

STEP BY STEP GUIDE

Typeface Selection

Typeface selection is an art and a science.

It is both subjective and objective—creative and pragmatic.

STEP 1

Define the context and purpose. Understand the content.

Read and evaluate the text.

What are you trying to communicate?

Who are the readers?

How are they reading?

How long will they spend with the text?

How do you want the readers to feel?

What tasks do the typefaces need to fulfill?

Create a list of all of the tasks.

For example:

- Headlines
- Long text passages
- Footnotes
- Numeric data
- Musical notes

What levels of hierarchy are needed?

Determine how you want to guide the reader.

What should the reader see first, second, third, etc.?

How will you establish clear contrast between levels of information?

From there, determine:

How many styles are needed?

How many typefaces are needed?

What languages need to be supported?

Select a typeface with appropriate diacritics. Ensure it covers all linguistic needs.

For example:

AÑOS

Château

Östergårdən

Ćwikła

→ Dău Hői

WATCH-OUTS

Dấu Hỏi



Ćwika

What are the technical requirements?

Book, newspaper, screen, etc.?

For example:

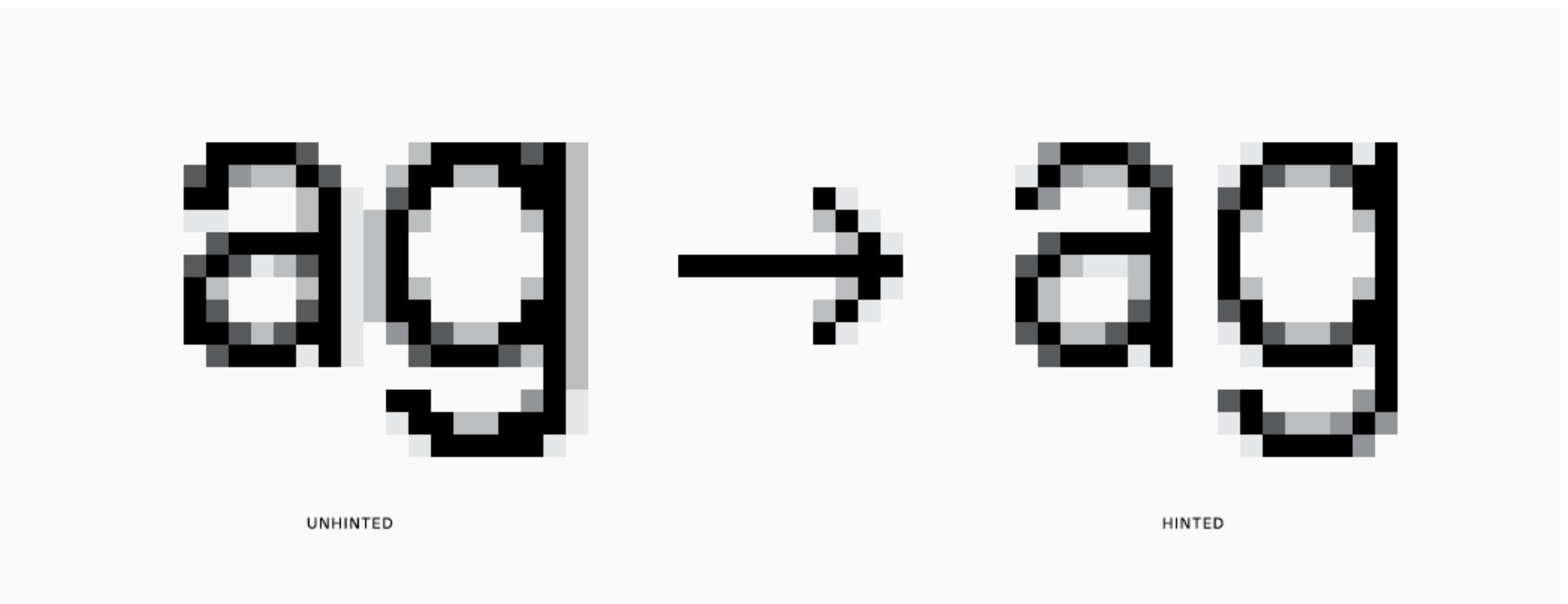
How will a high-contrast typeface with thin hairlines react to screen printing on rough paper?

Is the typeface hinted for screen?

HINTING FOR SCREEN

Hinting is a set of instructions included in a font.

