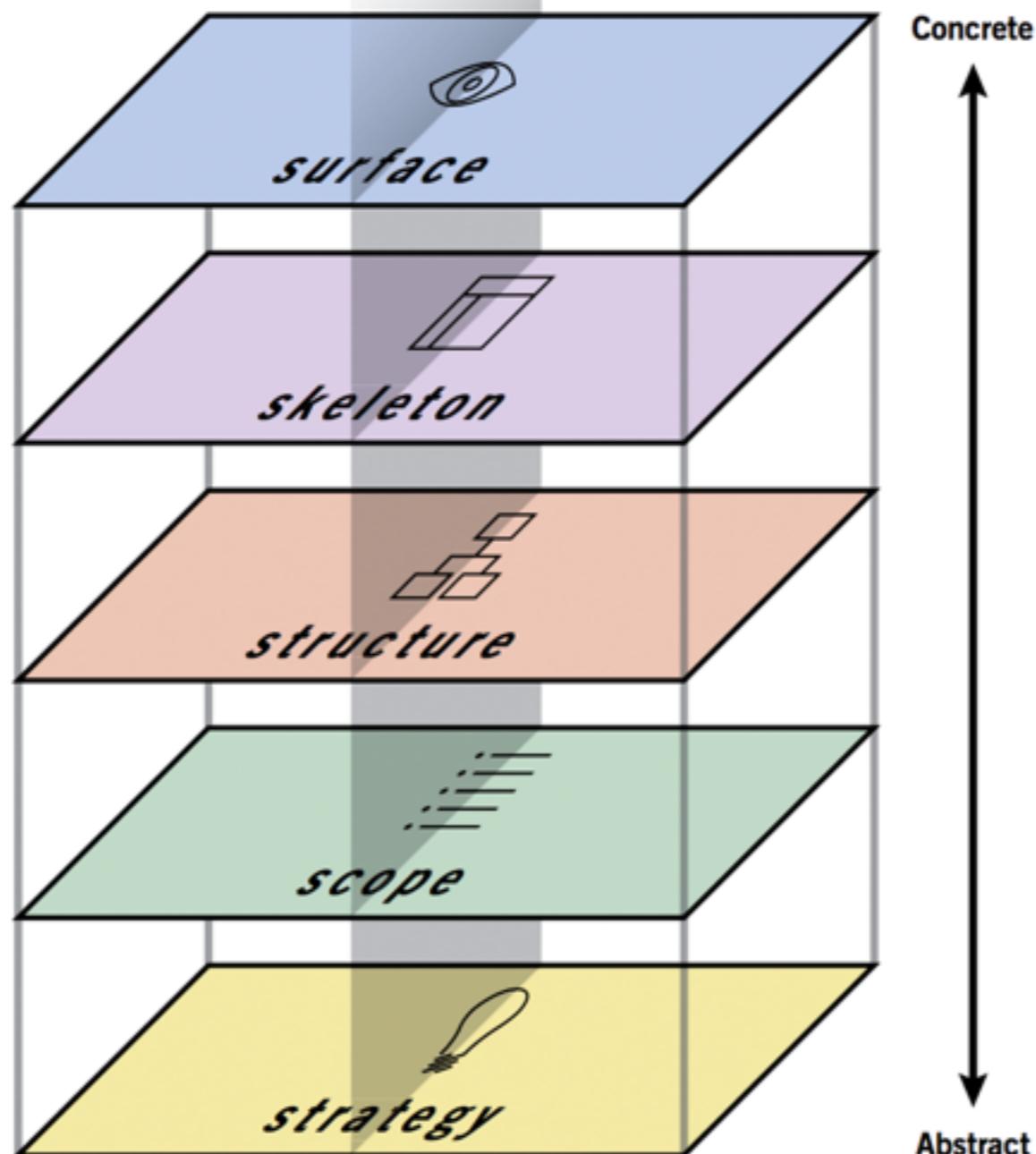


Week 5: Interface (Part 2)

PUCD 2125 Section D, Spring 2017

product as functionality | product as information



Strategy

product as functionality | **product as information**

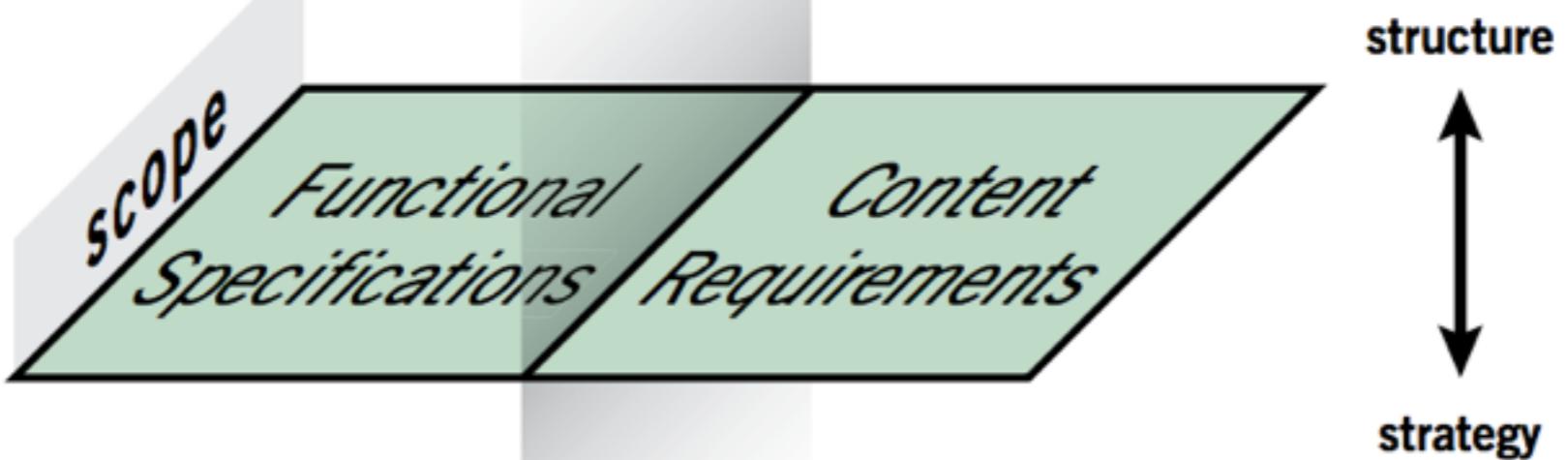


Why are we designing
and building something?

Who are we designing and
building something for, and
what are their needs?

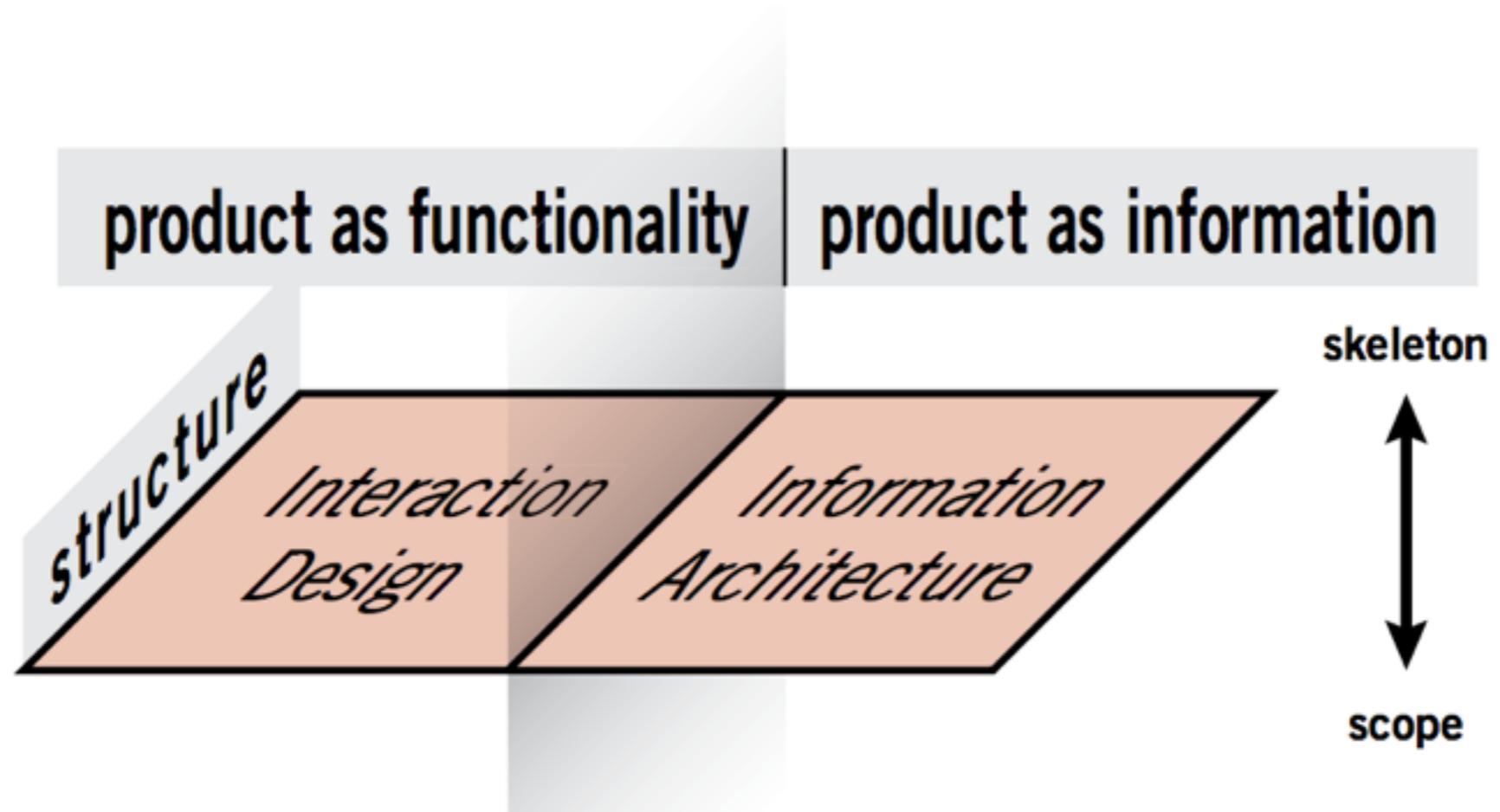
Scope

product as functionality | **product as information**



What are we making?

