

Part 2

Templates

Alexei Kaptelev



- 1. Key principles*
- 2. Templates: fonts, colors, backgrounds*
- 3. Typography*
- 4. Illustrations: photos, drawings, icons*
- 5. Chart-like diagrams*
- 6. Data visualisation*

 **PowerPoint**

 **Keynote**

 **Prezi**

Obligatory template

Understand

**Obligatory
template**

Understand

**Flexible
template**

Modify

**Obligatory
template**

Understand

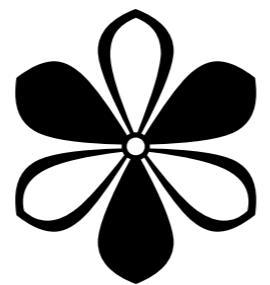
**Flexible
template**

Modify

**Own or no
template**

Create

Corporate identity ≠ Template



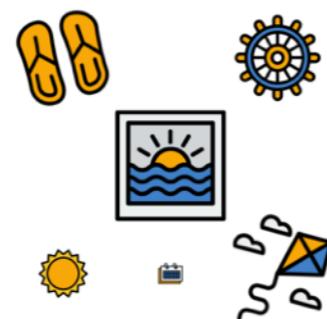
Logo

Aa

Typefaces



Colors



Décor

Do the job ≠ Follow the rules

PowerPoint

View Tab => Slides Master

Keynote

View Menu => Edit Master Slides

What's wrong with templates?

WHAT'S WRONG WITH TEMPLATES?

WHAT'S WRONG WITH TEMPLATES?

1. *Default PowerPoint or Keynote templates*

WHAT'S WRONG WITH TEMPLATES?

- 1. Default PowerPoint or Keynote templates*
- 2. Templates purchased or downloaded for free*

WHAT'S WRONG WITH TEMPLATES?

- 1. Default PowerPoint or Keynote templates*
- 2. Templates purchased or downloaded for free*
- 3. Corporate templates*

CLICK TO ADD TITLE

✖ Click to add text



CLICK TO ADD TITLE

✖ Click to add text



Noisy background

CLICK TO ADD TITLE

← Excessive details →

* Click to add text



Noisy background

CLICK TO ADD TITLE

• Click to add text



CLICK TO ADD TITLE Too light

- Click to add text



CLICK TO ADD TITLE

Too light

• Click to add text



Too dark

CLICK TO ADD TITLE **Too light**

- Click to add text



Too dark

← **Excessive details**

Double-click to edit

Double-click to edit

Double-click to edit

Double-click to edit

← Frame within a frame

First Page :

"Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum."



First Page : Purple on purple?

"Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum."



First Page : Purple on purple?

"Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum."



← Excessive details



Slide Title

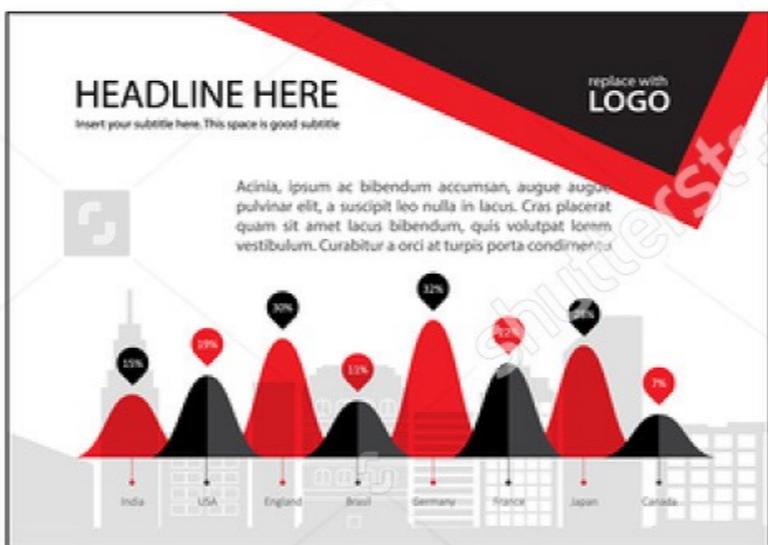
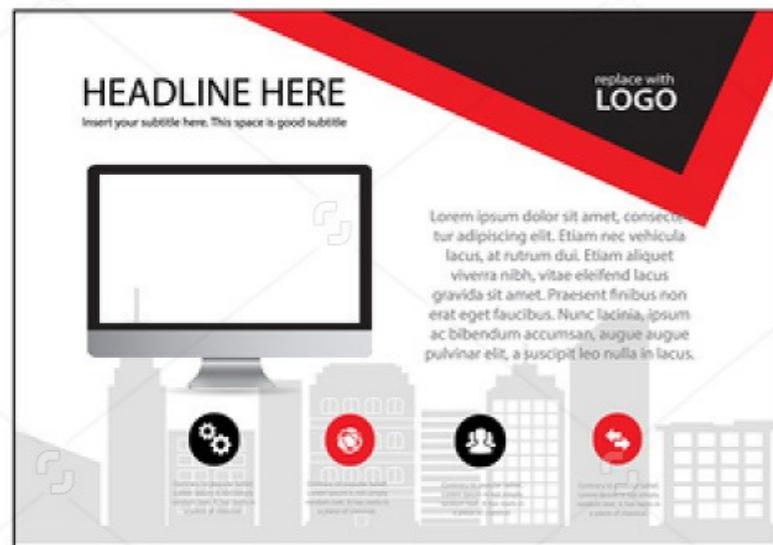
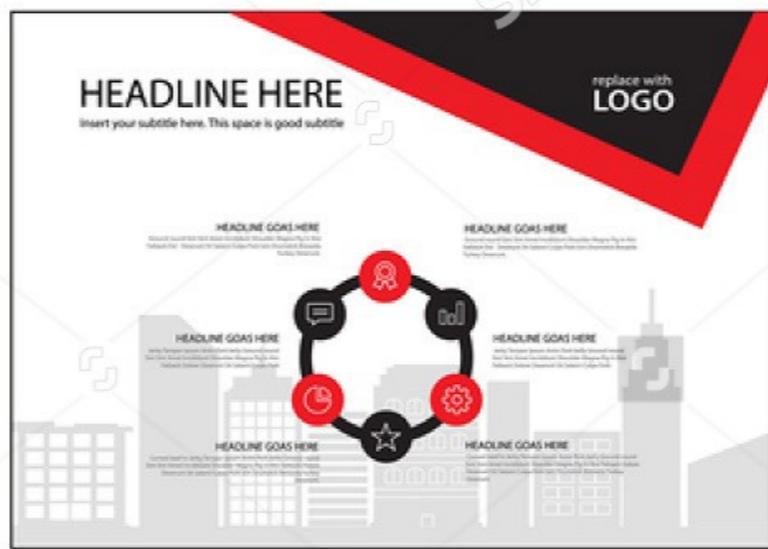
- Make Effective Presentations
- Using Awesome Backgrounds
- Engage your Audience
- Capture Audience Attention

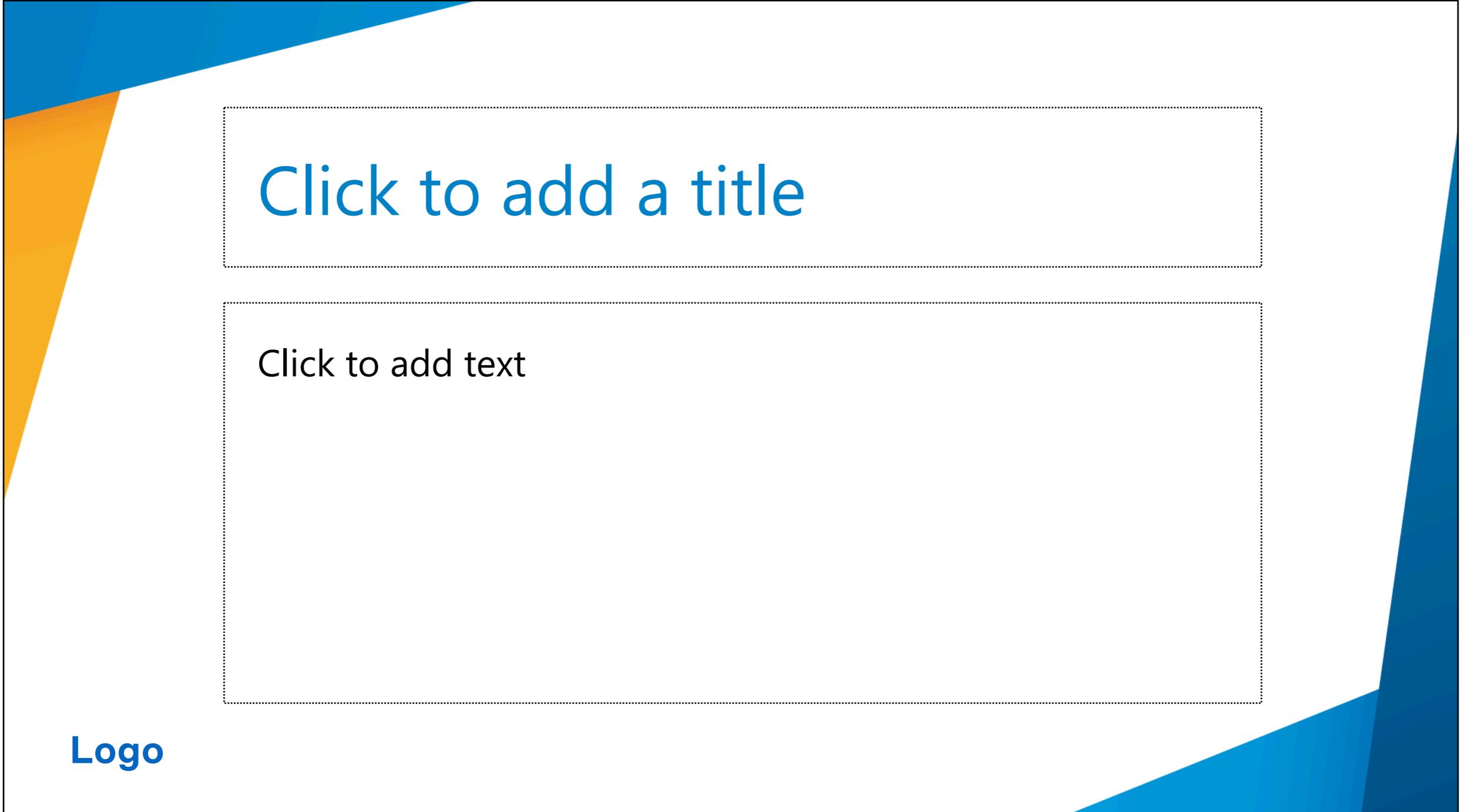


Slide Title

- Make Effective Presentations
- Using Awesome Backgrounds
- Engage your Audience
- Capture Audience Attention

← **Excessive details**





Click to add a title

Click to add text

Logo

Click to add a title

Click to add text

Logo

Do we really need this? →



Click to add a title

Click to add text

Logo

Major Projects Update

Continued to advance global portfolio of high-quality projects



Banyu Urip Early Production System
Gas and Oil Separation Plant

- Canada: Kearl construction 75% complete
- PNG: Achieved key milestones
- Iraq: Increased West Qurna Phase I production to approximately 370 kbd
- Indonesia
 - Banyu Urip: Signed first EPC contract
 - Natuna: Signed Principles of Agreement

Logo

Major Projects Update

← Arial :(

Continued to advance global portfolio of high-quality projects



Banyu Urip Early Production System
Gas and Oil Separation Plant

- Canada: Kearl construction 75% complete
- PNG: Achieved key milestones
- Iraq: Increased West Qurna Phase I production to approximately 370 kbd
- Indonesia
 - Banyu Urip: Signed first EPC contract
 - Natuna: Signed Principles of Agreement

Logo

Major Projects Update

← Arial :(

Continued to advance global portfolio of high-quality projects



Banyu Urip Early Production System
Gas and Oil Separation Plant

- Canada: Kearl construction 75% complete
- PNG: Achieved key milestones
- Iraq: Increased West Qurna Phase I production to approximately 370 kbd
- Indonesia
 - Banyu Urip: Signed first EPC contract
 - Natuna: Signed Principles of Agreement

Not enough →
space for a logo

Logo

Major Projects Update

Click to add text

Click to add a title

Click to add text

Click to add a title ← Calibri :(

Click to add text

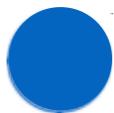
Industrial execution

Click to add text



Industrial execution ← Custom typeface

Click to add text



What's wrong with templates?

What's wrong with templates?

1. Unnecessary page elements

What's wrong with templates?

1. *Unnecessary page elements*
2. *Heavy backgrounds and headers*

What's wrong with templates?

1. *Unnecessary page elements*
2. *Heavy backgrounds and headers*
3. *The logo is way too big*

What's wrong with templates?

- 1. Unnecessary page elements*
- 2. Heavy backgrounds and headers*
- 3. The logo is way too big*
- 4. Wrong colors*

What's wrong with templates?

1. *Unnecessary page elements*
2. *Heavy backgrounds and headers*
3. *The logo is way too big*
4. *Wrong colors*
5. *Poor choice of typeface*

Backgrounds

Double-click to edit

▷ Double-click to edit

DOUBLE-CLICK TO EDIT

- Double-click to edit

A word on

SKEUOMORPHISM







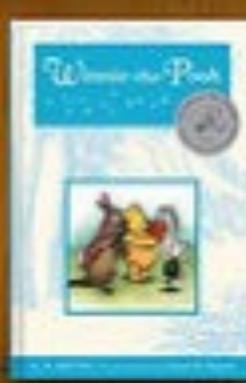
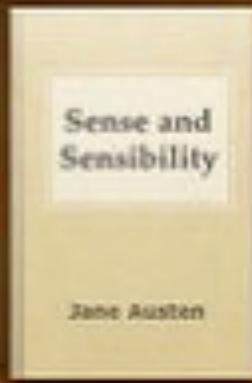
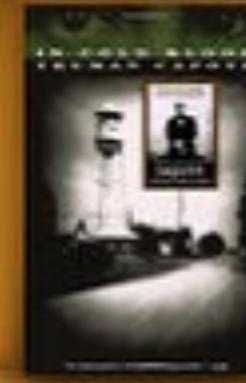
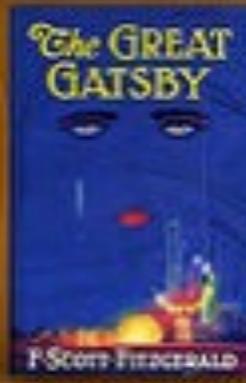
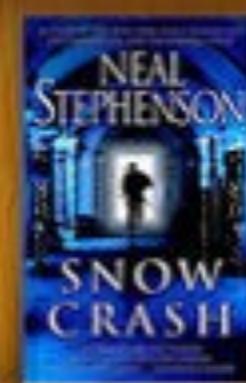
iPad

11:31 PM

Not Charging

Store

iBooks



Notes

You could argue that th...



Today

Mar 15 6:46 PM

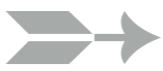
You could argue that the notebook paper is merely metaphorical, but the little bumps on the 'F' and 'J' keys are definitely skeuomorphic, since they don't help you orient your fingers on the keyboard.



Skeuomorphism

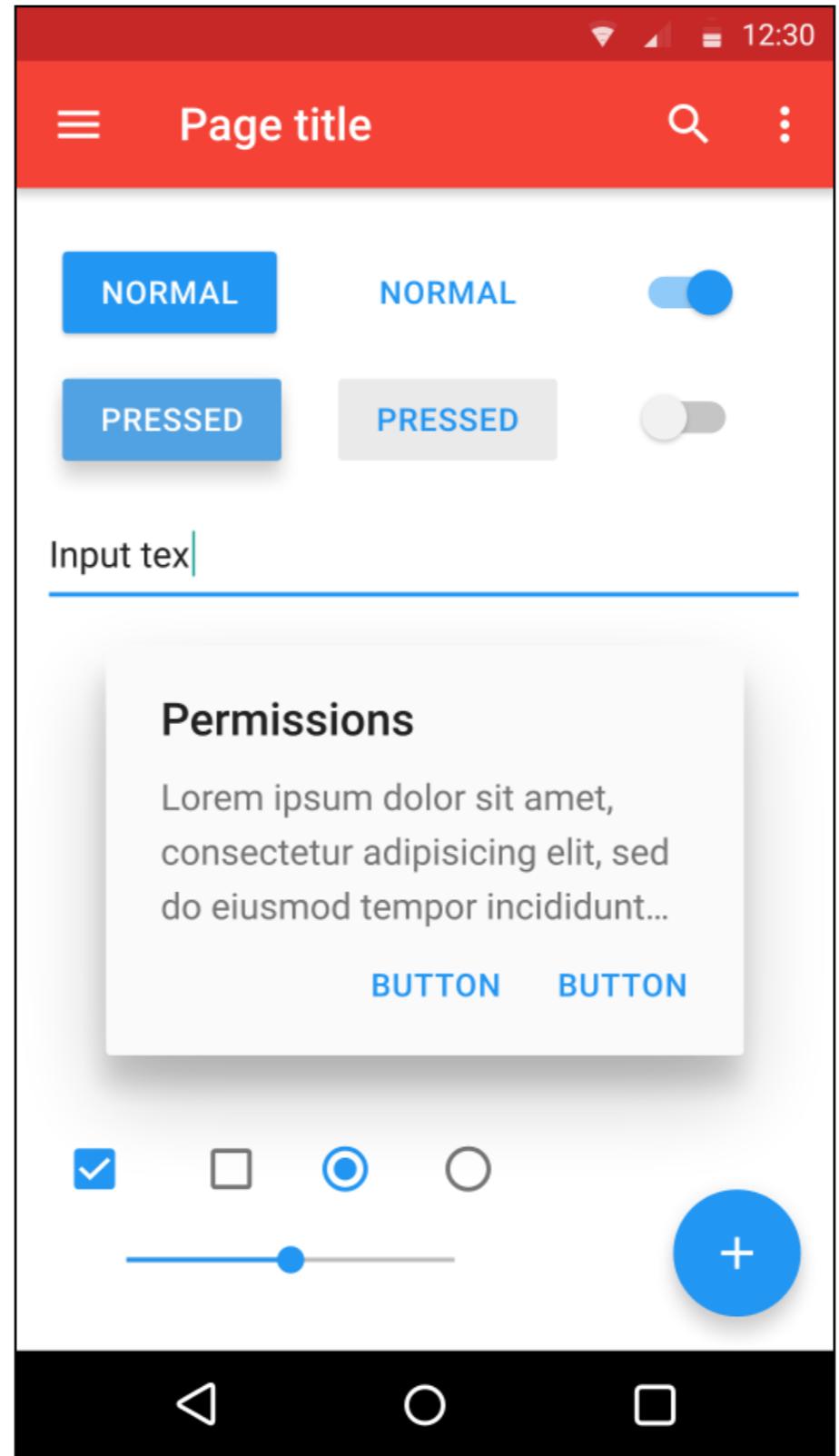
makes new things familiar





Flat design

tries to make more with less



Google, Amazon, Facebook...

Q: Light or dark background?

Light:

- 1) Better for printing*
- 2) Better for pictures isolated on white*
- 3) You can see the audience*

Dark:

- 1) More distinctive*
- 2) Easier on the eyes in big venues*

Page decorations

Title Text

- Body Level One
 - Body Level Two
 - Body Level Three
 - Body Level Four
 - » Body Level Five

Title Text

- Body Level One
 - Body Level Two
 - Body Level Three
 - Body Level Four
 - » Body Level Five

Title Text

- Body Level One
 - Body Level Two
 - Body Level Three
 - Body Level Four
 - » Body Level Five

Title Text

- Body Level One
 - Body Level Two
 - Body Level Three
 - Body Level Four
 - » Body Level Five



Title Text

- Body Level One
 - Body Level Two
 - Body Level Three
 - Body Level Four
 - » Body Level Five



Click to add a title

Click to add text

The logo

Click to add a title

Click to add text



Click to add a title

Click to add text





Mztelecom



A huge logo kind of insults the intelligence of the audience. Not only does it scream “I’m an ad, ignore me”, it also says “you’re probably a bit blind, or stupid or something”.

PAUL BELFORD

Designer



Mztelecom



Mztelecom

Q: Do we need a logo on every slide?

A: For an external presentation, probably.
For an internal presentation... probably not.

Colors

**Obligatory
template**

Understand

**Flexible
template**

Modify

**Own or no
template**

Create

COLOR GUIDE

PANTONE

CMYK

PANTONE 299 C

PANTONE 1365 C

C 100 M 80 Y 00 K 26

C 00 M 85 Y 100 K 00

No style guide? Choose your
primary color

Then select the rest
using a color matching tool

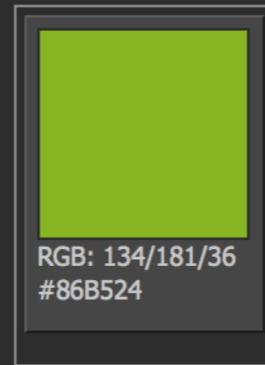
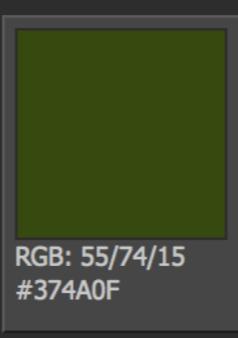
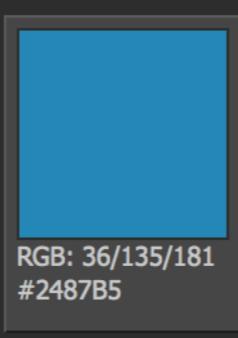
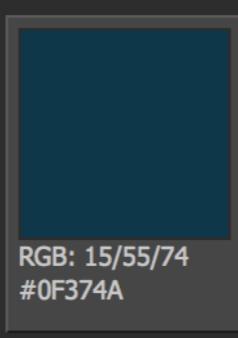
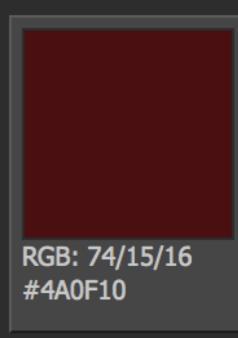


My
PalettesColor
PickerColor
LibrariesColor
MatchingAnalysis &
ConversionHelp &
Guides

Current Palette

Click a color in your palette to use it as base color for the color matching tool.

Your current palette is empty.

RGB: 134/181/36
#86B524RGB: 55/74/15
#374A0FRGB: 36/135/181
#2487B5RGB: 15/55/74
#0F374ARGB: 181/36/39
#B52427RGB: 74/15/16
#4A0F10

Color Matching Algorithm

Triadic

Please choose your preferred color matching algorithm above. The options include classic color theory methods as well as proprietary algorithms. Feel free to explore and experiment!

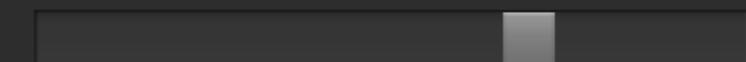


Adjust Red / Green / Blue components

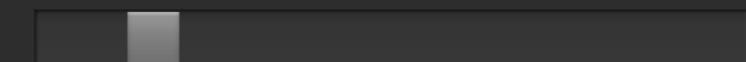
Red



Green

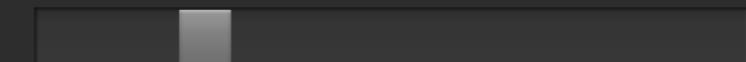


Blue

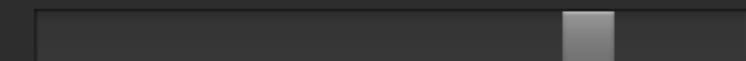


Adjust Hue / Saturation / Lightness

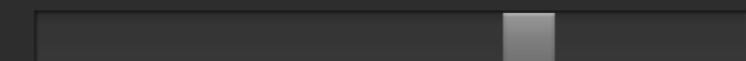
Hue



Saturation



Lightness



Do you like these colors?

When you have settled on a color palette you like, you can have it replace your current palette or have it appended to it – or save it directly in "My Palettes".

Append to current palette

Replace current palette

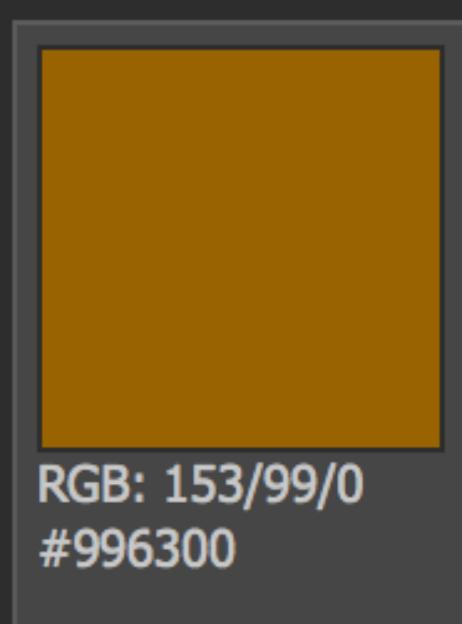
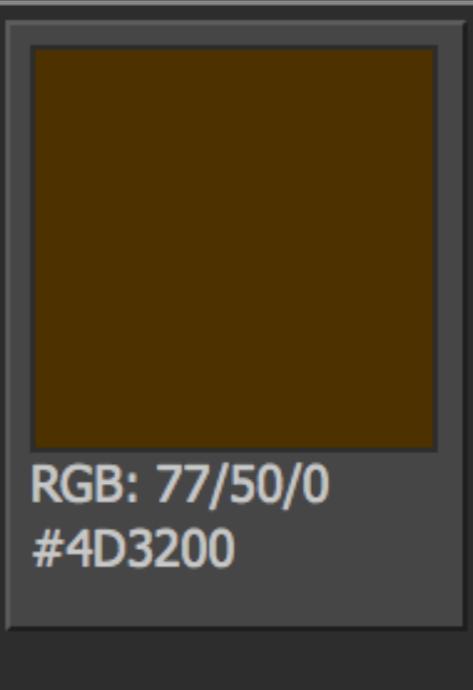
Save in My Palettes



Current Palette

Click a color in your palette to use it as base color for the color matching tool.

Your current palette is empty.



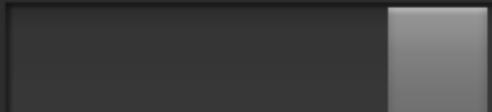
Color Matching Algorithm

- ColorMatch 5K Classic
- ColorExplorer - "Sweet Spot Offset"
- Single Hue
- Complementary
- Split-Complementary
- Analogue
- Triadic
- Square



