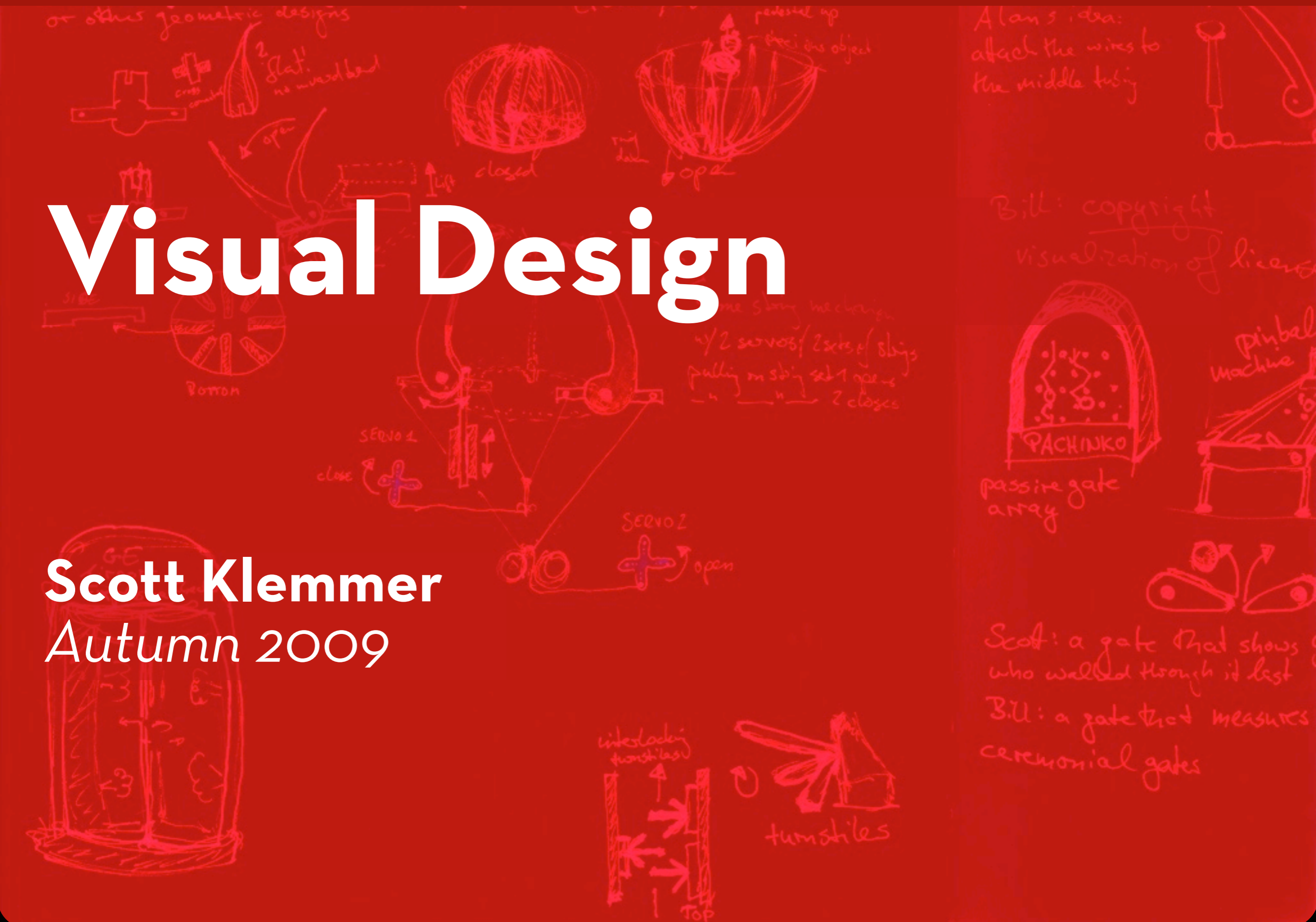


Visual Design

Scott Klemmer
Autumn 2009





**Gill Sans, designed by Eric Gill and released
by the Monotype Corporation in 1928**

My first graphic design class ever was typography I; the first assignment to draw the Futura R (Paul Renner in 1927, this is Gill 1928). In black plaka.

* In the middle of a 12" white square board in black paint

* type is the center of design.

