

WEB TYPE for DESIGNERS

Lara McCormick & Justin Beaudry, CreativeLive
TypeCon 2016

what we'll cover in 20 min:

Design Educators are tasked with keeping up in the industry, not always easy especially when it comes to code. In order to effectively teach typography it's important to include Web type and it's relationship to the screen.

In code, terminology changes but the principles of typesetting remain the same.

- how print and digital type differ (and how they're similar)
- things to consider when choosing web type
- best practices from a developer

**As non-developers
what do you need to know
in order to effectively
work with & teach Type?**

backstory

Lara has been teaching typography at the undergraduate level for years. Recently she started teaching at General Assembly. Her typography curriculum demanded revising given the audience of UX/UI designers and programmers. Not well versed in code, Lara reached out to a colleague at work, Justin Beaudry. Justin's passion for design and typography made him the perfect partner in crime. Justin was able to answer questions from students that were beyond Lara's expertise.

Lara and Justin started gathering resources for their unanswered questions about typography and CSS, and realized their findings need to be shared with the world.

**it started with a hallway
conversation
about load time**

GOTHAM LIGHT HEADLINE

GOTHAM BOLD FOR SUBHEADS

Gotham Book for body copy is a solid choice. Be sure to loosely track it by +50 to increase legibility. This right here is 12pt. Gotham Book for body copy is a solid choice. Be sure to loosely track it by +50 to increase legibility. This right here is 12pt. Gotham Book for body copy is a solid choice. Be sure to loosely track it by +50 to increase legibility. This right here is 12pt. Gotham Book for body copy is a solid choice. Be sure to loosely track it by +50 to increase legibility. This right here is 12pt.

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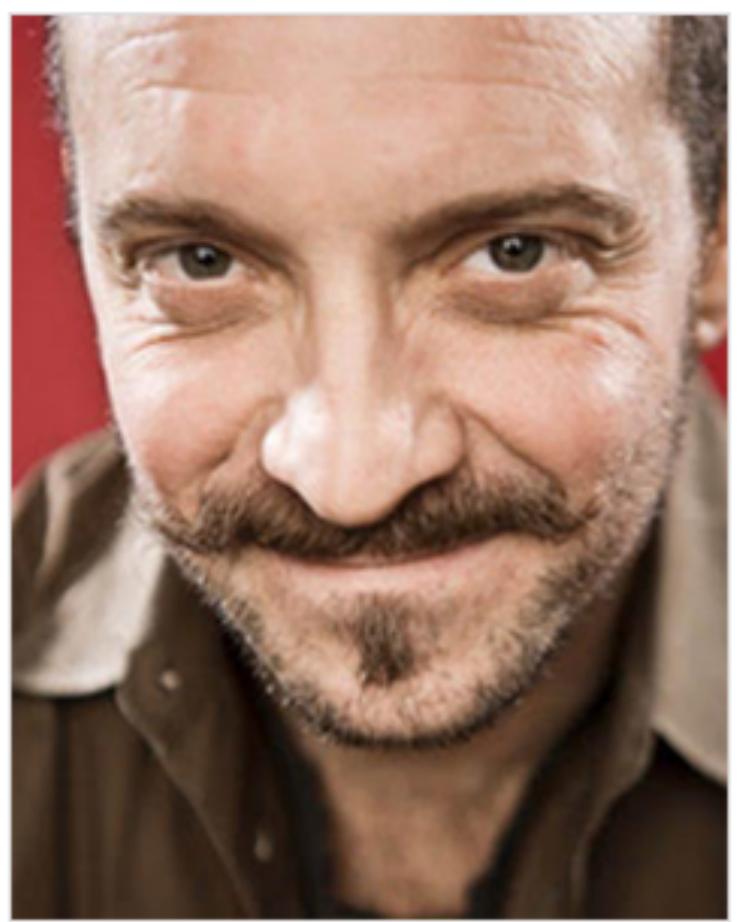
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PROXIMA NOVA HEADLINE

PROXIMA NOVA BOLD FOR SUBHEADS

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[View All Instructors](#)



[WEBSITE](#)



