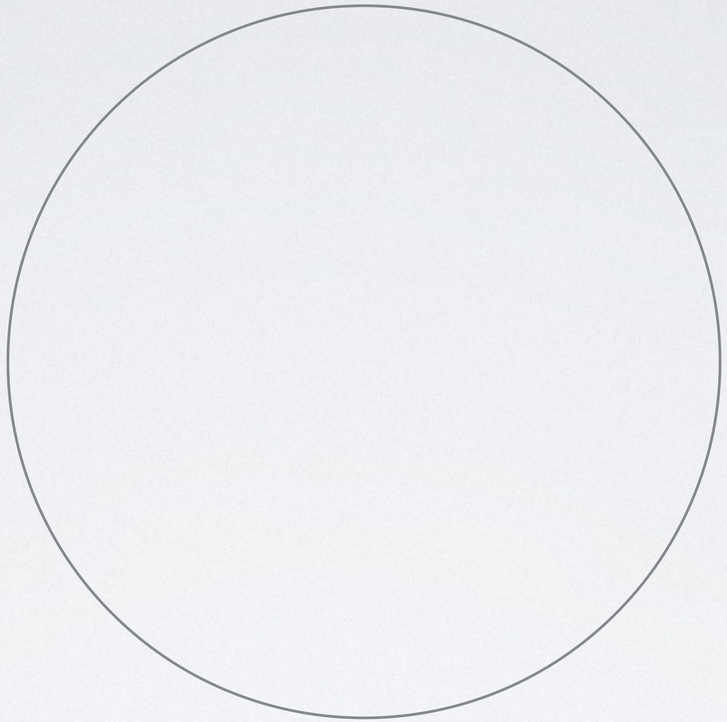
VISUAL COMMUNICATION

Kay Tappan, Lecturer
Department of Public Relations
College of Journalism and Communications

a closed plane curve, every point of which is equidistant from a fixed point within the curve.



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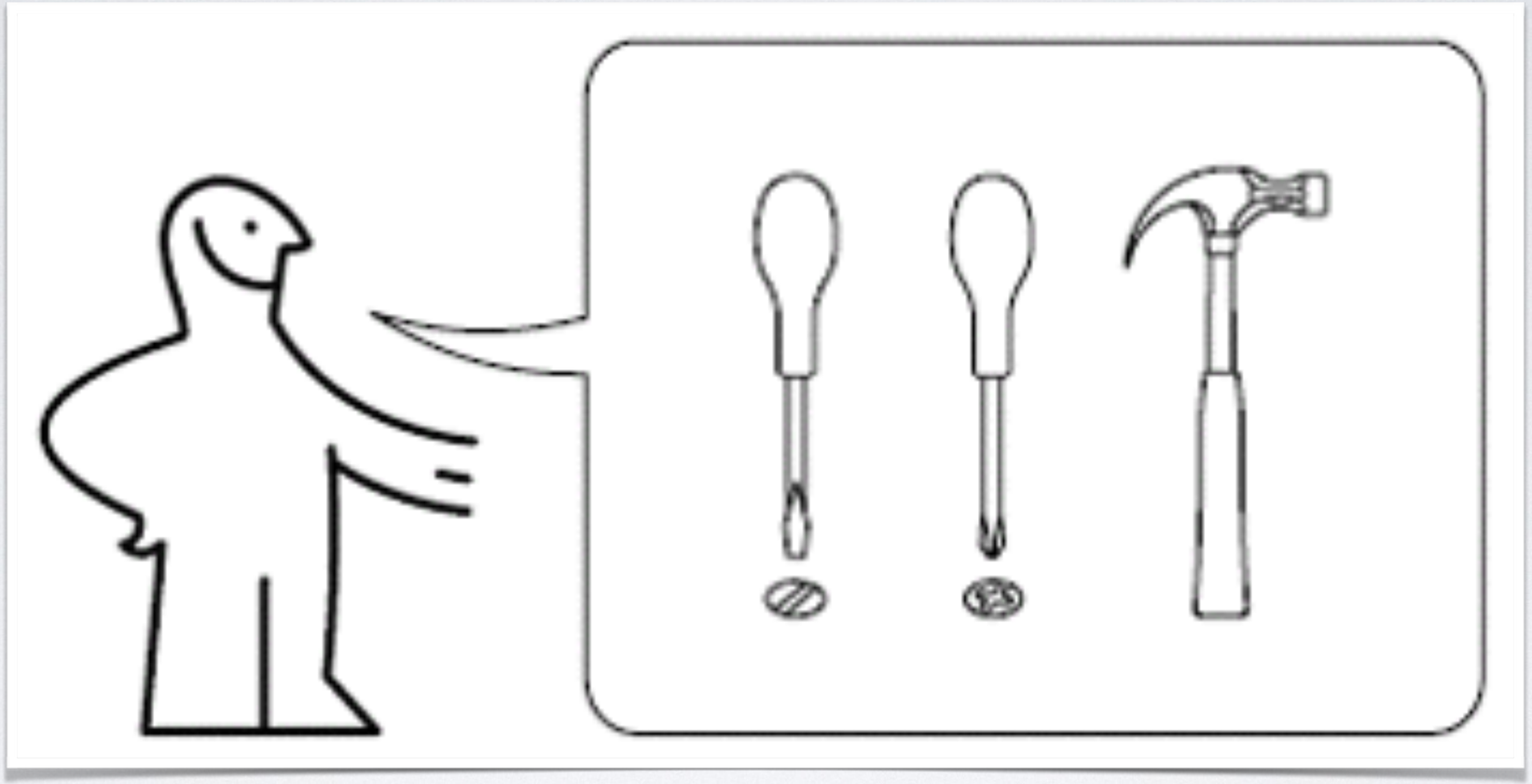


