauit vestimenta carceris eius: et comedit panem coram eo semp cunctis diebus vite sue. Et cibaria e⁹ cibaria p̄tusa per singulos dies: usq; ad diē mortis sue cunctis diebus vite eius.

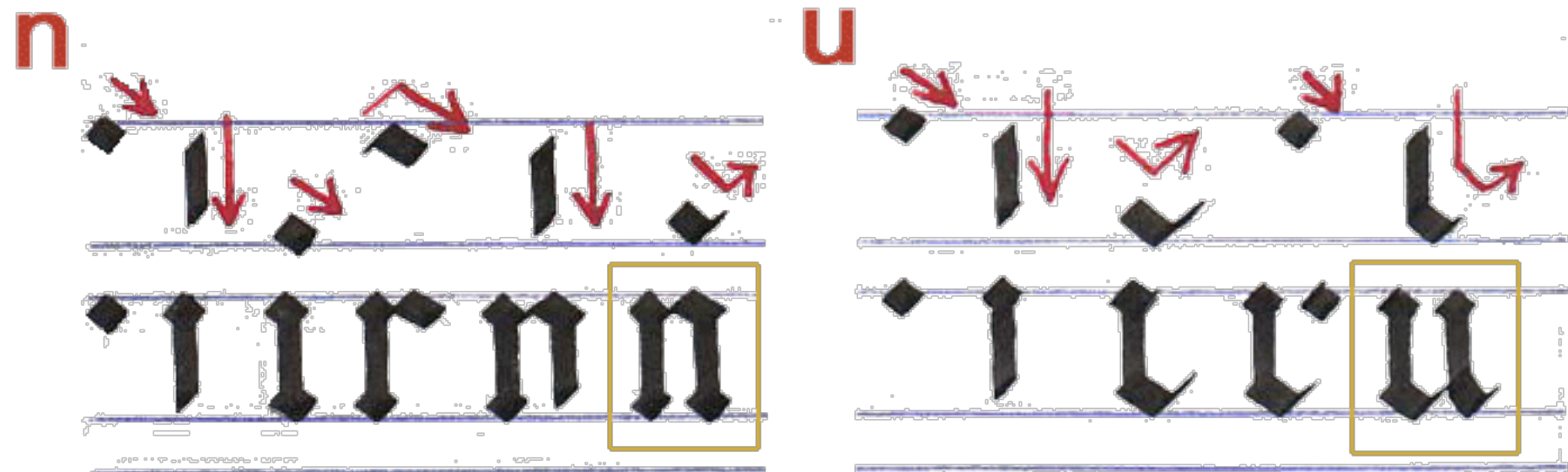
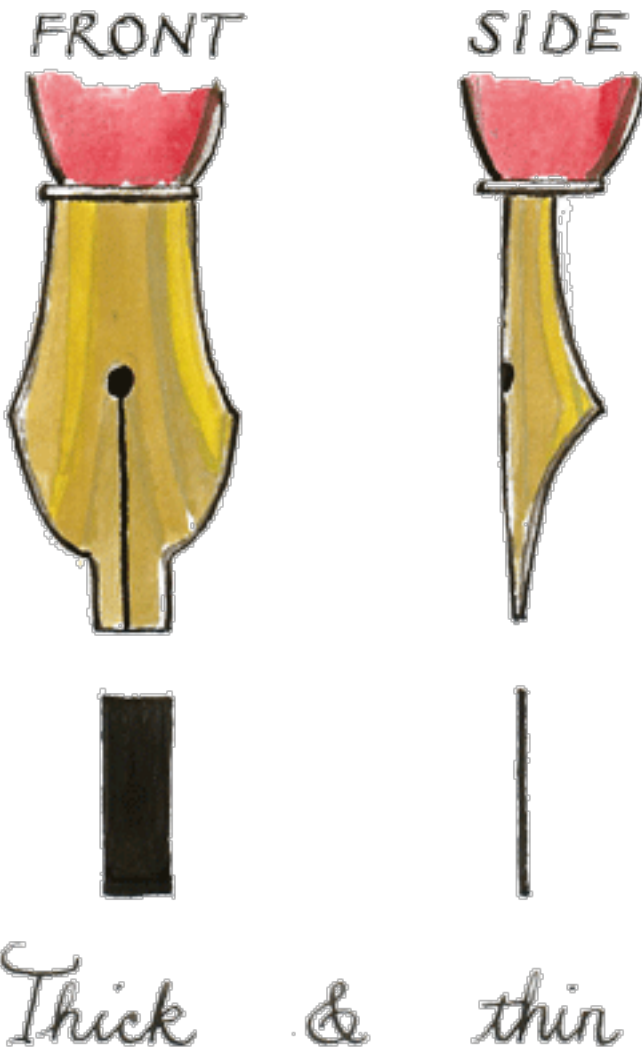
¶ *Inter ceteros iheremie*

Q factum ē postq; in captiuitate redactus est iherusalem iherusalem deserta est: sedit iheremias propheta flans et plāxit laminatione h̄c in iherusalem: et amaro animo suspirās et euilās dixit. **Aleph** Quomodo sedet sola ciuitas plena ipso. facta est sicut vidua domina gentiū: princeps p̄tusa facta est sub tributo. **Bech** Plorans plorauit in nocte: et lacrimę eius in maxillis eius. Non est qui consoletur eam: et omnibus caris eius. Omnes amici e⁹ speruerūt eā: et facti sunt ei inimici. **Emel** Migravit iudas p̄pter afflictionē et multitudine secuturum. Inhabitauit inter gentes: nec inuenit requiē. Omnes persecutores e⁹ apprehenderūt

eum inter angustias. **Delech** Vire syon lugens: eo q̄ nō sūt qui veniant ad sollicitatem. Omnes p̄tusa eius destruxerunt: sacerdotes e⁹ genuerunt. Virgines eius squalide: et ipa oppressa a maritudine. **He** facti sūt hostes e⁹ in capite: et inimici e⁹ locupletati sūt: quia dñs locutus est sup eā p̄pter multitudinē iniquitatum eius. Paruuli e⁹ ducti sūt in captiuitatem: aut faciem tribulatis. **Vau** Et egressus ē a filia syon omnis decore e⁹. facti sūt principes eius velut arietes non inuenientes pasua: et abierunt absq; fortitudine ante faciem subsequētis. **Zai** Recordata est iherusalē dierū afflictionis sue: et p̄uaricationis omnium desiderabilium suorum: que habuerat a diebus antiquis: cum caderet ipso eius i manu hostili: et non esset auxiliator. Viderūt eā hostes: et deriderūt sabbara e⁹. **Heth** Peccatū peccauit iherusalē: propterea instabilis facta est. Omnes qui glorificabāt eam speruerūt illā: quia viderunt ignominiam e⁹. Ip̄a autē genuerunt: et conuersa retrosum. **Teth** Sordes eius in pedibus eius: nec recordata est finis sui. Deposita est venter: nō habens consolatorē. Vide domine afflictionē meā: quoniā redactus est inimicus. **Ioch** Manū suā misit i p̄tusa ad omnia desiderabilia eius: quia vidit gentes ingressas sanctuarium suū: de quibus p̄cepas ne intraret in ecclesiam tuā. **Caph** Omnis ipso eius genuerunt: et querens panem. Dederunt preciosa queq; pro cibo: ad refocillandā animā. Vide domine et cōsidera: quā facta sum vilis. **Lamech** Vos omnes qui transtis per viam adterit et videret: si est dolor sicut dolor me⁹. Quoniā vindicauit me ut locutus est dñs:

GUTENBERG BIBLE

TYPICAL
(WESTERN)
CALLIGRAPHY NIB



gothic textualis quadrata version 1 copyright Katharine scarfe beckett 2009





The quick plow for
king has god
and fees as if
of typoglyph
the most famous artist of the
together with Her-
together with Her-
together with Her-

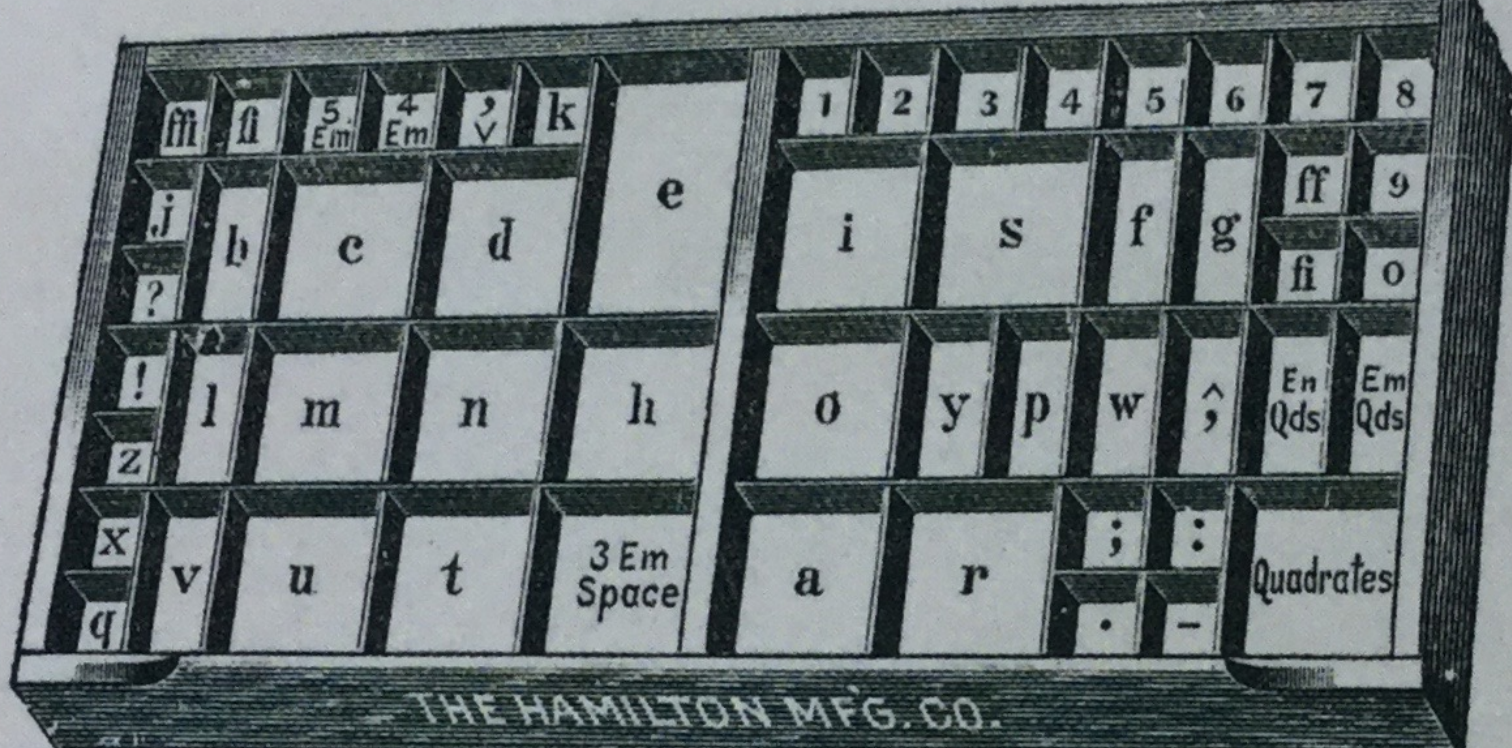
Brooks

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

os appellatur mariti
uir dicitur frater mar
trix appellatur qua
uitini fratrum & ma
trues matrum frat
sobrini ex duabus ed
a sunt in antiquis au

the in wekis, and how
lord, yet the chirche ma
that is to wete, of that he
and of that he cometh t
in thoffyce of the chirc
tynges that ben in this
one partie, & that othe
cause of the comynge of
ben of joye and gladne

