TODAY

1. Jounal findings
2. Look at type classifications
3. Good/Bad type
4. Type families
5. Pairing type
6. Monogram workshop

"Ask a toad what is beauty…he will answer that it is a female with two great round eyes coming out of her little head, a large flat mouth, a yellow belly and a brown back."

—Voltaire (1694-1778)

Comic Sans by Vincent Connare.

Why Comic Sans?

Comic Sans was designed because when I was working at Microsoft I received a beta version of Microsoft Bob. It was a comic software package that had a dog called Rover at the beginning and he had a balloon with messages using Times New Roman.

Comic Sans was NOT designed as a typeface but as a solution to a problem with the often overlooked part of a computer program's interface, the typeface used to communicate the message.

There was no intention to include the font in other applications other than those designed for children when I designed Comic Sans. The inspiration came at the shock of seeing Times New Roman used in an inappropriate way.

Vincent Connare designed the ubiquitous, bubbly Comic Sans typeface, but he sympathizes with the world-wide movement to ban it.

Mr. Connare has looked on, alternately amused and mortified, as Comic Sans has spread from a software project at Microsoft Corp. 15 years ago to grade-school fliers and holiday newsletters, Disney ads and Beanie Baby tags, business emails, street signs, Bibles, porn sites, gravestones and hospital posters about bowel cancer.

Vincent Connare

The font, a casual script designed to look like comic-book lettering, is the bane of graphic designers, other aesthetes and Internet geeks. It is a punch line: "Comic Sans walks into a bar, bartender says, 'We don't serve your type.'" On social-messaging site Twitter, complaints about the font pop up every minute or two. An online comic strip shows a gang kicking and swearing at Mr. Connare.

The jolly typeface has spawned the Ban Comic Sans movement, nearly a decade old but stronger now than ever, thanks to the Web. The mission: "to eradicate this font" and the "evil of typographical ignorance."

"If you love it, you don't know much about typography," Mr. Connare says. But, he adds, "if you hate it, you really don't know much about typography, either, and you should get another hobby."

Comic Neue

MAKE YOUR

Lemonade Stand

LOOK LIKE A

FORTUNE

500

THESE DAYS IT'S GETTING HARDER AND HARDER TO BE IRONIC.

COMIC SANS USED TO BE FUNNY TO DESIGNERS, BUT IT'S BEEN CORRUPTED BY "THE MAN".

http://www.comicspurs.com/

Papyrus

MAIN OFFENDERS

Natural, Organic, Vegetarian, Yoga businesses.

Bikram Yoga
Organic Kale
Soy pudding

Aren't people suffering enough by drinking kale and doing yoga in a 90 degree room?

Bonus bad!
Amateur gradient.

Bonus bad!
Outlined type.
Also, a stick figure.

BLUE
BAMBOO
YOGA

SAMUDRA
YOGA

GEORGETOWN
yoga

WHAT'S WORSE THAN PAPYRUS?

Papyrus
Condensed

Comic Papyrus

barthandco.com

ALSO

chalkduster
(and other fake
chalkboard fonts)

This is a real person, working with a real piece of chalk. On a real chalkboard. And anyway, this trend is exiting the station.

Brush Script

Mistral

SIGN PAINTERS

DIRECTED BY
FAYTHE LEVINE & SAM MACON

PRODUCED BY RADAR STUDIOS
SIGNPAINTERMOVIE.COM

people! paint!

