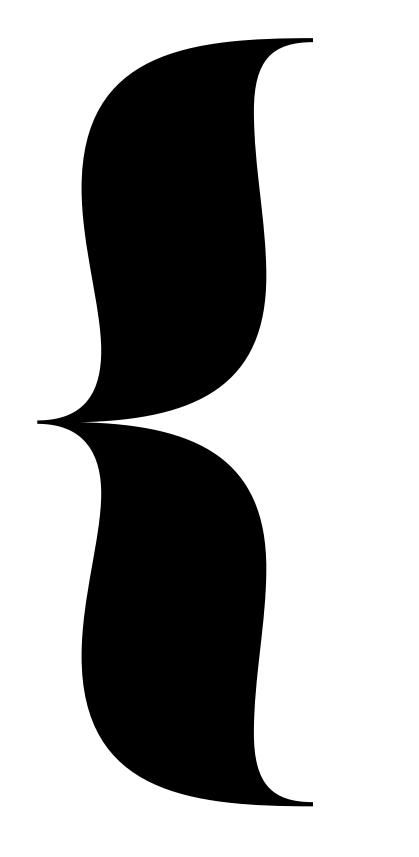
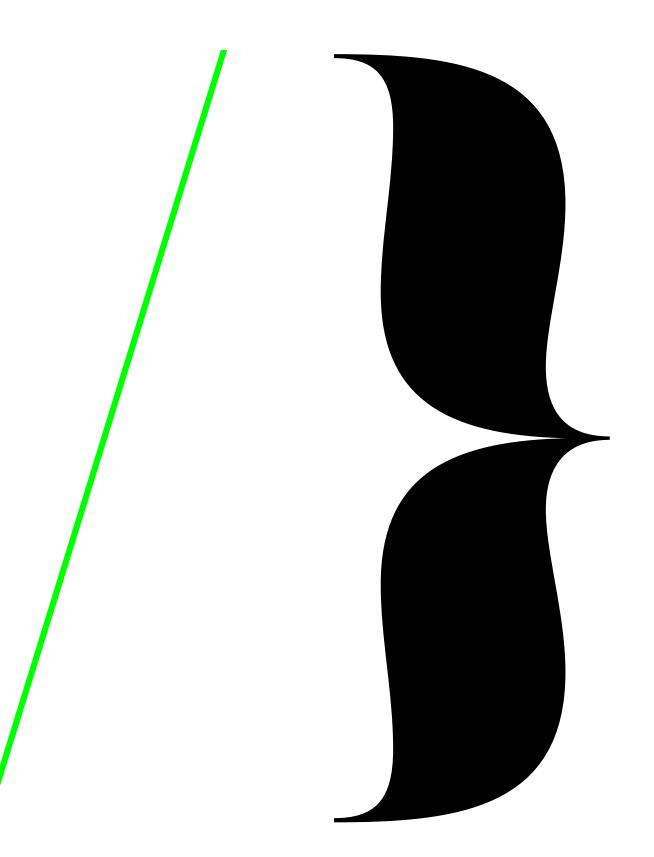
ΤΗΕΟRΥ



#### ΤΥΡΟGRΑΡΗΥ



#### DESIGN



01 // TYPOGRAPHY the BASICS

## Fundamentals Principles

THEORY

### 01 // **TYPOGRAPHY** the **BASICS**

WHAT IS TYPOGRAPHY? The visual component of the written word.

Typography is the visual component of the written word.

A text is a sequence of words. A text stays the same no matter how it's rendered. Consider the sentence "I like pizza." I can print that text on a piece of paper, or read it aloud, or save it in a file on my laptop. It'll be the same text, just rendered different ways – visually, audibly, digitally.

But when "I like pizza" is printed, typography gets involved. All visually displayed text involves typography—whether it's on paper, a computer screen, or a billboard.

Is typography an art? That's like asking if photography is an art. Certainly there are photographers and typographers whose ideas and techniques raise their work to the level of art. But at their core, both photography and typography perform a utilitarian function. The aesthetic component is separate. Being an effective typographer is more about good skills than good taste.





