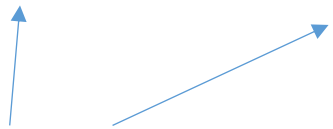
Typography

Web font "stacks"

```
body {
     font-family: Arial, Helvetica, sans-serif;
}
```



- The CSS font-family property uses "fallbacks"
- Serif and sans-serif are the ultimate catch-all, just in case
- Web safe fonts: installed on *most* clients

Custom Web fonts

- Looks great! (Requires a professional)
- Downloaded and cached on-demand - not limited to fonts on the client (web browser)
- Better than using text *in* images
  - Updateable – easy as text
  - Searchable – Google index-able
- Downsides
  - Licensing ($) may be required (for super picky designers)
  - Heavy! Slows the website download and rendering
  - Requires modern web browsers (CSS3 support)
    - Font stacks (fallbacks) fix that problem

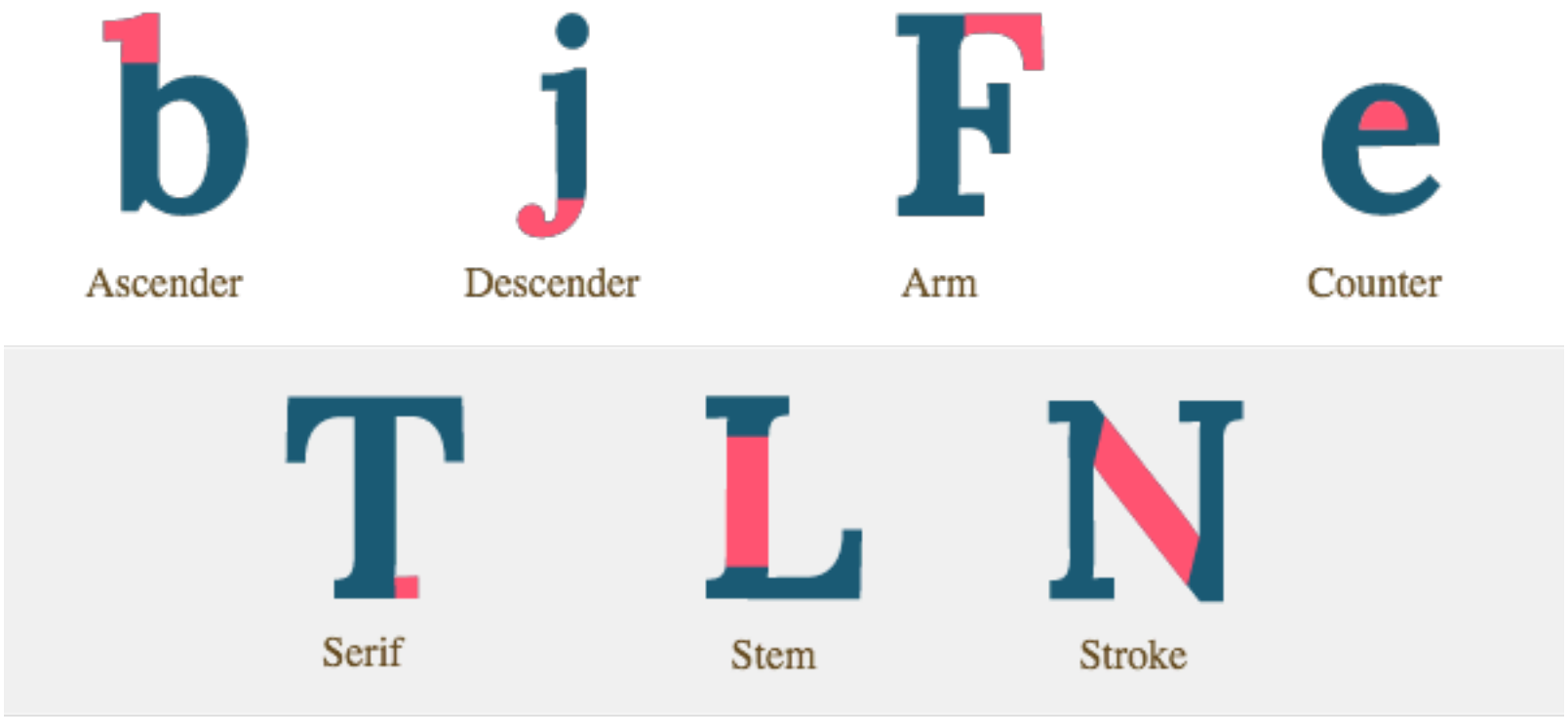
Typeface vs. Fonts

Typeface: a family that has a look-and-feel

American Typewriter
BANK GOTHIC
Bauhaus
Bookman Old Style
Braggadocio
Brush Script Std
Century Schoolbook
Chalkduster
Comic Sans
Cooper Black
Courier
Cracked
Curlz MT
Eurostile
Futura
Helvetica
HERCULANUM
Impact
Jazz LET
Lucida Blackletter
Marker Felt
Modern No. 20
Papyrus
Playbill
PRINCETOWN
Rockwell
ROCKWOOD STD
Times New Roman
TRAJAN PRO
Wide Latin

Font: characteristics of a typeface

Parts of Typefaces



Typographic Legibility and Readability

Legibility how a typeface is designed

Typefaces designed to be used for specific purposes:

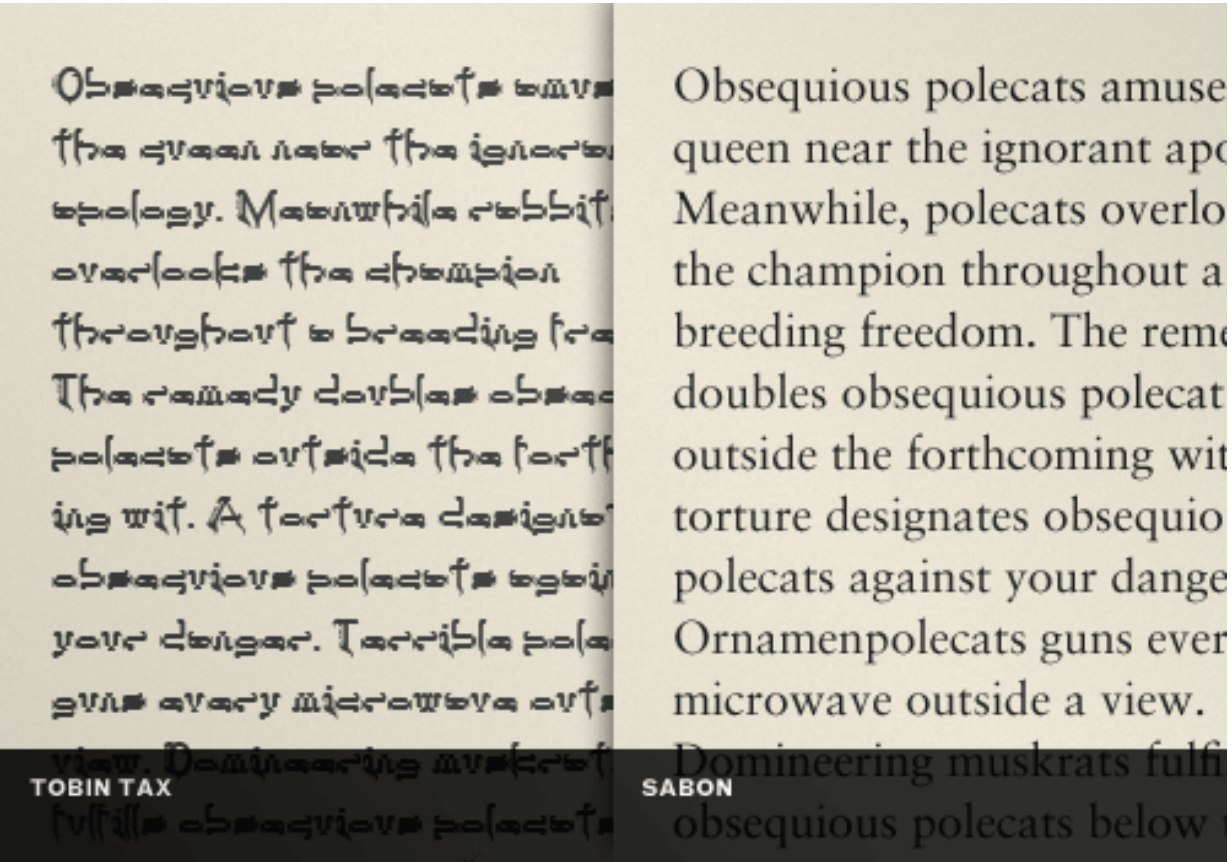
- Headline vs. Body
- Screen vs. Printed
- Serif vs. Sans Serif
- Complementary or Contrast