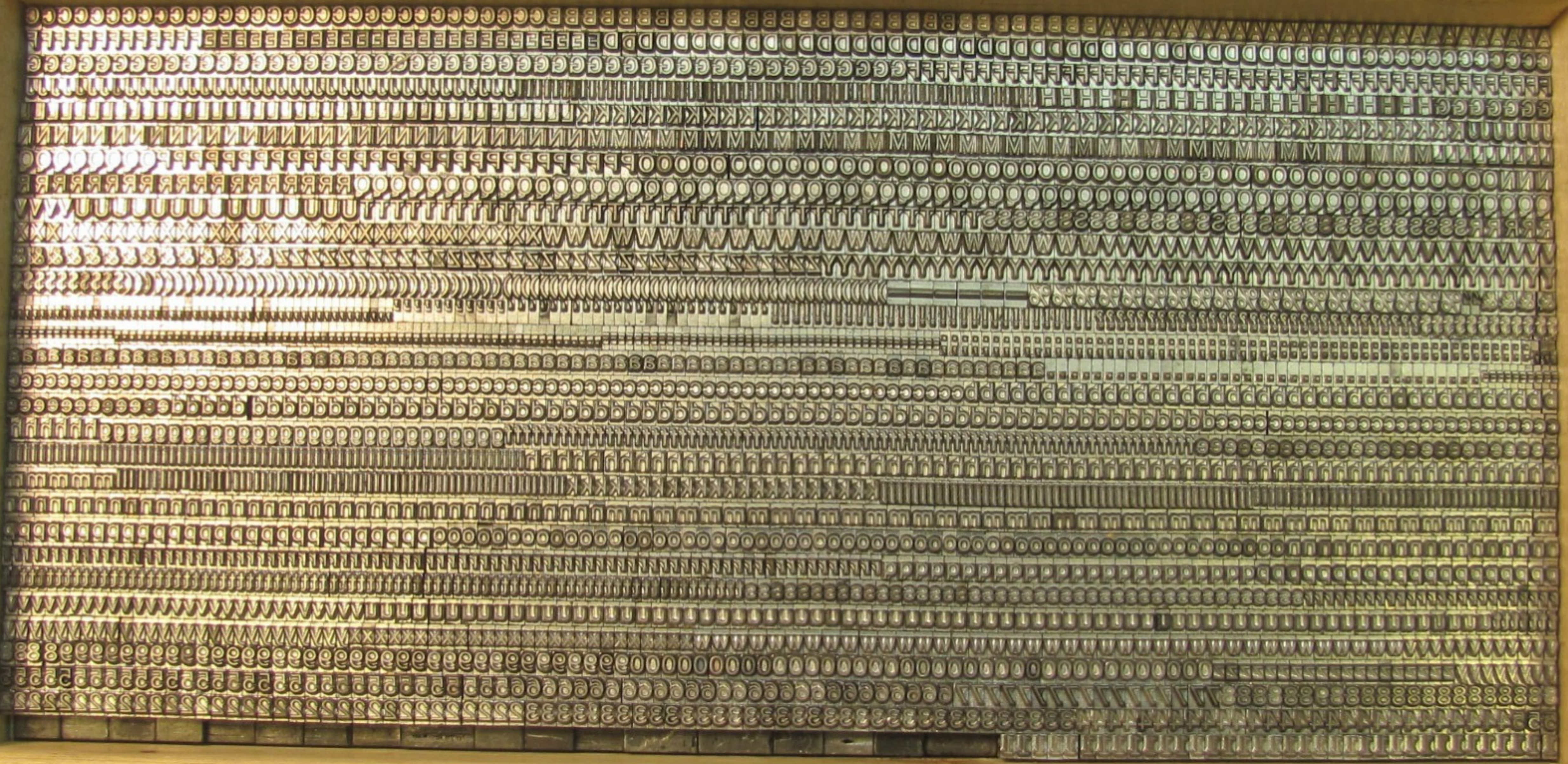
>Lorem ipsum dolor si
onsectetuer adipiscing el
nteger pharetra, nisl u
uctus ullamcorper, au
tortor egestas ante, vel
pede urna ac neque. M
ac mi eu purus tincidu

>Lorem ipsum dolor s
consectetuer adipisci
Integer pharetra, nisl
luctus ullamcorper, a
tortor egestas ante, ve
pharetra pede urna a
neque. Mauris ac mi

vanum laboraverunt
si Dominus custodie
stra vigilavit qui cos
num est vobis ante lu
gere postquam sede
i manducatis panem
m dederit dilectis sui
ALMI IVXTA LXX

>Lorem ipsum dolor
consectetuer adipisc
Integer pharetra, nis
ullamcorper, augue t
ante, vel *pharetra* ped
neque. Mauris ac mi
tincidunt faucibus. F
dionissim lectus. Nu

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
đ	Ý	ý	Ɔ	Ɔ	x	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**).

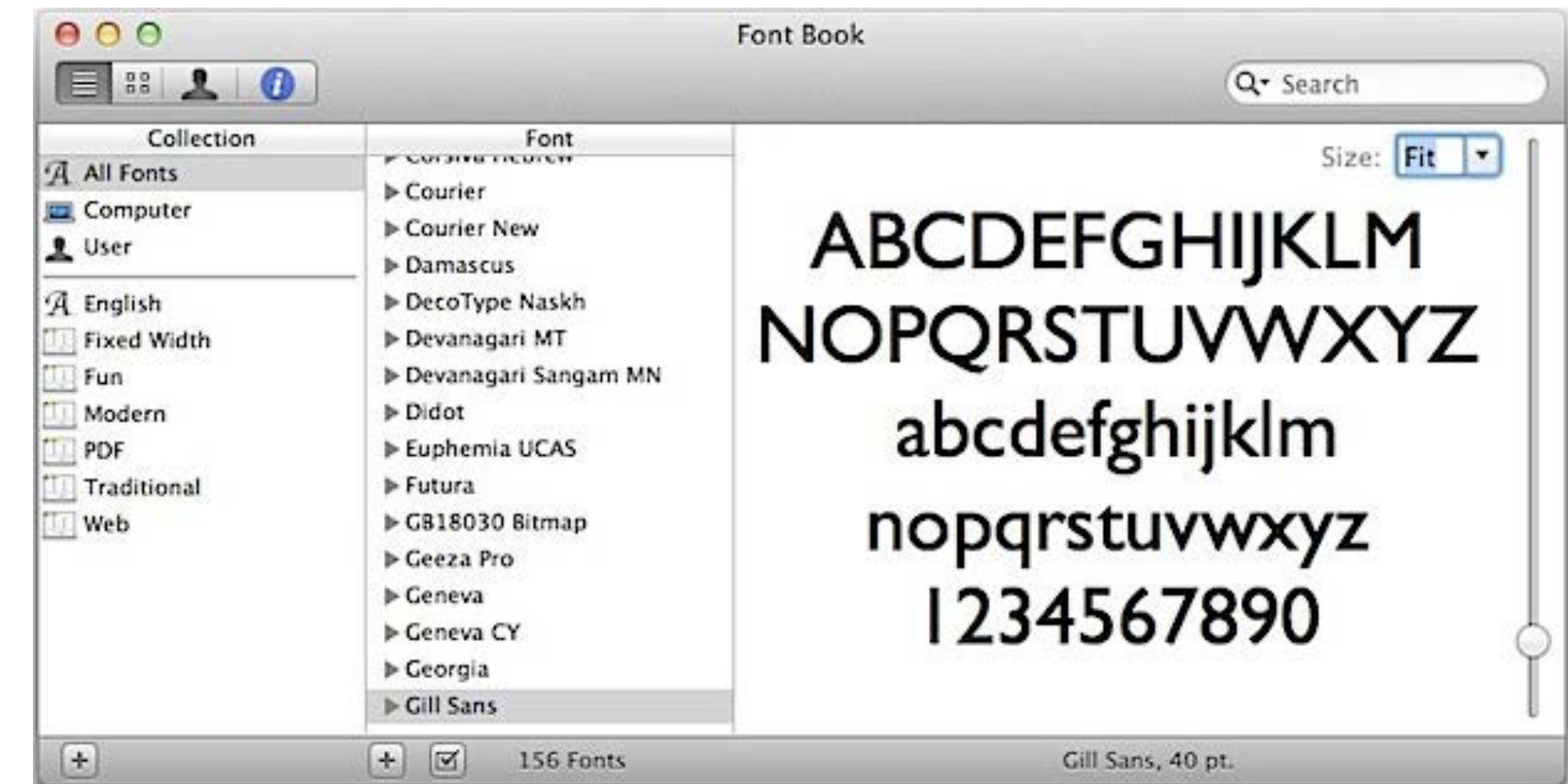
TYPEFACE VS FONT

Brief History of Graphic & Product Design

Agnóstick garamond Agnóstick Garamond 3

Agnóstick adobe garamond pro Agnóstick Garamond BE

Agnóstick granjon Agnóstick ITC Garamond

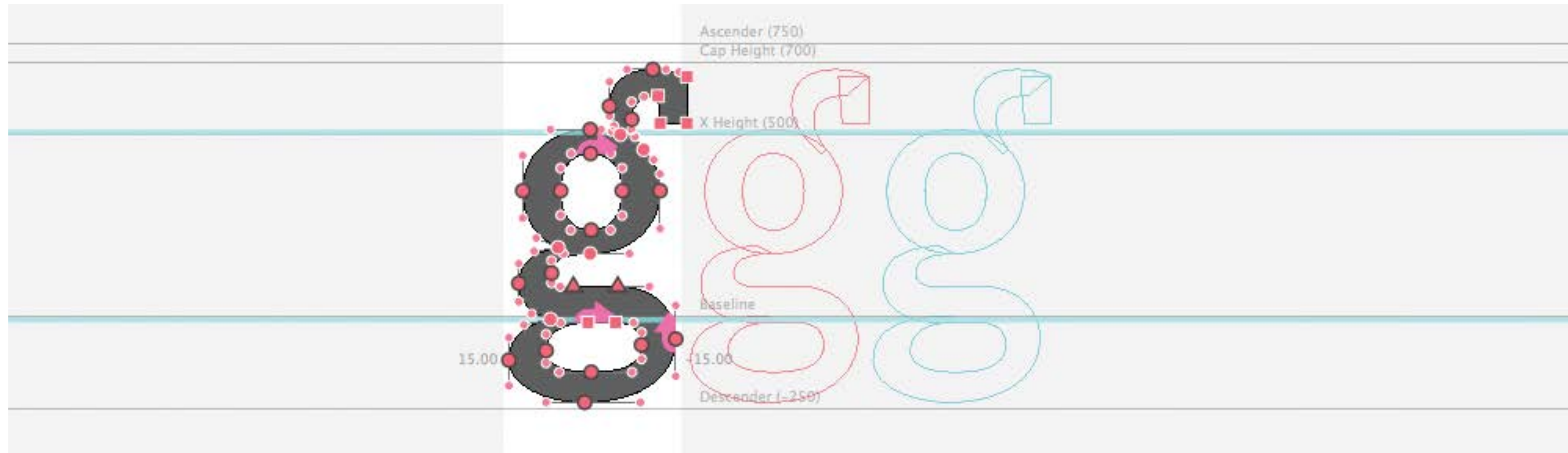


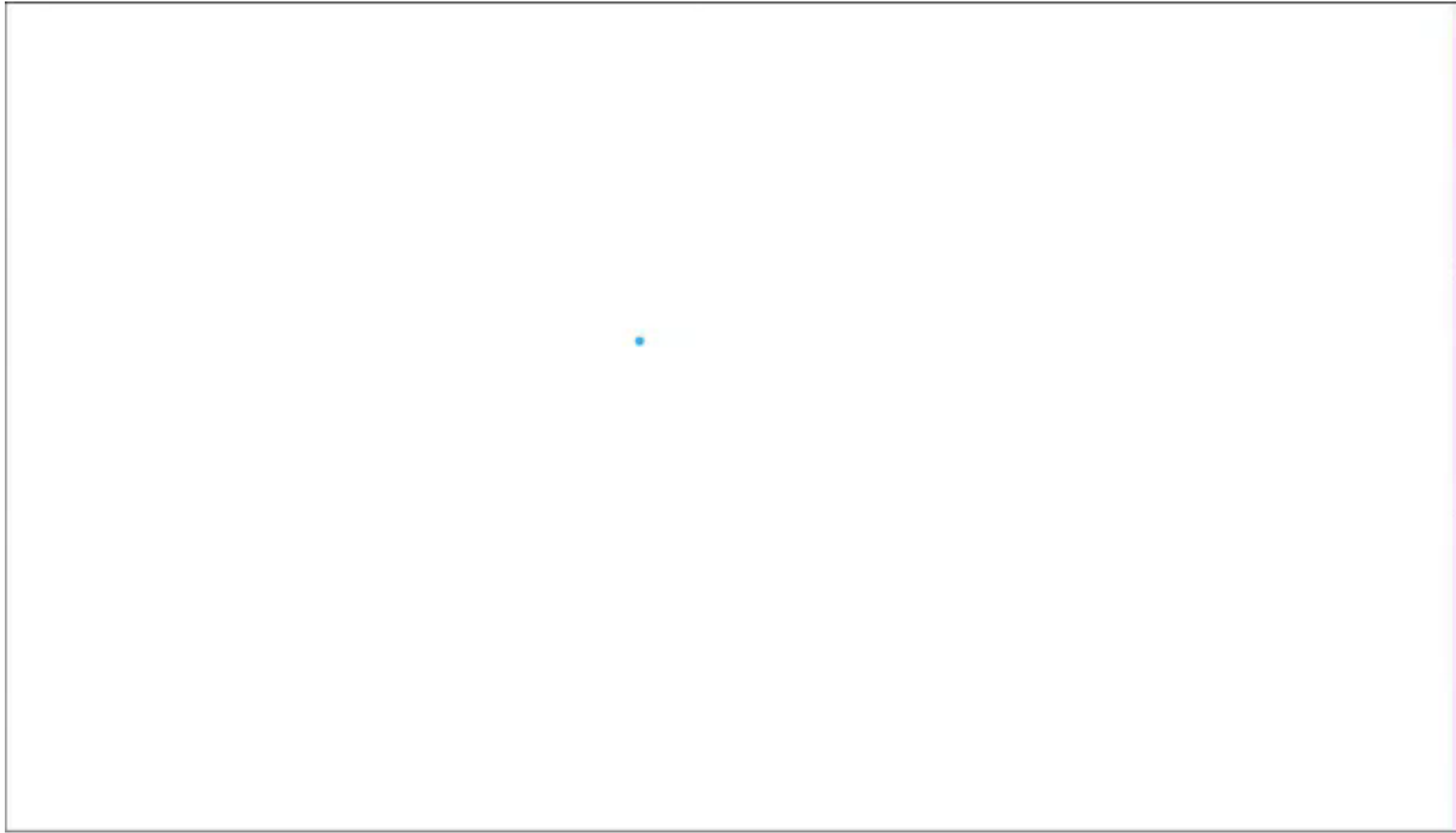
typeface is the design of the letterform
font is the delivery mechanism

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

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

RoboFont





DURYEAS'
IMPROVED
CORN
STARCH
A
Valuable
BOOK of
Cooking Recipes
MAILED FREE
on application to
29 & 31 PARK PLACE
NEW YORK

POST NO BILLS

DURYEAS'
SATIN
GLOSS
STARCH



FULL MOON.

