TYPOGRAPHY 01

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PRE-WORK DEBRIEF

YOUR QUESTIONS

‣ There are so many typefaces available today, it can be overwhelming. How do you suggest we start the process of finding the right one? A couple of the authors recommended Georgia and Verdana, are they the typical go-to fonts?

‣ Where is a good starting point if I want to learn about the types that I see most often? What they are, what the connotations are, etc? It seems like an awful lot is behind text...
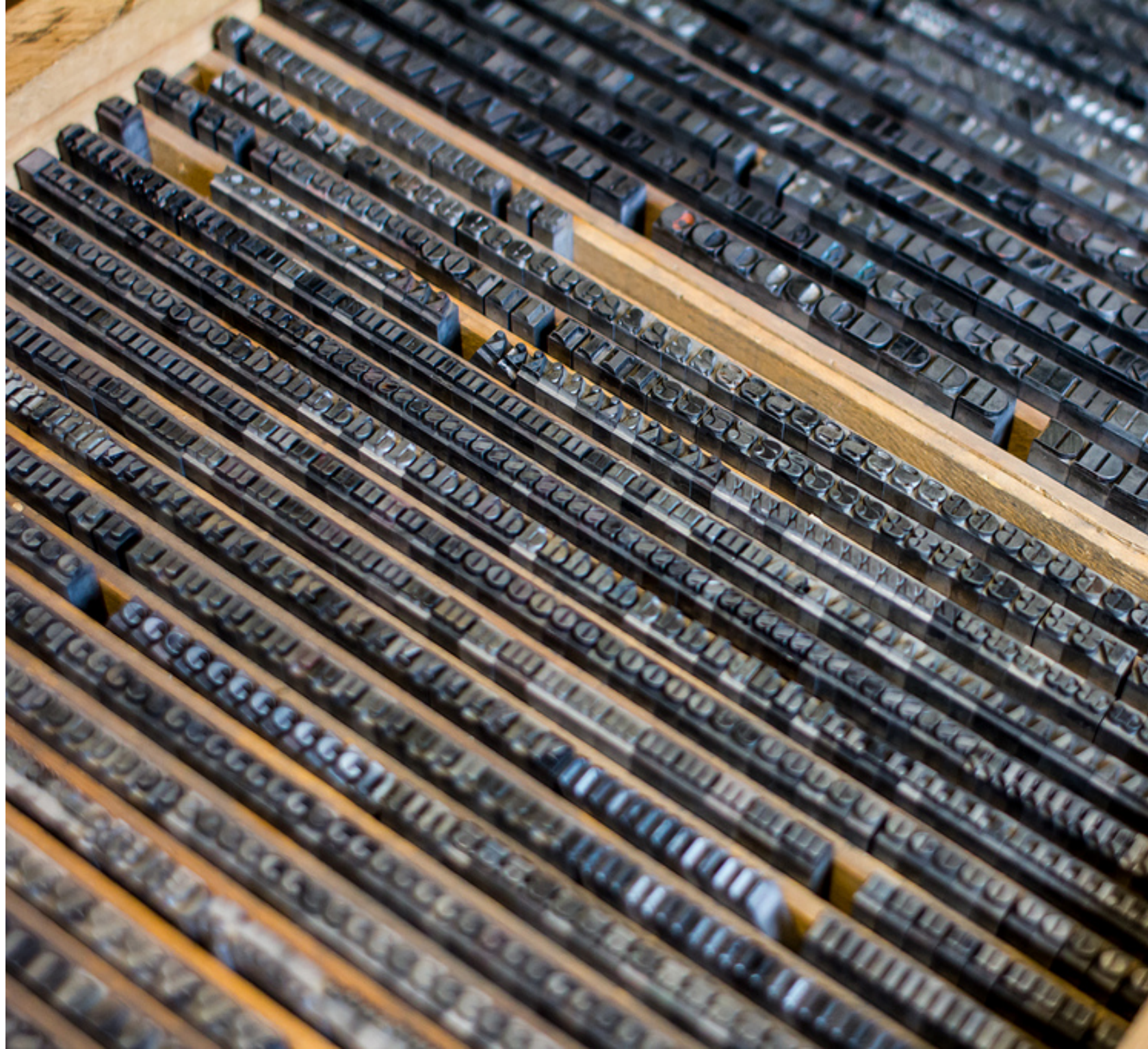
FONTS & TYPEFACES

LEARNING OBJECTIVES

‣ Explain the difference between a font and a typeface.

