

Year 3
28.04.2023

Design Masterclass

Typography

As you are nearing the end of your Final Major Projects, you are busy designing multiple outputs across a variety of formats, alongside creating your process documents to record and analyse this experience.

As part of all of this work, you can look at the typographic details of your projects to really polish and finalise everything you design to a professional standard.

Skills that will be incredibly useful to know when you graduate.



“Typefaces are to the written word what different dialects are to different languages.”

Stephen Heller.

Think about *how* you
use typography to
convey a message.

V&A

Typographic logo designed by Alan Fletcher of Pentagram in 1989..

ACTION ON

HEARING

LOSS

Rebrand led by design studio Hat-Trick in 2011.



Lindon Leader designed the legendary FedEx logo with the secret arrow, while working in the San Francisco office of Landor Associates in 1994.



MadeThought captures the essence of Cutting Room editing suite by contrasting two very different typefaces next to each other. Designed specifically to make use of the bag's corners.

The logo for the Science Museum is displayed on a rectangular background with a vertical gradient from bright pink on the left to deep blue on the right. The words "SCIENCE" and "MUSEUM" are stacked vertically in a bold, white, sans-serif typeface. The letters are thick and have a slightly irregular, hand-drawn quality, with some characters like the 'S' and 'M' featuring a small gap at the top. The text is centered horizontally and occupies the middle portion of the image.

SCIENCE MUSEUM

Designed by award-winning company North. Illumination is a central feature of the new identity, explored through the changing font weight in the new logo. Bringing visual cohesion to the Science Museum Group whose five museums share an astonishingly diverse collection spanning science, technology, engineering, mathematics and medicine.

Now, let's look
at the details...

In today's session, we are going to cover a checklist of typographic details. You will each receive this list so you can cross check it against your projects, to make sure you have considered all the following points.

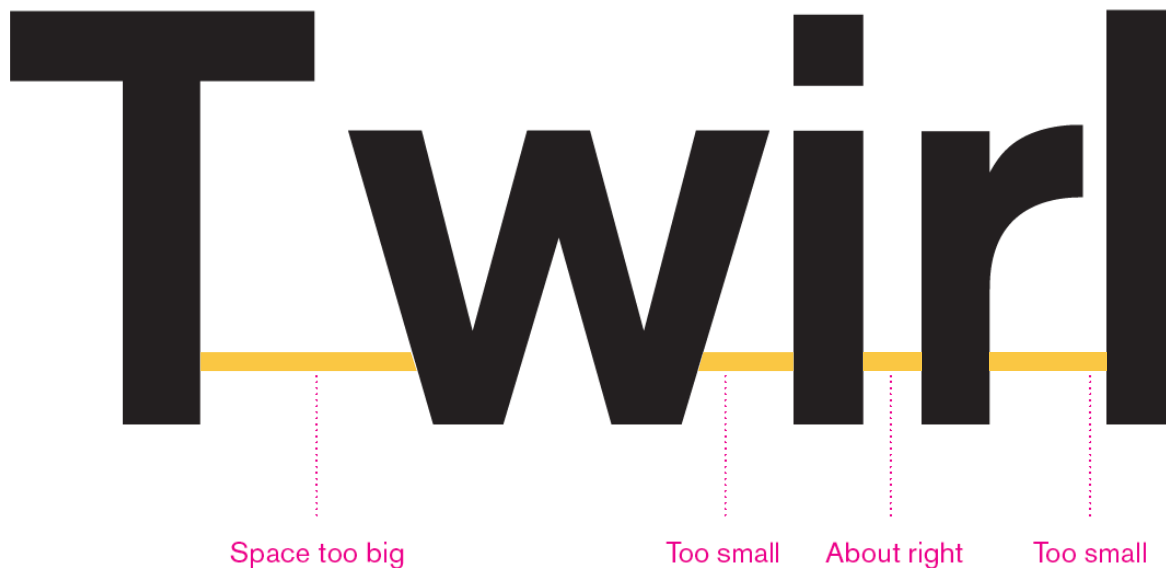
- Kerning & tracking
- Line Length
- Typesize
- Hyphens, en and em dash
- Apostrophe
- Widows & orphans
- Use of colour in typography
- Typographic terminology
- Setting copy, lorem ipsum
- Animating type
- Useful links
- Useful books

Kerning & tracking

Kerning is the adjustment of the space between individual characters.

