typography and the digital reading experience

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Legibility depends on three things:

· Habits – “You read best what you read most”*.

· Motivation / mood – mandatory or pleasurable

· Function – efferent and aesthetic reading

* Zuzana Licko, fontdesigner Emigre
Habits – “You read best what you read most”.
Motivation / mood – mandatory or pleasurable
· Function – *efferent and aesthetic reading*

**Efferent reading:** reading to “take away” particular bits of information. Here, the reader is not interested in the rhythms of the language or the prose style but is focused on obtaining a piece of information. "... the information to be acquired, the logical solution to a problem, the actions to be carried out."

**Aesthetic reading:** "... In aesthetic reading, the reader’s attention is centered directly on what he is living through during his relationship with that particular text."

Aesthetic is an experience – transformed by the senses

Gernot Böhme* calls it **ATMOSPHERE**

It is the ‘space’ where the design/artefact meets the user/reader – this meeting affects the senses.

The space is not physical; it’s a space for emotions and what they experience.

Like a fusion – our sensory system merge and Atmosphere comes into existence.

* Gernot Böhme, German Philosopher, 2009, Technische Universität Darmstadt
Aesthetic tools

- **Identity** – recognisability

- **Prestige** – admiration felt for someone or something on the basis of a perception of their achievements or quality.

- **Likeability** – motivation and pleasure = loyalty
Function – *micro and macro typography*

Macro is the overall layout where you scan for entrances to the content – ways to navigate.
Function – micro and macro typography

Micro – easy and ‘invisable’ – type shouldn’t come between the reader and the writer.

“At a macro level, the latest trends are virtually the opposite of what we have become used to over the past five or so years,” the CoreLogic head of research, Tim Lawless, said.

“Regional areas are now outperforming the capitals and units are outperforming houses. Also, the most expensive properties are now showing weaker conditions than the more affordable ones.”

As dwelling prices fall in major cities and rise in regional areas, a switch is also occurring between the prices of apartments and detached houses.

The data shows capital city detached house values grew at an average annual rate of 7.3% over the past five years and unit values grew by 5.5% over the same period.

“Despite the surge in unit construction over recent years, the past 12 months has seen unit values continue to trend higher, up 1.9%, compared with a 1% fall in house values,” Lawless said.

Commonwealth Bank economist Kristina Clifton said unit prices may be holding up better because they tend to be located in the larger capital cities, where population growth is strong, and close to public transport.

“Also, unit prices didn’t rise as quickly as house prices during the boom years,” she said.
· Function – *micro and macro typography*

**Macro**

- **Alexander Hamilton: Soldier, Secretary, Icon**
  - May 25, 2018 – March 3, 2019
  - Postal Museum

- **Outbreak: Epidemics in a Connected World**
  - May 18, 2018 – 2021
  - National History Museum

- **NTS A SC**
  - November 12, 2018
  - Freer Gallery of Art

- **Black Out: Silhouettes Then and Now**
  - May 11, 2018 – March 10, 2019
  - Portrait Gallery

- **Saturated: The Allure and Science of Color**
  - May 11, 2018 – January 13, 2019
  - Cooper Hewitt, Smithsonian Design Museum

- **World on the Horizon: Swahili Arts Across the Indian Ocean**
  - May 9, 2018 – September 3, 2018
  - African Art Museum

- **Let's Get It Right: Work Incentive Posters of the 1920s**
  - May 9, 2018 – November 2018
  - American History Museum

- **For Love of Place: Japanese Screens**
  - May 5, 2018 – November 4, 2018
  - Freer Gallery of Art

- **Represent: Hip-Hop Photography**
  - May 2, 2018 – May 3, 2019
  - African American History and Culture Museum

**Micro**

- **Grape gluts and Moth American wine**
  - By Paula J. Johnson, May 24, 2018

Congress passed the National Prohibition Act in 1919, which prohibited the sale, production, and transportation of alcohol. This law affected industries related to alcohol production, transportation, and retail, leading to a decrease in employment and economic activity. However, the black market thrived, and criminals took advantage of the situation, leading to increased crime rates. Prohibition failed to achieve its intended goal of reducing alcohol consumption, as illegal drinking became more widespread. To understand the impact of Prohibition on industry and society, it is important to look at the history of prohibition and its effects on the American economy and culture.
typography

carries the text between writer and reader
“Typography may be defined as the craft of rightly disposing printing material in accordance with specific purpose;

of so arranging the letters, distributing the space and controlling the type as to aid to the maximum of the reader’s comprehension of the text.

Typography is the efficient means to and essentially utilitarian and only accidentally aesthetic end, for enjoyment of patterns is rarely the reader’s chief aim”.

(Morison, 1930, s. 61)
3 types of text = 3 types of typography

· **Immersive reading**
  The reading is characterized by immersion, it’s linear – from beginning to end – e.g. a novel or an essay.
  **Typographic choice:** A reader friendly font with relevant sizes and leadings.

