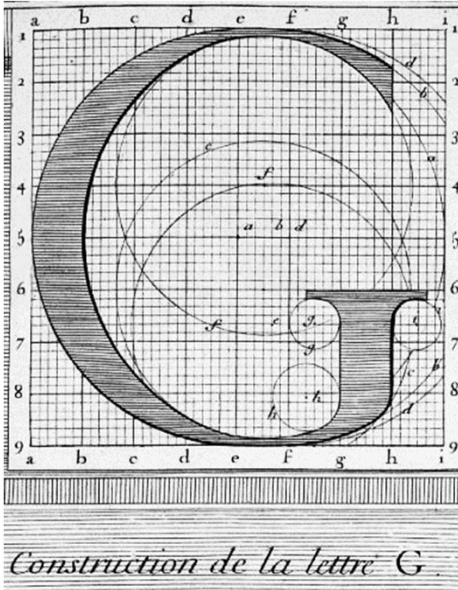


Fun with fonts

the art and science of typography



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The presentation is available for downloading as a PDF file
(until at least June 2025)

<https://opcug.ca/opl/apcug-typography-2025-04-02.pdf>

Fonts matter

I WILL ALWAYS
FIND YOU

I WILL ALWAYS
FIND YOU

Purist note

Most info presented should be of interest to anyone who wants their text read



Fascinating stuff only purists will care about is marked with green asterisk

Style notes

Text in blue:

example of a specific typeface

name of typeface (usually) in parenthesis

Old-style Serif

(Garamond)

Handgloves as sample text

short word

highlights many characteristics of a typeface

Handgloves

(Univers)

Style notes

Lorem text in some samples

Microsoft Word

=lorem()

press Enter

LibreOffice Writer

Tools | AutoText | Standard | Lorem Ipsum

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

Nunc viverra imperdiet enim. Fusce est. Vivamus a tellus.

Most typefaces used are in Windows 10 & 11

Base typeface in presentation: **Book Antiqua**

Fun with fonts

on opening slide: **Camigata**

(available for free at dafont.com)

Typography

The *style, arrangement, or appearance* of typeset matter

– Merriam-Webster

The *art and technique* of arranging type to make written language *legible, readable and appealing* when displayed

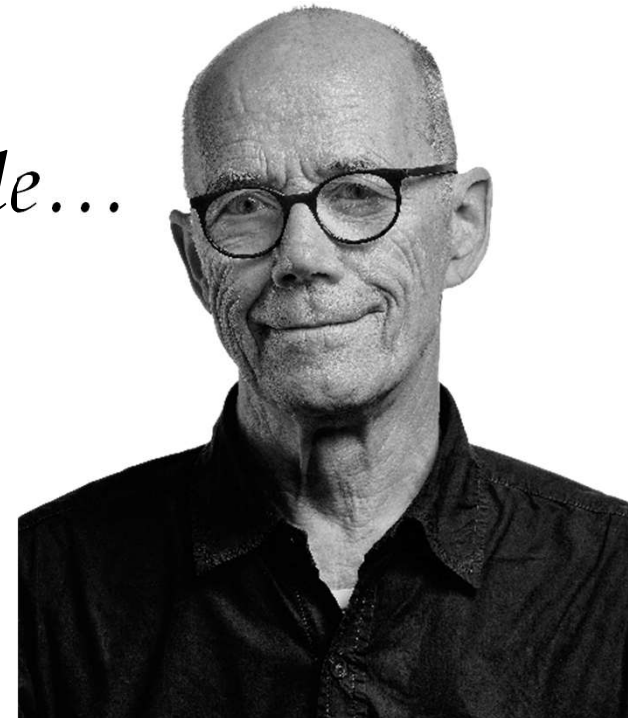
– Wikipedia

Typomania

An obsession with typography

*Typomania is a sickness that is incurable...
but not lethal*

— Erik Spiekermann



Type



*Type is a beautiful group of letters,
not a group of beautiful letters*

– Matthew Carter

Letters assembled into

- a word
- a sentence
- a paragraph
- a page

become type

Why care about typography

Clarity

- makes it **easier to read** text information
-

Clarity comes from

Legibility

- how easy it is to **distinguish one letter from another**

Readability

- how **easily** words, sentences, & blocks of **text can be read**

Why else

**CAPTURE
ATTENTION**

(Cooper Black)

Convey an emotion
(Edwardian Script ITC)

Typeface

Glyphs (letters, numbers, punctuation, etc.)
that share a **common design**

Handgloves

(Barlow)

Handgloves

(Goudy Old Style)

Handgloves

(Skeena)

Handgloves

(Bell MT)

Typeface family

Different **styles** of a given typeface

weight

light, thin, (regular), medium, bold, heavy, black, etc.

slant

(roman), italic/oblique

width

(regular), condensed, expanded, etc.

If style is unspecified,
the style in parenthesis
is normally what's used

Barlow

Barlow condensed light

Barlow Semi-Condensed ExtraBold Italic

Font

Glyphs

from **one typeface**

using **one style** (weight, slant, width)

at **one size**

Franklin Gothic Heavy 36 point

Bahnschrift Light Condensed 40 point

Bodoni MT Condensed Bold Italic 48 point

Font

For the *non-pedantic*...

a *typeface*

- is a *font*

a *typeface* in a given *style*

- is a *font*

a *typeface* in a given *style* at a specific *size*

- is a *font*

Gabriola ...is a font

Garamond Italic ...is a font

Franklin Gothic Medium Cond Italic 32 point ...is a font

Typeface categories

Serif

Handgloves (Century)

Display

Handgloves (Elephant)

Sans serif

Handgloves (Univers)

Decorative

Handgloves (Western)

Slab serif

Handgloves (Rockwell)

Monospaced

Handgloves (Courier New)

Script

Handgloves (Freestyle Script)

Symbol

 (Wingdings)

Serif vs. sans-serif

Serif

may make text easier to read
especially in smaller fonts
eye guided along long lines



Bodoni MT



Calisto MT

Sans serif

stands out more, starker
especially in larger,
shorter text



Verdana



Gill Sans MT

Anatomy in type: parts of glyphs

serifs
A p x h

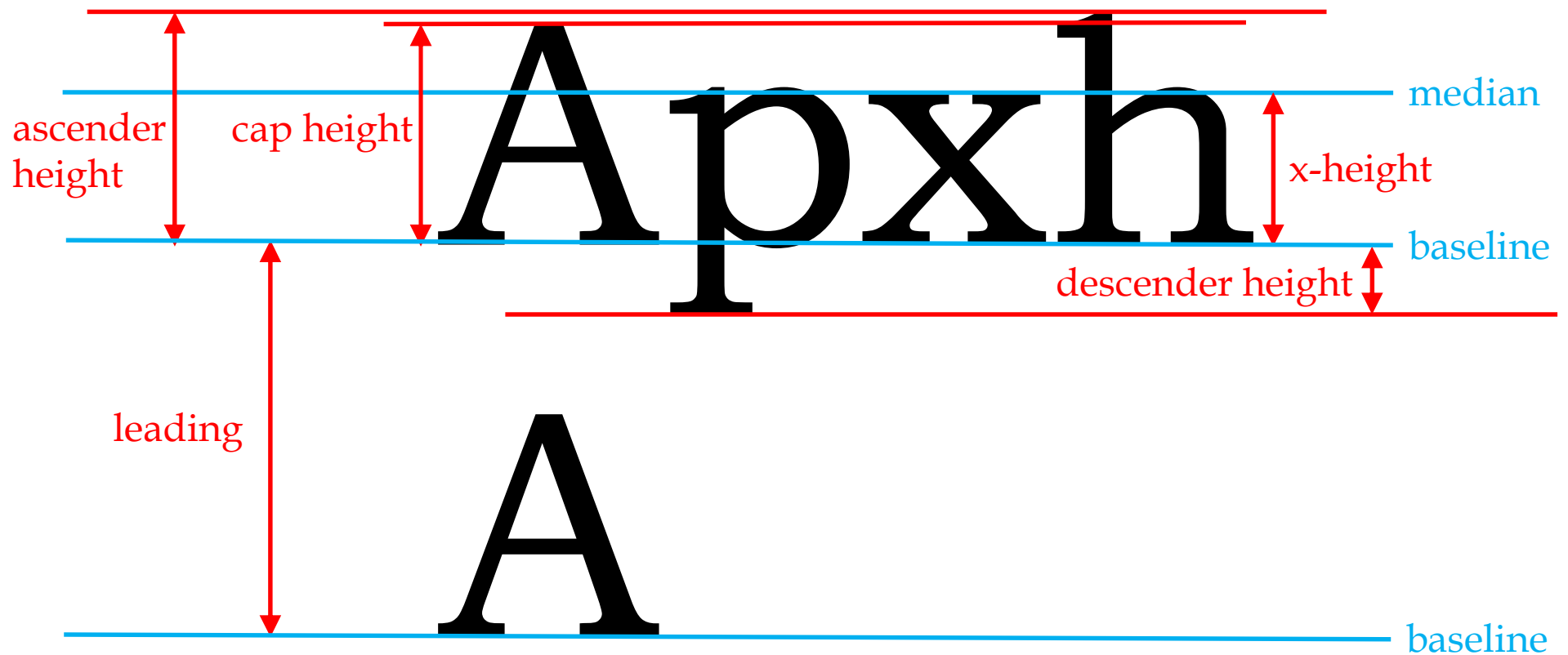
ascender
A p x h

descender
A p x h

counter
A p x h

aperture
A p x h

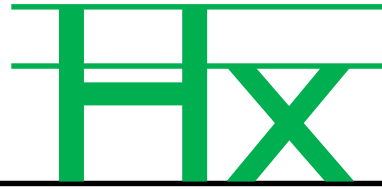
Anatomy in type: dimensions



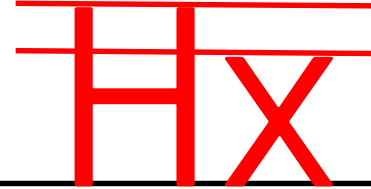
Anatomy in type: x-height



Goudy Old Style (.60)



Gill Sans (.66)



Barlow (.77)



Antonio (.85)

Handgloves
Goudy Old Style

Handgloves
Antonio

Many *normal* typefaces have x-height close to .7
(Times New Roman, Arial, Cambria)

X-height

Small x-height

with small fonts lowercase letters
more cramped
more airy feeling overall

Lorem ipsum dolor sit amet,
consectetur adipiscing elit.
Maecenas congue massa. Fusce
posuere, magna pulvinar
ultrices, purus lectus
malesuada. (Goudy Old Style)

Large x-height

small fonts: space within letters
more **legible**
however as ascenders get smaller
it can cause **readability** issues

Lorem ipsum dolor sit amet,
consectetur adipiscing elit.
Maecenas congue massa.
Fusce posuere, magna pulvinar
ultrices, purus lectus
malesuada. (Antonio)

Mixing faces

if mixing faces, a similar x-height can create harmony

Ascenders and readability

How easily can you read the following

u1slllg u1sll u1csc vv01 u3

Ascenders and readability

How easily can you read the following

distinguish these words

Counters

Handgloves (Onyx)

Closed counters can be difficult to read. They give a compact appearance.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna (Onyx)

Handgloves (Corbel)

Open counters tend to be more readable. They are legible even at small sizes.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna (Corbel)

Strokes

Handgloves (Goudy Old Style)



Strokes can be stressed, with uneven strokes for different parts of the glyphs

- see the weight of the stem vs. the crossbar of the letter H

Stressing can also apply to a directional slant

- see the slant of the letter o

Stressed typefaces are meant to mimic pre-printing-press calligraphic style

Handgloves (Barlow)

Unstressed typefaces have even strokes, with no changes in weight throughout the glyphs

They can be easier to read, especially at all sizes

When *legibility* outweighs *character*

Slant

Italic

angled glyphs with
different characteristics
from Roman version

a e f k w z Calisto MT
a e f k w z Calisto MT Italic

Oblique

angled glyphs that *share*
characteristics of Roman
version

a e f k w z Arial
a e f k w z Arial Italic

Typefaces in a slanted style are called
Italics even when they are **Obliques**

Figures (form)

Lining figures

uniform height
nice in tables

1234567890
(Book Antiqua)

Oldstyle figures

ascenders on 6 & 8
descenders on 3, 4, 5, 7 & 9
nice in running text

1234567890
(Candara)

Figures (form)

Lining figures

Born May 17, 1856 and died July 26, 1943 at age 87

(Book Antiqua)





Oldstyle figures

Born May 17, 1856 and died July 26, 1943 at age 87

(Candara)



Lining Figures - Book Antiqua 	
1,367,296	2,437,901
2,598,321	3,476,731
7,286,229	7,257,930
6,201,961	5,321,952

Oldstyle Figures - Candara 	
1,367,296	2,437,901
2,598,321	3,476,731
7,286,229	7,257,930
6,201,961	5,321,952


Figures (spacing)

Tabular
uniform width


He sold 1,181,197 books 
(Gill Sans MT)

Proportional
non-uniform width

He sold 1,181,197 books 
(Bahnschrift)



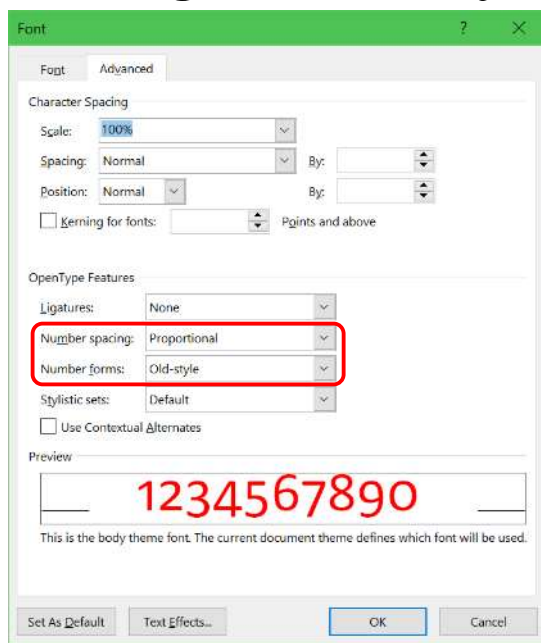
Tabular figures - Gill Sans MT	
3,347,286	2,237,968
2,897,328	6,116,131
7,191,211	7,357,830
9,211,161	1,121,152



Proportional figures - Bahnschrift	
3,347,286	2,237,968
2,897,328	6,116,131
7,191,211	7,357,830
9,211,161	1,121,152

Figures in OpenType

Some OpenType
typefaces support
tabular or proportional
lining or oldstyle



1,121,391	9,732
8,735,243	1,211,191

Table of figures
- tabular, lining
(Calibri)

Born July 26, 1913 at age 87

Running text
- proportional, oldstyle
(Calibri)

Calibri default: tabular, lining

Talking about OpenType





TrueType Font vs. OpenType Font

TrueType

developed by Apple and Microsoft early 1980s

OpenType

developed by Adobe and Microsoft late 1990s

supports more advanced typesetting features

smallcaps, alternate characters, stylistic sets, fractions, ligatures, contextual alternatives, etc.

