

# INTRODUCTION TO TYPOGRAPHY DESIGN

# Goals of typographic design

- Typography plays an important role in how audiences perceive your document and its information.
- Good design is about
  - capturing your audience's interest and
  - helping your audience gather information quickly and accurately.
- Typography creates relationships between different types of information, both organizing this information and keeping it interesting.

# Serif

# Sans-Serif

d j E e i L N

Ascender

Decender

Arm

Counter

Serif

Stem

Stroke

Cap height

B

x-height

X

# LETTER PARTS

PLAYFAIR DISPLAY

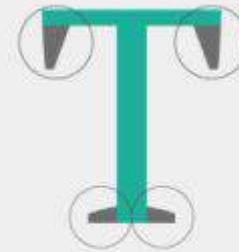


SERIF

Montserrat



SANS SERIF



Serifs



SANS SERIF

<https://about.easil.com/support/serif-vs-sans-serif/>

# Design principles for typography

- **Legibility:** Making sure the audience can read and understand your text.
- **Alignment:** Using typography to create relationships between similar kinds of information.
- **Repetition:** Repeating familiar elements to focus your audience's attention.
- **Contrast:** Creating interest and distinguishing different types of information with different typefaces. One element of contrast is hierarchy—making sure the audience understands that information has different levels of importance.

# Typography and legibility

- **Legibility** is a combination of factors:
  - Font family
  - Font size
  - Letter, word, and line spacing
  - Alignment

# Legibility and font families

## Online

## Print

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Serifs create distinctions between characters (uppercase “I” and lowercase “L” )

Appears blurry

Helps the reader follow text easily

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Serif fonts have contrasting strokes and lines

Helps move reader’s eye character to character

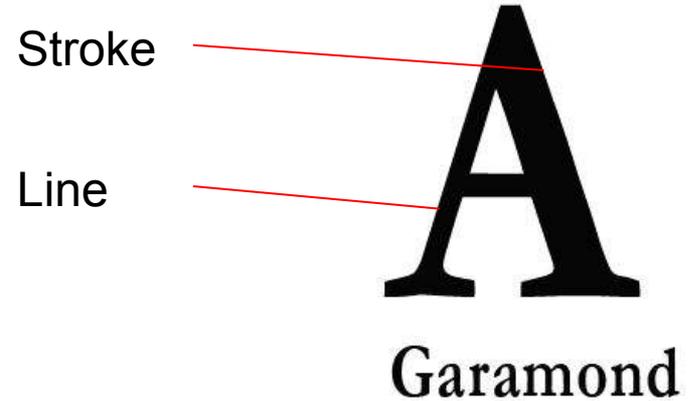
Helps move reader’s eye character to character

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Sans serif fonts have uniform strokes throughout

Helps readers easily read text

Makes words in a sentence hard to follow



# Legibility and body text size

- Legibility of body text varies for different audiences:
  - Younger audiences may be able to read fonts sized at 8 or 9 points.
  - Older audiences may be able to read font sizes around 10 points or above.

# Legibility and spacing

- If letters, words, or lines are too close together, readers have a hard time because text blocks tend to look too dark.
- If letters, words, or lines are too far apart, readers have a hard time because blocks of text tend to look too light, causing readers to lose a sense of continuity.
- Spacing between words needs to be consistent to promote legibility; too much variation leads to eyestrain.

# Legibility and alignment

- Left-aligned text is most legible, because spacing between words is uniform.
- Justified text is also legible, though less so with shorter line lengths because it tends to create uneven spaces between words.

## Left Aligned

Alignment is an important consideration in typography. How you choose to align your text can affect both your design goals and the readability of the text.

## Justified

Alignment is an important consideration in typography. How you choose to align your text can affect both your design goals and the readability of the text.

# Legibility and alignment

- Center-aligned and right-aligned text is generally harder to read, because your readers' eyes are used to following text from left to right.

## Center Aligned

Alignment is an important consideration in typography. How you choose to align your text can affect both your design goals and the readability of the text.

