

TYPEFACE RULES OF GRAPHIC DESIGN

1 Special Characters require special care

Many special characters such as the copyright and trademark symbols appear too large at the size of the typeface. Shrinking them down to approximately 70% is usually accurate.

Project © and Registered™ vs Project© and Registered™

2 Reversed type must be set slightly larger.

Type that is reversed (i.e. white text on a blue background) must be set slightly larger than regular type. Colour expands visually on the page and chokes white letter forms. Setting text over photography or colour requires that the background should be relatively uniform and create appropriate readability.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam non tincidunt ante, quis laoreet arcu. Cras mattis venenatis diam vel.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam non tincidunt ante, quis laoreet arcu. Cras mattis venenatis diam vel.

3 Display and script typefaces may be used in some instances

Serif or sans serif typefaces are the only typefaces used in body copy. Most display and script typefaces are only visible in headlines. Even then, they should be chosen after careful consideration of other typefaces.

Impact **STENCIL** **HOBO** *Lucinda* **Playbill** *Monotype Corsiva*

4 Script typefaces do not mimic handwriting.

Script typefaces are too perfect to reflect handwriting. Handwriting should be done manually and scanned in. Script typefaces only work when the design is clean and eloquent (like wedding invitations) or when there are no repeating letter forms.

Here is an example of a script typeface trying to reflect handwriting

5 Bold & Italic typefaces have their place, underlined & blinking typefaces do not

Bold typefaces should only be used in headlines and in some auxiliary instances. Italic typefaces are used to denote emphasis in body copy as well as names of books and movies. Quotation marks are used to identify names of articles and small media. Underlined and blinking typefaces are distracted to legibility.

BOLD HEADLINE

Featuring references to books and movies in addition to "articles" and "small media" while simultaneously dismissing the use of underlined and blinking text.

6 Type studies determine proper type size.

Body copy can range from 8 to 12 points depending on the x-height of the typeface. Sans serif typefaces tend to be smaller whereas serif typefaces tend to be in the 10 to 12 point range. The best way to determine body copy size is to use a type study. A type study is a visual aid that includes a typeface in numerous sizes and in paragraph form.

Gill Sans STD 32pt
Gill Sans STD 28pt
Gill Sans STD 24pt
Gill Sans STD 20pt
Gill Sans STD 16pt
Gill Sans STD 8pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam non tincidunt ante, quis laoreet arcu. Cras mattis venenatis diam vel.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam non tincidunt ante, quis laoreet arcu. Cras mattis venenatis diam vel.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam non tincidunt ante, quis laoreet arcu. Cras mattis venenatis diam vel.

7 All caps and small caps may be used in certain situations

All caps is only acceptable in headlines and should generally be reserved for san serif typefaces. Careful adjustment of tracking is necessary to achieve proper letter spacing. Serif typefaces should be set in small caps. Acronyms in body copy should also be set to small caps. Use the specific typeface "Small Caps" when available.

ALL CAPS IN HEADLINES ONLY

Serif typefaces and acronyms SHOULD BE SET IN SMALL CAPS SO AS NOT TO disrupt the flow of type. The specific typeface SMALL CAPS should be used whenever possible.

8 Old style numbers improve readability.

Traditional number shapes are called lining numbers and should be used in the same manner as all caps. Body copy should include old style numbers akin to lower-case letters. If old style numbers are not available, shrinking lining numbers to approximately 80 percent keeps them from becoming a distraction in body copy.

Traditional numbers look like this: 1234567890 and can be a distraction in body copy.

Old style numbers look like this 1234567890 and are better suited for body copy because of their size relationship to the typeface.

9 Text must form a hierarchy for maximum reader comprehension.

A type hierarchy cues the reader when to start and stop reading. A clear hierarchy can be as simple as using a heading, subheading and body copy. Keep the number of signifiers (i.e. size, type, style or colour) to two or fewer lest conformity be compromised.

A TYPE HIERARCHY

Resembles something like this

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam non tincidunt ante, quis laoreet arcu. Cras mattis venenatis diam vel ultricies.

10 Do not stack type.

Stacking letter forms interferes with the way the eye interprets words. Words are read in clumps and stacking type forces each letter to be read individually. Turn a line 90 degrees if vertical type is desired.

STACKED & Stacked vs. S T A C K E D & S t a c k e d

11 Do not distort type.

Stretching and squishing type to fit distorts the weight and balance of the letter forms. Use condensed and extended typefaces to achieve the same effect. When cropping letters, make sure they are not cut at a joint, as they become difficult to read.

Stretching Squishing

c = c, d, o, or q?