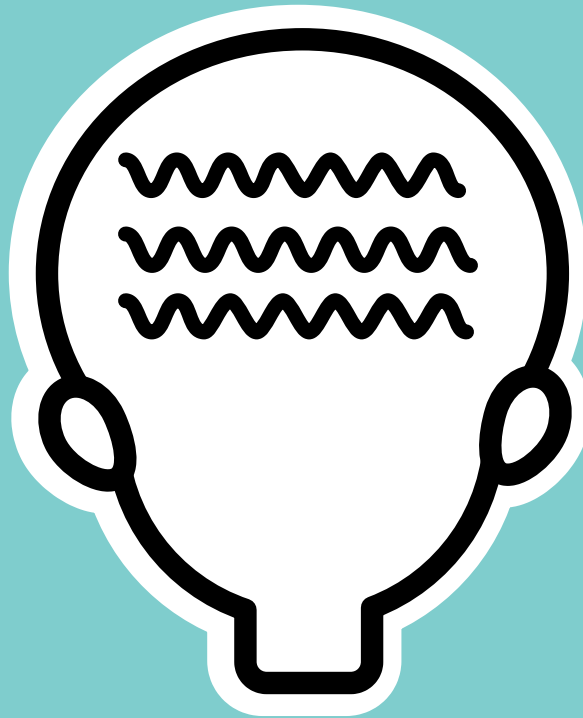


IMAG

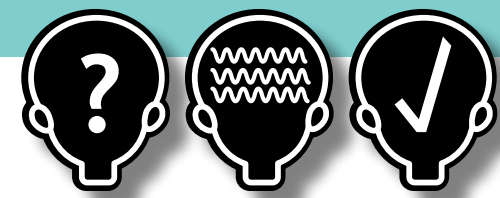
INATION



EXPLORATIONS



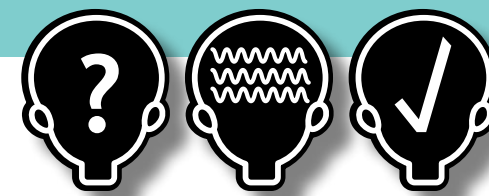
Making Type Choices



This presentation will help you make better font choices and help you understand why some font combinations look more professional than others.

Before you begin this presentation, please make sure you have completed and understand the material covered in the presentation:

iMAG Classifying Type.



YOU HAVE TO HAVE TYPE

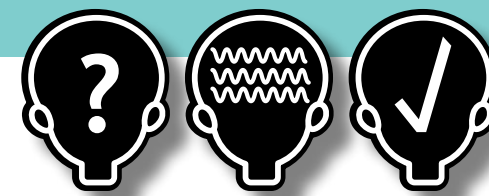
While it's possible to design successful business cards and stationery system components without graphics, it's not possible to design them without **type**.

Designing with type involves organizing words in ways that will help the reader better understand the author's message.

Font choices also help set the mood of a layout and enable the reader to make positive associations to the message.

Readers will start to understand the message even before they read the words. The choices you make will either support the message or clash with it.

Lesson 1: Type can help organize and set the mood of a printed message.



Display and Text

In a typical layout type is used in two main ways:

1. Display (Big Type)

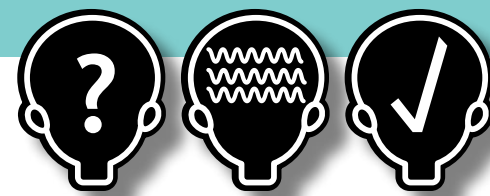
Type, set off by size and weight, is used to introduce or call attention to larger passages of type. Titles, headlines, and headings all help the reader quickly see what they will be reading. The larger type in a layout is called **display**.

2. Text (Small Type)

Type set in a smaller size, usually in paragraphs, that delivers the bulk of the printed message is called the **text** or **body text**. Body text is usually set in a rectangular shape called a **text block**.