Good typographers adjust kerning by eye for visually balanced spacing. There are different approaches to kerning the space between characters depending on the style or type of design you are working on. Whether your spacing is very tight, very wide or somewhere in the middle, making sure they are visually balanced is the key. Good kerning takes practice, but once you can spot bad letter spacing, you can't help but notice it.

As you can see from the example on the right, the spaces range from being too big (or 'loose') to too small (or 'tight'). We need to visually balance these spaces by hand kerning each combination of neighbouring characters.



Here is the same word, but after some much needed kerning. The tightened gap between the T & w is the most noticeable difference. The spaces are now visually consistent with each other and appear much more balanced.



There are different schools of thought as to how to treat kerning of an uppercase T. Some believe that the following character should tuck right up underneath it, others think a slight overlap will do. It really depends on your personal preference and the overall balance of the word.

Typeface = Akzidenz Grotesk Medium

Tracking

Tracking is the adjustment of the overall spacing between characters and is useful for larger amounts of text (often referred to as body text or body copy).

Tracking differs from kerning only in so much as it is a uniform adjustment of character spacing, rather than an adjustment of individual characters.

Too much: +100 tracking

2001: A Space Odyssey is a 1968 science fiction film produced and directed by *Stanley Kubrick*. The screenplay was co-written by Kubrick and *Arthur C. Clarke*, and was partially inspired by Clarke's short story *The Sentinel*. Clarke concurrently wrote the novel of the same name which was published soon after the film was released. The story deals with a series of encounters between humans and mysterious black monoliths that are apparently

Too little: -60 tracking

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Just right: 0 tracking

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In theory, a well designed typeface shouldn't need to be 'tracked' as it should already be well-spaced when designed – but this isn't always the case in the real world. Tracking has a direct impact on legibility (or the readability) of text.

Line length

7-12 words depending on the typeface you use.

Although personal opinions may differ and recommendations will depend on the actual size of the font (and specifically the width of the characters, including spaces), anything from 45 to 75 characters or 7-12 words is widely regarded as a satisfactory length of line for a single-column page set in a serified typeface.

The window slid up easily—too easily—and Mike waited a long time, listening, before he made a move. The whole huge pile of the factory was still.

The window slid up easily—too easily—and Mike waited a long time, listening, before he made a move. The whole huge pile of the factory was still. There were no lights anywhere, except that dim one by the gate through the stockade. Lying quite still in the

The window slid up easily—too easily—and Mike waited a long time, listening, before he made a move. The whole huge pile of the factory was still. There were no lights anywhere, except that dim one by the gate through the stockade. Lying quite still in the darkness, Mike waited. There was no sound, no ringing of alarm bells, no bustle of activity anywhere. The manufacturing plant of the

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Top examples too short, bottom example too long, The text in blue shows an ideal line length for a single column of text.

Line length

Line length, can be overlooked when setting type – especially on screens, since text on the web is inherently more flexible.

When responsive web design arrived on the scene in 2011, early adopters (who had mainly been using fixed widths for their content blocks like they used in print) were suddenly able to refactor their designs to great effect, but this introduced a new problem; unwieldy line lengths.

Line length

Trent Walton devised a simple technique for keeping your eye on an optimum measure, especially handy if we find it hard to judge what ‘feels’ right: Simply place an asterisk at character 45 and character 75, and add in a new media query every time the two asterisks appear together on the first line.

The window slid up easily—too easily—and Mike * waited a long time, listening * before he made a move. The whole huge pile of the factory was still.

The window slid up easily—too easily—and Mike * waited a long time, listening * before he made a move. The whole huge pile of the factory was still.

The window slid up easily—too easily—and Mike * waited a long time, listening * before he made a move. The whole huge pile of the factory was still.

“Words have meaning,
type has spirit.”

Paula Scher.

Type size

Because the point size of a font doesn't tell you everything about how big a particular typeface will actually look, select type size optically.



That is, let your eye guide you, not the numerical value of the font. Repeat the optical decision-making process every time you change typefaces, whether it's for sub-heads, captions, lengthy quoted passages or another reason. This is especially important in text sizes, where readability is strongly determined by point size.

Type size

On the web, the height of a particular point size isn't fixed as it is in print, but is dependent on the resolution of your monitor as well as the settings of your browser. Even so, the same relative differences exist from font to font. When doing print work, always look at a printed sample before determining your final typeface sizes. Why? The low resolution of your computer monitor doesn't display type accurately enough for this important decision!

The x-height of a font affects its readability, and will make different typefaces look larger or smaller at the same point size.

