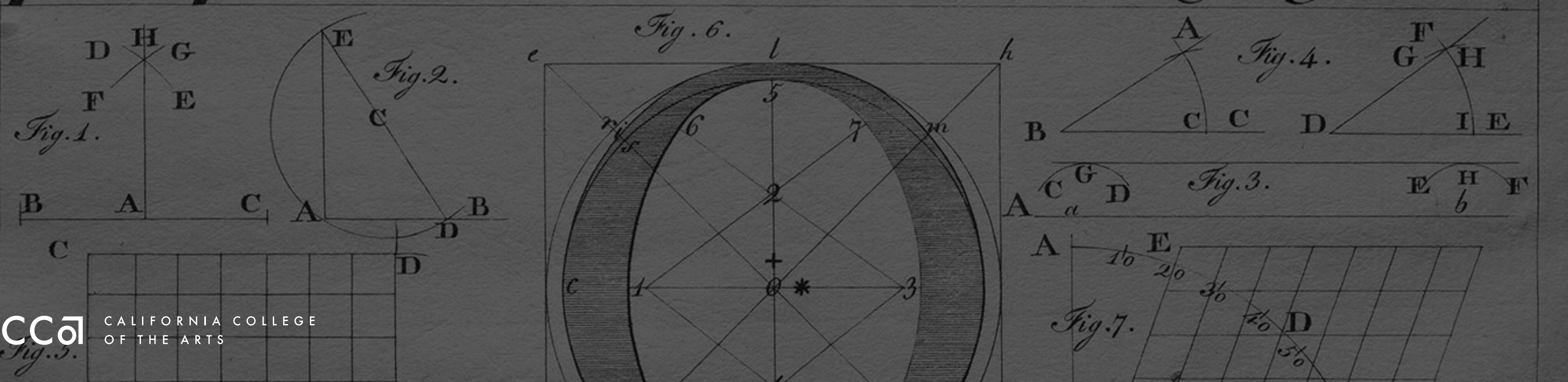
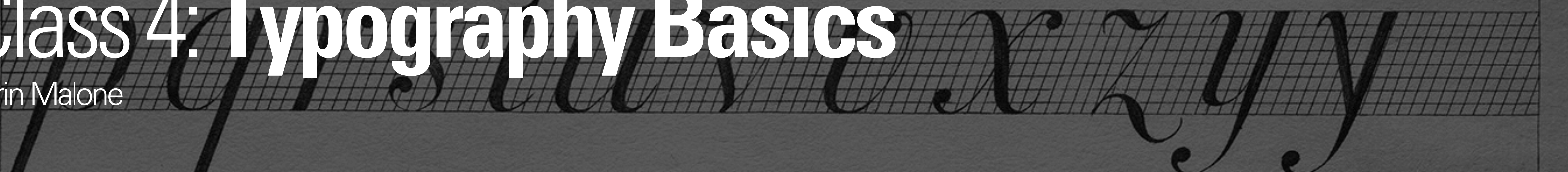




Class 4: Typography Basics

Erin Malone



Learning Objectives

Understand the basics of type & typography

Know how combine fonts to create visual hierarchy and meaning

Practice working with type

Project One

WEEK 1

Intro to the class

Basics

WEEK 2

Sketching

Typography Basics

WEEK 3

Typography Continued

Grids, Hierarchy
& Responsive Design

WEEK 4

Color Theory
Style Tiles

Studio:
Project one: Me App

WEEK 5

Brand

Design Toolkits

Classifying Type

How to identify different faces & families

Style differences

Historical Synopsis



aperture: the opening in letters such as a, c, e, s

RENAISSANCE (15th & 16th centuries): modulated stroke; humanist [oblique] axis; crisp, pen-formed terminals; large *aperture*; italic equal to and independent of roman.

These charts show first and foremost the axis of the stroke, which is the axis of the pen that makes the letter. It is often very different from the axis of the lettershape itself. A pen that points northwest can make an upright letter or a letter that slopes to the northeast.

BAROQUE (17th century): modulated stroke; variable axis; modeled serifs and terminals; moderate aperture; italic subsidiary to roman and closely linked with it. A secondary vertical axis often develops in Baroque letters – but the *primary* axis of the penstroke is normally oblique.

Historical Synopsis



NEOCLASSICAL (18th century): modulated stroke; rationalist [vertical] axis; refined, *adnate* serifs; *lachrymal* terminals; moderate aperture; italic fully subjugated to roman.

adnate: flowing into the stem; *lachrymal*: tear-drop shaped

ROMANTIC (18th & 19th centuries): hypermodulated stroke; intensified rationalist axis; abrupt, thin serifs; round terminals; small aperture; fully subjugated italic. In Neoclassical and Romantic letters alike, the *primary* axis is usually vertical and the *secondary* axis oblique.

Style differences

Historical Synopsis

abpfoe

abpfoe

REALIST (19th & early 20th centuries): unmodulated stroke; implied vertical axis; small aperture; serifs absent or abrupt and of equal weight with main strokes; italic absent or replaced by sloped roman.

abpfoe

abpfoe

GEOMETRIC MODERNIST (20th century): unmodulated stroke; bowls often circular (no axis); moderate aperture; serifs absent or of equal weight with main strokes; italic absent or replaced by sloped roman. The modeling, however, is often much more subtle than it first appears.

Historical Synopsis

abpfoe

abpfoe

LYRICAL MODERNIST (20th century): rediscovery of Renaissance form: modulated stroke; humanist axis; pen-formed serifs and terminals; large aperture; italic partially liberated from roman.

abpfoe

abpfoe

POSTMODERNIST (late 20th & early 21st century): frequent parody of Neoclassical, Romantic or Baroque form: rationalist or variable axis; sharply modeled serifs and terminals; moderate aperture. (There are many kinds of Postmodernist letter. This is one example.)

