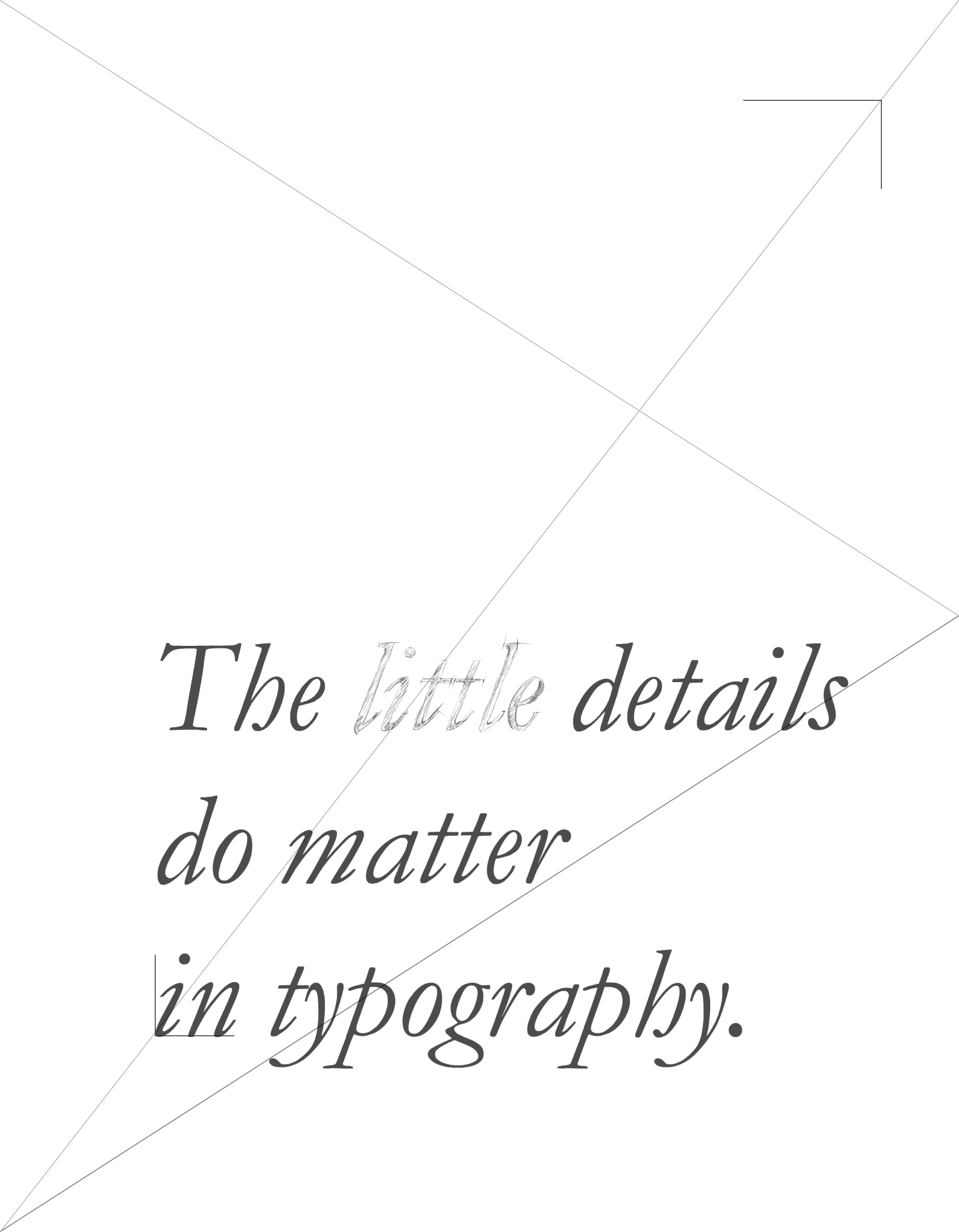


TYPOGRAPHY
CONTRAST
DEPTH

learn the
basics of
typography
by

Sketching

March 2016, tanja.hess@htwchur.ch



*The little details
do matter
in typography.*

Content

1. Learn to use Golden Ratio and visual balance.
2. Learn the why of typeface anatomy.
3. Learn to spot the criteria for readability.
4. Learn to look at the use of typeface and spacing to understand readability
5. Learn to be clean and clear.
6. Learn the differences between typefaces.
7. Learn to prefer small font sizes.
8. Learn which fonts can be mixed?
9. Avoid the worst mistakes.