Curlz

OFFENDERS

Nail salons
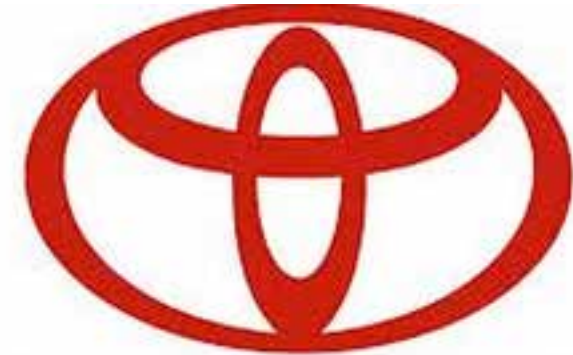Boutiques
Party supplies
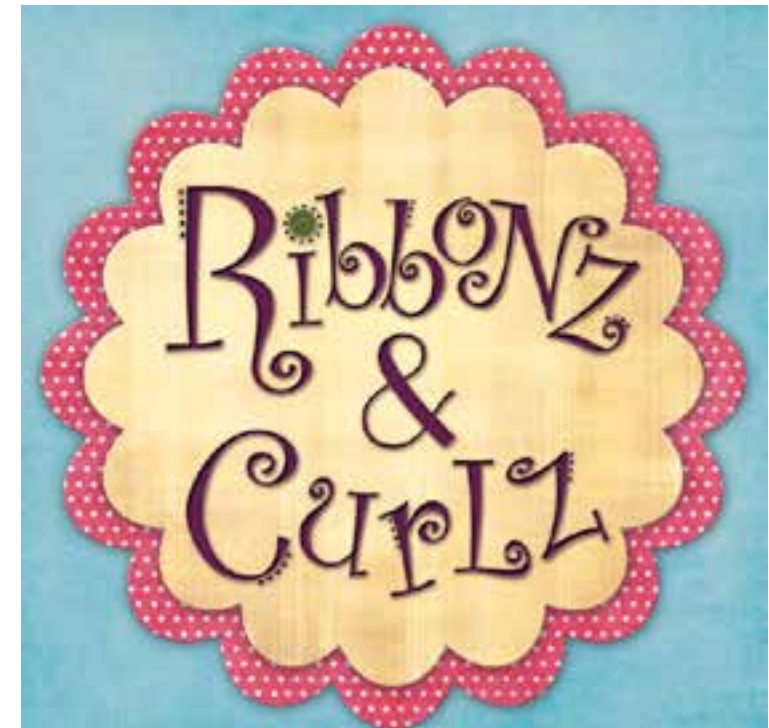
Arial

aRQ1tCG
aRQ1tCG
aRQ1tCG

And Arial will never be this thin.

Or this bold.

BMW

MOTOR HARLEY-DAVIDSON CYCLES

GM

Kawasaki

TOYOTA

Jeep

Lufthansa

AmericanAirlines

STAPLES

CVS/pharmacy

that was easy.sm

Sears

American Apparel

JCPenney

THE NORTH FACE

⊙ **TARGET**

Panasonic®

Tupperware®

Scotch®

Post-it® Brand

evian®

Oral-B®

3M

CATERPILLAR®

Microsoft®

Bell Atlantic

OLYMPUS

National
Car and Truck Rental

MATTEL

What is the difference between a **FONT** and a **TYPEFACE**?

TYPEFACE

AaBbCcDdEeFfGgHh
IiJjKkLlMmNnOoPp
QqRrSsTtUuVvWw
XxYyZz0123456789!?

GARAMOND

FONTS

Name	Date Modified	Size	Kind
20db.otf	Sep 21, 2009 3:31 PM	20 KB	OpenType font
aescrawl.ttf	May 28, 2006 9:54 PM	68 KB	TrueType font
Airbag-Regular.otf	Mar 29, 2013 1:44 PM	38 KB	OpenType font
Anna	Feb 5, 1997 2:27 PM	23 KB	PostSc...e font
Anna_ITC	Feb 5, 1997 2:27 PM	27 KB	Font Suitcase
Antonio-Bold.ttf	Jul 16, 2013 2:53 PM	49 KB	TrueType font
CloisterBlack.ttf	Mar 13, 2010 12:52 AM	113 KB	TrueType font
FontdJazDrk.ttf	Mar 13, 2010 12:54 AM	276 KB	TrueType font
Forque.ttf	Jun 4, 2013 2:03 PM	15 KB	TrueType font
HITCHCOCK	Jul 13, 1997 12:39 AM	18 KB	PostSc...e font
HITCHCOCK.bmap	Jul 13, 1997 12:39 AM	116 KB	Font Suitcase
Intro Inline.otf	Feb 20, 2012 6:42 PM	27 KB	OpenType font
Lobster_1.3.otf	Jun 4, 2013 3:09 PM	43 KB	OpenType font
PANHEAD_.TTF	Jan 20, 2008 8:55 PM	495 KB	TrueType font
pieces nfi.ttf	Oct 1, 2004 11:34 PM	85 KB	TrueType font
porter-sans-inline-block.otf	Jan 20, 2014 3:20 PM	47 KB	OpenType font
PortuguesArcaicoLectura.ttf	May 17, 2010 2:47 PM	41 KB	TrueType font
Weston Free.otf	Jul 12, 2011 10:55 AM	27 KB	OpenType font
Weston Light Free.otf	Jul 12, 2011 10:54 AM	26 KB	OpenType font

http://www.aiga.org/theyre-not-fonts/

TYPE FAMILY

In the sixteeenth century, printers began organizing roman and italic typefaces into matched families. The concept was formalized in the early twentieth century.

