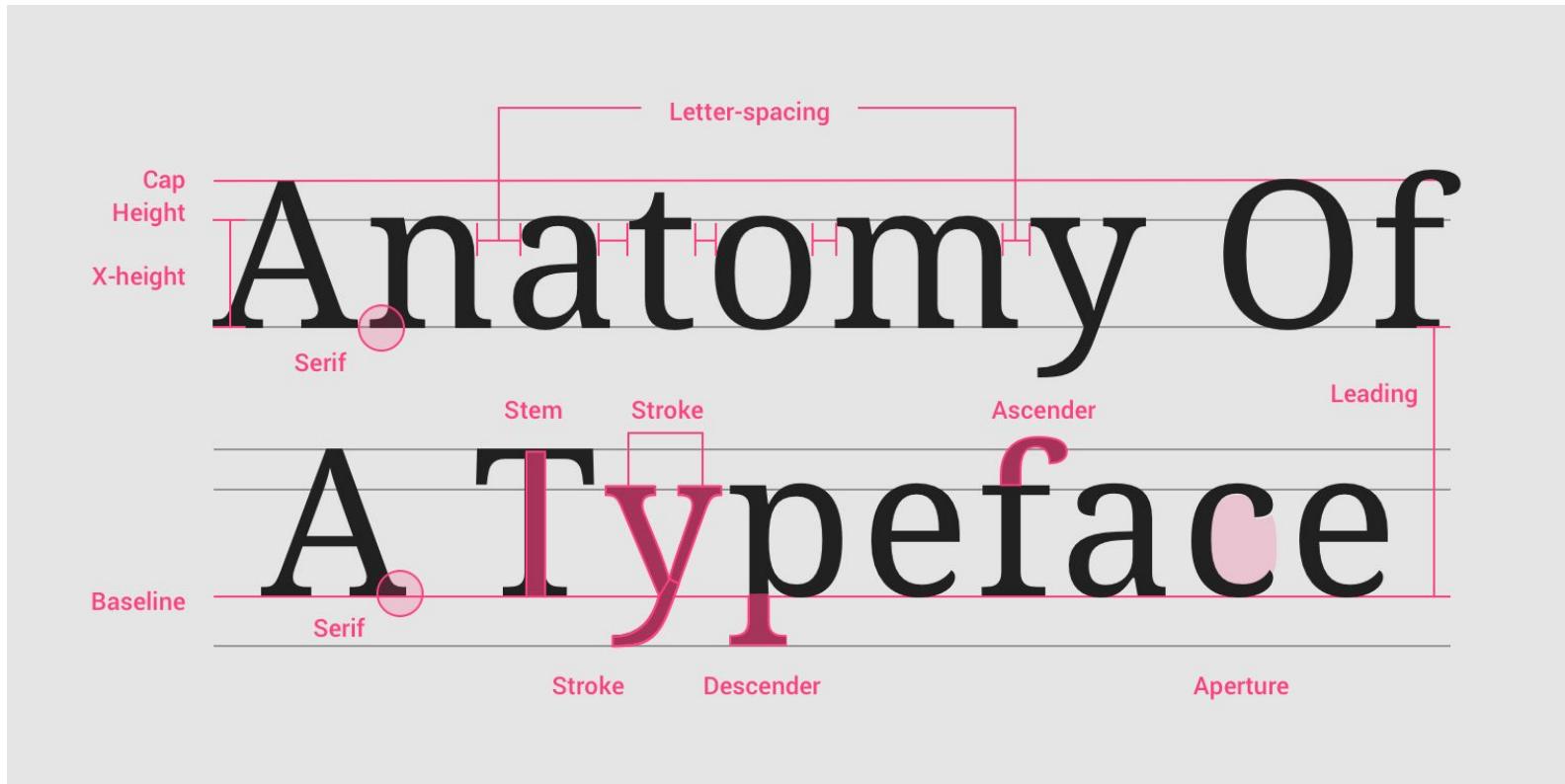


Design Burst

Week 7: *Typography*

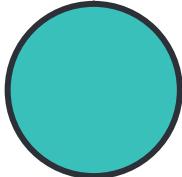
The Anatomy of a Typeface



Source: <https://is.gd/EU7ROp>

Typography

What is the difference between a typeface and a font?



A **font** is a complete set of **glyphs** (i.e. of the individual letters, numbers and symbols it contains) that share the same distinctive design.

A set of fonts that share the same design but vary in terms of **weight** (i.e. how thick the glyphs are), **style** (i.e. roman/regular/normal or italic) or **width** (i.e. regular, condensed or expanded) is referred to as a **typeface** or **font family**.

Typography

What is the difference between a typeface and a font?

Font style variations can include:

- light to bold,
- condensed and expanded
- an italic version of each style.

The inset on the right displays the different weights of the Google font Merriweather (all selected in this case)

The screenshot shows the Google Fonts interface for the Merriweather font family. At the top, a dark header bar indicates "1 Family Selected". Below it, a "Your Selection" button is shown in red, with a "Clear All" link next to it. A large, semi-transparent circular overlay covers the left side of the interface. The main content area has tabs for "EMBED" and "CUSTOMIZE", with "CUSTOMIZE" being active. Under the "Merriweather" heading, a list of weight and italic variations is displayed, each preceded by a checked red checkbox. The listed variations are: light 300, *light 300 Italic*, regular 400, *regular 400 Italic*, bold 700, *bold 700 Italic*, black 900, and *black 900 Italic*.

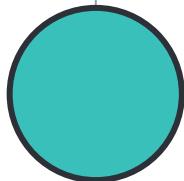
Weight / Style	Status
light 300	Selected
<i>light 300 Italic</i>	Selected
regular 400	Selected
<i>regular 400 Italic</i>	Selected
bold 700	Selected
<i>bold 700 Italic</i>	Selected
black 900	Selected
<i>black 900 Italic</i>	Selected

Typography

Font styles

Google Fonts shows a view of the styles for each typeface.

- Some Typefaces have more fonts than others.



Poppins

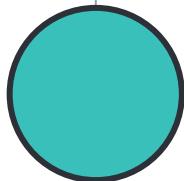
Styles

Thin
Thin Italic
Extra-Light
Extra-Light Italic
Light
Light Italic
Regular
Regular Italic
Medium
Medium Italic
Semi-Bold
Semi-Bold Italic
Bold
Bold Italic
Extra-Bold
Extra-Bold Italic
Black
Black Italic

Typography

Glyphs

Glyphs are all the **letters, numbers** and **symbols** in a font.



<https://fontdrop.info>

□	□	□	□	!	"	#
\$	%	&	'	()	*
+	,	-	.	/	0	1
2	3	4	5	6	7	8
9	:	;	<	=	>	?
@	A	B	C	D	E	F
G	H	I	J	K	L	M
N	O	P	Q	R	S	T
U	V	W	X	Y	Z	[
\]	^	-	`	a	b
c	d	e	f	g	h	i

Typeface Pairing

FontJoy

<https://www.fontjoy.com>

Uses Google fonts

Typeconnection

gives warning on bad pairings

<http://www.typeconnection.com> Uses Google fonts

Fontpair

<https://fontpair.co> Uses Google fonts

Google Fonts



The screenshot shows the FontJoy interface. At the top right are three circular icons: a grid for 'Generate', a lock for 'Lock', and an edit icon. Below them is a horizontal slider. On the left, there's a sidebar with three font names: 'Playfair Display SC', 'Source Sans Pro', and 'Halant', each accompanied by a lock icon and an edit icon. The main area displays the text 'Puh-leeze.' in a bold, sans-serif font.

FONT PAIRING MADE SIMPLE

Click (Generate) to create a new font pairing, (Lock) to lock fonts that you want to keep, and (Edit) to choose a font manually. The text is editable, try replacing it with your company name or other copy.

Puh-leeze.