Designers

OpenType

You and me

why not OpenType?



Anatomy in type: font size

72 points to the inch

...sort of

Height of lead mold

not the height of glyphs

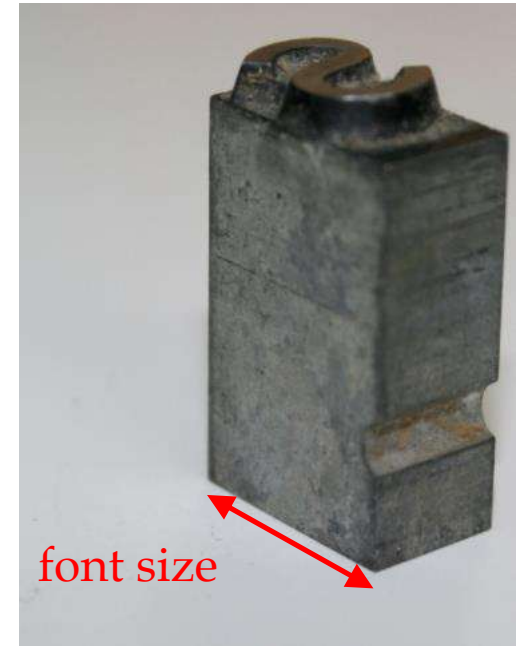
few points bigger than distance

between ascender & descender

avoids collisions between characters

in multiple lines of text

Type designer free to define differently



Anatomy in type: font size



All four set to 96 points

considerable difference in cap heights

*There is no universally valid basis for body height usage
and the font size this ultimately delivers*

– Claudia: <https://www.onlineprinters.co.uk/magazine/font-sizes/>

Anatomy in type: font size

Handgloves *Handgloves*

Santa Catalina *Get Show*

Both set to 96 points

big difference in size

common with script/handwriting fonts

Santa Catalina has crashing descenders

best set as single lines to avoid problems

Santa Catalina and *Get Show* available for free at dafont.com

Character width

Typefaces have different glyph widths

abcdefghijklmnopqrstuvwxy

Calisto MT

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

Georgia

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

Book Antiqua

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Glyph characteristics

Shapes, strokes widths, serif shapes, etc. can also affect readability and character/feel

abcdefghijklmnopqrstuvwxy

Calisto MT

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

Georgia

AB**C**DEFGHI**J**JKLMN**OP**QRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

Book Antiqua

AB**C**DEFGHI**J**JKLMN**OP**QRSTUVWXYZ

Leading (line spacing)

Increased leading can help readability

compact typefaces

large x-height typefaces

long lines

Helps your eye

stay on line

get from end of one
line to start of next

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna. Nunc viverra imperdiet enim. Fusce est. Vivamus a tellus. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Proin pharetra nonummy pede. Mauris et orci. Aenean nec lorem. In porttitor. Donec laoreet nonummy augue. Suspendisse dui purus, scelerisque at, vulputate vitae, pretium mattis, nunc. Mauris eget neque at sem venenatis eleifend. Ut nonummy. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna. Nunc viverra imperdiet enim. Fusce est. Vivamus a tellus. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Proin pharetra nonummy pede. Mauris et orci. Aenean nec lorem. In porttitor. Donec laoreet nonummy augue. Suspendisse dui purus, scelerisque at, vulputate vitae, pretium mattis, nunc. Mauris eget neque at sem venenatis eleifend. Ut nonummy.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna. Nunc viverra imperdiet enim. Fusce est. Vivamus a tellus. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Proin pharetra nonummy pede. Mauris et orci. Aenean nec lorem. In porttitor. Donec laoreet nonummy augue. Suspendisse dui purus, scelerisque at, vulputate vitae, pretium mattis, nunc. Mauris eget neque at sem venenatis eleifend. Ut nonummy.

!

Tracking

Tracking adjusts spacing between all letters

- useful to avoid large blank areas on justified text

Lorem ipsum dolor sit amet, consectetur adipiscing elit. | Maecenas | porttitor | congue | massa. | Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

Kerning

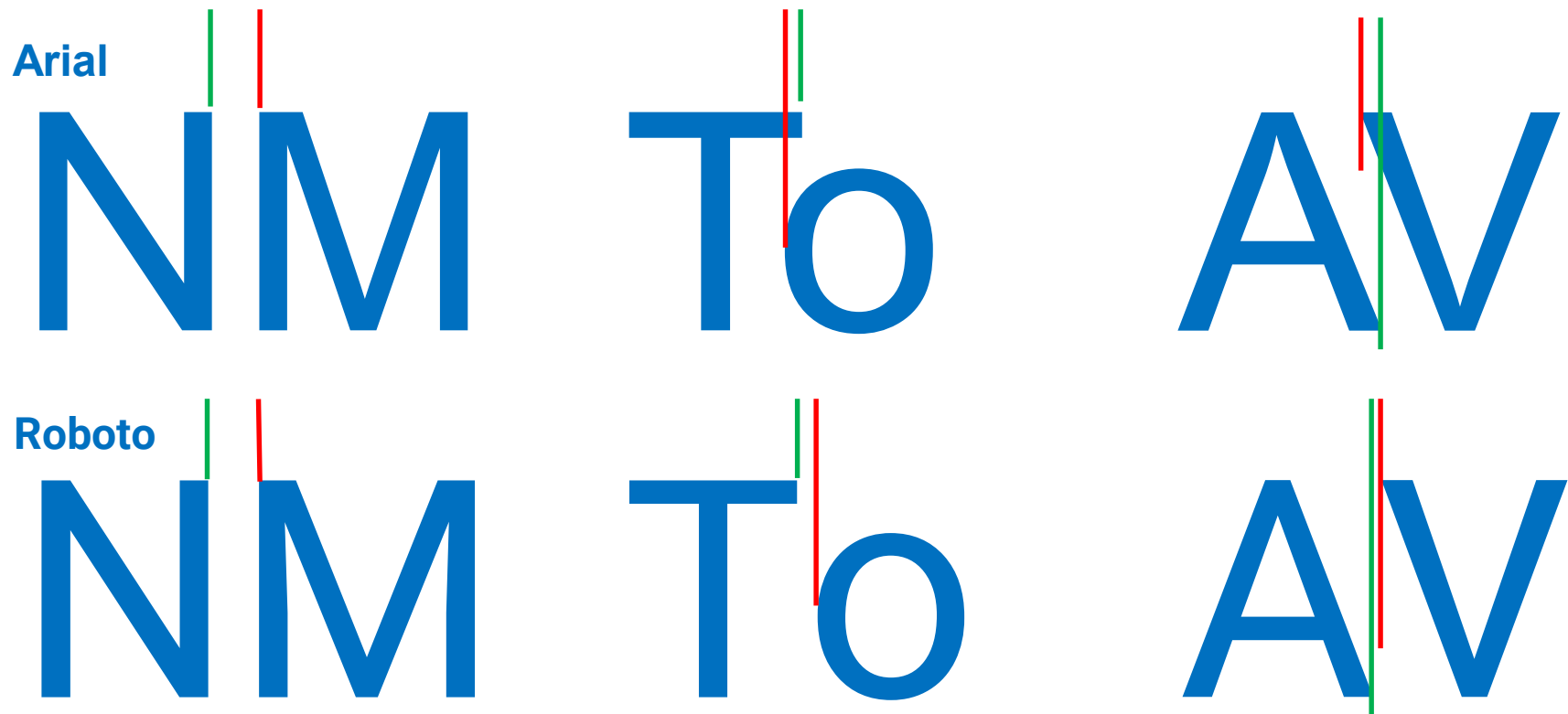


Kerning

Adjust space between certain letters

make volume between letters visually similar

not all fonts have kerning tables



Choosing a typeface

Considerations

original design intent/criteria

clarity (legibility & readability)

effect / emotion of a face

bold, casual, formal, fun...

intended use

if different typefaces for headings & body

don't make them too similar

don't mix too many faces

one or two best

Times New Roman

Times New Roman

Designed for Times of London in 1931

Stanley Morison, Monotype Corp.

Times printed on better paper than others
allowed for sharp serifs, stressed letterforms, etc.

Horizontally compact

suited to narrow columns

One of the most over-used typefaces

*Times New Roman is not so much a font choice as
an absence of font choice* – Matthew Butterick

Frutiger



Designed for Charles de Gaulle airport for directional signs in 1970

Swiss type designer Adrian Frutiger

Design criteria

legibility at various angles, sizes, and distances

ascenders and descenders very prominent

wide apertures: easily distinguish different letters

What was important was total clarity – I would even call it nudity – an absence of any kind of artistic addition

– Adrian Frutiger

Popular for corporate and transportation branding

Currently the best-selling Linotype typeface

Transport

Created in 1957 for the U.K.
Department of Transport

Part of design criteria

open counters

letterspace yet retain word shape

offset effect of 'halation' when
viewed at decision-making
distance, in full headlight glare

Only good for road signs?

used exclusively on website <https://gov.uk>

download Transport for free <https://roads.org.uk/fonts>



halation

Pavement

Vertically-stretched version of
Transport Medium

only 74 glyphs

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890

download **PAVEMENT** for free

<https://roads.org.uk/fonts>

KM H

40

MAX



Bell Centennial



Designed by Matthew Carter for AT&T
to replace Bell Gothic for use in phone books

Design criteria

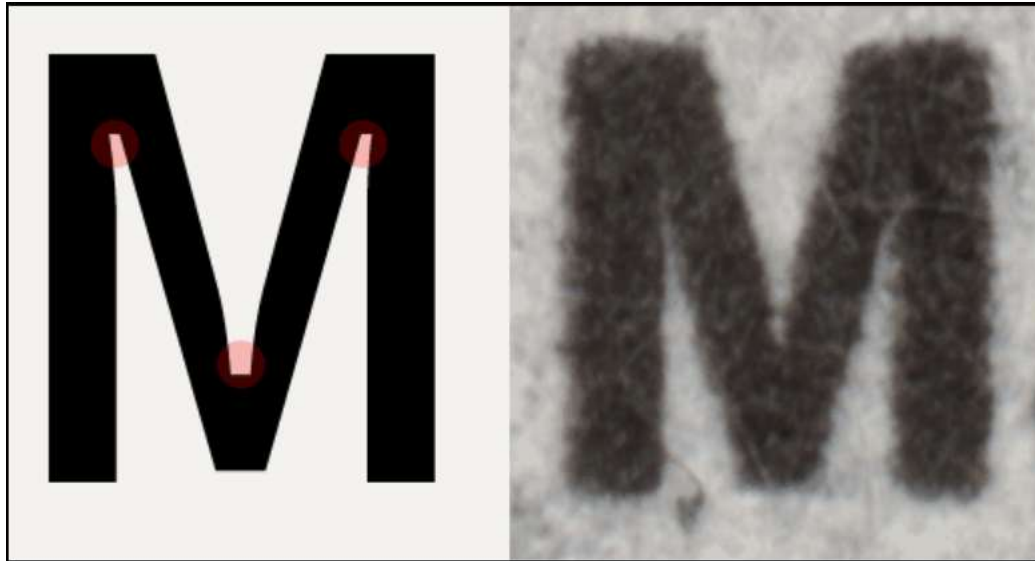
- more characters per line without loss of legibility at small point sizes
- reduce effects ink spread on poor quality paper

Ink traps



160 pt

Bell Centennial



Only useful in tiny sizes on cheap paper?