· **Informative reading / Selective reading**
  The ‘scanning’ reader – seeking overview of the content, choose where to dig in.
  **Typographic choice:** A clear hierarchy, summaries and fact boxes. Colours to divide sections and backgrounds, to help the reader to evaluate relevance and interests.

· **Consultative reading**
  The reader is not working in a linear flow – instead he is looking for specific information – a task. And the information is found in facts, tables of contents, registers, lists, etc.
  **Typographic choice:** These texts need a font with a variety of typefaces to secure consequences and coherence (light, bold, heavy, italic, number sets etc.)

(Hans Peter Willberg, typographer – presented in Middendorp, 2012, s. 20-21.)
For reading experiences there are basically two letterforms to choose from:

**SERIF**
A Stroke attached to or extending from the open ends of a letterform is known as the Serif. Serif also refers to the general category of typefaces that have been designed with this feature. Typefaces without a serif are known as Sans-Serif typefaces. “Serif” comes from the Dutch word “scherf” meaning “line”.

**SANS-SERIF**
A Sans-Serif generally refers to a category of typefaces that have been designed without a Serif and contain no embellishments. The term comes from the French word “Sans”, which means “without”.

https://www.supremo.co.uk/typeterms/
What do readers need?

**Legibility and typography**

It is created through:
- *Hierarchy* – size – font – styles –
- *Space* – column width – margins – leading
- *Form* – contrast – colors
- *Navigation and systems* – coherence and consequence
· Hierarchy – size – font – styles

Make a visual hierarchy
· Hierarchy – size – font – styles

Make a visual hierarchy

Make a

VISUAL HIERARCHY

for all levels and categories
• Hierarchy – size – font – styles

Make a visual hierarchy

Make a

VISUAL HIERARCHY

for all levels and categories

Mean it

VISUAL hierarchy
Hierarchy – size – font – styles

Informative reading / Selective reading

Attention – start here
HEADLINES
IMAGES

· colour scheme
· biggest and heavy typeface

The intro
SUBHEAD

· colour scheme
· smaller and light typeface

The cookie and the link
APPETIZER

· contrast
· bolder typeface
· colour scheme

“It has given me so much joy,” he said. “When I didn’t have a girlfriend or lovers, at least I had Myspace.”

Scalir joined Myspace in early 2004, about six months after the site launched. “It was real addicting,” he said.

He loved how the site allowed users to customise their profiles and discover new music. In the early days, he would regularly chat to other users and in a handful of cases met up with digital friends offline.

Today when Scalir logs in, it’s a different story. Although he now has more than 700,000 connections, interactions with other humans are rare. Most profiles have been abandoned.

Users can no longer customise their profiles with cursor animations, script fonts and other basic coding. Scalir spends his time trawling through profiles - now homogenised into neat, uniform tiles - making dozens of friend requests and commenting on or liking photos.

The homepage automatically pulls in articles from other websites, giving the ghost town a veneer of vitality. However, a prominent invitation to “connect with” Avicii, the Swedish DJ who died in a plane crash in 2018, tends to fade into the noise.
· **Hierarchy** – size – font – styles

**Readable design choices**

Font designed for **The Guardian** by **Commercial Type** – a **egyptienne** font (solid serifs), suitable for screen and paper

· Lots of typefaces for different means, light, regular, medium, italic, bold, heavy …

· Tall x-height

· Good leading

https://www.supremo.co.uk/typeterms/
· Space – column width – margins – leading

Carillion /
Thousands of jobs at risk as company goes into liquidation

Construction company involved in government projects including HS2 collapses as last-ditch talks with lenders fail

Live Taxpayers face 'raw deal' as staff urged to keep working

Simon Jenkins Companies like Carillion shouldn't exist

Carillion crisis How are you affected?

Live / Sturgeon publishes Brexit impact report, saying staying in single market best

Labour / Momentum-backed candidates elected to party executive
Even when it was clearly in decline, the Soviet Union commanded loyal devotion. Its admirers could never quite grasp that the nation instrumental in winning the second world war had a broken economy.

The same cognitive dissonance applies to the European Union today. There is the EU as it exists in the minds of its most avid supporters: fast-growing, a defender of progressive values, fighting the good fight against Thatcherism, and marching steadfastly towards greater integration.

Then there is the EU as it really is: struggling economically; wedded to an aggressive form of neoliberal economics; insistent that there is no alternative to a top-down, ever-closer union; and spawning anti-elite parties across the continent.

Like the USSR under Gorbachev, Europe needs radical reform before it is too late because, as George Soros noted last week, everything that could go wrong has gone wrong. The EU is saddled with a single currency that doesn’t
· **Form** – contrast – colors
· **Navigation and systems** – coherence and consequence

Consultative reading
• Navigation and systems – coherence and consequence
• transferred to paper
Even down to the most popular platform... a responsive design

- Tools to create interaction through icons and animatic moves

Meet the people who still use Myspace: 'It's given me so much joy'

Once it was the biggest social network; now it's a ghost town. But for a handful of hardcore users, Myspace remains essential.

