

STEP BY STEP GUIDE

Typeface Selection

Typeface selection is an art and a science.

It is both subjective and objective—creative and pragmatic.

STEP 1

Define the context and purpose. Understand the content.

Read and evaluate the text.

What are you trying to communicate?

Who are the readers?

How are they reading?

How long will they spend with the text?

How do you want the readers to feel?

What tasks do the typefaces need to fulfill?

Create a list of all of the tasks.

For example:

- Headlines
- Long text passages
- Footnotes
- Numeric data
- Musical notes

What levels of hierarchy are needed?

Determine how you want to guide the reader.

What should the reader see first, second, third, etc.?

How will you establish clear contrast between levels of information?

From there, determine:

How many styles are needed?

How many typefaces are needed?

What languages need to be supported?

Select a typeface with appropriate diacritics. Ensure it covers all linguistic needs.

For example:

Años

Château

Östergården

Ćwikła

→ Dấu Hỏi

Dấu Hỏ?i

Ówik±a

What are the technical requirements?

Book, newspaper, screen, etc.?

For example:

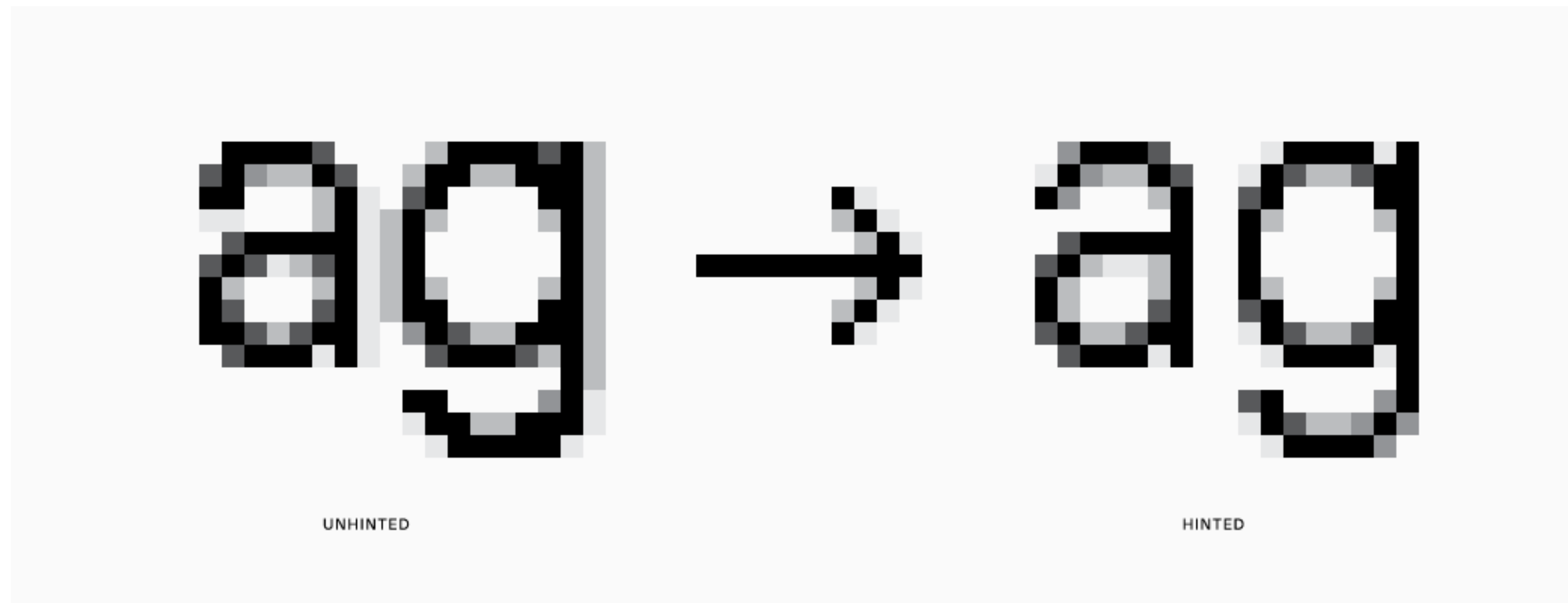
How will a high-contrast typeface with thin hairlines react to screen printing on rough paper?

