

---

- ▣ Visual Hierarchy

- ▣ Grid, Grid, Grid:  
LINE THINGS UP!

- ▣ Power (Rule) of Thirds

- ▣ Typography

- ▣ **DON'T**: Too Similar

- ▣ **DON'T**: Too Big or Too Small

- ▣ **DO**: Kerning and Leading

- ▣ **DO**: Caps, lowercase, weights

- ▣ Appeal On Shelf:  
Package ≠ Page

- ▣ Exercises

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the  
typography  
of

# Paul Rand

with Lewis Blackwell

Shattuck Hall • 7:00 pm  
March 30, 2011



## Type study: Typographic hierarchy

This is part of a series of guest posts on web typography. Today's post was written by Frank Chimero. Workers of the web are familiar with establishing a hierarchy through markup by using tags like...

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Nikki Arnell A GREAT REVIEW:

<http://www.thinkingwithtype.com/>



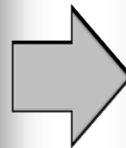
## Thinking with Type | Home

Thinking with Type: A Critical Guide for Designers,  
Writers, Editors, & Students

[THINKINGWITHTYPE.COM](http://THINKINGWITHTYPE.COM) | BY ELLEN LUPTON

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The Typography of Paul Rand  
with Lewis Blackwell  
Shattuck Hall • 7:00 pm  
March 30, 2011  
Design Lecture Series  
Portland State University  
Art Department  
With wit and wisdom, Blackwell  
dissects the patterns of Rand's use of  
typography throughout his brands,  
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**Design Lecture Series**  
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## LETTER

*The only good letter is a red letter*

ANATOMY  
SIZE  
SCALE  
TYPE CLASSIFICATION  
TYPE FAMILIES  
SUPERFAMILIES  
CAPS AND SMALL CAPS

MIXING TYPEFACES  
NUMERALS  
PUNCTUATION  
TYPEFACE DESIGN  
*Project: Letterforms*  
FONT FORMATS



## TEXT

*Sometimes more than 140 characters*

KERNING  
TRACKING  
*Project: Space and Meaning*  
LINE SPACING  
ALIGNMENT  
*Project: Alignment*  
VERTICAL TEXT

MARKING PARAGRAPHS

HIERARCHY  
*Project: Hierarchy*  
*Project: Long Lists*



## GRID

*It's hip to be a square*

GOLDEN SECTION  
SINGLE-COLUMN GRID  
MULTICOLUMN GRID

MODULAR GRID  
*Project: Modular Grid*



---

# Hierarchy

A typographic hierarchy expresses the organization of content, emphasizing some elements and subordinating others. A visual hierarchy helps readers scan a text, knowing where to enter and exit and how to pick and choose among its offerings. Each level of the hierarchy should be signaled by one or more cues, applied consistently across a body of text. A cue can be spatial (indent, line spacing, placement) or graphic (size, style, color). Infinite variations are possible.

---

---

**BOLD,**  
**ITALIC,**  
**UNDERLINED**  
**CAPS!**

---

**TYPE CRIME**

TOO MANY SIGNALS

*Emphasis can be created  
with just one shift.*

I	Division of angels	Division of angels	DIVISION OF ANGELS	
	A. Angel	Angel	<i>Angel</i>	<i>angel</i>
	B. Archangel	Archangel	<i>Archangel</i>	DIVISION <i>archangel</i>
	C. Cherubim	Cherubim	<i>Cherubim</i>	OF ANGELS <i>cherubim</i>
	D. Seraphim	Seraphim	<i>Seraphim</i>	<i>seraphim</i>
II	Ruling body of clergy	Ruling body of clergy	RULING BODY OF CLERGY	
	A. Pope	Pope	<i>Pope</i>	<i>pope</i>
	B. Cardinal	Cardinal	<i>Cardinal</i>	RULING BODY <i>cardinal</i>
	C. Archbishop	Archbishop	<i>Archbishop</i>	OF CLERGY <i>archbishop</i>
	D. Bishop	Bishop	<i>Bishop</i>	<i>bishop</i>
III	Parts of a text	Parts of a text	PARTS OF A TEXT	
	A. Work	Work	<i>Work</i>	<i>work</i>
	B. Chapter	Chapter	<i>Chapter</i>	PARTS OF <i>chapter</i>
	C. Section	Section	<i>Section</i>	A TEXT <i>section</i>
	D. Subsection	Subsection	<i>Subsection</i>	<i>subsection</i>
	SYMBOLS, INDENTS, AND LINE BREAKS	INDENTS AND LINE BREAKS ONLY	FONT CHANGE, INDENTS, AND LINE BREAKS	ALIGNMENT, FONT CHANGE, AND LINE BREAKS

# Project: Hierarchy

Choose a text that has a recurring structure, such as a table of contents, a news aggregator, or a calendar of events. Analyze the structure of the content (main title, subtitles, time, location, body text, and so on) and create a visual hierarchy that expresses this structure. Make it easy for readers to find the information they want. For example, in a crime report some readers might scan for location, looking for data about their neighborhood, while others might be more drawn to the lurid details of particular crimes. Use changes in size, weight, leading, style, and column structure to distinguish the levels of the hierarchy. Make a style sheet (in a page layout program for print or in CSS for the web) in order to create several variations quickly.

---

## Crime Blotter

**06** EAST VILLAGE  
**00** Noun Found Smothered  
**AM** by Adjectives Message  
lost in dense cloud of  
confused signals.

**11** UPPER EAST SIDE  
**30** Verb Defrauded  
**AM** by Misplaced Modifier  
Missing the point  
revenge is sought by victim.

**07** WILLIAMSBURG  
**00** Flood of Clichés Wreaks  
**PM** Havoc Hipster kicks  
bucket after biting  
bullet and butterfly.

---

# Crime Blotter

---

6:00AM | EAST VILLAGE

**Noun Found Smothered by Adjectives**

Message lost in dense cloud of confused signals.

11:30AM | UPPER EAST SIDE

**Verb Defrauded by Misplaced Modifier**

Missing the point, revenge is sought by victim.

7:00PM | WILLIAMSBURG

**Flood of Clichés Wreaks Havoc**

Hipster kicks bucket after biting bullet.

6:00am **East Village**

## **Noun Found Smothered by Adjectives**

Message lost in dense cloud of confused signals.

11:30am **Upper East Side**

## **Verb Defrauded by Misplaced Modifier**

Missing the point, revenge is sought by victim.

7:00pm **Williamsburg**

## **Flood of Clichés Wreaks Havoc**

Hipster kicks bucket after biting bullet.

**Crime Blotter**

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# The Grid System

The ultimate resource in grid systems.