Structure



Interaction Design

Interaction Design

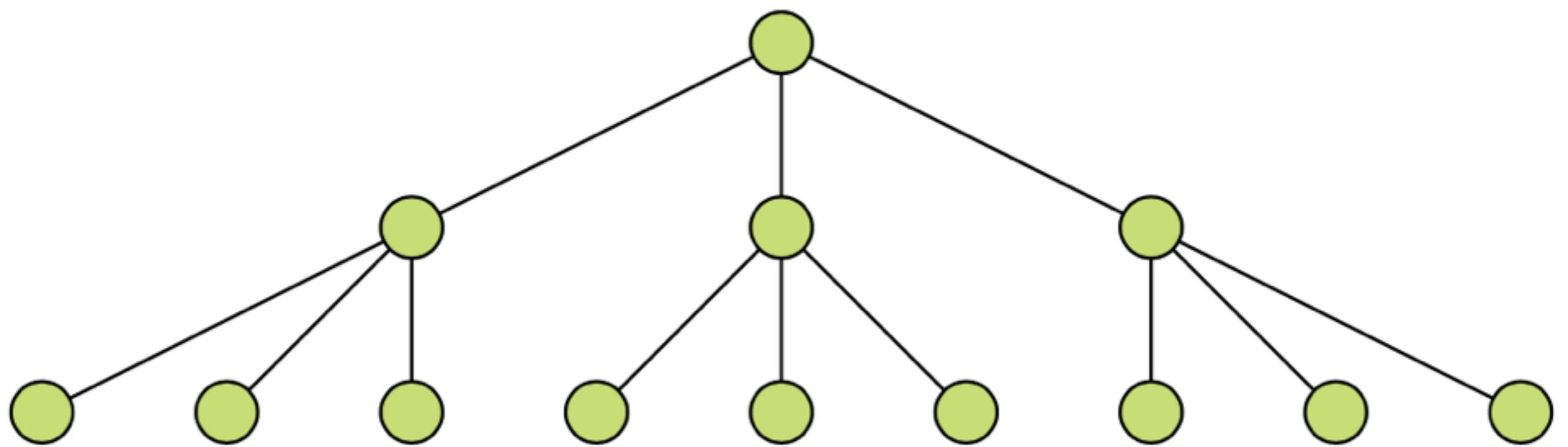
How the user accomplishes tasks.



Information Architecture

Information Architecture

How do we structure our content so that people can understand, find, and use it?

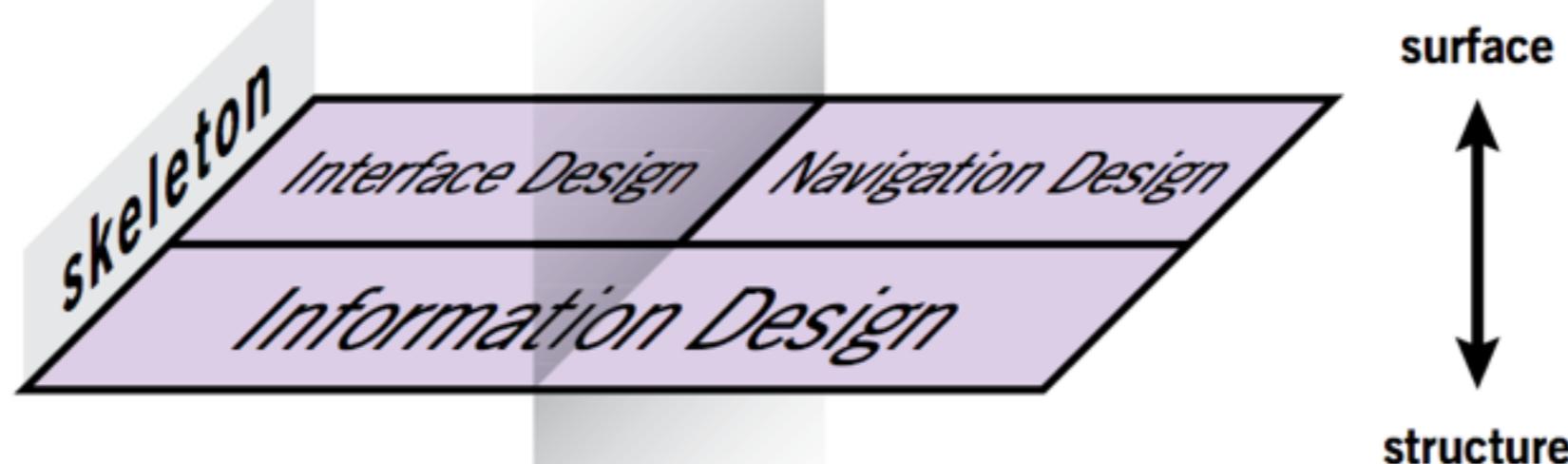


Skeleton

Skeleton

What form will our functionality and content take?

product as functionality | **product as information**



Interface Design

- Buttons, fields, Interface components
- Providing users with the ability to do things



Track plain-text clicks



I'm disabled

Select an option ▾

Select an option

option 1

option 2

option 3

1 Item(S) Selected ▾



Option 1



Option 2



Option 3



Track plain-text clicks



I'm disabled

First name

Any ▾

hello 

is it me 

you're 

looking for? 

Standard

Primary Action

Send Now

Stop This Delivery



February



S

M

T

W

T

F

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29

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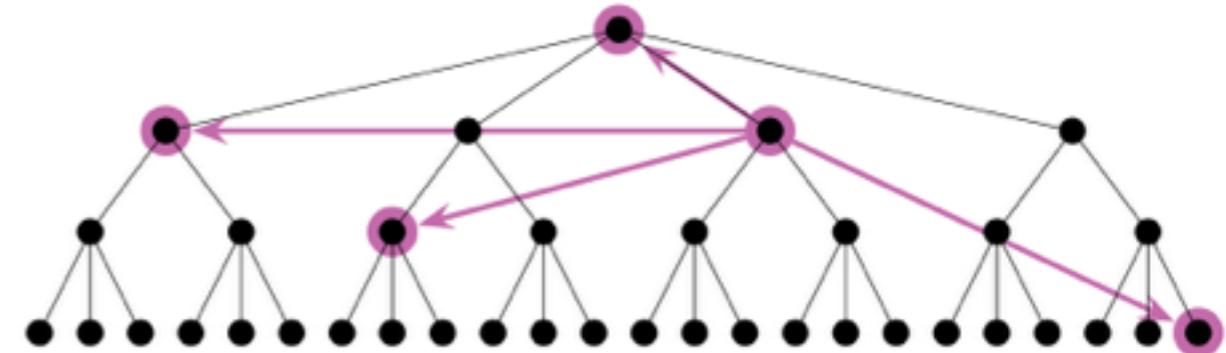
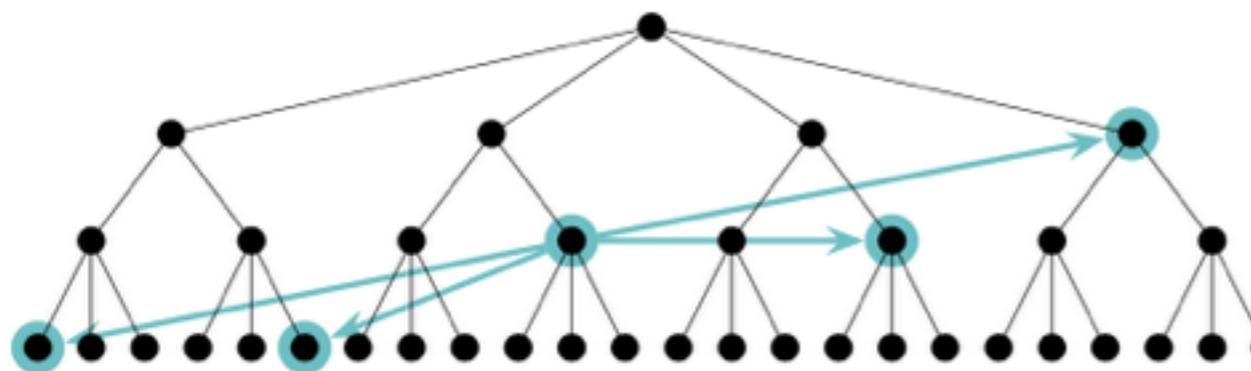
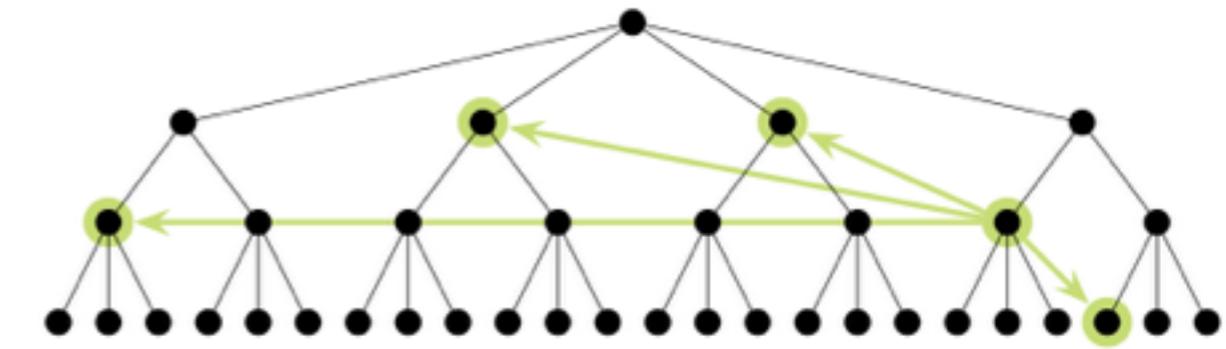
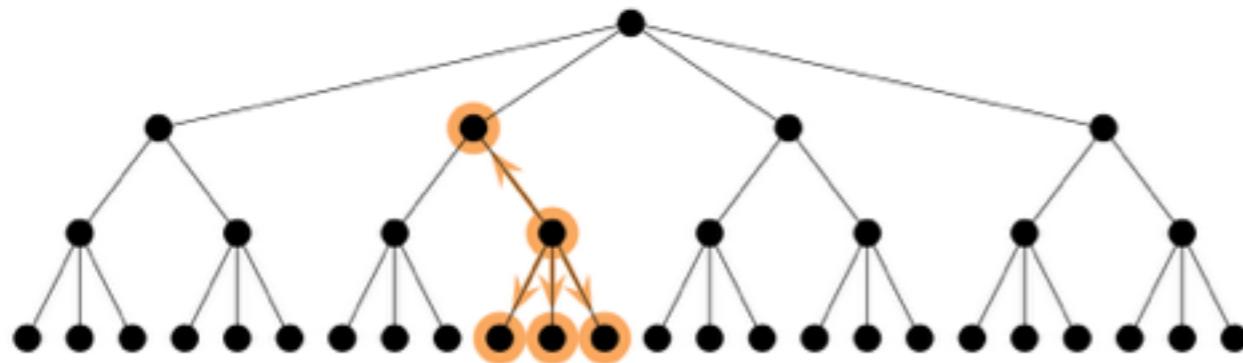
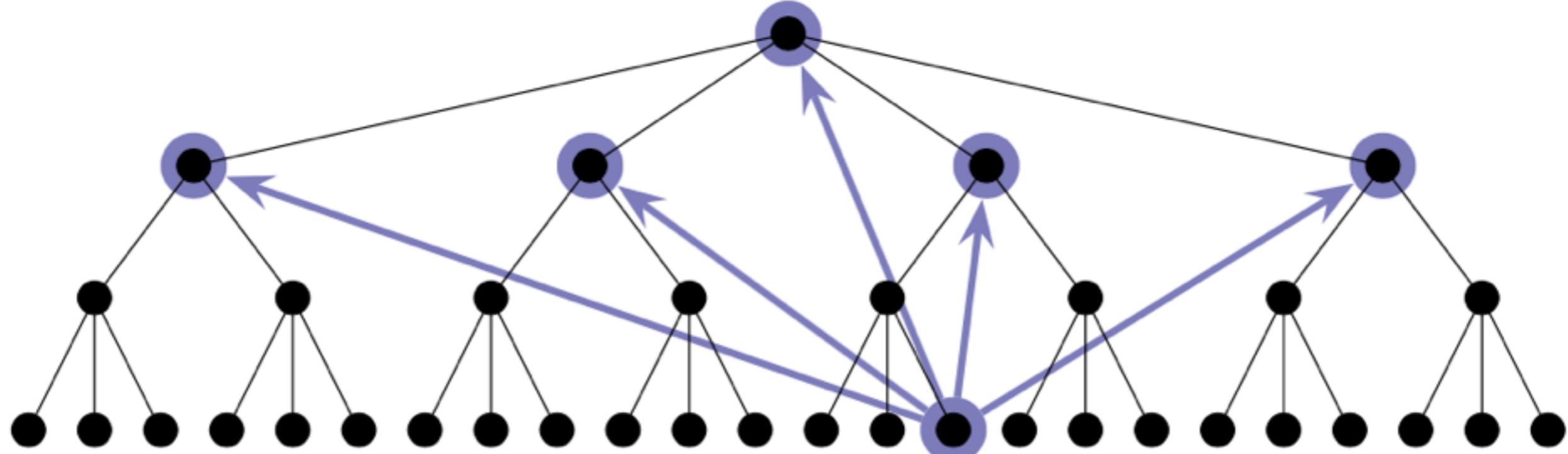
23

