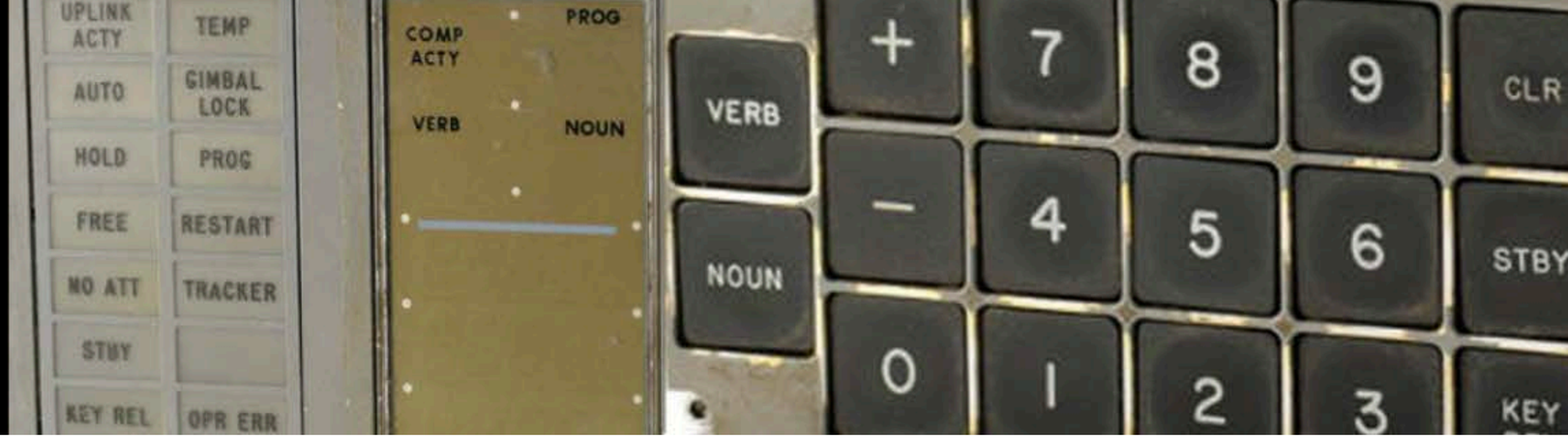
CS160

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)

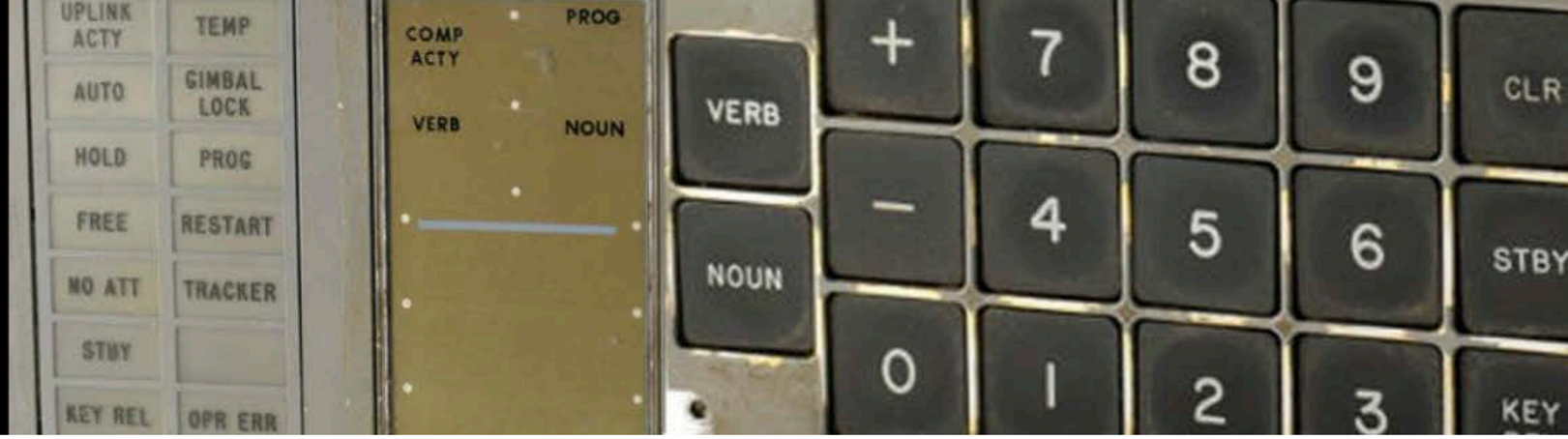
DESIGN 05: Project Idea (due 19 Oct)

Be bold and creative in your idea

CS160

USER INTERFACE DESIGN

FALL 2020



GRAPHIC DESIGN

7 OCT 2020

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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

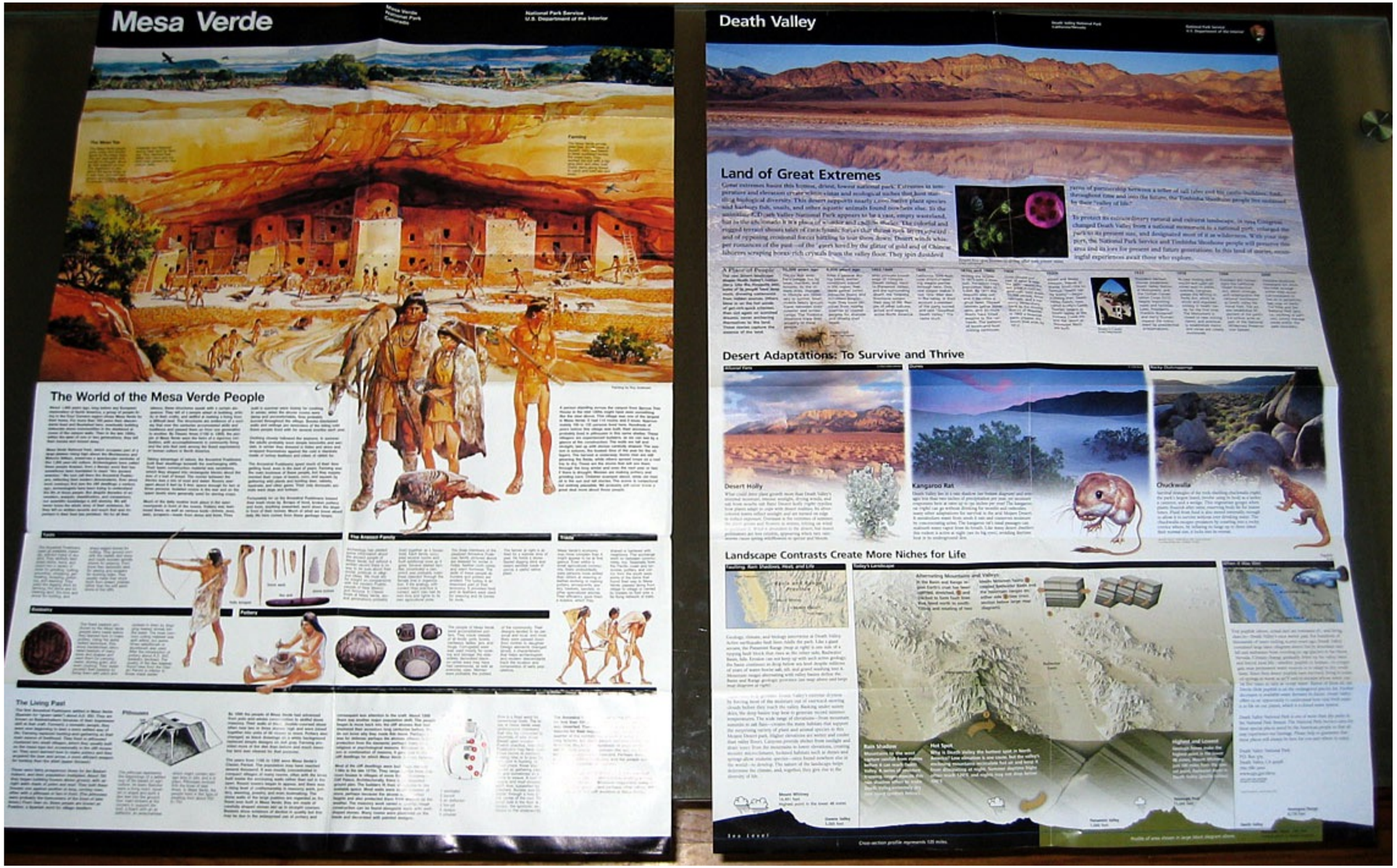
Color

Gestalt Principles

Typography

Composition

GRAPHIC DESIGN IS ABOUT COMMUNICATION

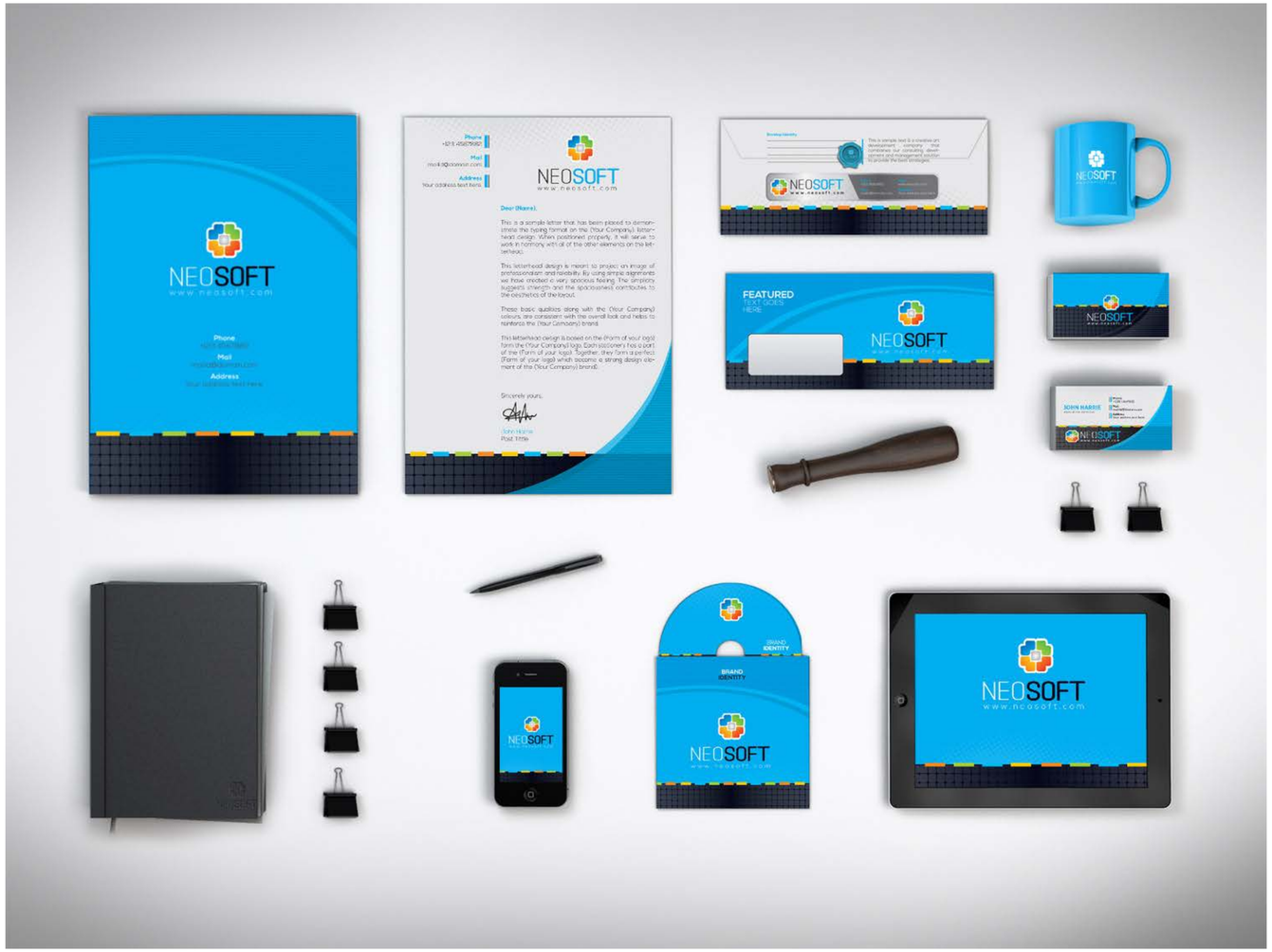


GRAPHIC DESIGN IS ALSO ABOUT INTERPRETATION

Max Huber, Poster, 1948

Wes Wilson, Poster, 1966

DESIGN SYSTEMS: CORPORATE IDENTITY



DESIGN SYSTEMS: CONTENT-DRIVEN SITES

CNN US World Politics Business Opinion Health Entertainment Style Travel Sports Videos • LIVE TV Edition

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

UPLINK ACTY
TEMP
AUTO
GIMBAL LOCK
HOLD
PROG
FREE
RESTART
NO ATT
TRACKER
STBY
KEY REL
OPR ERR
COMP ACTY
PROG
VERB
NOUN
VERB
NOUN
+
7
8
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CLR
−
4
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STBY
0
1
2
3
KEY

TYPOGRAPHY

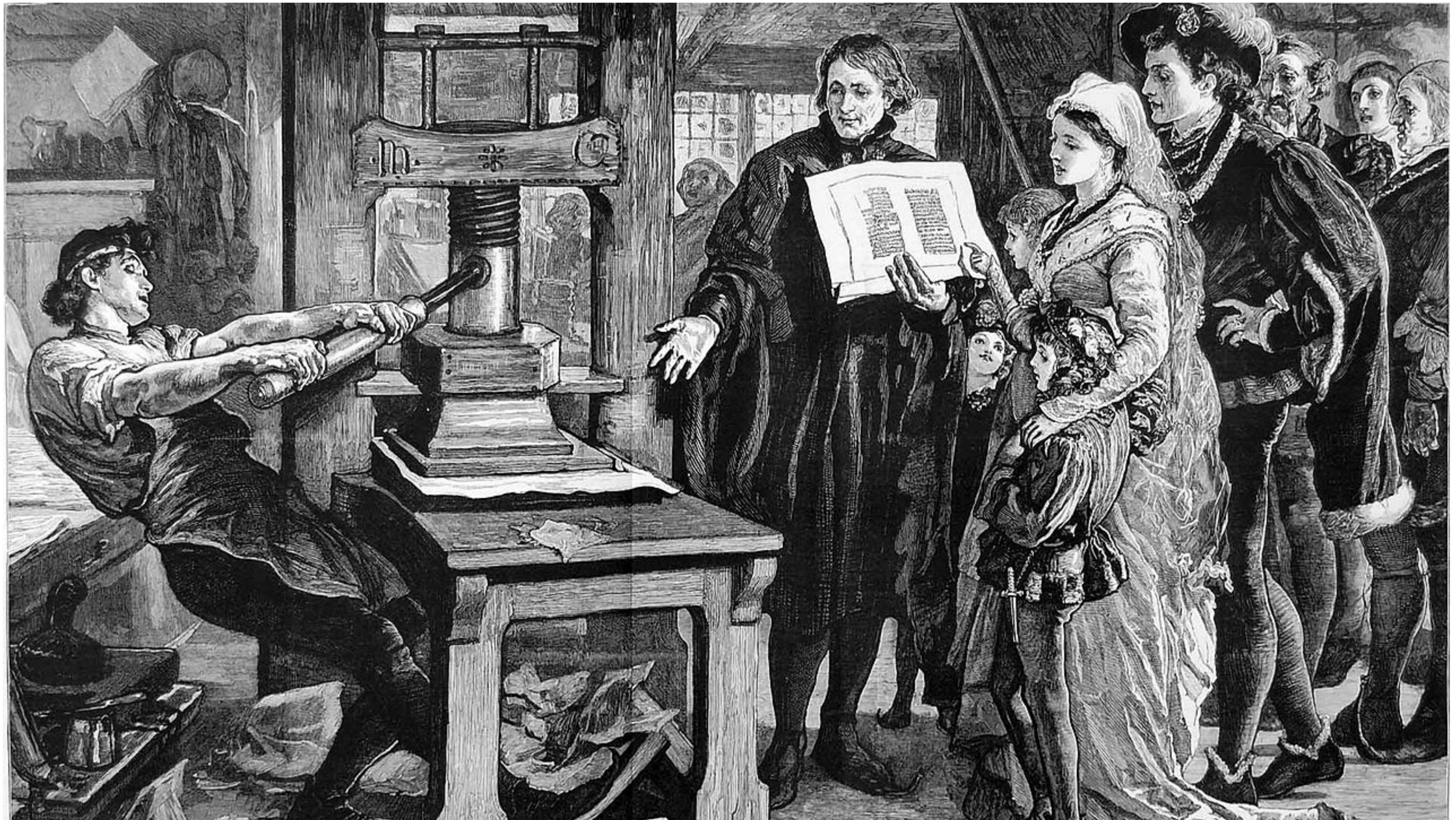
TYPOGRAPHY

Typography exists to honor content.

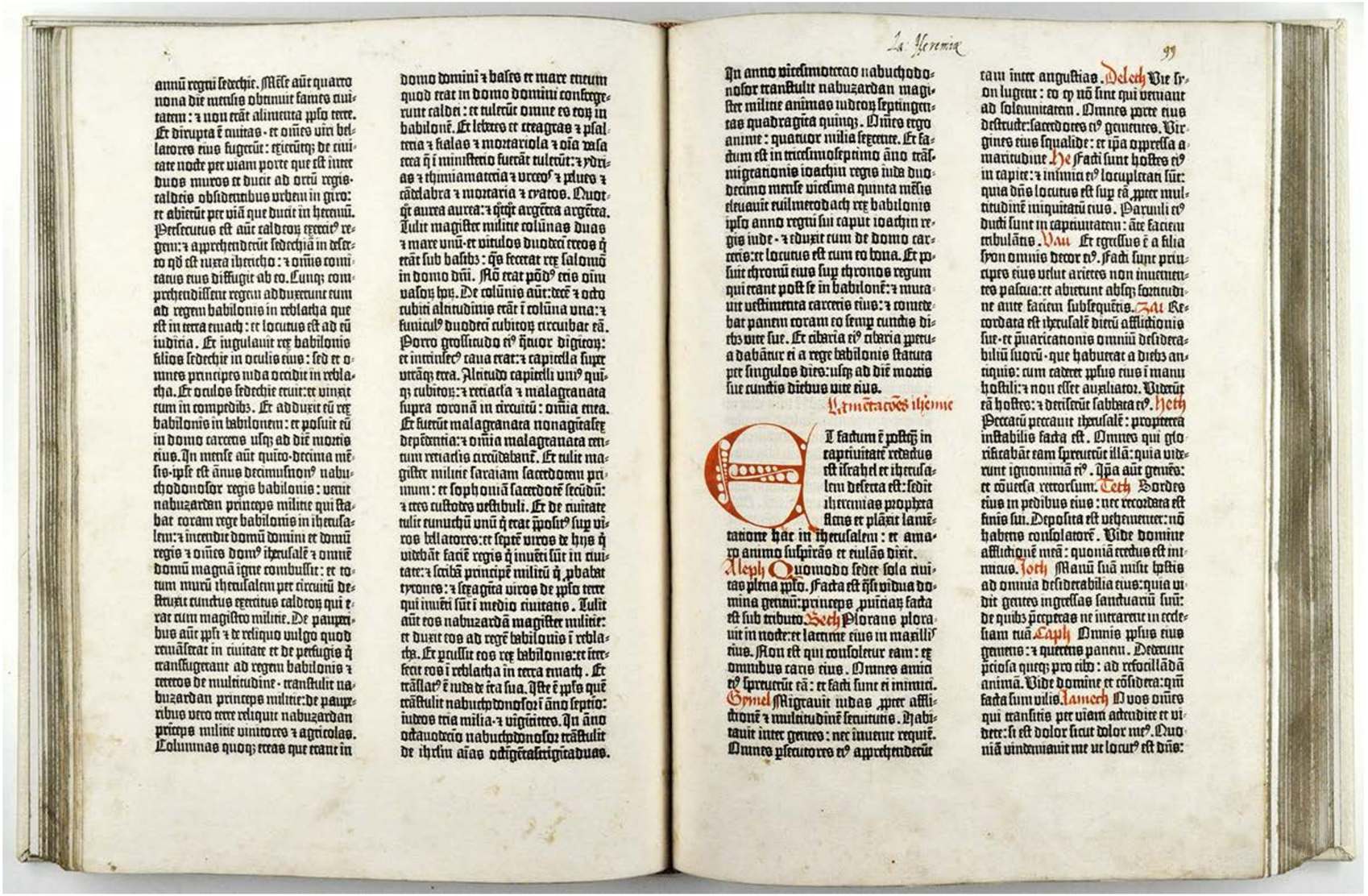
Read the text before designing it.

