

# Legibility & readability

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Mass Text Applications  
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# Assignment 1

Times New Roman 10/12

Some typefaces such as Times, originally designed for the London Times newspaper, or Futura, designed as a letterpress (raised plate) type for printing on paper, were intended for the printed page. Others such as Georgia and Verdana were designed for the lower resolution of text on a screen. The shapes of these typefaces are developed to optimize visibility in smaller sizes on a computer monitor. In larger sizes, these differences don't matter as much.

Line spacing pretty tight so its harder to follow as the lines are very close together. But the gaps between words seems to be fine.

Helvetica Neue Medium 10/12

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Its OK to read but line spacing is really tight. A few bigger gaps in between words. A bit thick overall.

Adobe Garamond Pro 10/12

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Its nicely redable! Light enough, sharp! Line spacing could be a bit bigger, still kinda squeezed. No major bigger issues such as gaps in between words,...

Verdana 10/12

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Too big letters and there is almost none of space in between. Very hard to read.

Times New Roman 10/12



Second smallest x-height.

Adobe Garamond Pro 10/12



Smallest x-height.

Franklin Gothic URW 10/12



Second biggest x-height.

Verdana 10/12



Biggest x-height.

Times New Roman 6/8

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Its way better. Smaller size helped, there is more room on line spacing, no gaps in between words.

Helvetica Neue Medium 6/8

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Something feels wrongs. Maybe still a bit too tight on line spacing.

Adobe Garamond Pro 6/8

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It is more breathing but the font size seems a bit too small compared to other examples.

Verdana 6/8

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Probably really tight on line spacing, harder to follow.

Times New Roman 10/12 – 70/80/90/100/110mm text block

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78mm

65 characters

None of the paragraphs is over or close to "ideal" value of 65 characters line length for a paragraph. The leading is still a bit tight for me.

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Helvetica Neue Medium 10/12 – 70/80/90/100/110mm text block

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Verdana 10/12 – 70/80/90/100/110mm text block

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78mm

65 characters

Verdana is too large. It is very tight and while we are not getting close to 65 char rule, it needs most of our attention to be fixed and used properly.

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Times New Roman 10/12 – line lenght finishes at “London”

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Garamond is probably working best here. Helvetica is a bit of tight and feels like a wall of text. Times does a good job too. Verdana, which would need more room, is not that hard to follow.

Adobe Garamond Pro 10/12 – line lenght finishes at “London”

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Helvetica Neue Medium 10/12 – line lenght finishes at “London”

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Times New Roman 10/12

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Garamond and Times has the smallest word spacing with largest line spacing, which makes it easier to read. While there are larger gaps in between words set by Helvetica or Verdana, the line spacing is too tight.

Adobe Garamond Pro 10/12

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Times New Roman 10/12 150mm

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With a bit of more space line room, it would work perfectly.

Adobe Garamond Pro 10/12 150mm

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Looks like an optimal for reading. Nicely spaced.

Helvetica Neue Medium 10/12 150mm

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Overall too tight.

Verdana 10/12 150mm

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There is less words per line, but it feels too big and squeezed. Depends on the use. I can imagine it as a sub headline or so.



Times New Roman 10/14 150mm

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Ideal combination, nice to follow.

Adobe Garamond Pro 10/14 150mm

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Probably too spaced. Should be kept at 10/12.

Helvetica Neue Medium 10/14 150mm

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Better spacing helped Helvetica a lot, but maybe the whole paragraph is just too long for this kind of font.

Verdana 10/14 150mm

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More spaced, but I think we would have to give it a bit more. But it helped with overall reading.

Times New Roman 10/12 40mm

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I think it works well. There is enough words per line and line spacing is OK in this case when whole paragraph is pretty narrow.

Adobe Garamond Pro 10/12 40mm

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Similar to Times.

Helvetica Neue Medium 10/12 40mm

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Not ideal, too many line breaks. Smaller font sizes will be better.

