

# Start With Type

Screen fonts that don't suck and why.



**Stephanie Briones**  
Design Apprentice

# Verdana

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789

**bold, italic, bold-italic**

Displays in most browsers

Created *specifically* for use  
on computer screens by  
*Matthew Carter*.

"The **lack of serifs, large x-height, wide proportions, loose letter-spacing ...**  
are chosen to increase legibility."

-wikipedia

abc abc

Verdana

Gill Sans

# Georgia

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789

**bold, italic, bold-italic**

Displays in most browsers

Created *specifically* for use  
on computer screens by  
*Matthew Carter* in 1993.

Larger **x-height** than other screen serif  
typefaces which increases readability.

—abc abc—  
georgia garamond

# Verdana

The Georgia typeface is similar to Times New Roman, but with many subtle differences: Georgia is larger than Times at the same point size, and has a greater x-height at the same actual size; Times New Roman is slightly narrower, with a more vertical axis; and Georgia's serifs are slightly wider and have blunter, flatter ends.

Georgia incorporates influences from Clarendon-style typefaces, especially in b, r, j, and c (uppercase and lowercase). Figures (numerals) are an exception: Georgia uses text (old-style) figures whereas Times New Roman has lining figures.

- wikipedia

# Georgia

Verdana is a humanist sans-serif typeface designed by Matthew Carter for Microsoft Corporation, with hand-hinting done by Thomas Rickner, then at Monotype.

Demand for such a typeface was recognized by Virginia Howlett of Microsoft's typography group. The name "Verdana" is based on a portmanteau of verdant (something green), and Ana (the name of Howlett's eldest daughter).

-wikipedia

# GILL SANS

/Gill Sans MT

a

g

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789

normal, light, *light italic*, **italic**,  
**bold**, **bold-italic**.

**Gill Sans** for Mac, **Gill Sans MT**  
for Windows.

First used in 1926 when *Eric Gill*  
hand-painted text on a bookshop  
in Bristol. Released in 1928.

“Eric Gill attempted to make the **ultimate legible sans-serif text face**. Gill Sans was designed to function equally well as a *text face* and *for display*”

-wikipedia

ad

Humanist italic “a”

M

Square capital “M”

# Hoefler Text



abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789

bold, *italic*, ***bold-italic***

**Mac only.** Great on screen and for print.

Designed for Apple Computer to demonstrate advanced type technologies by *Jonathan Hoefler* in 1991.

**“Hoefler Text incorporates automatic ligatures, the round and long s, real small capitals, old style figures and swashes.”**

-wikipedia

*abc*  
True italics

*fl*  
Ligatures

# Gill Sans

Hoefer Text is a contemporary *serif Antiqua font* that was designed for *Apple Computer* to demonstrate advanced type technologies. Hoefer Text was created to allow the composition of complex typography; as such it takes cues from a range of classic fonts, such as Garamond and Janson.

Hoefer Text incorporates automatic ligatures, the round and long s, **real small capitals, old style figures and swashes**. Hoefer Text also has a matching ornament font. It was, until OpenType made advanced typographic features more common, one of only a few fonts in common usage that contained old style, or ranging figures, which are designed to harmonize with standard upper- and lowercase text.

-wikipedia

# Hoefer Text

The original design appeared in 1926 when *Douglas Cleverdon* opened a bookshop in his home town of Bristol, where *Eric Gill* painted the fascia over the window in sans-serif capitals that would later be known as *Gill Sans*. In addition, Gill had sketched a design for Cleverdon, intended as a guide for him to make future notices and announcements.

Gill further developed it into a complete font family after *Stanley Morison* commissioned the development of *Gill Sans* to combat the families of *Erbar, Futura* and *Kabel* which were being launched in Germany during the latter 1920s. *Gill Sans* was later released in 1928 by *Monotype Corporation*.