Choose a typeface that matches the character of the text.

LETTERPRESS



GUTENBERG BIBLE



annū regni sedechie. ſſMēſe aūr quarto nona die mensis obtinuit fames ciuitatem: ⁊ non erāt alimenta ꝓpło terre. Et diruptā ē muras: et oēs viri belatores eius fugerūt: ⁊ egressi de ciuitate nocte per viam porte que est inter duos muros et ducit ad ortū regis: caldeis obsidentibus urbem in giro: et abierūt per viā que ducit in herimū. Persecutus est aūr caldeoꝝ exercit⁹ regem: ⁊ apprehenderūt sedechiā in deserto qđ est iuxta iericho: ⁊ oēs comitatus eius diffugit ab eo. Cumq; comprehendissent regem adduxerunt eum ad regem babilonis in reblatha 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 reblatha. Et oculos sedechie eruit: et vinxit eum in compedibꝫ. Et adduxit eū rex babilonis in babilonem: et posuit eū in domo carceris usq; ad diē mortis eius. ſIn mense aūr quinto decima mēsis ipse est annus decimusnon⁹ nabuchodonosor regis babilonis: venit nabuzardan princeps militie qui stabat coram rege babilonis in iherusalem: ⁊ incendit domū dñi et domū regis ⁊ oēs dom⁹ iherusalē ⁊ omnē domū magnā igne combussit: et totum murū iherusalem per circuitū destruxit cunctus exercitus caldeoꝝ qui erat cum magistro militie. De pauperibus aūr ꝑpli ⁊ de reliquo vulgo quod remānserat in ciuitate et de perfugis q̄ transfugerant ad regem babilonis ⁊ reliquo de multitudine: transtulit nabuzardan princeps militie. De pauperibus vero terre reliquit nabuzardan princeps militie vinitores ⁊ agricolas. Columnas quoq; eneas que erant in domo domini ⁊ bases et mare eneum quod erat in domo domini confregerunt caldei: et tulerūt omne es eoꝝ in babilonē. Et lebetes et creagras ⁊ psalteria ⁊ fialas ⁊ mortariola ⁊ oīa vasa enea q̄ in ministerio fuerāt tulerūt: ⁊ ydrias ⁊ thymiamatcria ⁊ urceos ⁊ phiales ⁊ candelabra ⁊ mortaria ⁊ cyatos. Quod aūr aureum aureū: ⁊ qđ argenteū argenteū. Tulit magister militie columnas duas ⁊ mare unū: et vitulos duodecim eneos q̄ erāt sub basibꝫ: q̄s fecerat rex salomō in domo dñi. ſſō erat pōd⁹ eris oīm vasoꝝ hui⁹. De columnis aūr: decē ⁊ octo cubitoꝝ altitudinis erāt i columna una: ⁊ funiculꝰ duodecī cubitoꝝ circuibat eā. Porro grossitudo ei⁹ quatuor digitoꝝ: et intrinsec⁹ cana erat: ⁊ capitella super vtrāq; enea. Altitudo capitelli unī⁹ quinq; cubitoꝝ: ⁊ reticula ⁊ malagranata supra coronā in circuitu: oīa enea. Et fuerūt malagranata nonagintaseptē dependentia: ⁊ oīa malagranata centum reticulis circūdabant. Et tulit magister militie saraiam sacerdotem primum: et sophoniā sacerdotē secūdū: ⁊ tres custodes vestibuli. Et de ciuitate tulit eunuchū unū q̄ erat ꝑpositꝰ sup viros belatores: et septē viros de hijs q̄ videbāt faciē regis q̄ inuenti sūt in ciuitate: ⁊ scribā principē militū q̄ ꝓbabat tyrones: ⁊ sexaginta viros de ꝑplo terre qui inuenti sūt i medio ciuitatis. Tulit aūr eos nabuzardā magister militie: et duxit eos ad regē babilonis i reblatha. Et percussit eos rex babilonis: et interfecit eos i reblatha in terra emath. Et trāslatꝰ ē iuda de terra sua. Iste ē ꝑplus quē trāstulit nabuchodonosor i āno septimo: iudeos tria milia ⁊ viginti tres. ſIn āno octauodecīo nabuchodonosor trāstulit de iherusalē aīas octingentas triginta duas.

In anno vicesimooctauo nabuchodonosor transtulit nabuzardan magister militie animas iudeoꝝ septuagintas quadraginta quinq. Omnes ergo anime: quatuor milia sexcente. Et factum est in tricesimoseptimo āno trāsmigrationis ioachin regis iuda duodecimo mense vicesima quinta mēsis euauit euilmerodach rex babilonis ipso anno regni sui caput ioachin regis iude: ⁊ eduxit eum de domo carceris: et locutus est cum eo bona. Et posuit thronū eius sup thronos regum qui erant post se in babilonē: ⁊ mutauit vestimenta carceris eius: ⁊ comedebat panem coram eo semp cunctis diebus vite sue. Et cibaria ei⁹ cibaria perpetua dabāntur ei a rege babilonis statuta per singulos dies: usq; ad diē mortis sue cunctis diebus vite eius.

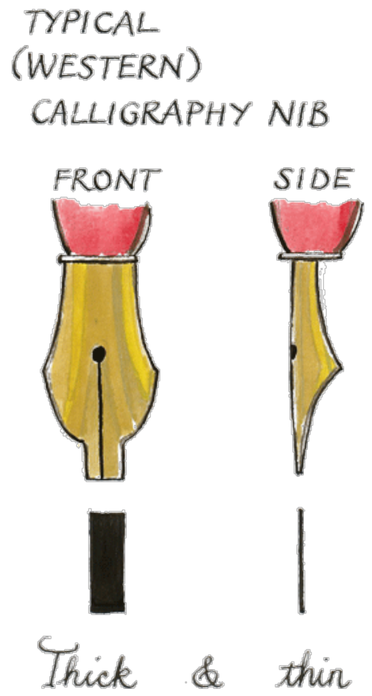
Ieremias ihesome

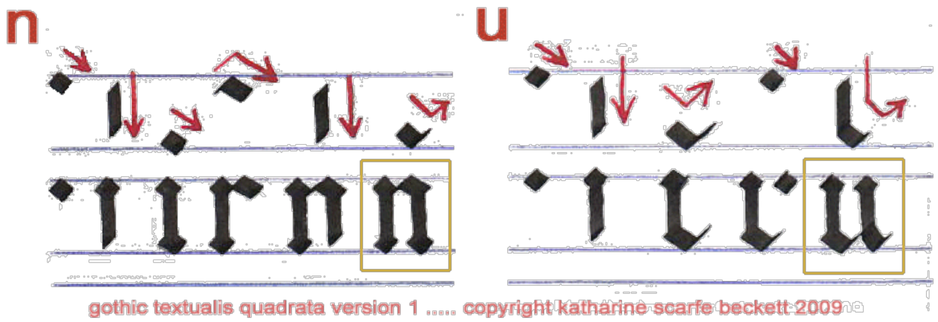
Et factum ē postq̄ in captiuitatē redactus est israhel et iherusalem deserta est: sedit ieremias propheta flens et plāxit lamentatione hāc in iherusalem: et amaro animo suspirās et ululās dixit.

Aleph Quomodo sedet sola ciuitas plena ꝑplo. Facta est q̄si vidua domina gentiū: princeps prouinciarū facta est sub tributo. Beth Ploratus ploravit in nocte: et lacrime eius in maxillis eius. ſNon est qui consoletur eam: ex omnibus caris eius. Omnes amici ei⁹ sprouerūt eā: et facti sunt ei inimici. Gymel ſſMigrauit iudas ꝓpter afflictionē ⁊ multitudinē seruitutis. Habitauit inter gentes: nec inuenit requiē. Omnes persecutores ei⁹ apprehenderūt eam inter angustias. Daleth Viē syon lugent: eo q̄ nō sint qui veniant ad solemnitatem. Omnes porte eius destructe: sacerdotes ei⁹ gemunt. Virgines eius squalide: et ipa oppressa amaritudine. He ſFacti sunt hostes ei⁹ in capite: ⁊ inimici ei⁹ locupletati sūt: quia dñs locutus est sup eā ꝓpter multitudinē iniquitatū eius. Parvuli ei⁹ ducti sunt in captiuitatem: ante faciem tribulāntis. Vau Et egressus ē a filia syon omnis decor ei⁹. ſFacti sunt principes eius velut arietes non inuenientes pascua: et abierunt absq; fortitudine ante faciem subsequentis. Zai Recordata est ihrusalē dierū afflictionis sue: et ꝓuaricationis omniū desiderabiliū suoꝝ: que habuerat a diebus antiquis: cum caderet ꝓplus eius i manu hostili: ⁊ non esset auxiliator. Viderūt eā hostes: ⁊ derisērūt sabbata ei⁹. Heth Peccatū peccauit ihrusalē: propterea instabilis facta est. Omnes qui glorificabāt eam sprouerūt illā: quia viderunt ignominiā ei⁹. Ipa aūr gemēs: et cōuersa retrorsum. Teth Sordes eius in pedibus eius: nec recordata est finis sui. Deposita est vehementer: nō habens consolatorē. Vide domine afflictionē meā: quoniā erectus est inimicus. Jod ſManū suā misit hostis ad omnia desiderabilia eius: quia vidit gentes ingressas sanctuariū suū: de quibus ꝑceperas ne intrarent in ecclesiam tuā. Caph Omnis ꝓplus eius gemens: ⁊ querens panem. Dederunt preciosa quoq; pro cibo: ad refocillādā animā. Vide domine et cōsidera: quia facta sum vilis. Lamech Vos oēs qui transitis per viam attendite et videte: si est dolor sicut dolor meus. Quoniā vindemiauit me ut locut⁹ est dñs:

1450–1455

GUTENBERG BIBLE





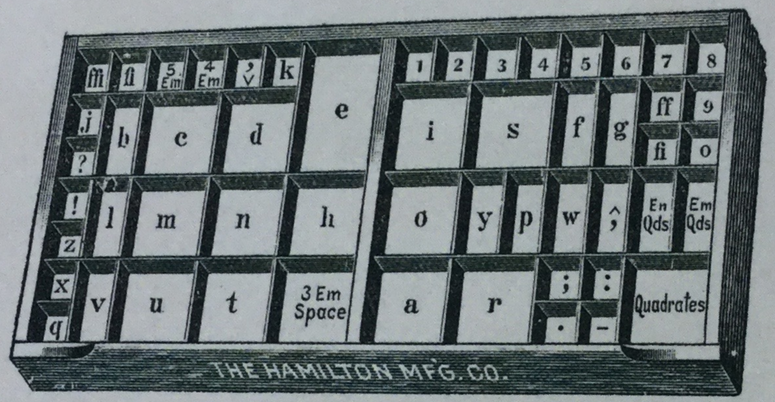
THE
NEW TESTAMENT
IN SCOTS

The Quick brown fox jumps over the lazy
dog and tells us it had were in the sweat
pervasion of typography for the next
mirror. Says the most famous sight of the

LETTERPRESS

Upper Case.

upper case

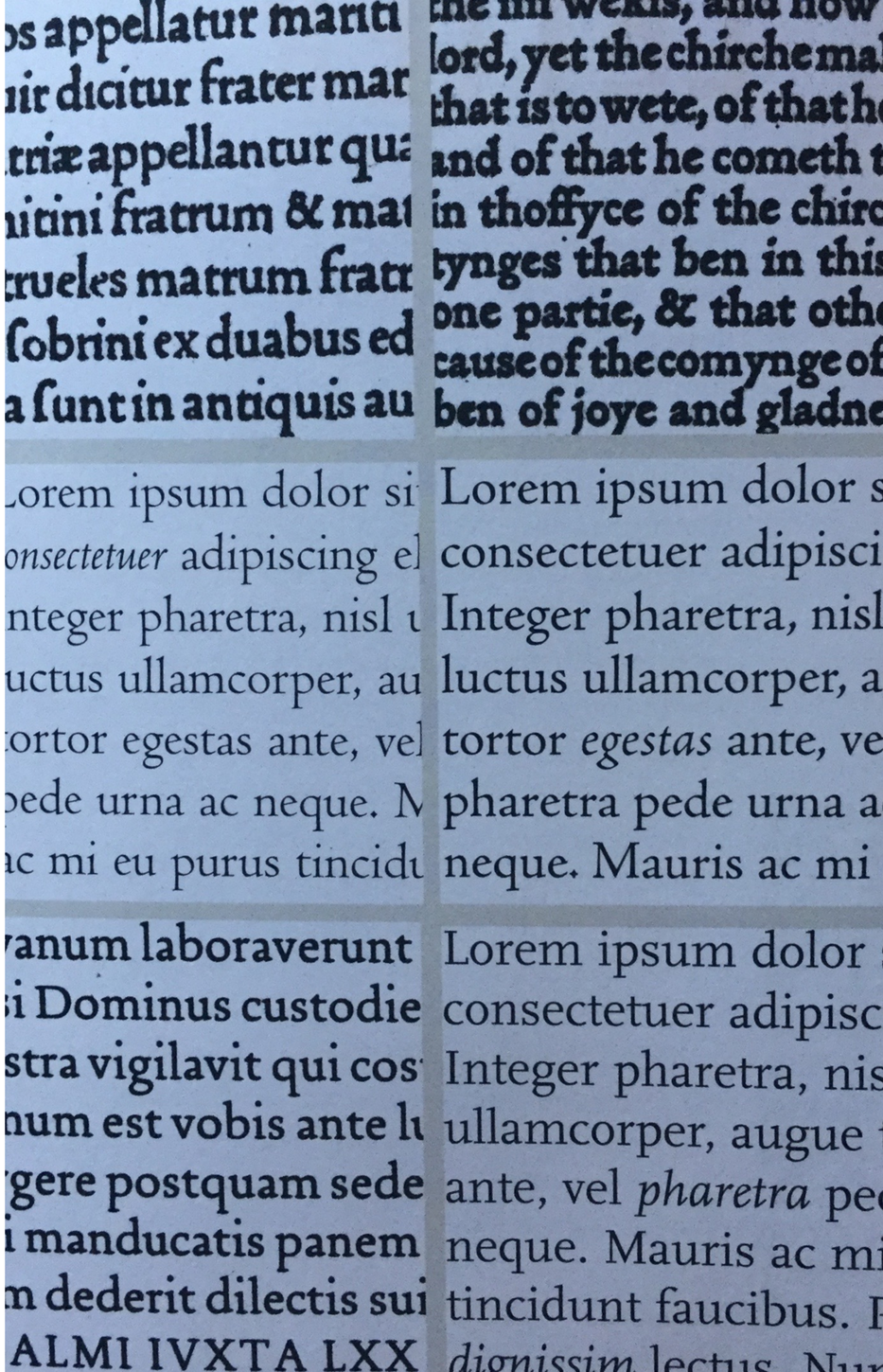


Lower Case.
A Pair of Cases.

