

Book

Book of

Bad

[illegible]

Experiment without conceptism meaningless

The proliferation of digital fonts from the late 1990s and particularly the current explosion of new fonts with easily available font design software, means that many people with no typographic knowledge started using many of the novelty fonts indiscriminately without considering why.



Fonts
LITHOS
WERE
FOR
THING

LIKE COMIC SANS BECAME U
PROTHE BETE NOIR OF TYPOGRAPHY 'CON-
USED NOISSEURS' AND EVEN ITS DESIGNER
ANY-STARTED TO DISOWN ITS USE. HOW
HIS-EVER RESEARCH HAS SHOWN THAT

Font

like Comic Sans
were adopted for many
purposes it was not de-
signed for, just to give
things a different look.

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FOR DYSLEXICS. in some countries comic

sans is preferred because it is more simi-

lar to local artistic traditions, and a chal-

lenge to western corporate domination.

The explosion of digi-
tal typefaces and type
designers have made font
choice today even more
difficult. The degree of control
given by digital software over how the
typefaces are used makes these choices
ever more complex. Unless there are
very clear reasons to do so in terms of
a clear expressive concept, typefaces
should be limited to one or two profession-
ally designed fonts with multiple weights.
Further digital manipulation should be
avoided

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quickly
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and used as
a gimmick
to make
common-
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appear to
be creative.

with random whitespace to attract atten-

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KERNNING

Digital Publishing Software gives designers very fine control over all aspects of layout. This means that design of layout must have very clear reasons for breaking the rules and requiring more work from the reader.

Typographic rules have been mostly designed on the basis of research to achieve readability. This includes not only type, but also layout. Readers generally need to know where to look to find information - unless there is a good reason to make them search for it.

Text with negative leading with ascenders overlapping descenders from the previous line. The absence of white space between lines makes it impossible for the eye to track from one line to the next, makes rivers more obvious, and is almost illegible.

Text set with too much leading makes

it difficult for the eye to track from one

line to the next, makes rivers more obvi-

ous, and hampers readability.

- Tight letter-spacing, particularly in small text sizes, can diminish legibility.

- Tight default letter-spacing, or negative letter-spacing can trigger a cultural association that tight letter-spacing is associated with advertising and therefore more subjective – the equivalent of a fast-talking car salesman.

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Added whitespace around the characters allows the individual characters to emerge and be recognized more quickly. But addition of space to the point that individual letters become isolated rather than simply easily identifiable destroys legibility and readability.

Alignment justification and
hyphenation

left-aligned or ragged right can be boring
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Centered text is considered less readable for a body of text made up of multiple lines because the ragged starting edges make it difficult for the reader to track from one line to the next. **Centered text**

Centered text makes the eye work hard in both directions and may be very difficult to follow for long passages. **Centered text** makes the eye work hard in both directions and may be very difficult to follow for long passages.

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Or with
novelty
fonts in
narrow
columns.
Or with novelty
fonts in narrow
columns.

right-aligned or ragged
left may make the eye work harder to find the beginning of the next line.
This is particularly the case with serif fonts that are set with a lot of whitespace

Justification can lead to typographic anomalies. When justification is used with no hyphenation in narrow columns, exceptionally large spaces

between words line up approximately above one another in several loose lines, a distracting river of white space may appear. Rivers appear in right-aligned, left-aligned and centered settings too, but are more likely to flow in justified text due to extra word spacing (line).

When the spaces between words line up approximately above one another in several loose lines, a distracting river of white space may appear. Rivers appear in right-aligned, left-aligned and centered settings too, but are more likely to flow in justified text due to extra word spacing.

This is particularly noticeable when tracking is increased.

People with dyslexia find that justification helps with cognitive understanding. Judicious hyphenation is also reported to be beneficial for dyslexics.

However too many innumerable hyphens are breaking up words and making them extremely difficult to connect. Particularly when justified with wide linespacing. This can create interesting textural effects. But making sense of complicated ideas becomes very nearly impossible and the reader is likely to quickly abandon

[illegible]

Alignment justification and hyphenation

At the same time innovations often become the new convention. The proliferation of typographic fonts and desk top publishing from the late 1990s meant that many people with little knowledge started using many of the novelty fonts indiscriminately without considering why. left-aligned or ragged right can be

Fonts like comic sans, papyrus and pro script can be boring

FontS LIKE COMIC SANS P A P Y R U S AND LITHO PRO WERE OVERUSED

Centered text

makes the eye work hard in both directions and may be very difficult to follow for long passages. Centered

► Or just enjoys spending their time trying to find truth and sense in the godawful mess of life, the universe and everything.

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too many hyphens break up words and make them very difficult to connect. Partic- ularly when making many choices and making a choice to bring some meaning and insight of their own.

typefaces are used makes these choices very complex. Unless there are very clear reasons and make them very difficult to connect. Partic- ularly when using narrow linespacing, wide linespac-

or ragged right

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left-aligned or ragged right

Experimental typography, in a sense,

is a conscious failure with the hope

that something new will be born'

Pablo Medina

Many people confuse experimental with "decorative playing"... True experimentation comes not only from "playing"...but by being aware of the communication problems and solving them in a creative way. Jonathan Bambrook

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What is beauty?
What is CRAP?
Whose rules?
Who can tell?