Humanist or Old Style serif

The quick
brown fox
jumped over
the lazy dog!

Garamond

The quick
brown fox
jumped over
the lazy dog

Sabon

Transitional serif

The quick
brown fox
jumped over
the lazy dog!

Baskerville Old Face

The quick
brown fox
jumped over
the lazy dog!

Perpetua

Neoclassical

The quick
brown fox
jumped over
the lazy dog!

Bodoni

The quick
brown fox
jumped over
the lazy dog

Fenice

Egyptian or Slab serif

The quick
brown fox
jumped
over the
lazy dog!

Rockwell

The quick
brown fox
jumped
over the
lazy dog!

Egyptian

Humanist Sans Serif

The quick
brown fox
jumped over
the lazy dog!

Gill Sans

The quick
brown fox
jumped
over the
lazy dog!

Frutiger

Grotesque Sans Serif

The quick
brown fox
jumped over
the lazy dog!

Helvetica

The quick
brown fox
jumped over
the lazy dog!

Franklin Gothic

Geometric Sans Serif

The quick
brown fox
jumped over
the lazy dog!

Futura

**The quick
brown fox
jumped over
the lazy
dog!**

Bauhaus

Scripts

The quick brown
fox jumped over
the lazy dog!

Ex Ponto

The quick
brown fox
jumped over
the lazy dog!

Brush Script

Monospace

The quick
brown fox
jumped over
the lazy dog



The quick
brown fox
jumped over
the lazy dog

Display & Novelty

THE QUICK BROWN
FOX JUMPED OVER
THE LAZY DOG!

MESQUITE

THE QUICK
BROWN FOX
JUMPED
OVER THE
LAZY DOG!