## Right Aligned

Alignment is an important consideration in typography. How you choose to align your text can affect both your design goals and the readability of the text.

# Font families and audience

- Each font family has a different “personality.”
- Use different font families to evoke tone and mood.
  - An advertisement for a school, for example, might use an “elegant” font such as

**Garamond**

- An advertisement for a financial firm, on the other hand, might use a more “modern” font such as

**Franklin Gothic**

# Font families for headings

- For body text, you may want to use something fairly conventional and legible.
- For headings, consider audience: teenagers respond to different fonts than businesspeople or academics.
- Choose font families that support your subject matter, or deliberately use a contrasting font to create interest.

# Similarity and alignment

- Aligned text creates a line in your design; such lines help readers draw connections between different parts of a document.

## **Typographic Design**

*The Art of  
Designing  
with Type*

Principles,  
Goals, and  
Techniques for  
Working with Text

# Uniformity and font families

- To maintain overall uniformity, limit the number of different font families per page to **one** or **two**.
- Use the same font for headings and body text to produce a uniform look

# Contrast and font families

- Using the same font family throughout creates uniformity but may make documents seem “flat” or uninteresting.
- You can add interest by contrasting the display type and body type.

# Contrast and font families

- To create **contrast**, you could use two font families, one serif and one sans serif.

## **Typographic Design**

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Working with Text

Heading is set in Impact—a sans serif font

Subheading is set in Georgia—a serif font

# Conflict and font families

- To avoid **conflict**, many designers avoid using two font families of the same variety, such as two serif fonts.

## Typographic Design

*The Art of  
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Working with Text

Heading is set in  
Palatino—a serif  
font

Subheading is  
set in  
Georgia—also a  
serif font

# Contrast and tracking

- Tracking refers to the space between **all** of the letters in a line.
- Font families have built-in tracking that works well for body text.
- For headings, you can change tracking to create contrast.

TYPOGRAPHIC  
DESIGN

*The Art of  
Designing  
with Type*

Principles,  
Goals, and  
Techniques for  
Working with Text

Heading is set  
with wide tracking

# Contrast and baseline shift

- Designers shift baseline to create interest:

Dropping the first letter adds a playful look.

Sometimes

Moving other letters around creates a “jittery” effect.

Shaking

# Hierarchy and typography

- Use typography to guide readers through the levels of your document.
- Use different headings by changing font family, font type, font size, font color.
- To promote uniformity and help your audiences navigate, keep typographic choices consistent for each subsection throughout the document.

# Hierarchy and typography

- **Hierarchy** helps your audience distinguish between levels of information, such as headings versus body text.
- Many documents are divided into hierarchical sections:

Main title

Section

Subsection

Or

Book

Chapter

Subheading

Sub-subheading

# Example of hierarchy

Top-level headings can use unconventional fonts

**Top Level Heading**

Different levels use different font sizes, font families, font colors, and leading.

**Second Level Heading**

Volute feum ing ex eugue tisisim  
zzril ut velessisip exer iusto odion  
eum quis nos aut aliscipit etue modo  
dolor ipisit ver susci endre mod tio et  
adio et iriliqui tisi.

These headings look the same because they express the same level of hierarchy

**Third Level Heading**

Obor sim zzrit alissi tis dunt wis ea  
feuisi et, se velesquam veliquipis ad  
eniat iriusci liquissim alissecte vero  
conse velenim dolent nos aliquat  
nostrud et, velessi ting ea alisi.  
Il et ad magna augait am non eum-  
modo consequat.

**Third Level Heading**

Nullan vent in vel irilit ilisim nis  
nummy nummolobor si bla core tat  
alis eugait volobore molutat eliquat.  
Sum velessequi blaore dolor sum zz-  
rillan velis eu faccum non eum volor  
iril ecte

# Summary

- Typography can play a key role in design.
- Good typography starts with font family; choose these to meet your design goals, but keep them limited.
- Use text alignment to create relationships between different kinds of information.
- Create contrast by using a serif font for headings and a sans serif font for body text (or vice versa). You can also use italics, bold, tracking, or color to create contrast.
- Use contrast to indicate hierarchy.