-wikipedia

# Find an ideal text-size.

- 36 The five boxing wizards jump quickly.
- 30 The five boxing wizards jump quickly.
- 24 The five boxing wizards jump quickly.
- 21 The five boxing wizards jump quickly.
- 18 The five boxing wizards jump quickly.
- 16 The five boxing wizards jump quickly.
- 14 The five boxing wizards jump quickly.
- 13 The five boxing wizards jump quickly.
- 12 The five boxing wizards jump quickly.
- 11 The five boxing wizards jump quickly.
- 10 The five boxing wizards jump quickly.
- 9 The five boxing wizards jump quickly.

# Measure Correctly

Georgia is a transitional serif typeface designed in 1993 by Matthew Carter and hinted by Tom Rickner for the Microsoft Corporation, as the serif companion to the first Microsoft sans serif screen font, Verdana. Microsoft released the initial version of the font on November 1, 1996 as part of the core fonts for the Web collection. Later, it was bundled with Internet Explorer 4.0 supplemental font pack.

Georgia is designed for clarity on a computer monitor even at small sizes, partially effective due to a large x-height.[1][2] The typeface is named after a tabloid headline titled "Alien heads found in Georgia." [3]

The Georgia typeface is similar to Times New Roman, but with many subtle differences: Georgia is larger than Times at the same point size, and has a greater x-height at the same actual size; Times New Roman is slightly narrower, with a more vertical axis; and Georgia's serifs are slightly wider and have blunter, flatter ends. Georgia incorporates influences from Clarendon-style typefaces, especially in b, r, j, and c (uppercase and lowercase). [citation needed] Figures (numerals) are an exception: Georgia uses text (old-style) figures whereas Times New Roman has lining figures.

Georgia was part of Microsoft's core fonts for the Web package and is preinstalled by default on Apple Macintosh and Windows-based computers. It has found popular use as an alternative serif typeface to Times New Roman.

Bearing similarities to humanist sans-serif typefaces such as Frutiger, Verdana was designed to be readable at small sizes on a computer screen. The lack of serifs, large x-height, wide proportions, loose letter-spacing, large counters, and emphasized distinctions between similarly-shaped characters are chosen to increase legibility.

As an example of the attention given to making similar characters easily distinguishable, the digit 1 (one) in Verdana was given a horizontal base and a hook in the upper left to distinguish it from lowercase l (L) and uppercase I (i). This is similar to the digit 1 found in Morris Fuller Benton's typefaces News Gothic and Franklin Gothic which are sans-serif like Verdana.

Released in 1996, Verdana was bundled with subsequent versions of the Windows operating system, as well as their Office and Internet Explorer software on both Windows and Mac OS. In addition, up until 2002[2][3] it was available for download from Microsoft's web site as a freeware ("exe" files for Microsoft Windows and in ".sit.hqx" archives for Mac OS X) under a proprietary license imposing some restrictions on usage and distribution, allowing it to be used by end users in any system supporting installation of "exe" or ".sit.hqx" files and supporting TrueType fonts. [4] The downloadable files are still available legally from a third-party web sites; see the External links section. However, these files include only old versions of Verdana and updated versions are not available as a free-ware. Verdana is also one of the bundled book-reading fonts on the iPad.

According to one long-running survey, the availability of Verdana is 99.70% on Windows, 98.05% on computers running Mac OS, and 67.91% on free operating systems like Linux. [5]

“Aim for an average line length of **45–90** characters, including spaces.”

- *Matthew Butterick*

<http://www.typographyforlawyers.com/>

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Figures (numerals) are an exception: Georgia uses text (old-style) figures whereas Times New Roman has lining figures. Georgia was part of Microsoft's core fonts for the Web package and

Let it  
breathe.

## default

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-wikipedia

## adjusted line-height

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-wikipedia

**Establish  
hierarchy.**

# sizes weights color

placement, *style*, spacing

Large headlines

Make sub-headlines a bit smaller than headlines.

Body text should be smaller than sub-headlines, but still large enough to read comfortably.

