

Typography

Six principles to 10x
the visual quality of your designs

Julia Zaytseva, UX Camp Amsterdam 2023

Agenda

Font: Neue Metana Next

Six principles

Font: Work Sans (adjusted)

1. Hierarchy
2. Negative space
3. Use of type
4. Alignment
5. Legibility
6. Details

**Design is
95% typography**

Oliver Reichenstein, 2006

1. Hierarchy

Prioritizes text elements using font size, weight, color and spacing to guide readers and create a clear structure.

40px **Heading 1**

32px **Heading 2**

24px **Heading 3**

16px Body text

- List item 1

- List item 2

1. Another item 1

2. Another item 2

1. Hierarchy

Prioritizes text elements using font size, weight, color and spacing to guide readers and create a clear structure.

56px **Hero**

40px **Heading 1**

32px **Heading 2**

24px **Heading 3**

20px **Heading 4**

14px **HEADING 5**

1. Hierarchy

Lets the reader know where to look first.

And you will read this last.

**YOU WILL READ
THIS FIRST**

And then you will read this

Then this one



1. Hierarchy

Example

The Typography of Paul Rand
with Lewis Blackwell

Shattuck Hall • 7:00 pm

March 30, 2011

Design Lecture Series

Portland State University

Art Department

With wit and wisdom, Blackwell dissects the patterns of Rand's use of typography throughout his brands, book covers, and advertising work.

1. Hierarchy

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the typography of
Paul Rand

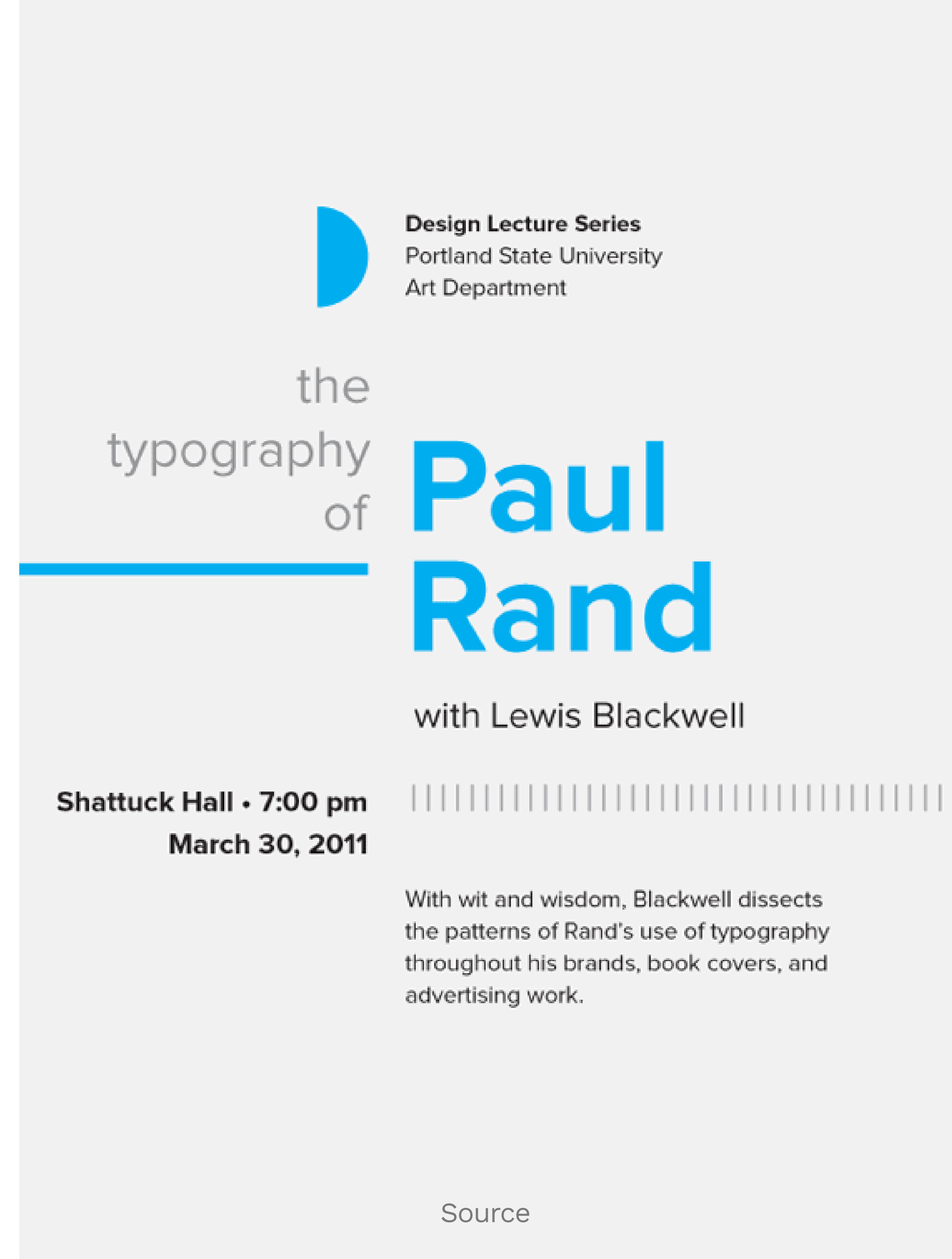
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1. Hierarchy