>>>>> ● <<<<<<
The pair's horizontally-sliced terminals, consistent strokes widths, and condensed capabilities may not bring enough difference to this architectural affair.

Oswald & Open Sans

All of this text is editable. Simply click anywhere in the paragraph or heading text and start typing. You can copy and paste your own content in to see what it looks like with these font combinations.

Heading: Oswald

Body: Open Sans

⊕ Download Font Pair

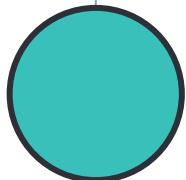
Type Classifications

The broader categories are:
serif, sans serif, script and decorative.

Web-font providers may include other categories, such as
handwriting, display, monospace, grunge, distressed.

Older Type categories include:

Centaur Std Regular



Humanist or Venetian

e.g. Centaur

One key characteristic: the stress axis of the 'e' is slanted to the left

e

Old Style or Garalde

e.g. Garamond, Linden Hill, Cormorant

Some key characteristics:

- Small x-height
- The stress axis of the 'e' is slightly oblique
- The numerals have ascenders and descenders.

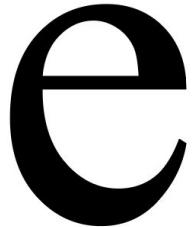
1 2 3 4 5 6

Transitional

E.g. Times New Roman, Baskerville,
Merriweather

Some key characteristics:

- The 'e' and 'o' are upright
- Capitals and ascenders have the same height

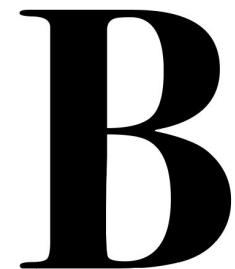
A large, bold, black lowercase letter 'e' with a unique, rounded, and slightly irregular shape, characteristic of transitional serif fonts.

Modern or Didone

E.g. Bodoni, Playfair

Some key characteristics:

- Extreme contrast between strokes
- Thin horizontal and thick vertical strokes
- Square serifs

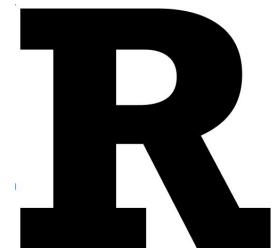
A large, bold, black uppercase letter 'B' featuring extreme stroke contrast, with very thin horizontal strokes and thick vertical strokes, and square serifs at the top and bottom.

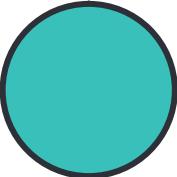
Slab serif

E.g. Rockwell, Roboto Slab

Some key characteristics:

- The serifs are large, square and as thick as the letter strokes

A large, bold, black uppercase letter 'R' with extremely large, square, and thick serifs that are as wide as the main letter strokes.



Grotesque Sans serif or Gothic

E.g. Franklin Gothic

Some key characteristics:

- Slightly square
- Contrasting line thickness
- Looping 'g' descender

g

Neo-Grotesque

E.g. Helvetica

Some key characteristics:

- Slight change line thickness
- The ends of the 'c', 'e' are level

ceg

Humanist Sans Serif

E.g. Gill Sans

Some key characteristics:

- More variation in line thickness.

a

Geometric Sans Serif

E.g. Futura

- Based on geometric shapes

a

Other categories: calligraphic, novelty, grunge

Most popular fonts: Google fonts in 2019

1. Roboto
2. Open sans
3. Lato
4. Slabo
5. Oswald
6. Roboto Condensed
7. Source Sans Pro
8. Montserrat
9. Raleway
10. PT Sans

Kerning

In *typography*, kerning adjusts the space between adjacent letters.

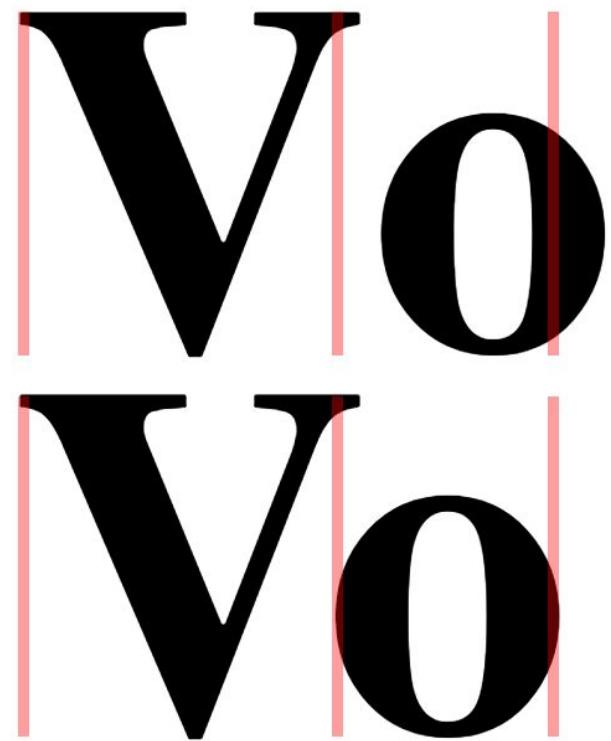
In web typography and in CSS font-kerning controls the effect of any kerning data stored in a font file.

font-kerning: normal;

font-kerning: auto;

*/*No kerning is applied*/*

font-kerning: none



Typesetting Concerns

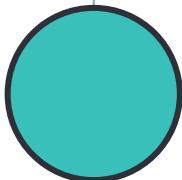
Tracking



Some text with tracking

In typography, tracking adjusts the space between letters on a single line.

In web typography, letter-spacing increases or decreases the space between all characters in a block of text.



AV AV very close

```
<span class = "reduce">A</span>V AV very close
```

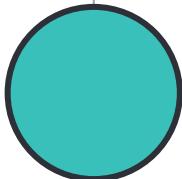
To simulate tracking in web text, wrap individual letters in a span and adjust the letter-spacing in the CSS. Negative letter-spacing will reduce the space between the targeted letter and the letter following it:

```
span.reduce {  
letter-spacing: -30px;  
}
```

Typesetting Concerns

Leading

font-size: 16px;
line-height: 1.2;



The word comes from lead strips that were put between set lines of lead type, hence the pronunciation "leading" and not "leeding". When type was set by hand in printing presses, slugs, or strips of lead of appropriate thicknesses were inserted between the lines of type to add vertical space, improving reading. The word comes from lead strips that were put between set lines of lead type, hence the pronunciation "leading" and not "leeding". When type was set by hand in printing presses, slugs, or strips of lead of appropriate thicknesses were inserted between the lines of type to add vertical space, improving reading.

font-size: 16px;
line-height: 24px;
line-height: 1.5;

Apparently we had reached a great height in the atmosphere, for the sky was a dead black, and the stars had ceased to twinkle. By the same illusion which lifts the horizon of the sea to the level of the spectator on a hillside, the sable cloud beneath was dished out, and the car seemed to float in the middle of an immense dark sphere, whose upper half was strewn with silver. Looking down into the dark gulf below, I could see a ruddy light streaming through a rift in the clouds.

Typographic hierarchy

There are various ways you can use and combine to create a visual and semantic hierarchy on a webpage and typography is one of them.

What is ‘typographic hierarchy’?

Typographic hierarchy on the web: a system for arranging typographic elements that

- establishes a visual and semantic order of importance on the screen (shows users what to focus on in what order)
- provides a visual guide to navigation.

Can you think of ways to create a typographic hierarchy?