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Look carefully when you are designing an app - make sure the copy is large enough to be legible.

Leading or line spacing

Leading or line spacing, is the amount of space between the baselines of each line of text. Correct leading is important because it gives multiple lines of text optimum legibility.

Line height, or line spacing, is commonly measured as a percentage of font size. Conventional wisdom is that line spacing of 130%-150% is ideal for readability, but even up to 200% is acceptable.

“It takes a lot of effort
to make something
look effortless.”

NB.

Hyphens & Dashes There are 3 types of lines; the hyphen (-), the En dash (–) and the Em dash (—).

The hyphen is used to join 2 words together, an en dash is often used to connect numerical values and an em dash is used within a sentence to stand in for a comma, a break in thought. In the UK we use an en dash rather than a hyphen.

On a mac, en dash is Option + Hyphen
Em dash is Option + Shift + Hyphen

A hyphen (-)

a book-loving student.

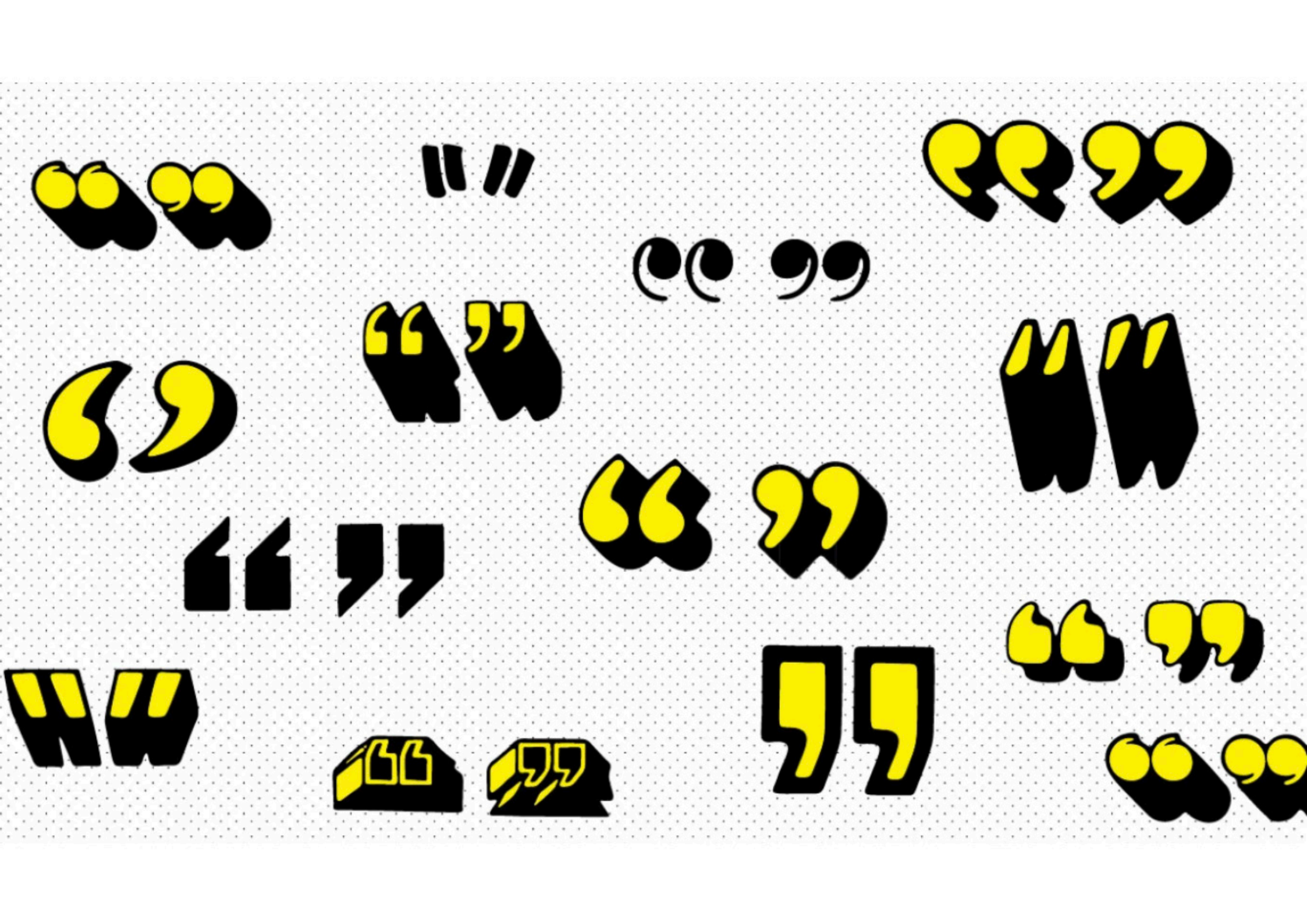
En dash (–)

Elvis Presley–style dance moves.