Is the typeface hinted for screen?

HINTING FOR SCREEN

Hinting is a set of instructions included in a font.

It improves the look and readability of text in low screen resolutions and small font sizes.



UN-HINTED AND HINTED MALLORY

True Type Hinting Aa Quick Brown Fox
Jumps Over The Lazy Dog Aa Quick Brown
Fox Jumps Over The Lazy Dog Aa Quick
Brown Fox Jumps Over The Lazy Dog Aa
Quick Brown Fox Jumps Over The Lazy
Dog Aa Quick Brown Fox Jumps Over The

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Dog Aa Quick Brown Fox Jumps Over The

U U A A V V U U A A V V

e Lazy Die Lazy Die

r The Lar r The Lar

me over me over

How much does it cost?

What is the project budget?

What licenses are needed and how many?

-Desktop

-Web

-App

What are the historical and/or cultural considerations?

Consider the typeface *and* typeface designer as project collaborators.

Be critical. Evaluate why the typeface was designed, its inspiration, and who designed it.

GILL SANS

AKA “The
Helvetica
of England”



GILL SANS

AKA “The
Helvetica
of England”

The image shows a screenshot of the Wikipedia article for Eric Gill. The browser address bar shows 'en.wikipedia.org'. The article title is 'Eric Gill'. The text describes him as an English sculptor, typeface designer, and printmaker, associated with the Arts and Crafts movement. It mentions his religious views, sexual behavior, and extramarital affairs. A self-portrait of Gill is shown on the right. The article also includes a table of contents and a section on his early life and studies.

en.wikipedia.org

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Article Talk Read Edit View history Search Wikipedia

Eric Gill

From Wikipedia, the free encyclopedia

For the footballer, see [Eric Gill \(footballer\)](#).

Arthur Eric Rowton Gill ARA RDI (/ɡɪl/^[1] 22 February 1882 – 17 November 1940) was an English sculptor, [typeface designer](#), and [printmaker](#), who was associated with the [Arts and Crafts movement](#). His religious views and subject matter contrast with his [sexual behaviour](#), including his [erotic art](#), and (as mentioned in his own diaries) his extramarital affairs and sexual abuse of his daughters, sisters, and dog.^{[2][3][4]}

Gill was named a [Royal Designer for Industry](#).^[5] He was also an Associate of the [Royal Academy of Arts](#).^[6]

Contents [hide]

- Early life and studies
- Career
 - Sculpture
 - Midland Hotel, Morecambe
 - Typefaces and inscriptions
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 - Published works
 - Pupils
- Political views
- Personal life
- Archive
- Contribution
- Notes
- References
- Further reading
- External links

Eric Gill
ARA RDI



Self-portrait

Born Arthur Eric Rowton Gill
22 February 1882
[Brighton](#), Sussex, England

Died 17 November 1940 (aged 58)
[Middlesex](#), England

Education Chichester Technical and Art School
[Westminster Technical Institute](#)
[Central School of Arts and Crafts](#)

Known for Sculpture, [typography](#)

Movement [Arts and Crafts movement](#)

Early life and studies [edit]

Gill was born in 1882 in Hamilton Road, [Brighton](#), the second of the 13 children of (Cicely) Rose King (*d.* 1929)^[a] and Rev. Arthur Tidman Gill, minister of the [Countess of Huntingdon's Connexion](#).^{[b][5]} He was the elder brother of graphic artist [MacDonald "Max" Gill](#) (1884–1947).^[5]

In 1897 the family moved to [Chichester](#).^[5] Gill studied at Chichester Technical and Art School, and in 1900 moved to London to train as an



EPICENE BY KLIM

“While attentive to history, Epicene is not a revival typeface. It is an experiment in modernising Baroque letterforms without...falling into the trap of gender codifications.”