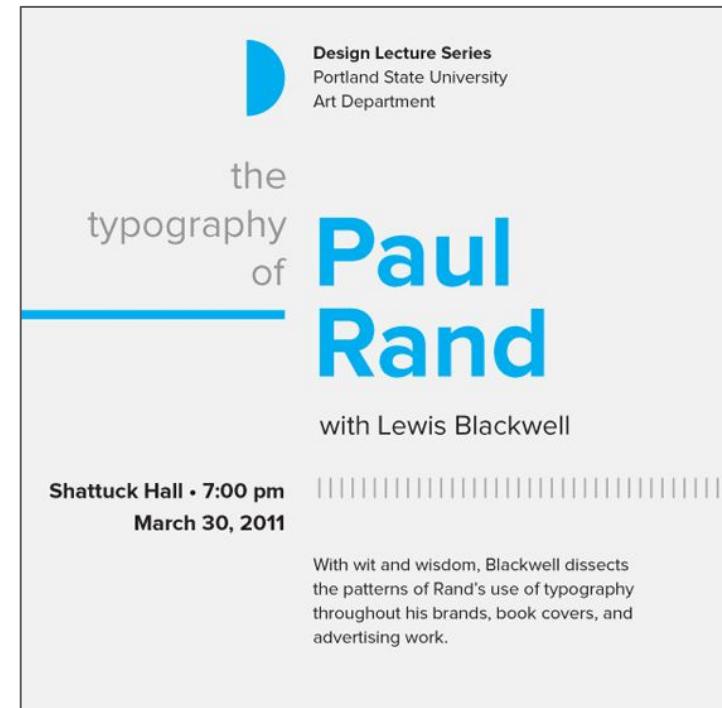
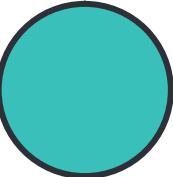


Image: <https://wp.me/pwp26-Sh>



Typographic hierarchy

Six methods you can choose and combine to create hierarchy with type

1. **SiZe**

Top-to-bottom, from larger (headings) to smaller (subheadings, body text).
Typically needs to be paired with another method.

2. **Weight**

Ranging from thin (100) to ultra-black (999), with several/no gradations,
depending on the typeface.

3. **Colour**

Can be uniform, contrasting, complementary etc. to reflect or accentuate a mood, evoke an association, draw attention, aid accessibility and readability.

4. **Letter-spacing & line-spacing**

Affect readability and semantic relationships (e.g. think of the space between paragraphs or of an expanded all-caps headline).

5. **Position and content-spacing**

How blocks of text and text elements in general are arranged on the screen.
This depends on screen size, responsive design and choice of unit (e.g. *px* vs *em*, *rem* etc.).

6. **Contrasting styles**

E.g., mixing serif and sans serif fonts or fonts from the same family.

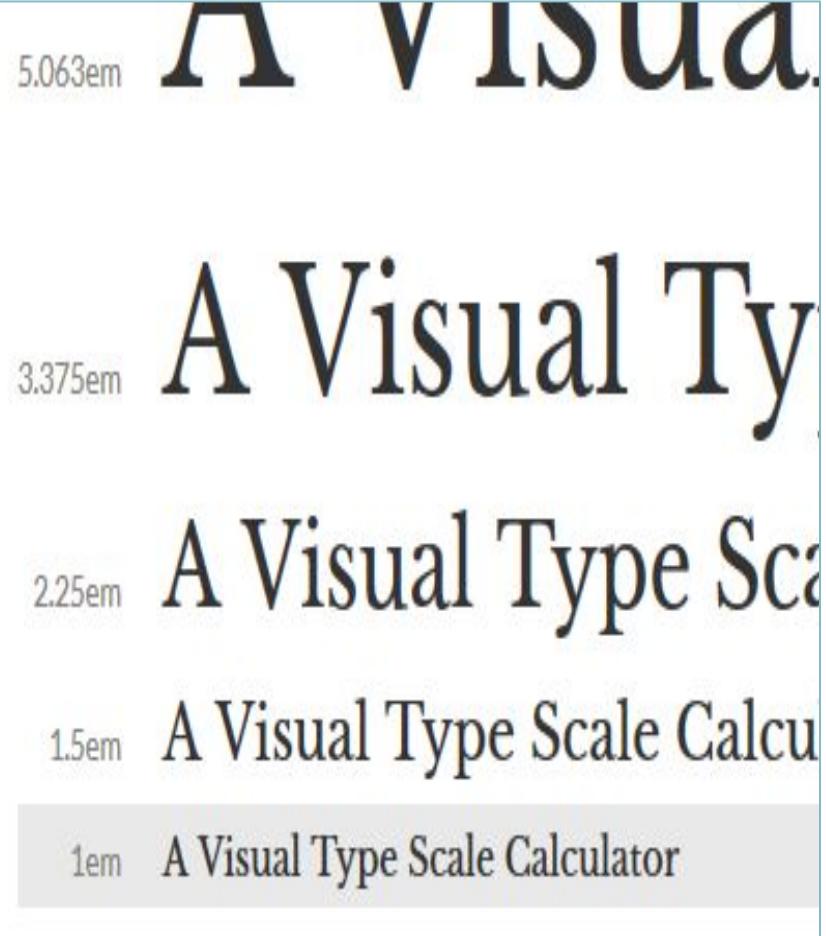
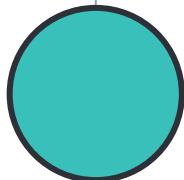
Typographic hierarchy

Size

Text size signals importance relative to other textual/visual elements.

Relative units (e.g. *rem*, *em*, %) allow smoother scaling than *px* do.

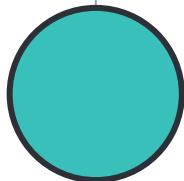
Use the **size of body text** as your basis and a tool like [typescale](#) to calculate your project's typographic scale.



Typographic hierarchy

Weight

- Font weight in CSS can be set to bold or to a specific weight (e.g. 700).
- Typefaces with at least 3 weights (e.g. light, regular, bold) are more versatile than single-weight ones.



Raleway Thin (100)
Raleway Extralight (200)
Raleway Light (300)
Raleway Regular (400)
Raleway Medium (500)
Raleway Semibold (600)
Raleway Bold (700)
Raleway Extrabold (800)
Raleway Black (900)

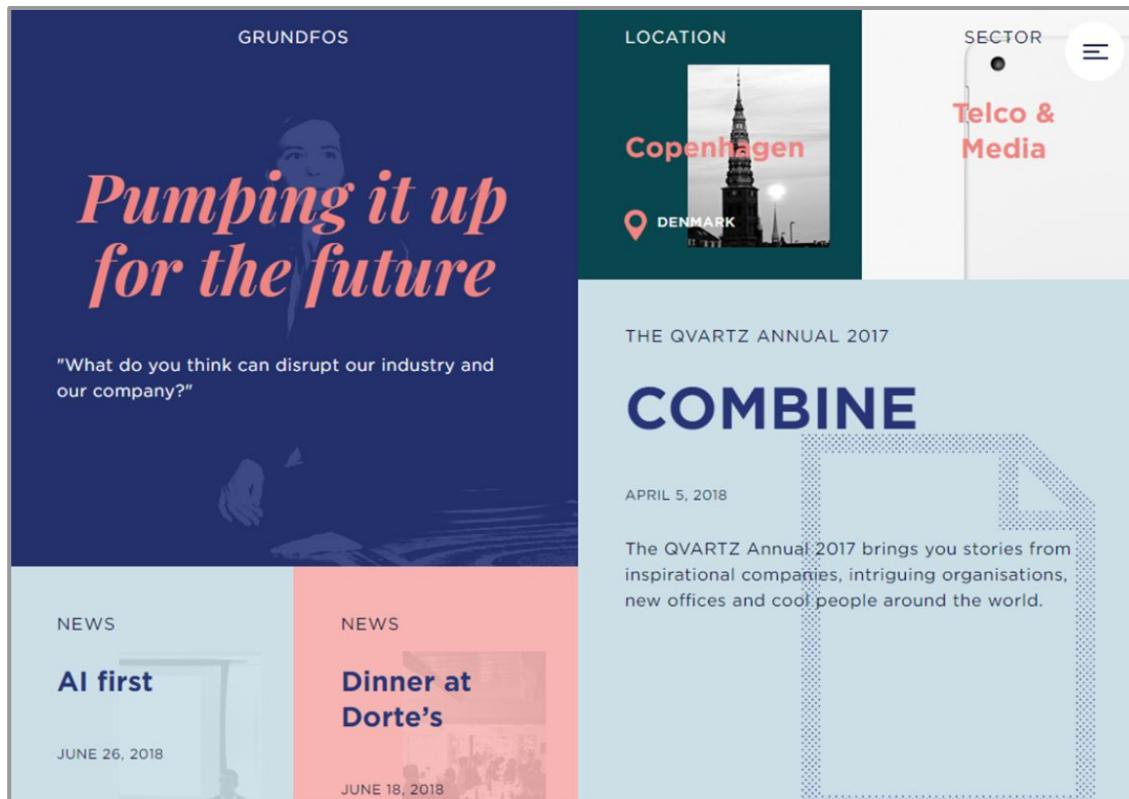


{ **font-weight: bold;**
or
font-weight: 700;