*"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice."*  
Josef Müller-Brockmann

Hide Grid

Search

Articles	Tools	Books	Templates	Blog	Inspiration
<b>Compose to a Vertical Rhythm</b> On the Web, vertical rhythm is contributed to by three factors: font size, line height and margin or padding. All of these factors must be calculated with care in order that the rhythm is maintained. <b>04.Dec.2008</b>	<b>960 Grid System</b> An effort to streamline web development workflow by providing commonly used dimensions, based on a width of 960 pixels. There are two variants: 12 and 16 columns, which can be used separately or in tandem. <b>04.Dec.2008</b>	<b>Geometry of Design</b> The book focuses on the classic systems of proportioning, such as the golden section and root rectangles, as well as systems such as the Fibonacci Series. <b>04.Dec.2008</b>	<b>InDesign 8.5x11 Grid System (12)</b> Adobe InDesign file with a grid system for an 8.5"x11" page that is divided into 12 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid. <b>29.Nov.2008</b>	<b>UX Magazine</b> A well designed collaborative site, with a very nice grid structure, that focuses on user experience. <b>02.Dec.2008</b>	<b>Ace Jet 170</b> <b>AisleOne</b> <b>Athletics</b> <b>BBDK</b> <b>Blanka</b> <b>Build</b> <b>Corporate Risk Watch</b> <b>David Airey</b> <b>Dirty Mouse</b> <b>Experimenta</b> <b>Experimental Jetset</b> <b>Form Fifty Five</b> <b>Grafik Magazine</b> <b>Grain Edit</b> <b>Graphic Hug</b> <b>Helvetica Film</b> <b>I Love Typography</b> <b>Lamosca</b> <b>magCulture</b> <b>Mark Boulton</b> <b>Minimal Sites</b> <b>Monocle</b> <b>Neubau</b> <b>NewWork</b> <b>OK-RM</b> <b>Original Linkage</b> <b>Robin Uleman</b> <b>SampsonMay</b> <b>Schmid Today</b> <b>September Industry</b> <b>Sonifyer</b> <b>Soulellis</b> <b>Subtraction</b> <b>Swiss Legacy</b> <b>Thinking for a Living</b> <b>This Studio</b> <b>Toko</b> <b>Visuelle</b> <b>Xavier Encinas</b> <b>Year of the Sheep</b>
<b>Incremental leading</b> In editorial design, there is a technique used for sidenotes and boxouts that aligns to the baseline grid, or vertical rhythm. It's called incremental leading. <b>03.Dec.2008</b>	<b>Graph Paper by Konigi</b> This graph paper is made for visual designers, interaction designers, and information architects. You'll find styles for wireframing, story boarding, plotting values and for drafting sitemaps. <b>03.Dec.2008</b>	<b>The Typographic Grid</b> We consider this to be the academic part two to "Grid Systems." Hans Rudolf Bosshard tackles a deeper understanding of the complex grid. <b>30.Nov.2008</b>	<b>InDesign 11x17 Grid System (12)</b> Adobe InDesign file with a grid system for an 11"x17" page that is divided into 12 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid. <b>29.Nov.2008</b>	<b>Doane Paper Utility Notebook</b> A portable notebook featuring a patent pending Grid+Lines stationery design that combines the benefits of grid and ruled lines onto a single sheet of paper. <b>28.Nov.2008</b>	
<b>Applying Divine Proportion to Your Web Designs</b> This article explains what is the Divine proportion and what is the Rule of Thirds and describes how you can apply both of them effectively to your designs. <b>01.Dec.2008</b>	<b>Syncotype</b> Syncotype is a simple tool to help align your text to a baseline grid. Enter your line height and offset in pixels in the Syncotype control box and click "Syncotype it" to overlay a baseline grid in red. <b>01.Dec.2008</b>	<b>Grid Systems</b> Grid Systems provides a rich, easy-to-understand overview and demonstrates a step-by-step approach to typographic composition. <b>21.Nov.2008</b>	<b>Photoshop 975px Grid System (12)</b> Adobe Photoshop file with a grid system for a 975px wide page that is divided into 12 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 16px baseline grid. <b>29.Nov.2008</b>	<b>Replica Typeface</b> Replica is a new typeface by Norm that was designed on a strict grid system. Available in the following weights: Regular, Italic, Light, Light Italic, Bold and Bold Italic. <b>21.Nov.2008</b>	
<a href="#">View All Articles →</a>	<a href="#">View All Tools →</a>	<a href="#">View All Books →</a>	<a href="#">View All Templates →</a>	<a href="#">View All Blog Posts →</a>	



C H L O Ë   G R A C E   M O R E T Z

# if i stay

BASED ON THE BEST-SELLING NOVEL

NEW LINE CINEMA and METRO-GOLDWYN-MAYER PICTURES PRESENT A DI NOVI PICTURES PRODUCTION "IF I STAY"  
 CHLOË GRACE MORETZ MIRROLE ENOS JOSHUA LEONARD AND STACY KEACH "P" NESTOR PEREIRA OPPOSES LINDA COHEN DIRECTOR MONIQUE PROUDHOMME COSTUME DESIGNER KEITH HENDERSON PRODUCTION DESIGNER BRENT THOMAS DIRECTOR OF PHOTOGRAPHY JOHN DE BORMAN GSC  
 EDITOR DENISE DI NOVI GAYLE FORBMAN BRAD VAN ARBAGON EXECUTIVE PRODUCERS GAYLE FORBMAN PRODUCED BY SHADNA CROSS PRODUCED BY ALISON GREENSPAN, J.D.A. DIRECTED BY R.J. CUTLER

#IfIStay AUGUST 22 fb.com/ifistay

## feb/mar

Tuesdays, February 21, 28,  
March 1, 14, 21 • 8PM-8PM  
**Discover Jazz: History and  
Appreciation Course**  
Jewish Community Center of  
San Francisco  
\$80 SFJAZZ & JCC members  
includes materials  
\$100 general includes materials  
\$25 individual class in advance  
or at the door

Friday, March 10  
**21st Century Jam**  
SFJAZZ Gala 2006  
Honoring the SFJAZZ Collective  
St. Regis Hotel  
Tickets: \$10-\$10,000 and \$5,000  
Individual tickets: \$300  
Benefactor tickets: \$500 and \$1,000

Friday, March 17 • 8PM  
**Sacred Space I  
Le Mystere Des Voix  
Bulgares**  
Grace Cathedral  
\$44 VIP GA/\$25 GA

Saturday, March 18 • 8PM  
**Eartha Kitt**  
Masonic Center  
\$77/\$60/\$47/\$37/\$25

Sunday, March 19 • 8PM  
**Solo Piano**  
Keith Jarrett, solo  
War Memorial Opera House  
\$110/\$75/\$50/\$40/\$30

Friday, March 24 • 8PM  
**Chris Botti: David Sanborn**  
Masonic Center  
\$77/\$60/\$47/\$37/\$25

Saturday, March 25 • 8PM  
**New Orleans Patriarch**  
Ellie Mursalis Quartet  
Herbst Theatre  
\$95/\$50/\$30/\$25