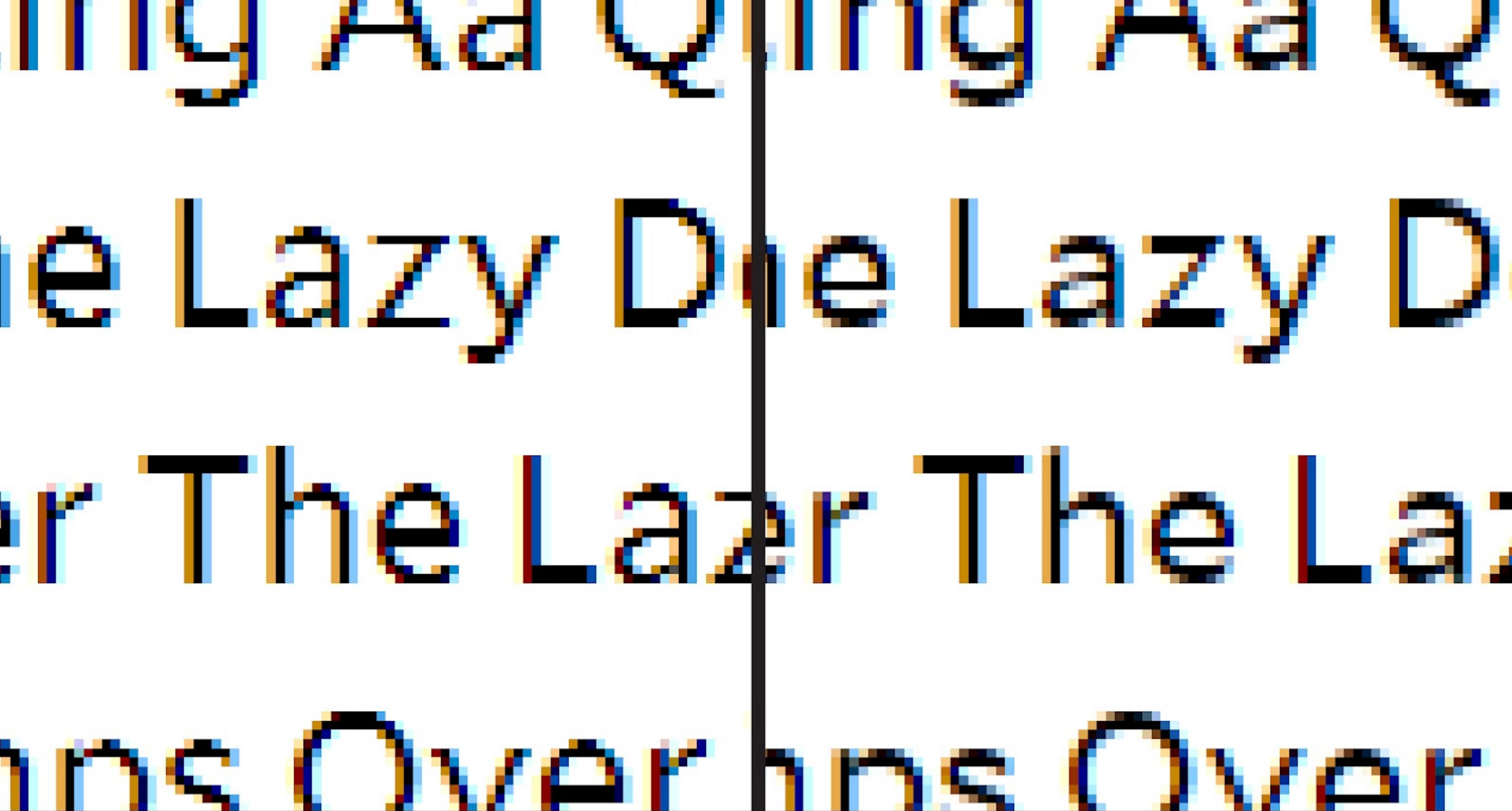
It improves the look and readability of text in low screen resolutions and small font sizes.



UN-HINTED AND HINTED MALLORY

True Type Hinting Aa Quick Brown Fox
Jumps Over The Lazy Dog Aa Quick Brown
Fox Jumps Over The Lazy Dog Aa Quick
Brown Fox Jumps Over The Lazy Dog Aa
Quick Brown Fox Jumps Over The Lazy
Dog Aa Quick Brown Fox Jumps Over The

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Brown Fox Jumps Over The Lazy Dog Aa
Quick Brown Fox Jumps Over The Lazy
Dog Aa Quick Brown Fox Jumps Over The



Unhinted and Hinted Mallory

How much does it cost?

What is the project budget?

What licenses are needed and how many?

- Desktop
- Web
- App

What are the historical and/or cultural considerations?

Consider the typeface *and* typeface designer as project collaborators.

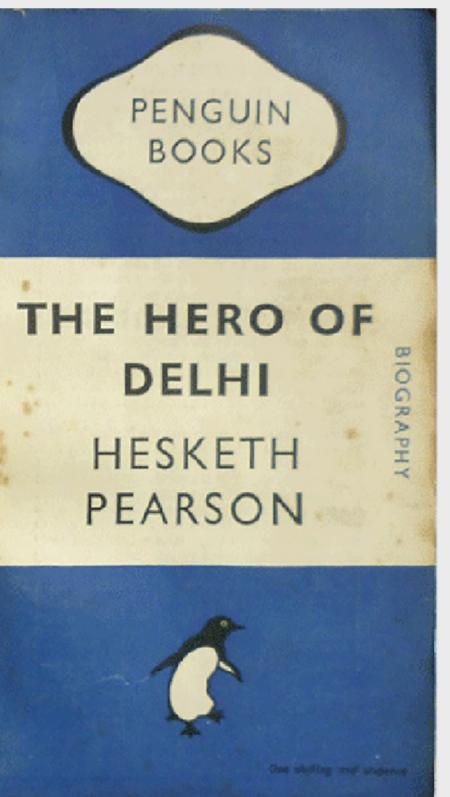
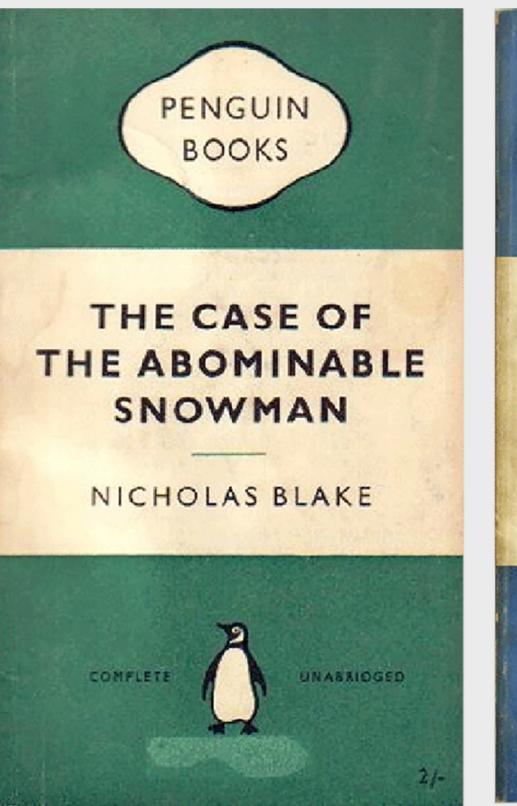
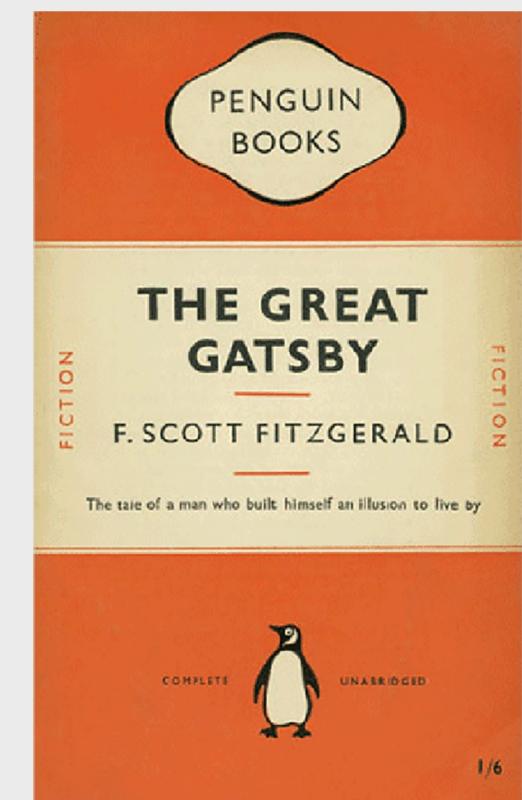
Be critical. Evaluate why the typeface was designed, it's inspiration, and who designed it.

