Typography, Briefly

EXIT 198A

Chattahoochee River National Recreation Area

EXIT 2 MILES

Exit 198a

Chattahoochee River National Recreation Area

Exit 2 Miles
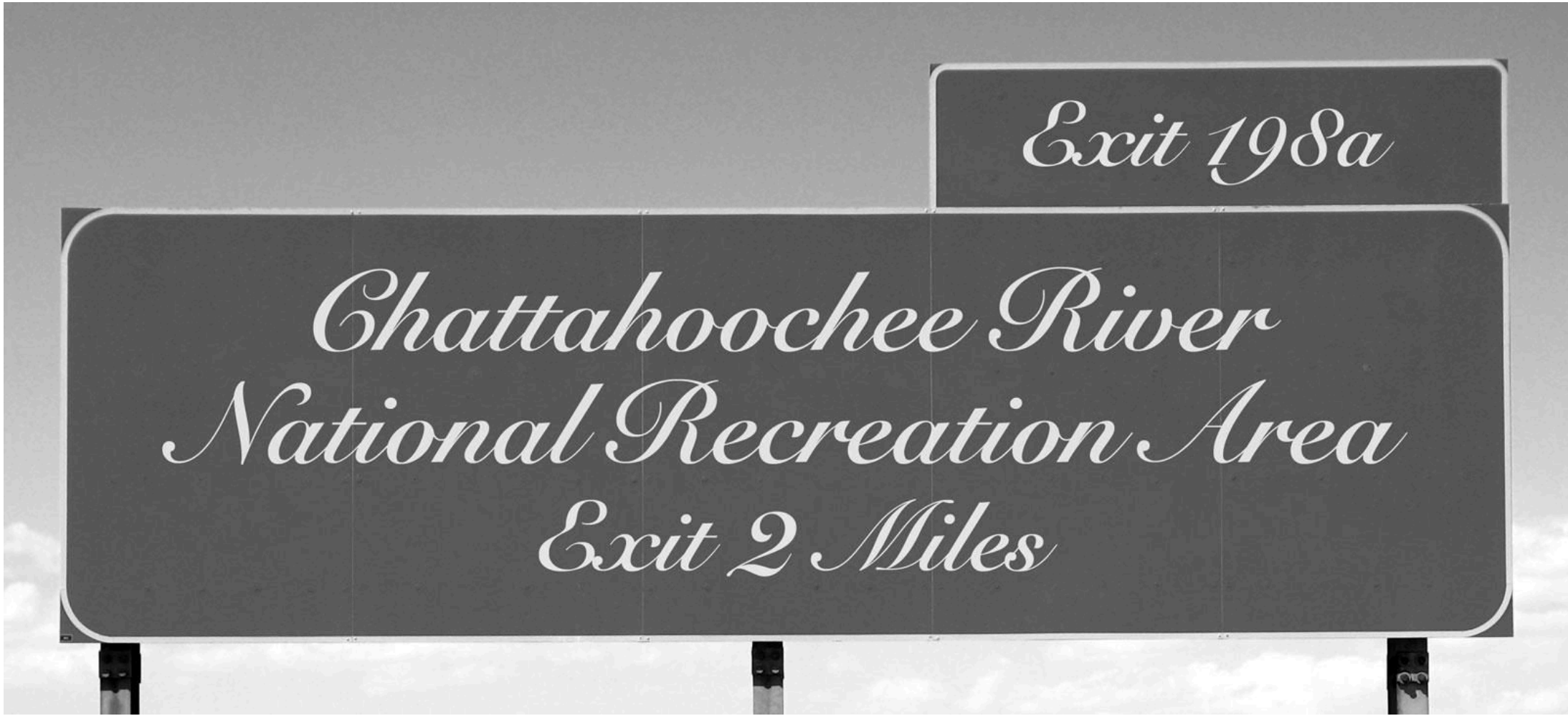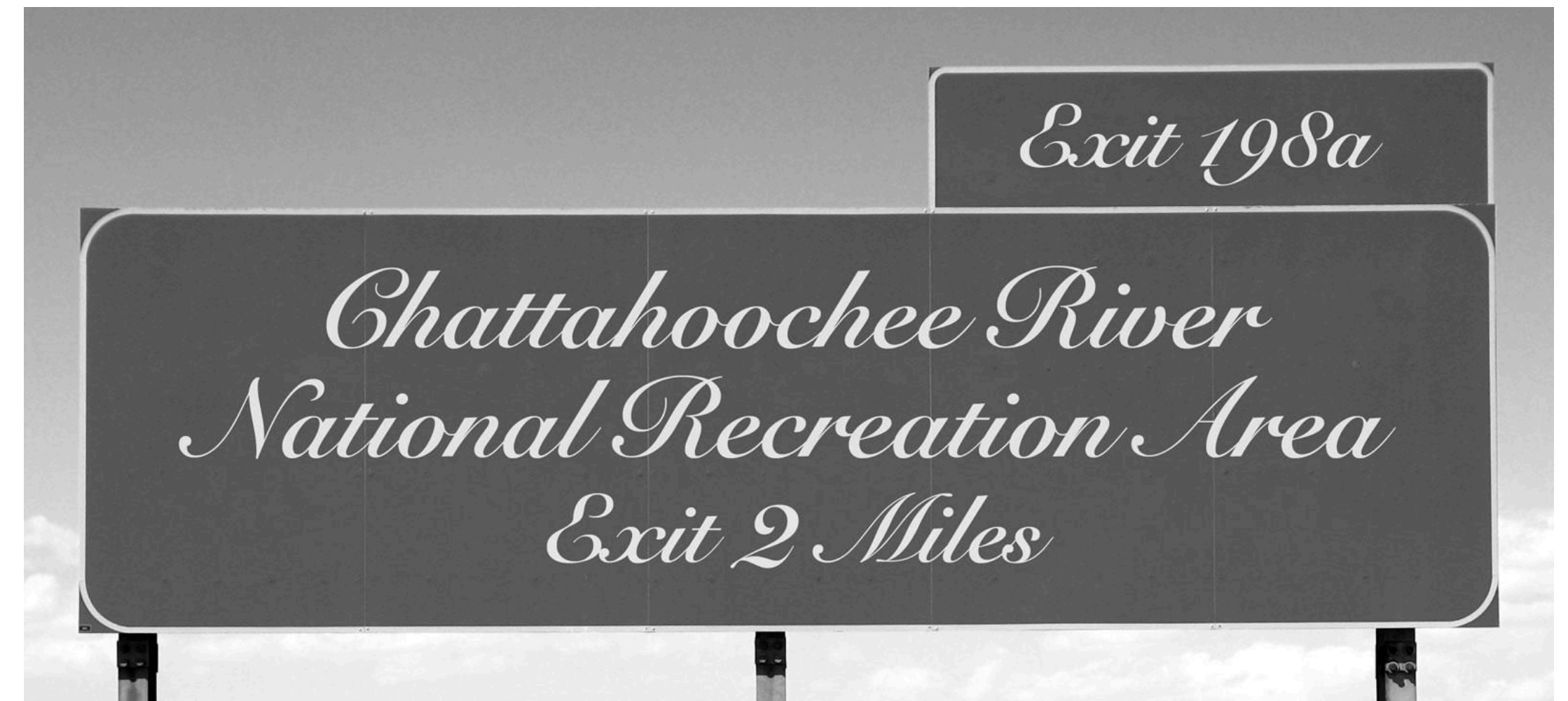
Choose typefaces with intentionality