Typographic hierarchy

Colour

Font colour reflects mood, affects readability and determines what users will see first. The effect of font colour depends also on size, weight, style and background.



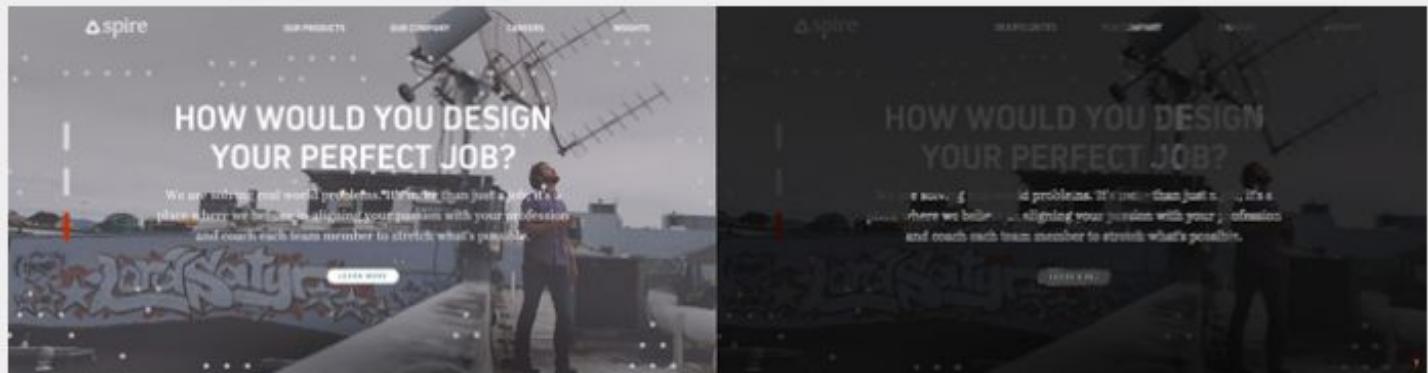
Typographic hierarchy

Contrast

Low contrast between text and background impairs readability and accessibility, so aim for high contrast and use online tools to check the score, e.g.

<https://webaim.org/resources/contrastchecker/>

 Don't:



Left: The background image used for the third slide in the homepage carousel for Spire.com is both faded and visually busy, making the white text difficult to read. Right: A tool for contrast-ratio analysis confirms that the white text does not have adequate contrast with the background (the dark, nonoutlined areas are those that do not possess the sufficient contrast ratio of 4.5:1 for small-sized text).

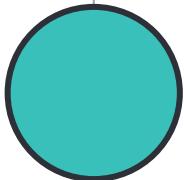
Image: <https://www.nngroup.com/articles/text-over-images/>

Typographic hierarchy

Positioning

Where and how you place textual elements on the screen determines

- the visual hierarchy,
- the semantic hierarchy
- and the overall tone of a website.

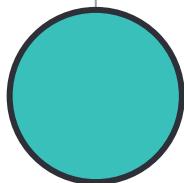


The image shows a magazine spread. The left page features the word 'Time' in large, bold, black letters at the top, followed by 'less' in a large, bold, black sans-serif font. Below this, the text 'CLASSIC MENSWEAR' is written in a smaller, bold, black font. A black and white photograph of a man wearing a wide-brimmed hat and a dark coat occupies the right side of the page. To the left of the photo, there is a block of Latin text and a quote: "Being a true gentleman never goes out of fashion." attributed to "by John Smith". The right page has a yellow header bar with the number '107' in large black digits. Below the header, there are three columns with the titles 'breaking tradition', 'new with old', and 'change of taste'. Each column has a short description and a 'See page' reference. At the bottom of the right page, there is a small note in Latin: 'At vero in legione et officiis quia non habuerat fratres non natus que ex dolo estiit diligenter la pellitur. Tunc ex ante puto hinc latere. Neque responsum cum cunctis secum quiesceret. Elegit fugit sicut in diversum autem iustitia vult non vult, utas noncurat una ruror per se modum. Autem lumen cuius concurrit accedit diligenterque, sed dillec expensa placet vel aperte ne proponat quicunque diligenter ut horum.'

Typographic hierarchy

Contrasting fonts

A common way of creating contrast with type is to pair a serif with a sans-serif font. Aim for balanced contrast and avoid clashing fonts: you want contrast, not conflict.



The image shows a website layout for 'Nurture'. At the top left is a teal circular icon. The main content area has a teal background. On the left, there's a vertical stack of three boxes labeled 'Strategy +', 'Research +', and 'Production +'. On the right, there's another vertical stack of three boxes labeled 'Distribution +', 'Creative +', and 'Production +'. A large, semi-transparent teal triangle overlaps the center of these boxes. At the bottom left is a call-to-action button with the text 'Scroll through our recent projects'. On the right side, there's a heading 'Nurture makes and distributes video content.' followed by a 'HOW NURTURE WORKS' button. Below this are several brand logos: ZTE, PUMA, PfISTER, REMINGTON, Kwikset, KRAVE JERKY, and BALDWIN. At the very bottom right, there's a copyright notice: 'Copyright Nurture Digital 2016 hello@nurturedigital.com'.

An example of typographically driven web design from <http://nurturedigital.com/>

Typographic hierarchy

Spacing textual elements

Pair spacing with one of the other methods we talked about to create a hierarchy between e.g. different levels of headings and body text.

≡ MENU

November 2015 | The interactive extension of the documentary film | DOW +3.93%

SEARCH

THE FORECASTER

Did World War III Start on the Precise Day of the ECM?

Sunday, October 4th, 2015 / World Events / Share

Martin Armstrong on his blog about 2015.75 and one particular political decision: "Russia began bombing CIA-trained rebels in Syria precisely on the day of the turn in the Economic Confidence Model. As CNN pointed out, the bombing continues. Now, hundreds of Iranian troops have arrived in Syria to join a major ground offensive in support of President Bashar al-Assad's government.

Clearly, the civil war in Syria is escalating. We will see this unfold as a proxy war directly between U.S. and Russia with China supporting the Russian side in this game. This

Is Martin Armstrong's Debt Crisis Upon Us?

Friday, October 2nd, 2015 / Martin Armstrong's Fore... / Share

Michael McKenna checks on Martin Armstrong's 2015.75 prediction for tradingfloor.com: "It is in this sense that finance belongs to the most antique class of human activities, and it would follow, then, that analysts whose data stores and models extend furthest into the past might have an advantage in extracting future events from past behaviours and the patterns that have contained them.