Mazda UK used it at huge sizes in mid-1990s ads

English National Opera advertised production
of *Katya Kabanova* in 2010

Retina

Retina

Designed by Tobias Frere-Jones in 2000 for the Wall Street Journal

design criteria

legible at small point sizes (5.5 pt)

ink traps

equal width despite different weights

numbers in stock listings line up

Updated in 2016

design criteria

hinted for onscreen viewing

align with pixel grid

Retina

Retina

Retina

Retina

Retina

Cross purposes

Times New Roman was designed for tight text in narrow columns

So I can't use it for page-width body text?

Frutiger and Transport were designed for big signs

So I can't use them for subheads in a book?

Of course you can!

Just be aware of what it was originally designed & optimized for and why

Cross purposes

Retina was designed for columns of tiny numbers

So I can't use it for body text?

Pavement was designed for road lettering viewed at an angle

So I can't use it for captioning an illustration?

Probably not the best choices

plus, Retina will set you back US\$900 for the complete family of 72 fonts!

Corporate
meeting room door





Using Comic Sans is like turning up to a black-tie event in a clown costume

– Holly Combs, co-founder *Ban Comic Sans*

Comic Sans walks into a bar.

The bartender says, “We don’t serve your type.”

If you love Comic Sans, you don't know much about typography. If you hate it, you really don't know much about typography either, and you should get another hobby.

– Vincent Connare, Comic Sans designer

Using Comic Sans is like turning up to a black-tie event in a clown costume

Maybe using Times New Roman is like turning up at the circus in black-tie



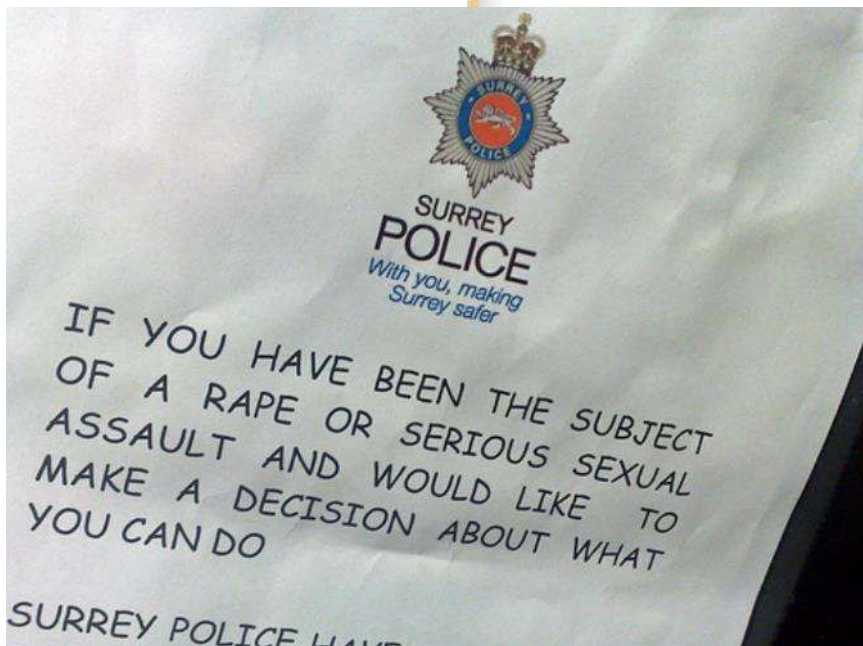
Dogs don't talk in Times New Roman
– Vincent Connare, Comic Sans designer

Comic Sans used in strange places



I am now facing the last chapter of my life and I do not know what awaits me. I know, however, that the light of God exists, that he is Risen, that his light is stronger than any darkness, that the goodness of God is stronger than any evil in this world. And this helps me to go forward with certainty. May this help us to go forward, and at this moment I wholeheartedly thank all those who have continually helped me to perceive the "yes" of God through their faith. [...](#)

The universal mission involves all, all things and always. The Gospel is not an exclusive possession of whoever has received it but a gift to share, good news to communicate. And this gift-commitment is not only entrusted to a few but on the contrary to all the baptized... [...](#)



A screenshot of a news article from CERN. The header shows the CERN logo and the text "CERN". Below the header, the article title is "CERN to switch to Comic Sans". The sub-headline reads: "From today, all of CERN's official communication channels are switching to exclusive use of the font Comic Sans". The date "1 APRIL, 2014" is circled in red, and the author is listed as "By Cian O'Lunaigh". The article is categorized under "News" and "Topic: At CERN".

Display typefaces

**BIG
AND
BOLD**
(GOUDY STOUT)

Choice of typeface
has dramatic effect

Body text

effects of typefaces still there in text typefaces, just more subtle

Lorem ipsum dolor amet, consectetur adipiscing elit. Maecenas porttitor Ucongue massa. Fusce, magna sed, purus lectus malesuada libero (Candara)

t p o M

t p o M

Lorem ipsum dolor sit amet, consectetur adipiscing. Maecenas porttitor. Fusce, magna ultricies, purus malesuada libero (Montserrat)

Character / feeling

Typefaces have different character or feeling

They can feel formal, relaxed, playful, or evoke a mood

CANADIAN FINANCE

CASTELLAR

Canadian Finance

Verdana

Colonial Furniture

Chiller

Colonial Furniture

Old English

Character / feeling

Typefaces have different character or feeling
They can feel formal, relaxed, playful, or evoke a mood

Sally's Lemonade Stand

Impact

Sally's Lemonade Stand

Andy

THE LAVA LAMP SHOP

RETROPHILE

The Lava Lamp Shop

Perpetua

Character / feeling

Typefaces have different character or feeling
They can feel formal, relaxed, playful, or evoke a mood

Poetry tea house

Lucida Handwriting

Poetry tea house

Noto Sans

Foothills Bar & Grill

Magneto

Foothills Bar & Grill

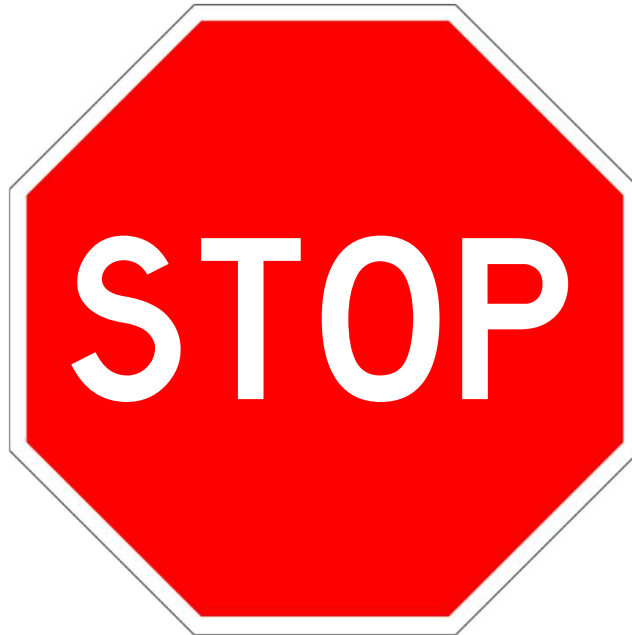
Western



Garamond



Century Gothic



Highway Gothic



Penna



Forte

Wordmarks



Avenir Black
- fruit for the vowels



Futura Black / Garamond Italic
- sturdy but comfortable



Bodoni
- elegance
- protected by heavy square brackets

Wordmarks



Going – cheap flights app
Arrow in “G” evokes feeling of travel/movement

Tour de France – cycling race



Made for Med – modernizing family medicine
Embraces stereotype: illegibility of doctor’s writing

Zara wordmark

Z A R A

Linotype Didot Pro Bold



ZARA



ZARA

- tightened letterspacing
- thinned strokes
- brought "A" to a point
- opened counters

Zara wordmark



New Zara logo has been kerned into oblivion

– www.creativebloq.com

...worst piece of type I've seen in years. Was this done by one of those new robots that will replace humans?

– Erik Spiekermann

Zara wordmark

The wordmark 'ZARA' from 2011 is rendered in a classic, widely spaced serif font. Each letter is distinct and well-separated from the others, with a traditional, elegant appearance.

2011

The wordmark 'ZARA' from 2019 is rendered in a bold, condensed serif font. The letters are much closer together than in the 2011 version, creating a more compact and modern look.

2019

The wordmark 'ZARA' from 2027 is rendered as a solid black silhouette. The letters are highly condensed and overlap significantly, with the 'Z' and 'A's on the right side overlapping the 'R' and the 'A' on the left side, respectively. This creates a graphic, almost abstract logo.

2027

IBM – redesign done right?

The image shows the word "IBM" in a heavy, slab-serif font. The letters are thick and blocky, with a slightly irregular, hand-crafted appearance. The 'I' and 'M' are particularly wide and solid.

Beton Bold
(1947)

The image shows the word "IBM" in a clean, modern sans-serif font. The letters are uniform in weight and have a consistent, professional look. The 'I' and 'M' are well-proportioned and balanced.

Custom (similar to City Medium)
(1956)

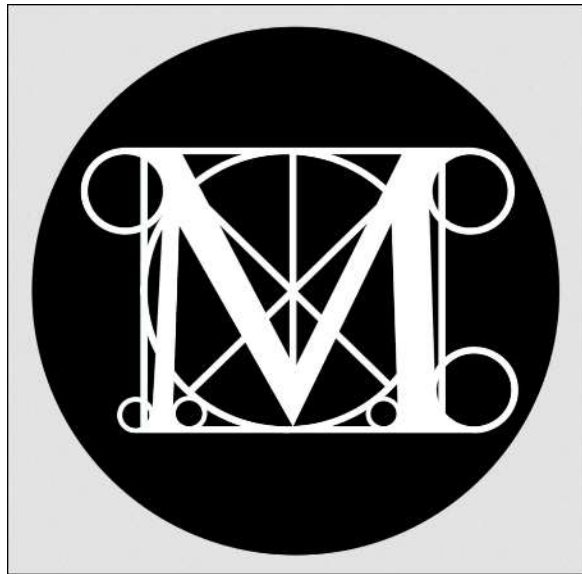
The image shows the word "IBM" in a font that is a further evolution of the 1956 version. The letters are still sans-serif but have a more dynamic, slightly slanted feel. The 'I' and 'M' are more integrated with the 'B'.

Custom (similar to City Medium)
(1962)

The image shows the word "IBM" in a font that is a further evolution of the 1956 version. The letters are still sans-serif but have a more dynamic, slightly slanted feel. The 'I' and 'M' are more integrated with the 'B'.

Custom (similar to City Medium)
(1972)

The Metropolitan Museum of Art



The new logo is a typographical bus crash

– Justin Davidson

Why did you do this?

– Alan Peckolick

From a distance, the old logo couldn't be simpler, just a capital letter emblazoned in a solid-colored circle.

Move in closer, and the M sits at the center of a delicately drawn circle-in-a-square, cut by diagonals and fringed with six smaller circles.

– Justin Davidson

IBM – redesign done right?

The image shows the word "IBM" in a heavy, slab-serif font. The letters are thick and blocky, with a slightly irregular, hand-crafted appearance. The 'I' and 'M' are particularly prominent due to their width and weight.

Beton Bold
(1947)

The image shows the word "IBM" in a clean, modern, sans-serif font. The letters are uniform in weight and have a consistent, professional look. The 'I' and 'M' are still prominent but more refined than in the 1947 version.

Custom (similar to City Medium)
(1956)

The image shows the word "IBM" in a font that is a further evolution of the 1956 version. The letters are composed of multiple horizontal bars, giving the logo a striped, digital appearance. The overall look is more technical and futuristic.

Custom (similar to City Medium)
(1962)

The image shows the word "IBM" in a font that is a further evolution of the 1962 version. The horizontal bars are more distinct and the overall look is more refined and professional, representing the final stage of the redesign.

Custom (similar to City Medium)
(1972)

Walmart – redesign done wrong?

Excited to announce comprehensive brand refresh

demonstrates evolving capabilities & longstanding commitment to serve our customers of today & tomorrow

reflects Walmart's enduring commitment to serving our customers

help Walmart build credibility & connection, become known & be seen as a more modern, culturally dynamic brand



**Bogle (custom font)
based on Brandon Text**

**Custom font
inspired by Antique Olive**

*So you selected the text and hit Ctrl-B?
– comment on Reddit*

Jeopardy!

**BILL WATTERSON
RECEIVED
2 REUBEN AWARDS
FOR BEST CARTOONIST
FOR THIS
BELOVED STRIP**

Asked Perplexity.AI

*Typographically speaking,
is the typeface used on Jeopardy a poor choice?*

Answer

ITC Korinna is functional but has drawn mixed opinions.

Chosen for legibility on small, early TV screens, critics argue it's less readable compared to modern fonts and has an outdated aesthetic.

However, its continued use reflects tradition & brand consistency, aligning with the show's intellectual tone.

Overall, the typography is functional but could benefit from modernization.