STENCIL

Type Styles

or commonly referred to as weights

Styles within a family

25 Ultralight

The quick brown fox jumped over the lazy dog

35 Thin

The quick brown fox jumped over the lazy dog

45 Light

The quick brown fox jumped over the lazy dog

55 Roman

The quick brown fox jumped over the lazy dog

65 Medium

The quick brown fox jumped over the lazy dog

75 Bold

The quick brown fox jumped over the lazy dog

85 Heavy

The quick brown fox jumped over the lazy dog

95 Black

The quick brown fox jumped over the lazy dog

26 Ultra Light Italic

The quick brown fox jumped over the lazy dog

36 Thin Italic

The quick brown fox jumped over the lazy dog

46 Light Italic

The quick brown fox jumped over the lazy dog

56 Italic

The quick brown fox jumped over the lazy dog

66 Medium Italic

The quick brown fox jumped over the lazy dog

76 Bold Italic

The quick brown fox jumped over the lazy dog

86 Heavy Italic

The quick brown fox jumped over the lazy dog

96 Black Italic

The quick brown fox jumped over the lazy dog

67 Condensed Bold

The quick brown fox jumped over the lazy dog

97 Condensed Black

The quick brown fox jumped over the lazy dog

M M M M M M

M M M M M M

M M M M M M

M M M M M M

M M M M M M

M M M M M M

M M M M M M

182-20-24.5

Anatomy

of type

ascent ascender height

cap height

mean line median

baseline

descent descender height

Sphinx

x-height

I p b G t Q

serifs ascender descender spur terminal tail

B e v T f A F

bowl counter crotch stem crossbar bar arm

S a n r N g

spine dot shoulder ear hairline link loop

1
Ascender
hippy
Descenders

Cross stroke
Closed counter
Shoulder
Crossbar
Tittle
Open counter
Spine
Atomis

Ear
Bowl
Link
Loop
Ear
Bowl
Spur
Ligature
Eye
giraffe

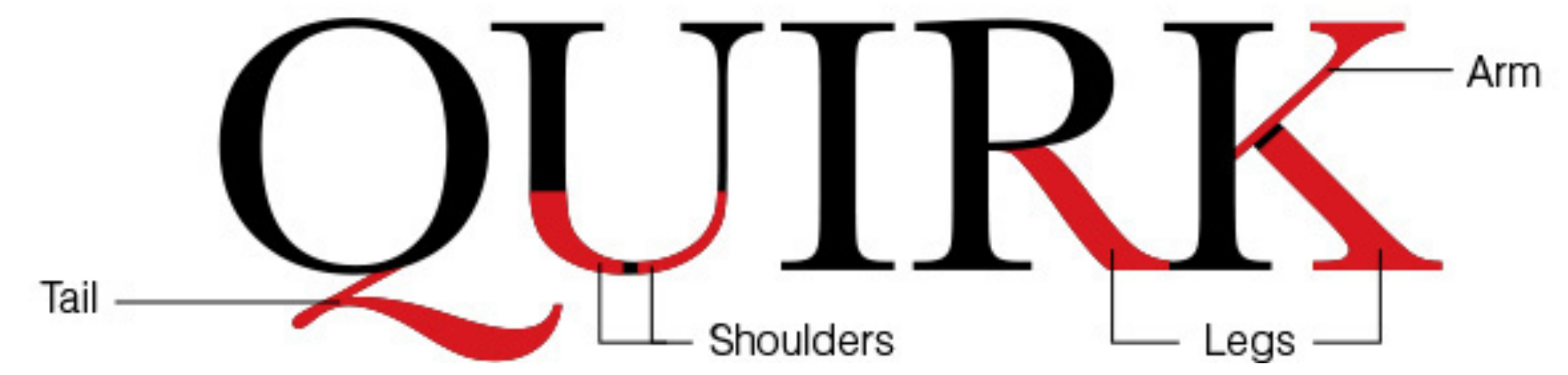
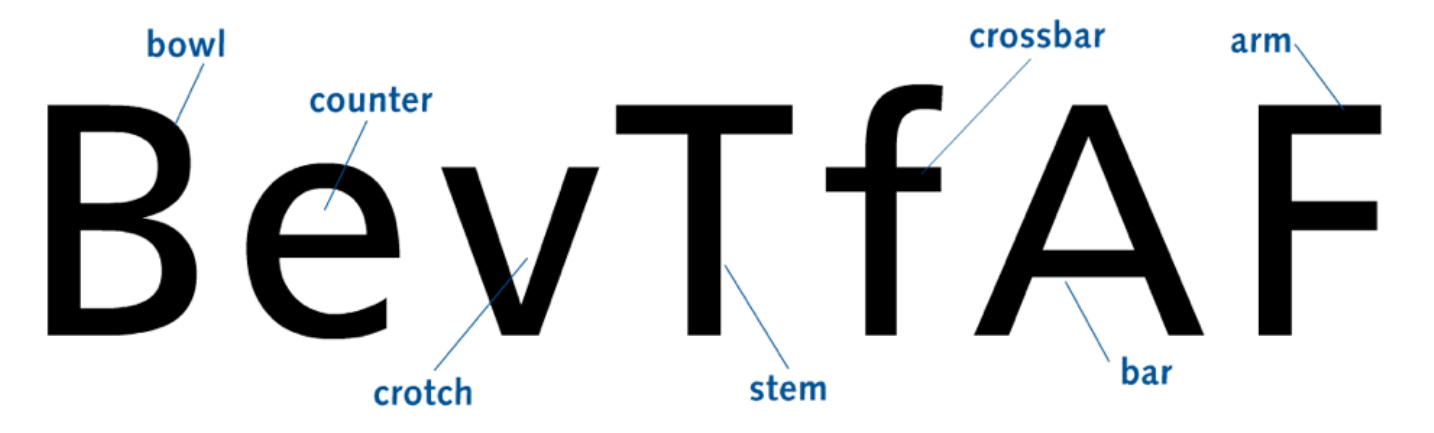
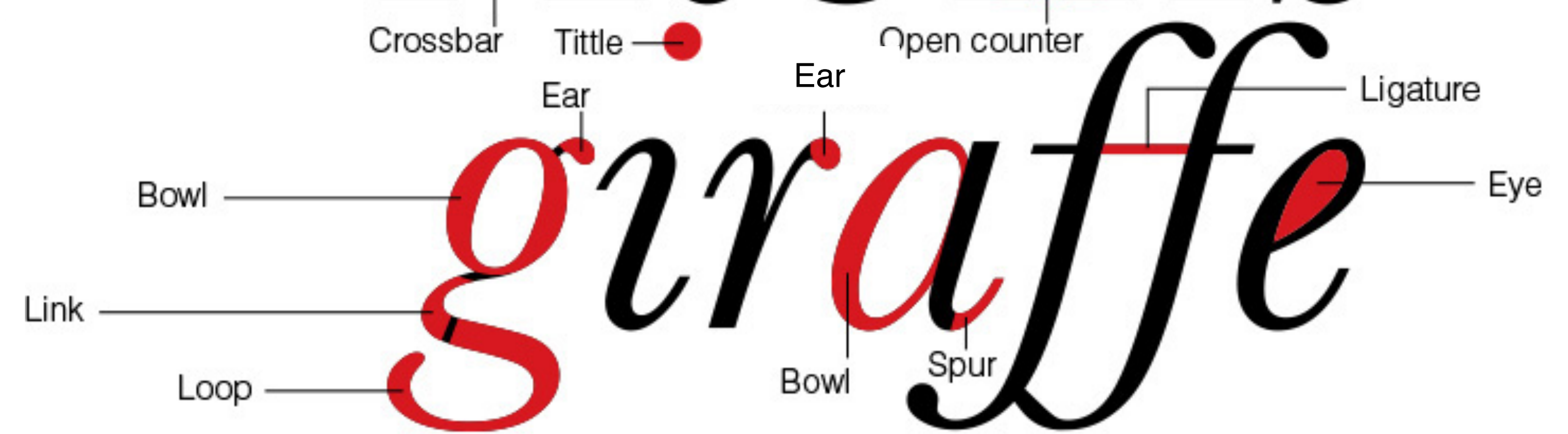
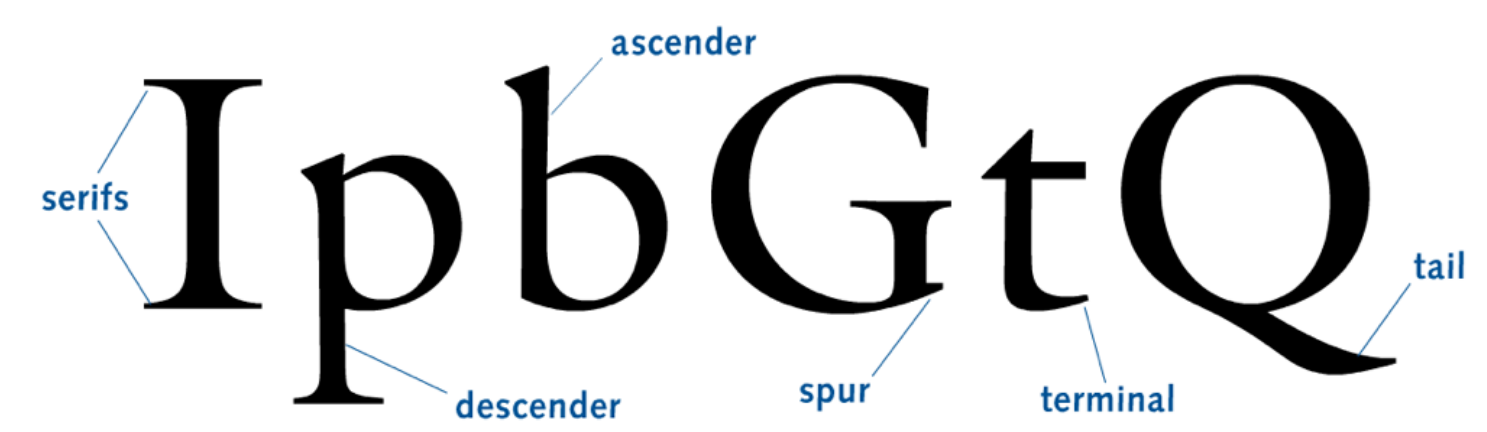
Arm
Tail
Shoulders
Legs
QUIRK

