VISC 200

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FONT PAIRING

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FONT PAIRING IS ART NOT SCIENCE.

TYPOGRAPHIC WEIGHT

→ Weight is the overall thickness of a typeface's stroke in any given font. The most common weights are regular and bold, but weights can cover extremes from the very light to the very heavy.

→ Wide or extended typefaces are those with characters that typically take up a great deal of horizontal space, sitting at the opposite end of the spectrum from "condensed" or "compressed" type.

→ These broader faces are not merely extended—they're redrawn so that the proportions and angles are reshaped relative to the original design, without causing distortion to the letterforms (in contrast to type that is artificially widened by software).

FAMILY VS. SUPER FAMILY

→A font family is a group of fonts that provide a range of weights/styles.

→ Most families include Regular, Italic, Bold, and Bold Italic fonts; however, the most robust families will include weights that vary from the very light (e.g. Hairline) to the very heavy (e.g. Ultra), and everything in between.

→ With variable fonts, the traditional notion of the family becomes less relevant, because those weights and styles are baked right into the core font file itself.

→ A superfamily is the collective grouping of several explicitly related type families—such as a serif, sans, and slab—that all share the same underlying structure to their design.

LEGIBILITY
>
STYLE

Verdana

Droid Sans

FF Meta

National

Heinemann

Avenir

Futura

Gotham

Benton Sans

Helvetica

Gill Sans

The Il1 Test

Not the ultimate legibility determiner, but helps

Mostra Nuova

WEIGHTS

REGULAR
MEDIUM
HEAVY
EXTENDED
COMPRESSED

WHAT IS A SECONDARY TYPEFACE?

A secondary typefaces are typefaces that are used to support a consistent design system, and create a cohesive visual expression that matches that of the logo typeface.

Many times with typeface will be doing the heavy lifting for the brand such as body copy, small optical sizes, and many other type heavy brand applications

OPPOSITES ATTRACT.

CONSIDERATIONS FOR SECONDARY TYPEFACE

→ If we need to display data alongside editorial text, or perhaps set an aside or footnote, we might benefit from employing a secondary typeface that's notably different—perhaps even notably different in tone.

→ When the brand's primary typeface is too serious, it may need combining with a more friendly typeface to more accurately capture the accessible feel of a brand.

→ It could be that the primary typeface doesn't offer enough variation, perhaps being limited in the number of weights, widths, or styles—which could be as simple as not having a different weight to use as a heading. Some typefaces don't have italics, so rather than have italic text rendered as a faux italic, we could choose a secondary typeface to use instead.

CONSIDERATIONS FOR SECONDARY TYPEFACE

→ If our primary character is missing features, such as support for international characters, a secondary typeface can be used in body copy, where encountering these characters is most likely.

HOW DO WE CHOOSE A SECONDARY TYPEFACE?

→ Look for typefaces that fall into the same "extended family"

There's a big community spirit, residents say

Subsequently, in the fourteenth century, saga-writing becomes for the most part extinct. From c. 1400–1800 there is hardly any prose fiction at all. Hence the fact that several centuries remain unrepresented in this work (though the gap might have been reduced to four or five centuries had literary-historical considerations alone been allowed to influence the present selection).

I dreamed of New Orleans for the first time in years.

HOW DO WE CHOOSE A SECONDARY TYPEFACE?

→ The biggest challenge we face when pairing type is choosing a secondary typeface that's different enough from our primary choice, but not too different. In music, harmonious sounds are created by notes with significant separation. Combining notes that are too close results in dissonance—just as with type.

AVOID CLASSIFICATIONS THAT ARE TOO SIMILAR.

→ Typefaces from similar classifications can have similar contrasts that compete with one another.

KANSAS CITY   KANSAS CITY

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HOW DO WE CHOOSE A SECONDARY TYPEFACE?

→ When in doubt pair a serif and a sans serif.

This provides you with what are likely the two most flexible kinds of typefaces, and nearly guarantees you have sufficient variation.