24

25

Navigation Design

- Presenting information spaces, and how we move between them.
- Providing users with the ability to go places.



Information Design

- The presentation of information for effective communication
- Crosses between task oriented functionality and information oriented systems

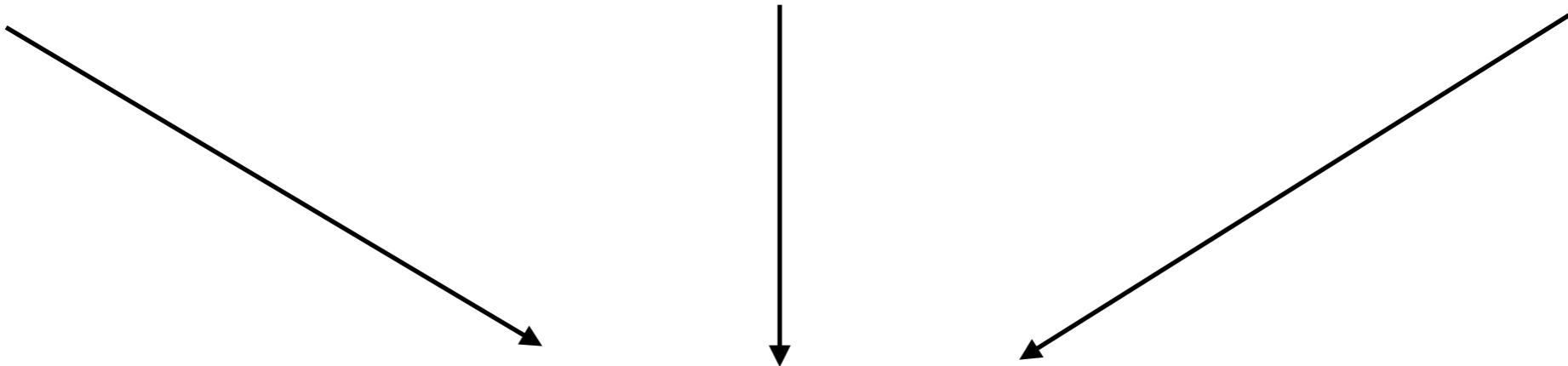
- ▶ Personal information
 - ▶ Name
 - ▶ Job title
 - ▶ Organization
- ▶ Address information
 - ▶ Street address
 - ▶ City
 - ▶ State
 - ▶ Zip code
- ▶ Other contact information
 - ▶ Telephone number
 - ▶ E-mail address
- ▶ Name
- ▶ Job title
- ▶ Organization
- ▶ Street address
- ▶ City
- ▶ State
- ▶ Zip code
- ▶ Telephone number
- ▶ E-mail address
- ▶ State
- ▶ Job title
- ▶ Telephone number
- ▶ Street address
- ▶ Name
- ▶ Zip code
- ▶ Organization
- ▶ City
- ▶ E-mail address