Sunday, March 26 • 8PM  
**The New Dutch Masters**  
ICP Orchestra  
Great American Music Hall  
\$36 VIP GA/\$25 GA

Friday, March 31 • 8PM  
**New Orleans: Now and Then**  
Irvin Mayfield and the New  
Orleans Jazz Orchestra  
Palace of Fine Arts Theatre  
\$33/\$38/\$30/\$25

## april

Saturday, April 1 • 8PM  
**Henry Threadgill's Zoid**  
Palace of Fine Arts Theatre  
\$53/\$38/\$30/\$25

Friday, April 7 • 8PM  
**Il Jazz Italiano**  
Enrico Rava and Stefano  
Bollani, Enrico Pieranunzi  
Herbst Theatre  
\$51/\$35/\$30/\$25

Saturday, April 8 • 8PM/3PM  
Family Matinee  
**John Pizzarelli, Taylor Eigsti  
and Julian Lage Duo**  
Herbst Theatre  
\$59/\$44/\$30/\$25  
Family Matinee \$15 adult/\$10

Sunday, April 9 • 2PM  
**Robert Glasper Trio**  
Florence Gould Theatre,  
Legion of Honor  
\$25 GA

Mondays, April 10, 17, 24  
6PM-8PM  
**Discover Jazz on Film Course:  
A Survey of Jazz/Noir**  
Jewish Community Center of  
San Francisco  
\$55 SFJAZZ & JCC Members  
\$85 general includes materials  
\$25 individual class in advance  
or at the door

Friday, April 14 • 8pm members only  
Saturday, April 15 • 8pm  
Sunday, April 16 • 7pm  
**SFJAZZ Collective**  
Herbst Theatre  
\$53/\$42/\$32/\$25 4/14  
\$60/\$50/\$38/\$25 4/15 and 4/16

Friday, April 21 • 8PM  
**Sacred Space II**  
Pharrah Sanders, solo  
Grace Cathedral  
\$41 VIP GA/\$25 GA

Friday, April 28 • 8PM  
**80th Birthday Tribute**  
Randy Weston's African Rhythms  
& The Ghana Master Musicians of  
Morocco  
Herbst Theatre  
\$33/\$30/\$25/\$20

Saturday, April 29 • 8PM  
**Maria Rita**  
Masonic Center  
\$75/\$60/\$47/\$37/\$25

Sunday, April 30 • 7PM  
**75th Birthday Celebration**  
Dewey Redman Quartet  
Herbst Theatre  
\$53/\$38/\$30/\$25

## may

Friday, May 5 • 8PM  
**João Bosco**  
Herbst Theatre  
\$59/\$44/\$30/\$25

Saturday, May 6 • 8PM  
**Generations of Piano Trio**  
Kenny Barron Trio, Danilo  
Pérez Trio  
Herbst Theatre  
\$59/\$44/\$30/\$25

Sunday, May 7 • 7PM  
**Bebop Legend:  
Phil Woods Quintet**  
with Bill Charlap, Brian Lynch,  
Steve Gilmore and Bill Goodwin  
Herbst Theatre  
\$59/\$44/\$30/\$25

Friday, May 12 • 8PM  
**Solo Piano**  
Gonzalo Rubalcaba, solo  
Herbst Theatre  
\$53/\$38/\$30/\$25

Saturday, May 13 • 8PM  
**Latin Jazz Master I**  
Ray Barreto  
Herbst Theatre  
\$53/\$38/\$30/\$25

Sunday, May 14 • 7PM  
**Mother's Day Magic**  
Jimmy Scott  
Herbst Theatre  
\$59/\$44/\$30/\$25

Friday - Sunday, May 19 - 21  
**Jazz/Noir Film Festival**  
Balboa Theatre  
\$10 individual Film  
\$45 Festival Pass  
good for all screenings

## spring season

March 17 - June 17, 2006

## june

Saturday, June 3 • 8PM  
**Fat Albert: Live Jazz -  
Classic Carbons**  
SFJAZZ All-Star High School  
Ensemble w/special guest  
Joshua Redman  
Palace of Fine Arts Theatre  
\$15 GA/\$10 GA ages 18 and under

Saturday, June 10 • 7PM & 9:30PM  
**Jazz Tap: Up Close & Personal**  
Savion Glover  
Herbst Theatre  
\$75/\$55/\$40/\$25

Sunday, June 11 • 2PM  
**Shelly Berg Trio**  
Florence Gould Theatre,  
Legion of Honor  
\$25 GA

Sunday, June 11 • 7PM  
**Latin Jazz Master II**  
Paquito D'Rivera Quintet  
Herbst Theatre  
\$59/\$44/\$30/\$25

Friday, June 16 • 8PM  
**Baaba Maal**  
Masonic Center  
\$75/\$60/\$47/\$37/\$25

Saturday, June 17 • 2PM  
**Kenny Werner and  
Claudia Villa**  
Florence Gould Theatre,  
Legion of Honor  
\$25 GA