GILL SANS

AKA “The Helvetica of England”



BBC



The groundwork for humanist typeface Gill Sans can be found in Johnston Sans, a typeface designed by Edward Johnston for London Underground in 1918. While Johnston Sans saw decades of use on the underground, it was not until the 1930s, when Johnston's student, experimentally with it in order to create an even more readable typeface. His designs soon caught the eye of the London-based book publisher Penguin Books, which used it in 1938. The original typeface featured uppercase letters only, but subsequent derivatives added the lowercase alphabet as well as ligatures. The typeface became widely popular, mimicking Johnston's lettering, trading in Johnston's decorative letterings—such as diamond-dotted 'i's and 'j's and flat-bottomed 'v's and 'w's—for straight, geometric, utilitarian letterings.

Gill Sans first gained popularity as the official typeface of the London and North Eastern Railway, but its readability soon allowed it to be picked up by other British companies for their own branding. In 1940, during World War II, the Ministry of Information, a government department, asked Johnston's student, experimentally with it in order to create an even more readable typeface. His designs soon caught the eye of the London-based book publisher Penguin Books, which used it in 1938. The original typeface featured uppercase letters only, but subsequent derivatives added the lowercase alphabet as well as ligatures. The typeface became widely popular, mimicking Johnston's lettering, trading in Johnston's decorative letterings—such as diamond-dotted 'i's and 'j's and flat-bottomed 'v's and 'w's—for straight, geometric, utilitarian letterings.

GILL SANS

AKA “The Helvetica of England”

en.wikipedia.org

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Read Edit View history Search Wikipedia

Eric Gill

From Wikipedia, the free encyclopedia

For the footballer, see Eric Gill (footballer).

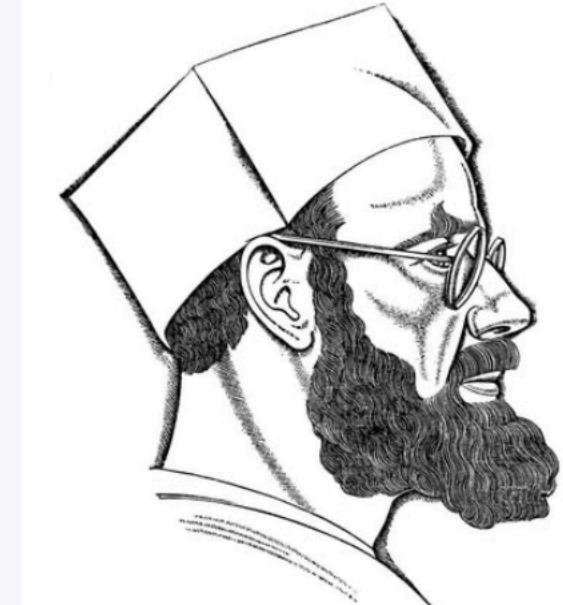
Arthur Eric Rowton Gill ARA RDI (/gɪl/[1] 22 February 1882 – 17 November 1940) was an English sculptor, typeface designer, and printmaker, who was associated with the Arts and Crafts movement. His religious views and subject matter contrast with his sexual behaviour, including his erotic art, and (as mentioned in his own diaries) his extramarital affairs and sexual abuse of his daughters, sisters, and dog.^{[2][3][4]}

Gill was named a Royal Designer for Industry.^[5] He was also an Associate of the Royal Academy of Arts.^[6]

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- 2 Career
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Eric Gill
ARA RDI



Self-portrait

Born Arthur Eric Rowton Gill
22 February 1882
Brighton, Sussex, England

Died 17 November 1940 (aged 58)
Middlesex, England

Education Chichester Technical and Art School
Westminster Technical Institute
Central School of Arts and Crafts

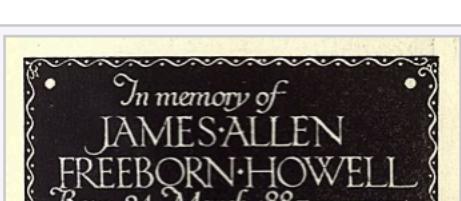
Known for Sculpture, typography

Movement Arts and Crafts movement

Early life and studies [edit]

Gill was born in 1882 in Hamilton Road, Brighton, the second of the 13 children of (Cicely) Rose King (d. 1929)^[a] and Rev. Arthur Tidman Gill, minister of the Countess of Huntingdon's Connexion.^{[b][5]} He was the elder brother of graphic artist MacDonald "Max" Gill (1884–1947).^[5]