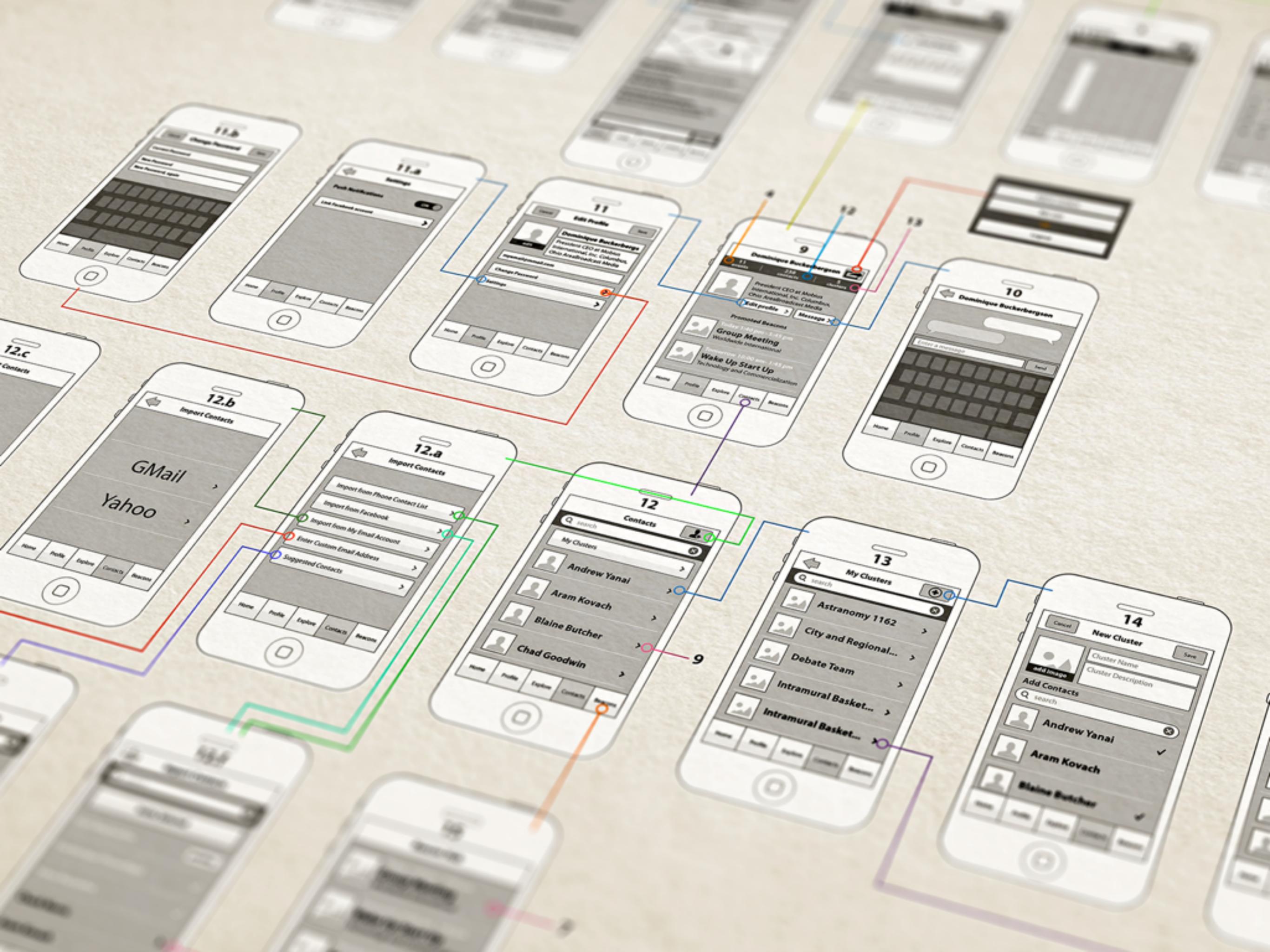
Information Design

Interaction Design

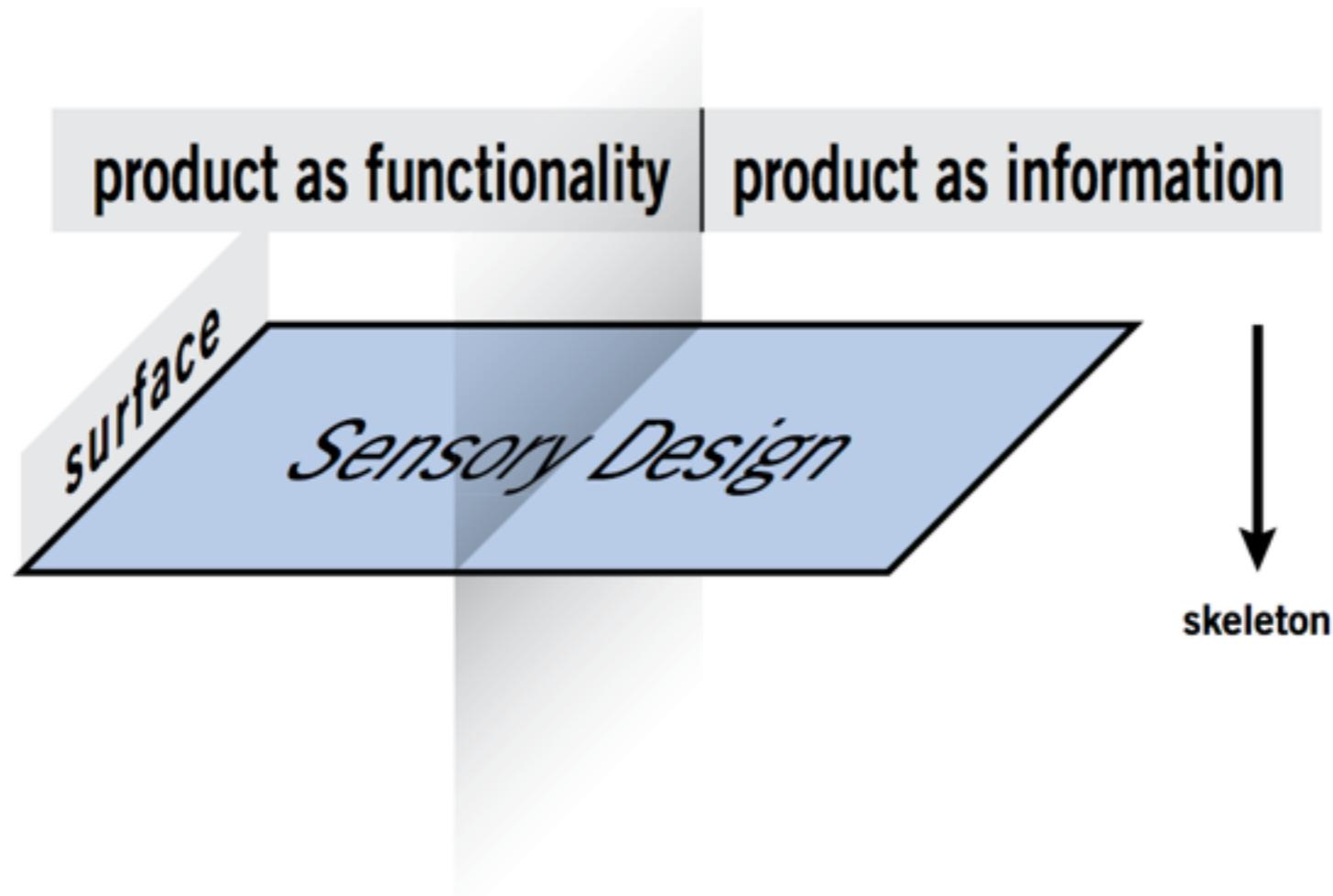
Navigation Design

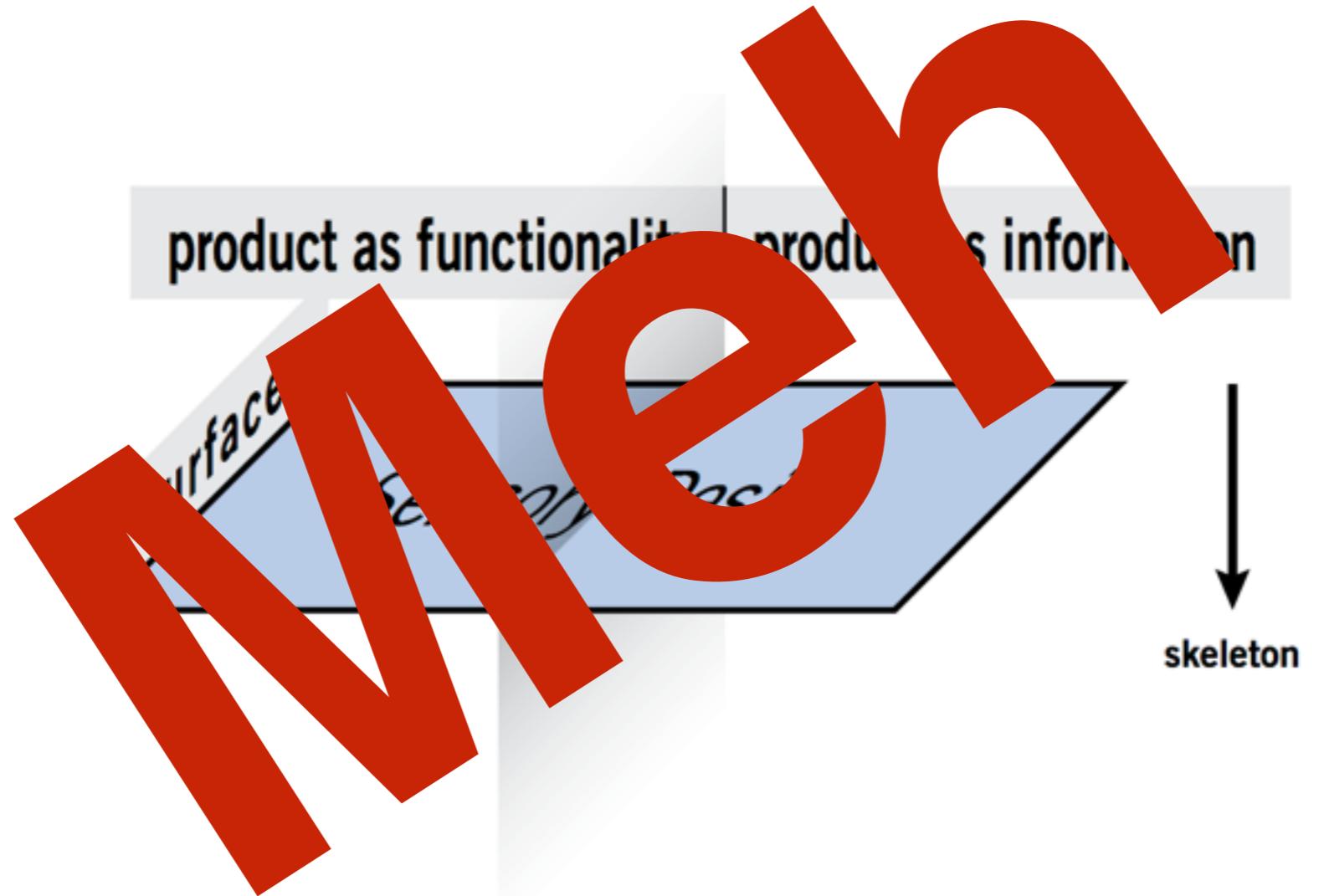
Page Layout





Surface





Web Typography



A BOOK APART
Brief books for people who make websites

Nº
11

Jason Santa Maria

ON WEB TYPOGRAPHY

FOREWORD BY Ellen Lupton

How we read

Legibility vs. Readability

Can you read it?

vs.

Do you want to read it?

He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

Saccades and Fixtures

He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

nd if h
l

THE DAY WILL COME WHEN THE DARK, AND IN THE MEAN TIME
MAN AND WOMAN WILL COME OUT OF THE DOWNTIME DUNGEON, STRUGGLING
AND FIGHTING AND WINNING UP A POSITION WITHIN THE SILENT SISTERS.

He lay on his armour-like back and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections

It deosn't mttaer in waht oredr the ltteers in a wrod
are, the olny iprmoetnt tihng is taht the frist and lsat
ltteer be at the rghit pclae. The rset can be a toatl
mses and you can sitll raed it wouthit porbelm. Tihs
is bcuseae the huamn mnid deos not raed ervey
lteter by istlef, but the wrod as a wlohe.

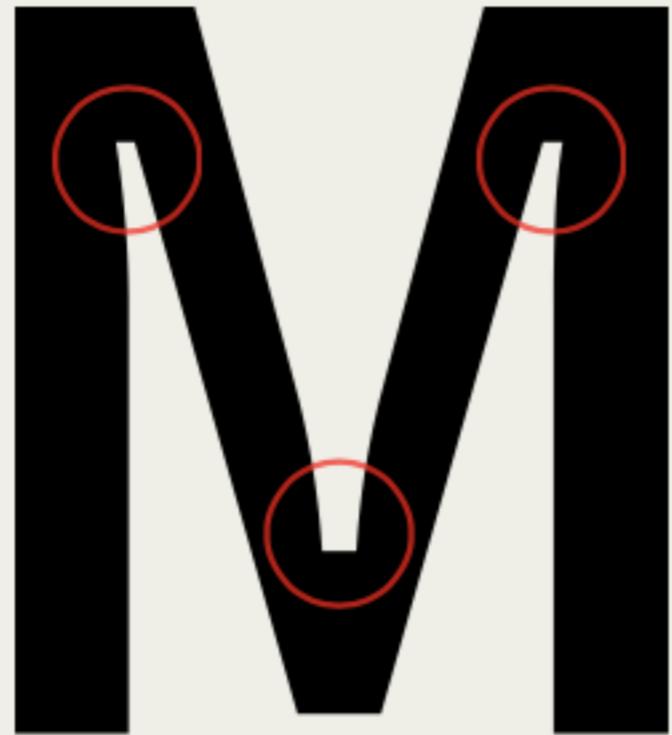
HE LAY ON HIS ARMOUR-LIKE BACK, AND IF HE LIFTED HIS HEAD A LITTLE HE COULD SEE HIS BROWN BELLY, SLIGHTLY DOMED AND DIVIDED BY ARCHES INTO STIFF SECTIONS.

