

and what is good depends on the purpose of the text and message it is intended to convey. Whether the aim is for typographic design is to be as invisible as possible so that the message conveyed by the text is clear. Or whether eyecatching design is necessary in order to make the message clearer to the reader. In some cases illegibility, chaos and lack of balance may be the message. For complex messages it may be necessary to interrupt the reader's flow so that they are made to stop and think about the message they are reading. Conventional typography may be very predictable and boring. If the message itself is difficult to follow typography following predictable rules may make the reader fall asleep and miss or not try to understand the message. In marketing terms conventionality is less likely to make a book stand out from the crowd. Accessibility for people who have impaired sight, various

types of colour-blindness or suffering from dyslexia may have extreme difficulty coping with both some established typographic conventions and experimental typography. Assistive devices like screen readers or voice recognition software require easily translatable text, fonts and ordered layout in order to function. People with other types of disability may need particular types of prompt. Boringboringboringbor- $\mathsf{ingboringboringBoringboringboringboringboringBoringBoringboringboringboringboringBoringBoringbor-$

-BoringboringboringboringboringboringBoringboringboringboringboringBoringBoringboringboringboring boringboringBoringboringboringboringboring $m{BAD}$ typography is difficult to define. Experimental typography is not necessarily bad. Conventional typography is not necessarily good. What is bad

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IF THINGS ARE TOO DIFFICULT TO READ THE READER STOPS CARING ABOUT THE MESSAGE τ

communicated clearly and the reader does not have time to grapple with typographic experimentation. ${
m Ty}$ pography does not need to be eyecatching. Using every new thing that becomes possible just shows that the designer has only just learned it. Not that they can use it well. is not necessarily good. What is bad and what is good depends on the purpose of the text and message it is intended to convey. Whether the aim is for the

typography to be as invisible as possible to that the message conveyed by the text is clear. Or whether eyecatching design is necessary in order to make the message clearer to the reader. In some cases illegibility and lack of balance may be the message. Or it may be necessary to interrupt the reader's flow so that they stop

and think about the message. BORINGBORINGBORINGBOR-INGBORINGBORINGBORINGBOR-

INGBORINGBORINGBORING Though it could be argued that

using typography in a random manner using or breaking the rules the mix of two conventional fonts with no purpose or hierarchy, with regular narrow margins, punctuated only by overemphasis using italic bold and underline and without spellcheck is good experimental typography conveying the message well in the con-

text of this booklet.Though it could be argued that the mix of two conventional fonts with no purpose or hierarchy,

sloppily oversetting regular narrow margins, punctuated only by overemphasis using italic bold and underline and without spellcheck is good experimental typography conveying expressive meaning for the purpose of this booklet. 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.

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FONTS

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The explosion of digital type faces 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 professionally designed fonts with multiple weights.

LIKECOMIC SANS BECAME U/ QUITOU lar to local artistic traditions, and a lenge to western corporate dominate

with random whitespace to attract atten-

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he start of each line. Long lines mean the content loses rhythm as the reader searches for the start of each line. This is even worse with small text that is distorted ong lines mean the content loses rhythm as the reader searches for the start of each line. Long lines mean the content loses rhythm as the reader searches for This is even worse with small text that and with small leading. hythm as the reader searches for the start of each line.

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Long lines mean the content loses rhythm as the reader searches for the start of each line.

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reading.

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

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 readibility. This inludes 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 accertable in 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 most 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.

Added whitespace around the characters to ters 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 left-aligned or ragged right can be boring

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. Cen-

tered 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 diffi-

cult to follow for long passages.

Centered text is considered less when the spaces between words a readable for a body of text made another in several loose libetween a two up of multiple lines because the distracting ragged starting edges make it difficult for the reader to track centered from one line to the next. Centered text

makes the eye work hard in both directions and may be very another in several loose lines, a

passages. Centered text makes the eye work hard in both_{right-aligned}, directions and may be very diffi-centered

difficult to follow for long

settings cult to follow for long passages. more likely to flow in Centered text

text due to extra word spacing. makes the eye work hard in both This is particularly directions and may be very diffi-able when tracking is increased.

distracting

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right-aligned or ragged left may make the eye work harder to find the beginning of the next line. Orwith This is novelty particularly fonts in

the case with serif fonts that are set with a lot of whitespace

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Or with novelty

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text due to extra word spaseing.line).

