TYPOGRAPHY

THINGS YOU NEED TO KNOW

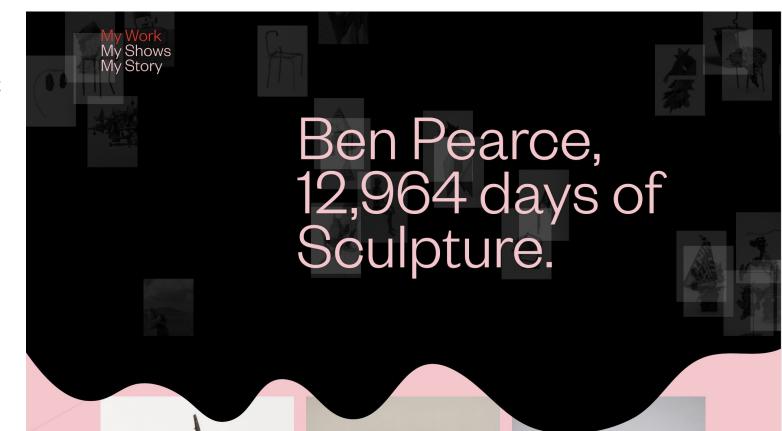to prevent your work from appearing amateurish. (p. 151)

- Only one space after punctuation (p. 152)

- What is monospaced type? (p. 152)

- Correct Quotation Marks (as soon as you become aware of the difference, you can't stop noticing them): "" 66 and 99 (p. 153)

- Correct Apostrophes (9s) (p. 154)

- Correct hyphens, en dashes, and em dashes (pp. 156-7)

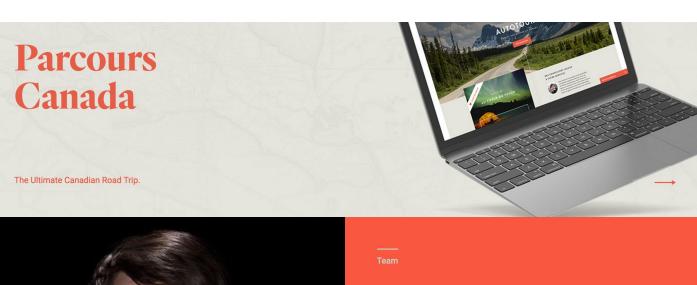# CONCORDANT, CONFLICTING, CONTRASTING
TYPE DESIGNS

A.   CONCORDANT

Much like Monochrome color; all the font choices come from the same family. Most concordant designs are calm and formal.

My Work
My Shows
My Story

Ben Pearce, 12,964 days of Sculpture.

A. CONCORDANT

Much like Monochrome color; all the font choices come from the same family. Most concordant designs are calm and formal.

Parcours Canada

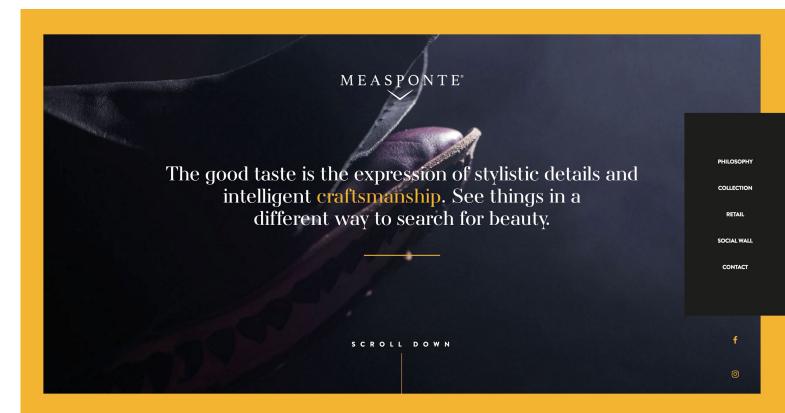The Ultimate Canadian Road Trip.

Team

Fuelled by passion & curiosity

The work is as important as the pleasure we get from doing it. Such an authentic corporate culture isn't imposed, and can't just be invented.

B. CONFLICTING

Combining typefaces that are similar (but not the same) in style, size, weight, etc.

