

LET'S
TALK
TYPE

DESIGN WITH TYPOGRAPHY

LET
TYPE
TALK



Whether it's on the phones, in books or on websites, **written words are everywhere**. From instruction booklets to shop fronts, type is all around. **Different moods, atmospheres and emotions can be expressed simply through the choice of type.**

Typography is the **art and science of arranging alphabets**, means designing letters and characters in a way that makes the copy **legible, clear, and visually appealing** to the reader. Typography involves **font style, appearance, and structure**, which aims to **bring out certain emotions and convey specific messages**. In short, typography is what brings the text to life.

WHY IS TYPOGRAPHY IMPORTANT

Good typography will establish a **strong visual hierarchy**, provide a **graphic balance** and set the product's overall **tone**.
Typography should guide and **inform users, optimize readability and accessibility**,
Ensuring an excellent user experience.

TYPOGRAPHY BUILDS BRAND RECOGNITION

Not only will good typography enhance the website's personality, but the customers will subliminally begin to associate the typeface featured on the design for the brand. Unique, consistent typography will help establish a strong customer following, build trust with the customer, and help carry the brand forward.

TYPOGRAPHY INFLUENCES DECISION MAKING

Typography has a direct effect on the way that the customer digest and perceive the information conveyed by the text.

Eye-catching type is much more persuasive than weak fonts that don't reinforce the message of the text.

TYPOGRAPHY HOLDS THE ATTENTION OF THE READERS

Good typography could be the difference between someone staying on the design for one minute or half an hour. It's important that the design is visually stimulating and memorable, and typography can be the differentiator.

TYPEFACE VS FONT

Typeface

Entire family of fonts (of different weights)

Helvetica

Font

Member of a typeface

Helvetica Regular

Helvetica Oblique

Helvetica Light

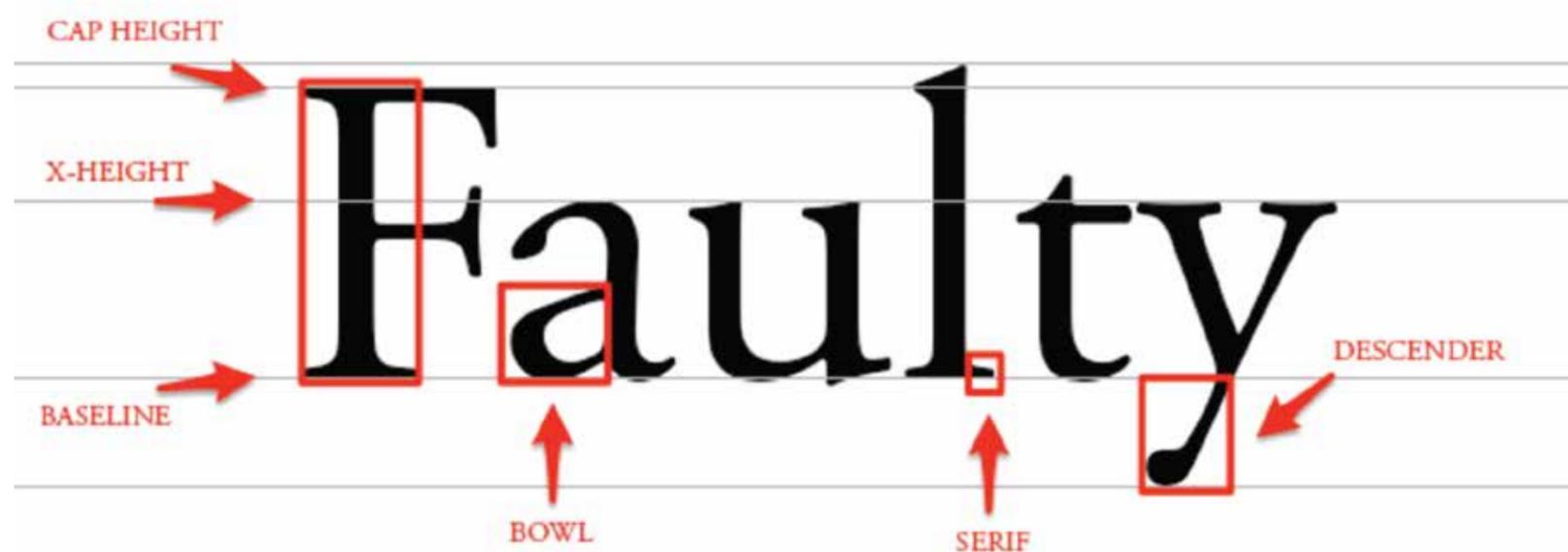
Helvetica Light Oblique

Helvetica Bold

Helvetica Bold Oblique

A typeface is a design style which comprises of a group of characters of varying sizes and weight, whereas a font is a graphical representation of text character. A typeface is a family of related fonts, while fonts refer to the weights, widths, and styles that constitute a typeface.

ANATOMY OF A TYPEFACE



BASELINE: The line where the letters sit.

CAP HEIGHT: The distance from the baseline to the top of the capital letter.