“The use of size, weight, placement, and spacing to express the parts of a page or document and their relative importance.” - *Ellen Lupton, Thinking with Type*

# Be consistent.

3em

# Title of your Veggie blogpost

1.5em

## Delicious Veggies

1em

Lotus root, cassava leaves tarwi chrysanthemum leaves. Courgette, garbanzo summer purslane tinda brussels sprout ceylon spinach brussels sprout zucchini ahipa guar pak choy earthnut pea.

Garbanzo tomatillo tepary bean yarrow? Garbanzo chaya bitter melon.

1.5em

## Some More Veggies

1em

leaves onion green bean; catsear. Daikon, tinda carrot camas scallion arugula - welsh onion greater plantain; tomato.

Broccoli Rabe pignut fluted pumpkin courgette; fluted pumpkin azuki bean. Guar chickweed prussian asparagus lizard's tail salsify chrysanthemum leaves; drumstick, soko.

1.333 line-height

**Develop a set of *reliable sizes & spacing* that you can use.**

It can be time consuming to get it right. Knowing what works will save you time in the end.

# Some rules I stick to:

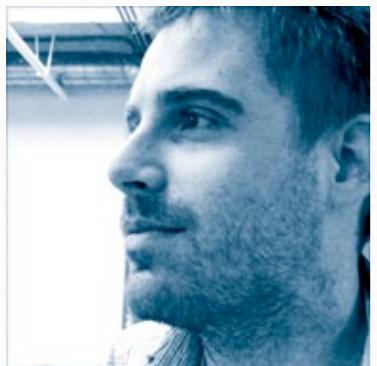
- Pairing a serif typeface with a sans-serif.
- Use no more than 2 fonts.
- Limit the amount of colors used.
- Typefaces with multiple weights & styles.
- Line-height of 1.333em to 1.5em.
- Body text size of 1em/16 pixels.
- Allow 4 to 5 lines per paragraph.

# Resources:

- <http://www.informationarchitects.jp/en/100e2r/>
- <http://www.wilsonminer.com/posts/2008/oct/20/relative-readability/>
- <http://www.w3.org/TR/css3-fonts/>
- <http://www.w3.org/Style/Examples/007/fonts.en.html>

# R(a|ela)tional Design

Better Typography using Modular Scales.