Exercise

identify the letterform parts

15 minutes

Super cali fragi licious **expi ali** *docious*



Sizing

traditional & digital

X height

Plenty plenty plenty plenty plenty

Roboto Condensed Avenir Next Condensed ITC Franklin Gothic Std ITC Officina Sans Myriad Pro

Capline
Meanline
x-height
Baseline

Plenty plenty plenty plenty plenty

Georgia ITC Garamond Garamond Agora Slab Pro PF Perpetua

All these words were set at the same point size yet notice the x height is different.
Many of the differences can be attributed to the fashion at the time of the type's design

Points, picas & pixels

Points are traditionally used in print.

Points are much like pixels in that they are fixed.

Points, picas & pixels

12pt = 1 pica

6 pica = 1in

72pt = 1in

Points, picas & pixels

Pixels are fixed-size units.

One pixel is equal to one dot on a computer screen.

Points, picas & pixels

em(s) are scaleable units.

An *em* is equal to the current font size of a document.

If the document size is 12pt then 1em is equal to 12pt.

Points, picas & pixels

1em=12pt=16px=100%

Points, picas & pixels

Percent (%) is much like an “em” unit but the current font is set to 100% and allows your text to be fully scaleable.

```

@import url(http://fonts.googleapis.com/css?family=Julius+Sans+One|Libre+Baskerville:400,400italic);

/* base CSS */
* {
  -webkit-box-sizing: border-box; /* Safari/Chrome, other WebKit */
  -moz-box-sizing: border-box; /* Firefox, other Gecko */
  box-sizing: border-box; /* Opera/IE 8+ */
}

html, body {
  padding: 0;
  margin: 0;
}

body {
  color: #325050;
  background: #fff;
  font-family: 'Libre Baskerville', sans-serif;
  font-size: 70%;
}

a {
  color: #0d8ba1;
  -webkit-transition: all 0.25s ease-out;
  -moz-transition: all 0.25s ease-out;
  transition: all 0.25s ease-out;
  text-decoration: none;
}

a:visited {
  color: #1a5952;
}

a:hover, a:focus {
  color: #0599c2;
  text-decoration: underline;
}

abbr {
  border: none;
  text-transform: uppercase;
  font-size: 0.9em;
  letter-spacing: 0.01em;
}

header {
  height: 230px;
  padding: 20px 0 70px 0;

  background: #2d6360 50% 0 url(huntington.jpg) no-repeat; /* old IE fallback */

  background-attachment: fixed, fixed, fixed, scroll;
  background-image: url(contours.png), url(noise.png), url(gridlines.png), url(huntington.jpg);
  background-position: 0 0, 0 0, -5px -25px, 0 50%;
  background-repeat: repeat, repeat, repeat, no-repeat;
  background-size: auto, auto, auto, cover;
  text-align: center;
}

```

Here is where the base font is indicated - it's IMPORTED from Google Fonts

Here is where the basic BODY text is indicated - as 70% of the standard

```

h1, h2 {
  padding: 0 10%;
  margin: 0;
  color: #fff;
  font-weight: normal;
}

h1 {
  padding-top: 0;
  padding-bottom: 5px;
  border-bottom: none;
  font-family: 'Julius Sans One', sans-serif;
  font-size: 3.2em;
  text-transform: uppercase;
}

h1::before {
  display: inline-block;
  position: relative;
  top: 20px;
  content: "";
  width: 80px;
  height: 80px;
  margin: -20px 20px 0 0;
  background: url(enso.svg);
  background-repeat: no-repeat;
  background-size: 100%;
  opacity: 0.6;
}

h2 {
  display: block;
  padding-top: 5px;
  padding-bottom: 30px;
  border-top: none;
  color: rgba(255,255,255,0.6);
  font-size: 1.6em;
  font-style: italic;
}

h2::before {
  content: " ";
  padding: 50px;
}

h3 {
  margin: 2em 0 0 0;
  color: #2e484c;
  font-family: 'Julius Sans One', sans-serif;
  font-size: 1.8em;
  font-weight: normal;
  text-transform: uppercase;
}

p {
  margin: 0.75em 0;
  line-height: 2;
}

.page-wrapper {
  position: relative;
}

.summary, .preamble {
  width: 80%;
  margin: 0 auto;
}

.supporting h3, .supporting p {
  width: 80%;
  margin-left: auto;
  margin-right: auto;
}

.summary {
  padding-top: 2em;
}

```

Here is where HEADLINE size is indicated. Notice it is set to 3.2 em - which is relative to the original 70% size - so it is 3.2 times larger than the original size.

Here is where a smaller HEADLINE - probably a SUBHEAD size is indicated. Notice it is set to 1.8 em - which is relative to the original 70% size - so it is 1.8 times larger than the original size.