* do this for the entire week, over & over

This is an easy, clean typeface to read (especially compared to say "cartoon" font)

Type Classifications

Sans Serif

Serif

	Optima	Fenice Bold
Roman	answ	answ
Obliqued	<i>answ</i>	<i>answ</i>
True italic	<i>answ</i>	<i>answ</i>

14. *Weight and character distortion in obliqued type*

Simply place to start is the difference between Sans Serif and Serif typefaces

Until 1900, all type faces were Serif type faces.

Most modernist are Sans Serif,

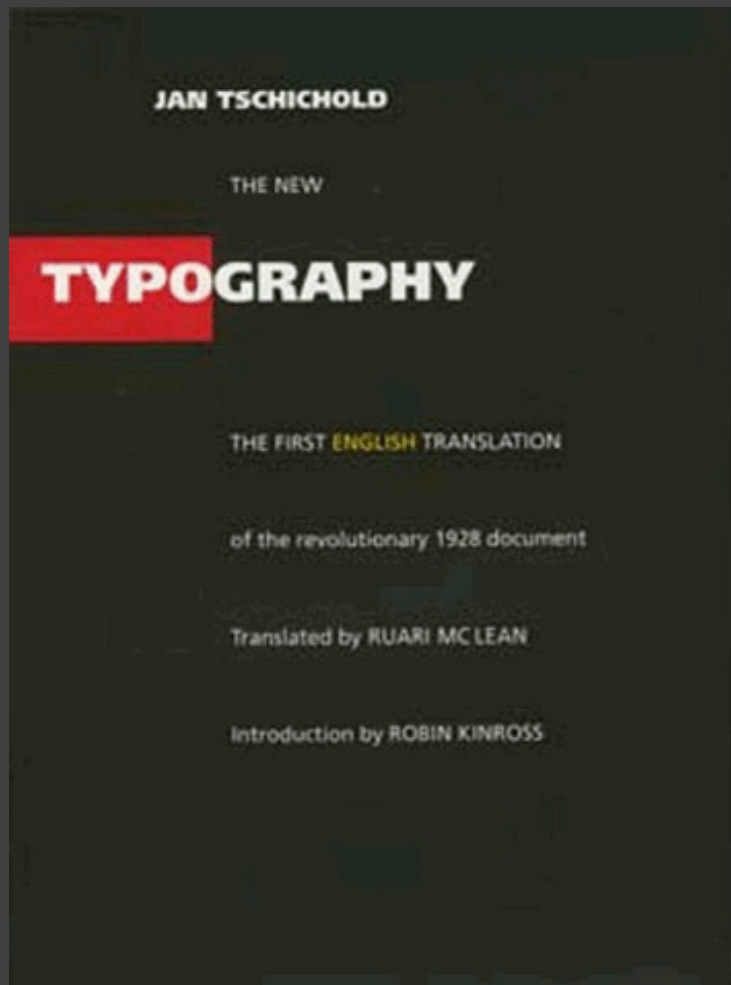
Both are useful, depends on what you are trying to use them for.

German type faces were original straight up and the Italians had a slant to it. At some point in the 18th & 19th century, people figured out they could make 2 versions of the same typeface and use the difference to convey information.

Oblique is bad. That is the automatically transformed typeface you get if you don't own the Italic version.