ANATOMY OF A TYPE FAMILY

ADOBE GARAMOND PRO, *designed by Robert Slimbach, 1988*

The roman form is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND PRO REGULAR

The roman form, also called plain *or* regular, *is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.*

Italic letters, which are based on cursive writing, have forms distinct from roman.

ADOBE GARAMOND PRO ITALIC

The italic form is used to create emphasis. Especially among serif faces, it often employs shapes and strokes distinct from its roman counterpart. Note the differences between the roman and italic a.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO the lowercase X-HEIGHT.

ADOBE GARAMOND PRO REGULAR (ALL SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the two bold versions feel similar in comparison to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes. Many designers prefer not to use bold and semi-bold versions of traditional typefaces such as Garamond, because these weights are alien to the historic families.

Italics are not *slanted* letters.

TRUE ITALIC

TYPE CRIME:
PSEUDO ITALICS
The wide, ungainly forms of these mechanically skewed letters look forced and unnatural.

ITALICS

Aa	*Aa*	*Aa*	Adobe Caslon
Aa	Aa	*Aa*	Bodoni
Aa	*Aa*	*Aa*	Gill Sans

Based on a stylized form of calligraphy, true italics differ from oblique. They were designed in Italy (hence, "italic") and first used in 1501.

Based on a stylized form of calligraphy, true italics differ from oblique. They were designed in Italy (hence, "italic") and first used in 1501.

SMALL CAPS

A word set in ALL CAPS within running text can look big and bulky, and A LONG PASSAGE SET ENTIRELY IN CAPITALS CAN LOOK UTTERLY INSANE. SMALL CAPITALS are designed to match the x-height of lowercase letters. Designers, enamored with the squarish proportions of true SMALL CAPS, employ them not only within bodies of text but for subheads, bylines, invitations, and more. Rather than MIXING SMALL CAPS WITH CAPITALS, many designers prefer to use ALL SMALL CAPS, creating a clean line with no ascending elements. InDesign and other programs allow users to create FALSE SMALL CAPS at the press of a button; these SCRAWNY LETTERS look out of place.

Minion Pro Regular Cap
381pt

x-height

Minion Pro, 216pt
Minion Pro Small Cap, 216pt

Minion Pro Small Cap
534pt

Minion Pro Regular Cap
216pt

Minion Pro Small Cap
216pt

GDT 100-01
TYPOGRAPHY 1

MW 1:00–3:55 P.M.
GM 013

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Office Hours
Mon/Wed 11-1
Friday noon-1
and by appt

Introduction to Typography

COURSE DESCRIPTION

Typography 1 is an introduction to the evolution and principles of typography, concentrating on typographic form and classification, type as form/image, display type, text type, typographic relationships, readability/legibility, grid systems, fundamental design principles, and page layout. Assignments investigate typography as an element of design whose form and purpose is to achieve successful, informative, and expressive visual communication.

COURSE OUTCOMES

» Create typographic designs using graphic design software focusing on typographic form, creative and dynamic use of display type, typeface selection, formatting and organization, development, and use of grid structures.
» Understand letterform development and the history of type.
» Develop a vocabulary for talking about typography.
» Recognize and identify typographic anatomy, measurements, and classification.
» Appreciate typography's role and potential in design and communication.

