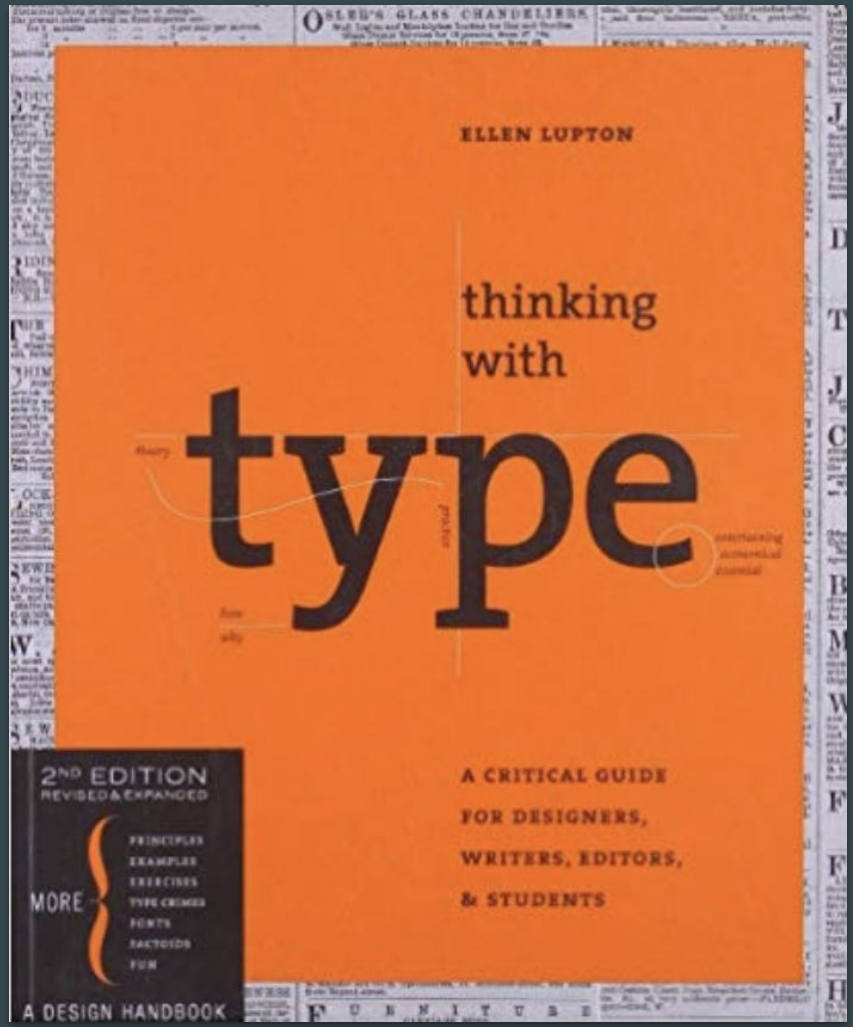
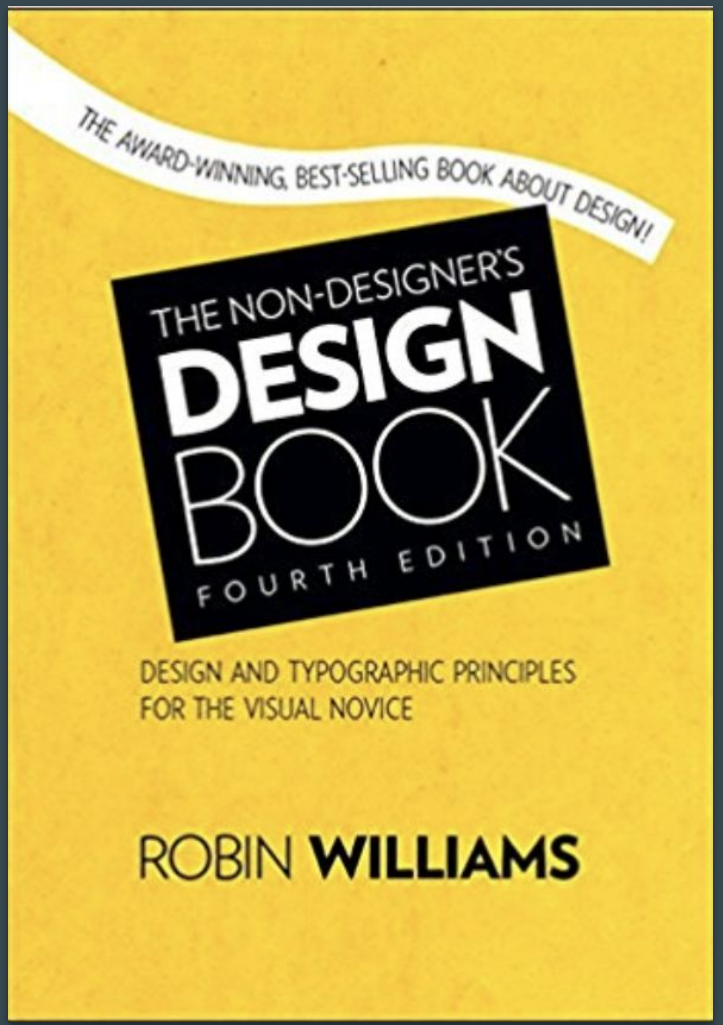
Typography Essentials