ST. MICHAEL'S TEMPERANCE BAND!

Prof. V. Yeager, Leader, will give a

GRAND

MOONLIGHT

EXCURSION

On the Steamer

BELLE!

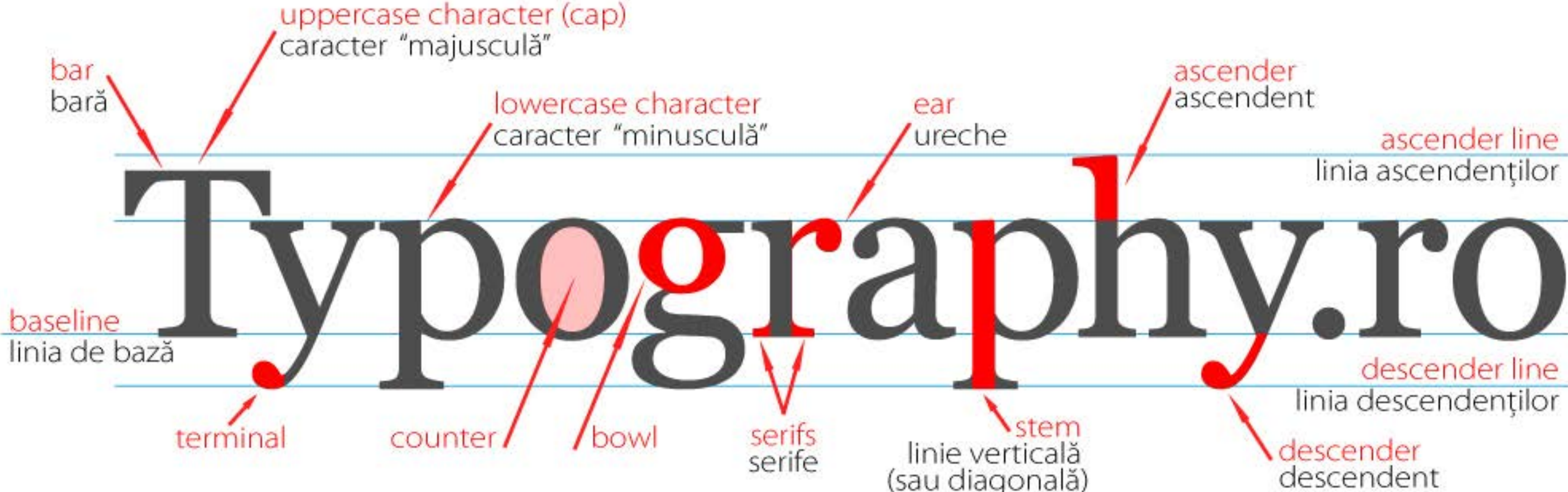
To Osbrook and Watch Hill,
On Saturday Evening, July 17th,

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

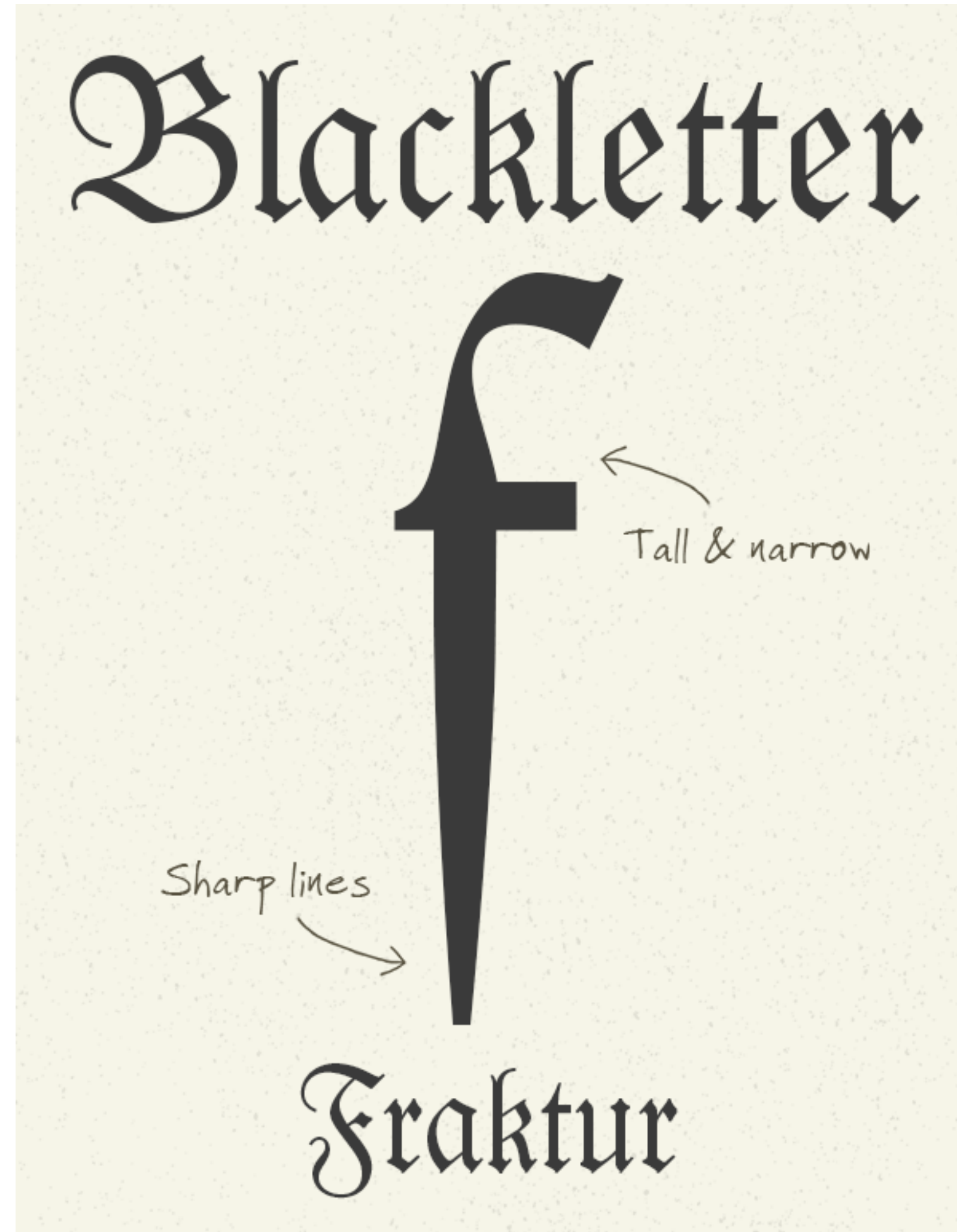
TICKETS, - FORTY CENTS.

