

Lingo You Should Know

Typeface - A set of characters of the same design. ie: Helvetica, ITC Cheltenham, Adobe Garamond, Verdana

Font Family - Complete collection of typefaces in different weights and classifications, designed to work together

Font Style - Variations in the thickness and stroke, such as light, bold, italic, that lend flexibility in the appearance of characters constituting a typeface

Justification - The aligning of the top, bottom, sides, or middle of text or graphic elements on a page

Kerning - The adjustment of space between two specific letters

Tracking - The adjustment of uniform space between all letters in a given selection of text

Leading - The adjustment of space between lines of text

Rivers - Gaps in typesetting, which appear to run through a paragraph of text, due to a coincidental alignment of spaces.

Widow - A paragraph-ending line that falls at the beginning of the following page/column, thus separated from the rest of the text.

Orphan - A word or very short line that appears by itself at the end of a paragraph resulting in too much white space.

Ligature - The combined form of two letters, such as lower-case f and i

Pull Quote - A quotation or excerpt from an article that is typically placed in a larger or distinctive typeface on the same page, serving to entice readers into an article or to highlight a key topic

X-height - The distance between the baseline of a line of type and the tops of the main body of lower case letters

Cap Height - The overall height of capital letters in the formation of words.

Descender - The portion of some lowercase letters, such as g and y, that extends or descends below the baseline

Ascender - The upward vertical stem on some lowercase letters, such as h and b, that extends above the x-height

Baseline - The imaginary line upon which a line of text rests

Hyphen - A punctuation mark used to join words and to separate syllables of a single word; not a dash

En Dash - Punctuation that is half the width of an em dash used to contrast values, or illustrate a relationship between two things

Em Dash - Punctuation that demarcates a break of thought or some similar interpolation stronger than the interpolation demarcated by parentheses

Resources You Should Use

Typography help

www.ilovetypography.com
<http://fontfeed.com/>
www.designobserver.com
www.thinkingwithtype.com
<http://typographica.org/>
www.typeforyou.com
<http://freelancefolder.com/typography-essentials-a-getting-started-guide/>

Font purchases

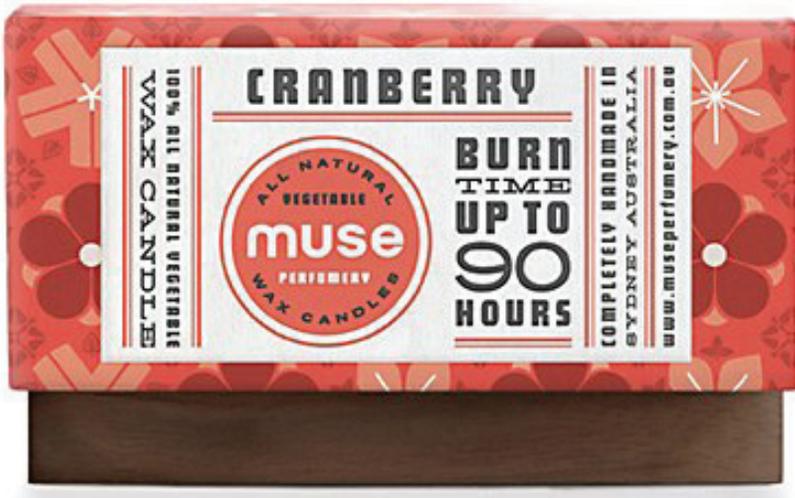
www.fonts.com
www.myfonts.com
www.linotype.com
www.itcfonts.com
www.typography.com
www.typotheque.com
www.emigre.com
www.fontlab.com
www.dafont.com
www.fontsquirrel.com
www.google.com/webfonts
www.p22.com
www.veer.com
www.withoutwalls.com

Blogs/Podcasts

www.36point.com
www.ilovetypography.com
www.designlabelblog.com
www.typeradio.org
www.designshack.net

18 Commandments to Live By

- 1) Thou shalt kern.
- 2) Thou shall choose thy justification of paragraphs wisely.
- 3) Thou shalt not create widows and orphans.
- 4) Thou shall not stretch type.
- 5) Thou shall never force italicize or bold thy letters.
- 6) Thou shall not use improper punctuation.
- 7) Thou shall use consistency in thy layouts.
- 8) Thou shall not overload on emphasis.
- 9) Thou shall read before choosing typefaces.
- 10) Thou shall be intelligent when mixing font choices.
- 11) Thou shall keep typefaces to a maximum of three.
- 12) Thou shall not use ornate or illegible fonts for body copy.
- 13) Thou shall never put text over a busy background.
- 14) Thou shall be aware of licensing issues.
- 15) Thou shall leverage typography to strengthen designs.
- 16) Thou shall give a CRAP about thy design.
- 17) Thou shall always research and find inspiration.
- 18) Thou shall never use cliché typefaces!