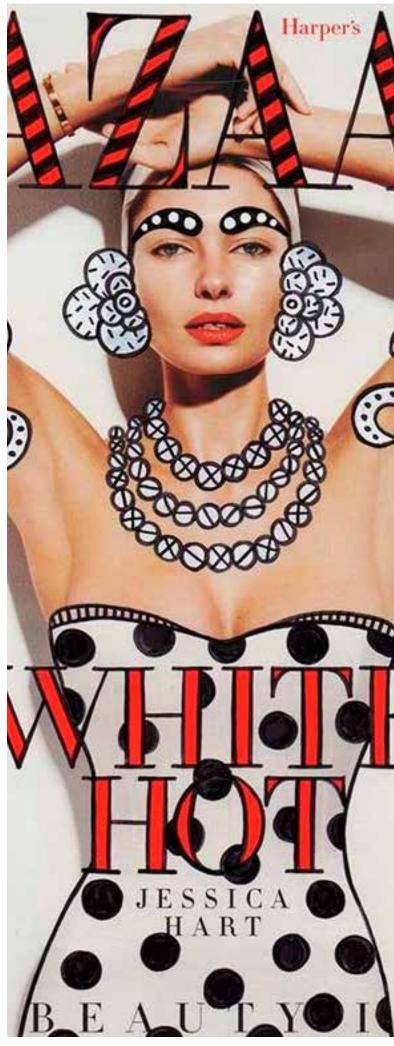
### 02 // MORE DOESN'T MEAN GOOD

FONTS ACROSS THE WEB. **BUT WITH GREAT POWER COMES GREAT RESPONSIBILITY.**  Typography is the art and technique of arranging type.

It's central to the skills of a designer and is about much more than making the words legible. Your choice of typeface and how you make it work with your layout, grid, colour scheme, design theme and so on will make the difference between a good, bad and great design.

But good typography is often down to creative intuition.

There's an astonishing array of paid-for and free fonts to choose from online. Just because you can choose from a vast library doesn't mean you have to; there's something to be said for painting with a limited palette, and tried and tested fonts like Helvetica continue to serve us well.





#### 03 // WHO IS TYPOGRAPHY FOR?

**READER OVER** WRITER Readers, not writers. Typography is for the benefit of the reader, not the writer.

This is obvious if you're a designer who didn't write the text you're working with. Then you approach the project as a special kind of reader—one whose job it is to create the visual component of the text so it reinforces the meaning.

It's a more difficult principle if you're a writer who has to handle your own typography. Then you have to negotiate the conflict between your primary perspective as a writer and a simulated perspective as a reader.

Always be asking yourself: what does my reader want? Typography has to be oriented to your actual readers, not idealized ones. Writers often get attached to idealized readers because those readers are easier to please. Don't be lazy. Work hard to see your text as an actual reader will. You won't get it perfectly right. But a rough approximation is better than no approximation at all.





#### 04 // WHAT IS GOOD TYPOGRAPHY?

Almost all texts communicate a set of points. Sometimes a text also needs to instruct the reader. Other texts offer warnings or admonitions. In every case, good typography supports and reinforces the message. Good typography makes the text more effective.

Three subsidiary propositions flow from this:

01 // Good typography is measured by how well it reinforces the meaning of the text, not by some abstract scale of merit. Typographic choices that work for one text won't necessarily work for another.

02 // For a given text, there are many typographic solutions that would be equally good. Typography is not a math problem with one correct answer.

03 // Your ability to produce good typography depends on how well you understand the goals of your text, not on taste or visual training.





#### 04 // WHAT IS GOOD TYPOGRAPHY?

GOOD **TYPOGRAPHY** 

> Reinforces the meaning of the text.

Typography is visual, so it's easy to conclude that it's primarily an artistic or aesthetic pursuit. Not so. Typography is primarily utilitarian.

Therefore, good typography is measured on a utilitarian yardstick. Typography that is aesthetically pleasant, but that doesn't reinforce the meaning of the text, is a failure.

**Does that mean that effective typography can be ugly? NO.** 





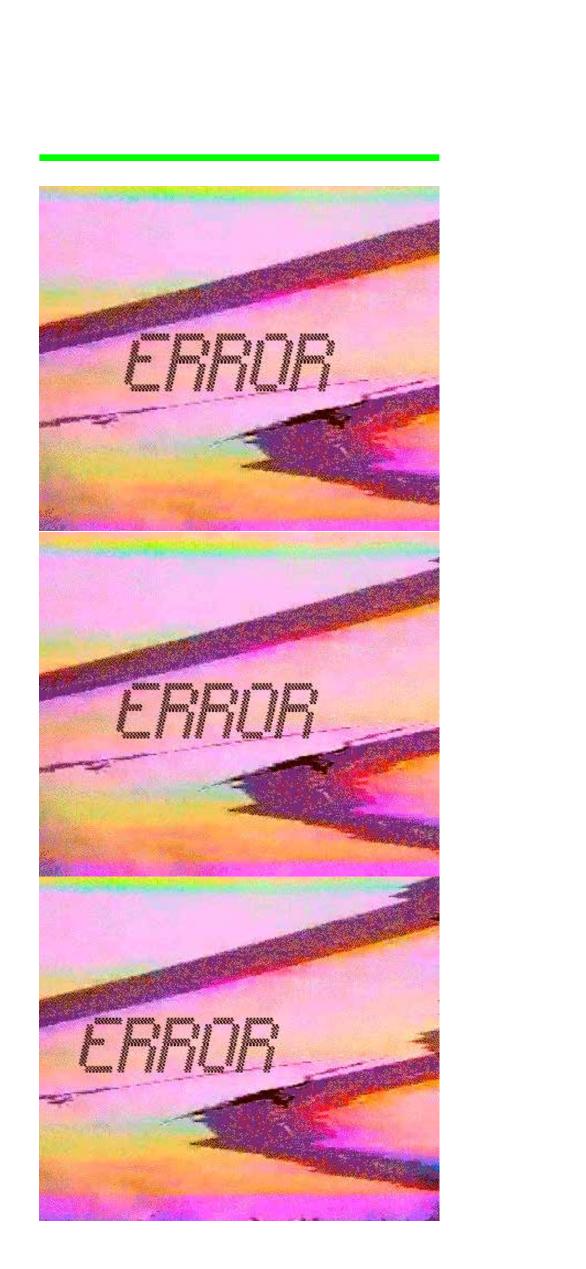
WHERE DO THE RULES **COME FROM?** Professional typography.