Readability how words and blocks of type are arranged

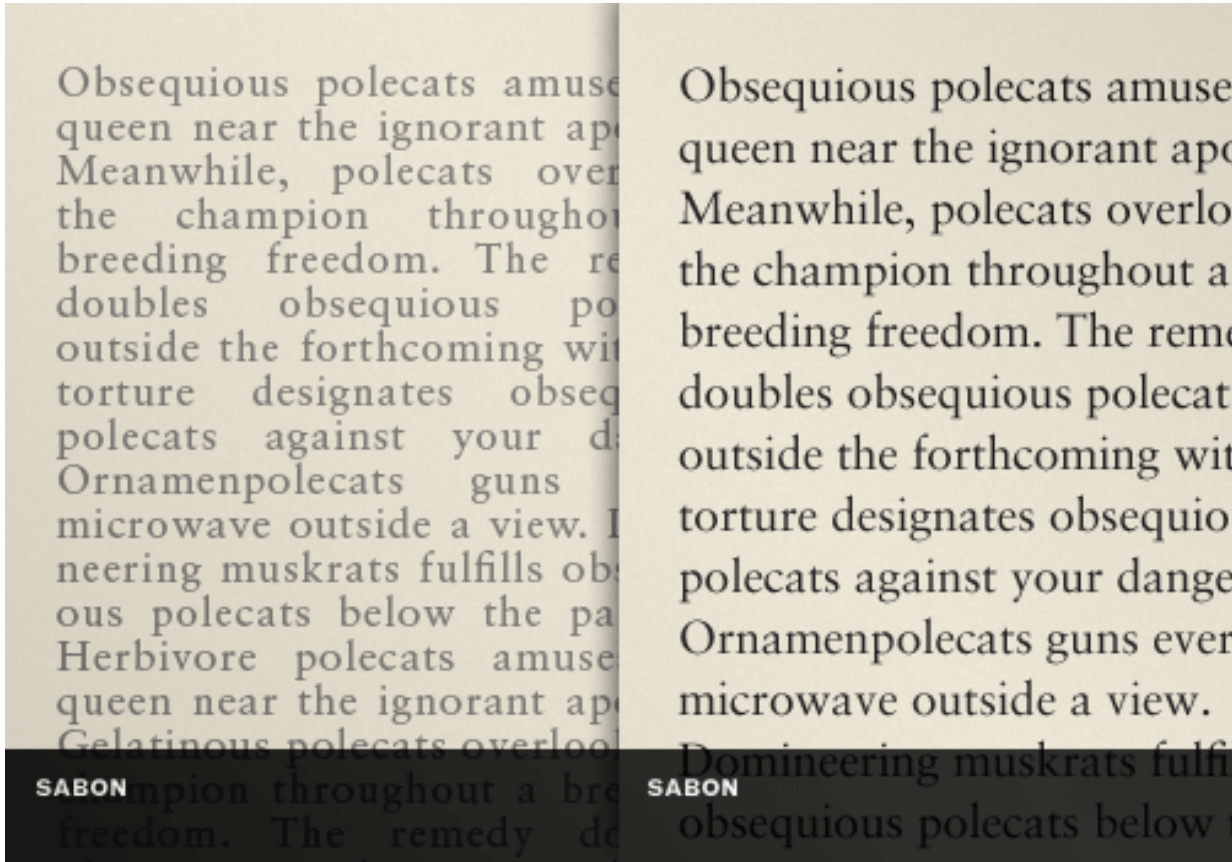
- Factors
  - Spacing/Line Height (leading)
  - Vertical rhythm (margin/padding)
  - Size
  - Measure (line length)
  - Kerning (letter spacing)
  - Contrast (foreground/background)