Headings/subheadings and body text

Make headings/subheadings stand out
different size, weight, placement, colour, etc.

pair fonts

avoid pairing typefaces too similar

especially if both serif or both sans serif

use different typefaces sparingly (2 best)

<https://www.creativebloq.com/typography/20-perfect-type-pairings-3132120>

<https://visme.co/blog/pairing-fonts/>

Making subheads stand out

Vivamus a tellus

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

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Donec laoreet

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Same typeface, heavier weight

Body
Barlow 14 point

Subheads
Barlow bold 14 point

Making subheads stand out

Vivamus a tellus

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

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Donec laoreet

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**Different typeface, same size,
heavier weight**

**Body
Bookman Old Style 14 point**

**Subheads
Arial Rounded MT Bold 14 point**

Making subheads stand out

Vivamus a tellus

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

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Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Proin pharetra nonummy pede. Mauris et orci. Aenean nec lorem. In porttitor. Donec laoreet nonummy augue.

**Different typeface, same size,
different colour**

**Body
Dante 14 point**

**Subheads
Corbel 14 point, orange**

Making subheads stand out

Vivamus a tellus

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Different typeface, larger size, outdented, coloured

Body paragraphs first line indent

Body
Sitka Text 14 point

Subheads
Gill Sans 16 point, gold

Making subheads stand out

Vivamus a tellus

Lorem ipsum dolor sit
congue massa. Fusce
malesuada libero, sit

Pellentesque habitant
turpis egestas. Proin
lorem. In porttitor. Donec
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Vivamus a tellus

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Pellentesque habitant
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tellus.

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Vivamus a tellus

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Donec laoreet

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quis urna. Nunc viverra imperdiet enim. Fusce est. Vivamus a

Pellentesque habitant morbi tristique senectus et netus et
malesuada fames ac turpis egestas. Proin pharetra nonummy
Mauris et orci. Aenean nec lorem. In porttitor. Donec laoreet
nonummy augue.

**They ... and more
can all work**

Typography “rules”

Hyphens & dashes

No space before/ after

2019-2020 *not* 2019 - 2020

Hyphen

join words

up-to-date antivirus, rock-hard candy, ex-wife

En dash

separate a range (think “through”)

the 2019-2020 fiscal year

Alt-0150 (on numeric keypad)

Microsoft Word/LibreOffice Writer auto-correct “word - word” to “word – word”
(en dash, but leaves the spaces in)

Em dash

break in sentence (think comma or parenthesis)

the fee increase – opposed by all – went ahead

Alt-0151 (on numeric keypad) or

In Microsoft Word Ctrl-Alt-minus (on numeric keypad)

Microsoft Word/LibreOffice Writer auto-correct “word--word” to “word – word”
(em dash, no spaces)

Indents vs. line spacing

First-line indents and space between paragraphs have the same relationship as belts and suspenders. You only need one to get the job done. Using both is a mistake.

— Matthew Butterick

✓
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Maecenas porttitor congue massa. Fusce posuere, magna sed pulvinar ultricies, purus lectus malesuada libero, sit amet commodo magna eros quis urna.

Nunc viverra imperdiet enim. Fusce est. Vivamus a tellus. Aenean nec lorem. In porttitor. Donec laoreet nonummy augue. Suspendisse habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas.

Proin pharetra nonummy pede. Mauris et orci. Suspendisse dui purus, scelerisque at, vulputate vitae, pretium mattis, nunc. Mauris eget neque at sem venenatis eleifend. Ut nonummy.

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Nunc viverra imperdiet enim. Fusce est. Vivamus a tellus. Aenean nec lorem. In porttitor. Donec laoreet nonummy augue. Suspendisse habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas.

Proin pharetra nonummy pede. Mauris et orci. Suspendisse dui purus, scelerisque at, vulputate vitae, pretium mattis, nunc. Mauris eget neque at sem venenatis eleifend. Ut nonummy.

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Nunc viverra imperdiet enim. Fusce est. Vivamus a tellus. Aenean nec lorem. In porttitor. Donec laoreet nonummy augue. Suspendisse habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas.

Proin pharetra nonummy pede. Mauris et orci. Suspendisse dui purus, scelerisque at, vulputate vitae, pretium mattis, nunc. Mauris eget neque at sem venenatis eleifend. Ut nonummy.

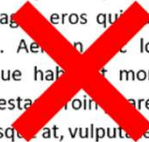
Justified vs. ragged right

General consensus


Subtle word-spacing
and letter-spacing
algorithms required for
justified text

Professional typesetting
can do it

Microsoft Word can't



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More “rules”

One space after a period

Prime (Unicode 2032 $'$) and double prime (Unicode 2033 $''$) rather than smart quotes

6'3'' (wrong – Microsoft Word/LibreOffice Writer do this by default)

6' 3'' (right)

6'3'' (generally considered acceptable)

press ctrl-z when Word/Write autocorrects to smart quotes

Multiplication symbol

don't use letter \times – its shape follows the typeface design.

use Unicode 00D7 \times

to enter Unicode 00D7 in Word, type D7 then press Alt-x

Division (usually not as important)

don't use keyboard slash $/$

use Unicode 2215 $/$

Lots of math symbols in Unicode (Cambria Math)

<https://www.compart.com/en/unicode/category/Sm>

Copying/pasting

there is something odd going on here...

t t

e e

g g

Arial 11 pt. Calibri 11 pt.

Be careful copying/pasting
don't want to carry over formatting
typeface
size
style

Paste special | unformatted text

Missing font

Problem:

you choose a typeface

you give resulting document to a friend

they don't have the typeface

Result:

font substitute

Solution:

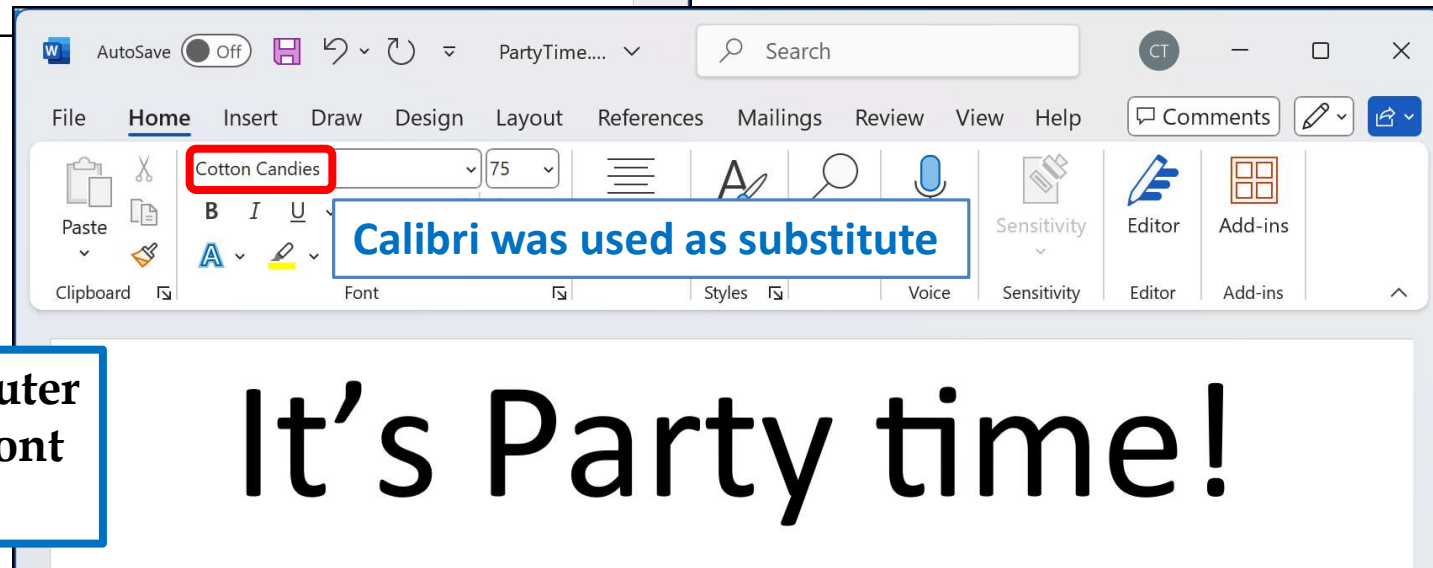
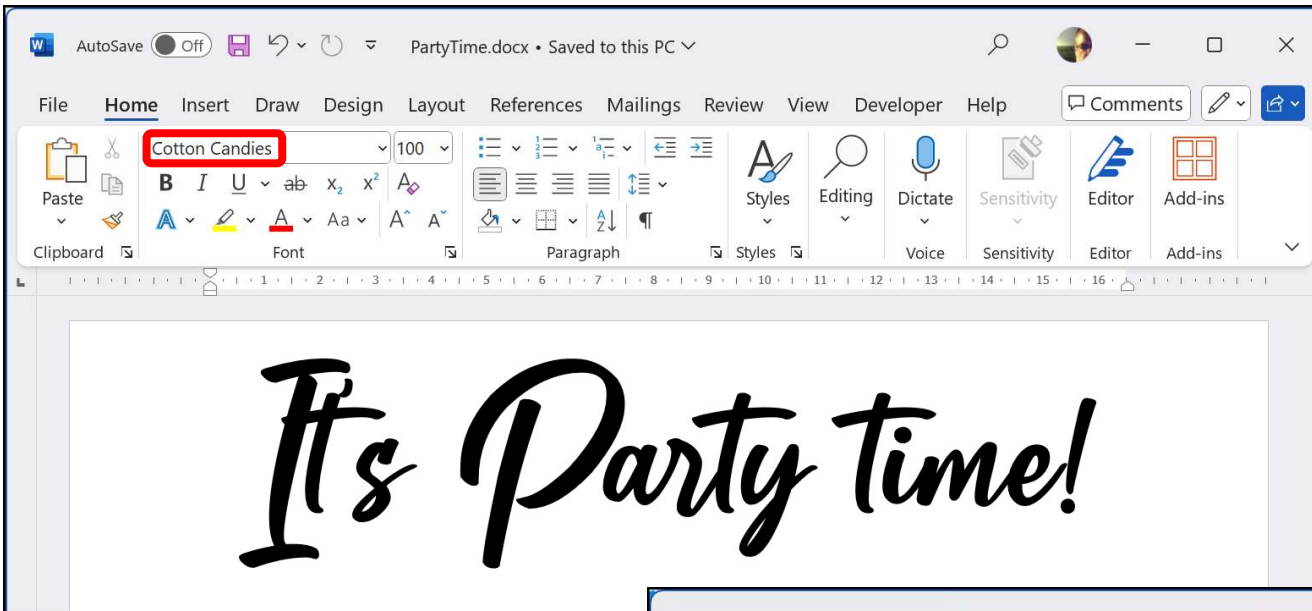
embed fonts in document

if you can...