What professional writers know about typography can usually be traced back to unreliable sources. I'm sure they were all lovely resources, but chances are they were unprofessional.

So it's not surprising that bad typography habits get passed along. What's surprising is how tenacious these habits can be.

This wasn't always true. For a long time—the typewriter era and then the early computer era-professionals could afford typesetting and printing devices that were substantially better than what individuals could afford. Hence the typographic standards of professional publishers were far out of reach.

This is no longer the case. Typesetting technology available to individuals comes nearly up to the standards of professional typesetting. On the screen, there's no difference. Technological excuses are no longer acceptable.



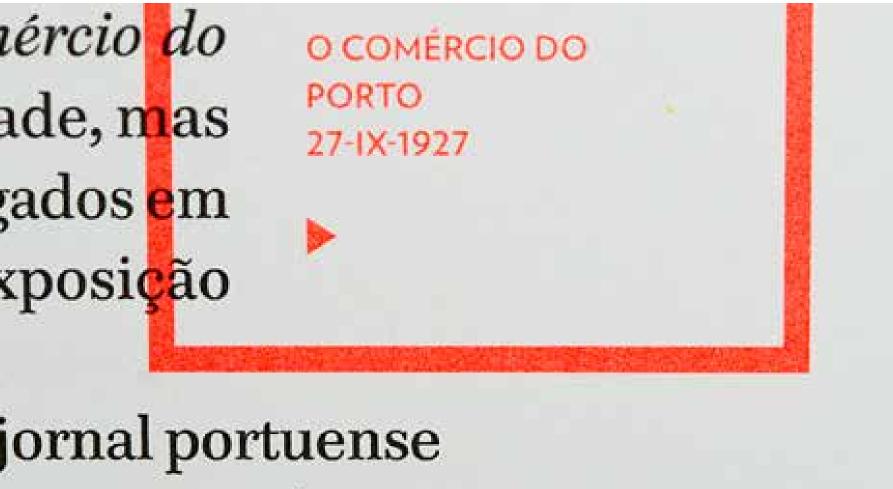
RULE NUMBER 01 **Body text** over the rest.

This is a bold claim, but I stand behind it: if you learn and follow these five typography rules, you will be a better typographer than 95% of professional writers and 70% of professional designers.

The typographic quality of your document is determined largely by how the body text looks. Why? Because there's more body text than anything else. So start every project by making the body text look good, then worry about the rest.

In turn, the appearance of the body text is determined primarily by FOUR typographic choices.

vais Teixeira no Comércio do PORTO indo política e sociedade, mas erários: «Como são julgados em -1927: 1); «Portugal na Exposição sco Ibañez» (23-II-1928: 1). pelo vimaranense no jornal portuense onio Zozava facto que mareceu relativo





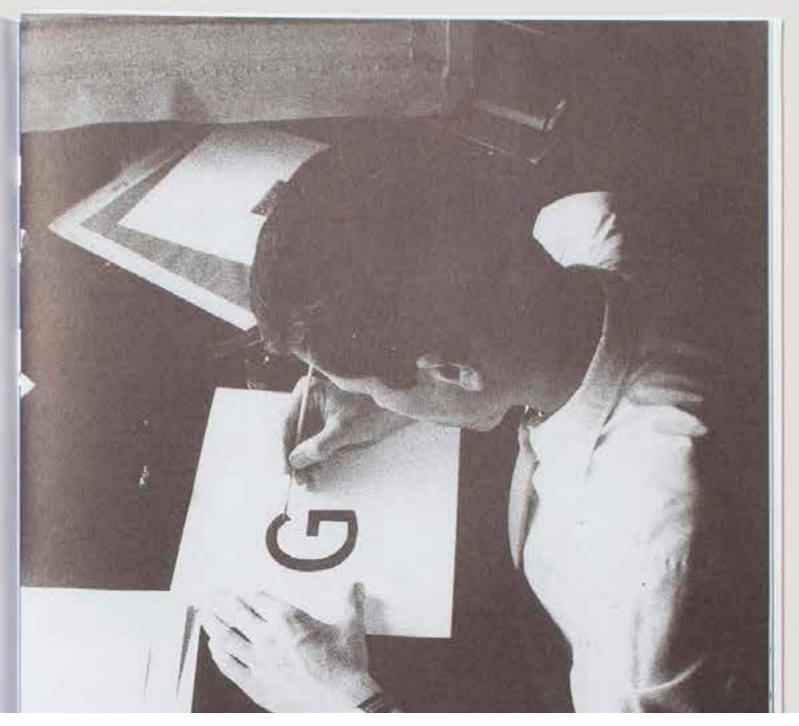
RULE NUMBER 02 Small is better than too big. **POINT SIZE** is the size of the letters. In print, the most comfortable range for <u>body text is 10–12 point. On the web, the range is 15–25 pixels.</u> Not every font appears equally large at a given point size, so be prepared to adjust as necessary.