JAMES VICTORE

art & design

James Victore is an artist, author, and activist who teaches people how to illuminate their individual gifts in order to achieve personal greatness. James is widely known for his timely wisdom and impassioned views about design and its place in the world. At the helm of his independently run design studio, James continually strives to make work that is sexy, strong and memorable; work that tows the line between the sacred and the profane. James' work has been exhibited (twice!) at the Museum of Modern Art in New York and is represented in the permanent collections of museums worldwide including the Louvre and the Library of Congress. He has an Emmy, a gold and silver medal from the Art Directors Club, and a Grand Prix from the Brno Biennale amongst others. His clients include Adobe, MailChimp, Starbucks, Bobbi Brown Cosmetics, Aveda, Time and Esquire Magazines, Moet & Chandon, Yohji Yamamoto and The City of New York. A monograph of his work was published by Abrams in 2010 titled, *Victore or, Who Died and Made You Boss?* Victore taught at the School of Visual Arts in NYC for over 20 years. He lives, loves and works in Brooklyn. Connect with James online: [Website](#) | [Facebook](#) | [Twitter](#)

html type on the site

A black and white photograph of a person taking a picture with a camera, overlaid with large yellow text.

HELP US
HELP YOU

— *take our photography survey* —

Tell us what you think
for a chance to win a
\$100 Amazon gift card!

TAKE THE SURVEY

type within graphics

Write your own creative success story.

