

# CS160



USER  
INTERFACE  
DESIGN

SPRING 2016

## GRAPHIC DESIGN

29 FEB 2016

**ERIC PAULOS**

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

# ANNOUNCEMENTS

Plan for PROG 02

PROG 02-C coming out Wed — Due 11 Mar at 11:59pm

DESIGN 05: Project Idea (due by 11:59pm on 18 Mar)

Team meetings in section 11 Mar

Be bold and creative in your idea

DESIGN 04: Context Inquiry, Task Analysis, and Competitive Analysis

Next Week: User Studies and Data Analysis

Midterm in two weeks Wed 2:30-4pm

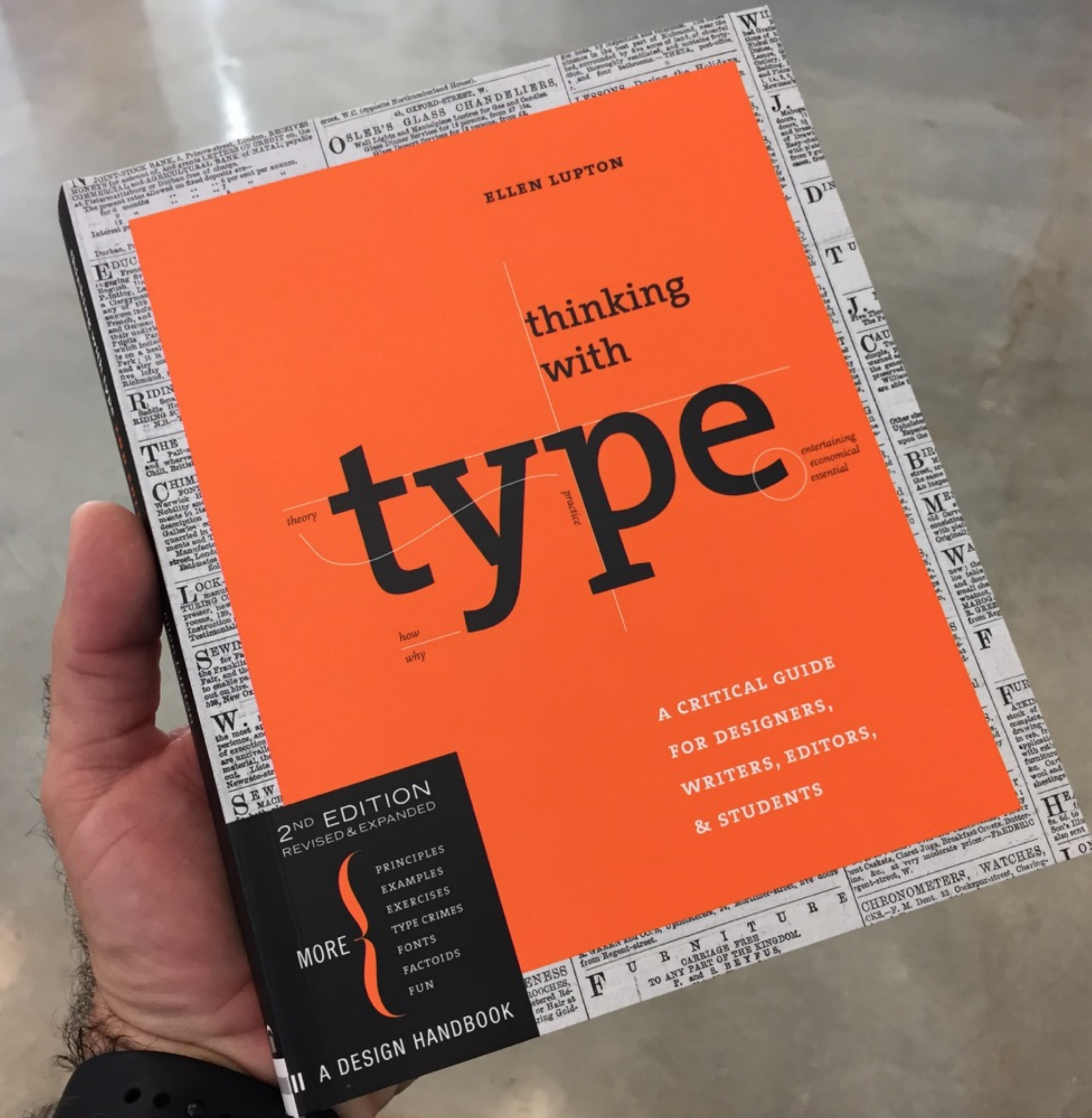
Section: Working with APIs



# MIDTERM ON 16 MARCH

- In class
- 80 minutes
- Closed book & notes
- In Sibley Auditorium
- Review on Monday 14 Oct in Class
- If you are registered with the DSP office and have special needs, you will receive email from me about exam accommodations





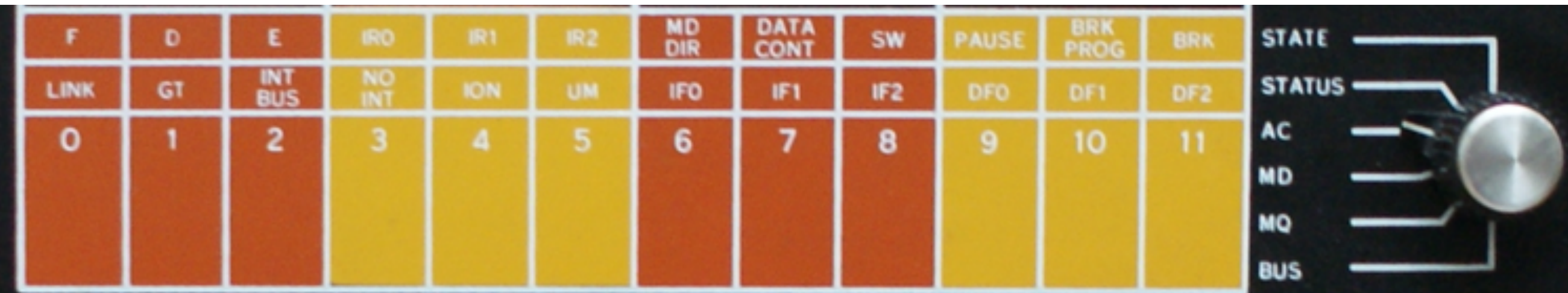
Also

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

Mesa Verde National Park  
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's ancient cliff dwellings, built by the Ancestral Puebloans, are a testament to the ingenuity and adaptability of these people. The dwellings, which range from small, single-story structures to large, multi-story complexes, are built into the natural rock overhangs of the canyon walls. The people who lived here, between approximately 900 and 1300 AD, were skilled farmers, hunters, and craftsmen. They grew corn, beans, and squash, and they hunted deer, birds, and small animals. They also made pottery and wove textiles. The park's ancient ruins are a window into the lives of these people, and they offer a glimpse into the rich and diverse history of the southwestern United States.

#### The Living Past

The living past of Mesa Verde is a vibrant and colorful scene. The park's ancient ruins are a testament to the ingenuity and adaptability of these people. The dwellings, which range from small, single-story structures to large, multi-story complexes, are built into the natural rock overhangs of the canyon walls. The people who lived here, between approximately 900 and 1300 AD, were skilled farmers, hunters, and craftsmen. They grew corn, beans, and squash, and they hunted deer, birds, and small animals. They also made pottery and wove textiles. The park's ancient ruins are a window into the lives of these people, and they offer a glimpse into the rich and diverse history of the southwestern United States.

### Death Valley

Death Valley National Park  
U.S. Department of the Interior



#### Land of Great Extremes

Death Valley is a land of extremes, where temperatures can soar to over 130 degrees Fahrenheit in the summer and drop to below freezing in the winter. The valley is also a land of extremes in terms of its geology and biology. The valley floor is a mix of sand, silt, and volcanic ash, and it is home to a variety of unique plants and animals. The valley's extreme conditions have made it a natural laboratory for scientists studying the effects of climate change and the resilience of life in harsh environments.

#### Desert Adaptations: To Survive and Thrive

Death Valley is a land of extremes, where temperatures can soar to over 130 degrees Fahrenheit in the summer and drop to below freezing in the winter. The valley is also a land of extremes in terms of its geology and biology. The valley floor is a mix of sand, silt, and volcanic ash, and it is home to a variety of unique plants and animals. The valley's extreme conditions have made it a natural laboratory for scientists studying the effects of climate change and the resilience of life in harsh environments.

#### Desert Hilly

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#### Kangaroo Rat

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#### Chuckwalla

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#### Landscape Contrasts Create More Niches for Life

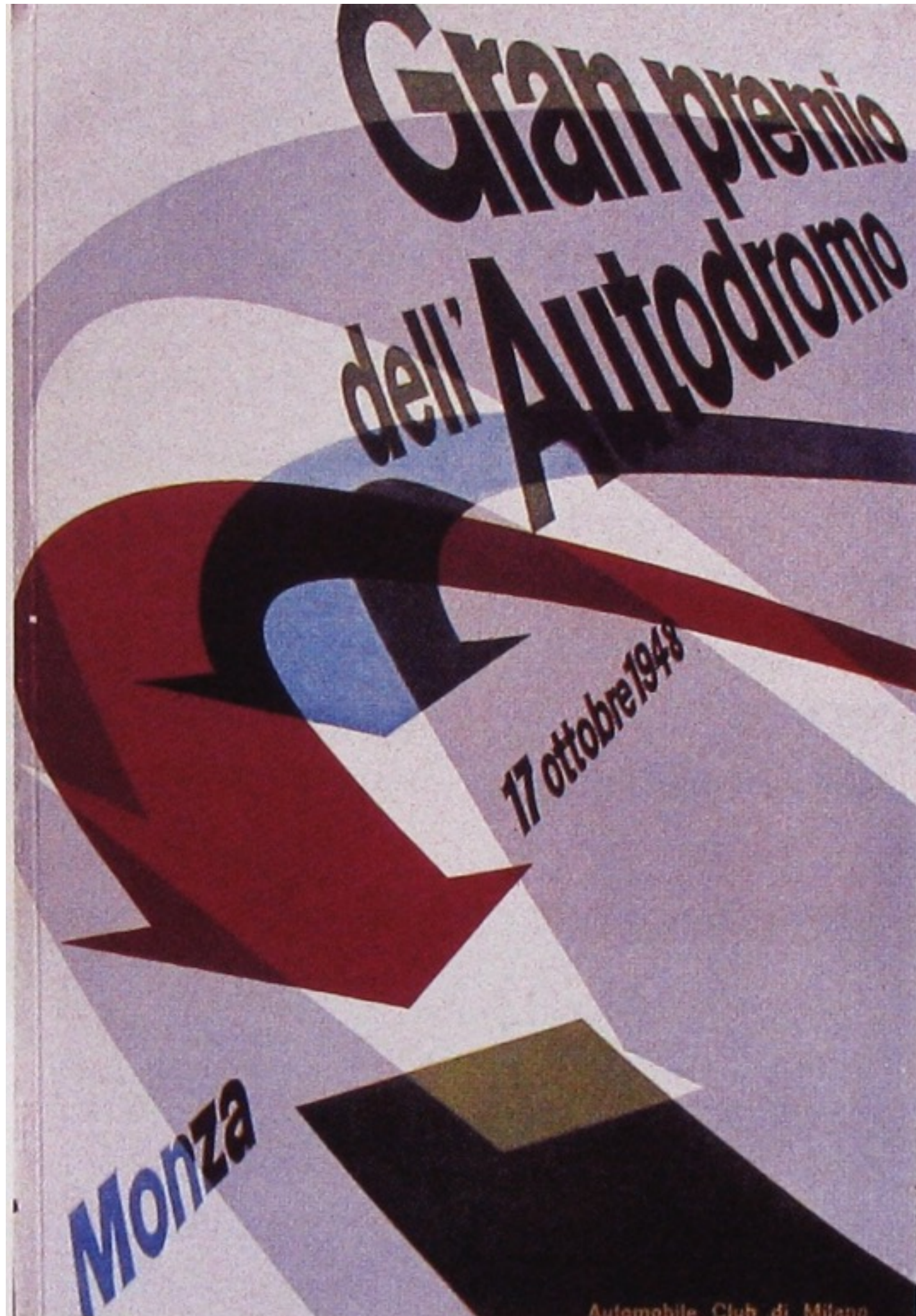
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# GRAPHIC DESIGN IS ALSO ABOUT INTERPRETATION



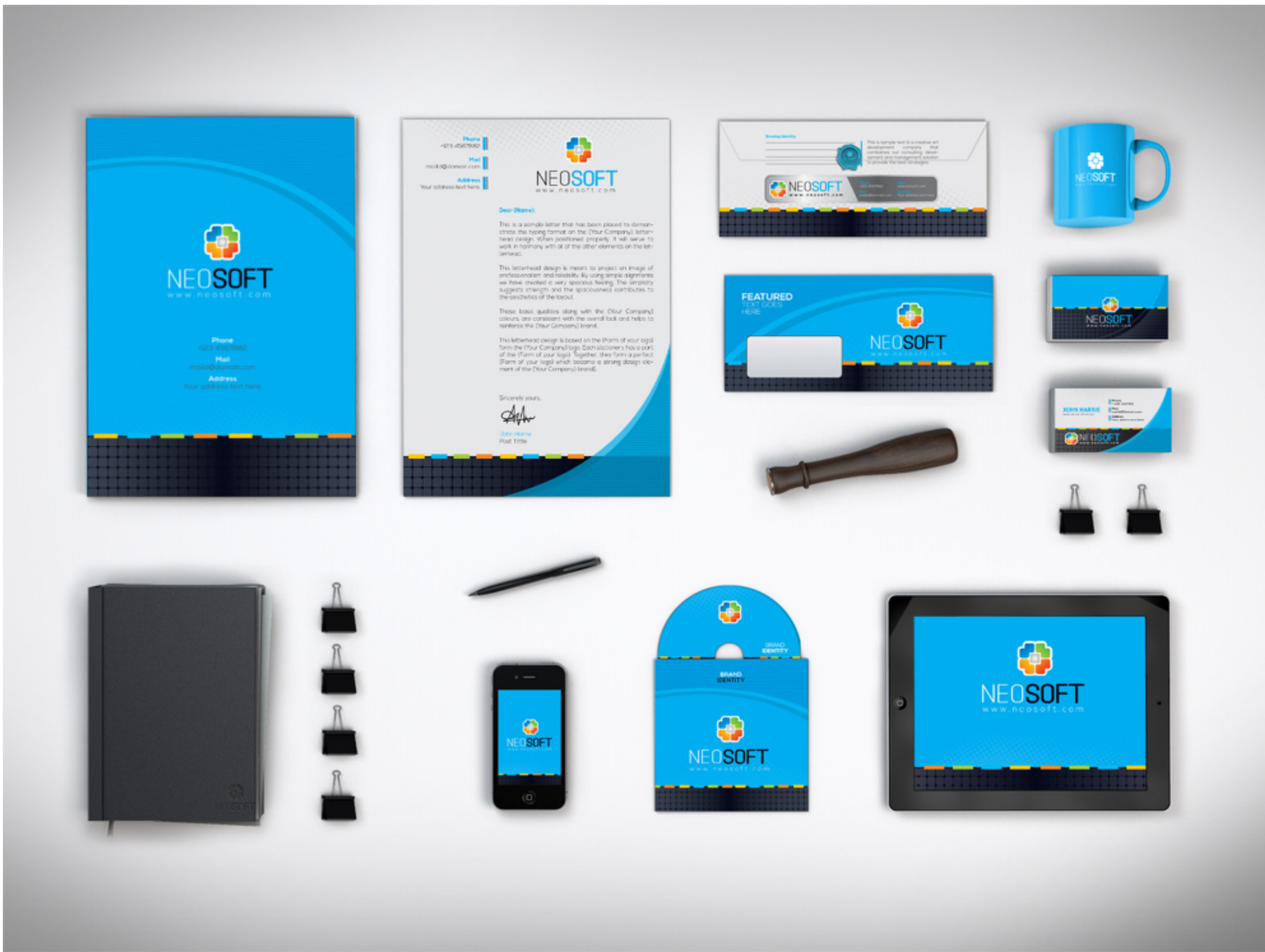
## Max Huber, Poster, 1948



## Wes Wilson, Poster, 1966

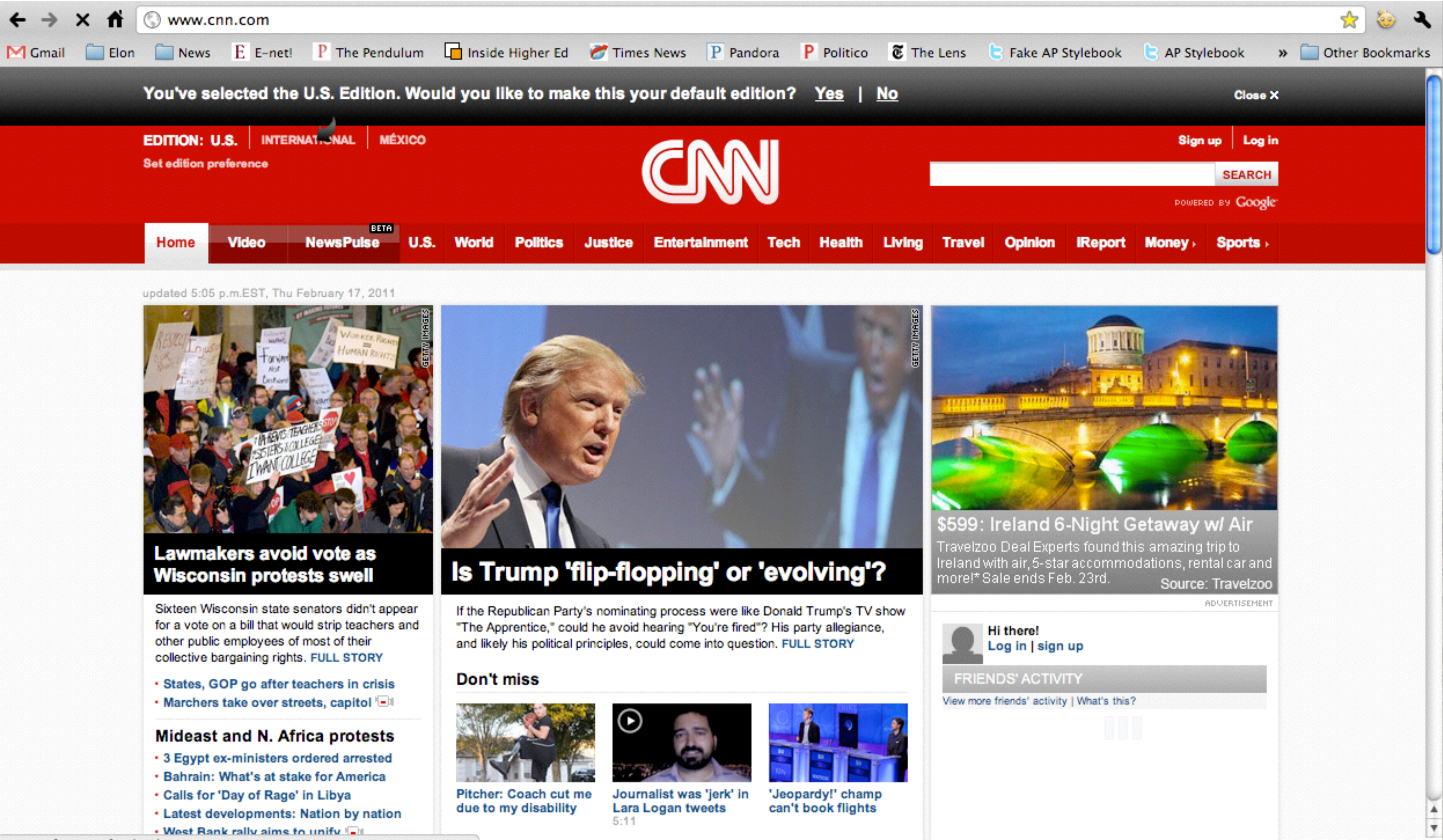


# DESIGN SYSTEMS: CORPORATE IDENTITY





# DESIGN SYSTEMS: CONTENT-DRIVEN SITES







# TYPOGRAPHY

# **TYPOGRAPHY**

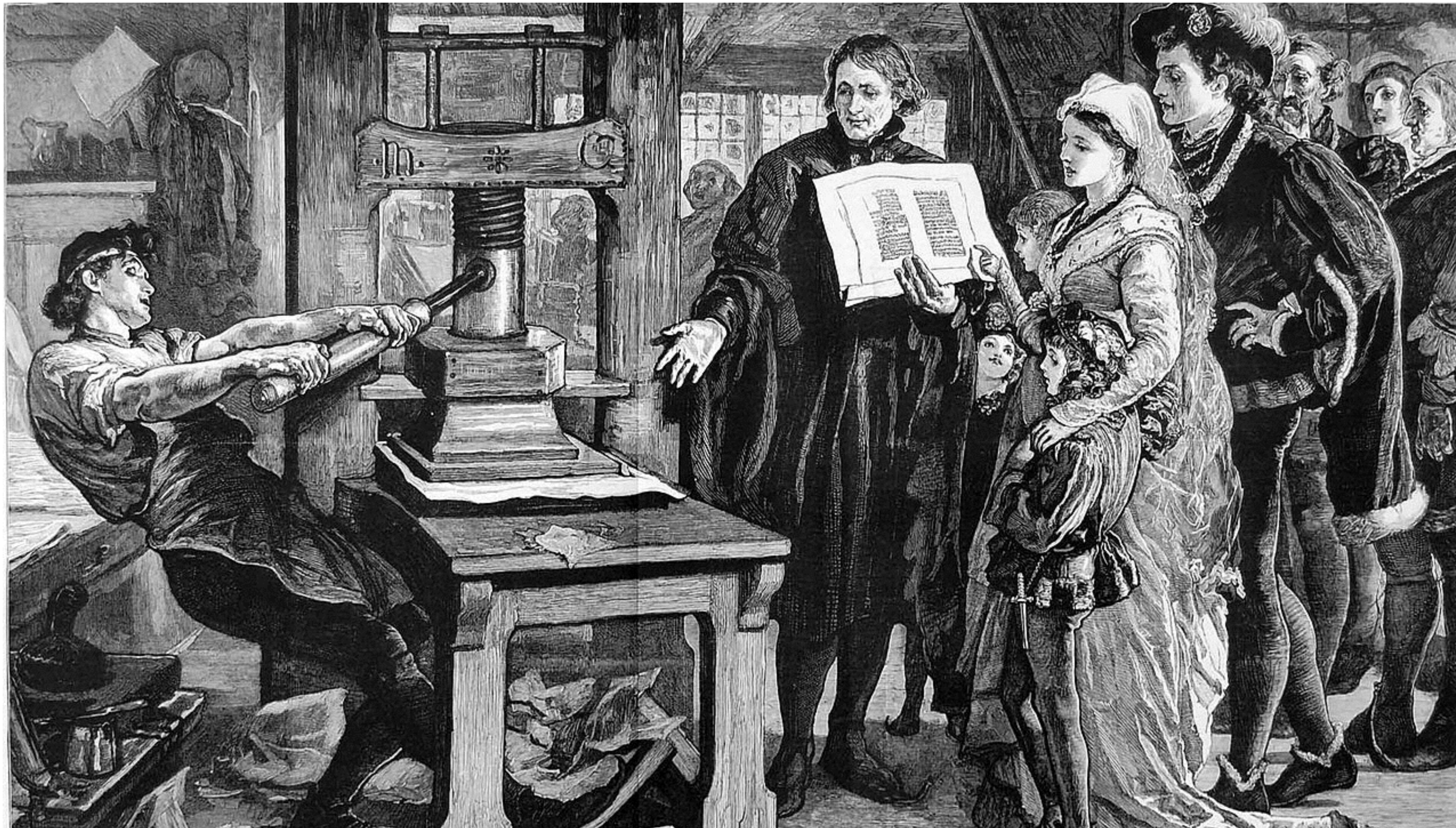
Typography exists to honor content.

Read the text before designing it.

Choose a typeface that matches the character of the text.

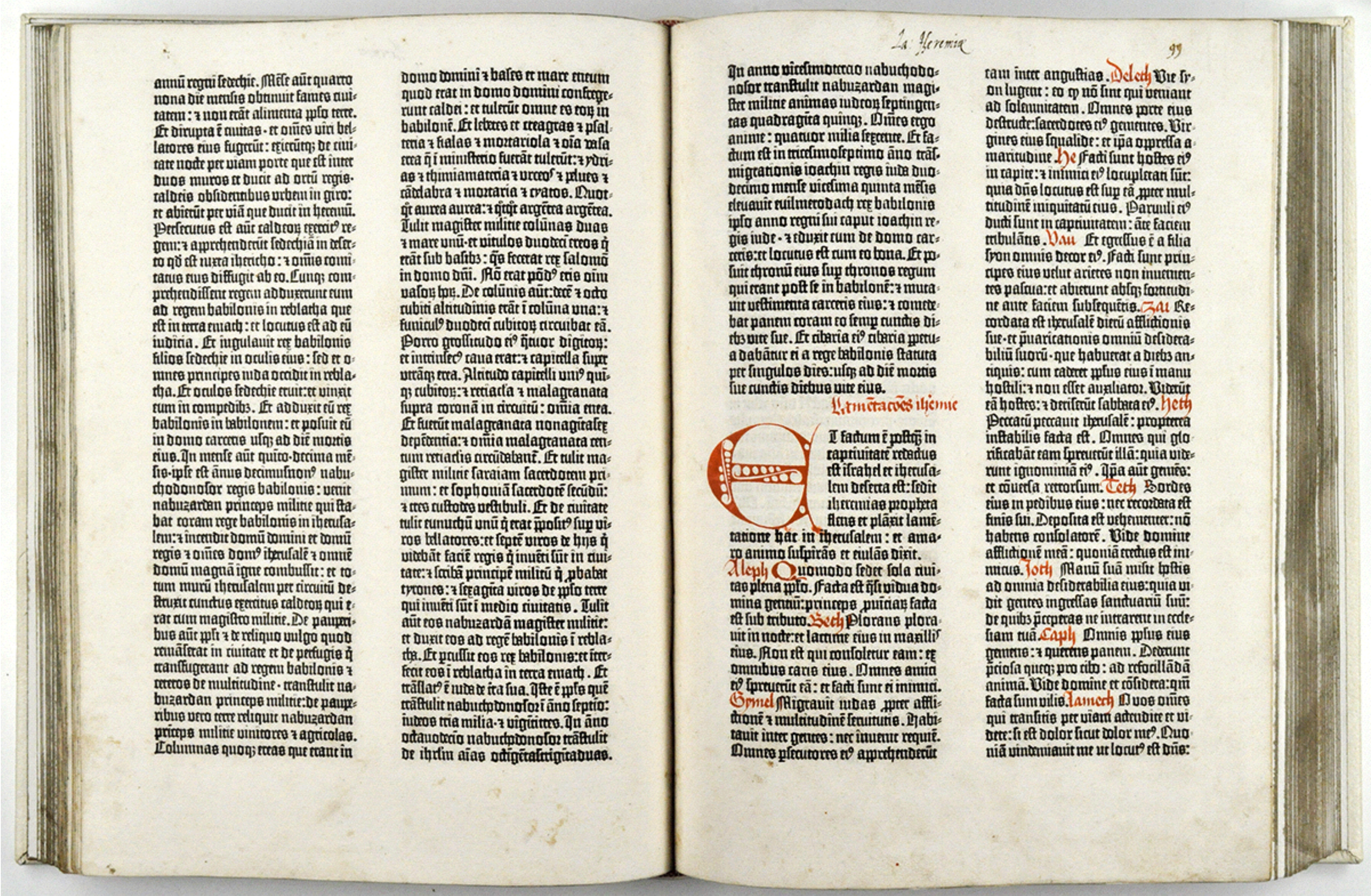


# LETTERPRESS





# GUTENBERG BIBLE





# GUTENBERG BIBLE

TYPICAL  
(WESTERN)  
CALLIGRAPHY NIB

FRONT

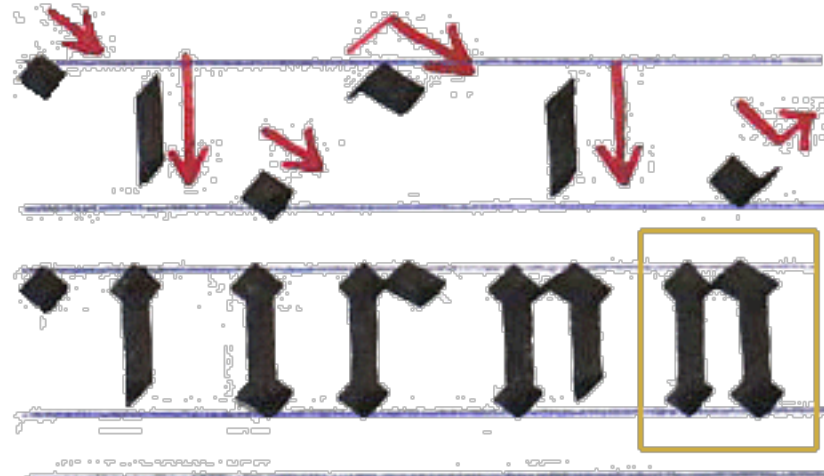


SIDE

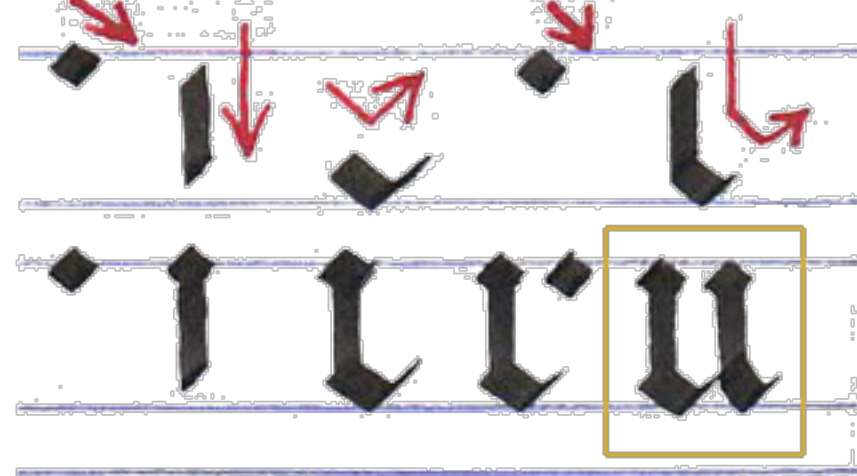


Thick & thin

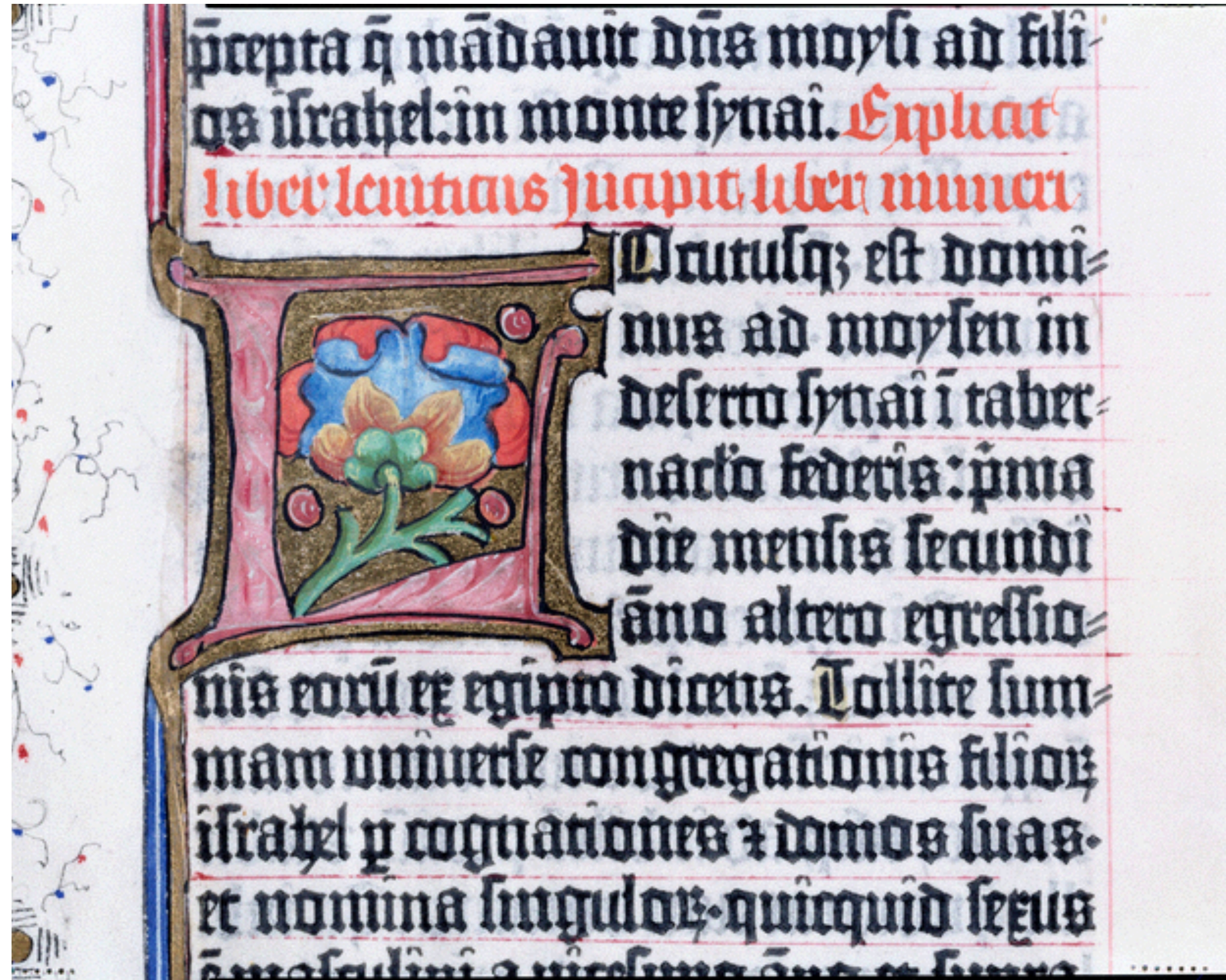
n



u



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









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

Brachet



# LETTERPRESS



upper case

Upper Case.