Jan Tschichold's Revolution

- Champion of Modernist Typography



Die Neue Typographie
Berlin, 1928



Bauhaus school
Dessau, 1925-26

Graphic design as we know it today started with the Bauhaus

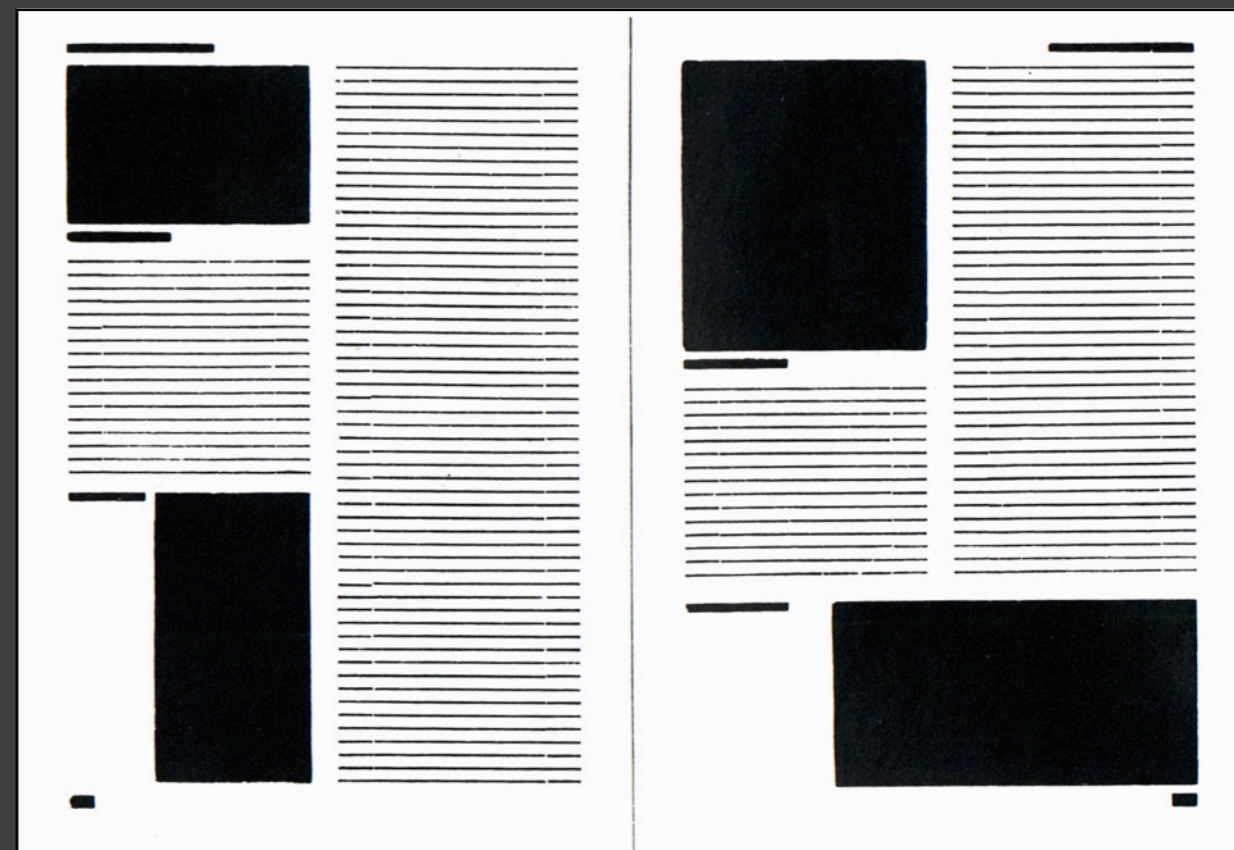
Jan Tschichold was the lead graphic designer in the Bauhaus

JAN TSCHICHOLD

Asymmetric Typography



How blocks used to be arranged in magazines. Schematic, thoughtless centering of blocks (= ugly).



The same blocks, correctly arranged in the same type-area. Constructive, meaningful, and economical (= beautiful).

Main tenant of modernist design

In books before the Bauhaus, everything was centered.

Harder to read.

Asymmetric: 1) feels more dynamic (energy to the type), 2) don't have difficult to read narrow columns around the figures.

Quotes: Bringhurst & Tufte

“Some space must be narrow so that other space may be wide, and some space must be emptied so that other space may be filled.”

- Robert Bringhurst

The Elements of Typographic Style

“Information consists of differences that make a difference.”

- Edward Tufte

Envisioning Information

Similar things - really close together

Things not related - far apart

**ONE MINUTE AND
FIFTY-TWO SECONDS
WITH NEVILLE BRODY
AND RICK POYNOR**

HELVETICA

A DOCUMENTARY FILM
BY GARY HUSTWIT

“In anything at all, perfection is attained not when there is no longer anything to add, but when there is no longer anything to take away.”