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

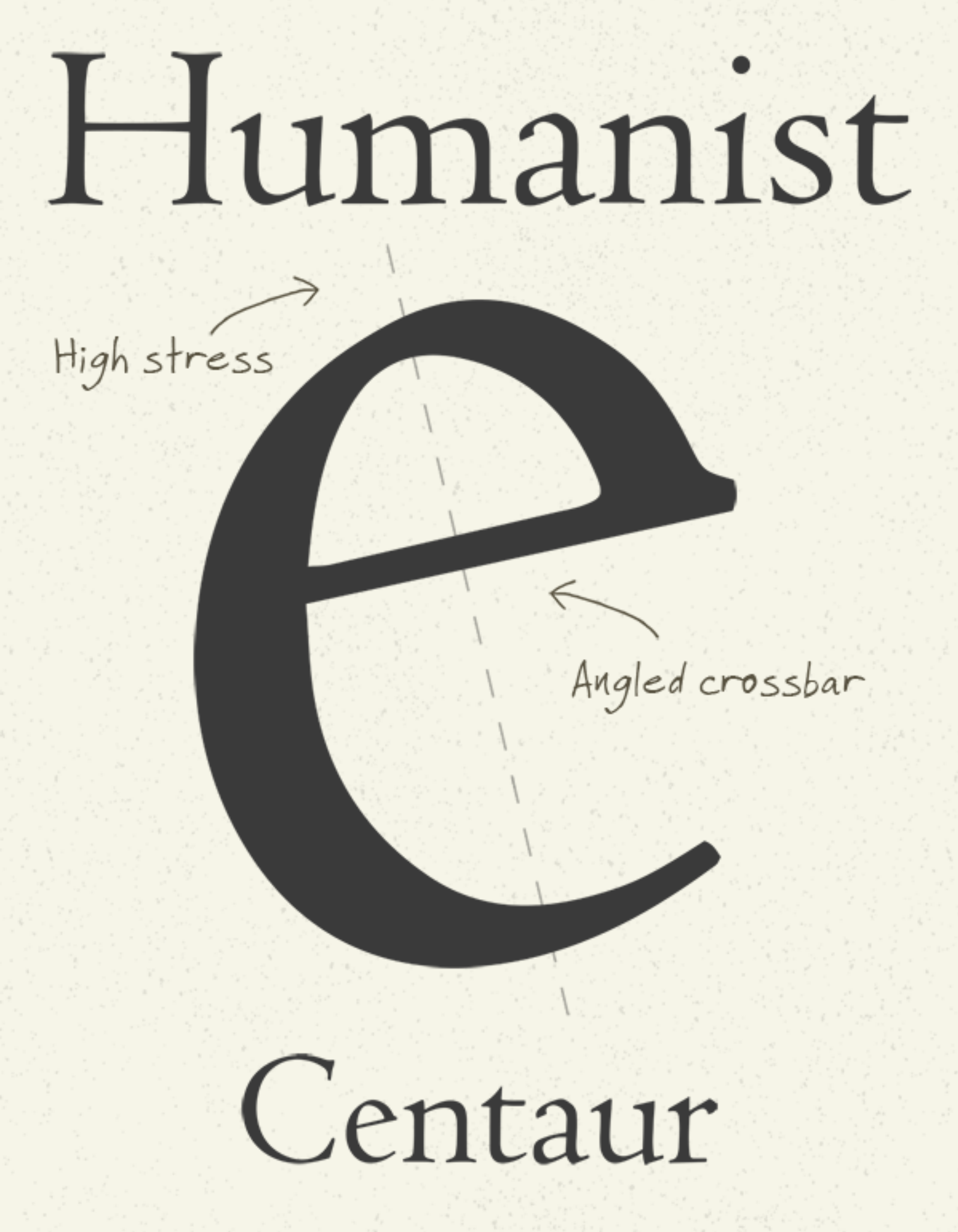
TYPEFACE ANATOMY



GOTHIC - 1400



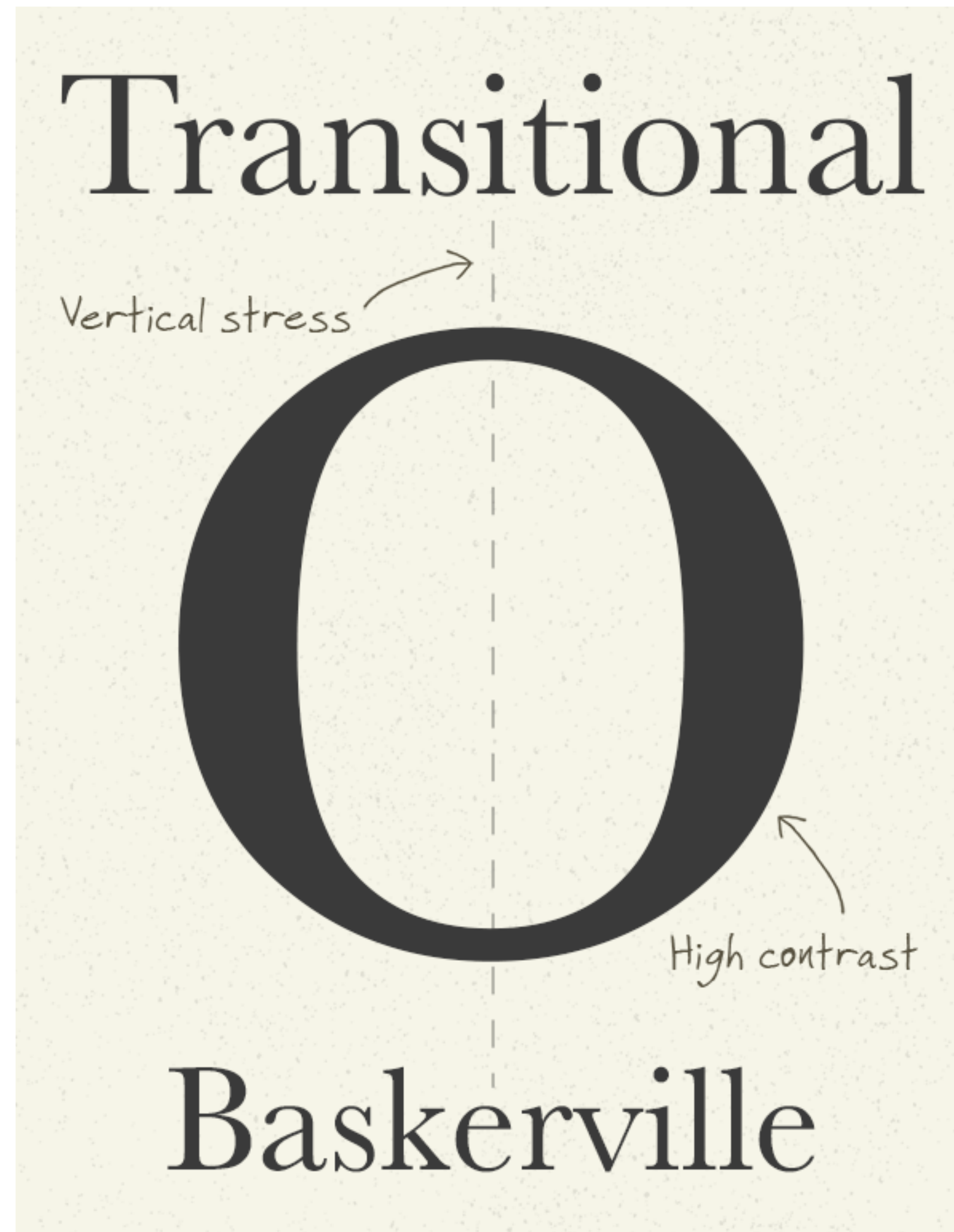
HUMANIST - 1400



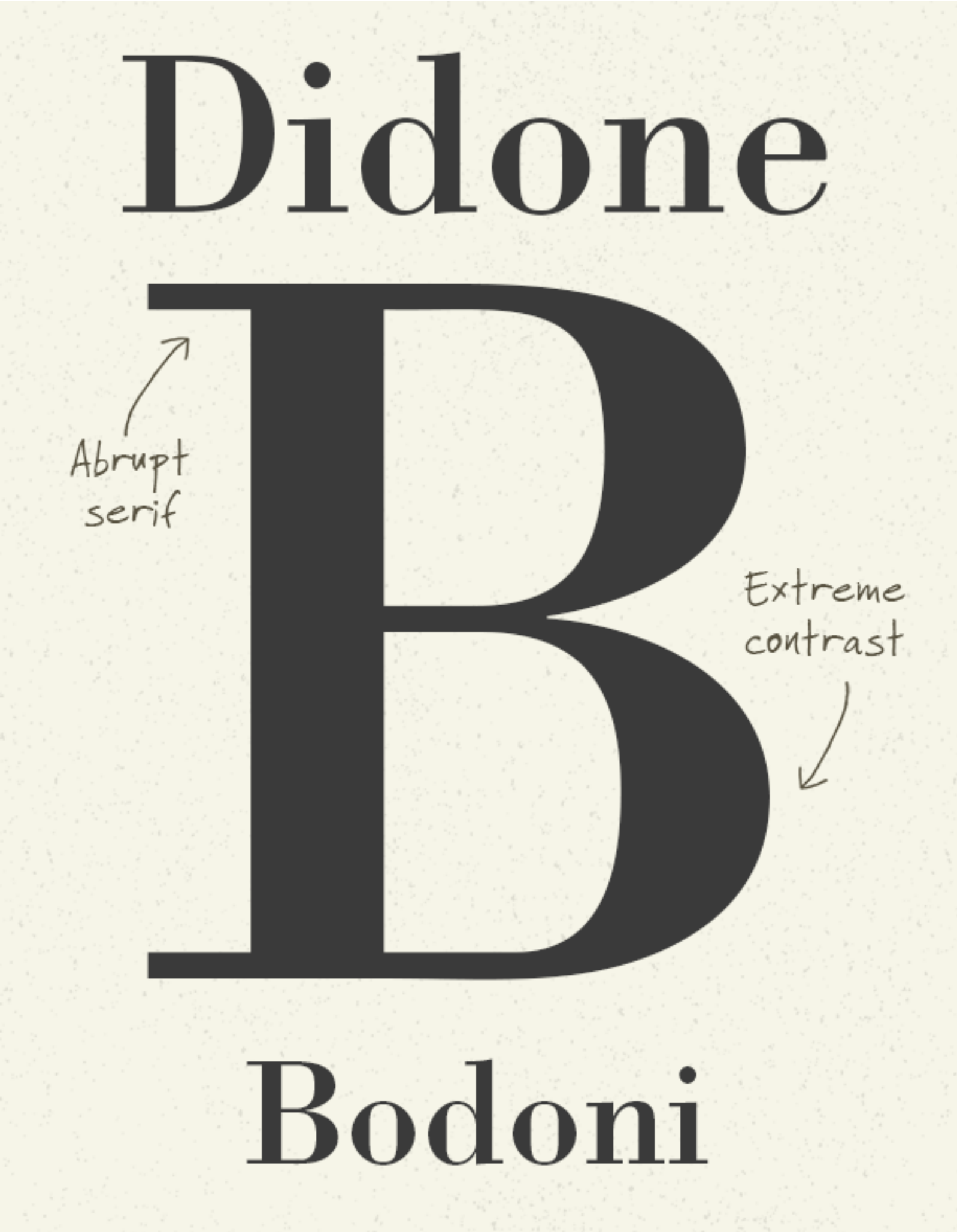
OLD STYLE - 1500 - 1700



TRANSITIONAL - 1700



MODERN - 1800



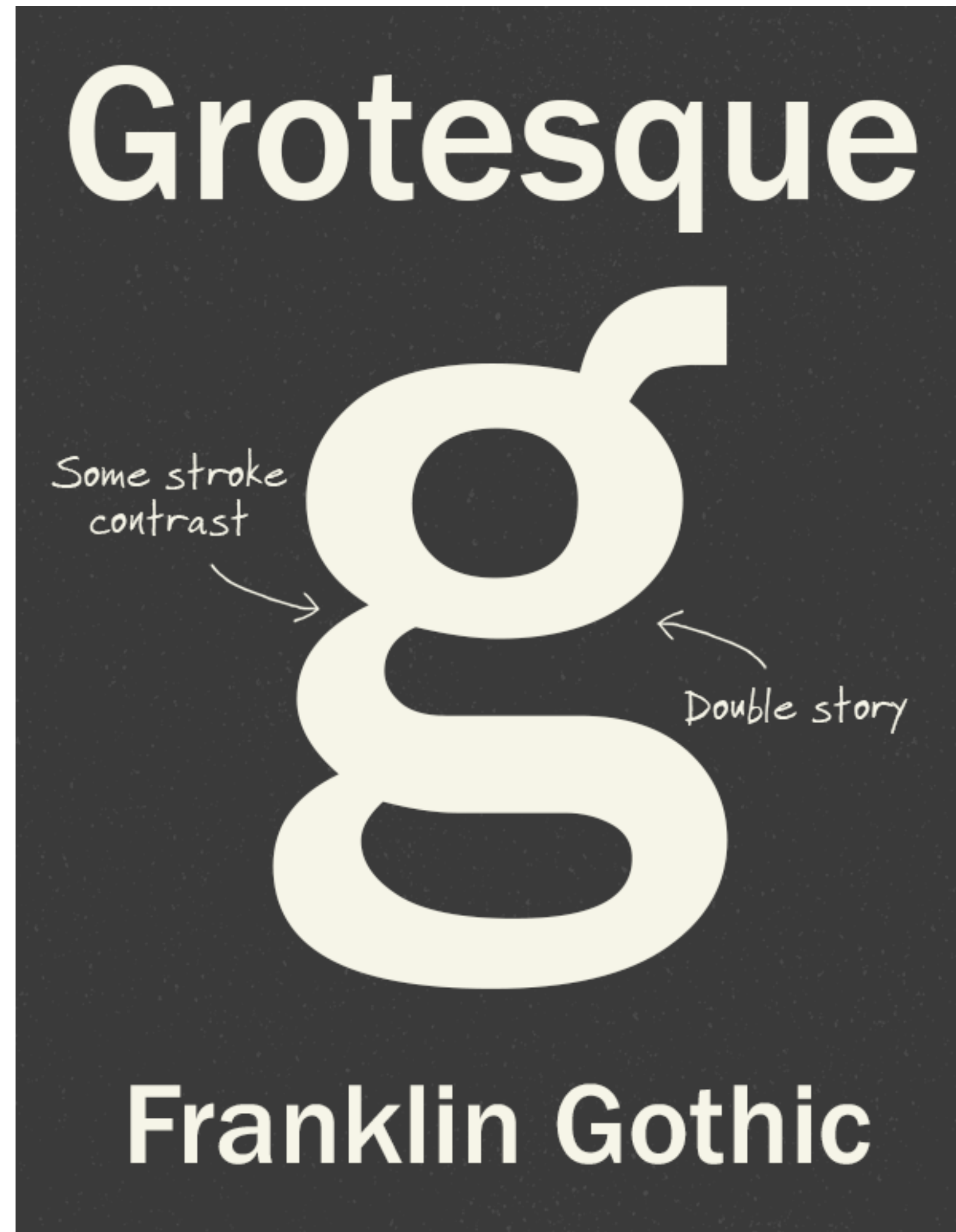
SLAB ■ 1900



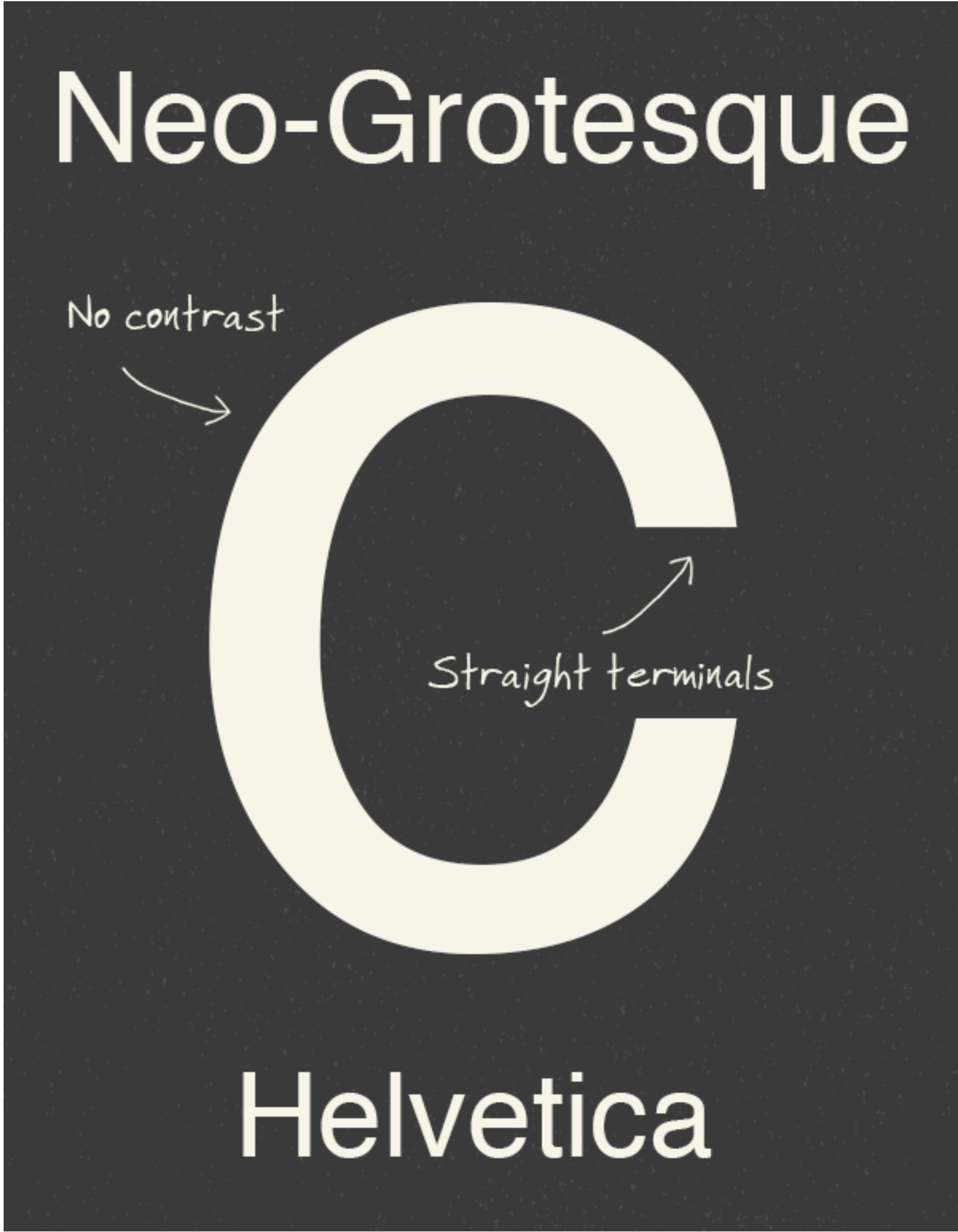
SLAB ■ 1900



GROTESQUE - EARLY 1900



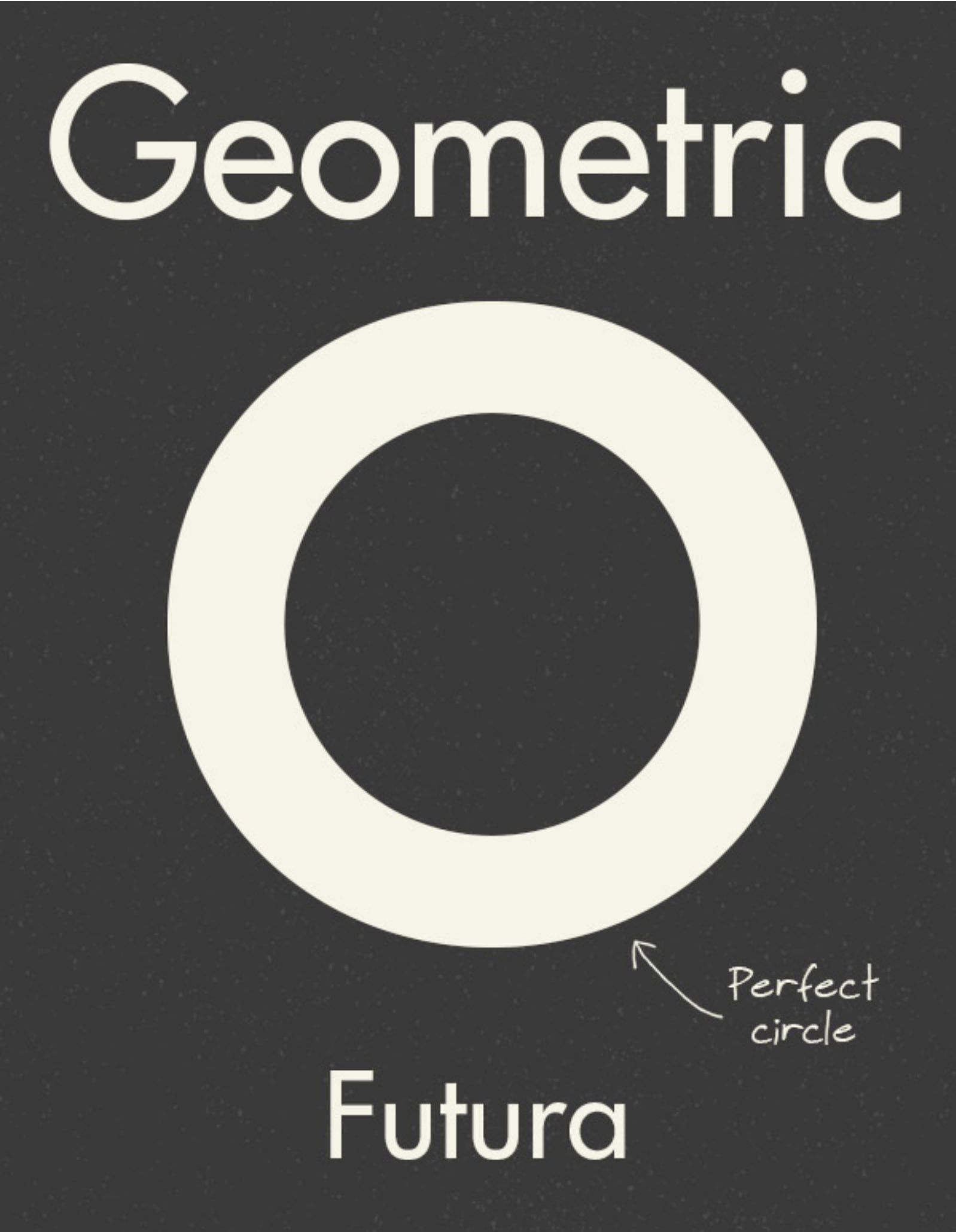
NEO-GROTESQUE - LATE 1900



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

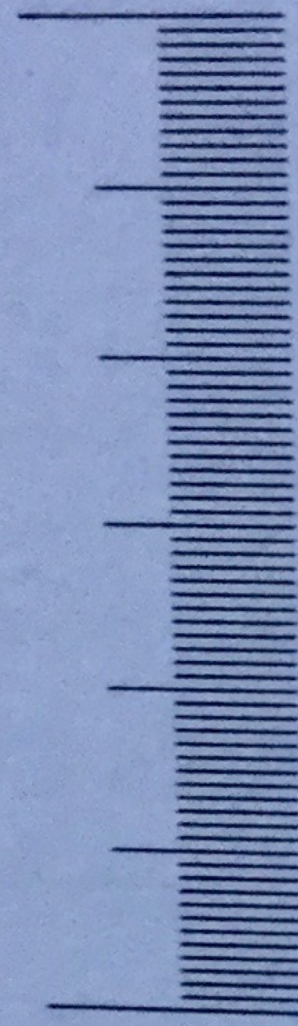
Aa

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

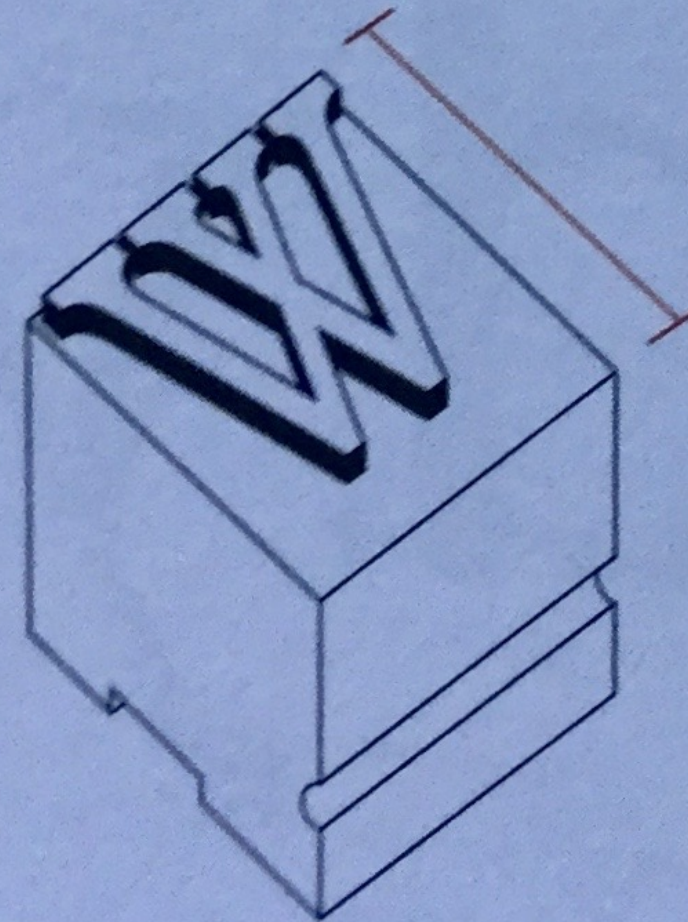
6 picas
(72 points)
equal 1 inch



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

emphasis

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

emphasis within a hierarchy

combinations

The roman form is the core of

ADOBE GARAMOND PRO REGULAR

Italic letters, which are based on

ADOBE GARAMOND PRO ITALIC

SMALL CAPS HAVE A HEIGHT

ADOBE GARAMOND PRO REGULAR (ALL SMALL CAPS)

Bold (and semibold) typeface

ADOBE GARAMOND PRO BOLD AND SEMIBOLD

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

The screenshot shows the Adobe Typekit web interface. At the top, there's a navigation bar with the Adobe logo and links for 'Fonts', 'Lists', 'Blog', and 'Learn & Support'. Below this is a search bar and navigation links for 'Kits', 'Synced fonts', and 'Account'. The main content area is divided into two sections: a grid of font families and a sidebar.

The font family grid displays 16 different fonts, each with a preview of the letters 'A' and 'g'. The fonts shown are:

- Aktiv Grotesk (Dalton Maag)
- Expo Sans Pro (TypeCulture)
- Grafolita Script (Rui Abreu)
- Brandon Grotesq (HVD Fonts)
- Adobe Text Pro (Adobe)
- Lust Script (Positype)
- Adriane Text (Typefolio)
- Futura PT (ParaType)
- Chaparral Pro (Adobe)
- Jubilat (Darden Studio)
- Proxima Nova (Mark Simonson Studi)
- Museo Slab (exjbris Font Foundry)
- JAF Facit (Just Another Foundry)
- Clavo (Dada Studio)
- Adelle (TypeTogether)
- Adelle Sans (TypeTogether)

The sidebar on the right contains several sections:

- Browse Mode**: Options for 'Default' and 'Japanese'.
- Classification**: Buttons for 'Sans Serif', 'Serif', 'Slab Serif', 'Script', 'Blackletter', 'Mono', 'Hand', and 'Decorative'.
- Availability**: Buttons for 'Web' and 'Sync'.