...I am not a lawyer

Missing font

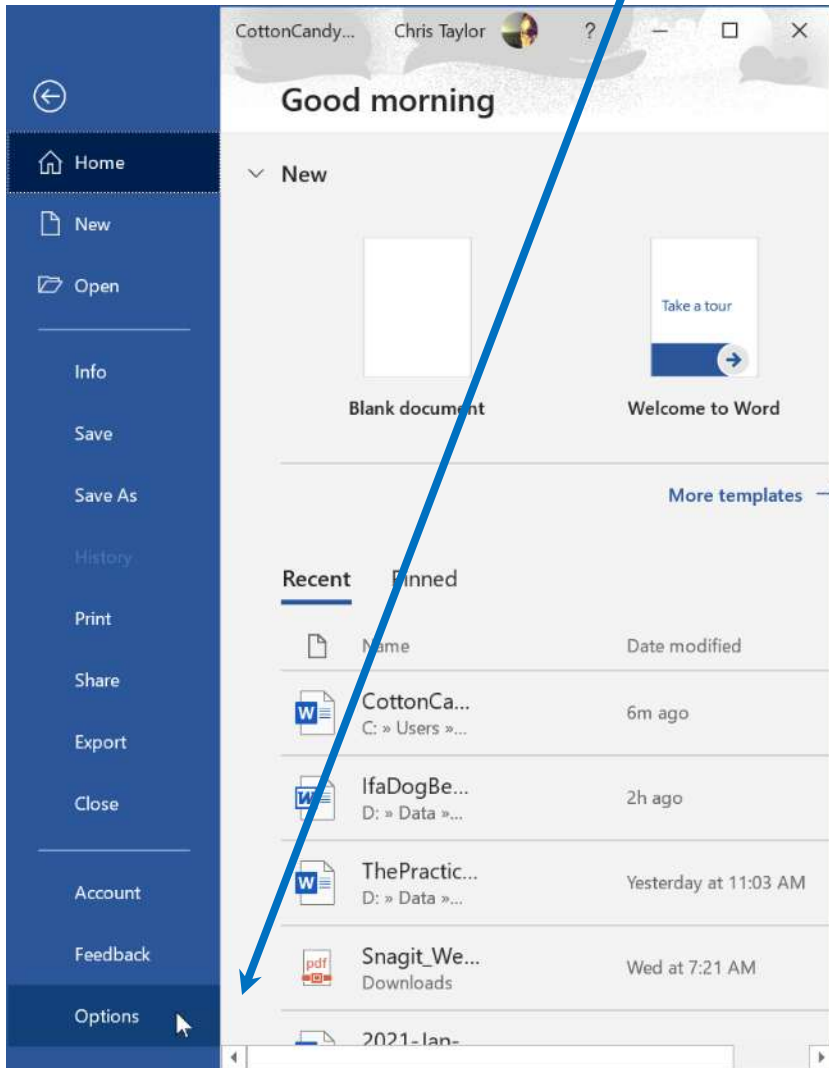
“Cotton Candies” font installed



Document opened on computer without “Cotton Candies” font installed

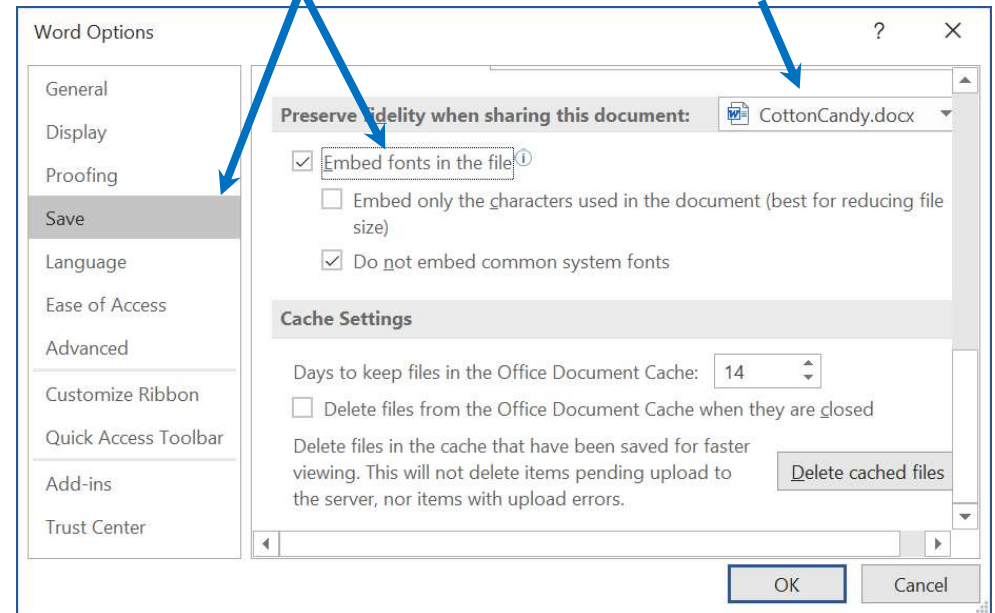
Embed font

Microsoft Office
File | Options

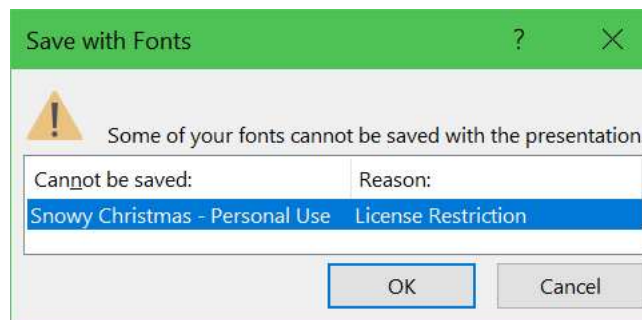
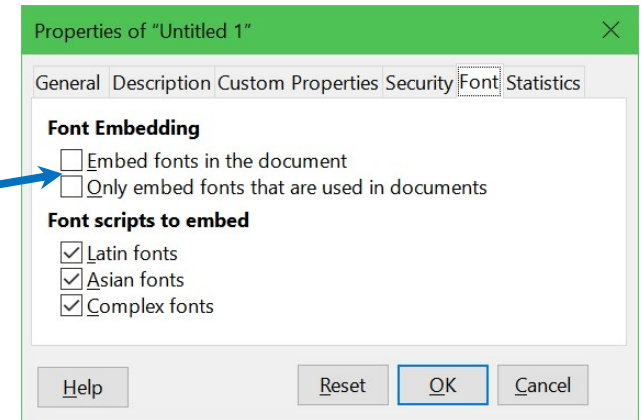


Save | Embed fonts

Current document or
all new documents



LibreOffice Writer
File | Properties
Font tab



Oops
license restriction

Anatomy of a newsletter

Typefaces
Headings
Calibri
Body text
Cambria

Columns
2 (1/3, 2/3 split)
2 (even split)
3 (even split)
depending
on content

Justification
ragged right

The screenshot shows a newsletter layout for 'OTTAWA PC NEWS'. At the top left is a logo of a stylized computer monitor. To its right, the text 'OTTAWA' is in a smaller font, and 'PC NEWS' is in a large, bold, serif font. Below this, it says 'Volume 41, Number 7' on the left and 'September 2024' on the right. A blue horizontal bar contains the text 'PRODUCT REVIEW' in white. The main article is titled 'Etching a Bootable USB Drive' by Alan German. The article text is in a serif font, with a large drop-cap 'B' at the start of the first paragraph. Below the text is a screenshot of the Balena Etcher software interface, showing three main steps: 'Flash from file', 'Select target', and 'Flash'. To the right of the article is a 'Bottom Line' section with a small green cube icon and a link to the article. Below that is an 'Inside this issue:' section with a list of items and page numbers. At the bottom, a blue bar contains the text 'Next Meeting: WEDNESDAY, September 11th, 2024'.

Logo
OTTAWA
Perpetua Titling MT Bold Italic
PC NEWS
Perpetua Titling MT Bold

Enhancements
Article heading:
white on blue
Article lead:
3-line drop-cap
Subheadings:
bolded body font
Index:
black on blue
Next Meeting:
black on blue

Most widely used font

Calibri

Designed in 2002 by Luc(as) de Groot for Microsoft

In 2007 it became the default for:

Word (replacing Times New Roman)

Outlook, PowerPoint, Excel (replacing Arial)

But did this make it the best font?

Or the most versatile?

Or the most seductive, surprising and beautiful?

– Simon Garfield, author *Just my type*

Of course not. That font is yet to come.

Extras in PDF file

- Resources
- How to examine fonts
- How to install / uninstall fonts
- Oblique or fake oblique
- Ligatures
- OpenType stylistic sets
- Beyond Calibri
- Odds & sods

OPCUG



Ottawa PC Users' Group

Users helping users

- Zoom meetings open to members & **non-members**
 - club meetings held 2nd Wednesday of the month, 7:30-9:30
 - weekly Q&A sessions (except 2nd Wed of month)
 - check out what's coming! <https://opcug.ca/#upcoming>
- Join the OPCUG - <https://opcug.ca/join-or-renew/>
 - why join? - <https://opcug.ca/why-join/>
- Ottawa Public Library presentations schedule
 - <https://opcug.ca/opl-presentations/>
 - register at the OPL website
 - <https://bibliottawalibrary.ca/en/program>

OPCUG



OPCUG online

- Web Site
 - <http://opcug.ca>
- **Member only services**
 - discussion forum
 - one-on-one remote assistance
- Monthly newsletter
 - articles, reviews, notices, & more
- Archives
 - past presentations & Q&A
- Fraud Watch
 - stay safe online
- Digital photography “how-to”s



OTTAWA

PC NEWS

Volume 40, Number 7

September 2023

ARTICLE

Really, really, deleting files by Chris Taylor

When you delete a file in Windows, the actual on-disk data is not removed. The file is usually moved to the Recycle Bin where it can be easily recovered. Even if you empty the Recycle Bin or bypass the Recycle Bin by holding down the Shift key while deleting files, the data remains on disk. All that happens is the pointers to the file are removed, making the space available for new files.

Recovering deleted files

Utilities to recover deleted files date back to *Unerase* in the first version of the Norton Utilities in 1982. They continue to this day with dozens of free and commercial programs available for Windows, macOS, Linux, Android, and iOS.

If you are in a high-security situation, please ignore this article. It is intended for the average home or business user whose adversaries are not about to use magnetic force microscope techniques to recover data. If you are likely to have CSIS looking for your deleted data, you need to go well beyond what I recommend here.

Making data unrecoverable

When you want to dispose of a storage device, you should ensure all sensitive data is deleted and *unrecoverable*. This can be achieved by physical destruction of the storage device: hard disk drive (HDD), solid state drive (SSD), flash drive, etc. or—if you want the storage device to be reusable—by over-writing the data areas of the disk with random data, obliterating the original data.



Some secure deletion programs boast of capabilities such as the Gutmann algorithm, which overwrites all data with 35 passes. For the average computer user, I wouldn't worry beyond a single pass.

There are many programs available, both free and commercial, for secure data removal. The programs I list are not necessarily the best—they are simply programs that have been around quite a while (have stood the test of time), are free, and have been used successfully either by me or other members of OPCUG.

Be careful using secure deletion programs. By their very nature, there is no “undo” button! There are several levels of overwriting data: individual files, free space on the drive, and the entire disk.

Individual files

If you just want to make a few files unrecoverable, there are programs that can target individual files or folders of files. One example is the free and open-source program File Shredder (<https://www.fileshrdder.org/>). It is very simple and straightforward to use.

Free space

Storage devices eventually end up with data in all locations on the device. The free space has data that was used for files that have since been deleted. You have no way of knowing what recoverable data might be there. Some programs can target free space and securely overwrite data there. File Shredder is one program that can wipe free space.

Entire disks

If you want to securely delete all data on an entire storage device, IIDShredder (<https://www.miray-software.com/products/applications/ids shredder.html>) is available in free and commercial versions. The free version should be sufficient for the vast majority of users. The website details the additional capabilities in the commercial versions.

Another popular program for securely erasing all data on storage devices is the free and open-source DBAN

(Continued on page 7)

Inside this issue:

Next Meeting / Coming Up / Calendar	2
Really, really, deleting files	1
June 2023 PizzaQ / Q&A celebration	3
Basic Programming using ChatGPT	4
OPCUG 2024 Board Nominations	5
Hit the Streets!	6
Contact Information	8

Next Meeting: **WEDNESDAY, September 13th, 2023**



The presentation is available for downloading as a PDF file
(until at least June 2025)

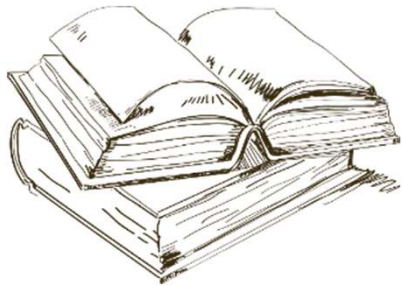
<https://opcug.ca/opl/apcug-typography-2025-04-02.pdf>

Extras in PDF file

- Resources
- How to examine fonts
- How to install / uninstall fonts
- Oblique or fake oblique
- Ligatures
- OpenType stylistic sets
- Beyond Calibri
- Odds & sods

Resources

books



free fonts
Fontastic!