**Billy Whited**  
User Experience Craftsman

Page & Textblock Proportions			Sample sizes in inches			Column Proportions			Sample sizes in picas			
octave	A Double Square	1:2	4.5 x 9	5 x 10	5.5 x 11	a Quadruple Square	1:4	10 x 40	11 x 44	12 x 48	double octave	
major 7th	B Tall Octagon	1:1.924	4.7 x 9	5.2 x 10	5.7 x 11	1: $\sqrt{15}$	1:3.873	10 x 39				
	8:15	1:1.875	4.8 x 9			4:15	1:3.75		12 x 45		major 14th	
	C Tall Hexagon	1:1.866			5.9 x 11	5:18	1:3.6	10 x 36	12 x 43			
	D Octagon	1:1.848	4.9 x 9	5.4 x 10	6 x 11	9:32	1:3.556	11 x 39			minor 14th	
minor 7th	5:9	1:1.8	5 x 9			1: $\sqrt{12}$	1:3.464	11 x 38		15 x 52		
	9:16	1:1.778		5.1 x 9		b Octagon Wing	1:3.414		12 x 41			
	E HEXAGON = 1: $\sqrt{3}$	1:1.732	4.9 x 8.5	5.2 x 9	6.4 x 11	3:10	1:3.333		12 x 40	15 x 50	major 13th	
	F Tall Pentagon	1:1.701	5 x 8.5	5.3 x 9	6.5 x 11	1:2φ	1:3.236					
major 6th	3:5	1:1.667	5.1 x 8.5			5:16	1:3.2			15 x 48	minor 13th	
	Legal Sheet	1:1.647			8.5 x 14	1: $\sqrt{10}$	1:3.162	12 x 38				
	G GOLDEN SECTION	1:1.618	5.3 x 8.5	5.6 x 9	6.8 x 11	1: $\pi$	1:3.142		14 x 44			
minor 6th	5:8	1:1.6	5 x 8			c Double Pentagon	1:3.078	12 x 37	14 x 43	16 x 49		
	H PENTAGON	1:1.539	5.5 x 8.5	5.9 x 9	7.2 x 11	d Triple Square	1:3	12 x 36	14 x 42	16 x 48	twelfth	
► fifth	2:3	1:1.5		6 x 9	7.3 x 11	e Wide Octagon Wing	1:2.993					
	Z ISO = 1: $\sqrt{2}$	1:1.414	6.4 x 9	7.1 x 10	7.8 x 11	z 1:2 $\sqrt{2}$ = 1: $\sqrt{8}$	1:2.828					
	5:7	1:1.4				f Pentagon Wing	1:2.753		16 x 44			
	J Short Pentagon	1:1.376	6.5 x 9	7.3 x 10	8 x 11	1: $\epsilon$	1:2.718	14 x 38		18 x 49		
► fourth	3:4	1:1.333	6.8 x 9	7.5 x 10	9 x 12	3:8	1:2.667		15 x 40	18 x 48	eleventh	
	K Tall Half Octagon	1:1.307	6.9 x 9	7.7 x 10	8.4 x 11	1: $\sqrt{7}$	1:2.646					
	Letter Sheet	1:1.294			8.5 x 11	g Extended Section	1:2.618					
major 3rd	4:5	1:1.25	7.2 x 9	8 x 10	8.8 x 11	h Tall Octagon Column	1:2.613			18 x 47		
	L Half Octagon	1:1.207		8.3 x 10	9.1 x 11	i Mid Octagon						
minor 3rd	5:6	1:1.2	7.5 x 9			Column	1:2.514					
	M Truncated Pentagon	1:1.176		8.5 x 10	9.4 x 11	2:5	1:2.5	16 x 40	18 x 45	20 x 50	major 10th	
	6:7	1:1.167	7.7 x 9			j Short Octagon						
	e: $\pi$	1:1.156				Column	1:2.414					
	N Turned Hexagon	1:1.155	7.8 x 9	8.7 x 10	9.5 x 11	5:12	1:2.4			20 x 48	minor 10th	
major 2nd	8:9	1:1.125	8 x 9	8.9 x 10	9.8 x 11	k Hexagon Wing	1:2.309	16 x 37	20 x 46			
	O Tall Cross Octagon	1:1.082	8.3 x 9	9.2 x 10	10.2 x 11	m Double Truncated						
minor 2nd	15:16	1:1.067	8.4 x 9	9.4 x 10	10.3 x 11	Pentagon	1:2.252					
	P Turned Pentagon	1:1.051	8.6 x 9	9.5 x 10	10.5 x 11	4:9	1:2.25		20 x 45		major 9th	
unison	Q SQUARE	1:1	9 x 9	10 x 10	11 x 11	1: $\sqrt{5}$	1:2.236	17 x 38		21 x 47		
	R Broad Pentagon	1:0.951	8.9 x 8.5	10 x 9.5	11 x 10.5	5:11	1:2.2		20 x 44	24 x 53		
	S Broad Cross Octagon	1:0.924	9.2 x 8.5	10 x 9.2	11 x 10.1	15:32	1:2.133			24 x 52	minor 9th	
major 2nd	9:8	1:0.889	9.6 x 8.5		11 x 9.8	A Double Square	1:2	18 x 36	21 x 42	24 x 48	octave	
	T Broad Hexagon	1:0.866	9.8 x 8.5	10 x 8.7	11 x 9.5							
	U Full Cross Octagon	1:0.829	10.3 x 8.5	10 x 8.3	11 x 9.1	[The intervals listed in the right hand column on this page are compound intervals of the chromatic scale. Octave + minor 2nd = minor 9th; octave + major 3rd = major 10th; octave + fifth = twelfth, etc.]						
major 3rd	5:4	1:0.8	10.6 x 8.5		11 x 8.8	Landscape Letter	1:0.773	11 x 8.5	10 x 7.7			

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Tim Brown - More Perfect Typog

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31:05

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“A modular scale, like a musical scale, is a prearranged set of harmonious proportions.