‣ Identify qualities and characteristics of a typeface that recommends it for a particular audience or usage.

‣ Demonstrate an ability to select type based on its physical characteristics, and to control its appearance through the manipulation of passive whitespace.

FONTS VS. TYPEFACE

Type used to be made of metal.

Garamond 12pt was kept in a different case than Garamond 14pt — each was considered a different font.

Garamond is the typeface, Garamond 12pt is the font.

FONTS VS. TYPEFACE

Today, Garamond Regular is a font file, Garamond Italic is a different font file.

Some people use "font" to distinguish the weight or variant within a typeface.

Typeface: Adobe Garamond

Font: Adobe Garamond Italic

Name	Date Modified	Size	Kind
Adobe Garamond.scr	Nov 18, 2002, 10:54 PM	575 KB	font suitcase
AdobeFnt.lst	Aug 18, 2003, 11:27 AM	17 KB	text
AGarAltIta	Feb 18, 1992, 6:55 AM	21 KB	PostS...ine font
AGarAltReg	Feb 18, 1992, 6:54 AM	12 KB	PostS...ine font
AGarBol	Jan 23, 1992, 11:00 AM	52 KB	PostS...ine font
AGarBolIta	Jan 23, 1992, 11:00 AM	54 KB	PostS...ine font
AGarBolItaOsF	Feb 18, 1992, 6:54 AM	54 KB	PostS...ine font
AGarBolOsF	Feb 18, 1992, 6:53 AM	52 KB	PostS...ine font
AGarExpBol	Feb 18, 1992, 6:56 AM	26 KB	PostS...ine font
AGarExpBolIta	Feb 18, 1992, 6:57 AM	27 KB	PostS...ine font
AGarExpIta	Feb 18, 1992, 6:56 AM	27 KB	PostS...ine font
AGarExpReg	Feb 18, 1992, 6:55 AM	44 KB	PostS...ine font
AGarExpSem	Feb 18, 1992, 6:55 AM	44 KB	PostS...ine font
AGarExpSemIta	Feb 18, 1992, 6:56 AM	27 KB	PostS...ine font
AGarIta	Jan 23, 1992, 10:59 AM	53 KB	PostS...ine font
AGarItaOsF	Feb 18, 1992, 6:53 AM	53 KB	PostS...ine font
AGarReg	Jan 23, 1992, 10:58 AM	50 KB	PostS...ine font
AGarRegSC	Feb 18, 1992, 6:52 AM	53 KB	PostS...ine font
AGarSem	Jan 23, 1992, 10:59 AM	51 KB	PostS...ine font
AGarSemIta	Jan 23, 1992, 10:59 AM	56 KB	PostS...ine font
AGarSemItaOsF	Feb 18, 1992, 6:53 AM	56 KB	PostS...ine font
AGarSemSC	Feb 18, 1992, 6:52 AM	54 KB	PostS...ine font

QUESTIONS TO ASK AS YOU EVALUATE TYPEFACES

‣ How legible is it? Do the letterforms feel organic or more stylized or geometric?

‣ How readable is it? Does it invite long-form reading, or is it more suited to headlines?

‣ How flexible is it? Does it work in different sizes and weights? Does it function in both body copy and titles?

‣ How unique is it? Is it memorable? Does it have interesting details? Does it have amazing numerals or an interesting looking lowercase g?

‣ How classy is it? Does it feel elegant or more down-to-earth?

‣ Has it been optimized for screen? Will it look good on Macs, PCs and mobile devices?

FONTS ARE DESIGNED

Every font was designed by someone, somewhere, at some time, for some reason.

Most websites that sell fonts include a little story or history about each font.