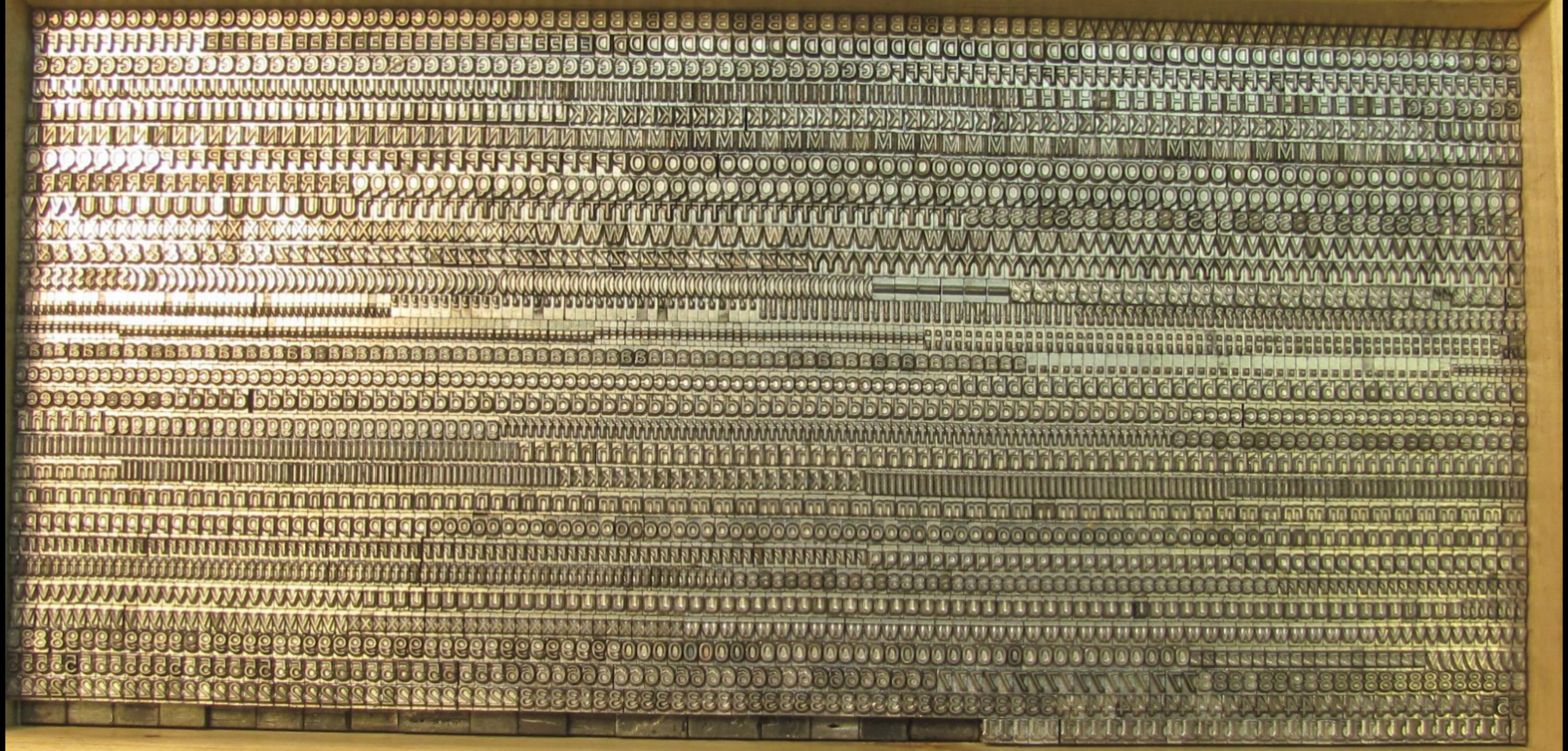
lower case

TYPOGRAPHY

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

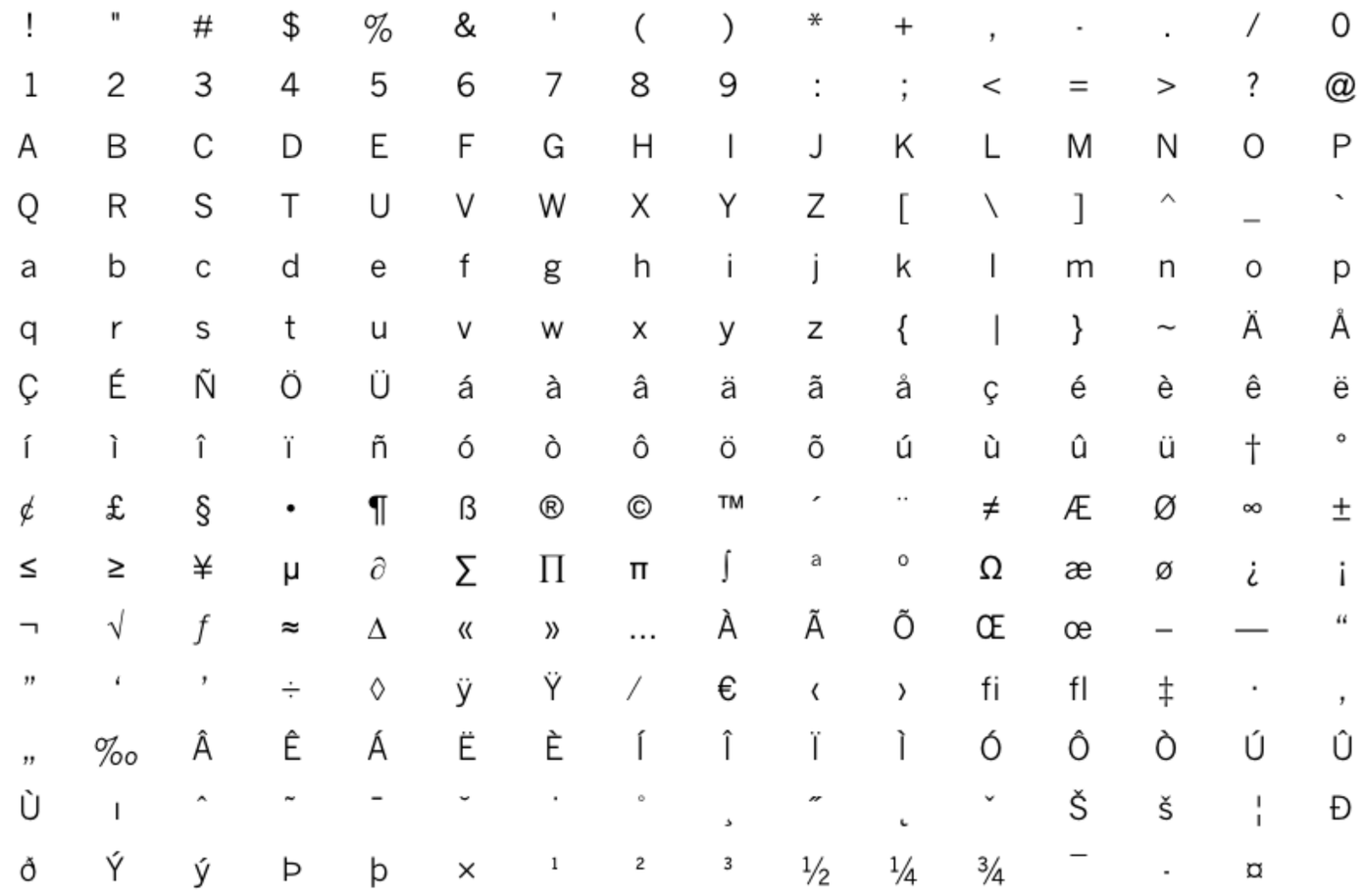


What fonts originally were like



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

TYPEFACE



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

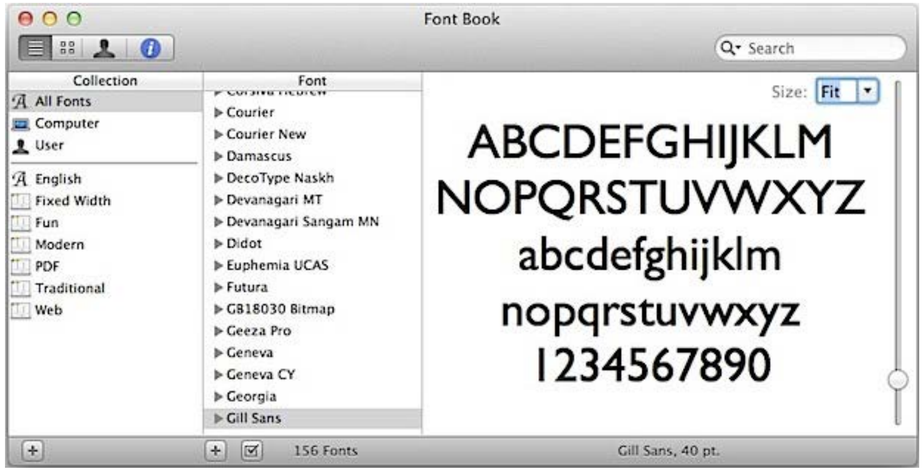
Agnóstick
Garamond 3

Agnóstick
adobe garamond pro

Agnóstick
Garamond BE

Agnóstick
granjon

Agnóstick
ITC Garamond

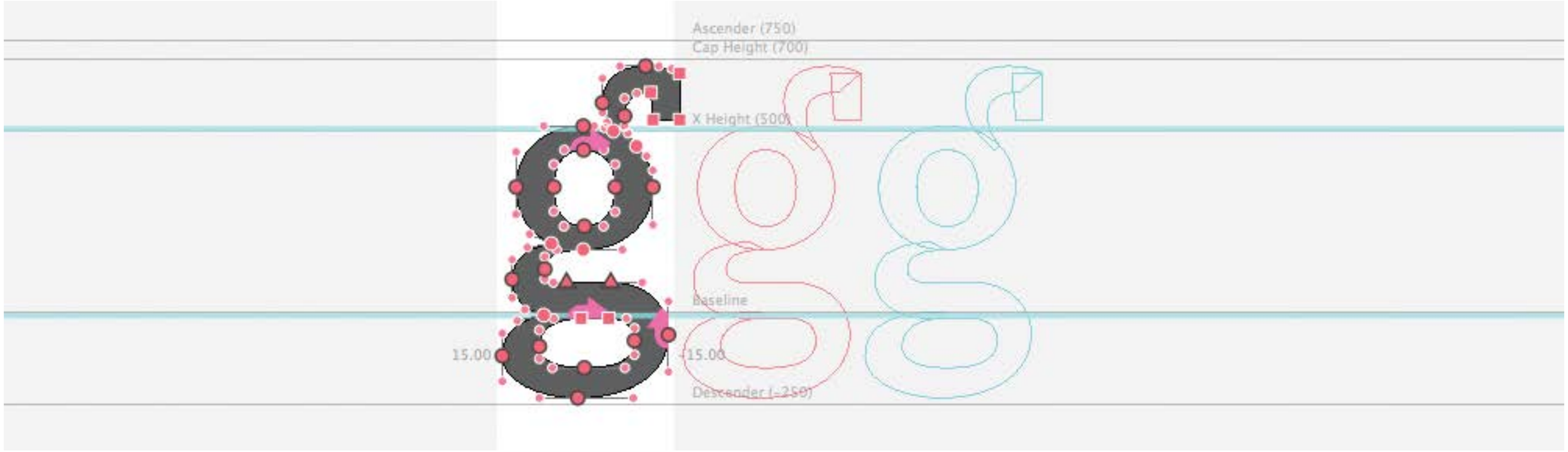


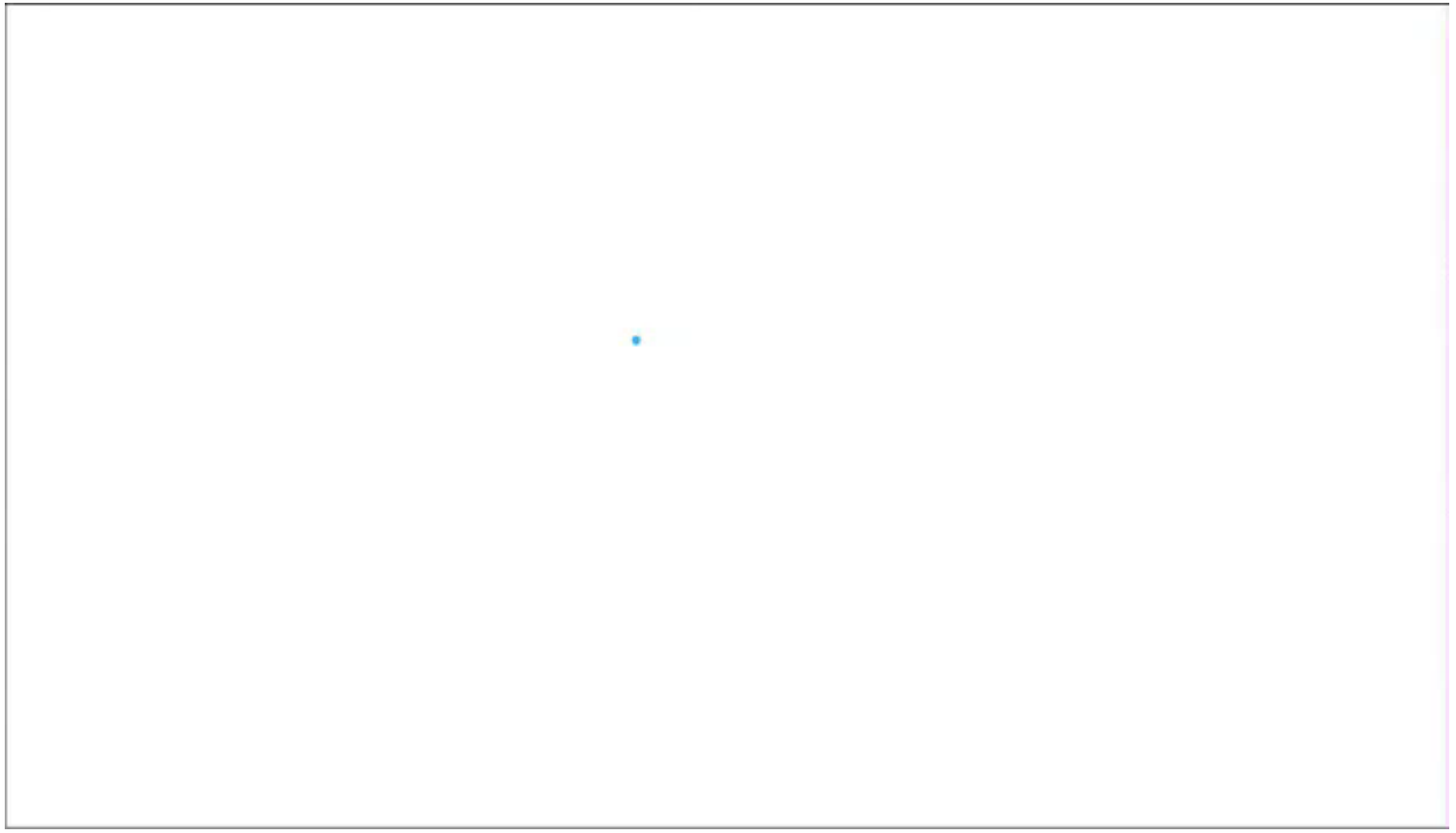
typeface is the design of the letterform
font is the delivery mechanism

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

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

RoboFont


Ascender (750)
Cap Height (700)
X Height (500)
Baseline
15.00
15.00
Descender (-250)



POST NO BILLS
DURYEAS'
IMPROVED
CORN
STARCH
A
Valuable
BOOK OF
Cooking Recipes
MAILED FREE
on application to
29 & 31 PARK PLACE
NEW YORK
SATIN
GLOSS
STARCH
Geo. W. Averell & Co. Print. 20 & 22 Gold St. N.Y.

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,

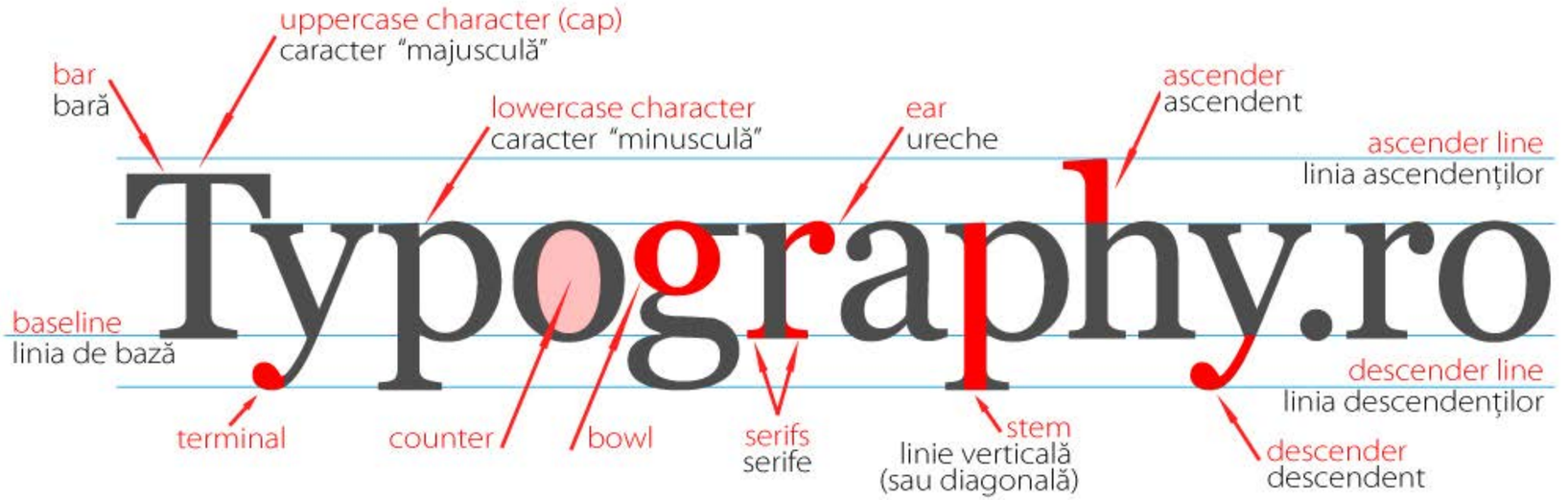
On Saturday Evening, July 17th,

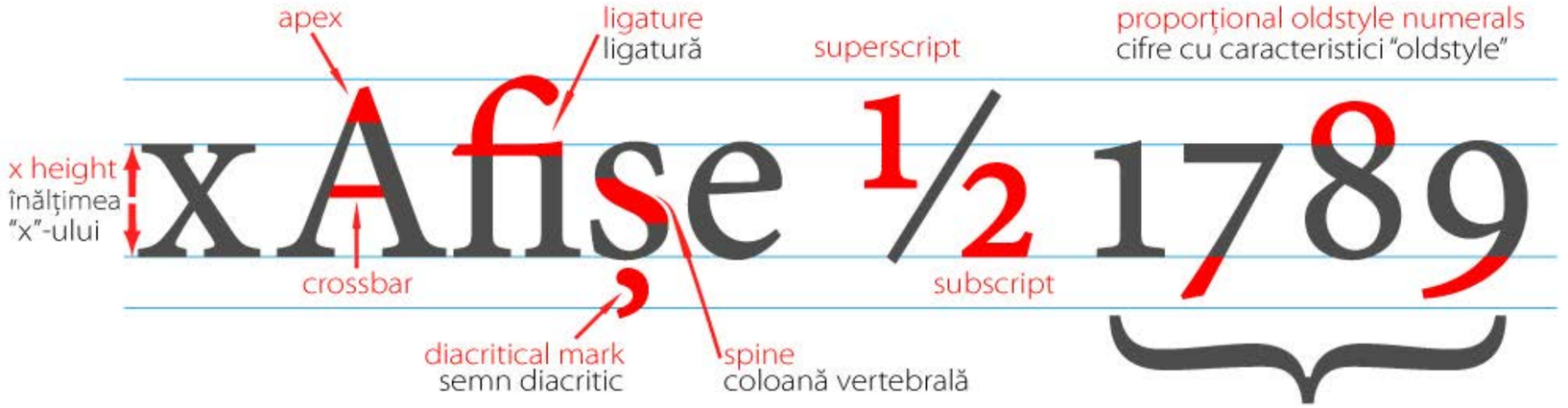
Leaving Wharf at 7½ o'clock. Returning to Westerly at 10½ o'clock. Kenneth will be at Osbrook.

TICKETS, - FORTY CENTS.

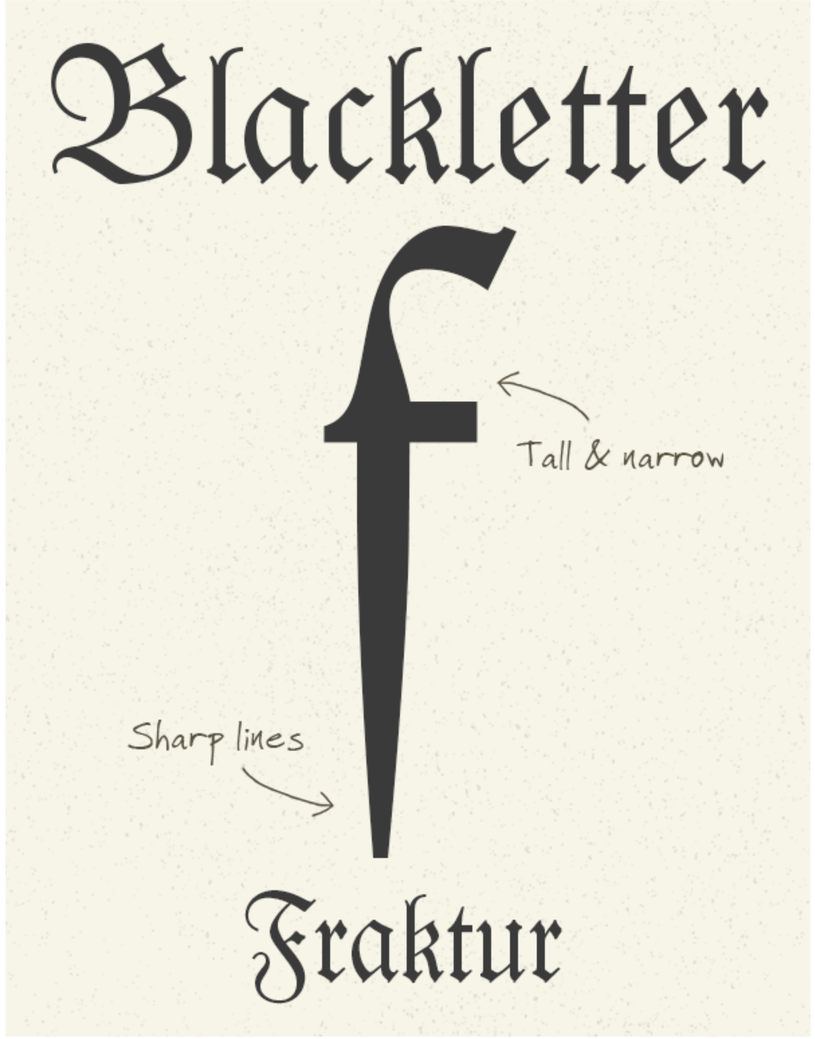
G. B. & J. H. Utter, Steam Printers, Westerly, R. I.

