

可讀

이것을 읽을수있다

読みやすい

readability

in typography

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typographers' responses to the needs of their times

可讀

Over the years, the ways in which we interact with type has **changed**.

The mediums on which text is shown have evolved from handwritten books to printed newspapers to digital screens, and type designers have had to **adapt** to best accomodate readers.

Two designers in particular who addressed this need are

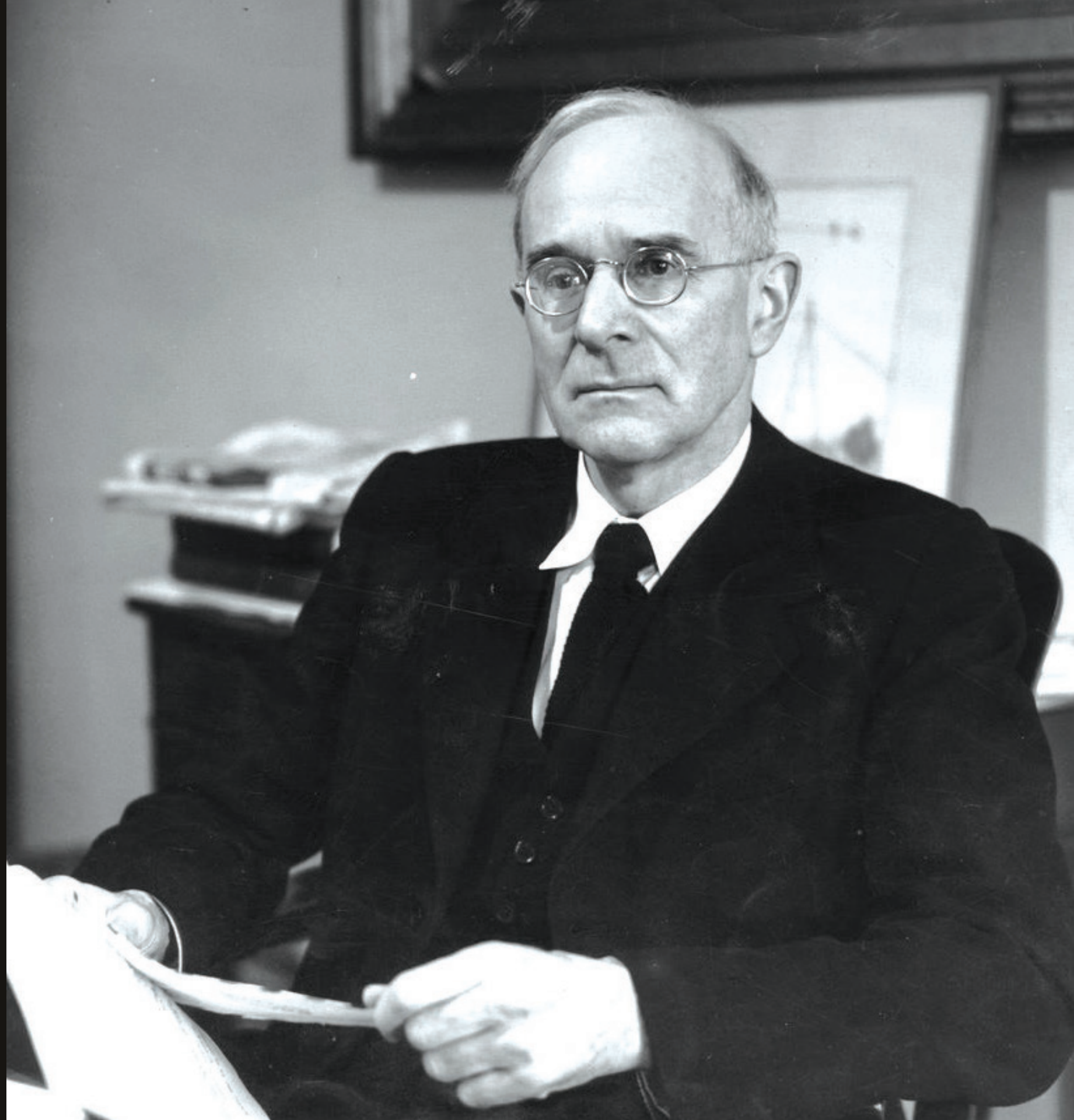
STANLEY MORISON

RYOKO NISHIZUKA

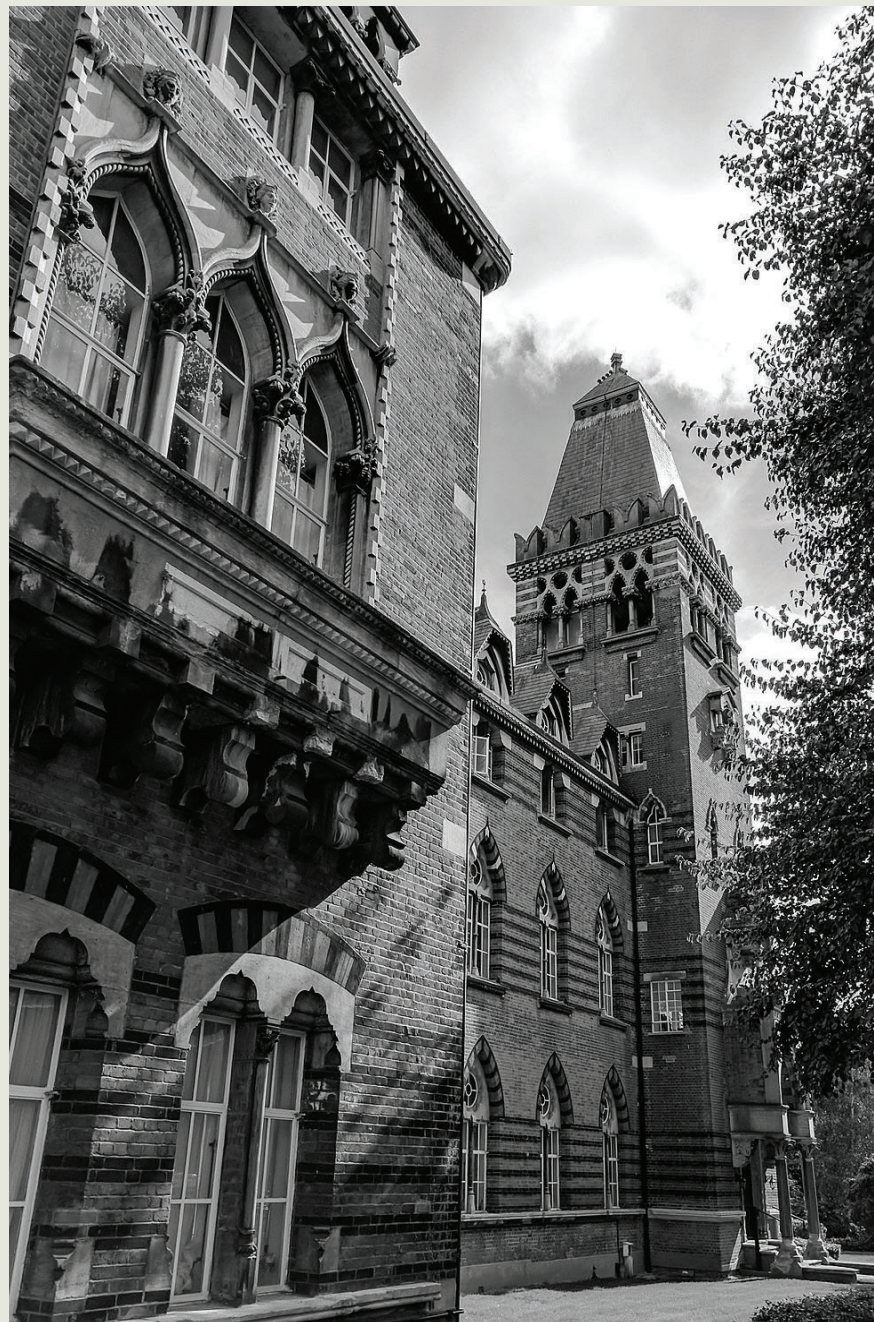
Though they are separated by nearly a century, both designed typefaces with **readability** and the latest technology in mind.

..... Stanley Morison

English typographer
1889 - 1967



Stanley Morison was born in Essex, England in 1889. He worked as clerk before shifting focus to publication and typography in 1913.



His position at Burns & Oates publishing company from 1913 to 1917 was his first substantial design experience. It was there he began designing books and other publicity materials.

In 1923, Morison was appointed as typographic advisor to Monotype Corporation, where he played a large role in having prominent historical typefaces adapted to machine composition.

In 1929, he began his employment with The Times, which led to perhaps his most famous contribution to typography: the Times New Roman font, which he developed with Victor Lardent and released in 1932.