Adjust Red / Green / Blue components

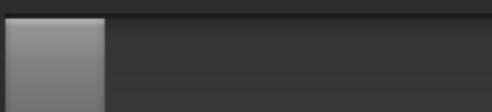
Red



Green



Blue



Adjust Hue / Saturation / Lightness

Hue

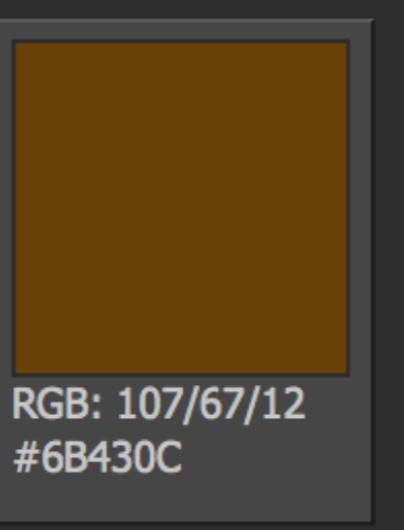




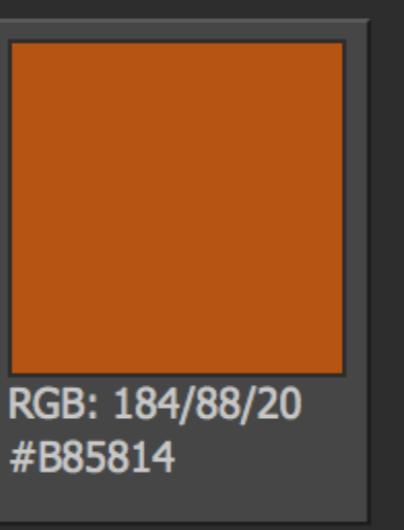
RGB: 12/83/107
#0C536B



RGB: 20/143/184
#148FB8



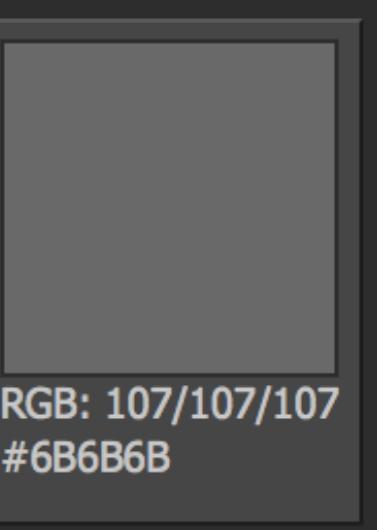
RGB: 107/67/12
#6B430C



RGB: 184/88/20
#B85814



RGB: 148/148/148
#949494



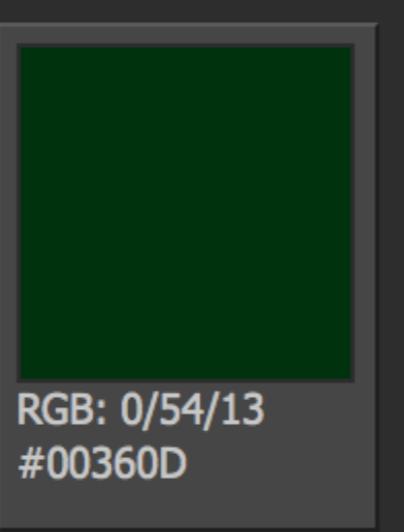
RGB: 107/107/107
#6B6B6B



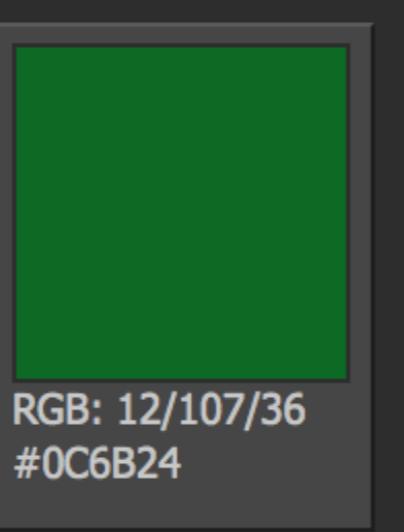
RGB: 12/83/107
#0C536B



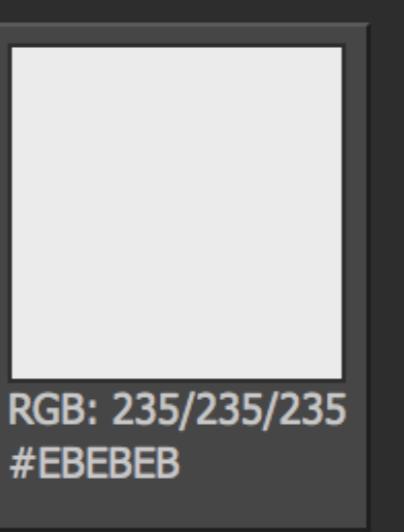
RGB: 102/131/140
#66838C



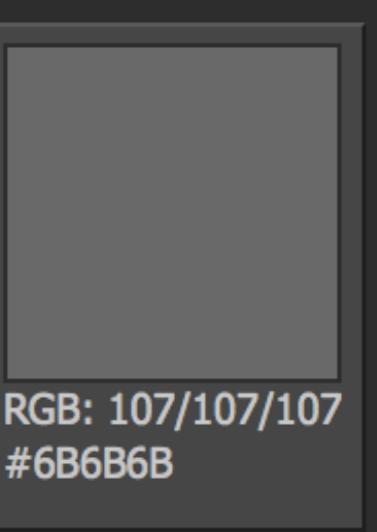
RGB: 0/54/13
#00360D



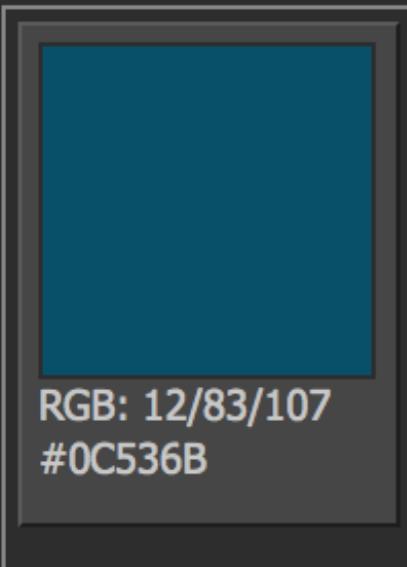
RGB: 12/107/36
#0C6B24



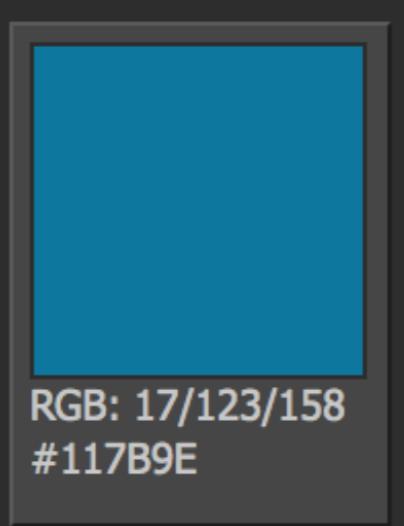
RGB: 235/235/235
#EBEBEB



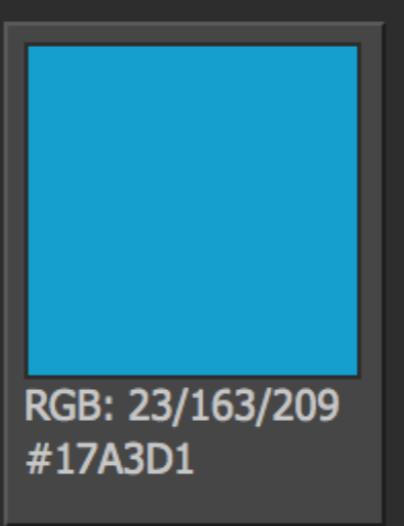
RGB: 107/107/107
#6B6B6B



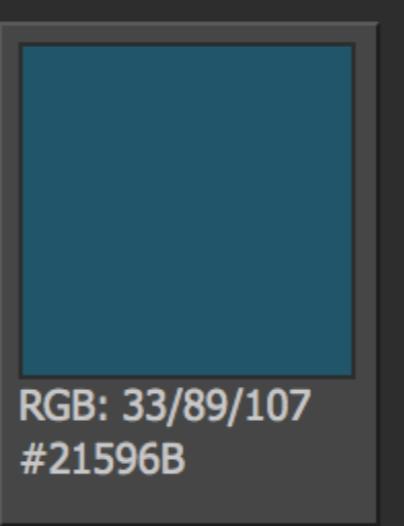
RGB: 12/83/107
#0C536B



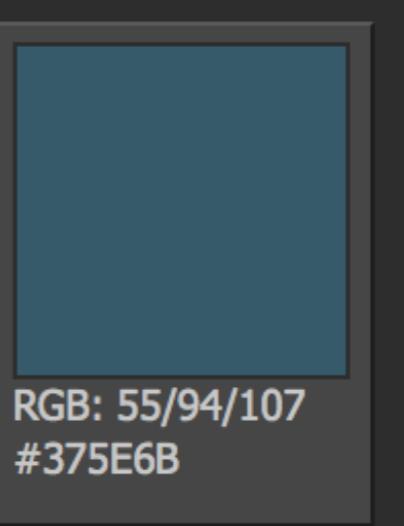
RGB: 17/123/158
#117B9E



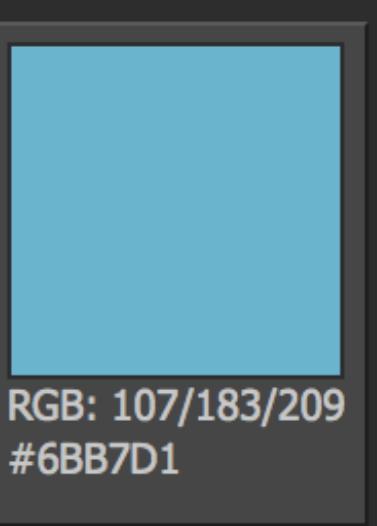
RGB: 23/163/209
#17A3D1



RGB: 33/89/107
#21596B



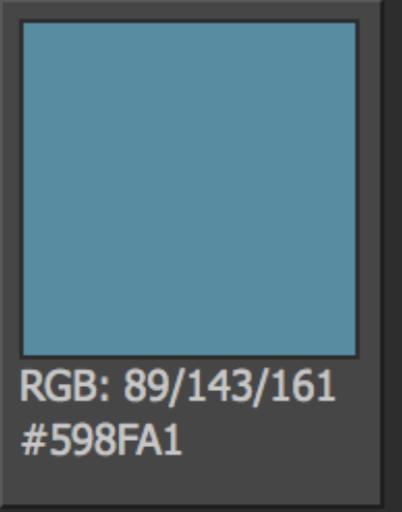
RGB: 55/94/107
#375E6B



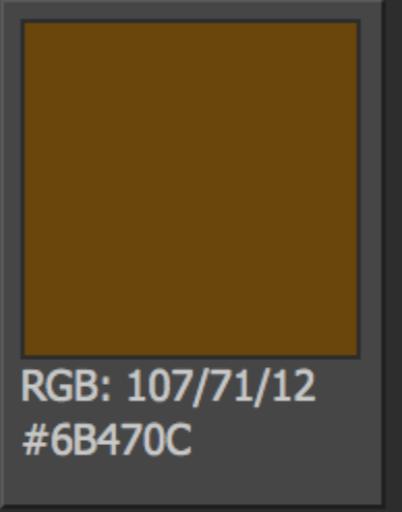
RGB: 107/183/209
#6BB7D1



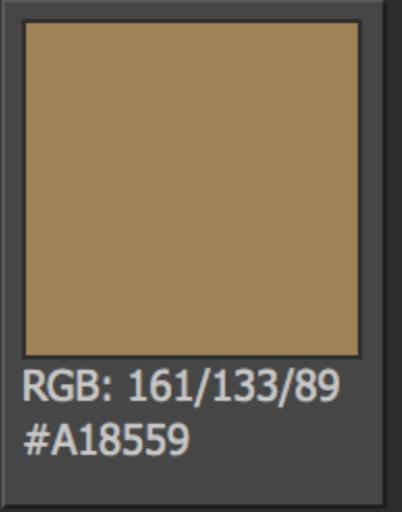
RGB: 12/83/107
#0C536B



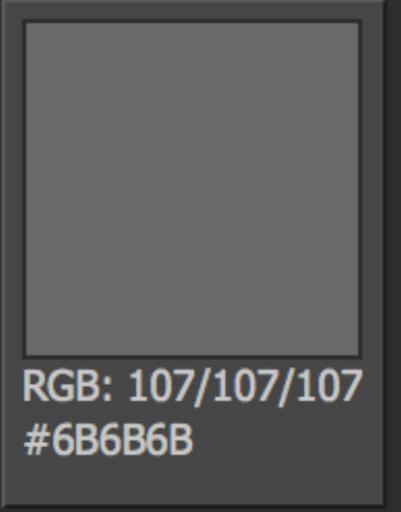
RGB: 89/143/161
#598FA1



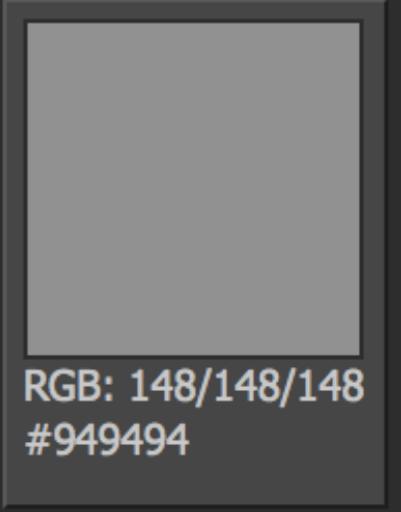
RGB: 107/71/12
#6B470C



RGB: 161/133/89
#A18559



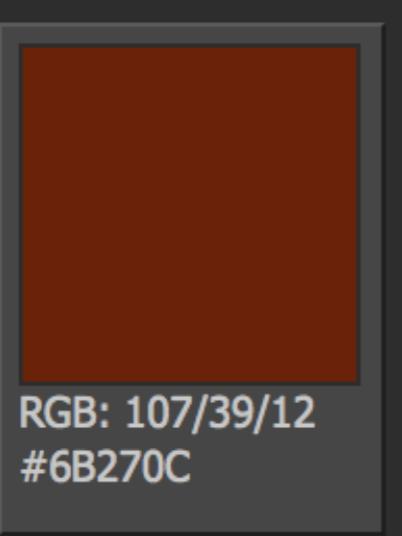
RGB: 107/107/107
#6B6B6B



RGB: 148/148/148
#949494



RGB: 12/83/107
#0C536B



RGB: 107/39/12
#6B270C



RGB: 107/102/12
#6B660C



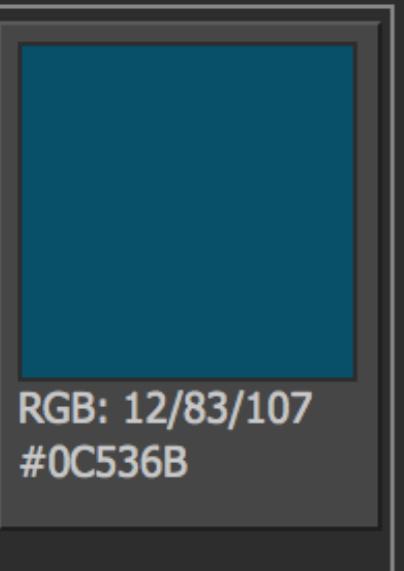
RGB: 227/227/227
#E3E3E3



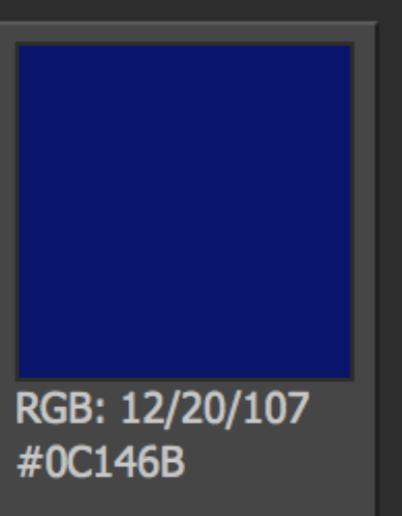
RGB: 107/107/107
#6B6B6B



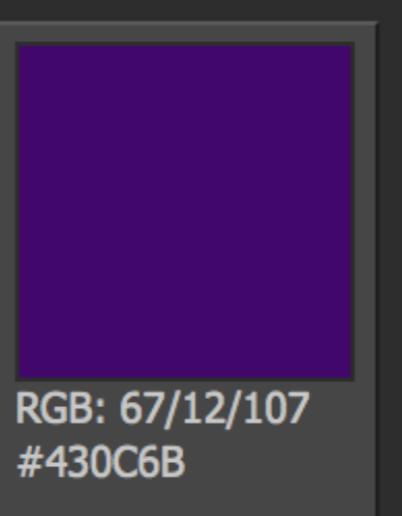
RGB: 148/148/148
#949494



RGB: 12/83/107
#0C536B



RGB: 12/20/107
#0C146B



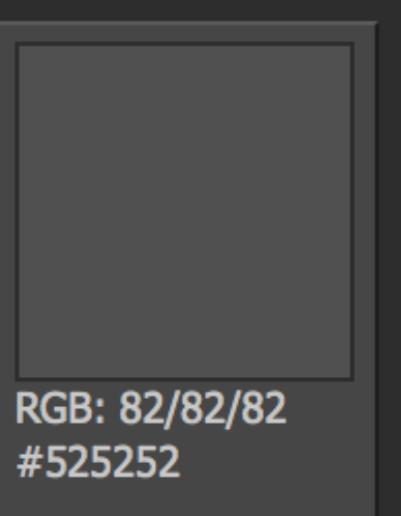
RGB: 67/12/107
#430C6B



RGB: 148/148/148
#949494



RGB: 140/140/140
#8C8C8C



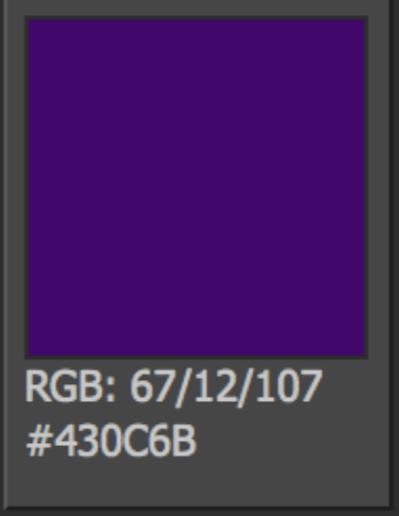
RGB: 82/82/82
#525252



RGB: 12/83/107
#0C536B



RGB: 12/20/107
#0C146B



RGB: 67/12/107
#430C6B



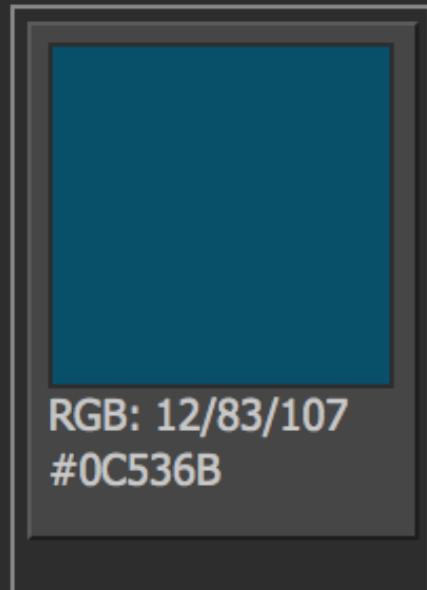
RGB: 148/148/148
#949494



RGB: 140/140/140
#8C8C8C



RGB: 82/82/82
#525252



RGB: 12/83/107
#0C536B



RGB: 107/12/83
#6B0C53



RGB: 107/71/12
#6B470C



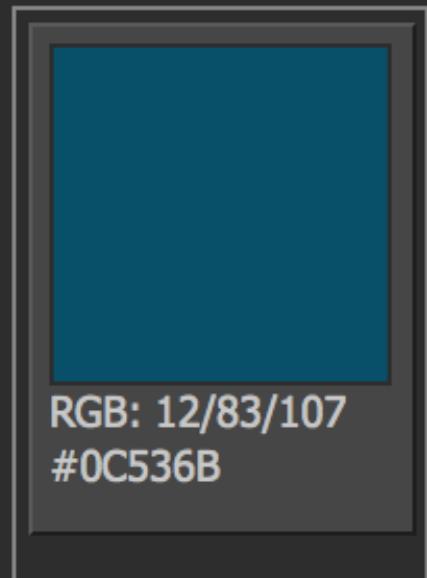
RGB: 48/107/12
#306B0C



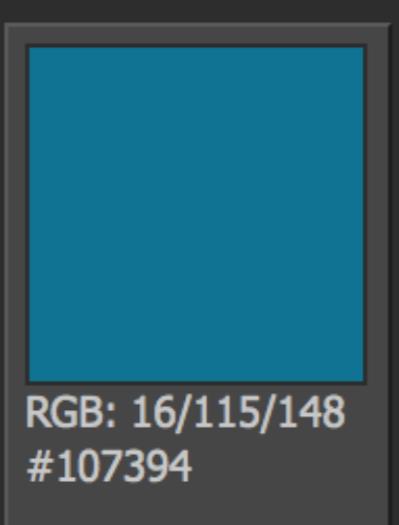
RGB: 107/107/107
#6B6B6B



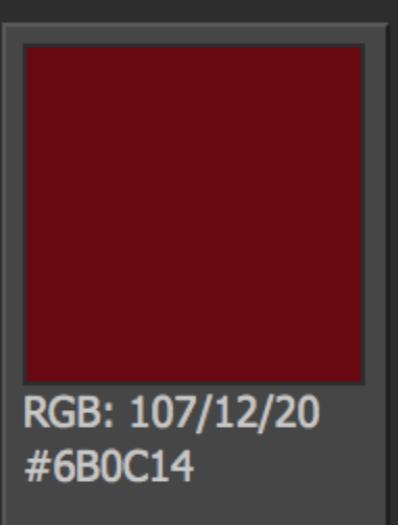
RGB: 148/148/148
#949494



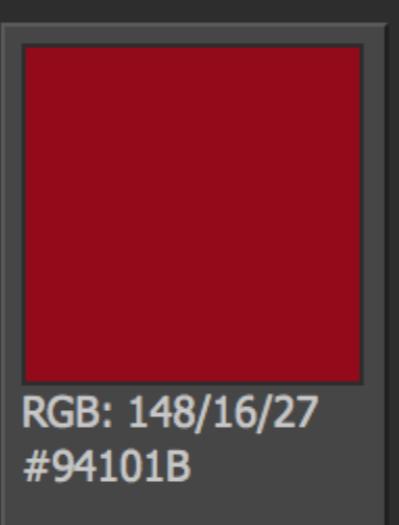
RGB: 12/83/107
#0C536B



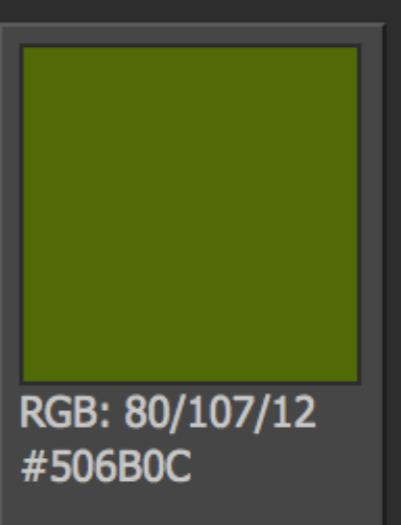
RGB: 16/115/148
#107394



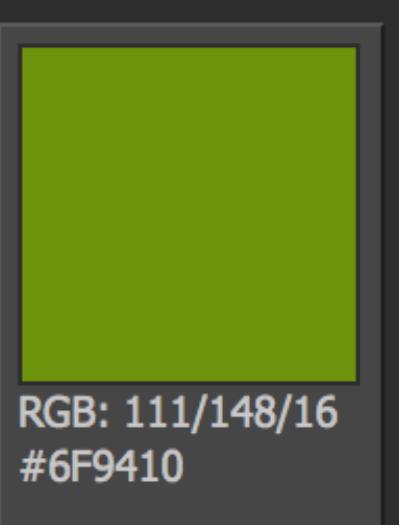
RGB: 107/12/20
#6B0C14



RGB: 148/16/27
#94101B



RGB: 80/107/12
#506B0C



RGB: 111/148/16
#6F9410

Your primary color communicates your
brand character

What is it that you're
trying to communicate?

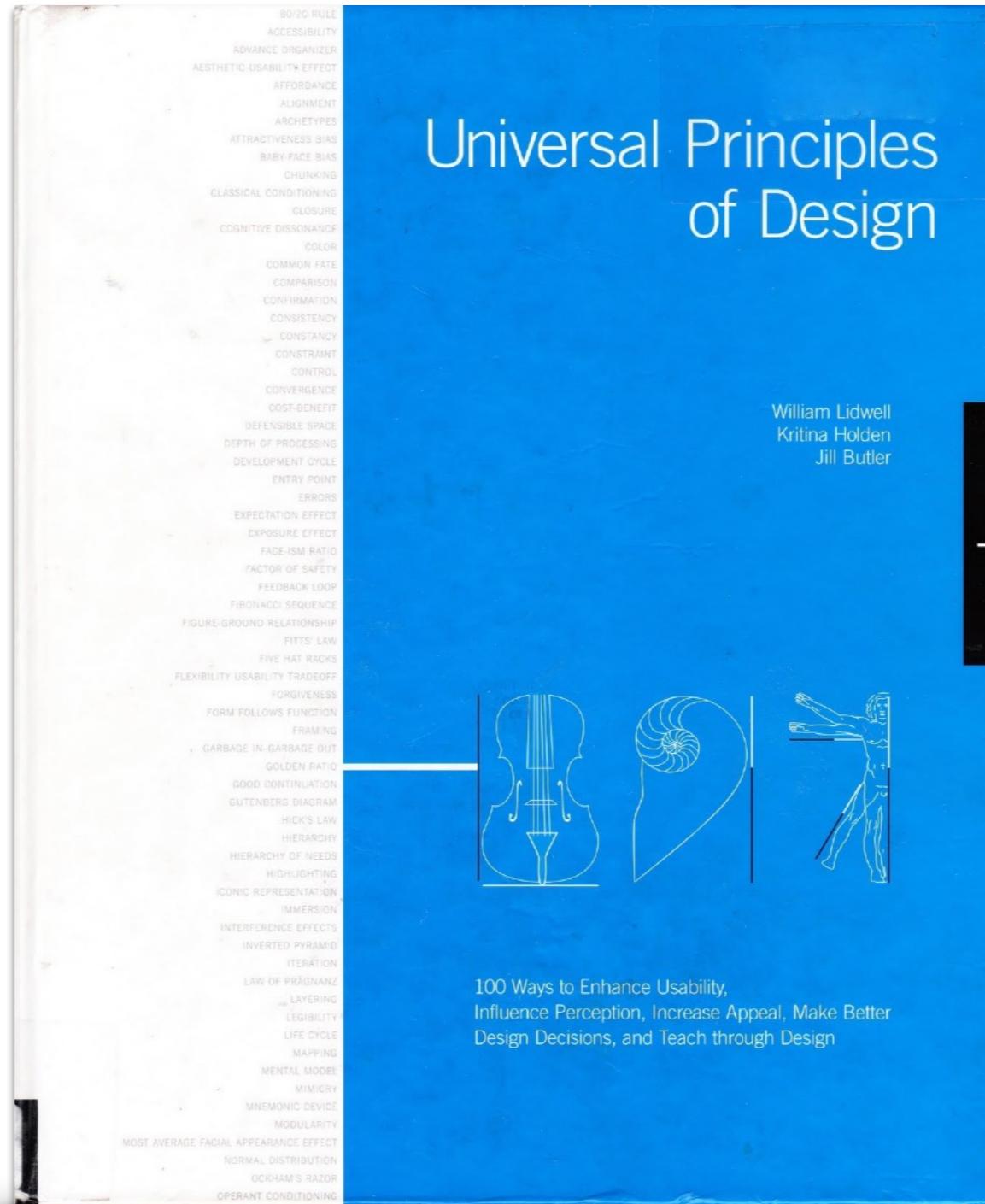
Aggressive *or* Friendly

Aggressive *or* Friendly
Bold *or* Honest

Aggressive *or* Friendly
Bold *or* Honest
Risky *or* Stable

Aggressive *or* Friendly
Bold *or* Honest
Risky *or* Stable

...



William Lidwell

University of Houston

THINGS TO KNOW ABOUT COLOR

THINGS TO KNOW ABOUT COLOR

1. Colors have general and context meanings

THINGS TO KNOW ABOUT COLOR

1. Colors have general and context meanings
2. Context meanings mostly overpower general

THINGS TO KNOW ABOUT COLOR

1. Colors have general and context meanings
2. Context meanings mostly overpower general
3. Shades might have their separate meanings

THINGS TO KNOW ABOUT COLOR

1. Colors have general and context meanings
2. Context meanings mostly overpower general
3. Shades might have their separate meanings
4. General meanings conform to a certain logic



STOP



STOP

Red = stop











Fast food is bad for you!







THINGS TO KNOW ABOUT COLOUR

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings
2. Context meanings mostly overpower general

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings
2. Context meanings mostly overpower general
3. Shades might have their separate meanings

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings
2. Context meanings mostly overpower general
3. Shades might have their separate meanings
4. General meanings conform to a certain logic

10^{-12} meters

10^{-9}

1 nanometer

10^{-6}

1000 nanometer

10^{-3}

1 millimeter 1 meter

10^3

1 kilometer

Cosmic rays

X-rays

Gamma rays

Ultraviolet (UV)

Microwaves

Infrared (IR)

Radio

Broadcast band



Short Wavelengths

Long Wavelengths

Ultraviolet (UV)

Visible Light

Infrared (IR)

Cool colors

Warm colors



Copyrighted Material

BASIC COLOR TERMS
Their Universality and Evolution

BRENT BERLIN AND PAUL KAY

THE DAVID HUME SERIES
PHILOSOPHY AND COGNITIVE SCIENCE REISSUES



CSLI PUBLICATIONS

Copyrighted Material

WORDS FOR COLORS

Berlin & Kay (1969, 1999)

WORDS FOR COLORS

1. Black & white

WORDS FOR COLORS

1. Black & white
2. Warm & cool

WORDS FOR COLORS

1. Black & white
2. Warm & cool
3. Red

WORDS FOR COLORS

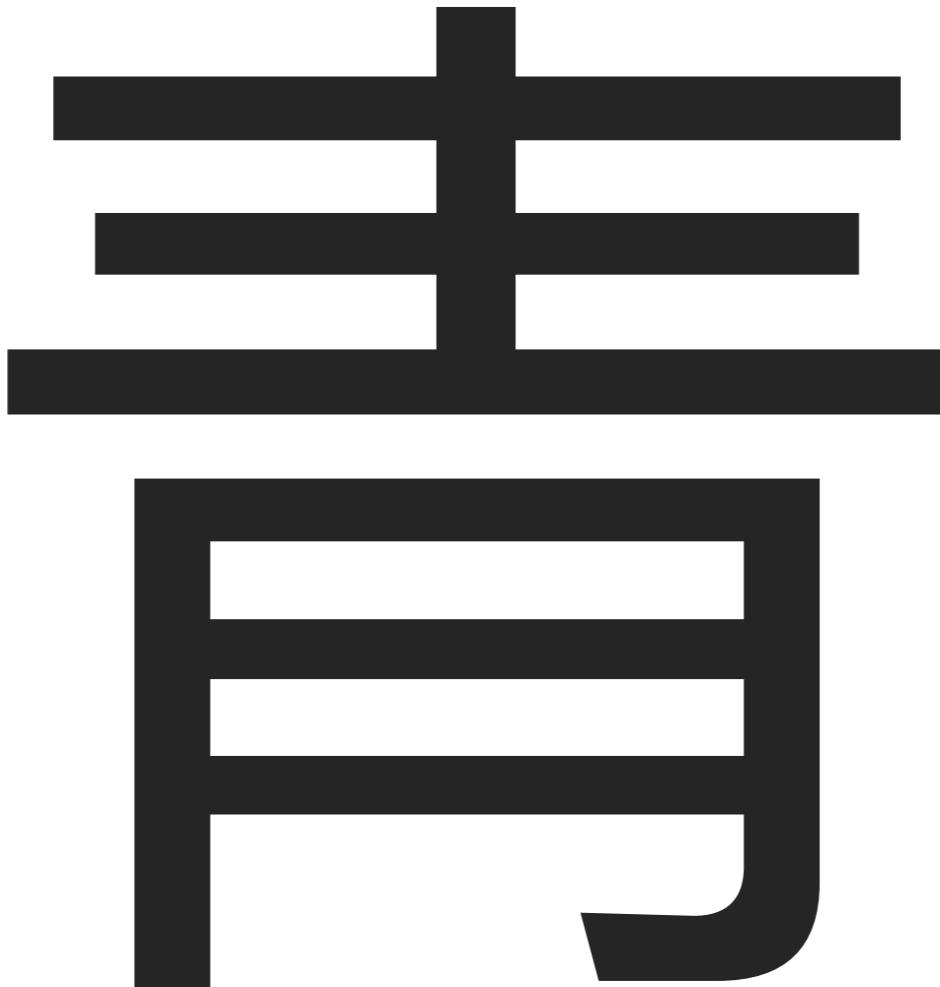
1. Black & white
2. Warm & cool
3. Red
4. Yellow

WORDS FOR COLORS

1. Black & white
2. Warm & cool
3. Red
4. Yellow
5. Green

WORDS FOR COLORS

1. Black & white
2. Warm & cool
3. Red
4. Yellow
5. Green
6. Blue



qing



The color naming debate

https://en.wikipedia.org/wiki/Linguistic_relativity_and_the_color_naming_debate

COLORS

1. Black & white
2. Red
3. Yellow
4. Green
5. Blue

Colors: Black & White

WHITE & BLACK

Agression &
Dominance



Submission &
Peacefulness



DARKNESS
IS DANGER

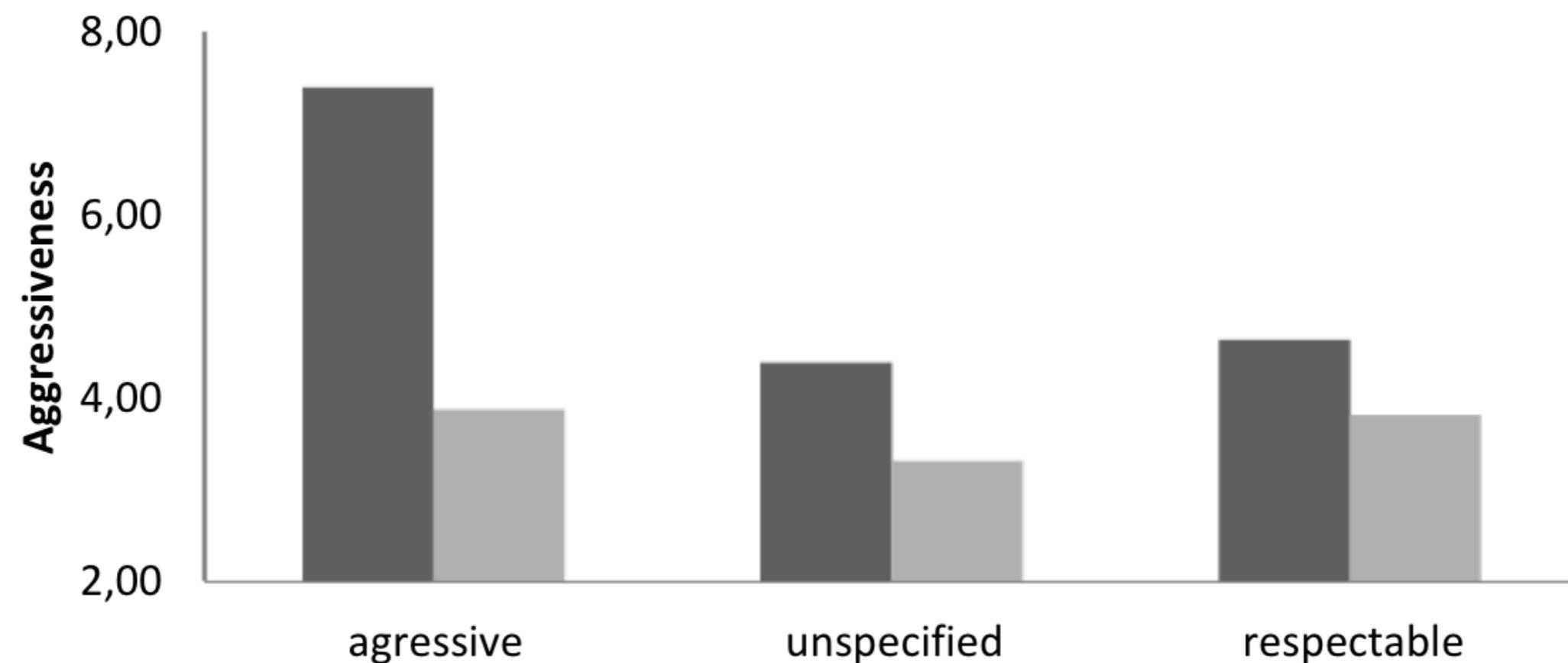


RCU

Photo - gender: male

■ black ■ grey

Respondent - gender: male

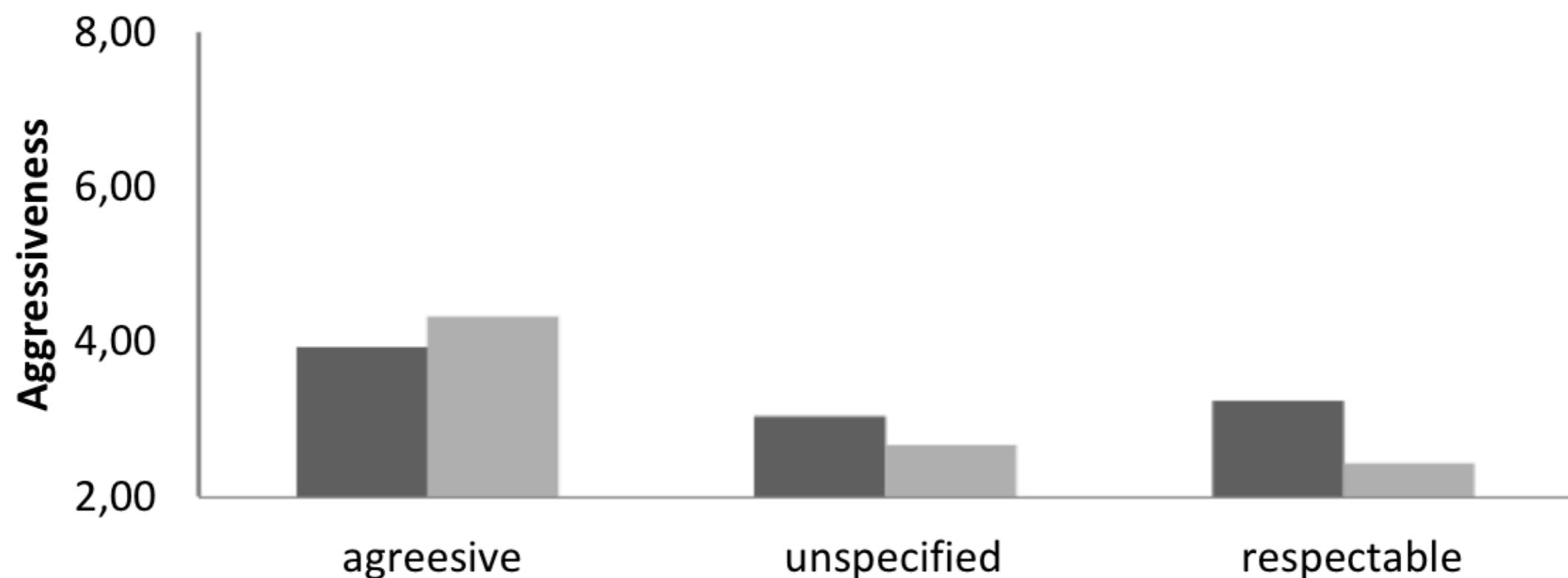


https://www.researchgate.net/publication/259802219_The_color_black_and_situational_context_Factors_influencing_perception_of_an_individual%27s_aggressiveness_and_respectability