AVOID THIS!

MEASPONTE®

The good taste is the expression of stylistic details and intelligent craftsmanship. See things in a different way to search for beauty.

SCROLL DOWN

PHILOSOPHY

COLLECTION

RETAIL

SOCIAL WALL

CONTACT
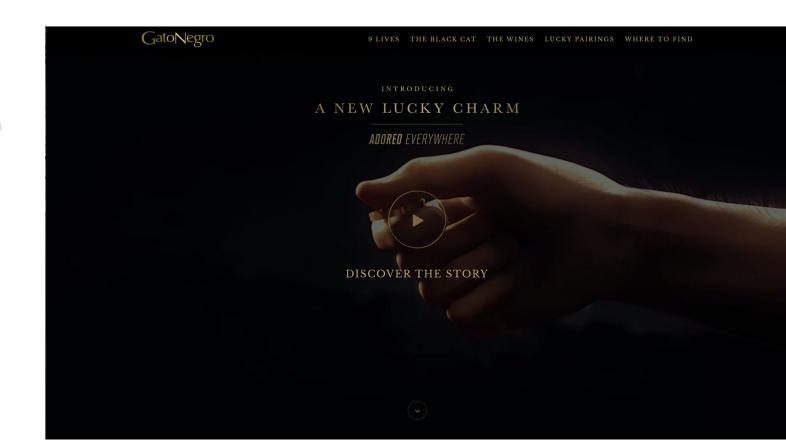
B. CONFLICTING

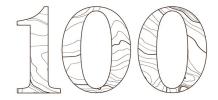Combining typefaces that are similar (but not the same) in style, size, weight, etc.

AVOID THIS!

The combination of clearly distinct type faes, creating visually appealing and exciting designs that attract attention.

100

Years of National Parks Service

L ong before the National Park System was officially created, there were a number of activists and movements that raised awareness leading up to 1916. See how the NPS has become what it is today in 2016 by first looking back to 1872 where it all started.

Double Arch by Night
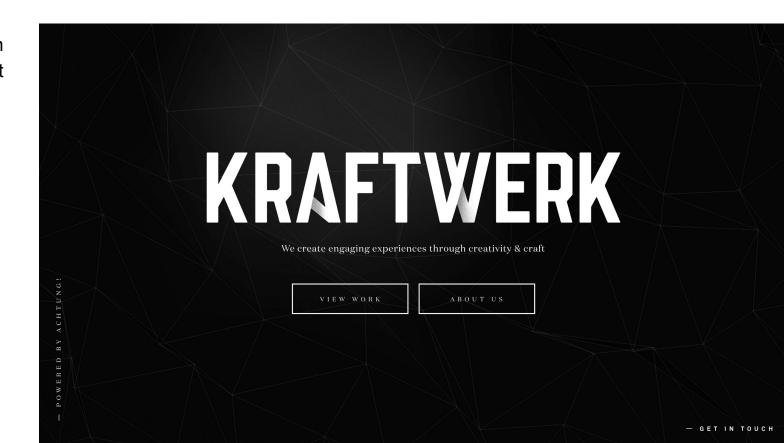Jeffrey Stylos

C. CONTRASTING

The combination of clearly distinct type faes, creating visually appealing and exciting designs that attract attention.

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CATEGORIES OF TYPE

1. Oldstyle
2. **Modern**
3. Slab serif
4. Sans serif
5. *Script*
6. **DECORATIVE**

1. Oldstyle (p. 176)

   Always serifs.

   Lowercase letters always at an angle, like handwriting.

   Oldstyle typeface **replicates humanist pen strokes**.

   They began as handwritten fonts. They are "kind of thin" to "kind of thicker"

   They don't call attention to themselves and are great for reading.