www.sfjazz.org



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**06  
00  
AM**

**EAST VILLAGE**

**Noun Found Smothered  
by Adjectives** Message  
lost in dense cloud of  
confused signals.

**11  
30  
AM**

**UPPER EAST SIDE**

**Verb Defrauded  
by Misplaced Modifier**  
Missing the point  
revenge is sought by victim.

**07  
00  
PM**

**WILLIAMSBURG**

**Flood of Clichés Wreaks  
Havoc** Hipster kicks  
bucket after biting  
bullet and butterfly.



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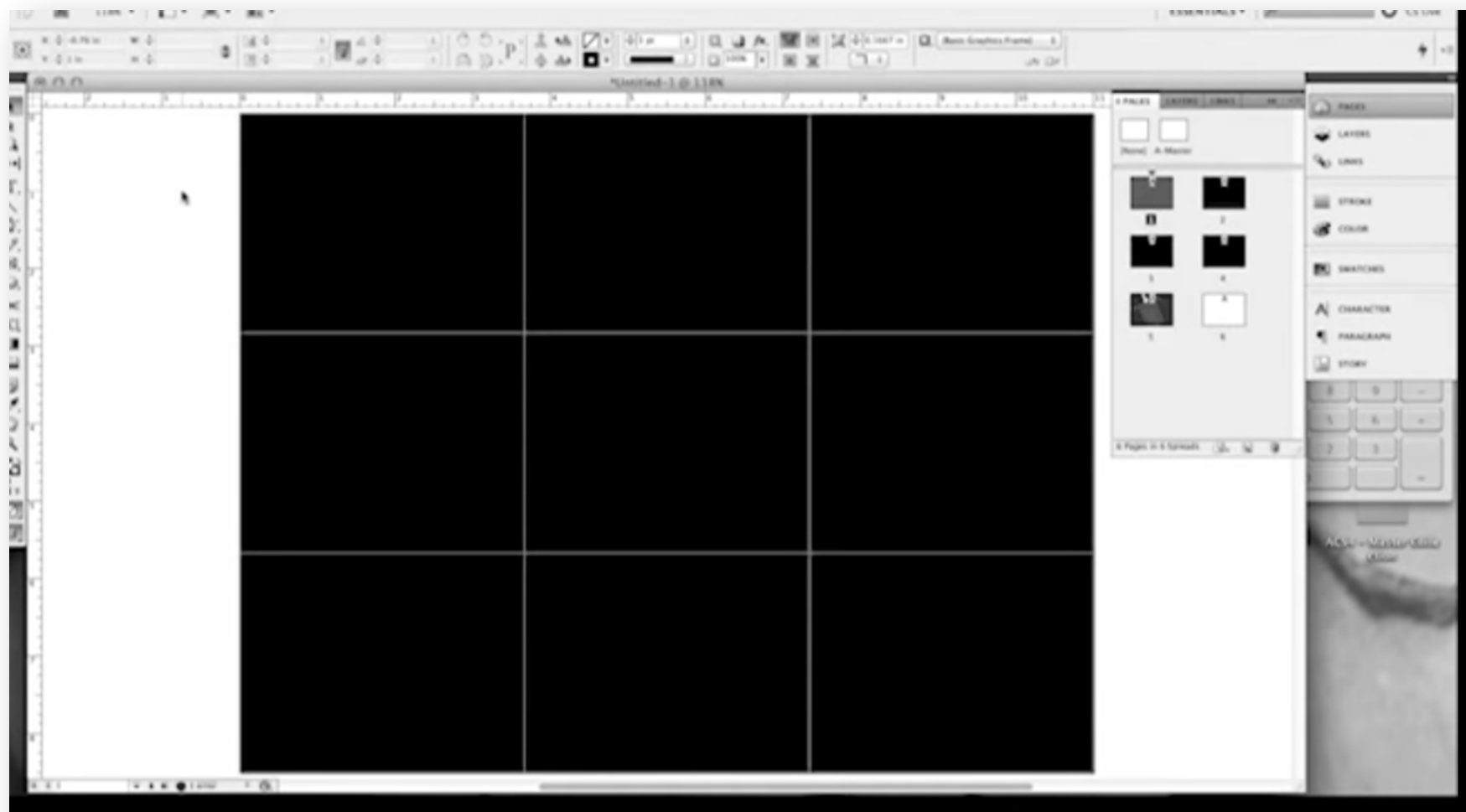
▣ **DO:** Kerning and Leading

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FALL | 2016 - Design Blog

www.nikkiarnell.net/design-blog

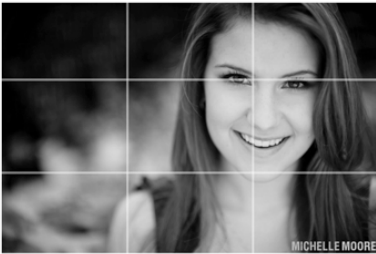
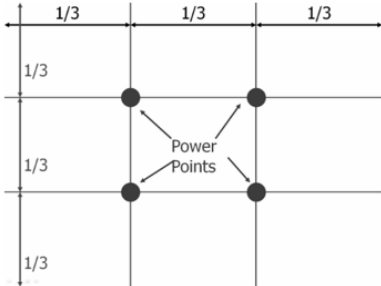
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# Design Blog 2016

Weekly posts. Most recent post will be at top of page.  
Scroll to bottom of page to see all posts in this reverse chronological order.

## Rule of Thirds (a.k.a. The Power of Thirds)

9/17/2016 0 Comments



MICHELLE MOORE

**The rule of thirds** is a guideline which applies to the process of composing visual images such as designs, films, paintings, and photographs. The guideline proposes that an image should be imagined as divided into nine equal parts by two equally-spaced horizontal lines and two equally-spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections. Proponents of the technique claim that aligning a subject with these points creates

### Fall 2016

> Credit only if sample provided for every weekly blog post.  
> Graded at end of the semester.  
**Required for ART-2413.**  
**Extra credit for all other courses.**