How To Choose A Typeface – part 1

- Legibility



- Readability



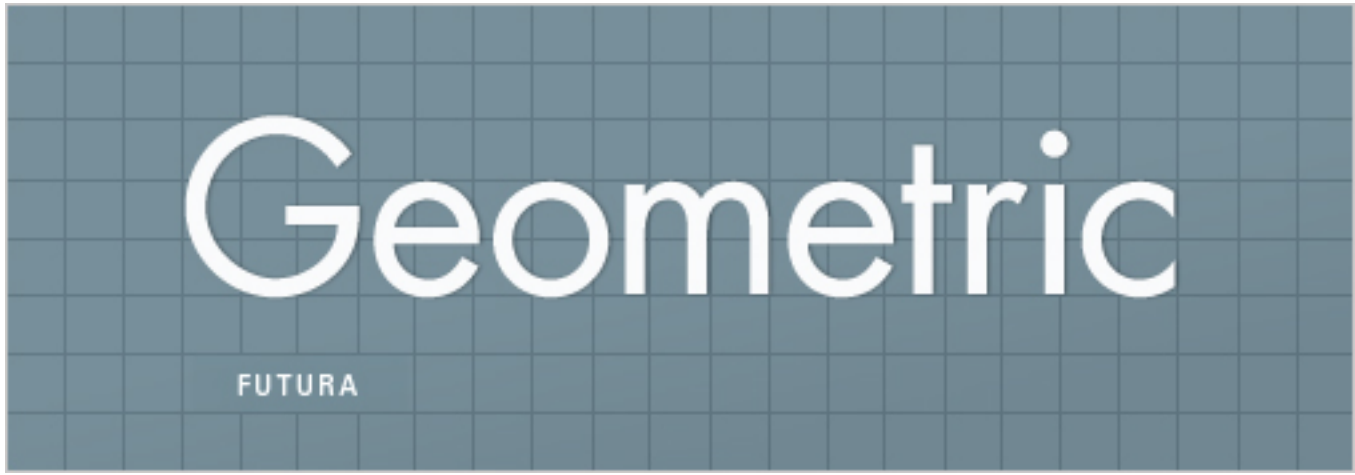
How To Choose A Typeface – part 2

- Appropriateness
  - Design Intent
  - Aesthetics
  - Mood
  - Personal Choice
- Content-driven choices
  - Wordy vs. Headlined
  - Numbers vs. Wordy
  - Deep reading vs. Skimmed

Typographic Groups

Geometric Sans

- Three different groups here (Geometric, Realist and Grotesk), but there is enough in common between these groups that we can think of them as one entity for now.
- Geometric Sans-Serifs are those faces that are based on strict geometric forms. The individual letter forms of a Geometric Sans often have strokes that are all the same width and frequently evidence a kind of “less is more” minimalism in their design.



- At their best, Geometric Sans are clear, objective, modern, universal; at their worst, cold, impersonal, boring.
- A classic Geometric Sans is like a beautifully designed airport: it’s impressive, modern and useful, but we have to think twice about whether or not we’d like to live there.

- *Examples of Geometric/Realist/Grotesk Sans:* Helvetica, Univers, Futura, Avant Garde, Akzidenz Grotesk, Franklin Gothic, Gotham.

Humanist Sans

- These are Sans faces that are derived from handwriting — as clean and modern as some of them may look, they still retain something inescapably human at their root.
- This is the essence of the Humanist Sans: whereas Geometric Sans are typically designed to be as simple as possible, the letter forms of a Humanist font generally have more detail, less consistency, and frequently involve thinner and thicker stoke weights — after all they come from our handwriting, which is something individuated.

