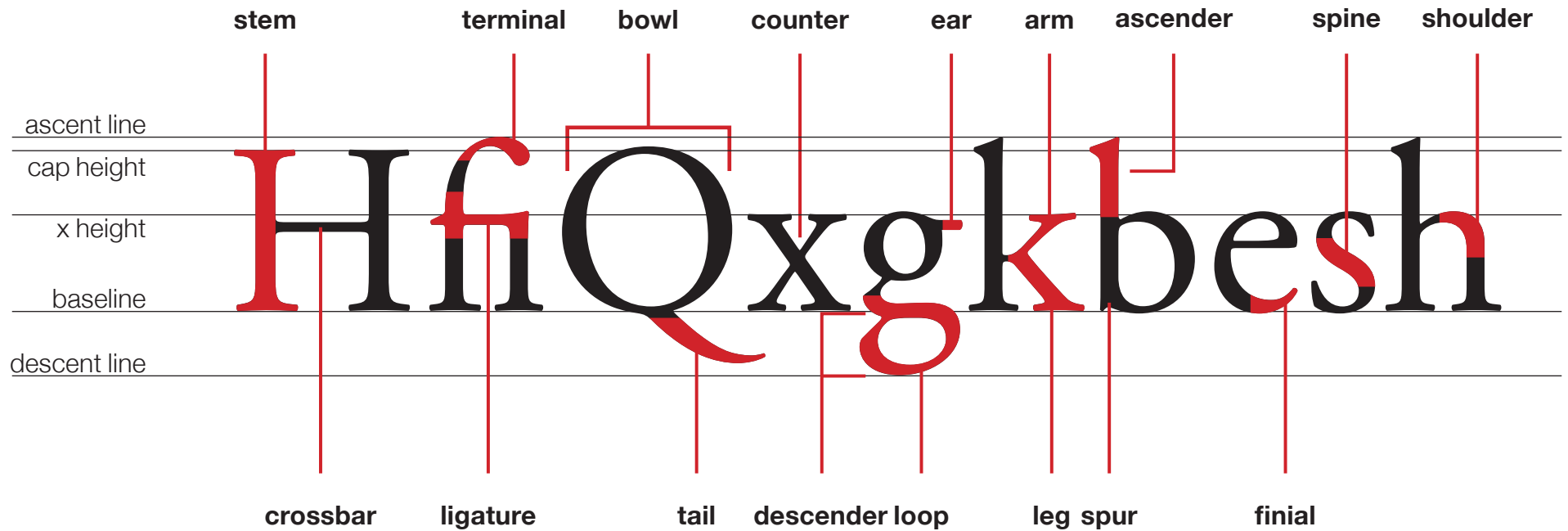


Fonts are purchased from digital type foundaries. These range from large establishments like Adobe and FontShop.

You can also pay a monthly fee for access to fonts like Typekit.

Digital fonts are easy to copy, alter, and distribute.

Intellectual property law protects the font as a piece of software, but it does not protect the visual design of the typeface. You may turn it into outlines and edit the design.



Anatomy of the letterform. The Baseline is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.



bracketed serif
joins at a curve

hairline serif
joins at a 90°

slab serif
blocklike serif

sans serif
no serif or detail

Choose varying typefaces for contrast. Serifs have detail or feet at the end of the letter's stem. Sans-serif has no detail or feet at the end of the letter's stem.

**THE
WORLD
IS FLAT**

**THE
WORLD
IS FLAT**

Scale is the size of design elements in comparison to other elements in a layout, the hierarchy.

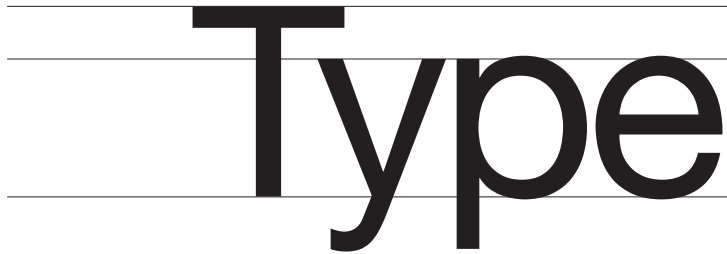
Adjust the point size

create contrast small and dark

Strive for contrast rather than harmony.