- Recommendations**: Buttons for 'Paragraphs' and 'Headings'.
- Properties**: Sliders and buttons for 'Weight' (G, G, G), 'Width' (A, A, A), 'x-height' (h, h, h), 'Contrast' (O, O, O), 'Standard or Caps Only' (Ab, AB), and 'Default Figure Style' (246, 246).
- Language Support**: A section for selecting languages.

At the bottom of the grid, it says 'Viewing 16 of 1206 font families' and a '+ Load more' button.

The screenshot shows the Proxima Nova font specimen page. At the top, it says 'Proxima Nova by Mark Simonson Studio' and 'Available for Web Sync'. There's a '+ Use fonts' button. The page is divided into three tabs: 'Weights & Styles', 'Specimens', and 'Type Tester'. The 'Weights & Styles' tab is active.

The page displays 11 different weights and styles of the Proxima Nova font family, each with a preview of the text 'The five boxing wizards jump quickly.' and 'Brawny gods just flocked up to quiz and v'. The weights shown are:

- Thin 100
- Thin Italic 100
- Light 300
- Light Italic 300
- Regular 400
- Regular Italic 400
- Medium 500
- Medium Italic 500
- Semibold 600
- Semibold Italic 600
- Bold 700
- Bold Italic 700
- Extrabold 800

Each weight and style is accompanied by a 'Sync' and 'Web' icon.

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.

A**V** **W****a**
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 2020

CS160
Fall 2020

CS160
Fall 2020

CS160
Fall 2020

CS160
Fall 2020

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

Division of angels
Angel
Archangel
Cherubim
Seraphim

Ruling body of clergy
Pope
Cardinal
Archbishop
Bishop

Parts of a text
Work
Chapter
Section
Subsection

DIVISION OF ANGELS
Angel
Archangel
Cherubim
Seraphim

RULING BODY OF CLERGY
Pope
Cardinal
Archbishop
Bishop

PARTS OF A TEXT
Work
Chapter
Section
Subsection

angel
DIVISION OF ANGELS *archangel*
cherubim
seraphim

pope
RULING BODY OF CLERGY *cardinal*
archbishop
bishop

work
PARTS OF A TEXT *chapter*
section
subsection

symbols, indents
and linebreaks

indents and line
breaks only

font change, indents,
and line breaks

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

A photograph of a London Underground roundel sign. The sign consists of a white circular background with a thick red border. A dark blue horizontal bar is superimposed across the center of the circle, containing the word "UNDERGROUND" in white, bold, sans-serif capital letters. The sign is mounted on a light-colored wall with four screws at the corners.