1. Learn to use Golden Ratio and visual balance.

*The visual thing
happens here*



Golden Ratio
Minor 39 and Mayor 61

39:61

The visual balance depends on the physical experience.
There is no geometric centre in layout and design.
Harmony is key.

*A+ the gates
of wise fore t*

Online exercise <http://shape.method.ac/>

2. Learn the why
of typeface anatomy.

k g

k g

i é ö

murmur murmur

arm

3. Learn to spot
the criteria
for readability.

A B C d E f g

Bar, Bowl, Stress, Ascender, Stem, Terminal, Ear, Loop

H I j k L M

Stem, Serif, Cap Line, Cap Height, Leg, Descender, Crotch

n o p Q R S

Joint, Shoulder, Axis, Bowl, Counter, Spine, Joint

T u v W

Italic, X Hight, X Line, Vorex, Vertex

x y z

Bracket, Fillet, Stroke, Swash

4. Learn to look at
the use of typeface
and spacing
to understand
readability

An Introduction to Typeface Design

If you're a fan of type and lettering and feel up for a considerable yet potentially rewarding design challenge, then you might consider designing a typeface. Then, should you want a further challenge, you might also consider ways of digitising your work. There are a number of ways that you can approach this—some being far easier than others. Whatever approach you decide to take, **a certain amount of patience and understanding will go a long way.**

As an **art form and a technical, engineering process**, typeface design has, in recent years, grown exponentially. A process that has traditionally been the esoteric knowledge of the few, it continues to grow and diversify. Opinions regarding the expanding growth of typeface design have been met with conflicting views.

The late English lettering artist and designer, Michael Harvey, expressed his dislike for the „confusing variety of styles“ that add to the „**overcrowded repertoire**“ of new typeface designs and the flourishing eccentricity and ‚crumblin‘ standards of design.

Getting Started

When you begin designing a new typeface, the Internet, along with old or out of print books, can provide a good starting point for your research.

Don't feel obliged to sit at your desk during the process of inspiration. Get yourself outside and look out for sources of potential inspiration and keep a visual record of the items that inspire you. Importantly, **consider the function of the fonts** that interest you. What is it that you think the designer set out to do with the type? **Is it purely decorative or does it serve a particular function**, such as assisting with way finding or traffic signs? With that in mind, consider what you want it to do.

You should keep in mind the maxim, **form follows function.** Once you've established what the typeface is for, you can begin. If you're new to the process, you'll want to keep things simple. Typeface design can be a complex enough task without making it more difficult than it needs to be.

Perhaps you should start with a simple display face. Depending upon the requirements of a brief, some designers spend

months (even years!) perfecting their work, so it's a task that can easily grow in scale.

Some designers begin working by drawing letters, keeping sketchbooks and transferring these designs to the computer. Other designers work directly within a digital environment. For the

latter, *FontStruct* **is an ideal place** to begin, being an easy to use, free, online resource.

If Claude Garamond cut a splendid type, then it is because **he studied Italian typefaces and tried his best to improve upon them ...** „

Text: fontconstruct adapted

A typeface is the collection of thousands of years of collective human social, technological and economic history, combined with the passion, skill, experience and personal history of its lone creator.

Earls, 2002

Online exercise: <http://type.method.ac/>

5. Learn to be
clean and clear.

Graduate School

GRADUATE SCHOOL

GRADUATE SCHOOL

Some of the most widely used and influential typefaces in history are those created by the 16th century type designer Claude Garamond. His roman types are arguably the best conceived typefaces ever designed, displaying a superb balance of elegance and practicality. In spite of their historical significance, the genuine Garamond faces have only been properly identified in the last 40 years. Until that point, a set of typefaces created in the century after Claude Garamond lived were erroneously thought to be "Garamond". These 17th century copies served as the model for many of the modern Garamonds. And while many versions of Garamond exist today, most are generations removed from the original designs.

Garamond Premiere Pro, Regular, Size 9/11, AV 0

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Hattenschweiler, Regular, Size 9/11, AV 0

6. Learn the differences
between typefaces.

Futura

Die wohl beliebteste geometrische serifenlose Schrift aller Zeiten.