> This year, which is key to the expansion of the Laus, it makes perfect sense to award the Honorary Laus to Yves Zimmermann, who arrived in Barcelona 55 years ago to transform the spanish design scene with a style and a new design methodology that he has implemented through his work and as a teacher and editor.

Aquest any, clau en l'expansió internacional dels Premis Laus, té més sentit que mai atorgar el Premi Laus d'Honor a Yves Zimmermann, que va arribar a Barcelona fa 55 anys per transformar el panorama del disseny espanyol amb un estil i una nova metodologia de disseny que ha aconseguit transmetre través de la pràctica professional i de la seva activitat com a docent i editor.

Este año, clave en la expansión internacional de los Premios Laus, tiene más sentido que nunca otorgar el Premio Laus de Honor a Yves Zimmermann, que llegó a Barcelona hace 55 años para transformar el panorama del diseño español con un estilo y una nueva metodología de diseño que ha logrado transmitir través de la práctica profesional y de su actividad como docente y editor.

> Yves Zimmermann





RULE NUMBER 03 Vertical distance.

LINE SPACING is the vertical distance between lines. It should be 120–145% of the point size. In word processors, use the "Exact" line-spacing option to achieve this. The default single-line option is too tight; the 1½-line option is too loose. In CSS, use line-height.

### S'inspirer du design de services

I I N I I N T N I

Les agences de design de services se font racheter pour plusieurs millions de dollars outre-Atlantique par les plus grands cabinets de consultants qui ant su identifier la valeur de cette compétence. En France, la discipline est encore timide. Nous avons rencontré Christophe Tallec, cofondateur de We Design Services et co-auteur de Expérience client: le design pour innover, l'humain pour créer du lien, le collaboratif pour accompagner le changement, pour comprendre cette pensée. Huit zones de changements ont retenu notre attention.