INSTRUCTIONS



**PE CE**



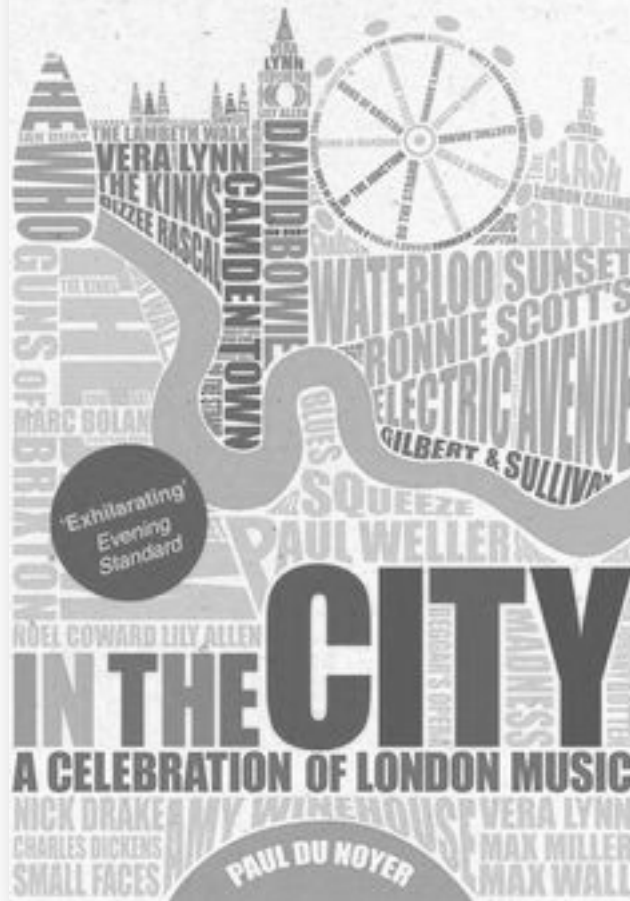
© Design: Armando Milani

**W R**



United Nations:  
Translating  
War into Peace



The Sunday Times Music Book of the Year



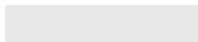

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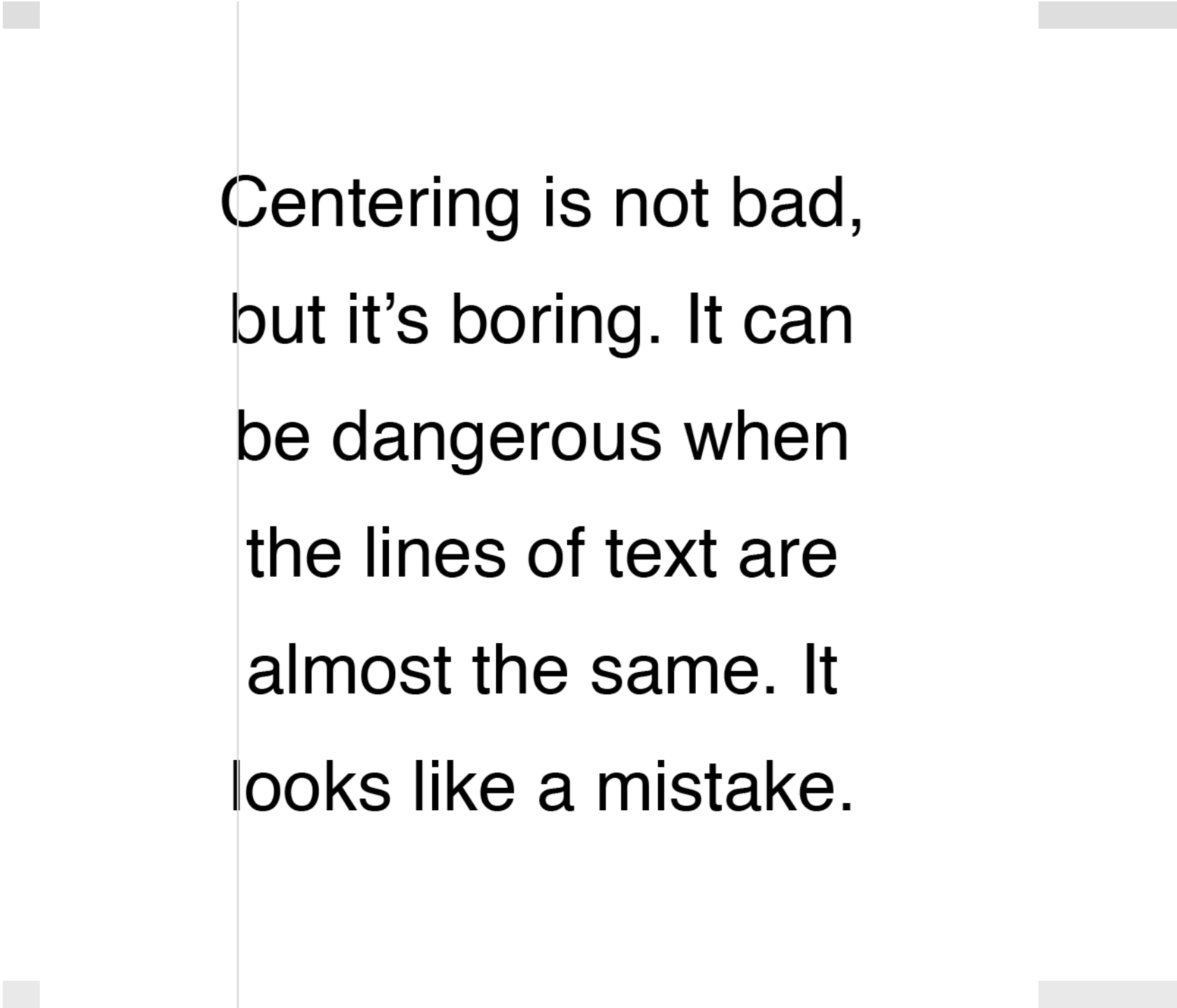
Centering is not bad,  
but it's boring.

---




Centering is not bad,  
but it's boring. It can  
be dangerous when  
the lines of text are  
almost the same. It  
looks like a mistake.



A vertical line runs down the center of the slide. There are four gray squares: one in the top-left, one in the top-right, one in the bottom-left, and one in the bottom-right.

Centering is not bad,  
but it's boring. It can  
be dangerous when  
the lines of text are  
almost the same. It  
looks like a mistake.



Break as you would speak.  
Give more variety to line length.

Centering is not bad,  
but it's boring.

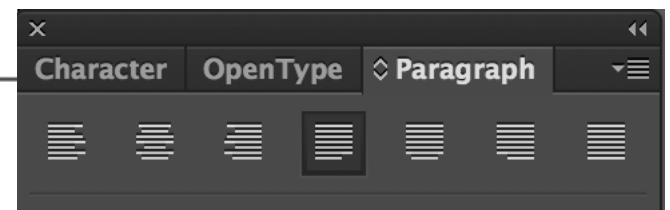
It can be dangerous  
when the lines of text  
are almost the same.  
It looks like a mistake.



Centering is not bad, but it's boring. It can be dangerous when the lines of text are almost the same. It looks like a mistake.



Or Full Justify (not Force).  
Be very careful of odd spacing.



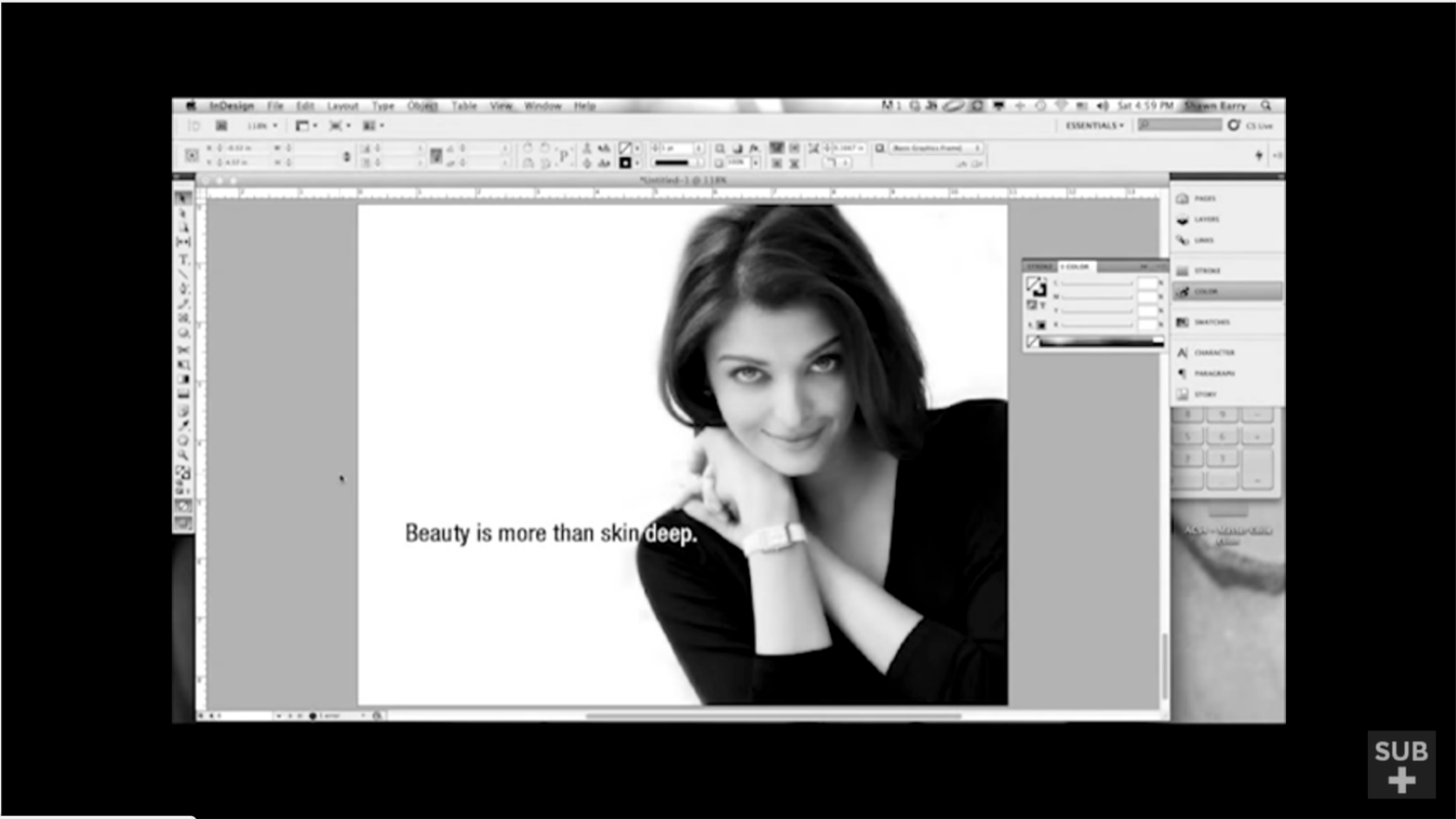
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---