Mixing typefaces on the same line, designers usually adjust the point size so the x-heights align.

Placing typefaces on separate lines, create contrast in scale as well as style or weight. Mix big, light type with small, dark type for contrasting textures.

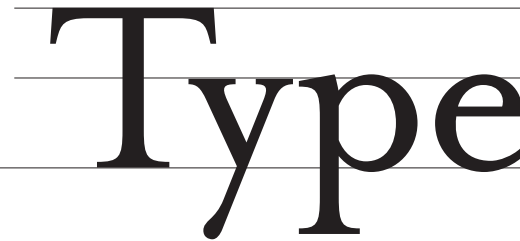


Type

helvetica 76 pts.

x-height larger

appears large



Type

mrs. eaves 76 pts.

x-height smaller

appears small

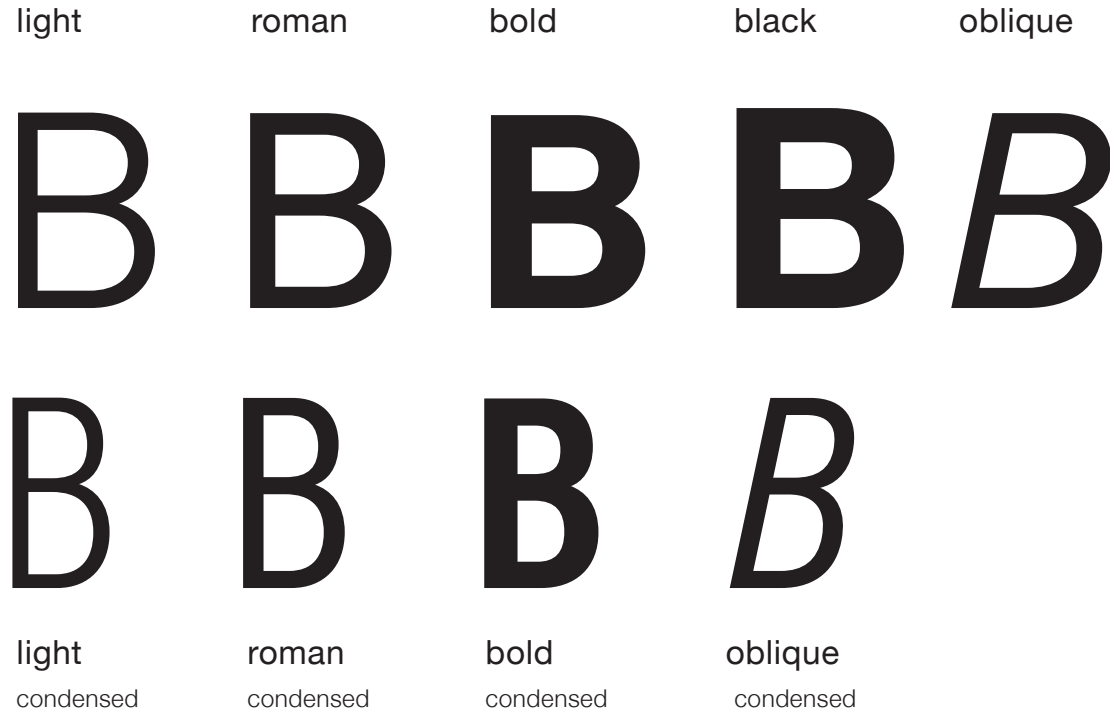
These texts are set in the same point size, but their perceived scale is completely different. Scale and proportion are used to indicate the exact size of an object or to emphasize the difference between two objects.

The x-height of a typeface affects its apparent size, its space efficiency, and its overall visual impact. Like hemlines and hair styles, x-heights go in and out of fashion. Bigger type bodies became popular in the mid-twentieth century, making letterforms look larger by maximizing the area within the overall point size.

Typefaces with small w-heights, such as Mrs Eaves, use space less efficiently than those with big lower bodies. However, their delicate proportions have lyrical charm.

Like his lovely wife, MR EAVES has a low waist and a small body. His loose letterspacing also makes him work well with his mate.

The perceived size of a typeface is a function of its x-height as well as its cap height.