> Par Jeremy Lopes

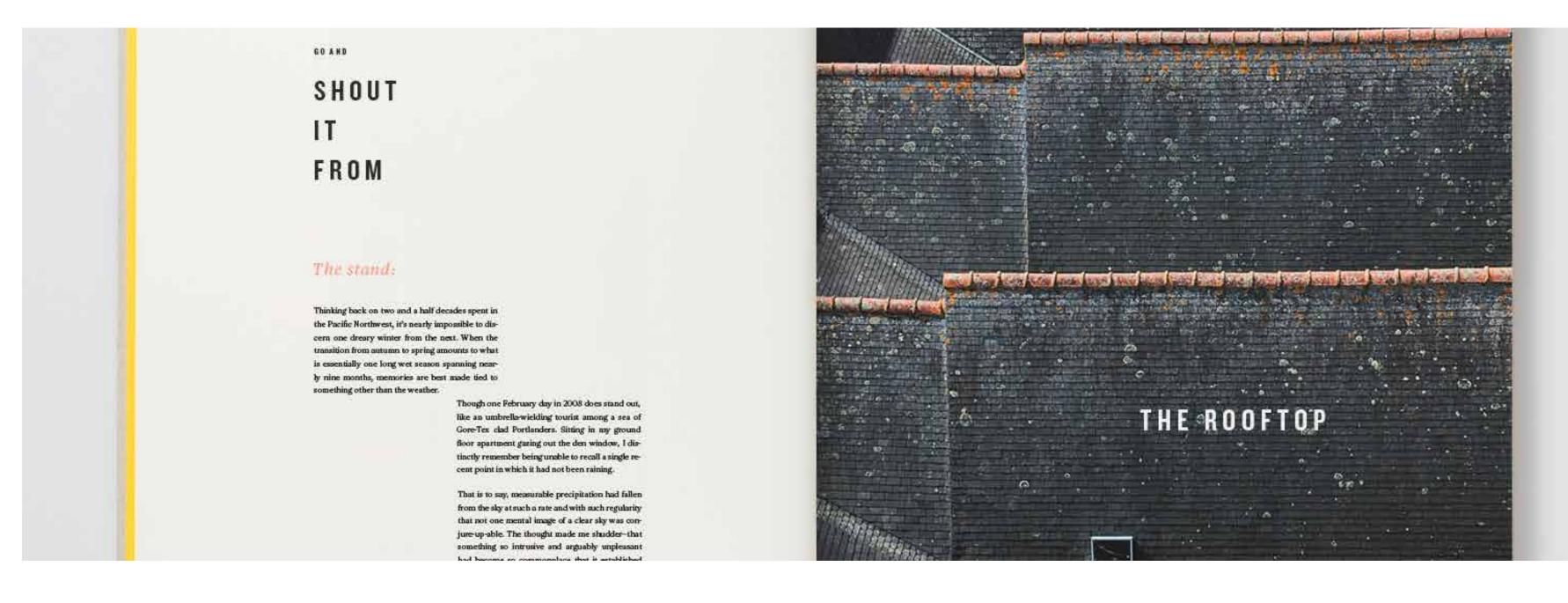
Photographie #20th Century Fox



RULE NUMBER 04 Horizontal width. LINE LENGTH is the horizontal width of the text block. Line length should be an average of 45–90 characters per line (use your word-count function) or 2–3 lowercase alphabets, like so:

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcd

In a printed document, this usually means page margins larger than the traditional one inch. On a web page, it usually means not allowing the text to flow to the edges of the browser window.



RULE NUMBER 05 Fonts, yes fonts! And finally, FONT CHOICE. The fastest, easiest, and most visible improvement you can make to your typography is to ignore the fonts that came free with your computer (known as system fonts) and buy a professional font. A professional font gives you the benefit of a professional designer's skills without having to hire one.

You can still make good typography with system fonts. But choose wisely. And never choose times new roman or Arial (except Arial Black), as those fonts are favored only by the apathetic and sloppy. Not by typographers. Not by you.



That's it. As you put these five rules to work, you'll notice your documents to start looking more like professionally published material. If you want to achieve more, let's look at more rules.



**KEY RULES** ΤΟ ΤΥΡΕ ΤΗΕΜ ALL.

06.

Avoid goofy fonts, monospaced fonts, and system fonts.



07. QUOTATION MARKS Use curly quotation marks, not straight ones.



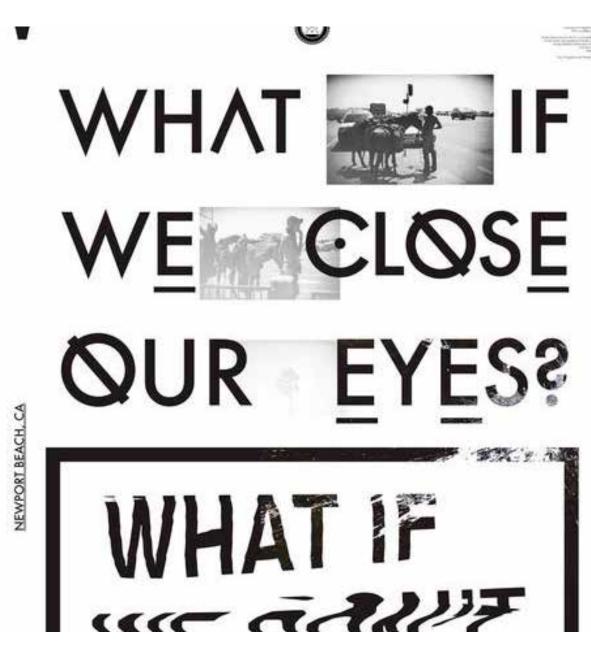




#### 07 // Summary of key rules

Here's a paragraph with one space between sentences:

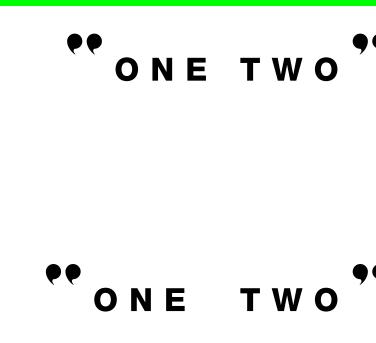
I know that many people were taught to put two spaces between sentences. I was too. But these days, using two spaces is an obsolete habit. Some say the habit originated in the typewriter era. Others believe it began earlier. But guess what? It doesn't matter. Because either way, it's not part of today's typographic practice. If you have to use a typewriter-style font, you can use two spaces after sentences.



08/09. SPACES Put only one space between sentences.

Don't use multiple word spaces or other white-space characters in a row. The same paragraph, with two spaces between s:

I know that many people were taught to put two spaces between sentences. I was too. But these days, using two spaces is an obsolete habit. Some say the habit originated in the typewriter era. Others believe it began earlier. But guess what? It doesn't matter. Because either way, it's not part of today's typographic practice. If you have to use a typewriter-style font, you can use two spaces after sentences. (These are also known as monospaced fonts.) Otherwise, don't.







