

**Things to think about
when you're getting your
head around choosing
and using type...**

A rough guide to

Terminology
Choosing typefaces
Using typefaces

Typefaces vs. fonts

**Typeface
(font family)**

The grid contains 18 boxes, each with a number in the top left corner and the word 'univers' in a specific style. The styles are as follows:

- 39: Univers (all caps)
- 45: univers (regular weight)
- 46: *univers* (italic)
- 47: univers (regular weight)
- 48: *univers* (italic)
- 49: univers (regular weight)
- 53: univers (regular weight)
- 54: univers (regular weight)
- 56: *univers* (italic)
- 57: univers (regular weight)
- 58: *univers* (italic)
- 59: univers (regular weight)
- 63: univers (regular weight)
- 65: univers (bold weight)
- 66: *univers* (italic)
- 67: univers (bold weight)
- 68: *univers* (italic)
- 73: univers (bold weight)
- 75: univers (bold weight)
- 76: *univers* (italic) - This box is highlighted with a red border.
- 83: univers (bold weight)

Font

UNIVERS

Image credit:
<https://i.pinimg.com/originals/75/31/3a/75313a22865a76b8dc49f413254696fa.jpg>

Classifications

Aa

1.1 Humanistic

Aa

1.2 Garaldes

Aa

1.3 Transitionals

Aa

1.4 Didones

Aa

1.5 Slab-serifs

**Recommended watching: Brian Lucid on
Typographic Taxonomy:**
[https://webcast.massey.ac.nz/Mediasite/Play/
9e98c864aad46b48114eb699d9214c21d](https://webcast.massey.ac.nz/Mediasite/Play/9e98c864aad46b48114eb699d9214c21d)

Aa

1.6 Humanistic sans-serifs

Aa

1.7 Neoclassical sans-serifs

Aa

1.8 Benton sans-serifs

Aa

1.9 Geometric sans-serifs

Aa

1.10 Glyphics

Aa

1.11 Scripts

Aa

1.12 Graphics

Aa

1.13 Gothic Types

The main groupings:

Sans serif (no pointy bits)

e.g

Helvetica Neue

Arial

Ubuntu

Avenir

Futura

Serifs (with pointy bits)

e.g

Baskerville

Garamond

Sabon

Tiempos

Didot

Type basics

Wellington 10 Year Plan projection, Nick Kapica

Image credit: <https://www.behance.net/gallery/67587817/Our-10-Year-Plan>

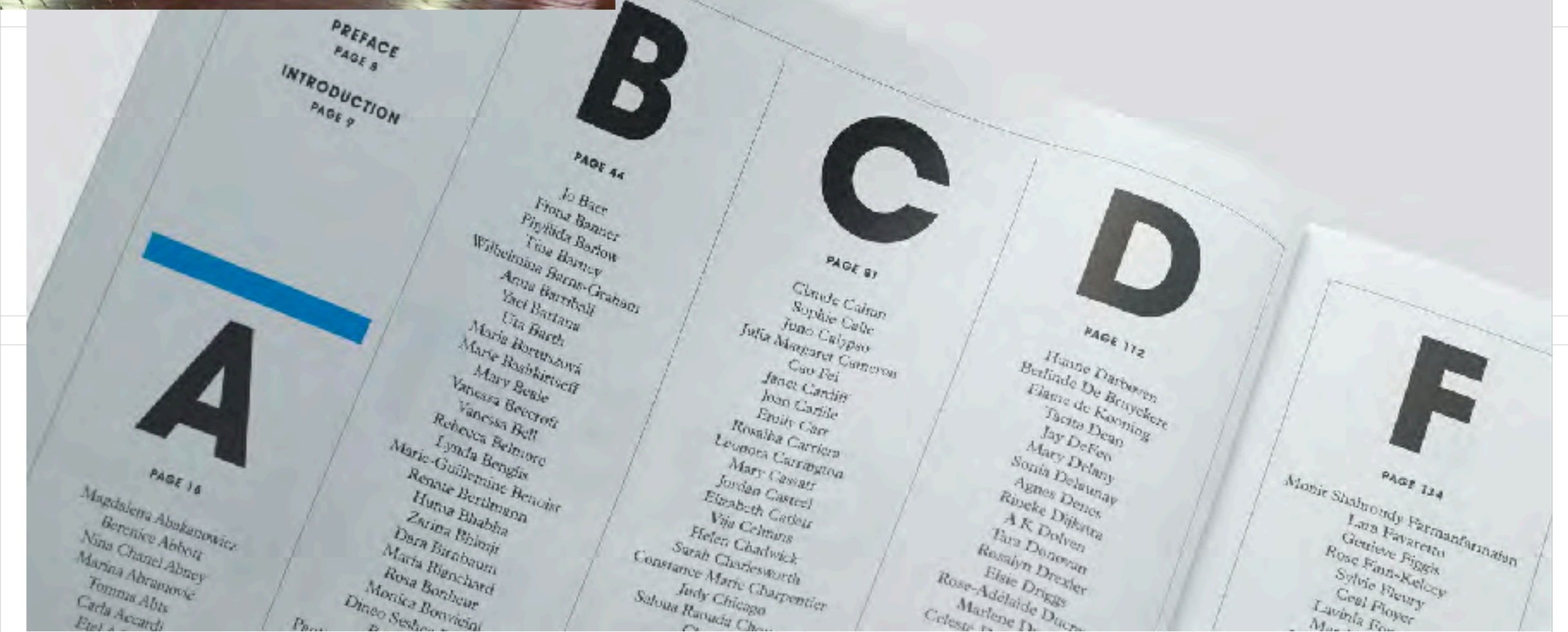
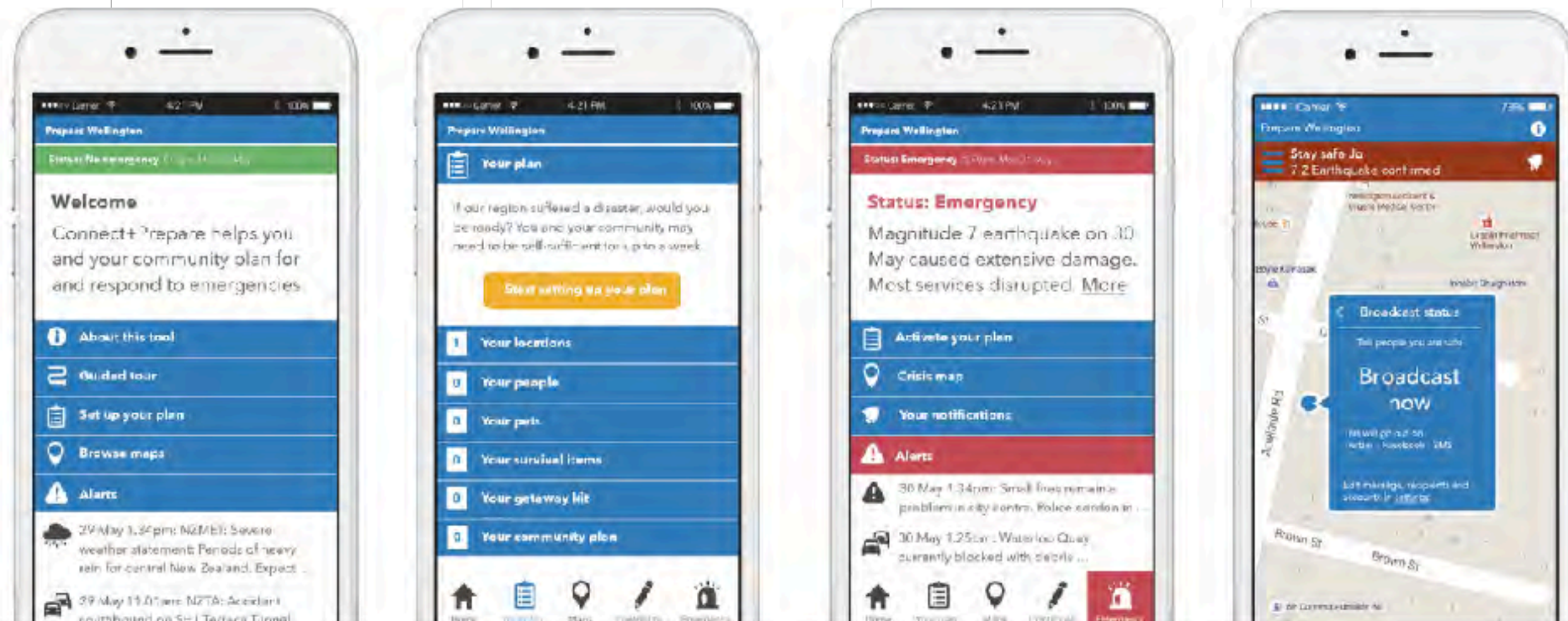
Terminology: classifications



Great Women Artists book, Pentagram

Image credit: <https://www.pentagram.com/work/great-women-artists?rel=sector&rel-id=7>

PrepWell concept app for WREMO Jo Bailey and Tristram Sparks



Then everything else...


Glyphics like Albertus

Monospaced like OCR

Scripts like *Snell Roundhand* and Marker Felt

Blackletter like Tette Traktur

Decorative LIKE CRITTER

Symbols 

*like Linotype Warning

Type basics

Terminology: classifications

Massey Wellington
Library

Image credit: <https://www.strategycreative.com/jp/projects/massey-university-library-wayfinding>



Signage for the
Cathedral Church of
St. John the Divine
in New York

Image credit: <https://segd.org/cathedral-church-st-john-divine-dog-signage>



Font descriptors

weights widths italic

Thin
Light
Roman
Bold
Black
Extra black

Ultra condensed
Condensed
Roman
Extended

Aka oblique
italics are slanty
romans are not

Image credit:
<https://www.fonts.com/content/learning/fontology/level-1/type-families/about-typeface-families>

- Univers 45 Light
- Univers 46 Light Oblique*
- Univers 55 Roman
- Univers 56 Roman Oblique*
- Univers 65 Bold**
- Univers 66 Bold Oblique***
- Univers 75 Black**
- Font *Univers 76 Black Oblique***
- Univers 85 Extra Black**
- Univers 86 Extra Black Oblique***

- Univers 39 Thin Ultra Condensed*
- Univers 49 Light Ultra Condensed*
- Univers 59 Ultra Condensed**
- Univers 47 Light Condensed*
- Univers 48 Light Condensed Oblique*
- Univers 57 Condensed**
- Univers 58 Condensed Oblique*
- Univers 67 Bold Condensed**
- Univers 68 Bold Condensed Oblique***

- Univers 53 Extended**
- Univers 54 Extended Oblique*
- Univers 63 Bold Extended**
- Univers 64 Bold Extended Oblique***
- Univers 73 Black Extended**
- Univers 74 Black Extended Oblique***
- Univers 93 Extra Black Extended**
- Univers 94 Extra Black Extended Oblique***

