Know the faces of type

The Type Faces Project by Tiago Pinto
**Oldstyle**

**Modern**

**Slab serif**

**Sans-serif**

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**Serif**

**Sans-serif**

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**HUMANIST OR OLD STYLE**
The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy; Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

**TRANSITIONAL**
These typefaces have sharper serifs and a more vertical axis than humanist letters. When the fonts of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

**MODERN**
The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis and sharp contrast from thick to thin strokes.

**EGYPTIAN OR SLAB SERIF**
Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian fonts have heavy, slablike serifs.

**HUMANIST SANS SERIF**
Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, liling counter in the letter a, and the calligraphic variations in line weight.

**TRANSITIONAL SANS SERIF**
Helvetica, designed by Max Miedinger in 1957, is one of the world’s most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as “anonymous sans serif.”

**GEOMETRIC SANS SERIF**
Some sans-serif typefaces are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

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Adapted from: Thinking With Type
Type Categories

There are many more ways to slice up typefaces, but be on a first name basis with these six.

Old Style
bembo

Modern
bodoni

Slab Serif
clarendon

Sans Serif
trade gothic

Display
cooper black

Script
zapf chancery
Oldstyle

- Diagonal stress
- Serif (pronounced “sair iff,” not “suh reef”)
- Serifs on lowercase letters are slanted
- Moderate thick/thin transition in the strokes

Goudy Oldstyle

Goudy Palatino Times Baskerville Garamond
Modern

Bodoni Poster Compressed

Radical thick/thin transition in the strokes

Bodoni  Times Bold  Onyx

Didot, Bold  Walbaum
Serifs on lowercase letters are horizontal and thick slabs

Vertical stress

Very little or no thick/thin transition, or contrast, in the strokes

Slab serif

Clarendon

Memphis

New Century Schoolbook

Silica Regular, Light, Black
Sans serif

- No serifs anywhere
- No thick/thin transition in the strokes

Franklin Gothic

Proxima Nova
Helvetica
Gill Sans

Formata
Akzidenz Grotesk
Calibri
Gotham
Script
Edwardian Script

Miss Fajardose  Arid  Ministry Script

Fountain Pen  Emily Austin
Cocktail Shaker
Decorative

Juniper  The Wall  Tabitha
Pious Henry  FlySwim  Blue Island
Fajita  Scarlett
Name that font!
Oldstyle
Modern
Slab serif
Sans serif
Script
Decorative

AT THE RODEO

High Society

Too Sassy for Words

As I remember, Adam

The enigma continues

It’s your attitude
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SO YOU NEED A TYPEFACE

Start out by choosing the kind of project that you'll need your typeface for.
**PRO TIP**

Never combine two typefaces from the same category.

You have so many to choose from, make ‘em different!
typography is what language looks like

da line is a dot
that went for a walk
Am I the same? Maybe I am but not exactly? I’m confused
I am clearly and unambiguously very different.
Stay in the family

Interstate Light
Interstate Light Compressed
Interstate Light Condensed
Interstate Regular
Interstate Regular Compressed
Interstate Regular Condensed
Interstate Bold
Interstate Bold Compressed
Interstate Bold Condensed
Interstate Black
Interstate Black Compressed
Interstate Black Condensed

Designed by Tobias Frere-Jones, Font Bureau, 1993
PRO TIP

Pick 1 or 2 fonts for your piece and no more.

Variations like **bold**, *italic*, ALLCAPS and differences in size go a long way. Think very hard before adding a third font, and run screaming when anyone wants you to add a fourth.
PRO TIP

Anything but Arial or Times New Roman.
PRO TIP

Avoid too many signals.

Pick one, guys →

**BOLD AND ITALIC**

**AND UNDERLINED**

**OH MY!!!!**
Text

How to deal with words
Legibility

how easy it is to recognize individual letterforms
Legibility = Large X-Height
Large Counters
Simple Letterforms
Readability

how easy it is to read words, lines and paragraphs
Readability = Not ALL CAPS
Proper letter/word/line spacing
Big enough type size
typography

TYPOGRAPHY
Readability refers to the ease with which a reader can scan over paragraphs of type. In other words, how easy it is to read! Readability is dependent on the manipulation or handling of the type. Factors which affect readability include: line lengths, point size, leading, typeface selection, spacing, type alignment, and background.

Not only is **ALL CAPS** hard to read, it also takes up much more space.
PRO TIP

Avoid ALL CAPS as much as possible

I’M JUST ONE BIG ‘OL RECTANGLE AND HARD TO READ
I’ve got shapes and contours and you can scan me much faster
Kerning is the adjustment of spacing between specific characters.

Tracking is the overall spacing between letters (on the web, this is called **letter-spacing**).

Leading is the spacing between lines of text (on the web, this is called **line-height**).
PRO TIP

Watch your line-length. 45–90 characters per line is ideal (including spaces).

Your eyes have trouble following very long lines of text across the page, so longer lines are very hard to read, especially on the web.
But the sufferings of her tortured child she has no right to forgive; she dare not forgive the torturer, even if the child were to forgive him! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? I don't want harmony. From love for humanity I don't want it. I would rather be left with the unavenged suffering, and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible.