START WITH OUR
BACK TO SCHOOL SALE

up to

40% OFF*

site wide

CREATIVE CLASSES, INSPIRATION, AND TIPS IN

PHOTO & VIDEO

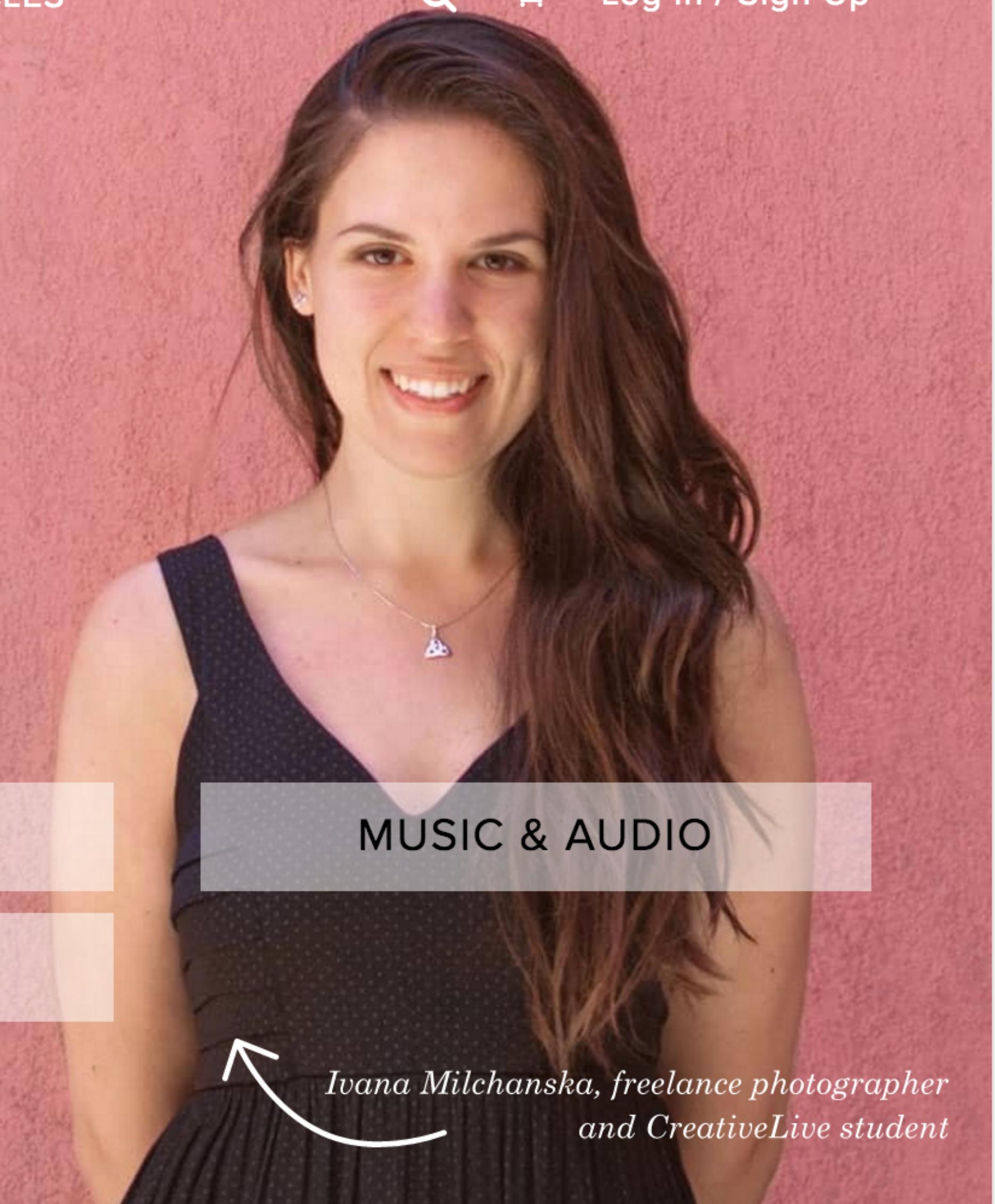
ART & DESIGN

MUSIC & AUDIO

CRAFT & MAKER

MONEY & LIFE

*RESTRICTIONS APPLY. VISIT CREATIVELIVE.COM/NOW FOR MORE INFO.



Ivana Milchanska, freelance photographer
and CreativeLive student

combo: html text in Proxima Nova, graphic text (40% off...) area in Gotham

style guide for web type

STYLES

Typography

Too many type sizes and styles at once can wreck any layout. A typographic scale has a limited set of type sizes that work well together along with the layout grid. These sizes and styles were developed to balance content density and reading comfort under typical usage conditions.

For the CreativeLive product on the web we use the font Proxima Nova and 3 standard font weights within the family.

**PROXIMA
NOVA**

Proxima Nova Extrabold — 800

Proxima Nova Medium — 500

Proxima Nova Light — 300

The font family has been simplified down to 4 styles for greater heirarchy and specific uses. These 4 styles can be paired with each other or used on their own.

HEADING

Font Size: 48px
Letter Spacing: 0.032em
Line Height: 1em
Font Weight: Extrabold — 800
Text Transform: Uppercase

Sub-Heading

Font Size: 21px
Letter Spacing: 0.026em
Line Height: 1.2em
Font Weight: Medium — 500

Body Text

Font Size: 16px
Letter Spacing: 0.03em
Line Height: 1.25em
Font Weight: Light — 300

LABEL

Font Size: 12px
Letter Spacing: 0.15em
Line Height: 1.5em
Font Weight: Light — 500
Text Transform: Uppercase

These Styles are very limiting and sometimes not enough. (i.e. Header is too strong when it is in EXTRABOLD and ALL-CAPS) These guidelines are to expand on those 4 base styles and to allow for some variety.