Font

descriptors

150pt

UPPER CASE

Title Case

lower case

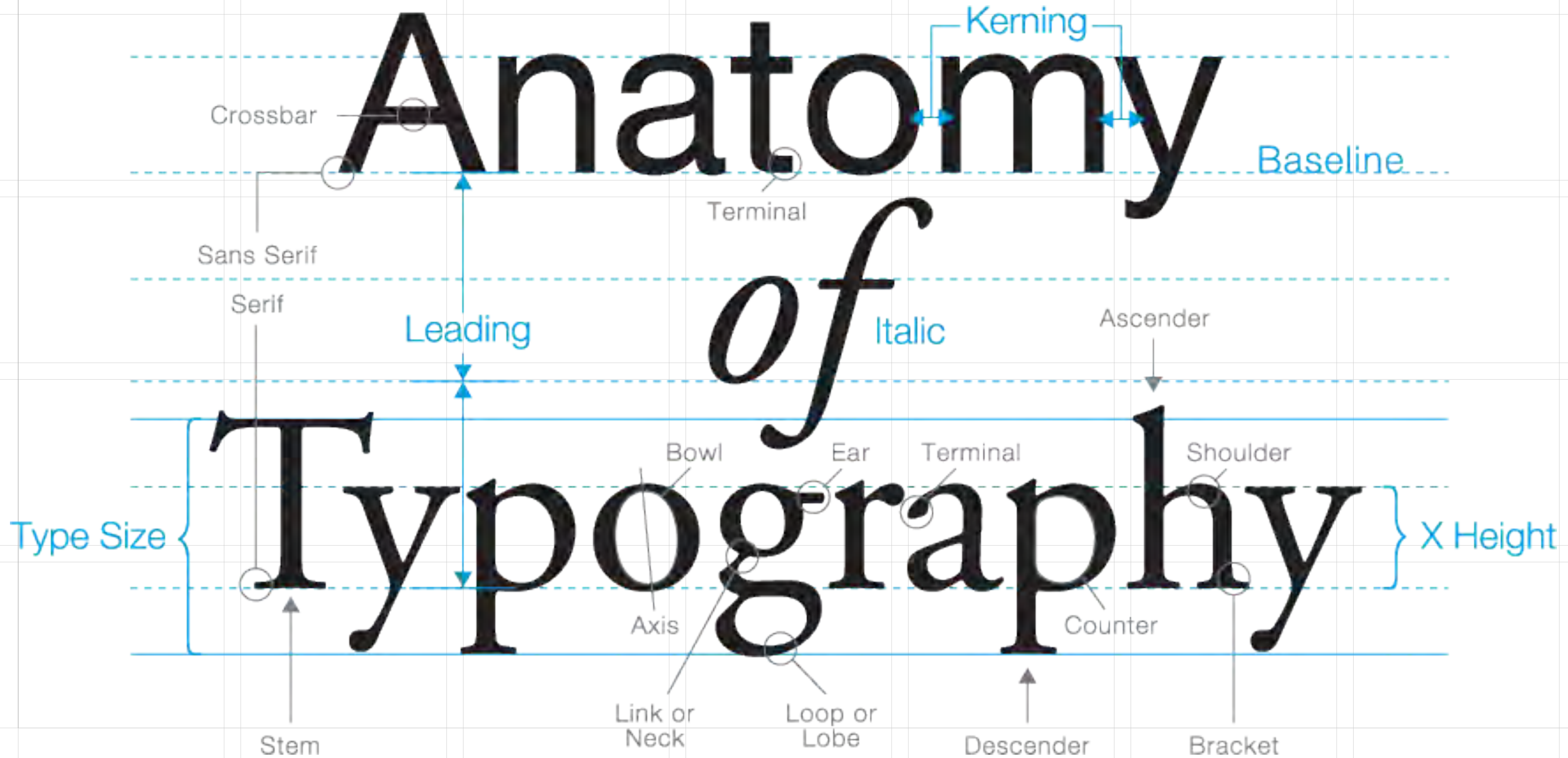
Sentence case

size

case

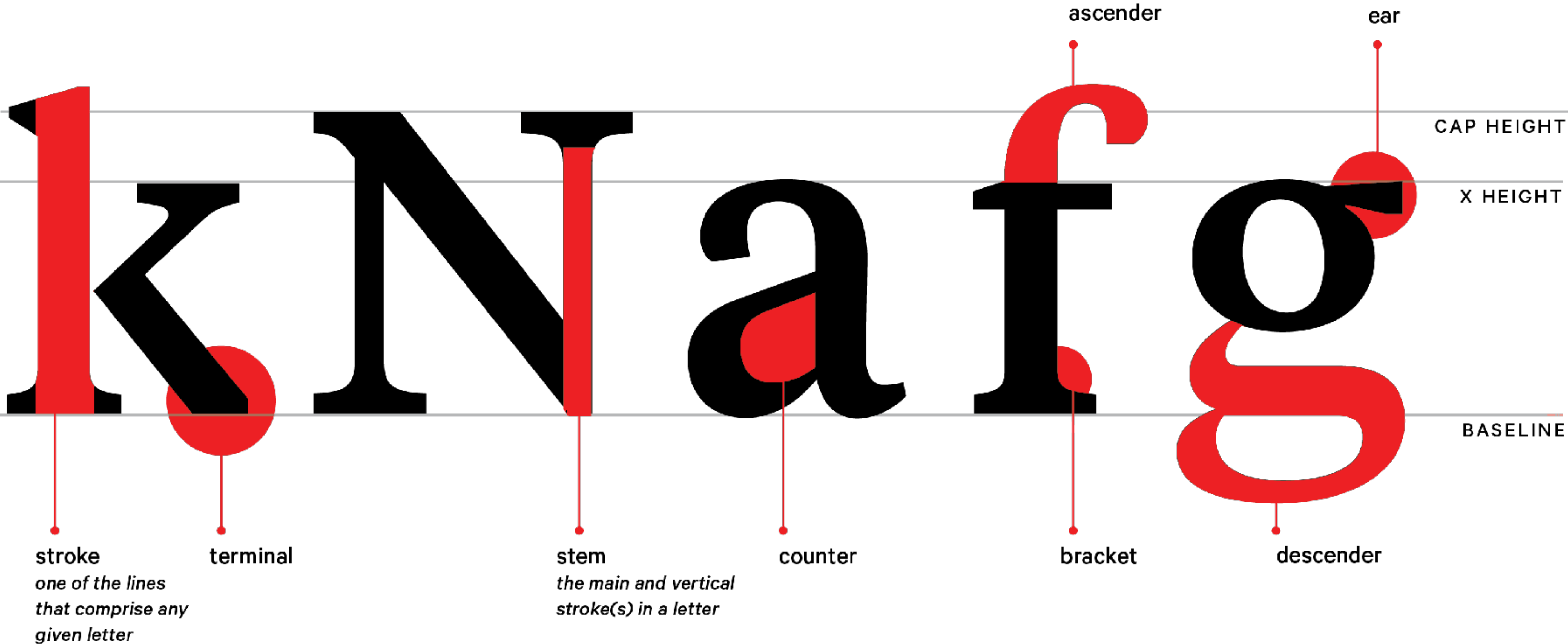
in points for
print, ems or
pixels for
screen

Upper
Lower
Title
Sentence



Animated terminology tool at <https://www.supremo.co.uk/typeterms/>

Cheat sheet at <https://www.quora.com/q/euromxiqqovhbua/The-Anatomy-of-Typefaces-The-anatomy-of-type>



tracking
universal letterspacing

Spacing

type size
*cap height to
descender*

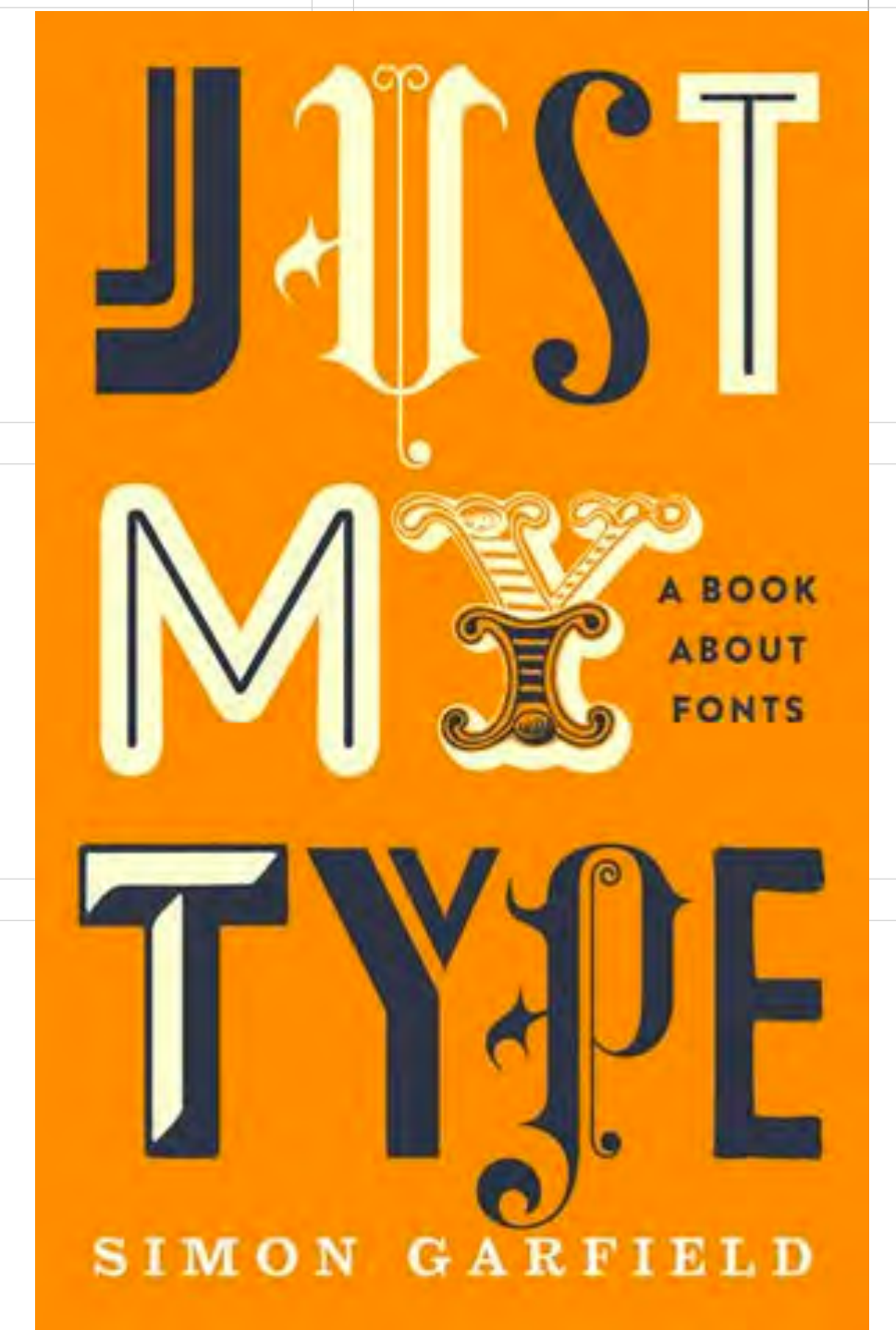
overlines

leading
*baseline to baseline
spacing*

kerning
*relationship
between individual
characters*

What's your type?

Just My Type
Simon Garfield
Profile Books, 2010



Type basics

Purpose + personality

‘Personality’



Te Papa Board Book Series
Te Papa Press, 2015
Design by Jo Bailey and Anna Brown

Type basics

Purpose + personality

Cooper
Black

Type basics

Purpose + personality

Cooper Black

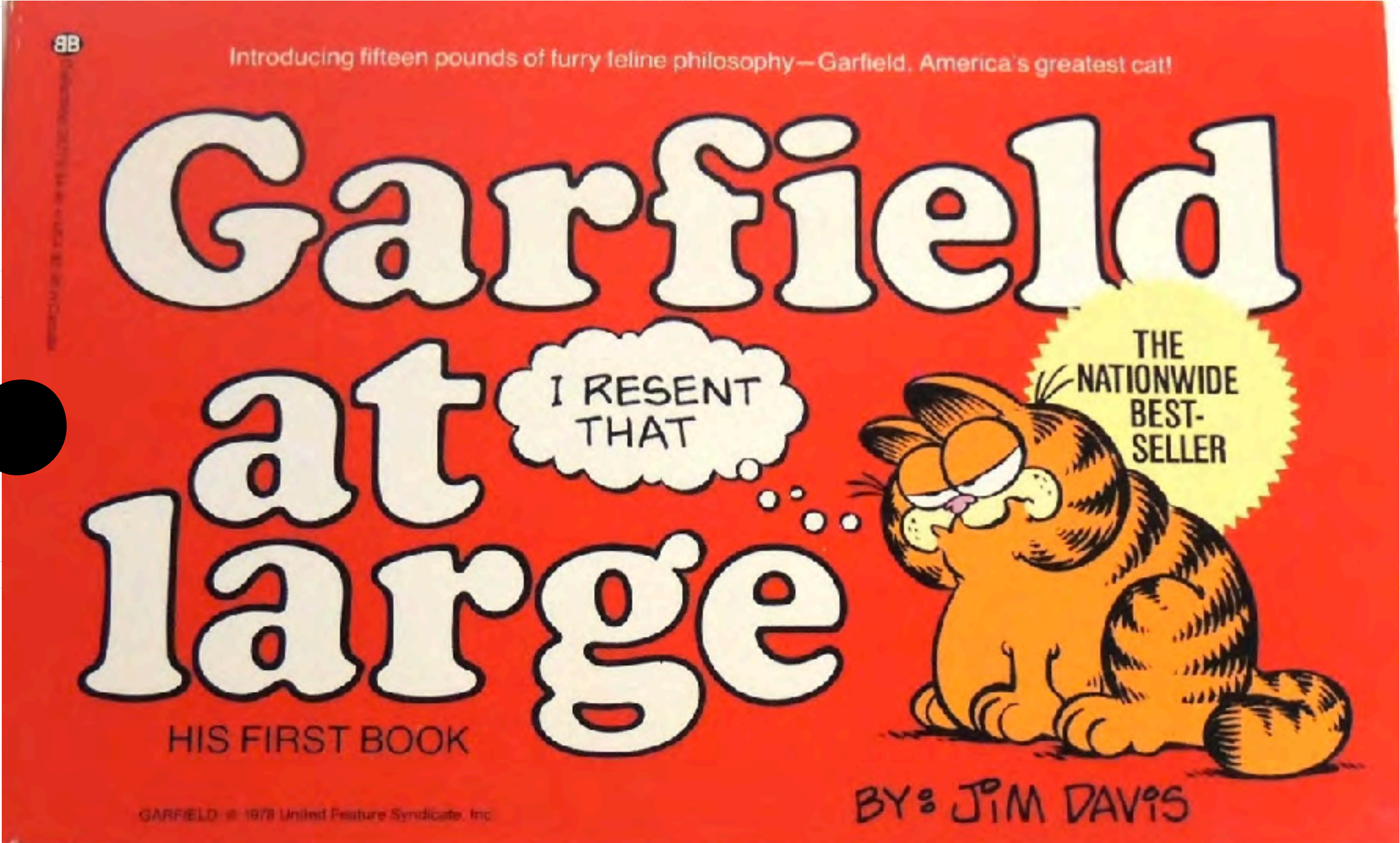


Image credit: <https://fontsinuse.com/uses/16613/garfield-comics-series>



Image credit: <https://fontsinuse.com/uses/17142/boiler-room-poster-series>



Type basics

Purpose + personality

Gotham

Type basics

Purpose + personality

Gotham



Image credit: <https://fontsinuse.com/uses/10513/arte-magazin-redesign-issue-10-2015>

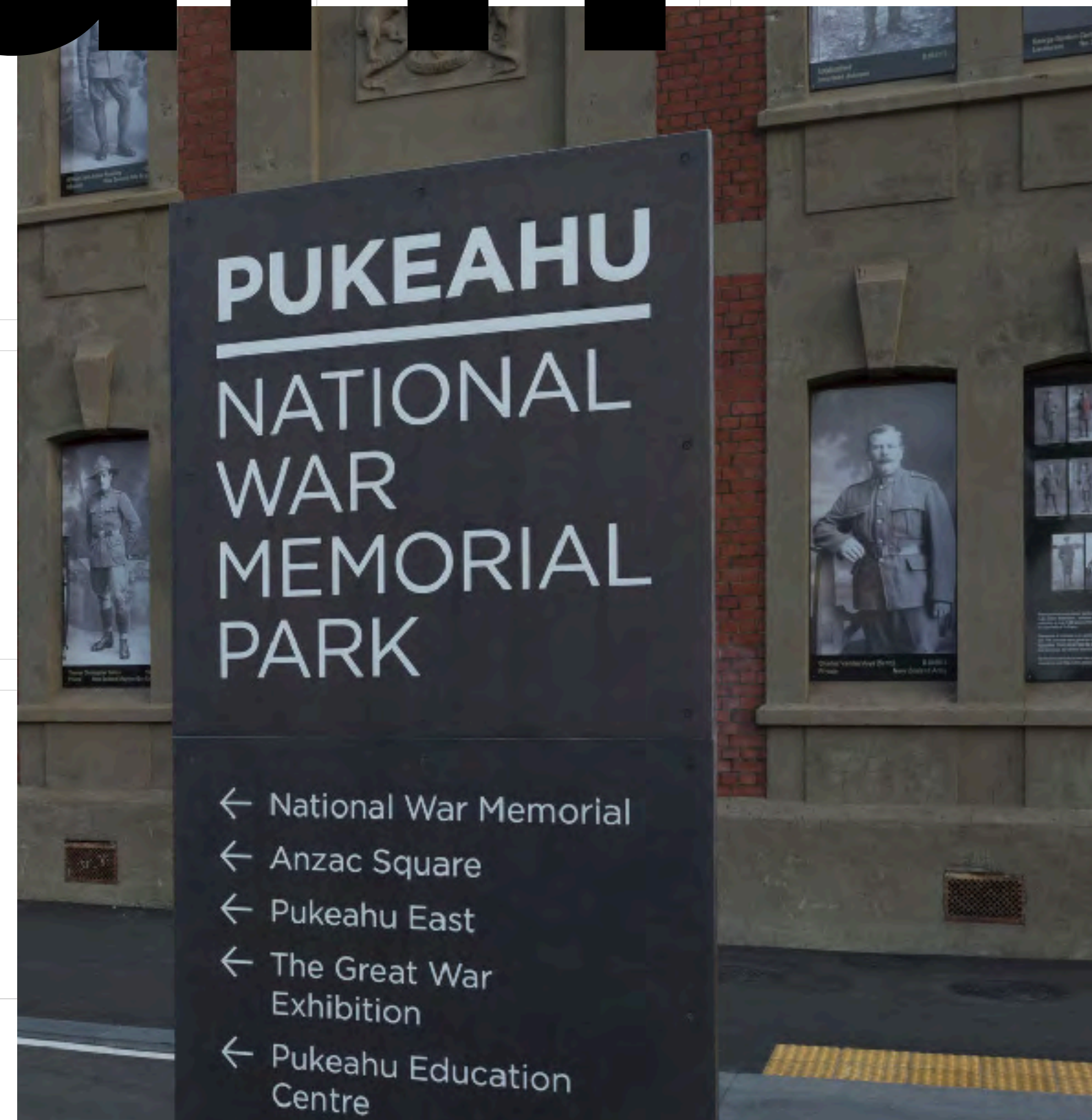


Image credit: <https://fontsinuse.com/uses/1603/obama-2008-campaign-posters>

Image credit: <https://neilpardingondesign.com/pukeahu-national-war-memorial-park>