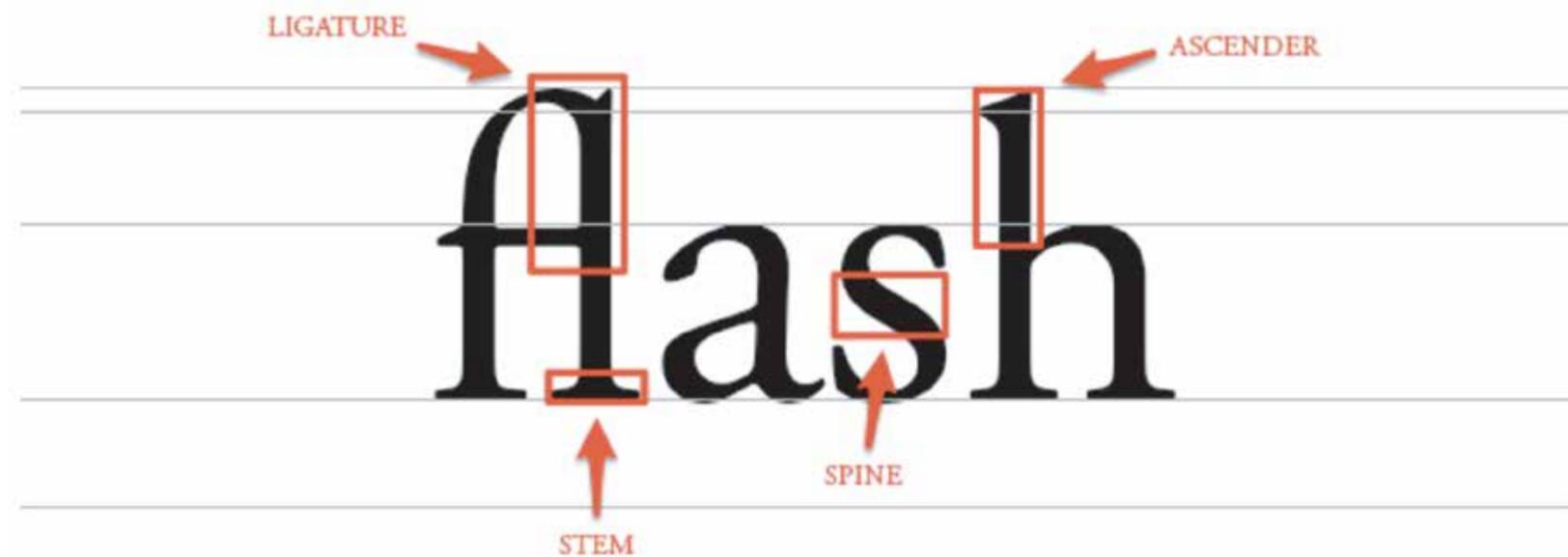
X-HEIGHT: Located in between the baseline and the cap height, it's the height of the body of the lower-case letter. (In this case, it's the letters 'a,' 'u,' and 'y.')

BOWL: The curved part of the character that encloses the circular or curved parts of some letters, like 'd,' 'b,' 'o,' 'D,' and 'B.' (In this case, it's that round shape sticking off the letter 'a.')

SERIF: The slight projection finishing off a stroke of a letter in certain typefaces. (In this case, it's that little foot sticking off the letter 'l.')

DESCENDER: The longest point on a letter that falls beyond the baseline.

ANATOMY OF A TYPEFACE



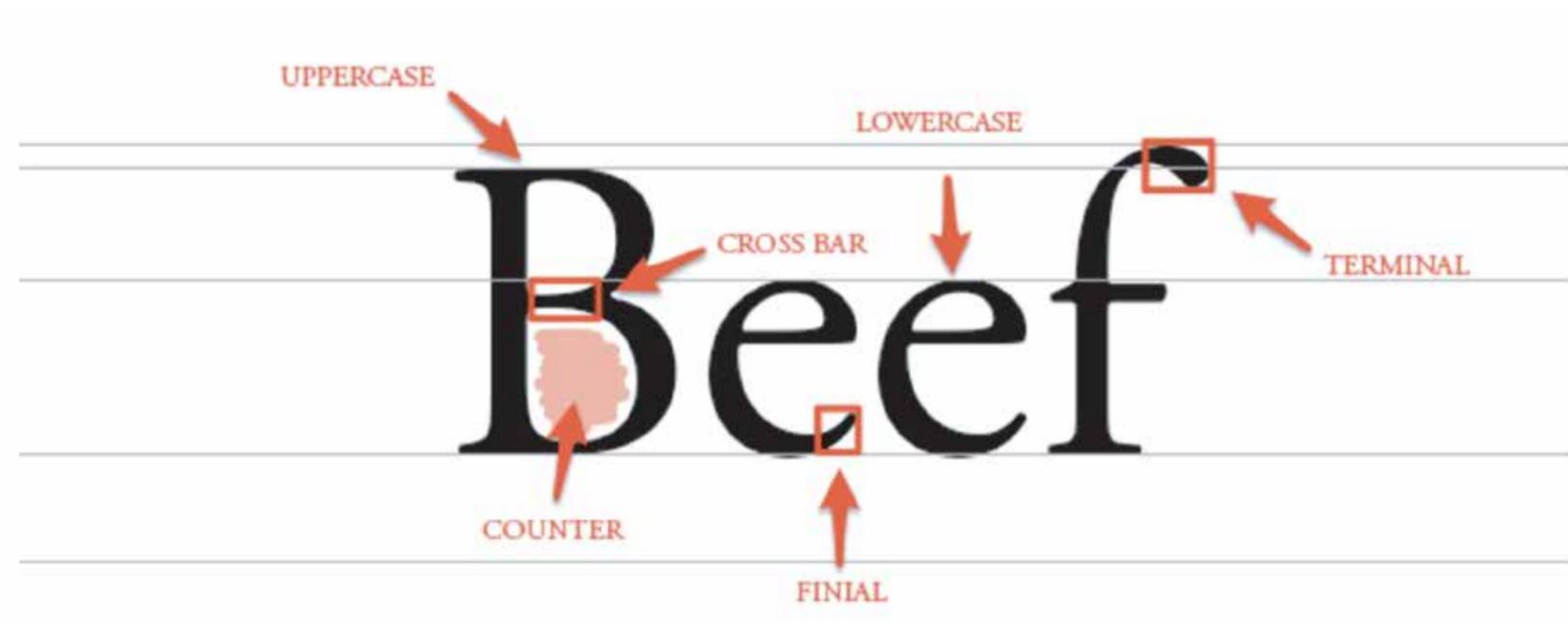
LIGATURE: The stroke that joins adjacent letters. (In this case, you'll notice the 'f' and the 'l' smush together to form one character.)

STEM: The base of a letter, similar to the stem of a flower.