--Antoine de Saint Exupery

This is a modernist belief: Anything you add that people don't care about is simply clutter. from Neal Leach "Dali despised Le Corbusier and his "abject architecture, the Swiss heaviness of which gave indigestion to thousands of young architects and artists" [229]. "The world," Dali noted, "has had enough of logic and rationalism as conceived by Swiss schoolmasters. I have nothing against Swiss bankers or cuckoos, on the contrary, but the country ought to stop exporting architects!". The future of architecture, Dali predicted, would be "soft and hairy""





Step 3

The Solution

The ClearRx system Adler designed for Target includes bottles for pills and liquids and a measuring syringe. Here's the pill bottle that hits shelves in May.

(1) Easy I.D.

The name of the drug is printed on the top of the bottle, so it's visible if kept in a drawer.

(2) Code red.

The red color of the bottle is Target's signature— and a universal symbol for caution.

(3) Information hierarchy.

Adler divided the label into primary and secondary positions, separated by a horizontal line. The most important information (drug name, dosage, intake instructions) is placed above the line, and less important data (quantity, expiration date, doctor's name) is positioned below.

(4) Upside down to save paper.

Klaus Rosburg, a Brooklyn-based industrial designer hired by Target, came up with an upside-down version that stands on its cap, so that the label can be wrapped around the top. Every piece of paper in the package adds up to one

eight-and-a-half-by-fourteen-inch perforated sheet, which eliminates waste and makes life easier for pharmacists.



What to do with CAPITALS in your text? SMALL CAPITALS are the best solution. If they aren't available, reduce the point size of the full-size CAPITALS slightly and letterspace so they aren't crashing into each other.
capitals attract too much attention and break up the text

What to do with CAPITALS in your text? SMALL CAPITALS are the best solution. If they aren't available, reduce the point size of the full-size CAPITALS slightly and letterspace so they aren't crashing into each other.
small caps are designed to work with lowercase letters

What to do with CAPITALS in your text? SMALL CAPITALS are the best solution. If they aren't available, reduce the point size of the full-size CAPITALS slightly and letterspace so they aren't crashing into each other.
if you don't have small caps, set full-size caps smaller

Ligatures

office flirt file afflict effect
office flirt file afflict effect

Upper and lower case numbers

0123456789 0123456789

4'6" = 4 feet, 6 inches

4'6" = 4 minutes, 6 seconds

“Typography is not an independent Art: it is a means to an end, not an end in itself. It must always be sub-servient to the text which is its ‘raison d’etre’...”

—HERBERT SPENCER

Tips & tricks to make type look good:

Capitals only appropriate for the beginning of sentences. Use “small capitals” if you want it to read smoothly. Can still read it and see there is something different. (HTML “small” tag lets you do this)

see f's crashing into each other. Good type faces (in print & books) have letters properly designed to go together (fi, fl, ff)

numbers come in upper & lower case. Upper cases numbers are like all CAPS. Hard to read. More variation in lower case (some ascenders & descenders). Lower case numbers also called “old style”

I take pride withal in my humiliation, and as I am to this privilege condemned, almost I find joy in an abhorrent salvation; I am, I believe, alone of all our race, the only man in human memory to have been shipwrecked and cast up upon a deserted ship.

THUS, WITH UNABASHED conceits, wrote Roberto della Griva presumably in July or August of 1643.

How many days had he been tossed by the waves, feverish surely, bound to a plank, prone during the hours of light to avoid the blinding sun, his neck stiff, strained unnaturally so as not to imbibe the water, his lips burnt by the brine? His letters offer no answer to this question: though they suggest an eternity, the time cannot have been more than two days, for otherwise he would never have survived the lash of Phoebus (of which he so poetically complains), he, a sickly youth, as he describes himself, a creature condemned by a natural defect to live only at night.

He was unable to keep track of time, but I believe the sea grew calm immediately after the tempest swept him from the deck of the *Amaryllis*, on that makeshift raft a sailor had

Scan of a well typeset book. Umberto Eco's " ? "

Plenty of line space, but not double space.

Good use of roman and italic version of the face. Character talking to himself is in italics.

Beginning of chapter has the first few words in small caps. Common in good typeset magazines & books.

Lower case numbers.

Lots of white space around the edge. Easier to read (less distracted by what is behind the book). Also don't curve things near the spine.

Tend to be 75-80 characters a line in well typeset books (printing in IE might give you 150 characters / line - you have to move your head to read it).