HEADING, BASE STYLE

HEADING, MEDIUM

HEADING, LIGHT

Sub-Heading, Extrabold

Sub-Heading, Base Style

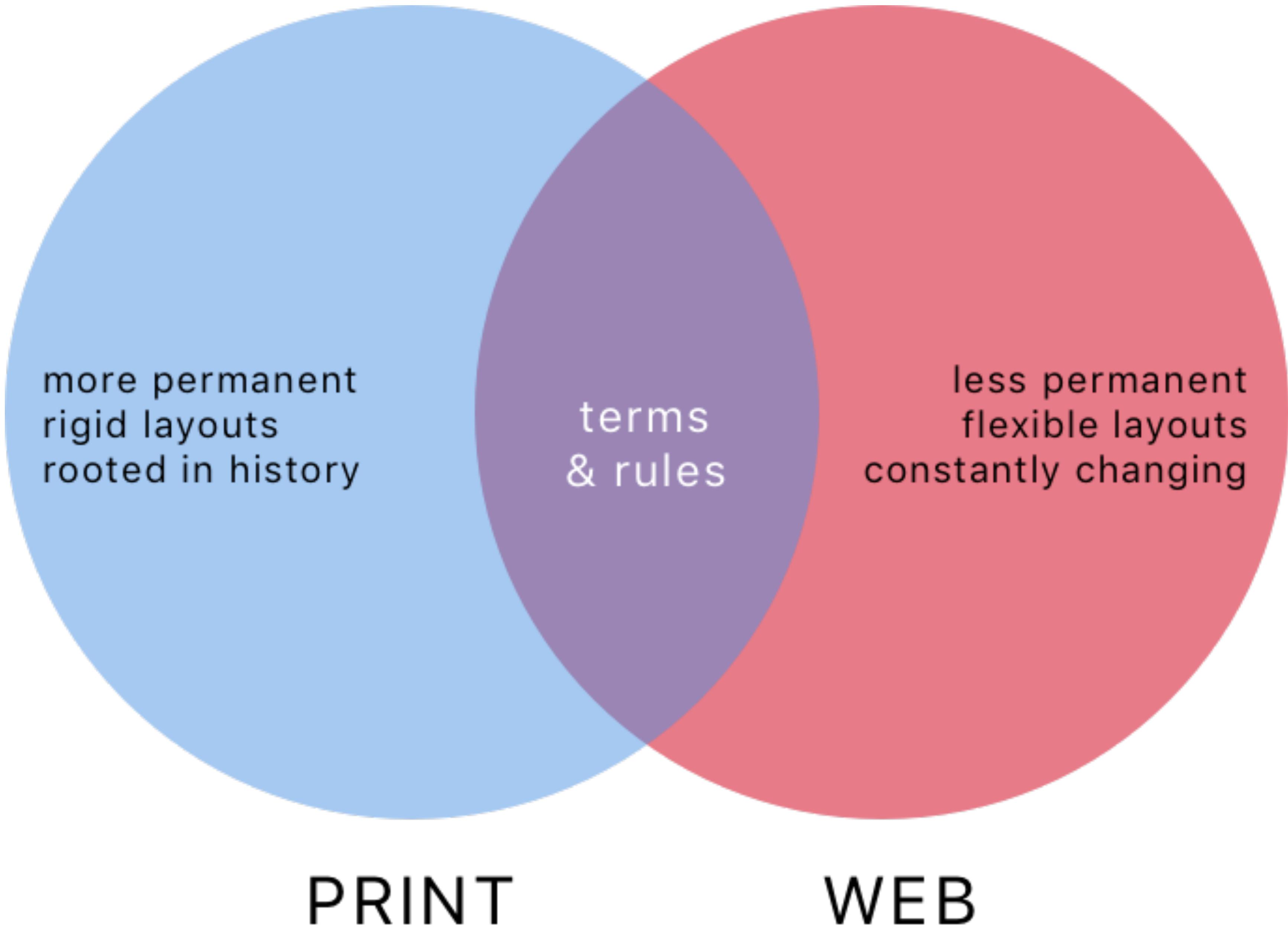
Sub-Heading, Light

Body Text, Extrabold