SPINE: The curvy body of the letter 's' - and only the letter 's.' It gets its own term because the spine can be almost vertical or mostly horizontal, depending on the typeface.

ASCENDER: The portion of a letter that extends above the mean line of a font -- i.e., is taller than the font's x-height. (In this case, you'll also notice the letter 'h' is actually taller than the x-height.)

ANATOMY OF A TYPEFACE



CROSS BAR: The bar that goes across the inside of the letter and connects one side to another. (In this case, it's the bar inside the capital letter 'B'.)

COUNTER: The empty space in the middle of letters such as 'B', 'O', or 'A.'

FINIAL: The tapered end of letters such as 'e' or 'c.'

TERMINAL: A type of curve that you see at the top of the letter 'f' or the end of the letter 'j.'

styles of
type *face*

SERIF

Serif typefaces are named after the **little extensions, decorative details, at the end of some strokes: serifs.**

Serif typefaces are the **oldest form of type.** Serifs are often **used for longer pieces of text like body copy.** Although they are decorative and stylistic in nature, they are said to enhance readability by guiding the eye from one character to the next. That's because a serif is much easier to read in long printed works due to the distinctiveness between letters. They work well in an **old school and classic environment, but can work well in a modern environment. Serifs are also an excellent choice for headers.** The headers used by The Washington Post are a perfect example of using a serif to convey a certain style of tradition and quality.

Common serif typefaces include Times New Roman, Georgia, and Garamond. Novels generally have serif typeface for the long copy.

The Serif Typeface are divided into:

Old Style Serifs

Adobe Jenson, ITC Berkeley Oldstyle, and Goudy Old Style

Transitional Serifs

Times New Roman, Baskerville, and Americana

Modern Serif

Didot, Marconi, and Bodoni

Slab Serifs

American Typewriter, Rockwell, and Soho

OLDSTYLE

This category of typefaces originated between the late fifteenth and the mid-eighteenth century. It is characterized by curved strokes with the axis inclined to the left, little contrast between thick-and-thin strokes, head-serifs that are usually angled, and bracketed serifs.

abcdefghijklmnopqrstvwxyz
 ABCDEFGHIJKLMNOPQRSTU
Adobe Caslon

MODERN

This refined and more delicate style is characterized by high or dramatic contrast between the thick and thin strokes, curved strokes on a vertical axis, and serifs that are horizontal with little or no bracketing.

abcdefghijklmnopqrstvwxyz
 ABCDEFGHIJKLMNOPQRSTU
ITC Bodoni

TRANSITIONAL

Typefaces within this category represent the eighteenth century as a time of transition between oldstyle and modern design. They have the following characteristics: the axis of the curved strokes is barely inclined or more vertical than diagonal, there is more contrast between thick and thin strokes than in oldstyle, and serifs are thinner, flat, and bracketed.

abcdefghijklmnopqrstvwxyz
 ABCDEFGHIJKLMNOPQRSTU
ITC New Baskerville

CLARENDON

This style made popular in the 1850s has a strong vertical weight stress, heavy, bracketed serifs that are usually square, and slight stroke contrast.

abcdefghijklmnopqrstvwxyz
 ABCDEFGHIJKLMNOPQRST
Clarendon

SLAB OR SQUARE SERIF

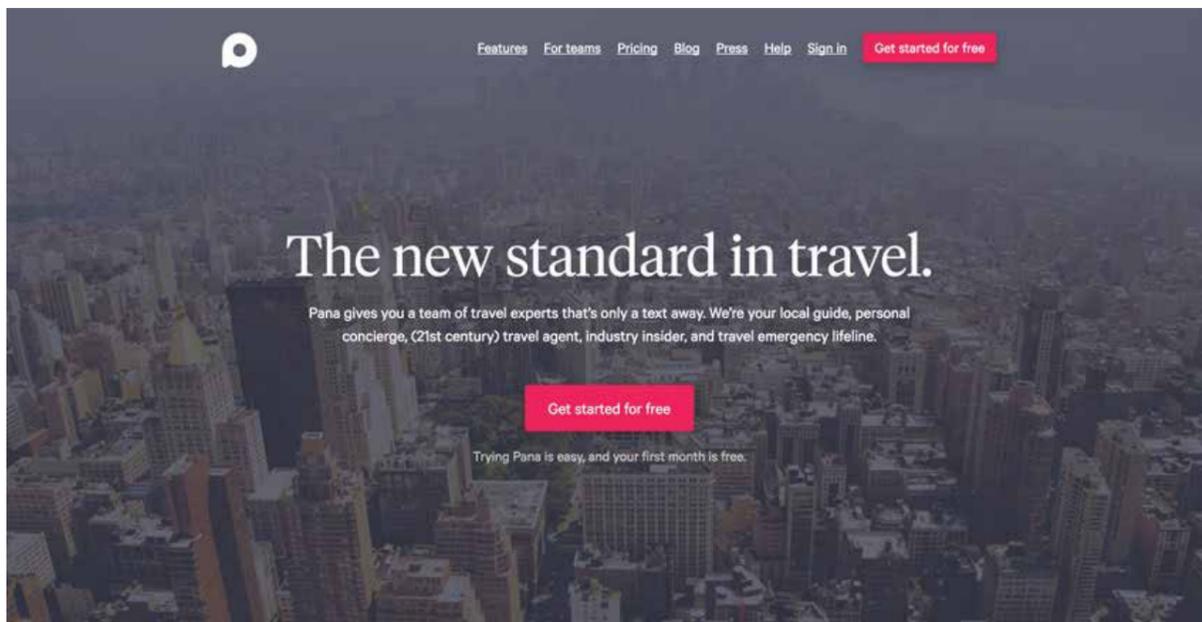
An early nineteenth-century style, these typefaces have very heavy square serifs, little or no bracketing, and hardly any stroke contrast, appearing monostroke. They are often geometric or square in style.