[Read more about Epicene here](#)

EPICENE TEXT & DISPLAY are Baroque typefaces inspired by the work of two 18th century maestros: *J-F. Rosart & J.M. Fleischmann*. Typographically, Epicene’s exaggerated details add rigour at small sizes and vigour at large sizes. Culturally, Epicene says one thing: *typefaces have no gender*.



klim_type_foundry New fonts: The Epicene Collection. Typefaces have no gender.

—
Epicene is our new Baroque-inspired serif typeface. Taking its name from Susan Sontag’s infamous essay, Notes On “Camp”, epicene means to lack gender distinction, to have aspects of both or neither. In applying this notion to a typographic context, Klim is calling out the tendency that codes modern, functional or ‘neutral’ visual forms as ‘masculine’, while equating anything ornate or decorative with ‘feminine’ traits.

—
The gendering of ornamentation seems borne of cultural amnesia or myopia: decorative fabrics and accessories are commonly worn by both men and women today, especially by non-Europeans; highly-decorated illuminated manuscripts were made when men dominated artistic production; and during the 18th century, lace, leggings, wigs and high heels were worn equally by men and women.

EPICENE BY KLIM

[Read more about
Epicene here](#)



Black: Fleischmann. Grey: Epicene Text Light Italic.



Black: Fleischmann. Grey: Epicene Text Light Italic.



Black: Fleischmann. Grey: Epicene Text Light Italic.



Black: Fleischmann. Grey: Epicene Text Light Italic.

*opera egerint impiorum: et sunt impii,
qui ita securi sunt, quasi iustorum facta
habeant. sed et hoc vanissimum iudico.
Laudavi igitur lætitiā quod non esset
homini bonum sub sole, nisi quod come-*

Fleischmann N° 69.

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Epicene Text Light Italic.

n n n n n n n n n n

Epicene Text style and weight range.

UNDERREPRESENTED DESIGNERS

The screenshot shows the homepage of femme-type.com. The navigation bar includes links for TYPE01, FEMME TYPE PROJECTS, THE BOOK, TYPE TUTORIALS, PRESS, and FONT SHOP. The main header features the 'FEMME' logo and a decorative graphic of stylized letters. Below the header, there are three featured articles:

- Yinglish's Lettering Workshops Equip Budding Designers with the Fundamentals to Shine**
By RENÉE ELIZABETH CLARKE / OCTOBER 27, 2021
Ying Chang, AKA Yinglish, shows up for letters as she shows up to life: with deep
- Alexandra Valuikina on the Trouble with the Cyrillic Font Market**
By RENÉE ELIZABETH CLARKE / OCTOBER 25, 2021
Alexandra Valuikina is a typeface designer and co-founder of independent Latin and Cyrillic font foundry Shriftovik (@shriftovik),
- THREADS: Unpicking the Writing Systems Embedded in African Textiles**
By ZOE LORING MURPHY / OCTOBER 18, 2021
In her recent project Threads, Fungi Dube unpicks the nuanced and profound graphic

The screenshot shows an article on Curbed.com. The article title is "Meet the Designer Making Custom Fonts for Spike Lee" and the sub-headline is "Tré Seals sifts through Black history and culture to leave Helvetica behind." The author is Diana Budds. The article features a large graphic with the text "FIGHT THE POWER" in a bold, stylized font, and "VA-DIG SPIKE" in a similar style. A photo of a man wearing glasses is overlaid on the bottom right of the graphic.

Test the typeface in context.

Thoroughly test the typeface in several scenarios. Evaluate its qualities.