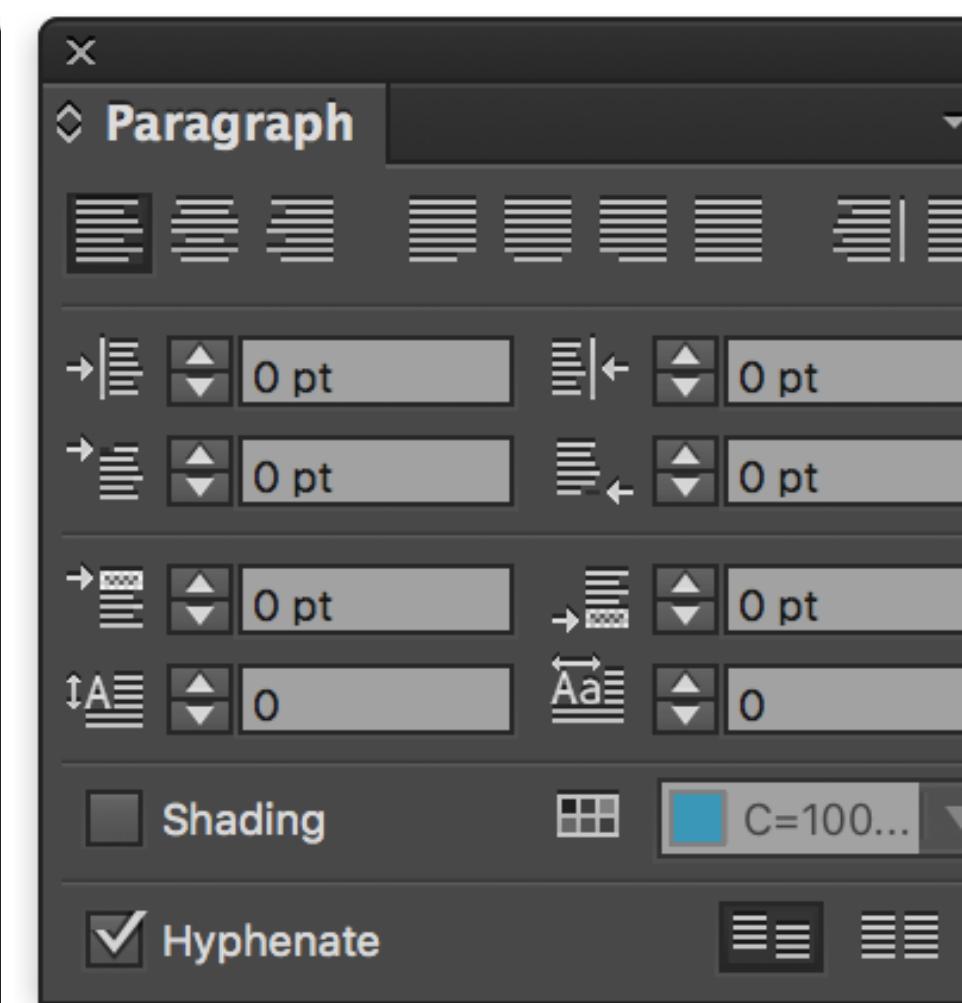
Body Text, Medium

Body Text, Light

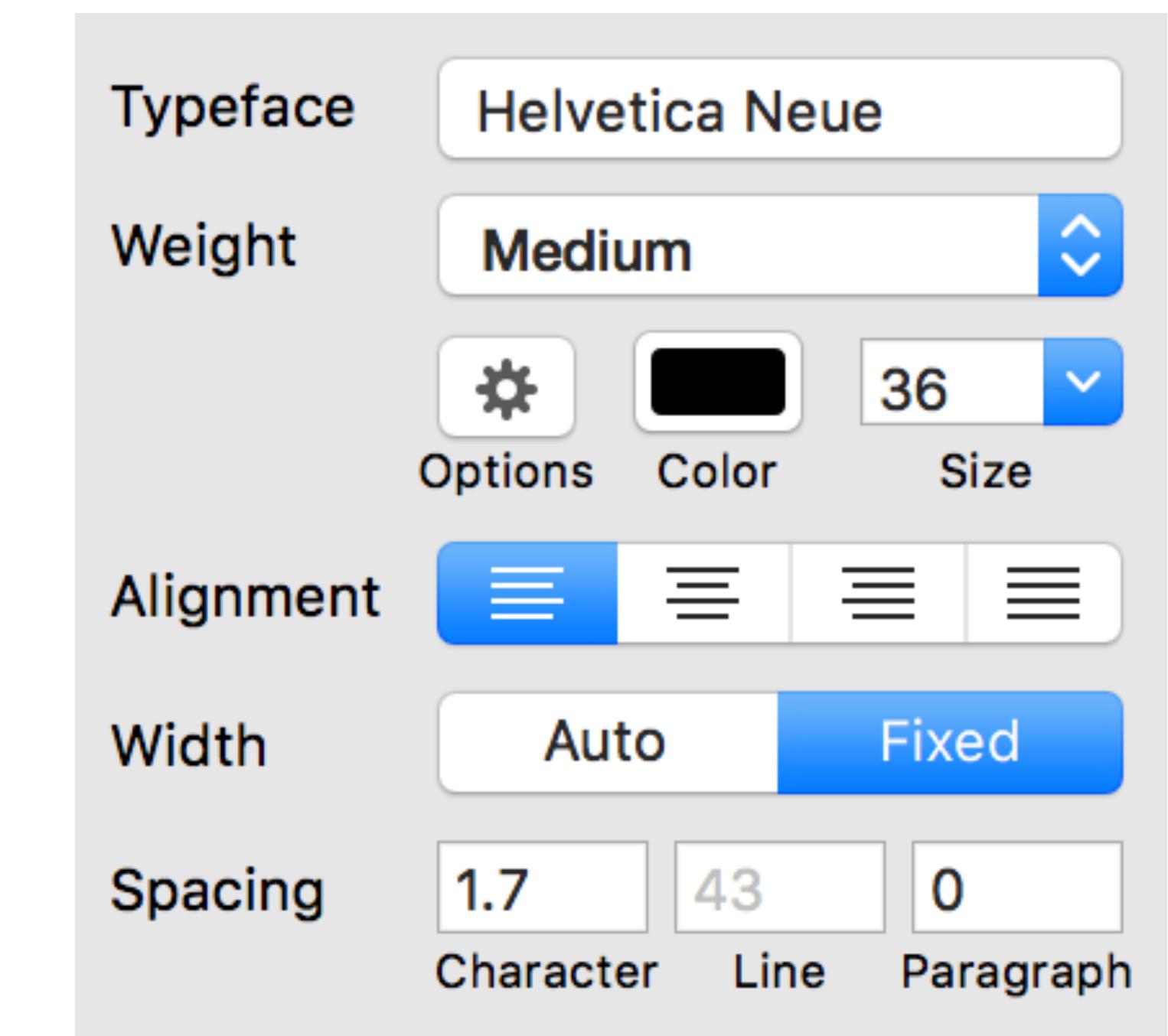
**print vs. web type:
where they overlap
(and where they don't)**