Typography should always support your concept and reflect its purpose. If the above is a traditional road sign, the first one feels a little more legible to a wider range of people from a distance. The bottom sign might be appropriate in special instances, but probably not Highway 101.

Typography as Voice

- To deal with type is much the same as to control one's voice:
- Selecting typefaces as voice quality
- Having a relationship with type in shape, size, volume as voice tone.
- Setting layouts of type as voices in space and time.

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"Typographic design is visible as well as audible. If you have a great scenario, it is time to cast good actors."

Hoon Kim, "Typography as Voice", Computer Arts

Serifs

Garamond

Humanist/Old Style

* 15–16th century
* Emulates classical calligraphy
* Small x height, low contrast btwn strokes

Baskerville

Transitional

* 17–18th century
* Sharp serifs, more vertical axis
* High contrast strokes

Didot

Modern

* 18–19th century
* Thin, straight serifs
* EXTREME contrast strokes

Rockwell

Egyptian/Slab

* 19th century
* Heavy, slablike serifs
* Low contrast btwn strokes

Sans Serifs

Whitney

Humanist

* 20th century
* Emulates classical calligraphy
* Low contrast btwn strokes

Helvetica

Transitional

* 19th/20th century
* Upright structure
* Uniform stroke weights

Futura

Geometric

* 20th century
* Letterforms created from geometric shapes

Other

Shelley

Script

* Cursive inspired, flowing
* Typically not suitable for body copy

Arnold Boecklin

Decorative/Display

* Visually memorable or distinct
* Unusual characteristics
* Not suitable for long format or body copy

Albertus

Glyphic Serif

* Carved/engraved looking (rather than drawn)
* Vertical axis, low contrast strokes
* Flaring serifs

Some Guidelines

ACT ONE

SCENE 1

Enter Theseus, Hippolyta, Philostrate and Attendants.

THESEUS

Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon; but oh, methinks, how slow
This old moon wanes! She lingers my desires.
Like to a step-dame or a dowager,
Long withering out a young man's revenue.

✓ Lars Medium Extended, Portrait Text

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✗ Lars Medium Extended, GT America Expanded

THESEUS

Go, Philostrate,

Stir up the Athenian youth to merriments;

Awake the pert and nimble spirit of mirth;

Turn melancholy forth to funerals;

The pale companion is not for our pomp.

Exit Philostrate

Hippolyta, I woo'd thee with my sword,

And won thy love doing thee injuries;

But I will wed thee in another key,

With pomp, with triumph, and with revelling.

Enter Egeus, Hermia, Lysander and Demetrius.

EGEUS

Happy be Theseus, our renownèd Duke!

THESEUS

Thanks, good Egeus. What's the news with thee?

✅ Halyard Text: Semibold, Regular, Regular Italic

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❌ Halyard Text Semibold, Futura Medium, Hawthorn Regular

Hello friends

❌

Hello friends

✓

Styrene Medium and Portrait Regular

Famous Combo

Futura and Bodoni

14/14 The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable.

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There is no one way to establish hierarchy

The Work of Art in the Age of Mechanical Reproduction

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Michael Beirut on 13 reasons to choose a typeface

1. Because it works.
2. Because you like its history.
3. Because you like its name.
4. Because of who designed it.
5. Because it was there.
6. Because they made you.
7. Because it reminds you of something.
8. Because it's beautiful.
9. Because it's ugly.
10. Because it's boring.
11. Because it's special.
12. Because you believe in it.
13. Because you can't not.

Type on the Web

```css
body {
  font-family: "Helvetica Neue", Arial, sans-serif;
  font-size: 16px;
  font-weight: 400;
  font-style: normal; /*default*/
  line-height: 1.3;
  color: #000000;
  text-transform: lowercase;
  text-align: center;
  text-decoration: none; /*default*/
}

```

```css
h3 {
  font-family: "Comorant", Times, serif;
  font-size: 16px;
  font-weight: 500;
  font-style: italic;
  line-height: 1.1;
  color: #000000;
  text-transform: uppercase;
  text-align: center;
  text-decoration: underline;
}
```

```css
.sub-heading {
  font-family: "Comorant", Times, serif;
  font-size: 16px;
  font-weight: 500;
  font-style: italic;
  line-height: 1.1;
  color: #000000;
  text-transform: uppercase;
  text-align: center;
  text-decoration: underline;
}

```

Next Week on Type

- Properties like text-indent and letter-spacing
- Typographic scales
- Units (em, rem, vw, clamps)

https://developer.mozilla.org/en-US/docs/Web/CSS/Reference

/M/ mdn_   HTML ∨   CSS ∨   JS ∨   Web APIs ∨   All ∨   🎓 Learn ∨   🔧 Tools ∨   About ∨   Blog

Web > CSS > CSS reference   ◑ Theme   🗛 English (US)