lower case

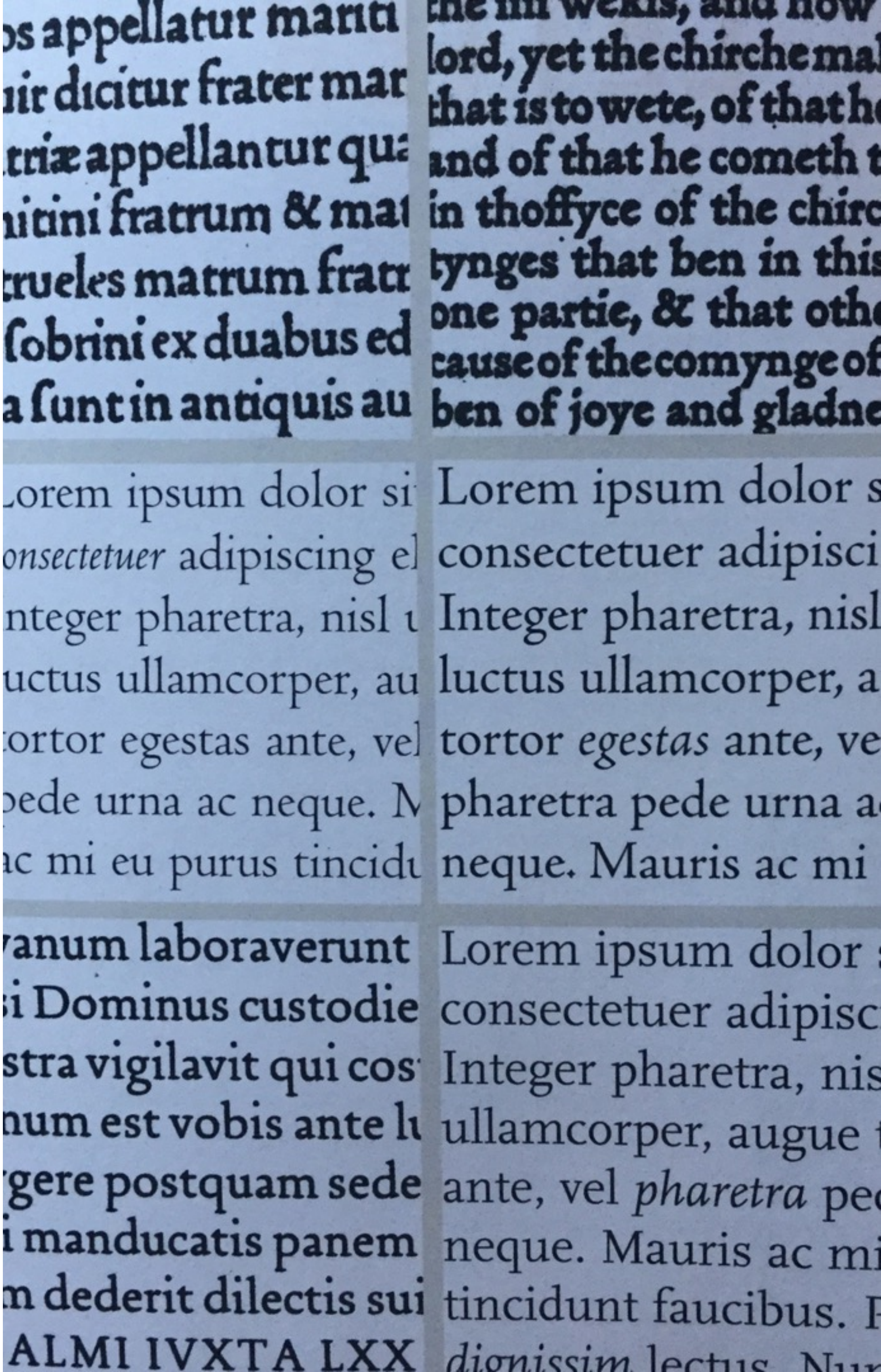
Lower Case.  
A PAIR OF CASES.





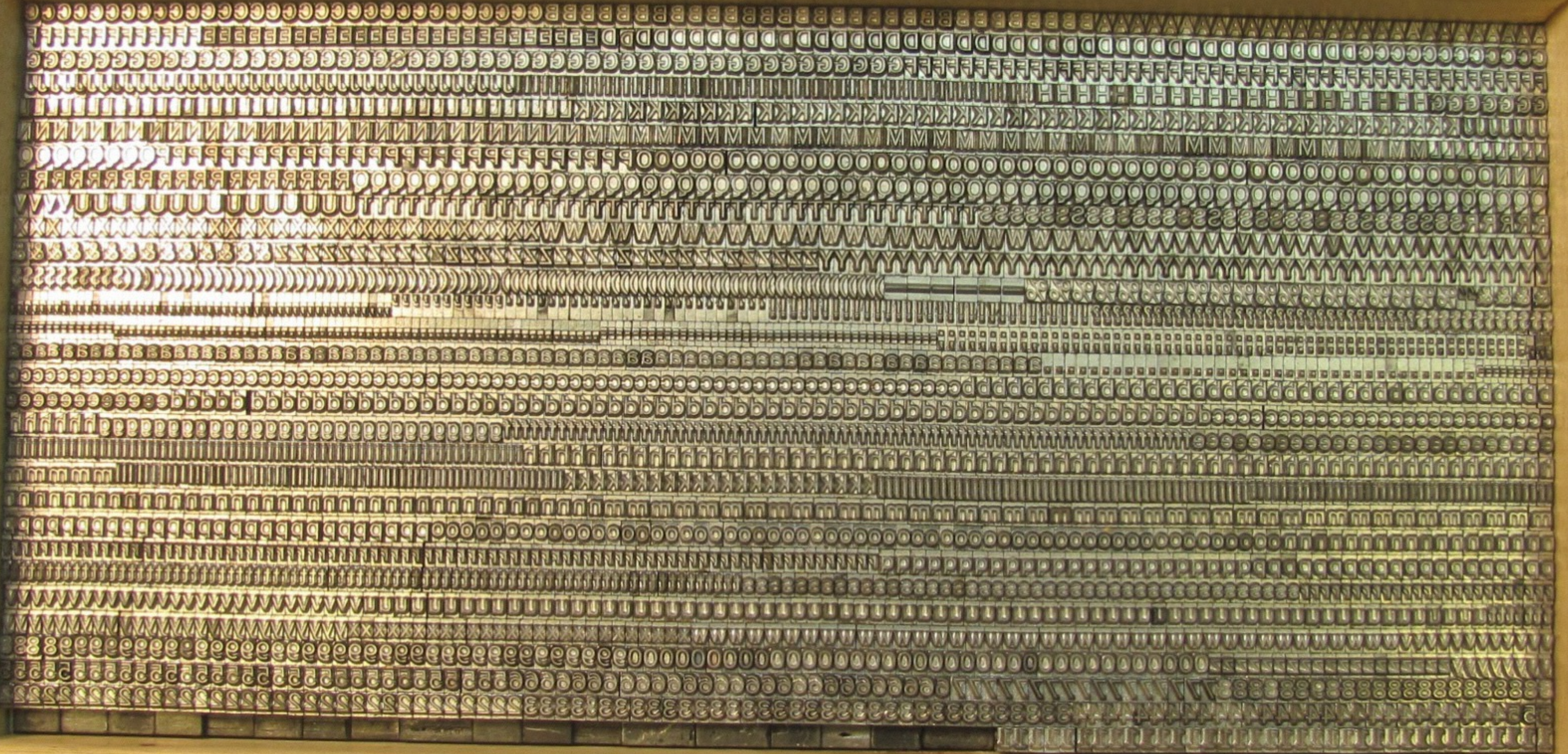
# TYPOGRAPHY

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





What fonts originally were like



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



# TYPEFACE

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

Typefaces are the look of all characters in a font.



HELVETICA LIGHT  
HELVETICA REGULAR  
**HELVETICA BOLD**

Helvetica is a **typeface**.

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

A **font** is a specific size and weight of a **typeface**.



# TYPEFACE VS FONT

## Brief History of Graphic & Product Design

Agnóstick  
garamond

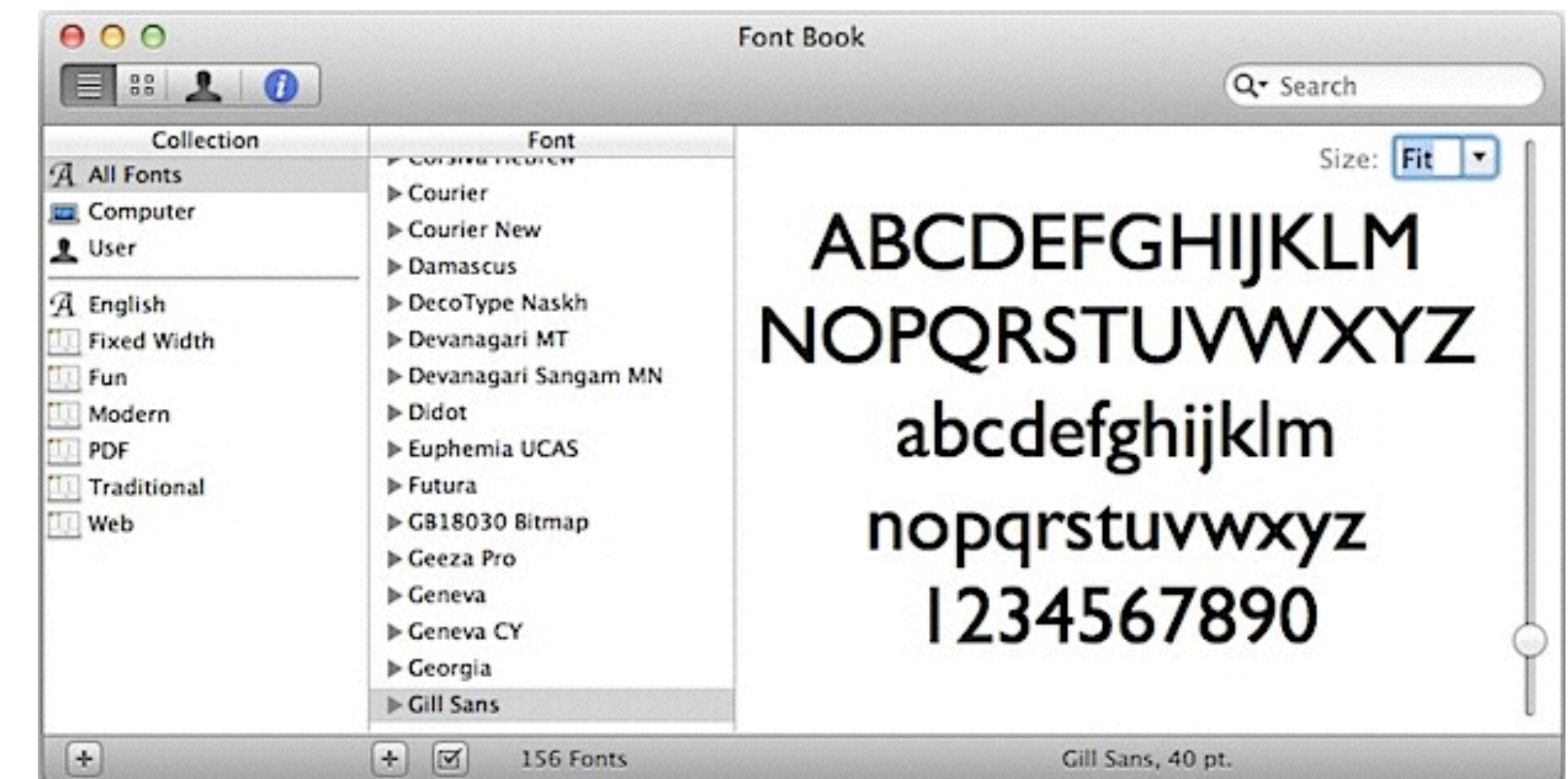
Agnóstick  
Garamond 3

Agnóstick  
adobe garamond pro

Agnóstick  
Garamond BE

Agnóstick  
granjon

Agnóstick  
ITC Garamond



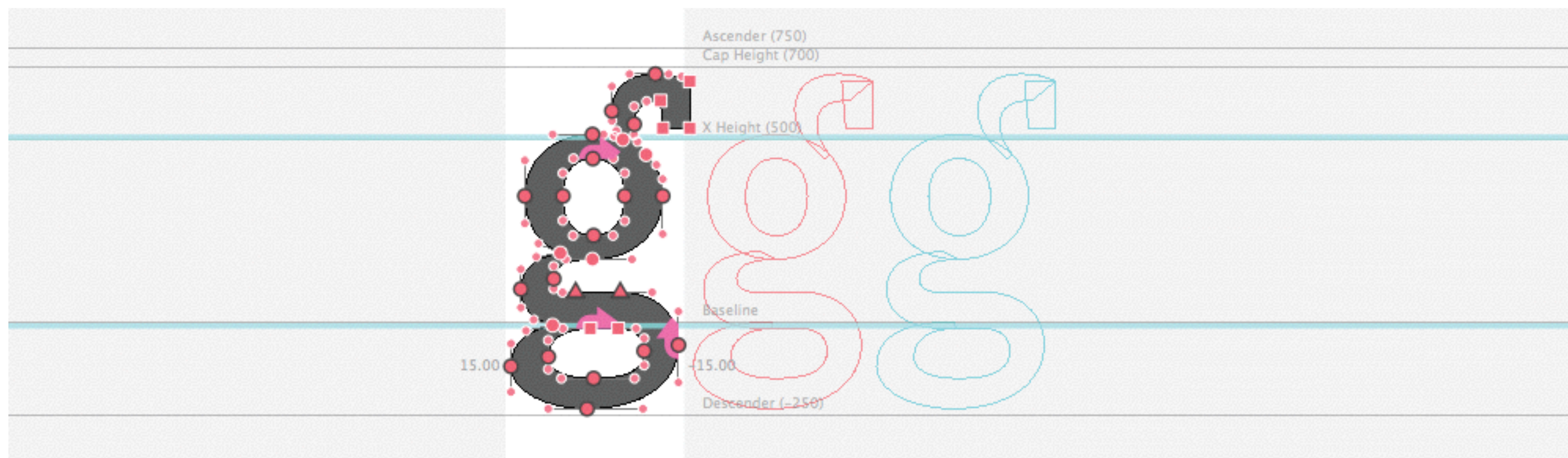
**typeface** is the design of the letterform  
**font** is the delivery mechanism

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

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



# RoboFont













# FULL MOON.

---

## ST. MICHAEL'S TEMPERANCE BAND !

Prof. V. Yeager, Leader, will give a

## GRAND MOONLIGHT

## EXCURSION

On the Steamer

## BELLE !

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

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

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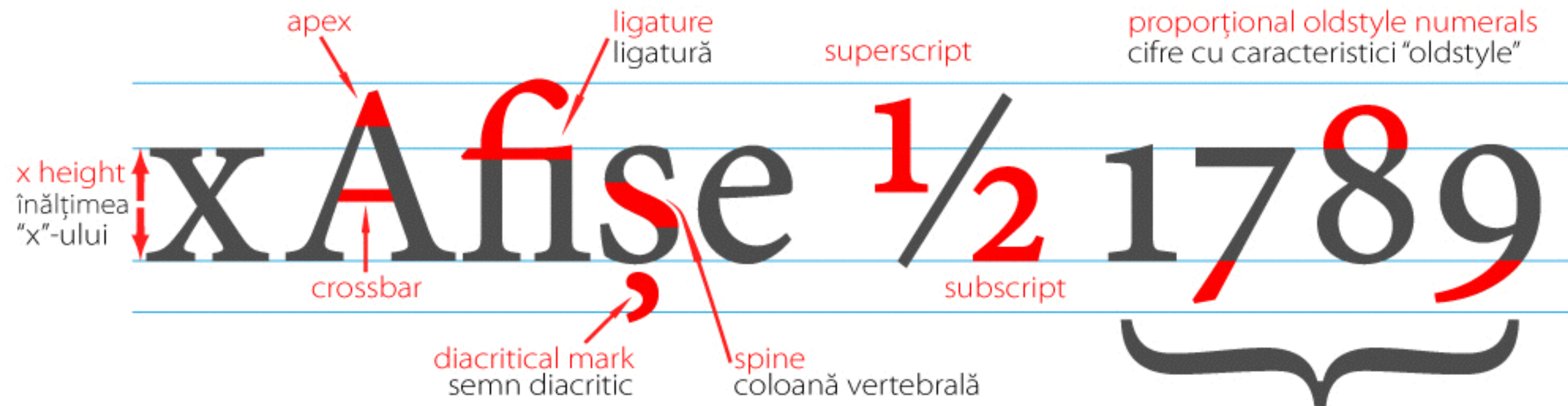
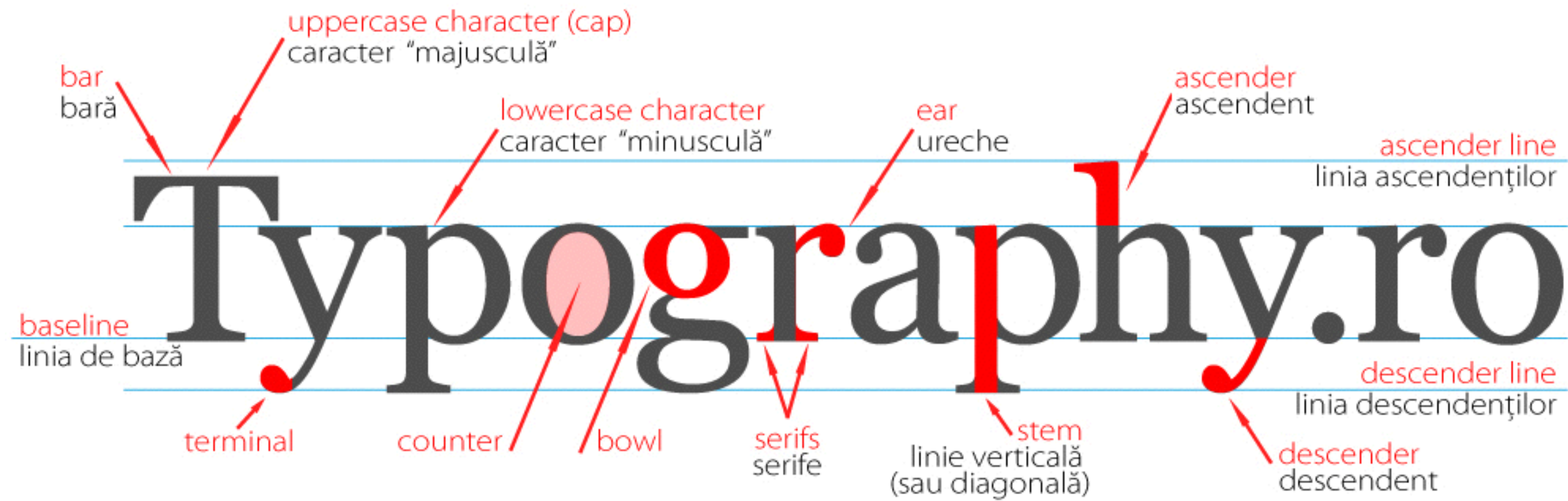
**TICKETS, - FORTY CENTS.**

---

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



# TYPEFACE ANATOMY





# SANS SERIF

No serifs  
anywhere

No stress because  
there's no thick/thin

Sans serif

No thick/thin transition  
in the strokes

Franklin Gothic

**Antique Olive    Formata**

**Gill Sans    Franklin Gothic**

**Folio                      Syntax**



# OLDSTYLE OR HUMANIST

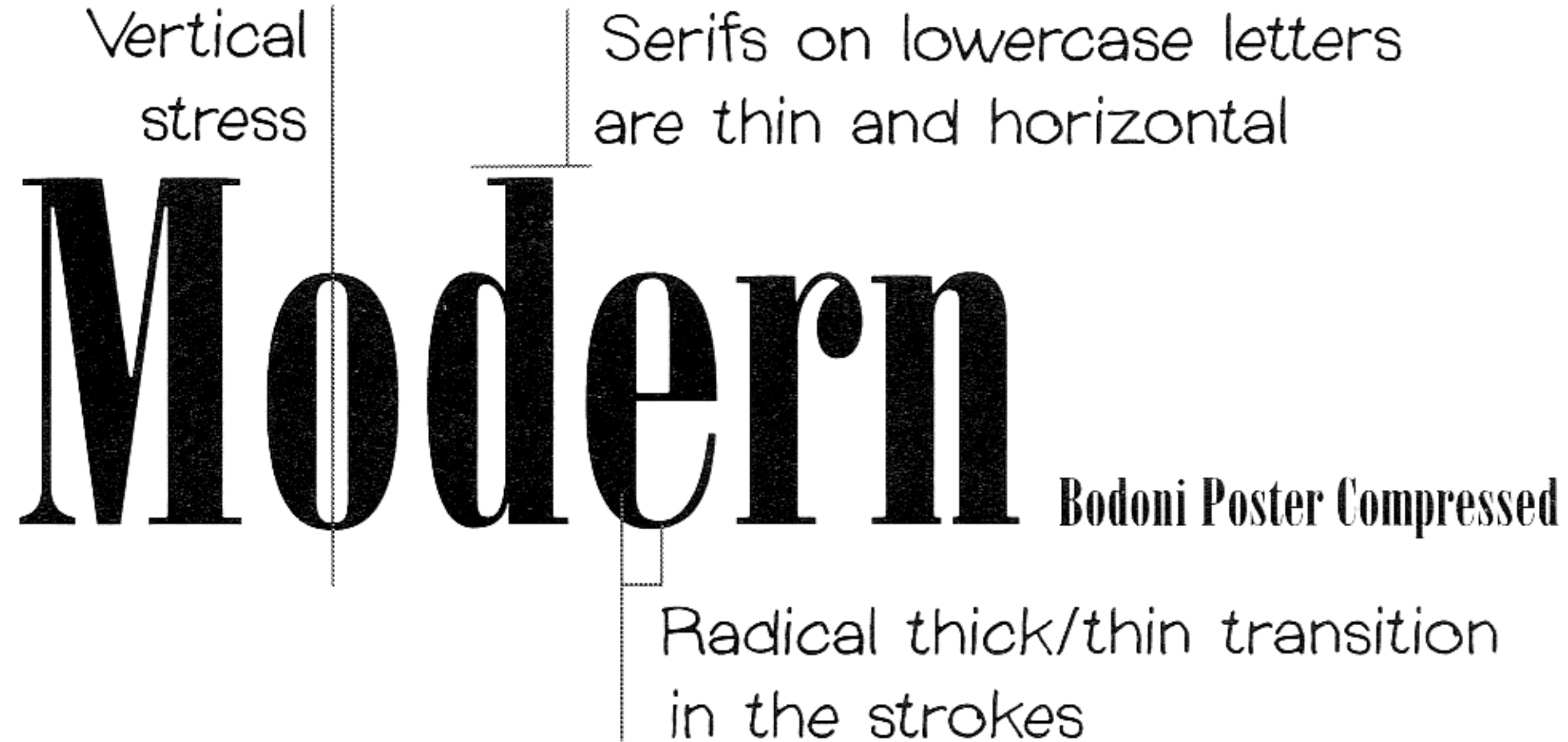


Goudy Palatino Times

Baskerville Garamond



# MODERN



Bodoni Times Bold

Fenice, **Ultra** Walbaum



# SLAB SERIF

Serifs on lowercase letters are horizontal and thick (slabs)

Vertical stress

Slab serif

Clarendon

Very little or no thick/  
thin transition, or  
contrast, in the strokes

Clarendon      Memphis

**Memphis Extra Bold**

New Century Schoolbook



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

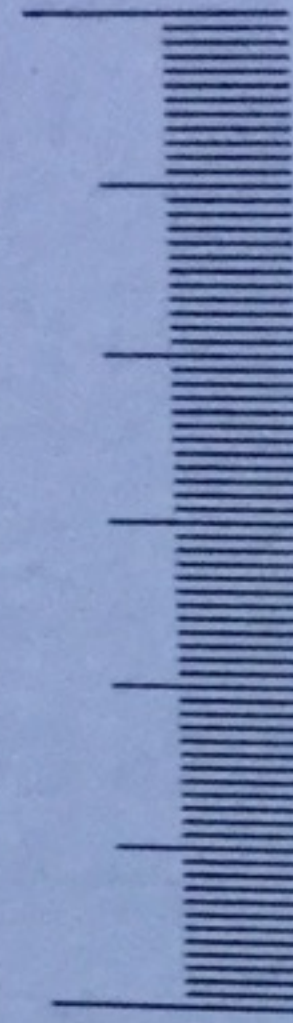
**GEOMETRIC SANS SERIF**  
*Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.*



# SIZE

12 points  
equal 1 pica

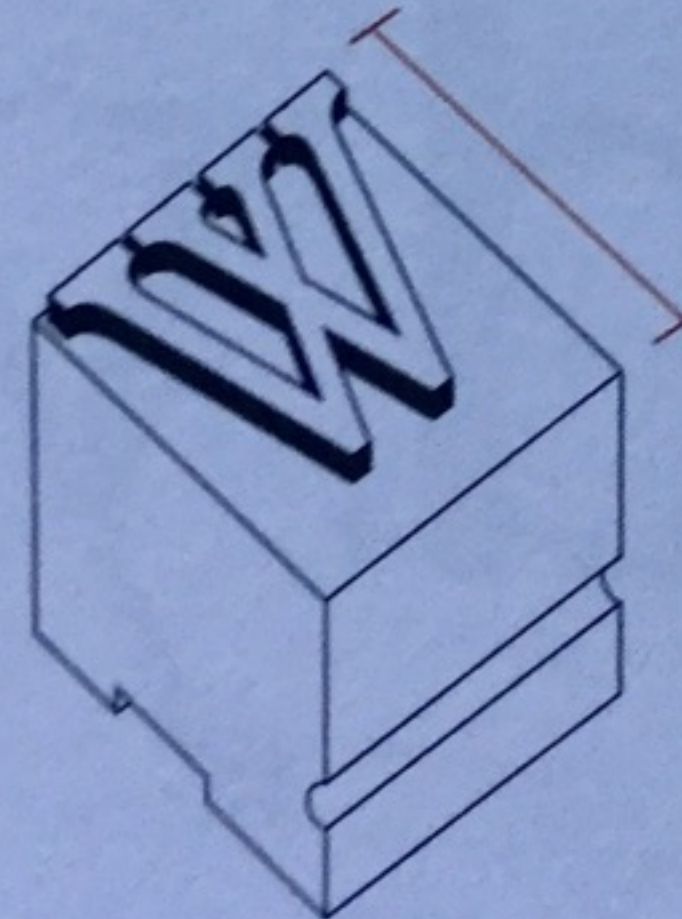
6 picas  
(72 points)  
equal 1 inch



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


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

A large, elegant capital letter 'A' in a display style, set at 80 pt. The letter has a classic, slightly flared design with a thin stroke weight, characteristic of a display or headline style.

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

A capital letter 'A' in a basic text style. The letter is bold and 'meaty', with a strong, assertive design, set at a size between 9 and 14 pts.

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

A capital letter 'A' in a caption style. The letter is very bold and heavy, with a thick stroke weight, set at a size between 6 and 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

Tk Adobe Typekit

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ERICAdobe

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KitsSynced fontsAccount

My LibraryMy FavoritesPurchased Fonts

Choose sample text...editA A Sort By Featured

Ag

Aktiv Grotesk

Dalton Maag

Ag

Expo Sans Pro

TypeCulture

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Grafolita Script

Rui Abreu

Ag

Brandon Grotesque

HVD Fonts

Ag

Adobe Text Pro

Adobe

Ag

Lust Script

Positype

Ag

Adriane Text

Typefolio

Ag

Futura PT

ParaType

Ag

Chaparral Pro

Adobe

Ag

Jubilat

Darden Studio

Ag

Proxima Nova

Mark Simonson Studio

Ag

Museo Slab

exjbris Font Foundry

Ag

JAF Facit

Just Another Foundry

Ag

Clavo

Dada Studio

Ag

Adelle

TypeTogether

Ag

Adelle Sans

TypeTogether

Viewing 16 of 1206 font families

+ Load more

Browse Mode

DefaultJapanese

Classification

MMSans Serif

MSerif

MSlab Serif

MScript

mMBlackletter

MMono

MMHand

MMDecorative

Availability

Web

Sync

Recommendations

Paragraphs

Headings

Properties

GGG

Weight

AAA

Width

hhh

x-height

OOO

Contrast

AbAB

Standard or Caps Only

246246

Default Figure Style

Language Support

Proxima Nova

by Mark Simonson Studio

+ Use fonts

Weights & StylesSpecimensType Tester

Thin 100

The five boxing wizards jump quickly.

Thin Italic 100

*Brawny gods just flocked up to quiz and v*

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.

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.



# 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, when 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.



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# PUNCTUATION

Prime Marks

That robot is 5' 2" tall.

Single or Double Quote

It's a dog's life.