Entworfen von Paul Renner. 1928 herausgegeben von Linotype als Teil der Futura (LT) Superfamilie.

Serif

Serif fonts are made for print on paper. TIMES is made for lousy print on uncoated paper. The font is optimized for the best readability in lousy print circumstances. The serifs help to hold the word together.

Garamond

Sanserif

Grotesque, neogrotesque, humanist and geometric are the subdivisions of sanserif.

Early sanserif date from 18th century. They got „modern“ in the 20th century. Very often they are like serifs but without serifs.

Gill Sans, Frutiger, Tahoma, Franklin, Arial. Helvetica or Verdana are very common. Verdana is maybe the most legible font on screen.

Geometric font uses geometric shapes. The o is a simple circle. The a is a circle with a tail. Futura is well known geometric font.

Franklin

Gill Sans

Proportional versus monospace

In proportional fonts each character has its own space or width. Times or Helvetica are proportional fonts.

Courier and OCR are monospace fonts. All letters have the same space. This can be very usefull in optical recognition or forms.

Courier

OCR

7. Learn to prefer small font sizes.

The worst thing one can do is to use too big fonts.

fig. 72 pt

Size

Font is **measured in points** in height. X-height, descender and ascender are measured. 10 points is a common size for block-text. Very often we also have 9 points with larger x-height.

The leading is the space between the lines. It is **120% of the size of the font**, e.g., font-size 10 pt and leading 12 pt.

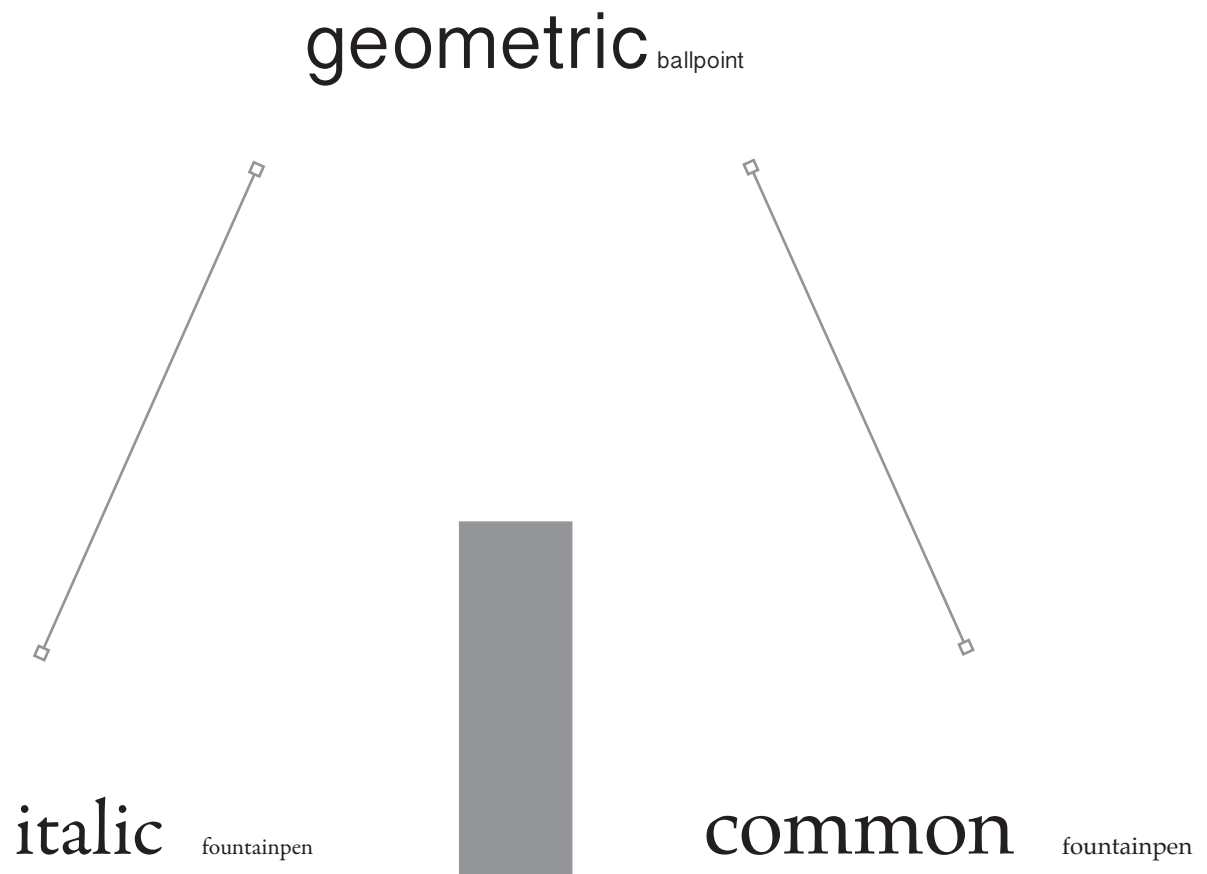
The smallest readable font is 7 pt on coated paper.