Em dash (—)

I opened the door, and there she stood—my long lost sister.

“Wait! I forgot to tell you—”



Smart quotes v dumb quotes (& Apostrophes)

You'll come across two types of quotation marks – smart quotes and dumb quotes.

Smart quotes typically look curly, like a tiny 66. They will hug your text. Make sure you use them. Sometimes you'll receive text with dumb quotes - make sure you replace them.

"You're wrong."

"I'm right!"

“There are really two important things about typography: readability and beauty; both are equally important.”

Paul Rand.

Widows & orphans

A widow is a single line of text consisting of one or more words that appears at the top or bottom of a column.

An orphan is a single word (or syllable) that sits at the bottom of a paragraph of text.

Check any body copy you have and get rid of these by using a soft return.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, manga artists, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury, states that “typography is something everybody does.”

← **Orphan**

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. Gutenberg developed specialized techniques for casting and combining

cheap copies of letter punches in the vast quantities.

← **Widow**

Computer technology revolutionized typography in the 20th century. Personal computers in the 1980s like the Macintosh allowed type designers to create types digitally using commercial graphic design software.

Digital technology also enabled designers to create more experimental typefaces, alongside the practical fonts of what is known as traditional typography.

The cost for developing typefaces was drastically lowered,

← **Widow**

Checklist the following;

Avoid: Single or short words at the end of a line.

Avoid: Hyphens on a linebreak.

Avoid: Bad ragging.

Make sure: Sub-headings need to connect with copy

Make sure: Double spaces - copy is often supplied with double spaces, make sure you remove them.

Hanging quotes

Hanging punctuation is a technique of typesetting punctuation marks and bullet points, most commonly quotation marks and hyphens, further towards the edge so that they do not disrupt the ‘flow’ of a body of text or ‘break’ the margin of alignment.

It is so called because the punctuation appears to hang in the margin of the text and is not incorporated into the block or column of text. It is commonly used when text is fully justified.

“You cannot
not communicate.”

“You cannot
not communicate.”

Erik Spiekermann.

Typographic legibility

As a general rule, try to make sure type is dark on a light coloured background. Using shades such as yellow for text on white is really difficult to read. Also make sure type doesn't overlap an image to help legibility.

The legibility of a typeface is a product of its design and relates to the ability to distinguish one glyph from another when reading. Factors contributing to a typeface's legibility include the following.

A grasshopper began to chirrup in the grass, and a long thin dragonfly floated by on its brown gauze wings. Lord Henry felt as if he could hear Basil Hallward's heart beating, and he wondered what was coming.

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X-height: This term refers to the height of the lowercase x from its baseline. The taller the x-height, the more legible the typeface tends to be.

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Character width: The easiest type designs to read are those that have an 'average' overall width. Very condensed as well as extended designs are less legible, especially for smaller settings such as text, subheads, and credits.

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Weight: Extremely light or heavy weights are more difficult to read, so if legibility is your goal, stick to something in the middle. Book weights are so named because their legibility means they are most often used to typeset books for that very reason.

Typographic readability

Readability is related to how the type is arranged (or typeset) and therefore is controlled by the designer.

Tight line spacing impacts readability negatively, so make sure there is enough line spacing to maximise readability, which in general is at least two to three points for print, and a bit more for smaller digital devices.

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Type size: When setting text, the smaller the size, the more challenging it can be to read. Especially true for seniors, children & those with visual impairments. So, consider the demographics of your intended audience when deciding on a size for text.

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A GRASSHOPPER BEGAN TO
CHIRRUP IN THE GRASS, AND
A LONG THIN DRAGONFLY
FLOATED BY ON ITS BROWN
GAUZE WINGS. LORD HENRY
FELT AS IF HE COULD HEAR
BASIL HALLWARD'S HEART

A grasshopper began to chirrup in the grass, and a long thin dragonfly floated by on its brown gauze wings. Lord Henry felt as if he could hear Basil Hallward's heart beating, and he wondered what was coming.