abcdefghijklmnopqrstvwxyz
 ABCDEFGHIJKLMNOPQRSTU
ITC Lubalin Graph

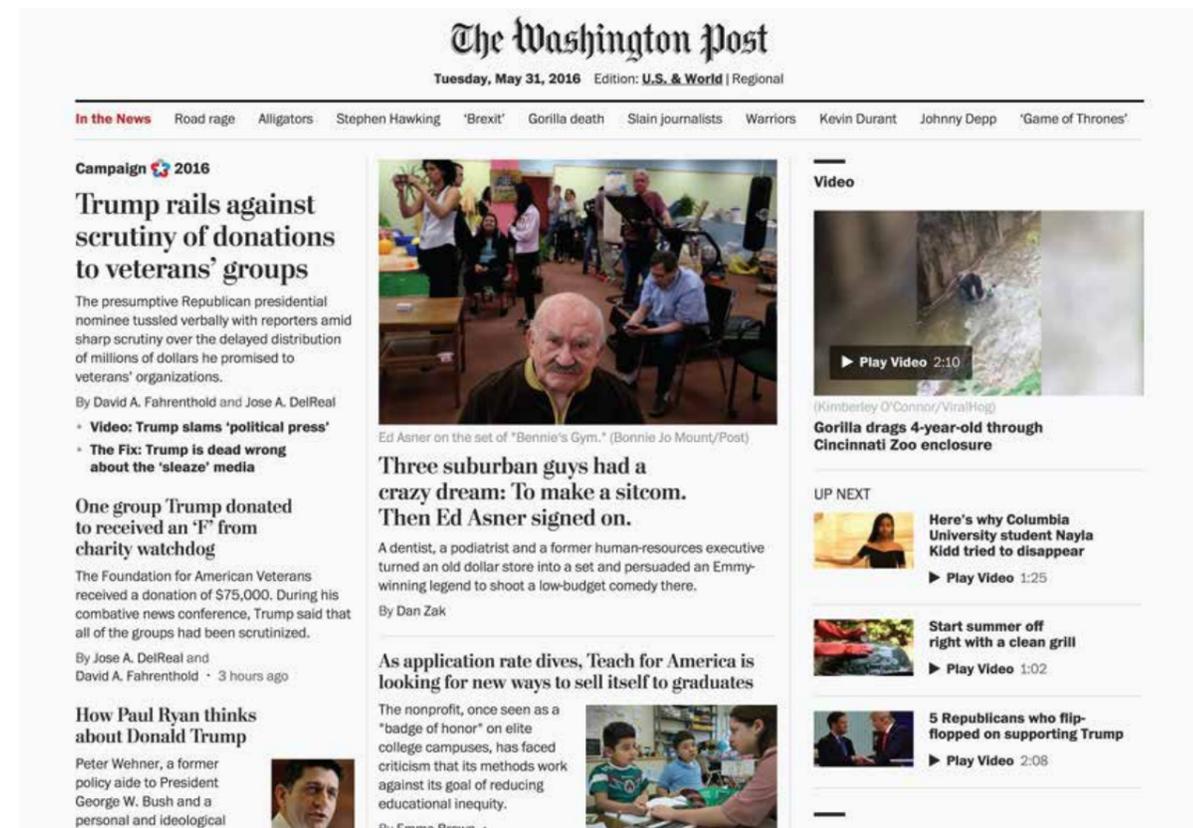
GLYPHIC

Glyphic type styles are lapidary (carved or engraved) rather than pen-drawn in nature. They have a vertical axis, minimum stroke contrast, and often have triangular or flaring serifs.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
Copperplate



used as a highlight font to create hierarchy



used in body copy



old school and classic logo



used for modern fashion

SANS SERIF

In French, the word "sans" means "without."
So the term "sans serif" literally means "without serif."

Sans serifs fonts became popular in the 1920's. They were designed to look modern, industrial and machine-made; ideal for the advertising industry and the Art Deco movement of that time. These were some of the first styles to be cut in stone, and they have had periodic returns to popularity due to their simplicity

The Sans Serif Typeface divided into:

GROTESQUE

Venus, Monotype Grotesque, and News Gothic

NEO-GROTESQUE

Helvetica, San Francisco, and Roboto

HUMANIST

Tahoma, Verdana, Calibri, and Trebuchet

GEOMETRIC

Gotham, Avenir, and ITC Avant Garde

Grotesque

This style was the first popular sans. Its distinguishing features are contrast in stroke weight, a squared look to some curves, a “spurred” G, and a double- bowl (also referred to as a two-storey) g.

abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

News Gothic

NEO GROTESQUE

This neo-grotesque style has less pronounced stroke contrast and is more refined in form than its predecessor. It has lost the squared curve and has a single-bowl g.

abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Univers

GEOMETRIC

These typefaces have strong geometric shapes, such as the perfect circle o, etc. They usually have monotone strokes.

abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

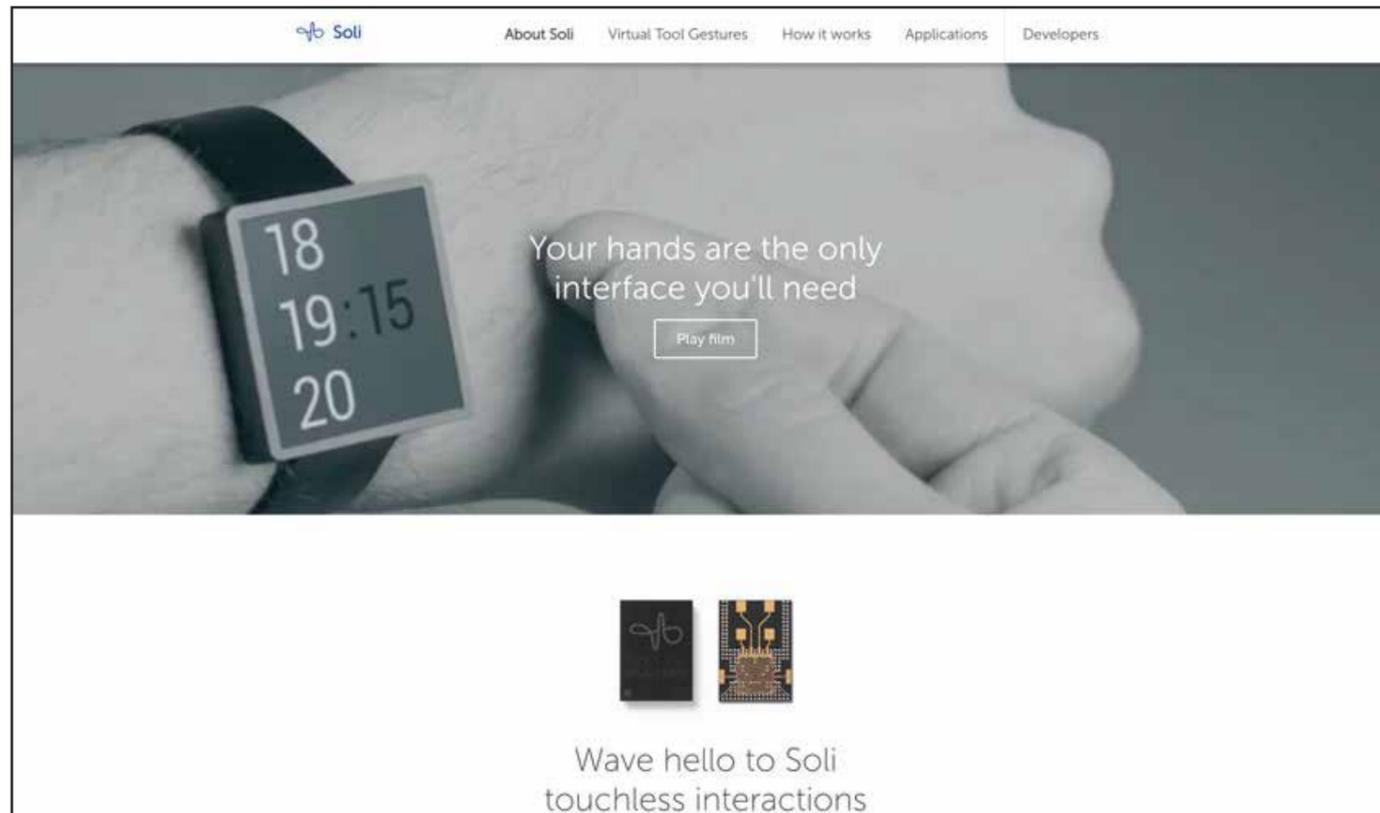
ITC Avant Garde Gothic

HUMANISTIC

Humanistic type styles were an attempt to improve the readability of sans serifs by applying a sans serif structure to the classical Roman form; more simply, they are based on the proportions of Roman capitals and oldstyle lowercase, with an apparent stroke contrast.

abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Optima



used across the design to show modern technology



used for headline, combined with serif for body copy

logo showing modern technology

logo showing a modern, stable, strong business

Script

Script" typefaces often emulate the look of hand-written text, imitating varying thickness and fluidity. Their appearance is more casual and informal, often giving the feel of something hand-crafted and personal. Scripts are typically very decorative and rarely used for longer paragraphs of text.

Formal scripts

are often reminiscent of the handwritten letter forms common in the seventeenth and eighteenth centuries, and they're used for elegant designs like invitations and diplomas, not for body copy.

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Bickham Script Pro

Casual scripts

or informal scripts, are just that: less formal script typefaces that look more like everyday handwriting

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Mistral

Calligraphic

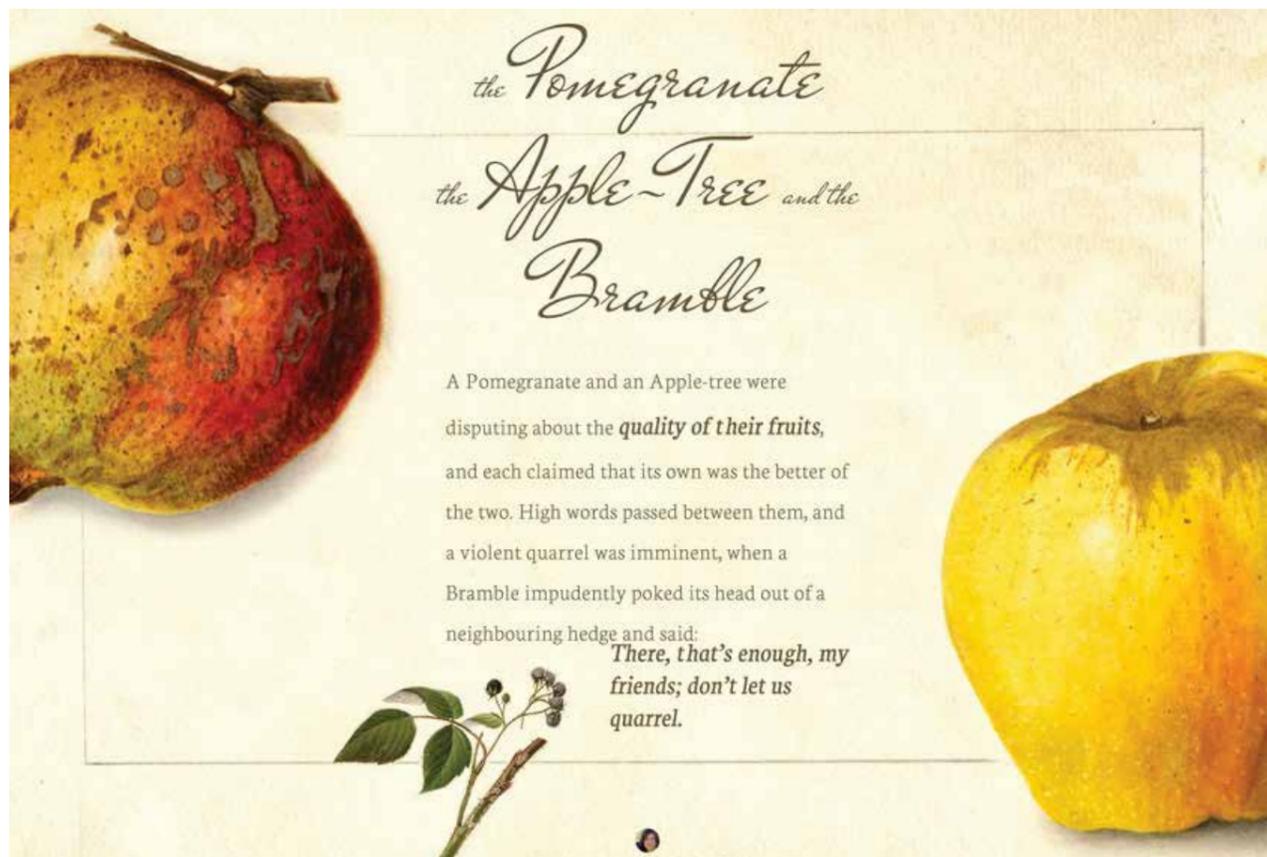
This broad category of type styles strives to imitate the writing or lettering of the calligrapher whose work is hand-drawn and customized for each job (custom made). Calligraphic type styles often look as if they were drawn with flat-tipped pens or brushes, and they occasionally include the drips, spots, blotches, and irregularities inherent in the process.