COURSE STRUCTURE

» Quizzes on typefaces, terminology, reading, and lectures
» Assigned readings from required, recommended and/or online texts
» Participation in design critiques
» Five projects
» Typography journal

REQUIRED TEXT

Thinking with Type 2nd Edition, Ellen Lupton, Princeton Architectural Press, 2010

Not All Type Families Have Small Caps

UNIVERS

Also Not Small Caps

FUTURA

These Are Small Caps

MR EAVES MOD

THIS DOESN'T GUARANTEE
ACTUAL SMALL CAPS

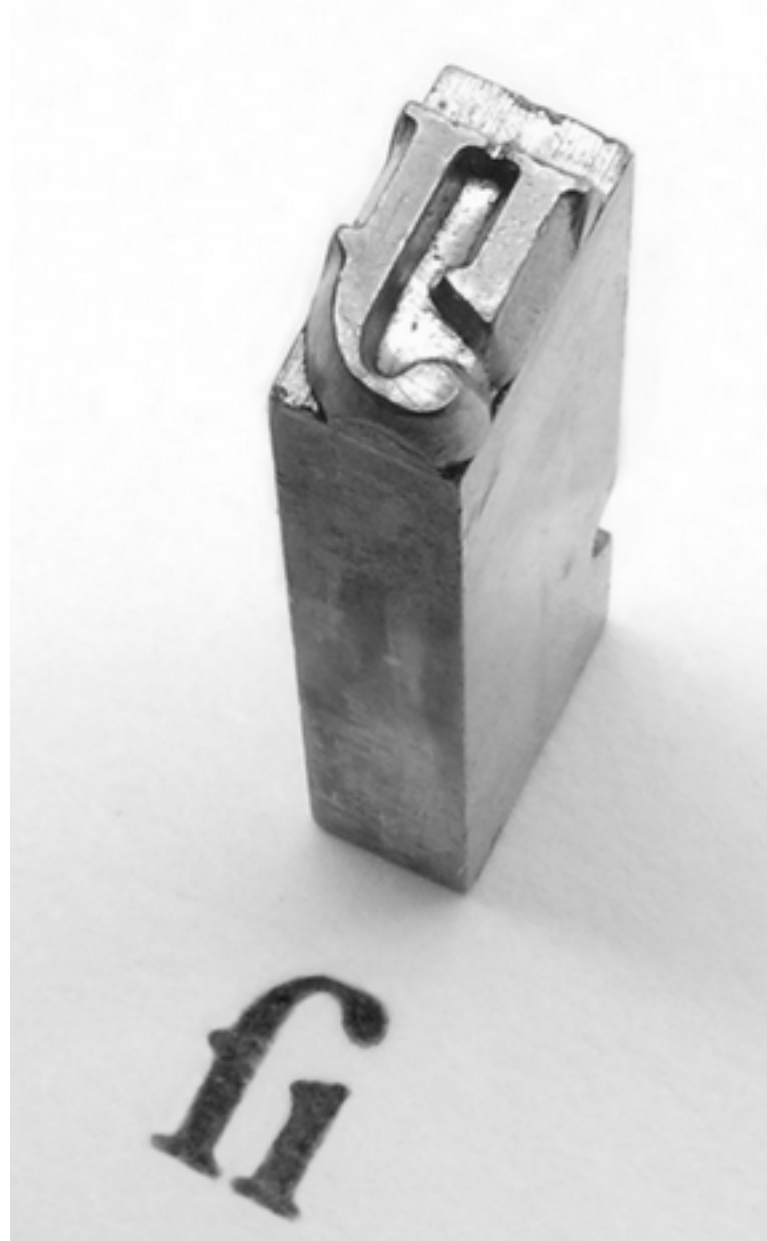| Univers | | T | | 30 pt | | TT | T¹ | T |
| 57 Condensed | | A̲ IA | | (36 pt) | | Tᴛ | T₁ | Ŧ |

GLYPH VS CHARACTER

Lower case a

a

a

a

a

A single character can be embodied by several different glyphs.