Jordan Beck | Assistant Research Professor | Penn State University

columbia

practice artifacts


ELLEN LUPTON
thinking with type
A CRITICAL GUIDE FOR DESIGNERS, WRITERS, EDITORS, & STUDENTS
2ND EDITION
REVISED & EXPANDED
MORE
PRINCIPLES
EXAMPLES
EXERCISES
TYPE CRIMES
FONTS
FACTOIDS
FUN
A DESIGN HANDBOOK


THE AWARD-WINNING, BEST-SELLING BOOK ABOUT DESIGN!
THE NON-DESIGNER'S
DESIGN
BOOK
FOURTH EDITION
DESIGN AND TYPOGRAPHIC PRINCIPLES FOR THE VISUAL NOVICE
ROBIN WILLIAMS

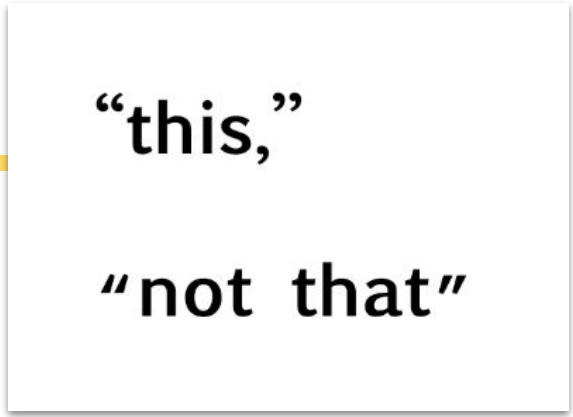
Significant Historical Events and Figures

https://www.britannica.com/biography/Johannes-Gutenberg (image 1)
goo.gl/x4w9T6 (image 2)

Significant Historical Events and Figures

https://www.behance.net/gallery/13303843/Zuzana-Licko-Poster

Spacing
Quotation Marks
Apostrophes
Dashes
Special Characters
Accents
Capitals
Underlining
Kerning
Widows and Orphans



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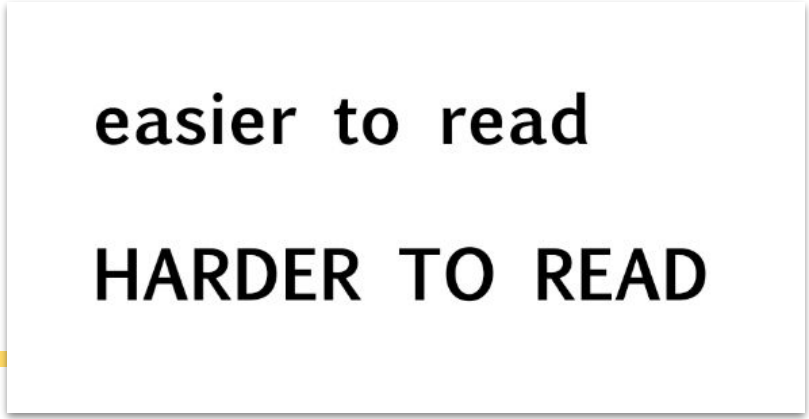