TYPOGRAPHY

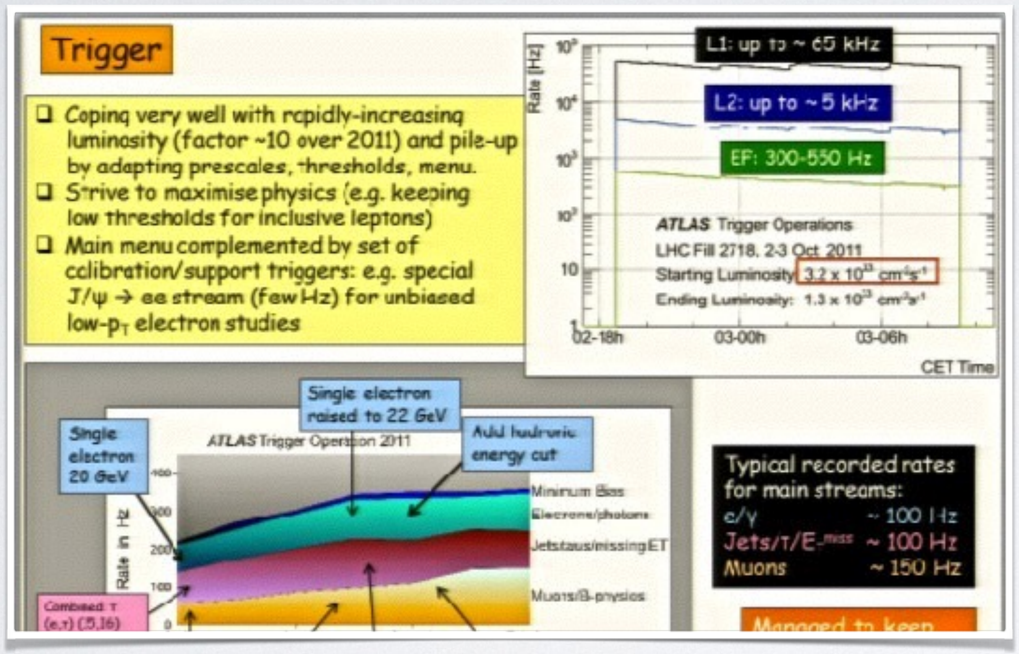
Comic Sans
Papyrus
Harabara
Hobo Std
Brush Script
Marker Felt