Google Fonts

Hierarchy & Texture

Creating visual interest and emphasis

Alignment

10 / 10 Amasis Medium

It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

10 / 14 Amasis Medium

It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in

10 / 20 Amasis Medium

It was the best of times,

it was the worst of times,

it was the age of wisdom,

it was the age of foolishness,

it was the epoch of belief,

it was the epoch of incredulity,

it was the season of Light,

it was the season of Darkness,

it was the spring of hope,

it was the winter of despair,

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Alignment

Left aligned

It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way— in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

Center aligned

It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way— in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

Right aligned

It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way— in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

Full Justified

It was the best of times,
it was the worst of times,
it was the age of wisdom,
it was the age of foolishness,
it was the epoch of belief,
it was the epoch of incredulity,
it was the season of Light,
it was the season of Darkness,
it was the spring of hope,
it was the winter of despair,

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way— in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever.

Type Hierarchy

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Push to Reduce Sentencing Laws Gains Momentum

By JENNIFER STEINHAUER
After years of resistance, Congress seems poised to revise federal policy that has greatly expanded the number of Americans who are incarcerated.
153 Comments

I Could Win Again, Obama Says, in Jab at Presidents for Life

By PETER BAKER 10:48 AM ET
"There's a lot that I'd like to do to keep America moving forward," President Obama said, in comments aimed at African leaders who hold onto power well after their terms expire.
Video: Obama Reflects on His Presidency



Stillbirth: Your Stories

Few families are prepared when a baby dies prior to delivery. Here, parents who have navigated this difficult experience are sharing their insights.

THE OUTLAW OCEAN

A Renegade Trawler, Chased by Vigilantes for 10,000 Miles

By IAN URBINA
For 110 days and across two seas and three oceans, crews stalked a fugitive fishing ship considered the world's most notorious poacher.
266 Comments



The Opinion Pages

OPINIONATOR | COUCH
The Futility of Couples Therapy
By MELISSA FLETCHER STOELTJE
It was always us against the counselor. Maybe that's why it worked.



- Editorial: Turkey's Shift on the Syrian War
- Brooks: The Structure of Gratitude
- Nocera: On a Slippery Slope
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OP-ED CONTRIBUTORS
Why Can't Refugees Get Lawyers?
By KATHERINE REISNER and CATHERINE CROOKE
The U.S. needs to allow overseas asylum applicants' lawyers at hearings.

- Op-Ed: Lessons from the Weed Dispensary
- Op-Ed: Habré's Trial by Refusal
- Taking Note: The New La Guardia Will Be Better, but Not Perfect

Watching

- LIVE Secretary of State John Kerry, Energy Secretary Ernest Moniz, and Treasury Secretary Jack Lew are testifying at a contentious House hearing on the Iran nuclear deal.
C-SPAN »

33m



AT&T 4:28 PM

Austin Bergstrom Interna... 2 days ago

Jeff Gothelf
Startup Venture Lofts
Minneapolis, MN
21m

Thomas Vander Wal
Passion Fin Asian bistro & sushi bar
Bethesda, MD
54m

kev/null
Blue Bottle Coffee
SoMa
1h

Matthew Milan
Blue Bottle Coffee
SoMa
1h
with kev/null

Phoebe E
Starbucks

Type Hierarchy

Not just a clever name

By [Travis Gertz](#)
January 14, 2015

Titling the inaugural issue of the Louder Than Ten magazine *Beginnings* is so obvious for a new publication, it drifts perilously close to cliché territory. But you know what? I think it's perfect.

A product of change

The field of project management is old as dirt, but as the internet continues to turn the design industry on its head, we're witnessing a renaissance in this neglected discipline. A community of technically savvy leaders (hearts of gold, constitutions of iron) is rising like a pixelated phoenix. Smart people are choosing to pursue digital

Type Hierarchy

CREATIVE MORNINGS **San Francisco** ▾

CITIES TALKS QUOTES THEMES PEOPLE BLOG 🔍 👤



Heather Hardison

August 28, 8:30am - 10:00am PDT. Hosted by Google

Part of a series on [Action](#)



San Francisco host
Stewart Scott-Curran
@stewartsc

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- Talks
- About
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- Partners
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Stay in touch!

✉️ 🐦 ⋮ 📷

REGISTER

Register soon!
Sign ups start here on **Monday, August 24 at 11:00am PDT**

ABOUT THE SPEAKER



Heather Hardison a letterer and illustrator in Berkeley, California. She was born and raised in North Carolina and graduated from College of Design at North Carolina State University in 2009, with a degree in Art & Design. After graduation, Heather moved to the San Francisco Bay Area to pursue a creative career. In 2010 her food blog, Illustrated Bites, launched her illustration career. That same year, she began apprenticing at New Bohemia Signs, and worked as a sign painter for the last 5 years.

Heather is the proud book momma of Homegrown: Illustrated Bites from your Garden to your Table (Stewart, Tabori, and Chang 2015.) Homegrown is a fully illustrated guide to growing & cooking seasonal produce, which she wrote, illustrated, and designed.

LOCATION



Hosted at
[Google](#)
345 Spear St
San Francisco, California
94105

When
August 28, 2015
8:30am - 10:00am

Font Combinations

Familiar performance problems

When reviewing a web performance dilemmas like this, it's common to explore the immediate context exclusively. Yet, many people have been working on similar challenges for a long time – and many of those people were actually designers.

So I went to the head of engineering with my numbers, and I said proudly, "I have solved your problem."

Matthew Carter

In the mid-16th century, Haultin tackled inefficiency within his space-saving, workhorse typefaces themselves, but our current technology renders the same approach less impactful. This discovery was shared by Matthew Carter. He is a highly respected type designer, particularly well-known for making

both Georgia and Verdana. When he spoke in Vancouver, he mentioned the need for efficient type in the mid-1980s: how might we use serif fonts, which required significantly data, on a machine where memory was limited?