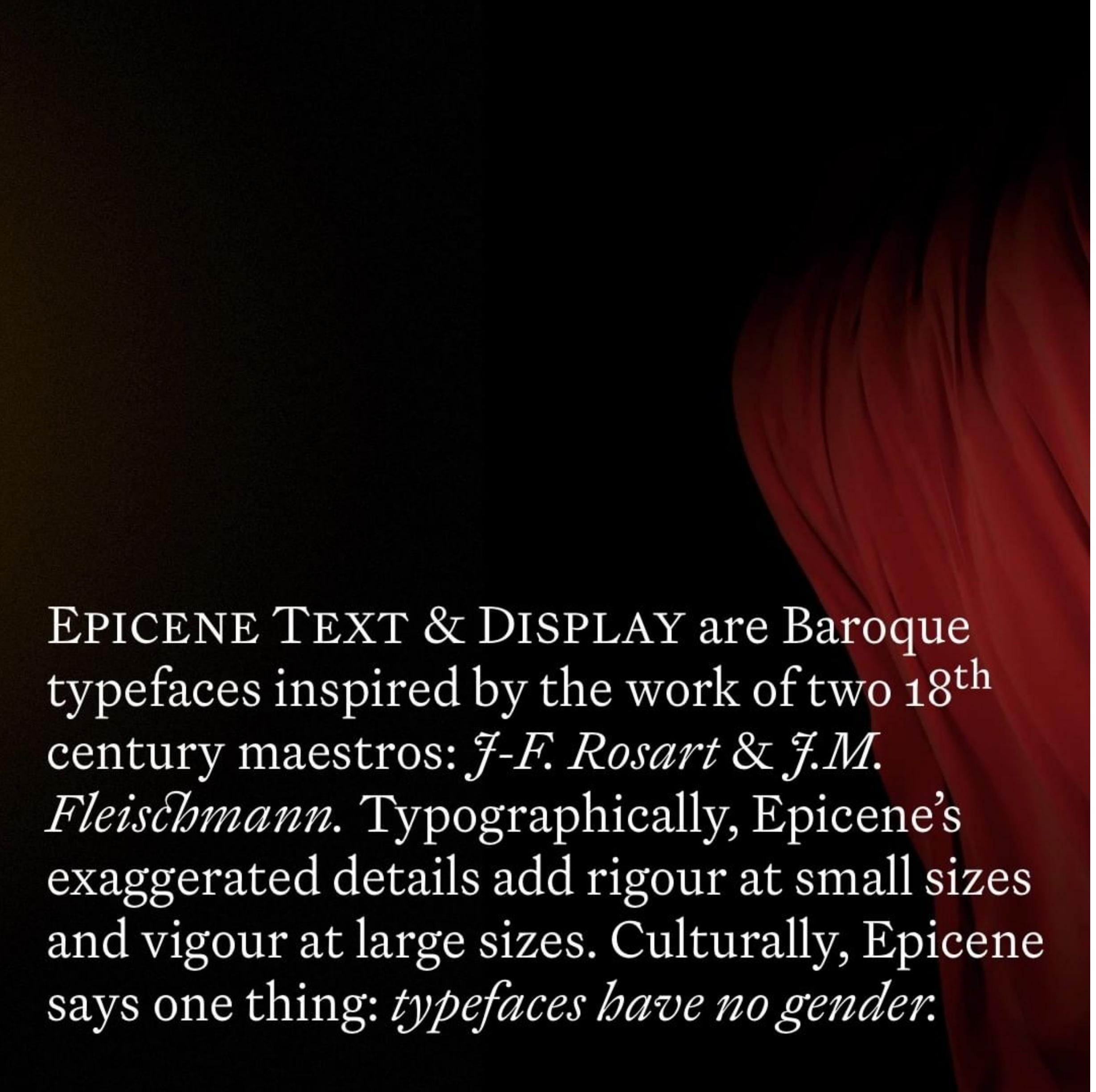
In 1897 the family moved to Chichester.^[5] Gill studied at Chichester Technical and Art School, and in 1900 moved to London to train as an



EPICENE BY KLIM

“While attentive to history, Epicene is not a revival typeface. It is an experiment in modernising Baroque letterforms without...falling into the trap of gender codifications.”

[Read more about Epicene here](#)



EPICENE TEXT & DISPLAY are Baroque typefaces inspired by the work of two 18th century maestros: *J-F. Rosart & J.M. Fleischmann*. Typographically, Epicene’s exaggerated details add rigour at small sizes and vigour at large sizes. Culturally, Epicene says one thing: *typefaces have no gender*.



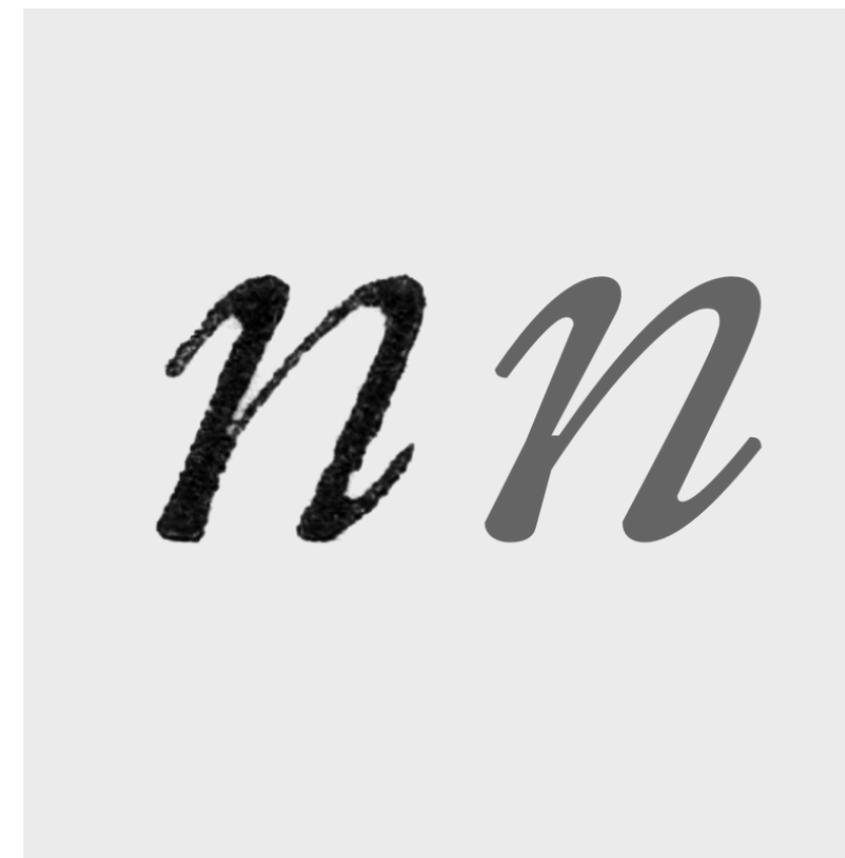
klim_type_foundry New fonts: The Epicene Collection. Typefaces have no gender.