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



# PUNCTUATION

Warning: Typography Crime





# PUNCTUATION

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

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

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

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

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



# PUNCTUATION

Warning: Typography Crime

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

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

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



# EXPRESSING HIERARCHY

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



# EXPRESSING HIERARCHY

I

Division of angels

A. Angel

B. Archangel

C. Cherubim

D. Seraphim

II

Ruling body of clergy

A. Pope

B. Cardinal

C. Archbishop

D. Bishop

III

Parts of a text

A. Work

B. Chapter

C. Section

D. Subsection

symbols, indents  
and linebreaks

Division of angels

Angel

Archangel

Cherubim

Seraphim

Ruling body of clergy

Pope

Cardinal

Archbishop

Bishop

Parts of a text

Work

Chapter

Section

Subsection

indents and line  
breaks only

DIVISION OF ANGELS

Angel

Archangel

Cherubim

Seraphim

RULING BODY OF CLERGY

Pope

Cardinal

Archbishop

Bishop

PARTS OF A TEXT

Work

Chapter

Section

Subsection

font change, indents,  
and line breaks

DIVISION OF ANGELS

angel

archangel

cherubim

seraphim

RULING BODY OF CLERGY

pope

cardinal

archbishop

bishop

PARTS OF A TEXT

work

chapter

section

subsection

alignment, font change,  
and line breaks



# COMBINING TYPE: CONCORDANT

## Typography

FROM WIKIPEDIA, THE FREE ENCYCLOPEDIA

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

Adobe Caslon Semibold  
48 pt

Adobe Caslon Smallcaps, 14 pt

Adobe Caslon Regular, 12 pt



# COMBINING TYPE: CONTRASTING

Typography

From Wikipedia, the free encyclopedia

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

Gill Sans Light  
48 pt

Gill Sans Light, 16 pt

UC Berkeley OldStyle, 12 pt



# COMBINING TYPE: CONFLICTING

## Typography

From Wikipedia, the free encyclopedia

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

Arial  
36 pt

Futura Medium, 14 pt

Myriad Regular, 12 pt



**sition**

**transiti**



**disruption**



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



# TYPE FAMILY

Warning: Typography Crime



**Government  
Accountability  
Office**



**US Army Corps  
of Engineers**

**Headquarters**





Edward Johnston, London Underground, 1916

Images from:

P. Meggs, A History of Graphic Design, Wiley 1998

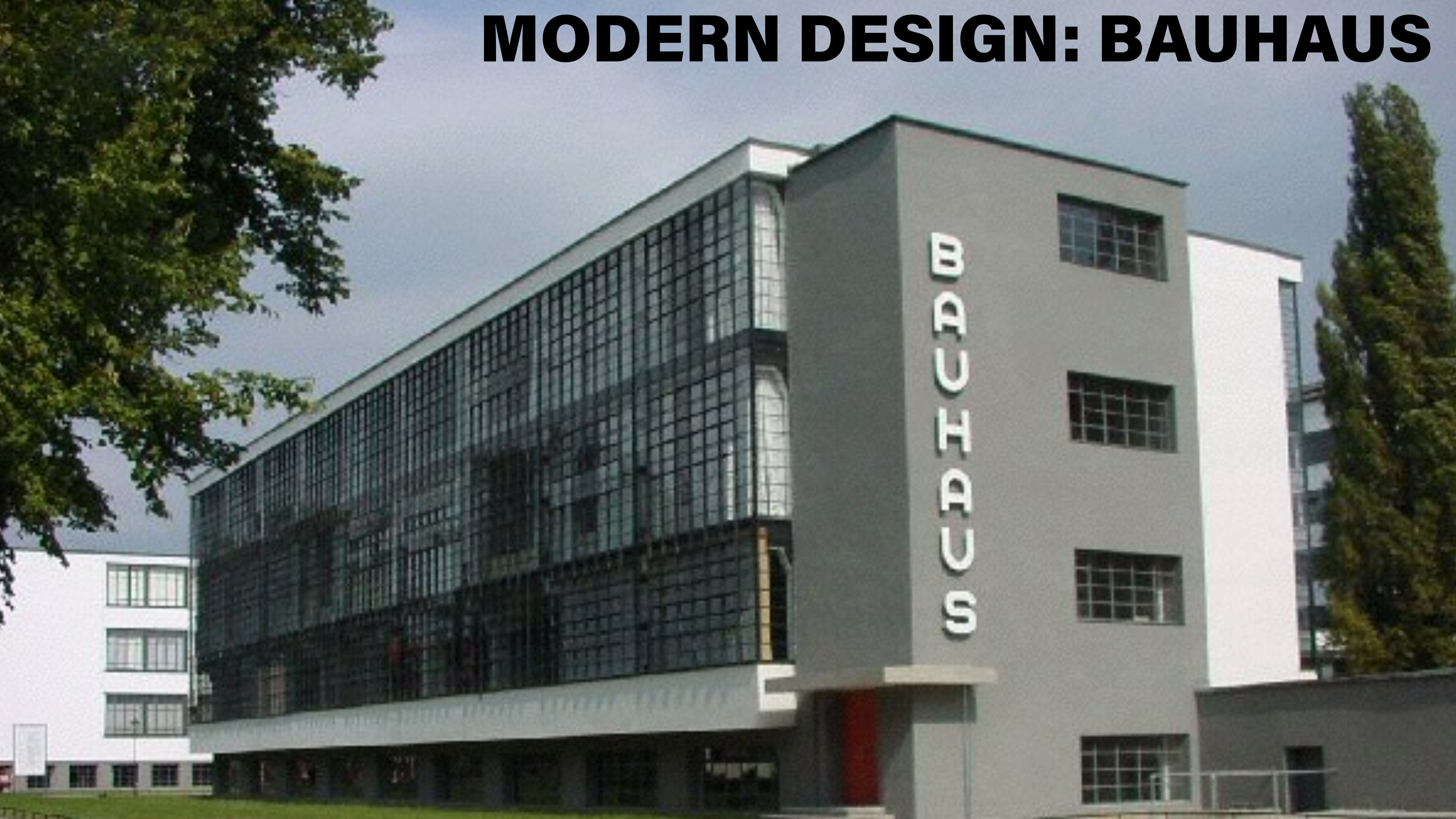




# GRAPHIC DESIGN HISTORY



# MODERN DESIGN: BAUHAUS





# BAUHAUS





# JAN TSCHICHOLD

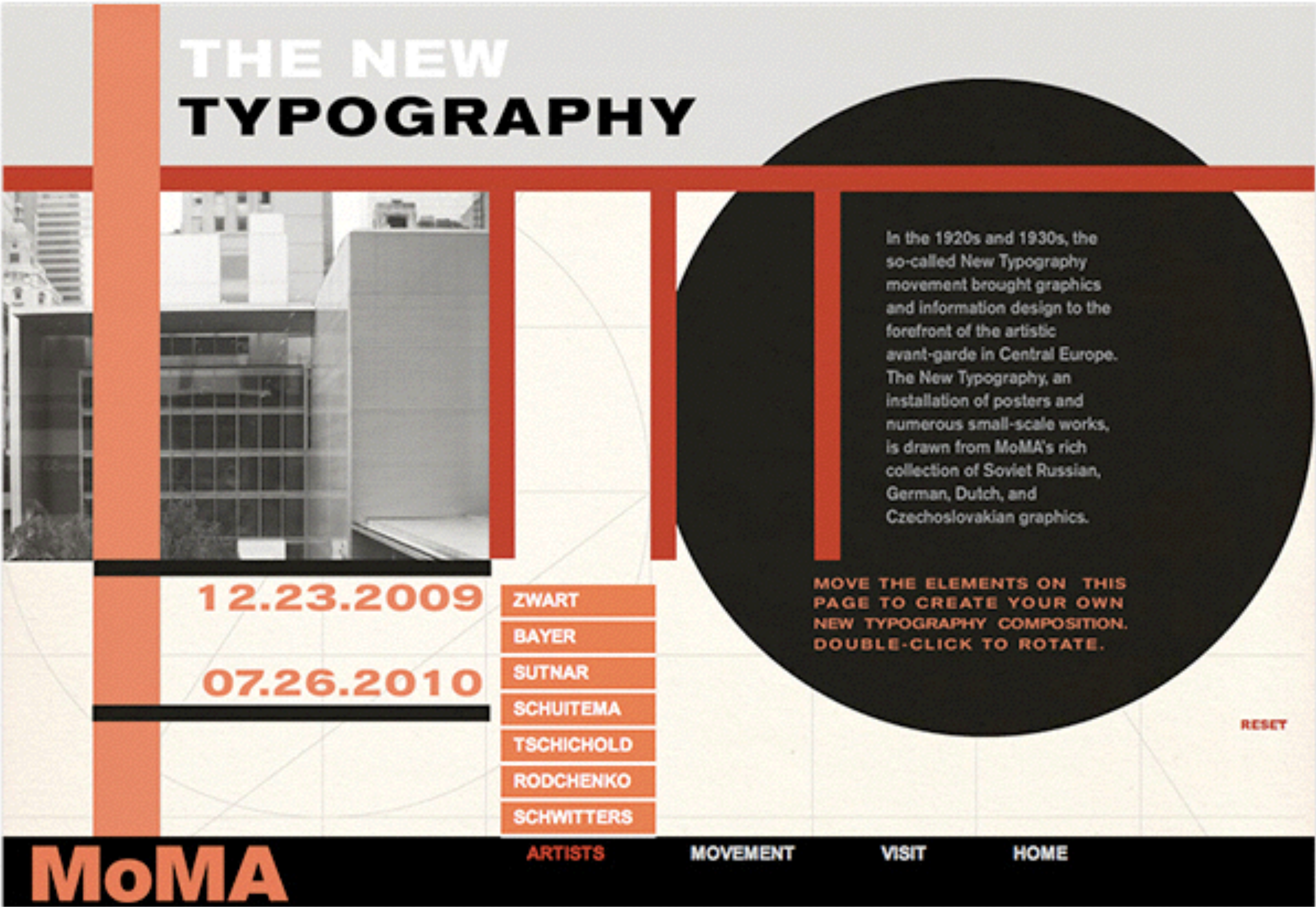


Communication in the modern age should be

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



# JAN TSCHICHOLD



THE FIRST ENGLISH TRANSLATION OF THE  
REVOLUTIONARY 1928 DOCUMENT

TRANSLATED FROM THE GERMAN BY RUARI McLEAN

INTRODUCTION BY ROBIN KINROSS

WITH A NEW FOREWORD BY RICHARD HENDEL

# JAN TSCHICHOLD THE NEW TYPOGRAPHY



# JAN TSCHICHOLD

## DER SIEG



**Ein Buch vom Sport**

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

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

Geleitwort von Staatssekretär a.D. Dr. **Lewald**

Reichsmark **4.80**

TSCHICHOLD



# NAPOLEON



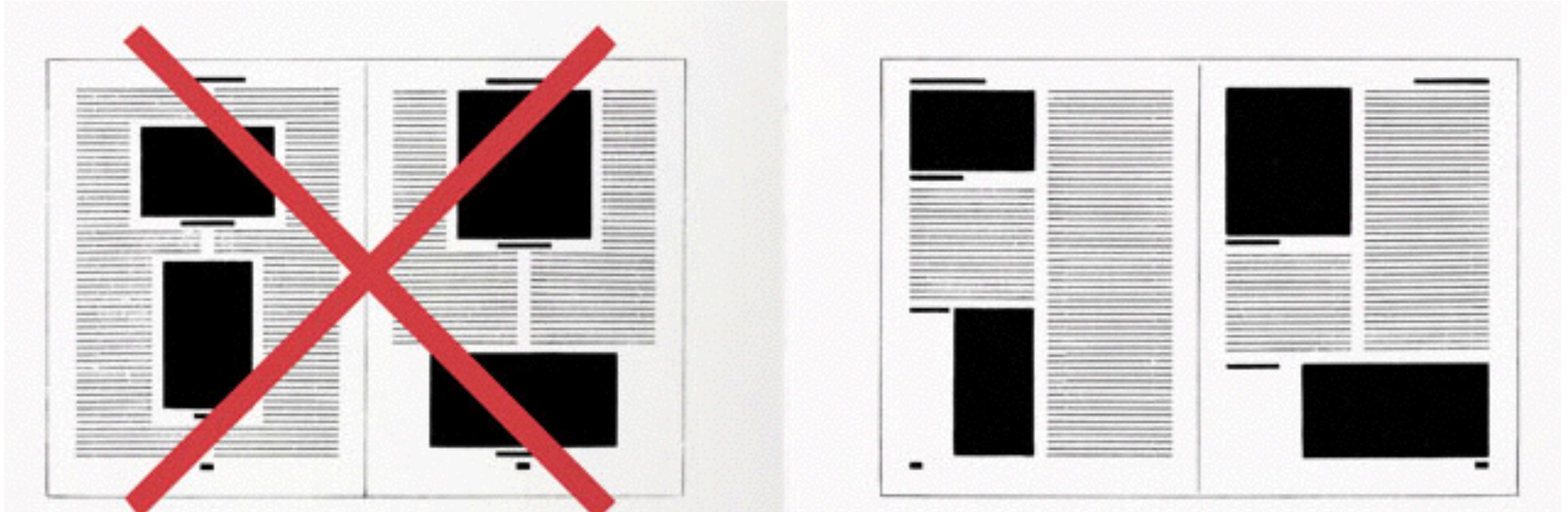
**PHOEBUS  
PALAST**

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

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



# JAN TSCHICHOLD





# JAN TSCHICHOLD



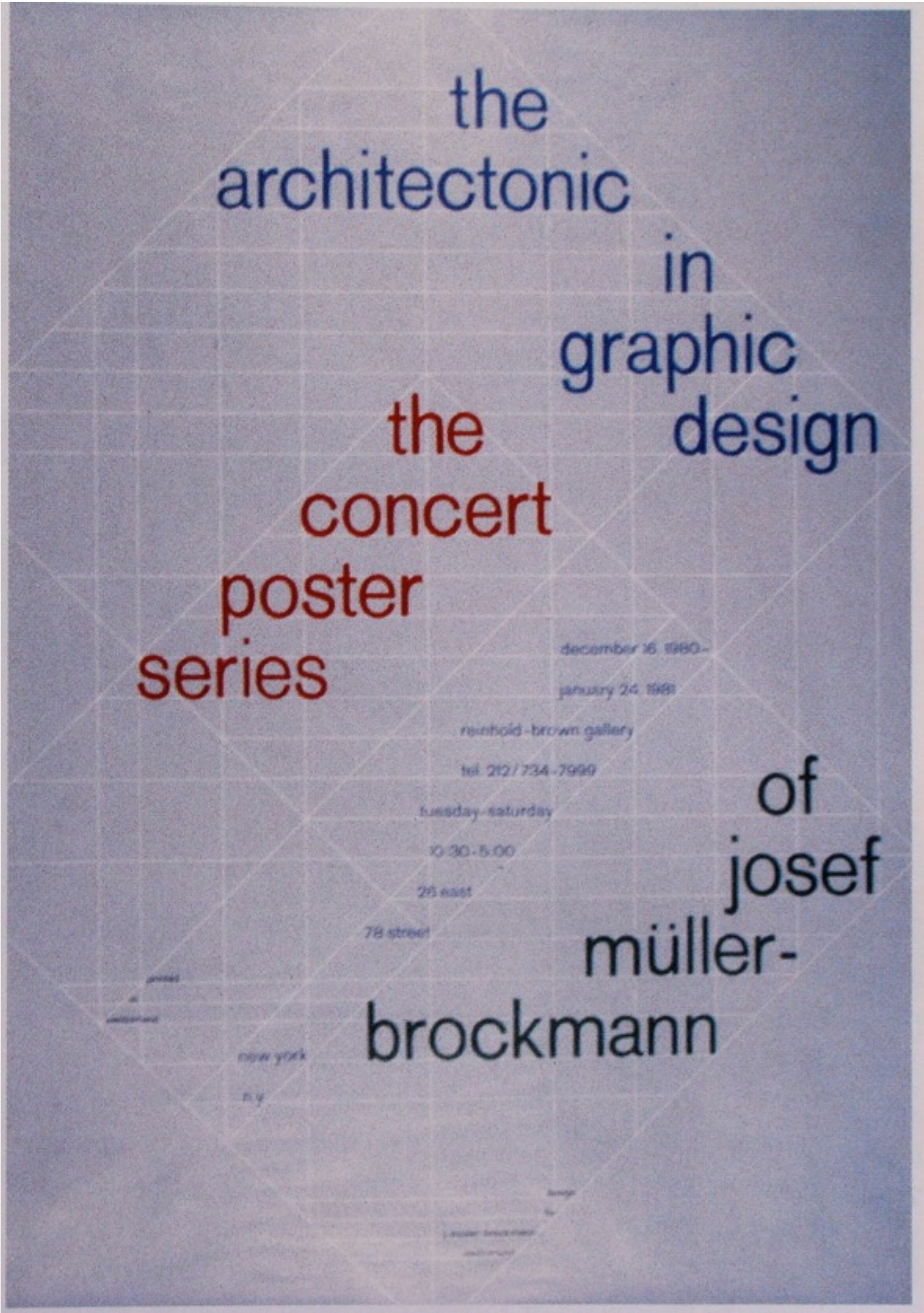
Before: Tschichold, Leipzig Trade Fair, 1922



After: Tschichold, Elemental Typography, 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. Eliot

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 I 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

.Net 'Mobile Site of the Month' Designers.MX

AIGA CASE Award Paramore.is

.Net 'Site of the Month' Paramore.is

AIGA CASE Award 2009 cabedge.com

American Graphic Design Award shoneys.com

AAF Nashville Gold Addy cacties.com

AAF Nashville Silver Addy rockwelltools.com

AAF Nashville Gold Addy elannashville.com

American Graphic Design Award elannashville.com

AAF Nashville Silver Addy 2008 cabedge.com

AAF Nashville Gold Addy halpicket.com

AAF Nashville Silver Addy whitetail.realtree.com

American Graphic Design Award finworthmortgage.com

AAF Nashville Gold Addy 2007 cabedge.com

AAF Nashville Gold Addy elizabethbrandon.com

American Graphic Design Award elizabethbrandon.com

AAF Nashville Gold Star Award "Uni-ball Ad"

AAF Nashville Gold Star Award "Post-It Notes Campaign"

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

	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1910s and 1920s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War II, graphic designers built a total design methodology around the typographic grid, hoping to build from it a new and rational social order. The grid has evolved across centuries of typographic evolution. For graphic designers, grids are carefully honed intellectual devices, infused with ideology and ambition, and they are the inescapable mesh that filters, at some level of resolution, nearly every system of writing and reproduction. A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the</p>	

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# GRID-BASED DESIGN

MAIN HEADLINE  
32/48 pt Scala Sans Pro Bold

SUBHEAD  
18/24 Scala Sans Pro Italic

baseline grids

create a common rhythm

Captions and other details are styled to coordinate with the dominant baseline grid.

Modular grids are created by positioning horizontal guidelines in relation to a *baseline grid* that governs the whole document. Baseline grids serve to anchor all (or nearly all) elements to a common rhythm. Create a baseline grid by choosing the typesize and leading of your text, such as 10-pt Scala Pro with 12 pts leading (10/12). Avoid auto leading so that you can work with whole numbers that multiply and divide cleanly. Use this line space increment to set the baseline grid in your document preferences. Adjust the top or bottom page margin to absorb any space left over by the baseline grid. Determine the number of horizontal page units in relation to the number of lines in the baseline grid. Count how many lines fit in a full column of text and then choose a number that divides easily into the line count to create horizontal page divisions. A column with forty-two lines of text divides neatly into seven horizontal modules with six lines each. If your line count is not neatly divisible, adjust the top and/or

bottom page margins to absorb leftover lines. To style headlines, captions, and other elements, choose line spacing that works with the baseline grid, such as 18/24 for headlines, 14/18 for subheads, and 8/12 for captions. (Web designers can choose similar increments (line height) to create style sheets with coordinated baselines.) Where possible, position all page elements in relation to the baseline grid. Don't force it, though. Sometimes a layout works better when you override the grid. View the baseline grid when you want to check the position of elements; turn it off when it's distracting. InDesign, set the baseline grid in the Preferences>Grids and Guides window. Create horizontal divisions in Layout>Create Guides. Make the horizontal guides correspond to the baselines of the page's primary text by choosing a number of rows that divides evenly into the number of lines in a full column of text. Working in InDesign, you can make

CAPTION  
9/12 Scala Sans Pro Italic

PRIMARY TEXT:  
10/12 Scala Pro.  
This measure determines the baseline grid.



# GRID-BASED DESIGN

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

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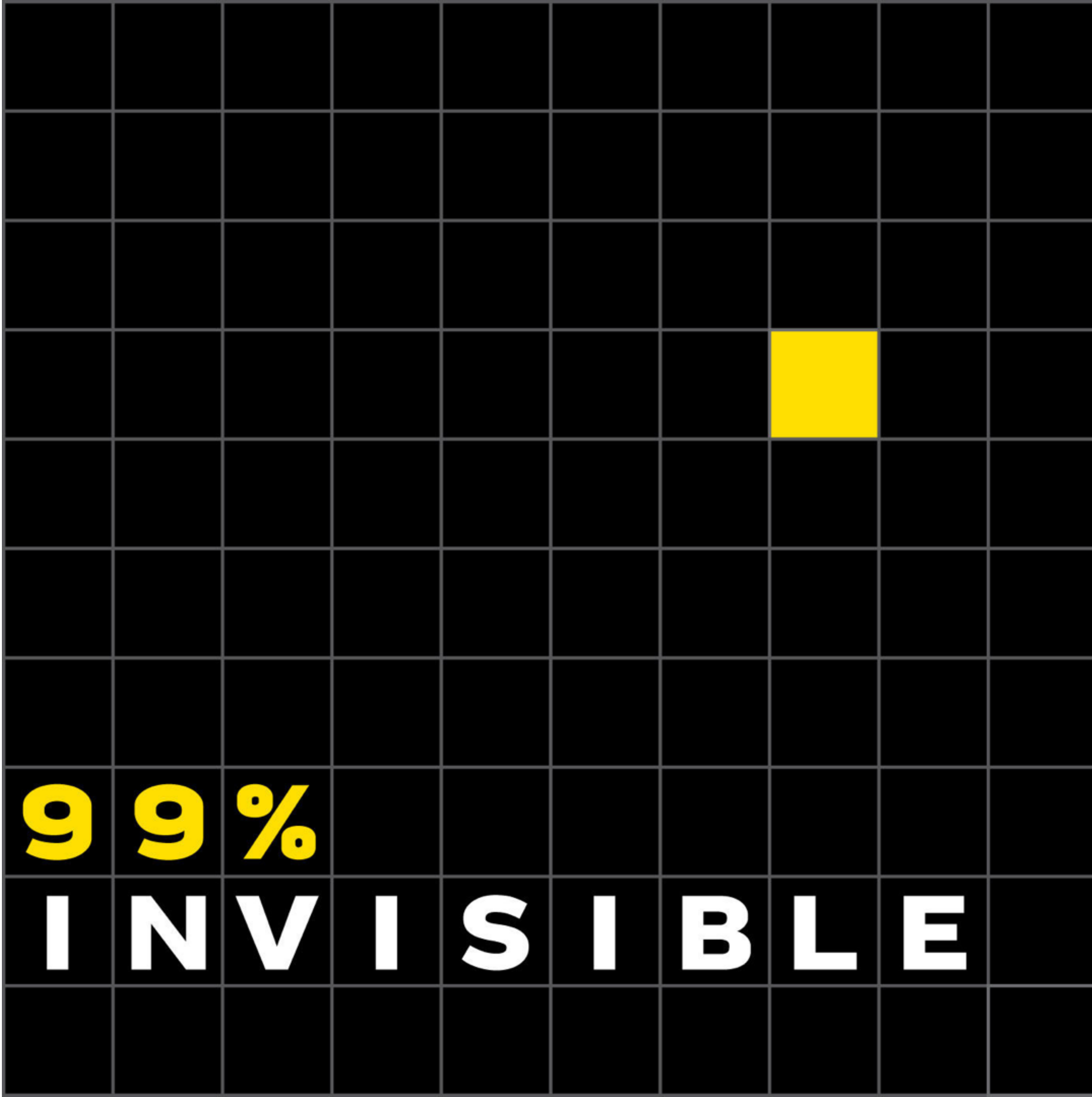
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Common typographic disorders			





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 LAURENSEN  
based on the novel by GRAHAM GREENE produced by PAUL WEBSTER written & directed by ROWAN JOFFE



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UK FILM COUNCIL  
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kudos  
PICTURES

OPTIMUM  
PICTURES



# WHITESPACE





# DIETER RAMS

Good design is...



**innovative**



**makes a product  
useful**



**aesthetic**



**makes a product  
understandable**



**unobtrusive**



**honest**



**long-lasting**



**thorough**



**environmentally  
friendly**



**as little design  
as possible**



# DIETER RAMS

---



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

## Good design is innovative

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



# DIETER RAMS

---



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

**Good design  
makes a  
product useful**

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



# DIETER RAMS

## Good design is aesthetic

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



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



# DIETER RAMS

---



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

**Good design  
makes a  
product  
understandable**

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



# DIETER RAMS

---



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

## Good design is unobtrusive

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



# DIETER RAMS

---

## Good design is honest

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



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



# DIETER RAMS

---



620 Chair  
Program,  
1962, by  
Dieter Rams  
for Vitsoe

**Good design is  
long-lasting**

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



# DIETER RAMS

---



ET 66  
calculator,  
1987, by  
Dietrich Lubs  
for Braun

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

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



# DIETER RAMS



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

**Good design is  
environmentally-  
friendly**

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



# DIETER RAMS

---



L 2 speaker,  
1958, by  
Dieter Rams  
for Braun

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

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

Back to purity, back to simplicity.