TYPEFACE ANATOMY

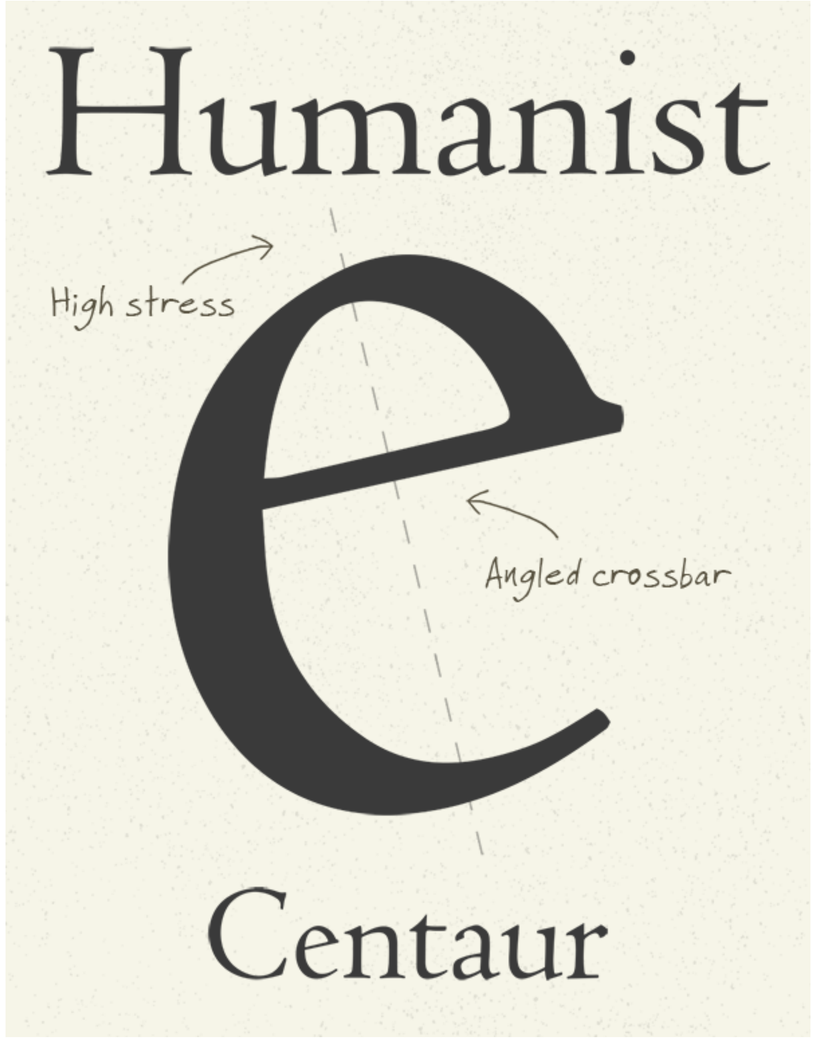




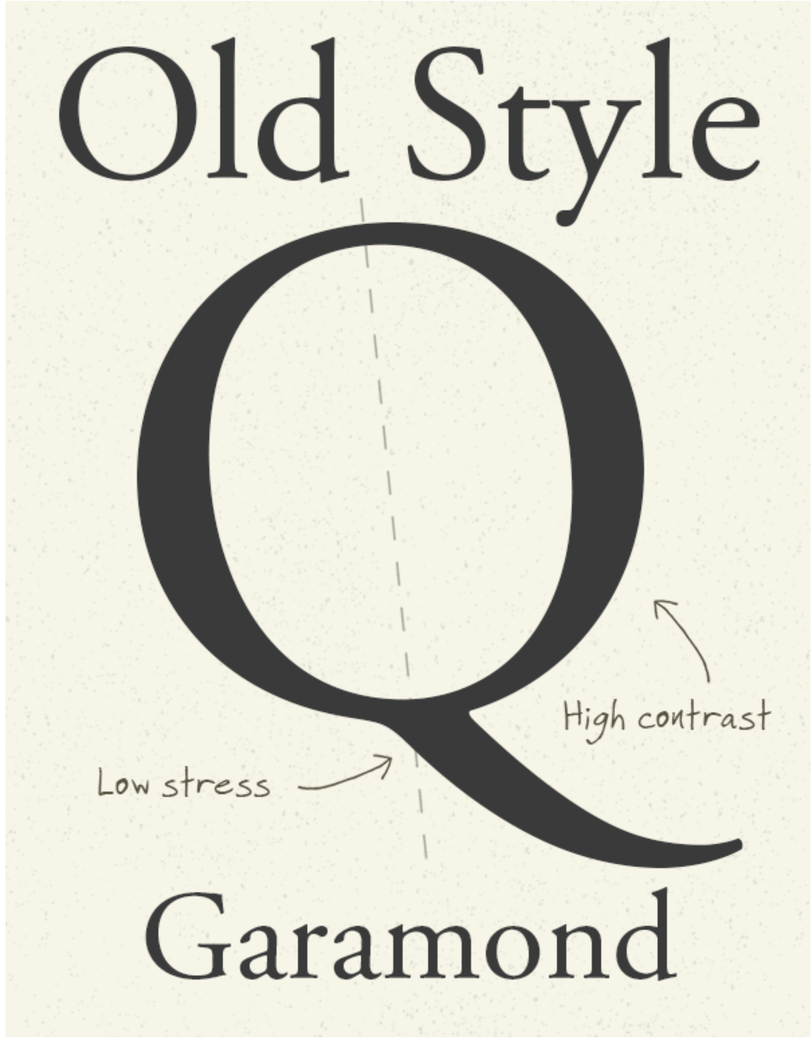
GOTHIC - 1400



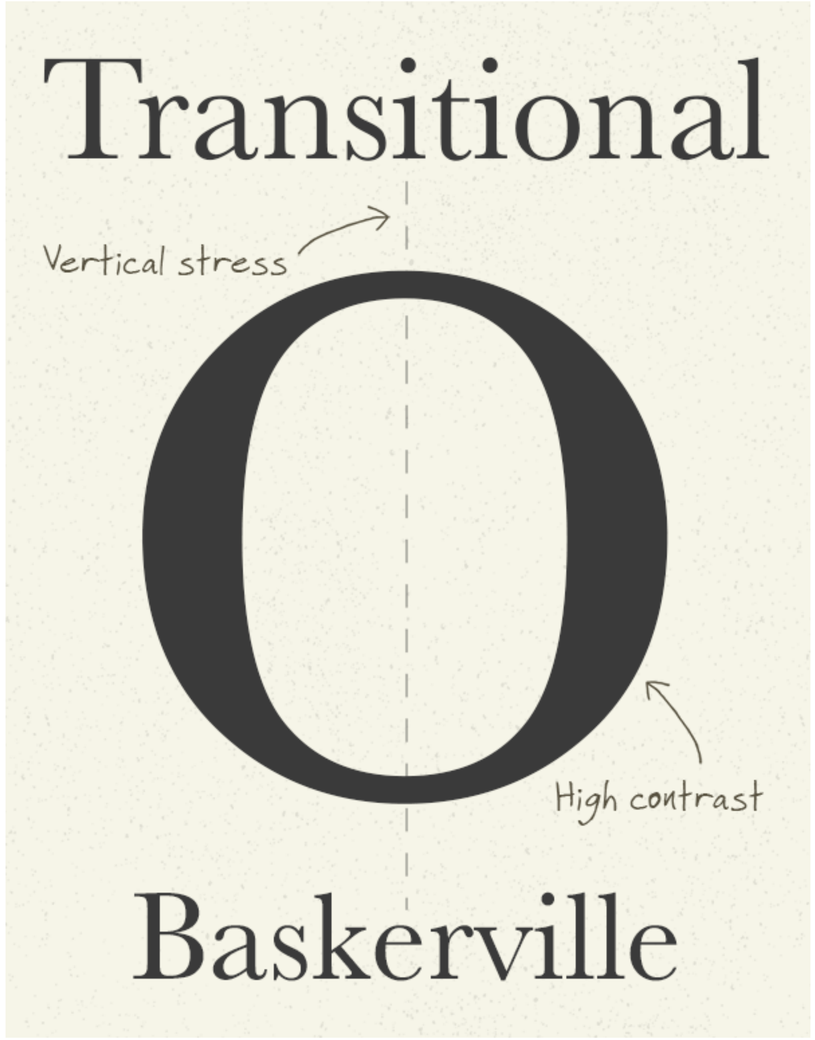
HUMANIST - 1400



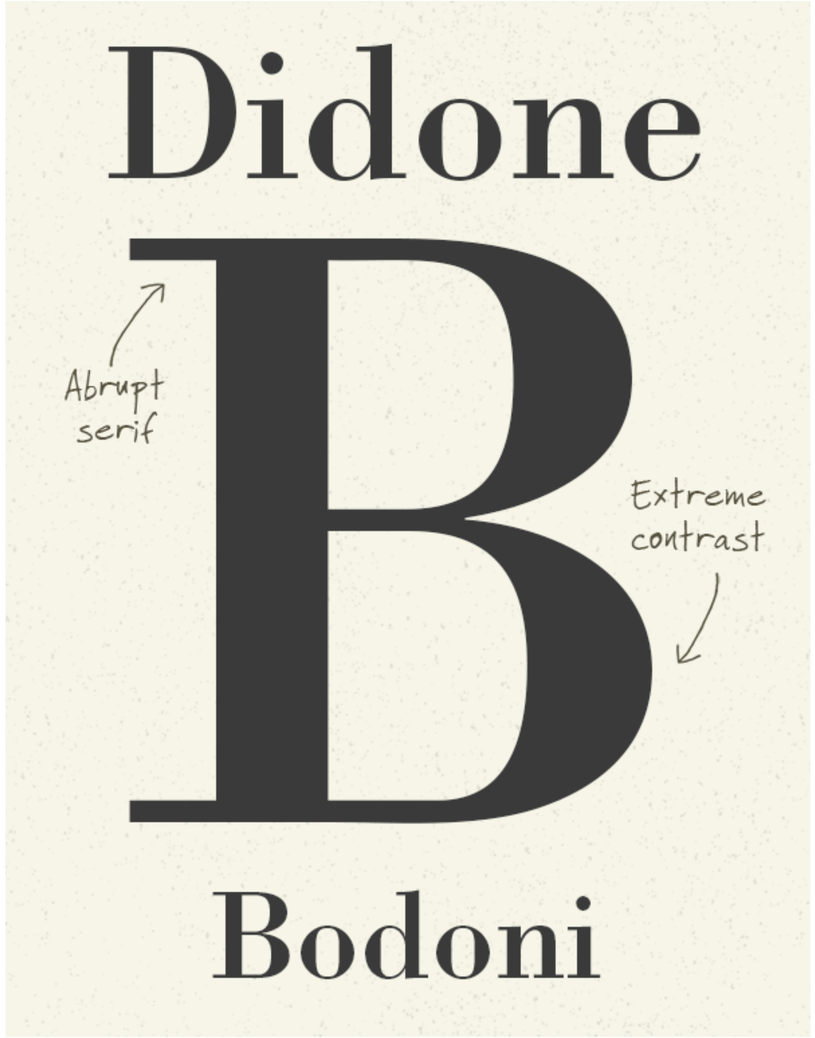
OLD STYLE ▪ 1500 – 1700



TRANSITIONAL ▪ 1700



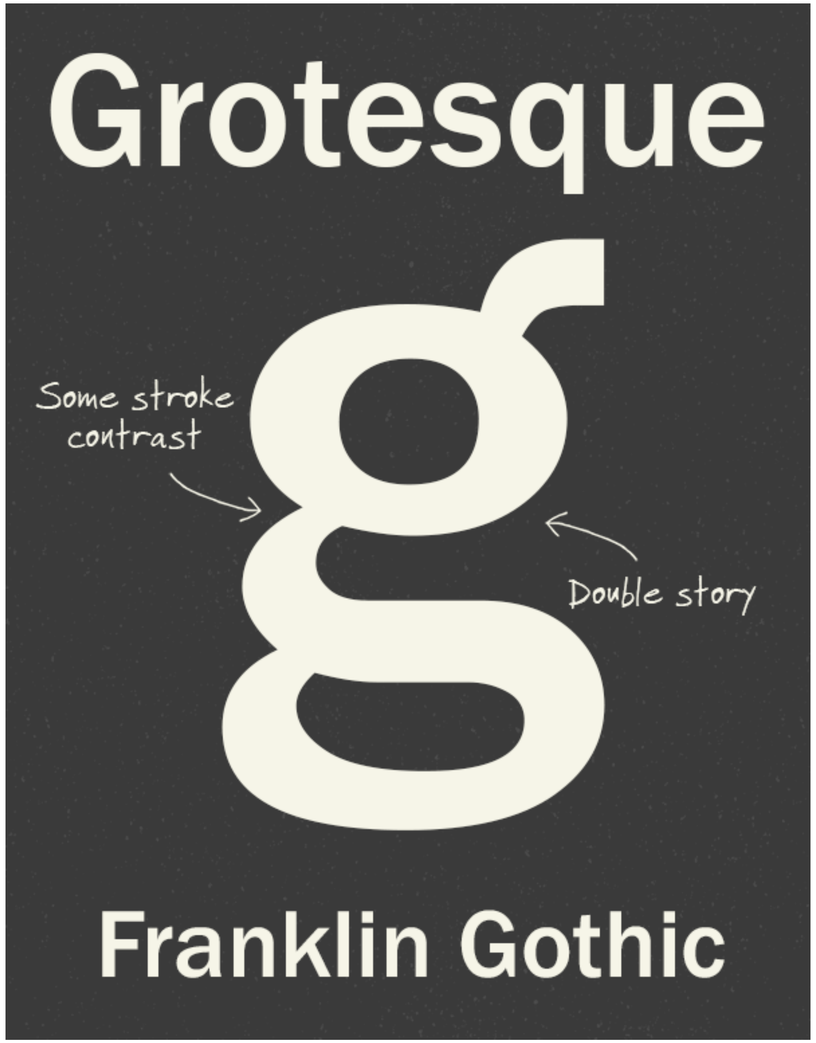
MODERN • 1800



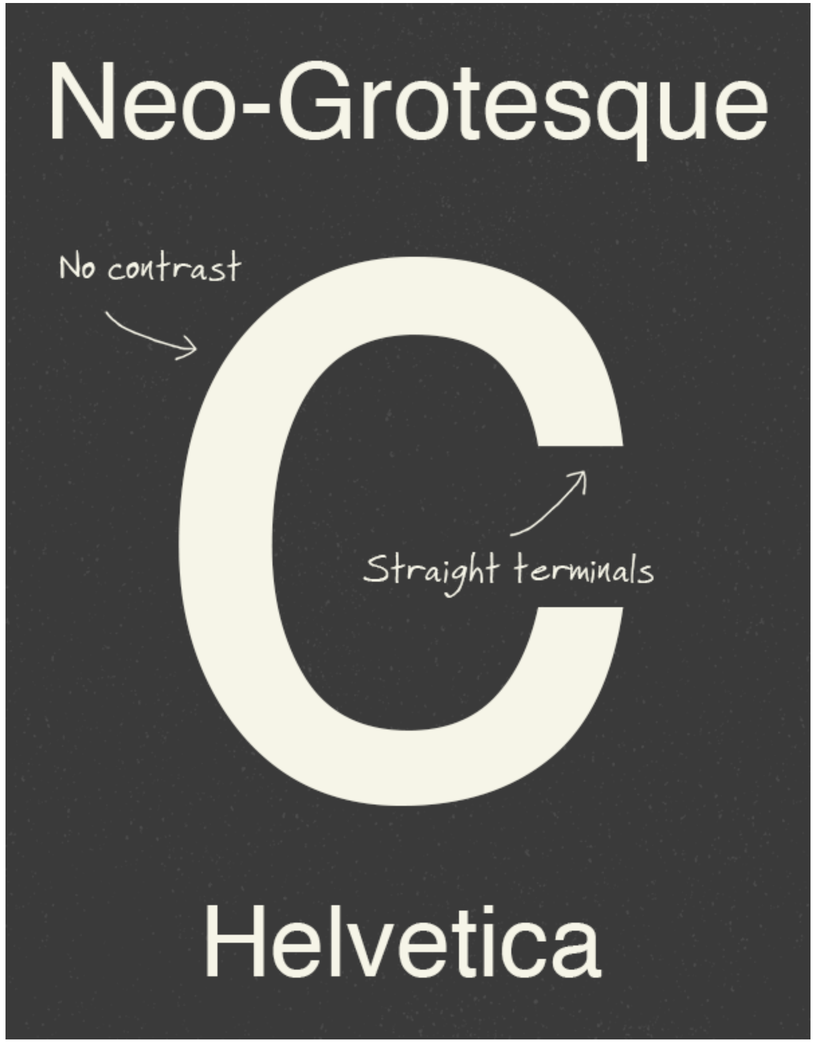
SLAB - 1900

SLAB - 1900

GROTESQUE ▪ EARLY 1900

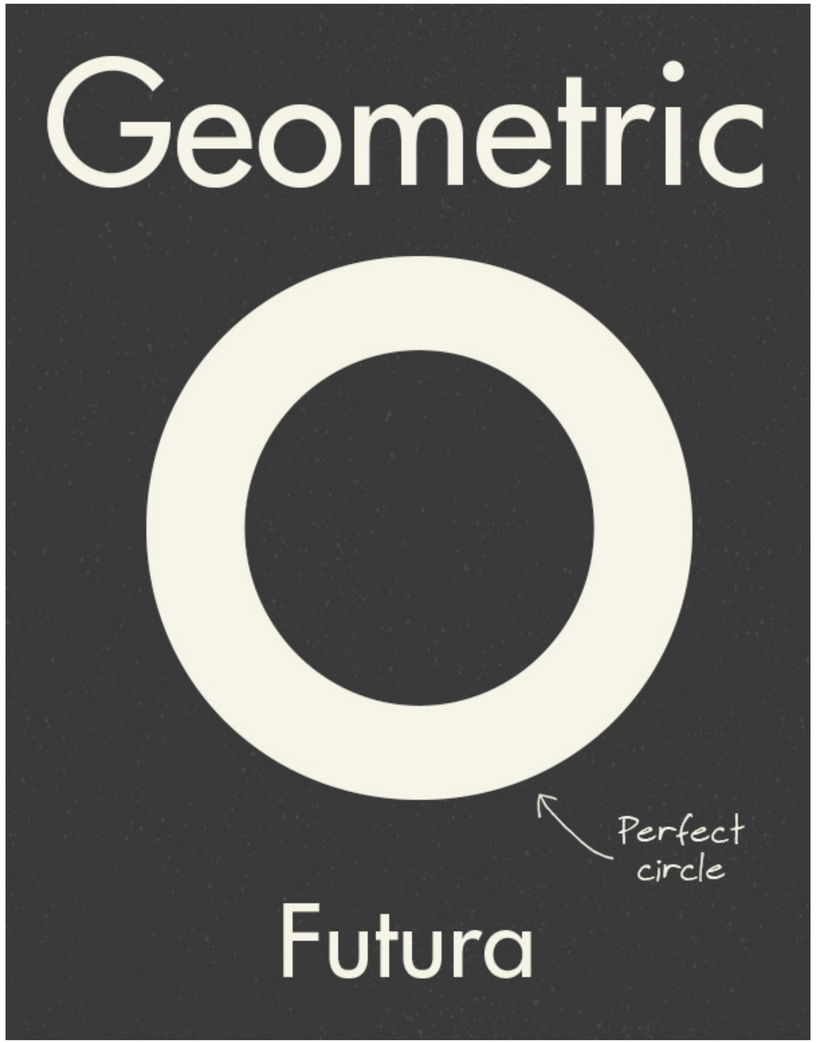


NEO-GROTESQUE ▪ LATE 1900



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, lilting 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

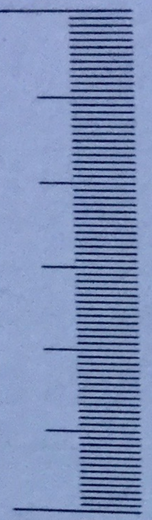
GEOMETRIC SANS SERIF

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

SIZE

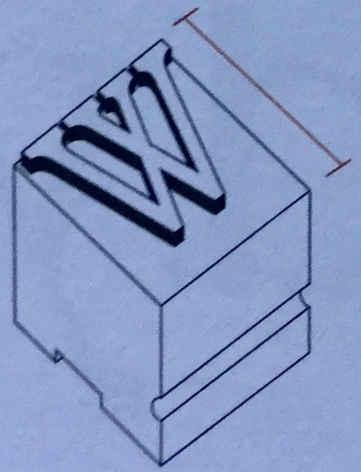
12 points
equal 1 pica

6 picas
(72 points)
equal 1 inch



Big

60-POINT SCALA
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

80 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.