Verdana 10/12 40mm

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Long paragraph, less words per line, it is really not looking good.



Times New Roman 10/14 40mm

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A bit too roomy on space line.

Adobe Garamond Pro 10/14 40mm

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Probably a bit too roomy for my eyes. It can be due to pretty narrow paragraph.

Helvetica Neue Medium 10/14 40mm

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It’s roomy, but not ideal due to words per line.

Verdana 10/14 40mm

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It is font size, not spacing that makes it harder to follow. We need more words per line.

Times New Roman 10/12 40mm

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Super tight. Hard to read. Weird gaps.

Adobe Garamond Pro 10/12 40mm

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Feels tight.

Helvetica Neue Medium 10/12 40mm

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Very tight.

Verdana 10/12 40mm

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It is a big differenc on how much space we gained from previous example, but it is also pretty tight.

Times New Roman 10/12 150mm / 50 tracking

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Overall 50 tracking is a high number, but in this case it does not hurt the copy that much.

Adobe Garamond Pro 10/12 150mm / 50 tracking

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I think it is visible how words are too long, we have to go with way smaller tracking here.

Helvetica Neue Medium 10/12 150mm / 50 tracking

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Seems working for Helvetica. It should be a lower tracking but does not hurt it that much.

Verdana 10/12 150mm / 50 tracking

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The gaps in between letters are too big for a lot of text.

Times New Roman 10/12 150mm / -30 tracking

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It feels a bit like another extreme. Maybe not as 50 tracking, but should be a bit lower around zero. Not hard to follow copy, but some letter are mixing with others.

Adobe Garamond Pro 10/12 150mm / -30 tracking

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Some letters are too close together, I would go more around 0 tracking.

Helvetica Neue Medium 10/12 150mm / -30 tracking

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A bit tight, but again it could work.

Verdana 10/12 150mm / -30 tracking

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Due to font construction, this seems to be ideal tracking.

Times New Roman 10/12 40mm

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With a bit of more space in between lines, it would work nicely.

Adobe Garamond Pro 10/12 40mm

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Garamond is again looking best here. Serif fonts just works better in this case, when the paragraph is pretty narrow.

Times New Roman 10/12 40mm / -10 tracking

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There is no big difference with a new tracking.

Adobe Garamond Pro 10/12 40mm / -10 tracking

Some typefaces such as Times, originally designed for the London Times newspaper, or Futura, designed as a letterpress (raised plate) type for printing on paper, were intended for the printed page. Others such as Georgia and Verdana were designed for the lower resolution of text on a screen. The shapes of these typefaces are developed to optimize visibility in smaller sizes on a computer monitor. In larger sizes, these differences don’t matter as much.

We gained some more space but with one word on the bottom line, it needs some tweaking. Not so big changes.

Helvetica Neue Medium 10/12 40mm

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Tight yet better than Verdana.

Verdana 10/12 40mm

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Very tight, the lines are mixing up together.

Helvetica Neue Medium 10/12 40mm / -10 tracking

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We got more words per line but it also feels more tight.

Verdana 10/12 40mm / -10 tracking

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Due to font sizing and construction, there is not that much changing with that tracking setup.

Times New Roman 10/12 40mm / 10 tracking

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Again, not a big change and we are also left with one word at the bottom line, so we have to tweak it.

Adobe Garamond Pro 10/12 40mm / 10 tracking

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I think it helped a bit to make it breathing more.

Helvetica Neue Medium 10/12 40mm / 10 tracking

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Not a big change.

Verdana 10/12 40mm / 10 tracking

Some typefaces such as Times, originally designed for the London Times newspaper, or Futura, designed as a letterpress (raised plate) type for printing on paper, were intended for the printed page. Others such as Georgia and Verdana were designed for the lower resolution of text on a screen. The shapes of these typefaces are developed to optimize visibility in smaller sizes on a computer monitor. In larger sizes, these differences don't matter as much.

Again, not a big difference. We have to use higher or way lower tracking to spot actual changes.