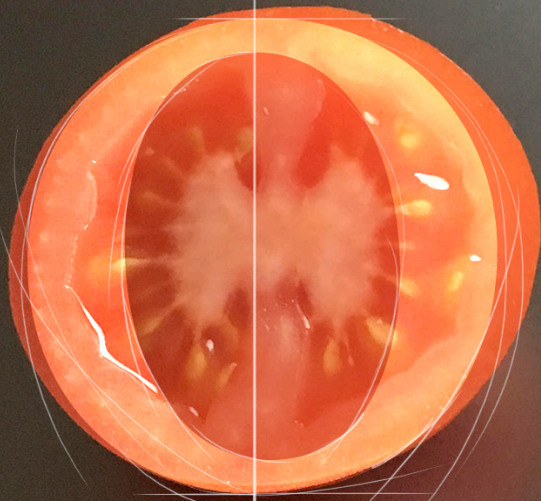
There are about 72 points to one inch. One inch is 2.54 cm.

White space

Use plenty of white space to enhance your design and readability.

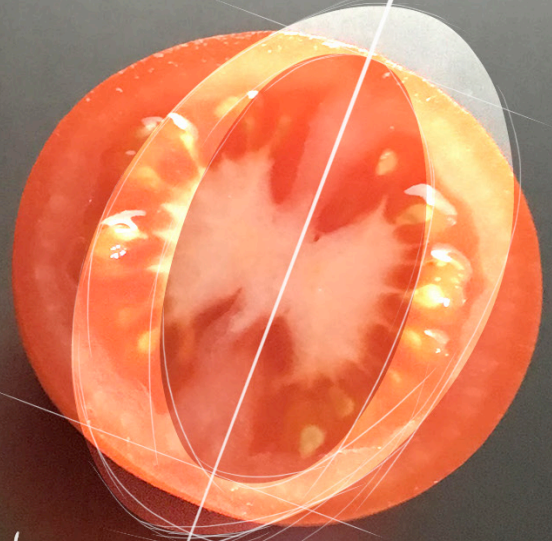
8. Learn which fonts can be mixed?





Vertical

axis



italic

axis

There are three categories to distinguish from the original tool.

We have:

ballpoint fonts = geometric fonts

All strokes in all directions are equal.

Italic fountain pen fonts (calligraphy nib)

Line weights depend on directions

Common fountain pen fonts

(normal nib)

Line weight depends on pressure on the nib while down strokes are bolder.

The only rule you have to follow: don't mix the the different nibs.

You can mix
ballpoint with ballpoint
ballpoint with italic nib
ballpoint with fountain pen nib

But never mix italic fountain pen with the common fountain pen typeface.

9. **Avoid** the
worst mistakes.

Checklist

Check the white spaces.

Check readability by zooming in and out.

Feel the matching of your chosen fonts.

Use classic fonts. Use trendy fonts. Avoid trash fonts.

Clean up your stuff.

Put all your text to the basic line or hop over one, two or three lines.

Use only two typefaces but use different type-weights (light, bold, italic).

Never distort font! Never!

Don't try to be creative with typography or overdue the thing.

Use colour to lead the eye.

Avoid colour with same brightness.

Follow the rules in 95% of your design decision.

Do more with less!

Remember:
Typography is
about elegance.

Notes

[more information on carlottapen.ch](http://carlottapen.ch)