Example



The poster is a vertical layout with a light gray background. At the top right, there is a blue semi-circle icon followed by the text "Design Lecture Series", "Portland State University", and "Art Department". Below this, the words "the typography of" are stacked vertically in a light gray font. A thick blue horizontal line spans the width of the poster, starting from the left edge and ending under the word "of". To the right of this line, the name "Paul Rand" is written in a large, bold, blue sans-serif font. Below the name, the text "with Lewis Blackwell" is centered in a smaller, dark gray font. Further down, the event details "Shattuck Hall • 7:00 pm" and "March 30, 2011" are centered in a dark gray font. To the right of this text is a decorative horizontal line of small, vertical gray bars. At the bottom right, a short paragraph of text describes the lecture: "With wit and wisdom, Blackwell dissects the patterns of Rand's use of typography throughout his brands, book covers, and advertising work." The word "Source" is printed at the very bottom right.

Design Lecture Series
Portland State University
Art Department

the
typography
of

**Paul
Rand**

with Lewis Blackwell

Shattuck Hall • 7:00 pm
March 30, 2011

With wit and wisdom, Blackwell dissects the patterns of Rand's use of typography throughout his brands, book covers, and advertising work.

Source

2. Negative space

Space around, between and inside (text) elements

- Emphasizes the elements on the page
- Aids hierarchy and legibility
- Big element → big spacing
- Creates relationships between elements

2. Negative space

MODERN RUINS

By Michael Morrison

Somewhere in your neighborhood, it could be the house next to yours, it today's Pompeii. Instead of clay pots and people preserved, there are diapers and shards of 40 oz. bottles. You only have to go outside, visit the occasional ordinance, and swallow your fear to uncover a world decaying in plain sight. With a buddy for safety and a camera to document, I made my first foray into the ruins I live among and walk past everyday.

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Michael Morrison

Consectetur adipiscing elit. Nullam ac dui venenatis nibli ornare condisimentum et nec arcu. Vivamus nibli tempus, viverra eu sodales eget, egestas non erat. Proin tempus, libero ac auctor laoreet, elit quam sodales mi, et tristique arcu nisi quis ipsum. Maecenas quam magna, tempus ac suscipit sed, vulputate quis quam. Cras id erat in tempus malesuada malesuada in quis quam. Morbi eu nisi nec orci aliquam egestas. Aenean in dapibus sem. Cras a odio facilisis justo ultrices laoreet. Phasellus nec libero ut. Sed auctor egestas vulputate. Ut tristique magna in orci condisimentum in cursus eros aliquam. Nulla vel orci sed tempus vulputate fringit id eu tempus.

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"It became harder to romanticize the setting when we saw the artifacts of last week's binge. It was no more beautiful than a kegger in the woods."



Michael Morrison

Nam a ligula ut, id imperdiet enim. Sed vitae sapien eu ligula accumsan vulputate ac ut velit. Nullam ac magna eget leo tempus diam. Nunc eget massa in dui condisimentum nulla quis sit amet nisi. Nunc lacus nibli, vulputate vel lacinia ut, aliquam quis risus.

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Source

2. Negative space

The threat to knowledge workers is not AI or automation. It's their horrifying lack of productivity

Michael Simmons · Follow
Published in Accelerated Intelligence · 17 min read · Mar 21

3.3K 52



Author's Note: This article is part of a series on productivity that was researched and written over hundreds of hours (yeah, I know, I'm fun at parties) using the [blockbuster philosophy](#). Below are the three other articles in the series:

1. [In 1911, a genius revealed a forgotten science of how to be 50x more productive without working more hours](#)
2. [We're in a productivity crisis, according to 52 years of data. Things could get really bad.](#)
3. [The Brutal Truth About Life-Changing Opportunities We Overlook Every Day](#)

Symptom 1. We drastically underestimate our potential to improve

In [The Brutal Truth About Life-Changing Opportunities We Overlook Every Day](#), I share example after example of how, throughout history, we overlooked fundamental technologies sitting right in front of us for centuries. And one of the main reasons was that we simply could not see them. This phenomenon counters the conventional wisdom that as soon as some important innovation becomes feasible, somebody develops it.