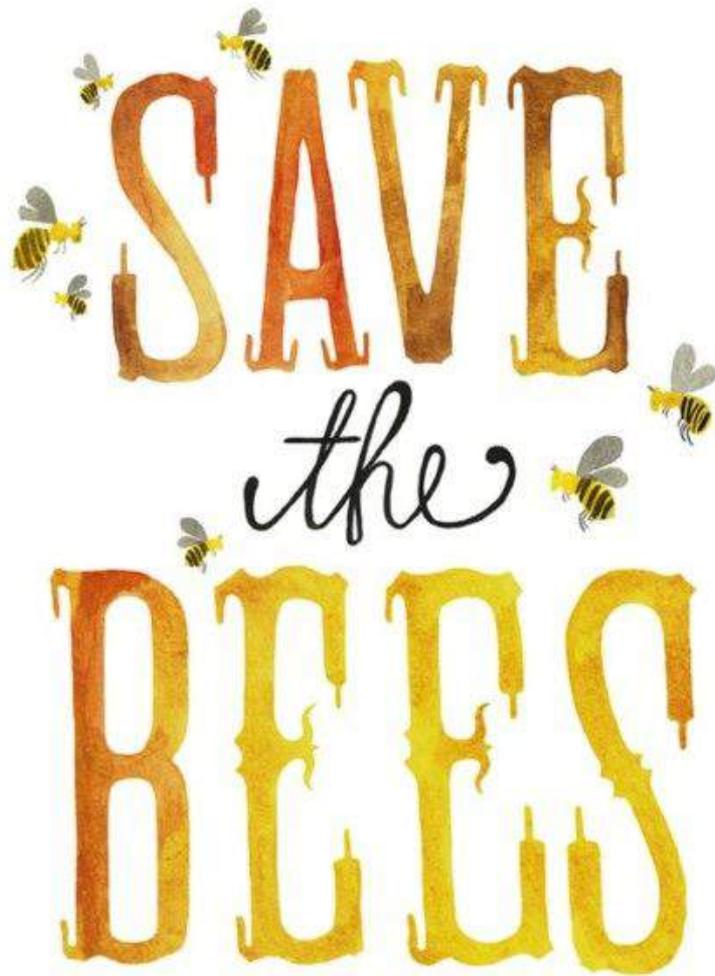
# LAYERED

TYPOGRAPHIC SYSTEM

BAD OD  
TYPOGR  
GRAPHY  
IS IS  
EVERY  
BL WHERE

GOOD TYPOGRAPHY IS INVISIBLE /  
BAD TYPOGRAPHY IS EVERYWHERE

SAVE  
*the*  
BEEES



ALL CAPS



PARISI

SCULPTURA

BARFLY PRESENTS 6 adv

# NEON INDIAN

& MICKEY GANG

TUES 29  
SEPTEMBER  
CAMDEN  
BARFLY

[www.BARFLYCLUB.COM](http://www.barflyclub.com)