— Epicene is our new Baroque-inspired serif typeface. Taking its name from Susan Sontag’s infamous essay, Notes On “Camp”, epicene means to lack gender distinction, to have aspects of both or neither. In applying this notion to a typographic context, Klim is calling out the tendency that codes modern, functional or ‘neutral’ visual forms as ‘masculine’, while equating anything ornate or decorative with ‘feminine’ traits.

— The gendering of ornamentation seems borne of cultural amnesia or myopia: decorative fabrics and accessories are commonly worn by both men and women today, especially by non-Europeans; highly-decorated illuminated manuscripts were made when men dominated artistic production; and during the 18th century, lace, leggings, wigs and high heels were worn equally by men and women.

EPICENE BY KLIM

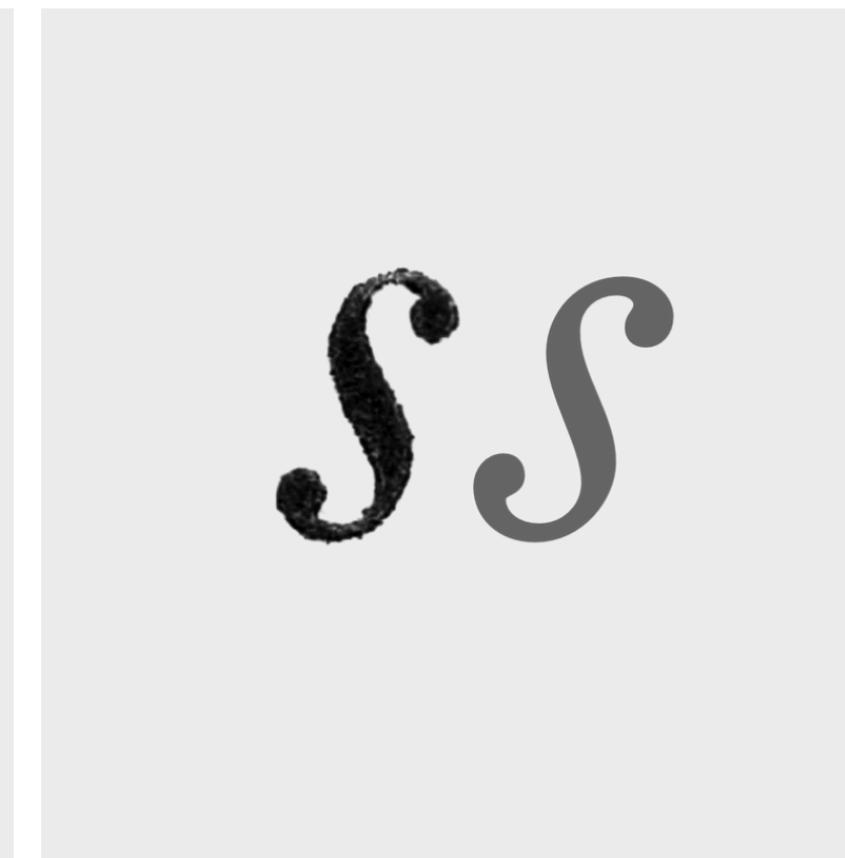
Read more about
Epicene here



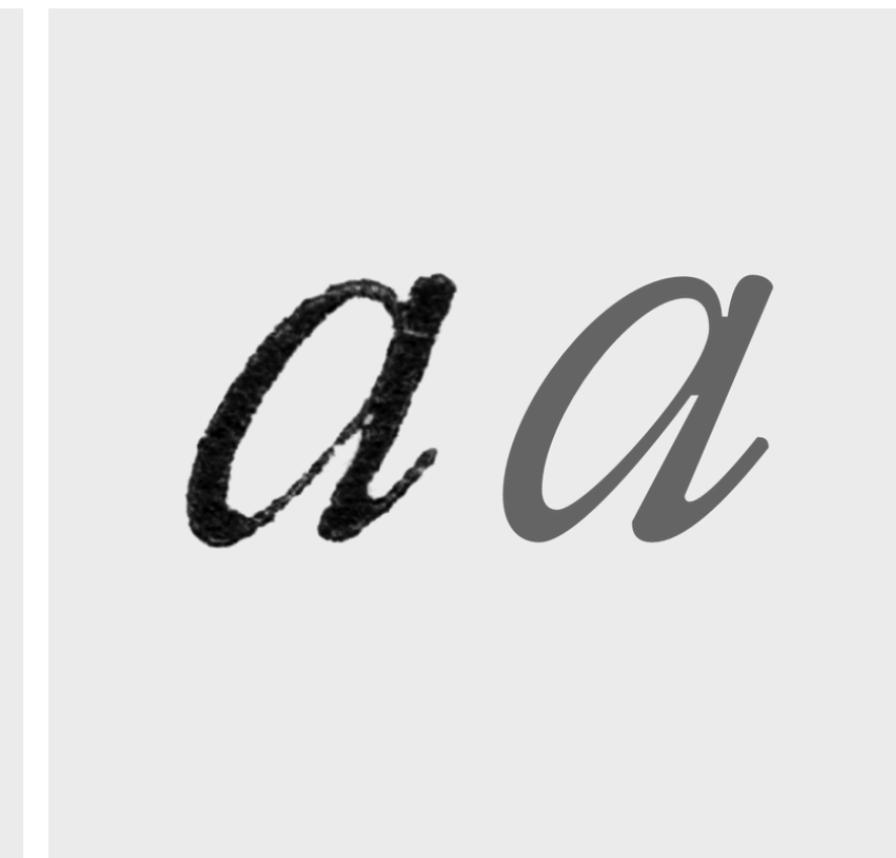
Black: Fleischmann. Grey: Epicene Text Light Italic.



Black: Fleischmann. Grey: Epicene Text Light Italic.