#### 07 // Summary of key rules

10. SYSTEM UNDERLING Never use system underlining (unless it's a hyperlink), make your own.

 $\sim \sim \sim$  $\sim$  $\sim \sim \sim$  $\sim$  $\sim \sim \sim$ MERCURY NIGHTS PRESENTS :  $\sim$  $\sim \sim \sim$ ~  $\sim \sim \sim$ ~  $\sim\sim\sim$ End Of Summer  $\approx$  $\sim$  $\sim\sim\sim$ ~  $\sim \sim \sim$  $\langle \rangle \rangle$  $\sim\sim\sim$ HOSTED BY  $\sim\sim\sim$  $\sim\sim\sim$ }}}  $\sim\sim\sim$ Saturdays Surf  $\sim\sim\sim$  $\sim\sim\sim$ Andre Saraiva  $\sim$ } Simonez Wolf &  $\sim\sim\sim$  $\sim$ Sebastian Puga  $\sim$ }}}  $\sim \sim \sim$  $\sim \sim \sim$  $\sim \sim \sim$ AT  $\sim$  $\sim \sim \sim$ }}}  $\sim\sim\sim$ Le Bain  $\sim\sim\sim$  $\sim\sim\sim$  $\sim \sim \sim$ The Standard, High Line  $\sim\sim\sim$ ~  $\sim\sim\sim$  $\langle \rangle \rangle$  $\sim$  $\sim\sim\sim$ Wednesday  $\sim\sim\sim$ August 22nd ~  $\sim \sim \sim$  $\sim$  $\sim \sim \sim$ 444 West 13th St.  $\sim$  $\sim \sim \sim$ ~ 10pm-4am  $\sim \sim \sim$  $\sim$  $\sim \sim \sim$ ~  $\sim \sim \sim$  $\approx$  $\sim\sim\sim$ MUSIC BY  $\sim\sim\sim$  $\sim\sim\sim$ ~  $\sim\sim\sim$ ~  $\sim\sim\sim$ Morgan Collett ~  $\sim\sim\sim$ ~  $\sim \sim \sim$ Jauretsi Saizarbitoria ~  $\sim \sim \sim$ ~ Tim (Das Moth)  $\sim\sim\sim$ ~  $\sim\sim\sim$ ~  $\sim \sim \sim$  $\sim$  $\sim$  $\sim$  $\sim \sim \sim$ ~  $\sim \sim \sim$  $\approx$  $\sim \sim \sim$  $\sim\sim\sim$ SATURDAYS  $\sim$ ~~~~ ~  $\sim \sim \sim$ ~  $\sim\sim\sim$ ~  $\sim\sim\sim$ \_\_\_\_\_ 



QUOTE

#### QUOTE



DEBBIE TEA × 三重 THE KITCHEN × THISISPAPER

182ARTSPACE in TAI WIELS in BRUSSE



11. TEXT ALLIGNMENT **Use centered text** sparingly.



A SPACE BETWEEN ART AND LIFE

 $\bullet \bullet$ QUOTE •• **99** QUOTE •• QUOTE



#### 07 // Summary of key rules



12. BOLD VS ITALIC Use bold or italic as little as possible.



•• *QUOTE* •• •• **QUOTE** ••

### •• QUOTE •

13. ALL CAPS All caps are fine for less than one line of text.

SHE GOT ME LOVING IN THE MORNI GOT ME SINGING IN THE POURING RA GOT ME WRAPPED AROUND HER FING I'M PERFECT IN THE PALM OF YOUR HA MESSAGE COULDN'T BE MUCH CLEAR LIKE A METAPHOR OF MAKE-BELIEVE. SOMEBODY WOULDN'T PINCH ME. T WOULD BE THE END OF THIS DREA WELL PARDON MY MANNERS. JU SOMETHING ABOUT YOU TURNS ME T SAVAGE. IF IMMA BE HONEST I CAN'T H BUT TO STAY. YEAH, I'M LOSING MY BALAN GOT ME RUNNING INTO CIRCLES AROU YOU TO PLEASE YOU. I DO WHAT I NEED



ING.	She got me loving in the morning. Got me
AIN.	singing in the pouring rain. Got me wrapped
GER.	around her finger. I'm perfect in the palm
AND.	of your hand. Message couldn't be much
RER.	clearer. Like a metaphor of make-believe. But
BUT	somebody wouldn't pinch me. That would be
ТАН	the end of this dream.
EAM.	Well pardon my manners. Just something about
UST	you turns me to a savage. If imma be honest
ΓΟ Α	I can't help but to stay. Yeah, I'm losing my
IELP	balance. Got me running into circles around
NCE.	you to please you. I do what I need to. So
UND	pardon my manners. Just something about you
то.	turns me to a savage.



### 14. EASY GOES EASY DOES EASY DOES

L'HUNNE +



### VERS UNE SOCIÉTÉ REMODEL

L'HYBRIDATION HOMME MACHINE EST MIEUX ACCEPTEE

explose dans les années 2000. Ce dispositif médical électronique destiné à restaurer l'indition de personnés atteintes d'une perte d'audition sévère à profonde : alors suscité de vives réactions, notamment celle de la comédienne Emmanuelle Laborit qui estimait la culture

L'Homme est de moins en moins réticent face aux nouvelles technologies. Ce qui aurait été perçu tout de suite on propose des implants comme une transgression majeure autrefois ne l'est plus aujourd'hui

If you don't have real small caps, don't use them at all.