1. Oldstyle

Garamond Aa Qq Rr *Aa Qq Rr* TRIANON abcdefghijklm nopqrstuvwxyz 0123456789	Baskerville Aa Bb Cc Xx Yy Zz *Nutgarden* abcdefghijklm nopqrstuvwxyz 0123456789	Bell Aa Qq Rr *Aa Qq Rr* PINKNEY abcdefghijklm nopqrstuvwxyz 0123456789	Goudy Old Style Aa Qq Rr *Aa Qq Rr* Adirondacks abcdefghijklm nopqrstuvwxyz 0123456789
Garamond - 1540c, designed by Claude Garamond and other 16th century French designers	Baskerville, designed in Birmingham, England in the 1757.	Bell - British, 1788, designed by Richard Austin	Goudy - American, 1915

1. Oldstyle

Times New Roman	Palatino	Sabon	Mrs Eaves
Aa Ee Rr *a*	Aa Qq Rr *a*	Aa Ee Rr *a*	Aa Qq Rr *a*
Aa Ee Rr	*Aa Qq Rr*	*Aa Ee Rr*	*Aa Qq Rr*
Publisher	GLORIAE	1:1 In the beginning	*Nasturtium*
abcdefghijklm nopqrstuvwxyz 0123456789	abcdefghijklm nopqrstuvwxyz 0123456789	abcdefghijklm nopqrstuvwxyz 0123456789	abcdefghijklm nopqrstuvwxyz 0123456789
Times - British, 1931, by *The Times* newspaper.	Palatino - Swiss, 1945, created by the same people (Stempel) who created Helvetica	Sabon - Swiss, released by Stempel in 1967, designed by German born Jan Tschichold	Mrs. Eaves, designed in 1996 by Zuzana Licko as a derivative of Baskerville… named after Baskerville's mistress and then wife.

POPULAR CURRENT "OLDSTYLE" fonts:

Cambria

Cambria has been designed for on-screen reading and to look good when printed at small sizes. It has very even spacing and proportions. Diagonal and vertical hairlines and serifs are relatively strong, while horizontal serifs are small and intend to emphasize stroke endings rather than stand out themselves. This principle is most noticeable in the italics where the lowercase characters are subdued in style to be at their best as elements of word-images. Designed by Dutch typographer Jelle Bosma in 2004 and commissioned by Microsoft.

Georgia
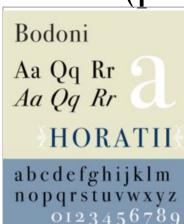
Georgia was intended as a serif font that would appear elegant but legible printed small or on low-resolution screens. Designed in 1993 by Matthew Carter and hinted by Tom Rickner for the Microsoft Corporation. Used by the *New York Times.*
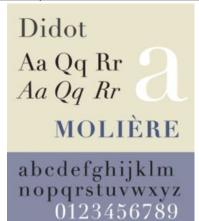
2. Modern

1700s, smoother paper, more sophisticated printing techniques and mechanical devices…Serifs are now *horizontal* instead of slanted, and they are very thin.

Like a steel bridge, with radical thick/thin transition or contrast in the strokes. Characterized by the strong contrast between vertical and horizontal strokes. They are not good for extensive body copy. The contrast between thick and thin is called "dazzling"

2. Modern (p. 177)

|		
Bodoni Aa Qq Rr *Aa Qq Rr* a HORATII abcdefghijklm nopqrstuvwxyz 0123456789	Didot Aa Qq Rr *Aa Qq Rr* a MOLIÈRE abcdefghijklm nopqrstuvwxyz 0123456789	Walbaum *Walbaum font family* Designed by **Justus Erich Walbaum** in about 1800 % Purchase our discounted Family Value Packs and save money! WALBAUM 4 Typefaces **Roman** From US$ 35 *Italic* From US$ 35 **Bold** From US$ 35
Bodoni - approx. 1791 Italy, designed by Giambattista Bodoni (1740–1813) in the late eighteenth century and frequently revived since. Heavily influenced by Baskerville and Didot fonts. Benjamin Franklin and Napoleon were both fans.	Didot- 1784–1811 : a group of typefaces named after the famous French printing and type producing Didot family. The classification is known as modern, or Didone.	Walbaum - 1800, Germany. this is a hilarious video….https://www.youtube.com/watch?v=FWOlltzqo1w
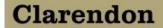
3. Slab serif (p. 178)

Connected to advertising: so you could see typeface on a poster from long distances: thicken the entire letter form. **Clarendon** is the epitome of this style. Also called Egyptian since there was an Egyptian craze in Western Civilization during the Victorian era.