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

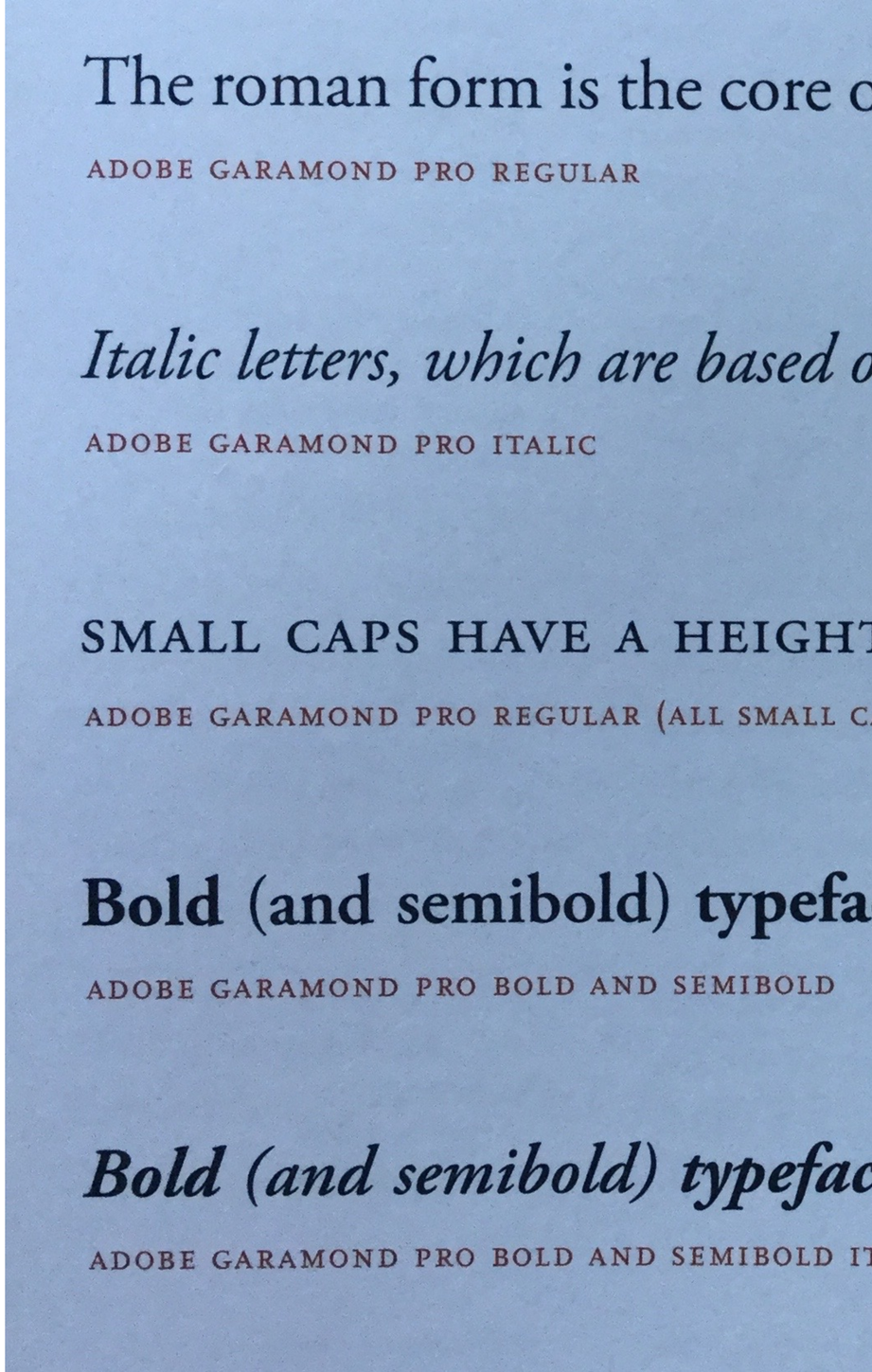
standard

emphasis

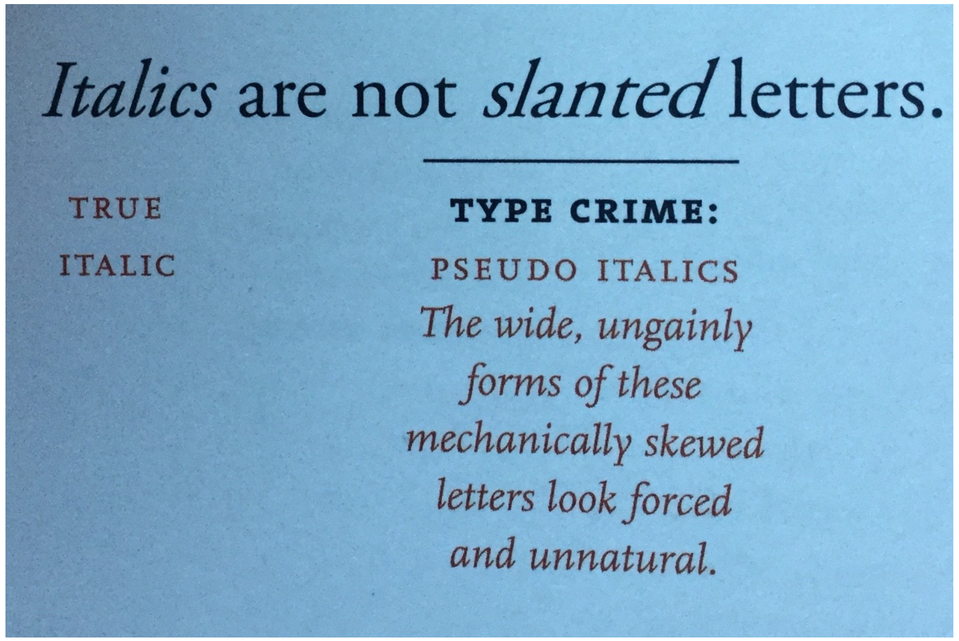
integrates with text when full-size caps would stand out awkwardly

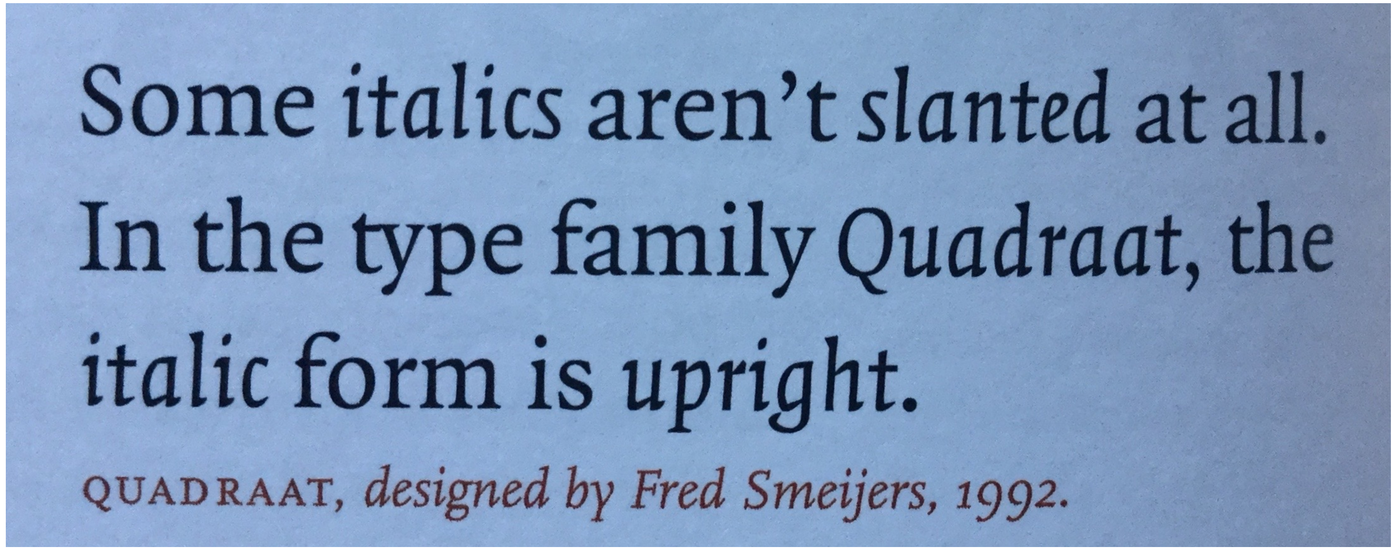
emphasis within a hierarchy

combinations



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

Proxima Nova Bold

Slanted / Fake Italic

Proxima Nova Bold Italic

TYPE WEIGHT

Helvetica Neue 25 Ultra Light

Helvetica Neue 35 Thin

Helvetica Neue 45 Light

Helvetica Neue 55 Roman

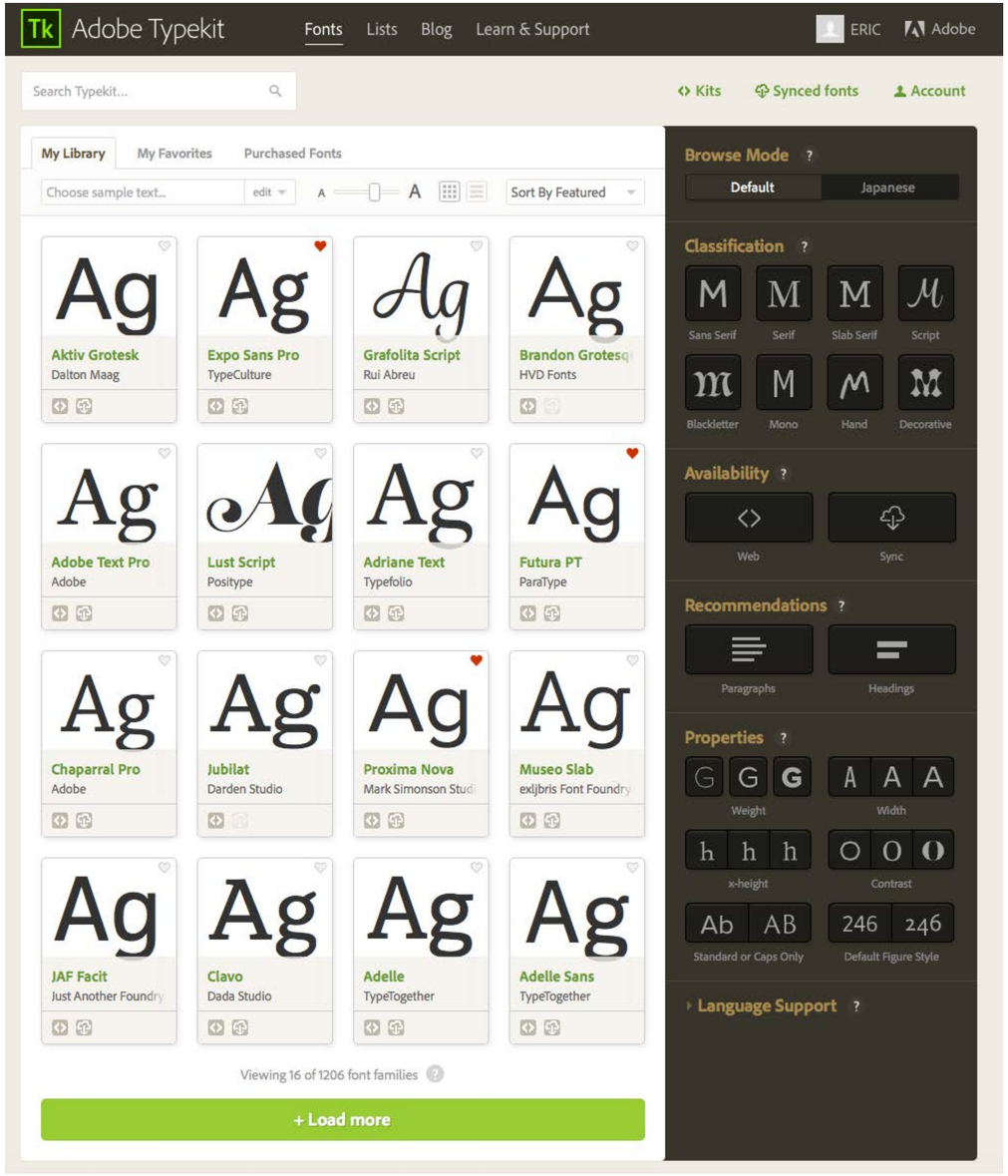
Helvetica Neue 65 Medium

Helvetica Neue 75 Bold

Helvetica Neue 85 Heavy

Helvetica Neue 95 Black

TYPE KIT


Adobe Typekit
Fonts
Lists
Blog
Learn & Support
ERIC
Adobe
Search Typekit...
Kits
Synced fonts
Account
My Library
My Favorites
Purchased Fonts
Choose sample text...
edit
Sort By Featured
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
exljbris Font Foundry
JAF Facit
Just Another Foundry
Clavo
Dada Studio
Adelle
TypeTogether
Adelle Sans
TypeTogether
Viewing 16 of 1206 font families
+ Load more
Browse Mode
Default
Japanese
Classification
Sans Serif
Serif
Slab Serif
Script
Blackletter
Mono
Hand
Decorative
Availability
Web
Sync
Recommendations
Paragraphs
Headings
Properties
Weight
Width
x-height
Contrast
Standard or Caps Only
Default Figure Style
Language Support

Proxima Nova by Mark Simonson Studio
Available for Web Sync
+ Use fonts
Weights & Styles
Specimens
Type Tester
Thin 100
The five boxing wizards jump quickly.
Thin Italic 100
Brawny gods just flocked up to quiz and
Light 300
Waltz, bad nymph, for quick jigs vex!
Light Italic 300
Vamp fox held quartz duck just by wing.
Regular 400
The five boxing wizards jump quickly.
Regular Italic 400
Brawny gods just flocked up to quiz and
Medium 500
Waltz, bad nymph, for quick jigs vex!
Medium Italic 500
Vamp fox held quartz duck just by wing.
Semibold 600
The five boxing wizards jump quickly.
Semibold Italic 600
Brawny gods just flocked up to quiz and
Bold 700
Waltz, bad nymph, for quick jigs vex!
Bold Italic 700
Vamp fox held quartz duck just by wing
Extrabold 800

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.

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

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 that 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 to not fluctuate, so there are never big holes inside of the lines of text. This format, which was used primary for setting poetry before the twentieth century, respect 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

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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

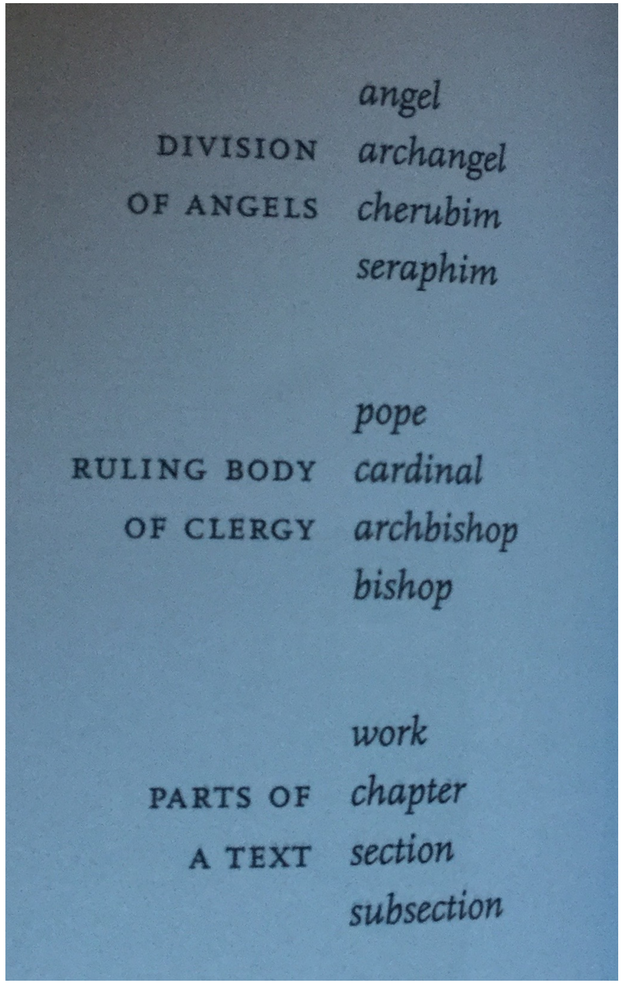
indents and line breaks only

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



alignment, font change, and line breaks

COMBINING TYPE: CONCORDANT

Typography

Adobe Caslon Semibold
48 pt

FROM WIKIPEDIA, THE FREE ENCYCLOPEDIA

Adobe Caslon Smallcaps, 14 pt

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 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

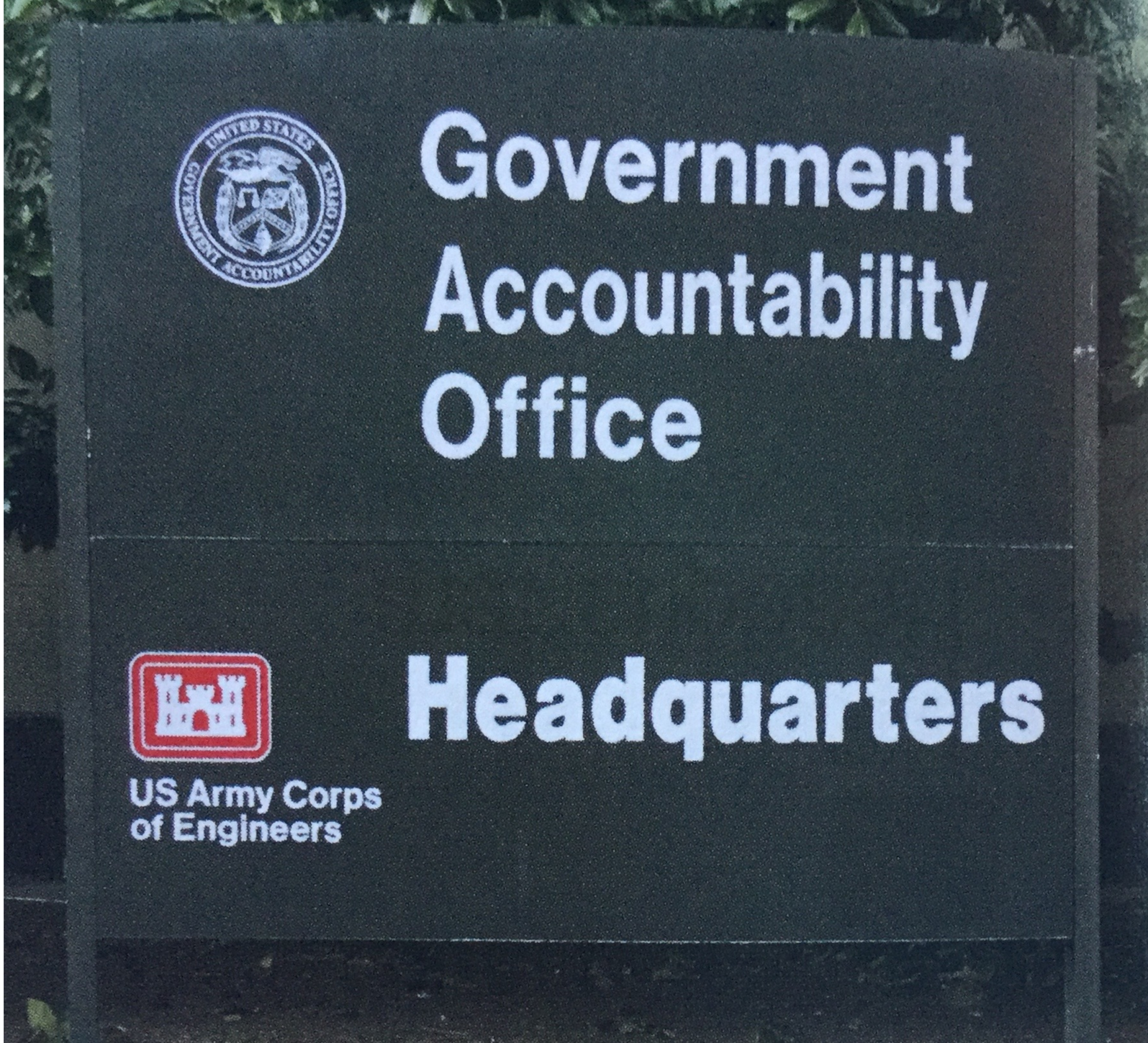
sition transiti

disruption

c o mpression

TYPE FAMILY

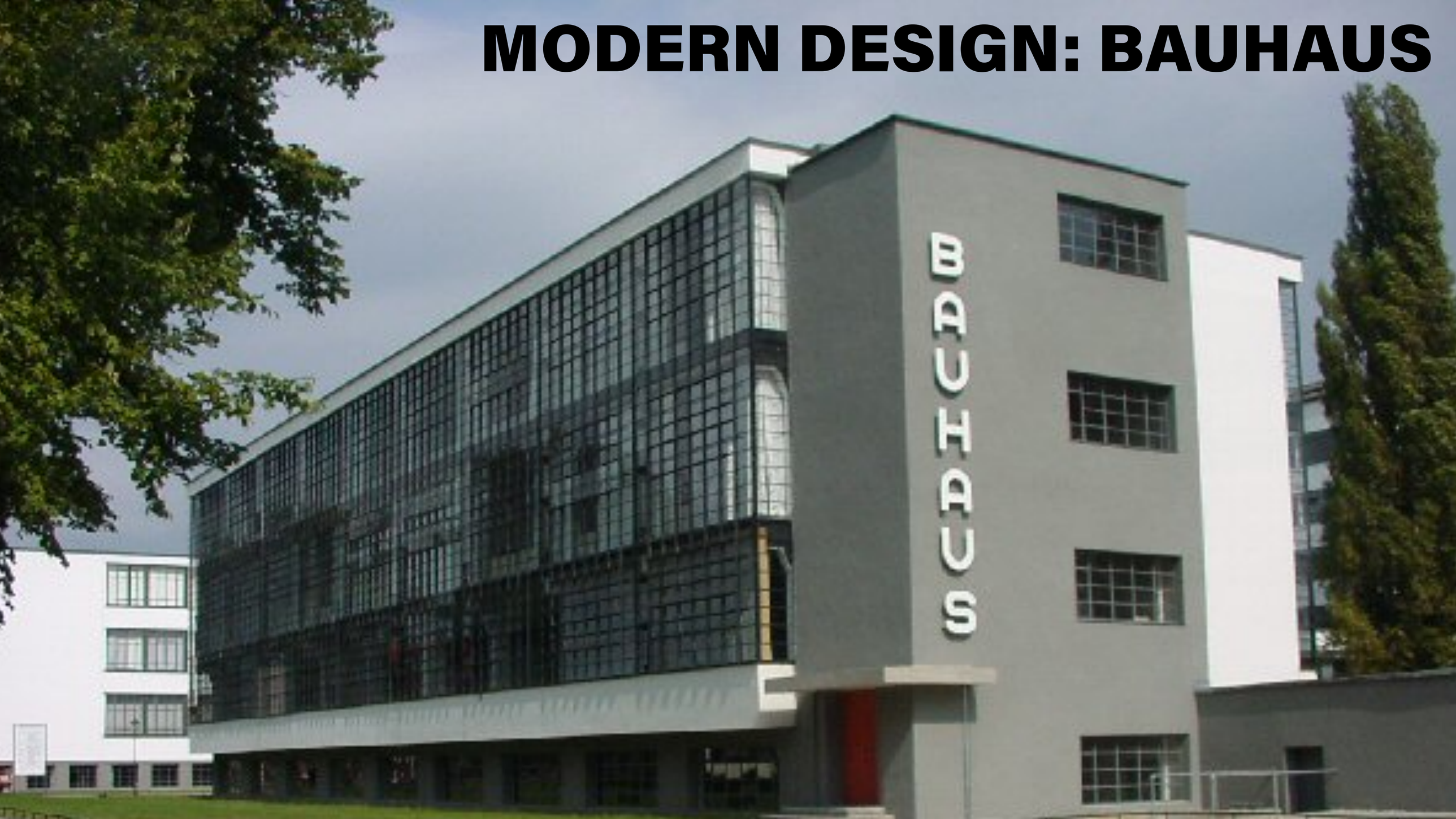
Warning:
Typography Crime



Edward Johnston, London Underground, 1916

GRAPHIC DESIGN HISTORY

MODERN DESIGN: BAUHAUS



BAUHAUS

STAATLICHES BAUHAUS
AUSSTELLUNG
JULI SEPT
WEIMAR
1923

FREITAG
26.
FEBRUAR
ARCHITEKTUR
LICHTBILDER
VORTRAG
ABDS. 8H IN DER AULA DES
FRIEDRICH - GYMNASIUM
KARTEN VORVERKAUF BEI:
ALLNER ● OLBERG ● RAUCH
DER KREIS
DER FREUNDE
DES BAUHAUSES
PROFESSOR HANS
POELZIG
BERLIN

