

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.

**THE
WORLD
IS FLAT**

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

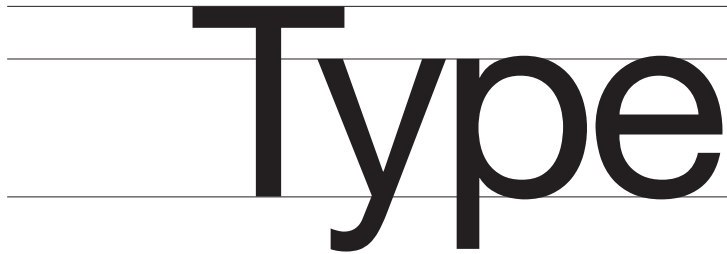
Adjust the point size

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.

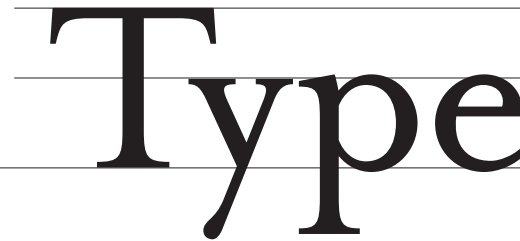


Type

helvetica 76 pts.

x-height larger

appears large



Type

mrs. eaves 76 pts.

x-height smaller

appears small

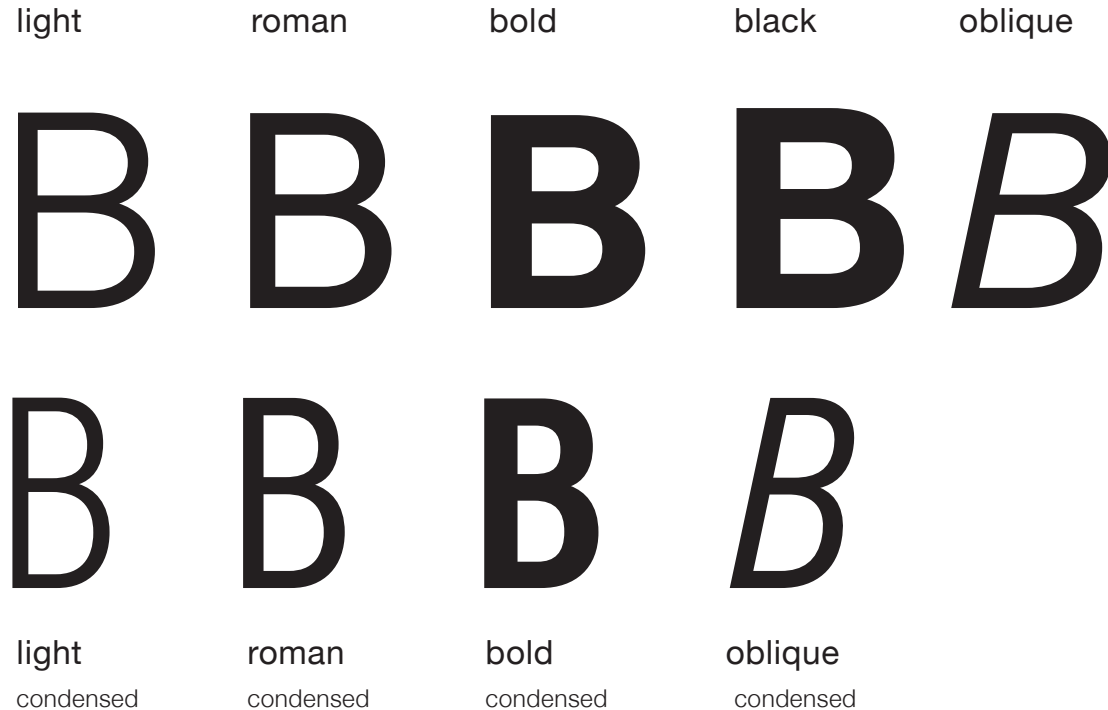
These texts are set in the same point size, but their perceived scale is completely different. Scale and proportion are used to indicate the exact size of an object or to emphasize the difference between two objects.

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.



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.