Symptom 2. We drastically overestimate how productive we are day-to-day

On a day-to-day basis, there are many things that make us think we're productive even when we're not:

- We cross off items on our to do list.
- We work hard.
- We feel productive.
- We compare our productivity to the norms rather than the potential.

As a result of these, we confuse busy work with productive work like the cartoon below.

Source

2. Negative space

UX Hiring 101

Edited May 8 Share

HIREY. | DESIGN RECRUITERS

UX Hiring 101

Hi! I'm Kristina, founder and lead UX recruiter at Hirey. Welcome to UX Hiring 101, where we share all the basics of UX Hiring with instructions, templates, and numerous links to other helpful resources.

Who is this guide for?

Anyone who needs to hire UX specialists: founders, CEOs, design leaders, recruitment leaders, hiring managers, recruiters, and sources.

To start:

- Recruiting is sales
- Candidate experience
- Writing a job description

Intro to UX hiring:

- Onboarding recruiters onto design hi...
- Resources for UX recruiters

Interviews set up:

- Designing the interview loop
- UX of hiring for UX
- Initial UX Recruitment Screen
- UX interview questions (exercis...
- Designing an inclusive intervie...

Follow-ups:

- Delivering feedback

2. Negative space



Japanmuseum Sieboldhuis



Rijksmuseum Boerhaave



2. Negative space



Japanmuseum Sieboldhuis



Japanmuseum Sieboldhuis



Rijksmuseum Boerhaave



Rijksmuseum Boerhaave



3. Use of type

Serif vs. Sans

- The rule of thumb: contrast and don't mix similar fonts (e.g. Times and Georgia);
- UI elements: use sans
- Article text: both are fine, but contemporary serif is more elegant.



cats!

SERIFS



cats!


NOT-SERIFS

3. Use of type

Serif vs. Sans — Work Sans (adjusted)

- **The rule of thumb: contrast** and don't mix similar fonts (e.g. Times and Georgia);
- UI elements: use sans
- Article text: both are fine, but contemporary serif is more elegant.

Templates > Employee engagement survey [Use this template](#)



Employee engagement

Your happiness matters! Please answer the following questions about your job as honestly as you can. All answers will be confidential.

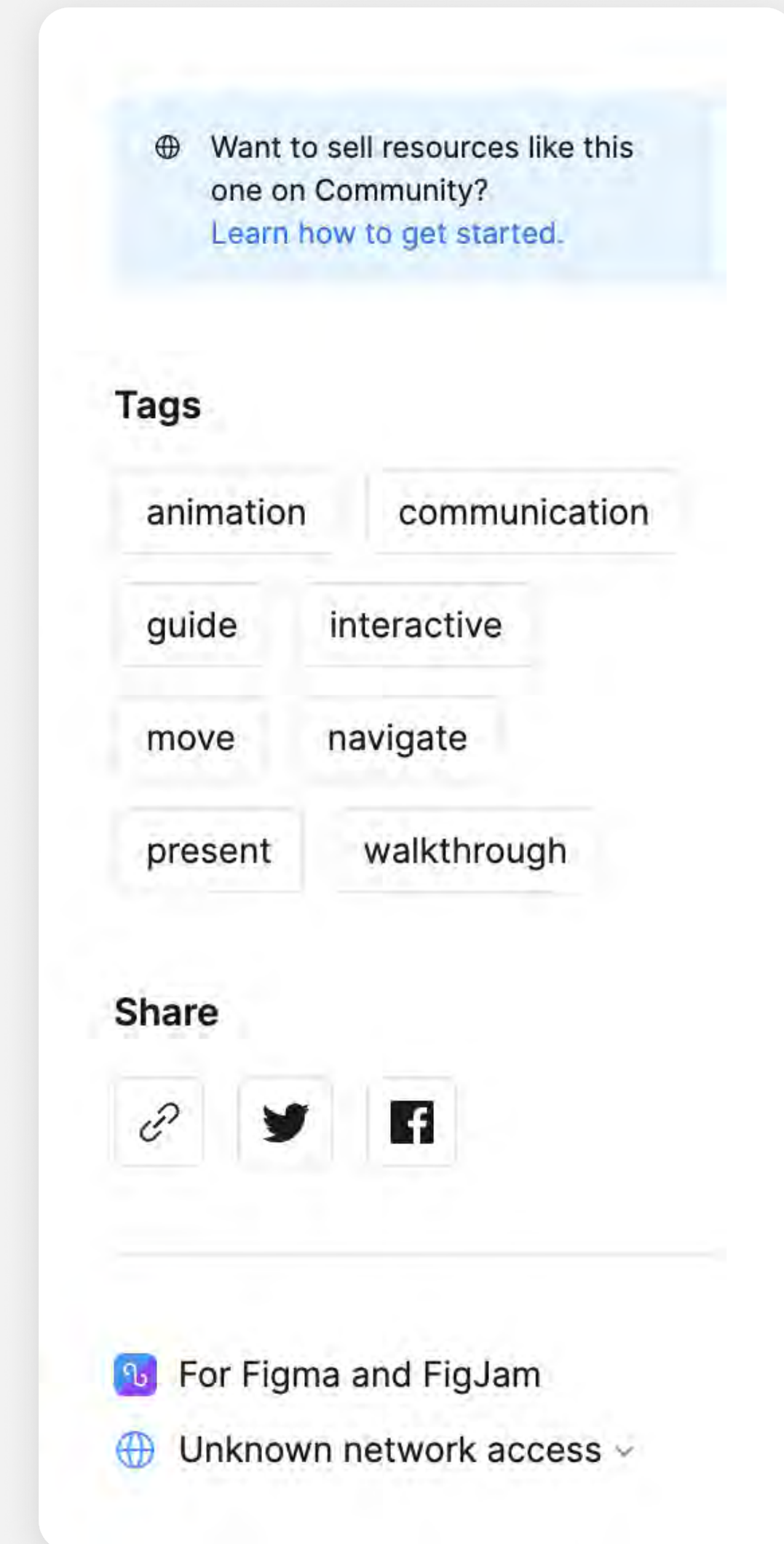
	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I am proud to work for [X]	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would recommend [X] as a great place to work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I rarely think about looking for a job at another company	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I see myself still working at [X] in two years' time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
[X] motivates me to go beyond what I would in a similar role elsewhere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Source