Type case: All cap settings for lengthy text are more challenging to read due to the lack of ascenders and descenders. These contribute to character recognition, so if readability is important stick to upper and lowercase.

Line spacing: The amount of line spacing needed to improve readability will depend on the size & design of a typeface, as well as its x-height. Tight line spacing impacts readability negatively.

A grasshopper began to chirrup
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dragonfly floated by on its
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Hallward's heart beating, and he
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Colour, or contrast: Make sure there is enough colour contrast between the type and background. This is important when you are using black and white (and tints of the former) as well as colour.

When styling type for digital usage, be sure to allow for variation from one device, platform and settings to another, as they can vary dramatically in how they display colour and contrast.

Remember, since these readability factors are chosen by the designer and are not inherent to the text, even very legible fonts may lack readability when set in certain ways. In addition, not all factors affecting readability are equally significant. For example, although generally speaking, smaller type size is harder to read, you may be able to improve a font's readability by setting it slightly smaller, but with wider line spacing.

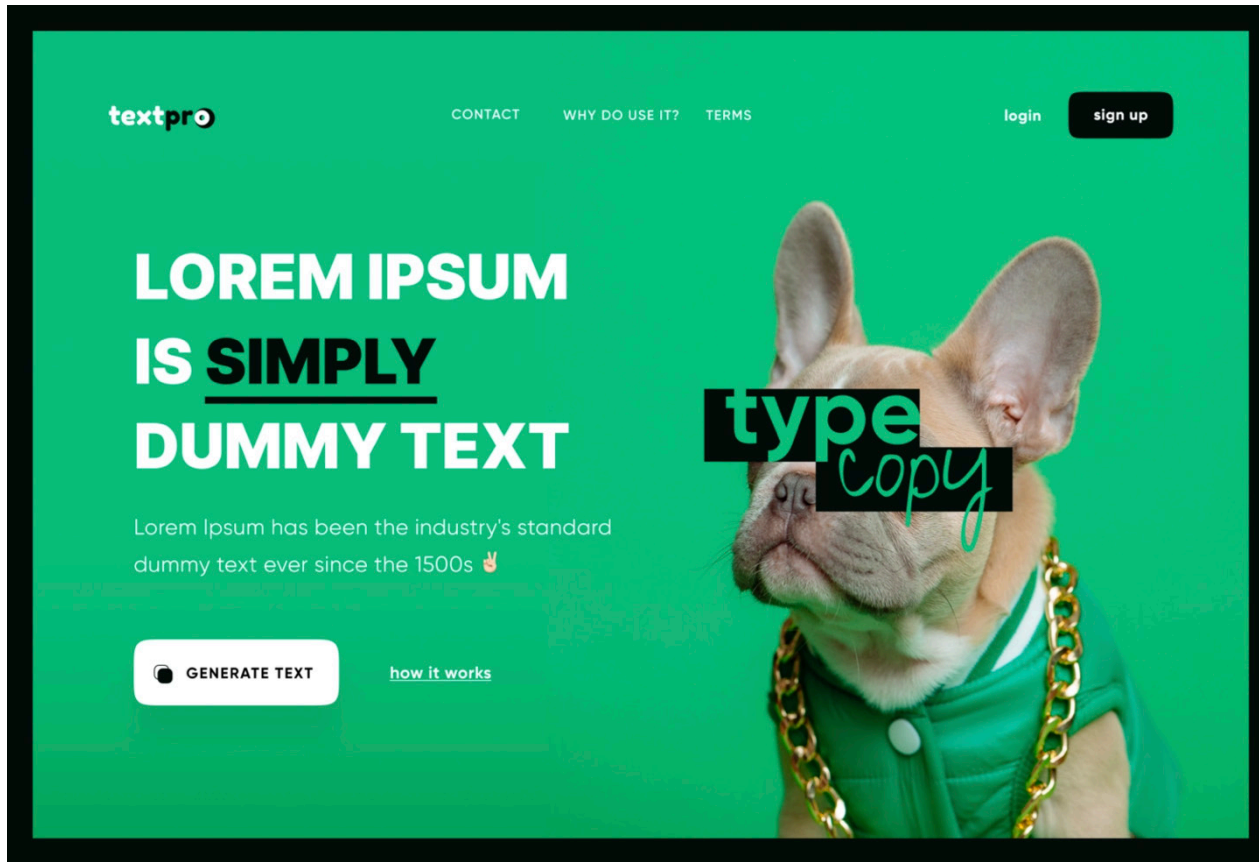
“Typefaces are not
only there to be read,
you also see them.”

