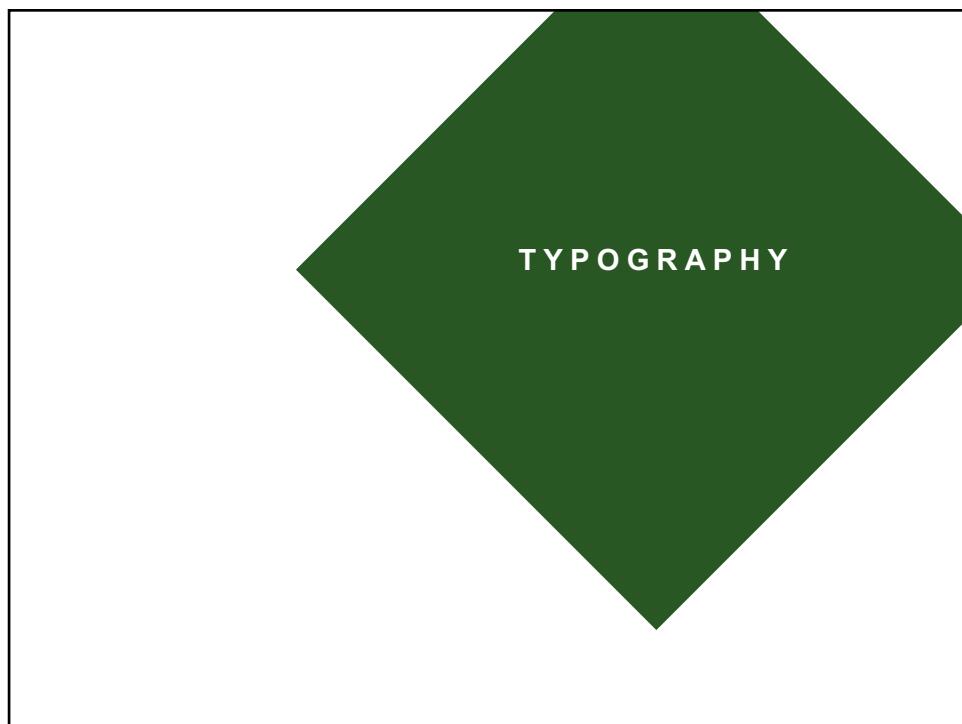


1



2

+ Class Exercise



- What is your favourite typeface,
 - Why do you like it?
 - What makes it stand out from others?
 - Are there any particular features that you like about it?

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3

+ Introduction



- Typography sets the tone of voice for a piece of text.
- A typeface should be chosen that is appropriate and sympathetic to the message being presented.
- Typeface selection is heavily influenced by the taste, style and personal preferences of the designer.

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4

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Tone of Voice



Different fonts are used for different purposes.

There is a major connection between the visual personality of a typeface and the words written with this typeface.

Typefaces communicate on both a conscious and subconscious level.

LOUD *loud*
quiet **QUIET**
HARD *hard*
soft **SOFT**

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5

+

Legibility and Readability



- Typographic clarity comes in two flavours: legibility and readability.
What's the difference?



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+ Typography - Anatomy

The diagram shows the structural elements of typefaces. It highlights the 'Fancy' word with labels for Cap Height, X-Height, Baseline, Stem, Bowl, Serif, and Descender. Below it, the words 'flesh' and 'fresh' are shown with labels for Ligature, Ascender, Terminal, Finial, Ascender, Spine, Uppercase, Small Capital, Cross Bar, Counter, and Lowercase.

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+ Type Classification

Old Style

Old style typefaces date back to 1465. They tend to be more significant than others. They portray a greater contrast between thick and thin strokes, and also tend to be sharper and more fluid. This is most noticeable in the old serif typefaces. They tend to be the easiest typefaces to read.

Sans serif

Sans Serif is a type face without the small 'serif' features at the end of strokes (see above typefaces). 'Sans' is derived from the French word meaning 'without'. Sans Serif type is typically used for headings rather than body text.

Modern

Modern typefaces, which date back to the 18th Century, are characterised by features such as a great contrast between thick and thin strokes in letters. They also portray fine serifs, which are thin compared to heavy vertical lines.

Transitional

Transitional fonts first appeared in the mid 18th Century. They are the most common typefaces; belonging to the transitional style is the most commonly used, Times New Roman, and also Baskerville. Thick and thin lines are more noticeable than those in Old Style, but they are still not as prominent than more modern day serif fonts.

Slab Serif

Slab Serif typefaces date back to around 1800. They also follow the Egyptian type. Unlike Old Style type, Slab Serif tends to show little if any contrast between thick and thin strokes. Slab Serif type has a bold appearance, almost rectangular in the structure of each letter.

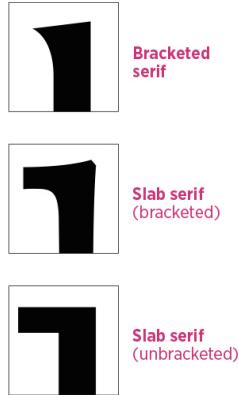
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<https://typelayoutbmcc.wordpress.com/type-classifications-terms/>

8

+ Type Classification

9



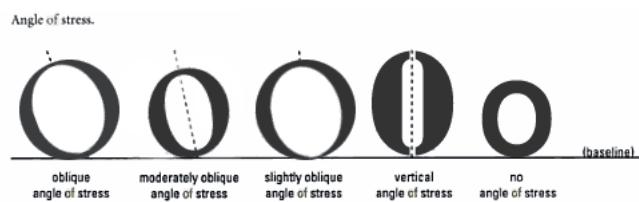
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9

