

420-TYP-ID – TYPOGRAPHY

Class 01

What is Typography?

- Choosing and assembling fonts' characters :
 - Linguistics purpose : characters to be read [Presentation : 1.02]
 - Aesthetics purpose : characters to be viewed (as shapes) [Presentation : 1.03]
- Increase readability :
 - Positioning and page layout techniques [Presentation : 1.05]
 - Contents hierarchy [Presentation : 1.06]
- Contributes to brand image : [Presentation : 1.07]
 - Using aesthetics
 - Coherence homogeneity

Typography's specificities

- Catches attention [Presentation : 1.08]
- Transmits emotional charge and ambiance (mood) [Presentation : 1.09]
- Establishes the overall universe style : formal, official, relaxed, friendly, modern, etc.
- Acts a little like the sound and music in a movie : [Presentation : 1.10]
 - Good sound + bad image = professional impression [Presentation : 1.11]
 - Bad sound + good image = unprofessional impression [Presentation : 1.12]
- Fonts are grouped by families (based on common characteristics) [Presentation : 1.13]

Rules and usage

[Presentation : 1.14]

- Rules coming from usage and aesthetic traditions
 - Example : Front matter = before the main text of a book (Warning, half title page, title page, copyright page, etc.)
- Physiology needs [Presentation : 1.15]
 - Example : Text composed in narrow columns in magazines and newspapers (Easier to read in unstable transportation)
- Trends

Genesis of characters

Terminology

- Pictographs : [Presentation : 1.16]
Pictures representing words (things, objects...)
- Ideographs : [Presentation : 1.17]
Pictures representing ideas and concepts (love, honesty, courage...)

Genesis of letters

- Writing started 40 000 years ago
- Early stages (caves) : [Presentation : 1.18]
 - Drawings on caves' walls
 - Need to express themselves
 - Example : Tell stories of hunting
 - Maybe : hoping to catch great preys
 - Later : death of chief / history
- Cuneiform (-5 000, Sumerians - modern days Irak) : [Presentation : 1.19]
 - First scratched
Then using stylus on soft clay
 - Series of Pictographs (pictures representing words)
Initially : about 1500 characters [Presentation : 1.20]
 - Pictures changed over time (process of abstraction / rationalization)
 - Over time, pictures also started representing sounds (-2 600) [Presentation : 1.21]
= Requires less characters
- Babylonians : [Presentation : 1.22]
 - Cylinder seal on soft clay
 - Characters were pictographs + syllables with defined vowels
- Egypt (-3 100) : [Presentation : 1.23]
 - Hieroglyphs :
 - Early : drawings on walls
 - Then : pictographs
 - Technique :
first carved on rock then soft clay
Then invented papyrus (vegetal paper) [Presentation : 1.24]
= usage of stylus
 - Later : ideographs
 - Later : characters representing sounds
 - Then : syllables
 - Finally : letters [Presentation : 1.25]
[Presentation : 1.26]
- Greek (-900 approx.) : [Presentation : 1.27]
 - First alphabet with consonants and vowels
 - 24 characters
 - Distinction between Uppercase and lowercase

- Latin (-300): [Presentation : 1.28]
 - Alphabet still used today
 - Based on Greek alphabet
 - Created by the Etruscans and the Romans
 - Typically carved on stone blocks
(explains V shape of U)

- Rustic capitals (-114): [Presentation : 1.29]
 - From the Latin alphabet
 - Freer form / more organic shape

- Uncial & Half Uncial [Presentation : 1.30]
 - Apparition of the lowercase (for this alphabet)
 - Most writings on papyrus and walls
 - From the old Roman Cursive (difficult to read) [Presentation : 1.31]
 - New Roman cursive resembles our alphabet (300) [Presentation : 1.32]
 - Invention of codex (papyrus sew together = first books)

- Other developments (many scripts in Europe): [Presentation : 1.33]
 - Because of Charlemagne and the Church
Carolingian script spread (and was adapted):
 - Pregothisc script
 - Gothic script

- Roman (final version: 1600) [Presentation : 1.34]
 - 26 letters
 - Uppercase & lowercase
 - Letters has been simplified to the maximum
Even with different handwritings = very readable