CONDENSED

# Athenian Extended

A CUSTOM TYPEFACE  
Created Specially for  
the ANNUAL of the

# Type Directors Club

TRUSTED ARBITER  
of Typographic Taste  
SINCE 1946

# EXTENDED

Things  
just  
happen

Taking time  
to live life  
will only  
inspire  
your  
work



# LIGHT FONTS

KARTEMQUIN FILMS presents

# TYPEFACE

A KARTEMQUIN FILMS PRODUCTION  
**TYPEFACE**

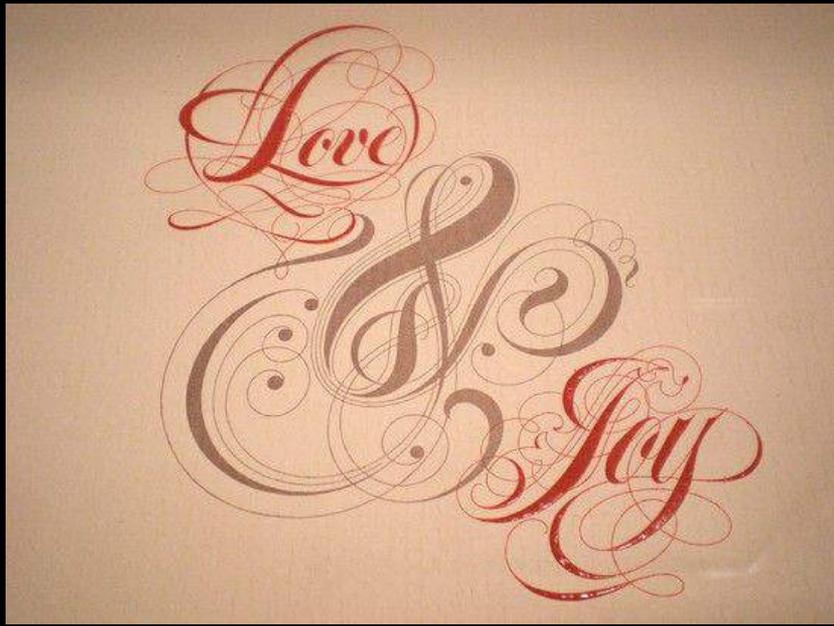
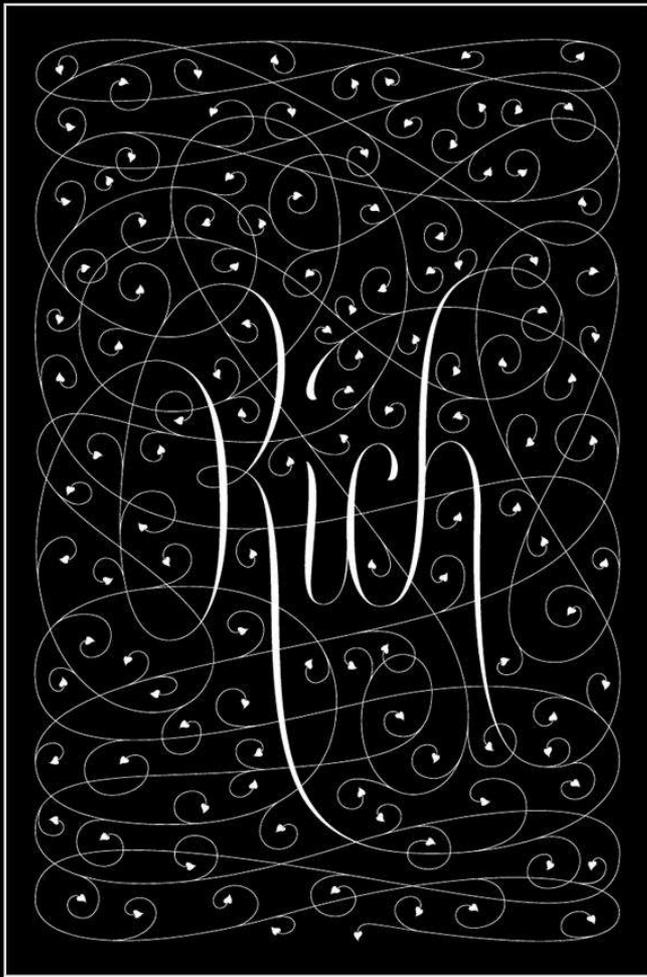
EXECUTIVE PRODUCERS: Gordon Basso & Maria Tachibana  
DIRECTOR OF PHOTOGRAPHY: Tom Kalin  
PRODUCED & DIRECTED BY JUSTINE NAGAN

GENE SISKEL FILM CENTER  
**JANUARY  
29<sup>th</sup> THROUGH  
FEBRUARY  
4<sup>th</sup> 2010**  
CHICAGO, ILLINOIS

# CORMAC MCCARTHY CHILD OF GOD

**HIS PROSE, UNFAILINGLY  
BEAUTIFUL AND EXACT,  
CARRIES US INTO  
A DREAMWORLD  
OF ASTONISHING  
AND VIOLENT REVELATION**  
**TOBIAS WOLFF**