- ▣ Visual Hierarchy

- ▣ Grid, Grid, Grid:  
LINE THINGS UP!

- ▣ Power (Rule) of Thirds

- ▣ Typography

- ▣ **DON'T**: Too Similar

- ▣ **DON'T**: Too Big or Too Small

- ▣ **DO**: Kerning and Leading

- ▣ **DO**: Caps, lowercase, weights

- ▣ Appeal On Shelf:  
Package ≠ Page

- ▣ Exercises

---

---

Do not use typefaces that are too similar.

Myriad Pro

Do not use typefaces that are too similar.

Helvetica Regular

Do not use typefaces that are too similar.

Arial Regular

---

---

Do not use typefaces that are too similar.

Myriad Pro

Do not use typefaces that are too similar.

Helvetica Regular

Do not use typefaces that are too similar.

Arial Regular

**Do not use typefaces that are too similar.**

**Futura Medium**

Do not use typefaces that are too similar.

Century Gothic

---

---

# VERY



But different sans serif can work together.

Helvetica Regular

But different sans serif can work together.

Futura Condensed Medium

**BUT DIFFERENT SANS SERIF CAN WORK TOGETHER.**

**PIXIMA REGULAR**

---

---

Sans serif and serif work well together.  
Helvetica Regular

Sans serif and serif work well together.  
Garamond Regular

---

---

Do not use typefaces that are too similar.

Garamond

Do not use typefaces that are too similar.

Times New Roman

Do not use typefaces that are too similar.

Bodoni

Do not use typefaces that are too similar.

Caslon

Do not use typefaces that are too similar.

Georgia

---



---

*\*If one typeface is "loud",  
then have something quiet next to it.  
Hawaii Lover*

Sans serif is monotone.  
It is quiet in regular face.  
Helvetica Regular

---

---

*If one typeface is "loud",  
then have something quiet next to it.*  
*Hawaii Lover*

YOU CAN TRY THE SANS SERIF IN ALL  
CAPS FOR ONE CONSTANT SHAPE.

---

---

YOU CAN TRY THE SANS SERIF IN ALL  
CAPS FOR ONE CONSTANT SHAPE.

all lowercase is more approachable,  
but it makes the eye go up and down.

---

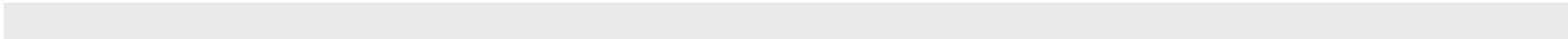
---

BIG TEXT CAN BE  
GOOD BUT NOT  
WHEN IT ALL  
YELLS AT YOU.  
TOO MUCH OF A  
GOOD THING IS  
STILL TOO MUCH.

---



but don't make things so tiny I can't read them.



---

If you make something larger,  
then do not be subtle. It will  
look like a mistake.

---

---

If you make something larger,  
**REALLY DO IT.**

---

---

T R A C K   T I T L E S

t r a c k   t i t l e s

---



---

T R A C K   T I T L E S

t r a c k   t i t l e s

 you don't need to begin all "sentences" with a capital letter

---

but do not have a lot  
of text that is tracked  
heavily. this is tire-  
some to read even  
though it looks lovely  
from afar. no matter  
how cool something  
looks, it needs to be  
legible and cannot  
challenge the reader  
too much.

---

---

same with leading. reducing the leading can be very cool, but do not do this if you need the reader to actually get through the text comfortably.

---

---

instead, consider increasing  
leading. the more space,  
the more encouraging it is to  
read.

 but NO WIDOWS!!!!!!

---

---

instead, consider increasing  
leading. the more space,  
the more encouraging it is  
to read.

---



## LETTER

*The only good letter is a red letter*

ANATOMY  
SIZE  
SCALE  
TYPE CLASSIFICATION  
TYPE FAMILIES  
SUPERFAMILIES  
CAPS AND SMALL CAPS

MIXING TYPEFACES  
NUMERALS  
PUNCTUATION  
TYPEFACE DESIGN  
*Project: Letterforms*  
FONT FORMATS



## TEXT

*Sometimes more than 140 characters*

KERNING  
TRACKING  
*Project: Space and Meaning*  
LINE SPACING  
ALIGNMENT  
*Project: Alignment*  
VERTICAL TEXT

MARKING PARAGRAPHS  
ENLARGED CAPITALS  
HIERARCHY  
*Project: Hierarchy*  
*Project: Long Lists*



## GRID

*It's hip to be a square*

GOLDEN SECTION  
SINGLE-COLUMN GRID  
MULTICOLUMN GRID

MODULAR GRID  
*Project: Modular Grid*

---

Consider breaking text  
where it would seem to if  
somebody were speaking. If  
there would be a pause or  
continuation, attempt to do  
this visually also.

---

---

Consider breaking text  
where it would seem to if  
somebody were speaking.  
If there would be a pause or  
continuation, attempt to do  
this visually also.

---



---

The back of package labels can be really boring because of the information delivery and legal constraints. **IT'S OK.**

The challenge is to make it interesting without being CRAZY.

---

  
*Old Spice*  
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— DEODORANT —

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TETRASODIUM EDTA, VIOLET 2, GREEN 6.

 **QUESTIONS?**  
1-800-677-7582  
[www.oldspice.com](http://www.oldspice.com)

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CINCINNATI, OH 45202.



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Who knew the wild scent of WOLFTHORN Body  
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Maybe Aristotle or talking owls knew, but definitely  
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BENZOATE, CITRIC ACID, DISODIUM EDTA,  
METHYLCHLORISOTHIAZOLINONE,  
METHYLISOTHIAZOLINONE,  
BLUE 1, RED 33.