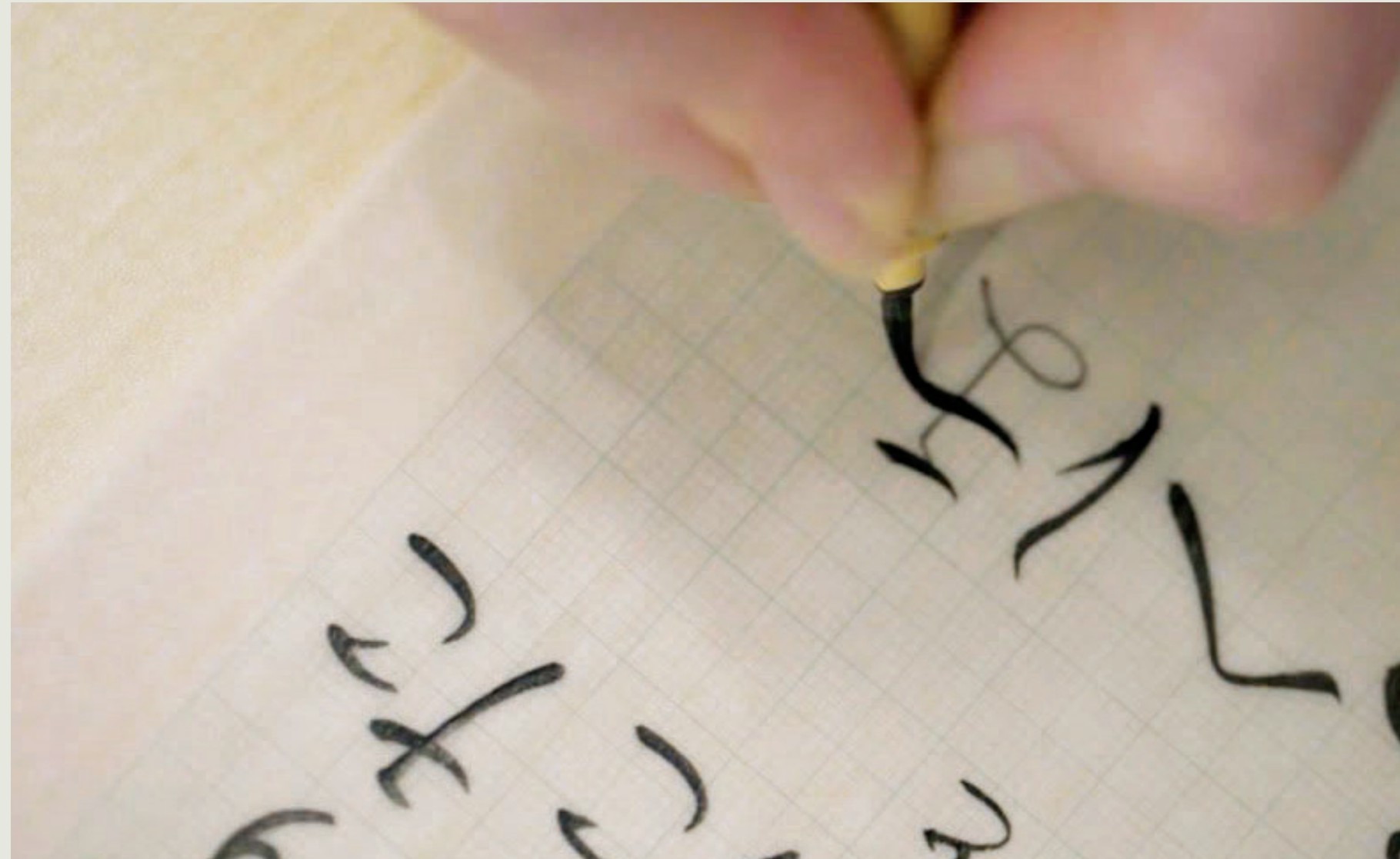


西塚涼子

Type designer Ryoko Nishizuka
1972 - Present



Ryoko Nishizuka grew up in Japan's Fukushima Prefecture and studied at Musashino Art University.