# PRODUCT DESIGN IS ABOUT FORM AND FUNCTION



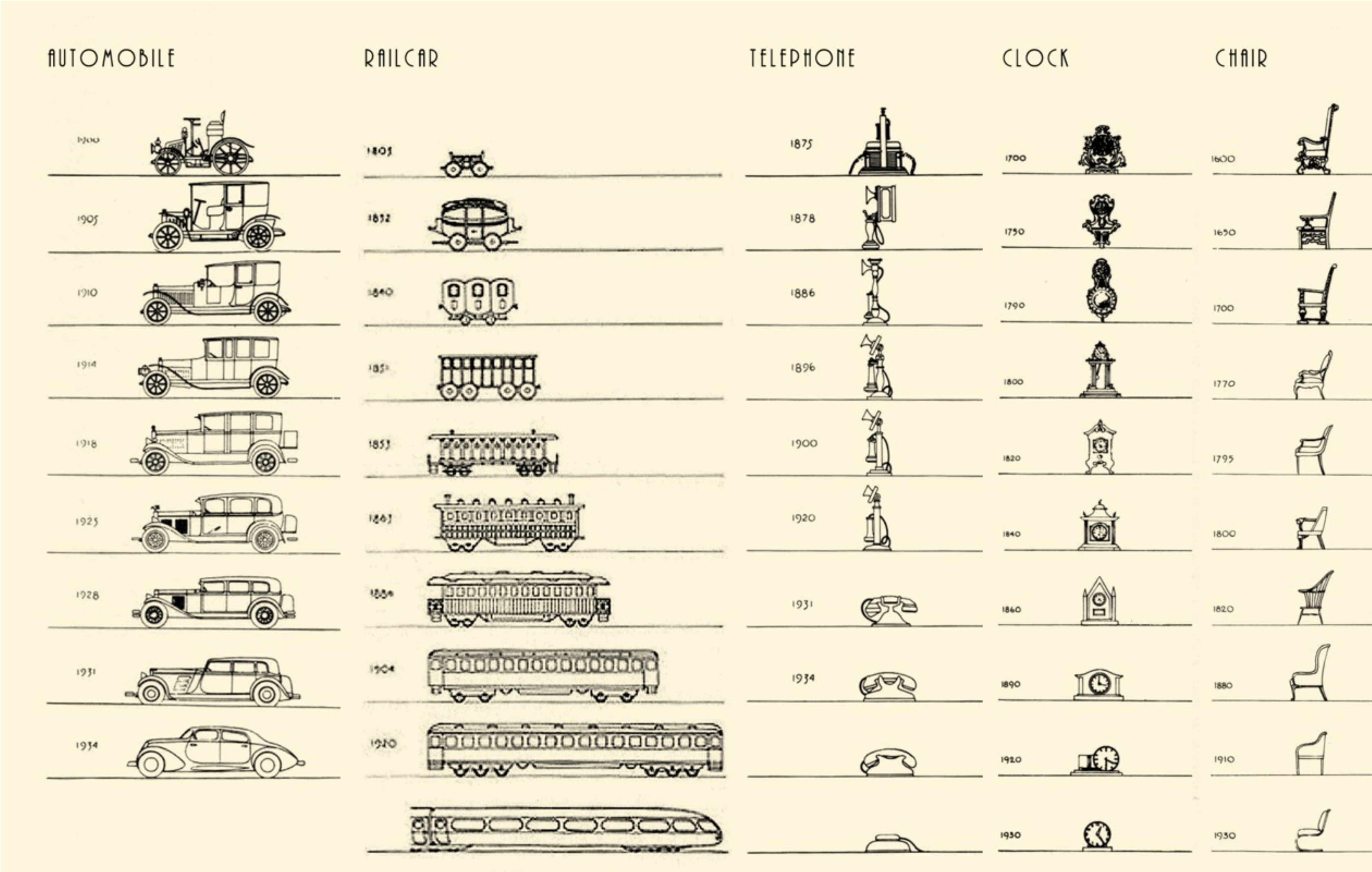
Philippe Starck, Juicer for Alessi



Oxo Angled Measuring Cup

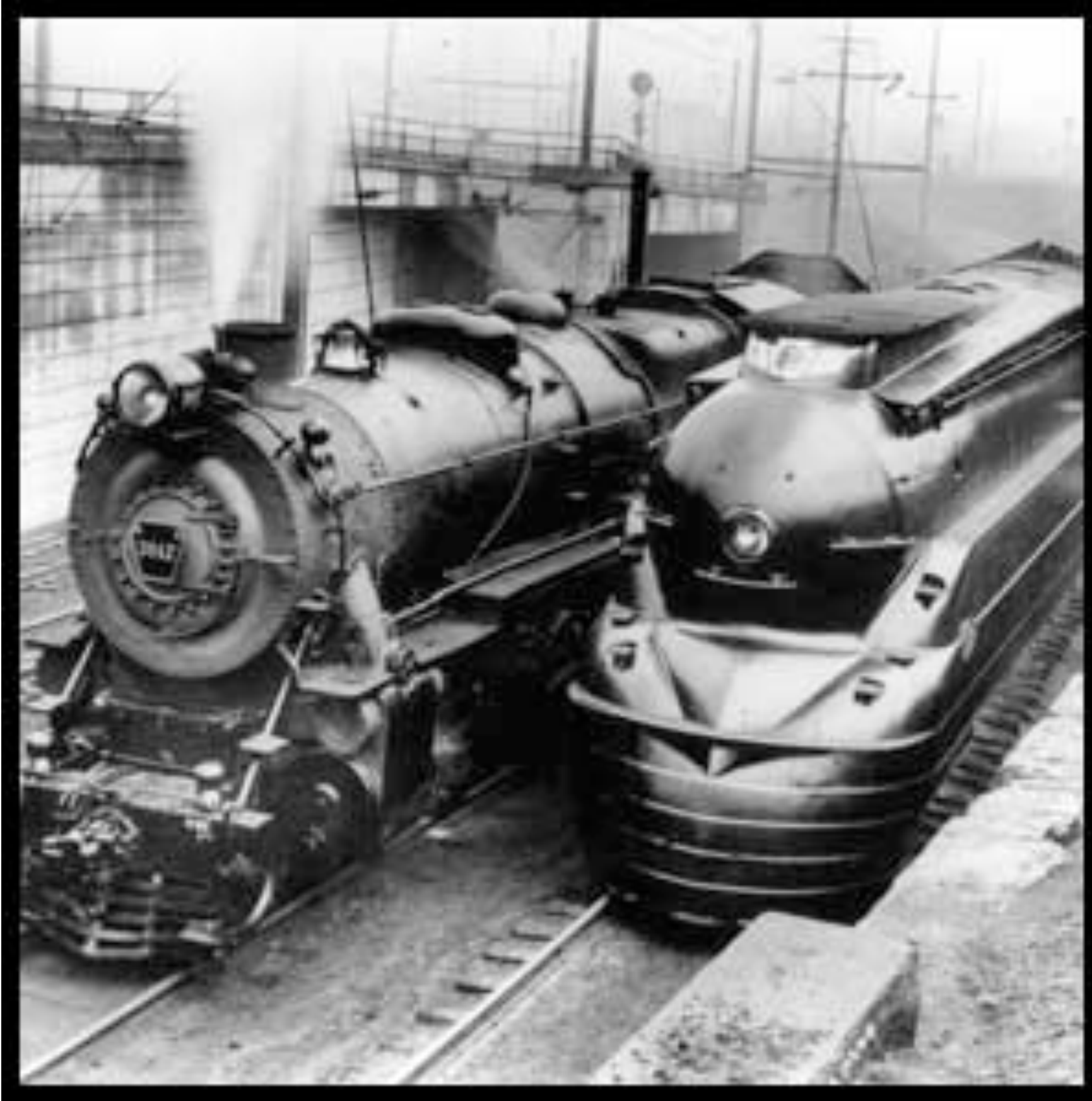


# STREAMLINING





# STREAMLINING



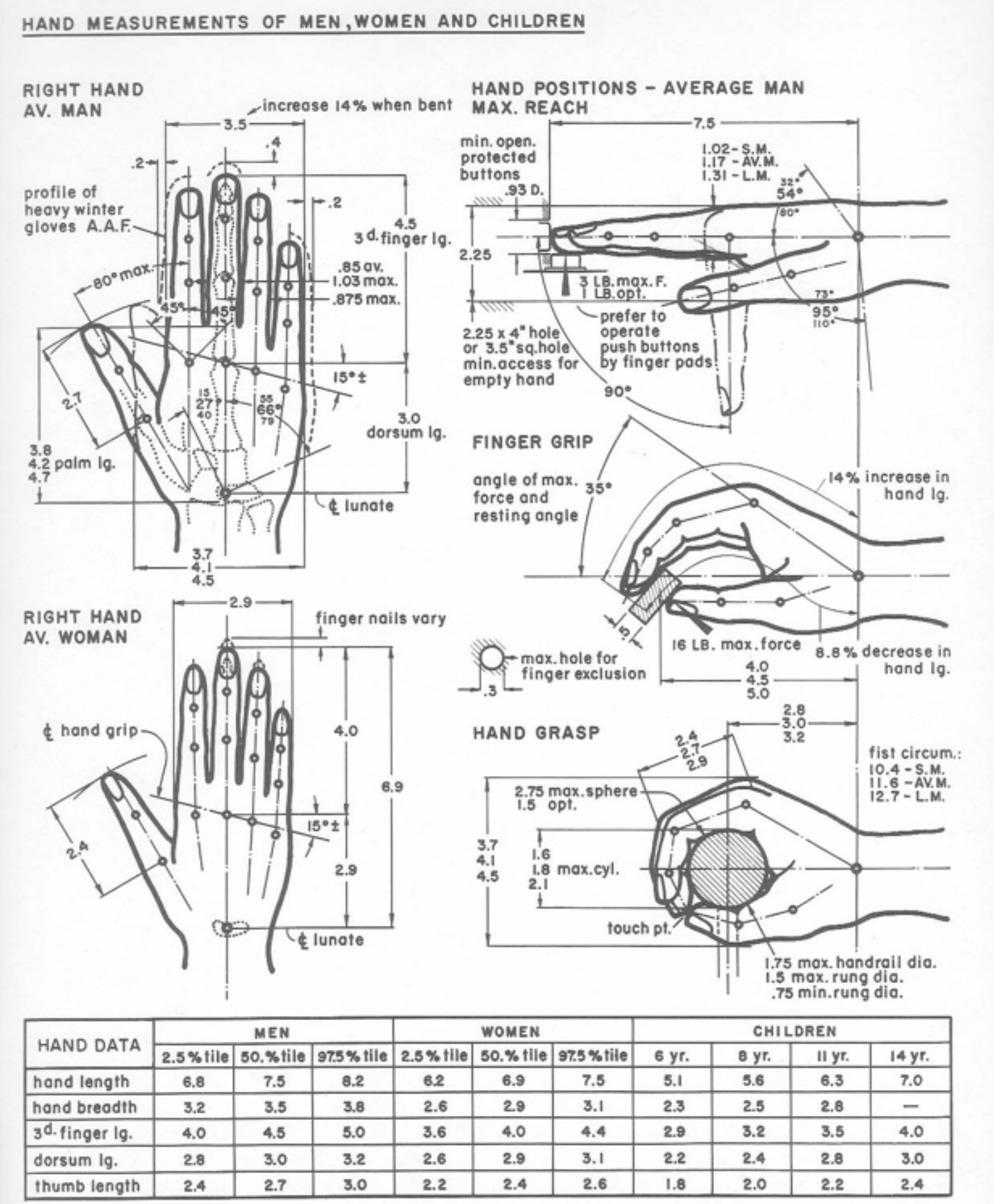
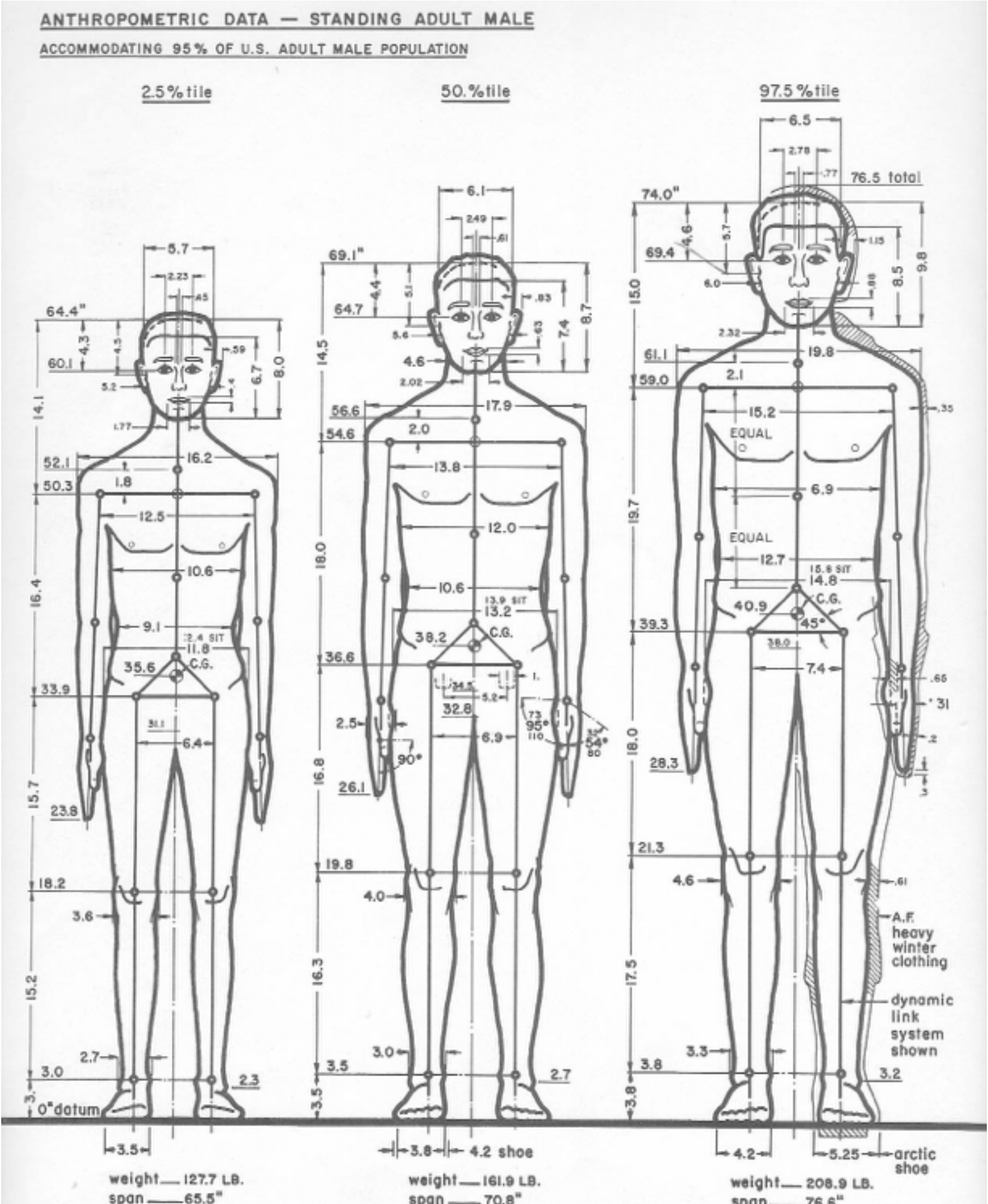


# STREAMLINING GONE TOO FAR...?





# HENRY DREYFUSS: HUMAN FACTORS





# DREYFUSS: MODEL 500 PHONE

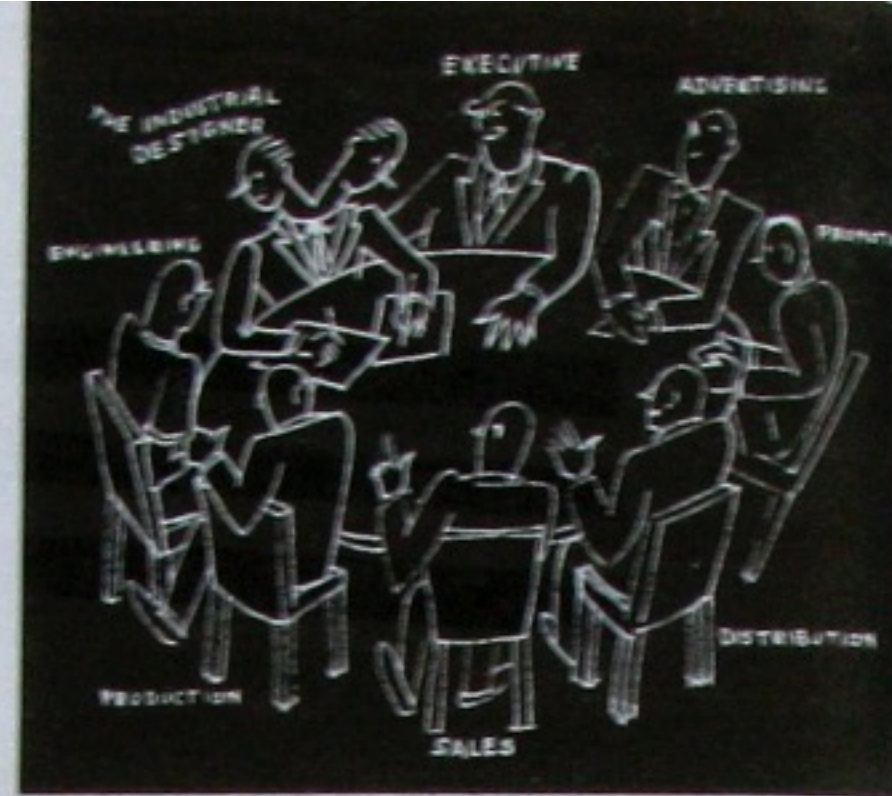




# DREYFUSS: PROCESS



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



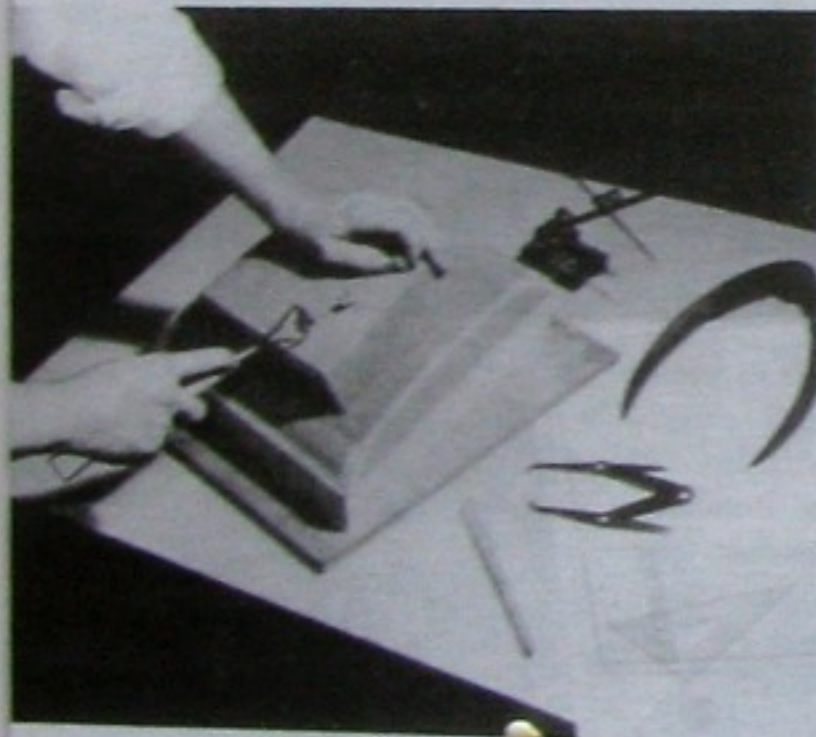
2. A meeting is held with the executive group, composed of department heads, to learn their objectives in terms of time, cost, techniques, and distribution. Only in this way can the industrial designer be sure that his ideas jibe with the practical facts of business life.



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



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



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



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



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



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

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



# EXCESS OF FORM FOLLOWS FUNCTION?



Centre Georges Pompidou, Paris

All infrastructure (ducts, vents, stairs) on outside of building



F	D	E	IR0	IR1	IR2	MD DIR	DATA CONT	SW	PAUSE	BRK PROG	BRK
LINK	GT	INT BUS	NO INT	ION	UM	IFO	IF1	IF2	DF0	DF1	DF2
0	1	2	3	4	5	6	7	8	9	10	11

STATE

STATUS

AC

MD

MQ

BUS

# SIMPLICITY AND ELEGANCE

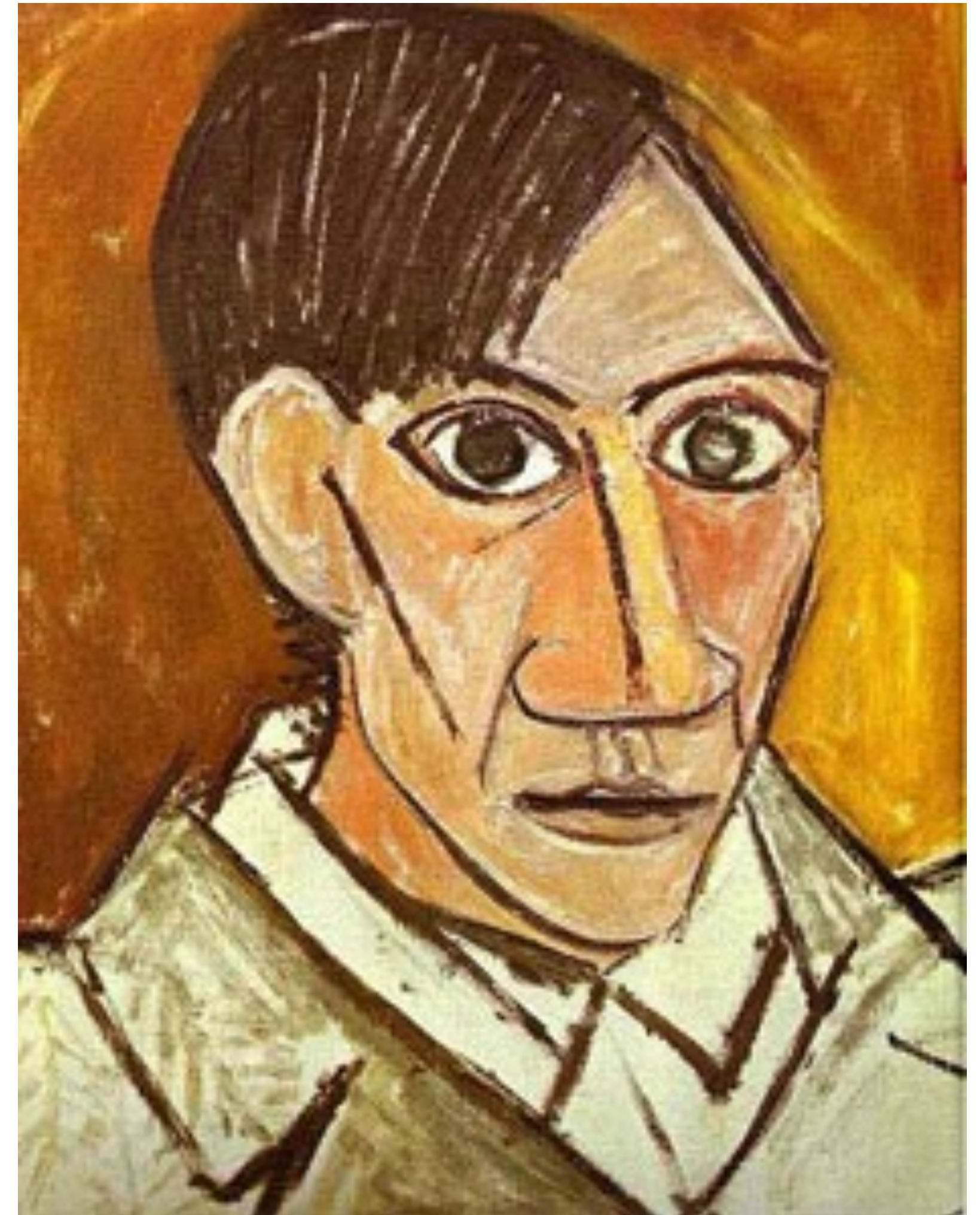


# STEAL GOOD DESIGN IDEAS

“Good artists borrow, but great artists steal !”

- Pablo Picasso

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





# SIMPLICITY

Simple, minimalist, designs are often most effective





# ELEGANCE

Reduction: Only include essential elements

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

Leverage: Use elements in multiple roles



# BENEFIT: APPROACHABILITY

Visual elements rapidly understood - invite further exploration





# BENEFIT: RECOGNIZABILITY

Less visual clutter makes it easier to recognize what is there

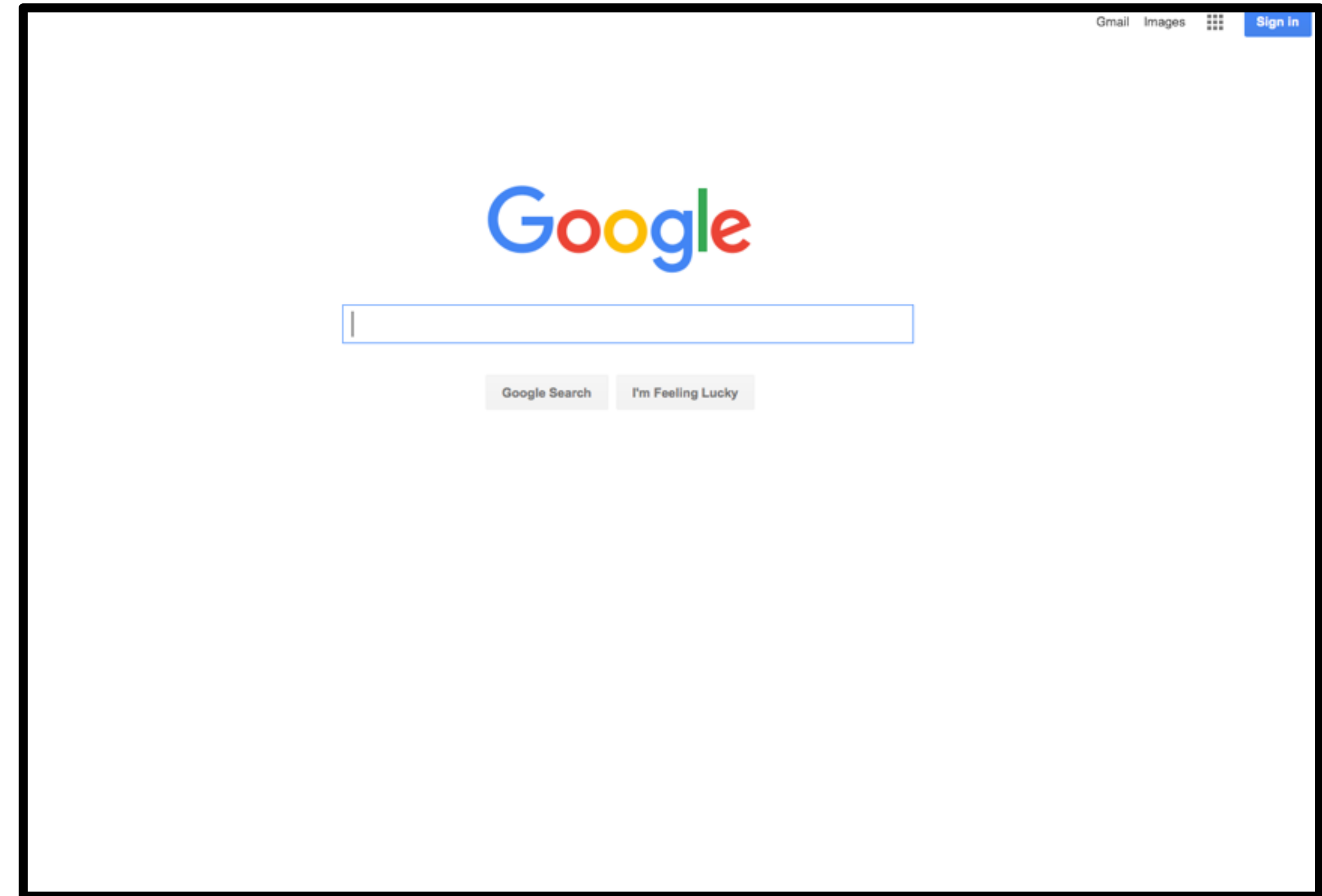
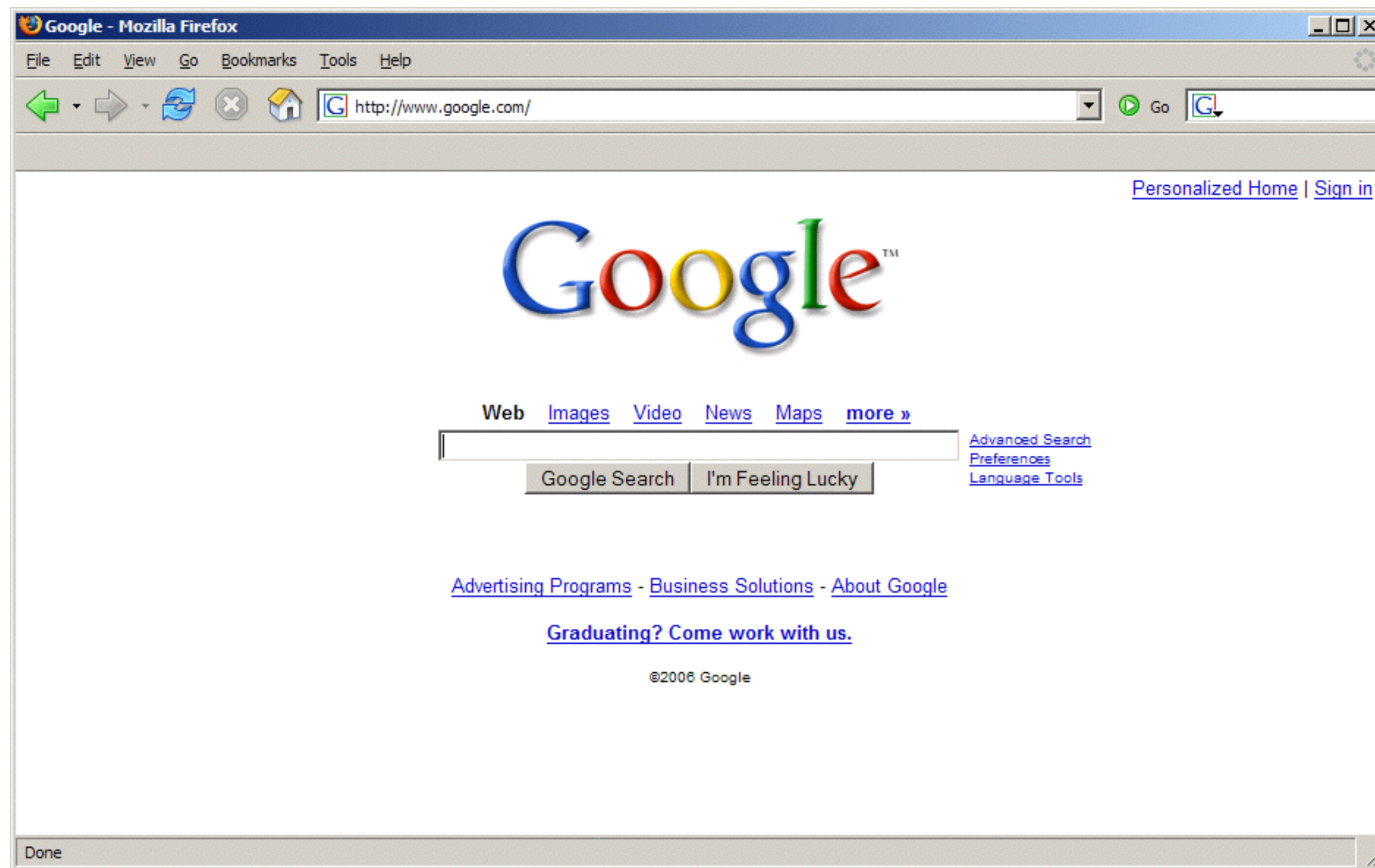




# BENEFIT: IMMEDIACY

Eye is immediately drawn to important visual elements

Details that remain are more prominent



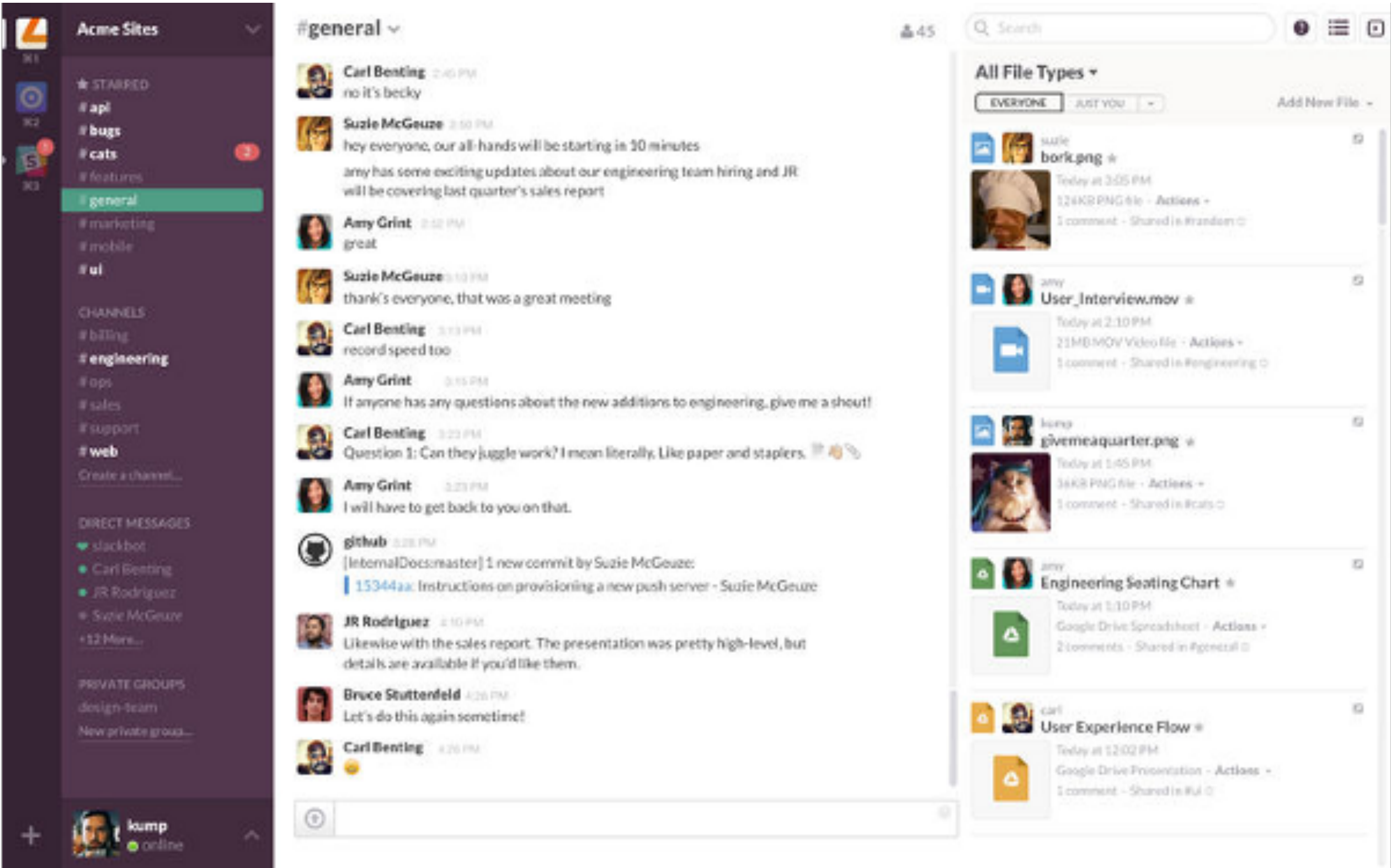
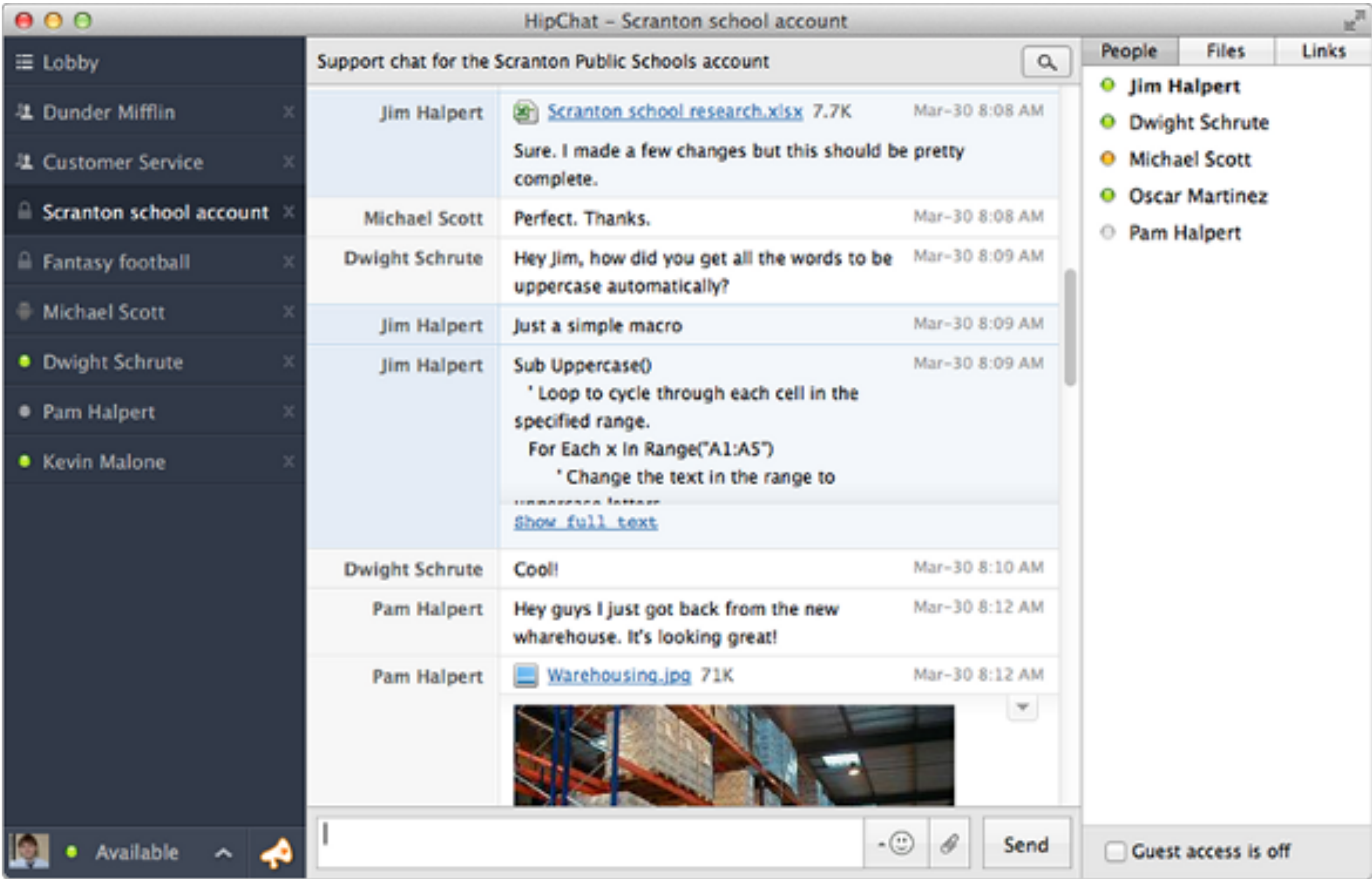


# EMOTION AND MOOD

Which would you rather use?