Typefaces are the design of letterforms, the visual design.

Fonts are the delivery mechanism, the software that allows you to install, access, and output the design.

Contrast is defined as “the difference in visual properties that makes one object distinguishable from other objects.” Choose a typeface with at least three weights to achieve contrast.

type

blackoak 54 pts.

large set width

louder, more aggressive, greater importance

type

universe 54 pts.

condensed set width

softer, quieter

**The set width is the body of
the letter plus the empty space
around it.**

Contrast in set width helps distinguish type. A letter has a horizontal measure called its set width. Look for typefaces that are condensed, compressed, wide, extended.

**Pecha Kucha Night
Murcia 2016**

18 Febrero – 20:00h
Café Bar 9 Pisos

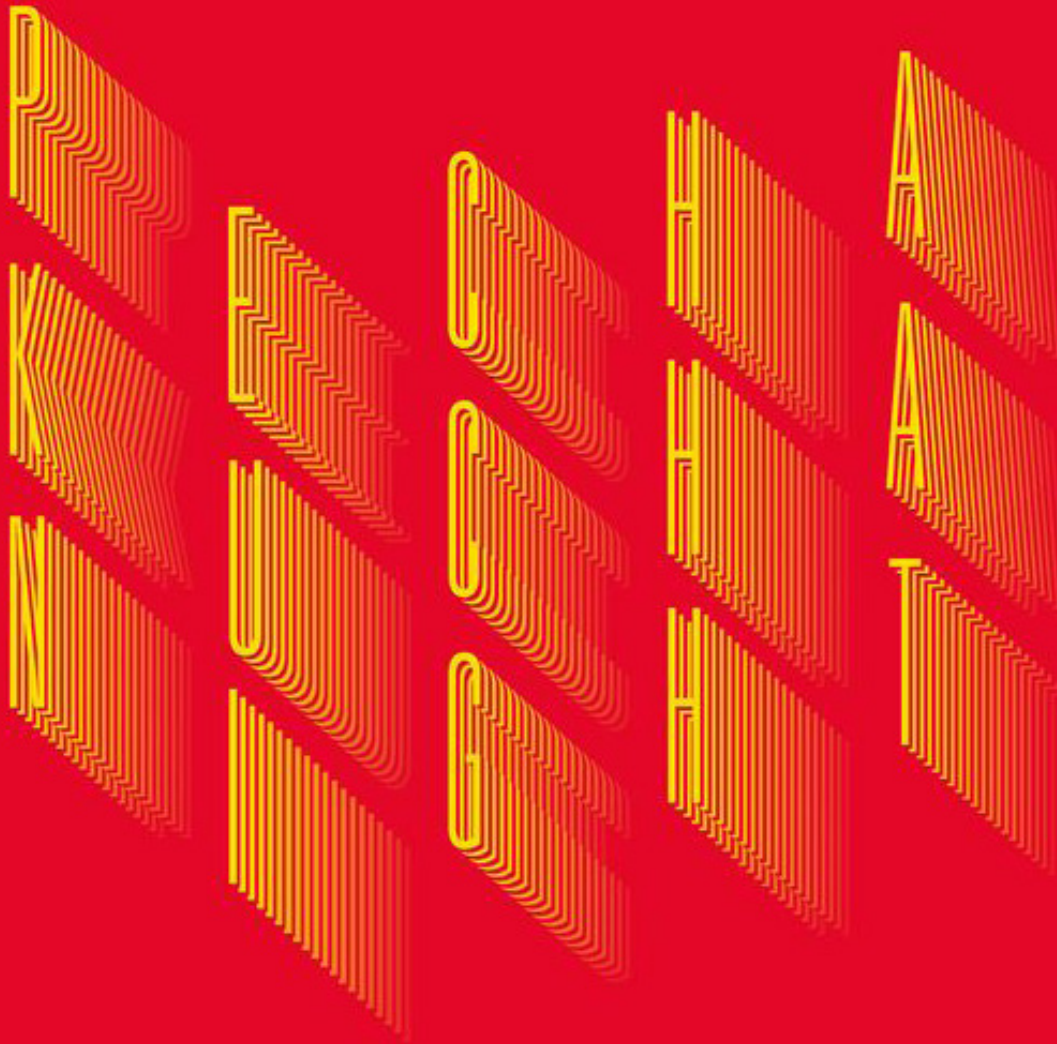
Zagaleco
Alimentación Ecológica
Rafa Skam
Música
Gloriaca
Diseño de bolsos
Katarzyna Rogowicz
Artista e ilustradora