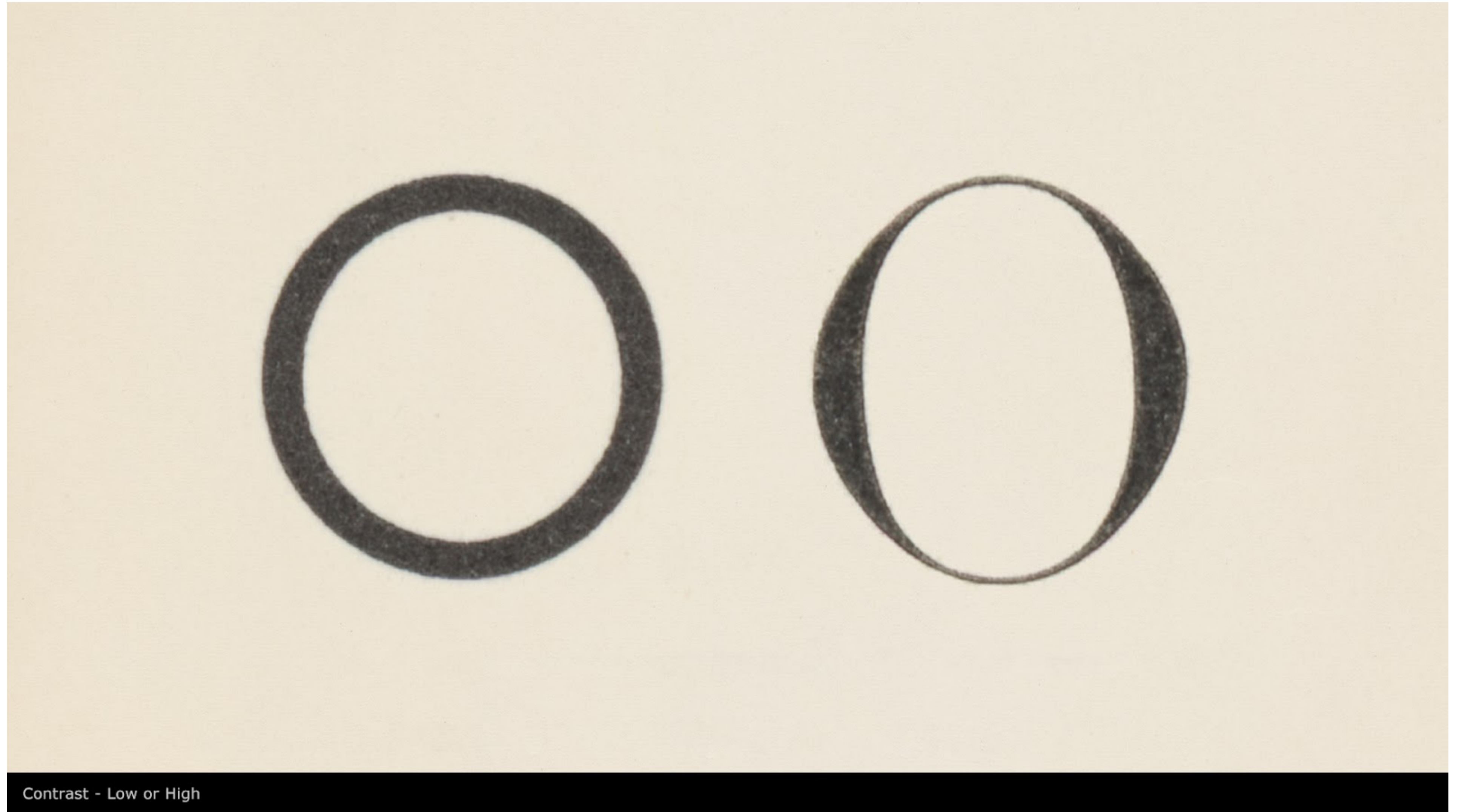
Is it readable?

What is it communicating?

CONTRAST

What is the
contrast
doing?

Is it high,
is it low?



Contrast - Low or High

WIDTH

Is it narrow?

Is it wide?

GUTENBERG

ELYSIUM

PROPORTION

Not just of
the letters
themselves,
but the
relationships
between them.

Congreso

Francisco

SPACING

Is there
kerning in
the font?

A good
quality font
will be
properly
spaced.

SHORT

SPACING

Is there
kerning in
the font?

A good
quality font
will be
properly
spaced.