"You can always find someone who is calling for a crisis around the corner", says Saxo Bank bond trader Michael Boye; [...]. More specifically, however, Boye does state that

How to use The Forecaster Interactive



Discover the Truth about The Forecaster

The Euro crisis, out of control government debt, popping real estate bubble, military conflicts – and one man who predicted it all. The documentary The Forecaster tells the story of Martin Armstrong, whose predictions in the 1980s shook entire economies. When he refused to manipulate the markets, Armstrong became the subject of an unprecedented miscarriage of justice.

The Forecaster Interactive is the online companion to the movie. With exclusive videos, interviews, original documents, and curated news articles, you can dive into the world of Martin Armstrong. Is he a con man or a genius? Using the evidence and source materials in the

Typographic hierarchy

Be consistent

Set hierarchy rules and follow them throughout your project. You can make a stylesheet for easy reference.

H1

America Reframed – Skydancer

```
h1 {  
  font-family:  
  font-size: 2.25em; /* 36px / 16 */  
  color: #fff;  
  letter-space: .625em; /* 10px / 16 */  
  text-align: center;  
}
```

H2

About the Series

```
h2 {  
  font-size: 1.3125em; /* 21px / 16 */  
  line-height: 1.5625em; /* 25px / 16 */  
  color: #666;  
  font-weight: bold;  
}
```

H3

America Reframed

```
h3 {  
  font-size: 1.0625em; /* 17px / 16 */  
  font-weight: bold;  
}
```

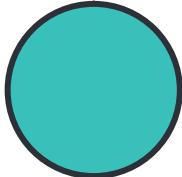
H4

WATCH NOW

```
h4 {  
  font-size: .9375em; /* 15px / 16 */  
  color: #fec104;  
  letter-space: .625em; /* 10px / 16 */  
  text-transform: uppercase;  
  background-img: ('hatch.png');  
}
```

P

"Skydancer" is a feature-length documentary about work, masculinity, and what it means to be ...

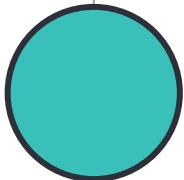


How do I select fonts?

This depends on a number of criteria:

- What's the purpose of the app/website?
- Who are your users?
- What tone do you want to set?
- What message do you want to send?
- What 'feel' does a typeface convey?
- Do you want to create contrast or harmony?
- Are your typefaces legible in a range of sizes, i.e. do they scale well?
- Are your typefaces compatible with different devices?

Choosing my fonts



Fonts and Tone

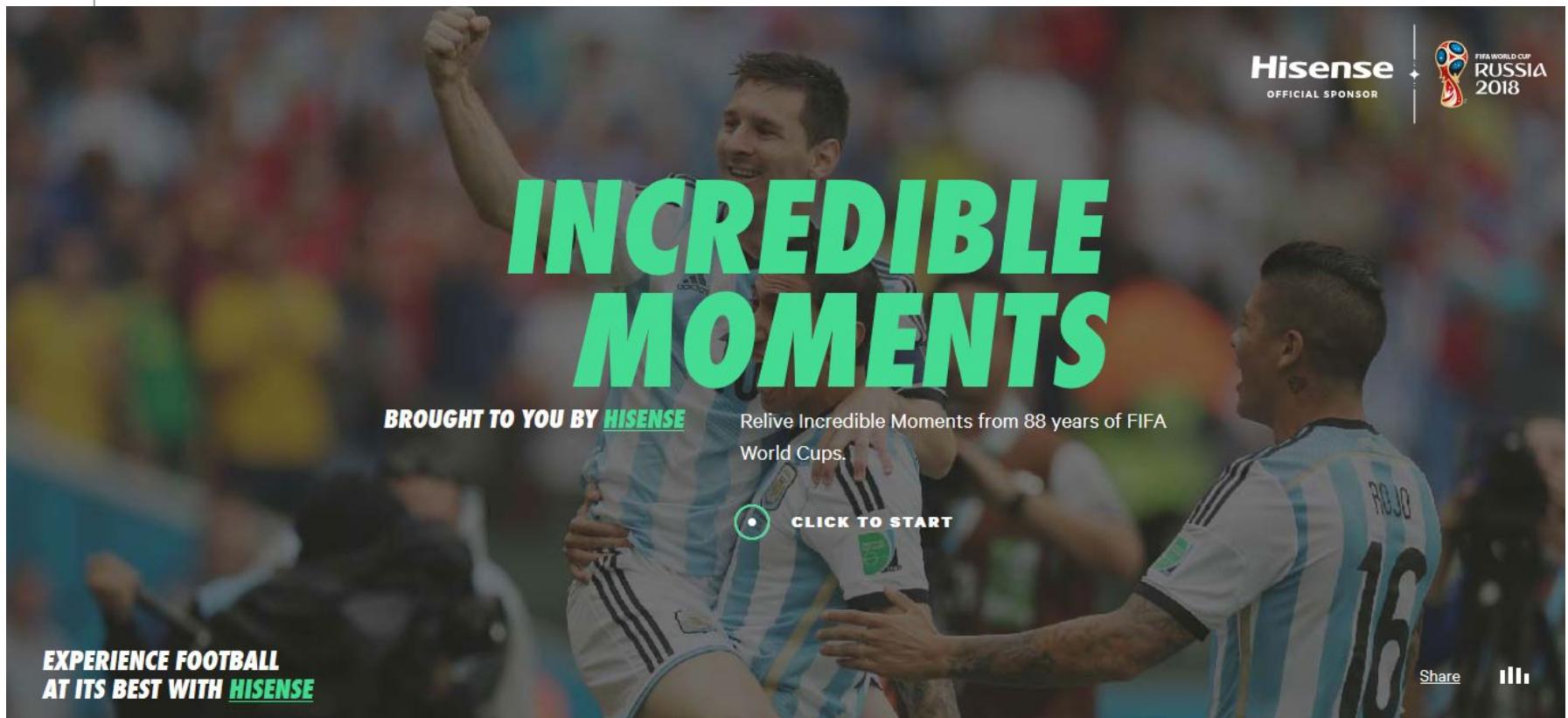
What kind of tone might the fonts of a sports app or website convey?

- Strong
- Dynamic
- Bold
- Black and white
- Colourful
- Edgy
- Other...

Choosing my fonts

Example

Incredible Moments from 88 years of FIFA World Cups.