“
**If you remember the shape of your spoon
at lunch, it has to be the wrong shape.
The spoon and the letter are tools.
One to take food from the bowl, the other
to take information off the page**



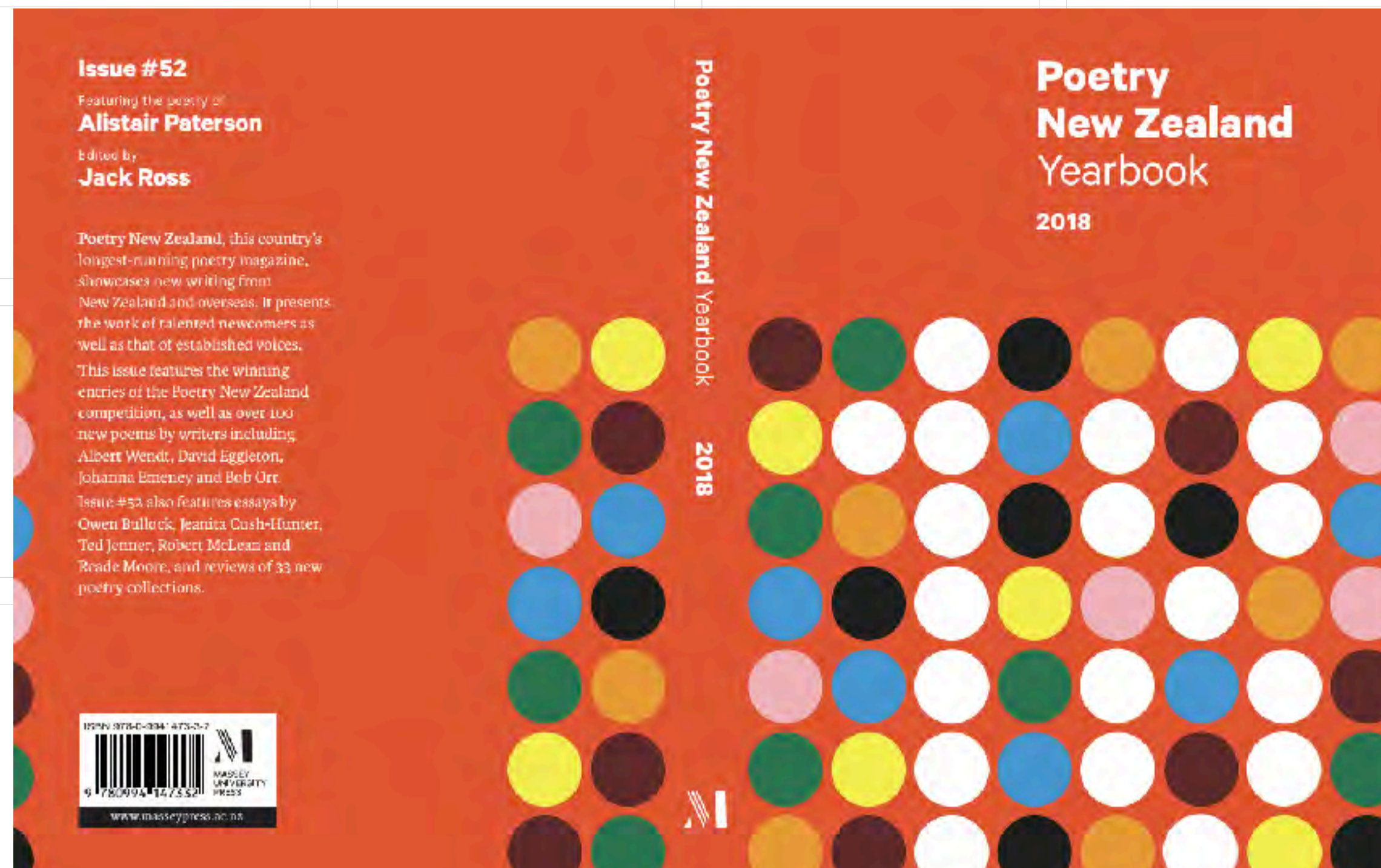
Adrian Frutiger

Quoted in *Just My Type: A book about fonts*
Simon Garfield
Profile Books, 2010, p145

Type basics

Purpose + personality

Expressive or informational?



Type basics

Purpose + personality

Expressive or informational?



Margaret Calvert and
Jock Kinneir, UK road
sign system

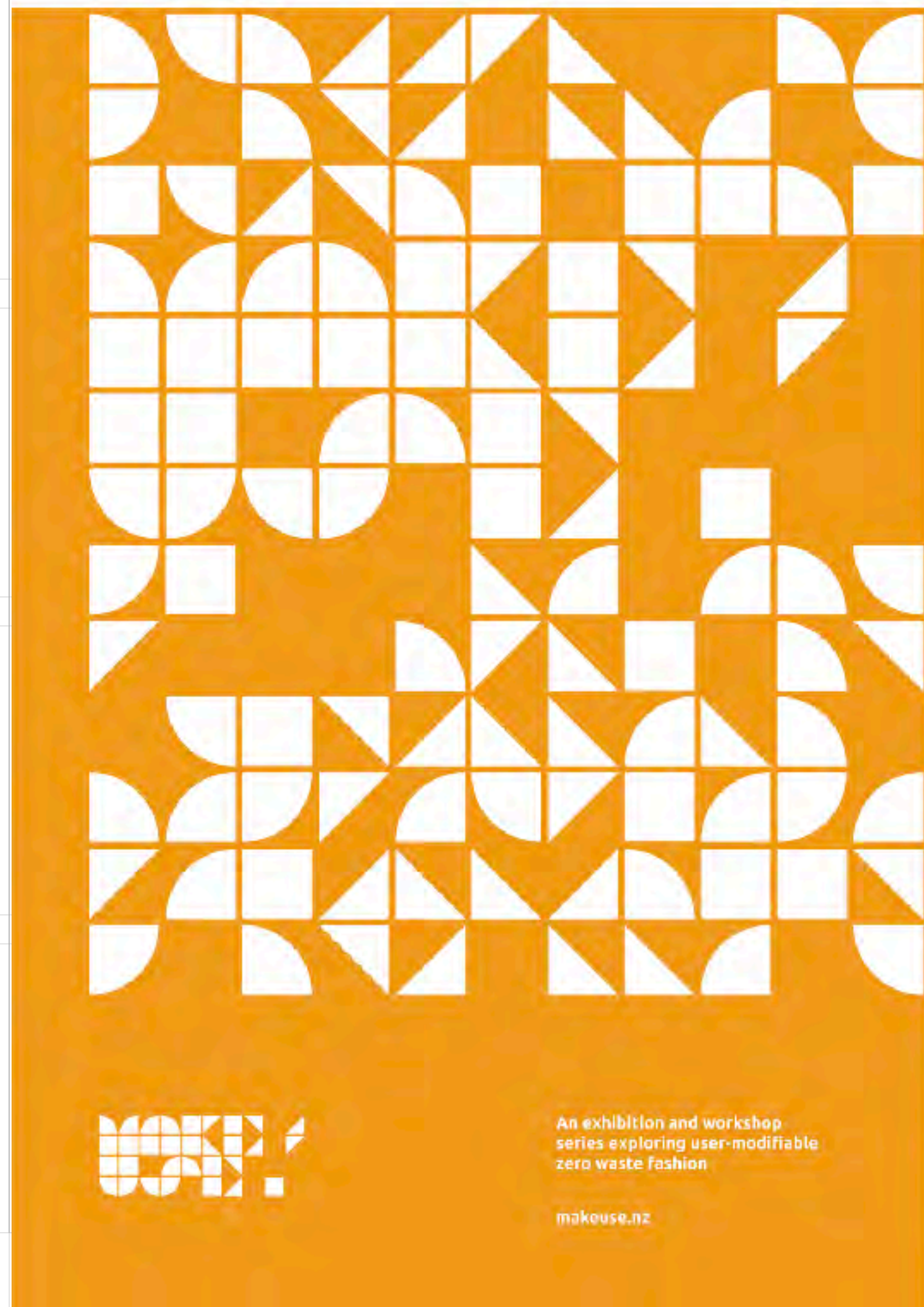
Image credit: <https://www.londondesignfestival.com/medal-winner-2017-margaret-calvert>

Paula Scher for the
Queens Metropolitan
Campus

Image credit: <https://www.semipermanent.com/articles/interview-paula-scher>

- ▶ **Subject matter?**
- ▶ **Medium?**
- ▶ **What are the colours (literal or emotional)?**
- ▶ **Who is the audience?**
- ▶ **What will appeal to them?**
- ▶ **What five words describe the 'personality' of your project**

Progressive	↔	Conservative
Warm	↔	Cold
Innovative	↔	Traditional
Serious	↔	Fun
'Feminine'	↔	'Masculine'
Formal	↔	Casual
Laid back	↔	Energetic
Classic	↔	Trendy
Orderly	↔	Spontaneous
Quiet	↔	Loud
Popular	↔	Solitary
Familiar	↔	Unique
Old	↔	Young



1 **MAKE/USE**
 A 12-MONTH
 SERIES OF
 WORKSHOPS
 AT
 OBJECTSPACE
 11 JULY -
 2 AUGUST 2015

MAKE/USE

The Make/Use Team
 Jo Bailey (Project Lead)
 Kate Houghton (Co-lead)
 Emma Jones (Co-lead)
 John Houghton (Co-lead)
 John Houghton (Co-lead)
 John Houghton (Co-lead)

The Big Challenges **The Issue**

Make/Use explores what might occur if we consider not only the aesthetic of the garments we wear, but also the way we use them and the waste we create when we make them.

This ongoing research-through-design project questions conventions of the clothing industry in relation to knowledge-keeping, production practices and material use.

Through developing open-source, user-modifiable, zero waste designs, Make/Use aims to empower users of clothing, and challenges them to question the relationships they have with their present and future garments.

MAKE/USE @ Objectspace

The Make/Use team will also be offering three workshops at Objectspace where you can test out the Make/Use system and garments for yourself.

MAKE/USE 101 To Form
 12 July 2015 10am - 5pm
MAKE/USE 101 To Style
 13 July 2015 10am - 5pm
MAKE/USE 101 To Sew
 2 August 2015 10am - 5pm

- ▶ systematic
- ▶ ‘designerly’
- ▶ dynamic
- ▶ approachable
- ▶ modifiable

Design for Make/Use
 Jo Bailey
makeuse.nz



Type basics

Purpose + personality

serious
authoritative
err...