Knowing this history and context can be helpful when selecting a font to use for your project, or for crafting design rationale when presenting.
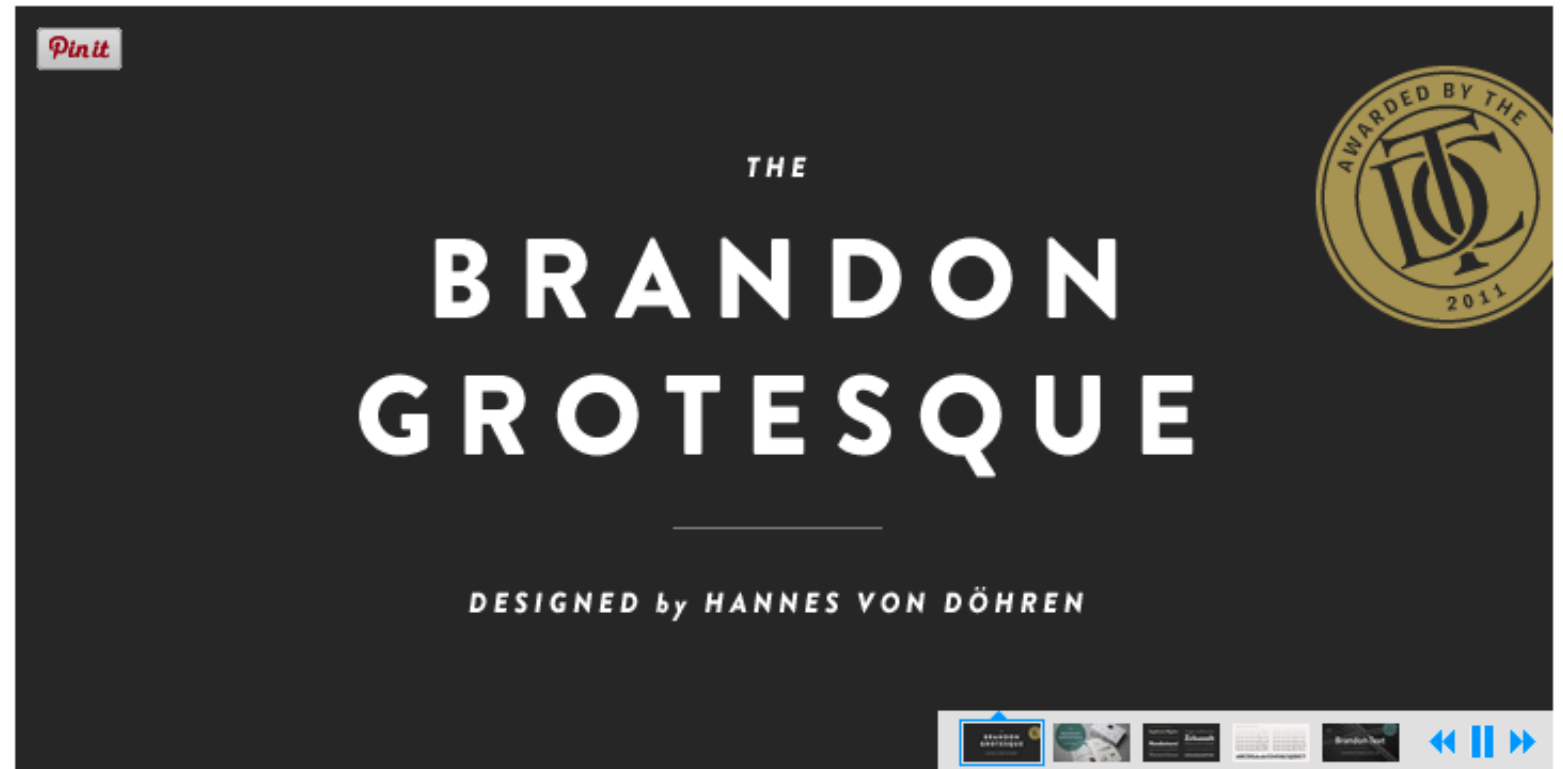
Brandon Grotesque

by **HVD Fonts**

Overview   Webfont   Gallery   Buying choices   Licensing

Pin it

THE

BRANDON GROTESQUE

DESIGNED *by* HANNES VON DÖHREN

About this font family

Brandon Grotesque is a sans serif type family of six weights plus matching italics. It was designed by Hannes von Döhren in 2009/10. Influenced by the geometric-style sans serif faces that were popular during the 1920s and 30s, the fonts are based on geometric forms that have been optically corrected for better legibility.