Le marché des implants cochiéaires a littéraiemen

sourde en danger avec ces nouvelles pratiques. Elle avait alors déclaré : « Je ne suis pas regardée comme un individu à part entière mais comme une oreille défaillante, Loraque l'on nait sourd et que cochléaires, le suis fortement choquée ... > Dix ans après, des milliers de personnes avaient subi cette intervention et l'apparition de l'implant réfinien nassa presau

tnaperçu. Immergé dans une société de plus en plus connectée, l'Homme est de moins en moins réticent face aux nouvelles technologies. Ce qui aurait été perça comme une transgression majeure autrefois ne l'est plus aujourd'hui, « Face à l'obscurantisme et aus nservateurs de tout bord, la transgression finit toujours par s'imposer, et de plus en plus rapidement. [...]

ONE TWO **O**NE **T**WO

She got me loving in t morning. Got me singing in t pouring rain. Got me wrapp around her finger. I'm perfe in the palm of your han Message couldn't be mu clearer. Like a metaphor make-believe. But somebo wouldn't pinch me.

HAZY DAYS Derver gath thing ground the dreamy bouleroids and back terms of the with the windows down and the root 

15/16. **KERNING** Use 5–12% extra letterspacing with all caps and small caps.

**Kerning should** always be turned on.

the	She got me loving in the morning.
the	Got me singing in the pouring rain.
bed	Got me wrapped around her finger.
ect	I'm perfect in the palm of your hand.
nd.	Message couldn't be much clearer.
ıch	Like a metaphor of make-believe. But
r of	somebody wouldn't pinch me.
ody	

#### ONE TWO **ONE TWO**



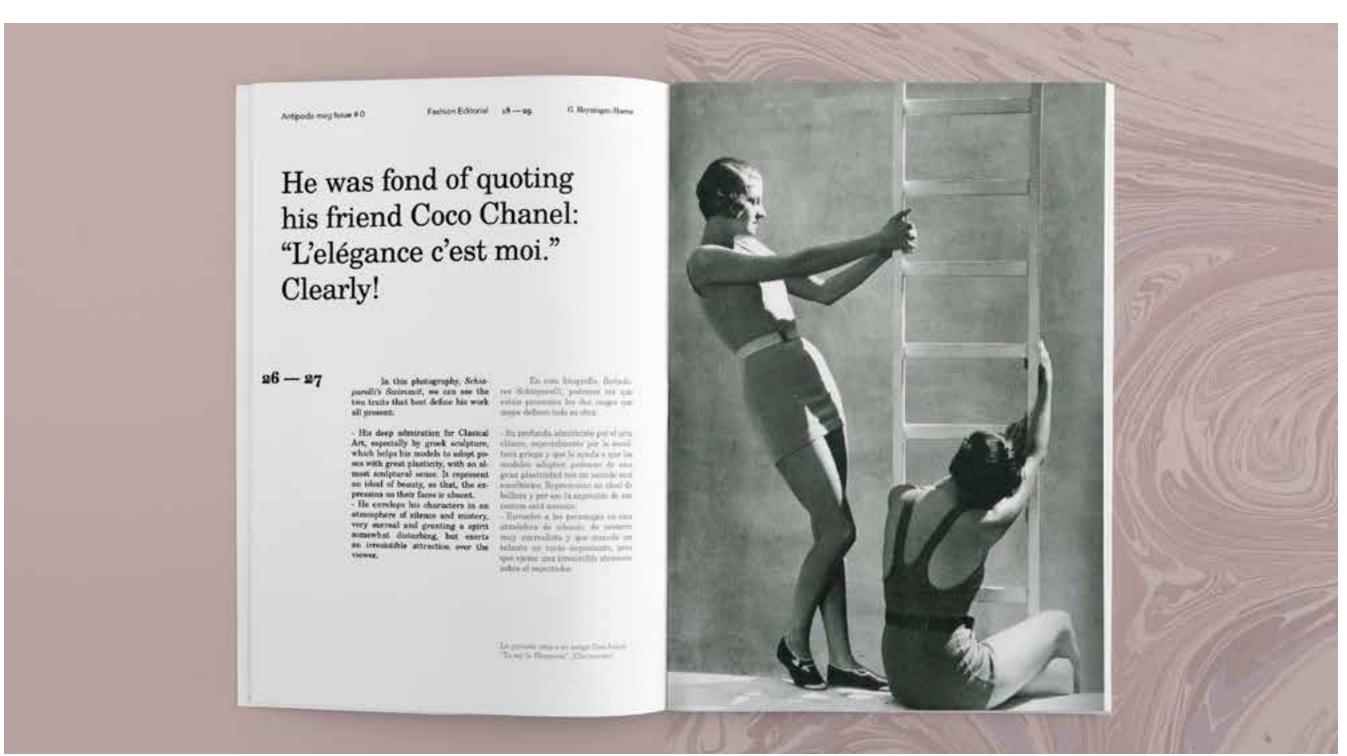


17/18. INDENTATION **Use first-line** indents that are one to four times the point size of the text, or use 4–10 points of space between paragraphs. But don't use both.