3. Use of type

Serif vs. Sans

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- **UI elements: use sans**
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- UI elements: use sans
- **Article text: both are fine, but contemporary serif is more elegant.**



SAMUEL ARANDA / PANOS PICTURES / REDUX

Dystopian Fiction Becomes Reality in France

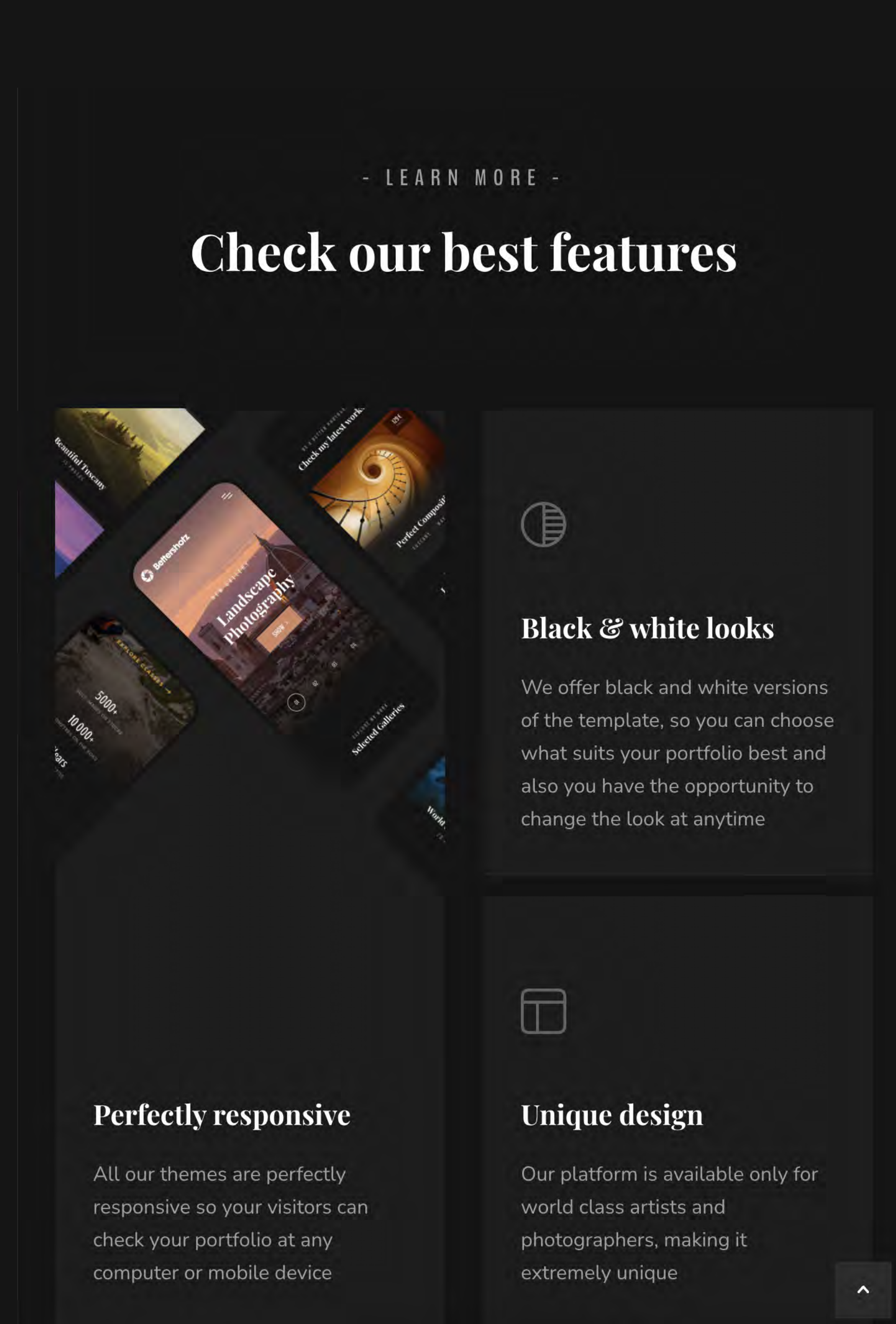
More protests are degenerating into riots, and participants are crossing previously unthinkable lines.