He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

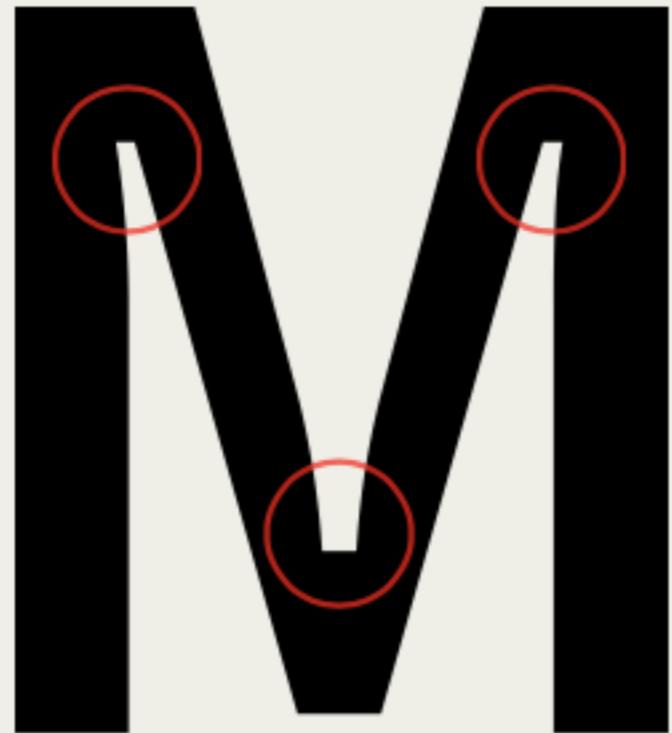
ANTHOLOGIES

Anthologies

How type works

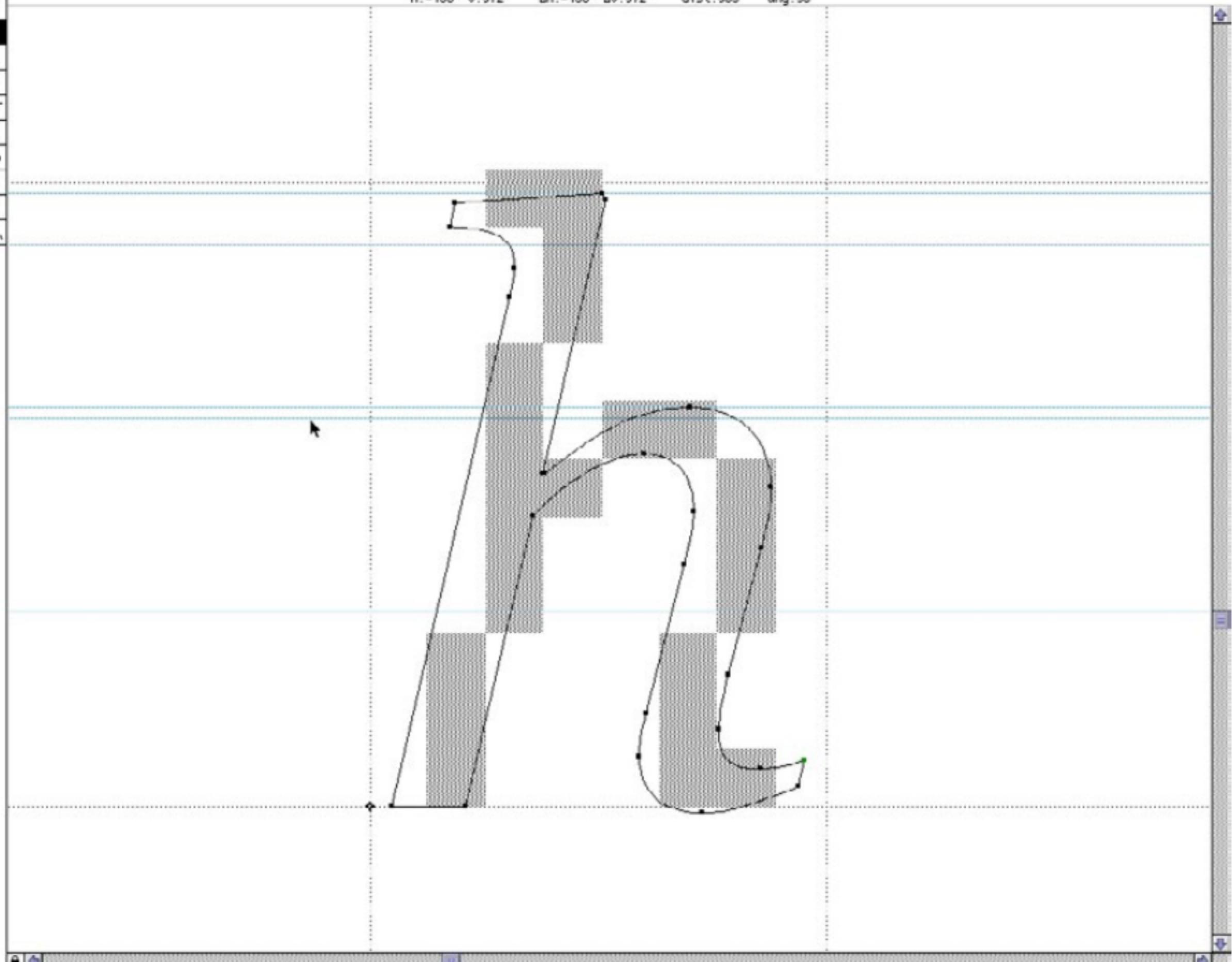


A large, bold, black letter 'M' is centered on a white background. Three small red circles highlight specific features of the letter: one at the top left serif, one at the bottom center serif, and one at the top right serif.



h [104] from Georgia-Italic.P01

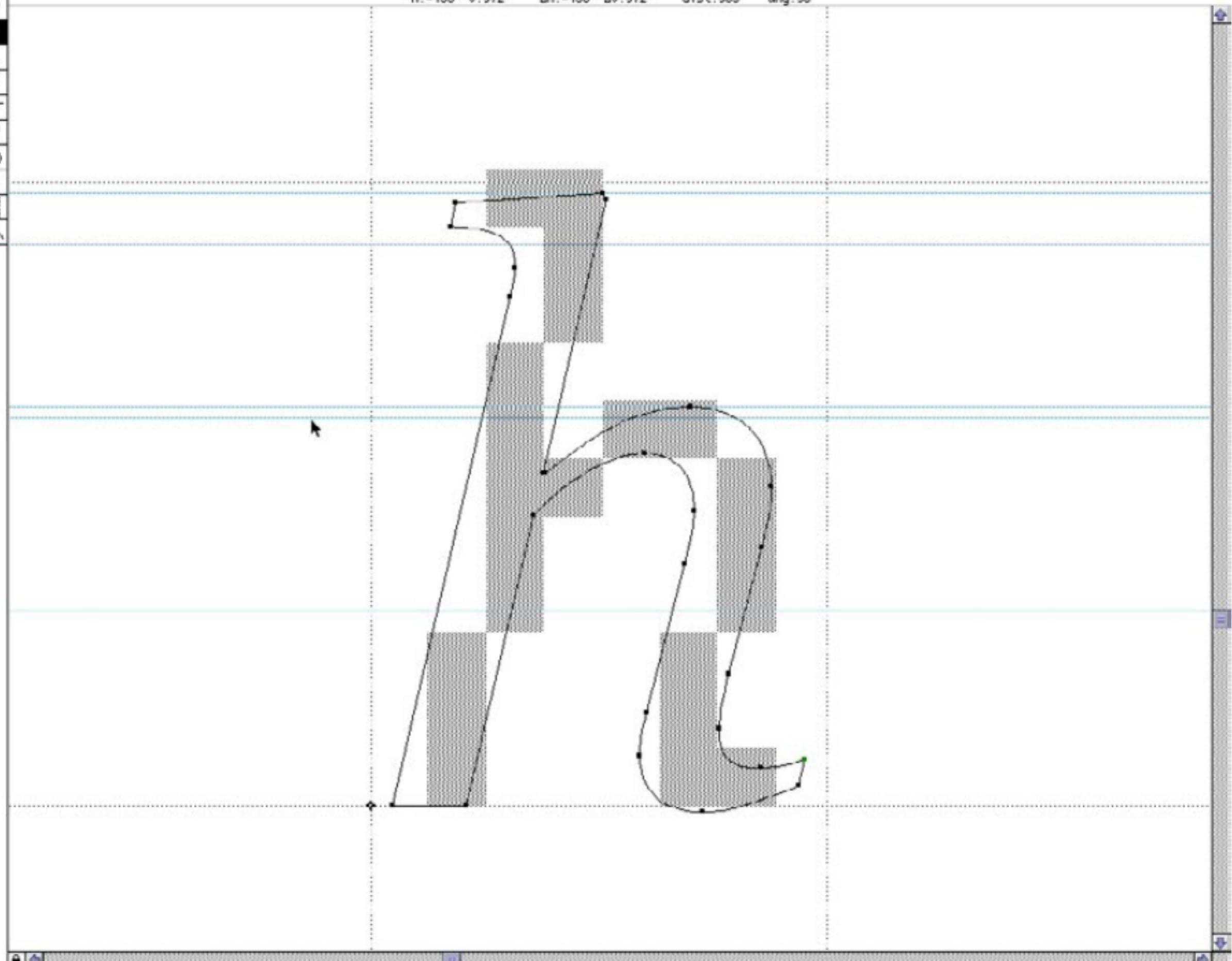
h:-150 v:0.72 Δh:-150 Δv:0.72 dist:0.00 ang:0.0



The quick brown fox
jumps over the lazy dog.

h [104] from Georgia-Italic.P01

h:-150 v:972 dh:-150 dv:972 dist:0 ang:0



The quick brown fox
jumps over the lazy dog.

