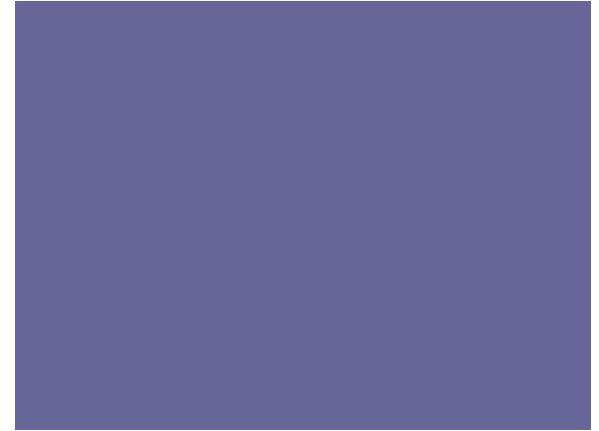
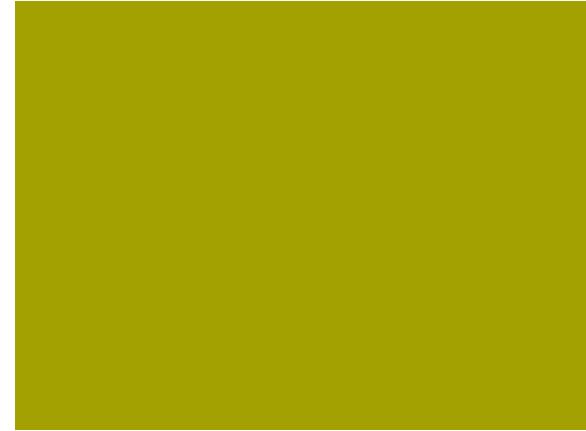


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Typography

Annetta Stack, WIT.

Introduction

- we are all type consumers: we interact with & consume a vast array of typefaces everyday (mostly without being consciously aware of it)
 - famous brands /logos are often recognised for their type alone (think Coca-Cola, or Apple)
 - in 2010 high street fashion shop Gap scrapped its redesign after just a few days following customer protests that the new logo looked 'cheap, tacky, ordinary' & returned to the original logo created from the Spire typeface
 - note: re-design was Helvetica Bold



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Type is Subliminal

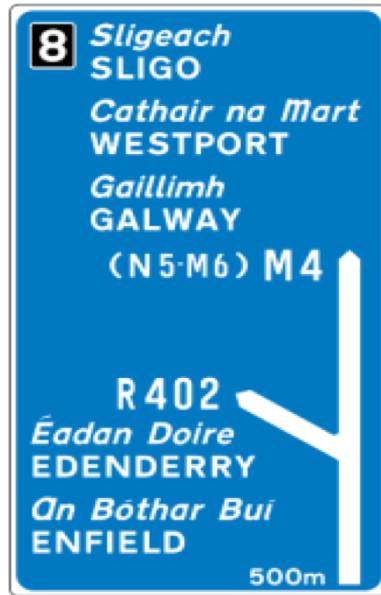
- type influences what we read & how we ‘read it’ – it is sub-conscious
 - provides meaning & creates associations



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Type is Functional

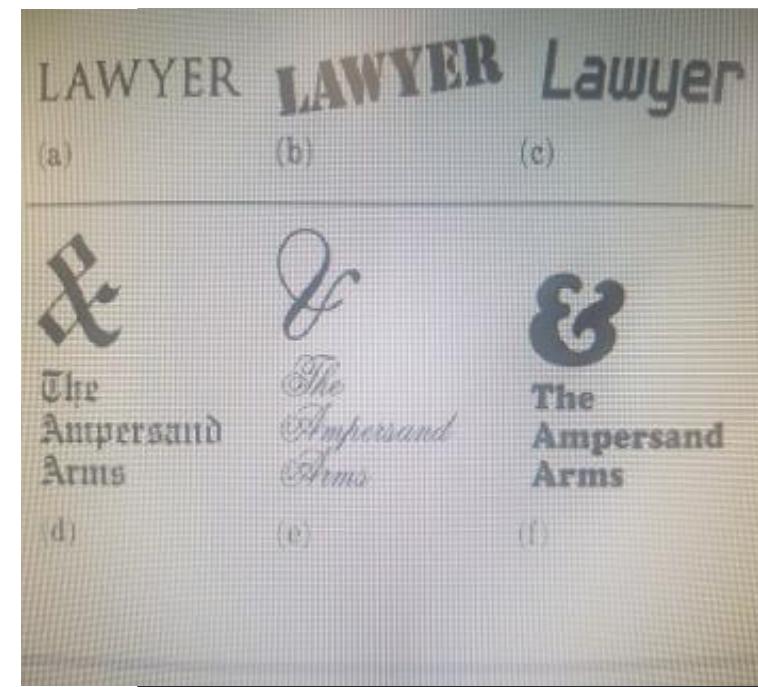
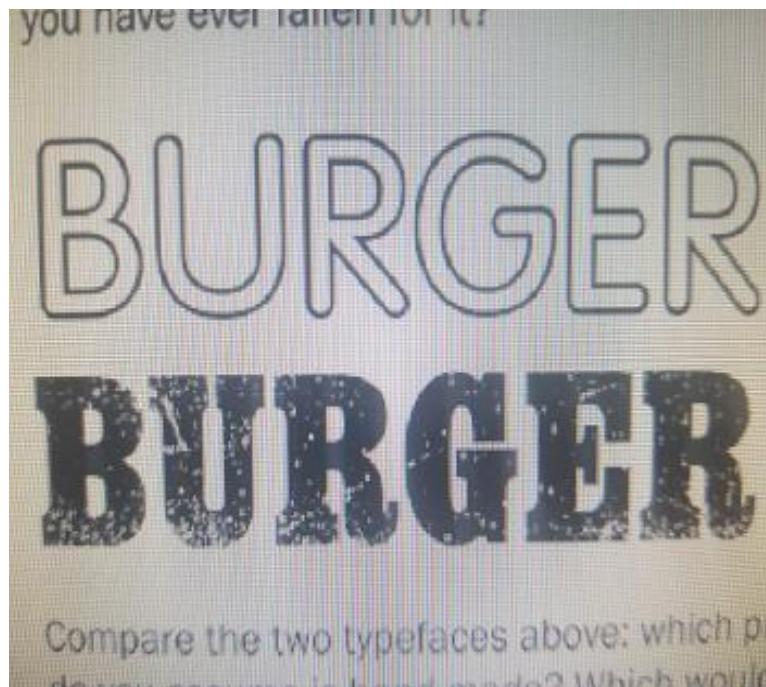
- when driving we need to know at a glance whether a sign is official and one which can be read quickly & easily or whether it is simply an advertisement (& choose to ignore).
- official road signs fit an established set of visual conventions