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

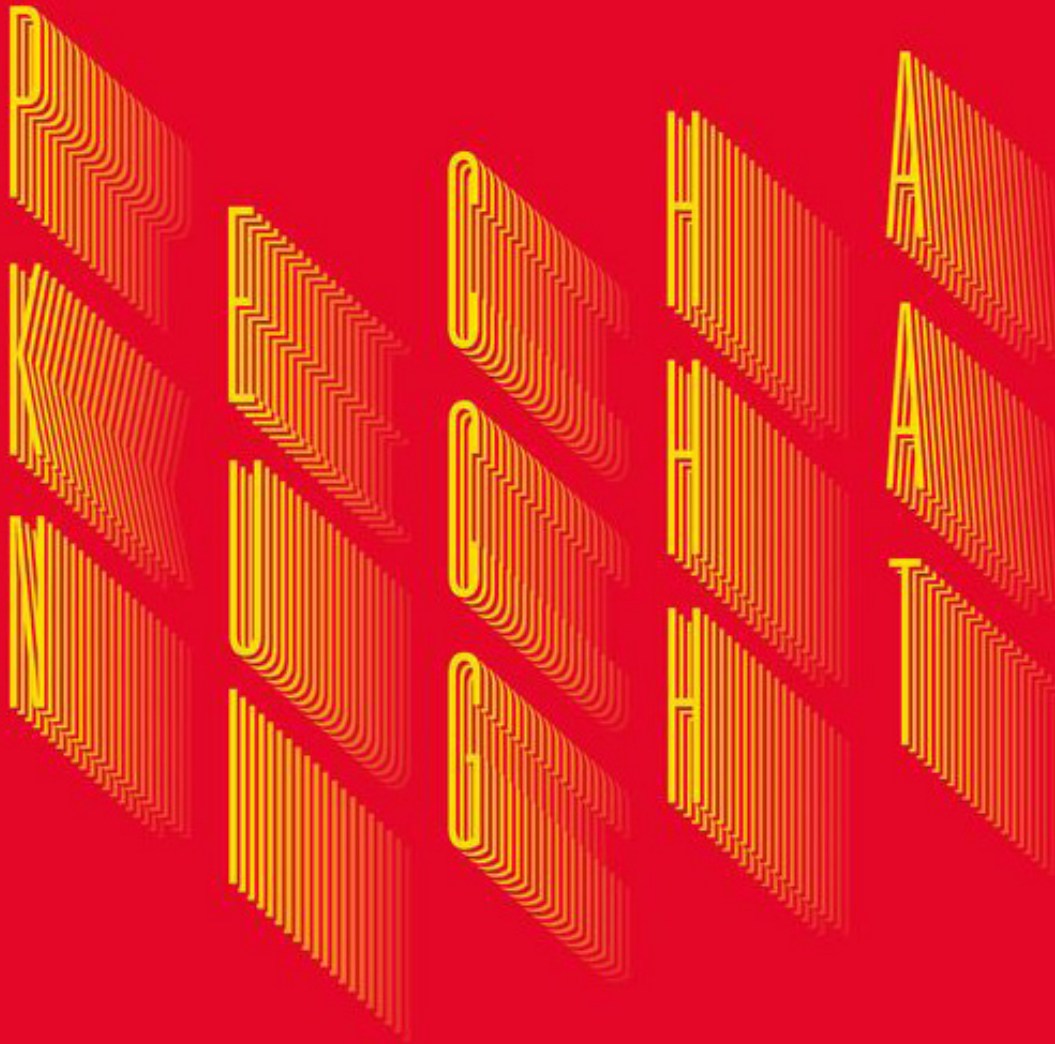
Fru Star Fru
Arquitectura Pop
Patricia Mandala
Kinesiología
Pablo Carbonell
EcoProyector Arquitectura
Carlos Balanza
Bonache pastelería
Bar Taberna de Ideas
Comunicación

CONTRAST

Contrast is used to make elements stand out and grab attention.

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.

Graphic Dialogue
A series of visual
conversations

11 December 2013

10.00

Chao Sioleng &
Hong Chong Ip

12.00

Kenya Hara &
Helmut Schmid

14.00

Phillipe Apeloig &
April Greman

16.00

Edward Tufte &
David MacCandless

graphic

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

To book email:
t.pritchard@lcc.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