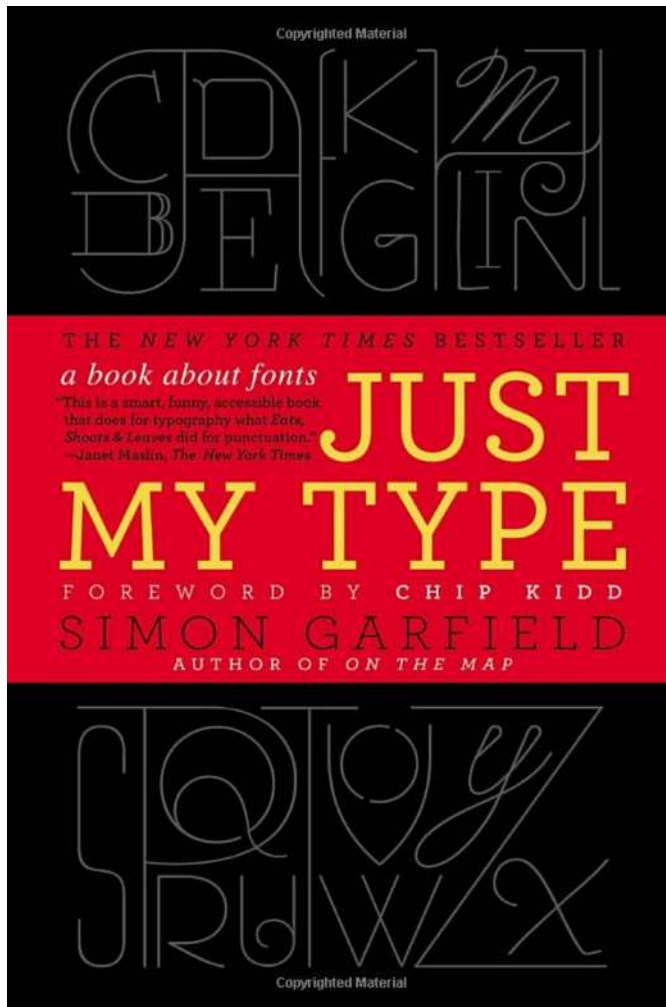
**online
information**



**create/edit
fonts**



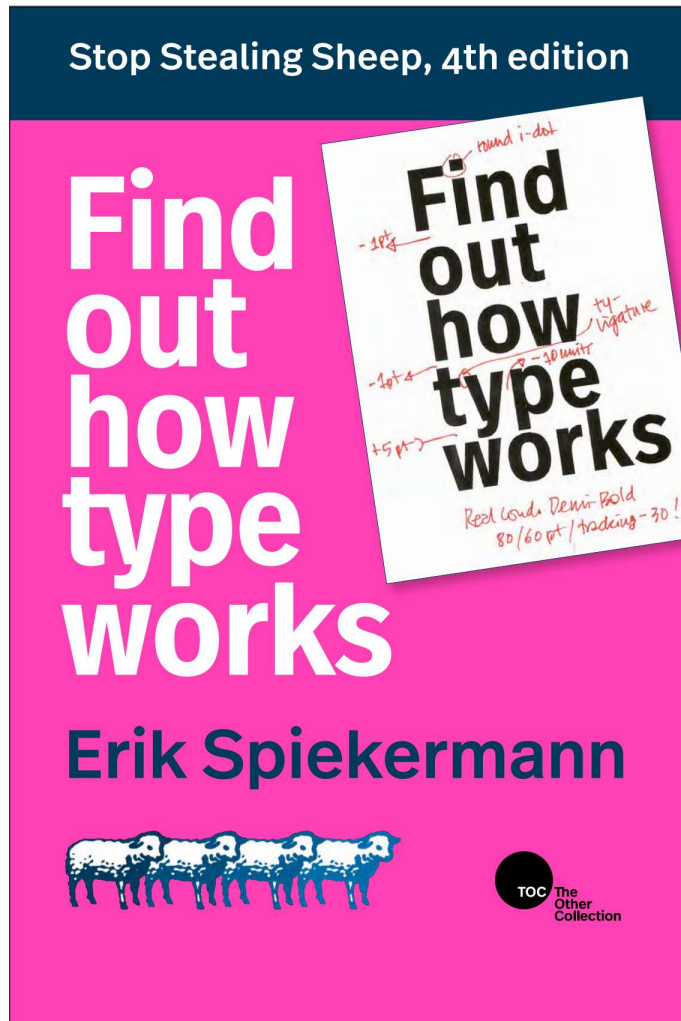
Books on typography I have read



Highly entertaining...Garfield takes readers on a rollicking tour of the world or typography, from book jackets to road signs, TV shows to computers.

– USA Today

Books on typography I have read



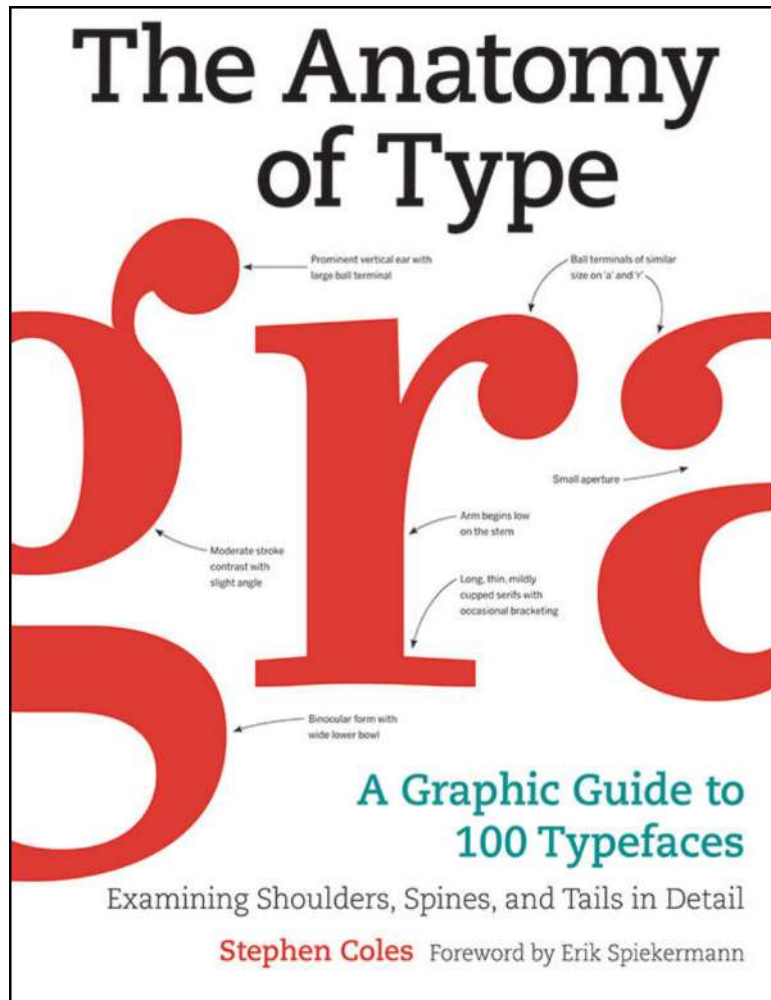
*Anyone who would letterspace
blackletter would steal sheep*
– Frederic Goudy

<https://design.google/library/catching-up-with-erik-spiekermann>

Free through Google Fonts as a PDF file

https://storage.googleapis.com/gd-prod/documents/stop_stealing_sheep.pdf

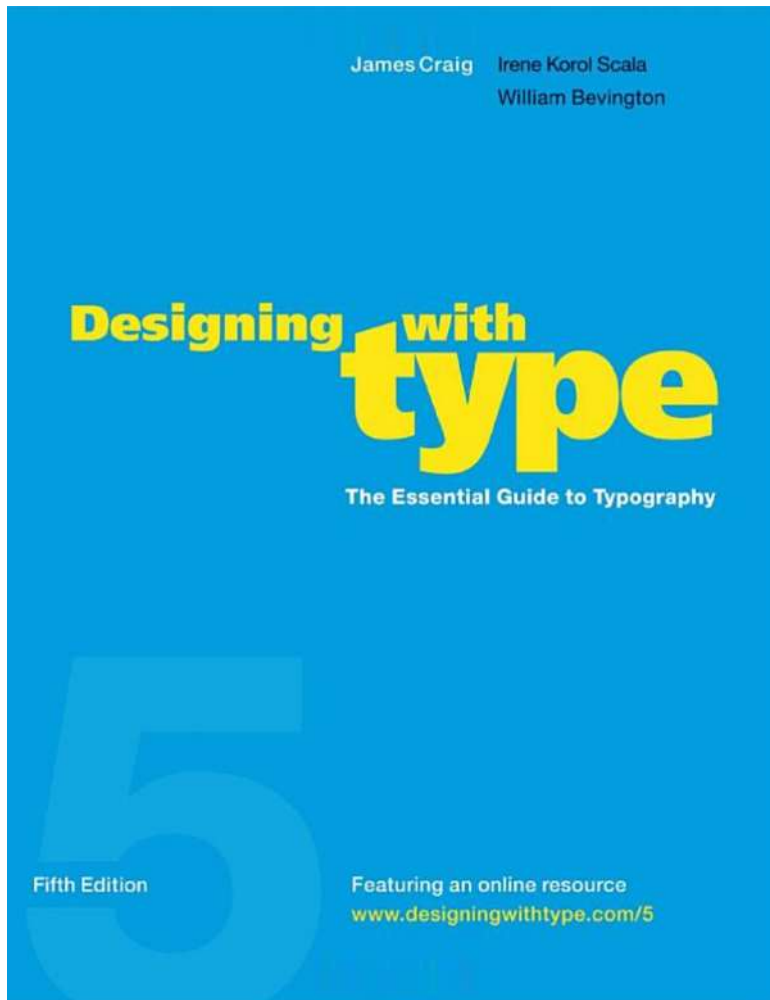
Books on typography I have read



Stephen Coles selected 100 influential typefaces and dissected them to analyse what makes them distinctive. He shows a large sample of each typeface, and analyses its features in intimate detail. It also gives a brief history of the typeface, and suggested uses.

— Amazon.ca reviewer

Books on typography I have read



Part textbook and part reference work... thumbnail history of the development of written language...in-depth looks at five classic typefaces, lessons on designing with text type, display type and color, and plenty of project assignments.

– Amazon.ca reviewer

Books on typography I have read

The Designer's Dictionary of Type

By Sean Adams

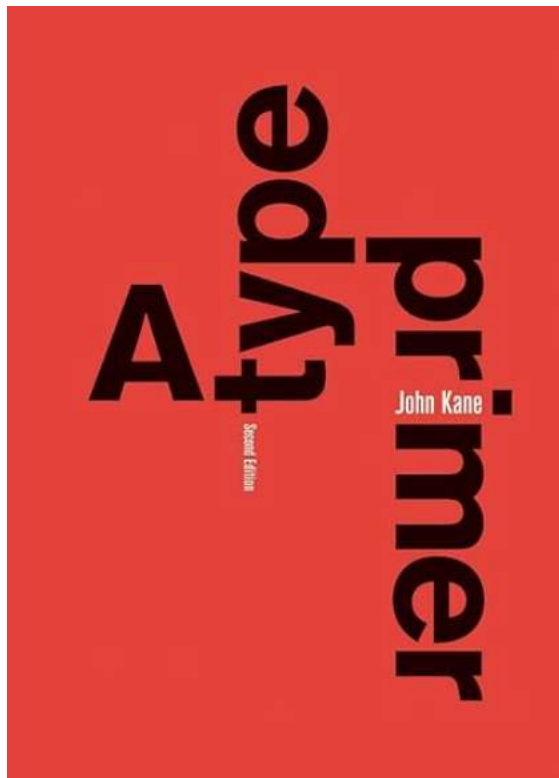
ABCDEFGHI
JKLMNOP
PQRSTU
VWXYZ1234
567890&!

It clearly breaks down the families into categories and subcategories with a detailed analysis of specimens, showing the characteristics for identification.

Many examples are given for typical uses in the real world.

– Anonymous reviewer

Books on typography I have read



Includes a brief history of typography, how to choose a typeface, and means of reinforcing hierarchy.

Perhaps the best part of the book is the latter half which concentrates on page layout. A great resource for those interested in graphic design.

Microsoft

- Lots of info on typography
 - <https://docs.microsoft.com/en-gb/typography/>
- Windows font lists
 - includes history, usage guides, and more
 - Windows 10
 - https://docs.microsoft.com/en-us/typography/fonts/windows_10_font_list
 - Windows 11
 - https://learn.microsoft.com/en-us/typography/fonts/windows_11_font_list
- Font redistribution FAQ: the legal stuff
 - <https://docs.microsoft.com/en-us/typography/fonts/font-faq>

Resources on typography

- I love typography
 - tons of articles, free fonts, font games
 - <https://ilovetypography.com/>
- Thinking with type
 - tons of articles, how-to's
 - <http://thinkingwithtype.com/>
- Typedia
 - details about different typefaces
 - <http://typedia.com/>

Resources on typography

- Digital design & media production
 - info on typography
 - <https://arlington.instructure.com/courses/64908/pages/typography-lesson-1>
- Learning hub
 - A comprehensive Guide to Typography Terms
 - <https://learn.g2.com/typography-terms>
- Visme
 - A Visual Guide to the Anatomy of Typography
 - <https://visme.co/blog/type-anatomy/>

Resources on typography

- Myfonts.com (Monotype)
 - everything you ever wanted to know about Monotype fonts
 - <https://www.myfonts.com/>
- Identify fonts
 - WhatTheFont
 - <https://www.myfonts.com/WhatTheFont/>
 - Android/iOS app (Google Play Store / Apple App Store)
 - WhatFontIs.com
 - <https://www.whatfontis.com>

Resources on typography

- Eugene Sadko
 - Guide to 10 font characteristics and their use in design
 - <https://medium.com/@eugenesadko/guide-to-10-font-characteristics-and-their-use-in-design-b0a07cc66f7>
- Cameron Chapman
 - Understanding the Nuances of Typeface Classification
 - <https://www.toptal.com/designers/typography/typeface-classification#:~:text=Typography%20Basics,are%20only%20used%20for%20headlines>

Resources on pairing typefaces

- Typ.io
 - Fonts that go together
 - <https://typ.io/>
- Fontjoy
 - How it works: Font pairing in design, font pairing with machine learning
 - <https://fontjoy.com/pairing/>
- Canva
 - Typography made easy: Find a font combination for your design needs
 - <https://www.canva.com/font-combinations/>
- Dribbble
 - 12 Excellent Font Pairing Generators For Designers
 - <https://dribbble.com/resources/tips/font-pairing-tools>

Resources on page design

- Collection by Alisa Aronson
 - <https://www.pinterest.com/alisaaronson/typographic-layout/>
- Smashing magazine
 - Creative Print Typography Layouts
 - <https://www.smashingmagazine.com/2009/04/creative-print-typography-layouts/>

Free fonts

There are *lots* more!