- Evolution to Roman alphabet [Presentation : 1.35]

Readability

- Words are usually not read
they are recognized as shapes [Presentation : 1.36]
- Avoid entire words or sentence in capital
Forces reading (unrecognizable shape)
- Example : As long as the first and last letter are correct
letters of a word can be mixed (we still can read the text) [Presentation : 1.37]
- Upper part of characters more important than lower part

Importance of positioning and page layout

- Font are viewed first (pattern, like a design)
THEN they are read

Graphical view (first):

- Contents hierarchy
- Regular (coherent) organization (cognitive ergonomic)
- Layout tells a lot:
 - Novel [Presentation : 1.38]
 - Poem [Presentation : 1.39]
 - Newspaper [Presentation : 1.40]

Font families (typefaces)

[Presentation : 1.41]

- Corresponds to a certain shape (a drawing) of the characters

Font terminology (1):

- Uppercase (capital) / Lowercase [Presentation : 1.42]
- Serif / sans serif [Presentation : 1.43]

Font size

[Presentation : 1.44]

- Size = character's height
- Print : usually measured in points (pt)
Web = many measurements (pixels, %, em, rem...)
- EM / REM = horizontal distance equalled to size height
(1em / 16px character = 12 px / .5em = 8px)

Why is it call font?

[Presentation : 1.45]

- Mobile characters; carved on led
- Assembled to form pages of characters
- Covered in ink + pressed upon paper
- Used until the end of 19th Century

Characters anatomy

[Presentation : 1.46]

- Size / Cap height
- Ascender / descender
- x-height / Baseline
- Stem / crossbar
- Full / untied
- Aperture / counters (open/closed)
- Serif, sans-serif, etc

[Presentation : 1.47]

Character case

[Presentation : 1.48]

- Capital / Lowercase / Small capital (small caps)
- Font-weight:
 - Width of the character stroke
 - Many weightss (Light, bold, medium, black, etc. up to 9)
 - Uses : emphasis, grab attention, hierarchy)
- Roman/regular:
 - Body text
 - Easier to read (no special effects)
- Italic:
 - Slanted
 - Difference between italic and oblique (some characters are different)
 - Used for foreign words, quotes and citations (grands attention)

[Presentation : 1.49]

Assignment 1

Choosing typefaces :

Using Illustrator, images found on the Internet and choosing proper expressive fonts, create five (5) compositions, one for each of the following terms :

- Composition 1: Fear
- Composition 2: Joy
- Composition 3: Desire
- Composition 4: Sadness
- Composition 5: Fun

8" x 10" (portrait)

150 dpi

RGB

Class 02

Presentation : assignment 1

(Students and teacher's comments)

Choosing a typeface

- Basic task of typography : choosing a type face
- Typefaces differ from each other based on their drawing
SO: choosing a typeface is choosing the overall form of the characters
- Basic rule : never use more than 2 typefaces in the same composition
(o.k., maximum 3)

[Presentation : 1.02]

[Presentation : 1.03]

Expressive or neutral

Expressive typefaces

[Presentation : 1.04]

- The drawing of typeface can be expressive
- It has connotation
- Can be : friendly, scary, elegant, emotional, etc.

Neutral typefaces

[Presentation : 1.05]

- Some typefaces have very little or no connotations
- They remind of nothing
- Carry no second senses

Uses of expressive and neutral typefaces

[Presentation : 1.06]

- Using expressive fonts can be very tasteless (amateurish look)
- To avoid over-expressive compositions :
 - Expressive fonts for neutral imaging
 - Neutral fonts for expressive imaging
 - Avoid decorative fonts
 - ALSO TO AVOID :
Papyrus + Comic sans

[Presentation : 1.07]

[Presentation : 1.08]

Managing fonts on your computer

- Fontbase
<https://fontba.se/>
- Installing fonts to computer
- Using google font

Typographic classification (and common representative typefaces)