Black: Fleischmann. Grey: Epicene Text Light Italic.



Black: Fleischmann. Grey: Epicene Text Light Italic.

*opera egerint impiorum: et sunt impii,
qui ita securi sunt, quasi iustorum facta
habeant. sed et hoc vanissimum iudico.
Laudaviigitur lætitiam quod non effet
homini bonum sub sole, nisi quod come-*

Fleischmann Nº 69.

*opera egerint impiorum: et sunt impii,
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Laudaviigitur lætitiam quod non effet
homini bonum sub sole, nisi quod come-*

Epicene Text Light Italic.



Epicene Text style and weight range.

UNDERREPRESENTED DESIGNERS

The screenshot shows the homepage of femme-type.com. The header features the "FEMME TYPE" logo with a stylized "M" and "T". The navigation bar includes links for TYPE01, FEMME TYPE PROJECTS, THE BOOK, TYPE TUTORIALS, PRESS, FONT SHOP, and social media icons. Below the header are three main content cards: 1) "Yinglish's Lettering Workshops" by Renée Elizabeth Clarke, featuring a black background with white, wavy lettering. 2) "Alexandra Valuikina on the Trouble with the Cyrillic Font Market" by Renée Elizabeth Clarke, featuring a graphic with red, yellow, and green geometric shapes. 3) "THREADS: Unpicking the Writing Systems Embedded in African Textiles" by Zoe Loring Murphy, featuring a collage of various African fabrics and patterns.

FEMME TYPE

HOME ABOUT SHOP DIRECTORY MORE £0.00

Yinglish's Lettering Workshops Equip Budding Designers with the Fundamentals to Shine

LETTERING

RENÉE ELIZABETH CLARKE / OCTOBER 27, 2021

Ying Chang, AKA Yinglish, shows up for letters as she shows up to life: with deep

Alexandra Valuikina on the Trouble with the Cyrillic Font Market

TYPE FOUNDRY

RENÉE ELIZABETH CLARKE / OCTOBER 25, 2021

Alexandra Valuikina is a typeface designer and co-founder of independent Latin and Cyrillic font foundry Shriftovik (@shriftovik),

THREADS: Unpicking the Writing Systems Embedded in African Textiles

INTERVIEW

ZOE LORING MURPHY / OCTOBER 18, 2021

In her recent project Threads, Fungi Dube unpicks the nuanced and profound graphic

The screenshot shows an article from curbed.com titled "Meet the Designer Making Custom Fonts for Spike Lee". The article is by Diana Budds and features a large, colorful graphic at the top with the text "FIGHT THE POWER" and "YA-DIG SPIKE DUB". Below the graphic is a photo of Tre Seals, a Black man with glasses, looking down at something. The background of the article page has a repeating pattern of various fonts.

CURBED

Meet the Designer Making Custom Fonts for Spike Lee

Tré Seals sifts through Black history and culture to leave Helvetica behind.

By Diana Budds

FIGHT THE POWER

YA-DIG SPIKE DUB

STEP 8

Test the typeface in context.

Thoroughly test the typeface in several scenarios. Evaluate its qualities.

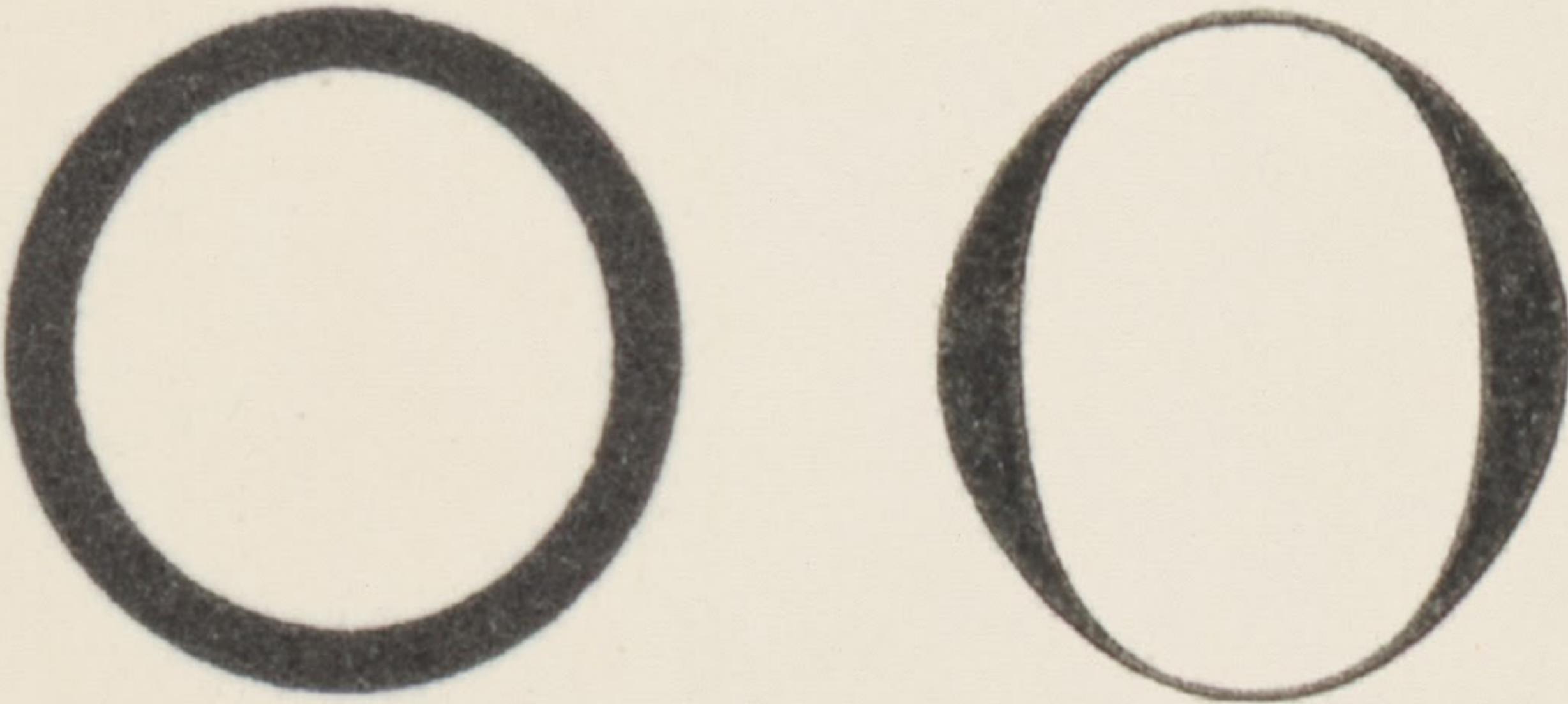
Is it readable?