I made a serif type, you can see it on the right, without curved serifs. I made them polygonal, out of straight line segments, chamfered brackets. And look, as economical in data as a sans serif.

—Matthew Carter,
My Life in Typefaces

Soleil

Soleil

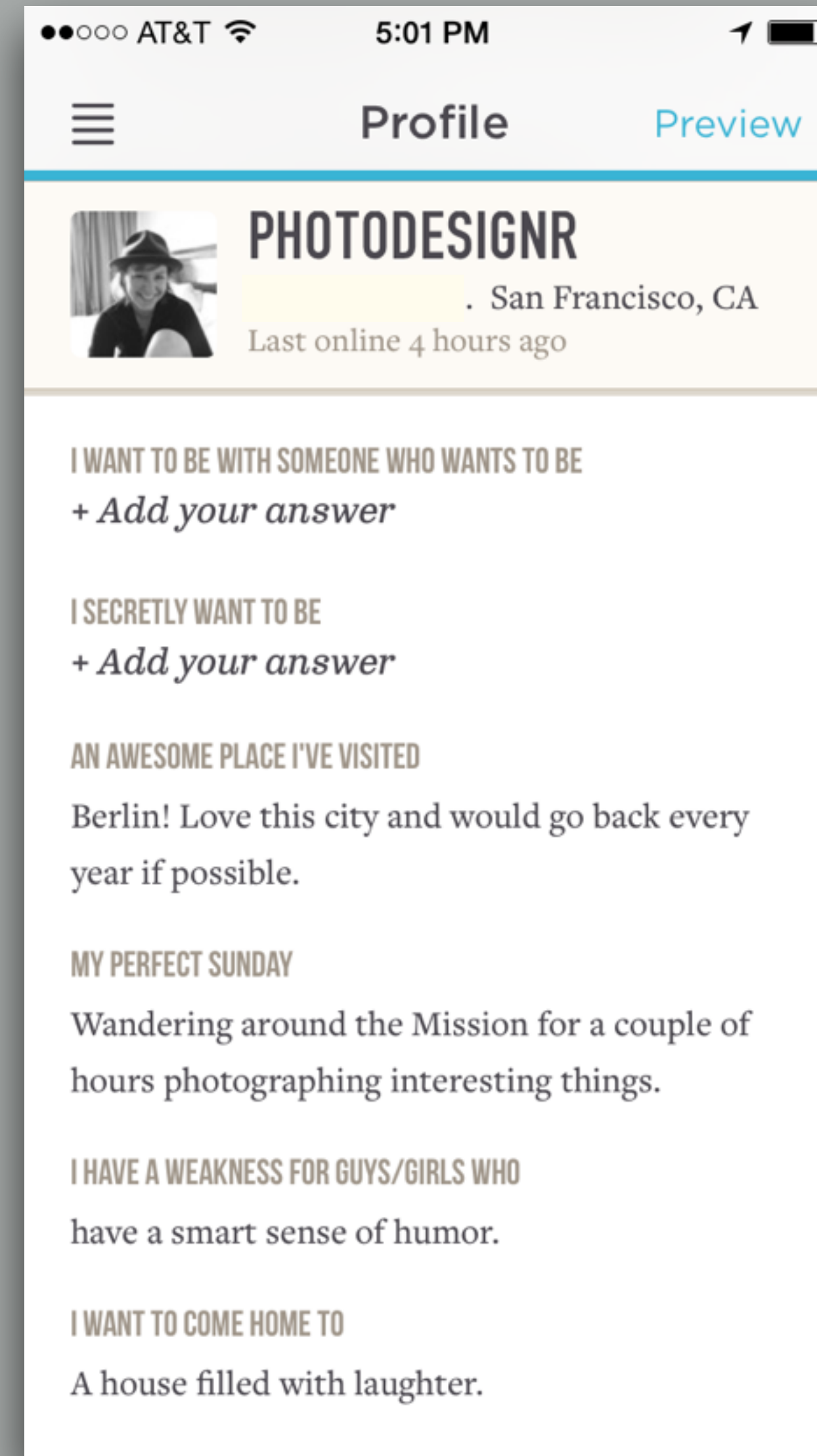
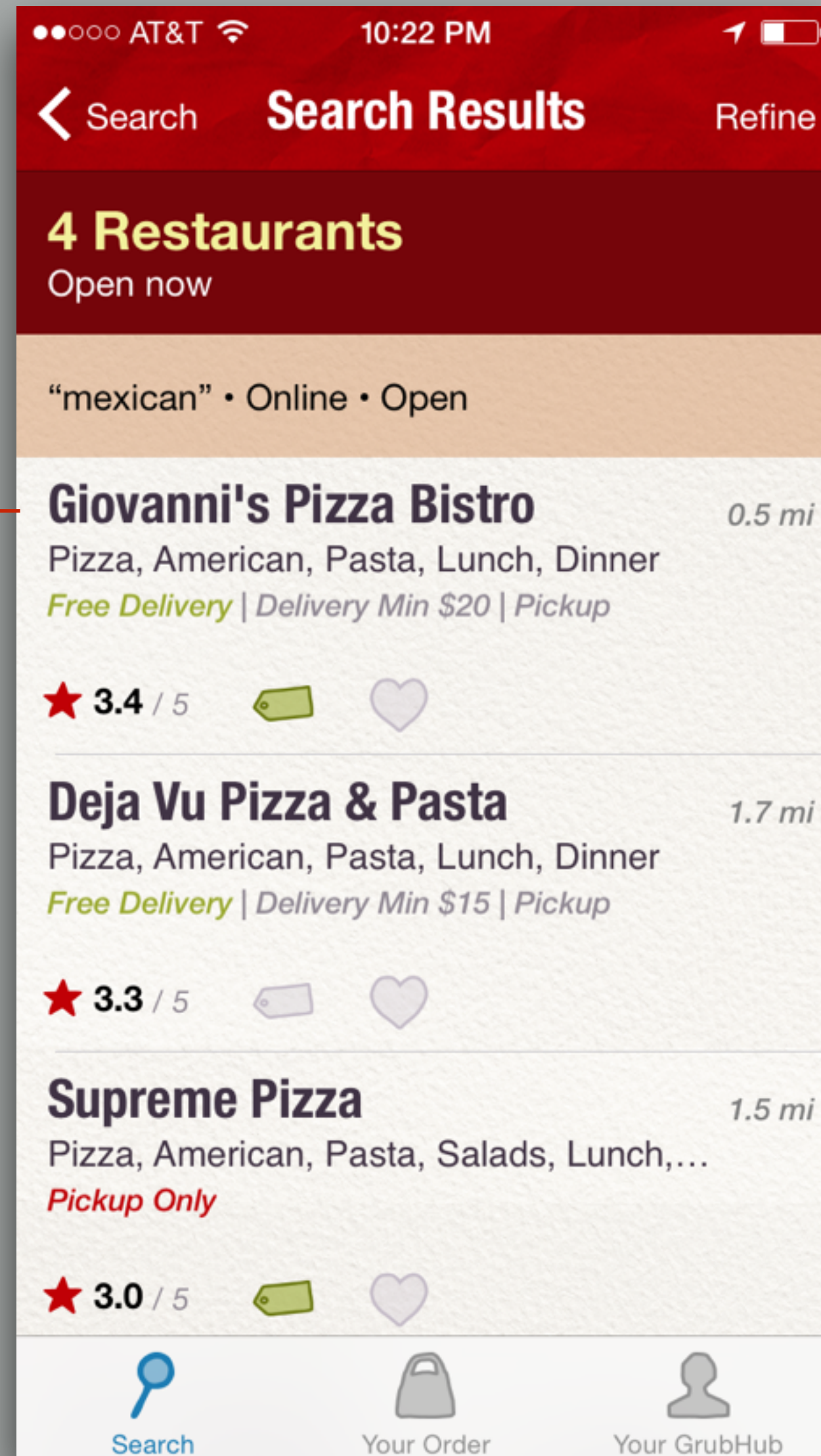
Neue Swift