Narrowed down - simplified classification

Serif

- Old Style: [Presentation : 1.09]
 - Includes the first Roman types (15th to 18th centuries)
 - Axis of curved strokes normally inclined
 - Contrast in character stroke weight is subtle
 - Hairlines tend to be heavy
 - Serifs almost always bracketed
 - Head serifs often angled
 - Some distinguished by diagonal cross stroke of lowercase e
- Transitional: [Presentation : 1.10]
 - Mid 18th Century
 - Transition between old style and neoclassical
 - Much finer character strokes + subtler character shapes
 - Strokes normally vertical
 - Weight contrast is more pronounced
 - Serifs bracketed + head serifs oblique
- Modern (Neoclassical & Didone): [Presentation : 1.11]
 - Late 18th Century
 - Important contrast between thick and thin strokes
 - Axis is vertical
 - Little or no serif bracketing
 - Quite often: stroke terminals are “ball” shapes
- Slab: [Presentation : 1.12]
 - Became popular in the 19th century (advertising display)
 - Very heavy serifs + minimal or no bracketing
 - Difference in stroke weight are imperceptible
- Square serif (Clarendon): [Presentation : 1.13]
 - Mid 19th Century
 - Crafted after the Clarendon type styles first released
 - Designed as bold faces to accompany text
 - Stroke contrast is slight
 - Serifs: short to medium length
 - Some display variations: longer serif + heavier font
- Glyphic: [Presentation : 1.14]
 - Tend to imitate lapidary inscriptions
 - Contrast in stroke weight: usually minimal
 - Axis tend to be vertical
 - Triangular-shaped serif (mostly)

Sans serif

- Grotesque : [Presentation : 1.15]
 - Contrast in stroke weight is mostly apparent
 - Often :light “squared” quality of the curves
 - Often : “bowl and loop” lowercase g
 - Sometimes : R has a curled leg + the G usually has a spur
 - ALSO : includes more modern, sans serif designs crafted after the first grotesques (Helvetica)
- Square : [Presentation : 1.16]
 - Generally based on grotesque
 - Sometimes : squaring of normally curved strokes
 - Normally more latitude in character spacing
 - Tend to be strictly used to display designs
- Humanistic : [Presentation : 1.17]
 - Based on the proportions of Roman inscription letters
 - Often : contrast in stroke weight apparent
 - Said to be the most legible and most easily read of the sans serifs
 - Closely match characteristics and proportions of serif types
 - Often : strong calligraphic influence
- Geometric : [Presentation : 1.18]
 - Simple geometric shapes
 - Strokes appear to be strict monolines
 - Character shapes made of geometric forms
 - Tend to be less readable than grotesques

Script

- Formal : [Presentation : 1.19]
 - Inspired from 17th century formal writing
 - Many characters joined to other letters by strokes
- Casual : [Presentation : 1.20]
 - Suggest informality (like quickly written)
 - Often : look like drawn with a brush
 - Usually : strokes connect letters together
- Calligraphic : [Presentation : 1.21]
 - Mimics calligraphic writing
 - Can be connecting or non-connecting
- Blackletter & Lombardic : [Presentation : 1.22]
 - imitate manuscript lettering (gothic fraktur)
- Handwriting : [Presentation : 1.23]

Decorative

[Presentation : 1.24]

- Used for short text / titles
- Often : reflect aspect of a culture (or : state of mind, time period, theme)

Typographic adequacy

- Choosing a type face is very difficult
- It is an intuitive task (need experience and good aesthetic)
- Using a concept insures the choice won't be a random one : adequacy
- ADEQUACY : Concept justifying the choice of the typeface to the subject of the composition

«Direct link» adequacy

- Establishes a direct link between the typeface drawing and the composition's subject
- Requires excellent knowledge of typography and of the subject
- Examples :
 - A book on Art Nouveau that would use Auriol typeface [Presentation : 1.25]
(created within the art movement)
 - A site about Walter Gropius using Bauhaus typeface [Presentation : 1.26]

«Chronological» adequacy

- Not based on the drawing of the typeface
BUT on history / art history
- Examples : [Presentation : 1.27]
 - A movie poster about Beat generation using Helvetica
(developed in the same period)