See also:
<http://makinggood.ac.nz/practice/visual-style/>



Image credit:
<https://newmediacentre.wordpress.com/2014/07/21/the-five-most-inappropriate-uses-of-comic-sans-ever/>



Choose with purpose:

Mythos
Dala Floda
Calibre
Akzidenz Grotesk
Trade Gothic

AVOID NOVELTY IF IT'S TO BE READ

(Though you can choose an interesting font for titles)

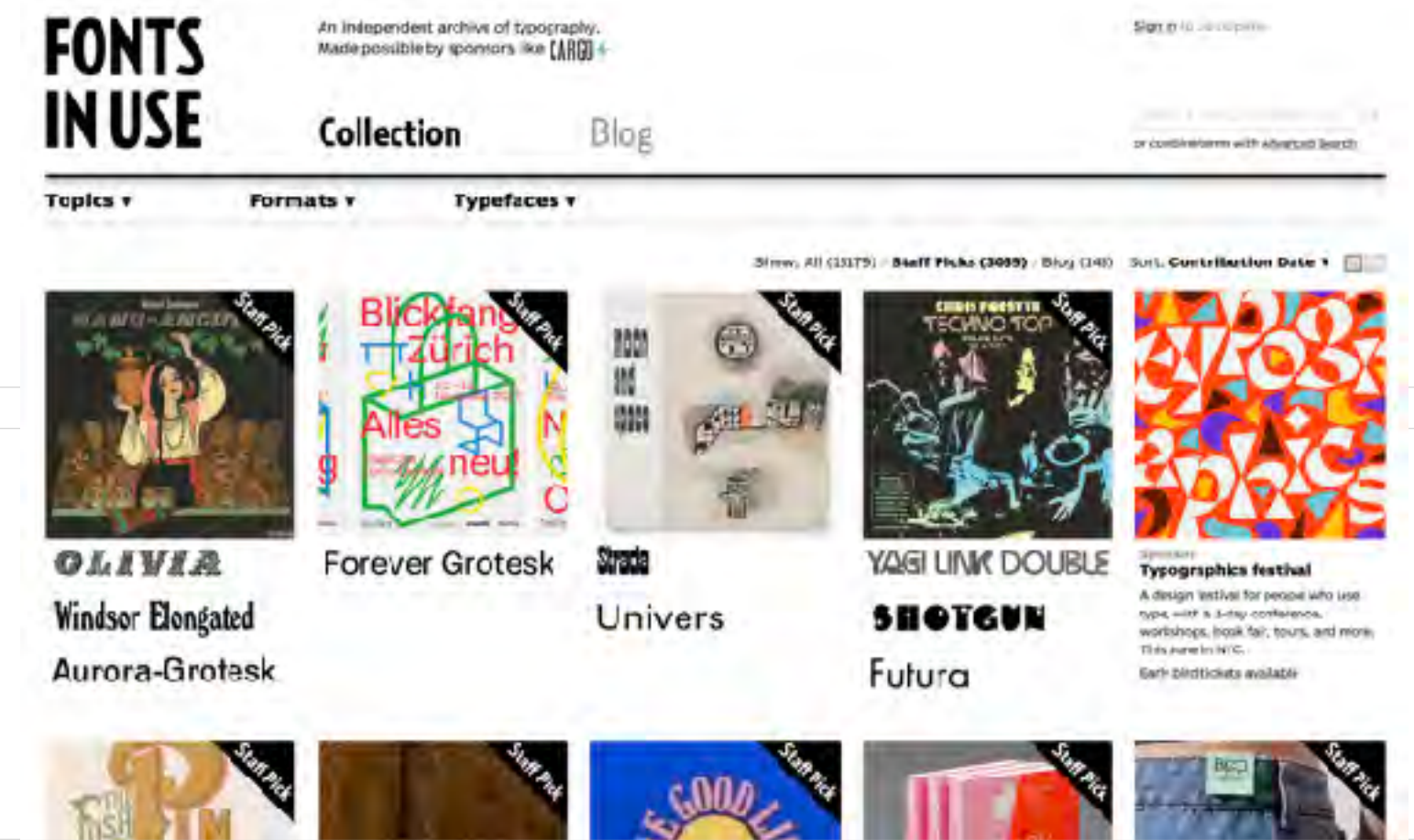
Buy well-crafted typeface

Limit your palette

Look for useful families (**weights**, *oblique* thin/wide)

Where to start when choosing?

- ▶ personality + functionality
- ▶ look at good examples
- ▶ don't copy, but do look for similar qualities
- ▶ test options
- ▶ You'll end up with favourites



Try [fontsinuse.com](https://www.fontsinuse.com/) to look at in use examples
<https://www.typewolf.com/> for trending fonts
<https://www.whatfontis.com/> and <https://www.myfonts.com/WhatTheFont/> to identify fonts

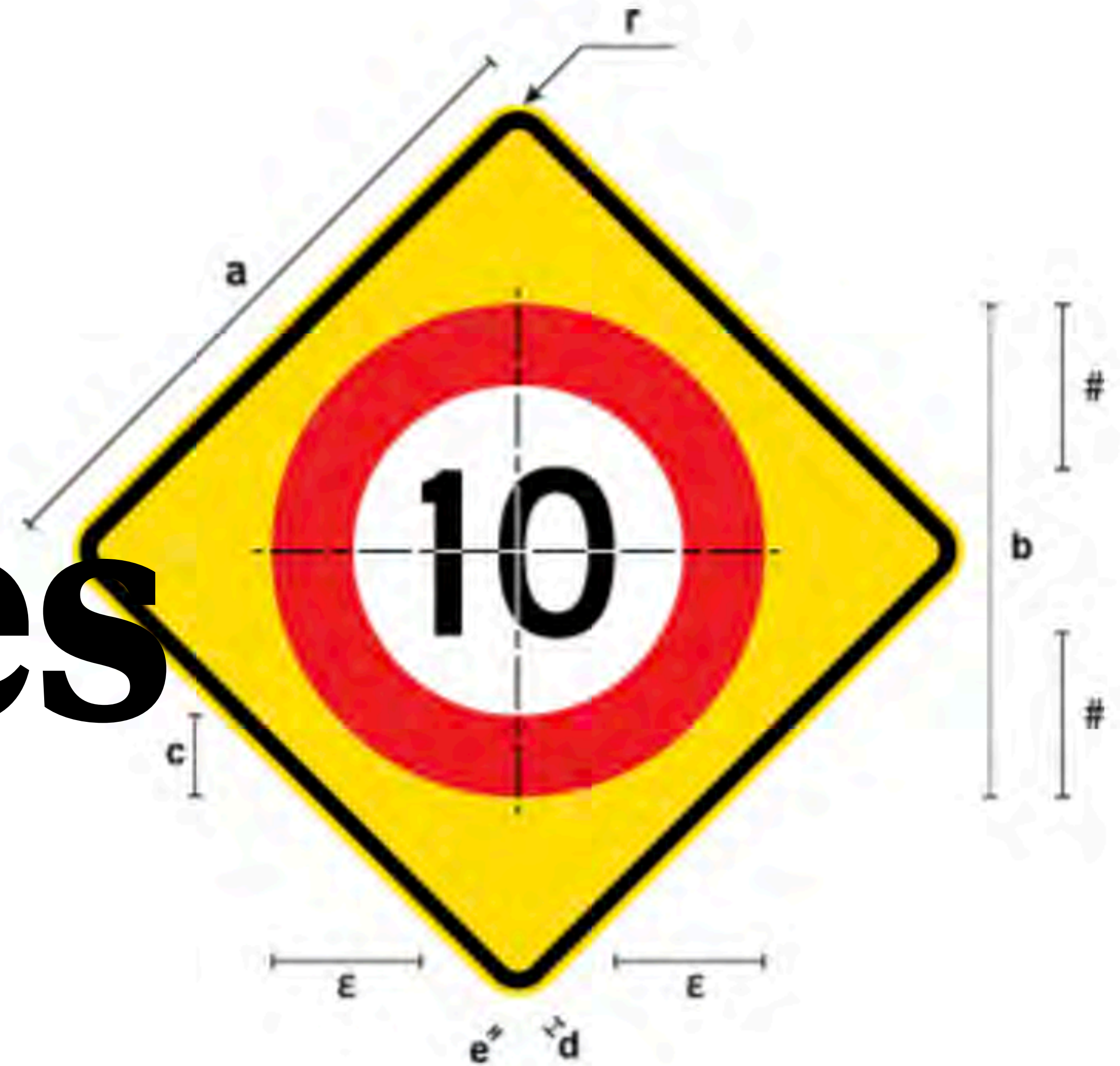
Usability and accessibility

	R,G,B (0-255)	R,G,B (%)	Hex	C,M,Y,K (%)
	0,0,0	0,0,0	#000000	0,0,0,100
	230,159,0	0.902,0.624,0	#E69F00	0,50,100,0
	86,180,233	0.337,0.706,0.914	#56B4E9	80,0,0,0
	0,158,115	0,0.620,0.451	#009E73	97,0,75,0
	240,228,66	0.941,0.894,0.259	#F0E442	10,5,90,0
	0,114,178	0,0.447,0.698	#0072B2	100,50,0,0
	213,94,0	0.835,0.369,0	#D55E00	0,80,100,0
	204,121,167	0.8,0.475,0.655	#CC79A7	10,70,0,0

Masataka Okabe (Jikei Medical School) and Kei Ito (University of Tokyo) colour-blind friendly colour palette

<https://wp.nyu.edu/siegel/color-palette/>

Check the rules



Specifications for 'Advance warning of traffic control devices Speed Limit Ahead 10 km/h — Speed limit Ahead' <https://www.nzta.govt.nz/resources/traffic-control-devices-manual/sign-specifications/view/67?category=734&term=>

Legibility

determined by things like:

- › x height
- › character shape
- › stroke contrast
- › serifs (or not)
- › weight

Mrs Eaves has a relatively low x-height

The legibility of a typeface is a product of its design, and relates to the ability to distinguish one glyph from another when reading.

Caslon has a higher x-height and is perhaps more legible

The legibility of a typeface is a product of its design, and relates to the ability to distinguish one glyph from another when reading.

Readability controlled through things like:

- ▶ **case**
- ▶ **text size**
- ▶ **line spacing (leading)**
- ▶ **line length**
- ▶ **contrast**
- ▶ **colour**



Readability

controlled through things like:

- › **case**
- › **text size**
- › **line spacing (leading)**
- › **line length**
- › **contrast**
- › **colour**

architects

seem to love

superfine

justified text

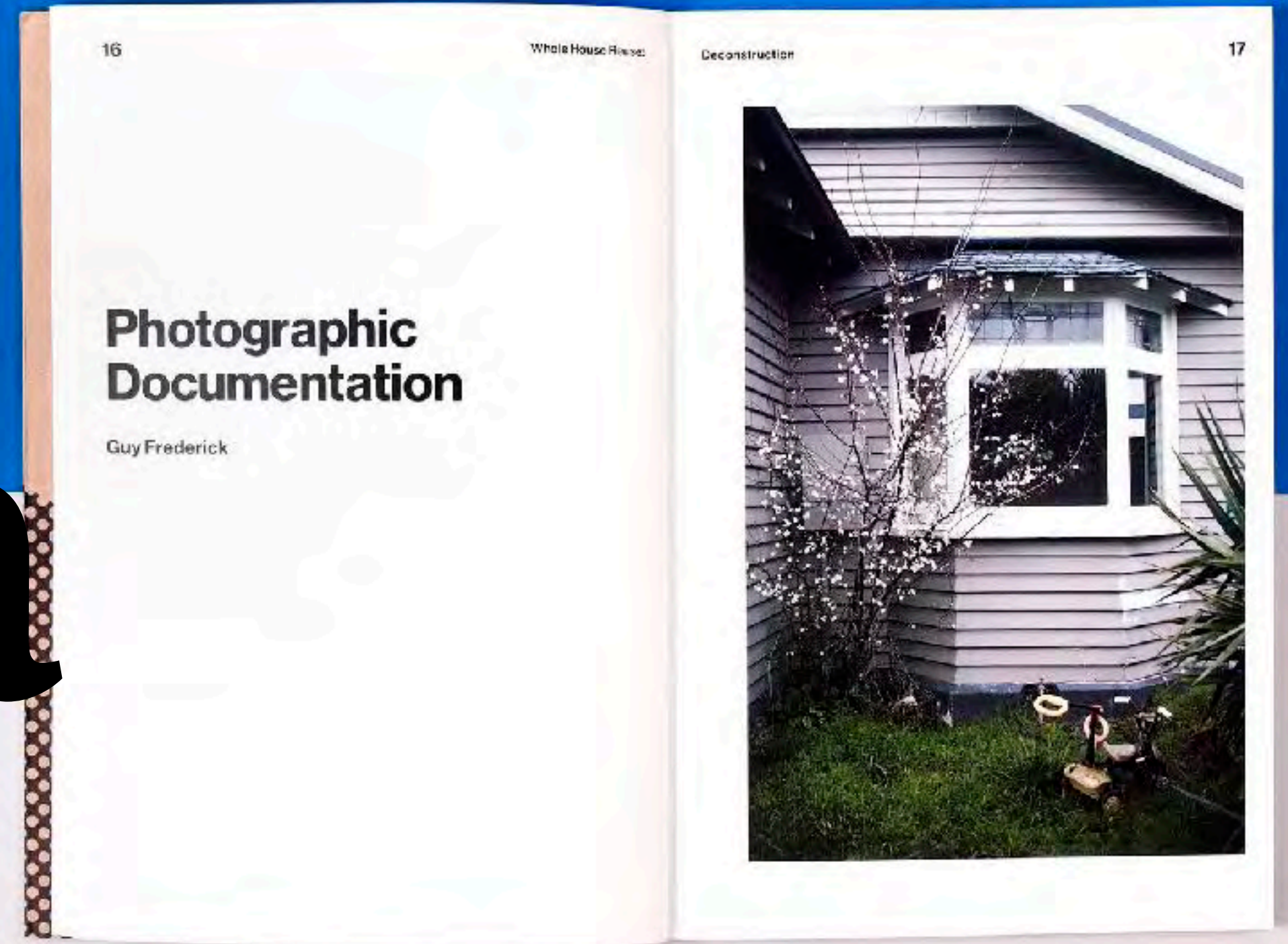
with poor

contrast

Type basics

Using typefaces

Develop a system



Whole House Reuse
Rekindle
Book design: Matthew Galloway

42 Whole House Reuse

<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #101</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #102</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #103</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #104</p>
<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #105</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #106</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #107</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #108</p>
<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #109</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #110</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #111</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #112</p>
<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #113</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #114</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #115</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #116</p>

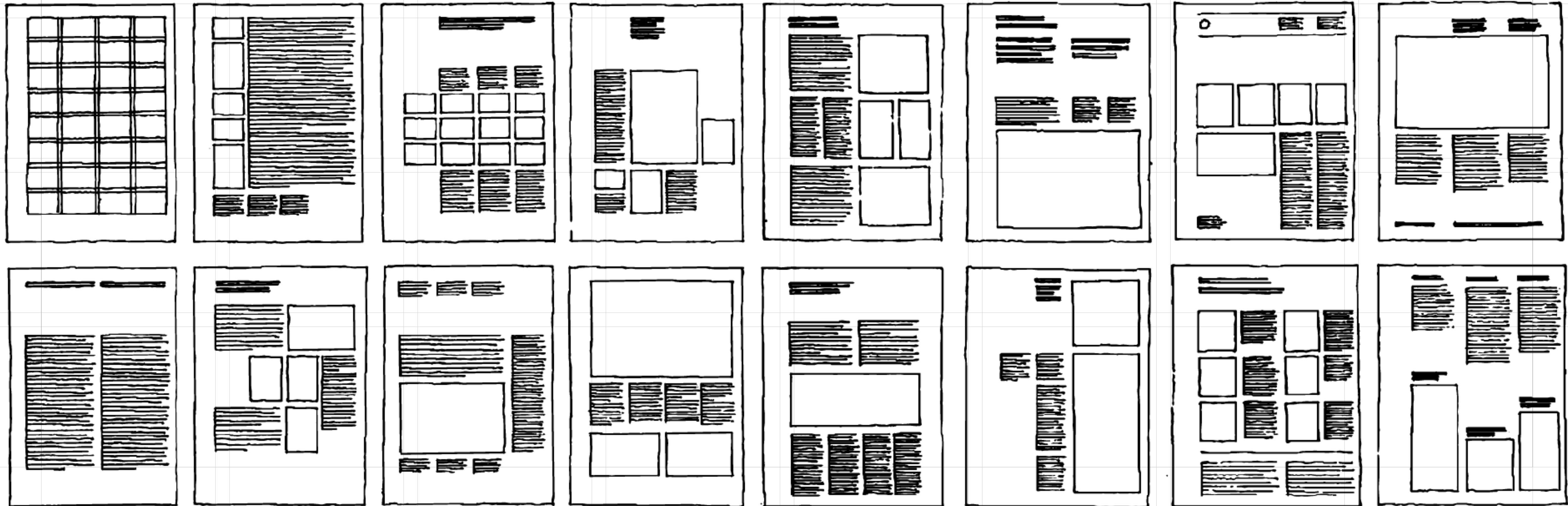


36 Whole House Reuse

<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #117</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #118</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #119</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #120</p>
<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #121</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #122</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #123</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #124</p>
<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #125</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #126</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #127</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #128</p>
<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #129</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #130</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #131</p>	<p>Reclaimed wood Reclaimed wood, 2x4s Quantity: 100 Reference #132</p>