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Ballerino

Handwriting

Handwriting fonts are typographic interpretations of actual handwriting or hand printing. The stylistic range is extremely diverse and can be anything from a connected scrawl to a quirky, bouncy, irregular hand printing.

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Dartington



script fonts are used as an headline and never for body copy

Coca-Cola

the brand stands for
sharing happiness with friends,
casual and fun and connected

DISPLAY

Display typefaces are probably the broadest category and include the most variation. **The main characteristic is that they're unsuitable for body copy and are best reserved for headlines or other short copy that needs attention drawn to it.** Display typefaces can be formal, or informal, and evoke any kind of mood. They're more commonly seen in print design, but are becoming more popular online with the use of web fonts.

Also included among display typefaces are Titling Fonts - created only for headlines, Blackletter typefaces - were the original typefaces used with the first printing presses. Since that time, better, more readable fonts have been developed.

BLACK LETTER

abcdefghijklmnopqrstuwxxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
Old English

TITLING FONTS

ABCDEFGHIJKLMNQRSTUW
ITC Golden Cockerel Titling

DECORATIVE AND DISPLAY

abcdefghijklmnopqrstuwxxyz
 ABCDEFGHIJKLMNOPQR
Coquette



Display fonts are normally used to show a casual playful atmosphere.
For communication as well as logos

MONOSPACED

As the name suggests, each letter and punctuation character of “**monospace**” **type occupies the same horizontal width**. The other typefaces we’ve covered so far all have characters of variable widths; these are known as proportional typefaces.

Typewriters, early computers, and terminals heavily used monospaced type. Hardware of the time did not accommodate the needs for the variable widths of other type families. Today’s text editors for writing code still offer monospaced fonts by default. Nothing speaks “hacker” more clearly than code written in monospace. In the last few years it has also become a lot more popular among designers.

American
Typewriter
is a
**Monospaced
Typeface**

THE SINGULARITY

2045

**ARTIFICIAL INTELLIGENCES SURPASSES
HUMAN BEINGS AS THE SMARTEST AND
MOST CAPABLE LIFE FORMS ON THE
EARTH.**

Technological development is taken over by the machines, who can think, act and communicate so quickly that normal humans cannot even comprehend what is going on. The machines enter into a "runaway reaction" of self-improvement cycles, with each new generation of A.I.s appearing faster and faster. From this point onwards, technological advancement is explosive, under the control of the machines, and thus cannot be accurately predicted (hence the term "Singularity").

The Singularity is an extremely disruptive, world-altering event that forever changes the course of human history. The extermination of humanity by violent machines is unlikely (though not impossible) because sharp distinctions between man and machine will no longer exist thanks to the existence of cybernetically enhanced humans and uploaded humans.

\$1000 can now buy a computer a billion times more intelligent than every human combined.

they are normally used for government and official documents

fonts & .
emotions

SERIF

typefaces are stable, practical, and mature

SAN SERIF

don't receive any particularly positive or negative personality associations.

Script

typefaces are perceived as feminine, funny, and casual

MODERN

typefaces are perceived as masculine, assertive, and coarse

MONOSPACED

typefaces are perceived as dull, plain and unimaginative

Wichita State University's Software Usability Research Laboratory conducted a survey in 2006 to determine if different fonts had different emotions and personalities associated with them.

Cambria	Times New Roman	<i>Gigi</i>
Constantia	Arial	Kristen
Corbel	Verdana	Rockwell Extra Bold
Candara	Comic Sans	<i>Rage Italic</i>
Calibri	Century Gothic	Agency FB
Consolas	Courier New	Georgia
	Impact	<i>Monotype Corsiva</i>

Respondents were then asked to assign personalities and emotions to each font, and the results were organized according to personality factors that the different fonts shared most frequently.