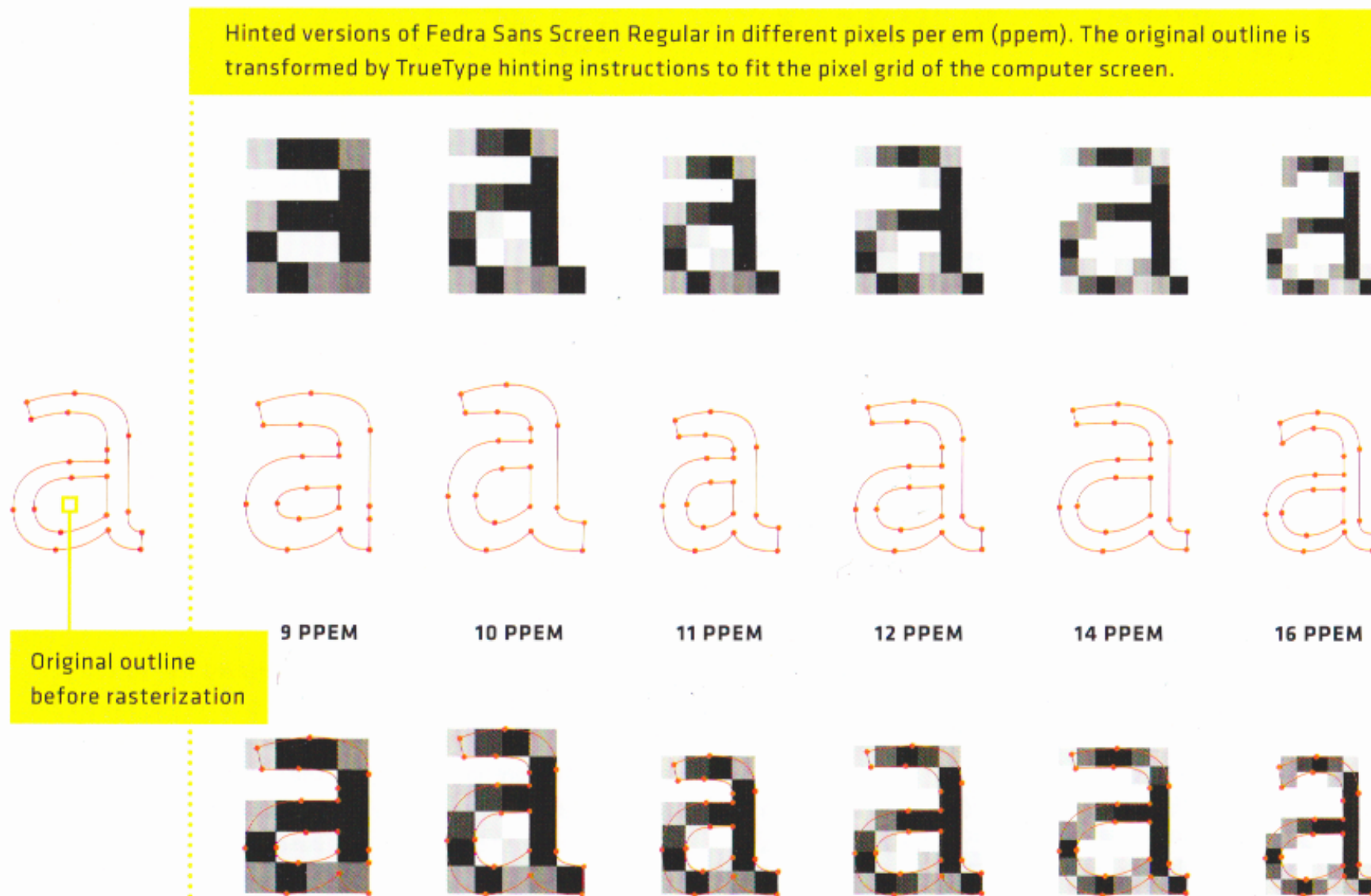Brandon Grotesque has a functional look with a warm touch. While the thin and the black weights are

FONTS ARE SOFTWARE

Not all fonts are created equally. Quality TrueType fonts include **hinting** as part of the software.