But even business cards will use both display and text type.

Lesson 2: Display and text are two main ways type is used in a layout.



Display

 Happy

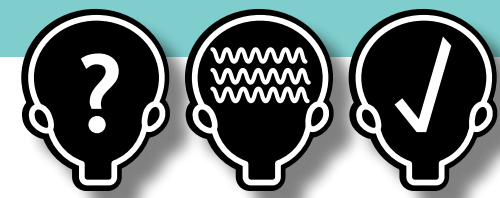
 Sad

Let's start by looking at display type choices.

Look at these two words set in the same typeface. Why does the word Happy seem correct, while the word Sad doesn't?

Lesson 3:

Type can help or hurt the message.



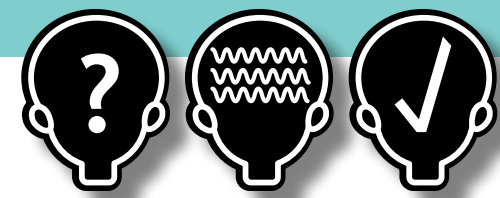
Elegant



Elegant

Here, the same word is set in two different **script** faces. The top one seems elegant, but the other is a bit too heavy and crude.

Lesson 4: Not all typefaces from the same typeface group project the same meaning.

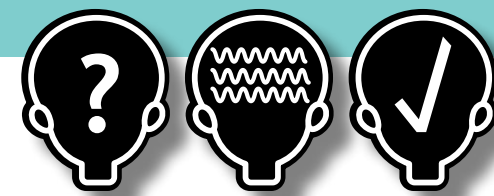


knights
of old

Here, the phrase is perfectly matched because the typeface was inspired by handwriting from the Middle Ages.

Lesson 5:

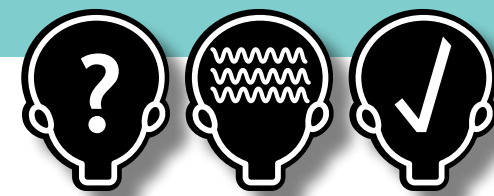
The history of the typeface can inform your choice.



Road Hog

Of course, typefaces can take on new meanings that can become popularly accepted.

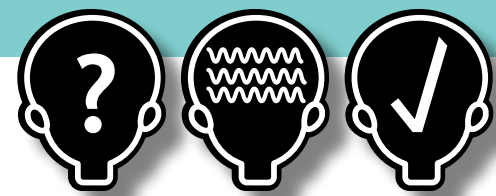
Lesson 6: If you choose to use a typeface in an unusual way, be sure the targeted audience understands your intent.



Slick

Set large enough, **Roman** typefaces can take on the feeling of a display font.

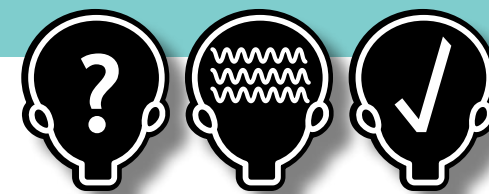
Lesson 7: You don't always have to use D&D fonts for effective display.



Adding color combinations, graphic styles, and other elements to display type can add extra feeling and mood.

Lesson 8:

Display type forms an important part of a visual mood.



Company Name
55555 Sample Street
Sample City, SZ 555555

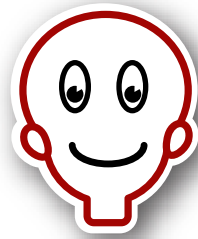
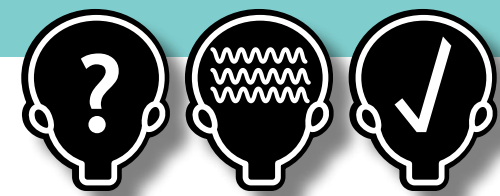
**Now let's look at text choices for business cards.
In a more subtle way, text also sets a mood and should match the display type.**

Example 1

This text is set in Times Roman, perhaps the most overused text font today. Because of the overuse, Times is almost “invisible” to most readers. It is very legible, but adds very little mood to a layout.