Some Starting Points

- Gather materials you find successful
 - Could be from a very different domain
 - “Good artists borrow, great artists steal” - Picasso
- Include visual design professionals in the iterative design cycle

Much of picasso's paintings came from stealing the design of African masks.



Funding Confirmation

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- No finance charges or bills to pay
- Your bank account details are kept private

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Do you still want to change your funding source to a credit card?

[Pay with Bank Account](#)

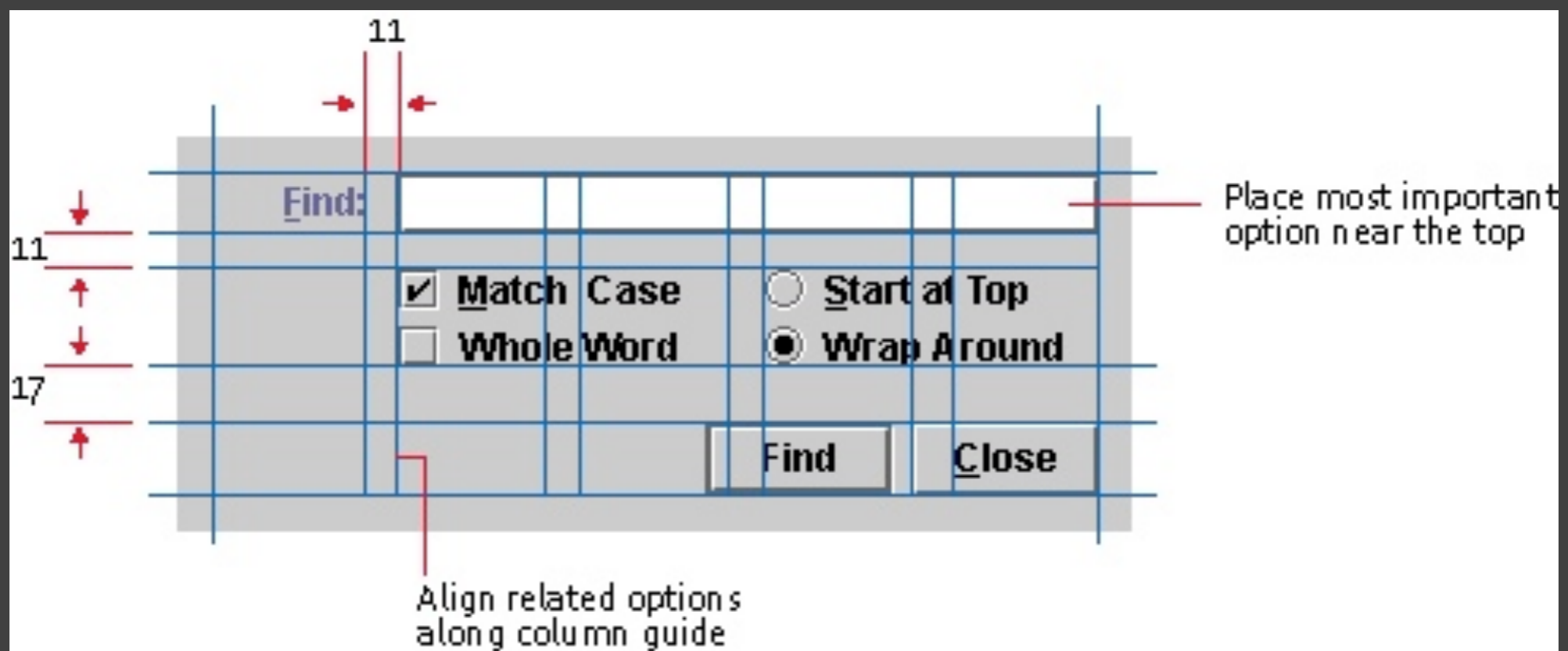
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Grid Systems

- A key pattern for implementing rationality, modernism, asymmetry
- Note that no elements are “centered”



Java Look and Feel Design Guidelines

One take-away on how to design a lot of information on a page, a grid system is a good place to start.

Using the grid gives you consistency and if you use someone else's grid, you get to take advantage of professional designed system.

Find is easy to see since it is in a column all by itself.

Space is consistent between the buttons.

Things that are similar are closer (i.e., radio buttons).

Bigger space to the buttons at the bottom - there different.