software interface: type panel



INDESIGN



SKETCH

terms

size

PRINT

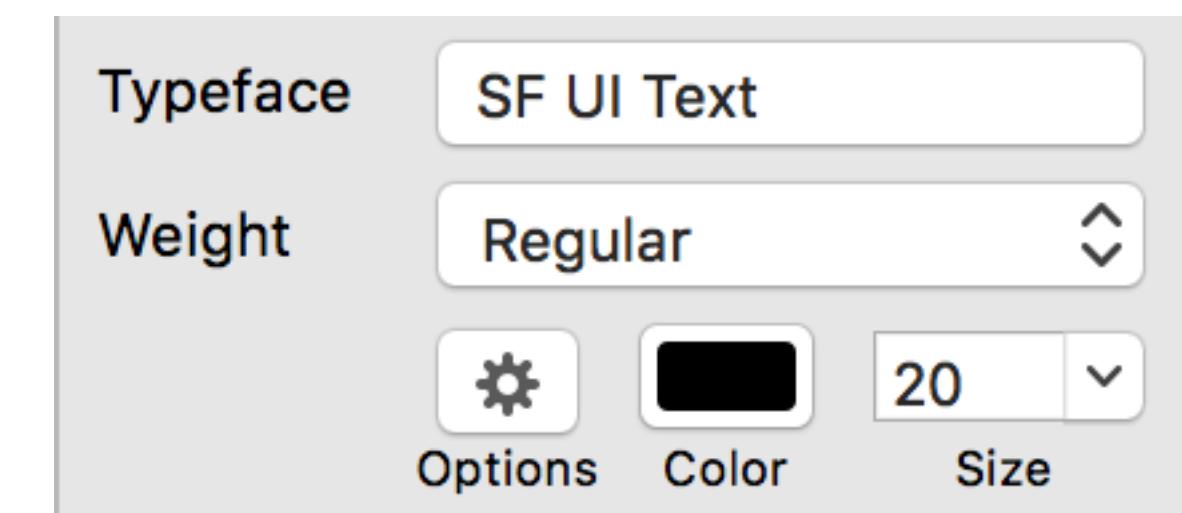
10-12 point



font size measured in points

WEB

15-25 pixels



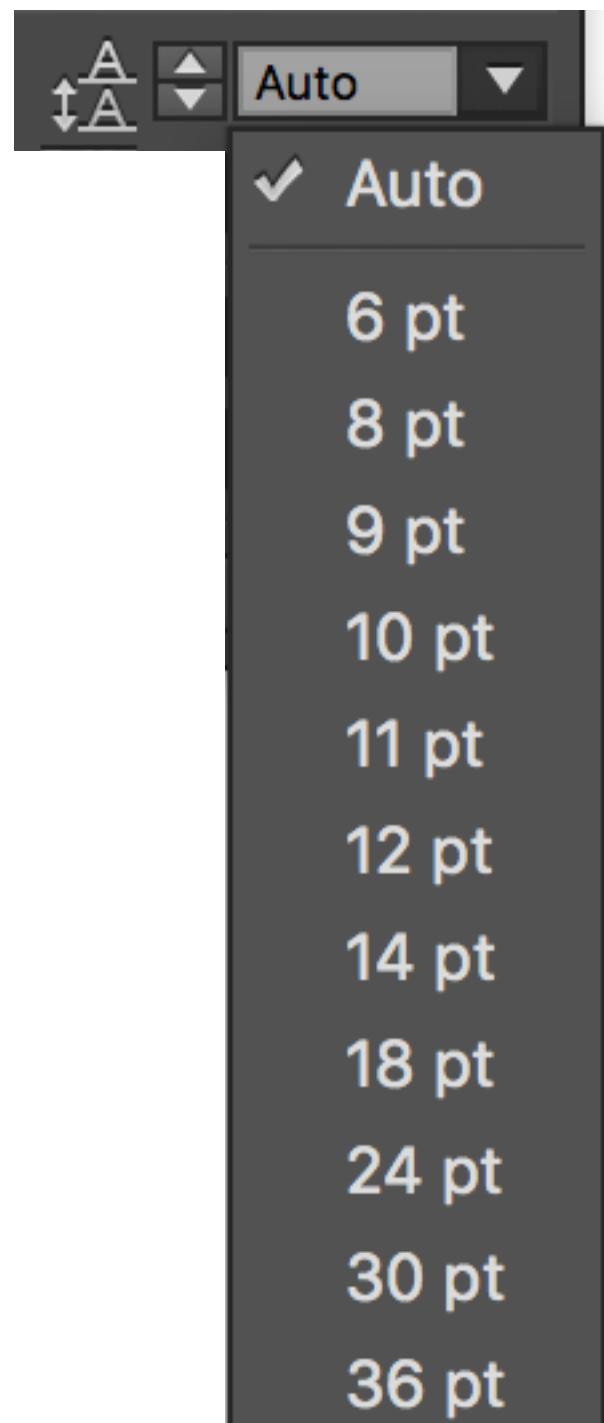
font size measured in pixels

terms

leading

PRINT

leading



WEB

CSS:
line-height

terms

alignment

PRINT



WEB

CSS:
text-align
margin
padding

terms

letterspacing

PRINT

tracking
or
letterspacing



WEB

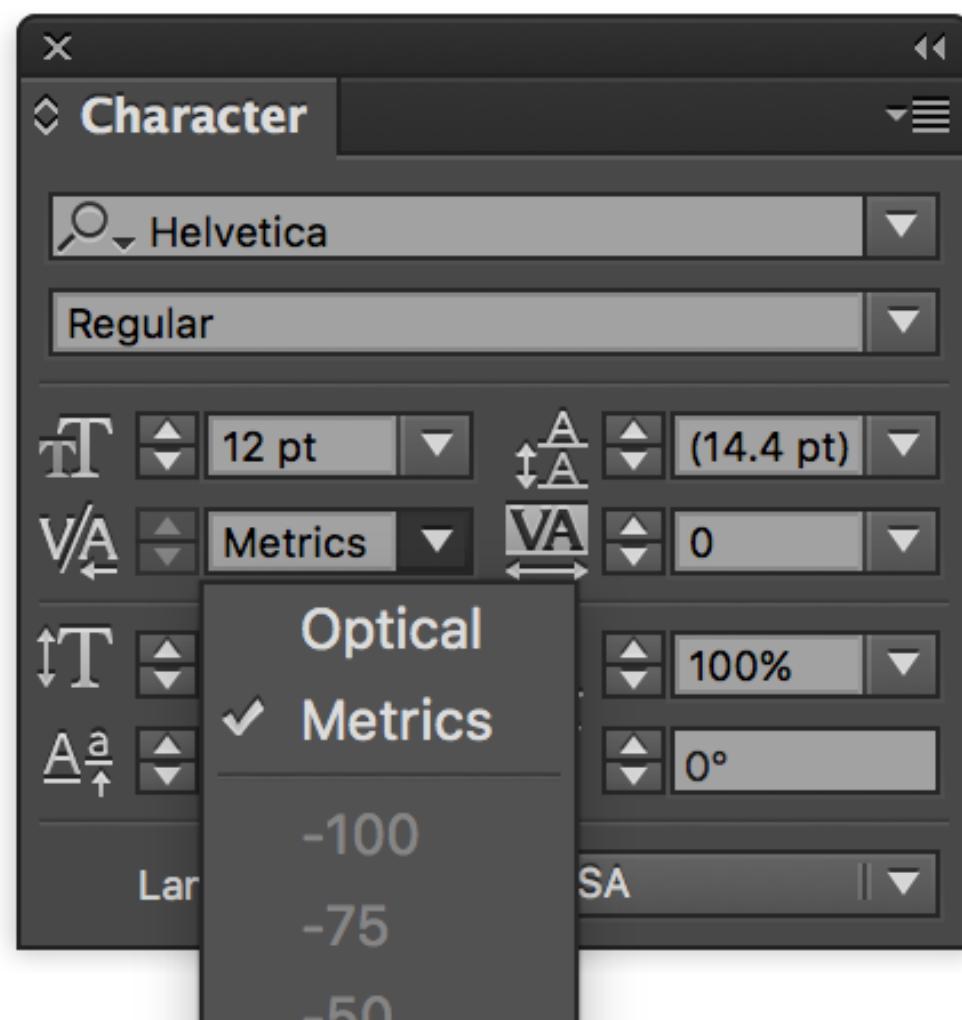
CSS:
letter-spacing

terms

kerning

PRINT

metrical, optical
or manually



WEB

CSS:
*better to solve this with
the right typeface*

how do you choose a web font?

carefully.

choosing a web font

humanist

Humanist typefaces have more space between characters and distinguishable letterforms.

Humanist sans-serif typefaces are characterized by the presence of the hand, an uppercase similar in proportion to the monumental Roman capitals, a lowercase similar in form to the Carolingian script, and an overall more organic structure.