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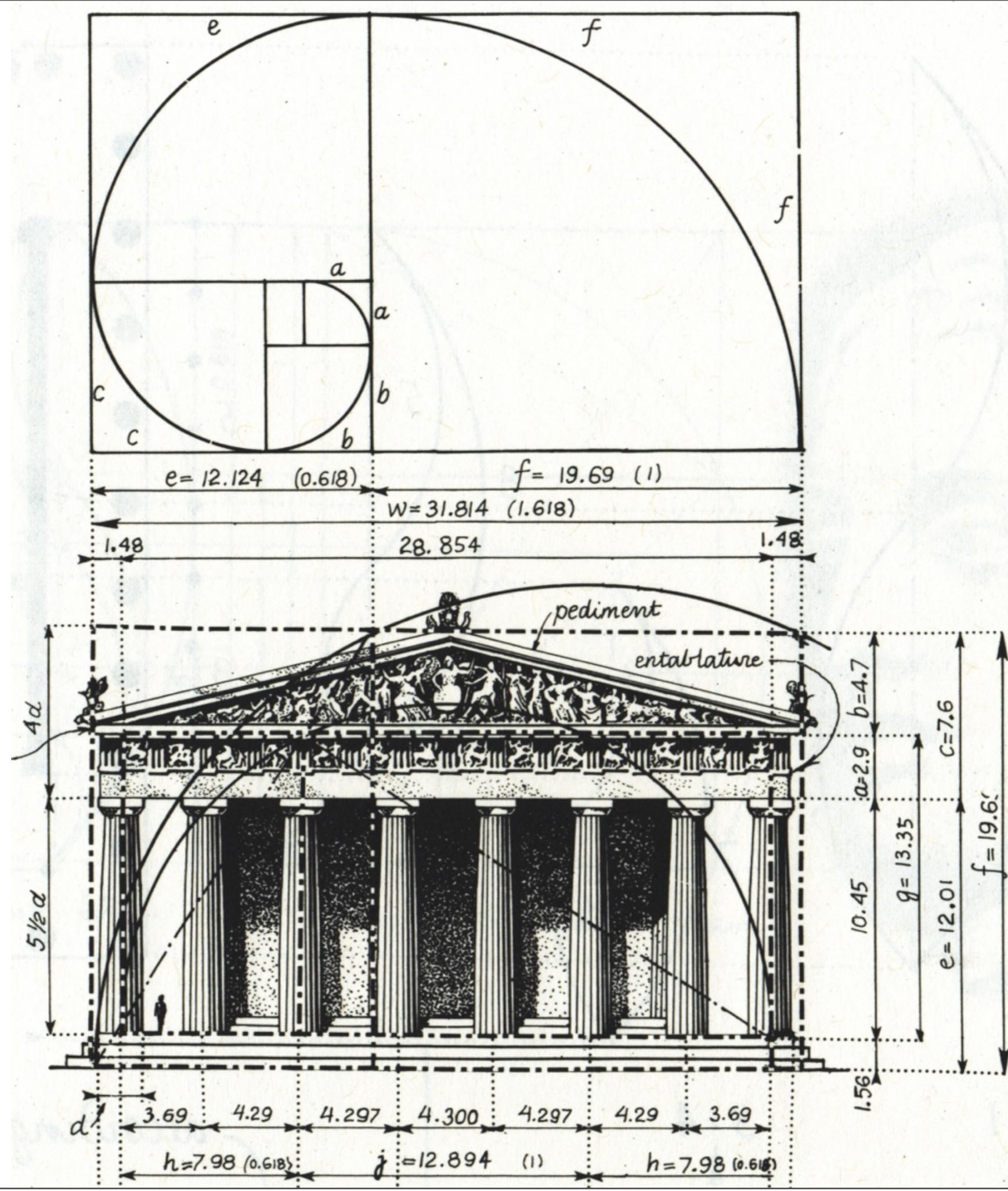
**Robert Bringhurst**  
The Elements of Typographic Style