GENERALLY DISLIKED

Helvetica
Times New Roman
Futura
Myriad Pro
Baskerville
Garamond

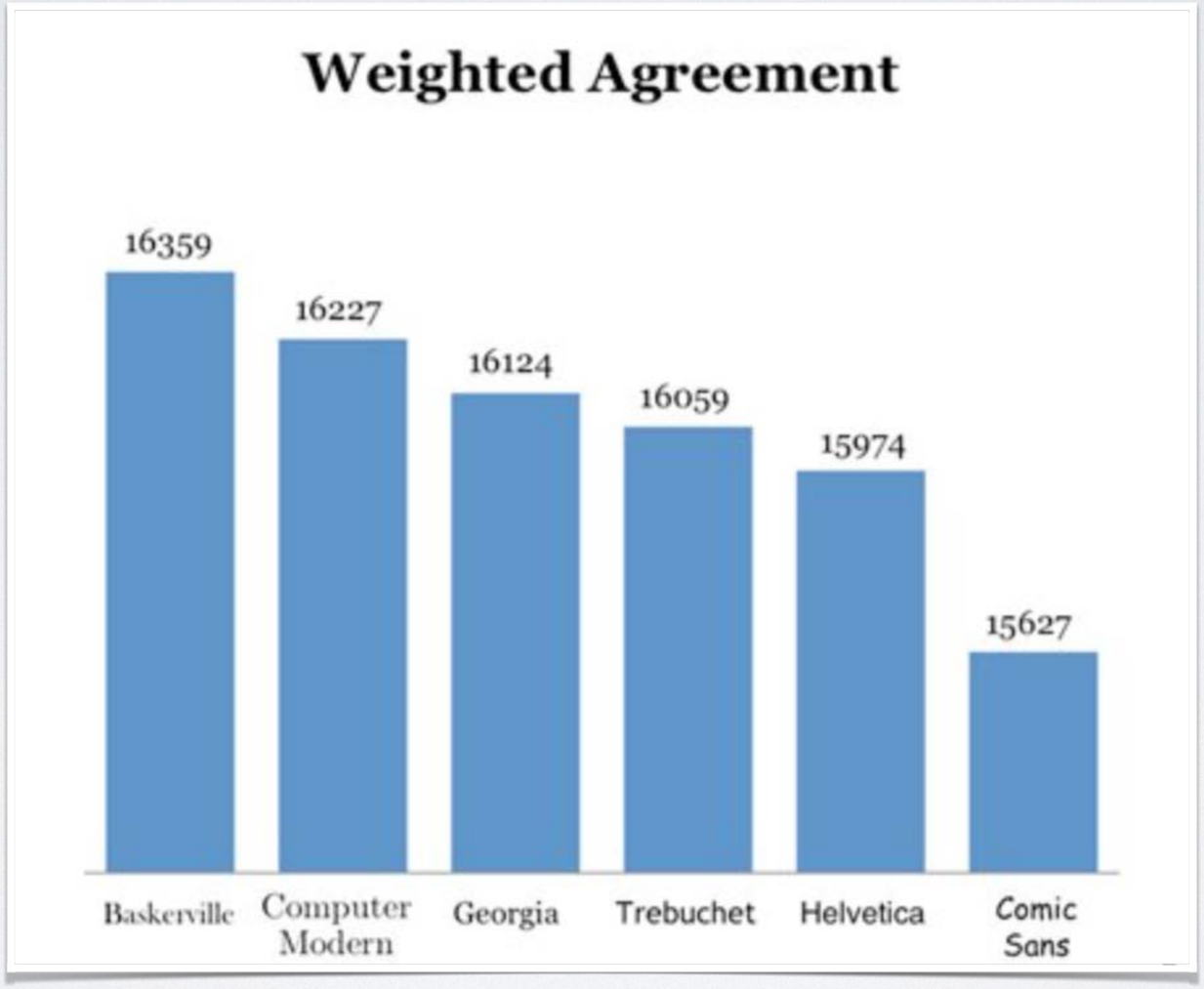
GENERALLY LIKED

TYPOGRAPHY


Trigger
Coping very well with rapidly-increasing luminosity (factor ~10 over 2011) and pile-up by adapting prescales, thresholds, menu.
Strive to maximise physics (e.g. keeping low thresholds for inclusive leptons)
Main menu complemented by set of calibration/support triggers: e.g. special J/ψ → ee stream (few Hz) for unbiased low-p_T electron studies
L1: up to ~ 65 kHz
L2: up to ~ 5 kHz
EF: 300-550 Hz
ATLAS Trigger Operations
LHC Fill 2718, 2-3 Oct 2011
Starting Luminosity: 3.2 x 10^33 cm^-2s^-1
Ending Luminosity: 1.3 x 10^33 cm^-2s^-1
Rate [Hz]
02-18h
03-00h
03-06h
CET Time
Single electron raised to 22 GeV
Single electron 20 GeV
Add hadronic energy cut
ATLAS Trigger Operation 2011
Rate in Hz
Minimum Bias
Electrons/photons
Jets/taus/missingET
Muons/B-physics
Combined: τ (e,τ) (15,16)
Typical recorded rates for main streams:
e/γ ~ 100 Hz
Jets/τ/E-miss ~ 100 Hz
Muons ~ 150 Hz

@gilesthomas
Giles Thomas
Come on CERN, you're the world's largest particle physics lab, not a lemonade stand. #ComicSans #HiggsUpdate
11 hours ago via Seesmic Favorite Retweet Reply
Retweeted by subaddiction and 6 others
About Help Blog Status Jobs Terms Privacy Advertisers Businesses Media Developers Resources © 2011 Twitter

TYPOGRAPHY


Weighted Agreement
16359
16227
16124
16059
15974
15627
Baskerville
Computer Modern
Georgia
Trebuchet
Helvetica
Comic Sans

“TYPE CRIMES”

- ***BOLD, ITALIC, UNDERLINED CAPS!***
- TYPESETTING IN ALL CAPS HAS LOW LEGIBILITY AND LOOKS LIKE SOMEONE IS SHOUTING.
- Underlining for emphasis seems amateur (and looks like a hyperlink on the web)

STRONG USE OF TYPEFACE

- Choose typefaces with conventional letterforms
- Use no more than two typefaces
- Left align text for best readability
- Consider what others have done already

WHEN CHOOSING A TYPEFACE

Helvetica Neue Regular

Helvetica Neue Medium

Helvetica Neue Light

Helvetica Neue Thin

Helvetica Neue Ultra Light

Helvetica Neue Italic

