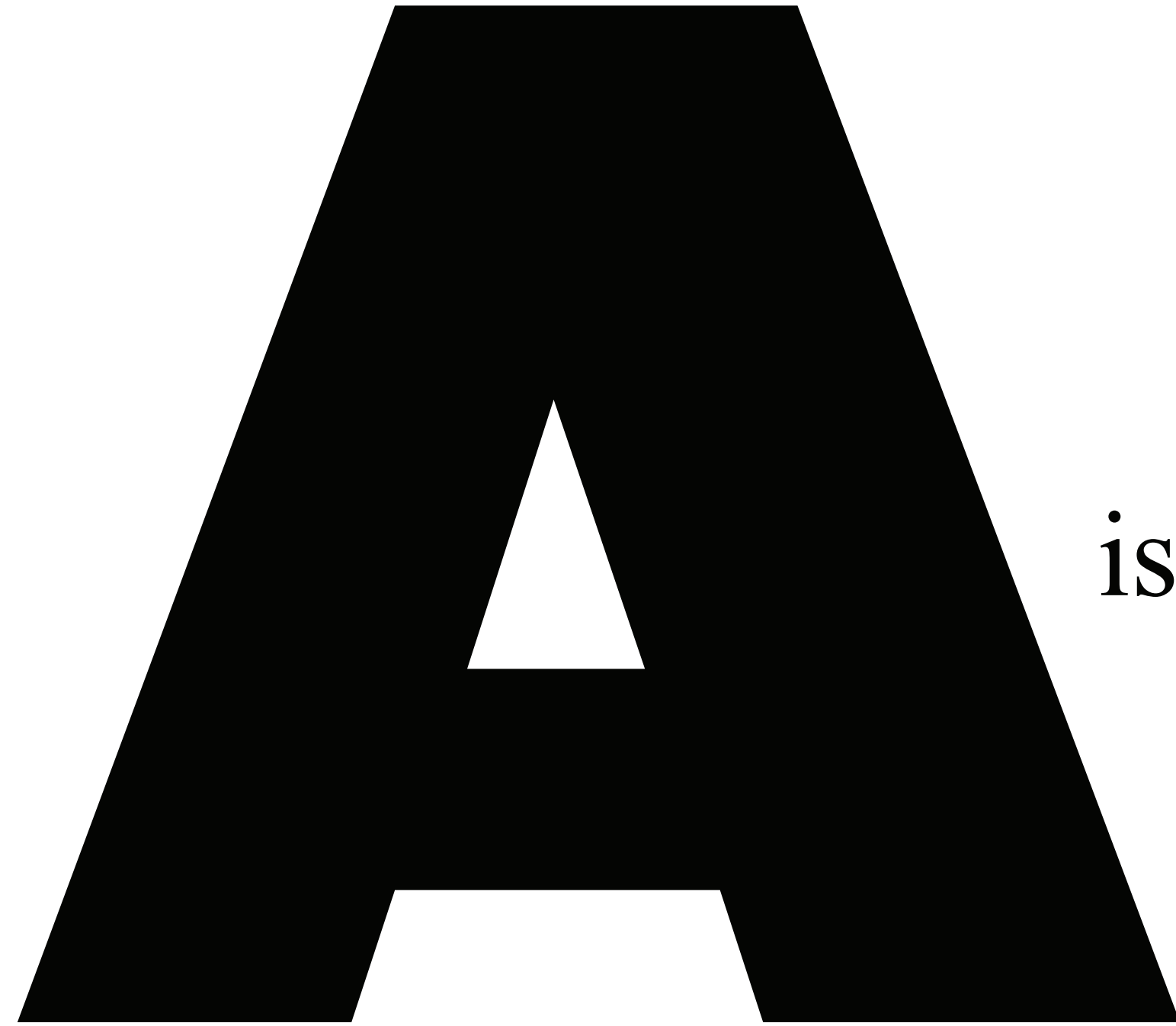


TYPOGRAPHIC CONTRAST

Contrast —

the state of being different from something else

There can be many differences...

A large, bold, black uppercase letter 'A' in the CHAMPION font style. The letter is very thick and has a slightly irregular, hand-drawn appearance with a wide base and a narrow top.