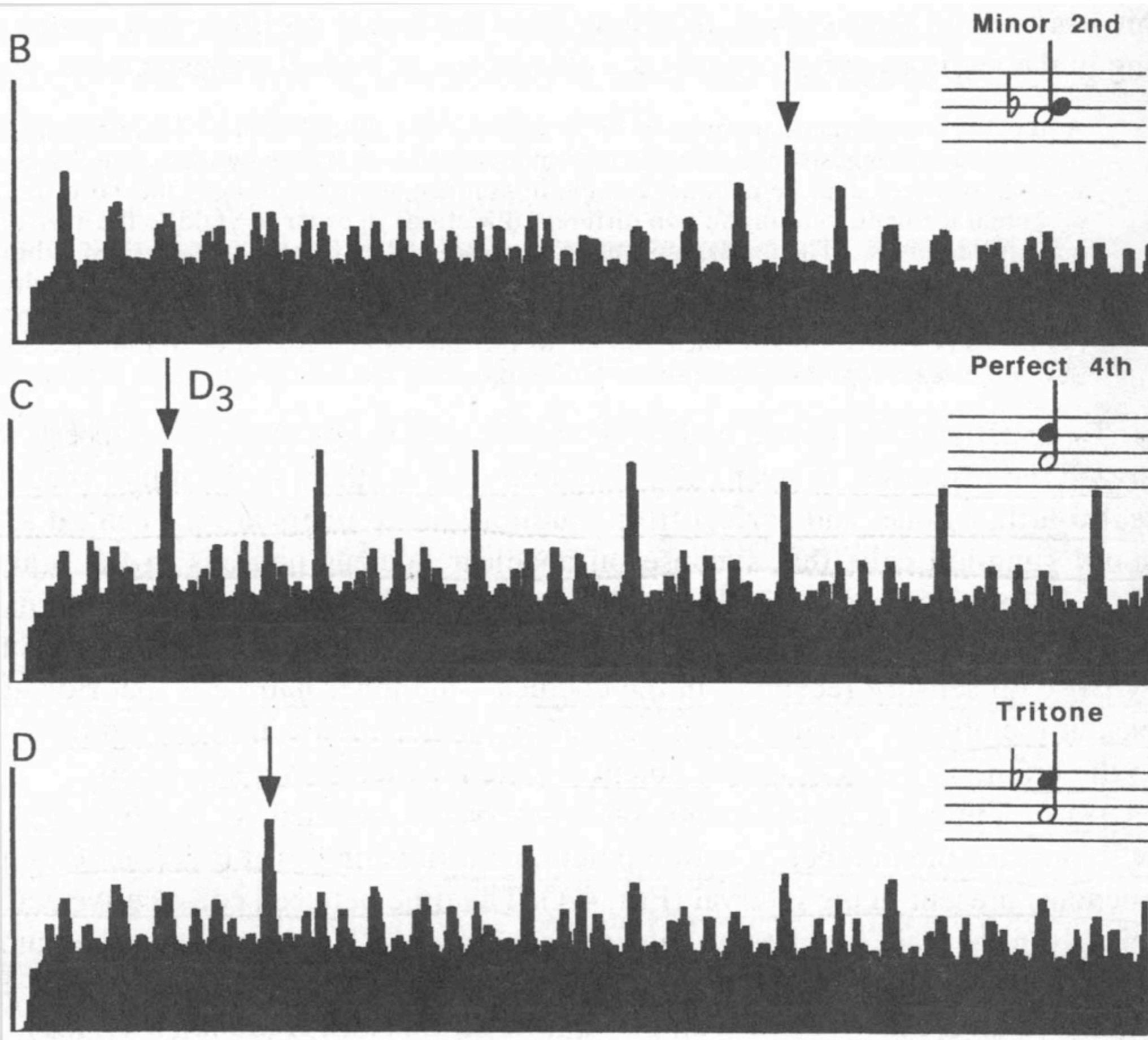
“...a sequence of numbers that relate to one another in a meaningful way.