In the glyph palette you'll often find a magical hidden world of fractions, ligatures, small caps, symbols, and ornaments.

type>glyphs

AMAZING EXTRAS

a r d e

st gg cky

[OH MY]

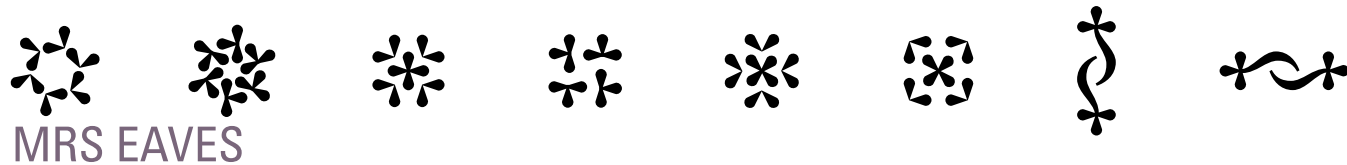Nº ® ∬

A & Z

GARAMOND PREMIER PRO

MRS. EAVES

HOEFLER TEXT

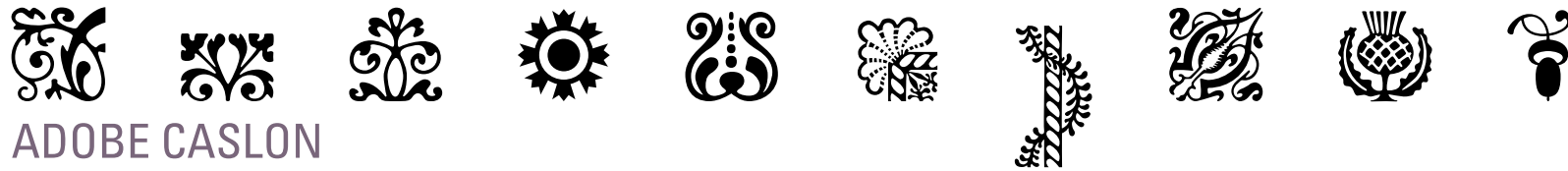EAMES

ADOBE CASLON PRO

ORNAMENTS

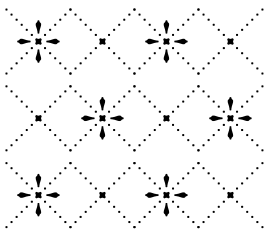Surprise! Some typefaces have beautiful ornaments hidden in the glyphs. Some typefaces **are** ornaments.

ADOBE CASLON

MRS EAVES

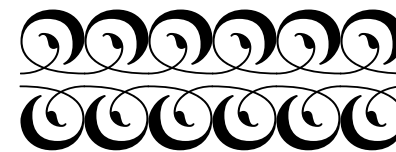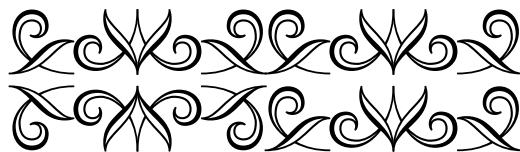BODONI ORNAMENTS

PATTERNS

Surprise! Some typefaces have beautiful patterns you can create from glyphs.

EAMES

HOEFLER TEXT

In class now

Investigate the following type families.
Don't forget about italics:

Hoefler Text

Eames Century Modern

Neutraface Text

JUST FIVE TYPEFACES?

http://www.designingwithtype.com/typefaces_prefs.shtml

Mixing Typefaces: Single-Family and Multi-Family

Creamy and **Extra Crunchy** | *Differences within a **single family***

UNIVERS 47 LIGHT CONDENSED AND UNIVERS 67 BOLD CONDENSED

Sweet Child of **MINE** | Differences within a **SUPERFAMILY**

QUADRAAT REGULAR AND ITALIC; QUADRAAT SANS BOLD

Noodles with Potato Sauce | *Bland and blander*

HELVETICA NEUE 56 MEDIUM AND HELVETICA NEUE 75 BOLD

TYPE CRIME
These typefaces are from the same family, but they are too close in weight to mix well.

MULTIPLE-FAMILY MIXES

Jack Sprat and his **voluptuous wife** | *Two-way* **contrast**

THESIS SERIF EXTRA LIGHT AND VAG ROUNDED BOLD

Sweet, sour, and **hot** | *THREE–way* **contrast**

BODONI ROMAN, THESIS SERIF EXTRA LIGHT SMALL CAPS, AND FUTURA BOLD

Mr. Potatohead and Mrs. Pearbutt | *Too close for comfort*

ADOBE GARAMOND PRO BOLD AND ADOBE JENSON PRO BOLD

TYPE CRIME
These two type styles are too similar to provide a counter-point to each other.

Monogram!

MONOGRAMS