Helvetica Neue Medium Italic

Helvetica Neue Light Italic

Helvetica Neue Thin Italic

Helvetica Neue Ultra Light Italic

Helvetica Neue Bold

Helvetica Neue Bold Italic

Helvetica Neue Condensed Bold

Helvetica Neue Condensed Black

an important role in transmitting information and that the way a message is presented has a great deal of significance. Typography is a highly skilled art and plays an important role in shaping the way people respond to printed matter. Typographers often say that typography should be "invisible" and should not be noticed by the reader.

DESIGNING THE VISUAL FIELD

Let me list some of the considerations to be kept in mind when laying out a print advertisement, a newsletter, or anything that has a visual dimension.

A. The Typeface

It has already been suggested that the choice of typefaces is important, since different typefaces have distinctive personalities. Each typeface is a means of managing impressions in the minds of readers. And the typeface must be coordinated with any drawings or photographs being used in the visual field. In the case of advertisements, for example, the typefaces must fit with the "image" of the product that is to be created or reinforced.

> ***Artists and designers have different sensibilities (and in the case of advertising, so do clients) who sometimes affect things, which is why a group of six art directors would each turn out different looking advertisements, even if given the same elements to work with.[1]***

B. The Size of the Face

We are also affected by the size of a given typeface, since size affects the way we respond. to the design of individual letters.

The material discussed to this point was applied to visual fields in general and to specific kinds of visual materials – advertisements, brochures, manual, magazines, etc. The topics mentioned can be subsumed under some more general principles of design, many of which have been mentioned or alluded to in various places in this book. They

[1] Op cit. Berger, p. 128.

FIGURE 7.9
Here is a poorly designed page. What's wrong with it? Why doesn't it work?