Hans Peter Willberg.

Lorem ipsum

Lorem ipsum is dummy text used by the printing and typesetting industry.

Lorem ipsum has been the industry's standard since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. It has survived not only five centuries, but also the leap into electronic typesetting, remaining essentially unchanged.



You can use Lorem ipsum as holding copy when you design to play with layout and format or to brief a copy writing on how many words you need.

Animating type

If you have the skills to animate your type or brand identity, it's definitely worth considering. If you don't, when you have time explore using something like Adobe Procreate.



“Design is not
a thing you do,
it is a way of life.”

Alan Fletcher.

The anatomy of type

The anatomy of type describes the visual elements that make up the letterforms within a typeface.

Each letterform is made up of individual components (for example: spine, stem, stroke).

Remember that sizes and relationships between elements will vary depending on the typeface, but the general terminology is always the same. Type designers create typefaces using these components to contribute to the overall appearance and legibility of a typeface.

The anatomy of type

Cap height

x-height
*(literally the height
of a letter 'x')*

Baseline

A good look

Diagram illustrating the anatomy of the word "A good look". The letters are shown on a baseline. The 'A' has labels for its top (Apex), the curve of its upper right (Ear), the space inside (Counter), the bottom curve (Loop), and the right side (Leg).

Ascender height
*Often slightly above
the cap height.*

at typographic

Diagram illustrating the anatomy of the word "at typographic". The letters are shown on a baseline. The 'a' has labels for its top curve (Finial) and the bottom curve (Tail). The 't' has labels for its vertical stem (Stem) and the horizontal crossbar (Link/neck). The 'p' has labels for its bowl (Bowl) and the shoulder (Shoulder).

Descender line

terms fi

Diagram illustrating the anatomy of the word "terms fi". The letters are shown on a baseline. The 't' has labels for its crossbar (Crossbar) and its vertical stem (Spine). The 'fi' ligature has labels for its crossbar (Crossbar) and its vertical stem (Spine).

Overhang

*Curved characters
such as o, e & s often
hang slightly over the
cap height, x-height
or baseline.*

TYPOGRAPHY TERMS



ANTI-ALIASING
Semi-transparent pixels along the edges of letterform outlines to smooth jagged edges



ANTIQUA / ANTIKVA
Serif typefaces designed between 16th–17th century (or new designs following the style)



APERTURE
The opening of a partially enclosed counter shape



APEX
Point at the top of a letterform where two strokes meet



ARC
Curved part of a letterform leading into a straight stem



ARM
A stroke that doesn't connect to another stroke or stem on one or both ends



ASCENDER
On lowercase letters the vertical stroke that extends above the x-height



ASCENDER LINE
Invisible line marking the height of all ascenders in a font



AXIS / STRESS
Invisible line dissecting the glyph from top to bottom at its thinnest point



BALL TERMINAL
Terminal with a circular shape



BASELINE
Invisible line on which the letters rest in a font



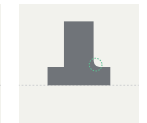
BEAK
Decorative stroke at the end of the arm of a letter, similar to a serif but more pronounced



BILATERAL SERIF
Serif extending to both sides of a main stroke



BOWL
Fully closed rounded part of a letter



BRACKET
Curved or wedge-like connection between the stem and serif of some fonts



CAP HEIGHT
Height of a capital letter measured from the baseline



CONDENSED
Type style designed with narrow width proportions



COUNTER
An area partially or entirely enclosed in a letterform or symbol like an 'o', 'p' or 'c'



CROSS STROKE
The horizontal stroke across a lowercase 't' or 'f'



CROSSBAR
Horizontal stroke like the middle of an 'H', 'X' and 'e'



CROTCH
Inside angle where two strokes meet



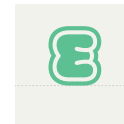
CURSIVE
Handwriting with joined-up letters. Can be used to describe an italic font which is similar to handwriting



DESCENDER
Parts of lowercase letters that extend below the baseline



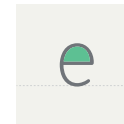
DESCENDER LINE
Invisible line marking the lowest part of the descenders



DISPLAY FONT
Typefaces used for large type like banners and headlines



EAR
Small stroke extending from the bowl of a lowercase 'g' or 'r'



EYE
Enclosed space in a lowercase 'e' similar to a counter



FINIAL
Tapered or curved end on letters like the bottom of a 'c' or 'e' or the top of a double storey 'a'