SHORT

LEGIBILITY

Legibility =
how easy it is
to distinguish
one letter from
another.

*Readability =
the ease with
which a reader
can recognize
words,
sentences, and
paragraphs.

Illil

Illi

Illil

Illi

Illil

Illil

Illi

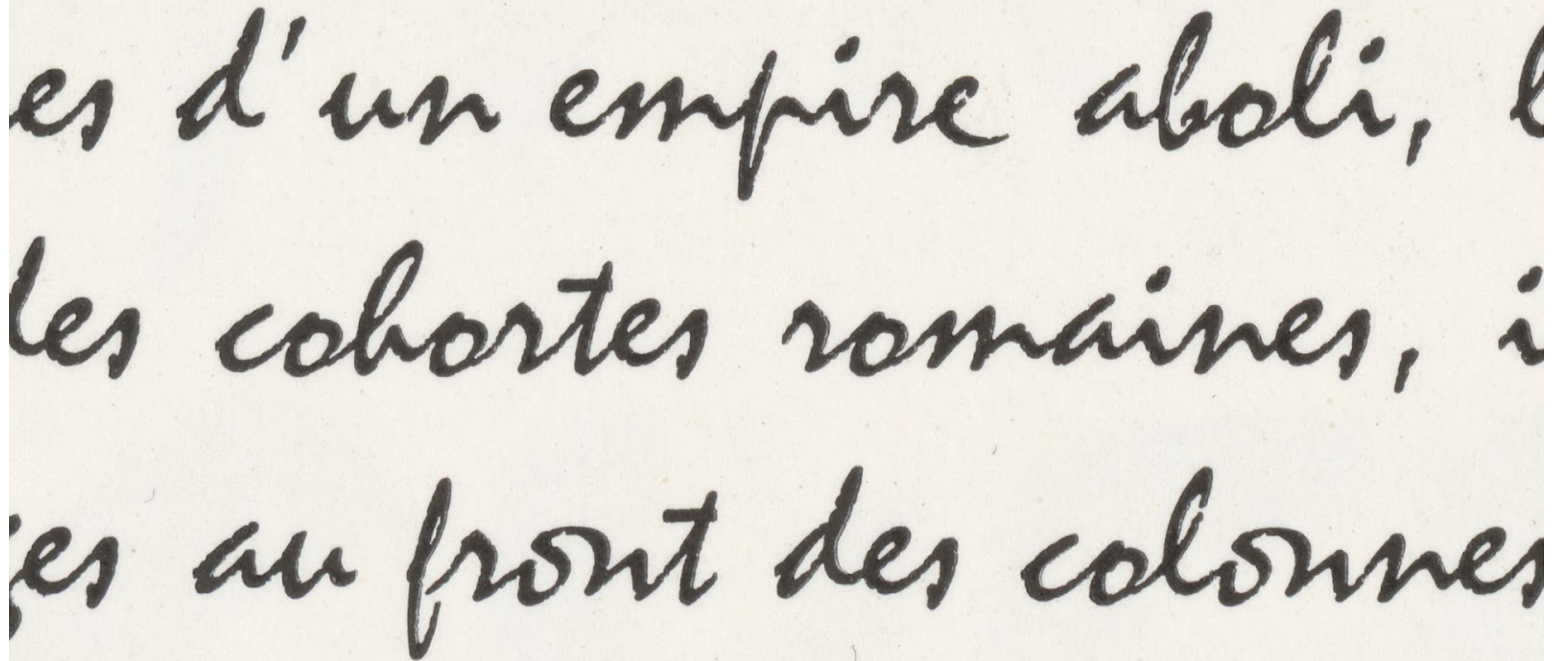
Illil

Illil

The dreaded Illi test

DESIGN
STRATEGY

Does it have
a consistent
edge quality?

A photograph of a handwritten document in French, written in a cursive script. The text is arranged in three lines. The first line reads "es d'un empire aboli," the second line reads "les cohortes romaines," and the third line reads "es au front des colonnes". The handwriting is fluid and consistent in style throughout the visible text.