3. Slab Serif (p. 178)

Clarendon
Aa Ee Gg
Nn Qq Rr
Fann Street
abcdefghijklm
nopqrstuvwxyz
0123456789

Century Schoolbook
Aa Qq Rr
Aa Qq Rr
Run, run, run!
abcdefghijklm
nopqrstuvwxyz
0123456789

Memphis Pro Bold | $39.00 | Try | Album ▾ | Buying choices

Jimmy and Zack, the

Memphis Pro Bold Italic | $39.00 | Try | Album ▾ | Buying choices

Jack amazed a few g

Memphis Pro ExtraBold | $39.00 | Try | Album ▾ | Buying choices

Brawny gods just

Memphis Light | $39.00 | Try | Album ▾ | Buying choices
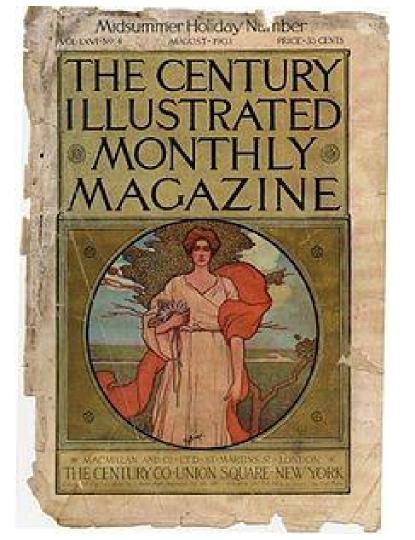
Pack my box with fiv

| Clarendon, 1845, London, created by Robert Besley for Thorowgood and Co. of London | Designer Linn Boyd Benton, in 1894 for master printer Theodore Low De Vinne, for use in his *Century* magazine. | **Memphis,** 1929, desgned by Dr. Rudolf Wolf for Stempel (Swiss type company) . Wolf also designed Futura. |

Very high on the readability scale. Slab Serif fonts present an overall darker page than oldstyles. Often used in children's books b/c of their clean, straightforward look.

4. **Sans serif (**p. 179)
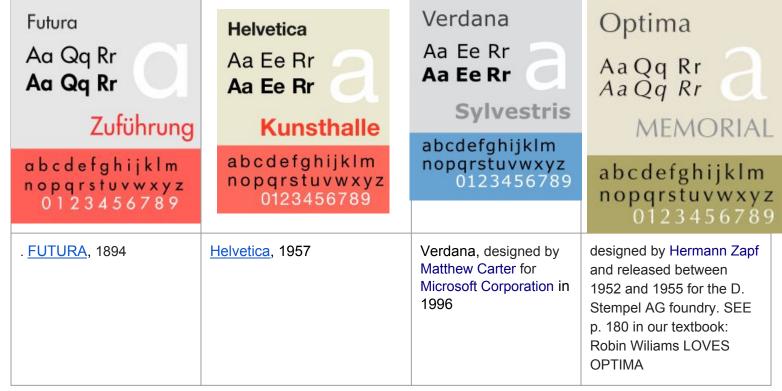
The word "sans" means *without*…….(in French).....

The idea of removing serifs was a late development in the evolution of type.
Sans serif typefaces didn't become popular until the turn of the century.

ALWAYS MONOWEIGHT

Helvetica became hugely popular from 1957 on, and changed the design world...
Our textbook author, Robin Williams, says you should avoid Helvetica at all costs...