Lesson 9:

You don't have to use the same font for all text situations.



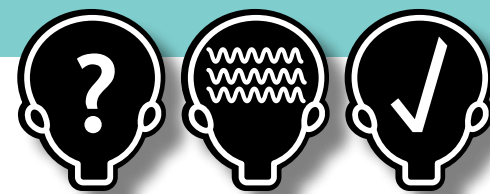
Company Name
55555 Sample Street
Sample City, SZ 555555

Example 2

This text is set in a **modern Roman (Didot)**. The general effect is more elegant, but many people will find modern faces a little harder to read.

Lesson 10:

Choose a text font that supports the display type.

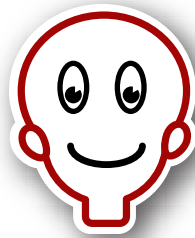
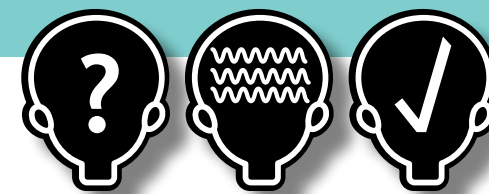


Company Name
55555 Sample Street
Sample City, SZ 555555

Example 3

Here's another Roman face (Adobe Caslon). Very readable, but lacks the elegance of the example above. Of course, you don't always want your type to be elegant. There are many Romans to choose from, each with its own history. Each telling a different story.

Lesson 11: Choose a text font that supports the mood and tone of the message.

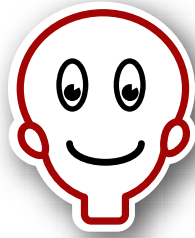
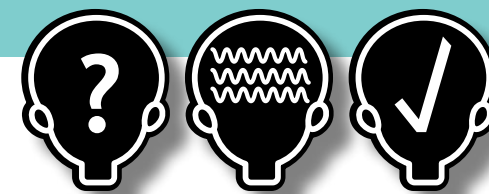


Company Name
55555 Sample Street
Sample City, SZ 555555

Example 4

This text is set in a **sans serif** font. Traditionally, the sans serifs were not thought to be suitable for text. Because people were not used to seeing them used that way, reading was slower. Now they are more common and used in many layouts such as ads, trifolds and even some newsletters. They tend to look more modern than the Romans. Still, very few books are set in sans serif faces.

Lesson 12: Consider using a sans serif face for text with a more modern look.

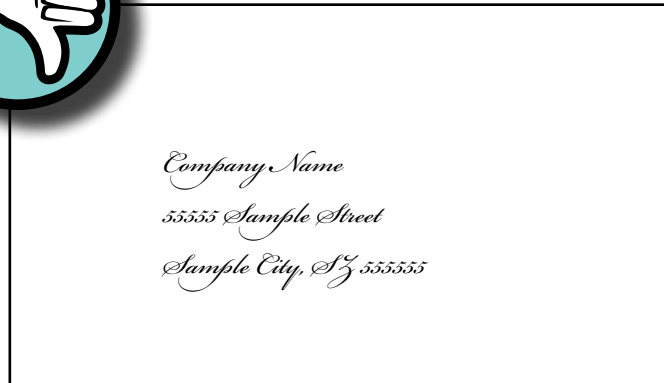
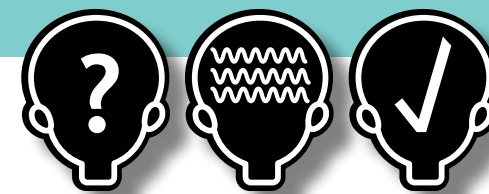


Company Name
55555 Sample Street
Sample City, SZ 555555

Example 5

This text is also set in a sans serif font. Like the Romans, not all sans serifs are alike. Each has its own character and will send a slightly different message.