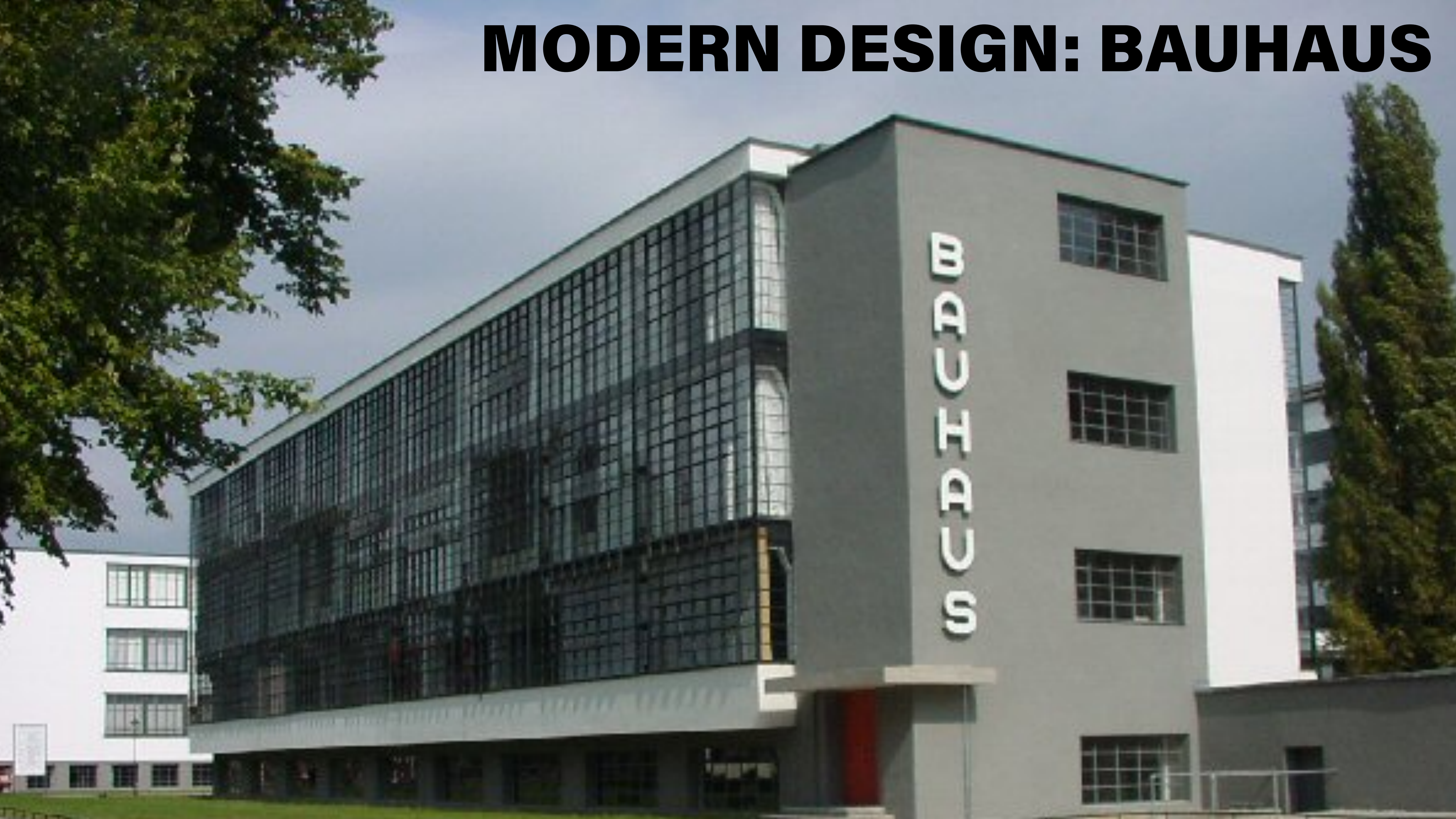
UNDERGROUND

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

**THE NEW
TYPOGRAPHY**

In the 1920s and 1930s, the so-called New Typography movement brought graphics and information design to the forefront of the artistic avant-garde in Central Europe. The New Typography, an installation of posters and numerous small-scale works, is drawn from MoMA's rich collection of Soviet Russian, German, Dutch, and Czechoslovakian graphics.

MOVE THE ELEMENTS ON THIS PAGE TO CREATE YOUR OWN NEW TYPOGRAPHY COMPOSITION. DOUBLE-CLICK TO ROTATE.

RESET

12.23.2009
07.26.2010


- ZWART
- BAYER
- SUTNAR
- SCHUITEMA
- TSCHICHOLD
- RODCHENKO
- SCHWITTERS

MoMA ARTISTS MOVEMENT VISIT HOME

JAN TSCHICHOLD THE NEW TYPOGRAPHY

JAN TSCHICHOLD

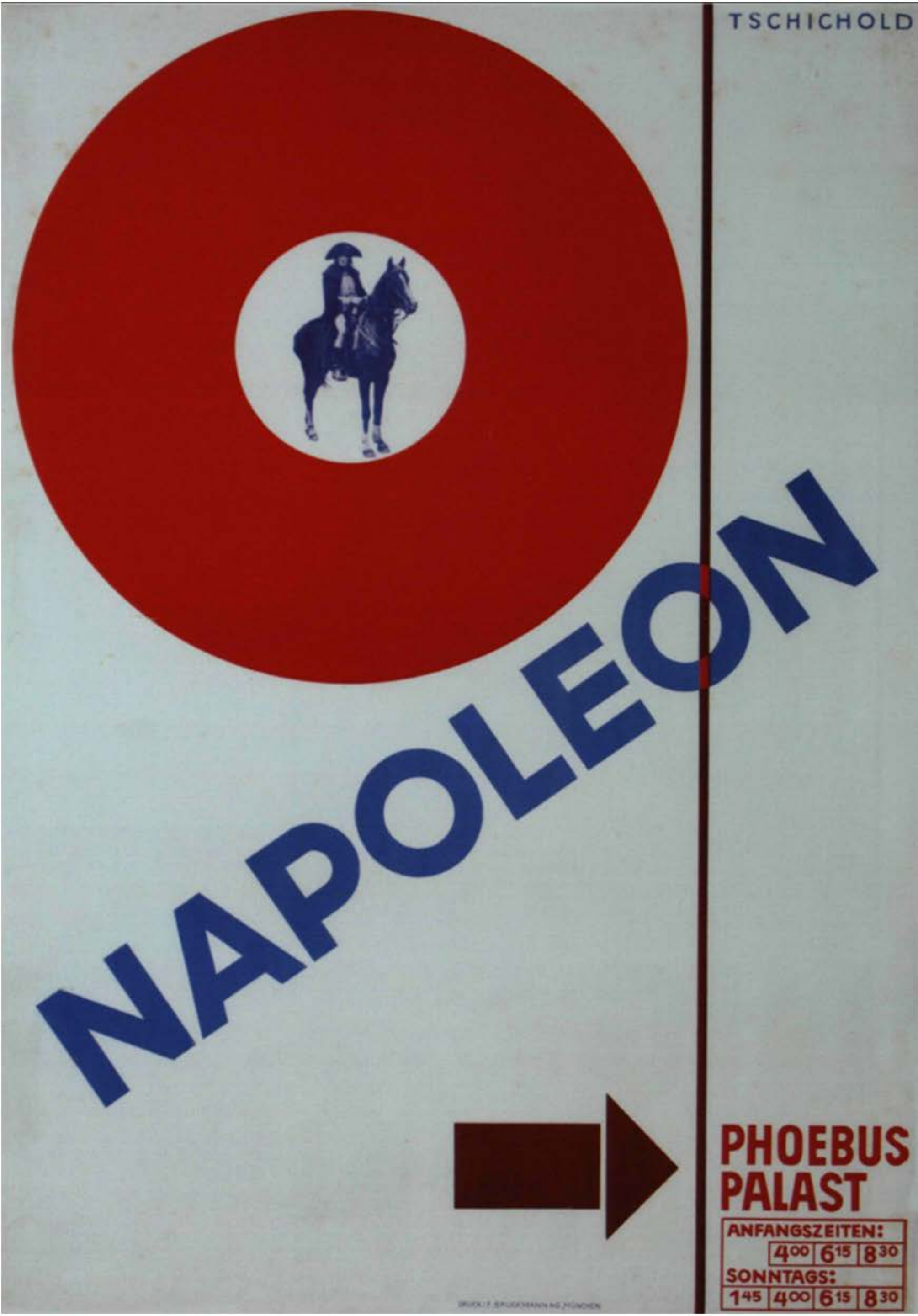
DER SIEG




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

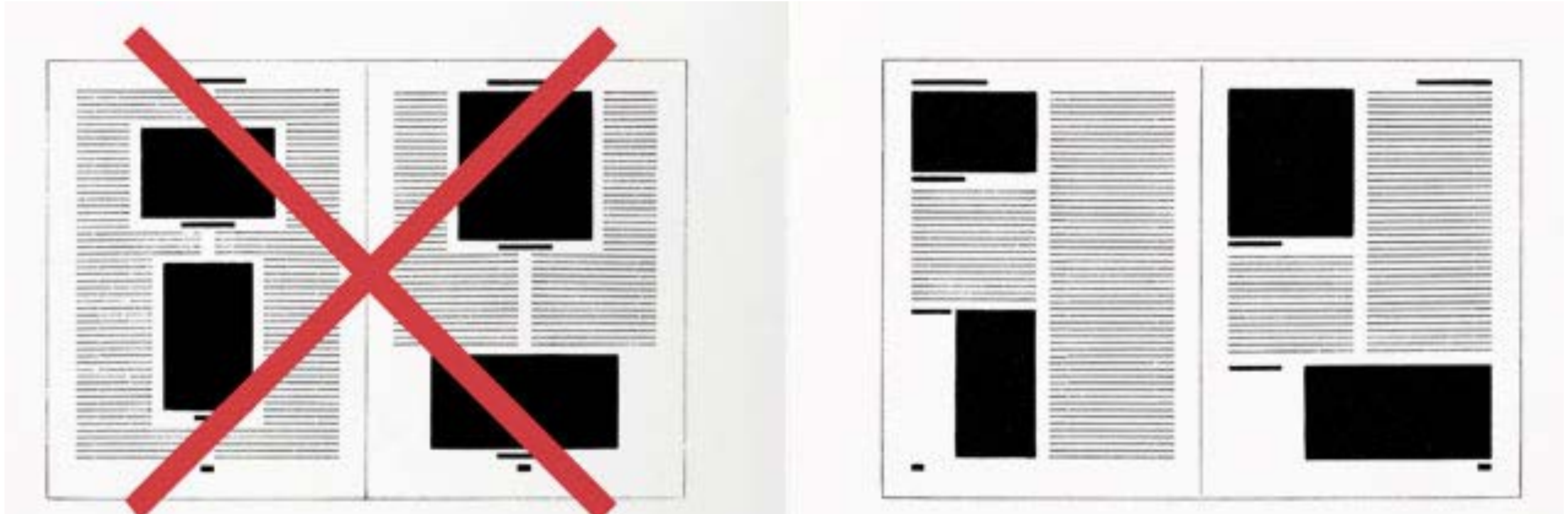


**PHOEBUS
PALAST**

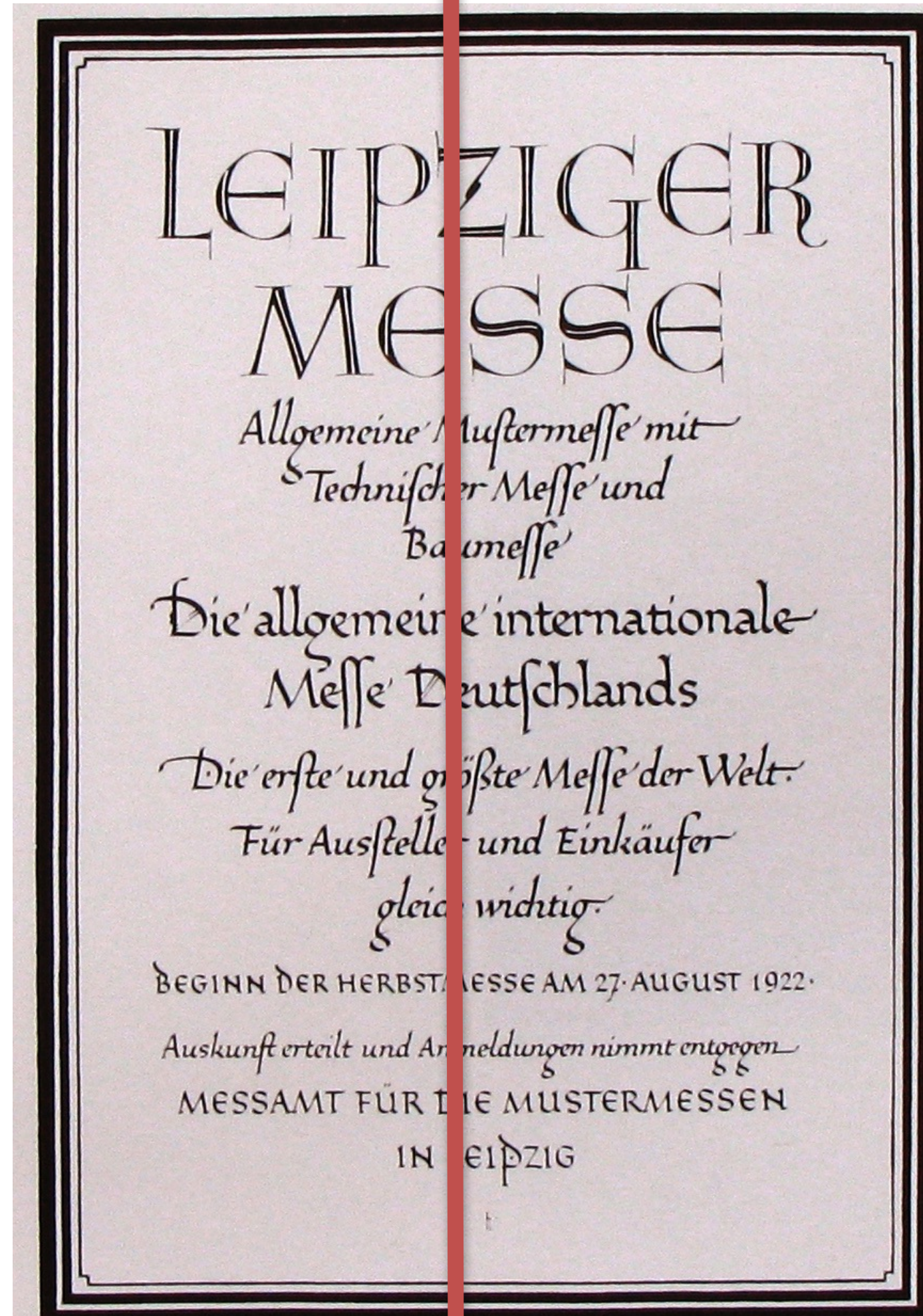
ANFANGSZEITEN:
4:00 6:15 8:30
SONNTAGS:
1:45 4:00 6:15 8:30