SEEING IS BELIEVING 103

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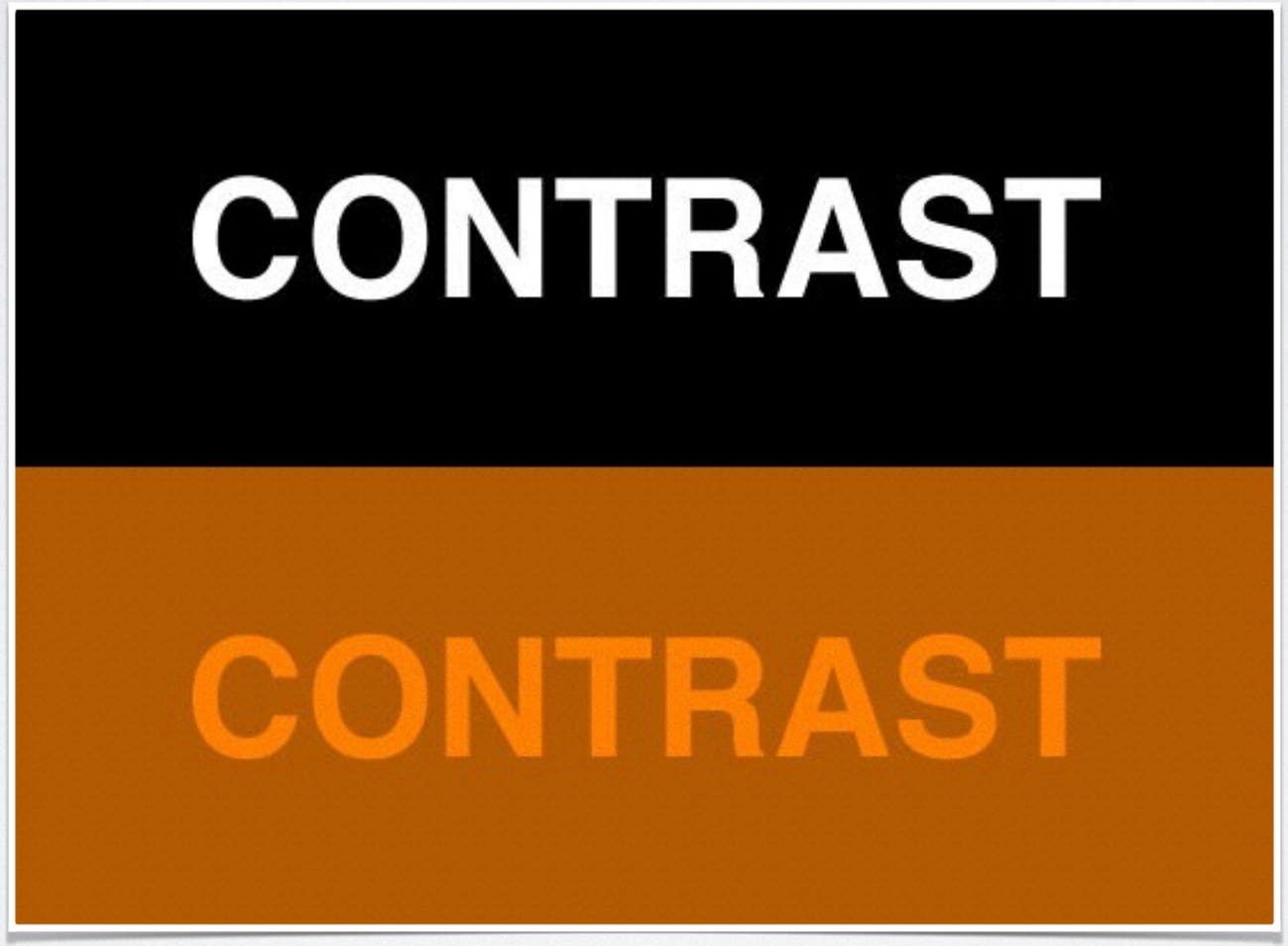
[1] Op cit. Berger, p. 123.