ANHALTISCHER
KUNSTVEREIN
GEMÄLDE AQUARELLE
KANDINSKY
JUBILÄUMS-AUSSTELLUNG
60.

abcdefghi
jklmnopqr
stuvwxyz
HERBERT BAYER: Abb. 1. Alfabet
„g" und „k" sind noch als
unfertig zu betrachten
Beispiel eines Zeichens
in größerem Maßstab
Präzise optische Wirkung
sturm blond
Abb. 2. Anwendung
399

BAUHAUS WEIMAR
AUSSTELLUNG
JULI - SEPT.1923
O.SCHLEMMER

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

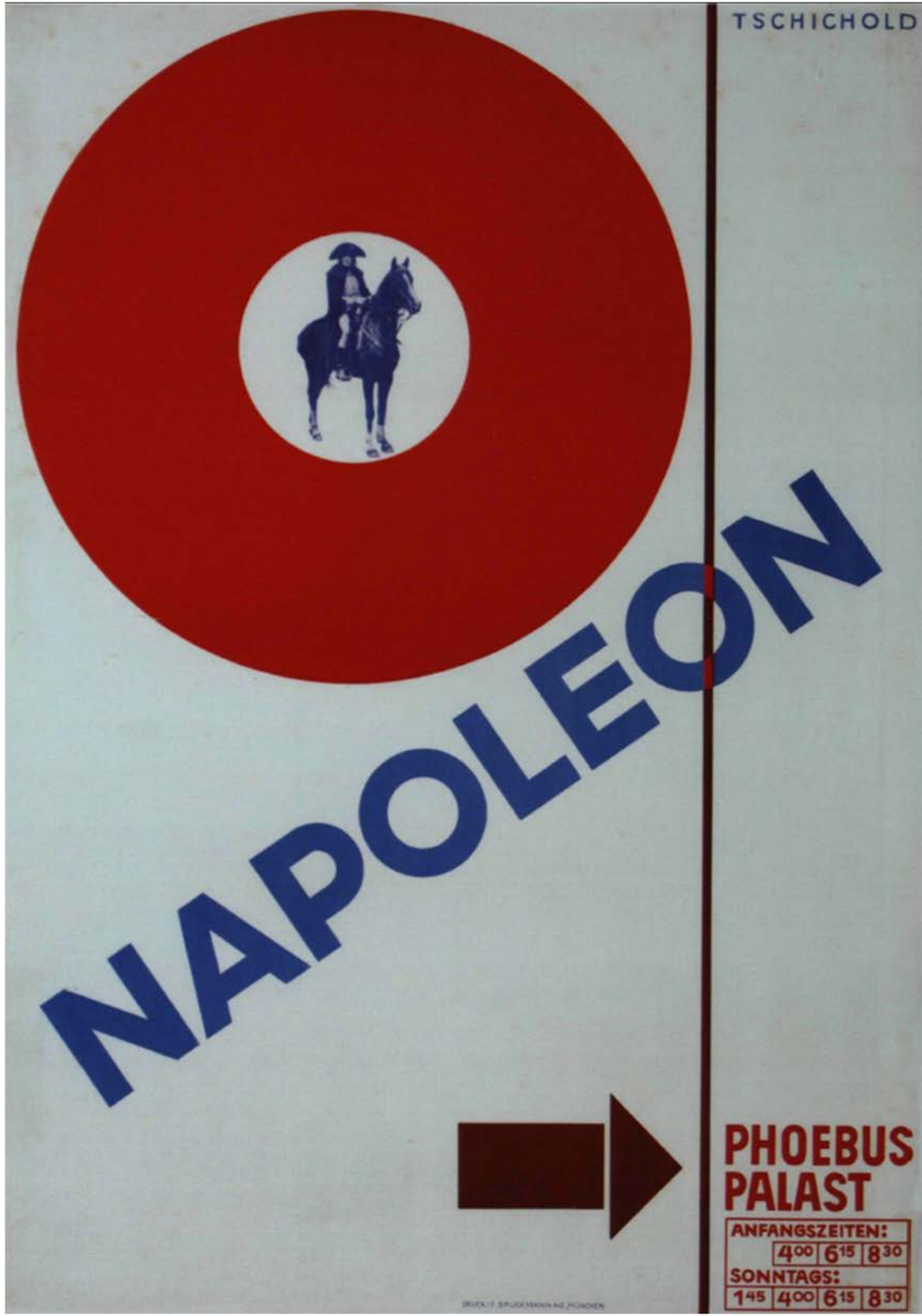
TRANSLATED FROM THE GERMAN BY RUARI McLEAN

INTRODUCTION BY ROBIN KINROSS

WITH A NEW FOREWORD BY RICHARD HENDEL

JAN TSCHICHOLD
THE NEW TYPOGRAPHY

JAN TSCHICHOLD



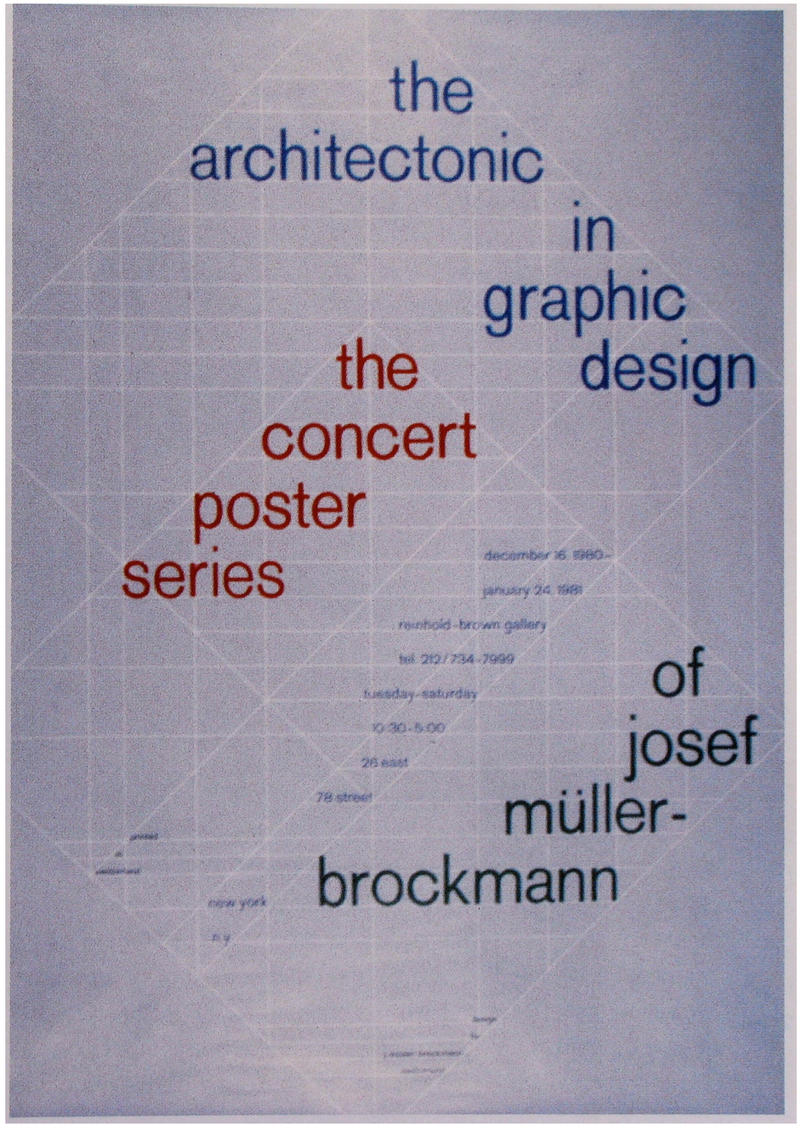
JAN TSCHICHOLD

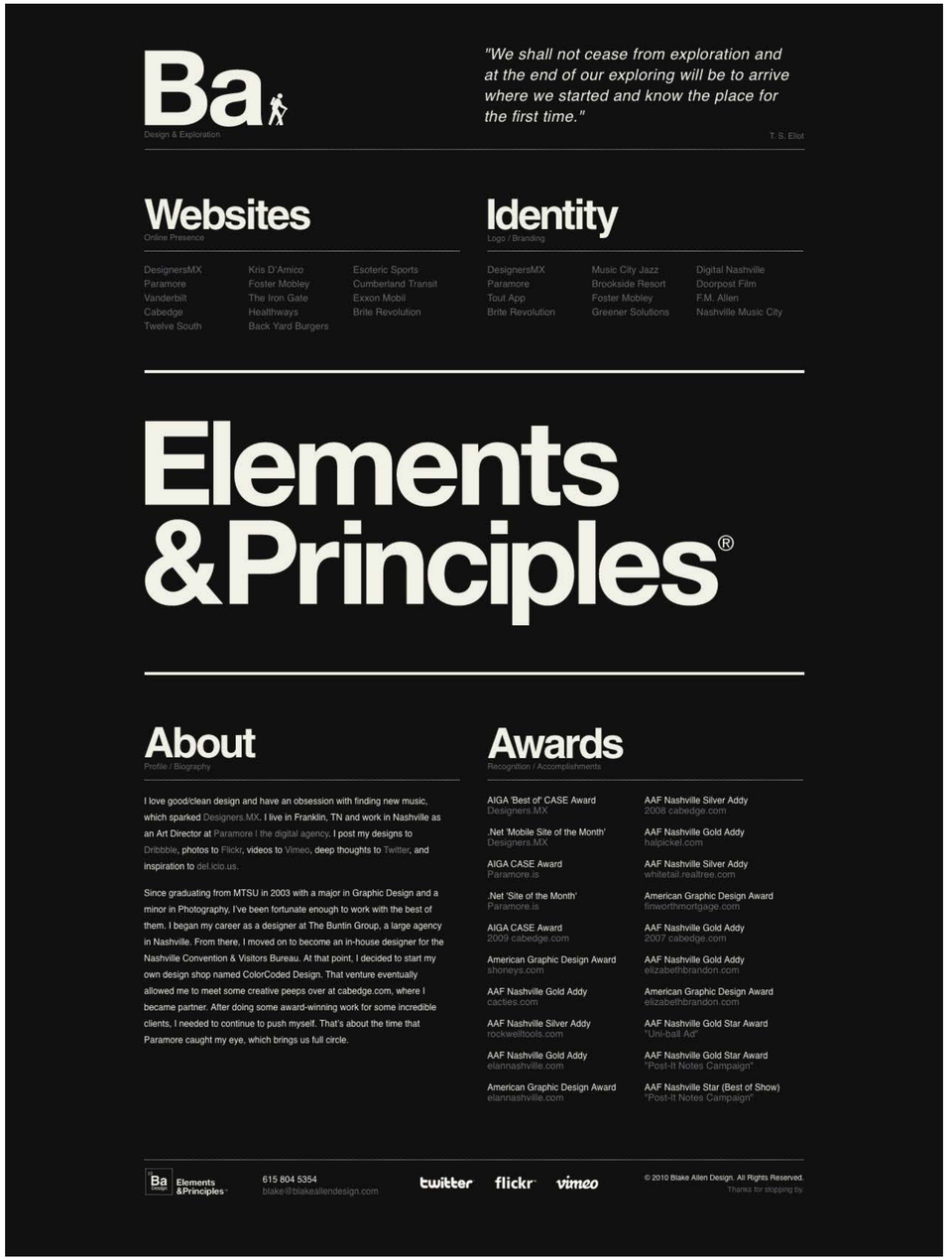
JAN TSCHICHOLD

Before: Tschichold, Leipzig Trade Fair, 1922

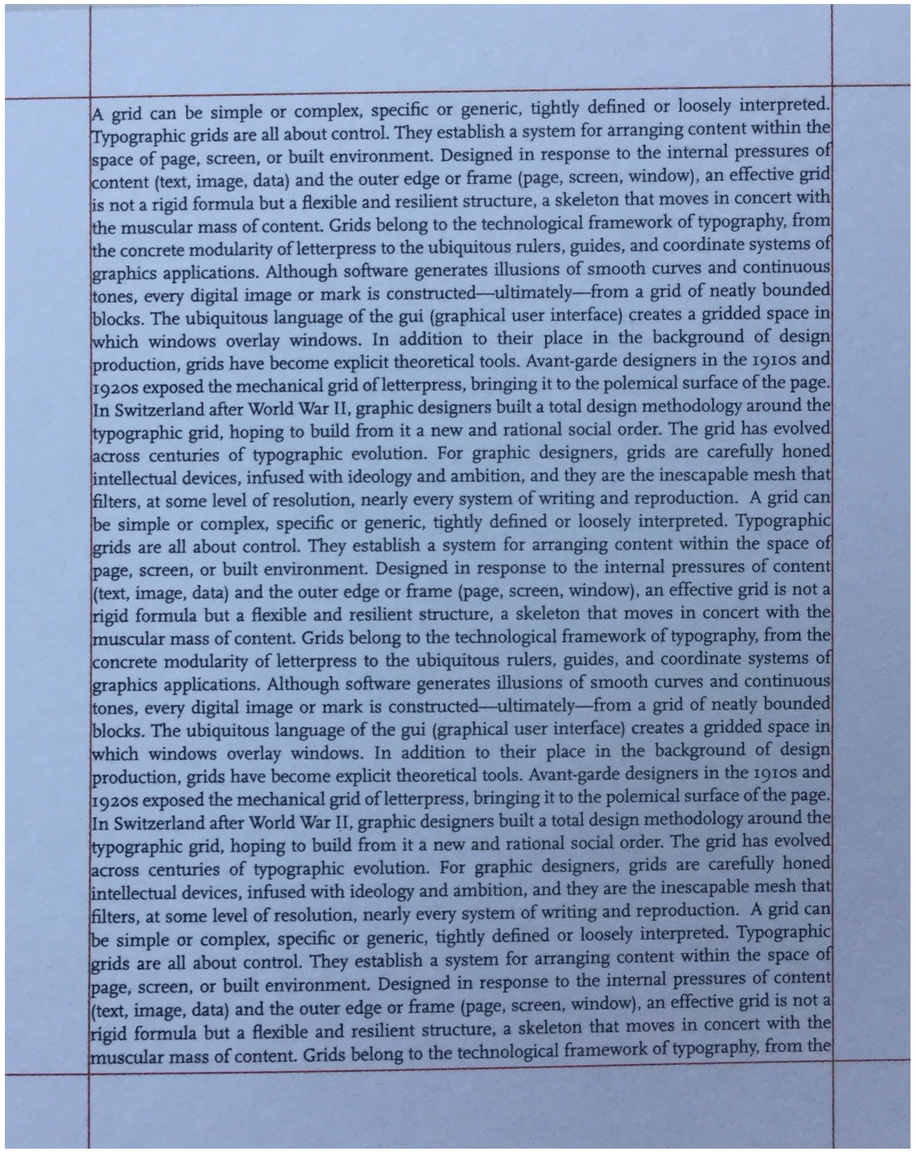
After: Tschichold, Elemental Typogrphay, 1925