«Sensitive» adequacy

- Very common approach
- The formal aspect guides the choice
- Example : [Presentation : 1.28]
 - A book on japanese architecture using Futura light
(rectilinear, elegant, laconic style)

«Associative» adequacy

- Not based on the formal aspect
BUT on the sens, a concept.
- Semantic transfer (typeface add sens to the subject)
- Example : [Presentation : 1.29]
 - A book about boxing using Colomna
(Roman antiquity font = Romans invented boxing)

Connotations linked to typefaces

- Typefaces are more than about textual/linguistic functions
- The drawing of typefaces carries an emotional/sensitive charge
A SECOND SENS : connotation

Factor influencing the typefaces connotations

- Drawing : [Presentation : 1.30]
 - Typeface (font)
 - Style (light, black, condense...)
 - Size
- Treatment : [Presentation : 1.31]
 - Color / Underline
 - Patterns & textures
 - Effects (emboss, drop shadow, etc.)
- Positioning : [Presentation : 1.32]
 - Position in the page / Position in depth
 - Angle / orientation
- Function : Title, Caption, Anchor / relay text...

Main error choosing and using typefaces

Style excess and bad integration

- Size : [Presentation : 1.34]
 - Bigger is not better (Don't exaggerate)
 - Good positioning is more efficient than bigger
- Adequacy and connotation : [Presentation : 1.35]
 - Typeface must be linked to subject
OR to a function of the composition
 - This is the worst error
- Clichés : [Presentation : 1.36]
 - Avoid simplistic evidence
 - A book about crime doesn't have to use a font made of bullets impacts
OR blood traces
- Readability : [Presentation : 1.37]
 - Text must contrast with the background (so it can be read easily)
 - Avoid busy backgrounds (patterns, etc.)
 - Adjust kerning
- Overused styles and effects : [Presentation : 1.38]
 - A title doesn't need all the style to grab attention. Just one that's efficient

Assignment 2

Expressive typeface :

Using different terms supplied by the teacher, express the themes using :

- Typefaces
- Treatment
- Positioning

Suggested terms :

- Composition 1: Fear
- Composition 2: Joy
- Composition 3: Desire
- Composition 4: Sadness
- Composition 5: Fun

8" x 10" (portrait)

150 dpi

RGB

Class 03

Presentation : assignment 2

(Students and teacher's comments)

Formal aspect of typefaces

Being creative with typefaces

- Characters are shapes (before anything else)
like words
- Characters (like words) can be used for their formal aspect
- Can be used to create a recognizable shape = such as a logo

Monograms

- They are everywhere
- Motif/symbol made by combining two or more letters
- Often combining the initials of an individual or a company
- Often used as recognizable symbols or logos
- A series of uncombined initials = cypher (not a monogram)

Examples

- | | |
|----------------------|-----------------------|
| • Chanel | [Presentation : 3.02] |
| • Louis Vuitton | [Presentation : 3.03] |
| • Gucci | [Presentation : 3.04] |
| • Calvin Klein | [Presentation : 3.05] |
| • Yves Saint-Laurent | [Presentation : 3.06] |
| • Fendi | [Presentation : 3.07] |
| • Roll Royce | [Presentation : 3.08] |
| • Giorgio Armani | [Presentation : 3.09] |

- Usually produced in black/white
- SOMETIMES : have multiple limited values (greys)
- RARELY : use colors and/or treatments

Assignment 3

Monograms :

Using Illustrator and your initials, produce and present the best 10 results of monograms you can come up with.

Class 04

Presentation : assignment 3

(Students and teacher's comments)

Formal aspect of typefaces (suite)

Creative typography (suite)

- Letters are shapes
AND shapes are everywhere
- Analogy is probable the lost common creative method
- If you pay attention :
Some objects looks like letters

[Presentation : 4.02]

Assignment 4 : Letter scavenger hunt

Taking a walk nearby the college, using their mobile phones camera, student will search for objects looking like letters to photograph (2 hours).

Back in class, using Photoshop or Illustrator, student will create a grid showing their objects alphabet.