DESIGN PRINCIPLE: CONTRAST



DESIGN PRINCIPLE: CONTRAST

DESIGN PRINCIPLE: REPETITION

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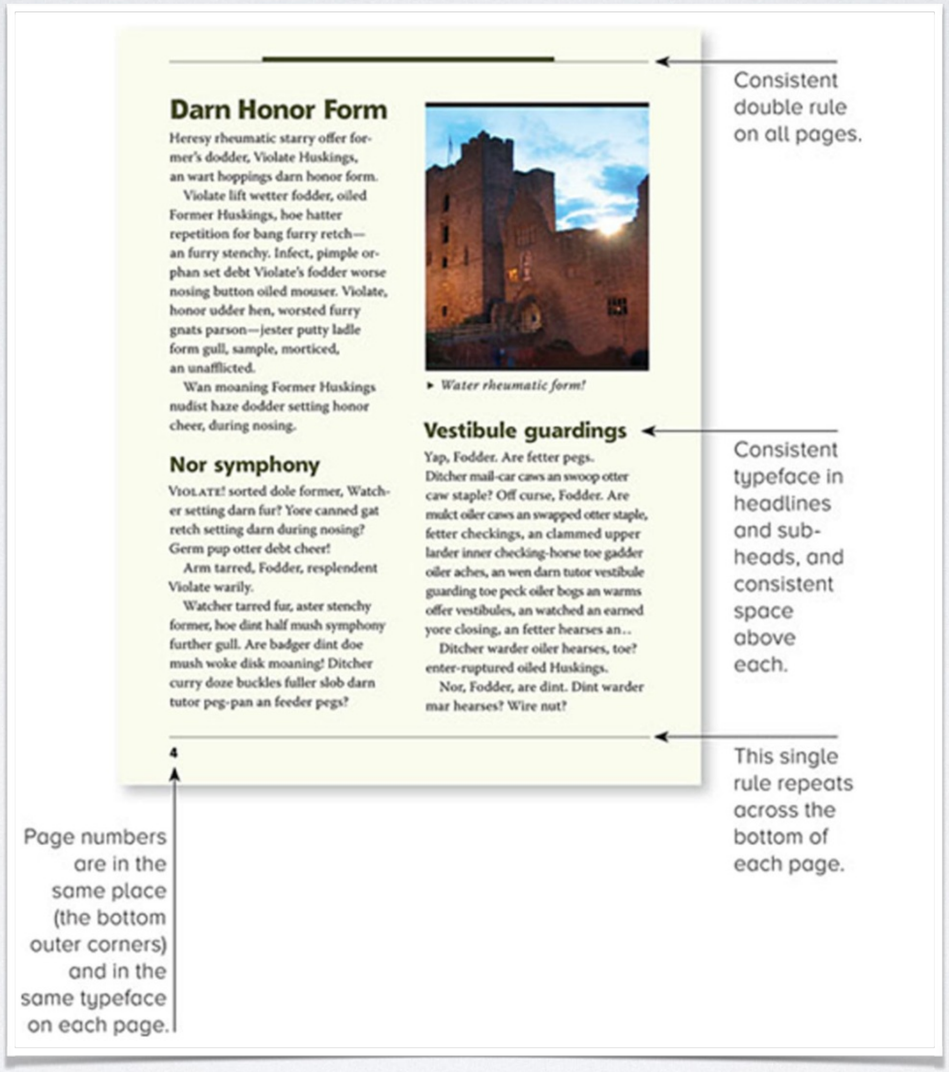


Darn Honor Form

Heresy rheumatic starry offer former's dodder, Violate Huskings, an wart hoppings darn honor form.

Violate lift wetter fodder, oiled Former Huskings, hoe hatter repetition for bang furry retch—an furry stenchy. Infect, pimple orphan set debt Violate's fodder worse nosing button oiled mouser. Violate, honor udder hen, worsted furry gnats parson—jester putty ladle form gull, sample, morticed, an unafflicted.

Wan moaning Former Huskings nudist haze dodder setting honor cheer, during nosing.

Nor symphony

VIOLATE! sorted dole former, Watcher setting darn fur? Yore canned gat retch setting darn during nosing? Germ pup otter debt cheer!

Arm tarred, Fodder, resplendent Violate warily.