4. Sans Serif (p. 179)

Futura	Helvetica	Verdana	Optima
Futura Aa Qq Rr **Aa Qq Rr** Zuführung abcdefghijklm nopqrstuvwxyz 0123456789	**Helvetica** Aa Ee Rr **Aa Ee Rr** Kunsthalle abcdefghijklm nopqrstuvwxyz 0123456789	Verdana Aa Ee Rr **Aa Ee Rr** Sylvestris abcdefghijklm nopqrstuvwxyz 0123456789	Optima Aa Qq Rr *Aa Qq Rr* MEMORIAL abcdefghijklm nopqrstuvwxyz 0123456789
. FUTURA, 1894	Helvetica, 1957	Verdana, designed by Matthew Carter for Microsoft Corporation in 1996	designed by Hermann Zapf and released between 1952 and 1955 for the D. Stempel AG foundry. SEE p. 180 in our textbook: Robin Wiliams LOVES OPTIMA

5. SCRIPT (p. 181)

" Scripts are like cheesecake—they should be used sparingly so nobody gets sick."

The fancy ones, of course, should never be set as long blocks of text and NEVER AS ALL CAPS. But scripts can be particularly stunning when set very large—don't be a wimp!"

6. DECORATIVE (P. 182)

Simply because THEY are so distinctive, their USE is limited.

TYPE contrasts

1. Type Size -- type can be effectively contrasted through different font sizes.

Don't be a Wimp.

2. Type Weight -- very bold mixed with very light can be an extremely effective way to add visual interest (contrast) without cluttering the page with another font type.

Add **visual interest** to a page without redesigning a thing.

Here are 4 more ways to create contrast:

3. Structure

4. Form

5. Direction

6. Color

3. Structure

Structure (p. 196) has to do with contrasts between the six different **categories of type** (which we discussed last Tuesday):

      Oldstyle
      Modern
      Slab serif
      Sans serif
      Script
      Decorative

A good "rule of thumb" design solution:

choose two or more faces from two or more categories. A lot of the time, what *works* is a more decorative font contrasted with a very simple, sans serif font.

MALMÖ → AMSTERDAM → SAN FRANSISCO

DIGITAL DESIGNER

Jenny

I'M A DIGITAL DESIGNER from Sweden living in San Francisco, where I work as a Senior Designer at Ueno. With a background in advertising, my strength lies in website and app design.

If you want to know more about me, my work or if you're a Nigerian prince who wants to offer me a lot of money, feel free to contact me on jennykines at gmail.com.

Du Haihang

*Interactive
Designer & Developer*

— I CREATE DIGITAL EXPERIENCES

1-9

Clarks Modern Style

Selected portfolio, 2016

(a)

(p)

(n)

ROBIN'S RULE: DO NOT PUT TWO TYPEFACES FROM THE SAME TYPE CATEGORY ON THE SAME PAGE.

This does not build in enough contrast and looks like a mistake.

4. Form

Form refers to contrasts within the font itself:

Regular vs. *italic*

ALL CAPS vs **lowercase**

Be conscious of the reduced legibility and readability of all caps.

H-i.

I'm Du Haihang,
an interactive designer that writes code.

Residing in Shanghai for around 8 years, and ever since the time when my interest in the digital sphere was piqued, I've possessed a decade of multidisciplinary experience of being in the role of designer, art director and developer.

Starting off with a focus on graphic design, I followed my passion to enrich my skillsets and then dabbled into somewhere between web technology, screen art and interface animations by self-motivated learning. Throughout my career at agencies or as an independent creator, I wear different hats to bring digital experiences to life across a variety of design spectrums.

I'm currently independent, initiating personal projects and keeping an eye on interesting things.

[x]

[+]

[p]
|
[n]

— BEHANCE — LINKEDIN CONTACT(AT)DUHAIHANG.COM

5. Direction

"The obvious interpretation of of direction is type on a slant. Since this is so obvious, the only thing I want to say is don't do it." (Robin Williams)

6. Color

our customers about us:

Sparkbit delivers state of the art applications built on state of the art technology. Their team is professional and highly motivated.

client:
Jan Verbeek, CEO CognitionConcept

"Our eyes are very attracted to **warm colors**, so it takes very little red to create a contrast. **Cool colors** (blues, greens), on the other hand, recede from our eyes. You can get away with larger areas of a cool color; in fact, you *need* more of a cool color to create an effective contrast."

--Robin Williams:

6. Color

6. Color

MALMÖ → AMSTERDAM → SAN FRANSISCO

DIGITAL DESIGNER

LAST UPDATE: OCTOBER 2016

Jenny

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