Class 05

Presentation : assignment 4

(Students and teacher's comments)

Formal aspect of typefaces (suite)

Creative typography (suite)

Transforming characters and words

- WE HAVE SEEN : characters can be combined
- WE HAVE SEEN : characters can be coloured + treated + effects
- WE HAVE SEEN : characters can look like objects (analogies)
- NOW : characters can be transformed / modified
- TO : «look» like objects
- TO : give them a style / allure

Spacing and colors

- FedEx (one word with two : Federal Express + arrow) [Presentation : 5.02]
- AmericanAirline [Presentation : 5.03]
- The Guardian (World renown newspaper) [Presentation : 5.04]

Treatment or color

- IBM (monitor screen lines) [Presentation : 5.05]
- Mobil (red O looks like a wheel) [Presentation : 5.06]

Transformation

- Volks Wagen (created a crest) [Presentation : 5.07]
- UPS (created a crest) [Presentation : 5.08]
- Amazon (Arrow from A to Z + smile of satisfaction) [Presentation : 5.09]
- YouTube (TV screen = tube / Your own broadcasting chain) [Presentation : 5.10]
- DELL (Turn the world on its ear) [Presentation : 5.11]
- *Innovate or alter something in an unexpected or unprecedented way*
- HP [Presentation : 5.12]
- AT&T (& = sitting man in a box) [Presentation : 5.13]
- ABC (Educative TV = all circles) [Presentation : 5.14]
- Orange (Bank. Square = solid, organized...) [Presentation : 5.15]
- Tropicana (KonTiki aspect, T looks like a palm tree) [Presentation : 5.16]
- Exxon (2 X made in into one character) [Presentation : 5.17]
- Slice [Presentation : 5.18]

Using negative space

- | | |
|--------------------|-----------------------|
| • Shift | [Presentation : 5.19] |
| • USA | [Presentation : 5.20] |
| • F1 | [Presentation : 5.21] |
| • New York Yankees | [Presentation : 5.22] |

Assignment 5: Creative typography

Using the same word for all the students (teacher's provided), students must come with as many graphical solutions creating a wordmark / lettermark (minimum 3)

Class 06

Intra exam

Class 07

Presentation : assignment 5

(Students and teacher's comments)

Types of text content

Expressive function text

[Presentation : 7.02]

- Text used almost like an image : to be seen
- Grabs attention
- Can have connotations
- Linked to the subject / composition's function

Linguistic function text

[Presentation : 7.03]

- Text used for body of text / transmit informations : to be read
- No or very little style + Perfect for long texts
- Gives the importance to the message

[Presentation : 7.04]

Common usage on the web

- Headings : Serif font, bold, big (or the opposite)
- Body of text : Sans serif font, regular normal size (16px), proper leading

[Presentation : 7.05]

Pairing typefaces

- Usually : A typeface for titles / another for body of text
- Must differ = reader needs to make the difference between the 2 text functions
- Types of pairings :
 - Contrasting :
 - Serif / sans serif
 - 2 different fonts (working together)
 - Concordance
 - From same font family (Size / weight / color variations)
 - Fonts sharing same mood
 - Different typeface with similarity (e.g. perfect circle O)
- When it feels wrong = usually the 2 typefaces are too similar

[Presentation : 7.06]

[Presentation : 7.07]

[Presentation : 7.08]

[Presentation : 7.09]

Proportional vs monospace typefaces

[Presentation : 7.10]

Monospace (tabular)

- Each character uses the same horizontal space
- Evenly spaces (like centered in grid cells)
- Takes more space in a page
- Harder to read (words shapes not recognized easily)
- Useful to display source code / numbers columns

Proportional

- Character not evenly spaced
- Spacing based on each character's shape
- Kerning is applied
- CSS offers kerning options (not yet supported by all browsers)

Kerning and tracking

kertype game: (<https://type.method.ac/>)

- Tracking : equal spacing between characters
- Kerning : inter-letter spacing adjustment (Based on letter shapes)
- Example on Illustrator / Photoshop : Auto / metric / optical kerning

[Presentation : 7.11]

[Presentation : 7.12]

Legibility / readability

[Presentation : 7.13]

- Internet is mainly about text = important to display it properly
- Legibility : About the characteristics of the typeface (some easier to to read - distinguish different characters)
- Readability : Factors controlled by designer to make the text readable (size, contrast, kerning, etc.)