DESIGN
STRATEGY

Are there too
many design
moves?

Are there too
few design
moves?

of his tales
Francisco

tone

Does it fit
the tone you
are trying to
strike?

Is it
appropriate
for the
content?

BEST
Display

TEXTURE

Evaluate the overall impression of a block of text.

...culturally this lies in the half-conscious
language is a natural growth and not
which we shape for our own purposes
...ear that the decline of a language may
...ave political and economic causes: it
...mply to the bad influence of this or
...riter But an effect can become a cause

TEXTURE

Is it active?

Is it calm?

Is it noisy?

Is it light?

Is it dark?

Most people who bother with the matter at all would admit that the English language is in a bad way, but it is generally assumed that we cannot by conscious action do anything about it. Our civilization is decadent and our language—so the argument runs—must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to

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Les Diaboliques: 3 anecdotes sur le film culte d'Henri- Georges Clouzot

Ce lundi 2 mars 2020, Arte diffuse en première partie de soirée Les Diaboliques, chef-d'oeuvre d'Henri-Georges Clouzot porté par Simone Signoret et Véra Clouzot. Vogue dévoile trois anecdotes sur ce film culte sorti en 1955 qui n'a rien perdu de son efficacité dramatique.

Les Diaboliques est inspiré du roman Celle qui n'était plus de Pierre Boileau et Thomas Narcejac, sorti en 1952. L'intrigue repose sur l'alliance de deux enseignantes, la maîtresse d'un homme marié et son épouse légitime, qui décident d'assassiner cet homme violent. Mais un jour le corps disparaît et les ennuis commencent. Une histoire taillée pour le cinéma qui a d'ailleurs intéressé Alfred Hitchcock, qui a cherché à en acquérir les droits, sans succès.

Les Diaboliques est considéré comme l'un des meilleurs films à suspense. Il faut dire que son twist final complètement inattendu y est pour beaucoup. Pour attiser la curiosité des foules, Henri-Georges Clouzot a eu la brillante idée de faire apparaître ce carton au début de générique de fin : « Ne soyez pas diaboliques. Ne détruisez pas l'intérêt que pourraient prendre vos amis à ce film. Ne leur racontez pas ce que vous avez vu ». Un procédé d'avertissement d'ailleurs repris par Alfred Hitchcock lors de la sortie de Psychose en 1960.

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TEXTURE

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Les Diaboliques: 3 anecdotes sur le film culte d'Henri- Georges Clouzot

TIEMPOS HEADLINE BOLD — KLIM — 56/64PT

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TIEMPOS TEXT REGULAR — KLIM — 14/21PT

Les Diaboliques: 3 anecdotes sur le film culte d'Henri- Georges Clouzot

DOMAINE DISPLAY BOLD — KLIM — 56/64 PT

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DOMAINE TEXT REGULAR — KLIM — 14/21 PT