THOMAS CHATTERTON WILLIAMS

3. Use of type

Choosing type for body copy and headings

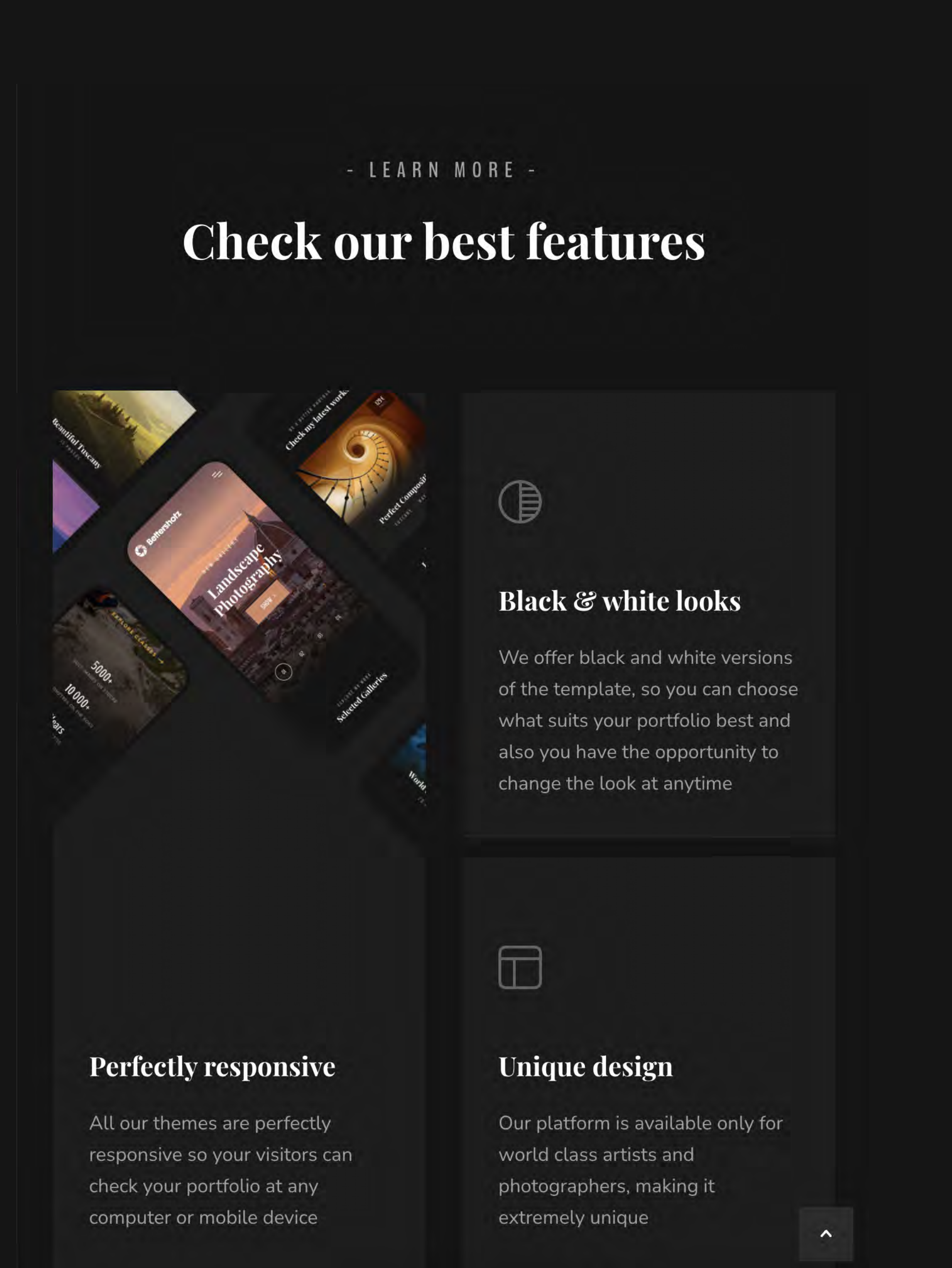
- Display font: **only for headings**, not for body copy or UI;
- Text font are fine for headings (but can be boring).
- Use **fewer fonts** (bold counts as one)