Hinting tells the browser or operating system how to adjust features of the letterforms for optimal display.

Hinting instructions vary depending on the method of output.

Hinted versions of Fedra Sans Screen Regular in different pixels per em (ppem). The original outline is transformed by TrueType hinting instructions to fit the pixel grid of the computer screen.

Original outline before rasterization

9 PPEM   10 PPEM   11 PPEM   12 PPEM   14 PPEM   16 PPEM

(MOST) FONTS COST MONEY

One critical thing to keep in mind as you select fonts for your web projects is the licensing.

Not all fonts have web licenses available, and most fonts cost money — each weight or style you include from a typeface will add to the price tag.

Never steal type — always read the license and stay within your budget.

Available licensing options

Glyph coverage
available in all of the styles in this family:
O Az áá € ff ČĘ Ug íş Gụ ọọ ☺

only available in some of the styles in this family:
gg

Sample text: [Pangrams] ▼   A ──●── A   ☐ Fit to width   ■ ff▼ ⚙▼

Brandon Grotesque Thin $40.00 Add to cart ▼

Dumpy kibitzer jingles as

Brandon Grotesque Thin Italic $40.00 Add to cart ▼

Cozy lummox gives smart s

Brandon Grotesque Light $40.00 Add to cart ▼

The July sun caused a fra

Brandon Grotesque Light Italic $40.00 Add to cart ▼

Five or six big jet planes zo

HEADS VS. BODY

Some typefaces are designed only for use in the heads (headlines). These are known as "display faces."

Don't use a display face to set body copy. Pair a display face with a more subtle typeface for the body copy.

You can also choose to use a single typeface and mix different weights, sizes or styles to create differentiation between head and body.

League Gothic

Madrone

Didot

Grafolita

AZO SANS UBER

BASIC TYPE LITERACY

As a designer, you'll want to familiarize yourself with a few classic typefaces.

Learn to recognize them "in the wild," even if you don't want to use them yourself.

Start with these five, then add more to your repertoire once you're ready.

Helvetica
Futura
Garamond
Bodoni
Clarendon

WEB TYPE LITERACY

This is Ellen Lupton's "baker's fourteen" from her highly recommended Type on Screen.

You couldn't go wrong with one of these for most web projects.

As a web designer, these fonts are worth getting familiar with in general, even if you don't plan on using any of them for your current project.

SERIF

Fedra Serif
Georgia
Meta Serif
Minion
Skolar

SANS

Dagny
DIN
Helvetica
Proxima Nova

SLAB

Adelle
Chaparral
Kulturista
Museo Slab
Tisa

FREE FONTS

Most free fonts are poor alternatives to commercially produced fonts.

Many of them were created by hobbyists, and are missing characters, weren't properly hinted, weren't stress-tested for various operating systems, etc.

But, that said, there are a few solid free options out there that you can use in your project.

(There's a list on Schoology.)

Questa Sans

Cactus siesta

useally at 14:00 hours it is time for

The office

Small Caps Lock*

Industry standard input and output

RÉSUMÉ

(Modern) American Usage is allowed

One hydrophore

The *basic* idea from the FBI was...

aquamarine?

Typography is the craft of endowing human language with a durable visual form.

—

ON YOUR OWN

ACTIVITY

EXERCISE

KEY OBJECTIVE(S)

Create 20 different type samples for your final project by typesetting just a headline, a subheadline and body copy 20 different ways.

SUGGESTED TIMING

Try to get through as many as you can in an hour, then go back and make tweaks and adjustments. Don't get bogged down.

DELIVERABLE

Twenty different type samples, that combine different fonts and typefaces, according to the sequences listed on the exercise sheet.

Q&A

COLOR

EXIT TICKETS

HTTP://GA.CO/VISTICKET