Neue Swift Light Italic

Font Combinations

Helvetica Neue
Condensed

Arial



FetteEngD

FreightTextPro
Italic

FreightTextPro

Easy rule of thumb

Using your largest font size as a max measure, make the next size down 75%, and then the next size down 75% of that and so on.

This is 100pt Univers 57 Condensed

This is 75pt Univers 57 Condensed

This is 56pt Univers 57 Condensed

This is 42pt Univers 57 Condensed

This is 31pt Univers 57 Condensed

This is 23pt Univers 57 Condensed

This is 17pt Univers 57 Condensed

Headline

Subhead

Good size differentiation for body copy that might appear in a paragraph or two of relevant and related text.

This might be a good size proportion for a caption

This is good for copyright lines

Emotion in type

<p>1d</p> <p>CAMPUS</p> 	<p>2b</p> <p>MESQUITE</p> 
<p>3f</p> <p><i>Snell Roundhand</i></p> 	<p>4a</p> <p>Cooper Black</p> 
<p>5c</p> <p>Arnold Böcklin</p> 	<p>6e</p> <p>Tekton</p> 

<p>a</p> <p>Cooper Black</p>	<p>b</p> <p>MESQUITE</p>
<p>c</p> <p>Arnold Böcklin</p>	<p>d</p> <p>CAMPUS</p>
<p>e</p> <p>Tekton</p>	<p>f</p> <p><i>Snell Roundhand</i></p>

This is a typographic puzzle. Which typeface do you think fits which shoe? The answers are on the next page, but don't look now – that would be cheating. Remember which letter from the boxes on this page goes with which number from the opposite page, then turn the page and check against my personal favorites.

In some cases it is very easy to spot a typographic faux pas.



THE
LOVER



MARQUERITE
DURAS

STEREO
SCBR 1047

A CERTIFIED STEREO-MASTER RECORDING

EVEREST*



GERSHWIN

PIANO IN BRASS

Including:

An American in Paris

Rhapsody in Blue

Fascinatin' Rhythm

Someone to Watch Over Me

featuring

The World's Greatest Brass

under the direction of

Jack Saunders

YO YO YO

YO YO YO

YO YO YO

YO YO SPANK ROCK YO YO

YO YO YO

YO YO YO

YO YO YO

YO YO YO

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BACK TO SCHOOL edition

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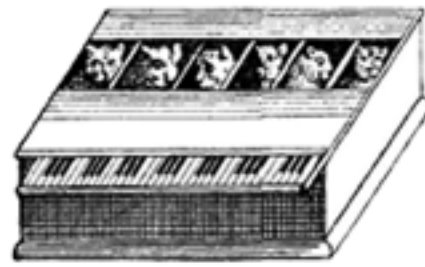
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Divide and Conquer

PHOTOS BY MARK RUWEDEL AND COLIN STEARNS. TEXT BY AARON ROTHMAN.

Is geography destiny? Topography has often limited growth and halted movement, but just as important are the lines we've willfully drawn across America — the demarcations of political and cultural borders, the trajectories of exploration and settlement. Consider, for instance, the Mason-Dixon Line and the route of the Transcontinental Railroad.

READ >



The iUrbanisms of Los Angeles

JOE DAY



Landscape Migration

BRETT MILLIGAN



"An architecture which is whole"

INTRODUCTION BY KEITH EGGENER. ARCHIVAL TEXT BY VINCENT SCULLY.