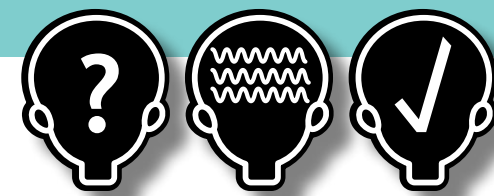
Lesson 13: Not all sans serifs are the same. Try using different ones before you make the final choice.



Example 6

This text is set in a **script** font. At small sizes, the scripts tend to be hard to read and hard on the eyes. If used at all, they should be set in larger sizes and with very short passages.

Lesson 14: Limit the use of hard to read script faces to short passages and use only when the theme of the layout would really benefit from the look.

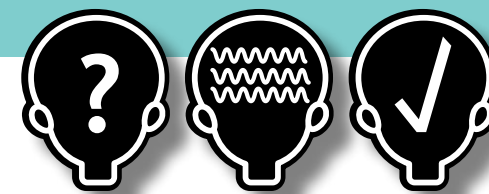


Company Name
5555 Sample Street
Sample City, SZ 555555

Example 7

This text is set in a **D&D** font. Not only are they often hard or impossible to read at text sizes, they lose their impact at this size. The whole point of using a decorative font is to add spice to the layout. Too much spice in a layout is like too much spice in food, it will ruin the dish.

Lesson 15: Use most decorative and display fonts for display use only.



Mixing Typefaces

Any time you mix two or more typefaces, one of three things will happen.



- **Harmony** (Typefaces that match in mood and structure.)



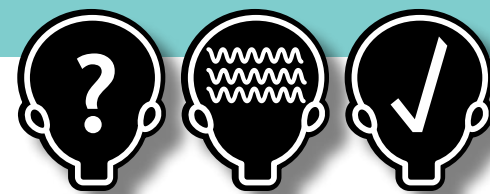
- **Contrast** (Typefaces that are really different in structure, but support the same mood.)



- **Conflict** (Typefaces that are only slightly different in structure and set a different mood.)

Lesson 16:

Harmony and Contrast are good. Conflict is bad.



Let's take a look at some examples.

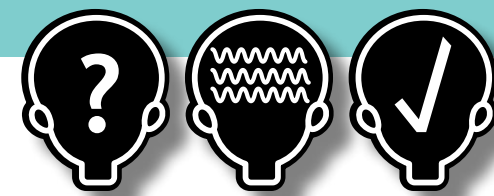


Avoid Conflicts

Type should support the title and the mood of the layout.
Avoid conflicts and increase harmony and organization.
Never mix Romans or sans serifs.

Example 1

Let's start with an easy combination. Here are two style versions of the same Roman font. No harmony problems here, but perhaps a little boring. But the best bet for some situations.

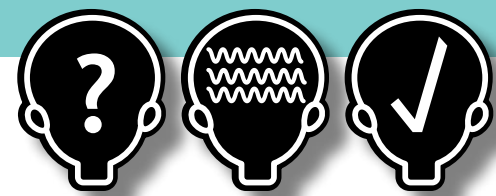


Avoid Conflicts

Type should support the title and the mood of the layout. Avoid conflicts and increase harmony and organization. Never mix Romans or sans serifs.

Example 2

Here's another easy one, two style variations of the same sans serif type. Here again, harmony is assured.

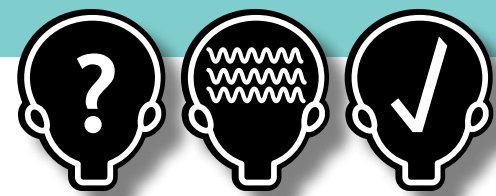


Avoid Conflicts

Type should support the title and the mood of the layout. Avoid conflicts and increase harmony and organization. Never mix Romans or sans serifs.

Example 3

A good, strong sans serif for the title and a simple, easy to read Roman for the text. The result is good contrast and harmony.