Photo - gender: female

■ black ■ grey

Respondent - gender: female



https://www.researchgate.net/publication/259802219_The_color_black_and_situational_context_Factors_influencing_perception_of_an_individual%27s_aggressiveness_and_respectability



**BLACK & WHITE
SIGNAL STATUS**



Premium



Budget



KIDS



ADULTS



BLACK & WHITE

BLACK & WHITE

- ❖ *Black = danger, aggression, dominance*

BLACK & WHITE

- ◆ *Black = danger, aggression, dominance*
- ◆ *White = honesty, peacefulness*

BLACK & WHITE

- ♣ *Black = danger, aggression, dominance*
- ♣ *White = honesty, peacefulness*
- ♣ *Black & white signal status*

RED

MEANINGS OF RED

MEANINGS OF RED

General: *Danger & Avoidance*

MEANINGS OF RED

General: *Danger & Avoidance*

Men: *Agression & Dominance*

MEANINGS OF RED

General: *Danger & Avoidance*

Men: *Agression & Dominance*

Women: *Fertility*

MEANINGS OF RED

General: *Danger & Avoidance*

Men: *Agression & Dominance*

Women: *Fertility*

Detrimental to cognitive tasks



STOP



GREEN | **BLUE**

50%

50%

GREEN

BLUE

50%

50%

RED

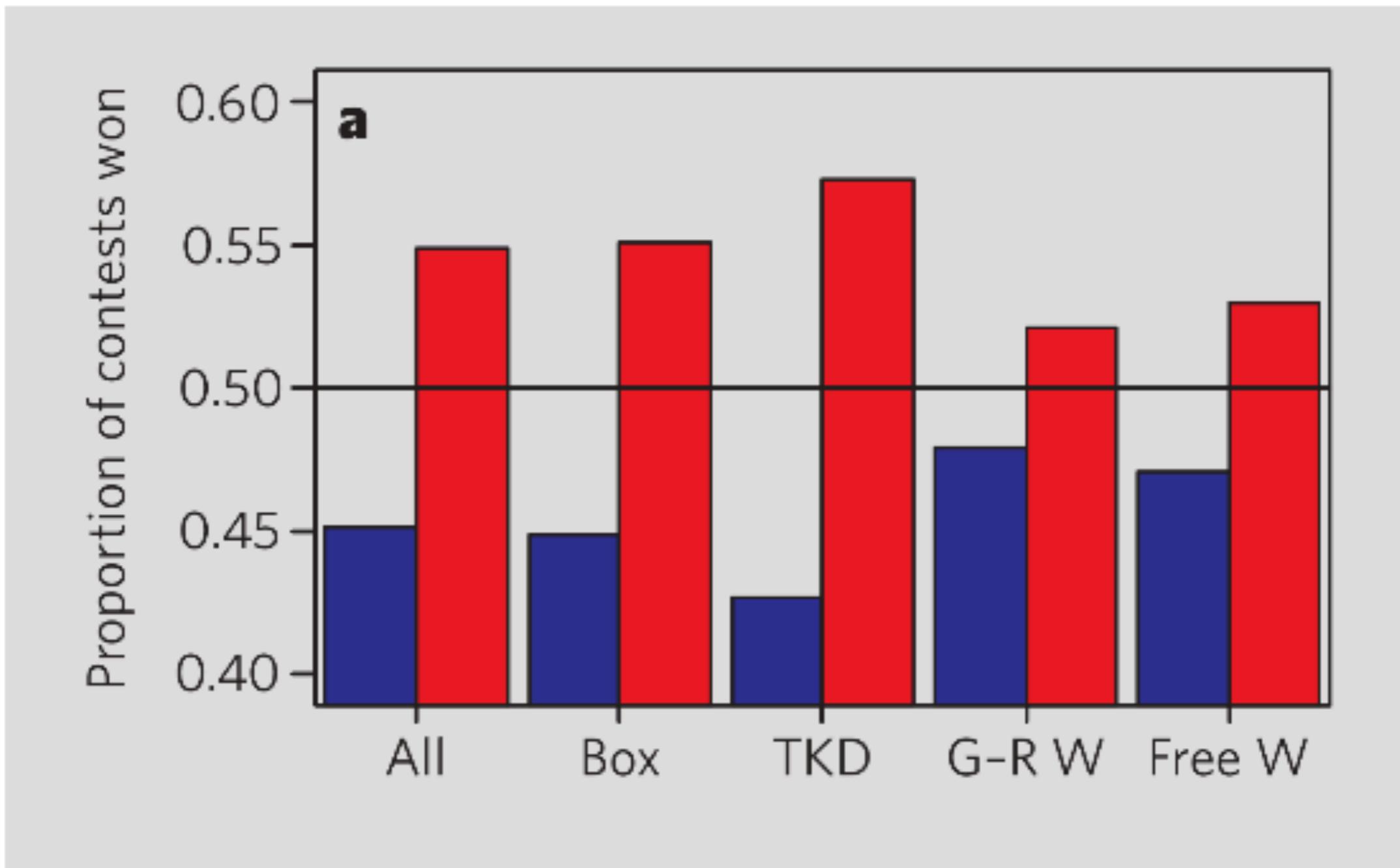
GREEN or **BLUE**

30%

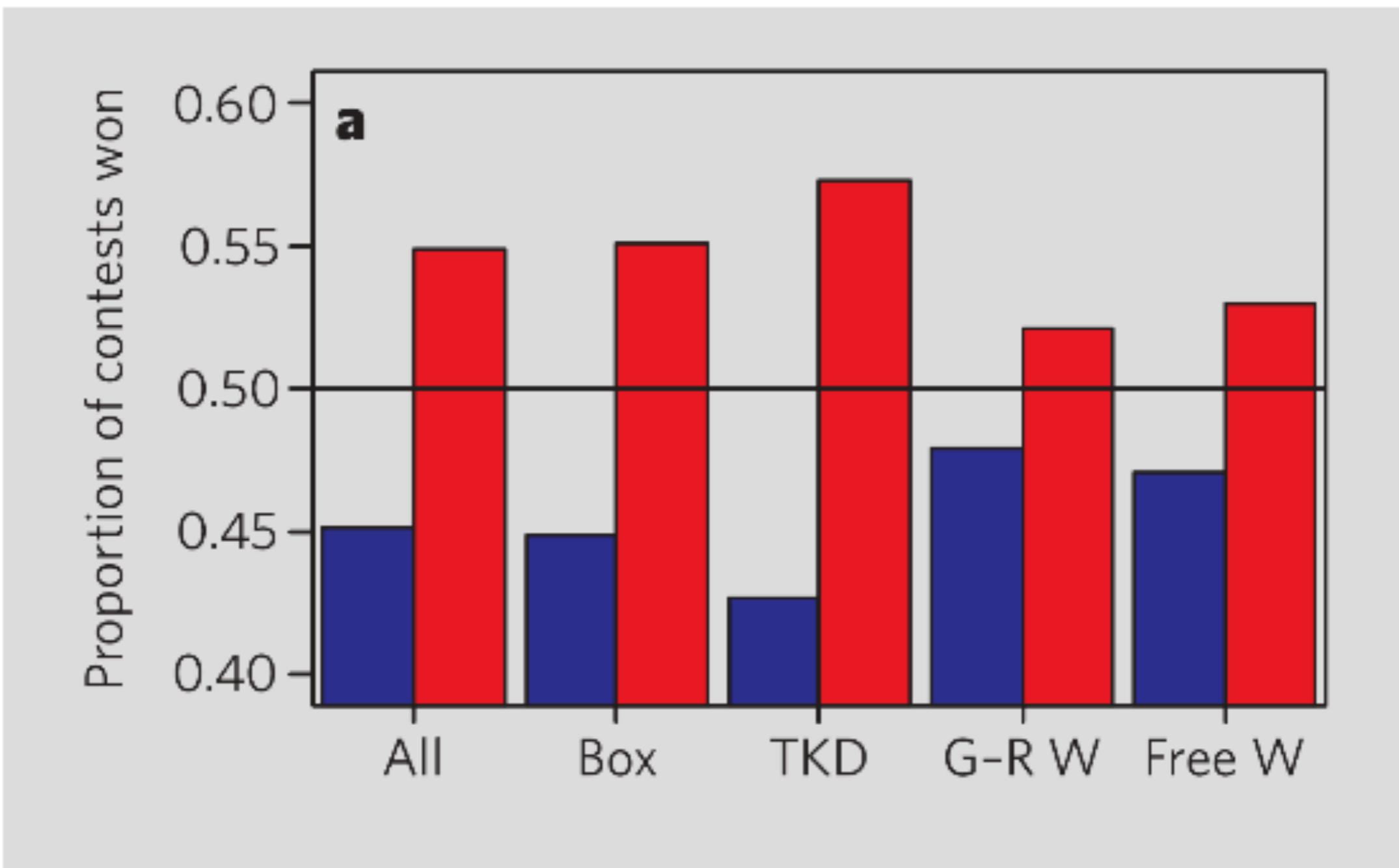
70%

A photograph of Donald Trump from the chest up. He has his signature blonde hair and is wearing a dark suit jacket over a white shirt and a bright red tie. The background is dark and appears to be an interior setting with some lights visible.

POWER TIE →

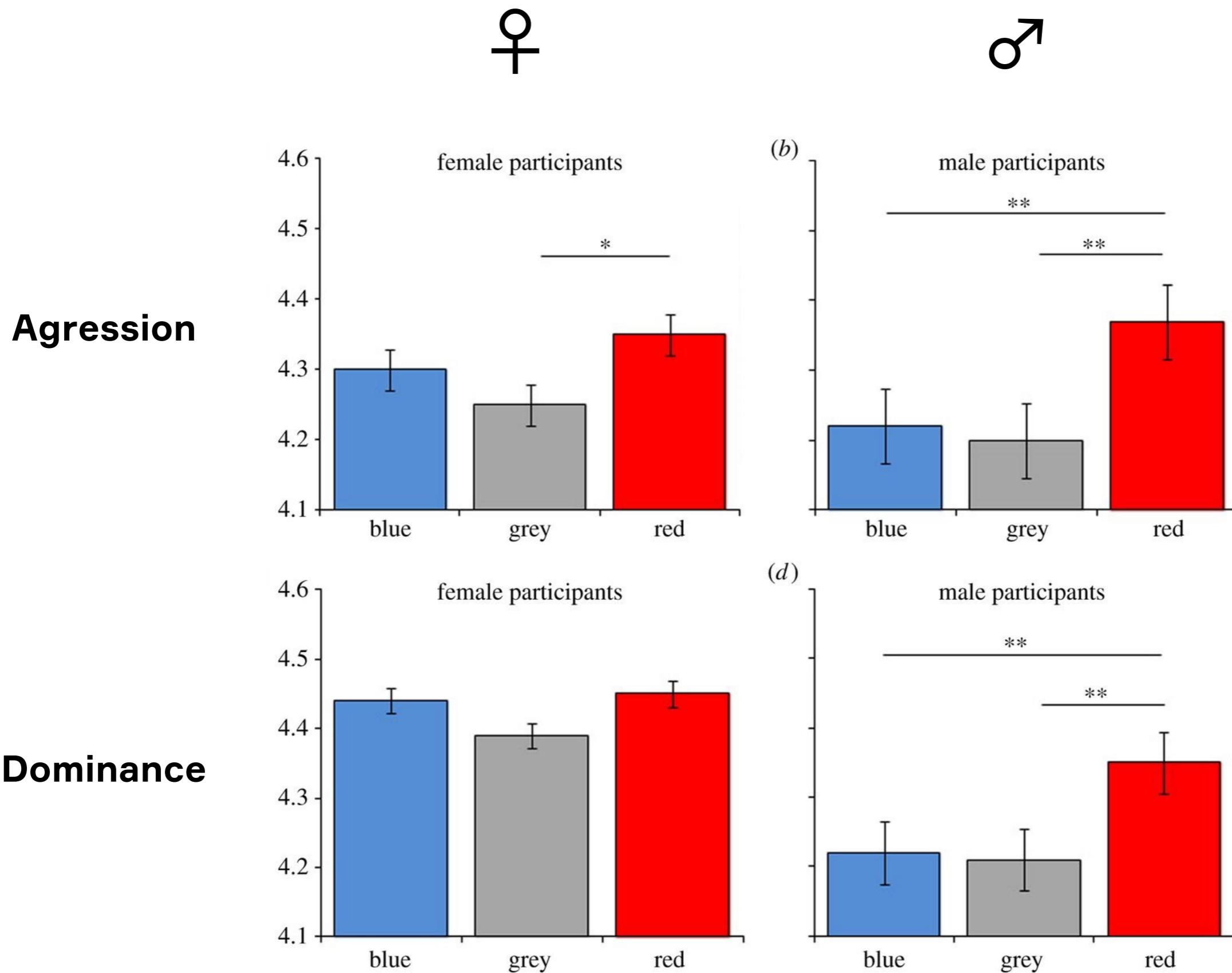


The 2004 Olympics research was flawed

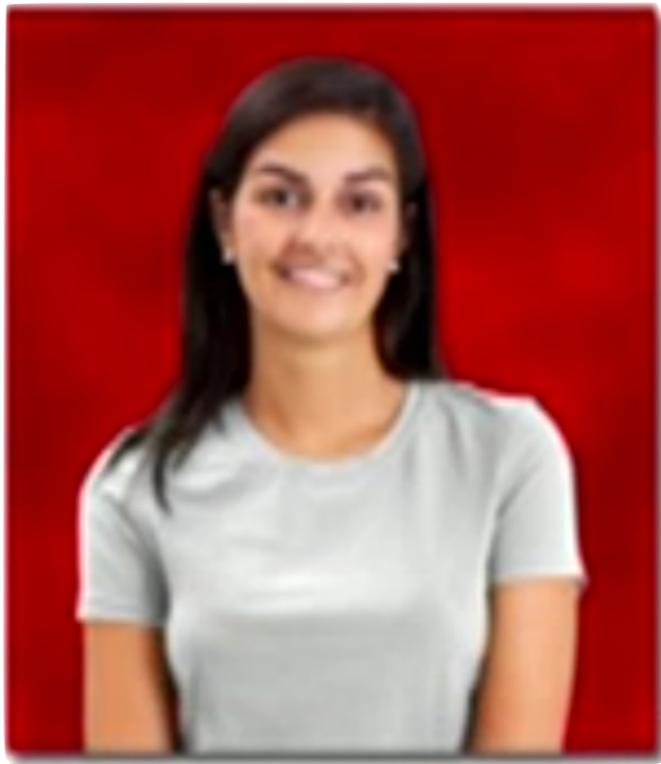


<http://www.nature.com/articles/435293a.epdf>

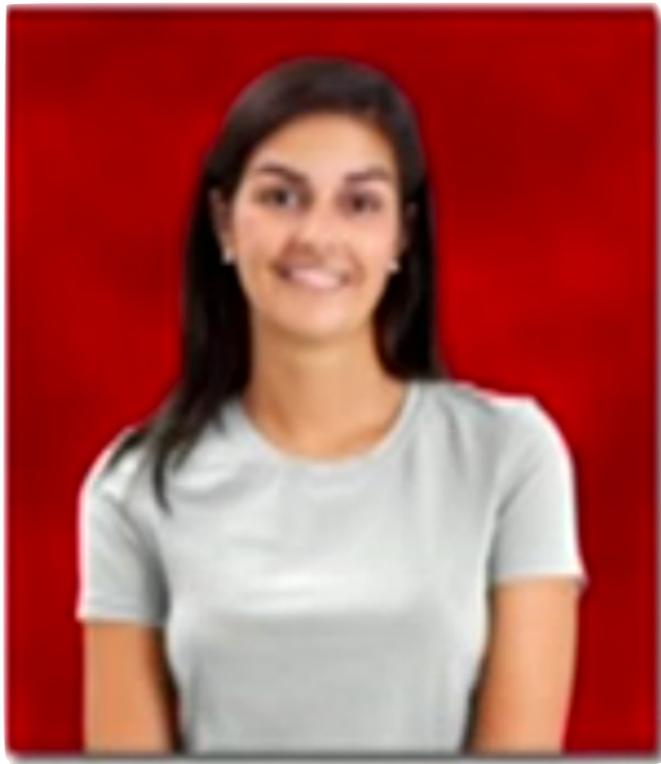
<http://www.users.cloud9.net/~cgseife/SeifeOlympicsManuscript12February.pdf>





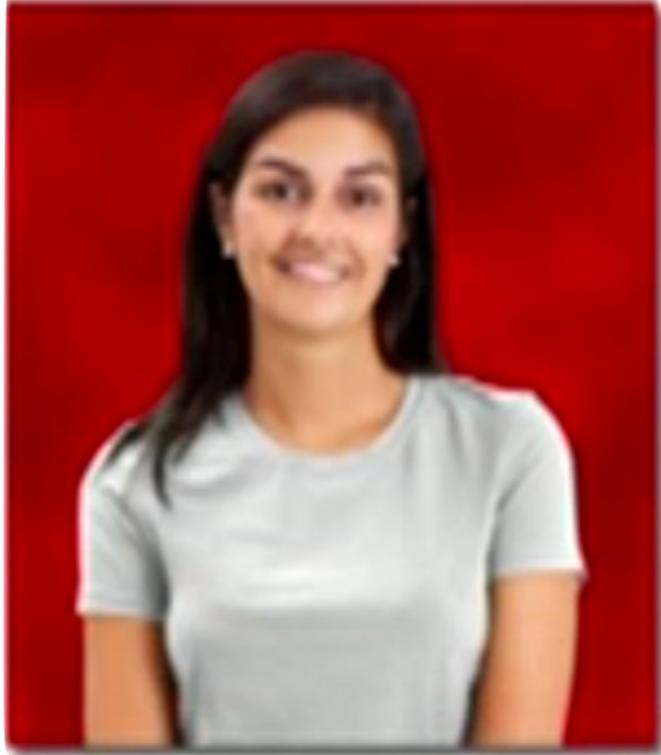


https://www.researchgate.net/publication/23422010_Romantic_Red_Red_Enhances_Men's_Attraction_to_Women



10% more attractive

**This experiment doesn't
replicate well either**



10% more attractive

Revisiting the Red Effect on Attractiveness and Sexual Receptivity: No Effect of the Color Red on Human Mate Preferences

<http://journals.sagepub.com/doi/pdf/10.1177/1474704916673841>

Strategic Sexual Signals: Women's Display versus Avoidance of the Color Red Depends on the Attractiveness of an Anticipated Interaction Partner

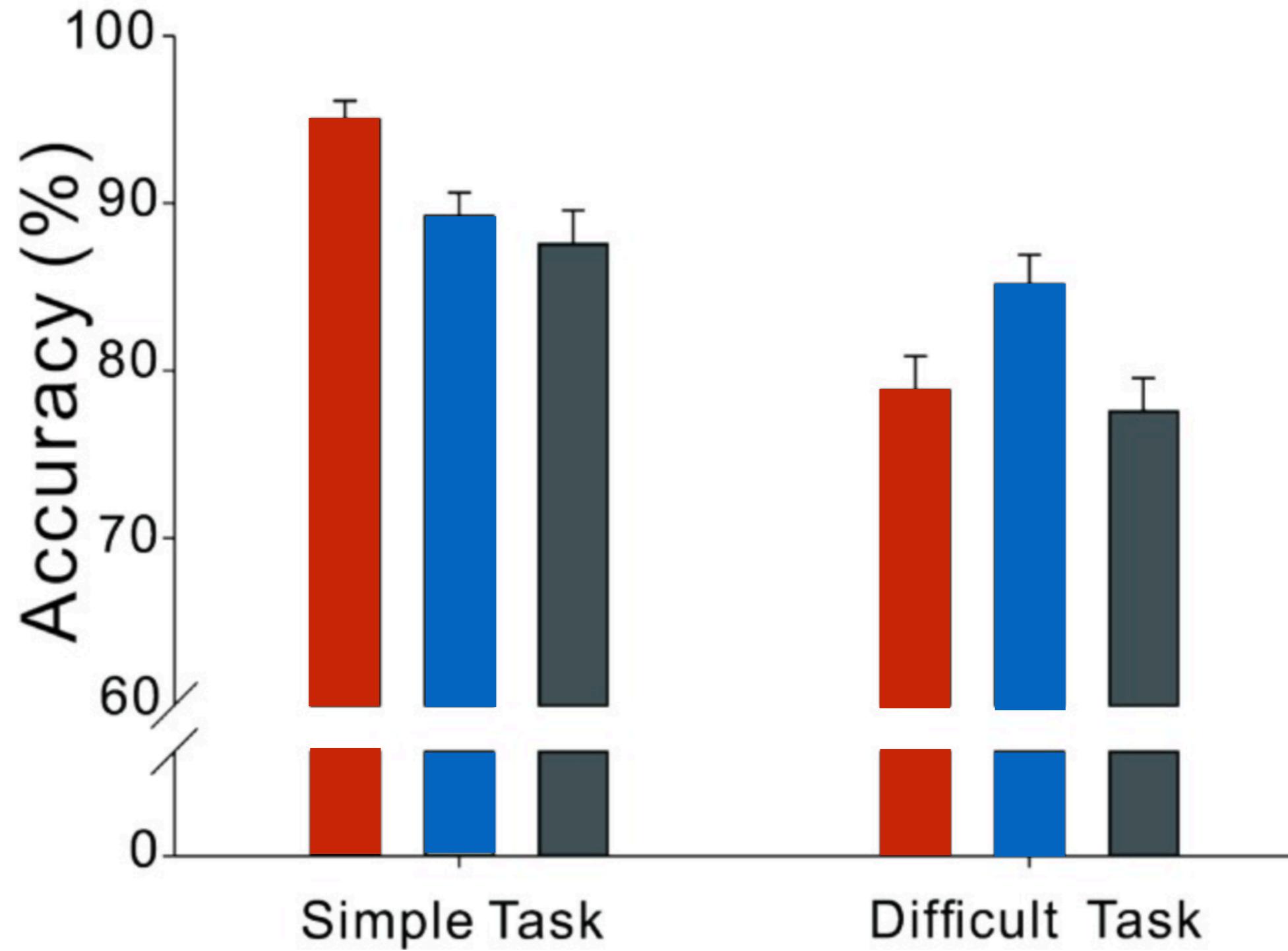
<http://journals.plos.org/plosone/article/file?id=10.1371/journal.pone.0148501>



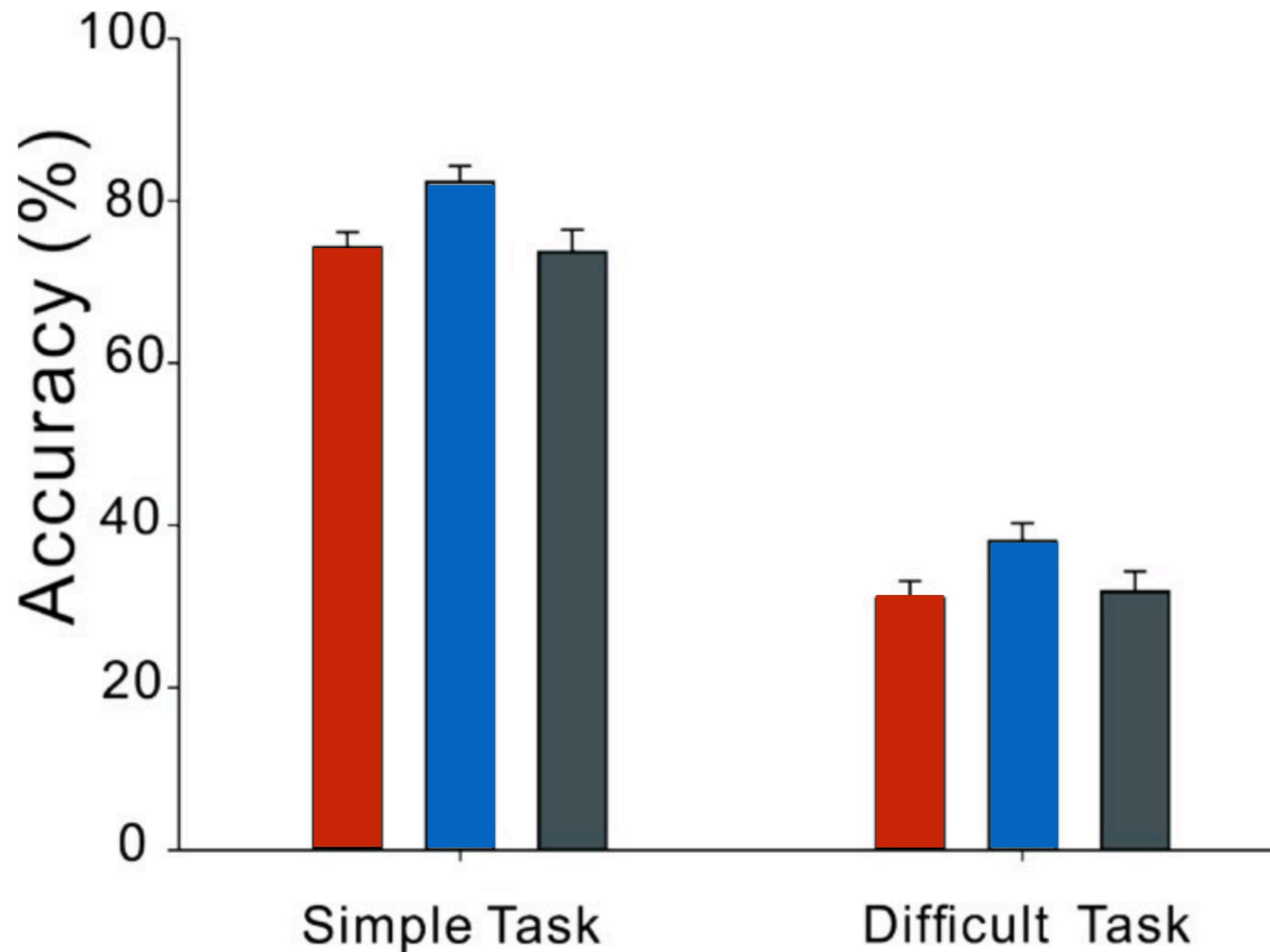
RED SIGNALS SEX

Maybe it's a cultural, not biological effect

Detail-oriented task



Creative task



RED

RED

✿ Sexual

RED

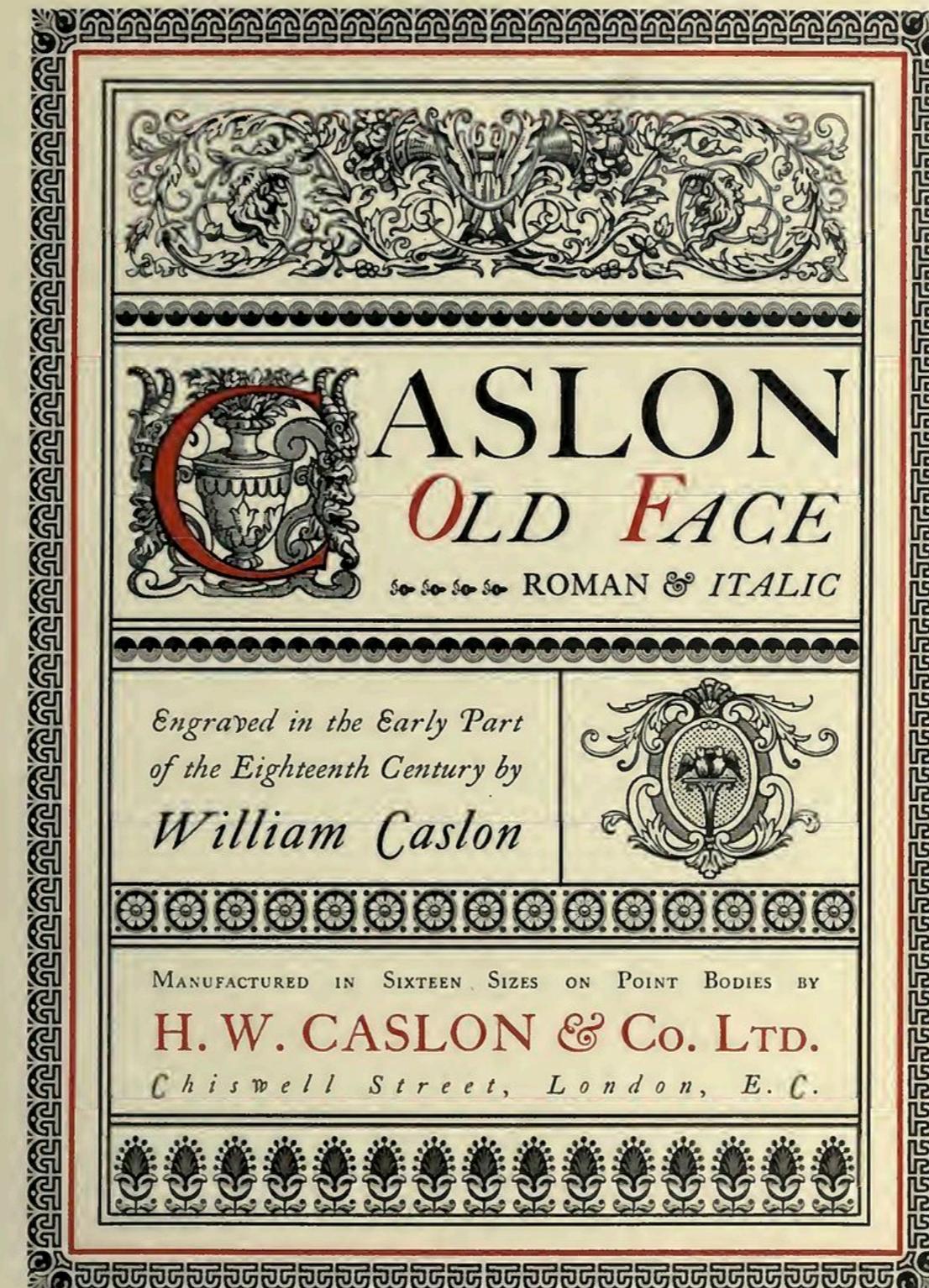
- ❖ Sexual
- ❖ Aggressive

RED

- ❖ Sexual
- ❖ Aggressive
- ❖ Dominant

RED

- ✿ Sexual
- ✿ Aggressive
- ✿ Dominant
- ✿ Perhaps not very bright



**Colors:
Yellow, Green & Blue**

YELLOW





YELLOW IS VERY VISIBLE

- ❖ Attracts attention
- ❖ Signals caution

PEOPLE GENERALLY
DISLIKE YELLOW

PEOPLE GENERALLY DISLIKE YELLOW

- ❖ Least favourite colour for females

PEOPLE GENERALLY DISLIKE YELLOW

- ❖ Least favourite colour for females
- ❖ Second least favourite for males



GOLDEN YELLOW SIGNALS WEALTH



YELLOW

YELLOW

- ❖ Attracts attention, esp. with black

YELLOW

- ❖ Attracts attention, esp. with black
- ❖ Golden yellow signals status

YELLOW

- ❖ Attracts attention, esp. with black
- ❖ Golden yellow signals status
- ❖ Bad for almost everything else

GREEN

A close-up photograph of a lush, vibrant green lawn with short, well-maintained grass blades.