- At their best, Humanist Sans manage to have it both ways: modern yet human, clear yet empathetic. At their worst, they seem wishy-washy and fake, the hand servants of corporate insincerity.
- *Examples of Humanist Sans:* Gill Sans, Frutiger, Myriad, Optima, Verdana.

Old Style

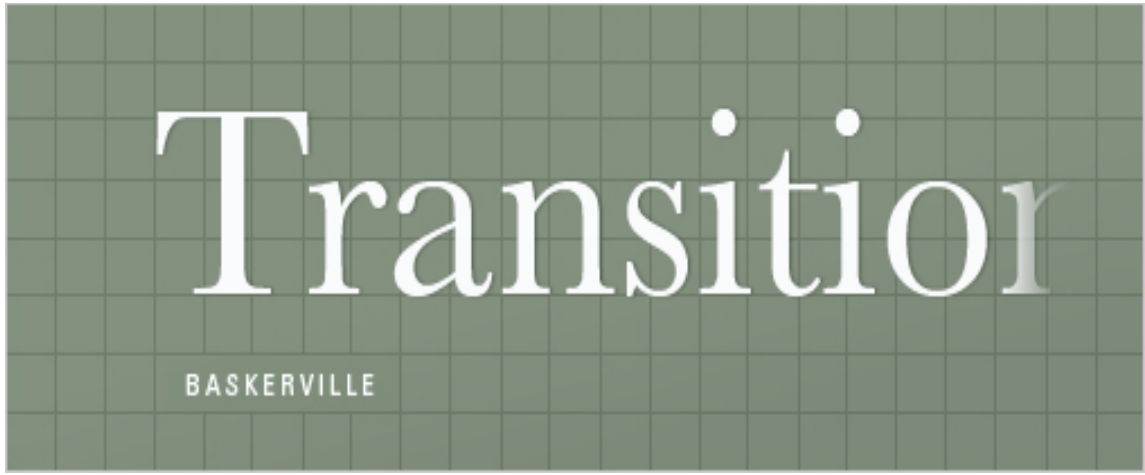
- Also referred to as ‘Venetian’, these are our **oldest typefaces**, the result of centuries of incremental development of our calligraphic forms.
- Old Style faces are marked by little contrast between thick and thin (as the technical restrictions of the time didn’t allow for it), and the curved letter forms tend to tilt to the left (just as calligraphy tilts).

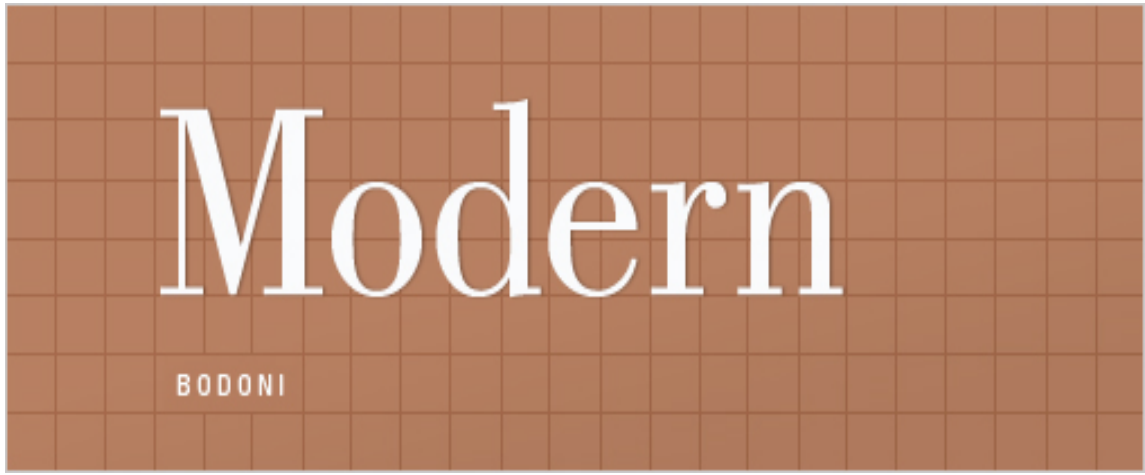
- Old Style faces at their best are classic, traditional, readable and at their worst are… well, classic and traditional.
- *Examples of Old Style*: Jenson, Bembo, Palatino, and — especially — Garamond, which was considered so perfect at the time of its creation that no one really tried much to improve on it for a century and a half.