The grid



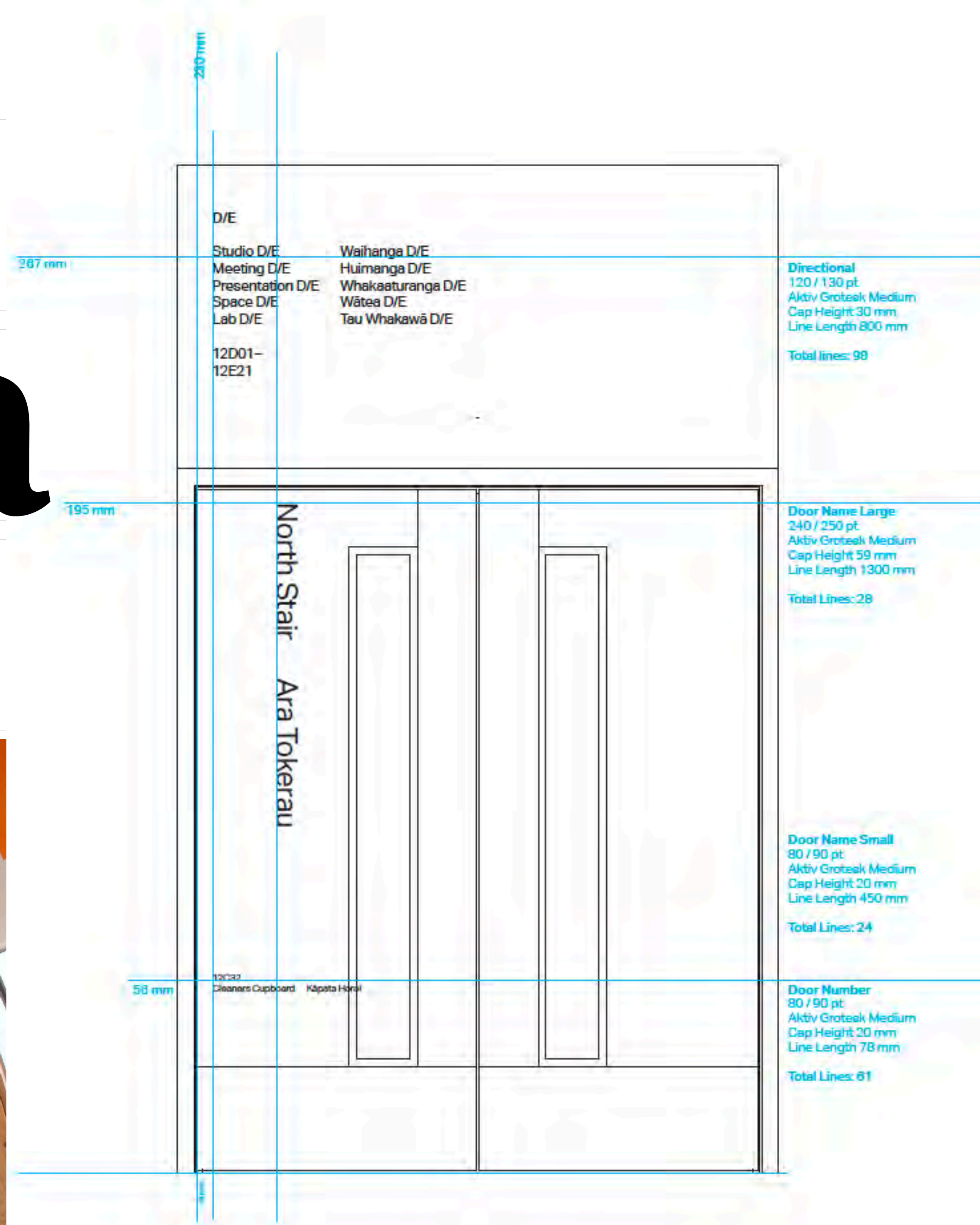
Type basics

Using typefaces

Wayfinding in Te Ara Hihiko by Nick Kapica

See:
<https://bestawards.co.nz/graphic/environmental-graphics/massey-university-college-of-creative-arts-29/te-ara-hihiko/>
<https://drive.google.com/drive/folders/OB-y0QnFZr08rTDdFb01xR28xVTg>

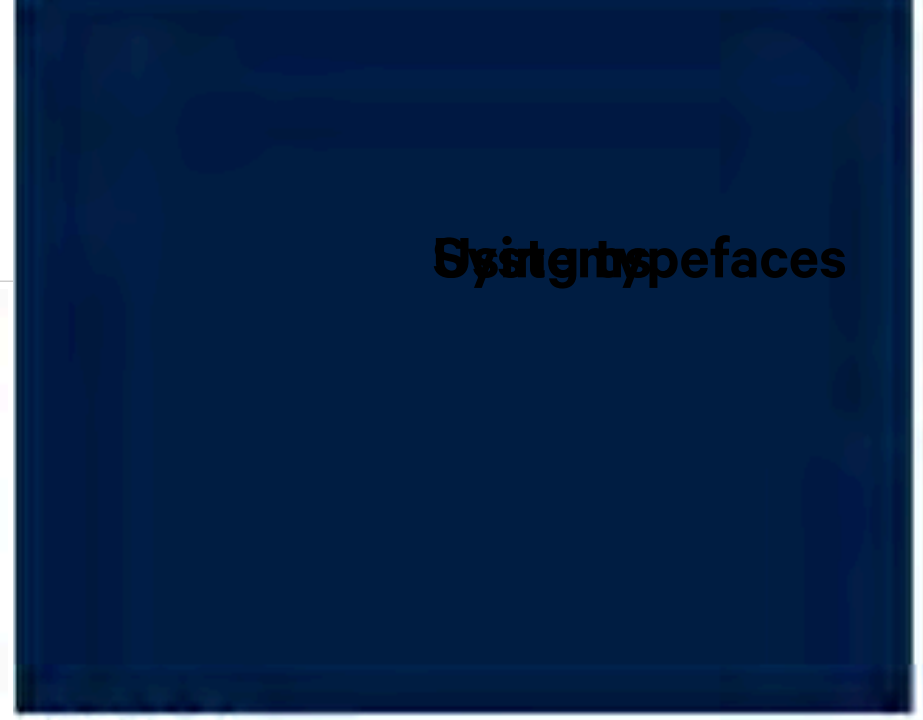
Develop a system



Type basics

System typefaces

Develop a system



C87-M46-Y0-K81
Pantone 296
NCS S 8010-R90B



C53-M27-Y0-K31



C26-M14-Y0-K24



C53-M27-Y0-K31



Pantone 123
NCS S 0570-Y20R

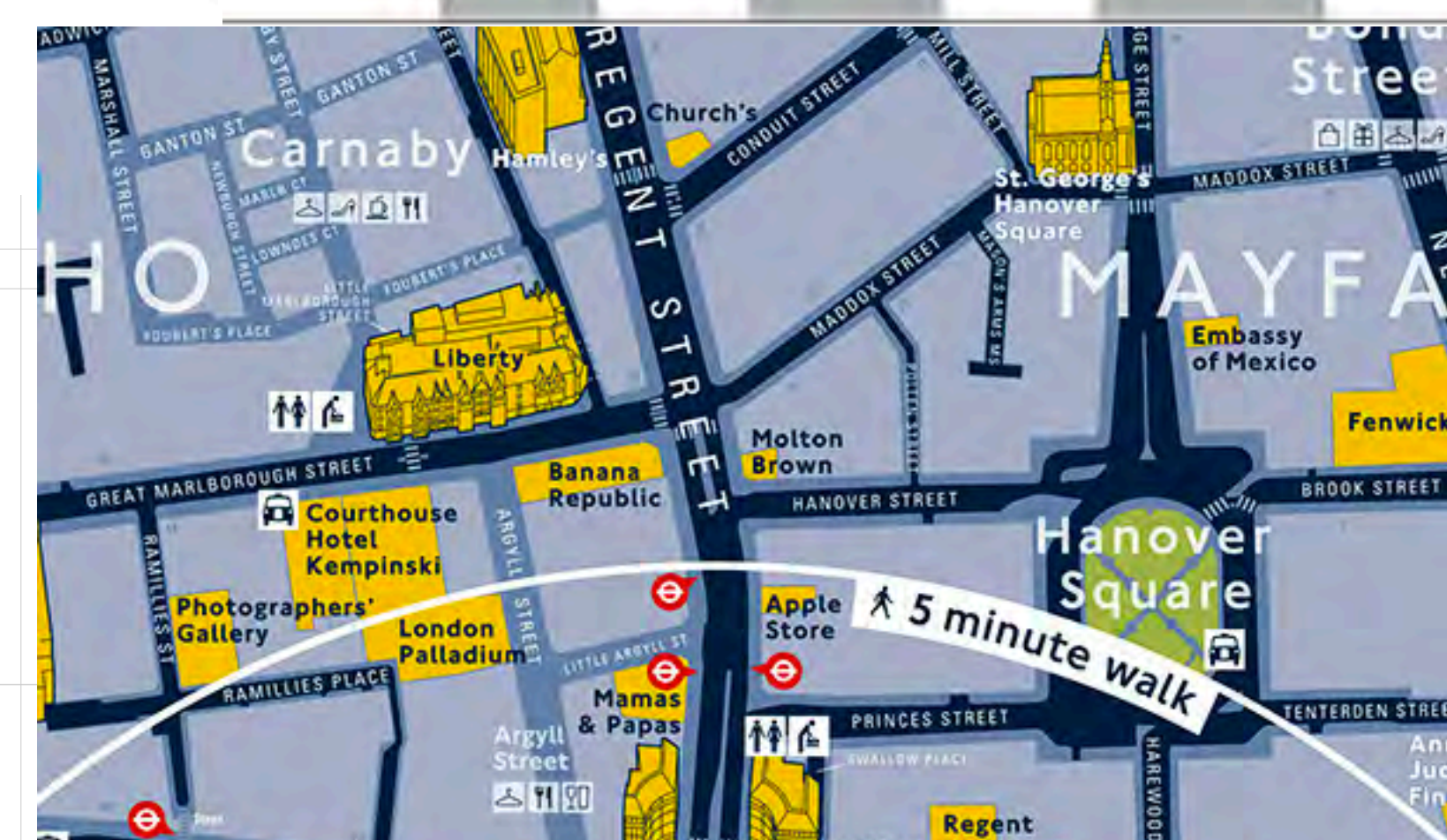


C0-M100-Y100-K6

These are the eight primary and secondary colours that are used for the Legible London scheme.



See Legible London:
<http://appliedwayfinding.com/projects/legible-london-system-design/>
<https://segd.org/sites/default/files/2018-egd-cc-wb-research-london.pdf>



Type basics

Using typefaces

The Anatomy of the Architectural Book
Lars Müller
Publishers, 2014
Design by Drop/
João Faria

Wayshowing for Te
Ara Hihiko, Nick
Kapica

D/E

Studio D/E

Meeting D/E

Presentation D/E

Space D/E

Lab D/E

Waihanga D/E

Huimanga D/E

Whakaaturanga D/E

Wātea D/E

Tau Whakawā D/E

12D01-
12E21

Directional
120 / 130 pt
Aktiv Grotesk Medium
Cap Height 30 mm
Line Length 800 mm