GROW ➔ GREEN

PEACE

CALM

NATURALNESS

SHORT EXPOSURE FOSTERS CREATIVITY

<http://journals.sagepub.com/doi/abs/10.1177/0146167212436611>
<http://www.sciencedirect.com/science/article/pii/S1871187115300250>

SHORT EXPOSURE FOSTERS CREATIVITY

- ❖ More solutions

<http://journals.sagepub.com/doi/abs/10.1177/0146167212436611>

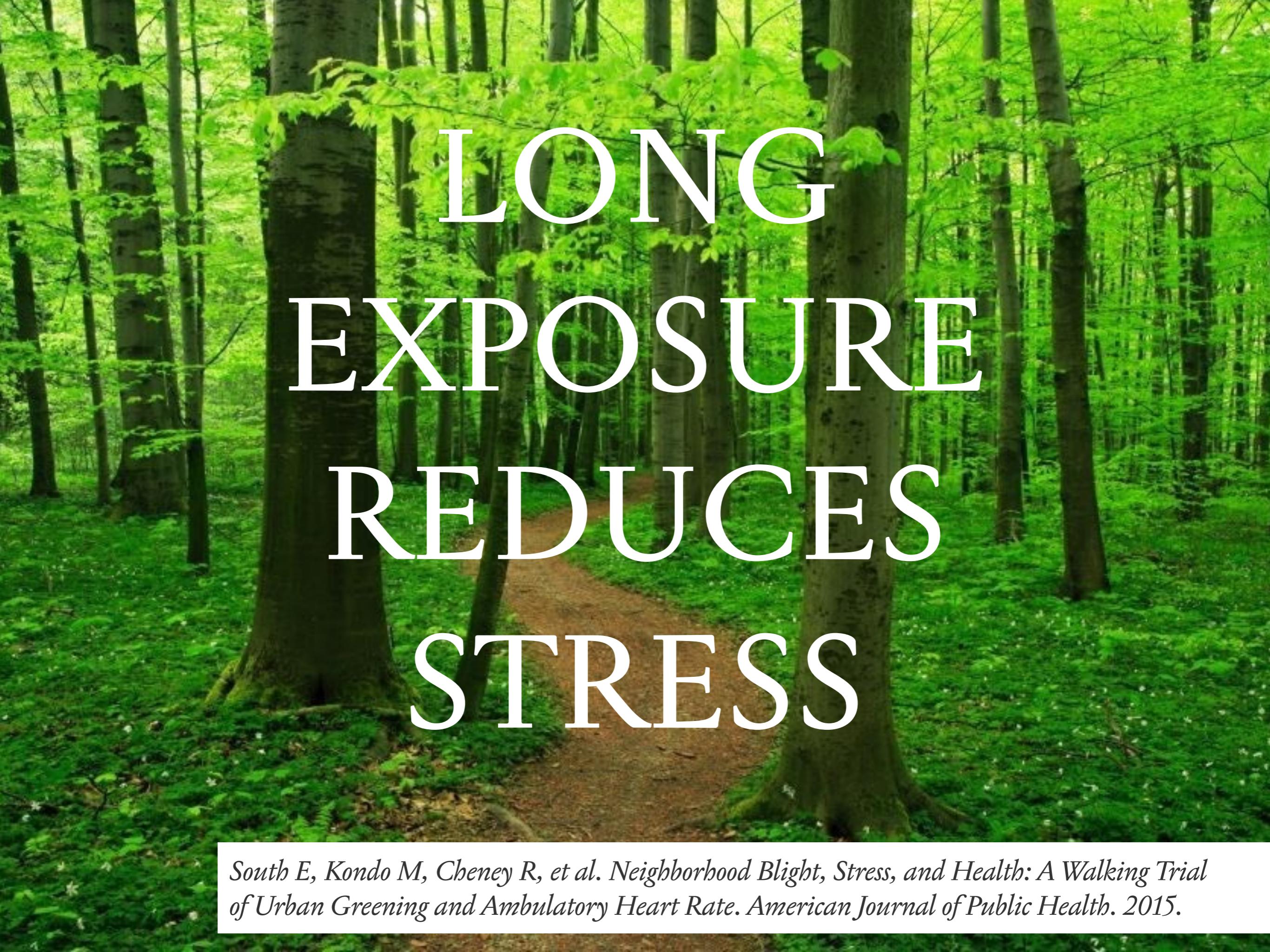
<http://www.sciencedirect.com/science/article/pii/S1871187115300250>

SHORT EXPOSURE FOSTERS CREATIVITY

- ❖ More solutions
- ❖ More creative solutions

<http://journals.sagepub.com/doi/abs/10.1177/0146167212436611>

<http://www.sciencedirect.com/science/article/pii/S1871187115300250>

A photograph of a lush green forest. The foreground shows a dirt path winding through the trees. The trees are tall with dark trunks and bright green foliage. The overall scene is peaceful and natural.

LONG EXPOSURE REDUCES STRESS

South E, Kondo M, Cheney R, et al. Neighborhood Blight, Stress, and Health: A Walking Trial of Urban Greening and Ambulatory Heart Rate. American Journal of Public Health. 2015.

GREEN

GREEN

- ♣ Signals naturalness

GREEN

- ♣ Signals naturalness
- ♣ Calm and relaxed

GREEN

- ♣ Signals naturalness
- ♣ Calm and relaxed
- ♣ Stimulates creativity

BLUE

MEANINGS OF BLUE

MEANINGS OF BLUE

General: *Openness & Creativity*

MEANINGS OF BLUE

General: *Openness & Creativity*

Competitive: *Friendliness & Peacefulness*

MEANINGS OF BLUE

General: *Openness & Creativity*

Competitive: *Friendliness & Peacefulness*

Food: *Spoiled*

Blue is linked to competence,
as it is associated with intelligence,
communication, trust, efficiency,
duty, and logic

*Fraser and Banks 2004; Mahnke
1996; Wright 1988*

Google: “businessmen”



Prohibit

Welcome

Danger

Exploration

**These experiments
don't replicate (yes, again)**

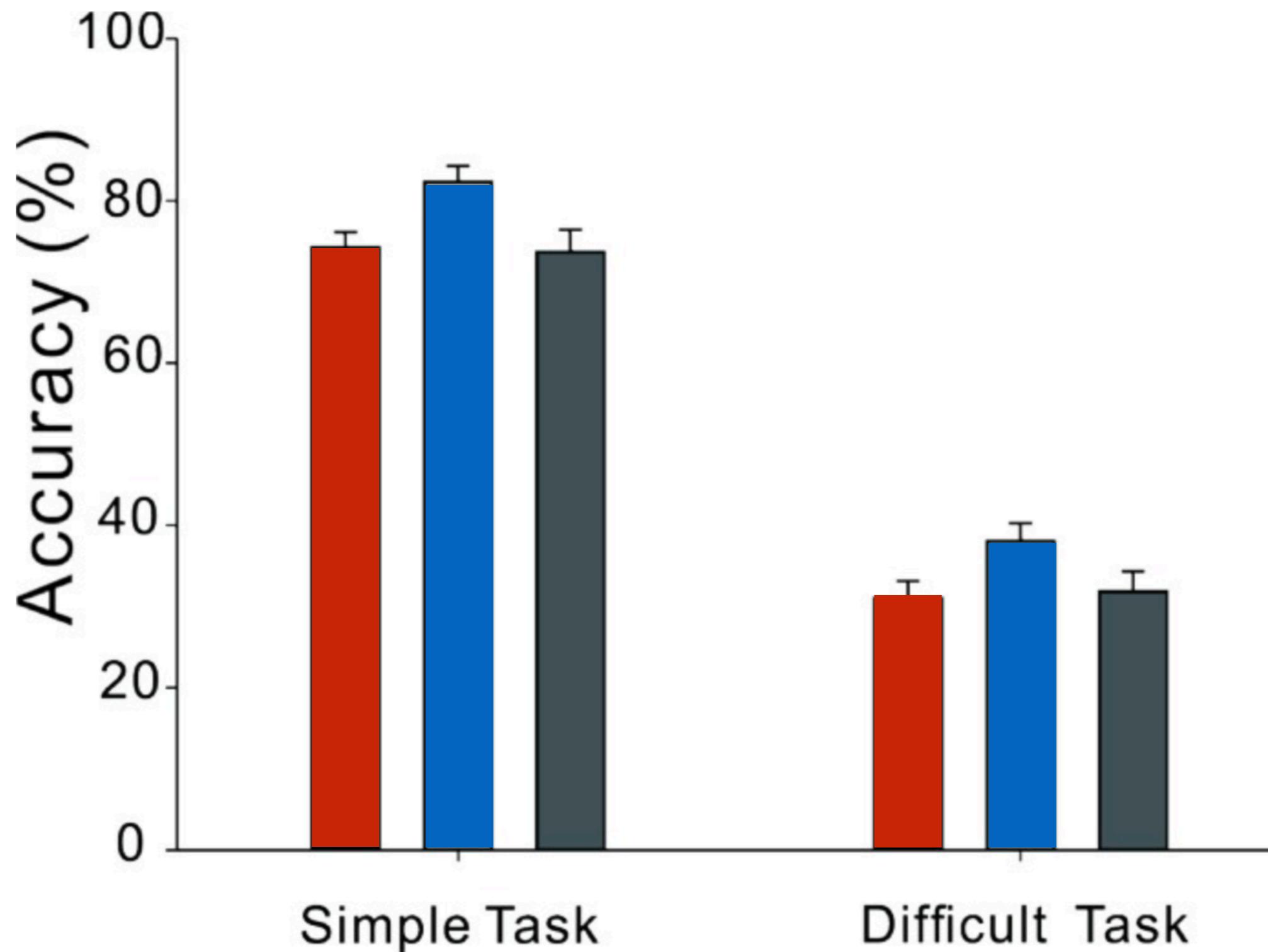
Prohibit

Welcome

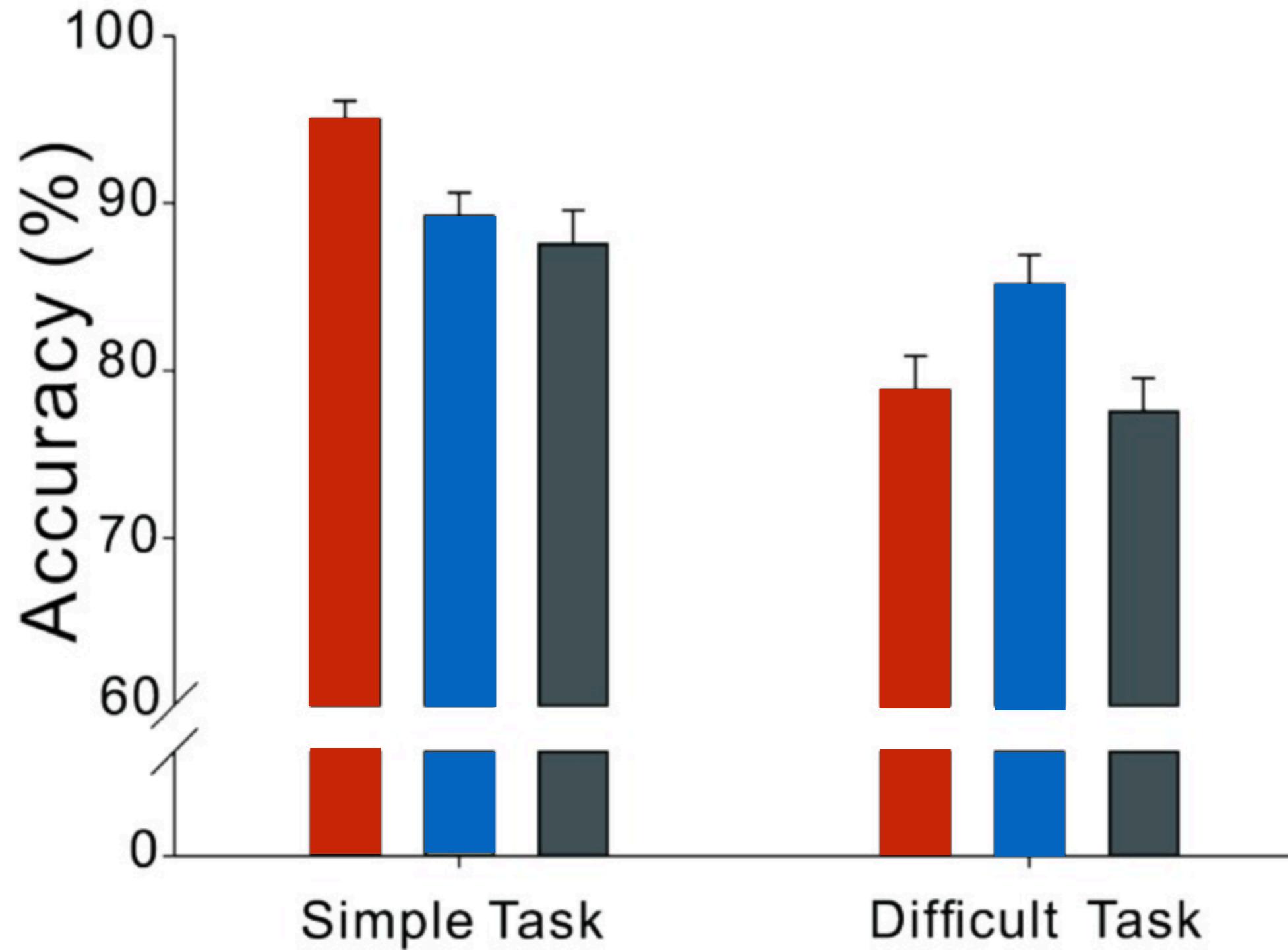
Danger

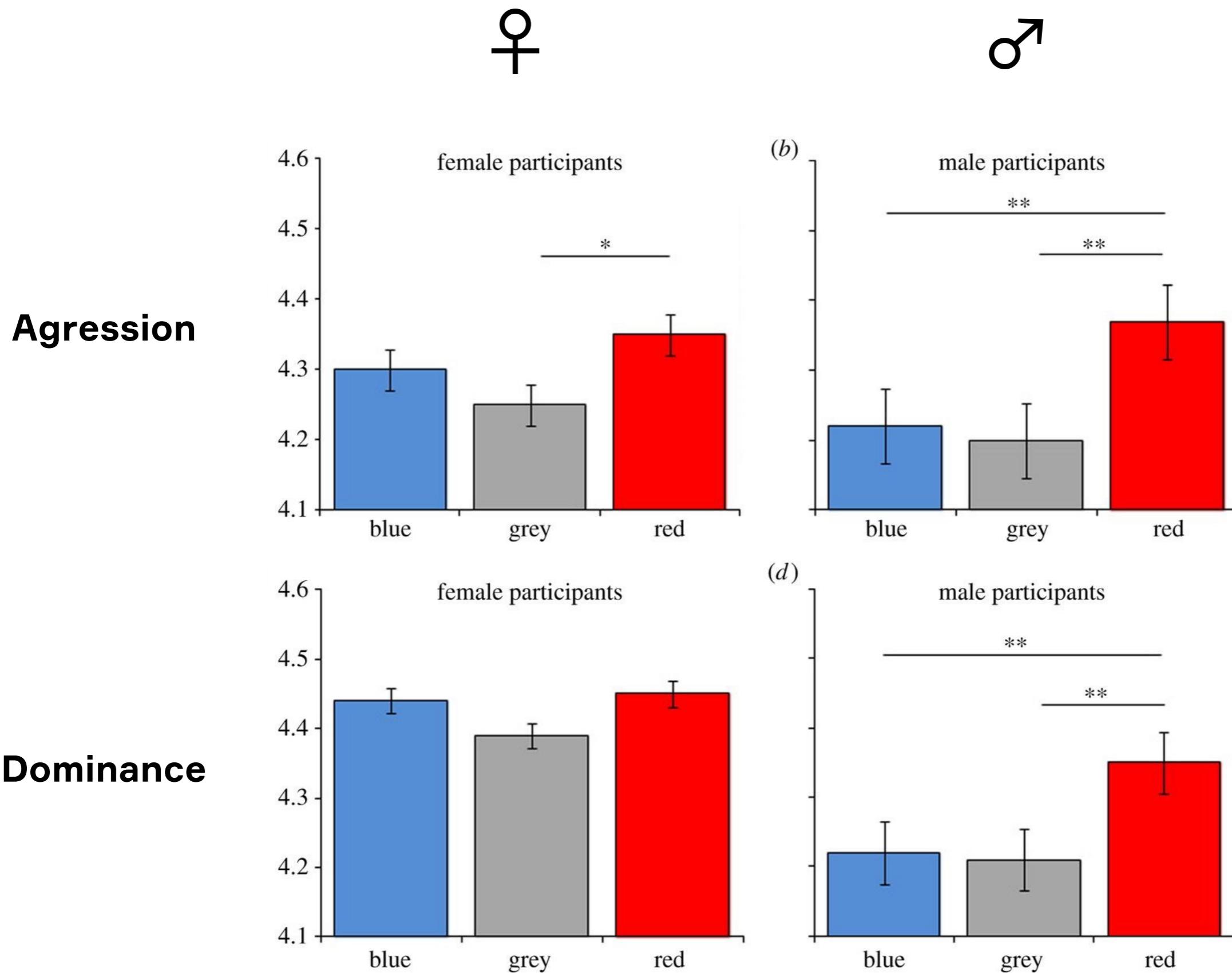
Exploration

Creative task



Detail-oriented task







facebook



facebook



BLUE

BLUE

- ♣ Non-dominating & friendly

BLUE

- ♣ Non-dominating & friendly
- ♣ Creative

BLUE

- ♣ Non-dominating & friendly
- ♣ Creative
- ♣ Intellectually sophisticated

Exciting red and competent blue: the importance of color in marketing

Associations between colors and brand personality

Parameter	Multivariate Test: Wilks' λ	Sincerity	Excitement	Competence	Sophistication	Ruggedness
Constant	.873***	2.162***	2.088***	2.008***	1.951***	1.442***
Red	.962	.160	.534***	.337	.102	.002
Orange	.931**	-.325*	.297*	-.196	-.474**	-.203
Yellow	.932**	.319*	.227	-.490**	-.243	-.348
Green	.991	.238	.029	.033	.092	.104
Blue	.974	.077	.101	.522**	.166	.149
Purple	.945**	-.008	-.053	-.200	.475**	-.546**
Pink	.959*	.379**	.116	-.018	.432**	-.412*
Black	.921**	-.226	.246	-.064	.697***	.089
Brown	.944**	-.190	-.257	-.136	-.161	.708***
White	.947**	.435**	-.025	-.253	-.157	-.209
Gender	.970	.216***	.059	.063	.087	.066
Familiarity	.953**	.012	.011	-.088	-.023	.174**
Likeability	.659***	.167***	.394***	.290***	.382***	.183***
Favorite	.959*	-.062	-.189*	-.267**	-.270**	-.074
Disliked	.992	-.066	.008	-.061	-.113	.082
Overall Sig F		4.013***	6.733***	4.503***	8.208***	4.125***
Adjusted R ²		.151***	.253***	.171***	.299***	.159***

Shaded cells indicate hypothesized positive relationships.

p* < .10. *p* < .05. ****p* < .01.

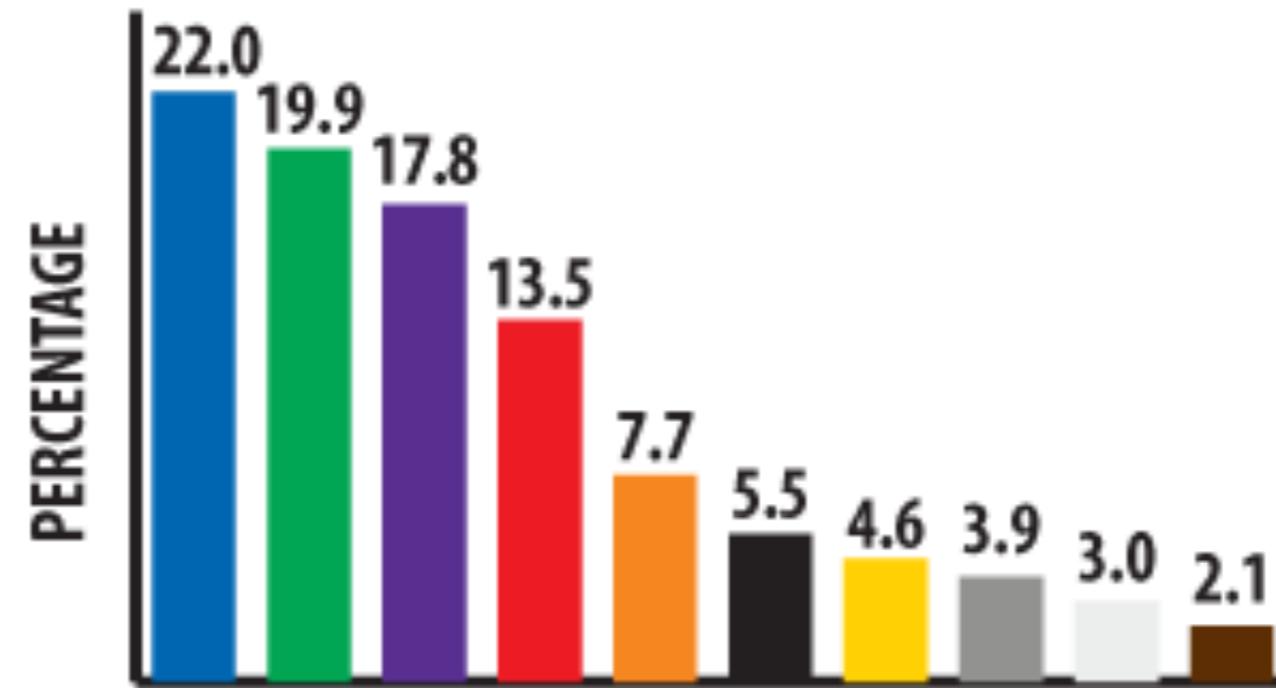
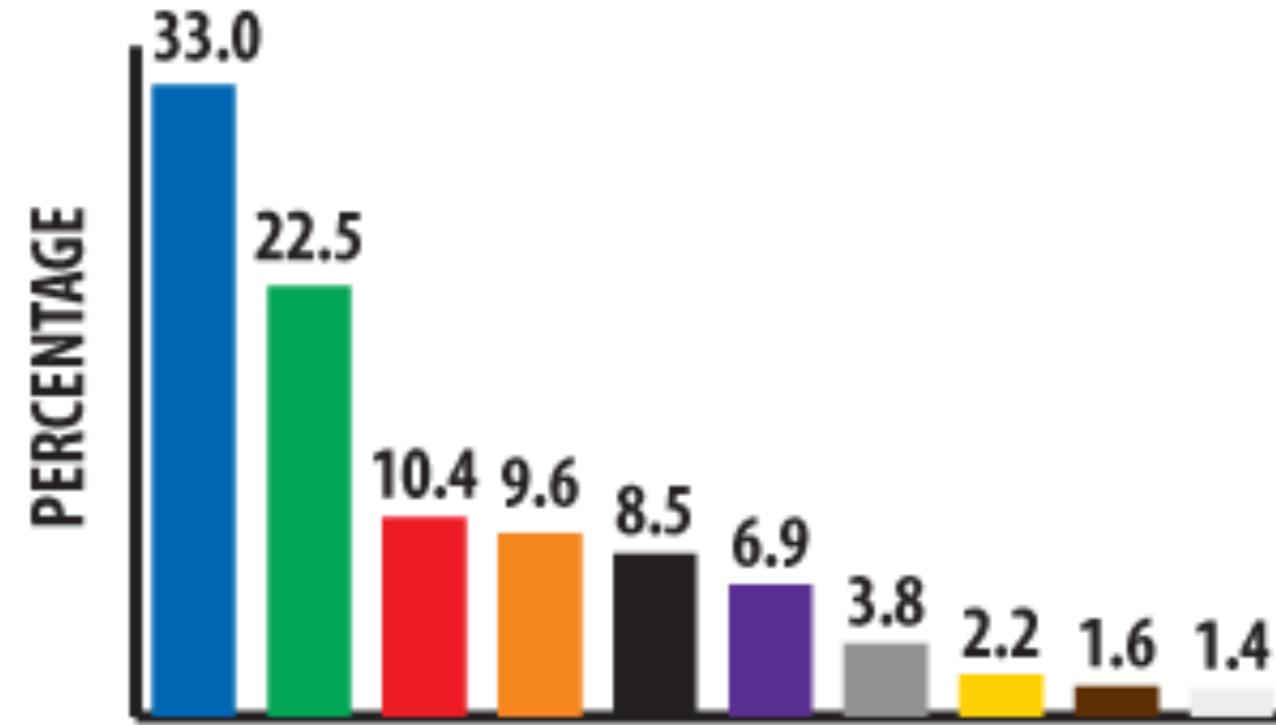
Exciting red and competent blue: the importance of color in marketing

Associations between colors and brand personality

Parameter	Multivariate Test: Wilks' λ	Sincerity	Excitement	Competence	Sophistication	Ruggedness
Constant	.873***	2.162***	2.088***	2.008***	1.951***	1.442***
Red	.962	.160	.534***	.337	.102	.002
Orange	.931**	-.325*	.297*	-.196	-.474**	-.203
Yellow	.932**	.319*	.227	-.490**	-.243	-.348
Green	.991	.238	.029	.033	.092	.104
Blue	.974	.077	.101	.522**	.166	.149
Purple	.945**	-.008	-.053	-.200	.475**	-.546**
Pink	.959*	.379**	.116	-.018	.432**	-.412*
Black	.921**	-.226	.246	.064	.697***	.089
Brown	.944**	-.190	-.257	-.136	-.161	.708***
White	.947**	.435**	-.025	-.253	-.157	-.209
Gender	.970	.216***	.059	.063	.087	.066
Familiarity	.953**	.012	.011	-.088	-.023	.174**
Likeability	.659***	.167***	.394***	.290***	.382***	.183***
Favorite	.959*	-.062	-.189*	-.267**	-.270**	-.074
Disliked	.992	-.066	.008	-.061	-.113	.082
Overall Sig F		4.013***	6.733***	4.503***	8.208***	4.125***
Adjusted R ²		.151***	.253***	.171***	.299***	.159***

Shaded cells indicate hypothesized positive relationships.

p* < .10. *p* < .05. ****p* < .01.



Choose the color
that **you** like.

THINGS TO KNOW ABOUT COLOUR

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings
2. Context meanings mostly overpower general

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings
2. Context meanings mostly overpower general
3. Shades might have their separate meanings

THINGS TO KNOW ABOUT COLOUR

1. Colors have general and context meanings
2. Context meanings mostly overpower general
3. Shades might have their separate meanings
4. General meanings conform to a certain logic

Choosing a typeface

Fedra Sans

Primary

Arial

Secondary



So, you need to chose

a typeface. . .



What's wrong with
Calibri
Arial
Times...?

One word:

overuse

The only quality criterion
for a display typeface
is the amount of good design
produced with this typeface.

Yuri Gordon

Type designer

The only quality criterion
for a **display typeface**
is the amount of good design
produced with this typeface.

—

Yuri Gordon

Type designer

Text

Text

READABLE
BUT BORING

Text

Text

READABLE
BUT BORING

Display
DISPLAY

INTERESTING
BUT IMPRACTICAL

Text

Text

READABLE
BUT BORING

Main body text

Display
DISPLAY

INTERESTING
BUT IMPRACTICAL

Text

Text

READABLE
BUT BORING

Main body text

Display
DISPLAY

INTERESTING
BUT IMPRACTICAL

Headlines

Why use fonts that are
hard to read?

BETTER RECALL

This is the case with car dealers also. And I recently had an experience at Fiat of Manhattan that was nothing short of mind-blowingly bad.

This is the case with car dealers also. And I recently had an experience at Fiat of Manhattan that was nothing short of mind-blowingly bad.

BETTER RECALL

This is the case with car dealers also. And I recently had an experience at Fiat of Manhattan that was nothing short of mind-blowingly bad.

This is the case with car dealers also. And I recently had an experience at Fiat of Manhattan that was nothing short of mind-blowingly bad.

+14%

A good typeface

- 1) is readable and 2) has character

Ag

Maybe too boring

Ag

Just right

Ag

Maybe too fancy

How do we know
if the typeface is

readable?

Monotype Corsiva

Blackmoor LET

Brush Script

Comic Sans



Avoid typefaces that are
obviously hard to read

A study (Lin, 2004) found that good use of white space between paragraphs and in the left and right margins increases comprehension by almost 20%. Readers find it easier to focus on and process generously spaced content. In fact, according to Chaperro, Shaikh and Baker, the layout on a Web page (including white space, headers, indentation and figures) may not measurably influence performance but does influence user satisfaction and experience.

Arial

A STUDY (LIN, 2004) FOUND THAT GOOD USE OF WHITE SPACE BETWEEN PARAGRAPHS AND IN THE LEFT AND RIGHT MARGINS INCREASES COMPREHENSION BY ALMOST 20%. READERS FIND IT EASIER TO FOCUS ON AND PROCESS GENEROUSLY SPACED CONTENT. IN FACT, ACCORDING TO CHAPERRO, SHAIKH AND BAKER, THE LAYOUT ON A WEB PAGE (INCLUDING WHITE SPACE, HEADERS, INDENTATION AND FIGURES) MAY NOT MEASURABLY INFLUENCE PERFORMANCE BUT DOES INFLUENCE USER SATISFACTION AND EXPERIENCE.

Bank Gothic

A study (Lin, 2004) found that good use of white space between paragraphs and in the left and right margins increases comprehension by almost 20%. Readers find it easier to focus on and process generously spaced content. In fact, according to Chaperro, Shaikh and Baker, the layout on a Web page (including white space, headers, indentation and figures) may not measurably influence performance but does influence user satisfaction and experience.

Arial

A study (Lin, 2004) found that good use of white space between paragraphs and in the left and right margins increases comprehension by almost 20%. Readers find it easier to focus on and process generously spaced content. In fact, according to Chaperro, Shaikh and Baker, the layout on a Web page (including white space, headers, indentation and figures) may not measurably influence performance but does influence user satisfaction and experience.

Helvetica

Lufthansa

Arial

Lufthansa

Helvetica

at

Arial

at

Helvetica

What's the trouble with
Helvetica?

Core web fonts

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Andale Mono

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Arial

**The Quick Brown
Fox Jumps Over
The Lazy Dog.**
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Arial Black

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Comic Sans MS

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Courier New

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Georgia

**The Quick Brown
Fox Jumps Over
The Lazy Dog.**
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Impact

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Times New Roman

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Trebuchet MS

The Quick Brown
Fox Jumps Over
The Lazy Dog.
g

abcdefghijklmnopqrstuvwxyz0123456789[]{}!@>?

Verdana



Webdings

To avoid the hassle, just

*use Verdana
and / or Georgia.*

That's it, you're welcome.

Ok, but what if we
want to communicate

character?

Traditional

— vs —

Contemporary

HUMOUR

Times

Arial

HUMOUR

+10%!



Times

Arial

MAMMOTH

Mammoth

HEAVY

Elegant

ELEGANT

Heavy



Temptation



TEMPTATION



Fractor



TRACTOR

1.

Hotel
BELVEDERE

2.

HOTEL
BELVEDERE

3.

hotel
Belvedere

4.

Hotel
BELVEDERE



TYPOGRAPHY

creates an emotional connection

TYPOGRAPHY
CREATES
AN EMOTIONAL
CONNECTION

Typography
creates
an emotional
connection

Before choosing a typeface decide

*what emotion
to convey*

—

Frankly, this is the hardest part

What emotions can
we convey with
a typeface?

Traditional



or



Contemporary

Traditional

Warm ← or → **Cool**

Contemporary

Let's begin with

tradition

Rates

Didot

Rates

Avenir

Rates

Didot

Traditional

Rates

Avenir

Contemporary

R R

Didot

R R

Playfair

R R

Minion

R R

Fedra Sans

PT Sans

Avenir

Traditional

Classical
Sophisticated
Complex
Luxurious

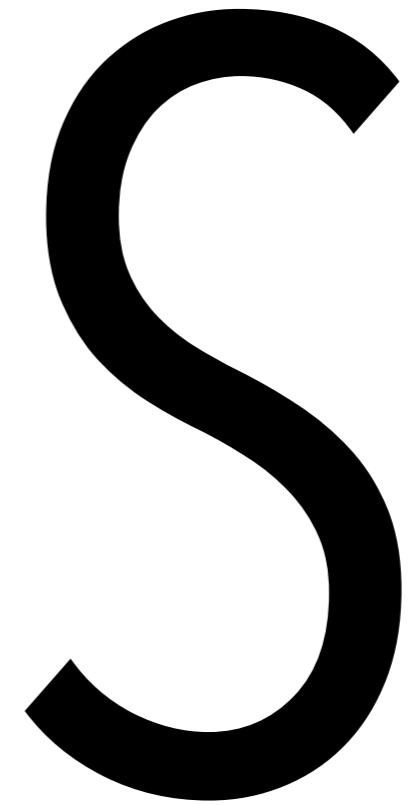
Contemporary

Novel
Robust
Simple
Affordable

What makes
the difference?



Serif



Sans-serif

S is for serif (and sophistication)

Can we use serif fonts for
presentations?

Not if you have a lot of text

Rates

Didot

Traditional

Rates

Avenir

Contemporary

Rates

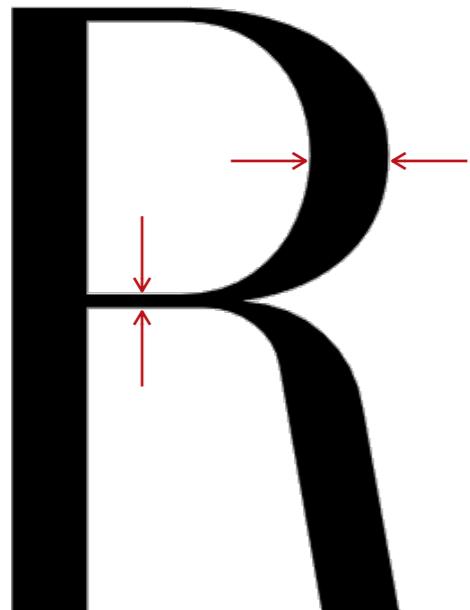
Bodoni Sans

Slightly less traditional

Rates

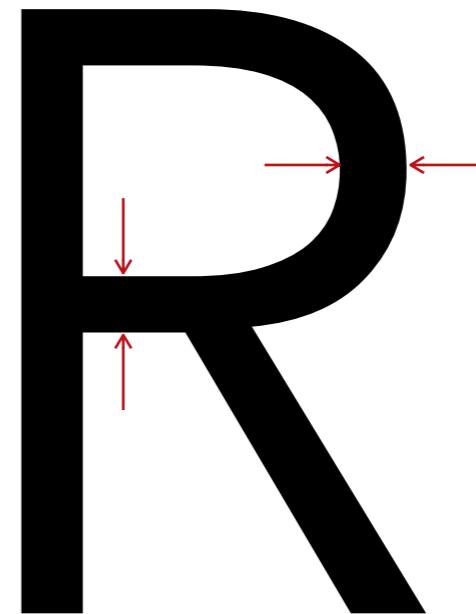
Avenir

Contemporary



Bodoni Sans

More contrast
More sophistication



Avenir

Less contrast
Less sophistication

A large, bold, black serif letter 'R' with a thick, rounded stroke. The top horizontal bar is a solid black rectangle, and the rest of the letter is filled with white space.