The quick brown fox
jumps over the lazy dog.

un-hinted

hinted

Type on the web

Normal style	Bold style
Arial, Arial, Helvetica, sans-serif	Arial, Arial, Helvetica, sans-serif
Arial Black, Arial Black, Gadget, sans-serif	Arial Black, Arial Black, Gadget, sans-serif
Comic Sans MS, Comic Sans MS ⁵ , cursive	Comic Sans MS, Comic Sans MS⁵, cursive
Courier New, Courier New, Courier ⁶ , monospace	Courier New, Courier New, Courier⁶, monospace
Georgia ¹ , Georgia, serif	Georgia¹, Georgia, serif
Impact, Impact⁵, Charcoal⁶, sans-serif	Impact, Impact⁵, Charcoal⁶, sans-serif
Lucida Console, Monaco ⁵ , monospace	Lucida Console, Monaco⁵, monospace
Lucida Sans Unicode, Lucida Grande, sans-serif	Lucida Sans Unicode, Lucida Grande, sans-serif
Palatino Linotype, Book Antiqua ³ , Palatino ⁶ , serif	Palatino Linotype, Book Antiqua³, Palatino⁶, serif
Tahoma, Geneva, sans-serif	Tahoma, Geneva, sans-serif
Times New Roman, Times, serif	Times New Roman, Times, serif
Trebuchet MS ¹ , Helvetica, sans-serif	Trebuchet MS¹, Helvetica, sans-serif
Verdana, Verdana, Geneva, sans-serif	Verdana, Verdana, Geneva, sans-serif
Symbol, Symbol (Symbol ² , Symbol ²)	Symbol, Symbol (Symbol², Symbol²)
►■ ◆ ♦ ◉ ◊ ◊ (Webdings ² , Webdings ²)	►■ ◆ ♦ ◉ ◊ ◊ (Webdings², Webdings²)
♦❖■❖♦❖■❖♦❖ ◉❖□❖ ♦❖■❖♦❖♦❖ (Wingdings ² , Zapf Dingbats ²)	♦❖■❖♦❖■❖♦❖ ◉❖□❖ ♦❖■❖♦❖♦❖ (Wingdings², Zapf Dingbats²)
MS Sans Serif ⁴ , Geneva, sans-serif	MS Sans Serif⁴, Geneva, sans-serif
MS Serif ⁴ , New York ⁶ , serif	MS Serif⁴, New York⁶, serif

@font-face:



<Webtype>

Google Fonts

fonts.com

Typeface vs. Font?

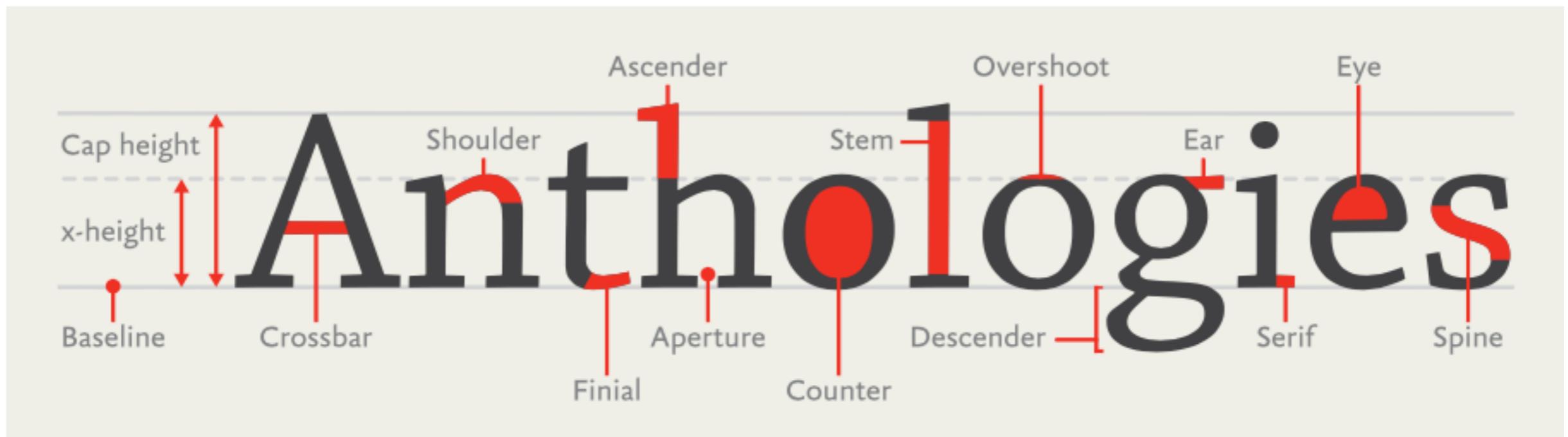
Helvetica

helvetica-regular.otf

Aa Aa Aa Aa *Aa*



Anthologies





Georgia at 40px

Anthologies

Perpetua at 40px

Anthologies

Typeface Contrast

Anthologies

Helvetica

Anthologies

Bauer Bodoni

Weights & Styles

font-weight: 100;

font-weight: 200;

font-weight: 300;

font-weight: 400;

font-weight: 500;

font-weight: 600;

font-weight: 700;

font-weight: 800;

font-weight: 900;

```
font-weight: normal;
font-weight: 400;
```

```
font-weight: bold;
font-weight: 700;
```

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Bicycle

Regular

family

✗ *family*

✓ *family*

Regular

family

✗ **family**

✓ **family**

x-height

~~Anthologies~~ Anthologies

JAF Facit

Mrs. Eaves



hn hn hn hn hn

counters

The diagram illustrates the vertical structure of the word "Anthologies". It features a solid black font for the letters and a red font for the internal structural elements. Three horizontal dashed lines provide reference levels: a top line, a middle line, and a bottom line. Red double-headed arrows indicate the ascender height from the baseline to the top of the tallest letter (the 't') and the descender height from the baseline to the lowest point of the 'g'. Vertical red lines with caps at the top and bottom define the x-height. A red bracket labeled "Counter" spans the width of the 'o' and 'l', indicating the width of the central cavity of a letter.

Anthologies

Numb3rs, Punctuat!on,
\$pecial €haracters

Age 1234567890 Age 1234567890

Age 1234567890

Garamond Premier Pro with uppercase numerals

Age 1234567890

Garamond Premier Pro with lowercase numerals

1,800,131
121,111
61,040
—
1,982,151

1,800,131
121,111
61,040
—
1,982,151

1,800,131

121,111

61,040

1,982,151

Proportional figures

1,800,131

121,111

61,040

1,982,151

Tabular figures

•

Period

,

Comma

•
•

Colon

;

Semicolon

?

Question mark

!

Exclamation mark

“

Open double quote

—

Hyphen

—

En dash

—

Em dash

,

Apostrophe

”

Close double quote

"Don't be dumb"

“You’re smart!”

Mac

Entities

without charset [utf-8](#)

‘

↖ Opt +]

‘ or ‘

Single opening

,

↖ Opt + ⬈ Shift +]

’ or ’

Single closing &
apostrophe

“

↖ Opt + [

&lquo; or “

Double opening

”

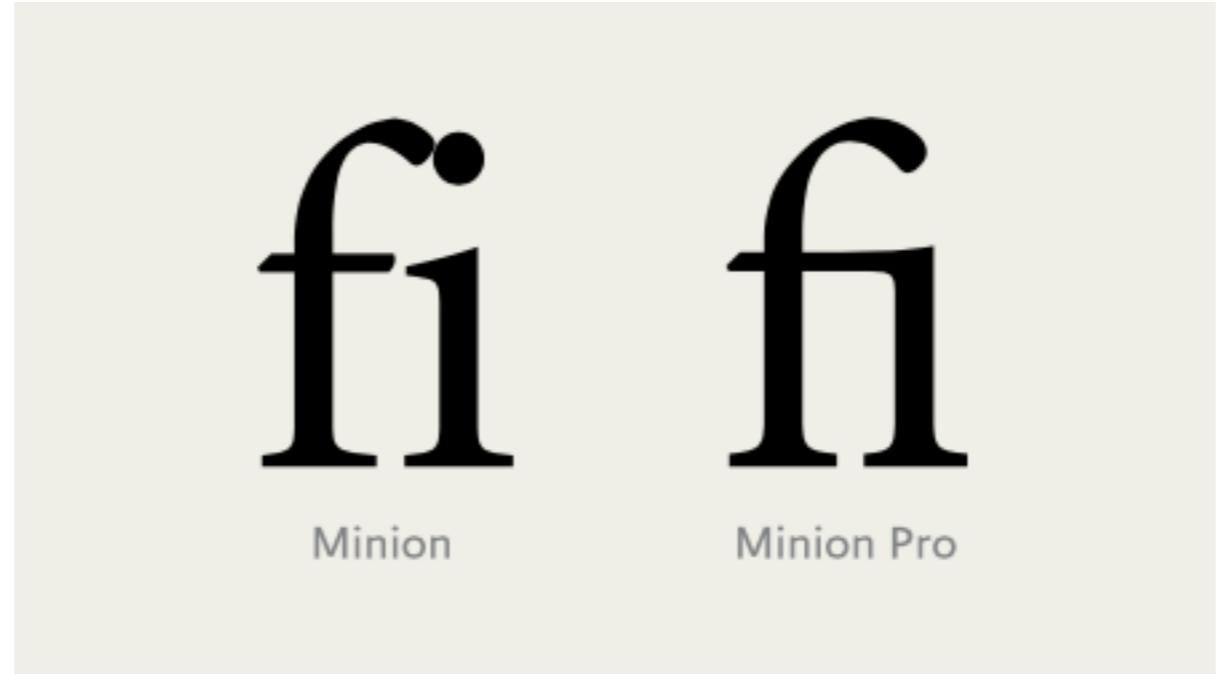
↖ Opt + ⬈ Shift + [

” or ”