What is it communicating?

CONTRAST

What is the
contrast
doing?

Is it high,
is it low?



Contrast - Low or High

WIDTH

Is it narrow?

Is it wide?

GUTENBERG

ELYSIUM

PROPORTION

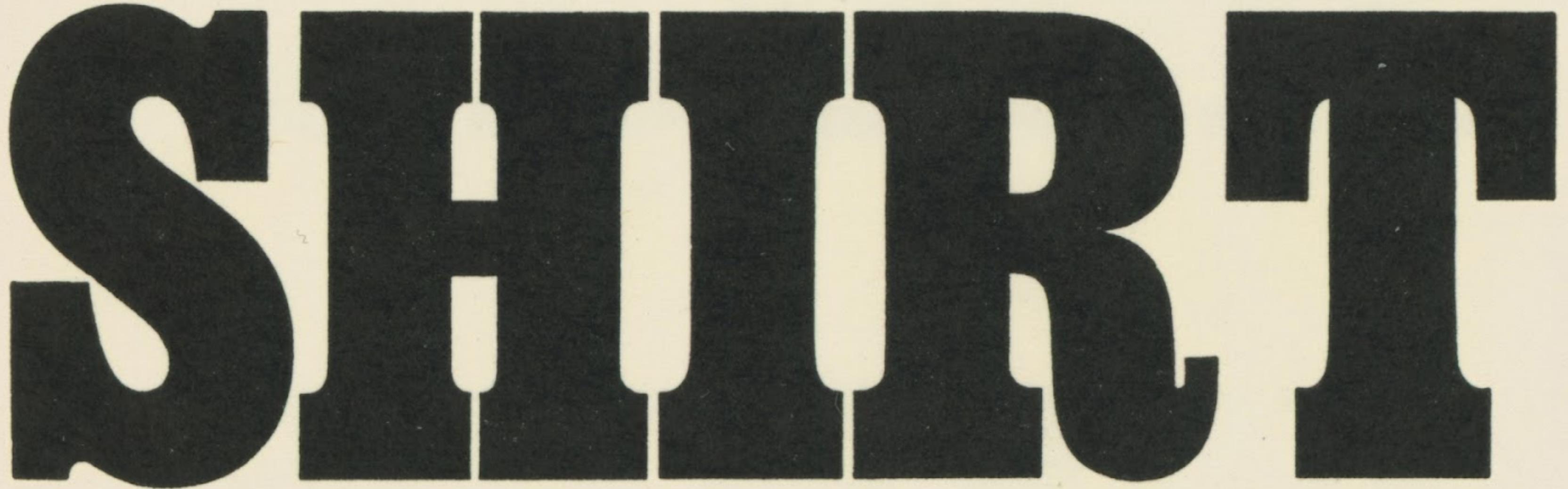
Not just of
the letters
themselves,
but the
relationships
between them.

Congreso
Francisco

SPACING

Is there
kerning in
the font?

A good
quality font
will be
properly
spaced.



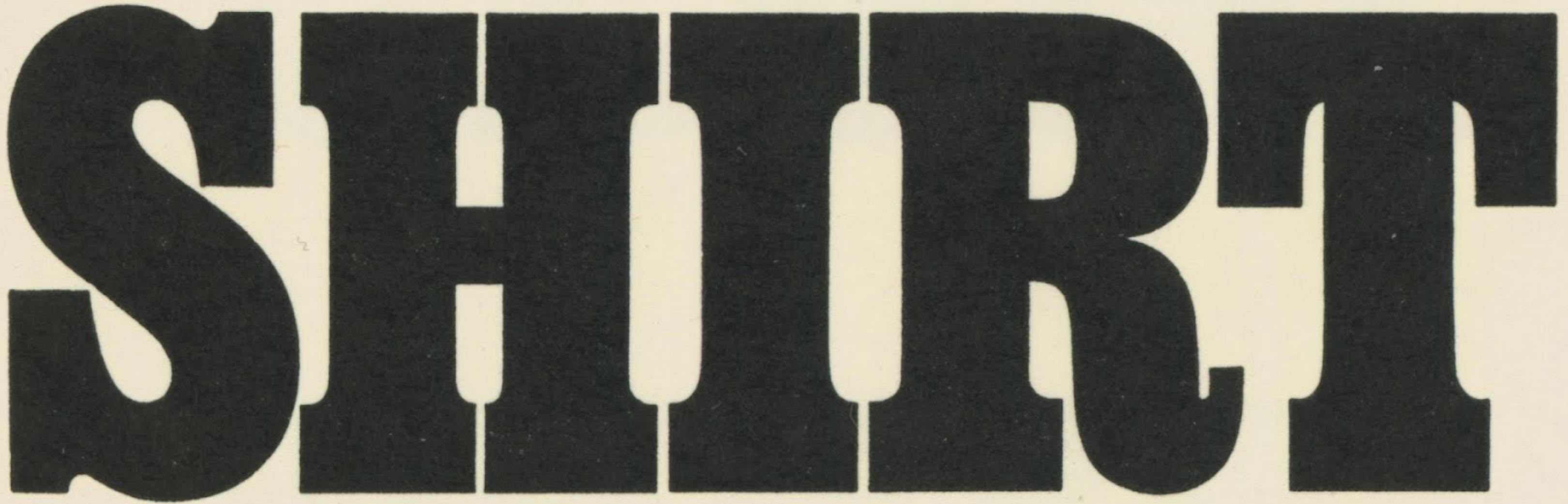
The word "SHIRT" is displayed in a large, bold, black sans-serif font. The letters are spaced evenly apart, demonstrating proper letter spacing (tracking). The font has a clean, modern appearance with no decorative elements.