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

Why?

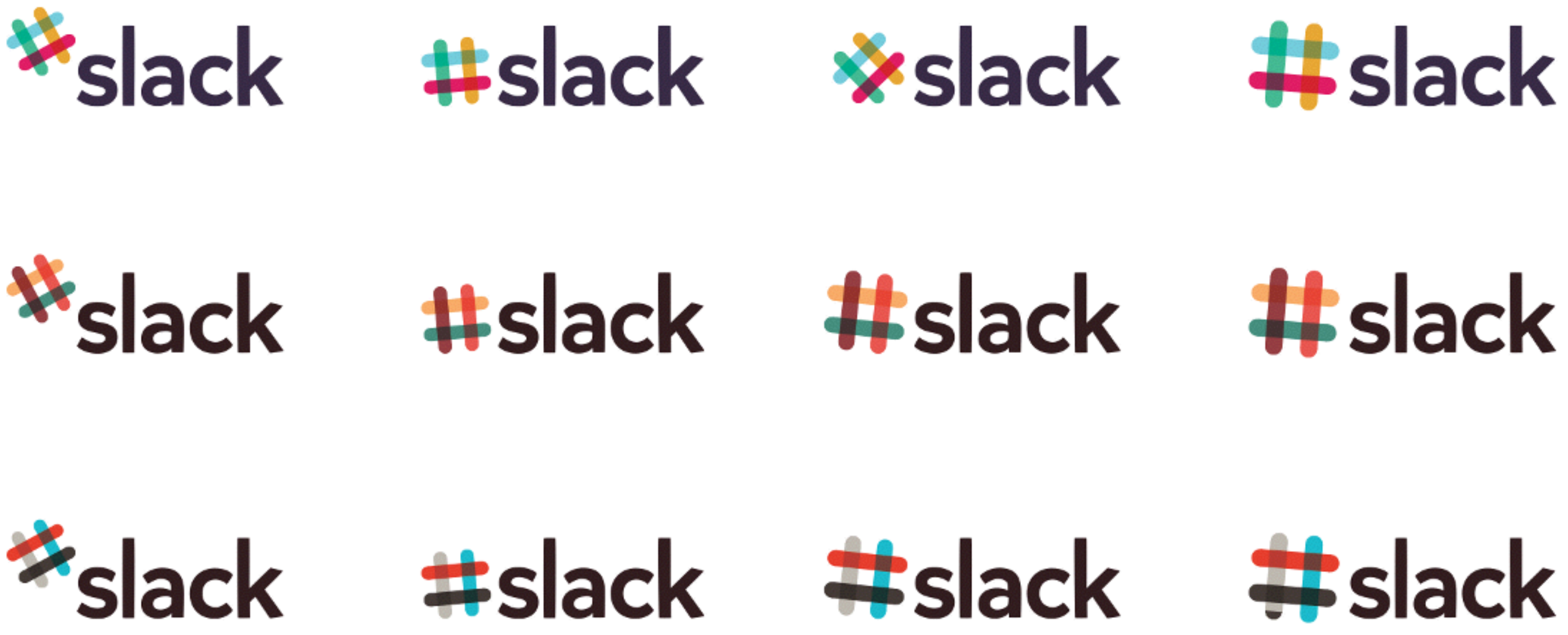




# EMOTION AND MOOD

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

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





# UNITY

One path to simplicity & elegance is through unifying themes:

Forms, colors, components with like qualities





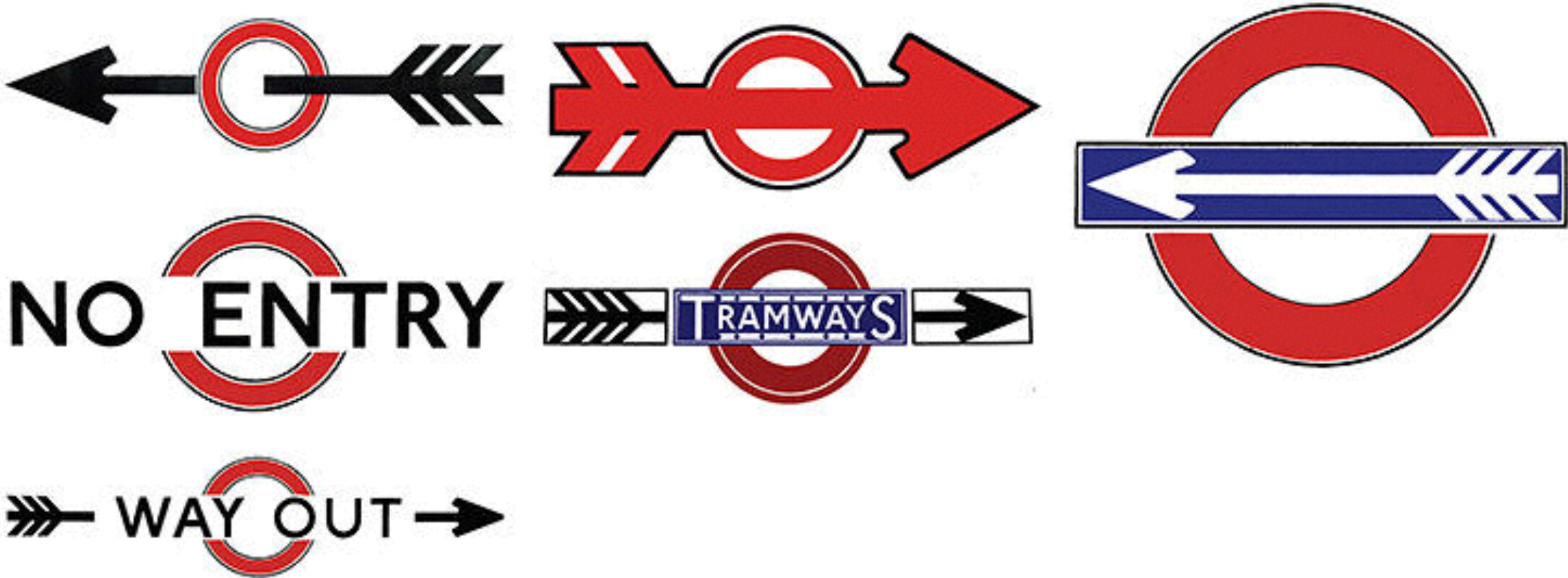
# DESIGN LANGUAGE

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





# DESIGN LANGUAGE

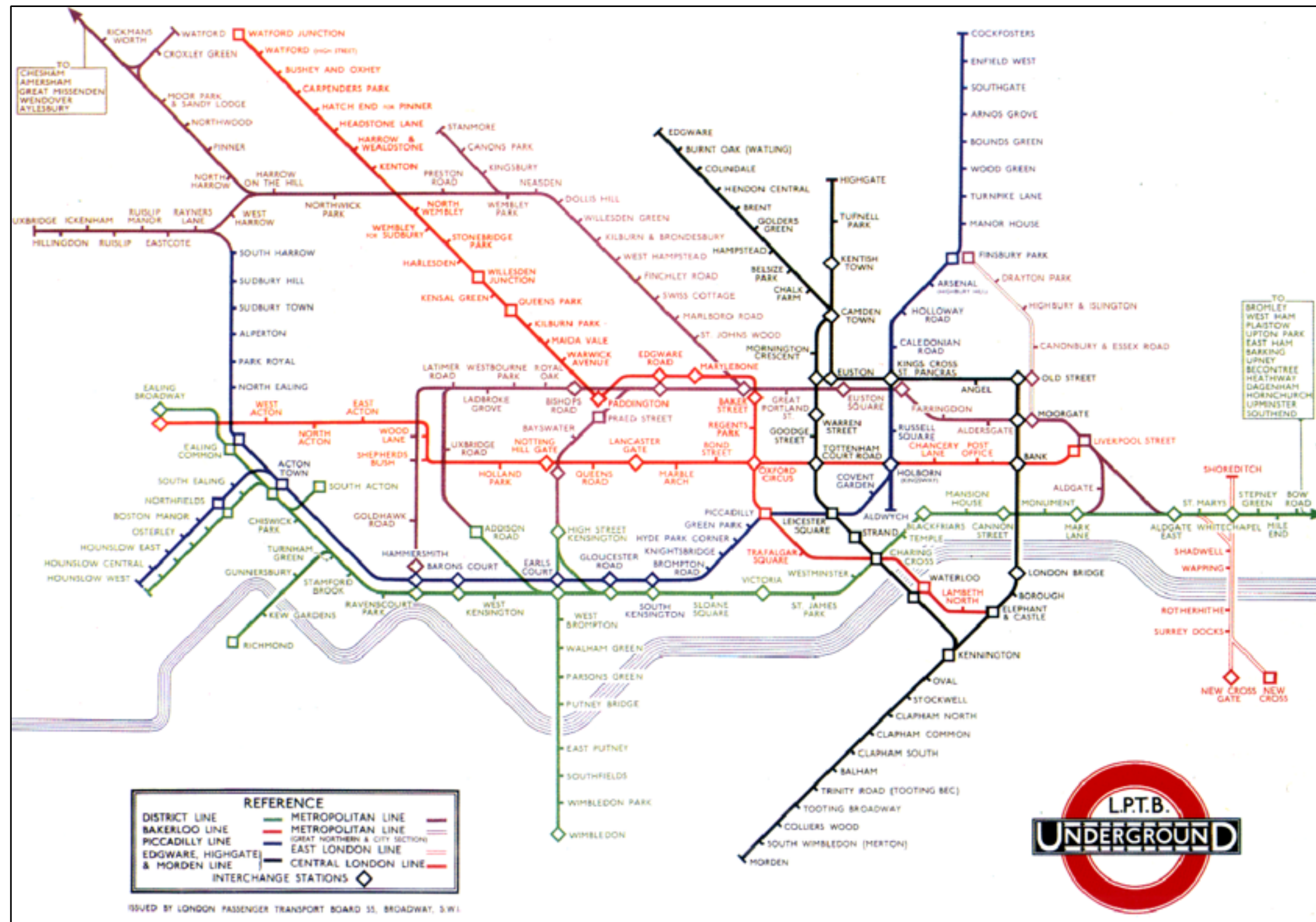




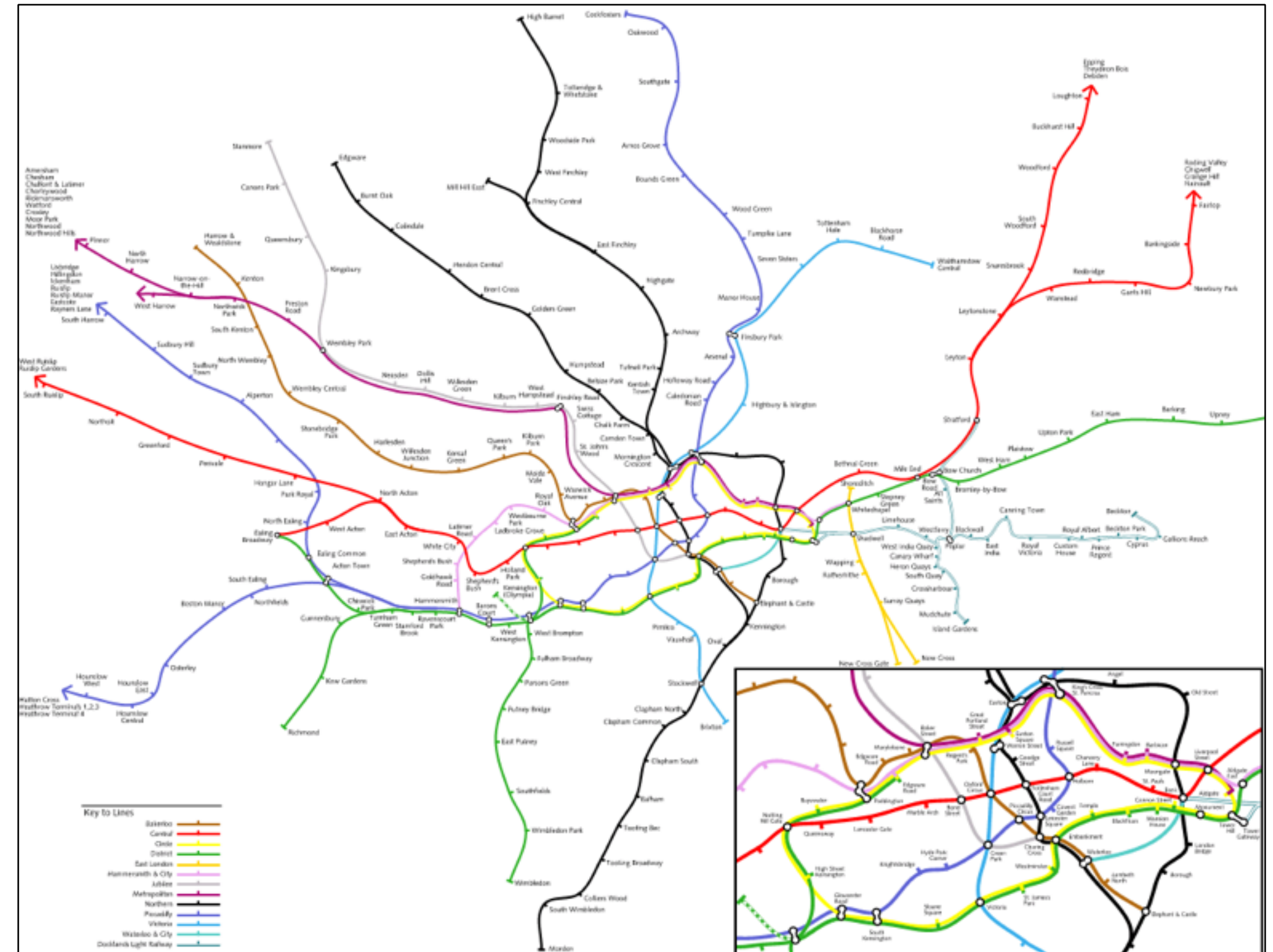
# REFINEMENT

Draw viewers' attention to essential information

Straighten subway lines to emphasize sequence of stops



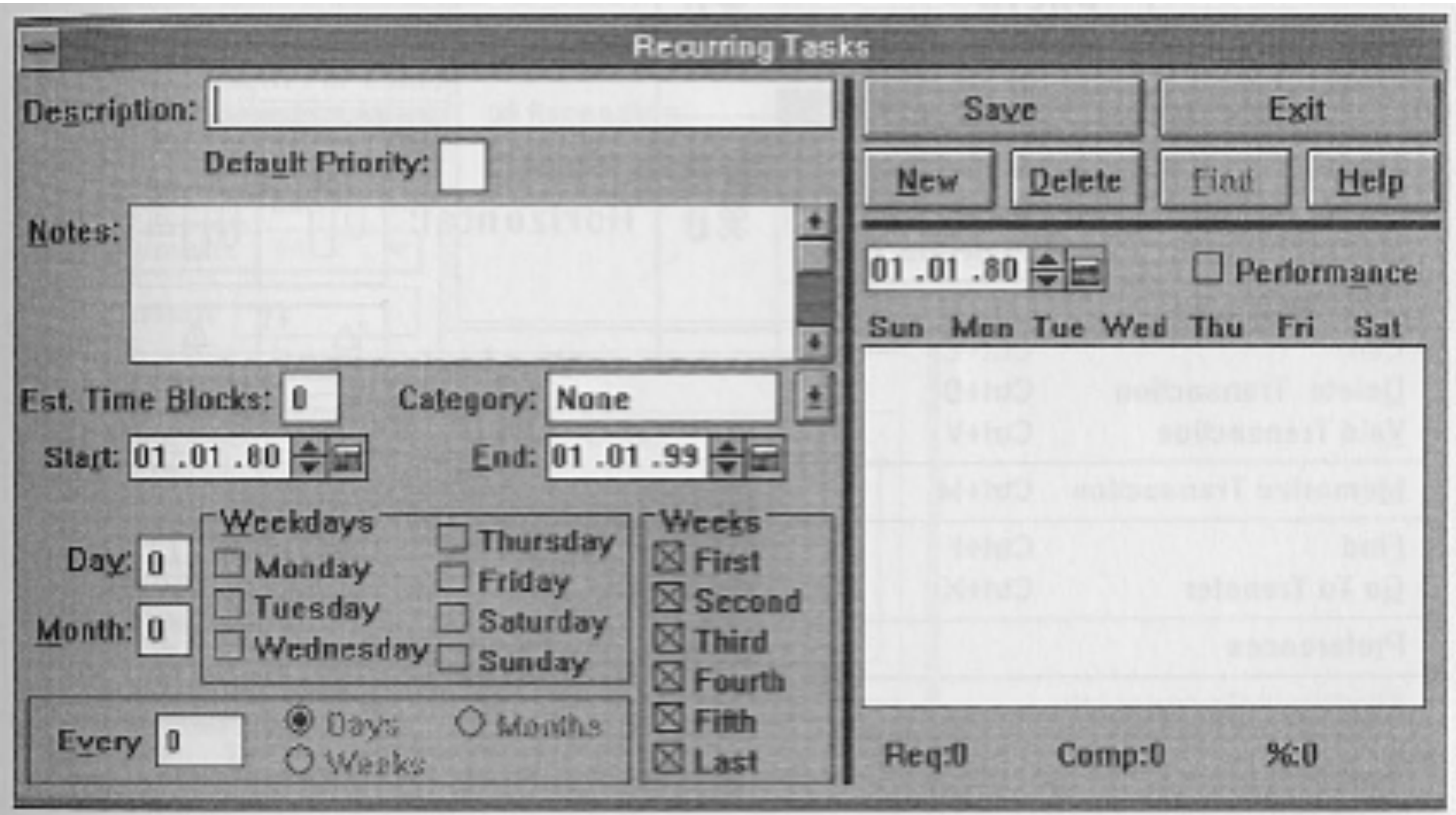
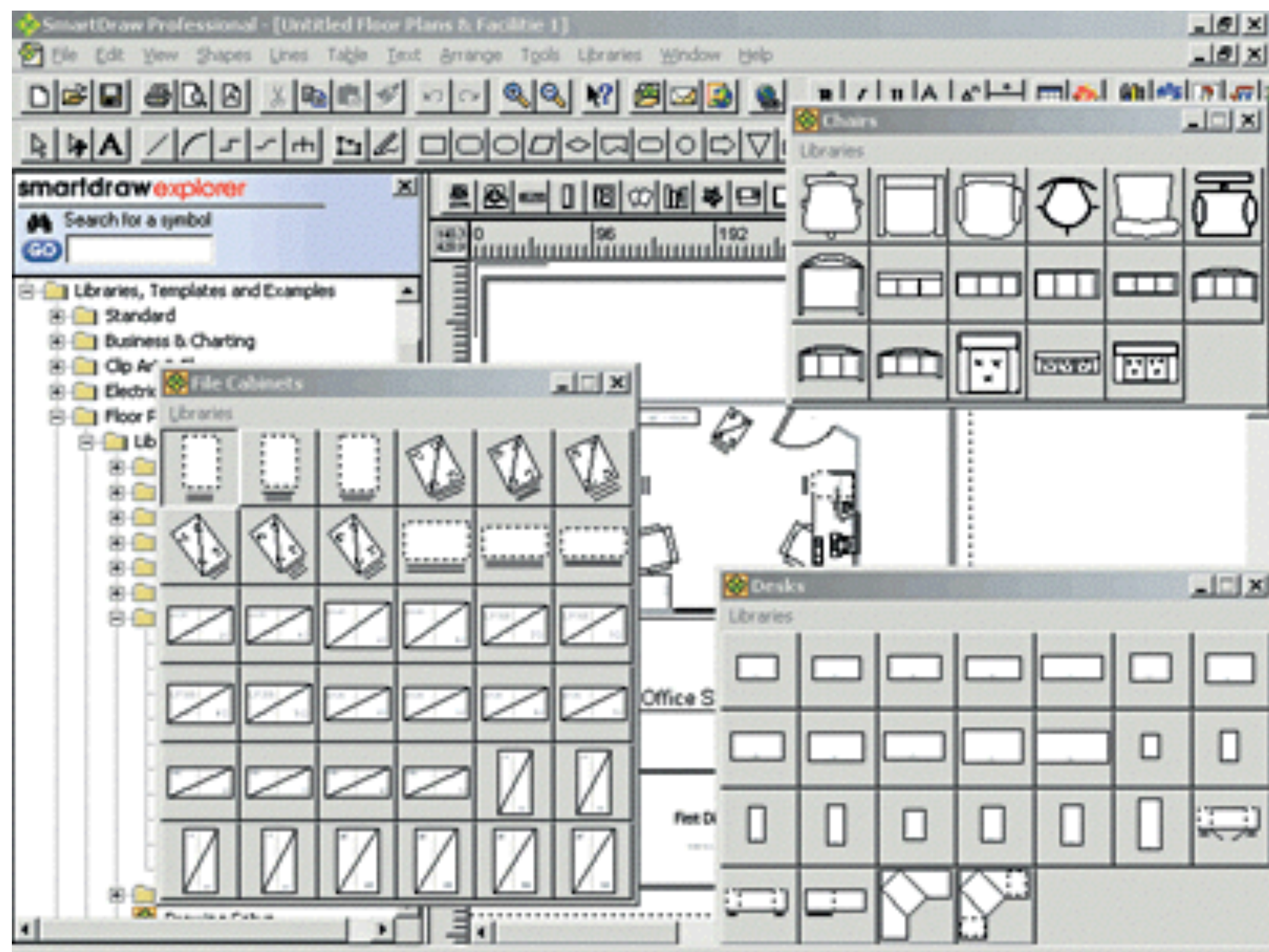
London Underground [Beck 33]



Geographic version of map

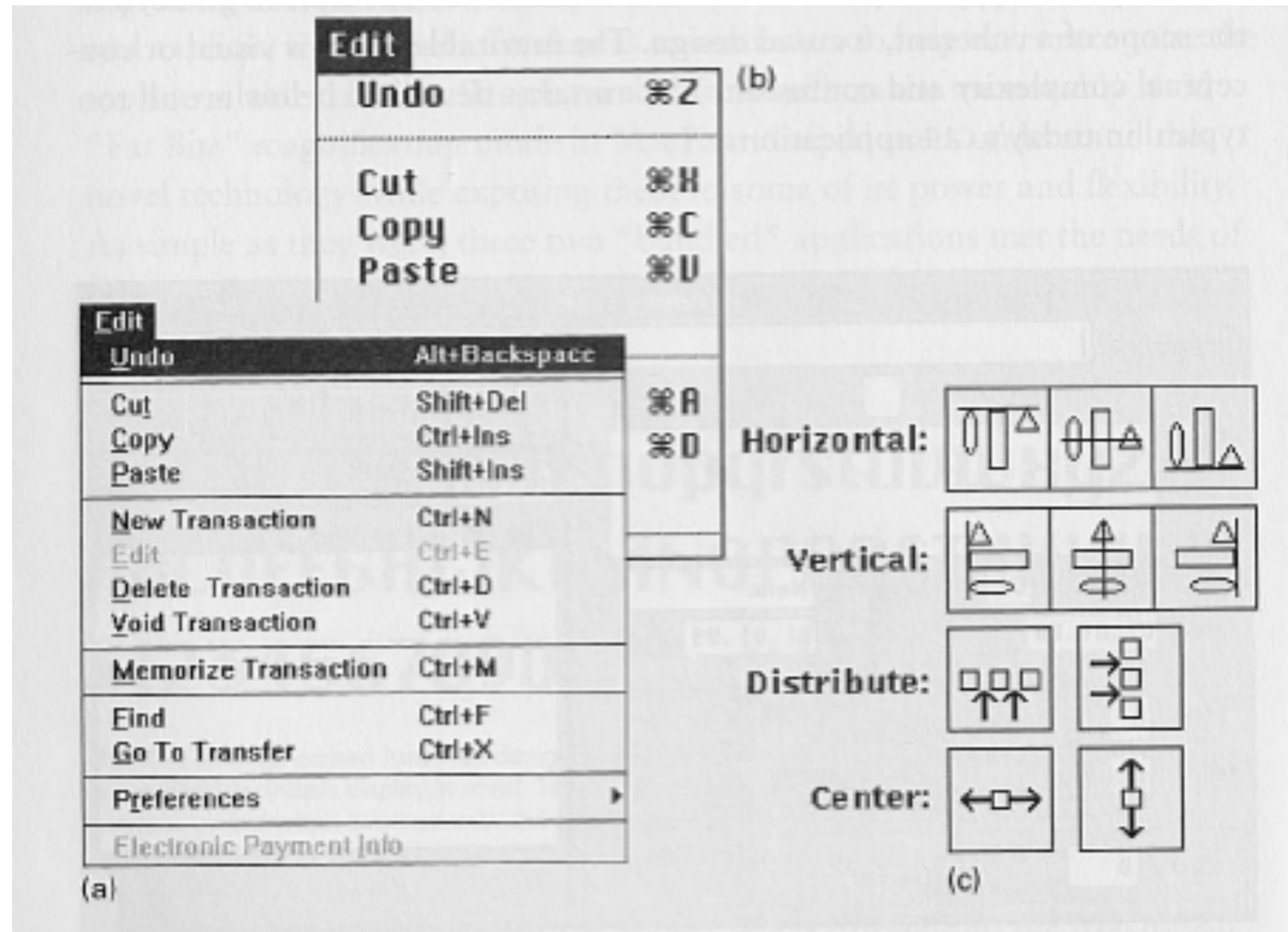


# MISTAKES: CLUTTER & NOISE





# MISTAKES: INTERFERENCE

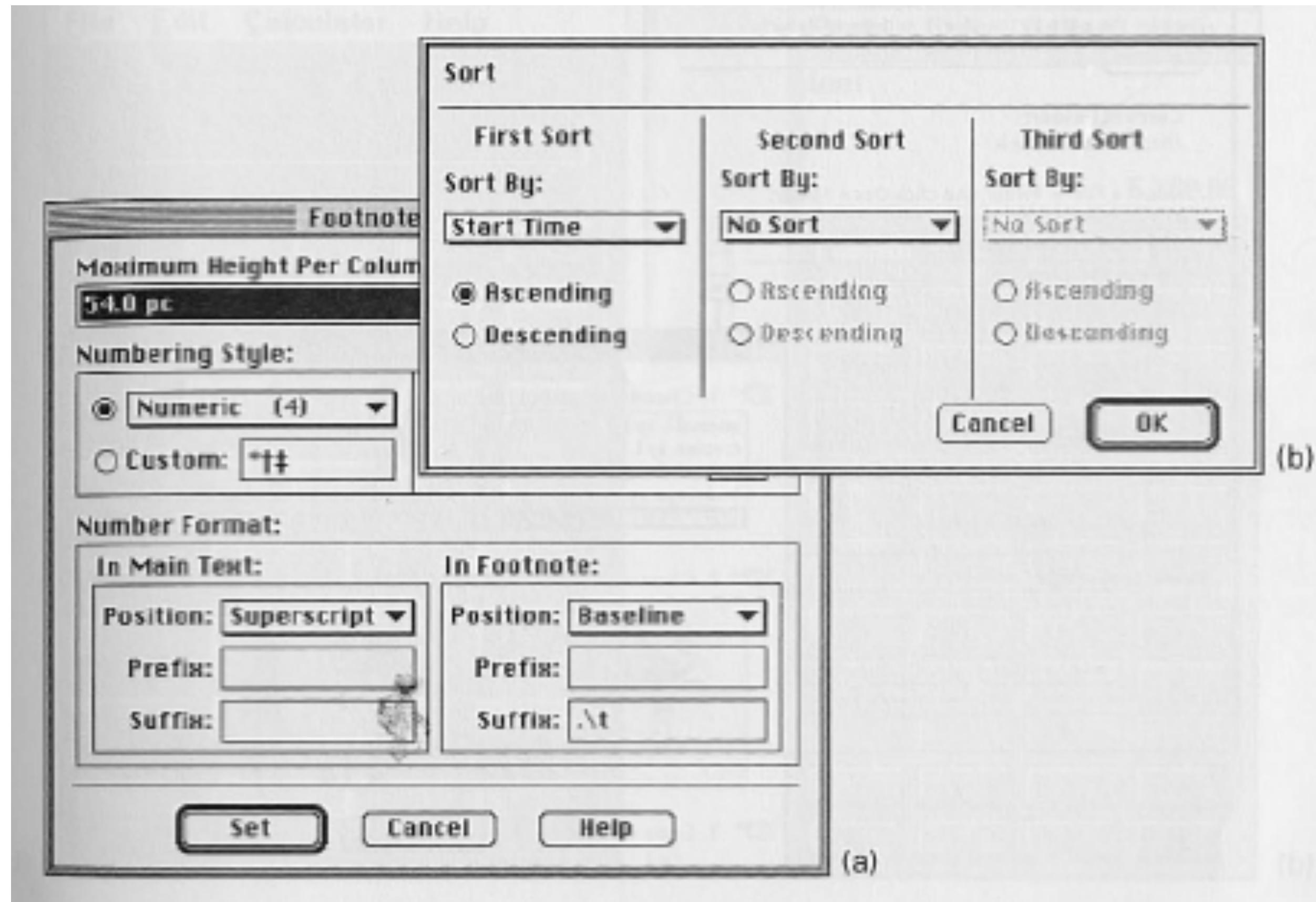


Shortcuts interfere with menu labels in (a) not in (b).