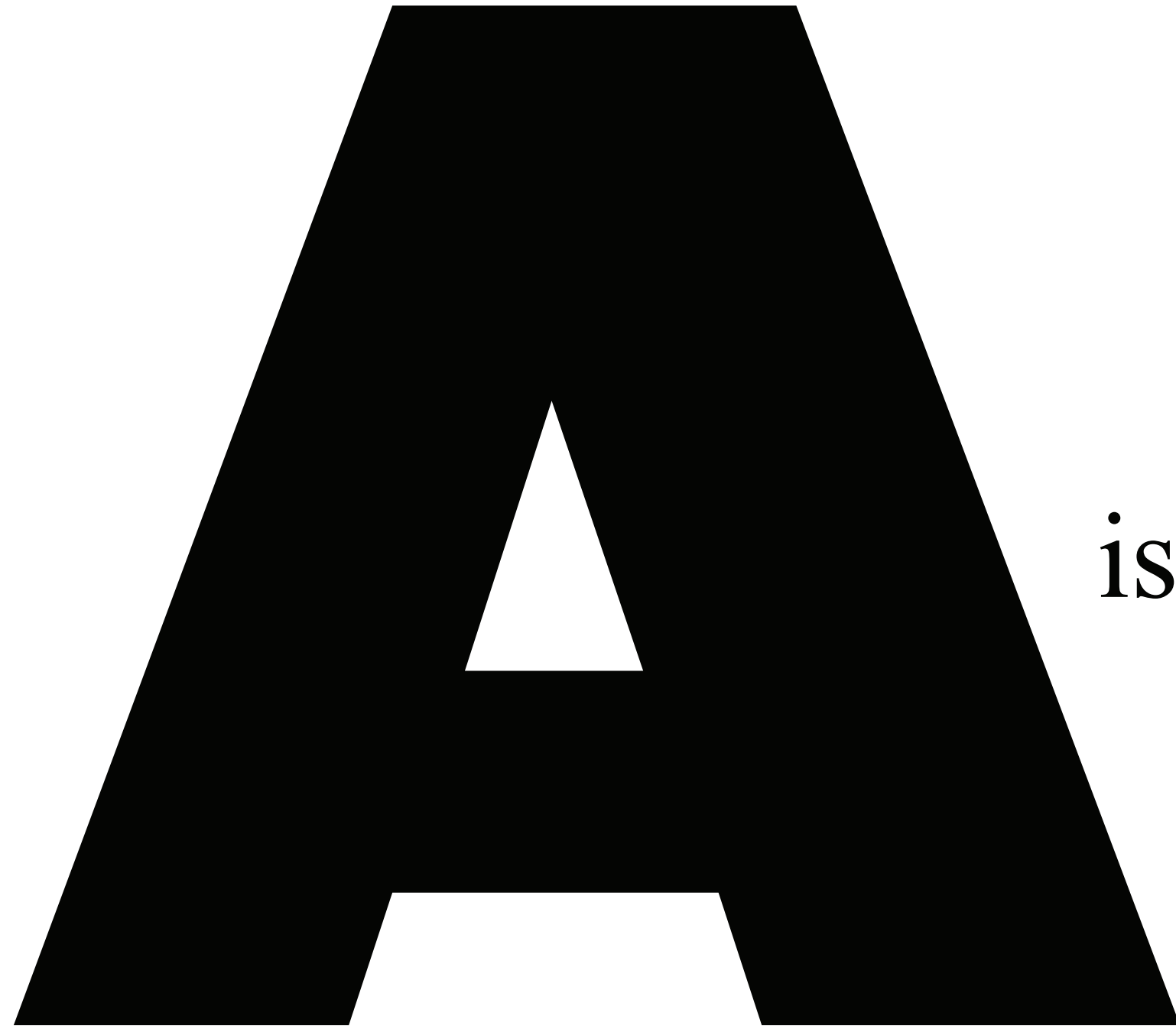
CHAMPION

is an A, just like

A large, black lowercase letter 'a' in the PALATINO font style. The letter is highly stylized and cursive, with a thick, rounded body and a long, sweeping tail that curves back to the right.

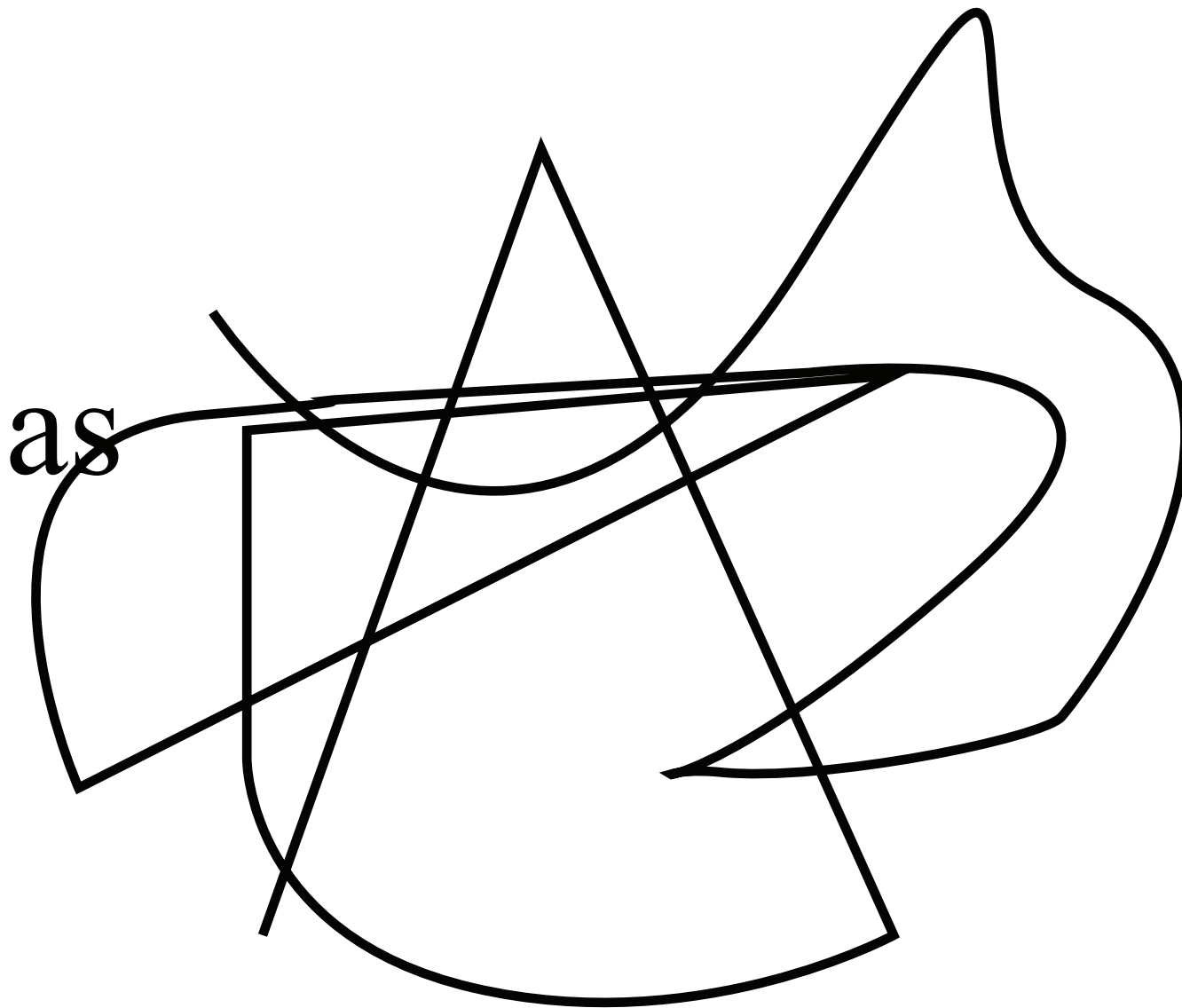
PALATINO

...but not too many.