- Google Fonts
 - over 1,000 free, open source typefaces
 - many typefaces with multiple styles
 - many have no/limited alternate characters etc.
 - html code for embedding on web site
 - also downloadable/installable
 - advice on pairing
 - <https://fonts.google.com>
- dafont.com
 - over 58,000 typefaces
 - not all free
 - mixed quality
 - <https://dafont.com>

Create/edit fonts for free

- Free and open source
 - BirdFont (Windows, Linux, macOS, BSD)
 - <https://birdfont.org/>
 - FontForge (Windows, macOS, Linux)
 - <https://fontforge.org/en-US/>
 - TTFEdit (Windows, Linux, macOS)
 - <https://sourceforge.net/projects/ttfedit/>
- Free (but not open source)
 - Glyphr Studio (browser-based)
 - <http://www.glyphrstudio.com/>
 - FontArk (browser-based)
 - <https://fontark.net/farkwp/>
 - Calligraphr (convert handwriting to font – scanner reqd)
 - some limits with free accounts e.g. max 75 characters
 - <https://www.calligraphr.com/en/>
 - Microsoft Font Maker (handwritten – Windows 10)
 - Search for *Microsoft Font Maker* in Microsoft Store

How to examine fonts

Double-click .ttf / .otf file in Explorer

can examine before installation

font name & version

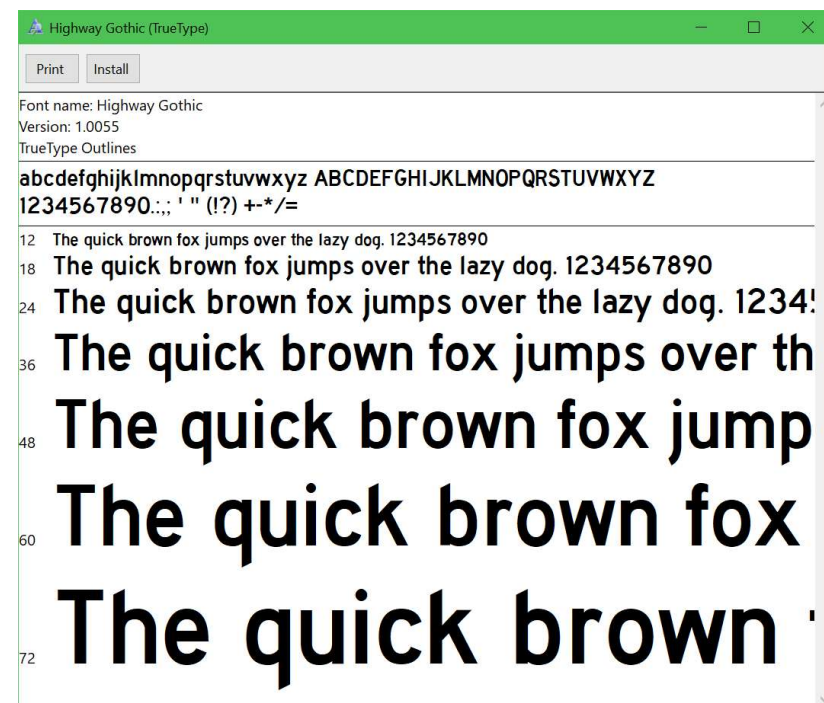
TrueType or OpenType

entire alphabet, numbers,

some punctuation

the quick brown fox

(12 pt–72 pt)



How to examine fonts

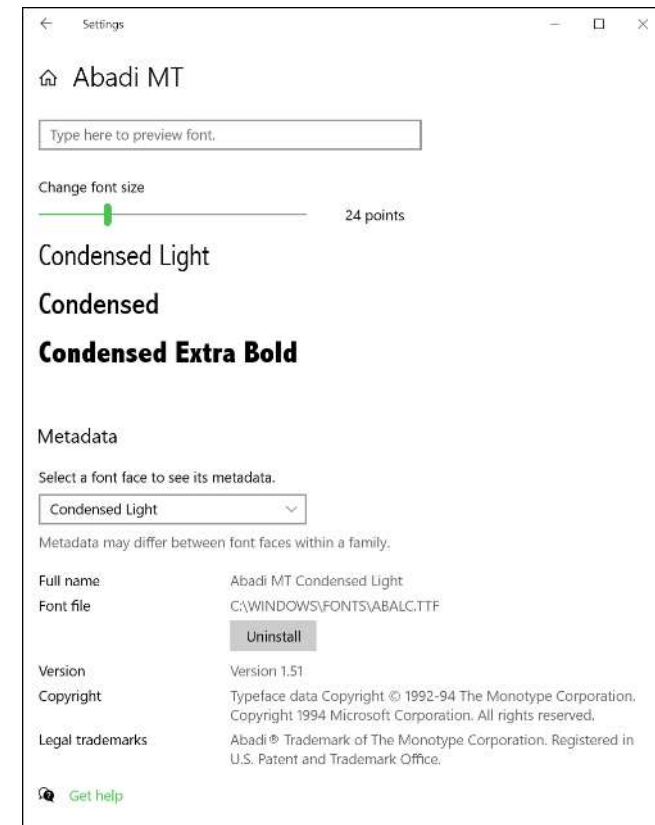
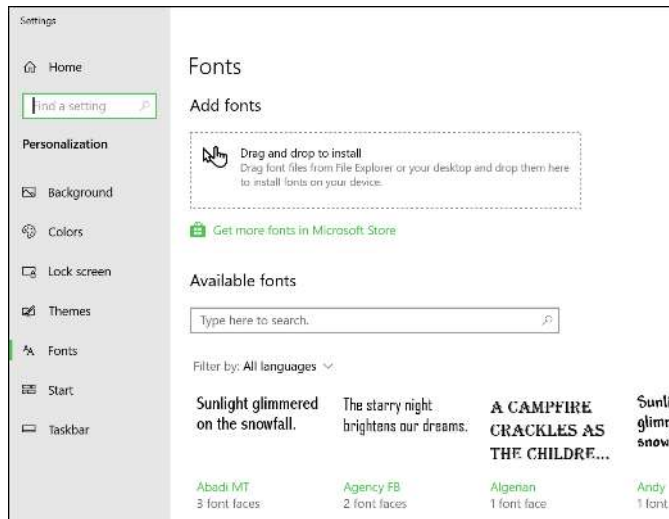
Settings | Personalization | Fonts

see all installed fonts

click for details

enter preview text you want

adjust size for preview



How to examine fonts

Character Map

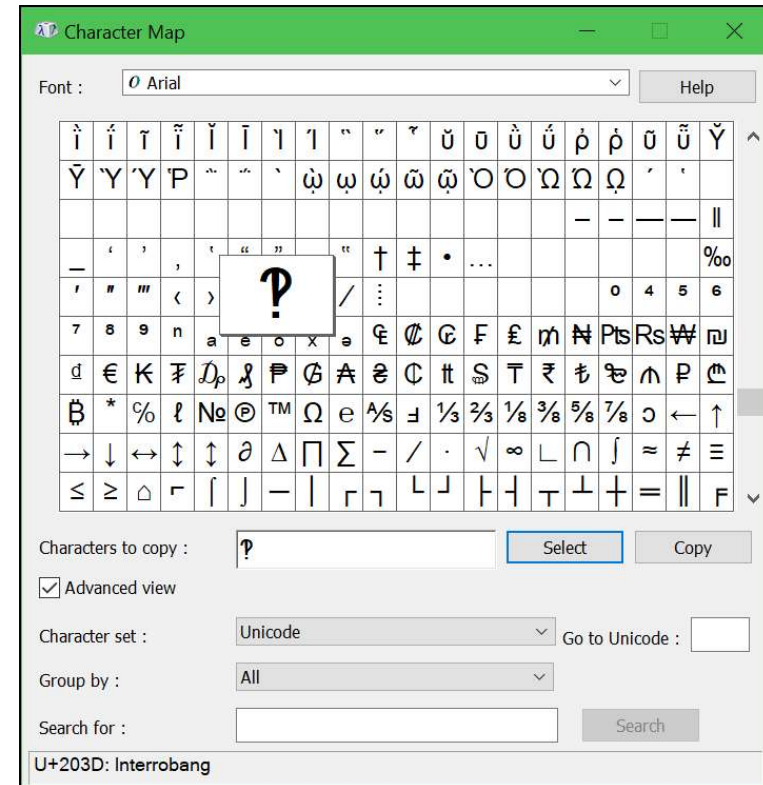
see all installed fonts

see all glyphs

copy characters to clipboard

find odd characters

eg. Interrobang



How to install fonts

Right-click the font file (.ttf or .otf)

select *Install* to install for just you

or select *Install for all users*

Windows 10, version 1809 or greater, or Windows 11

Drag the .ttf or .otf file

drop it in the *C:\Windows\Fonts* folder

drop at *Settings | Personalization | Fonts | Add
Fonts*

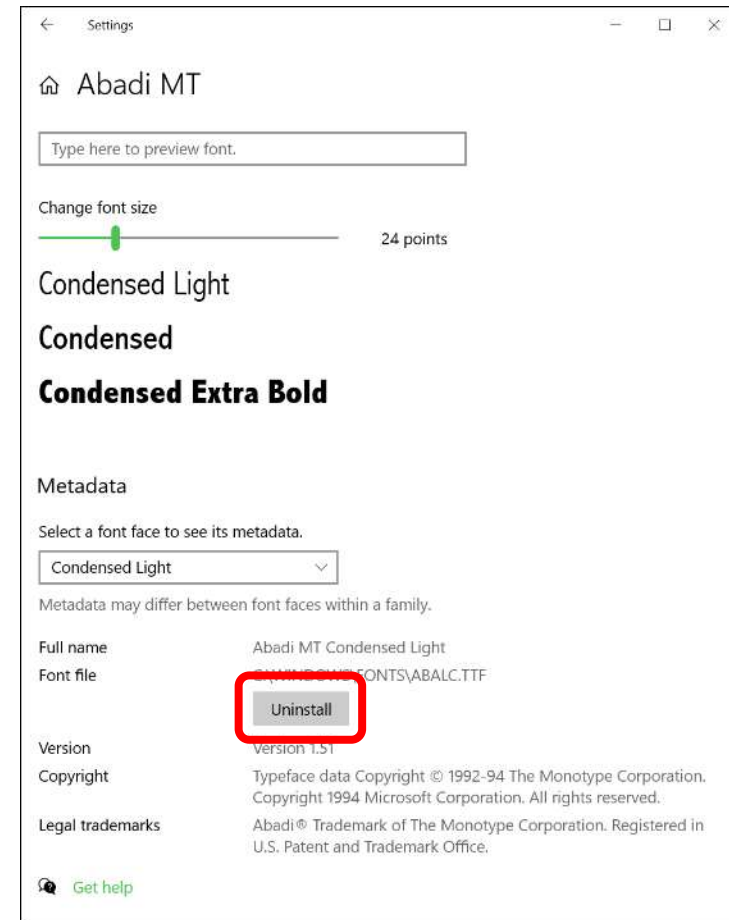
How to uninstall fonts

Settings | Personalization | Fonts

select the font you want to remove

in *Metadata* section

select *Uninstall*





Oblique or fake oblique

Settings | Personalization | Fonts

Dazzling colors
spray from the
canvas.

Melodic rain
bounces off
the roof top.

Century
1 font face

Century Gothic
4 font faces

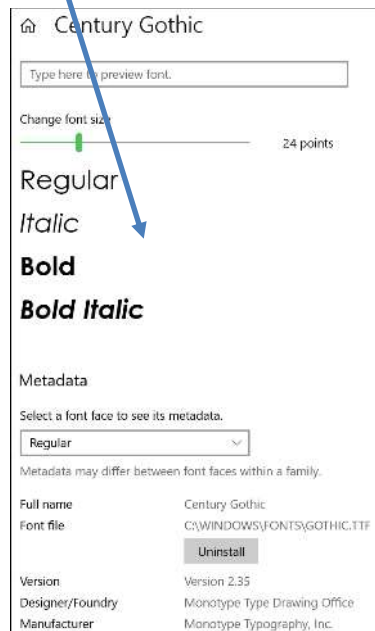
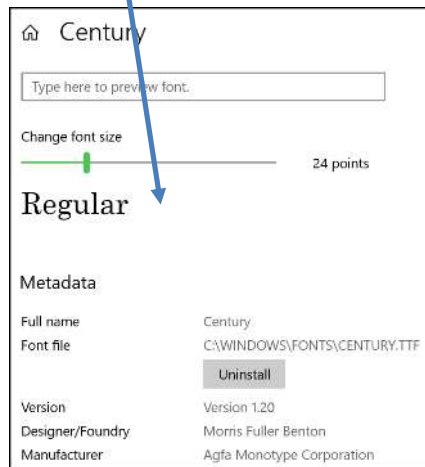
Neither has a true italic

Century

only “Regular” font file
“italic” - fake oblique

Century Gothic

includes “Italic” font files
may be tuned for oblique





Ligatures

Certain letter combinations
may crash together

fi fi

may look more elegant when
combined into a single glyph

Th Th

fi ij fi ü

OE oe Œ œ

Encyclopædia Britannica



Ligatures and tracking

✓	Thank	No ligature, normal tracking
✓	Thank	Ligature, normal tracking
✗	Thank	Ligature, expanded tracking
✓	Thank	No ligature, expanded tracking

Avoid ligatures if
tracking changes

OpenType supports composition and decomposition of ligatures
eg. if you expand tracking it can break them into separate characters 