Almost every day, Kenneth Scalir takes a trip to the library or a café near his home in Sherman Oaks, California, to spend about an hour on his favourite site: Myspace.

“It has given me so much joy,” he said. “When I didn’t have a girlfriend or lovers, at least I had Myspace.”

Scalir joined Myspace in early 2004, about six months after the site launched. “It was real addicting,” he said.

He loved how the site allowed users to customise their profiles and discover new music. In the early days, he would regularly chat to other users and in a handful of cases met up with digital friends offline.

More on this topic

When celebrities used Myspace: the profiles A-listers try to forget

Today when Scalir logs in, it’s a different story. Although he now has more than 700,000 connections, interactions with other humans are rare. Most profiles have been abandoned.

Users can no longer customise their profiles with cursor animations, script fonts and other basic coding. Scalir spends his time trawling through profiles - now homogenised into neat, uniform tiles - making dozens of friend requests and commenting on or liking photos.

The homepage automatically pulls in articles from other websites, giving the ghost town a veneer of vitality. However, a prominent invitation to “connect with” Avicii, the Swedish DJ who died in April, is one of the only signs of the site’s past.
· Tools to create interaction through icons and animatic moves
Differet takes – what to like and learn from...

https://journals.openedition.org/ambiances/1065


Mikkel Bille

Référence(s):

Finally! A collection of Gernot Böhme’s work on atmospheres and aesthetics translated into English. I say “finally” because discussions on atmospheres in
http://www.bac-lac.gc.ca/eng/services-public/Pages/digilab.aspx
Gender, sexuality, courtship and marriage

From courtship rituals to cross-dressing to love poetry, examine the ways in which Shakespeare and Renaissance writers explored identity, sexuality and gender roles.

Shakespeare, sexuality and the Sonnets

Article by: Aviva Dautch

Aviva Dautch traces how Shakespeare’s Sonnets have been read and interpreted through the lens of biography, identity, gender and sexuality.
Join us as Dr. Jennifer Atkinson and Dr. Robert S. Emmett explore the garden's unique role in American history and literature, including ways it has shaped U.S. culture and the arts, social justice movements, environmental advocacy, and other public and private visions of the good life.

5:30pm, Friday, June 22, 2018
S. Dillon Ripley Center Lecture Hall
1100 Jefferson Drive, SW

Copies of Gardenland: Nature, Fantasy, and Everyday Practice and Cultivating Environmental Justice: A

https://blog.library.si.edu/blog/2018/06/05/join-us-for-cultures-of-the-garden-the-hidden-histories-of-an-american-obsession/#.Wxji-lOFPMU
Martial Culture in Medieval Towns

Forschungsprojekt Abteilung für Mittelalterliche Geschichte
September 2018 – August 2022
Financed by the Swiss National Science Foundation

This project will focus on towns as producers, organisers, and brokers of martial culture within the rapidly changing political world of late medieval Europe, examining how towns helped transform and were transformed by trend-setting military techniques and urban ‘martial culture.’ This martial culture developed at the intersection of legal prerogatives, political requirements, physical skills, knowledge, and the evolving societal significance of the ownership and use of weapons. The project will thus integrate a number of historiographical approaches that are usually explored separately.
http://americanhistory.si.edu/archives/collections

The Archives Center makes its collections both physically and intellectually accessible. Although not all collections are fully processed and described in a finding aid, a catalogue entry for each collection is found in SIRIS (the Smithsonian Institution Research Information System) an on-line catalogue shared by the Smithsonian’s archival units, libraries, and some specialized research projects. SIRIS entries are searchable brief descriptions of each collection.

Finding aids are much more detailed, listing the contents of the collection, usually to the folder or box level and, occasionally, the item level. Many Archives Center collections have on-line finding aids with digital content which are available through SOVA (Smithsonian Online Virtual Archives). SOVA provides an easy-to-use interface for searching collections, items, and people, and for downloading images.
I recommend you choose and buy

- Webfonts
- Don’t pair two Serif typefaces. It’s better to pair Serif and Sans Serif.
- Be careful with the fonts of a similar weight. Create contrast and pair super heavy and hairline, than bold and semi-bold.
- Choose a font with a tall x-height
- And with many styles/typefaces
- Space is something you place in the layout and the hierarchy – not a left over!

Foundries:
https://www.fontshop.com/
http://www.myfonts.com
The British Journal of Statistical Psychology collected studies in legibility and likeability of fonts. The insight was – that we like the fonts we are used to...

What we like does not necessarily make us feel.

Please challenge that and work with great designers!

Thank you