Rivers

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Justification lead can typographic anomalies. W h e justification used with no hyphenation in

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columns, exceptionally large spaces of white space vers apperathree words left-alignedcreatingdwhat

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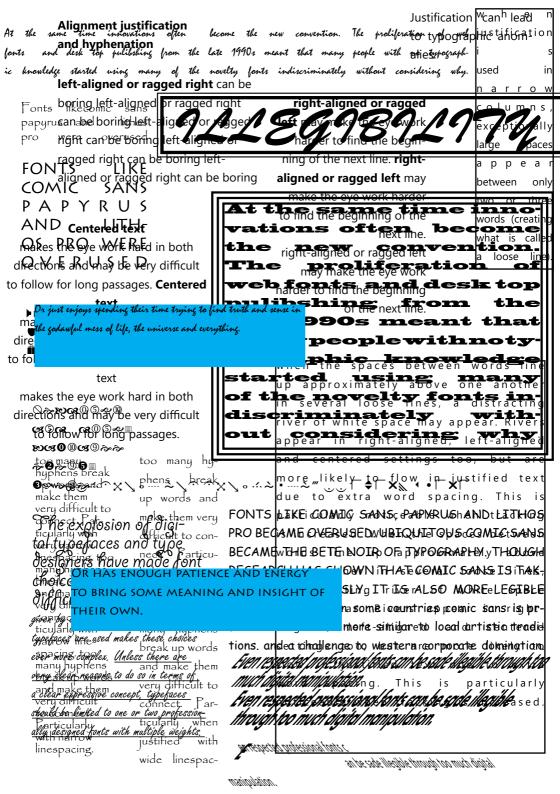
quickly

abandon

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

However

many innumerb 1 hyphens r breaking words uр and making h е extremely difficult to connect. Particularly when ju s t i f i e d with wide linespac-This ing. create can interesting textureffects. Butmaking s e n s e complicatideas b e c o m e s very nearly impossible and the reader BoringboringboringboringboringBoringBoringboringboringboringboringBoringBoringboringboringboripggaripgboringBoringboringboringboringboringboringBAD to define, LExperimental typography, famot medessarily bad i to define through the pristing fine. The lack of white space between lines necessagily runned to demond and what is good depends flakes the lack of white space between lines messagedtijenietendedde convelvyWhether the aim is for the typography of the anaxtisinal escrivers possible to the that the message sonvéyed by the textule clear. Or whether évecatching design ascend-es according to the condition of the textule clear. Or whether evecatching design to the condition of the condition that the co more obvious, and hampers readability. is necessable in the message of the interest of the responsition of the responsition of the case of the company of the case of and lack of palagee may be the message on litemay be nedes flow so ដៀងជ្រៅក្រាស្ត្រstop-and think about the message. Conventional typingraphyumalebankenbopears predictaխlehanddoring.?If the message itself is quite complex then very boring typography mkay m୍ୟୁକ୍ରୋtae reader fall 🛚 s the message. In marketing terms hit is also not ouchout from the crowd. Accessibility for people attractive പ്രൂപ്പികൂട്ടുlikely to r uffering from dyslexia ders from the previous line. who hayo impaired larly assistive devices may haygnqytreme c atable text, fonts and like screeqe readers white space between lines ingboringboringboringboringboringboringboringboringboringboringn. B also ordକୁନ୍ଦ୍ରୋକ୍ୟୁନ୍ତୁut in to funct ngboringboringBoringboringboringboringringboringBoringboringboringboringboringboring gboring BoringbaringhoringhoringboringBoringBoringboringboringboringboringBoringBoringboringboringboringboringhoringBoringboringboringhoring And hope the reader is struck by Experimental typography is not necessarithe expressiveness of meaningless ot necessarily good. What is bad and what is good dermessage message it is harmoers readability. intended to convey. Whether the aim is as possible to for the start of that the inessages mean the content lost isparchesnfor the order toqaçkeline nkong dipetemeanotne q may be the message. Or it may be necess that they stop and think about the message. Convention le and boring. If the meleculemakers residente complex ike the reader fall asleediminist legibility the message. In mar nd less likely to make a book stand out from the crowd npaired sight, QİVİQUA extreme diffiimental typograph. NEO-charla Cters to emerge and large require easily translatand a lienation of speed and u (a) Cttor SDOGN ChgboringboringBoringBor ingboring Cantiloger a Cilly Foring boring boring boring irpose or hierarchy, with regular narrow margins, punctuated only gagatenhyntalic boul and Liectetieer andoveroon speechesiod actoe ekperantehrer r ያተያያደር ከተመደር message well in the context of this booklet.Though it could be ar-Appropriate the second state of the second s yectwe-tined only by overemphasis using italic bold and underline and without spell-Stroys IEQIDIITY and Feada DIIITY Unvalented at the purpose of this booklet. salesman.



Enter texture and colour Enter texture and colour Enter texture and colour Many people confuse experi-Inter texture and colour Inter texture mental with "decorative playing"... rue experimentation comes not only from "playleft-aligned or ragged right can be Experimental typography, in a sense, ing"...but by being aware of rigthe communication problems right is a conscious failure with the hope left mand solving them in a creative agged that something new will be born' haway. Jonathan Barnbrook d or Pablo Medina boring aligne directions and that the very difficult to follow for long passages. Centered dawful mess of life, the universe and everything. makes the eye work hard in both directions and may be very difficult to follow for long passages. ‡o2 magus ■ TO BRING SOME MEANING AND INSIGHT OF word spacing. EIGOMIG SAMS; PAPMRUGHANDtLITHOS THEIR OWN. OVER USE DUUB I QUIET O US COMIC IS AND talitype taces and type BECAMENTHE SETE NOIR OF TYPOGRAPHY, THOUSE designers have made fon RESEAR6 charcestodaly even more EN MOR DYIG type faces are used makes