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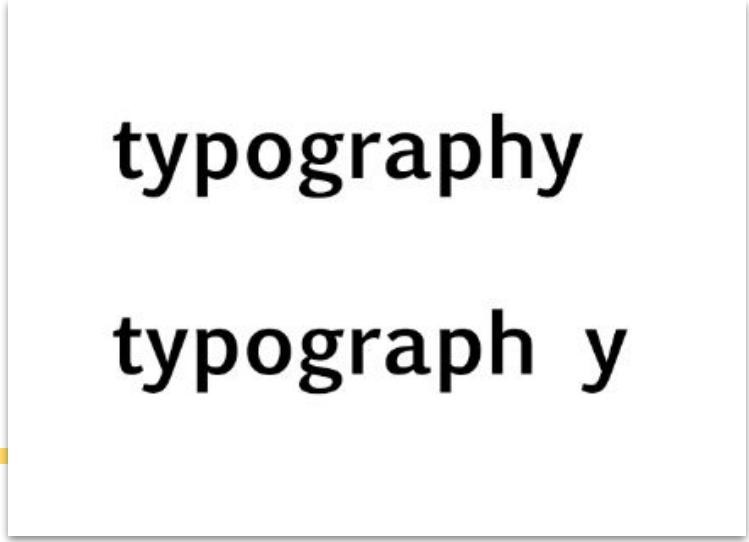

Modeling how to describe typefaces and fonts (Lupton, 2010).

crisp, upright characters; sharply detailed characters with vivid contrasts between thick/thin elements; abrupt, unmodulated contrast between thick and razor-thin serifs; less mannered and less decorative; ribbon-like stroke; dark and solemn density; strong vertical stems; transition from thick to thin elements as the path of a broad-nibbed pen; bombastic mixtures; a load-bearing slab; neutral; flamboyant decoration; calligraphic strokes; expression of identity

awareness. language. wit and wisdom. relationships. values. politics. intentions. service. design. lineage. connoisseurship.

This is not a class about typography. It is about how to use it (adapted from Lupton, 2010, p. 13).

critique

design

Designers make design decisions with respect to their own values, aesthetics, and constraints as well as those of their clients and materials (like type).

Critique: Does the typography match the project?

Conflicting Meaning; or, Does the Font Match the Project? (1 of 4)

Conflicting Meaning; or, Does the Font Match the Project? (2 of 4)

Conflicting Meaning; or, Does the Font Match the Project? (3 of 4)

Conflicting Meaning; or, Does the Font Match the Project? (4 of 4)

Rapid Typographic Design Project (v1.0)

Design Brief

Choose two of the ‘conflicting meaning’ texts and redesign so that the font embodies/reaffirms an appropriate message.

Deliverables

(1) Design Concept
(2) Process description (a short description of your design process)
(3) Rationale (a short explanation of why you made certain choices)

be very very calm.

Rationale: I chose Euphemia UCAS for my redesign. Its kerning connotes lightness and airiness. I decided to go with all lowercase letters, which I lends itself to a more relaxed attitude towards text. I removed the “. Now.” from the copy because that element felt too commanding given the intention of the message (to produce calm). Finally, I removed the red highlight from “very very” and added a cool blue-green color to the word “calm,” which is what I think is the concept in need of emphasis.

Process: I did a bit of cursory searching on fonts.google.com to see if any of the fonts on the home page caught my eye. I knew I wanted to find a font that felt “calm” but I didn’t really know what this meant. Looking at the different examples helped me notice different aspects of a font that might lend themselves to a sense of calm like the kerning, the thickness of the stroke, the size of the countours, and the curviness of the bowls. In the end, I made a gut decision based on what was available in the Photoshop font list: Euphemia UCAS.

BE VERY VERY
CALM. NOW.

Agatha's
Massage
Parlour

Ralph & Joe's
Ceramic Tile & Masonry

Amanda's
Toddler Day Care!
"Your precious kid
will be fine with us"

Share some redesigns and discuss.

Reflection and wrap-up.