Different shapes cause confusion in alignment tools



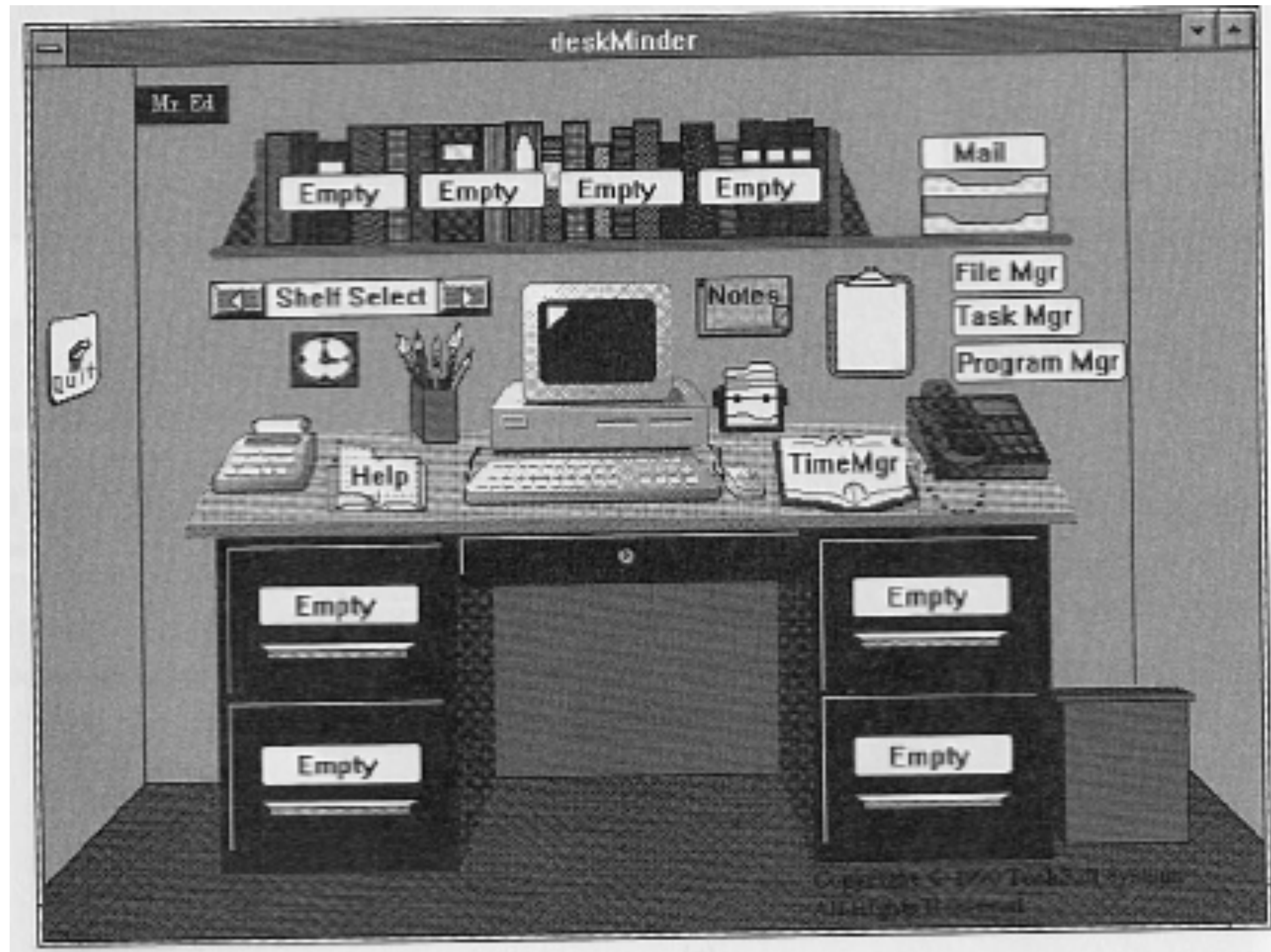
# MISTAKES: TOO MUCH STRUCTURE



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

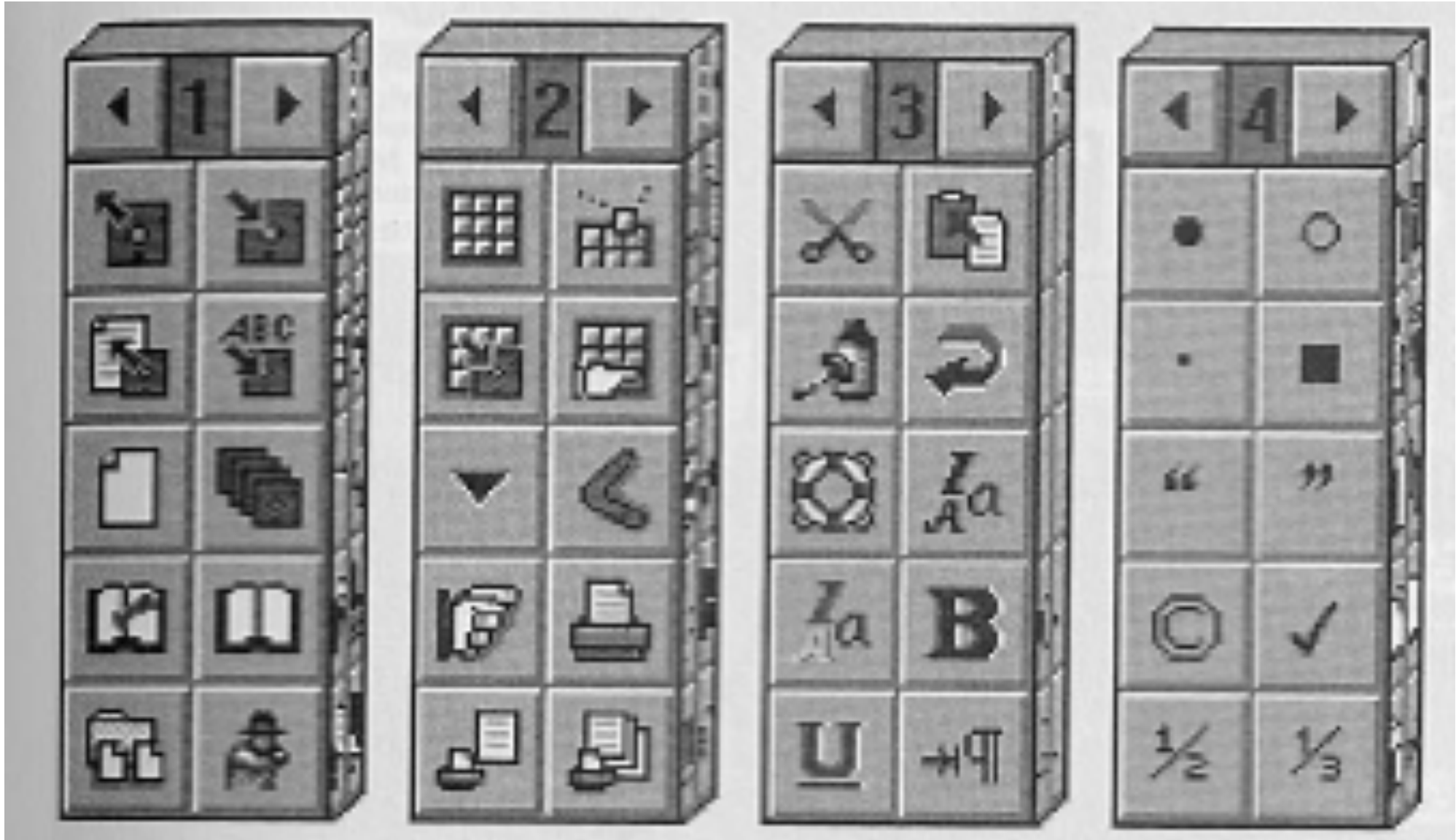
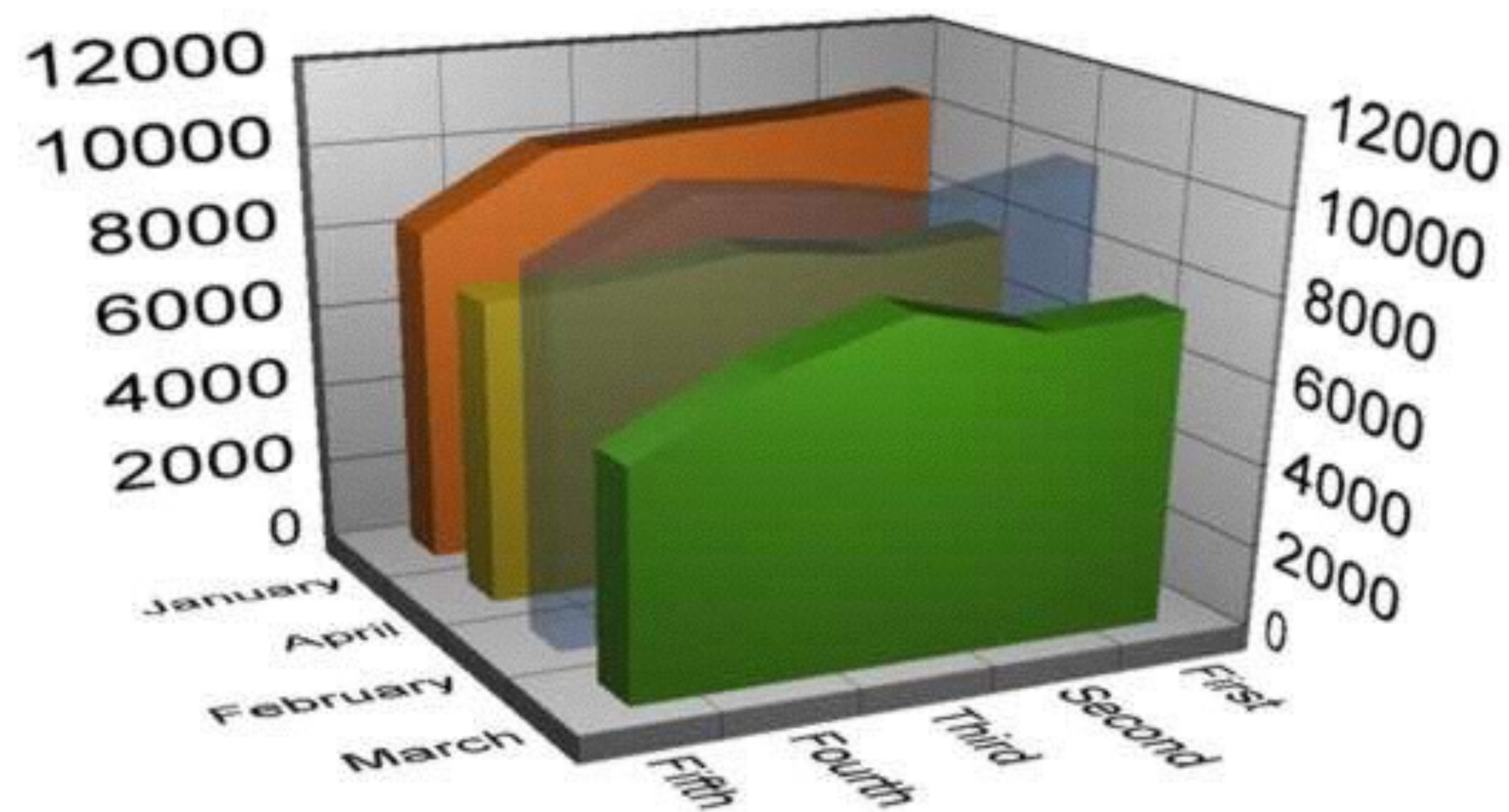


# MISTAKES: BELABORING THE OBVIOUS



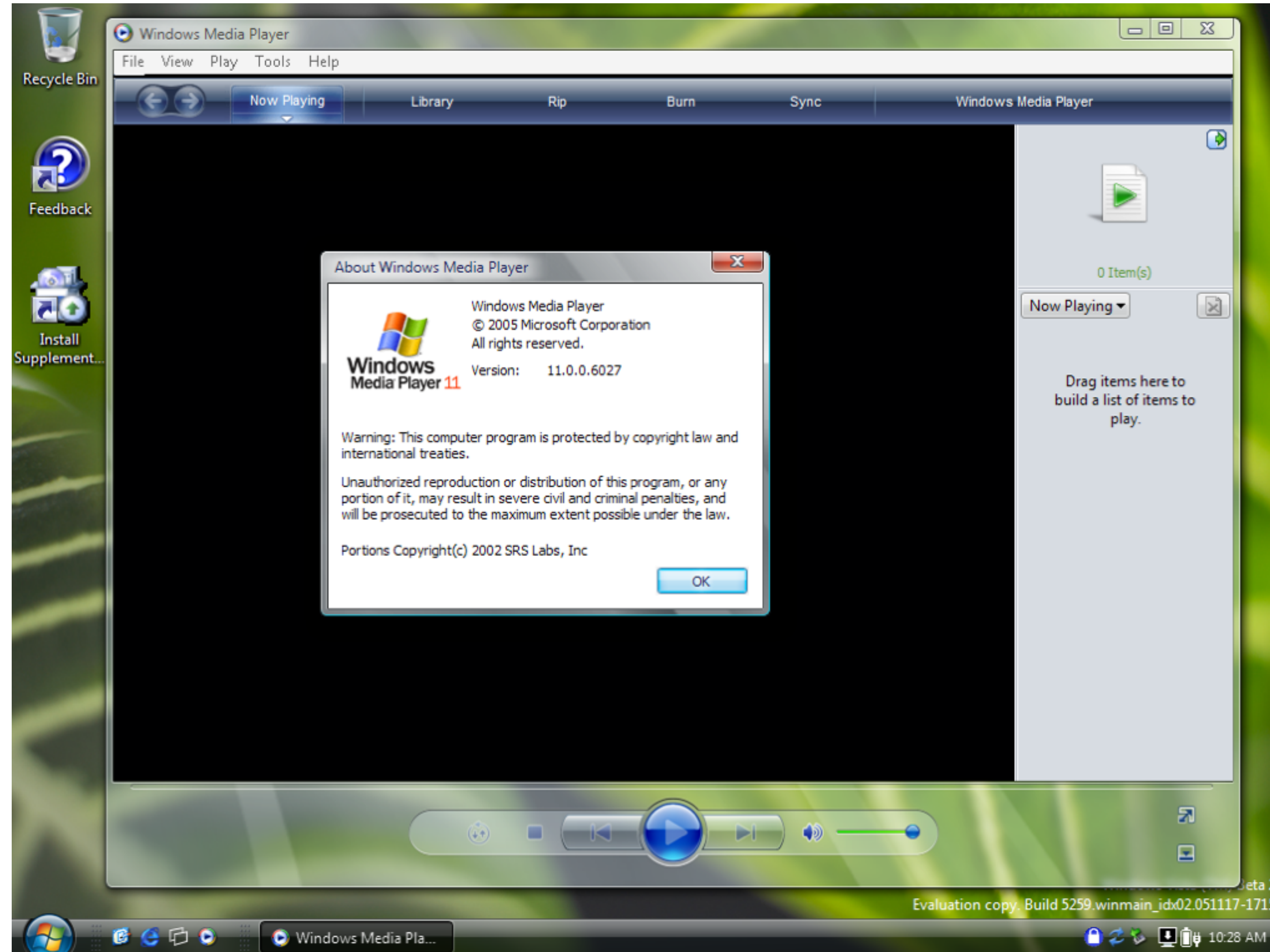


# MISTAKES: GRATUITOUS USE OF 3D





# MISTAKES: EXCESSIVE EMBELLISHMENT



Minimalists hate it, but sometimes users like embellishment





**NETFLIX**

A NETFLIX DOCUMENTARY SERIES

**MAKING**

**A**

**MURDERER**



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## Attorney Ken Kratz

\*Former Wisconsin District Attorney

\*Over 25 Years of Legal Experience

\*Successfully tried one of the largest and most complex homicide cases in Wisconsin history (*State of Wisconsin v. Steven Avery*)

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*What they "forgot" to tell you*

OnMilwaukee.com

People Mag.

The New Yorker

Maxim

NY Times

ABC News

FOX News

CBS News

Texting Scandal

Conspiracy?

### Experience Matters

The best criminal defense attorney you can find has the most experience. Period.

Ideally, it is also an attorney who knows BOTH sides of the criminal justice system.

Ken Kratz has over 25 years experience as a trial lawyer in Wisconsin, most of that time spent as an elected DA near Appleton, WI.

**MORE**

### Why do I feel so overwhelmed?

Being charged with a criminal offense can be one of the most stressful experiences in a person's life. The uncertainty of future events, including the VERY REAL possibility of going to jail or prison, can cause some people to become "stuck" after being charged with a crime, and unable to continue their normal lives.

This feeling is very natural, and will likely remain until a competent lawyer is retained. Why wait?

**MORE**

### Contact Us Today

FOR A FREE CONSULTATION

**(715) 718-0759**

#### Address

1507 Tower Avenue, Suite 414  
Superior, WI 54880

#### Email

kratzlawfirm@gmail.com

### News Articles



June 11, 2007

APPLETON POST-CRESCENT  
By: John Lee

Kratz has made a name for himself as prosecutor

CHILTON - Ken Kratz had planned on getting a master's degree in business administration when he graduated from the University of Wisconsin-Whitewater and never thought about becoming a lawyer.

But that changed when his faculty advisor, who also taught business law, told him he could use a law degree in business, so Kratz took the law school admissions test and headed to Marquette University.

[Read More...](#)

### Testimonials from Former Clients



**More Client Testimonials**



# IMAGE





# LOGO





# BACKGROUND



*What they 're*

*OnMilwaukee*

Maxim

---

Experienc



# FONT SELECTION(S)





GRID

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## News Articles

### A natural for the legal system



Kratz has made a name for himself as prosecutor

DA kept door open to plea deal for Daesey

June 18, 2007  
APPLETON POST-CRESCENT  
By: John Lee

Kratz has made a name for himself as prosecutor

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Read More...

## Testimonials from Former Clients



More Client Testimonials

The Kratz Law Firm serves clients in Superior, Wisconsin, and surrounding counties including Douglas, Ashland, Bayfield, Burnett, Sawyer and Washburn.



# CONSISTENCY

Not a link      Links

What they "forgot" to tell you

OnMilwaukee.com    People Mag.    The New Yorker

Maxim    NY Times

ABC News    FOX News    CBS News

Texting Scandal

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Not a link

These are all links

\*Successfully tried one of the largest and most complex homicide cases in Wisconsin history (*State of Wisconsin v. Steven Avery*)

The New Yorker

ABC News    FOX News    CBS News

Texting Scandal

Conspiracy?

Really? You just have a button titled "Texting Scandal"? And another one titled "Conspiracy"?



# CONSISTENCY (AGAIN!)





# CS160



USER  
INTERFACE  
DESIGN

SPRING 2016

## THE COOL CLASS

16 APRIL 2006

**ERIC PAULOS**

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



F	D	E	IR0	IR1	IR2	MD DIR	DATA CONT	SW	PAUSE	BRK PROG	BRK
LINK	GT	INT BUS	NO INT	ION	UM	IFO	IF1	IF2	DF0	DF1	DF2
0	1	2	3	4	5	6	7	8	9	10	11

STATE

STATUS

AC

MD

MQ

BUS

# 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

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

---

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- Academic interests: real-estate financing, criminal procedure, corporations
- Henry Murtaugh Award

Hartford University 2003–07

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Boxer Bedley & Ball Capital Advisors 2008–11

*Equity analyst*

- Performed independent research on numerous American industries, including:
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---

## OTHER WORK EXPERIENCE

Proximate Cause 2007–08

*Assistant to the director*

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

Hot Topic 2004–06

*Retail-sales associate*

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



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Assistant to the director

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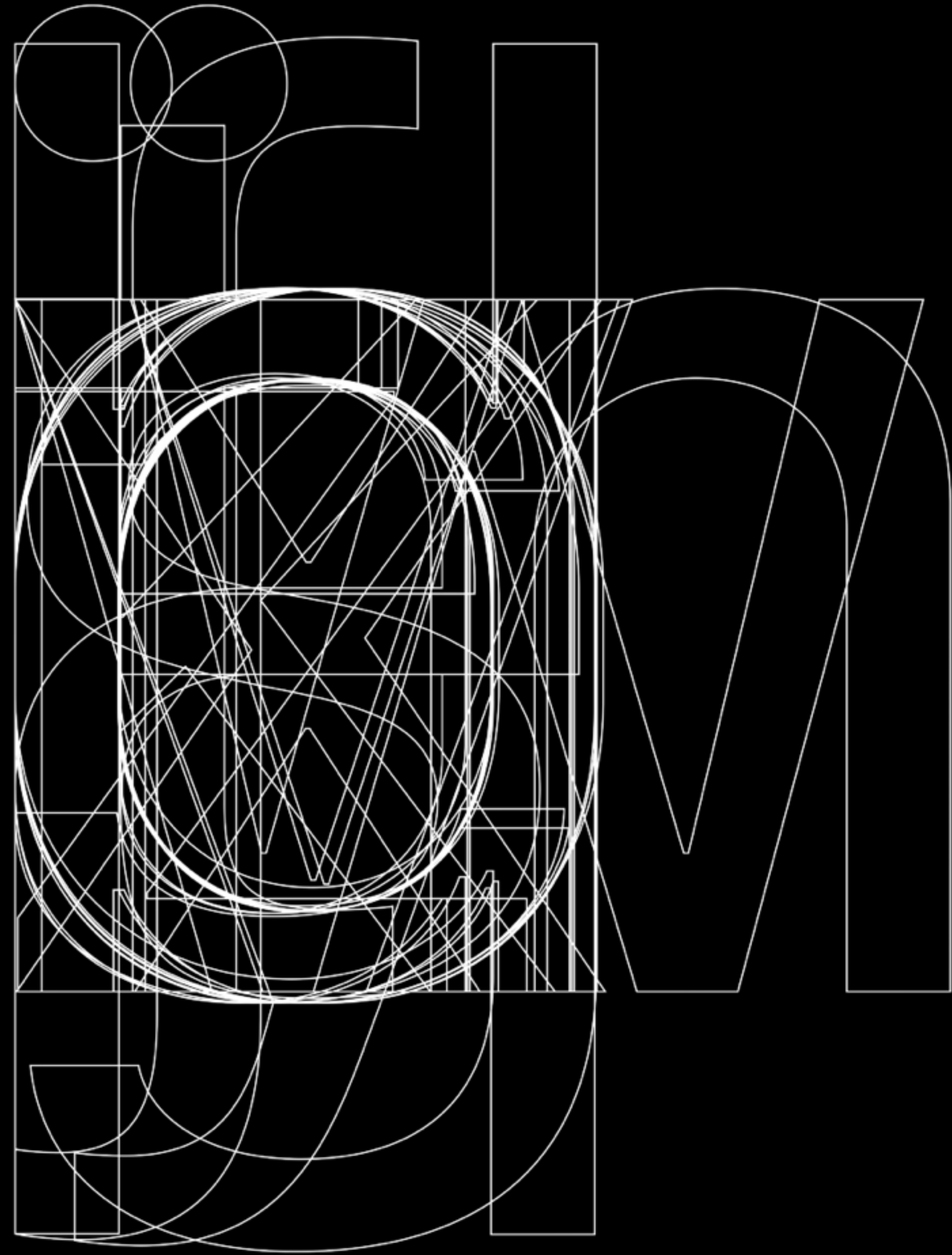
Hot Topic	2004-06
-----------	---------

Retail-sales associate

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



San Francisco







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

Timer  
14:59

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

DOW J +42.24  
16,335.28

London  
6:09PM Today  
+8 hours

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

Stopwatch  
05:46.32

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

Waning Crescent  
Moonrise 5:15PM  
7HRS 6MINS

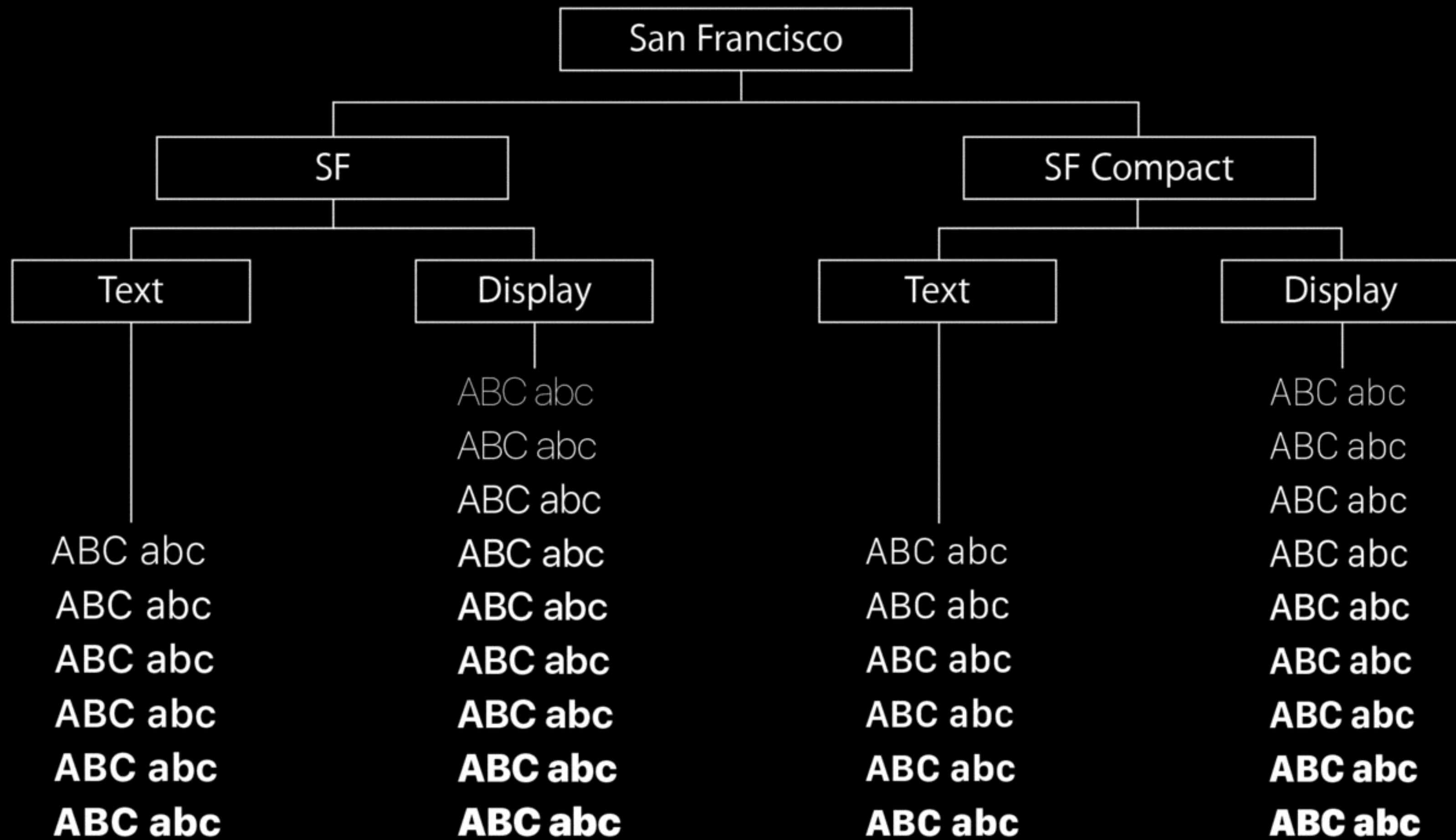
10:30-11:30AM  
Watch Face Review  
ID Studio

Stopwatch  
05:46.32

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



# Family Tree





# SAN FRANCISCO TYPEFACE

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

A modern font. It will change the typefaces dynamically according to the context.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890

San Francisco

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890

Neue Helvetica



# SAN FRANCISCO — LEGIBILITY

Bigger lower case letters (bigger x-height)

Upper case are shorter and numbers align with them.

Proportions

5HlpX



# SAN FRANCISCO — MORE OPEN LETTERFORMS

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

ecfyt

Helvetica Neue (Medium)

ecfyt

San Francisco (Text Medium)



# SAN FRANCISCO — LESS-SOPHISTICATED MODELING

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

Rat’s

Helvetica Neue (Medium)

Rat’s

San Francisco (Text Medium)



# SAN FRANCISCO — BETTER NUMBER HANDLING

Proportionally-spaced numerals look better, because you don't have awkward spacing in pairings that include thin numbers, such as "1." But, they're not ideal for situations like this one, where the proportionally-spaced numerals cause a distracting shimmy.