3. Use of type

Choosing type for body copy and headings

- **Display fonts: only for headings, not for body copy or UI;**
- **Body fonts are fine for headings (but can be boring).**
- **Use fewer font (bold counts as one)**



3. Use of type

Pairing fonts

- Fontpair
- **Accidentally Great Font Pairings**
[Figma plugin, use curated fonts]
- Fontjoy [AI tool ✨]
- Typ.io - curated

Article headline

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Diam dictum nulla nullam amet morbi eros id fringilla. Sed quis morbi dictum aliquam tristique quis euismod id. Libero placerat mollis tincidunt magna praesent commodo. Suspendisse non diam ut donec morbi massa pharetra.

Call to action ›

• First point • Second point • Third point

Vesper Libre Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 .,-“”!/?#@

Vesper Libre Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 .,-“”!/?#@

Vesper Libre
Medium

Vesper Libre
Regular

Accidentally Great Font Pairings by Johan

Vesper Libre Medium

Ag

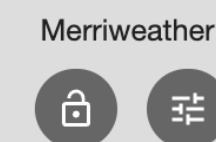
Vesper Libre Regular

If you're going
through hell,
keep going.

3. Use of type

Pairing fonts

- Fontpair
- Accidentally Great Font Pairings [Figma plugin]
- **Fontjoy** [AI tool]
- Typ.io - curated



Font pairing made simple

Generate font combinations with deep learning

Click (Generate) to create a new font pairing, (Lock) to lock fonts that you want to keep, and (Edit) to choose a font manually. The text is editable, try replacing it with your company name or other copy.

The goal of font pairing is to select fonts that share an overarching theme yet have a pleasing contrast. Which fonts work together is largely a matter of intuition, but we approach this problem with a neural net. See Github for more technical details.

3. Use of type

Please beware
of the quality



Source

4. Alignment

- **Basic rule: body copy is left-aligned**
- Small chunks of text can be right-aligned (carefully).
- Bold headings and statements can be centered.
- Some text elements should be aligned to the baseline
- Never justify text unless you can hyphenate it

Challenge

- Figuring out what people do when they need help. Do they try to find a solution themselves? Do they go to the help page? Do they ask around? Do they create manuals? (Spoiler: yes, and those are helpful!)
- Identifying and addressing the most painful and/or crucial use cases first.
- Choosing tools and patterns that best suit the need.

Research

In order to determine the optimal onboarding experience, we needed research around the product and best practices. Here are three things that I found crucial:

1. Feedback analysis. By talking to our support team and users directly, we were able to understand pain points and determine what needed to be improved.
2. Looking at the usage data can show a bottleneck or indicate the places where something goes wrong.
3. Talking to trainers. Sales representatives, who give training, interact with the first-time users all the time and can advise where they need help the most. It also helped a to visit some of the training sessions and observe those users.

Results

In the end, we picked the first two patterns: welcome messages and product tours. We chose Pendo because of their ability to easily create and

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No results found for “**Daisi**”, showing 10 most relevant results for “**Daisy**”

COMPANIES 1

Daisy Rose 3 projects · € 15.000,00 to be invoiced · BE, 9000 Gent, Markt 1

CONTACTS 1

Daisy van der Waal Best Bouw B.V. · Last contacted 1 days ago

QUOTATIONS 12

Quotation 08	€ 10.000,00
Daisy van der Waal · Deal 4: Notebook	
Quotation 09	€ 5.590,00
Missy van Dam · Project: Daisy marketing	
Logo and brand book	€ 7.050,00
Daisy Rose · Deal 10: Logo and brand book	
Quotation 13	€ 1.300,00
Study Green · Deal 04: Promo page – Daisy	
Quotation 08	€ 12.450,00
Daisy van der Waal · Deal 4: Notebook	
Quotation 09	€ 7.050,00
Missy van Dam · Project: Daisy marketing	
Logo and brand book	€ 1.300,00
Daisy Rose · Deal 10: Logo and brand book	

[Show all 34 results](#)

4. Alignment

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- **Bold headings and statements can be centered.**
- Some text elements should be aligned to the baseline
- Never justify text unless you can hyphenate it