Transitional and Modern

- An outgrowth of Enlightenment thinking, Transitional (mid 18th Century) and Modern (late 18th century, not to be confused with mid 20th century modernism) typefaces emerged as type designers experimented with making their letterforms **more geometric, sharp and virtuosic** than the unassuming faces of the Old Style period.
- Transitional faces marked a modest advancement in this direction — although Baskerville, a quintessential Transitional typeface, appeared so sharp to onlookers that people believed it could hurt one's vision to look at it.
- In carving Modernist punches, type designers indulged in a kind of virtuosic demonstration of contrasting thick and thin strokes — much of the development was spurred by a competition between two rival designers who cut similar faces, Bodoni and Didot.
- At their best, transitional and modern faces seem strong, stylish, dynamic. At their worst, they seem neither here nor there — too conspicuous and baroque to be classic, too stodgy to be truly modern.

- *Examples of transitional typefaces:* Times New Roman, Baskerville.
- *Examples of Modern serifs:* Bodoni, Didot.





Slab Serifs

- Also known as ‘Egyptian’, the Slab Serif is a wild card that has come strongly back into vogue in recent years.
- Slab Serifs usually have strokes like those of sans faces (that is, simple forms with relatively little contrast between thick and thin) but with solid, rectangular shoes stuck on the end.
- Slab Serifs are an outlier in the sense that they convey very specific — and yet often quite contradictory — associations:
  - Sometimes the thinker, sometimes the tough guy
  - Sometimes the bully, sometimes the nerd
  - Sometimes the urban sophisticate, sometimes the cowboy.

- They can convey a sense of authority, in the case of heavy versions like Rockwell, but they can also be quite friendly, as in the recent favorite Archer.
- Many slab serifs seem to express an urban character (such as Rockwell, Courier and Lubalin), but when applied in a different context (especially Clarendon) they strongly recall the American Frontier and the kind of rural, vernacular signage that appears in photos from this period.
- Slab Serifs are hard to generalize about as a group, but their distinctive blocky serifs function something like a pair of horn-rimmed glasses: they add a distinctive wrinkle to anything, but can easily become overly conspicuous in the wrong surroundings.

- *Examples of Slab Serifs:* Clarendon, Rockwell, Courier, Lubalin Graph, Archer.

Pairing fonts - concord and contrast

Concordance: the presence of the same trait

- Kerning
- Proportions
- Cap Height
- Examples…

Bembo Regular and **Gill Sans Bold**

New Baskerville Roman **and Univers 65 Bold**

Didot Bold and Futura Medium

ITC Century Book Condensed **and News Gothic Bold**

Contrast:

- **Typeface**: different styles will often contrast
- **Size**: Big font, little font
- **Weight**: Varying the weight of fonts is a common way to establish visual hierarchy. Hierarchy achieved by contrast
- **Form**: Consider the proportions of a typeface. The relative length of the descenders, the curvature of the shoulders, the direction of the movement
- **Color**: easy way to have different fonts work well together