Filter   M

interpolate-size 🧪   • margin   In this article

isolation   • margin-block   Basic rule syntax

  › justify-*   • margin-block-end   Index

left   • margin-block-start   Selectors

letter-spacing   • margin-bottom   Concepts

                                       • margin-inline   DOM-CSS / CSSOM
lighting-color
                                       • margin-inline-end   See also
  › line-*
                                       • margin-inline-start   External Links
  › list-*
                                       • margin-left
  › margin-*
                                       • margin-right
  › marker-*
                                       • margin-top
  › mask-*
                                       • margin-trim

                                       • ::marker

                                       • marker

                                       • marker-end

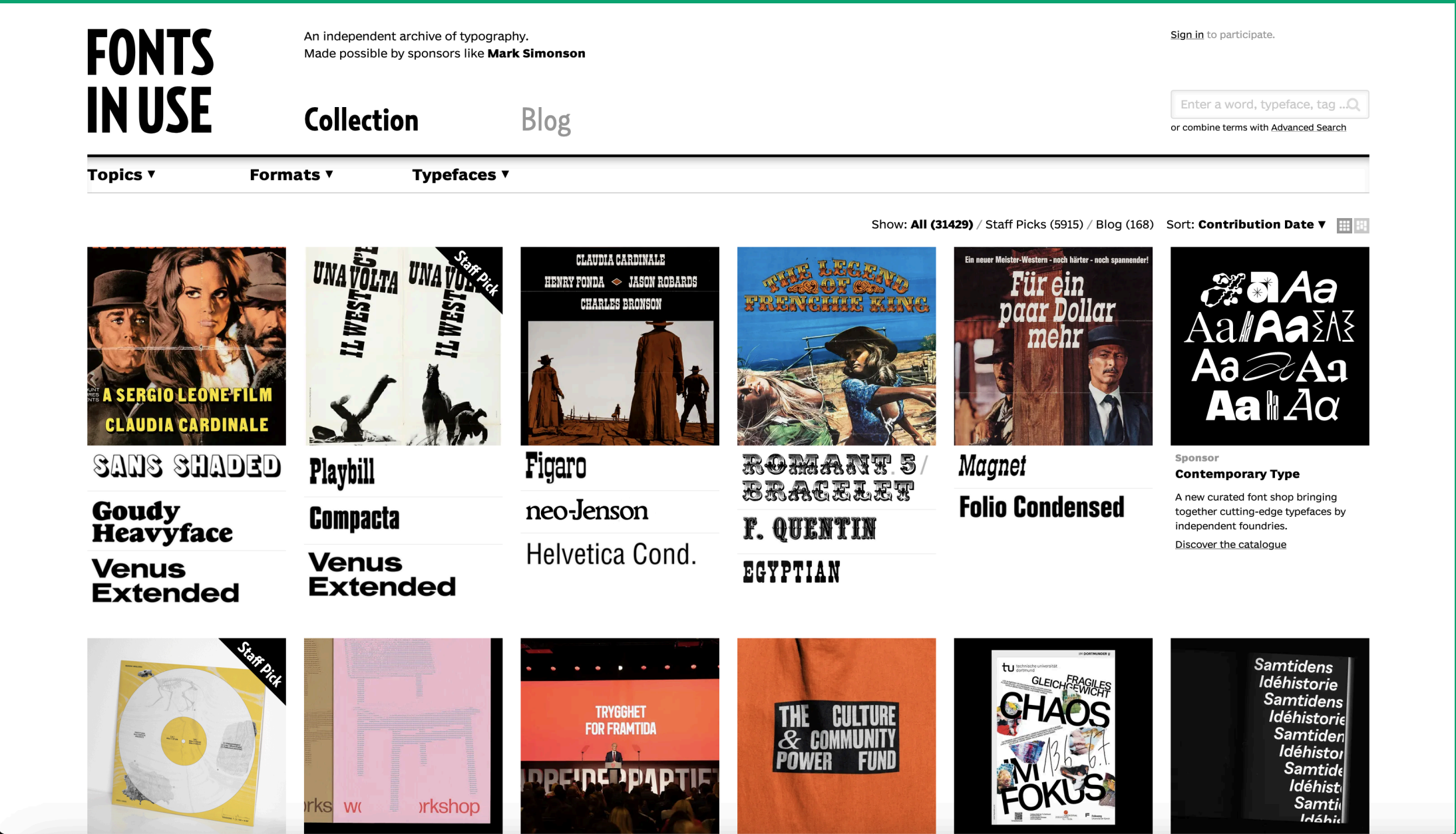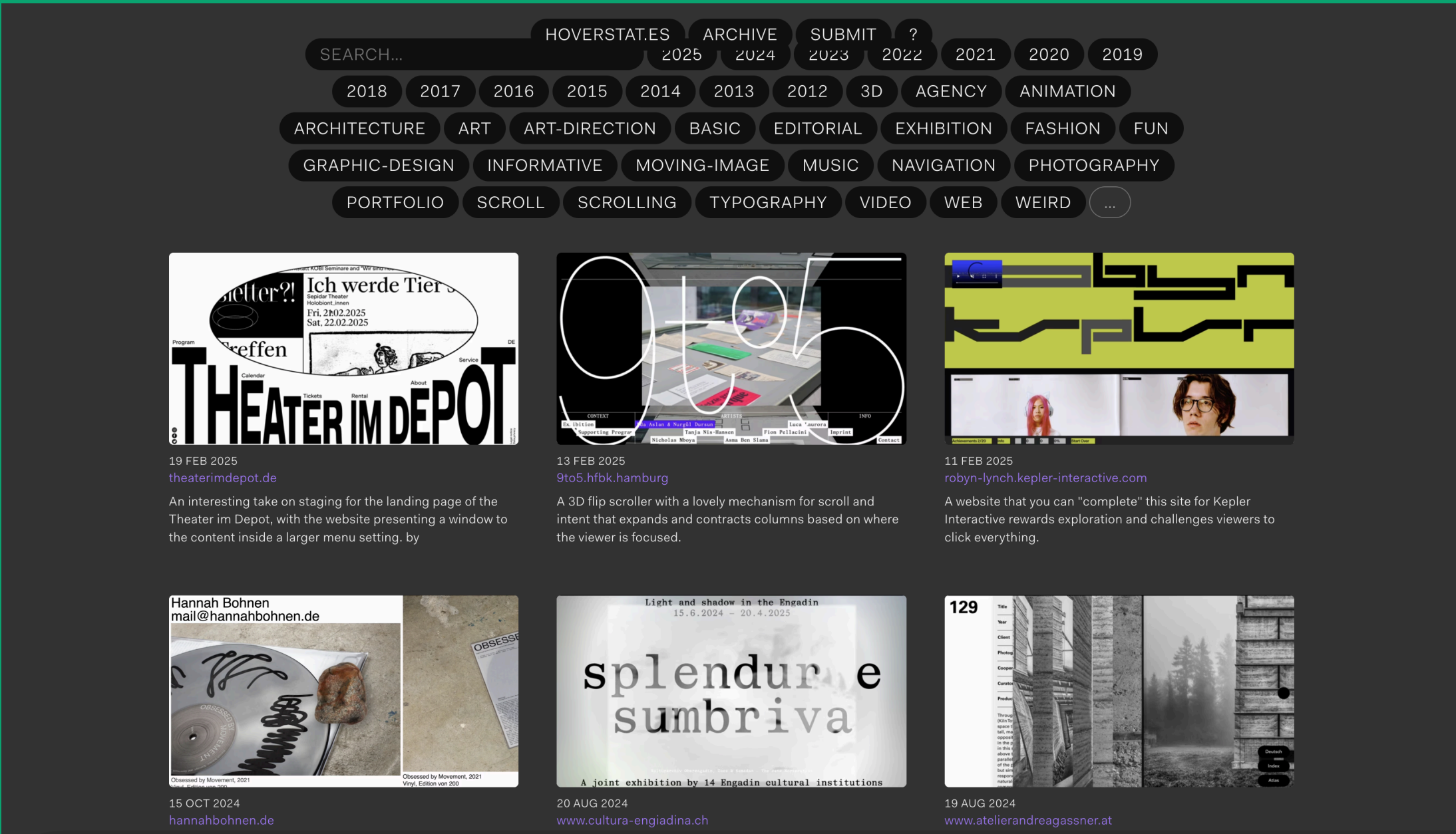   • marker-mid

Exercise: Typographic Hierarchies

www.fontsinuse.com

www.hoverstat.es