Questions? 1-800-925-0633  
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Swagger body wash from Old Spice is for the man who holds the complete works of Aristotle in one hand, and a delicious sandwich in the other. Swagger's subtle scent transforms your skin to feel like a smooth and hydrated\* playing field where confidence scores the winning touchdown.



# Swagger

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SODIUM LAURYL SULFATE,  
FRAGRANCE, COCAINE



INGREDIENTS/INGREDIËNTEN/INGRÉDIENTS/ΣΥΣΤΑΤΙΚΑ: Sodium Lauroyl Isethionate, Stearic Acid, Sodium Palmate, Aqua, Lauric Acid, Sodium Isethionate, Sodium Stearate, Cocamidopropyl Betaine, Sodium Palm Kernelate, Parfum, Glycerin, Sodium Chloride, Zinc Oxide, Tetrasodium EDTA, Tetrasodium Elidronate, Alumina, Alpha-Isomethyl Ionone, Benzyl Alcohol, Butylphenyl Methylpropional, Citronellol, Coumarin, Hexyl Cinnamal, Limonene, Linalool, CI 77891.

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beauty cream bar  
pain de toilette - waschtuch - pastilla limpiadora  
xpsiodmouvo oqapqhic

Dove

beauty cream bar

moisturising cream - feuchtigkeitscreme  
de crème hydratante - fuktighetscrème  
hydraterende crème - kosteusvoideetta  
de creme hidratante - di crema idratante  
de crema hidratante - ενυδατική κρέμα



beauty cream bar  
beauty cream bar - sabonete de beleza - detergente  
di bellezza - wastablet - tvål - palasappua

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# Dove®



## pink/rosa

Beauty bar for deep moisture/  
hidratación profunda

Pretty in pink, this ultra mild formula  
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so you just can't go wrong.

Brighten your day, and your bathroom,  
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If only every decision in life were this easy.

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---

- ▣ Visual Hierarchy

- ▣ Grid, Grid, Grid:  
LINE THINGS UP!

- ▣ Power (Rule) of Thirds

- ▣ Typography

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Package ≠ Page

- ▣ Exercises

---

  
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beauty cream bar  
pain de toilette - waschtuch - pastilla limpiadora  
xpsjpodmouvo oqapqflic

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beauty cream bar  
moisturising cream - feuchtigkeitscreme  
de crème hydratante - fuktighetscrème  
hydraterende crème - kostusuvioetta  
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de crema hidratante - ενυδατική κρέμα



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**FRONT OF Package** ≠ Page
  - ▣ Exercises
-







---

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---



---

## EXERCISE 1: Project 1 examined

- ▣ Place tracing paper over the flat art from Project 1.
  - ▣ Using a straightedge, see how things line up.
-

---

## EXERCISE 1: Project 1 examined

- ▣ Now open your file on the computer.
  - ▣ View: Rulers so you can pull guides.  
See how things line up while  
you're working.
-

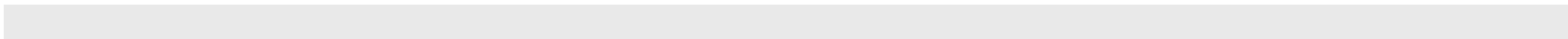
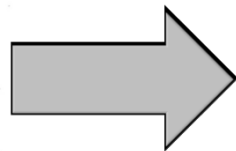
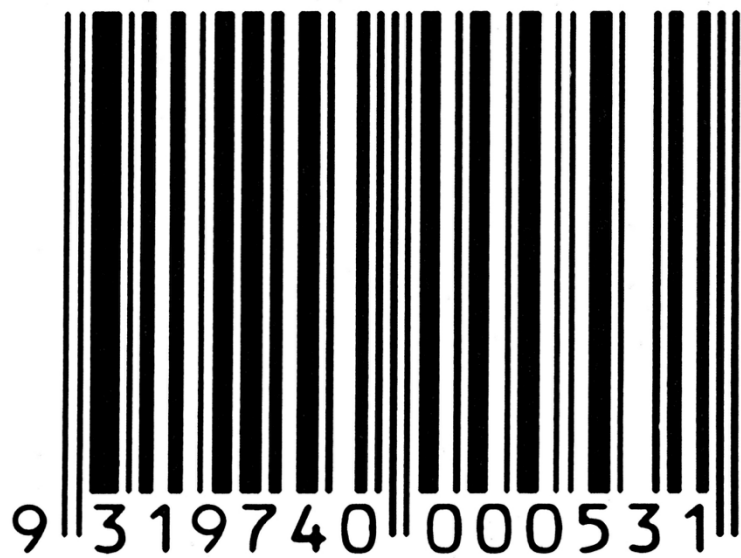
## EXERCISE 1: Project 1 examined

- Back to your flat art. Consider the “front” and “back” as separate entities.
- Using tracing paper, write down what you see first, second, third, etc.  
If you have artwork that wraps around the can, this can be considered too in the hierarchy.

## EXERCISE 1: Project 1 examined

- Consider the directions I told you.
  - You can adjust the UPC. Not just creatively. I explained and showed you that it could be much shorter.

5. Read in regards to UPC code size and positioning. Research creative UPC codes too (beyond what will be shown in class)!



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## EXERCISE 1: Project 1 examined

- Consider the directions I told you.
    - You can adjust the UPC. Not just creatively. I explained and showed you that it could be much shorter.
    - Also be aware of visual tension!
-



You know that visual tension is powerful.  
You know that visual tension is caused by  
shapes being uncomfortably close.

**SO FIX IT.**



## EXERCISE 1: Project 1 examined

■ Consider the directions I told you.

4. Any of the legal labeling (Net Wt., Ingredients, and Warning) must follow FDA standards. For this project, please put all of this information in a condensed sans serif like Arial or Helvetica at a similar point size to what is on the Barbasol bottle (figure it out). See links above regarding FDA Food Labeling.



## EXERCISE 1: Project 1 examined

■ Consider the directions I told you.

- You may use ALL CAPS on anything you would like if it aids to your design; however, the Ingredients and Caution must stay in all caps as shown.

BIG TEXT CAN BE  
GOOD BUT NOT  
WHEN IT ALL  
YELLS AT YOU.  
TOO MUCH OF A  
GOOD THING IS  
STILL TOO MUCH.