BRUCK & BRUCKMANN AG HILDESHEIM

JAN TSCHICHOLD



JAN TSCHICHOLD

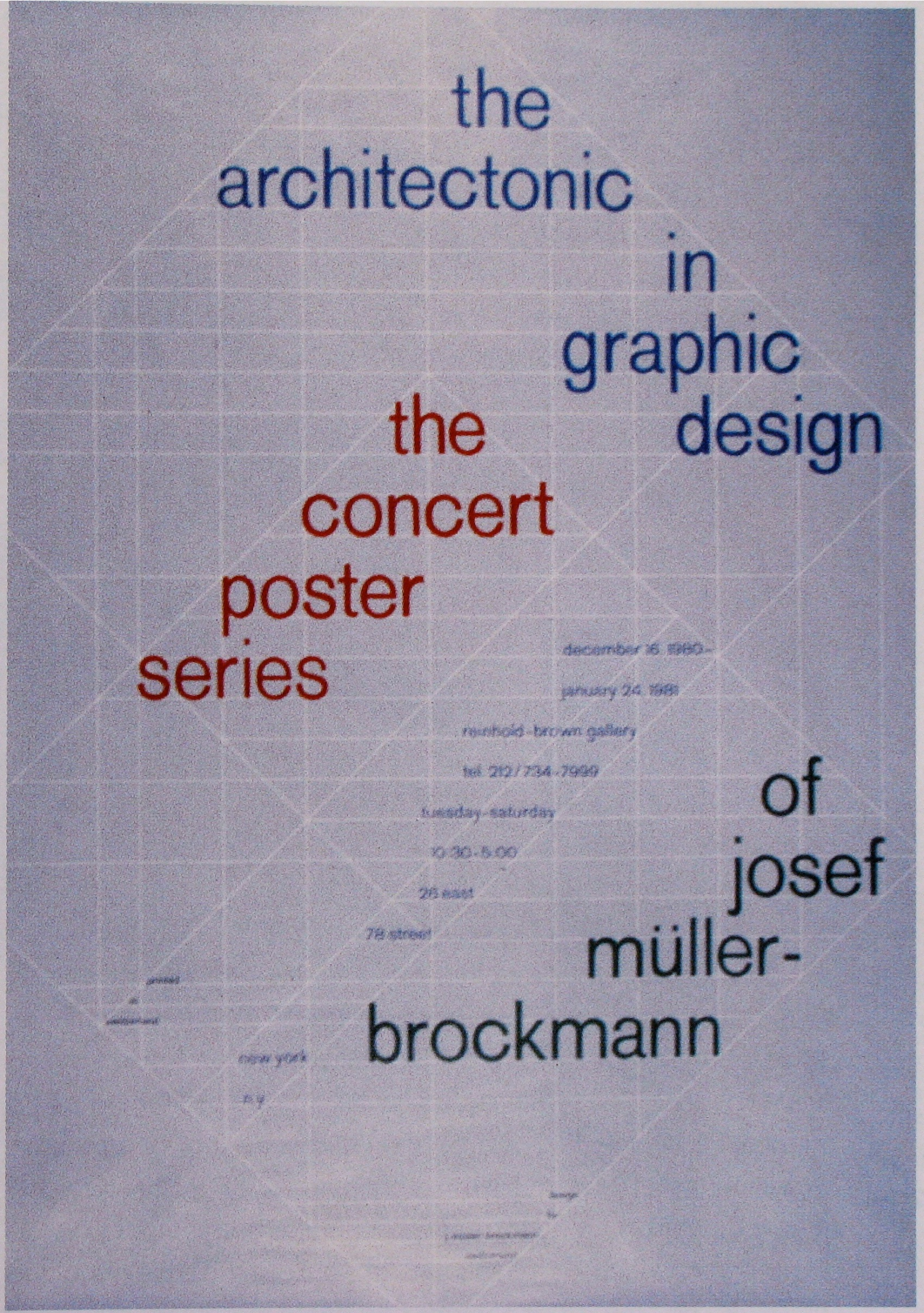


Before: Tschichold, Leipzig Trade Fair, 1922



After: Tschichold, Elemental Typogrphay, 1925

GRID-BASED DESIGN



Ba
Design & Exploration

"We shall not cease from exploration and at the end of our exploring will be to arrive where we started and know the place for the first time."
T. S. Elliot

Websites
Online Presence

- DesignersMX
- Paramore
- Vanderbilt
- Cabedge
- Twelve South

- Kris D'Amico
- Foster Mobley
- The Iron Gate
- Healthways
- Back Yard Burgers

- Esoteric Sports
- Cumberland Transit
- Exxon Mobil
- Brite Revolution

Identity
Logo / Branding

- DesignersMX
- Paramore
- Tout App
- Brite Revolution

- Music City Jazz
- Brookside Resort
- Foster Mobley
- Greener Solutions

- Digital Nashville
- Doorpost Film
- F.M. Allen
- Nashville Music City

Elements & Principles®

About
Profile / Biography

I love good/clean design and have an obsession with finding new music, which sparked Designers.MX. I live in Franklin, TN and work in Nashville as an Art Director at Paramore | the digital agency. I post my designs to Dribbble, photos to Flickr, videos to Vimeo, deep thoughts to Twitter, and inspiration to del.icio.us.

Since graduating from MTSU in 2003 with a major in Graphic Design and a minor in Photography, I've been fortunate enough to work with the best of them. I began my career as a designer at The Buntin Group, a large agency in Nashville. From there, I moved on to become an in-house designer for the Nashville Convention & Visitors Bureau. At that point, I decided to start my own design shop named ColorCoded Design. That venture eventually allowed me to meet some creative peeps over at cabedge.com, where I became partner. After doing some award-winning work for some incredible clients, I needed to continue to push myself. That's about the time that Paramore caught my eye, which brings us full circle.

Awards
Recognition / Accomplishments

AIGA 'Best of' CASE Award Designers.MX	AAF Nashville Silver Addy 2008 cabedge.com
.Net 'Mobile Site of the Month' Designers.MX	AAF Nashville Gold Addy haipicket.com
AIGA CASE Award Paramore.is	AAF Nashville Silver Addy whiletail.realtree.com
.Net 'Site of the Month' Paramore.is	American Graphic Design Award firworthmortgage.com
AIGA CASE Award 2009 cabedge.com	AAF Nashville Gold Addy 2007 cabedge.com
American Graphic Design Award shoneys.com	AAF Nashville Gold Addy elizabethbrandon.com
AAF Nashville Gold Addy cacities.com	American Graphic Design Award elizabethbrandon.com
AAF Nashville Silver Addy rockwelltools.com	AAF Nashville Gold Star Award "Uni-ball Ad"
AAF Nashville Gold Addy elannashville.com	AAF Nashville Gold Star Award "Post-It Notes Campaign"
American Graphic Design Award elannashville.com	AAF Nashville Star (Best of Show) "Post-It Notes Campaign"

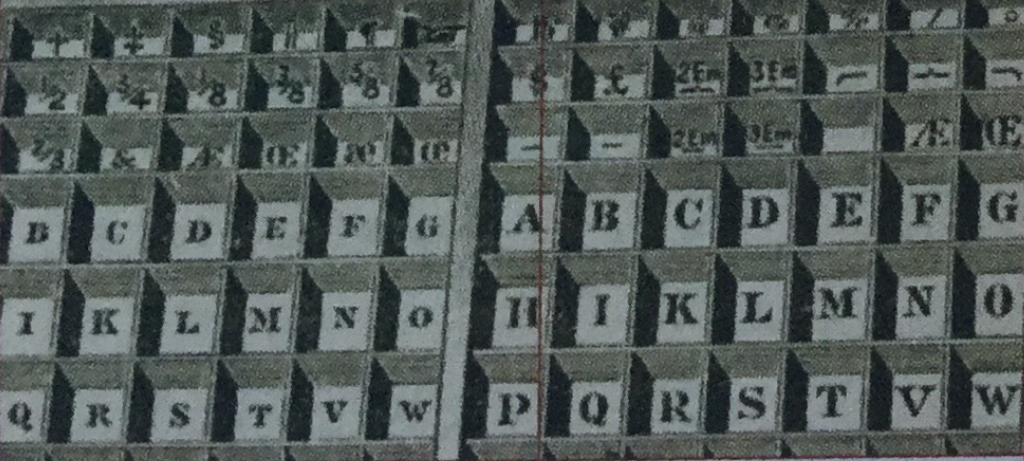
Ba Elements & Principles®
615 804 5354
blake@blakealldesign.com

twitter flickr vimeo

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Thanks for stopping by.

GRID-BASED DESIGN

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

Grid systems		
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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

baseline grids

create a common rhythm

MAIN HEADLINE
32/48 pt Scala Sans Pro Bold

SUBHEAD
18/24 Scala Sans Pro Italic

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

<p>Common typographic disorders</p> <p>Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.</p> <p>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.</p> <p>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.</p> <p>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.</p>
--

<p>Common typographic disorders</p> <p>Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.</p>		
<p>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.</p>	<p>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.</p>	<p>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.</p>

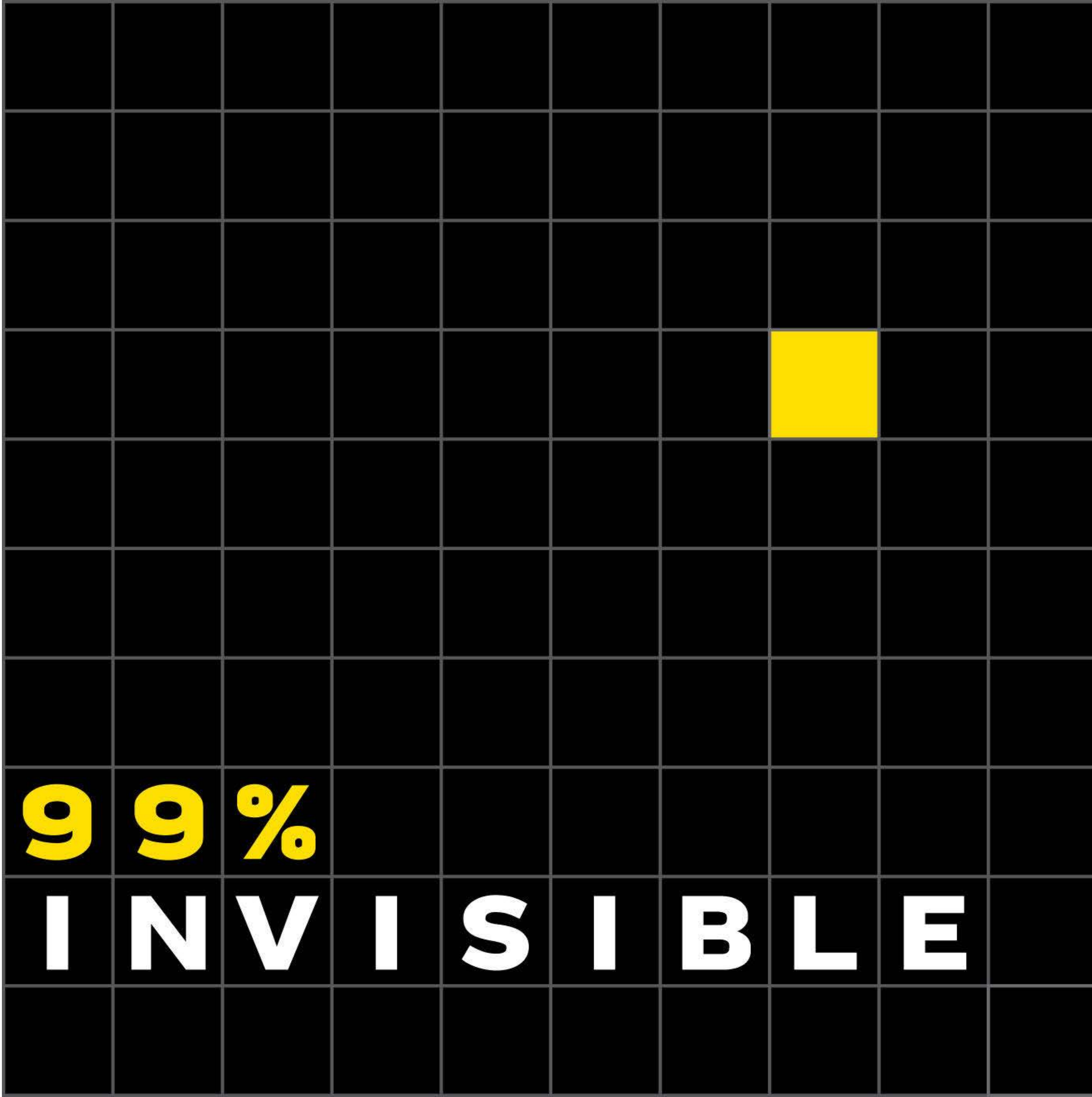
GRID-BASED DESIGN

Common typographic disorders			
	typophilia	typophobia	tychondria
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GRID-BASED DESIGN

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<p>Common typographic disorders</p>			



99percentinvisible.org

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 FILMS

IN CINEMAS SOON

WWW.BRIGHTONROCKMOVIE.COM

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kudos

OPTIMUM

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 good 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.