0.87MB of 10MB (13KB/sec)

0.17MB of 10MB (13KB/sec)



# SAN FRANCISCO — COLON

Vertically-centered colon

9:41

9:41





# **SAN FRANCISCO – LESS NUMBER CONFUSION**





F	D	E	IR0	IR1	IR2	MD DIR	DATA CONT	SW	PAUSE	BRK PROG	BRK
LINK	GT	INT BUS	NO INT	ION	UM	IFO	IF1	IF2	DF0	DF1	DF2
0	1	2	3	4	5	6	7	8	9	10	11

STATE

STATUS

AC

MD

MQ

BUS

COLOR



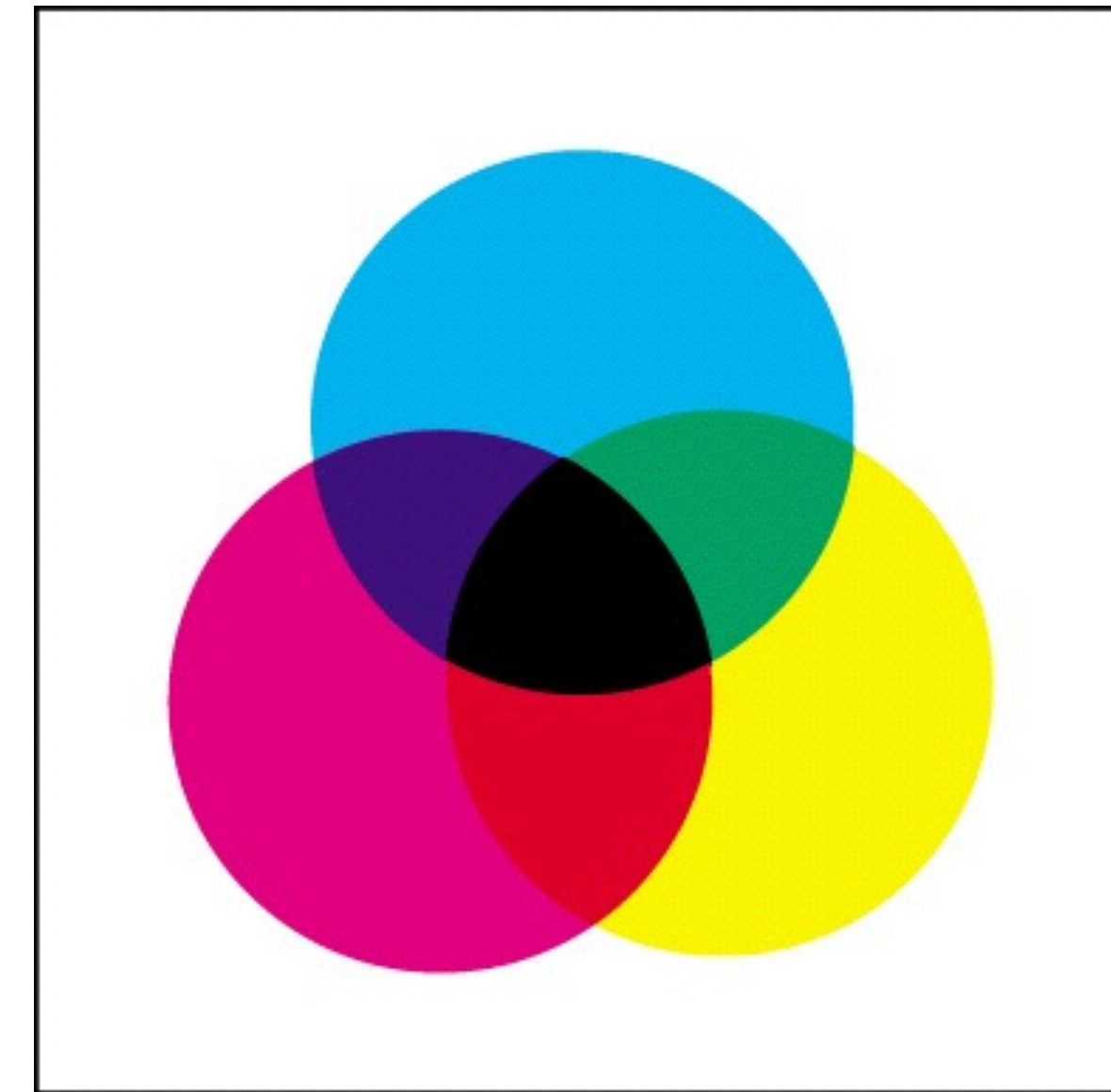
# COLOR SPACES



RGB

Additive

Electronic Media



CMY

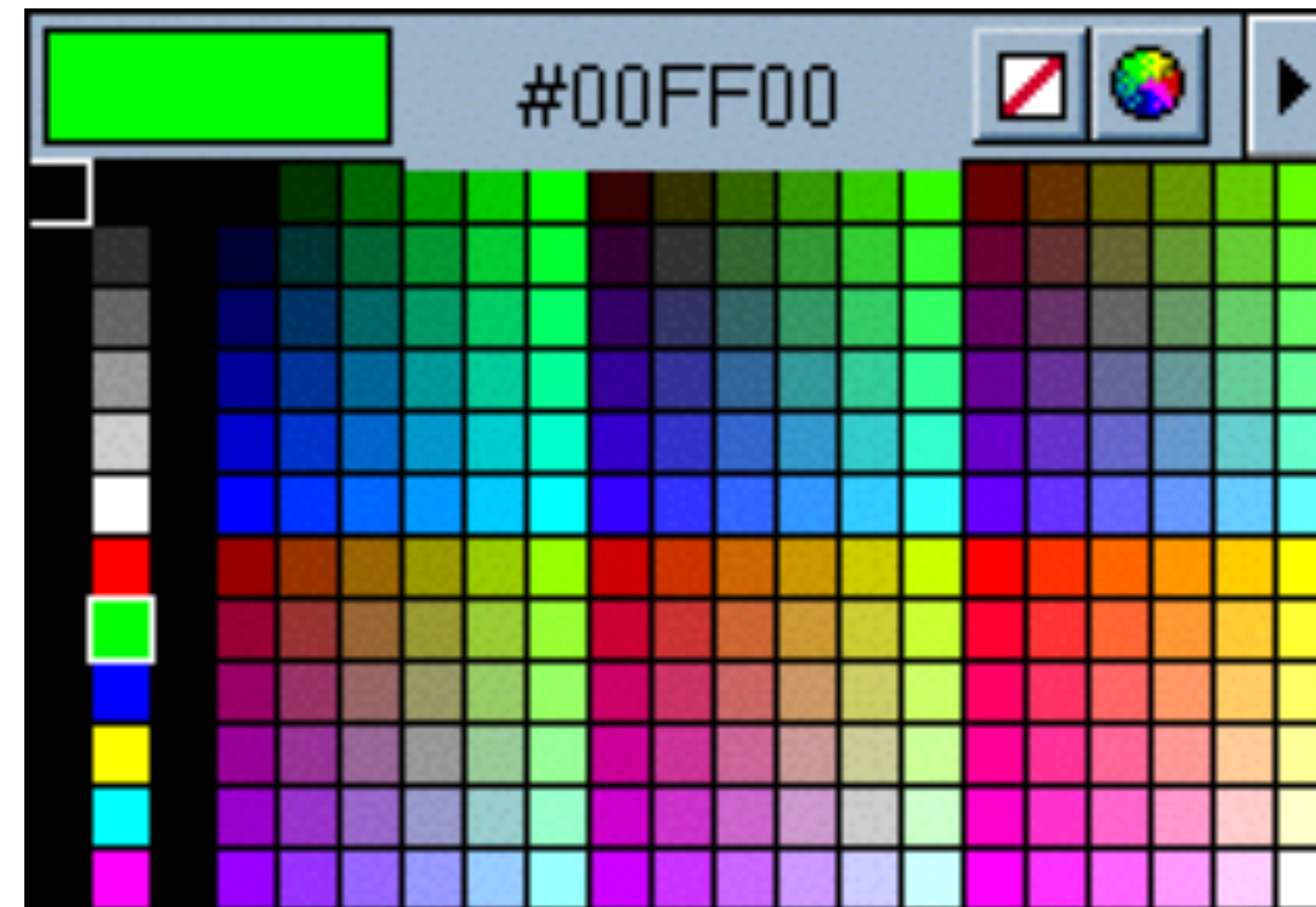
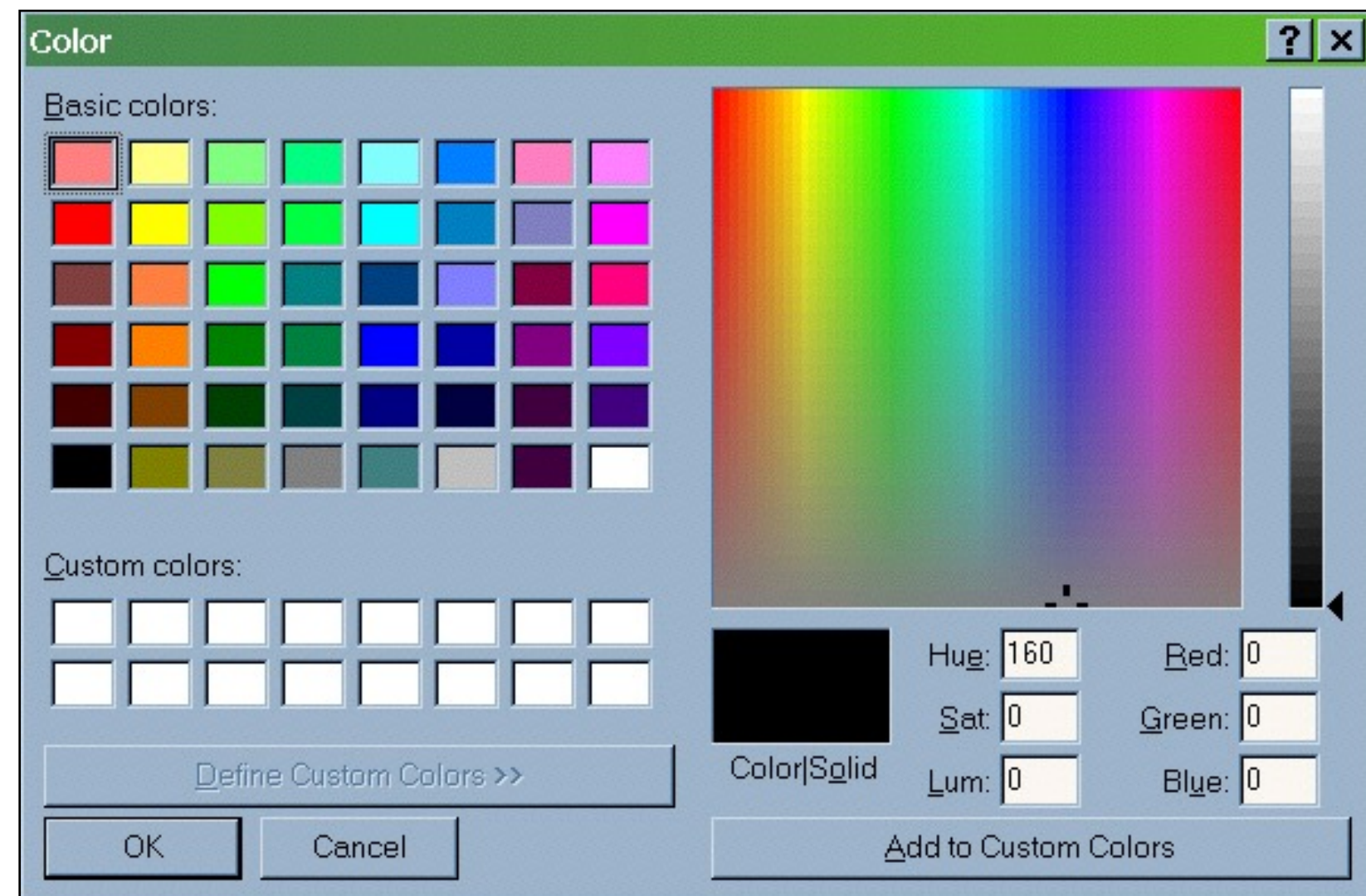
Subtractive

Printed Media

Parameters of color space driven by technology

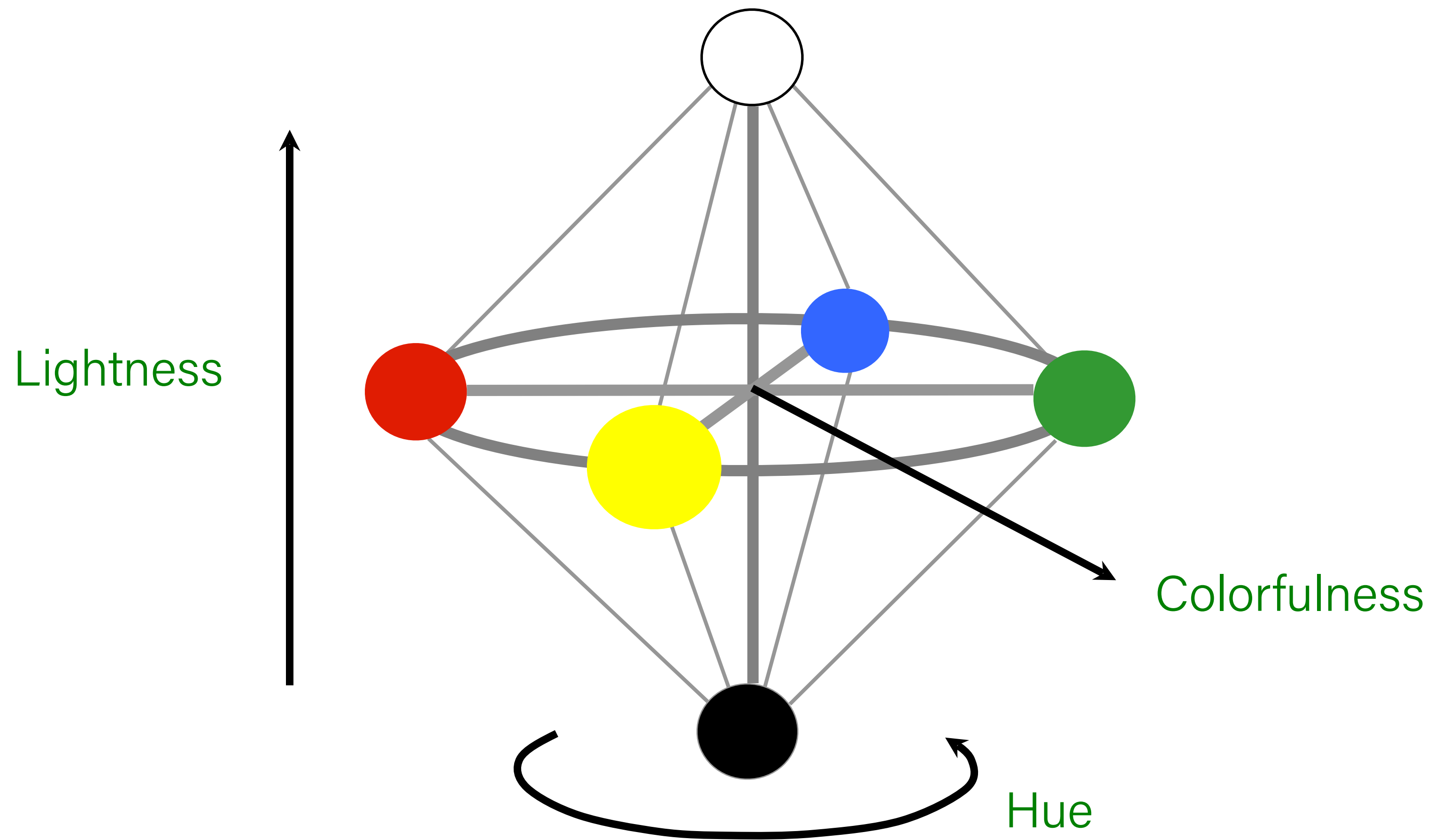


# TECHNOLOGY-CENTERED COLORS





# PERCEPTUAL ORGANIZATION

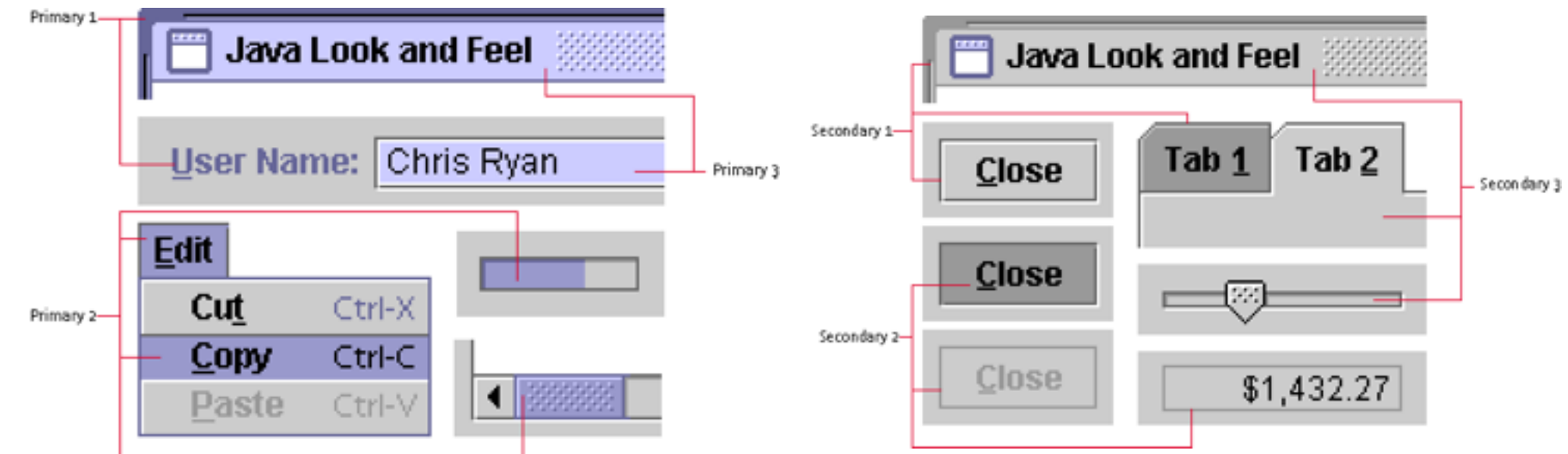


Parameters of color space driven by perception



# TIPS FOR PICKING COLORS

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



Don't rely on fully saturated colors

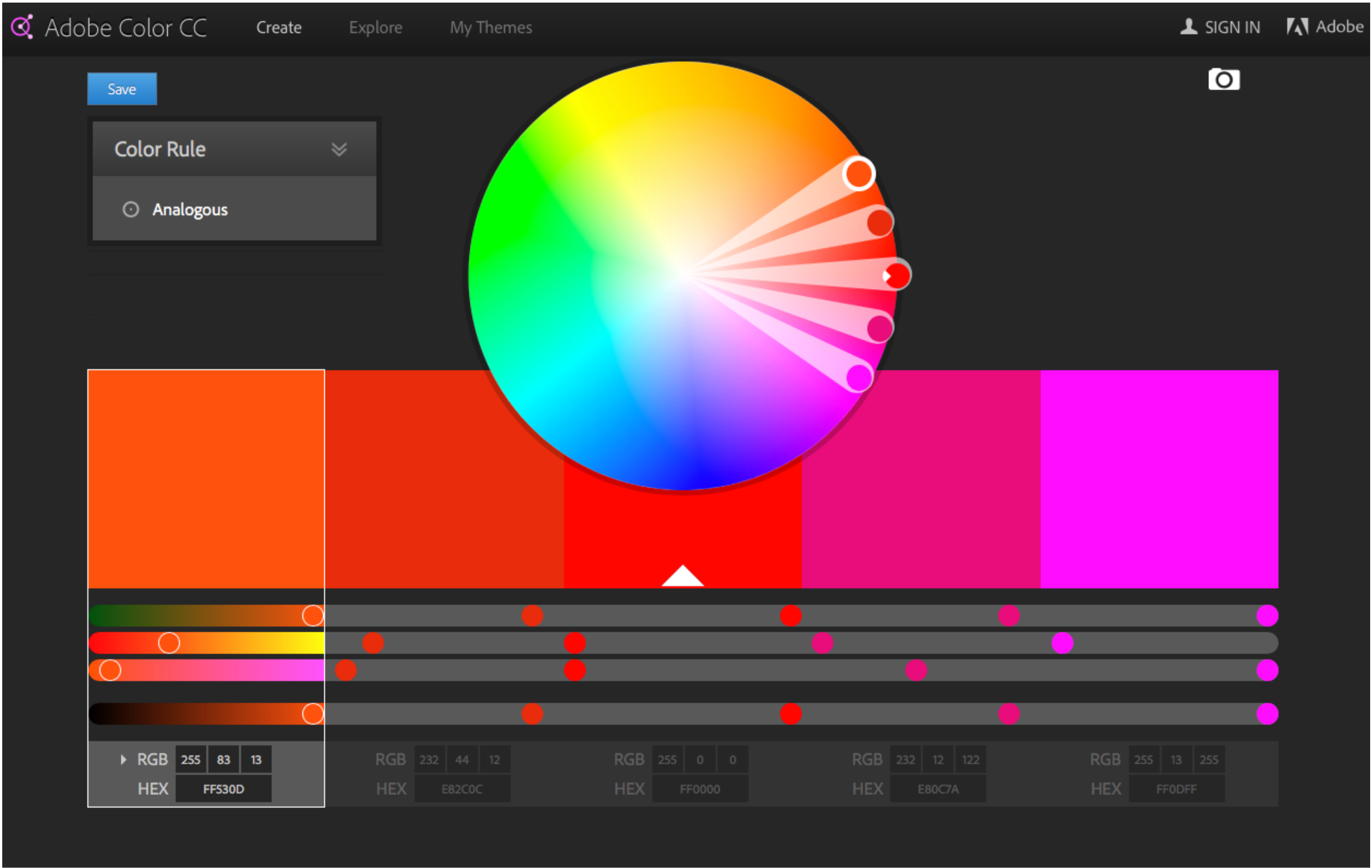


Ensure good color contrast for text

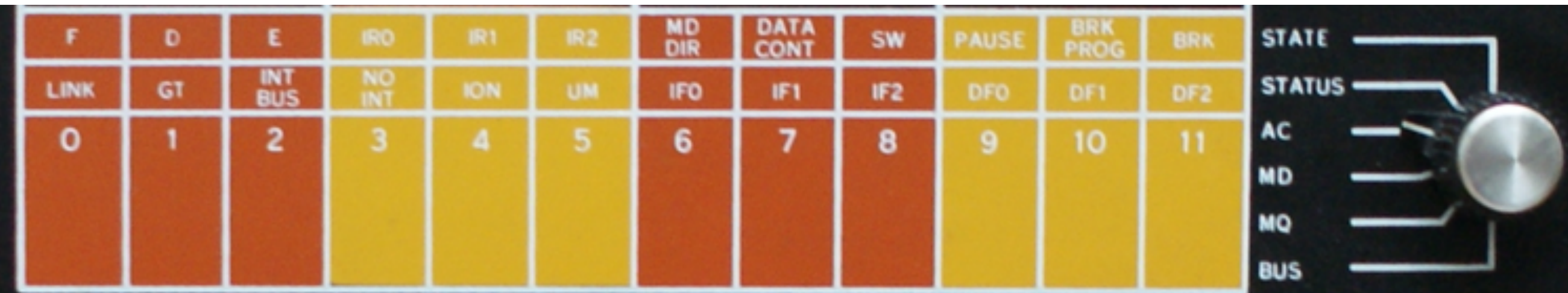




# ADOBE COLOR







# GESTALT PRINCIPLES



# PRINCIPLES

FIGURE/GROUND

PROXIMITY

SIMILARITY

SYMMETRY

CONNECTEDNESS

CONTINUITY

CLOSURE

COMMON FATE

TRANSPARENCY



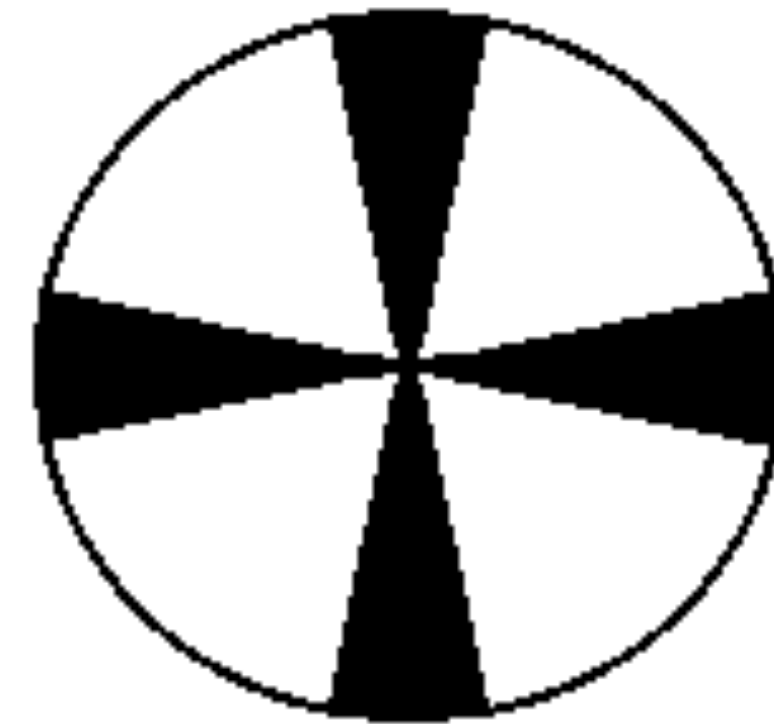
# FIGURE/GROUND



Ambiguous



Principle of surroundedness



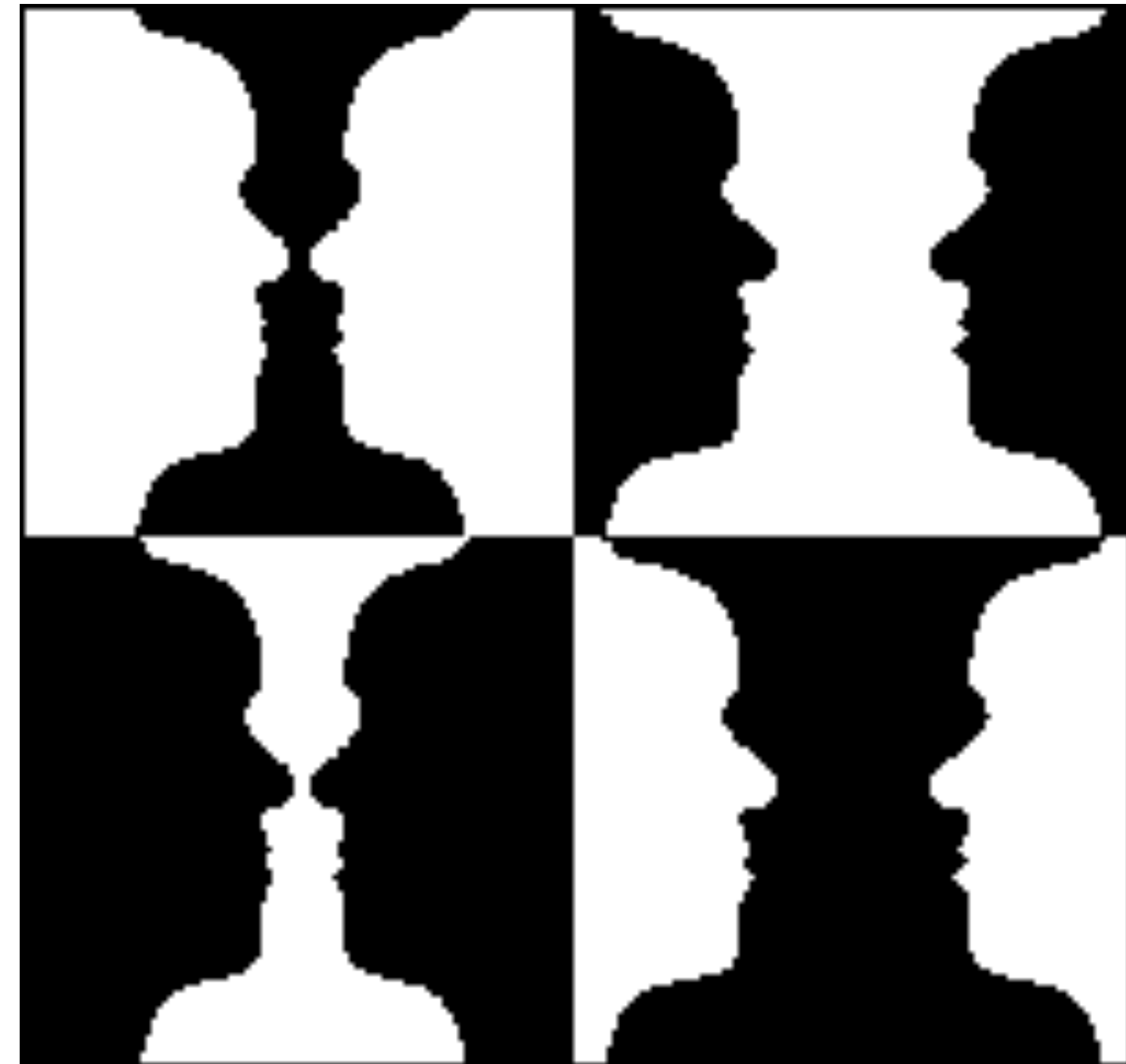
Principle of relative size



# FIGURE/GROUND



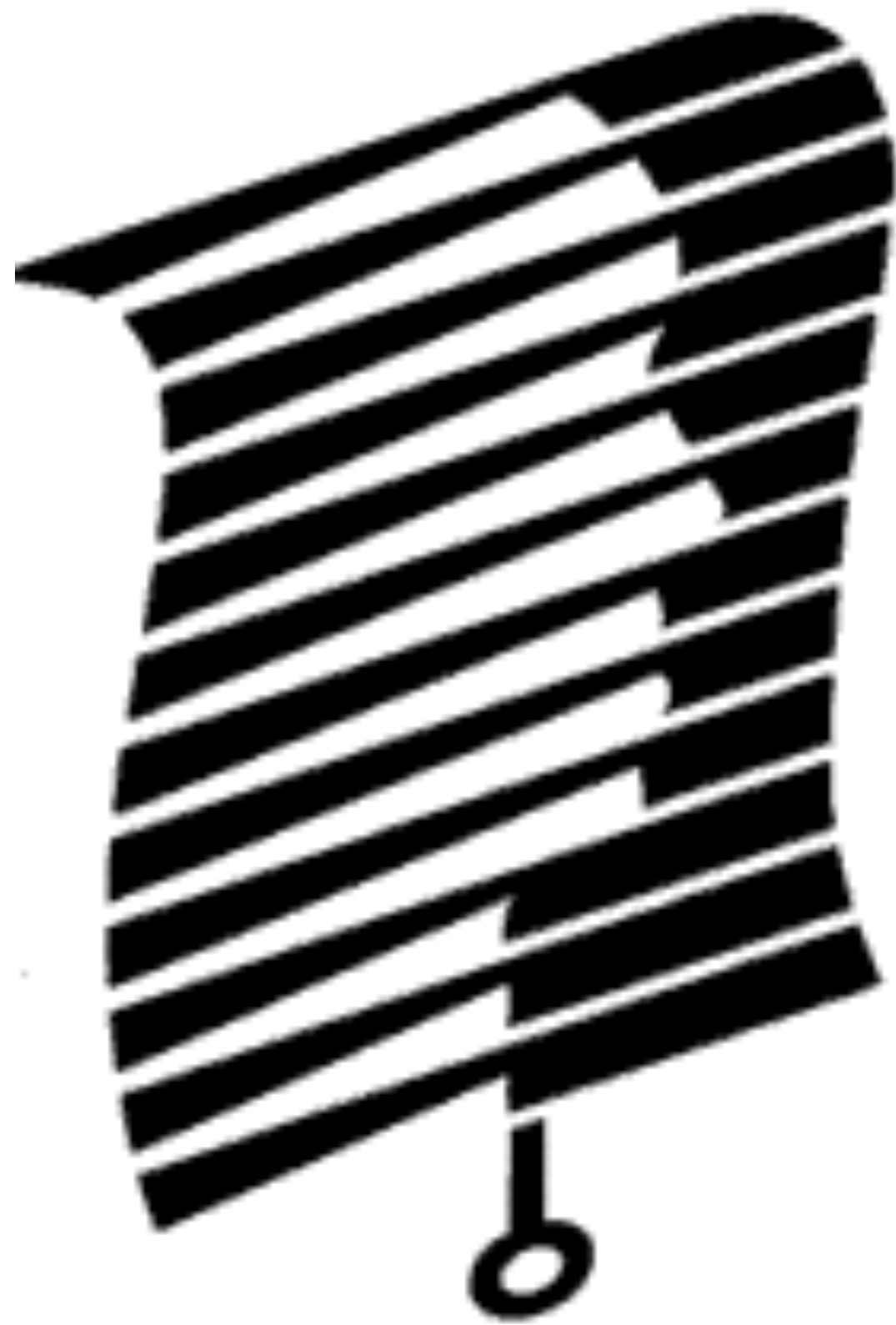
Ambiguous



Unambiguous

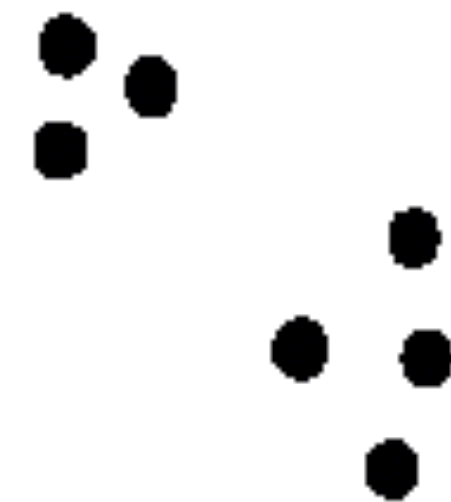
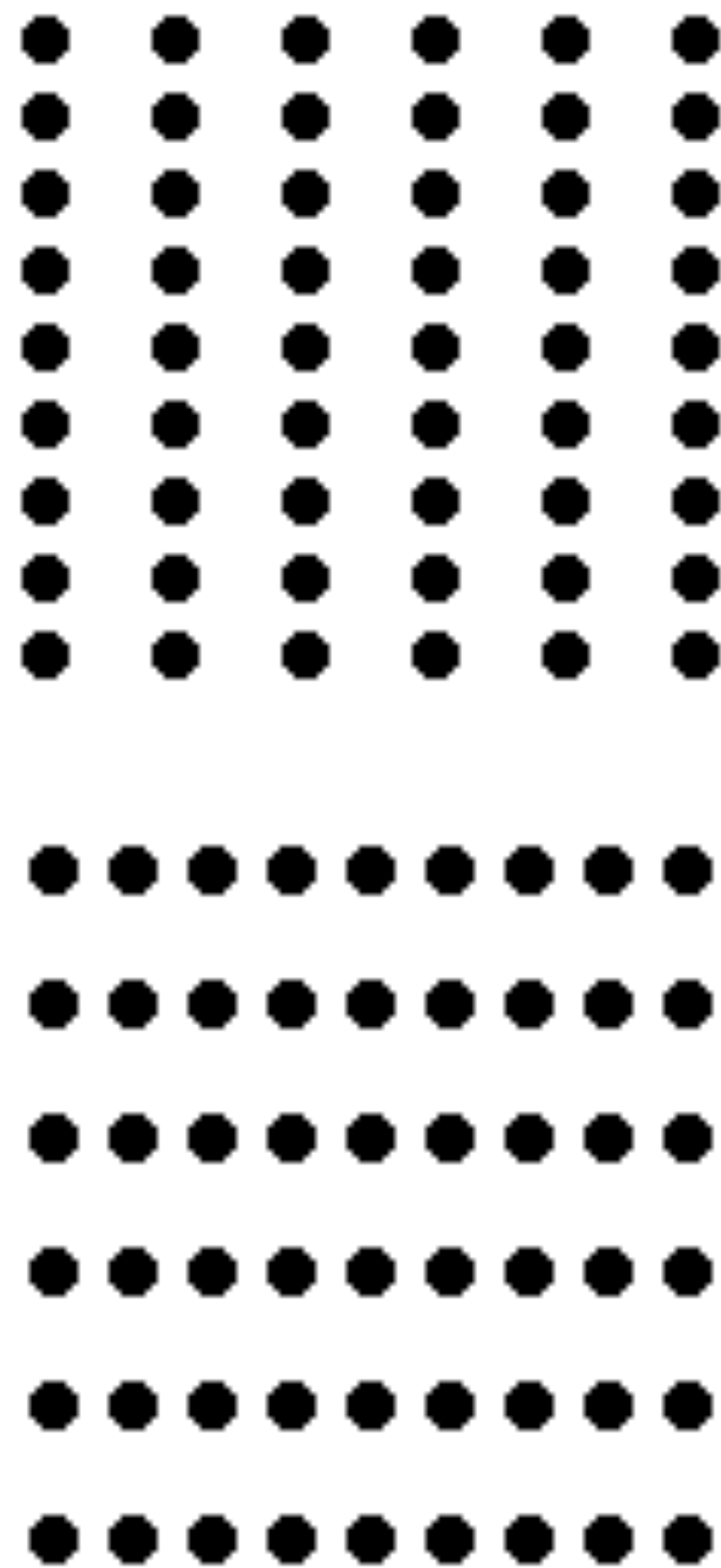