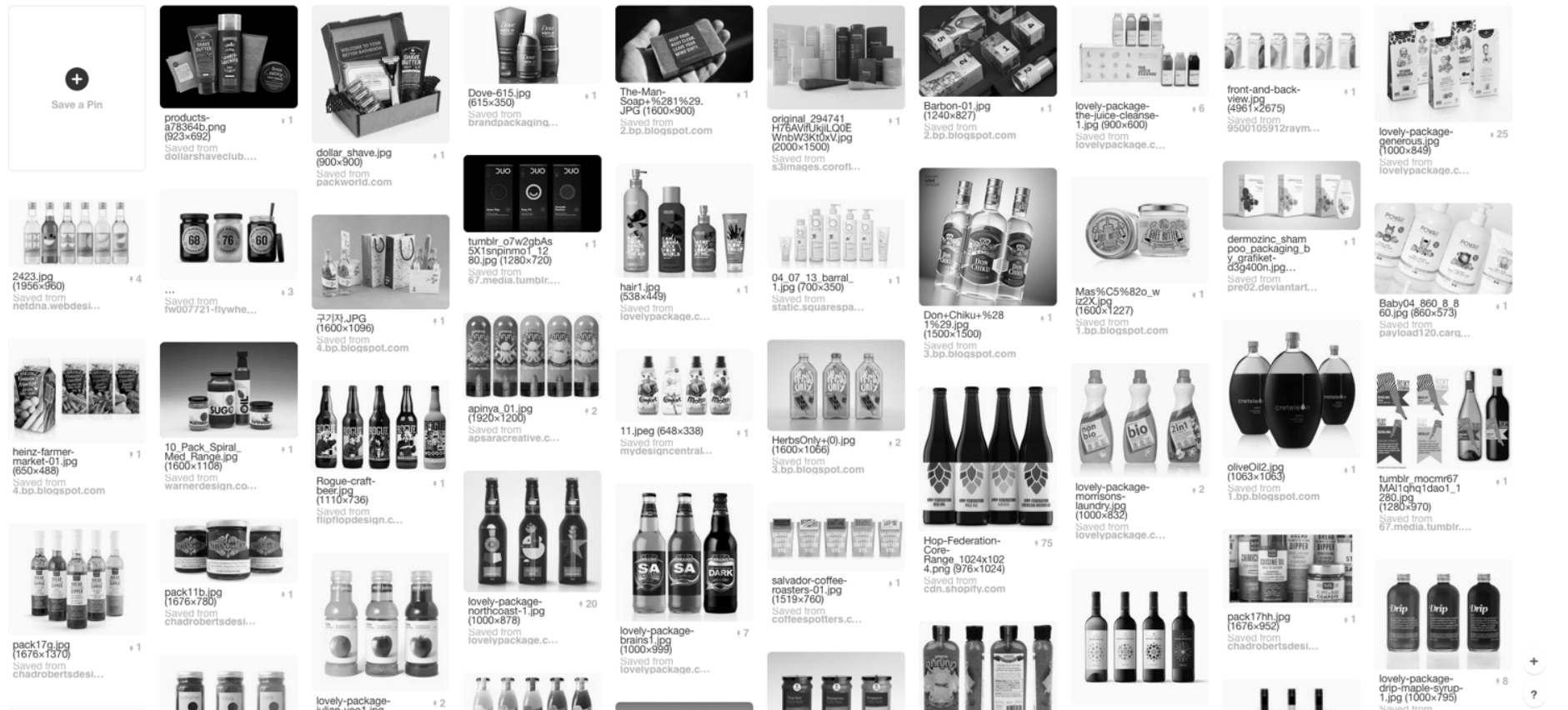
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## EXERCISE 2: Evaluating designs

- All of the following designs are located on my Pinterest page “Package Design Labels”.
  - The link is on our FB page. Go [here](#).
-

## Package Design Labels

52 Pins  
33 Followers



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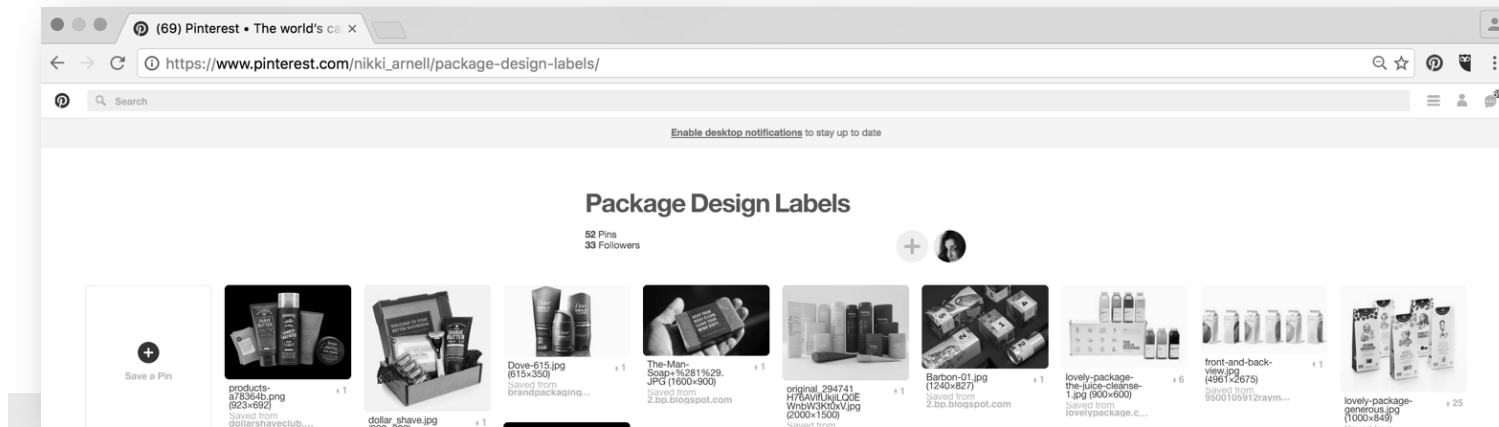
## EXERCISE 2: Evaluating designs

- If you would like to explore a pin closer: select, then pull the pinned image to your desktop.
  - Open this in Photoshop to explore with guides. Evaluate hierarchy.
-

# EXERCISE 2: Evaluating designs

## ■ Discuss:

- Centering vs. align right/left/full
- Visual hierarchy
- Type treatment
- Power of Thirds
- How form affects design
- Appeal on shelf
- Other?



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## EXERCISE 3: Soap boxes

- Get out your Palmolive soap box. Remove it from the white sheet if it is still attached.
  - Explore all that we've discussed. Consider it as both flat art and as the assembled package.
  - Discuss. TAKE NOTES!
-

## EXERCISE 3: Soap boxes

- ▣ Open the dieline and the project sheet.
- ▣ With attention to panel placement, copy in the legal (including UPC) and work with it.
- ▣ Keep in grayscale and only worry about size and placement.
- ▣ Review directions. Ask questions.



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- ▣ Visual Hierarchy

- ▣ Grid, Grid, Grid:  
LINE THINGS UP!

  - ▣ Power (Rule) of Thirds

- ▣ Typography

  - ▣ **DON'T**: Too Similar

  - ▣ **DON'T**: Too Big or Too Small

  - ▣ **DO**: Kerning and Leading

  - ▣ **DO**: Caps, lowercase, weights

- ▣ Appeal On Shelf:  
Package ≠ Page

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