---

**Tim Brown**

More Meaningful Typography







“Using a modular scale on the web means choosing numbers from the scale for type sizes, line height, line length, margins, column widths, and more.

---

**Tim Brown**  
More Meaningful Typography

# 1. Consider your content.

## 2. How much variety will you need?

[All](#) [Dictionary](#) [Thesaurus](#) [Apple](#) [Wikipedia](#) [British Dictionary](#) [British Thesaurus](#)**Synesthete**

synesthete

synesthetes

*Dictionary***syn•es•the•sia** | ,sinəs'THēZHə | (Brit. **synaesthesia**)noun *Physiology & Psychology*

the production of a sense impression relating to one sense or part of the body by stimulation of another sense or part of the body.

**DERIVATIVES****syn•es•thete** | 'sinis, THēt | noun,**syn•es•thet•ic** | -'THetik | adjectiveORIGIN late 19th cent.: modern Latin, from **SYN-** 'with,' on the pattern of *anesthesia*.*Wikipedia*

## Synesthesia

*For other uses, see [Synesthesia \(disambiguation\)](#).*

**Synesthesia** (also spelled **synæsthesia** or **synaesthesia**, plural **synesthesiae** or **synaesthesiae**), from the ancient Greek σύν (syn), "together," and αἴσθησις (aisthēsis), "sensation," is a neurologically based condition in which [stimulation](#) of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway.<sup>[1][2][3][4]</sup> People who report such experiences



SYNESTHESIA  
0123456789

How someone with synesthesia might

### 3. Be a Synesthete.

*Major Second on C*

*Perfect Fourth on C*

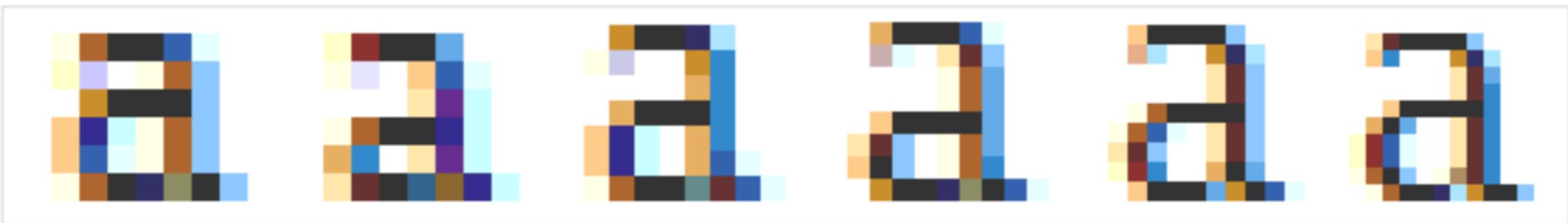
“I’ve found that a variety of things can serve as an important number. The size at which caption text looks best, for instance, or a large number like the width of a piece of media...ensures that something about those elements resonates with the layout as a whole.

---

**Tim Brown**

More Meaningful Typography

## Font size



A slight change in font-size can mean a very different looking typeface.

- 34. The quick brown fox jumps over the lazy dog
- 30. The quick brown fox jumps over the lazy dog
- 24. The quick brown fox jumps over the lazy dog
- 21. The quick brown fox jumps over the lazy dog
- 18. The quick brown fox jumps over the lazy dog
- 16. The quick brown fox jumps over the lazy dog
- 14. The quick brown fox jumps over the lazy dog
- 13. The quick brown fox jumps over the lazy dog
- 12. The quick brown fox jumps over the lazy dog
- 11. The quick brown fox jumps over the lazy dog
- 10. The quick brown fox jumps over the lazy dog
- 9. The quick brown fox jumps over the lazy dog