CHAMPION

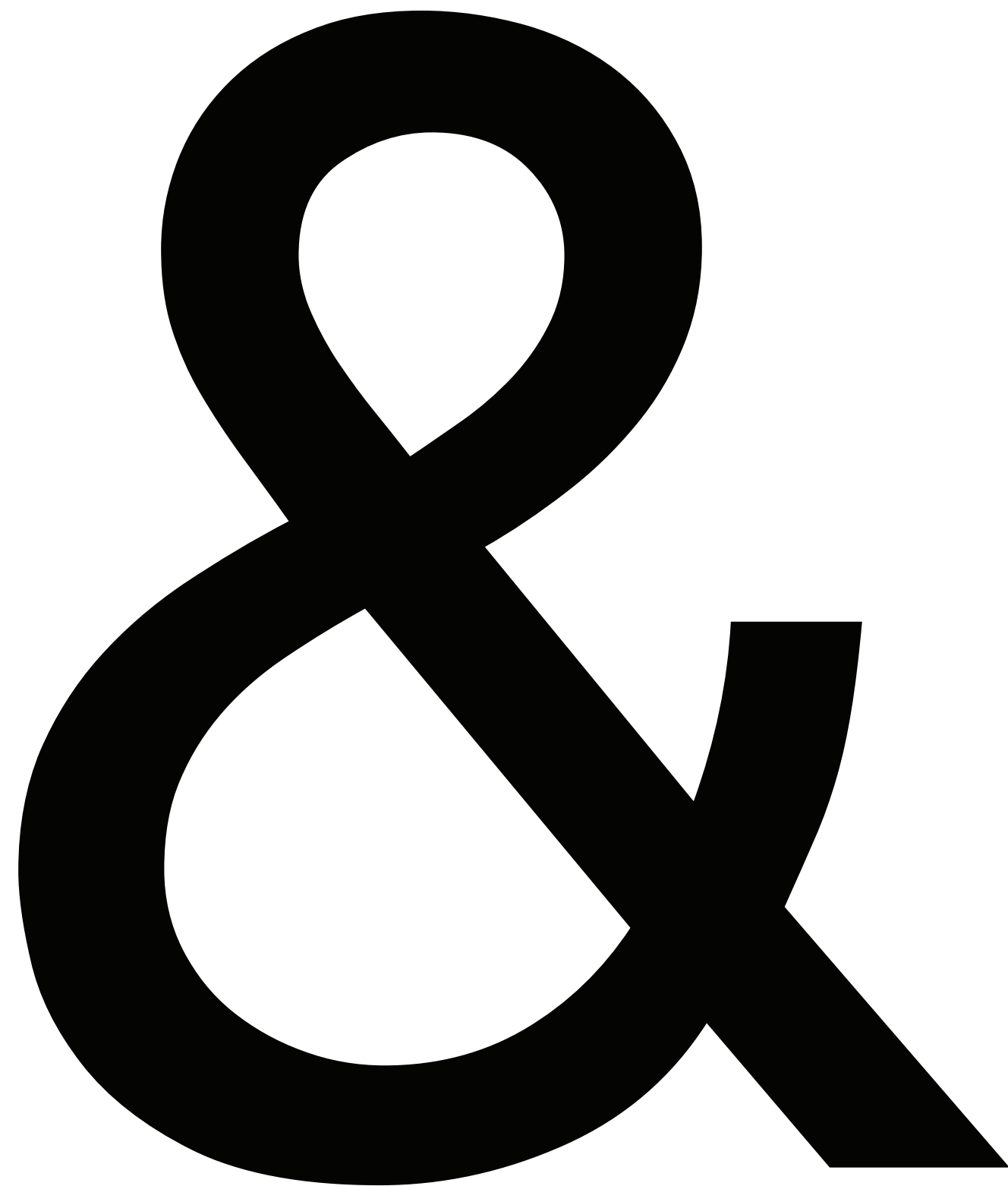
is not the same as



NOTHING?