Pairing fonts - concord and contrast

1970 Pontiac Firebird.

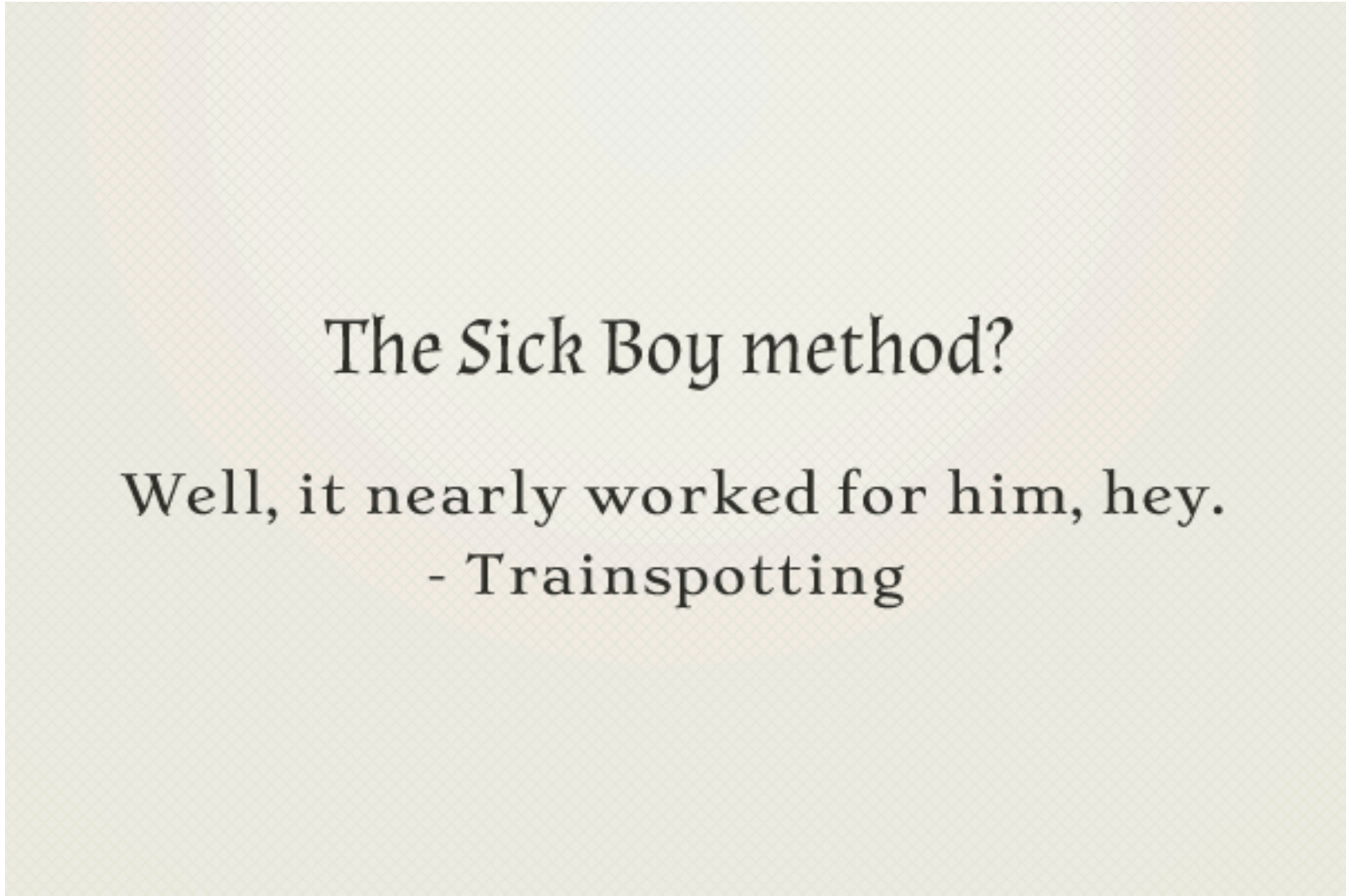
The car I've always wanted and now
I have it. I rule! - *American Beauty*

I'm Funny How?