!!!!

WHAT ARE YOU WAITING FOR?

STARTLE ME

SURPRISE ME ASTOUND ME

ROCK MY WORLD
DO SOMETHING THAT'S NEVER BEEN DONE BEFORE

ASTONISH
THRILL ★ WOW ★ DAZZLE ★ AMAZE
TAKE MY BREATH AWAY

MAKE IT WORTH MY WHILE

LEAVE ME ON THE EDGE OF MY SEAT
MAKE ME SHIVER

GIMME SOMETHING TO TALK ABOUT

BUT DON'T TRY TOO HARD

★ ★ ★ ★ ★ ★ ★

“typography is the craft of endowing human language with a durable visual form.”

– Robert Bringhurst

ARTICLES • TOPICS • ABOUT • CONTACT • CONTRIBUTE • FEED

NOVEMBER 3, 2009

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A LIST apart
FOR PEOPLE WHO READ WEBSITE

Stop bewildering them with babble; communicate the business value of UX research to clients. Beyond keywords and filler headlines: make your rich content also learner-friendly.

Can You Say That in English? Explaining UX Research to Clients
by DAVID SHERWIN

It's hard for clients to understand the true value of user experience research. As much as you'd like to tell your clients to go read *The Elements of User Experience* and call you back when they're done, that won't cut it in a professional services environment. David Sherwin creates a cheat sheet to help you pitch UX research using plain, client-friendly language that focuses on the business.

AN EVENT APART
coming to a city near you

A BOOK APART
coming soon

EDITOR'S CHOICE
originally ran June 23, 2009

Visual Decision Making
by PATRICK LYNCH

If it takes only 50 milliseconds for users to form an aesthetic opinion of your site's credibility and trustworthiness, are designers who create visually compelling sites simply wasting time and

Search ALA

include discussion

Topics

- Code
- Content
- Culture
- Design
- Process
- User Science

(mt)

List in the cloud?
Unluff your site heating, cool Media Temple.

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Thou shalt kern.



The goal is simple: to equalize the appearance of the whitespace between letters. This gets tricky because you really have to feel it out. Sometimes uniform spacing between letters won't look like uniform spacing and you have to tweak and tweak until the word looks like you think it should. There's really no magic formula, you just have to eyeball it and decide what looks right.



Ye Ye

Helpful hint:

Turn your letters upside-down to check kerning. Looking at text from this angle breaks the pattern of letters that you are used to reading and allows you to focus on the shapes themselves, especially the negative space between them.

NIHTEK
KILTEH

LAVA
LAVA
LAVA

OPTICAL

METRICS

MANUAL

Thou shall choose thy justification of paragraphs wisely.

Depending on the type alignment, you may inadvertently create the wrong impact based solely on the placement of your message.

You seem a bit
too weird for me
to even look at!

NO RIVERS!

Yeah, I know but for some reason, my owner thinks that by having the font centered, I look cool or something...

Justified text, which has even edges on both the left and right sides of the column, has been the norm since the invention of printing with movable type, which enabled the creation of page after page of straight-edged columns. In metal type setting, the printer justifies each line by hand, using small metal spacers to alter the spaces between words and letters and thus make all the lines the same length. Digital typesetting performs the same labor automatically. Justified type makes efficient use of space. It also creates a clean, compact shape on the page. Ugly gaps can occur, however, when the line length is too short in relation to the size of type used. Hyphenation breaks up long words and helps keep the lines of text tightly packed. Designers often use negative tracking to fit additional characters on a line, or positive tracking to even out a line of type that looks too loose.

Left alignment is the most common and is easy to read usually indicative of body text.

Center Alignment is used for Headlines or Titles

Right Alignment is used for a more professional look and is frequently used for business cards

Thou shalt not create widows and orphans.

Good

Lorem ipsum dolor sit amet, consectetur lout adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis **dolor sit amet antetut mauris.**

Nulla ac odio. Praesent bibendum justo id posuere orci quis ligula massa vulputate

egestas massa vulputate nisl mauris. Suspendisse magna tellus, faucibus, sodales, vehicula eget, lacus.

Lorem ipsum dolor sit amet, consectetur lout adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis antetut.