> If you use justified text, also turn on hyphenation.

She got me loving in the morning. Got me She got me loving in the morning. Got me singing in the pouring rain. Got me wrapped around singing in the pouring rain. Got me wrapped around her finger. I'm perfect in the palm of your her finger. I'm perfect in the palm of your hand. hand. Message couldn't be much clearer. Like a Message couldn't be much clearer. Like a memetaphor of make-believe. taphor of make-believe.

She got me loving in the morning. Got me She got me loving in the morning. Got me sinsinging in the pouring rain. Got me wrapped ging in the pouring rain. Got me wrapped around around her finger. I'm perfect in the palm of your her finger. I'm perfect in the palm of your hand. hand. Message couldn't be much clearer. Like a Message couldn't be much clearer. Like a metaphor of make-believe. metaphor of make-believe.



ONE AND TWO THREE AND FOUR FIVE SIX SEVEN EIGHT NINE TEN ONE TWO THREE FOUR FIVE SIX AND SEVEN E I -GHT NINE TEN







19/20. LITTLE GLYPHS **Use ampersands** sparingly, unless included in a proper name.

In a document longer than three pages, one exclamation point is plenty.



LE GODT DE L'EXPERIENCE

1 1 1 1 1

Il va y avoir de L'E-SPORT !

QUOTE!THE **REST IS JUST** ALL QUOTE. BECAUSE QUOTE & QUO-TE AINT AS COOL AS QUO-TE AND QUOTE.

Flash-back. Le pre de 1958. Tennis fa pour divertir les p Premiers tournois rec (1980), Red Annihill Nintendo (1990). d'e-sport apparaît la démocratisation le marché des jeux Dustin Browder, conc les caractéristiques d Visibilité : par le spectater Simplicité : peut êtr Difficulté : le ni pour a La chance : un

Un but : indisp Suspense : et spe

#### ELLIPSES

In certain contexts it may be common to indicate interrupted dialogue with an ellipsis. But in most writing, the em dash is preferred.

"Yes, that's true, but ..."

nay

"Yes, that's true, but-"

yay

**21.** Use proper trademark and copyright symbols – not alphabetic approximations. **R C TM** 

23. Make ellipses using the proper character, not periods and spaces. An ellipsis is a sequence of three dots used to indicate an omission in quoted material. Ellipses are frequently approximated by typing three periods in a row, which puts the dots too close together, or three periods with spaces in between, which puts the dots too far apart. So use the ellipsis character, not the approximations.

#### 24. Make sure apostrophes point downward.

25. Make sure foot and inch marks are straight, not curly. Foot and inch marks-also known as minute and second marks or prime and double prime marks, depending on what they're labeling-are not curly. Use straight quotes for these marks. Typography purists would point out that proper foot and inch marks have a slight northeast-tosouthwest slope to them: -118° 19' 43.5"

#### LAMPSHADES **ON FIRE** JOHN DO DANA DOF

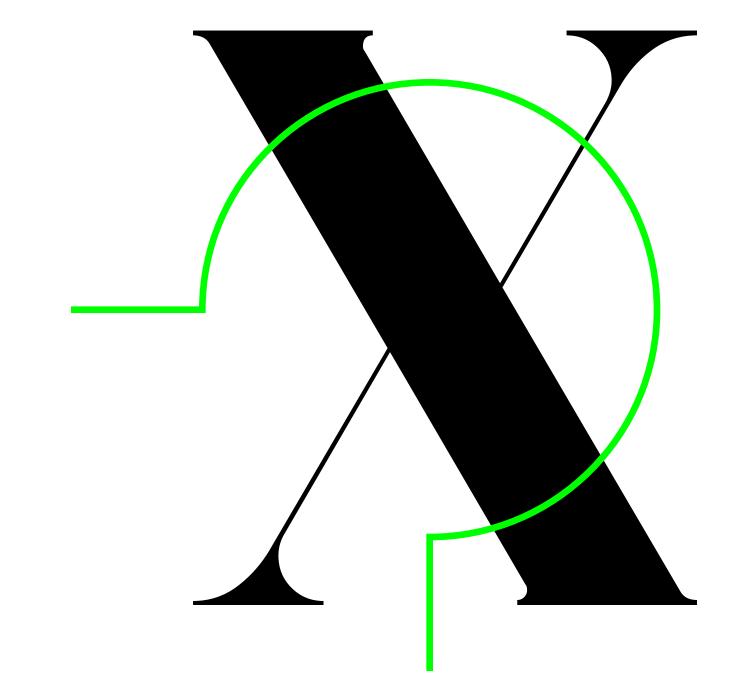
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ΤΥΡΟG RΑΡΗΥ



# THEORY

#### DESIGN