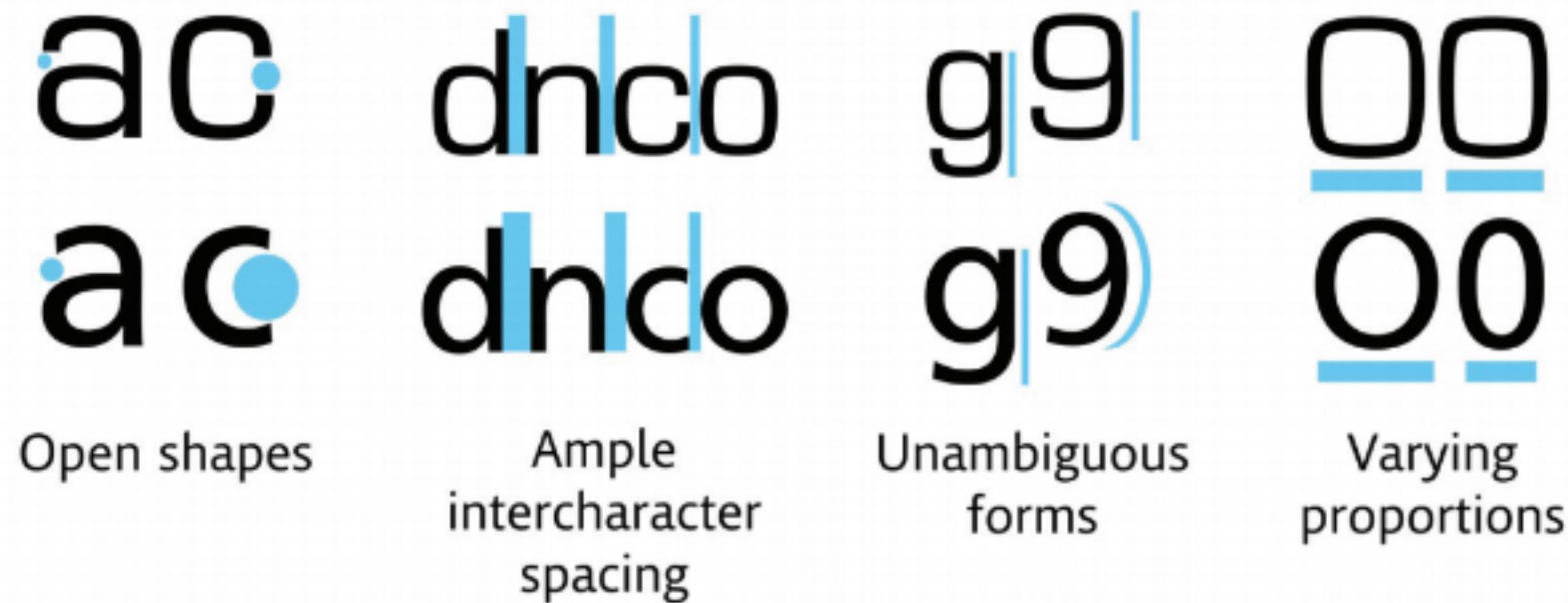
The image shows the word "Illiterate" written twice in a sans-serif font. The first instance is in Source Sans Pro, which has a more rounded and organic appearance with distinct character widths. The second instance is in Helvetica, which has a more uniform and geometric appearance with narrower character widths. The text is set against a background with horizontal lines, suggesting it's being typed on a computer screen.

Source Sans Pro vs. Helvetica

when Apple ‘momentarily’ switched to Helvetica as their main interface typeface, it caused usability and readability issues for users. This let Apple to design the humanist typeface San Francisco.

choosing a web font

humanist



Eurostyle (top) vs. Frutiger (bottom)
Source: MIT/Monotype study

Eurostyle (Geometric Sans Serif)
vs.
Frutiger (Humanist San Serif)

Research conducted on legibility of geometric/square shaped typefaces, often used by car manufacturers.
When swapped out with a humanist typeface drivers glance time went down by a half second (= 50 feet, 2 car lengths)!

choosing a web font

tall x-height

tall x-heights = easier to read, especially at small sizes.

ex: Georgia & Verdana (shoutout to Matthew Carter) have larger x-heights and more space between the letter, for clarity

choosing a web font

There are great tools out there to help, e.g.

Adobe Typekit & Type Wolf

See the full list at:

webtypefordesigners.com

thank you!

@justinnbeaudry

@laramacaroon

webtypefordesigners.com