Bad

Lorem ipsum dolor sit amet, consectetur lout adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis antetut **mauris.**

Nulla ac odio. Praesent bibendum justo id mauris. Suspendisse magna tellus, faucibus sed,

dapibus sodales, vehicula eget, lacus.

Lorem ipsum dolor sit amet, consectetur lout adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis antetut.

Thou shall not stretch type.

Every typeface was designed for a specific purpose and feel.

You wouldn't take a masterpiece painting and chop off the end to fit the frame, would you?

Stretching type distorts and ruins the integrity of the typeface. Select a typeface that fits your need instead of forcing a typeface to fit.



WIDE LOAD

INTERSTATE BLACK
The set width is the body of the letter plus the space beside it.

TIGHT WAD

INTERSTATE BLACK COMPRESSED
The letters in the compressed version of the typeface have a narrower set width.

WIDE LOAD

TIGHT WAD

TYPE CRIME
*HORIZONTAL & VERTICAL SCALING
The proportions of the letters have been digitally distorted in order to create wider or narrower letters.*



Thou shall never force italicize or bold thy letters.

the age of fallacy (roman)

the age of fallacy (italic)

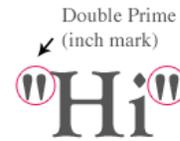
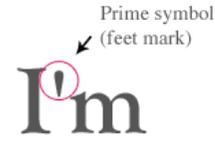
the age of fallacy (false italic)

Italic: A style of letters derived from cursive writing that is typically more inclined and upright roman characters

The italic form is more than just a slanted variation of the roman form. It is (or should be) a variant that is crafted with just as much thought and attention to detail as its roman counterpart.

Moreover, you will often find that an italic variation has a slightly different character width, a different stroke width (even in the same weight) and different kerning, generally in an effort to optimize readability, all of which makes it far more a far superior option than a simple slanted roman.

Thou shall not use improper punctuation.



Know the differences in dashes/hyphens, quotation marks, prime marks, etc. And if you can't get it, make sure you have lots of proofers at the ready!

Thou shall use consistency in thy layouts.

If you start out using a Scala font for the headers, stay with the same font throughout the piece. Consistency is key to building a brand style, or just having a stronger, more professional-appearing message.

The best way to maintain consistency through a multipage document, or from document to document, is to set style sheets.

DO

Header Title Style
Subheader Title Style

Body Text Style.
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

DON'T

Header *Title Style*
Subheader Title **STYLE**

***Body Text* STYLE.**
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in voluptate velit esse cillum dolore eu fugiat nulla pariatur. **Excepteur sint occaecat cupidatat non proident.**

Thou shall not overload on emphasis.

If your paragraphs are littered with CAPITALIZATION, *italics*, **Bold Text** and underlines, you might want to **RETHINK** your approach to your messaging. Excessive **emphasis** dulls the impact. It's like *crying wolf*, your readers won't be able to discern **what's really important**.

First, figure out what message your audience needs to take away from the design. Then, figure out what pieces best convey that message. That's where the emphasis needs to be placed.

<p>I Division of angels A. Angel B. Archangel C. Cherubim D. Seraphim</p>	<p>Division of angels Angel Archangel Cherubim Seraphim</p>	<p>DIVISION OF ANGELS <i>Angel</i> <i>Archangel</i> <i>Cherubim</i> <i>Seraphim</i></p>	<p>angel archangel cherubim seraphim</p>
<p>II Ruling body of clergy A. Pope B. Cardinal C. Archbishop D. Bishop</p>	<p>Ruling body of clergy Pope Cardinal Archbishop Bishop</p>	<p>RULING BODY OF CLERGY <i>Pope</i> <i>Cardinal</i> <i>Archbishop</i> <i>Bishop</i></p>	<p>pope cardinal archbishop bishop</p>
<p>III Parts of a text A. Work B. Chapter C. Section D. Subsection</p>	<p>Parts of a text Work Chapter Section Subsection</p>	<p>PARTS OF A TEXT <i>Work</i> <i>Chapter</i> <i>Section</i> <i>Subsection</i></p>	<p>work chapter section subsection</p>
<p>SYMBOLS, INDENTS, AND LINE BREAKS</p>	<p>INDENTS AND LINE BREAKS ONLY</p>	<p>FONT CHANGE, INDENTS, AND LINE BREAKS</p>	<p>ALIGNMENT, FONT CHANGE, AND LINE BREAKS</p>

Don't underestimate the use of color for emphasis!