Total lines: 98

Hierarchy



Colorful Crossroads From Paper to the Crystal Palace

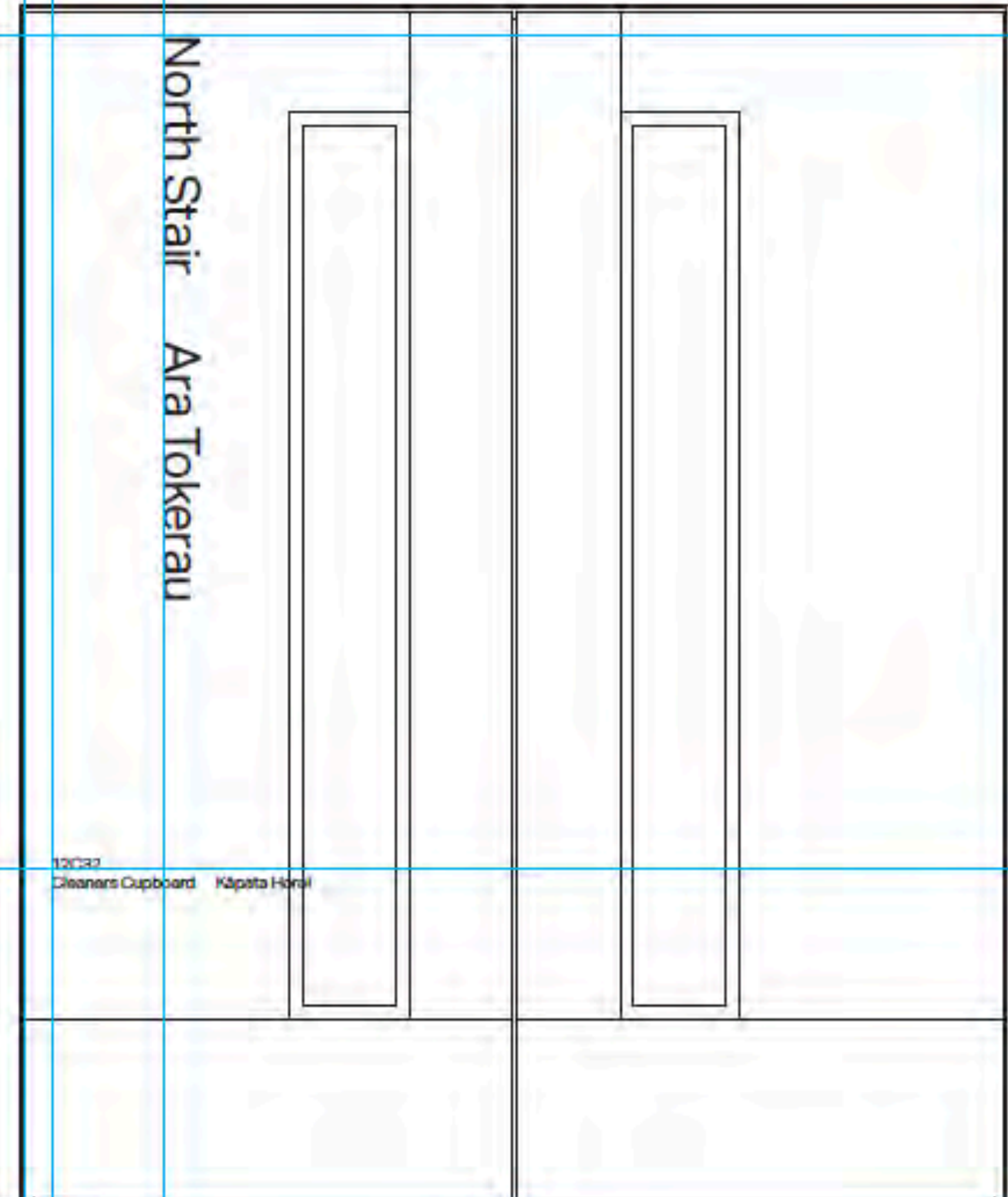
Dickinson's *Comprehensive Pictures of the Great Exhibition of 1851* (1854) Waiting for the Queen
SOA CASE M190 0913212

Printing color, building color

The year 1851 saw the publication of many architectural books illustrated with chromolithographs. Among them, two books on ancient Greek architecture permit an investigation of the nature of the relationship between the images in architectural books and the design and perception of buildings. *L'Architecture polychrome chez les Grecs* by Jacques Ignace Hittorff (1792-1867),¹ a compilation of research (both his own and others) on polychromy;² and *An Investigation of the Principles of Athenian Architecture* by Francis Crammer Penrose (1817-1903), a geometric analysis of the entasis of the Parthenon.³ Both books feature chromolithographs and black-and-white engravings.

Penrose was not unaware of the use of color in the Parthenon,⁴ but his main focus was optical correction: the way the Greeks achieved the illusion of perfect geometry in building form by adjusting elements to avoid potential visual distortions caused by the human eye. These adjustments are documented in the book in plain measured drawings that record the shape of the building and its geometrical deformations. Despite the exactitude of the information provided, the images are somewhat dull. Even in the chromolithographic plates, where Penrose recorded "some evidence of colour," the most significant images are in *chiaro oscuro* to emphasize the solid and massive appearance of the Parthenon's northwest corner. Hittorff's perspective from the same point of view is in vivid color and exploits the full range of possibilities offered by the chromolithographic process. Because Hittorff's research interest lay in

1. Jacques Ignace Hittorff, *L'Architecture polychrome chez les Grecs* (Paris: Librairie de la Connaissance, 1844).
2. Jacques Ignace Hittorff, *Recherches sur l'usage de la couleur dans l'architecture polychrome chez les Grecs* (Paris: Librairie de la Connaissance, 1844).
3. Francis Crammer Penrose, *An Investigation of the Principles of Athenian Architecture* (London: Longmans, Green & Co., 1851).
4. Ibid., plate 1. "View of the north-west angle of the Parthenon showing the entasis and the corrections made to the entasis by the use of color."



Door Name Large
240 / 250 pt
Aktiv Grotesk Medium
Cap Height 59 mm
Line Length 1300 mm

Total Lines: 28

Door Name Small
80 / 90 pt
Aktiv Grotesk Medium
Cap Height 20 mm
Line Length 450 mm

Total Lines: 24

Door Number
80 / 90 pt
Aktiv Grotesk Medium
Cap Height 20 mm
Line Length 78 mm

Total Lines: 61

Type basics

Using typefaces

Scale and space

Wayshowing for
Halle 14, Nick
Kapica

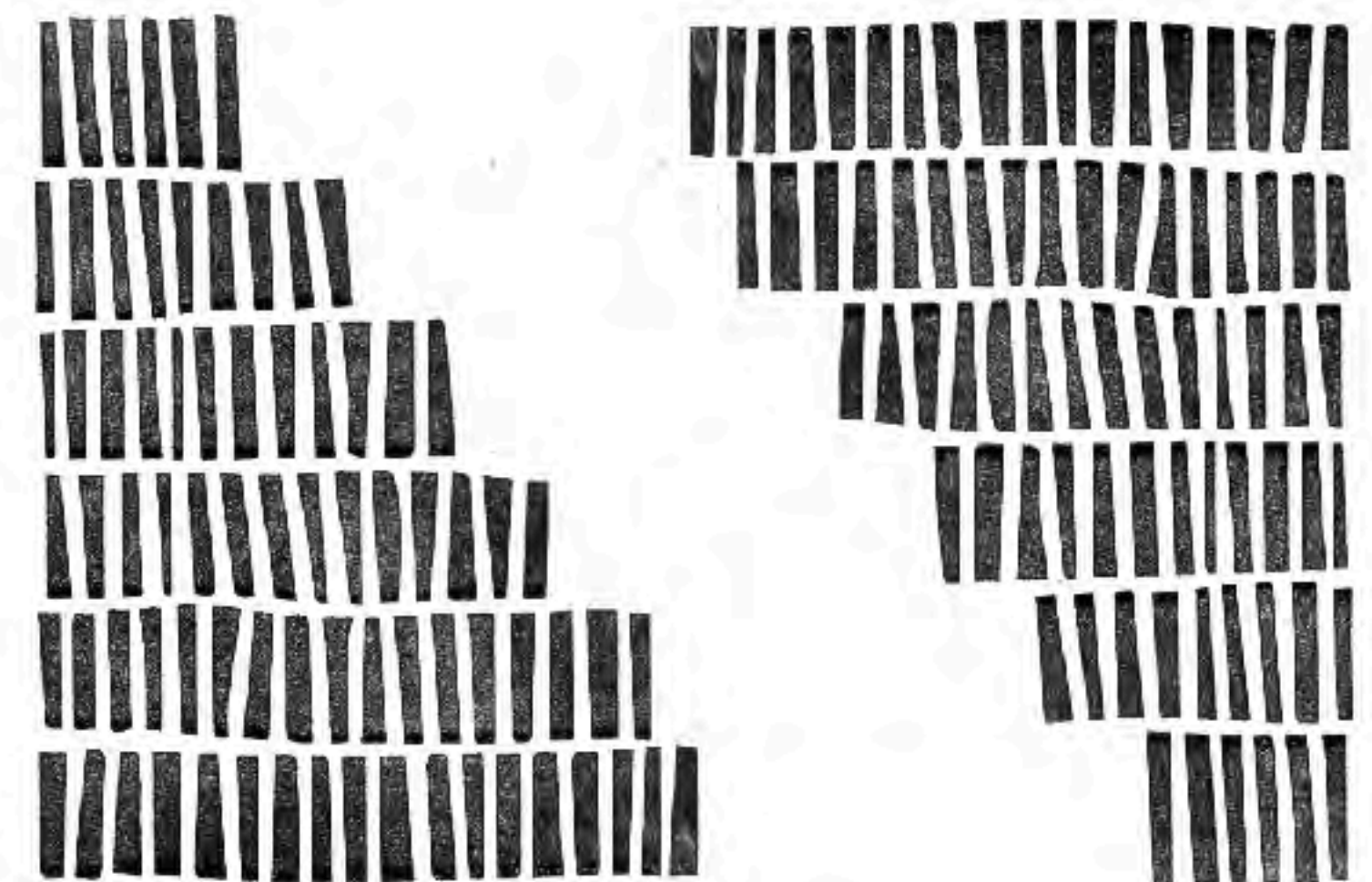
*Government for the
Public Good*
Bridget Williams
Books, 2018
Design by Jo Bailey



**Government
for the
Public Good**

**Max
Rashbrooke**

The Surprising
Science of
Large-Scale
Collective Action



Details matter!



Column width and line length



After our family moved from Caversham to another south Dunedin suburb, St Kilda, in 1987, we would still sometimes go back to Fairways. And when I flailed in Caversham during my 1992 honours year at Otago University and in the following year as I prepared to go to England to do my PhD, my girlfriend Sally and I would sometimes get Fairways, although she initially preferred another local place called Golden Chips. We returned to Dunedin in 2002 and have lived in Kew, immediately southeast of Caversham, since 2008. A fried item Fairways often marks the end of the week, the end of a school term or a good achievement at school for our kids; fish and chips are a part of the routines of our family life.

But for me, as a historian, Fairways has additional significance: it is a site that has been a spur to my thinking about the meanings of place and community. In my writing I advocate the primacy of archives and the power of archival research to generate new historical understanding and interpretations. The shaping of historical argument is, however, an imaginative and creative process where the historian's knowledge of the past gained through an intensive reading of primary sources is drawn into interplay with their knowledge of the relevant scholarly literatures and the pressing intellectual, cultural and political questions of the historian's own time. The individual sensibility of the historian is very important in ordering their priorities, generating ideas and interesting their arguments.

My own sense of attachment to Caversham has undoubtedly shaped my work in a variety of ways and has been a key driver of my dissatisfaction with histories that dwell on the imagined national community without grappling with the specificities of individual places, including their particular connections beyond New Zealand. I am quite conscious, for example, that Caversham was in my mind when Brian Mooneyhan and I began to explore the imprint of connections to Asia in shaping the cultural development of colonial Otago. At one level, the spur to that work was co-teaching world history, which saw us grappling with long histories of cross-cultural engagement and readings, such as Donald Lambton's landmark series *Asia in the Making of Europe*, which stressed the

Justification

Rarely justified!

(also, no hyphenation)

When type is set in short line-lengths, the number of words that fit into a line means that people often justify the text. This presents particular problems, in that the type is then forced to fit an enclosed form that it does not naturally fit. This is the stage at which word-spaces and letter-spaces become the unintended victims.

When type is set in short line-lengths, the number of words that fit into a line means that people often justify the text. This **LAKE** presents particular problems, in that the type is then forced to fit an enclosed form that it does not naturally fit. This is the stage at which word-spaces and **PUDDLE** letter-spaces become **L A K E** the unintended victims.

Text size and leading

Make it comfortable to read

Good

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes.

Too Little

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Too Much

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Rags

‘consistently choppy’
without hyphenation

Good

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Nulla ac odio. Praesent bibendum justo id mauris.

Bad

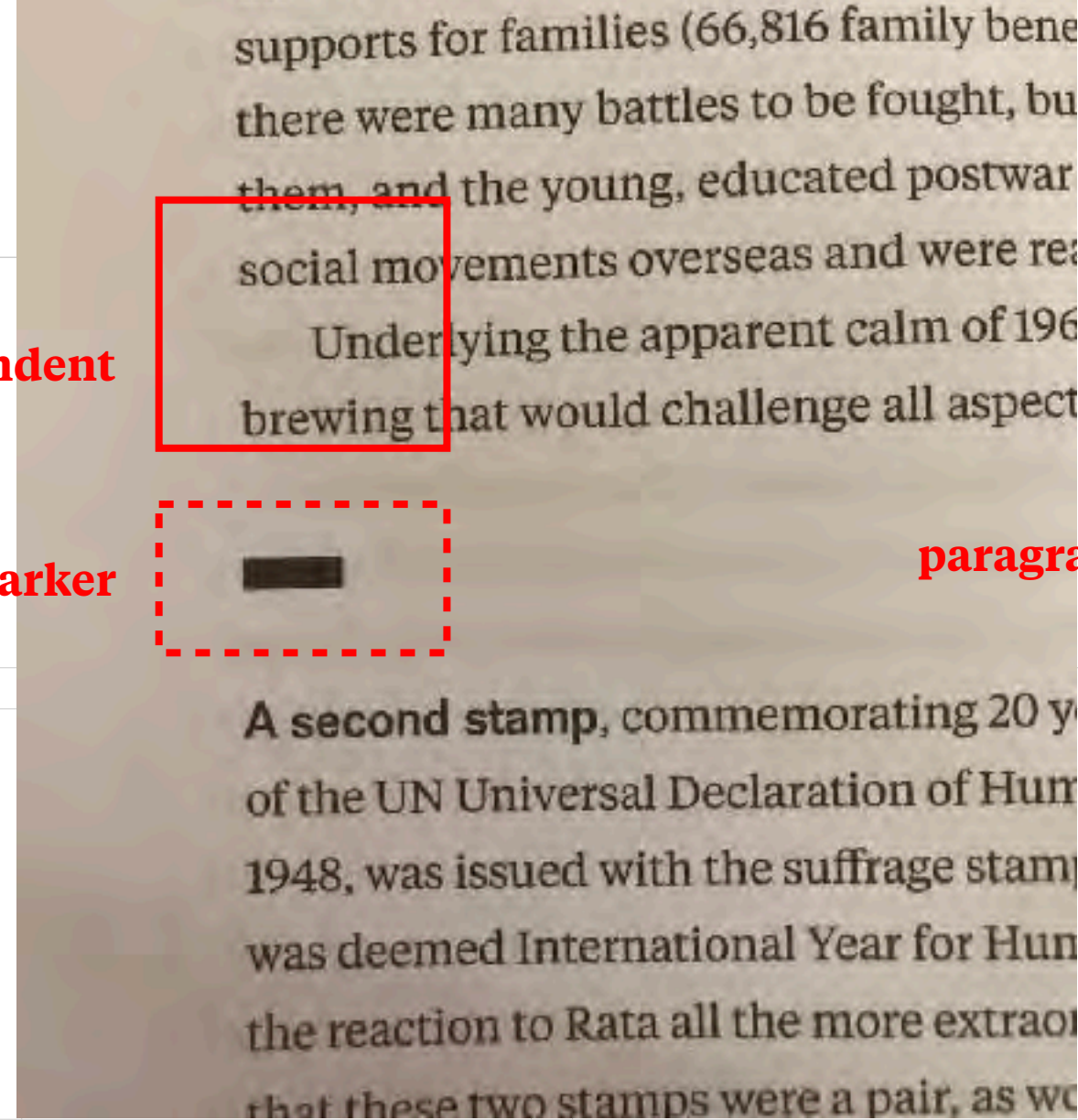
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa id mauris. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Nulla ac odio.