Amsterdam Egyptienne 1955

SPACING

Is there
kerning in
the font?

A good
quality font
will be
properly
spaced.



The word "SHIRT" is displayed in a bold, black, sans-serif font. The letters are large and have a consistent thickness. There is a noticeable gap between the 'S' and the 'H', and another gap between the 'R' and the 'T', demonstrating the lack of kerning. The letters are set against a plain, light-colored background.

Amsterdam Egyptienne 1955

LEGIBILITY

Legibility =
how easy it is
to distinguish
one letter from
another.

*Readability =
the ease with
which a reader
can recognize
words,
sentences, and
paragraphs.

illi1

ili1

illi1

ill1i1

lli1

ill1i1

Ill1i1

illi1

illi1

The dreaded illi1 test

DESIGN
STRATEGY

Does it have
a consistent
edge quality?

es d'un empire aboli,
les cohortes romaines, i
es au front des colonnes.

DESIGN
STRATEGY

Are there too
many design
moves?

Are there too
few design
moves?

of his tales
Francisco

Nebiolo NovaAugustea 1964, Haas Clarendon

Courtesy of Tobias Frere-Jones

TONE

Does it fit
the tone you
are trying to
strike?

Is it
appropriate
for the
content?

BEST Display

ATF Louvaine Medium c.1928

TEXTURE

Evaluate the overall impression of a block of text.

Instruction uses the main-conscious language is a natural growth and not which we shape for our own purposes
ear that the decline of a language may have political and economic causes: it imply to the bad influence of this or writer. But an effect can become a cause

Portrait Medium

TEXTURE

Is it active?

Is it calm?

Is it noisy?

Is it light?

Is it dark?

Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilization is decadent and our language—so the argument runs—must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to

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TEXTURE

Is it active?
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Les Diaboliques: 3 anecdotes sur le film culte d'Henri- Georges Clouzot

Ce lundi 2 mars 2020, Arte diffuse en première partie de soirée Les Diaboliques, chef-d'oeuvre d'Henri-Georges Clouzot porté par Simone Signoret et Véra Clouzot. Vogue dévoile trois anecdotes sur ce film culte sorti en 1955 qui n'a rien perdu de son efficacité dramatique.

Les Diaboliques est inspiré du roman *Celle qui n'était plus* de Pierre Boileau et Thomas Narcejac, sorti en 1952. L'intrigue repose sur l'alliance de deux enseignantes, la maîtresse d'un homme marié et son épouse légitime, qui décident d'assassiner cet homme violent. Mais un jour le corps disparaît et les ennuis commencent. Une histoire taillée pour le cinéma qui a d'ailleurs intéressé Alfred Hitchcock, qui a cherché à en acquérir les droits, sans succès.

Les Diaboliques est considéré comme l'un des meilleurs films à suspense. Il faut dire que son twist final complètement inattendu y est pour beaucoup. Pour attiser la curiosité des foules, Henri-Georges Clouzot a eu la brillante idée de faire apparaître ce carton au début de générique de fin : « Ne soyez pas diaboliques. Ne détruisez pas l'intérêt que pourraient prendre vos amis à ce film. Ne leur racontez pas ce que vous avez vu ». Un procédé d'avertissement d'ailleurs repris par Alfred Hitchcock lors de la sortie de *Psychose* en 1960.

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TEXTURE

Is it active?
Is it calm?
Is it noisy?
Is it light?
Is it dark?

Les Diaboliques: 3 anecdotes sur le film culte d'Henri- Georges Clouzot

TIEMPOS HEADLINE BOLD — KLIM — 56/64PT

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TIEMPOS TEXT REGULAR — KLIM — 14/21PT

Les Diaboliques: 3 anecdotes sur le film culte d'Henri- Georges Clouzot

DOMAINE DISPLAY BOLD — KLIM — 56/64 PT

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DOMAINE TEXT REGULAR — KLIM — 14/21 PT

RANGE

How does the roman relate to the italic?

Is it distinct enough?

language is a natural growth and not an instrument which we shape for our own purposes. Now, it is true that the decline of a language must ultimately be political and economic causes: it is not due only to the bad influence of this or that individual. But an effect can become a cause, reiterating the original cause and producing the same effect intensified form, and so on indefinitely. A man may take to drink because he feels himself to be ure, and then fail all the more completely because he drinks. It is rather the same thing that happens to the English language. It becomes ugly and in consequence our thoughts are foolish, but the slovenly

RANGE

Does the family have enough styles to fulfill the design tasks?

UNIVERS

Univers 45 Light
Univers 46 Light Oblique
Univers 55 Roman
Univers 56 Roman Oblique
Univers 65 Bold
Univers 66 Bold Oblique
Univers 75 Black
Univers 76 Black Oblique
Univers 85 Extra Black
Univers 86 Extra Black Oblique

Univers 39 Thin Ultra Condensed
Univers 49 Light Ultra Condensed
Univers 59 Ultra Condensed
Univers 47 Light Condensed
Univers 48 Light Condensed Oblique
Univers 57 Condensed
Univers 58 Condensed Oblique
Univers 67 Bold Condensed
Univers 68 Bold Condensed Oblique

Univers 53 Extended
Univers 54 Extended Oblique
Univers 63 Bold Extended
Univers 64 Bold Extended Oblique
Univers 73 Black Extended
Univers 74 Black Extended Oblique
Univers 93 Extra Black Extended
Univers 94 Extra Black Extended Oblique

United										
United										
United										
United										
United										
UNITED										

Founders Grotesk
Founders Grotesk Condensed
Founders Grotesk X-Condensed
Founders Grotesk Text
Founders Mono

RECAP

1. Define the context and purpose. Understand the content.
2. What tasks do the typefaces need to fulfill?
3. What levels of hierarchy are needed?
4. What languages need to be supported?
5. What are the technical requirements?
6. How much does it cost?
7. What are the historical and/or cultural considerations?
8. Put it to the test! Evaluate its qualities in context.