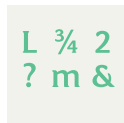
FLAG
Horizontal stroke on the figure '5'



FOOT
The part of a stem that rests on the baseline



GADZOOK
An embellishment in a ligature that is not originally part of either letter



GLYPH
A single character (number, letter, mark or symbol) is represented by a glyph



GROTESK
German name for sans serif



HAIRLINE
The lightest font family weight name; can refer to thinnest stroke of a letter



HALBFETT
German name for the semi-bold weight in a type family



HEAD SERIF
Half serif at the top starting point of the letterform



HINTING
Data instructions within a font to help it render clearly at varying sizes



HOOK
Curved stroke in a lowercase 'f'



INK TRAP
Areas of the counter are opened to allow for ink to spread, avoiding dark spots



ITALIC
Slanted to the right unlike roman typefaces which are upright



JOINT / JUNCTURE
Where a stroke joins a stem



KERNING
Adjustments to the space between pairs of letters, used to correct spacing problems in combinations like 'VA'



LEADING / LINESPACING
Vertical space between lines of text, from baseline to baseline



LEG
Downward sloping stroke on a 'k' and 'R'



LIGATURE
Two or more letters joined together to form one glyph



LINK / NECK
The link connecting the top and bottom bowls of a lowercase 'g'



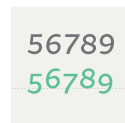
LOOP / LOBE
A rounded enclosed or partially-enclosed projecting stroke



MIDLINE
Invisible line resting on the body of the lowercase letters



OBLIQUE / SLANTED
Slanted typeface, mechanically sheared unlike italics which are drawn and crafted separately



OLDSTYLE / HANGING FIGURES
Numbers aligned with the lowercase, traditionally used for body text setting



OVERSHOOT
A round or pointed letter extends higher or lower than a flat letter to make it optically appear the same size



PICA
A unit of measure corresponding to 12 points or pixels



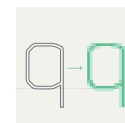
POINT
A unit of measure corresponding 1/12 of a pica or 1 pixel



POINT SIZE
The size of the body of each character in a font



PRO
Support additional languages including Central European and Cyrillic and/or Greek



RASTERIZATION
Converting an image from vector to raster (pixels or dots)



ROMAN
Standard type style or regular weight of an upright typeface



SERIF
Small stroke at the beginning or end of main strokes of a letter



SHOULDER
Curved part in a lowercase 'h', 'm' and 'n'



SINGLE-TIER
When an 'a' or 'g' has one counter rather than two



SMALL CAPS
Capitals which are a similar height to the lowercase, designed for abbreviation and emphasis in texts



SPACING
Horizontal space on the side of each character



SPINE
The main curve in 'S' and 's'



SPUR
Small protruding part off a main stroke



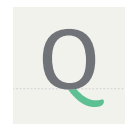
SPURLESS
Curves transition into straight stems without a spur



STEM
A vertical stroke in a character



SWASH
Exaggerated decorative serif, terminal or tail



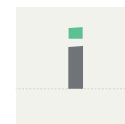
TAIL
The descending stroke of the letter 'Q'



TAPER
Thinner and refined end of a stroke



TERMINAL
The end of any stroke that doesn't have a serif



TITTLE
The dot on the 'i' and the 'j'



TRACKING
Spacing added to or removed from groups of letters outside the original spacing and kerning specified within a font file



VERTEX
The point where two strokes meet at the bottom of a character



WEIGHT
The heaviness of a typeface, independent of its size; can refer to a style within a font family (Thin or Regular)



X-HEIGHT
Height of the lowercase 'x' which is used as a guideline for the height of unextended lowercase letters

Useful links

Web typography

[Webtypography.net](https://webtypography.net)

Type@cooper

[Coopertype.org](https://coopertype.org)

Create your own typeface

[Yourfonts.com](https://yourfonts.com)

[Fontstruct.com](https://fontstruct.com)

Try out font combos

[Fontjoy.com](https://fontjoy.com)

Accessibility

<https://colourcontrast.cc>

<https://www.w3.org/WAI/standards-guidelines/wcag/>

Identifying fonts

[Fontid.co](https://fontid.co)

[Typesample.com](https://typesample.com)

[Fontsinuse.com](https://fontsinuse.com)

Check type size

[Sizecalc.com](https://sizecalc.com)

“Be Consciously Brave. Design should not be created purely out of analysis and research. Truly remarkable design is influenced from the heart as well as the head. Take risks.”