Type basics

Using typefaces

Paragraphs

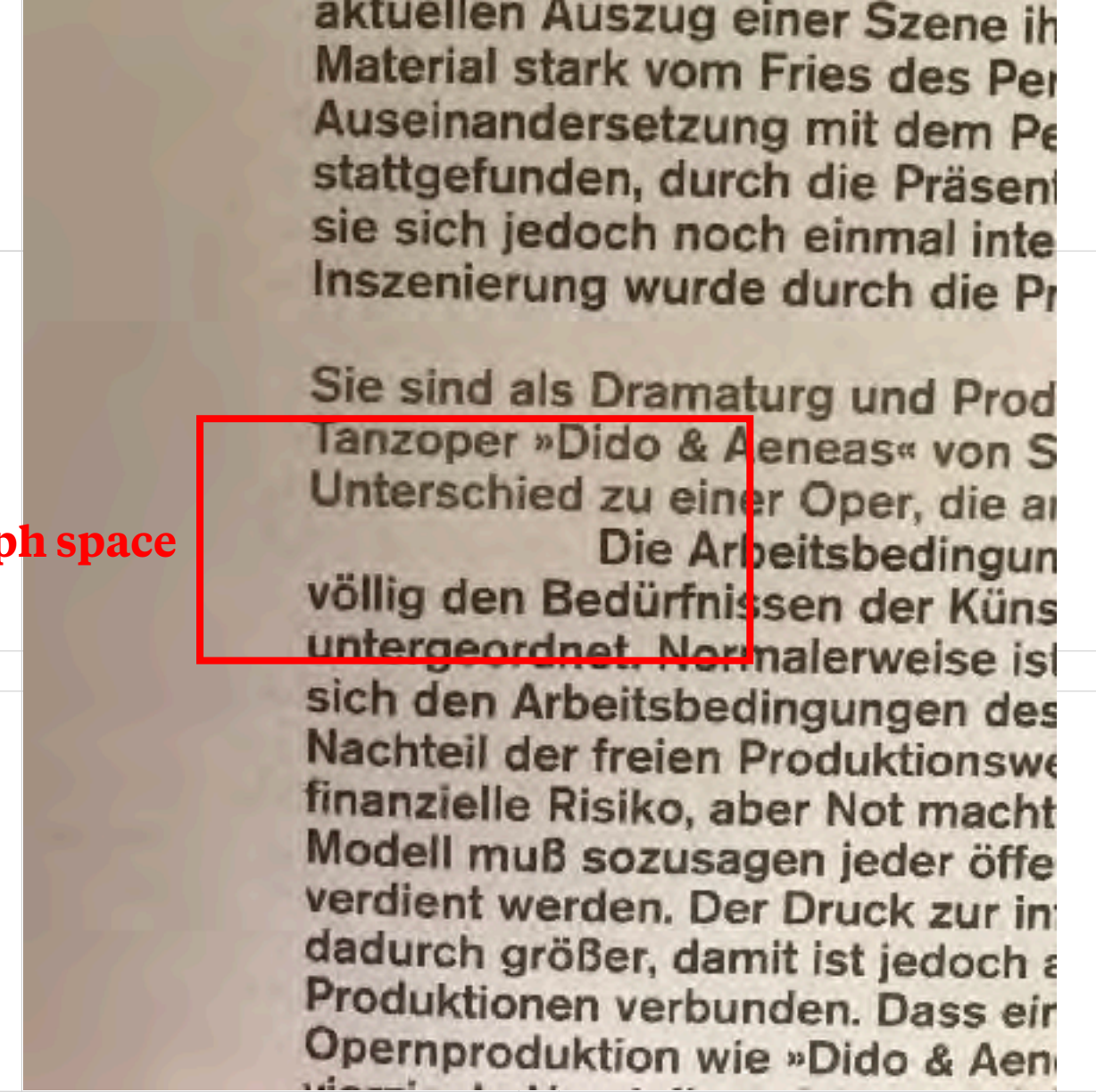
Separate with an indent or a space after



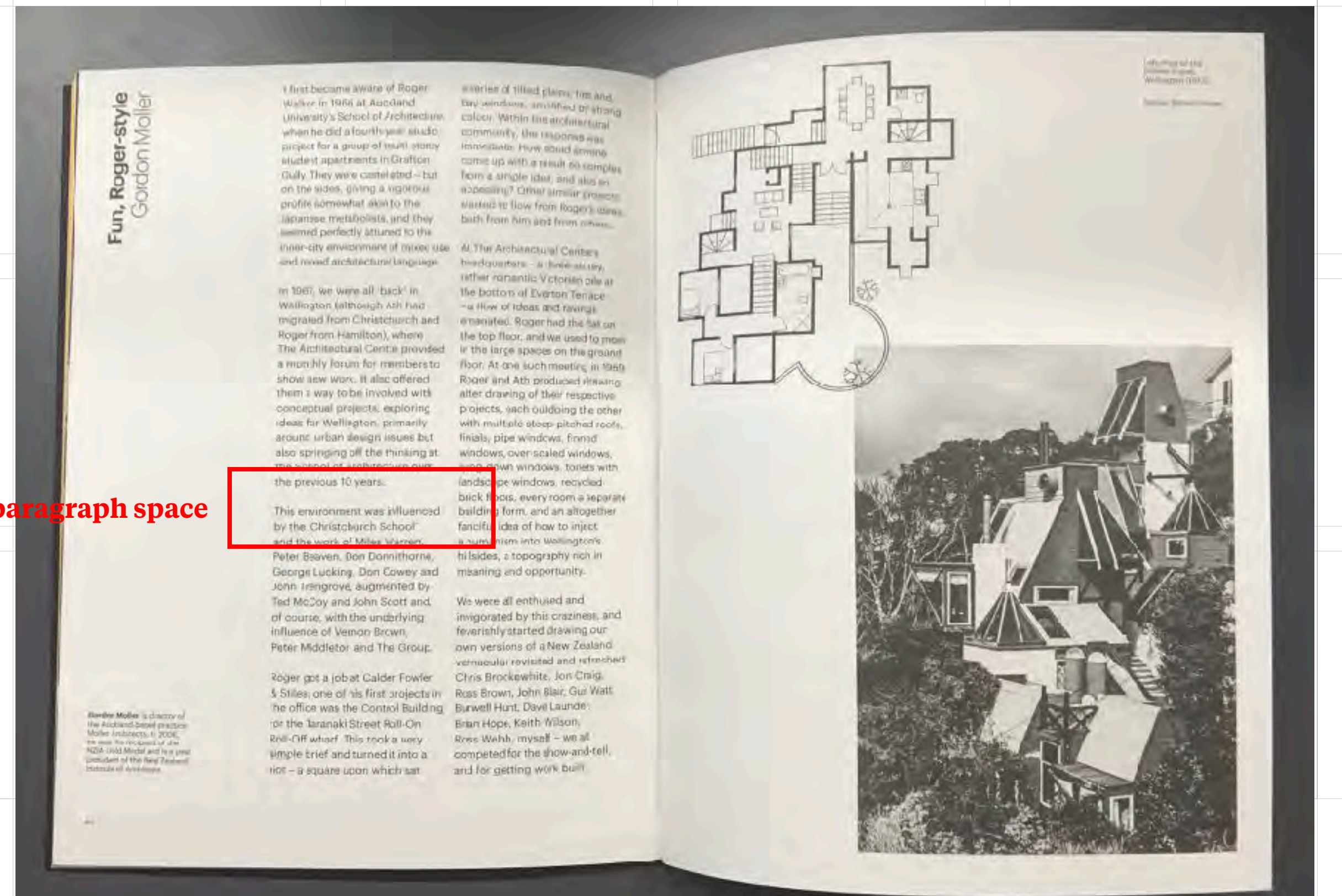
paragraph indent

section break marker

paragraph space



paragraph space



Macrons on Māori words

Use them!

11
eleven
tekau mā tahi

We can't eat karaka berries.
They are for kererū bellies.



Tracking

Universal letterspacing

- ▶ Don't add positive tracking to body copy or lowercase titles
- ▶ Positive track capital letters

LOVE LETTERS

CAPITALS: NORMAL TRACKING

LOVE LETTERS

CAPITALS: LOOSE TRACKING (+75)

LOVE LETTERS, LOVE LETTERS

SMALL CAPS: NORMAL VS. LOOSE TRACKING (+75)

love letters, *love letters*

LOWER CASE: NORMAL TRACKING

love letters, *love letters*

LOWER CASE: LOOSE TRACKING (+75)

TYPE CRIME: TRACKING LOWERCASE LETTERS

Loosely spaced lowercase letters—especially italics—look awkward because these characters are designed to sit closely together on a line.

Kerning

aka keming :-)

- › Kern for optically balanced text
- › Pay attention to numbers and certain pairs
- › Use ligatures if the typeface has them



IF YOU REALLY HATE SOMEONE, TEACH THEM TO RECOGNIZE BAD KERNING.

Kerning
aka keming :-)



I'm all good 2017
I'm not good 2017

Kerning



jo bailey
@jo_bailey

I have some kind of next level kerning radar, so my brain went straight to where worse kerning could have taken this van... [#typography](#) [#freshlywhatnow?](#)

11:43 PM · May 5, 2020 · [Twitter for iPhone](#)

EXTRAORDINARY ANYWHERE

of context, the phonoaesthetics of the words deposit new strata of meaning. Aloud (especially in Alex-the-computer-voice's metallic monotone), they feel like the rhythmic clackety-clack of a train journey.

We choose two typefaces by New Zealand typographic designer Kris
to use in this book. As designers we say it's important that if the
word 'order' from the typeface should be too — but this is partly post-
 rationalisation. *Tiempos*, our serif font, is based on a typeface for a Spanish newspaper.² *Calibre*, our sans serif, is inspired by street signage,³ and though this wayfinding lineage feels pertinent, it is happenstance. We choose it because it is a consistent favourite of ours — like a typographic version of our own handwriting. It's the other way with *Tiempos*; the chance to explore something familiar but different. Later we add *Domaine*, also by Sowersby. It is elegantly curvaceous, described by a critic as 'Latin detailing on a Scotch skeleton'.⁴

Widow

We try different formats and grids, leafing through paper mock-ups, seeing where our thumbs grip the page. The edges of the page become the edges of a map. The asymmetric column layout leads the eye along the top then down the side; the twisting of the page reminiscent of lining up a map to find north.

We agree, this is a green book. We pick a selection: lush forest, earth and moss. We talk of an old and favourite cover of *The Hobbit*, which features a single tone somewhere between greenstone and grass; British Ordnance Survey Pathfinder maps with green covers; of landscape. We try green layouts, but there is a mismatch between intent and articulation. It comes across hackneyed, too obvious; the 'clean, green' allusion heavy-handed.

We look through more vintage bookplates, finding old building blueprints — deep blue pages with intricate structural details. It becomes clear—it is not green, it is blue — We choose Pantone 315U blue.⁵

Tentatively, we illustrate some essays. We flick through out-of-copyright images searching for multiple 'islands' placed "in the current world". The process of collage offers a way to create a narrative through bringing the ephemeral

Orphan

together.

By April we have been working on the book on and off for six months.

We show Ingrid and Cherie a dust jacket that unfolds like a map to reveal a grid-based system, marked with emblems placed using coordinates based on the location of each essay in the book. It is unresolved, but it resonates with us as a unified visual system that both creates and charts our new territory.

We embrace the tactile exercise of unfolding and refolding (the frustration of a map that won't obey the creases), the wayfinding system, the bringing together of symbols for each essay. It gets a lukewarm response. We try again. This time, a typographic approach. Again the response is cordial but not excited.

In frustration we try a completely new tack: photographic, with new typefaces, retreating to the safe ground of the Unity table. It is an appeasement, reactive, scraped out in leftover corners of time during a particularly hectic period. Positive noises come back, but instead of being a comfort, this actually makes it harder. After heartfelt discussion we realise that we don't want this expedient option to be *it*. We have become embedded in this as a process, involved and deep, that what we want is to render *our* extraordinary, *our* journey. We have become territorial, protective. This book-map is *our* visual territory. We realise, rationally, that this isn't our book. It isn't about us. But it is, too. It's about all of us, now.