Double closing

Small caps &
Ligatures

- ✗ SHRUNKEN CAPITALS masquerading as small capitals
- ✓ TRUE SMALL CAPS blend perfectly with lowercase



fi

Minion

fi

Minion Pro

font-feature-settings: ;

liga: standard ligatures	smcp: small caps	locl: localized forms
dlig: discretionary ligs	c2sc: small caps from caps	rlig: required ligatures
onum: old style figures	case: case-sensitive forms	medi: medial forms
lnum: lining figures	hlig: historical ligatures	init: initial forms
tnum: tabular figures	calt: contextual alternates	isol: isolated forms
zero: slashed zero	swsh: swashes	fina: final forms
frac: fractions	hist: historical forms	mark: mark
sups: superscript	ss**: stylistic sets	mkmk: mark-to-mark
subs: subscript	kern: kerning	positioning

font-feature-settings: liga;

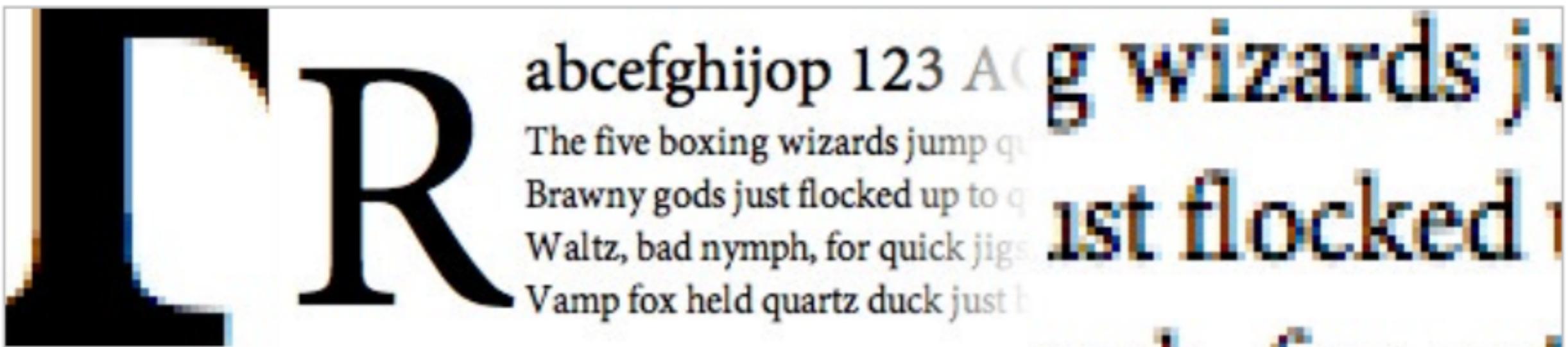
Technical Considerations

Typefaces are software— one or more font files, loading from a server somewhere.

TrueType (.ttf)

OpenType (.otf)

Web Open Format (.wof)



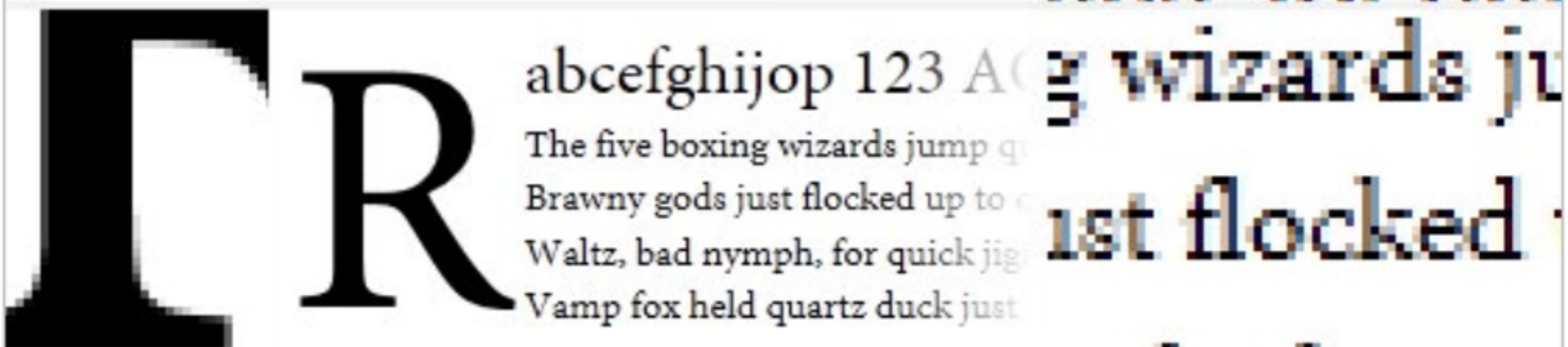
abcefghijop 123 AC g wizards ju

The five boxing wizards jump quick
Brawny gods just flocked up to quick
Waltz, bad nymph, for quick jigs
Vamp fox held quartz duck just

1st flocked

nnh fine mini

g wizards ju



abcefghijop 123 AC

The five boxing wizards jump quick
Brawny gods just flocked up to quick
Waltz, bad nymph, for quick jigs
Vamp fox held quartz duck just

1st flocked

nnh fine mini

Choosing and Pairing Type

What typeface should
I choose?

“Type for a moment”

- Only need a moment to read it
- Interface copy (buttons, navigation)
- Display type for headlines
- Going for functionality
- Not overly stylized
- Readable at small size

“Type to live with”

- Long-form text
- Even texture
- Can have some personality,
- But shouldn't be distracting

- Sufficient x-height
- Low-to-medium contrast
- Recognizable and distinct letter forms

What do I want my
design to convey?

The quick brown fox
jumps over the lazy dog.

The quick brown fox
jumps over the lazy dog.

The quick brown fox
jumps over the lazy dog.

The quick brown fox
jumps over the lazy dog.

Appropriateness

Halloween

Testing!

Background Baseline Grid Style Guide View CSS Add Element

New Container

body > div > h1

Skolar

Regular

OpenType Features

ff

Text Size: 63 px

Line Height: 63 px

Spacing: 0 px

Indent/Exdent: 0 px

Text Align:

Text Transform: Ab AB ab None

Inherit styles from parent

Design with over 23,000 web fonts

Typecast helps you create beautiful, realistic and consistent designs.

Get ready for less labor, more love. Until now, designing with web fonts using real content was difficult and time consuming. To design for the wider web, we need tools that create space for craftsmanship. Typecast does this by making it quicker and easier to design in the browser. You'll spend less time on manual changes, re-work and hassle so you can spend more time being an awesome designer.

Design with
23,000 we

Typecast helps y
realistic and con

Get ready for less labor, m
with web fonts using real
consuming. To design for t
create space for craftsma
making it quicker and easi
spend less time on manua
you can spend more time

**Large Headline. 75 Bold,
#201F20, 45pt/45pt.
Maximum line length 2
columns. padding: 0, 40px.**

Small Headline. 75 Bold, #201F20, 22pt/25pt.
Maximum line length 2 columns. padding:
0,40px.

Excerpt. 55 Roman, #9F9F9F 20pt/25pt. Maximum line
width 2 columns. padding: 0, 40px.

Meta. 55 Roman, #9F9F9F 14pt/20pt. Maximum line width 2 columns. padding: 0,
40px.

Eyebrow 75 Bold, #9F9F9F 14pt/20pt. Maximum line width 2 columns.
padding: 0,40px.

Body text. 55 Roman, #201F20. 18/30pt. Maximum line width 2 columns.
Padding: 0px, 40px, 20px, 40px.

Sub Navigation. 75 Bold, #201F20,
16/20pt.

Maximum line width 1 column.
padding: 0, 40px, 20px, 40px.

**Large Headline on color. 75
Bold, #FFFFFF, 45pt/45pt.
Maximum line length 2
columns. padding: 0, 40px.**

**Pullquote on color. 75 Bold,
#FFFFFF, 50% opacity,
45pt/45pt. Maximum line
length 2 columns. padding:
0, 40px.**

**Small Headline. 75 Bold, #FFFFFF, 22pt/25pt.
Maximum line length 2 columns. padding: 0,
40px.**

Excerpt. 55 Roman, #9F9F9F 20pt/25pt. Maximum line
width 2 columns. padding: 0, 40px.

Meta. 55 Roman, #9F9F9F 14pt/20pt. Maximum line width 2 columns. padding: 0,
40px.

Eyebrow 75 Bold, #9F9F9F 14pt/20pt. Maximum line width 2 columns.
padding: 0,40px.

**Large Headline on image. 75
Bold, #FFFFFF, 45pt/45pt.
Maximum line length 2
columns. padding: 0, 40px.**

**Pullquote or hero for RG
child content on image. 75
Bold, #FFFFFF, 50% opacity,
45pt/45pt. Maximum line
length 2 columns. padding:
0, 40px.**

**Small Headline. 75 Bold, #FFFFFF, 22pt/25pt.
Maximum line length 2 columns. padding: 0,
40px.**

Excerpt. 55 Roman, #FFFFFF 20pt/25pt. Maximum line
width 2 columns. padding: 0, 40px.

Meta. 55 Roman, #FFFFFF, 70% opacity, 14pt/20pt. Maximum line width 2 columns.
padding: 0, 40px.

Eyebrow 75 Bold, #FFFFFF, 70% opacity, 14pt/20pt. Maximum line width 2
columns. padding: 0, 40px.

- Does the typeface have the right feel?
- Is it good for extended reading?
- Do the characters in your headline or company name look weird?
- Does the typeface family have additional styles you can use to flesh out your type palette?

Pairings

A close-up, low-angle shot of Spider-Man's face and upper body. He is wearing his iconic red and blue suit with the spider emblem on the chest. His eyes are glowing with a golden light. The background is a blurred, futuristic city skyline with glowing blue lights and digital billboards.

WITH GREAT POWER COMES GREAT RESPONSIBILITY..