Fru Star Fru
Arquitectura Pop
Patricia Mandala
Kinesiología
Pablo Carbonell
EcoProyector Arquitectura
Carlos Balanza
Bonache pastelería
Bar Taberna de Ideas
Comunicación

CONTRAST

A typographic hierarchy expresses the organization of content, emphasizing specific elements.

A visual hierarchy helps readers scan a text, knowing where to enter and exit.



Emphasizing a word or phrase within a body of text usually requires one signal. Italic is standard; however, bold, small caps, change in color, or a different font works well.

SEDUCTION:
FORM,
SENSATION,
AND
THE
PRODUCTION
OF
ARCHITECTURAL
DESIRE
A SYMPOSIUM
JANUARY 19-20,
2007

A decade of explosive development in communication and information retrieval technologies, from Bluetooth to GPS and BlackBerrys to iPhoto, has produced a global data-landscape where the ability to access information, anywhere, and at anytime, is nearly ubiquitous. The alliance of this data-saturated scenario with similar advances in computational, material, and fabrication technologies requires the field of architecture to question its historic assumption as an embodiment of meaningful context—regardless of its specific anchoring in form, sign, or image.

Through presentations given for a select group of architects, critics, theorists, and innovators, this symposium will explore how architecture is shedding its burden of communication in favor of new formal articulations, including the rationalization of methods, the influences of sensation, and the emergence of a new species of inevitably contemporary aesthetics.

**FRIDAY
JANUARY 19, 2007
5:30 PM**

WELCOME
Robert A.M. Stern

MAKING APPEARANCES

Introduction
Ben Pez
Architect,
Yale University

Herbert Muschamp
Critic

Peggy Pfitzen
Performance Theorist,
Stanford University

Gregory Crewdson
Photographer,
Yale University

Jeffrey Kipnis
Theorist,
Ohio State University

Response
Sarah Whiting
Theorist,
Purdue University

**FRIDAY
JANUARY 19, 2007
6:30 PM**

KEYNOTE
Sylvia Lavin
Theorist,
University of California,
Los Angeles
"As It"

RECEPTION
Architecture Gallery
2nd floor
AAA Building

**SATURDAY
JANUARY 20, 2007
9:30 AM**

WELCOME
Mark Foster Gage
Architect,
Yale University

INTRODUCTION
Henry Urbach
Critic,
San Francisco MUSA

Herman Chin Kwan
Architect,
Southern California
Institute of Architecture,
Columbia University

David Erdman
Architect,
University of California,
Los Angeles

Mark Foster Gage
Architect,
Yale University

Kim Selman
Architect,
Ohio State University

Response
Peter Eisenman
Architect,
Yale University

**SATURDAY
JANUARY 20, 2007
11:15 PM**

FORMS OF SEDUCTION

Introduction
Edward Mitchell
Architect,
Yale University

Rosmar Van Toom
Theorist,
Shirley Institute

Sanford Kessler
Theorist,
Rice University

Greg Lynn
Architect,
Yale University

Christie Ben
Critic,
Whiting Museum of American Art

Response
Mark Linder
Theorist,
Syracuse University

Concluding
Conservation
Gregory Crewdson
Peter Eisenman
Christie Ben
Sylvia Lavin

**YALE SCHOOL
OF ARCHITECTURE**
A & A Building
Headings Hall
Second Floor
180 York Street,
New Haven, CT

This symposium is free, but reservations are required prior to January 12, 2007. Phone 203.432.2889 or email archevent@yale.edu.

The Yale School of Architecture is a Registered Provider with The American Institute of Architects Continuing Education Systems. Credit earned by attending this symposium will be reported to CES Records for AIA members. Certificates of Completion for non-AIA members are available upon request.