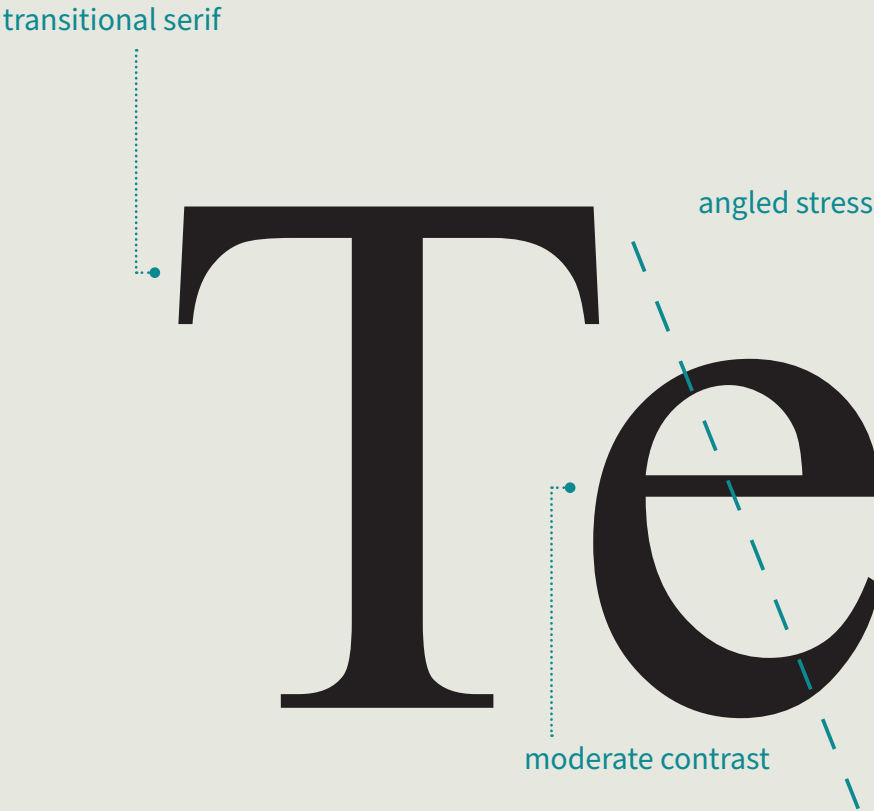
After graduating, she began her career as a graphic designer for Morisawa & Company before joining Adobe to focus on typeface design in 1997. Since then, she has created several fonts for Japanese glyphs, including Branch Letter, Teika, Ryo Text, Display, and Gothic, Kazuraki, and Ten Mincho.

Nishizuka described her design process as starting with intention. She considers the purpose of the typeface, and what content it will be used for. Once decided, she starts with kana sketches before moving on to kanji, avoiding the kana to ensure she does not become too familiar with her designs.



Times New Roman

Source Han Sans



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Type design moves at the pace of the most conservative reader. The good type-designer therefore realizes that, for a new font to be successful, it has to be so good that only very few recognize its novelty. The literature of printing should be extensive and learned. The function of printing has been extensive and learned and if printing is the other brain of man, the brain itself should make its honourable acknowledgement.

09 / 11

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12 / 14

Times New Roman's upper and lowercase serifs lend to its readability, particularly on printed mediums.

Acting as a response to the need for intentionally designed type for newspaper print, the font is condensed through reduced tracking while its slightly wider strokes maintain legibility.

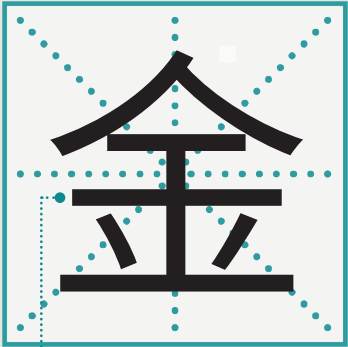
It was not created for digital mediums (arguably, other typefaces are easier to read on screens), but it has endured partly due to its usage in Microsoft products.



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7 weights

大家来到龙宫,婉言请求龙王放人。龙王蛮不讲理,不但不肯,还派自己的几个儿子带领虾兵蟹将追杀八仙。



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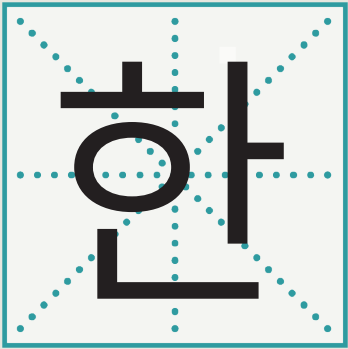
monolinear

65,535 glyphs per weight

大家来到龙宫，婉言请求龙王放人。龙王蛮不讲理，不但不肯，还派自己的几个儿子带领虾兵蟹将追杀八仙。

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Designed for both print and web,
vertical and horizontal reading

Source Han Sans is an open source typeface that fully supports Japanese, Korean, Traditional Chinese, and Simplified Chinese, addressing the need for a unified typeface for East Asian languages. Its design is meant to emphasize shared characteristics among the languages while still upholding their diversity.