R

Broadway

Exorbitant contrast

A large, bold, dark gray sans-serif letter 'R'. The letter has a high contrast ratio, with thick, solid gray strokes and a white interior. The top horizontal bar is a thick gray rectangle.

R

Bodoni Sans

High contrast

A large, bold, dark gray sans-serif letter 'R'. The letter has a low contrast ratio, with thin, solid gray strokes and a white interior. The top horizontal bar is a thin gray rectangle.

R

Avenir

Low contrast



ART DECO
1910 - 1939

R R

Didot

R R

Minion

R R

Fedra Sans

R R

PT Sans

R R

Century Gothic

Serifs

More contrast

More sophisticated

More historical

No serifs

Less contrast

Less sophisticated

More contemporary

Warm vs Cool

The second dimension is

warmth

Rates

Palatino Linotype

Warm

Calligraphic

Hand-made

Emotional

Imperfect

Rates

Century Gothic

Cool

Geometric

Factory-made

Rational

Precise



R

Palatino Linotype

Warm



R

Palatino Linotype

Warm

R

Century Gothic

Cool



R

Palatino Linotype

Warm



R

Century Gothic

Cool



R

Didot

Cool

R

Jannon Swash

R

Palatino

R

APC Garamond

R

Minion

R

PT Serif

R

Didot

R R

Fedra Sans

R R

Optima

R R

Candara

R R

Gill Sans

R R

PT Sans

R R

Century Gothic

Humanist
Warm

Geometric
Cool

Traditional

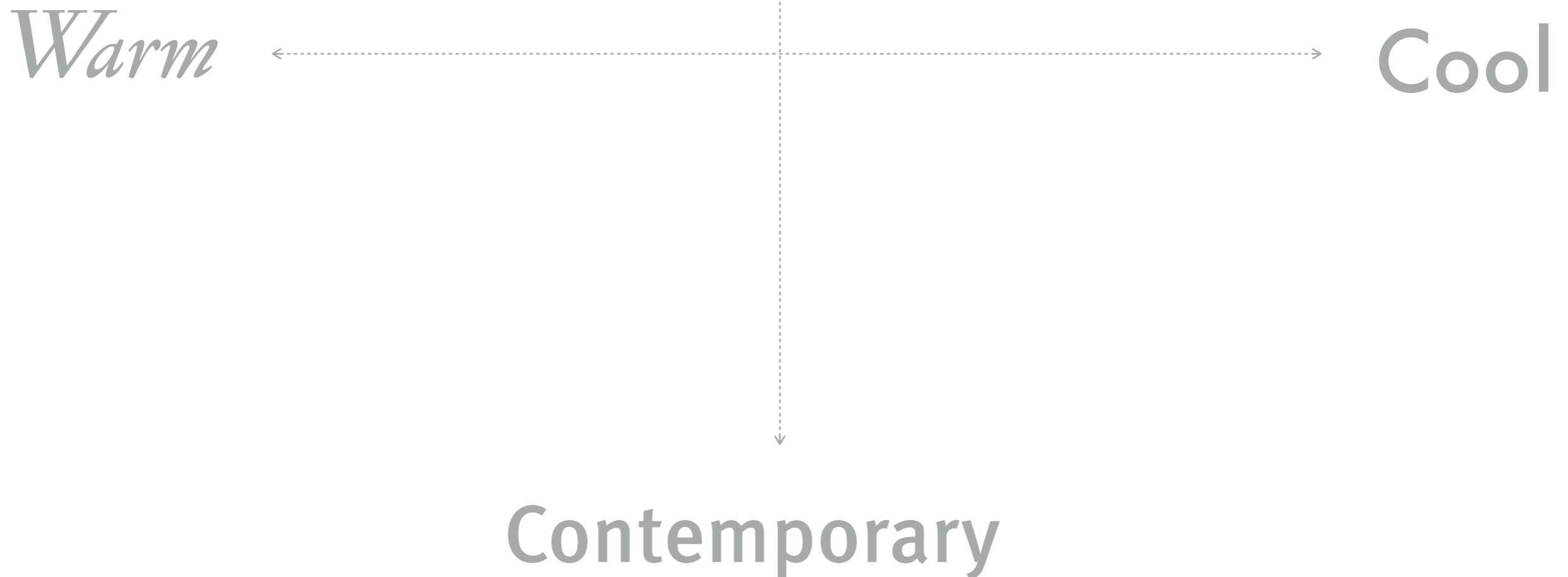
Warm

or

Cool

Contemporary

Traditional



Traditional

A g

Old-style serif

Warm

Cool



Contemporary

Traditional

A g

Old-style serif

A g

Modern Serif

Warm

Cool

Contemporary

Traditional

Ag

Old-style serif

Ag

Modern Serif

Warm

Cool

Ag

Humanist Sans

Contemporary

Traditional

Ag

Old-style serif

Ag

Modern Serif

Warm

Cool

Ag

Humanist Sans

Ag

Geometric Sans

Contemporary

Traditional



Contemporary

Traditional



Ag

Old-style serif

Ag

Transitional Serif

Ag

Modern Serif

Warm

Cool

Ag

Humanist Sans

Ag

[Neo-]Grotesque

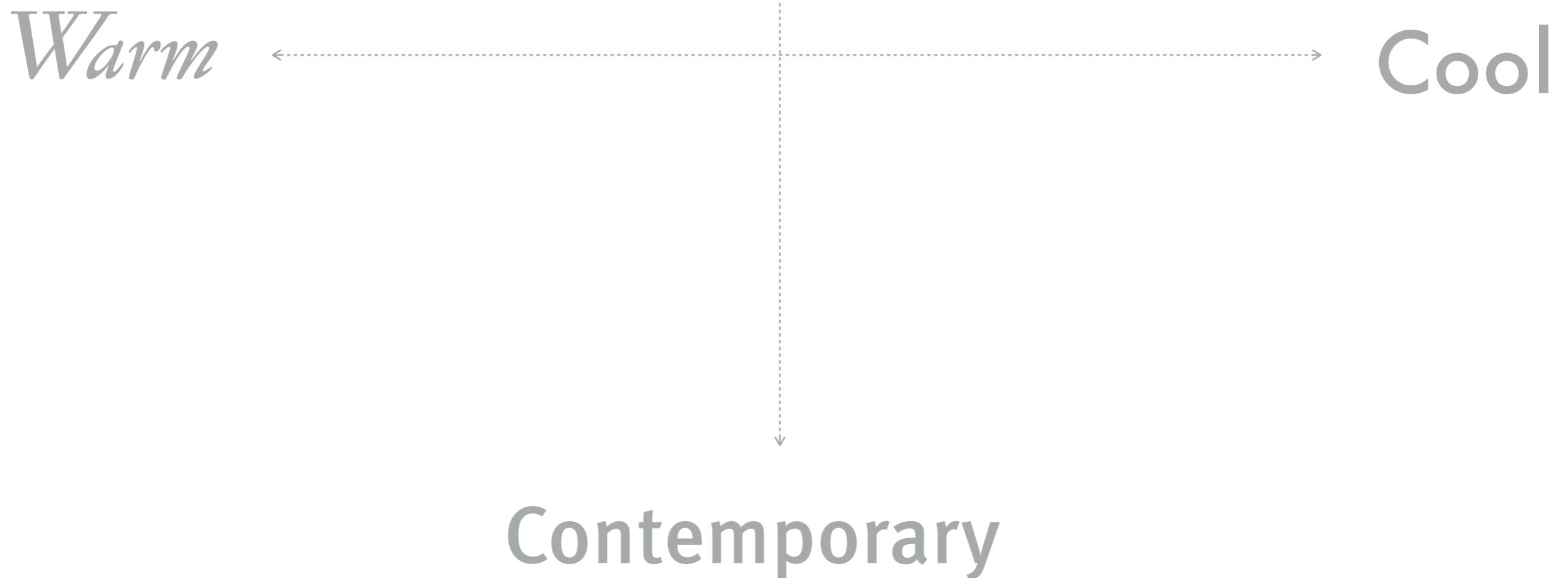
Ag

Geometric Sans



Contemporary

Traditional



Traditional

A g

Old-style serif

Warm

Cool



Contemporary

Examples

Old-Style Serif

*Classical Roman antiquity, Renaissance
or Baroque, early printed books*





NICOLAS · JENSON

Fratris apostoli pauli epistola ad
corinthus iheronimii ad
paulinum presbiterum de omnibus
divinis hystorice libris. capitulū p̄mū.

Sicut ambrosius
tua misericordia munus-
tula p̄fens. derulit
sis et suauissimas
lebas. q̄ a principio
amicii ag. fidē p̄ba-

te iam fidā et veteris amicūc noua-
p̄ferbant. Utta cū illa necessitudo ē.
et xp̄i glutino copulata. q̄m noui vali-
tas et familiaris. nō p̄nīa tantum
corporē. nō sibdola et palpās adulatō.
sed dei timor. et diuinarē scripturarū
studia conciliant. Legim⁹ in veterib⁹
hystorib⁹. quosdā lustrasse p̄uīna aſ.
nouos adiisse p̄flos. maria itaſſe.
ut eos quos ex libris nouitanc: corā
q̄; videt. Sic pitagoras memphī-
ticos vates. sic plato egyptū. et architā-
tareumū. tandem oram ytalie. que
quondā magna grecia dicebat: labo-
riolissime p̄itaſſuit. et ut qui atheni⁹
maḡt erat. et potens. cuiusq; doctrinas
achadeuicē gignasia p̄sonabat. faret
pegnus atq; discipulus. malēs aliena-

ingressū: aliud exīta urbem quererat.
Apolloni⁹ sive ille mag⁹ ut vulgus
loquitur. sive ph̄us. ut pitagorici tra-
dunt. intravit p̄las. p̄t̄sūt caucasū.
albanos. scithas. massagetas. opulē-
tissima īndie regna p̄uerit. et ad
extremum latissimo p̄yson ampie
tūsūllo p̄uenit ad braguanas. ut
hyrcanam in throno sedentē autem et de
tantali fonte potantur. inter p̄autoſ
discipulos: de natura. de morib⁹. ac de
cursu diei et siderum audiret docerentur.
Huc p̄ clamitas. babilonios. chalde-
os. medos. assyrios. parthos. syros.
phenicos. arabes. palestinos. raiſus
ad allegaundriā: patet ad ethiopiā.
ut ḡignosophistas et famosissimam
solis mensam vident in fabulo. Hu-
cūt ille vir ubiq; tp̄ discitat. et semp
proficiens. semp se melior fieret. Sic ip-
sit super hoc pleuīsme dāto volumi-
nibus: phylostratus.

Ouid loquar de seculi hominib⁹.
cū ap̄lus paulus: uas electoriſ.
et magister genaū. qui de consuetu-
tā i ſe hospitiſ loquebat. dices. Aut
ſperimentū quatinus cius qui in me

go ex oce altissimi prodii p̄mogenita dante sem creatum.
Ego fui in celis ubi oris erat unum iudicium et de re-
bus tibi oīti caroem. Ego in altissimis habeo et ab eo
me in colliga multa. Xtra illi capta et filii est. p̄m. ex
quibus macta et dīo p̄m plenarie denūtis. In hī adīe libro agit
de duplia p̄fessione. una filii. alia creatō. a p̄mo fonte būam.
p̄fētē de redūctō creature būalis ad ip̄m p̄fētē. q̄d p̄m me
diatōrē. q̄d dī. jo. p̄m. nemo uenit ad p̄fētē hī p̄ me. et tu
sic. p̄. quætebat. ut nō p̄ libera poterit omnia ordinetas. ita q̄d ip̄m
omia resūtates. ut dīo dīo aug. In p̄ dīo dīo capta. ego ex oce ar-
tussum p̄m. notat̄ filii ḡmat̄ et audeat̄ a p̄fē distincō. p̄ p̄m. et
p̄ me p̄fone notat̄ manifeste p̄fona filii de se loquit̄. p̄ hī p̄m
. ex: notat̄ dīo. C distincō p̄fona et diem p̄fona eūm. cu. p̄.
omnis p̄m p̄m cōstituta ex oīi hī p̄m. notat̄ distincō p̄fona et
m̄ p̄fona et filii. Es item q̄d hī p̄m. ex: notat̄ hītudine cōte cōtra

Doppelgänger

Roman capitals

Carolingian lowercase

Doppelgänger

Luminari

Doppelgänger

Adobe Jenson

Doppelgänger

Quidā eius libros nō ipsius esse sed Dionysii & Zophiri colophoniorū tradunt: qui iocādi causa cōscribentes ei ut disponere idoneo dederunt. Fuerunt autē Menippi sex. Prīus qui de lydis scripsit: Xanthūq; breviauit. Secūdus hic ipse. Tertius straticus sophista. Quartus sculptor. Quintus & sextus pictores: utrosq; memorat apollodorus. Cynici autem uolumina tredecī sunt. Neniae: testamenta: epistolæ cōpositæ ex deorum psona ad physicos & mathematicos grammaticosq;: & epicuri fœtus: & eas quæ ab ipsis religiose colluntur imagines: & alia.

Nicholas Jenson, ~1470

Old-Style Serif

High contrast with serifs, calligraphic, very warm and quite complex

Garamond

Based on 16th century design, the most famous old style type



Goudy Old Style

Designed in the US in 1915, excellent legibility



Palatino

Great 20th century design by Hermann Zapf



Centaur

Based on 15th-century Venetian type by Nicolas Jenson



Hoefler Text

Was used in Wikipedia logo and this should count for something



Cormorant

A very nice design inspired by Garamond. 45 Styles! Free!

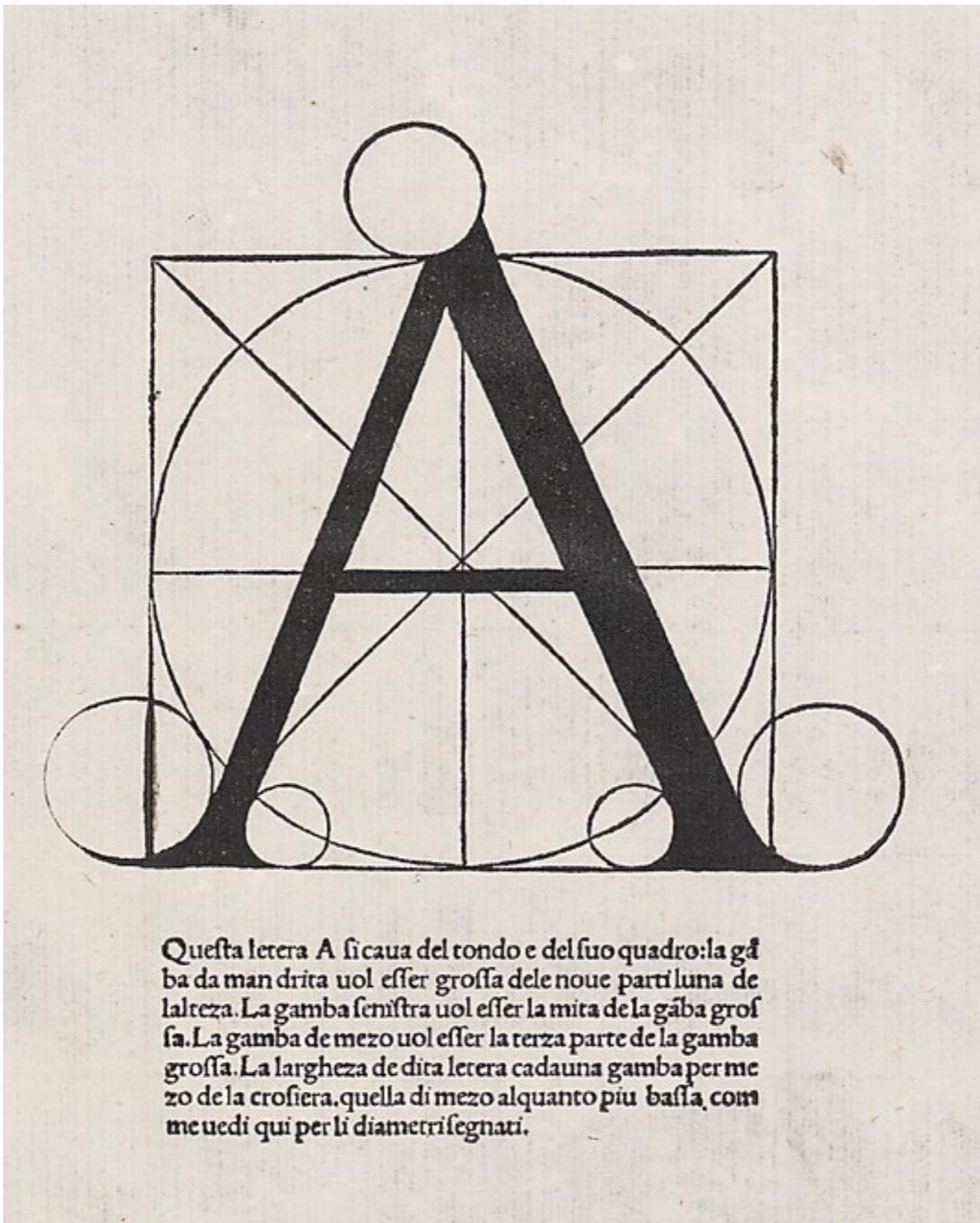


A a

Old Style / Humanist

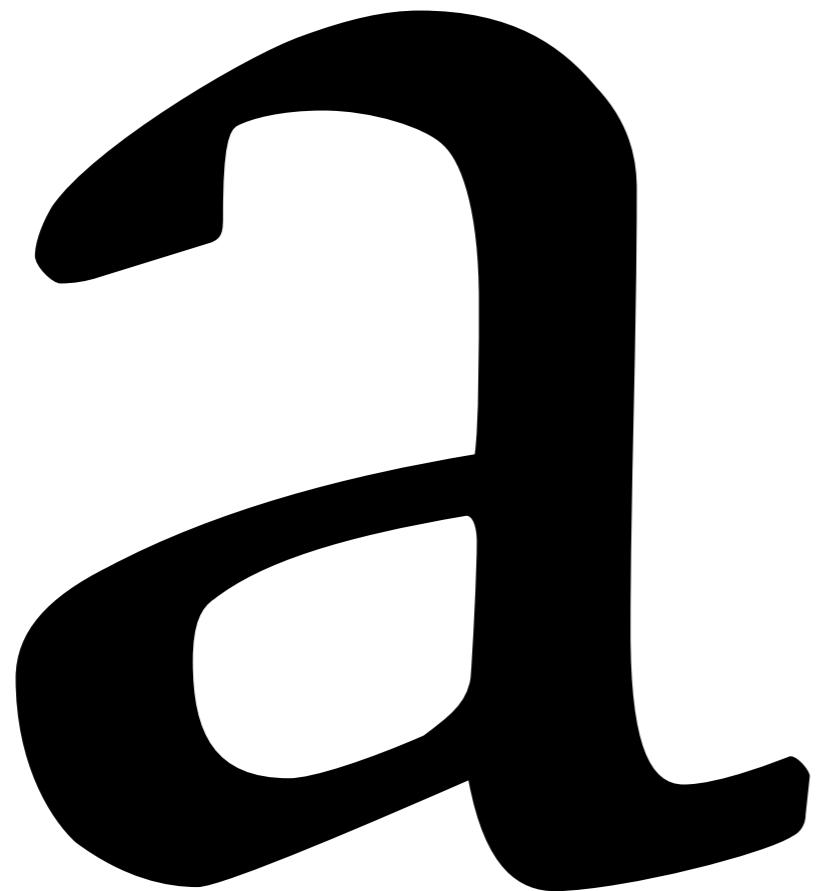


Old Style / Humanist

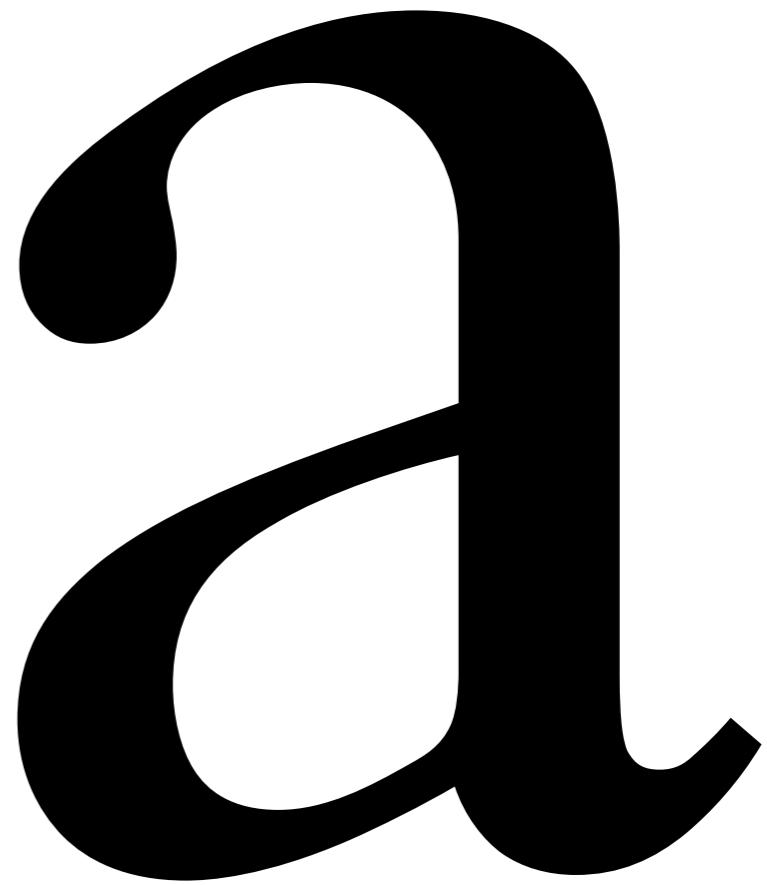


Questa letera A s'icaua del tondo e del suo quadro: la gâba da man drita uol esser grossa de le noue parti luna de latteza. La gamba senistra uol esser la mità de la gâba grossa. La gamba de mezo uol esser la terza parte de la gamba grossa. La largheza de dita letera cadauna gamba per mezo de la crosiera. quella di mezo al quanto più basia, cominciaedi qui per li diametri segnati.

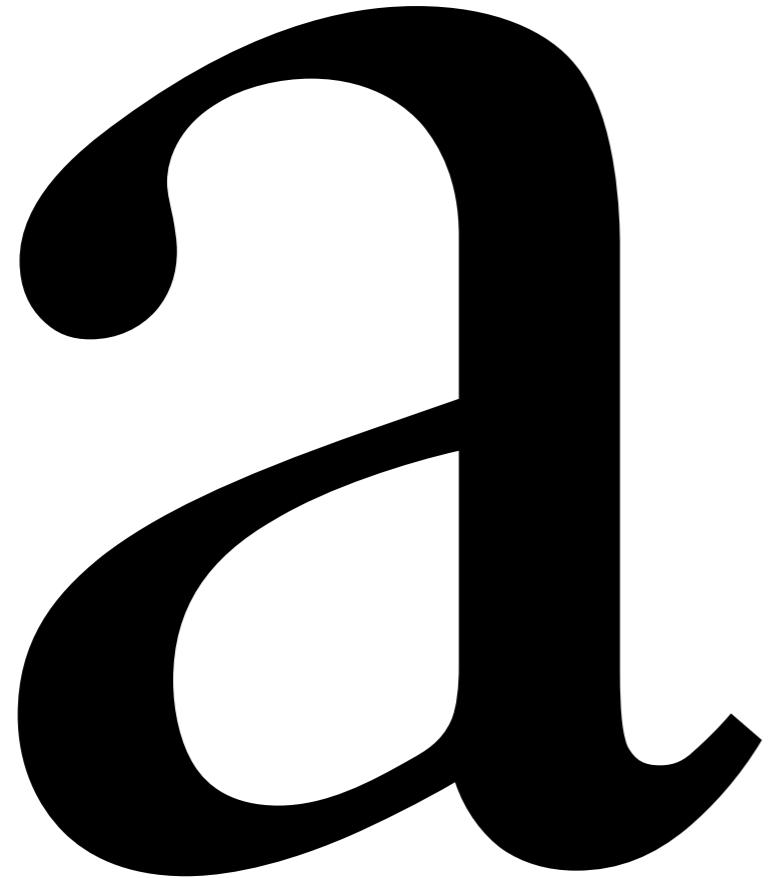
Fra Luca Pacioli

A black silhouette of a lowercase letter 'a' in a Renaissance-style script. The letter features a large, open loop on the left side and a smaller, closed loop at the top right.

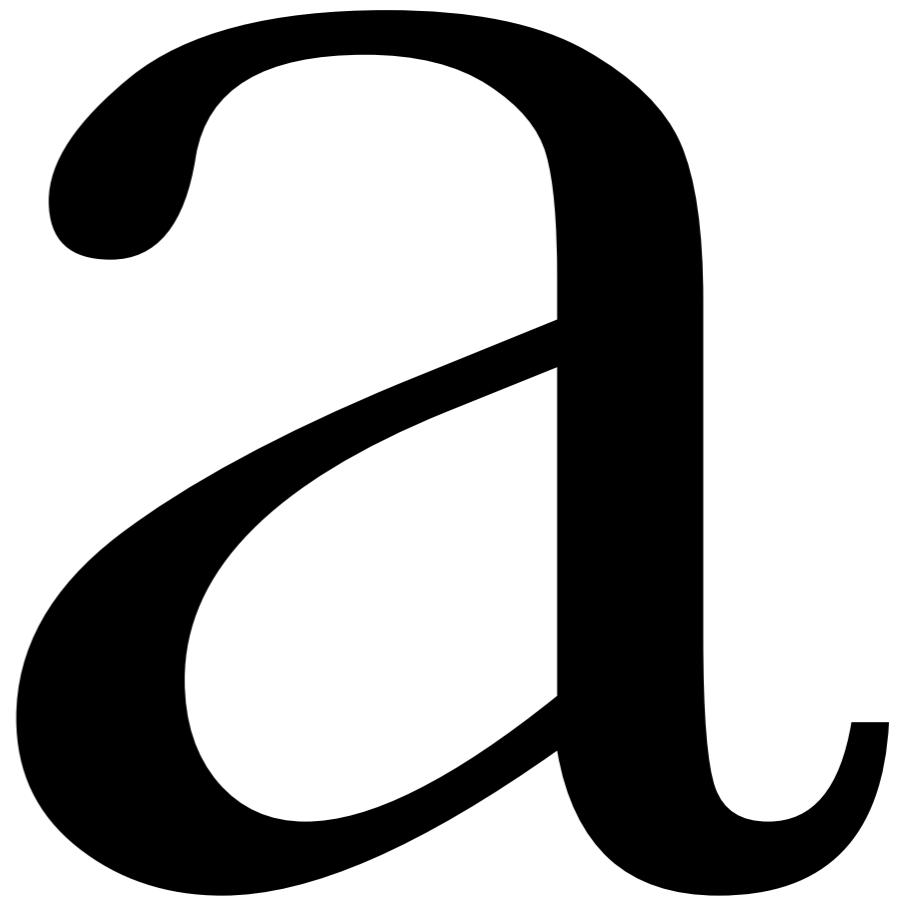
Renaissance

A black silhouette of a lowercase letter 'a' in a Baroque-style script. The letter has a large, open loop on the left and a prominent, sweeping flourish or tail extending from the top right side.

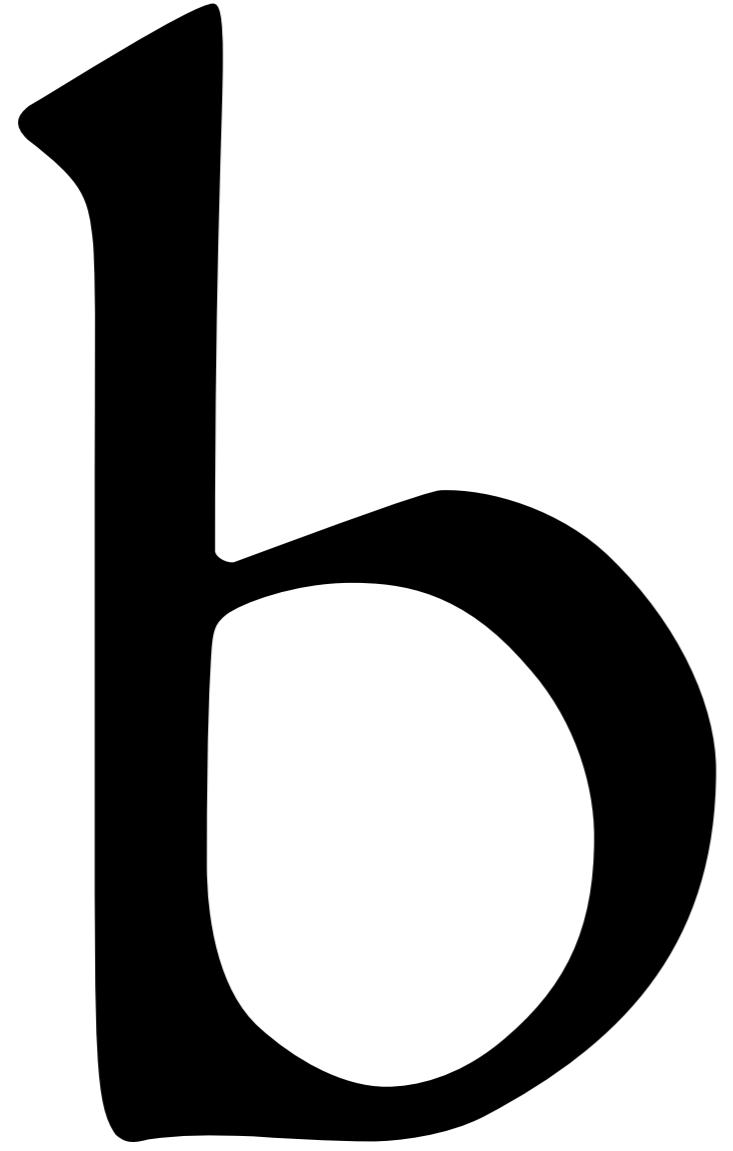
Baroque

A black outline of the letter 'a' in a Baroque script. It features a large, sweeping loop at the top left, a vertical stem with a small loop at the top, and a decorative hook at the bottom right.

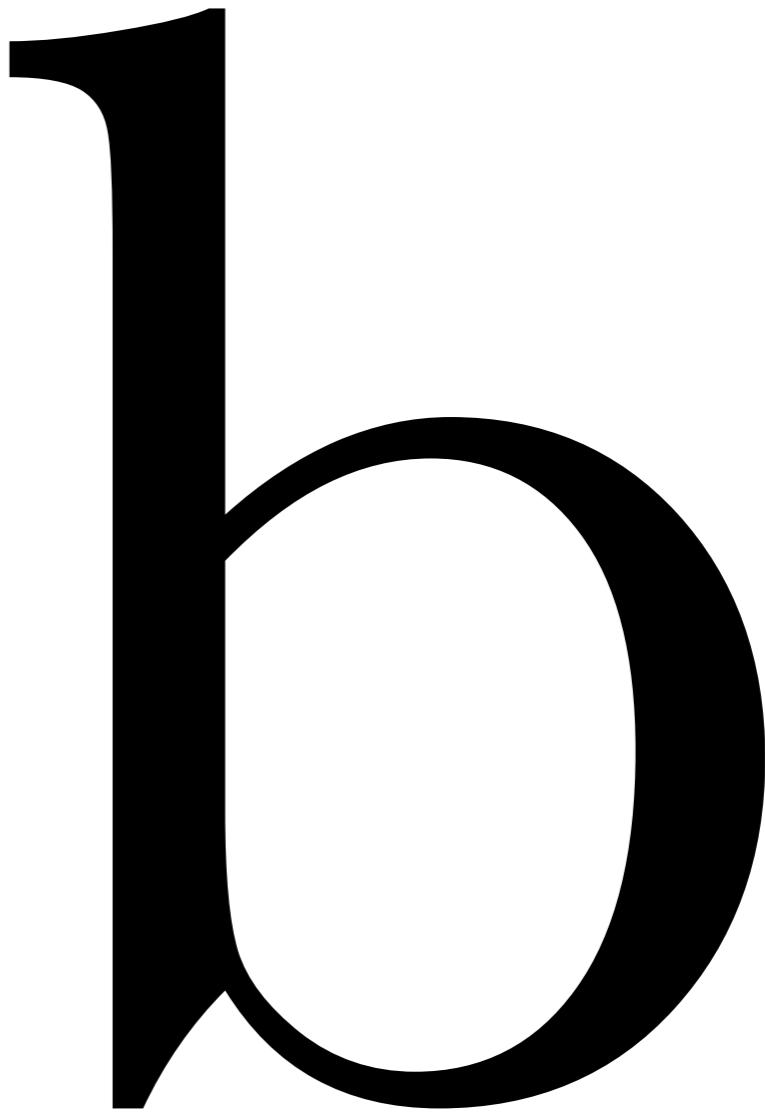
Baroque

A black outline of the letter 'a' in a Transitional script. It has a more upright and structured appearance than the Baroque version, with a large loop on the left, a straight vertical stem, and a simple hook on the right.