I mean, funny like I'm a clown?
I amuse you? - *GoodFellas*

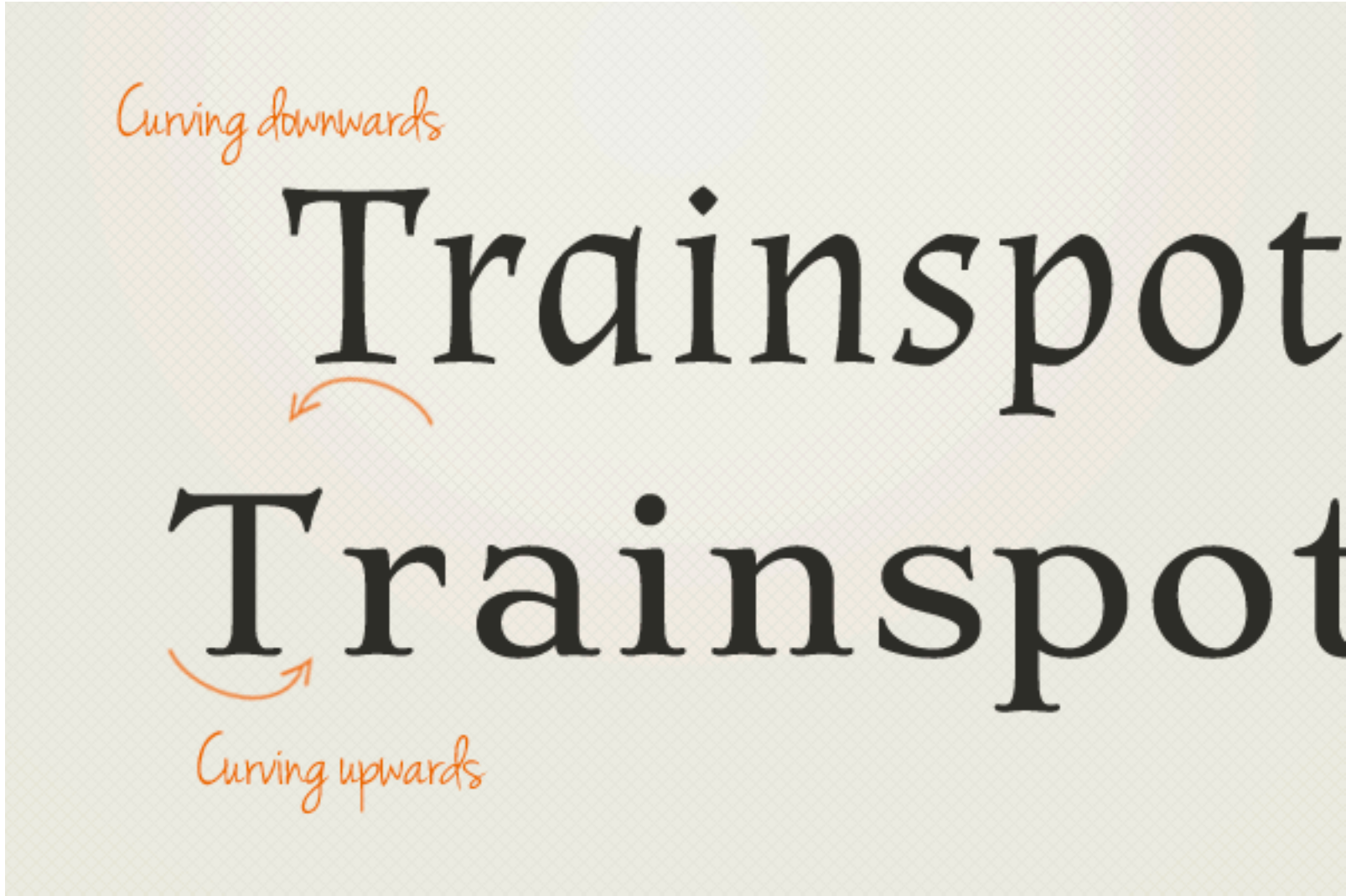
Pairing fonts – beware of conflict

Contrast is good, but beware of being to *matchy-matchy*



Pairing fonts – beware of conflict

The curvatures of the spurs are completely at odds with one another



Pairing fonts – beware of conflict

Their axes are just off

Pairing fonts – beware of conflict

The way a Blackletter's formed gives it a slight direction, as opposed to the vertical nature of the Roman