THE
NEW YORKER

ELEMENTS

THE PARADOX OF LISTENING TO OUR BODIES

*Interoception—the inner sense linking our bodies and minds—can confuse
as much as it can reveal.*

By Jessica Wapner

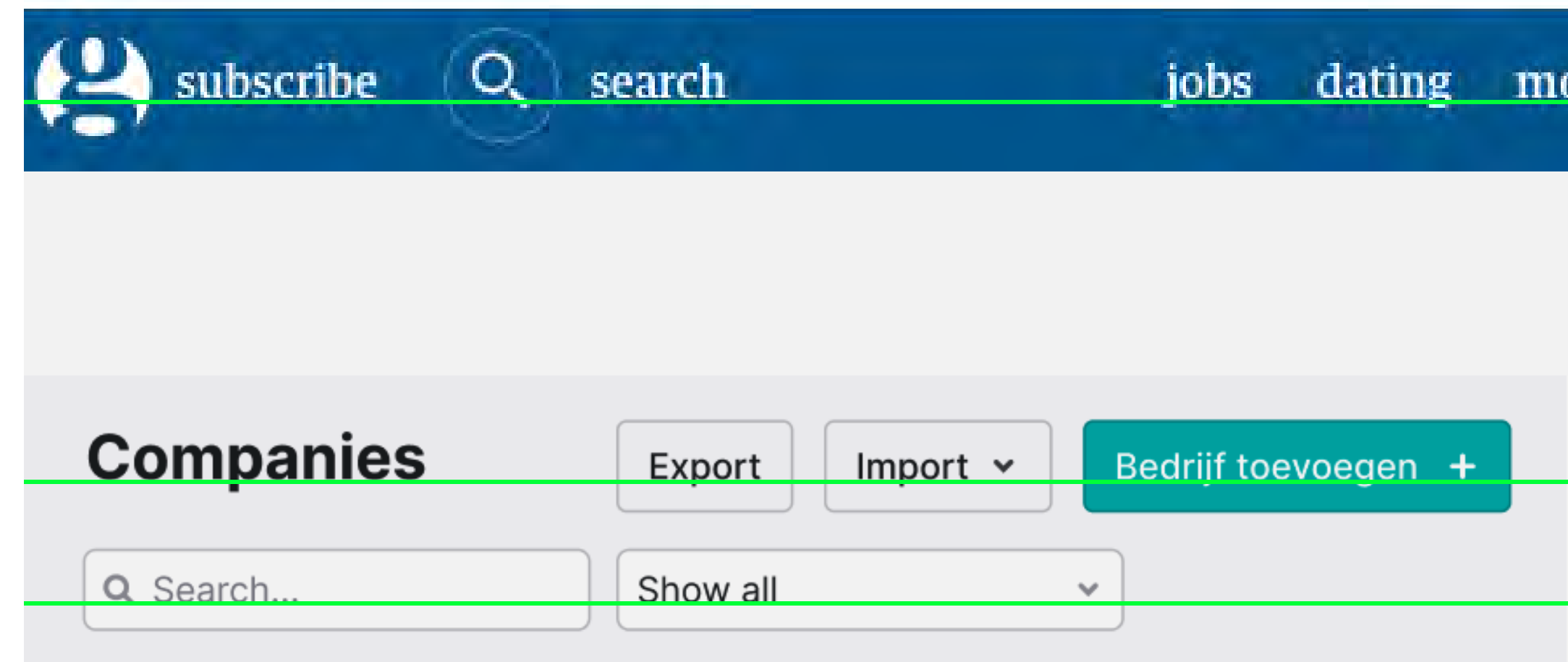
July 6, 2023



Illustration by Benedikt Luft

4. Alignment

- Basic rule: body copy is left-aligned
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Printing | demands — a
humility | of mind, — for
the lack of which many
of the fine arts are even
now — floundering / in
self-conscious and
maudlin | experiments.
There is nothing simple
or dull in achieving the
transparent page.

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maudlin experiments.
There is nothing simple
or dull in achieving
the transparent page.

5. Legibility

Line width

- Depends on the font size:
smaller font → narrower line.
- Rule of thumb for optimal
width: **60-75 symbols per line.**

EXAMPLE

Good

(60-65 char. wide)

Igna aliquisl eu feugue venim vent num euis euipsum nismod etue facidunt vel eugiamc ommolobore dionseq uiscin exeu feugait velessi. Ro elit aut niam nullum nulpuros ad er se magnim eugue ming eum nost ullaorper sis estie feutatet lut adionsecte tat vel ullaorper sis estie feugue ting et praesequat ad eros ad er se magnim eugue ming eum nosto consed eum qui tio dolenim zrriliquatio o vel ullaorper sis estie feugue ting et praesequat ad eros ad er se magnim eugue ming eum nost ullaorper sis estie feugue tinDuis etum zrril estie feugiam nibh eu dolum amet, quam er sustin hendio estie feugiam nibh eu facipissed do et acilis er amcommodip eum.