OpenType stylistic sets

Handgloves

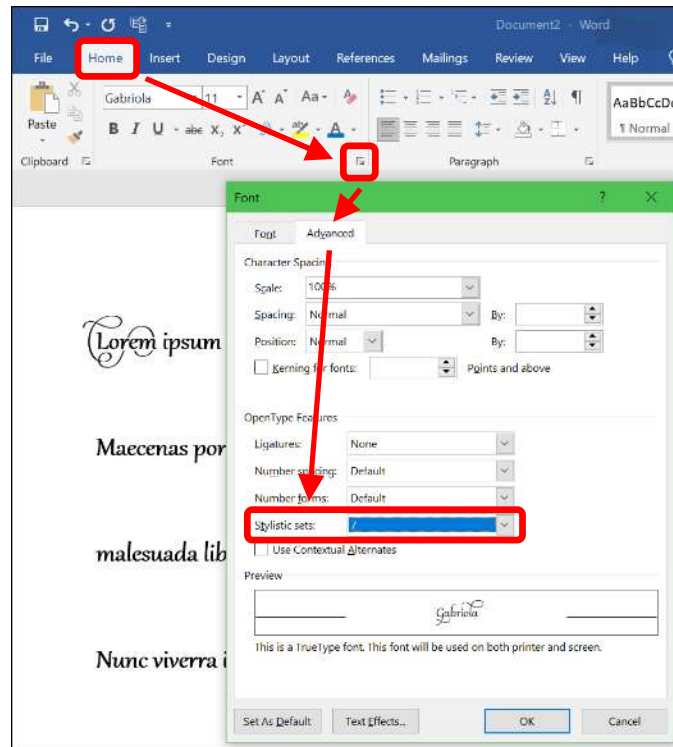
(Gabriola—stylistic set 1)

Handgloves

(Gabriola—stylistic set 4)

Handgloves

(Gabriola—stylistic set 7)



Handgloves

(Impact—stylistic set 0)

HANDGLOVES

(IMPACT—STYLISTIC SET 1)

HANDGLOVES

(IMPACT—STYLISTIC SET 2)

aefltwyzA EFGMNQTUWYZ

(Montserrat—stylistic set 0)

aefltwyzA EFGMnQTUWYZ

(Montserrat—stylistic set 1)

LibreOffice Writer
Format | Character | Font tab | Features



OpenType stylistic sets

AaBbIiMmNnUu

(Arial—stylistic set 1)

aAbBIImmnnuu

(aRIAL—STYLISTIC SET 2)

Arial

strange stylistic set 2

lowercase is cap height

some lowercase take uppercase form

some uppercase take lowercase form

Handgloves

(Comic Sans—stylistic set default)

Handgloves

(Comic Sans—stylistic set 1)

HANDGLOVES

(COMIC SANS—STYLISTIC SET 2)

Handgloves

(Comic Sans—stylistic set 2)

Could mix in characters
from different sets for
more random appearance

Beyond Calibri: Finding Microsoft's new default font

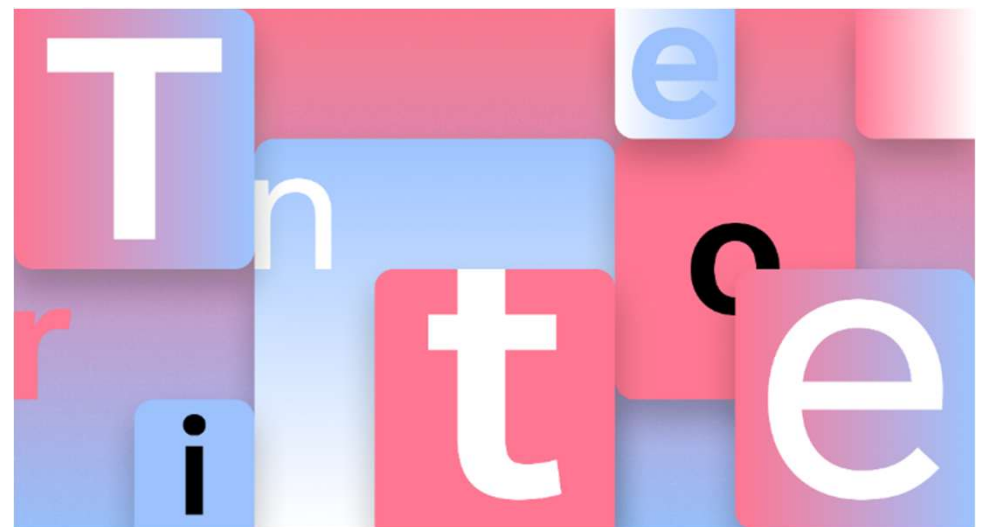
Microsoft commissioned five new fonts

One became the new default for
Microsoft Office applications in 2023/24

<https://www.microsoft.com/en-us/microsoft-365/blog/2021/04/28/beyond-calibri-finding-microsofts-next-default-font/>

Tenorite *by Erin McLaughlin and Wei Huang*

Sans serif, with a warm, friendly style. Large dots, accents, and punctuation make Tenorite comfortable to read at small sizes onscreen, and crisp-looking shapes & wide characters create an open feeling.



Bierstadt (Aptos) *by Steve Matteson*

Precise, contemporary sans serif typeface inspired by mid-20th-century Swiss typography. A versatile typeface that expresses simplicity and rationality in a highly readable form, Bierstadt is also notably clear-cut with stroke endings that emphasize order and restraint.



Skeena *by John Hudson and Paul Hanslow*

Humanist sans serif based on the shapes of traditional serif text typefaces. Strokes are modulated, with noticeable contrast between thick and thin and a distinctive slice applied to the ends of many of the strokes. Ideal for body text in long documents, as well as in shorter passages in presentations, brochures, tables, and reports.



Seaford *by Tobias Frere-Jones, Nina Stössinger, Fred Shallcrass*

Sans serif rooted in the design of old-style serif text typefaces and evokes their comfortable familiarity. Its gently organic and asymmetric forms help reading by emphasizing the differences between letters, thus creating more recognizable word shapes.



Grandview *by Aaron Bell*

Sans serif typeface derived from classic German road & railway signage (designed to be legible at a distance and under poor conditions.) Designed for use in body text but retains the same qualities of high legibility, with subtle adjustments made for long-form reading.



Calibri vs. Aptos

- Aptos ended Calibri's 17-year run as the default font
 - late 2023/early 2024
- Calibri
 - slightly rounded ends of strokes (more relaxed/informal)
 - smaller counters but wider apertures
 - tighter horizontally
 - lower crossbars
 - 3% shorter (for same point size)
 - slightly larger x-height (.74)
- Aptos
 - sharp angularity in ends of strokes (more formal/professional)
 - larger counters but more closed apertures
 - wider horizontally
 - higher crossbars
 - 3% taller (for same point size)
 - slightly smaller x-height (.72)

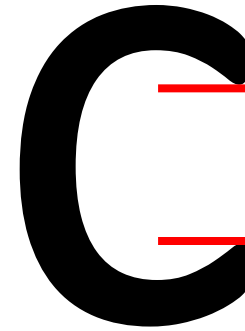
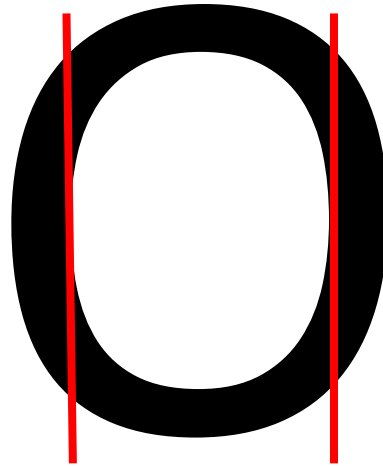
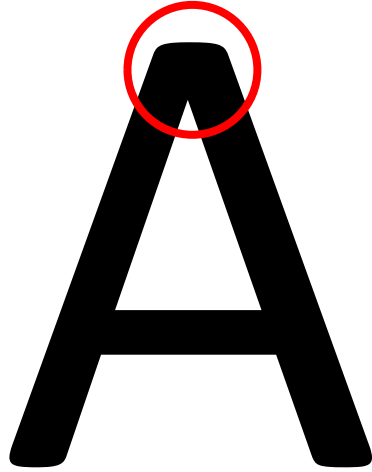
Calibri vs. Aptos

Just some of the differences

stroke ends rounded

counters more closed

Calibri

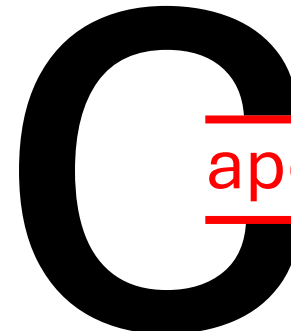
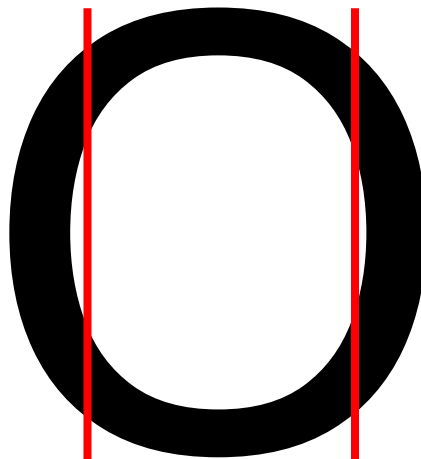
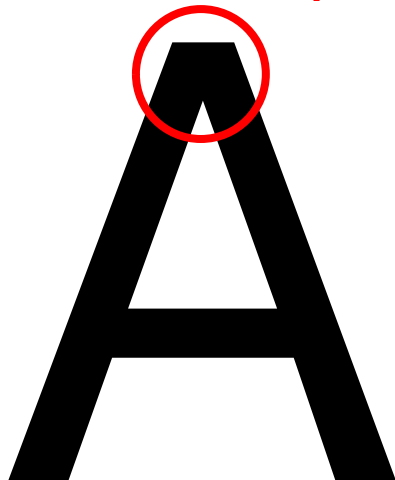


apertures wider

stroke ends sharp

counters more open

Aptos



apertures narrower

Odds & sods

- Barlow: a large typeface family
- White on black vs. black on white
- Sitka: a collaboration between design and science
- Rags
- A typographical trainwreck

A large typeface family

Weights (9)

Thin
Extra light
Light
Regular
Medium
Semi-bold
Bold
Extrabold
Black

Slants (2)

Roman
Italic

Widths (3)

Normal
Semi-condensed
Condensed

Barlow

Thin
Thin Italic
ExtraLight
ExtraLight Italic
Light
Light Italic
Regular
Italic
Medium
Medium Italic
SemiBold
SemiBold Italic
Bold
Bold Italic
ExtraBold
ExtraBold Italic
Black
Black Italic

Barlow Semi Condensed

Thin
Thin Italic
ExtraLight
ExtraLight Italic
Light
Light Italic
Regular
Italic
Medium
Medium Italic
SemiBold
SemiBold Italic
Bold
Bold Italic
ExtraBold
ExtraBold Italic
Black
Black Italic

Barlow Condensed

Thin
Thin Italic
ExtraLight
ExtraLight Italic
Light
Light Italic
Regular
Italic
Medium
Medium Italic
SemiBold
SemiBold Italic
Bold
Bold Italic
ExtraBold
ExtraBold Italic
Black
Black Italic

Available for free at
github.com/jpt/barlow



W I R E D

White on black looks heavier than black on white



Optimized for size

Sitka typeface family – 24 font files

faces optimized for different sizes

six sizes, each in

regular

italic

bold

bold italic

Style	Size range
Sitka Small	0-9.5pt
Sitka Text	9.5-13.5pt
Sitka Subheading	13.5-18.5pt
Sitka Heading	18.5-23.5pt
Sitka Display	23.5-27.5pt
Sitka Banner	27.5-∞

Sitka: A collaboration between type design and science

https://www.researchgate.net/publication/309754147_Sitka_A_collaboration_between_type_design_and_science



Rags

Rag should be irregular

Don't want rag to have noticeable shape



Rags are the right edge of left-justified text. They should run in and out without a pattern, a distracting look which should be avoided as it can be more difficult to read when your eye might get caught up looking at the pattern rather than seeing the words which you want them to read. Fix them by adjusting tracking, or by changing hyphenation. Or simply break some lines before they were breaking.



Rags are the right edge of left-justified text. They should run in and out without a pattern, a distracting look which should be avoided as it can be more difficult to read when your eye might get caught up looking at the pattern rather than seeing the words which you want them to read. Fix them by adjusting tracking, or by changing hyphenation. Or simply break some lines before they were breaking.

Typographical trainwreck

Vengeance Van website

- *Entire* website used this typeface!

<https://vengeancevan.com/>

What is the Vengeance Van?

The Vengeance Van is a mobile room where you are permitted to destroy items we provide (Or items of your own) using different "Weapons" we also provide such as baseball bats, sledge hammers, golf clubs, crow bars and more. This activity is great for your mental health and relieving stress - ask anyone who has tried it!

They changed to regular fonts

- *Vanrott Destroy* for main titles
 - free at Dafont.com
 - <https://www.dafont.com/vanrott-destroy.font>
- *Cabin* for body text
 - free at Google Fonts
 - <https://fonts.google.com/?query=cabin>



Let the experience come to you!

The Vengeance Van is a mobile room where you are permitted to destroy items we provide (Or items of your own) using different "Weapons" we



The presentation is available for downloading as a PDF file
(until at least June 2025)

<https://opcug.ca/opl/apcug-typography-2025-04-02.pdf>