

FOUNDATIONS

of

DIGITAL ART

AND DESIGN

FOUNDATIONS of

with

DIGITAL ART and DESIGN

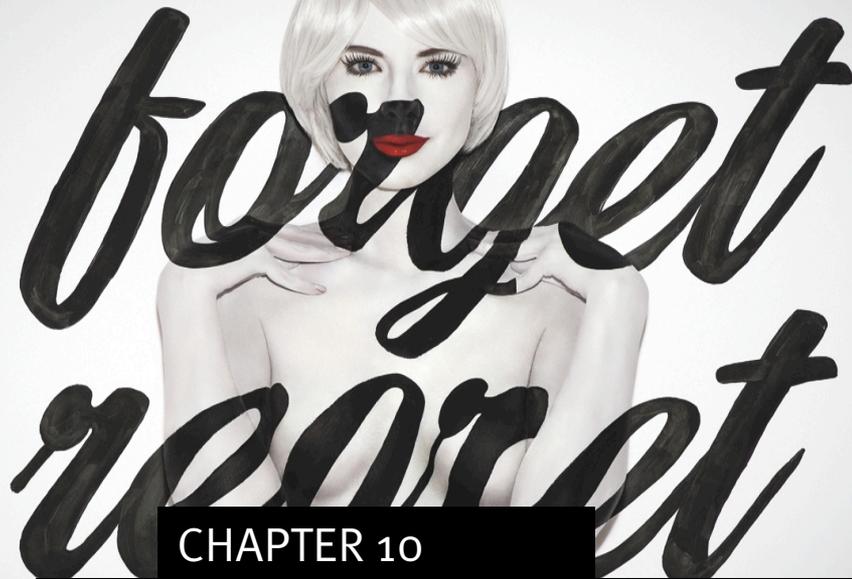
Chapter 10

SECOND EDITION

FOUNDATIONS of DIGITAL ART AND DESIGN with ADOBE CREATIVE CLOUD

SECOND

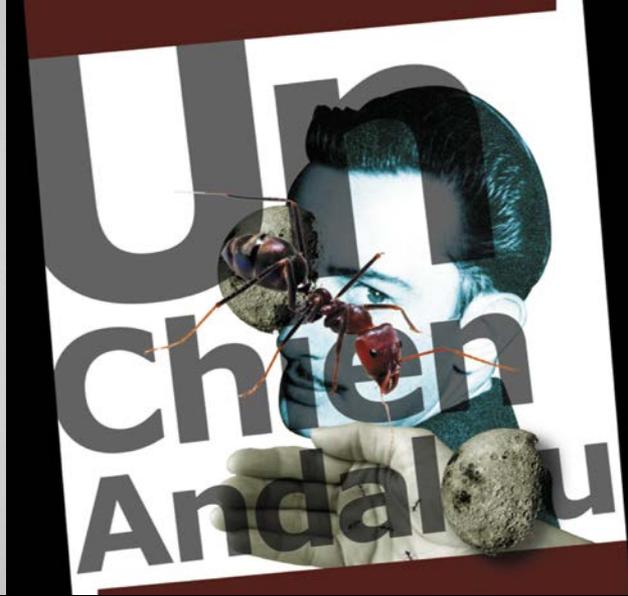


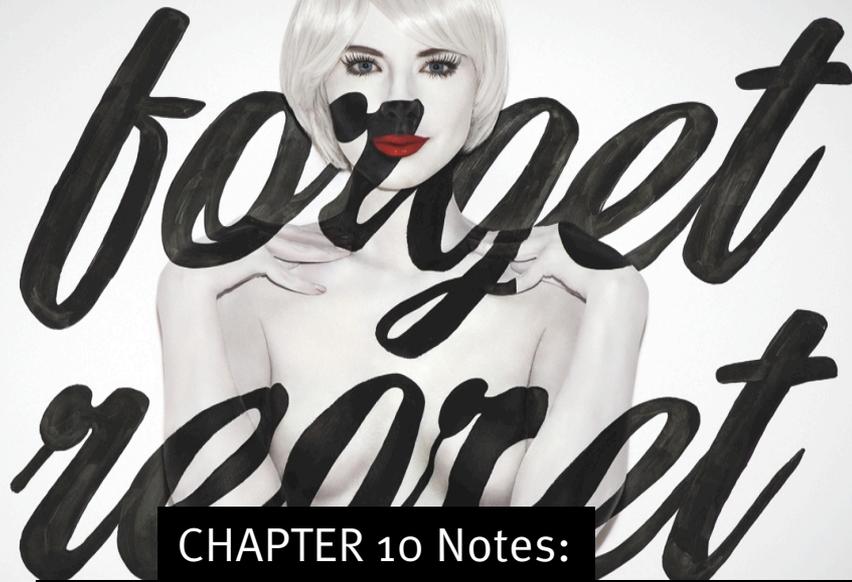


target
revert

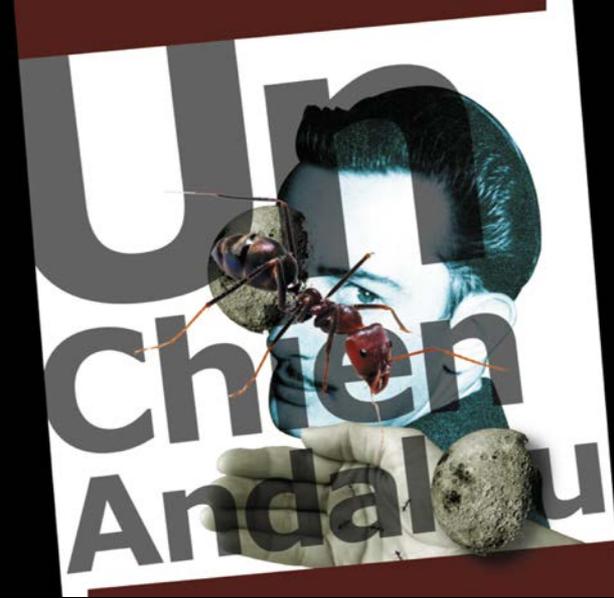
CHAPTER 10

TYPE AND IMAGE





CHAPTER 10 Notes:



Erik Spiekermann:

Type is all about
rhythm and space.