It then outlines research into prevention technologies that have had unsuccessful results—diaphragms and cervical barriers, and treatment for herpes simplex virus type 1 (HSV-2). Finally, the toolkit provides an overview of the prevention technologies that we currently have at our disposal—latex and non-latex condoms, medical male circumcision, post-exposure prophylaxis and prevention of vertical transmission (sometimes called prevention of mother-to-child transmission or PMCT)—and summarizes recent findings about these technologies.

*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 Access to People Living with HIV (GAPLH), 2010. www.gaplh.org

BUY THIS NOW!

It's everything you'll ever need!

"AMAZING!"
"Magnificent!"
"Perfect!"

Direct trade tide
slumpdown thun-
dercats carles
photo booth
organic pop-up, 3
wolf moon authen-
tic williamsburg
next level. Occupy
wayfarers maris, was
anderson helvetica cosy
sweater bushwick PBR mxdape
tree yr stzy biodiesel pinterest.



Buy 1 get
one free!

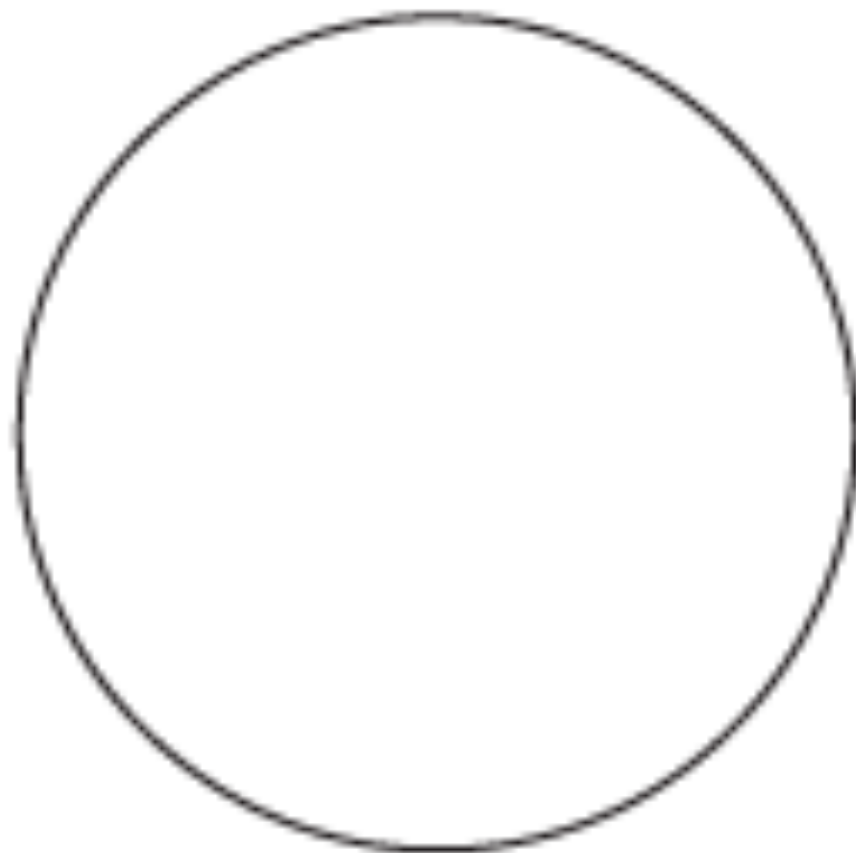
Musache occupy
shoreditch art party
craft beer, PBR photo
booth small batch retro
wayfarers tuffcut arti-
san direct trade sarafiel
slumptown. Enrol four
loko selvage, brooklyn
street art pickled photo
booth. Tives carles bi-
cycle rights, pop-up was
anderson gray sarafiel
jean shorts keffiyeh Off
gentilly kono bespoke
pinterest mumblecore.
Maris retro bicycle
rights, wayfarers mes-
senger bag four loko
irony chambray art party
photo booth.

BUT WAIT! THERE'S MORE!

Maris retro bicycle rights, wayfar-
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 3 wolf moon
cred gluten-free. Pitchfork cred photo booth fingerstache next level mumblecore Austin.
Milahk craft beer cosy sweater ethnic, whatever pickled mcweeney'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



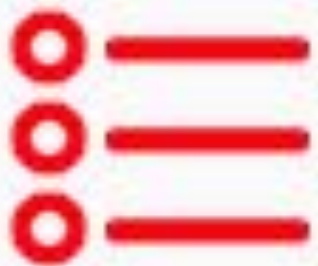
unobtrusive



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

**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.



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

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



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

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.

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.

CS160
USER INTERFACE DESIGN
FALL 2020



OUR COOL CLASS

7 OCT 2020



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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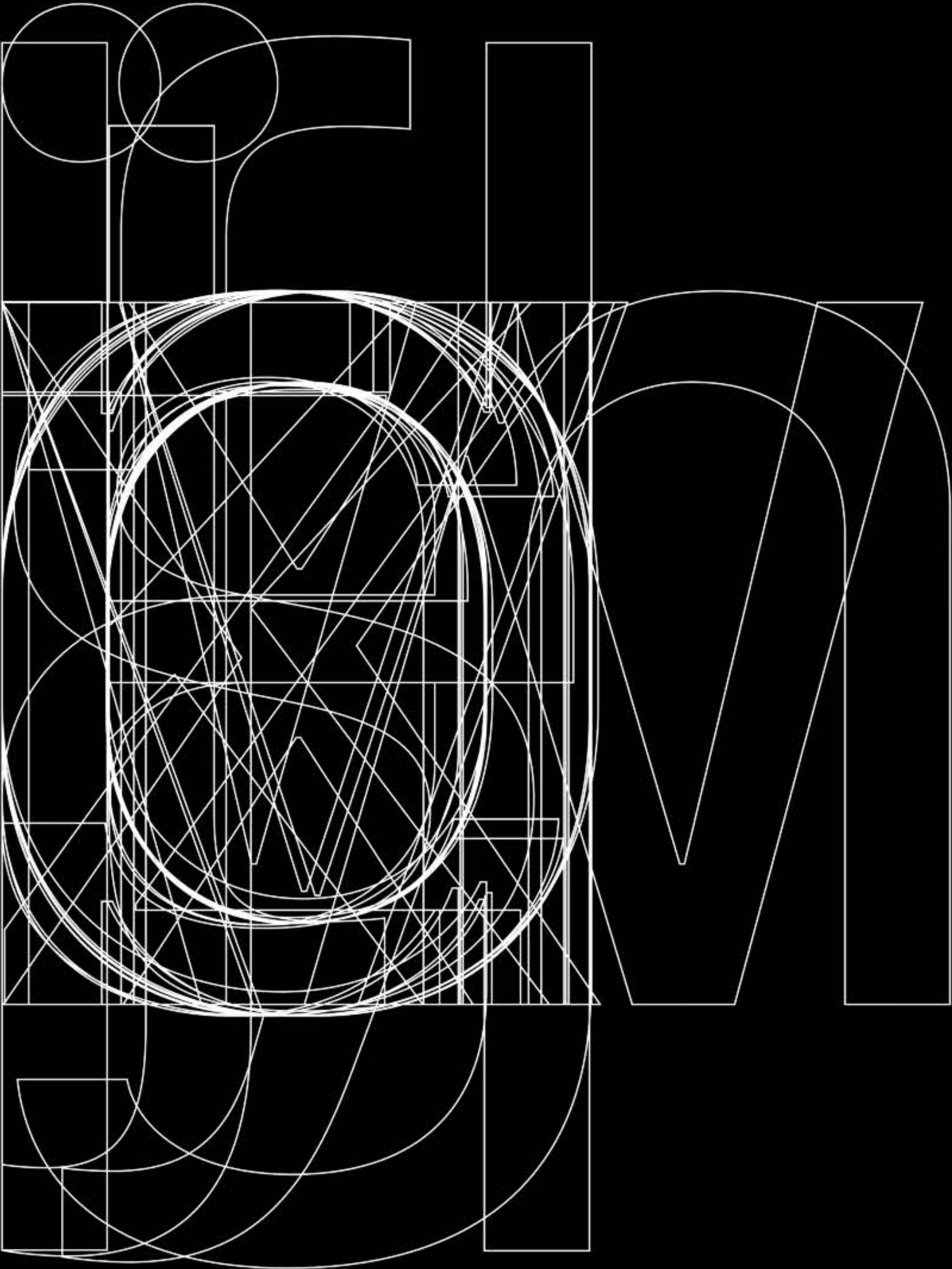
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San Francisco





MON

9

10:09

12:00-1:30PM

Lunch with Ken
Tartine Bakery

72°



LON
5:09

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

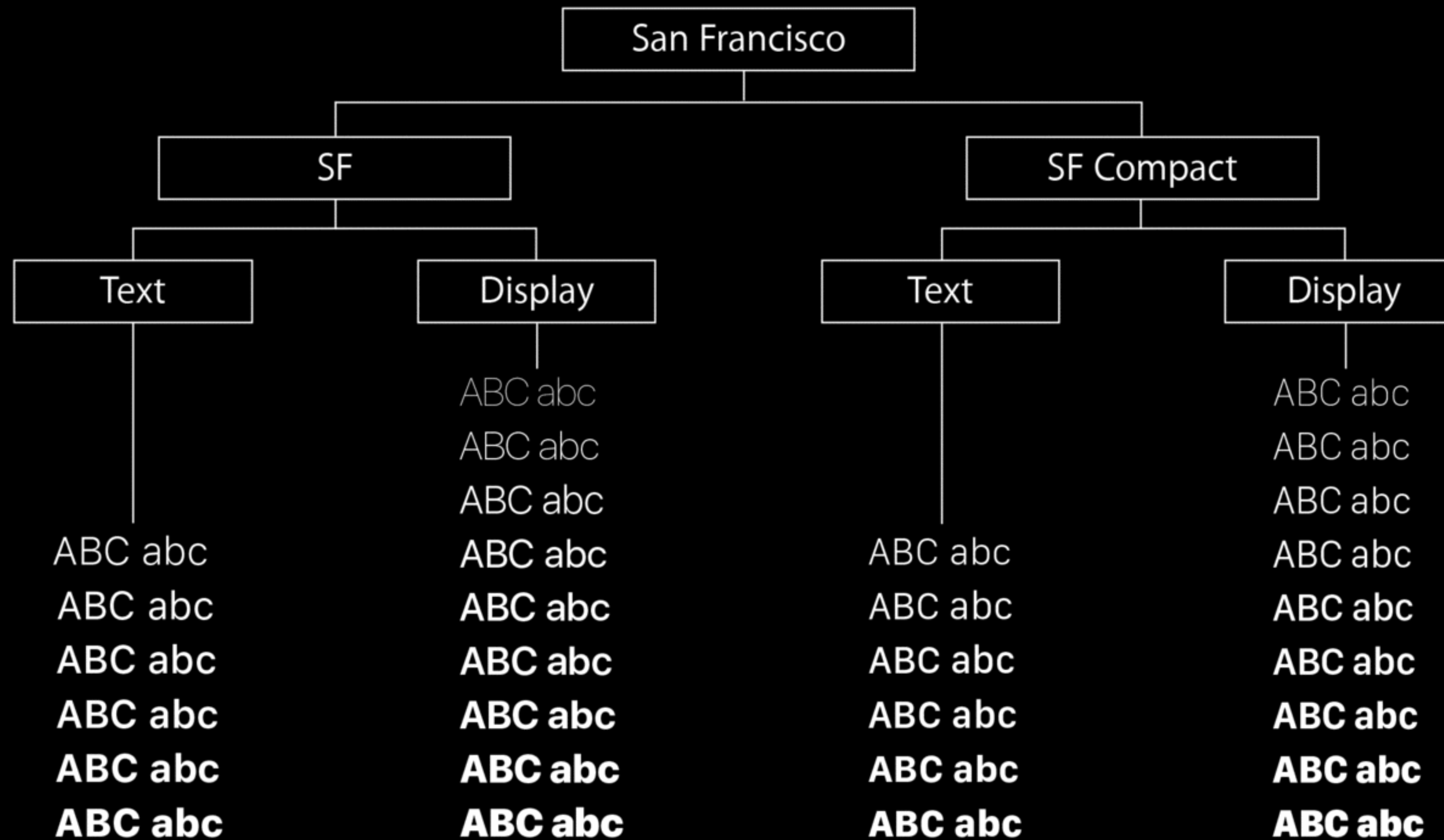
Watch Face Review
ID Studio

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

5 H i p o x

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

The image shows two instances of the time '9:41' in white text on a black background. The first instance uses a standard colon where the dot is positioned lower than the rest of the characters. The second instance uses a vertically-centered colon where the dot is aligned with the vertical center of the numbers. A yellow arrow points upwards to the dot in the second instance.

SAN FRANCISCO – LESS NUMBER CONFUSION



6 9 6 9