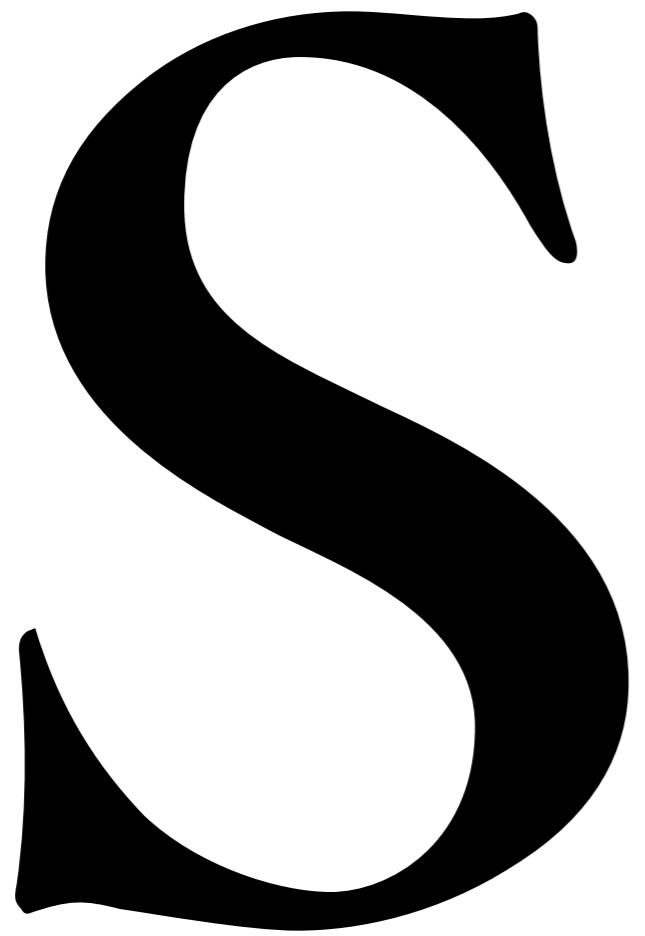
Transitional

A black silhouette of the lowercase letter 'h' in an old-style font. The letter features a tall stem on the left and a bowl on the right. The bowl has a small vertical stroke at its top center and a decorative flourish or 'tail' extending from its bottom right side.

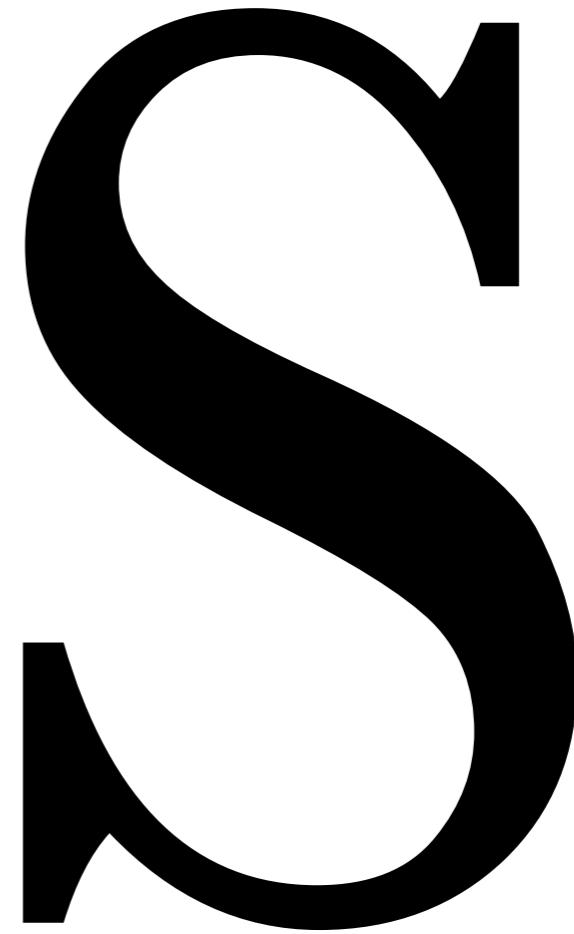
Old style

A black silhouette of the lowercase letter 'h' in a transitional font. The letter has a tall stem on the left and a bowl on the right. Unlike the old-style version, this one does not have a tail or a decorative flourish on the bowl's right side.

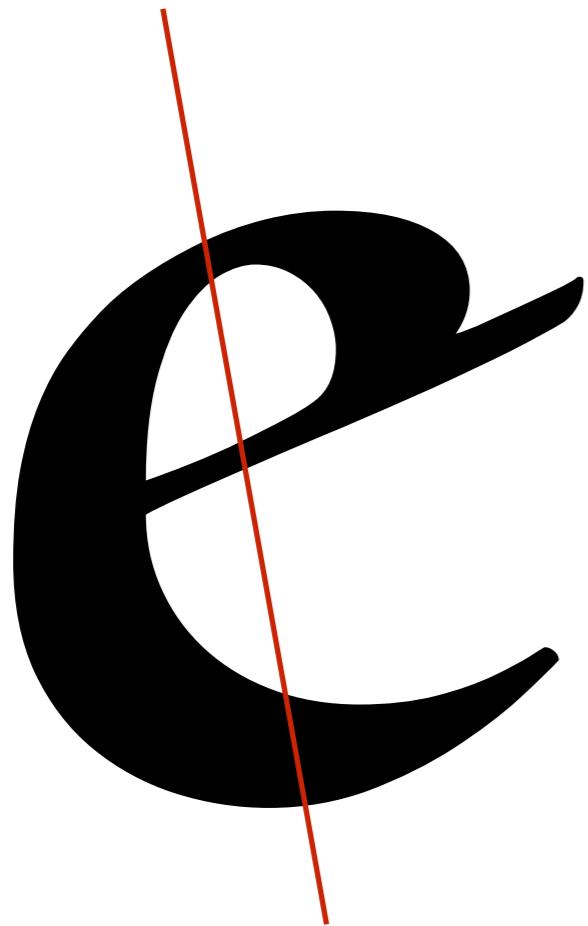
Transitional

A black outline of a classic old-style 's' ligature, where the two 's' characters are joined at their tops and bottoms, forming a single continuous curve.

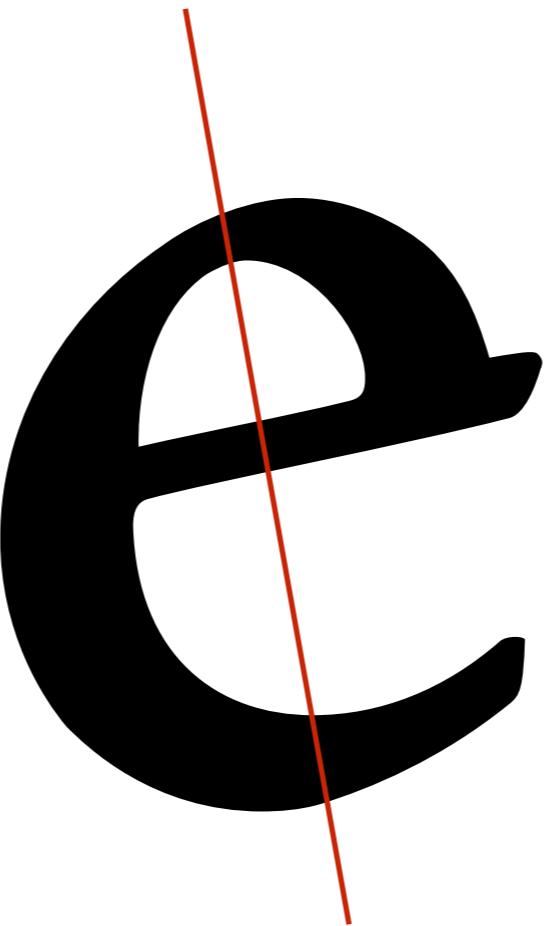
Old style

A black outline of a transitional 's' ligature, featuring a small 'y' character positioned above the top curve of the 's'.

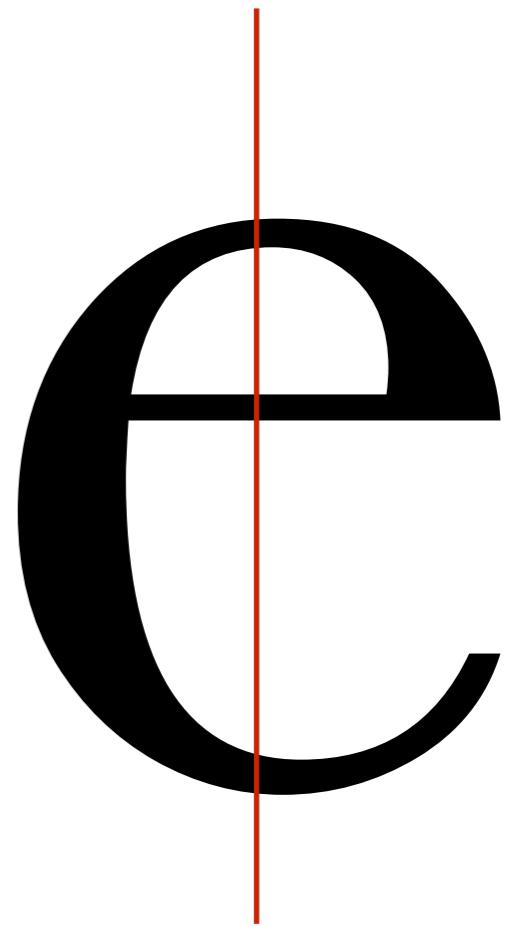
Transitional



*Carolingian
handwriting*

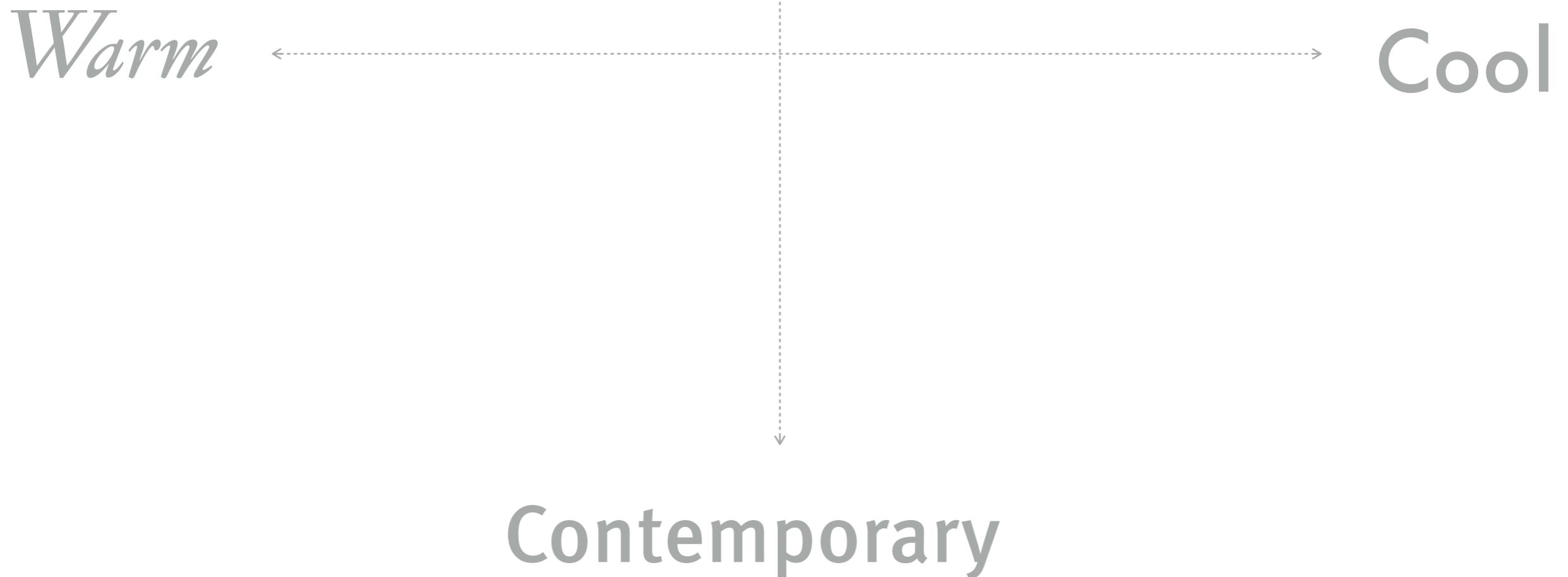


*Old style,
Jenson*



*Transitional,
Baskerville*

Traditional



Traditional

A g

Old-style serif

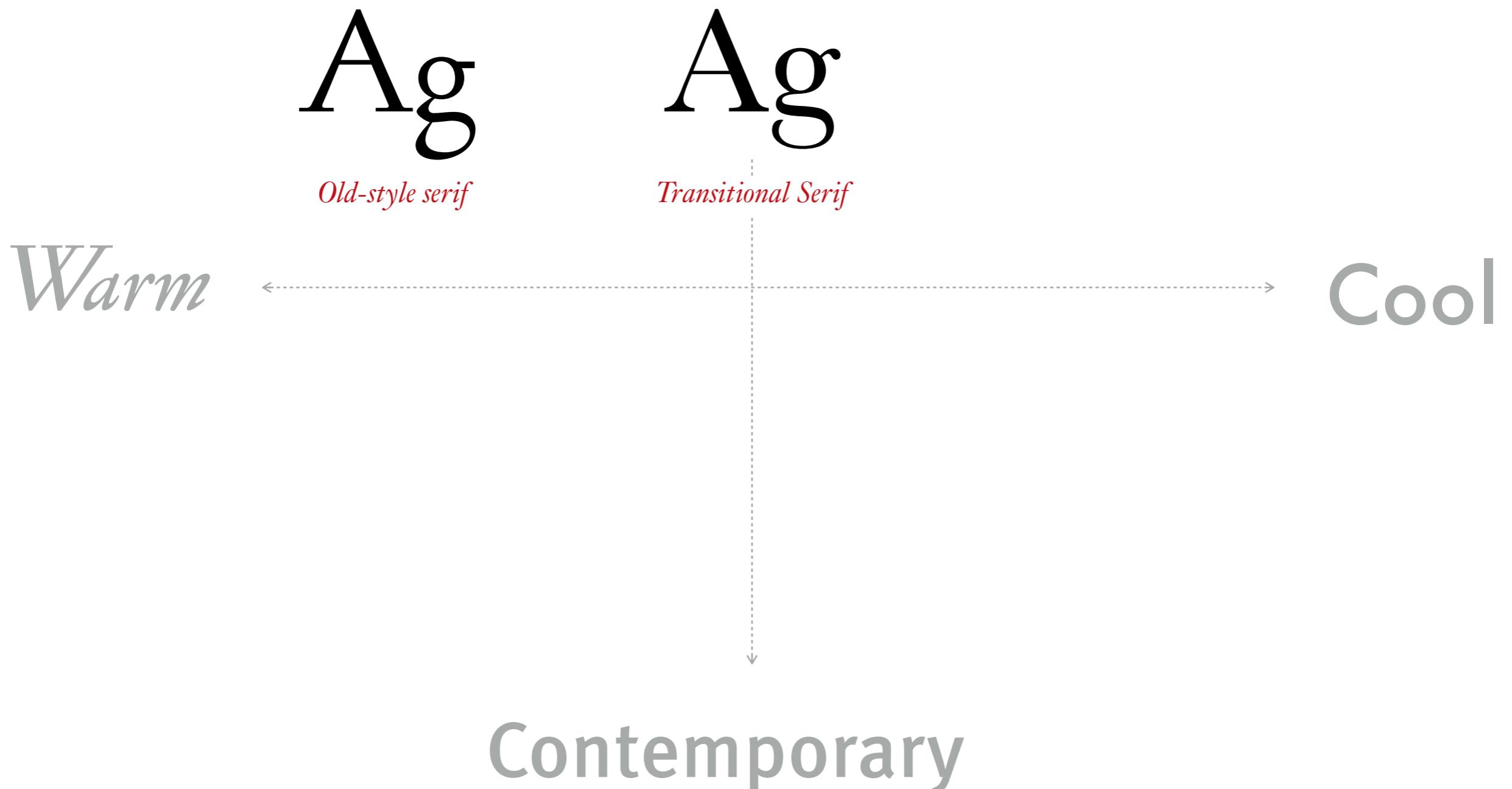
Warm

Cool



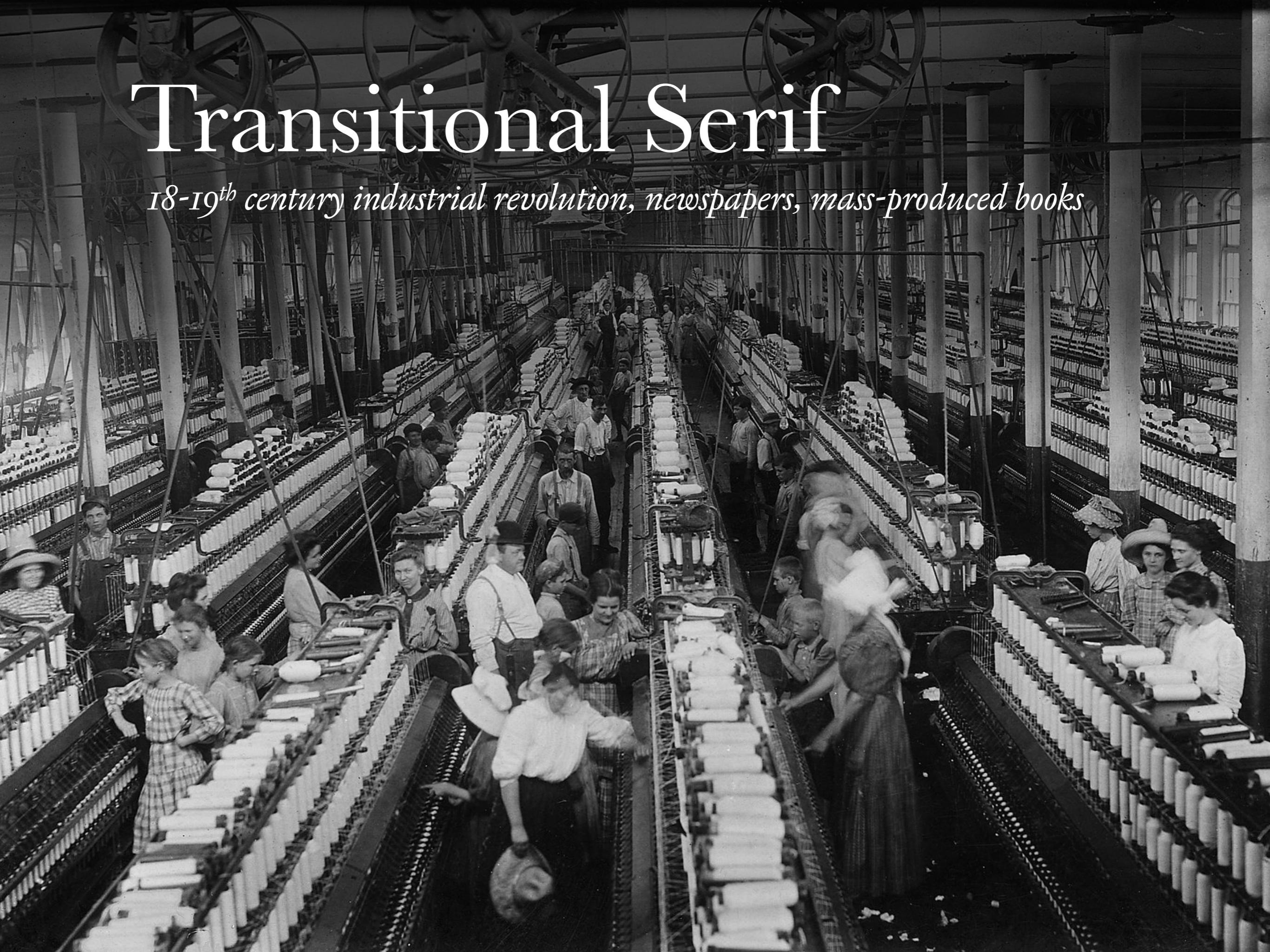
Contemporary

Traditional



Transitional Serif

18-19th century industrial revolution, newspapers, mass-produced books



Transitional Serif

Very readable, practical and non-obtrusive but often lack distinct individuality

Times New Roman

Oh, please. Enough is enough. Replace with Georgia or Tinos.



Minion

Often classified as old-style, it the most popular book font



Georgia

The best transitional serif available on both platforms



Perpetua

Another timeless design by Eric Gill



Century Schoolbook

This maybe the first typeface you ever saw in your life



Tinos

An innovative serif metrically compatible with Times



PT Serif

A well-executed commission by the Russian Government



More fonts tagged “transitional”...

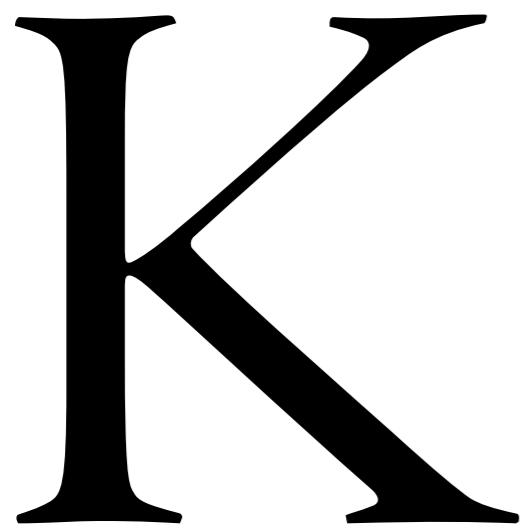


K

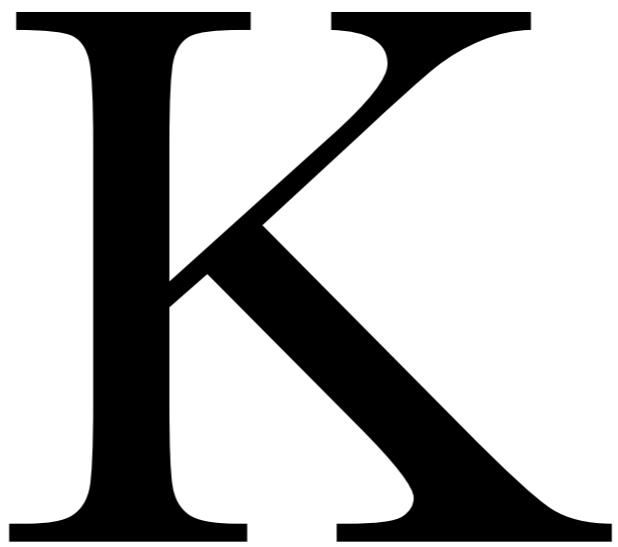
Old style

K

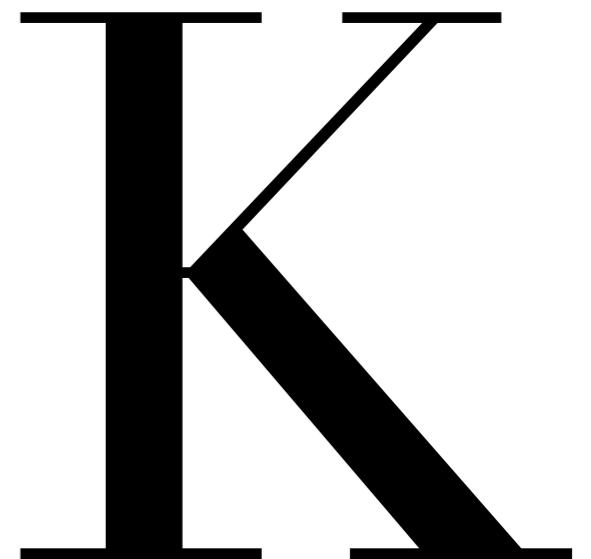
Transitional

A black letter 'K' with a traditional design, featuring a vertical stem on the left and a diagonal crossbar that slopes down to the right.

Old style

A black letter 'K' with a transitional design, characterized by a vertical stem on the left and a diagonal crossbar that is nearly horizontal.

Transitional

A black letter 'K' with a modern design, featuring a vertical stem on the left and a diagonal crossbar that is almost perfectly horizontal.

Modern



Giambattista Bodoni, †1813

æ

Baskerville Bold

æ

Bodoni 72 Bold



Modern Serif

19th century Paris, high fashion, Vogue magazine



Modern Serif

Even higher contrast, very cool, fashionable and calculated. Problematic readability as the letters are overly complex. Recommended for headings

Bodoni

Late 18th century Italian design, one of the best of its kind



Playfair Display

Sometimes classified as transitional, it is both readable and fancy



Didot

French design, even more refined and geometric than Bodoni



Oranienbaum

Contemporary narrow typeface with a historic look



Modern No. 20

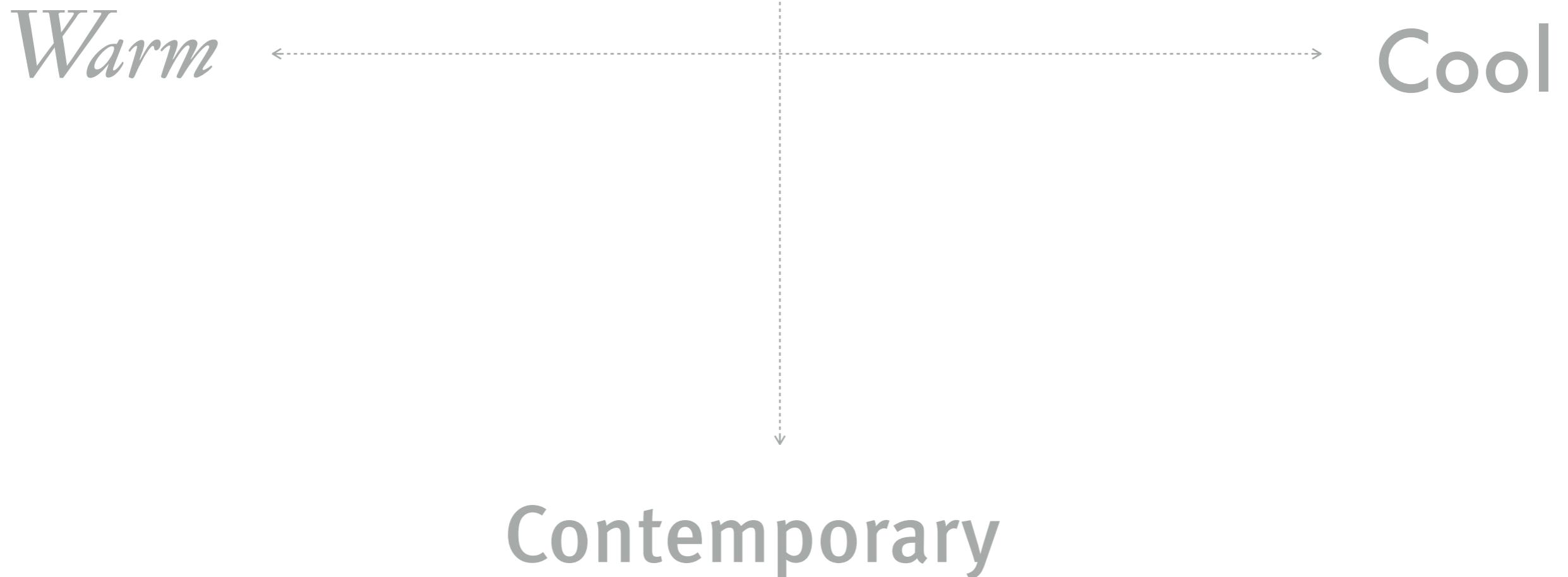
20th century American variation



More fonts tagged “modern”...



Traditional



Traditional

A g

Old-style serif

Warm

Cool

Contemporary



Traditional

Ag

Old-style serif

Ag

Transitional Serif

Warm

Cool

Contemporary



Traditional

Ag

Old-style serif

Ag

Transitional Serif

Ag

Modern Serif

Warm

Cool

Contemporary

a

JENSON

Old style

a

BASKERVILLE

Transitional

a

DIDOT

Modern

a

JENSON

Old style

a

BASKERVILLE

Transitional

a

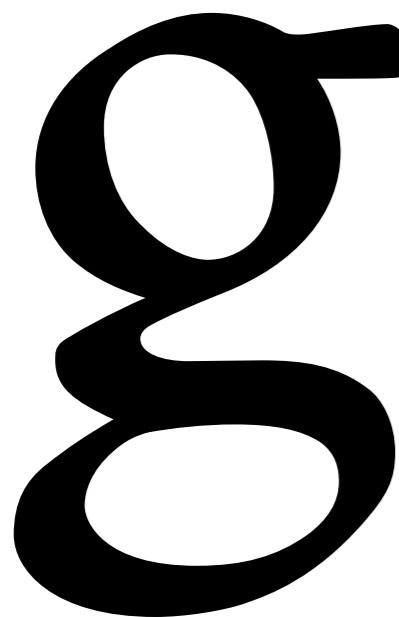
DIDOT

Modern

a

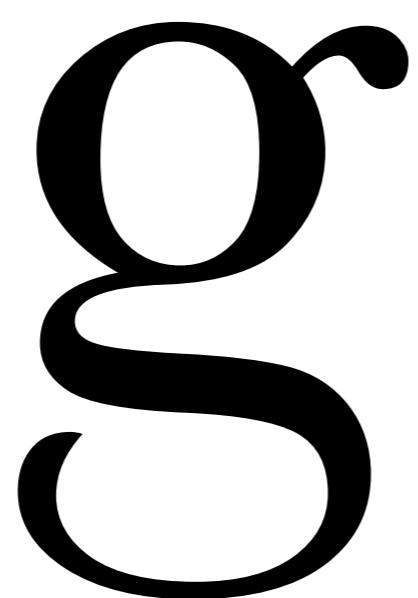
CONSTANTIA

Geometric old style

A black outline of a traditional old-style 'g' character, featuring a long, sweeping descender that loops back towards the ascender.

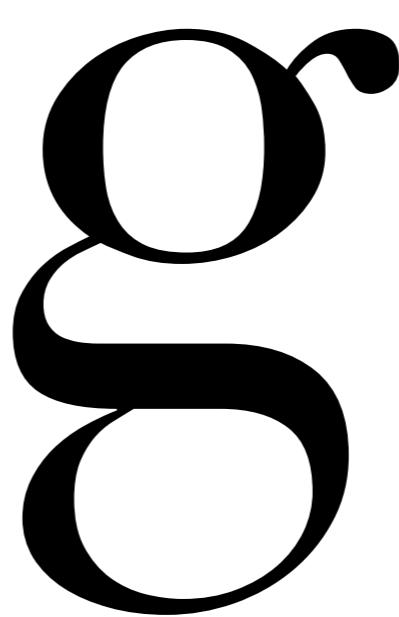
JENSON

Old style

A black outline of a transitional-style 'g' character, where the descender is shorter and more integrated with the body of the letter.

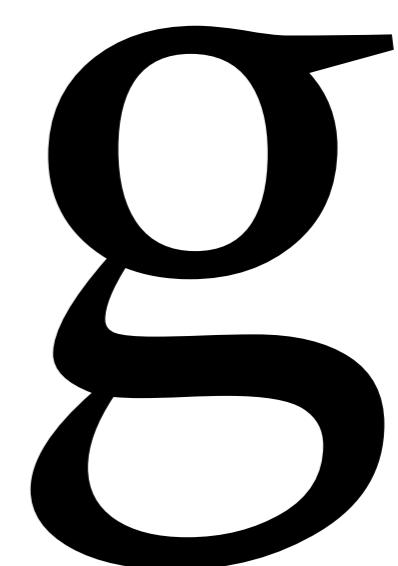
BASKERVILLE

Transitional

A black outline of a modern-style 'g' character, characterized by a very short, horizontal or slightly upward-curving descender.

DIDOT

Modern

A black outline of a geometric old-style 'g' character, which is more angular and less fluid than traditional styles.