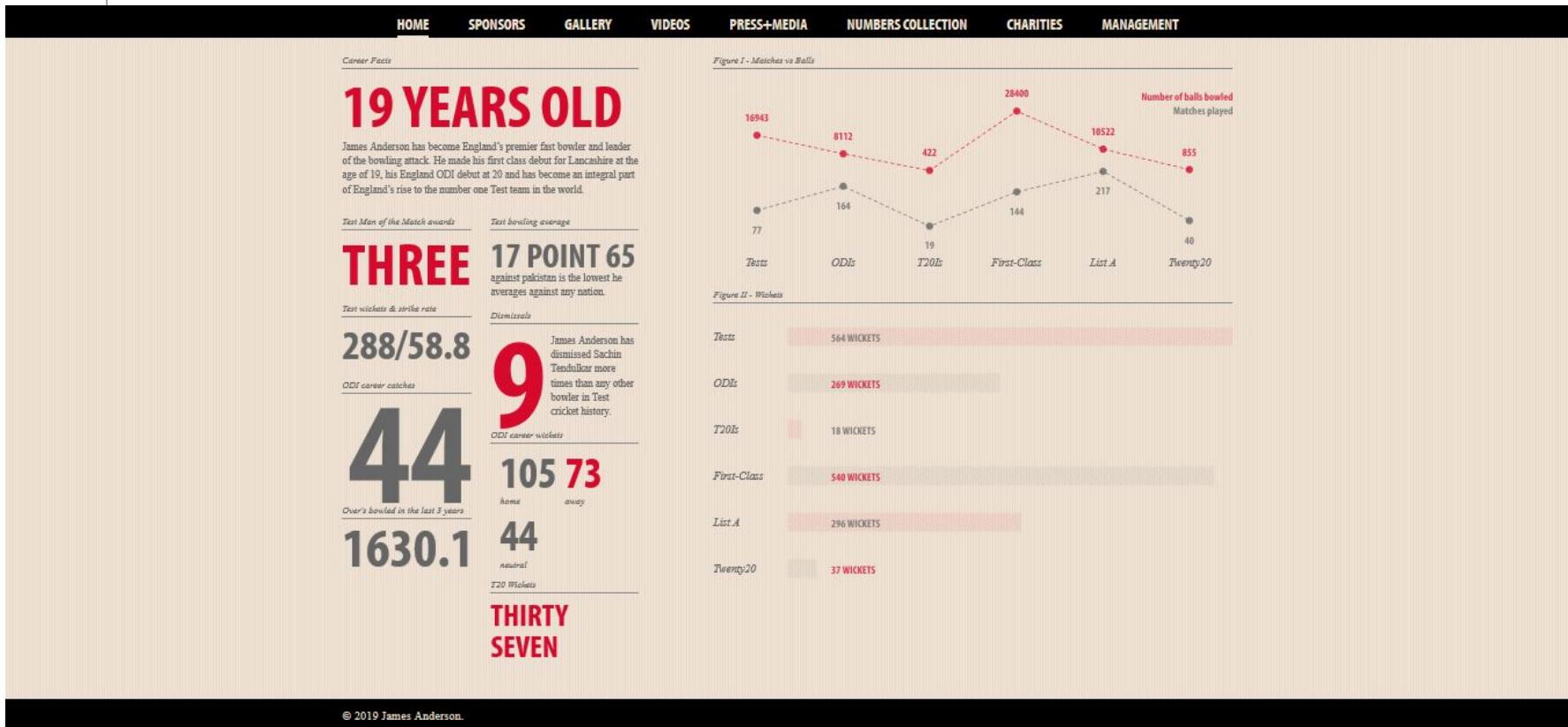


Website: <https://hisense.co.uk/incredible-moments/>

Choosing my fonts

Example

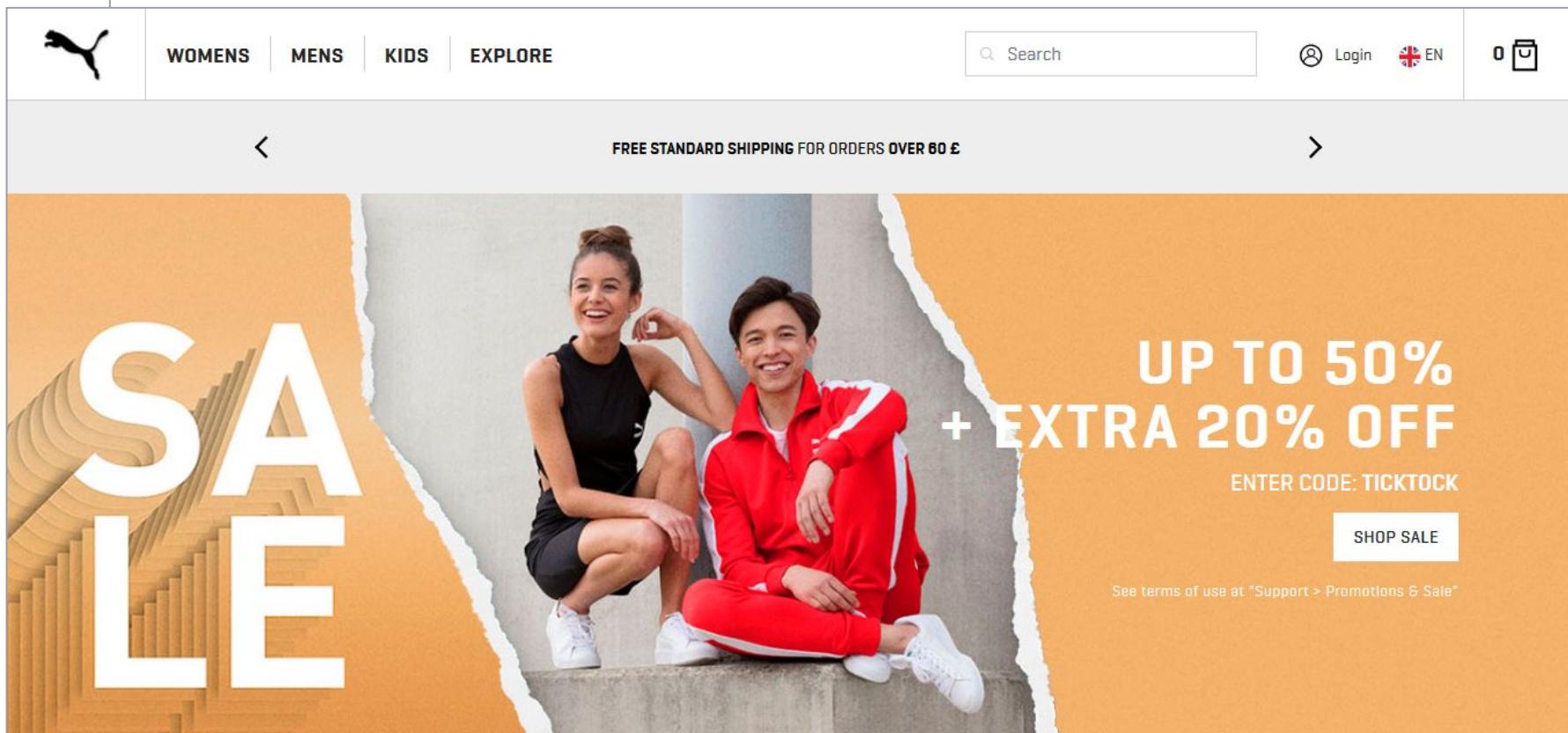
From the homepage of an international cricketer's personal website: typographically interesting content *below the fold*.



Screenshot: <http://jamesanderson613.com/>

Choosing my fonts

Example Sportswear website (desktop)



Screenshot: <https://eu.puma.com/uk/en/sale>

Choosing my fonts

Example

Sportswear website
(responsive / mobile)

The screenshot shows a mobile-optimized website for a sportswear brand. At the top, there's a header with the Puma logo, a search icon, a shopping cart icon (0 items), and a menu icon. Below the header, a navigation bar has a 'Home' link and back/forward arrows. A promotional banner at the top features a large 'SALE' graphic on the left and two models sitting on a ledge on the right. The banner also includes text about free shipping for orders over £60. Below the banner, a large 'SALE' text is displayed with a layered, 3D effect. To the right of the text, there's a promotional offer: 'UP TO 50% + EXTRA 20% OFF' with a code 'TICKTOCK'. Below this, a link points to 'See terms of use at "Support > Promotions & Sale"'. Further down, there's a section for 'SALE [1418]' products, a 'FILTER BY' dropdown, and a 'SORT BY' dropdown.

Choosing my fonts

Example

Sportswear website (desktop)



Website: <https://www.all-football-everything.com/>

Fonts and Tone

What kind of tone might the typefaces of a non-profit website need to convey?

- ‘Quiet’ (i.e. not ‘loud’ or flamboyant)
- Unassuming
- Minimalistic
- Clean
- Serious
- Friendly
- Neutral
- Other...

Choosing my fonts

Example

Font-mix on a non-profit website



RETURN
TO HOPE

Afghanistan has endured decades of adversity. A new nation is being built. Millions of people have returned with hope. Here six people tell their own unique stories. Sometimes costly and tragic, their lives capture Afghanistan's extraordinary journey. As NATO's longest combat operation in history comes to an end, that mission is part of their story.