Marian Bantjes

graphic
hic

Graphic Dialogue
A series of visual conversations

11 December 2013

13.00
Chao Siokong &
Hong Chong Ip

12.00
Kenya Hara &
Helmut Schmidt

14.00
Phillipe Apeloig &
April Greman

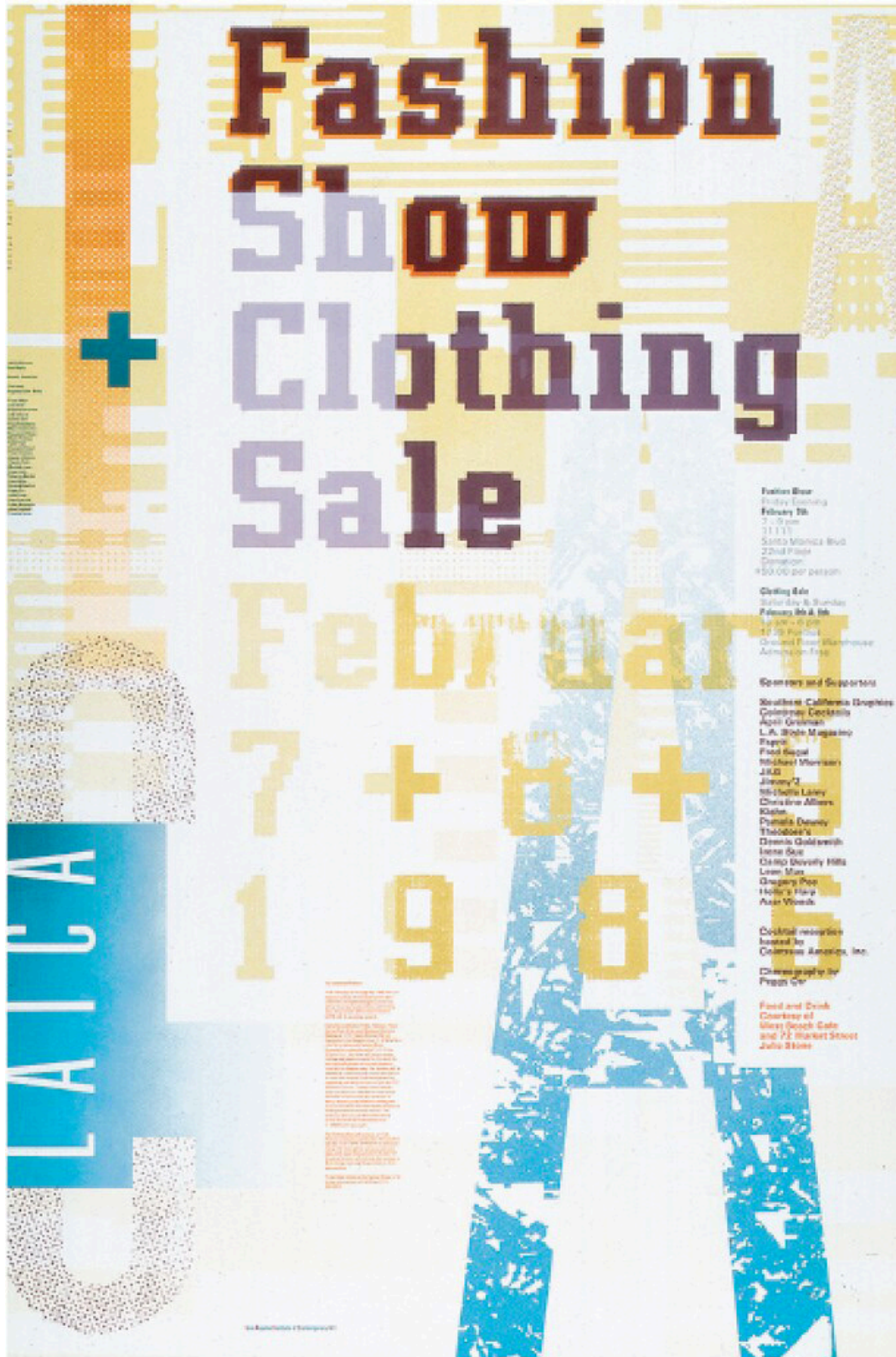
16.00
Edward Tufte &
David MacDodd

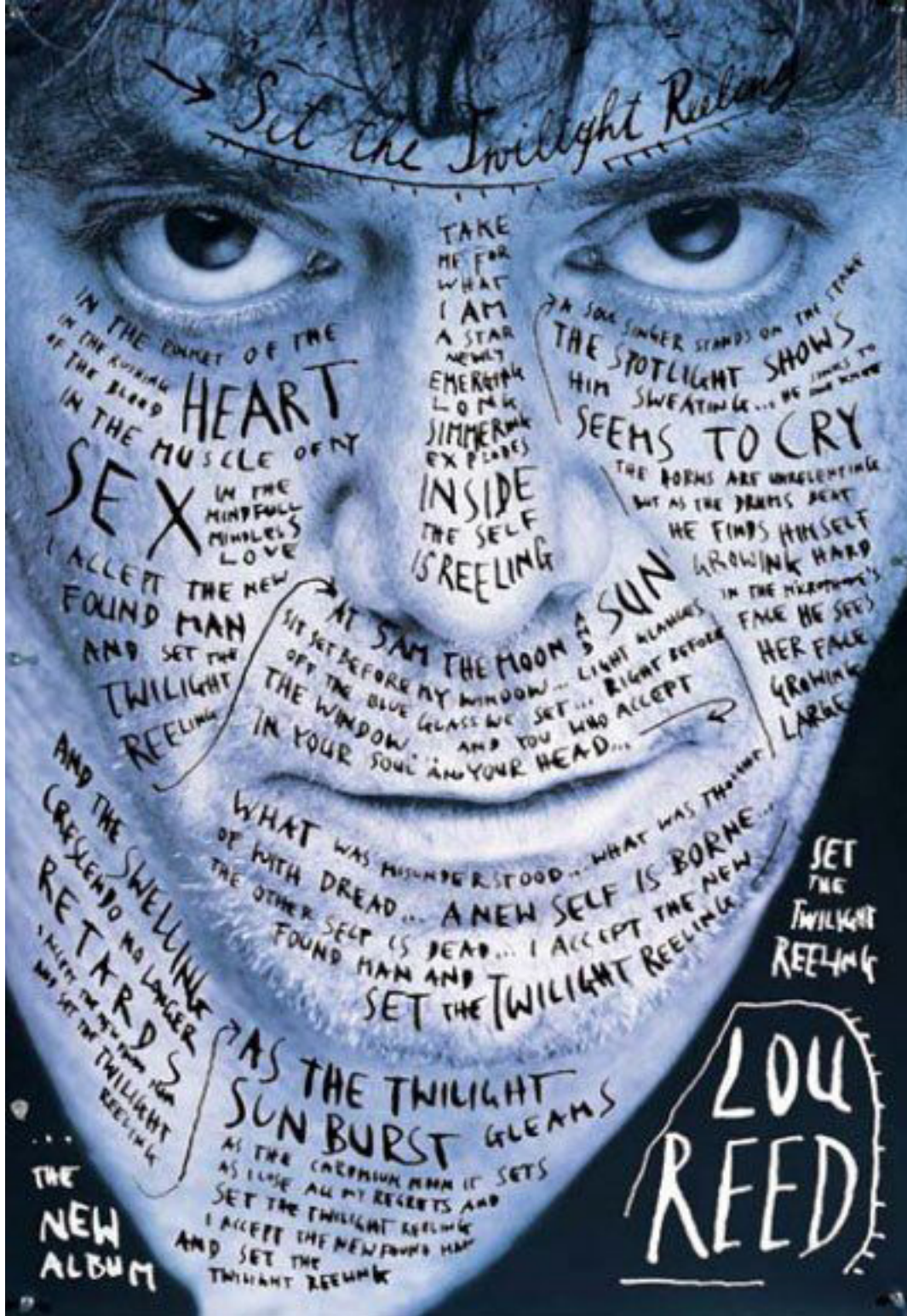
Main Lecture Theatre
London College of
Communication
Elephant & Castle
London SE1 6GB

To book email:
l.cofc@graphic.arts.ac.uk

Designers break up text into pieces and offer shortcuts. One of design's most important functions is to help readers avoid reading. In some ways, pictures can be read and words can be seen.

April Greiman





Stefan Sagmeister