CONSTANTIA

Geometric old style

Doppelgänger 13

Constantia

Doppelgänger 13

Fedra SerifA

Doppelgänger 13

Centro Serif

Rates

Old Style Serif

Warm

*Hand-made
Friendly
Emotional
Imperfect*

Rates

Transitional Serif

Neutral

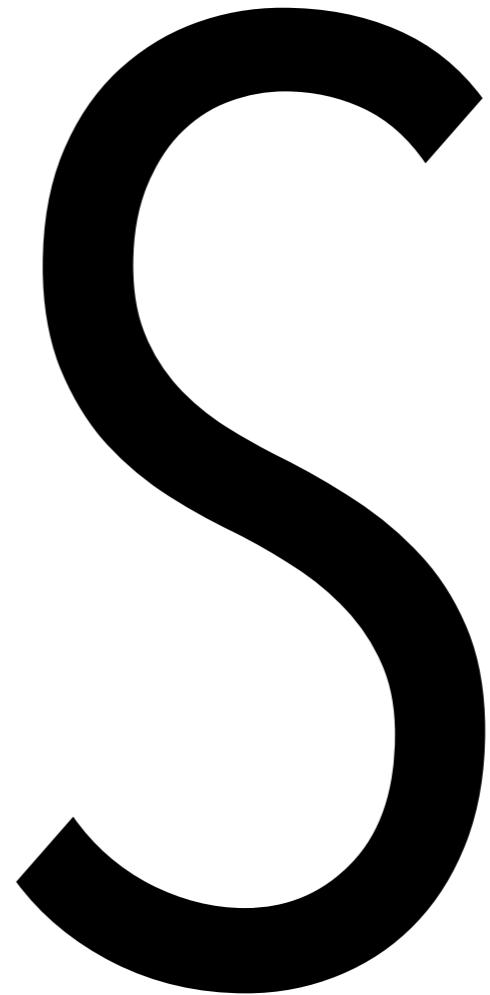
*Mass-produced
Convenient
Practical
Cost-effective*

Rates

Modern Serif

Cool

*Factory-made
Distant
Rational
Precise*

A large, black, stylized letter 'S' with a thick, rounded stroke. It features two distinct loops: one on the left that curves downwards and another on the right that curves upwards. The ends of the strokes are pointed.A large, black, stylized letter 'S' with a thick, rounded stroke. It has a single continuous loop that curves from the top left down to the bottom right, ending in a sharp point.

Serif

Sans-serif



William Caslon IV

TWO LINES ENGLISH EGYPTIAN.

W CASLON JUNR LETTERFOUNDER

ENGLISH TWO LINE SANS-SURRYPHS.

**FLOWERS DRAWN FROM NATURE.
BEAUTIFUL VARIETIES.
DIAMOND POCKET DICTIONARY.**

SEVEN LINE GROTESQUE.

MENINGHURNE

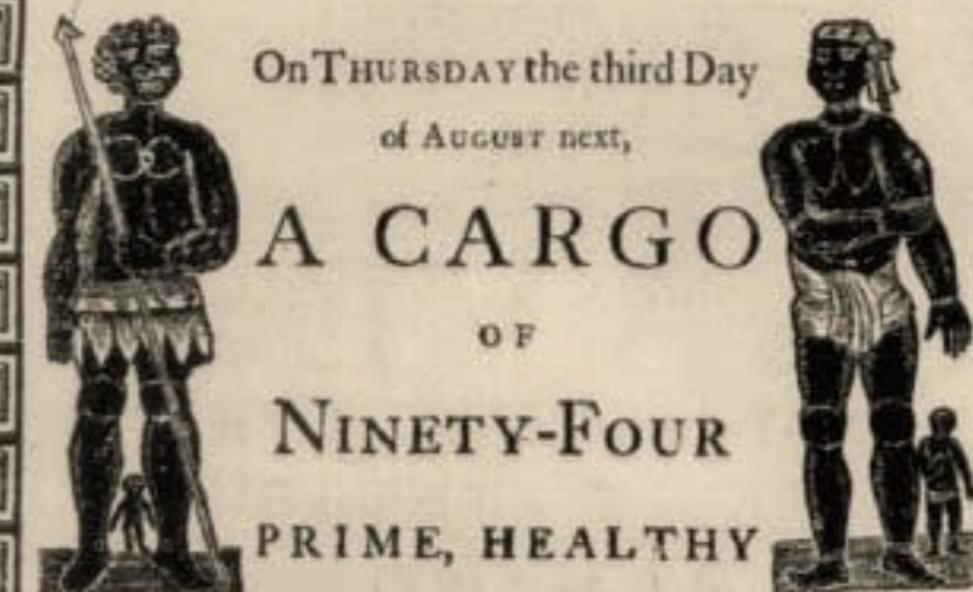
mountainous

THOROWGOOD, LONDON.

Charlestown, July 24th, 1769.

T O B E S O L D,

On THURSDAY the third Day
of AUGUST next,



A C A R G O

O F

NINETY-FOUR

PRIME, HEALTHY

NEGROES,

C O N S I S T I N G O F

Thirty-nine MEN, Fifteen BOYS,
Twenty-four WOMEN, and
Sixteen GIRLS.

J U S T A R R I V E D,
In the Brigantine DEMBIA, *Francis Bare*, Master, from SIERRA-
LEON, by

DAVID & JOHN DEAS.

JACOB REED'S SONS R. F. D. UNIFORMS

GOLD MEDAL BRAND



Those who have worn our R. F. D. Summer Uniforms are familiar with their worth and well wearing qualities. We call their attention, and that of all others, to the merits of our

R. F. D. WINTER UNIFORMS

which are just as great value.

They are especially constructed for warmth and comfort and are so thoroughly well made that they outwear two uniforms of the ordinary kind.

The price of the complete uniform, consisting of coat, vest and trousers,

WATERPROOFED

\$18.75

Delivered free to all points east of the Mississippi River.

Write for measurement blanks.

Jacob Reed's Sons
MANUFACTURERS OF

Gold Medal Uniforms

1424-1426 Chestnut Street

Philadelphia

Traditional

Ag

Old-style serif

Ag

Transitional Serif

Ag

Modern Serif

Warm

Cool

Contemporary

Traditional

Ag

Old-style serif

Ag

Transitional Serif

Ag

Modern Serif

Warm

Cool

Ag

[Neo-]Grotesque

Contemporary

Grotesque & neo-grotesque

Late 19th-early 20th century. But also... The 1960's. Swiss design. Helvetica.

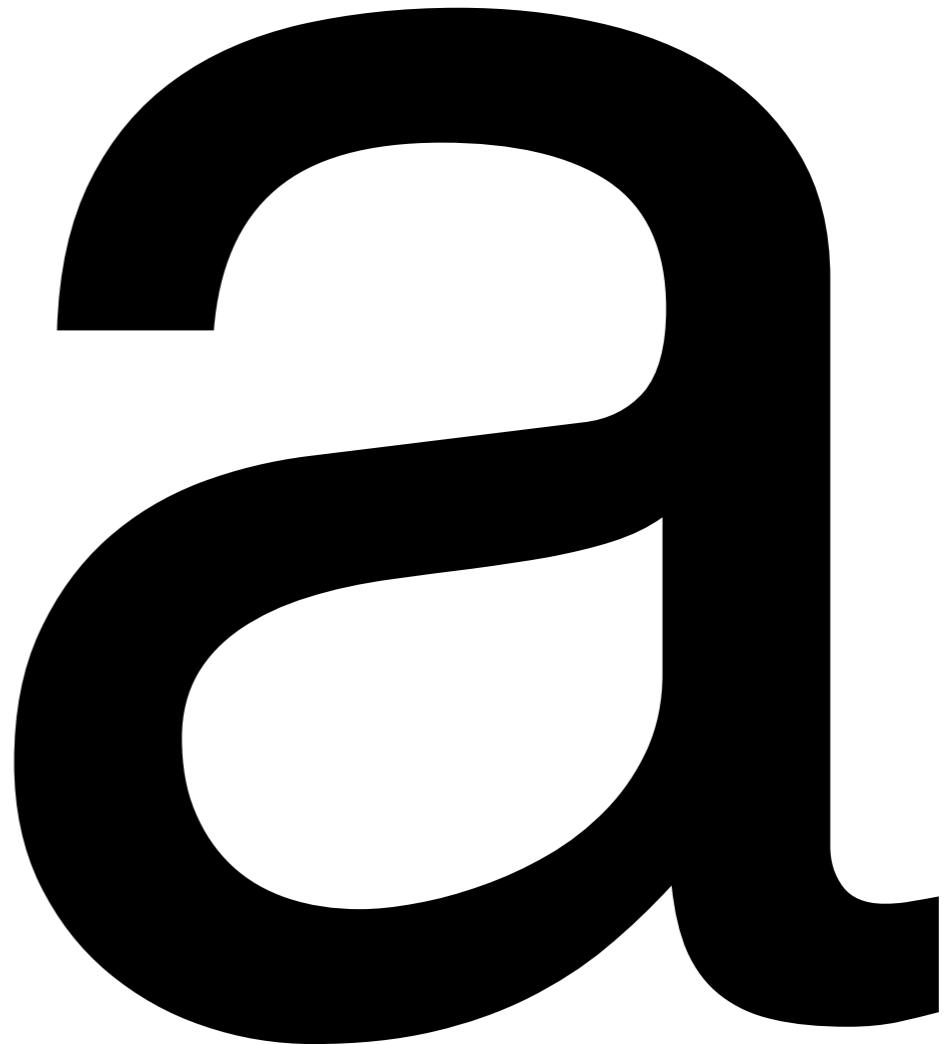
Fulton
Street





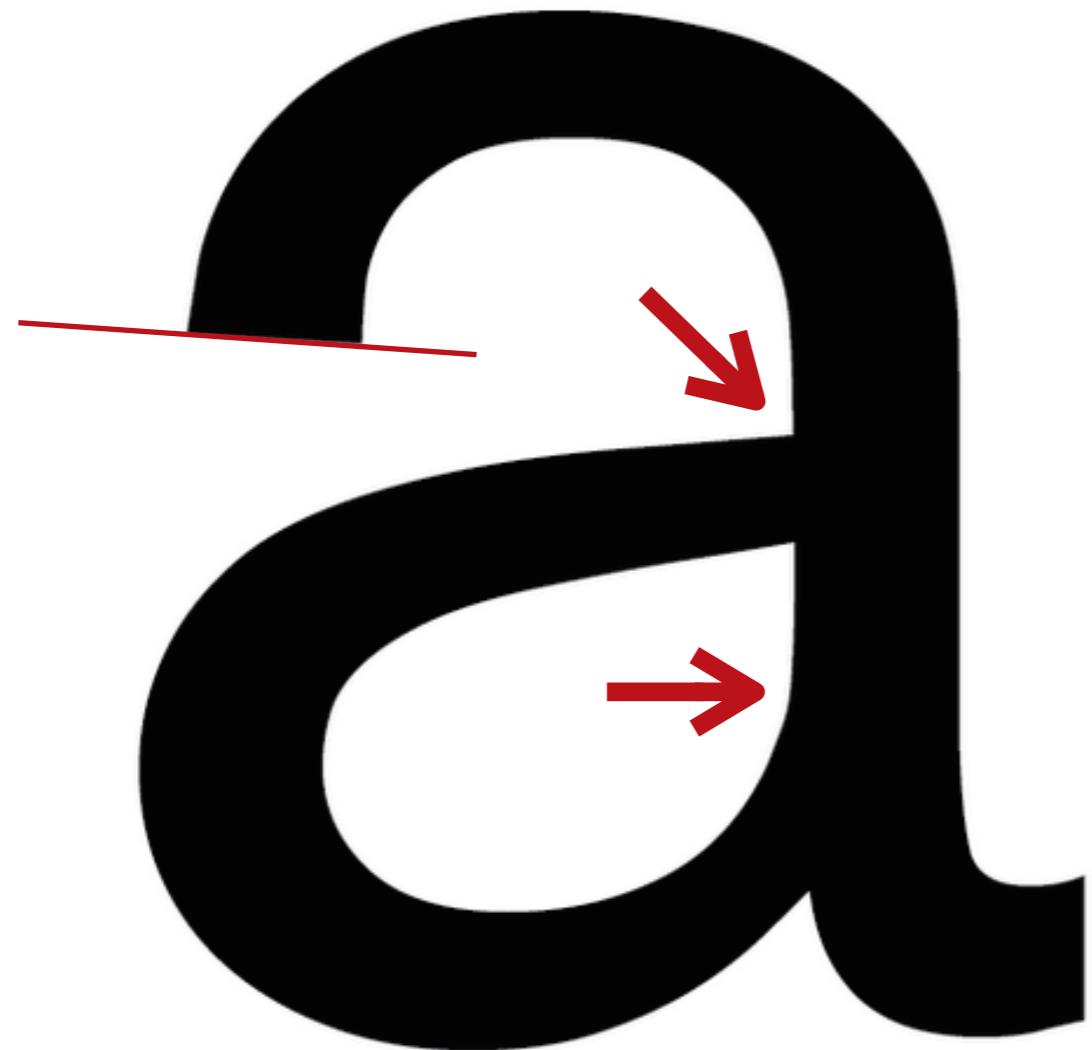
Akzidenz-Grotesk

Before 1908



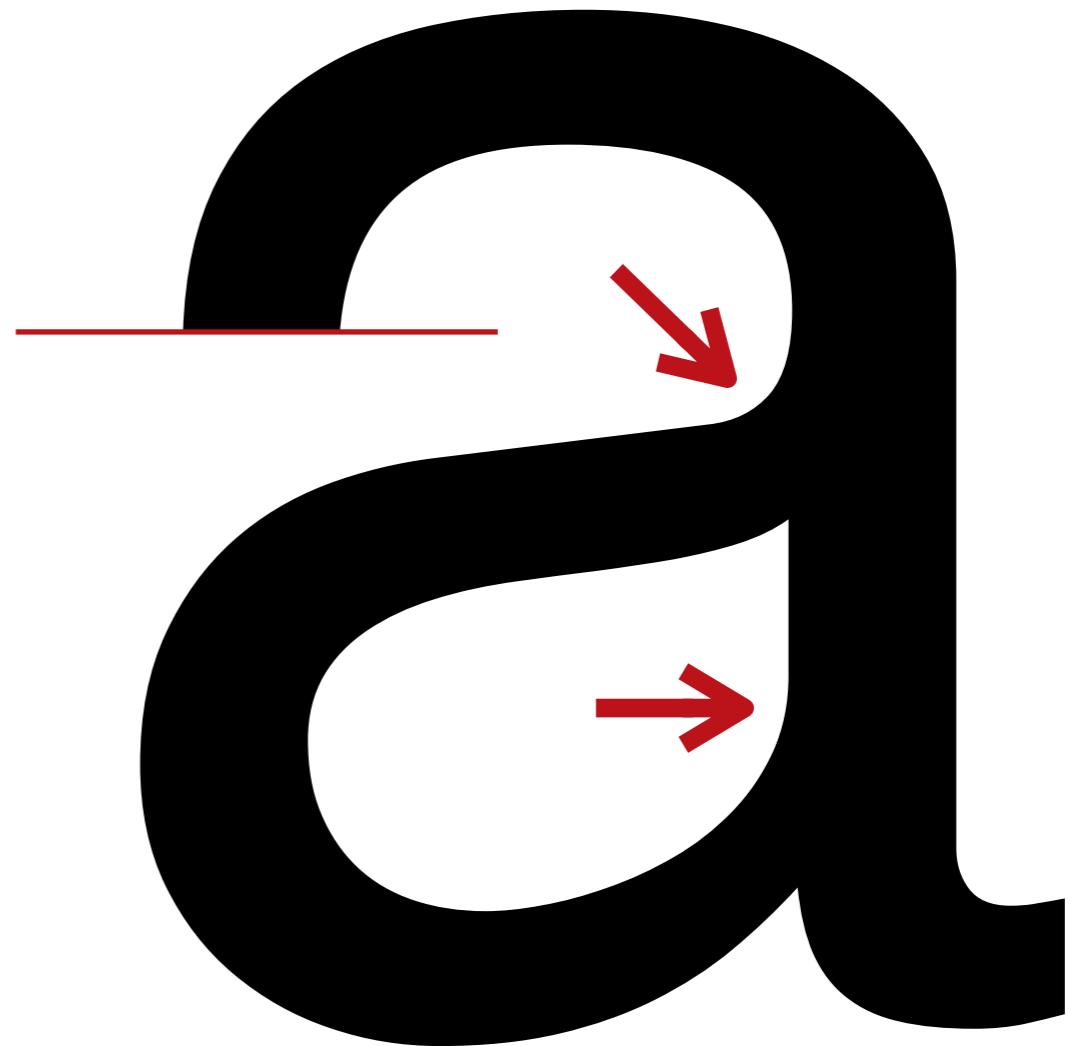
Helvetica

1957



Akzidenz-Grotesk

Before 1908



Helvetica

1957



COPYRIGHT 1939, THE COCA-COLA COMPANY

Thirst stops here

The road maps of the world are dotted with happy places to pause. And ice-cold Coca-Cola is there to make a pause *the pause that refreshes*. Familiar red coolers everywhere signal you to refresh yourself and be off to a fresh start.



INVITING YOU TO PAUSE... REFRESH



When the necktie-handkerchief-fruitcake buying starts to get to you,
put a holiday smile on your face with the real refreshing taste in a glass of Coke.
For 84 years Coca-Cola has brightened the holiday season better than any other soft drink.
That's one reason they call it the real thing.

**It's the real thing.
Coke.**

Trade-mark®

DENVER © 1976, THE COCA-COLA COMPANY. "COKE" AND "COCA-COLA" ARE THE REGISTERED TRADE-MARKS WHICH DISTINGUISH THE SAME PRODUCTS OF THE COCA-COLA COMPANY.

3M**Aer Lingus** 

aeromexico

Aerosweet
AIRLINES**AGFA****AlliedSignal****aprilia****AMERICAN
CONTINENTAL
CORPORATION****Amtrak****Agip****alta**^{vista:}**AmericanAirlines**[®]**ARCO** **AS****ARMORALL**
AT&T
Communications**ASKO****auping****AVC/RP****AVIACO**

Bank of America

BayBanks[®]**BASF****BancOhio**
National Bank**BANK ONE****Bayer** **BDF** ●●●●**Beiersdorf****bergamin****B&G****British Gas**
E&P**BOMBARDIER**
AEROSPACE**● BLAUPUNKT****bilde&lyd****BELL SOUTH****BLESS****Beiersdorf****cappellini****CATERPILLAR**[®]**ChicKs on Speed****colette**
styledesignartfood**clearNET**

COMME des GARÇONS*

CONAIRCOMMUNAUTÉ
URBAINE
DE MONTRÉAL**Currys****Curtis**
Mathes**CUSHMAN &**
WAKEFIELD**digital****Dole****DSB**
Danske Statsbaner**DUCATI****Eagle****Eastex**

ЭРКОН ПРОДУКТ

EMI
AMERICA[®]**Energizer**[®]

Five phrases to live by:
Massimo Vignelli

Vignelli's quote writes
in recognition of his outstanding
contribution to the world of
graphic design.

On the evening of Tuesday, March 6,
The Architecture League gave its
President's Medal to Carlo
Urbino and his wife Massimo Vignelli.

In 1973, Massimo founded Vignelli
Associates with his wife, Leslie.
He and his wife continue to work
from their New York office.

Vignelli was involved with Alexander Overy
Plastics in the documentary *Rehearsals*
about the creation of the iconic name.
Vignelli also recently updated his
1970 New York City subway map.

If you
do it right,
it will
last forever.
It will
last
forever.

...

..

Massimo Vignelli
Born 1921 in Milan, Italy.
Vignelli Associates
co-founded with wife Leslie.

Vignelli works firmly within the Modernist
tradition, and focuses on simplicity
through the use of basic geometric forms
in all of his work.

04

Five phrases to live by:
Massimo Vignelli

Vignelli's quote writes
in recognition of his outstanding
contribution to the world of
graphic design.

On the evening of Tuesday, March 6,
The Architecture League gave its
President's Medal to Carlo
Urbino and Massimo Vignelli.

In 1973, Massimo founded Vignelli
Associates with his wife, Leslie.
He and his wife continue to work
from their New York office.

Vignelli was involved with Alexander Overy
Plastics in the documentary *Rehearsals*
about the creation of the iconic name.
Vignelli also recently updated his
1970 New York City subway map.

The life
of a designer
is a life of fight
against the ugliness.

Fight
against the
ugliness.

...

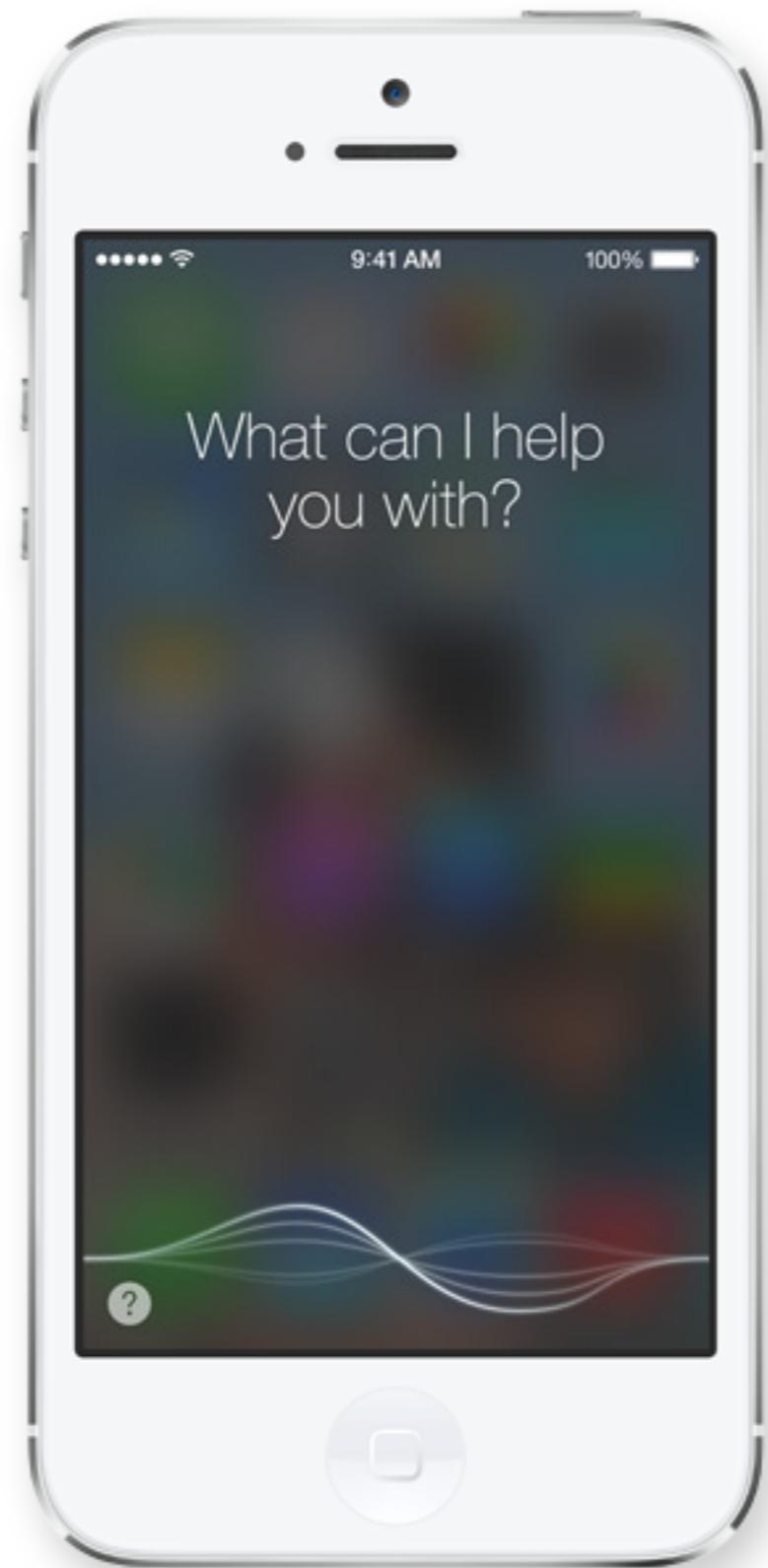
..

Massimo Vignelli
Born 1921 in Milan, Italy.
Vignelli Associates
co-founded with wife Leslie.

Vignelli works firmly within the Modernist
tradition, and focuses on simplicity
through the use of basic geometric forms
in all of his work.

05





Grotesque & neo-grotesque

Quite readable and neutral, a quintessential 20th century typeface group

Arial



A Helvetica rip-off which is just everywhere



Franklin Gothic

Celebrated American typeface named after Ben Franklin



News Gothic

Remember the Star Wars crawl? That was in News Gothic



Helvetica Neue

“When in doubt use Helvetica” was the common rule once



Arimo

A replacement for Arial



Rubik

Designed for the Rubik's Cube Exhibition, released for free



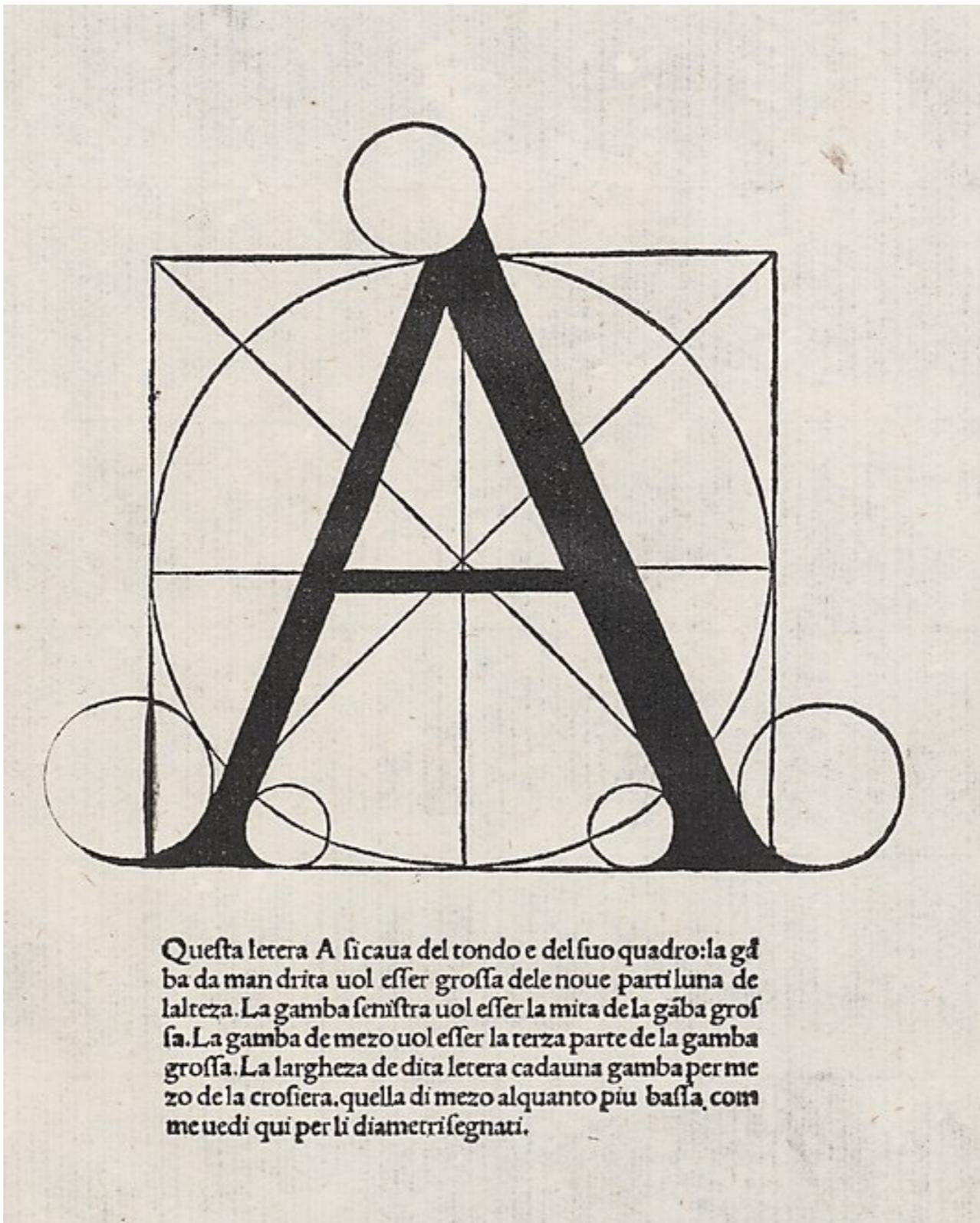
Lato

Excellent free typeface from Poland



More fonts tagged “Grotesque”...





Questa letera A s'icaua del tondo e del suo quadro: la gâba da man drita uol esser grossa de le noue parti luna de latteza. La gamba senistra uol esser la mità de la gâba grossa. La gamba de mezo uol esser la terza parte de la gamba grossa. La largheza de dita letera cadauna gamba per mezo de la crosiera. quella di mezo al quanto più basia, cominciaedi qui per li diametri segnati.

Fra Luca Pacioli

Traditional

Ag

Old-style serif

Ag

Transitional Serif

Ag

Modern Serif

Warm

Cool

Ag

[Neo-]Grotesque

Contemporary

Traditional



Contemporary

A photograph of the Bauhaus building in Dessau, Germany. The building is a large, modernist concrete structure with a grid of windows. The word "BAUHAUS" is written vertically in white letters on the side of the building. A smaller "E" is visible at the base of the letters. The building is surrounded by trees and a paved area.

BAUHAUS



Geometric Sans

First half of the 20th century, modernism, Bauhaus, Russian constructivism

a

Franklin Gothic

a

FF Din

a

a

a

Franklin Gothic

FF Din

Futura

Doppelgänger 13

Franklin Gothic

Doppelgänger 13

FF DIN Medium

Doppelgänger 13

Futura Medium

OLD

Rodchenko

OLD

Futura

OLD

Bank Gothic

Doppelgänger 13

Century Gothic Regular

Doppelgänger 13

Avenir Medium

DOPPELGÄNGER 13

Phosphate

Geometric Sans

*Based around simple geometric forms like square, circle or triangle.
Minimalist, straight-forward, modernist. As a rule, have readability problems*

Century Gothic

It's on both PC and Mac and that's the only reason we recommend it



Twentieth Century

Yet another American take on Futura



Futura

The original German Futura, one and only



Avenir Next

Aesthetically pleasing and highly readable



Museo

A semi-serifed contemporary geometric typeface



[More fonts tagged "geometric"...](#)



Traditional

Ag

Old-style serif

Ag

Transitional Serif

Ag

Modern Serif

Warm

Cool

Ag

[Neo-]Grotesque

Contemporary

Traditional



Contemporary

Traditional



Ag

Old-style serif

Ag

Transitional Serif

Ag

Modern Serif

Warm

Cool

Ag

Humanist Sans

Ag

[Neo-]Grotesque

Ag

Geometric Sans



Contemporary

Humanist Sans

Late 19th and 20th century arts and crafts movement, present-day Europe



Edward Johnston

ITC Johnston

Aa li Jj Oo Èè

a

Aa li Jj Oo Èè

KENSINGTON

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

0 1 2 3 4 5 6 7 8 9



Heathrow Airport

Terminal
5

Terminal
4



Terminals
1,2,3

Hatton Cross



Eric Gill

Gill Sans

Aa Qq Rr

Aa Qq Rr

COLLEGIUM

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
0 1 2 3 4 5 6 7 8 9

Doppelgänger 13

Futura Medium

Doppelgänger 13

Gill Sans Semibold

b

Jenson

b

Franklin G.

b

Futura

b

Jenson

b

Franklin G.

b

Futura

b

Gill Sans

e

Jenson

e

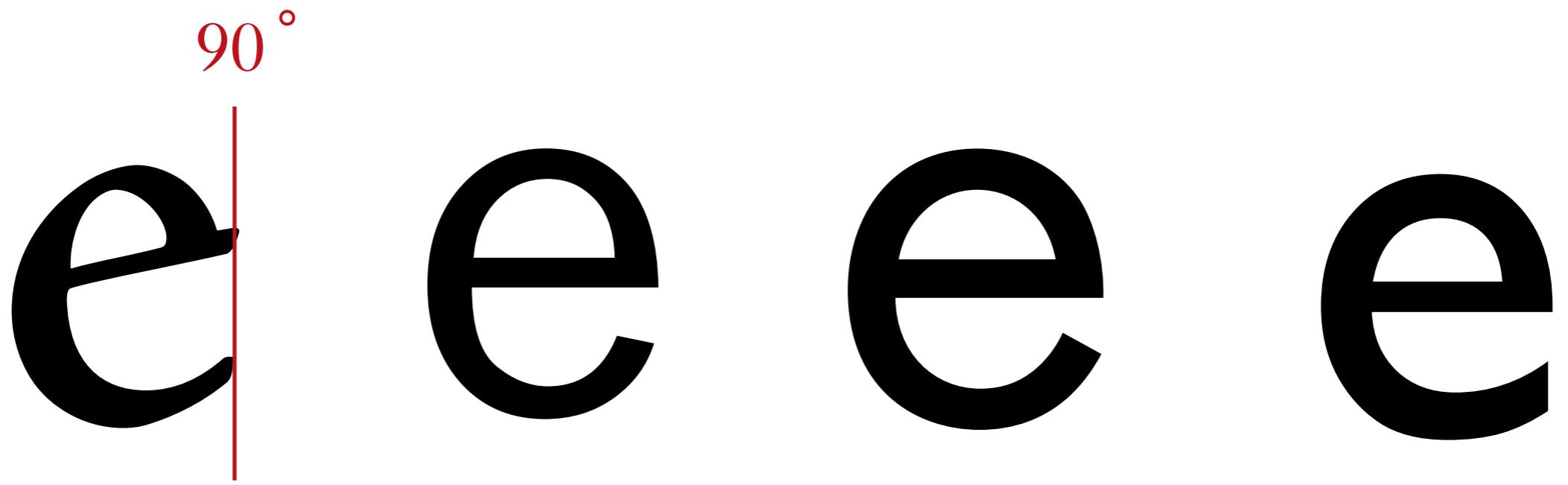
Franklin G.

e

Futura

e

Gill Sans

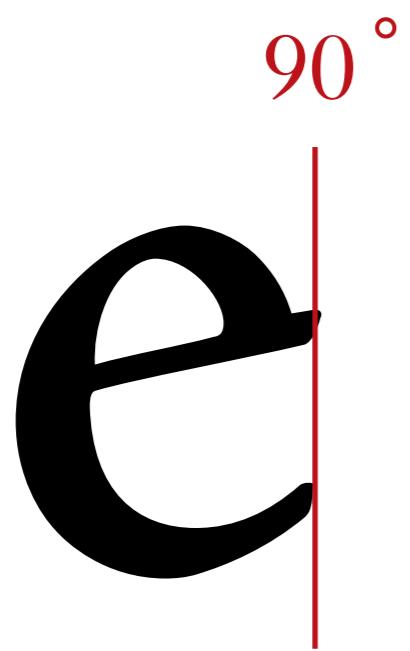


Jenson

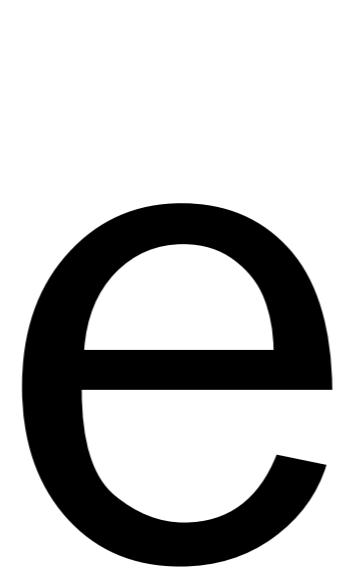
Franklin G.