GRID-BASED DESIGN

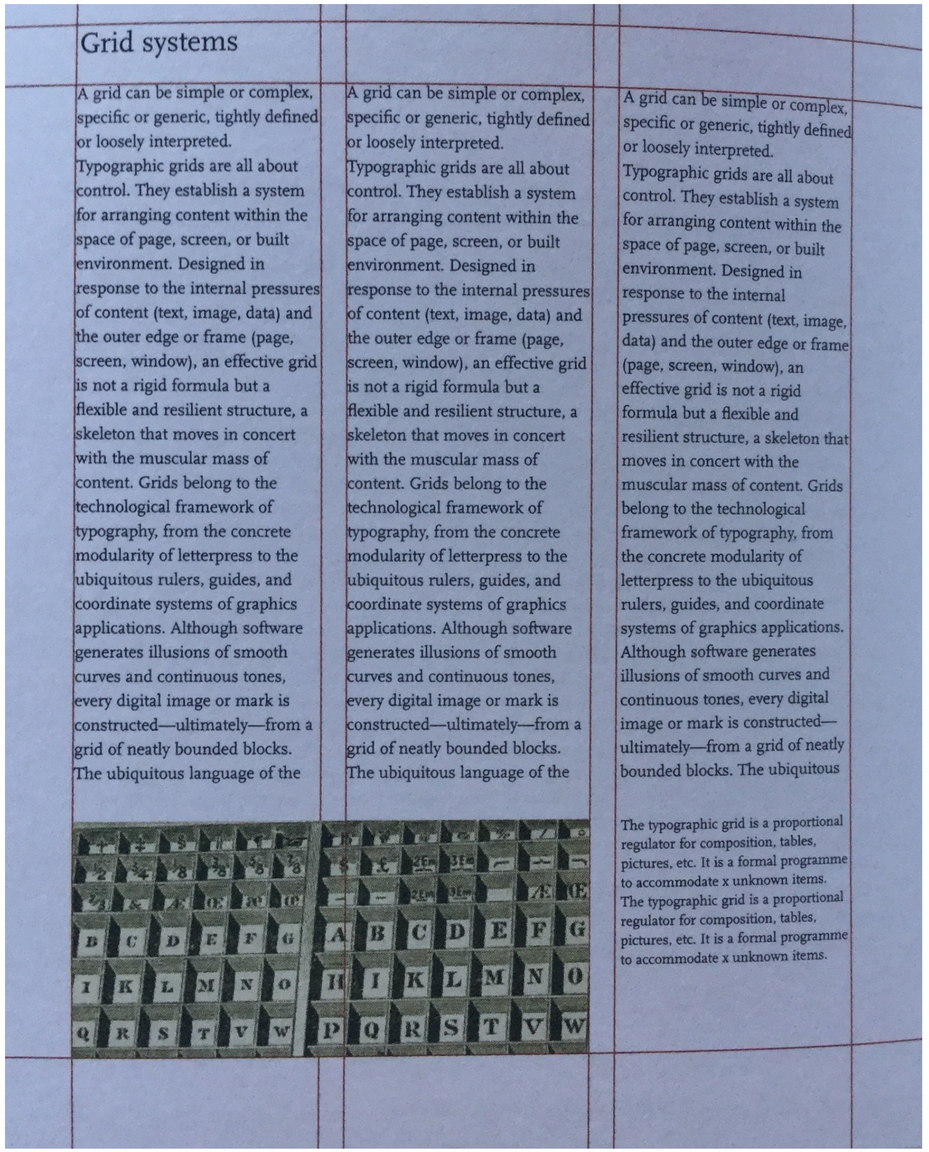




GRID-BASED DESIGN



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

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

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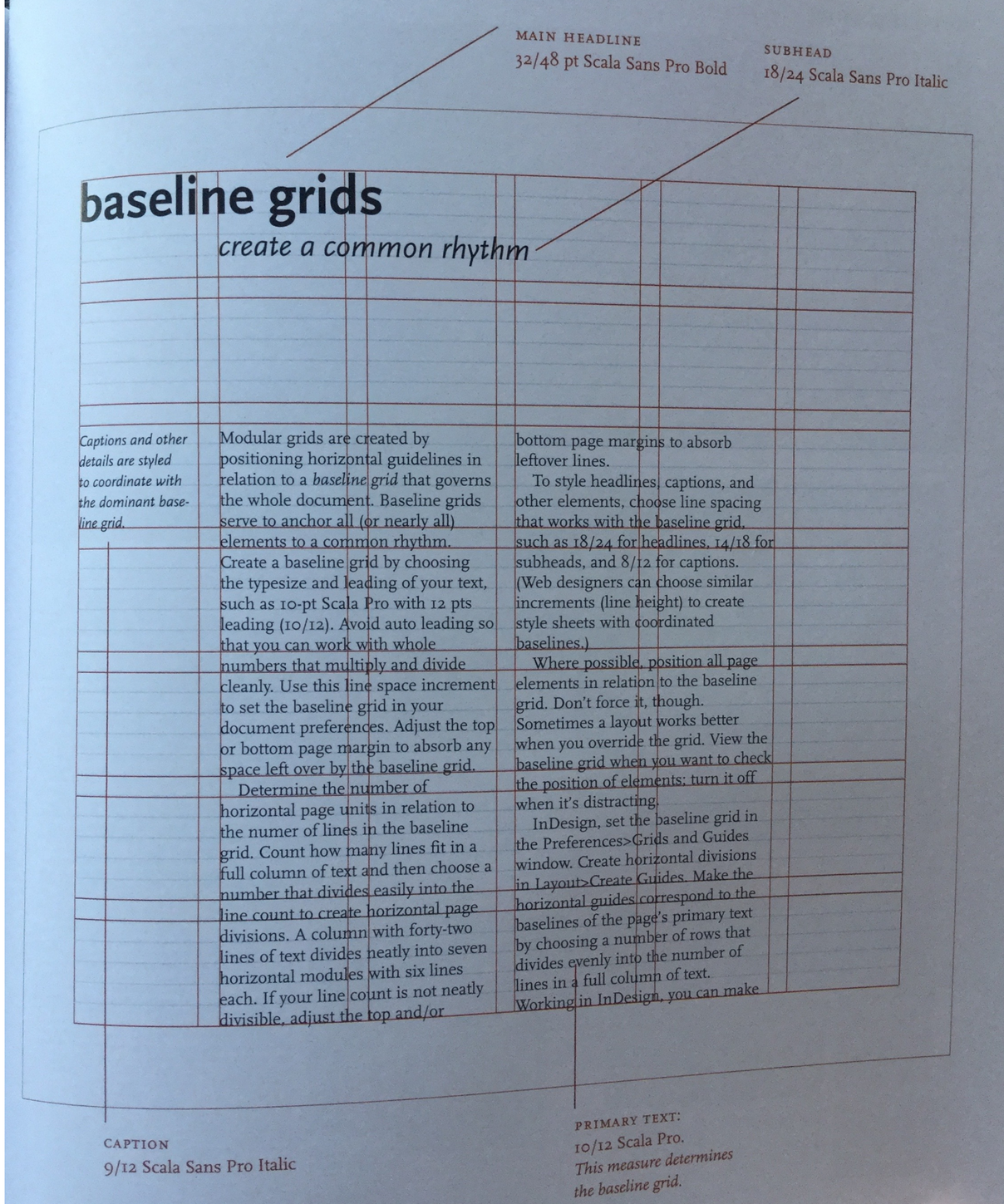
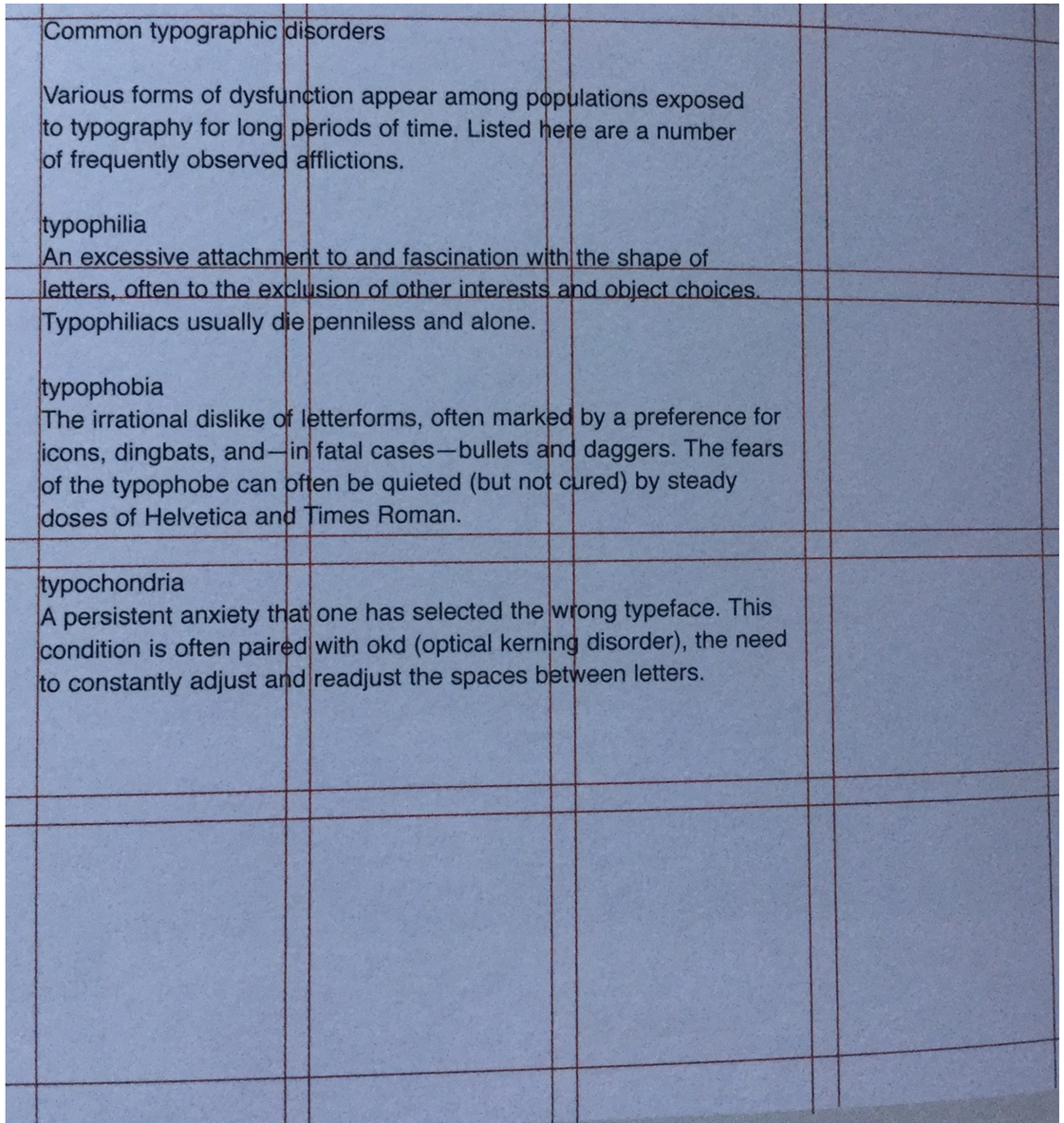
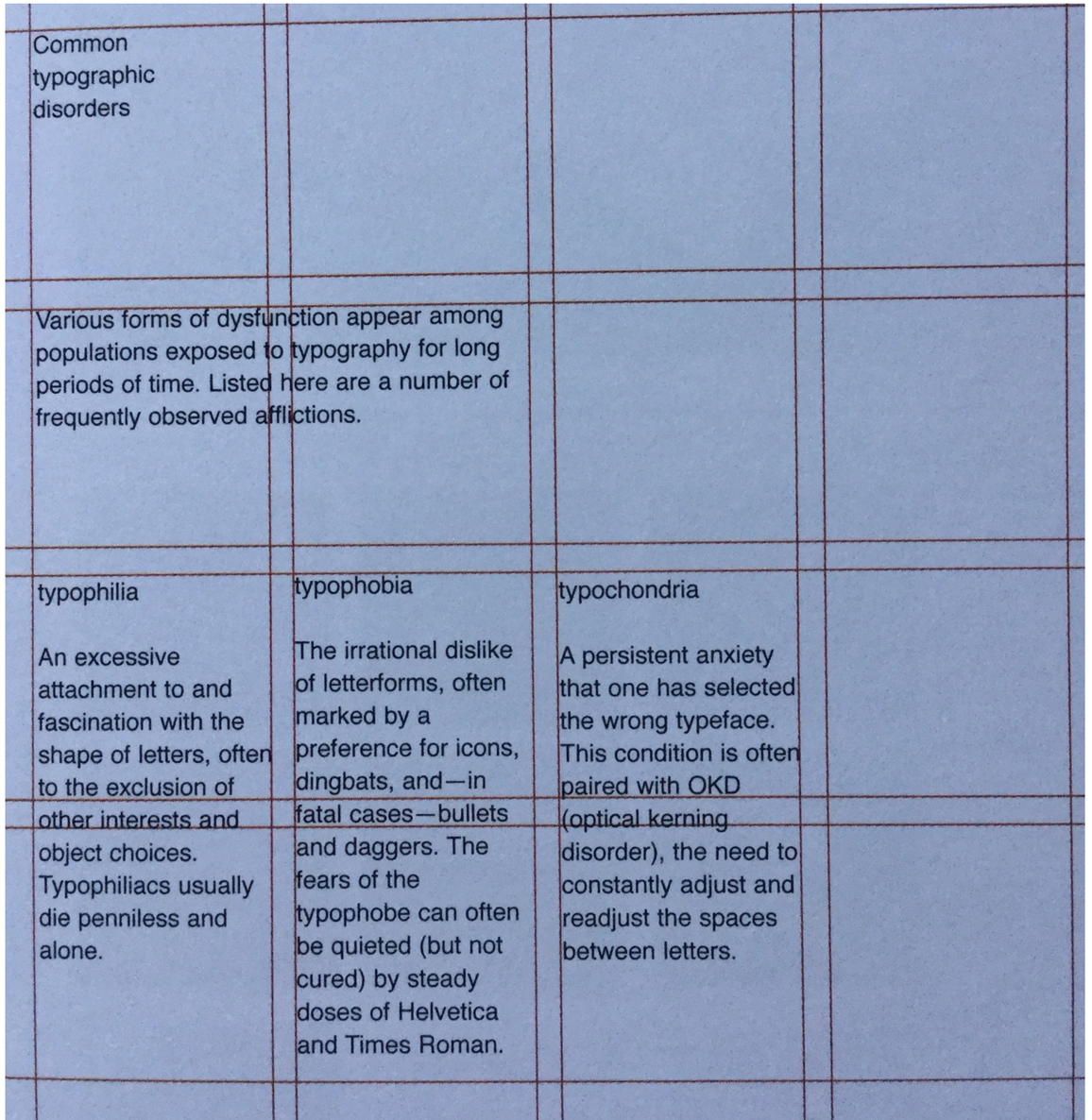
The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items. The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items.

GRID-BASED DESIGN

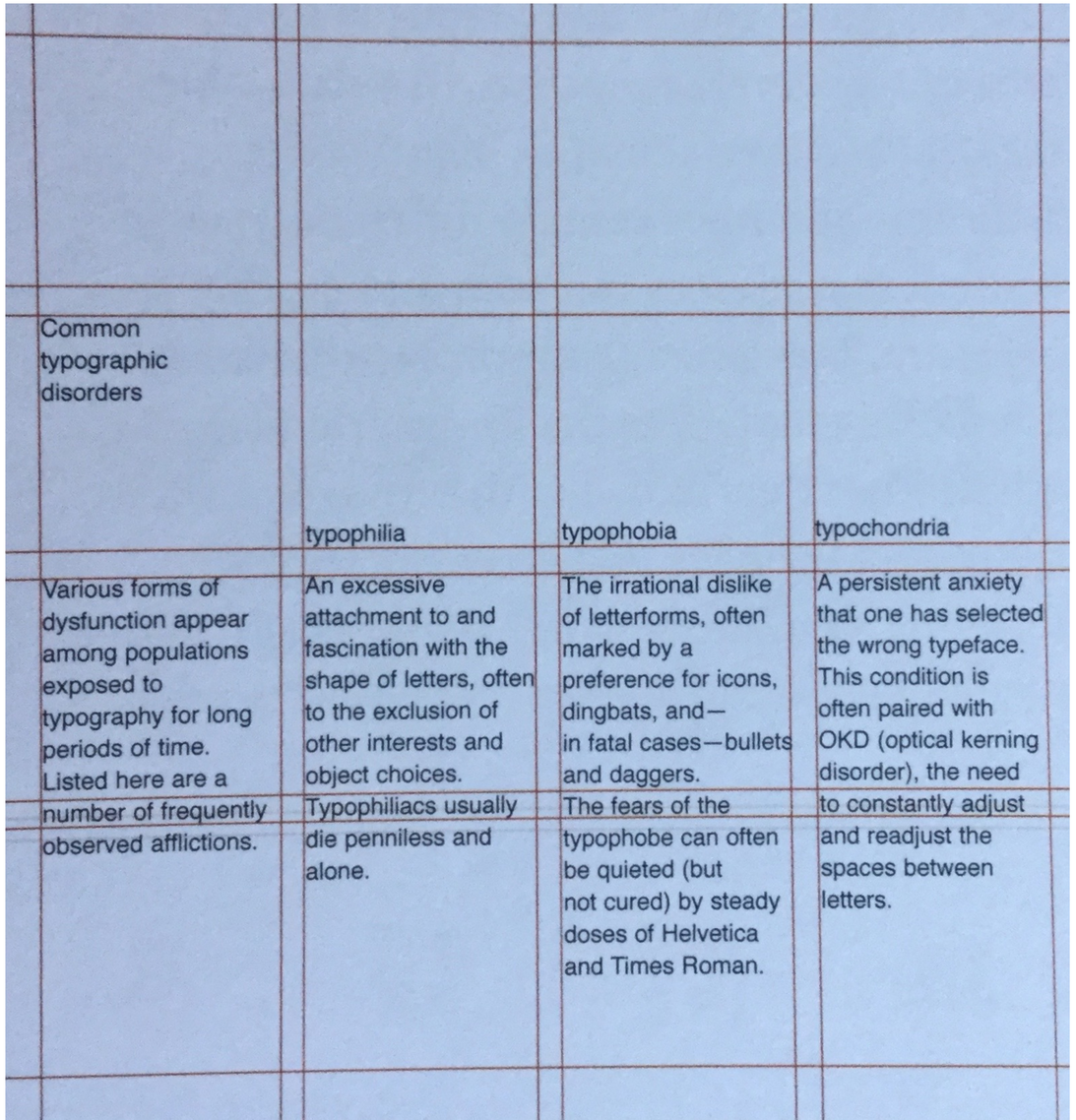


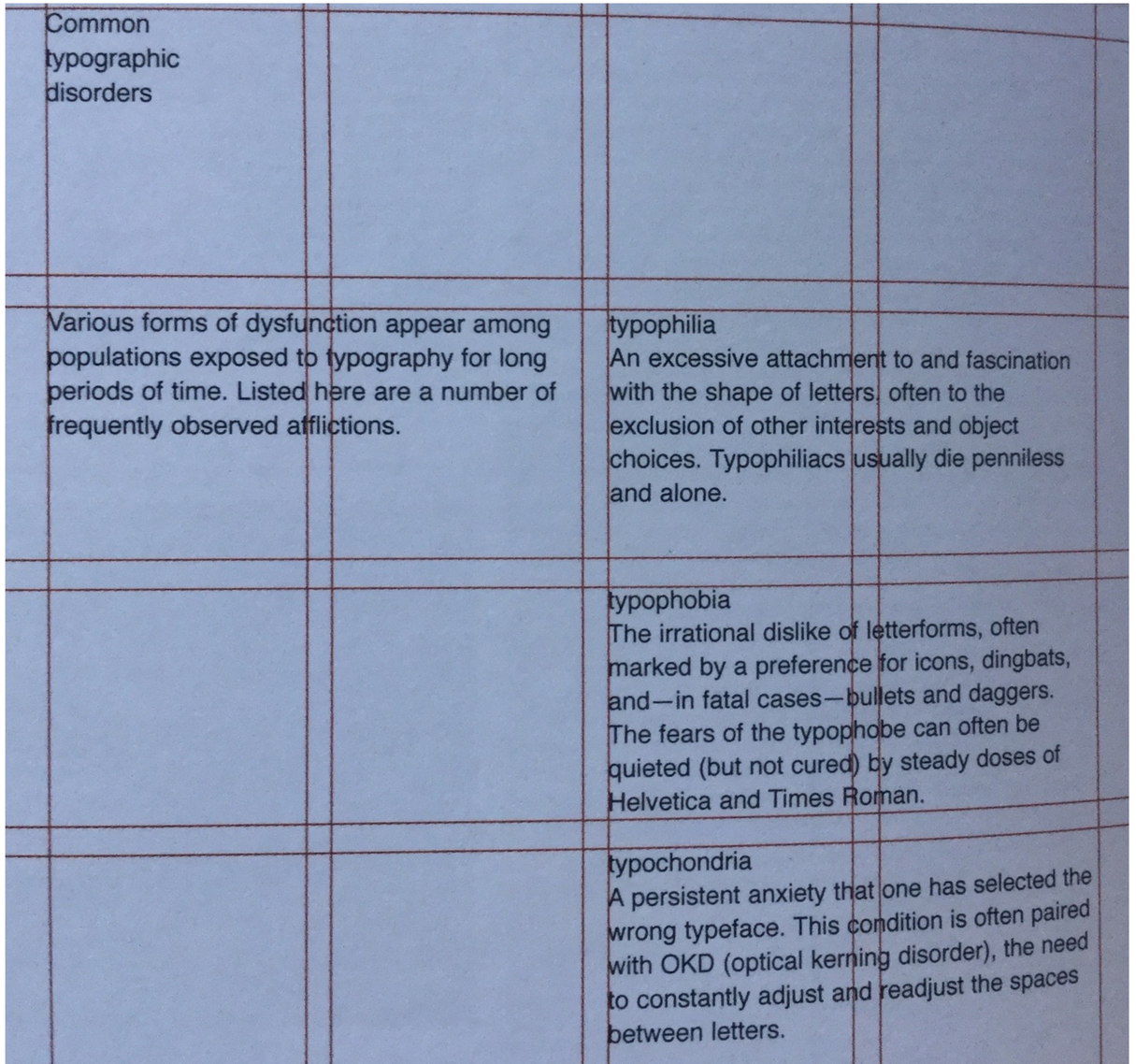
GRID-BASED DESIGN





GRID-BASED DESIGN





GRID-BASED DESIGN

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.

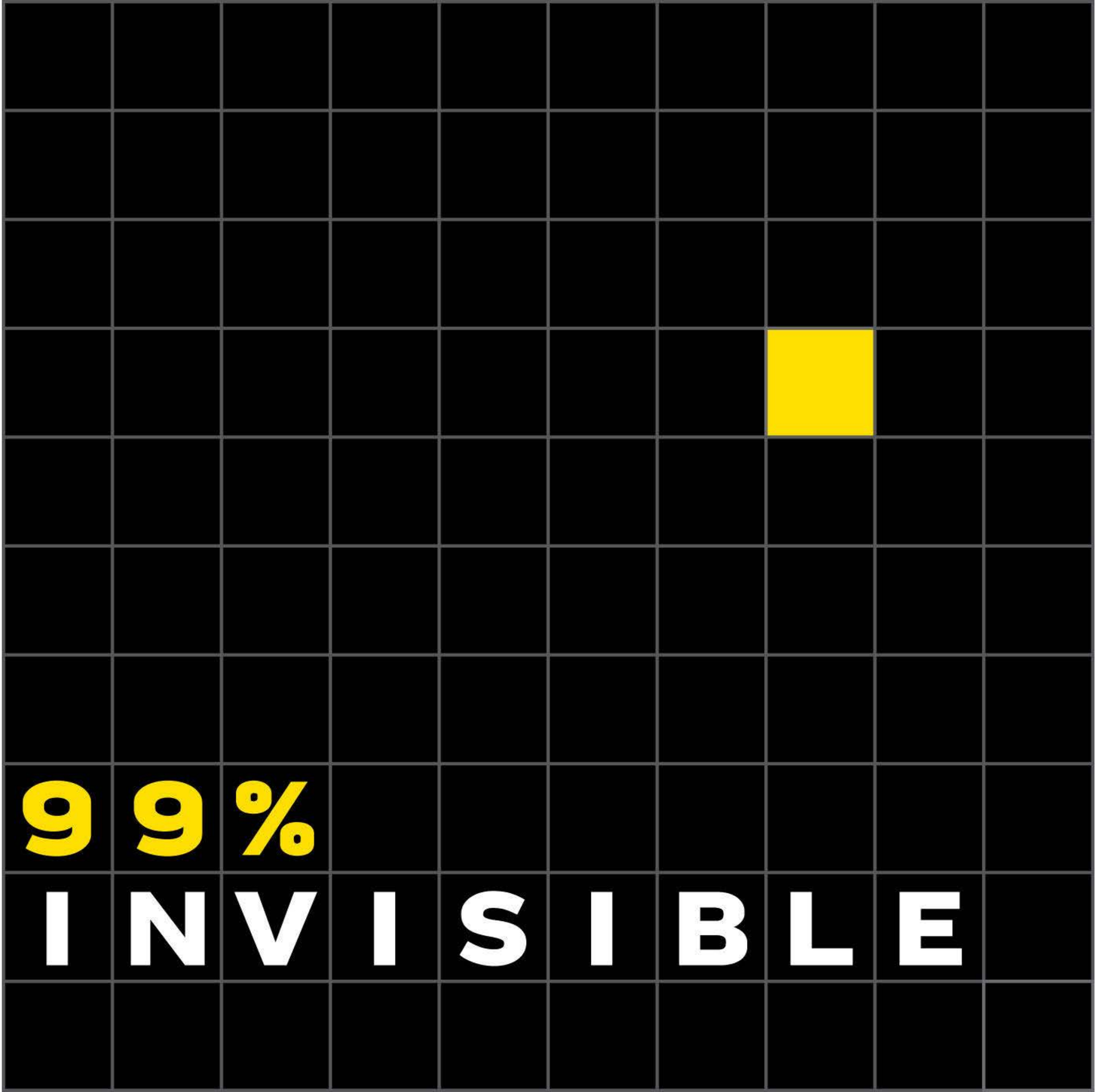
typophobia

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.