Thou shall read before choosing typefaces.



WAIT,WHAT?

Simply looking through your entire library to find a font that you like will rarely produce an effective result. The reason is that there is an inherent psychology associated with certain types of fonts.

Every font communicates certain attributes on both a conscious and subconscious level.



MAKES SENSE

Thou shall be intelligent when mixing font choices.

similar fonts

Rockwell Bold
Meets **Chunk Five**

Helvetica
Mixed with Humanist

Garamond
and Times New Roman

TOO SIMILAR

Strive for contrast rather than harmony, looking for emphatic differences rather than mushy transitions.

Helpful hint:
Combine a serif with a sans serif font for good contrast.

fonts that are different

Rockwell Bold
Mixed with Humanist

Helvetica
meets Garamond

DIFFERENT

Headline Text - Same Font
Both Headline and Body Text in this example are Trebuchet. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non

vs.

Headline Text - Different font
In this example we have paired Trebuchet as the headline font with Georgia for the Body. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in

Thou shall keep typefaces to a maximum of three.

Chunk Five

Garamond for the body text. We're mixing our serif styles up but it's not too bad since the headline is so bold.

IMPORTANT *Now we're just out of control. It's gone too far.*

Garamond Bold

Then we can use Helvetica for the body copy. The two fonts contrast nicely and we're off to a solid start.

HELVETICA Then back to Garamond. See how I'm staying within the families?

When you start tweaking the fonts of your document, be sure to apply no more than three typefaces per design (or page). That's not to say that you can't use multiple styles within a font family (i.e. Neutra Bold for headlines and Neutra Thin for photo credits), just be mindful of not mixing too many faces and styles.

Thou shall not use ornate or illegible fonts for body copy.

Read Me

lobster is a great font, but it's remarkably difficult to read in large doses. This is the case for most script and display fonts, which tend to be on the complex side.

Read Me

When you combine an ornate headline with standard body copy, it helps the unique typeface stand out and preserves the readability of the paragraph.

Fancy Headlines & Body Text

An entire paragraph in script is next to impossible to read. Instead, try to use scripted and fancy fonts sparingly.

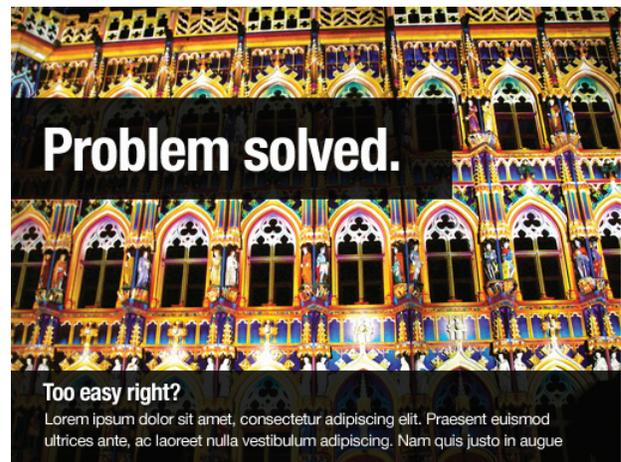
vs.

Use Fancy Fonts Sparingly

In this example we have paired Neutra with a fancy font so that the fancy font still gives a great impact, without compromising legibility and messaging.

Some decorative fonts are designed to only be used for headlines or even just drop caps. Be sure when you select a fancy or script font, that you use it sparingly, and that you can still read it. If you can't read the type, you can be sure your audience won't bother to try.

Thou shall never put text over a busy background.

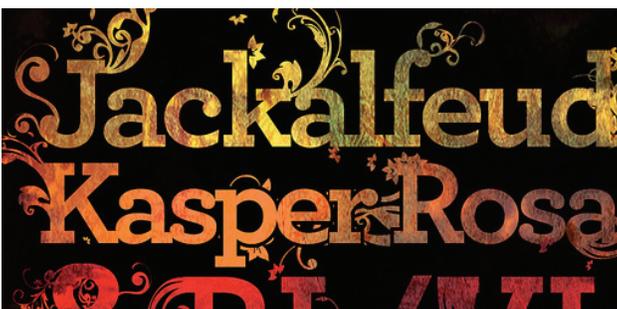


Thou shall be aware of licensing issues.

They exist. Don't ignore them.

Be aware that when purchasing a typeface, there might be licensing limitations concerning how many people can use said typeface and whether or not it can be shared. Look for the keyword "commercial" use searching for font purchases.