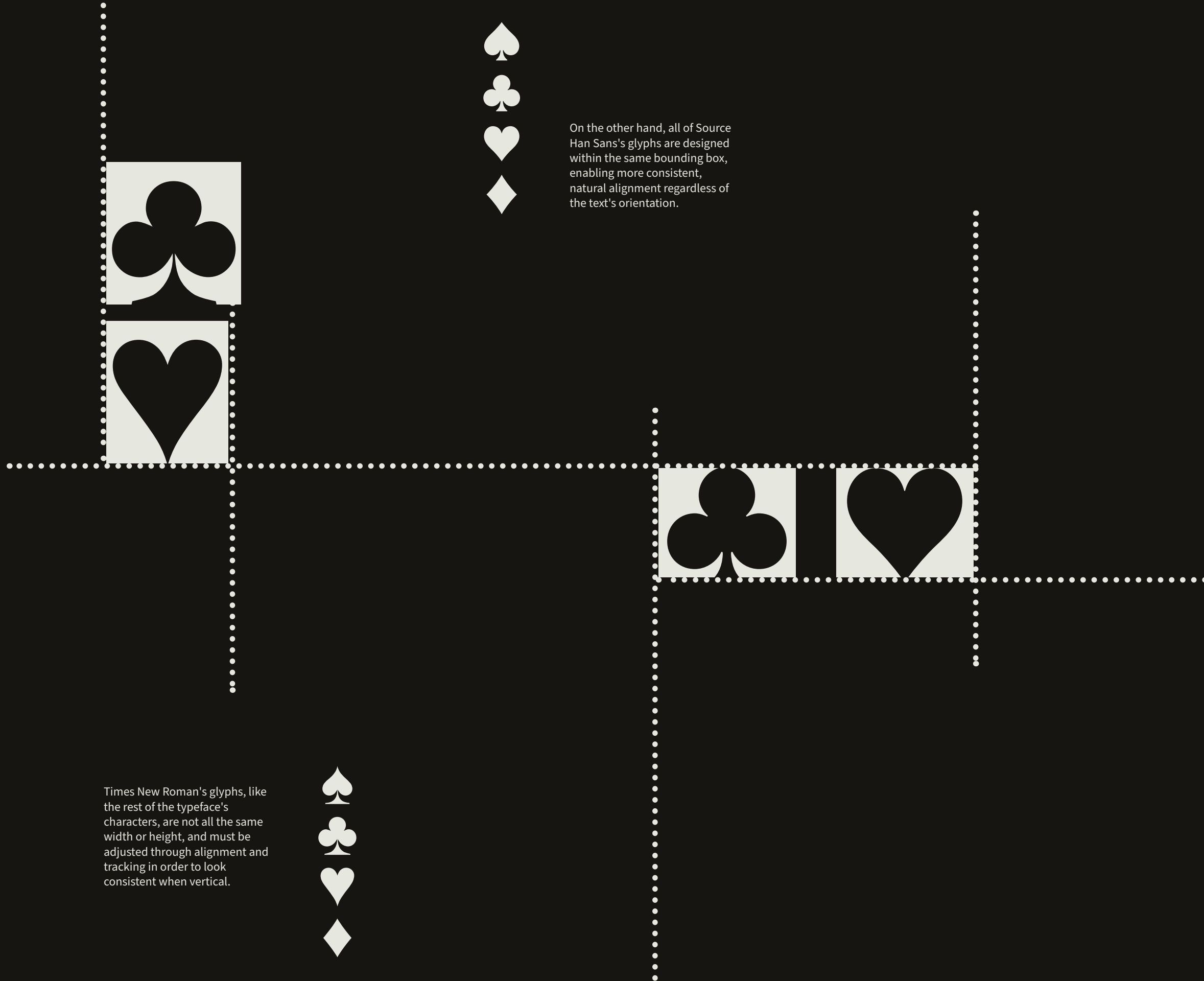
Due to its sheer size, the "superfamily," released in 2014, was made possible through collaboration between Adobe, Google, Korea's Sandoll Communications, Japan's Iwata Corporation, and China's Changzhou SinoType. The typeface's counterpart, Source Han Serif, was released three years later.

DESIGNING GLYPHS

Times New Roman's glyphs, like the rest of the typeface's characters, are not all the same width or height, and must be adjusted through alignment and tracking in order to look consistent when vertical.



On the other hand, all of Source Han Sans's glyphs are designed within the same bounding box, enabling more consistent, natural alignment regardless of the text's orientation.





适时的创作