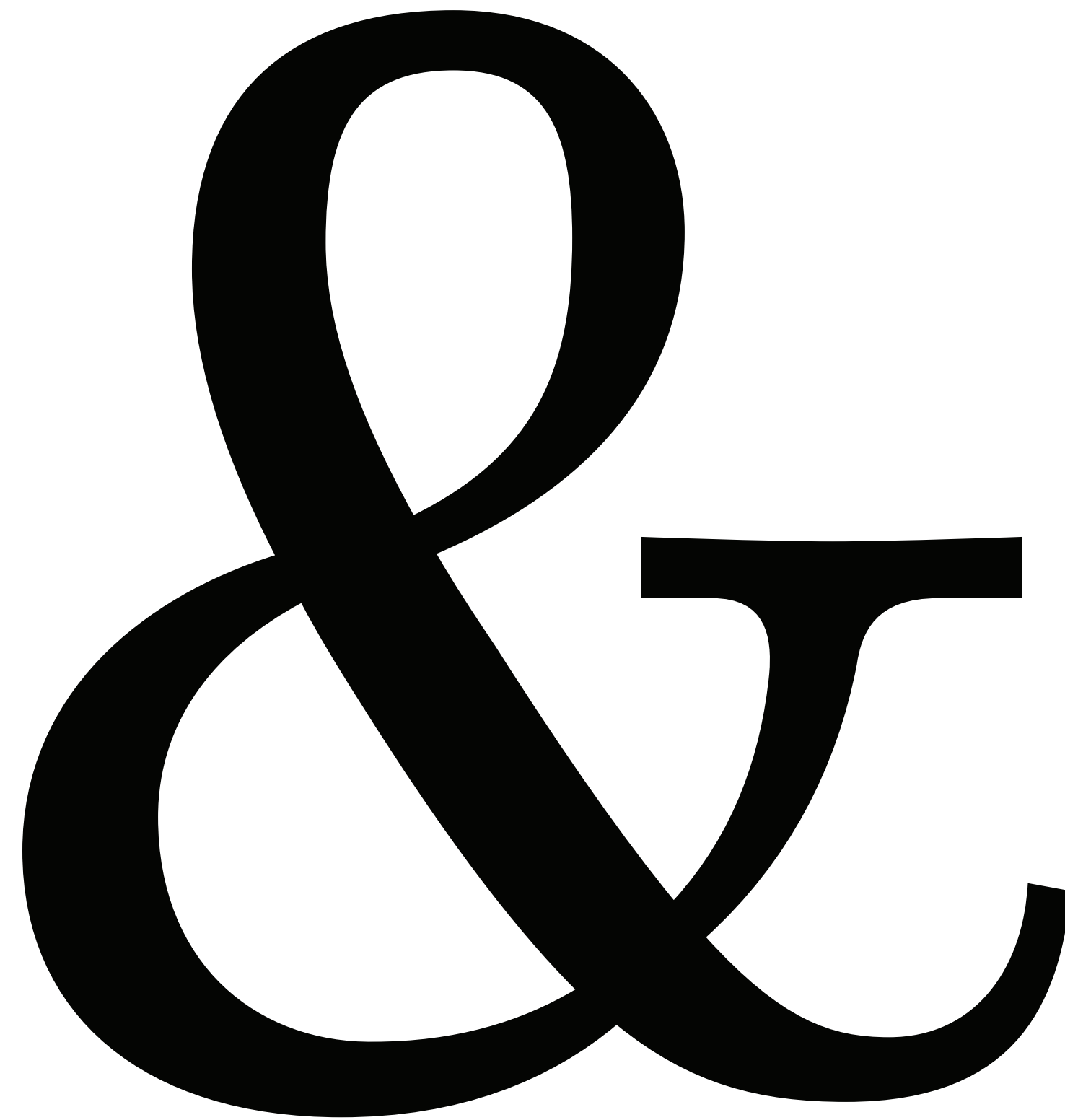
Example:
the ampersand

They can look vastly different, but you still know its an ampersand:



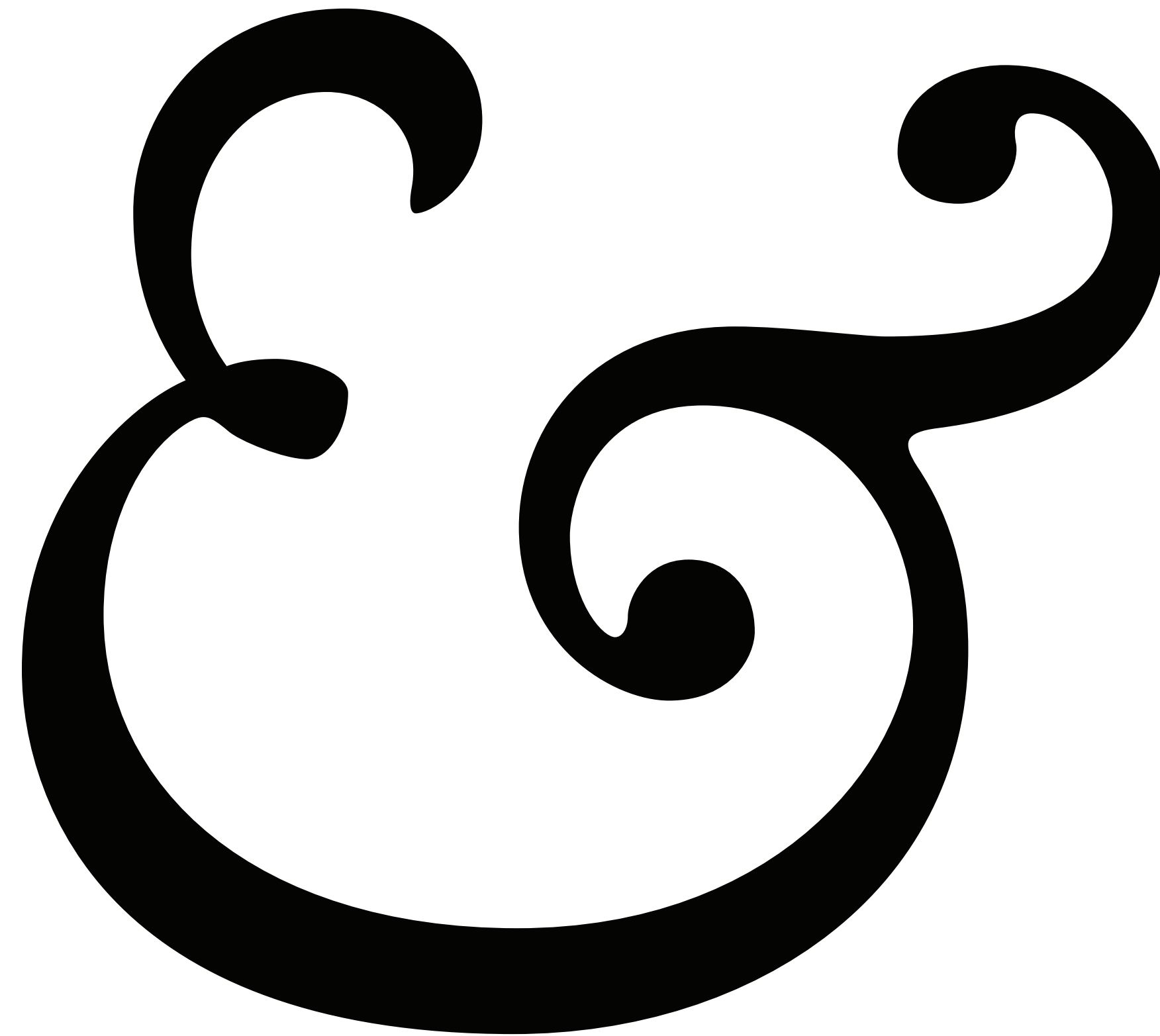
HELVETICA

They can look vastly different, but you still know its an ampersand:



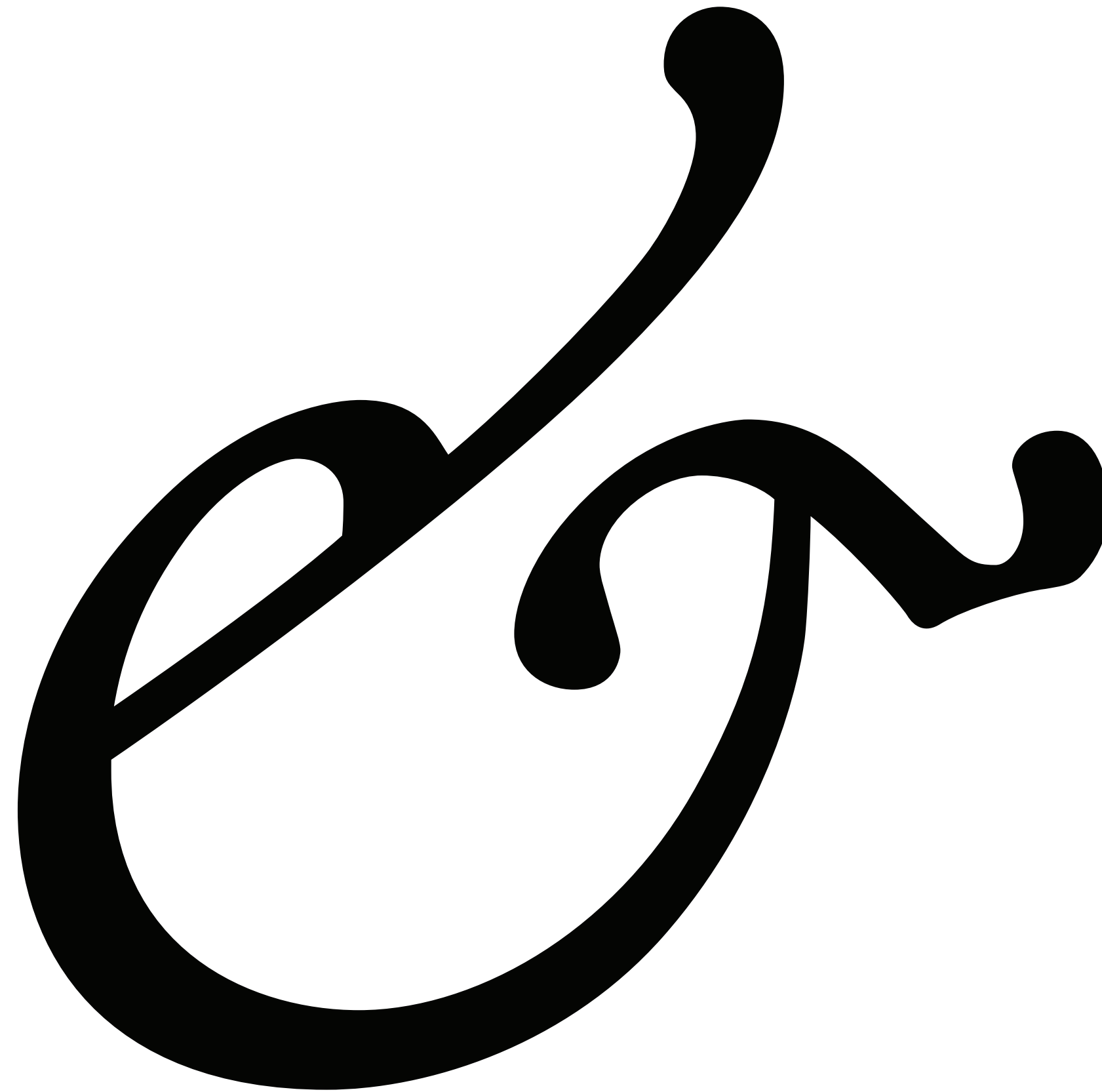
CENTURY

They can look vastly different, but you still know its an ampersand:



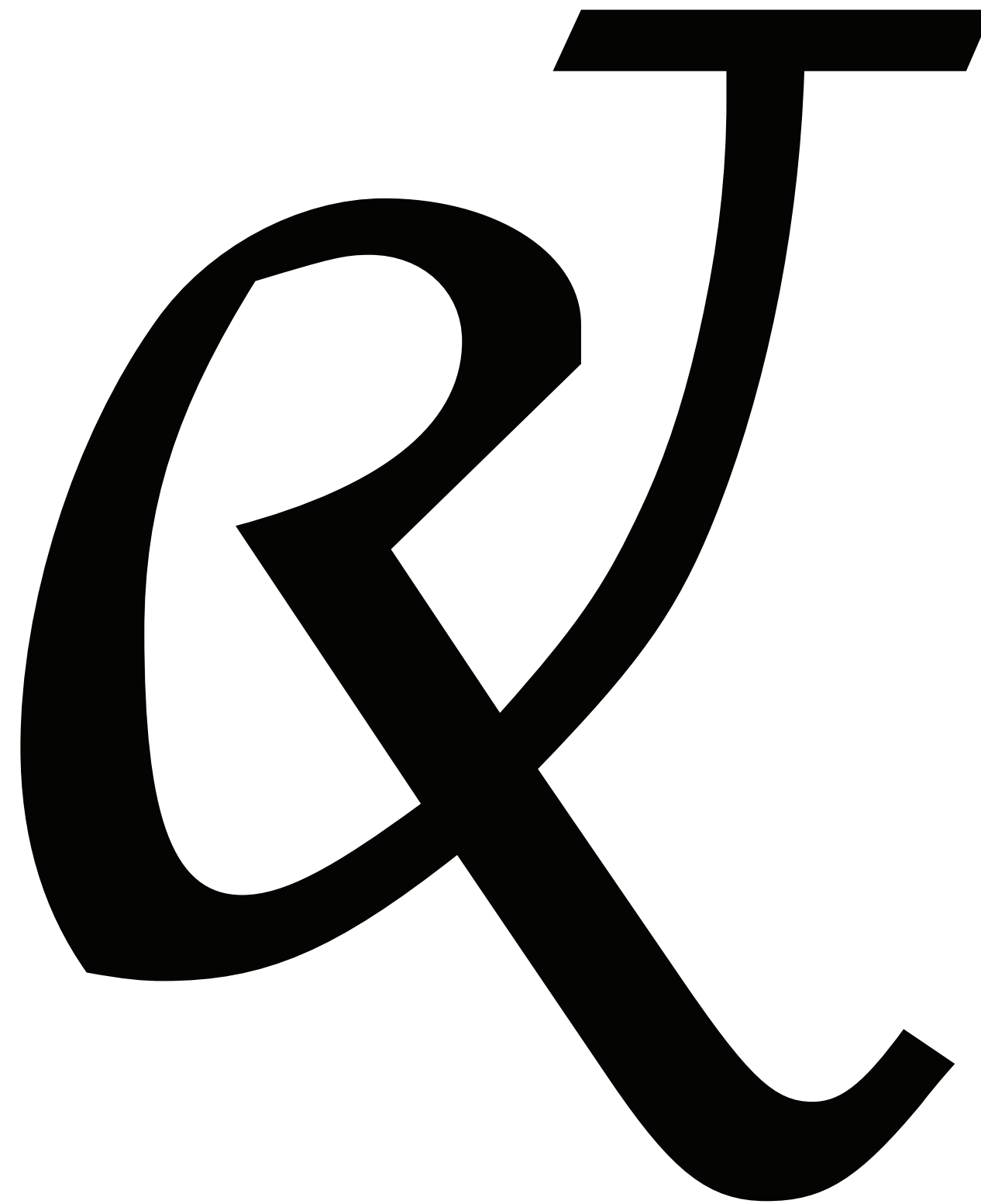
CASLON

They can look vastly different, but you still know its an ampersand:



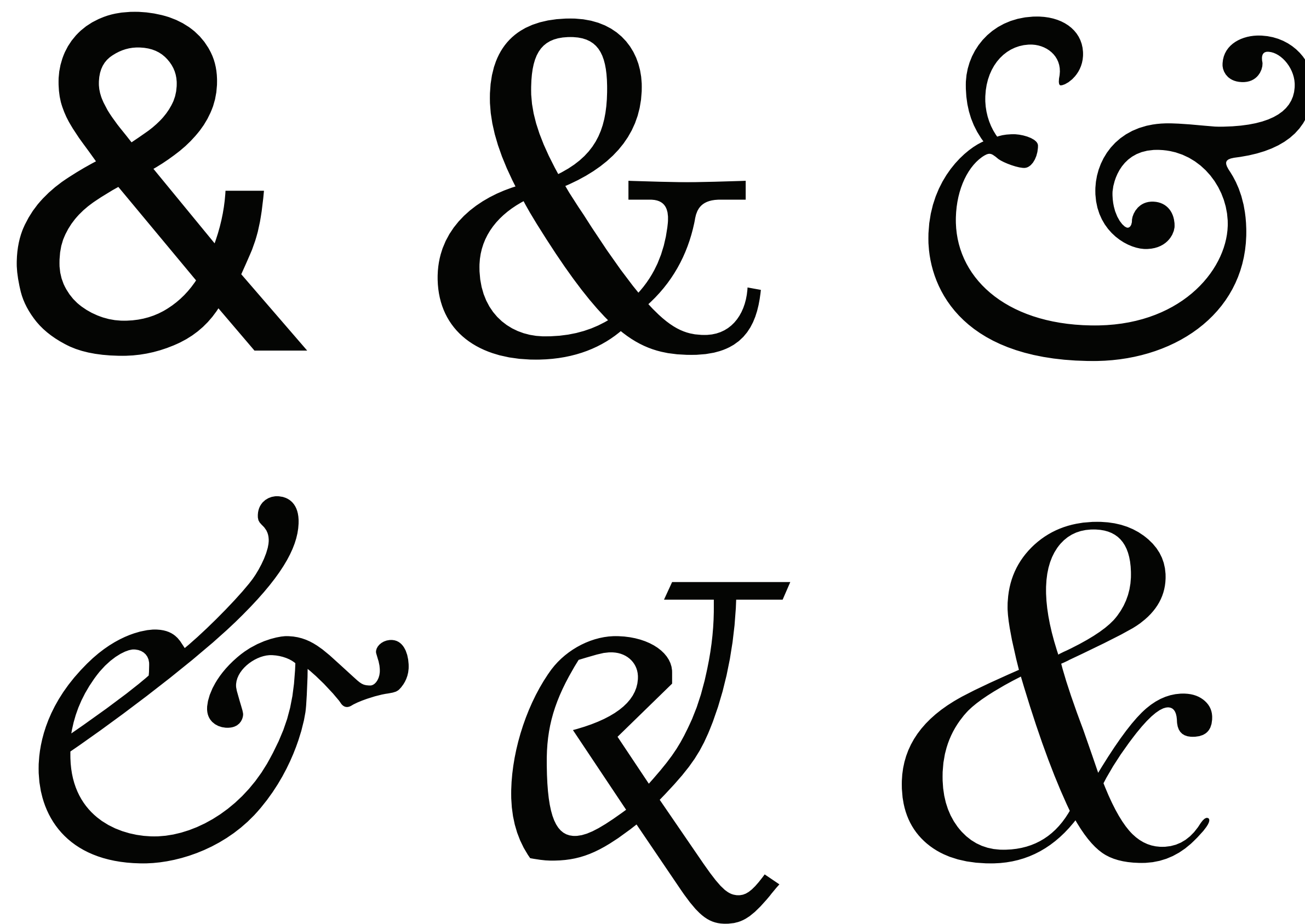
GARAMOND

They can look vastly different, but you still know its an ampersand:



SCALA

They can look vastly different, but you still know its an ampersand:



Types of Contrast

Size: how big the letters are

Weight: how visually heavy the letters are

Structure: how the letter is constructed

Form: the shape of the letters

Contrast of size



Contrast of weight



Contrast of structure



Contrast of form

Aa

Contrast of size, weight, structure, and form

A a

Often times, typographic contrast occurs
because type exists in what we call

TYPE FAMILIES.

The idea of organizing typefaces into matched families dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