Bobulate

for INTENTIONAL ORGANIZATION

WRITING

WORDS

SHELF

ABOUT

CONTACT

JAN 16, 2017

Vinicunca, or the absence of snow. cf. "Beauty is the harvest of presence, the evanescent moment of seeing or hearing on the outside what already lives far inside us; the eyes, the ears or the imagination suddenly become a bridge between the here and the there, between then and now, between the inside and the outside; beauty is the conversation between what we think is happening outside in the world and what is just about to occur far inside us." —David Whyte, Consolations

The thing about long-term relationships

JAN 13, 2017

As we age together, New York and I hold one another up when we fall down; we finish one another's sentences.

When we have successes together, we celebrate in the wild forests of the park, along the carousel under the bridge, in the urban ocean, next to the little red lighthouse near the north point.

See also:
[This is New York](#)

We celebrate together, the city and me, as we protect and trust our relationship like no other. I arrived, looking to the city for answers, solitude, assignment, reward, punctuation to a sentence not yet written. The city, in turn, returned untempered possibilities.

The thing about long-term relationships is: you have to hold on. ↗

Rethinking "grow it there and eat it here" agriculture.

It's time for tech to embrace prison reform

Alan Jobs Underhoffer Wins Cooper Hewitt's 2015 National Design Award for Design Interaction

Intestine-inspired 3D printed fashion will hold glowing bacteria

Trust drives change

Launching a digital currency initiative

Exhibit: Three Pioneers
O'Reilly Solid Conference (2015): Hardware, Software, and the Internet of Things
Jobbie on the Future of Design, Learning, and Science

Project: #BackToTouch Across The Globe
#MacBookAir100Milez via #MCT_Spectrum

Research: GIA with Neil Gersman
Teaching programming to preschoolers

Research: GIA with Neil Gersman
Introducing: Mac OS X

Research: GIA with Neil Gersman
Introducing: Mac OS X

Research: GIA with Neil Gersman
Introducing: Mac OS X

Research: GIA with Neil Gersman
Introducing: Mac OS X

We are a multi-disciplinary Lab of research and special interest groups working to invent the future of # music

Designing for, with, and by nature.

3D Printing of Functionally Graded Materials

Intestine-inspired 3D printed fashion will hold glowing bacteria

Anthozoa

Ultimate Media

Media Lab Communications
Creating scalable technologies that evolve with user inventiveness.

We are a degree-granting institution rooted in real world research

Program Overview
The Media Lab is a community of inventors who work under state-of-the-art research teams, doing the things that conventional wisdom says can't or shouldn't be done. Students come to the Media Lab through the Program in Media Arts and Sciences (MAMS), based within MIT's School of Architecture + Planning. Each year, the program accepts approximately 30-40 master's level PhD candidates with backgrounds ranging from computer science, to music, to architecture. MAMS offers approximately 30 graduate courses, several undergraduate subjects, and an alternative freshman year program. Media Lab courses explore several themes, including, for example, human-computer interaction, communications, learning, design, and entrepreneurship. Examples of Media Lab faculty research can be found on MIT OpenCourseWare.

"All graduate students are currently fully supported (tuition/medical insurance, plus a stipend), and spend a majority of their time on research activities."

The approximately 400 students under way at the Lab are as varied as the students who conduct them from tools for learning and expression to innovative devices for human adaptation and augmentation, to new modes of transportation for tomorrow's cities.

Life at the Lab
The approximately 400 students under way at the Lab are as varied as the students who conduct them from tools for learning and expression to innovative devices for human adaptation and augmentation, to new modes of transportation for tomorrow's cities.

**Large Headline. 75 Bold,
#201F20, 45pt/45pt.
Maximum line length 2
columns. padding: 0, 40px.**

Small Headline. 75 Bold, #201F20, 22pt/25pt.
Maximum line length 2 columns. padding:
0,40px.

Excerpt. 55 Roman, #9F9F9F 20pt/25pt. Maximum line
width 2 columns. padding: 0, 40px.

Meta. 55 Roman, #9F9F9F 14pt/20pt. Maximum line width 2 columns. padding: 0,
40px.

Eyebrow 75 Bold, #9F9F9F 14pt/20pt. Maximum line width 2 columns.
padding: 0,40px.

Body text. 55 Roman, #201F20. 18/30pt. Maximum line width 2 columns.
Padding: 0px, 40px, 20px, 40px.

Sub Navigation. 75 Bold, #201F20,
16/20pt.

Maximum line width 1 column.
padding: 0, 40px, 20px, 40px.

**Large Headline on color. 75
Bold, #FFFFFF, 45pt/45pt.
Maximum line length 2
columns. padding: 0, 40px.**

**Pullquote on color. 75 Bold,
#FFFFFF, 50% opacity,
45pt/45pt. Maximum line
length 2 columns. padding:
0, 40px.**

**Small Headline. 75 Bold, #FFFFFF, 22pt/25pt.
Maximum line length 2 columns. padding: 0,
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Excerpt. 55 Roman, #9F9F9F 20pt/25pt. Maximum line
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Meta. 55 Roman, #9F9F9F 14pt/20pt. Maximum line width 2 columns. padding: 0,
40px.

Eyebrow 75 Bold, #9F9F9F 14pt/20pt. Maximum line width 2 columns.
padding: 0,40px.

**Large Headline on image. 75
Bold, #FFFFFF, 45pt/45pt.
Maximum line length 2
columns. padding: 0, 40px.**

**Pullquote or hero for RG
child content on image. 75
Bold, #FFFFFF, 50% opacity,
45pt/45pt. Maximum line
length 2 columns. padding:
0, 40px.**

**Small Headline. 75 Bold, #FFFFFF, 22pt/25pt.
Maximum line length 2 columns. padding: 0,
40px.**

Excerpt. 55 Roman, #FFFFFF 20pt/25pt. Maximum line
width 2 columns. padding: 0, 40px.

Meta. 55 Roman, #FFFFFF, 70% opacity, 14pt/20pt. Maximum line width 2 columns.
padding: 0, 40px.

Eyebrow 75 Bold, #FFFFFF, 70% opacity, 14pt/20pt. Maximum line width 2
columns. padding: 0, 40px.

Distinction & Harmony

LEAGUE GOTHIC IS STRONG

And Garamond Premier Pro is elegant & classic. If these line lengths weren't so short, I'd split this thing up and show you all how great it looks in two columns. Wait a second, I can do just that!

A Welshman went for a job. The interviewer said to him, "We will have to give you a small test as the Welshman we have recently interviewed didn't have a good command of the English language. Can you give me a sentence using the word 'great'?" The Welshman replied, "I've got a

donkey jacket & I think it's great." The interviewer said, "That's pretty good. Now give me a sentence using the words 'great' and 'fascinate'." To which the Welshman replied, "I've got a donkey jacket and I think it's great, it has nine buttons, but I can only fascinate."

Don't compete with each
other, but aren't too
similar either.

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First Antwerp Period



VAN DYCK'S EARLIEST PORTRAITS reveal his roots in his native Antwerp. Born in 1599, Van Dyck was a master painter in his own right on February 11, 1618. Apart from this, there is a great deal of uncertainty about the length of Van Dyck's stay and his early contact with Peter Paul Rubens, the preeminent painter at the time. In April 1618, when Van Dyck had already become a master in the studio of the older artist, he must be understood more as a collaborator. His debt to Rubens is especially clear in his use of so-called intriguing physiognomies that would eventually popularize

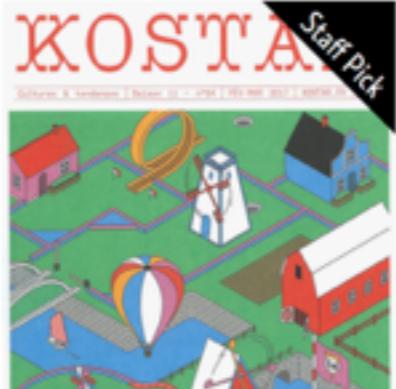
MVB Verdigris



Tenez



Libertad



BREVIO DE
XXE NDESE



Baskerville OF



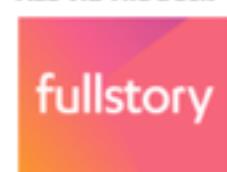
Futura

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Bodoni



Simplon Norm



Coline Extrême



Jubilat

September						
L_001	p_009	29 Sep 2015	2402401	John-Bailey		
L_002	p_009	29 Sep 2015	2402168	mr_00000000		
L_003	p_009	29 Sep 2015	2402758	AlbrechtMagdalena		
L_004	p_009	29 Sep 2015	2402754	1000_10002_Roman		
L_005	p_009	29 Sep 2015	2402601	Rene_Magritte_Born		
L_006	p_009	29 Sep 2015	2402605	Rene_Magritte_Born_Bertram		
L_007	p_009	29 Sep 2015	2402129	fontello_mirrored50_percent		
L_008	p_009	29 Sep 2015	2402048	08_Adriano_012_498_reverso		
L_009	p_009	29 Sep 2015	2402127	1134_E_~reverso~		
L_010	p_009	29 Sep 2015	2402025	49.jpg		
L_011	p_009	29 Sep 2015	2402049	1000x1000_750x750_bevels_bevels		
L_012	p_009	29 Sep 2015	2402049	lucien_Freud_bevel_percentage		
L_013	p_009	29 Sep 2015	2402023	van_Gogh_bevel_percent		
L_014	p_009	29 Sep 2015	2402028	vincent_van_gogh_percent		
L_015	p_009	29 Sep 2015	2402009	guernica_percent.jpg		
L_016	p_009	29 Sep 2015	2402009	Guernica_30x30_x10_x10_percent		
L_017	p_009	29 Sep 2015	2402028	42500centuryghostscript00		
L_018	p_009	29 Sep 2015	2402128	Bretta_Cardoso_0302_Ghost-5		
L_019	p_009	29 Sep 2015	2402051	alexander_jochimka_30x_30		
L_020	p_009	29 Sep 2015	2402059	for_Han-Min_30x30_100.jpg		
L_021	p_009	29 Sep 2015	2402043	HK_2000px2000px_000		

Px Grotesk

Px Grotesk Scr.



Triade

A2 Beckett

Tungsten

For Thursday:

- Project 1 Final Critiques!
- Simplify your scope as much as possible!
- Looking for polished execution that supports your goals/strategy!