+ Type Classification

10



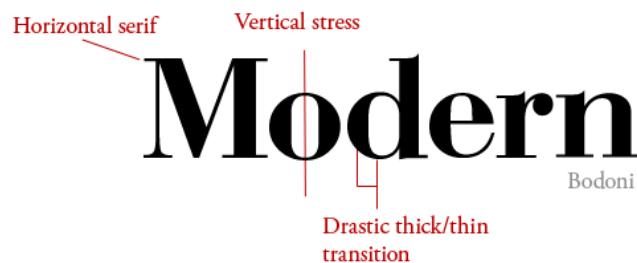
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10

+ Type Classification

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+ Type Classification

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12

+ Kerning

13

- *Kerning* is an adjustment of the space between two letters.
- Some letter combinations look awkward without special spacing considerations, and are difficult to read.
- Often done manually (by eye). However, software with typesetting features can do some of the work.

fi → *fi*
AV → *AV*
V, → *V,*

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+ Kerning



- **Metric kerning** uses the kerning tables that are built into the typeface. When you select metric kerning in your page layout application, you are using the spacing that was intended by the type designer. Metric kerning usually looks good, especially at small sizes. Cheap novelty fonts often have little or no built-in kerning and will need to be optically kerned.
- **Optical kerning** is executed automatically by the page layout application. Rather than using the pairs addressed in the font's kerning table, optical kerning assesses the shapes of all characters and adjusts the spacing wherever needed.

14

+ Tracking

15

- Adjusting the overall spacing of a group of letters, words, paragraphs is called *tracking* or *letterspacing*.
- Normal Tracking
- Loose Tracking
- Tight Tracking
- In blocks of text, tracking is usually applied in very small increments, creating a subtle effect, not noticeable to the casual reader.
- Occasionally, a single word or phrase is tracked for emphasis.
- Negative tracking, rarely desirable, can be used sparingly.

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+ Leading

16

The distance from the baseline of one line of type to another is called **leading**.
 Leading is used to add extra space on the bottom of each line of type, typically to make it easier to read.

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120 percent of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts. Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

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6/6 SCALA PRO
 (6 pt type with 6 pts line spacing, or "set solid")

6/7.2 SCALA PRO
 (Auto spacing; 6 pt type with 7.2 pts line spacing)

6/8 SCALA PRO
 (6 pt type with 8 pts line spacing)

6/12 SCALA PRO
 (6 pt type with 12 pts line spacing)

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How to choose the right Typography for a Brand Identity?

17



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17

+

Class Exercise

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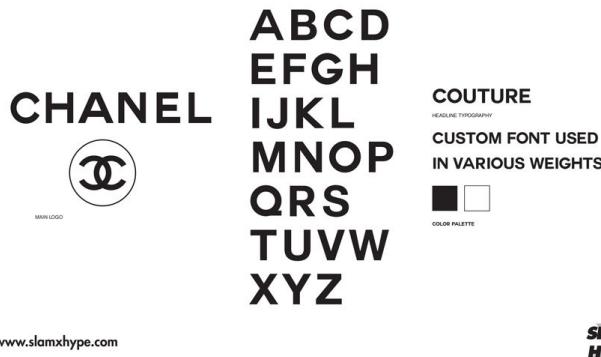
- What is your favourite text based logo?
- Why?

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18

+ The Fonts of Fashion
- Mari Andrew

19

www.slamxhype.com<https://www.pastemagazine.com/articles/2014/03/the-fonts-of-fashion.html?p=2>

19

+ The Fonts of Fashion
- Mari Andrew

20

www.slamxhype.com<https://www.pastemagazine.com/articles/2014/03/the-fonts-of-fashion.html?p=2>

20

+ The Fonts of Fashion
- Mari Andrew

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**ABCD
EFGH
IJKL
MNOP
QRS
TUV
XYZ**

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Trade Gothic Next
Pro Heavy (Modified)

HELVETICA BOLD

[Color palette]

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<https://www.pastemagazine.com/articles/2014/03/the-fonts-of-fashion.html?p=2>

21

+ Market Position and Visual Language

22

Budget - Value for Money

- Simple strong, often capital letterforms.
- One colour backgrounds (often white).
- Strong colour statements, often primary colour tones.
- Very little imagery or illustration.
- Basic packaging.



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+

Market Position and Visual Language

23

Mid-range – Affordable Quality

- More decorative typography.
- Wider range of colours and tones.
- Full colour illustrations and photographs.
- Quality packaging.



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23

+

Market Position and Visual Language

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Luxury – Upmarket - Exclusive

- Stylish, often very simple typography using wide tracking.
- Limited colour palette.
- Luxury packaging using high quality materials.



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+ Greenhouse.ie

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+ The typefaces used by American Election Candidates!

26

- Gotham typeface.
- Created by American type designer Tobias Frere-Jones.
- Initially created for GQ Magazine. GQ commissioned Frere-Jones to design a typeface that would look fresh, new, and masculine, with a geometric structure.
- The facades of New York's buildings are adorned with a distinctly American sans serif. Tobias created a modern typeface that would capture the city's heritage.
- Obama Presidential Election Campaign 2008.

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<https://www.funklevis.com/blog/gotham-a-typeface-that-changed-a-presidential-campaign/>
<https://theoutline.com/post/7356/gotham-font-is-everywhere?zd=1&zi=urani4ih>

26

+

What typefaces American Election Candidates choose!

27

- https://practicaltypography.com/typography-2020.html?te=1&nl=morning-briefing&emc=edit_NN_p_20190506§ion=whatElse

- Photoshop Tutorial – Hope Poster (7 mins)
<https://www.youtube.com/watch?v=gqLujvLi26A>

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