BOLD FONTS



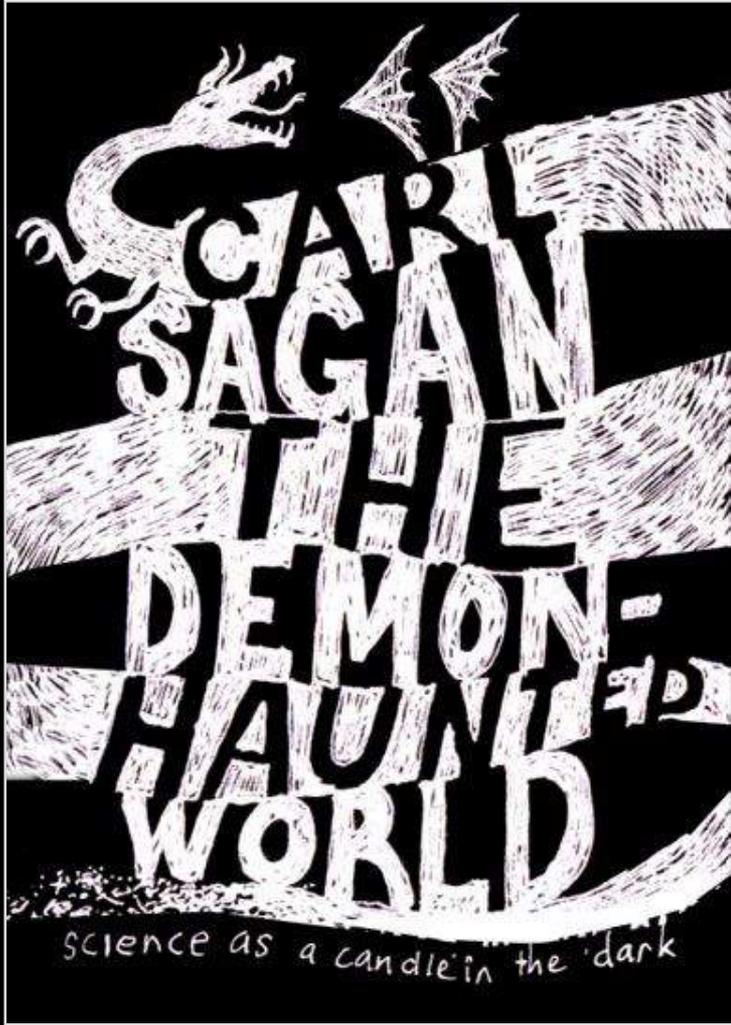
# SCRIPT



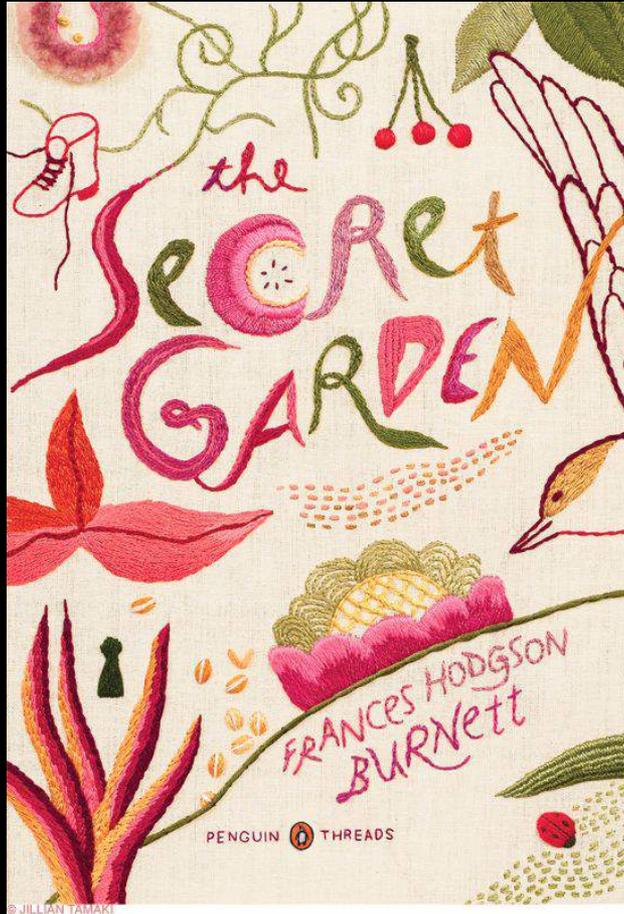
**Q**uam bonum  
& quam iuc  
undum  
habitare fratres  
in unum