RANGE

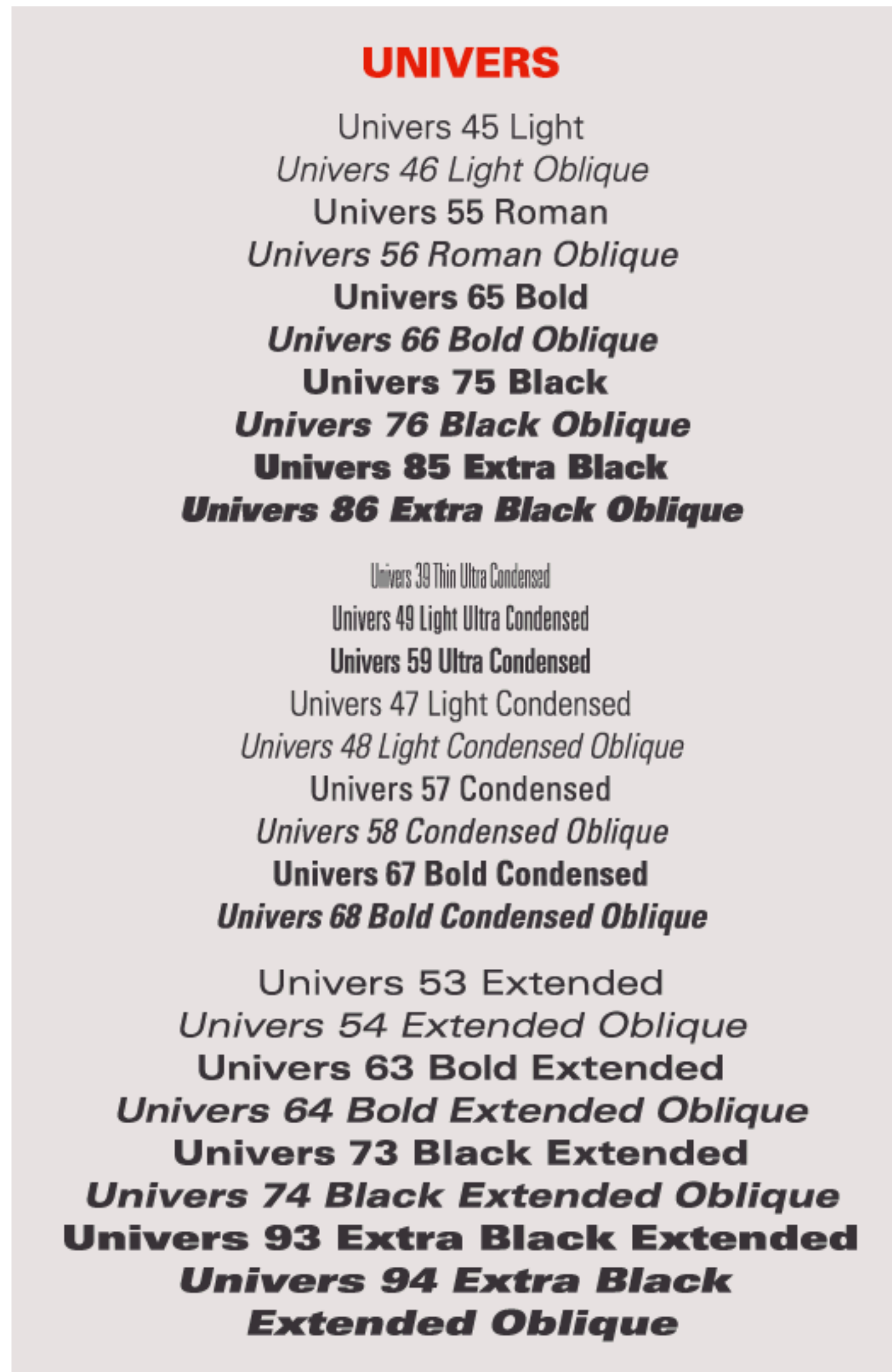
How does the roman relate to the italic?

Is it distinct enough?

Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes. Now, it is clear that the decline of a language must ultimately be political and economic causes: it is not due simply to the bad influence of this or that individual. But an effect can become a cause, reinforcing the original cause and producing the same effect in an intensified form, and so on indefinitely. A man may take to drink because he feels himself to be unwell, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inefficient because our thoughts are foolish, but the slovenly

RANGE

Does the family have enough styles to fulfill the design tasks?



United	United	United	United	United	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>
United	United	United	United	United	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>
United	United	United	United	United	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>
United	United	United	United	United	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>
United	United	United	United	United	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>
United	United	United	United	United	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>	<i>United</i>
UNITED	UNITED	UNITED	UNITED	UNITED	UNITED	UNITED	UNITED	UNITED	UNITED



RECAP

1. Define the context and purpose. Understand the content.
2. What tasks do the typefaces need to fulfill?
3. What levels of hierarchy are needed?
4. What languages need to be supported?
5. What are the technical requirements?
6. How much does it cost?
7. What are the historical and/or cultural considerations?
8. Put it to the test! Evaluate its qualities in context.