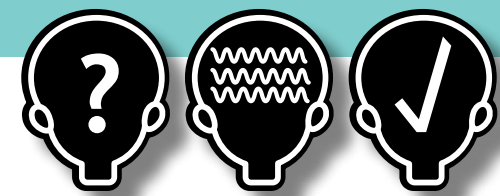


Avoid Conflicts

Type should support the title and the mood of the layout. Avoid conflicts and increase harmony and organization. Never mix Romans or sans serifs.

Example 4

Now the reverse, a good strong Roman supported by a simple sans serif, again good contrast and harmony.

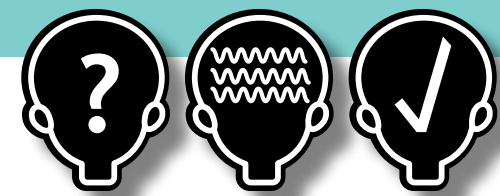


Avoid Conflicts

Type should support the title and the mood of the layout. Avoid conflicts and increase harmony and organization. Never mix Romans or sans serifs.

Example 5

The sans serif text here was designed around the same time as the Deco style display. Here again, good contrast and harmony.

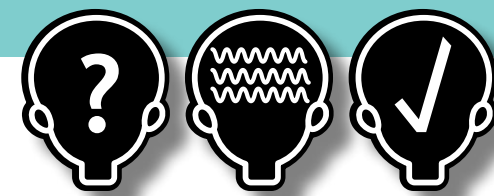


Avoid Conflicts

Type should support the title and the mood of the layout. Avoid conflicts and increase harmony and organization. Never mix Romans or sans serifs.

Example 6

Here, the funky display type makes the straight laced Roman look out of place and awkward. This is an example of conflict.

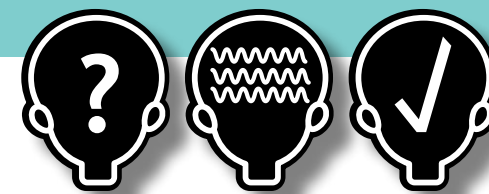


Avoid Conflicts

Type should support the title and the mood of the layout. Avoid conflicts and increase harmony and organization. Never mix Romans or sans serifs.

Example 7

That doesn't mean that conservative Romans won't go with anything. The same Roman font used above has sufficient harmony with this display face to work.



Arial Example

Gill Sans Example

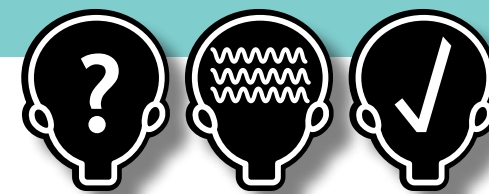


Avoid Conflicts

Type should support the title and the mood of the layout. Avoid conflicts and increase harmony and organization. Never mix Romans or sans serifs.

Example 8

Here again is the perfect example of conflict. Two different sans serif fonts, Arial and Gill Sans. They are similar but not the same, the perfect formula for conflict.



Didot Example

Caslon Example

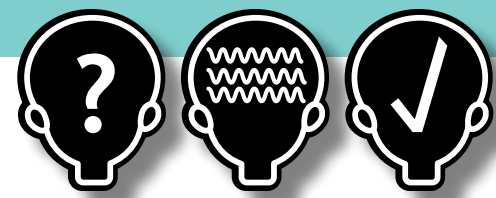


Avoid Conflicts

Type should support the title and the mood of the layout.
avoid conflicts and increase harmony and organization. Never
mix different Romans.

Example 9

Here again is the perfect example of conflict. Two different Roman fonts, Caslon and Didot. They are similar but not the same, the perfect formula for conflict.



Make sure you know and understand the following terms used in this presentation:

type

display

text

body text

text block

script

Roman

modern Roman

sans serif

D & D

harmony

contrast

conflict