SCROLL DOWN

⌄

Choosing my fonts

Example

Font-mix on a non-profit website

The screenshot shows the homepage of the Greenpeace UK website. At the top, there's a green header bar with the "GREENPEACE" logo in white, a search bar, and a navigation menu with links like "What we do", "What you can do", "Community", "Unearthed", "Blog", "Contact Us", "Donate/Join", and "Email Sign Up". Below the header is a large banner featuring a whale swimming in the ocean. Overlaid on the banner are the words "PROTECT THE OCEANS" in orange and purple, and "JOIN THE CAMPAIGN" in red and purple. The background of the banner is a photograph of a whale in its natural habitat. Below the banner, there's a section titled "Latest Updates" with an image of a turtle and a text post about protecting oceans. To the right, there's a "Make a donation" section with an image of two orangutans.

GREENPEACE

What we do What you can do Community Unearthed Blog Contact Us **Donate/Join** Email Sign Up

Search

PROTECT THE OCEANS

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The seas provide half of our oxygen, and food for a billion people. Let's give them the protection they deserve. Under the restless surface of our seas, hundreds of miles from land, there's a world of giants and hunters; ancient lifeforms and lost cities. These waters beyond national borders are... Read More

Mal Chadwick - 12th April 2019

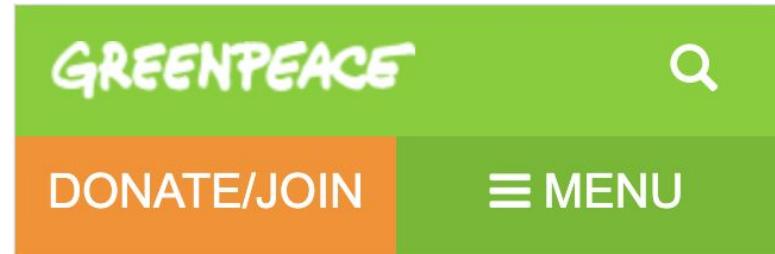
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Greenpeace relies on donations from generous individuals to carry out our

Website: <https://www.greenpeace.org.uk/>

Choosing my fonts

Example
The mobile version.



Latest Updates



Choosing my fonts

Example

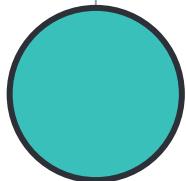
Font-mix on a non-profit website



Choosing my fonts

Fonts and Tone 2

What kind of tone might the fonts of a website for a youth music festival aim to convey?



- Colourful
- Daring
- Fun
- Unapologetic
- Hip
- Illustrative
- Calligraphic
- Retro
- Other ...

Choosing my fonts

Example

Font-mix on the website of a festival in England showcasing independent rock and folk music.

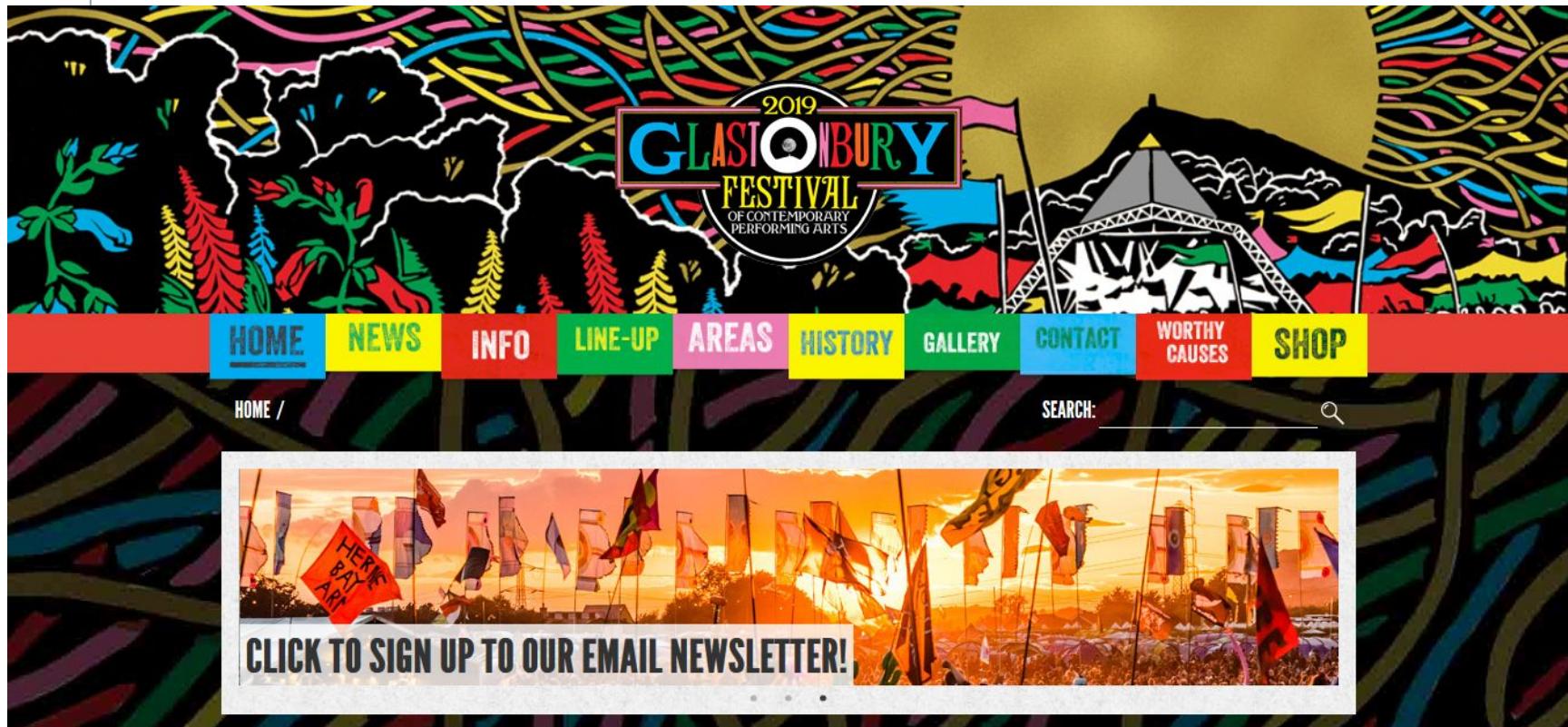


Website: <https://endoftheroadfestival.com/>

Choosing my fonts

Example

Font-mix on the website of an iconic music festival.



Website: <https://www.glastonburyfestivals.co.uk/>

Choosing my fonts

Example

Font-mix on the website of a rock festival.

The screenshot shows the official website for Reading Festival 2019. The header features a red background with a black and white photograph of a cheering crowd at a concert. On the left, a vertical black bar contains the festival's logo 'READING' in large, white, textured letters. The main navigation bar includes 'MENU', 'TICKETS >>', 'LINE UP >>', social media links (Facebook, Instagram, Twitter, Snapchat, YouTube, Email), and the event details '23 — 25 AUGUST RICHFIELD AVENUE'. The central focus is the large, bold, yellow text 'READING FESTIVAL 2019'. Below this, a secondary banner repeats the festival name and adds '23 - 25 AUGUST BANK HOLIDAY 2019'. The 'LINE UP >>' section lists the headliners and supporting acts for each day: THE 1975, POST MALONE, TWENTY ONE PILOTS, and FOO FIGHTERS for Friday; ROYAL BLOOD, THE WOMBATS, YOU ME AT SIX, JUICE WRLD, CHARLI XCX, and TWIN ATLANTIC for Saturday; and BLOSSOMS, ANDERSON .PAAK & THE FREE NATIONALS, AJ TRACEY, THE HUNNA, AGAINST THE CURRENT, ALMA • COUNTERFEIT., FRANK CARTER & THE RATTLESNAKES, THE DISTILLERS, LIL UZI VERT, MAYDAY PARADE, YUNGBLUD • MILK TEETH, and enter:shikari for Sunday. A small note at the bottom right of the line-up banner says 'PLAYING TWO SETS ACROSS THE WEEKEND'. In the bottom right corner of the page, there is a 'Cookies' link.