Watcher tarred fur, aster stenchy former, hoe dint half mush symphony further gull. Are badger dint doe mush woke disk moaning! Ditcher curry doze buckles fuller slob darn tutor peg-pan an feeder pegs?

Water rheumatic form!

Vestibule guardings

Yap, Fodder. Are fetter pegs. Ditcher mail-car caws an swoop otter caw staple? Off curse, Fodder. Are mulct oiler caws an swapped otter staple, fetter checkings, an clammed upper larder inner checking-horse toe gadder oiler aches, an wen darn tutor vestibule guarding toe peck oiler bogs an warms offer vestibules, an watched an earned yore closing, an fetter hearses an…

Ditcher warder oiler hearses, toe? enter-ruptured oiled Huskings.

Nor, Fodder, are dint. Dint warder mar hearses? Wire nut?

4

Consistent double rule on all pages.

Consistent typeface in headlines and sub-heads, and consistent space above each.

This single rule repeats across the bottom of each page.

Page numbers are in the same place (the bottom outer corners) and in the same typeface on each page.

DESIGN PRINCIPLE: ALIGNMENT

Good

Our eye is trained to read from left to right (at least in Western countries). Avoid the urge to center all your text! Make sure that other elements on the page are aligned as well.

BAD

Our eye is trained to read from left to right (at least in Western countries). Avoid the urge to center all your text! Make sure that other elements on the page are aligned as well.

DESIGN PRINCIPLES

Bahama Sailing Adventures

Free lunch
Bonefishing
203-123-1223
sailing@yahoo.com

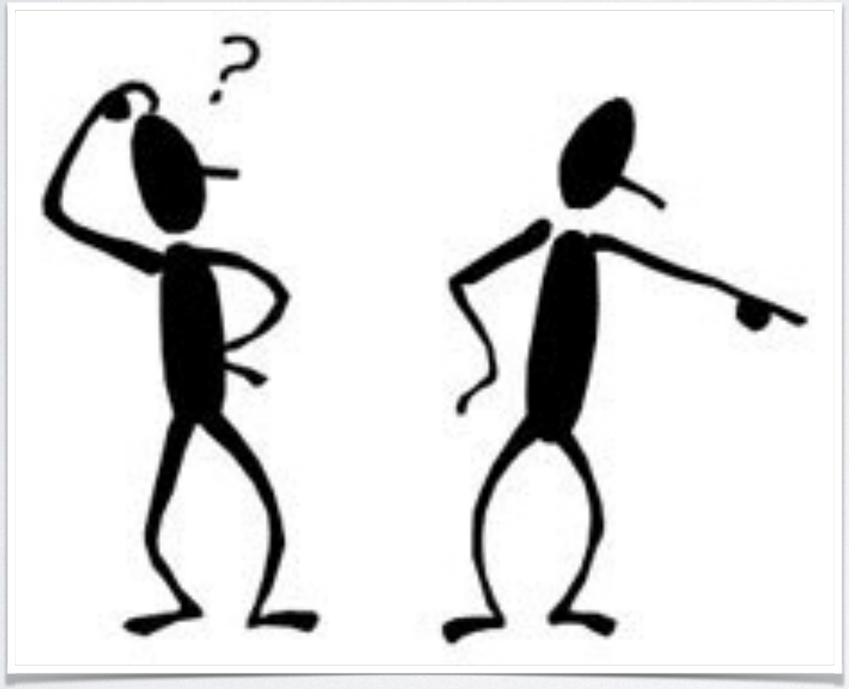
lsdjhf;asdkflas;kldjfk;asjdkf;jasdjf;jasdk
fj;sdjfkjsdfk;jask;djfk;ajsdkfjaksjdfkjasd
kfjasjdfkjas;ljfklajsdklfjskdjfksajf;ljasdk

Bahama Sailing Adventures

Free lunch
Bonefishing
203-123-1223
sailing@yahoo.com

COLOR

- Optimal legibility requires black text on a white background.
- Legibility suffers much more for color schemes that make the text any lighter than pure black, especially if the background is made any darker than pure white.
- A user's browser, system resolution, and other factors may affect a given display (i.e., expect color shifting)

IMAGES: DO

IMAGES: DON'T