Typeface

[Presentation : 7.14]

- Chosen for style (sometime)
- Must be easy to read
- Well design fonts mostly work perfectly
- Avoid amateur-made / over decorative fonts / bad quality

Serif / sans serif

[Presentation : 7.15]

- Serif are said to be easier to read (creates a baseline guiding reading)
- With new technology = people got used to sans serif

Capital vs lowercase

[Presentation : 7.16]

- Lowercase easier/faster to read
- Capitals forces reading (reader stop to decode the word)
May grab attention

Size

[Presentation : 7.17]

- Too small / too big = harder to read
- Very long text of small size tires the eyes
- Consider your user average age (10px for over 50 y.o. is way too small)
- Vary size in headings / caption / body of text
- Body of text : 14px/16px (browsers default)
- Minimal size usable : 8px (e.g. captions, copyright, etc.)

Weight

[Presentation : 7.18]

- Regular (roman / medium) = easier to read
- Bold used to give importance to a word or short text
- Used for headings

Typographic contrast

- Black on white is the easier contrast achievable
- 100% black tires the eyes (not very elegant)

[Presentation : 7.19]

[Presentation : 7.20]

Negative space (white space)

[Presentation : 7.21]

- Importance of margin / padding
- Space between content type zones (titles, body of text, etc.)
- Uses of space in basic composition (helps guiding reading)

[Presentation : 7.22]

Content hierarchy

[Presentation : 7.23]

- Different importance must be given to different type of content
- Helps guiding reading
- At least 2-3 levels

Assignment 6

One page magazine article :

- Article + image(s) supplied by the teacher
- Evaluated on :
 - Typefaces choice
 - Typographic color
 - Use of negative space
 - Typographic pairing
 - Contents hierarchy

Class 08

Presentation : assignment 6

(Students and teacher's comments)

Typographic color

[Presentation : 8.02]

- Relates to the density of characters on a page
- Dense : darker / Loose : lighter
- Influenced by : kerning / leading / weight / typeface x-height, etc.
- Trick to evaluate the typographic color (crossed-eyes)
(Must result into 50% grey)

[Presentation : 8.03]

Leading (line height)

[Presentation : 8.04]

- Too tight / too loose = typographic color affected
- Ideal leading : 125% of font size

Line length

[Presentation : 8.05]

- Affect readability (between 45-75 characters - ideal = +-60)

Text alignment

[Presentation : 8.06]

- Left / right / center / justify / bloc
- Body of text :
 - Always left aligned
 - Justified is harder to read (usable with proper hyphenation / kerning, eventually)
- Center : Can be used for titles (sometimes)
- Other alignments can sometimes be used for styling purposes

Images in content

[Presentation : 8.07]

- Images help illustrating content (make the content lighter)
- Should be placed before the content they illustrate (+ well positioned)
- Texts associated to images are read by 70% of users

Basic web layout tricks

Use rule of thirds

[Presentation : 8.08]

- Especially for home page
- Short intro (resumes the web site content)
- Strong visual
- Additional visual
- Call to action

Use layout grids

- Organize the layout (content alignment)
- Create cohesion (same grid throughout the site)
- Are flexible

[Presentation : 8.09]

[Presentation : 8.10]

Basic English typography rules

See document : *The Blue Book of Grammar and Punctuation*

- Based on grammar
- Use of capitals and lowercase
- Uses of bold and italic
- Callings and abbreviations (Mr., Mrs., Ms., etc.)
- Punctuation
- Writing numbers
- Address and contact infos formats

Final assignment

One page web magazine article :

- On illustrator (or Photoshop)
- Based on assignment 6 (or teacher's supplied article)
- Create a web version layout (Home page + article)
- Evaluated on :
 - Typefaces choice
 - Typographic color
 - Use of negative space
 - Typographic pairing
 - Contents hierarchy
 - Composition
 - Grid usage

Class 09

Workshop

Class 10

Revision

Movie presentation : Helvetica

Class 11

Final exam