<http://vimeo.com/19429698>



Things to Say, 2009

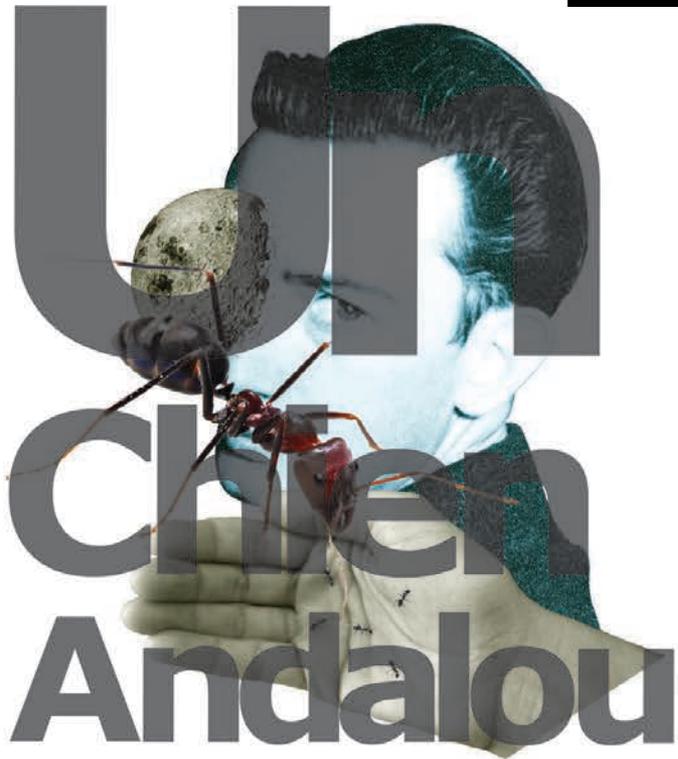
Jürg Lehni
and Alex Rich





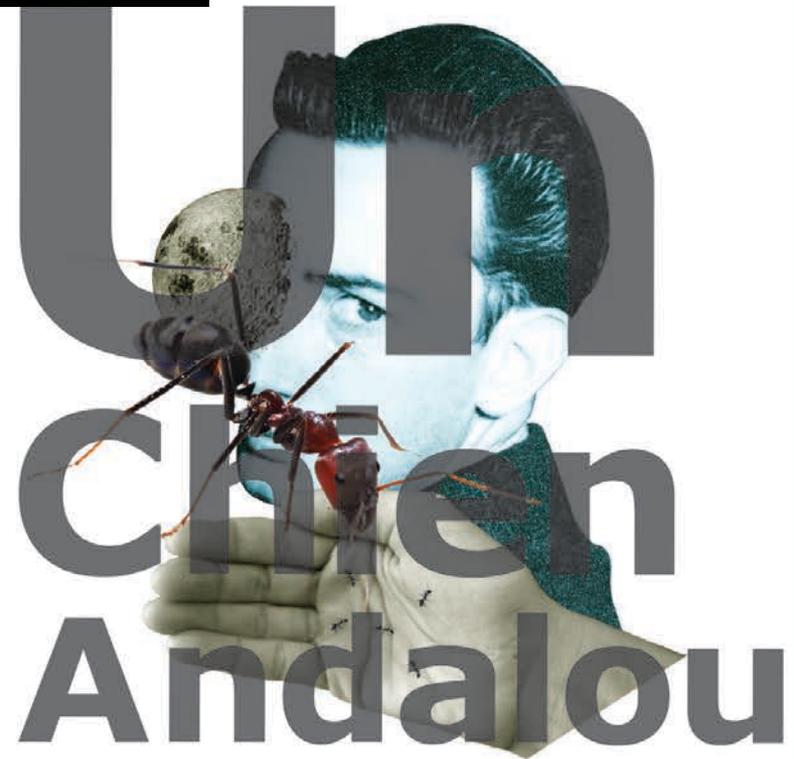
Sagmeister & Walsh
for Aizone

KERNING



Un
Chien
Andalou

The image shows a movie poster for 'Un Chien Andalou' with tight kerning. The title is displayed in three lines: 'Un', 'Chien', and 'Andalou'. The letters are closely spaced, making the words appear as a single, dense block of text. The background features a black and white photograph of a man's face in profile, looking down at a hand holding a large, red ant that is carrying a small, round object on its back.



Un
Chien
Andalou

The image shows the same movie poster for 'Un Chien Andalou' but with loose kerning. The letters are widely spaced, making the words appear fragmented and difficult to read as a single unit. The background features a black and white photograph of a man's face in profile, looking down at a hand holding a large, red ant that is carrying a small, round object on its back.

Kerning—too tight
and too loose (right)

KERNING



Mechanical kerning is not a viable solution.
Optical harmony requires irregularity.



You'll add typography to the collage of Dalí for *Un Chien Andalou* that you made in Chapter 8. Your work flow will have you toggling between Photoshop and Illustrator while you are completing the exercises in this chapter.

WHAT YOU'LL MAKE
Chapter 10