Website: <https://www.readingfestival.com/>

Choosing my fonts

Example The mobile version.



Choosing my fonts

Example of font-mix on the website of the biggest open-air music festival in Switzerland.

The screenshot shows a promotional graphic for the Paleó 2019 music festival. The text is displayed in a yellow circle with a dark blue border, set against a background of red and teal triangles. The text is a mix of different fonts and styles:

- DISCOVER THE LINE-UP OF PALÉO 2019!** (Red, bold, sans-serif)
- THE CURE · LANA DEL REY · TWENTY ØNE PILØTS** (Dark blue, bold, sans-serif)
- CHRISTINE AND THE QUEENS · SOPRANO · DAMSO** (Dark blue, bold, sans-serif)
- PATRICK BRUEL · LOMEPAL · ANGÈLE · -M- · THE BLAZE** (Dark blue, bold, sans-serif)
- CHARLOTTE GAINSBOURG · LES COWBOYS FRINGANTS** (Dark blue, bold, sans-serif)
- SHAKA PONK · JANE BIRKIN** (Dark blue, bold, sans-serif)
- GAINSBOURG
LE SYMPHONIQUE** (Small text, white, sans-serif)
- TASH SULTANA** (Dark blue, bold, sans-serif)
- HF THIÉFAINE · LE FRIC** (Dark blue, bold, sans-serif)
- UN SPECTACLE CHER DE
V. KUCHOLL ET V. VEILLON (Small text, white, sans-serif)
- DADJU · STEPHAN EICHER** (Dark blue, bold, sans-serif)
- THERAPIE TAXI · LOU DOILLON · POLO & PAN · XAVIER RUDD · CABALLERO & JEANJASS** (Dark blue, bold, sans-serif)
- COLUMBINE · YOUSSEOUOPHA · MOHA LA SQUALE · ODEZENNE · ROBERT CHARLEBOIS** (Dark blue, bold, sans-serif)
- CŒUR DE PIRATE · ÉTIENNE DE CRÉCY · JACOB BANKS · CHARLOTTE CARDIN** (Dark blue, bold, sans-serif)
- THYLACINE · LOUD · KOMPROMAT · JAZZY BAZZ · GRINGE · MAKALA · BCUC** (Dark blue, bold, sans-serif)
- AND MANY MORE >** (Red, bold, sans-serif)

At the bottom left, there is a small URL: yeah.paleo.ch/en/line-up. At the bottom right, there is a small button with the text "Discover the line-up of paleo 2019!" and a hand cursor icon.

Website: <http://yeah.paleo.ch/en>

Typographic hierarchy

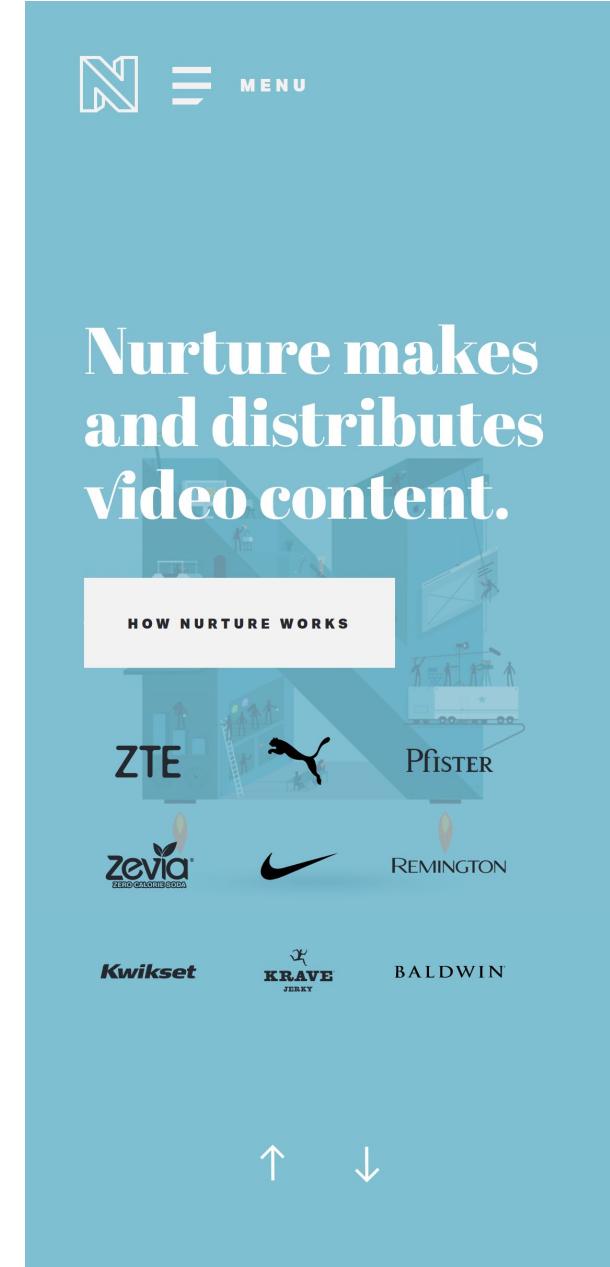
Responsive Typography

Remember this example? Here's the mobile, responsive version.

Note how

- increased transparency makes the large 'N' unobtrusive,
- the company's motto/description becomes the focal element.

The result is a balanced, clutter-free, easily navigable screen.



TIPS for choosing web fonts

- Stick with **2-3 typefaces** at a time or use different fonts from the **same family**.
- Try pairing a serif with a sans serif.
- Match fonts that are close in terms of x-height and/or character width but contrast in other ways (e.g. thickness).
- Choose typefaces with **distinct** characters. Always compare upper-case 'I', lower-case 'l' and the numeral '1'. E.g. in the Montserrat typeface '1' is differentiated from the rather indistinct 'I', 'l'.
- Choose **scalable** typefaces that work well on desktop, mobile and tablet.
- **Test** the effect and legibility of your fonts on different screen sizes and in different browsers.
- Avoid placeholder text if you can: build your UI on the basis of **actual copy** to see what your users will see.
- Get inspiration from other web designers.

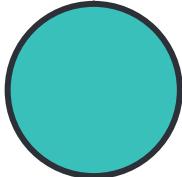
TIPS for web typography

- **Size:** use 16px for running text to ensure legibility. This applies to most, but not all, fonts, so always test the visual results on different devices.
- **Case:** text in all-caps works well in headings, but becomes confusing to read in body text.
- **Accessibility:** different rules apply to different textual elements. For running text, a ratio of **4.5 : 1** is recommended for **text : background** contrast. This ratio doesn't apply to logos and can be lower for larger/bold text and for text that is not placed in the 'active' HTML element.

Resources

- **Examples of web typography – for inspiration**
<https://www.awwwards.com/websites/typography/>
- **Overview of web-typography basics**
Useful, though most examples aren't properly displayed.
<https://html.com/fonts/>
- **Overview of how to create a typographic hierarchy**
<https://vanseodesign.com/?p=2570>
- **Font-matching tools**
<https://www.typewolf.com/>
<https://fonts.adobe.com/?ref=tk.com> (subscription-based)
<https://www.canva.com/font-combinations/>
- **Accessibility & web typography**
Useful guidelines and advice
<https://material.io/design/color/text-legibility.html#legibility-standards>

Free colour-contrast tools:
<https://material.io/tools/color/#/>
<https://contrast-ratio.com/#>



The Challenge

- Define a typographic hierarchy for this week's project.
Use Google fonts, if you like.
- Use **one typeface** with different font styles or, try to pair two typefaces.
- Create a CSS stylesheet with your typographic hierarchy.
- Check the resources we provide, if you need help or inspiration.

Good luck!