Futura

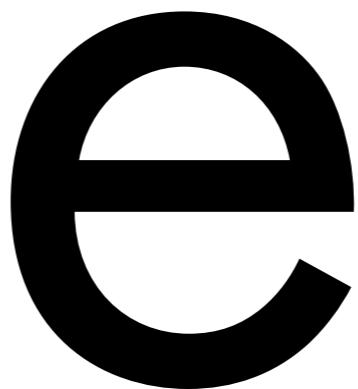
Gill Sans

90°


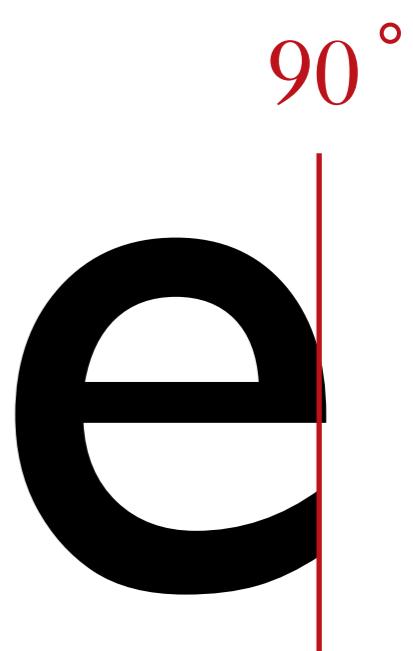
Jenson



Franklin G.



Futura

90°


Gill Sans

Jenson

The letter 'e' is shown in a bold, black font. A vertical red line extends from the top of the stem to the baseline. The angle between the stem and the vertical line is labeled '90 °' in red.

Franklin G.

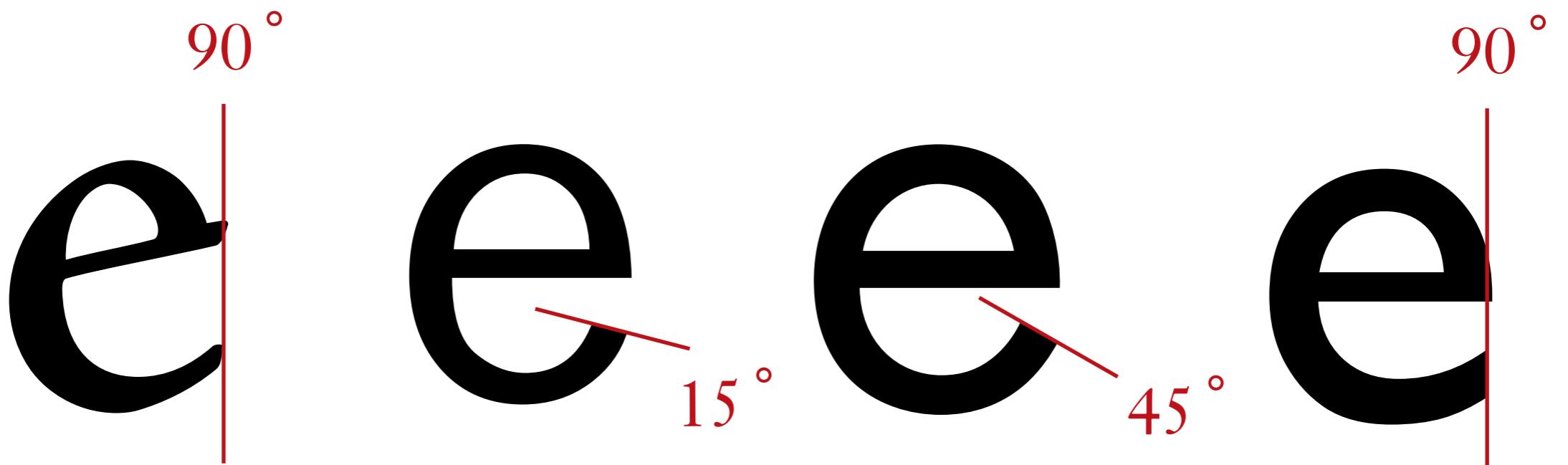
The letter 'e' is shown in a bold, black font. A vertical red line extends from the top of the stem to the baseline.

Futura

The letter 'e' is shown in a bold, black font. A diagonal red line extends from the middle of the stem to the right. The angle between the stem and the diagonal line is labeled '45 °' in red.

Gill Sans

The letter 'e' is shown in a bold, black font. A vertical red line extends from the top of the stem to the baseline. The angle between the stem and the vertical line is labeled '90 °' in red.



Jenson

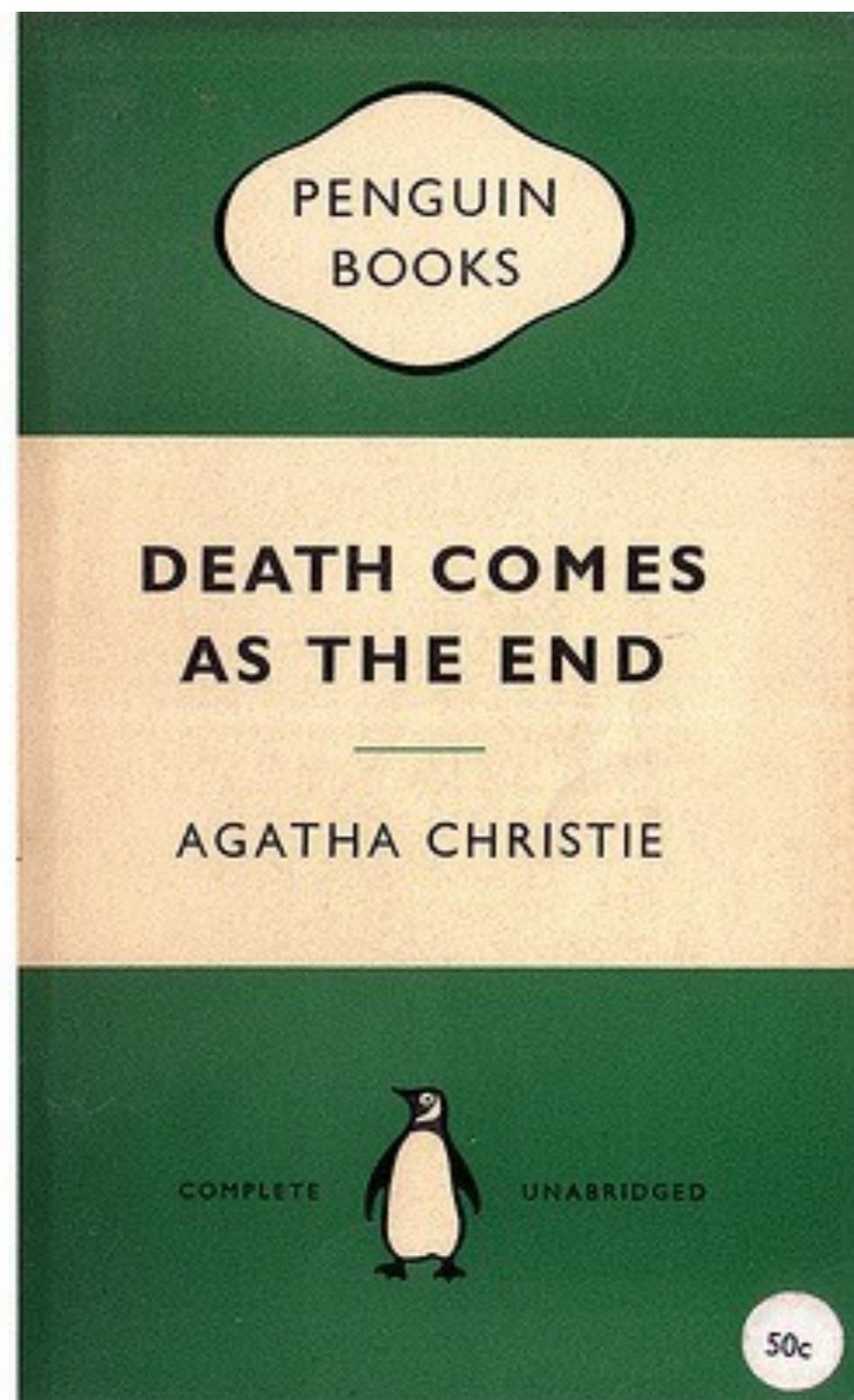
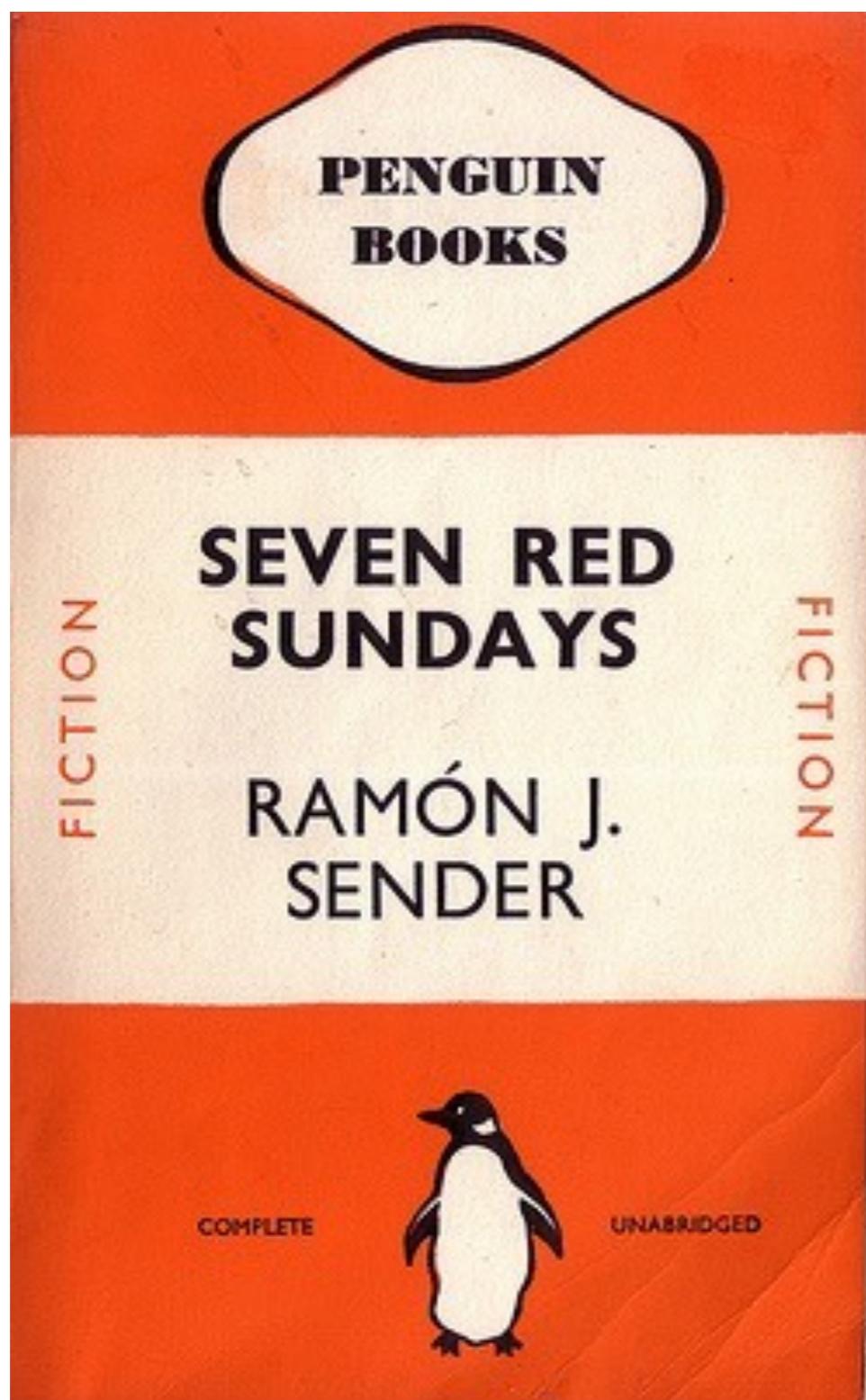
Franklin G.

Futura

Gill Sans

BBC

NEWS



BARNSTAPLE

Fest[®] Great Western

This station is
a no smoking
station

Frutiger

Aa Ee Rr

Aa Ee Rr

a

Accès aux avions

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

0 1 2 3 4 5 6 7 8 9



Erik Spiekermann

FF Meta

Aa Ee Rr

Aa Ee Rr

a

Kornhaus

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

0 1 2 3 4 5 6 7 8 9

Doppelgänger 13

Helvetica Neue Medium

Doppelgänger 13

Meta Medium

p

Helvetica Medium

p

Meta Medium

p



p

Helvetica Medium

Meta Medium

p

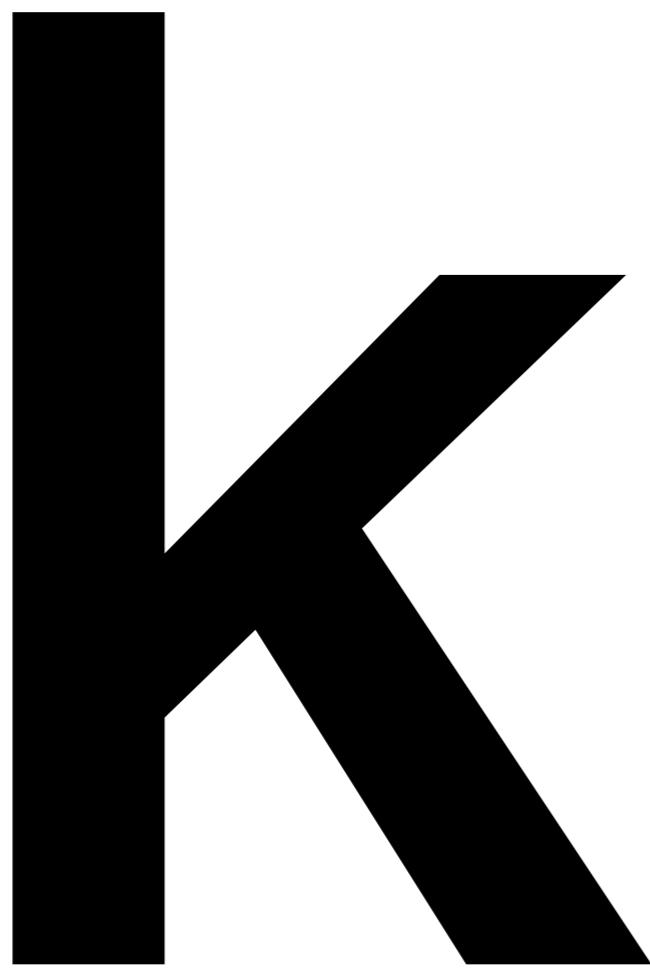


p

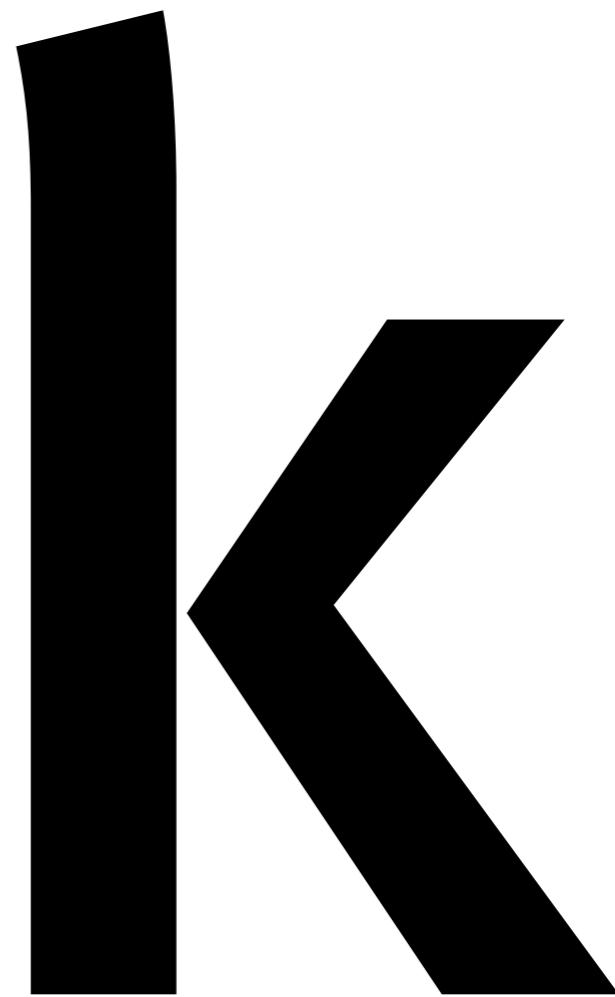


Helvetica Medium

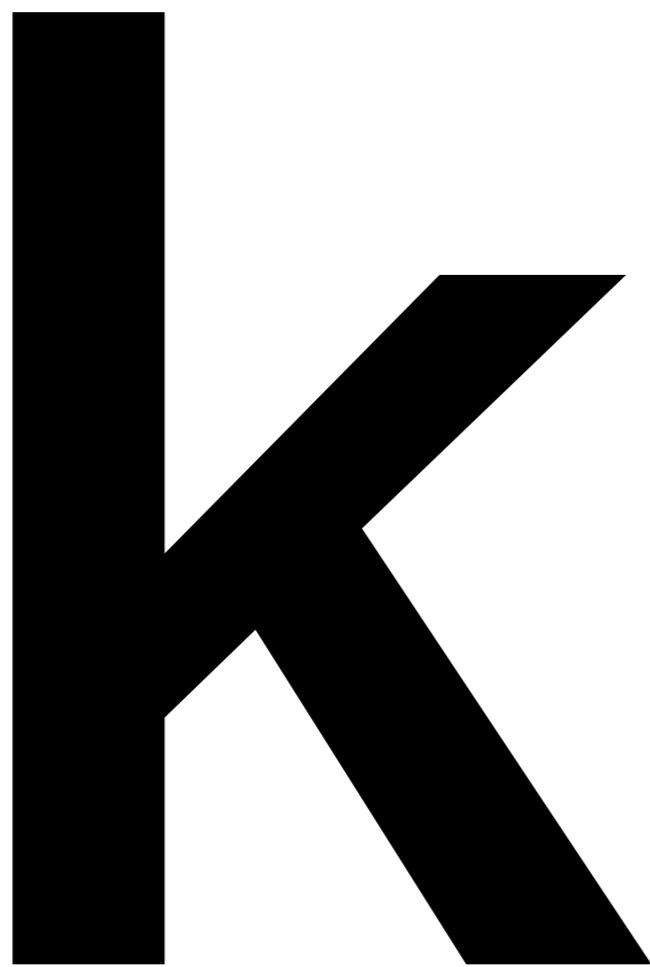
Meta Medium

A large, bold, black letter 'K' is displayed against a white background. The letter is rendered in a sans-serif font, specifically Helvetica Medium. It features a thick vertical stem on the left and a diagonal crossbar on the right, which is slightly curved at its top end.

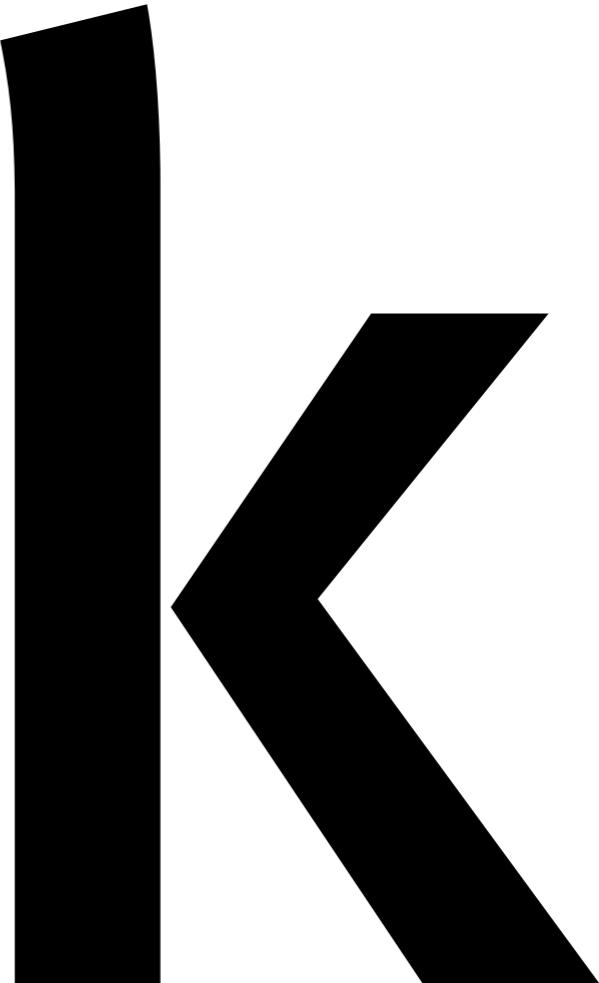
Helvetica Medium

A large, bold, black letter 'K' is displayed against a white background. The letter is rendered in a sans-serif font, specifically Meta Medium. It has a similar structure to the Helvetica version, with a thick vertical stem and a diagonal crossbar, but the overall design appears slightly more rounded and modern.

Meta Medium



Helvetica Medium



Meta Medium

e c

e c

Fargo

Fargo

t t

e c
e c

1. Wider apertures

Fargo

Fargo

t t

e c

e c

1. Wider apertures

Fargo

Fargo

2. More narrow

t t

e c

e c

1. Wider apertures

Fargo

Fargo

2. More narrow

t t

3. Lots of “oddities”

e c
e c

1. Wider apertures

Fargo

2. More narrow

Fargo

t t

3. Lots of “oddities”

4. More contrast

Chicago

Aa Ee Qq
Rr Ss Tt

Insert disk

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
0 1 2 3 4 5 6 7 8 9

Charcoal

Aa Bb Cc
Qq Rr Zz

Appearances

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
0 1 2 3 4 5 6 7 8 9

Lucida Grande

Aa Qq Rr
Aa Qq Rr

a

Preferences

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
0 1 2 3 4 5 6 7 8 9

Segoe UI

Aa Bb Ww
Aa Bb Ww

User interface

abcdefghijklm
nopqrstuvwxyz

0123456789

Ubuntu

Aa Ee Rr
Aa Ee Rr

a

Narwhal

abcdefghijklm
nopqrstuvwxyz

0123456789

Droid Sans

Aa Ee Rr
Aa Ee Rr

a

Android

abcdefghijklm
nopqrstuvwxyz

0123456789

Humanist Sans

Based on hand-written text proportions. Very warm, friendly and very readable

Calibri



Not a bad font, but it suffers from gross overuse



Gill Sans

Eric Gill's greatest design, it's on every pub menu in London



Verdana

Highly readable and aesthetically decent (used by IKEA!)



Segoe UI

Microsoft uses Segoe family for branding and interfaces



PT Sans

Versatile and stylish



Corbel

Comes with Office, the best of C-fonts



Fira Sans

Designed by Erik Spiekermann, a legend in the world of typography



More fonts tagged “humanist”...



Geometric + Humanist = Geomanist

a

HELVETIVA
Neo-Grotesque

a

FUTURA
Geometric

a

GILL SANS
Humanist

a

NEUTRA
Geomanist

Doppelgänger 13

Circe

Doppelgänger 13

Raleway

Doppelgänger 13

Neutra Text Book Alt

Old Style

Readability: Satisfactory

Character: Warm, traditional

Star typeface: Garamond



Transitional

Readability: Good

Character: Neutral, traditional

Star typeface: Baskerville



Modern

Readability: Poor

Character: Cool, traditional

Star typeface: Didot



Humanist

Readability: Excellent

Character: Warm, contemporary

Star typeface: Gill Sans



Grotesque

Readability: Good

Character: Neutral, contemporary

Star typeface: Helvetica

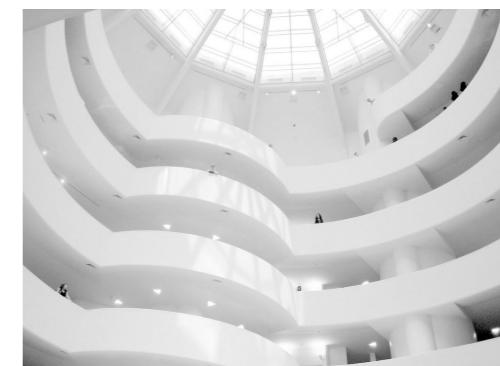


Geometric

Readability: Poor

Character: Cool, contemporary

Star typeface: Futura



We're almost done!

*But there is
one more thing...*

Old Style

Traditional, warm



Transitional

Traditional, neutral



Modern

Traditional, cool



Humanist

Contemporary, warm



Grotesque

Contemporary, neutral



Geometric

Contemporary, cool



High contrast

Low contrast

Serifs

Sans
Serifs

High contrast

Low contrast

Serifs

a

Serif

Sans
Serifs

High contrast

Low contrast

Serifs

a

Serif

Sans
Serifs

a

Geometric

High contrast

Low contrast

Serifs

a

Serif

Sans
Serifs

a

a

Humanist

Geometric

High contrast

Low contrast

Serifs

a

?

Serif

Sans
Serifs

a

a

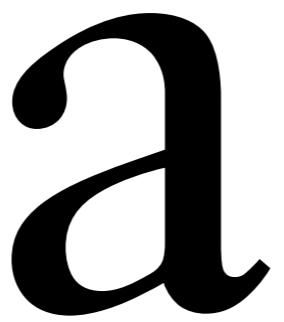
Humanist

Geometric

High contrast

Low contrast

Serifs

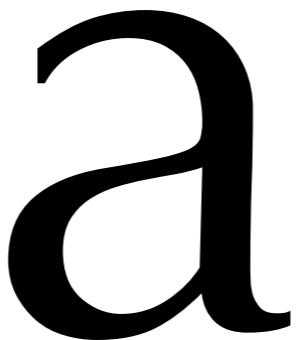


Serif

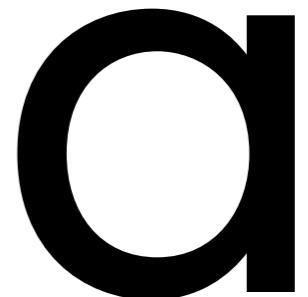


Slab Serif

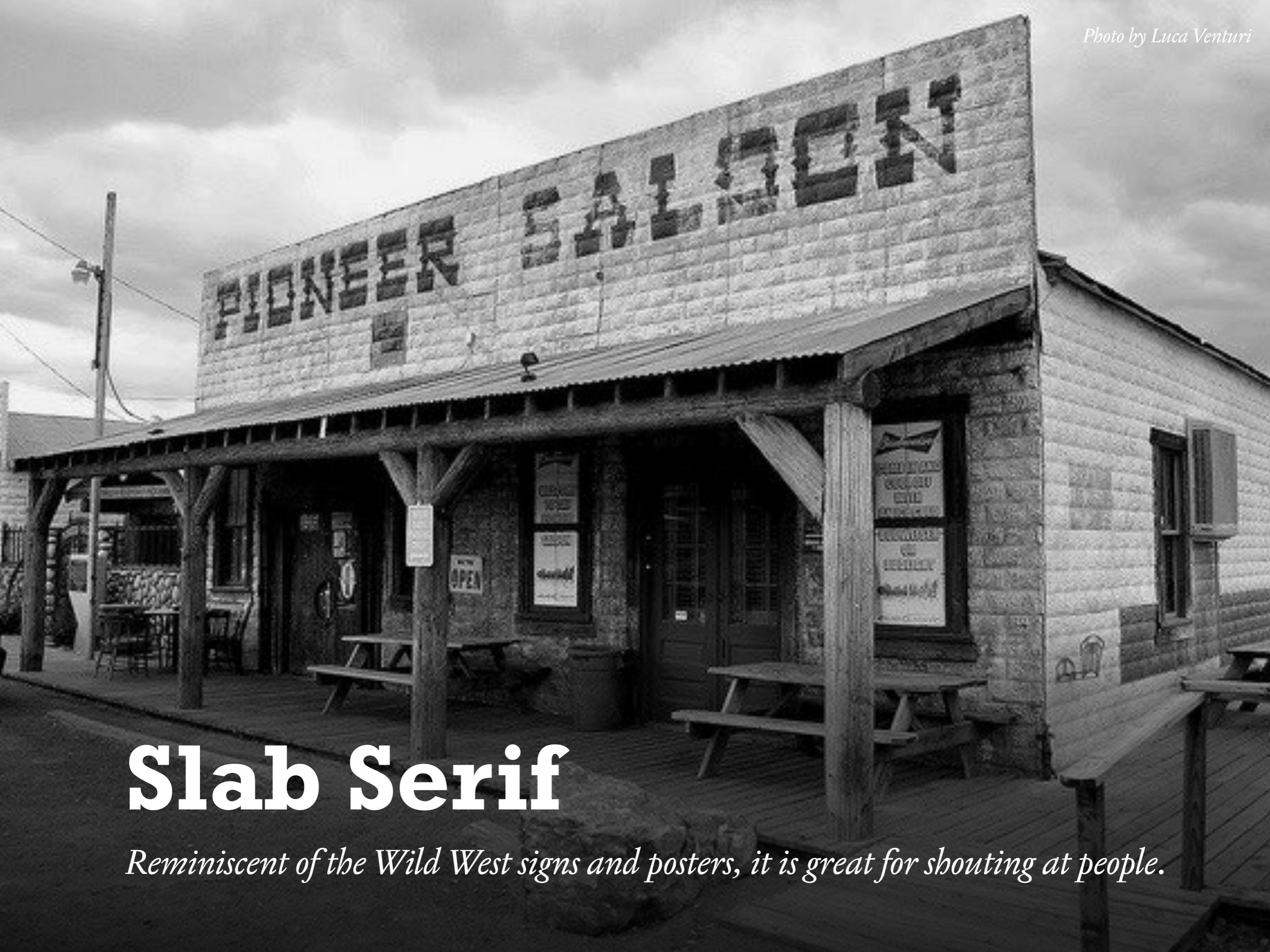
Sans
Serifs



Humanist



Geometric



Slab Serif

Reminiscent of the Wild West signs and posters, it is great for shouting at people.

Doppelganger 13

Rockwell — Geometric

Doppelganger 13

Officina Serif — Humanist

Doppelgänger 13

PT Mono — Transitional Monospaced

Slab Serif

Low contrast with serifs, which look like slabs — hence the name. Comes in flavours: geometric, humanist or transitional.

Rockwell

Geometric design from 1930's



Charter

It's very readable and totally looks like a transitional typeface



Permian Slab

Contemporary humanist Slab Serif, which kind of escapes the classification

FREE

More fonts tagged "Slab"...

FREE

Behold...

The final map



Copyrighted Material



THE NEW YORK TIMES BESTSELLER

a book about fonts

"This is a smart, funny, accessible book that does for typography what Eats, Shoots & Leaves did for punctuation."
—Janet Maslin, *The New York Times*

JUST MY TYPE

FOREWORD BY CHIP KIDD

SIMON GARFIELD

AUTHOR OF *ON THE MAP*

Copyrighted Material



fontsquirrel.com

Great collection of freeware fonts

fontsinuse.com

See your favourite fonts in use

myfonts.com/WhatTheFont/

Identify the font you've seen and photographed