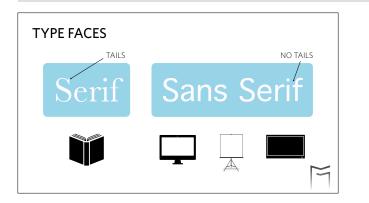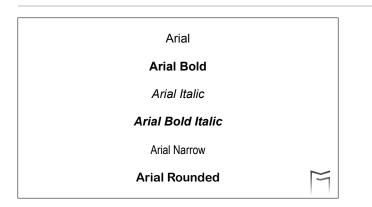# TYPOGRAPHY

Type is a vital element of your work, and can used to communicate a certain idea or effect. Type can help or hinder your audience's understanding of your project and help them to grasp concepts with ease.
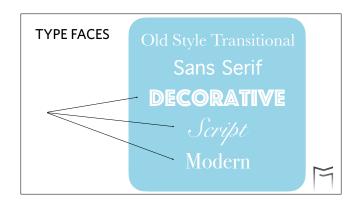
TYPE FACES

TAILS

NO TAILS

Serif

Sans Serif

To start, let us talk about "type face" which is a specific font family that can be categorized in different umbrellas. Serif and San Serif being the most common.

Serif fonts have tails on each character that lead our eye onto the next character. This font style is a traditional style that originated from the letter press and is generally good for printed works and larger bodies of text that are printed out, like a book. They found that the 'tails' on the tips of letters helped the eye to be guided to the next word.

Sans serif came about with modern technologies, which got rid of the tail on letters as it became harder to read on digital interfaces because the pixel dimensions are rougher than the letterpress. Therefore these fonts are believed to be more legible on a monitor, projector, or a screen, though screen resolution quality has gotten much better over the decades.

Arial

Arial Bold

Arial Italic

Arial Bold Italic

Arial Narrow

Arial Rounded

Within a certain font family, there are style variations. For example, for this common font family, Ariel is a San serif type face and its specific fonts include arial narrow, bold, or italic and others.

TYPE FACES

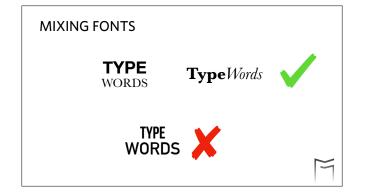Old Style Transitional
Sans Serif
DECORATIVE
Script
Modern

There are also type faces that are characterized as decorative, script or modern are expressive in nature and should be used with caution because they can make a professional document look silly, or be hard to read.

Legibility

vs.

Expression

Legibility

vs.

Expression

Therefore you need to find the right balance between legibility and expression.
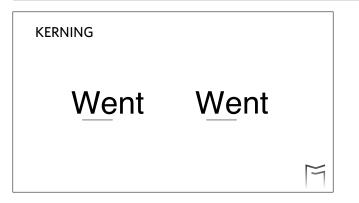

The New York Times

For example, the New York times uses a decorative font for its title, but uses a legible serif font for its articles to establish both a character and readability.

MIXING FONTS

TYPE
WORDS

Type*Words* ✓

TYPE
WORDS ✗

Mixing fonts is very difficult and takes experience and building up a sensitivity to weight and balance in your eye. If you must mix fonts, the two fonts should either be noticeably different, such as a Serif or a Sans Serif or the same typeface with different versions in the same family. Here on the top are some examples that work well and read effectively, but the last example has two fonts that are too close in appearance to look comfortable to the eye.

TRACKING

Tracking is the space between each letter.

Tracking is the space between each letter.

Another consideration when formatting text is your tracking, which is the spacing between letters of your text. It slows down the reader and can be effective in shorter lines of text to emphasize a word or phrase but becomes ineffective when used in longer passages.

KERNING

Went   Went

Kerning is a very nuanced detail. Designers sometimes alter the space between specific characters depending on the chosen font. The default space between letters can appear irregular, such as the space between the W and the E. They appear to be larger than the space between the E and the N due to the natural shape of the letters. By kerning the W closer to the E, we can reduce the space and create a more equal composition, and this will flow better to your eye. This is especially important for headings or larger text, but can be a little too much to go through larger bodies of text.

LEADING

Leading is the technical term for line spacing. It comes from the days of setting type by hand, when typesetters used a slug of lead to separate each line of type.

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Leading is a term used for line spacing, like tracking or kerning, it can leave a lot of white space which can produce a specific design effect, but can also decrease legibility when applied to a larger body or with serif fonts.

CAPS

IT MAY SEEM AS THOUGH ALL
UPPERCASE OR CAPITAL LETTERS
WOULD BE LIKELY TO CATCH A

HEY THERE!

It may seem as though a mix of upper and lower case letters would not catch a readers eyes, but its legibility would keep them reading.

Caps are good for catching the attention of readers through titles and short phrases, but studies have shown that having bodies of texts in all caps can actually deter and alienates readers, you have probably felt this in something as simple as your text messages!

MODERN

THIN SERIF

SAN SERIF

Reversed type is light type against a dark background. It is a common technique in headlines, sidebars and other layout elements.

But, like using all caps, it is best used sparingly. Reading a lot of reversed copy may reduce readability or tire the eyes.

If you do choose this method, chose fonts carefully. Some fonts lose legibility more than other when set in reverse. Modern fonts, which have ultra thin horizontals, are not going to work very well. You may need to use a slightly thicker sans serif font, and bold versions.

When playing with text and background colors such as reverse type, where there is a light type against a dark background, there must be even more attention paid to a specific font. This is because many type faces, specifically modern ones (like sans serif) which have ultra thin horizontals read poorly when using a reverse text where may be more effective to use a bolder, thicker font.

ALIGNMENT

It is important to always consider alignment when working with text in a multimodal project.

If the alignment is inconsistent it can lead your view to be confused about your message and can give a messy, unconsidered feel to your work.

Playing with alignment can also indicate to your viewer that you are starting a new idea or you want them to play close attention to something.

It is important to consider alignment when working with a text in a multimodal project. If the alignment is inconsistent it can lead your view to be confused about your message and give a messy, unconsidered feel to your work.

Playing with the alignment can be used to indicate to your viewer that you are starting a new idea,

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ALIGNMENT

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"If the alignment is inconsistent it can lead your view to be confused about your message and can give a messy, unconsidered feel to your work."
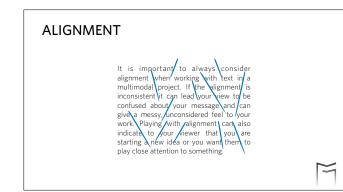
Playing with alignment can also indicate to your viewer that you are starting a new idea or you want them to play close attention to something.

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that the text is different in some way (such as a quote) or that you want them to play close attention to something.

ALIGNMENT

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Many people use a justified alignment in their work, and sometimes it does look good to block off text.

ALIGNMENT

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But sometimes when your blocked area is too small or font is too big, or your words are shorter in areas and longer in others, you can get what designers call 'rivers' which are large white gaps or patterns in typesetting that appear to run through a paragraph of text due to a coincidental alignment of space. This can exaggerate the uneven white between the words that make the justification work. Typographers do their best not to have these because big white gaps that act as vertical breaking points, slow down the eye, and make it more difficult to read the text.

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If you are getting rivers, it is best to align left so that the legibility flows better, it still acts as a square shape and can actually look better overall because the white and text spaces are even.

how you use type in your multimodal project.

It is important to carefully consider how to effectively use typography in your next multimodal project. These were some basic points on the fundamentals of typography in design. They help you to consider your decisions when choosing and executing text.