Both Sides of Sunset

DAVID L. ULIN

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Rome Prize Winners, 2015–2016

The Rome Prize winners for 2015–2016, announced this month by the American Academy in Rome, include several faculty members from institutions in Places' academic partner network.

GEORGIA TECH





LATEST

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JUST POSTED



4 Secrets for a Happy Marriage

12:01 AM ET



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8/5

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Canceling 19 Kids & Counting Cost Discovery \$19 Million 8/5



Malaysia and France Frustrate MH370 Relatives With Mixed Messages



Women's Tennis to Experiment with Courtside iPads 8/5



Japan Marks 70th Anniversary of Hiroshima Atomic Bombing



How Dick Cavett Explained Jon

THE BRIEF



Mark Humphrey—AP

Another Theater Shooting

A shooter armed with a pellet gun, a hatchet and pepper spray attacked moviegoers at a Tennessee movie theater, just weeks after a man killed three people at a movie theater in Louisiana. No one was seriously injured and the gunman was killed by police

- [Mass Public Shootings in America on the Rise](#)
- [Amy Schumer Urges Gun Reforms After Shooting](#)



Trump Got a Call From Bill Clinton Before Running for Office

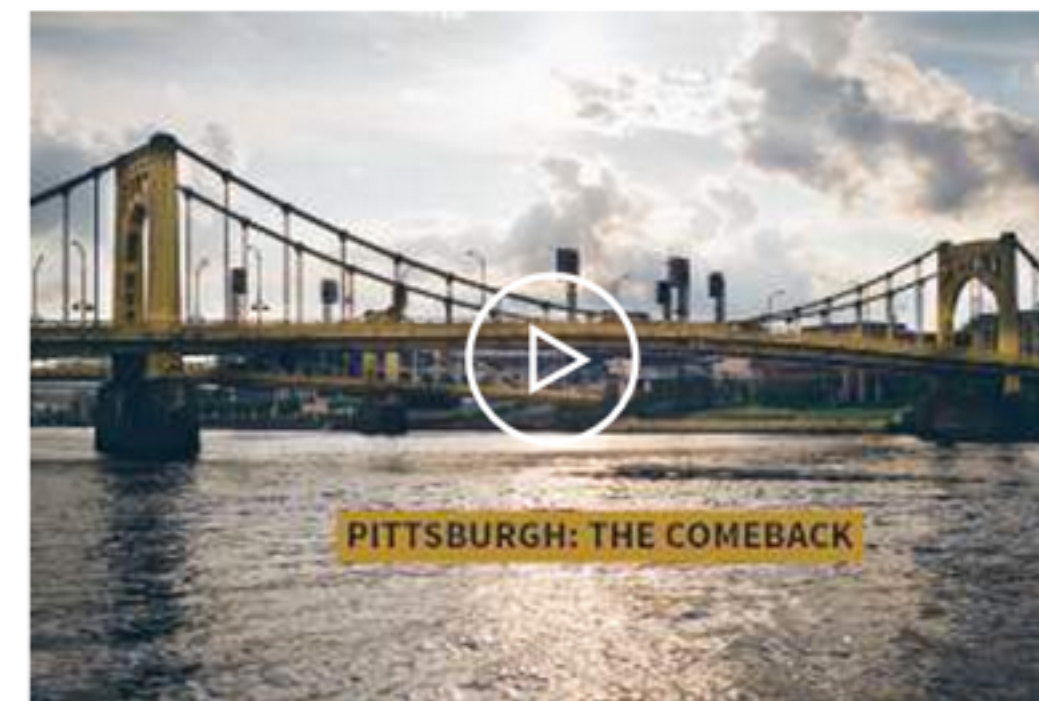
Former President Bill Clinton privately called Donald Trump in late May when the real estate mogul was on the verge of announcing his 2016 bid for the presidency, though a Clinton spokesman said the election wasn't discussed



Japan Marks 70th Anniversary of Hiroshima Atomic Bombing

Hiroshima's mayor, Mayor Kazumi Matsui, renewed calls for U.S. President Barack Obama and other world leaders to step up efforts toward making a nuclear-weapon-free world

CITIES



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ELIANA DOCKTERMAN

UnREAL and the Arrival of the Female Anti-Hero

KESHA

We Must Do More to Ban Poaching

Exercise

PART 1

1. Choose 1 of the words to work with.
2. Using the printouts of words as raw material, express the meaning of the the word or idea through spacing, sizing and placement of letters on the page.
3. You can cut, paste, redraw, resize as needed to express your idea.
4. Recall what you know about hierarchy, spacing and gestalt principles.
5. SHARE

SHARE

Word Exercise continued - as Homework

1. In Illustrator or Sketch, create an artboard that is 11"x17" - give it an 11"x11" outline to define the space.
2. Use the Word_Exercise_templates.pdf file as reference material for the words.
3. Using **only one** of these bold, sans-serif typeface, express the meaning of the word or idea through spacing, sizing and placement of letters on the page.
 - FUTURA
 - HELVETICA
 - GOTHAM
 - OPEN SANS
4. Do at least 6 different words. They should be different than what you did in class.
5. Post your final word designs as PDF files in the Google Classroom

Homework

1 - Quest

- Choose 2 of the words.
- Find typographic examples of the following **ideas** in the real world (not online):
 - **funny**
 - **sad**
 - **happy**
 - **angry**
 - **poetic**
 - **sophisticated**
 - **raw**
 - **friendly**
 - **authentic**
 - **uptight**
- Take pictures and post in the Google Classroom

2 - Reading

Chapter 6 from Understanding Comics. The PDF is in the Google Classroom

PINK

=

Stuff I learned

YELLOW

=

Questions I Have