Common typographic disorders



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

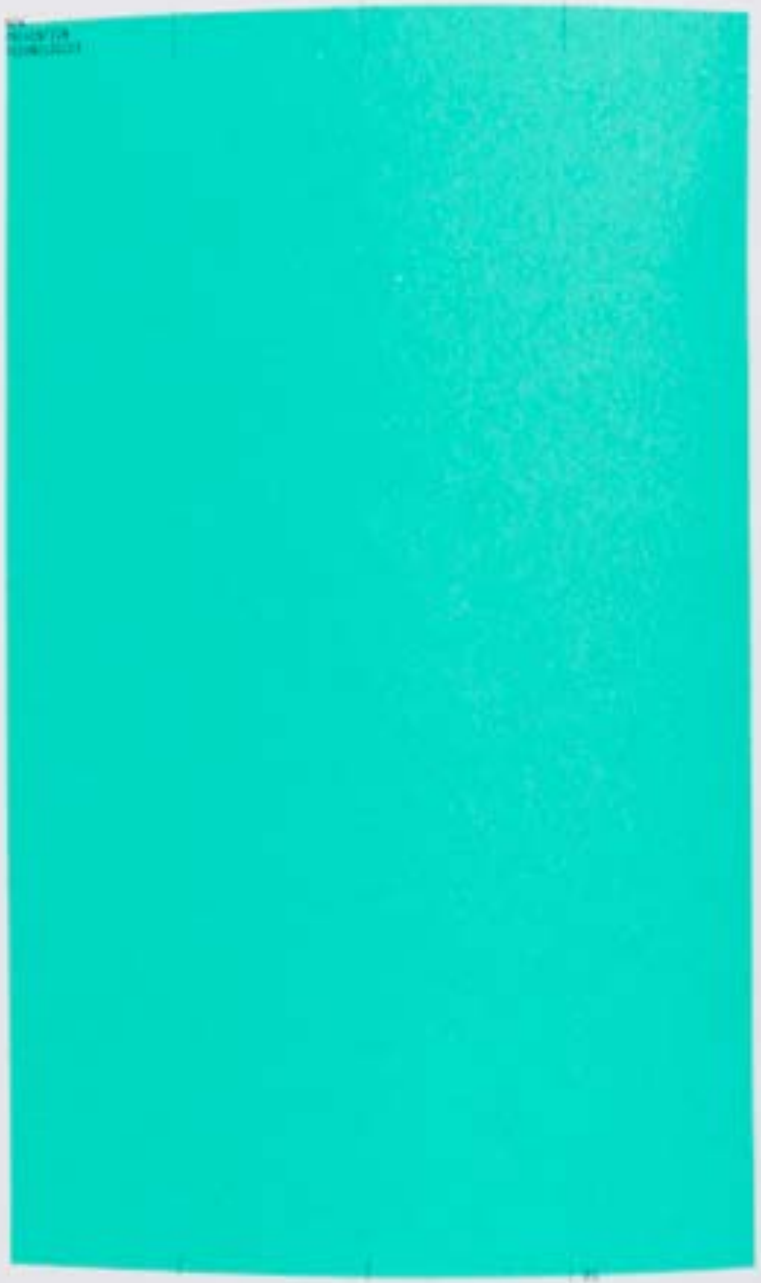
STUDIO CANAL FEATUTRES BBC FILMS & UK FILM COUNCIL
present a **KUDOS PICTURES** production a film by **ROWAN JOFFE 'BRIGHTON ROCK'**
starring **SAM RILEY ANDREA RISEBOROUGH ANDY SERKIS** with **JOHN HURT** and **HELEN MIRREN**
casting **SHAHEEN BAIG** hair and makeup designer **IVANA PRIMORAC** costume 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 LAURENSON**
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

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 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 10 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 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 PMTCT)—and summarises 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 Network of People Living with HIV (GNP+), 2010, www.gnpplus.net.

BUY THIS NOW!

It's everything you'll ever need!

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

Buy 1 get one free!

Direct trade tide stumptown thundercats carles photo booth organic pop-up, 3 wolf moon authentic williamsburg next level. Occupy wayfarers marfa, wes anderson helvetica cosby sweater bushwick PBR mixtape hoodie yr etsy biodiesel pinterest.

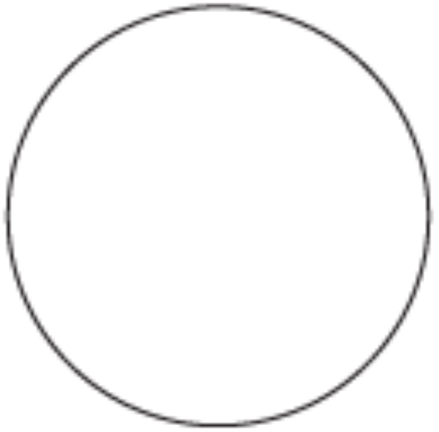
Mustache occupy shoreditch art party craft beer, PBR photo booth small batch retro wayfarers truffaut artisan direct trade sartorial stumptown. Ennui four loko selvage, sriracha street art pickled photo booth. Twee carles bicycle rights, pop-up wes anderson cray sartorial jean shorts keffiyeh DIY gentrify lomo bespoke pinterest mumblecore. Marfa retro bicycle rights, wayfarers messenger bag four loko irony chambray art party photo booth.

BUT WAIT! THERE'S MORE!

Marfa retro bicycle rights, wayfarers messenger bag four loko irony chambray art party photo booth. Single-origin coffee tofu 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. Mlkshk craft beer cosby 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

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

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.

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

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 Vitsœ

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 Vitsœ

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

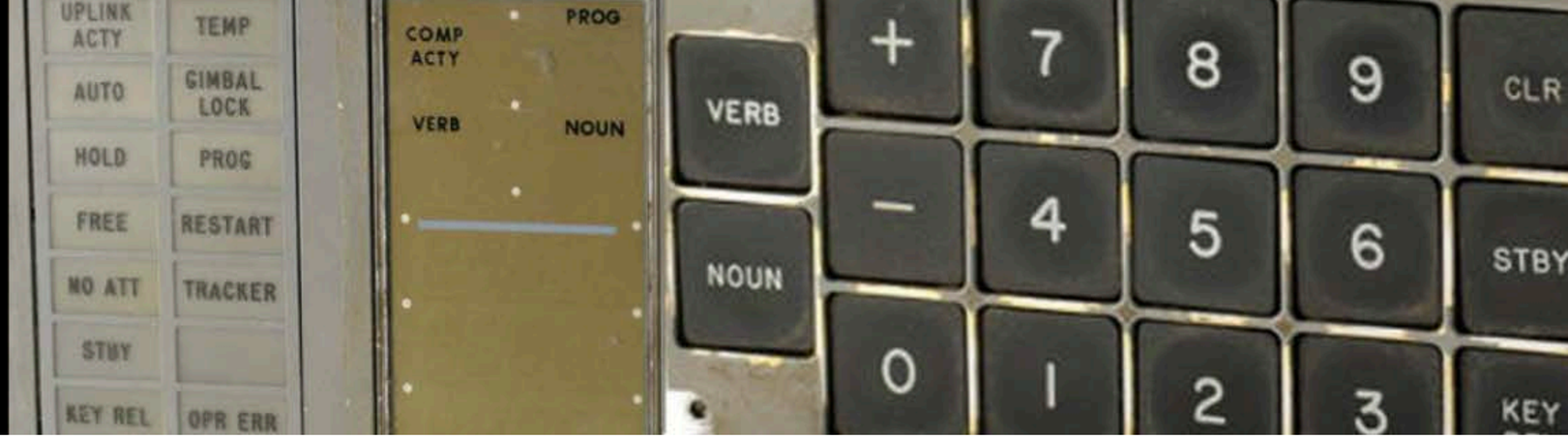
Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials.

Back to purity, back to simplicity.

CS160

USER INTERFACE DESIGN

FALL 2020



OUR COOL CLASS

7 OCT 2020

ERIC PAULOS
www.paulos.net

UNIVERSITY OF CALIFORNIA Berkeley

UPLINK ACTY
TEMP
AUTO
GIMBAL LOCK
HOLD
PROG
FREE
RESTART
NO ATT
TRACKER
STBY
KEY REL
OPR ERR
COMP ACTY
PROG
VERB
NOUN
VERB
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CLR
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6
STBY
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1
2
3
KEY

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

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September 2003 to June 2007

- B.A. summa cum laude, Economics
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- Van Damme Scholarship

Business experience

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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
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Hot Topic — **Boston, Massachusetts**
February 2004 to March 2006
Retail sales associate

- Inventory management
- Training and recruiting

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- Fluent in Mandarin, Esperanto; conversational knowledge of Gaelic
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- Ocean kayaking and free diving
- Travel, cooking, hiking, playing with my dog
- Ceramics
- Backgammon
- Making paper planes

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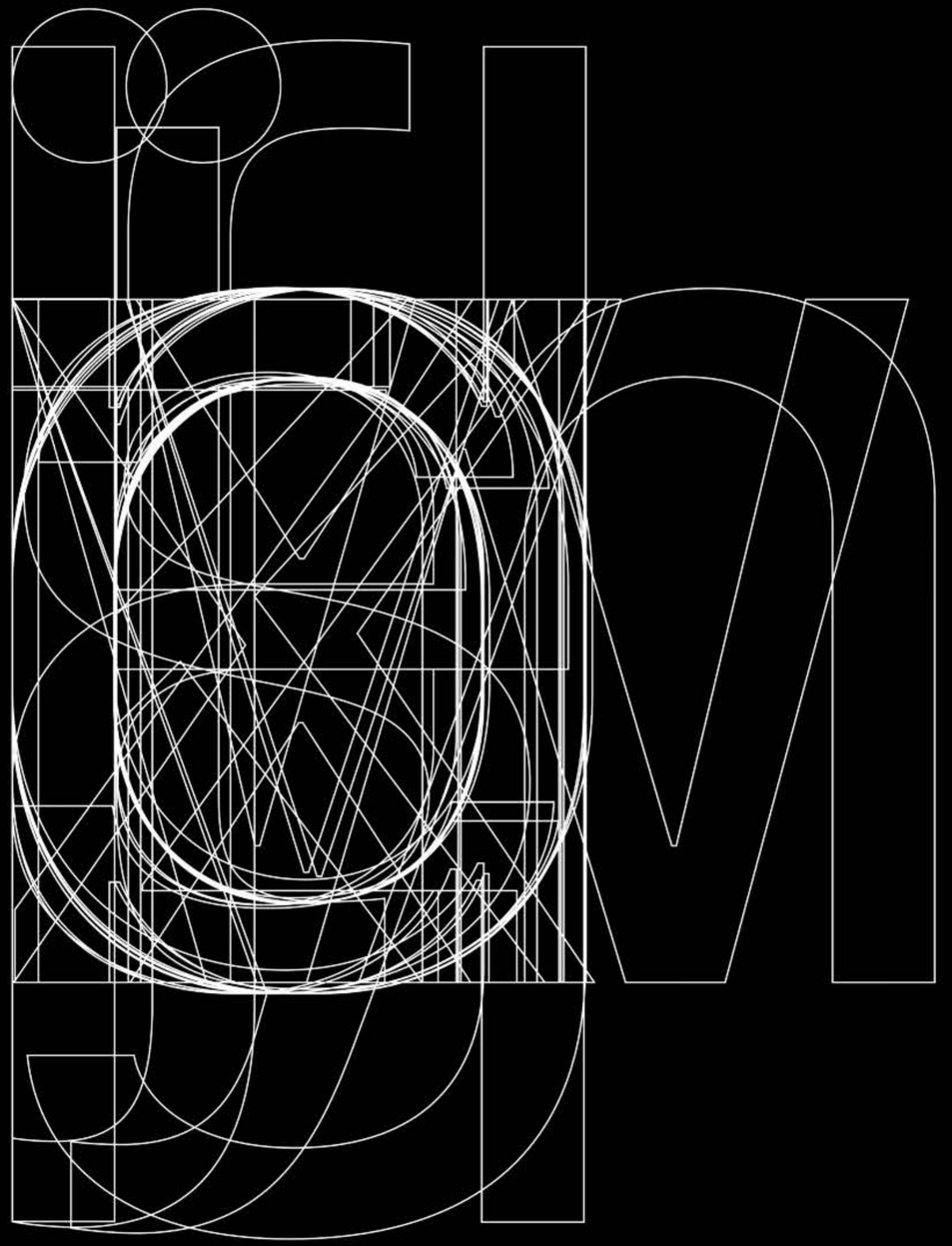
San Francisco



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°

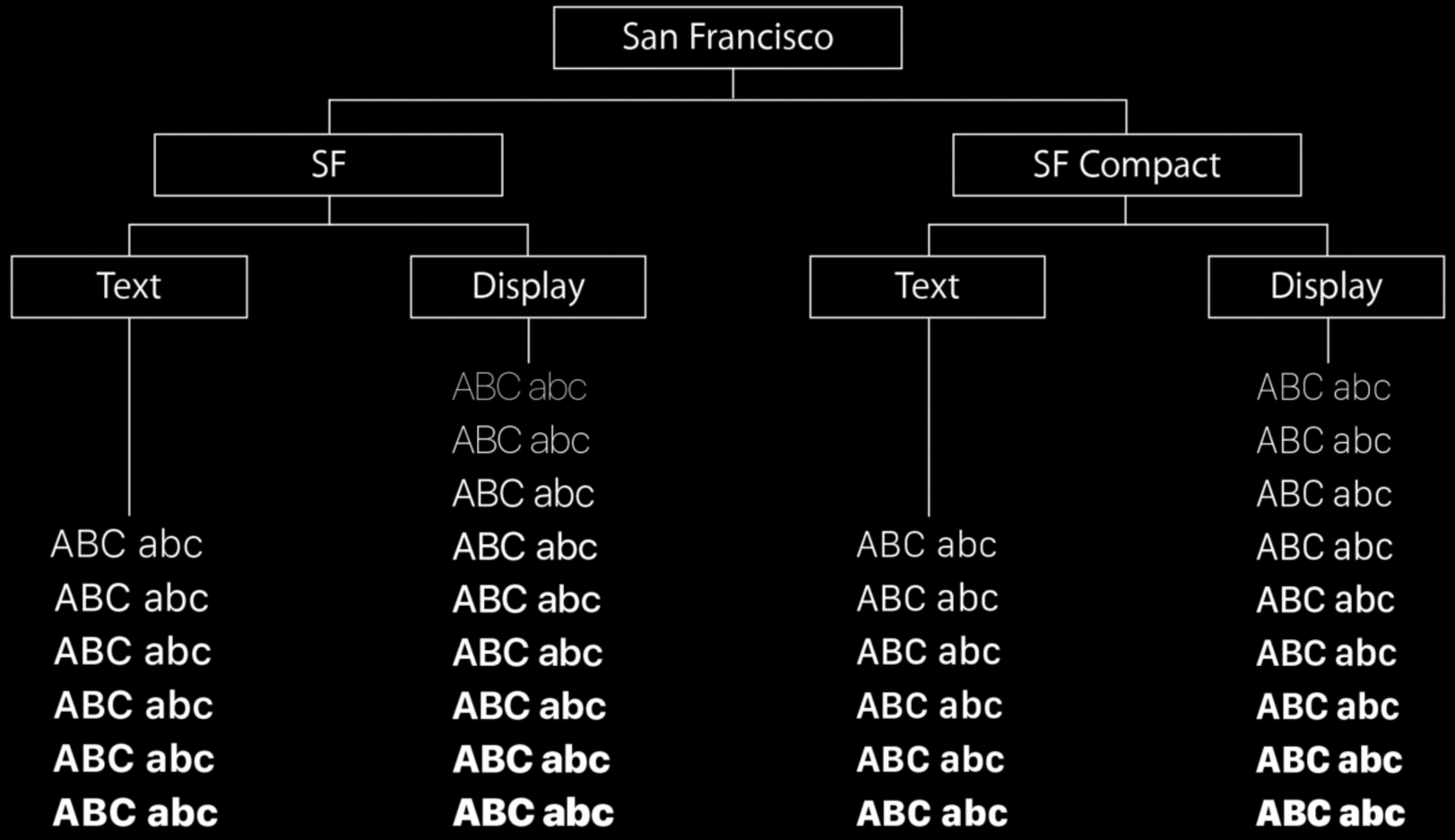
Waning Crescent
Moonrise 5:15PM
7HRS 6MINS

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
SF
SF Compact
Text
Display
Text
Display
ABC abc
ABC abc
ABC abc

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.

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.

SAN FRANCISCO — LESS-SOPHISTICATED MODELING

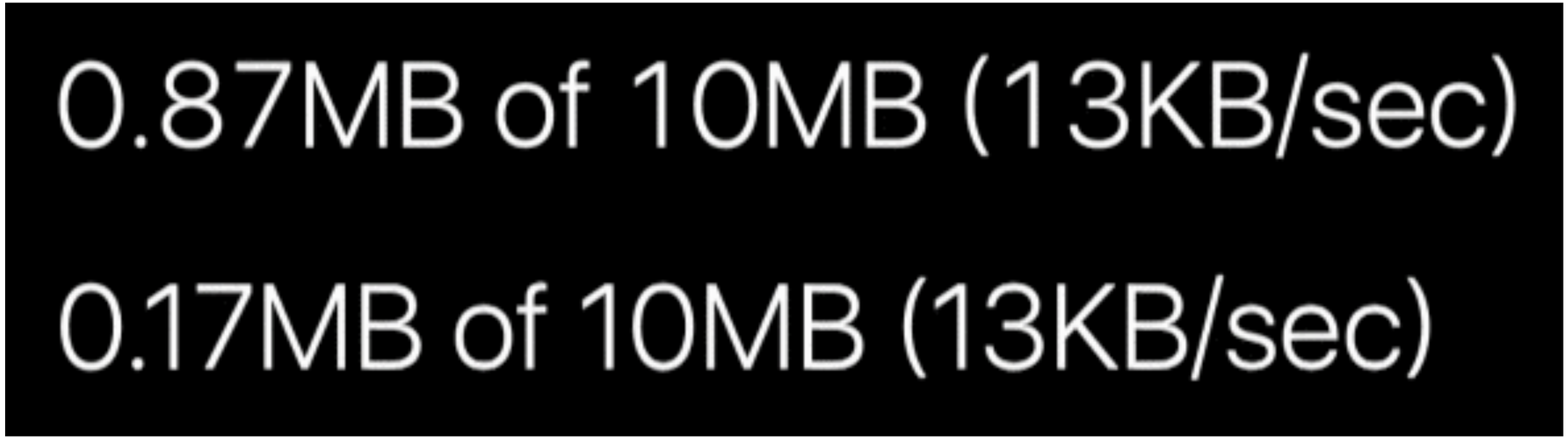
- The leg of the “R” is a more simple stroke. Straight, instead of undulating.
- The bowl of the “a” attaches to the stem more abruptly, reminiscent of a more humanist sans-serif, such as Lucida Grande.
- The apostrophe (and quotation mark) is less contrived. It’s more like a hand-drawn apostrophe, and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

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



SAN FRANCISCO — COLON

Vertically-centered colon

SAN FRANCISCO — LESS NUMBER CONFUSION