Ben Parker, MadeThought.

Futher reading

Type Matters!; Jim Williams

Thinking with Type; Ellen Lupton

Five Simple Steps to Better Typography; Mark Boulton

Stop Stealing Sheep; Erik Spiekermann & E.M. Ginger

Grid Systems; Josef Muller-Brockmann

The Elements of Typographic Style; Robert Bringhurst

Notes on Book Design; Derek Birdsall

Herb Lubalin; Unit Editions

Basics Design: Typography; Gavin Ambrose & Paul Harris

An Essay on Typography; Eric Gill

Scripts; Steven Heller

Type & Typography; Phil Baines & Andrew Haslam

Logotype; Michael Evamy

Swiss Graphic Design; Richard Hollis

Type foundaries/Libraries

A2_Type

Commercial Type

Colophon

FontFont

The Foundry

Hoefler & Frere-Jones

House 33

Hype for Type

Klim Type Foundry

Lineto

Optimo

Process Type Foundry

Typekit

Links

[Playtype.com](https://playtype.com)

[Grillitype.com](https://grillitype.com)

[Monotype.com](https://monotype.com)

[Typography.com](https://typography.com)

[Daltonmaag.com](https://daltonmaag.com)

[Justanotherfoundry.com](https://justanotherfoundry.com)

[Swisstypefaces.com](https://swisstypefaces.com)

[Typeeverything.com](https://typeeverything.com)

[Signalfoundry.com](https://signalfoundry.com)

vllg.com

And finally...

Typographic Lord's Prayer

Our Father who art in leading,
typeface be thy game.
Your kerning come;
Your work be done
on screen, as it is in print.
Give us this display our foundry set,
and forgive us our Grotesk,
as we have forgiven our ascenders.
And lead us not into rasterisation,
but deliver us from PostScript.
For thine are the accents, the baseline and the glyph.
Descender and italics. Amen.

Meet the cast:

ABCD
EFGHIJK
LMNOP
QRSTU
VWXYZ

Now see the movie:

Helvetica

A documentary film by Gary Hustwit

A Swiss Dots
production,
in association
with **SWISS
DOTS**
Helvetica
A documentary film
by Gary Hustwit

Features:
Michael Bierut
Neville Brody
Matthew Carter
David Carson
Wim Crouwel
Experimental Jetset
Sofia Frey-Jones
Otlar Karli
Jonathan Hofer
Adrian Holmeier

Lars Muller
Raimi
Mike Parker
Michael C. Place
Rick Poyner
Stefan Sagmeister
Leslie Searin
Oliver Schenk
Martha Schulz
Die Spatenkopfen
Bruno Suter

**Produced and
Directed by**
Gary Hustwit
Editor:
Shelly Segal
helveticafilm.com

**Director of
Photography:**
Luke Getzshuler

**Additional
Photography:**
Cain Brown
Gary Hustwit
Pete Saban
Chris Sartin
Ben Wolf

Additional Editing:
Laura Winkler
Sound Editor:
Brian Langman
Sound Mixer:
Andy Reis
Motion Graphics:
Bullock & Co.

**Sound
Recording:**
Nara Garber
Vince Hendrick
Dan Johnson
Jong Kikawa
Sam Pullen
Rita Stevens
Poster by
Experimental Jetset

Music:
The Album Leaf
Barben
Caribou
Chicago Underground
Quarant
El Ten Eleven
Four Tet
Kim Herring
Machino Nakashima
Sam Phipps

**Associate
Producers:**
Andrew Deskin
John Gaudin
Sharon Hustwit
Michelle Hustwit
Jakob Tröblich
Anthony Wilson
Chris Levenson Wilson
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Helvetica is an American independent feature-length documentary film about typography and graphic design, centered on the Helvetica typeface.

Directed by Gary Hustwit, it was released in 2007 to coincide with the 50th anniversary of the typeface's introduction in 1957.

Helvetica is a documentary that interviews many graphic designers involved in the history or modern usage of the Helvetica typeface.

If you are interested, it's also worth watching;
Sign Painters: The Movie
Ted talks: Paula Scher & Matthew Carter

Use your individual typographic checklist and think about all we have discussed today.

Is there anything in your Final Major projects you can work on or improve?

We'll run typographic tutorials, looking at all the details of your projects for the rest of this session.

Any questions?