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Type is Intuitive

- type affects our choices because we all instinctively understand what it is communicating to us



Terminology

- terminology of typography may get confusing:
 - typeface (known as font family in HTML) refers to the collective name of a family of related fonts (such as Times New Roman or Helvetica)
 - font describes a subset of blocks in a particular typeface
 - for example, Garmond Bold is considered a different font than normal/ regular Garmond in 8pt
 - Times New Roman italicised 24pt is considered a different font than Times New Roman italicised 18pt
 - (in CSS - fonts equate to the attributes of the font family such as weight, width, size, style and so forth)

Classification

serif versus sans serif

- serif: are often associated with typewritten documents & most printed books. Generally serif fonts are considered to be easier to read in books/ novels as the 'feet' anchor the eye
 - because so many books use serif fonts & early typewriters produced them, serif fonts often feel more traditional & intelligent
 - for example, **Times**
 - (commissioned by the Times newspaper in 1930 & is considered a more intellectual font as readers expect the content to be well researched & based on fact)
- sans-serif: do not include serifs
 - sans serif fonts are often used for headlines & titles for their strong, stable & modern feel. Sans serif fonts are also preferred for large areas of text for reading on websites & screens
 - for example, **Helvetica**

Examples of Similar Serif Typeface

Adobe Garamond
ITC Garamond Light

Adobe Garamond and ITC Garamond Light

Times
Times New Roman

Times and Times New Roman

Rockwell
Stymie

Rockwell and Stymie

Bodoni
Didot

Bodoni and Didot

Palatino
Book Antiqua

Palatino and Book Antiqua

Rockwell
Memphis

Rockwell and Memphis

Adelle
TheSerif

Adelle and TheSerif

Courier
Typewriter

Courier and Typewriter



Examples of Similar Sans-Serif Typeface

Helvetica
Arial

Helvetica and Arial

Frutiger
Myriad

Frutiger and Myriad

Open Sans
Noto Sans

Open Sans and Noto Sans

Futura
Twentieth Century

Futura and Twentieth Century

ITC Franklin Gothic
News Gothic

ITC Franklin Gothic and News Gothic

Century Gothic
Futura Maxi

Century Gothic and Futura Maxi

Avenir
Gibson

Avenir and Gibson

FF Meta
Fira Sans

FF Meta and Fira Sans

A Few Good Fonts

- **BASKERVILLE:** classic, elegant easy to read.
- **DIDOT:** maintains distinctive character across wildly divergent scales.
- **FUTURA:** geometric sans-serif font embodies Bauhaus ideals in practical, commercially viable typeface.
- **GILL SANS:** More humanistic and less geometric than futura, very popular typeface.
- **GEORGIA:** created specifically for on-screen reading, it maintains clarity at small sizes and at low screen resolutions.
- **GARAMOND:** elegant typeface tracing back to renaissance traditions.
- **HELVETICA:** Deliberately anonymous typeface is one of the worlds most commonly used fonts.
- **HOEFLER TEXT:** elegant humanistic font with a moderate x-height and nice decorative elements.
- **VERDANA:** another typeface designed for specific use on screen, characters have large x-heights and are widely spaced to ensure that letter's don't run together.



Guidelines for Type

- the ideal point size for body copy is between 10 – 12pt print, 15 – 25px for web
- type can be difficult to read when centered or justified
- use all caps sparingly: it is less readable & looks like you are SHOUTING
- combining multiple display typefaces can feel like you're throwing a party
- never artificially compress or stretch type – choose an extended or compressed style



Guidelines for Type

- do not use underline - ever
- avoid widows & orphans which implies that the last line of a paragraph has fewer than 3 words (widow) or when the last line ends at the top of the next column or page all by itself (abandoned by the rest of the text hence an orphan)
- in terms of readability it is preferable to allow extra space to denote new paragraphs rather than indenting the first line
- proof read large type in headings & titles as this is where most incorrect spellings go un-noticed
- be mindful of colour & the legibility of your typeface

Resources

- <https://typetastingnews.com/2014/12/29/tedxbedford-sarah-hyndman/>
- Why Fonts Matter – Sarah Hyndman