# BLACK LETTER FONTS



KNOCK OUT TYPE

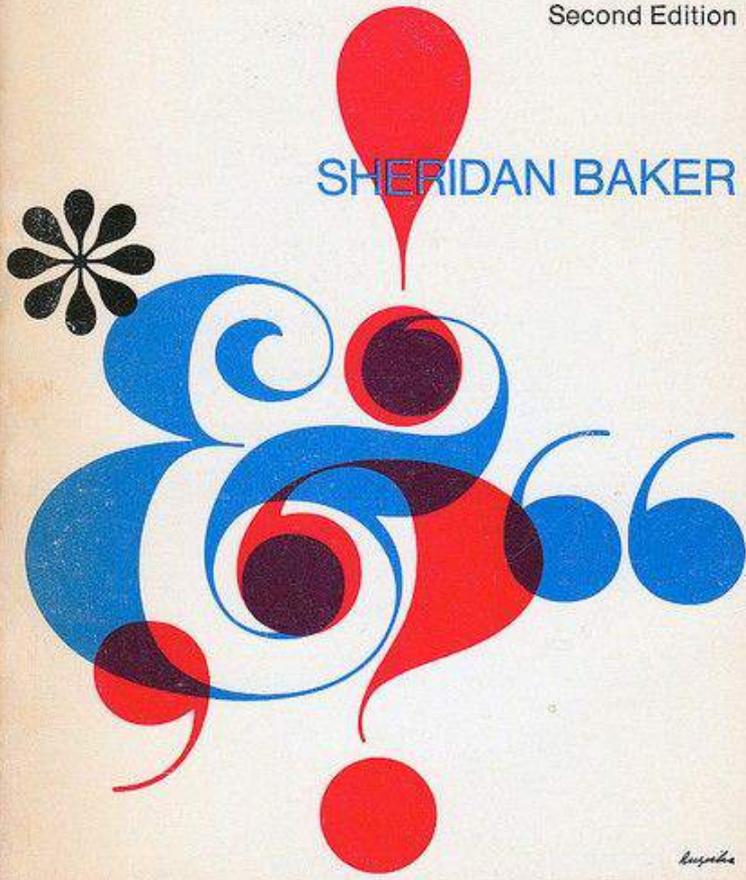


HANDMADE

# The Practical Stylist

Second Edition

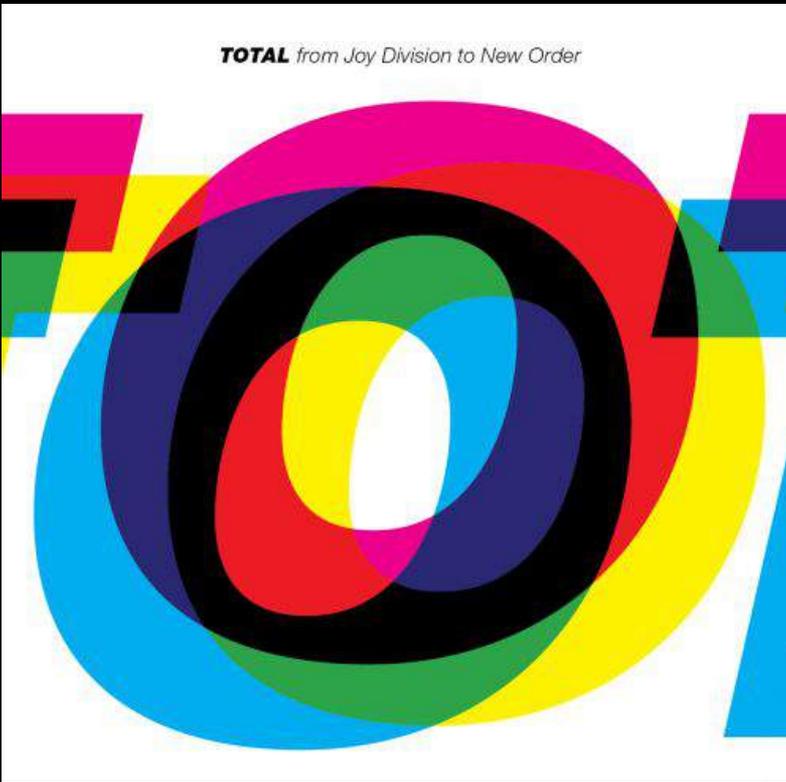
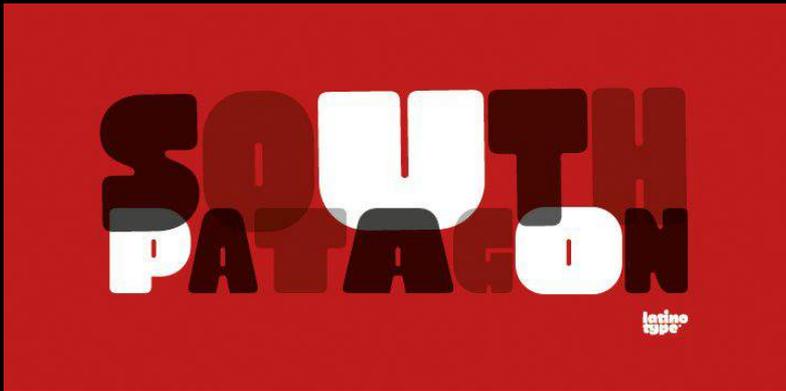
SHERIDAN BAKER



we are inside your ampersand

mare johns

PUNCTUATION



OVERPRINT

WHEAT BETA CAROTENE PALM  
 FLOUR DIPOASSIUM CORN PHOSPHATE SYRUP MODIFIED FOOD STARCHES OIL  
 reduced iron RIBOFLAVIN BUTTER Natural  
 Ham PARTIALLY GARLIC BUTTER Smoke  
 Cured Ground & Formed HYDROGENATED POWDER Lactic Acid FLAVOR  
 Water SOYBEAN OIL Folic Acid MILK DRIED  
 Antolyzed Yeast Extract TRICALCIUM EGG  
 NIACIN PHOSPHATE SUGAR YOLKS  
 Calcium Lactate MALTODEXTRIN ENZYMES  
 SODIUM CITRATE CORN FLOUR CASEIN SALT SODIUM MONONITRATE  
 Soy Flour YELLOW SOY LECITHIN CHEESE MONOGLYCERIDES  
 REDUCED Imitation Mozzarella Cheese CULTURES  
 LACTOSE WHEY FOOD STARCH BUTTERMILK POWDER  
 Dried DISODIUM 5 CITRIC ACID  