Thou shall leverage typography to strengthen designs.



Upon getting your type exactly in the state that you need it, you are not in fact a mere percentage point away from a completed design. You need to learn the other principles involved in design and shouldn't neglect them with the excuse that type is everything. Instead, leverage strong typography as one of the main pillars in a design that reflects a solid understanding of basic design principles.

Also, never feel as if you're confined by the structure of existing fonts. Expand on the font shapes to suit your needs.

Thou shall give a CRAP about thy design.

Contrast - Any difference of size, shape, or color used to distinguish text (or other elements from other pieces of text (e.g. serif vs sans-serif, bold vs italic, header vs body copy, extended vs condensed, etc)

Repetition - Repetition of design elements pulls the document together into a cohesive whole, and also improves readability as the reader comes to expect text that looks a certain way to indicate certain qualities (e.g. the start of a new section, a bulleted point)

Alignment - Alignment is crucial not just to the cohesive appearance of your document but to the creation of contrast for elements like bulleted lists or double-indented long quotes. Your document should have a couple of vertical baselines and all text should be aligned to one of them.

Proximity - Pieces of information that are meant to complement each other should be near each other (e.g. contact information on a business card, dates and times of an event)

Thou shall always research and find inspiration.

The best way to learn to create effective and attractive typography is to find and study some existing examples. Keep a lookout everywhere you go for what others are doing and think about why it does or doesn't seem to work well.

The moment you fully understand a given rule in design is the moment when you have permission to break it!



Thou shall never use cliché typefaces!



Comic Sans
Papyrus
Curlz MT
Bradley Hand
Lucida Handwriting
*Arial/Times New Roman

As a communicator, it is your job to notice the world around you. Once you begin seeing one of your favorite fonts all over the place, it may be time to hit up the font sites for an alternative.

The days of complaining about not having access to enough fonts are over. If you have access to the Internet, you have access to tons of great fonts, many of which won't cost you a dime.

CASTOR OIL
DOSE: FOR ADULT, ONE TABLESPOONFUL. CHILDREN IN PROPORTION TO AGE. U. S. DISP. P. 484.

Wallace Drug Co.
PRESCRIPTION DRUGGISTS
WALLACE IDAHO.



No. 11

REGGIE WATTS AND TOM SCHARPLING
The Funniest Men You Haven't Heard of... Yet



Never Not Funny

No. 5

5

THE TOP FIVE TOP FIVES

5 THE JACKSON 5

4 JOHNNY FIVE FROM SHORT CIRCUIT

3 CELTICS

2 RY V

1 WARS DE V. EMPIRE 5 BACK

IFIDD&JA

The dick o lot we don't port, we sp 100-percer

No. 6

SATURDAYS!

Things You Did Not Know About **Aziz Ansari**

THERE'S A SCENE IN *PARKS AND RECREATION* in which Aziz Ansari's character is jealous of attention his rival gets for eating a hot chili pepper at a dinner party. So Aziz takes a bigger, hotter pepper and, to the tune of Montell Jordan's "This How We Do It," sings, "This is how you eat! No one has ever made the combination of a

NEVER NOT FUNNY

No. 08

ARCHER

THE MOST OFF HILARIOUS SHOW C

ARCHER IS FULL OF SELFISH CHAR do terrible things. One of these charact greatest joy comes from being choked by the me while doing the dirt. I was looking for a way to m

NEVER NOT FUNNY

No. 34

JAY BARUCHEL

Occupation: Funnyman
Age: 28
Credits: Played the über-geek in *Tropic Thunder* and *Knocked Up*
Summer plans: Playing the über-geek (with

1 SEX ACT

4 BOATS, 3 GHOSTS, 0 GHOST BOATS

5 GIANT ANIMALS

85 CHARACTERS

2 MARX BROTHERS

1 SENTIENT MUFFIN

EXPLETIVES

15 LITERARY REFERENCES

8 MUSICAL REFERENCES

6 INSTANCES OF THE OCEAN

GO ON with Y

IF YOU WANT TO INJECT NEW L

JASON SUDEIKIS

REACH FOR A PLAID DRESS SHIRT

IT'S THIS FALL'S CAN'T

Presenting **GQ's 2010 Comedy Countdown**

of the **37**

MEN • WOMEN • CARTOONS • BABIES • CHRONIC DISEASES • ASSASSINATIONS • RAPPERS
RADIO HOSTS • DEAD PEOPLE • WHITE PEOPLE • POLITICIANS • THAT ARE