

MORE CLASSIFICATIONS

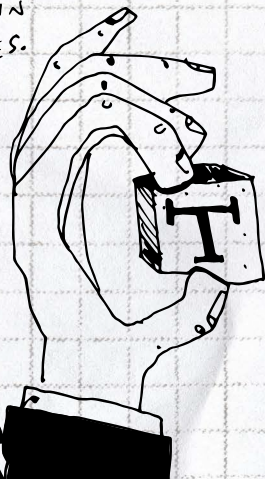
DISPLAY, SIGNAGE, SPECIALTY, HEADLINES, TITLES, AND BEYOND.

"WONDERFUL PLURALISM"

SOME TYPEFACES ARE PRIMARILY LARGE IN SIZE FOR USE IN HEADLINES, TITLES, AND OTHER SPECIALTY PURPOSES.

THESE LETTERFORMS COMMAND ATTENTION AND CAN BE DECORATED, ELABORATED, & ILLUSTRATED — BUT HAVE THE UNDERLYING

STRUCTURE OF ANY OF THE STANDARD CLASSIFICATION CATEGORIES. THEIR DECORATIVE VISUAL QUALITIES USUALLY PRECLUDE THEIR USE AS TEXT, AS THEY ARE TYPICALLY DIFFICULT TO READ IN SMALL SIZES.



SERIF

SERIFS ARE A PROMINENT DESIGN FEATURE, OFTEN OVERTLY STYLED AS LATIN, SLAB, BIFURCATED, & TUSCAN.

KEY

SANS SERIF

DISTINGUISHED BY ITS LACK OF SERIFS, AND WITH A MONOLINE STROKE (BUT NOT ALWAYS).

ate

DECORATIVE

PRIMARY DESIGN CHARACTERISTIC IS LETTERFORM EMBELISHMENT. MAY BE ABSTRACT OR PICTORIAL, EVOCATIVE OF TIME, PLACE, OR STYLE, OR PURELY FORMAL.

Handmade

EVIDENCE OF THE HUMAN HAND IS CENTRAL. MAY BE REFINED OR CRUDE, CALLIGRAPHIC, SCRIBBLED, CUT, TORN, PASTED OR PAINTED.

there

MISCELLANEOUS

LETTERFORMS THAT DO NOT FIT THE OTHER CATEGORIES.

EGYPTOMANIA
NOUVEAU

ဗီယက်နမ်စာလုံး: ဗီယက်နမ်စာလုံး
ဗီယက်နမ်စာလုံး: ဗီယက်နမ်စာလုံး

TYPEFACE BY SARAH STROGER (1976-)

OTHER J.R.R. TOLKIEN (1892-1973)



TYPE JEOPARDY!

TYPE 101. WEEK 3 QUIZ. 1800 POINTS.

**IN YOUR
(TYPE)FACE**

**HIGHLY
CLASSIFIED**

**JUST MY
(TYPE)STYLE**

UNIVERS, A
RENOWNED SANS
SERIF TYPEFACE WITH
OVER 40 STYLES,
WAS CREATED BY
THIS DESIGNER

STUDIOS THAT
DESIGN AND DIGITIZE
TYPE FOR MASS
DISTRIBUTION ARE
KNOWN AS THESE

\$100

WHO IS _____ ?

WHAT ARE _____ ?

WHAT IS _____ ?

\$200

THESE LATE 15TH
CENTURY TYPEFACES
LOOK LIKE THEY
WERE ADAPTED
FROM LETTERS
WRITTEN WITH A
BROAD-EDGED PEN

A MORE DECORATIVE
COUNTERPART
TO ROMAN, THIS
SLANTED STYLE
IS DERIVED FROM
HANDWRITING

WHAT IS _____ ?

WHAT IS _____ ?

WHAT IS _____ ?

THIS UNBRACKETED
SLAB SERIF TYPEFACE
FEATURES THICK
GEOMETRIC FORMS
THAT CONVEY AN
INDUSTRIAL FEELING

\$300

AN EXTRA-LARGE
GROUP OF STYLES AND
VARIATIONS OF ONE
TYPEFACE, SOMETIMES
CONSISTING OF BOTH
SERIF AND SANS SERIF

WHAT IS _____ ?

WHAT IS _____ ?

WHAT IS _____ ?

SUMMARY

How do you get to be good at typographic design?

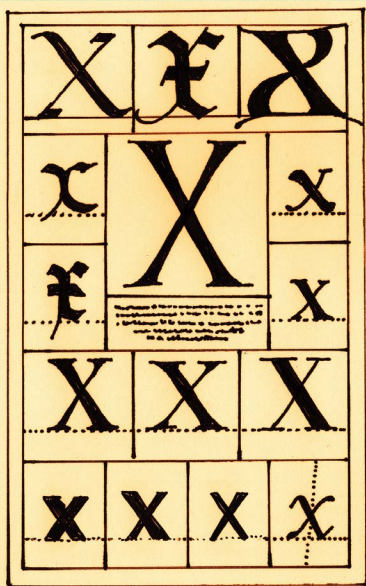
Practice.

Typefaces and type families number in the tens of thousands. To help designers select just the right typeface for a particular job, printers organized all of this type into classifications based on visual characteristics and historical relevance.

How do you get to the point where you can recognize and expertly choose the right font for a project out of the tens of thousands of typefaces out there? Start small. Limit yourself to a small group of typefaces and styles—fewer than 100. Look for both the obvious and subtle defining characteristics of a single typeface. Use that typeface in a design. Redesign the piece. Do it again. Select another typeface. Use it in a design. Select another and another—practice, practice, practice. Look at and learn from the masters. Practice leads to smart (and sometimes great) typographic design.

How to win awards in the Type Directors Club?

Practice for years.



homage to FREDERIC Goudy

EXERCISES & PROJECTS

1. KNOW THY TYPE

INDIVIDUAL ACTIVITY

A. BUILD A TYPE TOOLKIT: Designing starts with and requires great sensitivity to the individual parts, the whole, and spaces in between letterforms—along with the look and feel of the massed type. To gain sensitivity and control in designing with type, build a “type toolkit”—a limited selection of typefaces with which to practice. By limiting the number of typefaces, you become more intimately aware of the visual tone, texture, and rhythm of type on the page and screen.

SUPPLIES: Access to professional typefaces such as those distributed by ITC, Adobe, Emigre, etc.

COMPOSE AND SHARE RESULTS

- Select one or two typefaces in each major type classification: old style serif, transitional, modern, slab serif, sans serifs (humanist, geometric), a script, and one display or decorative.
- Separate these typefaces from all others you may have and practice designing only with those in the toolbox.

INDIVIDUAL ACTIVITY

B. TYPE PAIRS: Type design looks most professional when more than one typeface is used to distinguish information and set the visual tone and communication. Generally, use one typeface for headers and another for running text. It is tempting to employ many typefaces (and styles). More than three typefaces in a small document will start to cause confusion. Practice type design by limiting to complementary type pairs. Less is more.

SUPPLIES: Access to professional typefaces such as those distributed by ITC, Adobe, Emigre, etc.

COMPOSE AND SHARE RESULTS

Think contrast for clarity. Pair two to three typefaces that are complementary in form, style, and/or classification.

Suggestions include but are not limited to:

- Old Style serif + sans serif light
- script + geometric sans serif
- Modern + grotesque sans serif
- one Modern + a light humanist sans
- keep going. . .