EXAMPLE

Adobe Caslon

NUCLEAR FAMILY

Adobe Caslon

Adobe Caslon
Regular

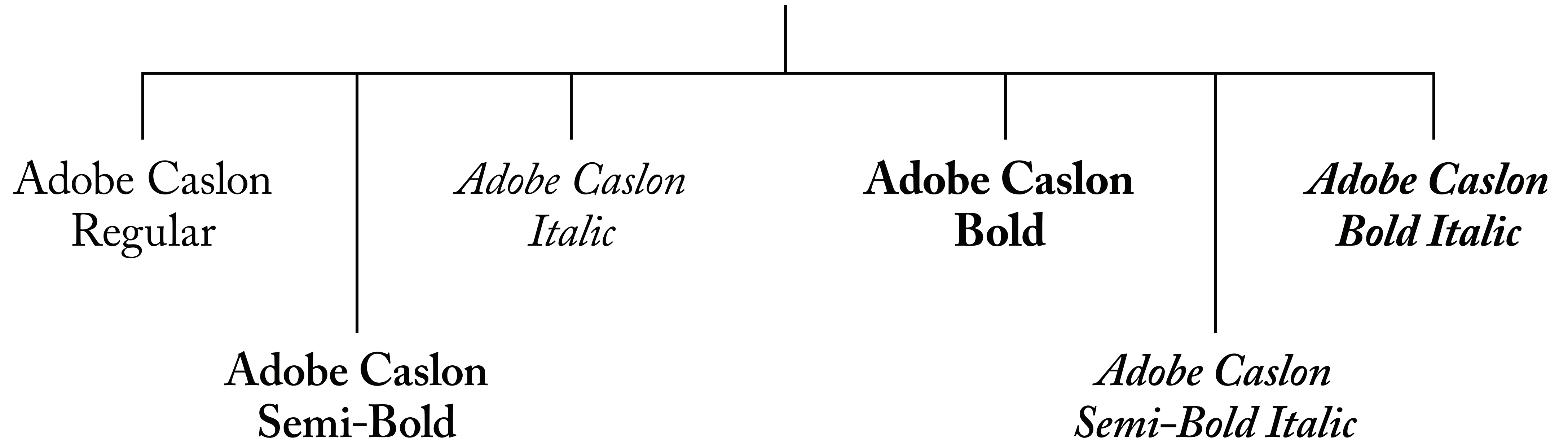
*Adobe Caslon
Italic*

**Adobe Caslon
Bold**

***Adobe Caslon
Bold Italic***

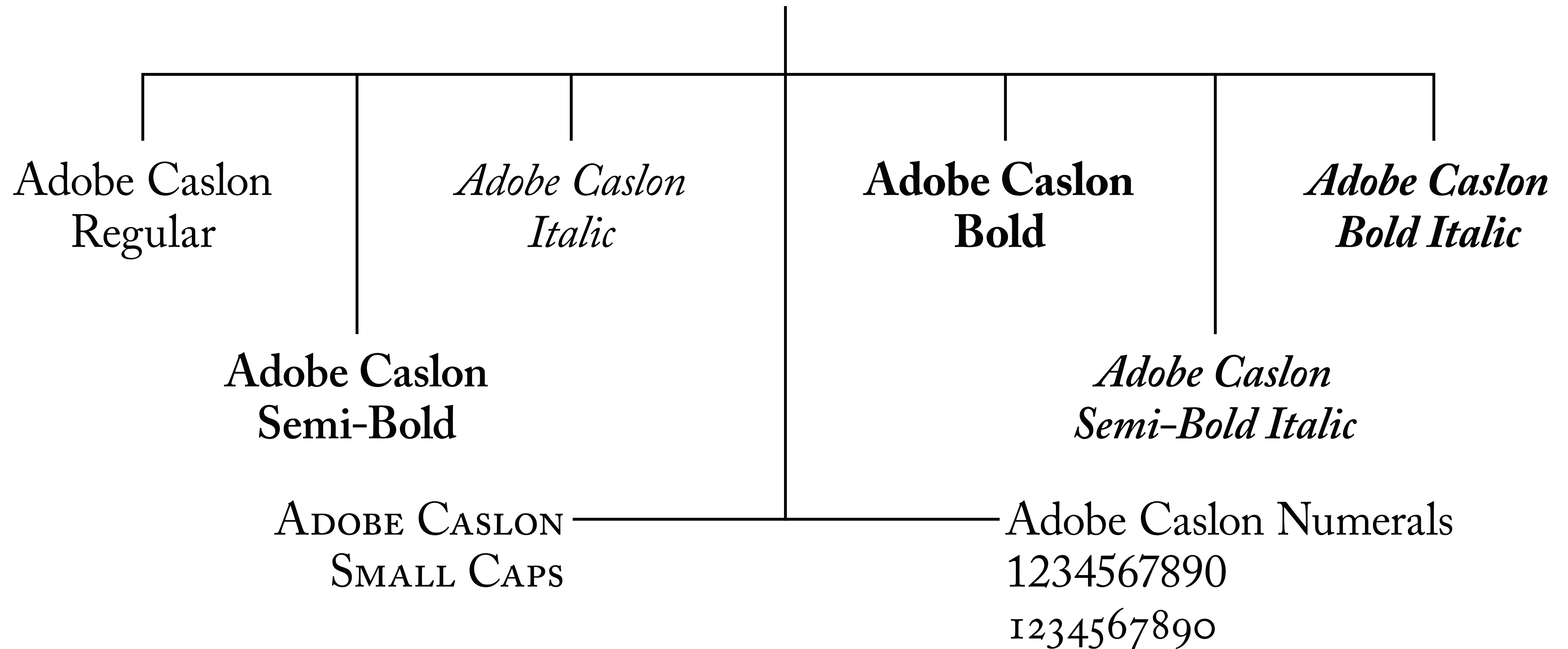
+ COUSINS!

Adobe Caslon



EXTENDED FAMILY

Adobe Caslon



Numerals

Lining and Non-Lining Figures

1234567890

Lining (Tabular) Figures

Numbers have no ascenders or descenders. For use in tables and mathematics.

1 2 3 4 5 6 7 8 9 0

Non-Lining (Old Style) Figures

Numbers have ascenders and descenders. For use in body type.

Small Caps

“Yes, **SPACE**,” said the **NASA** scientist.

IDK *my* **BFF** *Jill*?

CIA, **FBI**, **NSA**, **NYPD**, **ASL**, **LOL**, **ROFL**, *eh*?

Small Caps

Designed to integrate with a line of text.

Also used for acronyms.

Height similar to lowercase x-height.

Small caps

Don't fake it. Fake small caps look starved and aren't wide enough to read correctly.

NASA in space

FAKE

NASA in space

REAL

(also don't fake italics)

To Kill a Mockingbird

FAKE

To Kill a Mockingbird

REAL

Contrast adds visual interest to a composition.

It helps guide the eye through the page.

FEATURE: CHANGING OF
THE GUARD—HANOI
ISSUE: N°112

POPULATION: 7.5 million
FOUNDED: 1000

Chan ging of the Guard



Guard

42 / 43

—Hanoi

WORDS
JAMES CHAMBERS
PHOTOGRAPHY
ADAM BIRKAN

Like the rings of an ancient tree, different eras of history are etched into the landscapes and people of Hanoi. In few places are the past and present so visually evident in Asia. In 2009 the urban population was estimated to be 2.9 million. In 2015, it was 7 million. Globalization is an unstoppable force, but its history is proving to be an immovable object. As the two forces meet in the 21st century, they have begun to transform the city into an unfamiliar and unsettling amalgamation of past and present.

After the Vietnam War ended in 1975, Hanoi, capital of a now-united, Communist Vietnam, was a bombed-out disaster scene. Residents lived under an opatitarian reign of terror. The grim ideologues who ran the country forbade citizens to socialize with or even speak to the few foreign visitors. People queued up in long lines past government stores with bare shelves to exchange ration coupons for meager handfuls of rice. The only traffic on the street was the occasional bicycle.

Since then, however, Hanoi has transformed itself more dramatically than almost any other city in the world. Today, the city is an explosive capitalist volcano, and Vietnam is rapidly on its way to becoming a formidable economic and military power. "Many revolutions are begun by conservatives," Christopher Hitchens once said, paraphrasing John Maynard Keynes, "because these are people who tried to make the existing system work and they know why it does not. Which is quite a profound insight."

It used to be known in Marx's terms as revolution from above. That's exactly what happened in Vietnam, though the revolutionaries weren't conservatives. They were Communism. Hanoi had a rough twentieth century. The French invaded and made it the capital of colonial French Indochina in 1887. Ho Chi Minh declared Vietnam an independent state after World War II, and his Viet Minh forces controlled a few scraps of territory, but the French returned in force in 1946 and didn't leave until Ho's Communist army forced it.



YALE SCHOOL OF ART

1156 Chapel Street
THE POOL G—10

ARTS

Arthur Ou
Wednesday
November 28—2 pm

PHOTOGRAPHY DEPARTMENT

THE
NEW
SCHOOL

PARSONS

THE
NEW
SCHOOL

JAZZ

THE
NEW
SCHOOL

MANINES

THE
NEW
SCHOOL

MILANO

THE
NEW
SCHOOL

LANG

THE
NEW
SCHOOL

DRAMMA

THE
NEW
SCHOOL

**PERFORMING
ARTS**

THE
NEW
SCHOOL

**PARSONS
PARIS**



Contrast adds visual interest to a composition.

It helps guide the eye through the page.