# FIGURE/GROUND





# PROXIMITY

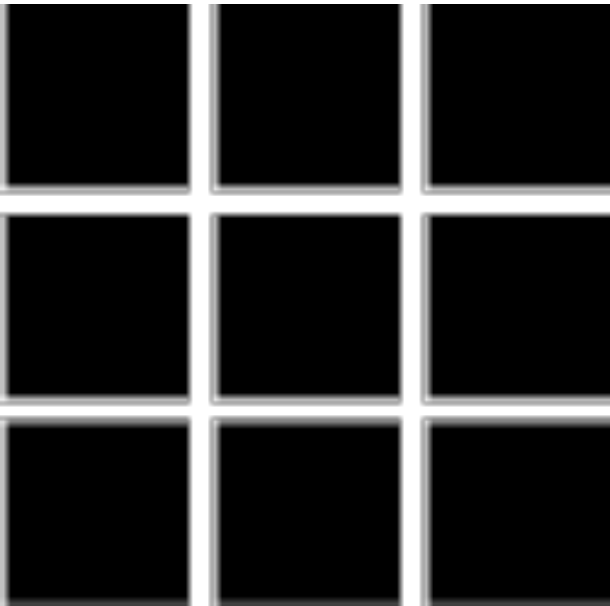
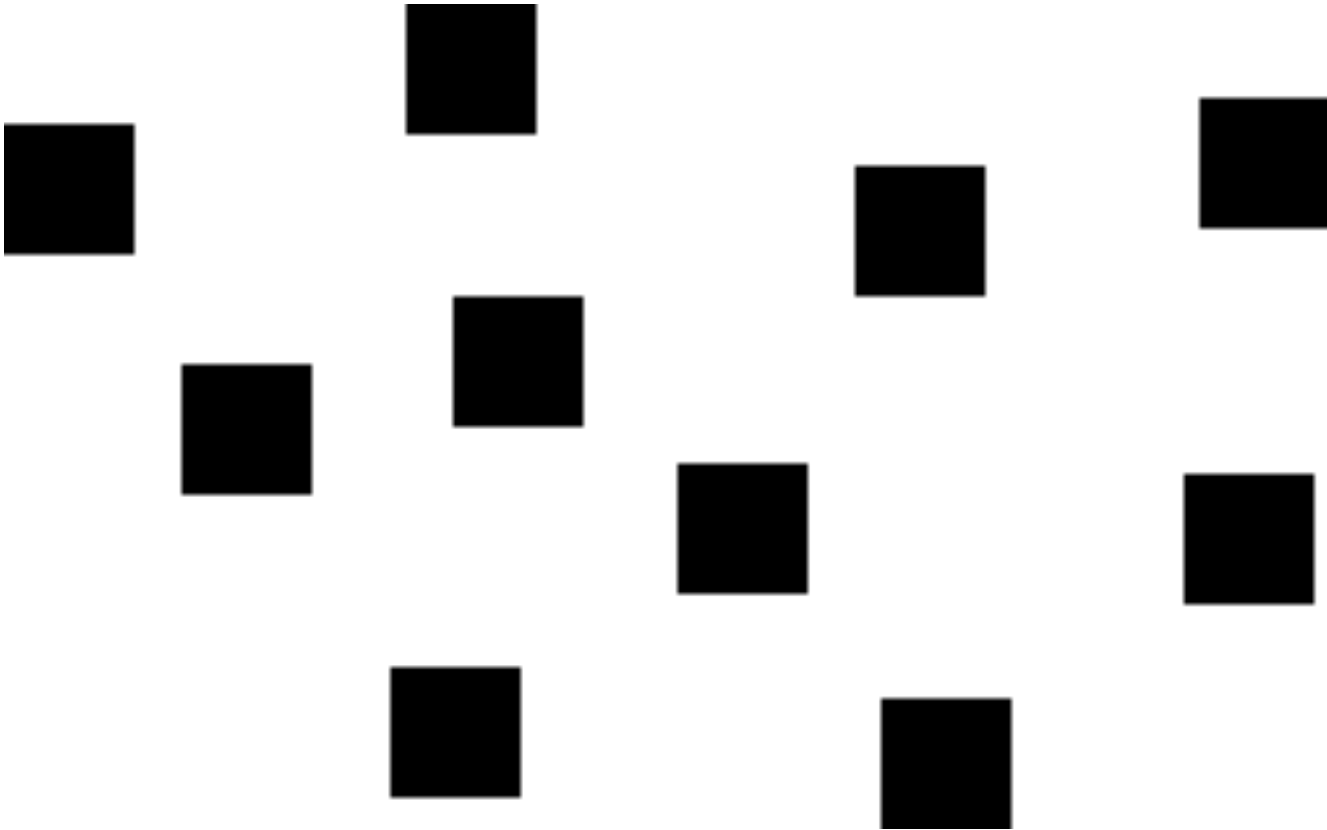


Dots that are near one another are grouped

Dots that are concentrated are grouped



# PROXIMITY





# PROXIMITY

Tuesday, November 4

Election Day

An American Menu \$75

Caesar salad with anchovies, egg, and  
Parmesan cheese

Clam chowder with Maine lobster and  
pancetta

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

Apple and raspberry pecan crisp with  
vanilla ice cream



# PROXIMITY

Tuesday, November 4 — Election Day

An American Menu  
\$75

Caesar salad with anchovies, egg, and  
Parmesan cheese

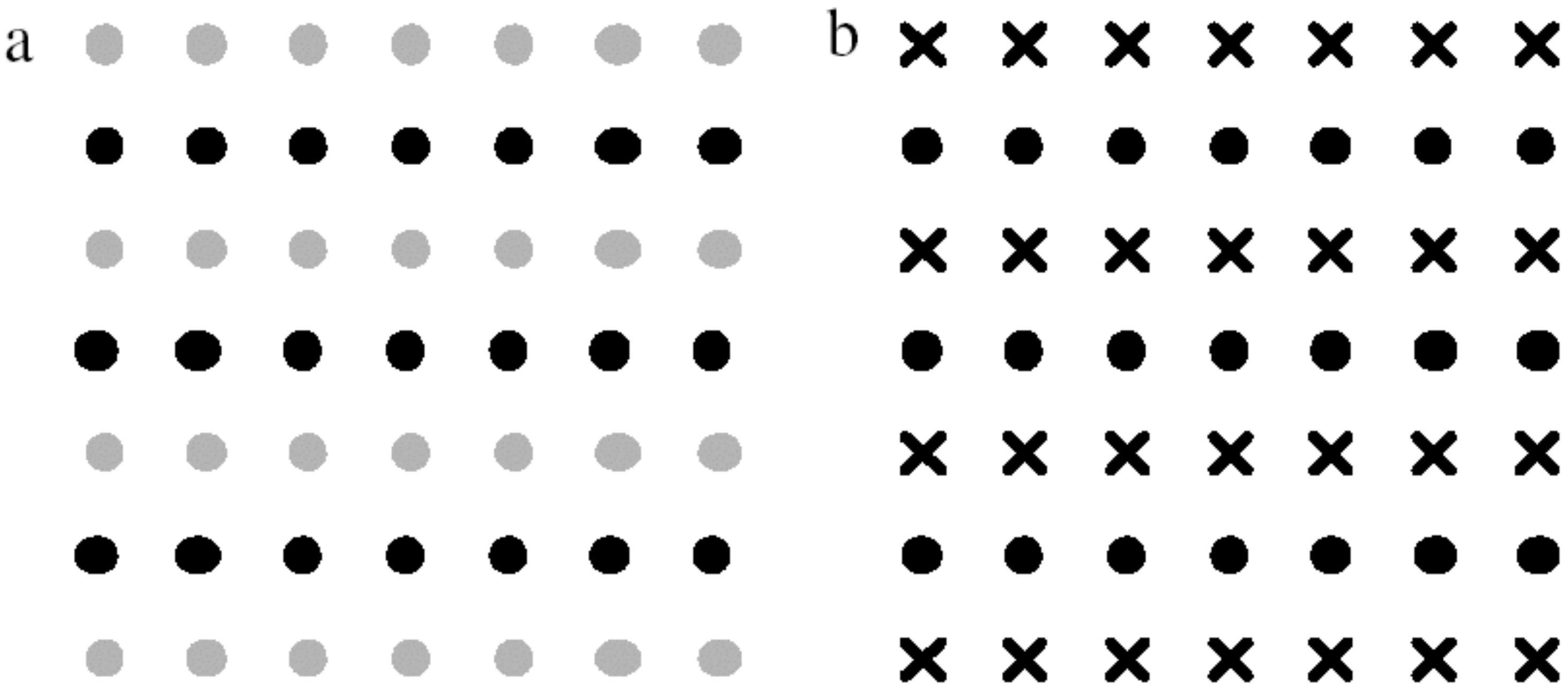
Clam chowder with Maine lobster  
and pancetta

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

Apple and raspberry pecan crisp  
with vanilla ice cream



# SIMILARITY



Rows dominate due to similarity



# SIMILARITY

TUESDAY, NOVEMBER 4 — ELECTION DAY

## **AN AMERICAN MENU**      \$75

### **Caesar salad**

with anchovies, egg, and Parmesan cheese

### **Clam chowder**

with Maine lobster and pancetta

### **Grilled chicken**

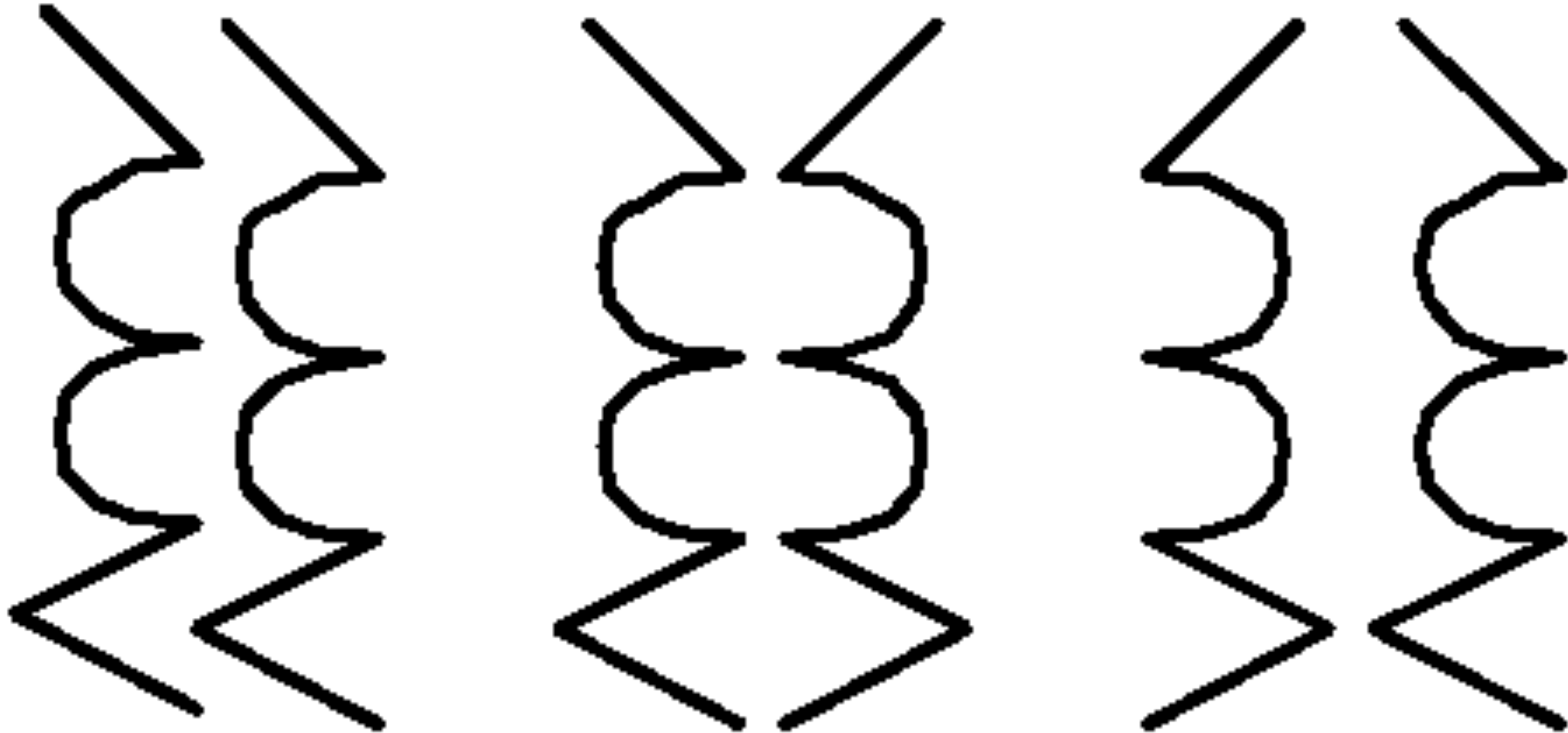
with house-made barbeque sauce with  
potato purée and greens

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

with vanilla ice cream



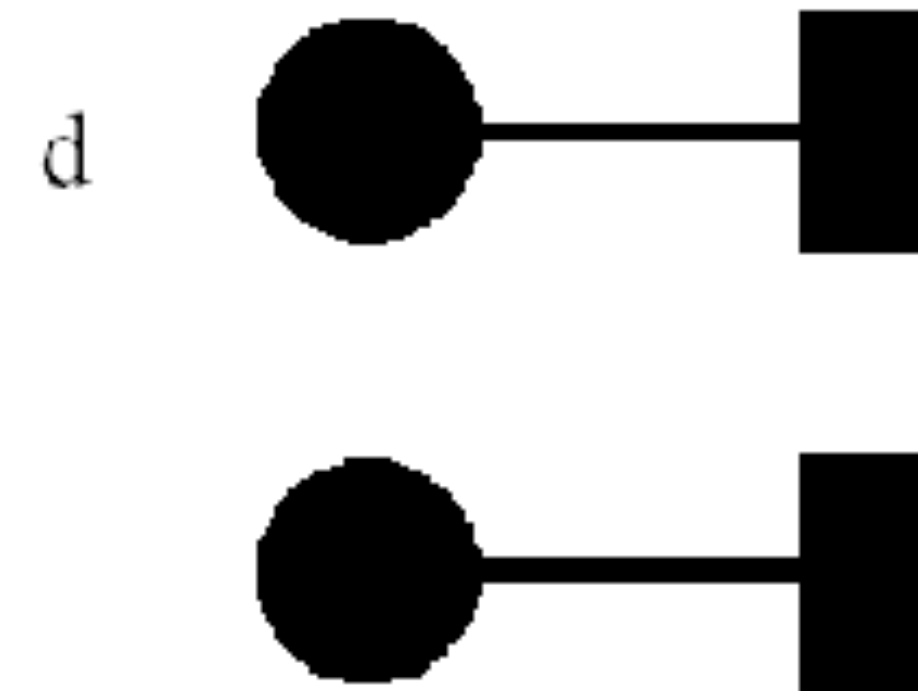
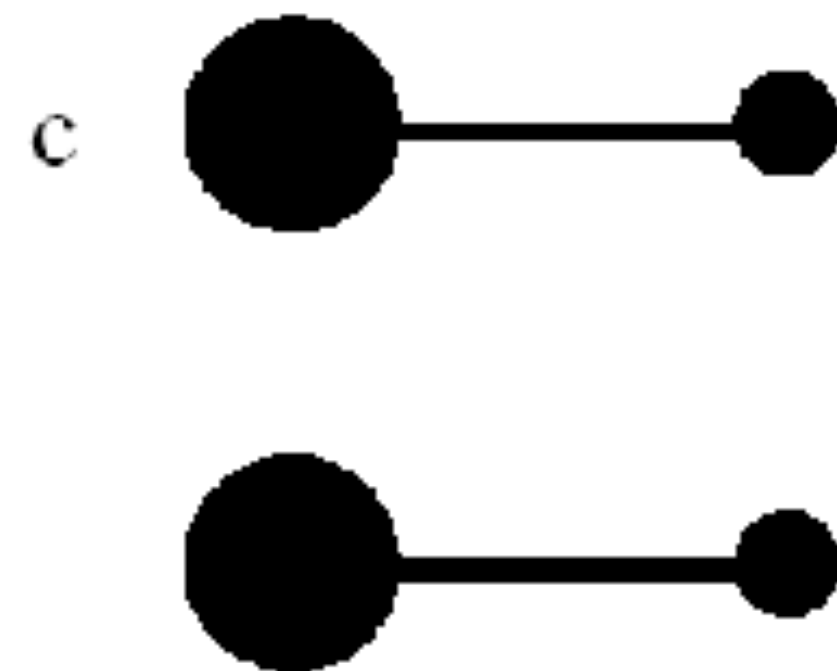
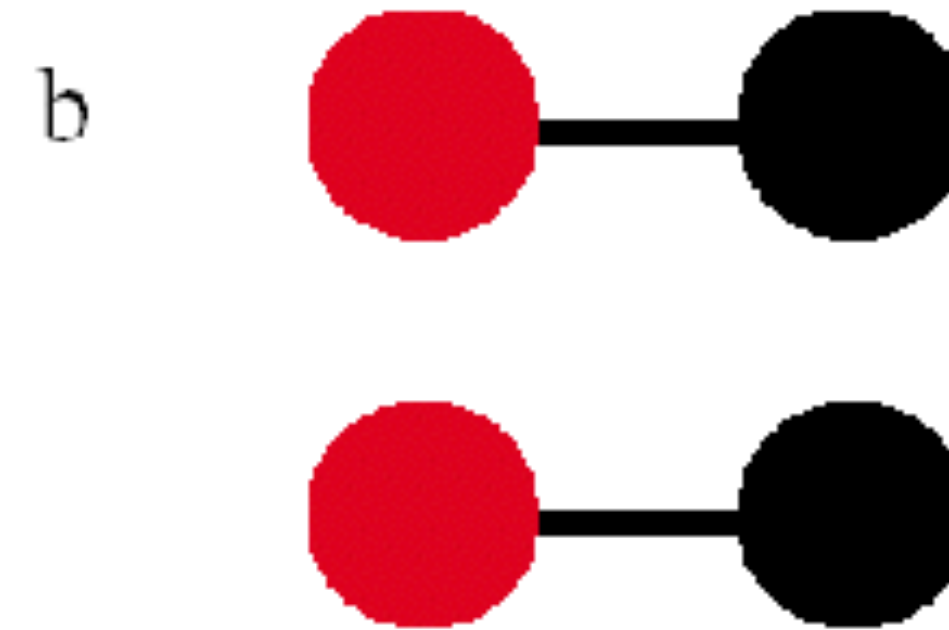
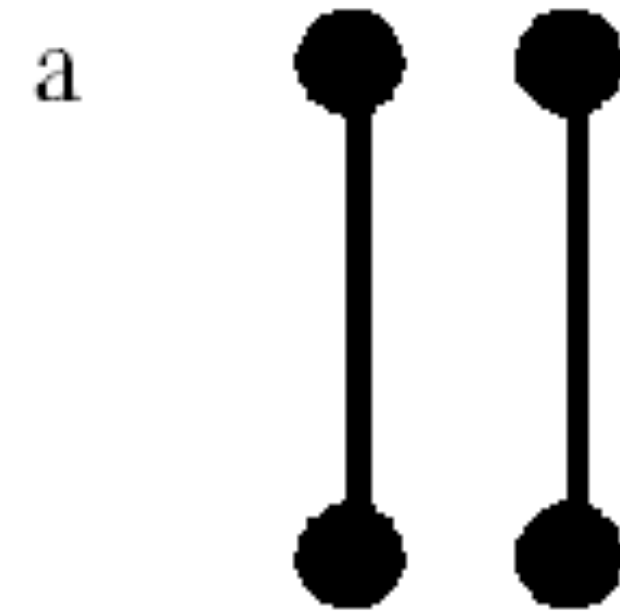
# SYMMETRY



Bilateral symmetry gives strong sense of figure



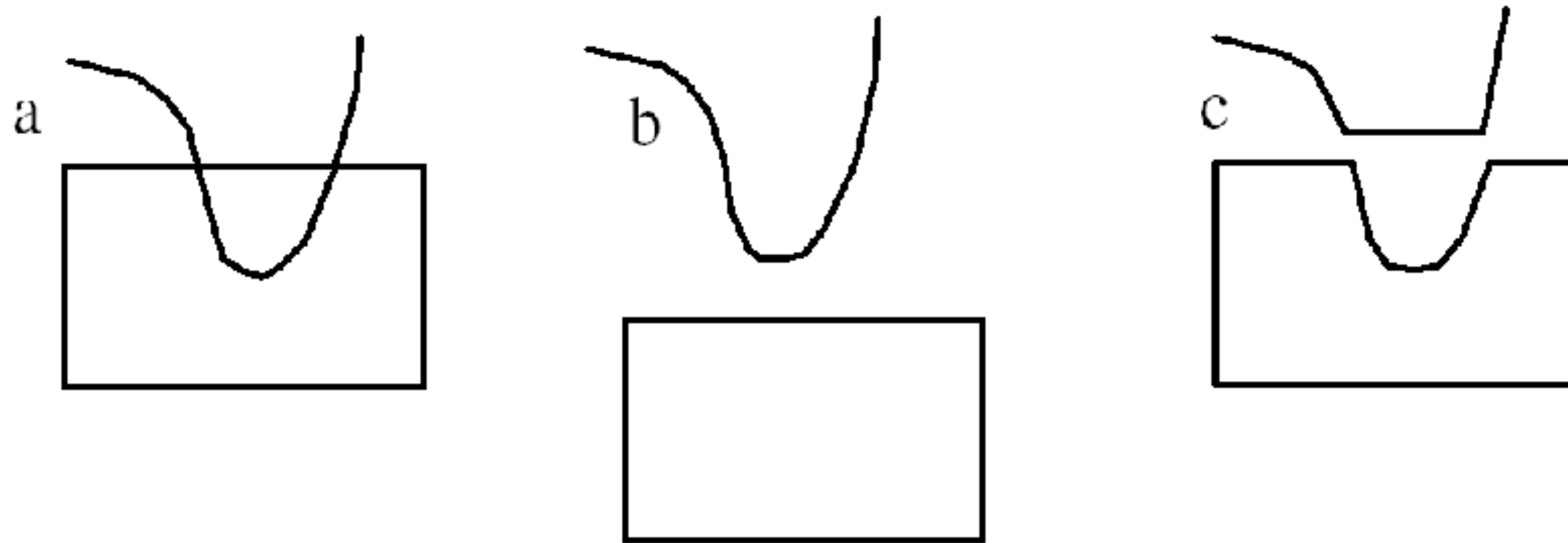
# CONNECTEDNESS



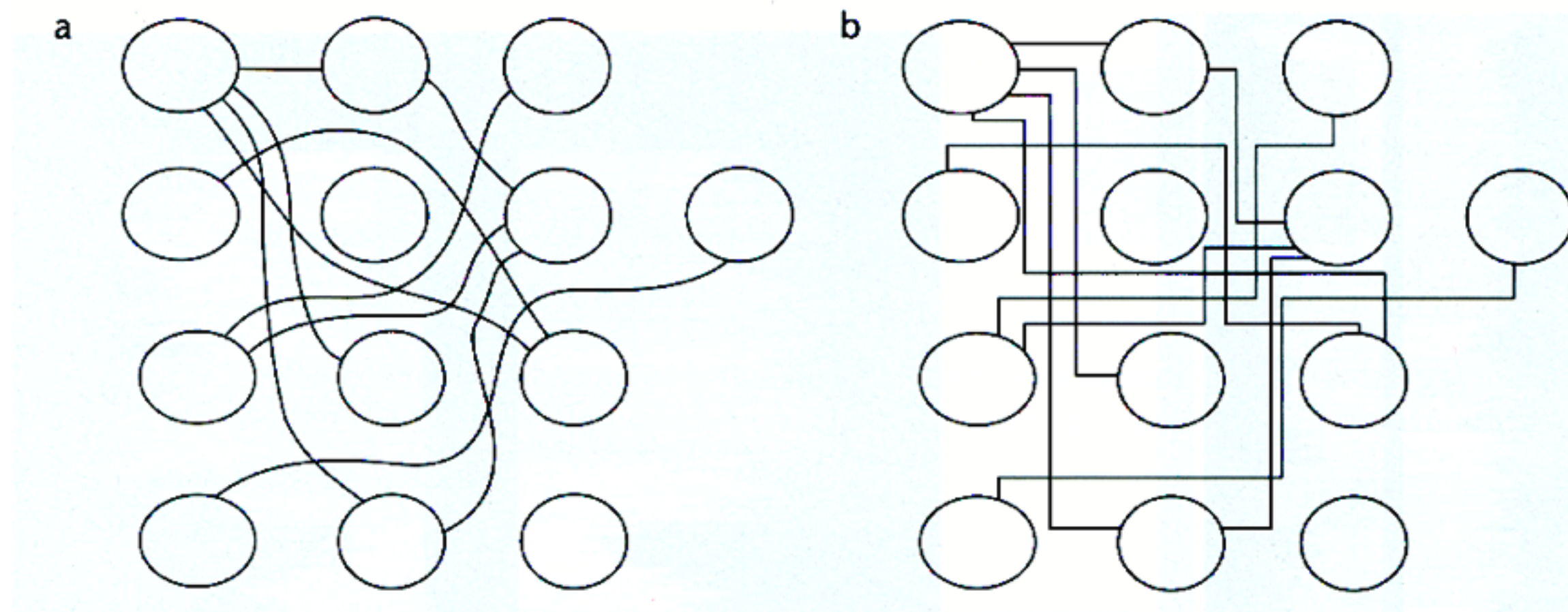
Connectedness overrules proximity, size, color shape



# CONTINUITY



We prefer smooth not abrupt changes

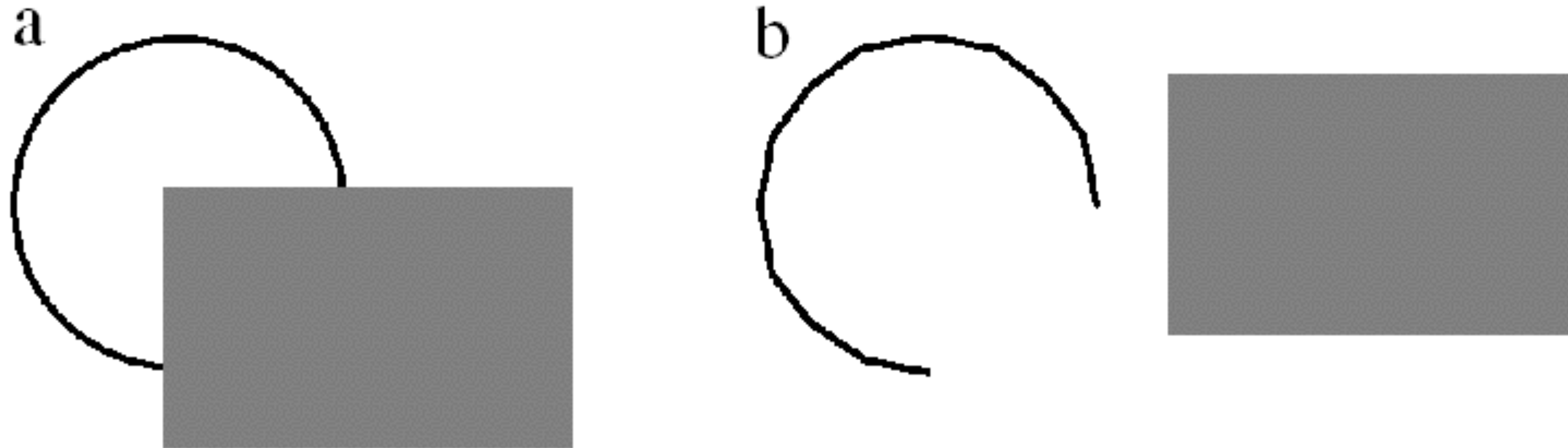


Connections are clearer with smooth contours

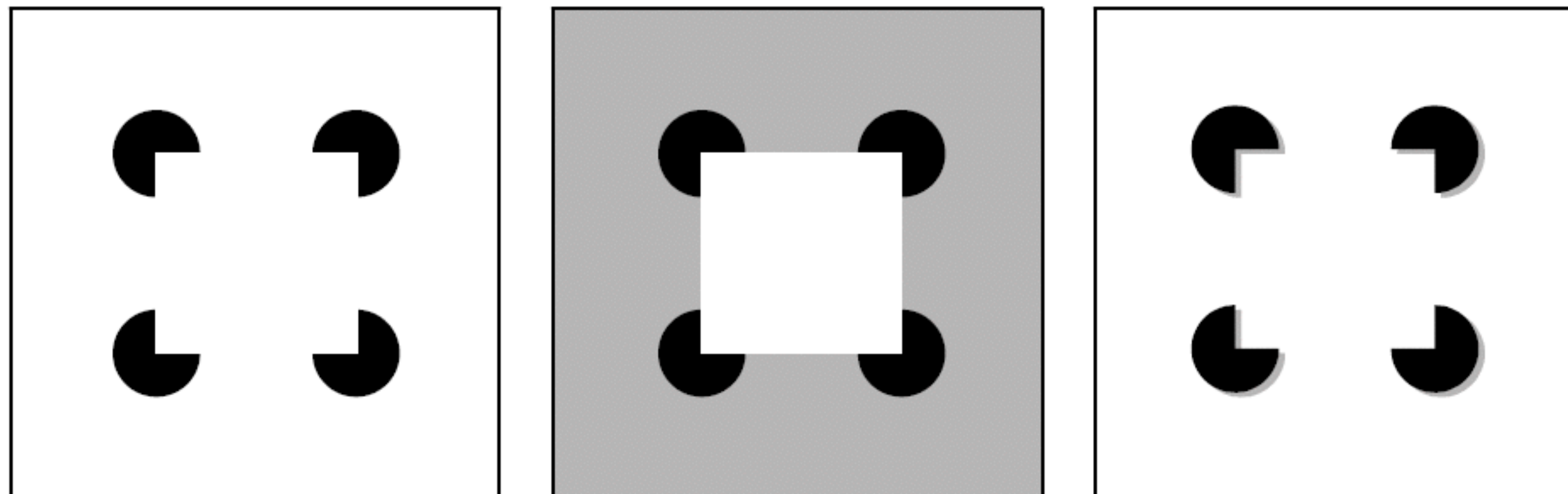




# CLOSURE



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



Illusory contours





# SUMMARY

Design is about communication, form and function

Simplicity and elegance are keys to good design

Minimalism constrains you and reduces chances of bad design

Use a small palette of colors

Human vision is organized by Gestalt Principles

Be aware of these principles as you design the visual look

Avoid common layout mistakes by using grid-based design