<i>All Purpose</i> Sans Serif	<i>Traditional</i> Serif	<i>Happy Creative</i> Script/Funny	<i>Assertive Bold</i> Modern Display	<i>Plain</i> Monospaced
Calibri	Constantia	<i>Gigi</i>	Impact	Courier New
Century Gothic	Georgia	Kristen	Rockwell Xbold	Consolas
Arial	Times New Roman	<i>Rage Italic</i>	Agency FB	
Verdana	Cambria	<i>Monotype Corsiva</i>		
Corbel		Comic Sans		
Candara				

Here's the full breakdown of the top three fonts for each emotion and personality trait in the survey

Stable	TNR	Arial	Cambria	Unstable	<i>Gigi</i>	Kristen	<i>Rage Italic</i>
Flexible	Kristen	<i>Gigi</i>	<i>Rage Italic</i>	Rigid	Impact	Courier New	Agency FB
Conformist	Courier New	TNR	Arial	Rebel	<i>Gigi</i>	Kristen	<i>Rage Italic</i>
Polite	<i>Monotype Corsiva</i>	TNR	Cambria	Rude	Impact	Rockwell Xbold	Agency FB
Mature	TNR	Courier New	Cambria	Youthful	Kristen	<i>Gigi</i>	Comic Sans
Formal	TNR	<i>Monotype Corsiva</i>	Georgia	Casual	Kristen	Comic Sans	<i>Gigi</i>
Assertive	Impact	Rockwell Xbold	Georgia	Passive	Kristen	<i>Gigi</i>	Comic Sans
Practical	Georgia	TNR	Cambria	Impractical	<i>Gigi</i>	<i>Rage Italic</i>	Kristen
Creative	<i>Gigi</i>	Kristen	<i>Rage Italic</i>	Unimaginative	Courier New	Arial	Consolas
Happy	Kristen	<i>Gigi</i>	Comic Sans	Sad	Impact	Courier New	Agency FB
Exciting	<i>Gigi</i>	Kristen	<i>Rage Italic</i>	Dull	Courier New	Consolas	Verdana
Attractive	<i>Monotype Corsiva</i>	<i>Rage Italic</i>	<i>Gigi</i>	Unattractive	Impact	Courier New	Rockwell Xbold
Elegant	<i>Monotype Corsiva</i>	<i>Rage Italic</i>	<i>Gigi</i>	Plain	Courier New	Impact	Rockwell Xbold
Cuddly	Kristen	<i>Gigi</i>	Comic Sans	Coarse	Impact	Rockwell Xbold	Courier New
Feminine	<i>Gigi</i>	<i>Monotype Corsiva</i>	Kristen	Masculine	Impact	Rockwell Xbold	Courier New

Use typography that communicates with the potential customer

If your goals include attracting a broad audience to your DESIGN, use typography that makes your content as universal and accessible as possible.

On the other hand, if your content is meant to communicate particular emotions and messaging, you can communicate it with font associated to that particular emotion.

For example, childish, playful fonts like those in the Script typeface may be the right fit for children's clothing websites. Below, you can see that a Serif font was the right choice for Pottermore -- it makes readers remember the classic Serif font used in the Harry Potter books themselves.



HOW TO DESIGN

type

HIERARCHY

Establish a visual hierarchy to make text scannable.

Ask these questions.

What's the key part?

What part of the message should really pop?

In what order do I want this to be read?

How can I make it easier for the reader?

Just by resizing the elements one can phrase a bold, easy to read copy.

There are numerous ways to establish hierarchy:

contrast, color, size, weight, layout.

Establish a visual hierarchy
this will make your text scannable

Example of a text with no hierarchy

Be sure to establish
A VISUAL HIERARCHY

This will make your text scannable. And fancier.
And it will boost your social proof (kind of).

Example of a text with hierarchy

Be sure to establish
A VISUAL HIERARCHY

This will make your text scannable. And fancier.
And it will boost your social proof (kind of).

Even more straight-in-your-face typography

HOW TO PAIR FONTS

Pairing fonts is a part technical and part intuitive process, just like art. **Contrast is the glue that holds two fonts together.** If the fonts are too similar, it requires a lot of brain power to spot these tiny differences. It's uncomfortable.

1. Stay away from pairing two Serif typefaces. It's better to **pair Serif and Sans Serif**
2. Be careful with the fonts of a similar weight. It's much better to **pair super heavy and hairline**, than bold and semi-bold.
3. Contrast can be created by tweaking the **tracking** (space between characters).
4. Pairing the radically different styles, for example **Sans Serif and Hand-written Script**, works well.

How to pair fonts?
Don't use too similar.

These fonts are too similar to build a healthy relationship

How to pair fonts?
Don't use too similar.

Serif and Sans Serif make a good pair

How to pair fonts?
Don't use too similar.

Sans Serif and Display fonts are looking great together

HOW TO PAIR FONTS?
Don't use too similar.

You see two fonts from the Oswald family, but of the different weights. It's a good pair

WHITE SPACE

Design elements need space to breathe. Separate the blocks of text by adding white space between them. Mind the margins and stay away from the edges of the image.

Clumping design elements together is easily one of the most common typography mistakes, so be aware of it.

Quick tip:

Use more than two fonts only if you are forced to.



Example of a text with no hierarchy



Example of a text with hierarchy



Even more straight-in-your-face typography

ALIGNMENT

For easy reading, text must be aligned in an orderly way. A good way to approach it is to group the elements based on their logical relationship. A header and a subtitle can be put together while the social media links can be merged into their own block.

Be consistent with the alignment. **Draw an imaginary grid that sticks on top of your design. Then align the elements according to this grid.** Avoid the parts that penetrate the outer walls of the grid. Align the most of the elements to the left, centre or right side.

Quick tip: White space is a crucial part of alignment.

