

# 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.**

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

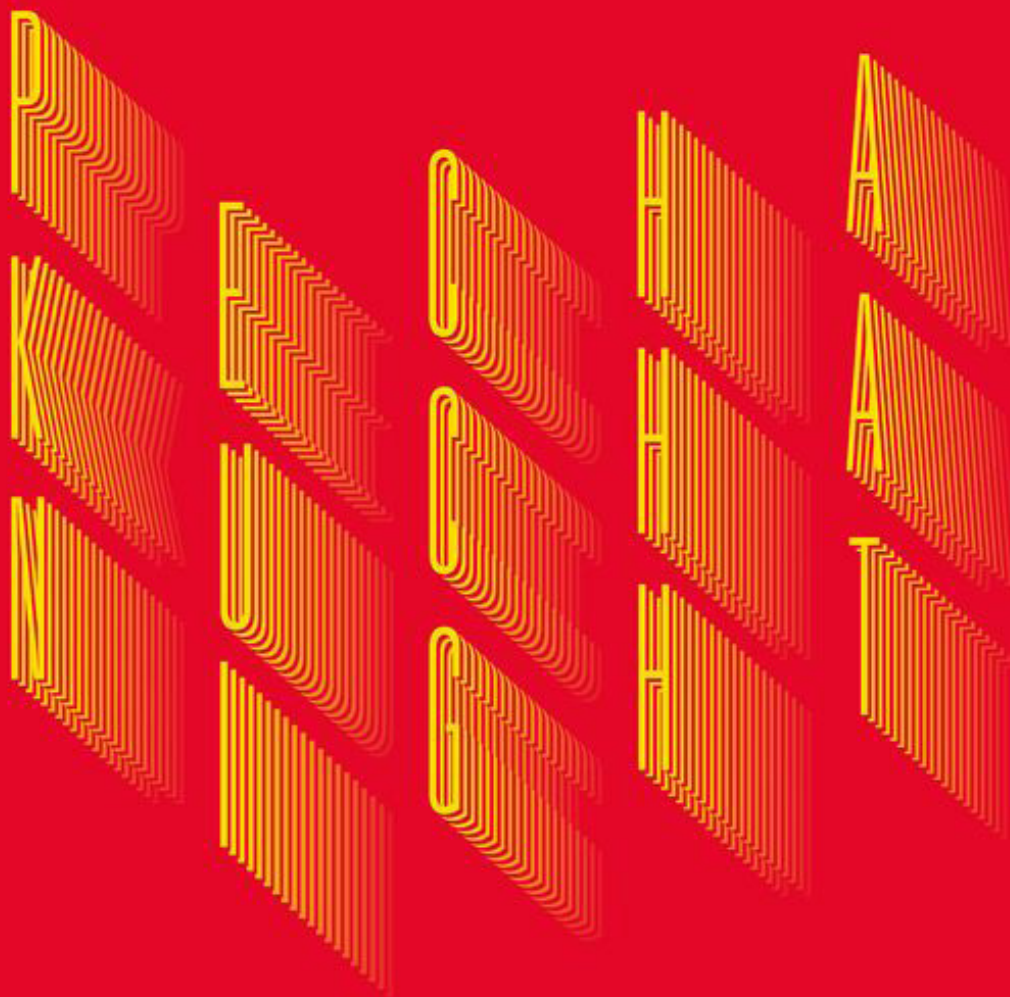
**A visual hierarchy helps readers scan a text, knowing where to enter and exit.**

# 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**  
EcoProjecta Arquitectura  
**Carlos Balanza**  
Sorache pastelería  
**Bar Taberna de Ideas**  
Comunicación



**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](mailto:t.pritchard@lcc.arts.ac.uk)

**It is important to organize content structurally rather than stylistically. Refer to the parts of the document rather than to specific visual attributes.**

# AS

Entrada gratuita  
[www.salapasternak.com](http://www.salapasternak.com)

Mallorca  
Connection

Indie, Rock  
Pop & Electrónica



2H

SALA  
PASTERNAK  
VIC

DIVENDRE25  
OCTUBRE  
2013

# ALEC SUN DJ



# AC

# TYPE

# IN

2.11.2011 - 22.3.2012  
Di - So: 10-17 Uhr / Mi: 10 - 20 Uhr

Museum für Gestaltung Zürich

# MOTION

# ION

TRUE  
SMALL caps

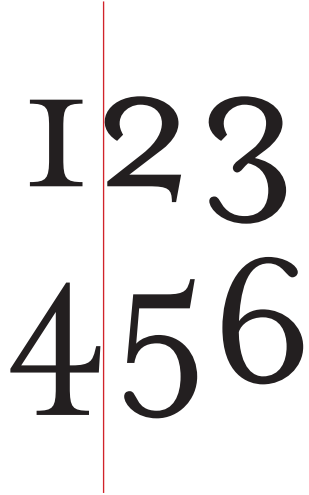
PSEUDO  
SMALL caps

**Rather than mixing small caps with capitals, many designers prefer to use all small caps, creating a clean line with no ascending elements. Programs allow users to create false small caps, these letters look out of place.**

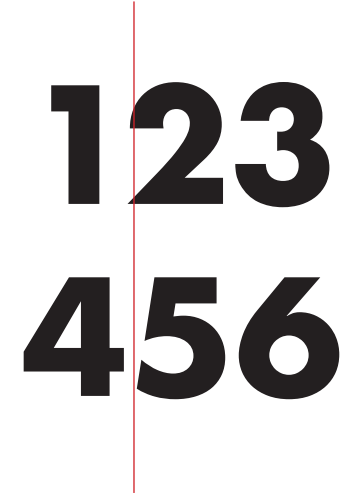


design AIGA design AIGA

**Small caps weight look too thin next to lowercase letters weight. Increase the size of small caps, but don't make them larger than uppercase letters.**



123  
456



123  
456

**Lining Numerals take up uniform widths of space, enabling numbers to line up. They are the same height as capital letters, so they can look bulky.**

**Non-lining numerals have ascenders and descenders, each one has its own set width.**

{ [ “ “ , , ; ; : : " " ' ' ] } { [ “ “ , , ; ; : : " " ' ' ] }

5'2" It's 5'2" It's

**Helvetica's comma is chunky and Bodoni's is thin stemmed.  
A common error is the use of straight hatch marks in place of  
apostrophes and quotation marks.**

spacing  
leading

spacing  
leading

**Leading measures the space between lines of text. Tight leading happens when the ascender and descender interfere with each other. Large x-heights need more leading.**

**Designers play with line spacing or leading to create distinctive typographic arrangements. Reducing the distance creates a denser color, while risking collision between ascenders and descenders. Expanding the spacing creates lighter, open text blocks.**

the words are spaced evenly

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the words are spaced evenly

**Word spacing measures the space between words. Always reduce the amount of space, never increase it.**

**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.**

**Digital fonts are easy to copy, alter, and distribute, but when you purchase a font, you are limited on how you can use it.**

**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.**



**You purchase fonts from digital type foundaries. These range from large establishments like Adobe and Font-Shop.**

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