And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket.

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And if the sufferings of children go to swell the sum of sufferings which was necessary to pay for truth, then I protest that the truth is not worth such a price. I don't trust the mother to embrace the oppressor who threw her son to the dogs! She does not forgive him! Let her forgive him for herself, if she will, but let her forgive the torture for the immeasurable suffering of her mother's heart. The suffering of her tortured child she has no right to forgive, she does not forgive the torture, even if the child were to forgive it! And if that is so, if they dare not forgive, what becomes of harmony? Is there in the whole world a being who would have the right to forgive and could forgive? It's not worth it, I would rather remain with my unavenged suffering. I would rather remain with my unavenged suffering and unsatisfied indignation, even if I were wrong. Besides, too high a price is asked for harmony; it's beyond our means to pay so much to enter on it. And so I hasten to give back my entrance ticket, and if I am an honest man I am bound to give it back as soon as possible. And that I am doing. It's not God that I don't accept, Alyosha, only I most respectfully return Him the ticket.
Grid

Putting the pieces together

Grid systems

A grid can be single or complex, specific or generic, tight or loose, visually transparent or opaque. Typographic grids are all those things. They result in a system for arranging content within the space of a page, screen, or built environment. Grids in response to the dynamic pressures of content flow, image, and text collide to form a layout that makes sense. Grids in response to the functional demands of content flow, image, and text collide to form a layout that makes sense.

Grids have the potential to support both the order of content and the use of space. Grids can be rigid or malleable. They can be used to organize information in a way that is visually appealing and structurally sound. Grids can also be used to create a sense of hierarchy or balance within a design.

Grids are used in a variety of contexts, including print design, web design, and information design. They are also used in architecture and urban planning to create a sense of order and structure.

Grids can be used to create a sense of order and structure, to organize information, and to create a visually appealing design. They are a fundamental tool for creating a cohesive and effective design.
Traditional  On a Grid
Useful for Print...
...and the web
Inspired by a trip to the library of Fonmon castle, this layout is inspired by the large collection of 18th century volumes there. Designed around an asymmetric five-column grid, the first and last columns are two hundred pixels wide. The centre three are ninety-six pixels wide each. The gutters are thirty pixels. The centre three columns can be combined to one master column — like the one you’re now reading. This can comfortably contain a three hundred pixel wide advertising unit.

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Fluid 960 Grid System

Templates for Rapid Interactive Prototyping

Design Process

The grid’s “design influence” is not limited to the visual appearance of the result. Design is about using principles that we know work, and how they can be applied to different contexts. The grid is designed to be flexible and adaptable, allowing for a variety of configurations and combinations.

Design Influences

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Inspirations

I have been inspired by the work of many who have been involved in grid design, including the work of Adiós Spanish, Octopus, and the use of the grid in advertising.

Contribution

The Fluid 960 Grid System has been inspired by the work of many who have been involved in grid design, including the work of Adiós Spanish, Octopus, and the use of the grid in advertising.

16-COLUMN GRID

MOTIVATION/REQUIREMENTS

One

Two

Three

Four

Paginations

The grid is designed to be flexible and adaptable, allowing for a variety of configurations and combinations. The grid is designed to be flexible and adaptable, allowing for a variety of configurations and combinations.

Accomodating

The grid is designed to be flexible and adaptable, allowing for a variety of configurations and combinations. The grid is designed to be flexible and adaptable, allowing for a variety of configurations and combinations.

Search

The grid is designed to be flexible and adaptable, allowing for a variety of configurations and combinations. The grid is designed to be flexible and adaptable, allowing for a variety of configurations and combinations.
Combinations

Color Brewer (good for data viz)

0to255 (good for shades and tints)

Adobe Kuler (good for getting inspired)
PRO TIP

Test your colors for color blindness

Normal Vision

Color Blind
Use Color Oracle to Test
(most of the time you just gotta up the contrast)
Colors Have Meaning

(so choose them carefully)

Source: http://stephanieevergreen.com/dataviz-inequality_pt1/
TYPE CRIMES!
MAKING THE GRADES

How one California university faked students’ scores, skated by immigration authorities — and made a fortune in the process.

Molly Hensley-Clancy
BuzzFeed News Reporter
NASA’s Newest Class of Astronauts Is Ready to Hit the Swimming Pool

By KENNETH CHANG  JUNE 12, 2017
The enduring whiteness of the American media

What three decades in journalism has taught me about the persistence of racism in the US

by Howard W French
Boston

Although Amazon’s same-day service is available to most addresses in Boston and reaches almost to New Hampshire, the centrally located neighborhood of Roxbury, with a population that’s about 59 percent black and 15 percent white, is excluded. The residents of the ZIP codes that border Roxbury on all sides are eligible for the service. Amazon’s Berman calls Roxbury “an anomaly.”

*Update — On May 4, coverage expanded to include all of Boston.*

Explore the coverage areas | One dot equals 100 people

Three ZIP codes in the center of Boston, including the Roxbury neighborhood, are excluded from same-day coverage.