There are 4 ways copy can be aligned



LEFT ALIGNMENT



CENTRE ALIGNMENT



RIGHT ALIGNMENT



JUSTIFIED/BOX ALIGNMENT



Unaligned text is very difficult to read and looks very messy



Center-aligned text brings order to this mess



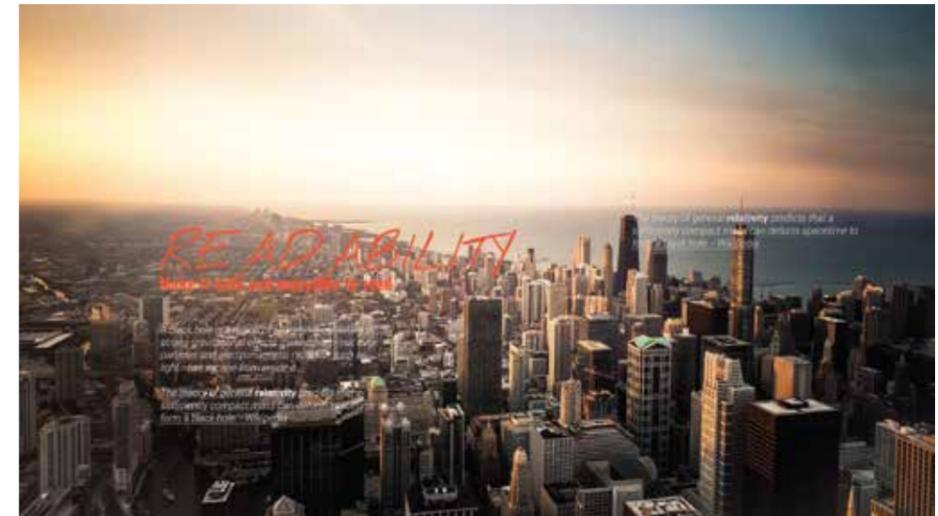
all elements being used in a design should ideally follow the same alignment rules

READABILITY

The point of typography is to make the copy readable, not only fancy.

The text is readable when it has the following:

1. Contrast, especially value contrast (difference in brightness, as opposed to difference in hue or saturation)
2. Appropriate tracking (space between characters)
3. Appropriate leading (space between baselines)
4. A typeface without bells and whistles
5. Sufficient size
6. Noise-free background
7. White space around



The text is completely unreadable



Headline is easily readable



All the text is easily readable, Readability always come

COLOR

Colour plays a very important role in making typography legible and readable, it a combination on the 2 along with graphics that make a piece of communication successful.

Light-Dark contrast between the text and the background is what makes the text readable. Saturation and contrast also help make text strong and readable.



All over saturated colors leads to low readability



Complimentary contrast —two colors from the opposite sides of the color wheel (teal and sandy)



Hight contrast in colour and from different palettes



High contrast of monochromatic colors

CONTRAST

It makes things pop, it harmonizes different fonts, it makes the text enjoyable to read.

In typography, there are at least five different types of contrast:

1. Size Contrast

The easiest way to draw attention to an element is to make it bigger, while shrinking all other elements.



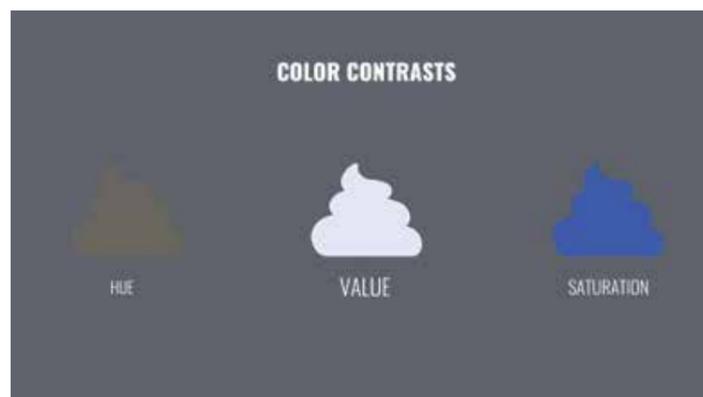
2. Weight contrast

Many font families like Lato allow you to choose from different weights, starting at hairline and moving to extra heavy.



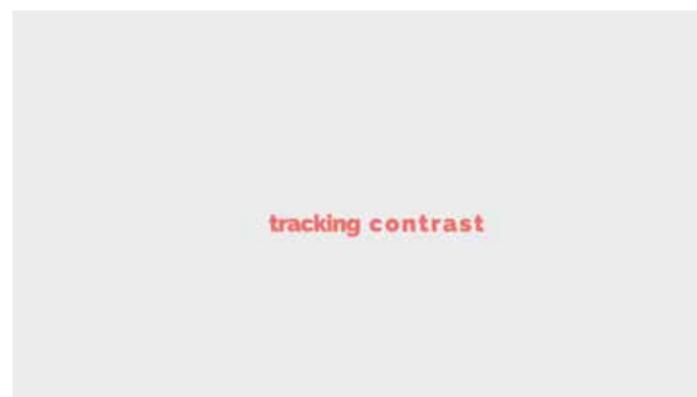
3. Color Contrast

the most prominent one is value contrast aka Light-Dark. It renders things readable and vice versa.



4. Tracking Contrast

One less common way of adding contrast is to play with tracking.



5. Style Contrast

Try working different styles together. For example, hand written Script and monumental Slab.



LAYOUT

Text layout in typography is how to arrange the text on the page (or rather in the image).

Look at this photo and weigh different possibilities.

Where to place the text?

Should it flow around the left shoulder?

Or maybe place it up the back plate? So it kind of stays behind the figure?

Or just arrange it in a simple text box?

This is layout. It's a good practice to make sure it plays with the image somehow.



The text flows around the shoulder, building a visual relationship with the model



The text is moved to the background, emphasizing the foreground figure



More 3-d

CONSISTENCY

Typography tells one to be humble, stick with no more than a couple of fonts per image. Limit effects like shadows, outlines and gradients.

Use repetition and stick to one visual language throughout the design to avoid clashing styles.

And finally, keep it simple.



Too many effects look bad



Stick to one style across all elements

LET TYPE TALK

THINK ABOUT PERSONALITY

How should the users feel when they first enter the design. Does the brand want to have a friendly atmosphere? Does the brand want the customer to feel high-end, welcoming, playful, or serious? It's imperative that the typography reflects the personality of the brand or product.

REFLECT ON TONE

It's equally important to consider how the font harmonizes with the tone of the message. For example, if it needs to convey serious or important information, a less stylized or decorative font that is both clearly legible and will limit distraction.

GET INSPIRED

If you're not sure where to start, take some time to see what other people are doing. Open your eyes to the typography that you see around you. Can you notice similar patterns? Can you see good and bad examples of typography? Even following typography hash-tags on social media will give you some good ideas of what's out there.

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FOR INTERNAL CIRCULATION ONLY



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