We ask for one more attempt to get to a place that is both ours and theirs, yours and mine. Another day of iterations — seven straight hours punctuated by a working lunch with covers spread across a café table. One of our lunchtime iterations is a giant E with an owl in it. It makes the B pile. However it is capital letters we come back to, fuelled by caffeine and adrenaline. *Domaine*, when used large, is beautiful, strong, and has a slight eccentricity. We are intrigued by the way the flatness of the typography works with the intricacy of the images. The images — some literal, others metaphorical — respond to the emotive and objective content inside each essay. This cover could *only* be about this

Widows and orphans

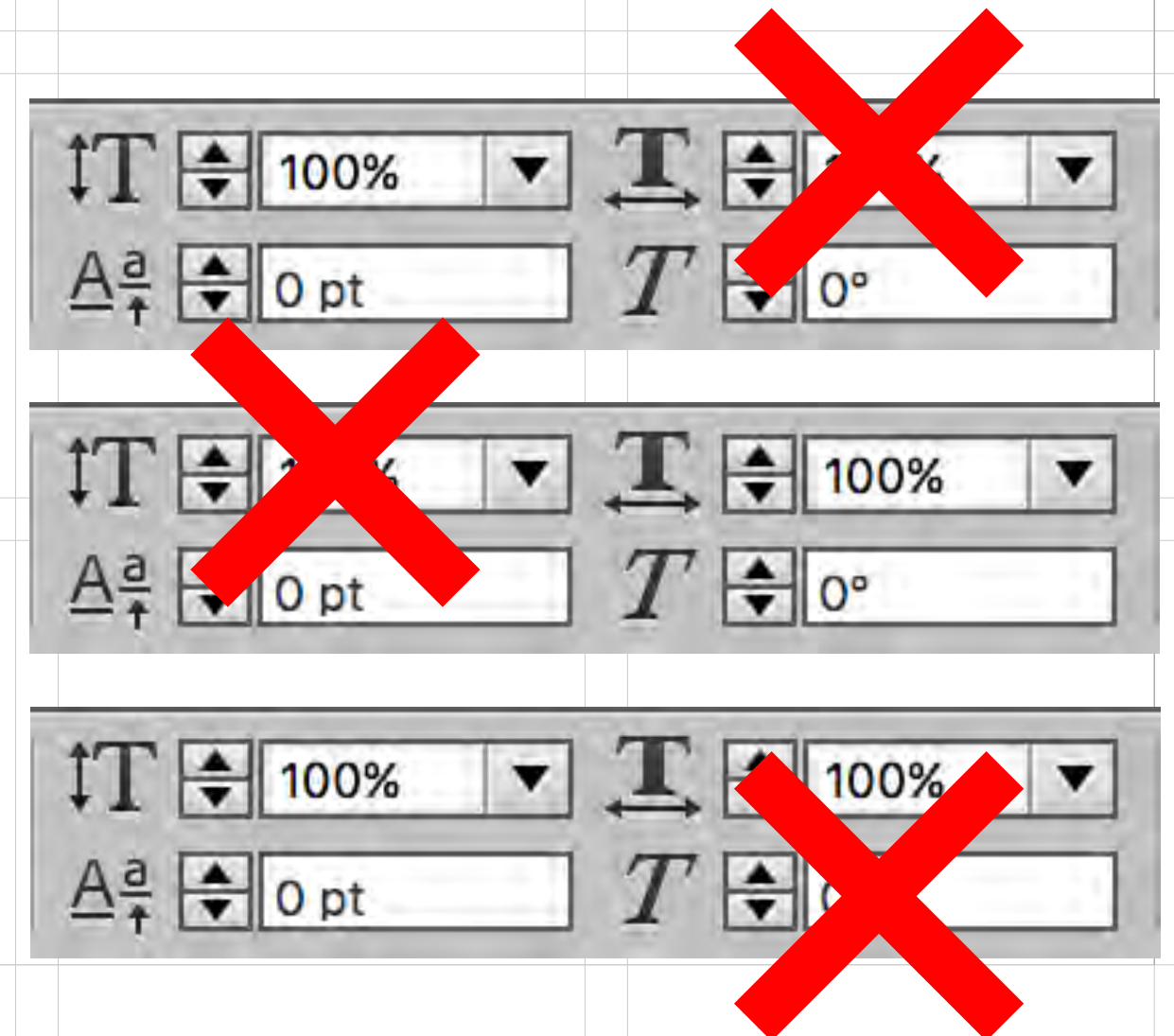
Widow: has a past but no future

Orphan: has gone on alone

Both to be avoided!

Manipulating text (just don't!)

I'm all good
I'm stretched!
I'm squashed!
I'm skewed!



Quote marks

Use the right ones

“I’m a proper quote” ✓

"I’m ditto marks" ✗

(and I’m 5'4")

In the glyphs palette under Type>Glyphs. Also, check ‘use typographers quotes’ in InDesign preferences

Dashes and hypens

Use the right ones

I'm a hypen -
Mary-Jane

I'm an en dash –
2010–2017

I'm an em dash —
when the book was finally delivered—
nearly three months after it was
ordered—I decided I no longer wanted it



The dashes in InDesign are in the glyphs palette under **Type>Glyphs**, or **Type>Insert Special Characters>Hypens and Dashes**

Ligatures

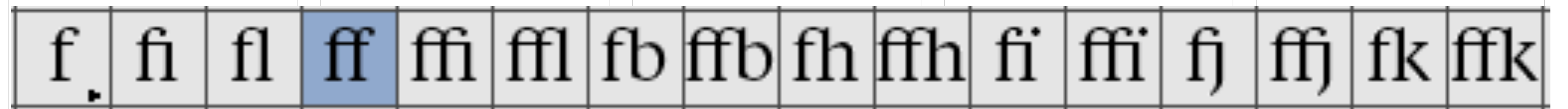
Special characters that join two letters together

fill
flag
waffle

with ligatures

fi ll
fl ag
wa ff le

without ligatures



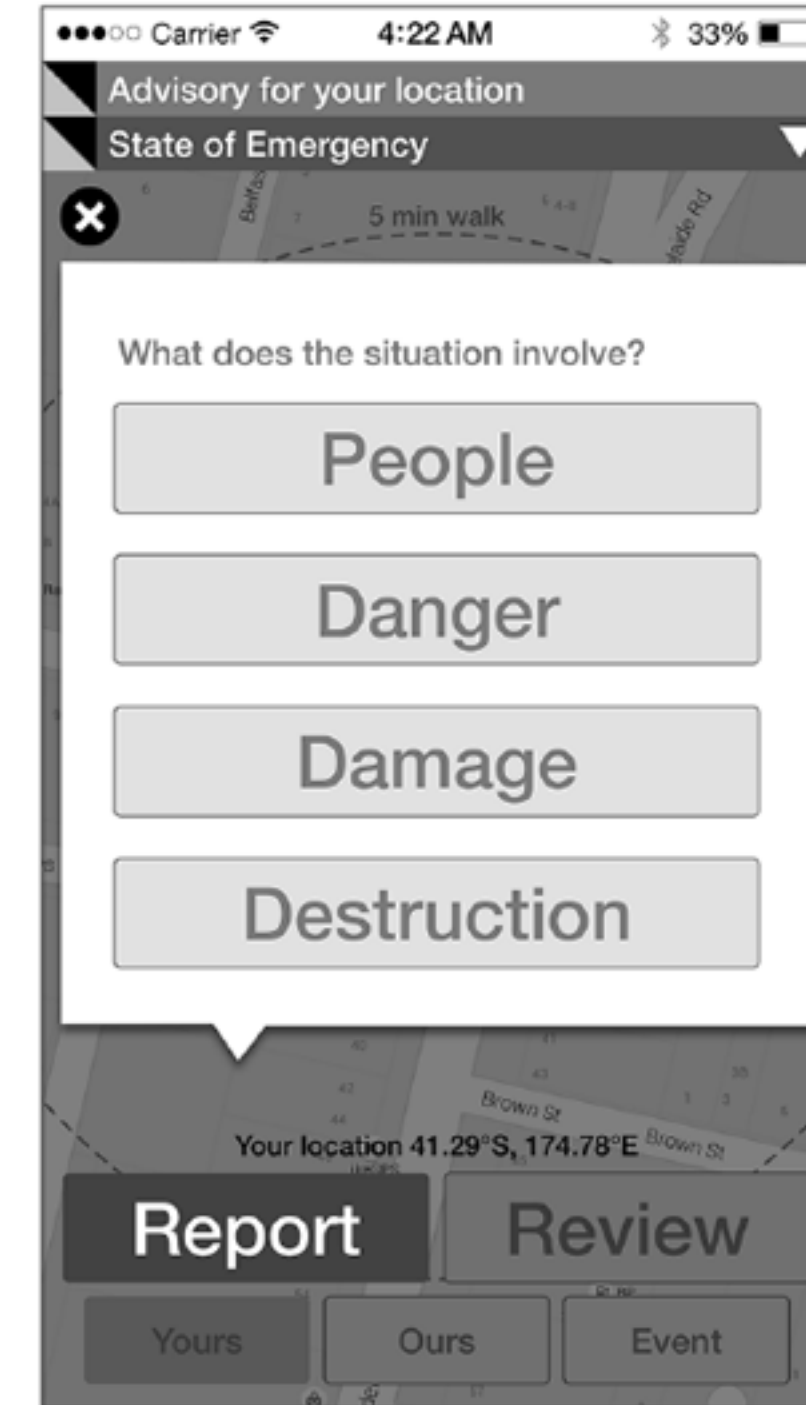
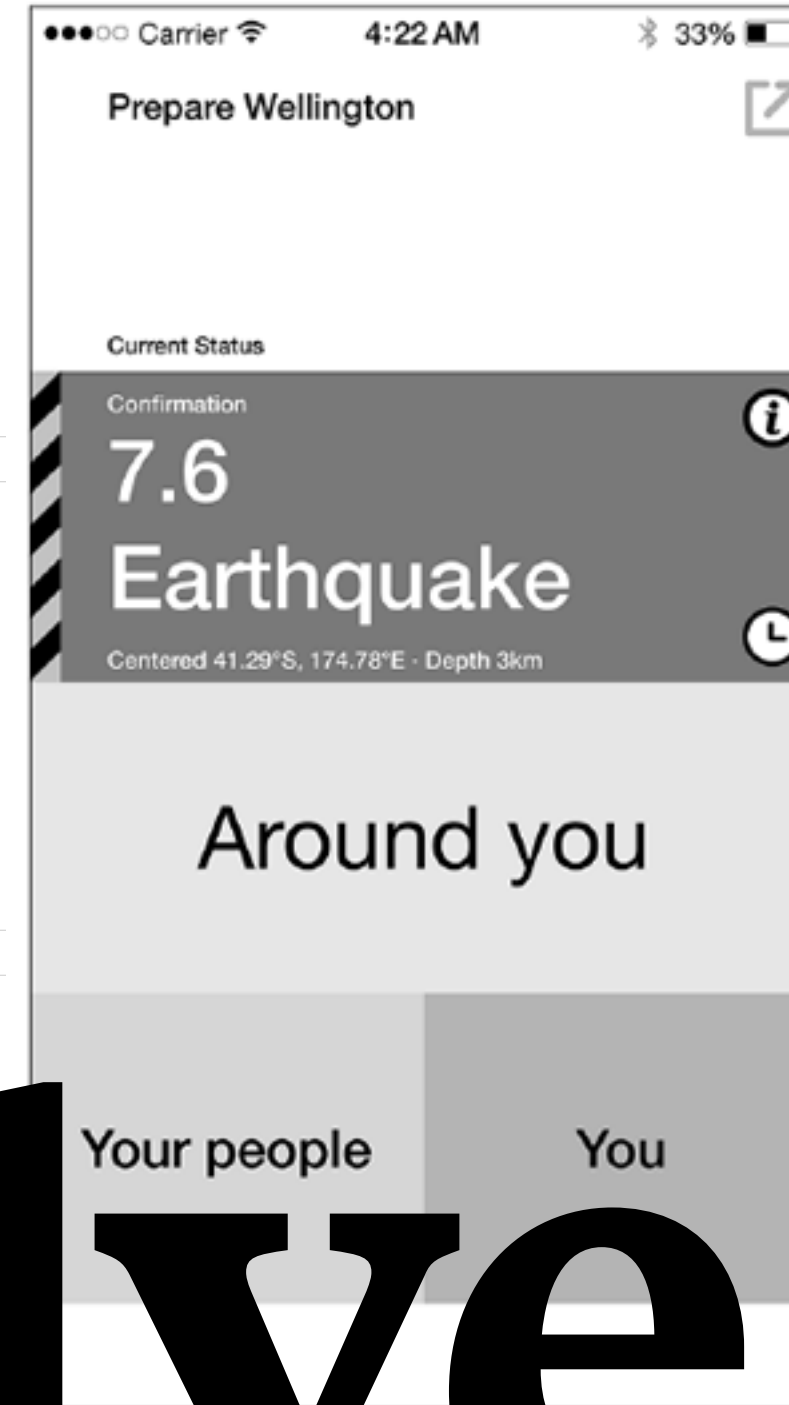
InDesign should apply these automatically but they are in the Glyphs palette

- **Left aligned**
- **Not justified**
- **Good contrast**
- **Comfortable line length**
- **No double space after a full stop**
- **Use macrons**
- **Use the right dashes**
- **Check for ‘curly quotes’ not feet’ and inches”**

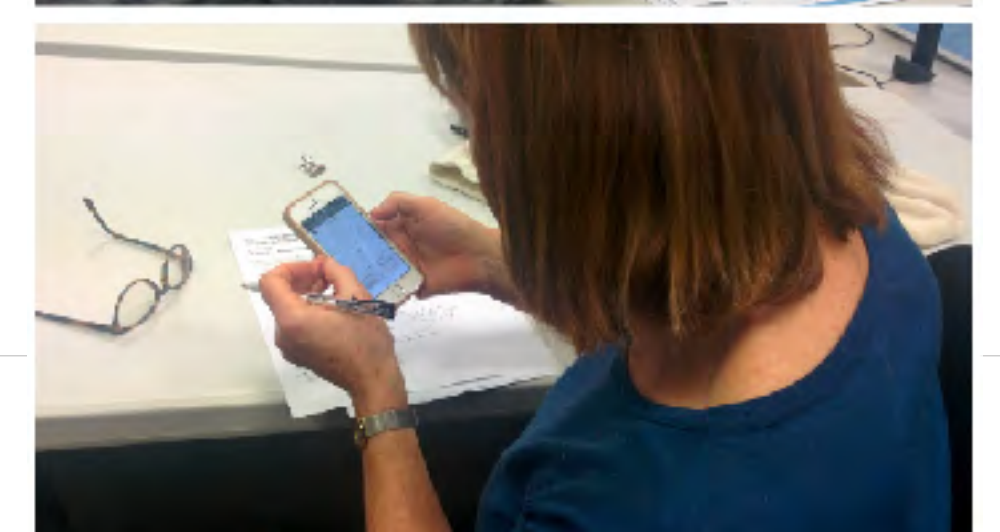


**These are all best practice usability for dyslexic users.
See <https://usabilla.com/blog/how-to-design-for-dyslexia/>**

Iterate: test, evolve, repeat



User testing prototype app for WREMO: prepwell.makinggood.design



If in doubt...

- ▶ **If it's supposed to be read, treat it like text to *read*, don't make it into pictures**
- ▶ **Type 'rules' aren't there to trip you up or be pointlessly pedantic – it's always about **reader-centricity!****

“

**Words have meaning and
typography has feeling.**

**When you put them together it's
a spectacular combination.**

Paula Scher

how do you feel?
how do you feel?

how do you feel?
HOW DO YOU FEEL?
HOW DO YOU FEEL?

HOW DO YOU FEEL?

how do you feel?

HOW DO YOU FEEL?

HOW DO YOU FEEL?

how do you feel?

how do you feel?

Type basics

The end!

That's it :-)