Too Short

(15-20 char. wide)

Igna aliquisl eu feugue venim vent num euis euipsum nismod etue facidunt vel eugiamc ommolobore dionseq uiscin exeu feugait veeum qui tio dole.

Too Long

(100-125 char. wide)

Igna aliquisl eu feugue venim vent num euis euipsum nismod etue facidunt vel eugiamc ommolobore dionseq uiscin exeu feugait velessi. Ro elit aut niam nullum nulputatet lut adionsecte tat vel ullaorper sis estie feugue ting et praesequat ad eros ad er se magnim eugue ming eum nost ullaorper sis estie feugue ting et praesequat ad eros ad er se magnim eugue feugait accum dolesto eugiat. Duis etum zrril estie feugiam nibh eu facipissed do et acilis er amcommodip eumo consed eum qui tio dolenim zrriliquatio odolum amet, quam er sustin hendio dignis doloborer am diate feugait accum dolesto eugiat. Duis etum zrril estie feugiam nibh eu facipissed do et acilis er amcommodip eum.

5. Legibility

Leading or line height

- The distance between the baselines;
- **Rule of thumb for web:** line height of 1.5 for body text.

Good

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget, tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo.

Bad

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget, tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo.

Bad

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget, tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo.

6. Details

Quotation marks

- Quotation marks “” **are not inches** ""
- Largely depend on the language (guillemets vs. double quotes)

«СЛОВО»

„СЛОВО“

“word”

‘word’

"123"

'123'

6. Details

Dashes

- Four types: hyphen (-), en dash (–), em dash (—) and minus (−);
- **En dash** is used in English for:
 - range of numbers, dates, or time (23–39; 2011–2012; 11:00–12:00);
 - scores or results of contests (“UCLA beat USC 28–14 in the finals”);
 - to represent conflict, connection, or direction (“east–west”).



Exercise

What could be improved?

3) Other information: Most of the participants had not met each other prior to this meeting – the opportunity of the formal and informal exchanges at the meeting have provided the foundation for continued interactions and new collaborations. An evening Statistics Workshop (presented by Dr. F. Jsiik): 'Analysis of Categorical Data Using Generalized Models' was of high interest.

Meeting data:

Full title of the meeting: Fourth International Workshop on the Genetics of Host-Parasite Interactions in Forestry – Disease and Insect Resistance in Forest Trees

Date and venue: July 31 – Aug 5, 2011, Valley River Inn, Eugene, Oregon USA

Meeting website: http://ucanr.org/sites/tree_resistance_2011conference/

Number of participants: 88

Countries represented: USA, Canada, Brazil, France, Italy, Spain, Finland, Great Britain, Australia, Japan, India, Sweden

Organization of the meeting:

All IUFRO Units involved: 7.03.11 & 2.02.15

- *Host organization(s):* USDA Forest Service;
- **SPONSORS:**
- IUFRO Working Parties: 7.03.11 (Resistance to Insects) and 2.02.15 (Breeding and Genetic Resources of Five-Needle Pines);
- USDA Forest Service: Western **Wildland** Environment Threat Assessment Center (WWETAC), Eastern **Wildland** Environmental Threat Assessment Center (EWETAC), Pacific Northwest Region (Forest Health Protection & Genetic Resource Programs), Pacific Southwest Research Station (PSW); Pacific Northwest Research Station (PNW);
- King Estate Winery;
- FuturaGene;
- Starker Forests;
- University of California Cooperative Extension;
- California Oak Mortality Task Force.

Study tour(s) to: USDA Forest Service's **Dorena** Genetic Resource Center & USDI Bureau of Land Management's **Tyrrell** Seed Orchard

Communication activities (dissemination of information about the meeting; promotion of IUFRO): Through the various working groups as well as wide dissemination through various forest forest pathology/entomology/genetics/silviculture mailing lists.

Related publications /websites: http://ucanr.org/sites/tree_resistance_2011conference/ (also note, the meeting was 'live' webcast and that webcast is still available at the links from the website.

Exercise

End result

3. Other information

Most of the participants had not met each other prior to this meeting – the opportunity of the formal and informal exchanges at the meeting have provided the foundation for continued interactions and new collaborations. An evening Statistics Workshop (presented by Dr. F. Isik): 'Analysis of Categorical Data Using Generalized Models' was of high interest.

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Shameless plug

Wanna learn more?

Please help me help you!

Share your pains by filling
out the survey.



Thank you!

Any questions?



Julia Zaytseva
Sr. Product Designer