 Whey PHOSPHATE L-CYSTEINE Nitrite Sodium  
 POTASSIUM MODIFIED HYDROCHLORIDE WATER  
 Chloride FOOD Titanium Dioxide CREAM Annatto  
 MOZZARELLA CHEESE STARCH Sodium Phosphates WHEY  
 Cheese Cultures DOUGH CONDITIONER YEAST NATURAL FLAVOR  
 Sodium Caseinate Disodium Guanylate 6 Yellow 5 LAKE ARTIFICIAL COLOR BUTTER  
 ASCORBIC ACID WHEY PROTEIN CONCENTRATE DISODIUM INOSINATE ARTIFICIAL FLAVOR  
 Part Skim Mozzarella Cheese DISTILLED

415 55 214 43 63 57 69 20  
 100 60 133 148  
 1400 292 21 211 360  
 12 84 85 24 390 134 140  
 36 57 68 21 344 58 58 235  
 27 53 21 87 218 58 235  
 53 60 13 11 43 58 218 58 235

**TAM!**

DIRECTION

<http://welovetypography.com/34/> and <http://wlt.typography.netdna-cdn.com//data/images/2011/02/tumblr-lfngxeotny1qa4pypp01-500.jpg> and <http://wlt.typography.netdna-cdn.com//data/images/2011/03/perriconehotpocketdetail.jpg>

“**BEGIN**  
 AT THE BEGINNING,  
 & GO ON TILL  
 you come to  
 THE END:  
 THEN STOP.”

M.O.A H

A.M L

M.A.L.L.R.R

L.E.C.T.U.R.E T.H.E.A.T.R.E

**BUILD WITH PRIDE**  
 HAND CODED IN SUNNY PALO ALTO, CALIFORNIA

**SHIP IT**

**HACK**

**UNITED**

Quality

facebook

**OPEN**

**HACK**

CONNECT

SHARE

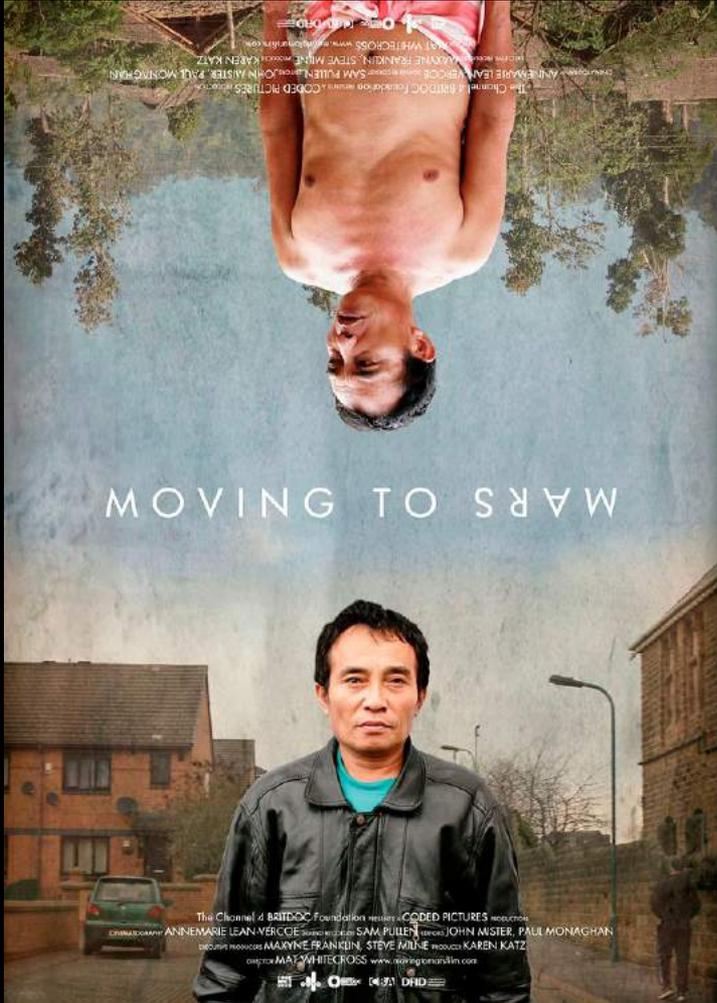
BROUGHT TO YOU BY YOUR FRIENDLY COWORKERS AT THE FACEBOOK ANALOG RESEARCH LABORATORY

FREAKIN' HIGH TECH  
 FACEBOOK.COM/ANALOGLAB

TYPE MIXTURE

ALTITUDE

ЕВРОПЕЙСКАЯ  
HOTEL СССР  
D'EUROPE  
ЛЕНИНГРАД  
LENINGRAD  
ГОСТИНИЦА



TRACKING

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<http://wlt.typography.netdna-cdn.com/data/images/2010/10/3556middle.jpg> and  
<http://www.flickr.com/photos/wavesjax/366151150/in/set-72157594348507314/>